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S. S. STEWART'S BANJO GUITAR JOURNAL.

No. 61.

PUBLISHED BY

S. S. STEWART,
PHILADELPHIA, PENN'A.

"THE S. S. STEWART BANJO TALKS."

(EXTRACT FROM A LETTER TO S. S. STEWART FROM J. H. MACK.)

"As for that Grand Orchestra Banjo I bought, it is a WONDERFUL instrument. People remark, 'what a fine toned banjo that is.' I tell them it is a Stewart Banjo, and it is, without doubt, one of the best banjos I ever had, and in recommending your banjos, you can always use my name, if you wish."



JOHN H. MACK

BANJO ARTIST

•WITH CLEVELAND'S MAGNIFICENT MINSTRELS•

FOR CATALOGUES AND FULL INFORMATION ADDRESS

S. S. STEWART

Nos. 221 and 223 Church Street, Philadelphia, Penna.

S. S. STEWART'S BANJO AND GUITAR JOURNAL

Vol. VII. No. 5. Whole No. 61.

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PRICE, TEN CENTS.



—The Late JOHN H. LEE—

(Engraved from a photograph taken in New York City, some two years ago)

BANJO ORCHESTRA MUSIC:

A FEW HINTS TO ARRANGERS AND LEADERS OF BANJO CLUBS.

By Thos. J. Armstrong.

CHAPTER III.

In the arrangement of an accompaniment many things must be taken into consideration. Melody, to the arranger, often suggests brilliant ideas, which can be worked into the accompaniment; but the ability of those who are to play it must be considered. If the club is made up of "artists," then the arranger can go ahead without fear, and arrange to his own liking; but if the club consists of amateurs, then the most simple form of accompaniment must be written in order to have a satisfactory rendering.

Reference was made in the previous chapter, to the writing of accompaniments up in the "positions." It is often done by many arrangers, because some other banjo in the club has the same chord in the first position. It is a very bad plan and shows poor taste in the arranger to do so. For instance, if there are two second banjos in the club, and one of them takes the chord of E, A, and C sharp, in the first position, let the other banjo take the chord in the same position, and not at the eighth position (C sharp, E and A). A good musician would not think of writing the chord in that manner, especially for piano.

If the arranger gives for one of the second banjos the chord of A major in the first position, (A, E, A and C sharp), and for the other second banjo the same chord in the eighth position (A, C sharp, E and A), the whole chord when played together will be A, E, A, C sharp, E and A. This chord when played on the piano will be the chord of C major, and these are the notes that correspond, C, G, C, E, G and C. Now, have this chord played on the piano as an accompaniment to a waltz, and you will see at once how bad it sounds. It is not a discord by any means, but it does not sound right. Then why should we write it for the banjo? If it sounds bad in one case, it must sound the same in another.

If two second banjos are used in the club, they should play the same; as it is very easy to take all the letters of a chord on a single banjo, without repeating them higher in the positions; but in some cases, like taking the chord of the seventh, for instance, it is well to divide or distribute the letters of the chord between the two banjos. This makes it easy for each, and has a better effect in the accompaniment. For instance,

take the chord of the seventh of B, the letters of which are B, D sharp, F sharp and A. This you will readily see is the dominant of the key of E major. In writing this for two banjos, let one take B, F sharp, A and B, and the other banjo can take B, F sharp, A and D sharp. Or again, take the chord of the seventh of E, which is the dominant of A major, and the letters of which are E, G sharp, B and D. In writing this for two banjos, give E, G sharp, B and E to one, and E, G sharp, D and E to the other banjo.

In the same manner the chord of the diminished seventh can be distributed; each banjo taking some part of the chord. This is the most difficult chord to play effectively on the banjo, and it is sometimes necessary, to play up in the higher positions, in order to get all the letters of the chord. In the key of A major, the diminished seventh on the sub-dominant contains D sharp, F sharp, A and C natural. It can be taken on a single banjo thus, C natural, F sharp, A and D sharp, in the first position. It can also be taken at the fourth position, thus: D sharp, A, C natural and F sharp. To divide this chord between two banjos, the letters of the chord can be distributed as follows: Let one of the banjos play the chord at the fourth position, playing D sharp as the bass note; and the other banjo can take F sharp, A and C natural, in the first position, omitting the bass note.

In the same manner, in the key of E major, the diminished seventh on the sub-dominant, which consists of A sharp, C sharp, E and G natural, can be taken nicely by two banjos; one banjo taking A sharp as a bass note, and A sharp, and C sharp in the second position, and the other banjo playing G natural, A sharp, C sharp and E, omitting the bass note.

In the key of D major, the diminished seventh on the sub-dominant consists of G sharp, B, D and F natural. In playing this chord, one banjo can take B, G sharp and D in the first position, and the other banjo can play G sharp, B and F natural in the third position.

If both guitar and banjo are used as seconds in the club, the chords can, in the same manner, be distributed between these two instruments. This combination is much better and richer for the accompaniments than two banjos. The deep basses of the guitar add wonderfully to the volume and depth of the accompaniment. Do not use wire strings on the guitar; they are not as musical as the gut strings, being too metallic. The gut strings may not sound as

loud as the metal strings, but they are better for club use, and more in keeping with the tones of the banjo.

If the club is large enough, say twelve or thirteen players, it should have a bass banjo in the hands of a very strong player. The bass banjo can then play the bass notes, taking only the lowest notes of the second banjo, and playing them with that instrument. This will add greatly to the depth of the accompaniment, and give it more foundation.

A banjo club consisting of eight men, should have the following instrumentation, in order to be properly balanced:

EIGHT MEMBERS.

Two Banjeaurines,	Two Second Banjos,
One First Banjo,	Two Guitars,
	One Piccolo Banjo.

A good combination of twelve men should consist of the following:

TWELVE MEMBERS.

Three Banjeaurines,	Two Second Banjos,
Two First Banjos,	Three Guitars,
One Piccolo Banjo,	One Bass Banjo,

TWENTY MEMBERS.

Five Banjeaurines,	Three Second Banjos,
Three First Banjos,	Five Guitars,
Two Piccolo Banjos,	Two Bass Banjos.

When the bass banjo and piccolo banjo are used in the club, a range of five octaves is obtained. The immense advantage of adding these two instruments to a large club can be seen at once. The actual sound of the lowest note on the bass banjo is C, second ledger line below the staff in the bass clef. The highest note we can effectively use on the piccolo banjo is at the twenty-second fret (A). This really sounds C, above the fifth ledger line above the staff in the treble clef. This gives us a compass nearly equal to the piano. It will be seen at once that in writing the harmonies of a piece, it is not necessary for the guitars and second banjos to play up in the higher positions, in order to obtain the proper letters of a chord. The bass banjo can take notes lower than the lowest E string of the guitar, and its addition to a large club will be very effective.

As the space for this article is limited, a table of the various chords on the different instruments will be reserved for the next number.

(To be continued.)

S. S. Stewart's great book, "The Banjo," full of useful information to banjo students. 50 cents. Copies mailed on receipt of price.



Hi Henry.

Hi Henry, proprietor of The Modern Minstrel Legion, writing under date of October 8th, in reference to a banjeurine ordered for his company, says: "The instrument is a fine one and made upon honor, and we, no doubt, shall be very fond of it when we get our act upon the stage."

Grant Brower.

Grant Brower, of Brooklyn, N. Y., has organized a "Banjo Society." A local paper has the following:



"Mr. Grant Brower, the banjost, will inaugurate a banjo society this season, thereby giving the lovers of this instrument something that this city has never had before. Mr. Brower is a master of the banjo and a most excellent teacher. Parties desiring his services will do well to apply early for dates."

Stewart's "Number 2 Orchestra" Makes a HIT Every Time.

F. H. Allen, Madison, Wis., writes, under date of October 3d, concerning "Orchestra No. 2." Banjo: "Received banjo and case in good condition to-day. The instrument is far ahead of anything I have seen in the way of an orchestra or club banjo. I am more than pleased with it."

The Journal is Appreciated.

William A. Hunt, Salina, Kansas, writing under date of September 30th, says: "I enclose postal note for subscription to your *Journal* for one year, beginning with the August and September number. For premium please send the *Guitarist's Delight*."

"Some weeks ago a friend gave me a copy of your *Journal* for June and July, and, judging from the beautiful selections for the guitar contained therein, especially the *Marie Schottische*, together with the premium offered, I deem it the most splendid opportunity for obtaining first-class music for almost nothing I have ever seen."

Henry Meyers, the well-known banjo, zither and guitar teacher of Philadelphia, says in a recent letter: "You ought to see my banjo; it has been honored by having the autograph of Del Puente, the great baritone, on it. I played for him and he greatly admired the workmanship on the instrument."

"Love is Blind."

Our correspondent, Mr. William J. Beck, of Warren, Pa., sends the following communication, which we take pleasure in printing. It is original, pungent and to the point.



"Yours received the 26th and it gave me much pleasure. My banjo can be tuned the same as any other banjo, only the strings are not so slack. I agree on that point and, at a moment's reflection on that point, gained another; that is, the 10-inch neck is easier to make snap passages on, by being tuned more slack.

"Oh! I am of the old Ben Franklin stock, but the world is, or got too far ahead of me, and I could not catch up; but 'time and tide never wait,' and there is where I got left by stopping to catch my wind.

"What is this I hear? Young Stewart, the second, doing the 'Rocking Horse' act on Milo, the Pony's back! Now, if you will leave the case with me, I will explain that strange action of Milo. Being an old time weather prophet, which qualifies me in that capacity, Stewart the second, having some 'get up and git' about him, like his father, was the Pony's hurry to take an airing, that he did not let Milo finish his oats, and Milo swore vengeance.

"A queer lot those ponies; they say not a word, but reflect upon the past, and imagine when they have the 'blues' it is all on their back and thus they try to cast it off by kicking out behind. Your old friend Bolsover is right. We can all bet very large sums of money that we do not know one-thousandth part of everything, and win every time.

"Thick fingered conductor of a sheep train,' those poor mortals not being satisfied that their brain is like a stagnated pool, must yet let pollywogs accumulate, and you to strike the death blow by calling him 'conductor of a sheep train.' My carelessness in that article has caused the word 'banana' to spell as 'banner-fingered,' owing to my short amount of schooling, which, added, would not exceed 18 months, leaves me to spell by ear, although I play by note, but not any tunes the way they were meant to be played by the author. Such a thin string at such a distance, appears to me would almost cause a wire one to snap in two, that is, the first string.

"Have you any pipes to tune the wood string by? I have seen pipes where five were attached together. I do not like those, I would prefer one pipe. I tune by ear, but got the desire from the ear of another, which may be incorrect may get too high and cause breaking. A tuning fork is a good thing to get in the diminishing part of a swell. Let me know price of pipe in the next and I will get one.

"If I could play as good as yourself or Armstrong, I would act as missionary among this African jungle, and decorate the territory with the 'Stewart Banjo.' So you see that what we most desire to do, is out of our reach.

"We are fortunate enough to have another 'musical artist.' He plays by ear. Everybody is out of tune when he plays. That is generally the way with ear

players. He has a good ear for music; 'so has a mule.' He uses violin strings and changes the bridge backward and forward to change keys. It has been told me by a friend, that he gives such splendid imitations of a train going through a tunnel. Nothing wonderful! I have heard imitations on the banjo, of a mule going to a grave yard with the rheumatism, and by a very poor player at that; but such spells will come on by accident. I have heard violin players give imitations of a brake rubbing tight against a car wheel when in motion.

"The world is full of imitators. Instead of originals being encouraged in their pursuits, they are discouraged by imitators, and imitators are encouraged by 'sheep car conductors.' They shake hands together and laugh over their own folly. 'Love is blind,' so is the imitator."

Won the First "Thoroughbred Premium."



William C. Stahl, the popular banjo and guitar teacher, of St. Joseph, Mo., who was announced in our last number as the first to gain the premium offered for eighty new subscribers to the *Journal*, has since receiving the banjo sold it to a pupil, who took a great fancy to it. He thus expresses himself:

"Please send me one Thoroughbred banjo, with leather case. Send as soon as possible, as I am without a good 'plunk' at present, having sold the Premium Thoroughbred to one of my pupils, who did not want to wait until I ordered one for him, so I had to let mine go. Will send money by express."

Another "Thoroughbred" Banjo Makes its Mark.

James H. Kine, (of Kine Bros.) writes from Maspeth, L. I. as follows:

"The banjo received all right. Candidly speaking, for tone and finish, it surpasses any of the banjos I have ever heard or played on. I have now in my possession, a 'Farnham' and two of 'Clarkes' best, which I thought never could be equalled for tone, but I find your banjo excels them in every way."

Mrs. E. H. Mather, Bristol, N. Y., writes:

"We prize your music and *Journal* very highly, also your book, the 'Complete American Banjo School.' It is the best book I have, and I have four others."

All the leading banjo teachers speak in very high terms of Stewart's books and music. "The American Banjo School," as an instruction book, seems to take the lead. The *Journal* continues to increase in circulation every year.

L. H. Herke, Niantic, Conn., writes:

"Enclosed please find amount for *Journal* for another year, as this will be the fourth year that I have taken it.

"I will say that I am more than pleased with it. I have shown it to all my friends and, in fact, to every one that is interested in banjo music and, I have no doubt, that you have heard from some of them before this."

Charles H. Compton, teacher of banjo and guitar, writes under date of August 1st, 1890.

"The 'Champion' banjo I purchased of you is a good one. I have used several different makes of banjos, but this knocks them all out. I used this one in the Philadelphia Banjo Club, and they say I could not get a better one. I highly recommend your banjos above all others."

Everybody Says So.

Frank Simpson, wholesale and retail music and musical instrument seller, of Glasgow, Scotland, writing under date of October 11th, thus expresses his opinion concerning his experience with the S. S. Stewart Banjos: "All we sell give entire satisfaction, and it is very pleasing to know that, of the large number we have sold, not one has been found fault with."

An Unexpected Pleasure.

Mrs. R. J. Woods, Los Angeles, Cal., writes:

"I received the *Journal* and am pleased with it. I am delighted with the premium; I did not expect it. How can you give so much for 50 cents?"

"Old Joe," "Band Joe" or "Any Other Joe."

A correspondent in Europe, who is a well-known music dealer and customer of our friend Stewart, writes:

"I have received a copy of the new 'Elite Banjoist.' Its compiler evidently had a few old banjos of your *Journal* before him when he made it up. Good old Sweeney."

A Fair and Square Appreciation.

C. T. Schmidt, Augusta, Ga., in a recent letter, enclosing remittance for three subscriptions to the *Journal*, says:

"I am not competing for the prize in sending subscriptions to the *Journal*, indeed, would feel ashamed to do so, after getting six dollars' worth of music a year for fifty cents; but merely wish to contribute my mite to the success of the *Journal*."

Edw. H. Frey, Chillicothe, Ohio, writes, under date of November 6th:

"The Little Wonder Piccolo I ordered from you was duly received. Indeed, it is a 'little wonder,' small in size, but great in tone. I had quite an audience to play for last evening; they were more than surprised at the tone and vibrating power of the loud little instrument. It is, like all your banjos, first-class in every respect."

Miss Cora Davis, of Terre Haute, Ind., who has a large class of guitar and banjo pupils, was the first teacher to send us the required number of subscribers to secure the banjo, style "Specialty Banjo," offered for sixty new subscribers. Upon receipt of this banjo, the lady writes, under date of October 28th last, as follows:

"I received my banjo yesterday, October 27th. Well, I suppose you are anxious to know my opinion, which is indeed very, very flattering to you. Of course, I expected something grand and much superior to any other make, and, in all candor, I say, my expectations are fully realized.

"The instrument is most beautifully finished in every respect, and, as to tone, I must say those who have never been in company with a 'Stewart' banjo should have an introduction.

"It is suitable for music of the tenderest tones, expresses gaiety and can imitate its originator, the slave, perfectly. One cannot speak too well of the 'Stewart' banjo. Believe these as honest sentiments."

Master Eddie Buchart.



The young and popular banjo soloist, who is said to be one of the youngest solo performers before the public, has been a pupil of Wm. A. Huntley, the well known teacher, in Providence, R. I., for about three years. His playing on the banjo is received everywhere with enjoyment and enthusiastic applause. He is strongly recommended as a good card.

Communications should be addressed to the Huntley Amusement Bureau, 460 Broad Street, Providence, R. I.

William W. Rumsey, of Newburgh, N. Y., writes, under date of November 5th, as follows:

"It may be rather late to acknowledge the receipt of last issue of the *Journal*, but I was so well pleased with it that I must acknowledge the receipt of it.

"I have almost a complete set of *Journals* from June, '84, up to date, and I think each one is a little better than the one preceding. You have kept on improving, until, in the last number, you have turned out quite a literary and musical work.

"So long as you issue the *Journal* I will never be without it. I heartily endorse all you say about the new silk composition strings. I have used them now for over eighteen months, and I have played two solos, with practice between, without renewing the first or fifth strings. The weather or perspiring fingers has no effect on them, and I have never yet found a false one."

The band played Annie Rooney

On the old banjo—

The Tab is dead. "The Han must go,"

Banjo! Banjeau! Banjo!

Believer Gicks.

Goldby Winning Gold.

E. D. Goldby, banjo teacher formerly of Paterson, N. J., has quite a large class of pupils in his new home, at Wheeling, West Va. He has recently organized a musical combination, known as the "Nail City Banjo, Guitar and Mandolin Club." The following are the names of its members: E. D. Goldby, F. H. Meyer, L. E. Schrader, E. F. Scofield and H. H. Ritter.

Thomas J. Armstrong and his Philadelphia Banjo Club lately had the misfortune to participate in a railroad disaster. The club men were returning from Reading, where they had been playing. The engine went through the smoking car. The banjos and their players were not seriously injured, however, but still it was not a pleasant experience.

"Yours Beat the World."

Fred. Barry, Silverton, Colo., writing under date of November 6th, says:

"The 'American Princess' banjo I bought of you one year ago, is one of the best toned banjos I ever heard, and I have heard all the best of them. I have used banjos for fifteen years and for tone and workmanship yours beat the world."

The Secor Sisters, Edith and Viola, banjo, xylophone and piano teachers, and performers, are located at No. 1358 Ridge Ave., this city. Ladies wishing reliable instruction should make a note of this.

"Among the Daisies," Gavotte, for the banjo, by E. M. Hall, is published by the composer. It has a handsome lithographic title page and, no doubt, will become quite popular. The price of banjo solo is fifty cents. Copies may be had of E. M. Hall, Eleventh Street Opera House, Philadelphia, Pa.

Several new arrangements for the banjo and piano will be found announced in this issue of the *Journal*. Also new music for the banjo without piano accompaniments. Banjoists, "we have you down on our list."

Our friend, E. M. Hall, of Carncross' Minstrels, is a very busy man. He has been doing "two turns" nightly with the minstrel company for some time past and the large audiences present cannot get enough of his excellent banjo playing. Besides appearing in black face with his banjo songs and funny sayings, he appears in his "second turn" in "white face," attired in evening dress and playing his marches, waltzes, variations, etc., with orchestral accompaniment. A large number of pupils absorb every spare minute left.

Low Keyes, banjo teacher, of Lewiston, Me., writing under date of November 20, says: "I still play the Orchestra Banjo you made for me a few years ago, and it is a 'dandy.' I am teaching here, and this season promises to be better than ever. Five years ago I was the only one that used a Stewart Banjo here, and now there are over a hundred in use in Lewiston and Auburn. This speaks well for the Stewart."

The Late John H. Lee.

It was our painful duty, in our last issue, to chronicle the decease of that well-known banjo artist and composer, Mr. John H. Lee.

As many friends have written us for fuller information and further details, we now print the following, being an extract from a private letter from J. F. Patton, of San Diego, Cal., to S. S. Stewart:

"I received your letter requesting information relative to J. H. Lee, and although you did not state definitely just what you desired, I will endeavor to give you some little data.

"Mr. Lee being a warm friend of mine, I was with him a great deal of the time, and have often heard him speak of you and that led to my informing you of his death.

"Mr. Lee, although always sick, was not confined to his bed but about one week, and, in fact, he performed with his club at a concert given by them at the Hotel Del Coronado, a very short time before his death. That was his last public appearance.

"About three weeks before his death, we ('The San Diego Banjo and Guitar Club') gave him a benefit at the 'D' Street Opera House, which was one of the best attended benefits ever given in the city. It netted him about \$250 and it pleased him, although he was very independent and would not accept a benefit until he was too sick to teach.

"Mr. Lee took great interest in his club, he seemed to centre his whole work in this, and the last work he ever did was to partially arrange the opera of *Erminie* for them. He worked Banjo interest in this city to above par, and, had he lived, would probably have turned out a fine club.

"His funeral was in charge of the club, and was a credit to even Lee. His banjeurine is in the hands of the club and we have not yet decided what disposal to make of it."

Notice to Subscribers.

Subscribers to the *Journal*, who change their places of residence, must bear in mind that we require at least a month's notice in order to insure their receiving the following issue of our paper.

It frequently happens that a subscriber will notify us of a change to be made in the address on his wrapper several days or weeks after the same has been addressed. Others will wait until the paper has been mailed, and then notify us that "their address has been changed."

Of course it is no trouble to us, whatever, to go through a few thousand wrappers and look up the right one. Of course it is merely pastime and amusement for our clerks, who have nothing else to do, to address new wrappers to such persons, and to send them duplicate papers. But, although it may be fun and pastime, yet, as the publisher of the *Journal* thinks he can have all the fun he wants in other directions, he really does not care for any of this kind, and, hence, again notifies all concerned, that the wrappers for the *Journal* are addressed about one month in advance of the date of issue of each number, and that addresses cannot be changed without due notice.

The *Journal* costs ten cents per copy, each number, postage one cent extra. Those who want extra copies will confer a favor by sending, at least, ten cents in U. S. postage stamps.

NEW MUSIC.

PUBLISHED BY

S. S. STEWART,

221-223 Church St., Phila.

457 "Little Treasure" Mazourka, by E. H. Frey. For the Banjo. A, E and D, . . . price 10

458 Waltz, "The Warbler," for two Banjos, by E. H. Frey. A and E, . . . price 25

The above numbers are excellent.

459 Mandolin Gavotte, by E. H. Frey. For the Mandolin and Banjo. The Mandolin part is in the key of F, with changes to C and B flat. Banjo part is written in D, A and G, price 25

Every Mandolin player should have a copy of this number.

460 Rena M. Loneley's Schottische, by J. C. Hennessey. For Banjo and Piano, . . . price 25

This number is very easy and pretty.

461 Fancy Unique Quickstep, by G. C. Stephens. For the Banjo and Piano, . . . price 35

A very good March.

462 An Annex Girl's Funny Dance, by G. C. Stephens. For the Banjo and Piano, E and A, . . . price 40

This number possesses more originality than many pieces, and is written in the style of a unique Gavotte.

463 "Mobile Persuasion," by W. H. Sleider. For Banjo and Piano, E, . . . price 35

464 "In Equal Step" March, by Herz. Arranged for the Banjo and Piano by Wm. W. Rumsey. Complete, for Banjo and Piano, . . . price 50

This number is an excellent 6-8 time march, and will no doubt become popular. It is quite well adapted for "stroke" playing as well as for "picking."

465 Fern-Leaf Polka, by J. C. Follwell, . . . price, 35

A very nice polka for the Banjo and Piano, and one that will soon become a favorite. The Banjo part is in the key of "E," with relative changes and bass to "B."

466 "Flash Light" Polka, for two Banjos, by G. C. Stephens, price 35

An excellent polka, by this young and popular composer of Banjo music.

467 Burlington Schottische, for the Banjo and Piano, by Thos. J. Armstrong; "very catchy," . . . price 35
Banjo part alone, . . . " 10
Piano accompaniment alone, " 25

468 Casino Polonaise, for Banjo and Piano, by Thos. J. Armstrong. Complete, both parts, . . . price 40
Banjo part alone, . . . " 20
Piano accompaniment alone, " 25

This is a very fine composition, something better than the ordinary "plunk" that used to be known as Banjo music. It is a fine composition of melody and harmony, adapted to the requirements of advanced players.

469 Hearts Delight, Mazourka, for the Banjo and Piano, by T. J. Armstrong, . . . price 35
Banjo part alone, . . . " 10
Piano accompaniment alone, " 25

A very good mazourka, by a favorite composer, and very appropriately named.

470 Spinning-Wheel Polka, for the Banjo, by E. H. Frey, . . . price 10

A good number.

471 Shining Star Clog, Banjo Duet, by E. H. Frey, . . . price 25

A really good composition, well adapted for teacher and pupil.

472 Albion Mazourkas, by Thos. J. Armstrong. It is here issued for Banjo and Piano, . . . price 35
Banjo part alone, . . . " 10
Piano accompaniment alone, " 25

This number may be said to be one of this favorite composer's best "short" pieces.

SKIRT DANCE

FOR THE BANJO.

By M. LUTZ.

Banjo

mf

FINE.

D. C. to Fine.

D. C.

METEOR POLKA.

FOR THE BANJO.

THOS. J. ARMSTRONG.

INTRODUCTION.

POLKA.

Banjo.

Musical score for Banjo, Introduction and Polka section. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The introduction consists of two measures, starting with a forte (f) dynamic. The polka section begins with a repeat sign and a 5-measure rest, followed by a piano (p) dynamic. The polka section is marked with various dynamics including f, mf, and ff. It includes fingerings (1, 2, 3, 4) and a 7th position (7th Pos.) marking. The section concludes with a 'FINE' marking.

D.S. al Fine.

Trio.

Dolce.

p

Musical score for Trio section. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (p) dynamic and a 'Dolce' marking. The section includes various dynamics such as f, mf, and ff. It features fingerings (1, 2, 3, 4) and a 'D.C. al Fine' marking at the end.

"WORLD'S FAIR" POLKA.

FOR THE BANJO.

Tune Bass to "B."

F. C. ARMSTRONG.

INTRODUCTION.

Hanjo.

POLKA.

FINE.

5th Pos.....

D.S. al Fine.

D.S. al Fine.

ELMO MARCH.

FOR THE BANJO.

By JOHN C. FOLWELL.

INTRODUCTION.

Banjo. *f* *mf*

MARCH.

6th Pos. *p* *f*

FINE.

3rd Pos. 5* *mf*

Andante. 3rd Pos. 8

Trio.

3rd Pos.

D.C.

LITTLE KATIE'S REEL

FOR THE BANJO.

By WM. P. BLANCHARD.

Banjo.

Elmo March.

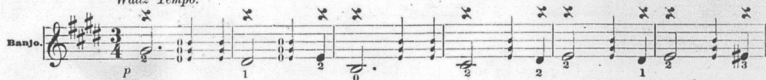
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DIANA WALTZ.

FOR THE BANJO.

Tune Bass to B.
Play small notes very softly.
Waltz Tempo.

THOS. J. ARMSTRONG.



Bass String Solo.....



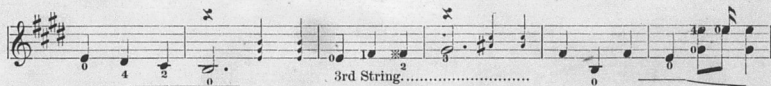
Bass String Solo.....



Bass String Solo.....



Bass String Solo.....



3rd String.....



CIRCUS GALOP.

FOR THE GUITAR.

By E. H. FREY.

Allegro.

Guitar. *f*

1

2

p

cres.

f

f

Trio.

1

2

"THE WATERFALL" GAVOTTE.

FOR MANDOLIN AND GUITAR.

By E. H. FREY.

Moderato.

Mandolin.

Guitar.

f cres.

p

2nd time to ♪

FINE.

mf

3

D.S.

p

3

3

1

2

D.C. al Fine.

"The Waterfall," Gavotte.

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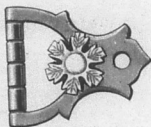
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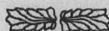
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