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S. S. STEWARTS BANJO & GUITAR JOURNAL

-MUSIC IN THIS NUMBER-

"BANJO ORCHESTRA MUSIC," illustrations, Chapter VI	Armstrong
ASBURY SARABAND, Banjo	Folwell
HARMONIC SCHOTTISCHE, Guitar	Frey
EVENING BELLS SCHOTTISCHE, Guitar Duet	Frey
O, FAIR DOVE, Guitar Solo	Kitchener
"LIQUID INSPIRATION," Zither	Meyers
"PETITE MIGNON" POLKA, Banjeaurine and Banjo	Stephens
FANTASTIC FAD T' RARUM SCHOTTISCHE, Banjo	Gibbs

PUBLISHED SIX TIMES A YEAR BY

S. S. STEWART

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

S. S. STEWART'S BANJO MUSIC.

ADDITIONS TO INSTRUMENTAL CATALOGUE.

- 474 Oeure Atout Polka,** (Zikoff).
Arranged for five instruments, viz: Banjo-
uine, (leading part), first and second (ordinary)
banjos, piccolo banjo and guitar. Price, the
five parts, complete..... 1 00
- This is a very fine arrangement of a popular
favorite and has been played with striking
effect and great success by Mr. Armstrong's
well-known banjo organizations, the "Phila-
delphia Banjo Club," etc., etc. Every banjo
club should have a copy of this choice concert
polka.
- 475 "A Dance in the Wood," Polka**
Mazourka, (C. Faust.) Arranged in same
manner as No. 474; another excellent number,
which should be added to the programme of
every first-class banjo organization. Price,
complete, five parts..... 1 00
- 476 Diana Waltz,** by T. J. Armstrong,
for banjo and piano..... 35
(Key of E with "Elevated Bass,") banjo solo
alone..... 10
Piano accompaniment alone..... 25
- 477 Meteor Polka,** T. J. Armstrong, for
banjo and piano. A, E and D..... 35
Banjo part alone..... 10
Piano accompaniment..... 25
- 478 "Em'ly" Schottische,** by R. A.
Smith, for banjo and piano. A..... 10
- 479 S. Well's Favorite Olog,** by J.
C. Folwell, for banjo and piano. E..... 10
(The two foregoing numbers are each on one
large page and therefore the parts can not be
sold separately.)
- 480 College Hornpipe,** an old favorite,
arranged for two banjos, by Stewart. A..... 10
- 481 D. C. Everest's Olog Hornpipe,**
E, and A..... 10
The above is for banjo alone; an excellent
teaching piece.
- 482 "Youth and Beauty" Polka,** by
Geo. C. Stephens, arranged as a banjo duet,
E with relative changes of key..... 10
- 483 "Keep it Up" Reel, in A minor,**
by Anker..... 10
"Moxie" Schottische, by Campbell.)
(This number comprises the above named
pieces, both on one page.)
- 484 The Clinton Clog Dance,** by Ever-
est, for banjo alone, in key of A with relative
keys..... 10
- 485 Ring, Ring De Banjo,** an old favorite
negro melody, here arranged for two banjos,
by Stewart, key of E. Excellent for teaching,
10
- 486 Oh! Susana,** another old favorite, ar-
ranged for two banjos, and good for teaching, E,
10
- 487 Joe Sawyer's Jig, A minor..... }**
Will Lemon's Olog, A and E..... }
The two above named are by C. S. Patty.
Both pieces on one page.
- 488 Jefferson's Olog Dance..... }**
Favorite Olog Hornpipe..... }
Both of the above old time favorites are on the
one page, and are well arranged and neatly
printed.

- 489 "Old Time Banjo Tunes,"** three
pieces on one page, as follows: "Jim along
Josey," "Goin' ober de Mountain" and
"Camptown Hornpipe."..... 10
- 490 "Old Time Banjo Tunes,"** three
tunes on one page..... 10
"Don't you hear de Bullgine," "Charleston
Gals" and Leavitt's Jig.
- 491 Murphy's Jig,** by W. H. Murphy,
for banjo alone. A, E and D..... 10
- 492 Anna Belle Olog, in A, E and D }**
Sandy Floor Jig, in A..... }
Two pieces by C. S. Patty. Both tunes on
one sheet.
- 493 Annette Polka,** by E. H. Frey, banjo
solo. A, E and D..... 25
- 494 Rippling Streamlet Waltz,** by
W. A. Huntley, banjo solo. A, E and D..... 25
- 495 Old Time "49 or" Jig,** by Tom
Morey..... 10
Vivian Waltz, by M. J. Catlin..... }
Both of the above are good, but as both are on
one page, even if a customer should not be
sued in one of the tunes, he will have the
other—and either one of them is well worth
the price charged for the pair.
- 496 Rose Polka,** banjo duet, arranged by
Stewart, an excellent teaching piece for pupil
and teacher, in key of F major..... 10
- 497 Eventide Schottische,** banjo solo,
by Frey. A, E and D..... 10
- 498 Intrepid Quick Step,** banjo duet,
by G. C. Stephens, an excellent march in 6-8
time..... 25
- 499 Solitaire Clog,** by W. H. Sleider. A.
Tuscaloosa Reel, by W. P. Blanch..... 25
ard, E..... }
These two favorites are printed together,
making two excellent numbers, all in one.
- 500 Flower Song,** by Gustav Lange. A
very fine arrangement for the banjo by Stewart,
with guitar accompaniment by E. H. Frey.
The banjo solo is arranged in A with relative
changes, and may, if preferred, be played in
"TREMOLLO," throughout.
For banjo alone..... 25
For banjo and guitar..... 40
Guitar part separate..... 25
- 501 Shadow Dance,** banjo duet, by E.
H. Frey, in A minor with relative major
changes..... 10
Excellent for teacher and pupil.
- 502 Majestic Polka,** banjo duet, by J. C.
Folwell. Good teaching piece, in E..... 10
- 503 Uncle Joe's Cake Dance,** by C. S.
Patty, for a single banjo, A minor..... 10
- 504 Otto Polka,** banjo duet, by R. A.
Smith. An excellent polka, A, E and D..... 25
- 505 "The Rough Diamond" Minor**
Jig, by T. J. Armstrong, for banjo alone..... 10
- 506 Skirt Dance,** by M. Lutz, for banjo
and piano..... 35
Banjo part (in A, E and D.) separate..... 10
Piano accompaniment separate..... 25
- 507 Glorietta Waltz,** by Jno. H. Lee, for
banjo and piano..... 35

- The banjo part is in the keys of E and A, in
the "Elevated Bass," or "Bass to B" style.
Banjo solo alone..... 10
Piano accompaniment alone..... 25
This number will become very popular, as it
is good.
- 508 "World's Fair" Polka,** by F. C.
Armstrong, for banjo and piano..... 35
Banjo part (key E with "Bass to B") alone,
Piano accompaniment, separate..... 25
- 509 Carey Denman's Polka,** by C. S.
Patty, for banjo and piano..... 35
The banjo part is in key A, E and D.
For banjo alone..... 10
Piano accompaniment separate..... 25
- 510 Ada Wing Dance,** by R. A. Smith,
for banjo and piano..... 35
A novel and original Wing Dance in E with
"Bass to B."
Banjo part alone..... 10
Piano accompaniment alone..... 25
- 511 Southerland Jig,** for banjo and guitar,
Jy R. A. Smith..... 10
A good jig in F sharp minor with change to
relative major key.
- 512 Lorraine Schottische,** by R. A.
Smith..... 10
This number is arranged for banjo, with part
for second banjo, and also with part for guitar
and may be used for banjo and guitar or for
two banjos, or two banjos and guitar, as desired.
The banjo part is in key of E.
- 513 Concert Polka,** for banjo and guitar,
by E. H. Frey..... 25
An excellent polka, in A, E and trio in D.
- 514 Little Daisy Schottische,** by
Frey, for banjo and guitar. E and A..... 25
Lew Brimmer's Jig, for banjo alone.
The two above named pieces making one
number.
- 515 The Delight Waltz,** by E. H. Frey,
for banjo and guitar..... 25
The banjo part is written in the key of E,
("Bass to B,") with change to key of B. It
is a favorite.
- 516 Queen City Polka Redowa,** by
W. W. Rumsey, for banjo and Piano..... 35
Banjo part alone..... 10
Piano accompaniment alone..... 25
This number in key of A, with changes, is
quite pretty and not difficult.
- 517 Continental Hornpipe,** for banjo
and piano..... 35
Dead March, "Drummer Boy," for
banjo and piano..... 35
The two above named pieces are printed to-
gether in one number. The banjo parts being
on one page.
Banjo part separate (the two pieces)..... 10
Piano accompaniment separate..... 25
- 518 Normandie March,** by Thos. J. Arm-
strong. The same march as No. 473 in this
catalogue, but here arranged for the banjo and
piano..... 40
Piano accompaniment or banjo part separate,
20 cents each.
- 519 Boulanger's March,** by C. L. Desor-
mes, for banjo, arranged by J. H. Lee, in E,
with trio in A..... 25

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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June and July, 1891.

PRICE, TEN CENTS.

A TRIBUTE TO THE STEWART BANJO.

BY W. W. WATKINS.

If within your columns you'll allow as much room,
I would just like to speak of the "Tub." Banjo's doom;
But before I proceed, I would just like to say,
How many young people have been let astray,
By teachers of Banjo, so-called in their time,
And also by players who played "in their mind."

And all that they knew, was one old-fashioned jig,
And they charged fifty cents for a lesson, *a die*;
They taught all by ear, their Banjos were fine,
The strings were like ropes, the brass rim did shine.
"Is true, what I say, I have been through the mill,
But it's easy enough to get out, if you will."

But let us not worry, the day must soon come,
When tubs and their teachers will fade in the sun.
The road way for smooth and the forest will fall,
To make way for Stewart, the Master of all.
For he whose experience and knowledge is great,
In making a Banjo all others to beat.

In beauty of finish and sweet ringing tone,
Makes S. S. Stewart so widely known.
Then let us rejoice in pushing along,
The work of a genius, that hasn't a wrong;
All hail to the Banjo, with its sweet mellow ring;
Which makes S. S. Stewart the great "Banjo King."

WILL STAND IN TUNE.

Every experienced banjo player knows what an annoyance it is to have the bridge on his instrument slip out of position while executing a rapid passage, especially when it occurs while playing in public and before a critical audience where the performer is anxious to do his best.

The banjo has been carefully tuned with the piano and the artist begins his solo with piano accompaniment. All goes well for a few moments, when a few extra heavy strokes on the bass string occasions the bridge to slip slightly out of place, and behold! the instrument is out of tune and annoyance and discord the result. With the ordinary bridge, used a few years ago, this was a constant annoyance, for the feet of the bridge not being properly trued up, and the notches not having been sawed with a properly constructed saw, or tool adapted to the purpose, there was always some trouble or other with the bridge.

S. S. Stewart, after careful experiment with various qualities of wood, and with various methods of cutting the notches and making the bridges, finally perfected the banjo bridge, and has been for some time past putting on the market a reliable bridge for the banjo.

These bridges are all stamped with his name and have the five notches for the strings properly cut and are ready for instant use and cost only five cents each. One of these bridges, if rightly used, will last a long time, and, therefore, the cost is next to nothing.

Some unscrupulous dealers are in the habit of selling very poor imitations of this bridge

—made of soft and unsuitable wood, and having the notches improperly cut—when the Stewart bridge has been called for. This is so small and contemptible a matter that we should not mention it at all were it not for the annoyance it causes the performer. The Stewart bridges may be had, mailed to any address at fifty cents per dozen, or six cents for a single bridge—the one cent over the regular price being for postage. The trouble with the bridge slipping out of place, or working from side to side, however, does not always lie in the bridge; very often the fault is in the tail-piece. With the ivory tail-piece, so popular of recent years, where the bolt holding it permits it to have full play—as is the case with nearly all of this style of tail-piece—it is impossible to play full and strong and have the banjo keep in tune, because the tail-piece will not stand firm and stationary and permits the bridge to shift. Not only has this annoyance been often noted to the sorrow of public performers, but another great trouble with this sort of tail-piece is that strings are so often cut or broken at the knot, and with some of them no amount of smoothing off the surface of the holes appears to afford any permanent remedy, for the walrus ivory will chip off again and leave a ragged cutting edge.

In the improved tail-piece, now being put on all the first grade banjos manufactured by Stewart, this trouble is entirely overcome. The lug on the metal portion of the tail-piece rests snugly against the banjo-hoop and the appendage remains firmly in place; thus the pressure of the strings holds the bridge in position and the instrument remains in tune. The strings are simply tied to the small bar, a portion of the tail-piece itself, and there are no holes to pass the strings through and no ragged edges to cut or break them. When a string breaks it does not have to be passed through a small hole, but is quickly and easily attached, and thus loss of time and annoyance is avoided.

These tail-pieces ("The Common Sense Tail-piece") can be had by mail for 50 cents. They are made of brass, nickel-plated, and are finished with an ivory rosette, possessing a neat and attractive appearance, and being ornamental as well as useful. This tail-piece has received the endorsement of E. M. Hall, and other celebrated players, and fills a long existing void, or empty space in the banjo world.

From the New York Clipper, April 25th.

MR. STEWART AND HIS BANJOS

It is not likely that there is a *Clipper* reader, be he "ever so far away," who will not be an intimate to Mr. Stewart and his Banjos. Mr. Stewart has had good reasons to believe that nearly everybody who has ever read *The Clipper* has also formed his acquaintance. If anybody hasn't, it isn't Mr. Stewart's fault. Fifty-two weeks in the year, for a very long time past, this newspaper has had something pleasant to say about S. S. Stewart and the instruments that come from his Philadelphia factory; and, though these highly commendatory words have nearly always appeared in our advertising columns, we have yet to hear that Mr. Stewart has not fulfilled to the letter every promise therein made to his patrons.

This week Mr. Stewart enjoys a special and peculiar distinction that is bound to make him widely talked about. He has, long before this, frequently purchased a full page of *The Clipper's* advertising space, for the purpose of announcing the merits of his banjos. And when he found that the response was profitable, he did not hesitate to extend his enterprise. Thus it came about, not so very long ago, that he tried a two page advertisement; and, in this case, also, his boldness, his judgment and his confidence alike were justified, for, to use his own words, "the Stewart factory doubled its orders after the big *Clipper* advertisement."

This week Mr. Stewart has purchased four full pages of advertising space in *The Clipper*. His advertisement is the largest ever published in a single issue of this journal. And it has never been exceeded in point of cost, as in size. There is glory in this achievement for Mr. Stewart, and there is likely to be profit in it, too, or it would not have been attempted by a business man who is noted for his shrewdness and his conservative dealings. Mr. Stewart manufactures banjos. The secret of his success seems to consist in the fact that he makes a fine instrument, sells it at a reasonable price and never disappoints nor deceives his customers. We hear kind words of him from all who have ever transacted business with him. Thousands of *Clipper* readers have bought his banjos, and most of them have written to him, telling of their satisfaction with their bargain. Four pages of this week's *Clipper* are used to confirm Mr. Stewart's statement that the most expert and the most famous of banjists endorse his banjos. The names of E. M. Hall, W. A. Huntley, Carrie Daniels, H. J. Armstrong, Wash. Norton, Billy McAllister, Horace Weston, George Powers, John H. Mack, John H. Lee and many others, equally noted, are attached to the strongest possible laudations of the Stewart banjos. It is hardly possible that so many good judges could err in a matter, so it would seem to be perfectly safe to accept their endorsement as authoritative. Mr. Stewart's business is prospering. It started modestly, steadily and rapidly, until to-day his is the most extensive manufactory of banjos in the world. It seems to be enjoying the fruits of well directed and intelligent enterprise, and we think he deserves his success.



W. L. Battell, St. Francis, Wis., writes:

"I subscribed for the *Journal* recently (through A. W. Cutting) and think I made a mistake in not subscribing for it a great deal sooner, as it has furnished me with a different style of music from what I have been thumping on. I am much obliged for the Guitarist's Delight. It is well named, and more than I expected."

"Many thanks for sending me the Walzes. I particularly wanted the Wayfarer, and value it more than ever, and it has your autograph on the title.

My pupil is delighted with the tone and finish of the \$40.00 Banjo which I purchased of you last week. May your deserved success continue, is the hope of,
Yours most sincerely,

HENRY MEYERS.

W. S. Wolfe, Evansville, Ind., writes:

"'Hail to the Chief.' The Banjo arrived safe and sound, and she is a *Thoroughbred* and no mistake, and I hasten to enclose you a check for the amount. This is the *third* Banjo my wife has had within a year and the others are *ruins* with a big 'T' compared with yours. Even the neighbors are delighted with it, and that is saying a good deal.

I enclose you \$1.00 extra, for which please send by mail, at once, that amount in 1st and 4th strings; yours very best. One hundred dollars cash would not buy our *'Thoroughbred'*."

C. S. Minter, Little Rock, Arkansas, writes:

"The Banjo Case, etc., came all right in good order. My pupil for whom I ordered the Banjo was surprised at such a fine Banjo. The book and circulars I will distribute among my pupils, and I think you will hear from me soon for another Banjo."

Gay Marshall, of El Paso, Texas, writes, concerning the \$125.00 Presentation Banjo:

"On my arrival at Big Springs yesterday, I found the Banjo awaiting me. In reply to your query as to how I liked the instrument, I will say, I was looking for something fine, but it far surpasses my expectations. It is acknowledged by every one to be the finest thing they ever saw. I am more than satisfied with it both as to tone and finish."

"E. M. Hall, the popular and accomplished banjoist with Carneros' Minstrels, was presented, April 13, by S. S. Stewart, the well known Philadelphia Banjo Manufacturer, with an instrument said to be the handsomest banjo in the world. The rim is silver, beautifully engraved. The screws are of heavy gold plate and the keys of ebony, with garnets and rubies in the apex. The handle is of ebony, with a surface of mosaic designs in mother of pearl. It is, indeed, a magnificent instrument, and one of the finest ever made by Mr. Stewart. The gift speaks volumes for the high esteem in which Mr. Hall is held. A large audience applauded the presentation incident. Stage Manager Frank Damon interrupted Mr. Hall in his performance, and, after upbraiding him for playing for three seasons on an 'old' banjo, brought forth the dazzling new instrument, and with a few appropriate remarks placed it in Mr. Hall's hands. When he recovered from his astonishment the genial comedian responded in a happy vein, and then 'tried' the banjo, receiving two encores for his artistic selections. It was certainly a most fitting tribute to a popular and talented artist."—*New York Clipper*.

Geo. F. Gellenbeck, of Omaha, Neb., continues to give good reports of his Banjo Club, which has appeared at several public and private entertainments recently.

C. S. Mattison, teacher of Banjo, Guitar and Mandolin, San Antonio, Texas, writes that his business has increased to such an extent that he has been compelled to employ assistant teachers.

Geo. B. Ross' "First Grand Annual Banjo and Guitar Concert," took place at Association Hall, Philadelphia, on the evening of April 11th. The program consisted of selections by the Hamilton Banjo Club, of twelve performers, introducing Banjos, Guitars, Mandolins and Cornet, a really good club. Reuben R. Brooks, in his fine Banjo playing, Sig. Louis T. Romero, in his excellent Guitar solos, Mandolin solos by Sig. F. M. Lapertina, Harp solos by Sig. Giovanni Setaro, Miss Suie L. Ross in Classical Piano solos, Miss Josephine Richardson, Contralto, Geo. B. Ross, Banjo, solos, and Mr. Clarence Shank, Accompanist. The concert was a very novel and unique affair, and was a complete success from an artistic standpoint.



Mr. Geo. C. Stephens, whose portrait appears above, will hardly need an introduction to our readers. His excellent compositions for the banjo are well known to all lovers of the banjo and to the readers of the *Journal* in particular.

Mr. Stephens has been pursuing a course of studies at Harvard College, Cambridge, Mass., for some time past, and is considered a young man of superior talent and intelligence, and one destined to make his mark in the world. He has our very best wishes for his future success and prosperity, and we are quite sure that all our readers will wish him the same.

The Clover Banjo Club, Walter A. Munns, Manager, No. 4239 Havford Ave., West Philadelphia, now consists of the following members: Walter A. Munns, Banjeurine; J. Lewis Morse, Banjeurine; Richard L. Weaver, First Banjo; Geo. S. Holloway, Guitar, and Harry Beans, Guitar.

The concert of the Symphony Banjo and Guitar Club, announced in our last issue, took place at Association Hall, Philadelphia, on the evening of April 6th, and proved a very enjoyable affair. The Philadelphia Mandolin Club and The American Male Quartette appeared, meeting with well merited success. The Symphony Club did well in their various selections. The "Orchestra of a Hundred Banjos and Guitars," however, failed to fully materialize, there being not more than half that number of performers visible.

Jas. H. Phipps' Banjo, Mandolin and Guitar Concert, announced for the 13th of April, in New York City, at Lenox Lyceum, came off in great shape, the house being crowded and people turned away at the doors. The soloists were Louis T. Romero, Guitar; Dan. Emerson, Banjo; D. Tipaldi, Mandolin; Geo. W. Gregory, Banjo; V. S. Osmon, Banjo; Chas. E. Dolson, Banjo. The Princeton College Banjo Club participated, as did also the Columbia College Banjo Club and the Havford College Banjo Club. Several Mandolin and Glee Clubs also appeared.

"The much looked for Banjo that I ordered some time back, has just arrived. I am very much pleased with it, and it is the finest toned one I ever heard; also the finish is very fine."

The above was written by W. S. Hinton, of Honolulu, H. L., after receiving his Banjo, which had been cruising round the World by mistake and barely escaped being shipwrecked three times.

H. B. Masters, Leader of the San Jose Ideal Banjo Club (California), writes that his organization is meeting with good success in their various entertainments in that part of the country. Not long ago Mr. Masters located in the West and has now a large class of Banjo pupils.

Banjo and Guitar Concerts are becoming very popular and fashionable. The Banjo has helped the Guitar back into popularity, for a few years ago it was rare to hear this instrument on the concert stage.

To hear the Guitar in the hands of a really fine player like Sig. Romero, is indeed a treat; he is a master of the instrument, and his performances in New York, Boston and Philadelphia will no doubt create a renewed interest in the study of the guitar. The Guitar, like the Banjo, has many votaries; but among the thousands upon thousands of players of these instruments there are few masters. Of the Banjo it may be said the many of the so-called expert performers on that instrument have yet to learn the art of keeping their instruments in good playing condition—properly headed and correctly strung.

"I received the Special Banjo some time ago, and after testing it in all its positions, I find that it is all right and perfect. The tone is very fine, loud and brilliant, and all that could be asked for, and the finish is also very fine. All I can say is, that I am well pleased with it. Everyone that sees it says it is a little dandy. I think I am about right, when I say that the Stewart is the best Banjo in the World. Well, I will not say any more—for I know it is nothing new for you to receive such letters, for I think everyone who purchases a Stewart Banjo has about the same thing to say—so I will close by enclosing ten cents for which I wish you to send me your last *Journal*."

This is what Geo. Barber, Banjo Teacher, of Petosky, Mich., writes: They all love their Stewart Banjos.

The Calumet Club, of Richmond, Quebec, is composed of the following talent: J. A. Bouchette, Banjeurine and Mandolin; J. L. Barrie, Banjo; G. J. Alexander, 1st Guitar; J. A. Barrie, 2nd Guitar.

Archie S. Anderson, Charlotte, N. C., writes that he has organized a Boy's Banjo Club in that city, composed of the following members: Archie S. Anderson, Mandolin; L. Smith, 1st Banjo; H. Overcash, 2nd Banjo and Harry H. Ashbury, Bass Banjo and Flute; C. Frazier, Guitar.

The organization is called "The Glee Banjo, Mandolin and Guitar Club."

S. Duncan Baker, Richmond, Miss., writes under date of April 9th:

"As I was acknowledged by my postal card of 6th inst. your of 3d, and box containing articles ordered from you on 31st ult. were received on that day, and I now beg to report that everything was found to be eminently satisfactory. This much would suffice ordinarily, but I am constrained to most fully express my appreciation not only of your promptness, but also of your liberality in voluntarily adding to the shipment some very useful articles.

Besides, I could not let this opportunity pass without expressing my opinion of, and admiration for, your invention—the banjeurine, but particularly am I anxious to say something regarding the Imperial Banjeurine, which is most judiciously named, and rightly clothed in a case or covering the color of which is appropriately suggestive of 'royal purple' itself. The instrument just received from you is the first Banjeurine I ever owned, and I must candidly say I am heartily glad it is a Stewart. Of the other eleven banjos in my collection one is a piccollo of your make. Several times I have thought of getting an American Princess, or some other instrument of like name, but I have been deterred by the consequent effort required in making certain chords. But the banjeurine fills the bill, and I would not be without it, for I intend to use it for all purposes, club and otherwise. I assure you that it has proven a boon to me, and has already secured a great deal of interest towards its originator. As to the construction of the particular one you sent me, an experience acquired

by over fifteen years of somewhat irregular and periodic playing on different tenors, but the vertical tub to my superb banjeira, impels me to exclaim—PERFECT. Nothing more need be said in this connection.

Of the useful articles, previously spoken of in this, the two copies of *The Banjo* are particularly deserving of especial mention, and I highly appreciate them, and, although I have had a copy of my own for some time I had not intended to loan it out, but now, it and the two kindly sent shall be immediately placed at the disposal of the other banjoists of the club knowing, as I do, that the information contained therein, and the knowledge to be derived from the perusal of same will prove of substantial benefit to my colleagues both as individuals and as members of the organization.

As intimated, in a former letter to you, our club is modeled after *The Philadelphia Banjo Club*, and we are guided by Mr. Armstrong's teachings, coupled with such hints as may be otherwise gleaned from the *Journal*.

The Natchez Banjo Club is composed of the following: Banjeira, S. Duncan Baker; Piccolo Banjo, Joseph Edd; 1st Banjo, Will J. Kaiser; 2nd Banjo, Will A. Foster; Guitar, Emanuel L. Kaiser.

Later on, for a second combination, Mr. Will Kaiser will probably take up the Mandolin and Mr. Edd another Banjo. We were regularly organized on the 16th ult., and I doubt if there is another club of the kind in the South although I may be mistaken in the supposition. We found the music a little heavy for beginners, but have made a start nevertheless.

In addition to this small orchestra I have the honor of belonging to another musical society, 'The Natchez Orchestral Club,' composed of twenty-four young men, and having the reputation of being the best amateur organization of its kind in this section, if not in the whole South. But more of 'The N. O. C.' later on if your desire.

Although this letter is already lengthy and the subject somewhat worn threadbare, I would like to say a word or two about the origin of the banjo and its supposed popularity among the negroes of the South. This city is in the heart of the cotton belt where, the sugar-cane flourishes with a few hundred miles here, and consequently the plantation nigger, as well as the town nigger, is no curiosity to me, but on the contrary, I am well-acquainted with his peculiarities, and have frequently written for the local papers dialect verse attempting to illustrate his quaint and humorous sayings and doings; therefore, being in a position to know, I can safely endorse what Mr. W. H. Whitcomb, of Wisconsin, said in his letter, which was published in the last issue of the *Journal*, to wit, that negroes play violins, harmonicas and guitars, to one who plays the banjo. I will venture further and add to the list the jewshar, fife, accordion and even brass instruments, and I have heard that, in this country, while in the pursuit of the education which is freely accorded them, some of the tawky fellows have become accomplished pianists. So far as I know, the darkey's musical tastes are even more varied than are those of our more cultivated and favored anglo-saxon race. So much for the alleged preference of the colored man for the banjo.

Now, as an admirer who has loved the babe from boyhood, and previous to its advent as a perfected and popular instrument, I am prone to doubt that it was the invention of an inferior race of people not noted for a single invention, although willing to admit the possibility of its origin being due to the efforts of a negro to make an imitation of some other kind of instrument, said attempt resulting very naturally in an ignominious failure. However, be this as it may, the banjo of to-day is a very perfect instrument, and my admiration for S. S. Stewart was caused by my knowledge of his having conducted very considerably towards the realization of that state of perfection."

Kohler & Chase, the great California musical instrument house, have removed to their new building, Nos. 26, 48 and 50 O'Farrell St., San Francisco, Cal. Kohler & Chase have long been agents for the S. S. Stewart Banjo in the West, and our friends in California and Oregon would do well to deal with this well-known house.

W. J. Kitchener, New York City, writes:

"Your little book, *The Guitarist's Delight*, came to hand, and it is the best twenty-five cents worth I have seen. The arrangement of 'Heimweh' is worth the money of itself. I dare say you will have to send me more copies of the same. I must also congratulate you upon your manner of managing business. When I read your *Journal* I could not help thinking many of the letters of your correspondents extreme cases of bluff, but can now testify that all they say is correct, and your house runs like a well-oiled machine."

Fletcher A. Payne, of Wahash, Ind., writes:

"I have received the three last numbers of your *Journal*, and am more than pleased with them. Do not see how you can give so much for fifty cents. As they contain selections from the greatest banjo artists in the world, I consider them invaluable."

I intend to take it as long as it is printed, for it seems that each number is better than the one preceding."



Mr. John C. Folwell, the well-known Banjo Teacher of Camden, N. J., well-known to the readers of the *Journal*, as a composer of music for the Banjo, occupies the post of honor with his portrait above annexed.

Mr. Folwell has composed some very excellent music for the Banjo, and those players who have not as yet made themselves acquainted with this fact should lose no time in doing so.

Chas. Wegelin, of New York City, writes:

"Please excuse me for not writing to you before this. I wish to let you know that I have received my Banjo and was quite surprised, for you have sent me the Banjo, and I have bargained for it, and as for the Banjo, to say that I am pleased for it, is too mild an expression to use, for I am wild with delight. I have not drawn the head down even, as yet, and if it sounds like a grand piano (as a friend of mine says who heard it last night), which will it sound like when the head is down even? I can only say this much, you are the King Bee of all Banjo makers, as I have had all the different makes of Banjos that have been made in the last ten years, so you may know that although only an amateur as yet, I have been asked to leave my place and go on the stage for a living."

Now, I do not say as a brag, but to show you that I know a good Banjo when I see one. You deserve all the good luck that you have, and may it be a thousand fold greater in the future than it has been in the past."

F. J. Sney, New Orleans, writes:

"The \$40.00 U. F. Banjo which you made me to order, arrived safe on the 10th inst., and I must say I am more than pleased with it. It is one of the best toned Banjos in New Orleans to-day. Last night we opened the new theatre here called the People's Theatre, our trio. When I say our trio, I mean the Crescent City Trio, Caradies, Felmeden and Sney. Caradies and I had our Banjos which we bought from you, and Felmeden had a guitar. We made a decided hit, and everybody said we were 'in it' with those Banjos. Caradies and I also played a duet. We played the 'Mocking Bird' and captured the house. Caradies and I are more than pleased with our Banjos, and so is everybody that heard them. Your testimonial is worth anything to you, you can use it."

Many thanks for the books you sent me. The little book is a Little Dais, and every Banjo player should have one. Enclosed find fifty cents for one year's subscription to the *Journal*."

Geo. Carr, Milton, Pa., writes:

"Please find enclosed postal note for seventy-five cents, for which send your *Journal* (commencing with No. 62), and your book, *The Banjo*. Let me also thank you for the immense lot of information I received from your Lecture on the Banjo."

Grant Brower, of Brooklyn, New York, has announced a concert for Wednesday evening, May 20, at the first Baptist Church, in that city. Mr. Brower has been directing the banjo performances in the opera of "Wang" at the Broadway theatre, New York, during the run of the opera.

Al Baur, the well-known arranger of banjo music, of Brookville, Pa., will contribute a new article to the *Journal* shortly. His "Reminiscences of a Banjo Player," which appeared a few months ago, were very interesting and will be continued.

Chas. H. Magee, Emory, Va., writing under date of May 11, says: "The *Thoroughbred Banjo*, ordered a few weeks ago came to hand safely per express. I must say least that it is simply grand. In tone, style and finish, and in every other way, it fully superseded my highest expectation. It is a fine solo instrument."

Carr Dyke, Hatley Carr, Dewsbury, England, April 27, 1891.

Mr. S. S. Stewart, Philadelphia.

Dear Sir—I will not doubt be surprised at not hearing from me, but the Piccolo Banjo arrived safely on March 24, and I have been using it at different concerts to test it, and I can only endorse what other people have said.

I used it on Tuesday last, in this town, at a very large place, capable of seating over 2,000, and every note could be distinctly heard in every part of the room.

The tone of the instrument is peculiarly sweet and full, and is a very great pleasure to the ear. So many people have sent you testimonials, that it is useless for me to say any more, only I must thank you for promptness with which you executed order.

Yours, very truly,

ALBERT LYLES.

Cortland, N. Y., May 7, 1891.

Mr. S. S. Stewart, Philadelphia.

Dear Sir—The American Prices, No. 2, arrived O. K. Tuesday, and we are all delighted with it; it is beautiful, and the tone is away "out of sight." 'Tis by far the finest instrument in town. Many thanks for kindness. Yours, very truly,

W. B. LEONARD.

"S. S. Stewart, the leading manufacturer of fine Banjos in the United States, as an advertiser, is 'out of sight,' having four full pages in the New York *Clipper*, this week, each page costing a good round sum. We saw evidently the power and appreciation the value of advertising, hence the wonderful success of his really meritorious instruments."—*Rocky Mountain Cricket* (Denver, Col.)

Orefield, Pa., April 23, 1891.

S. S. Stewart, Esq.,

Dear Sir—I read with pleasure, your extensive advertisement in the *Clipper* of this week, and see that you give your credit of giving the most extensive ad. ever given in a single paper. Good for Philadelphia! Nothing like ads in the proper channel. It was column ads that built up my 11th St. place, also made Fox when I managed his business.

You remember when I was at your place how surprised I was to see the magnitude you had brought the Banjo too. Now there is only one thing; if the *Clipper* people could see your establishment and the people at work, they would readily place you in comparison with the steamways of piano fame. Well, all I have to say is, if your business justifies such extensive ads, you will no doubt have to double the size of your building.

Trusting to hear of this, I am, respectfully,

SAM. S. SANFORD.

Geo. F. Gellenbeck, leader of the Omaha (Neb.) Banjo Club, recently sent in sixty new subscribers to the *Journal*, and received the banjo offered as premium for that number of new subscriptions.

THE RISE OF THE BANJO.

The banjo, "that darkey's instrument" as it is sometimes contemptuously called, has steadily with in the past twenty years pushed its long and eager neck upward, and now, giraffe-like, curls only the top-most branches. In other and home-phrase, society has taken up the banjo, and society, like England's kings, can do no wrong.

Philadelphia has the proud distinction of owning the largest and best establishment for the manufacturing of banjos in the world. At 223 Church Street, S. S. Stewart, a youngish-old fellow, short and good-looking man who has had his stand for the past thirteen years. Beginning in a humble way, being his own office boy and fire lighter, his own maker and canvasser, thirteen years of steady plodding have borne fruit, and to-day his establishment stands as a monument of determination, pluck, and a meritorious article.

To follow the construction of a banjo from its earliest stages to that when all reflux in nickle it takes its place among the finished products of the world, is no easy matter. And although the writer of this article has gone through Mr. Stewart's establishment with that gentleman, yet the variety and the complex nature of the work made observation only clouded, and a complete whole obliterated the series of individual and separate parts.

Bits there were of wood, rough and unfinished. A few steps further and those bits of wood were shaped into necks. Then strips of ebony were glued on the necks, and then a whirling wheel of sandstone smoothed and caressed the shapely billet—the neck itself but the varnish to be finished in the whole.

In another room six men were in the making of the banjo necks; were fitting in minute particles of shell into cavities, and then rubbing ground ebony and glue into the crevices. Thin slices of elephant and walrus ivory were being cut into keys and bridges; not met out by machinery, but hand-knipped, yet laboriously and artistically cut by hand.

Rolls on rolls of banjo strings had their tones in layers of compressed melody; stacks of banjo heads slept side by side, and all over the busy hum of machinery thrummed in adagio the music of the factory.

And just to follow out the simile, Mr. Stewart turned and said: "Come down a flight, and I'll show you how I print my banjo music." Down the steps we went, and in a large room four men were busy engraving the melodies that soon will spread their gay geraniums over many a banjo. Like the men were working. No time had they to stop and look around. With a precision that but accentuated the method shown in the other departments, the men worked liked so many machines. Plate after plate was handed from one to the other and put on the presses, and soon sheets of fresh melody fell in hundreds on the floor.

But Mr. Stewart was talking: "I turn out about ten banjos a day," said he, and I ship them to every part of the civilized globe. A good product soon becomes known, and my banjos advertise themselves, and so, once having made a customer, it is easy to keep him. What is the most expensive banjo I ever made? Let me see—oh, yes—I gave Mr. E. M. Hall, of Carncross' Minstrels, a banjo last month that cost \$150 to make. That's about the most expensive one I ever turned out.

"You see that pile of letters? Well, about fifty of them are requests for pamphlets. I have an average of 300 requests a week, and as each person that writes for a pamphlet gets one, you can easily see that the interest in banjo playing is increasing wonderfully.

Talk then turned on Philadelphia players. "It would take me some time to give you a complete list, but E. M. Hall, of Carncross' Minstrels; Thomas J. Armstrong, George B. Ross, D. C. Everest, Frank H. Lockwood and Otto H. Albrecht are all expert 'pickers.'"

"Miss Edith Secor is a remarkable fine banjoist, as well as a wonderful xylophone performer. Among the most clever of the amateur players of this city are Dr. Penn Skillern, of South Broad Street, E. Spencer Blight, of Pine Street, and Mrs. Albert Tucker, nee Catherwood, of Seventeenth and Walnut Streets."

"Comptroller Robert W. Downing, of the Pennsylvania Railroad, is a skillful player, as is his son, Charles G. Downing, of Mt. Vernon Street. But it would take me all day to give you the names of Philadelphia banjo amateurs, and as I must run upstairs and look after a particularly fine piece of inlaid work, I think I'll postpone the conclusion of the list until some future time. But come in soon, for if you don't my increasing business will force me to leave my present quarters, and I'll not be at 221 and 223 Church Street then. Instead," and he smiled, "I'll be in the Public Buildings, in an office just adjoining the Mayor's."—*Philadelphia Music and Drama.*

E. M. HALL.

Mr. Hall closed his second consecutive season with Carncross' Minstrels, at the Eleventh Street Opera House, Philadelphia, early in May. On May 17th, he left his home in Chicago, with the best wishes of many Philadelphia friends and admirers. He joins Goodyear, Elitch & Schilling's Minstrels, on August 17th, at Denver, Colorado, to make a tour of the extreme western section during the season of '91 and '92.

The interest in banjo playing in the west is very great and is constantly on the increase, and many friends in the extreme western states will hail his coming with delight.

T. C. Meyer, Wheeling, W. Va., writes:

"The banjeurine ordered from you arrived by express in good condition. It is certainly an elegant instrument, and for tone and finish I think has no equal."

I used it with great success in connection with the Premier Banjo, Guitar and Mandolin Club, at a concert given at the Opera House here. Thanks for prompt attention. If you have any new music, send me a list."

C. H. Young, Lynn, Mass., writes:

"The Champion Banjo arrived on the 13th inst., in fine condition. I have given it a thorough trial, and pronounce it the *finest* banjo I ever played on, both in finish and tone. I have owned several fine banjos, but this one goes ahead of all I have ever seen. I thank you very much for your kindness in selecting this banjo for me, and will be sure to recommend the Stewart banjo in preference to all others."

NEW MUSIC FOR THE MANDOLIN AND GUITAR

"Brightest Hopes" Waltz, by E. H. Frey..... 25

"The Violet" Schottische, by E. H. Frey..... 25

Sunrise Schottische, by E. H. Frey..... 25

"On Time" March, by E. H. Frey..... 25

Duet for Two Mandolins with Guitar Accompaniment..... 25

Lilac Schottische..... 25

Fountain Galop..... 35

Rippling Brooklet Waltz..... 35

S. S. Stewart, Publisher

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

NEW BANJO MUSIC

PUBLISHED BY S. S. STEWART

ADDITIONS TO INSTRUMENTAL CATALOGUE

520 Fruhling's March, by Parlow, arranged by Thos. J. Armstrong. Complete for Banjo Club of five instruments: Banjeurine, first and second banjo, piccolo banjo and guitar..... \$1 00

521 Vesta March, by Pandert, arranged for banjo and piano, by W. W. Rumsey..... 35

522 Emperor March, by Herz, arranged for banjo and piano, by Rumsey..... 35
Both the foregoing Marches are excellent. Each in 2-4 time.

523 Polka "Hyaointh," by Parke Hunter. Banjo solo or duett..... 25

524 Crystal Slipper Clog, by E. H. Frey. Banjo solo or duett..... 25

525 Red Bird Polka, by Frey. Solo or duett..... 25

526 Banjeurine Waltz, by Frey. Solo or duett..... 35

527 Evergreen Schottische, by Frey. Solo or duett..... 25

528 Actor's Polonaise, arranged by Rumsey, for banjo and piano..... 40

529 Together Schottische, arranged by Rumsey, for banjo and piano..... 35

530 Camella Waltz, arranged by Rumsey, for banjo and piano..... 35

531 Playful Polka, arranged by Rumsey, for banjo and piano..... 35

532 Holiday Polka, arranged by Rumsey, for banjo and piano..... 35

533 Piney Woods Schottische, by E. H. Frey, for BANJO and GUITAR,..... 25

534 "Thoughts of Home," Gavotte, by Frey, for BANJO and GUITAR,..... 25

NEW GUITAR MUSIC

PUBLISHED BY S. S. STEWART

ADDITIONS TO CATALOGUE

20 The Hermit's Serenade, by E. H. Frey, for two guitars..... 25

21 Brighton March, by E. H. Frey, for two guitars..... 25

22 Harmonic Fantasia, by E. H. Frey, guitar solo..... 25

23 Fascination Glide Waltz..... 25

BANJO ORCHESTRA MUSIC.

A Few Hints to Arrangers and Leaders of Banjo Clubs.

By THOMAS J. ARMSTRONG.

20192w1

Chapter VI.

The banjeaurine being the most acceptable instrument for solo work in a club, it is no longer a disputed question among banjo players as to which instrument is entitled to that proud position. It occupies the same place in the banjo club as the violin does in an orchestra. Its peculiar construction enables passages of a difficult nature to be executed with comparative ease; and *rins* and *arpeggios*, played in quick time, are no longer looked upon with awe by the average player.

This instrument, then, is the first to attract our attention when arranging music for the banjo and guitar club. Leave out the banjeaurine and it is like taking out the 1st violin from the orchestra. It should play the melody, or solo, and all the other instruments are for the harmonies, the coloring and embellishments.

Although the banjeaurine is a melodic instrument, it is sometimes freed from that capacity when a bass solo is executed on the large banjos. A charming effect is thus gained by giving the banjeaurine the harmonies with the second banjo, adding to the fullness of the chord.

Thus:

Banjeaurine.

BASS SOLO.

The proper tuning of the banjeaurine for use in the club is with "*Elevated Bass*," or in other words—"Bass to B." This, for some unknown reason, meets with opposition by many excellent performers. Why they object, is, and always has been, a mystery. If they wish to exercise a feeling of economy in the matter of breaking bass strings, the mystery is explained, for the risk of breaking is greater (a trifle greater) than with bass to A.

"A poor excuse," however, "is better than none." Some players are too lazy to put forth enough extra exertion for tuning the bass up. Others claim the character of the banjo is lost when the bass is elevated.

The most logical argument in defense of the A bass would be, to retain it, in order to overcome the difficulty of playing this same note on the first and second banjos at the *fifth fret* on their bass strings. This note, which is D, corresponds with A on the banjeaurine, and if the banjeaurine bass is to A, it is at the same pitch as the *fifth fret* of the ordinary banjo's bass string.

This mode of tuning the banjeaurine bass to A, however, if adopted, destroys the principal object of this charming instrument's introduction into the club. The object of the solo instrument is not to play bass notes, but endeavor to keep *above* them. If the first and second banjos experience some difficulty in obtaining D on the bass string, it is no reason for the solo banjo playing that note, which would be low A. It would be far better and more pleasing for it to take a *third* above, which on the banjeaurine would be C#, played on the elevated bass at the second fret.

To illustrate the advantage gained by using the elevated bass for the banjeaurine, or solo banjo, the following example is given. The banjeaurine is playing in E major, which chords with A major of the first and second banjos, and also with C major of the guitar. These parts are also given to show the effect of the combination.

Banjourine
Bass elevated

1st Banjo.

2nd Banjo.

Guitar in C.

Probably a much better example of the merits of the elevated bass could be given than the above, but it will serve its purpose, for the present, at least. It is an introduction to a march published for the banjo orchestra, called, "Frühling's March." In a case like this the melody contained in the introduction is brought out strong and full, by being played upon the solo banjo, piccolo banjo and first banjo. The chords accompanying the melody are also easily taken by all three of those instruments, leaving to the guitar and second banjo the bass notes.

The advantage of the elevated bass for the banjourine, whilst playing with other instruments, can be more quickly recognized in the ability of the performer to play octaves with very little effort. This every banjoist knows, and it is not necessary to illustrate the fact with examples.

That the character of the banjo or banjourine is lost by elevating the bass string is a poor excuse and a great mistake. The fact is, we gain considerably in tuning it thus, particularly in the case of the banjourine.

When the bass is elevated, it is possible to obtain a complete chord of the *first, third, fifth and octave* of every key. This is a physical impossibility on the banjo with the bass to A, except when the performer has six fingers on his left hand, or when that part of his anatomy is so large, that he secures a position as a freak in some dime museum. It can of course be done by playing arpeggio; but with the bass elevated, the chords can be played at once, without changing or lifting the fingers from the fingerboard.

Thus:—
Bass elevated.

Banjourine.

&c., throughout all the keys.

Therefore, in writing the solo part for clubs always select the banjourine with elevated bass and you have an instrument capable of holding its own. Many pleasing and melodious effects will be gained and numerous technical difficulties surmounted.

The piccolo banjo occupies a place in the banjo club similar to that of the flute or piccolo in the orchestra. Its mission is to assist the banjourine in playing the solo and very often to embellish the same with runs and little melodies of its own. On account of its being tuned an octave higher than the ordinary banjo, this instrument has a sharp, piercing effect, that is very pleasing in loud passages.

4

The first banjo, in the hands of a good player, is the most effective instrument in the banjo orchestra. At the risk of making some of our cornet players smile, I will say that the first banjo occupies a place in the banjo orchestra, similar to that of the cornet or clarinet in the regular orchestra. It is the most difficult part to arrange satisfactorily and should not be attempted until all the other parts have been arranged. Its mission is to perform the part of a melodic instrument and when not playing the melody with the banjeaurine, it generally has a *contra melody* or *side melody* of its own. These *side melodies* are very effective and pleasing, especially if they can be written in *tremolo*; but it is impossible to write them until you are familiar with the solo part and know the harmonies that belong to it. Portion of a melody will now be given, arranged for four instruments:—banjeaurine, first and second banjos and piccolo banjo. After playing the solo part several times, try the first banjo part and see if it agrees with your views. To do this properly you must hum or whistle the solo while playing the first part on your banjo, being careful to whistle and play in the same key.

BANJEAURINE
Bass elevated.

Piccolo Banjo.

2nd Banjo.

1st Banjo.

The second banjo and guitar appear as harmonic instruments in the banjo and guitar club, playing the accompaniments and basses. Their importance can readily be seen by comparing them to the second violin, viola and bass of the regular orchestra. The guitar, although not being able to play quite as low as the bass banjo, is far superior in this respect to the second banjo and fills up the gap between the bass banjo and the second.

If the E² guitar is used, the part written for this instrument should retain the same character as the regular guitar, taking the same bass notes an octave lower, wherever practical.

The bass banjo can be compared to the double bass in the orchestra. It should play the bass notes of the second banjo, which on the bass banjo sound an octave lower. The performer who manipulates this instrument therefore has a very important, although not a very attractive, part to play. If he does not hear himself playing, let him not be discouraged—the effect is all that is wanted. If the bass banjo is dispensed with, after having once been used, its absence will be visibly felt.

The mandolin, although not possessing the same characteristic tone of the banjo, is becoming quite a favorite among the banjo clubs throughout the country. It should only be introduced when the club is a large one, about twenty or thirty players. It is a grave mistake to include a mandolin in a small club of five or six banjo and guitar players, because its shrill tone is not in keeping with so small a number of instruments, except they be all guitarists.

The mandolin is an instrument of melody, and generally plays with the solo banjo or first banjo. In a large club of twenty players, a beautiful effect is obtained by the introduction of the mandolin playing *tremolo* to a given melody executed on the banjeaurines and first banjos.

(To be continued.)

FOR THE BANJO.

Non troppo presto.

7 Pos. 5 Barre.

5 Barre.

5 Pos.

2 Pos.

panjo.

FINE.

Dolce.

10 Barre.

3 Barre.

2 Pos.

3 Barre.

10 Barre.

3 Barre

3 Barre.

D. C.

D. C.

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EVENING BELLS SCHOTTISCHE.

FOR TWO GUITARS.

By E. H. FREY.

1st Guitar.

2nd Guitar.

2019 5w

Copyright, 1891, by S. S. STEWART.

3

The musical score is written for piano and guitar/banjo. It consists of five systems of music. The first system is in G major (one sharp) and 2/4 time. The second system also in G major, ending with a double bar line and the instruction 'D.C. to Trio.'. The third system is in C major (no sharps or flats) and 3/4 time, marked with a 'Trio' symbol. The fourth system is in C major and 3/4 time, ending with a double bar line and the instruction '3rd Bar.'. The fifth system is in C major and 3/4 time, ending with a double bar line and the instruction 'FIN.'. The score includes various musical notations such as treble and bass staves, notes, rests, triplets, and dynamic markings like 'p' (piano).

D.C. to Trio.

⊕ TRIO.

3rd Bar.

1 2

FIN.

Evening Bells Schottische.



20196w1

O FAIR DOVE!

ARRANGED FOR THE GUITAR.

Marcato melodia.

By WM. J. KITCHENER.

Guitar.

The musical score is written for guitar and consists of six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is characterized by a series of chords and single notes, with a 'Marcato melodia' instruction above the first staff. The subsequent staves continue this melodic and harmonic development, with various chordal textures and single-note passages. The sixth staff concludes with a 'dolce' instruction, indicating a softer, more lyrical section. The score is arranged for a single guitar, with the left hand playing chords and the right hand playing single notes and chords.

"LIQUID INSPIRATION."

201994

FOR THE ZITHER.

Originally published for the Banjo and Piano.

Arranged by HENRY MEYERS.

Zither.

Slow and with expression.



Notes with dots under them are to be played staccato.

Copyright, 1891, by S. S. STEWART.

20197W
 "PETITE MIGNON" POLKA.

FOR THE BANJEURINE AND THE BANJO.

By GEO. C. STEPHENS.

Con anima.

Banjeurine.

mf

Banjo.

5 *

5 Barre.

p

1

2

ff presto.

3

TRIO.

6* 8*

p

ff *presto*. FINE.

2* Bar. *tempo.* D.S.

NOTE.—This piece is intended for the Banjeaurine and Banjo. The Banjeaurine is tuned a fourth higher than the Banjo.

"Petite Mignon" Polka.

20196W

THE FANTASTIC FAD TRARUM SCHOTTISCHE.

FOR PICCOLO BANJO AND REGULATION BANJO.

By BOLSOVER GIBBS.

1st Banjo.

2nd Banjo.

mf

1

2

D.C.

This Schottische is intended as a duet for Piccolo Banjo and Large Banjo, but may be used for two Banjos tuned alike, in the regular way, if preferred.

CHOICE BANJO MUSIC

By JOHN H. LEE

ALL COMPLETE FOR TWO BANJOS, BUT MAY BE USED AS
A SOLO IF DESIRED

..... EVERY NUMBER A GEM

Tremont, Waltz.....	50
Mephisto, Galop.....	50
Frederick's Parade (or 2nd Reg.), March.....	50
"Gay and Happy," Polka.....	35
San Francisco Cadets, March.....	35
Jockey Club, Schottische.....	35
Arcadis, Gavotte.....	35
Oakland, Polka.....	25
Bree's Favorite, Galop.....	35
Dahlia, Waltz.....	35
German, Polka.....	25
Albemarle, Schottische.....	25
Charming, Mazurka.....	25
Undine, Mazurka.....	25

EVERY ONE OF THE ABOVE IS A BEAUTY. ALL BANJOISTS
SHOULD HAVE THEM

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S. S. STEWART,

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\$1.00 per doz., assorted.

S. S. STEWART,

223 Church Street, Philadelphia, Pen'a.



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ARE MANUFACTURED

right here in Philadelphia. Stewart's Music Stores
and Factory are located at

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Between Market and Arch Streets,
Between Second and Third Streets.

THIS TRADE-MARK used by S. S. STEWART.



and Stamped upon the S. S. Stewart Banjos, is registered at
the U. S. Patent Office. BE SURE, when you purchase a
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