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HITCHCOCK'S BANJO COLLECTION.

Price 50 Cents.

230-EASY PIECES-230

FOR THE

— BANJO. —

— BY —

FRANK B. CONVERSE.

(See Table of Contents.)

NEW YORK:

HITCHCOCK'S MUSIC STORES,

166 NASSAU STREET,

OPPOSITE CITY HALL.

283 SIXTH AVENUE,

NEAR 18TH STREET.

STANDARD SHEET MUSIC.

VOCAL.

Angel Mother in my dreams. A lovely song and chorus by Th. H. Murray, author of several famous Ethiopian melodies40

Burnished and bright are my arms. A magnificent brass-song for baton. Very effective for concert use. E. Rayford40

Birds upon the Tree. Bright and melodious with a very pretty chorus. Robey40

The bright River. A composition of particular value, possessing elements of popularity. Miss Ida E. Hincklinus40

Dolly, the Dairy Maid. This song, having a very fine flowing melody, is gaining great favor. As a parlor song it cannot be excelled. Robey40

Dance by the rippling stream. A first-class song and flute. Professionals and amateurs are sure to make a hit with it, as it is full of life and melody. Straight40

Dance the rolling Brazos. A song of "the sunny south" by Buckskin Sam, author of the beautiful "Bonita, don't say no." A splendid piece of music with a very effective chorus40

Extend a helping hand. Proper rendering of this song will always meet with applause. We can recommend it. Warren40

Good-bye, Polly, I must leave you. A pleasing composition by Mr. Robey, author of "I am just beginning to like you,"40

The good old times. What they were, is very well told in the words as well as the music. It is certain of success40

Golden slumbers kiss your eyes. An exquisite lullaby, a worthy companion to Gotschalk's world-renowned "Cradle Song." Warren30

God bless the bright gem of the sea. A marvelously stirring air, which together with its inspiring words belongs in the front ranks of Irish national melodies. F. C. Weber. .40

Give me to Zion's Land. The composer, Th. H. Murray, must have been in a very jolly mood when he wrote this rollicking Jubilee song40

Good-bye, my darling. A very pretty serio-comic song. Robey40

Ho! bring wine. A hearty drinking song, especially adapted for New Year, yet ever in order all the year round. Straight40

His last request. A pathetic ballad, full of tenderness and feeling. Maylath40

I rest me, oh, my Savior. Sacred words have been written by Mr. Walter Cooper to the music of Schubert's beautiful "Last greeting." It is arranged for alto and baritone.40

I am just beginning to like you. One of Robey's choicest compositions; a serio-comic song of exquisite humor and melody.40

I am waiting for my sailor boy. The sailor's faithful lass, pouring out the love of her heart for the expected loved one, is very graphically portrayed in this excellent ballad. Skelly40

I am weary of earth. A very fine composition of high merit, especially suited for re-creation service. Wild40

Keep the mill a-going, boys. A fine moto-song, which is always sure to please. Robey40

Keep your eye upon the finger-board. A comic moto-song. Straight40

Lore's young was sweet. A ballad of great musical merit, particularly suitable for concert use. Rutledge40

My heart is where the Shamrock grows. This patriotic song, which appeals to the heart of every Irishman, has an excellent melody. Robey40

My beats a soldier boy. Miss Annie Pixley's celebrated march-song. It is the great success of the day. Maylath40

Member ob society. Another of Murray's famous Ethiopian songs40

Mind you 'rise in the morning, John, Mind your 'rise in the morning, John, A father's advice to his son, told in excellent words and music. Robey40

My dear one gone away. A sweet semi-melodic song, with a very sweet melody. Allen40

Old abbey runs. Another one of Mr. Robey's characteristic songs30

Out on the ocean. A fine naval song with a rousing chorus. Robey40

Over the Brooklyn Bridge. A new song on a new subject. A happy idea and a good melody. Skelly40

Oh Bridget! What am dat I see? Another jolly Ethiopian song, with a rousing melody. Murray40

Pretty little darling, I love you! One of the neat, sensational songs of the day. Mlle. Vanoni and other concert singers have achieved great success with it. Warren40

Pretty little Hattie Dean. By the author of "Sister, hear my evening prayer." It reminds one of melodies of former days, such as "Dancing Nellie Gray," etc. Vickers40

The Rose of Killarney. Anything pertaining to "Killarney's" lakes and dells is certain of success. Here we see the subject in a new song. Robey40

Sadly and lonely I wander. A very pathetic song with a pretty chorus, by the author of "De gates ob sin." Herrick40

Sweet Lillie of the Vale. Another of Vickers' elegant songs. Just the thing to sing at a friendly gathering and certain to please .. .40

Songsters of the morning. A joyous lay, suggestive of the happy singing of the merry birds. Miss Ida E. Hutchings40

That charming little word, "Hama." Another pleasing ballad by Miss Hutchings .. .40

When the Birds Nest Again. Since the publication of the magnificent waltz-song "When the leaves begin to turn," nothing has appeared to equal this brilliant composition. It is unquestionably J. P. Shelly's greatest success, and we predict for it an extensive sale. .60

HITCHCOCK'S BANJO COLLECTION.

230 EASY PIECES

FOR THE

BANJO,

COMPRISING A CHOICE COLLECTION OF

Polkas, Waltzes, Clog Hornpipes, Reels, Jigs, Walkarounds, Songs, Etc., Etc.,

In both the "GUITAR" and "BANJO" styles of execution.

Arranged and Compiled by

FRANK B. CONVERSE.

Author of "BANJO WITHOUT A MASTER;" "THE BANJO AND HOW TO PLAY IT;" "COMPLETE METHOD FOR THE BANJO;"
"SIMPLIFIED METHOD FOR THE BANJO;" "THE BANJOIST;" "ANALYTICAL BANJO METHOD," Etc.

NEW YORK:

BENJ. W. HITCHCOCK, PUBLISHER.

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Gift of

SALUTATORY.

The Oliver Ditson Co.

Nov. 28, 1900.

IN presenting this work to the admirers of the Banjo, we deem it superfluous to multiply words in its commendation,—the name of the author being sufficient confirmation of its superior excellence, reliability, and value. Yet a few words, explanatory of its general character and scope, may not be considered inappropriate.

That so little of what may be classed as good, or suitable music for the Banjo has been issued, seems an anomaly, viewed in connection with the universal popularity and use of the instrument, which, however, can be dispelled, by the fact, that, very few competent persons have given the subject the rigid investigation required for a practical illustration of its many beauties, and the elucidation of principles for general guidance. Of these few, notably at the head, and, we might add, the very pioneer, stands MR. FRANK B. CONVERSE, the universally acknowledged PREMIERE BANJOIST OF THE WORLD, to whose indefatigable efforts,—attested measurably by his various published works upon the subject, issued during the past quarter of a century; his life-long devotion to the elevation and advancement of the instrument and its music,—both in this country and abroad,—professionally, and as a teacher and composer, the “Banjo World” is admittedly indebted for the pre-eminent position now occupied by its favorite instrument.

Unfortunately—for the Banjo—much that is published, termed “Music for the Banjo,” has proven to be but little more so than in name, unmusical compositions, peurile and inartistic transpositions, faulty and awkward alike in construction and adaptation to the capacities of the instrument.

Fully sensible of the steady demand for reliable and popular music, suitably arranged for the instrument, we have been induced to issue the present work, comprised wholly of the especial arrangements of Mr. Converse. This compilation will be found, in reality, to embrace the “Music of all Nations,” in almost endless variety and character; and the degree of versatility still further enlarged by arrangements in both the “Guitar” and the true “Banjo” styles of execution. The pieces range in several grades, yet may all be classed as “easy,” having been carefully arranged and *adapted to the instrument* upon a most perfect, yet natural, system of fingering, admitting of smooth and facile execution, and, consequently, easy attainment by executants of even moderate powers.

In conclusion, we desire to express our gratification in being able to present to the lovers of the Banjo, this invaluable collection, feeling confident of its favorable reception, not alone by the PROFESSIONAL BANJOIST, to whom, it will be a most desirable companion, and the AMATEUR, who will find it to be a storehouse of pleasure and recreation, but the TEACHER as well, who will appreciate its value and usefulness in reducing his labors.

THE PUBLISHER,

MELODIES OF ALL NATIONS.

WHAT SHALL I DO?

Words and Music by J. L. FEENEY.

Allegro.

Two staves of musical notation in G major, common time. The first staff uses a treble clef and the second staff uses a bass clef. The music consists of eighth and sixteenth note patterns, primarily eighth-note chords.

OUR SELECTED IRISH STYLE.

Words by WM. HARDMAN.

Music by NED STRAIGHT

Three staves of musical notation in G major, common time. The first two staves are treble clef and the third is bass clef. The music features eighth and sixteenth notes, with various dynamics indicated by numbers and letters above the notes (e.g., 7*, 7f, 2x, 5f x, 2 1 4, CHORUS, 4, x, x). The notation includes several rests and measures of silence.

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4

TEXAS CHARLIE.

Words by GEORGE COOPER.

Music by FRED A. ROTHSTEIN.

Sheet music for 'Texas Charlie' in G major, 8/8 time. The music consists of four staves of musical notation. The first staff begins with a treble clef, the second with a bass clef, the third with a treble clef, and the fourth with a bass clef. The music features various chords and rhythmic patterns typical of early 20th-century sheet music.

5b

THE CLOUDS ARE ROLLING BY, JENNIE.

Words by GEORGE COOPER.

Music by H. MAYLATH.

Sheet music for 'The Clouds Are Rolling By, Jennie.' in G major, 4/4 time. The music includes a chorus section and a final section starting at measure 7f. The notation uses a treble clef and includes various musical markings such as 'x' and '3 1 X' over specific notes. The 'CHORUS.' section is indicated by a label above the music.

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DIE WACHT AM RHEIN.

5



PERT POLKA.



MAY BLOSSOM POLKA.



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TAKE GOOD CARE OF MOTHER.

Words by Mr. MURPHY.

Melody by JAMES A. BLAND.

The musical score consists of eight staves of music. The first four staves represent the main melody, which is a recurring pattern of eighth and sixteenth notes. The fifth staff begins with the word "CHORUS." and features a different rhythmic pattern, primarily consisting of eighth-note chords. The remaining three staves continue the main melody's pattern. The music is written in common time with a key signature of one sharp (F#). The notation includes various rests and dynamic markings typical of 19th-century sheet music.

DE ANGELS AM A COMING.

7

Words and Music by JAMES A. BLAND.

The musical score consists of two staves of music. The top staff is labeled '1st.' and the bottom staff is labeled '2d.'. Both staves are in common time and G major. The notation includes various note values such as eighth and sixteenth notes, and rests. The music features a mix of harmonic patterns, including chords and single notes.

THAT'S ALWAYS THE WAY WITH YOU BOYS.

Words and Music by J. P. SKELLY.

The musical score consists of five staves of music. The first four staves are in common time and G major, while the fifth staff (labeled 'CHORUS.') is in common time and C major. The notation includes various note values and rests. The music features a mix of harmonic patterns, including chords and single notes. The 'CHORUS.' section begins with a melodic line that repeats across the staves.

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I'D SOONER BE LUCKY THAN RICH.

Words and Music by NED STRAIGHT.

Musical score for 'I'd Sooner Be Lucky Than Rich.' The score consists of four staves of music in common time, key of G major. The first three staves are for solo voices (Treble, Alto, Bass) and the fourth staff is for the Chorus. The vocal parts are primarily eighth-note patterns, while the Chorus part features sustained notes and chords.

GWINE TO ZION'S LAND.

Words and Music by THOMAS H. MURRAY.

Musical score for 'Gwine to Zion's Land.' The score includes parts for Solo (Treble), Chorus (Bass), 1st Tenor (Bass), 2d Tenor (Bass), Baritone (Bass), and Cho. (Chorus). The vocal parts are mostly eighth-note patterns, with the Chorus providing harmonic support. The bass parts provide harmonic foundation with sustained notes and chords.



THE BOYS OF LANCASHIRE.

Words by JOHN WILLIAMS.

Music by DAVE BRAHAM.



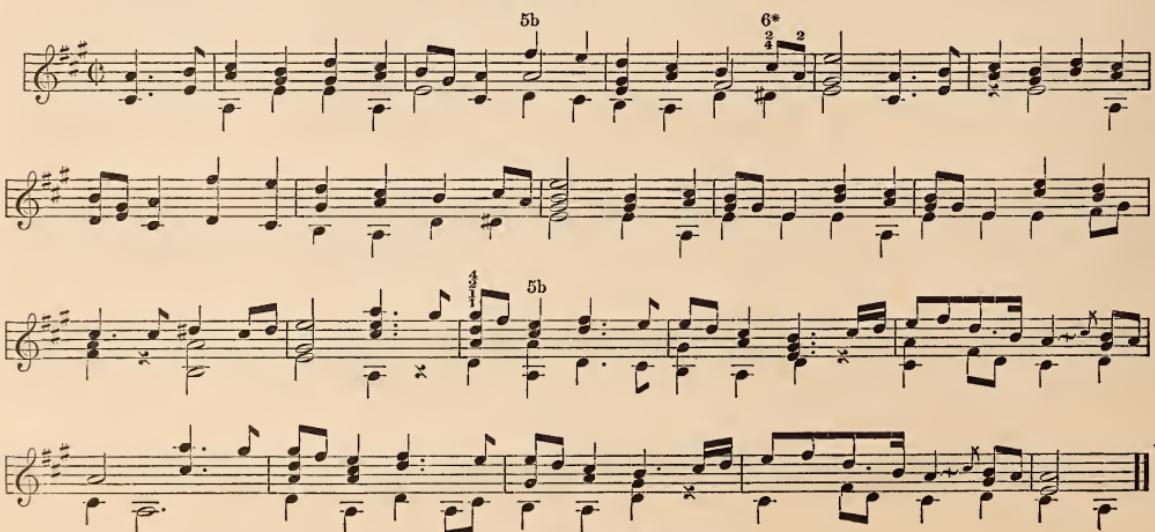
DANCE.



RUSSIAN NATIONAL HYMN.



AUSTRIAN NATIONAL HYMN.



HOW TO BE A MASHER.

11

Words and Music by ALEXANDER SPENCER.

The sheet music consists of eight staves of musical notation. The first four staves are in common time (indicated by 'C') and G major (indicated by a single sharp). The key signature changes to one sharp at the beginning of the fifth staff. The time signature changes to 3/4 at the start of the fifth staff, indicated by a circled '3'. The tempo is marked 'Tempo di valse.' at the start of the fifth staff. Measure numbers 5b, 7*, and 9* are placed above the staff lines. The eighth staff begins with a single sharp, and the ninth staff begins with two sharps. The notation includes various note heads (solid black, white with a black dot, white with a black cross) and rests, with some notes having stems pointing up and others down. Measures 5b through 9* show primarily eighth-note patterns, while the final measure (9*) shows a more sustained harmonic pattern.

THE BRIDAL WALTZ.

BLACKSNAKE REEL.

Banjo Style.

F. B. C.

AN AMERICAN'S TOAST.

13

Words and Music by WM. DEVERE.

10b

Musical score for "AN AMERICAN'S TOAST." The score consists of four staves of music in common time, key of G major. The first three staves are in treble clef, and the fourth staff is in bass clef. Measure numbers 3b, 5b, and 3 are indicated above the staves. The word "CHORUS." appears in the middle of the third staff. The music features eighth-note patterns and various rests.

THE STARRY FLAG.

Words and Music by H. MILLARD.

Musical score for "THE STARRY FLAG." The score consists of five staves of music in common time, key of G major. The first four staves are in treble clef, and the fifth staff is in bass clef. Measure numbers 5b, 5b, and 5b are indicated above the staves. The word "CHORUS." appears at the beginning of the fifth staff. The music features eighth-note patterns and various rests.

MIKADO POT POURRI.



A WANDERING MINSTREL.



WILLOW, TIT-WILLOW.



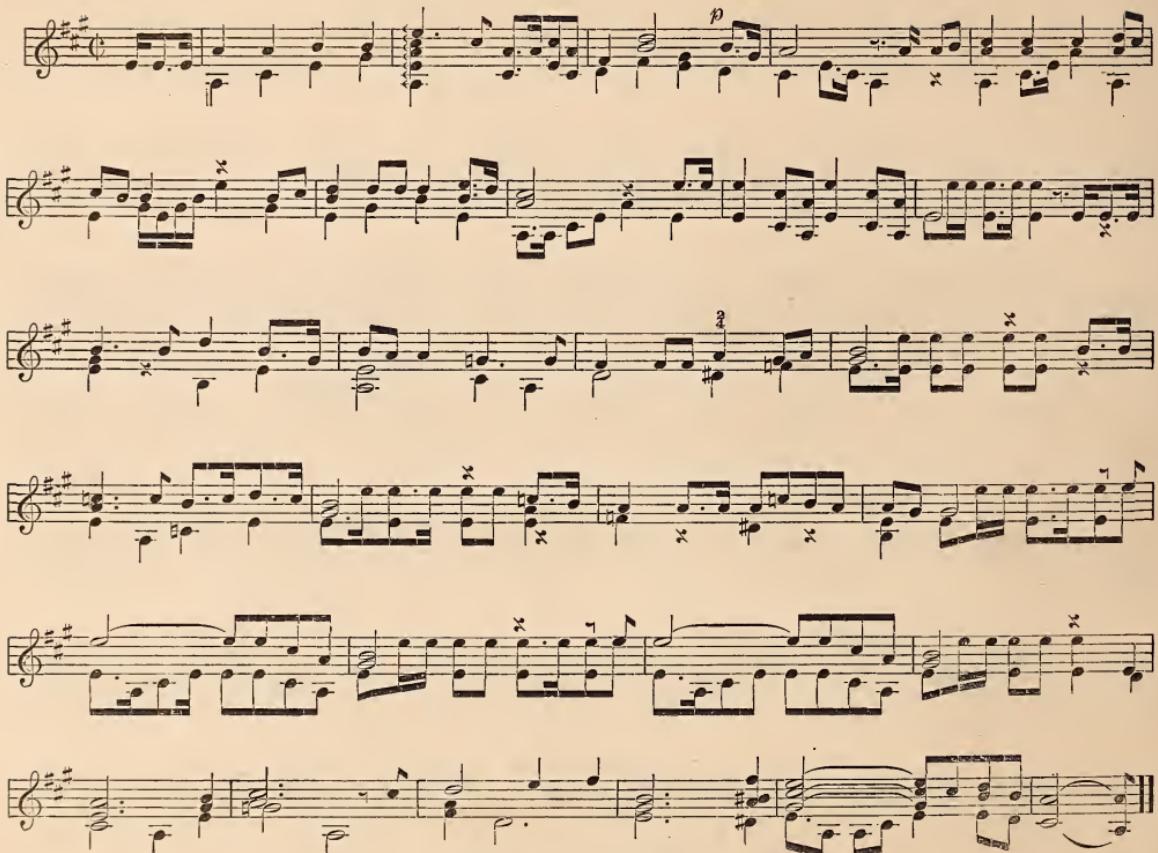
MIKADO POT POURRI. Concluded.

15

Sheet music for "I'VE GOT A LITTLE LIST." The music is arranged for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature changes between G major and F# major. The tempo markings include "7B", "x 3b", "3b", "5B", and "ritard." The lyrics "I'VE GOT A LITTLE LIST." appear above the vocal parts.

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FRENCH NATIONAL (Marseillaise) HYMN.



THE BABIES ON OUR BLOCK.

17

By permission of DAVE BRAHAM.

The music is in G major, 2/4 time. It features eight staves of musical notation. Various dynamics and markings are present, including:
- Staff 1: '5B' at measure 5.
- Staff 2: '5B' at measure 5.
- Staff 3: '4 2' at measure 4, '5b' at measure 5.
- Staff 4: '5B' at measure 5.
- Staff 5: 'slide.' at measure 5, '4 2 0 2 0' at measure 6.
- Staff 6: '5B' at measure 7.
- Staff 7: '9*' at measure 8.
- Staff 8: '9*' at measure 9.
The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

NOBBY JOE.

Words and Music by J. L. FEENEY.

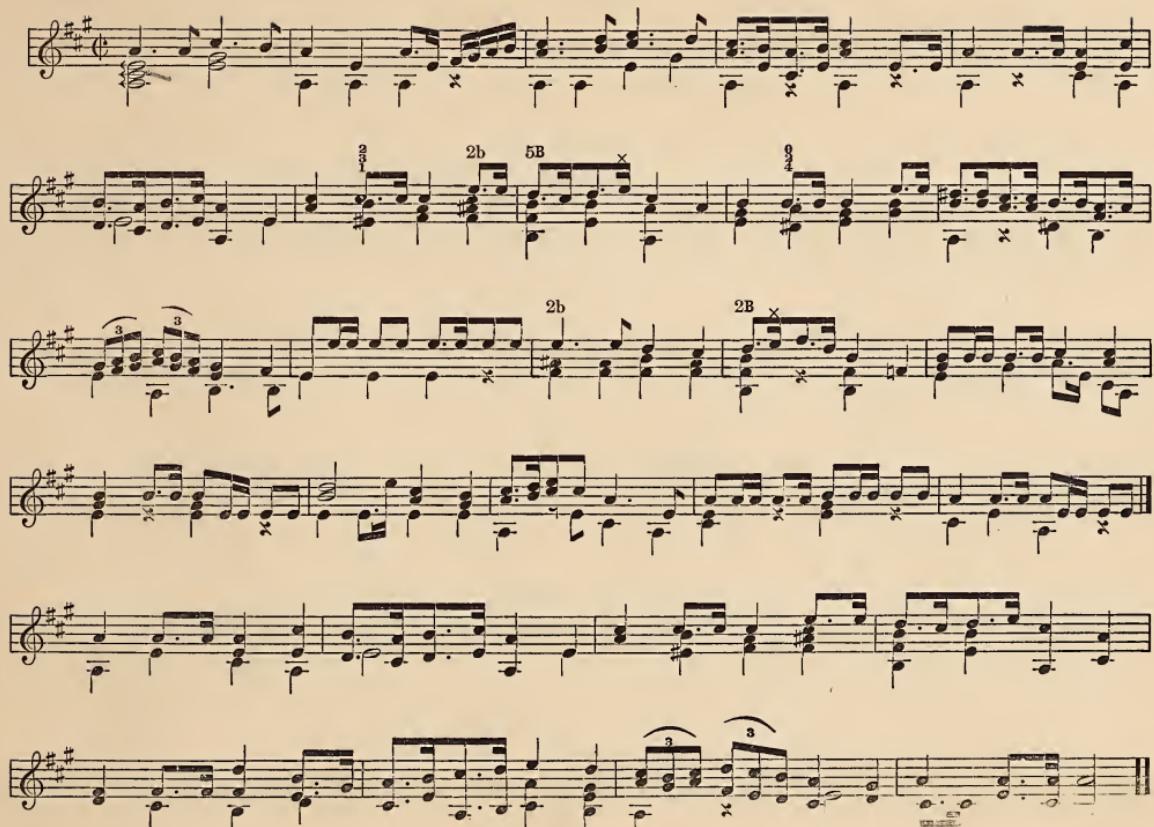


CHORUS.



HAIL COLUMBIA.

19



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JOG ALONG TO GLORY.

Words and Music by M. H. ROSENFELD.

The musical score consists of four staves of music in common time, key signature of one sharp (F#). The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The music features eighth-note patterns, sixteenth-note patterns, and quarter notes. Measures 9* and 9* are specifically labeled.

CHORUS.

DANCE.

BREAK.

Measure 9* includes a measure number above the staff and a circled 2 above the first note of the next staff. Measure 9* includes a circled 3 above the first note of the staff and a circled 4 above the second note of the staff.

THE BIRD POLKA.

21

Drum.



DUDE! DUDE! DUDE!

Words and Music by CHARLES D. CRANDALL.



CHORUS.



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MY HEART IS WHERE THE SHAMROCK GROWS.

Arr. by NED STRAIGHT.

Dolce con gusto.

Words and Music by W. C. ROBEY.

The sheet music consists of four staves of musical notation in common time, treble clef, and A major (two sharps). The first three staves are for piano, showing bass and treble staves with various pedaling and dynamic markings like 'x' and 'z'. The fourth staff is for voice, starting with a vocal entry at the end of the third staff. The vocal part includes a 'CHORUS.' section where both piano and voice play together.

AN IRISH FAIR DAY.

Words by W. J. O'LEARY. A. M.

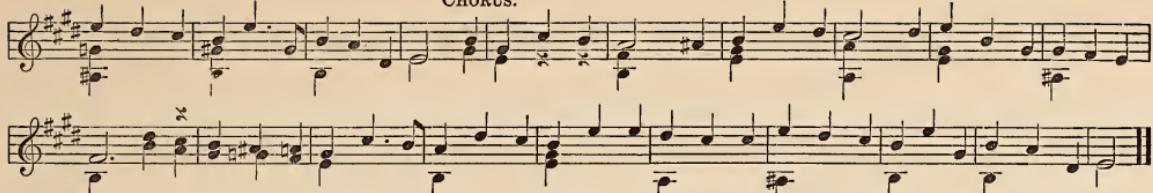
Music by M. J. SAVAGE.

The sheet music consists of four staves of musical notation in common time, treble clef, and A major (two sharps). The first three staves are for piano, showing bass and treble staves with various pedaling and dynamic markings. The fourth staff is for voice, starting with a vocal entry at the end of the third staff.

An Irish Fair Day. Concluded.

23

CHORUS.



MEET ME AT DE GOLDEN GATE.

Words and Music by NED STRAIGHT.

5b

5b

CHORUS.

5b

CHORUS.

BAND POLKA.

Tune 4th String to B. Tune 5th String to D \sharp .

Read as in the regular tuning.

NOTE. The X indicates the 5th string.

The musical score consists of four staves of music for a band. The first three staves are in common time (indicated by '4') and the fourth staff is in 3/4 time. The key signature is A major (two sharps). The music includes several performance instructions:

- Staff 1: Measures 1-3 show sixteenth-note patterns with fingerings 4, X, 3; 2, 1, 3; and 4, X, 3 respectively. Measure 4 starts with a bass note followed by a sixteenth-note pattern.
- Staff 2: Measures 1-3 show sixteenth-note patterns with fingerings X, 3; 2, 3; and 4, X. Measure 4 starts with a bass note followed by a sixteenth-note pattern.
- Staff 3: Measures 1-3 show sixteenth-note patterns with fingerings X; 2, 3; and 4, X. Measure 4 starts with a bass note followed by a sixteenth-note pattern.
- Staff 4: Measures 1-3 show sixteenth-note patterns with fingerings X; 2, 3; and 4, X. Measure 4 starts with a bass note followed by a sixteenth-note pattern.
- Text: "FINE." appears above the end of Staff 2.
- Text: "D.C. TRIO. slide." appears above the end of Staff 3.
- Text: "octaves." appears above the beginning of Staff 4.
- Text: "D.C. FINE." appears at the end of Staff 4.

GOD BLESS THE BRIGHT GEM OF THE SEA.

Words by ACTON E. KELLY.

Music by FRANK C. WEBER.

The musical score consists of two staves of music for a band. The key signature is A major (two sharps). The music features a steady eighth-note bass line and a treble line with eighth-note patterns. The treble line includes several grace notes and slurs.



MULLIGAN'S WAKE.

Words and Music by J. P. SKELLY.

A musical score for three voices (Soprano, Alto, Tenor) in common time, key of G major. The vocal parts enter at measure 10. The piano part features eighth-note chords and sixteenth-note patterns. The vocal entries consist of eighth-note chords followed by eighth-note melodic lines. The vocal parts end at measure 15, and the piano part continues until measure 20.

5b 5B

CHORUS.

5b

PUT MY FOOT IN DE GOLDEN SHOE.

Words and Music by NED STRAIGHT.

A musical score for three voices or instruments. The top staff starts with a treble clef, a key signature of two sharps, and a common time signature. It features a dynamic marking '5B' above the first measure. The middle staff begins with a bass clef and a key signature of one sharp. The bottom staff also begins with a bass clef and a key signature of one sharp. Both middle and bottom staves have a dynamic marking '5b' above them. The score concludes with a '5B CHORUS.' section and a final dynamic marking '5b'.

KEEP DEM GOLDEN GATES WIDE OPEN.

Words and Music by JAMES A. BLAND.

The image shows three staves of musical notation. The top staff uses a treble clef and consists of six measures. The middle staff uses a bass clef and also has six measures. The bottom staff uses a bass clef and has six measures. All staves are in G major (indicated by a single sharp sign) and 2/4 time. The notation includes sixteenth-note patterns and basso continuo markings (x and #). The music is divided into measures by vertical bar lines.

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HIGHLAND REEL.

27



GOOD DAY JIG.



VIRGINIA REEL.



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GWINE TO RIDE UP IN DE CHARIOT.



MECHANIC'S JIG.



COBWEB REEL.



MAY POLE DANCE.

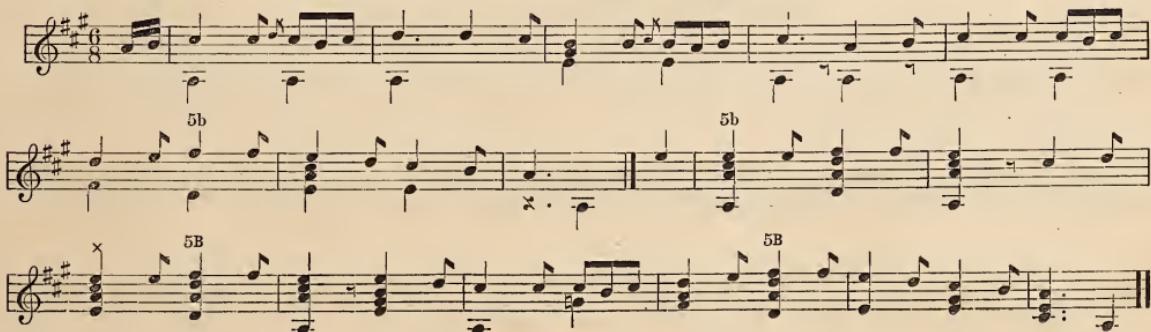
29



MY LOVE IS BUT A LASSIE.



WE WONT GO HOME TILL MORNING.



WE'RE A' NODDIN.



AULD LANG SYNE.



JOHN ANDERSON MY JOE, JIG.



PADDY McFAD.

31



NO LUCK ABOUT THE HOUSE.



RORY McLAUN.



THE STAR SPANGLED BANNER.



IRISH JIG.



ROCKY ROAD TO DUBLIN.



PADDY GO DOWN.

33

Banjo Style.



JENNY PUT THE KETTLE ON.



BLUE BELLS OF SCOTLAND.



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HASTE TO THE WEDDING.



COMIN' THROUGH THE RYE.



WEEL MAY THE BOAT ROW.



OLD TOWN REEL.

35



PADDY'S DELIGHT.



THE GIRL I LEFT BEHIND ME.



BARNEY BRALLIGHAN.



DROPS OF BRANDY.



SWISS WALTZ.



THE COCKADE.

37



POLLY HOPKIN'S WALTZ.



TYROL WALTZ.



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HUNGARIAN WALTZ.

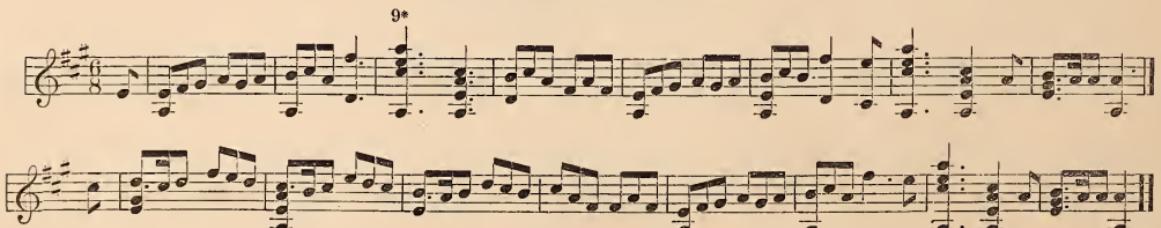


17th OF JUNE.

FINE.



WIDOW MACHREE.



PEEL'S FAVORITE REEL.

39

Tune the 4th string to B.



GAZELLE HORNPIPE.

FINE.



SMITH'S HORNPIPE.



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SPRIG OF SHILLALAH.



OPERA REEL.



THE GOOSE HANGS HIGH.

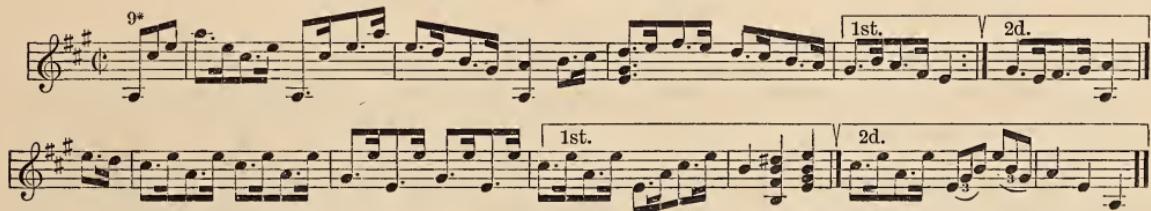


YORKSHIRE HORNPIPE.

41



DICK SAND'S CLOG.



KELVIN GROVE.



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OLD ZIP COON.



RORY O'MORE.



CHORUS JIG.



HOME SWEET HOME.

43



MONEY MUSK.



COTILLION REEL.



POP GOES THE WEASEL.



BILLY'S BACK ROOM.



LAMPLIGHTER'S HORNPIPE.

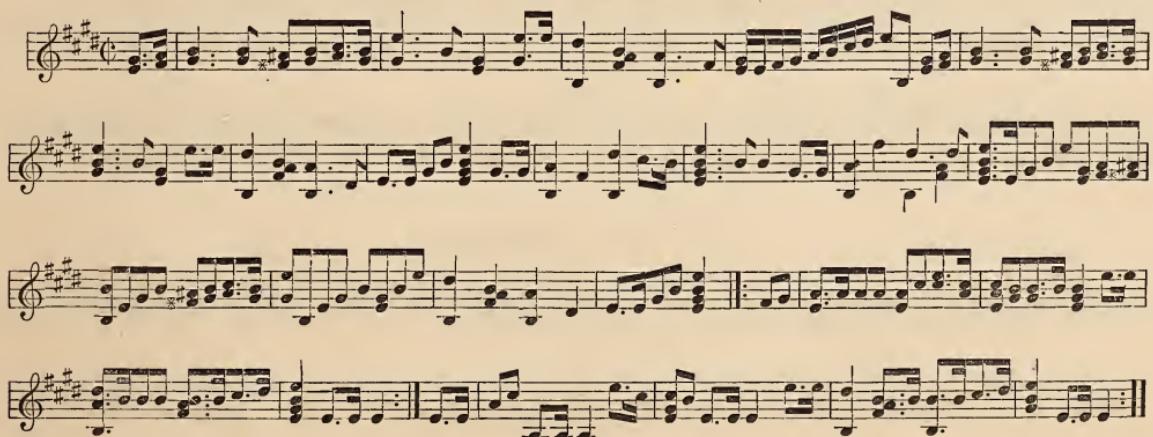


EMPERRESS VARSOVIENNE.

45



STOP DAT KNOCKIN.



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SHADDOCK'S JIG.

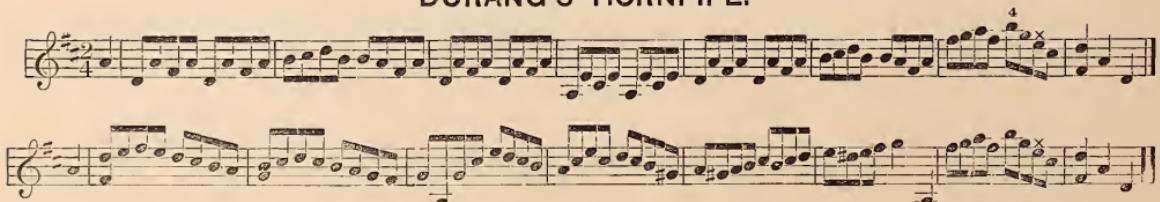


WHOLE HOG OR NONE.

Banjo style.



DURANG'S HORNPIPE.



BUY A BROOM WALTZ.

47



ISAAC'S JIG.



SPANISH WALTZ.



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ROBIN ADAIR.



CHINESE DANCE.



SPEED THE PLOUGH.



COUNTRY REEL.

49

Banjo Style.

Musical score for "Country Reel" in Banjo Style. The score consists of three staves of music. The first two staves are in common time (indicated by a '4') and the third staff begins in common time and ends in 2/4 time. The key signature is A major (two sharps). The music features various banjo-style patterns including sixteenth-note chords, eighth-note pairs, and eighth-note chords. Measure numbers 5b and 5c are indicated above the second and third staves respectively.

THE LASS OF GOWRIE.

Musical score for "The Lass of Gowrie". The score consists of two staves of music. Both staves are in common time (indicated by a '4') and the key signature is A major (two sharps). The music features eighth-note chords and eighth-note pairs. The second staff concludes with a double bar line and repeat dots, indicating a return to the first staff.

ANNIE LAURIE.

Musical score for "Annie Laurie". The score consists of two staves of music. Both staves are in common time (indicated by a '4') and the key signature is A major (two sharps). The music features eighth-note chords and eighth-note pairs. Measure numbers 7b and 7c are indicated above the second and third staves respectively.

ARKANSAS TRAVELLER.

Tune the 4th string to B.



BLUE MONDAY.



THE POACHERS.



BONNIE DOON.

51



JIM CRACK CORN.

Banjo style.



OLE JOE.

Banjo style.



FISHER'S HORNPIPE.



MOUNTAIN REEL.



LARRY O'GAFF.



REE ROW MY TRUE LOVE.

53

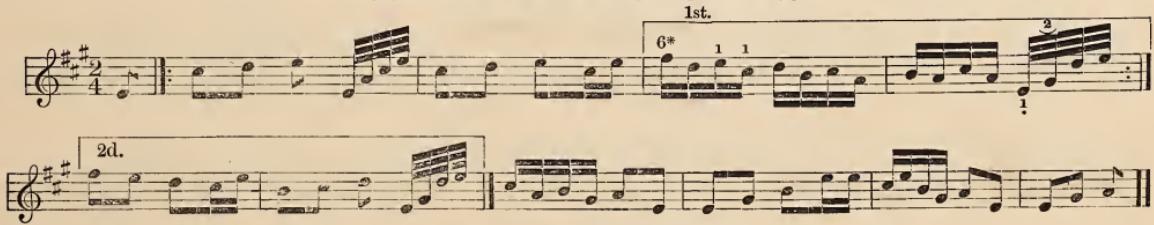
Banjo style.



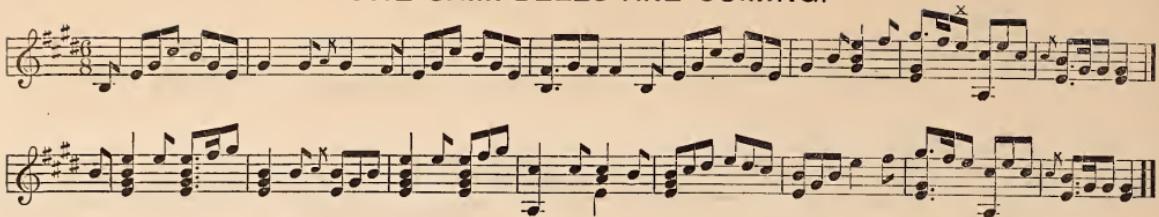
OLE KING CROW.



SUCH A GITTERN UP STAIRS.



THE CAMPBELLS ARE COMING.



DEVIL'S DREAM.



SEVILLE WALTZ.



SCOTCH BAG PIPES. No. 1. Characteristic.

55

Tune 4th String down to F \sharp . Tune 5th String up to F \sharp .
Read as in the regular tuning.

The musical score consists of four staves of music for the bagpipes. The first three staves are in common time (indicated by '2') and the fourth staff is in 3/4 time. The key signature is one sharp. The music features various pipe techniques such as grace notes, grace strokes, and grace strokes with a 'X' over them. The third staff ends with a fermata over the last note. The fourth staff begins with a grace stroke, followed by a measure of eighth notes, and ends with a grace stroke. The word 'CODA. Piano.' is written above the fourth staff.

SCOTCH BAG PIPES. No. 2. Characteristic.

Tune the 4th string to B.
Read as in the regular tuning.

The musical score consists of two staves of music for the bagpipes. The first staff is in common time (indicated by '2') and the second staff is in 5/4 time (indicated by '5b'). The key signature is one sharp. The music features various pipe techniques such as grace notes and grace strokes. The first staff ends with a grace stroke. The second staff begins with a grace stroke, followed by a measure of eighth notes, and ends with a grace stroke. Above the second staff, the numbers '1 2 4' are written above the last note of the first staff.

BEGONE DULL CARE.



TARA'S HARP, OR GRAMACHREE.



EVELEEN'S BOWER.



FRED WILSON'S CLOG.

57



STANDARD CLOG.



OH SUSANNA.



HAIL TO THE CHIEF.



COME TO THE OLD GUM TREE.

Banjo style. ♩:



DE CHARLESTON GALS.



LYNCHBURG TOWN.

59

Banjo style.

DAVE REED'S REEL.

Banjo Style.

Tune the 4th. string to B.

KATE KEARNEY.

5B

EDINBURGH TOWN.



BELIEVE ME OF ALL THOSE ENDEARING YOUNG CHARMs.



THE YOUNG MAY MOON.

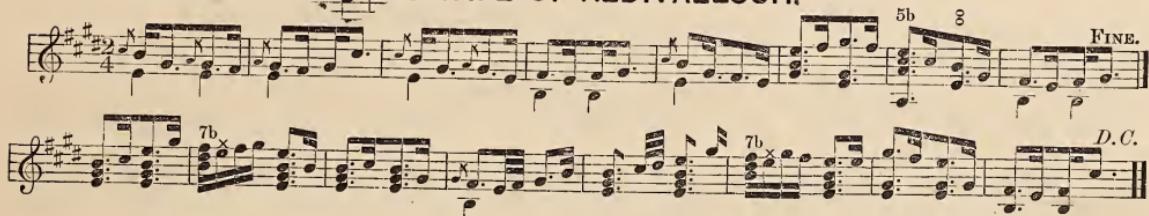


TULLOCHGORUM.

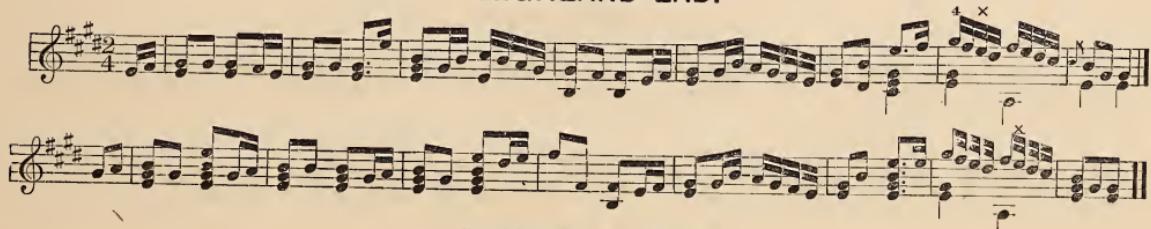
61



ROY'S WIFE OF ALDIVALLOCH.



A HIGHLAND LAD.



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SOLDIER'S MARCH.

5B

1st. FINE.

D.C. TRIO.

3b

5B

The musical score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of eighth-note patterns, followed by a section labeled "1st." and "FINE." The second staff starts with a bass clef, a key signature of one sharp, and common time. It contains six measures of eighth-note patterns. The third staff begins with a treble clef, a key signature of one sharp, and common time. It features six measures of eighth-note patterns, followed by a section labeled "D.C. TRIO."

ALABAMA WALK AROUND.

Banjo style.

4 2

1st. 2d. Break.

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features six measures of eighth-note patterns, followed by a section labeled "4" and "2". The second staff begins with a bass clef, a key signature of one sharp, and common time. It contains six measures of eighth-note patterns, followed by a section labeled "1st." and "2d.", and a final section labeled "Break".

BOSTON JIG.

1st. 2d.

1st. 2d.

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features six measures of eighth-note patterns, followed by a section labeled "1st." and "2d.". The second staff begins with a bass clef, a key signature of one sharp, and common time. It contains six measures of eighth-note patterns, followed by a section labeled "1st." and "2d.", and a final section labeled "2d."



IT'LL NEBBER DO TO GIVE IT UP SO.

Banjo Style.



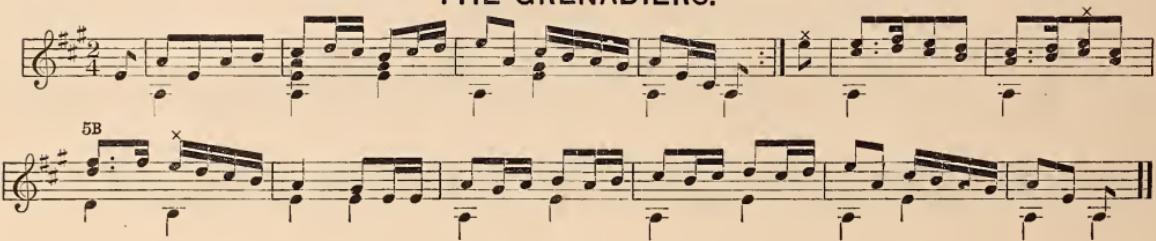
THE LAST ROSE OF SUMMER.



JESSIE THE FLOWER OF DUNBLANE.



THE GRENADIERS.



JOHNNY BOOKER.



RACQUET REEL.

F. B. C.

65

Tune 4th string to B.

4b

2 3

FINE

3

4

7b

7b₄

D.C.

LOUISIANA BELLE.

7b

7b₄

1st. V 2d.

SING DARKIES, SING.

8:

1st. V 2d. D.S.8

PASTIME JIG.

Banjo effects. Guitar Fingering.

Sheet music for PASTIME JIG. The music is in common time with a key signature of one sharp. It consists of four staves of musical notation. Fingerings are indicated above the notes: 'x' at the beginning of the first staff, '4' and '2*' at the start of the second staff, '5B' at the start of the third staff, '5b' at the start of the fourth staff, '3' at the start of the fifth staff, '2*' at the start of the sixth staff, '1st.' at the start of the seventh staff, and '2d.' at the start of the eighth staff. The music features various banjo effects and guitar fingerings throughout the piece.

FRANK WILSON'S FAVORITE JIG.

Banjo effects. Guitar Fingering.

Sheet music for FRANK WILSON'S FAVORITE JIG. The music is in common time with a key signature of one sharp. It consists of eight staves of musical notation. Fingerings are indicated above the notes: '4' and '1' at the start of the first staff, '5B' at the start of the second staff, 'x' and '1' at the start of the third staff, '5b' at the start of the fourth staff, '3B' at the start of the fifth staff, '5*' and '3 1 3' at the start of the sixth staff, '5B' at the start of the seventh staff, '7* 4' and '2 2' at the start of the eighth staff, '8*' at the start of the ninth staff, 'x 1st.' at the start of the tenth staff, and '2d.' at the start of the eleventh staff. The music includes banjo effects and guitar fingerings.

THE ROSE TREE.

67



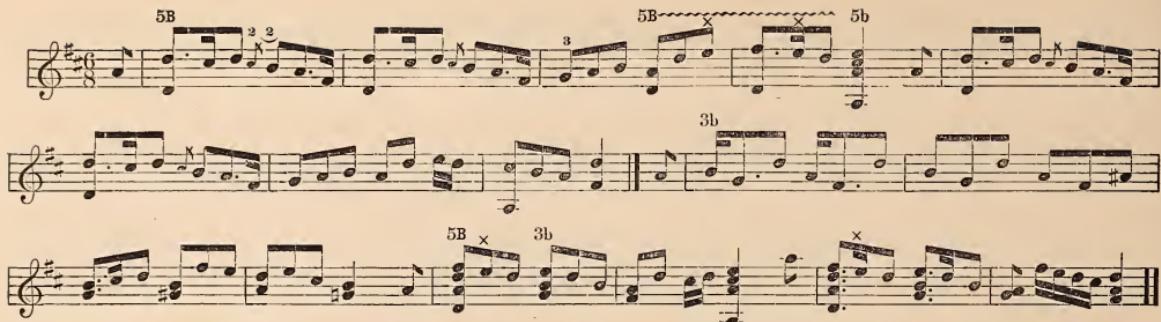
ST. PATRICK'S DAY.



ONE BUMPER AT PARTING.



PRIDE OF KILDARE.



AIR FROM TROVATORE.



AIR FROM PATIENCE. No. I.



DAISY WALTZ.

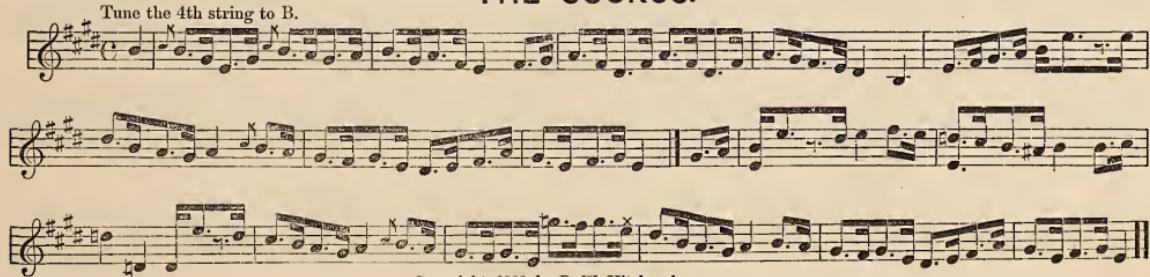
69



THE GEM WALTZ.



THE CUCKOO.



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THE PALMETTO SCHOTTISCHE.

A musical score page showing two staves of music. The top staff is for the orchestra, featuring multiple parts including strings, woodwinds, and brass. The bottom staff is for the piano. Measure 5b begins with a forte dynamic. Measure 6 starts with a piano dynamic. Various dynamics, including forte, piano, and accents, are used throughout the measures. Measure numbers 4b, 2b, and 2B are also present.

ANDY LEAVITT'S POLKA.

THE GOSSAMER WALTZ.

AIR FROM FILLE DE MADAM ANGOT.

71



AIR FROM FAUST.



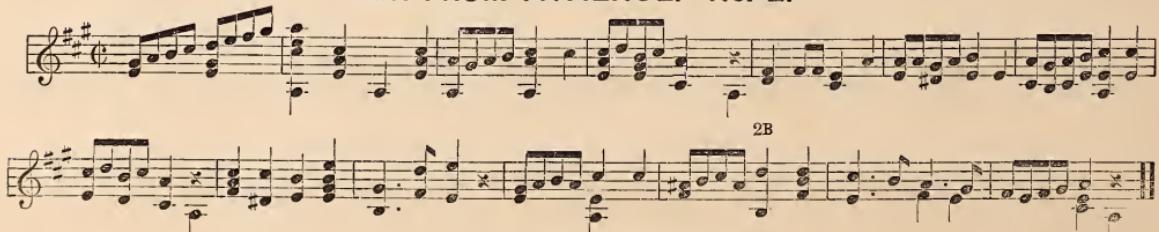
COLLEGE HORNPIPE.



COUNTRY DANCE.



AIR FROM PATIENCE. No. 2.



THE IRISH WASHERWOMAN.

73



ROBINSON CRUSOE.



NORAH CREINA. Irish Jig.



BONNIE DUNDEE.



MONEY IN BOTH POCKETS.



GARRY OWEN. Irish Jig.



PADDY WHACK JIG.

75



DE OLE GREY GOOSE.

Banjo style.



MARY BLANE.



ROSA LEE.



BACK SIDE OF ALBANY.



DANDY JIM.



GILROY'S HORNPIPE.

77

A Minor.



BOATMAN'S DANCE.

Banjo style.



THE FLOATING SCOW.

Banjo style.



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JENNY GET YOUR HOE CAKE DONE.



WHO'S DAT KNOCKIN AT DE DOOR.



MISS GENIE REED'S JIG.



SAILOR ON SHORE HORNPIPE.

79

A Minor. Banjo style.



JORDAN AM A HARD ROAD.



BLUE EYES POLKA.



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THE MAY-POLE POLKA.

6* 1st. 2d. FINE.

The music consists of two staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of music, ending with a repeat sign and the instruction '1st.'. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a repeat sign and the instruction '2d.'. The final measure is labeled 'FINE.' The music includes various note heads, stems, and rests.

FLANAGAN'S WAKE. Irish Jig.

Slur. 2 3 2 3 2 3 2 3 2 3 2 3

The music consists of three staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features six measures of music, ending with a repeat sign and the instruction '2 3'. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a repeat sign and the instruction '2 3'. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features four measures of music, ending with a repeat sign and the instruction '2 3'. The music includes various note heads, stems, and rests.

THE RED ROSE WALTZ.

4 1st. 2d. FINE. 6* 1st. 9* 2d.

The music consists of three staves of musical notation. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features four measures of music, ending with a repeat sign and the instruction '1st.'. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, ending with a repeat sign and the instruction '2d.'. The third staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features four measures of music, ending with a repeat sign and the instruction '2d.'. The music includes various note heads, stems, and rests.

THE MOSS ROSE POLKA.

81

A musical score for three staves. The top staff is in 2/4 time, G major, featuring sixteenth-note patterns with grace notes. The middle staff is also in 2/4 time, G major, showing eighth-note patterns with grace notes. The bottom staff includes sixteenth-note chords and eighth-note patterns. Measure numbers "1st." and "2d." are indicated above the top staff.

BOSTON CLOG HORNPIPE.

The image shows three staves of sheet music. The top staff uses a treble clef and has a key signature of two sharps. It contains six measures of music with various note heads and stems. The middle staff also uses a treble clef and has a key signature of two sharps. It contains four measures of music. The bottom staff uses a bass clef and has a key signature of one sharp. It contains five measures of music.

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THE WOODBINE POLKA.



SWISS MAZURKA.



THE NINA POLKA.



PERHAPS SHE'S ON THE RAILWAY.

83

The image shows the first two staves of a musical score for piano, labeled "5B". The top staff is in common time and consists of two measures. The first measure starts with a half note followed by a sixteenth-note pattern. The second measure begins with a bass note and continues the sixteenth-note pattern. The bottom staff is also in common time and consists of two measures. The first measure starts with a bass note and continues the sixteenth-note pattern. The second measure begins with a bass note and continues the sixteenth-note pattern. The music is written in a treble clef for the top staff and a bass clef for the bottom staff.

THE SANGALLI TRICK DANCE.

Tune 4th string to B.

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PHIL ISAAC'S JIG.

Tune 4th string to B.

MOLLY BRANNIGAN'S REEL.

Panjo style.

TITUS' JIG.

Tune 4th string to B.

O'NEIL'S JIG.

85

Tune 4th string to B. Banjo style.



NEW YORK JIG.

Tune 4th string to B. Banjo Style.



LAME SOLDIER WALK AROUND.



BOUND TO RUN ALL NIGHT, OR CAMPTOWN RACES.



THE PEANUT GAL.

Minor.

3b

The musical score consists of three staves of music. The top staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The middle staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). Measures 1 through 10 are shown, with measure 1 having a '3' over it and measure 5 having an 'x' over it. Measures 11 through 14 are shown, with measure 11 having a '3B' over it and measure 13 having an 'x' over it.

BUTLER'S JIG.

Banjo style.

x

1 1 2 3

1st. 2d.

The musical score consists of two staves of music. The top staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). The bottom staff is in common time (indicated by a '4') and has a key signature of one sharp (F#). Both staves feature sixteenth-note patterns typical of banjo playing. Measure numbers 1 through 10 are present above the top staff, with measure 2 having an 'x' over it and measure 5 having '1 1 2 3' over it. Measure numbers 11 through 14 are present above the bottom staff, with measure 11 having an 'x' over it and measure 13 having a '3' over it.

BLIND HORSE JIG.

87

Minor.



PICAYUNE BUTLER.

Banjo Style.



RUSTIC JIG.

Banjo Style.

Tune 4th string to B



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PHILADELPHIA JIG.

Banjo Style.



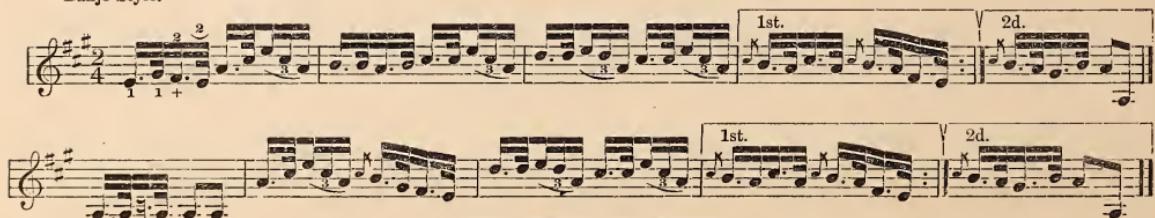
COTTON POD REEL.

Banjo Style.



BRIGHTON JIG.

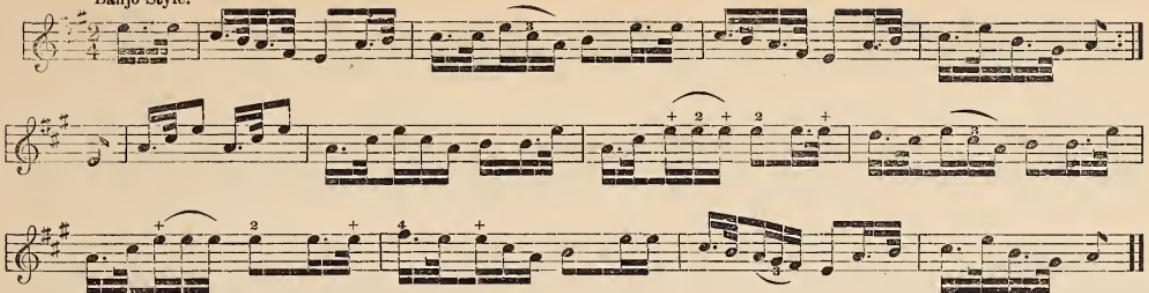
Banjo Style.



HISTORY OF DE WORLD.

89

Banjo Style.



CLAM BAKE REEL.

Banjo Style.



RATTLESNAKE JIG.

Banjo Style.



TOM BRIGGS' JIG.

Slow.

on 4th string.
2 2 1 2
5b
5b 1st. 2d.
Break.

FLAT BOAT WALK AROUND.

Banjo Style.

1 2.
1st. 2d.
Break.

ALLIGATOR WALK AROUND

Banjo Style.

1 2d.
Break.

ALL NIGHT REEL.

91

Banjo Style.



STOP JIG.

Banjo Style.



AIR FROM LE PETIT DUC. Waltz movement.



AIR FROM THE MIKADO. Duet—Nanki-Poo & Ko-Ko.

Musical score for 'AIR FROM THE MIKADO' duet between Nanki-Poo and Ko-Ko. The score is in 3/8 time and major key. It includes three staves of music with dynamic markings such as 9*, 11*, 1*, 6*, 5b, p, 13*, and 7B.

BARBE BLEUE POLKA.

93

AIR FROM BILLIE TAYLOR. Waltz Movement.

LUCY LONG.

Banjo Style.



BONNE NUIT MARCH. From "Genevieve de Brabant."

9*

The musical score for "Bonne Nuit March" from "Genevieve de Brabant" consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It features eighth and sixteenth note patterns with rests. The bottom staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. It includes eighth and sixteenth note patterns with rests and grace notes. The score is divided into two sections: "1st." and "2d.".

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Auld Lang Syne,	30	Durang's Hornpipe,	46
Annie Laurie,	49	Dick Sand's Clog Hornpipe,	41
Arkansas Traveller,	50	Drink to me,	63
Alabama Walk Around, (Banjo Style.)	62	Daisy Waltz,	69
Andy Leavitt's Polka,	70	De Old Grey Goose, (Banjo Style.)	75
Alligator Walk Around, (Banjo Style.)	90	Dandy Jim,	76
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Austrian National Hymn,	10	Dave Reeds Reel,	59
Bridal Waltz,	12	Empress Varsovienne,	45
Black Snake Reel,	12	Edinburgh Town,	60
Babies on our block,	17	Eveleen's Bower,	56
Barbe Bleue Polka,	92	Fisher's Hornpipe,	52
Billie Taylor, (Air From)	93	Fred Wilson's Clog Hornpipe,	57
Bonne Nuit March, (From Genevieve de Brabant)	94	Fille du Madam Angot, (Air from)	71
Boys of Lancashire, (The)	9	Faust, (Air from)	71
Billy's Back Room,	44	Flat Boat Walk Around,	90
Barney Bralligan,	36	Flanagan's Wake,	80
Blue Bells of Scotland,	33	Frank Wilson's favorite Jig,	66
Bonnie Doon,	51	French National Hymn (Marseillaise),	14
Believe me of all those endearing young charms,	60	Gwine to Zion's land,	8
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Boston Jig,	62	Gazelle Hornpipe,	39
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Bonnie Dundee,	74	Garry Owen,	74
Back Side of Albany,	76	Genie Reeds Jig, (Miss.)	78
Brighton Jig, (Banjo Style.)	88	How to be a Masher,	11
Bound to run all Night, (Banjo Style.)	86	Home Sweet Home,	43
Blacksnake Reel, (Banjo Style.)	12	Haste to the Wedding,	34
Blind Horse Jig,	87	Highland Reel,	27
Butler's Jig, (Banjo Style.)	86	Highland Lad, (A)	61
Band Polka,	24	Hungarian Waltz,	38
Bird Polka, (The)	21	Hail to the Chief,	58
Chinese Dance,	48	History of the World, (Banjo Style.)	89
Country Reel, (Banjo Style.)	49	Hail Columbia,	19
Cobweb Reel,	28	I'd sooner be Lucky than Rich,	8
Come to de old Gum Tree, (Banjo Style.)	58	Irish Fair Day, (An)	22
Charlestou Gals, (De,—Banjo Style.)	58	Irish Jig,	32
Cockade, (The)	37	Isaac's Jig,	47
College Hornpipe,	72	It'll nebbet do to gib it up so, (Banjo Style.)	63
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Cambell's are comin', (The)	54	Jog along to glory,	20
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Chorus Jig,	42	Jenny put the kettle on,	33
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Cotton Pod Reel, (Banjo Style.)	88	Jessie the flower O'Dublane,	64
Clam bake Reel, (Banjo Style.)	89	Jennie get your hoe cake done, (Banjo Style.)	78
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Lucy Long,	94	Rosa Lee,	76
Lynchburg Town, (Banjo Style)	59	Racquet Reel,	65
Louisiana Belle	65	Rattlesnake Jig,	89
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May Blossom Polka,	25	Red Rose Waltz,	80
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Molly Brannagan's Reel, (Banjo Style)	84	Smith's Hornpipe,	39
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May-Pole Polka, (The)	80	Stop dat Knockin',	45
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Norah Creina,	73	St. Patrick's Day,	67
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Pea-Nut Gal, (The)	86	Titus' Jig,	84
Patience, (Air from) No. 1.	68	Virginia Reel,	27
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Picayune Butler, (Banjo Style.)	87	Widow Machree,	38
Phil Isaac's Jig	84	Whole hog or none, (Banjo Style.)	46
Perhaps she's on the Railway,	83	Who's dat knockin' at de door? (Banjo Style.)	74
Pastime Jig,	66	Woodbine Polka, (The)	82
Russian National Hymn,	10	Yorkshire Hornpipe,	41
Robin Adair,	48		

STANDARD SHEET MUSIC.

VOCAL.

Queens County Hunt. An illustrative composition, showing the merry sport, with its huntman's horn and the distant "tally-ho" cry, very effective. Martyn 30

The Reeper and the Flowers. Long fellow's beautiful words have been arranged into an exquisite duet. Buckley

Saucy Sue. A very fine comic vowel song. H. Tucker 40

The Silver Line. From the open "Lord Baseman." Sung with phenomenal success by Miss Lillian Russell and others. E. Solomon 40

Singing of my Saviour. A sweet sacred song with a flowing melody. J. M. Black 30

The Serenaders. Exceedingly funny and as a grotesque serenade, very successful. Roger Panama 40

Shall we never meet again? Sentimental, with a very catchy air. J. P. Shelly 40

Sister, hear my evening prayer. This sweet song must be heard to be appreciated; no family circle should be without it. H. Vickers 40

Speak kindly. Beautiful song and chorus by the author of "Silver threads among the Gold." H. P. Daubs 40

Sweet Long Ago. Companion to the famous "Sweet By and By." H. Tucker 40

Think of me kindly. A very pretty sentimental song. J. L. Peeney 30
Under the apple blossoms. A favorite of the concert room. J. P. Shelly 40

Venite Filii. (*Star of Faith.*) A magnificent, sacred duet (Soprano and Tenor) with Latin and English words. Demachi 60

When he told me that he loved me. An exquisite soprano or tenor song of great merit. Giannini 50

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