

S. S. STEWART'S BANJO AND GUITAR JOURNAL

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S. S. STEWART'S
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THE BOSTON IDEAL CLUB.

Mr. Geo. L. Lansing, Leader of the "Boston Ideal Banjo, Mandolin and Guitar Club," gave us a call on December 4th last, which was by the way, the day our last issue (No. 61 of the *Journal*) was sent out. The Ideal Club gave a very successful concert on that evening at Association Hall, this city, under the auspices of the Y. M. C. A. Their programme embraced some choice numbers, artistically rendered on Mandolins and Guitars, Banjos and Guitars, and Banjeaurines and Guitars. On account of the long and protracted indisposition of Mr. Harris, the Guitarist, Mr. A. C. Robinson has taken his place in the club for this season.

The Ideal Club on its present tour of the United States, consists of the following named members:

Mr. G. L. Lansing, Mandolin and Banjo.
Mr. A. D. Grover, Mandolin and Banjo.
Mr. B. F. Shattuck, Banjo and Guitar.
Mr. L. H. Galeucia, Guitar and Banjo.
Mr. A. C. Robinson, Guitar and Mandolin.

As mandolin and banjo artists, the three first named have no superiors, and for exquisite guitar playing, Messrs. Galeucia and Robinson hold the palm.

The Club has been giving successful concerts in all the principal cities and towns, and this, their fourth annual tour, is to be very greatly extended, having booked for concerts as far west as California.

The Banjo, Mandolin and Guitar, are by this organization brought prominently before the music loving public, and as Mr. Lansing expresses it, "the banjo never fails to excite interest, and it is the banjo that leads."

For fads, there is the fiddle-daddle,
And for dudes with little brain,
The fiddle-daddle-razzle-dazzle
Will bring them round again.

Bolsover Gibbs.

THE BANJO AND THE "FAD."

It is becoming more and more apparent that the industry of cheap clap trap banjo manufacturing and brainless systems of banjo teaching are on the rapid decline. The Banjo of the day is a *musical* instrument, and it is being studied as a *musical art*. The gradual weeding out and the separating of the chaff from the wheat, as it were, has been going on for some time, and now that the clap-trap "38" or "48 bracket" affairs, that used to be so largely upheld by certain music dealers as "*Professional Banjos*," have sunk into their proper level and found their natural sphere of usefulness among our street sweeping machines, it is quite natural that one should occasionally meet with a paragraph in the newspapers saying that "banjo playing as a fad appears to be on the decline." Our newspaper reporters do very often get hold of some peculiar "fakes" in the struggle to fill up their blank spaces. "Fads" and fashions must change, but the real lovers of music and of the banjo care very little for "fads." One of the very best indications of the great and increasing popularity of the banjo today, is the constantly increasing sale of, and in the constantly growing demand for such books of instruction as "Stewart's American Banjo School," and for music of a much better order than used to be issued for the banjo. To-day all the prominent music dealers are handling banjo music, and our large and interesting correspondence, the very large number of letters of inquiry being received from banjo players and those anxious to become players, coming from all parts of the country, could scarcely fail to convince any one that banjo playing is on the increase and the star of the banjo still in its ascendancy.

Tho' Fads and Fashions rise and fall,
The banjo lives—beloved by all.

The foregoing couplet is believed to be original, but is not copyrighted.

We cannot resist the temptation of once more quoting those beautiful lines from the well known *litterateur*, Julian Hawthorne. We wish every reader of the *Journal* to impress them firmly in mind.

"An instrument which has been much misrepresented and mis-made, as well as misused. There are nasal, metallic banjos, which are as exasperating as vulgar talkers. You can hear them a mile off, and the farther off the better. There are banjos which are mumbling and demoralized. But there are such things as good Banjos, and the only instrument (made with hands) that equals a good banjo is a good violin; but the violin must be heard alone, whereas a banjo is best when married to a sympathetic human voice.

"Its strings seem to be the very chords of being; their music is so near to life, that they seem to vibrate from the emotions of the player. The sounds are mellow: in their essence they are pathetic, though they can rise to a humorous cheerfulness, as one laughs with a sorrow at the heart. It is the music of nature, ordered and humanized. No charlatan or coarse minded person can play on such a banjo; it is a fatal revealer of character. Passionate and gentle natures use the instrument best, and men oftener than women."

No better, truer, or more clearly expressed analysis of the banjo as an instrument has ever been written, than appears in the foregoing quotation from the novel by Julian Hawthorne, entitled, "*Millicent and Rosalind*."

COMPLETE CATALOGUE.

Our new and complete catalogue of banjo music and banjos, has been issued for the year 1891. It contains a complete list of all our banjo music from No. 1 to No. 473, inclusive, together with a descriptive list of all of our books and instruments, with prices. This catalogue being a quarto volume of over fifty pages, we will mail to any subscriber, or to any of our customers who apply for it, free of postage or expense.

If you want to make a good selection of choice banjo music for the banjo alone, for two banjos, or for the banjo and piano, go carefully through Stewart's catalogue. That is where to look for it. All orders by mail are promptly attended to and all business is carried on in a "business like way" at Stewart's establishment.

"NO MICROBES ON HIM."

We have received the following letter from a banjo teacher in a distant city: "Your *Journal* containing the Tuskaloosa Reel was duly received, and I feel as though I must write you a few lines in praise of so fine a *Journal*. I am a teacher of the banjo here for the present and I have got a few pupils and I am teaching each one the Tuskaloosa Reel with good success, as they all seem to like it and they all agree with me that it contains good old time. Please give Mr. Blanchard my best regards and tell him that he is a dandy on composing a reel. Is he going to continue writing for your *Journal*? If so, I would like to subscribe for it. With best wishes for the success of your most valuable *Journal*, I am yours respectfully."

TRY THE SPANISH FANDANGO.

"Will you please send it (the *Journal*) immediately. I should be very glad to have a list of *easy, showy* pieces. I find it difficult to get such pieces for pupils who desire that kind only. Please let me know what you can do for a teacher who is anxious to please."

The foregoing query comes from a teacher of the Banjo and Guitar in a neighboring city. Pupils appear to want more than in common sense would appear possible. To play showy or brilliant music *with ease* requires long practice. Those who go in for *show* without work, should regale themselves with an automatic musical instrument, and purchase their music at so much per foot.

"A FINE NUMBER."

D. Acker, Wilkes Barre, Pa., writing under date of December 8th, says: "The *Journal* (No. 61) received. It is a fine number; everything to the point. I wish it success."

"MOBILE PERSUASION."

W. H. Sleider, assisted by Chas. N. Gorton, performed "Mobile Persuasion" and many other catching banjo selections, at the Musical Soiree of the Gen. John A. Logan Castle No. 144, A. O. K. M. C., given at St. George's Hall, Philadelphia, Monday evening, December 8th, 1890. The banjo playing as usual, carried off high honors.

"AWAY UP IN G."

It may not come amiss to say right here, that the late compositions of Thos J. Armstrong for Banjo and Piano, are "Away up in G," and are "Selling like Hot Cakes."

N. S. W.

Walter J. Stent, in connection with Mr. Henderson (a pupil of Thomas Bree, of San Francisco) has opened a Banjo Studio in Sydney, N. S. W.

Sam Payne, the well known Banjoist and Teacher, of London, England, is frequently heard from. Sam ordered a very fine Stewart Banjo for a pupil recently. Good luck to Sam.

NO FADS ADMITTED.

David Rees, with a rather lengthy address, (Mynydd Bach, Llangyfelach, near Swansea, South Wales, England,) writes under date of December 13th, last:

"I received the *Journal*, also the Music Album, which is worth its weight in gold. I was very sorry to hear that the stamps are no use to you. Thanking you very much for your kindness, wishing you a Merry Christmas, a Happy New Year and many of them."

THE UNIVERSITY OF WISCONSIN CLUB.

Mr. Geo. C. Main, leader of the U. of W. Banjo Club, ordered a 16-inch bass banjo recently, and says that this club has reorganized for 1891 and will be stronger and better than ever. He further adds, "the Stewart Banjo only is used."

"PERFECTLY WILD WITH DELIGHT."

J. E. Green, Teacher of the Violin, Banjo, Guitar and Mandolin, Ogdensburg, New York, writes under date of December 22d, last:

"The Presentation Banjo was safely delivered by express last evening, and my music room was literally packed by an eager crowd of spectators to see one of the S. S. Stewart's \$100.00 banjos unpacked."

When I took the banjo out of the case and showed it to them, they were perfectly wild with delight. In point of workmanship and tone it far surpasses any banjo I ever saw, and I have seen a great many in the past ten years. After giving my audience a short banjo recital on the new arrival, they dispersed with the verdict that you richly deserve your title, as the Banjo King of America. The banjo is to be a Christmas present to one of my pupils, Mr. George Riley presented by his father, Mr. Henry Riley of this city. Master Riley is an advanced pupil of mine and will certainly appreciate such a beautiful gift."

LEW KEYES

the popular banjoist and teacher, of Lewiston, Maine, says that when he got his Orchestra Banjo of Stewart about five years ago, it was the only Stewart banjo in that vicinity. Now there are over a hundred Stewart banjos in use in that locality to his certain knowledge. "This speaks well for the Stewart banjo," says Mr. Keyes.

A recent letter from Mr. Keyes has the following: "The *Journal* received, for which please accept my sincere thanks. I find more and better music in *one* of your *Journals* than in *any three* of the so called Banjo and Guitar Journals now being published in different parts of the country."

IN ORIENTAL LANDS.

Mr. Nott Barnes, of Bombay, India, writing under date of October 15th last, from that place, says that he has succeeded in doing quite well with his banjo and banjo playing in that country. He says however, "It is impossible for you to conceive without experiencing it, what a terrible climate this is for musical instruments. A piano may have a crack through its sounding-board while in one part of the country, and if taken to another part the crack may close right up. Violins get in such a bad state that it may be compared to the leprosy—pieces of them simply drop off. Guitars and mandolins go to the bad altogether; so you may guess its pretty rough on our old friend the banjo."

The Dobsons are evidently thoroughly impressed with the fact that this climate is hard on banjos, and some of their instruments have the most uncompromising handles—they look more like tree trunks than banjo necks."

The banjo still goes marching on.

TIME BUT STRENGTHENS THE OLD LOVE.

Our old friend, A. Baur, now Justice of the Peace at Brookville, Pa., still finds time to play the banjo.

Brookville, Pa., December 8th, 1890.

S. S. Stewart, Esq., Philadelphia, Pa.

Dear Sir:—The 12 inch banjo you made for me in April, 1880, is still in use, and has the same wonderfully sharp, brilliant and penetrating tone I admired so much when it was first made. While time has added a mellowness and depth of tone that can be acquired only by age, after ten years of hard usage in teaching and all kinds of playing, it stands unexcelled as a solo instrument, or in playing with a combination of instruments from a second banjo to a full orchestral accompaniment. I am also using the banjeaurine you made for me two years ago and find it satisfactory in every respect.

Should you desire to do so, you can use my name at any time you may see fit.

Yours truly,

A. BAUR.

CONSIDERING THE WEATHER.

"I received the Piccolo banjo yesterday, and found it in good shape, and to say that I am pleased with it does not express it. I am more than pleased with it. The tone is excellent considering the very bad weather. Wishing you success, I remain,

Respectfully yours,

B. F. WILLIAMS, Wilkes Barre, Pa.

There is nothing like a "Stewart."

"TRUE AS A DIE."

Cuyahoga Falls, Ohio, December 11th, 1890.

"The banjeaurine arrived here in very good condition—everything was O. K. The instrument has every quality that I asked for, and in my judgment, surpasses all others in volume and tone. The scale is true as a die and the strings are the easiest to handle of any instrument I have ever had in my hands."

Thanking you for your prompt attention and kind favor in sending me such an instrument, I remain,

Very truly yours, G. N. HINCHMAN.

"THE CHIEF TOPIC."

"Enclosed find stamps for December *Journal* The Thoroughbred Banjo is the chief topic among Banjo players out here on Long Island.

Best wishes,

JAMES KINE,
of Kine Bros., Maspeth, L. I.

"THEY WERE ALL GOOD."

F. M. Case, Magician, Jamestown, N. Y., writes under date of November 29th last:

"For the enclosed 60 cents please renew my subscription to your *Journal*, commencing with December and January number, with *Guitarist's Delight* as premium; also Weston's Royal Schottische.

The *Journal* grows better with each issue, and in my travels with various theatrical companies, I never saw a Stewart banjo that was not *first-class*."

Banjo music of the best and choicest kind is published and sold by S. S. Stewart, of Philadelphia.

ANDY COLLOM,

The well-known banjoist and comedian, called recently. Andy is looking well and reports a big success with his new topical banjo songs. He writes all his own songs and parodies and gets off many amusing hits at the times.

FROM JOHN C. HENNESSEY OF BUTTE.

Butte, Montana, December 31, 1890.

Friend Stewart:

The Orchestra Banjo arrived on the 29th. I brought the hoop down a little, and now I know who owns the "Champion Banjo." Of course, all the other fellows that own a Stewart think the same, but being a little older in experience than the general run of banjo players, (since 1854) and having seen and handled what are supposed to be the best made Banjos, I know I have the finest made, loudest and sweetest toned Banjo it has ever been my pleasure to listen to or to play on.

There are a great many banjos in Butte, but those who have heard my Stewart Orchestra Banjo that you have chosen, at my wife's direction, (as it is her New Year's present to me), say it goes ahead of all. She is the proudest woman in Butte, and wants me to return to you her kindest regards, a thousand thanks, and a happy and prosperous New Year.

All the musicians that have seen the Banjo pronounce it the handsomest, loudest, finest toned Banjo they ever heard. Why, we have a Piano in the house, and the Banjo is just as loud. The Piano is a Hallet, Davis & Co., Boston make, 7 octave.

Mr. Jas. Workman and I tried the two instruments, (Workman is first class Violin and Piano player, and plays Banjo), and we both pronounced the Banjo equally as loud and sweet as the Piano.

I was giving Billy Olt a lesson the night the Orchestra Banjo came. Olt is a butcher and doing business for himself. When I got through, I asked Olt what he thought of the new Banjo: he said, "I always run away with the idea that I owned the Champion Banjo in Butte, (a Stewart), but since yours has arrived, I find I 'aint in it."

I send you another copy of my Minor Jig, not being satisfied with the one I sent you before. It takes immense here. There may be a few mistakes, but when it gets into Mr. Thos. Armstrong's hands, he will soon rectify them. I always pay a great deal of attention to all of Mr. Armstrong's compositions—finest of harmony in them, just suit me.

I will play for a ball to-night; there being no Piano I will use new Banjo and play the old year out and the new year in, so the boys will have a chance to see the finest Banjo in Montana, bar none. I can pick it loud enough. I don't know what they would think struck the city, if I should put on my thimble and hit it a few times.

Many thanks to you and your good judgment in your choice.

Respectfully yours,

JOHN C. HENNESSEY.

P. S. Will send you picture soon as I get them taken after New Year. My first banjo lesson was from Frank Stanton, in New York, in 1853 or '54. I am not sure now—long time ago, ain't it?

The "Stewart" is the King of all banjos.

THE SYMPHONY B. AND G. CLUB.

The Symphony Banjo and Guitar Club, a new organization, gave its first entertainment in the Fourth Reformed Church, Callow Street, Manayunk, Philadelphia, Thursday evening, January 8th, 1891.

The Symphony Club is composed of the following members:

Otto H. Albrecht, Leader, Banjo and Guitar.
Walter S. Leidy, Mandolin and Banjo.
Chas. H. Compton, Banjo, Guitar and Cornet.
Conrad G. Kircher, Guitar and Harmonica.
Martin Griffin, Dulcimer and Piccolo.

The new organization promises to become very popular. They give a novel and varied entertainment, and have several engagements booked ahead.

This club may be engaged by addressing O. H. Albrecht, 241 North 8th street, Philadelphia.

WM. W. RUMSEY

of Newburgh, New York, is quite well known as an amateur banjoist. The name of Rumsey must always remain prominent in the banjo world, for the late Hiram Rumsey, a brother of the aforesaid William, was once a banjoist of distinction, and the originator of the well known "Bell Chimes, or Swinging Solo," used so extensively by banjo players during the last decade or two.

Mr. Rumsey has recently come forward as a composer of music for the banjo, and one of his compositions will be found in this number of the *Journal*, The Queen City Polka Redowa.

THE HUNTLEY CONCERT CO.

The Huntley Concert Co., under the auspices of the Phoenix Fire Department, gave a fine entertainment in Music Hall, Phoenix, R. I., on Wednesday evening, January 14th last. W. A. Huntley gave his Banjo solos, including a new Galop, called the "Limited Mail," a recent composition of this composer's, which met with decided success. He also rendered his well known and favorite "Yankee Doodle" with variations.

Those wishing to engage this company for first-class entertainments, should address Wm. A. Huntley, 460 Broad street, Providence, R. I.

THE HAMILTON BANJO CLUB.

A fine concert was given by this club at Institute Hall, West Philadelphia, on the evening of January 20th last. The organization embraces the following members:

Banjourines, W. K. Barclay, W. Bosbyshell and N. A. Petry; Piccolo Banjo, W. L. Bosbyshell; First Banjos, Paul Eno and G. G. Barclay; Second Banjos, O. M. Bosbyshell, C. T. P. Bruner and A. L. Hoskins; Mandolin, H. Doyle; Guitars, S. B. Koons and Rob't Gass.

Henry Meyers, the well known zither player, performed at this concert.

ANOTHER BANJO CLUB.

The Banjo and Guitar Club, recently formed in this city and alluded to in a recent number of the *Times*, comprises the following talent:

Charles P. Winchester, Leader and Banjeaurine.
Ralph D. Marshall, First Banjo.
George Fisher, Second Banjo.
Wilbur Woods, Banjeaurine.
Cecil H. Low, Guitar.
William Mitchell, Piccolo Banjo.

They made their first appearance before the public last evening at the G. A. R. Hall with pronounced success. Much credit is due to the teacher, Mr. Charles P. Winchester, who has brought the club up to its present position. The instruments used in the club are Stewart's banjos and banjeaurines, and the Washburn guitars. These instruments make the hall ring in good style. The club is now ready for engagements, which can be accommodated by applying to Mr. Chas. P. Winchester at Hubbard & Hutchings' music store, Washington Street.—*Daily Times*, Gloucester, Massachusetts.

The following, from a Montana paper, chronicles the death of Joe Lyons, a performer of merit. Mr. Lyons was at one time a member of the musical team of "Dalton & Dent."

DEATH OF JOE LYONS.

BUTTE, January 12th.—Joseph Lyons died this evening of pneumonia. Mr. Lyons was a crayon artist who had made a good reputation and a host of friends in the city. He came from New York, where he obtained a medal for superior lithographic work. For years he did lithographing on the *Police Gazette* and *Police News*. He has been in Butte a little over a year. He was the son of Dr. Lafon, an eminent physician of Newark, New Jersey. The body will be shipped to New York.

Lyons' real name was Joseph Lafon. He was formerly a member of the New York Athletic Club, and held the world's record for hurdles. He was also a member of the Mystic Boat Club. It was largely through his efforts that the Butte Lacrosse Club was organized last summer. He was captain and manager of the club, and played with his team in all the exciting matches which the Butte club played with the Anaconda team last fall. He was 38 years old.

J. H. MACK.

J. H. Mack the artistic banjoist of Cleveland's Magnificent Minstrels, gave us a call recently. He says his Stewart banjo is "away up."

Success to Mack, he is an artist.

E. M. HALL

of Carncross' Minstrels, played at the Academy of Music, Philadelphia, on the afternoon of January 17th, at the Third Annual Reunion of "Our Boy's and Girl's Eight O'clock Club," given by the *Philadelphia Times*. Mr. Hall and his banjo won many encores.

THE CAMDEN BANJO CLUB.

John C. Folwell, leader, says that his club is doing very well, and that he is still of the opinion that the Stewart banjos and banjeaurines are the best made.

Mr. Folwell's club may be engaged for concerts, etc., by addressing him at No. 212 Erie street, Camden, N. J.

BANJO ORCHESTRA MUSIC.

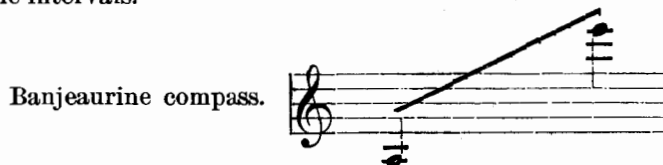
A Few Hints to Arrangers and Leaders of Banjo Clubs.

By THOMAS J. ARMSTRONG.

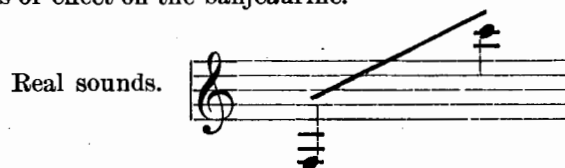
Chapter IV.

The compass of the different instruments used in the banjo orchestra, and their actual sound, must not be lost sight of by the arranger in writing for his club, for here is where he can obtain the best effects. It must not be forgotten that the lower notes of the banjeaurine, sound the same as the middle register of the regular banjo, and the high notes of the bass banjo, are the same as the lowest notes of the first and second banjos.

For instance here is the compass of the banjeaurine, according to the notation for that instrument, which of course includes all the chromatic intervals.



Now although we know this to be the compass, it is not by any means the actual sounds, for the A of the instrument is tuned to F, a major third lower, and the other strings are likewise tuned a third lower than the music as noted. This then is the real compass or effect on the banjeaurine.



In the same manner the guitar sounds one octave lower than the music as noted; the first and second banjos sound a *major sixth* lower than their music calls for; and the piccolo banjo sounds a *minor third* higher than its notation calls for.

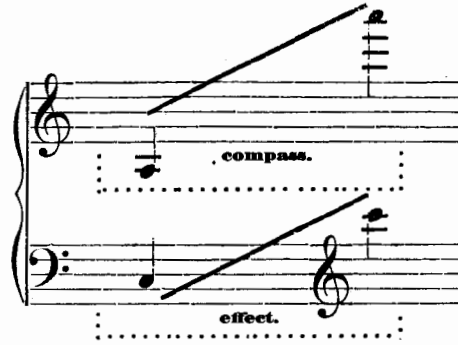
The compass and effect of the different instruments are as follows.

Piccolo Banjo.

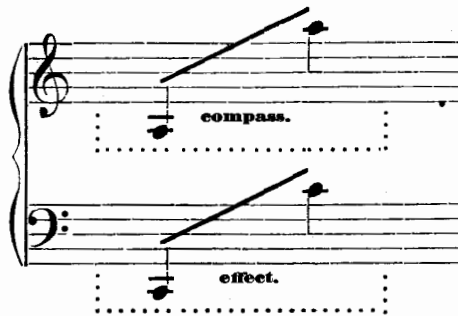
Banjeaurine.

4

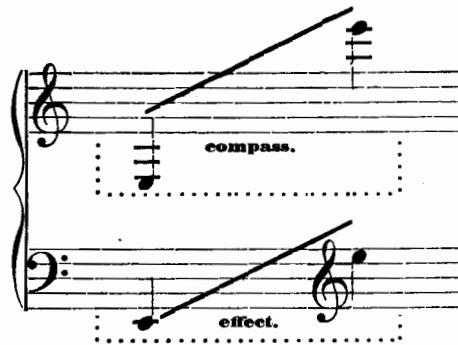
First and Second Banjos.



Bass Banjo.

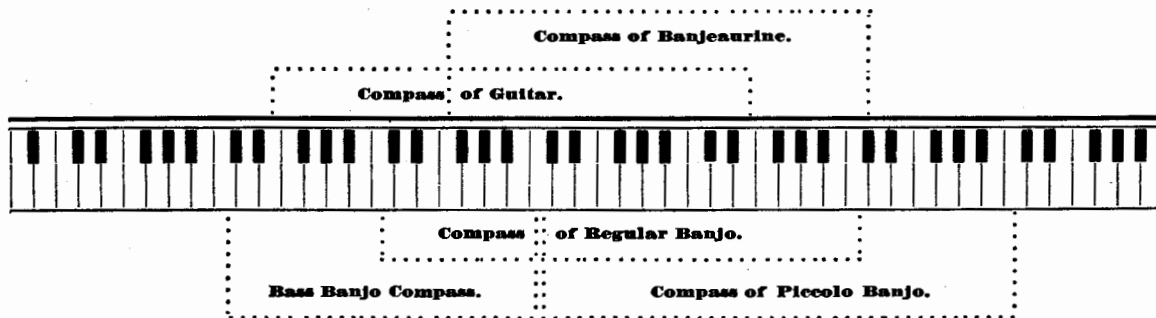


Guitar.



In order to make the above still plainer to the young arranger, a comparison of the different instruments used in a banjo club is given in the following diagram; showing the actual sound or compass of each instrument on the piano-forte keyboard.

All the chromatic intervals are included in this vast range of five octaves.



The compass given to the piccolo banjo (three octaves) is the limit for that instrument; except when a greater degree of acuteness is obtained by the use of *harmonics*. The other instruments can go even higher than noted in the diagram; but for all practical purposes, the compass as shown above, will be found sufficient.

It must not be forgotten that this compass shows the *actual sounds*, and not those noted for the different instruments according to their notation. The lowest note F for banjeaurine, is really the A string, and the deep toned E of the guitar is noted in guitar music, one octave higher, &c. A knowledge of this is essential in order to write a correct and harmonious accompaniment. For instance, examine this chord for three instruments, guitar, banjo and bass banjo.

Guitar. real sound, an octave lower.

Banjo. real sound, a major sixth lower.

Bass Banjo. real sound, an octave lower than regular banjo.

The above chord when represented on the piano would be as follows; the lowest note being the one played by the bass banjo.

Piano.

Guitar and Banjo.

Guitar, Banjo, and Bass Banjo.

Bass Banjo.

A collection of common chords that harmonize on the banjeaurine, banjo, and guitar will now be given. The banjeaurine part is added, in order to introduce its major keys of A, B, C, D, E, F and G. No attempt at modulation is made; the object being to show the three common chords: *tonic*, *sub-dominant* and *dominant*, in those keys.

A Major. B Major. C Major. D Major.

Banjeaurine.

Guitar. F. G. A Flat, difficult. B Flat.

Banjo. D. E. F. G.

6

Banjeaurine. E Major. F Major. G Major.
 Guitar. C D Flat, difficult. E Flat, difficult.
 Banjo. A B Flat. C

The relative minor keys on the banjeaurine, taken in the same order as the preceding major keys, would be F sharp, G sharp, A, B, C sharp, D and E minors. These will now be given showing the corresponding minor keys for guitar and banjo.

Banjeaurine. F# Minor. G# Minor. A Minor. B Minor.
 Guitar. D Minor. E Minor. F Minor. G Minor.
 Banjo. B Minor. C# Minor. D Minor. E Minor.

Banjeaurine. C# Minor. D Minor. E Minor.
 Guitar. A Minor. Bb Minor, difficult. C Minor, difficult.
 Banjo. F# Minor. G Minor. A Minor.

The above keys will be found amply sufficient for all practical purposes, and for all kinds of compositions. Some of the chords, particularly those for guitar in *three, four and five flats*, are pretty hard. All guitarists know that the keys with sharps are more convenient than those with flats. *One, two and three sharps*, are the favorite keys of guitarists. In order to overcome this difficulty many players use the *capo d' astro* at certain frets on the neck of the instrument, thus changing it into their favorite keys; but this is a miserable plan, especially if it is to be used in connection with a banjo club. If three or more guitars are used, one of them can be tuned a tone lower than the others; this will throw it into the sharp keys. For this purpose the largest guitar should be selected, and then strung with a little heavier strings. When tuned, the strings should sound a tone lower than the other guitars, thus:



A guitar tuned in this manner would be designated as "Guitar in B \flat ," because its C would sound B *flat*. The immense advantage of having a guitar tuned thus in connection with the regular guitar in "C," will be seen at once by comparing the two instruments and noting the favorite keys that can be used, in order to be in accord with the regular guitar in "C," whilst playing with a club.

	F	G	A Flat.	B Flat.	C	D Flat.	E Flat.
Guitar in C.							
Guitar in B \flat .	G	A	B Flat.	C	D	E Flat.	F

Many guitarists will naturally ask, "Why is not such a part published for guitar?" They do not know the trials and tribulations of a music publisher; especially a publisher of banjo and guitar music. If such a part was published there would be very little demand for it, except for use in a large club. In a few years the demand for this, and many similar combinations, may become great enough to warrant their publication.

(To be continued.)

GAVOTTE, "SIMPLICITY."

FOR TWO BANJOS.

By G. C. STEPHENS.

Moderato.

1st Banjo.

2nd Banjo.

p

6*

2*

rit.

mf

p

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, some with grace notes. The lower staff is in bass clef and contains a series of chords, many of which are marked with a percentage symbol (%).

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff contains chords, some of which are marked with a percentage symbol (%). A dynamic marking *p* (piano) is present. A tempo marking *rit. ad lib.* (ritardando ad libitum) is placed above the lower staff. A repeat sign is visible at the end of the system.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff contains chords, some marked with a percentage symbol (%). The notation includes various rhythmic values and accidentals.

The fourth system of musical notation consists of two staves. The upper staff features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The lower staff contains chords, some marked with a percentage symbol (%). A dynamic marking *rit. ad lib.* is present. The system concludes with the instruction *D.C. then Coda.*

The Coda section consists of two staves. The upper staff begins with the word *CODA.* followed by a circled cross symbol. It contains a series of chords and notes. The lower staff contains chords, some marked with a percentage symbol (%). The section ends with a double bar line.

Gavotte, "Simplicity."

"SONG AND DANCE," SCHOTTISCHE, FOR THE GUITAR.

By E. H. FREY.

Moderato.
7 Pos.

Guitar. *rit.* *f*

1 2 12th Fret Har.....

Har 12..... 0

D.S. to Trio.

1 Har 12 Fret. 2 *rit.*

SWEET HARMONY ECHOES.

FOR THE BANJO.

"Bass to B."
INTRODUCTION.

By JOHN C. FOLWELL.

Banjo. *Gusto.* *f*

rit. *a tempo.*

rit. *a tempo* FINE.

7 Pos.

3 Pos.

D. C.

rit. *a tempo.*

D. C.

LITTLE JOSEPHINE WALTZ.

FOR THE GUITAR.

Tune 6th String to G.



By E. H. FREY.

Guitar.

QUEEN CITY POLKA REDOWA

FOR THE BANJO.

By WM. W. RUMSEY.

Banjo.

6* 2*

6th. ... 2nd. 8th.

8* 6* 6* 5*

TRIO. 5* 10* 9th. 10* 3 1 8*

5* 1 2