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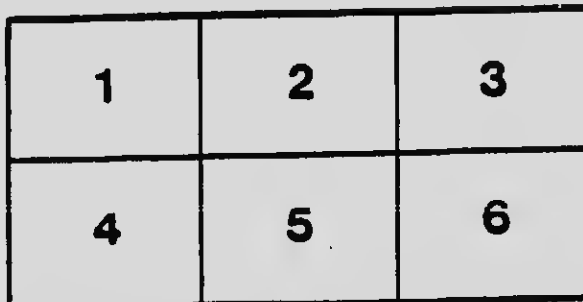
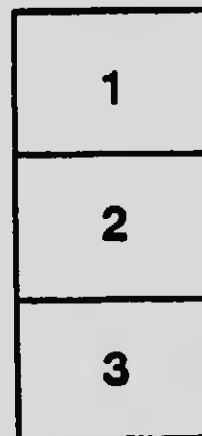
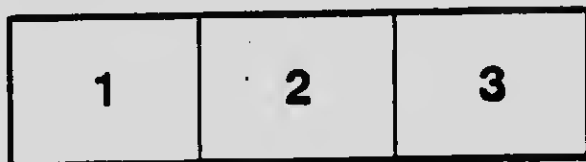
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HAWKES & SON'S  
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① **THE** ②

**BANJO.**

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# Hawkes & Son's Series of "SIMPLICITY" INSTRUCTION BOOKS.

## The First Principles of Music.

### The Notes, Stave, Clef, Sharps and Flats.

The *Notes* in music are named from the first seven letters of the Alphabet - *A, B, C, D, E, F, G*. When to any series of these letters, the eighth, which is a repetition of the first, is added, the whole number is termed an octave.

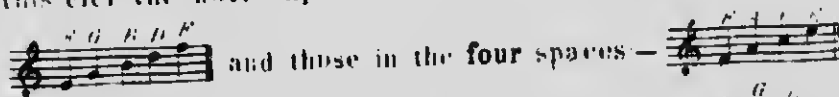
That series which begins and ends with *C* is most pleasing to the ear, and called the **Natural Scale**.

The notes are placed on, between, above and below, five lines, called a **Stave**:-

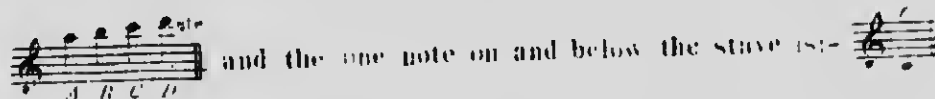


In music intended for the Banjo, the notes are always preceded by a clef, or called the **treble or G Clef**, which is curled upon the second line of the staff, the

from this clef the notes upon the five lines are named:-



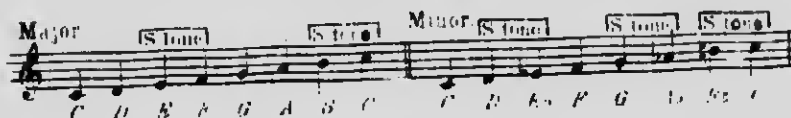
the two notes immediately above and below the staff are:-



If more notes are required, then, what are called **leger-lines**, are added above and below the staff, the notes placed on and above the leger-lines are:-

The sound of notes depends upon the distance between them, the **whole tone** and **semitone**, are used to express this.

Every series of eight consecutive sounds of an octave contains five tones, and two semitones, the latter are always found between the *third and fourth* and *seventh and eighth* notes of the **Major scale**, and the *second and third*, the *fifth and sixth* and *seventh and eighth* of the **Minor scale**.



The relative value or duration of notes, depends on their *form and colour*, without reference to their position on the staff.

There are *Six* kinds of notes used in modern notation, their names, form, colour and relative value are:—

It will be seen by the above example, that when two or more *Quavers, Semiquavers or Demisemiquavers*, follow in succession, they are tied together by one, two or three, thick lines, which are used instead of hooks or tails.

Notes may be raised or lowered in sound or pitch by the use of characters called **Sharps** and **Flats**.

- a **Sharp**, ( $\sharp$ ) raises the note before which it is placed, *a semitone*.
- a **double-Sharp**, ( $\times$ ) raises the note, *a tone*.
- a **Flat**, ( $\flat$ ) lowers the note, *a semitone*.
- a **double-Flat**, ( $\flat\flat$ ) lowers the note, *a tone*.
- a **Natural**, ( $\natural$ ) restores the note, to its *normal condition*.
- a ( $\sharp\sharp$ ) or ( $\flat\flat$ ) restores the note to which a ( $\times$ ) or ( $\flat\flat$ ) has been added to its *former condition*.

When *Sharps or Flats* are introduced in the *course* of a composition, they are termed **accidentals**, and only affect the notes before which they are placed.

**Sharps or Flats**, at the *beginning* of a composition—next after the *clef* affect *all* the notes on the same line, or in the space throughout the composition, and is called the **Signature**.

## The Bars, Time-figures, Dots and Rests:—

3

Every piece of music is divided into equal Measures or portions of Time, by vertical lines, called Bars:—



Every bar must contain a certain number of notes regulated by the Figures, which always follow the signature.

A Double-bar, is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots,

is Repeated. (i.e. played again.)



There are two kinds of Time in use, *Common and Triple*— common-time is indicated by  $\frac{1}{4}$  or C each bar contains one Semibreve, two Minims or their equivalents.

The time called *alla cappella*, formerly used for Church-music only; but at the present time in general use, is indicated by  $\frac{2}{2}$  or C, in fact, it is common-time with only two beats given to each bar, instead of four. This time is often incorrectly termed *Alla Breve*.

For all other Measures, Figures only are used, placed one over the other, the lower figure shows, into how many parts the Semibreve is divided, the upper figure shows how many of such parts are contained in each bar:—



There are three different kinds of Triple-time in use:— each bar containing, *Three Minims, three Crotchets, three Quavers* or their equivalents.

There are two *Compounds* of the above named times:— *Compound common-time* contains *Six Crotchets, Six Quavers, also Twelve Quavers* or their equivalents in each bar.

*Compound triple-time* contains *Nine Crotchets, nine Quavers, nine Semiquavers* or their equivalents in each bar.

A Dot placed after a note, or a rest, indicates that its length is to be increased by *one-half*.

Two Dots placed after a note, or a rest, indicate that its length is to be increased by *three-fourths*.

When the Dot is placed *over* a note, it means that the note is to be played *staccato*, (i.e. detached.)

A dotted Semibreve.	A dotted Minim.	A dotted Crotchet.	A dotted Quaver.	A double-dotted Minim.	A double-dotted Crotchet.
is equal to Three Minims.	is equal to Three Crotchets.	is equal to Three Quavers.	is equal to Three Semiquavers.	is equal to Seven Quavers.	is equal to Seven Semiquavers.

Rests are characters which indicate temporary silence. Each kind of note has its corresponding rest equal in duration to the note of the same name.

By a license the *Semibreve rest* is used to indicate a rest of *one bar*, in any time.



To indicate a rest of longer duration than one bar other characters are used. viz:—

S. BREVE.	MINIM.	CROTCHET.	QUAVER.	S. QUAVER.	D.S. QUAVER.	1	2	3	any number.

When the figure  $\text{♩}$  is placed above three notes or three rests or any combination of three notes and rests, they are called a *Triplet*, and are played in the time of *two ordinary notes* of the same kind.



## Graces. Marks, Signs and Words.

The principal *Graces* of melody—used in modern music are:—the *Appoggiatura*, the *Accent* (> or ^), the *Bind* or *Slur*, the *Turn* (∞ or Z), the *Mordente* (♯), the *Troll*, or *Shake* (P), etc. all of which may be found in a Dictionary of Musical terms.

Written:—    
 OF APPOGGIATURA.   
 Played:— 



A *Bind* (—), A curved line, uniting two notes of the same name.   
*Slur*, also marked (—), indicates that the notes are to be played smoothly, with one stroke of the tongue at the beginning of the *Slur*.

Written:—    
 THE TURN   
 Played:— 

Written:—    
 THE MORDENTE   
 Played:— 

A *Pause* (⊖), prolongs a note or rest, beyond its proper value: it is also used to indicate a finish.

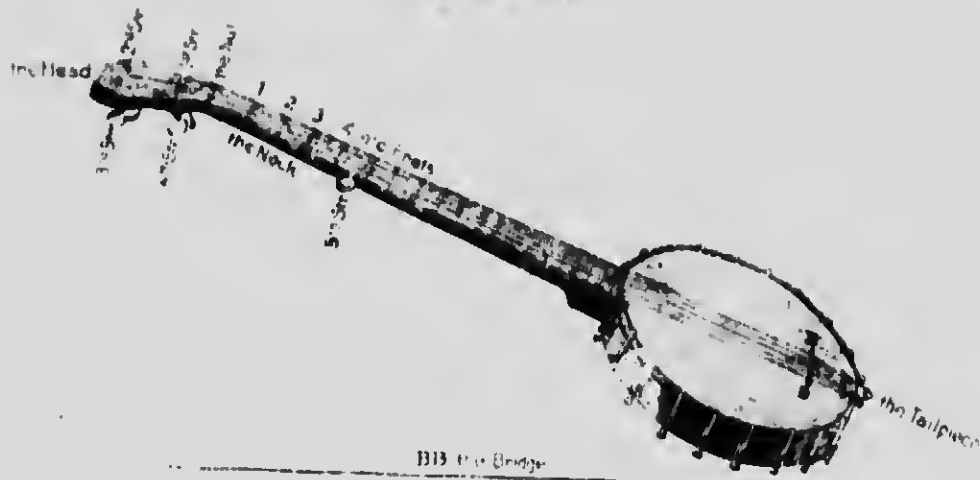
Written:—    
 THE SHAKE.   
 Played:— 

*D. C. Da Capo*— from the beginning. *D. S. Dal Segno*— from the ♯.   
*mf mezzo-forte*— rather loud. *f forte*— loud. *ff double-forte*— very loud.   
*p piano*— softly. *pp double-piano*— very softly.   
*sf sfz sforzando*— emphasised. *Unis. Unisoni*— together.   
*cresc. crescendo* or  with increasing tone.   
*decresc. decrescendo* or  *dim. diminuendo*— with decreasing tone.   
*leg. legato*— in a gliding style *stacc. staccato*— detached, distinct.   
*dol. dolce*— sweetly. *Cantabile*— in a singing style.   
*Assai*— very. *Molto*— much. *Sempre*— always *a tempo*— in time.   
*Mod? Moderato*— Moderately. *Largo*— broad, dignified. *Maestoso*— Majestically.   
*Più mosso*— more quickly. *Meno mosso*— less quickly.   
*poco a poco*— little by little. *Sostenuto*— sustained.   
*string. stringendo* or *accel. accelerando*— increasing the time.   
*Rall. Rallentando* or *Rit. Ritardando*— decreasing the time.   
*Lento*— slow, lingering. *Larghetto*— not so slow as Lento.   
*Adagio*— slowly, leisurely. *Andantino*— slower than Andante.   
*Andante*— moving easily. *Allegretto*— quicker than Andante.   
*Allegro*— lively, briskly. *Vivace* or *Vivo*— quicker than Allegro.   
*Presto*— quickly, rapidly. *Prestissimo*— at the utmost speed.



# THE BANJO.

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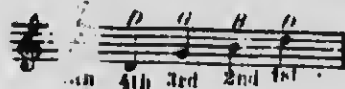


The Banjo has five strings, the first, second, third and fifth are made of gut, the fourth is made of silk, covered with fine wire.

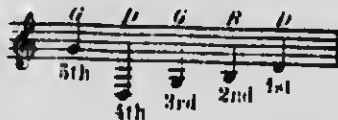
The five-stringed Banjo is used by all professional players.

## ON TUNING.

The five open strings are named:—



They should sound like the following notes on the Piano:—



After a time the ear will become used to the intervals between the notes, it will then be only necessary to take the pitch of the fourth string from the piano or some other instrument and to tune the others in accordance.

The Left hand should encircle the neck of the instrument, the first finger and thumb should be just behind the first fret, the fingers curved and held over the strings ready for action.

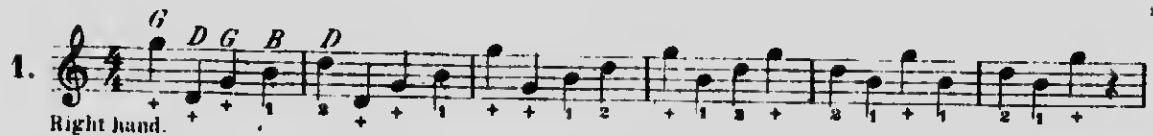
The Right hand with the thumb and fingers extended, ready to pull the strings, should be placed over the Bridge; the inner part of the arm presses the Banjo firmly against the body.

## EXERCISES ON THE OPEN STRINGS.


Music intended for the Banjo is always written an octave higher than it sounds, this is done to avoid using so many ledger-lines.

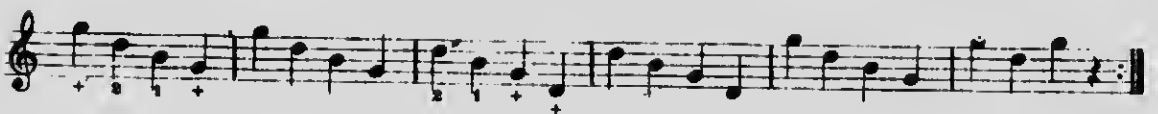
The thumb of the Right hand, marked  $\dagger$ , is used for pulling the fifth, the fourth and third strings.

The first and second fingers of the Right hand, marked 1, 2, are used for pulling the second and the first strings, the third finger is used occasionally, when playing chords.

1.    
Right hand.



2.    
Right hand.



3.    
Right hand.



Do not proceed until the above exercises can be played fairly well.

## ON FINGERING.

The fourth string should now be tuned down to C, as follows:—  sounding an octave lower, as before explained.

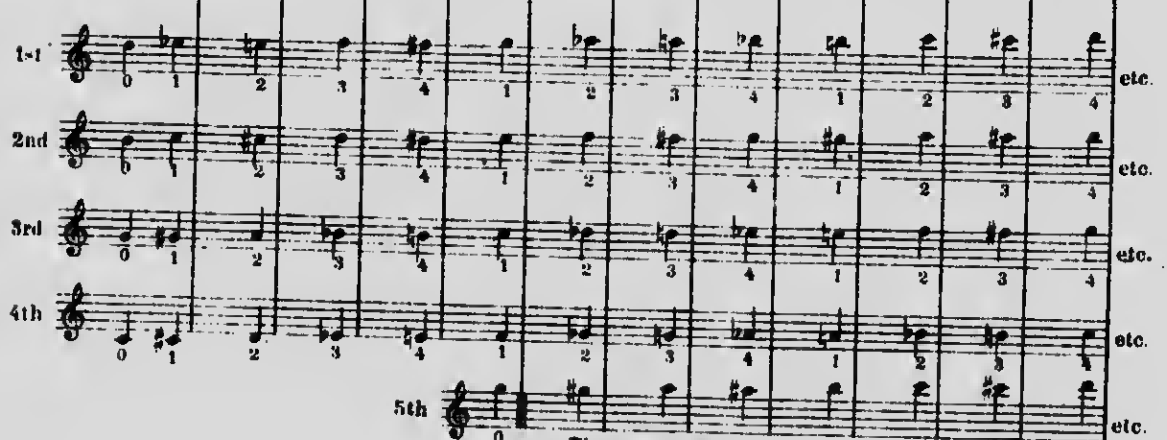
This scheme of tuning is the best for general use, we give the Fingerboard Scale; chromatically fingered

To produce the stopped notes, the joints of the Left-hand fingers must be squared and the strings pressed down firmly and held upon the Fingerboard, with the ends of the fingers just behind the Fret indicated; always keep the fourth finger above and over the Fingerboard.

0, means the open string; the figures 1. 2. 3. 4. indicate the fingers of the Left-hand, to be used in the first position.

## THE FINGER-BOARD.

	Nut.	1st Fret.	2nd	3rd	4th	5th	6th	7th	8th.	9th	10th	11th	12th		
1st	D	E <sup>1</sup>	E <sup>2</sup>	F	F <sup>3</sup>	G	A <sup>1</sup>	A <sup>2</sup>	B <sup>1</sup>	B <sup>2</sup>	C	C <sup>3</sup>	D	etc.	
2nd	B	C	C <sup>2</sup>	D	D <sup>3</sup>	E	F	F <sup>3</sup>	G	G <sup>2</sup>	A	A <sup>2</sup>	B	etc.	
3rd	G	G <sup>1</sup>	A	B <sup>1</sup>	B <sup>2</sup>	C	D <sup>1</sup>	D <sup>2</sup>	E <sup>1</sup>	E <sup>2</sup>	F	F <sup>3</sup>	G	etc.	
4th	C	C <sup>1</sup>	D	E <sup>1</sup>	E <sup>2</sup>	F	G <sup>1</sup>	G <sup>2</sup>	A <sup>1</sup>	A <sup>2</sup>	B <sup>1</sup>	B <sup>2</sup>	C	etc.	
						5th	G	G <sup>2</sup>	A	A <sup>2</sup>	B	C	C <sup>3</sup>	D	etc.

These notes sound like those on the 1st string, where they are always made.

# THE KEY OF C.

## The Scale

*C D E F G A B C D E F*

Left hand: 1 2 1 0 2 0 1 0 2 2 2 0 1 0 2 0 2 2 0 1 1  
 Right hand: 1 2 1 2 1 2 1 2 1 2 1 2 1

Count. 1 2 3 4

1.

Count. 1 2 3 4

R. H.

Count. 1 2 3

2.

Count. 1 2 3

Count. 1 2

3.

Count. 1 2

\* When playing chords, the Right hand fingering may be varied ad lib.

# THE KEY OF G.

**The Scale.**

Left-hand. 0 2 0 1 0 2 4 0 4 2 0 1 0 2 0 4 2 1 2 4 0  
Right-hand. + 1 2 1 + +

1.

Right-hand. 1 + 2 +  
2 + 1 +  
+ 2 1 2 +  
D.C.

2.

Right-hand. + 1 2 + 1 2  
+ 1 2 + 1 2  
+ 2 2 + 2 2  
D.C.

3.

Count. 1 2 3 4

D.C.

## THE KEY OF D.

**The Scale.**

Left hand.

**Count. 1 2**

**Count. 1 2 3**

**Count. 1 2 3**

# THE KEY OF A.

The Scale.

Left hand

\* Play G $\sharp$ , with the first finger behind the sixth Fret, the other fingers following.

Count. 1 2

Count. 1 2 3 4

## THE KEY OF F.

The Scale. *B $\flat$*

2 0 2 2 1 0 2 2 0 1 2 4 3 1 0 2 2 0 1 2 2 0 2 2 3

• Play A, with the first finger behind the seventh Fret, the other fingers following.

Count. 1 2 3

Count. 1 2

*D. C.*



# THE KEY OF B $\flat$ .

The Scale.  $A^{\flat}$   $E^{\flat}$   $A^{\flat}$

3 1 0 1 3 0 1 3 1 0 3 1 0 1 3 2 0 4 2 1 4 0 2

\* Play A, with the first finger behind the seventh Fret, the second finger following

Count. 1 2

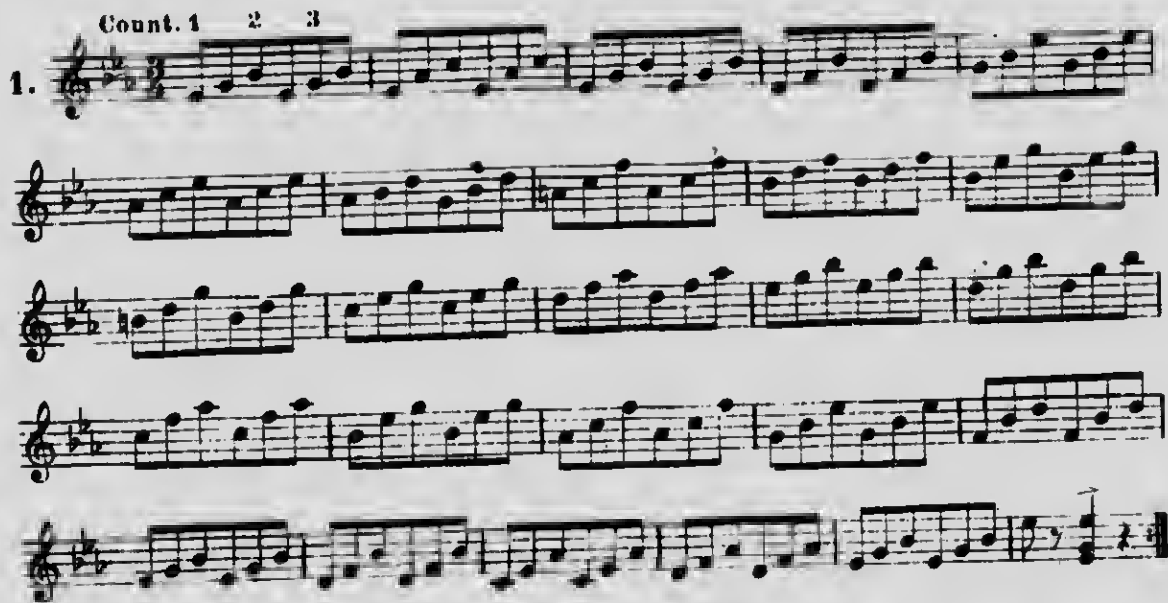
1.

Count. 1 2 3 4

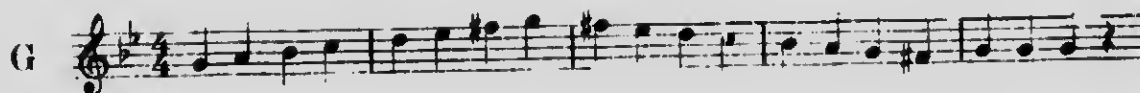
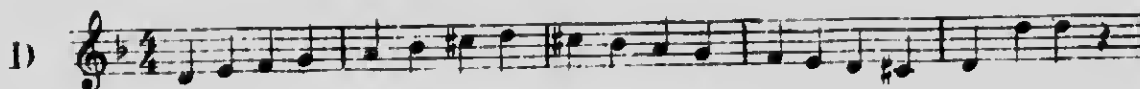
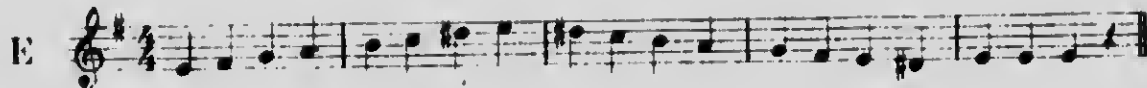
2.

THE KEY OF E<sup>b</sup>.

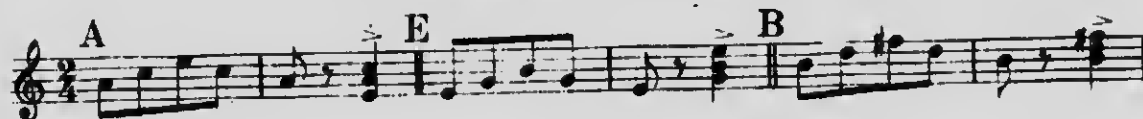
\* Play A<sup>b</sup>, with the first finger behind the sixth Fret, the third finger following.



## SOME MINOR SCALES.



## SOME MINOR CHORDS.



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To the selection of popular music contained in this work.

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A SELECTION OF POPULAR MUSIC.

DE GORN COON.

Horn-Dance.

T. BIDGOOD.

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *ff*. The second staff has *ff* and *mf* markings. The third staff has *ff*. The fourth staff has *ff*. The fifth staff has *ff* and *mf*. The sixth staff has *ff* and *mf*, and ends with the word *Fine.* The seventh staff has *f*. The eighth staff has *f*. The ninth staff has *f*. The tenth staff has *f* and *per. ac.* Below the tenth staff, there are two first endings marked with '1.' and '2.' and the initials *D.C.* at the end.

# LOVE OF LIFE.

G. Chop

L. STOCKIGT

## Introduction.

The Introduction section consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some triplet patterns. Dynamics include *p* (piano) and *f* (forte). The section concludes with a double bar line.

## Coda.

The Coda section consists of three staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes, with some triplet patterns. Dynamics include *p* (piano) and *f* (forte). The section concludes with a double bar line.

# THE KARLSBADER PUPPENTANZ.

Dolls-Dance

L. PIERRÉ

The musical score consists of 13 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with dynamics such as *mf* and *p*. The score includes first and second endings, indicated by '1.' and '2.' above the notes. A section is marked 'to Coda' with a diamond symbol. The final section is labeled 'Coda.' and includes dynamics like *pp*, *p*, and *fuvel.*. The piece concludes with the initials 'D. C.'.

## THE MERMAID'S SONG.

Allegretto.

C. M. v. WEBER.

Musical score for 'The Mermaid's Song' by C. M. v. Weber. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody is characterized by flowing eighth and sixteenth notes, often beamed together, and includes several slurs. The piece concludes with a final cadence.

## SERENADE.

Allegretto.

CH. GOUNOD.

Musical score for 'Serenade' by Charles Gounod. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic marking. The melody is characterized by flowing eighth and sixteenth notes, often beamed together, and includes several slurs. The piece concludes with a final cadence.



## HOLZSCHUH POLKA.

C. W. DRESCHER.

The musical score for "Holzschuh Polka" is written in 2/4 time and consists of 12 staves. The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: Starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It begins with a forte (**f**) dynamic, followed by a piano (**p**) dynamic, and ends with a forte (**f**) dynamic.
- Staff 2: Continues the melody with a piano (**p**) dynamic.
- Staff 3: Features a forte (**f**) dynamic, followed by a piano (**p**) dynamic, and ends with a forte (**f**) dynamic.
- Staff 4: Starts with a piano (**p**) dynamic, followed by a forte (**f**) dynamic.
- Staff 5: Continues with a piano (**p**) dynamic.
- Staff 6: Features a piano (**p**) dynamic, followed by a forte (**f**) dynamic.
- Staff 7: Continues with a piano (**p**) dynamic.
- Staff 8: Features a forte (**f**) dynamic.
- Staff 9: Continues with a piano (**p**) dynamic.
- Staff 10: Features a piano (**p**) dynamic.
- Staff 11: Continues with a piano (**p**) dynamic.
- Staff 12: Labeled "Coda." It begins with a piano (**p**) dynamic, followed by a pianissimo (**pp**) dynamic, and ends with a tremolo (**trem.**) articulation. The instruction "D. S." (Da Capo) is written at the end of the staff.

# GIGERL MARCH.

J. F. WAGNER.

*f* *mf* *cresc.* *f* *p* *f* *f* *1.* *2.* *Fine.*

**Trio.** *p* *p* *f* *p* *1.* *2.* *cresc.* *f* *D. C.*

# BABY'S SWEETHEART.

Serenade.

W. CORRI junr.

Moderato.

Musical score for the first section of the piece. It consists of eight staves of music in 3/8 time. The first staff begins with a treble clef and a key signature of one flat. The music is marked 'Moderato'. The second staff starts with a repeat sign and a dynamic marking of *mf*. The third staff continues the melody. The fourth staff includes a 'Repeat *pp*' instruction. The fifth staff features dynamic markings of *pp*, *p*, *rit.*, *pp*, and *pp*. The sixth staff has *pp*, *p*, and *mf* markings. The seventh staff continues the melody. The eighth staff ends with a 'to Coda' instruction and a diamond symbol.

Trio.

Scherzando

Musical score for the Trio section, marked 'Scherzando'. It consists of three staves of music in 3/8 time. The first staff begins with a treble clef and a key signature of one flat, marked *mf*. The second and third staves continue the rhythmic and melodic pattern.

Coda.

Musical score for the Coda section, consisting of one staff of music in 3/8 time. It begins with a diamond symbol and a treble clef. The music is marked *rit.* and includes dynamic markings of *f* and *ff*.

# SUNSET.

Intermezzo.

A. E. MATT.

Moderato.

Musical score for 'SUNSET.' consisting of six staves of music in 3/4 time. The score includes dynamic markings: *p*, *p cresc.*, *f dim. pp p*, and *ff*. The piece concludes with the instruction *D.C.*

# THE MINSTREL BOY.

IRISH AIR.

Allegretto.

Musical score for 'THE MINSTREL BOY.' consisting of three staves of music in 2/4 time. The score includes dynamic markings: *p*, *f*, and *D.C.*

## MARSHAL BLUCHER

Marziale. E. M. ARNDT

## THE SIDE-DRUMMER.

ANON.

## DE MERRY LITTLE NIGGAHS.

Waltz-Dance.

THOMAS BIDGOOD

Introduction. *rit.* Dance. *2nd time. ff*

*ff* *p* *to Coda* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

*ff* *p* *2nd time. ff* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

Trio. *pp dolce* *ff* *p* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

*ff* *f* *D.S.* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

Coda. *ff* *1.* *2.* *3.* *4.* *5.* *6.* *7.* *8.* *9.* *10.* *11.* *12.* *13.* *14.* *15.* *16.* *17.* *18.* *19.* *20.* *21.* *22.* *23.* *24.* *25.* *26.* *27.* *28.* *29.* *30.* *31.* *32.* *33.* *34.* *35.* *36.* *37.* *38.* *39.* *40.* *41.* *42.* *43.* *44.* *45.* *46.* *47.* *48.* *49.* *50.* *51.* *52.* *53.* *54.* *55.* *56.* *57.* *58.* *59.* *60.* *61.* *62.* *63.* *64.* *65.* *66.* *67.* *68.* *69.* *70.* *71.* *72.* *73.* *74.* *75.* *76.* *77.* *78.* *79.* *80.* *81.* *82.* *83.* *84.* *85.* *86.* *87.* *88.* *89.* *90.* *91.* *92.* *93.* *94.* *95.* *96.* *97.* *98.* *99.* *100.*

# EL BILBAO.

Spanish March.

The musical score for "El Bilbao" is written in a single system with ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The first staff starts with a dynamic marking of *f* (forte) and includes a first ending bracket. The second staff features a dynamic marking of *ff* (fortissimo). The third and fourth staves continue the melodic line. The fifth staff includes a first ending bracket with two options, labeled "1." and "2.", and a dynamic marking of *ff*. The sixth staff has a dynamic marking of *f*. The seventh and eighth staves continue the piece, with the eighth staff marked *ff*. The ninth and tenth staves conclude the music, with the tenth staff ending with a double bar line and a dynamic marking of *ff*.

## DONNAU-WELLEN.

Valse.

IVANOVICI.

The musical score for "Donnau-Wellen" by Ivanovici is presented in ten staves. The first staff begins with a piano (*p*) dynamic. The second staff includes first and second endings. The third staff features a forte (*f*) dynamic. The fourth staff has first and second endings, with the second ending marked *rit.* and a piano (*p*) dynamic. The fifth staff is marked *a tempo* and begins with a piano (*p*) dynamic. The sixth staff includes first and second endings, with the first ending marked *rit.*. The seventh staff begins with a piano (*p*) dynamic. The eighth staff features a forte (*f*) dynamic. The ninth staff begins with a piano (*p*) dynamic. The tenth staff includes a first ending and a second ending, with a piano (*p*) dynamic.



This page of musical notation consists of 12 staves. The notation is written in a single system across the page. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. There are two first endings, each marked with a bracket and the number '12.'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. There are also first and second endings indicated by brackets and the number '12.'

## THE "CADET" TWO-STEP.

## Introduction:

G. SCHLEIFFARTH

Musical score for the Introduction section, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *f* (forte). The first staff contains the initial melody. The second staff continues the melody with a dynamic marking of *ff* (fortissimo). The third staff continues the melody. The fourth staff contains a first ending (1.) and a second ending (2.). The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff contains a first ending (1.) and a second ending (2.), with a dynamic marking of *ff*. The ninth staff continues the melody. The tenth staff continues the melody and ends with a dynamic marking of *ff*.

## Trio.

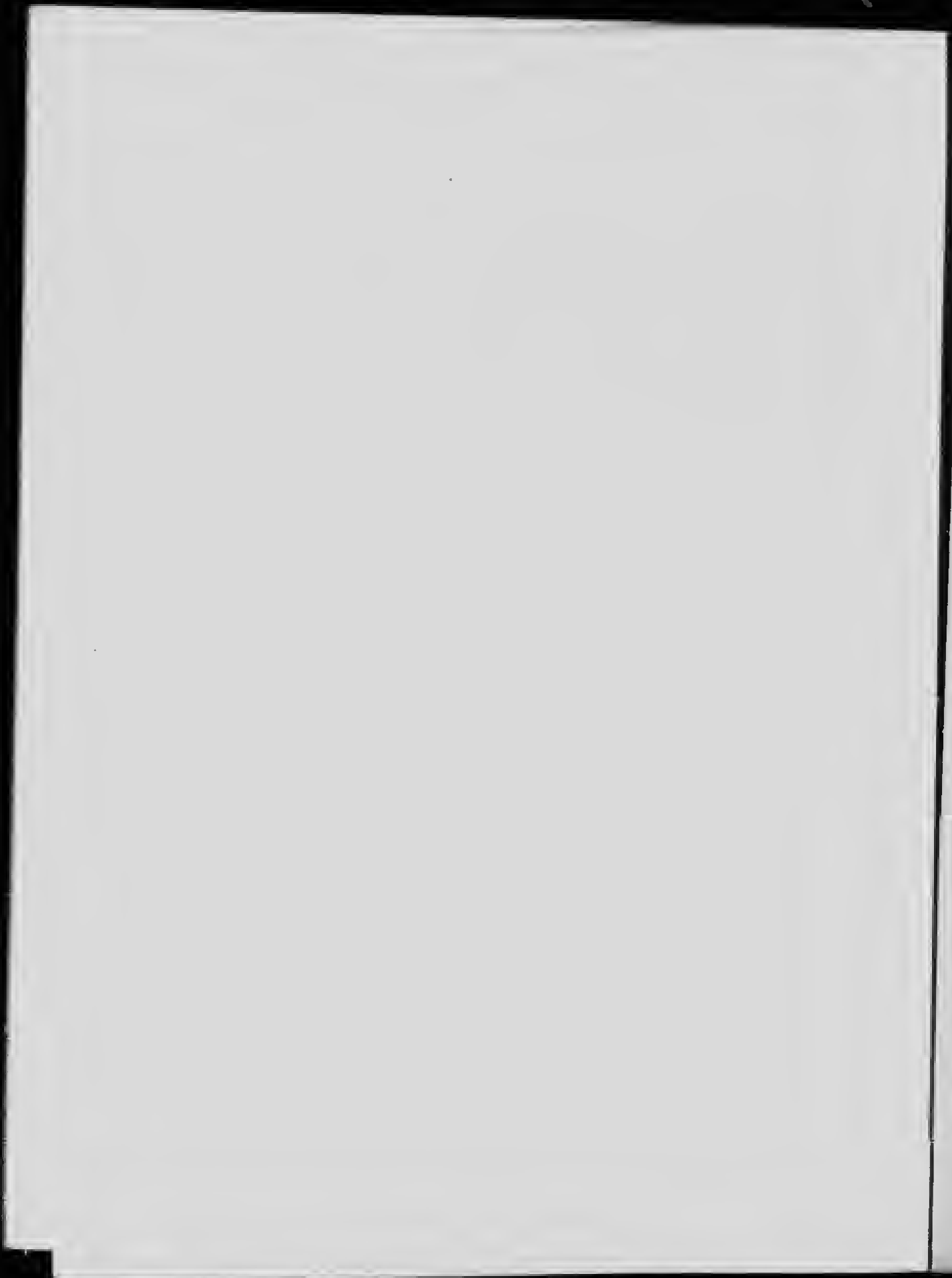
Musical score for the Trio section, consisting of six staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *ff*. The first staff contains the initial melody. The second staff continues the melody with a dynamic marking of *ff*. The third staff contains a first ending (1.) and a second ending (2.). The fourth staff continues the melody with a dynamic marking of *f*. The fifth staff continues the melody with a dynamic marking of *f*. The sixth staff contains a first ending (1.) and a second ending (2.), with a dynamic marking of *ff* and the instruction *D.S.* (Da Capo).

Musical score for the Coda section, consisting of one staff of music. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a dynamic marking of *ff*. The staff contains the final melody, ending with a dynamic marking of *ff*.

# DORNER MARCH.

C. M. ZIEHRER

The musical score for "DORNER MARCH" is written for a single melodic line. It begins with a treble clef and a key signature of one flat (B-flat). The first five staves contain the main melody, marked with dynamics such as *ff* (fortissimo) and *f* (forte). The sixth staff is labeled "Trio." and the final five staves conclude the piece with a *D.C.* (Da Capo) instruction.





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3016	D (or third), 2 lengths ...	2s. 0d.	60s. 0d.

#### The "Sonority" Gut (Coils).

		Single String.	Bundle of 30
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#### G (Fourth).

		Each.	Bundle of 30.
2084	Burnished, copper covered ...	...	8d.
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2090	Sterling Silver, covered ...	...	3s. 0d.

Violin D (third) Strings, aluminium covered 1s. 6d.

### Viola Strings.

#### Tested Gut.

		Each.	Per dozen.
2035	A (first), per length ...	10d.	10s. 0d.
2036	D (second), per length ...	1s. 0d.	12s. 0d.

#### Italian (Coils).

		Each.	Bundle of 30.
2037	A (first), 2 lengths ...	1s. 0d.	22s. 6d.
2038	D (second), 2 lengths ...	1s. 6d.	30s. 0d.
2092	G (third), best wire covered ...	1s. 4d.	...
2097	C (fourth), best wire covered ...	1s. 8d.	...

### Violoncello Strings.

#### The "Roma" Gut.

		Each String.	Bundle of 30.
2067	A (first) ...	2s. 0d.	60s. 0d.
2068	D (second) ...	2s. 6d.	75s. 0d.

#### The "Sonority" Gut.

		Each String.	Bundle of 30.
2057	A (first) ...	1s. 6d.	35s. 0d.
2058	D (second) ...	2s. 0d.	45s. 0d.
2168	G (third), best wire covered ...	3s. 0d.	...
2169	C (fourth), best wire covered ...	3s. 6d.	...

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#### Gut.

		Each.	Bundle of 30.
2070	G (first), Italian, best gut ...	7s. 6d.	...
2074	D (second), Italian, best gut ...	10s. 0d.	...
2078	A (third), Italian, best gut ...	12s. 0d.	...

#### Gut (Covered).

		Each.	Bundle of 30.
2163	A (third), copper covered ...	...	10s. 0d.
2170	A (third), finest make ...	...	12s. 0d.
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