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THE
CONCERT BANJOIST

Choice Collection of Banjo Music

— S. S. STEWART —

AND OTHER COMPOSERS.

1. <i>The Concert March</i> 20	11. <i>Almy Mazurka</i> 35
2. <i>The Drum-Major's Quickstep</i> . . 30	12. <i>On a Journey Galop</i> 20
3. <i>Vade-Mecum Fancy Clog Dance</i> 20	13. <i>Palms of Peace Waltzes</i> 20
4. <i>Armstrong Mazurka</i> 20	14. <i>Pauline Waltzes</i> 35
5. <i>Model Waltzes</i> 20	15. <i>Spanish Fandango</i> 35
6. <i>My Queen Waltzes</i> 40	16. <i>Traum Galop</i> 20
7. <i>They All Like Me Polka</i> 20	17. <i>The Zingarilla</i> 20
8. <i>Operatic Selections</i> Loag. 20	18. <i>Mocking Bird</i> 35
9. <i>To Thee Waltz</i> 35	19. <i>The Grand Knights March</i> 20
10. <i>Darby Day Schottische</i> 20	20. <i>Home, Sweet Home</i> 50

SEND FOR A SPECIMEN COPY OF "S. S. STEWART'S BANJO AND GUITAR JOURNAL."

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S. S. STEWART, PUBLISHER.

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LISTEN TO THE MOCKING BIRD. WITH VARIATIONS FOR THE BANJO.

Arr. and Performed by

Melody used by permission of Oliver Ditson & Co.

S. S. STEWART

The main piece is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a piano (*p*) dynamic. The melody is characterized by eighth-note patterns and grace notes. The piece includes first and second endings, with the second ending leading to a final cadence. The accompaniment consists of chords and rhythmic patterns, including a prominent eighth-note accompaniment in the lower register.

VAR. 1.

VAR. 1 is written in the same key signature and time signature as the main piece. It features a more complex and rhythmic melody, starting with a 6* (sixteenth notes) and 4* (quarter notes) pattern. The piece includes first and second endings, with the second ending leading to a final cadence. The accompaniment is more intricate, featuring sixteenth-note patterns and chords, with a 3* (triplets) marking in the lower register.

VAR. 2.

p

5*

9*

8*

1

4

1

4

1

4

VAR. 3.

Musical score for Var. 3, featuring eight staves of music in G major (one sharp) and 3/4 time. The score includes various rhythmic patterns, accidentals, and performance markings such as "8*", "6*", and "Har".

The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. The second staff continues the melodic line. The third staff introduces a more complex rhythmic pattern with eighth notes and sixteenth notes. The fourth staff features a triplet of eighth notes marked with "8*" and a triplet of sixteenth notes. The fifth staff has a triplet of eighth notes marked with "6*" and a triplet of sixteenth notes. The sixth staff includes a "Har" marking above a group of notes. The seventh staff continues the melodic development. The eighth staff concludes the piece with a final cadence, including a double bar line and a fermata over the final note.

S. S. STEWART'S BANJO MUSIC.

ADDITIONS TO INSTRUMENTAL CATALOGUE.

474 Coeur About Polka, (Zikoff).

Arranged for five instruments, viz: Banjeaurine, (leading part), first and second (ordinary) banjos, piccolo banjo and guitar. Price, the five parts, complete..... 1 00

This is a very fine arrangement of a popular favorite and has been played with striking effect and great success by Mr. Armstrong's well-known banjo organizations, the "Philadelphia Banjo Club," etc., etc. Every banjo club should have a copy of this choice concert polka.

475 "A Dance in the Wood," Polka Mazourka, (C. Faust). Arranged in same manner as No. 474; another excellent number, which should be added to the programme of every first-class banjo organization. Price, complete, five parts..... 00

476 Diana Waltz, by T. J. Armstrong, for banjo and piano..... 35

(Key of E with "Elevated Bass,") banjo solo alone..... 25

Piano accompaniment alone..... 10

477 Meteor Polka, T. J. Armstrong, for banjo and piano. A, E and D..... 35

Banjo part alone..... 10

Piano accompaniment..... 25

478 "Emly" Schottische, by R. A. Smith, for banjo and piano. A..... 10

479 S. Weil's Favorite Clog, by J. C. Folwell, for banjo and piano. E..... 10

(The two foregoing numbers are each on one large page and therefore the parts can not be sold separately.)

480 College Hornpipe, an old favorite, arranged for two banjos, by Stewart. A..... 10

481 D. C. Everest's Clog Hornpipe, E, and A..... 10

The above is for banjo alone; an excellent teaching piece.

482 "Youth and Beauty" Polka, by Geo. C. Stephens, arranged as a banjo duet, E with relative changes of key..... 10

483 "Keep It Up" Reel, in A minor, by Anker..... 10

"Mozie" Schottische, by Campbell. (This number comprises the above named pieces, both on one page.)

484 The Clinton Clog Dance, by Everest, for banjo alone, in key of A with relative keys..... 10

485 Ring, Ring De Banjo, an old favorite negro melody, here arranged for two banjos, by Stewart, key of E. Excellent for teaching, 10

486 Oh! Susana, another old favorite, arranged for two banjos, and good for teaching, E, 10

487 Joe Sawyer's Jig, A minor..... 10

Will Lemon's Clog, A and E..... 10

The two above named are by C. S. Patty. Both pieces on one page.

488 Jefferson's Clog Dance..... 10

Favorite Clog Hornpipe..... 10

Both of the above old time favorites are on the one page, and are well arranged and neatly printed.

489 "Old Time Banjo Tunes," three pieces on one page, as follows: "Jim along Josey," "Goin' ober de Mountain" and "Camptown Hornpipe."..... 10

490 "Old Time Banjo Tunes," three tunes on one page..... 10

"Don't you hear de Bullbine," "Charleston Gals" and Leavitt's Jig.

491 Murphy's Jig, by W. H. Murphy, for banjo alone. A, E and D..... 10

492 Anna Belle Clog, in A, E and D } Sandy Floor Jig, in A..... 10

Two pieces by C. S. Patty. Both tunes on one sheet.

493 Annette Polka, by E. H. Frey, banjo solo. A, E and D..... 25

494 Rippling Streamlet Waltz, by W. A. Huntley, banjo solo. A, E and D..... 25

495 Old Time "40 or" Jig, by Tom Morey..... 10

Vivian Waltz, by M. J. Catlin..... 10

Both of the above are good, but as both are on one page, even if a customer should not be suited in one of the tunes, he will have the other—and either one of them is well worth the price charged for the pair.

496 Rose Polka, banjo duet, arranged by Stewart, an excellent teaching piece for pupil and teacher, in key of F major..... 10

497 Eventide Schottische, banjo solo, by Frey. A, E and D..... 10

498 Intrepid Quick Step, banjo duet, by G. C. Stephens, an excellent march in 6-8 time..... 25

499 Solitaire Clog, by W. H. Sleider, A } Tuscaloosa Reel, by W. F. Bianchard, E..... 25

These two favorites are printed together, making two excellent numbers, all in one.

500 Flower Song, by Gustav Lange. A very fine arrangement for the banjo by Stewart, with guitar accompaniment by E. H. Frey. The banjo solo is arranged in A with relative changes, and may, if preferred, be played in "TREMOLLO" throughout.

For banjo alone..... 25

For banjo and guitar..... 40

Guitar part separate..... 20

501 Shadow Dance, banjo duet, by E. H. Frey, in A minor with relative major changes. Excellent for teacher and pupil. 10

502 Majestic Polka, banjo duet, by J. C. Folwell. Good teaching piece, in E..... 10

503 Uncle Joe's Cake Dance, by C. S. Patty, for a single banjo, A minor..... 10

504 Otto Polka, banjo duet, by R. A. Smith. An excellent polka, A, E and D..... 25

505 "The Rough Diamond" Minor Jig, by T. J. Armstrong, for banjo alone..... 10

506 Skirt Dance, by M. Lutz, for banjo and piano..... 35

Banjo part (in A, E and D) separate..... 10

Piano accompaniment separate..... 25

507 Giorietta Waltz, by Jno. H. Lee, for banjo and piano..... 35

The banjo part is in the keys of E and A, in the "Elevated Bass," or "Bass to B" style. Banjo solo alone..... 10

Piano accompaniment alone..... 25

This number will become very popular, as it is good.

508 "World's Fair" Polka, by F. C. Armstrong, for banjo and piano..... 35

Banjo part (key E with "Bass to B") alone, 10

Piano accompaniment, separate..... 25

509 Carey Denman's Polka, by C. S. Patty, for banjo and piano..... 35

The banjo part is in key A, E and D.

For banjo alone..... 10

Piano accompaniment separate..... 25

510 Ada Wing Dance, by R. A. Smith, for banjo and piano..... 35

A novel and original Wing Dance in E with "Bass to B."

Banjo part alone..... 10

Piano accompaniment alone..... 25

511 Southerland Jig, for banjo and guitar, by R. A. Smith..... 10

A good jig in F sharp minor with change to relative major key.

512 Lorraine Schottische, by R. A. Smith..... 10

This number is arranged for banjo, with part for second banjo, and also with part for guitar and may be used for banjo and guitar or for two banjos, or two banjos and guitar, as desired. The banjo part is in key of E.

513 Concert Polka, for banjo and guitar, by E. H. Frey..... 25

An excellent polka, in A, E and trio in D.

514 Little Daisy Schottische, by Frey, for banjo and guitar. E and A..... 25

Low Brimmer's Jig, for banjo alone. }
The two above named pieces making one number.

515 The Delight Waltz, by E. H. Frey, for banjo and guitar..... 25

The banjo part is written in the key of E, ("Bass to B") with change to key of B. It is a favorite.

516 Queen City Polka Redown, by W. W. Rumsey, for banjo and Piano..... 35

Banjo part alone..... 10

Piano accompaniment alone..... 25

This number in key of A, with changes, is quite pretty and not difficult.

517 Continental Hornpipe, for banjo and piano..... 35

Dead March, "Drummer Boy," for banjo and piano..... 35

The two above named pieces are printed together in one number. The banjo parts being on one page.

Banjo part separate (the two pieces)..... 10

Piano accompaniment separate..... 25

518 Normandie March, by Thos. J. Armstrong. The same march as No. 473 in this catalogue, but here arranged for the banjo and piano..... 40

Piano accompaniment or banjo part separate, 20 cents each.

519 Boulanger's March, by C. L. Desorres, for banjo, arranged by J. H. Lee, in E, with trio in A..... 25

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