

NATIONAL SCHOOL

—FOR THE—

BANJO,

—BY—

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PREFACE.

The want of a method containing a complete, systematic course of instruction has long been felt by conscientious teachers of the Banjo, and this want "National School" aims to fill.

In its preparation care has been taken to make it entertaining as well as instructive, and while the author has endeavored to render the exercises, études, etc., full and complete, he has, at the same time, tried to make them as attractive as possible, consistent with usefulness.

Those who only desire to learn simple chords will find the same arranged in easy accompaniment form in all keys. The études make it comparatively easy for more ambitious students to learn the chords in the "Positions," and if they will learn the notes which form each chord as well as their location upon the Banjo, they can not fail to acquire a thorough knowledge of the fingerboard.

As the correct management of the right hand is as essential to a good execution as that of the left, the author desires to call special attention to the system of alternate fingering taught in this work, and earnestly requests students to play all scales, exercises, etc., with the fingers indicated by the signs, assuring them that while their progress may be a little slower in the beginning, they will, after having mastered this system of fingering, be amply repaid for lost (?) time in being able to play with ease passages heretofore considered impossible to execute upon the Banjo with good effect. The fact that those who master this system of fingering are able to play scales (both diatonic and chromatic) extending over several octaves as rapidly as the same can be played upon any other instrument should be sufficient proof of its superiority.

It should not be inferred from the above that the proper management of the left hand is of no consequence, as the importance of fingering correctly with both hands can not be overestimated. It is safe to say that students who will not take the trouble to finger correctly can never become more than mediocre performers.

The author earnestly recommends teachers UNDER NO CIRCUMSTANCES to advance the pupil from one exercise to another until the previous one is played *correctly* and with as much fluency as the progress of the pupil will admit. The degree of rapidity with which anything is played may be conceded to the age or ability of the student, but respecting the correctness of it there must be no compromise.

In conclusion, the author desires to state that this work is not an experiment. Every portion of it has been subjected to that best of all tests—actual use in teaching, and with the most gratifying results.

GUIDE TO PRACTICE.

Fixed hours should be appointed for practice when possible, and those who expect to make anything like rapid progress should practice at least two hours per day, devoting (when sufficiently advanced) the first portion of every hour to scales, exercises and études. Those who do this will make more progress in one month than can be made in six by those who do not.

Practice *very* slowly at first, and when a passage is played correctly increase the speed to the desired degree. If a mistake is made do not pass on, but recommence the passage, and continue doing so until it can be played correctly throughout.

If one or more measures are found more difficult than the rest, practice them until they can be readily executed, after which practice the whole passage.

Do not expect your teacher to give you something new at every lesson unless you can play the previous one correctly and quite rapidly, and bear in mind that no piece or passage is played correctly until not a wrong finger is used, not a wrong string is struck, not a finger up when it ought to be down (this refers to sliding a finger of the left hand from one fret to another), the hands held in a proper position, every note played clearly and distinctly, and the piece or passage played in proportion throughout.


No piece should be considered sufficiently practiced which can not be played at least eight or ten times in succession without an error, and even when this can be accomplished, more practice is necessary in order to acquire more finish in the manner of executing it. If, on resuming the practice of it on another occasion, it should be incorrect (as will frequently be the case), it should be practiced over and over again until it can be with a certainty played correctly.


In a word—PRACTICE UNTIL PERFECT.

CONTENTS.


| | PAGE | | PAGE |
|---|------|---|------|
| Apple Blossoms Waltz..... | 30 | Irish Jig..... | 13 |
| Artistic Mazurka..... | 18 | In the Twilight—Var..... | 50 |
| Auld Lang Syne—Vars..... | 51 | Irish Jig..... | 24 |
| Annie Laurie..... | 9 | Left Hand Fingering..... | 7 |
| Alice Schottische..... | 8 | Little Gem Mazurka..... | 10 |
| Accompaniment in Key of A Major..... | 8 | Laughing Eyes Mazurka..... | 33 |
| Accompaniment in Key of E Major..... | 12 | L'Ingenu..... | 54 |
| Accompaniment in Key of D Major..... | 17 | Lancashire Clog..... | 35 |
| Accompaniment in Key of B Major..... | 20 | Lohengrin March..... | 27 |
| Accompaniment in Key of G Major..... | 23 | Little Cupid Schottische..... | 17 |
| Accompaniment in Key of F sharp Major..... | 25 | Marks of Expression, etc..... | 6 |
| Accompaniment in Key of C Major..... | 27 | Minor Reel..... | 11 |
| Accompaniment in Key of F Major..... | 30 | Moonlight on the Allegheny Waltz..... | 20 |
| Accompaniment in Key of B flat Major..... | 33 | Miserere..... | 43 |
| Accompaniment in Key of E flat Major..... | 35 | Myosotis Waltzes..... | 48 |
| Accompaniment in Key of A flat Major..... | 37 | Madeline Waltzes..... | 58 |
| Accompaniment in Key of D flat Major..... | 39 | Nearer, My God, to Thee—Vars..... | 44 |
| Accompaniment in Key of F sharp Minor..... | 11 | Of the staff, notes, etc..... | 3 |
| Accompaniment in Key of C sharp Minor..... | 16 | Oneil's Parade March..... | 13 |
| Accompaniment in Key of B Minor..... | 19 | Orange Blossom Schottische..... | 40 |
| Accompaniment in Key of G sharp Minor..... | 22 | Old Time Jig..... | 62 |
| Accompaniment in Key of E Minor..... | 24 | Preface..... | 1 |
| Accompaniment in Key of D sharp Minor..... | 26 | Parachute Galop..... | 10 |
| Accompaniment in Key of A Minor..... | 28 | Picnic Reel..... | 13 |
| Accompaniment in Key of D Minor..... | 32 | Pure as Snow..... | 26 |
| Accompaniment in Key of G Minor..... | 34 | Penn Avenue Jig..... | 29 |
| Accompaniment in Key of C Minor..... | 36 | Princess Gavotte..... | 34 |
| Accompaniment in Key of F Minor..... | 38 | Quickstep, 15th Regiment..... | 41 |
| Accompaniment in Key of B flat Minor..... | 40 | Right Hand Fingering..... | 7 |
| Barré, Positions, etc..... | 7 | Right Hand Harmonics..... | 15 |
| Bijou Waltz..... | 39 | Rocket Galop..... | 22 |
| Character and Value of the notes, rests, etc..... | 3 | Sharps, Flats, etc..... | 5 |
| Common characters used in music..... | 6 | Sue Polka..... | 8 |
| Charming Waltz..... | 16 | Sunbeam Waltz..... | 9 |
| Carrie Schottische..... | 21 | Starlight Polka..... | 10 |
| Camp of Gypsies..... | 38 | Snowflake Polka..... | 19 |
| Chromatic Scale..... | 41 | Silvery Bells..... | 15 |
| Danube Waves Waltz..... | 36 | Scale showing location of the notes on the Banjo..... | 3 |
| Danse Ecossais..... | 37 | Scale in Key of A Major..... | 8 |
| Drum Roll..... | 62 | Scale in Thirds of A Major..... | 10 |
| Exercise in reading notes..... | 3 | Scale in Sixths of A Major..... | 10 |
| Exercises, Nos. 1, 2 and 3, Key of A..... | 8 | Scale in Octaves of A Major..... | 10 |
| Exercises in time..... | 5 | Scales on 2d, 3d and 4th Strings..... | 9 |
| Exercise No. 4, Key of A..... | 9 | Scale in Key of E Major..... | 12 |
| Exercises in stroke playing..... | 62 | Scale in Key of D Major..... | 17 |
| Etude in Key of A Major..... | 9 | Scale in Key of B Major..... | 20 |
| Etude in Key of E Major..... | 12 | Scale in Key of G Major..... | 23 |
| Etude in Key of D Major..... | 17 | Scale in Key of F sharp Major..... | 25 |
| Etude in Key of B Major..... | 20 | Scale in Key of C Major..... | 27 |
| Etude in Key of G Major..... | 23 | Scale in Key of F Major..... | 30 |
| Etude in Key of F sharp Major..... | 25 | Scale in Key of B flat Major..... | 33 |
| Etude in Key of C Major..... | 27 | Scale in Key of E flat Major..... | 35 |
| Etude in Key of F Major..... | 30 | Scale in Key of A flat Major..... | 37 |
| Etude in Key of B flat Major..... | 33 | Scale in Key of D flat Major..... | 38 |
| Etude in Key of E flat Major..... | 35 | Scale in Key of F sharp Minor..... | 11 |
| Etude in Key of A flat Major..... | 37 | Scale in Key of C sharp Minor..... | 15 |
| Etude in Key of D flat Major..... | 39 | Scale in Key of B Minor..... | 19 |
| Etude in Key of F sharp Minor..... | 11 | Scale in Key of G sharp Minor..... | 22 |
| Etude in Key of C sharp Minor..... | 16 | Scale in Key of E Minor..... | 24 |
| Etude in Key of B Minor..... | 19 | Scale in Key of D sharp Minor..... | 26 |
| Etude in Key of G sharp Minor..... | 22 | Scale in Key of A Minor..... | 28 |
| Etude in Key of E Minor..... | 24 | Scale in Key of D Minor..... | 32 |
| Etude in Key of D sharp Minor..... | 26 | Scale in Key of G Minor..... | 34 |
| Etude in Key of A Minor..... | 28 | Scale in Key of C Minor..... | 36 |
| Etude in Key of D Minor..... | 32 | Scale in Key of F Minor..... | 38 |
| Etude in Key of G Minor..... | 34 | Scale in Key of B flat Minor..... | 40 |
| Etude in Key of C Minor..... | 36 | Stroke Playing..... | 62 |
| Etude in Key of F Minor..... | 38 | Table of Notes..... | 4 |
| Etude in Key of B flat Minor..... | 40 | Time..... | 4 |
| Formation of the Major Scale..... | 5 | Transposition..... | 6 |
| Formation of the Minor Scale..... | 6 | Triplet Clog..... | 12 |
| Formation of the Chromatic Scale..... | 6 | Table of Harmonics..... | 14 |
| Farland's Minor Jig..... | 28 | The Drum Slide..... | 15 |
| Funeral March..... | 29 | The Mocking Bird—Vars..... | 14 |
| Figaro Polka..... | 30 | Tremolo Movement..... | 42 |
| Funeral March of a Marionette..... | 55 | Tremolo Exercise..... | 42 |
| Guide to Practice..... | 1 | The Last Rose of Summer—Var..... | 42 |
| How to tune and hold the Banjo..... | 7 | 22d Regiment March..... | 63 |
| Harmonics..... | 14 | Viola Mazurka..... | 23 |
| Home, Sweet Home—Vars..... | 46 | Wedding Bells Waltz..... | 25 |

ELEMENTARY.

Musical sounds are expressed by characters called notes, which are written on and in the spaces between five parallel lines called the staff.  The lines and spaces are counted from the bottom upwards.

As the staff is not of sufficient extension to express all the sounds in music, ledger lines are added above and below it when required. 

The notes are named after the first seven letters of the alphabet, viz.: A, B, C, D, E, F, G, and they are distinguished by their position on the staff.

In banjo music the Treble, or G Clef, is used to establish their names. It is placed on the second line,  consequently the note on that line is called G, or the Clef note.

The names of all the other notes can be ascertained by reckoning alphabetically in ascending from the clef note, and by reversing the order of the alphabet in descending from it.

Ascending from the clef note. Descending from the clef note.



Students will observe that notes of the same name occur several times, but always in a different position on the staff.

Spaces. Lines. Below the staff. Above the staff.



The above should be studied until the notes in the following exercise can be readily named.


Exercise in Reading Notes.




The following scale, showing where the notes are made upon the Banjo, is intended as a mental study, and should be committed to memory: The figures indicate the frets at which the notes are made. 0 signifies an "open" string.

Scale.

| | | | | | |
|-----------------------|---------------|----------------|---------------|-------------|---------------|
| On the fourth string. | Third string. | Second string. | First string. | 5th string. | First string. |
|-----------------------|---------------|----------------|---------------|-------------|---------------|



The note in the fourth space is always written with a double stem  or marked 0 when it is to be made on the fifth string.

Character and Value of the Notes, Rests, etc.

As musical sounds may be long or short, their duration or value is indicated by a particular form of note.

The longest sound in general use is designated by a whole note \circ the duration of which is determined by counting four.

A sound continued but half as long, that is, while counting two, is expressed by a half note \circ .







The duration of a quarter note \bullet is but one count.

An eighth note ♩ is only half as long (in time) as a quarter.


A sixteenth note ♪ is half as long as an eighth, and a thirty-second ♫ half as long as a sixteenth.

When several eighth, sixteenth, or thirty-second notes follow in succession they are usually connected by bars placed across their stems, as shown in the following table:

TABLE OF THE NOTES AND THEIR PROPORTIONS.


| | |
|---|--|
| One whole note |  |
| Is equal to two half notes. |  |
| Or four quarter notes. |  |
| Or eight eighth notes |  |
| Or sixteen sixteenth notes |  |
| Or thirty-two thirty-second notes |  |


When two or more notes that have the *same situation* on the staff are connected by a slur — they are to be performed as one note, the duration of which is equal to the time of them all combined.

Three notes, with a figure three placed over or under them,  form what is called a triplet.

They are to be played in the time of two notes of the same kind.

A figure six placed over or under six notes  signifies that they are to be played in the time of four.

The grace note is a small note placed before a large one.  It is generally given half the time of the principal note, which must, of course, be made that much shorter.


When the grace note has a line drawn through it, thus  it is played very quickly, and takes but very little time from the note before it.



Notes have corresponding rests, which denote silence. They have the same value in time as the notes to which they correspond.

Whole rests are placed under a line. — Half rests over a line. — Quarter rests are written thus, v or z or z . Eighth rests are turned to the left. 7 Sixteenth rests have two heads 7 and thirty-second rests have three. 7

A dot placed after a note or rest increases its value one half; consequently a dotted half note or rest $\text{♩} \cdot$ is equal in time to three quarters; a dotted quarter note or rest is equal to three eighths, etc.

Time.

Music is divided into equal portions of time by vertical lines called bars.  The music between two bars is called a measure.

In common time, marked thus,  or  each measure contains the value of four quarter notes, as indicated by the figures.

In $\frac{3}{4}$ time each measure contains the value of two quarter notes, etc.

In all cases the upper figure in the time mark indicates the *number*, and the lower figure the *kind*, of notes in each measure.

In $\frac{3}{8}$ time count three to each measure and play one eighth note, or its equivalent, to each count.

In $\frac{6}{8}$ time count two to each measure and play three eighth notes, or their equivalent, to each count.

In $\frac{4}{4}$, $\frac{2}{4}$ or $\frac{6}{8}$ time accent the first and middle of each measure.

In $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{9}{8}$ time accent the first count only.

The minor diatonic scale is also composed of five tones and two half tones, the latter coming between the second and third and the seventh and eighth of the ascending scale, and between the fifth and sixth and the second and third of the descending scale. The sixth and seventh of the ascending scale must be raised a half tone by *accidentals*—the seventh because every ascending scale must have a leading note, and the sixth in order that the interval between the sixth and seventh may not be greater than a tone, as the diatonic scale must consist of tones and half tones.

Every major key has a relative minor, which has the same signature as the major.

The sixth note of a major scale is the key note of its relative minor.

Students should now write the relative minor of each major scale, raising the sixth and seventh a half tone by accidentals in ascending only.

The major key note is the first above the last sharp and the third below the last flat in the signature, not counting the degree upon which the sharp or flat occurs.

The chromatic scale is composed of half tones only and is written in various ways. In the key of A it is written as follows, sharps and double sharps being used in ascending, and naturals and flats in descending.

CHROMATIC SCALE.



Transposition.

In the following example a part of "Sweet Home" is transposed from F to A and from A to E.



Students should observe that in transposing from F to A each note is written a third higher, that being the distance from F to A. E is a fourth lower than A, consequently in transposing from A to E every note is written a fourth lower. In counting thirds, fourth, etc., the first and last notes must be included.

Common Characters used in Music.

Double Bars \equiv mark the end of a strain. Dots \equiv signify repetition. *D. C.* means from the beginning. A pause \frown or the word *Fine* at a double bar shows that the piece is to end there. The figures 1

and 2 placed at the end of a strain that is to be repeated $\begin{array}{|c|c|} \hline 1 & 2 \\ \hline \end{array}$ signify that, in playing it the second time, the part marked 1 is to be omitted and that marked 2 played instead. When the sign $\&$ appears the second time the performer must return to where it first appeared and play to the end. A \frown placed over a note or rest signifies that the performer is to pause as long as he thinks proper. This sign \times signifies repetition of the foregoing measure or group of notes.

Marks of Expression, etc.

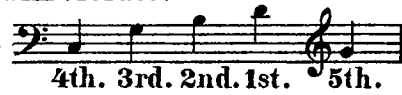
mf., moderately loud; *f.*, loud; *ff.*, very loud; *p.*, soft; *pp.*, very soft; *Cres.* or < , increase the tone; *Decres.* or > , decrease the tone; *Dim.*, diminish the tone; *Dim. al Fine*, diminish the tone to the end; *Dolce*, soft and sweet; *Con brio*, with splendor and brilliancy; *fz.* or > , with force, emphasis; *Brillante*, showy; *Calando*, softer and slower; *Con amore*, affectionately; *Con passion*, with passion; *Rall.*, slower and softer; *Andante*, slow; *Adagio*, very slow; *Allegro*, quick; *Allegretto*, not so quick; *Presto*, very quick; *Veloce*, as quick as possible; *Rit.*, slacken the time; *A tempo*, in time; *Accellerando*, faster and faster; *Cadenza*, embellishment at the close; *Coda*, an extra passage at the end; *Finale*, the last movement; *Bis*, twice; *8^{va}*, an octave higher; *Ad lib.*, at pleasure; *Loco*, as written.

How to Tune the Banjo.

The strings are numbered from one to five, the short string being the fifth. Tune the third in unison with the fourth string stopped at the seventh fret; the second in unison with the third string stopped at the fourth fret; the first in unison with the second string stopped at the third fret; and the fifth in unison with the first string stopped at the fifth fret.

When two strings are in unison if one is struck the other will vibrate.

If a piano or organ is at hand tune to the following notes



To play pieces marked 4th to B, tune the bass string in unison with the first.


How to Hold the Banjo.


Sit upright and rest the rim on the right thigh, pressing the upper part lightly to the breast with the fore arm. Support the neck in the hollow of the left hand between the finger and thumb and curve the fingers so that the tips can be used in pressing the strings to the fingerboard.

Left Hand Fingering.

Figures are employed to indicate the left hand fingering—0, open string; 1, first finger; 2, second finger, etc.

When a line connects two figures, 2—2, slide the finger indicated to the required fret without raising it from the string.

When two notes are connected thus  sound the first with a finger of the right hand and the second by pulling or snapping the string with the finger of the left hand employed in making the first.

If the second note is highest  sound the first as before and let a finger of the left hand descend with force upon the second, which must sound from the mere impulse of this finger. This is called slurring and is much used in playing rapid passages.


The Barré, Positions, etc.

The Barré is made by placing the first finger of the left hand across two or more strings at the same fret, the remaining fingers being left free to stop the strings as required.

In taking a *Position* the first finger is placed upon one string only. When it is placed at the first fret the hand is in the first position; second fret, second position, etc., every fret being a position.

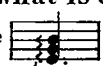
The Barré is indicated by a numeral and the word "Bar," or letter B, and the positions by a numeral and asterisk (*) placed above the staff, the figure denoting the fret at which the first finger is to be placed.

A dotted line (8*.....) signifies that the position, or Barré, is to be held as far as it extends.

The slide, indicated by this sign , is performed by one finger, which slides over all the frets from the first to the second note, the first note only being struck with a finger of the right hand.

Right Hand Fingering.

Rest the little finger on the head of the banjo and curve the others so that the thumb will strike the strings about an inch farther from the bridge than the first finger.

When two or more notes are written one above the other they form what is called a chord and should be played all together as one note. A chord preceded by a waved line  should be arpeggiated, that is, the notes should be played one after another, from lowest to highest, in quick succession. *Avoid picking the strings with the nails.*

The following signs are employed to indicate the fingers of the right hand: x for the thumb; . for the first finger; .. for the second finger, and ... for the third finger. This sign x--x signifies that the thumb is to slide from one string to another in playing the notes under which it is placed, and this.-- that the first finger is to slide in the same manner.

Always "pick" the first string with the second finger, the second string with the first finger, and the remaining three with the thumb, when not marked otherwise.

KEY OF A. MAJOR. (Natural Key of the Banjo.)

Make every F. C. and G. sharp.

SCALE.

String. 4th 3^d 2^d 1st 5th 1st 5th 1st 2^d 3^d 4th

L. Hand. 2-2 4 2 1 2 4 1 3 4 4 3 1 4 2 1 2 4 2-2

Frets. 0. 2. 4. 5. 0. 2. 0. 1. 0. 2. 3. 0. 7. 9. 10. 10. 9. 7. 0. 3. 2. 0. 1. 0. 2. 0. 5. 4. 2. 0.

R. Hand. x . x . x . x x x x x x

EXERCISE N^o 1.

Simple Accompaniment Chords.

SUE POLKA.

A. A. F.

D. C.

EXERCISE N^o 2.

ALICE SCHOTTISCHE.

A. A. F.

D. C.

EXERCISE N^o 3.

SCALE IN THIRDS.

0 2-2 4 0 2 4 0 2 0 2 1 4 1-1-1 2-2 4 4 2-2 1 4 2 0 1 0 1 0 4 2-2 0

A single staff of music in treble clef with a key signature of two sharps (F# and C#). The piece is a scale in thirds, moving up and then down. Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the staff indicating natural harmonics.

STARLIGHT POLKA.

4 2 1 1-1-1 1-1 1-1-1 2 1 6.* 4 2 A.A.F.

Two staves of music in treble clef with a key signature of two sharps. The piece is in 2/4 time. It features a lively melody with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line and the instruction 'D.C.' (Da Capo).

SCALE IN SIXTHS.

0 2-2 4 0 2 0 1 4-4 2 4-4-4 4-4 4-4 4-4 2 0 1 0 2 0 4 2-2 0

A single staff of music in treble clef with a key signature of two sharps. The piece is a scale in sixths, moving up and then down. Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the staff indicating natural harmonics.

LITTLE GEM MAZURKA.

11 4 1 1 1 6.* 2 Fine D.C.

Two staves of music in treble clef with a key signature of two sharps. The piece is in 3/4 time. It features a characteristic mazurka rhythm with many triplets. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line, the instruction 'Fine', and 'D.C.' (Da Capo).

SCALE IN OCTAVES.

0 2-2 4 0 2 0 1 0 1-1-1-1-1-1 1 1-1-1-1-1-1 0 1 0 2 0 4 2-2 0

A single staff of music in treble clef with a key signature of two sharps. The piece is a scale in octaves, moving up and then down. Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks below the staff indicating natural harmonics.

PARACHUTE GALOP.

1 0 1 6.* 5.B. D.C.

Four staves of music in treble clef with a key signature of two sharps. The piece is in 2/4 time. It features a very fast and rhythmic melody with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-4. The piece ends with a double bar line and the instruction 'D.C.' (Da Capo).

KEY OF F# MINOR. SCALE.

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

Simple Accompaniment Chords.

2.B. 2.B.

ETUDE.

4.B. 5.B. 6.* 10.B. 9.B. 4.B. 3.* 5.B.

Frets. 4. 7. 5. 5. 7. 5. 5. 7. 7. 6. 12. 10. 10. 9. 11. 9. 9. 4. 4. 5. 6. 4. 4. 3. 6.

13.* 14.B. 12.* 12.B. 9.B. 8.B. 9.B.

14. 14. 13. 14. 14. 15. 15. 13. 12. 14. 12. 12. 13. 11. 9. 9. 12. 8. 9. 9. 9. 9. 9. 10. 10. 9.

MINOR REEL.

A.A.F.

5.B. 9.B.

5.B. 9.B.

4.B. 5.B.

5.B.

ONEIL'S PARADE MARCH.

Alfred A. Farland.

Intro.

The Intro section consists of six staves of music in 6/8 time, key of D major. It begins with a treble clef and a key signature of two sharps. The first staff has a 'x-x' marking under the first two notes. The second staff has a '3' marking above a triplet. The third staff is marked '2. B.' and contains first and second endings. The fourth staff is marked 'p' and has 'x-x' markings. The fifth staff is marked 'ff' and has first and second endings. The sixth staff continues the melody.

Trio.

The Trio section consists of six staves of music in 6/8 time, key of D major. It begins with a treble clef and a key signature of two sharps. The first staff is marked 'f' and has a '6.*' marking. The second staff has a '6.*' marking. The third staff has a '6.*' marking and first and second endings. The fourth staff has a '6.*' marking and first and second endings. The fifth staff has a '6.*' marking and first and second endings. The sixth staff ends with 'D.C.' (Da Capo).

IRISH JIG.

The Irish Jig section consists of two staves of music in 6/8 time, key of D major. It begins with a treble clef and a key signature of two sharps. The first staff contains the main melody. The second staff has first and second endings, with the first ending marked '1' and the second ending marked '2', and the word 'last time.' written above the final measure.

PICNIC REEL.

The Picnic Reel section consists of two staves of music in 2/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The first staff has first, second, and third endings, with the first ending marked '1', the second ending marked '2', and the third ending marked '3'. The second staff has first, second, and third endings, with the first ending marked '1', the second ending marked '2', and the third ending marked '3'. The section ends with 'D.C.' (Da Capo).

A.A.F.

D.C.

HARMONICS.

Harmonics are produced at the 4th, 5th, 7th, 9th, 12th, 16th and 19th frets, also at the 17th fret on the 5th string.

Those at the 4th, 9th and 16th frets sound a double octave higher than written, the others one octave.

In making them the finger must press the string with just sufficient force to prevent it from vibrating as if open; and as soon as the string is struck the finger must be removed.

Harmonics are designated by the letter H and a figure which indicates the fret.

Table of Harmonics.

| <i>on the 4th string.</i> | <i>3^d string.</i> | <i>2^d string.</i> | <i>1st string.</i> | <i>5th</i> |
|---|---|--|---|---|
|  |  |  |  |  |

THE MOCKING BIRD Variations by A. A. Farland.



KEY OF D. MAJOR.

Make only F and C sharp.

SCALE.

Simple Accompaniment Chords.

ETUDE.

LITTLE CUPID SCHOTTISCHE.

ARTISTIC MAZURKA.

Alfred A. Farland.

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of ten systems of music. The first system begins with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4). Rehearsal marks are indicated by asterisks (*), and first and second endings are marked with '1.' and '2.'. The piece concludes with a *Fine. mf* instruction and a *D.C.* (Da Capo) marking. The notation includes complex rhythmic patterns and chordal textures characteristic of a mazurka.

KEY OF B. MINOR.
SCALE.

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

Simple Accompaniment Chords.

2.B. 3.B. 2.B. 3.B. 2.B.

ETUDE.

6.* 7.B. 5.* 6.* 3. 10.B. 14.B. 11.* 14.B. 8.* 9.B. 10.B.

SNOW FLAKE POLKA.

4-4 A.A.F. 3.B. 2.B. 6.* 5.B. D.C.

CARRIE SCHOTTISCHE.

Brillante.

Alfred A. Farland.

The musical score for "Carrie Schottische" is written for a single melodic line in treble clef. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Brillante". The score is divided into ten staves. The first staff starts with a triplet of eighth notes. The second staff contains a triplet of eighth notes and a measure with a dynamic marking of *p*. The third staff begins with a dynamic marking of *mf*. The score includes several rehearsal marks: "8.*" and "7.B." on the second staff; "6.*" and "9.*" on the third staff; "6.*" on the fourth staff; "8.*" and "7.B." on the sixth staff; and "2.B." on the seventh and eighth staves. The music features a variety of rhythmic patterns, including triplets and slurs. The piece ends with a final cadence in the key of G major.

KEY OF G# MINOR. SCALE.

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

Simple Accompaniment Chords.

ETUDE.

6.* 6.B. 7.B. 8.* 6.B. 5.* 7.* 7.B.
15.* 16.B. 12.B. 11.B. 10.B. 11.B.
16.16.15. 19. 16.17.17.16. 12.14.12. 13.11.11.11. 10.11.11.11. 11.12.12.11.

ROCKET GALOP.

A. A. Farland.

mf 7.B. 8.* 7.B. 5.* 2.B. 10.*
f 6.B. Trio. D.C. p
pp mf D.C.

KEY OF F# MAJOR.
Make every F, C, G, D, A, and E, sharp.
SCALE.

Musical scale for F# major. The notation shows a single melodic line on a treble clef staff. Fingerings are indicated by numbers 1-4 above notes. Fret numbers are indicated by numbers 2, 4, 4, 3, 4, 2, 1, 4, 2, 0, 2, 0, 2 below notes. Some notes have an 'x' below them, indicating natural harmonics.

Simple Accompaniment Chords.

Musical accompaniment chords for the scale. The notation shows a single melodic line on a treble clef staff with chords indicated by vertical lines and notes. Fret numbers are indicated below notes.

ETUDE.

Musical etude consisting of three systems of exercises. Each system has a treble clef staff with a melodic line and a bass clef staff with a bass line. Exercises are labeled with numbers and letters (e.g., 5*, 4.B., 7.B., 6.B., 4.B., 3*, 7.B., 9.B., 14.B., 13.B., 10*, 14.B., 12.B., 9.B., 13.B., 14.B.). Fingerings and fret numbers are indicated throughout.

WEDDING BELLS WALTZ.

A.A.F.

Musical waltz titled 'Wedding Bells'. The notation shows a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *p*, *f*, and *mf*. Fingering and fret numbers are indicated throughout. The piece ends with a double bar line and a final chord.

KEY OF C. MAJOR.
SCALE.

Musical notation for the C Major Scale, showing a single melodic line with fingerings (1-4) and a guitar-style chord diagram below it.

Simple Accompaniment Chords.

Musical notation for simple accompaniment chords, showing a single line of chords in a rhythmic pattern.

ETUDE.

Musical notation for an Etude, featuring two systems of piano accompaniment with various fingering and articulation markings.

LOHENGRIN MARCH.

Arr. by A.A.F.

Musical notation for the Lohengrin March, showing a multi-staff arrangement with various musical notations and dynamics.

FUNERAL MARCH.

Alfred A. Farland.

p

mf

pp

5.B.

PENN AVE JIG.

A.A.F.

1 3 4

1 3 3

1 1

1.B.

2 1 4

1 1 4

KEY OF F. MAJOR.

Make every B.flat.

SCALE.

A musical scale in F major, starting on F4 and ending on F5. The scale is written on a single treble clef staff. Fingerings are indicated by numbers 1-4 above the notes. Breath marks (x) are placed below the notes at the beginning of phrases: F-A-C, G-B-A, C-B-A, and F-G-A-B-A-G-F.

Simple Accompaniment Chords.

A series of chords corresponding to the scale notes: F major, G major, A major, Bb major, C major, D major, E major, F major, G major, A major, Bb major, C major, D major, E major, F major. Each chord is shown in a treble clef staff with its constituent notes and fingerings.

ETUDE.

A collection of 15 numbered exercises for the piano. Each exercise is presented in a two-staff system (treble and bass clef). Fingerings are indicated above the notes. Exercises include: 4.* (2 1 4), 3.B. (1 3 2 4), 6.B. (3 1 1 1), 5.B. (1 3 3 3), 4.* (4 3 1 2), 6.* (2 1 4 4), 8.B. (3 1 1 4), 12.B. (1 2 2 2), 5. 4. 6., 8. 6. 6. 6., 5. 6. 6. 6., 7. 6. 4. 5., 7. 6. 8. 8., 10. 8. 8. 11., 12. 13. 13. 13., 13.B. (3 1 1 1), 9.* (1 1 2 3), 11.* (2 1 4), 12.B. (1 3 2), 8.B. (1 1 3 4), 15. 13. 13. 13., 13. 13. 13., 10. 9. 11., 13. 12. 11. 13., 12. 14. 13., 8. 8. 9. 10.

APPLE BLOSSOMS WALTZ.

Alfred A. Farland.

A waltz in F major, 3/4 time, by Alfred A. Farland. The score is written for piano on a grand staff (treble and bass clefs). It begins with a piano (*p*) dynamic and features several triplet figures. The piece concludes with a first and second ending. Dynamics include piano (*p*) and forte (*f*).

KEY OF D. MINOR. SCALE.

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

Simple Accompaniment Chords.

2.*

ETUDE.

5.B. 10.B. 6.B. 5.B. 5.B.

9.* 13.B. 14.* 9.B. 12. 8.*

FIGARO POLKA.

8.B. 12.* 8.B.

9.B.

Trio. p

6.B.

mf *f* *DC.*

KEY OF B \flat MAJOR.

Make every B and E flat.

SCALE.

1 3-3 4 1 3 1 2 1 3 4 1 2 3 4 3 2 1 4 3 1 2 1 3 1 4 3-3 1

Simple Accompaniment Chords.

2.*

ETUDE.

6.B. 9.* 11.B. 6.B. 8.B. 7.B. 4.* 5.B.
3 1 1 1 2 1 3 1 1 4 3 1 1 4 3 1 2 1 2 3 4 1 2 1 3 3
5. 6. 6. 6. 10. 11. 9. 13. 11. 11. 11. 6. 8. 7. 6. 8. 10. 9. 8. 8. 10. 7. 8. 6. 6. 4. 5. 5. 6. 6. 6.
9.* 13.B. 10.B. 14.* 13.B. 9.* 5.B. 11.B. 9.*
2 4 1 1 2 1 1 2 2 2 2 2 1 3 1 1 3 2 1 1 3 2 1 4 4 4 2
10. 11. 9. 13. 13. 14. 13. 10. 11. 11. 11. 15. 16. 14. 15. 16. 13. 13. 11. 10. 9. 5. 7. 6. 11. 13. 13.

LAUGHING EYES MAZURKA.

Alfred A. Farland.

mf *cres.* *f* *p* *p*

KEY OF G. MINOR.

SCALE.

Musical notation for the G minor scale, showing the ascending and descending lines with fingering numbers (1-4) and breath marks (x) above the notes.

Simple Accompaniment Chords.

Musical notation for simple accompaniment chords, showing a sequence of chords in G minor with fingerings for the left hand.

ETUDE.

Musical notation for an Etude in G minor, consisting of two systems of six measures each. Each measure includes a melodic line with fingering and a bass line with chordal accompaniment and fingering.

PRINCESS GAVOTTE.

Arr. by A.A.F.

Musical notation for the Princess Gavotte, a 4/4 piece in G minor. It features six systems of music with melodic lines and accompaniment, including dynamic markings like "mf" and "p", and a "D.C." (Da Capo) instruction at the end.

KEY OF E \flat MAJOR.
Make every B.E. and A. flat.

SCALE.

Musical notation for a scale in E-flat major. The scale is written on a single treble clef staff. Fingerings are indicated by numbers 1-4 above the notes. There are 'x' marks under some notes, likely indicating natural harmonics or specific fingering techniques. The scale consists of 12 notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat.

Simple Accompaniment Chords.

Musical notation for simple accompaniment chords. It shows a series of chords on a treble clef staff, with some chords marked with '2.*' and '4.B.'. The chords are: E-flat major, F major, G major, A-flat major, B-flat major, C major, D major, E-flat major, F major, G major, A-flat major, B-flat major.

ETUDE.

Musical notation for an etude, consisting of three systems of two staves each. Each system contains several exercises labeled with letters and numbers (e.g., 6.B., 11.B., 7.*). The exercises involve various rhythmic patterns and fingerings. The first system includes exercises 6.B., 11.B., 7.*, 11.B., and 6.B. The second system includes 4.B., 10.B., 14.*₄, and 11.B.₄. The third system includes 16.B., 15.B., 13.B., 12.*₄, 9.*, and 10.*. The notation includes treble and bass clefs, a key signature of two flats, and a 3/4 time signature.

LANCASHIRE CLOG.

Musical notation for the piece 'LANCASHIRE CLOG'. It consists of four systems of two staves each. The notation includes treble and bass clefs, a key signature of two flats, and a 4/4 time signature. The piece features various rhythmic patterns, including triplets and sixteenth notes. Exercises are labeled with letters and numbers (e.g., 11.B., 8.B., 9.B., 11.B., A.A.F., 6.B., 7.*, 6.B., 6.*, 6.B., 9.*, 6.B.). The piece concludes with a 'D.C.' (Da Capo) instruction.

KEY OF F. MINOR. SCALE.

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

Simple Accompaniment Chords.

ETUDE.

4.B. 3.B. 5.* 3.B. 7.B. 8.B.

8.B. 12.* 9.B. 13.B. 11.* 8.B. 4.* 6.B. 8.B.

CAMP OF GYPSIES.

Arr. by A.A.F.

p *mf*

Trio. *p* *decres.* *rit.* *D.C.*

KEY OF B \flat . MINOR. SCALE.

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

Simple Accompaniment Chords.

2.B.

ETUDE.

5.* 6.B. 10.* 8.B. 7.* 4.* 5.*

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

6.5.6. . . . 8.6.5.6. x-x . . . 6.6.7.7. 11.10.11. 9.8.9.10. 5.8.7. 5.4.6. 6.5.6.

13.B. 9.B. 14.B. 10.* 13.B. 12.B. 9.* 11.B. 13.B.

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

13.13.14. 9.9.11. 13.14.16. 11.10.11. 15.13.13.13. 12.13.13.13. 11.9.10.11.13.13. 13.13.13.

ORANGE BLOSSOM SCHOTTISCHE. A. A. Farland.

mf

8.B. 9.B. 4.B.

3 6.B. 4.B.

p

9.B. 10.* 8.B.

f

8.B.

CHROMATIC SCALE.

Musical score for Chromatic Scale, featuring three staves with fingerings and accidentals. The first staff includes a sequence of fingerings: 0 1 2 1 2 3 4 0 1 2 3 0 1 2 0 1 2 3 4 0. The second and third staves show chromatic scales with various accidentals and fingerings.

15th REGIMENT QUICKSTEP.

Alfred A. Farland.

Musical score for 15th Regiment Quickstep, featuring ten staves with complex rhythmic patterns, dynamics, and articulation. The score includes dynamic markings such as *mf*, *ff*, and *pp*, and articulation symbols like accents and slurs. It also contains performance instructions such as *13.**, *7.**, *9.B.*, *10.B.*, *5.B.*, and *cres.*. The piece concludes with a double bar line and a repeat sign.

THE TREMOLO MOVEMENT.

This movement is executed with the first finger which occillates very rapidly over the string, causing a continuous trill.

Sustained notes are played in this way and some melodies can be played tremolo, whilst the thumb at the same time plays an accompaniment upon the strings not in use for the melody, rendering a beautiful effect.

In playing tremolo the 3^d finger should be rested on the head of the banjo instead of the 4th

EXERCISE.

The notes with stems turned down are to be played with the thumb. The others tremolo.

Andante.

on the 3^d and 4th strings.

THE LAST ROSE OF SUMMER. Arr. by Alfred A. Farland.

p *tremolo* *mf* *rit.* *f* *rit.* *pp* *p* *3^d & 4th st'gs. on 2^d & 3^d* *rit.* *dim.* *dim.* *pp* *pp*

MISERERE.

Arr by Alfred A. Farland.

The musical score is written for a single melodic line on a treble clef staff in 4/4 time. The key signature consists of two sharps (F# and C#). The score is divided into several systems, each containing multiple staves of music. The notation includes various rhythmic values, accidentals, and articulation marks. Performance instructions such as *rall.*, *dim.*, *Tremolo.*, *pp*, *loco.*, *p*, *mf*, *f*, *con passione.*, *ff*, and *fff* are placed throughout the score. Fingerings are indicated by numbers 1-5. Breath marks (B.) and asterisks (*) are used to denote specific points in the music. The score concludes with a double bar line and a final *fff* dynamic marking.

NEARER MY GOD, TO THEE.

Varied by A.A. Farland.

Theme. 





Var. 1. *mf* 



f *brill.* 

mf 

Var. 2. *dolce.* 



HOME SWEET HOME.

Varied by A.A. Farland.

Theme

9.B. - 10.*

9.B. - 10.B.

rit.

Var. 1.

Brillante.

3

3

3

9.B. 10.* 9.B.

13.* 10.B.

Var. 2.

mf

Var. 3. *mf*

4 1 1 4 1 2 0 1 2

9.B. 3 1 10.* 2 1 4 9.B.

Repeat pp ad lib.

Detailed description: This musical score for 'Var. 3' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The first line includes fingerings '4 1 1', '4 1 2', and '0 1 2' above the notes. The second line has '4 1 1' and '4 1 1' above. The third line has '9.B.' above. The fourth line has '3 1', '10.* 2 1 4', and '9.B.' above. The piece concludes with the instruction 'Repeat pp ad lib.'.

Var. 4. *And^{te} Tremolo.*

pp *Thumb.*

rall.

Detailed description: This musical score for 'Var. 4' is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It starts with a piano-piano (*pp*) dynamic and is marked 'And^{te} Tremolo.' The instruction 'Thumb.' is placed below the first few notes. The piece ends with a 'rall.' (rallentando) marking. The score consists of four staves of music.

MYOSOTIS WALTZES.

Arr. by A. A. Farland.

Intro. *Con brio.*

ff *dim.* *rall.*

1 *Tremolo.* *p* *dolce.* 5. B

loco. *f*

D.C.

2 *mf*

AULD LANG SYNE.

Varied by Alfred A. Farland.

Intro.

Cadenza.

Theme

Var.1.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and sixteenth notes with various fingering numbers (1, 4, 3, 1) and a final measure with a 4/3/1 fingering.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Features a triplet of eighth notes and other rhythmic patterns with fingering numbers (1, 3, 1, 1, 1, 4, 3, 1, 1).

Musical staff 3: Treble clef, key signature of two sharps, 4/4 time signature. Includes a section labeled "12.B." with a 2/3/1 fingering and other rhythmic patterns with fingering numbers (1, 4, 4).

Musical staff 4: Treble clef, key signature of two sharps, 4/4 time signature. Features a triplet of eighth notes and other rhythmic patterns with fingering numbers (2, 1, 3, 4, 2, 1, 4, 1, 1, 1, 1, 3, 1, 1).

Var. 2.
Musical staff 5: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below some notes, indicating muted or stopped notes.

Musical staff 6: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the eighth-note sequence with 'x' marks below notes.

Musical staff 7: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the eighth-note sequence with 'x' marks below notes.

Musical staff 8: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the eighth-note sequence with 'x' marks below notes.

Var. 3.
Musical staff 9: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of eighth notes with 'x' marks below some notes.

Musical staff 10: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the eighth-note sequence with 'x' marks below notes.

Finale

ac - - cel - - er

an - - - - - do.

- al - - - - - fine

L'INGENUE.

Arr. by Alfred A. Farland.

4th to B. *pp* 3.B.

15.B. 14. 17.* 15. 13.*

15.B. 14. 15. 12.* 11.* 10.B.

5.B. *cres.* 4-4

11.* 8.B. *pp*

6.* 7.B. 3 3 4 4 4 4 3 3 2 2 1 1 6.* 1 1 3 2

15.B. 14. 15. 13.* *pp*

11.* 2 1

15.B. 14. 15. 13.* *ff*

6.* 4 4 3 3

3.B. 6.* *ff* *pp* *ff*

FUNERAL MARCH OF A MARIONETTE.

Arr. by Alfred A. Farland.

Allegro.

Musical staff for the first section, *Allegro*. It features a rhythmic melody with dynamics *f* and *ff*.

The Marionette is broken. *Adagio.* *Lamentations of the Companions.*

Musical staff for the second section, *Adagio*. It includes *Tremolo* markings and dynamics *f*, *p*, and *pp*.

Allegretto.

Musical staff for the third section, *Allegretto*. It features a melody with dynamics *p*.

The Procession.

Musical staff for the fourth section, *The Procession*. It features a melody with dynamics *pp*.

Musical staff for the fifth section, with dynamics *p* and *x* markings.

Musical staff for the sixth section, with dynamics *p*.

Musical staff for the seventh section, with dynamics *f* and *p*.

Musical staff for the eighth section, with dynamics *p* and *x* markings.

Musical staff for the ninth section, with dynamics *p* and first/second endings.

Musical staff 1: Treble clef, key signature of one flat (B-flat). The melody consists of quarter and eighth notes. There are two 'x' marks under the first two notes. The dynamic marking *pp* is at the end of the staff.

Musical staff 2: Treble clef, key signature of one flat. The melody continues with quarter and eighth notes. The dynamic marking *pp* is at the beginning of the staff.

Musical staff 3: Treble clef, key signature of one flat. This staff contains fingerings and articulation marks. A dashed box labeled "7.*" covers the first four measures. Another dashed box labeled "5.B." covers the last four measures. The dynamic marking *p* is at the end of the staff.

Musical staff 4: Treble clef, key signature of one flat. This staff contains fingerings and articulation marks. A dashed box labeled "4.B." covers the last four measures. The dynamic marking *p* is at the end of the staff.

Musical staff 5: Treble clef, key signature of one flat. This staff contains fingerings and articulation marks.

Musical staff 6: Treble clef, key signature of one flat. This staff contains fingerings and articulation marks.

Musical staff 7: Treble clef, key signature of one flat. The melody continues with quarter and eighth notes. There are two 'x' marks under the last two notes.

Musical staff 8: Treble clef, key signature of one flat. The melody continues with quarter and eighth notes. There are two 'x' marks under the last two notes.

The company take Refreshments.

Musical staff 9: Treble clef, key signature of two sharps (F# and C#). This staff contains fingerings and articulation marks. A dashed box labeled "13.*" covers the last four measures. The dynamic markings *ff* and *p* are at the beginning and end of the staff respectively.

Musical staff 10: Treble clef, key signature of two sharps. This staff contains fingerings and articulation marks. A dashed box labeled "3.B." covers the last four measures. The dynamic marking *p* is at the beginning of the staff.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains several measures of music with dynamic markings *pp*, *ff*, and *p*. There are some rests and slurs.

Musical staff 2: Treble clef, key signature of two sharps. Includes dynamic markings *ff* and *p*. A first ending bracket is shown with a double bar line and repeat sign. There are some rests marked with 'x'.

Musical staff 3: Treble clef, key signature of two sharps. Includes dynamic markings *ff*, *f*, and *pp*. A section is marked with a box and the number 13.*. There are rests marked with 'x'.

Musical staff 4: Treble clef, key signature of two sharps. Includes dynamic markings *ff* and *pp*. There are various fingerings and slurs indicated.

Musical staff 5: Treble clef, key signature of two sharps. Section titled "5.* Returning Home." with dynamic marking *p*. Includes fingerings and rests marked with 'x'.

Musical staff 6: Treble clef, key signature of two sharps. Includes dynamic marking *fz* and rests marked with 'x'.

Musical staff 7: Treble clef, key signature of two sharps. Section titled "5.B." with dynamic marking *ff*. Includes fingerings and rests marked with 'x'.

Musical staff 8: Treble clef, key signature of two sharps. Includes dynamic markings *pp* and *ff*. Includes fingerings and rests marked with 'x'.

Musical staff 9: Treble clef, key signature of two sharps. Includes dynamic markings *p*, *ff*, and *pp*. Includes fingerings and rests marked with 'x'.

Musical staff 10: Treble clef, key signature of two sharps. Includes dynamic markings *ppp*, *pp*, and *pp*. Includes fingerings and rests marked with 'x'.

MADELEINE WALTZES.

As Performed by Alfred A. Farland.

Andante Pastorale.
Tremolo.

Intro. *p*

2^d & 3^d

2^d & 3^d

2^d & 3^d

2^d & 3^d

2^d & 3^d

3^d & 4th

2^d & 3^d

pp loco

p

1

2

2^d, 3^d & 4th strings. Tremolo.

2^d & 3^d | 2 3^d & 4th | 2^d 3^d & 4th

ff

1

2

2



Musical staff 2, first system. Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a series of chords and single notes, primarily in the lower register.



Musical staff 2, second system. Continuation of the first system, featuring more complex chordal textures and some melodic lines.

10.* 3.B.



Musical staff 2, third system. Includes performance markings "10.*" and "3.B.". Features a complex rhythmic pattern with triplets and sixteenth notes.



Musical staff 2, fourth system. Includes performance markings "2d string" and "3d". Shows specific fingering and bowing techniques for string players.

Passionata.



Musical staff 3, first system. Marked "Passionata.". Includes performance markings "mf" and "tr". Features a melodic line with a trill.



Musical staff 3, second system. Continuation of the "Passionata." section, featuring more melodic development and trills.



Musical staff 3, third system. Continuation of the "Passionata." section, showing dynamic changes and melodic flow.

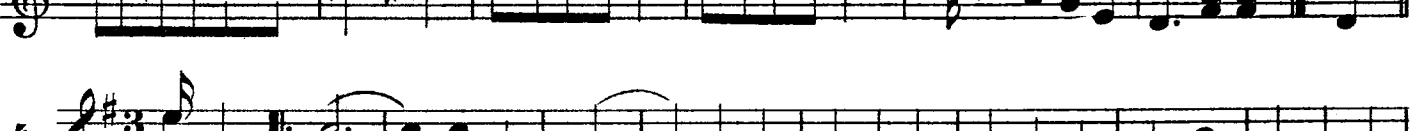


Musical staff 3, fourth system. Continuation of the "Passionata." section, featuring complex rhythmic patterns and dynamics.

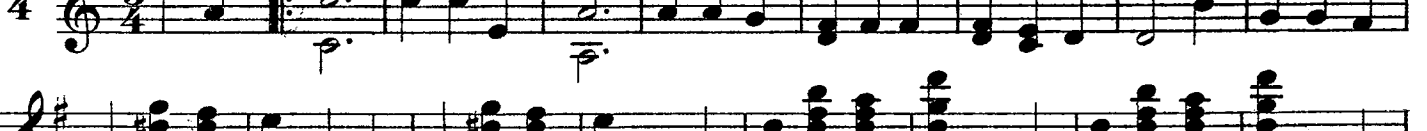


Musical staff 3, fifth system. Continuation of the "Passionata." section, ending with a double bar line and repeat signs.

4



Musical staff 4, first system. Marked "4". Treble clef, key signature of one sharp, 3/4 time signature. Features a melodic line with slurs.



Musical staff 4, second system. Continuation of the section marked "4", featuring a complex chordal accompaniment.



Musical staff 4, third system. Continuation of the section marked "4", including first and second endings.



Musical staff 4, fourth system. Continuation of the section marked "4", featuring a melodic line with slurs.



Musical staff 4, fifth system. Continuation of the section marked "4", including first and second endings.



Musical staff 4, sixth system. Continuation of the section marked "4", ending with a double bar line and repeat signs.

5

Tremolo.

Coda

tremolo.

2d, 3d & 4th strings.....

2d, 3d & 4th

2d, 3d & 4th

This musical score consists of 12 staves of music in a treble clef with a key signature of one sharp (F#). The piece begins with a repeat sign and a first ending bracket. The first ending leads to a second ending bracket. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final section of the score includes several dynamic markings: *D.S.* (Da Capo), which indicates a repeat of the beginning of the piece. The score concludes with a final cadence.

STROKE OR THIMBLE PLAYING.

Partly close the hand allowing the first finger (upon which the thimble is worn) to project a little in advance of the others but held quite firmly against them.

Strike all chords with the thimble; also all single notes, excepting those made upon the 5th string, or marked with a \times . They, as well as slurred or snapped notes, are to be played as usual.

A waved line under two or more notes signifies that they are to be played by sliding the thimble over the required strings.

FUNDAMENTAL EXERCISES.

Four staves of musical notation for fundamental exercises. The key signature is G major (one sharp) and the time signature is 2/4. The exercises consist of eighth notes, chords, and triplets. The fourth staff includes notes marked with an 'x' and wavy lines under some notes.

OLD TIME JIG.

Two staves of musical notation for an Old Time Jig. The key signature is G major (one sharp) and the time signature is 2/4. The first staff contains the main melody with first and second endings. The second staff contains a bass line with triplets and notes marked with an 'x'.

THE DRUM ROLL.

This movement is introduced in marches &c. with splendid effect. It generally precedes a chord and is executed in the following manner.

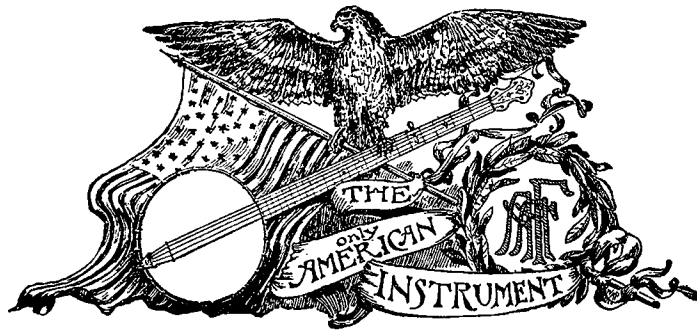
Slide the thimble over the strings, "Pick" the 5th, and strike the chord immediately after. The fingers of the left hand must, of course, be placed upon the notes which form the chord, before commencing the roll.

In the following exercise the roll is written in small notes.

EXERCISE.

A single staff of musical notation for an exercise. The key signature is G major (one sharp) and the time signature is 2/4. The exercise shows a drum roll in small notes, with wavy lines under the notes indicating sliding.

PRIVATE SUBSCRIPTION RECITALS



— BY —

ALFRED A. FARLAND.

SPECIMEN PROGRAMME.

PART I.

1. BEETHOVEN—8th Violin Sonata.
2. HAUSER—Wiegenlied (Cradle Song).
3. HAYDN—Gypsy Rondo.
4. FOSTER-FARLAND—My Old Kentucky Home, Variations.
5. CHOPIN—Polonaise. Op. 40, No. 1.
6. SCHUBERT—Serenade.
7. ROSSINI—Overture to Wm. Tell (Allegro vivace).

PART II.

1. POPPER—Tarantelle.
2. YRADIER—La Paloma.
3. PADREWSKI—Minuet a l'Antique.
4. VERDI—Selections from Il Trovatore.
5. ————Auld Lang Syne. Variations.
6. CHOPIN—Nocturne. Op. 9, No. 2.
7. MENDELSSOHN—Concerto, Op. 64.

ALL of the many subscription recitals given by Mr. Farland in the past four years (which were worked up in accordance with a plan, the particulars of which will be furnished free on application), were successful in every respect, and those who undertook the local management of the same (most of whom were inexperienced) risked nothing and made money.

These recitals were given in cities, towns and villages in all sections of the country, and, as most artists are unknown where they have not played, except to those directly interested in their line, it follows that in many of these places but few had ever heard of Mr. Farland.

This did not prevent the local managers from getting subscriptions enough to more than cover expenses, however, as Mr. Farland's remarkable press notices, etc.—which are reprinted in an attractive pamphlet—aroused the curiosity of the public, convinced people of intelligence that his performances were as represented and substantiated the most extravagant statements that the local managers were capable of making concerning him.

The experience of these managers proves beyond a doubt that, with the assistance of the printed matter which Mr. Farland furnishes, subscriptions enough to insure the success of a Farland recital can be obtained in a short time, in any intelligent community in this country.

Besides the direct profits, teachers who undertake the local management of "Farland Recitals" realize indirect profits, also, as Mr. Farland's advertising matter enables them to extensively advertise themselves (free of cost), and his performances invariably renew the interest of some, awaken a desire to learn in the hearts of others and fire the ambition of students generally.

Within two weeks after Mr. Farland's Recital at New Haven, Conn., Mr. George A. Austin, who managed the same, wrote him as follows:

"As a result of the advertising received, I already have six engagements to play at entertainments, and have secured several new pupils and orders for two \$40 banjos. I had no idea the concert would prove so beneficial to me."

This is not an exceptional case, as Mr. Farland has received similar letters from teachers in all parts of the country.

Teachers and others having the welfare of the banjo at heart, have enabled Mr. Farland to demonstrate the possibilities and beauties of this instrument to thousands. Being desirous of continuing in the good work which he feels he has but just begun, he now invites the co-operation of interested persons everywhere, and places it within their power to secure his services and to realize a direct, as well as indirect, profit on the same, absolutely without risk.

Do not let the fact that you are located in a small town or remote part of the country deter you from writing him, as he is constantly negotiating for dates, and can easily arrange to visit your city, town or village, if apprised of your desire to engage him in good season.

It is desirable that arrangements be made at least two months in advance.

For full particulars, instructions, samples of printed matter, etc., address,

A. A. FARLAND, 365 W. Boulevard, New York.

Mr. FARLAND is the Only Banjoist who has ever given recitals (entire programme unassisted) in first-class theatres.

LOUISVILLE, Ky., Nov. 9, 1894.

WHAT PAGANINI DID FOR THE VIOLIN, FARLAND IS DOING FOR THE BANJO.

FARLAND GIVES THE MOST EXTRAORDINARY MUSICAL PERFORMANCE OF THE AGE.

Mr. A. A. Farland.

DEAR SIR:—The motto of my Auditorium is "FOR GREAT ATTRACTIONS ONLY." I consider it not only a pleasure, but also an honor, to add your name to the list of great attractions which have played at my Theatre since it was opened by the Booth and Barrett Co., week of Sept. 23, 1889.

For \$1,000 I would not give up the artistic pleasure derived by me from your two Recitals Thursday and Friday evenings, Nov. 8th and 9th, 1894. You are indeed "The Paderewski of the Banjo." You play on the banjo compositions of the great composers that musicians (until they hear you with their ears and see you with their eyes) would deem it insanity for any one even to attempt on that instrument—so obedient to your will—and by your magic touch those compositions are rendered with a precision, with a delicacy of phrasing, which is truly marvelous—indeed, a miracle of the 19th Century.

Yours Faithfully, DANIEL QUILP, MANAGER.

PRESS NOTICES.

New York. "Mr. Alfred A. Farland's work on the banjo, on the occasion of his first public appearance in New York, Tuesday night, at Chickering Hall, was sufficient to convince the most sceptical that the instrument is unlimited."—*Musical Courier*, March 13, 1895.

"Mr. Farland's rendering on the banjo of Beethoven's eighth violin sonata, Paderewski's minuet and a nocturne by Chopin, surprised even the experienced banjoists present. His brilliancy of tone, technique and phrasing were simply marvellous."—*New York Herald*, March 6, 1895.

"Mr. Alfred Farland displayed a high degree of virtuosity in his solo, all of which were of high class music."—*The World*, March 6, 1895.

Boston. "We thought that with the performance of Messrs. Brooks & Denton, the climax of banjo playing had been reached but we felt much curiosity over the next number on the programme, which announced Chopin's 'Grande Valse Brillant,' op. 18, and Mendelssohn's Concerto, op. 64. It is almost superfluous to mention the soloist's name, for there is no man in the world, as yet, whose technique can be compared to Mr. Farland's. IT WAS RESERVED FOR HIM TO SHOW US THE TRULY MARVELOUS IN BANJO PLAYING."—*Galcomb's Musical Gazette*, March, 1893.

"Mr. Farland proved himself to be a thorough master of the technique of the instrument and his performance was most finished and artistic. He plays in an easy, graceful manner, and has a wonderful execution. His solo from the overture to 'William Tell' was excellent and as an encore number his rendition of the Beethoven Sonata in three movements demonstrated the fact that the banjo can be utilized for the higher class of musical composition."—*Boston Herald*, Jan. 12, 1894.

Philadelphia. "Alfred A. Farland has shown any banjo player now known to the public. * * * We have as yet met no one who can duplicate Farland's performances on the banjo. * * * NO MAN EVER PLAYED THE BANJO AS FARLAND PLAYS IT."—*Stewart's Banjo and Guitar Journal*, February, 1895.

"The technique, skill and expression that characterized Mr. Farland's playing earned for him loud and long continued applause. CERTAINLY THERE HAS NOT BEEN HERETOFORE HEARD IN PHILADELPHIA A BANJOIST THAT WAS SO CONSUMMATE AN ARTIST AS MR. FARLAND SHOWED HIMSELF TO BE."—*Music and Drama*, Jan. 21, 1893.

Jersey City. "His playing was the very apotheosis of the instrument. Just imagine Beethoven's Sonata, op. 30, with allegro assai, moderato, and allegro vivace movements, played upon the banjo, and so played that all their exquisite parts were brought out in such perfection that a thousand people hung upon the sweet sounds with breathless interest and delight. That is what happened last night. It was wonderful. * * * Mr. Farland closed his efforts with a great rendition of the overture to 'William Tell.' The audience went wild with delight and recalled him again and again."—*Evening Journal*, Oct. 17, 1893.

"As a banjo soloist he stands pre-eminent. His rendition of Beethoven's sonata, op. 30, was a revelation, and no one who has ever heard him play can have the least conception of the exquisite music he brings forth from an instrument that only a few years ago was neither understood nor ranked as a musical instrument. His interpretation of Rossini's overture from the opera of 'William Tell' was equally good and he deserved the ovation he received."—*The Social Season*, Oct. 19, 1893.

Toronto, Ont. "The star of the evening styled the 'King of Banjoists.' His playing was truly marvellous. It has a tone and a brilliancy of expression that probably no other player in the world can equal. He played selections from Moszkowski, Schubert, Haydn, and Chopin easily, with a fineness of touch and delicacy of expression, and in the tempo designated in the original score. Mr. Farland was called upon to play again and again, till at last the audience had to content themselves with a bow of acknowledgment."—*The Empire*, May 3, 1893.

Jamestown, N. Y. "Twice and thrice he was fain to respond to rapturous recalls and for a final one gave a Chopin 'Nocturne' with a tenderness and melodic shading that would have made De Fachman feel like suicide with his nose out of joint. * * * As genius and artist, Farland is the peer of Morteau and Paderewski."—*Morning News*, Apr. 25, 1894.

Chicago. "At many recitals given here by noted piano virtuosos the enthusiasm of the audience and applause were nothing when compared to the intense interest manifested and the spontaneous applause accorded Mr. Farland for every number of his long programme, as well as his encore numbers. * * * Every composition displayed to the audience some new feature of the instrument and the fine touch and power of the artist. * * * Not to speak of Mr. Farland's great technique which enables him to overcome all intricacies and massive mechanical difficulties with ease, his whole style of interpretation reveals a spark of that genius that may be possessed but cannot be acquired. His performance was characterized by tenderness of sentiment, his phrasing has a pleasing delicacy and his expression a peculiar grace and softness that cannot fail in carrying an audience irresistibly."—*The Indicator*, Dec. 1, 1894.

"The fact that a performer plays Beethoven's Sonata, op. 30, Bach's sixth violin Sonata, and Mendelssohn's Concerto, op. 64, on a banjo, reveals new powers in the instrument once given entirely to plantation melodies. Mr. Farland is a graceful player, wonderful in his exploitation of technical resources, and gives a real singing tone."—*Sunday Inter-Ocean*, Nov. 18, 1894.

St. Louis. "His work is almost marvelously finished, clear, definite and satisfactory, and the effects secured are at times very nearly incredible—a musical revelation. In the Sonata and Concerto especially were the really delicate possibilities of what has heretofore been classed as a crude musical instrument made apparent. But each number given was a distinctive triumph in artistic completeness and a successive surprise to the audience, the secret of Mr. Farland's success seeming to be, first a mastery and appreciation of the high-class selections chosen, and second, an insight into the possibilities of the banjo which, up to this time has belonged to him alone in the study of that instrument. It is safe to predict that after last night's revelations he is assured an enthusiastic reception in St. Louis for the future under his well-supported claim of rank as a genuine banjo virtuoso, quaint and odd-sounding as this title seems at first sound. His reception last night was most flattering."—*Post Dispatch*, April 8, 1894.

Kansas City. "There was a most remarkable musical entertainment at Music Hall last evening. The occasion was the first appearance here of Mr. Alfred A. Farland, perhaps the most wonderful banjoist this country has ever known. The banjo has been considered a very limited instrument, but here is a positive virtuoso, who manages to get genuine music out of its strings, and who can interpret the exalted spirit of the classic masters in a way that is simply astonishing. * * * He played a Beethoven sonata with exceedingly fine expression, also the 'Miserere' from 'Il Trovatore.' * * * Again he played a Chopin polonaise, the Moszkowski serenata and the famous Paderewski Minuet with masterly technical skill. * * * The 'William Tell' overture was given with surprising boldness and spirit, and the allegro movement of the Mendelssohn concerto was also a fine performance. This was the last programme number, but the audience remained seated and recalled the player who gave a beautiful variation of 'Home, Sweet Home.'"—*Kansas City Journal*, Nov. 3, 1894.

Albany, N. Y. "The general impression was that in the allegro movement of the Mendelssohn concerto, Mr. Farland would have the piano play the theme and he occasionally a run on chords; but he took every note in the movement playing the difficult violin passages in strict tempo on his banjo and bringing out the runs clearly and distinctly. It was a truly remarkable performance."—*The Argus*, Jan. 14, 1894.

"Memories of Thomas' orchestra, Gilmore's band, and Paderewski's piano, were all condensed in those perfectly ravishing strains. We do not believe his duplicate can be found. One year ago \$1,000 was offered any one to equal him. No one answered the challenge."—*Sunday Press*, Jan. 14, 1894.

Ann Arbor, Mich. "The audience went wild over the wonderful execution of A. A. Farland, who was twice recalled at the end of each number, and who certainly could do marvelous things in the way of banjo playing."—*The Democrat*, April 6, 1894.

Saginaw, Mich. "The pencil is poised in air as one hesitates to attempt to convey the least idea of the wonderful skill with which Farland plays the banjo. His playing is an era in music, a discovery. It was simply inexpressibly beautiful. * * *"
—*Courier-Herald*, April 3, 1894.

Mr. FARLAND has given recitals in nearly all the principal cities from the Atlantic to the Pacific and from the Great Lakes to the Gulf.

Mr. FARLAND is the only person in the world who renders the most difficult compositions in his repertoire on the banjo.

"FARLAND'S BANJO PLAYING IS AN ERA IN MUSIC—A DISCOVERY."

San Francisco.

"Mr. Farland plays with the greatest technical skill of any banjo player before the public. His execution is an exhibition that should interest all musicians, whatever their predilections. * * Farland interpreted Beethoven with the taste and expression of an artist. The banjo in its crude form of former years, was forgotten. The musical tone was surprisingly new and delightful. Throughout the slower passages the tremolo which gives the banjo a resonance, sustained the tones. In the rapid parts the notes were played with an accuracy and effect which were remarkable."—*San Francisco Chronicle*, Sept. 18, 1894.

"It is impossible to describe Farland's power. * * The Banjo's Old Bull * * The audience became so enthusiastic as to recall him three and four times after each appearance."—*The Examiner*, Sept. 18, 1894.

"Through his wonderful speaking banjo, convinced all that the great masters could be interpreted on that simplest of instruments * * Mr. Farland can congratulate himself on his success of last night. It was earned before an audience inclined to coldness and doubt which makes the success a double victory."—*Daily Report*, Sept. 18, 1894.

"He is beyond a doubt the greatest banjo performer of the day, having a rapidity and truthfulness of execution that are phenomenal * * The Beethoven number was exceptionally enjoyable, the phrasing and delicacy of expression showing Farland to have the soul of a true artist."—*News Letter*, Sept. 22, 1894.

Des Moines, Ia.

"That he merits all the praise bestowed upon him can be proven by the hundreds of enthusiastic listeners at the Y. M. C. A. auditorium last night. The banjo was played as it never has been before in this city, and should he return, this auditorium would not seat the people."—*The Capital*, April 5, 1894.

"Demonstrated that he is, without doubt, the greatest banjo virtuoso in America."—*The Mail and Times*, April 7, 1894.

"Farland's playing is surely phenomenal, and the banjo in his hands seems almost a living thing. * * With the skill of a finished artist he rendered the overture to 'William Tell,' Beethoven's Sonata, op. 30, and Mendelssohn's Concerto, op. 64, responding to encores after each number."—*Des Moines Leader*, April 8, 1894.

Peoria, Ill.

"Farland is certainly a marvel, and the way he executed the difficult passages was wonderful. The rendition of Beethoven's Sonata occupied 20 minutes, and the audience was spell-bound."—*Daily Transcript*, April 11, 1894.

Erie, Pa.

"The playing of Alfred A. Farland upon the banjo was simply wonderful, and the people marveled at the richness of tone derived from the instrument.

"The difficult overture to 'William Tell,' Beethoven's Sonata, op. 30, and Mendelssohn's Concerto, op. 64, were skillfully mastered in a way that had never before been attempted."—*The Erie Herald*, Feb. 7, 1894.

Syracuse, N. Y.

"The superb playing of Mr. Farland fully met the expectations of those who have secretly wondered if his performances on the banjo were really as marvelous as have been stated.

"Those best capable of judging of his merit were free to admit that as an exponent of banjo music, Farland stands without a peer."—*Syracuse Standard*, Jan. 9, 1894.

Tacoma, Wash.

"Alfred A. Farland, the banjo virtuoso, was the sole artist to appear. * * One has no idea of the capabilities of the banjo until he hears it in the hands of Mr. Farland. * * The most difficult of classical music is rendered by him with all the delicacy of shading and fineness of execution of a Paganini or a Musini. * *"—*Daily Ledger*, Oct. 27, 1894.

Portland, Ore.

"Alfred A. Farland treated about 300 people to some remarkable banjo playing last evening at Arion Hall. * * The William Tell overture, and Beethoven's Eighth Sonata in two movements, were played with effect as pleasing as if they had been rendered on a grand piano or a violin."—*Morning Oregonian*, Oct. 20, 1894.

Baltimore, Md.

"In his hands the banjo assumes an unsuspected importance, and gives forth a tone which comes like a revelation. He dignified it and showed that it can be made to satisfy exacting musical taste. The programme contained Beethoven's Eighth Violin Sonata, A Cradle Song by Hauser, Haydn's Gypsy Rondo, variations on 'My Old Kentucky Home,' a Chopin Polonaise, Schubert's Serenade, the 'William Tell Overture, a Tarantelle by Popper, Paderewski's Minuet, selection from 'Il Trovatore,' 'Auld Lang Syne' with variations, a Chopin Nocturne and a Wieniawski Polonaise. It was given with admirable skill and artistic finish. Mr. Farland executing the most difficult passages with apparent ease. The concert was greatly enjoyed by the large audience present."—*Herald*, Dec. 7, 1895.

Richmond, Va.

"Mr. Farland's playing is wonderfully finished. Last night he played selections from Beethoven, Mendelssohn, Chopin, Rossini, Paderewski, etc. with a due appreciation of their exquisite characteristics, and with such pleasing delicacy and expression that the audience fairly bubbled over with enthusiasm."—*Dispatch*, May 8, 1895.

Columbus, O.

"It is a safe prediction that there would not be such a popular abhorrence of classical music if the artists of other instruments could bring out the time and the tune as plainly and sweetly as does Mr. Farland on the banjo."—*Ohio State Journal*, May 15, 1895.

New Orleans.

"The banjo as an instrument of music is little thought of, but in the hands of an artist it can speak in language so earnest and pathetic as to enthral the listener. Such was the case last night at Odd Fellows' Hall, where a banjo virtuoso, Mr. Alfred A. Farland, gave his first concert in this city. The hall was comfortably filled by an enthusiastic audience, who expectantly waited to hear the banjoist who had selections from Chopin, Wieniawski and Rossini on his programme. They were certainly not disappointed for Mr. Farland is a marvel in his line. Under his fingers scales, chords, thirds and an intricate mass of variations fell from the banjo to suddenly die into a soft, beautifully phrased melody. His rendering of the overture to 'William Tell' was marvelous. * * Chopin's 'Polonaise,' as well as his other number from Wieniawski, showed up well the technique of which he is possessed, and captivated the audience at a bound, while Chopin's beautiful 'Nocturne' and the 'Cradle Song' by Hauser brought out the *feu sacre* of the real artist." * *—*The Daily Picayune*, Nov. 13, 1894.

"Mr. Farland scored a tremendous success. * *"—*The Daily States*, Nov. 13, 1894.

"Those who attended the first concert were so delighted with Mr. Farland's playing that they all returned last evening, bringing, in addition, many of their friends. The large hall was comfortably filled, and the pleasure and enthusiasm of the audience was frequently manifested by most generous applause. Mr. Farland gave the entire programme of 12 numbers, taken from the works of the greatest composers, all of which were played with the conception and technique of the true artist. * *"—*The Times-Democrat*, Nov. 14, 1894.

"Again last night Mr. Alfred Farland delighted a large and critical audience at Odd Fellows' Hall with his marvelous skill on the banjo. The entire programme of 12 numbers was rendered by Mr. Farland alone, and the many classical selections from Mendelssohn, Beethoven, Handel and Schubert were given with exquisite conception and technique. Every number was heartily applauded, and in a few instances Mr. Farland was compelled to respond to encores."—*The Evening Dispatch*, Nov. 14, 1894.

Omaha, Neb.

"The concert given by Alfred A. Farland, the banjo virtuoso, last night, at the Y. M. C. A. Hall, brought out a very large audience who were intensely interested in listening to Beethoven and Mendelssohn played on this instrument, which, until Mr. Farland demonstrated it could be done, was regarded as an impossibility. The player showed wonderful technique, and created a very strong impression as being a musician of fine feeling and strong individuality."—*Omaha Bee*, April 6, 1894.

Los Angeles, Cal.

"Alfred A. Farland gave the most remarkable concert that has been given here in years. * * His execution is something bordering on the marvelous." * *—*Los Angeles Herald*, Sept. 27, 1894.

"In his hands the banjo receives a soul and responds to his touch with all the sweetness and pathos of the violin or other instruments."—*Los Angeles Times*, Sept. 27, 1894.

Wilkes-Barre, Pa.

"Mr. Farland has new idea with regard to the manipulation of the banjo strings; he has done more than that—he has corrected the erroneous impression that the instrument is limited to the use of the negro minstrel and singers of plantation melodies. Apparently, there is nothing in the line of music, no matter how difficult or complicated, which he cannot play on the banjo, and his performance last night was admitted little short of marvelous."—*Wilkes-Barre Times*, Jan. 17, 1894.

Concord, N. H.

"Probably the most wonderful instrumental performance Concord has ever listened to took place in the Opera House last night. The writer refers to the work of Alfred A. Farland. * * What he has accomplished is almost miraculous. * * He executed a difficult concerto by Mendelssohn so faultlessly as to make the audience oblivious of the instrument used. * *"—*Concord Evening Monitor*, Nov. 23, 1894.

Washington, D. C.

"Mr. Farland is undoubtedly the foremost banjoist of the country, and his playing opens some entirely new channels for the thoughts of rising banjoists. The music which he played was entirely above the standard of banjo music, and it created possibilities for the instrument which were never thought of before. * * He possesses a masterful touch and exhibited the true musicianly spirit in his interpretations."—*Evening Star*, Dec. 9, 1895.

Minneapolis.

"There are banjo players and banjoists, but Mr. Farland is unquestionably an artist at the instrument of which he has his banjo is not another kind of instrument. * * His playing was listened to with a mingling of amazement and delight."—*Tribune*, Oct. 19, 1895.

Milwaukee.

"A. A. Farland appeared in concert at the Academy last week and demonstrated the possibilities of the banjo in the highest sense. He held the attention of his audience to the last and won their admiration and approval. * * His execution is marvelous, and it can safely be stated that musicians of ability and high ideas can draw inspiration from his accomplishment."—*Yenowine's News*, Oct. 19, 1895.

NO ARTIST HAS EVER RECEIVED STRONGER PRESS NOTICES THAN FARLAND.

Mr. FARLAND'S recitals have aroused fully as much enthusiasm as those of the best pianists, violinists, etc., who have toured the country.