BUTTERS NEW BANJO METHOD

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BUCKLEY'S

NEW BANJO BOOK:

CONTAINING

FULL AND COMPLETE INSTRUCTIONS FOR LEARNING TO PLAY THE

BANJO WITH, OR WITHOUT A TEACHER;

ALSO, A VERY CHOICE COLLECTION OF

POPULAR SONGS AND BALLADS,

PLANTATION SONGS, JIGS, REELS, WALK-AROUNDS,

Hornpipes, Polkas, Waltzes, Banjo Solos, &c.,

ARRANGED EXPRESSLY FOR THE USE OF PUPILS AND AMATEURS;

Being the very best Selection of Banjo Music ever presented to the Public.

COMPILED, ARRANGED AND COMPOSED

BY JAMES BUCKLEY,

(OF BUCKLEY'S SERENADERS.)

NOTE.—Many of the Jigs, Reels, and other Dances in this book can be played upon the Violin.

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8 Sept. 1932
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PREFACE.

Of late years, no instrument has become more suddenly popular than the Banjo. It may be added that few are so little understood, or properly played, or are so capable of producing the pleasure always derived from a correct performance.

The object of the present work is to provide for a great want which has heretofore been experienced in this respect, and afford a system of instruction so simple and effective, that any person wishing to learn the Banjo, can understand its fundamental principles at once, and become an adept performer in a very short time.

The long experience of the author, who is the father of the BUCKLEYS' SERENADERS, his success with hundreds of pupils, also the fact that the great THALBERG, when in this country, gave the instrument and Buckley's method of instruction, a considerable portion of his time and practice, is the most conclusive evidence of his ability, both as author and teacher, and he believes this opinion will be fully borne out by the reception and result of the present work.

THE AUTHOR.

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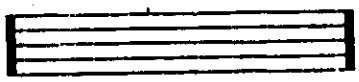
RUDIMENTS OF MUSIC.

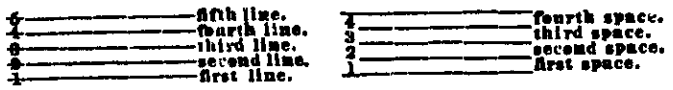
ALL musical sounds vary according to *pitch*, or *tone;* and in order to express a sound that may be *high* or *low*, we use what is called

A STAFF.



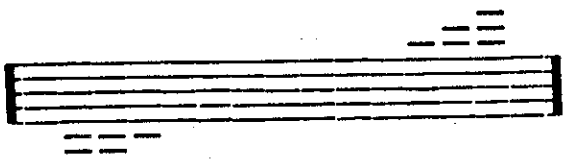
This Staff consists of five parallel lines, and all tones are expressed by characters written either upon them, or the spaces between them.

The under line is designated as the *first* line, and the space between the first and second line as the *first* space. There are five lines and four spaces, which are named as follows:



When we wish to express a sound that may be higher or lower than those which occur upon the staff, we use what are termed

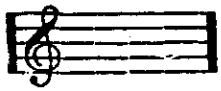
ADDED, OR LEGER LINES.



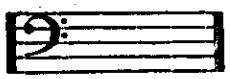
These lines are used either above or below the staff, according to the pitch or tone we wish to indicate.

At the left hand of every staff we use a character called a Clef. There are two Clefs in general use; the Treble Clef, and the Bass Clef, which are used as shown in the following examples:

TREBLE, OR G CLEF.

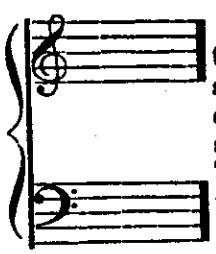


BASS, OR F CLEF.

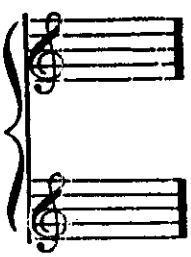


All music preceded by the Treble Clef can be used by the Violin, Flute, Accordeon, and other *high*-toned instruments: it is used, also, for the right hand in all music written for the Piano Forte. The Bass Clef is used only for the Violoncello, Bassoon, and other *low*-toned instruments, also for Bass voices in vocal music, and for the left hand in music for the Piano Forte. Thus, it will be observed, the Bass Clef is used to indicate the low tones, and the Treble Clef to express the higher sounds.

Music that is written for the Piano Forte is always connected by a Brace, the Treble Clef always being situated above the Bass.



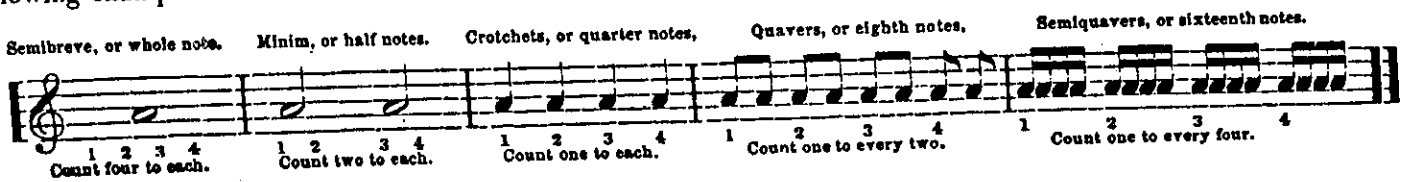
The Brace is also used to connect any number of staves that may be required to constitute a score, and, therefore, two or more Treble Clefs may be connected as well as any number of Bass parts.

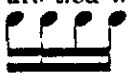


Notes, or Characters used to express the Length of Sounds.

As every sound varies in regard to duration, we are required to express the same by characters called notes.

The longest sound in general use is called a whole note, which is expressed by this character (𝅝), the sound of which is continued while we can count four. Other notes, with their relative value, names, etc., will be found in the following table.



All notes of shorter duration are expressed by an additional bar across the stems, thus thirty-second notes; and thus for sixty-fourth notes. A single eighth note is written thus, or ; a sixteenth thus, or ; it is only when a succession of similar notes appear that they are tied with bars from stem to stem, thus, or 

It matters not whether the stems be made to turn upward or downward, the situation of the body of the note determines its tone. We frequently observe them written as in the foregoing examples, but in vocal music each syllable is particularly provided for by a precise division of the stems or ties.

Directions for making Banjos.

The length from the extreme edge of drum to the nut to be 34 inches; from the thumb peg 8 inches. This peg should be placed in the handle from the side, instead of underneath, making it easier in playing on the positions. The handle must be perfectly straight, and $1\frac{1}{2}$ inches wide at the nut; the finger-board must be perfectly level, or the strings will jar on it. The drum must be 14 inches in diameter, and $3\frac{1}{4}$ inches in depth: the screws around the drum should not exceed $\frac{1}{8}$th of an inch in thickness, and be 14 in number: the thickness of the iron band around it to be about the substance of a ten cent piece. In making the bridge be careful to have the feet turn towards the centre, instead of the way they are generally made. This will add considerably to the sound, and place it one inch nearer the tail piece than the centre of the drum. No more pressure should be used on it than is necessary to keep it in its place. The skin should be a premature calf-skin,—this being extremely thin and transparent. Always select a thin skin, as it is impossible to obtain a good tone from a thick one. This should be drawn over the drum so tight that the bridge will not indent it. By rounding the edges of your drum, it will enable you to draw the skin much tighter, without fear of cracking.

The bridge should be made of soft pine wood, as the vibration is much better. Capo d'Astros are used when it is requisite to put the Banjo higher, and tune the 5th string accordingly.

How to string the Banjo.

The strings should be the same distance apart as on a Guitar. For the first string get a very fine 1st Violin string; for the second a very small 2d; for the third get either a small 3d, or a large 2d; for the fourth get the smallest 4th you can; the fifth must be a little thicker than the first string. It would be better, where practicable, to use harp strings, the violin strings requiring more care in selecting, owing to the thickness not varying so much, from the fact of the violin being tuned in 5ths, whereas the Banjo is tuned in 3rds and 4ths.

How to Fret the Banjo.

Great care must be used in doing this. The distance between the nut and bridge must be divided into 18 equal parts. After putting your first fret on, then again divide the space between this and the bridge into 18 parts; putting your second fret on, then again divide from the second fret to the bridge into 18 parts, and so on until you have as many frets on as you require. The bridge, of course, must always be kept stationary. The frets are all to be put the entire width of the finger-board, with the exception of the 2nd, which only crosses the 2nd, 3rd and 4th strings. On the 1st string you must have a small fret an $\frac{1}{8}$th of an inch nearer the first fret.

The wire, made expressly for frets, can be obtained only of the publishers of this book.

Position and Method of holding the Banjo.

The performer should sit in a natural, easy, and erect position. The hoop, or body of the Banjo should rest on the right thigh, close to the body, so that the wrist of the right will come directly over the bridge, the thumb over the fifth string, and first finger bent over the first string. The arm at the joint of the wrist must be held still; the hand must be limber at the joint of the wrist. The neck, or handle of the Banjo should rest in the left hand, between the thumb and first finger, usually termed the fork of the hand.

Like all other instruments the Banjo can be played in all keys; but some are more particularly adapted to it than others. The most suitable are the keys A and E♭: F♯ Minor is also a very good key: and C♯ Minor.

How to tune the Banjo correctly by Ear or by Note.

The first thing particularly requisite is to have the Banjo in tune; to get the correct tone and volume of sound, and have it best adapted to the voice. It is pitched to play in the key of E, four sharps, and A, three sharps, which are the natural keys for the Banjo, although it can be played in any other key, but not with the same ease.

The bass, or fourth string, must be A, the third string E, the second string G sharp, the first string B♮, the fifth, or thumb string, E♮, an octave higher than the third string, and is the same note as the first string on the Violin.

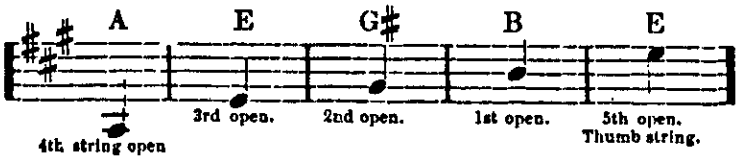
Commence tuning the short, or thumb string to E♮, or as near as you can get it. Then place the second finger of your left hand on the first string at the fifth mark, or fret, from the nut across the finger-board, which is E♮, (and is marked for the second finger,) and tune it to sound like the short string.

Place the second finger on the second string at the third mark across from the nut, and tune it to the first open string, then your second, first, and fifth strings will be in tune.

Place the second finger on the third string, at the fourth mark across, and tune it to the second open string.

Place your second finger on the fourth string, or bass, at the seventh mark, and tune it to the third open string, and your banjo will be in good tune.

When the Banjo is in tune, the following notes are made on the open string:

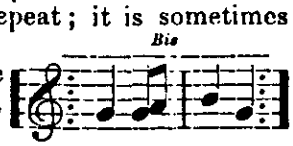


To play in the keys of D and G, tune the thumb string to D, and the other strings accordingly; which will bring G, D, F sharp, and A, at the nut.

N. B. In playing banjo style, the notes must not be picked up with the finger; they must be made by striking down with the back or side of the finger nail of the first finger, the side next the middle finger.

D sharp, on the first string, is sometimes made with the little finger, and sometimes with the first of the left hand, as the tunes may require.

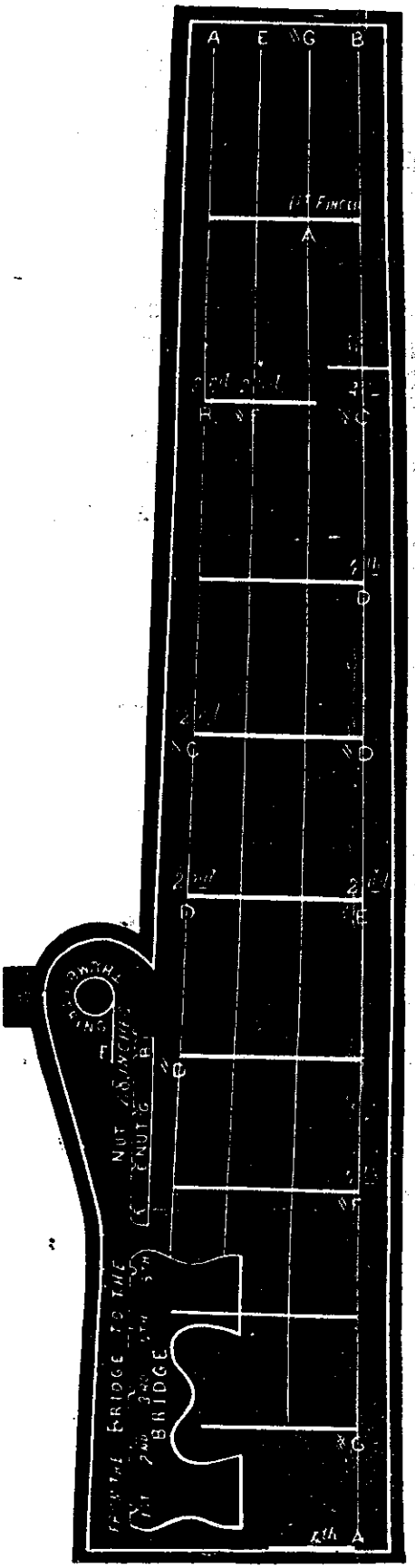
This mark 𝄋 is called a Sign, when it occurs for the second time, we must return to where it previously occurred, and proceed to the pause 𝄐 which is placed over a double bar at the conclusion of the piece. The word *Bis* over any number of bars, signifies repeat; it is sometimes accompanied with dots at the bars, always with a line that embraces the entire strain which needs repetition, thus:



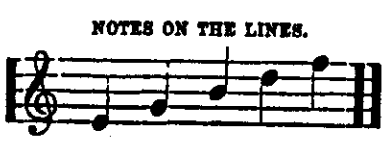
Notes, Characters, &c., used in Music.

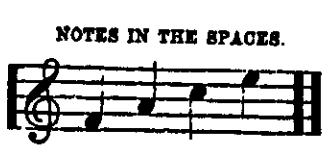
Musical sounds are expressed by certain characters called notes. These notes, seven in number, are denominated by the first seven letters of the alphabet, viz: A, B, C, D, E, F, G, and are placed on a stave composed of five lines and four spaces, either on the line or in the spaces between the lines. Sometimes the notes extend above or below the stave; the additional lines that are used are called ledger lines above or below the stave.

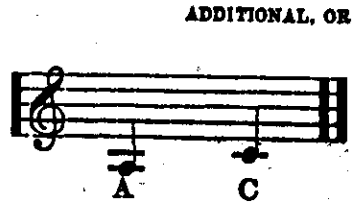
COMPLETE FINGER-BOARD FOR THE BANJO.

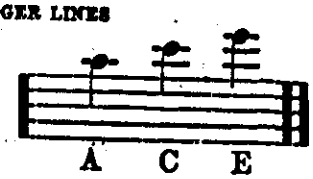


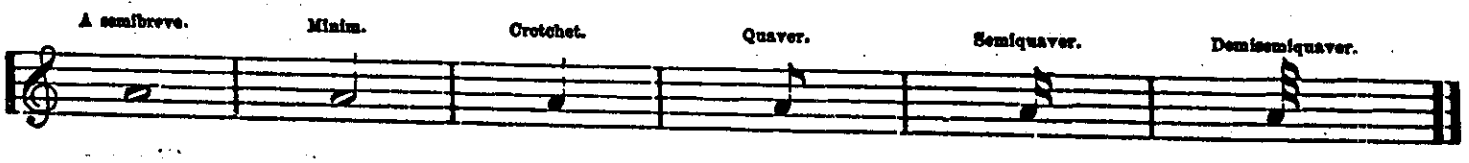
Rudiments of Music.











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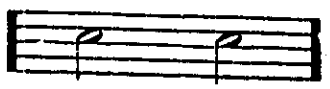
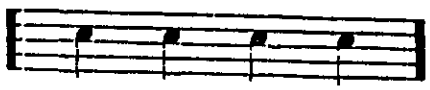
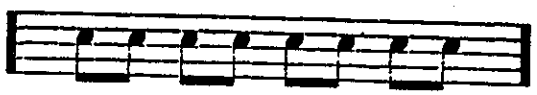
The Length and Proportion they bear to each other are as follows:

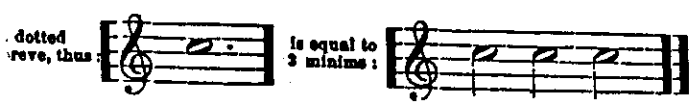


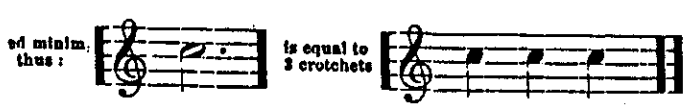




Dotted Notes.

A dot increases a note half its length, for example:





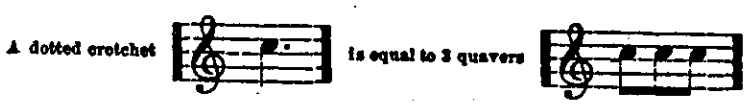
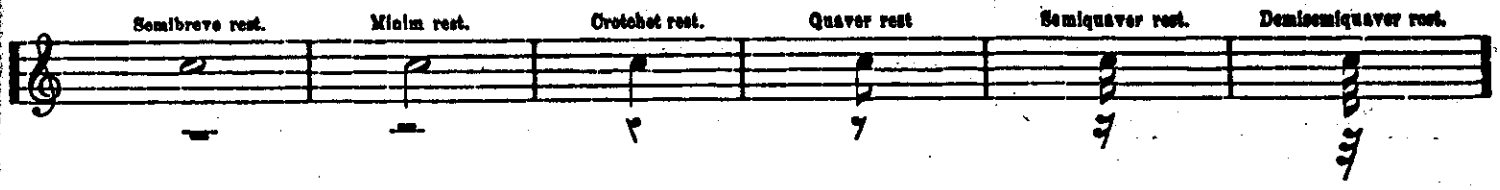


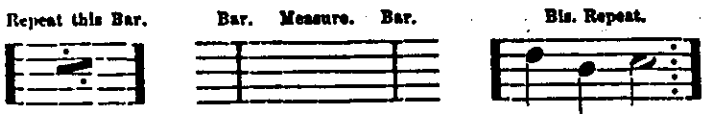
Table of Rests.

The Rest implies silence to the performer, agreeable to the quality of duration of the rest.

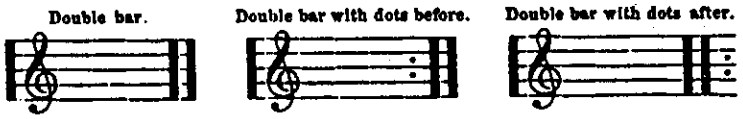


Measures and Bars.

Every piece of music is divided into short and equal portions called *measures*, by small *bars* drawn perpendicularly across the stave, or staff.



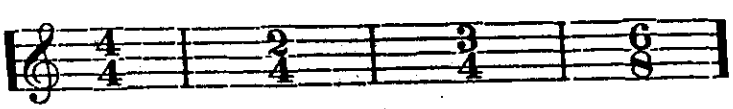
A piece of music is divided into strains by the use of the double bar. When dots are placed before the double bar, they show that the previous strain is to be repeated. When after the double bar, that the strain following is to be repeated.



Time.

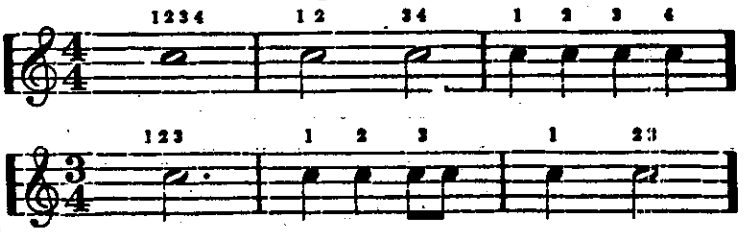
There are three kinds of time, viz : *common* time, when each measure contains two, or four equal parts, and *triple* time, when each measure contains three equal parts, and *compound* time, when each measure contains six, or more parts. Common time is marked by the letter C and by figures. Triple and compound time by figures only. The letter C signifies that each measure contains the value of a whole note.

When figures are used, they signify that each measure contains such fractional part of a whole note as the figures indicate, thus :



The upper figure shows the number of parts, or counts ; the lower figure the kind of note to each part, or count.

Examples of Time.



The Sharp, (♯) Flat, (♭) and Natural (♮.)

The *sharp* is a sign which raises a note a semitone, and the *flat* lowers a note a semitone, and the *natural* restores a note that has been effected by a sharp or flat to its original sound. A sharp or flat placed before a note, is called an *accidental*, and affects all the notes of the same name throughout the bar in which it occurs. When sharps or flats are placed at the beginning of a piece of music, they effect all notes of the same name throughout the piece. The sharps or flats at the beginning of a piece, are called the signature.

There are as many sharps and flats as there are notes.

The sharps are placed, beginning with F sharp, by fifths ascending and by fourths descending. The flats are placed, beginning with B flat, by fourths ascending, and by fifths descending.

The Pause, &c.

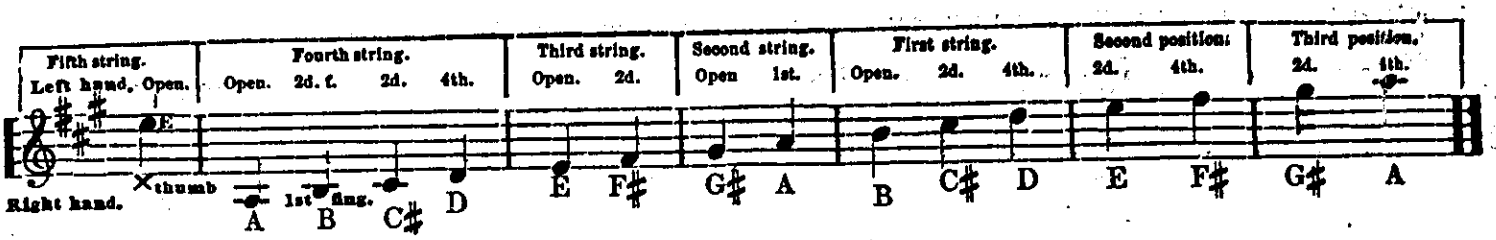
The pause 𝄐 is placed over notes and rests, and denotes that the performer may dwell upon the note as long as he thinks proper. When a pause is placed over a double bar, it shows the end of the piece. *Da Capo* or *D. C.*, indicates that the performer must begin the piece again, and end at the first double bar, or continue to the word *fine*. The sign, 𝄋 indicates that the performer must return to the first sign and end as in the D. C.

The Fingering.

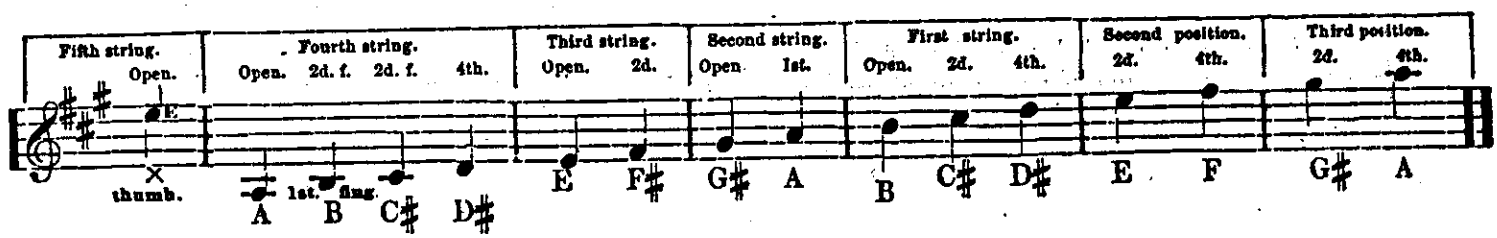
The × has reference to the thumb.

The figures and letters above the staff have reference to the right hand, and those below have reference to the left hand

Gamut in the Key of A, three Sharps.



Gamut in the Key of E, four Sharps.

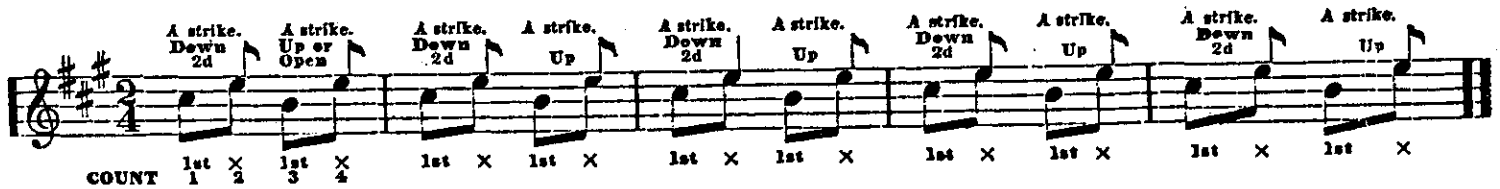


As the thumb of the left hand is never used, when the first finger and thumb is mentioned, the performer will know it is intended for the right hand.

First Example, Left Hand.

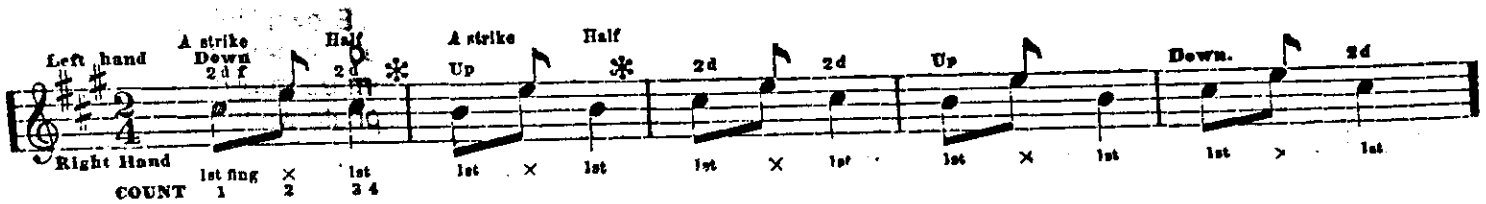
To make a strike, fingers down; the first finger at the first mark, or fret, marked A on the second string, the second finger on the second fret and first string, marked C sharp. Right hand: have the wrist directly over the bridge, touch the first string with the back of the nail of the first finger, and the thumb-string immediately after with the end, or ball of the thumb, × raise the fingers up and repeat the strike.

To the first strike, count one two; to the next three four, and so on. To the half-strike, count one, two, or three, four.

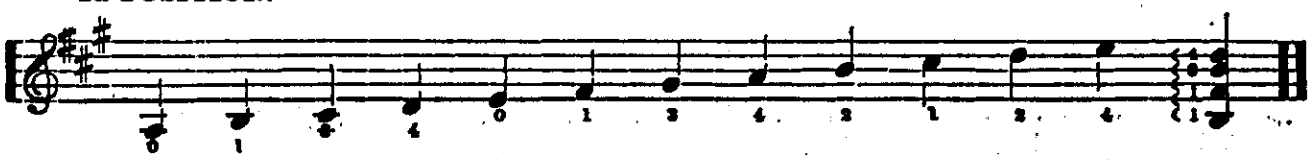


Seoond Example; A Strike and a Half.

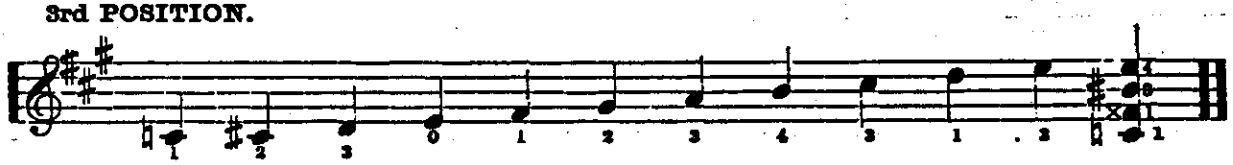
Give the strike the same as in the last example, first with fingers down; make another note with the first finger of the right hand on the first string, ✻ raise the fingers up and repeat. ✻



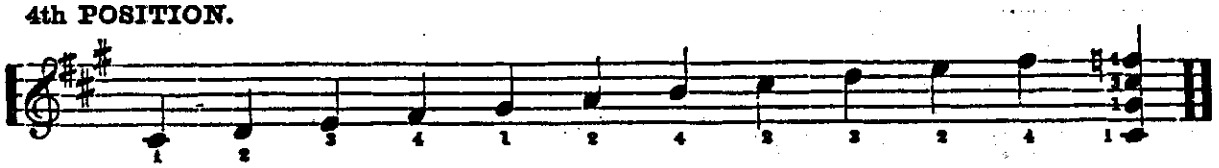
2d POSITION.



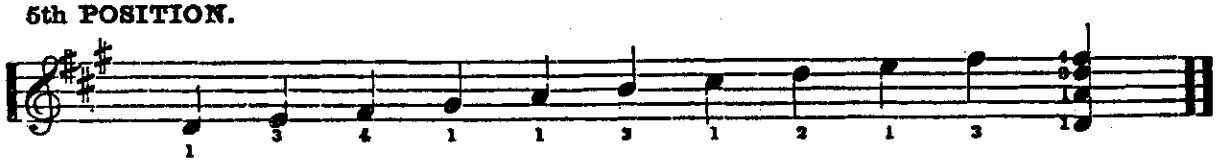
3rd POSITION.



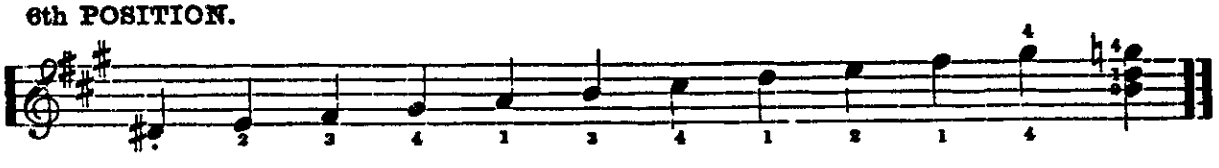
4th POSITION.



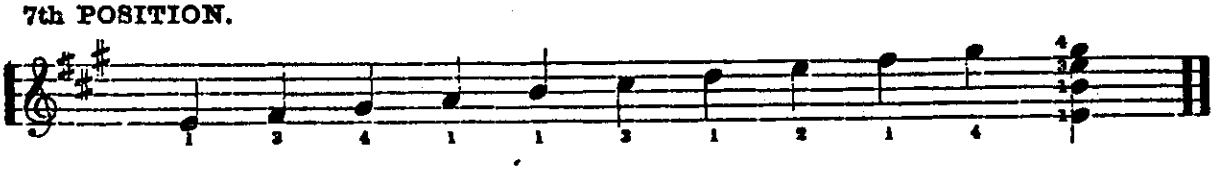
5th POSITION.



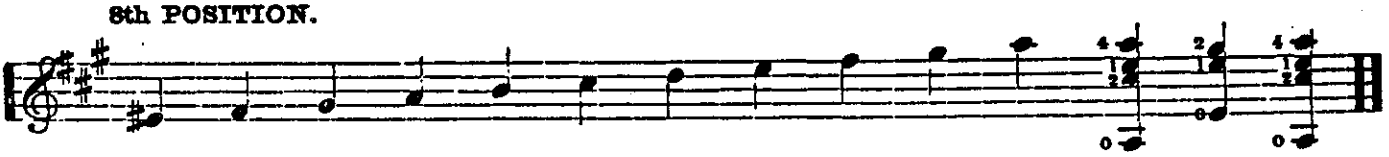
6th POSITION.



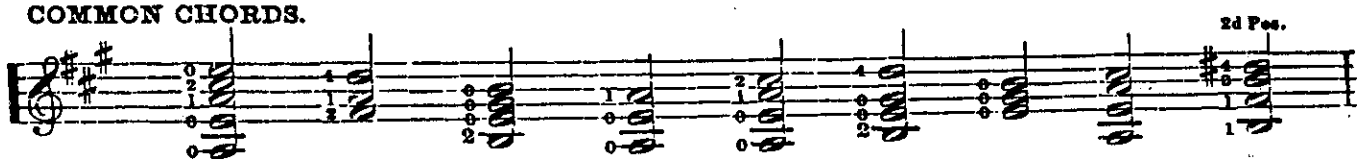
7th POSITION.

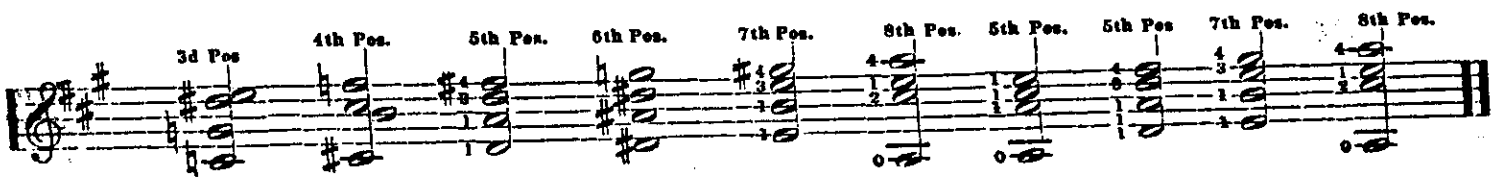


8th POSITION.



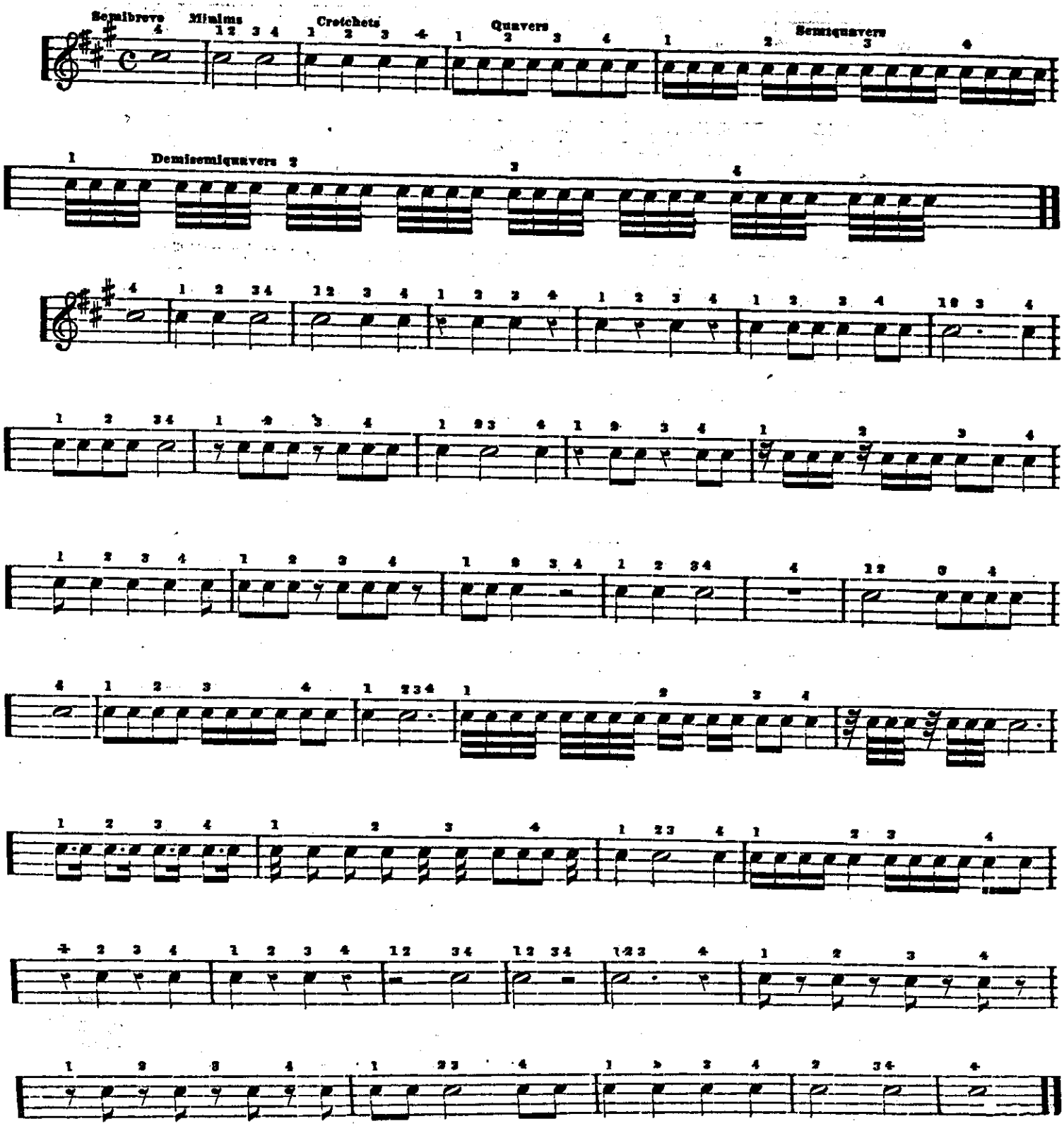
COMMON CHORDS.





LESSONS ON TIME.

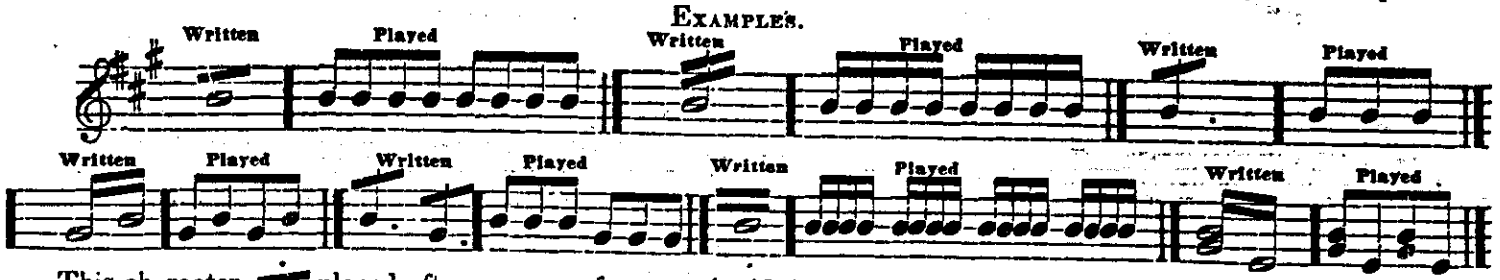
Count four to each measure.



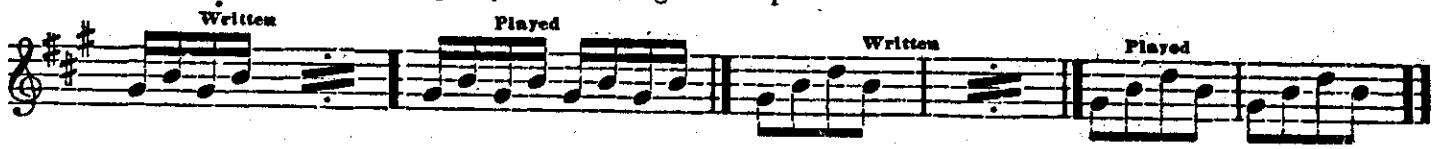
ABBREVIATIONS.

In many successions of similar notes, we use abbreviations, that not only facilitate the reading of many passages, but save much space and time in giving them expression; and are particularly useful in preparing manuscript music.

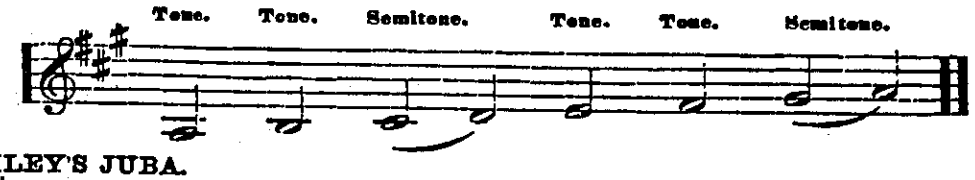
EXAMPLES.



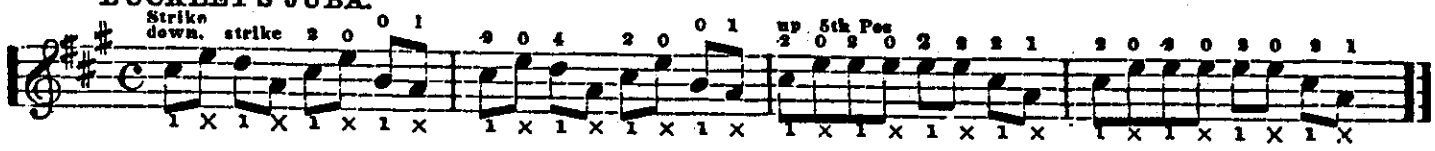
This character, 𝄇 placed after a group of notes, signifies repetition.



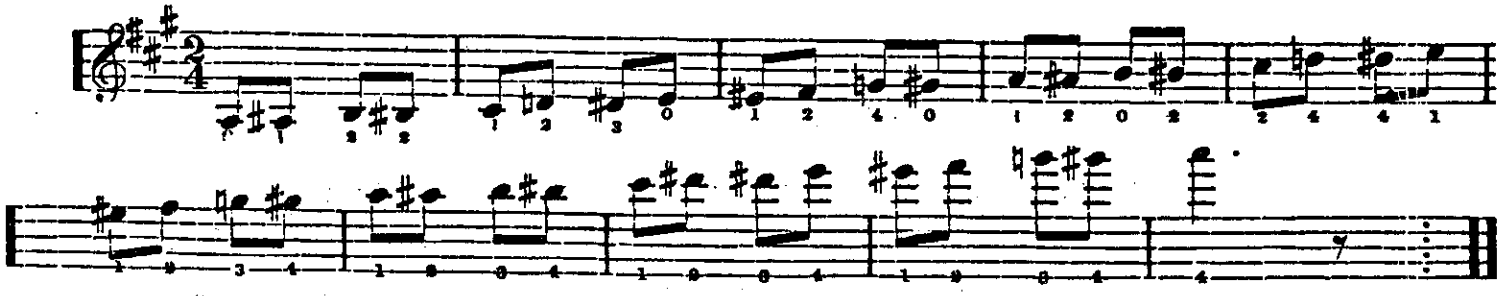
A scale, generally speaking, is a succession of seven notes ascending or descending, which consists of five tones and two semitones.



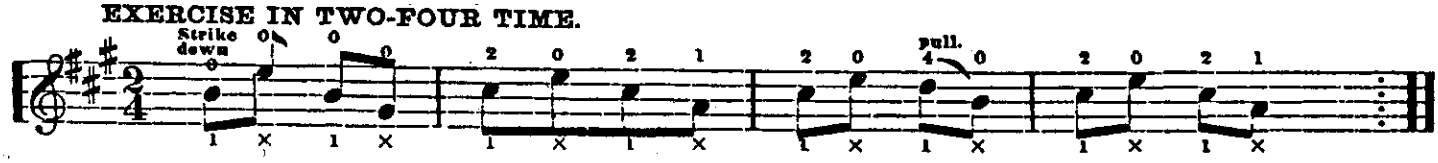
BUCKLEY'S JUBA.



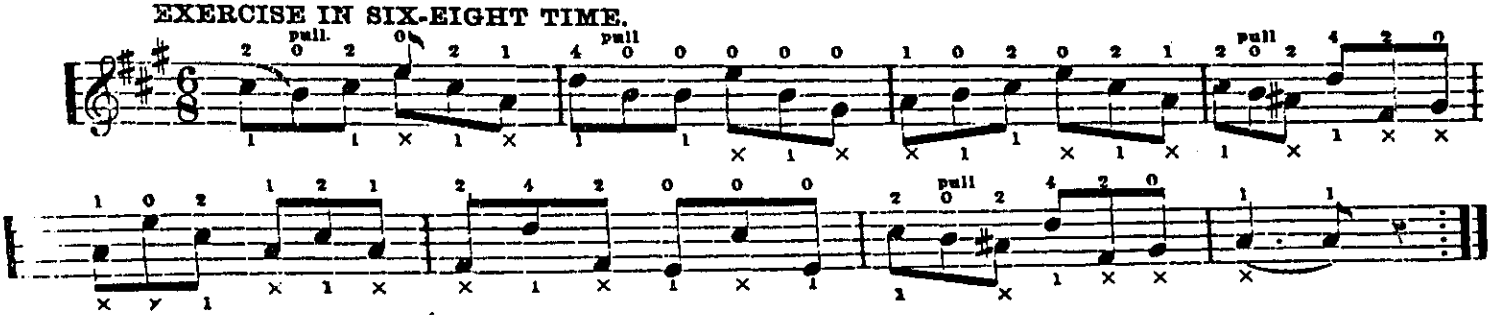
CHROMATIC SCALE.



EXERCISE IN TWO-FOUR TIME.



EXERCISE IN SIX-EIGHT TIME.



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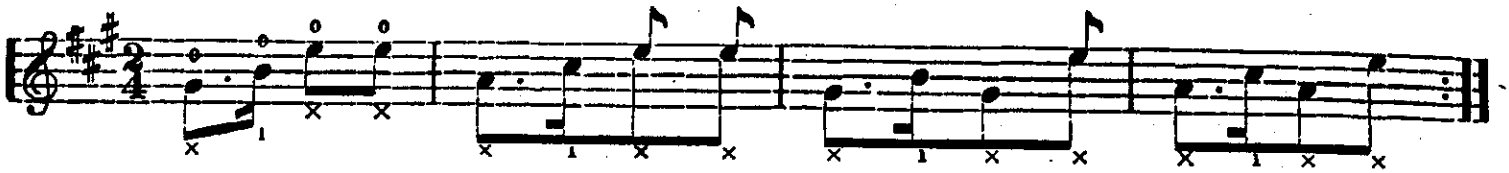
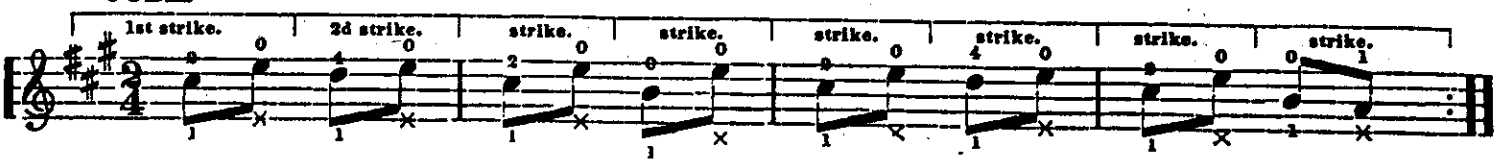
Rudiments of Music.

JUBA.

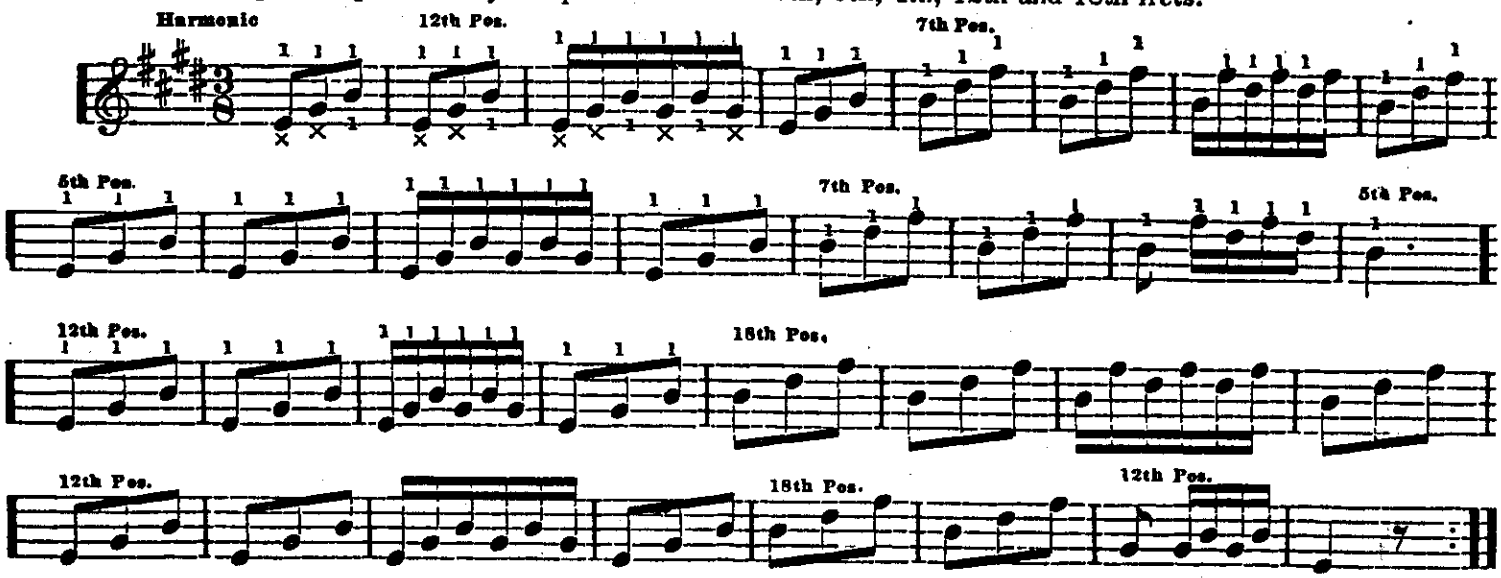


JUBA.

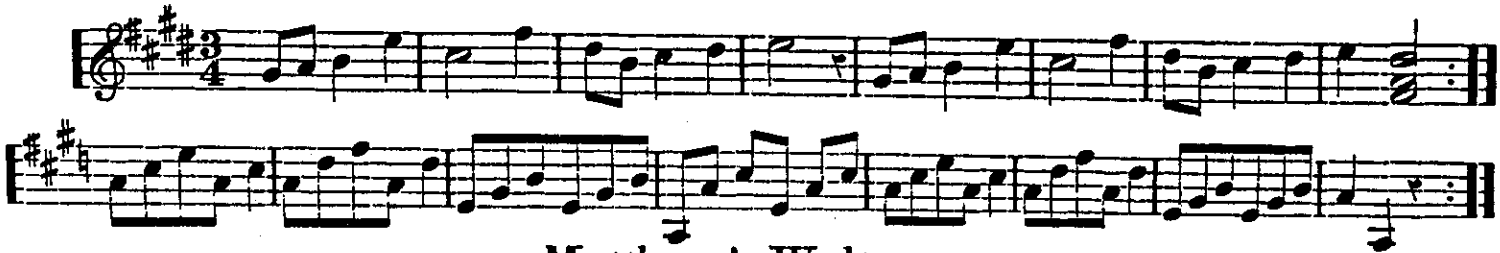


Lesson on Harmonics.

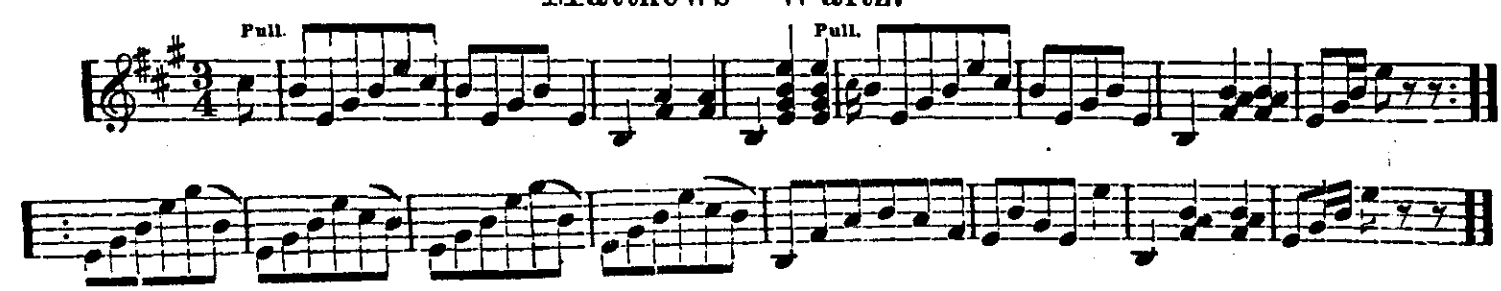
Harmonics are produced by pressing the fingers very lightly over the strings with only sufficient force to prevent the strings from vibrating as if open. They are produced on the 7th, 5th, 4th, 12th and 18th frets.



Ramsey's Waltz.



Matthews' Waltz.



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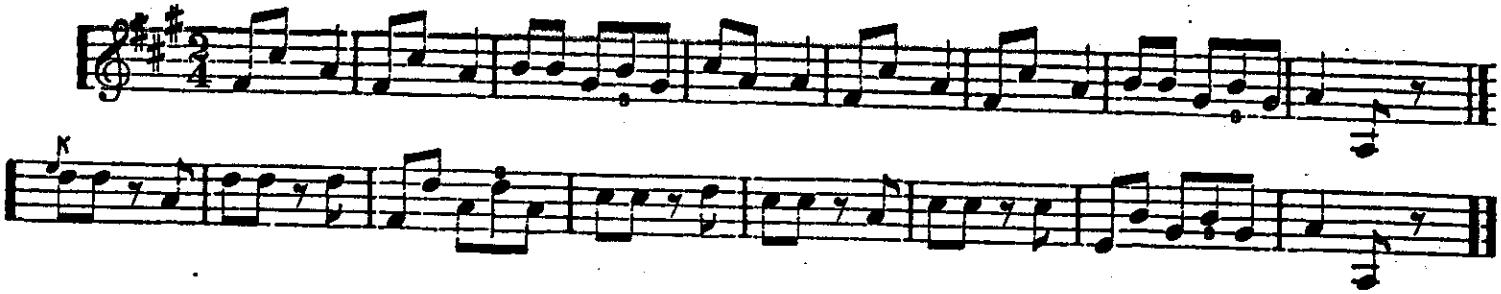
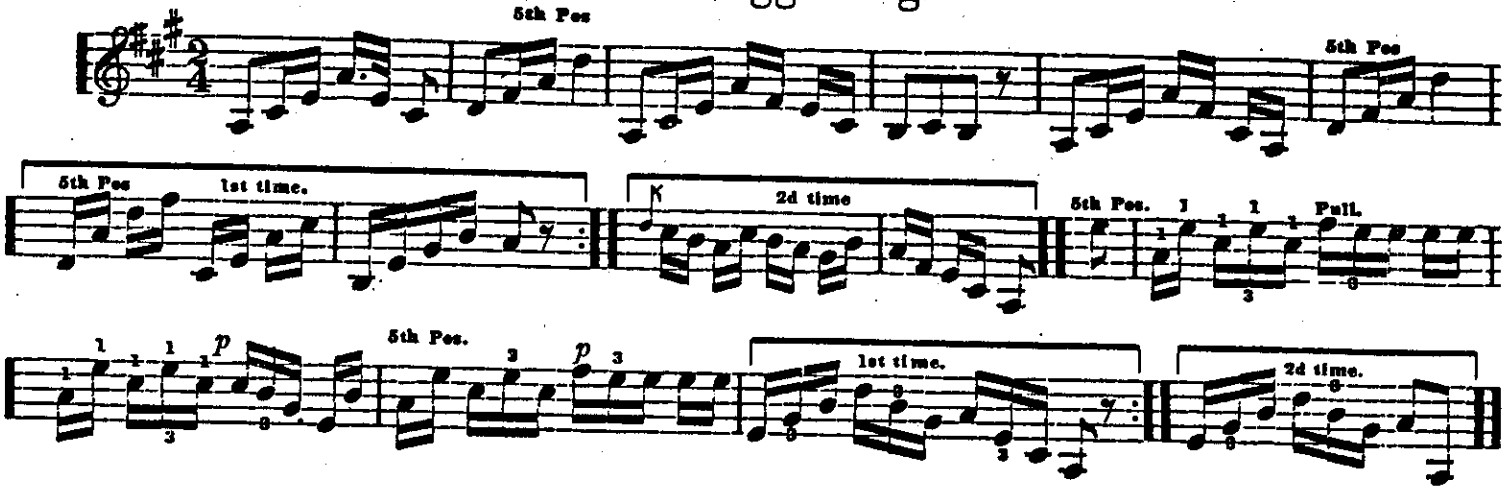
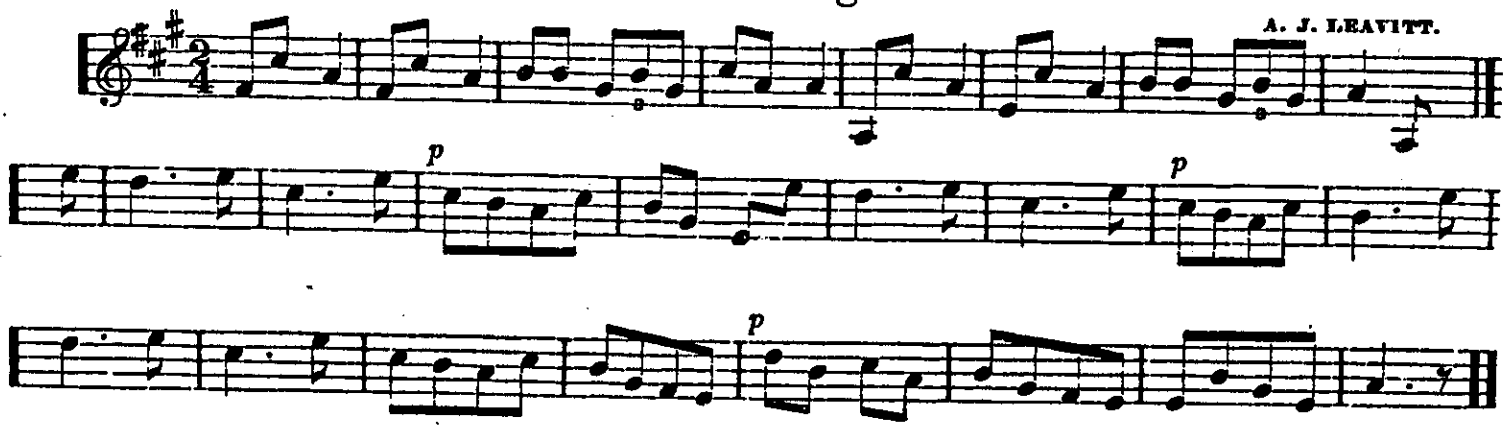
Bill Newcomb's Jig.



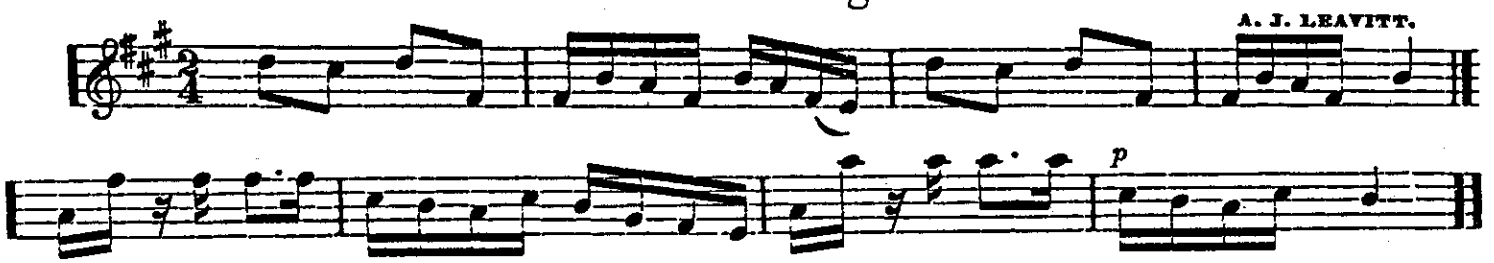
Tom Briggs' Jig.



Leverett Jig.



The Bell Jig.



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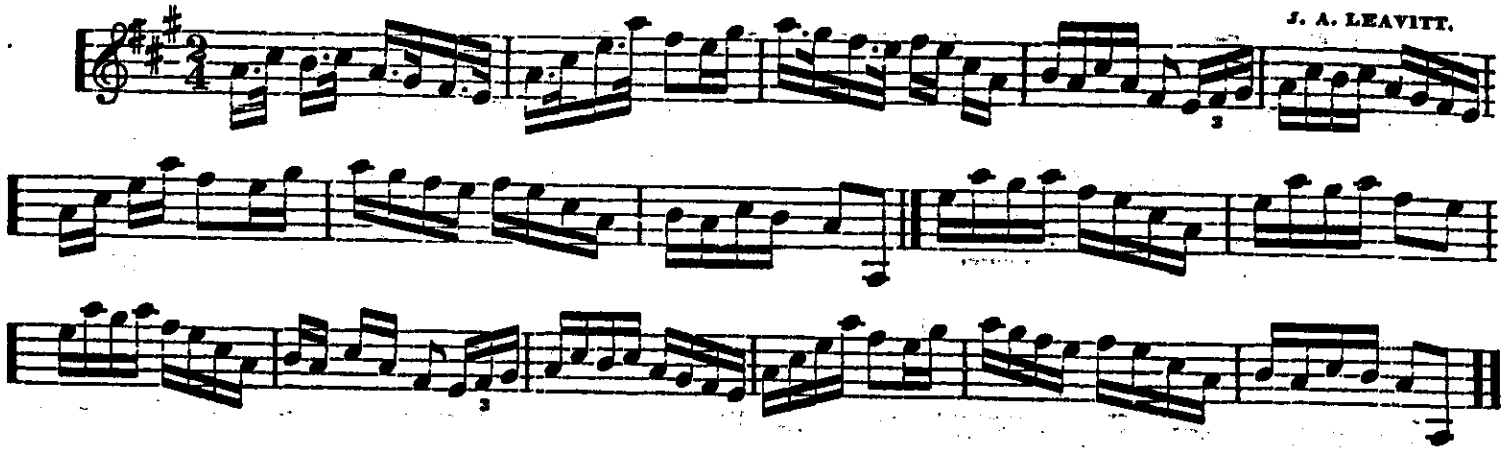
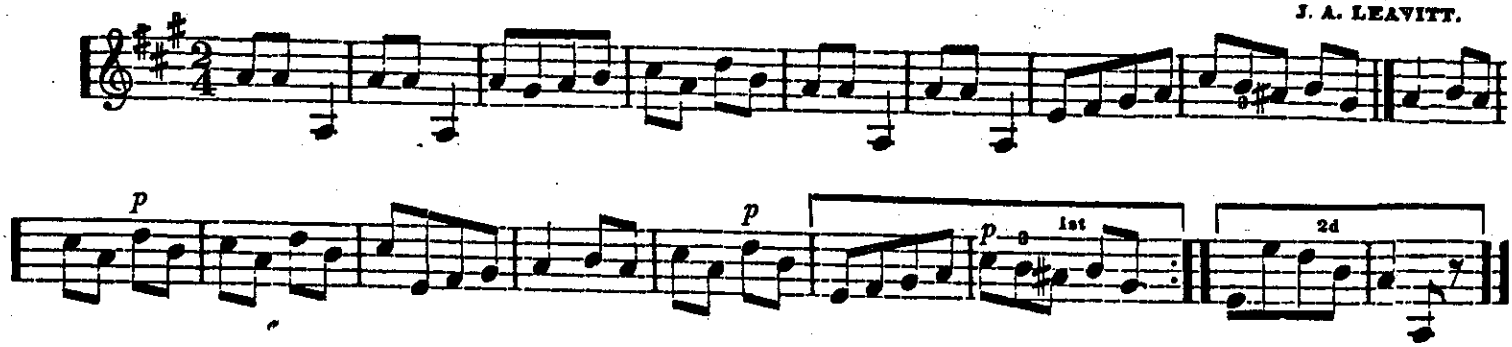
Lincolnshire Jig,

J. A. LEAVITT.



Stephen in search of his Mother.

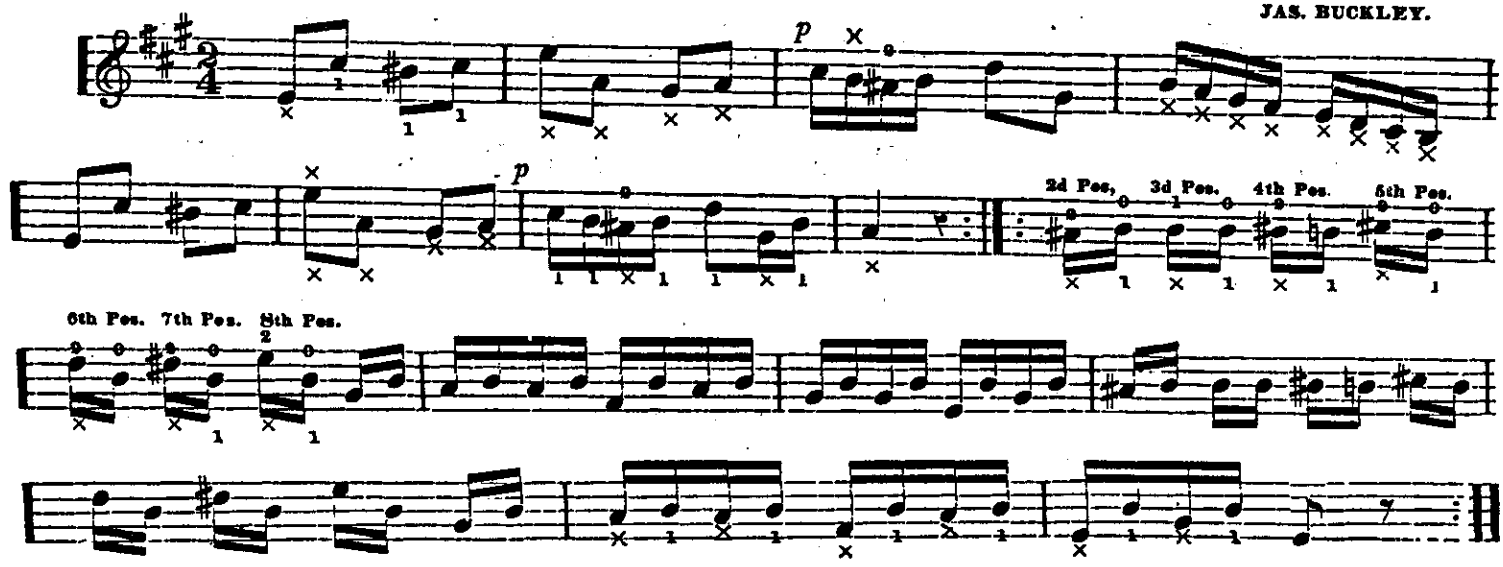
J. A. LEAVITT.



Solo Variations on Positions.

The second part of this tune is played by putting the 2d finger upon the 2d string and 2d fret, and sliding up on each fret until you reach the 8th, striking alternately the 1st and 2d string ; then returning and playing over again.

JAS. BUCKLEY.



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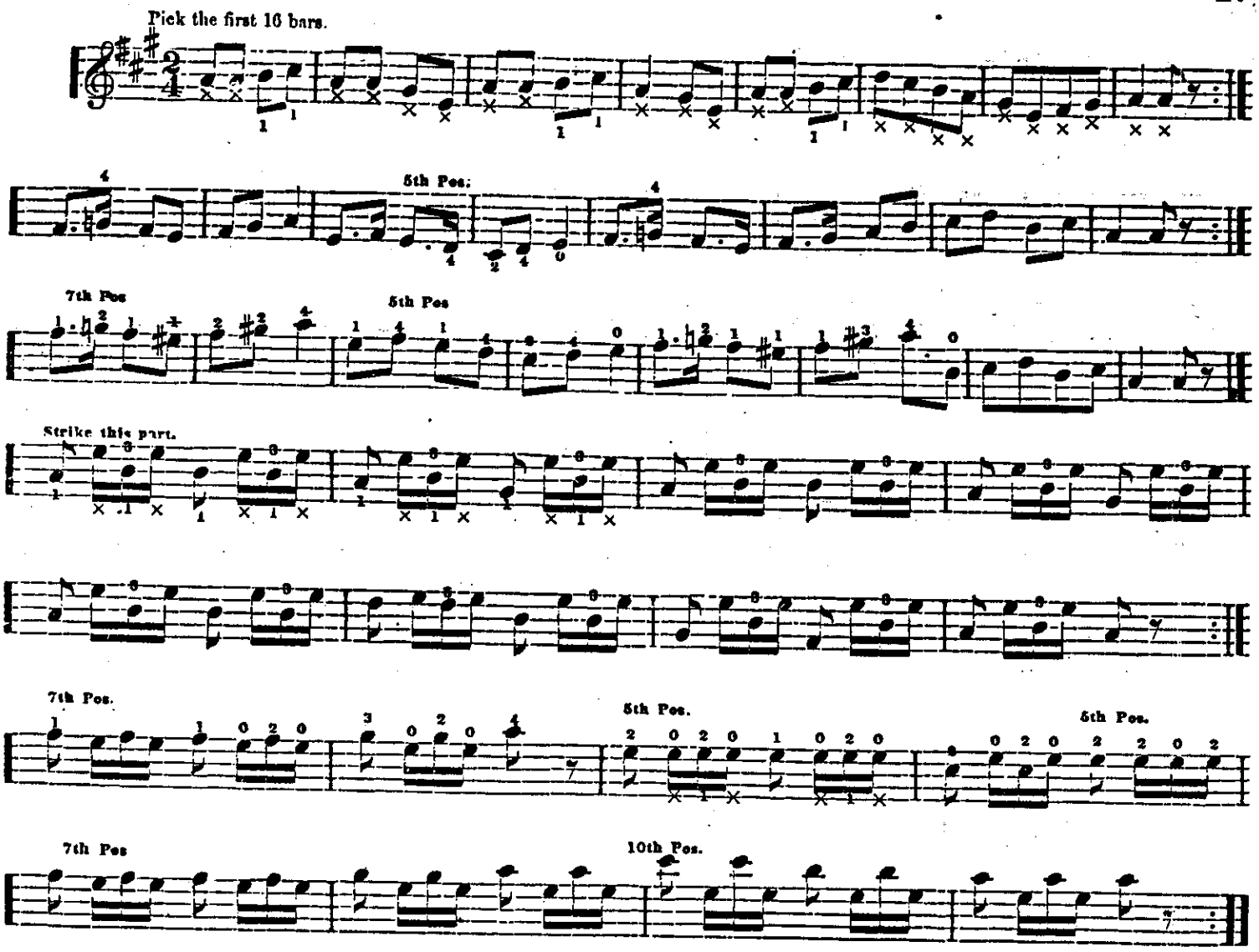
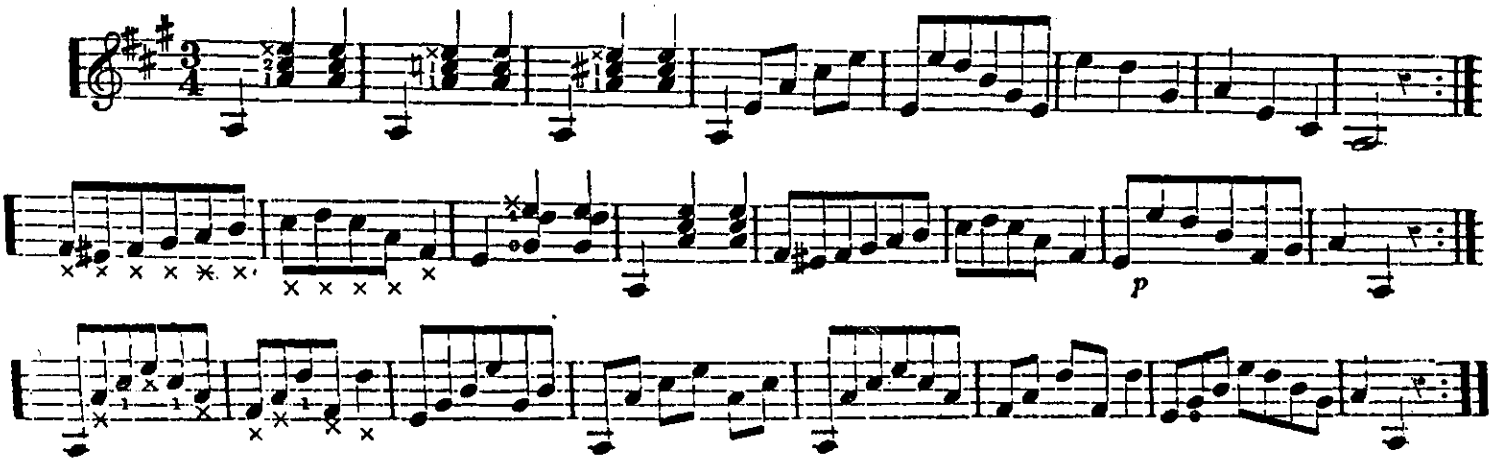
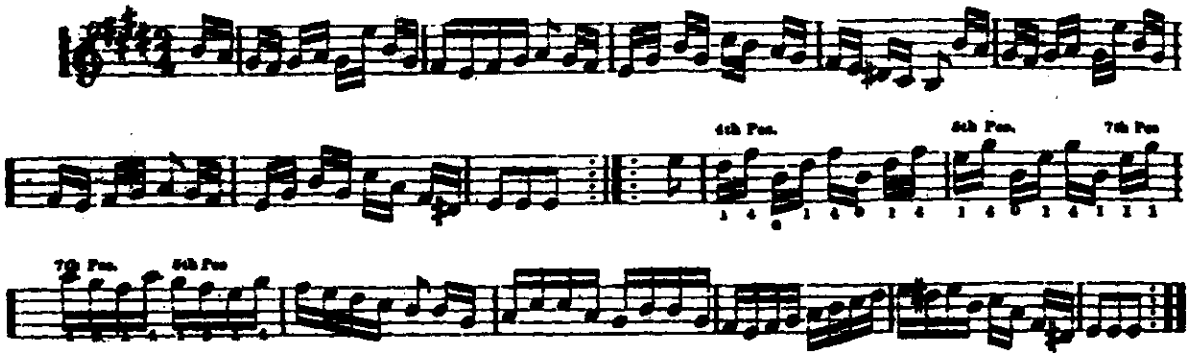
Yankee Doodle.



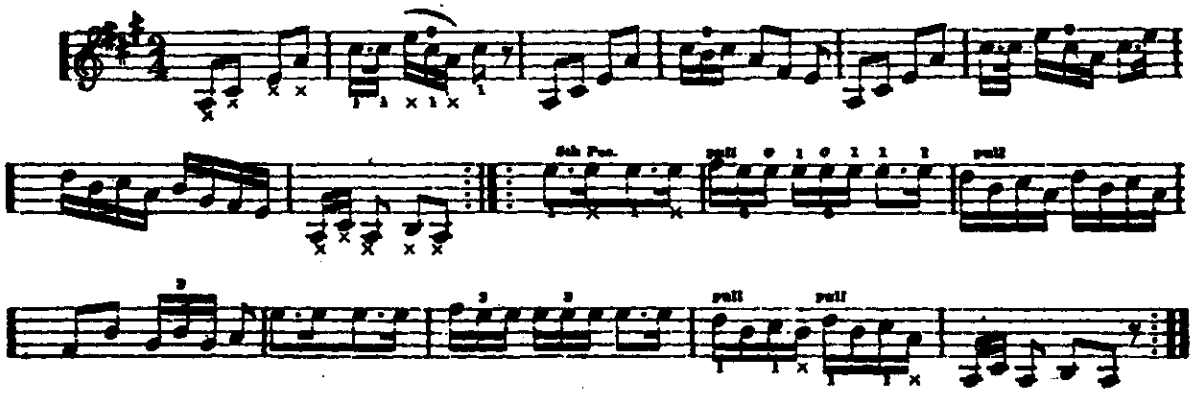
Price's Waltz.



Jig Hornpipe.

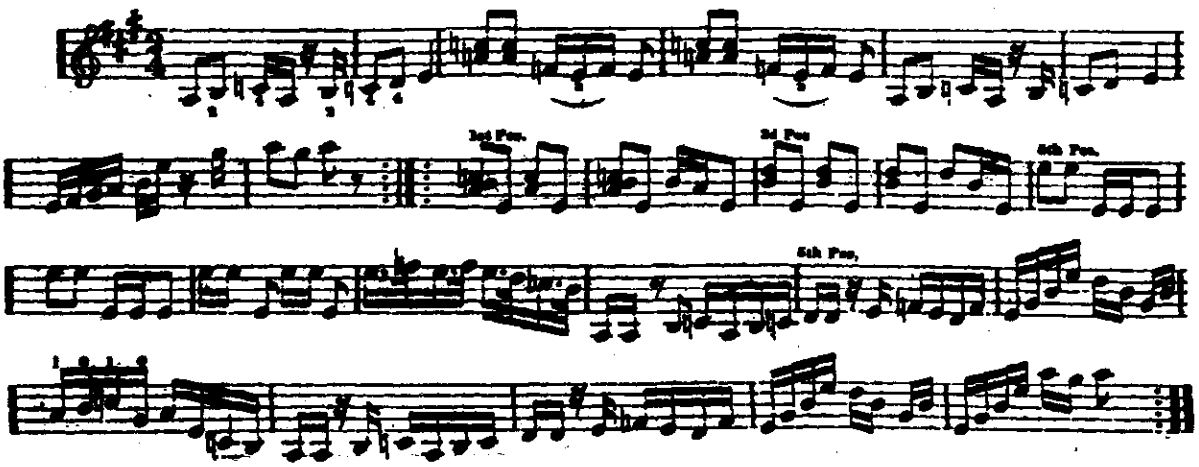


Parker's Best.



Jig from French Quadrilles.

Arranged by JAS. BUCKLEY.



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Stop Jig.

PARKER.

5th Pos. 7th Pos

Bryant's Jig.

Rattlesnake Jig.

G. SWAINE BUCKLEY.

Buckley's, or Green Corn Jig.

1st time 2d time 1st time 2d time

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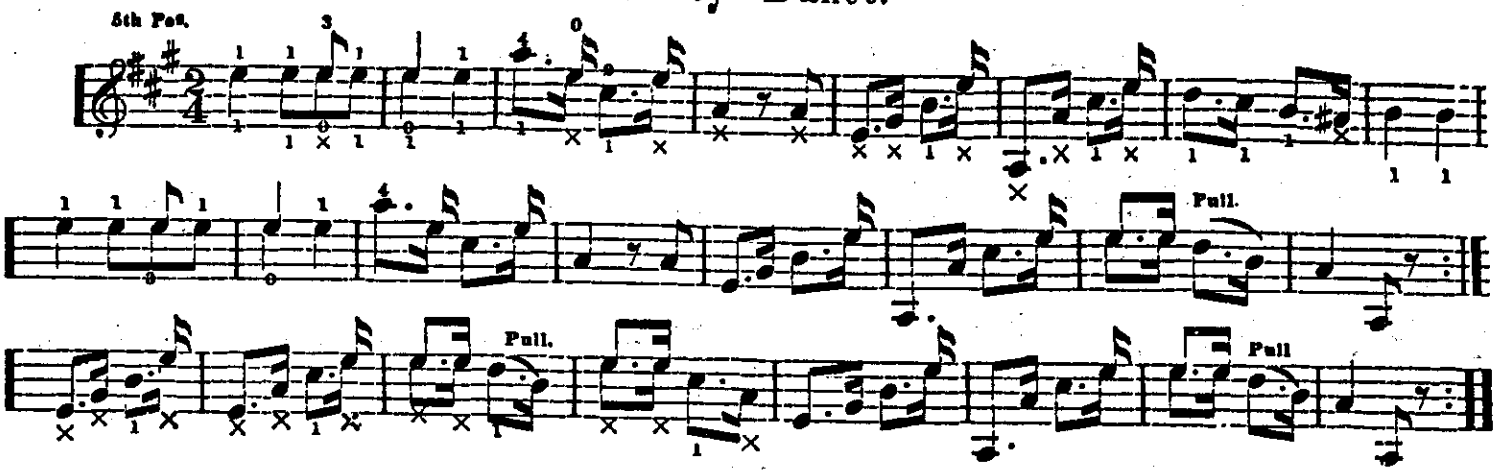
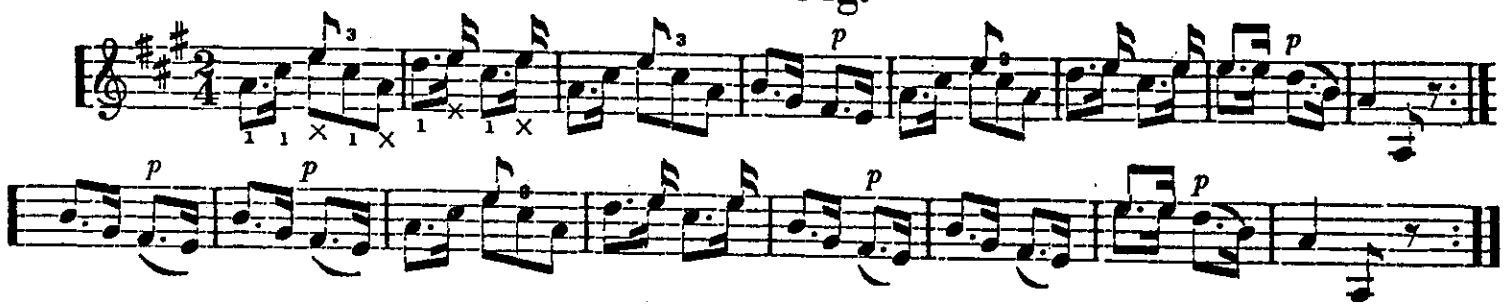
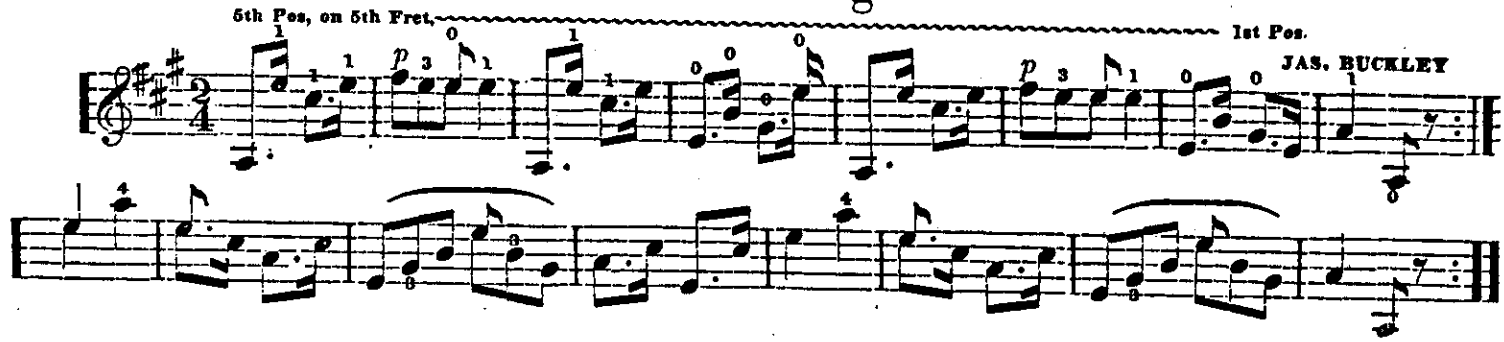
Fancy Dance.



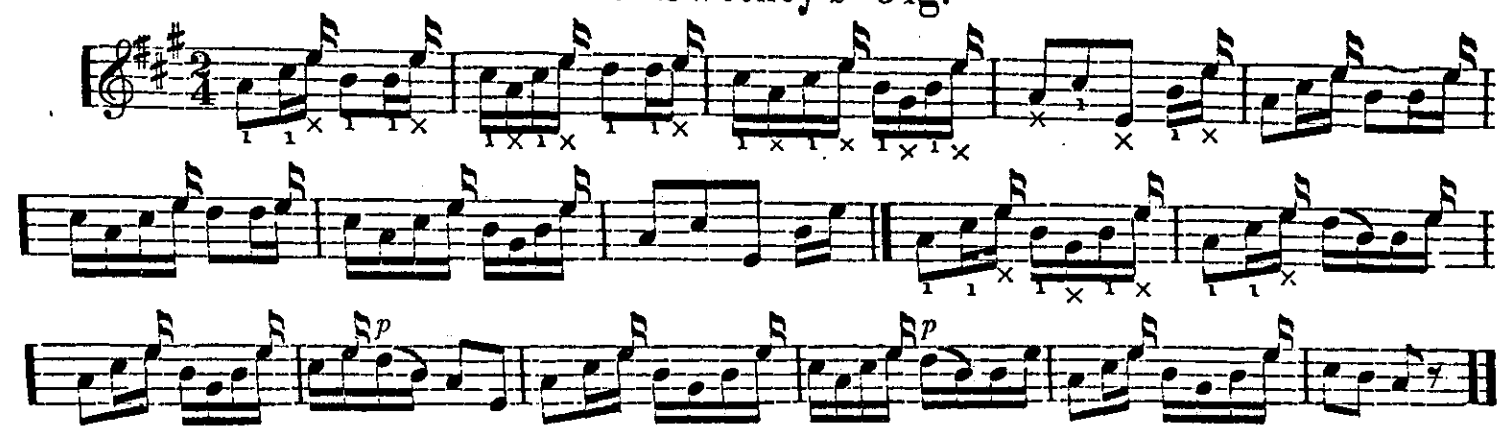
Boston Jig.



Skiowa Jig.



Joe Sweeney's Jig.



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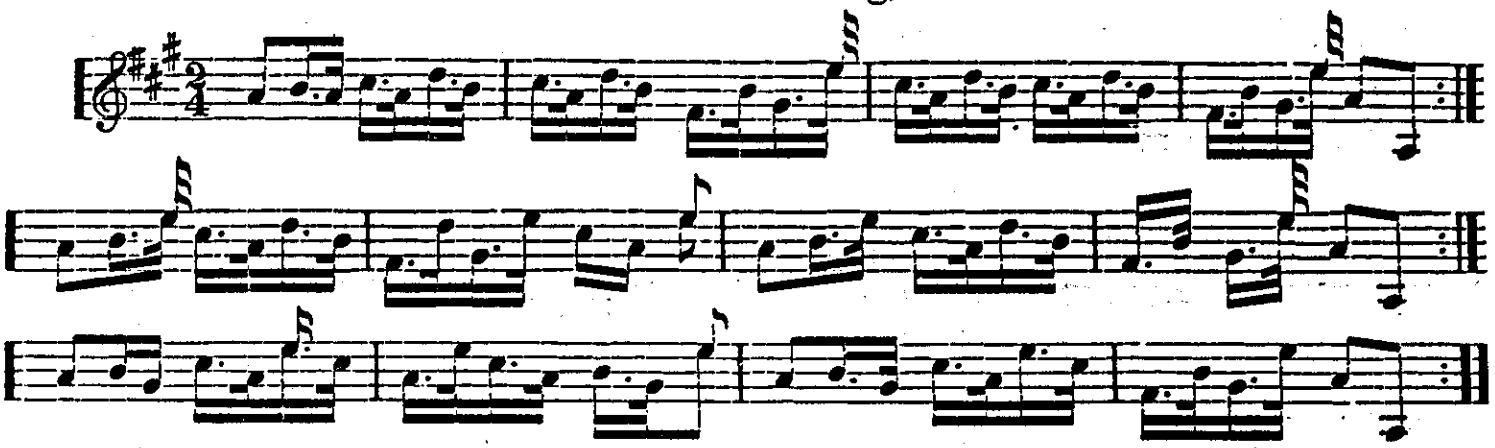
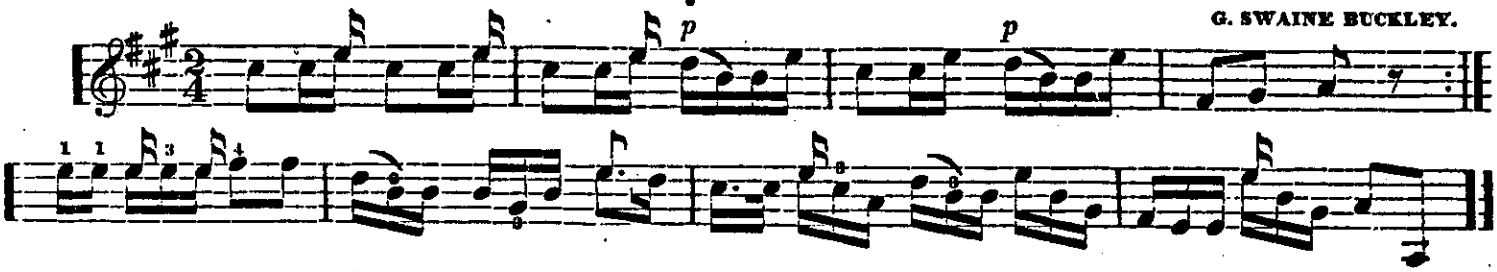
Jim Crow Jig,



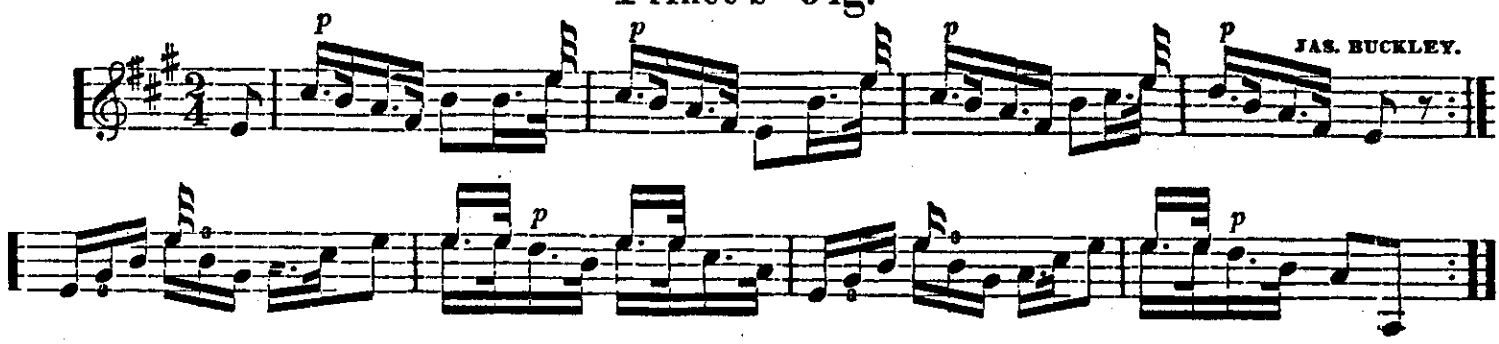
Fairy Dance.

G. SWAINE BUCKLEY.



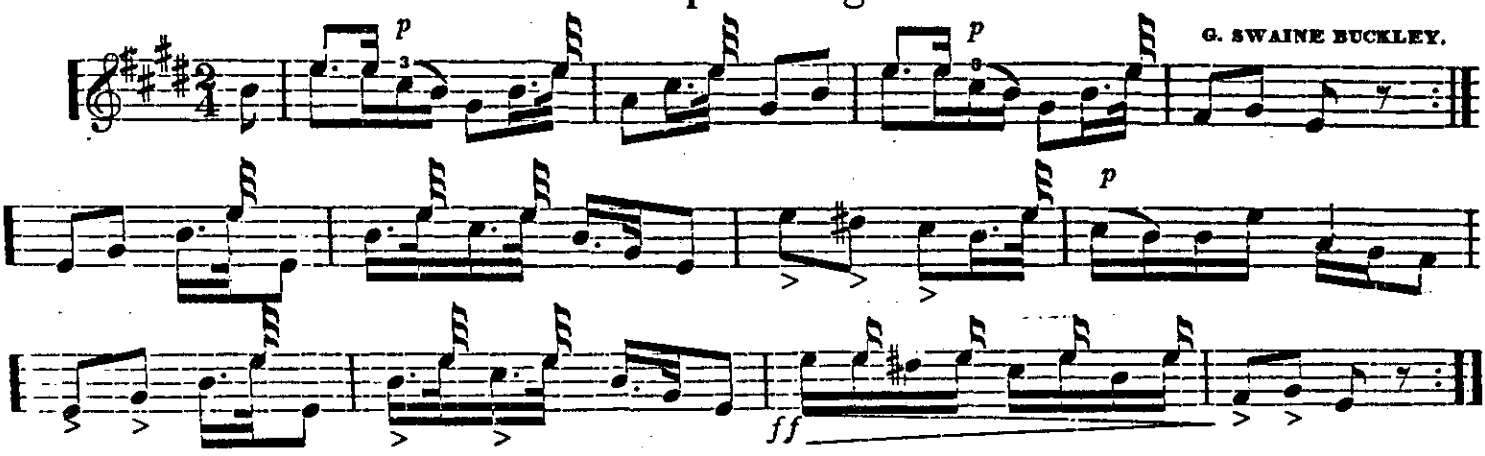
Prince's Jig.

JAS. BUCKLEY.



Harper's Jig.

G. SWAINE BUCKLEY.



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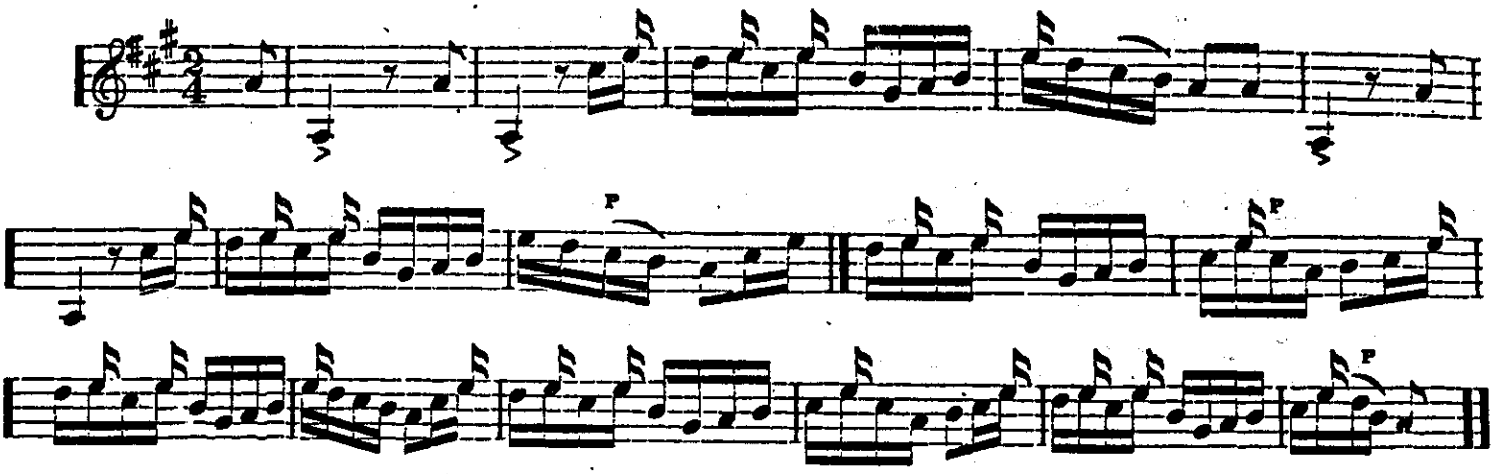
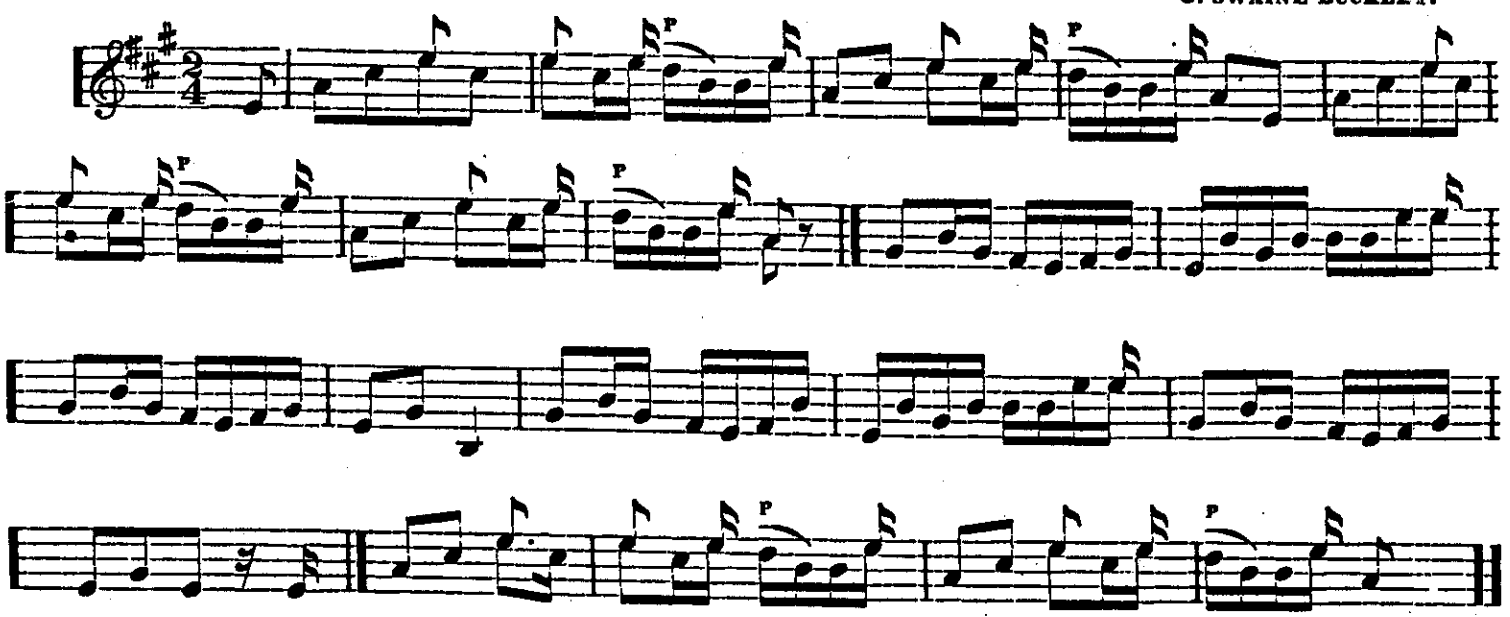
Cane-brake Jig.

G. SWAINE BUCKLEY.

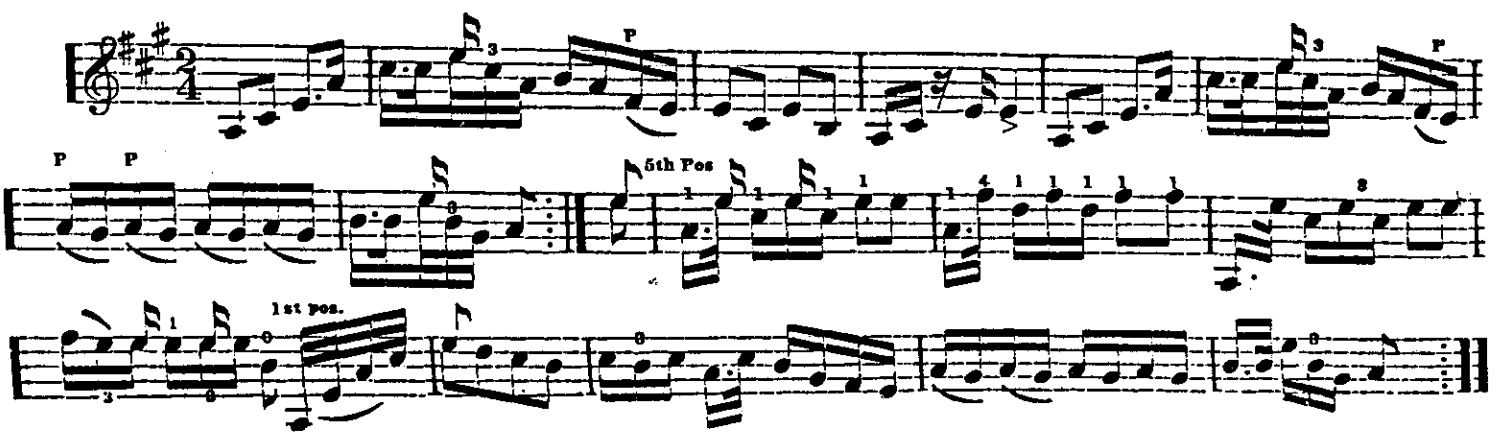


Philadelphia Walk-around.

G. SWAINE BUCKLEY.



Parker's Jig.



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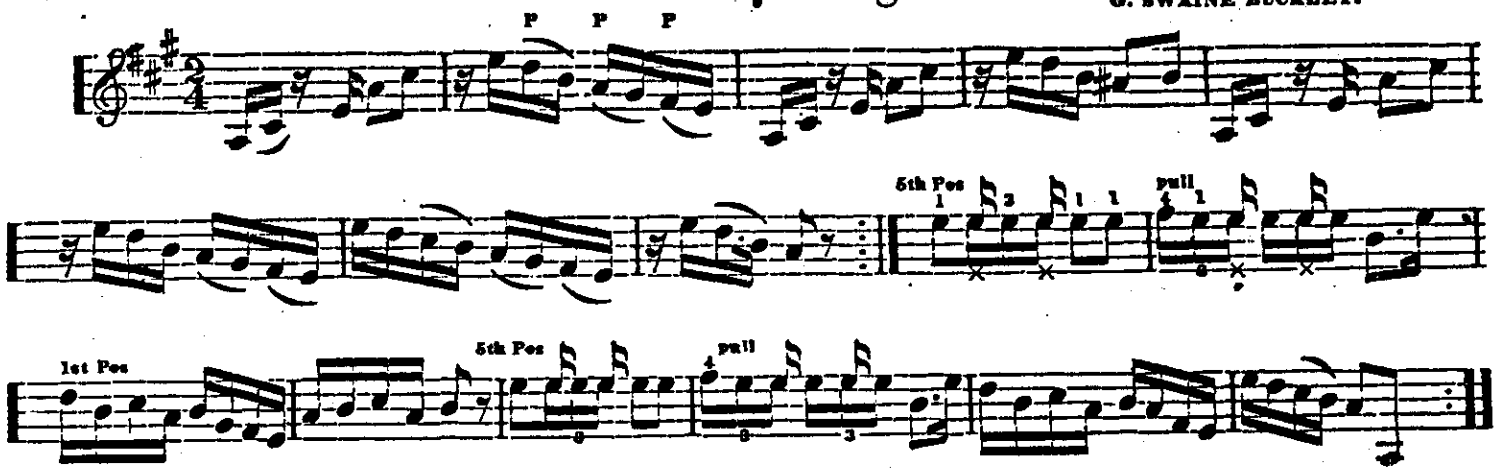
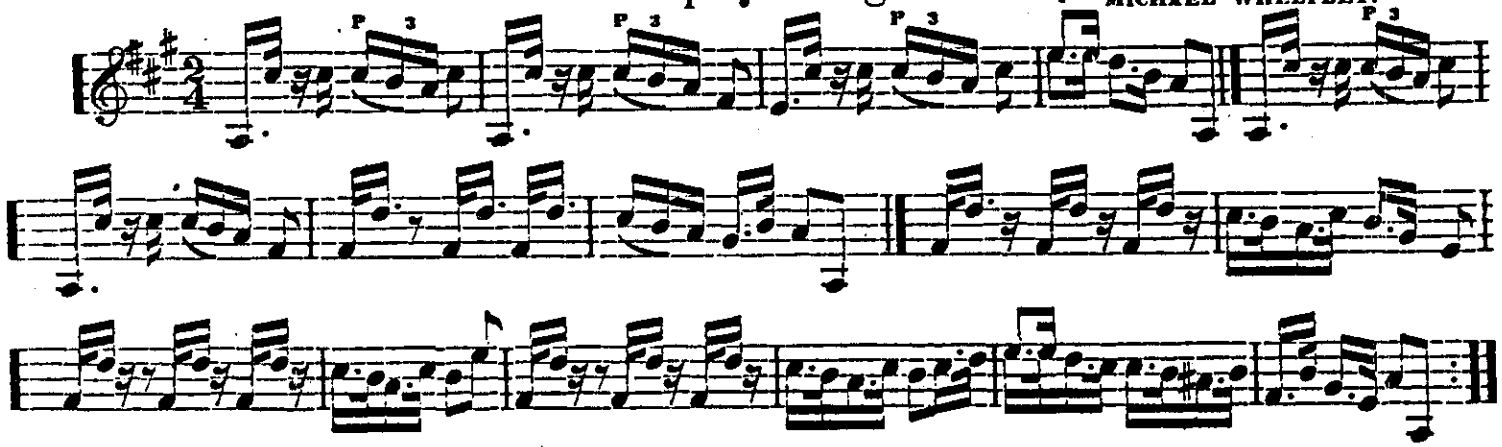
Buckley's Jig.

G. SWAINE BUCKLEY.



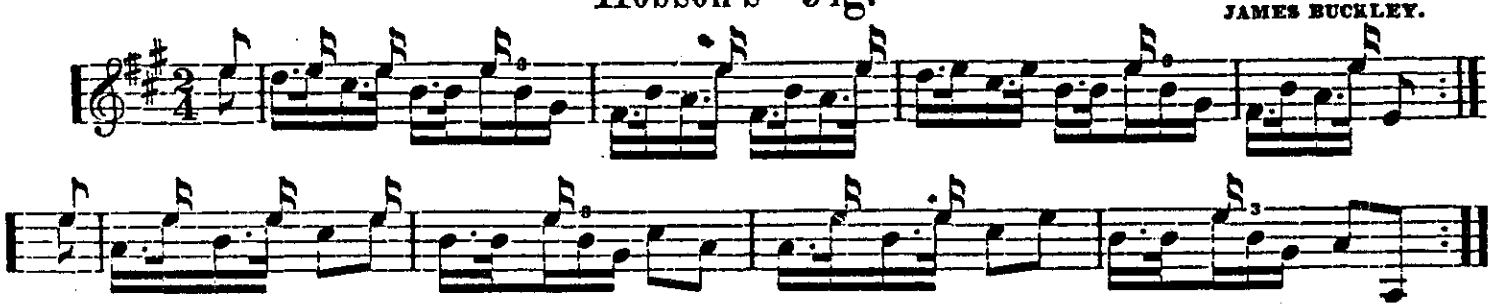
Whelpley's Jig.

MICHAEL WHELPLEY.

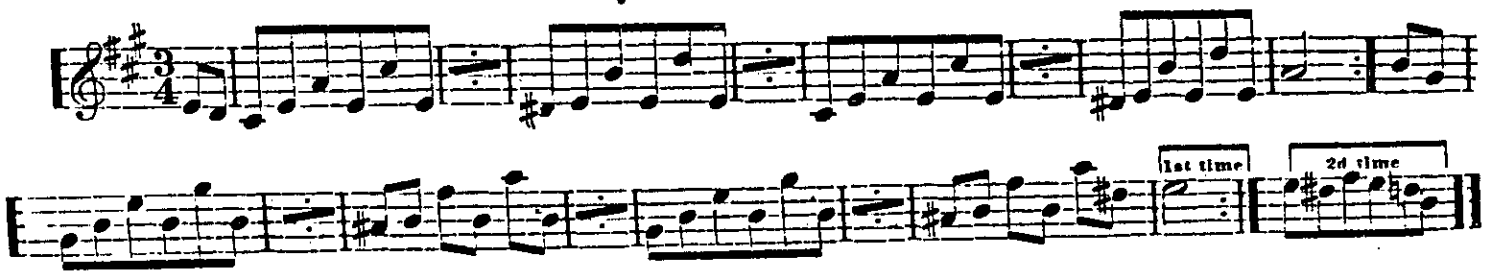


Hobson's Jig.

JAMES BUCKLEY.

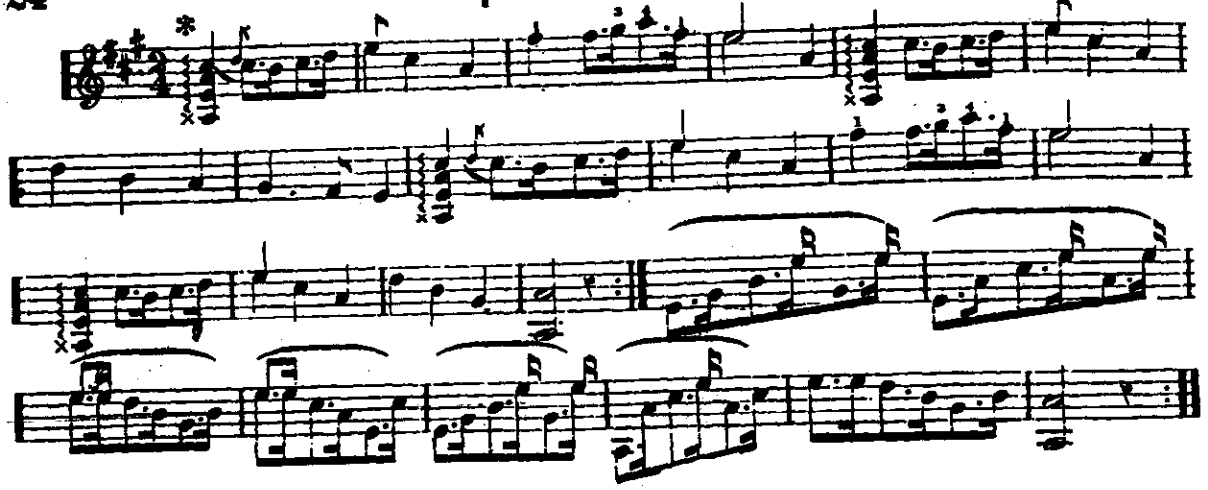


Buckley's Danish Waltz.

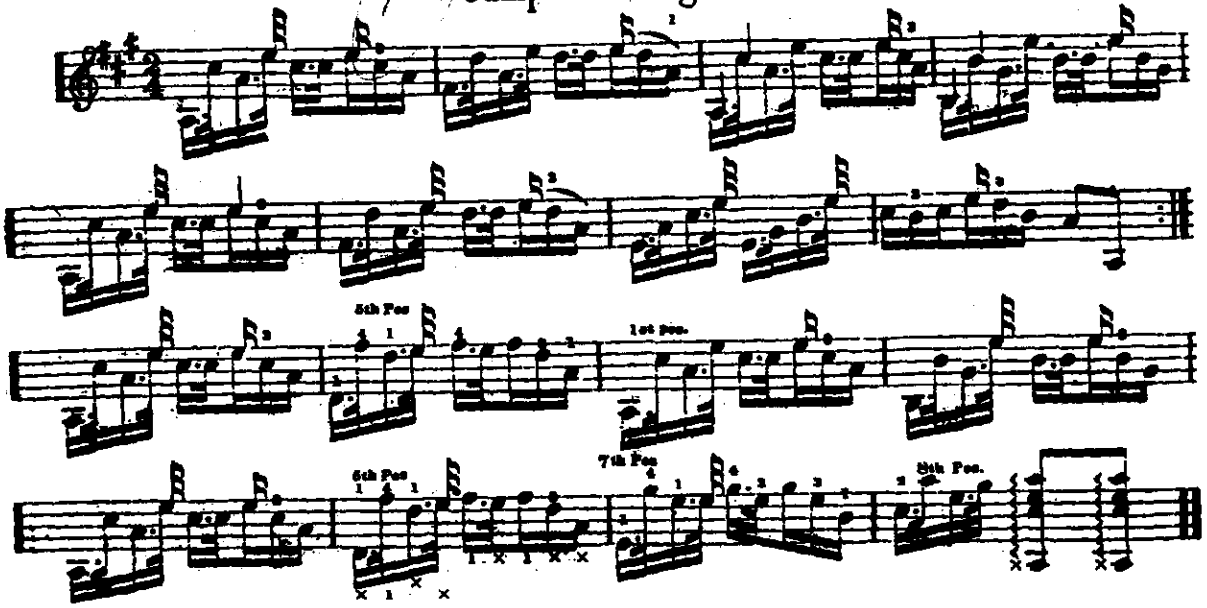


Spanish Dance.

Arranged by JAS. BUCKLEY.

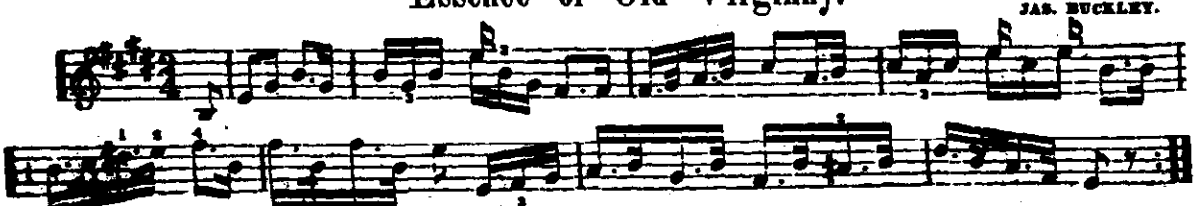


Campbell's Jig.

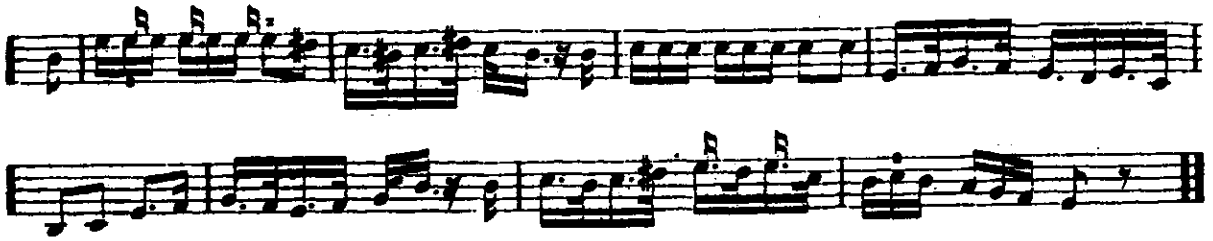


Essence of Old Virginny.

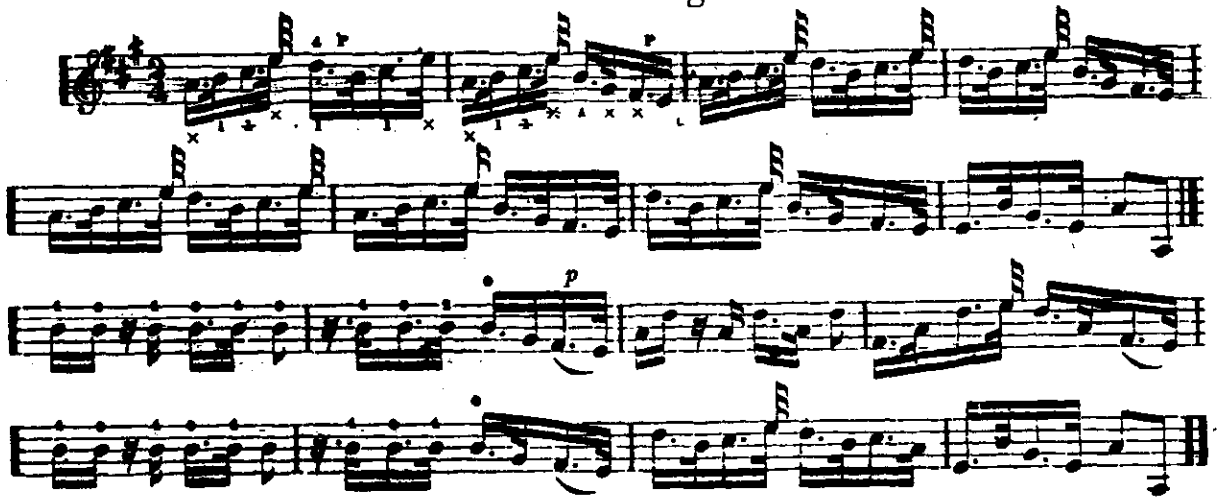
JAS. BUCKLEY.



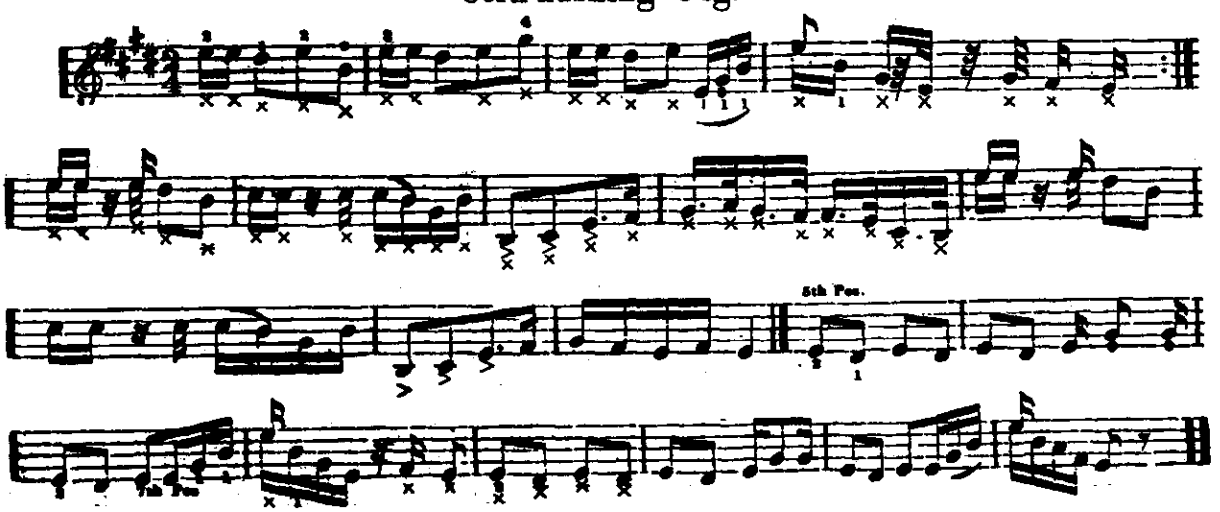
* Chords marked thus $\frac{1}{x}$ to be played with the thumb.



Raccoon Jig.



Corn-husking Jig.



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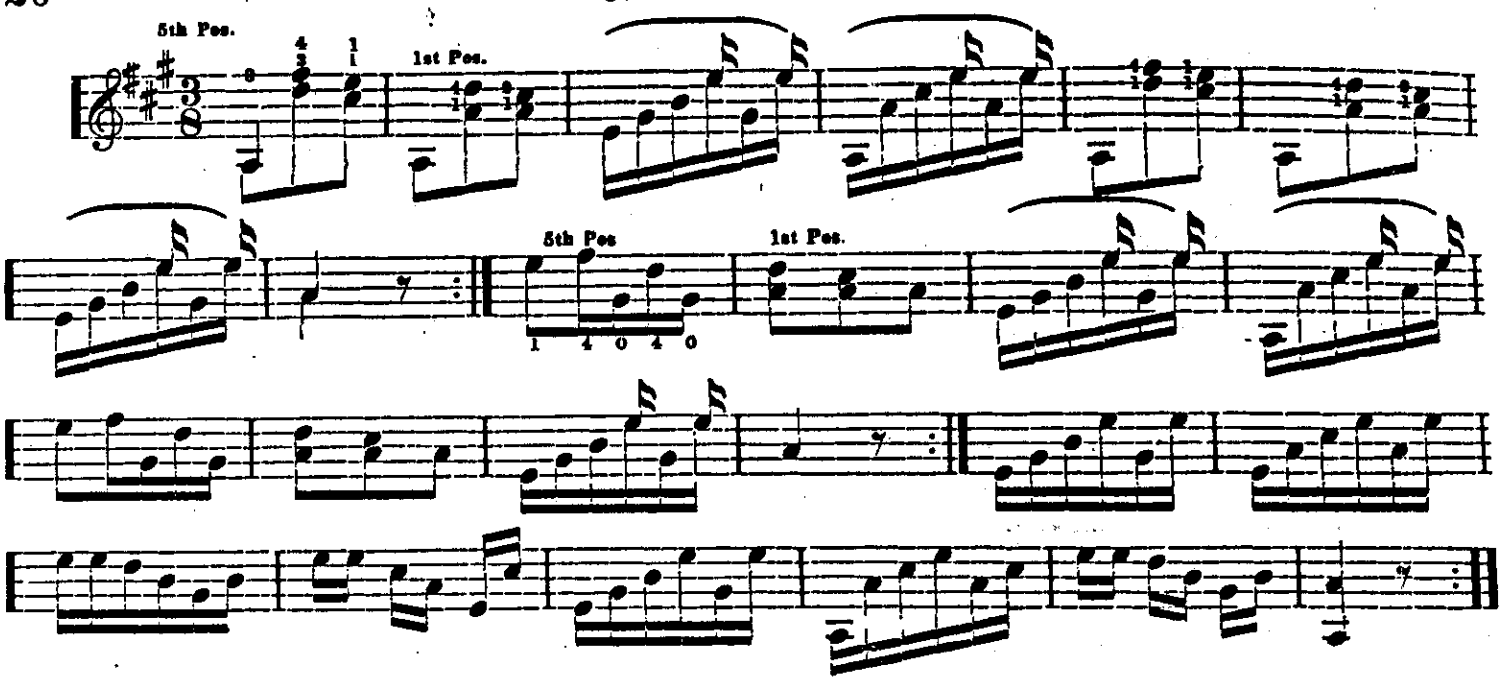
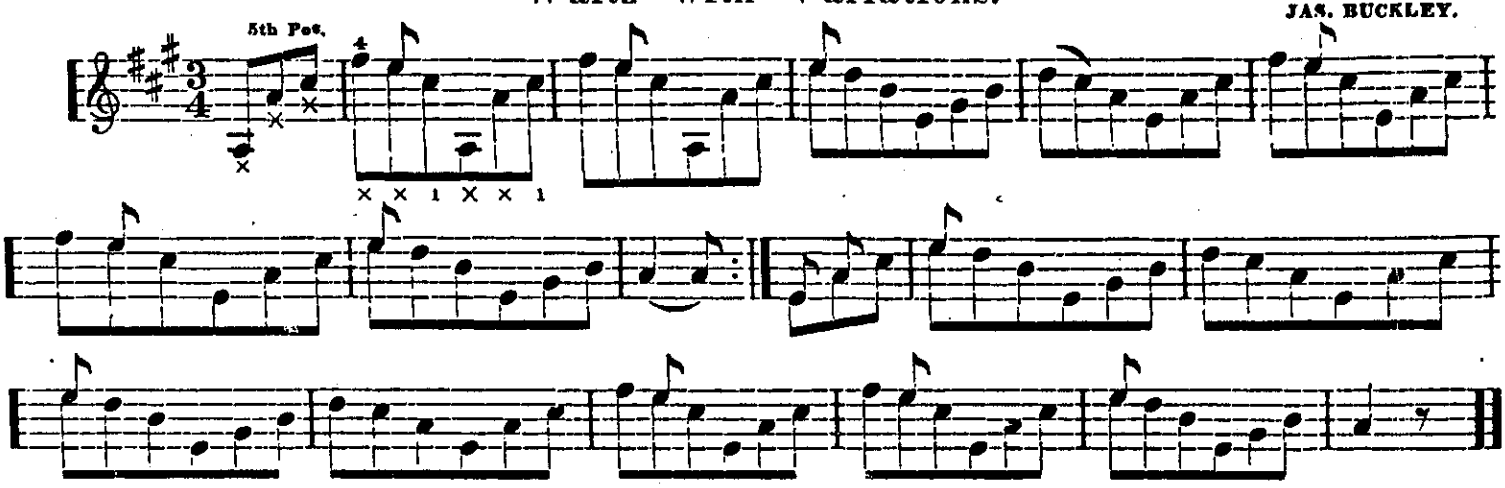
Clark's Waltz.

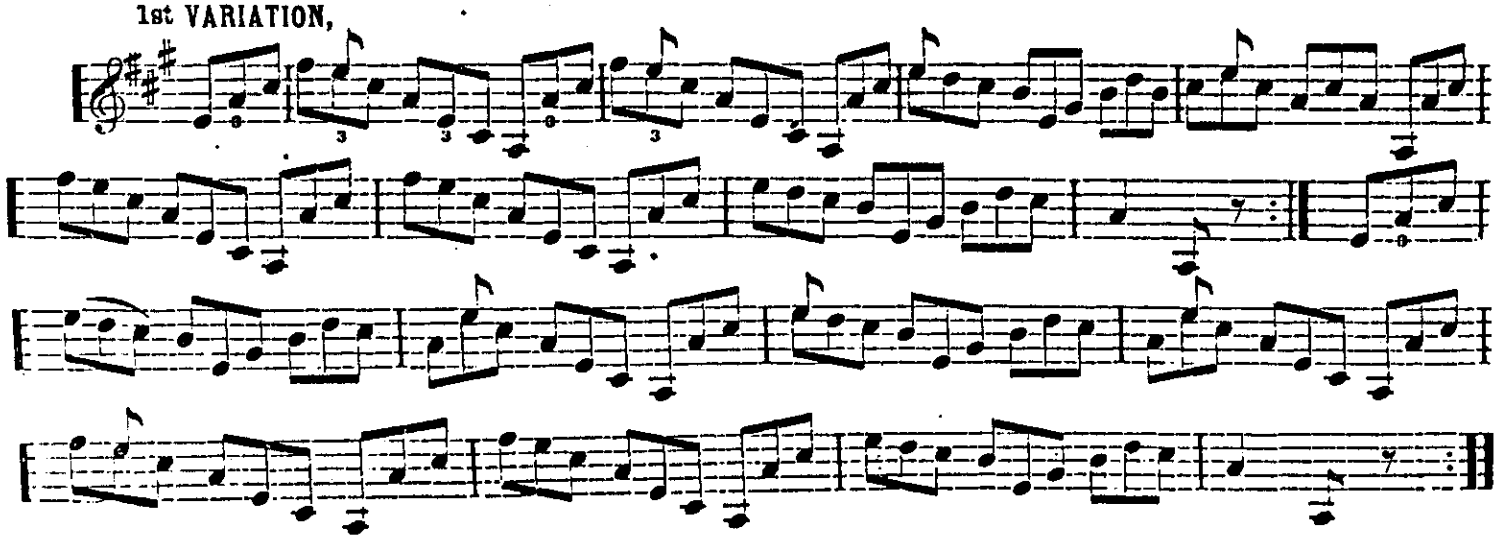


Waltz with Variations.

JAS. BUCKLEY.



1st VARIATION.



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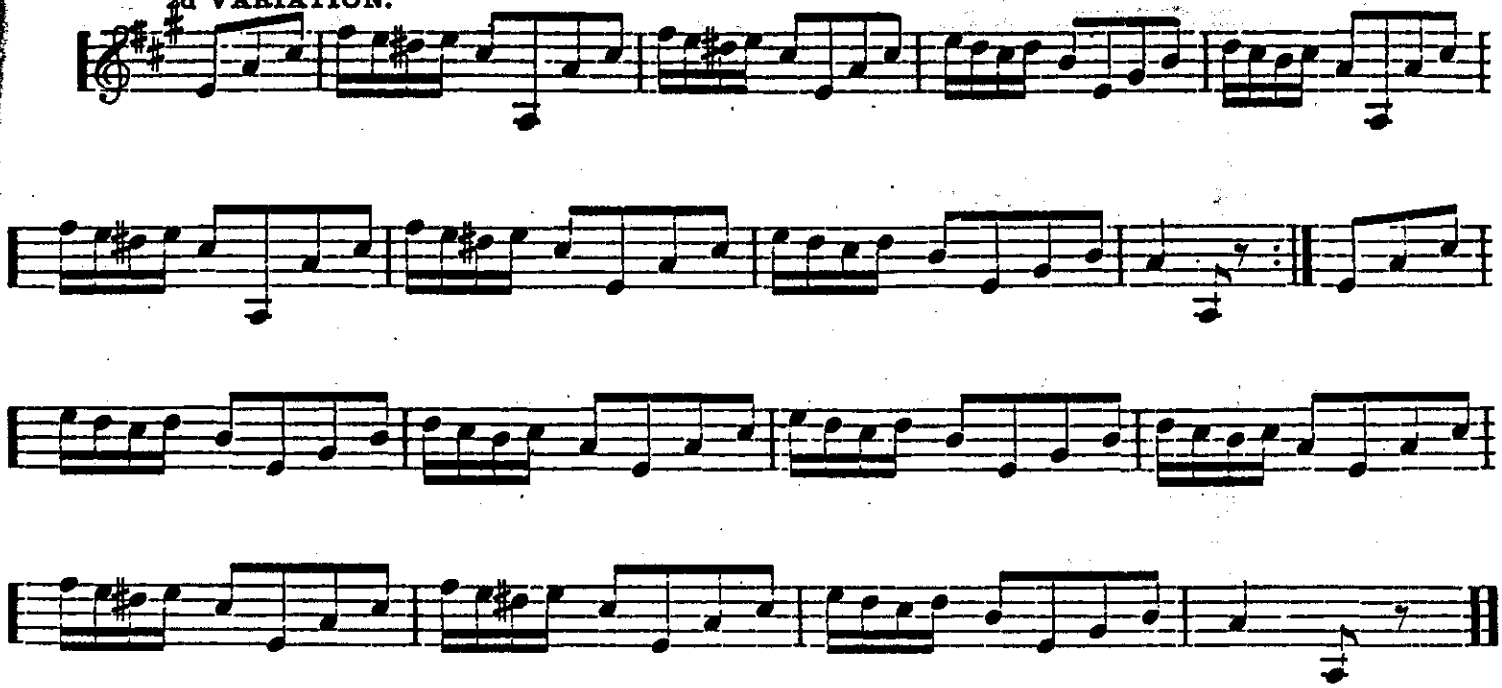
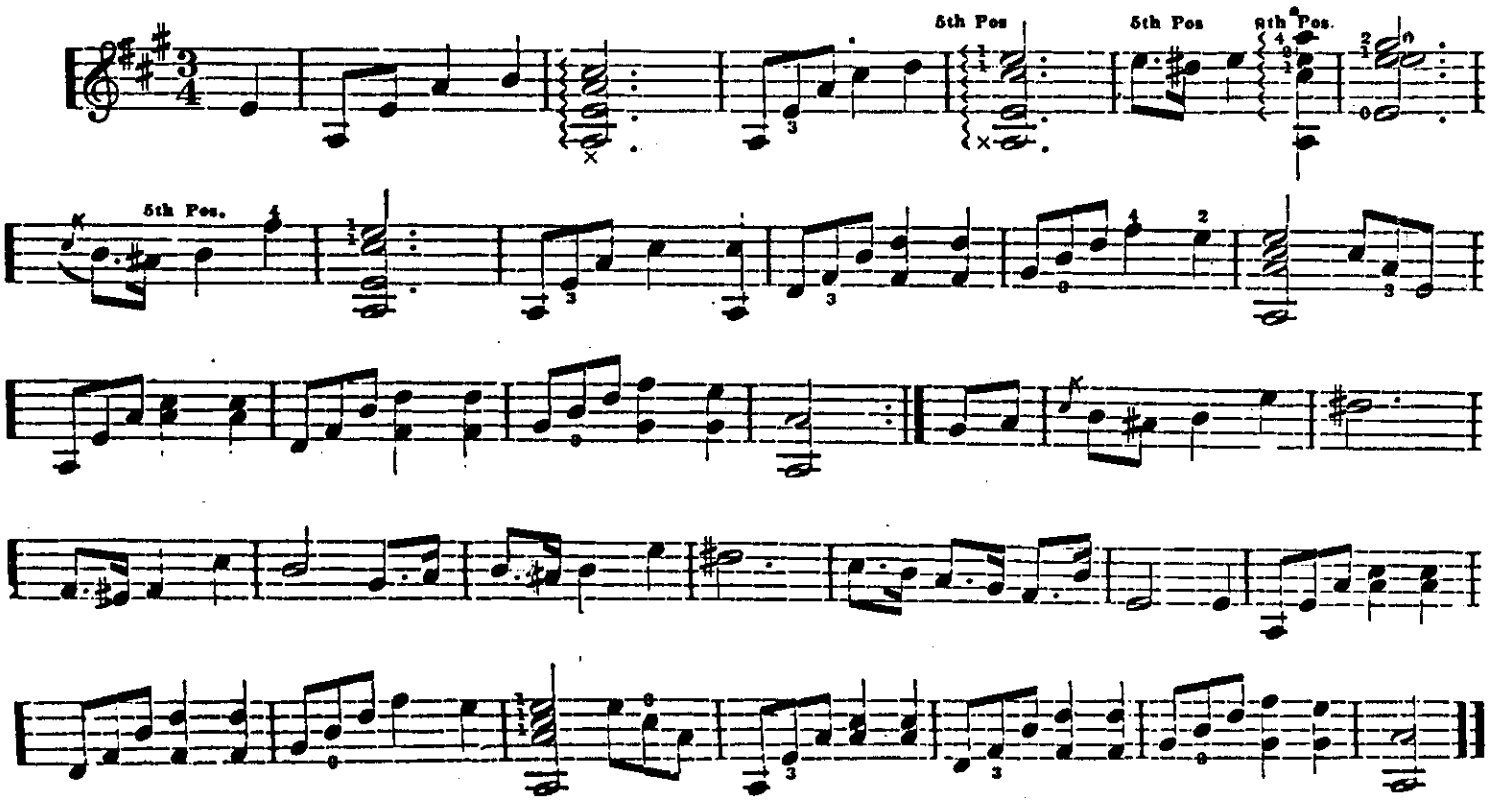
Waltz with Variations, Continued.

2d VARIATION.



Varsovienne,

Arranged by JAS. BUCKLEY.



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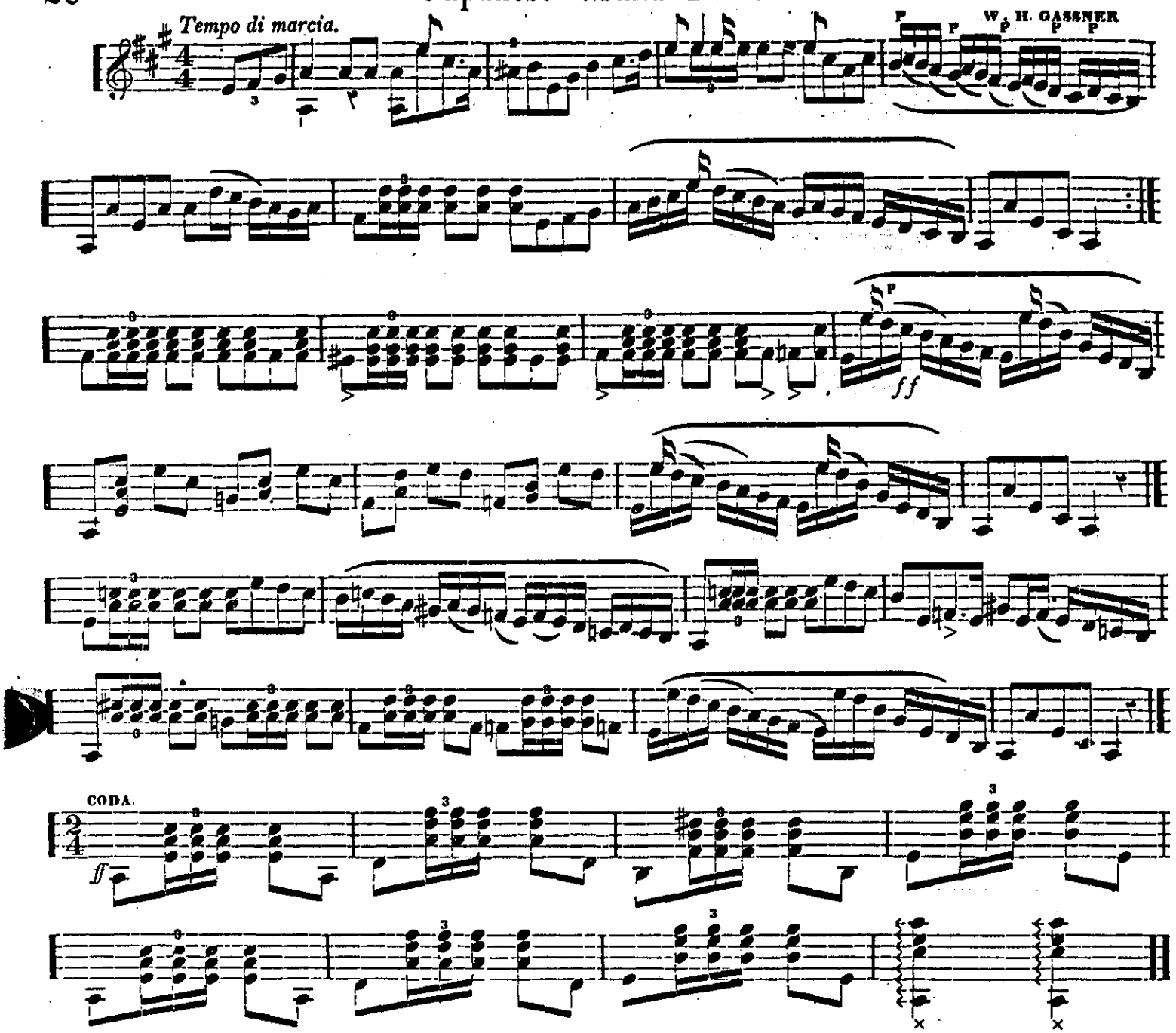
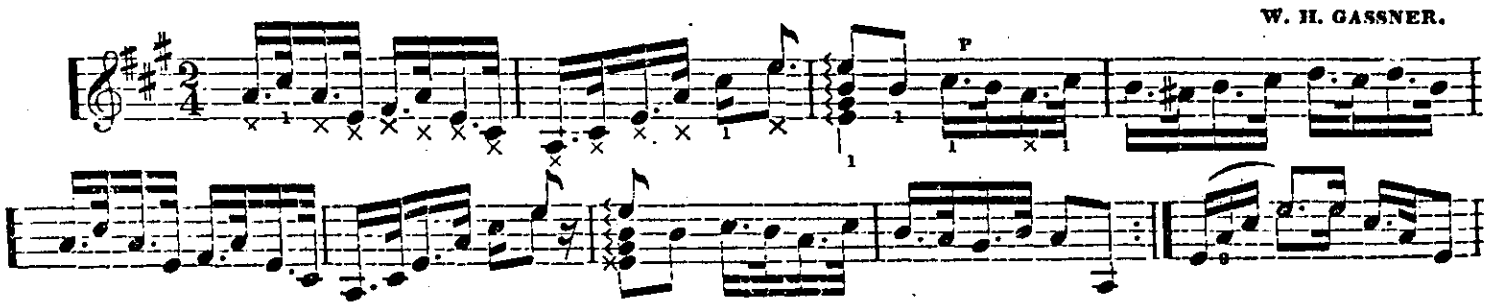
Japanese Grand March.



Tobacco Jake Jig.



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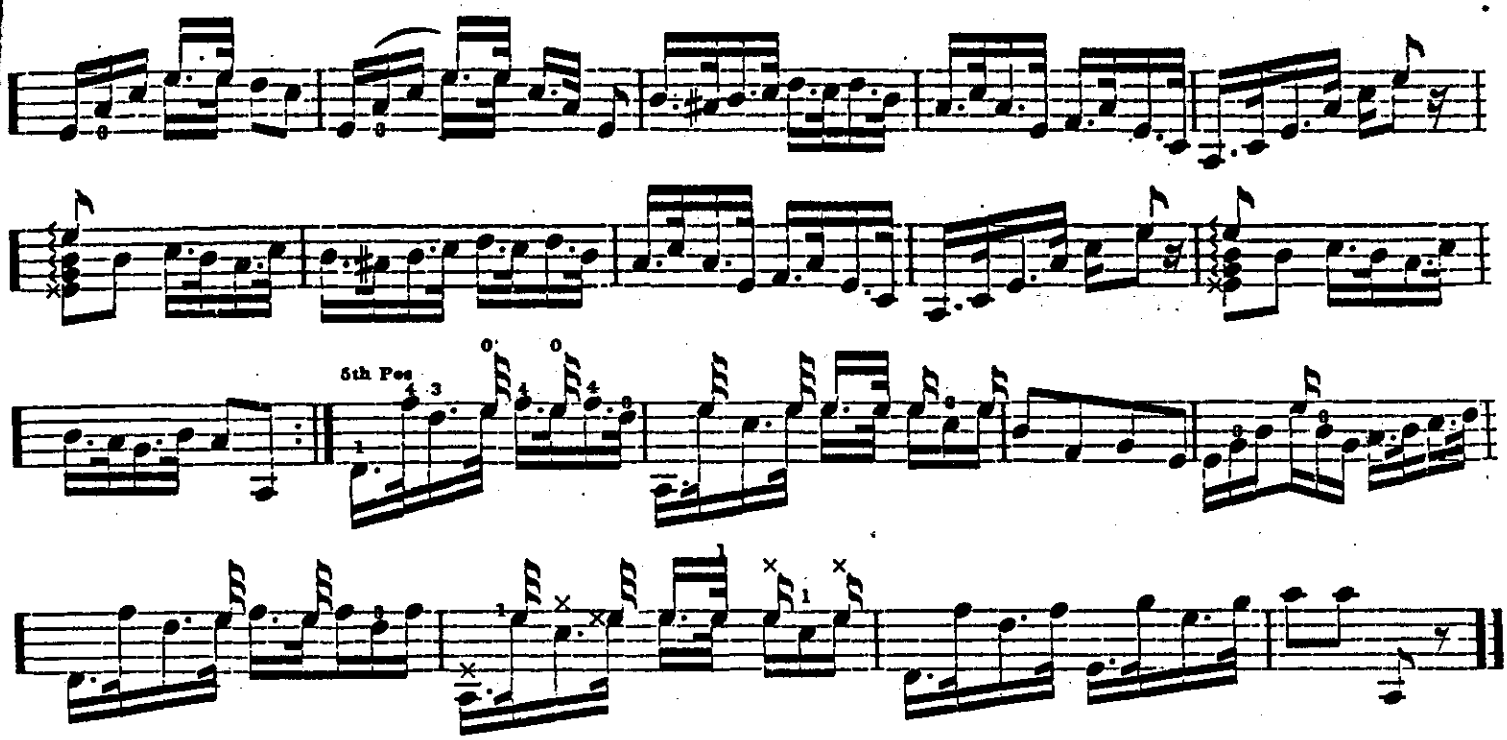
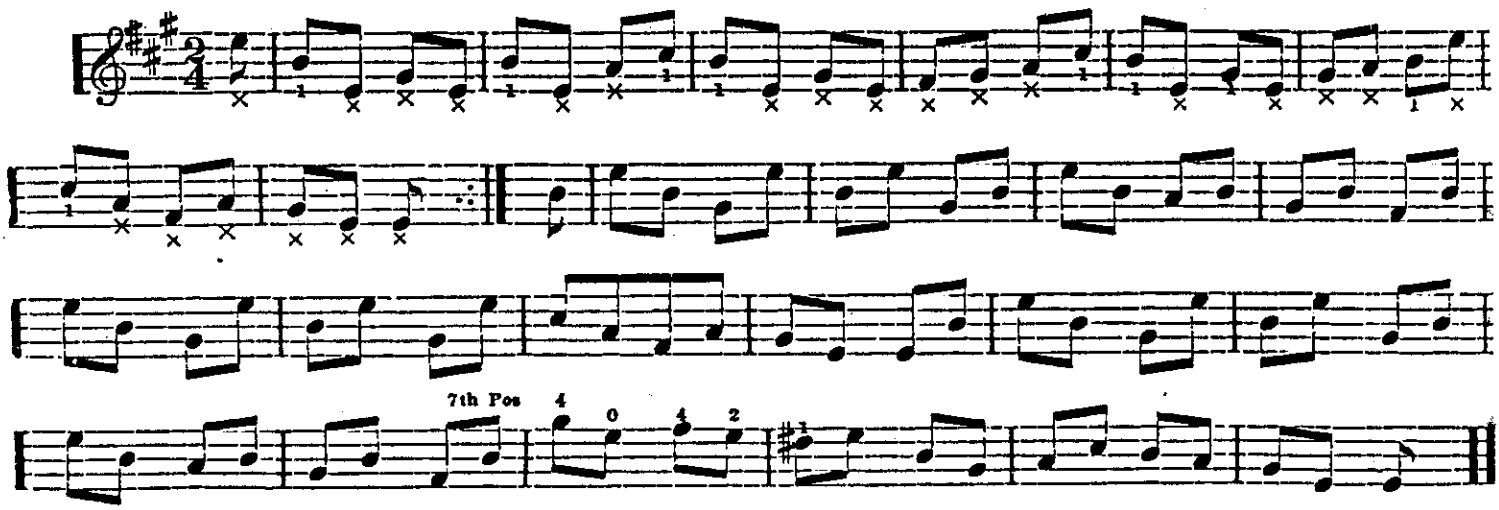
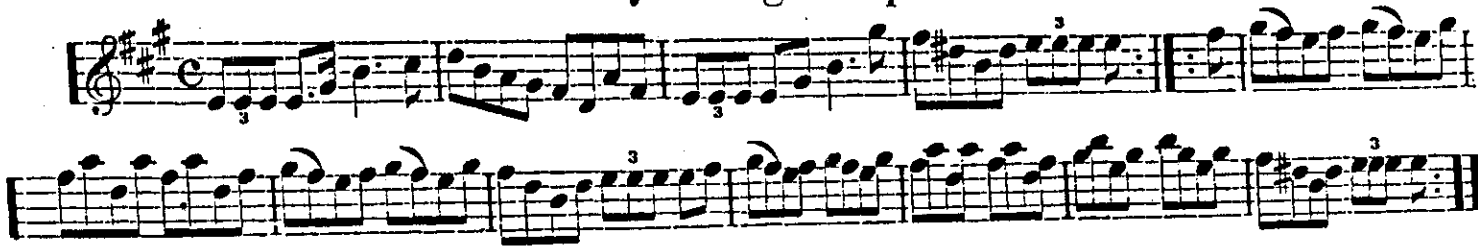
Tobacco Jake Jig. Concluded.



Money Musk Reel.



Betsy's Night-Cap.



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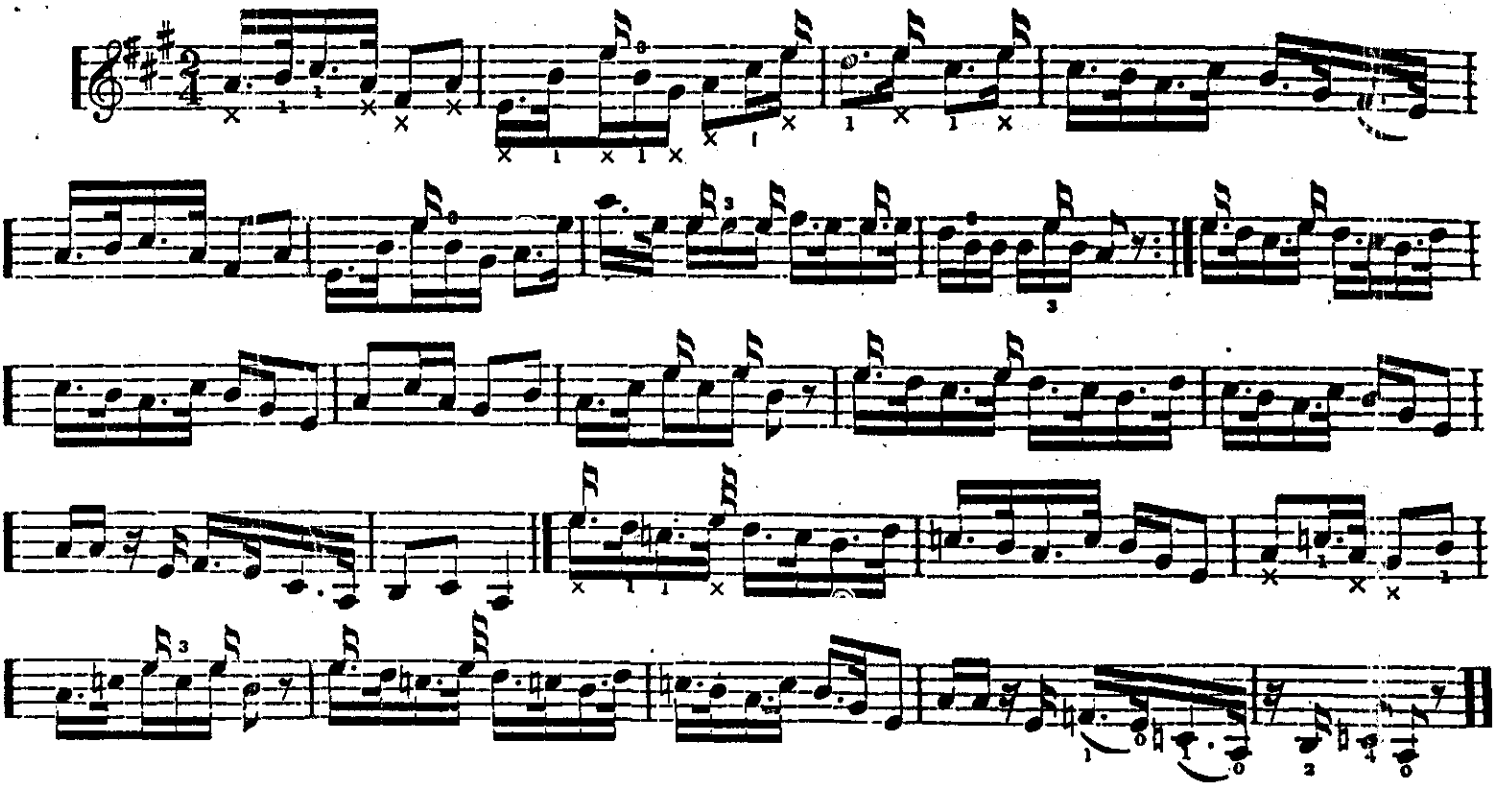
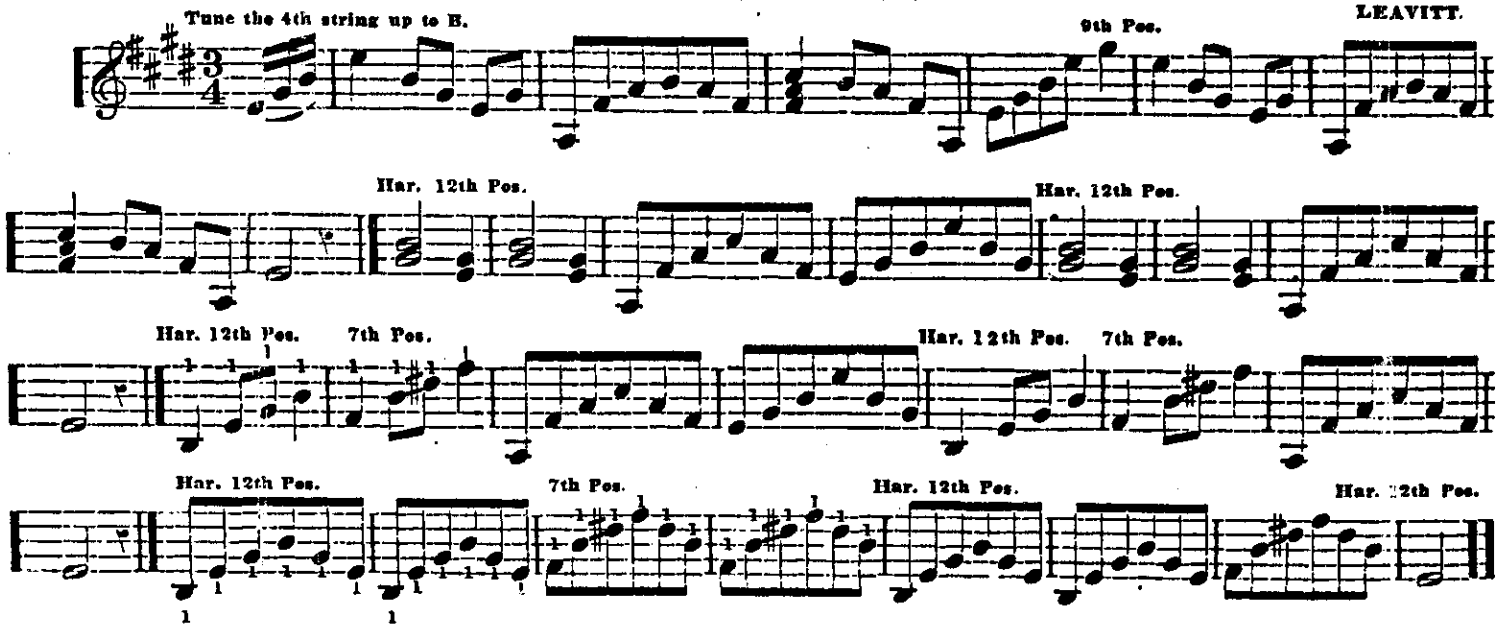
Arkansas Traveler.



Harmonic Waltz.



Rapahanock Jig.

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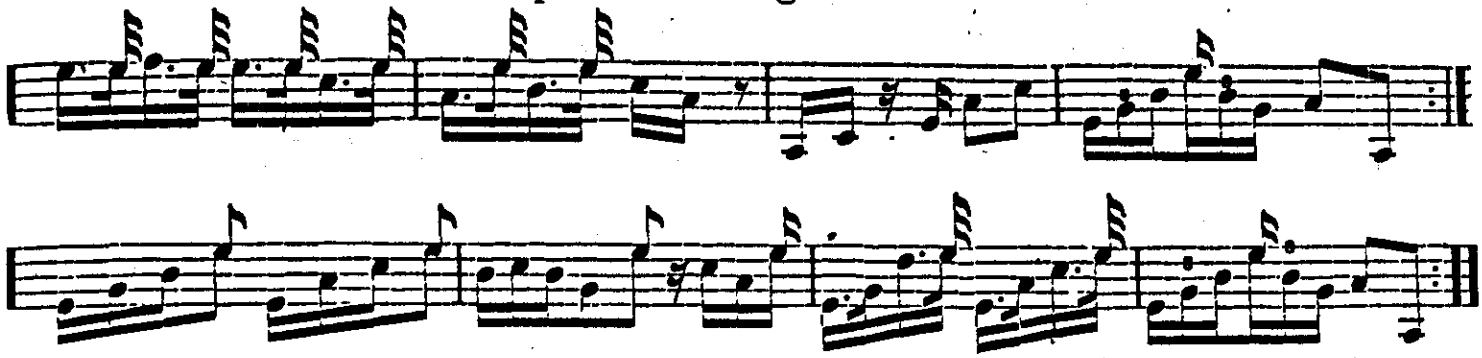
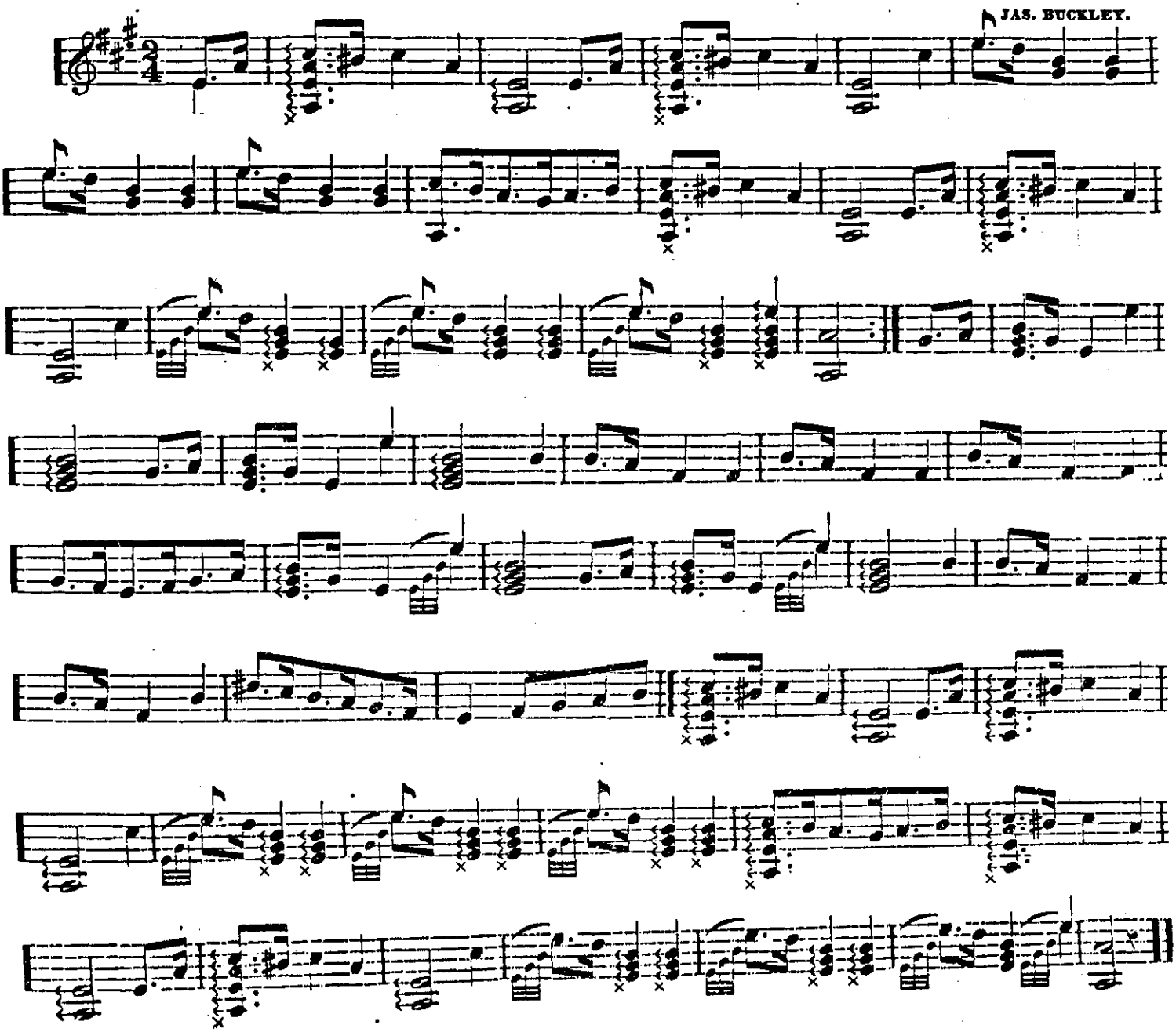
Rapahanock Jig. Concluded.



Violet Mazurka.



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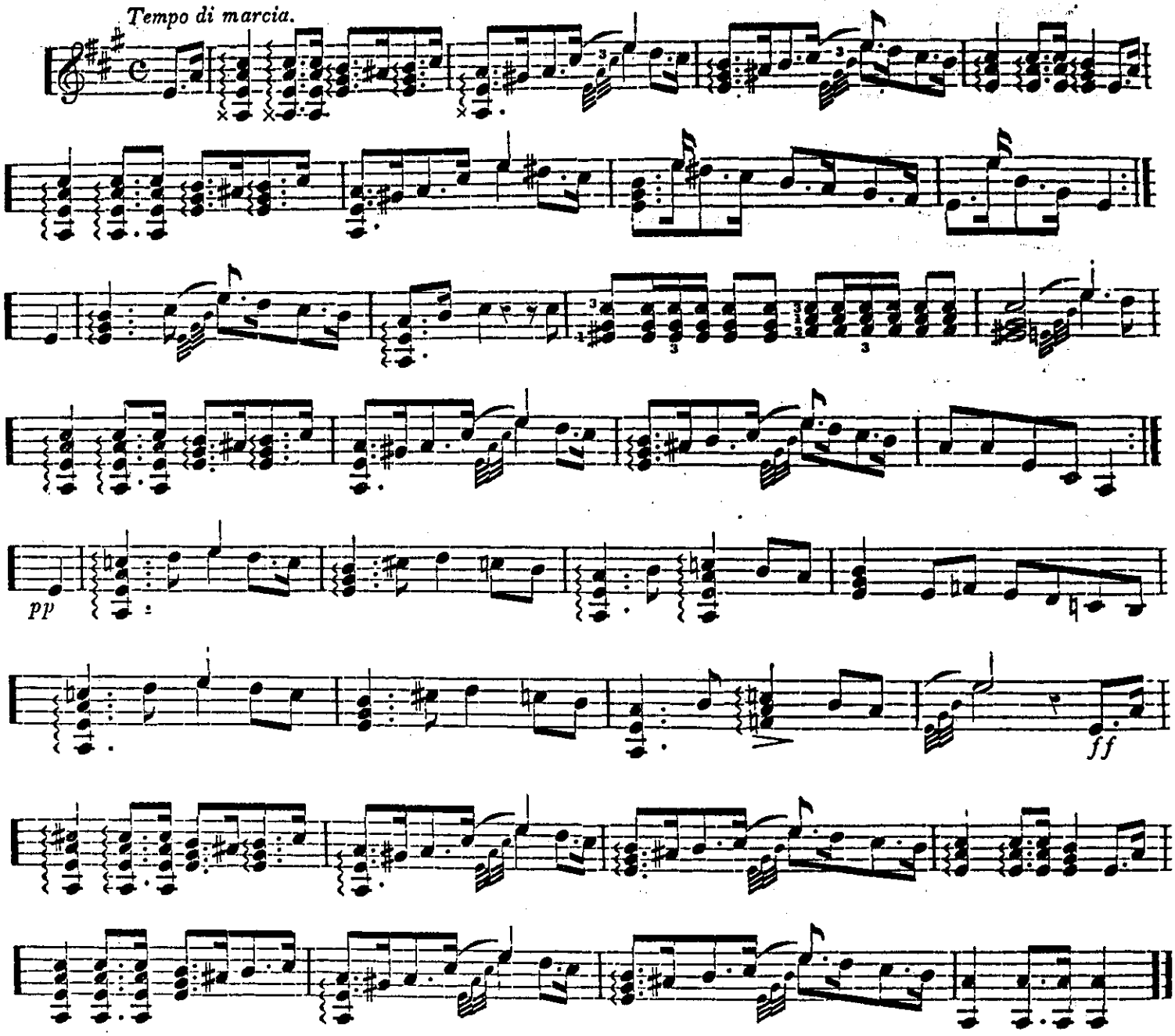
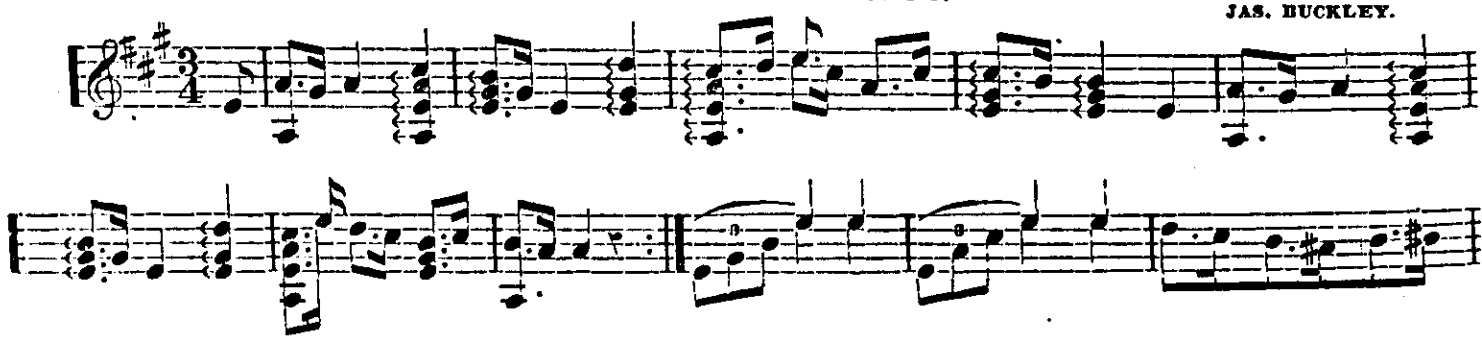
Buckley's March.

JAS. BUCKLEY.



Wild-flower Mazurka.

JAS. BUCKLEY.



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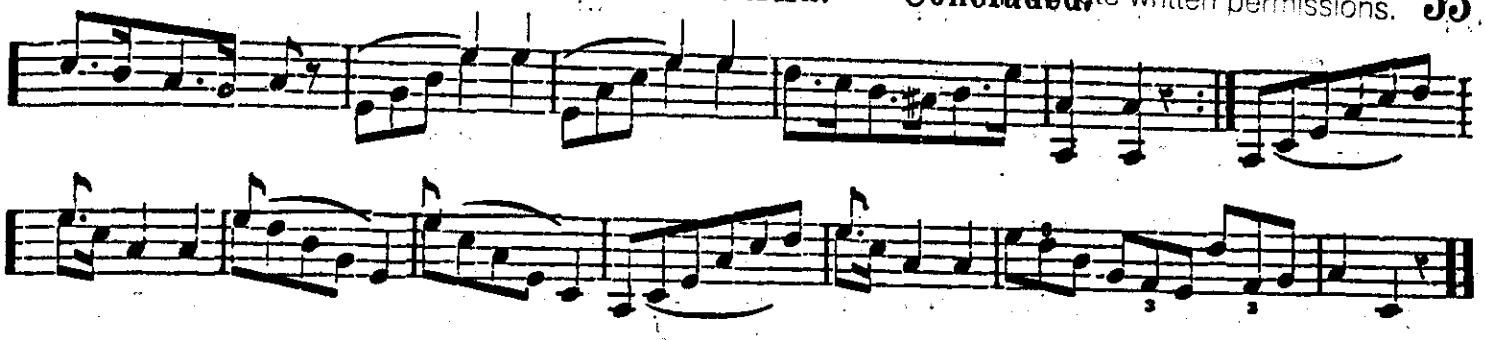
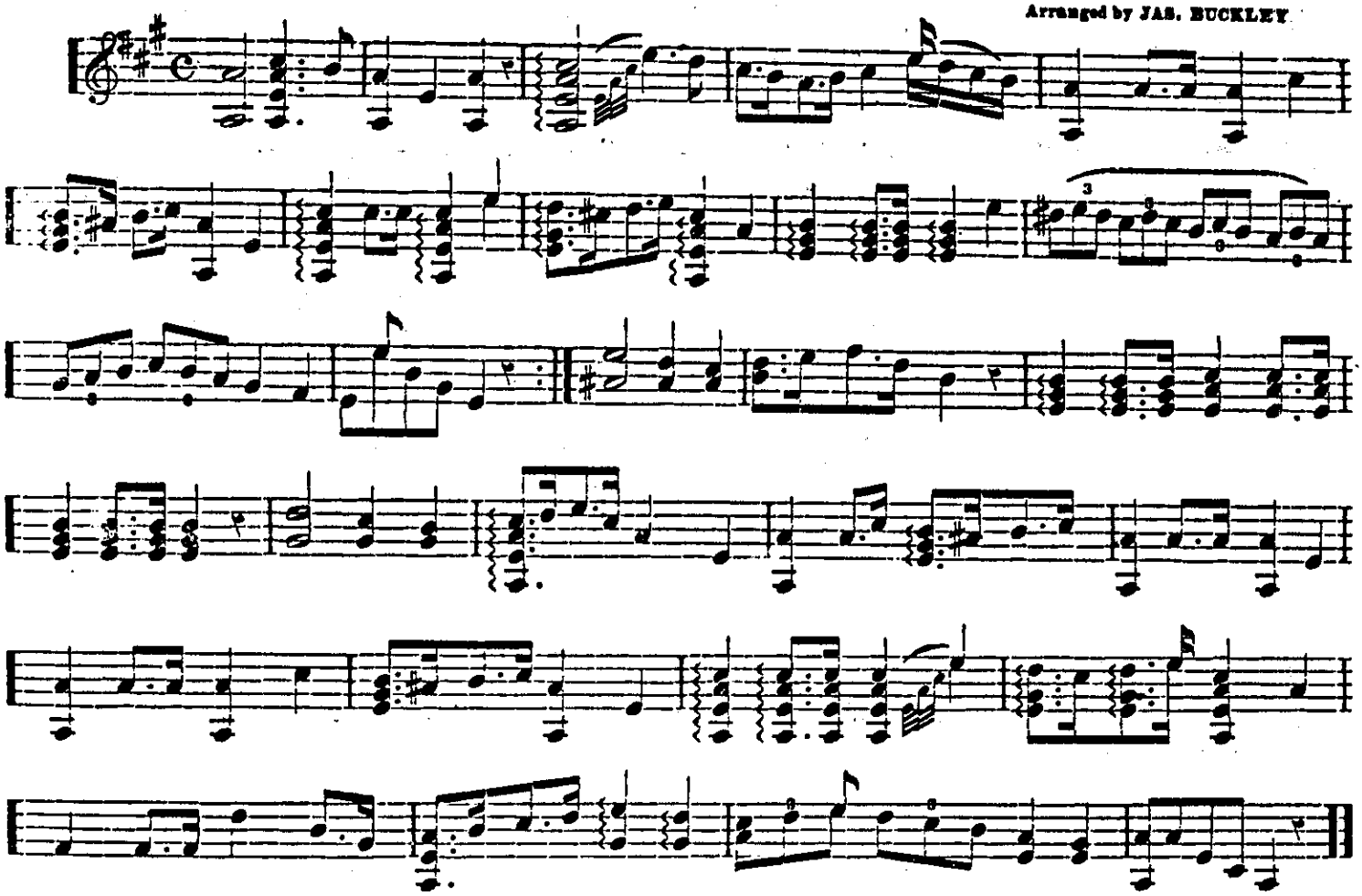
Wild-flower Mazurka. Concluded.



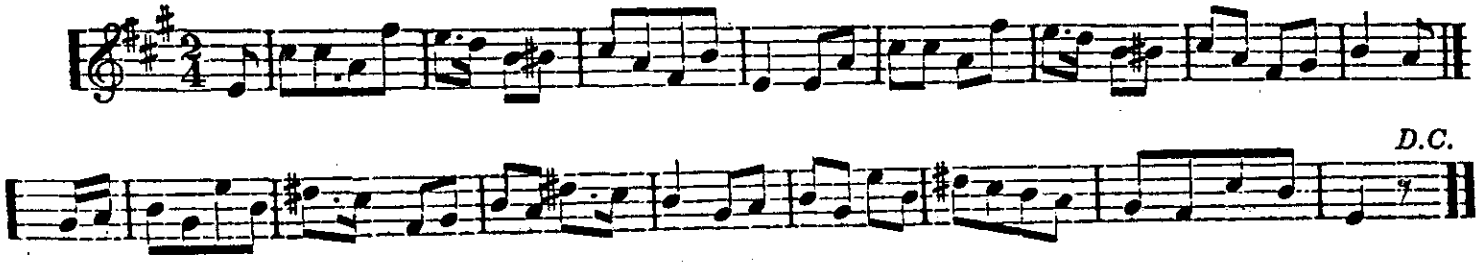
Hail Columbia.

Arranged by JAS. BUCKLEY.



Unsworth's Giggle Toot.

BUCKLEY.



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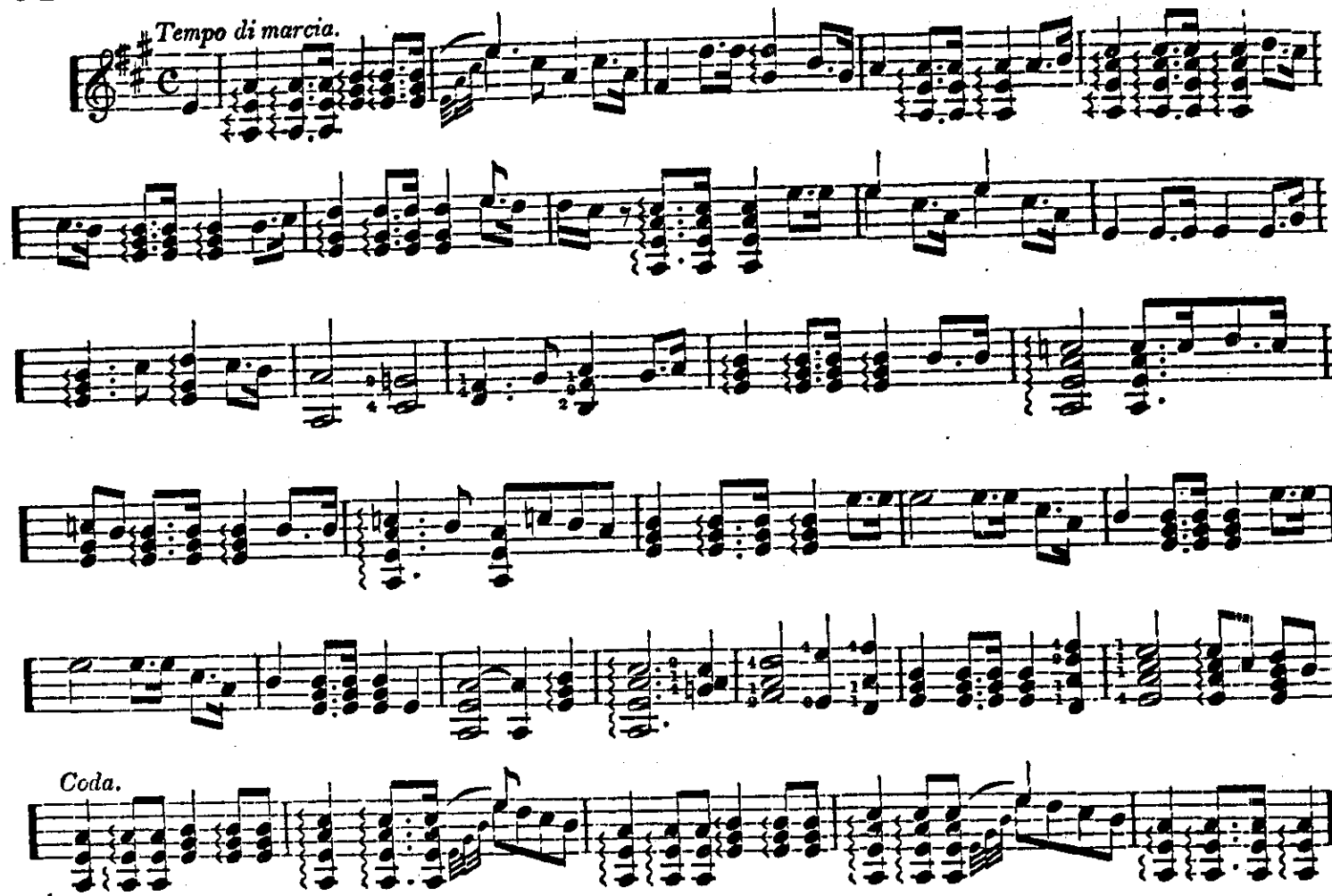
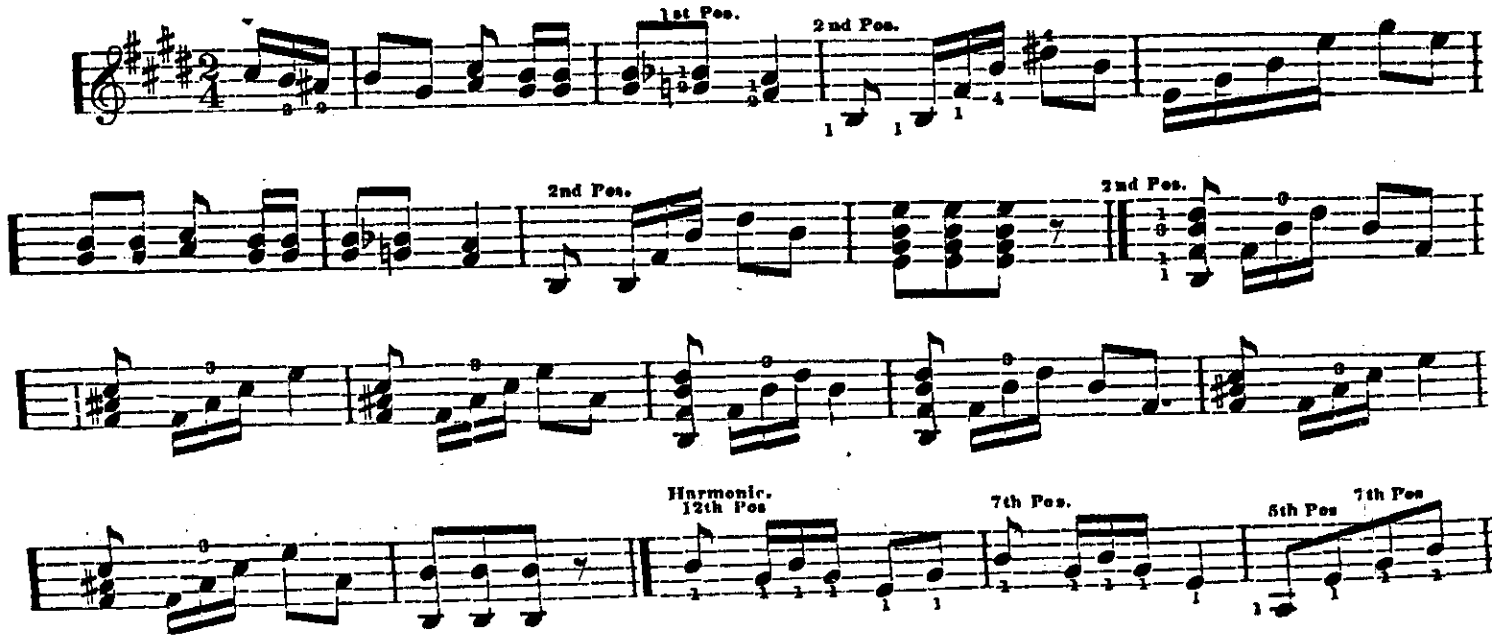
Marsellaise Hymn.

Arranged by JAS. BUCKLEY.



Leavit's Polka.



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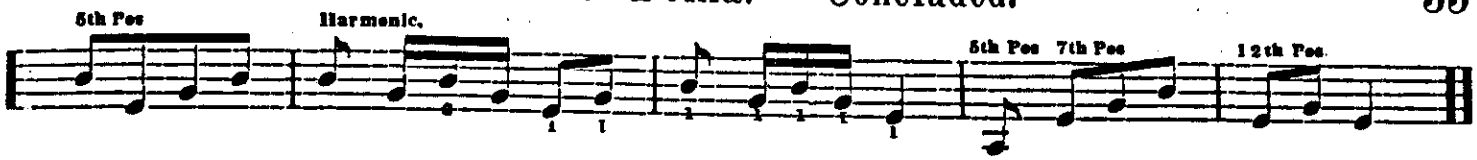
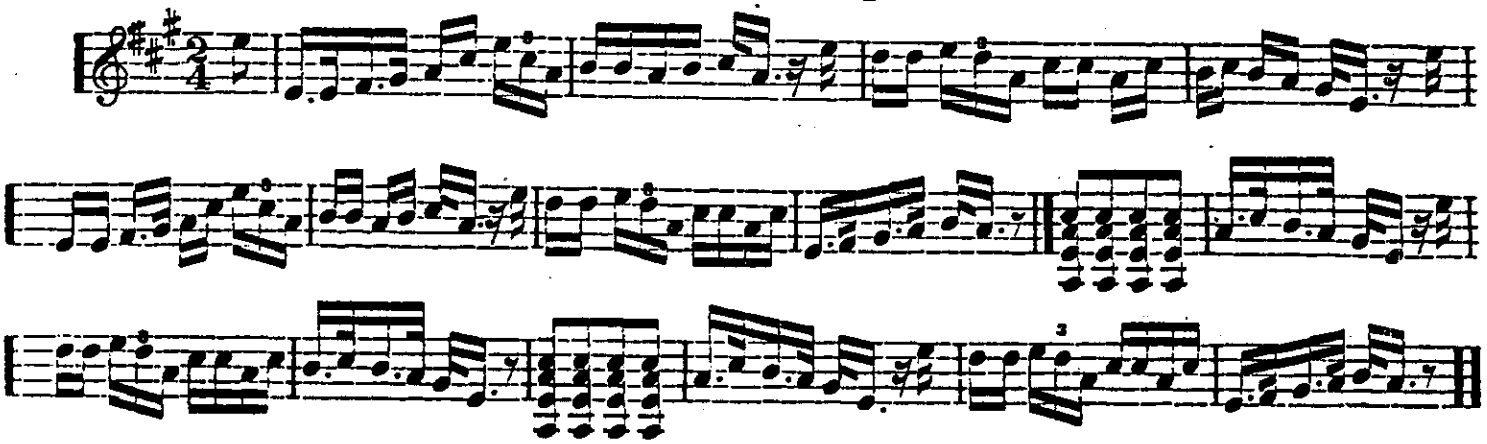
Leavitt's Polka. Concluded.

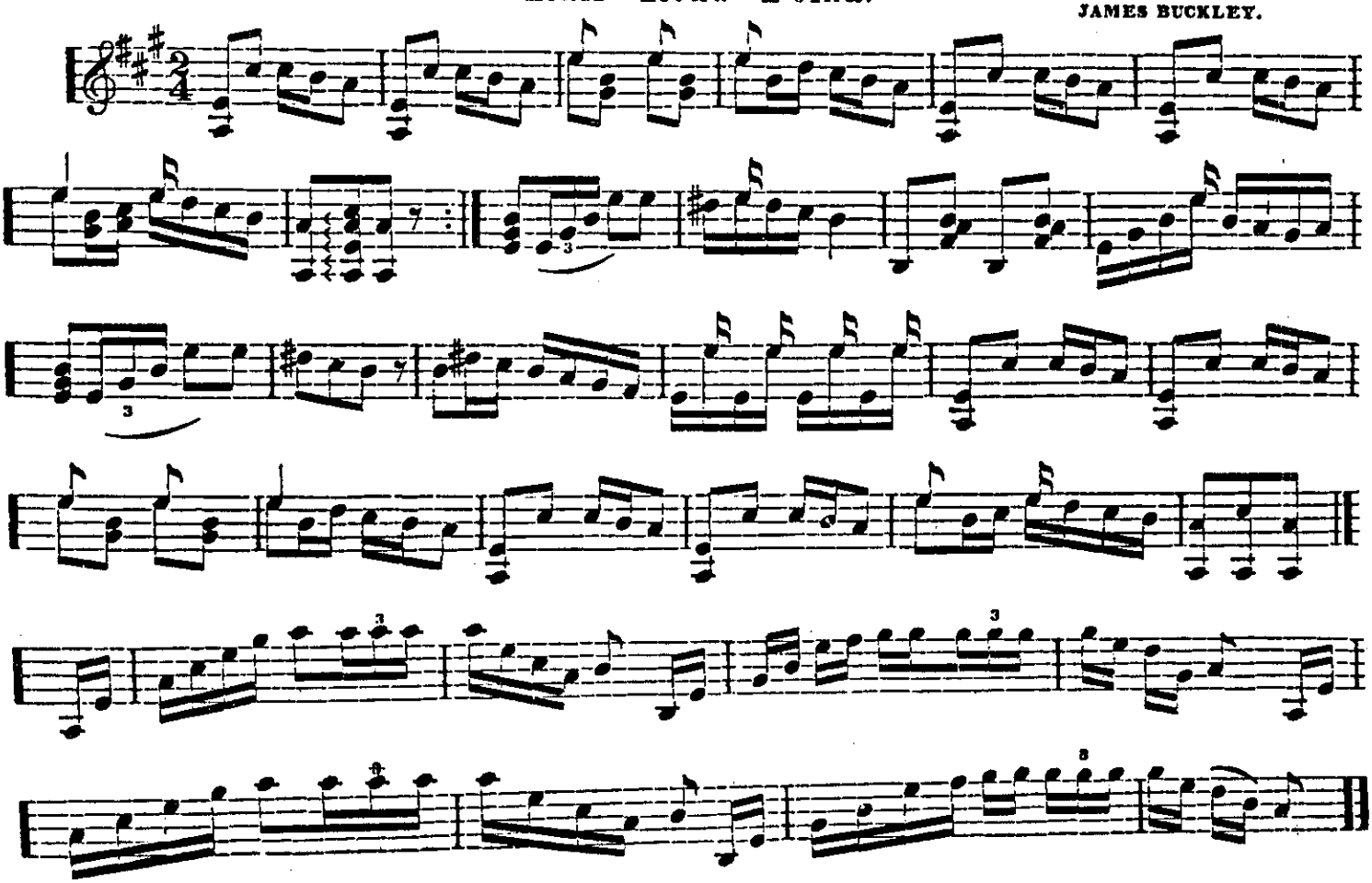


I'm off for Brighton.



Rail Road Polka.

JAMES BUCKLEY.



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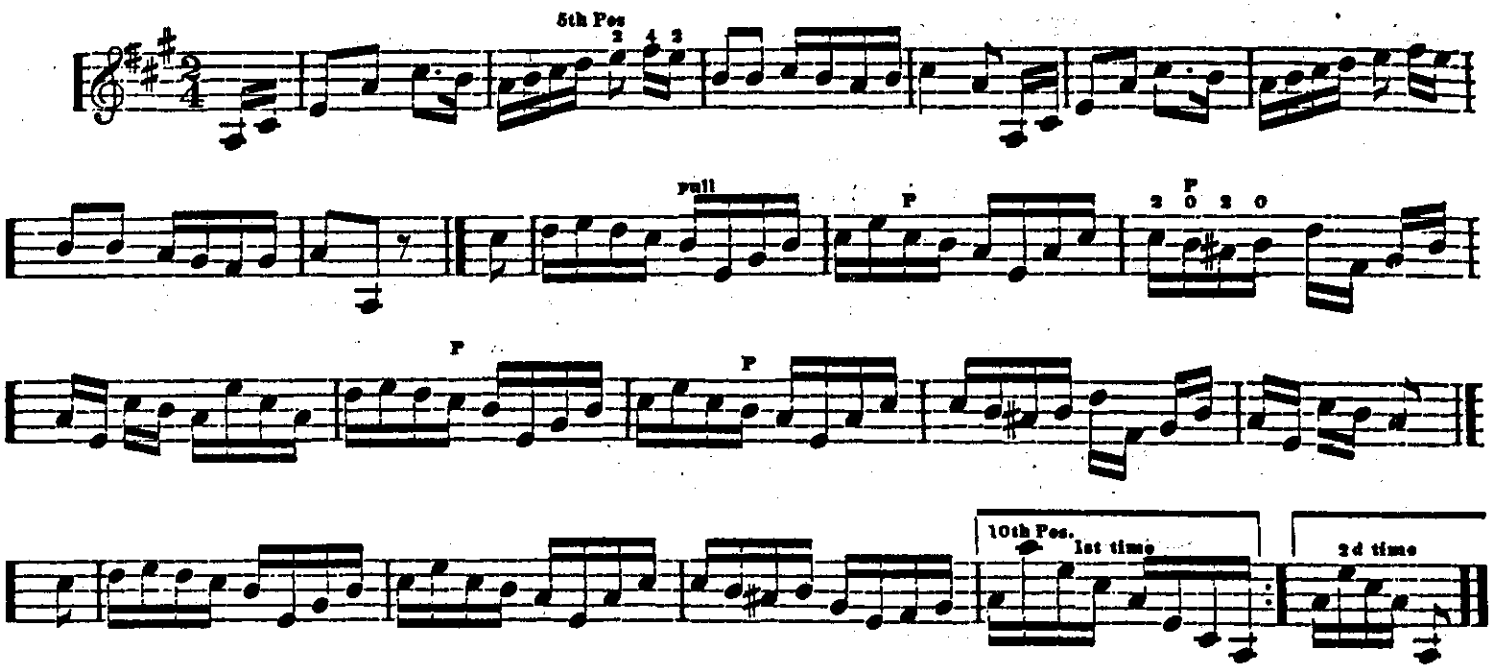
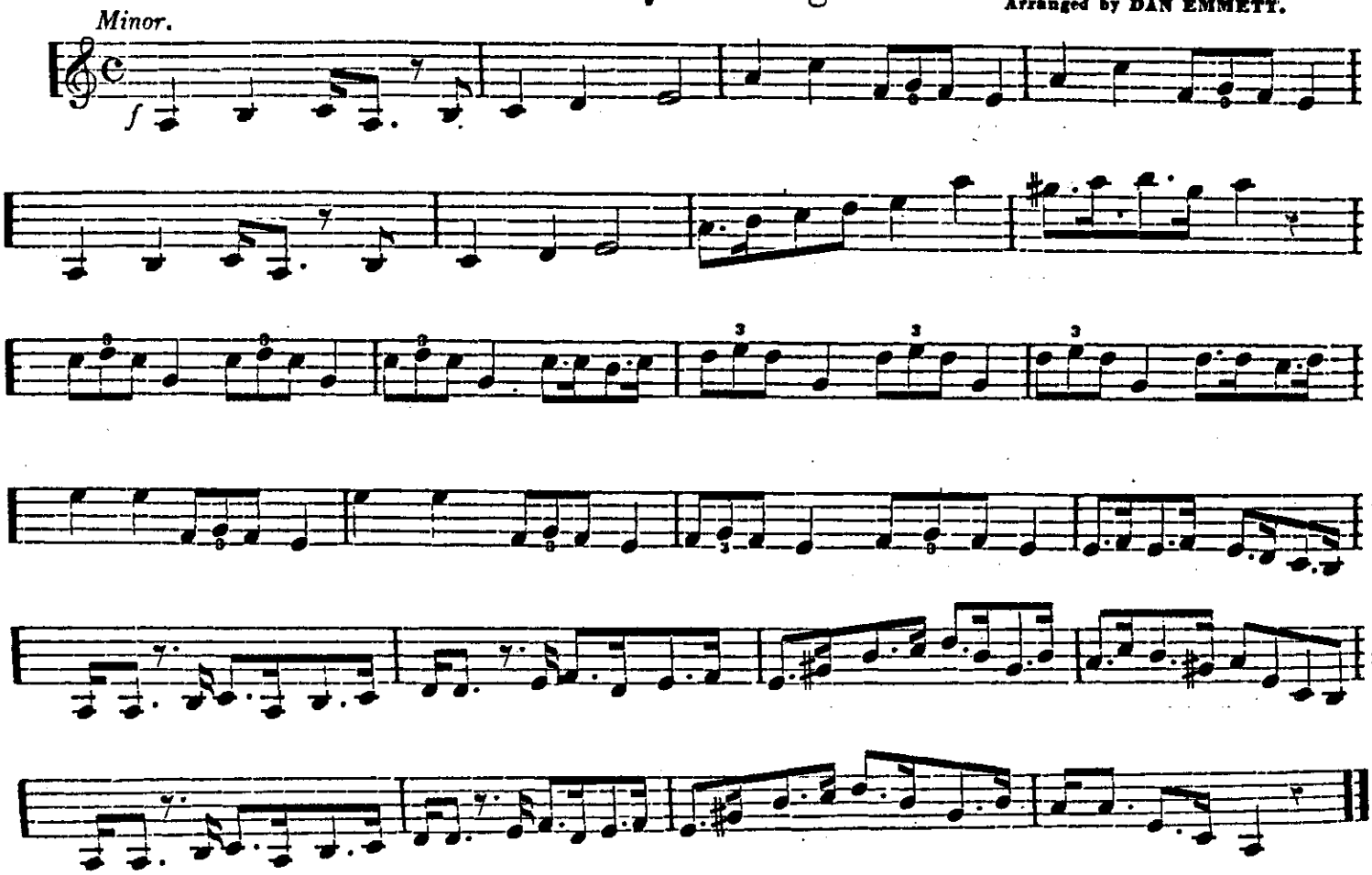
James Buckley's Fancy Solo.



The Tycoon Jig.

Arranged by DAN EMMETT.



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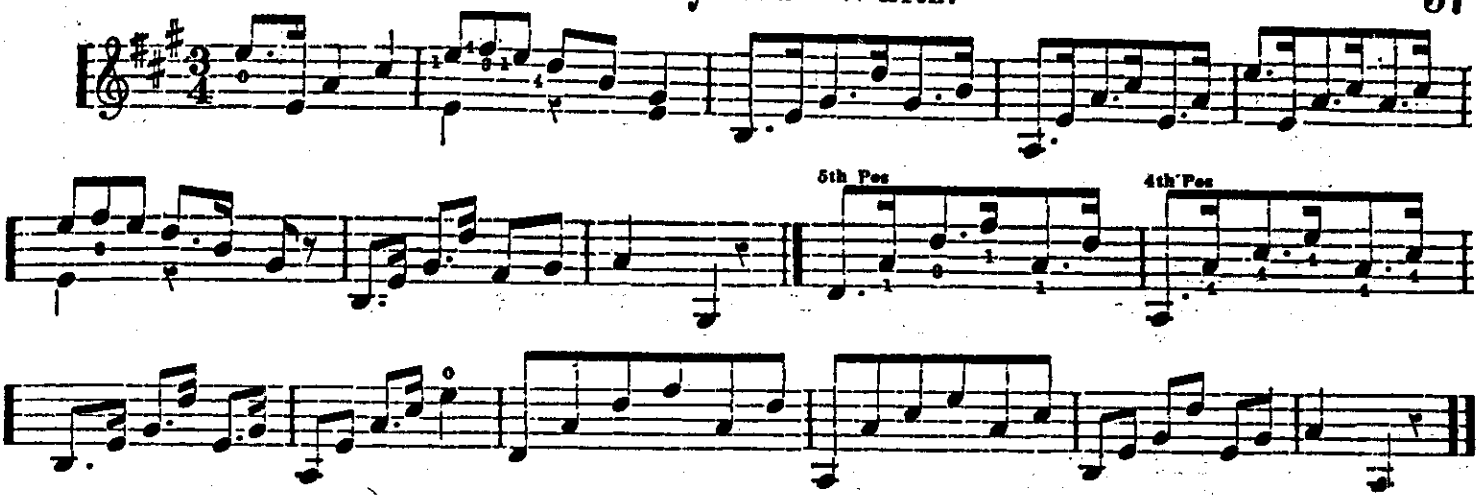
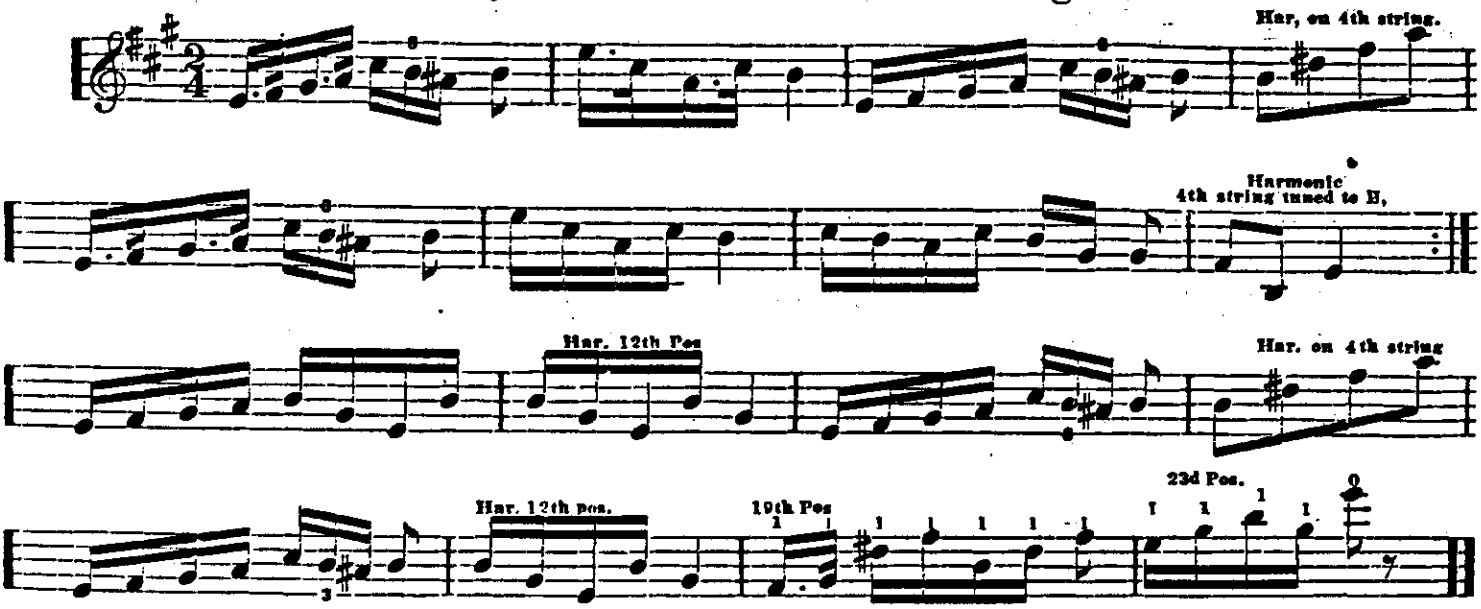
Dan Bryant's Waltz.

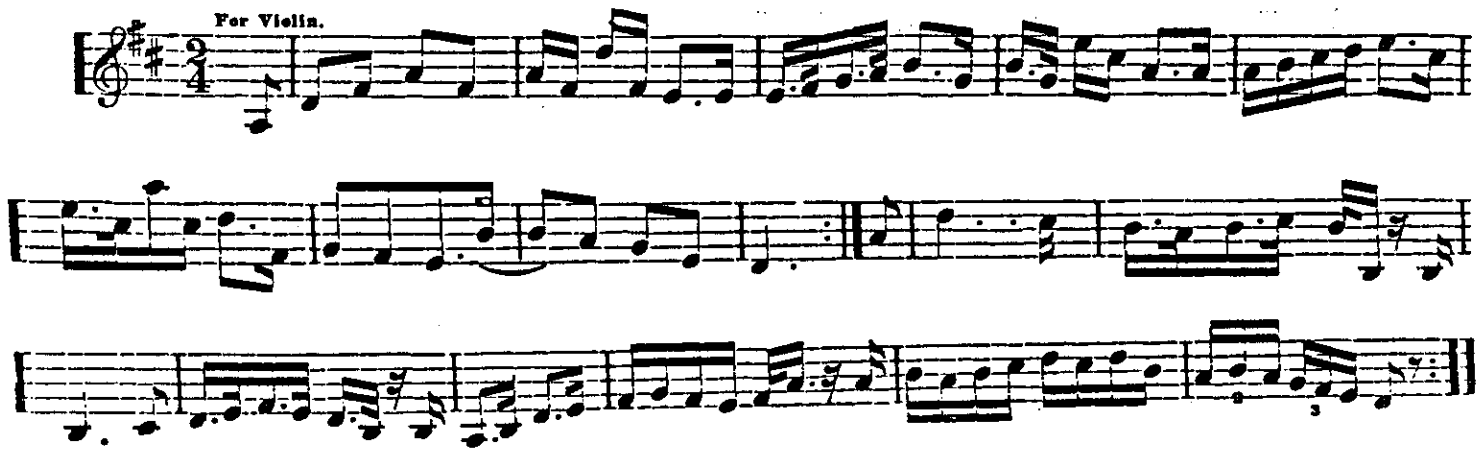


Picayune Butler's Harmonic Jig.



Original Essence.

DAN. BRYANT.



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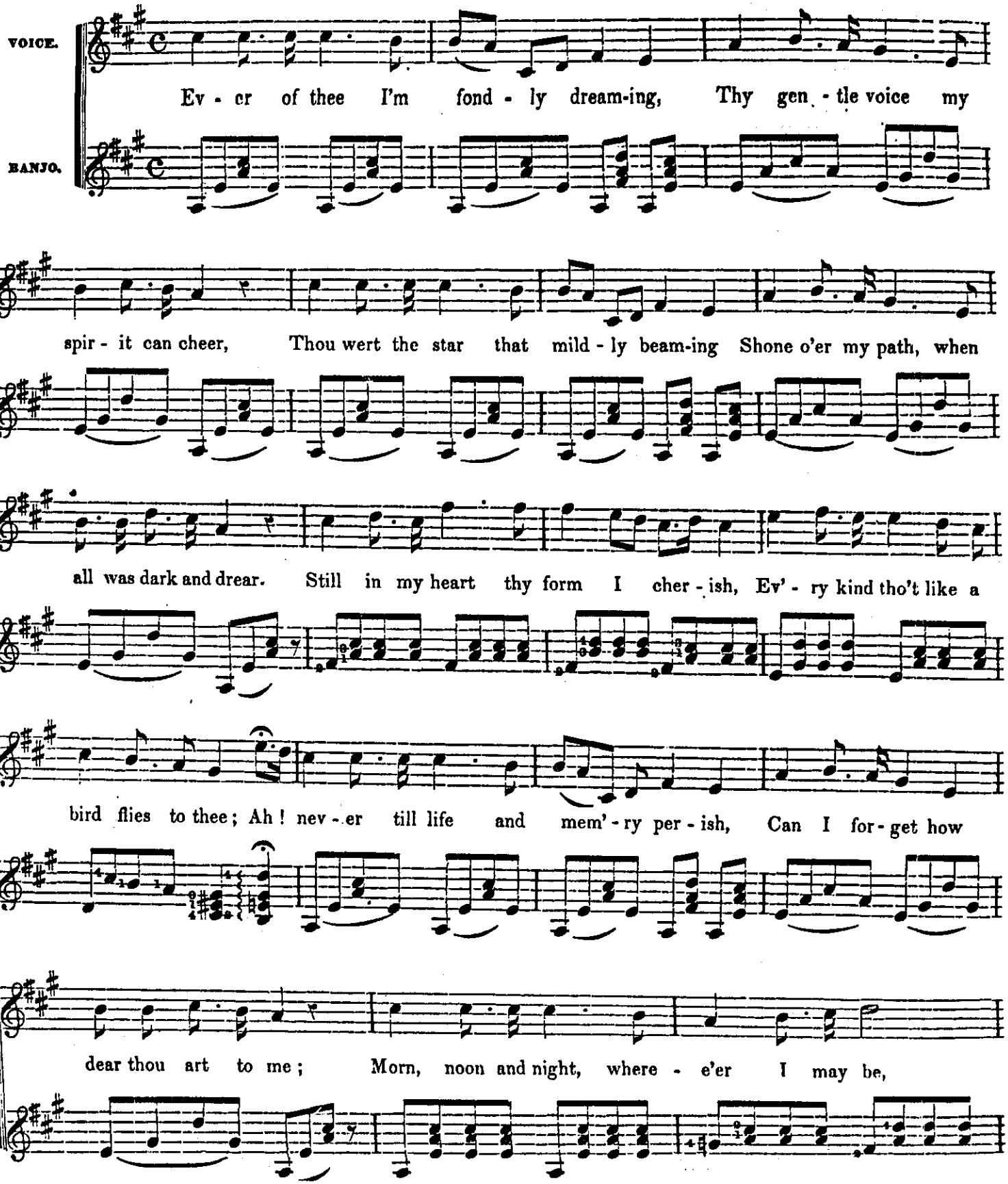
Ever of Thee.

Arranged by JAS. BUCKLEY.



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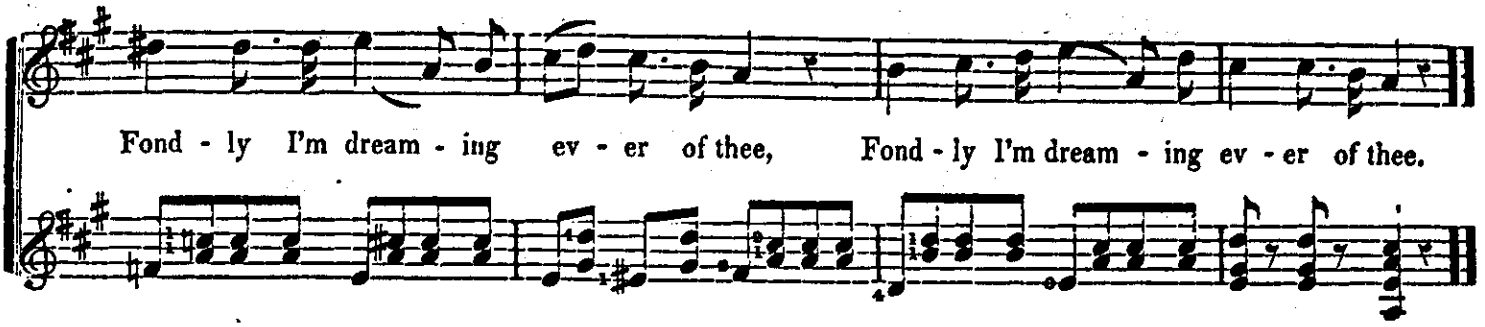
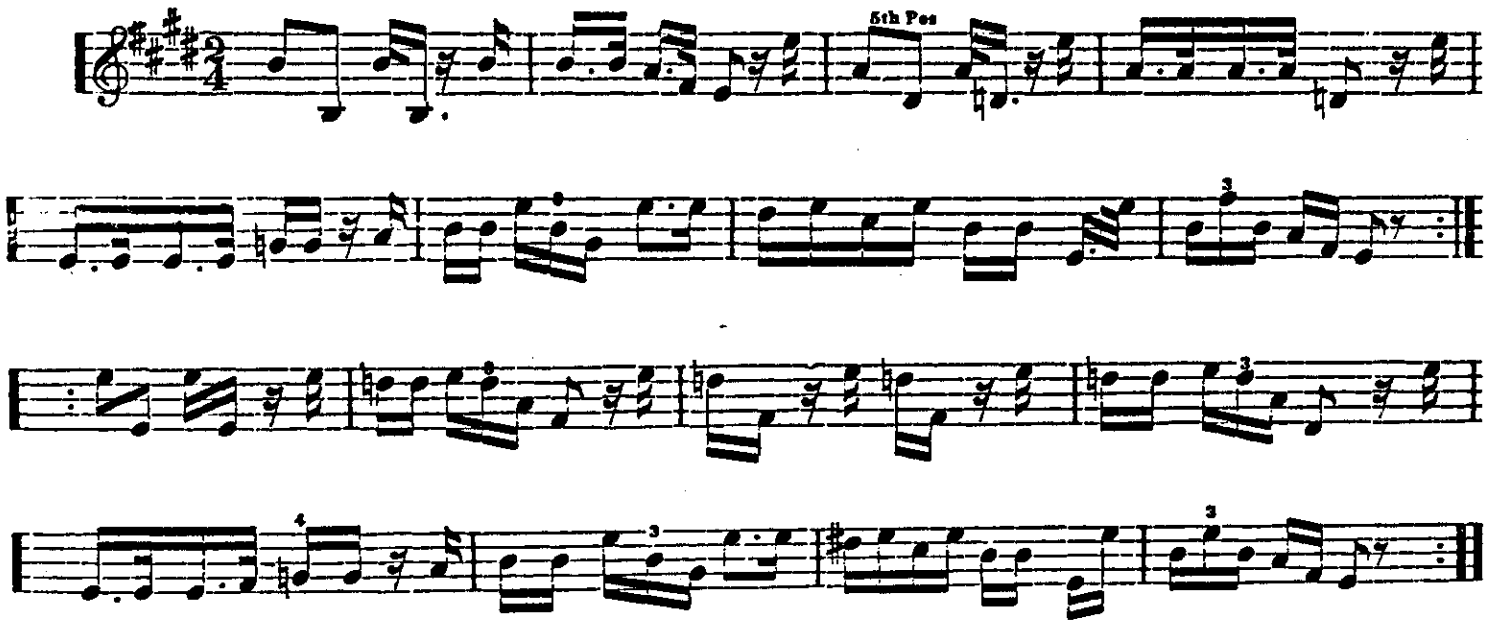
Ever of Thee. Concluded.



2 Ever of thee when sad and lonely,
Wandering afar my soul joy'd to dwell;
Ah! then I felt I lov'd thee only,
All seem'd to fade before affection's spell,
Years have not chill'd the love I cherish,
True as the stars, hath my heart been to thee;
Ah! never till life and memory perish,
Can I forget, etc.

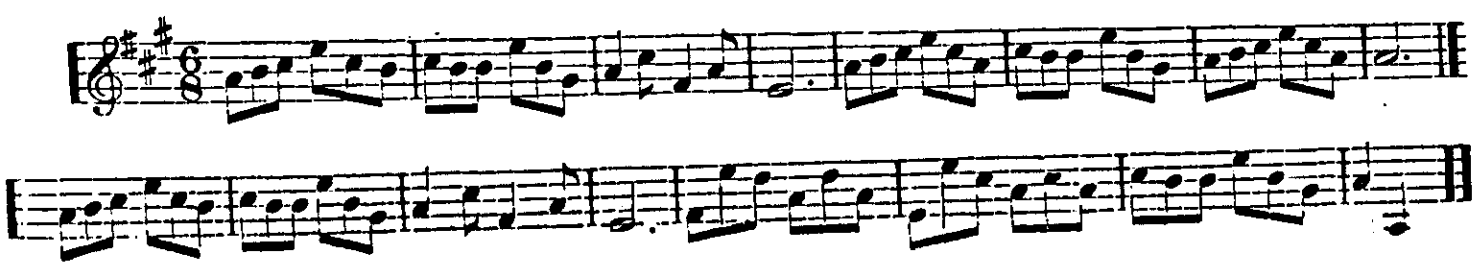
Strawberry Girl.

JAS. UNSWORTH.



Ninth Avenue Jig.

PROFESSOR PRICE.



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The Deep Blue Sea.

VOICE.

When the breeze is soft - ly sigh-ing ..... ov - er the

BANJO.

deep blue sea ..... And the ves - per bell is ring-ing,....

..... I'll steal..... a - way to thee, to thee, I'll steal a -

way to thee. From a world whose i - ron chain .....

..... Sits hea - vy on my soul ..... from many a

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The Deep Blue Sea. Concluded.

wea - ry pain be - yond my weak..... con - - trol. . . . Oh!

when the breeze is sing - ing . . . . . O - ver the

deep blue sea, ... And the ves - per bell is

ring - ing, ... I'll come my love to thee, to

thee, I'll come my love to thee. . . . . .

Away to the shining waters
Rippling over the land,
Away to the rocks of Coral
Along the moonlit sand.

The glow of health will meet us
In the sweet ev'ning air,
The sparking waves will greet us
With a murm'ring welcome there. Oh! &c

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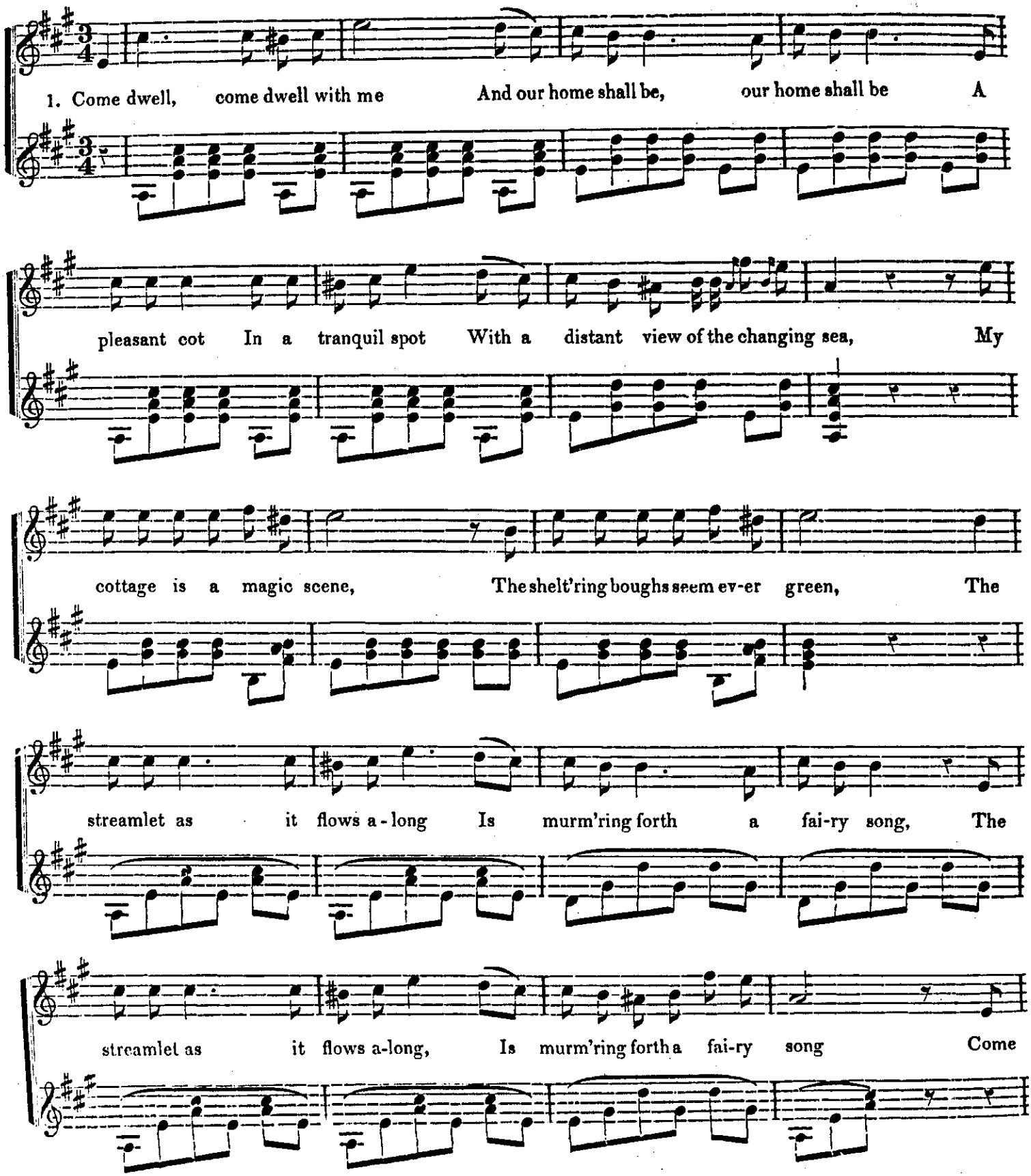
Come dwell with me.

Arranged by JAMES BUCKLEY.



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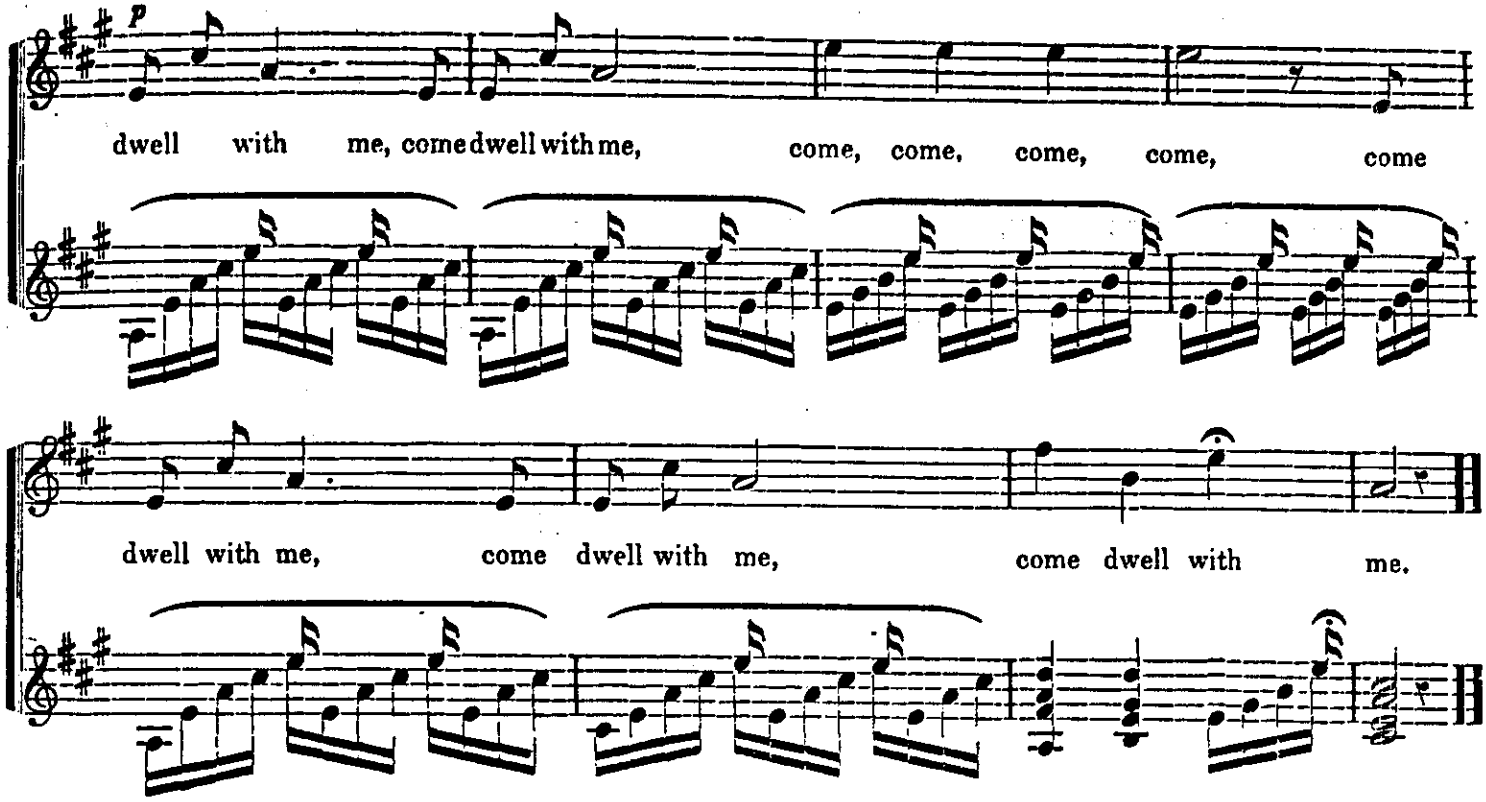
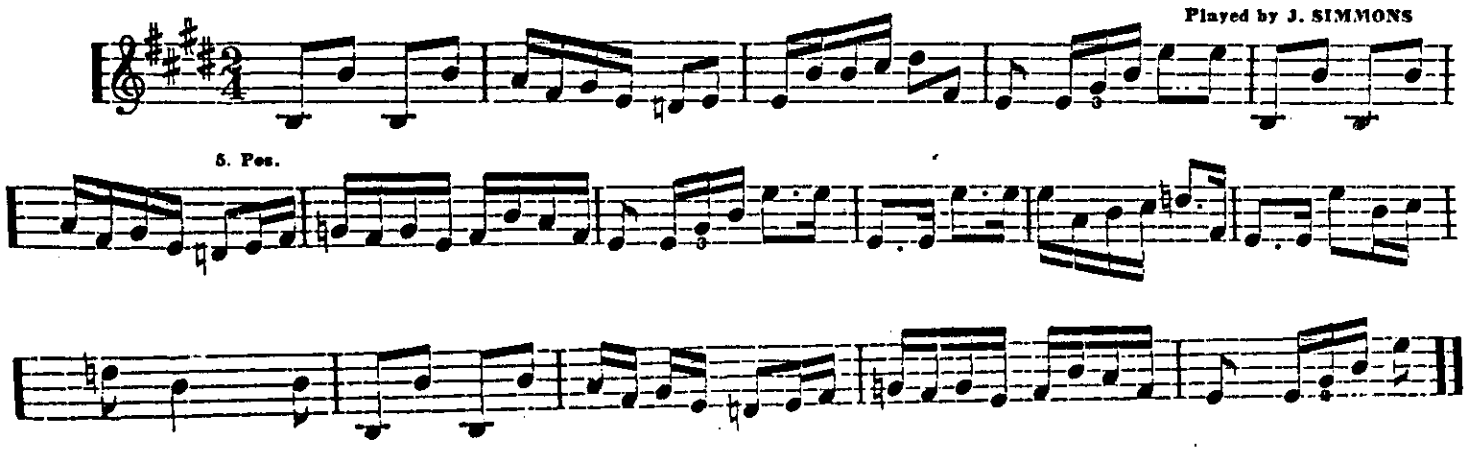
Come Dwell with me. Concluded.



2. The tendrils of a vine
Around the rustic porch shall twine
The woodbine and the wild rose flow'r
Shall make each casement seem a bow'r
I will not let thee once regret
The gay saloon where first we met,
T'would be my pride to hear thee say
Love makes this valley far more gay
T'would be my pride to hear thee say
Love makes this valley far more gay
Come dwell &c.

Land of Canaan.



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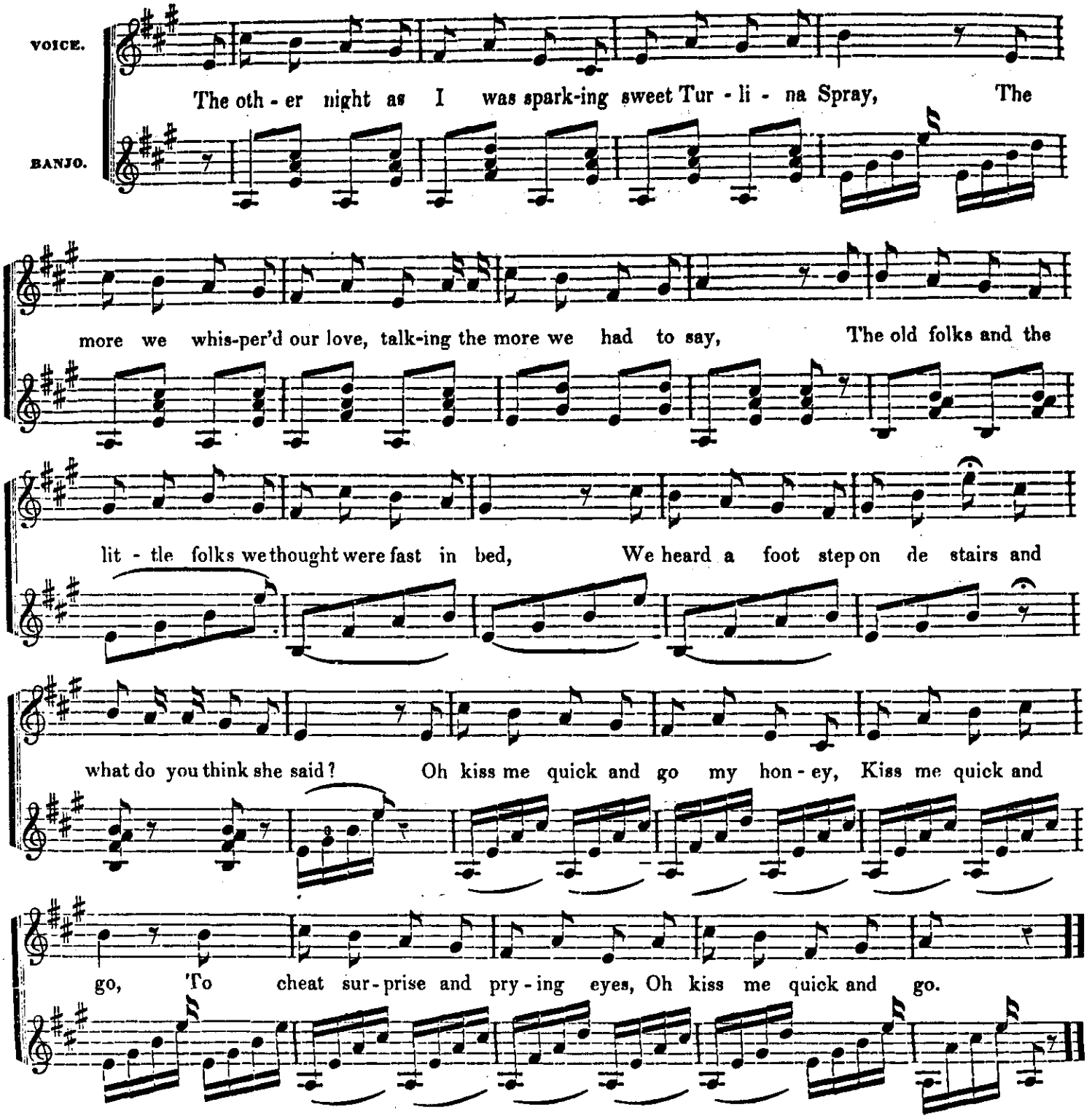
Kiss me Quick and go.

Arranged by JAS. BUCKLEY.



Soon after dat I gib Turlina
A moonshine promenade.
At last we fetched up to de doorstep
Where de old folks staid.
De clock struck twelve her heart struck two
And peeping over head,
We saw a nightcap raise de blind
And what dy'e think she said.
Chorus.—Kiss me quick and go, &c.

One Sunday night we sat together
Sighing side—by side,
Just like two wilted leafs of cabbage
In de sunshine fried.
My heart with love was nigh to split,
To ask her for to wed,
Said I, shall I go for de priest
And what dy'e think she said.
Chorus—Kiss me quick and go, &c.

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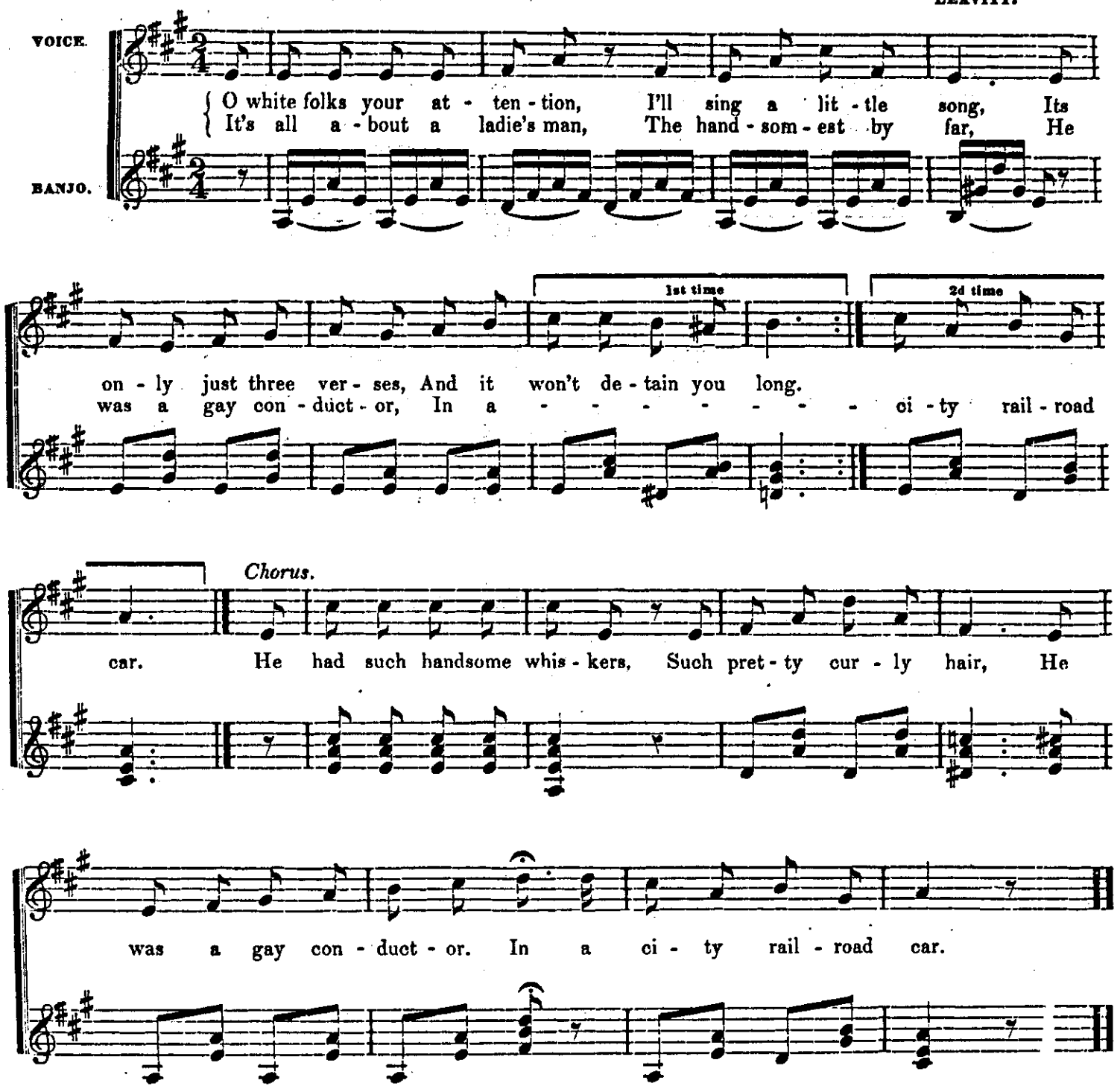
Rail-road Conductor. 45

LEAVITT.



2 Up comes a pretty lady,
With pouting lips so sweet,
He puts his arms around her waist,
He helps her to a seat.
Then comes the poor old woman,
That has not got much tin,
He takes a chaw of tobacco,
And he never helps her in.
Chorus.

3 Miss Angelina Pretzels
One day she took a ride,
This gallant conductor,
He sat down by her side.
He made a bad impression,
For she told her dear mama,
She smelt a cask of whiskey
In a city railroad car.
Chorus.

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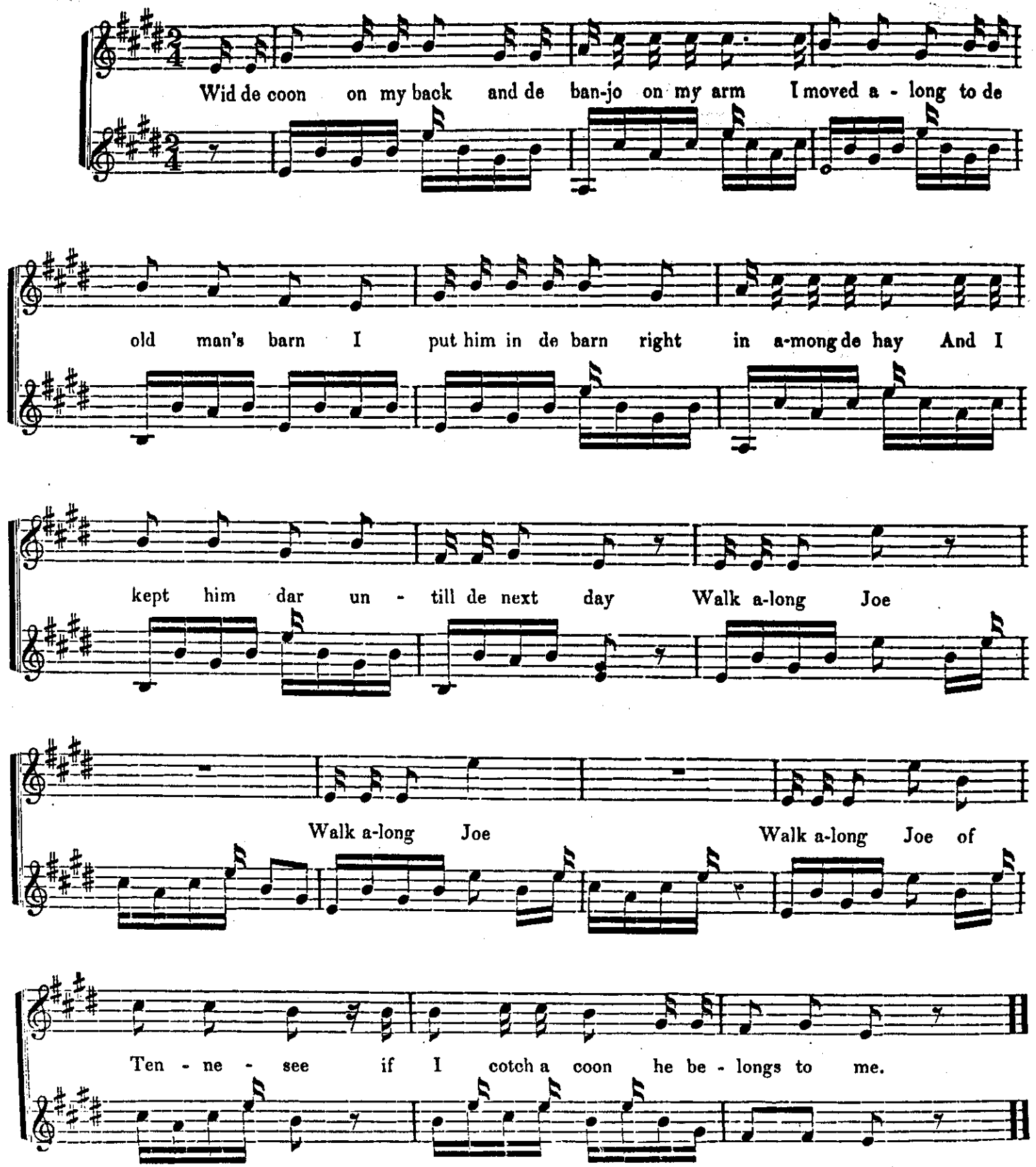
Walk Along Joe.

Arranged by JAS. BUCKLEY.



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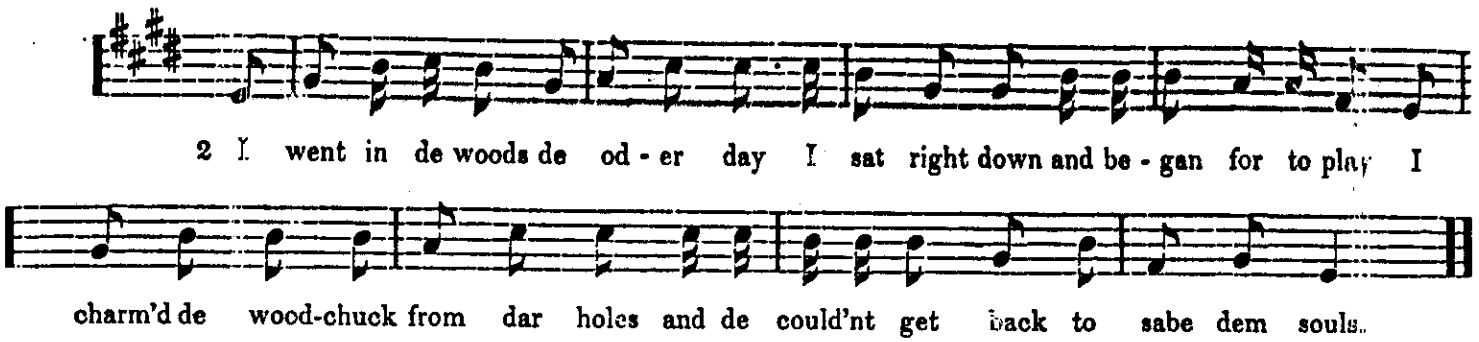
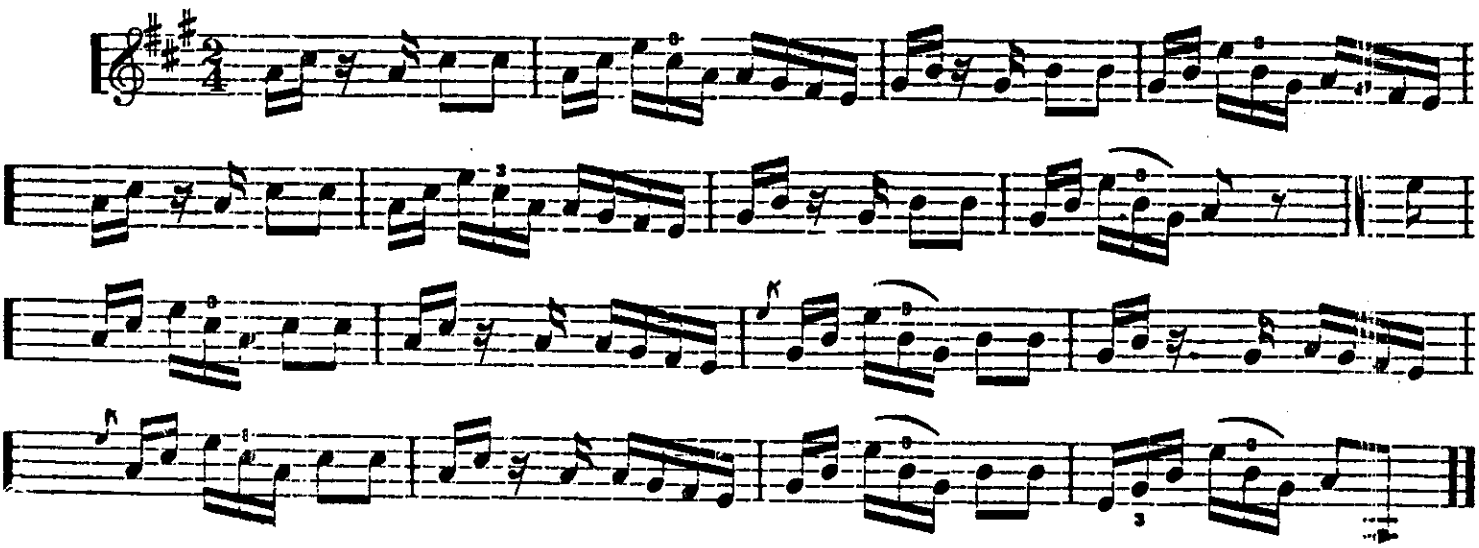
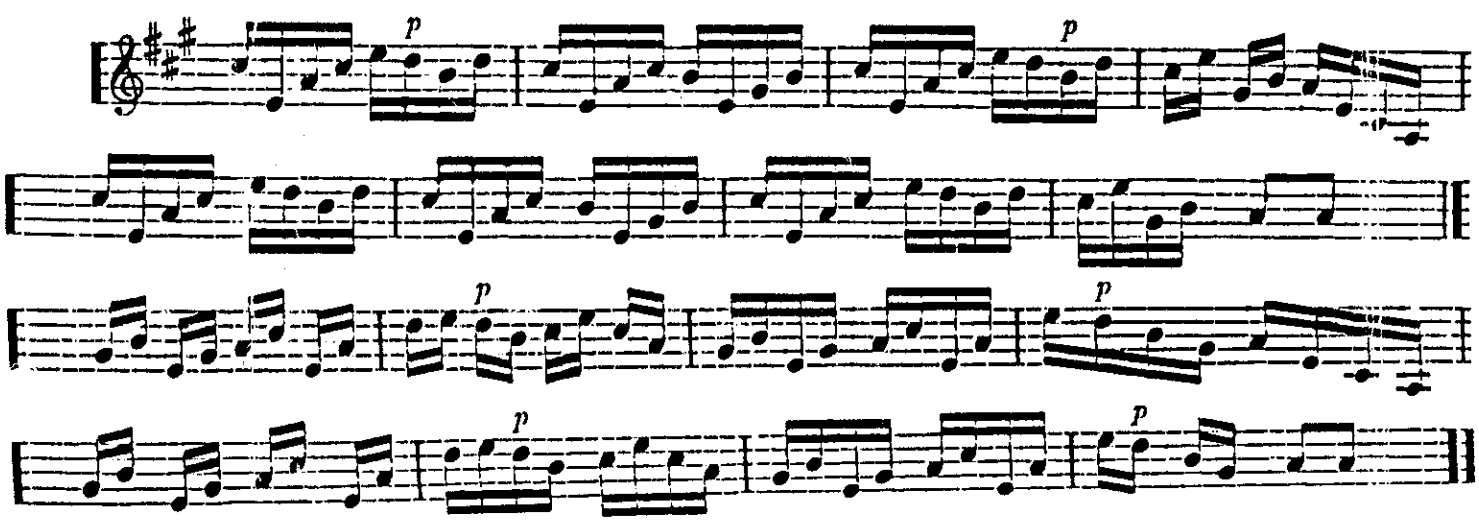
Walk Along Joe. Concluded.



Deacon Buckley's Jig.



Buckley's Copenhagen Reel.



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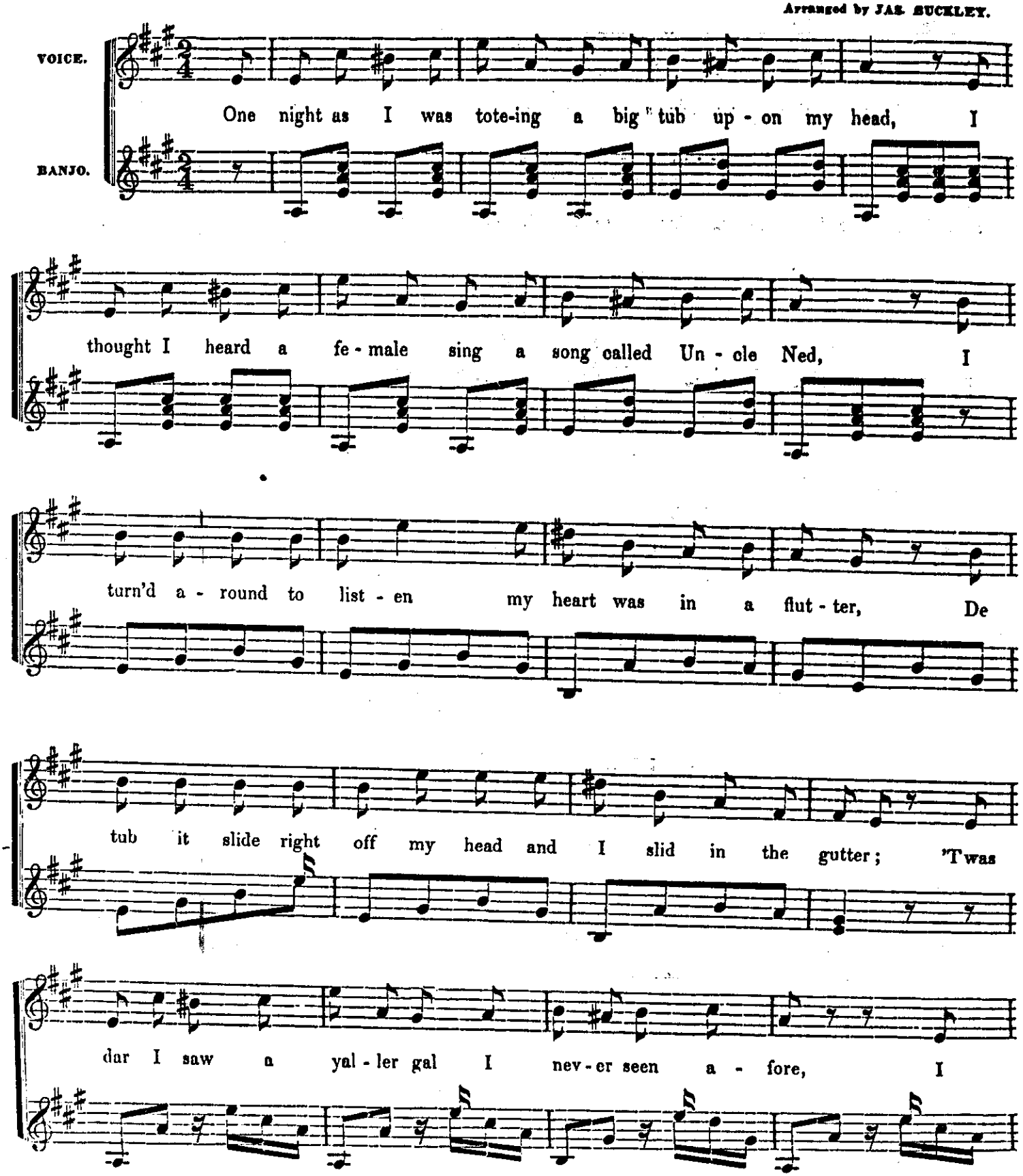
Peeping through de Cellar door.

Arranged by JAS. BUCKLEY.



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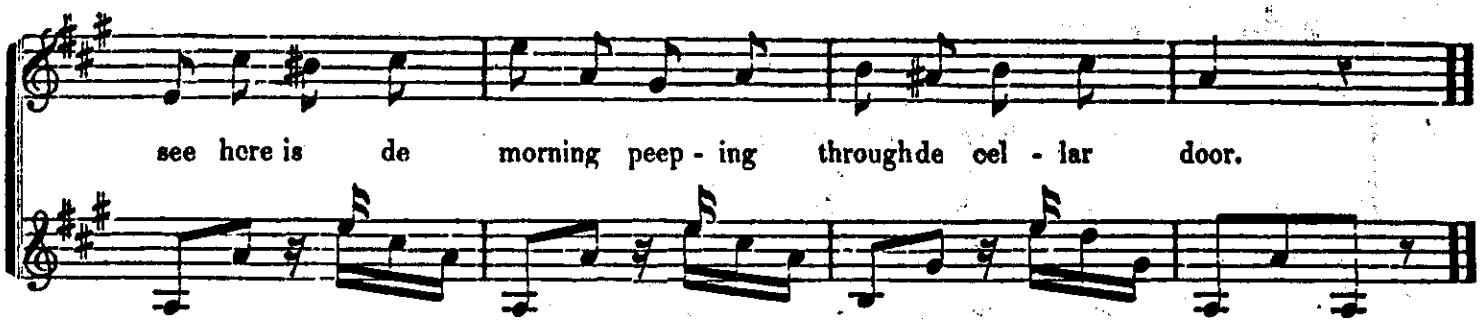
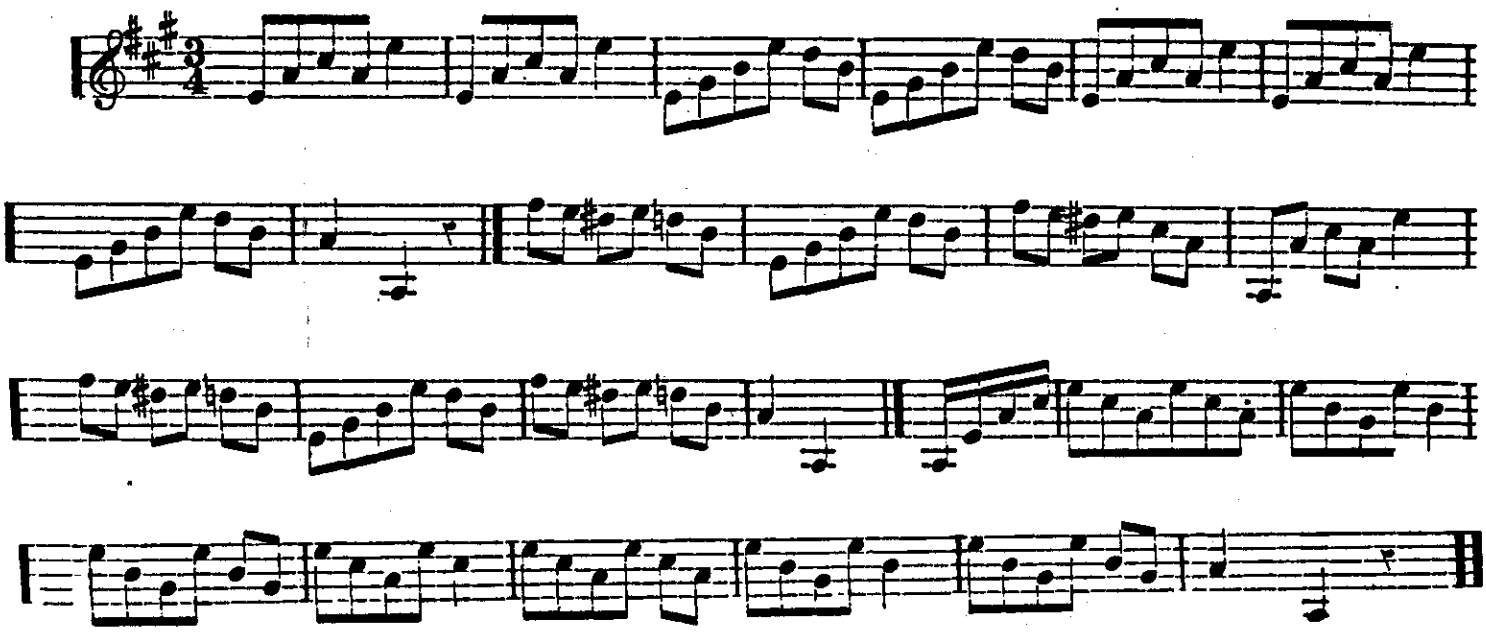


2. Next night I went down to her house
To give a serenade,
A pail of yaller white wash
Came right slap upon my head,
The lime it burnt off all my woo!
Which made me feel so sore,
Say I, my pretty yaller gal
Dont do dat any more. *Chorus.*

3. When I went to see Miss Cloe again
I felt a little shy,
I slipp'd and fell upon de floor
Run a knot hole in my eye;
She said dat she did pity me
Felt sorry for my woes,
I thought she was gwine to kiss me
When she took and pull'd my nose. *Chorus.*

Old Dan Emmett's Waltz.



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Molly Bawn,

Arranged by JAS. BUCKLEY.

VOICE.

BANJO.

O Mol-ly Bawn, why leave me pi - ning, Or lone - ly wait-ing here for

you, While the stars a - bove are brightly shi - ning, Be-cause they've noth-ing else to

do, The flow-ers late were op - en keep - ing. To try a ri - val blush with

you, But there, Moth-er, na - ture, kept them sleep - ing, With their ro - sy fa - ces wash'd in

dew, Oh Mol-ly Bawn, why leave me pi - ning, Or lone - ly wait-ing here for

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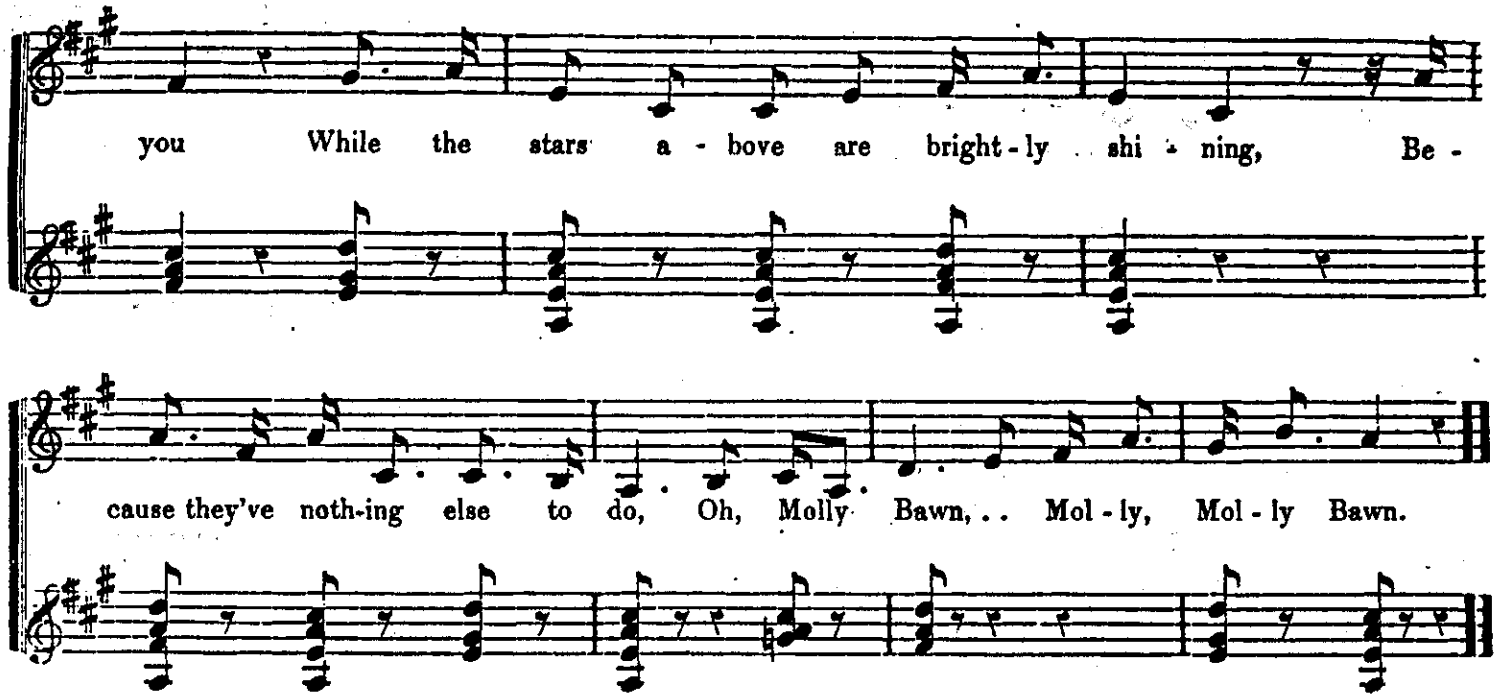
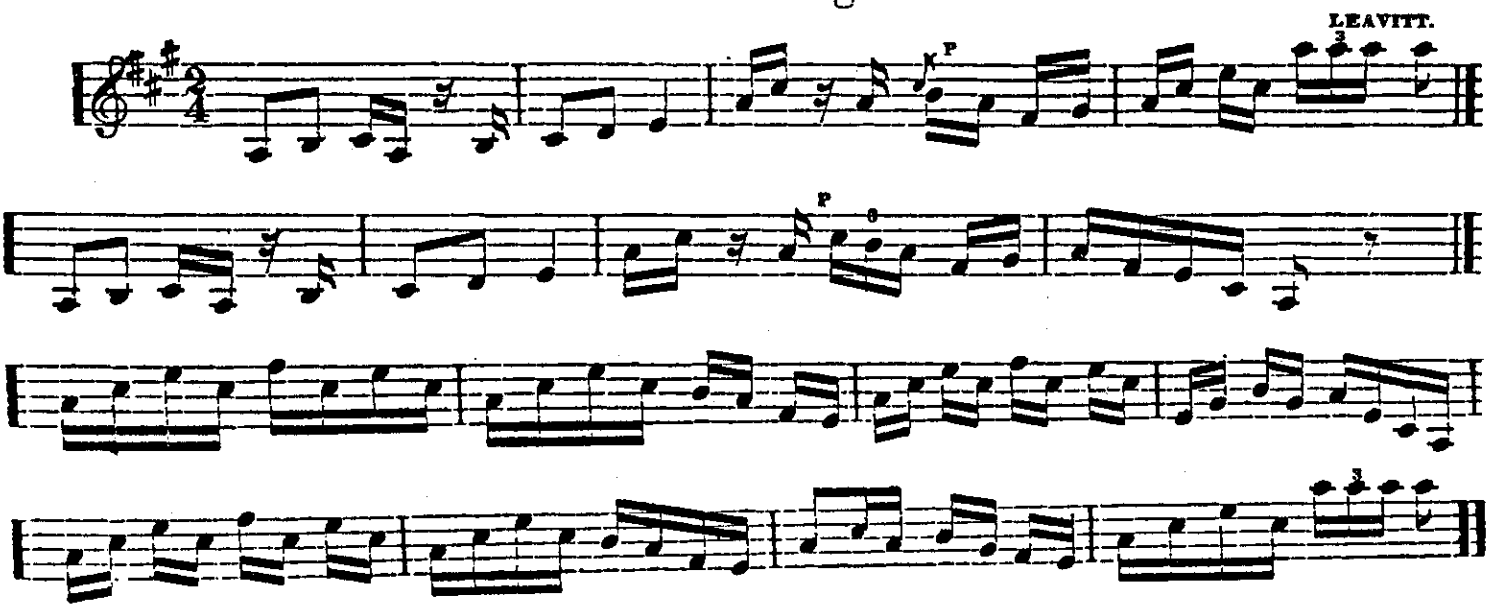


2

The pretty flowers were made to bloom, dear,
And the pretty stars were made to shine;
The pretty girls were made for the boys, dear,
And may be you were made for mine.
The wicked watch-dog here is snarling—
He takes me for a thief, d'ye see?
For he knows I'd steal you, Molly, darling,
Oh, Molly. &c.

Chuckle Jig.



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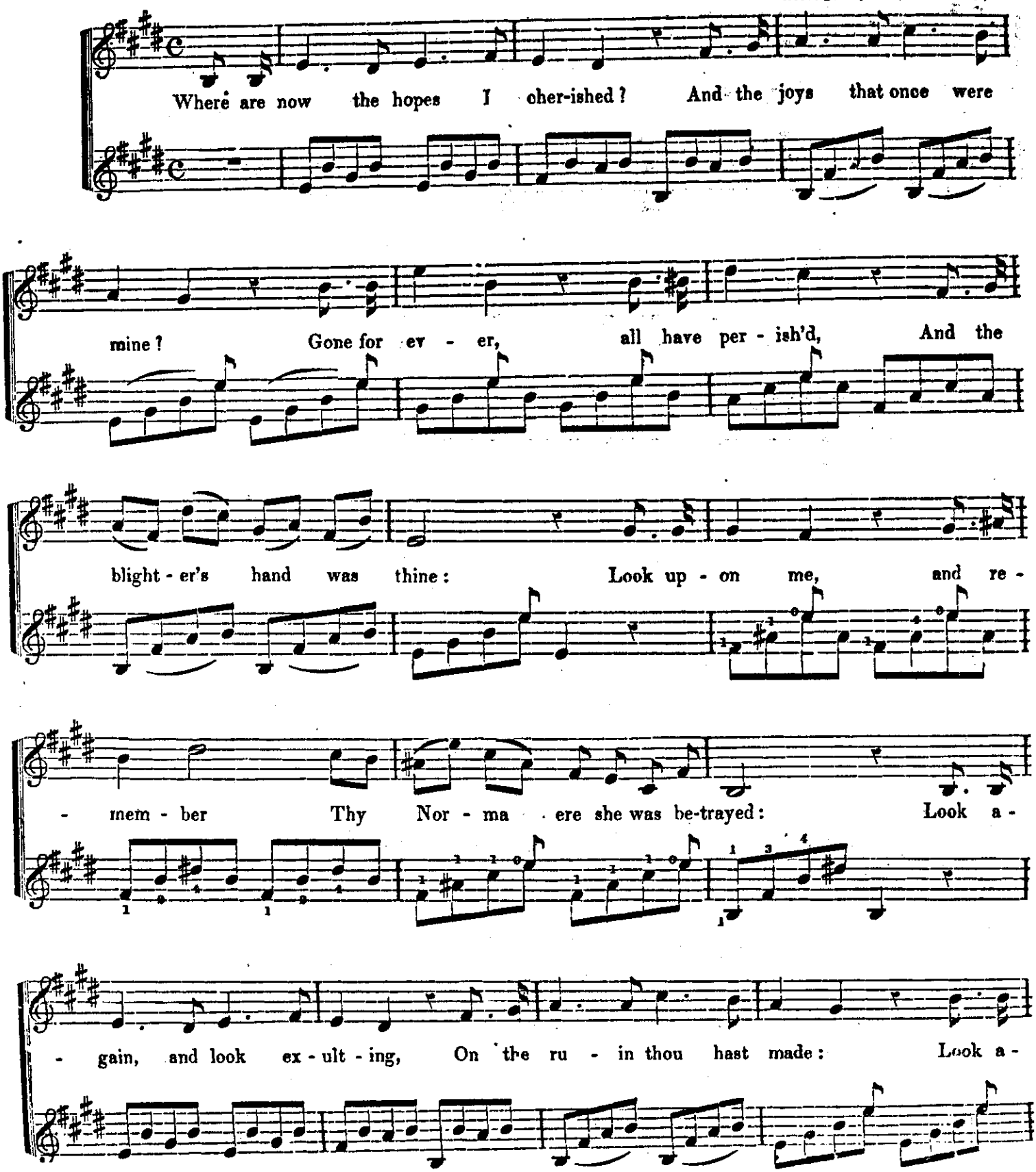
Where are now the Hopes I cherished.

From the Opera of Norma.
Arranged by JAS. BUCKLEY.



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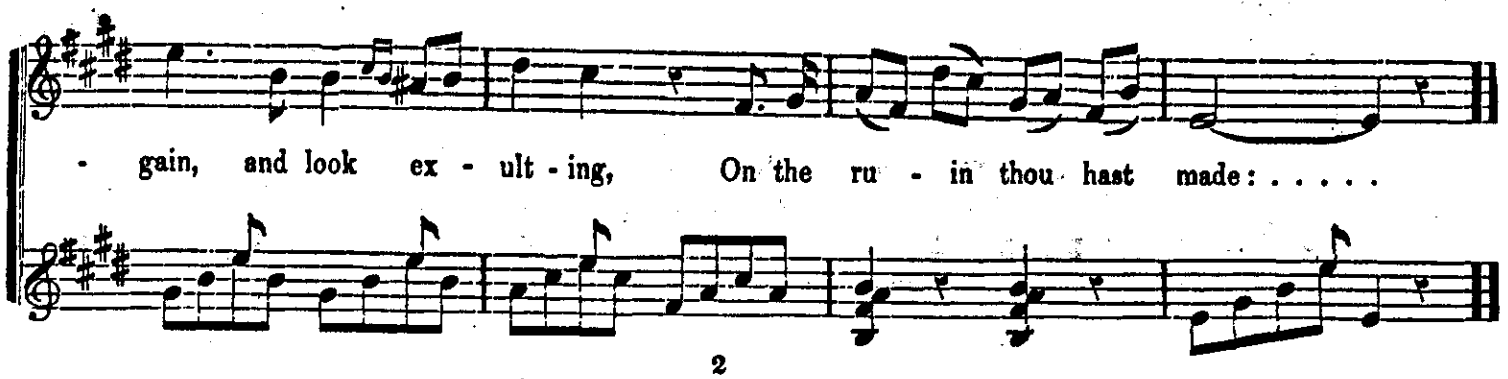
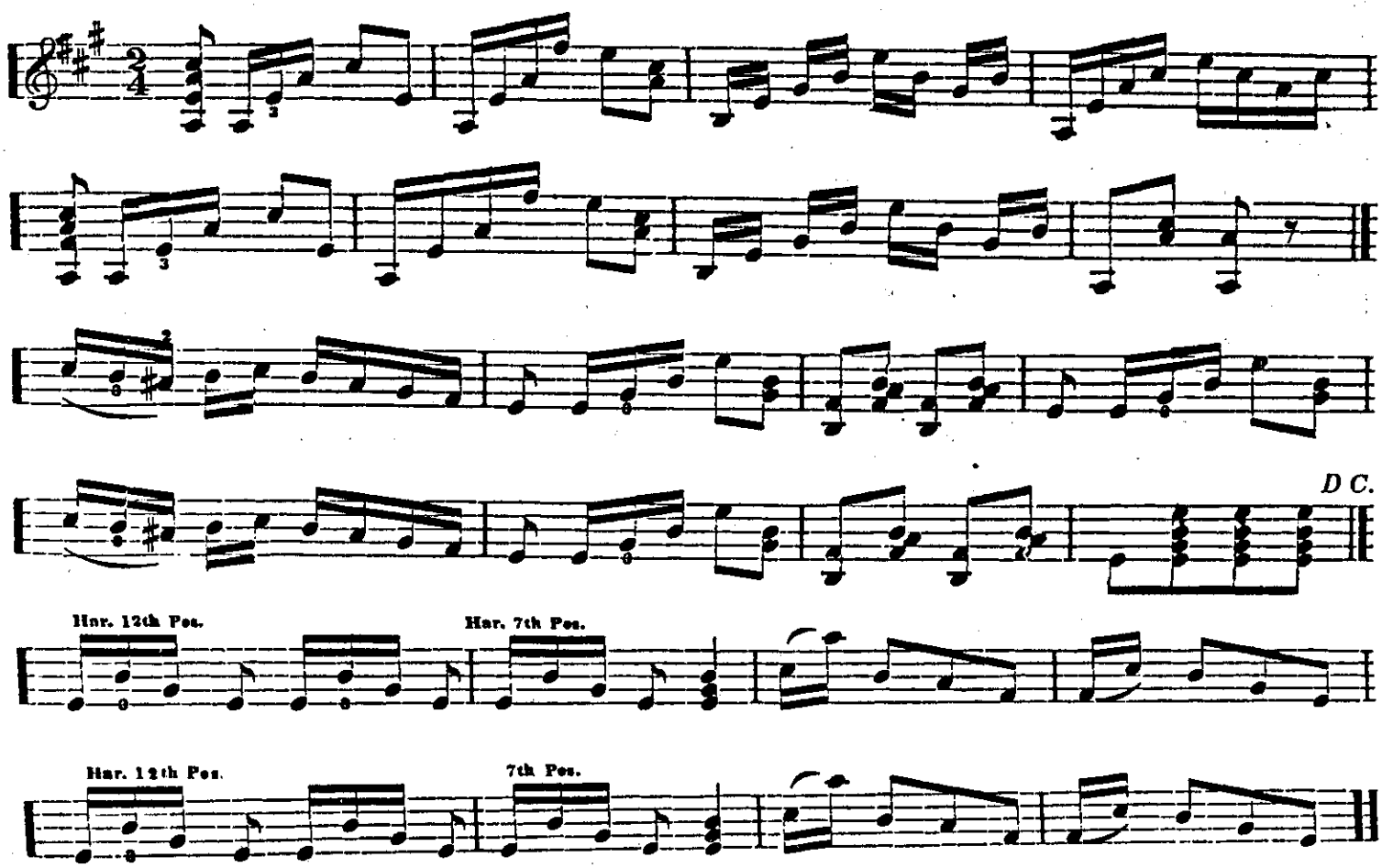
Where are now the Hopes. Concluded.



2

Canst thou think, as thou dost listen
To thy children's artless songs,
Of that moment when their fond hearts,
First shall feel their mother's wrongs?
Ha! thou shrinkest like the lightning,
To thy bosom fell remorse shall dart,
And thou yet shalt know the anguish
Which hath broken my poor heart;
And thou yet shalt know the anguish
Which hath broken my poor heart.

Leavitt's Duff Polka.



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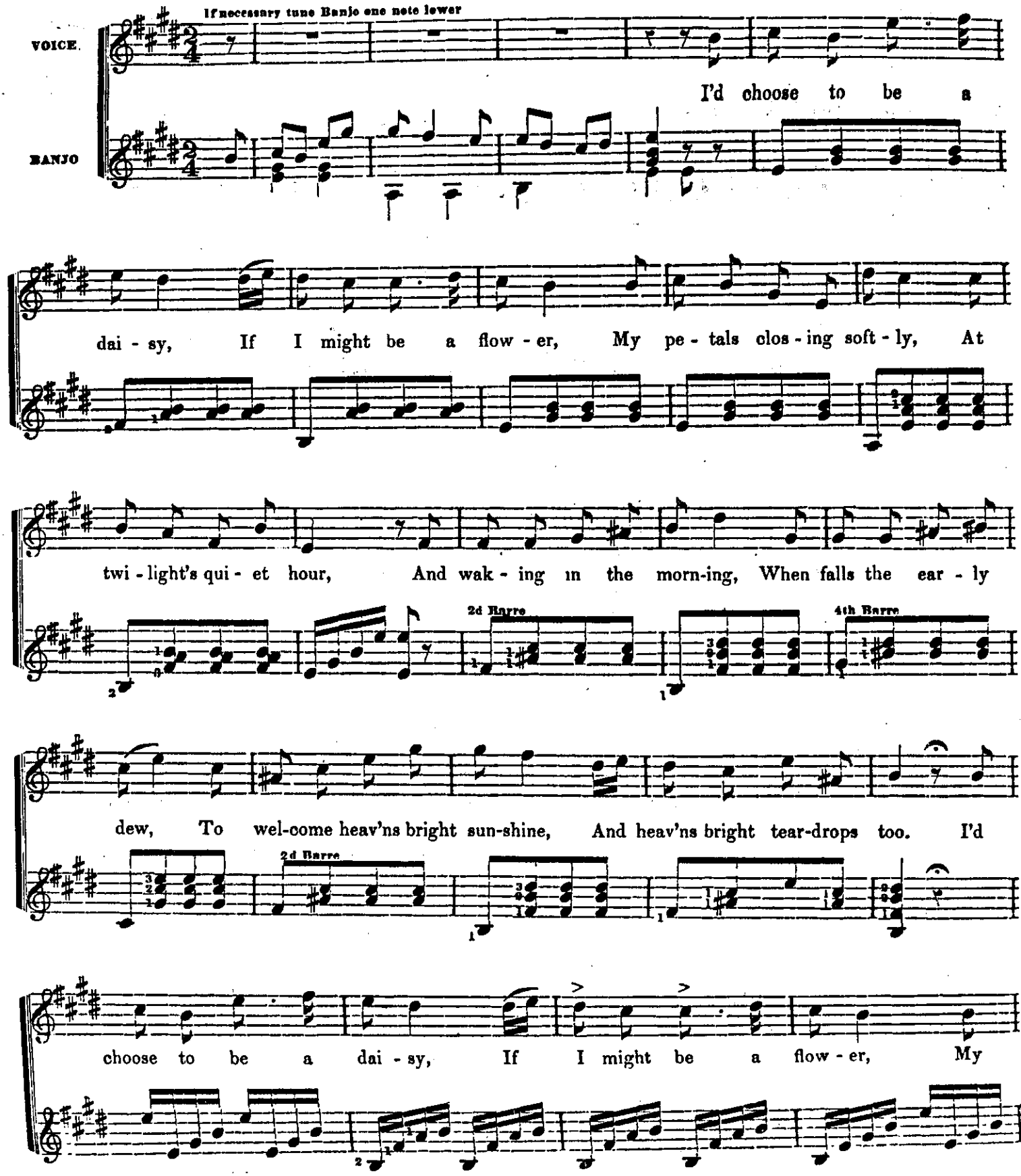
I'd choose to be a Daisy.

Arranged by N. GOULD.



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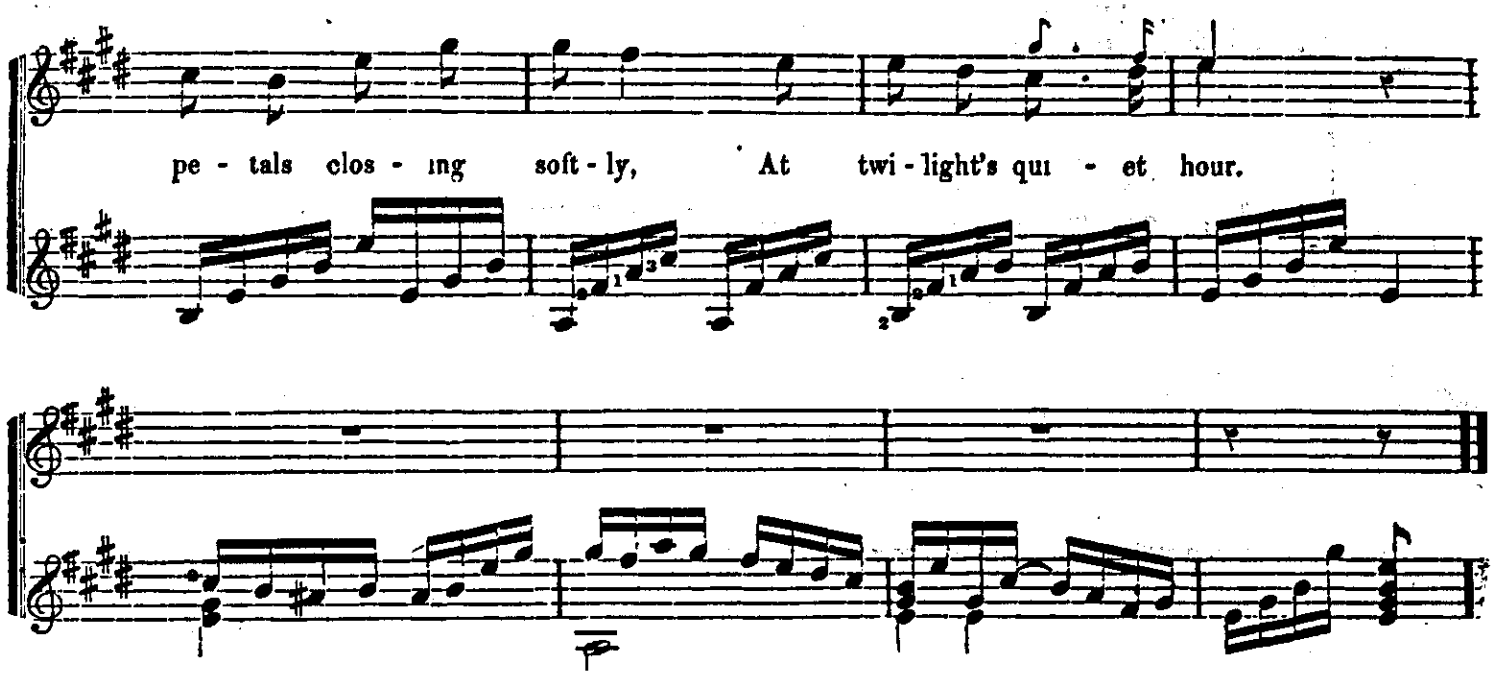
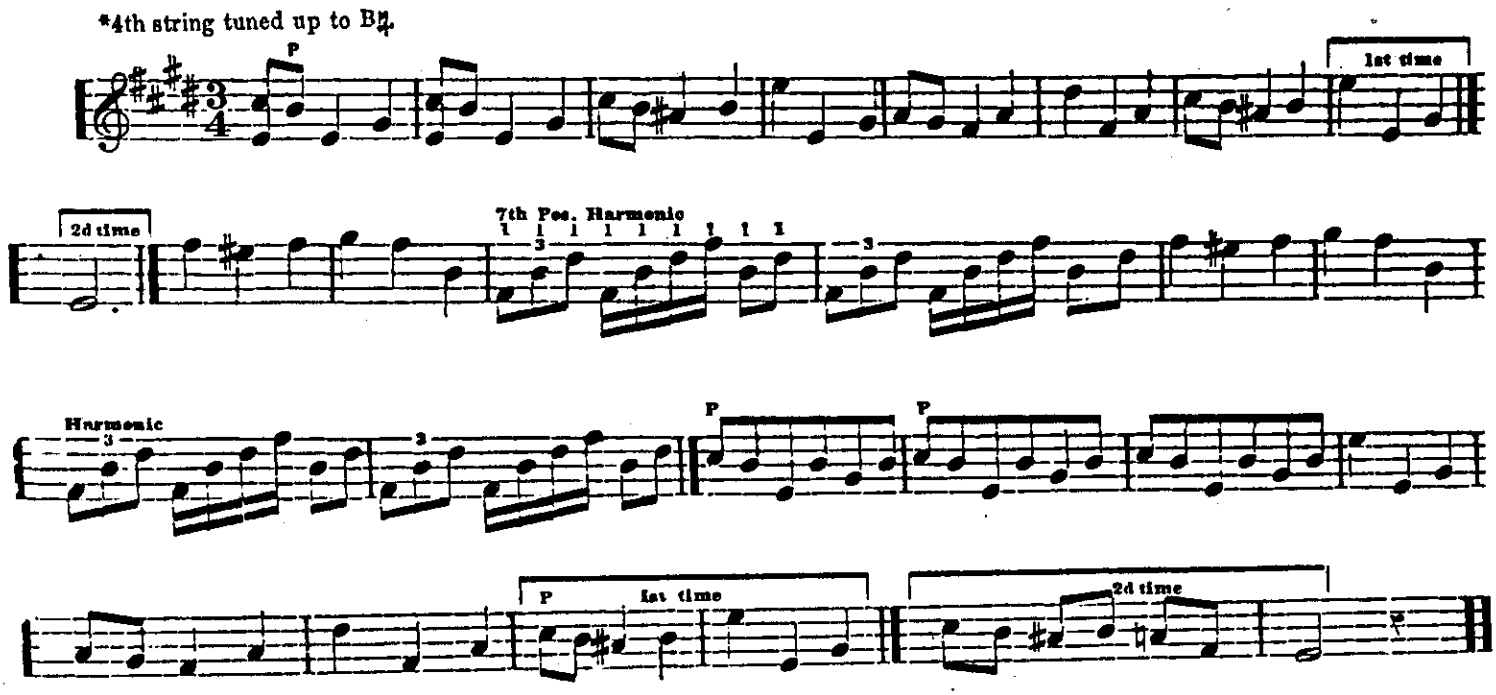
I'd choose to be a Daisy. Concluded.



I love the gentle lily, it looks so meek and fair
But daisies I love better, for they grow eve'rywhere;
The lilies bloom so sadly, in sunshine or in shower,
But daisies still look upward, however dark the hour.
I'd choose to be a daisy if I might be a flower,
My petals closing softly, at twilight's quiet hour.

Leavitt's Waltz:



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I wish I was in Dixie's Land.

DAN. EMMETT.

Allegro.

VOICE

BANJO.

I wish I was in de land of cot - ton,

Old times dar am not for - got-ten ; Look a - way ! Look a - way ! Look a -

way ! Dix - ie land. In Dix - ie land whar I was born in, Ear - ly on one

fros - ty morn-in, Look a - way ! Look a-way ! Look a - way ! Dixie Land.

Chorus.

Den I wish I was in Dix - ie, Hoo ray ! Hoo - ray ! In

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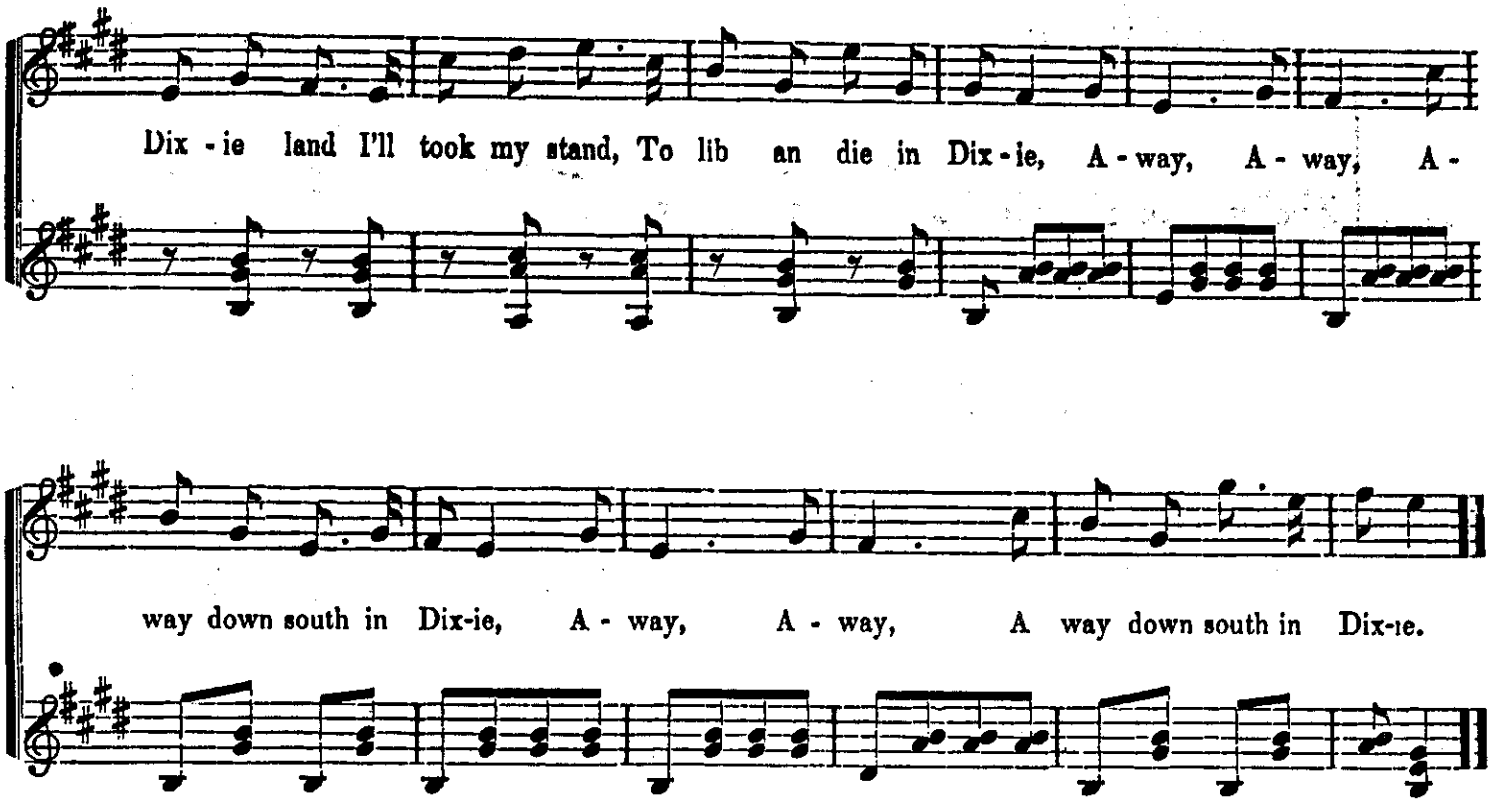
I wish I was in Dixie's Land. Concluded.



2.

Old Missus marry "Will-de-weaber,"
Willium was a gay deceaber;
Look away! &c.
But when he put his arms around 'er,
He smiled as fierce as a 'forty-pound'er.
Look away! &c.
Chorus. Den I wish I was in Dixie, &c.

3.

His face was sharp as a butcher's cleaber,
But dat did not seem to greab 'er;
Look away! &c.
Old Missus acted de foolish part,
And died for a man dat broke her heart.
Look away! &c.
Chorus. Den I wish I was in Dixie, &c.

4.

Now here's a health to the next old Missus
And all de galls dat want to kiss us;
Look away! &c.
But if you want to drive 'way sorrow,
Come an hear dis song to-morrow.
Look away! &c.
Chorus. Den I wish I was in Dixie, &c.

5.

Dar's buck-wheat cakes an 'Ingen' batter,
Makes you fat or a little fatter;
Look away! &c.
Den hoe it down an scratch your grabble,
To Dixie land I'm bound to trabble.
Look away! &c.
Chorus. Den I wish I was in Dixie, &c.

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The Glendy Burk.

STEPHEN C FOSTER.

Moderately fast

VOICE.

BANJO.

De

Glen - dy Burk is a mighty fast boat Wid a mighty fast cap - tain too; He

sits up dah on de hur-ri - cane roof, And he keeps his eye on de crew, I

cant stay here for dey work too hard; I'm bound to leave dis town; I'll

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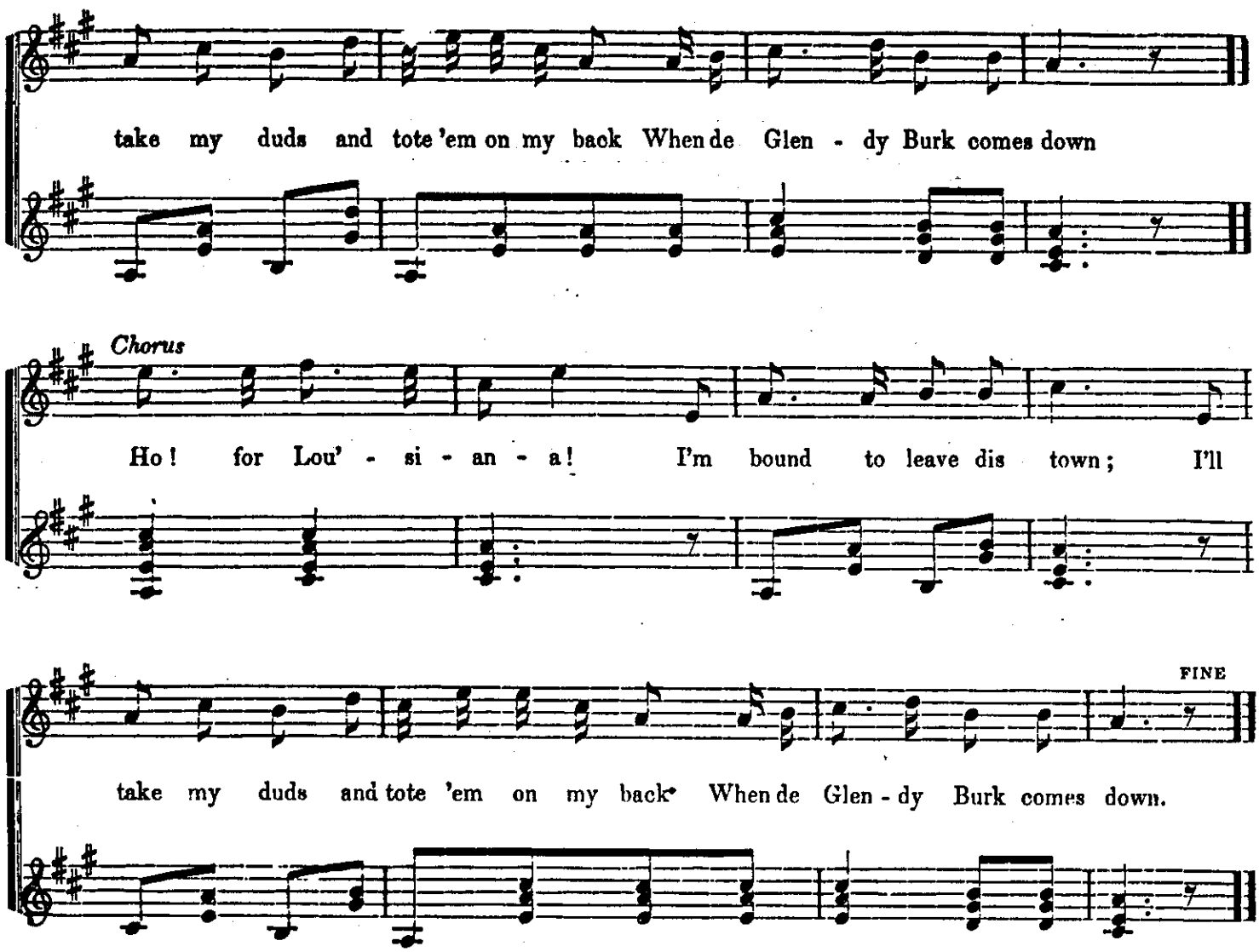
The Glendy Burk. Concluded.



2. De Glendy Burk has a funny old crew
And dey sing de boatman's song,
Dey burn de pitch and de pine knot too,
For to shove de boat along.
De smoke goes up and de ingine roars,
And de wheel goes round and round,
So fair you well! for I'll take a little ride
When de Glendy Burk comes down. *Chorus.*

3. I'll work all night in de wind and storm.
I'll work all day in de rain,
Till I find myself on de levy dock
In New Orleans again.
Dey make me mow in de hay field here
And knock my head wid de flail,
I'll go wha dey work wid de sugar and the cane
And role on the cotton bale. *Chorus*

4. My lady love is as pretty as a pink,
I'll meet her on de way
I'll take her back to de sunny old south
And dah I'll make her stay
So dont you fret my honey dear,
Oh! dont you fret Miss Brown
I'll take you back 'fore de middle of the week
When de Glendy Burk comes down. *Chorus.*

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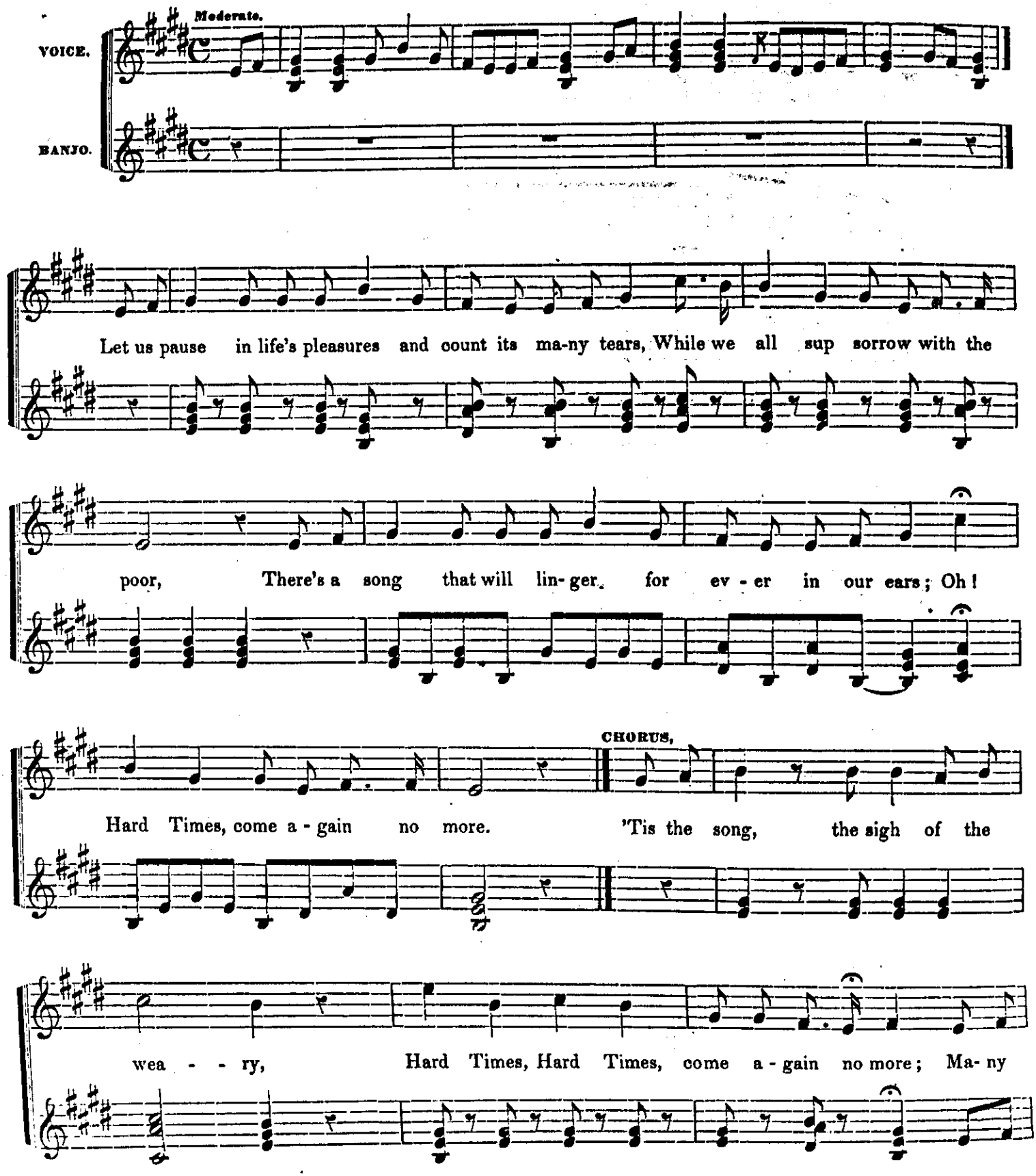
Hard Times come again no more.

FOSTER.



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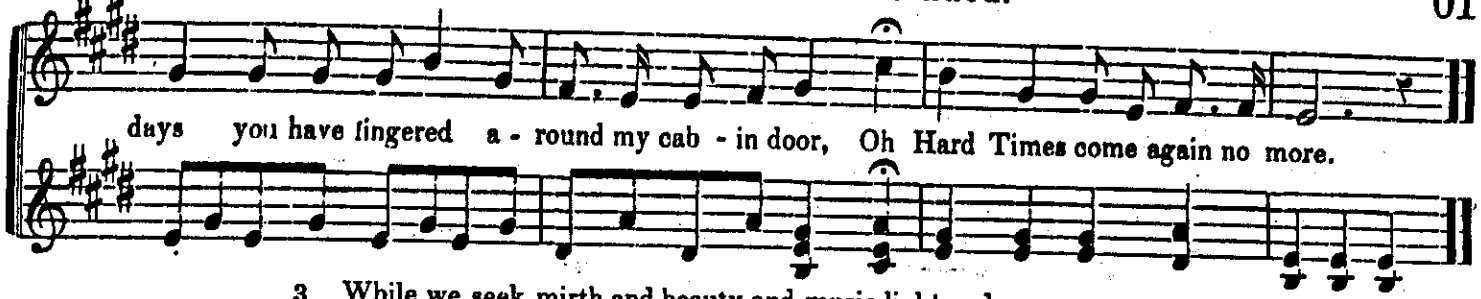
Hard Times. Concluded.

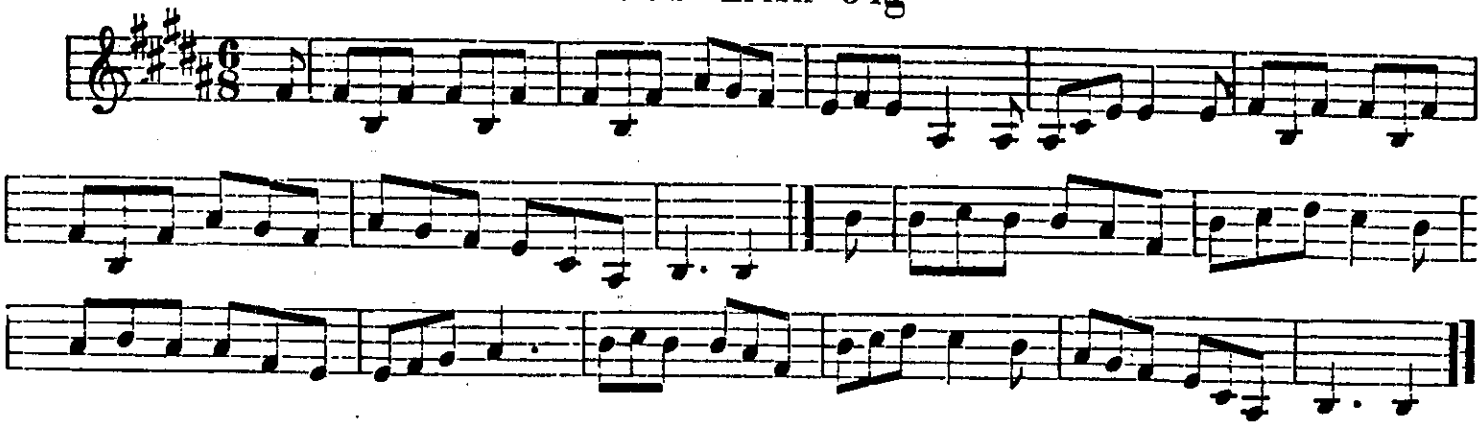


3. While we seek mirth and beauty and music light and gay
There are frail forms fainting at the door,
Though their voices are silent, their pleading looks will say,
Oh! Hard Times come again no more.
Chorus. 'Tis the song, &c.

4. There's a pale drooping maiden who toils her life away,
With a worn heart whose better days are o'er;
Though her voice would be merry, 'tis sighing all the day,
Oh! Hard Times, come again no more.
Chorus. 'Tis the song, &c.

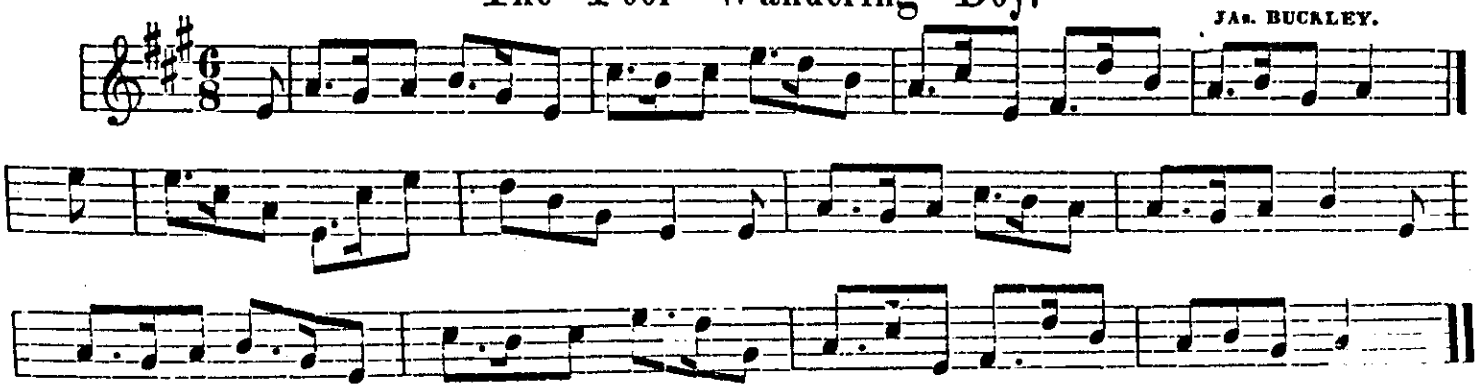
5. 'Tis a sigh that is wafted across the troubled wave,
'Tis a wail that is heard upon the shore,
'Tis a dirge that is murmured around the lowly grave,—
Oh! Hard Times, come again no more.
Chorus. 'Tis the song, &c.

Leavitt's Irish Jig.



The Poor Wandering Boy.

JAS. BUCKLEY.



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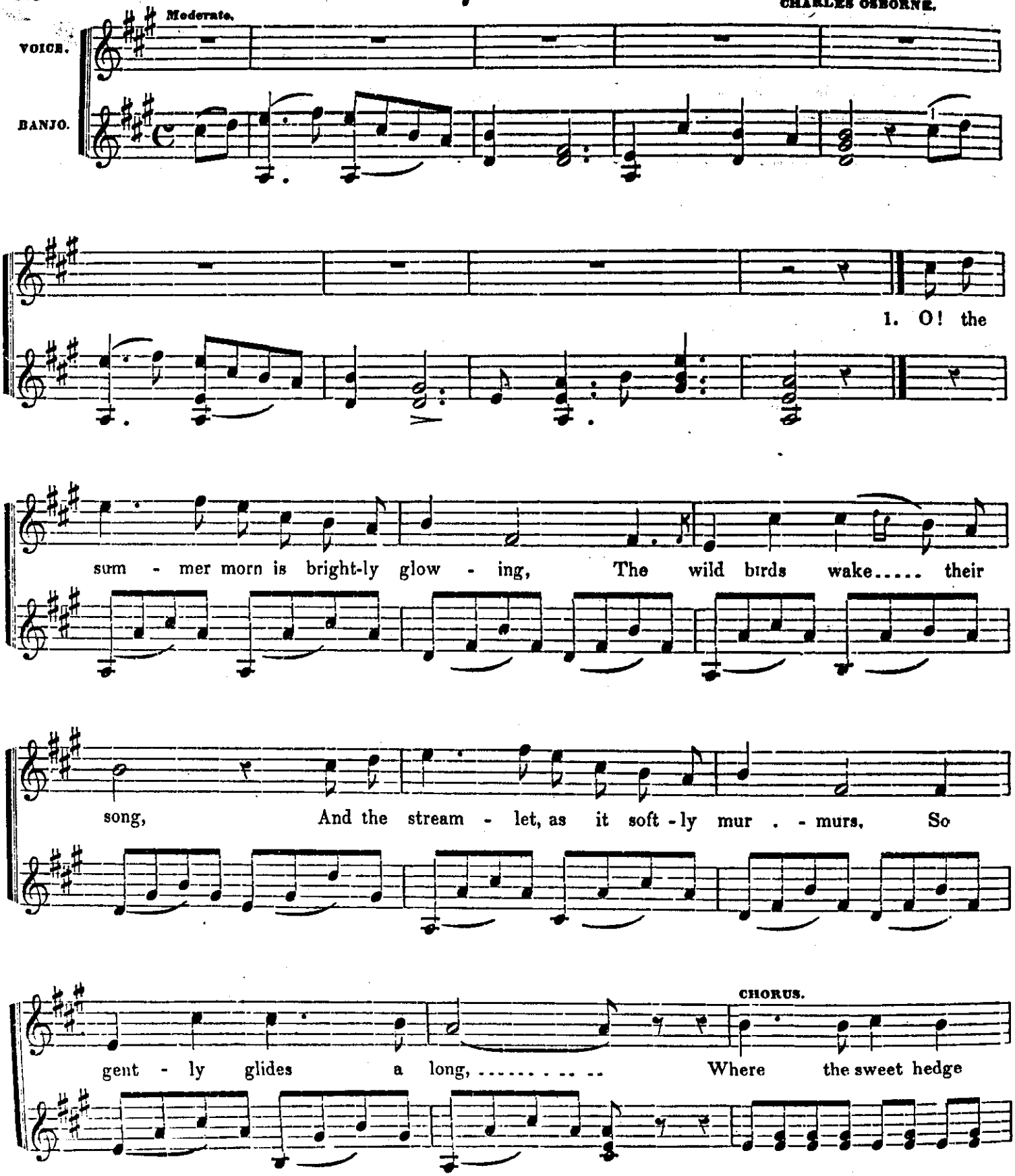
Bonny Jean.

CHARLES OSBORNE.



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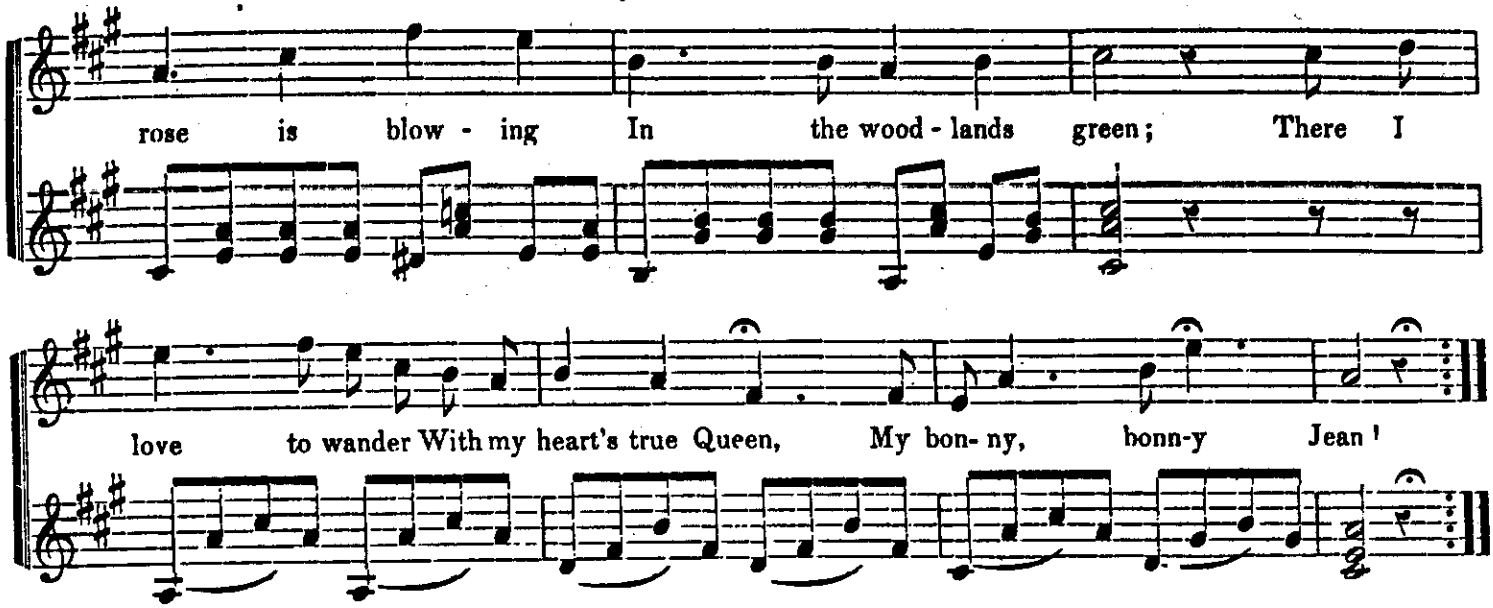
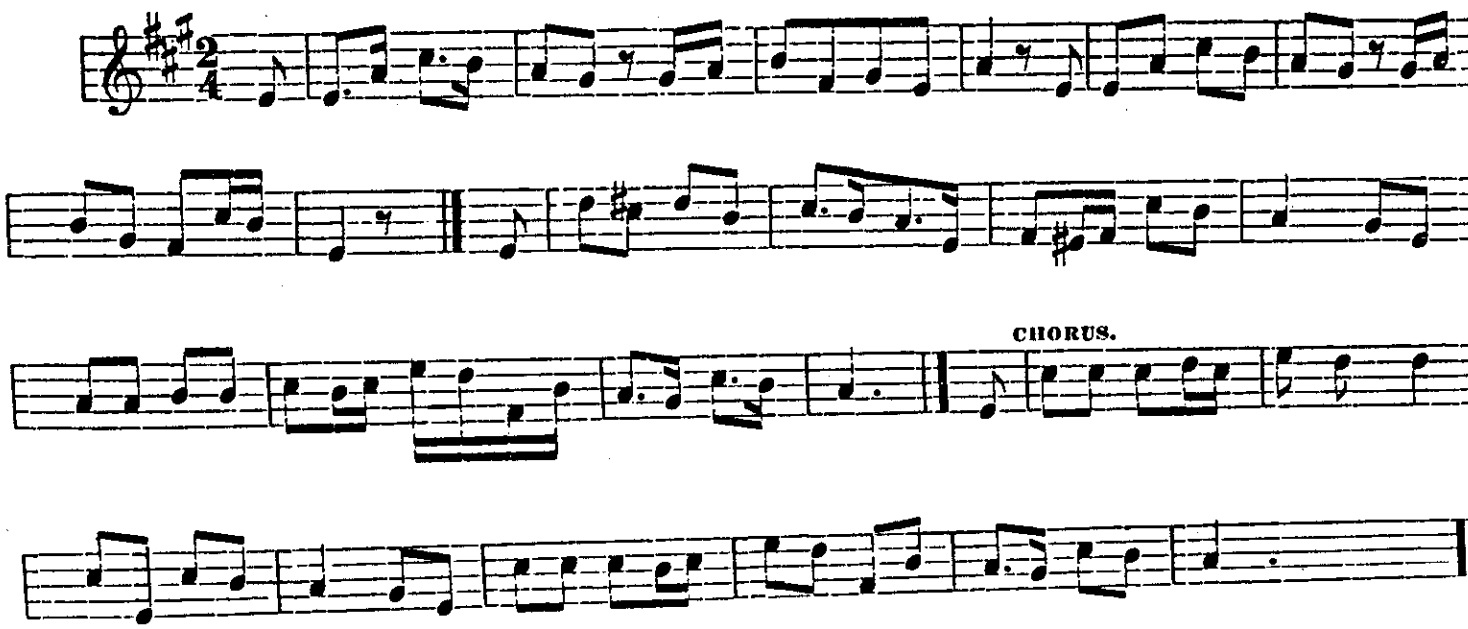
Bonny Jean. Concluded.



2. Yet, 'tis not the rosy tint of summer,
Nor the song-birds' joyous lay,
Nor the streamlet's soft and murmuring music,
That makes my heart feel gay;
'Tis her smile that beams upon me,
'Mid each flowery scene;
While I fondly wander,
With my heart's true Queen,
My bonnie, bonnie Jean.

2. "Bonny Jean," your smiles are always with me
When absent, love, from thee,
Making joy and sunshine round my pathway,
Wherever I may be.
May they ever beam upon me,
In this mortal scene,
While I fondly wander,
With my heart's true Queen,
My bonny, bonny Jean!

The Selim Smiter.



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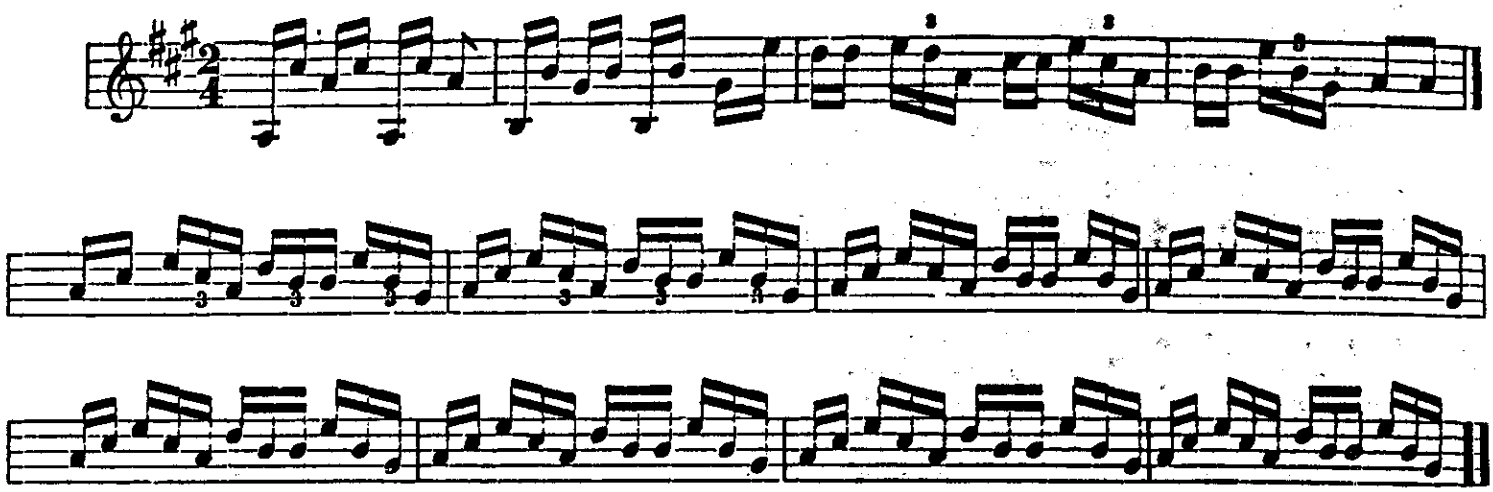
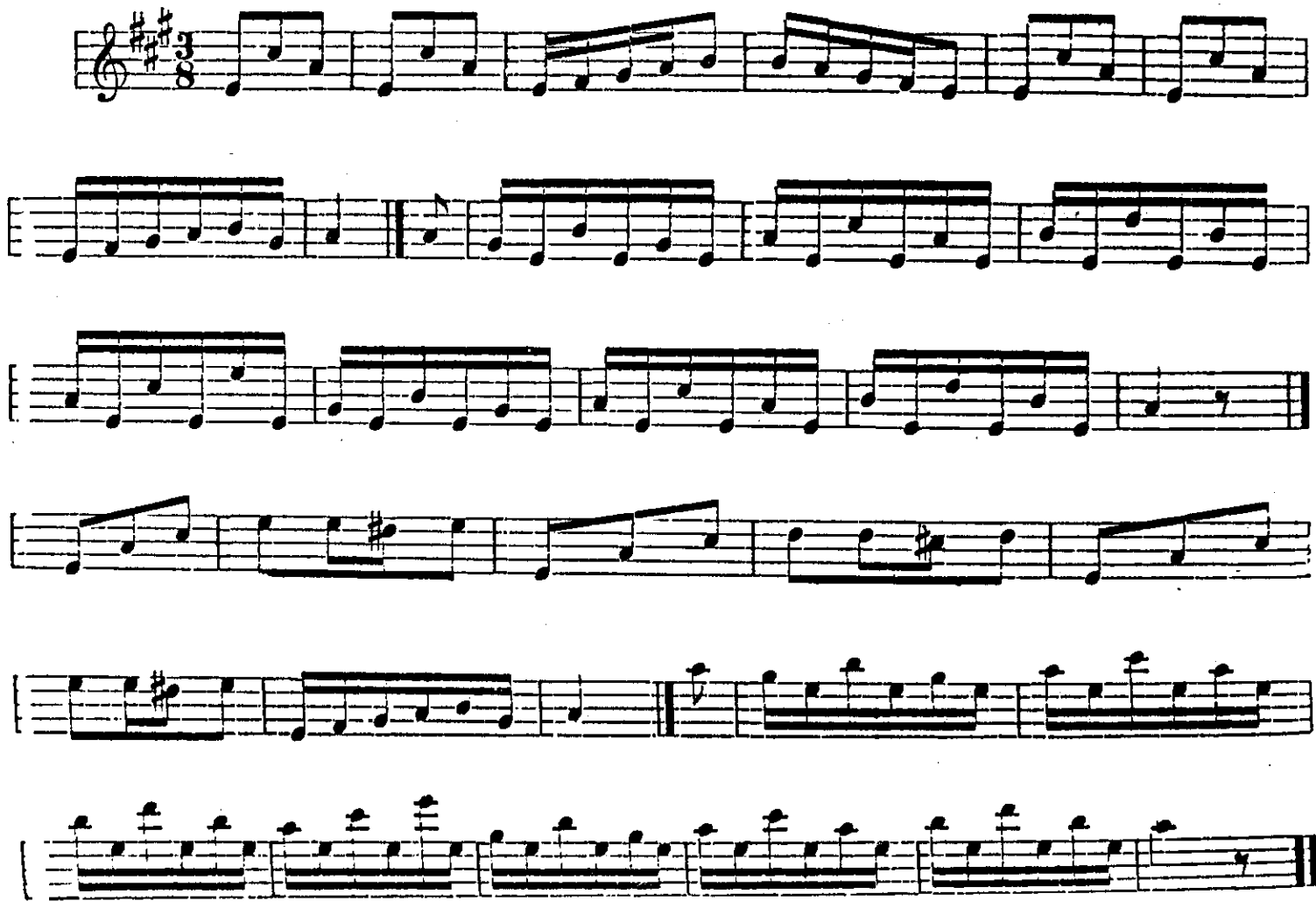
Hard Times.

By G. S. BUCKLEY.



One String Waltz.

By JAS. BUCKLEY.



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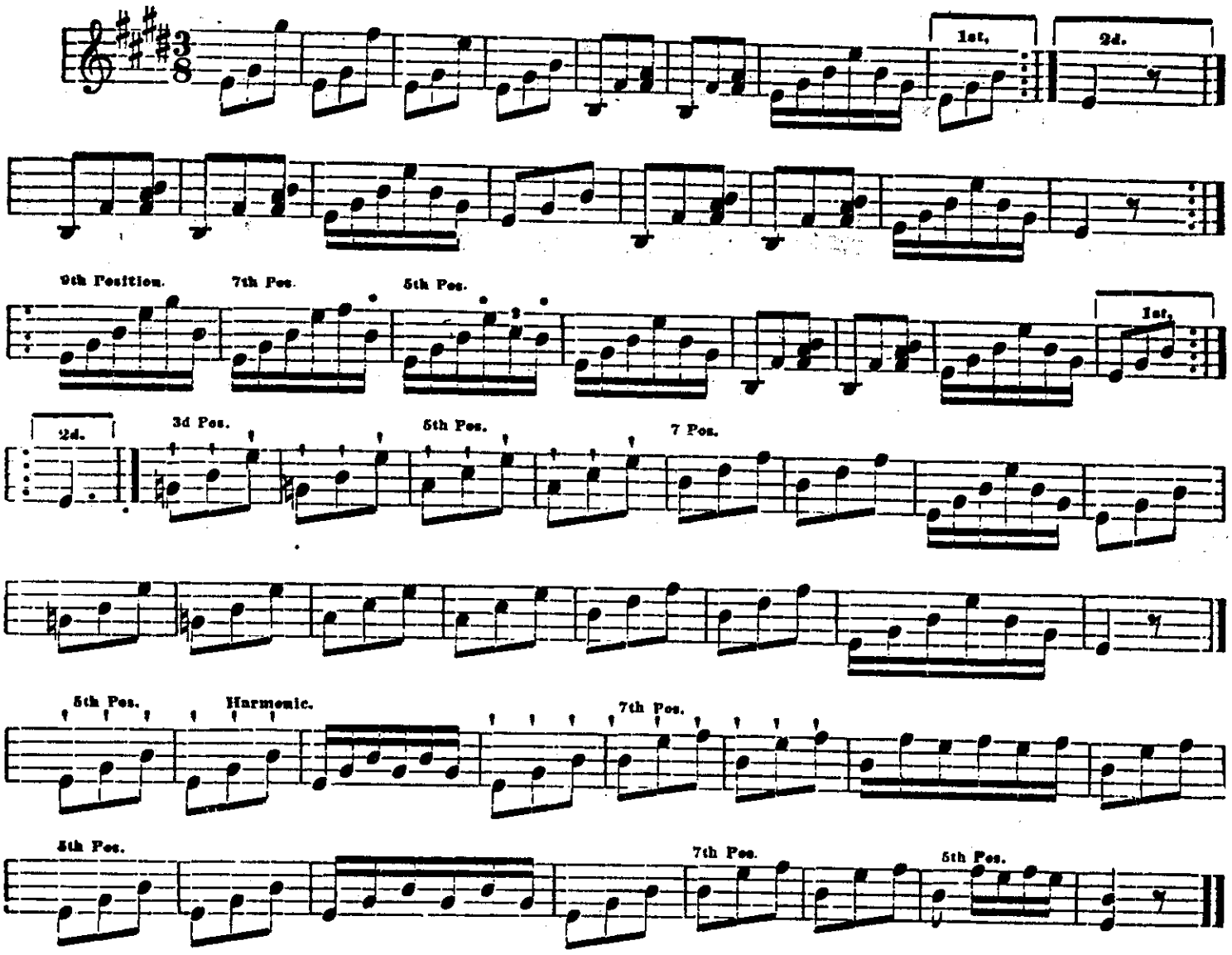
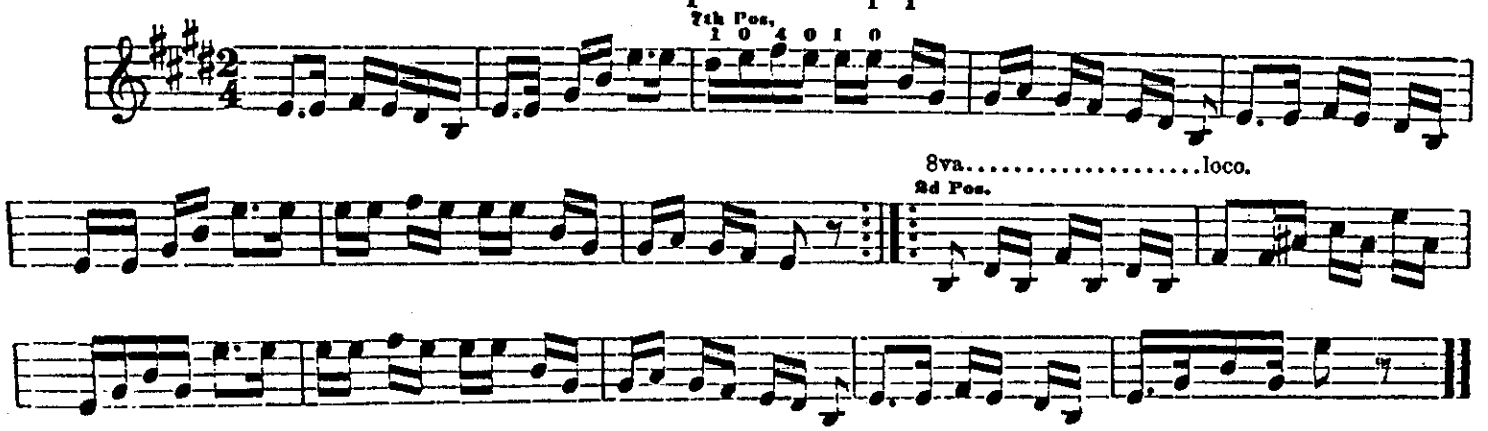
Spanish Waltz.



R. Bishop's Hornpipe.



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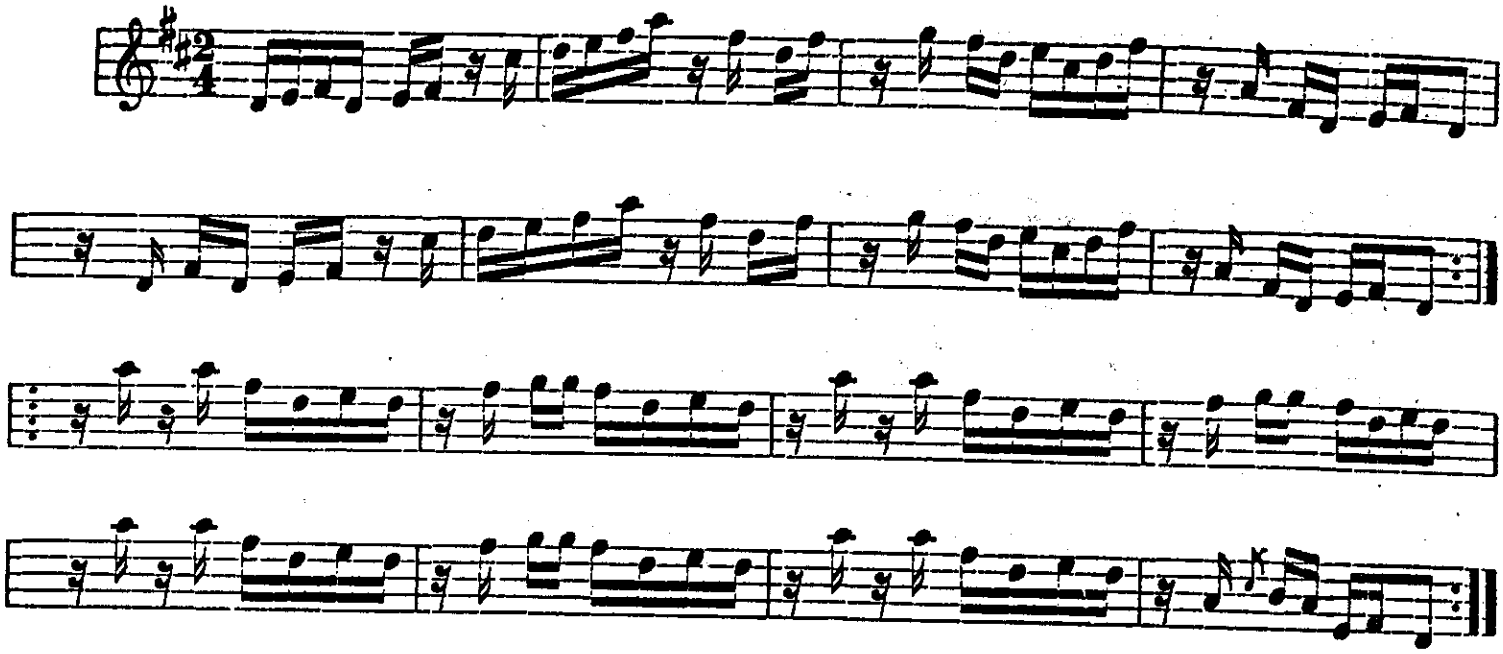
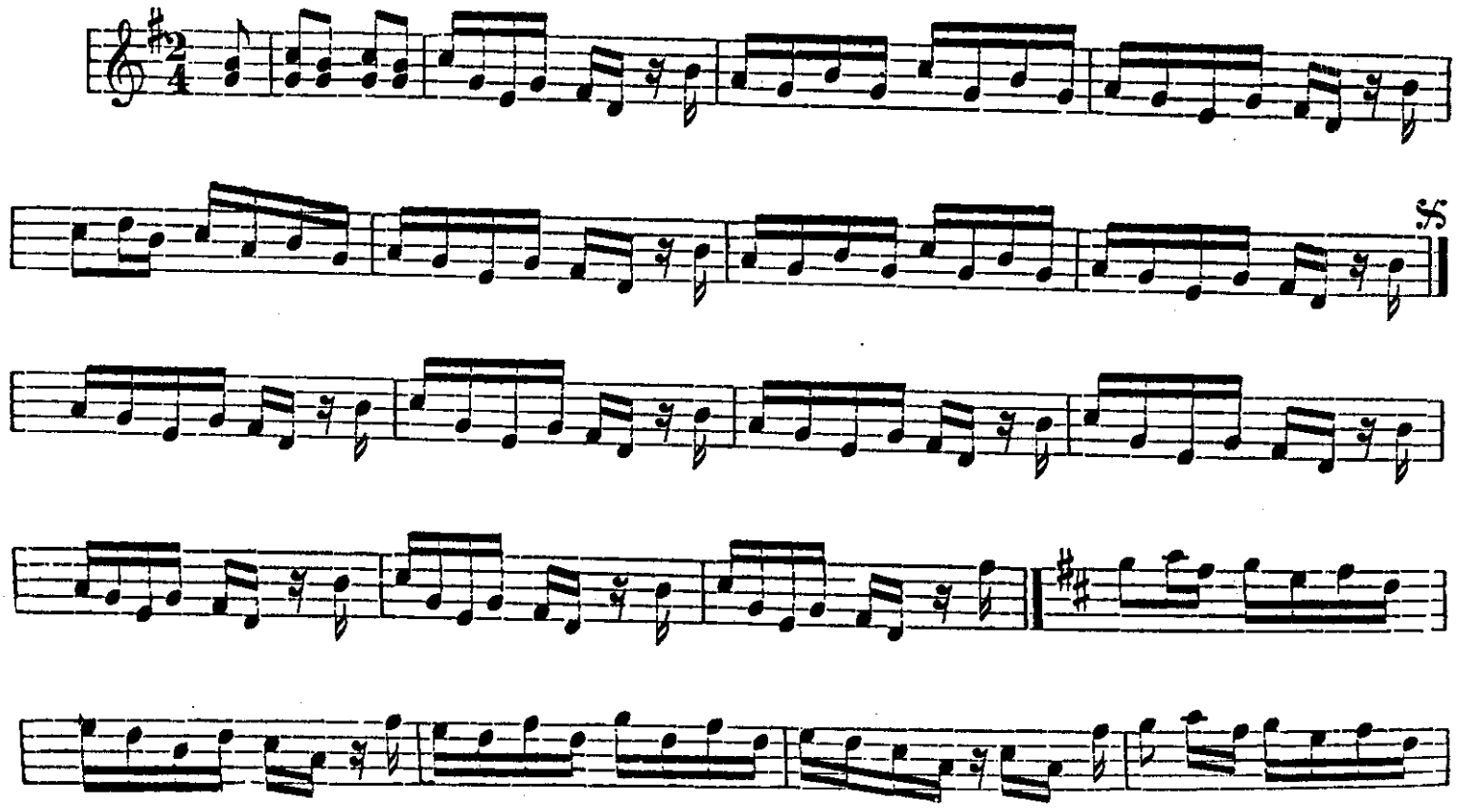
Jake Bacchus' Jig.



Doctor Hecock's Jig.



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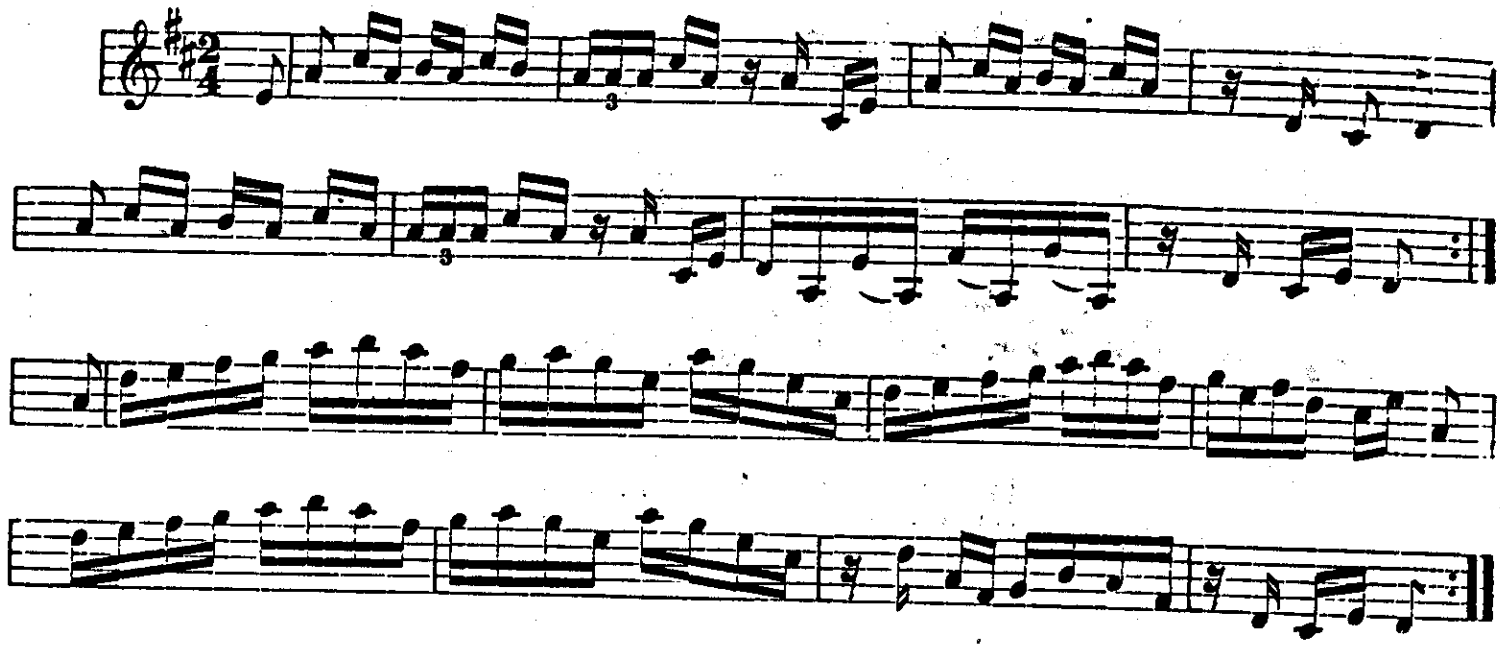
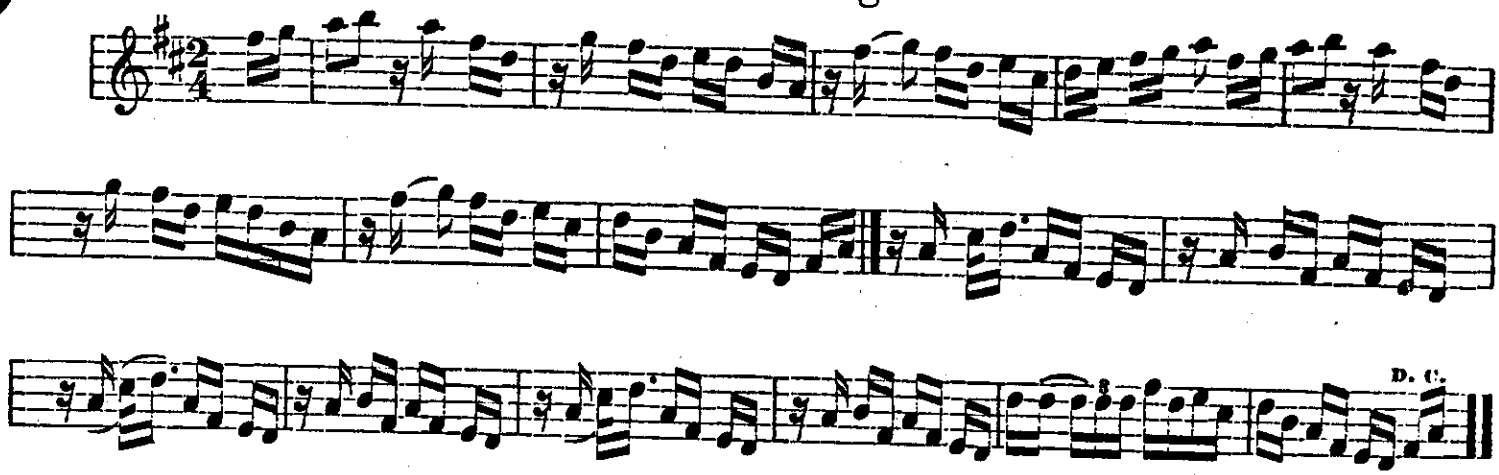
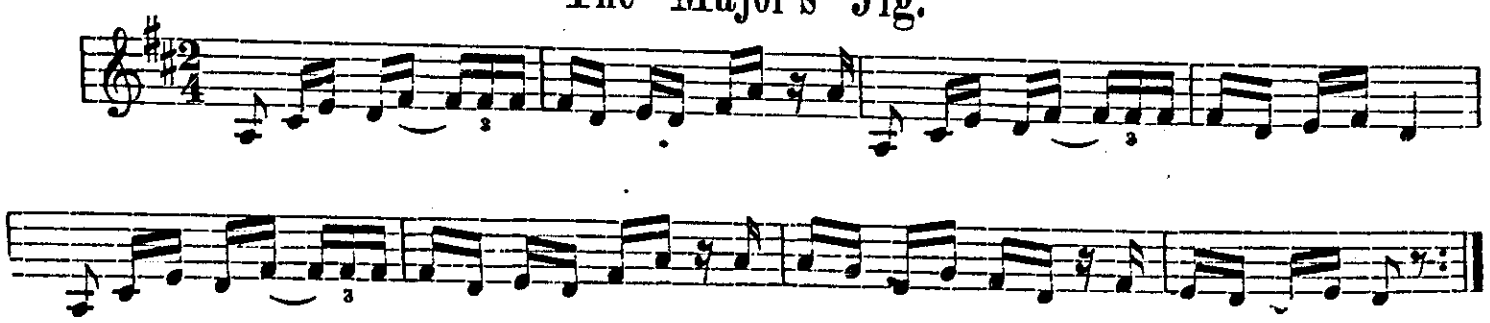
Gas Light Jig.



Fisher's Jig.



The Major's Jig.



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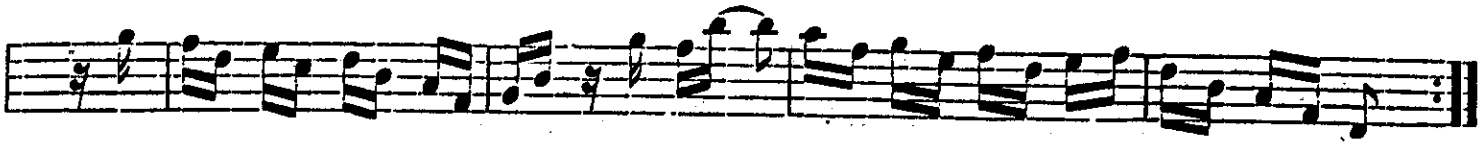
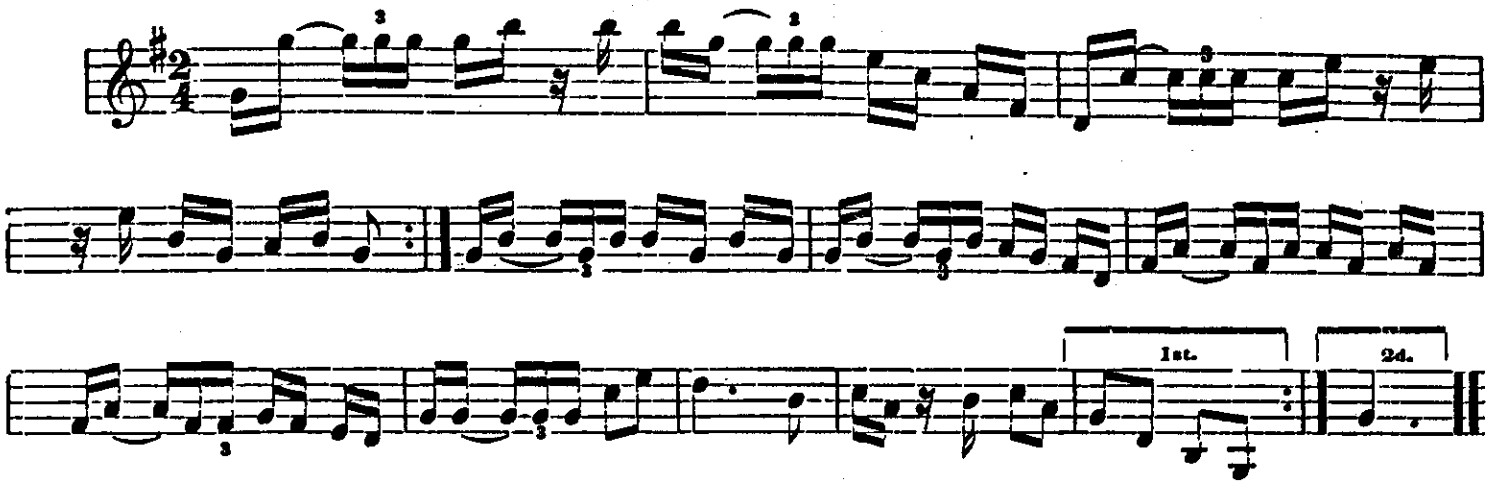
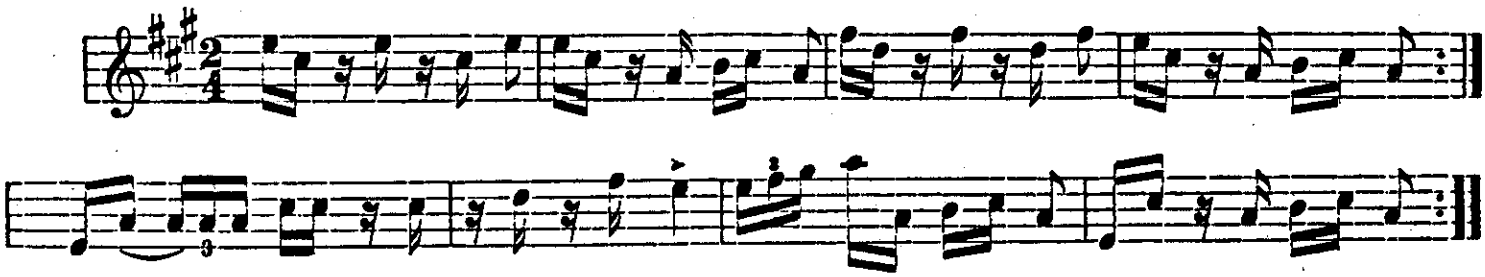
The Majors' Jig. Concluded.



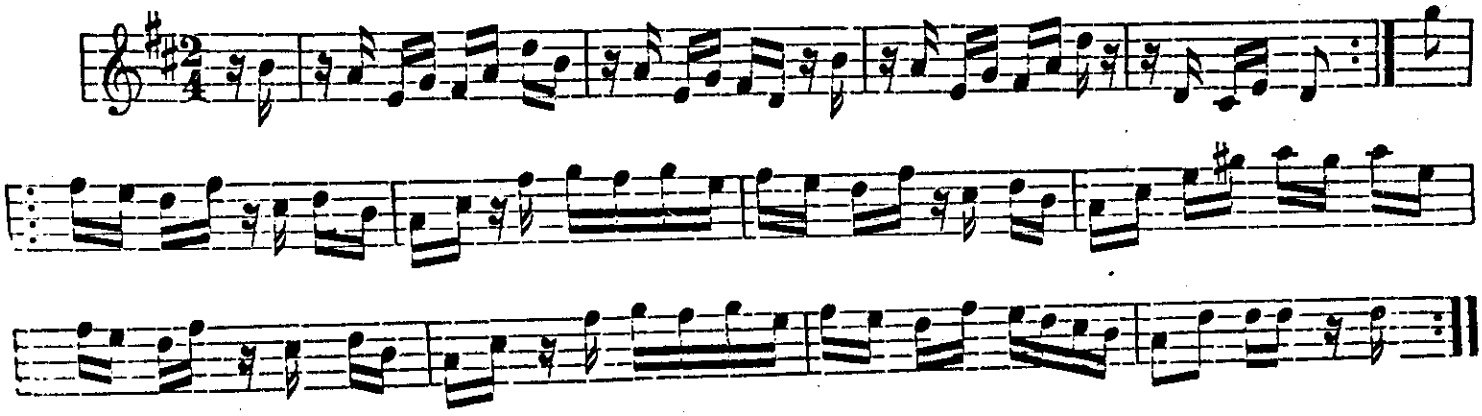
Butcher's Jig.



Firemen's Jig.



The Newton Jig.



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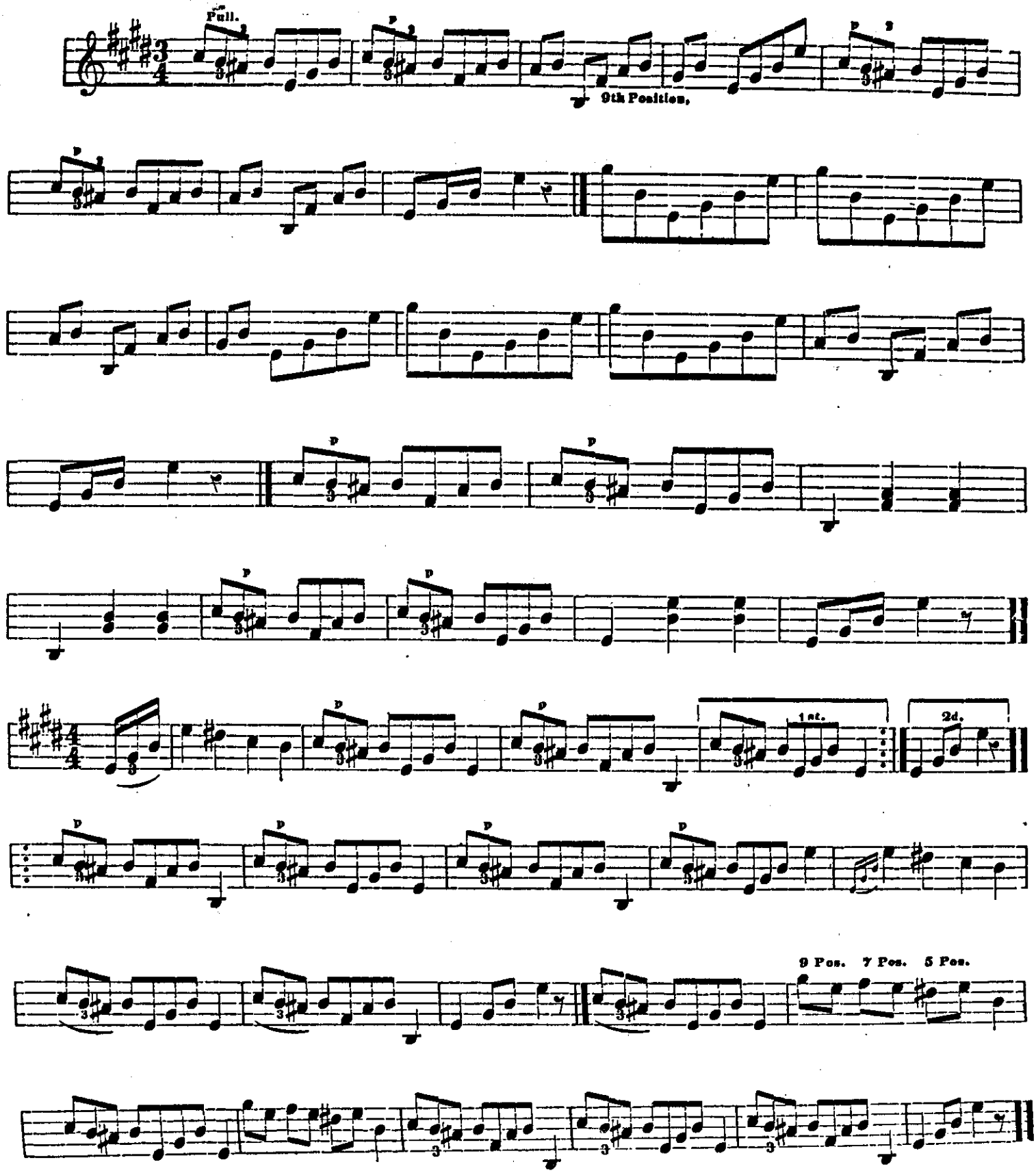
Power of Music as played by Jas. Carrol.



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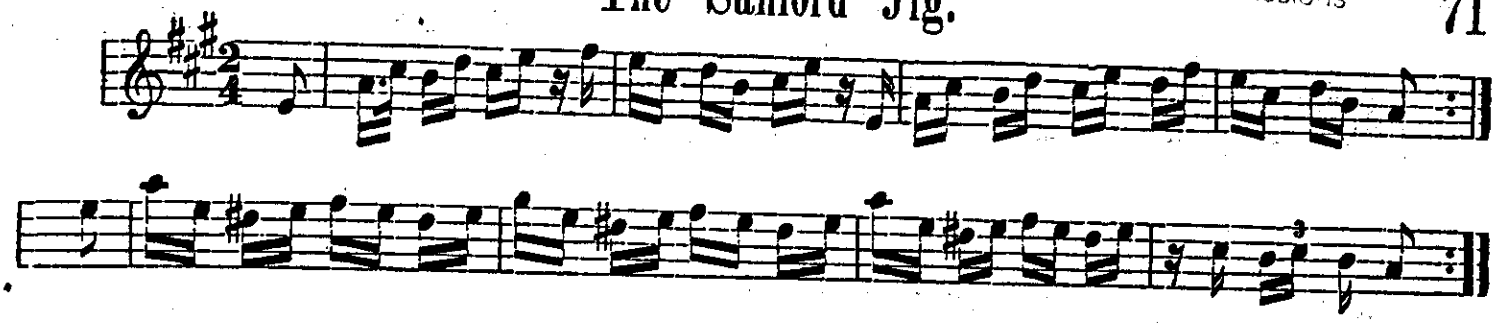
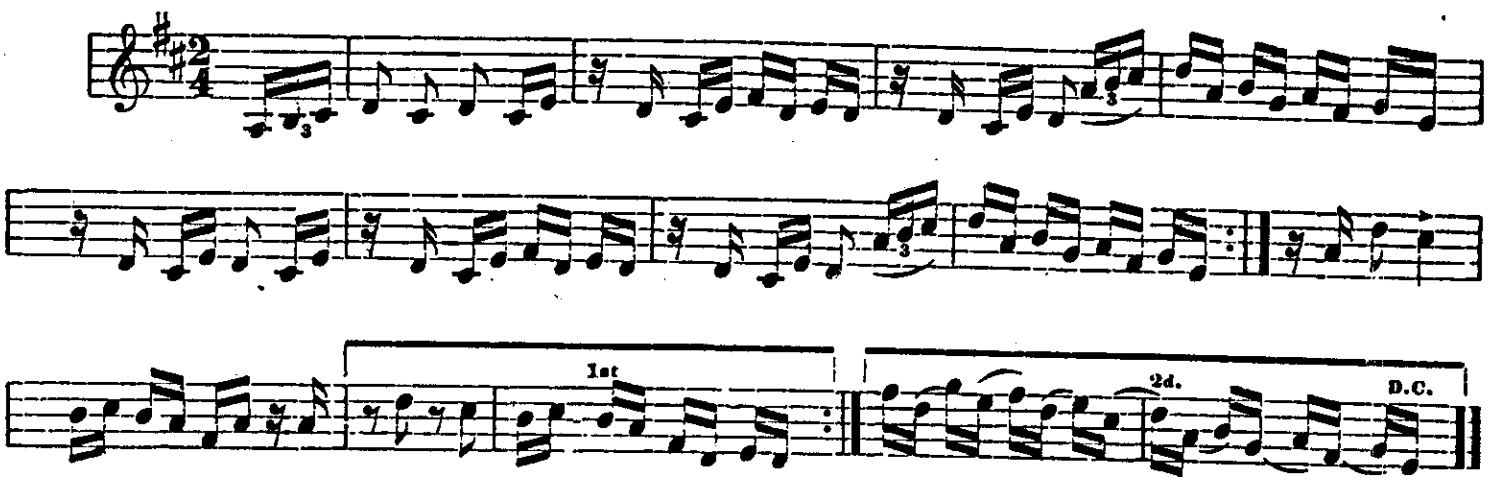
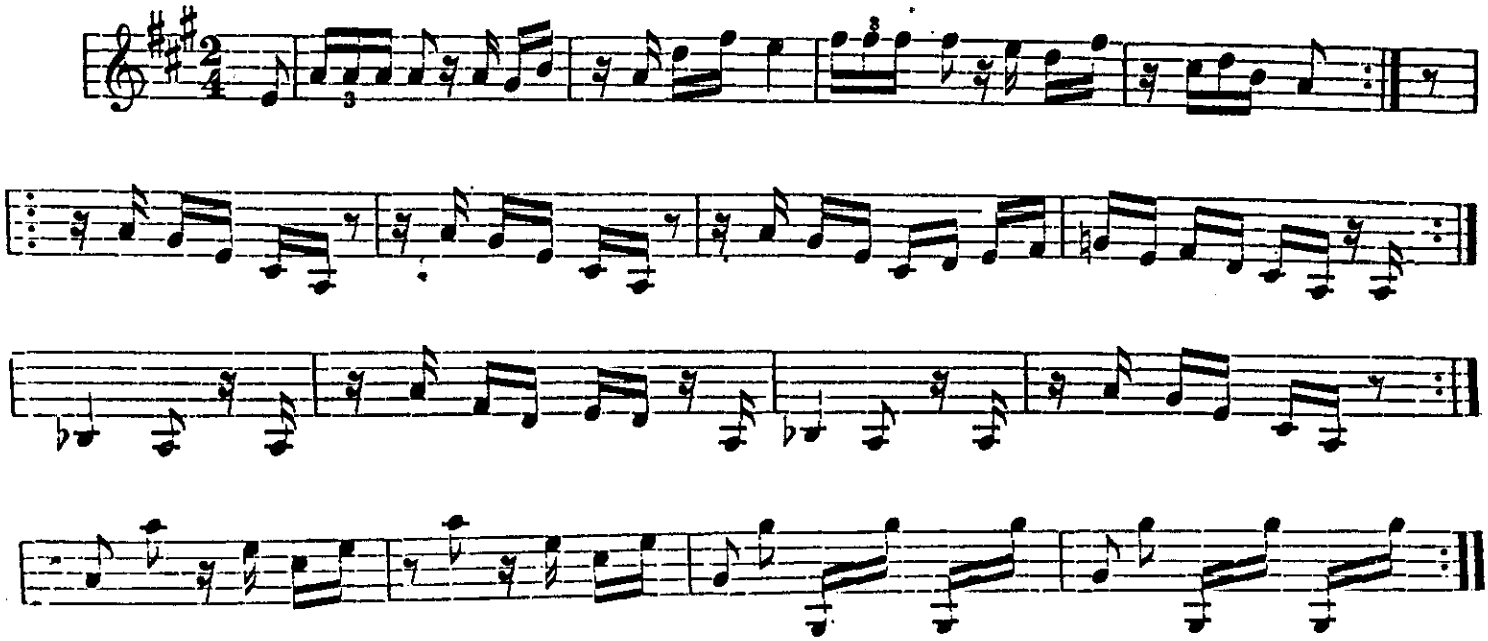
The Sanford Jig.



The Great Eastern Jig.



The Pea-Patch Jig.



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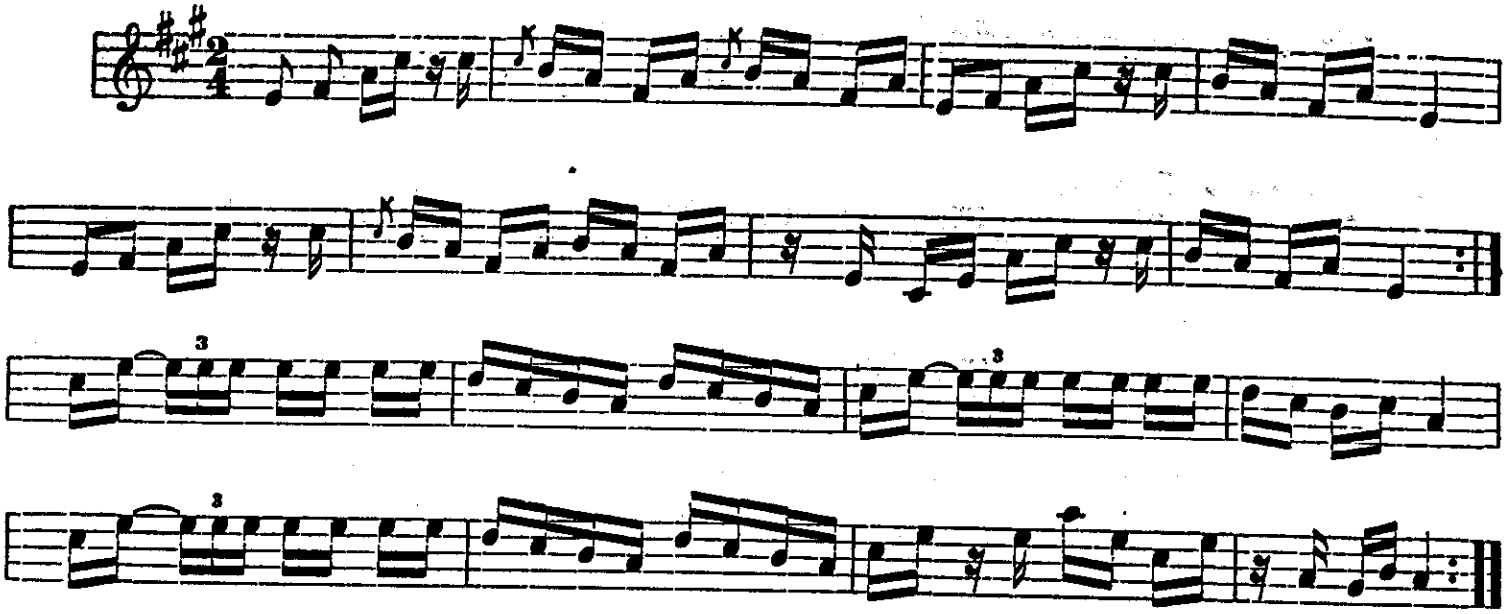
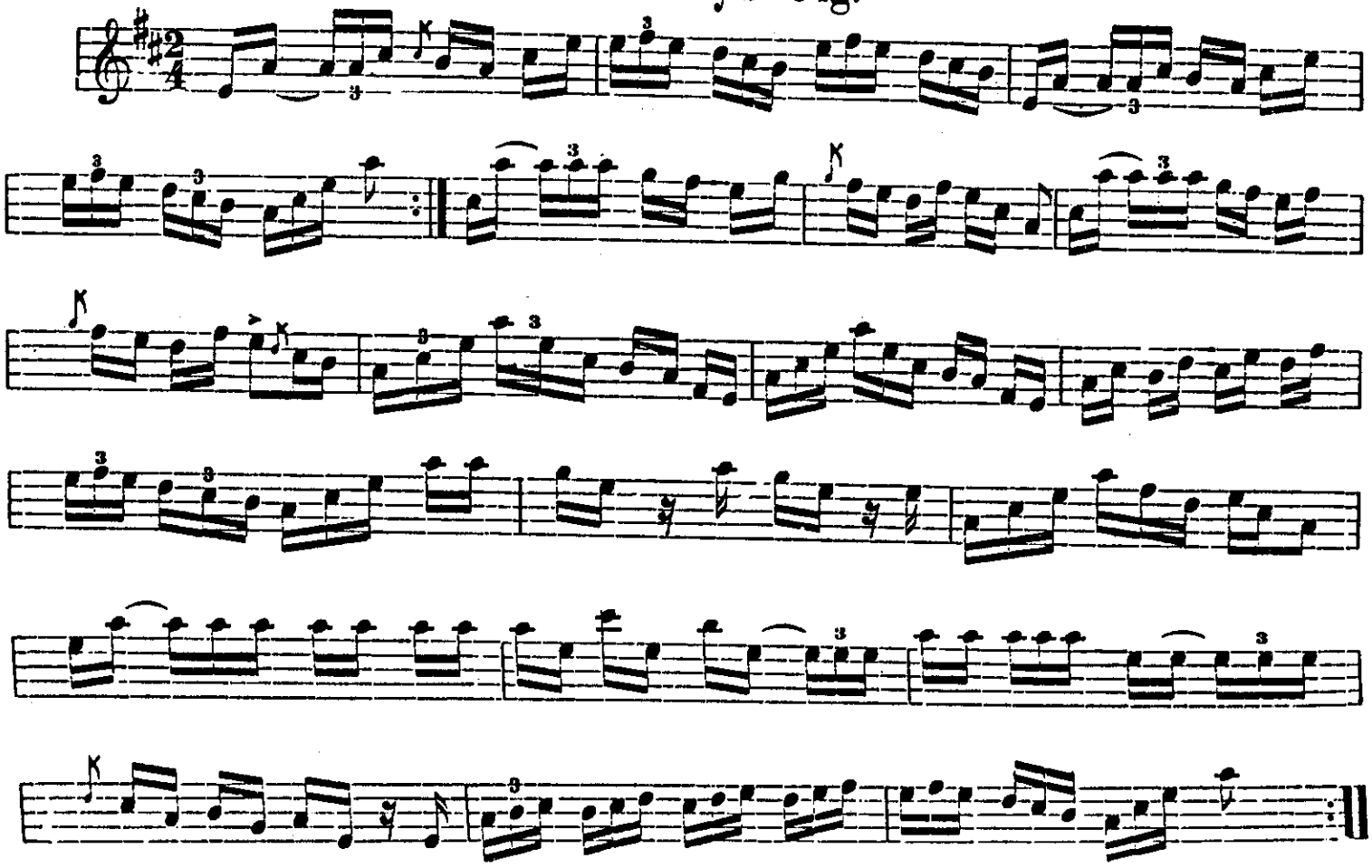
Hall's Jig.



Aunt Sally's Jig.



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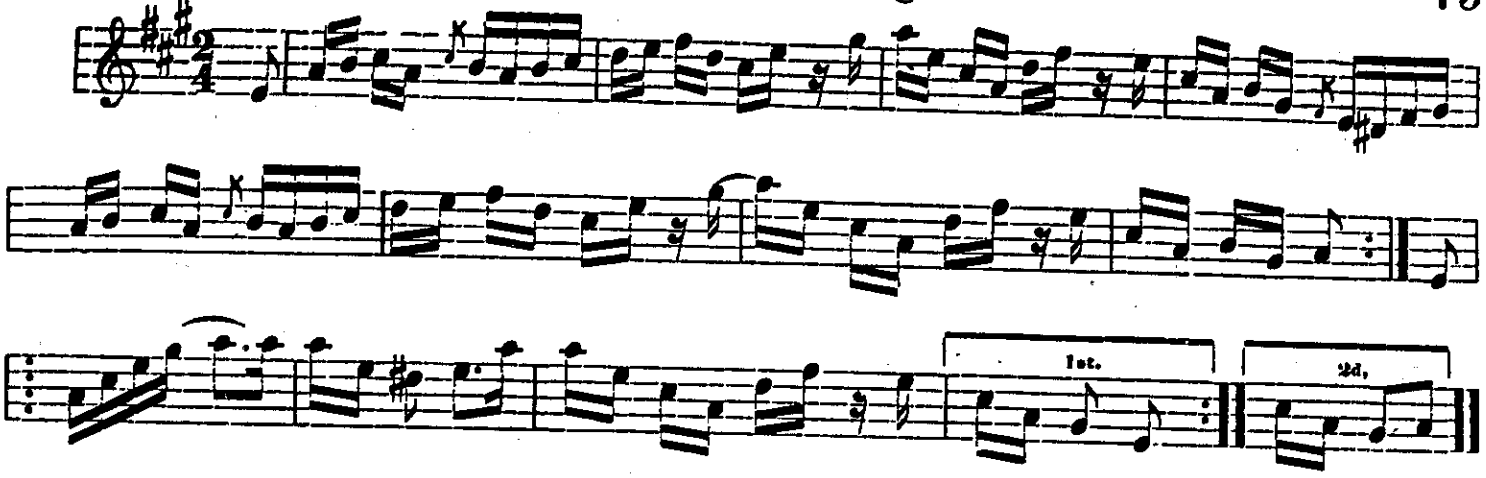
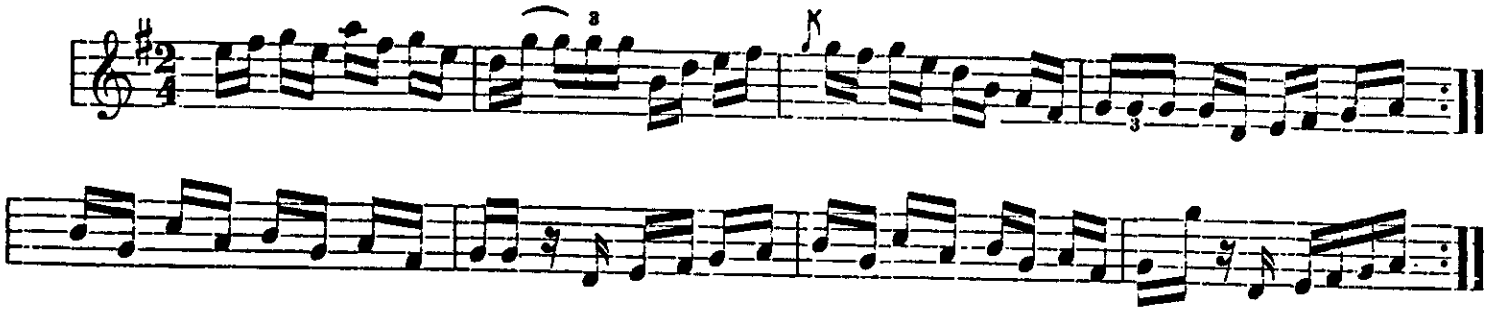
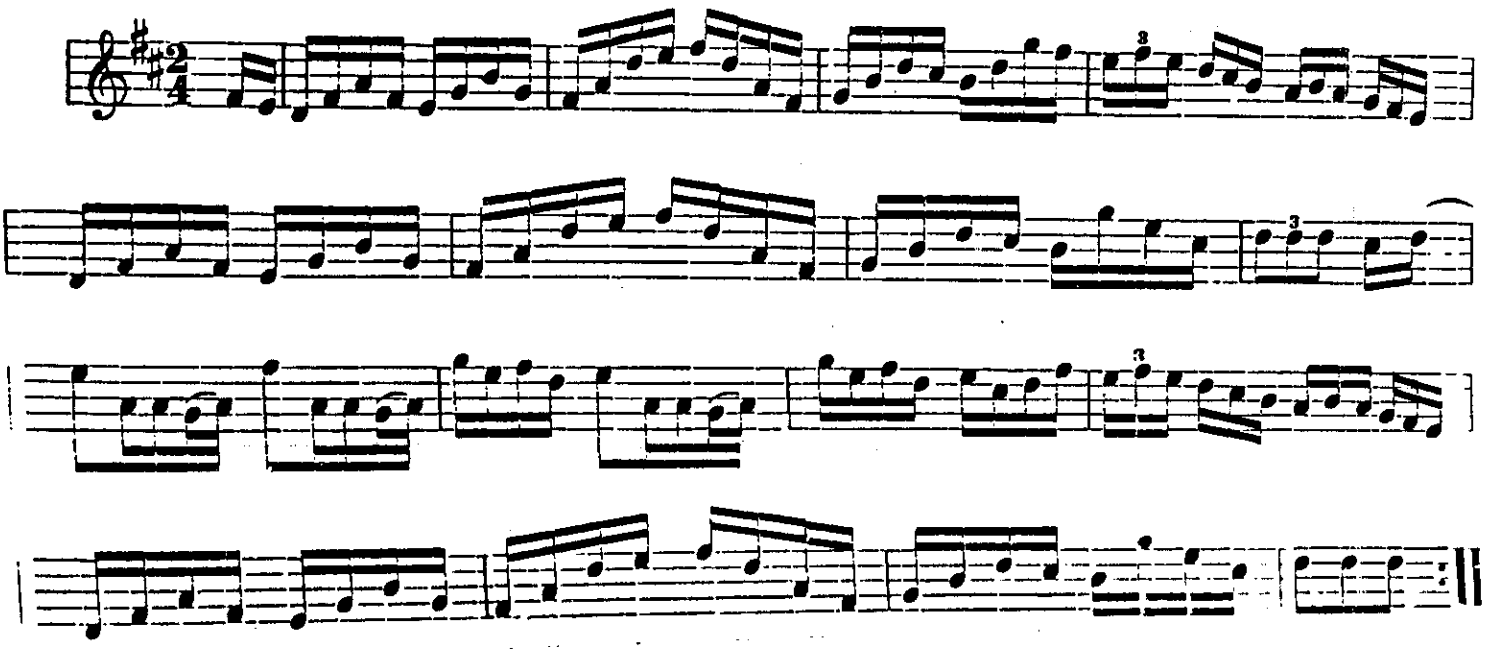
The Jeffries' Jig.



The Bunch Jig.



Empire Hornpipe.



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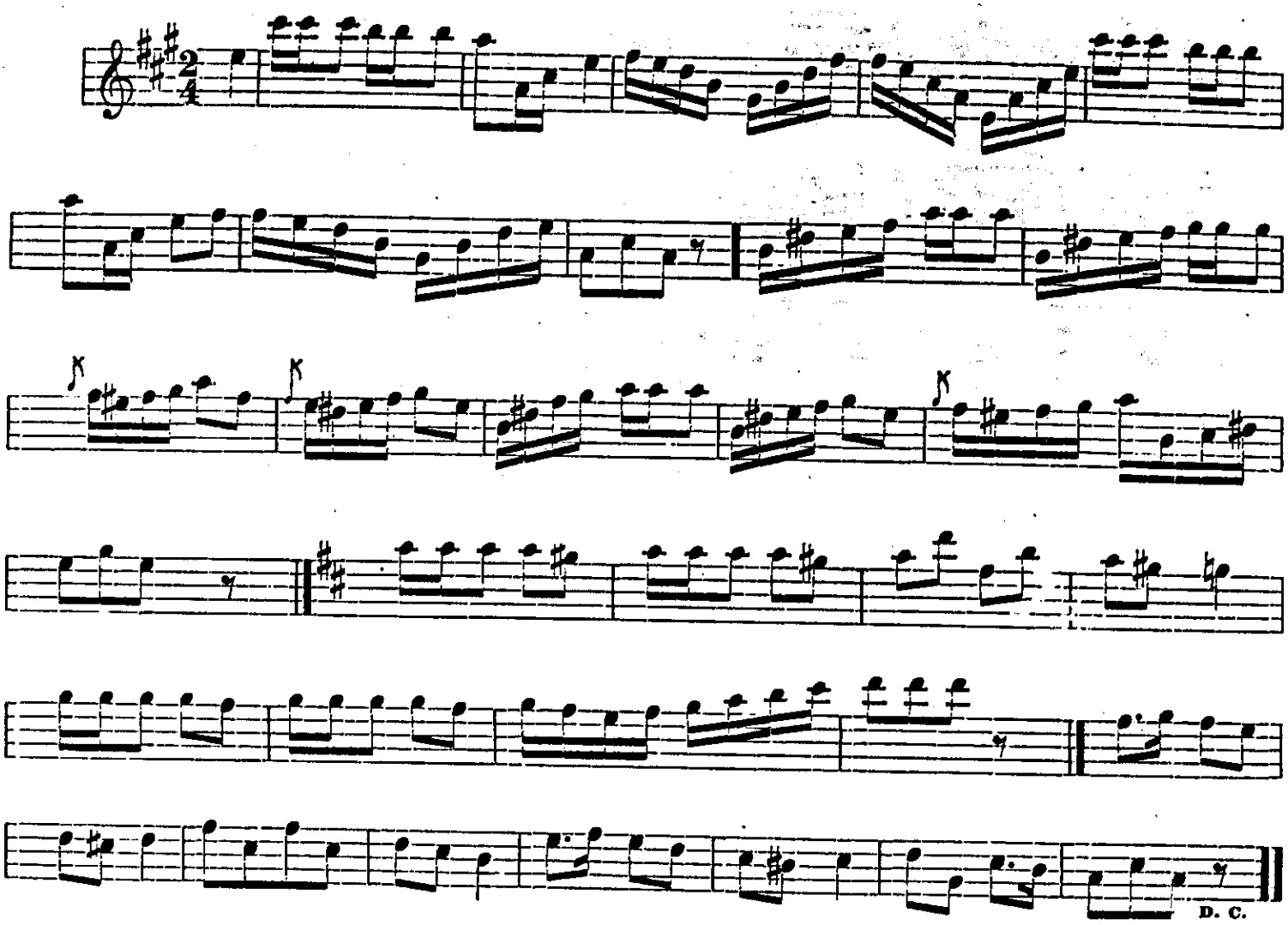
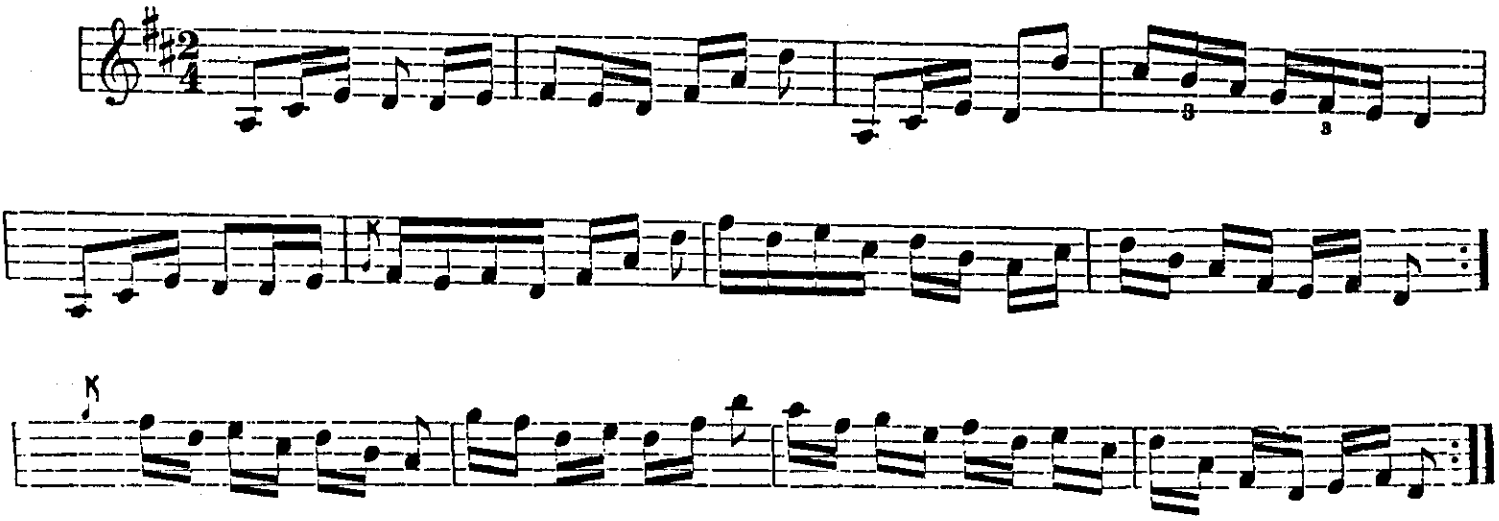
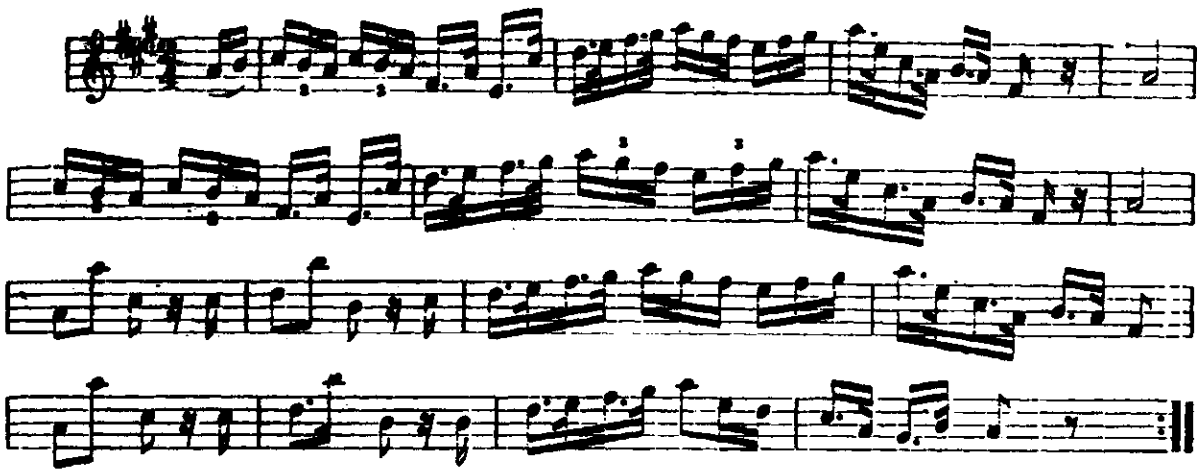
J. Mullen's Schottisch.



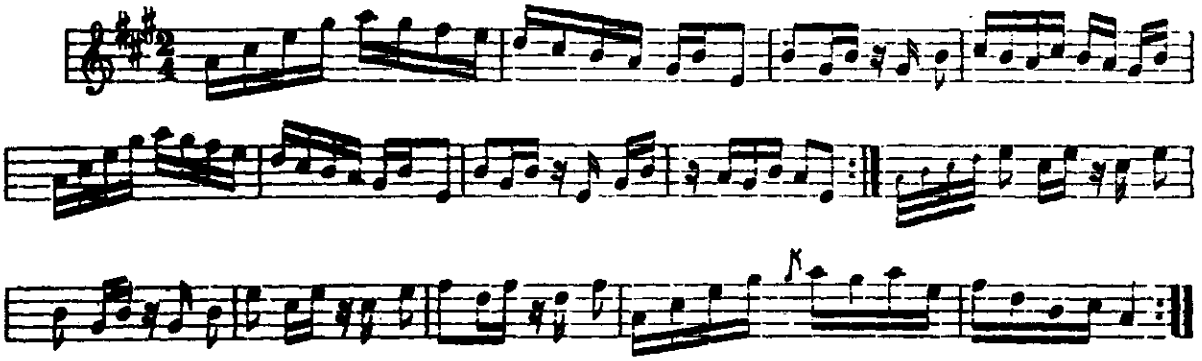
Dick Sliter's Reel.



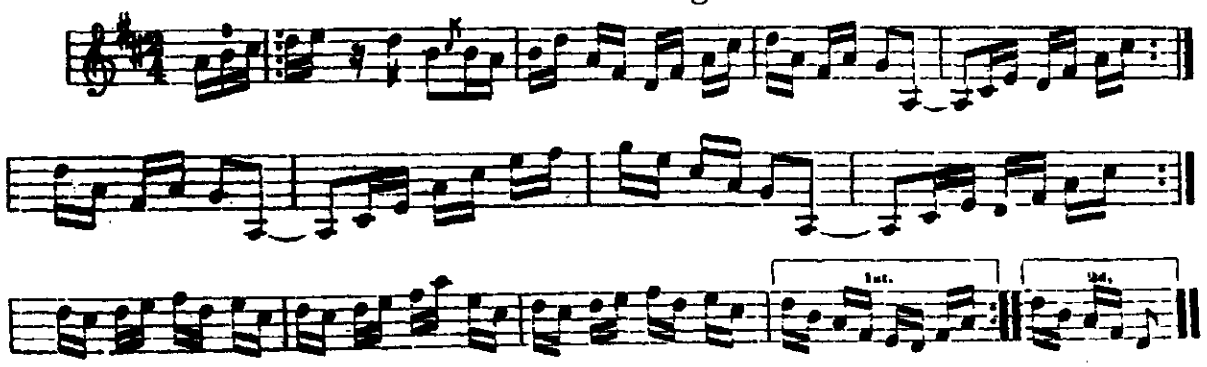
Phil Isaac's Jig.



Jake Bacchus' Reel.



Gotham Jig.



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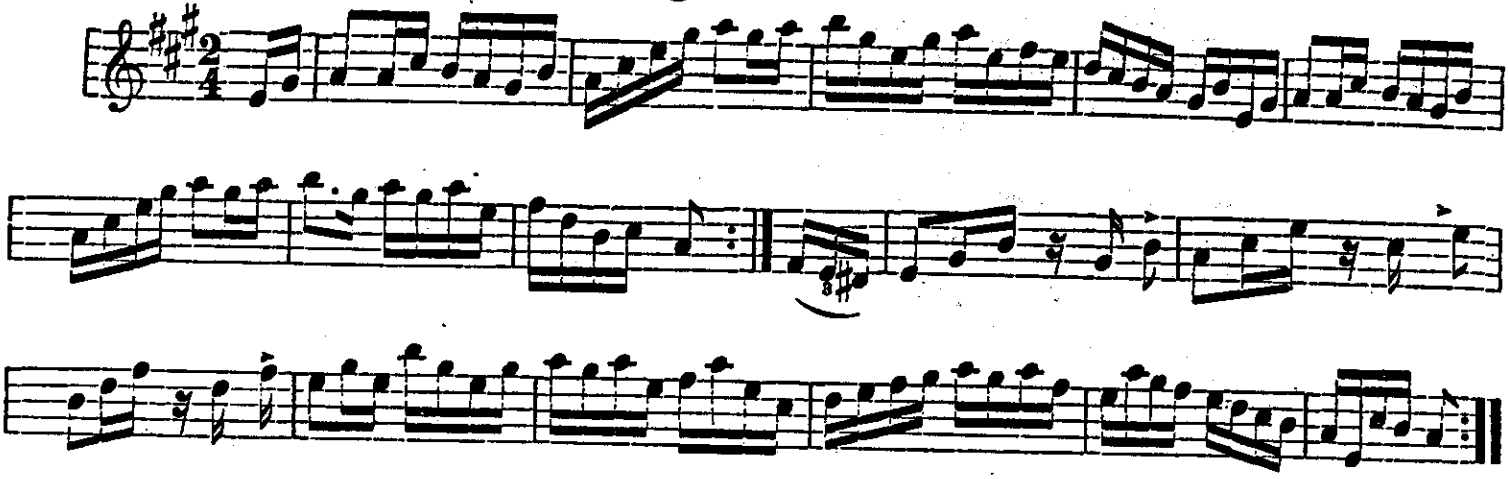
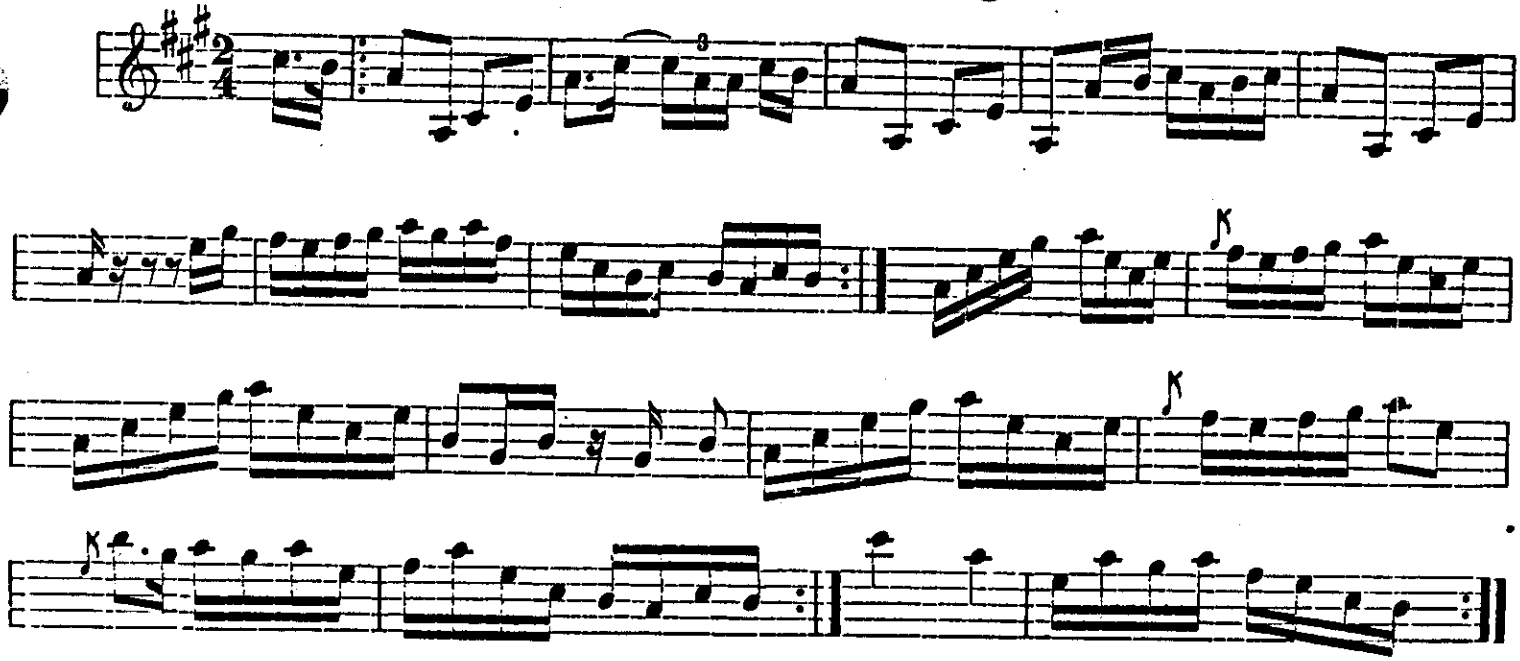
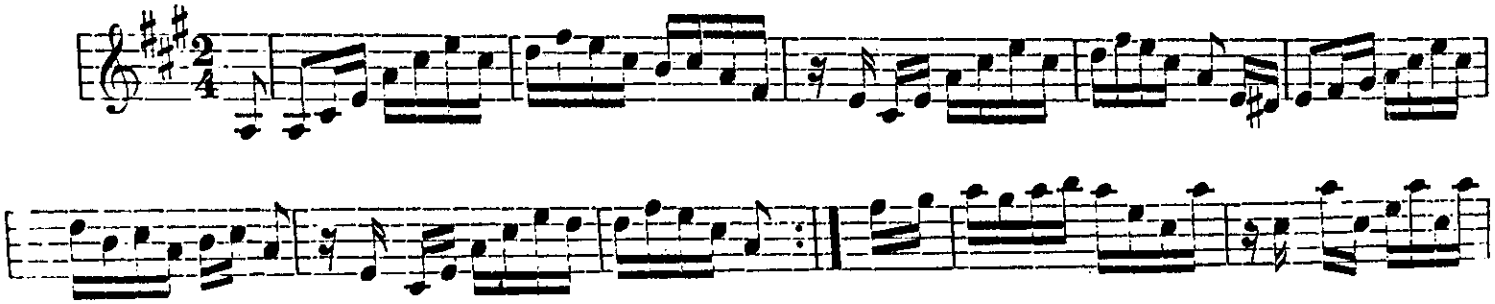
King of all Reels.



Bacchus' Favorite Jig.



Japanese Tommy's Reel.



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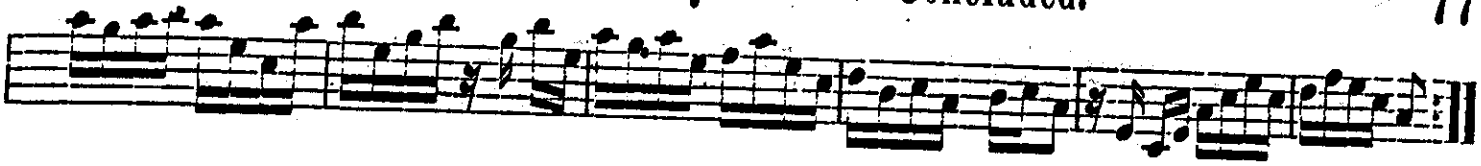
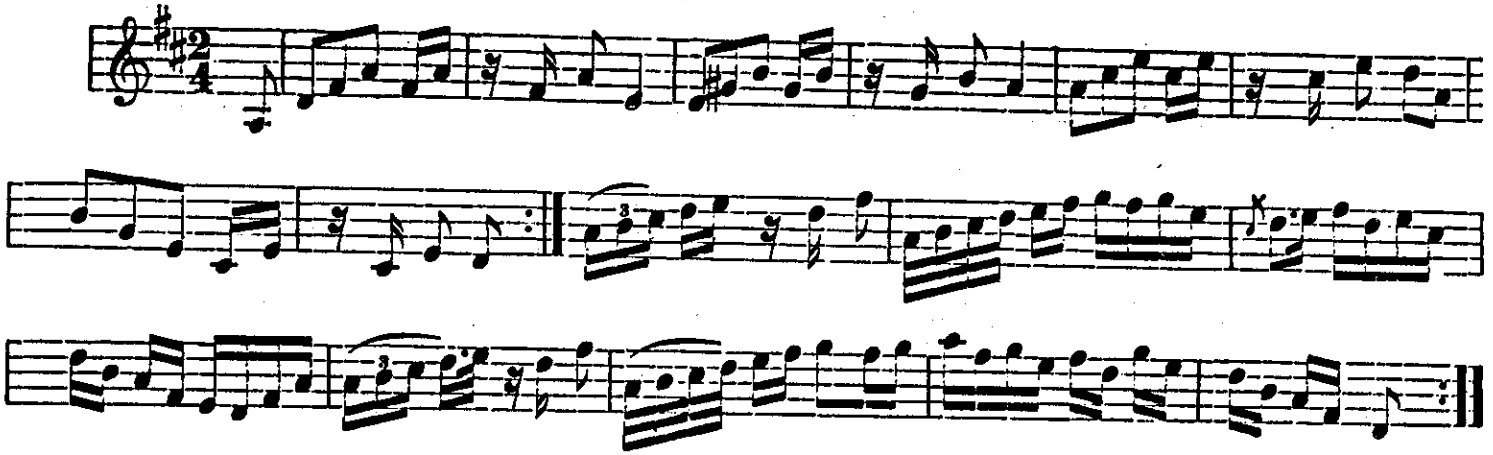
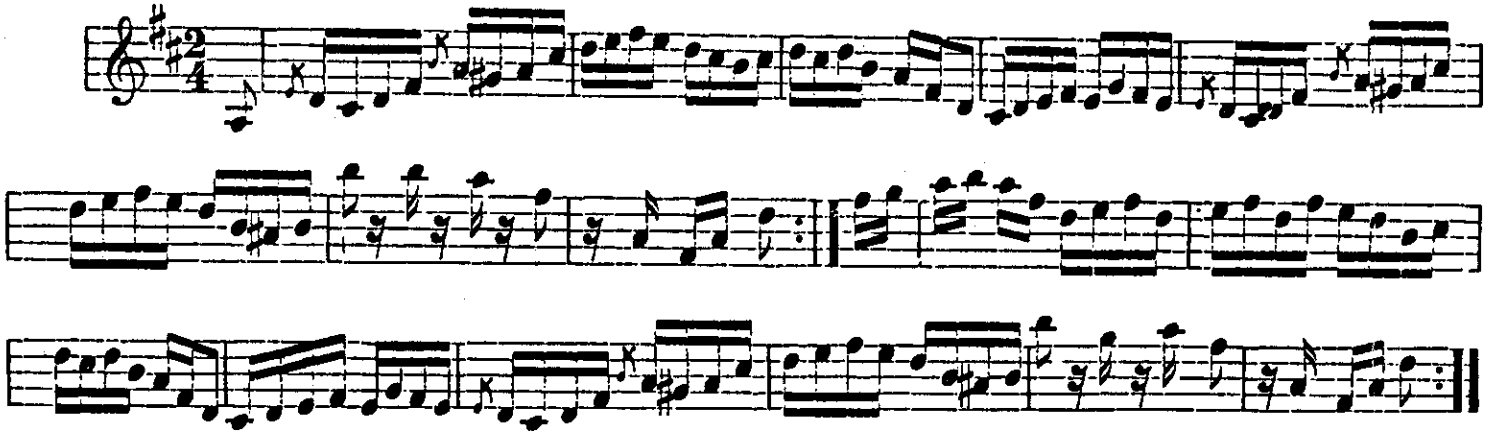
Japanese Tommy's Reel. Concluded.



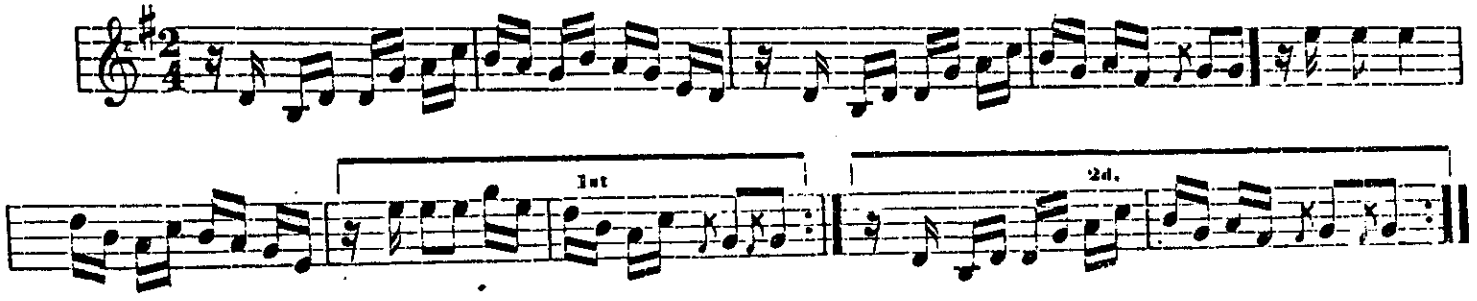
Root Hog or Die.



New London Reel.



Peel's Jig.



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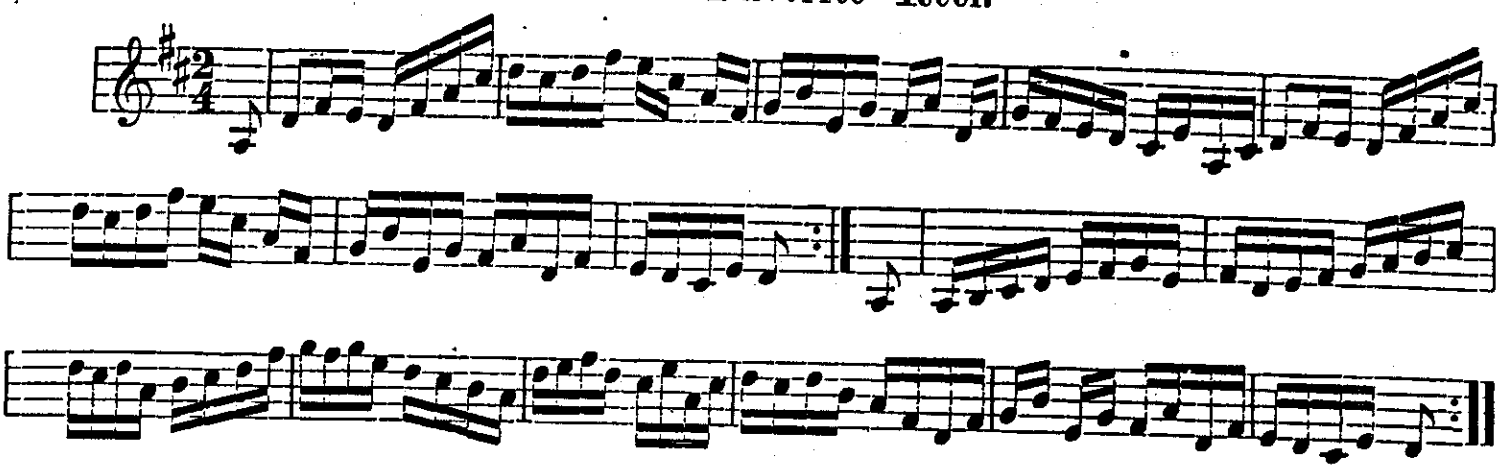
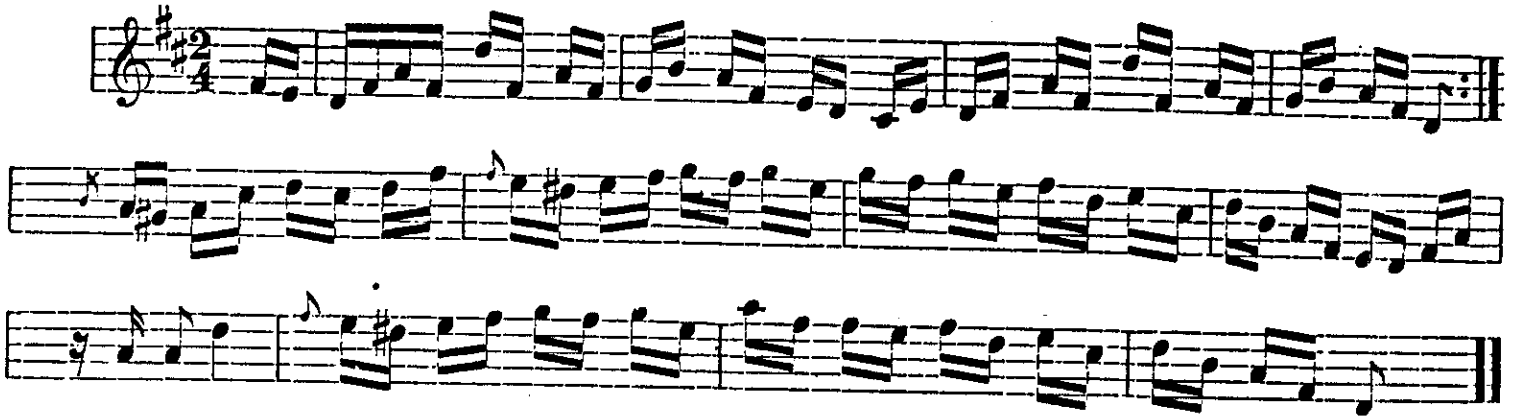
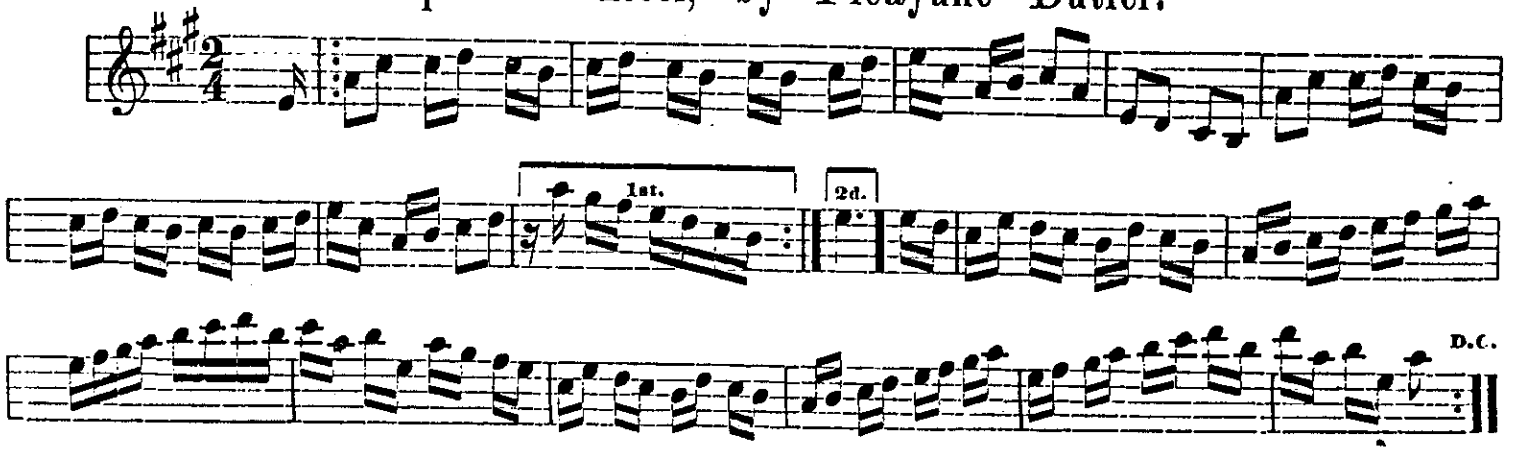
Bennet's Favorite Reel.



Simmons Reel.



Camp-Town Reel, by Picayune Butler.



Connecticut Reel.

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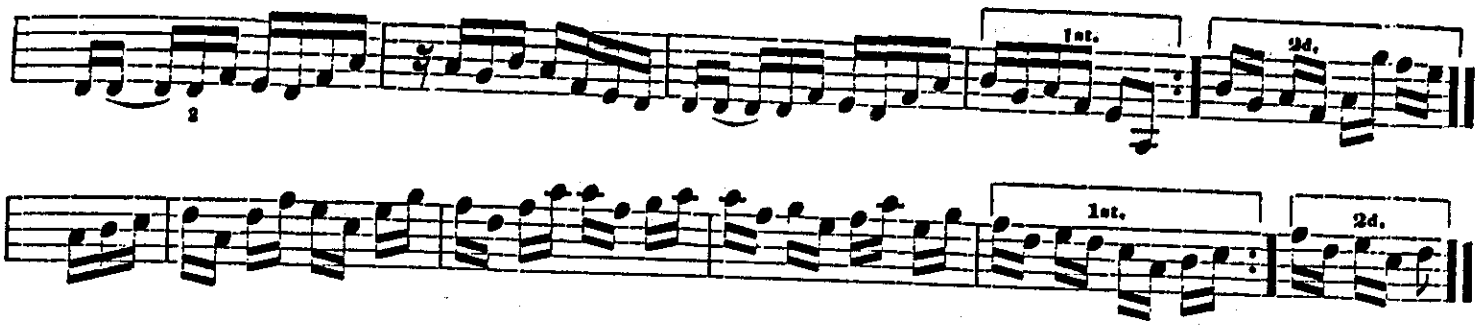
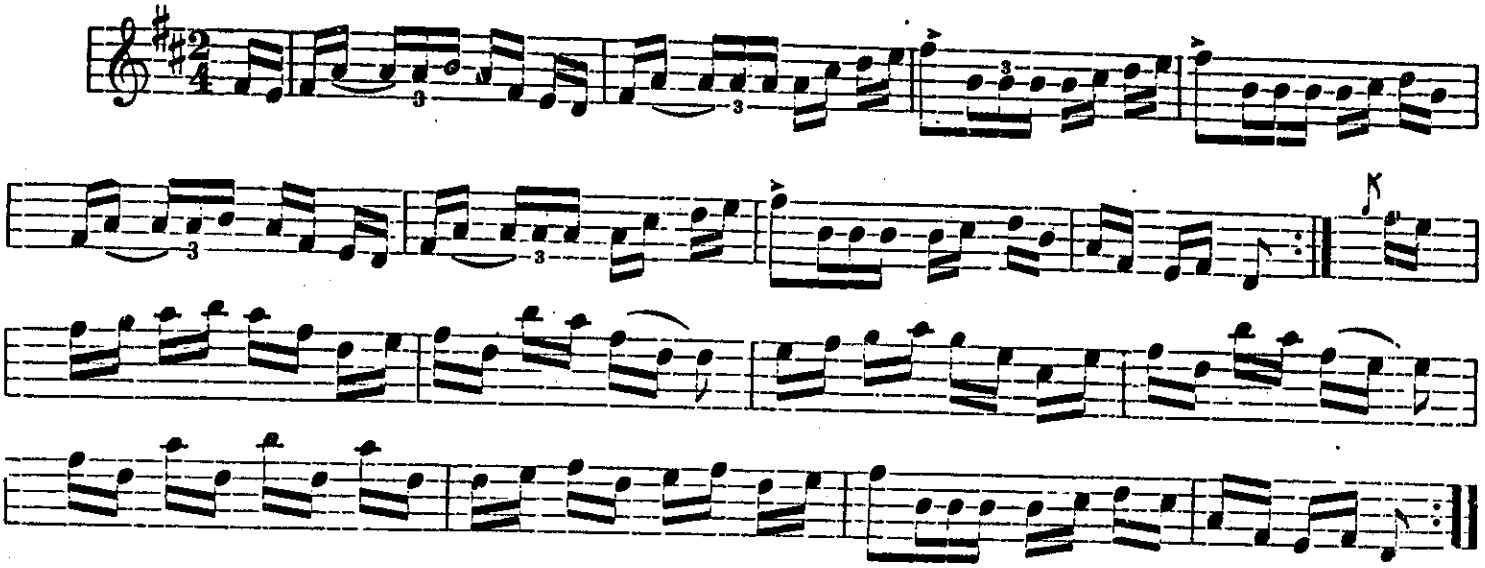
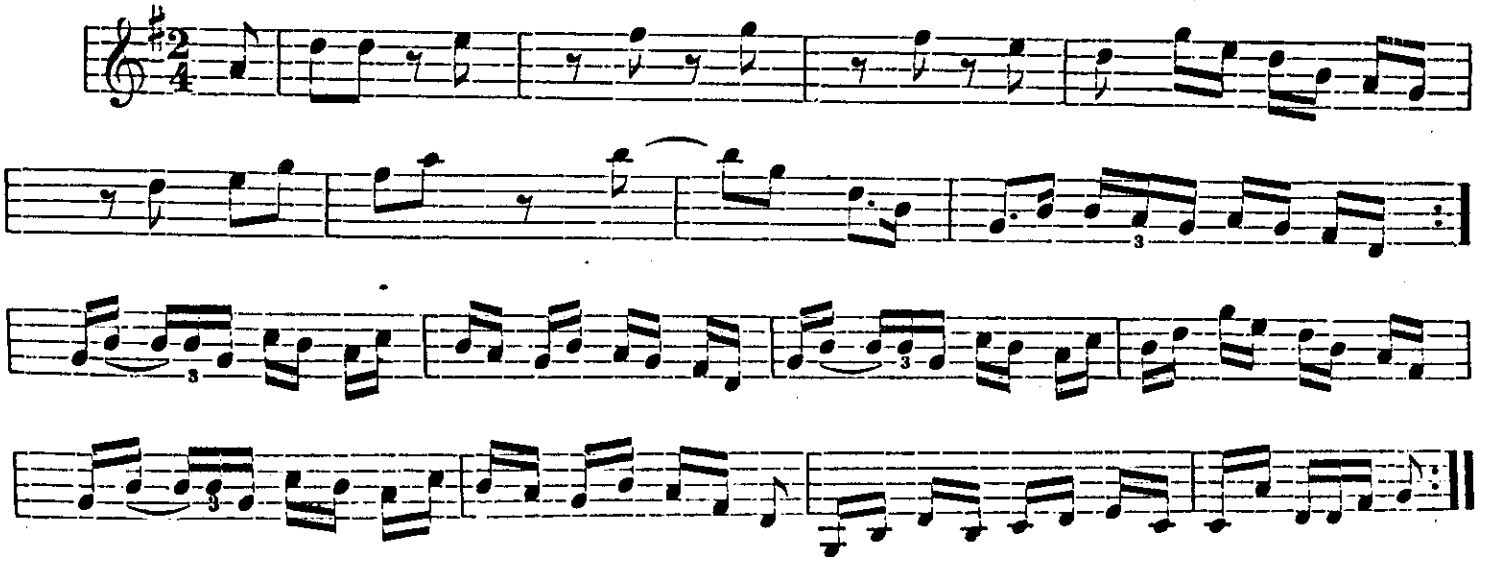
Connecticut Reel. Concluded.



New York Reel.



Walk Round; by Picayune Butler.



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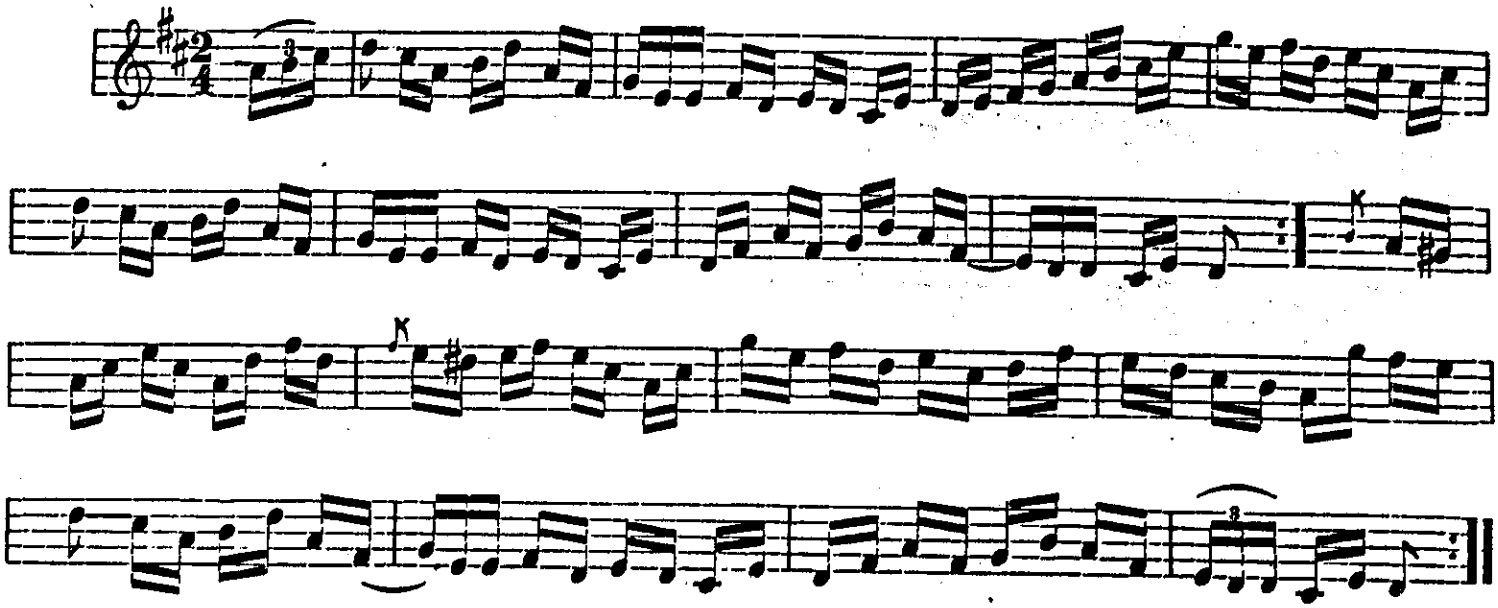
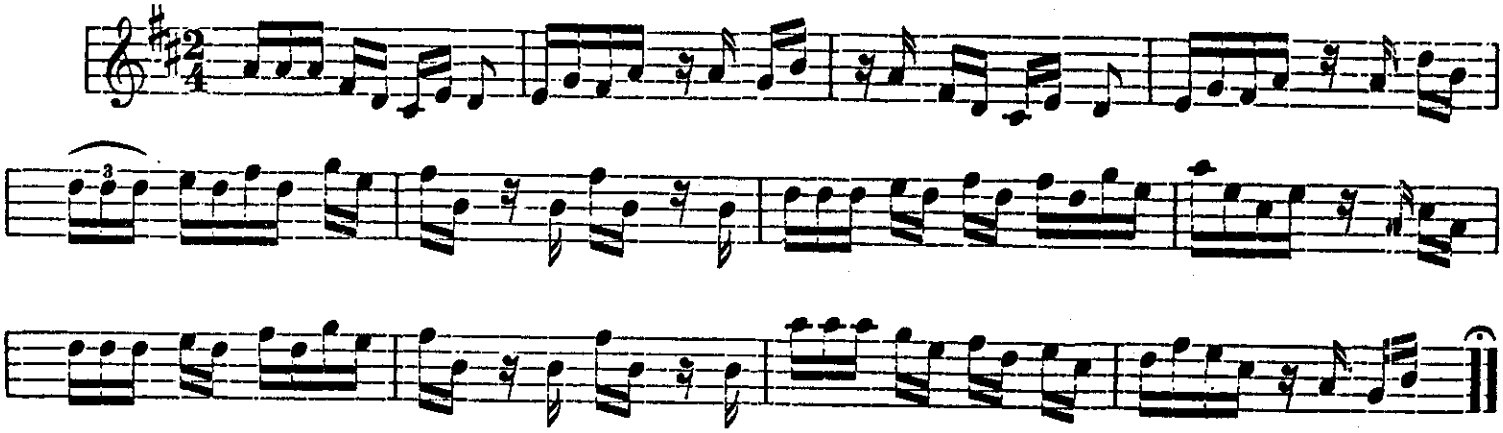
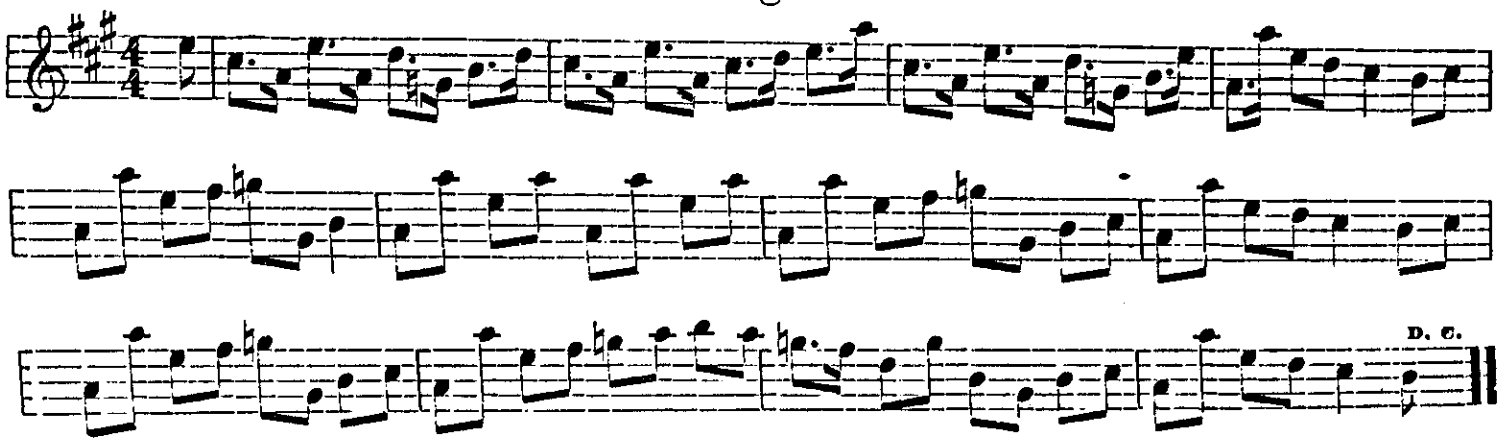
Hoboken Reel.



Buckley's Favorite.



Tullochgorum.



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