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BOSTON

OLIVER DITSON & COMPANY

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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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John F. Quinn
1860

S, 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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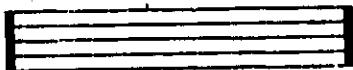
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RUDIMENTS OF MUSIC.

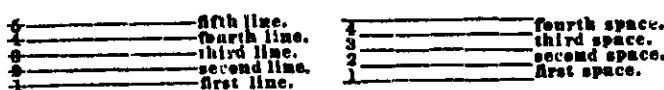
ALL musical sounds vary according to *pitch*, or *tone*; and in order to express a sound that may be *high* or *low*, we use what is called

A STAFF.



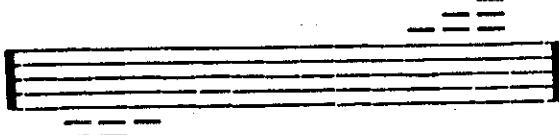
This Staff consists of five parallel lines, and all tones are expressed by characters written either upon them, or the spaces between them.

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

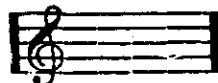
ADDED, OR LEGER LINES.



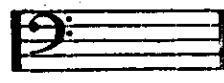
These lines are used either above or below the staff, according to the pitch or tone we wish to indicate.

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.

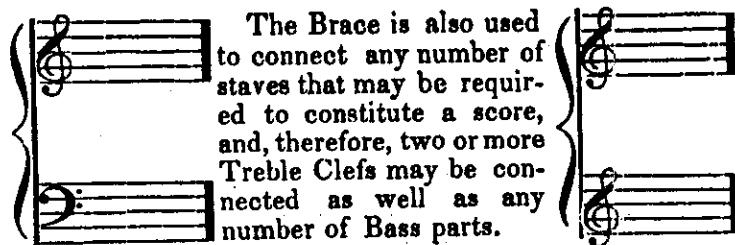


BASS, OR F CLEF.



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.



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 (o), 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.

Semibreve, or whole note.	Minim, or half notes.	Crotchets, or quarter notes.	Quavers, or eighth notes.	Semiquavers, or sixteenth notes.
Count four to each.	Count two to each.	Count one to each.	Count one to every two.	Count one to every four.

Rudiments of Music.

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 $\frac{1}{8}$ 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 \sharp : F \sharp Minor is also a very good key: and C \sharp 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.

Rudiments of Music.

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The bass, or fourth string, must be A, the third string E, the second string G sharp, the first string B $\frac{1}{2}$, the fifth, or thumb string, E $\frac{1}{2}$, 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 $\frac{1}{2}$. 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 $\frac{1}{2}$, (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.

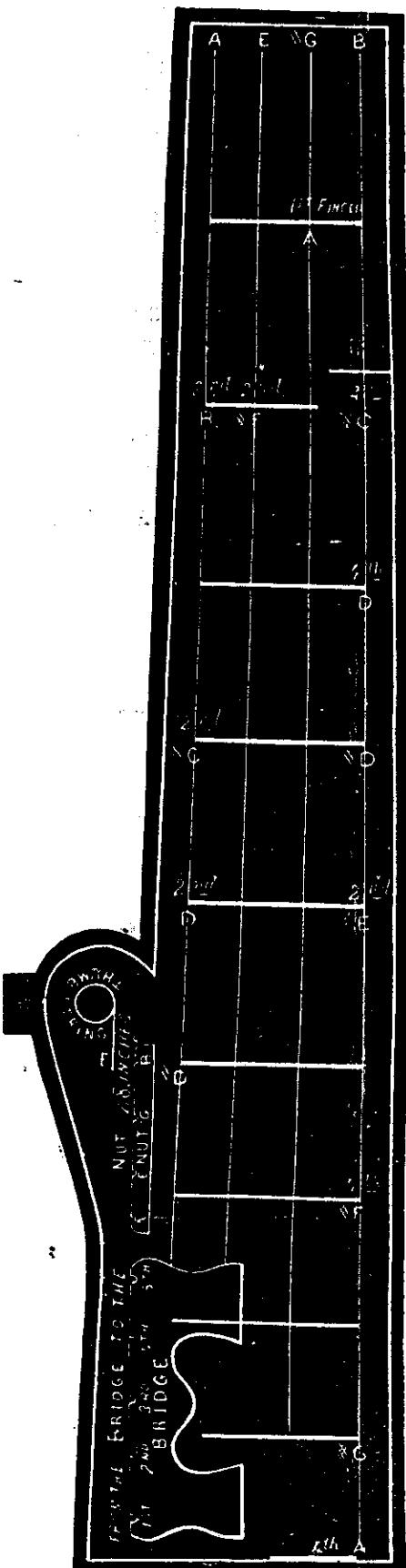
This mark is called a Sign; when it occurs for the second time, we must return to where it previously occurred, and proceed to the pause which is placed over a double bar at the conclusion of the piece. The word *Bis* over any number of bars, signifies repeat ; it is sometimes accompanied with dots at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

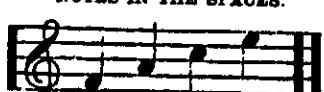


Rudiments of Music.

NOTES ON THE LINES.



NOTES IN THE SPACES.



ADDITIONAL, OR LEDGER LINES



A semibreve.

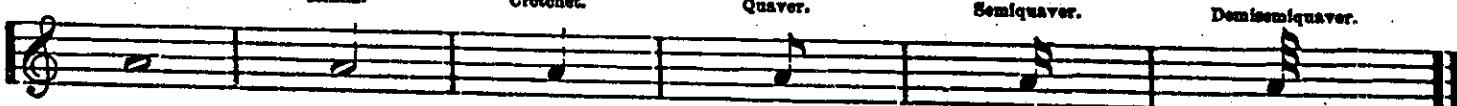
Minim.

Crotchet.

Quaver.

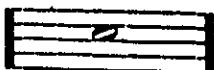
Semiquaver.

Demisemiquaver.

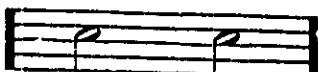


The Length and Proportion they bear to each other are as follows:

A semibreve

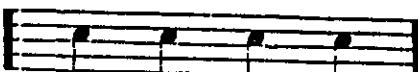


is as long as two minims



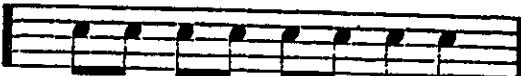
A minim is as long as two crotchets

or as four crotchets



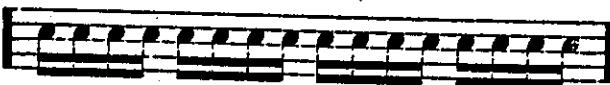
A crotchet is as long as two quavers

or eight quavers



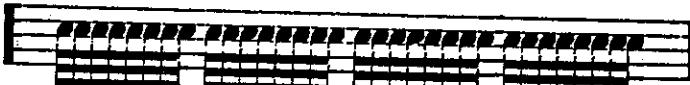
A quaver is as long as two semiquavers

or sixteen semiquavers



A semiquaver is as long as two

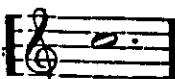
or thirty-two demisemiquavers.



Demisemiquaver.

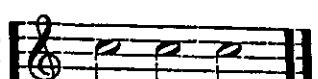
Dotted Notes.

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

dotted
breve, thus :

is equal to

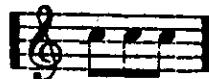
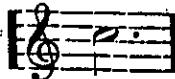
3 minims:



A dotted crotchet

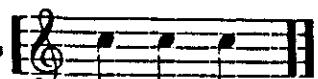


is equal to 3 quavers

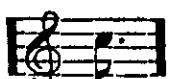
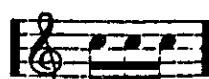
dotted
minim, thus :

is equal to

3 crotchets



A dotted quaver

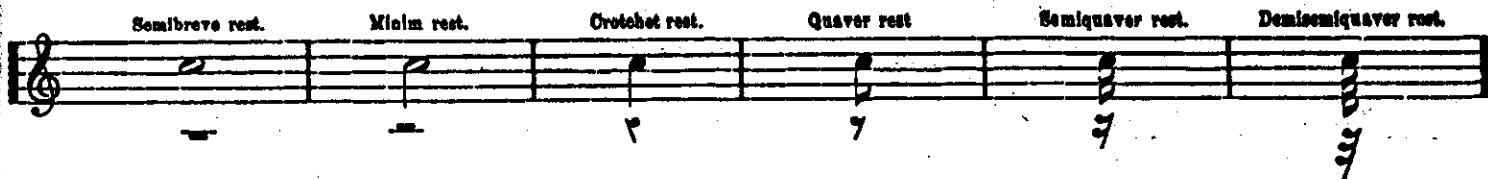
is equal to three
semiquavers

Rudiments of Music.

9

Table of Rests.

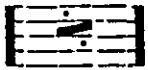
The Rest implies silence to the performer, agreeable to the quality of duration of the rest.



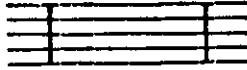
Measures and Bars.

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

Repeat this Bar.



Bar. Measure. Bar.

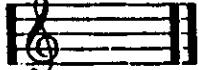


Bis. Repeat.

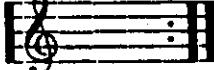


A piece of music is divided into strains by the use of the double bar. When dots are placed before the double bar, they show that the previous strain is to be repeated. When after the double bar, that the strain following is to be repeated.

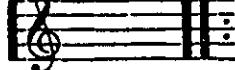
Double bar.



Double bar with dots before.



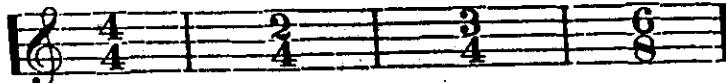
Double bar with dots after.



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 *x* 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.

Rudiments of Music.

Gamut in the Key of A, three Sharps.

Fifth string. Left hand. Open.	Fourth string. Open. 2d. f. 2d. 4th.	Third string. Open. 2d.	Second string. Open 1st.	First string. Open. 2d. 4th..	Second position: 2d. 4th.	Third position: 2d. 4th.

Gamut in the Key of E, four Sharps.

Fifth string. Fourth string. Third string. Second string. First string. Second position. Third position.
 Open. Open. 2d. f. 2d. f. 4th. Open. 2d. Open. 1st. Open. 2d. 4th. 2d. 4th. 2d. 4th.
 E E E E B C# D# E F G# A
 thumb. 1st. fing. A B C# D#

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.

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, \times raise the fingers up and repeat the strike.

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

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.

three, four.

A strike.
Down
2d A strike.
Up or
Open A strike.
Down
2d A strike.
Up A strike.
Down
2d A strike.
Up A strike.
Down
2d A strike.
Up

COUNT 1st X 1st X

Secoond 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. *

Rudiments of Music.

11

2d POSITION.



3rd POSITION.



4th POSITION.



5th POSITION.



6th POSITION.



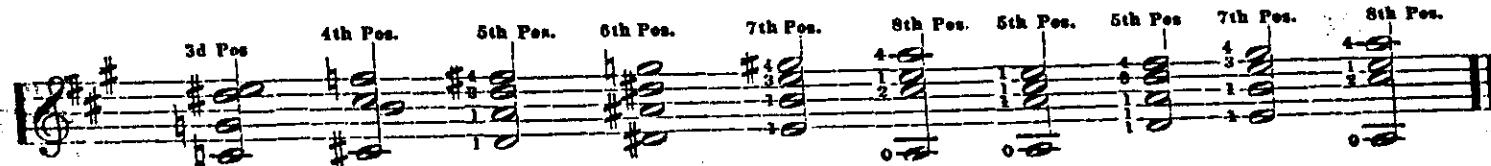
7th POSITION.



8th POSITION.



COMMON CHORDS.



Rudiments of Music.

LESSONS ON TIME.

Count four to each measure.

The image displays ten staves of music, each illustrating a specific rhythmic pattern. The patterns are as follows:

- Staff 1:** Shows a sequence of notes: Semibreve (4), Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (2, 3).
- Staff 2:** Shows Demisemiquavers (8).
- Staff 3:** Shows a sequence of notes: Semibreve (4), Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 4:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 5:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 6:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 7:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 8:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 9:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).
- Staff 10:** Shows a sequence of notes: Minims (1, 2, 3, 4), Crotchets (1, 2, 3, 4), Quavers (1, 2, 3, 4), and Semiquavers (1, 2, 3, 4).

Rudiments of Music.

13

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.

The first example shows a sixteenth-note pattern where a single vertical bar with a horizontal stroke through it is labeled "Written" above and "Played" below. The second example shows a eighth-note pattern with a similar vertical bar and horizontal stroke, also labeled "Written" and "Played". The third example shows a sixteenth-note pattern with a vertical bar and horizontal stroke, labeled "Written" and "Played". The fourth example shows a eighth-note pattern with a vertical bar and horizontal stroke, labeled "Written" and "Played". The fifth example shows a sixteenth-note pattern with a vertical bar and horizontal stroke, labeled "Written" and "Played". The sixth example shows a eighth-note pattern with a vertical bar and horizontal stroke, labeled "Written" and "Played".

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

A musical example in G major (two sharps) showing a scale pattern. It includes a vertical bar with a horizontal stroke after the first two notes of each measure, indicating a repetition of the previous note pattern.

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

Tone.	Tone.	Semitone.	Tone.	Tone.	Semitone.
-------	-------	-----------	-------	-------	-----------

A diagram of a scale on a five-line staff. Below the staff, the notes are labeled with their corresponding tone and semitone intervals: Tone, Tone, Semitone, Tone, Tone, Semitone. The notes are connected by curved lines.

BUCKLEY'S JUBA.

A musical example in G major (two sharps) titled "BUCKLEY'S JUBA". It includes a vertical bar with a horizontal stroke after the first note of each measure, indicating a repetition of the previous note pattern. Below the staff, there are numerical and X markings under the notes.

CHROMATIC SCALE.

A musical example in G major (two sharps) titled "CHROMATIC SCALE". It includes a vertical bar with a horizontal stroke after the first note of each measure, indicating a repetition of the previous note pattern. Below the staff, there are numerical and X markings under the notes.

EXERCISE IN TWO-FOUR TIME.

A musical example in G major (two sharps) titled "EXERCISE IN TWO-FOUR TIME". It includes a vertical bar with a horizontal stroke after the first note of each measure, indicating a repetition of the previous note pattern. Below the staff, there are numerical and X markings under the notes.

EXERCISE IN SIX-EIGHT TIME.

A musical example in G major (two sharps) titled "EXERCISE IN SIX-EIGHT TIME". It includes a vertical bar with a horizontal stroke after the first note of each measure, indicating a repetition of the previous note pattern. Below the staff, there are numerical and X markings under the notes.

14

JUBA.

Rudiments of Music.



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.

Musical notation demonstrating harmonics on a guitar. The top staff shows a scale-like pattern with 'Harmonic' and '12th Pos.' labels. Subsequent staves show harmonic patterns at the 7th, 5th, 12th, 18th, and 12th frets, with specific fingerings indicated by '1' and 'x' below the staff.

Ramsey's Waltz.

Musical notation for Ramsey's Waltz in 3/4 time, key of A major (two sharps). The notation consists of two staves of music with various note heads and rests.

Matthews' Waltz.

Musical notation for Matthews' Waltz in 3/4 time, key of A major (two sharps). The notation consists of two staves of music with various note heads and rests. The word 'Pull.' appears above certain notes in both staves.

Bill Newcomb's Jig.

15

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). It consists of two measures of music. The bottom staff uses a bass clef and has a key signature of one sharp (F#). It also consists of two measures of music. The music is written in common time (indicated by 'C'). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

Tom Briggs' Jig.

5th Pos.

5th Pos.

5th Pos. 1 1 Pull.

1st time.

K 2d time

5th Pos. 1 1 Pull.

1 1 1 p 5th Pos. 3 p 3 1st time. 2d time.

Leverett Jig.

A. J. LEAVITT.

The Bell Jig.

A. J. LEAVITT.

A. J. LEAVITT.

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16

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.



Yankee Doodle.

17

Pick the first 10 bars.

The sheet music for 'Yankee Doodle' consists of ten staves of musical notation for a single string instrument. The music is in common time and uses a treble clef. Fingerings are indicated by small numbers above or below the notes, and various positions are marked with Roman numerals (4, 5, 6, 7, 8, 9, 10). The first staff begins with a pick pattern: 'x x x x x x x x x x'. Subsequent staves show different patterns of plucking (up or down strokes) and specific fingerings. Staff 10 concludes with a dynamic marking 'p'.

Price's Waltz.

The sheet music for 'Price's Waltz' consists of three staves of musical notation for a single string instrument. The music is in common time and uses a treble clef. Fingerings are indicated by small numbers above or below the notes. The first staff starts with a pick pattern: 'x x x x x x x x x x'. The second staff begins with a dynamic 'p' (piano). The third staff concludes with a dynamic marking 'f' (fortissimo).

Jig Hornpipe.*Parker's Best.**Jig from French Quadrilles.**Arranged by JAS. BUCKLEY.*

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Stop Jig.

PARKER.

19

Sheet music for Stop Jig. The music is in 2/4 time, G major. It consists of three staves of musical notation with corresponding fingerings below each note. The first staff starts with a 'pull' instruction. The second staff is labeled '5th Pos.' and the third staff is labeled '7th Pos.'. The notation includes various note heads (solid, open, etc.) and stems, with 'x' and '1' markings below the notes.

Bryant's Jig.

Sheet music for Bryant's Jig. The music is in 2/4 time, G major. It consists of two staves of musical notation with corresponding fingerings below each note. The notation includes various note heads and stems, with 'x' and '1' markings below the notes.

Rattlesnake Jig.

Sheet music for Rattlesnake Jig. The music is in 2/4 time, G major. It consists of two staves of musical notation with corresponding fingerings below each note. The notation includes various note heads and stems, with 'x' and '1' markings below the notes. The author is listed as G. SWAINE BUCKLEY.

Buckley's, or Green Corn Jig.

Sheet music for Buckley's, or Green Corn Jig. The music is in 2/4 time, G major. It consists of three staves of musical notation. The first staff starts with a 'pull' instruction. The second staff is labeled '2d time' and the third staff is labeled '1st time'. The notation includes various note heads and stems, with 'x' and '1' markings below the notes.

20

Fancy Dance.

5th Pos.

This musical score is for a banjo, featuring three staves of music. The first two staves are in common time (indicated by a 'C') and the third is in 2/4 time (indicated by a '2'). The key signature is A major (two sharps). The first staff starts with a 'P' (Presto) dynamic. The second staff begins with a 'Pull.' instruction. The third staff concludes with a 'Pull' instruction. Fingerings are indicated above the notes, such as '1 1' and '3'. Pedal markings like 'x' and 'x x' are placed under certain notes. Measures are numbered at the top of each staff.

Boston Jig.

This musical score is for a banjo, consisting of two staves. Both staves are in common time (indicated by a 'C') and the key signature is A major (two sharps). Dynamics include 'p' (piano) and 'pp' (pianissimo). Fingerings like '1 1' and '3' are shown above the notes. Measures are numbered at the top of each staff.

Skiowa Jig.

5th Pos., on 5th Fret.

1st Pos.

JAS. BUCKLEY

This musical score is for a banjo, divided into two sections: '5th Pos., on 5th Fret.' and '1st Pos.'. Both sections are in common time (indicated by a 'C') and the key signature is A major (two sharps). The first section includes a dynamic 'p' and fingerings '1 1' and '3'. The second section includes a dynamic 'pp' and fingerings '1 1'. Measures are numbered at the top of each staff.

Joe Sweeney's Jig.

This musical score is for a banjo, consisting of three staves. All staves are in common time (indicated by a 'C') and the key signature is A major (two sharps). Fingerings like '1 1' and '3' are present. Measures are numbered at the top of each staff.

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Jim Crow Jig,

21



Fairy Dance.

G. SWAINE BUCKLEY.



Prince's Jig.

JAS. BUCKLEY.



Harper's Jig.

G. SWAINE BUCKLEY.



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22

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.

23

Sheet music for Buckley's Jig. The music is in 2/4 time with a key signature of one sharp. It consists of three staves of sixteenth-note patterns. The first staff has three 'P' markings above the notes. The second staff has '5th Pos' and 'pull' markings. The third staff has '1st Pos' and 'pull' markings. The music is composed of six measures per staff.

Whelpley's Jig.

MICHAEL WHELPLEY.

Sheet music for Whelpley's Jig. The music is in 2/4 time with a key signature of one sharp. It consists of three staves of sixteenth-note patterns. The first staff has three 'P 3' markings above the notes. The second staff has three 'P 3' markings above the notes. The third staff has three 'P 3' markings above the notes. The music is composed of six measures per staff.

Hobson's Jig.

JAMES BUCKLEY.

Sheet music for Hobson's Jig. The music is in 2/4 time with a key signature of one sharp. It consists of two staves of eighth-note patterns. The first staff has six measures. The second staff has six measures. The music is composed of six measures per staff.

Buckley's Danish Waltz.

Sheet music for Buckley's Danish Waltz. The music is in 3/4 time with a key signature of one sharp. It consists of two staves of eighth-note patterns. The first staff has six measures. The second staff has six measures, with a '1st time' and '2d time' section. The music is composed of six measures per staff.

Spanish Dance.

Arranged by JAS. BUCKLEY.

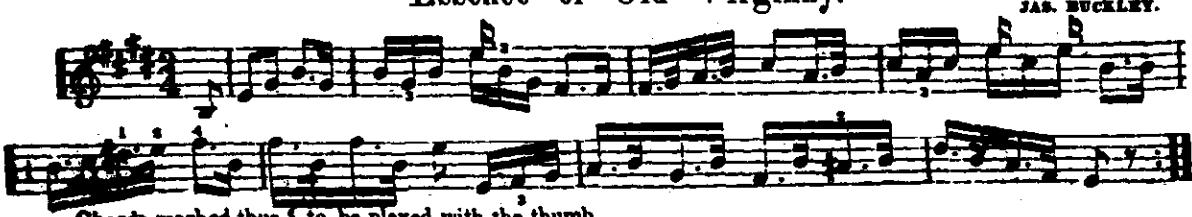


Campbell's Jig.



Essence of Old Virginny.

JAS. BUCKLEY.



* Chords marked thus to be played with the thumb.

Essence of Old Virginny. Concluded.

25



Raccoon Jig.



Corn-husking Jig.



26

Clark's Waltz.

The musical score consists of six staves of music. The first two staves begin with a treble clef, a key signature of three sharps, and a common time signature (indicated by the number '8'). The first staff has '5th Pos.' at the top left and '1st Pos.' at the top right. The second staff has '1st Pos.' at the top left and '5th Pos.' at the top right. The remaining four staves begin with a bass clef and a common time signature (indicated by the number '12'). The first two staves of the bass section have '1 4 0 4 0' written below them. The subsequent two staves have '7 : |' and '7 : |' written below them. The music features various note heads and stems, with some notes having diagonal lines through them.

Waltz with Variations.

JAS. BUCKLEY.

The musical score consists of five staves of music. The first two staves begin with a treble clef, a key signature of three sharps, and a common time signature (indicated by the number '3'). The first staff has '5th Pos.' at the top left. The second staff has 'x x 1 x x 1' written below it. The subsequent three staves begin with a bass clef and a common time signature (indicated by the number '4'). The music features various note heads and stems, with some notes having diagonal lines through them.

1st VARIATION,

The musical score consists of five staves of music. The first two staves begin with a treble clef, a key signature of three sharps, and a common time signature (indicated by the number '3'). The subsequent three staves begin with a bass clef and a common time signature (indicated by the number '4'). The music features various note heads and stems, with some notes having diagonal lines through them.

Waltz with Variations, Continued.

27.

2d VARIATION.



Varsovienne,

Arranged by JAS. BUCKLEY.



28

Japanese Grand March.

Tempo di marcia.

The musical score consists of six staves of music. The first five staves are in common time (indicated by a '4') and the last staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The music includes various dynamics such as 'p' (piano), 'ff' (fortissimo), and 'f' (forte). The notation features eighth and sixteenth note patterns, along with rests and grace notes. The score is attributed to W. H. Gassner at the top right. The first five staves conclude with a repeat sign and a double bar line, followed by a coda section in 2/4 time.

Tobacco Jake Jig.

W. H. GASSNER.

The musical score for the Tobacco Jake Jig consists of two staves. The first staff is in common time (4) and the second staff is in 2/4 time. The key signature is one sharp (F#). The notation includes eighth and sixteenth note patterns, along with rests and grace notes. The piece concludes with a final cadence in the 2/4 time staff.

Tobacco Jake Jig. Concluded.

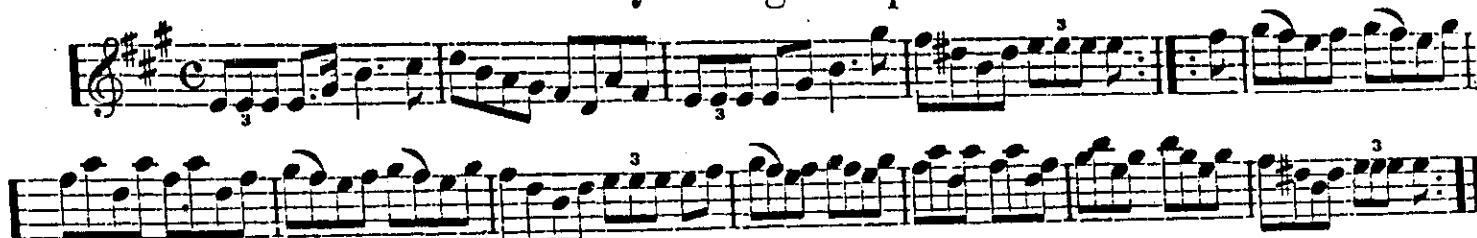
29



Money Musk Reel.



Betsy's Night-Cap.



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30

Arkansas Traveler.



Harmonic Waltz.

Tune the 4th string up to B.

LEAVITT.

9th Pos.

Har. 12th Pos.

Har. 12th Pos.

Har. 12th Pos. 7th Pos.

Har. 12th Pos.

7th Pos.

Har. 12th Pos.

Har. 12th Pos.

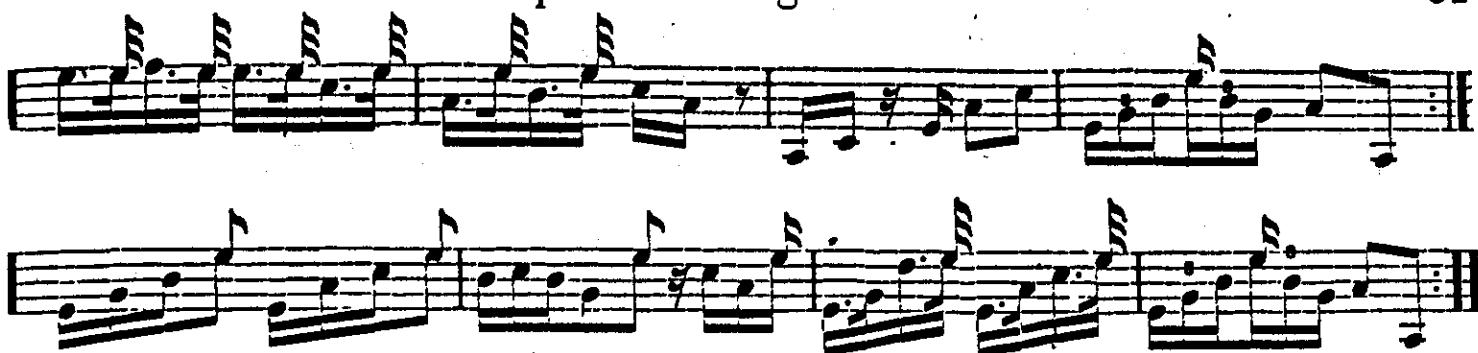
Rapahanock Jig.

JAS. BUCKLEY.

Rapahanock Jig.

Concluded.

31



Violet Mazurka.

JAS. BUCKLEY.



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32

Buckley's March.

JAS. BUCKLEY.

Tempo di marcia.

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns and sixteenth-note grace notes. Subsequent staves switch between bass and treble clefs, maintaining the same key signature and time signature. The dynamics 'pp' (pianissimo) appear on the fourth staff, and 'ff' (fortissimo) appears on the fifth staff. The music concludes with a final dynamic of 'ff' on the eighth staff.

Wild-flower Mazurka.

JAS. BUCKLEY.

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and common time. It features eighth-note patterns and sixteenth-note grace notes. The second staff continues the melody in a similar style, also in common time and one sharp key signature. The music consists of two measures per staff.

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Wild-flower Mazurka.

Concluded.



Hail Columbia.

Arranged by JAS. BUCKLEY.



Unsworth's Giggle Toot.

BUCKLEY.



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34

Marsellaise Hymn.

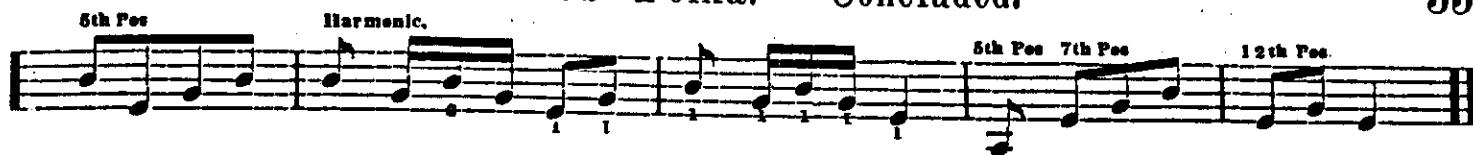
Arranged by JAS. BUCKLEY.

Tempo di marcia.

Leavit's Polka.

Leavitt's Polka.

Concluded.



I'm off for Brighton.



Rail Road Polka.

JAMES BUCKLEY.



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36

James Buckley's Fancy Solo.



The Tycoon Jig.

Arranged by DAN EMMETT.

Minor.



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Dan Bryant's Waltz:

37

The musical score consists of three staves of music in 2/4 time. The key signature is one sharp. The first staff begins with a treble clef and a sharp sign. The second staff begins with a bass clef. The third staff begins with a treble clef. The music includes various note heads and stems, with some notes grouped by vertical lines. There are also some rests and small numbers indicating fingerings or positions.

Picayune Butler's Harmonic Jig.

The musical score consists of four staves of music in 2/4 time. The key signature is one sharp. The first staff begins with a treble clef. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The music includes various note heads and stems, with some notes grouped by vertical lines. There are also some rests and small numbers indicating fingerings or positions. Annotations include "Har. on 4th string." above the first staff, "Harmonic 4th string tuned to B," above the second staff, "Har. 12th Pos." above the third staff, and "Har. on 4th string" above the fourth staff. A "23d Pos." is also indicated near the end of the fourth staff.

Original Essence.

DAN. BRYANT.

The musical score consists of three staves of music in 2/4 time. The key signature is one sharp. The first staff begins with a treble clef. The second staff begins with a bass clef. The third staff begins with a treble clef. The music includes various note heads and stems, with some notes grouped by vertical lines. There are also some rests and small numbers indicating fingerings or positions. An annotation "For Violin." is present above the first staff.

Ever of Thee.

Arranged by JAS. BUCKLEY.

VOICE. BANJO.

Ev - er of thee I'm fond - ly dream-ing, Thy gen - tle voice my
spir - it can cheer, Thou wert the star that mild - ly beam-ing Shone o'er my path, when
all was dark and drear. Still in my heart thy form I cher - ish, Ev' - ry kind tho't like a
bird flies to thee; Ah ! nev - er till life and mem' - ry per - ish, Can I for - get how
dear thou art to me; Morn, noon and night, where - e'er I may be,

Ever of Thee.

Concluded.

Fond - ly I'm dream - ing ev - er of thee, Fond - ly I'm dream - ing ev - er of thee.

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.

5th Pos.

Ninth Avenue Jig.

PROFESSOR PRICE.

The score includes a tempo marking '5th Pos.' above the first staff.

.40

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

The Deep Blue Sea.

Concluded.

Sheet music for 'The Deep Blue Sea' in G major, 2/4 time. The music consists of eight staves of vocal melody with piano accompaniment. The lyrics are as follows:

wear - 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 sparkling waves will greet us
With a murmur'ring welcome there. Oh! &c

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42

Come dwell with me.

Arranged by JAMES BUCKLEY.

The musical score consists of eight staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal line is in the top staff, and the piano accompaniment is in the bottom seven staves. The lyrics are integrated into the vocal line, with some words appearing below the staff. The vocal line starts with a dotted quarter note followed by an eighth note, and the piano accompaniment features eighth-note chords.

1. Come dwell, come dwell with me And our home shall be, our home shall be A

pleasant cot In a tranquil spot With a distant view of the changing sea, My

cottage is a magic scene, The shelt'ring boughs seem ev-er green, The

streamlet as it flows a-long Is murmur-ring forth a fai-ry song, The

streamlet as it flows a-long, Is murmur-ring forth a fai-ry song Come

Come Dwell with me.

Concluded.

A musical score for 'Come Dwell with me.' It consists of four staves of music for a piano. The first staff shows a treble clef, a key signature of two sharps, and a dynamic of p . The lyrics 'dwell with me, come dwell with me,' are written below the notes. The second staff continues the melody. The third staff begins with 'dwell with me,' followed by 'come dwell with me,' and ends with 'come dwell with me.' The fourth staff concludes the piece.

2. The tendrils of a vine

Around the rustic porch shall twine
The woodbine and the wild rose flow'r
Shall make each easement 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.

Played by J. SIMMONS

A musical score for 'Land of Canaan.' It features three staves of piano music. The first staff starts with a treble clef and a key signature of two sharps. The second staff begins with a bass clef and a key signature of one sharp. The third staff returns to a treble clef and a key signature of one sharp. The music consists of eighth-note patterns.

Kiss me Quick and go.

Arranged by JAS. BUCKLEY.

VOICE.

BANJO.

The oth - er night as I was spark-ing sweet Tur - li - na Spray, The
more we whis-per'd our love, talk-ing the more we had to say, The old folks and the
lit - tle folks we thought were fast in bed, We heard a foot step on de stairs and
what do you think she said? Oh kiss me quick and go my hon - ey, Kiss me quick and
go, To cheat sur-prise and pry-ing eyes, Oh kiss me quick and go.

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.

Rail-road Conductor.

LEAVITT.

VOICE.

O white folks your at - ten - tion,
It's all a - bout a lady's man,

I'll sing a lit - tle song, Its
The hand - som - est by far, He

BANJO.

1st time

2d time

on - ly just three ver - ses, And it won't de - tain you long.
was a gay con - duct - or, In a ci - ty rail - road

Chorus.

car. He had such handsome whis - kers, Such pret - ty cur - ly hair, He

was a gay con - duct - or. In a ci - ty rail - road car.

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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46

Walk Along Joe.

Arranged by JAS. BUCKLEY.

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. The lyrics for this section are: "Wid de coon on my back and de ban-jo on my arm I moved a - long to de". The second staff continues with the same key and time signature. The lyrics are: "old man's barn I put him in de barn right in a-mong de hay And I". The third staff begins with a treble clef, a key signature of three sharps, and a common time signature. The lyrics are: "kept him dar un - till de next day Walk a-long Joe". The fourth staff continues with the same key and time signature. The lyrics are: "Walk a-long Joe Walk a-long Joe of". The fifth staff begins with a treble clef, a key signature of three sharps, and a common time signature. The lyrics are: "Ten - ne - see if I cotch a coon he be - longs to me."

Walk Along Joe. Concluded.

47



2 I went in de woods de od - er day I sat right down and be - gan for to play I

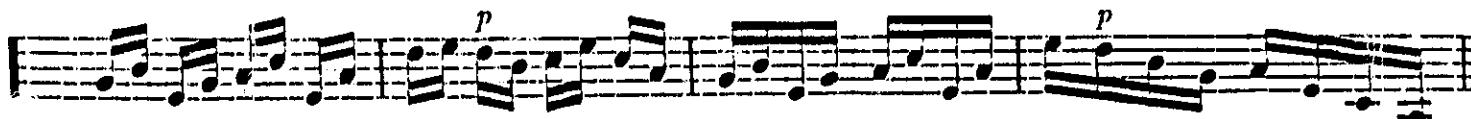


charm'd de wood-chuck from dar holes and de could'n get back to sabe dem souls.

Deacon Buckley's Jig.



Buckley's Copenhagen Reel.



48

Peeping through de Cellar door.

Arranged by JAS. SUTTON.

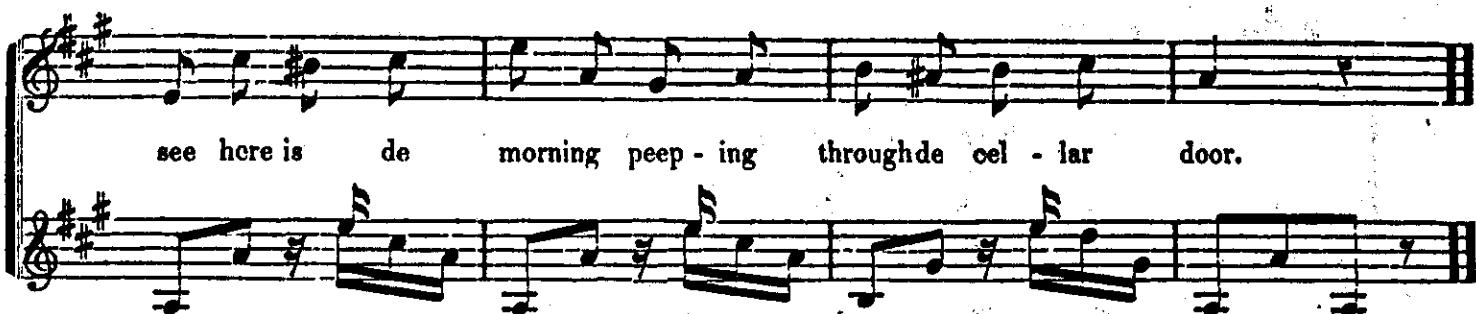
VOICE.

BANJO.

One night as I was tote-ing a big "tub up - on my head, I
thought I heard a fe-male sing a song called Un - cle Ned, I
turn'd a - round to list - en my heart was in a flut - ter, De
tub it slide right off my head and I slid in the gutter; 'Twas
dar I saw a yal - ler gal I nev - er seen a - fore, I

Peeping through de Cellar door. Concluded.

49.



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.

50

Molly Bawn,

Arranged by JAS. BUCH. KY.

VOICE. 

BANJO. 

Molly Bawn. Concluded.

51

A musical score for 'Molly Bawn' in G major, 2/4 time. It consists of three staves of music with lyrics underneath. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are:

you While the stars a - bove are bright - ly shi ning, Be -
cause they've noth-ing else to do, Oh, Molly Bawn,.. Mol - ly, Mol - ly Bawn.

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.

LEAVITT.

A musical score for 'Chuckle Jig' in G major, 3/4 time. It consists of four staves of music. The fourth staff ends with a repeat sign and a '3' above it, indicating a repeat of the section.

Where are now the Hopes I cherished.

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

Musical score for the first system of the song. The key signature is A major (three sharps). The time signature is common time (indicated by 'C'). The vocal line starts with 'Where are now the hopes I cher-ished? And the joys that once were'.

Musical score for the second system of the song. The vocal line continues with 'mine? Gone for ev - er, all have per - ish'd, And the'.

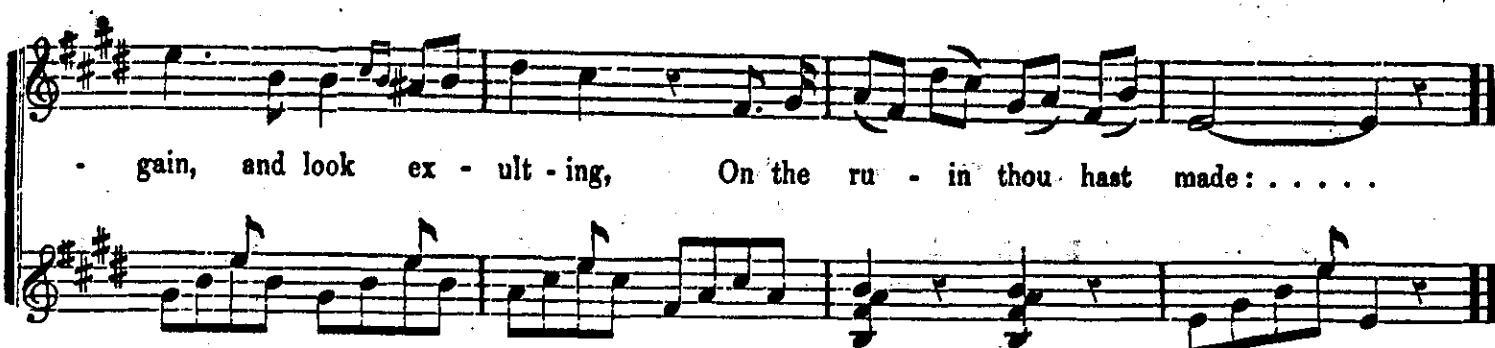
Musical score for the third system of the song. The vocal line continues with 'blight - er's hand was thine: Look up - on me, and re -'.

Musical score for the fourth system of the song. The vocal line continues with '- mem - ber Thy Nor - ma - ere she was be-trayed: Look a -'.

Musical score for the fifth system of the song. The vocal line continues with '- gain, and look ex - ult - ing, On the ru - in thou hast made: Look a -'.

Where are now the Hopes. Concluded.

53



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 shrikkest 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.



54

I'd choose to be a Daisy.

Arranged by N. GOULD.

If necessary tune Banjo one note lower

VOICE.

BANJO

I'd choose to be a
dai - sy, If I might be a flow - er, My pe - tals clos - ing soft - ly, At
twi - light's qui - et hour, And wak - ing in the morn-ing, When falls the ear - ly
dew, To wel-come heav'n's bright sun-shine, And heav'n's bright tear-drops too. I'd
choose to be a dai - sy, If I might be a flow - er, My

I'd choose to be a Daisy. Concluded.

55

A musical score for two voices and piano. The vocal parts are in common time, treble clef, and G major (two sharps). The piano part is also in common time, treble clef, and G major. The lyrics are:

pe - tals clos - ing soft - ly, At twi - light's qui - et hour.

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:

*4th string tuned up to B $\frac{3}{4}$.

A musical score for violin and piano. The violin part is in common time, treble clef, and G major (two sharps). The piano part provides harmonic support. The score includes four staves of music, each with specific performance instructions:

- 1st time: Violin part consists of eighth-note pairs.
- 2d time: Violin part features a 7th Fret Harmonic (labeled "7th Fret. Harmonic" with a 1 over 3).
- Harmonic: Violin part uses harmonics throughout.
- Piano part: Labeled "P" above the staff, indicating piano accompaniment.
- 1st time: Violin part consists of eighth-note pairs.
- 2d time: Violin part consists of eighth-note pairs.

56

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
way!
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

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

57

The musical score consists of three staves of music. The top staff shows a melody line with lyrics: "Dix-ie land I'll took my stand, To lib an die in Dix-ie, A-way, A-way, A-way down south in Dix-ie, A-way, A-way, A-way down south in Dix-ie." The middle staff contains a harmonic progression of chords. The bottom staff shows a bass line. The key signature is F major (one sharp), and the time signature is common time.

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.

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.

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.

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.

58

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

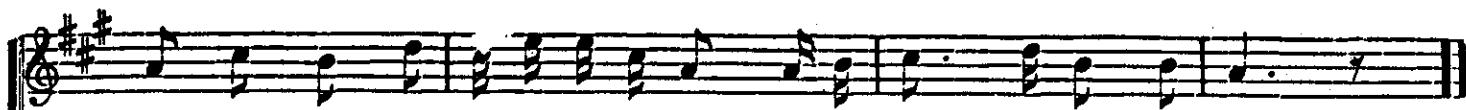
sits up dah on de hur-ri - cane roof, And he keeps his eye on de crew, I

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

This musical score consists of five staves of music. The first two staves are for the 'VOICE' and 'BANJO'. The 'VOICE' staff begins with a rest followed by a melodic line. The 'BANJO' staff follows with a rhythmic pattern of eighth and sixteenth notes. The third staff continues the melodic line for the voice. The fourth staff starts with a rest and concludes with the word 'De'. The fifth staff begins with a melodic line for the voice, followed by lyrics: 'Glen - dy Burk is a mighty fast boat Wid a mighty fast cap - tain too; He'. The sixth staff continues the melodic line for the voice, followed by lyrics: 'sits up dah on de hur-ri - cane roof, And he keeps his eye on de crew, I'. The seventh staff begins with a melodic line for the voice, followed by lyrics: 'cant stay here for dey work too hard; I'm bound to leave dis town; I'll'. The music is in G major, indicated by two sharps in the key signature, and 2/4 time.

The Glendy Burk. Concluded.

59



take my duds and tote 'em on my back When de Glen - dy Burk comes down



Ho ! for Lou' - si - an - a! I'm bound to leave dis town; I'll



FINE



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 engine 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 whu dey work wid de sugar and the cane
And role on the cotton bele. *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.*

60

Hard Times come again no more.

POSTER.

VOICE.

Moderate.

BANJO.

Let us pause in life's pleasures and count its many tears, While we all sup sorrow with the

poor, There's a song that will linger, for ever in our ears; Oh!

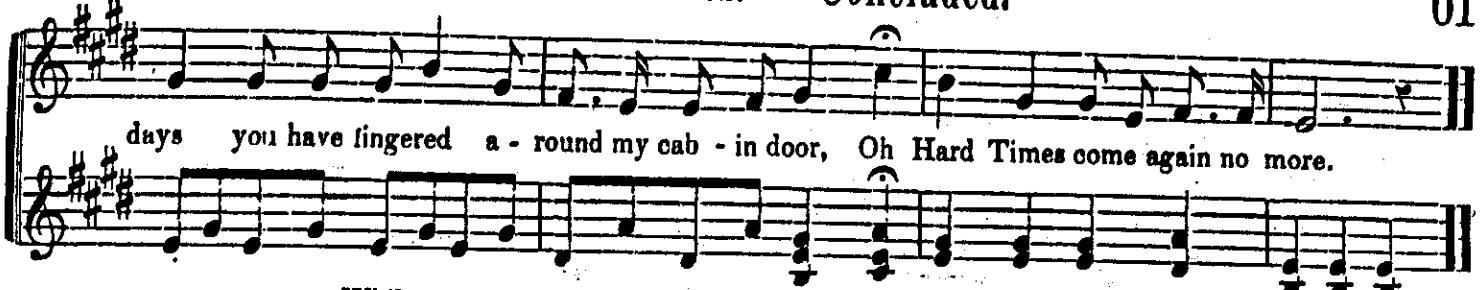
CHORUS,

Hard Times, come a - gain no more. 'Tis the song, the sigh of the

wea - - ry,

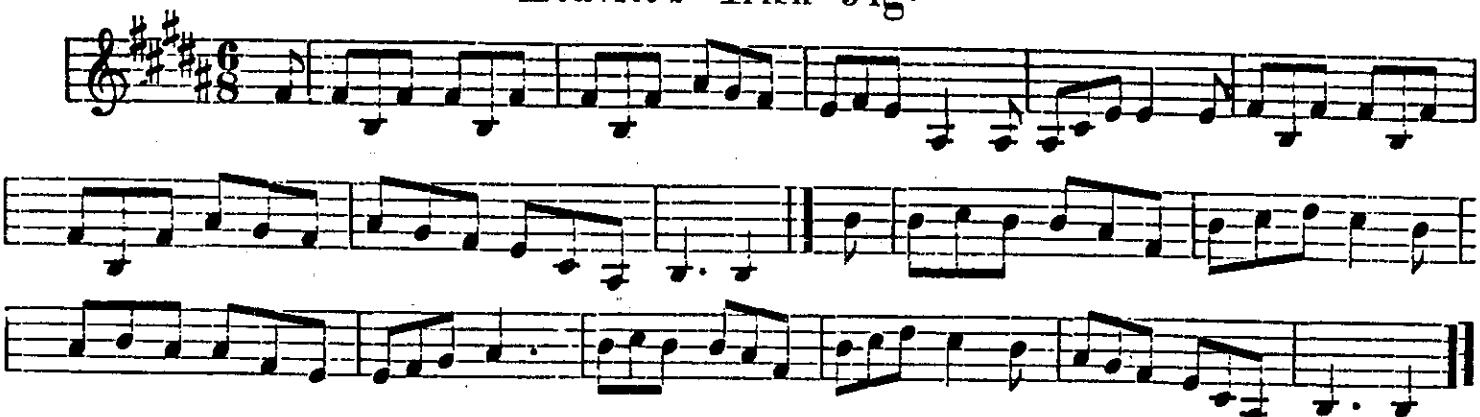
Hard Times, Hard Times, come a - gain no more; Ma- ny

Hard Times. Concluded.



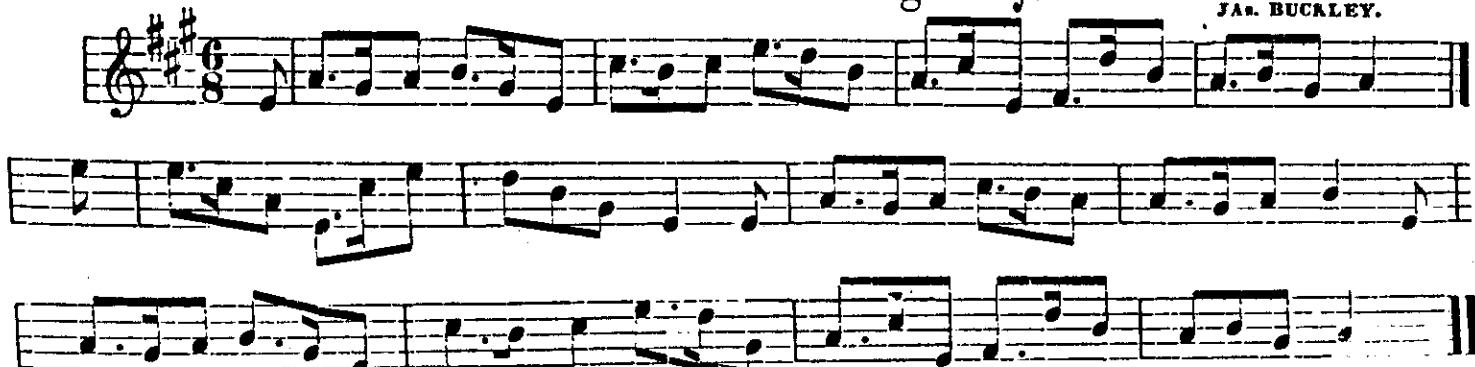
3. While we seek mirth and beauty and music light and gay
There are frail forms fainting at the door,
Though their voices are silent, their pleading looks will say,
Oh! Hard Times come again no more.
Chorus. "Tis the song, &c.
4. There's a pale drooping maiden who toils her life away,
With a worn heart 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 wasted 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.



62

Bonny Jean.

CHARLES OSBORNE.

VOICE.

Moderate.

BANJO.

1. O! the

sum - mer morn is bright-ly glow - ing, The wild birds wake.... their

song, And the stream - let, as it soft - ly mur . - murs, So

CHORUS.

gent - ly glides a long, Where the sweet hedge

Bonny Jean.

Concluded.

Musical score for "Bonny Jean, Concluded." The score consists of three staves of music in G major, common time. The lyrics are integrated into the musical lines. The first two staves begin with the lyrics: "rose is blow-ing In the wood - lands green; There I". The third staff continues with "love to wander With my heart's true Queen, My bon-ny, bonn-y Jean!". The music features eighth-note patterns and some sixteenth-note figures.

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.

Musical score for "The Selim Smiter." The score consists of four staves of music in G major, common time. The first two staves begin with a rhythmic pattern of eighth and sixteenth notes. The third staff begins with a similar pattern, followed by a measure of eighth notes. The fourth staff begins with a measure of eighth notes.

CHORUS.

Musical score for the chorus of "The Selim Smiter." The score consists of four staves of music in G major, common time. The first two staves begin with a rhythmic pattern of eighth and sixteenth notes. The third staff begins with a similar pattern, followed by a measure of eighth notes. The fourth staff begins with a measure of eighth notes.

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64

Hard Times.

BY G. S. BUCKLEY.



One String Waltz.

BY JAS. BUCKLEY.



Spanish Waltz.

The sheet music for 'Spanish Waltz' consists of eight staves of musical notation for a wind instrument. The key signature is G major (one sharp). The time signature is 3/8. The first staff begins with a treble clef and a '3/8' time signature. The second staff continues the melody. The third staff starts with '9th Position.' The fourth staff starts with '7th Pos.'. The fifth staff starts with '5th Pos.'. The sixth staff starts with '2d.' The seventh staff starts with '3d Pos.'. The eighth staff starts with '6th Pos.'. The ninth staff starts with '7 Pos.'. The tenth staff starts with '1st.' The eleventh staff starts with '2d.' The twelfth staff starts with '5th Pos.' The thirteenth staff starts with 'Harmonic.' The fourteenth staff starts with '7th Pos.'. The fifteenth staff starts with '5th Pos.' The sixteenth staff starts with '7th Pos.' The十七th staff starts with '5th Pos.' The十八th staff ends with a final note.

R. Bishop's Hornpipe.

The sheet music for 'R. Bishop's Hornpipe' consists of five staves of musical notation for a wind instrument. The key signature is G major (one sharp). The time signature is 2/4. The first staff begins with a treble clef and a '2/4' time signature. The second staff continues the melody. The third staff starts with '7th Pos.' The fourth staff starts with '8va..... loco.' The fifth staff starts with '2d Pos.' The sixteenth staff ends with a final note.

66

Jake Bacchus' Jig.

Musical score for Jake Bacchus' Jig. The score consists of five staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The first staff begins with a treble clef. The music features various note values including eighth and sixteenth notes, and rests. The style is a jig, characterized by its fast tempo and rhythmic patterns.

Doctor Hecock's Jig.

Musical score for Doctor Hecock's Jig. The score consists of five staves of music in common time (indicated by a 'C') and G major (indicated by a 'G'). The first staff begins with a treble clef. The music features various note values including eighth and sixteenth notes, and rests. The style is a jig, characterized by its fast tempo and rhythmic patterns. The score concludes with a double bar line and repeat dots at the end of the fifth staff.

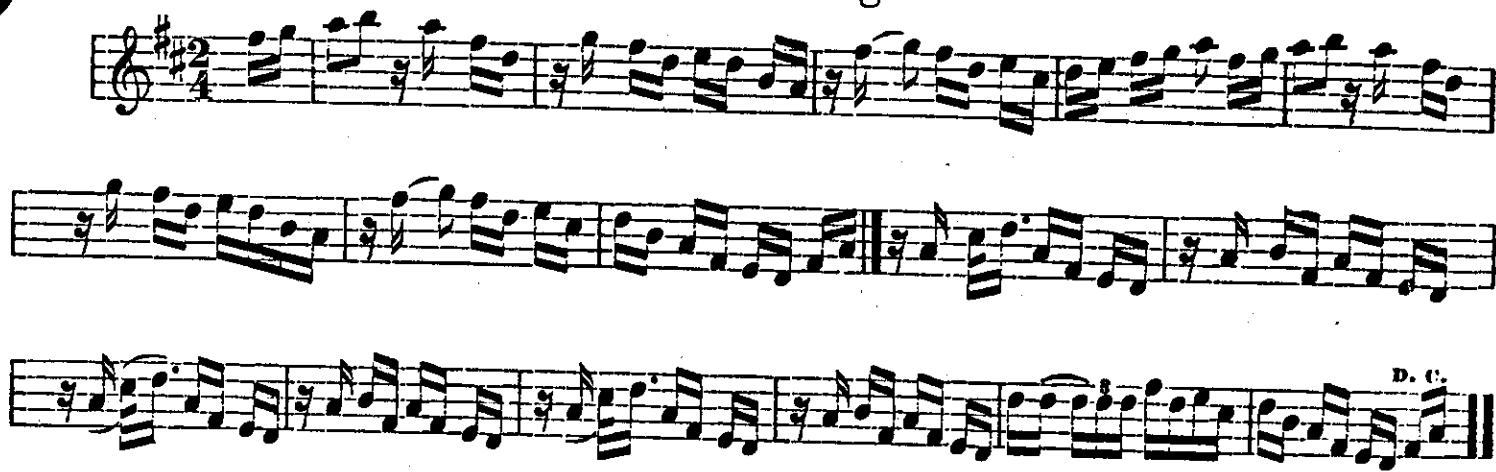
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68

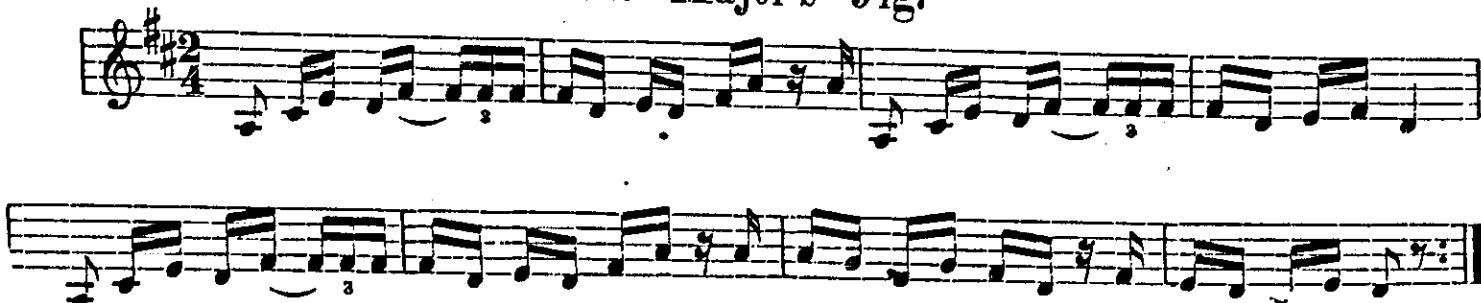
Gas Light Jig.



Fisher's Jig.



The Major's Jig.



The Majors' Jig. Concluded.

69



Butcher's Jig.

Musical notation for 'Butcher's Jig.' on three staves. The first two staves are in common time (indicated by a 'C') and the third staff begins in 2/4 time (indicated by a '2'). The music consists of 12 measures. The first two staves end with a repeat sign and a double bar line. The third staff concludes with a final double bar line and endings labeled '1st.' and '2d.'

Firemen's Jig.

Musical notation for 'Firemen's Jig.' on three staves. The first two staves are in common time (indicated by a 'C') and the third staff begins in 2/4 time (indicated by a '2'). The music consists of 12 measures. The first two staves end with a repeat sign and a double bar line. The third staff concludes with a final double bar line.

The Newton Jig.

Musical notation for 'The Newton Jig.' on three staves. The first two staves are in common time (indicated by a 'C') and the third staff begins in 2/4 time (indicated by a '2'). The music consists of 12 measures. The first two staves end with a repeat sign and a double bar line. The third staff concludes with a final double bar line.

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70

Power of Music as played by Jas. Carroll.

Pull.
9th Position.

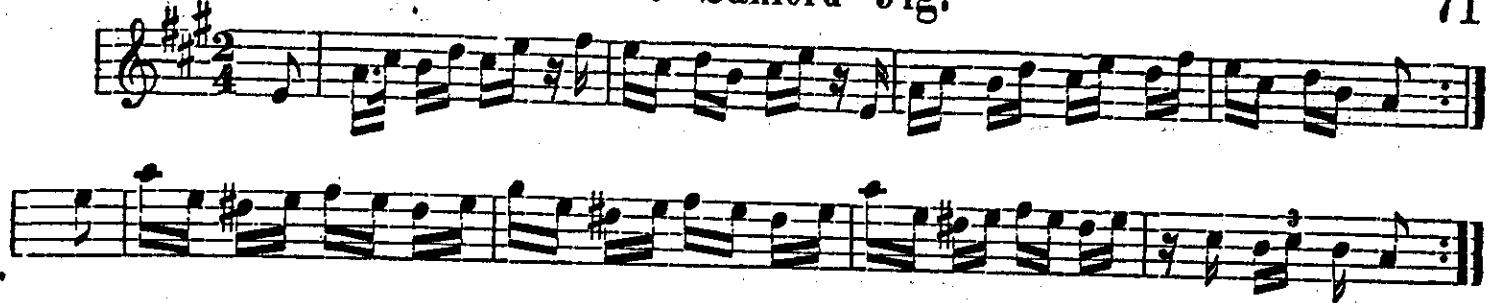
1st.
2d.
3d.
4d.
5d.
6d.
7d.
8d.

9 Pos. 7 Pos. 5 Pos.

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71

The Sanford Jig.



The Great Eastern Jig.



The Pea-Patch Jig.



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72

Hall's Jig.



Aunt Sally's Jig.



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The Jeffries' Jig.

73



The Bunch Jig.



Empire Hornpipe.



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74

J. Mullen's Schottisch.



Dick Sliter's Reel.



Phil Isaac's Jig.

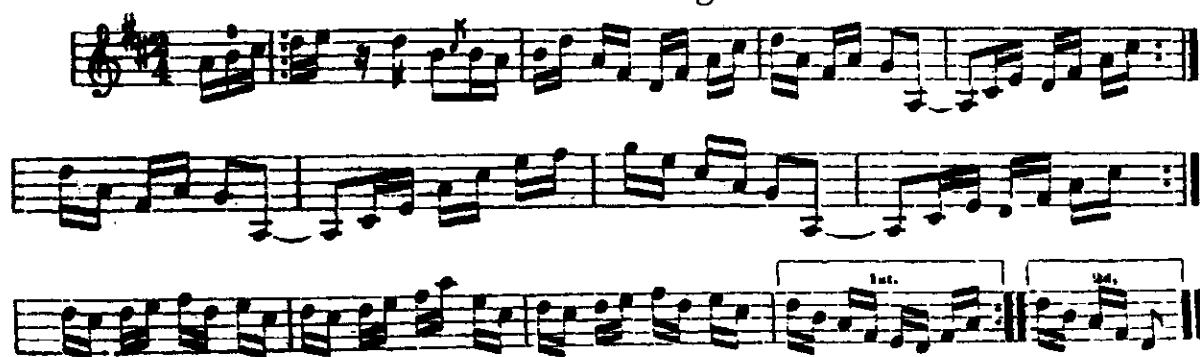
75



Jake Bacchus' Reel.



Gotham Jig.



76

King of all Reels.

Musical score for "King of all Reels." The score consists of three staves of music in 2/4 time, key signature of two sharps. The first staff uses a treble clef, the second staff an alto clef, and the third staff a bass clef. The music features various note heads and stems, with some notes having vertical dashes through them. Measures 1-4 are shown on the first staff, measures 5-8 on the second, and measures 9-12 on the third.

Bacchus' Favorite Jig.

Musical score for "Bacchus' Favorite Jig." The score consists of four staves of music in 2/4 time, key signature of two sharps. The first staff uses a treble clef, the second staff an alto clef, and the third and fourth staves use a bass clef. The music features various note heads and stems, with some notes having vertical dashes through them. Measures 1-4 are shown on the first staff, measures 5-8 on the second, and measures 9-12 on the third and fourth staves.

Japanese Tommy's Reel.

Musical score for "Japanese Tommy's Reel." The score consists of two staves of music in 2/4 time, key signature of two sharps. The first staff uses a treble clef and the second staff a bass clef. The music features various note heads and stems, with some notes having vertical dashes through them. Measures 1-4 are shown on the first staff, and measures 5-8 on the second staff.

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Japanese Tommy's Reel. Concluded.

77



Root, Hog or Die.



New London Reel.



Peel's Jig.



78

Bennet's Favorite Reel.



Simmons Reel.



Camp-Town Reel, by Picayune Butler.



Connecticut Reel.



Connecticut Reel. Concluded.

79



New York Reel.



Walk Round; by Picayune Butler.



80

Hoboken Reel.



Buckley's Favorite.



Tullochgorum.



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