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-R4972
Music

PHIL. RICE'S METHOD for the BANJO.

WITH OR WITHOUT A MASTER.

A CARD TO THE MUSIC LOVING PUBLIC.

From the most eminent Pianist and Musician of the Age.

THIS IS TO CERTIFY, that I have received my only Instructions and knowledge of the Banjo from Mr. PHIL. RICE, and cheerfully endorse his Method of Teaching, as a Plain, Simple, and Sure One, and recommend him to all lovers of Music,—particularly the Banjo.

S. THALBERG.

Metropolitan Hotel,
New York, March 21, 1867.

NEW YORK:
PUBLISHED BY FIRTH, POND & CO.
547 Broadway.

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PHIL. RICE'S

CORRECT METHOD FOR

The Banjo:

WITH OR WITHOUT A MASTER.

CONTAINING THE MOST POPULAR

Banjo Solos, Duets, Trios and Songs,

PERFORMED BY THE

BUCKLEY'S, CHRISTY'S, BRYANT'S, CAMPBELL'S, WHITE'S,

And other Celebrated Bands of Minstrels of which the Author was a member.

MOST OF THE PIECES IN THIS BOOK HAVE BEEN SUNG BY HIM THROUGHOUT THE UNITED STATES AND CANADAS, AND ARE NOW, FOR THE FIRST TIME, GIVEN TO THE PUBLIC CORRECTLY.

NEW YORK:
PUBLISHED BY FIRTH, POND & CO.
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RECOMMENDATION.

As a Banjoist and Teacher, Mr. PHIL. RICE had no superior. We have examined his Manuscript Method of Instructions for the Banjo, and pronounce it the only complete and correct work of the kind ever placed before the public, and unhesitatingly recommend it to every person desirous of learning, and particularly musicians, as it contains a selection of the Choicest Melodies.

JAMES BUCKLEY & SONS, **FREDERICK BUCKLEY.**
R. F. BISHOP, **G. SWAINE,**
LON MORRIS, of Morris, Pell & Huntley's Troupe.

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PREFACE.

In introducing this Book of Instruction to the lovers of Banjo music, particularly those commencing to learn the Banjo, and to the public in general, the author deems it worthy of notice, that with a professional experience of fourteen years, as a Banjo-performer and vocalist, with three years' experience as a practical teacher, he has succeeded, with the aid of S. Thalberg, Esq., the most eminent pianist and musician of the age, and James Buckley, Esq., father of the Buckley Serenaders, in producing a method of instruction, with or without notes, or a master, so simple and plain, that if a person has the least desire or intention to learn, it is impossible not to succeed.

The fact of his pupils learning a tune the first lesson and also the fundamental principles of the Banjo, and a tune to each succeeding lesson, is a sufficient guarantee of the superiority and simplicity of his method of instruction.

The attention bestowed upon the Banjo by the great Thalberg, and his having taken lessons from the author, is conclusive evidence of its merits as a musical instrument and the author's abilities and reputation as a teacher; and also substantiates its claim to rank with the most fashionable and pleasing instruments of the day.

C. W. WARREN, Music Printer and Stereotyper,
No. 43 Centre St. (rear), New York.

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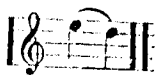
PHIL RICE'S

BANJO INSTRUCTOR.

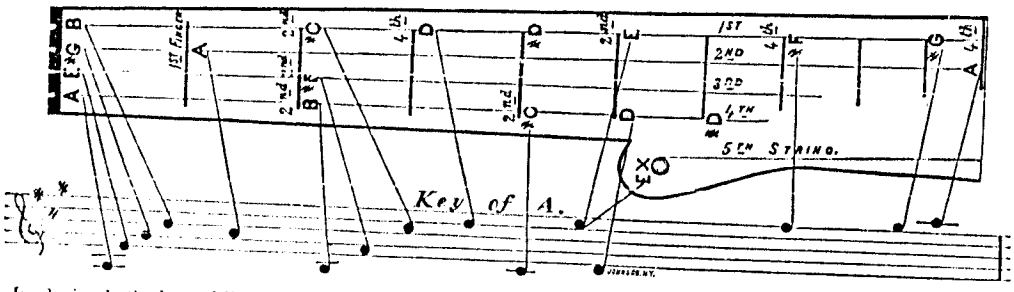
Position and Method of Holding the Banjo.

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 hand 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, and must be so far from the nut as to allow the tip end of the first finger (not the nail) to press on the second string, where it is marked A, at the first mark, or fret, across the finger board, about an inch and a half from the nut. The second finger to come down on the first string where it is marked C on second mark or fret across, which is about an inch and a half from the first mark A, and three inches from the the nut. As a general thing, those two fingers are put down at the same time and also raised together, with rare exceptions. When the term *fingers down* is used, it means the first and second, as in the above described position When the term *fingers up* is used, it means the same fingers up. The next change that generally comes is the fourth or little finger on the first string, at the third mark across, and is D. These are some of the first rudiments necessary to learn; and as the beginner progresses from one tune to another, each position, and especially any new change or movement will be explained as simply as possible, so that in the first ten tunes, every requisite will be given that is possibly necessary to make a first-rate player.

Practise each and every lesson as laid down, and a failure is impossible. Neither thumb nor the third finger of the left hand is used in Banjo-style of fingering. There are three terms applied to the fingering of the left hand, viz., *fingers down*, *fingers up*, and *snap*, or *pull*, which is done by pulling a note with a finger of the left hand, after a note is made on the same string with the right hand. The notes that are made as just described are called slurred notes, and are marked  or

Notes marked are made by pulling with a finger of the left hand, generally the second, after a note is made on a different string with the right hand.

FINGER-BOARD FOR THE BANJO IN THE KEY OF A, THREE SHARPS.



In playing in the key of E, four sharps, the D sharp is used instead of D.

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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.

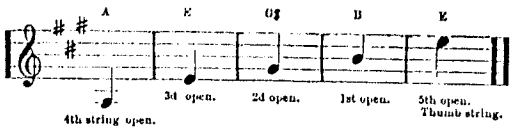
Commence tuning the short, or thumb string to E, or as near as you can get it. Then place the second finger of your left hand on the first string at the fifth mark, or fret, from the nut across the finger board, which is E, (and is marked for the second finger,) and tune it to sound like the short string.

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 strings:



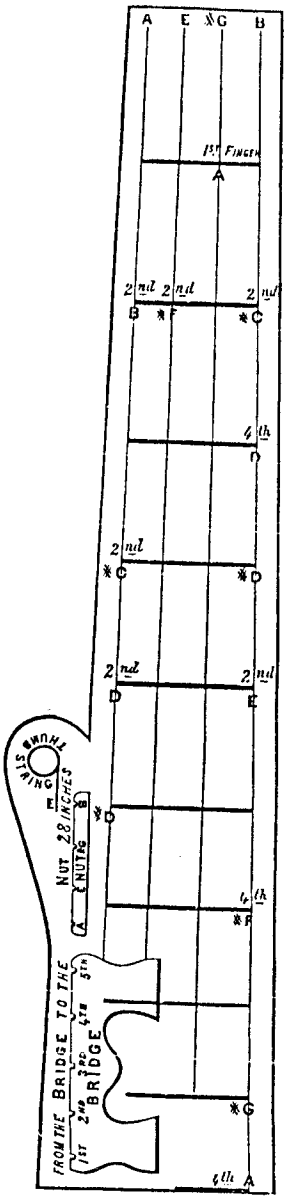
To play in the keys of D and G, tune the thumb string to D, and the other strings accordingly; which will bring G, D, F sharp, and A, at the nut.

The dimensions for the Banjo are as follows: length from extreme edge of hoop or drum to nut, thirty-four inches; from thumb string screw or peg, seven and a half inches; drum twelve inches across inside, three and a half inches deep; handle, one and a half inches wide at nut.

Strings of the Banjo: the thumb string and first is the same as the first or E string of the Violin. The second the same as the A, or second of Violin. The third the same as third of Violin. The fourth is silk wound with wire, and is the same as the E, or fourth string of Guitar.

To have the finger-board correct, it must measure twenty-eight inches from bridge to nut.

A COMPLETE FINGER-BOARD FOR THE BANJO.



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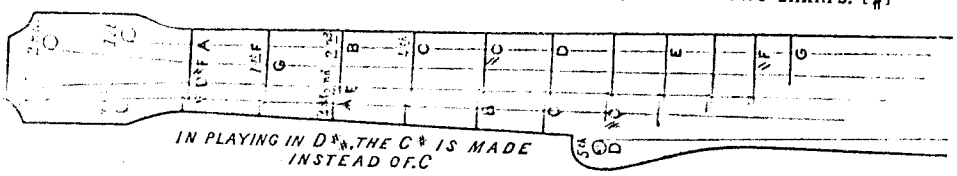
FINGER-BOARD FOR THE BANJO IN THE KEYS OF G, AND D, ONE AND TWO SHARPS. [♯]



Method of playing Single, Double, and Triple Strokes.

There are six principal movements used in playing the Banjo, which all new beginners should become acquainted with on commencing a tune, and which are the foundation of real Banjo style of music.

Five are termed *strikes*: the sixth is termed a *false*, or *slurred* note, which is made by pulling or snapping with either the second, fourth or little finger, sometimes the first, of the left hand, after a note is made with the finger of the right hand, of which the following is an explanation.

First: a *half-strike* is any one or single note made with the first finger or thumb of the right hand. Second, a *strike*, or single, which is two notes, and is made with the back, or rather, the side of the nail of the first finger, (the side next the second finger, as all the notes made with the right hand on the first string are made with the first finger,) on the first string, and the end or ball of the thumb on the short or thumb string, which is E. The hand should be bent so that the end of the first finger should point to the ball of the thumb. The space between the end of the finger and ball of the thumb should be about an inch and a half.

In making a strike, the first finger and thumb should come down at the same time on the first and thumb string; sound the note on the first string by letting the finger nail slide off, then sound the thumb string immediately after with the thumb. The fingers should not rest on the head, or skin of the Banjo. The wrist of the right hand should be held immediately over the bridge. The first and second fingers of the left hand can be down or up in practising a *strike*.

The next movement is the *double strike*. Same fingers down, touch the first string with the first finger, and thumb string with the thumb, as in the above strike; then touch the first string again with the first finger and the second string immediately after with the thumb, raise the fingers, and repeat. (Bring the finger and thumb down at the same time, on the first and second strings, sounding the first string first.)

The *triple* comes next, and is done in a variety of ways and will be explained as they are made. One way is a half-strike, or touch the first string with the fingers down; then pull the first string immediately after with the second finger; put the fingers down again, and make a *double*, as above described. Practise it slowly at first, until you can accomplish it easily—then the faster you can make it the better it will sound. Another way is to place your second finger on the second string, (opposite to where you have it down on the first) on the second mark, or fret, across the finger board, have the other finger up, then make the note (a half-strike) on the third string with the first finger of the right hand, and pull or snap the second string with the second finger as you take it off, or up; keep the fingers up, then make the double. Another movement, or strike, much used is made with your fingers up or down, as the case may be; say fingers down, first finger on the second string where it is marked A, and second finger on the first string, where it is marked C; half-strike the first string with the first finger, and make a single strike, that is to say, the first string and thumb string, then touch the thumb string once extra with the thumb, raise the fingers up and repeat, put the fingers down again and touch the second string with the first finger, then make a strike and sound the thumb string once more as before, raise the finger up and repeat.

Another movement, principally used as the player advances, is made with the first and second fingers down. Touch the second string with the first finger of the right hand, then the first string with the first finger, the second string immediately after with the thumb.

Another movement is called a *double-double*, and is simply made with two fingers down, touch the first string with the first finger, and second string with the thumb, bringing

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them down together on the strings, sounding the first string first, and second immediately after, raise the fingers up and do the same as with them down.

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.

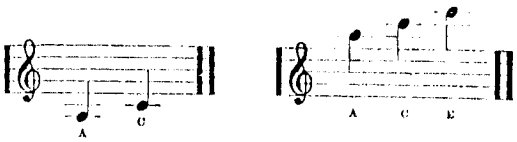
D sharp, on the first string, is sometimes made with the little finger, and sometimes with the first of the left hand, as the tunes may require.

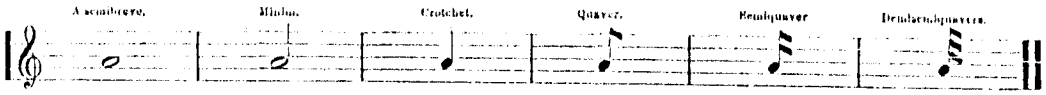
Notes, Characters &c., used in Music.

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.

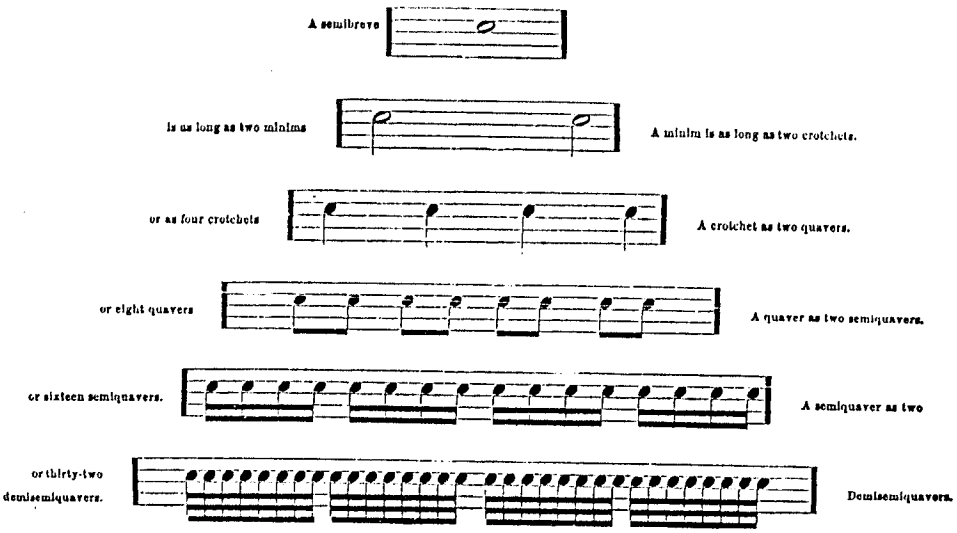
NOTES ON THE LINES. NOTES ON THE SPACES.

ADDITIONAL, OR LEDGER LINES.





THE LENGTH AND PROPORTION THEY BEAR TO EACH OTHER ARE AS FOLLOWS:



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DOTTED NOTES.

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

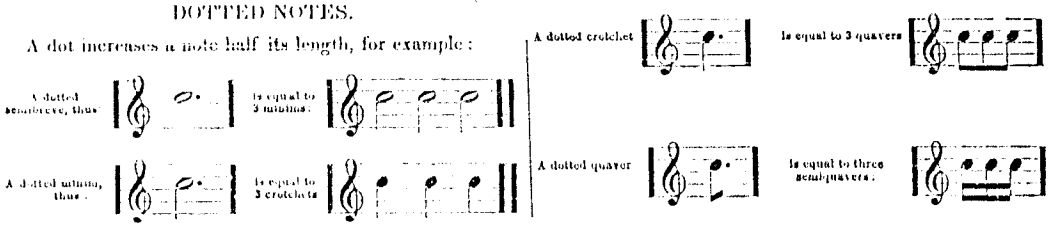
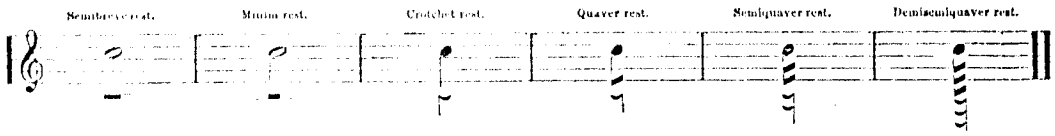


TABLE OF RESTS.

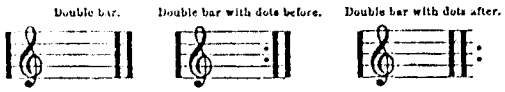
The rest implies silence to the performer, agreeable to the quality or duration of the rest.



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.

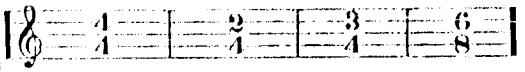
A piece of music is divided into strains by the use of the double bar. When dots are placed before the double bar, they show that the previous strain is to be repeated. When after the double bar, that the strain following is to be repeated.



TIME.

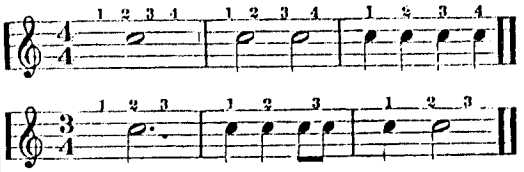
There are three kinds of time, viz: *common* time, when each measure contains two, or four equal parts, and *triple* time, when each measure contains three equal parts, and *compound* time, when each measure contains six, or more parts. Common time is marked by the letter C and by figures. Triple and 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, the the *flat* lowers a note a semitone, and the *natural* restores a note that has been affected 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 measure in which it occurs. When sharps or flats are placed at the beginning of a piece of music, they affect all notes of the same name throughout the piece. The sharps or flats at the beginning of a piece, are called the signature.

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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, etc.

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.

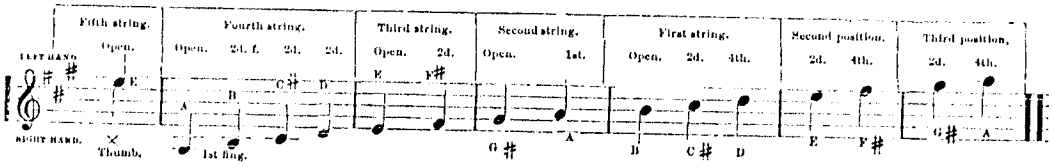
THE FINGERING.

The × has reference to the thumb.

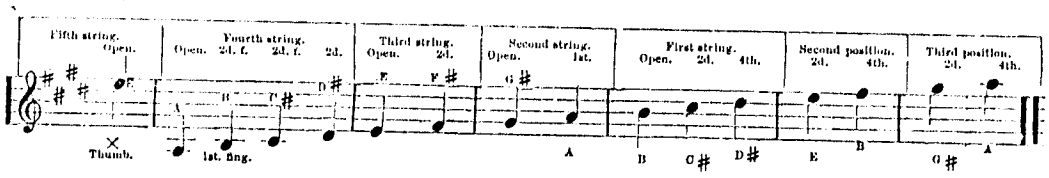
The figures and letters above the stave have reference to the right hand, and those below have reference to the left hand.

All notes with the double stem are made with the thumb of the right hand.

GAMUT IN THE KEY OF A, THREE SHARPS.



GAMUT IN THE KEY OF E, FOUR SHARPS.

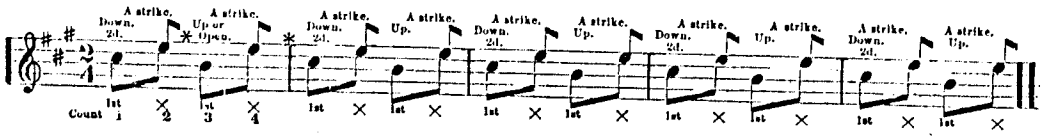


As the thumb of the left hand is never used, when the first finger and thumb is mentioned, the performer will know it is intended for the right hand.

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.



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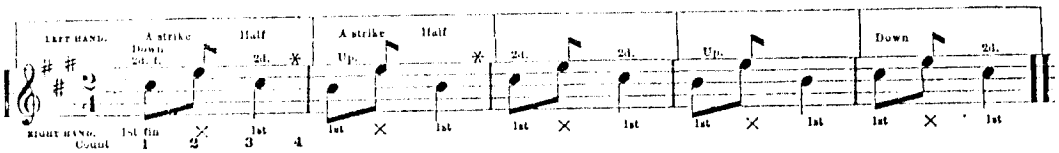
SECOND EXAMPLE: A STRIKE AND A HALF.

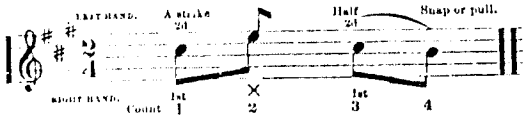
Give the strike the same as in the last example, first with fingers down; make another note with the first finger of the right hand on the first string, * raise the fingers up and repeat. *



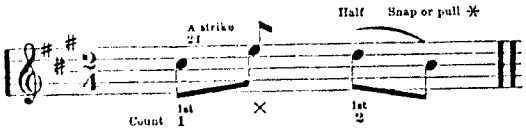
The star (*) means to practise so far and commit it to memory before you proceed farther. Practise to the first star, then to the next, and as you acquire each part, commence again at the beginning.

THIRD EXAMPLE: A STRIKE AND A HALF, AND SLURRED OR FALSE NOTES.

Give a strike and a half, the same as in previous example, fingers down, then pull or snap the first string with the second finger of the left hand immediately after you make the half-strike. * (Made in the same time as a strike and a half.)

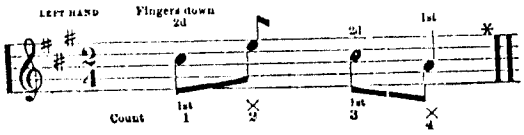


Fingers down again, give a strike, put the little finger down, raise the other up, half-strike the first string, and pull with the little finger.*

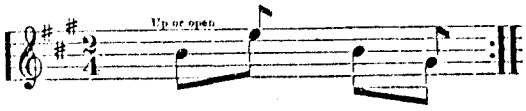


FOURTH EXAMPLE: A DOUBLE STRIKE.

Give a strike; fingers down, as in previous examples, touch the first string with the first finger of the right hand, and the second string with the thumb immediately after.*



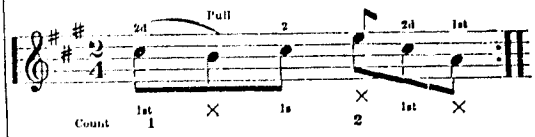
Raise the fingers up and repeat.*



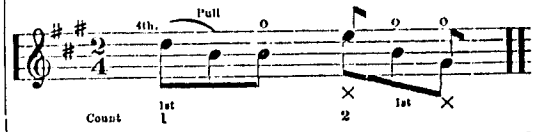
FIFTH EXAMPLE: A TRIPLE.

(THREE NOTES IN THE TIME OF TWO.)

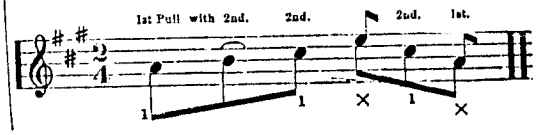
Two fingers down, half-strike or touch the first string with the first finger of the right hand, then pull or snap the first string with the second finger of the left hand, put the fingers down again and make a double-strike, as above:* to be made in the same time as the double.



Raise the fingers up and put down the little finger where it is marked D, on the third fret, first string; make a half-strike or touch the first string and pull it immediately after with the little finger, raise the fingers and make a double.*



Put the fingers down, (first and second,) touch the second string with the first finger of the right hand, then pull the first string with the second finger of the left hand; put the finger down again and make a double.*



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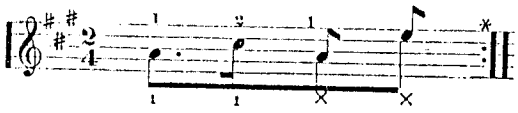
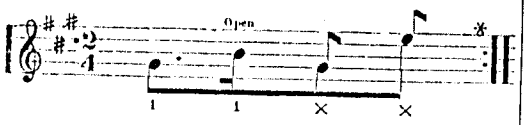
SIXTH EXAMPLE.

Touch the second string, fingers down, with the first finger of the right hand, and the first and second and thumb-string, with the thumb immediately after.*

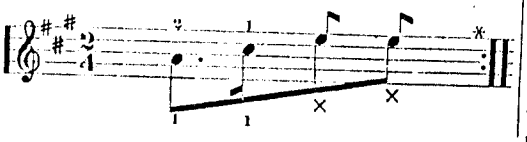


Fingers up and repeat. *

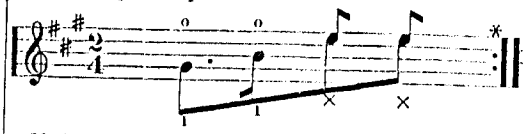


SEVENTH EXAMPLE.

Fingers down; touch the second string with the first finger of the right hand, give a single strike, (that is, touch the first string and the fifth, or thumb-srring,) and touch the thumb-string once more. *



Fingers up and repeat. *

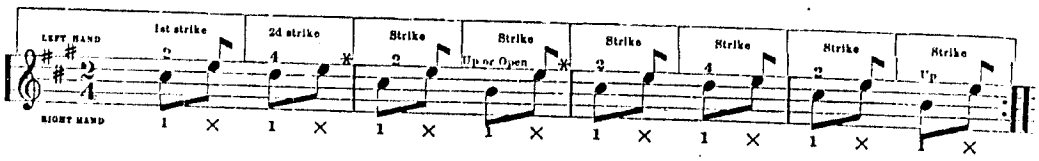


N. B. It is not necessary to learn all the examples at the commencement; but if the beginner has a little patience, it would be better. All that is necessary is to learn the *strike*, the *strike and a half* and the *double-strike*: everything else can be accomplished as you progress from tune to tune.

FIRST LESSON.

JUBA, A JIG DANCE.

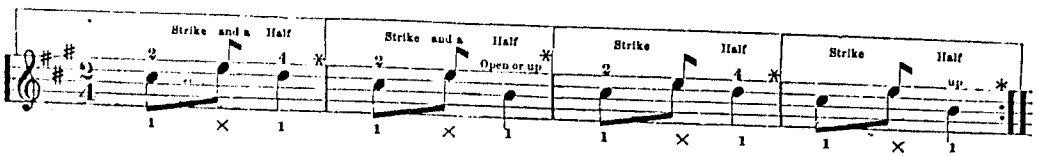
Place your first finger, left hand, on the second string where it is marked A, on the first mark or fret from the nut; place the second finger on the first string, where it is marked C sharp, on the second fret from the nut; hold the wrist of the right hand directly over the bridge, letting the arm rest on the edge of the hoop of the Banjo. Give a single strike, which is done by touching the first string with the first finger of the right hand, and fifth or thumb-string with the thumb; then put the little finger down where it is marked D on the third fret, give another strike, the same as just made, that is, sound the first string with the first finger, and the thumb-string with the thumb, * raise the little finger up, keep the first and second down, give a strike, raise the first and second up, and give a strike up. *



SECOND LESSON.

JUBA: SECOND PART.

Two fingers down, as before; give a strike, then put the little finger down and give a half-strike, that is, one note with the first finger, * raise the little finger, give a strike as before, raise the fingers and give a half-strike,*



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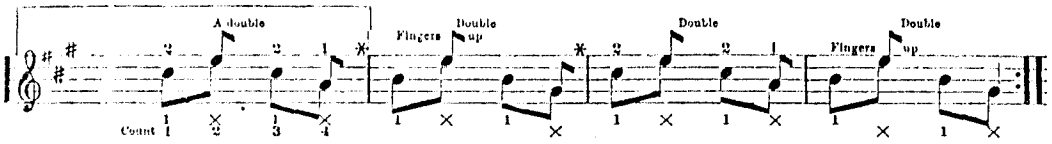
THIRD LESSON.

JUBA, THIRD PART.

First and second fingers down on A and C sharp, give a double, that is, touch the first string with the first finger and the thumb-string with the thumb, then touch the first string again with the first finger, and the second string with the thumb; * raise the fingers up and repeat.



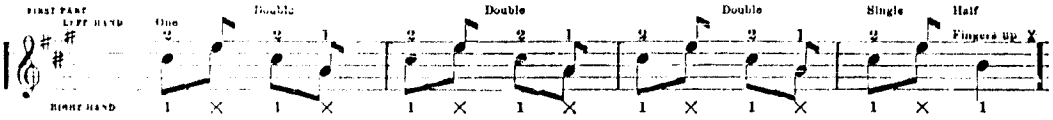
The time; to each strike, which is two notes, beat with the foot once, and count one, two; the next strike, another beat, and count three, four. Commence on the next, one, two, three, four, and so on. To the half-strike, or one note, count one, two, where it is before the strike; where it is after, as in the above second lesson, count three, four. To the double, count one, two, three, four.

FOURTH LESSON.

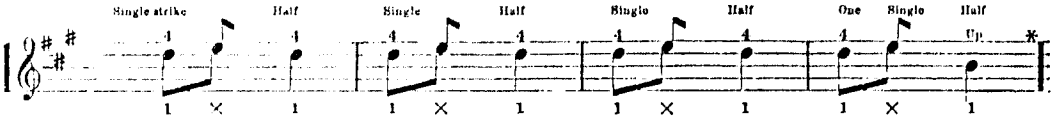
WHERE DID YOU COME FROM.

Left hand: fingers down, first finger on the second string first fret, A; second finger on the first string, C sharp second fret.

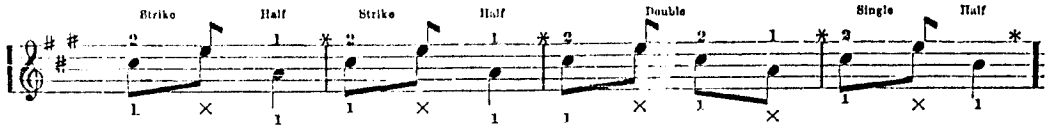
Right hand: Give three doubles, one single, raise the fingers up, and make a half-strike. *



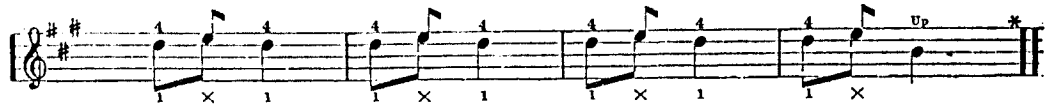
Left hand: little finger down on third mark or fret, D; give a strike and a half four times; the fourth half-strike, raise the little finger up, (open).* Place the fingers down firmly.



Left hand: first and second fingers down, same as first position; give a single strike, C sharp and E, and a half-strike on second string, A, * repeat the strike and a half, * give one double, one single, raise the fingers up, and make a half-strike on the first string.*



Left hand: Little finger down, same as second change, give a strike and a half, four times, last half strike open. *



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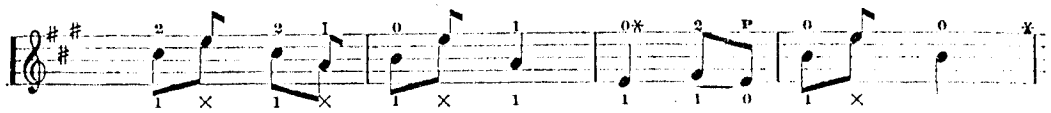
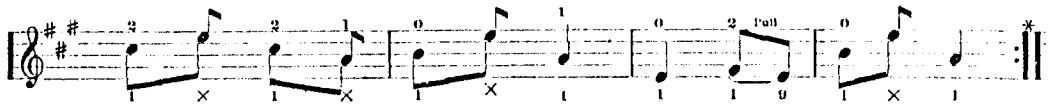
Fingers down, make a double, raise them up and make a single; put them down, touch second string, then third. * Put second finger on third string, F♯, touch it with first finger of right hand, pull it with second finger of left as you take it off. Give a strike and a half, open. * See the F sharp in the third bar.

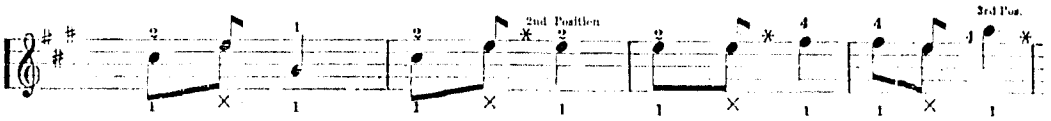


Repeat the same, all but the last half strike; make it on the second string, fingers down, on A. *

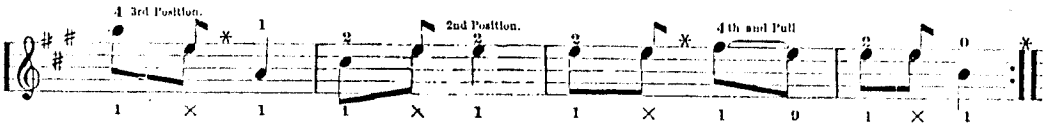


FIFTH LESSON.

Fingers down, give a strike, touch second string; give another strike. * Shift fingers to fifth fret, E, a half strike and whole strike. * Fourth finger down at seventh fret, F♯, half strike and whole strike; shift fourth finger down to A, half strike.



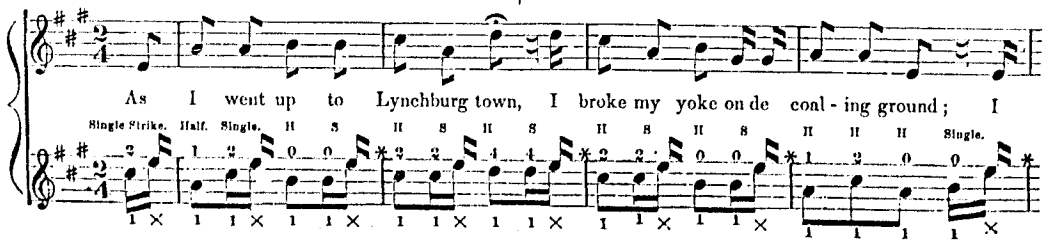
Whole strike, * shift fingers back to first position, on A and C♯, touch second string, give a strike, shift fingers to E, fifth fret, half and whole strike, *; keep the first and second fingers down, put the little finger down, half strike and pull with little finger; keep little finger up, strike, raise the others and half strike. *



SIXTH LESSON.

Do Mr. Boker Do.

Left hand: fingers down on A and C sharp, give a strike; on C sharp and E, a half strike; on second string, A, give another strike; raise fingers up, give a half strike, then a whole one. * Fingers down, half and whole strike; little finger down, half and whole strike, * little finger up; two fingers down, half and whole strike; fingers up, half and whole strike, * fingers down on first and second strings, touch the second, first, and third string; fingers up and give a strike. * The top line of music in this song is for the voice.



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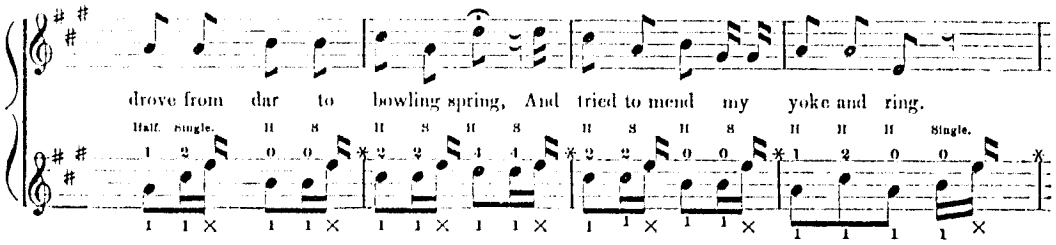
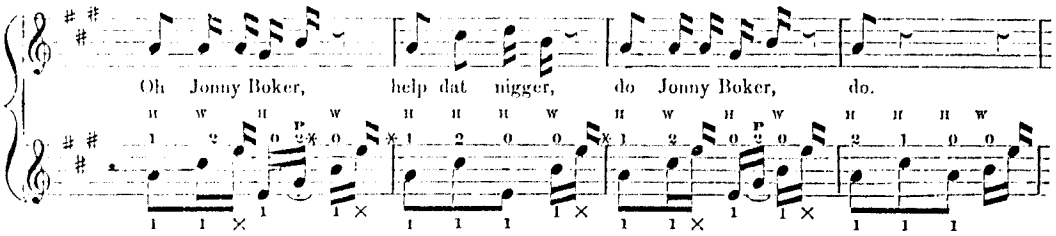
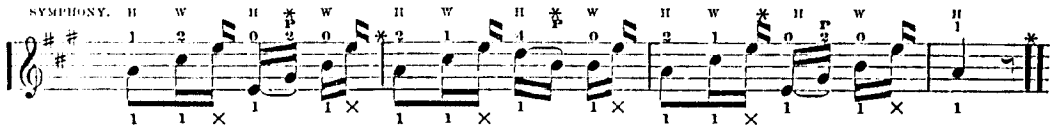
Left hand: Two fingers down, same as before; touch or half strike second string and give a whole strike, raise the fingers up, give a half and whole strike ;* fingers down, half and whole, little finger down, half and whole strike, * little finger up, first and second down, give a half and whole strike; two fingers up, half strike and whole strike ;* fingers down, touch second, first, and third strings, raise the fingers up and give a strike. *



Left hand: first and second fingers down, touch or half strike second string, give a whole strike; raise fingers up, place second finger on second string at second fret, touch third string and pull second string immediately after with second finger of left hand as you take it away from the second string; * fingers up, give a strike * fingers down, touch second, first, and third; fingers up, give a strike. * Repeat this twice.



Left hand: fingers down, touch second string, give a strike, raise the fingers, put second finger on second string, touch the third string, pull the second immediately after with second finger as you take it away; * fingers up, strike, * fingers down, touch second string and strike; raise fingers up, put down the little finger, half strike and pull with little finger; * fingers up and strike, fingers down, touch second string, strike again; * raise fingers up, put second finger down on second string, touch third string, pull second string with second finger of left hand, fingers up, strike, fingers down, touch string. * The letters S, or W, indicate a single or whole strike; the letter H, a half strike.



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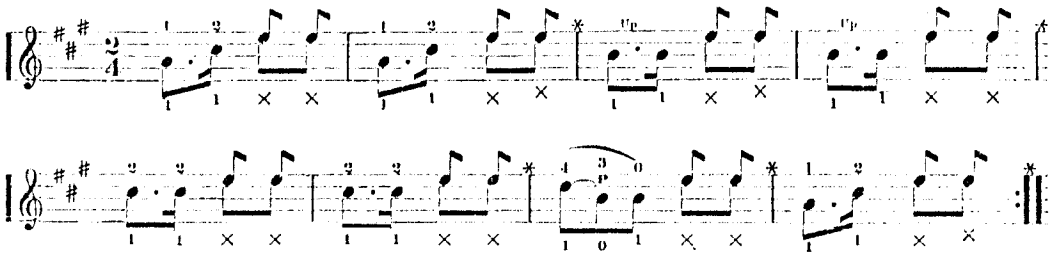
SEVENTH LESSON.

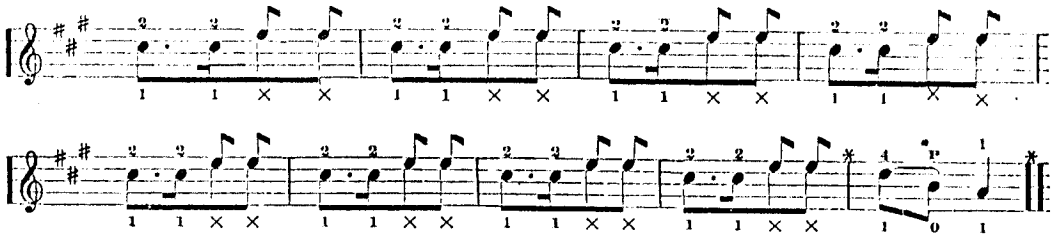
Hurrah for Hard Times.

Fingers down on A, and C♯, touch second string, give a strike, and touch thumb string once more, repeat the whole.* Raise the fingers up, half strike first string B, give a whole strike, touch the thumb-string once more, repeat; * fingers down, half strike on first string, whole strike and thumb-string once extra, repeat; * little finger down, the others up, half strike first string and snap or pull with little finger; fingers up, strike and touch thumb-string extra;* fingers down, touch second, give a strike and sound thumb once extra;* the whole to be repeated. After the repetition of the following lines the last two bars should be repeated three times.



SECOND PART.

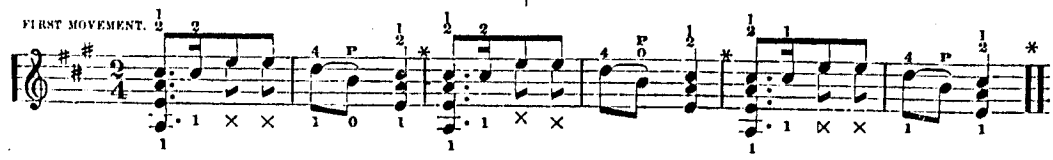
Fingers down, half strike first string, give a whole strike and touch thumb-string once extra. To be played nine times.* Put little finger down, others up, half strike and pull with little finger, fingers down, touch second string.* Repeat the last two bars three times.



EIGHTH LESSON.

Third Part. Extra Playing.

First Movement.—Fingers down, half strike all the strings together, excepting the thumb-string; give a strike, touch thumb-string once extra, put little finger down, raise the others, half strike and pull with little finger; put fingers down, remove the wrist from the bridge, bring the hand around in the shape of a curve, ⌣, and half strike up the centre of the handle where it is marked A, on the finger-board, making three notes on the first, second, and third strings, C♯, A, and E, together; bring the wrist back, and repeat three times.*



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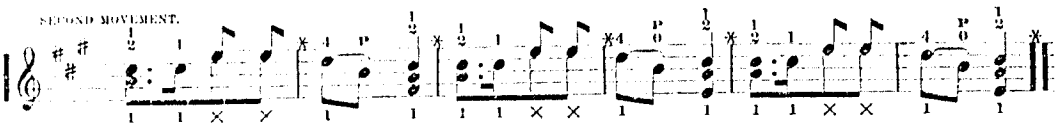
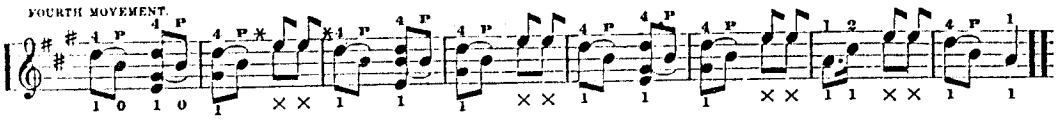
Second Movement.—After the third time, you half strike up the centre, throw the hand over, forming another curve, ⌒, and half strike the second and first strings together, A, and C♯, fingers down, about the third or fourth fret, at D, or D♯, bring the wrist back over the bridge, half strike; on first string, whole strike, and thumb-string extra; ⁎ little finger down, others up, half strike first string and pull with little finger, put fingers down, half strike the three strings up the centre, ⌣ ⁎. This movement repeat three times. In making last movements the right hand should follow this shape, ⌣.



Third Movement.—After the last half strike up the centre, half strike the first and second at D or D♯, near the fingers of the left hand, same as above; fingers down, bring the wrist back over the bridge, whole strike and touch the thumb string once extra; ⁎ put the little finger down, half strike and pull with little finger, put little finger down in same place, touch second string, and pull the first with little finger, put it down again, touch the third string and pull with little finger; ⁎ touch thumb-string twice, half strike first string, pull with little finger, touch second, pull first with little finger, touch third and pull first with little finger, ⁎ thumb-string twice, first, second, third, etc., finishing on thumb-string twice.

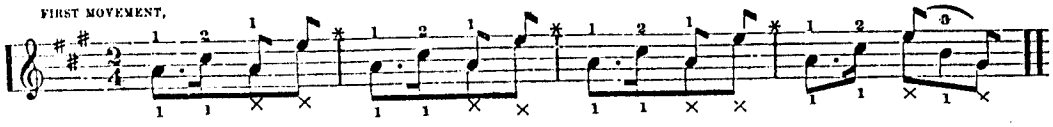
Fourth Movement.—Little finger down, touch first string, pull little finger, put little finger down, bring right hand around in shape of a curve to the centre of the handle, half strike the first, second, and third together; pull the little finger, put it down again, throw the hand over and half strike the second and first strings, at the fourth fret, and pull with little finger; ⁎ bring the wrist back over the bridge, touch the thumb string twice, (to be played three times), after you touch the thumb-string the last time, put the two fingers down, touch the second string, give a strike, touch the thumb-string once extra, put little finger down, others up, half strike and pull with little finger, put two fingers down and touch second string.



NINTH LESSON.

Green Corn.

First Movement.—Two fingers down, touch second string with first finger, the first string with first finger, and second string with thumb, the thumb-string with thumb. ⁎ This movement to be played three times. Touch second string and first, raise the fingers, touch thumb-string with thum first string with first finger, and second string with thum the last three notes is a triplet. ⁎



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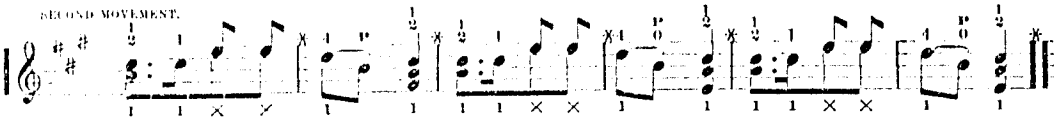
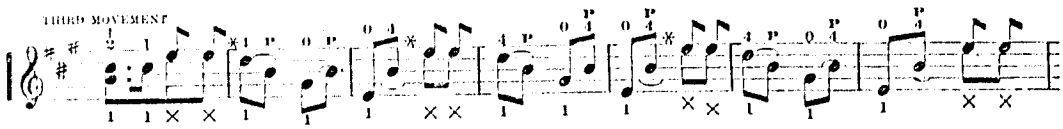
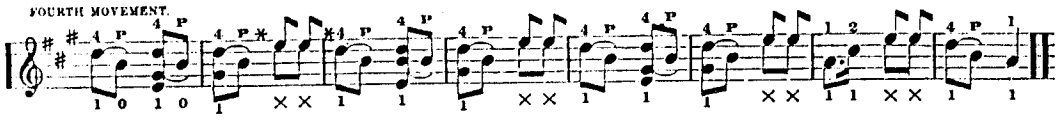
Second Movement.—After the third time, you half strike up the centre, throw the hand over, forming another curve, ⌒, and half strike the second and first strings together, A, and C♯, fingers down, about the third or fourth fret, at D, or D♯, bring the wrist back over the bridge, half strike; on first string, whole strike, and thumb-string extra; ✱ little finger down, others up, half strike first string and pull with little finger, put fingers down, half strike the three strings up the centre, ⌣ ✱. This movement repeat three times. In making last movements the right hand should follow this shape, ⌣.



Third Movement.—After the last half strike up the centre, half strike the first and second at D or D♯, near the fingers of the left hand, same as above; fingers down, bring the wrist back over the bridge, whole strike and touch the thumb string once extra; ✱ put the little finger down, half strike and pull with little finger, put little finger down in same place, touch second string, and pull the first with little finger, put it down again, touch the third string and pull with little finger; ✱ touch thumb-string twice, half strike first string, pull with little finger, touch second, pull first with little finger, touch third and pull first with little finger, ✱ thumb-string twice, first, second, third, etc., finishing on thumb-string twice.



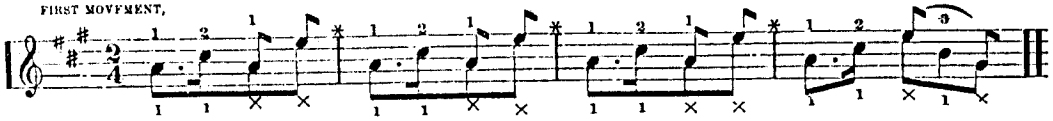
Fourth Movement.—Little finger down, touch first string, pull little finger, put little finger down, bring right hand around in shape of a curve to the centre of the handle, half strike the first, second, and third together; pull the little finger, put it down again, throw the hand over and half strike the second and first strings, at the fourth fret, and pull with little finger; ✱ bring the wrist back over the bridge, touch the thumb string twice, (to be played three times), after you touch the thumb-string the last time, put the two fingers down, touch the second string, give a strike, touch the thumb-string once extra, put little finger down, others up, half strike and pull with little finger, put two fingers down and touch second string.



NINTH LESSON.

Green Corn.

First Movement.—Two fingers down, touch second string with first finger, the first string with first finger, and second string with thumb, the thumb-string with thumb. ✱ This movement to be played three times. Touch second string and first, raise the fingers, touch thumb-string with thum first string with first finger, and second string with thum the last three notes is a triplet. ✱



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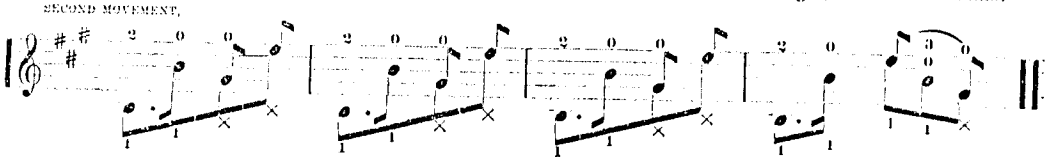
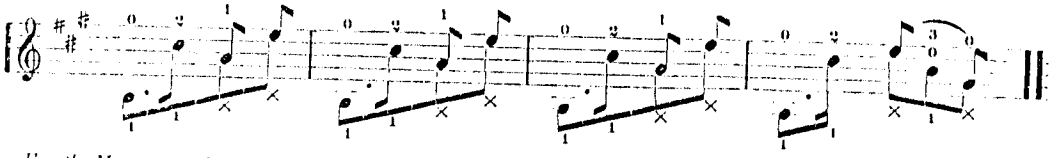
Second Movement.—Place the second finger on bass string at second fret marked B, touch bass string with first finger, first string with first finger, second string with thumb and thumb-string. To be played three times. Touch the bass again, raise the finger up, touch first string, touch thumb-string, first string with first finger, second with thumb.

SECOND MOVEMENT.



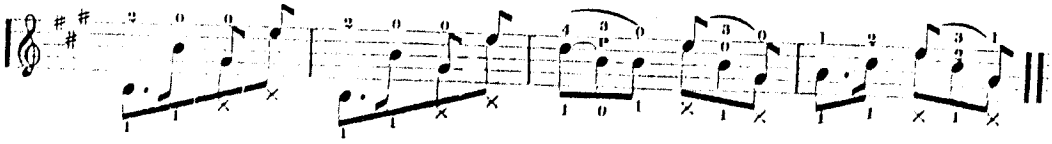
Third Movement.—Two fingers down, touch bass string open, touch first string with first finger, second string with thumb, and thumb-string; to be repeated three times. Touch bass and first string, raise fingers, touch thumb-string, first string with first finger, second string with thumb, which makes a triplet.

THIRD MOVEMENT.



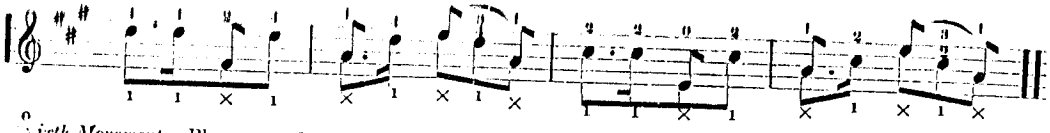
Fourth Movement.—Put second finger on bass string, touch bass; first second and thumb-string same as second movement; raise fingers, put little finger down on first string at third fret, touch first string, snap it with little finger, touch it again with first fingers open, which makes a triplet; keep fingers up, touch thumb-string, first string with first finger, second string with thumb, which makes another triplet; put fingers down, touch second string and first with first finger, the thumb-string with thumb, first string with first finger, and second string with thumb.

FOURTH MOVEMENT.



Fifth Movement.—Three fingers down, little finger on first string, third fret D, second finger on third string, second fret F, first finger on second string, first fret A, touch first string twice, the third with thumb, first string with first finger, second string with thumb, first string with first finger, thumb-string with thumb, first string with first finger, second string with thumb, two fingers down on A, and C♯. Same movement is repeated as just described.

FIFTH MOVEMENT.



Sixth Movement.—Place second finger on third string, second fret, touch first string twice with first finger, third string once with thumb, first again with first finger, second with thumb, and first with first finger, raise the second finger, touch the third with thumb, and first with first finger, place second finger on second string at second fret, touch the third with thumb, pull the second with second finger, and touch first string with first finger; last three notes is a triplet. Touch thumb-string with thumb, first with first finger, second with thumb, this is also a triplet. Put two fingers down on A, and C♯, touch second string and first with first finger, thumb string with thumb, first string with first finger, second with the thumb, the last three notes is a triplet.

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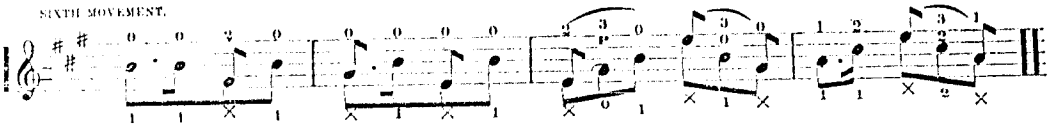
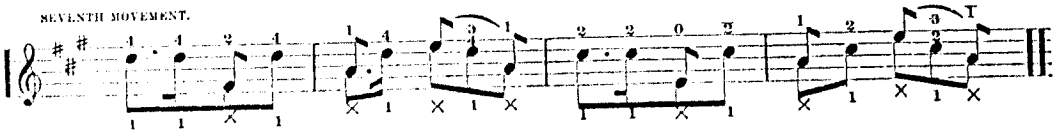
SIXTH MOVEMENT.



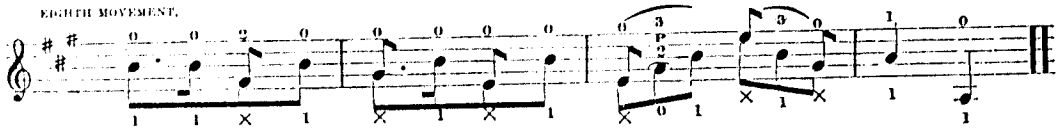
Seventh Movement.—Three fingers down, little finger on first string, third fret D, second finger on third string, second fret F, first finger on second string, first fret A, touch first string twice, the third with thumb, first string with first finger, second string with thumb, first string with first finger, thumb-string with thumb, first string with first finger, second string with thumb, two fingers down on A, and C♯. Same movement is repeated as just described.

SEVENTH MOVEMENT.



Eighth Movement.—Place second finger on third string, second fret, touch first string twice with first finger, third string once with thumb, first again with first finger, second with thumb, and first with first finger, raise the second finger, touch the third with thumb, and first with first finger, place second finger on second string at second fret, touch the third with thumb, pull the second with second finger, and touch first string with first finger; last three notes is a triplet. Touch thumb string with thumb, first with first finger, second with thumb, this is also a triplet. Put two fingers down on A, and C♯, touch second string and first with first finger, thumb string with thumb, first string with first finger, second with the thumb, the last three notes is a triplet.

EIGHTH MOVEMENT.

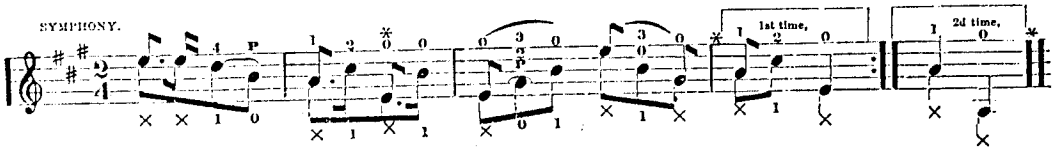


TENTH LESSON.

Rattlesnake Jig, or Hoop de Dooden Doo.

Little finger on first string, third fret, touch thumb-string twice, touch first string and snap with little finger; put two fingers down, touch second string with thumb, first string with first finger, third string with thumb; * raise the fingers and put second finger on second string, at second fret, touch first string with first finger, touch third string with thumb, pull second with second finger, and touch first string with first finger, last three notes is a triplet; keep fingers up, touch thumb string, first string with first finger, second with thumb, * the last three notes is a triplet; fingers down, touch second string with thumb, first string with first finger, third string with thumb.* To be repeated, except the last two notes, instead of them touch the bass string open.

SYMPHONY.



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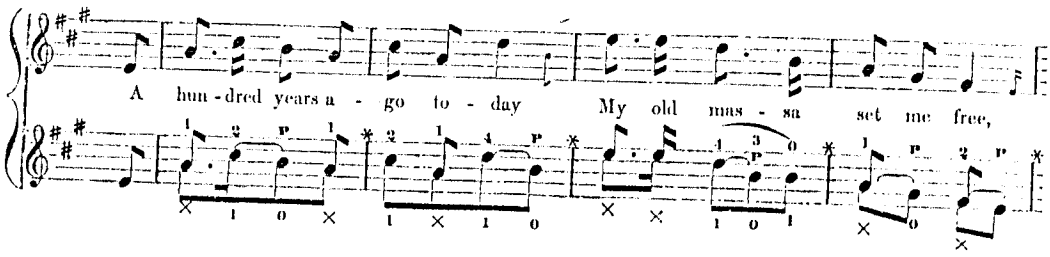
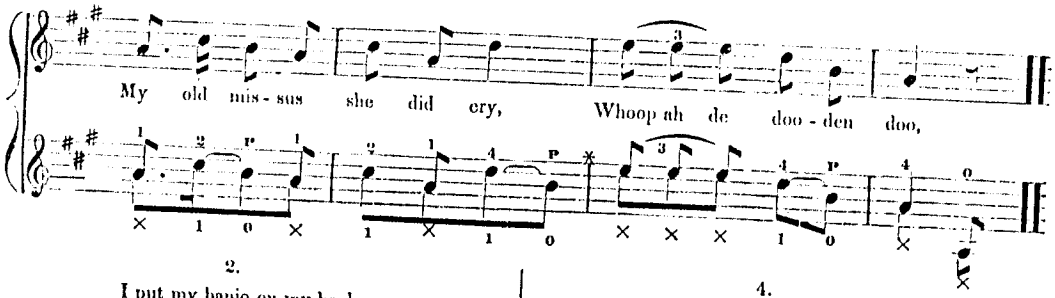
Fingers down, touch second string with thumb, first string with first finger, and snap with second finger of left hand, put fingers down, touch second string with thumb, * first string with first finger, second string with thumb; put little finger down, raise the others, touch first string and pull with little finger; * put little finger down again, touch thumb string twice, touch first string, and pull with little finger, keep it up, touch first string, * last three notes is a triplet; first finger on second string, touch it with thumb and snap or pull it with the first finger; put second finger on third string, second fret, touch it with thumb and snap it with the second. *



To be repeated until you come to the thumb-string; touch it three times with the thumb, which is a triplet, instead of twice, as before; put little finger down on first string, touch first and snap with little finger, put second finger down, touch second string and bass string, open. The foregoing lessons should be well studied



2.

I put my banjo on my back,
And started for de rail road track,
I hurt my feet, I hurt my back,
Whoop ah de dooden doo.

3.

I trabbled on a mile or two,
Widout a boot, widout a shoe,
Oh my feet dey hurt me so,
Whoop ah de dooden doo.

4.

I had'nt trabbled very far,
Before I spied de rail road car,
Soon de bulgine gin to holler,
Whoop ah de dooden doo.

5.

I screwed my banjo up to play,
Conductor came along dat way,
Dese notes I gave my fare to pay,
Whoop ah de dooden doo.

6.

De man he said he liked de fun,
But had to look out for number one,
De bulgine stopped and off I run,
Whoop ah de dooden doo.

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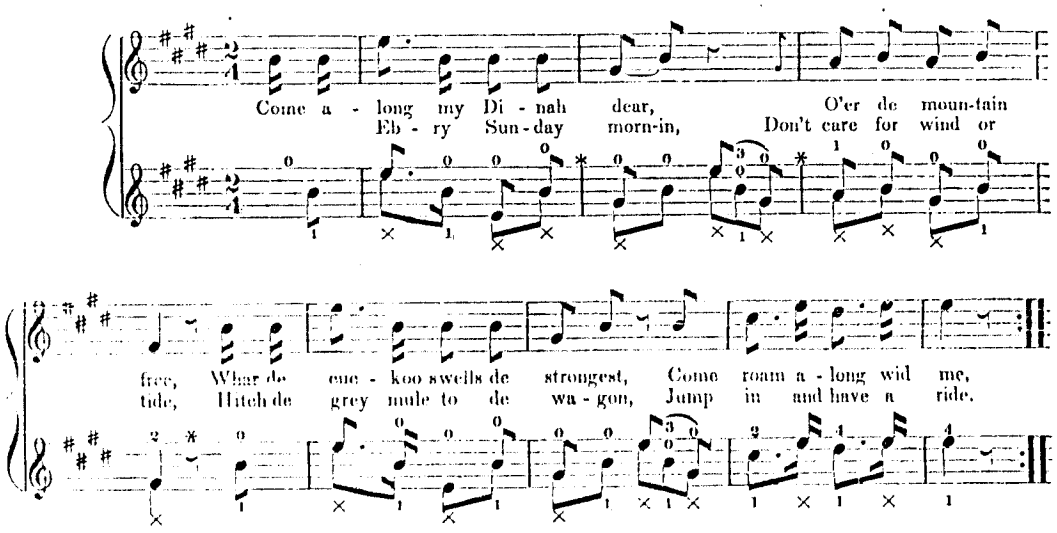
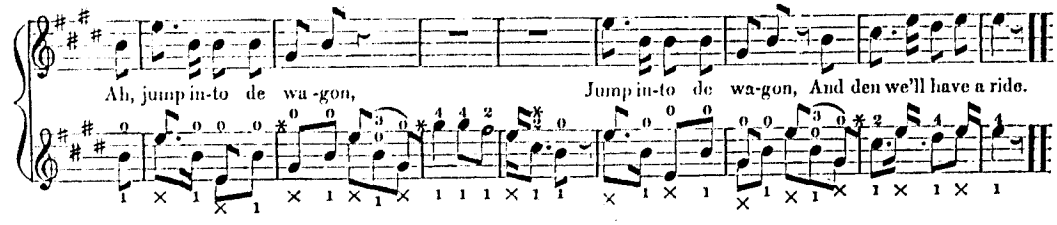
JUMP INTO DE WAGON.

Open strings, give a strike, bring first finger and thumb down on first and third strings, touch first string, * touch second string with thumb, first with first finger, then make a triplet by touching thumb string, first string with first finger, second string with thumb; * put first finger down on second string, touch second string with thumb, first string open with first finger, fingers up, touch the second and first with thumb and first finger, second finger on third string, touch third with thumb. * Repeat the same.



Same as above until you come to the second star, then move the little finger down to the ninth fret, G♯, half strike twice, put second finger on seventh fret, F♯, little finger up, give a strike, bring fingers back to second fret, second finger down, give a half strike, * raise fingers, strike; the rest as before.



2 I'd radder hab a young gal wid her heart and hand,
Dan to hab an old one wid her house and land,
Ebry Sunday mornin, when she'd be by my side,
We'd jump in to de wagon and den we'd take a ride.
Jump into de wagon,
Harness up de gray mule,
And all take a ride.

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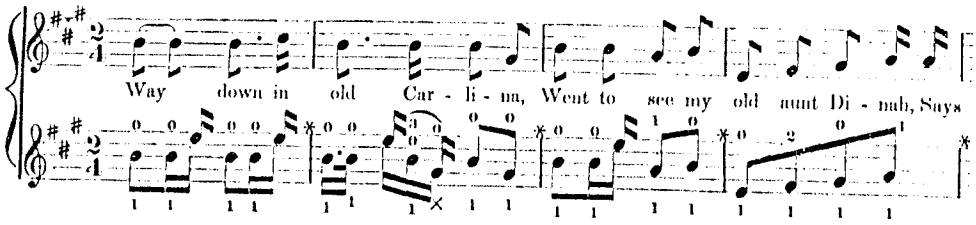
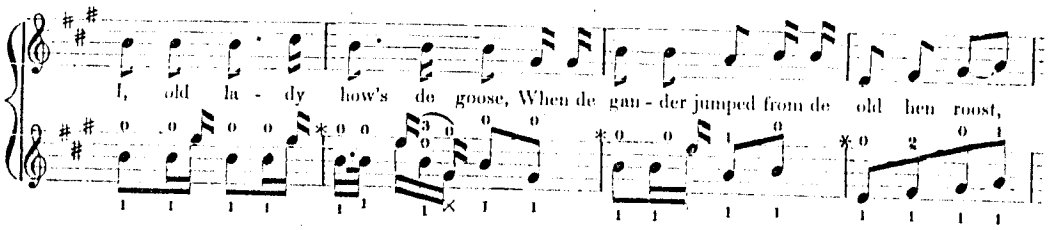
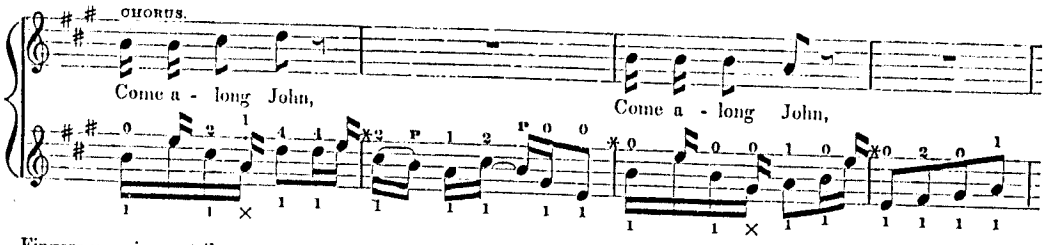
OH, COME ALONG JOHN.

Fingers up, half strike, or touch first string, make a whole strike, (first and fifth), half strike and whole strike again, touch first string twice quick, make a triplet by touching thumb string, first string with first finger, second string with thumb, touch first string with first finger, second string with first finger; * half strike and whole strike, first finger down on second-string, touch second, finger up, touch first string; * touch third open, put second finger on third string, touch third again, touch second open, put first finger on second string and touch it. *





Fingers up, give a strike, fingers down, touch first string with first finger, second string with thumb, little finger down, give a half strike, and whole strike; * little finger up, two fingers down, half strike first string, snap it with second finger, put fingers down, touch second string then the first, pull the first with second finger, keep fingers up, touch second and third; * give a double, put fingers down, touch second string, fingers up, strike; * touch third string open, second finger down on third string, touch third, fingers up, touch second string, fingers down, touch the second. *



Fingers up, give a strike, put them down, touch first and second with first finger and thumb; little finger down, give a half and whole strike; * little finger up, two fingers down, touch first string, fingers up, touch first string fingers down, touch second, fingers up, give a strike, * touch third string give a strike, fingers down, touch second string, give a strike, * raise second finger, touch first string with first finger, second with thumb, second finger on third string, touch third, raise the finger and touch third again. * After this brace follows the symphony.

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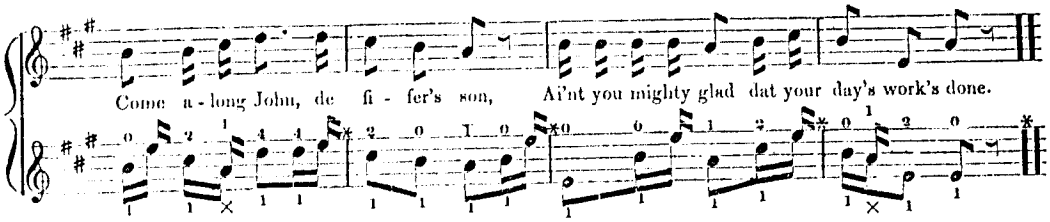
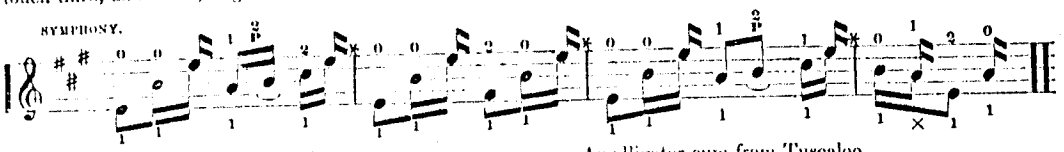


Fingers up, touch third string, give a strike, fingers down touch second, pull the first with second finger, fingers down, give a strike, * fingers up, touch third string, give a strike, second finger on third string, touch third, fingers up, strike,* touch third, and strike, fingers down, touch second string, pull the first with second finger, put fingers down, give a strike, * put second finger on third string, keep first on second string, touch first with first finger, the second with thumb, touch the third string, raise fingers, touch the third string again.*



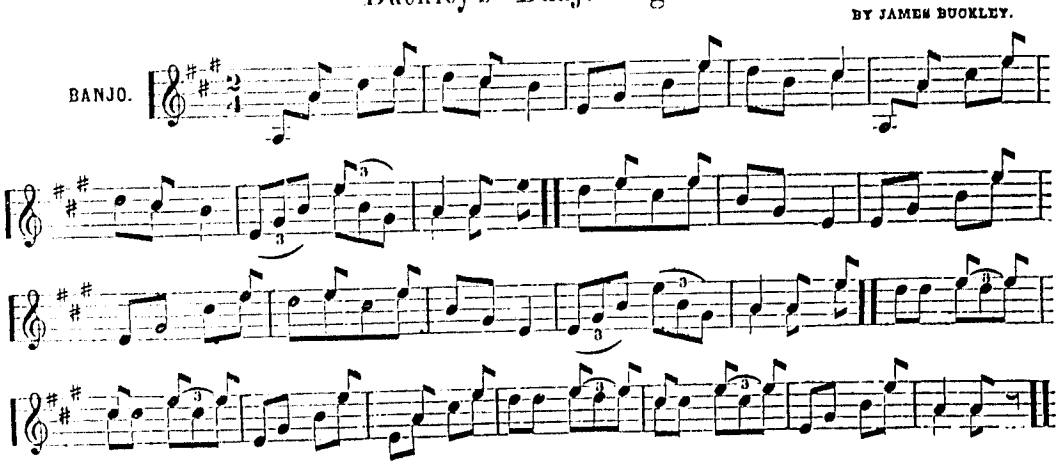
Milk in de dairy nine days old,
Rats and de mice are gettin mighty bold,
Long tailed rat in de pail of souse
Dat's just come down from de white folks house.
Come along John, etc.

An alligator cum from Tuscaloo
For to fight de Kangaroo,
Dey fought till dey swallowed each odder down,
Den wid dere tails dey took anudder round.
Come along John, etc.

It is now time that the learner should try a piece without the fingering, as he will find it quite an easy task if he has properly studied the foregoing lessons in reference to it; he will occasionally find a piece without it among the preceding pieces, and finally without the fingering; after the next two pieces the explanations will cease.

Buckley's Banjo Jig.

BY JAMES BUCKLEY.



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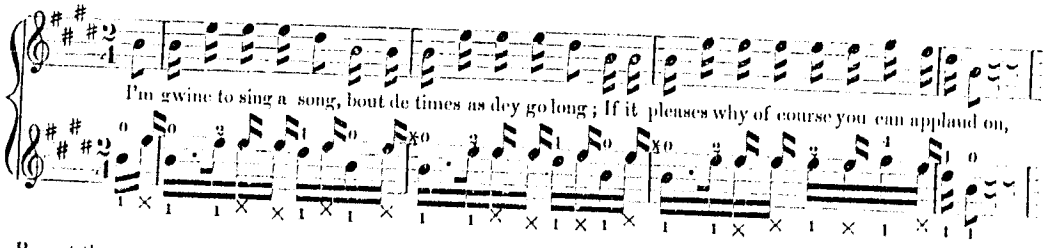
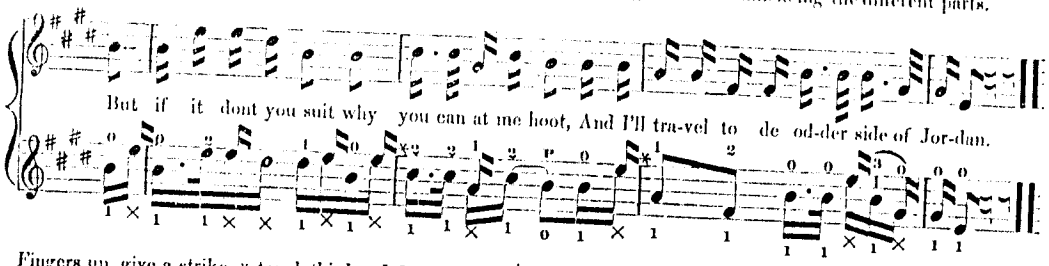
TODDER SIDE OF JORDAN.

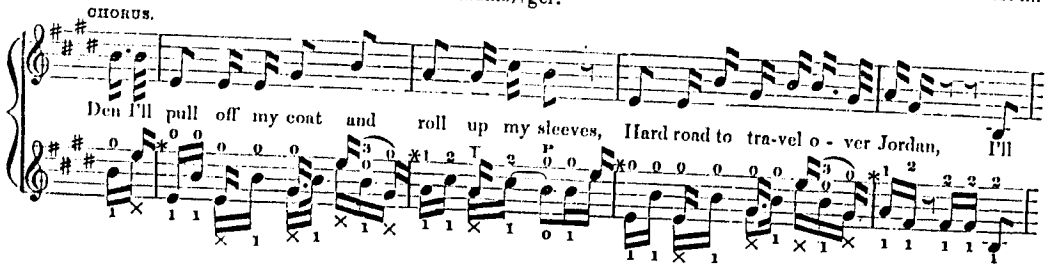
Fingers up, give a strike and a half, put second finger on fifth fret E, first string, give a strike, touch thumb-string once extra, put first fingers down on fourth fret, D♯, raise second finger, give a strike, fingers up, give a strike; ✱ half strike, put second finger down on fifth fret, give a strike, touch thumb-string once extra, first finger on D♯, raise second, give a strike, fingers up, give a strike; ✱ fingers up, half strike, put second finger on fifth fret, whole strike, thumb-string once extra, give a strike, put little finger on seventh fret, first string, give a strike, have the first finger on fourth fret, raise little finger, give a half strike, raise the first, and half strike.



Repeat the same as above to the first star. Put second finger down on first and second fret, half strike first string twice, touch second with thumb, first string with first finger and pull with second finger up, give a strike; ✱ put first finger on second string, second finger on third, touch the second, third, and first with first finger, touch first again, fingers up, touch thumb string, first and second with first finger and thumb; last three notes is a triplet; touch second and third string, with first finger. Always take the fingers off the strings before commencing the different parts.



Fingers up, give a strike, ✱ touch third and first with first finger, touch third string with thumb, first string with first finger, second string with thumb first with first finger; make a triplet by touching thumb-string, with thumb, first and second with finger and thumb; ✱ two fingers down, touch second and first with first finger, touch second with thumb, first with first finger, and pull with the second, fingers up, give a strike; ✱ repeat the same as from first to second star; put first finger on second string, second finger on third string, touch second once, third string three times, put second finger on bass, second fret, touch the bass with first finger.



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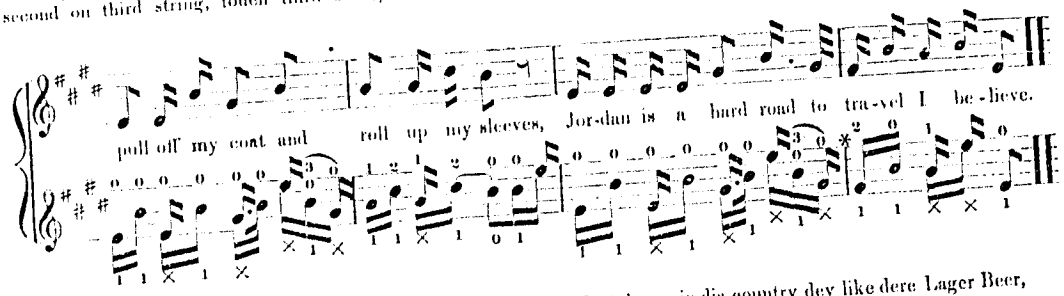
Repeat the preceding from the first to the last star after the triplet, then put first finger down on second string, second on third string, touch third string and first with first finger, touch second and thumb-string with thumb, third open with first finger. This finishes the explanations; the student will not find them necessary in future.



Dere's de new liquor law, it's gettin all de go,
And its raised de price of liquor up accordin,
To twenty cents a-nip, and a dime to wet your lip,
But it's cheaper on de odder side ob Jordan.
Den I'll pull off my coat, etc.

Now when you want to get tight, get your liquor a Saturday night,
And take it to de house where you're boardin,
Den chry Sunday morn you can take a little horn
Like de people on de todder side ob Jordan.
Den I'll pull off my coat, etc

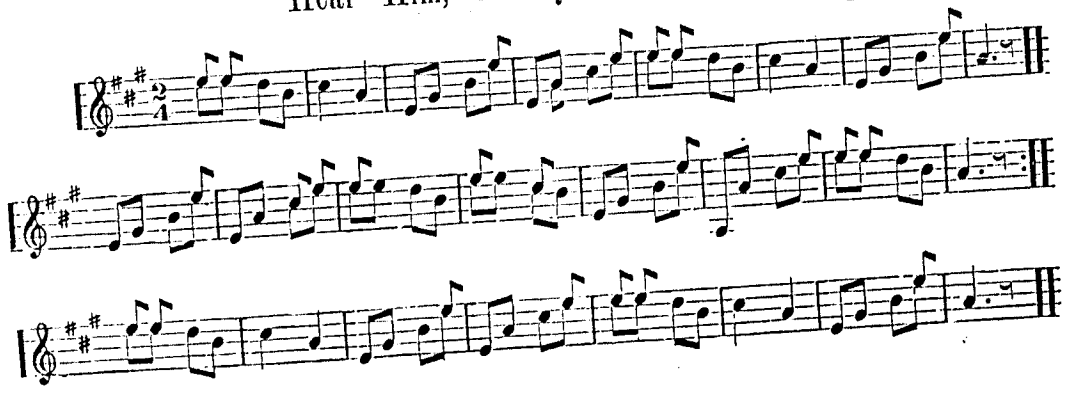
De Dutchmen in dis country dey like dere Lager Beer,
And drink it at night, and in de mornin;
De reason ob it is kase Sour Krout has riz,
And dey eat it on de odder side ob Jordan.
Den I'll pull off my coat, etc.

At de Woman's rights convention, at Cincinnati, todder day
Dey passed some resolutions dere accordin
Dat de men should mind de houses and de women wear de trowsers
Till dey got upon de odder side ob Jordan.
Den I'll pull off my coat, etc,

As I was comin down de street, a lady I did meet
And she axed me de time ob night accordin:
Says I, "I cannot tell, I hav'nt heard de bell,
And my watch is on de odder side ob Jordan.
Den I'll pull off my coat, etc.

Hear Him, Johnny hear Him!

BY JAMES BUCKLEY.



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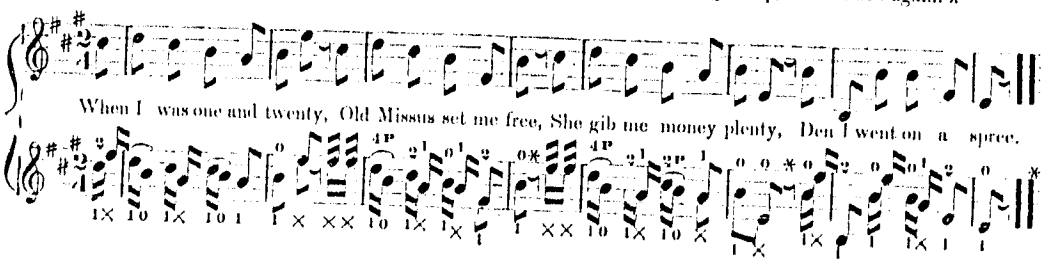
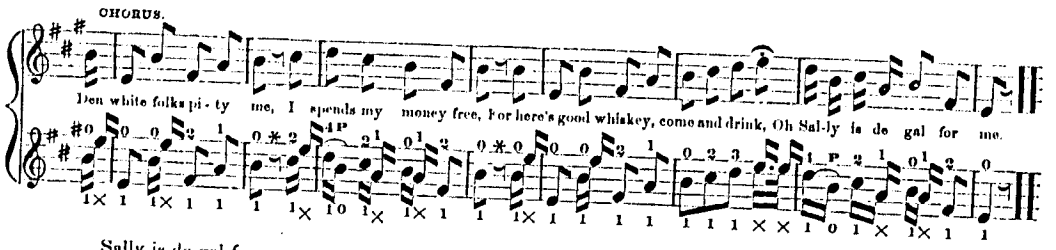
OH, SALLY IS DE GAL FOR ME.

Fingers down, give a strike, little finger down others up, give a half strike and pull with little finger; fingers down, touch first and second strings with finger and thumb, half strike and pull with second finger; fingers down, touch second string, fingers up, give a slow strike; * touch thumb-string twice, little finger down, touch first string and pull with little finger, two fingers down, touch first and second string with first finger and thumb, raise the second finger, put it on third string, keep first finger down, touch first and second strings with finger and thumb, touch third with thumb, first with first finger, * touch thumb-string twice, put little finger down, half strike and pull with little finger, two fingers down, touch first and second with finger and thumb, half strike and pull first string with second finger; fingers down, touch second string, fingers up, touch first and third string; * put second finger on bass string, at second fret, give a strike and touch bass with first finger, put first finger on second string, second on third string, give a double, touch third string, fingers up, touch third again. *



Fingers up, strike and touch third string, strike again, put second finger on third string, first finger on second string, touch third, second and first with first finger; * fingers down, strike, put little finger down, others up, half strike and pull with little finger, fingers down, touch first and second with finger and thumb, raise the second finger and put it on third string, touch first string with first finger, second string with thumb, touch third string, and first; * fingers up, strike and touch third string, put first finger on second string, second finger on third string, give a strike, touch third string, second and first, put second finger on first string, touch first, put fourth finger down on first string, touch first string, * touch thumb-string twice, touch first string and pull with little finger, put two fingers down, touch first and second string with finger and thumb, raise second finger, put it on the third string, touch first string with first finger, second string with thumb, third with first finger touch third string again.



Sally is de gal for me,
I wont have any udder.
If Sally dies, to-morrow night
I'll marry Sally Cudder. CHORUS.

I went down to Sally's house,
Sally wasn't home,
I sat myself in de old arm chair
And played on de old jaw bone. CHORUS.

De nicest gal dat I know
Or ever I did see,
Her name is Sally Jefferson,
She is de gal for me. CHORUS.

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Rob Ridley.

COMPOSED BY JOHN SMITH.

1. In North Car - lina, in old Nash County, Niggar like me is sure to get a boun-ty,
Ear - ly in de morn - ing de woods am a ring-ing, And my old mas - sa
al - ways is a singin, Oh Rob Rid - ley Oh, Oh, Rob Rid - ley
ho. Oh, Rob Rid - ley Oh, Oh, Oh, Ro - bert Rid - ley Oh!

2.

Oh, dey take me out on Tater hill,
And make me dance against my will—
Dey make me dance on sharp edge stones,
While ebry nigga laughs and groans—
Oh Rob Ridley, &c.

3.

Oh nigga will be nigga, any how you fix it,
Brandy will be brandy, any how you mix it;
Five thousand niggas dancin Juba to de Cymbal,
Oh, dear Moses, how dar toe nails jingle.
Oh Rob Ridley, &c.

4.

I wish I was back in Old Carlina,
Workin in de field along wid Dinah,
I'd make de woods around me ring,
And dis is de song dat I would sing,
Oh Rob Ridley Oh.

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Root Hog or Die.

AS ARRANGED BY PHIL RICE.

Dis world it is a great one, I just be - gin to find, You got to trabble mighty fast, or

else you'll get behind, Ebrybody for demselves now is all de cry, Big pig or lit - tle pig, root hog or die.

SYMPHONY.

CHORUS.

The bu-lgine is aw -ful fast, but the

te - le-graph is faster, Now nuf-fin e - ber was got up, but what is found a master. Do jog a- long.

2 Our country it is very large, de people all begin
To think very seriously of trying to fence it in,
Wid Nicaragua, Mexico, and Cuba we will buy,
Good or bad, we'll have em all, root hog or die.
Get you rails and pile em up, call on General Walker,
He'll commence and boss de job out in Nicaragua,
Do jog along.

3 What can be done with Kansas, de Mormons, and Utah?
If I only had de power, I would make a law,
To let em do just as dey liked, as hard as dey could try,
Abolitionists and spiritual wives, root hog or die.
Give em rope dey'll hang emselves, let em go togedder,
Brigham Young and Gen'l Lane, look out for windy wedder,
Do jog along.

4 If any outsiders should attempt to interfere,
We'll stand upon our dignity, which sticks out very clear,
And show em dat dey have no right, by bloin dem sky high,
We'll make em mind dere own affairs, root hog or die.
Be sure your right den go ahead, dont think of backin,
As Davy Crocket used to say, for spunk I is'nt lackin,
Do jog along.

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Down in Alabama.

Ah! Ah!

Ah! Ah! Way down south in de

CHORUS. I'm so glad dat I

state of A - la - ba - ma - rum, State of A - la - ba - ma - rum, State of A - la - ba - ma - rum,
come out de wil - der - ness, Come out de wil - der - ness, come out the wil - der - ness,

If you dont pick de cot - ton you'll sure - ly get a ham - me - rum.
I'm so glad dat I come out de wil - der - ness, Down in A - la - bama.

2 My wife's dead and I'll get anudder one,
I'll get anudder one, I'll get anudder one,
Pretty he'le yaller gal, just like de tudder one,
Down in Alabama.

3 Way down south in de Choctaw natiorum,
Choctaw natiorum, Choctaw natiorum,
Pretty yaller gal on a big plantatiorum,
Down in Alabama.

4 I went to a dance and my heels kept a rockinum,
Heels kept a rockinum, heels kept a rockinum,
I balanc'd to de gal wid a hole in her stockinum,
Down in Alabama.
I'm so glad, &c.

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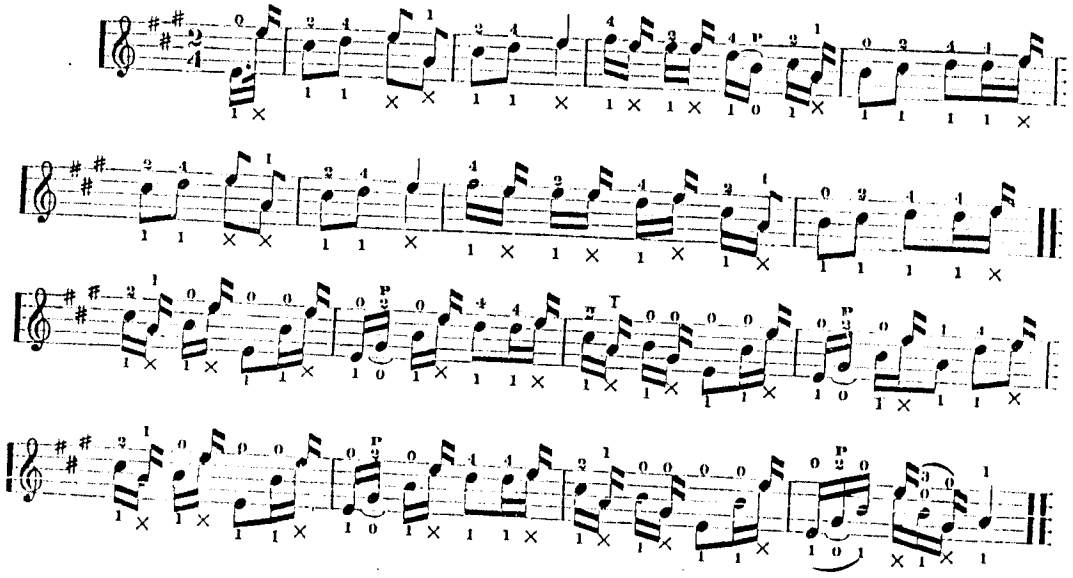
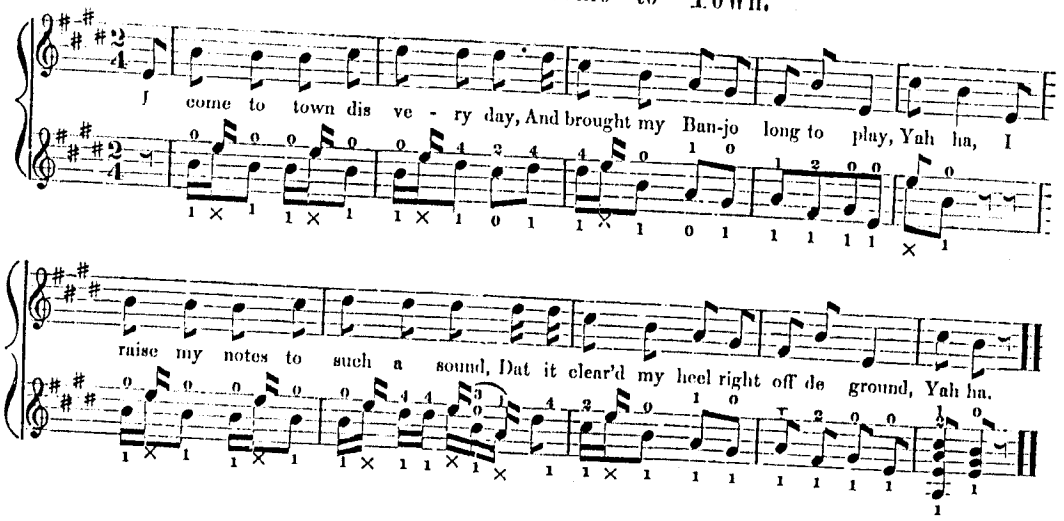
Gettin Up Stairs.



Picayune Butler's come to Town.



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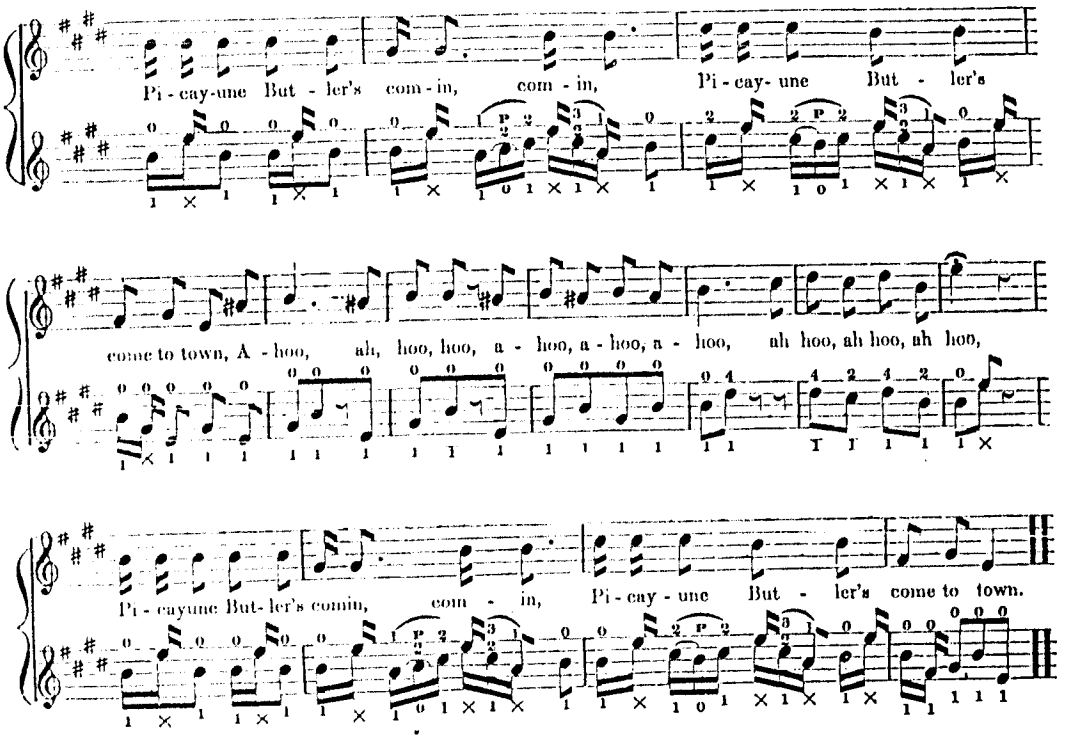
Picayune Butler's coming.—Concluded.



2

About some twenty years ago,
Old Butler reigned wid his old Banjo,
Ah, ah,
Twas a gourd, three string'd, and an old pine stick,
But when he hit it he made it speak,
Ah, ah.
Picayune Butler's comin, comin, &c.

3.

Picayune Butler gwine to rise,
And meet his friends up in de skies,
Ah, ah,
Some thing else am mighty true,
De Banjo gwine to be dar too,
Ah, ah.
Picayune Butler's comin, comin, &c.

4.

Now ladies all I'll hab you know,
Dar is no music like de old Banjo,
Ah, ah,
And when you want to hear it ring,
Just watch dese fingers on de string,
Ah, ah,
Picayune Butler's comin, comin,
Picayune Butler's come to town, &c.

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Bobbin Round.

SYMPHONY.

Dis world wid hum - bug is quite full, Bob - bin round, a - - round, a - round, E - bry one has some new dodge or pull, As dey go bob - bin a - round. Bob- bin, bob - bin, bob, bob, bob, bob - bin, bob, bob, bob, bob, skid a lea drink a bob, as dey go bob - bin a - round.

2 De great sea sarpent had his day,
Bobbin round, around, around,
To some odder clime it sped its way,
As he went bobbin around.
Bobbin, bobbin, bob, bob, &c.

3 Some ladies are so very small,
Bobbin round, around, around,
Wear high heel boots to make dem tall,
Bobbin round, around, around.
Bobbin, bobbin, bob, bob, &c,

4 Hoghshead hoop skirts is all de rage,
Bobbin round, around, around,
Just room for two inside of a stage,
As dey go bobbin around,
Bobbin, bobbin, bob, bob, &c,

5 Shanghai roosters all de go,
Bobbin round, around, around.
So tall you cannot hear them crow,
Bobbin round, around, around.
Bobbin, bobbin, bob, bob, &c.

6 Any thing now you want to by,
Bobbin round, around, around,
Is no account if it aint Shangai,
A bobbin round, around, around. . .
Bobbin, bobbin, bob, bob, &c

7 Dere's de woman' rights convention too,
Bobbin round, around, around,
Was fairly tried, but would'nt do,
Bobbin round, around, around,
Bobbin, bobbin, bob, bob, &c

8 Some in bloomer dress appeared,
Bobbin round, around, around,
Dey was not men, dey wanted beard,
As dey went bobbin round.
Bobbin, bobbin, bob, bob, &c

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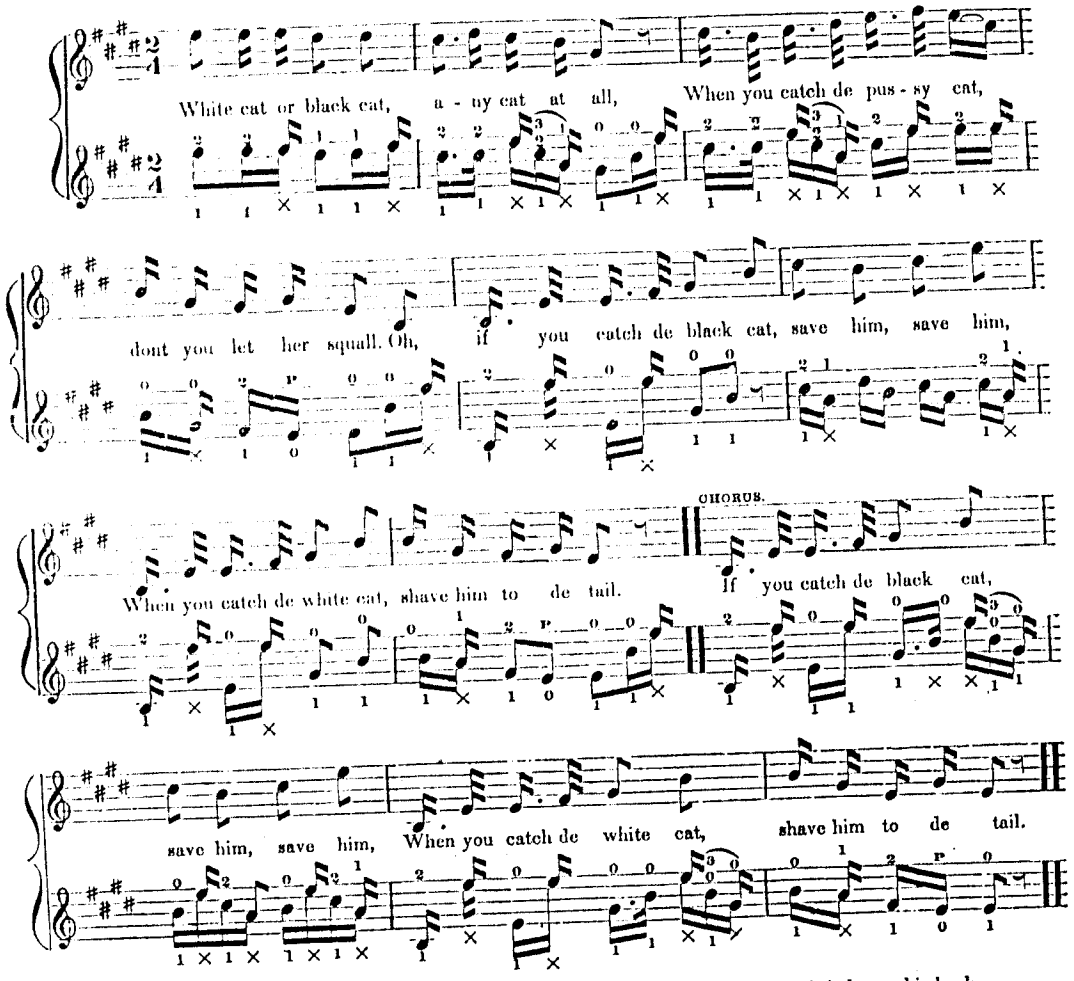
White Cat or Black Cat.



2 De Tom cat's a gemman and rambler in de dark,
Bull dog he bow wow, and scared him wid his bark.
When you catch de black cat, save him, save him,
When you catch de white cat, shave him to de tail.

3 Bull dog bellowed at de bristles on his back,
When he see'd de pussy cat peepin through de crack.
When you catch de black cat, save him, save him,
When you catch de white cat, shave him to de tail.

4 De bull dog grinned, de pussy cat laughed,
Go away bull dog, you hav'nt seen de half.
When you catch de black cat save him, save him,
When you catch de white cat, shave him to de tail.

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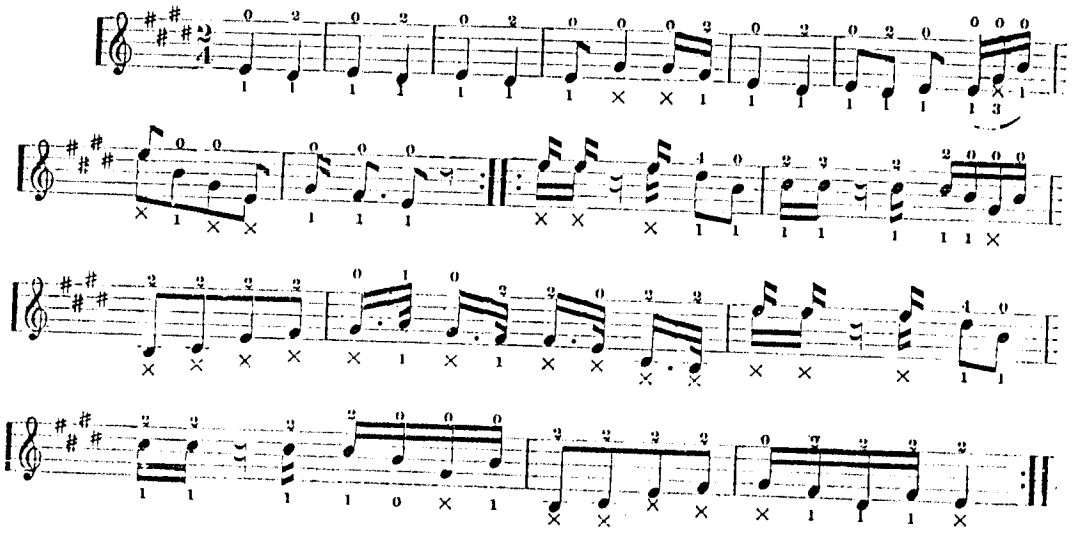
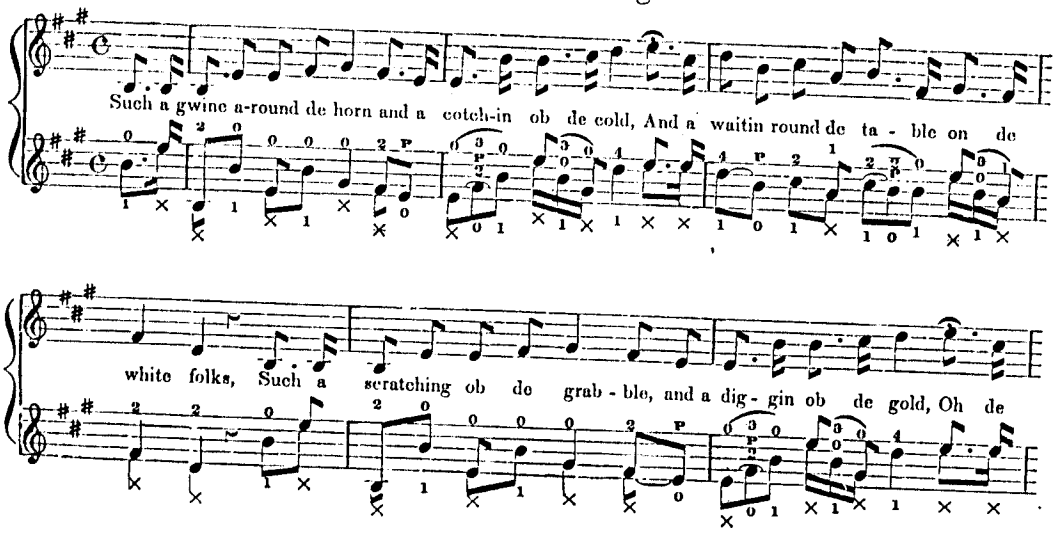
Hannah, Hannah, where's you going.

BY BUCKLEY.



I'm off for Nicaragua.



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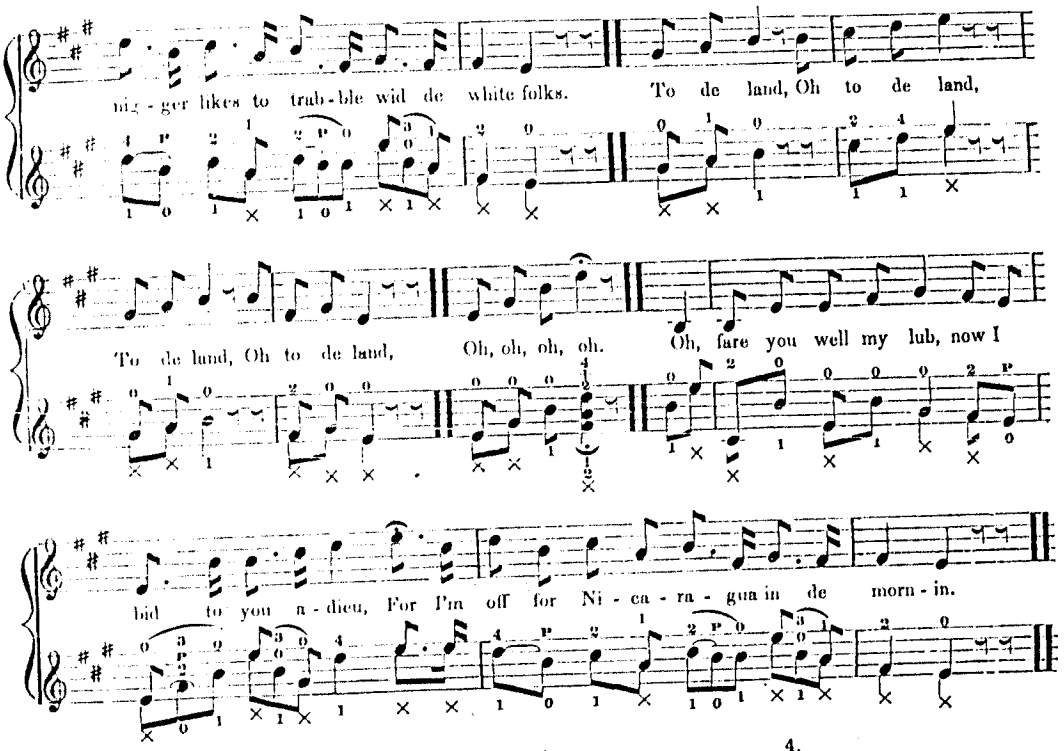
I'm off for Nicaragua.—Concluded.



2.

I stopped on de Isthmus my fortune for to try,
To sing dis song and play for Gen'l Walker,
Oh I neber shall forget until de day I die,
Dere was hard times den in Nicaragua.
To de land, &c.

3.

I struck em up a tune, and dey all begin to plance,
Dis music ebry one took great delight in.
It made em think of home when dey got thro' de dance,
Oh dey're de boys dats got the game for fightin.
To de land, &c.

4.

Dey blowed upon de fife, and beat upon de drum,
When dey found de Costa Ricans was advancin,
Gen'l Walker said, guess we'd better let em come,
Dey shall hab a ball, to set em all a dancin.
To de land, &c.

5.

De little grey eyed man begin to call aloud,
De figures for to set de ball in motion,
We'll furnish dem wid music and feel it mighty proud,
Now go in boys, and make em change dare notion.
To de land, &c.

6.

So we pull'd off our coats, and we rolled up our sleeves,
You ought to see de Costa Ricans trabble,
Jordan was a hard road dey all began to believe,
For de todder side dey gin to scratch a grabble.
To de land, &c.

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Machine Poetry.

SYMPHONY.

ARRANGED BY F. B. CONVERSE.

2d Position.

De way dey bake de hoe cake, Vir - gin - ny neb - er tire, Slap de cake up -

2d Position.

- on de foot, And stick em in de— stove - pipe and keep it dere till it's done brown.

2.

De monkey climbed a tree,
When he got up to de top
He says to himself,
I guess I'd better—turn
right round and come down agin.

3.

Wake up skillet tar on de heel,
Tar on de heel,
Go away colored man,
Or I'll skin you like—one of
dem long slickery fish dat looks like
a black snake.

4.

Nigga cotched a woodchuck,
He eat him in a minute,
He eat him up so quick,
Dat he did't have time to—take
de hide of de animile.

United States it am de place.

ARRANGED BY PHIL. RICE.

If I was rich, I'd have mo - ney, Oh, oh, oh, oh, oh, I'd

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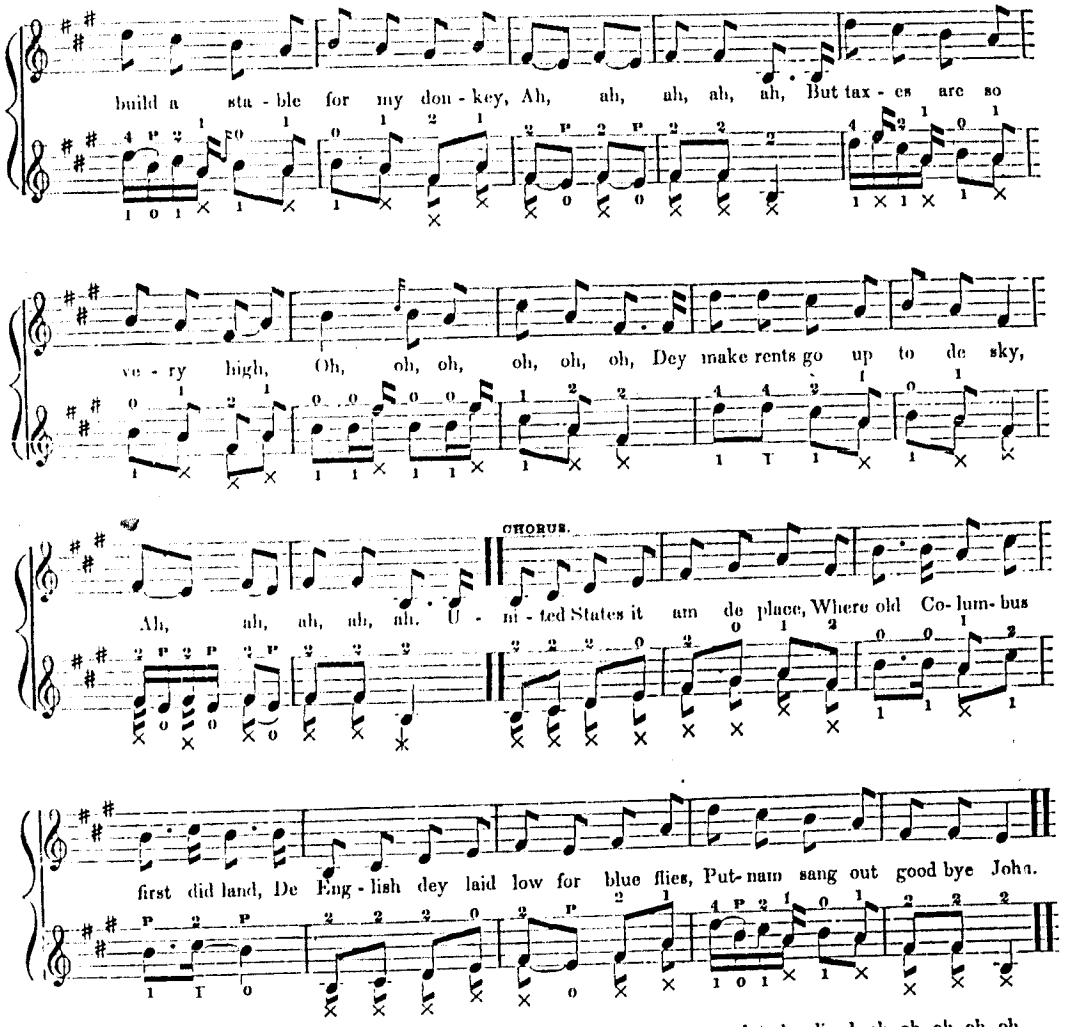
United States it am de place.—Concluded.



2 If I was a soger I'd be some, oh, oh, oh, oh, oh,
I'd beat de fife and blow de drum, ah, ah, ah, ah, ah,
De sogers say dat fightin's funny, oh, oh, oh, oh, oh,
But when dey'd fight I would runny, ah, ah, ah, ah, ah.
United States it am de place, &c.

3 De greatest man dat eber lived, oh, oh, oh, oh, oh,
Was Barnum, now see what he did, ah, ah, ah, ah, ah,
He made de ring tail monkey dance, oh, oh, oh, oh, oh,
And bro't a Russian cat from France, ah, ah, ah, ah, ah.
United States it am de place, &c.

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Oh de Law Gals.

ARRANGED BY F. B. CONVERSE.

De nig - gar lip's so thick dat he could'nt hard- ly whistle, Pos - sum fat is ve- ry good, I'd

radder hab de gristle, De bees make de honey comb and suck it from de flower, I'm playin on de banjo by de

CHORUS.

lo - co - mo-tive power. Oh de law gals, don't you hear de darkie singin, Rip up in de skid em a jig, dah,

Rip up in de dooden doo, dah, Plays upon de banjo, do'nt you hear de thimble ringin, Rip up in de skid em a jig, dah, hoop de dooden doo.

2 Massa read de big book all about de fightin,
Tellin ob de Russia bear de allies am a bitin,
De queen and de emperor dey tought it mighty funny,
When dey come to pay dere bills dey could'nt raise de money.

3 De eagle flyin sky high, de parrot try to mock her,
De Yankee boys is gwine out to fight for Gen'l Walker,
If dey catch de Costa Ricans dey'll work dem in to chowder
Ram em in be big gun and blow em out wid powder.

4 Old hoss he kick high when he takes a notion,
Dancin on his hind legs a mighty pretty motion,
Bull frog he winked and jump in to de water,
Dar he sat a grinnin at de alligator's daughter.

5 Long heel woolley head choke to deff wid butter,
Massa cotch de nigge drunka loafin in de gutter,
Put him on de treddin mill to make him work de harder,
De crows are talkin French to de turkey buzzards farder.

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Oh, what's de matter Suse Ann.

Old Sam-bo had a son born, Dah whoop de doo-den doo,

SYMPHONY.

Old Sambo had a son born, he tought it was a daughter, Yal-low sal de Geor-gia

CHORUS.

stag's de big buck in de wa-ter, Oh what's de matter Suse Ann, what's de matter,

my dear, Oh what's de mat-ter Suse Ann, I'm gwine a-way to leave you.

2 De old sow she whistled a jig,
Dah whoop de dooden doo,
De old Cow she whistled a jig, de pigs dey danced a reel,
Old Susey jumped up and burst her stockin heel,
What's de matter Suse Ann, &c,

4 Now old folks, young folks,
Dah whoop de dooden doo,
Old folks and young folks, you'd better go to bed,
Kase you put de debble in de little niggas head,
Oh what's de matter Suse Ann, &c.

4 A monkey in de barber shop,
Dah whoop de dooden doo,
Monkey in de barber shop, a pussey on de mat,
De barber shabed de moukey, and de monkey shabed de cat,
Oh what's de matter Suse Ann, &c.

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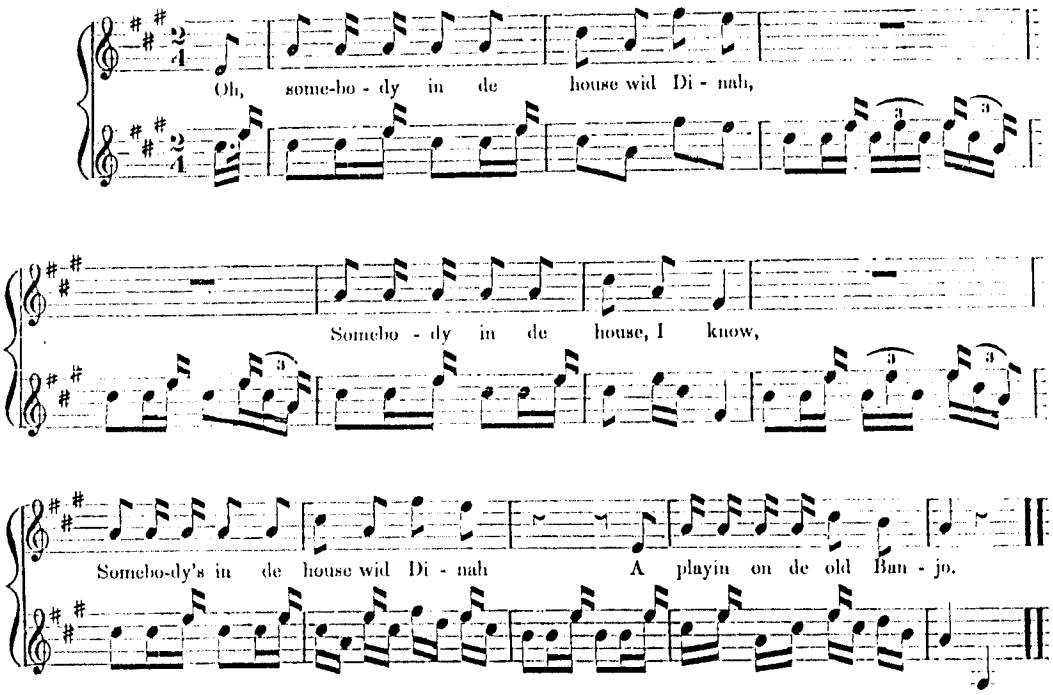
Somebody's in de House wid Dinah.



DIALOGUE.

1*st Nigger*.—(Three or four loud raps at the door.) Who's dare?

2*d Nigger*.—Why, do'nt you know who I is, I's old Jo.

1*st Nigger*.—Why, is dat you, Jo?

2*d Nigger*.—Why, yes, nigger, hurry up and let us in.

1*st Nigger*.—Now, go away, nigger. If you do'nt I'll throw a whole cellar full of hot taters right down your froat. (Plays banjo very soft and listens.) I wonder what's dat, (continues to play the banjo and listens). It sounds like a banjo in de back parlor. I guess it's some funny blubber lip'd student nigger putting on airs; I'll tell dat gal dat I heard some one in de back parlor, in fact,

2.

I know dere's a nigger in de house wid Dinah,
Dere's a nigger in de house, I know,
If I cotch a nigger in de house wid Dinah,
I'll knock him on de head wid dis banjo.

(Listens and commences playing very soft.)

DIALOGUE.

Eh, eh, I hears you, nigger, dat's a big blubber lip'd niggar, making lub wid my Dinah, I tell you what it is, de gal need'nt tell me dere is'nt any one in de house, (plays and listens.) Eh, eh, my dander is a risin right up,—de fact is I'm sartin, yes,—I know

3.

Dere's a big buck nigger in de house wid Dinah,
Show me dat nigger in de house, by Jo,
Bring me dat nigger in de house wid Dinah,
I'll show him de size of my big toe.

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So glad Dinah left me.

Dis song I'm gwine to sing you, Is a - bout a gal called Di - nah, She

stole my heart a - way from me, Way down in old Car - li - na. Oh, I'se so glad.

CHORUS. 1st Voice.

2d Voice.

Was'nt I mad, I'se so glad dat Di - nah left me,

So glad from my heart, I'se so glad dat Di - nah left me, So glad from my heart.

2

He eyes was like de turtle dove,
And her foot like de giraffum,
When she rolled her eyes at me
I'd almost die a laffin.
Den I was glad,
So was I!
Den she was mad,
Oh my eye.
So glad Dinah left me, &c.

3.

I took her to a ball one night,
And when we went to supper
She fainted and over de table fell,
And stuck her nose in de butter.
Den I was sad,
Oh my!
Felt so bad,
Tought she'd die.
So glad Dinah left me, &c.

4.

Dey used camphorene to fotch her too
But den it was too later,
A turkey leg stuck in her eye,
And she choked to death wid a tater
Den I was mad,
You get out!
Den she was mad,
What about?
So glad Dinah left me, &c.

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Don't mind Steven.

Oh law ladies, you hear talk of Steven, Steven's such a
Ste-ven told a gal he'd buy her a bonnet, But he nev - er

li - ar you nev - er can be - lieve him, Oh law la - dies,
done it, you may de - pend up - on it.

CHORUS.

don't you mind Ste-ven, Oh law la - dies don't you mind

Ste-ven, For Ste - ven's so de - ceiven you nev - er can be - lieve him.

2 I went to a ball twas last Saturday evenin,
I looked in de corner, and dare sot Steven,
Steven licked his tongue out in de corner,
A nigger gal see'd it, and I tought she was a goner.

3 I got a little water, and I flung it on de critter,
I asked her how she feel, she feel a little better,
Den I shaved her head, put on a plaster blister,
She looked de debble, or else de debble's sister.

4 Steven had a dog, he neber told a story,
He bark up de tree de coon dare surely,
Steven cocked his gun, put his finger on de trigger,
Slam bang went de gun, and down came a nigger.

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De Ole Grey Goose.

I am a nig - ger hard to beat, Hot from de North Car - li - na, De

pret - tiest gal I eb - er saw, Could'nt come to tea wid Di - nah. CHORUS. Oh, look dar! Oh, look whar?

Oh look o - ber yon - der, Don't you see de ole grey goose, Smiling at de

gan - der.

2 She was de prettist gal in town,
De niggers do admire her,
And ebry time dey see her strut,
It sets dar harts on fire.
Oh look dar!

3 I see'd her at a ball one night,
Oh! she looked so lazy,
She wink for a lock of dis child's hair,
To set de nigger crazy.
Oh look dar!

4 De ball was ober I took my seat,
Clem Green he blow'd de bugle,
Dan Tucker he guv out de hymn,
Dey called it Yankee Doodle.
Oh look dar!

5 I thought dat I would bust my boots,
To see dem niggers cryin;
One ole wench rolled up her eyes,
Just like a calf a dyin.
Oh look dar!

6 But comin to herself agin,
I gave to her my hand,
Her hair hung down her coal black cheeks,
Like see weeds round a clam.
Oh look dar.

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Oh, Jenny get your hoe Cake done.

SYMPHONY.

De hen and chick-ens went to roost, De hawk flew down and bit de goose, He bit de ole hen in de back, I real-ly be - lieve dat am a fac, Oh, Jen-ny get your hoe cake done, my dear, Oh Jen-ny get your hoe cake done.

SYMPHONY.

2 As I was gwine long de road,
On a stump dar sat a toad,
De Tadpole winked at Pollewog's daughter,
And kicked de bull frog plump in de water.
Oh Jenny get your hoe cake done, &c.

3 Apple cider, an pereimmon beer,
Christmas comes but once a year,
Ginger puddin and punkin pie,
Grey cat kick out black cat's eye.
Oh, Jenny get your hoe cake done, &c.

4 Dare was a frog jumped out de spring,
It was so cold he could'nt sing,
He tied his tail to a hickory stump,
He rared an pitched but he could'nt make a jump,
Oh, Jenny get your hoe cake done, &c.

5 Now white folks, I'd hab you to know,
Dare is no music like de old banjo,
And if you want to hear it ring,
Jist watch dis finger on de string.
Oh, Jenny get your hoe cake done, &c.

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Darling Nelly Gray.

There's a low green val-ley on de old Kentucky shore, There I've whiled many hap-py hours a-

- - way, A sit-ting and a sing-ing by the lit-tle cot-tage door, Where
D. C. sit-ting by the riv-er and I'm weep-ing all the day, For you've

lived my dar-ling Nel-ly Gray. Oh! my poor Nel-ly Gray, they have
gone from the old Kentuc-ky shore.

FINE. CHORUS.

ta-ken you a-way, And I'll nev-er see my dar-ling a-ny more, I'm

D. C. 𝄋 to FINE.

2 When the moon had climb'd the mountain, and the stars were shining too,
Then I'd take my darling Nelly Gray,
And we'd float down the river in my little red canoe,
While my banjo sweetly I would play. CHORUS.

3 One night I went to see her, but "she's gone!" the neighbors say,
The white man bound her with his chain;
They have taken her to Georgia for to wear her life away,
As she toils in the cotton and the cane. CHORUS.

4 My canoe is under water, and my banjo is unstrung,
I'm tired of living any more,
My eyes shall look downward, and my song shall be unsung,
While I stay on the old Kentucky shore. CHORUS.

5 My eyes are getting blinded, and I cannot see my way;
Hark! there's somebody knocking at the door—
Oh! I hear the angels calling, and I see my Nelly Gray,
Farewell to the old Kentucky shore.

CHORUS TO THE LAST VERSE.

Oh! my darling Nelly Gray, up in heaven there they say,
That they'll never take you from me any more,
I'm a coming, coming, coming, as the angels clear the way,
Farewell to the old Kentucky shore.

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Machine Poetry.—Oh, Ladies All!

SUNG BY G. SWAIN BUCKLEY. COMPOSED BY DAN EMMIT.

I went from here to Bal - ti - more, De long tail blue an coat what I had on, I lay my head a - gin de door, My heel work a hole right thro' de carpet.

CHORUS.

O la - dies all! Ah, ah! my dear ho - ney!

2 Eighteen pounds in de corner ob de fence,
Lynchburgh gals hant got no larning,
I danc'd all night wid Fanny on de fence,
Until I run my head against a post.
Oh ladies all, &c.

3 Wid Fanny B. I fell in lub,
But darn my skin she gib me de sack,
When Fanny me began to snub,
Dis nigger felt as tho' he'd been struck wid a hot tater.
Oh ladies all, &c.

4 My heart was broke, I like to died,
I stuck my head into a pint of water,
To drown myself it was my pride,
When Fan step'd up and ask'd me in to take a chowder.
Oh ladies all, &c.

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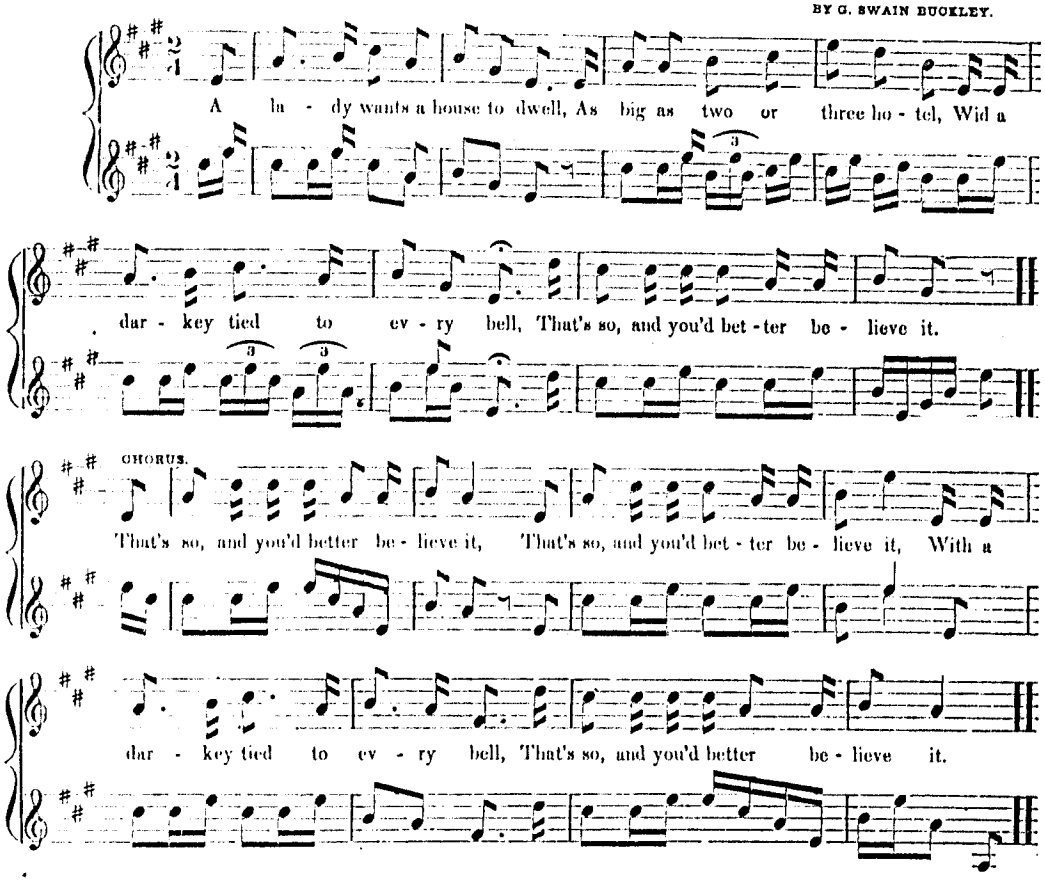
That's so and you'd better believe it.

BY G. SWAIN BUCKLEY.



2 The infant miss she wants a beau,
As soon as she cuts her teeth, you know;
The youth he wants a goatee too,
That's so, and you'd better believe it.
That's so, &c.

3 The South they would the States divide,
And fast words fly from every side
But they will never let the Union slide,
That's so, and you'd better believe it.
That's so, &c.

4 The Mormons now begin to see
Their fun is up, and so do we,
So Young must run, oh yes Sir-ree,
That's so, and you'd better believe it.
That's so, &c.

5 And Brigham with his wives must go
A dancing on their heel and toe,
From that great lake so salty O,
That's so, and you'd better believe it.
That's so, &c.

6 Buchanan knows just how things run,
So Brigham need not try to pun,
For Scott will show him how it's done,
That's so, and you'd better believe it.
That's so, &c.

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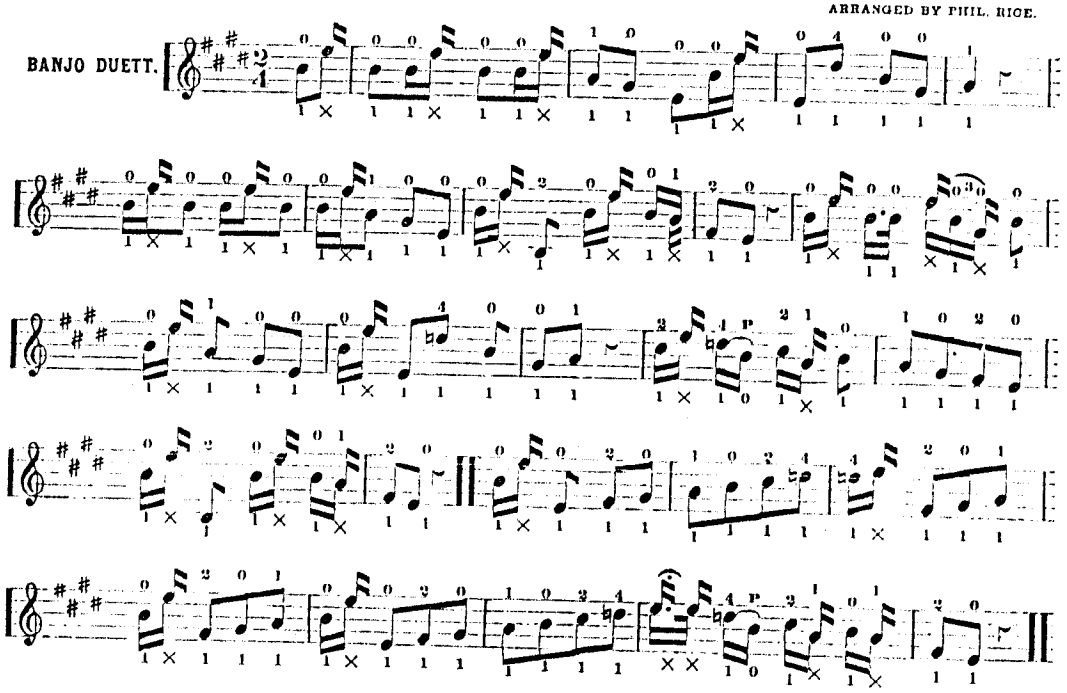
Sandy Boy.

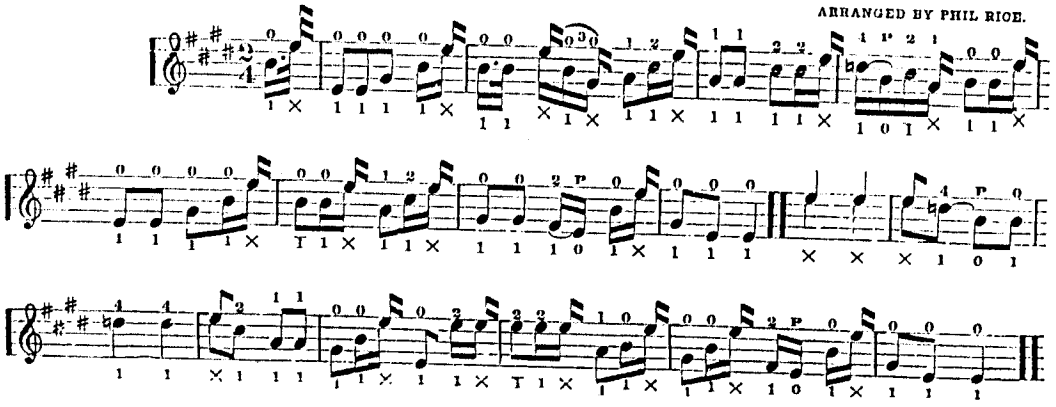
ARRANGED BY PHIL. RICE.

BANJO DUETT.



Hi! Ho! de Charleston Gals.

ARRANGED BY PHIL RICE.



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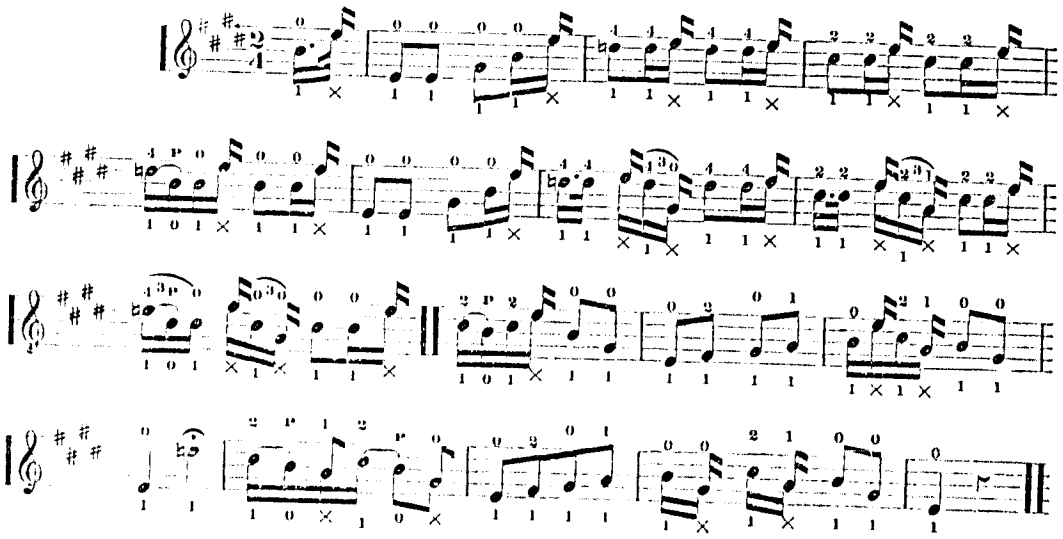
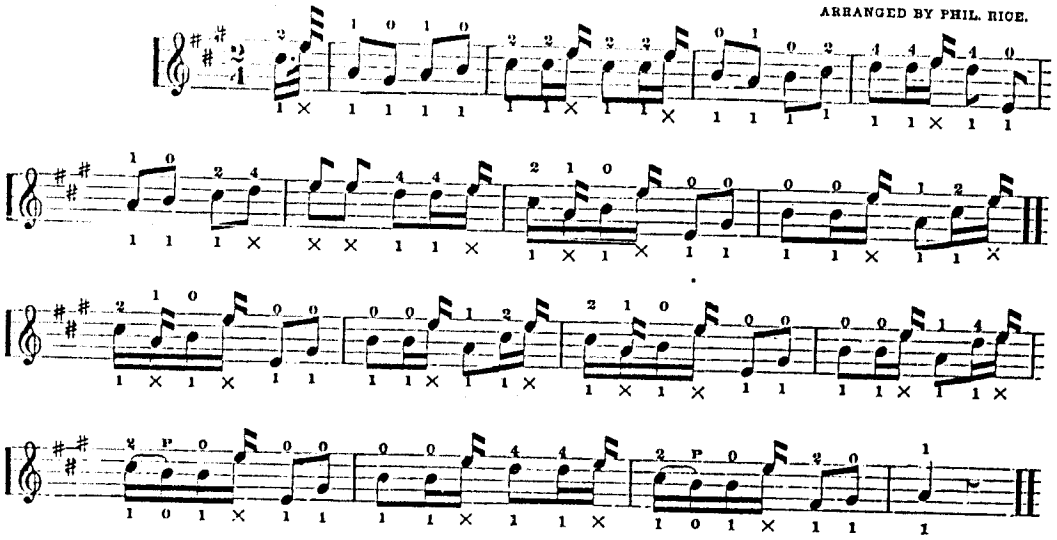
Go way Jenny.



Get Away, Gumbo, Sound Your Horn.

ARRANGED BY PHIL. RICE.



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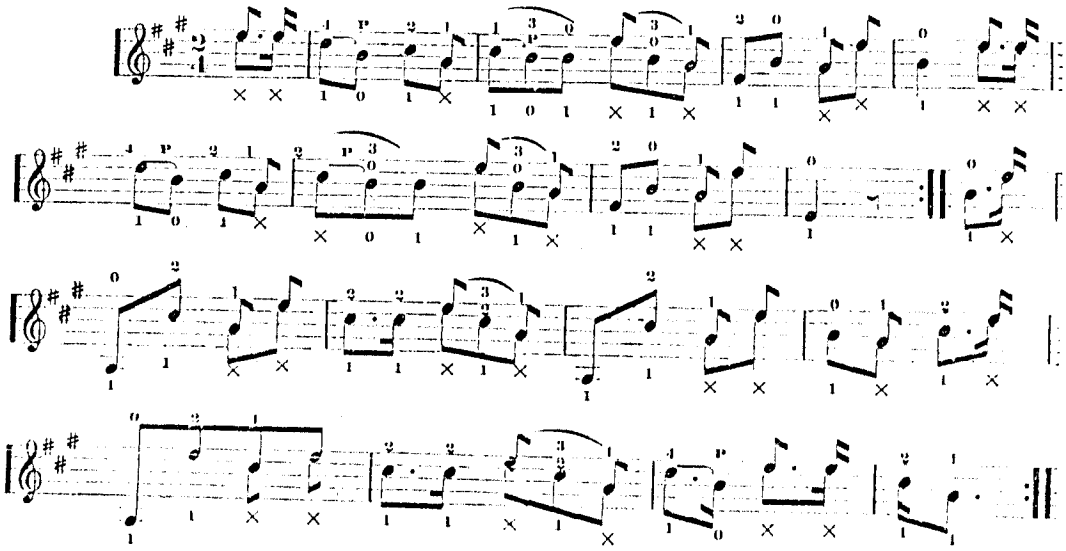
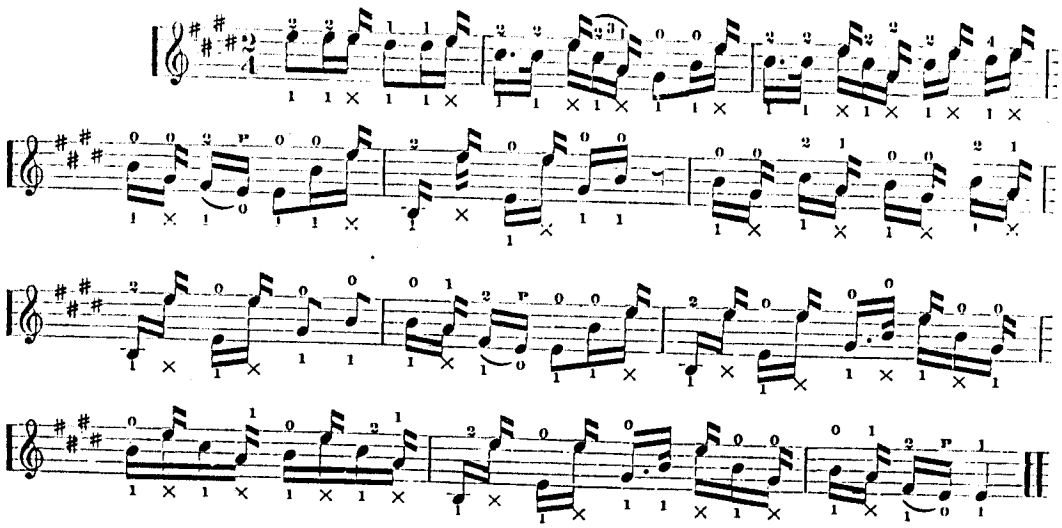
Where's dat Nigger.



Sam Johnson's Reel.



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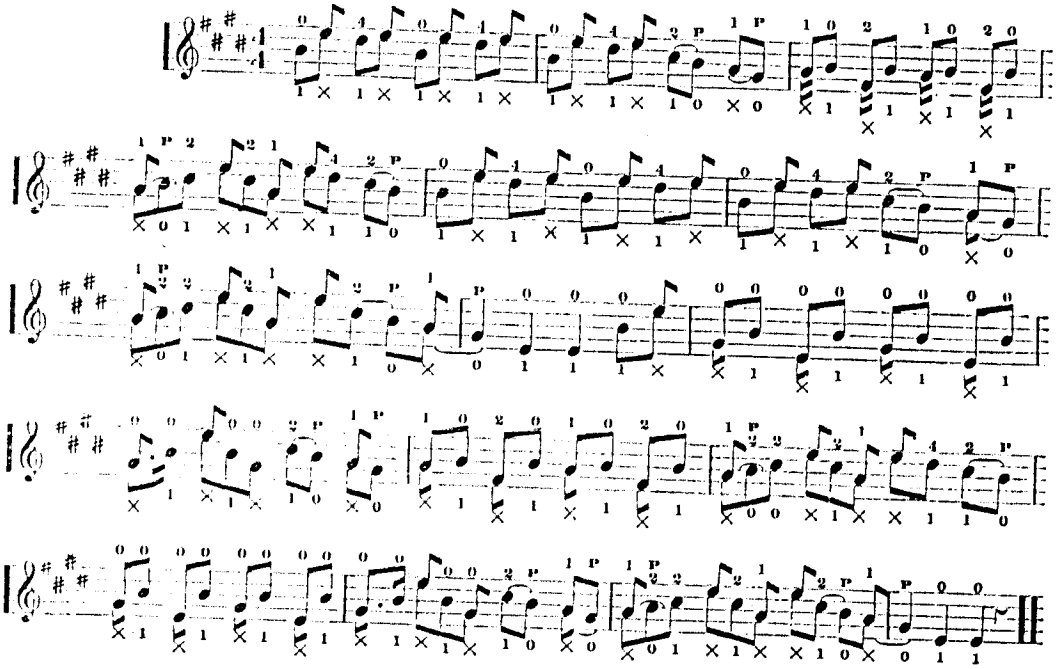
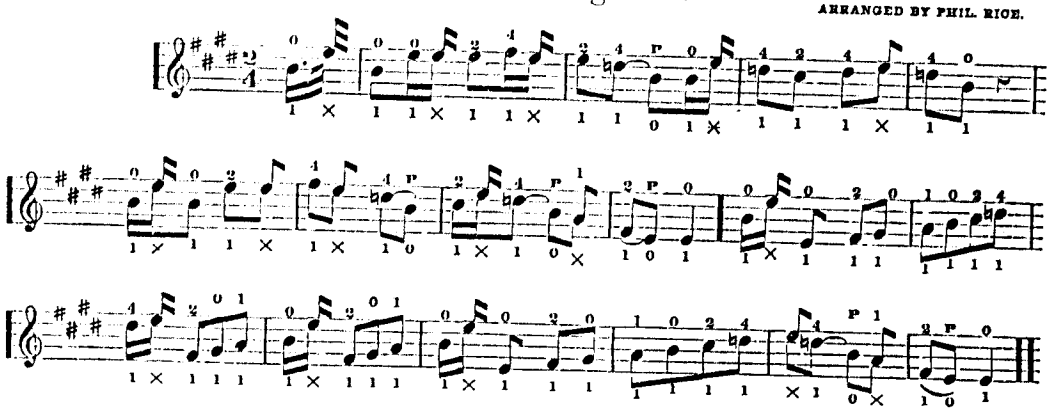
Devil's Dream.



What's Going On?

ARRANGED BY PHIL. RICE.



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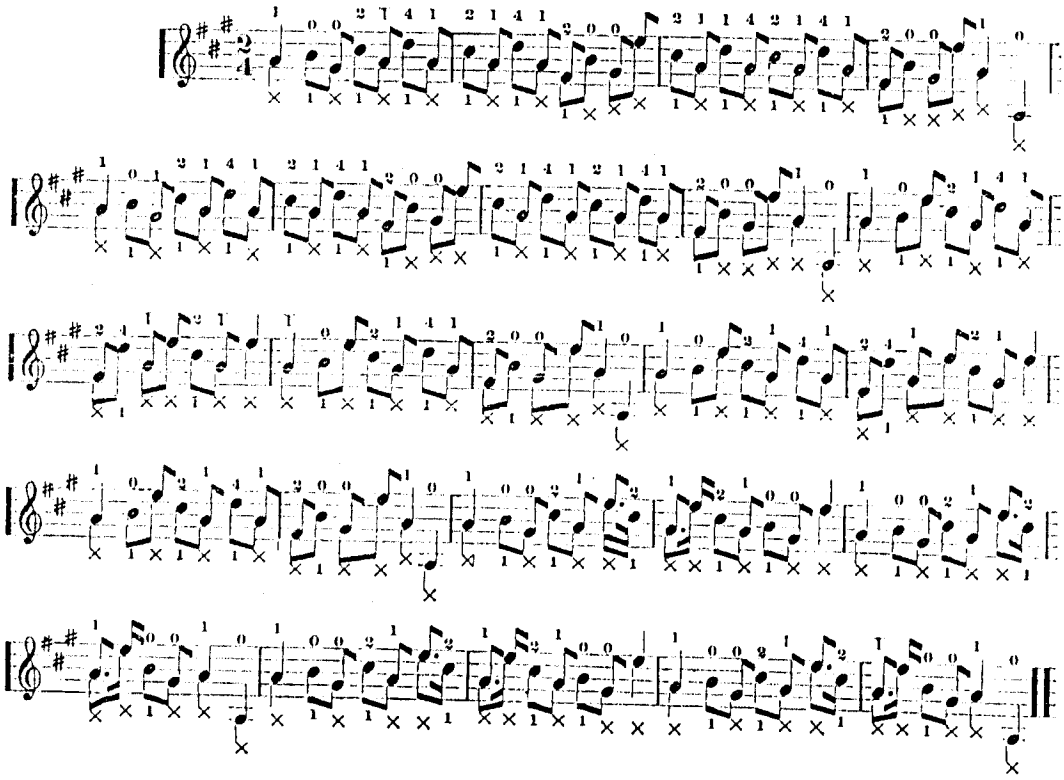
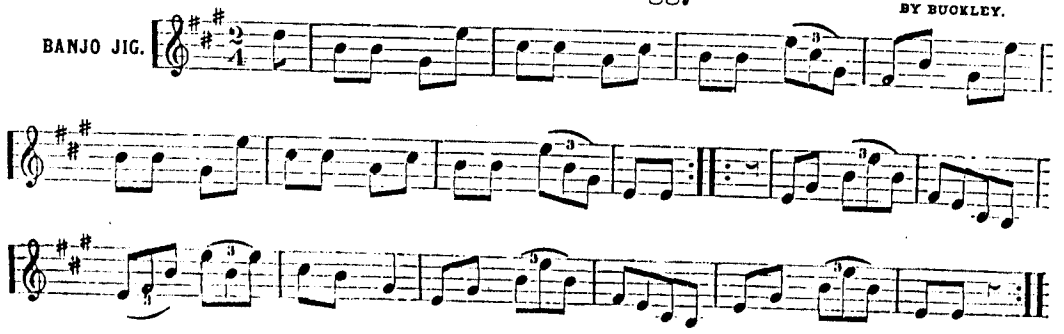
Phil Rice's Excelsior Jig.



Come Shine out Peggy.

BY BUCKLEY.

BANJO JIG.



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Whoop Jamboree.

ARRANGED BY PHIL. RICE.

BANJO JIG.

SYMPHONY

Oh, John, did you eber seed my Daughter Sally?

BY BUCKLEY.

BANJO JIG.

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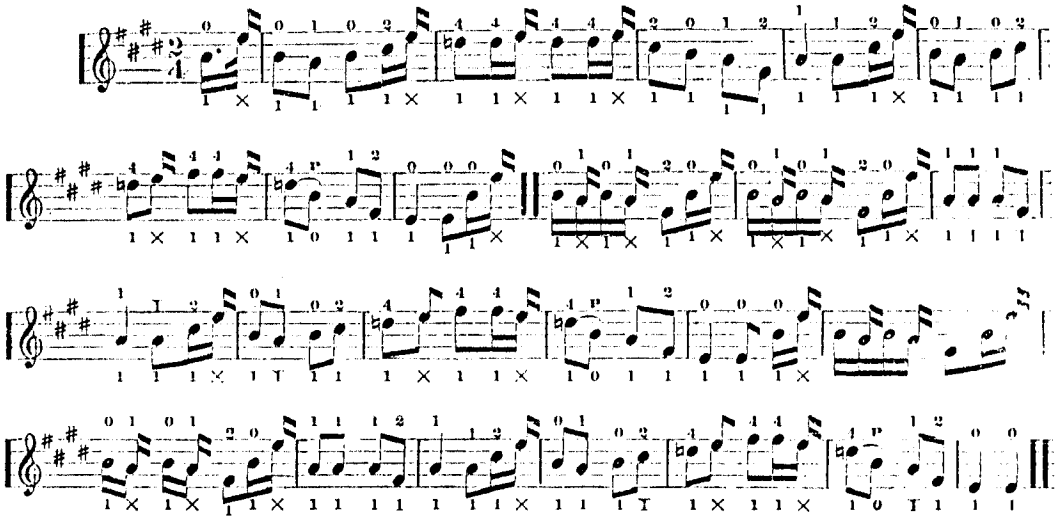
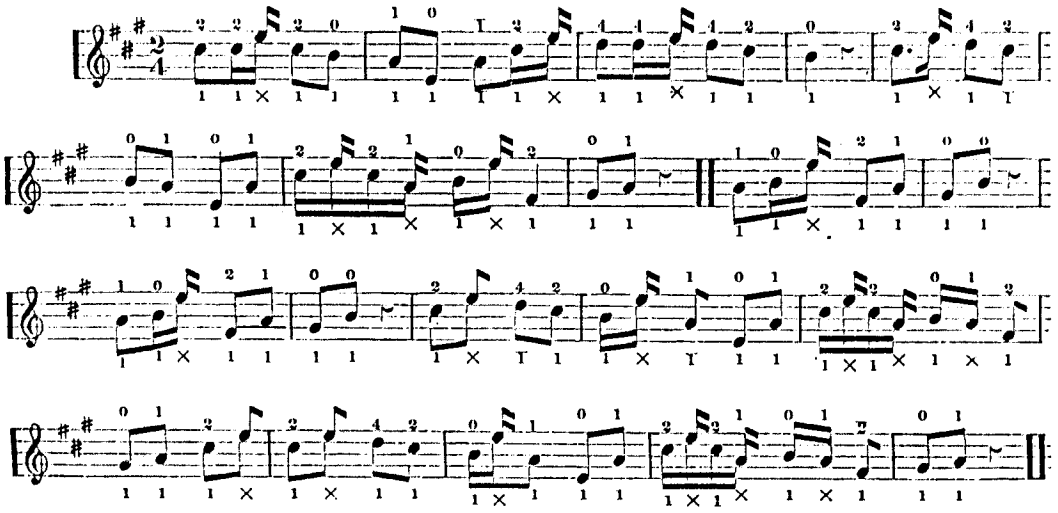
The Old Gander.



Rise Old Napper.

ARRANGED BY PHIL. RICE.



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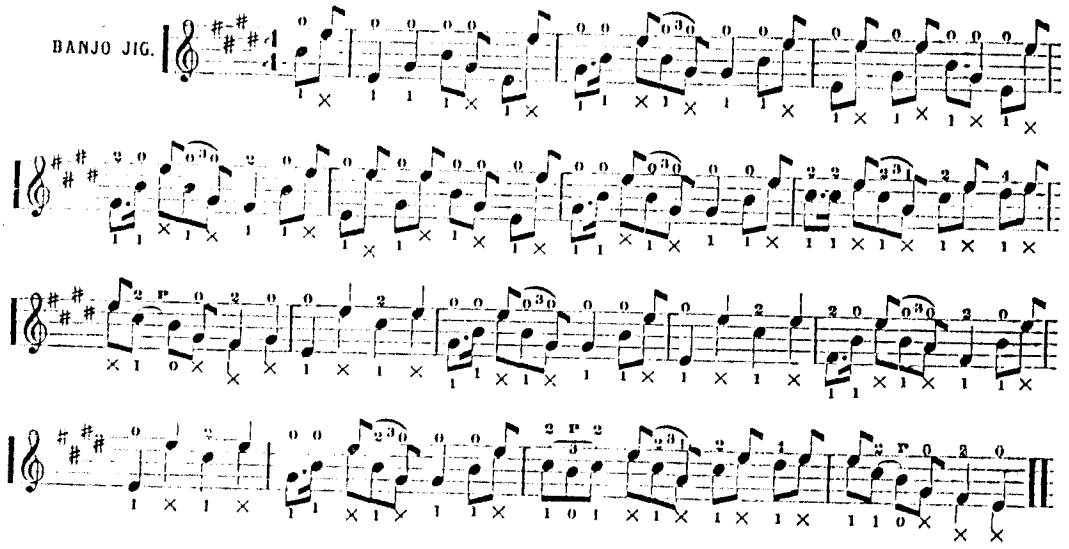
Mrs. McCloud's Reel.

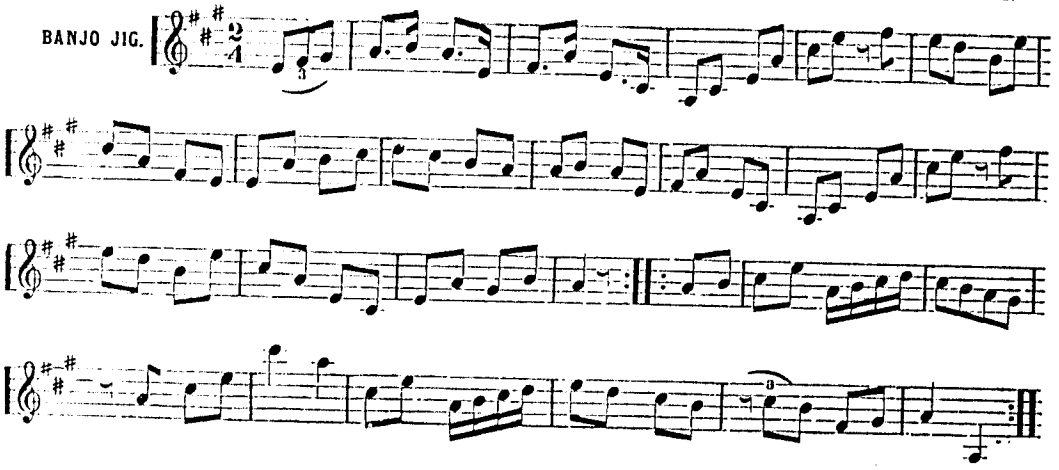
BANJO JIG.



Set 'em up John.

BY BUCKLEY.

BANJO JIG.



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Come Day, Go Day.

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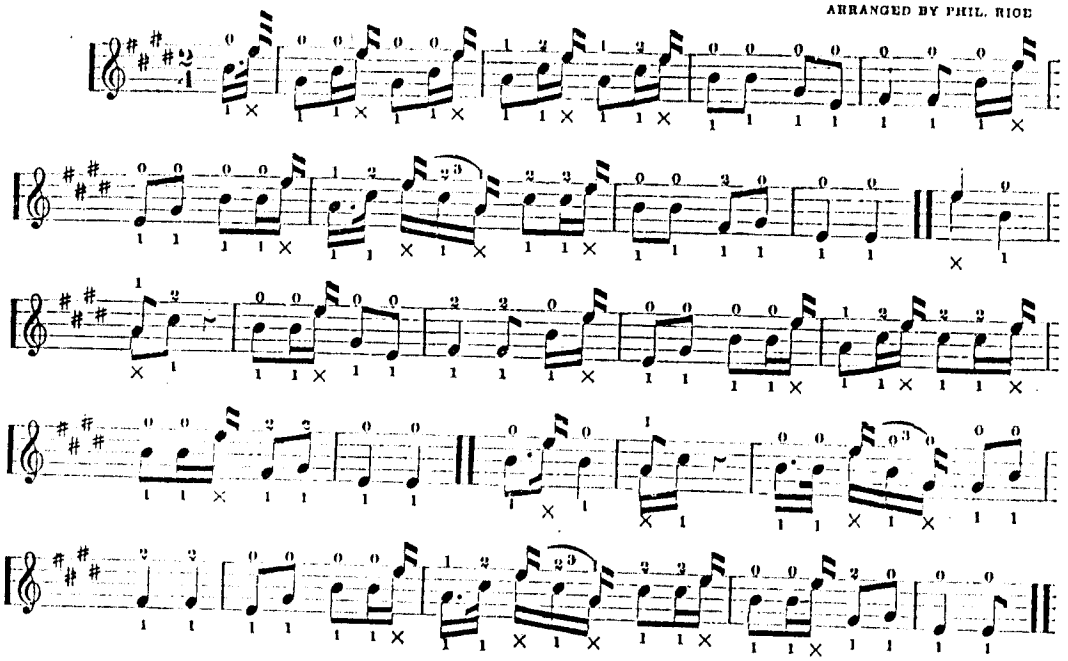
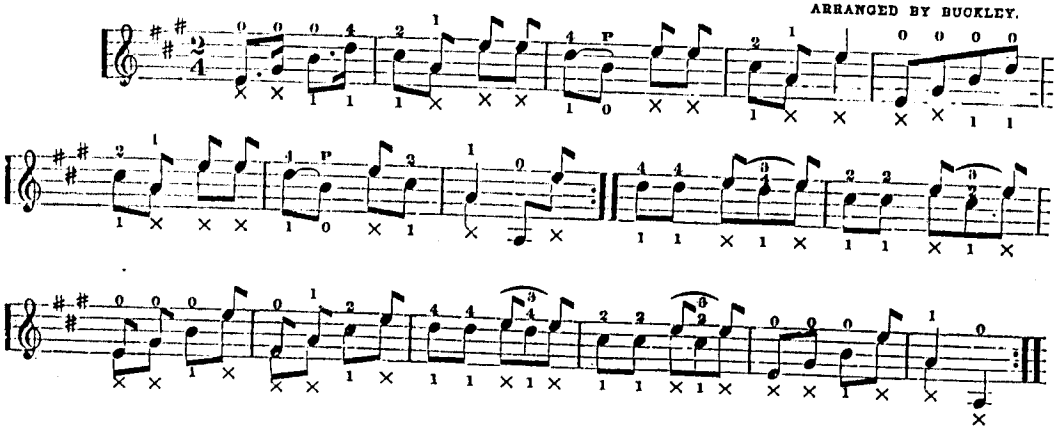


Power of Music, as executed by Tom Briggs.

ARRANGED BY BUCKLEY.



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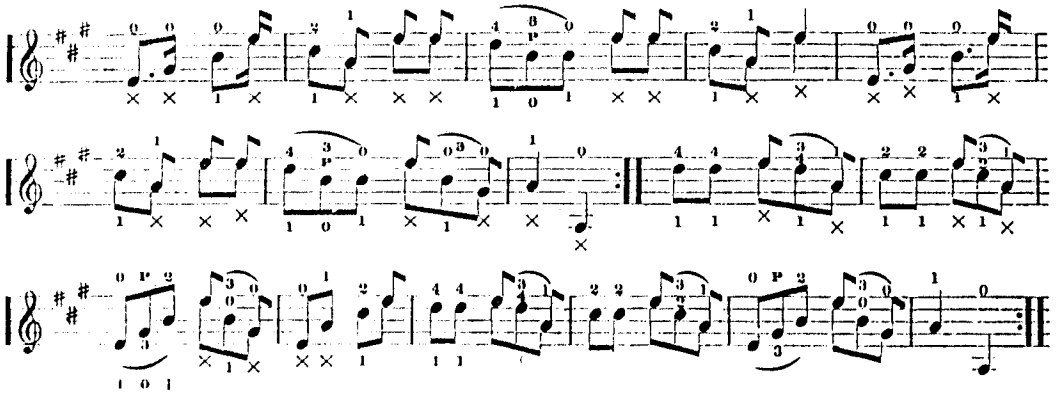
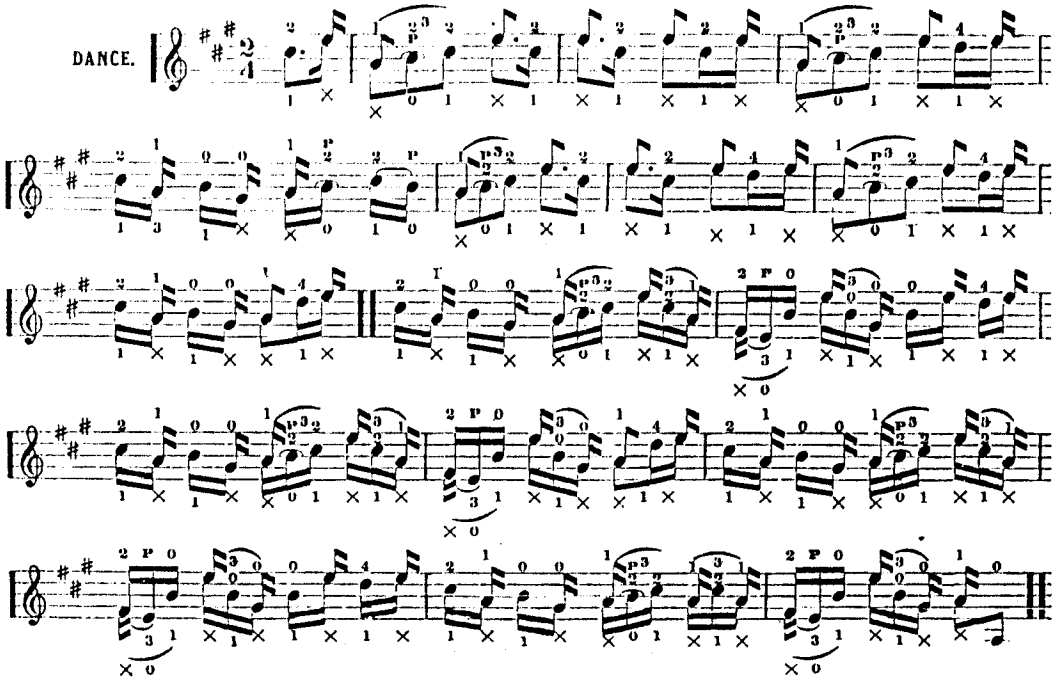
Power of Music.—Concluded.



John Diamond Walk Around.



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Grape Vine Twist.

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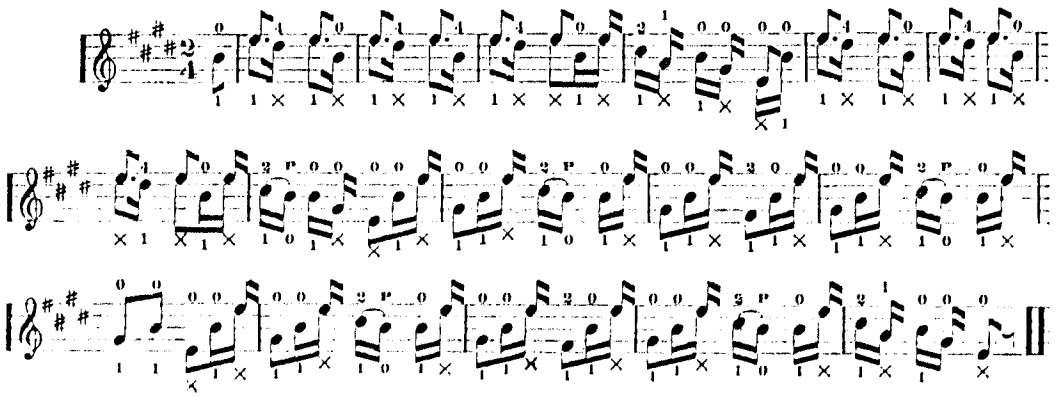
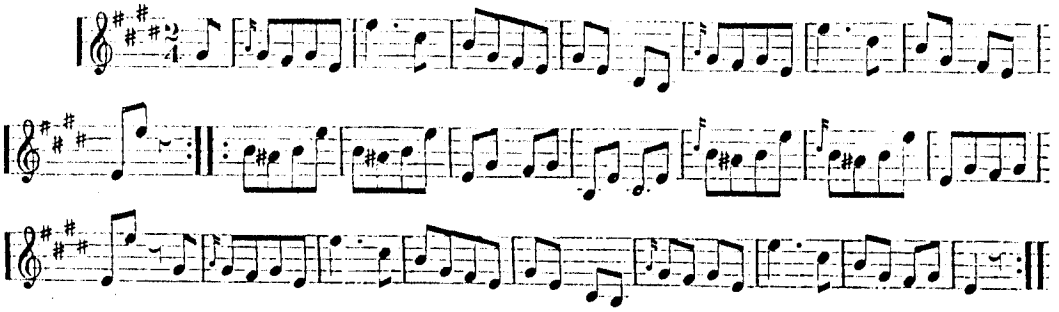
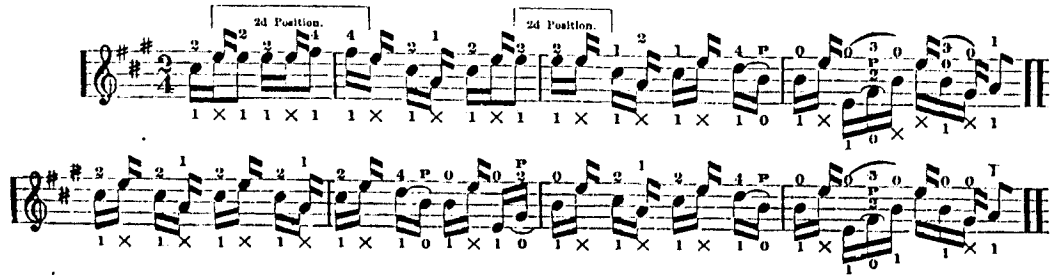


Oh, Bring along de Gal.



Old Virginny Jig.



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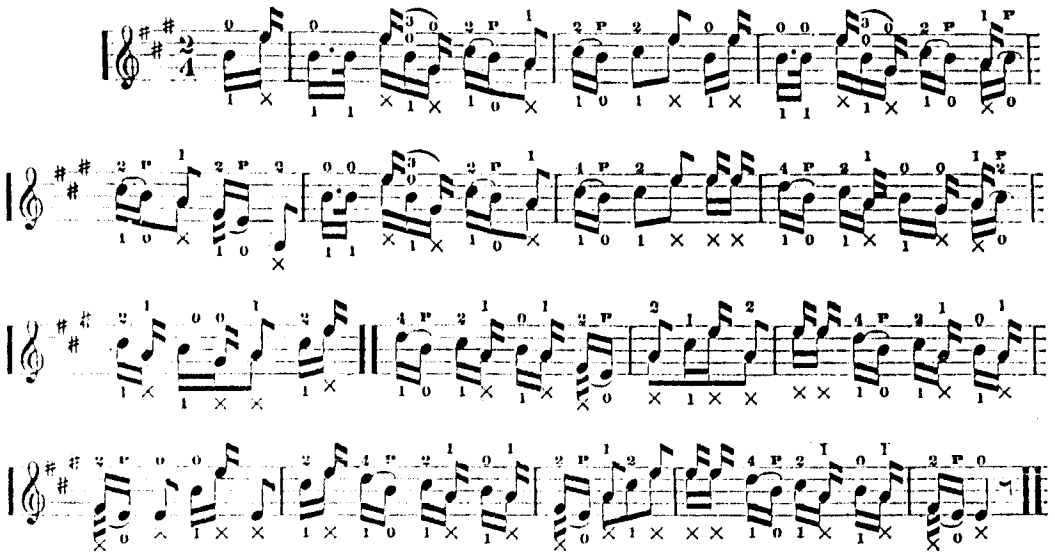
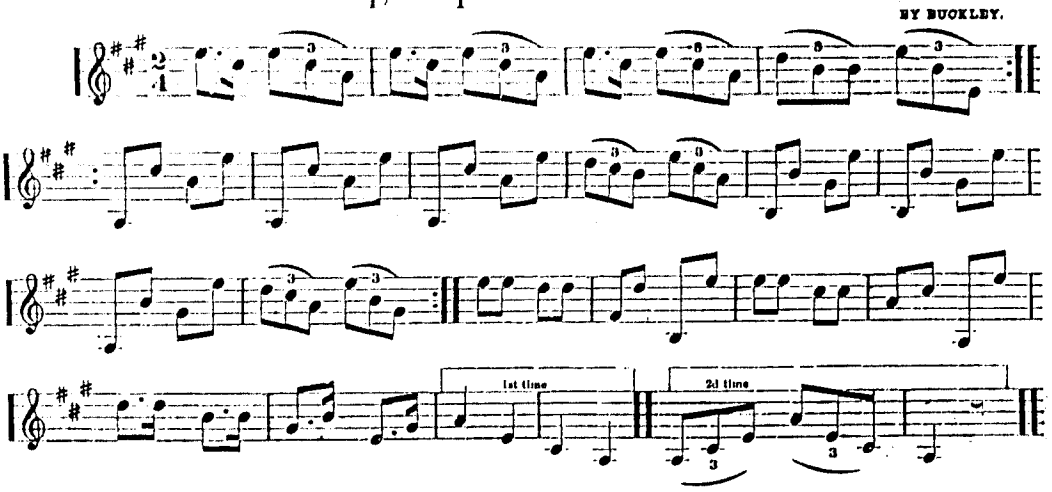
Mr. Brown.



Snap, Flip Toodleum Dee.

BY BUCKLEY.



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The Darkie's Jig.

F. B. CONVERSE.

BANJO.

1st Time

2d time.

Buckley's Walk Round.

BANJO JIG.

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Essence of Old Virginia Dance.

ARRANGED BY F. B. CONVERSE.

BANJO JIG.

Dick Sliter's Reel.

BANJO.

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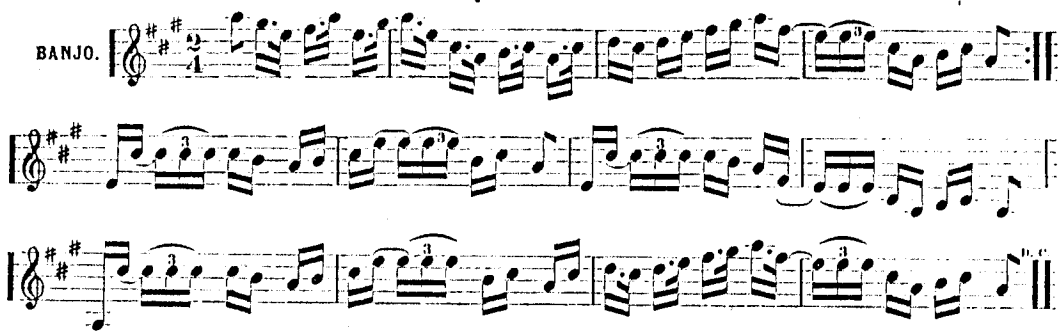
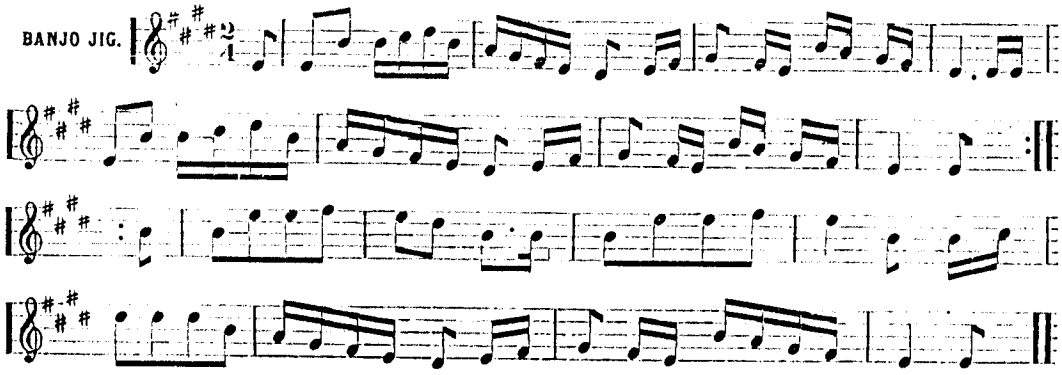
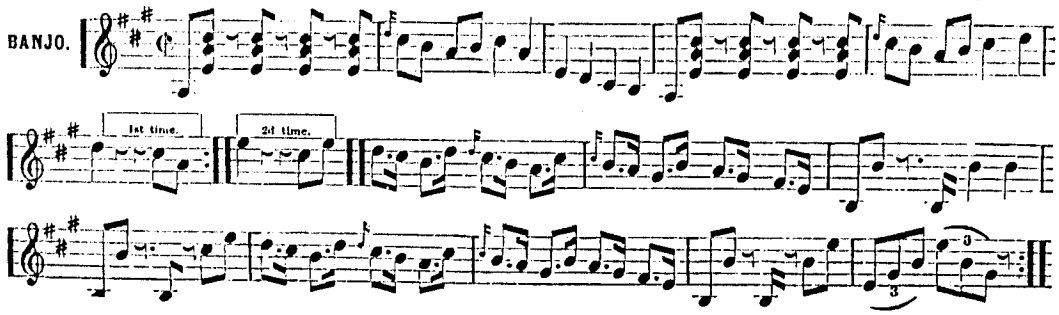
Buckley's best Reel.



Unsworth's new Jig.



Walk Around.

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