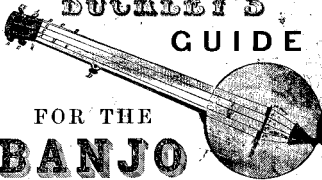


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To perform well upon this instrument, one should be able both to pick and to strike, like guitar players.

When the bridge of a Banjo is in the right place, the 12th fret is just half way between the bridge and nut. Having once found the proper position for the bridge, it would be well to mark the place with a pencil.

Those who wish to make their own banjos, are referred to Mr. Buckley's former work for directions; it may be here added, that *goat-skin* should be used in preference to *calf-skin*, as the latter is liable to shrink.

RUDIMENTS OF MUSIC.

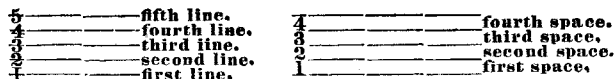
All musical sounds vary according to *pitch* or *tone*; and in order to express a sound that may be *high* or *low*, we use what is called

A STAFF.



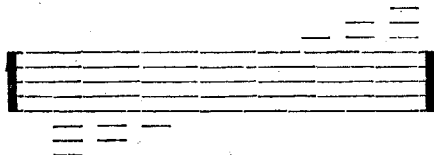
This Staff consists of five parallel lines, and all tones are expressed by characters written either upon them, or the spaces between them.

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



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

ADDED OR LEGER LINES.



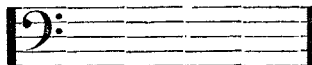
These lines are used either above or below the Staff, according to the pitch or tone we wish to indicate.

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

TREBLE, OR G CLEF.

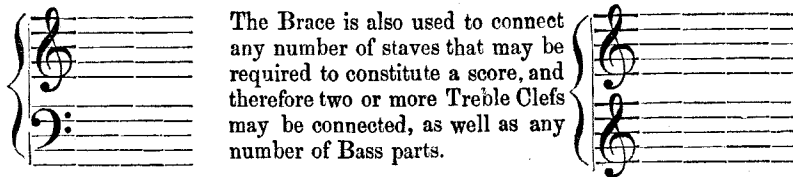


BASS, OR F CLEF.



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


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



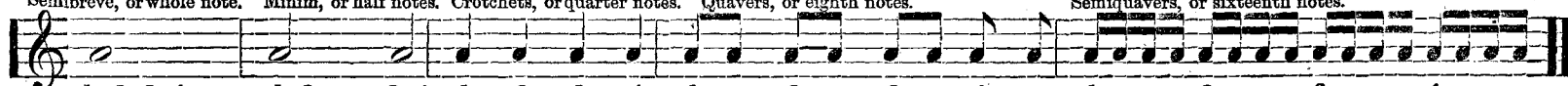
The Brace is also used to connect any number of staves that may be required to constitute a score, and therefore two or more Treble Clefs may be connected, as well as any number of Bass parts.

NOTES, OR CHARACTERS USED TO EXPRESS THE LENGTH OF SOUNDS.



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





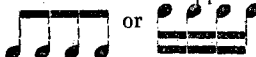
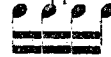
The longest sound in general use is called a whole note, which is expressed by this character (), the sound of which is continued while we can count four: Other notes, with their relative value, names, etc., will be found in the following table.

Semibreve, or whole note. Minim, or half notes. Crochets, or quarter notes. Quavers, or eighth notes. Semiquavers, or sixteenth notes.



1 2 3 4 Count four to each. 1 2 3 4 Count two to each. 1 2 3 4 Count one to each. 1 2 3 4 Count one to every two. 1 2 3 4 Count one to every four.

All notes of shorter duration are expressed by an additional bar across the stems, thus  thirty-second notes : and thus for  Sixty-fourth notes.

A single eighth note is written thus,  or  ; a Sixteenth thus,  or  it is only when a succession of similar notes appear that they are tied with bars from stem to stem, thus,  or 

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

HOW TO STRING THE BANJO.

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

HOW TO FRET THE BANJO.

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

POSITION AND METHOD OF HOLDING THE BANJO.

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

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

HOW TO TUNE THE BANJO CORRECTLY BY EAR OR NOTE.

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

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

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

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

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

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

When the banjo is in tune, the following notes are made on the open string.



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

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

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

This mark S is called a Sign, when it occurs for the second time, we must return to where it previously occurred, and proceed to the pause C which is placed over a double bar at the conclusion of the piece. The word *Bis* over any num-

ber of bars, signifies repeat; it is sometimes accompanied with dots at the bars, always with a line that embraces the entire strain which needs repetition, thus:



NOTES, CHARACTERS, &c., USED IN MUSIC.

Musical sounds are expressed by certain characters called notes. These notes, seven in number, are denominated by the first seven letters of the alphabet, viz: A, B, C, D, E, F, G, and are placed on a staff 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 staff; the additional lines that are used are called ledger lines above or below the staff.

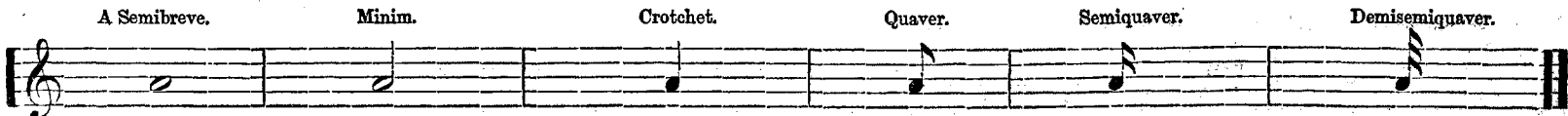
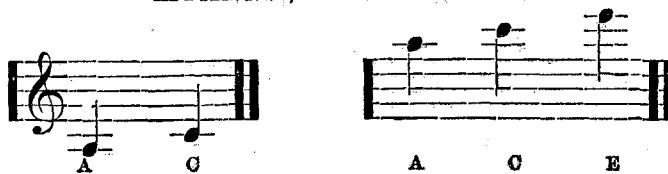
NOTES ON THE LINES.



NOTES IN THE SPACE.



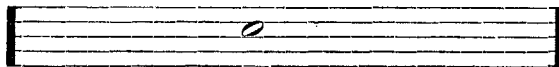
ADDITIONAL, OR LEDGER LINES.



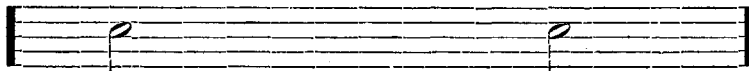
RUDIMENTS OF MUSIC.

THE LENGTH AND PROPORTION NOTES BEAR TO EACH OTHER ARE AS FOLLOWS.

A semibreve



is as long as two minims,



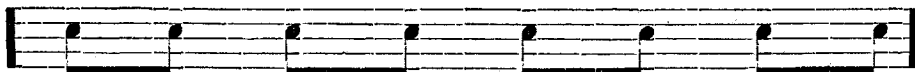
A minim is as long as two crotchets,

or as four crotchets,



A crotchet as two quavers,

or eight quavers,



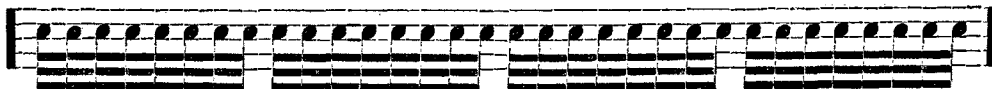
A quaver as two semiquavers,

or sixteen semiquavers,



A semiquaver as two

or thirty-two demisemiquavers.

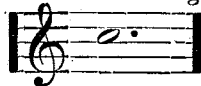


Demisemiquavers.

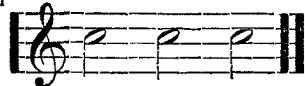
DOTTED NOTES.

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

A dotted semibreve, thus:



is equal to

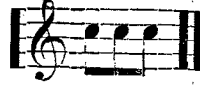


3 minims:

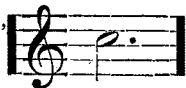
A dotted crotchet



is equal to 3 quavers



A dotted minim, thus:



is equal to



3 crotchets

A dotted quaver



is equal to three semiquavers.



TABLE OF RESTS.

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

Semibreve rest.

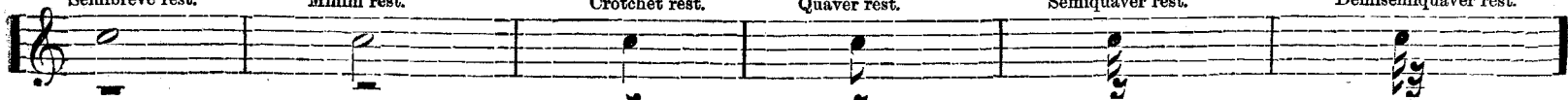
Minim rest.

Crotchet rest.

Quaver rest.

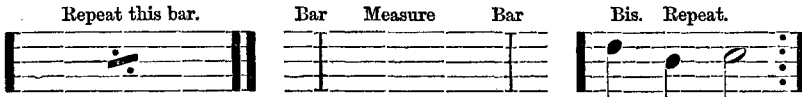
Semiquaver rest.

Demisemiquaver rest.

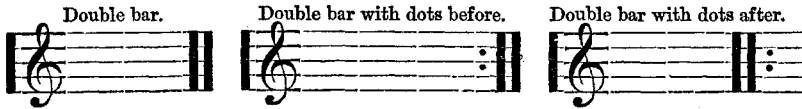


MEASURES AND BARS.

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



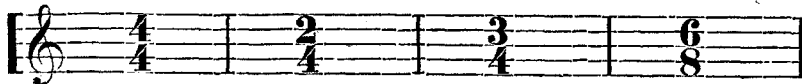
A piece of music is divided into strains by the use of the double bar. When dots are placed before the double bar, they show that the previous strain is to be repeated. When after the double bar, that the strain following is to be repeated.



TIME.

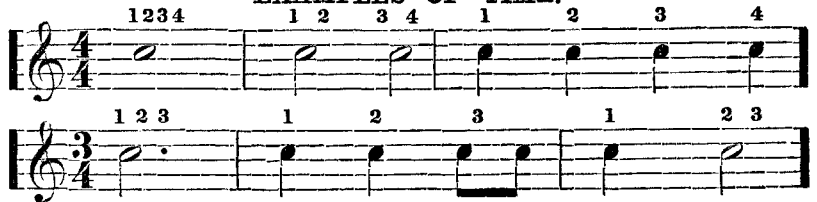
There are three kinds of time, viz: *common time*, when each measure contains two, or four equal parts, and *triple time*, when each measure contains three equal parts, and *compound time*, when each measure contains six, or more parts. Common time is marked by the letter *C* and by figures. Triple and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

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



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

EXAMPLES OF TIME.



THE SHARP, (♯) FLAT, (♭) AND NATURAL. (♮)

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

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

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

THE PAUSE, &c.

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

THE FINGERING.

The X has reference to the thumb.

The figures and letters above the staff have reference to the *right hand*; and those below have reference to the *left*.

GAMUT IN THE KEY OF A, THREE SHARPS.

Fifth string. Left hand. Open.	Open.	Fourth string. 2d. f.	2d.	4th.	Third string. Open.	2d.	Second string. Open.	1st.	First String. Open. 2d.	4th.	Second position. 2d.	4th.	Third position. 2d.	4th.
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Right hand. × thumb, 1st. finger.

A B C# D E F# G# A B C# D E F# G# A

GAMUT IN THE KEY OF E, FOUR SHARPS.

Fifth string. Open.	Open.	Fourth string. 2d. f	2d. f	4th.	Third string. Open.	2d.	Second string. Open.	1st.	First string. Open. 2d.	4th.	Second position. 2d.	4th.	Third position. 2d.	4th.
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thumb, × 1st. finger.

A B C# D# E F# G# A B C# D# E F# G# A

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.

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

Count 1st 2 1st 3 4 1st x 1st x 1st x 1st x 1st x 1st x 1st x 1st x

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. *

Left hand. A strike Down. 2d f Half 2d * A strike Up Half * 2d 2d Up Down. 2d

Right hand. 1st finger x Count. 1 2 1st 3 4 1st x 1st 1st x 1st 1st x 1st 1st x 1st

RUDIMENTS OF MUSIC.

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

Tone. Tone. Semitone. Tone. Tone. Semitone.

BUCKLEY'S JUBA.

Strike down. strike 2 0 0 1 2 0 4 1 2 0 0 1 up 5th pos. 2 0 2 0 2 0 2 1 2 0 2 0 2 0 2 1

CHROMATIC SCALE.

EXERCISE IN TWO-FOUR TIME.

Strike 0 down. 0 0 2 0 2 1 2 0 4 0 2 0 2 1

Pull

EXERCISE IN SIX-EIGHT TIME.

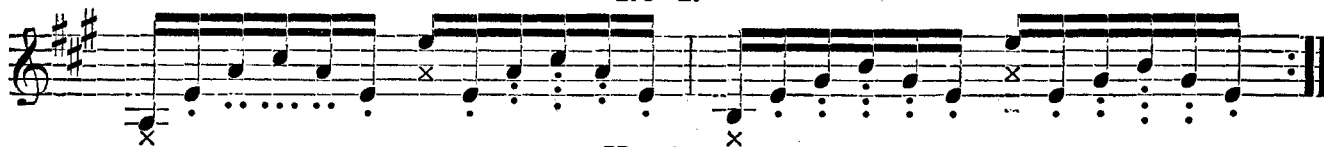
pull 2 0 2 0 2 1 4 0 0 0 0 1 0 2 0 2 1 2 0 pull 2 0 2 4 2 0 1 0 2 1 2 1 2 4 2 0 0 0 pull 2 0 2 4 2 0 1 1

EXERCISES.

EXERCISES FOR THUMB, 1st, 2d & 3d FINGERS.

× Thumb. One dot (•) 1st Finger. Two dots (••) 2d Finger. Three dots (•••) 3d Finger.

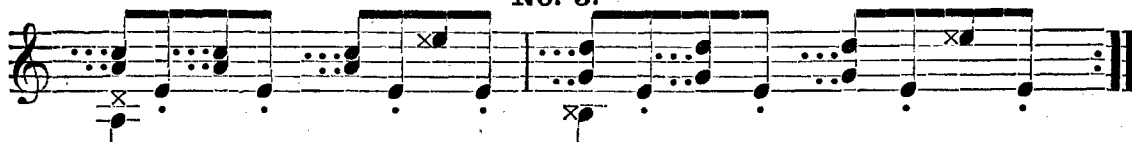
No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.



WHEN I SAW SWEET NELLIE HOME.

Musical score for 'When I Saw Sweet Nellie Home'. The score consists of four staves. The first staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The second staff is a piano accompaniment, also in treble clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The third and fourth staves are additional instrumental parts, likely for a horn or trumpet, written in treble clef with the same key signature and time signature. The piece concludes with a double bar line.

CLOG HORNPIPE.

Musical score for 'Clog Hornpipe'. The score consists of three staves. The first staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The second and third staves are instrumental parts, likely for a horn or trumpet, written in treble clef with the same key signature and time signature. The piece concludes with a double bar line.

WALTZ.

5th-Position.

Musical notation for the first piece, a waltz in 3/4 time with a key signature of two sharps (F# and C#). The piece consists of three staves. The first staff contains the main melody and accompaniment. The second staff begins with the word "FINE." and ends with a double bar line. The third staff concludes the piece with a double bar line and the initials "D.C." (Da Capo).

GLORY HALLELUJAH.

JAMES BUCKLEY.

Musical notation for the second piece, "GLORY HALLELUJAH", in 2/4 time with a key signature of two sharps (F# and C#). It consists of three staves. The first staff shows the beginning of the melody. The second and third staves continue the melody with various rhythmic patterns and trills.

BOBEY NICKLE'S JIG.

Musical notation for the third piece, "BOBEY NICKLE'S JIG", in 2/4 time with a key signature of two sharps (F# and C#). It consists of two staves. The first staff contains the main melody with several triplet markings. The second staff continues the melody with more triplet markings and concludes with a double bar line.

GENERAL POPE'S JIG.

COMPOSED BY BOBEY NICKLES.

5th Position. 1 1 3 4 3 1

5th Position. 1 1 3 4 3 1 7th Position. 3

Detailed description: This system contains the first two staves of the piece. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written on a single staff with various note values and rests. A triplet of eighth notes is marked with a '3' above it. The second staff continues the melody, with similar notation and another triplet. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. The piece concludes with a double bar line.

ANDREW LEAVITT'S JIG.

Detailed description: This system contains the first two staves of the piece. The first staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff with various note values and rests. There are three triplet markings, each with a '3' above it. The second staff continues the melody with similar notation. The piece concludes with a double bar line.

SAVORY'S JIG.

2d Position. 4 3 1 1 3 1

1 2

1 1 3 1

Detailed description: This system contains the first three staves of the piece. The first staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is written on a single staff with various note values and rests. There are several triplet markings, each with a '3' above it. The second staff continues the melody with similar notation. The third staff continues the melody with similar notation. Fingering numbers (1, 2, 3, 4) are placed above the notes to indicate fingerings. The piece concludes with a double bar line.

BOLTON CLOG HORNPIPE.

Musical notation for Bolton Clog Hornpipe, consisting of three staves of music in treble clef, 2/4 time signature, and key signature of two sharps (F# and C#). The melody is written on the top staff, and the accompaniment is written on the bottom two staves.

PAT MALOY'S JIG.

Musical notation for Pat Maloy's Jig, consisting of two staves of music in treble clef, 6/8 time signature, and key signature of two sharps (F# and C#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The bottom staff includes fingering numbers (1, 2, 4) and the label "5th POSITION." appearing twice.

BILLY MORRIS'S JIG.

Musical notation for Billy Morris's Jig, consisting of two staves of music in treble clef, 2/4 time signature, and key signature of two sharps (F# and C#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The bottom staff includes fingering numbers (1, 2, 4) and the label "5th POSITION." appearing twice.

LON MORRIS'S JIG.

Tune thus.

The musical notation for "Lon Morris's Jig" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a short introductory phrase of four notes: G4, A4, B4, and C#5. The main melody consists of three staves of music. The first staff contains the first eight measures, the second staff contains the next eight measures, and the third staff contains the final eight measures, ending with a double bar line. The melody is characterized by its rhythmic pattern of eighth and sixteenth notes, typical of a jig.

THE JUBILEE.

The musical notation for "The Jubilee" is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of three staves of music. The first staff contains the first eight measures, the second staff contains the next eight measures, and the third staff contains the final eight measures, ending with a double bar line. The melody is characterized by its rhythmic pattern of eighth and sixteenth notes, typical of a jig.

CORO.

FANDANGO.

Every 8 bars, to be repeated Piano, to sound like Echo.

Arranged for the Banjo, by N. W. GOULD, June 10th, 1863.

4 3 2 1

open.

5th barre.....

7th barre.....

4th barre..... 5th barre.....

7th Barre..... O.....

5th Barre..... O..... 7th Barre..... O..... 4th..... 5th Barre..... 7th Barre.....

12th Harmonics. 7th Harmonics. 7th Harmonics. 5th harmonics. 12th Harmonics, 7th Harmonics. 7th Harmonics. 5th Harmonics.

TIGER JIG.

Musical notation for Tiger Jig, consisting of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is a lively jig with many eighth and sixteenth notes. Fingering numbers 0, 1, 2, and 0 are written below the bass staff.

JOHN ANDERSON MY JOE, (JIG.)

Musical notation for John Anderson My Joe, consisting of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is a jig with eighth and sixteenth notes.

DO THEY THINK OF ME AT HOME.

Musical notation for Do They Think of Me at Home, consisting of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle and bottom staves are bass clefs with the same key signature and time signature. The music is a jig with eighth and sixteenth notes. Fingering numbers 4, 0, 4, 1, 1 are written below the bottom staff. The text "7th Position." appears above the top staff and below the middle staff.

NELLY WAS A LADY.

Musical notation for the piece "NELLY WAS A LADY." It consists of two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and common time (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece features several measures with triplets and rests.

LADIES IN DE PARLOR, (Reel.)

JAMES BUCKLEY.

Musical notation for the piece "LADIES IN DE PARLOR, (Reel.)" by James Buckley. It consists of two staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece is characterized by a fast, rhythmic reel pattern with many eighth and sixteenth notes.

DEAREST MAE.

Musical notation for the piece "DEAREST MAE." It consists of four staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The piece features a variety of chordal textures and rests. A section labeled "CORO." (Coda) begins on the third staff.

TURN UP JACK, (JIG.)

Musical notation for 'TURN UP JACK, (JIG.)' consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line.

UNCLE NED.

Musical notation for 'UNCLE NED.' consisting of two staves. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line.

CHARLESTON GALLS.

Musical notation for 'CHARLESTON GALLS.' consisting of two staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line.

SOAP FAT MAN.

Musical notation for 'SOAP FAT MAN.' consisting of two staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece concludes with a double bar line.

PICCAYUNE BUTLER.



Musical notation for 'Piccayune Butler', consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#).

DARLING NELLY GRAY.



Musical notation for 'Darling Nelly Gray', consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#).

NINE O'CLOCK BELL, (JIG.)

JAMES BUCKLEY.



Musical notation for 'Nine O'Clock Bell (Jig)', consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes triplets and other rhythmic markings.

ANNIE LISLE.

Musical notation for the piece "ANNIE LISLE." It consists of two staves of music in G major (one sharp) and 2/4 time. The first staff contains the main melody, and the second staff is labeled "CHORUS." and features a more rhythmic accompaniment. The piece concludes with a double bar line.

RING, BOYS, RING.

Musical notation for the piece "RING, BOYS, RING." It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is characterized by a series of eighth-note patterns, giving it a lively, ring-like quality. The piece ends with a double bar line.

ABRAHAM'S DAUGHTER.

Musical notation for the piece "ABRAHAM'S DAUGHTER." It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff shows the main melody. The second staff is marked "5th Position." and includes a section with a 3/4 time signature and a "QUICKER." tempo instruction. The third staff continues the melody. The piece concludes with a double bar line.

WILLIE WE HAVE MISSED YOU, (JIG.)

Musical score for "Willie We Have Missed You (Jig.)". The piece is in G major (one sharp) and 2/4 time. It consists of three staves of music. The first staff contains the main melody. The second staff features a rhythmic accompaniment with eighth notes. The third staff contains a more complex accompaniment with many beamed eighth notes and some triplets.

VILLIKINS AND HIS DINAH.

Musical score for "Villikins and His Dinah." The piece is in G major (one sharp) and 3/4 time. It consists of two staves of music. The first staff contains the main melody. The second staff features a rhythmic accompaniment with eighth notes and rests.

BULLY FOR ALL.

Musical score for "Bully for All." The piece is in G major (one sharp) and 6/8 time. It consists of two staves of music. The first staff contains the main melody. The second staff features a rhythmic accompaniment with eighth notes.

TENPENNY BIT, (Irish.)

Musical notation for 'TENPENNY BIT, (Irish.)' in 6/8 time, key of D major. The piece consists of three staves. The first two staves are the melody, and the third is the accompaniment. The melody features a mix of eighth and sixteenth notes with some grace notes. The accompaniment includes fingerings such as 2 1 2 and 4 2 1.

DE OLD LAME HORSE.

JAMES BUCKLEY.

Musical notation for 'DE OLD LAME HORSE.' in 2/4 time, key of D major. The piece consists of two staves. The first staff is the melody, and the second is the accompaniment. The melody is characterized by a series of eighth-note runs. The word 'FINE.' is written below the first staff.

LOR BRES DE LADIES.

JAMES BUCKLEY.

Musical notation for 'LOR BRES DE LADIES.' in 2/4 time, key of D major. The piece consists of two staves. The first staff is the melody, and the second is the accompaniment. The melody features a mix of eighth and sixteenth notes. The accompaniment includes fingerings such as 1 1 1 and 4 1.

SUGAR IN DE GOURD.

JAMES BUCKLEY.

Musical score for "Sugar in de Gourd" by James Buckley. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody, including a section labeled "5th Position" with a dotted line above it. The third and fourth staves contain bass clefs and are marked with "5th" and "5th" above them, indicating the fifth position on the fretboard. The music concludes with a double bar line.

THE NIGGER'S FROLIC.

JAMES BUCKLEY.

Musical score for "The Nigger's Frolic" by James Buckley. The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody, including a section labeled "5th Position" with a dotted line above it. The third and fourth staves contain bass clefs and are marked with "5th" and "5th" above them, indicating the fifth position on the fretboard. The music concludes with a double bar line.

LES SYLPHIDES. (Mazourka.)

JAMES BUCKLEY.

25

7th fret.

6th position..... 8th position.....

6th position..... 8th position.....

7th fret.

7th fret.

Detailed description: This block contains the musical score for 'LES SYLPHIDES'. It consists of four staves of music in treble clef, 3/4 time, with a key signature of two sharps (F# and C#). The first staff begins with a '7th fret.' instruction. The second and third staves feature '6th position..... 8th position.....' markings, indicating shifts in fingering or fretting. The fourth staff ends with a '7th fret.' instruction. The music is characterized by rhythmic patterns and melodic lines typical of a Mazourka.

PEA NUT GIRL.

W. H. GASSNER.

3d pos.

3d position.....

Detailed description: This block contains the musical score for 'PEA NUT GIRL'. It consists of three staves of music in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). The second staff includes a '3d pos.' instruction. The third staff begins with a '3d position.....' marking. The music features a prominent triplet rhythm and various melodic motifs.

KATE KEARNY WALTZ.

VON BONHORST.

9th fret. 4 1 2 9th fret. 4 0 4 1 3

This system contains the first three staves of the piece. The first staff has a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. It features a melodic line with a 9th fret instruction and fingerings 4, 1, 2, 4, 0, 4, 1, 3. The second and third staves provide accompaniment with various chordal textures and fingerings.

KATE KEARNY.

7th fret. 4 0 4 2 0

This system contains the fourth and fifth staves. The fourth staff continues the melodic line with a 7th fret instruction and fingerings 4, 0, 4, 2, 0. The fifth staff provides accompaniment.

5th fret. 5th fret. 4 0 4 2 0

This system contains the sixth and seventh staves. The sixth staff has a 5th fret instruction and fingerings 4, 0, 4, 2, 0. The seventh staff continues the accompaniment.

LAZY JOE, (Jig.)

3 3 2 3

This system contains the eighth and ninth staves. The eighth staff has a treble clef, a key signature of three sharps, and a 2/4 time signature. It features a melodic line with a 3/4 time signature and fingerings 3, 3, 2, 3. The ninth staff provides accompaniment.

LAZY JOE, Concluded.

Musical notation for 'LAZY JOE, Concluded.' consisting of two staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with various rhythmic values and includes three instances of '5th pos.' (5th position) indicated by a wavy line below the staff. The second staff is in bass clef with the same key signature and time signature, providing a bass line with chords and rhythmic accompaniment.

TONAWANDA HORNPIPE.

JAMES BUCKLEY.

Musical notation for 'TONAWANDA HORNPIPE.' consisting of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line. The second staff is in treble clef with the same key signature and time signature, providing a bass line. The third staff is in bass clef with the same key signature and time signature, providing a bass line. A '7th fret.' instruction is placed above the second staff.

CONGO JIG.

5th fret.

JAMES BUCKLEY.

Musical notation for 'CONGO JIG.' consisting of three staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line. The second staff is in treble clef with the same key signature and time signature, providing a bass line. The third staff is in bass clef with the same key signature and time signature, providing a bass line. Instructions for '5th fret.' and '9th fret.' are placed above the second and third staves, respectively.

PEARL WALTZ.

JAMES BUCKLEY.

Musical score for Pearl Waltz, featuring three staves of music in 3/4 time with a key signature of two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. Fret positions are marked as "7th fret." above the staff. Chord diagrams are provided for the bass line, showing fingerings for the strings.

VARGINNY TOBACCO PLANT, (JIG.)

JAMES BUCKLEY.

Musical score for Varginny Tobacco Plant (Jig), featuring three staves of music in 2/4 time with a key signature of two sharps (F# and C#). The score is characterized by frequent triplets and sixteenth-note patterns. It includes various musical notations, fingerings (1-4), and fret positions marked as "5th position." above the staff.

BLUE BELL VALSE.

JAMES BUCKLEY

Musical score for Blue Bell Valse, featuring two staves of music in 3/4 time with a key signature of two sharps (F# and C#). The score includes various musical notations, fingerings (1-4), and fret positions marked as "7th fret." and "5th position." above the staff. Chord diagrams are provided for the bass line.

BLUE BELL VALSE, Concluded.

7th fret.

CHICKAHOMINY JIG.

JAMES BUCKLEY.

CONTRABAND JIG.

JAMES BUCKLEY.

FINE.

AUNT DINAH'S SAUCE PAN.

JAMES BUCKLEY.

5th pos..... 8th pos.....4th pos.....

First line of musical notation for 'Aunt Dinah's Sauce Pan'. It features a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes with various fingerings indicated by numbers 1-4.

5th pos..... 8th pos..... 4th pos.....

Second line of musical notation for 'Aunt Dinah's Sauce Pan'. It continues the melody from the first line, including a double bar line and repeat signs. Fingerings and positions are clearly marked.

Third line of musical notation for 'Aunt Dinah's Sauce Pan', showing the final measures of the piece with a double bar line.

Tune the Bass string one note higher, thus.

A small musical staff showing a single bass note (E2) with a sharp sign, indicating the tuning adjustment for the bass string.

WRECKER'S DAUGHTER.

7th fret.

First line of musical notation for 'Wrecker's Daughter'. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is primarily eighth notes.

7th pos 12th fret 7th pos 12th fret. 6th pos, 4th pos.

7th pos.....

Second line of musical notation for 'Wrecker's Daughter'. It includes a double bar line and repeat signs. The notation shows various fret positions and fingerings.

7th pos..... 4th pos.....

Third line of musical notation for 'Wrecker's Daughter', continuing the melody with various fret positions and fingerings.

5th pos.....

9th pos

5th pos.....3d pos.....

Fourth line of musical notation for 'Wrecker's Daughter', including a double bar line and repeat signs. The piece concludes with the word 'CAZY.' written above the final notes.

WOOD UP QUICK STEP.

JAMES BUCKLEY.

7th fret. 5th position.....

5th position..... 5th position..... 5th position.....

5th position.....

5th position..... 5th position..... 5th pos.

5th position.....

10th fret. 14th fret.

Detailed description: This is a musical score for guitar, titled "Wood Up Quick Step" by James Buckley. The score is written on a single treble clef staff in the key of D major (two sharps) and common time (C). It consists of seven lines of music. The first line begins with a 7th fret marking and a 5th position marking. The second line has two 5th position markings. The third line has one 5th position marking. The fourth line has three 5th position markings. The fifth line has one 5th position marking. The sixth line has one 5th position marking. The seventh line has two fret markings: 10th fret and 14th fret. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and chords. Some notes are marked with a 'K' (likely indicating a key change or a specific fingering). The bottom of the staff shows the guitar's string layout (6, 5, 4, 3, 2, 1) and fret numbers (0, 1, 2, 4, 8, 14) for the chords and notes.

1213 1213 1312 1213

1 2 1 3 1 3 1 3 4 4

4th position.

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

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

SCOTCH JIG.

VON BONHORST.

MINOR.

10th fret. 8th fret.

8th fret. 5th fret.

SNAPPING TURTLE JIG.

JAMES BUCKLEY.

3 3 3

TOE DE MARK JIG.

JAMES BUCKLEY.

Two staves of musical notation for 'TOE DE MARK JIG'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains the main melody with various rhythmic values including eighth and sixteenth notes. The second staff provides a bass line with triplets and other rhythmic patterns.

MAY-FLOWER SCHOTTISCHE.

JAMES BUCKLEY.

Two staves of musical notation for 'MAY-FLOWER SCHOTTISCHE'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains the main melody with various rhythmic values including eighth and sixteenth notes. The second staff provides a bass line with triplets and other rhythmic patterns.

Three staves of musical notation for 'MAY-FLOWER SCHOTTISCHE' showing fingerings and positions. The first staff includes fingerings (1, 3, 1, 3, 0) and position markings: '5th position, BARRE.....', '7th position.....', and '5th position.....'. The second staff includes '7th pos.' and '7th position.' markings. The third staff includes 'loco.' and '7th position. loco.' markings.

YORKTOWN POLKA.

JAMES BUCKLEY.

Two staves of musical notation for 'YORKTOWN POLKA'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains the main melody with various rhythmic values including eighth and sixteenth notes. The second staff provides a bass line with triplets and other rhythmic patterns.

YORKTOWN POLKA. Concluded.

5th position. 8th position..... 5th position.

10th pos. 7th pos..... 5th pos.... 10th pos. 7th pos..... 5th pos....

The musical notation consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features various fingering positions: 5th position, 8th position, and 5th position. The second staff is in bass clef with the same key signature and time signature, featuring positions: 10th pos., 7th pos., 5th pos., 10th pos., 7th pos., and 5th pos. The piece concludes with a double bar line.

SALLY COME UP.

The musical notation consists of three staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music features several triplet markings (indicated by a '3' over a group of notes) and concludes with a double bar line.

DONT YOU HEAR DE BULGINE.

The musical notation consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music features a steady eighth-note rhythm and concludes with a double bar line.

G. SWAIN BUCKLEY'S CELEBRATED MINOR JIG.

Dedicated to S. THALBERG.

FRED. BUCKLEY.

Musical score for G. Swain Buckley's Celebrated Minor Jig, dedicated to S. Thalberg. The score consists of four staves of music in 2/4 time, featuring a treble clef and a key signature of one flat (B-flat). The first staff contains the main melody with several trills marked with an 'X'. The second staff provides a bass accompaniment with fingerings (1-4, 2-3, 1-2, 3-1, 2-3) and includes a first ending bracketed with a '1'. The third staff features a triplet of eighth notes. The fourth staff concludes the piece with a double bar line.

STAR SPANGLED BANNER.

Tune the Bass string one note higher, (to B \flat)

Musical score for Star Spangled Banner. The score consists of three staves of music in 4/4 time, featuring a treble clef and a key signature of two sharps (D major). The first staff contains the main melody. The second staff provides a bass accompaniment with chords and single notes. The third staff continues the bass accompaniment, ending with a double bar line.

JOHNNY CAMPBELL'S JIG.

The musical notation for "Johnny Campbell's Jig" consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final cadence.

THE CURE.

The musical notation for "The Cure" consists of two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody is characterized by a steady eighth-note rhythm. The second staff continues the melody and ends with a double bar line.

GENERAL BURNSIDE'S JIG.

The musical notation for "General Burnside's Jig" consists of two staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody features a mix of eighth and sixteenth notes. The second staff continues the melody and concludes with a double bar line.

NO ONE TO LOVE.

By permission of Lee & Walker.

Musical score for 'NO ONE TO LOVE.' consisting of two systems of grand staff notation (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 3/4. The first system contains the main melody and accompaniment. The second system concludes with a 'FINE.' marking and a 'D.C.' (Da Capo) instruction.

JEDEDIAH'S CLOG HORNPIPE.

FRED. BUCKLEY.

Musical score for 'JEDEDIAH'S CLOG HORNPIPE.' in treble clef, key of D major, and common time (C). The melody features a prominent triplet pattern. The score includes a 'Tune thus.' instruction with a short melodic fragment below the main staff.

DICK SAND'S CLOG HORNPIPE.

E. N. COTLEN.

Musical score for 'DICK SAND'S CLOG HORNPIPE.' in treble clef, key of D major, and 2/4 time. The melody is characterized by frequent triplet rhythms. The score includes several triplet markings (3) and concludes with a double bar line.

LET ME KISS HIM FOR HIS MOTHER.

Three staves of musical notation for the piece 'LET ME KISS HIM FOR HIS MOTHER.' The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is simple and consists of eighth and quarter notes.

JIM LEE'S JIG.

Three staves of musical notation for the piece 'JIM LEE'S JIG.' The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is more complex, featuring many sixteenth and thirty-second notes.

FISHER'S HORNPIPE.

Two staves of musical notation for the piece 'FISHER'S HORNPIPE.' The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is highly rhythmic, featuring many sixteenth and thirty-second notes. The second staff includes fingerings and position markings: '7th position.' is written above the first two measures, and '7th position.' is written above the next two measures. Fingerings are indicated by numbers 1-4 above the notes.

JACK IS THE LAD.

Musical score for "Jack is the Lad" in G major (one sharp) and 2/4 time. The score consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is marked with "8th position." and "10th position." indicating specific fret positions for the instrument. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

CHIMES ON THE BELLS.

Musical score for "Chimes on the Bells" in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff contains the main melody, the second staff contains a bass line, and the third staff contains a more complex bass line with triplets. The piece is marked with "Bis." at the end of the first staff, indicating a repeat or a second ending. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

PAT THE BOY JIG.

Musical score for "Pat the Boy Jig" in G major (one sharp) and 6/8 time. The score consists of two staves. The first staff contains the main melody, and the second staff contains a bass line. The piece is characterized by a rhythmic pattern of eighth and sixteenth notes, typical of a jig. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

KETTLE DRUM POLKA.

FRED. BUCKLEY.

5th position. 7th position. 8th position. 3

10th position.

NIAGARA POLKA.

Musical score for Niagara Polka, featuring five staves of music in 2/4 time with a key signature of two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and a repeat sign.

7th pos.

PACIFIC SCHOTTISCHE.

Musical score for Pacific Schottische, featuring five staves of music in 2/4 time with a key signature of two sharps (F# and C#). The score includes various musical notations such as eighth and sixteenth notes, rests, and triplets. Fingerings are indicated by numbers 1, 2, 3, and 4. The piece concludes with a double bar line and a repeat sign.

BANDURAND POLKA.

Musical score for Bandurand Polka, consisting of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with several triplet markings (3) and fingerings (1, 2, 3, 4) indicated throughout the piece.

NAPOLEON W. GOULD'S POLKA.

JAMES BUCKLEY.

Musical score for Napoleon W. Gould's Polka, consisting of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with several triplet markings (3) and fingerings (0, 1, 2, 3, 4) indicated throughout the piece.

FRANK CONVERSE'S JIG.



Musical score for Frank Converse's Jig, consisting of four staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff contains the main melody with various rhythmic patterns and slurs. The second staff features a bass line with fingerings 0, 4, 2, 1 and a 4/4 measure. The third staff includes fingerings 4, 1, 4 and 4, 1. The fourth staff contains trills (tr) and a first finger (1) marking.

VON BONHORST JIG.



Musical score for Von Bonhorst Jig, consisting of three staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The first staff shows the main melody. The second staff includes a triplet (3) and a cross (X) marking. The third staff features fingerings 4, 4, 2 and 4.

UNION JIG.

J. BUCKLEY.

A MINOR.

The musical notation for 'Union Jig' is presented in five staves. The key signature is one flat (A minor), and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as triplet markings (indicated by a '3' over a group of notes). There are also 'X' marks above certain notes, likely indicating fingerings or specific articulation. The piece concludes with a double bar line.

BUDWORTH JIG.

The musical notation for 'Budworth Jig' is presented in three staves. The key signature is two sharps (A major), and the time signature is 2/4. The notation features a mix of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes). 'X' marks are placed above some notes. The piece ends with a double bar line.

DAN BRYANT'S JIG.

Musical notation for Dan Bryant's Jig, consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. There are two triplet markings (indicated by a '3' above a bracket) in the first measure of the melody.

BUCKLEY'S HORNPIPE.

Musical notation for Buckley's Hornpipe, consisting of three staves. The key signature is one sharp (F#) and the time signature is C (common time). The melody is written on the upper staff, and the accompaniment is on the lower two staves.

DAN EMMETT'S REEL.

Musical notation for Dan Emmett's Reel, consisting of two staves. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. There is a triplet marking (indicated by a '3' above a bracket) in the second measure of the melody.

STORM GALOP.

Arr. by JAMES BUCKLEY.

47

6th position..... 9th position.....

P. P.

Rall. Rall.

Pull.

5th posi. Pull.

5th pos.

5th position.

10th position.

1 2

4 2 4 2

3 4

1 1

4 1 2 1

2 2

0 4

0

1 1

3 4

1 1

4 2 4 2

2

THE LILY. (MAZURKA.)

JAMES BUCKLEY.

Musical score for 'THE LILY. (MAZURKA.)' in 3/4 time, key of D major. The score consists of four staves. The first staff is the melody, featuring various ornaments such as triplets and sixteenth-note runs. The second and third staves are accompaniment parts. The fourth staff shows the bass line. The piece concludes with a double bar line.

EXCELSIOR RONDO.

JAMES BUCKLEY.

FINE.

Musical score for 'EXCELSIOR RONDO.' in 2/4 time, key of D major. The score consists of four staves. The first staff is the melody, ending with the word 'FINE.' The second and third staves are accompaniment parts. The fourth staff shows the bass line. The piece concludes with a double bar line.

EMPIRE HORNPIPE.

Musical score for 'EMPIRE HORNPIPE' in G major (one sharp) and 2/4 time. The score consists of three staves. The first staff contains the main melody with various ornaments and fingerings (4, 3, 4, 4, 3, 4). The second staff provides a rhythmic accompaniment with a 'pull.' instruction. The third staff continues the accompaniment. The piece concludes with a double bar line.

JOE MURPHY'S JIG.

Musical score for 'JOE MURPHY'S JIG' in G major (one sharp) and 2/4 time. The score consists of two staves. The first staff contains the main melody with triplets and slurs. The second staff provides a rhythmic accompaniment with four-measure patterns and slurs. The piece concludes with a double bar line.

VIVA LA AMERICA.

Musical score for 'VIVA LA AMERICA' in G major (one sharp) and 2/4 time. The score consists of two staves. The first staff contains the main melody with slurs and a fermata. The second staff provides a rhythmic accompaniment with triplets and slurs. The piece concludes with a double bar line.

Tune thus.



No. 1.



No. 2.



No. 3.



No. 4.



The first two staves of the piece are written in treble clef with a 2/4 time signature. The first staff contains the first eight measures of the melody. The second staff continues the melody for the next eight measures, ending with a double bar line and repeat dots.

SHERIDAN'S HORNPIPE.

The 'SHERIDAN'S HORNPIPE' section consists of three staves in treble clef with a 2/4 time signature and a key signature of two sharps (D major). The first staff includes guitar fret numbers: 2 0 2, 4 4, 2 5, 2 1 0. The second staff includes fret numbers: 2 4 0 0, 2, 4, 2 0 1 0. The third staff includes fret numbers: 2, 2, 4 4, 5. The piece concludes with a double bar line.

FRED. BUCKLEY'S HORNPIPE.

The 'FRED. BUCKLEY'S HORNPIPE' section consists of three staves in treble clef with a 2/4 time signature and a key signature of two sharps (D major). The first staff contains the first eight measures of the melody. The second staff includes guitar fret numbers: 2 4 2 1 2 2 4 1, 2 1 2 4 2 2, 2 4 0 2. The third staff includes fret numbers: 4 5 4 3 4 5 1 4, 5 4 5 7 5 5, 7 5 4 7. The piece concludes with a double bar line.

BEN COTTON'S CLOG DANCE.



Tune the 4th string up to B.



HAYES' CLOG HORNPIPE.

ARR. BY J. BUCKLEY.



I'M LONELY SINCE MY MOTHER DIED.

Composed by H. S. THOMPSON.

Arranged by NAPOLEON W. GOULD.

Sym.

3. Oh, you who have a moth-er dear, Let not a word or act give pain, But cher - ish, love her with your

Andantino.

1. I'm lone - ly since my moth-er died, Though Friends and kindred gather near, I can - not check the ris - ing
 2. You may not deem it brave or strong, To let these tears so often flow, But those, who've lost a mother's

life, You ne'er will have the like a - gain, Then when she's called from you away A - cross Death's dark and troubled

sigh, Or stay the silent heart-felt tear. Of earth - ly friends she was the best, My er - ring, youthful steps to
 love, Can tell the pain of my sad woe. Could I but call her back a - gain, And kneel once more down by her

tide, In pain you need not with me say,

guide : Oh do not smile because I weep, I'm lone - ly since my moth - er died.
 side, I'd love her bet - ter than be - fore.

4th Barre.

I'M LONELY SINCE MY MOTHER DIED. Concluded.

CHORUS. SOPRANO, or AIR.

ALTO.

TENOR.

BASS.

I'm lone - ly since my mother died, Tho' friends and kindred gather near, I can - not check the rising sigh, Or stay the silent heart - felt tear.

PADDLE YOUR OWN CANOE.

SYM.

It's all ve - ry well to de - pend on a friend, That is if you've proved him true; But you'll find it bet - ter by far in the end. to

1. I've travelled a - bout a bit in my time, And of troubles I've seen a few; But found it bet - ter in eve - - ry clime to

2. I have no wife, to both - er my life, No lov - er to prove un - true, But the whole day long with a laugh and a song I

PADDLE YOUR OWN CANOE. Concluded.

To bor-row is dear-er by far than to buy, A max-im tho' old, still true . . . You

Pad-dle my own ca - noe. My wants are small, I care not for all, If my debts are paid when due. I
 I rise with the lark, and from day - light 'till dark I do what I have to do.

nev-er will sigh if you - On - ly try to

CHORUS.
 drive a - way strife in the o - cean of life, while I Pad - dle my own ca - noe— Then love your neigh - bor as yourself, as the
 Care-less of wealth, If I've on - ly the health to

world you go trav-el - ling through, And nev-er sit down with a tear or a frown, but pad - dle your own ca - noe.

Sym.

4 If a hurricane rise, in the mid-day skies, and the sun is lost to view,
 Move steadily by with a steadfast eye, and paddle your own canoe—
 The daisies that grow in the bright green fields, are blooming so sweet for you,
 So never sit down with a tear or a frown, but paddle your own canoe.—CHO.

O WOULD I WERE A BIRD.

Composed by CHAS. BLAMPHIN.

Arranged by N. W. GOULD.

ANDANTINO.

1. Oh! would I were a bird, That I might fly to thee, And breathe a lov-ing word, To one so dear to me, How
 2. Oh! would that I could fly, This bright and glorious day, To give a sigh for sigh, To thee so far a - way, My

hap-py I would be, Car - ol - ing all the day, If on - ly blest with thee, Be - guil - ing time a - way, Then
 heart would beat with joy, To see thee once a - gain, Thy sor - row to al - loy, For cherish'd is thy name, And

life would be a pleas-ure, My mind would be at rest, If with my on - ly treas-ure, This heart was ev - er blest, Oh,
 when the moon is beam-ing, O'er dis-tant grove and lea, And joy - ous stars are gleaming, Then would I were with thee,

2d BARRE. 2d BARRE.

O WOULD I WERE A BIRD. Concluded.

would I were a bird, That I might fly to thee, And breathe a lov-ing word, To one so dear to me.

THE LITTLE BROWN COT ON THE HILL.


Composed by B. B. ISLACS.
SYM.

Arranged by N. W. GOULD.


1. I re - mem - ber the lit - tle brown cot on the hill, Where I lived in the bright long a - go, And the mu - sic - al sound of the
2. Long a - go in the lit - tle brown cot I was born, And there passed all my boyhood a - way, On its porch I would sit from the
3. It is years since I part - ed my friends at its door, When I left them to wan - der a - way, And I sigh when I think that they'd

mur - mur - ing rill, That be - side the brown cot used to flow : Tho' to oth - ers no beau - ty in it might ap - pear, That could
 first blush of morn, Till the close of the long summer day, Or I'd play in the cool sha - dy woods that were near, And my
 meet me no more, For they sleep in the churchyard to - day ; But al - though in this world I'll not meet them a - gain, I will


THE LITTLE BROWN COT. Concluded.



wake in their bo-soms a thrill, Yet there's nothing on earth to my heart was so dear, As that lit - tle brown cot on the hill.
 shout would ring merry and shrill, Till fa - tired I'd re-turn to my Moth-er so dear, In the lit - tle brown cot on the hill.
 cher-ish their memo - ries still, And re-membrance for - ev - er for me will remain, Of the lit - tle brown cot on the hill.




CHORUS.



Ritard.

It was low and was cold, And in winter was drear, And the winds could assail it at will, Yet there's nothing on earth to my heart was so dear, As the little brown cot on the hill.



5th Barre.

PRETTY LITTLE SARAH.

ARR. BY J. BUCKLEY.

59



1. My heart is like a pumpkin, Swol-len big with love, The fair - est girl in all cre - a - tion, She is too good for man, And
 2. The first time that I met her, In a pouring rain, I proffered her my arm and um-be - rel - la, She took them with a smile, I



ought to be a-bove: Her beau-ty is a credit to a na - - tion. Her fa - ther has a farm out on the Brighton road, And
 said I'd see her home, She thanked me with a voice so low and mel - low. When we ar-rived at home, she said she'd ask me in, Her



for this pretty Sarah, of love I've got a load, I'd spend a fortune on her, Of that I needn't speak, For what a for - tune I must have on seven dol - lars a week.
 parents they were poor, said I poverty's no sin. No doubt she thought me rich, Of course I needn't speak, For I was doing my heav - y on seven dol - lars a week.



PRETTY LITTLE SARAH. Concluded.

AIR.

ALTO.
Oh! pret - ty lit - tle Sa - rah, Love - ly gold - en hair, Her man - ner gives to oth - er gals a warn - - ing, She

TENOR.

BASS.

ought to be an an - gel, Miles up in the air, To marry her I'd like to - morrow morn - - ing.

3 She's got a little ankle, she's got a little foot, her pretty little fingers running taper,
The waist is round and small, her mouth is best of all, with ruby lips not twice as thick as paper,
She's always drest in silk, her notions they are high, altho' her stature's small, her bearings in the sky—
When she belongs to me, of course I never speak, what lots of silks she'll get from me on seven dollars a week.
Cho.—Oh, &c.

4 Her parents they are poor, but she's a milliner, and earns large wages in the city.
Some she gives her mother for her keep and board, the rest she spends on clothes to make her pretty,
She never saves a cent, tho' to me she says she will, to save the expense of marriage is a sugar-coated pill.
And should we have a family, but too soon I must not speak, a wife and fourteen children on seven dollars a week.
Cho.—Oh, &c.

I'LL MEET THEE AT THEE LANE.

Composed by BLAMPHIN.

Arranged by NAPOLEON W. GOULD.

Sym. 5th barre.

3. I'll leave thee at the lane when the clock strikes ten, And faith - ful will re - main, Love be -

1. I'll meet thee in the lane when the clock strikes nine, In ex - sta - cy a - gain, Love, to
 2. I'll meet thee at the lane when the clock strikes nine. Thine eyes like stars of eve - ning, so

5th Barre.

lieve me then, De - ceive thee I will never, and breath must from me sev - er, If I for - get, thee ev - er, My Thy

call thee mine, My heart for thee is burning, my brain is al - most whirling, Thro' lov - ing thee so mad - ly, My sweet mountain rose, When
 soft - ly shine, Thy voice its love tale telling, all oth - er thoughts dispell - ing, But lov - ing thee, but lov - ing My The

5th Barre.

3d Barre.

pres - ence care dis - pell - ing, All oth - er charms ex - pell - ing, Oh what to grace my

eve - ning stars are peep - ing, Oh then will be our meet - ing, Old time too swift - ly
 night - in - gale shall sing love, Sweet flow'rs to thee I bring love, While moments quick - ly

I'LL MEET THEE AT THE LANE. Continued.

dwelling As thee my mountain rose.

flee - ing, The hap - py hours a - way. I'll meet thee in the lane, when the clock strikes nine, In
wing love, One hap - py hour with thee.

Ritard.

ex - ta - sy a gain, love, to call thee mine, My heart for thee is burn - ing, My brain is almost whirling, thro' lov - ing thee so madly, my sweet mountain rose.

CHORUS, AIR.

ALTO.

TENOR.

BASS.

I'll meet thee in the lane when the clock strikes nine, In ex - ta - sy a - gain, love, to call thee mine. My heart for thee is burn - ing, My

I'LL MEET THEE AT THE LANE. Concluded.

brain is al-most whirl-ing, Thro' lov-ing thee so mad-ly, My sweet mountain rose.

3d barre. 5th barre. SYM. 7 4 8 9 10 3 3 1 0 4 3 2 1 1

5th barre. 3d barre. 5th barre.

THE YELLER GAL THAT WINKED AT ME.

Music by A. M. HERNANDEZ.

Arranged by N. W. GOULD.

1 2 3 4

1. Your at-tention I ask for a while, To a song I'm go-ing to sing you, Its a-bout a pret-ty yel-low gal, I
 2. I im-me-diate-ly asked her name, And she said it was Lu-cin-da, She said I was a stunner, And that
 3. O you should have seen her on her wedding day, She was as handsome as Ve-nus, When the par-son made us one, Ah

THE YELLER GAL THAT WINKED AT ME. Concluded.

met while I was walking, And she threw such a glance at me, She was pret-ty, and as sweet as a flow'r, Such
I for life had won her, And mar-ried we should be, So I dress up and walk to her house, Every
then the thing was done, And I never felt so happy in my life, So I bought a lit-tle place up town, If you

clothes you nev-er did see, She'd a dar-ling lit-tle bon-net With a flow-er garden on it, Had the pret-ty gal that winked at me.
af-ter-noon a-bout three, And I glanc-ed up at the win-der for to see my dear Lucinda, She's the yel-low gal that winked at me.
go by, stop in and see, You'll be welcome by a wife, That is dear to me as life, She's the yel-ler gal that winked at me.

CHORUS,

Oh my, she look'd so sweet, And she dressed so neat, With her tilt-ing hoops and

THE YELLER GAL. Concluded.

pret-ty lit - tle feet, As she went skipping a - long, Pret-ty lit - tle yel-lar gal I met while I was walking, And she

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains the melody for the first line of lyrics. The bottom staff is a bass clef with the same key signature, providing a harmonic accompaniment. The lyrics are: "pret-ty lit - tle feet, As she went skipping a - long, Pret-ty lit - tle yel-lar gal I met while I was walking, And she".

threw such a glance at me, As she skipped a-long the gut-ter, My heart was in a flut-ter For the yel-ler gal that look'd at me.

The second system of the musical score also consists of two staves. The top staff continues the melody from the first system, ending with a double bar line. The bottom staff continues the accompaniment. The lyrics are: "threw such a glance at me, As she skipped a-long the gut-ter, My heart was in a flut-ter For the yel-ler gal that look'd at me.".

DANCE

The 'DANCE' section consists of two staves of music. The top staff features a treble clef and a key signature of two sharps. The melody is written in a rhythmic style suitable for dancing, with various note values and rests. The bottom staff is a bass clef with the same key signature, providing a simple accompaniment. The music concludes with a double bar line.

MAGGIE MAY.

Composed by MOORE.

Arranged by N. W. GOULD.



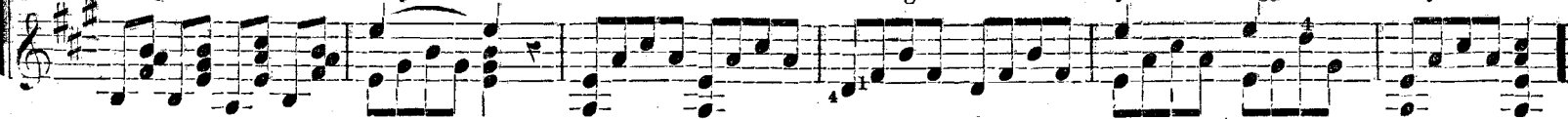
1. The spring had come, the flowers in bloom, The birds sung out their lay, Down by the lit - tle
 2. The years rolled on, Yet still I loved, With heart so light and gay, And nev - er will this
 3. May heaven pro - tect me, For her sake I pray both night and day, That I ere - long may



run - ning brook, I first saw Mag - gie May. She had a rogue - ish jet black eye, Was
 heart de - ceive, My own dear Mag - gie May. When oth - ers thought that life was gone, And
 call her mine, My own dear Mag - gie May. For she is all the world to me, Al -



singing all the day, And how I loved her none can tell, My lit - tle Maggie May
 death would take a - way, Still by my side did lin - ger one, And that was Maggie May.
 though I'm far a - way, I oft - en think of the run - ning brook, And my dear Maggie May.



MAGGIE MAY. Concluded.

SOPRANO & ALTO.

My lit - tle witching Mag - gie, Mag - gie, Sing - ing all the day, Oh how I loved her none can tell, My

pp *f* *p*

TENOR & BASS.

lit - tle Mag - gie May.

SYMPHONY.

1

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