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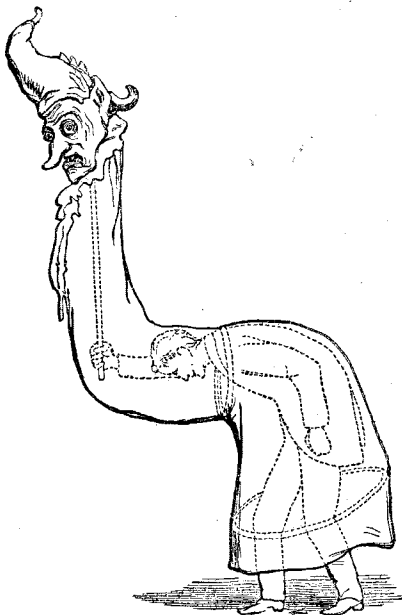
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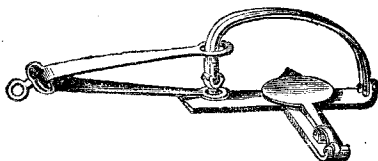
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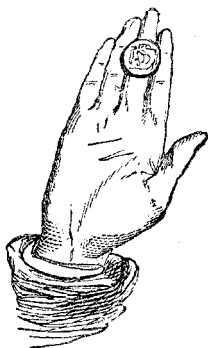
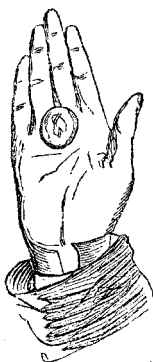
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Southern District of New York.

P R E F A C E .

THE principal difficulty in the advancement of the banjo has been a lack of well qualified teachers; the majority of those claiming to be "*Professors of the banjo*" not possessing the slightest knowledge of even the simple rudiments of music, and as a natural result, instead of elevating the instrument, their efforts have a tendency to carry it back to its original imperfect state.

That the banjo should, and does hold a prominent position as a musical instrument, none can deny. And the fact of the eminent pianist and composer M. Thalberg having long devoted a share of his study to the development of its capabilities is conclusive proof as to its real merits.

In presenting this work to the public I have sought to adapt it to those, who, without having a previous knowledge of the notes, are desirous of learning this popular instrument correctly without being obliged first to become thoroughly familiar with the theory of music. I have, therefore, aimed particularly at brevity, clearness, and simplicity of expression in explaining the difficulties as they occur, and have abbreviated the elementary portion of the

work so far as practical, explaining only what I consider to be actually necessary to give the learner a sufficient knowledge of music to enable him to easily master the contents of this book without the aid of a teacher. The necessary explanations accompany each tune, and are placed under the notes, upon each page, plainly showing the string required: the finger to be used for stopping it: the manner of striking: and the number of times it must be sounded. All arranged so as to be readily comprehended at a glance.

I trust my effort to assist the learner may add to the number of performers on this popular American instrument.

THE AUTHOR.

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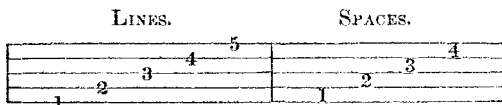
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THE ELEMENTS OF MUSIC.

Musical ideas, or sounds, are expressed by characters called *notes*, and are named after the first seven letters of the Alphabet, viz. :

A, B, C, D, E, F, G.

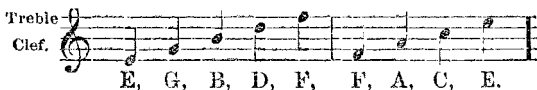
Notes are written on five parallel lines and in their intermediate spaces: which, collectively taken, are called the staff.



The lines and spaces are counted from the bottom upwards.

The Treble Clef is the only one used for banjo music, and is represented on the staff thus:

NAMES OF THE LINES AND SPACES.



The letters of the spaces, taken collectively, spell the word *FACE*.

You can easily ascertain the name of any desired line by reckoning from the name of the nearest space to it; as,

for example: C is in the third space. Now the first line above the third space, which is the fourth line, and is one whole step above the third space, must be D, as you reckon alphabetically in going upwards; and the third line, which is just below the third space, must be B, one whole step below, or before C.

ADDED OR LEGER LINES.

As the notes frequently extend either above or below the staff, added, or leger lines are used, and are reckoned in the same manner as those upon the staff.

NAMES OF THE NOTES ON THE STAFF. LEGER LINES AND SPACES.

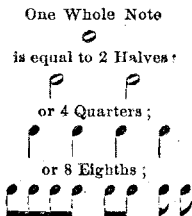


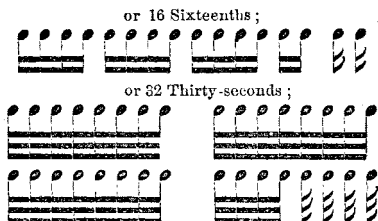
The stems of the notes may be turned up or down without changing their value.

NOTES.

There are six different kinds of notes, viz.: *Whole note*; *Half note*; *Quarter note*; *Eighth note*; *Sixteenth note*, and *Thirty-second note*.

PROPORTIONATE VALUE OF THE NOTES.

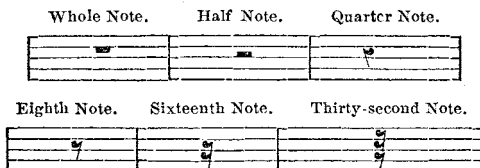




RESTS, OR MARKS OF SILENCE.

The notes have corresponding rests, or marks of silence, during which the melody stops, but the beat continues. They are of equal duration of time as the notes which they represent.

TABLE OF RESTS.



THE DOT.

A dot placed immediately after a note makes it one half as long again, thus :

A dotted whole note, is equal to three half notes.

A dotted half note, is equal to three quarter notes.


A dotted quarter note, is equal to three eighth notes.

A dotted eighth note, is equal to three sixteenth notes.

A dotted sixteenth note, is equal to three thirty-second notes.

This rule is also observed with Rests.

THE TRIPLET.

Three notes written thus  form a Triplet, which signifies that the three notes must be played in the time of two of the same variety of notes.

SHARP, FLAT, AND NATURAL.

A Sharp (\sharp) placed before a note, raises it a half tone ; i. e., it must be played a half tone higher.

A Flat (\flat) lowers a note half a tone.

A Natural (\natural) counteracts the effect of either a sharp or a flat, and restores the note to its original position.

THE SIGNATURE.

The sharps or flats placed at the beginning of a staff after the clef form the Signature. They affect all the notes bearing the same names throughout the piece.

TONES AND SEMITONES.

A Semitone is the smallest interval or degree used in music. A Tone is two semitones combined.



TIME, MEASURES, &C.

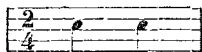
Every piece of music is divided into equal portions by small lines drawn perpendicularly across the staff; each one of these portions is called a Measure.

VARIETIES OF TIME.

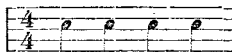
There are three varieties of Time, viz. : *Common*, *Triple*, and *Compound*. They are expressed by figures placed at the beginning of a tune, after the signature.

COMMON TIME.

Two quarters, or their equivalent
in each measure.

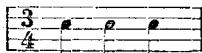


Four quarters, or their equivalent
in each measure.

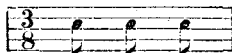


TRIPLE TIME.

Three quarters, or their equivalent
in each measure.

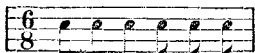


Three eighths, or their equivalent
in each measure.

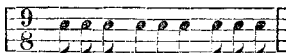


COMPOUND TIME.

Six eighths, or their equivalent
in each measure.



Nine eighths, or their equivalent
in each measure.



TO COUNT AND BEAT TIME.

The upper figure denotes the number of Beats or Counts required in each measure; the lower figure the Quantity of each beat or count.

MANNER OF STRINGING THE BANJO.

- 1st String.....a Violin E String.
- 2nd " " " A "
- 3rd " " " D "
- 4th " " Banjo 4th "
- 5th " " Violin E string (light).

For the 2nd, 3rd, and 5th strings select the lightest of the three varieties.

TUNING.

An A tuning fork, or pitch pipe, is of great assistance to beginners in learning to tune the banjo. They can be procured of any music dealer.

4th String.

Commence with this string, which tune to A (tuning fork or pitch pipe).

3rd String.

Measure the distance from the *nut* to the *bridge*, and at one third the distance (measuring from the nut) stop the 4th string with the second finger of the left hand, making E. Tune the 3rd string in unison with it.

2nd String.

At one fifth of the distance, measuring as before, stop the 3rd string with the second finger, making G \sharp . Tune the 2nd string in unison with it.

1st String.

At one third the distance, measuring as before, stop the 3rd string with the second finger, making B. Tune the 1st string in unison with it.

5th String.

Tune the 5th string in unison with the 3rd string sounded open.


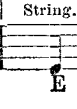
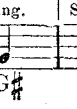
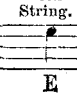

UNISON.

When two strings are in unison, by sounding one, it will cause the other to vibrate.

TEST OF TUNING.

If the instrument is in tune, the first three strings sounded open, and in the following order, thus: 3rd, 2nd, 1st, 1st, will commence the air of "Oh Susanna." Then by placing the left hand at the natural position (see diagram) the 4th and 2nd strings will sound in unison.

THE BANJO IN TUNE WILL SOUND THE FOLLOWING NOTES.

4th String.	3d String.	2d String.	1st String.	5th String.
				
A	E	G \sharp	B	E

HOLDING THE BANJO.

Sit erect. The banjo resting on the front of the right thigh; the neck elevated and resting in the left hand between the thumb and forefinger. Rest the right fore-arm on the rim of the instrument near the tail piece, bringing the wrist over the bridge.

POSITION OF THE RIGHT HAND.

Partly close the hand, allowing the first finger to project a little in advance of the others. Hold the fingers firm in this position. Slightly curve the thumb. Strike the strings with the first finger (nail) and pull with the thumb.

SIGNS FOR FINGERING.

Left Hand.

Left-hand fingering is written above the notes, thus: 1, 2, 3, 4; the figures naming the fingers required for stopping the strings to make the required note. Notes figured thus: $\underline{1}$, $\underline{2}$, $\underline{3}$, $\underline{4}$, must be sounded by pulling the string with the finger of the left hand, which is numbered in the half circle.

Right Hand.

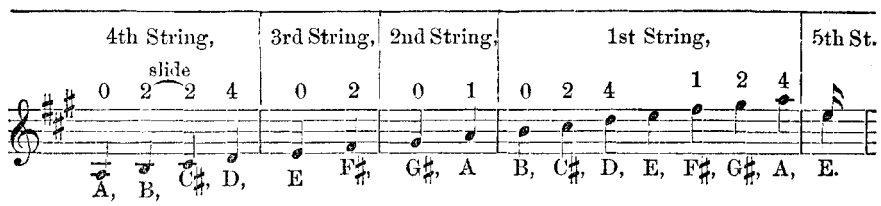
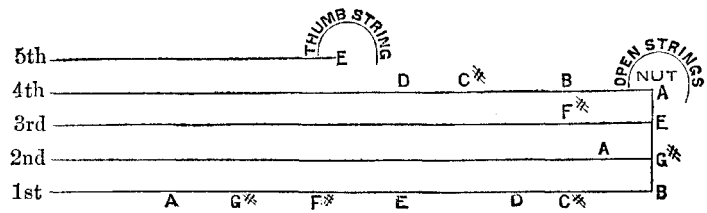
Right-hand fingering is written below the notes, thus: X, indicating the thumb, and 1, the first finger. A waved line, \sim , placed under a Triplet or any collection of notes, denotes that you must play them by sliding the first finger across the required strings. Notes written thus:



are to be sounded on the fifth (thumb) string by pulling with the thumb.

A DIAGRAM,

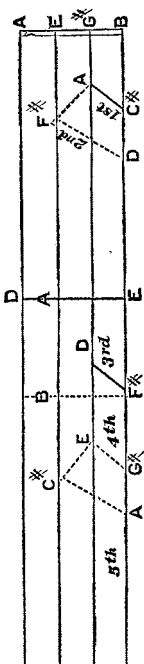
showing the position of the notes on the staff and finger-board.



NOTE.—Three sharps (the signature) is the natural key of the banjo.

THE FIVE PRINCIPAL POSITIONS.

1st or Natural Position.



Place the first finger on the 2nd string at A, and the second finger on the 1st string at C#.

2nd Position.



Place the first finger on the 2nd string at A, the second finger on the 3rd string at F#, and the fourth finger on the 1st string at D.

3rd Position.



Press the first finger across the fingerboard at D (on 4th string), holding down the four strings firmly; then place the third finger on the 2nd string, making A, and the fourth finger on the 1st string, making G#.

string, making D, and the fourth finger on the 1st string, making G#.

4th Position.



Press the first finger across the fingerboard at E (on 4th string); the third and fourth fingers are placed in the same manner as in making 3rd position, making A and G#.

5th Position.



Place the first finger on the 2nd string at E (of the 4th position), the second finger on the 3rd string at C#, and the fourth finger on the 1st string at A.

JUBA.

EXPLANATION.

Natural key of the banjo (three sharps). Four beats, or counts, in each measure. Make the beat at the same time of striking the first note of the couplet. The left hand remains at the natural position during the three varieties.

1ST VARIETY.



Take the natural position : play 1st, 5th (strings).

Place the 4th finger on the 1st string at D (holding the natural position with first and second fingers), play 1st, 5th. Remove the fourth finger ; hold the natural position, play 1st, 5th. Open strings (fingers off), play 1st, 5th.

2ND VARIETY.



The left hand fingering is the same as in the 1st variety. The first finger sounds the same notes as in the 1st variety. The thumb sounds the 2d instead of the 5th string.

3RD VARIETY.



Take the natural position, play 1st, 5th; place the fourth finger on the 1st string at D (holding the natural position), play 1st, 2nd; remove the fourth finger, take the natural position, play 1st, 5th. Open strings, play 1st, 2nd.

CALABASH DANCE.

EXPLANATION.

Natural key of the banjo. Four beats, or counts, in each measure. Make the beat the same as in playing Juba. An eighth and two sixteenth notes are played to one beat.



1ST MEASURE.

Take the natural position, play 1st, 5th, 5th, 1st, 5th; place the fourth finger on the 1st string at D (still holding the natural position), play 1st, 5th, 5th, 1st, 5th.

2ND MEASURE.

Take the natural position, play 1st, 5th, 5th, 1st, 5th. Open strings (fingers off), 1st, 5th, 1st, 2nd.



3RD MEASURE.

Take the natural position; play 1st, 5th, 5th, 1st, 5th; place the fourth finger on the 1st string at D (removing the other fingers), play 1st, 1st; open strings, play 1st, 5th.

4TH MEASURE.

Open strings, play 1st, 5th, 5th, 5th, 1st, 5th, 1st, 5th.
 Take the natural position, play 2nd, 4th.
 The double bar denotes the end of the strain, or tune.

CANE BRAKE REEL.

EXPLANATION.

Natural key of the banjo. Two beats in each measure.
 Two eighth notes, or four sixteenth notes, are played to one beat.



1ST MEASURE.

Take the natural position, play 4th, 2nd, 1st, 5th, 1st, 2nd.

2ND MEASURE.

The same as the 1st measure.



3RD MEASURE.

Place the second finger of the left hand on the 4th string at B, play 4th, 3rd, 1st, 5th, 1st, 2nd.

4TH MEASURE.

Open strings, play 3rd, 2nd, 1st, 5th, 1st, 5th.



5TH MEASURE.

Place the fourth finger on the 1st string at D, play 3rd, 2nd, 1st, 5th, 1st, 2nd.

6TH MEASURE.

Take the natural position, play 4th, 2nd, 1st, 5th, 1st, 2nd.



7TH MEASURE.

Open strings ; play 3rd, 2nd, 1st, 5th, 1st, 2nd.

8TH MEASURE.

Open strings ; play 1st, 5th, 1st, 2nd.

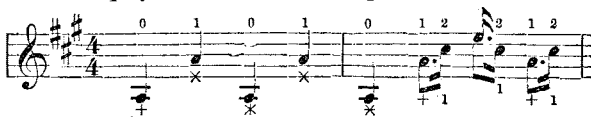
Take the natural position, play 2nd, 4th.

ORIGINAL ESSENCE OF OLD VIRGINNY,

EXPLANATION.

Natural key of the banjo. Four beats in each measure. Each quarter note must have the full value of a beat in duration of time.

In playing a dotted eighth note and a sixteenth (♩̣) accent, or play louder, the dotted eighth note.

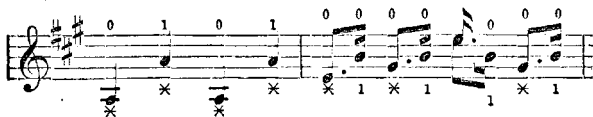


1ST MEASURE.

Take the natural position, play 4th, 2nd, 4th, 2nd.

2ND MEASURE.

Hold the natural position, play 4th, 2nd, 1st, 5th, 1st, 2nd, 1st.



3RD MEASURE.

Hold the natural position, play 4th, 2nd, 4th, 2nd.

4TH MEASURE.

Open strings, play 3rd, 1st, 2nd, 1st, 5th, 1st, 2nd, 1st.



5TH MEASURE.

Hold the natural position, play 4th, 2nd, 4th, 2nd.

6TH MEASURE.

Take the second position (see diagram), play 3rd, 1st, 2nd, 1st, 3rd, 1st, 2nd, 1st.



7TH MEASURE.

Open strings, play 3rd, 1st, 2nd, 1st, 5th, 1st, 2nd, 1st.

8TH MEASURE.

Open strings, play 3rd, 1st, 2nd, 1st. Take the natural position, play 2nd, 4th.

OH SUSANNA.

EXPLANATION.

Key of E, four sharps; the additional sharped note being D. Four beats in each measure.



Open strings, play 3rd (start note).

1ST MEASURE

Open strings, play 2nd, 1st, 1st; take the natural position, play 1st and then pull the 1st string open with the second finger of the left hand. Open strings, play 2nd, 3rd, place the second finger on the 3rd string at F#, play 3rd.

2ND MEASURE.

Open strings, play 2nd, 2nd, place the second finger on the third string at F#, sound, and then pull the 3rd string open with the second finger; replace the second finger at F#, play 3rd, (give the quarter note the full value of a beat); open strings, play 3rd, stop F#, and sound it.



3RD MEASURE.

The same as the first measure.

4TH MEASURE.

Open strings, play 2nd, 2nd; place the second finger on the 3rd string at F#, play 3rd, 3rd, and then pull the 3rd string open with the second finger. Open strings, play 3rd; replace the second finger on the 3rd string at F#, sound it.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the first measure.

8TH MEASURE.

Open strings, play 2nd, 2nd; place the second finger on the 3rd string at F#, play 3rd, 3rd, and then pull the 3rd string open with the second finger; replace the second finger at F#, play 3rd, 2nd.



9TH MEASURE.

Take the natural position, play 2nd, 2nd, 2nd, 1st, 5th, 5th, 1st.

10TH MEASURE.

Pull the 1st string open with the second finger; open strings, play 1st, 2nd, 3rd; place the second finger on the 3rd string at F#, sound, and then pull the 3rd string open; stop F# with the second finger, play 3rd.



11TH MEASURE.

The same as the first measure.

12TH MEASURE.

Open strings, play 2nd, 2nd ; place the second finger on the 3rd string at F#, play 3rd, 3rd. Open strings, play 3rd. A quarter note rest fills out the time of this measure ; the value of it being a full beat.

YANKEE DOODLE.

EXPLANATION.

Natural key of the banjo, key of A (three sharps).
Four beats in each measure.



Open strings, play 3rd, (start note).

1ST MEASURE.

Take the natural position, play 2nd, 2nd ; open strings, play 1st. Take the natural position, play 1st, 2nd, 2nd ; open strings, play 2nd, 3rd.

2ND MEASURE.

The same as the first measure.



3RD MEASURE.

Take the natural position, play 2nd, 2nd ; open strings, play 1st. Take the natural position, play 1st ; place the fourth finger on the 1st string at D, play 1st. Take the natural position, play 1st, and then pull 1st open with the second finger ; take the natural position, play 2nd.

4TH MEASURE.

Open strings, play 2nd, 3rd ; stop F \sharp with the second finger on the 3rd string, play 3rd ; open strings, play 2nd ; take the natural position, play 2nd, 2nd.



5TH MEASURE.

Place the second finger at F \sharp (third string), play 3rd, 2nd, 3rd, and then pull 3rd string open with the second finger ; again stop F \sharp on the 3rd string, play 3rd, 2nd ; take the natural position, play 2nd.

6TH MEASURE.

Open strings, play 3rd ; place the second finger on the 3rd string at F \sharp , play 3rd ; pull the 3rd string open with the second finger ; place the fourth finger on the 4th string at D (see diagram), sound it ; place the second finger on the 4th string at C \sharp , sound it ; again sound D on the 4th string. Open strings, play 3rd.



7TH MEASURE.

Place the second finger at F \sharp (third string); play 3rd, 2nd, 3rd, and then pull the 3rd string open with the second

finger ; again stop F \sharp on the 3rd string, play 3rd, 2nd ; take the natural position, play 2nd.

8TH MEASURE.

Take the natural position, play 3rd, 2nd, and then pull the 2nd string open with the first finger ; open strings, play 1st ; take the natural position, play 2nd, 2nd.

COTTON POD WALK AROUND.

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat is equal to two eighth notes, or an eighth and two sixteenth notes, or four sixteenth notes.



Open strings, play 3rd (start note).

1ST MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 5th.

2ND MEASURE.

Hold the natural position, play 1st, 1st, 5th ; open strings ; place the fourth finger on the 1st string at D, sound, and then pull the 1st string open with the fourth finger ; open strings, play 1st, 5th.



3RD MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 5th.

4TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and then pull the 1st string open with the fourth finger; play 1st, 5th; take the natural position, play 2nd, 1st, 5th.



5TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 5th.

6TH MEASURE.

Hold the natural position, play 1st, 1st, 5th; open strings, place the fourth finger on the 1st string at D, sound, and then pull the 1st string open with the fourth finger; open strings, play 1st, 5th.



7TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 5th.

8TH MEASURE.

Open strings, play 1st, 2nd, 1st, 5th; take the natural position, play 2nd, 4th.



9TH MEASURE.

Take the natural position, play 2nd, 1st, 5th; open strings, place the fourth finger on the 1st string at D, sound,

and then pull the 1st string open with the fourth finger ; take the natural position, play 1st, 5th.

10TH MEASURE.

Open strings, play 1st, 2nd, 1st, 5th, 1st, 2nd, 1st, 5th.



11TH MEASURE.

Take the natural position, play 2nd, 1st, 5th ; open strings, place the fourth finger on the 1st string at D, sound, and then pull the 1st string open with the fourth finger ; take the natural position, play 1st, 5th.

12TH MEASURE.

Open strings, play 1st, 2nd, 1st, 5th ; take the natural position, play 2nd, 4th. The double bar with dots means to repeat the strain (last four measures).

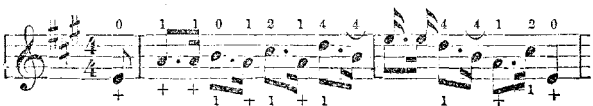
HOOP DE DOODEN DOO,

OR

RATTLESNAKE JIG.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. Remember to give the quarter notes the full value of a beat in duration of time.



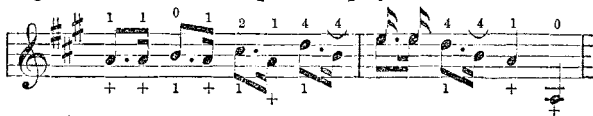
Open strings, play 3rd (start note).

1ST MEASURE.

Take the natural position, play 2nd, 2nd; remove the second finger from the 1st string, play 1st, 2nd; replace the second finger on the 1st string, play 1st, 2nd; open strings, place the fourth finger on the 1st string at D, sound, and then pull it open with the fourth finger.

2ND MEASURE.

Place the fourth finger on the 1st string at D, play 5th, 5th, 1st, and then pull the 1st string open with the fourth finger; take the natural position, play 2nd, 1st, 3rd.

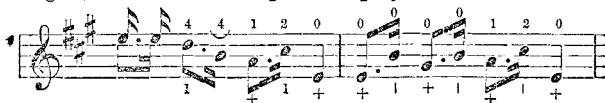


3RD MEASURE.

Take the natural position, play 2nd, 2nd; remove the second finger, play 1st, 2nd; replace the second finger, play 1st, 2nd; open strings, place the fourth finger on the 1st string at D, sound, and pull it open.

4TH MEASURE.

Place the fourth finger on the 1st string at D, play 5th, 5th, 1st, and then pull the 1st string open with the fourth finger; take the natural position, play 2nd, 4th.



5TH MEASURE.

Place the fourth finger on the 1st string at D, play 5th, 5th, 1st, and then pull the 1st string open with the fourth finger; take the natural position, play 2nd, 1st, 3rd.

6TH MEASURE.

Open strings, play 3rd, 1st, 2nd, 1st ; take the natural position, play 2nd, 1st, 3rd.



7TH MEASURE.

Open strings, play 5th, 5th ; place the fourth finger on the 1st string at D, sound, and then pull the 1st string open with the fourth finger ; take the natural position, play 2nd, 1st, 3rd.

8TH MEASURE.

Open strings, play 3rd, 1st, 2nd, 1st ; take the natural position, play 2nd, 4th.

COON HUNT WALK AROUND.

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat is equal to two eighth notes ; or an eighth and two sixteenth notes ; or four sixteenth notes.



1ST MEASURE.

Take the natural position, play 2nd, 4th, 2nd, 4th.

2ND MEASURE.

Hold the natural position, play 2nd, 1st, 5th ; open strings, place the fourth finger on the 1st string at D,

sound, and pull the 1st string open with the fourth finger ; take the natural position, play 1st, 5th.



3RD MEASURE.

Place the second finger on the 4th string at B, play 2nd, 4th, 2nd, 4th.

4TH MEASURE.

Open strings, play 2nd, 1st, 5th, 1st, 5th, 1st, 2nd



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Place the second finger on the 4th string at B, play 2nd, 4th, 2nd, 1st, 5th.

8TH MEASURE.

Place the fourth finger on the 1st string at D, play 1st, 5th ; open strings, play 1st, 2nd ; take the natural position, play 2nd, 4th.



9TH MEASURE.

Take the natural position, play 2nd, 1st, 5th; open strings; place the fourth finger on the 1st string at D, sound, and pull the 1st string open with the fourth finger; take the natural position, play 1st, 5th.

10TH MEASURE.

Take the natural position, play 2nd, 1st, 5th; open strings, play 1st, 2nd; place the second finger on the third string at F#, sound, and pull it open.



11TH MEASURE.

The same as the ninth measure.

12TH MEASURE.

Open strings, play 1st, 5th, 1st, 2nd; take the natural position, play 2nd, 4th.

**IT WILL NEVER DO TO GIB IT
UP SO.**

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat equals one quarter note; or two eighth notes; or an eighth and two sixteenth notes; or four sixteenth notes.



1ST MEASURE.

Open strings, play 1st, 1st, 5th; take the natural position, play 1st, 2nd, 1st, 5th.

2ND MEASURE.

Open strings, play 1st; take the natural position, play 1st, 5th.

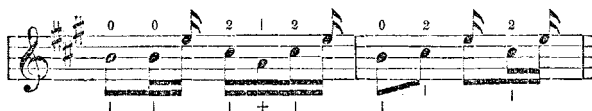


3RD MEASURE.

The same as the first measure.

4TH MEASURE.

Open strings, play 1st, 2nd; place the second finger on the 3rd string at F#, sound, and then pull the 3rd string open with the second finger; open strings, play 3rd.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

Open strings, play 1st; take the natural position, play 1st, 5th, 1st, 5th.



7TH MEASURE.

Place the fourth finger on the 1st string at D, play 1st, 5th; take the natural position, play 1st, 5th; open strings, play 1st; take the natural position, play 2nd, and then pull the 1st string open with the second finger.

8TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; take the natural position, play 2nd, 3rd.



9TH MEASURE.

Take the natural position, play 2nd, and then pull the 1st string open with the second finger; take the natural position, play 1st, 2nd; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 1st, 2nd, 3rd, and then pull 3rd open with the second finger.

10TH MEASURE.

Place the fourth finger on the 1st string at D, play 1st, 1st, 3rd, 3rd.



11TH MEASURE.

The same as the ninth measure.

12TH MEASURE.

Open strings, play 3rd, 1st, 1st, 5th.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

Place the fourth finger on the 1st string at D, play 1st, 1st, 5th; take the natural position, play 1st; replace the fourth finger at D, play 1st.



15TH MEASURE.

Place the fourth finger on the 1st string at D, play 5th, 5th, 5th, 5th, 1st, and then pull the 1st string open with the fourth finger.

16TH MEASURE.

Take the natural position, play 2nd.

THE BOATMAN'S DANCE.

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat equals one quarter note; or an eighth and two sixteenth notes; or four sixteenth notes. This piece has two "start notes."



Open strings, play 1st, 5th [start notes].

1ST MEASURE.

Take the natural position, play 1st, 2nd, 1st, 5th ; open strings, play 1st, 2nd, 1st, 5th.

2ND MEASURE.

Take the natural position, play 1st, 2nd, 1st, 5th ; open strings, play 1st, 1st, 5th.



3RD MEASURE.

Take the natural position, play 1st, 2nd, 1st, 5th ; open strings, play 1st, 2nd, 1st, 5th.

4TH MEASURE.

Place the second finger on the 3rd string at F#, play 3rd, 1st, 1st ; open strings, play 3rd, 1st, 5th.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Take the natural position, play 1st, 2nd, 1st, 5th ; open strings, play 1st, 2nd, 1st, 5th.

8TH MEASURE.

Place the second finger on the third string at F#, play 3rd, 1st ; open strings, play 3rd ; replace the second finger at F#, play 3rd.



9TH MEASURE.

Open strings, play 2nd, 2nd ; place the second finger on the 3rd string at F#, sound, and then pull the 3rd string open with the second finger ; open strings, play 2nd.

10TH MEASURE.

Open strings, play 1st, 5th, 1st, 2nd, 1st, 5th.



11TH MEASURE.

Open strings, play 2nd, 5th, 1st, 2nd, and then place the second finger on the 3rd string at F#, play 3rd, 1st.

12TH MEASURE.

Open strings, play 3rd, 1st, 5th, 3rd ; place the second finger on the 3rd string at F#, sound it.



13TH MEASURE.

Open strings, play 2nd, 2nd ; place the second finger on the 3rd string at F#, sound, and then pull the 3rd string open with the second finger ; open strings, play 2nd.

14TH MEASURE.

Open strings, play 1st, 5th, 1st, 2nd, 3rd, and then place the second finger on the 3rd string at F#, play 3rd.



15TH MEASURE.

Open strings, play 2nd, 5th, 1st, 2nd, and then place the second finger on the 3rd string at F#, play 3rd, 1st.

16TH MEASURE.

Open strings, play 3rd, 3rd (these are quarter notes, and must have the full value of a beat in duration of time).



17TH MEASURE.

Open strings, play 5th, 5th, 5th (not too fast).

18TH MEASURE.

Place the first finger on the 1st string at F \sharp (see diagram), play 1st, 5th; take the natural position, play 1st.



19TH MEASURE.

Open strings, play 1st, 2nd, 1st, 5th, 1st, 2nd, 1st, 5th.

20TH MEASURE.

Place the second finger on the 3rd string at F \sharp , play 3rd, 1st; open strings, play 3rd. The last four measures are to be repeated.

BEE GUM REEL.

EXPLANATION.

Natural key of the banjo. Two beats in each measure.



Open strings, play 3rd (start note).

1ST MEASURE.

Take the natural position, play 2nd, 4th; place the second finger on the 4th string at C \sharp (see diagram), play 4th; open strings, play 3rd.

2ND MEASURE.

Take the natural position, play 2nd, 1st, 5th.



3RD MEASURE.

Place the fourth finger on the 1st string at D, play 1st, 1st, 5th; take the natural position, play 1st, 1st, 5th.

4TH MEASURE.

Open strings, play 1st; take the natural position, play 1st, 5th; open strings, play 1st, 2nd; place the second finger on the 3rd string at F#, sound, and pull the 3rd string open with the second finger.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 5th.



7TH MEASURE.

Place the fourth finger on the 1st string at D, play 1st, 1st, 5th; take the natural position, play 1st, 2nd, 1st, 5th.

8TH MEASURE.

Open strings, play 1st, 2nd, 1st, 5th; take the natural position, play 2nd, 4th.



9TH MEASURE.

Open strings, play 1st, 2nd, and then place the second finger on the third string at F#, sound, pull the 3rd string open with the second finger; repeat for the next four notes.

10TH MEASURE.

Take the natural position, play 2nd, 1st, 5th; open strings, play 1st, 2nd; place the second finger on the 3rd string at F#, sound, and then pull it open.



11TH MEASURE.

The same as the ninth measure.

12TH MEASURE.

Open strings, play 1st, 5th, 1st, 2nd; take the natural position, play 2nd, 4th. The last four measures are to be repeated.

MATT PEEL'S WALK AROUND.

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat equals two eighth notes; or one eighth and two sixteenth notes; or four sixteenth notes.



Open strings, play 3rd (start note).

1ST MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st.

2ND MEASURE.

Hold the natural position, play 5th, 1st, 5th; open strings; place the fourth finger on the 1st string at D, sound, and then pull the 1st string open with the fourth finger; open strings, play 1st, 5th.



3RD MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 5th.

4TH MEASURE.

Open strings. Place the first finger on the 1st string at D, sound, and pull it open; take the natural position, play 1st, 5th; open strings, play 1st, 2nd; place the second finger on the third string at F#, sound, and pull it open.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Take the natural position, play 2nd, and then pull the 1st string open with the second finger; take the natural position, play 1st, 5th, 1st, 5th.

8TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and then pull it open; open strings, play 1st, 5th; take the natural position, play 2nd, 4th.



9TH MEASURE.

Take the natural position, play 2nd, 1st, 5th; place the fourth finger on the 1st string at D, sound, and pull it open; take the natural position, play 1st, 5th.

10TH MEASURE.

Take the natural position, play 2nd; pull the 1st string open with the second finger; take the natural position, play 1st, 5th; open strings, play 1st, 2nd; place the second finger on the 3rd string at F#, sound, and pull the 3rd string open.



11TH MEASURE.

The same as the ninth measure.

12TH MEASURE.

Open strings, play 1st, 2nd, 1st, 5th; take the natural position, play 2nd, 4th. The last four measures are to be repeated.

RUMSEY'S JIG.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. Play the quarter notes slow, and give them the full value of a beat.



1ST MEASURE.

Take the natural position, and then place the fourth finger on the 1st string at D, play 1st, 5th; remove the fourth finger (holding the natural position), play 1st, 2nd; replace the fourth finger at D (1st string), play 1st, 5th; remove the fourth finger (holding the natural position), play 1st, 2nd.

2ND MEASURE.

Hold the natural position, and place the fourth finger on the 1st string at D, play 1st, 5th; remove the fourth finger and hold the natural position, play 1st, 2nd. Take the 2nd position (see diagram), play 3rd, 1st; pull the 1st string open with the fourth finger; open strings, play 2nd.



3RD MEASURE.

The same as the first measure.

4TH MEASURE.

Take the 2nd position, play 3rd, 1st, and then pull the 1st string open with the fourth finger; open strings, play 2nd; place the first finger on the 2nd string at A, sound, and pull it open with the first finger; place the second finger on the 3rd string at F#, sound, and pull it open with the second finger. These four measures are to be repeated.



5TH MEASURE.

Place the second finger on the 4th string at B (see diagram), play 4th, 1st, 4th, 1st.

6TH MEASURE.

Hold B on the 4th string, play 4th, 1st, 5th; place the first finger on the 2nd string, sound, and pull it open; place the second finger on the 3rd string, sound, and pull it open.



7TH MEASURE.

The same as the fifth measure.

8TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; place the first finger on the 2nd string at A, sound, and pull it open; place the second finger on the 3rd string at F#, sound, and pull it open.



9TH MEASURE.

The same as the fifth measure.

10TH MEASURE.

The same as the sixth measure.



11TH MEASURE.

The same as the ninth measure.

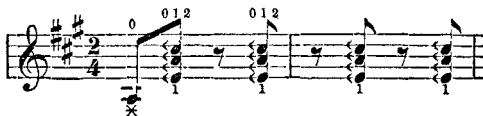
12TH MEASURE.

Take the natural position, play 1st, 5th ; open strings, play 1st, 2nd ; take the natural position, play 2nd, 4th.

LUKE WEST'S WALK AROUND.

EXPLANATION.

Natural key of the banjo. Two beats in each measure. All of the notes written on one stem, forming a chord, must be struck at once. Make the beat on the rest, the chords being sounded between the beats.



1ST MEASURE.

Take the natural position, play 4th (3 2 1), 4th (3 2 1).

2ND MEASURE.

Hold the natural position, play (3 2 1) (3 2 1).



3RD MEASURE.

Take the natural position, play 1st, 5th ; open strings, play 1st, 2nd ; take the natural position, play 1st, 2nd.

4TH MEASURE.

(See diagram.) Open strings, play 3rd ; place the fourth finger on the 4th string at D, sound it ; place the second finger on the 4th string at C#, sound it ; move the second finger to B on the 4th string, sound it.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Take the natural position, play 1st, 5th ; open strings, play 1st, 2nd ; take the natural position, play 1st ; place the fourth finger on the 1st string at D, sound it.

8TH MEASURE.

Open strings, play 5th ; take the natural position, play 1st, 5th ; repeat from the beginning.



9TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and then pull the 1st string open; take the natural position, play 1st, 5th; open strings, play 1st, 2nd; take the natural position, play 2nd, and then pull the 1st string open with the second finger.

10TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; place the first finger on the 2nd string at A, sound, and pull it open with the first finger; place the second finger on the 3rd string at F#, sound, and pull it open.



11TH MEASURE.

The same as the ninth measure.

12TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; take the natural position, play 2nd, 4th. Repeat the last four measures.

BULLY FOR YOU.

EXPLANATION.

Natural key of the banjo. Six counts in each measure; a count to each eighth note. Beat upon the first and fourth counts.



START NOTES.

Take the natural position, play 2nd, and then pull the 1st string open with the second finger.

1ST MEASURE.

Take the natural position, play 1st, 2nd, 2nd; remove the second finger, play 1st, 2nd, 2nd.

2ND MEASURE.

The same as the first measure.



3RD MEASURE.

Place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 3rd, 1st, 1st, 1st, 2nd, 1st.

4TH MEASURE.

The same as the third measure.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Place the first finger on the 2nd string at A, play 4th, 2nd, 2nd, 2nd, and then pull the 2nd string open; again stop A, and sound it.

8TH MEASURE.

Stop A with the first finger, play 4th, 2nd, 2nd, 2nd.



9TH MEASURE.

Take the natural position, play 1st; place the fourth finger on the 1st string at D, play 1st, 5th; open strings, play 1st; take the natural position, play 1st; stop D on the 1st string, sound it.

10TH MEASURE.

Take the natural position, play 1st; pull the 1st string open with the second finger; again take the natural position, play 1st. Place the first finger on the 2nd string, and the second finger on the 3rd string, play 2nd, 3rd, and then pull the 3rd string open with the second finger.



11TH MEASURE.

The same as the third measure.

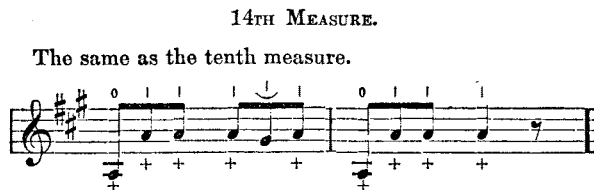
12TH MEASURE.

The same as the fourth measure.



13TH MEASURE.

The same as the ninth measure.



15TH MEASURE.

The same as the seventh measure.

16TH MEASURE.

The same as the eighth measure.

WALK INTO THE PARLOR.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. A Triplet must be played in the time of one beat.



Open strings, play 5th, 5th (start notes).

1ST MEASURE.

Take the natural position, play 1st; pull the 1st string open with the second finger; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 2nd, 3rd, and then pull the 3rd string open; take the natural position, play 2nd; pull the 1st string open with the second finger.

2ND MEASURE.

Take the natural position, play 1st, 1st, 5th, 1st, 2nd; open strings, play 1st, 5th, 5th.



3RD MEASURE.

The same as the first measure.

4TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; take the natural position, play 2nd, 5th, 5th.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the first measure.

8TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; take the natural position, play 2nd, 4th.



9TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 2nd, 1st, 5th.

10TH MEASURE.

Hold the natural position, play 2nd, 1st, 5th, 1st, 2nd; open strings, play 1st, 1st, 3rd.



11TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 2nd; take the second position, play 1st, 1st, 3rd.

12TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 2nd; open strings, play 1st, 1st, 3rd.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

Take the natural position, play 2nd, 1st, 5th, 1st, 2nd ; open strings, play 1st, 5th, 5th.



15TH MEASURE.

The same as the first measure.

16TH MEASURE.

Take the natural position, play 1st, 5th ; open strings, play 1st, 2nd : take the natural position, play 2nd, 4th.

BOSTON JIG.

EXPLANATION.

Key of E (four sharps). Throughout the piece the Ds must be played sharp (a half tone higher). Four beats in each measure.



START NOTES.

Open strings, play 3rd, 2nd, 1st (slide).

1ST MEASURE.

Place the fourth finger on the 1st string at D#, play 5th, 1st, 5th, 3rd.

2ND MEASURE.

Take the natural position, play 1st, and then pull 1st open with the second finger ; take the natural position,

play 2nd, 1st, and then pull the 1st string open with the second finger; open strings, play 2nd; place the second finger on the 3rd string at F \sharp , sound, and pull it open.



3RD MEASURE.

Stop F \sharp on the 3rd string with the second finger, sound it; to make E \sharp (second note) place the first finger on the 3rd string one half inch from the nut, sound, and then replace the second finger at F \sharp on the 3rd string, play 3rd; place the second finger on the 4th string at B, sound it.

4TH MEASURE.

Open strings, play 3rd, 5th, 1st, 2nd, 5th, 1st, 2nd.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the third measure.

8TH MEASURE.

Open strings, play 3rd, 5th, 1st, 2nd, 3rd; give the rest a full beat.



9TH MEASURE.

Open strings, play 3rd, 5th, 3rd, 5th.

10TH MEASURE.

The same as the second measure.



11TH MEASURE.

Place the second finger on the 4th string at B, play 4th, 1st, 4th, 1st.

12TH MEASURE.

Hold the second finger at B, play 4th, 1st, 5th; place the first finger on the 2nd string at A, sound, and pull it open; place the second finger on the 3rd string at F#, sound, and pull it open.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

The same as the tenth measure.



15TH MEASURE.

The same as the third measure.

16TH MEASURE.

Open strings, play 3rd, 5th, 1st, 2nd, 3rd; give the rest a full beat.

HYDE'S FAVORITE.

EXPLANATION.

Key of E (four sharps). Play all the Ds a half tone higher, or sharper (about one half an inch nearer the bridge). Four beats in each measure. Give the quarter notes and quarter notes rests the full value of a beat in duration of time. One beat equals a triplet.



START NOTES.

Open strings, play 1st, 5th.

1ST MEASURE.

Take the natural position, play 1st, and then pull the 1st string open with the second finger. To make the accidental A \sharp , which here occurs, place the second finger on the 2nd string as far from the nut as you make C \sharp on the 1st string, sound it; take the natural position, play 1st, and then pull the 1st string open.

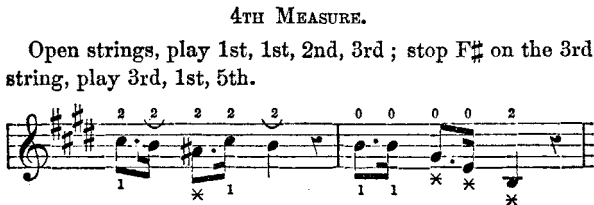
2ND MEASURE.

Open strings, play 1st, 1st, 2nd, 3rd ; place the second finger on the 4th string at B, sound it.



3RD MEASURE.

Open strings, play 3rd, 1st ; stop F# on the 3rd string with the second finger, play 3rd, 1st ; open strings, play 2nd, 1st ; take the natural position, play 2nd, 5th.



4TH MEASURE.

Open strings, play 1st, 1st, 2nd, 3rd ; stop F# on the 3rd string, play 3rd, 1st, 5th.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Open strings, play 3rd, 1st ; stop F# on the 3rd string with the second finger, play 3rd, 1st ; open strings, play 2nd, 1st ; take the natural position, play 2nd, 1st.

8TH MEASURE.

Open strings, play 1st, 1st ; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F \sharp , play 2nd, 3rd, and then pull the 3rd string open ; open strings, play 1st, 5th.



9TH MEASURE.

Place the second finger on the 1st string at E (see diagram), play 1st, 1st, 5th, 1st, 5th, 1st, 1st, 5th, 1st, 5th.

10TH MEASURE.

Hold E on the 1st string, play 1st, 1st, 5th, 1st, 5th, 1st, and then pull the 1st string open with the second finger ; open strings, play 1st, 5th



11TH MEASURE.

Place the fourth finger on the 1st string at D (make D \sharp), play 1st, 1st, 5th, 1st, 5th, 1st, 1st, 5th, 1st, 5th.

12TH MEASURE.

Hold D \sharp on the 1st string, play 1st, 1st, 5th, 1st 5th, 1st, and then pull the 1st string open with the fourth finger ; open strings, play 1st, 5th.



13TH MEASURE.

The same as the third measure.

14TH MEASURE.

The same as the first measure.



15TH MEASURE.

Stop B on the 4th string, play 4th, 1st ; slide up and stop C# on the 4th string, play 4th, 1st ; stop D# on the 4th string with the fourth finger, play 4th, 1st ; open strings, play 3rd, 1st.

16TH MEASURE.

Open strings, play 2nd, 1st ; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 2nd, 3rd, and then pull the 3rd string open.

UNION COCKADE.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. One beat equals a quarter note ; or two eighth notes ; or an eighth note rest and an eighth note.



Open strings, play 3rd (start note).

1ST MEASURE.

Open strings, play 4th, 4th ; place the second finger on the 4th string at C# (see diagram), play 4th, 4th ; hold C#,

play 3rd, 4th. Open strings, beat upon the rest, and then play 3rd.

2ND MEASURE.

Open strings, play 3rd, 3rd; take the natural position, play 2nd, and then pull the 1st string open with the second finger; take the natural position, play 1st, 5th, 5th.



3RD MEASURE.

Place the fourth finger on the 1st string at D, sound, and pull it open with the fourth finger; take the natural position, play 1st, 2nd; remove the second finger, play 1st, 2nd; stop F# on the third string, play 3rd, 2nd.

4TH MEASURE.

Place the first finger on the 2nd string at A, play 2nd, 2nd, 3rd; place the second finger on the 4th string at C#, sound, and then slide the fourth finger back to B on the 4th string, sound it; open strings, beat on the rest, and play 3rd.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

Open strings, play 3rd, 3rd; take the natural position, play 2nd, and then pull the 1st string open with the second finger; take the natural position, play 1st, 3rd, 3rd.

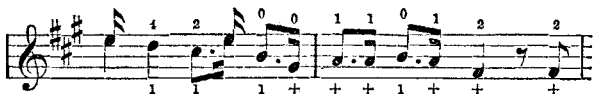


7TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and pull it open with the fourth finger; take the natural position, play 1st, 2nd; place the first finger on the 2nd string at A, play 1st, 2nd; hold the first finger at A, place the second finger on the 3rd string at F#, play 2nd, 3rd.

8TH MEASURE.

Open strings, play 3rd, 3rd; take the natural position, play 1st, and then pull the 1st string open; take the natural position, play 2nd. Give the quarter note rest the full value of a beat.



9TH MEASURE.

Place the fourth finger on the 1st string at D, play 5th, 1st; take the natural position, play 1st, 5th; open strings, play 1st, 2nd.

10TH MEASURE.

Place the first finger on the 2nd string at A, play 2nd, 2nd, 1st, 2nd; stop F# on the 3rd string with the second finger, play 3rd, (give it a full beat,) beat also on the rest, and then play 3rd.



11TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and pull it open with the fourth finger; take the natural position, play 1st, 2nd; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 1st, 2nd, 3rd, and then pull the 3rd string open with the 2nd finger.

12TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and pull it open with the fourth finger; take the natural position, play 1st, 2nd; open strings, play 1st; take the natural position, play 1st; stop D on the 1st string with the fourth finger, play 1st.



13TH MEASURE.

Place the fourth finger on the 1st string at D, play 5th, 1st, and then pull the 1st string open with the fourth finger; take the natural position, play 1st, 5th; open strings, play 1st, 2nd.

14TH MEASURE.

Take the natural position, play 2nd, 1st, and then pull the 1st string open with the second finger; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 2nd, 3rd, (give this a full beat,) beat on the rest, and then pull the 3rd string open with the second finger.



15TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and pull it open; take the natural position, play 1st, 2nd; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F \sharp , play 1st, 2nd, 3rd, and then pull the 3rd string open with the second finger.

16TH MEASURE.

Take the natural position, play 3rd, 1st; beat on the rest, and then pull the 1st string open with the second finger; take the natural position, play 2nd.

CALLOWHILL JIG.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. One beat equals two eighth notes; or a dotted eighth and a sixteenth note; or a Triplet.



1ST MEASURE.

Take the natural position, play 4th, 1st, 2nd, 1st, 5th, 4th, 1st, 2nd, 1st, 5th.

2ND MEASURE.

Hold the natural position, play 4th, 1st, 2nd, 1st, 5th; place the first finger on the 2nd string at A, sound, and pull it open; place the second finger on the 3rd string at F \sharp , sound, and pull it open.



3RD MEASURE.

Place the second finger on the 4th string at B (see diagram), play 4th, 1st, 2nd, 1st, 5th, 4th, 1st, 2nd, 1st, 5th.

4TH MEASURE.

Hold B on the 4th string, play 4th, 1st, 2nd, 1st, 5th; place the first finger on the 2nd string at A, sound, and pull it open; place the second finger on the 3rd string at F#, sound, and pull it open.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the third measure.

8TH MEASURE.

Open strings, play (slide) 3rd, 2nd, 1st, 5th, 1st, 2nd; take the natural position, play 2nd, and then pull the 1st

string open with the second finger; take the natural position, play 1st, 5th.



9TH MEASURE.

Take the second position, play 1st, 1st, 2nd, 1st, 3rd, 1st, 5th, 1st, 2nd.

10TH MEASURE.

Take the natural position, play 1st, 1st, 2nd, 1st, 3rd, 1st, 5th, 1st, 2nd.



11TH MEASURE.

Place the second finger on the 4th string at B, play 1st, 1st, 3rd, 1st, 4th, 1st, 5th, 1st, 2nd.

12TH MEASURE.

Take the natural position, play 2nd, 2nd, 3rd; place the second finger on the 4th string at C#, sound, and pull it open; take the natural position, play 1st, 5th, 1st, 2nd.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

The same as the tenth measure.



15TH MEASURE.

The same as the eleventh measure.

16TH MEASURE.

Take the natural position, play 2nd, 2nd, 3rd ; place the second finger on the 4th string at C#, sound, and pull it open ; take the natural position, play 2nd.

MY LOVE IS BUT A LASSIE.

EXPLANATION.

Natural key of the banjo. Two beats in each measure.



START NOTES.

Take the natural position, play 1st, and then pull the 1st string open with the second finger.

1ST MEASURE.

Take the natural position, play 2nd, 4th ; place the second finger on the 4th string at C#, play 4th, 3rd.

2ND MEASURE.

Take the natural position, play 2nd, 4th, 4th, 1st, and then pull the 1st string open with the second finger.



3RD MEASURE.

The same as the first measure.

4TH MEASURE.

Place the second finger across the 3rd and 4th strings at B on the 4th string, play 3rd, 4th, 4th; take the natural position, play 1st, and then pull the 1st string open with the second finger.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

Take the second position, play 3rd, 1st, 5th; take the natural position, play 1st, 5th; open strings, play 1st, 2nd.



7TH MEASURE.

Place the first finger on the 2nd string at A, sound, and pull it open with the first finger; place the second finger on the 3rd string at F#, sound, and pull it open with the second finger; replace the second finger at F#, play 3rd, 2nd.

8TH MEASURE.

Take the natural position, play 2nd, 4th, 4th, 1st; place the fourth finger on the 1st string at D, sound it.



9TH MEASURE.

Take the natural position, play 5th, 1st, 5th; place the fourth finger on the 1st string at D, sound, and pull it open with the fourth finger; open strings, play 1st, 5th.

10TH MEASURE.

Take the natural position, play 1st, and then pull the 1st string open; place the first finger on the second string at A, sound, and pull it open with the first finger; take the natural position, play 2nd, 1st; place the first finger on the 1st string at D, sound it.



11TH MEASURE.

Take the natural position, play 5th, 1st, 5th; place the fourth finger on the 1st string at D, (still holding the natural position,) sound, and then pull it with the fourth finger, making C#; replace the fourth finger at D, play 1st, 5th.

12TH MEASURE.

Place the fourth finger at F# on the 1st string (see diagram), sound it, and then pull the 1st string open; open strings, play 1st, 5th, 1st; take the natural position, play 1st; stop D on the 1st string with the fourth finger, sound it.

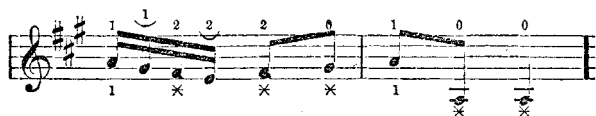


13TH MEASURE.

Take the natural position, play 5th, 1st, 5th ; place the fourth finger on the 1st string at D, sound, and pull it open with the fourth finger ; open strings, play 1st, 5th.

14TH MEASURE.

Take the natural position, play 1st ; pull the 1st string open with the second finger ; take the natural position, play 2nd, 1st ; pull the 1st string open with the second finger ; open strings, play 1st, 5th.



15TH MEASURE.

Place the first finger on the 2nd string at A, sound, and pull it open with the first finger ; place the second finger on the 3rd string at F#, sound, and then pull it open ; place the second finger on the 3rd string at F#, play 3rd, 2nd.

16TH MEASURE.

Take the natural position, play 2nd, 4th, 4th.

BUTLER'S JIG.

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat equals two eighth notes ; or an eighth and two sixteenth notes ; or four sixteenth notes ; or two sixteenths and a triplet of sixteenth notes.



Open strings, play 3rd (start note).

1ST MEASURE.

Take the natural position, play 2nd ; open strings, play 1st, 5th ; take the natural position, play 1st, and then pull the 1st string open ; place the first finger on the 2nd string at A, sound it, and then pull the 1st string open with the second finger.

2ND MEASURE.

Take the natural position, play 1st, 5th ; open strings, play 1st, 2nd ; place the first finger on the 2nd string at A, sound, and pull it open with the first finger ; place the second finger on the 3rd string at F#, sound, and pull it open with the second finger.



3RD MEASURE.

Take the natural position, play 2nd ; open strings, play 1st 5th ; take the natural position, play 1st, and then pull it open with the second finger ; again take the natural position, play 2nd, and then pull the 1st string open with the second finger.

4TH MEASURE.

Take the natural position, play 1st, 5th ; open strings, play 1st, 2nd ; take the natural position, play 2nd, 4th. Repeat the first four measures.



5TH MEASURE.

Place the second finger at E on the 1st string (see diagram), play 1st, 1st, 5th, 1st, 5th, 1st, 1st, 5th, 1st, 5th.

6TH MEASURE.

Place the fourth finger on the 4th string at D (see diagram), sound, and then place the second finger on the 4th string at C#, sound; slide back with the second finger to B, sound it; open strings, play 4th.



7TH MEASURE.

Take the natural position, play 2nd; open strings, play 1st, 5th; take the natural position, play 1st; pull the 1st string open with the second finger, play 2nd; again pull the 1st string open with the second finger.

8TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; place the first finger on the 2nd string at A, sound, and pull it open; place the second finger on the 3rd string at F#, sound, and pull it open.



9TH MEASURE.

The same as the fifth measure.

10TH MEASURE.

The same as the sixth measure.



11TH MEASURE.

The same as the third measure.

12TH MEASURE.

The same as the fourth measure.

LANAGAN'S BALL.

EXPLANATION.

Key of B minor. Signature two sharps. The C# must be played a half tone lower (nearer the nut) than in the key of A. Six counts, or two beats in each measure; beat on the first and fourth counts. Give the quarter notes two counts; eighth-notes one count.



Open strings, play 3rd (start note).

1ST MEASURE.

Place the second finger on the 4th string at B, sound it; slide with the second finger to C# on the 4th string, sound it; place the fourth finger on the 4th string at D, sound it; open strings, play 3rd.

2ND MEASURE.

Place the second finger on the 3rd string at F \sharp , play 3rd, 3rd ; pull the 3rd string open with the second finger ; replace the second finger at F \sharp , play 3rd, 2nd ; place the first finger on the 2nd string at A, sound it.



3RD MEASURE.

Open strings, play 4th ; stop B on the 4th string with the second finger, sound it ; slide up to C \sharp on the 4th string, sound it ; place the fourth finger on the 4th string at D, sound it.

4TH MEASURE.

Place the first finger on the 2nd string at A, play 3rd, 2nd ; place the second finger on the 3rd string at F \sharp , sound, and then pull it open with the second finger ; place the second finger on the 4th string at C \sharp , sound, and then pull it open.



5TH MEASURE.

Stop B on the 4th string with the second finger, sound it ; slide up with the second finger on the 4th string to C \sharp , sound it ; place the fourth finger on the 4th string at D, sound it ; open strings, play 3rd.

6TH MEASURE.

Stop F \sharp on the 3rd string with the second finger, play 3rd, 3rd ; pull the 3rd string open with the second finger ;

replace the second finger at $F\sharp$, play 3rd, 2nd; place the first finger on the 2nd string at A, sound it.



7TH MEASURE.

Place the second finger on the 3rd string at $F\sharp$, play 1st, 1st, 3rd; place the fourth finger on the 3rd string, making $G\sharp$, (the same distance from the nut as you make D on the 1st string,) sound it; place the second finger on the 3rd string at $F\sharp$, sound, and pull it open.

8TH MEASURE.

Stop $F\sharp$ on the 3rd string with the second finger, sound, and then pull it open; replace the second finger at $F\sharp$, play 3rd, 1st, 3rd.



9TH MEASURE.

Place the second finger on the 2nd string, making $A\sharp$, (the same distance from the nut as you make $C\sharp$ on the 1st string,) play 1st, 2nd, 1st; take the natural position and then place the fourth finger on the 1st string at D, play 1st, and then pull it with the fourth finger (still holding the natural position); again stop D with the fourth finger, sound it.

10TH MEASURE.

Take the natural position, play 1st, 5th; stop D on the 1st string with the fourth finger, play 1st; take the natural position, play 1st, and then pull it open with the second finger; place the second finger on the 2nd string at $A\sharp$, sound it.

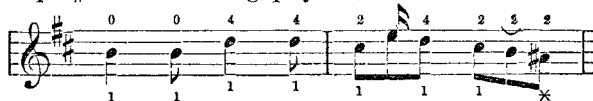


11TH MEASURE.

Place the second finger on the 2nd string at A \sharp , play 1st, 2nd, 1st: place the fourth finger on the 1st string at D, sound it; take the natural position, play 1st, and then pull the 1st string open with the second finger.

12TH MEASURE.

Take the natural position, play 1st, and then pull the 1st string open; again take the natural position, play 1st; stop F \sharp on the 3rd string, play 3rd, 3rd.



13TH MEASURE.

Open strings, play 1st, 1st; place the fourth finger on the 1st string at D, play 1st, 1st.

14TH MEASURE.

Take the natural position, play 1st, 5th; stop D on the 1st string with the fourth finger, sound it; take the natural position, play 1st, and then pull the 1st string open; place the second finger on the 2nd string at A \sharp , sound it.



15TH MEASURE.

Place the second finger on the 3rd string at F \sharp , play 1st, 3rd, 3rd; place the fourth finger on the 3rd string at G \natural (the same distance from the nut as you make C \sharp on the 1st string), sound it; stop F \sharp on the 3rd string with the second finger, sound, and pull it open.

16TH MEASURE.

Stop F \sharp on the 3rd string with the second finger, sound, and pull it open; replace the second finger at F \sharp play 3rd, 1st.

O'FLARHARTY'S WAKE.

EXPLANATION.

Natural key of the banjo (three sharps). Two beats and six counts in each measure; beat upon the first and fourth counts. A quarter note equals two counts.



1ST MEASURE.

Open strings, play 1st; take the natural position, play 1st, and then pull the 1st string with the second finger; open strings, play 1st; place the first finger on the 2nd string at A, and the second finger on the 3rd string at F \sharp , play 2nd, 3rd.

2ND MEASURE.

Open strings, play 1st; take the natural position, play 1st; stop D on the 1st string, sound it; take the natural position, play 1st, and then pull the 1st string open.



3RD MEASURE.

Place the first finger on the 2nd string at A, play 2nd, 1st, 2nd, 2nd; place the second finger on the 3rd string at F \sharp , sound, and pull it open.

4TH MEASURE.

Place the second finger on the 3rd string at F#, play 3rd, 2nd; place the first finger on the 2nd string at A, sound it; stop A# on the 2nd string (same distance from the nut as C# on the 1st string), play 1st, 2nd, 1st.

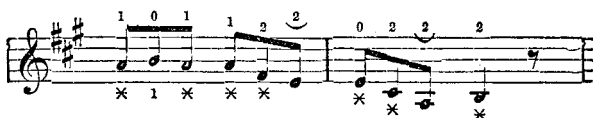


5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the third measure.

8TH MEASURE.

Place the second finger on the 4th string at C# (see diagram), play 3rd, 4th; pull the 4th string open with the second finger; stop B on the 4th string, sound it.

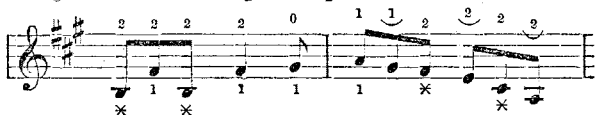


9TH MEASURE.

Place the second finger across the 4th and 3rd strings at B (4th string), making B and F#, play 4th, 3rd, 4th, 3rd, 4th, 3rd.

10TH MEASURE.

Open strings, play 4th ; stop C \sharp on the 4th string, play 4th, 3rd ; open strings, play 3rd ; again stop C \sharp on the 4th string, sound, and then pull it open.



11TH MEASURE.

Take the same position as in the ninth measure, play 4th, 3rd, 4th, 3rd ; open strings, play 2nd.

12TH MEASURE.

Place the first finger on the 2nd string at A, sound, and pull it open ; place the second finger on the 3rd string at F \sharp , sound, and pull it open ; stop C \sharp on the 4th string, sound, and pull it open.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

The same as the tenth measure.



15TH MEASURE.

The same as the eleventh measure.

16TH MEASURE.

The same as the twelfth measure.

THE CHARCOAL MAN.

EXPLANATION.

Six beats or counts in each measure. Count one to each eighth note. Beat on the first and fourth counts.



Open strings, play 3rd (start note).

1ST MEASURE.

Open strings, play 3rd, 1st, 1st ; place the second finger on the 2nd string at A#, play 2nd, 1st.

2ND MEASURE.

Stop F# on the 3rd string with the second finger, sound, and pull it open ; stop D on the 4th string with the fourth finger, play 4th, 3rd.



3RD MEASURE.

Place the second finger on the 3rd string at F#, and the first finger on the 2nd string at A, play 3rd, 2nd, 3rd, 1st, 2nd, 3rd.

4TH MEASURE.

Pull the 3rd string open with the second finger ; open strings, play 3rd.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the third measure.

8TH MEASURE.

With the second finger on the 3rd string, from the preceding measure, pull the 3rd string open; open strings, play 2nd; place the first finger on the 2nd string at A, sound it.



9TH MEASURE.

Open strings, play 1st, 1st, 1st; place the second finger on the 2nd string at A#, play 2nd, 1st.

10TH MEASURE.

Take the natural position, play 1st, 5th, 1st, 2nd, and then pull the 2nd string open with the first finger



11TH MEASURE.

Place the first finger on the 2nd string, sound, and pull it open; replace the first finger on the 2nd string, sound it; place the second finger on the 3rd string at F#, sound, and pull it open; replace the second finger, and sound it.

12TH MEASURE.

Place the fourth finger on the 1st string at D, play 1st; take the natural position, play 1st; again stop D on the 1st string, sound it.



13TH MEASURE.

Place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 1st, 2nd, 3rd; pull the 3rd string open with the second finger; replace the second finger at F#, sound it.

14TH MEASURE.

Place the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 2nd, 3rd, and then pull the 3rd string open. Stop D on the 4th string, play 4th, 3rd.



15TH MEASURE.

The same as the third measure.

16TH MEASURE.

Open strings, play 3rd.

WHOLE HOG OR NONE.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. One beat equals a quarter note, or a dotted eighth note and a sixteenth (beat on, and accent the dotted eighth note).



Open strings, play 5th, 5th (start notes).

1ST MEASURE.

Place the fourth finger on the 1st string at D, sound, and then pull the 1st string open; take the natural position, play 1st, 2nd; place the first finger on the 2nd string at A, play 1st, 2nd; place the second finger on the 3rd string at F#, sound, and then pull the 3rd string open.

2ND MEASURE.

Stop F# on the 3rd string, play 3rd, 1st; place the second finger on the 2nd string at A#, (the same distance from the nut as you make C# on the 1st string,) sound, and then take the natural position, play 1st; pull the 1st string open with the second finger; open strings, play 5th, 5th.



3RD MEASURE.

The same as the first measure.

4TH MEASURE.

Place the first finger on the 2nd string at A, play 3rd, 2nd, 2nd, 1st, 2nd, 5th, 5th.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the first measure.

8TH MEASURE.

Place the first finger on the 2nd string at A, play 3rd, 2nd, 2nd, 1st, 2nd; give the quarter note rest a full beat.



9TH MEASURE.

Take the natural position, play 2nd, 1st; stop D on the 1st string with the fourth finger, play 1st, 5th; take the natural position, play 1st, 5th.

10TH MEASURE.

Stop F# on the 1st string (see diagram), play 1st, 5th; stop D on the 1st string with the first finger, sound it; again stop F# on the 1st string, play 1st, 5th; take the natural position, play 1st, and then pull it open; hold the first finger on the 2nd string at A, sound it.



11TH MEASURE.

Place the fourth finger on the 1st string at D, sound, and pull it open; take the natural position, play 1st, 2nd; place

the first finger on the 2nd string at A, and the second finger on the 3rd string at F#, play 1st, 2nd, 3rd ; pull the 3rd string open with the second finger.

12TH MEASURE.

Place the second finger on the 3rd string at F#, play 3rd, 1st, 1st ; take the natural position, play 1st, and then pull it open ; open strings, play 3rd.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

The same as the tenth measure.



15TH MEASURE.

The same as the seventh measure.

.16TH MEASURE.

The same as the eighth measure.

OPERATIC JIG.

EXPLANATION.

Key of E (four sharps). Four beats in each measure. The Ds must be played a half tone higher than in the key of A (three sharps).



1ST MEASURE.

Place the second finger on the 4th string at B, play 3rd, 4th, 2nd; stop F# on the 3rd string with the second finger, sound it; stop B on the 4th string with the second finger, sound it; stop A on the 2nd string with the first finger, sound it.

2ND MEASURE.

Pull the 2nd string open with the first finger; open strings, play 1st, 5th; take the natural position, play 1st, and then pull it open with the second finger; stop A on the 2nd string with the first finger, and F# on the 3rd string with the second finger, play 2nd, 3rd; open strings, play 2nd.



3RD MEASURE.

Open strings, play 3rd, 2nd, 1st; stop A# on the 2nd string with the second finger, sound it; stop C# on the 1st string with the second finger, sound, and pull it open; open strings, play 2nd, 3rd.

4TH MEASURE.

Stop F# on the 3rd string with the second finger, sound, and pull it open; replace the second finger at F#, play 3rd, 2nd, 3rd; stop B on the 4th string, sound it.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Open strings, play 3rd, 2nd, 1st; stop C# on the 1st string with the second finger, sound, and pull it open; stop A on the 2nd string with the first finger, and F# on the 3rd string, play 2nd, 3rd; open strings, play 2nd.

8TH MEASURE.

Stop A and F# on the 2nd and 3rd strings, play 3rd, 1st, 2nd, 3rd, and then pull the 3rd string open; open strings, play 1st, 5th.



9TH MEASURE.

Take the natural position, play 1st, 2nd, 3rd, 2nd, 1st, 5th; stop D on the 1st string, sound it; take the natural position, play 1st.

10TH MEASURE.

Pull the 1st string open with the second finger ; open strings, play 2nd, 3rd, 2nd, 1st, 2nd ; take the natural position, play 1st, and pull it open with the second finger.



11TH MEASURE.

Stop A and F# on the 2nd and 3rd strings with the first and second fingers, play 2nd, 3rd ; stop B on the 4th string, sound it ; stop A on the 2nd string, sound it, and then pull the 2nd string open with the first finger ; stop B on the 4th string, play 3rd, 4th, 2nd.

12TH MEASURE.

Stop F# on the 3rd string with the second finger, play 3rd, 3rd ; stop D (sharp) on the 1st string, sound it ; take the natural position, play 1st, and then pull it open ; stop A on the 2nd string with the second finger, sound, and pull it open ; stop F# on the 3rd string, sound it.

Commence at the beginning and play the first eight measures, which finishes the piece.

BRIGHTON JIG.

EXPLANATION.

Natural key of the banjo. Four beats in each measure. One beat equals a quarter note, or a dotted eighth and a sixteenth note, or a Triplet.



1ST MEASURE.

Open strings, play 3rd, 3rd ; stop F \sharp on the 3rd string, sound, and pull it open ; take the natural position, play 2nd, 1st, 2nd, 1st.

2ND MEASURE.

Pull the 1st string open with the second finger ; open strings, play 1st ; place the first finger on the 2nd string at A, sound it ; pull the 1st string open with the second finger ; take the natural position, play 1st, 1st, 5th, 1st, 2nd.



3RD MEASURE.

Stop D on the 1st string with the fourth finger, play 1st, 1st, and then pull it open with the fourth finger, play 5th ; take the natural position, play 1st, 1st, 5th, 1st, 2nd.

4TH MEASURE.

Open strings, play 1st, 5th ; take the natural position, play 1st, 2nd ; open strings, play 1st, 2nd ; stop F \sharp on the 3rd string, sound, and then pull it open.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

The same as the 3rd measure.

8TH MEASURE.

Open strings, play 1st, 1st ; stop A on the 2nd string with the first finger, sound, and pull it open ; replace the second finger at A, play 2nd, 4th.



9TH MEASURE.

Take the natural position, play 4th, 2nd, (beat upon the Rest,) play 2nd, 2nd, 2nd.

10TH MEASURE.

Hold the natural position, play 2nd, 1st, 5th, 1st, 2nd : open strings, play 1st, 2nd ; stop F# on the 3rd string with the second finger, sound, and pull it open.

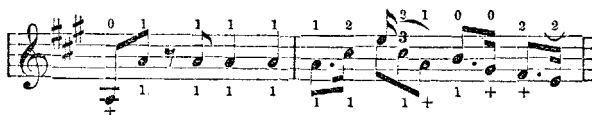


11TH MEASURE.

The same as the third measure.

12TH MEASURE.

The same as the fourth measure.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

The same as the tenth measure.



15TH MEASURE.

The same as the seventh measure.

16TH MEASURE.

The same as the eighth measure.

ARKANSAS TRAVELER.

This piece is intended to represent an Eastern man's experience among the inhabitants of Arkansas, showing their hospitality and the mode of obtaining it.

Several years since, he was traveling the State to Little Rock, the capital. In those days, railroads had not been heard of, and the stage-lines were very limited; so, under the circumstances, he was obliged to travel the whole distance on foot. One evening, about dusk, he came across a small log-house, standing fifteen or twenty yards from the road, and enclosed by a low rail fence of the most primitive description. In the doorway sat a man, playing a violin: the tune was the then most popular air in that region—namely, "The Arkansas Traveler." He kept repeating the first part of the tune over and over again, as he could not play the second part. At the time the traveler reached the house it was raining very hard, and he was anxious to obtain shelter from the storm. The house looked like anything but a shelter, as it was covered with clapboards and the rain was leaking into every part of it. The old man's daughter Sarah appeared to be getting supper, while a

small boy was setting the table, and the old lady sat in the doorway near her husband, admiring the music.

The stranger, on coming up, said, "How do you do?" The man merely glanced at him, and, continuing to play, replied, "I do as I please."

Stranger. How long have you been living here?

Old Man. D'ye see that mountain thar? Well, that was thar when I come here.

S. Can I stay here to-night?

O. M. No! ye can't stay here.

S. How long will it take me to get to the next tavern?

O. M. Well, you'll not get thar at all, if you stand thar foolin' with me all night! (*Plays.*)

EXPLANATION.

Natural key of the banjo. Two beats in each measure. One beat equals a quarter note; or two eighth notes; or one eighth and two sixteenth notes; or two dotted sixteenths and two thirty-second notes.



Open strings, play 3rd (start note).

1ST MEASURE.

Take the natural position, play 2nd, and then pull the 1st string open with the second finger; hold the natural position, play 1st, 2nd; stop A on the 2nd string and F# on the 3rd string, play 3rd, 2nd, 3rd.

2ND MEASURE.

Open strings, play 3rd, 2nd, 1st, 5th; take the natural position, play 2nd, and then pull the 1st string open with the second finger; take the natural position, play 1st, 5th.



3RD MEASURE.

Open strings, play 1st, 1st, 5th; take the natural position, play 1st, and then pull it open with the second finger; again take the natural position, play 1st, 5th.

4TH MEASURE.

Take the natural position, play 2nd, and then pull the 1st string open with the second finger; take the natural position, play 1st, 2nd; stop A on the 2nd string, and F# on the 3rd string, play 1st, 2nd, 3rd, and then pull the 3rd string open with the second finger.



5TH MEASURE.

The same as the first measure.

6TH MEASURE.

The same as the second measure.



7TH MEASURE.

Stop A on the 1st string with the fourth finger (see diagram), and at the same time place the second finger on the

1st string at G \sharp , play 1st; pull the 1st string with the fourth finger, sounding G \sharp ; replace the fourth finger at A, play 1st, 5th; stop F \sharp on the 1st string with the first finger, sound it; again stop A, play 1st, 5th; shift the hand back to the natural position, and stop D on the 1st string, sound it.

8TH MEASURE.

Take the natural position, play 1st, 5th; open strings, play 1st, 2nd; again take the natural position, play 2nd, 4th.

S. Well, how far do you call it to the next tavern?

O. M. I reckon it's some distance. (*Plays the first eight measures.*)

S. I am very dry—do you keep any spirits in your house?

O. M. Do you think my house is haunted? They say thar's plenty down in the grave yard. (*Plays as before.*)

S. How do they cross this river ahead?

O. M. The ducks all swim across. (*Plays as before.*)

S. How far is it to the forks of the road?

O. M. I have been living here nigh on twenty years, and no road ain't forked yit. (*Plays as before.*)

S. Give me some satisfaction if you please, sir. Where does this road go to?

O. M. Well, it ain't moved a step since I've been here. (*Plays as before.*)

S. Why don't you cover your house? It leaks.

O. M. 'Cause it are rainin'.

S. Then why don't you cover it when it isn't raining?

O. M. 'Cause it don't leak. (*Plays as before.*)

S. Why don't you play the second part of that ture?

O. M. If you're a better player than I am, you can play it yourself. I'll bring the fiddle out to you—I don't want you in here. (*Stranger plays the second part of the tune.*)



9TH MEASURE.

Take the natural position, and then place the fourth finger on the 1st string at D, play 5th, 1st, and then pull the 1st string with the fourth finger, play 5th; again stop D, sound it; pull the 1st string with the fourth finger, and then pull the 1st string open with the second finger, play 5th.

10TH MEASURE.

Take the natural position, play 1st, and then pull it open with the second finger; again hold the natural position, play 2nd, 1st; pull the 1st string open with the second finger; open strings, play 2nd, 3rd.



11TH MEASURE.

Take the natural position, play 2nd, 2nd, 1st, and then pull the 1st string open with the second finger; open strings, play 2nd, 1st, 5th.

12TH MEASURE.

Take the natural position, play 1st, 2nd, 1st, 5th; open strings, play 1st.



13TH MEASURE.

The same as the ninth measure.

14TH MEASURE.

The same as the eighth measure.



15TH MEASURE.

The same as the seventh measure.

16TH MEASURE.

The same as the eighth measure.

O. M. Git over the fence, and come in, and set down—
I didn't know you could play. You can board here if you
want to; kick that dog off that stool, and set down and play
it over—I want to hear it agin. (*Stranger plays the second
part over.*) Our supper is ready now; won't you have some
with us?

S. If you please.

O. M. What will you take, tea or coffee?

S. A cup of tea, if you please.

O. M. Sal, git the grubbin hoe, and go dig some sassa-
fras, quick! (*Old man plays the first part.*)

THE FIRST EIGHTH MEASURES REPEATED.





S. (*to the little boy*). Bub, give me a knife and fork, if you please.

Boy. We ain't got no knives and forks, sir.

S. Then give me a spoon.

B. We ain't got no spoons neither.

S. Well then, how do you do?

B. Tolerable, thank you; how do you do, sir? (*Old man plays the first part again.*)

The stranger finding such poor accommodations, and thinking his condition could be bettered by leaving, soon departed, and at last succeeded in finding a tavern, with better fare.

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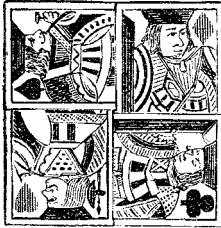
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