

TURNER'S No. 3 BANJO BOUQUET

12

ORIGINAL

BREAKDOWNS & JIGS

IN TABLATURE

FOR THE

5-STRING BANJO

WITH ACCOMPANIMENT FOR 6-STRING BANJO + GUITAR CHORDS

Composed by:

ARTHUR TILLEY

Tablature by Marc D. Smith

These 12 pieces were published in London, UK, probably around 1890. The last piece “The “Demon” Jig” was published separately as No. 157 of **Turner’s Banjo Budget**, a large compendium of Banjo works. I added it as, apparently, there were only 11 in the original collection.

I don’t know when Arthur Tilley was born (1860s?) but he established a workshop for making banjos in 1884. In 1889 he started to make zither-banjos and by 1894, his entire output was zither-banjos. Tilley zither-banjos were made until the outbreak of World War I. His instruments were well made and have always been highly prized.

His most famous composition, “Queen Of The Burlesque” would endear him to many classic banjoists if he had never accomplished anything else.

General Notes:

At the time (and until the 1970s), notation was the most prevalent method of writing and publishing music for the 5-string banjo. I have converted the original notation into Tablature for the modern banjoist but retained the terminology used...which bears a bit definition for those not familiar with those terms:

Fine = The End. It is pronounced “FEE-nay”

D.C. al Fine = Go back to the beginning and play thru to the “Fine”. (D.C. is short for Da Capo or “To The Head”). For a variety of reasons, most English-speaking countries still use Italian for directions in printed music.

Do not hesitate to *ignore* those directions. The most common practice then was to follow an AABBA format. Experiment! There were no tempo designations on the original. I found most to play comfortably for me in the 108bpm range. YMMV.

Other notes:

The exact definition of “Breakdown” and “Jig” has never really been completely agreed upon...and is still broadly in contention wherever ~~nerds~~ people discuss such things. Since Tilley was the composer, he got to name them however he wanted. If you wish to argue with him, a good quality Ouija board may suffice.

I have added A and B part designations solely to aid in playing these as duets.

Banjos and tunings:

In the period, the 1st Banjo part was usually played by a standard, gut-strung, 5-string banjo, tuned gCGBD. The music doesn’t care what strings are used...but the Tab is written for that tuning.

The 2nd banjo part was written for a 6-string Banjo, tuned gGCGBD and the Tab reflects that. A 5-string may be used by following the Guitar Chords, where needed, instead of the Tab.

THE COQUETTE BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A C G7 C G7 C C C G7

1st Bjo

2nd Bjo

C G7 C G7 C G7 C C

Fine

B Am Am Dm Dm

1st Bjo

2nd Bjo

Am Am **1.** E **2.** E Am

D.C. al Fine

THE FIZZ JIG

Tab by Marc D. Smith

A. TILLEY

A G G C C D7 D7 G G

1st Bjo

2nd Bjo

G G C C D7 D7 G G

Fine

B D D G7 G7 A7 A7 D D

D.C. al Fine

THE "MARLOW" BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A C C F F C C

1st Bjo

2nd Bjo

G7 G7 C7 C7 F F G7 G7 C C

B A A D A A A E E

A A D A E E A A

D.C. al Fine

THE HENLEY BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A G G C C G G D D

1st Bjo

2nd Bjo

G G C C D7 D7 G G

B D D G G A7 A7 D D

D D G G A7 A7 D D

D.C. al Fine

THE "OLD STYLE" BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A C C C C F C D7 G

1st Bjo

2nd Bjo

C C C C F C G7 C

B C C F C C C G7 G7

C C F C G7 G7 C C

Fine

D.C. al Fine

THE "OLD CAMP" BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A C C F F C C G7 G7

1st Bjo

2nd Bjo

C C F F G7 G7 C C

Fine

B F B \flat C7 F F C G7 G7

F B \flat C7 F B \flat F C7 F

D.C. al Fine

Detailed description of the tablature: The piece is written for two banjos (1st and 2nd). The 1st banjo part uses a standard G-clef and the 2nd banjo part uses a C-clef. The time signature is 2/4. Section A (measures 1-8) starts with a C chord (1-5-7 on the 1st string, 0-0-0 on the 2nd). The 2nd string has a 5-dot, and the 3rd string has a 5. The 4th string has a 5. The 5th string has a 5. The 6th string has a 0. The 7th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 8th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. Section B (measures 9-16) starts with a C chord (1-5-7 on the 1st string, 0-0-0 on the 2nd). The 2nd string has a 5-dot, and the 3rd string has a 5. The 4th string has a 5. The 5th string has a 5. The 6th string has a 0. The 7th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 8th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. Section C (measures 17-24) starts with a F chord (1-2-3 on the 1st string, 5-0-0 on the 2nd). The 2nd string has a 3, and the 3rd string has a 3. The 4th string has a 3. The 5th string has a 3. The 6th string has a 3. The 7th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 8th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 9th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 10th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 11th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 12th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 13th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 14th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 15th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 16th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 17th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 18th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 19th measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 20th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 21st measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 22nd measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd. The 23rd measure has a 3-dot on the 1st string, a 3 on the 2nd, and a 3 on the 3rd. The 24th measure has a 3 on the 1st, a 3 on the 2nd, and a 3 on the 3rd.

"OLD JAKES" BREAKDOWN

(IN C MINOR-EASY)

Tab by Marc D. Smith

A. TILLEY

A Cm Cm Cm Cm G7 G7

1st Bjo

2nd Bjo

Cm Cm Cm Cm Cm Cm G7 G7 Cm Cm

Fine

B Cm Cm F F Cm G7 Cm Cm

Cm Cm F F Cm G7 Cm Cm

D.C. al Fine

Detailed description of the tablature: The piece is written for two banjos in 2/4 time. System A (measures 1-8) starts with Cm chords and includes a triplet in measure 2. System B (measures 9-16) features Cm and F chords, with triplets and a double bar line in measure 15. The piece concludes with 'D.C. al Fine'.

THE "SUNBURY" BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A D G G G C G A7 D

1st. Bjo

2nd Bjo

D G G G C D G G

B B7 Em Em Em B7 B7 Em Em

B7 Em Em Em B7 B7 Em Em

D.C. al Fine

THE "FAVORITE" JIG

(IN G MINOR - EASY)

Tab by Marc D. Smith

A. TILLEY

A

Gm Gm Gm Gm Cm Cm

1st Bjo

2nd Bjo

Cm D Gm Gm Cm Cm Gm D7 Gm Gm

Fine

B

Gm Gm Cm Cm Gm Gm Gm D7 Gm

D.C. al Fine

THE "OLD SPORTSMANS" BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A C C F F G7 G7 C C

1st Bjo

2nd Bjo

C C F F G7 G7 C C

Fine

B C C C G7 G7 G7 G7 C

C C C G7 G7 G7 C C

D.C. al Fine

BREAKDOWN

Tab by Marc D. Smith

A. TILLEY

A F F B \flat B \flat

1st Bjo

2nd Bjo

C7 C7 1. F F 2. F F

Fine

B C Dm Dm

G7 G7 1. C C 2. C C

D.C. al Fine

TWO BANJOS

THE "DEMON" JIG

Tab by Marc D. Smith

by ARTHUR TILLEY

A

Cm Cm Cm Fm G G7 Cm G7 Cm

1st Bjo

2nd Bjo

Cm Cm Cm Fm G G7 Cm G7 Cm

1st Bjo

2nd Bjo

B

Cm G7 Fm C7 Fm G7 Cm D7 G

1st Bjo

2nd Bjo

Cm G7 Cm Fm C7 Fm G7 Cm G7 Cm

1st Bjo

2nd Bjo

Cm Cm Cm Fm G G7 Cm G7 Cm

A1

Musical notation for section A1, measures 1-4. The notation is in G major with a C minor key signature. It features a treble and bass clef. The right hand has a melody with triplets and slurs. The left hand has a bass line with triplets and slurs. Fingerings are indicated by numbers 1-3. A fermata is placed over the final note of the first measure.

Cm Cm Cm Fm G G7 Cm G7 Cm

Musical notation for section A1, measures 5-8. The notation is in G major with a C minor key signature. It features a treble and bass clef. The right hand has a melody with triplets and slurs. The left hand has a bass line with triplets and slurs. Fingerings are indicated by numbers 1-3. A fermata is placed over the final note of the fifth measure. The word "Fine" is written at the end of the section.

TRIO

Ab Ab Eb Eb Eb Ab Bb7 Eb

Musical notation for the Trio section, measures 1-4. The notation is in A-flat major with a C minor key signature. It features a treble and bass clef. The right hand has a melody with triplets and slurs. The left hand has a bass line with triplets and slurs. Fingerings are indicated by numbers 1-3.

Ab Ab Eb Eb Eb Eb Ab Ab

Musical notation for the Trio section, measures 5-8. The notation is in A-flat major with a C minor key signature. It features a treble and bass clef. The right hand has a melody with triplets and slurs. The left hand has a bass line with triplets and slurs. Fingerings are indicated by numbers 1-3. The word "D.C. al Fine" is written at the end of the section.