

JIGS ^{and for} REELS 5 string Banjo

By Walter Kaye Bauer

50 JIGS, REELS, HORNPIPES
and CHARACTERISTIC DANCES



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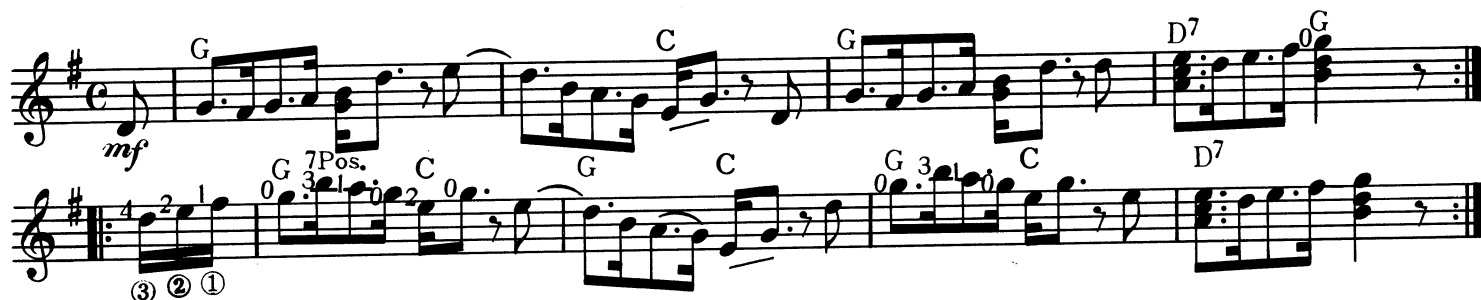
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The Essence

Bass to D



Flannel Jacket

Bass to D

Reel

Musical notation for 'Flannel Jacket'. The piece is in G major (one sharp) and 4/4 time. It consists of four staves. The first two staves are the treble clef melody, starting with a forte (f) dynamic. The last two staves are the bass line, featuring a 7th position (7Pos.) and a 4th position (4Pos.) for the left hand. Chords G, D7, and G are indicated above the notes. The piece ends with a double bar line and repeat dots.

Reel

Four-staff musical score for a Reel in G major, 4/4 time. The first staff begins with a forte (*f*) dynamic. The second staff ends with a repeat sign. The third and fourth staves include fingerings (0, 1, 2, 3, 4) and positions (7 Pos.). Chord markings include G, D7, B7, and Em.

Four Hand Reel

Four-staff musical score for a Four Hand Reel in C major, 6/8 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff ends with a repeat sign. The third and fourth staves include fingerings (0, 1, 2, 3, 4) and positions (5 Pos.). Chord markings include C, Dm, and G7.

Constitution

Four-staff musical score for a Hornpipe in G major, 2/4 time. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff ends with a forte (*f*) dynamic. The third and fourth staves include fingerings (0, 1, 2, 3, 4) and positions (5 Pos., 7 Pos.). Chord markings include G, D7, and C.

Money Musk

3

Reel

Money Musk (Reel) musical notation, first system. Key of D major, 2/4 time. Dynamics: *mf* (first staff), *f* (second staff). Chords: G, C, G, D7, G, D7, G.

Belles of Edinboro

Hornpipe

Belles of Edinboro (Hornpipe) musical notation, first system. Key of C major, 3/4 time. Dynamics: *mf*. Chords: C, G7, C, G7, C, G7, C. Includes fingerings and positions (Pos.) for the left hand.

Cup of Tea

Irish Reel

Cup of Tea (Irish Reel) musical notation, first system. Key of D major, 2/4 time. Dynamics: *mf*. Chords: Am, G, D7, G, G, D7, G. Includes fingerings and positions (Pos.) for the left hand.

Bridge of Lodi

D. C. at Fine

Hornpipe

Bridge of Lodi (Hornpipe) musical notation, first system. Key of C major, 3/4 time. Dynamics: *mf*. Chords: C, G7, C, G7, C, G7, C. Includes fingerings and positions (Pos.) for the left hand.

Champion

5

Irish Jig

Musical score for 'Champion' Irish Jig. The score is written in 8/8 time and D minor. It consists of four staves. The first staff begins with a Dm chord and a key signature change to D minor. The second staff continues the melody with Dm and A7 chords. The third and fourth staves feature a C7 chord and a key signature change to D major, with various fingerings and positions (1 Pos., 5 Pos.) indicated for the right hand. The piece concludes with a double bar line.

Happy Soldier

Irish Jig

Musical score for 'Happy Soldier' Irish Jig. The score is written in 8/8 time and D major. It consists of four staves. The first staff begins with a G chord and a key signature change to D major. The second staff continues the melody with G and D7 chords. The third and fourth staves feature a G chord and a key signature change to D major, with various fingerings and positions (1 Pos., 5 Pos.) indicated for the right hand. The piece concludes with a double bar line.

Haste to The Wedding

Country Dance

Musical score for 'Haste to The Wedding' Country Dance. The score is written in 8/8 time and C major. It consists of four staves. The first staff begins with a C chord and a key signature change to C major. The second staff continues the melody with C and G7 chords. The third and fourth staves feature a C chord and a key signature change to C major, with various fingerings and positions (1 Pos., 5 Pos.) indicated for the right hand. The piece concludes with a double bar line.

Hull's Victory

Pretty Girl Milkin' Her Cow

Paddy Girl Minkin Her Cow Jig

p

Am E7 Am E7 Am

Am E7 Am Am E7 Am

C G7 C

C G7 Am E7 Am

Soldier's Joy

Come Under My Pladdie

7

Four staves of music for the piece "Come Under My Pladdie". The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It contains a single melodic line with various chords (G, B7, Em) and fingerings (0, 1, 2, 3). The second staff continues the melody with chords (G, D7, B7, Em) and fingerings (0, 1, 2, 3). The third staff features a double bar line, a key signature change to one sharp, and a dynamic marking of *f*. It includes a 7-position fretboard diagram and continues the melody with chords (G, D7, B7, Em) and fingerings (0, 1, 2, 3). The fourth staff concludes the piece with a double bar line and a key signature change to one sharp, featuring chords (Em, B7, Em) and fingerings (0, 1, 2, 3).

The Hill Side

Four staves of music for the piece "The Hill Side". The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *mf*. It contains a single melodic line with various chords (Am, G) and fingerings (0, 1, 2, 3). The second staff continues the melody with chords (Am, C, G, Am) and fingerings (0, 1, 2, 3). The third staff features a double bar line, a key signature change to one sharp, and a dynamic marking of *f*. It includes a 7-position fretboard diagram and continues the melody with chords (Am, C, G, Am) and fingerings (0, 1, 2, 3). The fourth staff concludes the piece with a double bar line and a key signature change to one sharp, featuring chords (Am, C, G, Am) and fingerings (0, 1, 2, 3).

Flower of Edinburgh

Four staves of music for the piece "Flower of Edinburgh". The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a dynamic marking of *f*. It contains a single melodic line with various chords (G, C, Dm, G7, D7) and fingerings (0, 1, 2, 3). The second staff continues the melody with chords (G, C, F3, C) and fingerings (0, 1, 2, 3). The third staff features a double bar line, a key signature change to one sharp, and a dynamic marking of *f*. It includes a 12-position fretboard diagram and continues the melody with chords (C, G7, Am2, C) and fingerings (0, 1, 2, 3). The fourth staff concludes the piece with a double bar line and a key signature change to one sharp, featuring chords (C, F, G7, C) and fingerings (0, 1, 2, 3).

Paddy Whack

Irish Jig

mf

f

ff

The Honeymoon

mf

f ②

High Level

mf

f

Fine

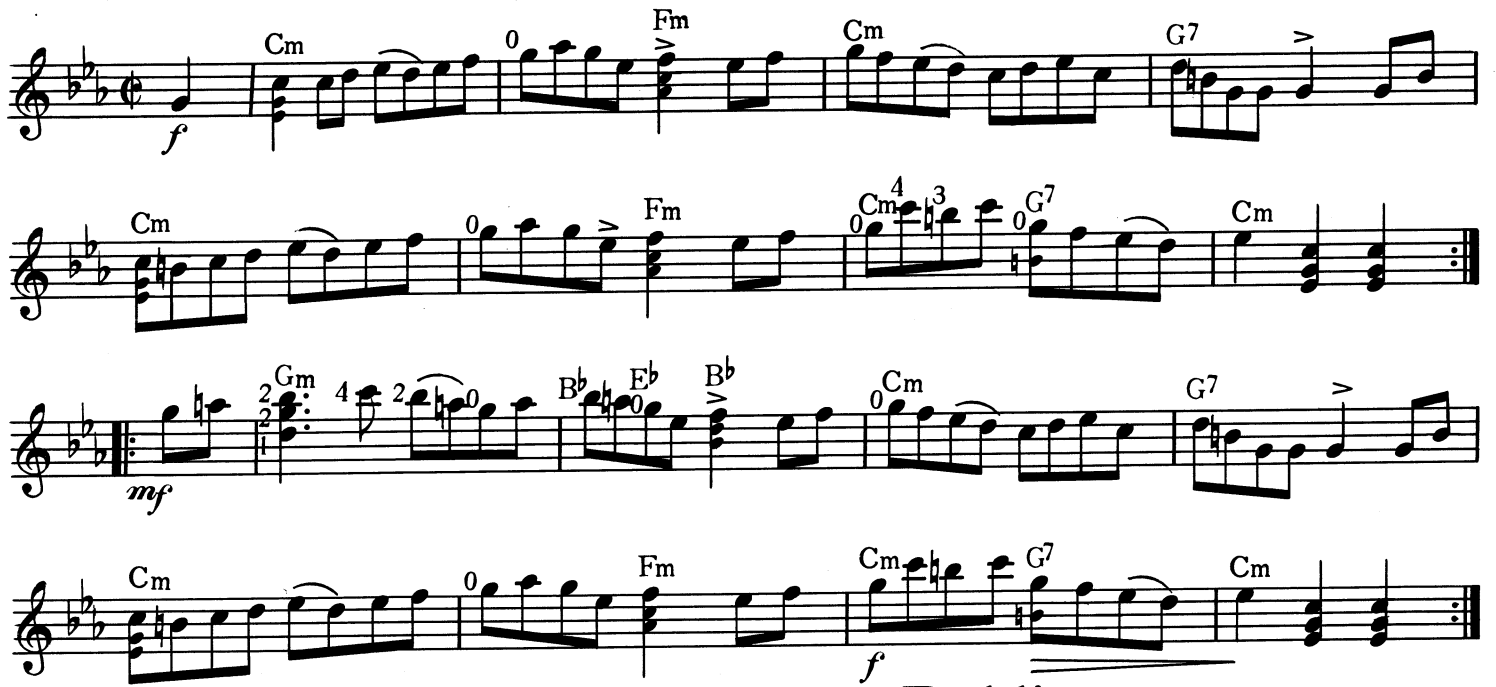
Jig

mf

Guilderoy

9

Reel



Musical score for the Reel "Guilderoy". The piece is in 2/4 time and B-flat major. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes a triplet of eighth notes. The third staff begins with a mezzo-forte (*mf*) dynamic and features a double bar line with repeat signs. The fourth staff ends with a forte (*f*) dynamic. Chord markings include Cm, Fm, G7, and Bb. Fingering numbers (0, 1, 2, 3, 4) are indicated above various notes.

Rocky Road to Dublin

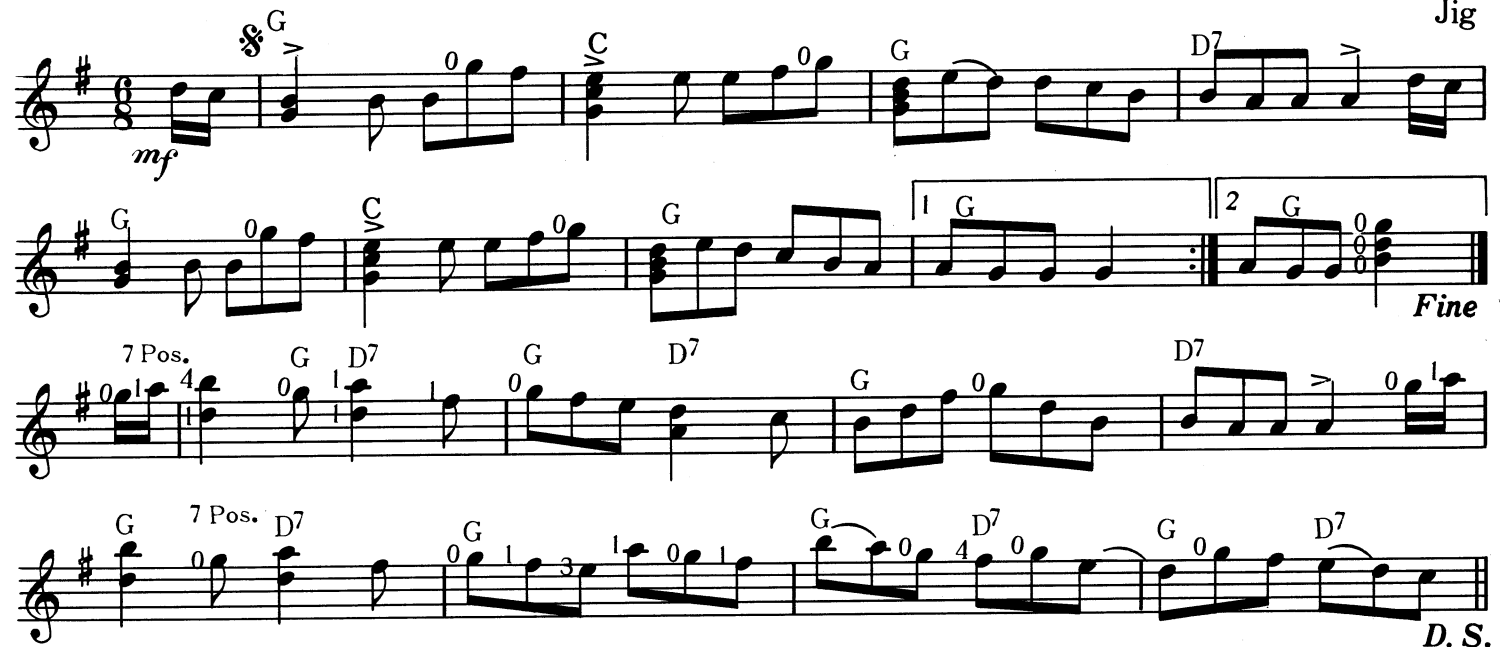
Jig



Musical score for the Jig "Rocky Road to Dublin". The piece is in 3/8 time and A minor. It consists of three staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff includes a double bar line with repeat signs and a "Fine" marking. The third staff ends with a "D. C. al Fine" instruction. Chord markings include Am, E7, C, and G. Fingering numbers (1, 2, 3, 4, 5) are indicated above various notes.

The Tempest

Jig



Musical score for the Jig "The Tempest". The piece is in 3/8 time and G major. It consists of four staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff ends with a "Fine" marking. The third and fourth staves include a double bar line with repeat signs. Chord markings include G, C, D7, and F#m. Fingering numbers (0, 1, 2, 3, 4, 7) are indicated above various notes.

Swallow Tail

Jig

The White Cockade

Reel

St. Patrick's Day

Jig

Shamrock

11

Jig

Four staves of music for the Shamrock Jig. The first staff begins with a treble clef, a 2/4 time signature, and a mezzo-forte (mf) dynamic. The key signature has one sharp (F#). The melody is written on a single line. Chords are indicated above the staff: C, G7, C, 0, G7. The second staff continues the melody with chords C, G7, Am, D# dim, C, 0, G7, C. The third staff starts with a repeat sign and a forte (f) dynamic, with chords G, D7, G, 0, C#, G, D7, G. The fourth staff continues with chords C, G, C, G7, C, C7, F, 0, C, G7, C. The piece ends with a double bar line and repeat dots.

Kendall's

Hornpipe

Four staves of music for Kendall's Hornpipe. The first staff begins with a treble clef, a 2/4 time signature, and a mezzo-forte (mf) dynamic. The key signature has one sharp (F#). The melody is written on a single line. Chords are indicated above the staff: C, F, C, G7. The second staff continues the melody with chords C, F, C, G7. The third staff starts with a repeat sign and a forte (f) dynamic, with chords C, F, C, G7. The fourth staff continues with chords C, F, C, G7. The piece ends with a double bar line and repeat dots.

Top of Cork Road

Jig

Four staves of music for the Top of Cork Road Jig. The first staff begins with a treble clef, a 2/4 time signature, and a mezzo-forte (mf) dynamic. The key signature has one sharp (F#). The melody is written on a single line. Chords are indicated above the staff: C, F, G7, C, G7, C, G7. The second staff continues the melody with chords C, F, G7, C, G7, C. The third staff starts with a repeat sign and a forte (f) dynamic, with chords C, G, Am, D7, G. The fourth staff continues with chords F, C, G7, C. The piece ends with a double bar line and repeat dots.

Le Petre's

Hornpipe Clog

Four staves of music for Le Petre's Hornpipe Clog. The first two staves are in C major, featuring a 3/4 time signature and a key signature of one flat. The third and fourth staves are in D major, featuring a 3/4 time signature and a key signature of two sharps. The music includes various chords (C, G7, F, D7, G) and fingerings (0, 1, 2, 3, 4). The piece concludes with the instruction "D. S. al Fine".

Fisher's

Hornpipe

Four staves of music for Fisher's Hornpipe. The first two staves are in G major, featuring a 2/4 time signature and a key signature of one sharp. The third and fourth staves are in D major, featuring a 2/4 time signature and a key signature of two sharps. The music includes various chords (G, C, D7) and fingerings (0, 1, 2, 3, 4). The piece concludes with the instruction "D. S. al Fine".

Jock Tomson's

Hornpipe

Four staves of music for Jock Tomson's Hornpipe. The first two staves are in C major, featuring a 2/4 time signature and a key signature of no sharps or flats. The third and fourth staves are in D major, featuring a 2/4 time signature and a key signature of two sharps. The music includes various chords (C, F, G7, D7) and fingerings (0, 1, 2, 3, 4). The piece concludes with the instruction "D. C. al Fine".

Lamplighter's

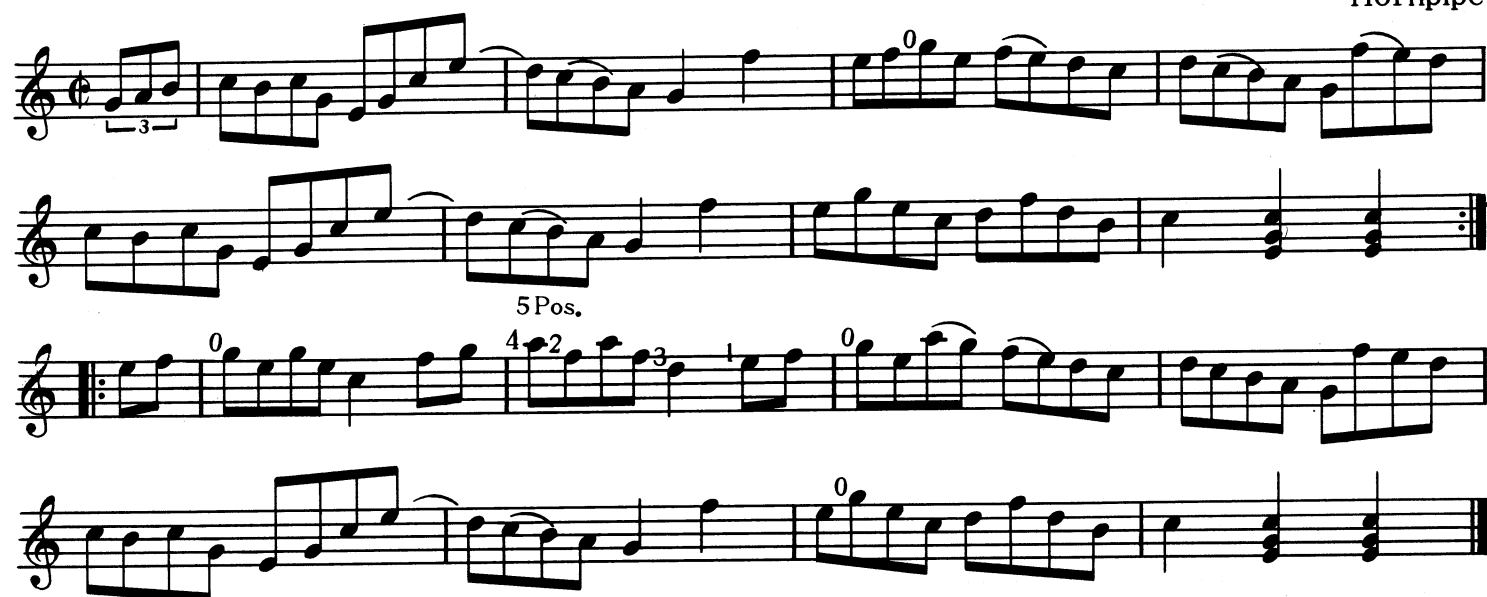
Bass to D

Hornpipe



Rickett's

Hornpipe



Bass to D

Old Grow

Reel



Rory O'More

Bass to D

mf *f* *D. C. al Fine* *Fine* *Jig*

Bass to D

Speed the Plough

mf *f* *f* *Reel*

Bass to D

Fireman's Reel

f *f* *f*

Royal Irish

15

Bass to D

Jig

Four staves of music for the 'Royal Irish' Jig. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It includes a *mf* dynamic marking and a G chord. The second staff continues the melody with a D7 chord and a 7th position fingering (1 0 1 3 1 0). The third staff starts with a repeat sign and a G chord, followed by a D7 chord. The fourth staff continues with G, C, D7, Em, G, D7, and G chords. The piece ends with a double bar line.

Bass to D

Double Jig

Four staves of music for the 'Double Jig'. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It includes a *mf* dynamic marking and a G chord. The second staff continues the melody with a D7 chord and an Em chord. The third staff starts with a repeat sign and a G chord, followed by a D7 chord and a 7th position fingering (1 0 1 3 1 0). The fourth staff continues with G, Bm, C, G, D7, and Em chords. The piece ends with a double bar line.

Bass to D

Clog Hornpipe

Four staves of music for the 'Clog Hornpipe'. The key signature is one sharp (F#) and the time signature is 6/8. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It includes a *mf* dynamic marking and a G chord. The second staff continues the melody with a C chord and a G chord. The third staff starts with a repeat sign and an A7 chord, followed by a D chord. The fourth staff continues with A7, A7, A7, D, and D7 chords. The piece ends with a double bar line.

D. S. al Fine

Cowboys

Bass to D

Reel

Kitty O'Niel

Jig

Bass to D

Buttermilk

Jig

JIGS ^{and} REELS for 5 string Banjo

AFTERWORD

When I was a very young man (fifty years ago) I studied the five string banjo with Miss Annie Pfund, and also with the great Frederick J. Bacon, who later manufactured the famous Silver Bell banjos. Both of these fine teachers lamented the lack of good exercise material in the instruction book of that day. With the exception of a few basic scales and chords, the rest of the book was devoted to pieces most of which, to quote the great Fred Van Eps, were "anemic".

Mr. Bacon once gave me some excellent advice on how to acquire a very rapid technique. He said, "practise jigs and reels". I not only did this, I have assembled these and arranged them for the banjo in this book.

In the early history of our country, these famous tunes were heard on Saturday nights, particularly in St. Louis, where the French trappers gathered for an evening of music and dancing. Our eastern trappers who often visited there soon learned the tunes and the steps, and took them back home with them. In the process of doing so, the French caller's command, "dos a dos" was heard in the East as Do-si-do, and the term gigue became "jig".

With the revival of interest in this great American invention, enough of the traditional music is a "must" for the generation that loves it so. It is hoped that this collection will help to swell the aggregate and bring some pleasure into the lives of the many devotees of the banjo.

WALTER KAYE BAUER

Wethersfield, Conn.



PICTURE CHORDS 5 String Banjo

Diagrams, Exercises, Instructions, Solos

by ALEXANDER SHEALY

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