Dance to the Fiddle, March to the Fife

Instrumental Folk Tunes in Pennsylvania

"Then the drums did beat and rattle,
And the fife did sweetly play;
She marched up to the enemy
And bravely fought away.

The fiddler being willing,
And his arm a-being strong,
He played "The Drownded Irishman"
For four hours along.

(From Pennsylvania Folksong Versions)

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Note on the Treatment of the Music



In general, the tunes have been arranged, very roughly, by function, i.e., according to the sort of dance their titles indicate that they accompanied. Exact arrangement was not possible, because many tunes could have fulfilled several different functions; e.g., a 4/4 or 2/4 piece could be played as a reel, schottische, polka, or march—the required rhythmic modifications being easily effected. However, in this arrangement, there are four groups of pieces. The first, and largest, is of 4/4 and 2/4 tunes played at about the same pace, and normally called reels or hornpipes (though at present there is no real distinction between the performance of a reel and a hornpipe tune). The second group, beginning with No. 400, consists of 2/4 and 4/4 tunes played in a more leisurely way, and called variously schottisches, polkas, and clogs—along with some others that resemble these types and cannot be fitted in elsewhere. The third group, beginning with No. 442, contains pieces in 6/8 time, frequently called jigs, quadrilles, and cotillions. Group 4, beginning with No. 639, contains waltzes and other miscellaneous pieces in 3/4 time.

Marches, being in 2/4, 4/4, or 6/8 time, could not be separately arranged, especially since many marches have also been played as dances, and *vice versa*. Hence, they are found scattered among all groups except the fourth, and are identified as marches when necessary. Within these groups, I have set clearly perceptible versions of single tunes together in groups, with the same number—as No. 323, Versions A, B, C, etc. Other tunes resembling these groups, and sounding or looking as though derived from the same original melodies, have been placed immediately after the groups of versions. When this ordering was not possible—since a piece, for instance, may exist as a recognizable entity in 4/4, 3/4 and 6/8 versions or sets—I have tried, in the notes to the individual items, to supply cross-references to all the differently located versions.

When a tune was regionally known under several different names, I have chosen for its identification-title in this collection the name seemingly in most frequent local use, with the other local names given in the notes. Only once, for No. 323, have I had to supply a title from outside the local tradition; it was a case in which no distinctive local names (if any names at all) could be found to label the sets of a piece known in many versions. Often the only local name discoverable for some isolated, single-version piece would be "Old Reel" or "Quadrille," or something similar. Hence, such names would have to suffice as

local titles. The use of the word "old" in these titles, I may remark, is not necessarily to be taken as authoritative. As is normal with folk singers, so also with folk players: usually, the tunes they label "old" are not, in fact, of any great age; while about the really antique pieces in their repertories, they have nothing at all to say. When one of my tunes has been known elsewhere in the tradition under a number of names, I have cited the most commonly used or striking of these names in the individual tune-notes. This is especially the case when a certain name has become associated with some distinctive version of the tune.

When violins had a special tuning, I have shown the pitches of the open strings by whole-notes in the staff, immediately following the key and time-signatures of a tune-item. But I made no attempt to re-write the air so as to make its fingering conform with this special tuning: the notes are written down merely as they sounded, so that they could readily be played when the instrument was tuned in the ordinary succession of fifths. Howsoever a violin was tuned—in the usual fifths or not—I have not tried to indicate whether the overall pitch of its tuning was standard, or lower (as often), or higher.

I sometimes speak of the "fingering" of a key (G or D, for example). This expression was adopted, or rather forced on me, specifically because of the once-common lower tuning of all the strings. Since I have found that some trained musicians (and even musicologists) have had trouble understanding my statements about the "fingering" of this or that key, I shall try to explain myself, once for all, more clearly.

Fiddlers of former days usually played in the much-overlapping keys of G and C, D and A, with minor-mode tunes having tonics on the open A- and D-strings. Since they could usually read no music, they imitated the ways in which their instructors fingered out tunes, and so learned tunes at certain *places* on their instruments. What they understood by "keys" then, had reference to the designations given to the open strings, and to these places (the tonal intervals between the open strings, and the additional stopping of strings to form other notes of a tune, being what they had to learn in the first place, in order to play a tune at all). Consequently, all that the "key of G" would mean to them was a set of places and of fingerings on the strings. Now let us suppose that a fiddler habitually tuned his violin strings in the normally expected series of fifths, but with all strings a whole tone low. His low string, still known by the name of "G-string," would then, in fact, be F; his D-string, C; his A-string, G, and his E-string, D. This overall pitch situation would make absolutely no difference in his fingering-out of tunes: if he were playing a tune learned *in the places* that music-readers would associate with the key of G, he would play it, as he learned it, in the place and with the *fingering* of G, no matter what the register of his fiddle-strings was, or in what actual key the tune sounded (in this hypothetical case, F). My fiddler friend, Hiram White, for example, tuned his fiddle so as to have his D-string coincide in pitch with the piano keys of E or E-flat, C or B-flat—i.e., sometimes high, sometimes low. But he played with the *fingering* of the keys of D and G, etc.

To some tunes and tune-versions played by fifers, I have given a key-signature of D, when the key is really G, with G being clearly the tonic. This signature was

adopted when all or nearly all of the fourths of the scale in this key were sharped, following an inveterate fifers' habit. The intent of the D signature, then, was simply to avoid the continual writing-down of accidentals in these items.

To the right of the numbered title of each tune, (V), (F), or (FV), (VF), has been placed, to show that the tune was played on the violin or on the fife, or on both. The (FV) ordering of letters indicates that the piece, so far as could be seen, was more often used by fifers; the ordering (VF) shows the opposite. Each item is then accompanied by the following information: Version-letter, if more than one set appears (as A, B, C, etc.); player's name; instrument; year or decade of collection; and initial of collector(s). Thus: A Strosnider, V, 1930s, B.; C Horner, F, 1960, JB. The initial B stands for *Bayard;* J, for *Jack;* JB for joint collection by both parties. (If more than one player had the same surname, initials are added to distinguish between them; or if initials were identical, then given names are supplied. The full names of all players are given in an alphabetical list of performers.) Then follows any other information thought desirable to note, such as where, when, and from whom the player learned the piece, if known; alleged composer, if any; and special occasion, if any, when the tune was regularly played. (This last item applies particularly to fife airs.)

When variations in a tune-item were noted, the bar or half-bar where they occurred is marked above the staff of the item, thus: A----/, B----/, etc. The variant notes are then given under the letters, on staves following the item. Usually, in this tradition, dances and marches occur in two or more equal-length parts, each part repeated in playing. In cases where the tunes were perfectly normal in all respects, the marks of repetition have often been omitted.

A few signs used in the transcribing of the tunes need some explanation:

The letters "pz" over a note stands for *pizzicato,* or "plucked." With the older players, the string plucked was always an open one, and the plucking was done with the fingering (not the bowing) hand.

The letters "d.s." (or "ds") over a note stand for "double string"; i.e., the same note sounded simultaneously on two adjacent strings, one open, the other stopped.

A short trill over a note signifies a very quick shake at the beginning of the note. A long trill means that the trill is prolonged throughout the duration of the note. In all instances, trills commence on the note itself, and alternately sound that note and the next diatonic note above. This is the exact opposite of the way these ornaments are handled in art-music. However, when *turns* occur (which is rarely among fiddlers, oftener among fifers), they are just like the ones used by trained players.

Instead of indicating by a number of separate notes the double-stopping drones that are often sounded along with two or more successive notes of the melody, I have elected to mark such features by whole notes placed along with the melodic notes within the bars of the tune. In folk fiddling, these short drones are always on strings that are momentarily open.

Tied notes are shown in the normal way. But a tie consisting of a curved *dotted* line indicates that the notes thus connected, although continuous in sound, are distinguished one from another by a slight rhythmic impulse given the tied notes following the first, and imparted by a little extra pressure on the bow

as it slides across the string.

A slanting line ascending to an accented note indicates a rapid slide of the finger along the string until the note so marked is reached.

Arrows above notes, when pointing upward, indicate a slightly augmented interval; when pointing downward, a slightly diminished interval. In all cases, the sharping or flatting is less than the value of a semitone. These are the "neutral" tones: somewhere between natural and flat, or natural and sharp.

A quarter-note or dotted eighth-note with a slash or flag across its mid-stem denotes one that is divided into, and played as, eighth notes.

Concerning the tunes transcribed from the "Mount Pleasant Tablatures": Fife tablatures show for each note which finger holes are closed and which open, and thus indicate *only* the notes sounded, and nothing else—although sometimes dividing marks will separate lines or phrases of the tune. Time-signatures are usually omitted, as are indications of barring, and rhythmic values in general have to be learned from players, since there is no way of setting them down. The reader of the tablature is lucky if the word "high" is written over the indication of some note to warn him that the note is to be overblown (which will shoot the tone higher by an octave). Hence, the interpretation "cold" of such tablatures is often somewhat of an exercise in educated guesswork. In the case of these Mount Pleasant documents, I was lucky; the denoted tone-successions showed that the majority of the tunes were ones I already knew; hence, the appropriate rhythmic and time values of the notes could be assigned with fair safety. In No. 48, however, an unknown tune forced me to offer *two* equally possible rhythmic schemes, one 2/4, the other 6/8. I have no idea which "restoration" is nearer right.
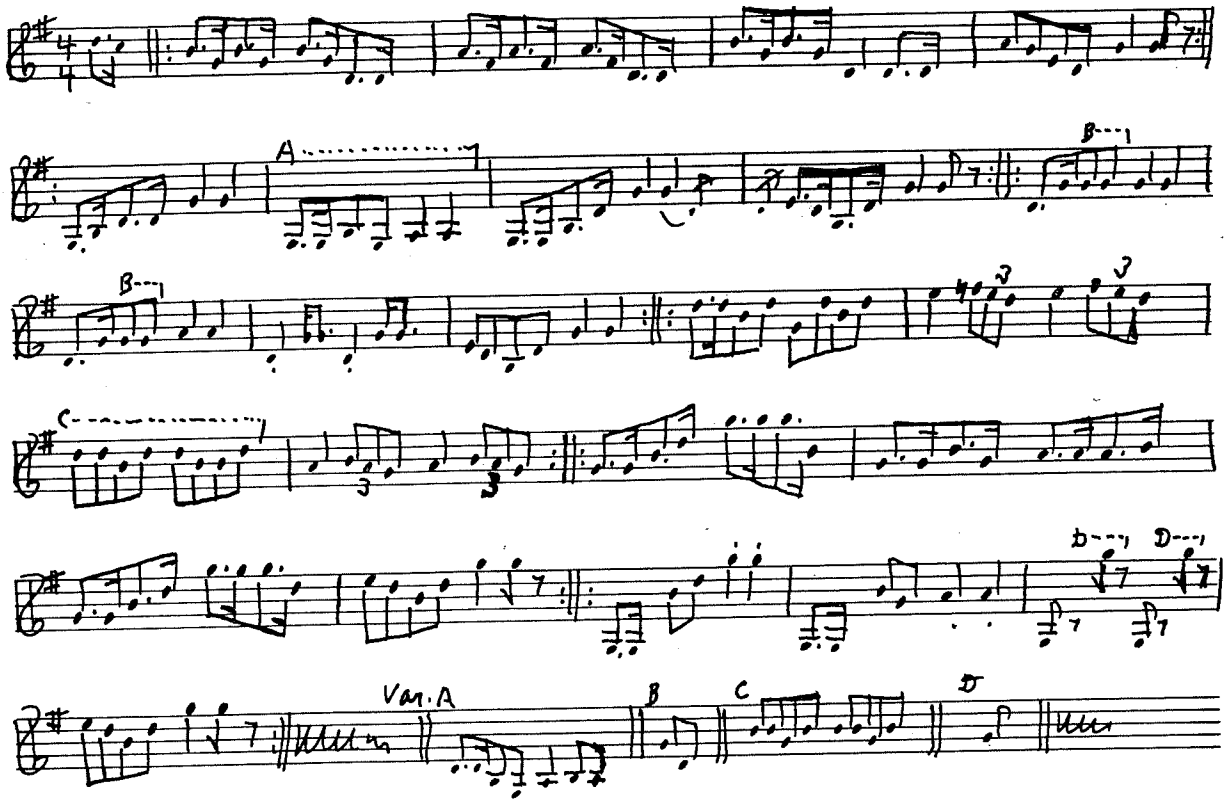
Concerning the tune-note references to versions or related pieces printed elsewhere: The abbreviated forms of titles used to identify often-cited musical works are so designed as to occur alphabetically in the List of Sources, and thus be easy to locate. An entry like "One Thousand, p. 25, 5th" means that the reference is to the *fifth* tune on the twenty-fifth page of a collection in which the individual tune-items are not numbered. This device is not needed, of course, when a tune can be identified by a title.

Fiddle and Fife Tunes from Pennsylvania
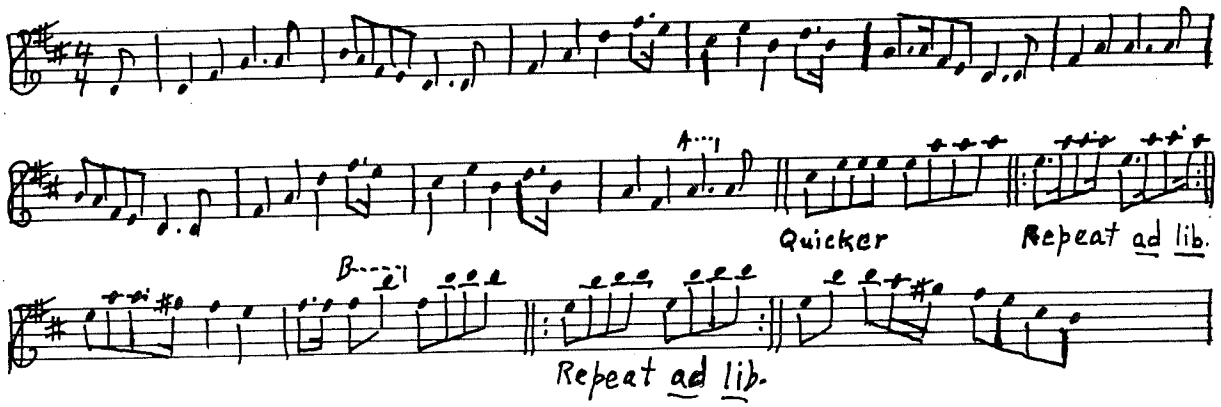


1. NEIL GOW'S RANT (V)

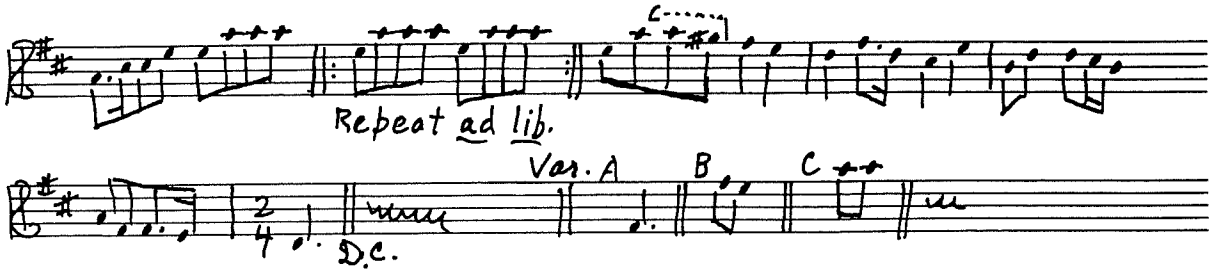
Meighen, V, 1930s, B.



2. MILLGOW'S REEL (V)

Strosnider, V, 1928, B.
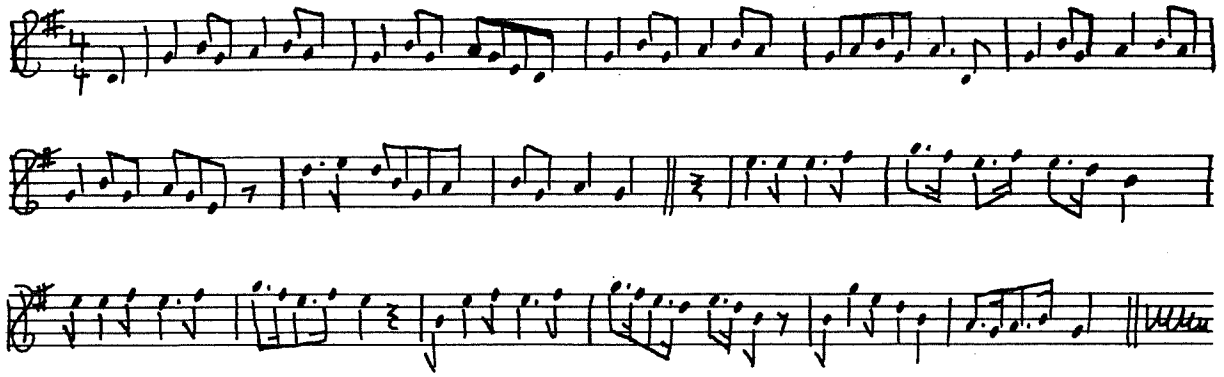




Nos. 1 and 2: No. 1 has a title indicating composition by Niel Gow (1727–1807), a noted Scottish composer, violinist, and popular-music publisher—the Scott Skinner of his day, as it were. It is possible that the name "Millgow" for No. 2 may also be a corruption of this name. But I have not detected either tune among any of Gow's alleged compositions, or anywhere in available music publications by the Gows. Regarding No. 2, George Strosnider stated that Maxwell McCaslin, Greene County representative in Harrisburg, and Speaker of the House in 1854, played it at the Harrisburg balls of that date. Both tunes have a decided eighteenth-century Scottish ring.

3. THE CORN-HUSKERS (V)
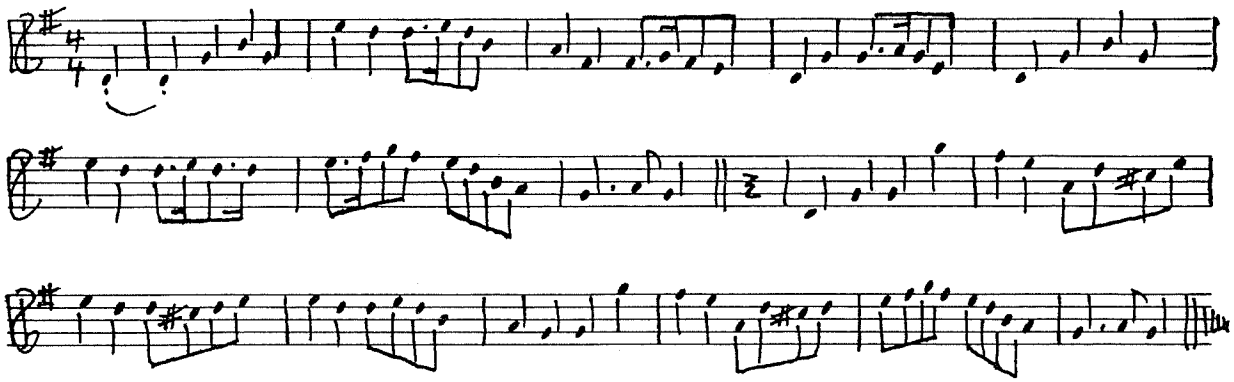
Phillips, V, 1930s, B.



A formula like the one making up the main part of our first half-tune also comprises the first strain of O'Neill MI, No. 1447. Beyond that, there is no resemblance between the two tunes.
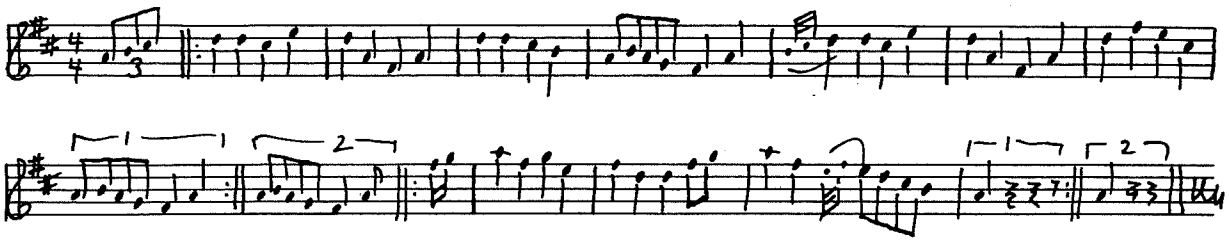
4. SQUARE DANCE TUNE (V)

James Taylor, V, 1930s, B.
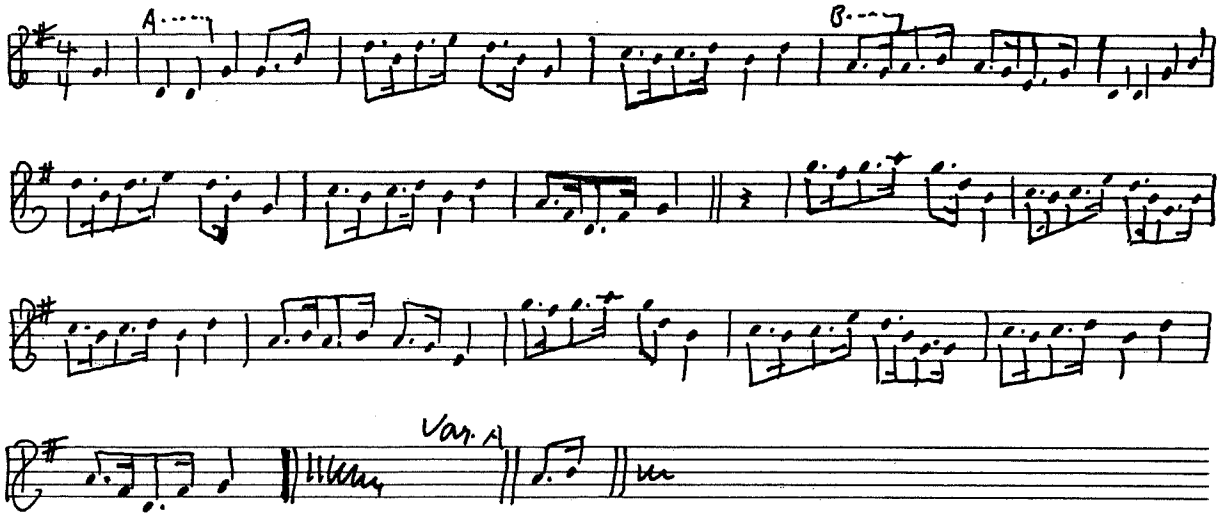


5. OLD DANCE TUNE (V)

J. White, V, 1930s, B.



6. THE TURKEY-EGG (V)

James Taylor, V, 1930s, B.
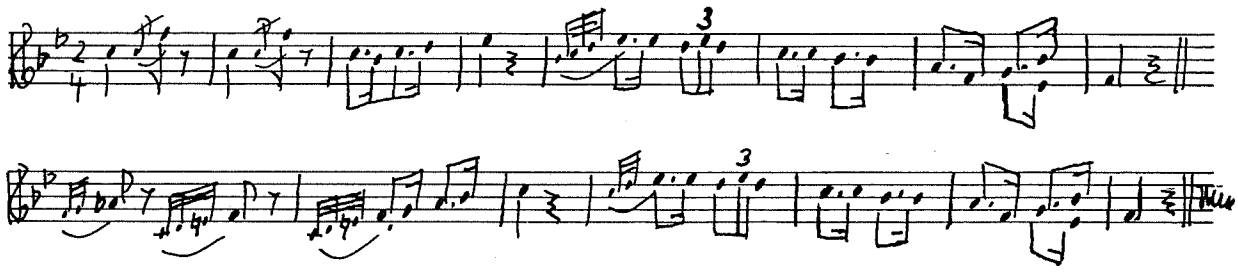


A rhyme accompanying the tune runs:

Ben stole the turkey-egg,
run around the medder with it,
Throwed it in the creek,
and swore he never meddled with it.

7. KATIE WITH THE BUCKLES (V)

H. White, V, 1930s, B.
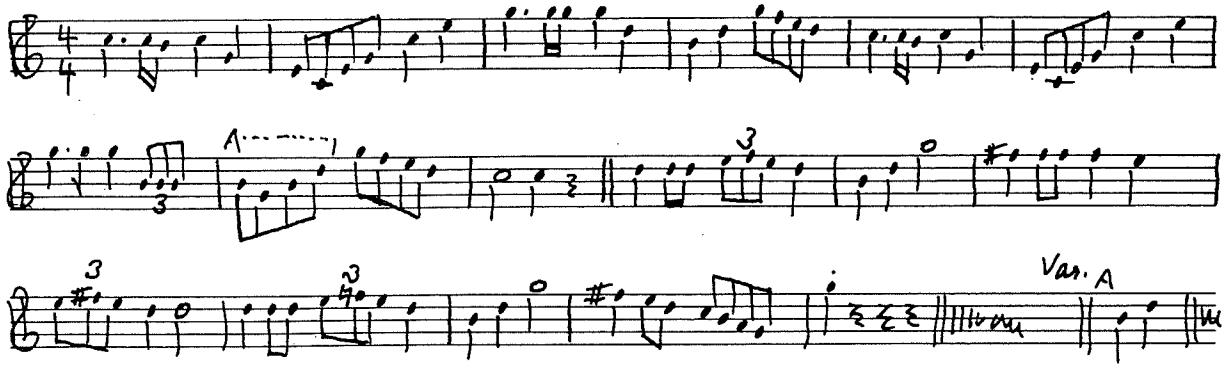


This rhyme was associated with the tune:

Long folks, short folks, have ye heerd the news?
I'm goin' to marry Katie with the buckles on her shoes.
Ha! Ho! Never could refuse—
I'm goin' to marry Katie with the buckles on her shoes.
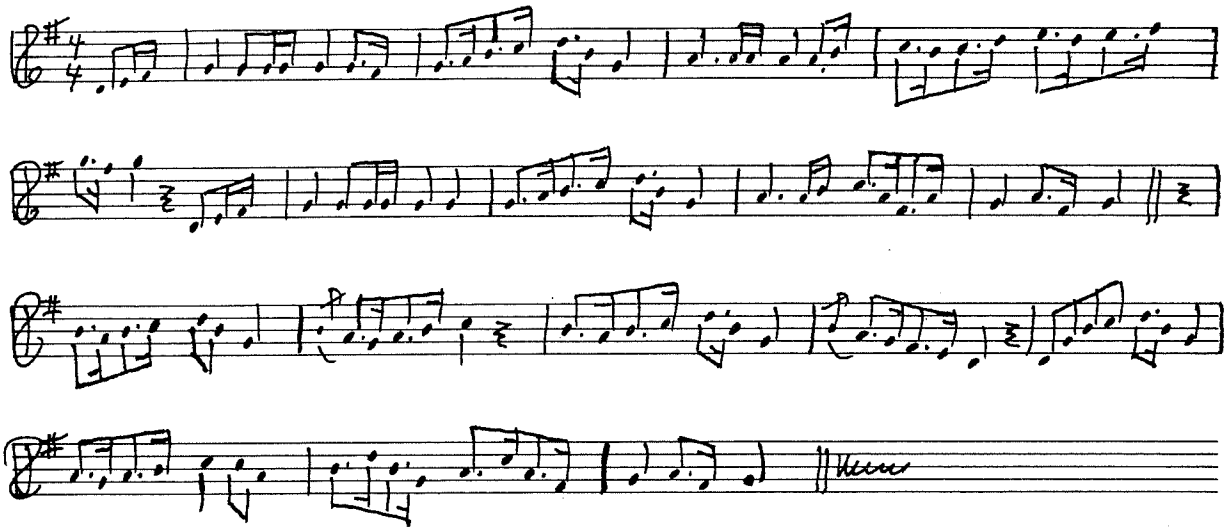
8. SQUARE DANCE (V)

Losch, V, 1930s, B.



9. JIG (V)

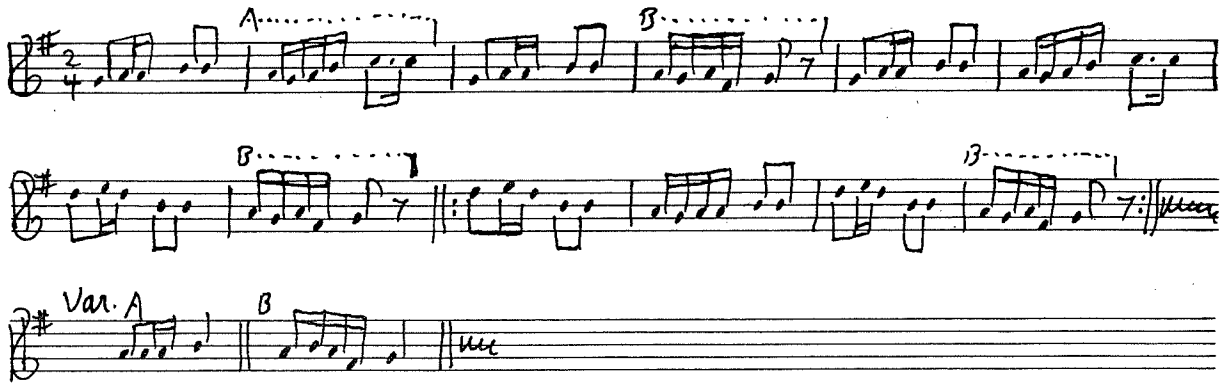
Losch, V, 1930s, B.



If this is a "jig," it must be one of the so-called "straight jigs" like those in the blackface minstrel shows. The second part is also that of the well-known *Soldier's Joy* tune (No. 332).

10. THE HORSE CALLED ROVER
or ROOSTER IN THE STRAWPILE (V)

H. White, V, 1930s, B.



Hiram White said that some players stuck a finger between the A and D strings at the end of the second and sixth bars, producing a peculiar "rooster" squawk. Along with the tune went the rhyme:

Had a little horse and I called him Rover.
When he lived, he lived in clover,
And when he died, he died all over.

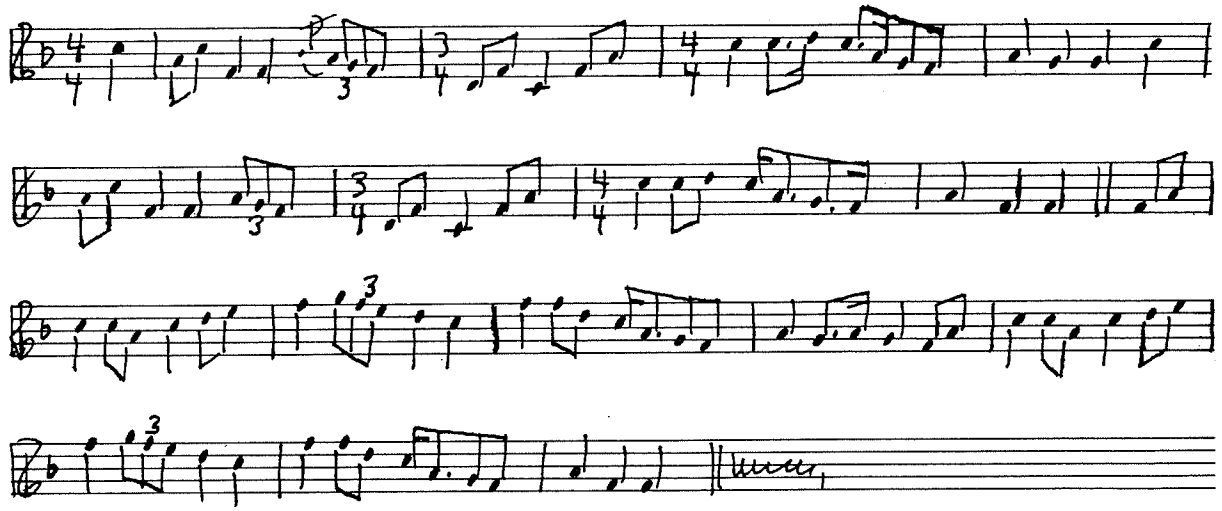
No. 10 is a good illustration, in itself, of traits and problems connected with our instrumental folk music. The first part is old, the second seems relatively modern. Part 1 goes back to the sixteenth century, being undoubtedly the tune *Malt's Come Down* (see Chappell PMOT, I, p. 74, and the *Fitzwilliam Virginal Book,* No. CL, Byrd's arrangement). It occurs as a tune-part elsewhere, e.g., Christeson, Nos. 20 and 126, being the second part of the tune in both cases.

Part 2 of No. 10 is a common, apparently international, strain: it is found in Burchenal, *Folk-Dances of Germany,* as Part 2 of a tune on pp. 64, 65, but in America it is the chorus part of *Jim Along Josey,* a blackface minstrel piece first published in 1840 (see Nathan Dan Emmett, pp. 435–437, Wier, p. 232, and Spaeth Weep, p. 103). It is also the first part of the traditional *Surgeon's Call* of fifers' camp duty, see AVF, p. 75, No. 2.

The whole of our No. 10 may have been put together in America: the oldest set I have found is in Aird, I, No. 155, labelled *Virginian.* Other sets of the entire tune are in Ford, p. 60 as *Cotton-Eyed Joe,* Wetmore and Bartholomew, *Mountain Songs of North Carolina,* pp. 25–27, and Kincaid, *My Favorite Mountain Ballads,* p. 37.

11. OLD AIR (V)
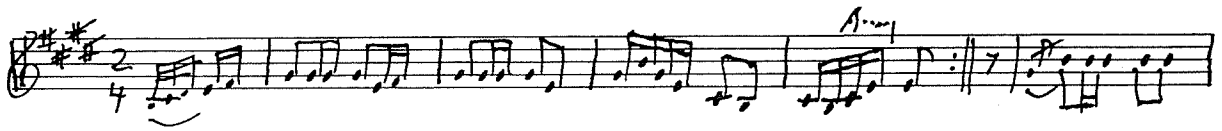
H. White, V, 1930s, B.

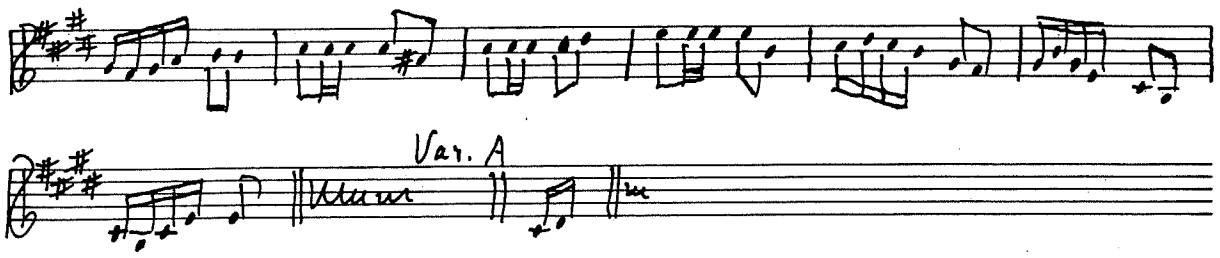


Compare this with our No. 89, and with *Flushing* (No. 213), to both of which it bears some resemblance. It also slightly resembles *A Mile from Edinboro' Town* (No. 360). If all these airs are descended from the last-named, then they are relatively modern; if not, then No. 360 must be derived from something older. It seems impossible to decide which alternative is nearer right.

12. COONEY IN THE STUBBLE FIELD (V)

H. White, V, 1930s, B.
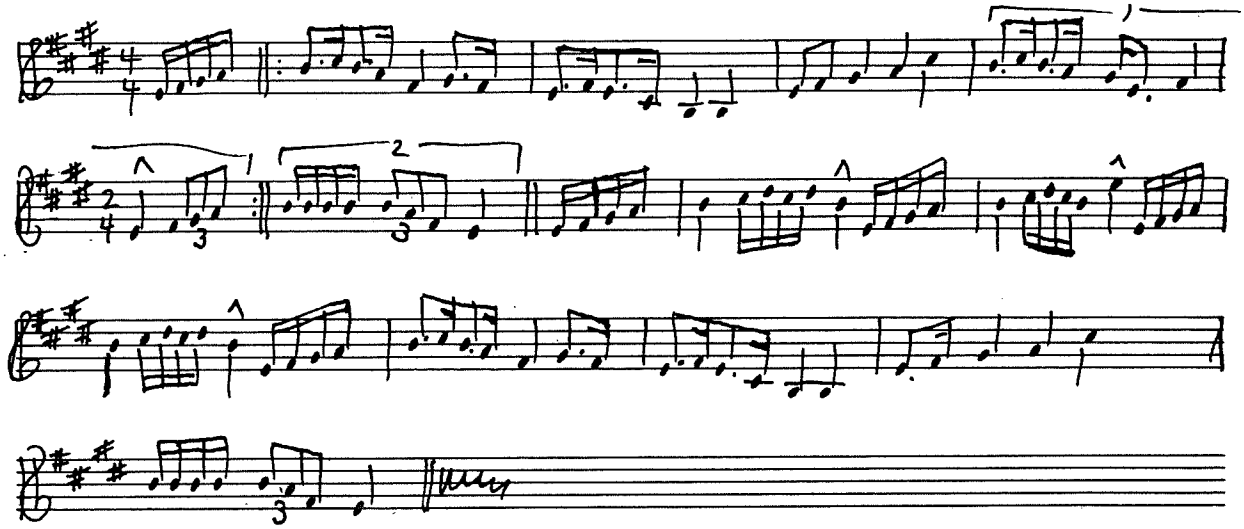




Another good example of a plainly composite fiddle tune: the first part resembles that of *Sally Goodwin* (No. 273), and the second part is section 2 of the familiar *Turkey in the Straw* (No. 320). The tune can easily be played in G, which was no doubt the player's actual fingering: he often retuned his fiddle to suit this or that piano key, and kept it at a pitch perceptibly lower than standard (which was often the practice of old-fashioned players). At any rate, whatever the register (or pitch) in which his strings were tuned, they were always in the normal order of descending fifths, and he played *with the fingerings* of the keys of G, D, A, and C.

13. REEL (V)
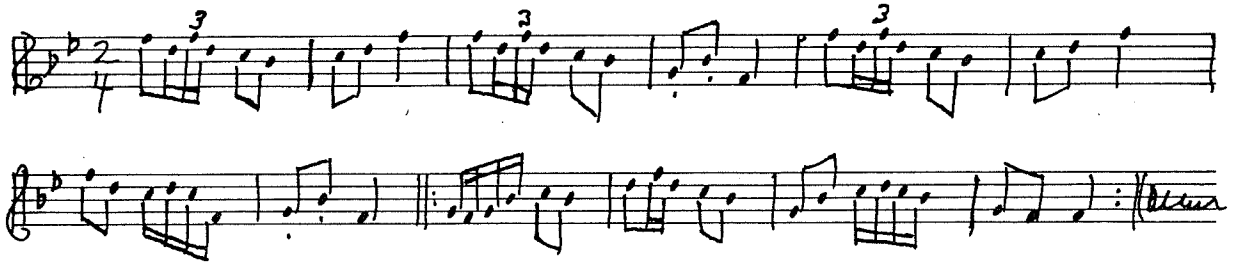
H. White, V, 1930s, B.



The second part of Christeson No. 26 equals the first part of this, which was possibly also once a fife tune.

14. ALL THE GALS IS GONE AWAY (V)

H. White, V, 1930s, B.

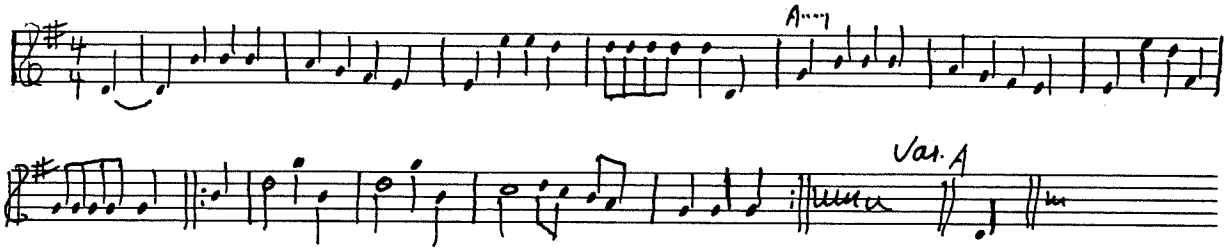


A tune both characteristic and charmingly fresh, although made out of very common strains. Perhaps the only entirely pentatonic tune in this entire collection. Can readily be played in D, doubtless the performer's actual fingering. A 6/8 tune in Campbell AA, I, p. 99, No. 11, resembles this in a general way, and is perhaps related. With the tune goes this rhyme:

All the gals is gone away
Down to the straw-pile ready for play.
All the gals is gone away—
Fetch them back and make them stay.
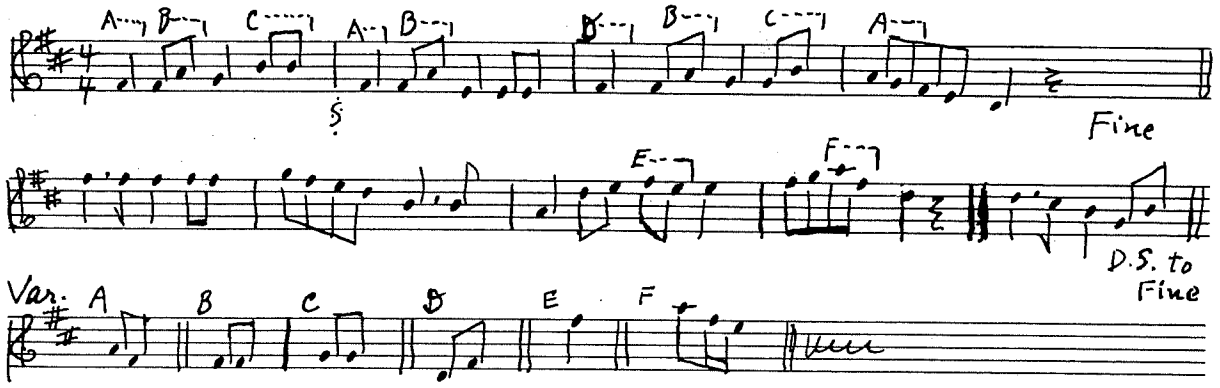
15. OLD DANCE TUNE (V)

Strosnider, V, 1930s, B.



16. CHASE THE SQUIRREL (V)

Strosnider, V, 1930s, B.



The title, in variant forms, is a floater. The only other clear set, known to me, of this tune in its entirety is O'Neill MI, No. 1405. A somewhat similar tune (though differently developed in its second strain) is in Ford, p. 63, *The Eighth of January*. Johnson, VI, No. 589, has an air of which the first section resembles the second of our No. 16 and of O'Neill's 1405.

The Johnson tune thus seems to indicate that our tune took shape as another of those composites, discussed in the Introduction, that illustrate the combining or fusing of familiar strains. Other melodic resemblances make this indication a practical certainty. One cannot help noticing, for instance, that the first part of No. 16 strongly resembles the English morris dance tune usually named *Shepherds' Hey*—of which variants, with that title, are in JEFDSS, VIII, No. 2, p. 101; Karpeles 100, p. 36; and Sharp MDT, Set II, p. 8, Set IV, p. 2, Set V, p. 10 (the tune with this name in Set X, p. 14, is a different one). A variant also occurs in O'Malley, p. 30.
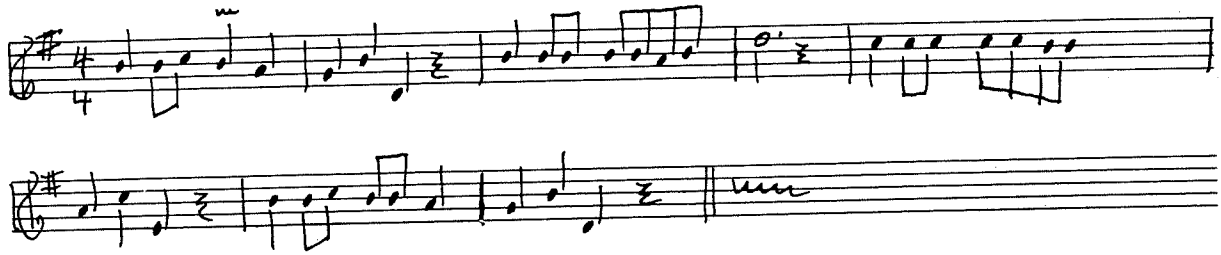
The history of this *Shepherds' Hey* tune or strain goes back to a time considerably earlier than the late nineteenth century. In Volume XX of the *Journal of the American Musicological Society,*

pp. 28–86, John M. Ward published an article entitled "Apropos *The British Broadside Ballad And Its Music*" (referring to the volume which in these notes is called "Simpson BBB": see List of Sources). Here Ward, by printing parallel melodic segments, demonstrated (pp. 52–56) that the first strain of a once popular French dance tune commonly called (*Les*) *Bouffons* (otherwise, *Buffons, Buffens*) is really the same as the *Shepherds' Hey* air, and also equals the first (and often only) part of *John Come Kiss Me Now*. Ward traces the *Bouffons* strain in continental manuscripts back to 1552. (The complete melody of the *Bouffons* air is also given in Evans, Orchesography, p. 186.)

For the tune *John Come Kiss Me Now,* see Chappell PMOT, I, 147, II, 771; and an extended treatment in Simpson BBB, pp. 396–398. Simpson traces the tune in England to a lute-tablature of about 1570, under the name of *The Antycke*. Both Simpson and Ward print versions and give references to many appearances of the *Bouffons* and *John Come Kiss Me Now* melodies.
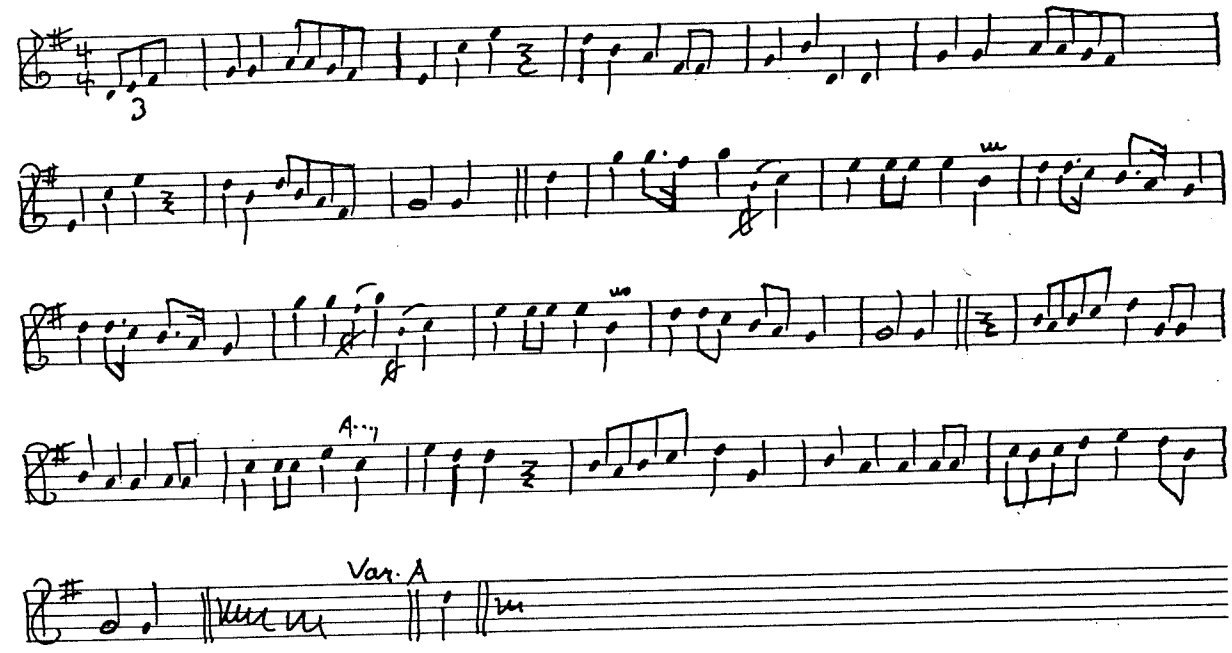
17. OLD DANCE TUNE FRAGMENT (V)

Strosnider, V, 1930s, B.
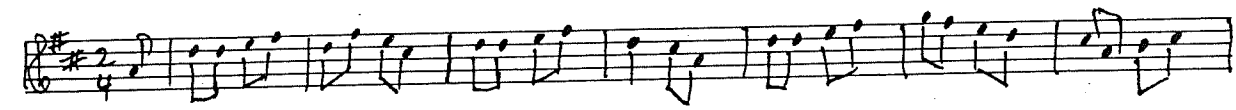


18. OLD REEL (V)

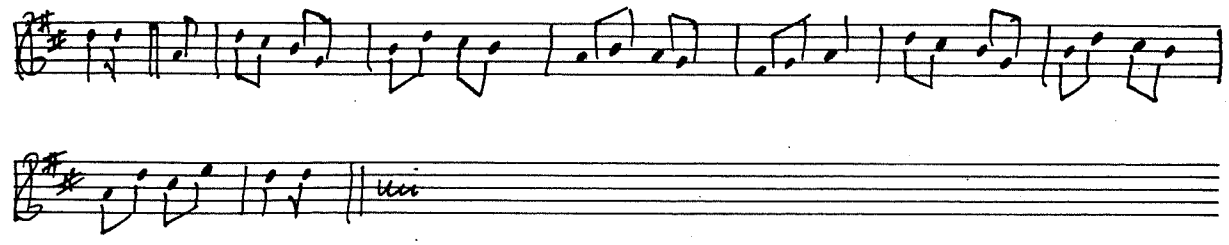
Strosnider, V, 1930s, B.



19. YANKEE DOODLE (FV)

Mt. Pleasant Tablatures, 1950s, JB.



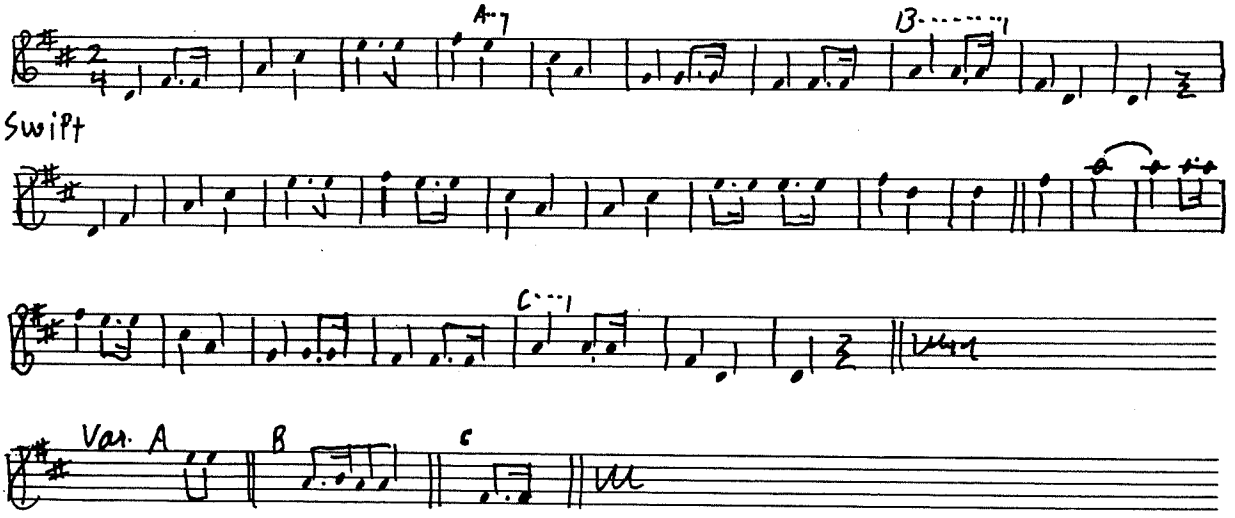


Needless to say, I have not attempted to cite more than a few of the countless occurrences of this tune, still a most popular fife and fiddle number. Sets with the "Father and I Went Down To Camp" words (the original ones of *Yankee Doodle,* presumably) are in Wier, p. 517, and Lomax ABFS, p. 521. March versions are in Petrie Stan, No. 849, Reavy, No. 41, and JIFSS No. 15, p. 18; and a fiddler's form is in Kennedy FTB 1, No. 53. Our version is a conservative one: see George P. Carroll, *The Drummer's Assistant,* I, No. 2, pp. 8, 9, for four settings printed between the early eighteenth and early ninteenth centuries. All have the second strain in some variant form of that in our Mount Pleasant tablature—as do the settings in Riley, I, No. 139; Jost, M 11; Mattson Fife, p. 27; Keller Gibbs, p. 31; MM Dupont, p. 8. The setting in Linscott, p. 118, exemplifies the common modern form of the piece.

Another variant with the characteristic earlier second part is in Huntington, p. 27, 3rd, while differently-named Irish sets occur in O'Neill DMI, No. 999, and O'Neill WS, No. 80.

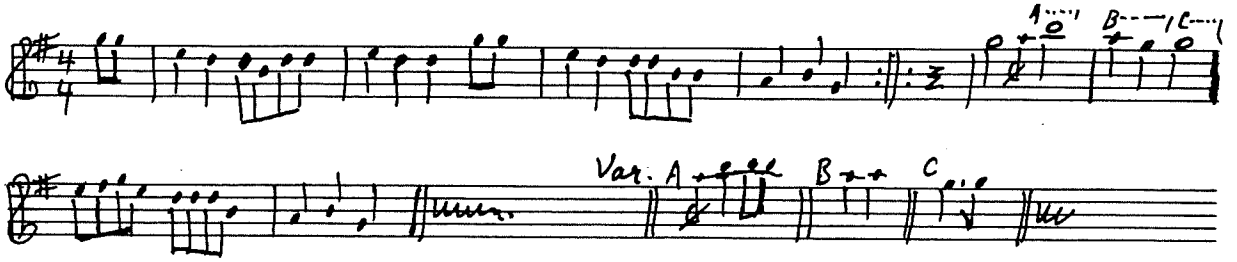
20. OLD DANCE (V)

Strosnider, V, 1930s, B.



21. SAILING DOWN THE RIVER ON THE O-HI-O (V)

Strosnider, V, 1930s, B.



This tune may be a derivative of the one joined to the blackface-minstrel piece *De Boatmen*

Dance, or it may represent a "folk original" of the latter. In either case, it is a better tune than the minstrel set, which appears in Minstr, p. 146, and in HeartS, p. 76, credited to Daniel D. Emmett. In Nathan Dan Emmett, p. 132, there is a reference to an anterior traditional boatmen's song of the 1820s and 1830s, and on pp. 193 and 320–323 are given the minstrel tune with its words and the statement that it appeared in Boston in 1843.

The player knew these words:
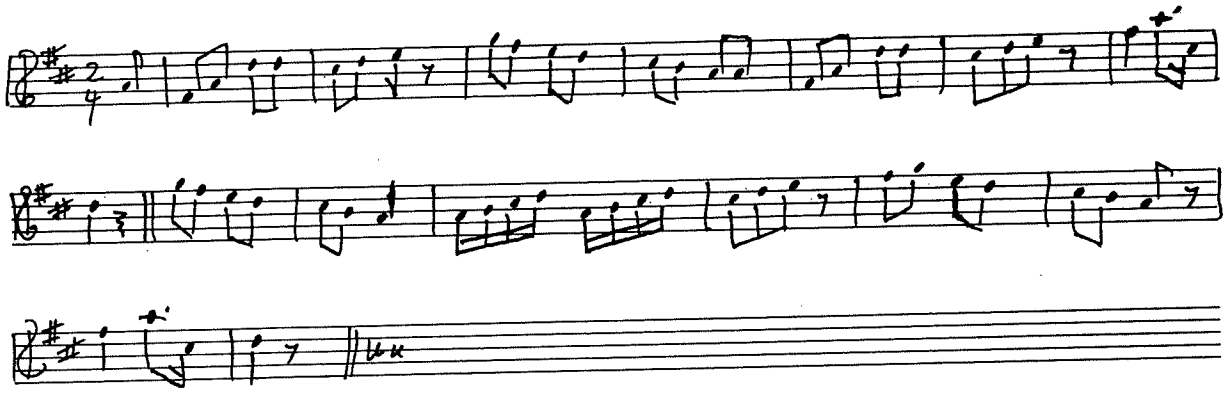
The boatmen whistle and the boatmen sing,
And the boatmen tell me some good thing.
Way, oh, boatmen row,
Sailing down the river on the O-hi-o.

In Krassen, p. 69, appears a piece called *Boatsman,* looking very much like our tune, and labelled "old minstrel tune from the ninteenth century."

22. GENERAL BRADDOCK'S MARCH (F)

A
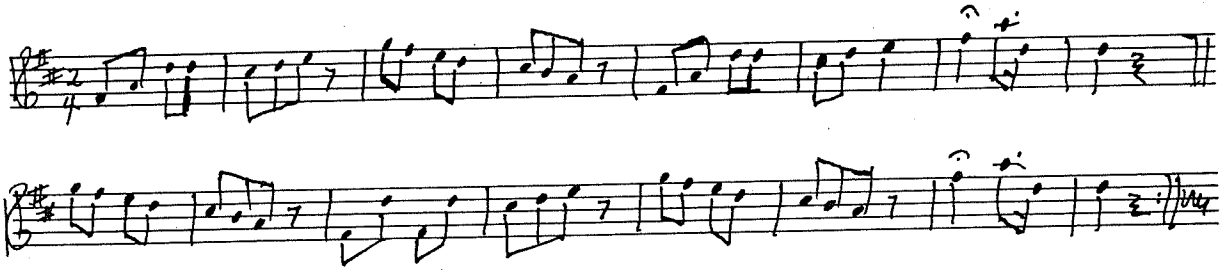
Mount Pleasant Tablatures, 1950s, JB.



B

Mount Pleasant Tablatures, 1950s, JB.

An untitled version.

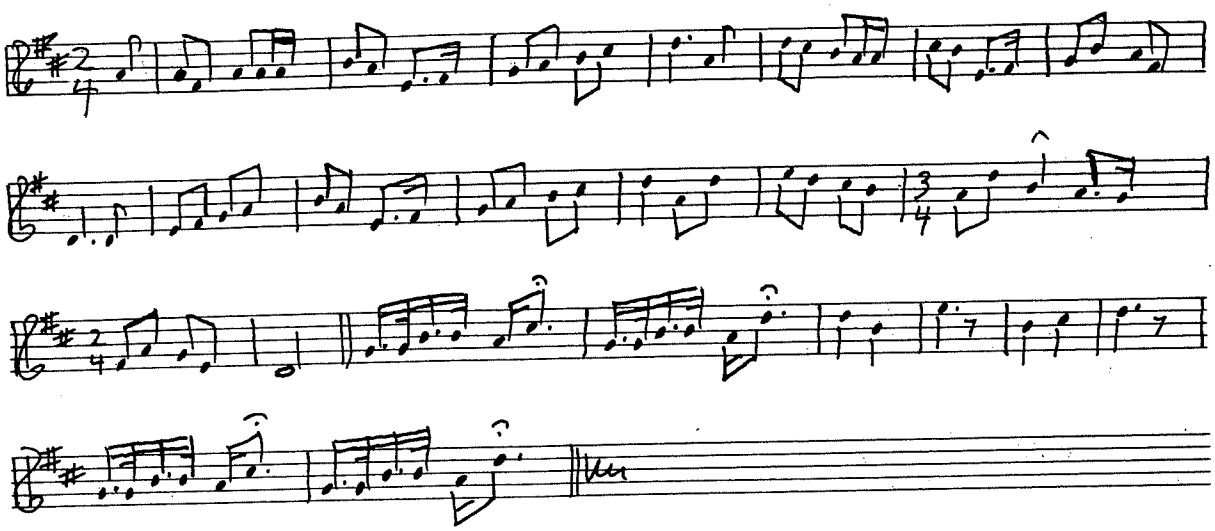


Familiar-sounding, but elusive. It may possibly derive from a popular song, or a country dance, or—as seems more likely—a camp-meeting spiritual, once well known in southwestern Pennsylvania, with a chorus of:

Praise the Lord, O my soul,
Glory, hallelujah!
Praise the Lord, O my soul,
Praise ye the Lord!

23. MOTHER SAYS I MUSTN'T (V)
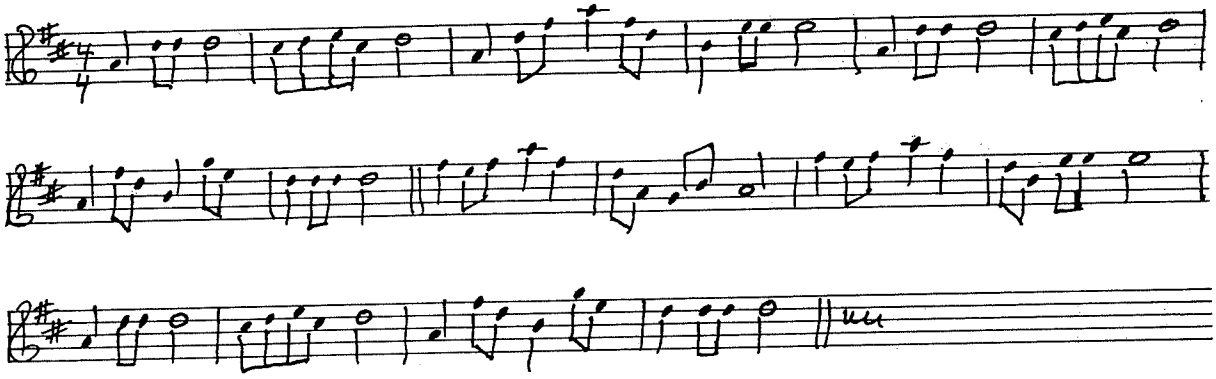
Strosnider, V, 1929, B.



Sometimes played in a lively way, sometimes more deliberately, this piece was originally set to a song, of which the player recalled a fragment. The words and tune appear in Howe One Hundred, p. 124, with the original piece attributed to G. W. Hunt, and the arrangement in Howe's book ascribed to M. Hobson. Our No. 23 is a little abraded by tradition.

24. WASHINGTON FUNERAL DIRGE (F)

Mount Pleasant Tablatures, 1950s, JB.

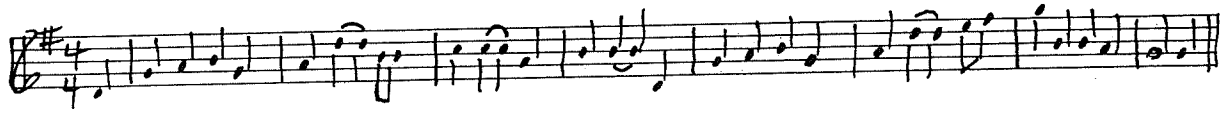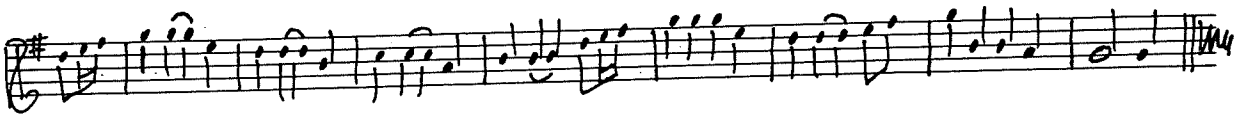


This must be a fifers' development of the wedding march in *Lohengrin*. It is uncertain whether the title refers to the first president or the Pennsylvania town. Another variant, on a different tablature sheet, but almost identical with this, is entitled simply *Funeral Dirge* (i.e., dead march). Establishing a patriotic connection for this tune—something that would appeal to the fifers—was a song, *The Flag of the Free,* set to the *Lohengrin* wedding-march music: see Wier, p. 135.

25. STORMSTOWN (V)

McKivison, V, 1930, B.

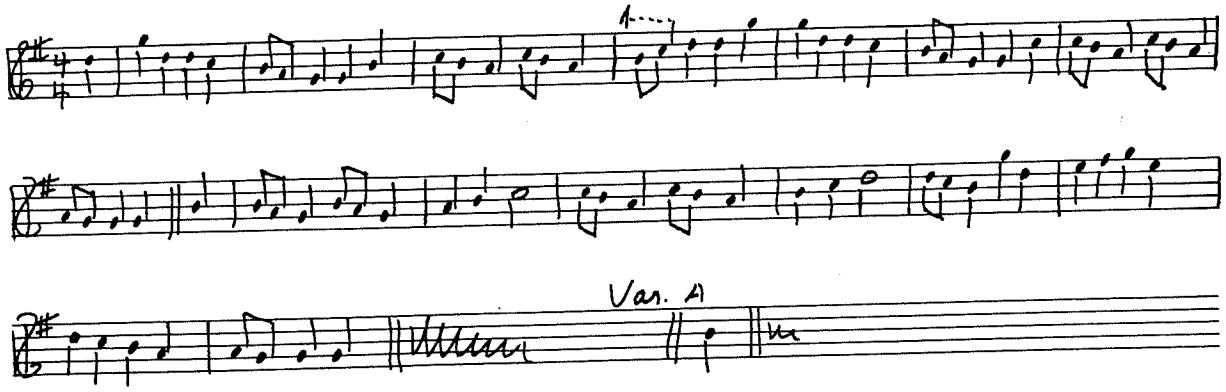
Name of a village in Centre County.





26. PORT'S TUNE (V)
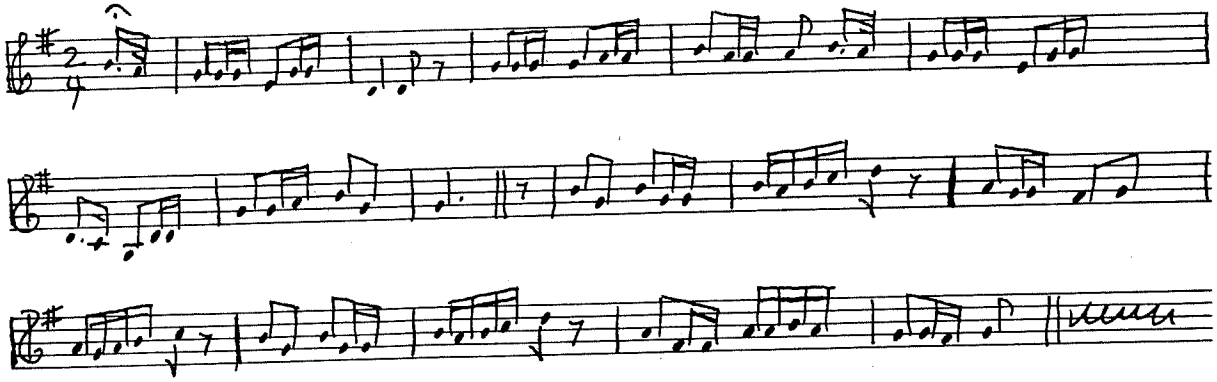
Reed, V, 1930s, B.



The player, paralyzed by a stroke, "deedled" this rather commonplace tune off to me, as he had formerly played it on the fiddle. A general resemblance exists between No. 26 and *Sabbath Summons* in McCurry, p. 149. The tune is named for the fiddler from whom Reed learned it, one Port, formerly living at McAlevy's Fort, Huntingdon County.

27. OLD DANCE (V)

Reed, V, 1930s, B.
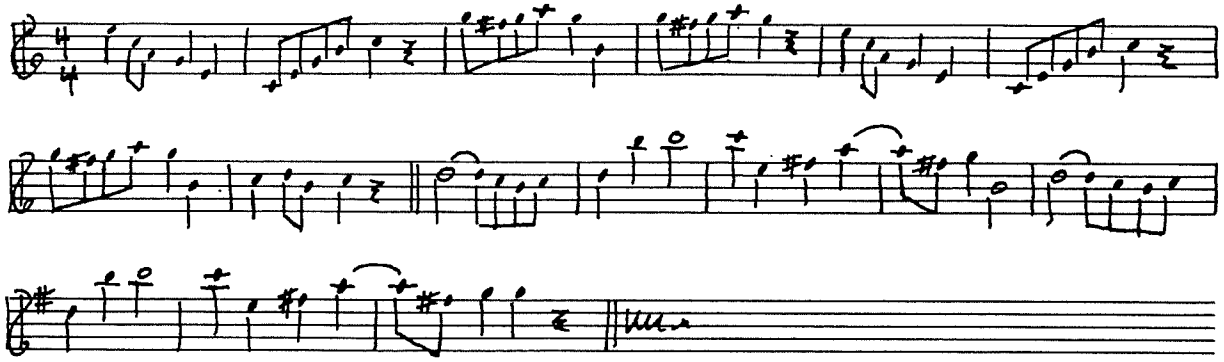


This is another composite air, both parts being very well known. The second part is Strain 2 of that common fiddle and fife tune *The Jay Bird* (our No. 176); the first part is the opening strain of a once famous tune, still heard among folk singers and known by many names. In Scotland it was generally called *The Dainty Besom Maker, The Gimblet,* or *The (Old) Lea Rigg,* and in Ireland, *Little Mary Cullenan* or *Little Sheila Connellan* (with these titles sometimes in English, but more commonly in Irish). Its most widespread title, however, comes from a song "A Rose Tree In Full Bearing," joined to the tune in William Shield's opera *The Poor Soldier* (1782), from which it was prevailingly named *The Rose Tree* (Shield, p. 12).

Other *Rose Tree* settings are in O'Farrell, p. 48; Aird, I, No. 120; Oswald Cal PC, II, p. 103; Crosby English, p. 127; Mattson Fife, p. 82; Ford Good Morning, p. 49; Joyce 1909, Nos. 460, 527;

O'Neill MI, No. 277; One Thousand, p. 127; 6th; Cole F, Pt. 4, p. 95, No. 193; Kerr, I, p. 21, 4th; Gow STR, I, p. 29, 2nd; Gow BNG, II, p. 19, 2nd; Moffat Gems, p. 16, 2nd; Moffat Minst, p. 99 (with references, p. 354); O'Daly-Meehan, p. 68; JEFDSS, VIII, p. 9; Henebry 1928, p. 256; Harding AR, No. 134; O'Daly 1, p. 56; Goulding F, p. 29; Jost M8; Kennedy FTB 1, No. 58. Joined to hymn texts, the tune occurs in Walker SH, pp. 63 and 131; Jackson SFS, p. 118. A tune looking like a derivative of *The Rose Tree* is in McDonald Gesto, p. 105, 2nd. Moffat Minst, p. 354, claims relationship to *The Girl I Left behind Me;* but there is none.

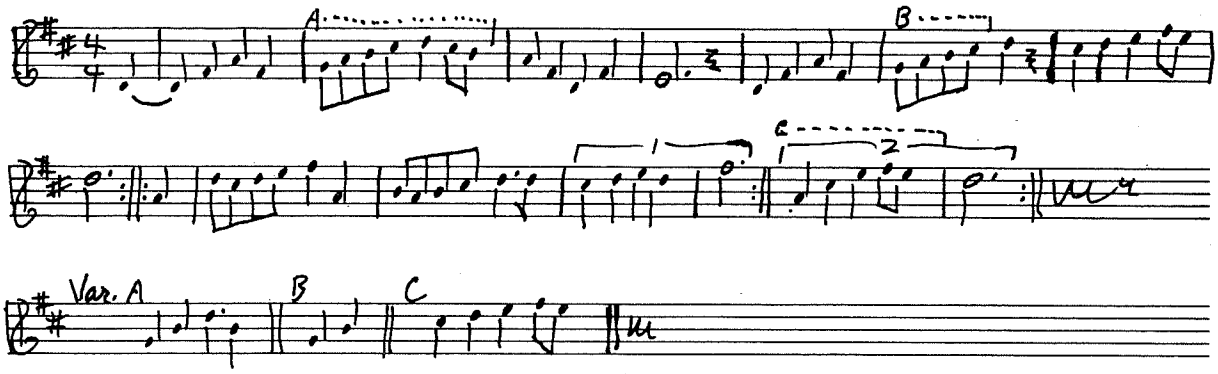
28. PIECE COMPOSED BY SYLVESKY VARNER (V)

Losch, V, 1930s, B.



29. SUNDAY AFTERNOON (V)
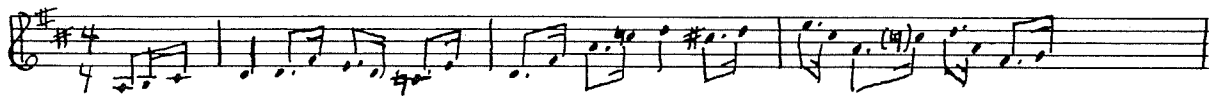
Losch, V, 1930s, B.

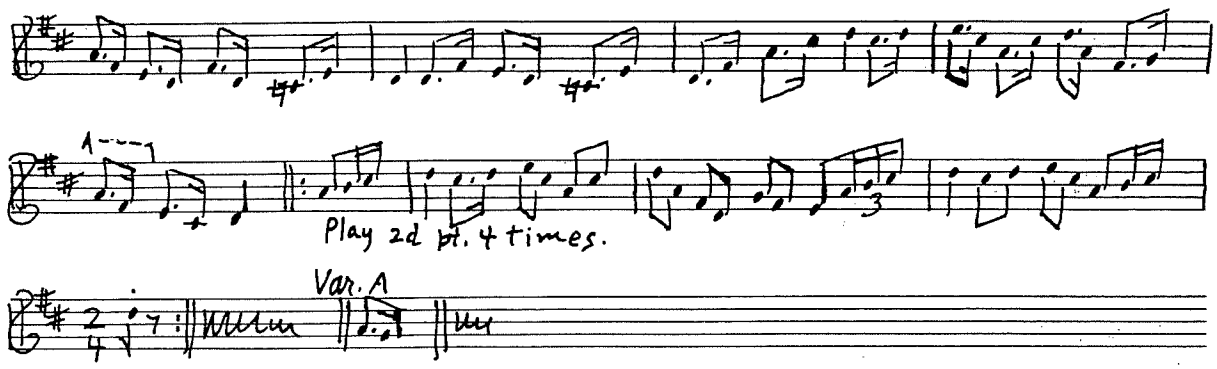


Is this a made-over song tune? A piece in Minstr, p. 46, *I Want to See the Old Home,* shows a general resemblance; so does the first part of *Scotland is My Ain Hame,* Kennedy FTB 2, p. 21. Perhaps a more likely supposition is that No. 29 was immediately derived from a martial-band tune—probability being heightened when we note the resemblance between the second parts of this and of our No. 330, which is definitely a fife march. Other tunes with turns and formulae strongly resembling those of No. 29 are Minstr, pp. 136–137, and Huntington, p. 11, 3rd.

30. HOPPLE'S REEL (V)

Losch, V, 1930s, B.
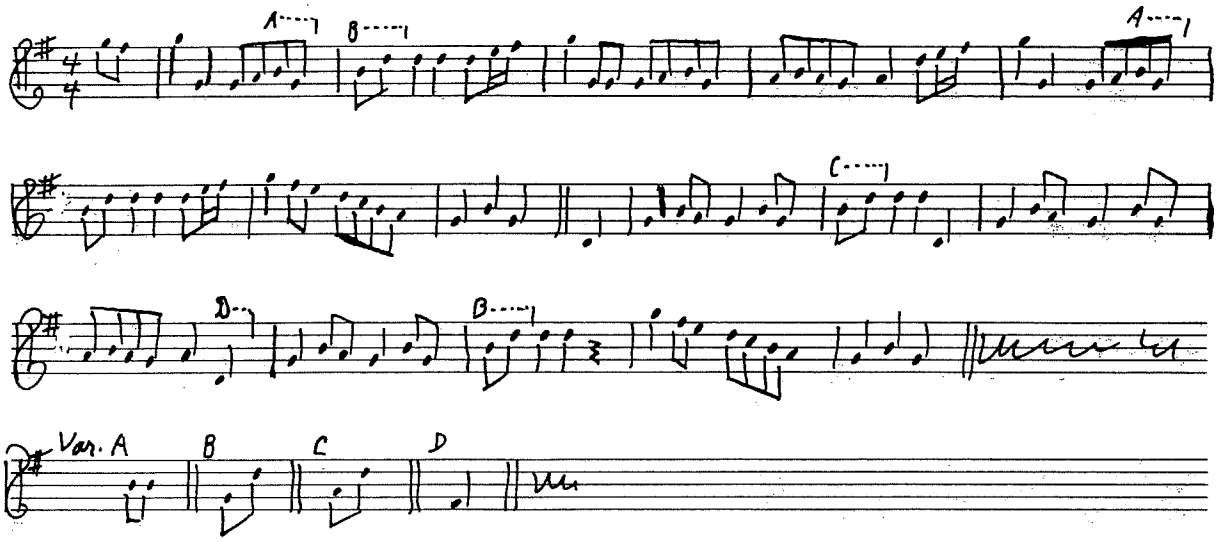




The second part of this tune consists of what the late George Pullen Jackson used very aptly to call "simple repetitive melodizing," The first part is roughly the same as that of a couple of reel tunes, going under various names, but usually called either *Lardner's Reel* or *Cowboys*. Sets are in Howe DSV, p. 52 and p. 53, *Galaxy Reel;* Christeson, Nos. 14, 15; Bayard HCT, No. 20; JR, II, p. 19; Robbins, No. 9; Harding AR, No. 178; Harding Orig, No. 107. Reavy's No. 81 is a tune apparently based upon a version of *Cowboys*. Losch named the tune for the old fiddler who taught it to him: Christ Hopple, in Juniata County.
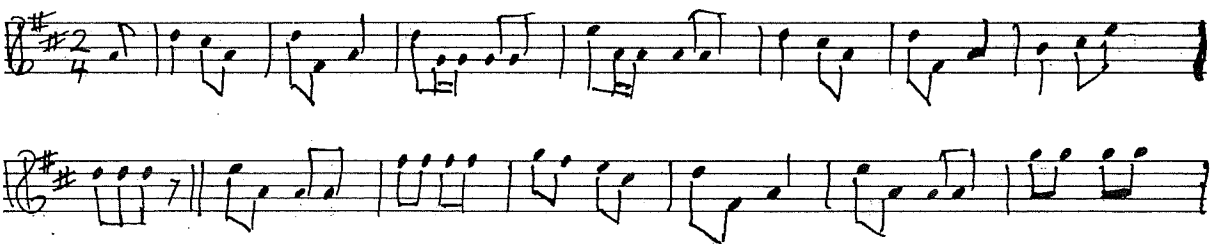
31. SQUARE DANCE (V)

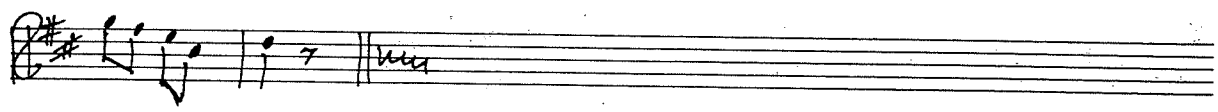
Losch, V, 1930s, B.



32. BOB RIDDEO or BOB RIDDLEY (F)

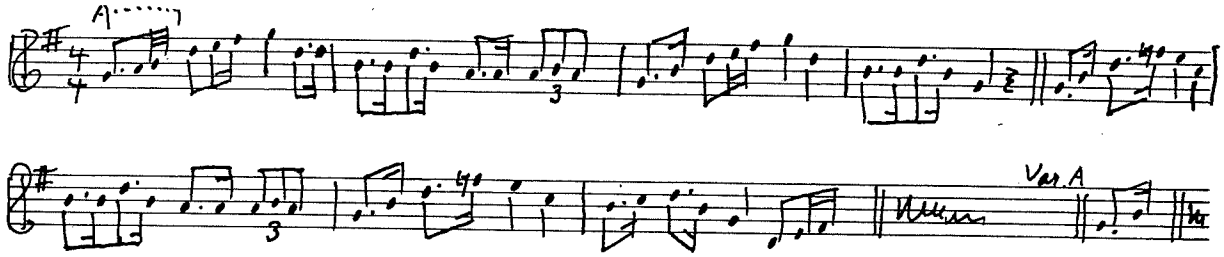
Mount Pleasant Tablatures, 1950s, JB.





33. FRENCH FOURS (V)

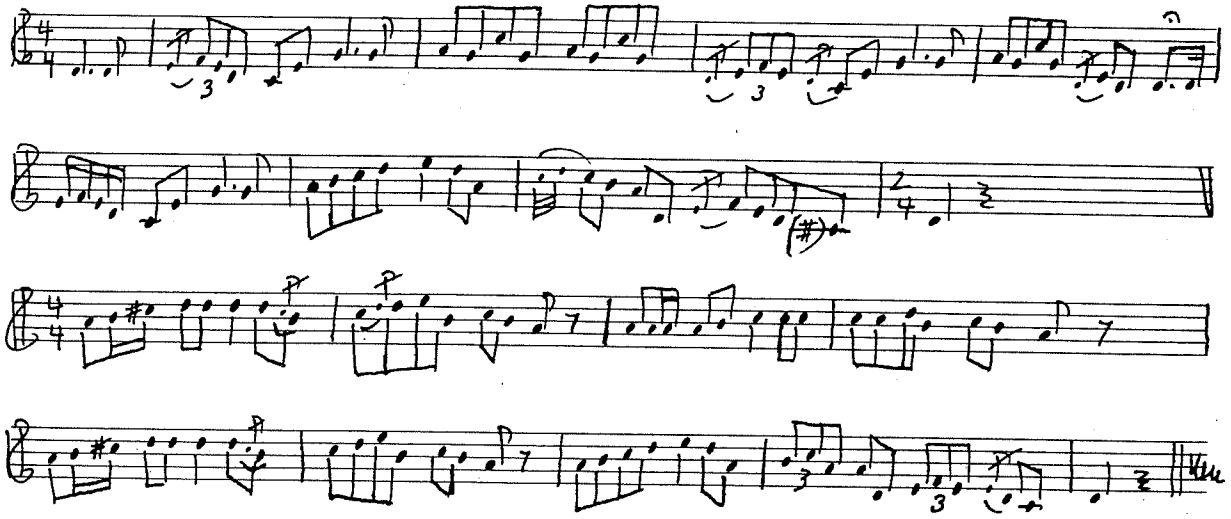
Losch, V, 1930s, B.



34. COTILLION [*sic*] (V)

Losch, V, 1930s, B.
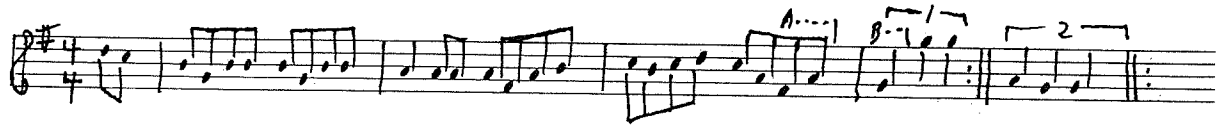
Learned from a black man.

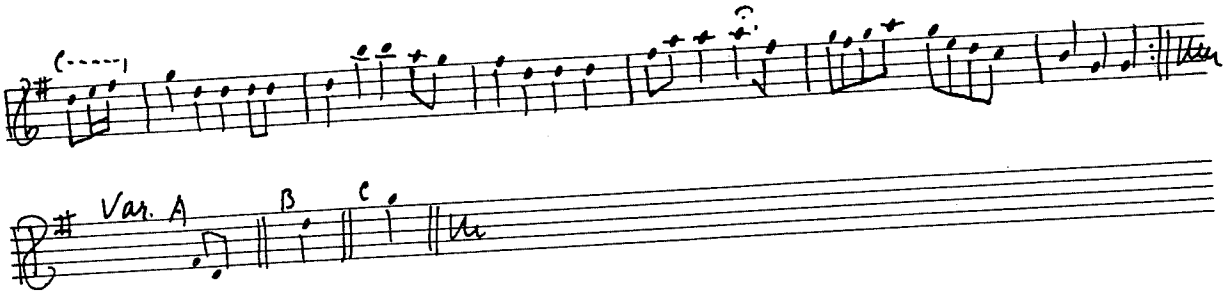


Looks like the worn-down remnant of some Irish or Scottish reel tune. One can see some resemblance between this melody and One Thousand, p. 25, 5th.

35. STRAIGHT FOURS (V)

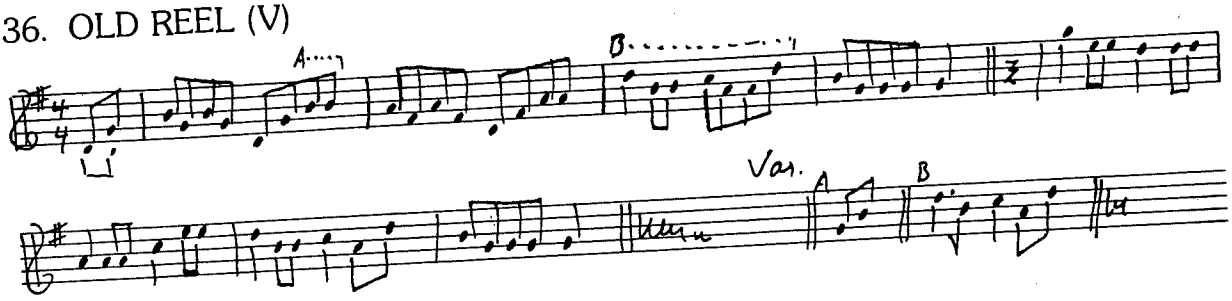
Losch, V, 1930s, B.





Strosnider, V, 1930s, B.

36. OLD REEL (V)
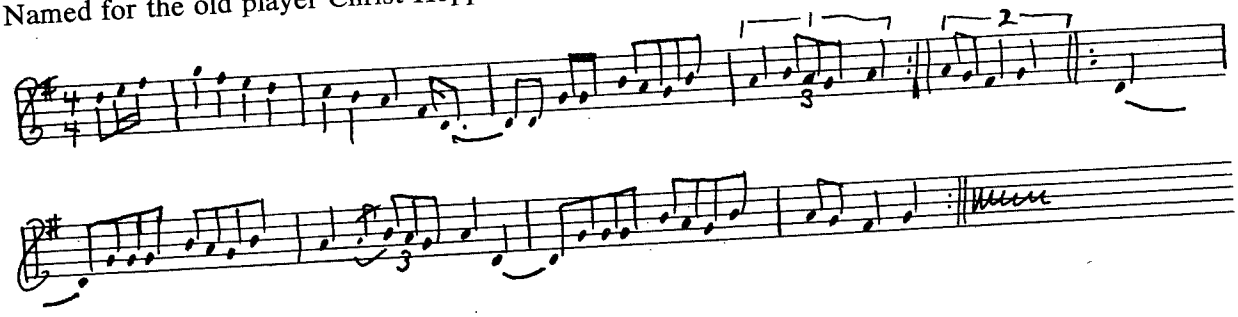


Nos. 35 and 36: These two tunes show us a thoroughly characteristic example of the sort of melodic resemblances and divergences we constantly find in our instrumental folk music. In both cases, the second strains are different and nondescript; but the two first strains are evidently related to a 6/8 tune once apparently very popular, and usually going by the name *Larry Grogan*. Sets of the latter are in Aird, I, No. 155; Oswald Cal PC, II, p. 98; Walsh Cal, II, p. 23; Roche, I, No, 111; Harding AR, No. 126; O'Neill MI, No. 879; O'Neill IMM, p. 182; Hinde, p. 10, No. 35; One Thousand, p. 61, 8th; Breathnach 1963, No. 4. The first part of *Larry Grogan* also reappears in two tunes differently named: Mitchell Clancy, No. 41, and O'Neill WS, No. 139.

Losch, V, 1930s, B.
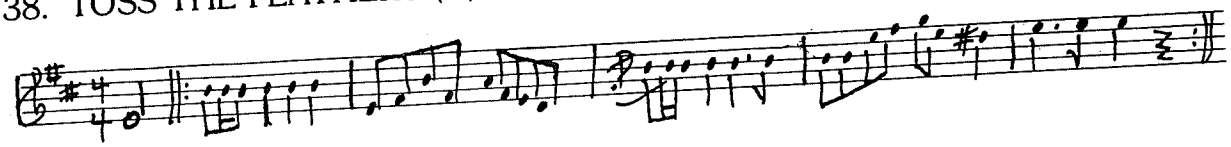
37. MR. HOPPLE (V)

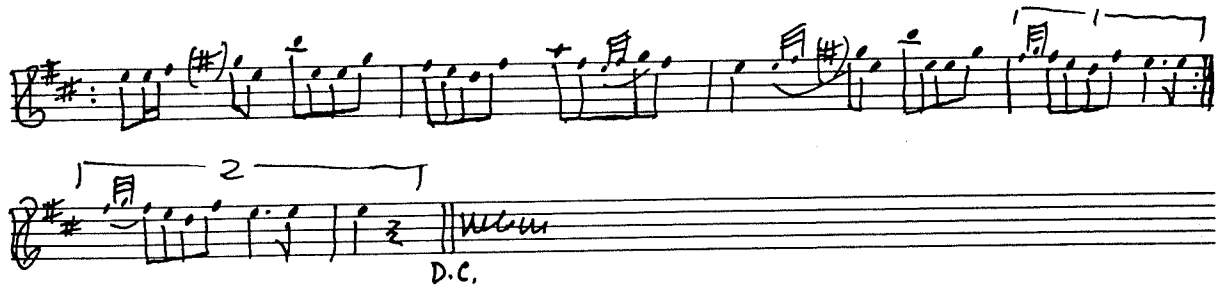
Named for the old player Christ Hopple.



Losch, V, 1930s, B.

38. TOSS THE FEATHERS (V)

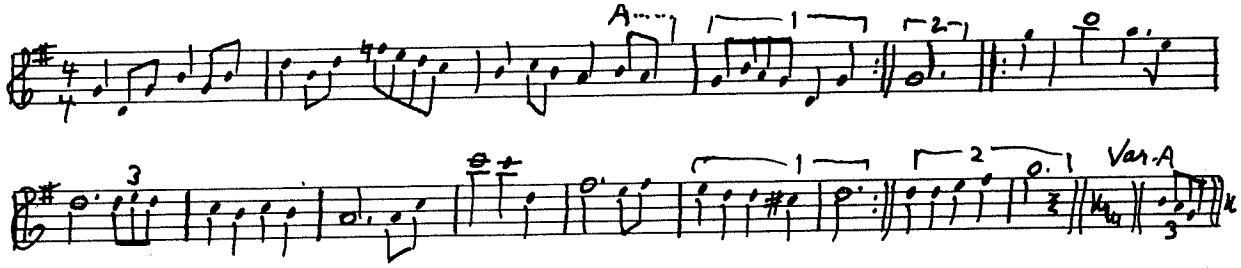




Our title is the usual one for an Irish reel of which Losch's is a somewhat deteriorated set. Other versions are in Petrie Stan, No. 462; O'Neill MI, Nos. 1224, 1225; Roche, I, No. 147; Feis Ceoil, p. 4, No. 9, a sort of link between the Petrie version and ours. McCullough, No. 10, also seems to be a set, as do Breathnach 1963, Nos. 195 and 198, and Reavy, No. 53. Additional sets of this tune (whether or not with the "Feathers" title) appear in O'Neill WS, No. 317; Mitchell Clancy, No. 28; and Feldman, p. 168, 2nd. Pieces that look and sound like derivatives are Feldman, pp. 105, 1st, and 166.
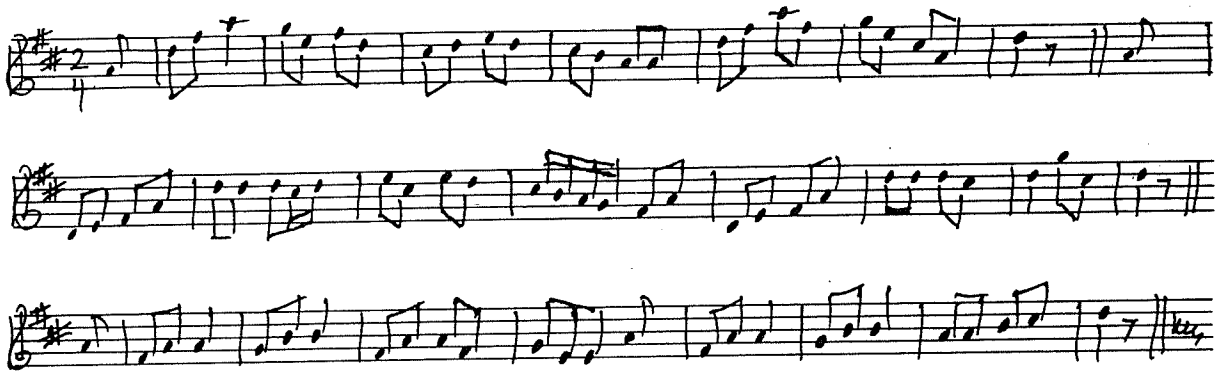
39. REEL (V)

Losch, V, 1930s, B.



40. FIFE TUNE (F)
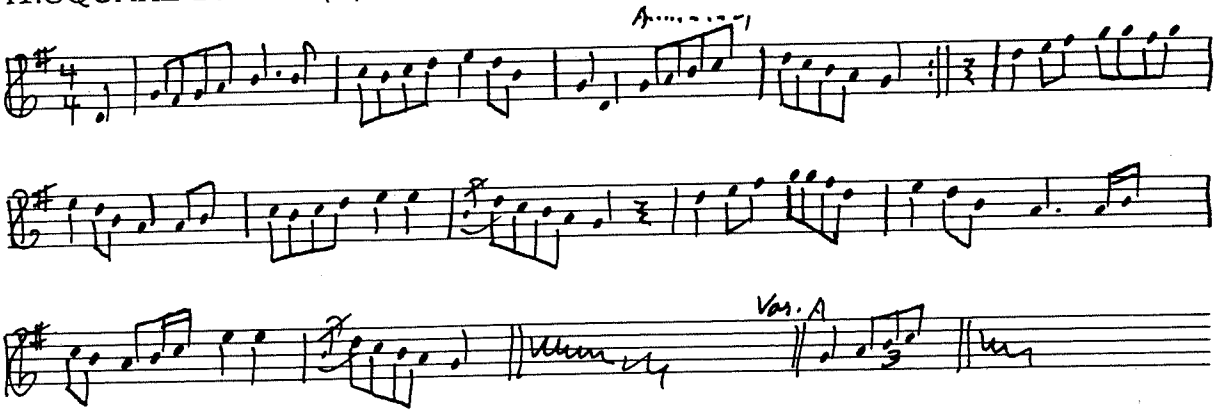
Mount Pleasant Tablatures, 1950s, JB.



The first part has some resemblance to a once well known Irish march tune called *A Bed of Feathers and Ropes*: see Petrie Stan, No. 1336. The second strain, I cannot account for. The third strain is a commonplace in the tunes of fifers and fiddlers both: for notes about its recurrences in earlier-published tunes, see under our No. 224. A tune whose first part seems to be a minor-mode form of the first strain of *A Bed of Feathers and Ropes* is in Feldman, p. 188, 2nd.

41.SQUARE DANCE (V)

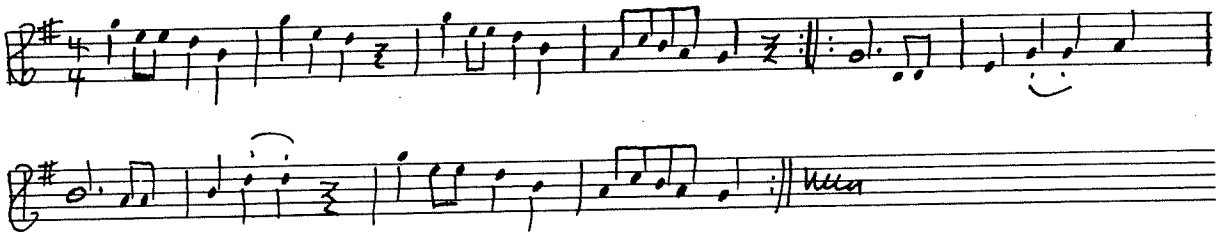
Losch, V, 1930s, B.



There are a few tunes which begin with the formula making up the first two bars of our tune, but in all cases the likeness hardly extends any farther: invariably the tunes beginning thus diverge into quite distinct melodies. Such are One Thousand, p. 99, 9th; p. 100, 2nd; White Ex, p. 30, 3rd; White Un, No. 63.

42. THREE LITTLE NIGGERS LAYIN' IN BED (V)
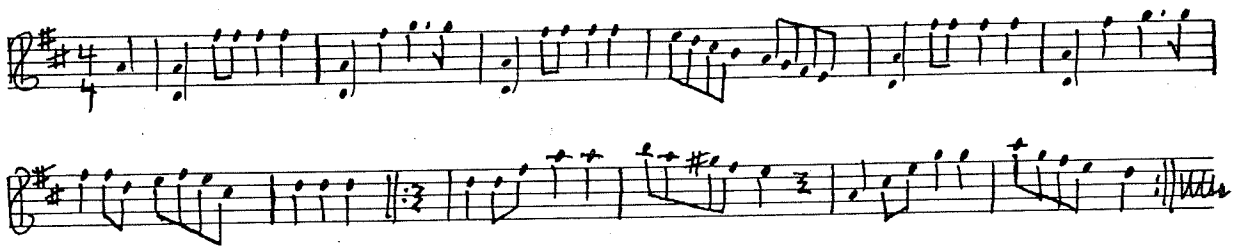
Losch, V, 1930s, B.



This piece seems to be related to the familiar *Short'nin' Bread,* of which versions (sometimes with words) occur, for example, in Lomax ABFS, p. 234; Krassen, p. 15; McDowell, p. 77; Richardson, *American Mountain Songs,* p. 81 (and with with this version, compare the well-known *Dandy Jim* tune, our No. 326). Other related tunes, not associated with the "Short'nin' Bread" words, are in Lomax OSC, p. 68; Thomas and Leeder, *The Singin' Gatherin',* p. 60 (first part only); Bayard HCT, No. 10.

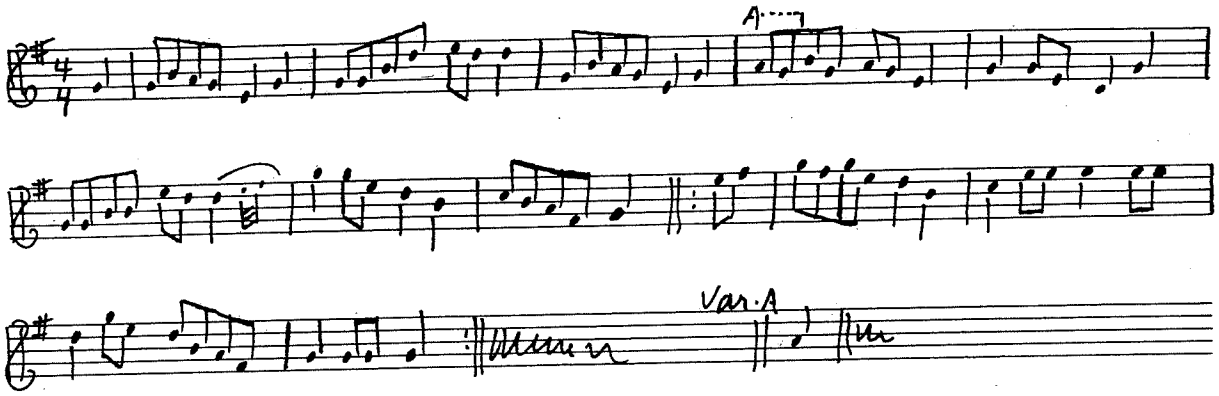
43. BREAKDOWN (V)

Meighen, V, 1930s, B.
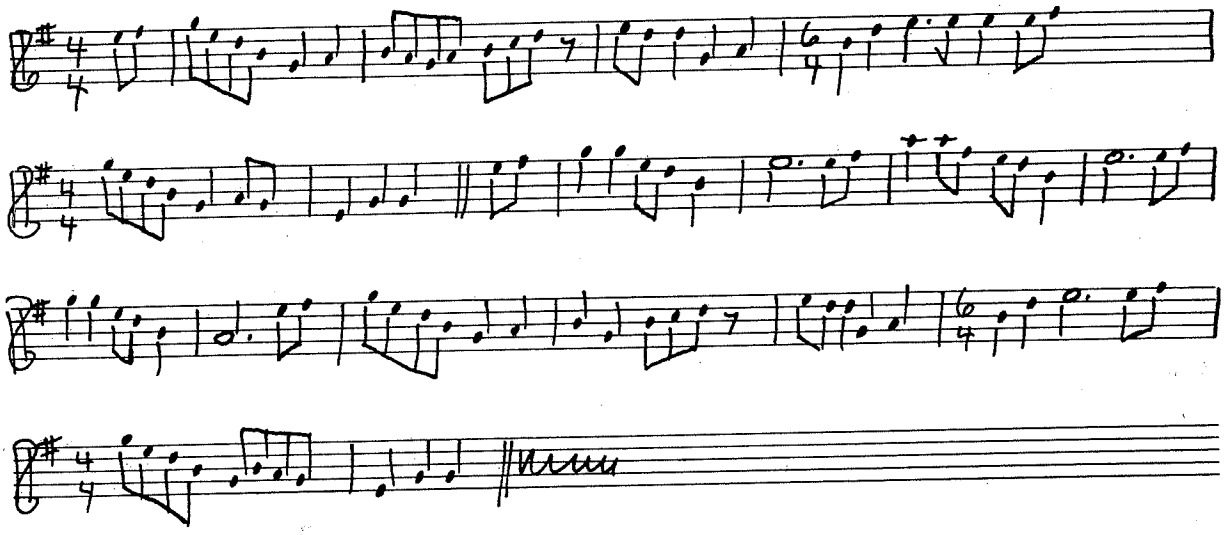


44. DADDY KILLED THE BROWN BULL (V)

I. Morris, V, 1930s, B.



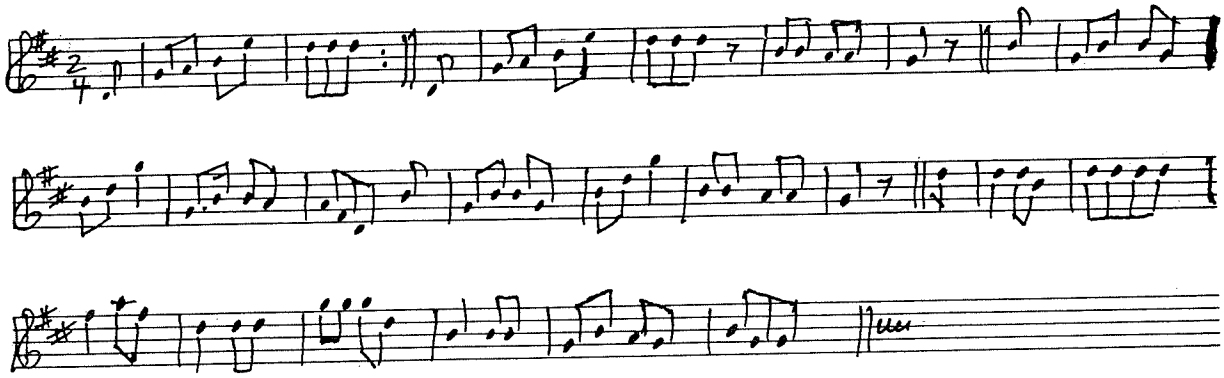
45. DICK'S HANDSPIKE (V)

I. Morris, V, 1930s, B.



46. OLD TIMES (F)
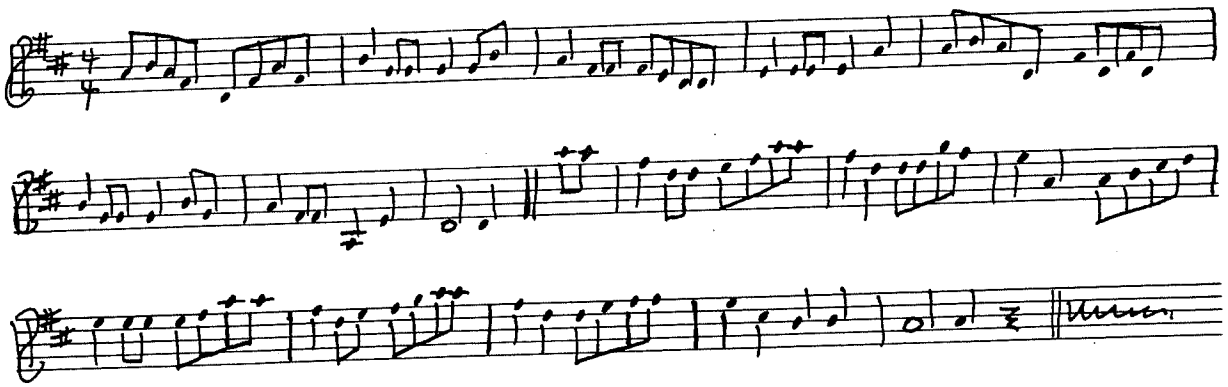
Mount Pleasant Tablatures, 1950s, JB.



47. MARIA MORRIS TUNE (V)

I. Morris, V, 1930s, B.
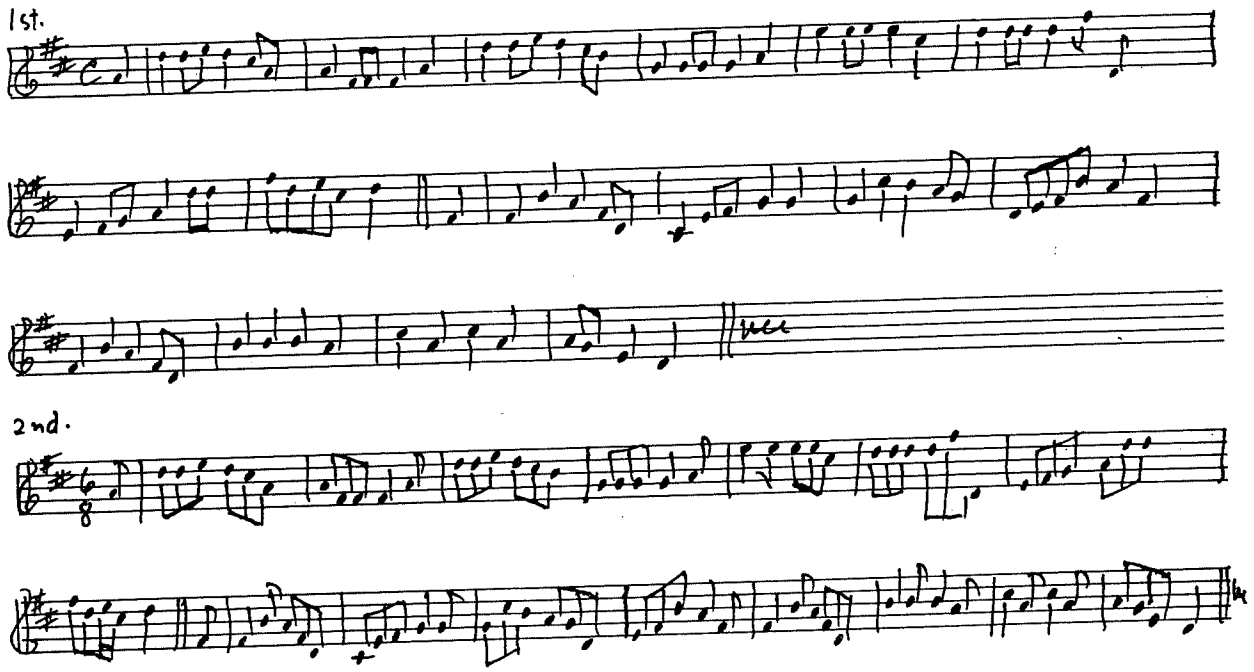
Named for a woman who liked it.



48 MOUNT PLEASANT QUICKSTEP (F)

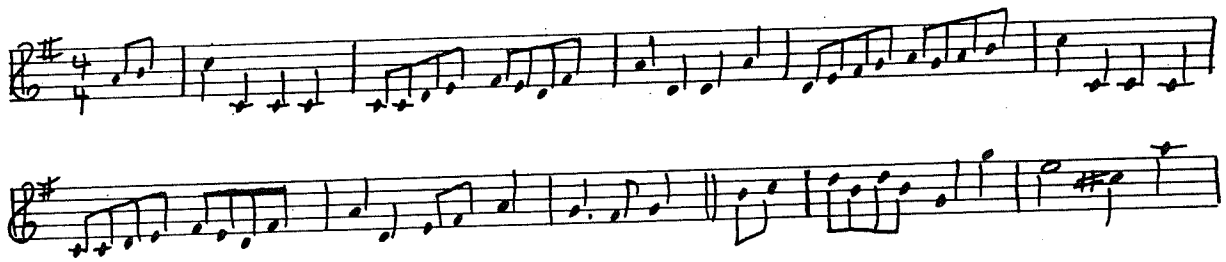
Mount Pleasant Tablatures, 1950s, JB.

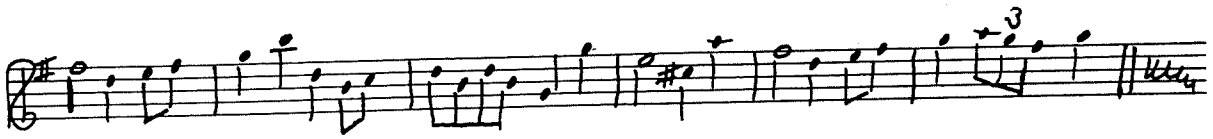
Two efforts to restore this tune's proper time.



49. LITTLE SHOES (V)

I. Morris, V, 1930s, B.
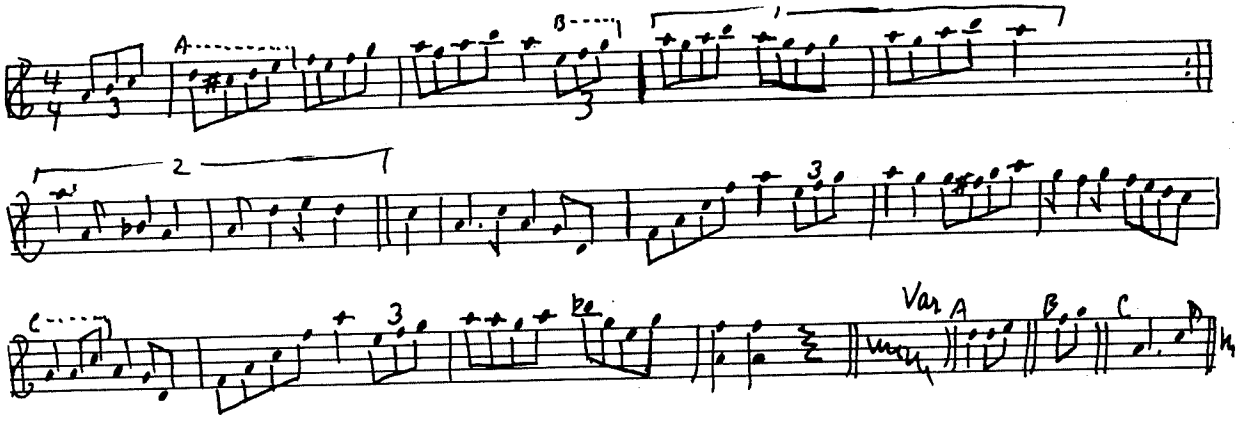




The second part of this tune is an international strain that resounds endlessly through our present-day instrumental folk music, forming sometimes the first section, sometimes a following one, of a number of tunes, and assuming quite a number of variant forms. Examples are Howe DSV, p. 76, *The Muses* (1st part); Christeson, No. 49 (1st part); Christeson, No. 61 (2nd part); Boehme, No. 273 (2nd part), as *Zweitritt,* a folkdance dated between 1820 and 1850; and two English examples named *Three Meet* or *The Pleasures of the Town,* Sharp CDT, II, p. 14 (1st part), and Karpeles 100, p. 6 (1st part).

50. OLD DANCE (V)
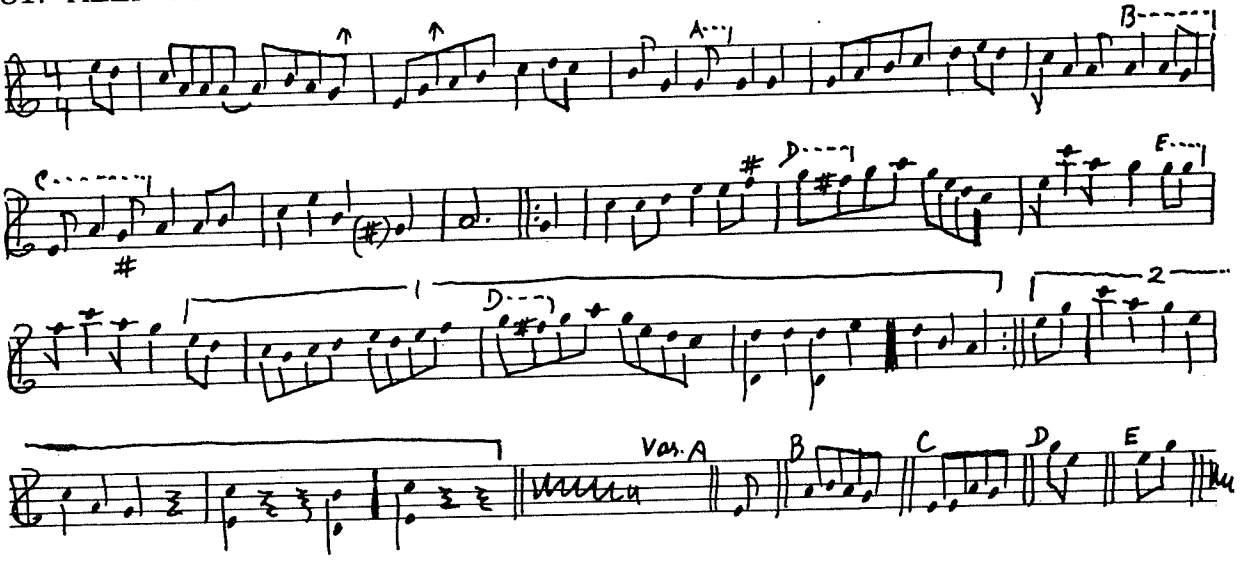
J. Smalley, V, 1944, B.

From Slim Crissner, Washington County.



51. KEEP YOUR FEET OUT OF THE SAND (V)

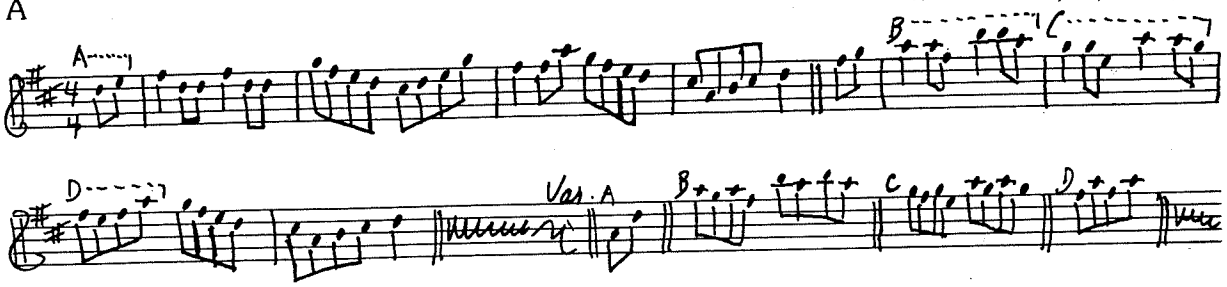
J. Smalley, V, 1944, B.



52. RUSTIC DANCE (VF)

A
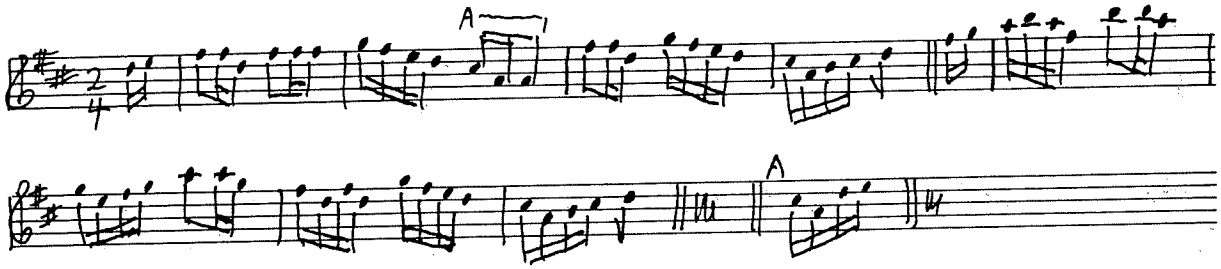
Walter Neal, V, 1952, JB.



B

Horner, F, 1963, JB.

From two fiddler and fifer uncles.
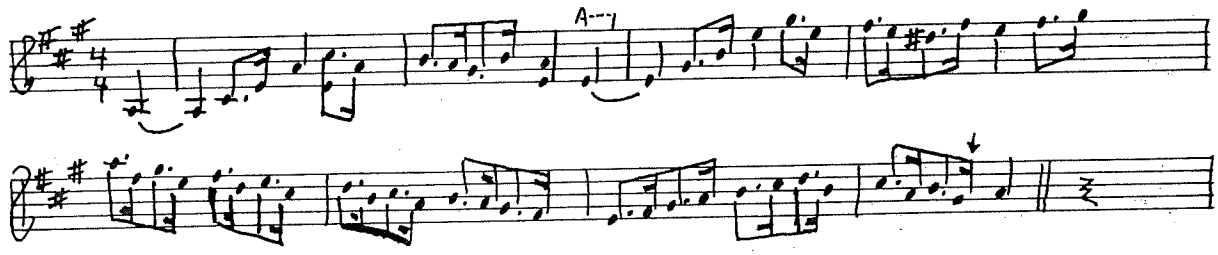


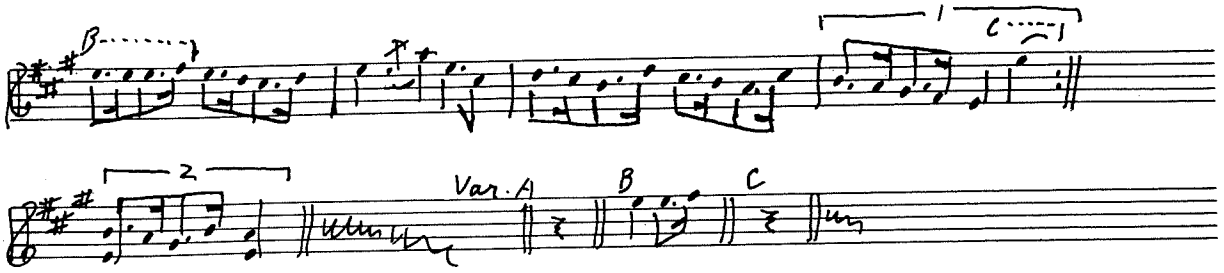
Local titles: as above, A; *March Tune,* B. Ordinarily this tune goes under the names *(Old) Molly Hare* (especially in our South), and, much more widely *Fairy Dance (Reel).* This latter title is the oldest known to me: in Gow STR, V, p. 19, the tune is called *Largo's Fairy Dance,* and marked "Nath. Gow" (whether this indicates a claim of authorship or editorship is uncertain). Occasionally, of course, the piece appears under a title different from these two.

Judging from its occurrences in fife and fiddle books, the air has long been—and still remains—one of our most popular. Other variants are AVF, p. 74, fife duty tune No. 6; *Strube's Drum and Fife Instructor,* p. 36; Robinson 2, p. 27; SFQ, VI, p. 5; Joyce 1909, No. 129; Ford, pp. 30, 71; Thede, p. 84 (2nd part only); One Thousand, p. 8, 4th; Kerr, I, p. 10, 2nd; Sharp STD, Bk. III, pp. 2, 11; Galwey, No. 6; Roche, III, No. 138; Cazden, p. 28, 2nd; Saar, No. 17; Jarman, p. 71, No. 8; Harding Coll and Harding Orig, No. 31; Sym, p. 14; O'Malley, p. 34; JR, I, p. 19; Robbins, No. 94; White Ex, p. 24, No. 2; Karpeles 100, p. 32; Kennedy FTB 1, No. 32; Lomax ABFS, p. 283; Krassen, p. 31; Linscott, p. 89; Robertson Sturbridge, p. 15; Ford Good Morning, p. 68; Moore, *Manx Ballads,* p. 247 (2nd half only); Petrie Stan, No. 715 (2nd half only). Breathnach 1977, p. 61, asserts that our tune was composed by Niel Gow for the Fife Hunt Ball held in 1802. Whoever its composer was, it remains, understandably, a favorite tune with beginning fiddlers. Another version with the "Fairy Dance" title is in O'Neill DMI, No. 986.

53. OLD REEL (V)

Ireland, V, 1944, B.
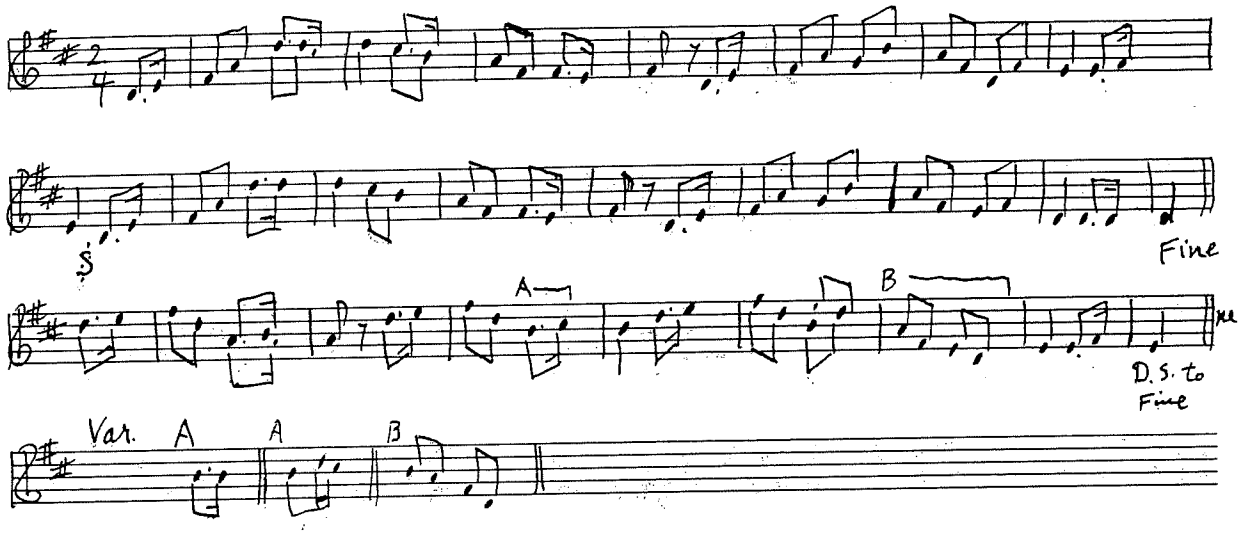




54. GOVERNOR TAYLOR'S MARCH (F)

Known a long time; where learned, unknown.
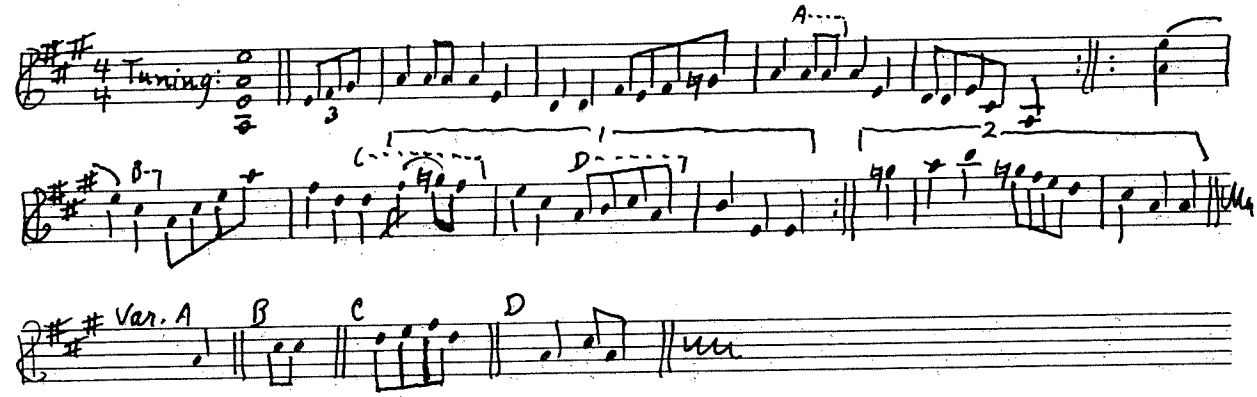
Horner, F, 1961, JB.



The title of this tune reflects the constant tendency of fifers to give their tunes names associated with things military, or else commemorative of famous historical figures, events, or places. This particular air seems to have a different title whenever it is found. Other sets include O'Neill MI, No. 1813, *I Won't Be a Nun*; Roche, II, No. 341, *The Officer on Guard;* MacDonald Gesto, p. 129, *Napoleon Crossing the Alps;* Perron, I, No. 51, *Dennis Murphy's Hornpipe*. Some tunes that seem closely related, and that suggest the derivation of our march tune from some song air are Ford, p. 37, *Pewter Mug;* White Ex, p. 37, *The Tin-Ware Lass;* and Joyce 1909, No. 330, *The Ladies Dressed in Their Garments So Green.*
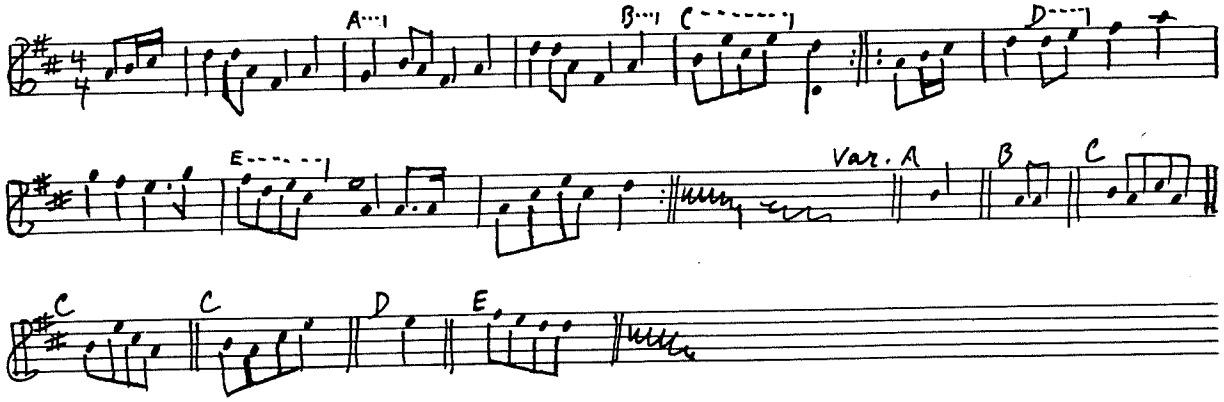
55. REEL (V)

Ireland, V, 1944, B.
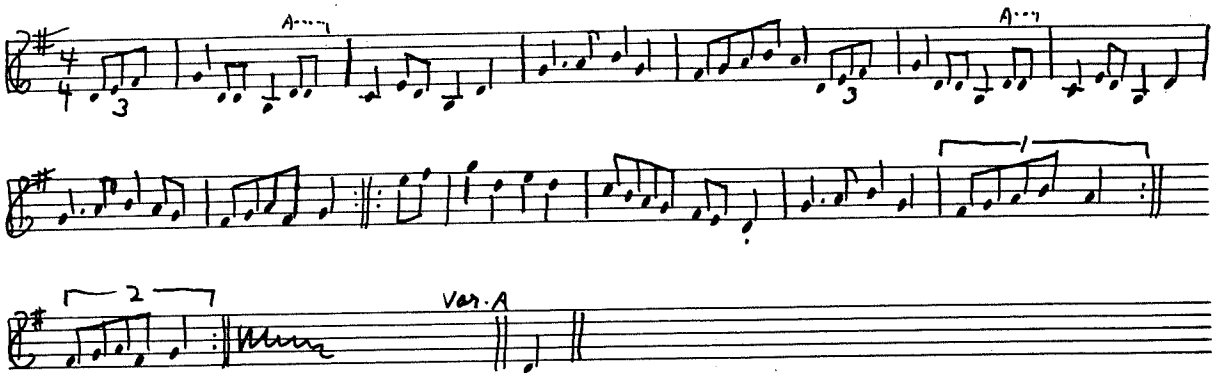


56. REEL (V)

Losch, V, 1930s, B.



57. OLD REEL (V)
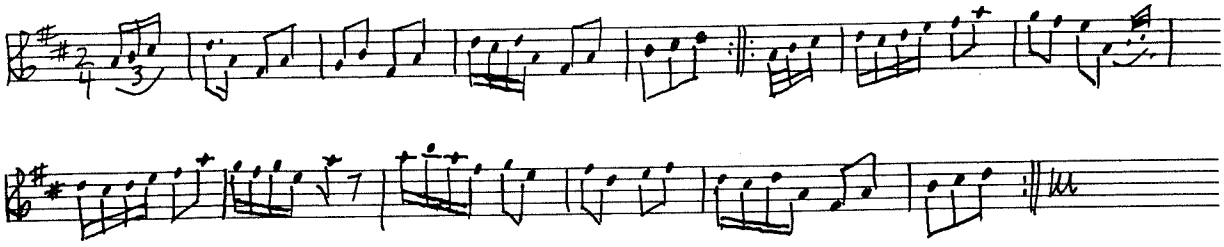
Ireland, V, 1944, B.



58. GRANNY WILL YOUR DOG BITE [I] (FV)

Horner, F, 1961, JB.
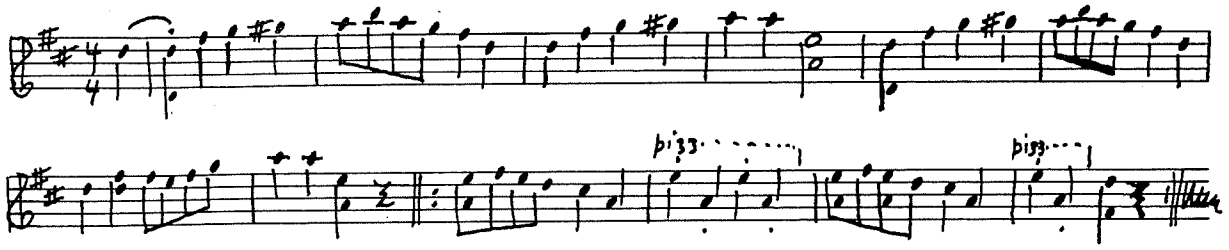
As he has always known it.



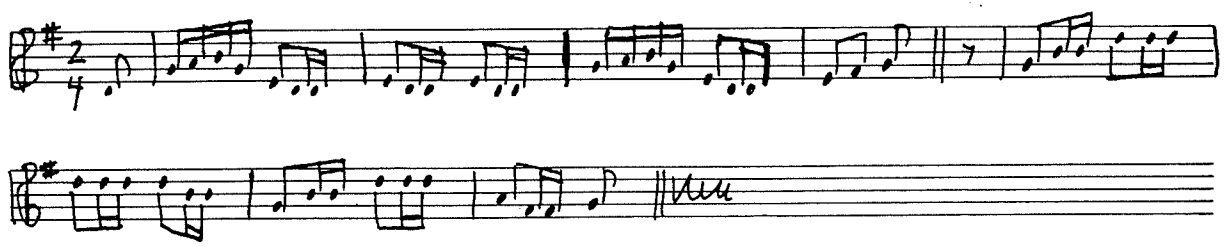
Nos. 56, 57, and 58; Another group of related tunes, sharing one section, but having others that tend either to "vary away from one another" or to be downright different. In this case, all three tunes have substantially the same first part; Nos. 56 and 58 show second parts that seem related; and No. 57 has a second part totally different from those of the other two. Of the three, No. 58 seems to stick together fairly well, under the name of *Camptown Hornpipe*. Sets are in Howe DSV, p. 48, and DeVille, No. 1. AVF, No. 78, is also closely allied. Christeson, No. 1, shows only a first part equalling that of our three tunes. Another set, close in both parts to No. 57, is Bayard HCT, No. 32, *Harry Cooper:* see the notes to this, relating to its first part, which is widespread, though joined to differing second strains.

59. GRANNY WILL YOUR DOG BITE [II] (V)
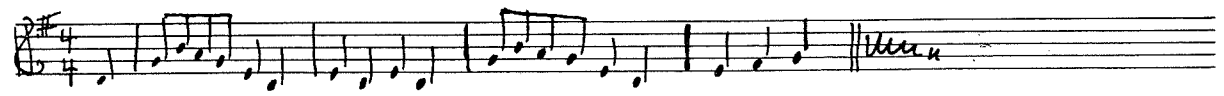
A — Ireland, V, 1944, B.



B — Reed, V, 1930s, B.



C — T. Patterson, V, 1930s, B.

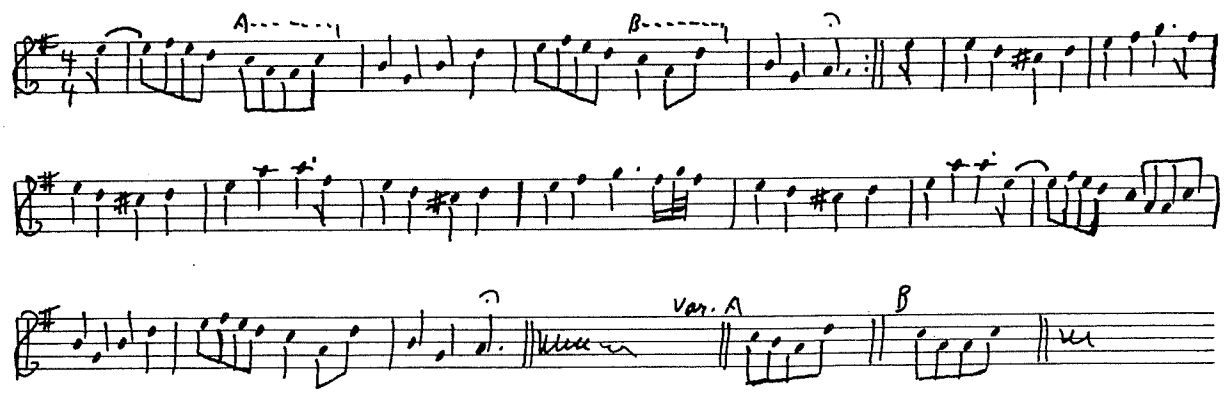


Titles: same for all three versions. Notice the exchange of place between parts in Version A, as over against Versions B, C. Accompanying Version C is the "refrain":

> Johnny get your hair cut, hair cut, hair cut,
> Johnny get your hair cut just like me.
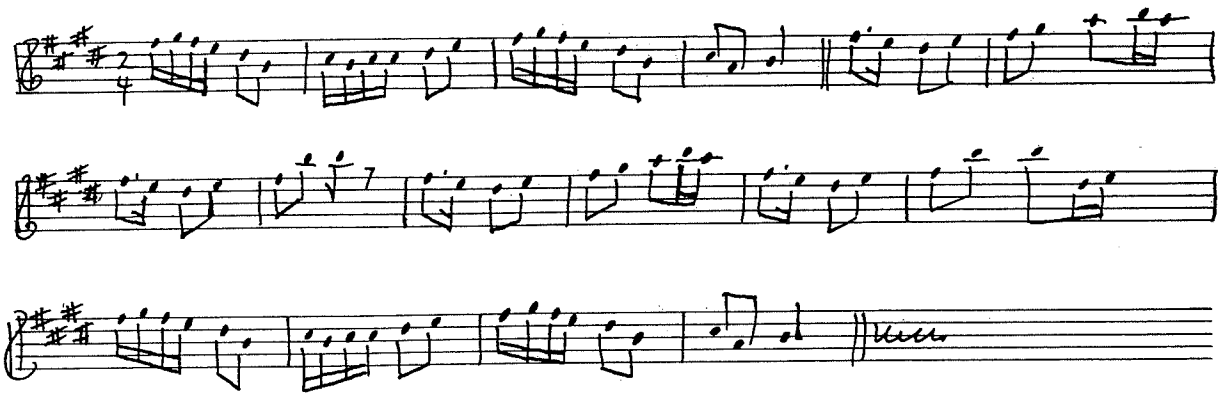
60. BETTY MARTIN (V)

A — Tustin, V, 1944, B.



B
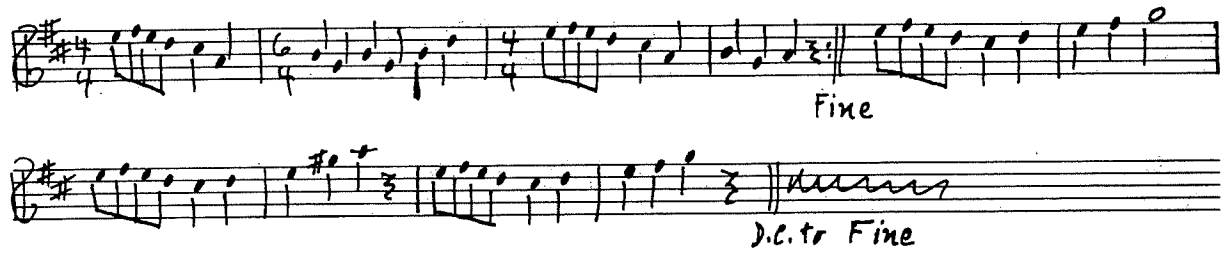
H. White, V, 1930s, B.



C
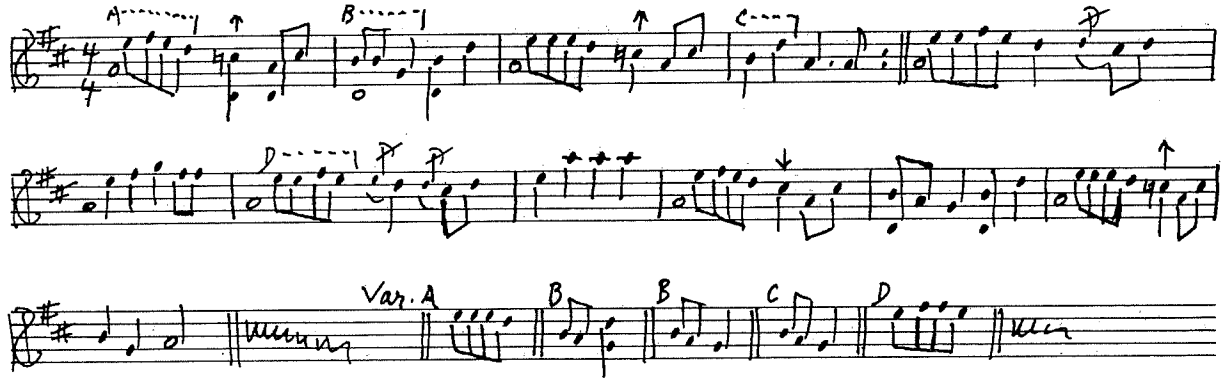
Yaugher, V, 1946, B.

From great-uncle Uriah, born 1792.
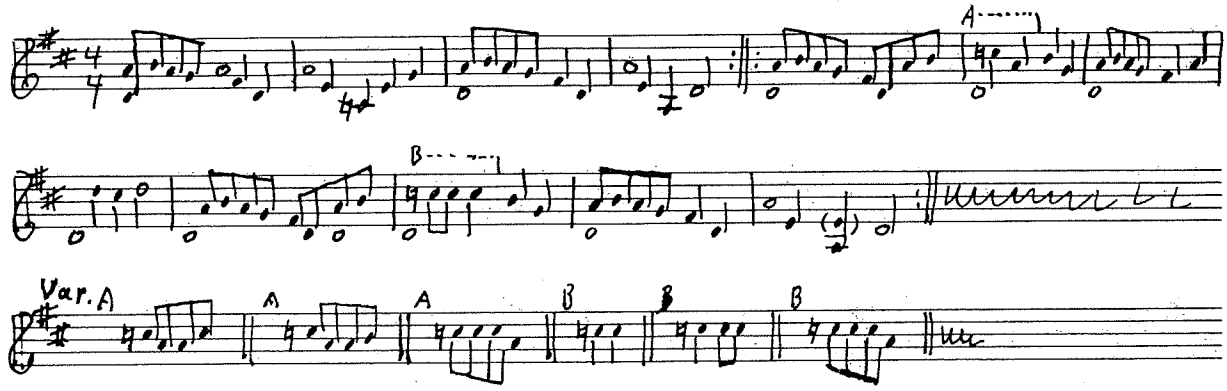


D

H. Bryner, V, 1944, B.
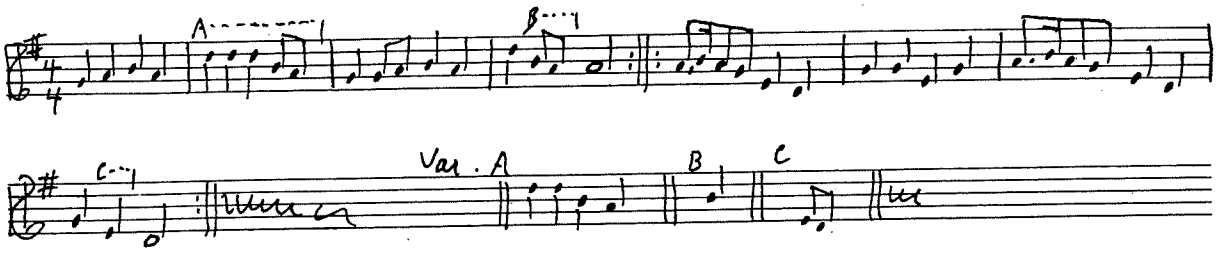


E

Edinger, V, 1954, JB.



F M. Rogers, V, 1930s, B.



Titles: as above, A, D, F; *Tip Toe Fine,* B; *Pretty Betty Martin,* C; *Very Pretty Marten,* E.

I had considerable doubt about the inclusion of Version F as a form of this tune, but could find nothing resembling the second part of F except the regular first section of other sets (e.g., A, B). It is therefore given here as a half-version, at least, of No. 60.

Some form of the *Betty Martin* title seems the most widespread name for this tune, though it has also been called *Granny Will Your Dog Bite, Fire on the Mountain(s), Old Mother Gofour,* and (apparently) *Hog Eye,* or *The Hog-Eye Man.* I have examined such *Hog Eye* tunes as were available to me (i.e., sets of our tune No. 159 below, *Hog Eye an' a 'Tater*), and I cannot see, on the evidence at hand, that they are related to No. 60 here. The line "Fire on the mountains, run, boys, run!" is known in western Pennsylvania, but is not associated, to my knowledge, with this or any other tune; instead we find "Cat's in the cream crock, run, girls, run!" (Version C), while to Version F there is the rhyme:

You get up on a Sunday morning
Just before the break of day;
There you see your own true lovyer
Just a-marching, a-marching away.
(Chorus)
Little Betty Martin, tiptoe, tiptoe,
Little Betty Martin, tiptoe fine.

Or, alternately for the chorus:

Granny will your dog bite? No, child, no, child,
Granny will your dog bite? No, child, no.

Other sets are SFQ, VI, p. 9; Thede, pp. 82, 83; Ford, p. 58 (with *Betty Martin* title); Krassen, p. 72, Christeson, No. 1. Sandburg, *American Song Bag,* p. 158, has a tune with a strain somewhat like our version F. I assume that the rhythmic likeness between No. 60 and the *Hog Eye* tune has caused the latter title to get attached to this melody. Both Krassen and Thede (set on p. 83) have a low second or third strain instead of the higher "second" of our A-version, for example; while Ford and Christeson have this low strain as the opening section of the tune. The Albemarle County, Virginia, version of Winston Wilkinson (SFQ, VI, p. 9) has the two parts of our sets and in the same order.

The tune called *Fire on the Mountain* in Lowinger, p. 17, is presumably also a member of this group; but it has lost one of its strains, and has been so treated with meaningless multiplication of notes that it has lost all distinctive character, resembling some scores of more or less nondescript fiddle tunes, and nothing else in particular.
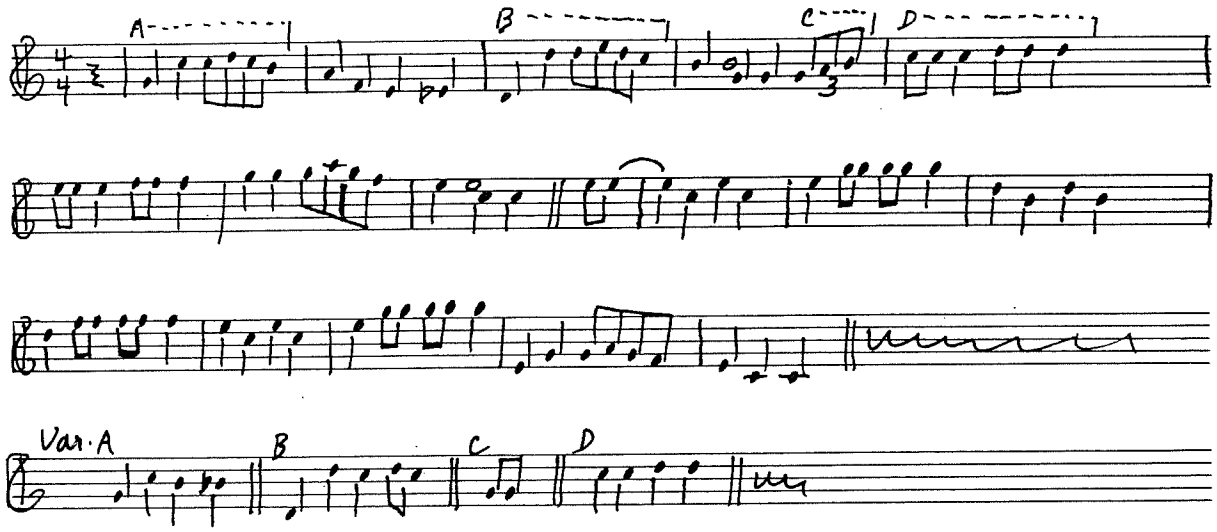
It is noticeable that I have not been able to find British versions of this melody. Especially interesting, therefore, is the bar-by-bar comparison that Wilkinson has set up between his version (called *Fire on the Mountain*) and a Norse *halling* tune from *Norges Melodier,* IV, p. 72, published in Copenhagen by William Hansen, 1875. This *halling* air, which had the honor of being set by Edvard Grieg, is unmistakably so close to the American tunes just enumerated that it certainly must be a cognate. If my temperament were the same as that of the late Henry W. Shoemaker, I should at once consider that this tune was a late borrowing from Norway into our tradition, and I should assume that either Grieg (1843–1907) or Ole Bull (1810–1880), Shoemaker's favorite "composer" of Pennsylvania fiddle tunes, was in some way instrumental in introducing the tune to us.

Though Grieg did not visit America at all, Ole Bull made two sojourns in this country, in 1843–5 and 1852–7. However, any idea that the tune came to us by means of either of these musicians is negated by the presence of a version in *Riley's Flute Melodies* (c. 1815), I, p. 87, No. 317. This Riley set is entirely in major mode, like the *halling* melody, and its strains and their order correspond to those of the *halling* and of our Versions A-E; it is entitled *Free on the Mountains* (the "free" in this title I interpret as an error for "fire"). Hence, if we are to consider a borrowing from Norse tradition for this tune—and it seems a very likely thing—we are going to have to postulate a borrowing somewhat earlier than the times of Grieg or Ole Bull. Is it possible that this melody represents one of the few scattering cultural relics of the seventeenth-century "Delaware Swedes"? For information concerning Grieg and Ole Bull, see the *Encyclopedia Brittanica* articles under those names.

To add to the already prevailing confusion regarding the homeland of this tune, O'Neill, in WS, No. 313, prints a Dorian-mode version close to our Pennsylvania sets, though with a name different from that of any other version hitherto detected. Unfortunately, he does not state (and perhaps could not recall) where this version was learned—whether in his native Munster, or in North America. Hence, we are still left guessing about the provenance of this once very well-known piece.

61. REEL (V)

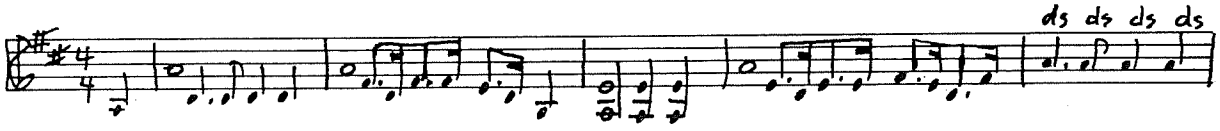
Ireland, V, 1944, B.
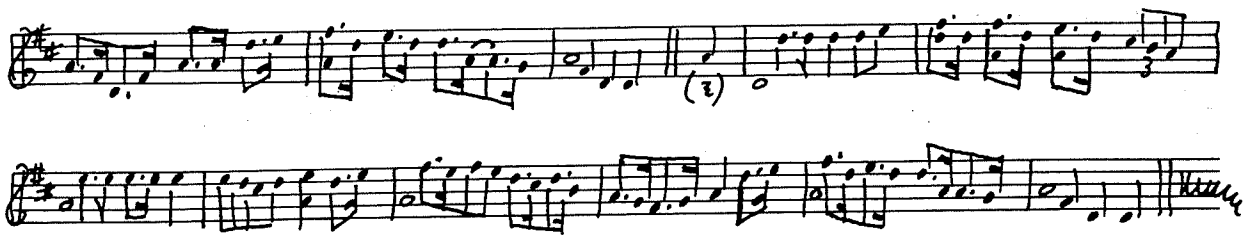


A tune compounded out of two very common and widely known strains: the second part equals the second part of the once-famous *Jay Bird* (No. 176), while the first section is the same as the first of our No. 191, which see for notes about its occurrences.

62. SETTIN' UPSTAIRS EATIN' ALL THE VITTLES UP (V)

Filby, V, 1944, B.
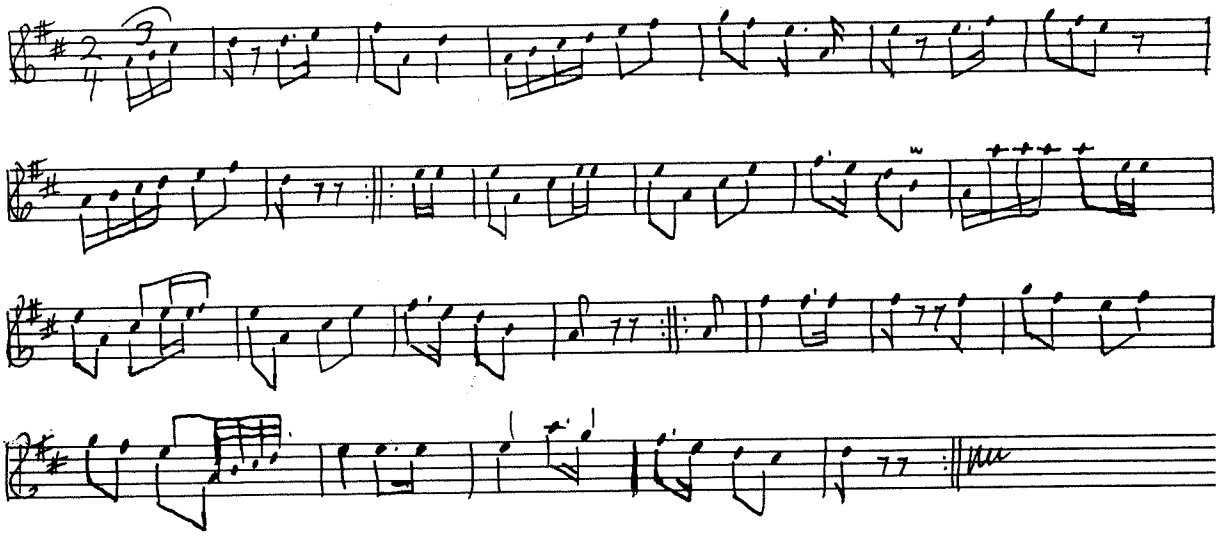




63. SING YE DARKEYS SING (F)

Horner, F, 1962, JB.

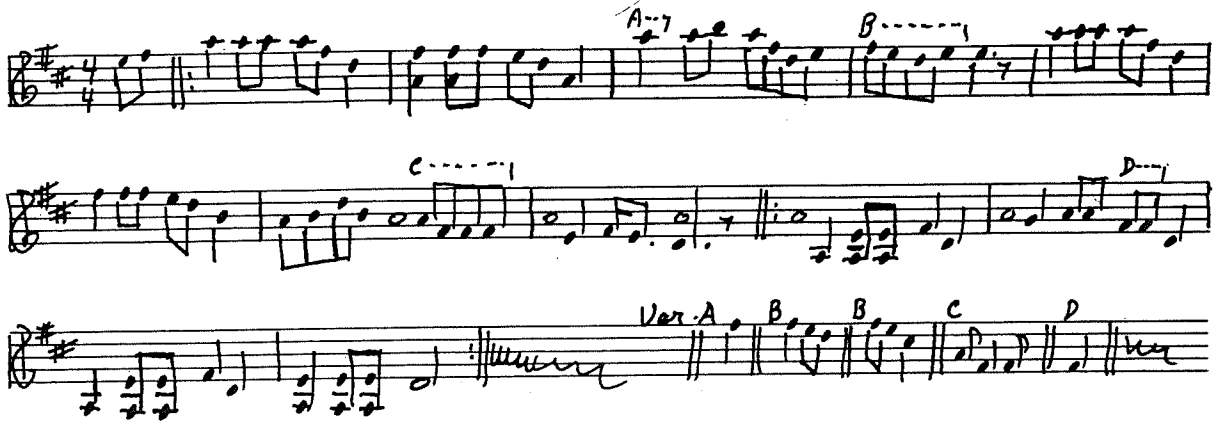
From his father.



Evidently a blackface-minstrel song: see Minstr, p. 141, with words beginning "Sing, sing, darkies, sing." However, there must have been words recommending the tune to fifers, since in Howe DSV, p. 12, we find a set entitled *Come, Come, Soldiers, Come.*

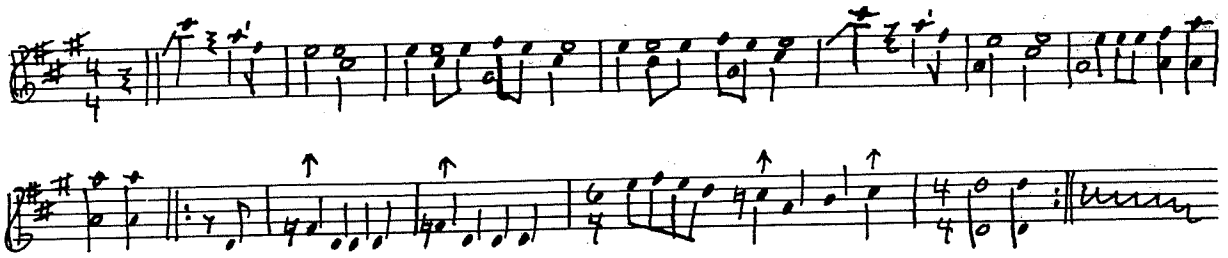
64. OLD REEL (V)

J. Hall, V, 1944, B.



65. REEL (V)
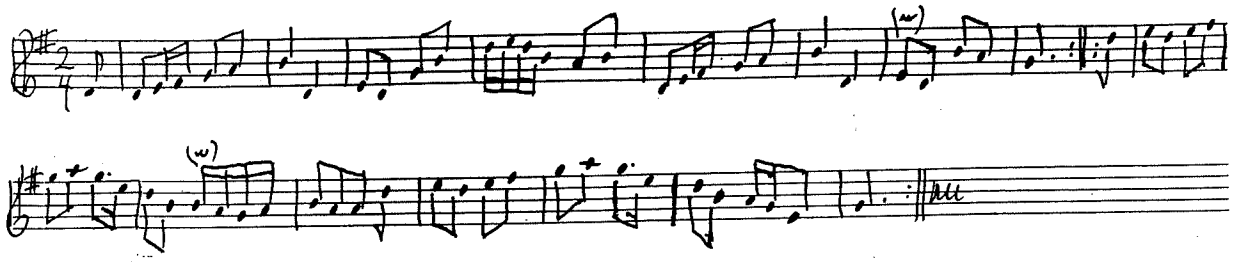
J. Hall, V, 1944, B.



66. OLD MARCH (F)

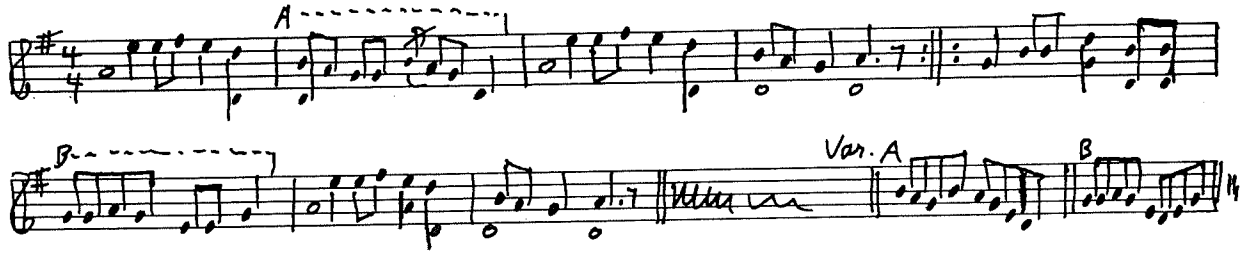
Horner, F, 1961, JB.

From fifer Samuel Palmer, Monessen.



67. HOGS IN THE CORN FIELD (V)
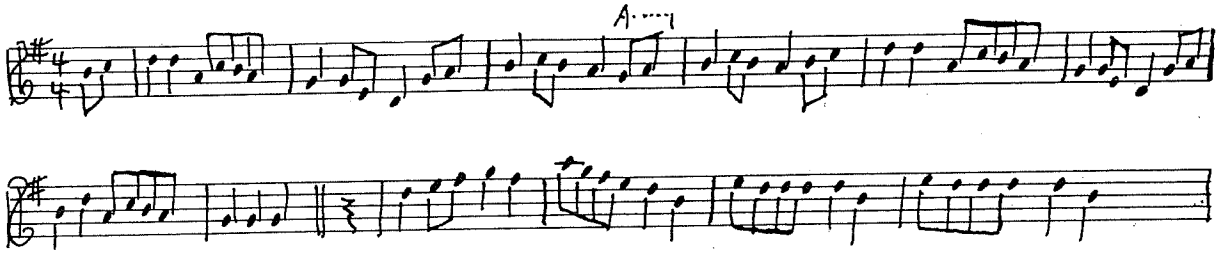
J. Hall, V, 1944, B.

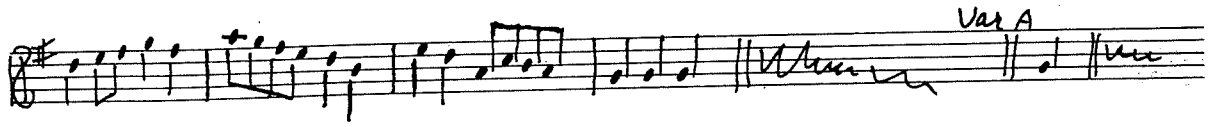


68. THE ROCKY MOUNTAIN (V)

M. Musser, melodeon, 1945, B.

From her brother, and fiddler Bill Garner, near Baileyville, Centre County.

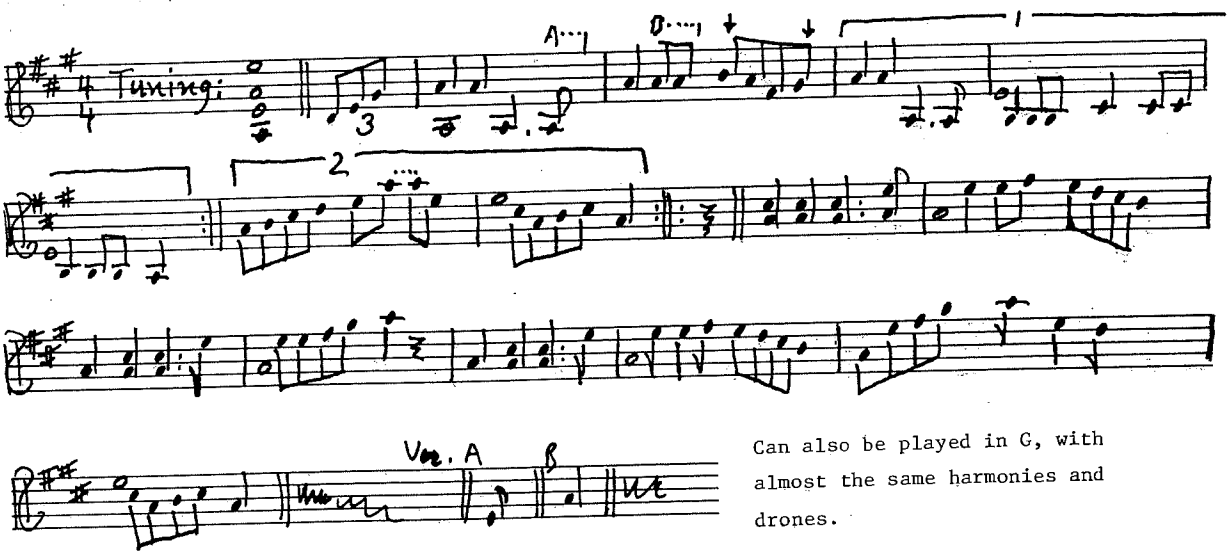




69. HOG ROCK (V)

Smitley, V, 1946, B.

From his uncle Jake Smitley.
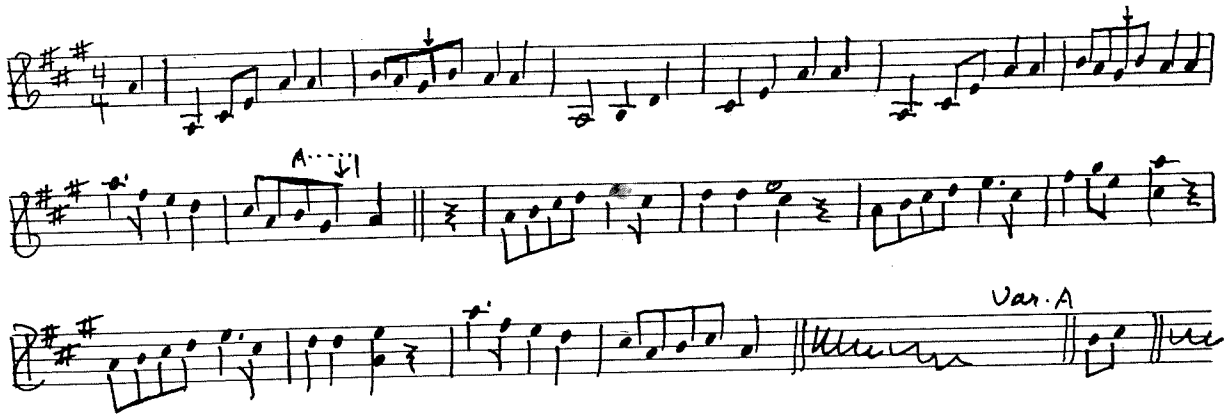


Can also be played in G, with almost the same harmonies and drones.

70. UP JUMPED JOE IN THE MIDDLE OF IT, or THE HOG ROCKS (V)

Yaugher, V, 1946, B.

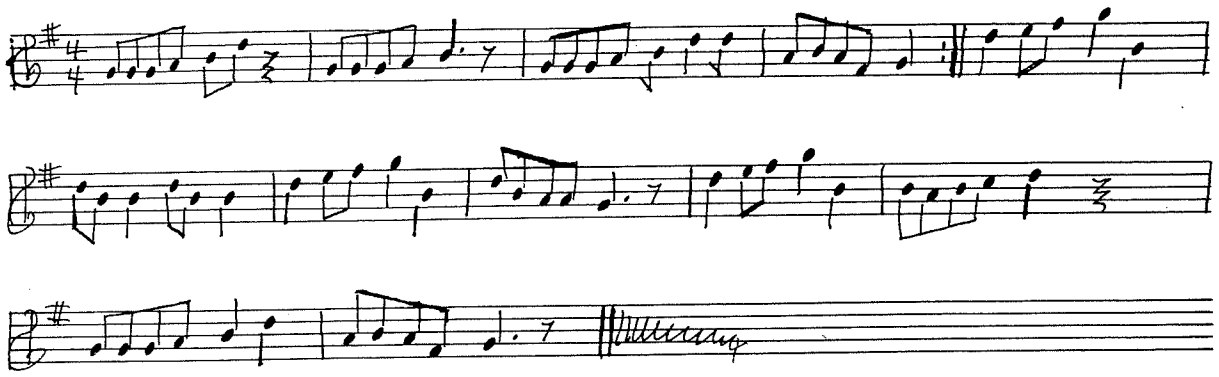
From Bill Lowry, fiddler.



Nos. 69 and 70: These two tunes share a title in common. They also have second strains which look as though they were derived from some common original. The first strains, too, though markedly different, may possibly be related. Nevertheless, their divergences are such that I decided to count them as separate tunes, and not sets of the same one.

71. FARE YOU WELL MY SUSAN, or FROG IN THE MILLPOND (V)

Dains, singing, 1930s, B.



This is both a song and a dance tune, sounding as though it had belonged to the blackface-minstrel tradition. The singer knew a ditty to it, which began:
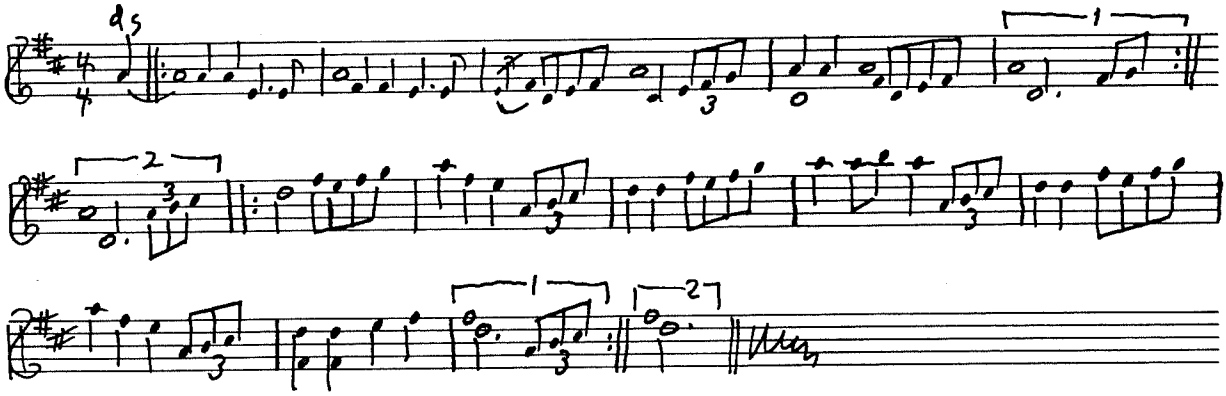
Fare you well, my Susan,
Fare you well, my dear,
Fare you well, my Susan
I'm goin' to leave you here—

with a chorus, from which the other title comes, thus:

Frog in the millpond, hoppadoo, hoppadoo,
Frog in the millpond, hoppadoodle day.
Frog in the millpond settin' on a log,
Devil on the hillside gruntin' like a hog.

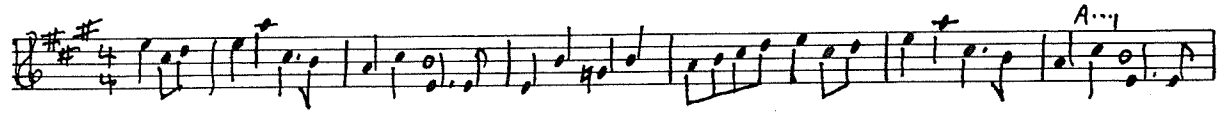
72. SHELVIN' ROCK (V)

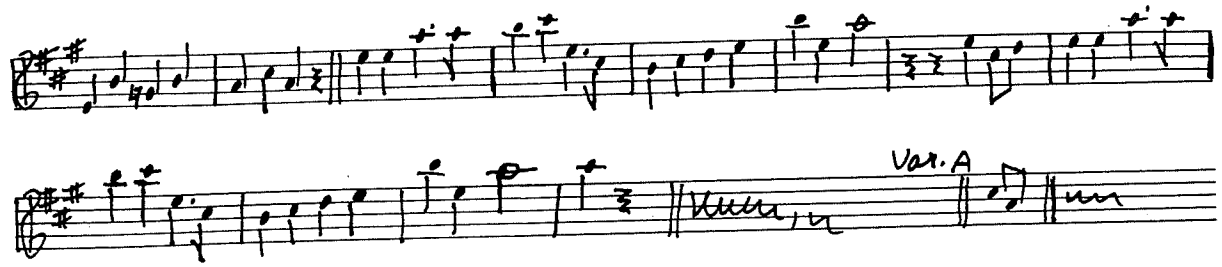
Smitley, V, 1946, B.



73. QUADRILLE (V)
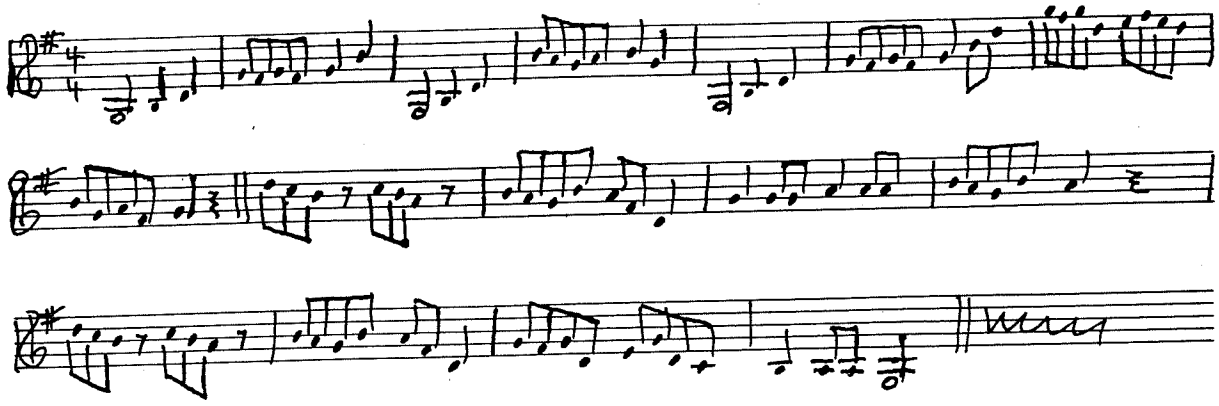
J. Bryner, V, 1946, B.





74. HORNPIPE (V)
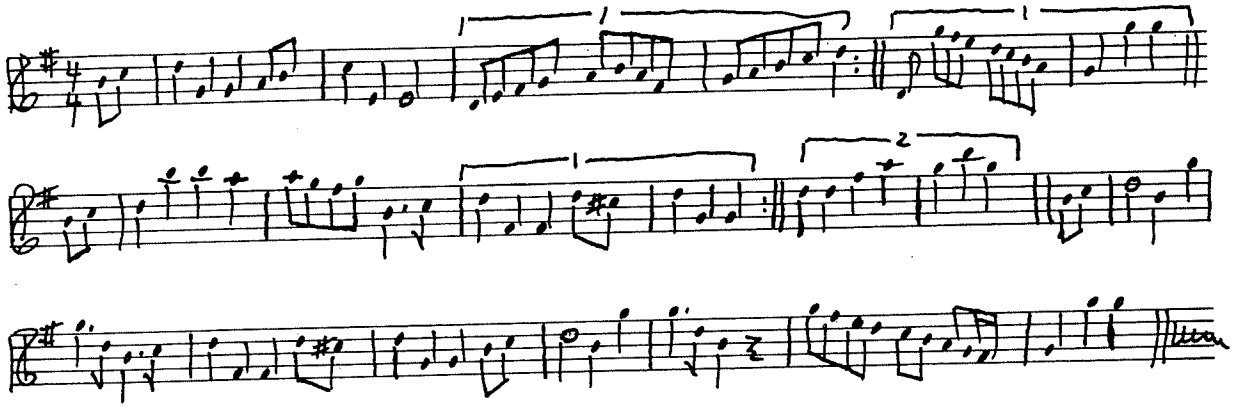
T. Patterson, V, 1930s, B.



The last two bars of the first half, and the entire second half, will be recognized as parts of the well-known *Arkansas Traveler* tune (our No. 316).

75. HORNPIPE (V)
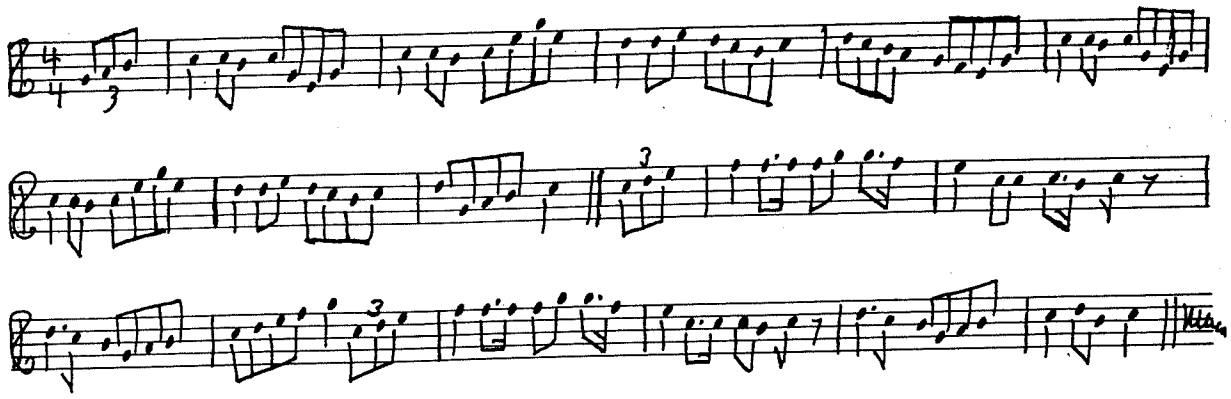
T. Patterson, V, 1930s, B.



Though called a hornpipe, this tune, in my opinion, has much more the character of a schottische—which is perhaps what it was originally.
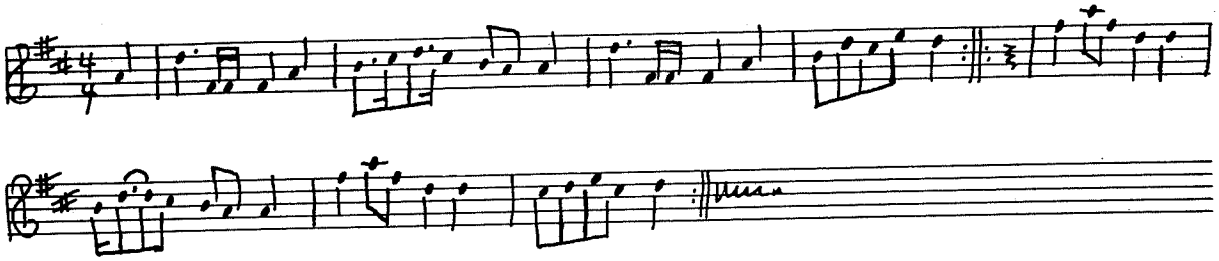
76. OLD REEL (V)

Losch, V, 1930s, B.
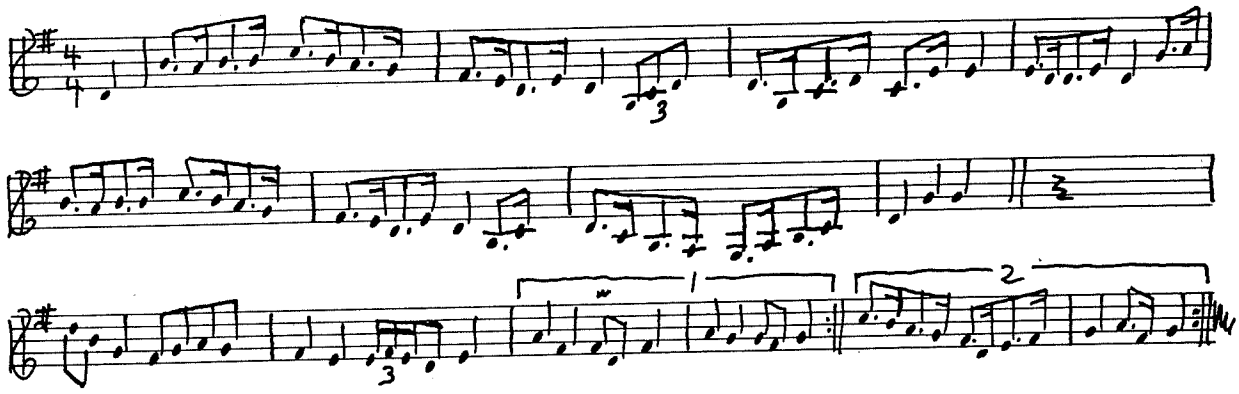


77. OLD REEL (V)

Losch, V, 1930s, B.



78. REEL (V)
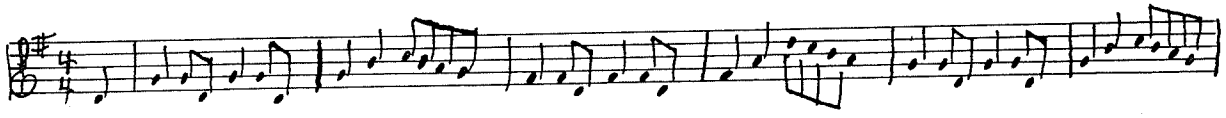
Losch, V, 1930s, B.
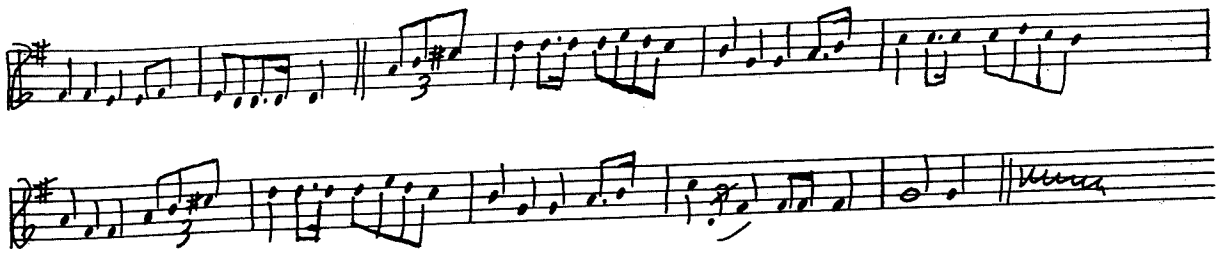


I have found only one tune resembling this, and resemblance is confined to the first half: Messer, No. 39, *Sainte Agathe*. Whatever the latter's function may have been in the tradition that Messer represents, our No. 78, as played by Losch, has fully as much the character of a schottische as of a reel.

79. REEL (V)
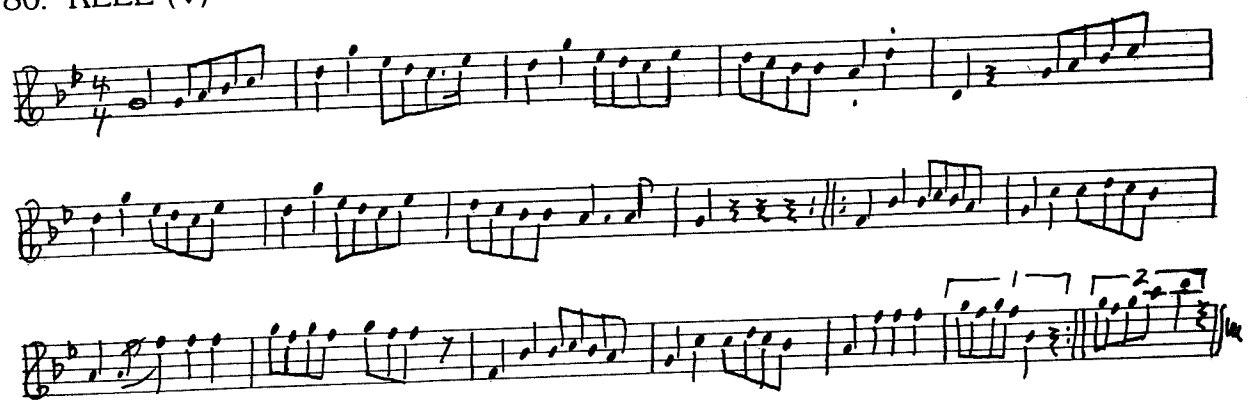
Losch, V, 1930s, B.





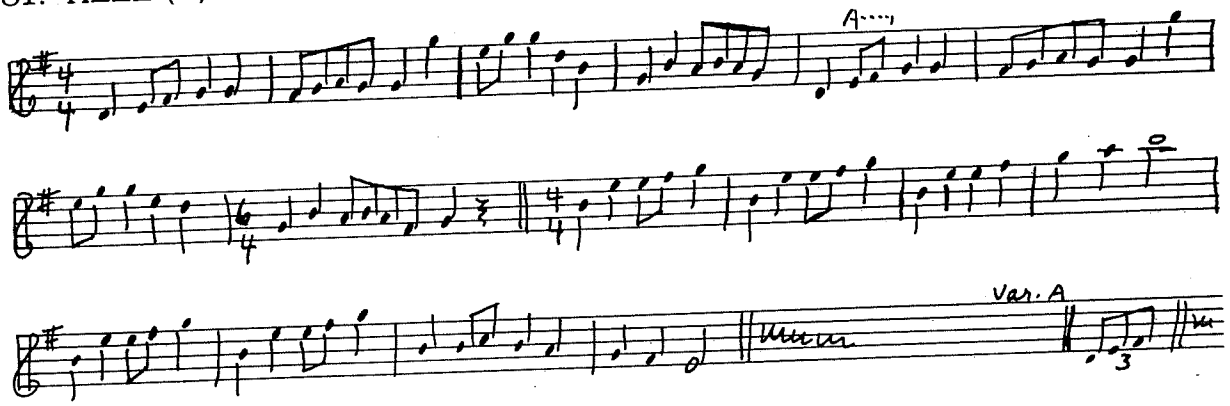
80. REEL (V)

Yeager, V, 1930s, B.
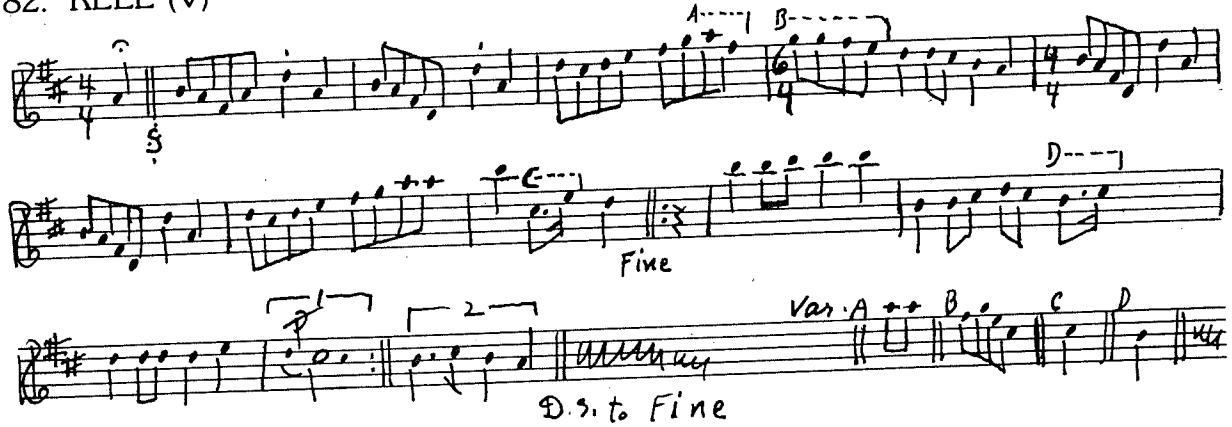


81. REEL (V)

Yeager, V, 1930s, B.
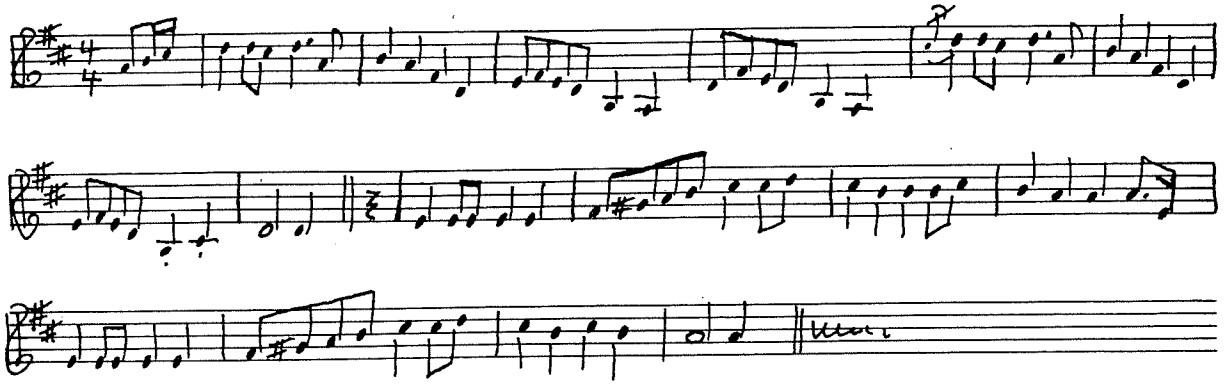


82. REEL (V)

Yeager, V, 1930s, B.
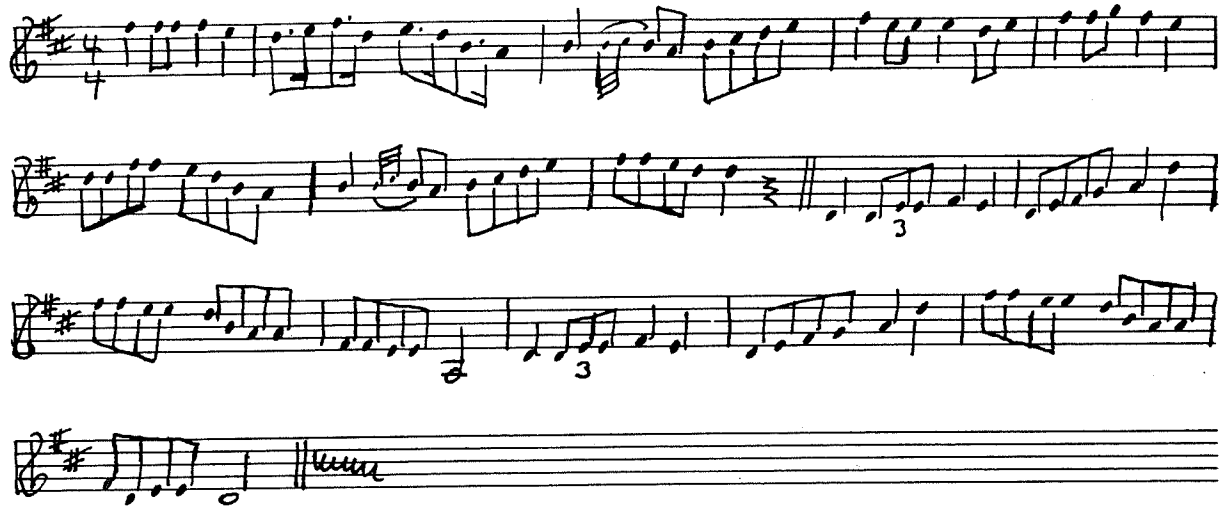


83. REEL (V)

Yeager, V, 1930s, B.



84. REEL (V)
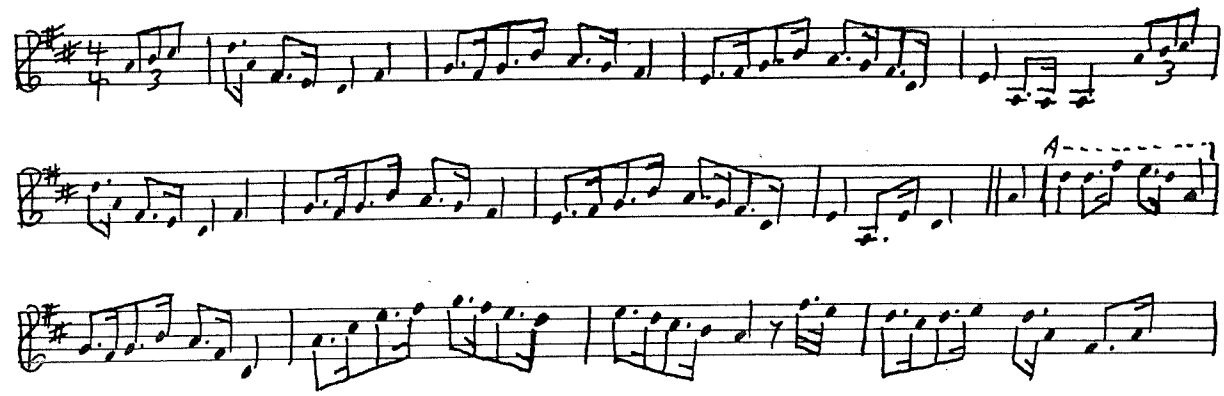
Yeager, V, 1930s, B.
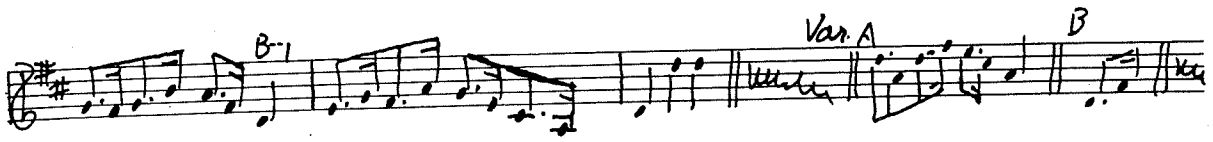


The first part of our tune is a form of the first of *Jobe's Quick Step,* AVF, No. 38; but our tune and that of AVF have differing second strains.

85. THE B. AND O. RAILROAD (V)

J. Morris, V, 1930s, B.
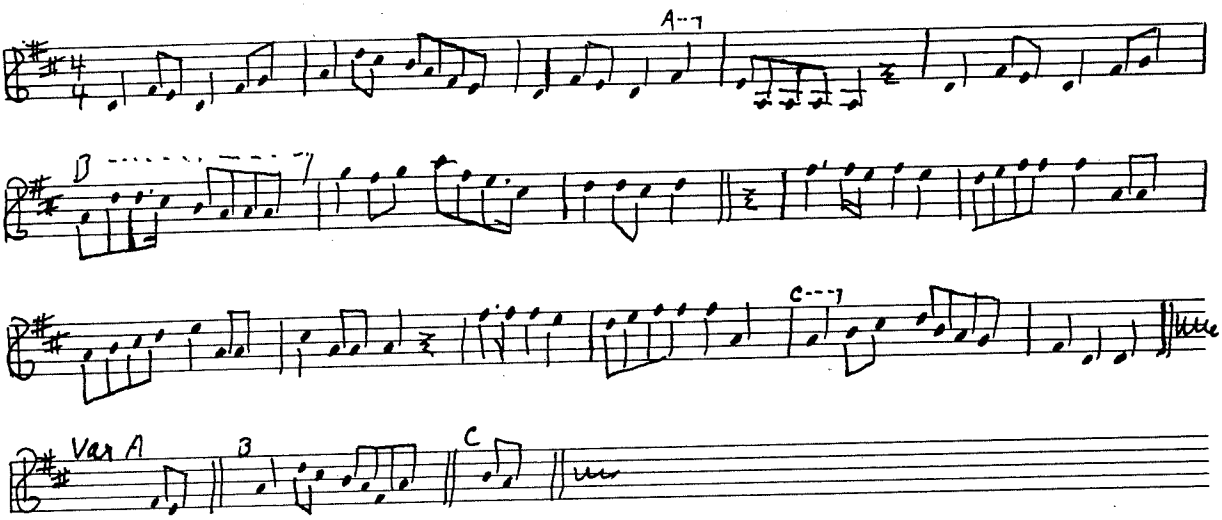




In Breathnach 1963 are two adjacent tunes, of which the first, No. 211, has an opening strain resembling that of our No. 85. The first part of the following tune in Breathnach, No. 212, is the equivalent of the second part of No. 85. I have not otherwise traced our tune, which appears to be one of the familiar "recombined" sorts discussed in the Introduction.

86. BILL FULMER'S HORNPIPE (V)

J. Morris, V, 1930s, B.

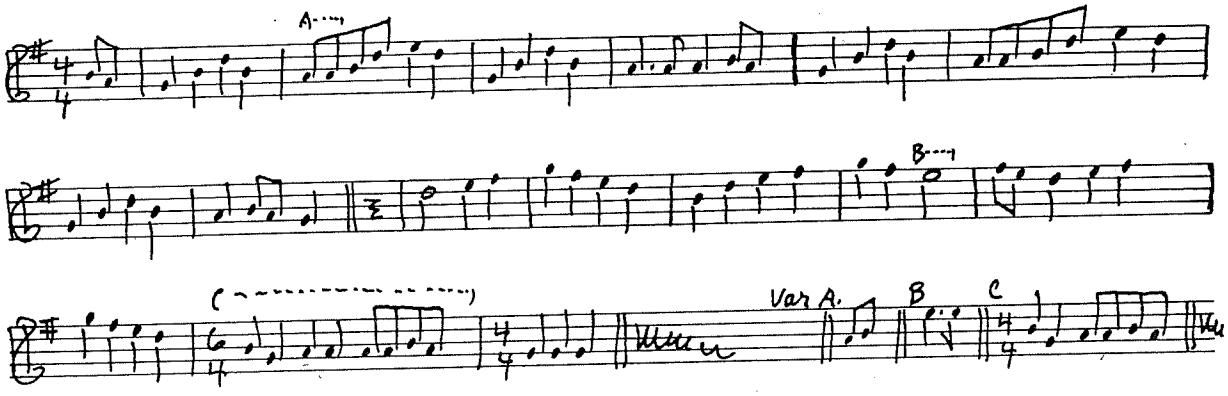
Named after the player from whom learned.



Christeson, No. 76, *Mississippi Mud,* first part, somewhat resembles the first part of our No. 86. I can find no other definite relationship, since both our tune and Christeson's are constructed of exceedingly common melodic formulas.

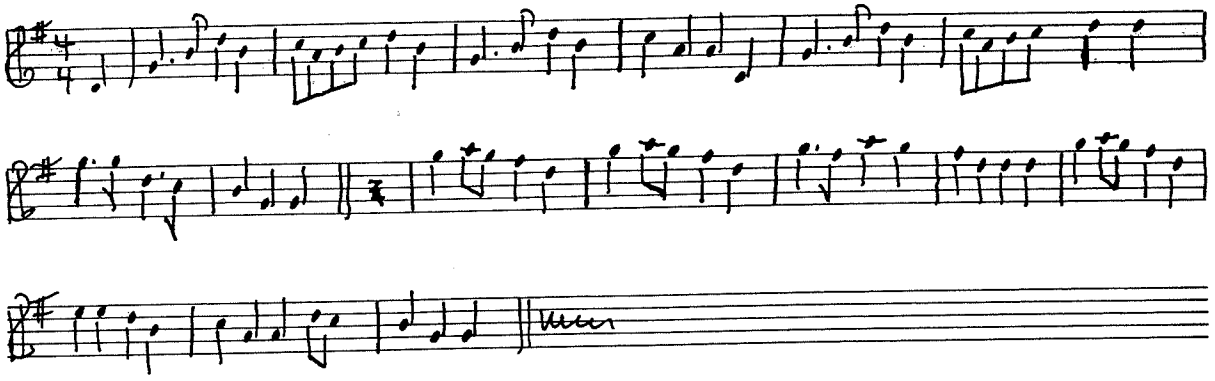
87. REEL (V)

M. Rogers, V, 1930s, B.
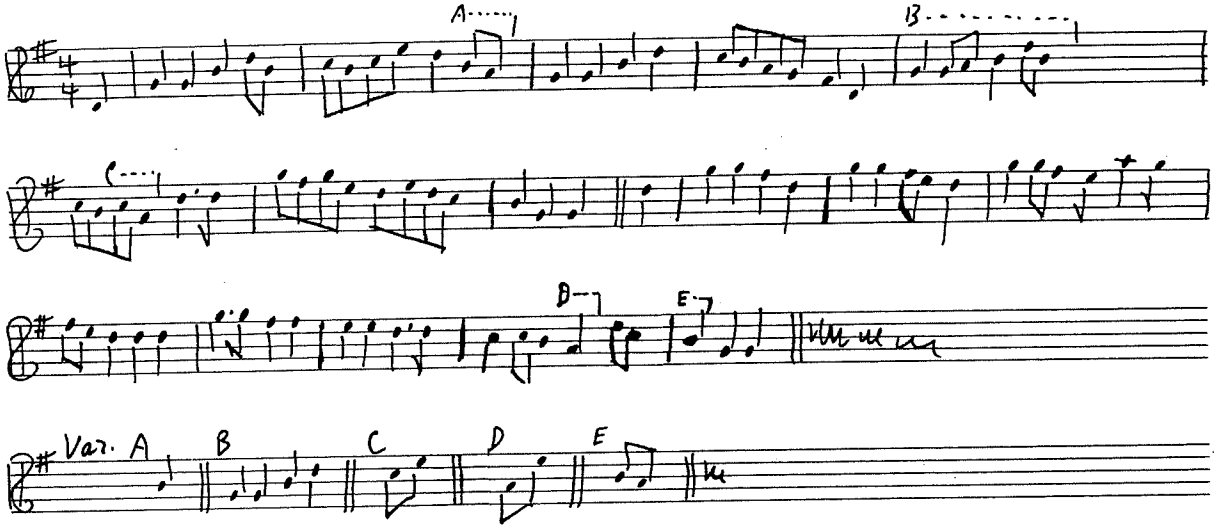


88. HORNPIPE (V)

Gray, V, 1930s, B.



89. IT THUNDERED IN THE EAST (V)

T. Patterson, V, 1930s, B.
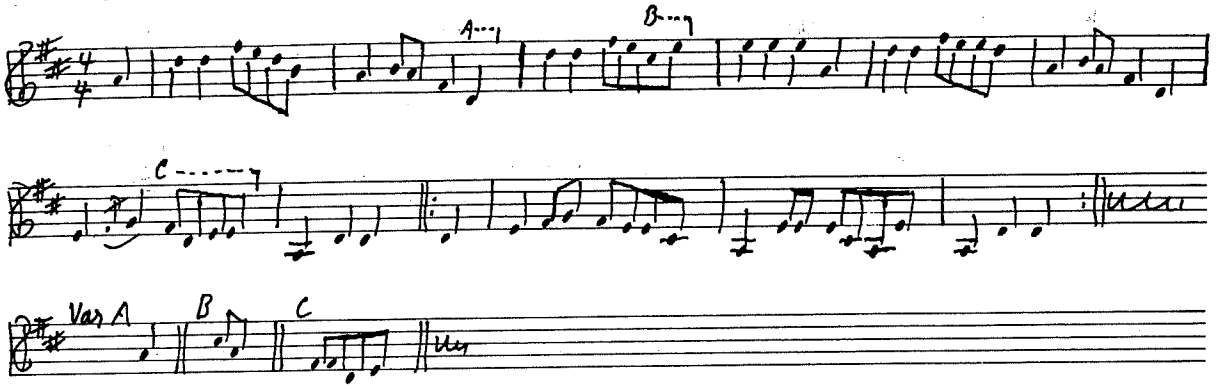


Nos. 87, 88, 89: These three tunes show resemblance, and probably relation—at least occasionally—between parts. The first parts of all three seem to derive from a common strain. The second parts of Nos. 88 and 89 are plainly variants of the same strain, which also seems to lie behind the second parts of our Nos. 204 and 361. It is noticeable, too, that Nos. 88 and 89 both bear a considerable resemblance to the blackface-minstrel tune *Jordan Is a Hard Road to Travel,* although between our tunes and the *Jordan* one, the order of parts is reversed. So a familiar problem arises: are our Nos. 88 and 89 descended from the once highly popular *Jordan* air, or are they and *Jordan* all descended from some older traditional tune? It seems at the moment that the second alternative is likelier to be the correct answer to the question, in view of the resemblance between *Jordan,* Part 1 and Nos. 88, 89, and 204, Part 2, as well as between *Jordan,* Part 2, and No. 87, Part 1, because the tune we have numbered 204 comes unmistakably out of Irish tradition (see the note of No. 204).

The *Jordan* tune is unhesitatingly attributed to Emmett in Nathan Dan Emmett, p. 293; but is also ascribed to T. F. Briggs in Wier, p. 232. With or without words, the *Jordan* tune is found in AVF, No. 73; Ford, p. 82; Christeson, No. 127; Nathan Dan Emmett, pp. 335–339 (with a note that it was published in Cincinnati, in 1853); Wier, p. 232; Krassen, p. 57, as *Jawbone.* Part 2 of the *Jordan* tune (equals Part 1 of our sets) is in Kennedy FTB 1, No. 22, as *Roxburgh Castle,* second strain.

The player recited a tag that accounts for the title of No. 89: "It thundered in the East and it thundered in the West, And it thundered in the Allegheny Mountains."

90. SQUARE DANCE (V)

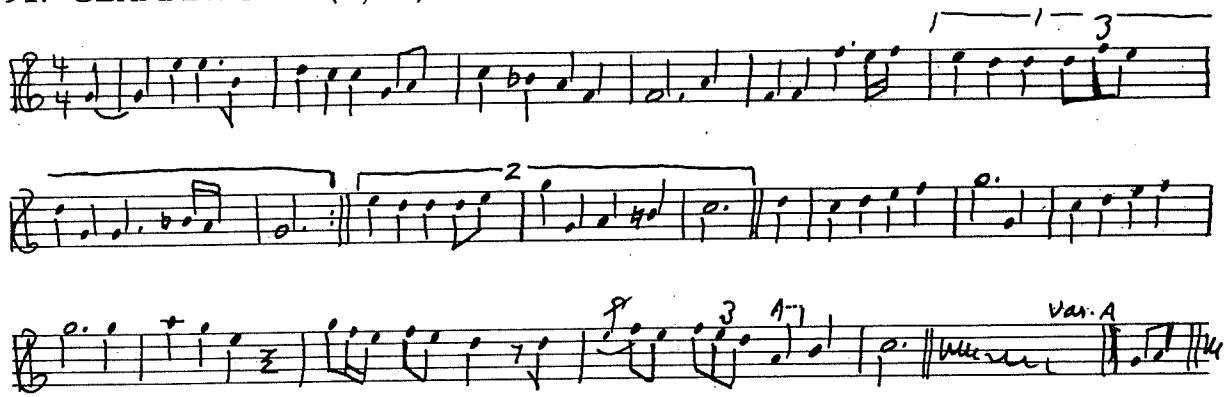
D. Rogers, V, 1930s, B.



A tune, *The Yellow Cat,* in Thede, p. 132, somewhat resembles our No. 90, and may be either another set of the tune, or the result of a chance likeness of melodic-formula combinations.
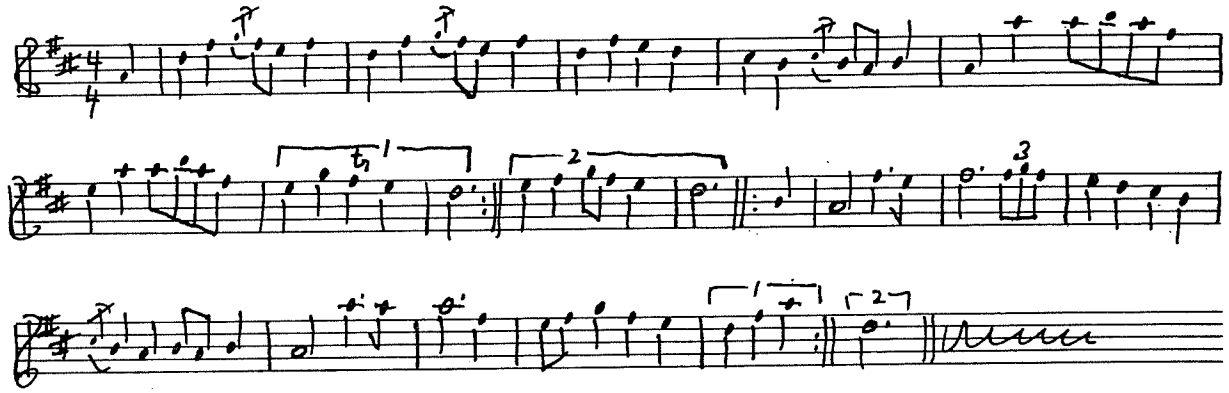
91. GERMANTOWN (V, F?)

Tustin, V, 1944, B.
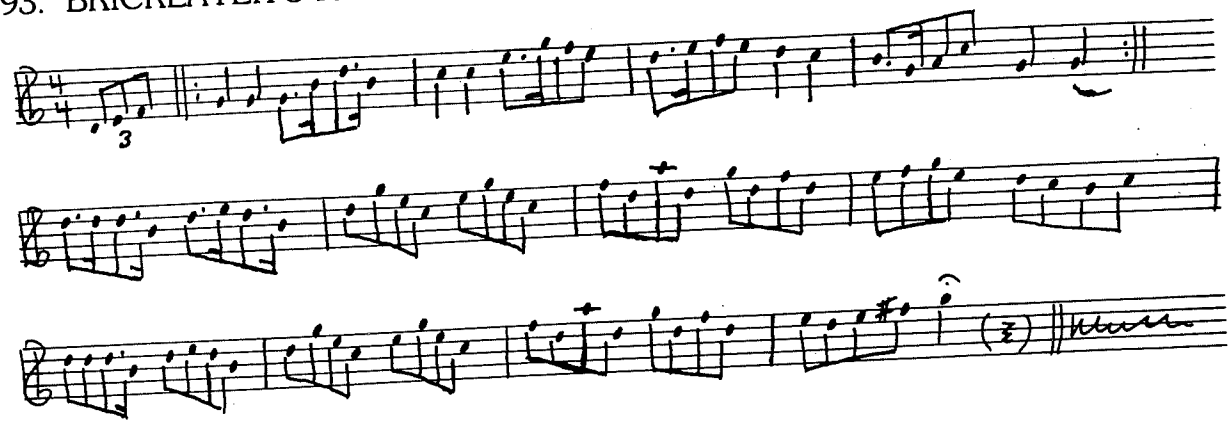


92. REEL (V)

James Taylor, V, 1930s, B.
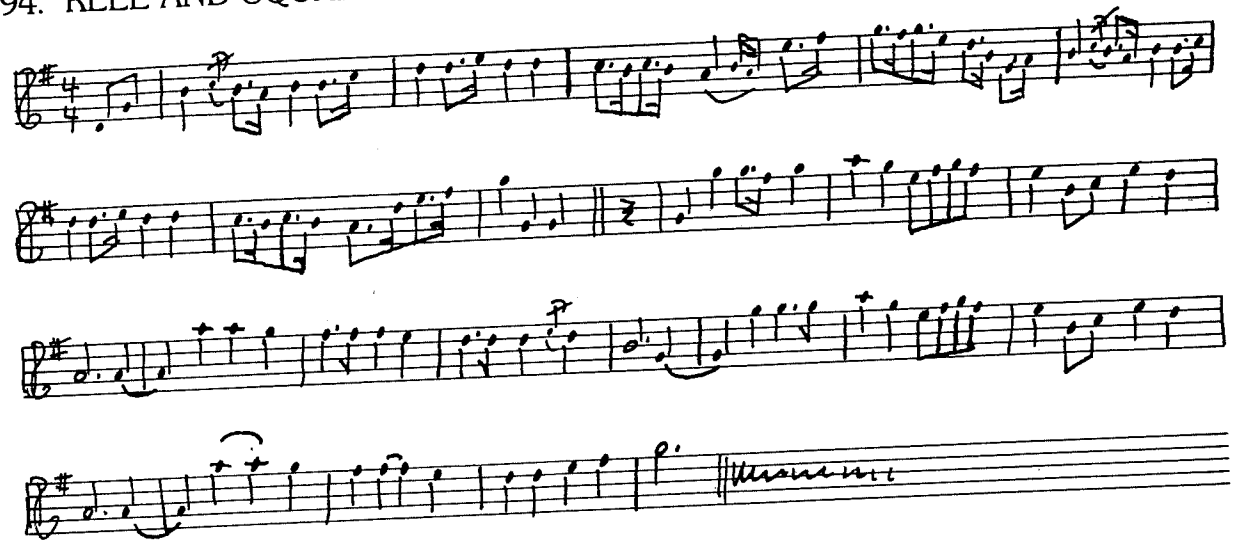


93. BRICKLAYER'S HORNPIPE (V)

James Taylor, V, 1930s, B.



94. REEL AND SQUARE DANCE (V)
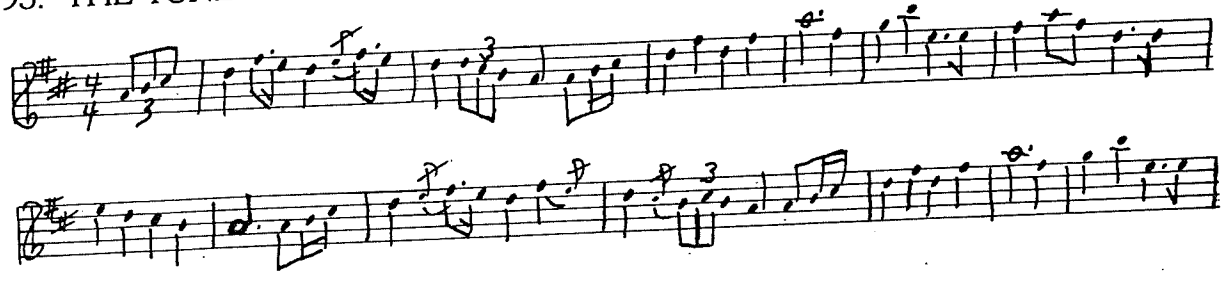
James Taylor, V, 1930s, B.

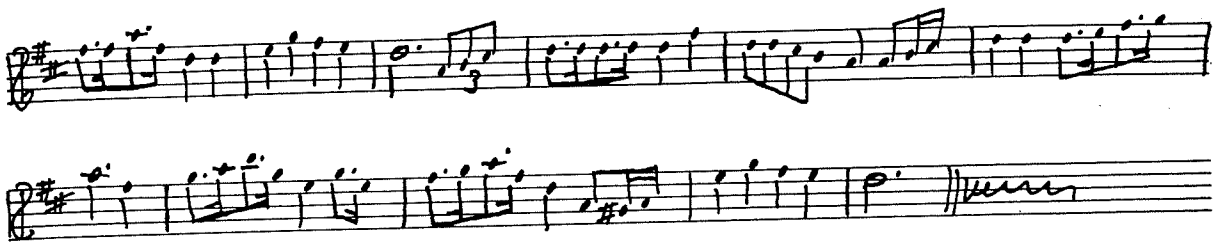


The second part of No. 94 resembles Part 2 of two tunes in Messer, Nos. 20 and 49. There is no other resemblance or relation, and our second part is obviously a floating, attachable strain.

95. THE TUNE THE OLD COW DIED OF (V)

S. Hall, V, 1930s, B.

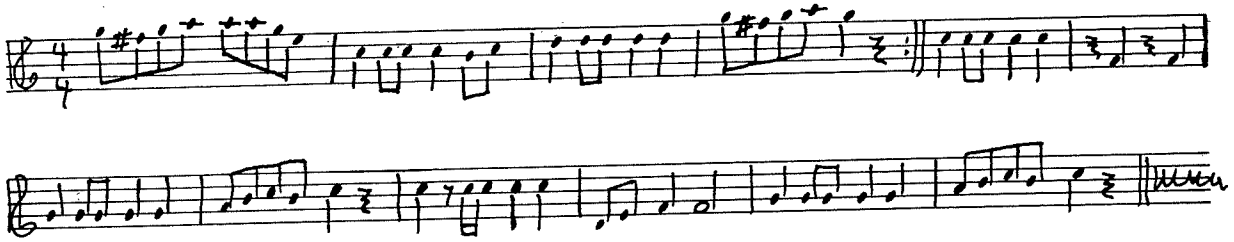




A comic song was once current to this tune in southwestern Pennsylvania and northern West Virginia—relating how a cow was so delighted with a tune sung by a farmer that she danced herself to death while he sang it. Even without knowing this fact, one could unhesitatingly recognize this piece as a song tune converted into a dance melody. I have found only one other dancing set: in JEFDSS, 2nd Series, No. 2, p. 27, as *The Nutting Girl.* The name of No. 95 is a phrase used in southwestern Pennsylvania (and doubtless elsewhere, too) to characterize any extremely bad piece of music.

96. TWILIGHT (V)
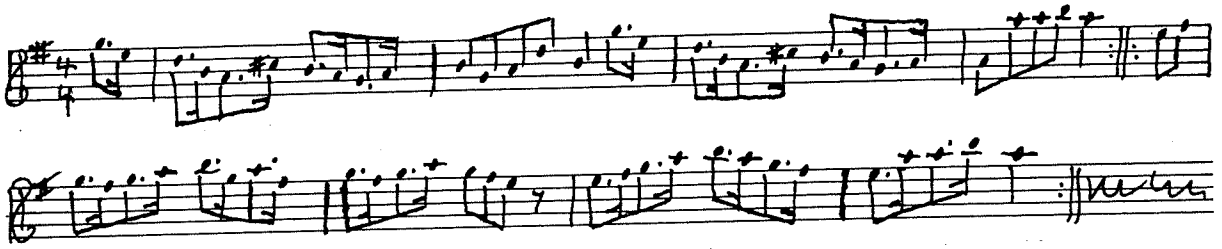
John Taylor, V, 1930s, B.



With this compare *John Brown* in Ford, p. 122; only the first parts of these tunes show any resemblance, both second parts being unrelated.

97. THE BLACKBERRY BLOSSOM (V)
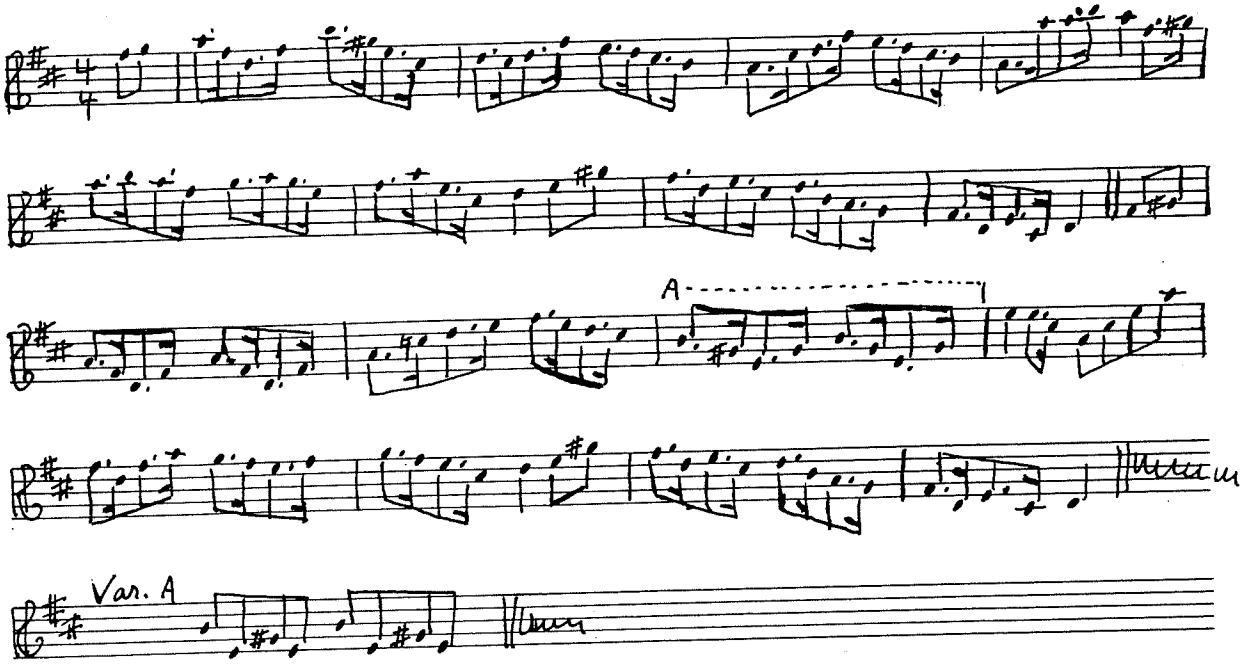
Shape, V, 1930s, B.



This tune has been familiar in Irish tradition, at least from the mid-nineteenth century, if not from somewhat earlier. It seems to be nearly always known by this name. Our No. 97 presents a slightly worn-down or simplified version. Other sets are: Petrie 1855, II, p. 12; Petrie Stan, No. 475; O'Neill MI, No. 1295; One Thousand, p. 8, 8th, and p. 30, 1st, the latter a tune closely resembling ours; Robbins, No. 125; Harding Orig, No. 75; Kerr, I, p. 34, *The Strawberry Beds.*

98. BOYLE'S REEL (V)

Shape, V, 1930s, B.



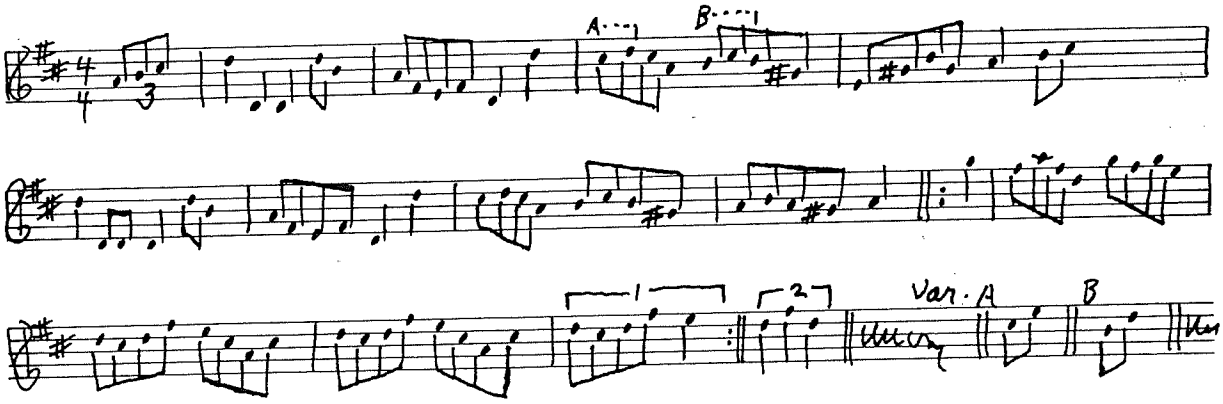
This tune Shape learned from John O'Boyle, a traveling salesman and fiddler, who, when he was working through Greene County, used to make Shape's home his headquarters. The two players would sit up all night, during O'Boyle's stays, playing together, and swapping and enjoying tunes. Dunnington's version of *Paddy on the Turnpike* (No. 347) was also learned from John O'Boyle.

No. 98 is a version—featuring reversal of the usual order of parts—of the tune usually called *Salamanca,* a reel or hornpipe, probably no older than the early nineteenth century, and of seemingly unknown history. Inferrably, it was once rather popular: printings under the *Salamanca* title are in O'Neill MI, No, 1348; O'Neill DMI, No. 603; One Thousand, p. 6, 5th; Kennedy FTB 2, p. 8; Kerr, I, p. 45, IV, p. 8; Roche, I, No. 134; Robbins, No. 142 (labelled "Irish"); Jarman, p. 68, 1st (a fairly distinctive form, like our No. 98). Though the player called the tune a reel, he performed it, both in pace and rhythm, more like a hornpipe.

99. HOSTETLER'S HORNPIPE (V)
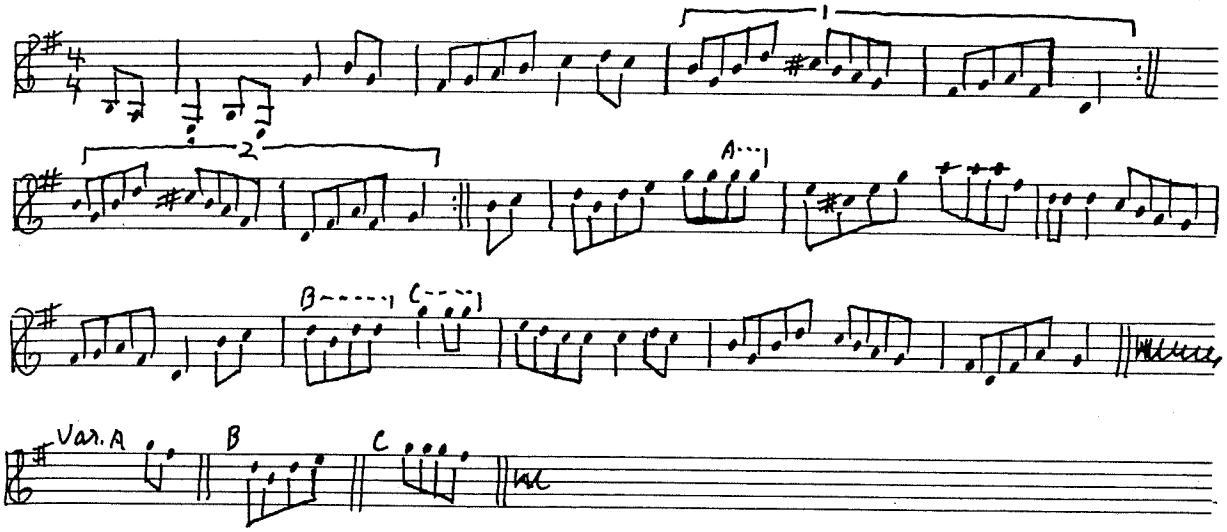
Shape, V, 1930s, B.

Named and learned from one Hostetler.



100. OLD REEL (V)

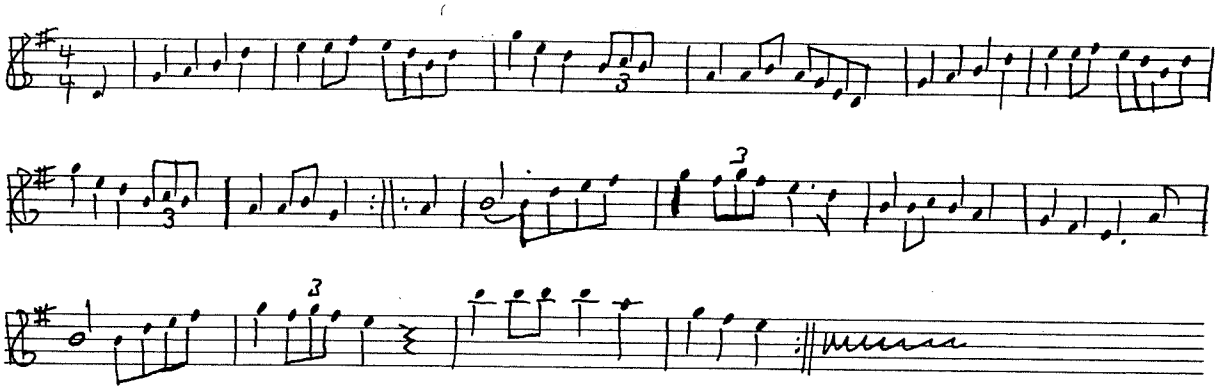
Shape, V, 1930s, B.



The first two bars of this reel remind one of the beginning of *The Flannel Jacket* (our No. 229), but otherwise there seems to be no relation between that tune and our No. 100. However, several other tunes can be cited, which resemble No. 100 in varying degrees, namely: O'Neill MI, No. 1747, *One of the Boys* (resemblance marked in both parts); Roche, II, No. 226, *Miss Lacey's Hornpipe* (general resemblance); Howe DSV, p. 75, *Duxbury Hornpipe* (a slight general resemblance); White Ex, p. 46, *The Boston Hornpipe* (more likeness in first part than in second); One Thousand, p. 22, 7th (resemblance in first part only).

101. THE BIG CHIEF (V)

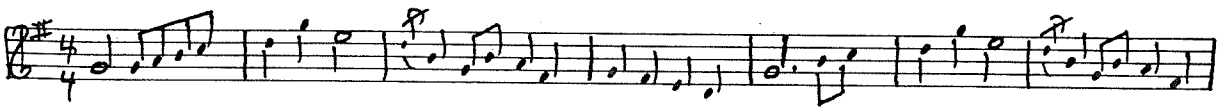
Shape, V, 1930s, B.



The title is a floater, being found with tunes in 6/8 time, unrelated to this one. *The Essence Of Tampa,* CFD 76, p. 24, is the only tune I have detected that resembles our No. 101.

102. COTILLION [*sic*] (V)
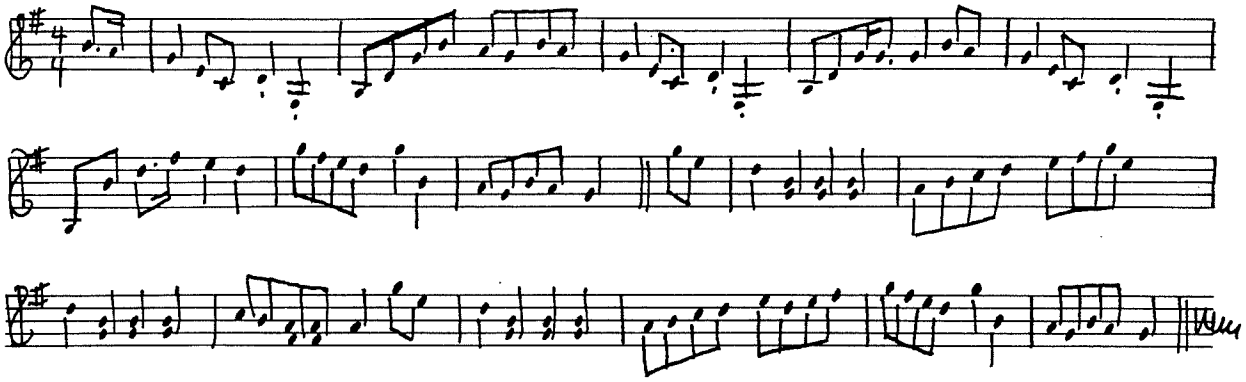
Shape, V, 1930s, B.





103. THE GREY EAGLE (V)
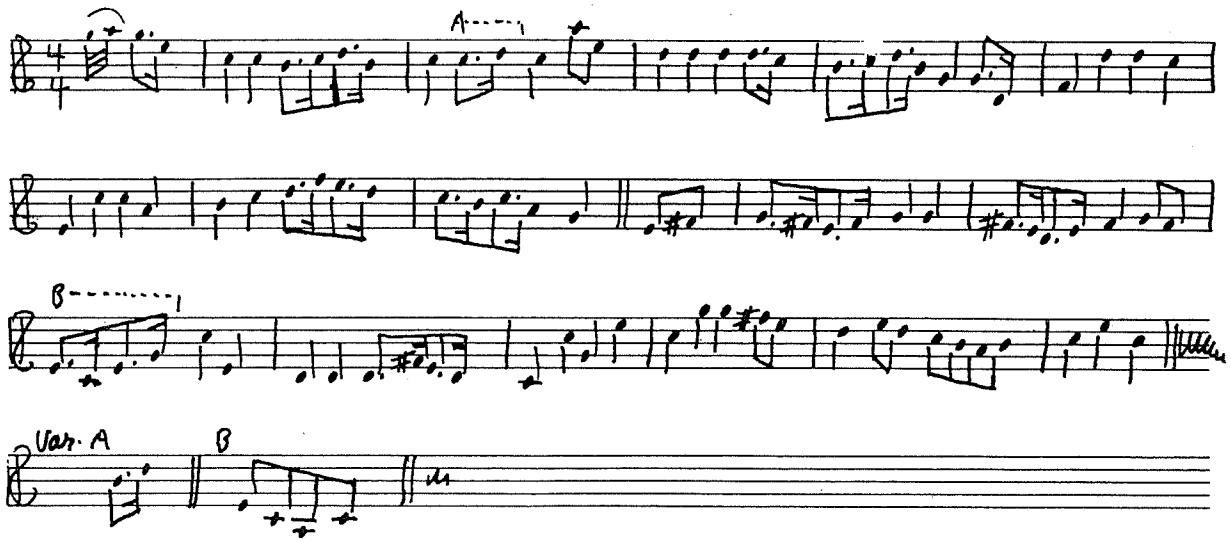
Shape, V, 1930s, B.



This tune is obviously related to airs of the same name in some commercial fiddle-tune books, but shows close resemblance only in the beginning, diverging quite a bit afterward, and especially in its drastic simplification of the second section. The way in which the "Eagle" title persists, in view of the diversity of the sets, is rather surprising. It is possible that our No. 103 was played by fifers in southwest Pennsylvania, as well as by fiddlers—though I have no evidence of martial-band connections with it. Other versions are AVF, No. 67; Ford, p. 86; Harding Coll and Harding Orig, No. 61; Harding AR, No. 179; Christeson, No. 15, with interesting notes on other appearances of the tune; Krassen, p. 73, a set much more like ours than any other forms elsewhere. Ford, p. 45, *The Forked Deer* (a floating title), has marked resemblance to our first part, but hardly any to our second. Still another version, again under a different name, appears in O'Neill MI, No. 1214, and O'Neill DMI, No. 491.

104. THE SPIRITS OF FRANCE (V)

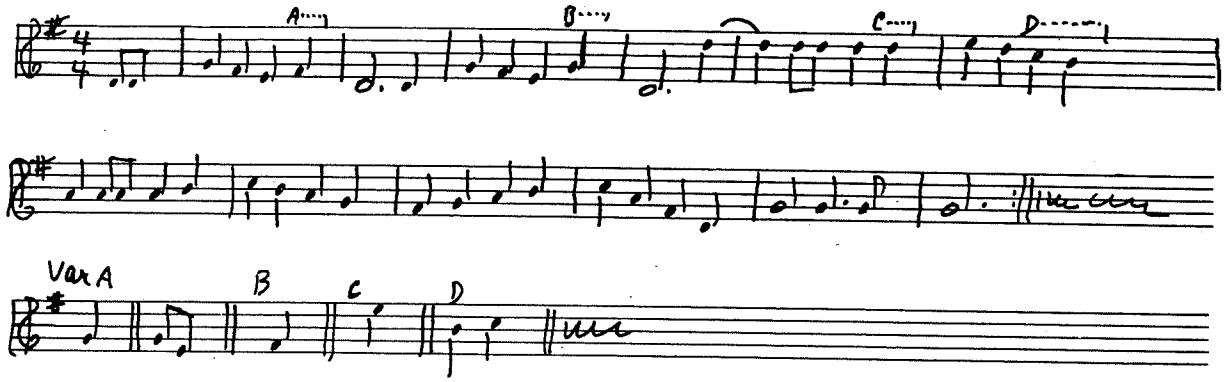
Shape, V, 1930s, B.



I have detected only three other sets of this melody: Howe DSV, p. 46, same name as ours; Ford, p. 68, *The Spirit of New Orleans* (in four parts instead of two); and Roche, II, No. 329, *The Spirit of Ireland.*

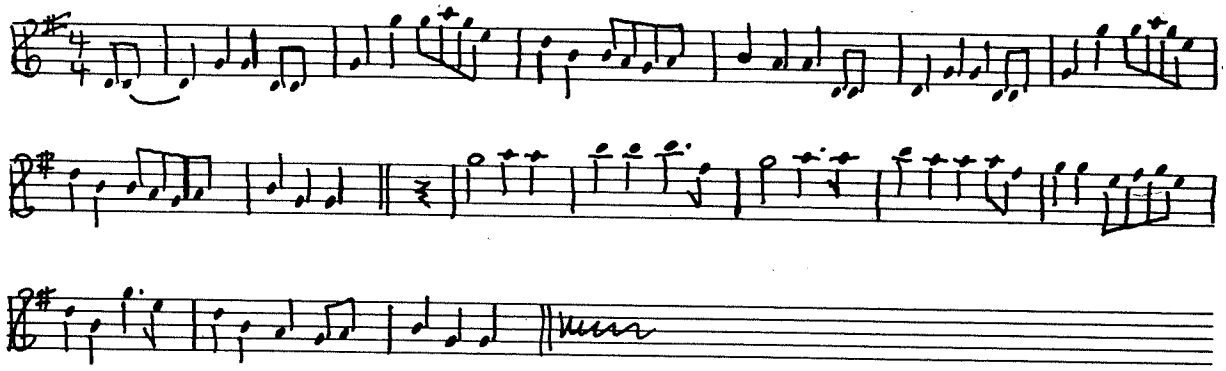
105. ON MY WAY FROM HERE TO WHEELING (V)

D. Rogers, V, 1930s, B.



106. HELL BROKE LOOSE IN GEORGIA (V)

Gray, V, 1930s, B.



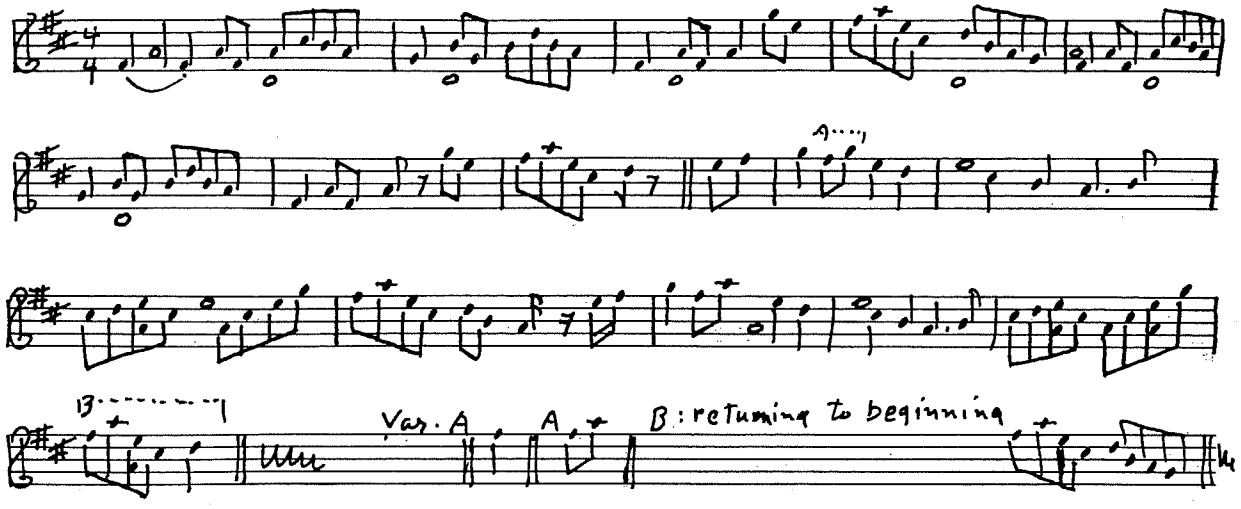
This is a type of tune all too familiar in the American fiddle tradition: that is, the first part shows affinities with older tunes of British folk music, while the second looks like a new companion strain, replacing that of the earlier tune. Specifically, our Part 1 seems to be that of the Scottish tune *My Ain Kind Deary O*—for which see Johnson, I, No. 49, and refer to Glen, p. 72, who traces the air back to the 1760s or earlier, and cites other eighteenth-century published sets. Besides the versions listed by Glen, we may refer to Petrie Stan, No. 640, called "Irish version of 'My ain kind Dearie'"; O'Neill MI, No. 494, *Christmas Eve;* JIFSS, XVII (1920), p. 29, *Our President,* a march set. Other marching versions are Joyce 1909, No. 175 and O'Neill MI, No. 1811 as *Here's a Health unto Our Leader* and *The Fearless Boys,* respectively. Still other song-versions of the tune turn up in Irish tradition, namely Petrie Stan, Nos. 1429 and 1430, both also labelled as sets of the *Kind Deary* melody.

However, all the sets just listed are inextricably linked to another group of Irish 6/8 song airs, which Petrie likewise alludes to as sets of the *Kind Deary* air: namely Petrie Stan, Nos. 641, 1423, and 1431. And finally, all the tunes of this whole group show unmistakable relation to *O Lassie Art Thou Sleeping Yet,* No. 602 in this collection, which see, with its accompanying notes. It looks as though all the melodies cited may belong to a moderate-sized "tune family" of perhaps some respectable antiquity—that is, they are all descended from, or influenced by, some still more remote original single air.

107. DOGS IN THE DISHES (V)

Yaugher, V, 1944, B.
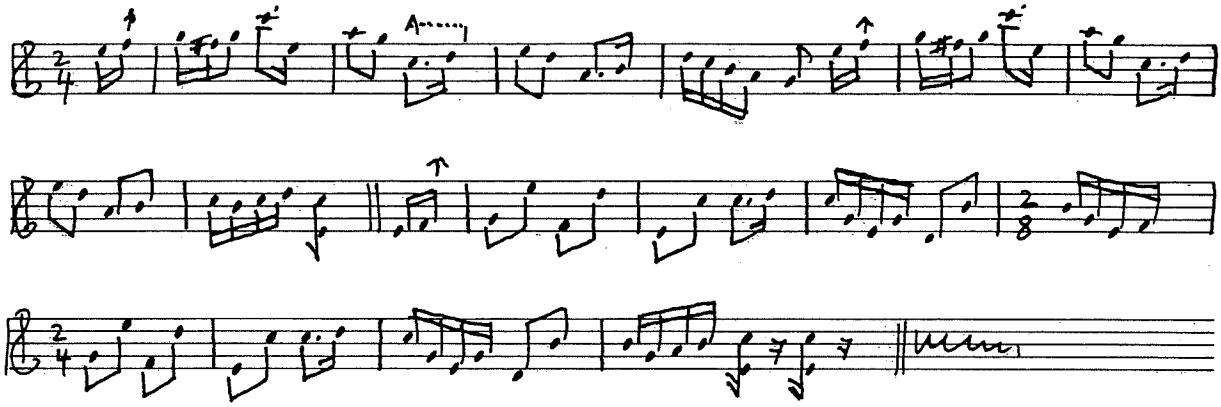
From fiddler Bill Lowry.



108. OLD QUADRILLE (V)

Yaugher, V, 1944, B.
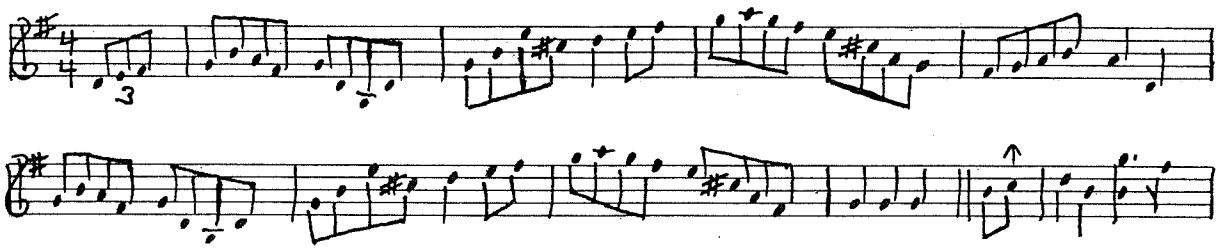
Learned many years before.

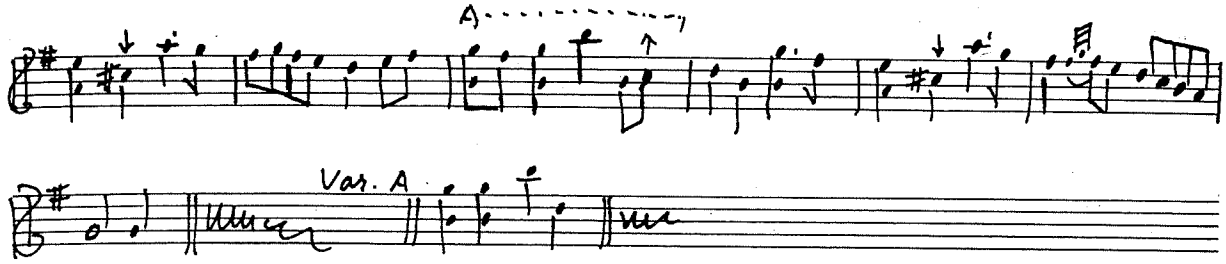


109. THE STAR HORNPIPE (V)

Yaugher, V, 1944, B.

From John O. Miller, in the 1880s.
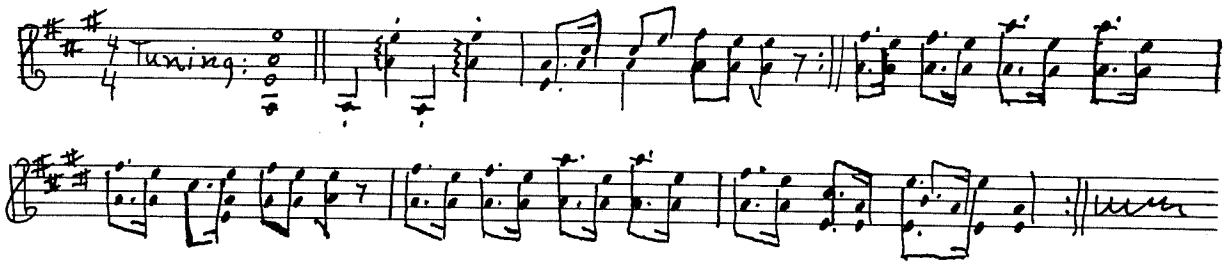




John O. Miller was a migratory woodsman and fiddler, native of Michigan, who had lived in Dunbar, Fayette County, fifty years before—"absolutely the sweetest player ever was!" declared Yaugher. The second half of this tune is that international and very much-used strain for which see the note to our No. 49. *Silver Star Hornpipe* appears to be the tune's more usual name: so in One Thousand, p. 100; Kerr, II, No. 375; Jarman, p. 72. In O'Neill MI, No. 1641, it is called *The Twilight Star*.

110. DANCE TUNE (V)
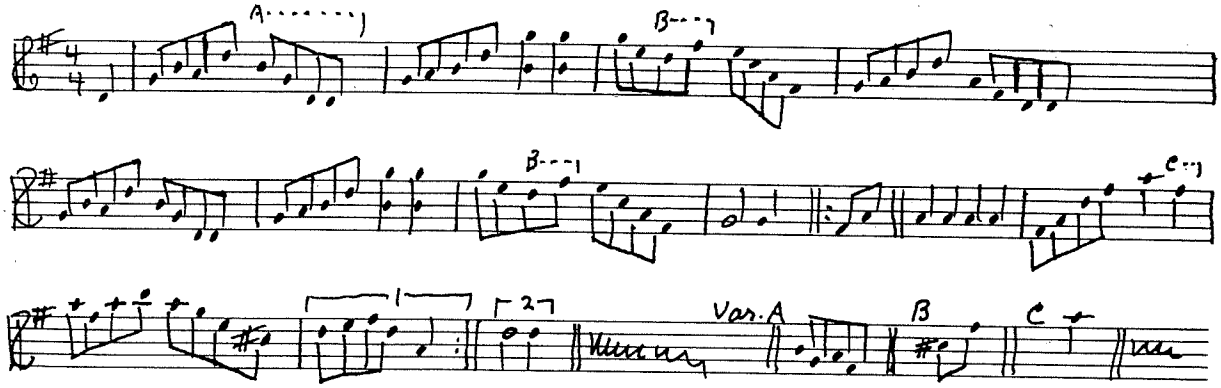
Wolford, V, 1944, B.

From Kentucky fiddler Ed Trimmer.
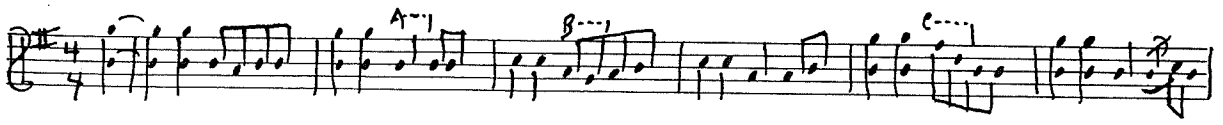


111. THE WHITE FEATHER (V)
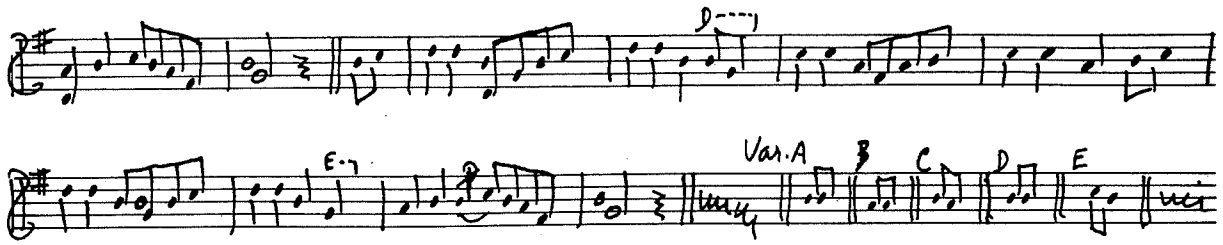
L. Hall, V, 1944, B.



112. REEL FROM WORTH BRYNER (V)

L. Hall, V, 1944, B.
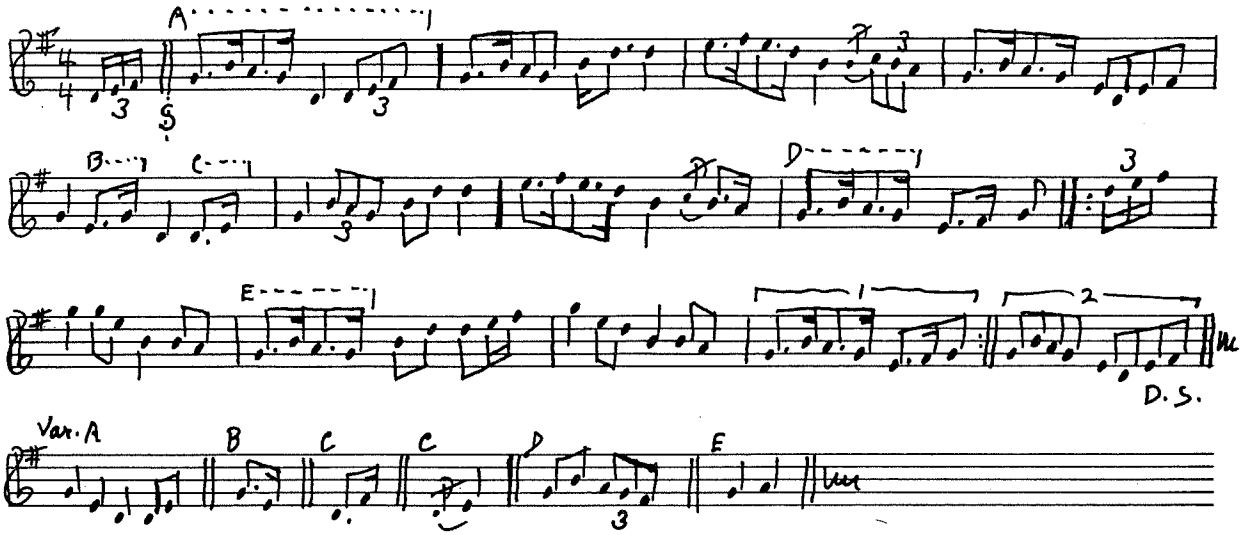




No. 112 is a somewhat simplified form of an old English and Scottish air, earliest known in a minor-mode (Aeolian) version as *Red House,* and later in a Mixolydian or major setting, as *Where Wad Our Gudman (Bonnie Annie) Lye/Laye?*—in several variant forms of the title. The same tune is also the ancestor of the modern popular Scottish melody *John Peel.* See the article by Miss Anne Gilchrist, "The Evolution Of A Tune: 'Red House' and 'John Peel,'" JEFDSS, IV, 80–84. On pp. 82–84 of the article, Miss Gilchrist gives a table of variant forms; I also give one in Richmond, *Studies in Folklore,* p. 163, which includes our No. 112.

Glen, p. 164, traces the earliest (*Red House*) form of the tune to the 1695 edition of Playford's *Dancing Master.* Aside from the *Red House* sets in the tables by Miss Gilchrist and by me, this form of the tune also occurs in John Gay's *Polly,* Air 9; Fielding's *Grub-Street Opera,* ed. E. V. Roberts, p. 104 (from *Pills To Purge Melancholy* and early ballad operas); Walsh CDM, No. 111; Kidson OECD, p. 4, Scot CD, Pt. 7, No. 2.

Sets of the *Our Gudman-Bonnie Annie* version are in Aird, I, No. 95; Johnson, IV, No. 324; Oswald Cal PC, II, p. 22; Smith Scot M. VI, p. 48; Gow VM, p. 34; and in Miss Gilchrist's and my tables of variants already cited. Miss Gilchrist also gives, from *Alawon fy nGwlad* (1896), a modern Welsh set completely in major. Variants of *John Peel* are in Miss Gilchrist's table and in Kerr, III, No. 387, besides many other recent printings.

113. RYE WHISKEY (V)

L. Hall, V, 1944, B.
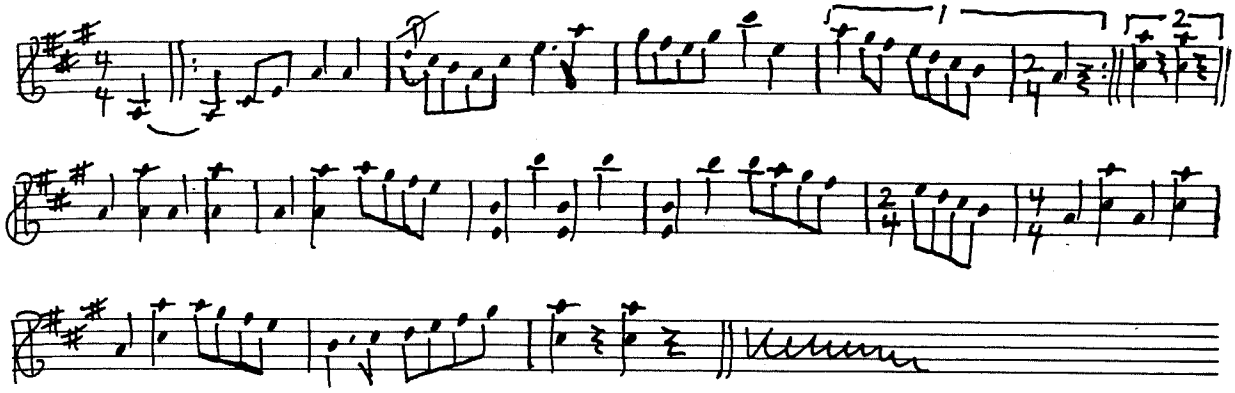


In my opinion, this tune is a version or derivative of *Sally Goodwin* (our No. 273), one of the most common pieces in the fiddling tradition of our Southern states. A set of No. 113, with the name of *Whiskey,* is in Bayard HCT, No. 35. For additional references, see the notes to No. 273.

114. LARDNER'S REEL (V)

Yaugher, V, 1946, B.

"The old-fashioned way of playing it."

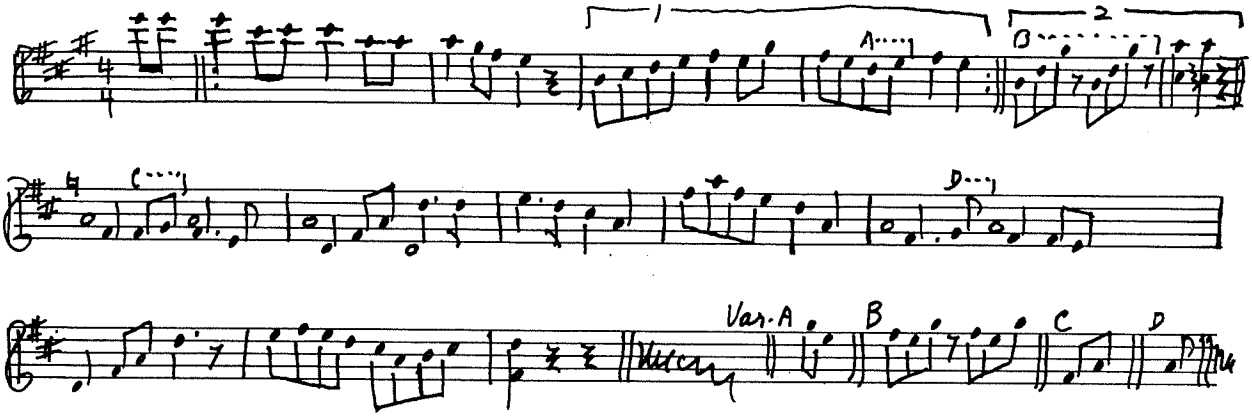


Not the tune usually known as *Lardner's Reel* in the commercial fiddle-tune books—of which Yaugher also played a version, see Bayard HCT, No. 20.

115. QUADRILLE (V)

Yaugher, V, 1946, B.

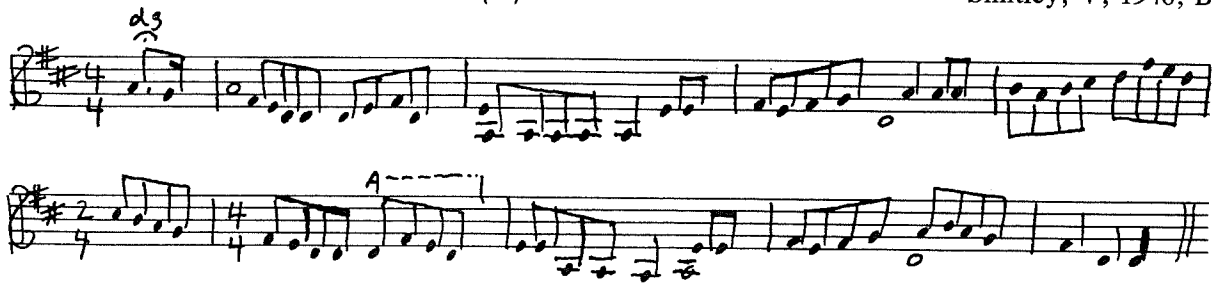
From fiddler John O. Miller.
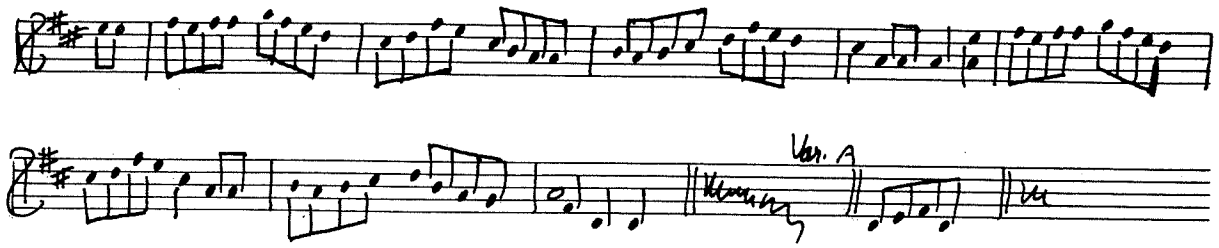


The first part of this tune corresponds to the second part of Christeson No. 173, though the latter is in 6/8 time.

116. DURROCK'S HORNPIPE (V)

Smitley, V, 1946, B.



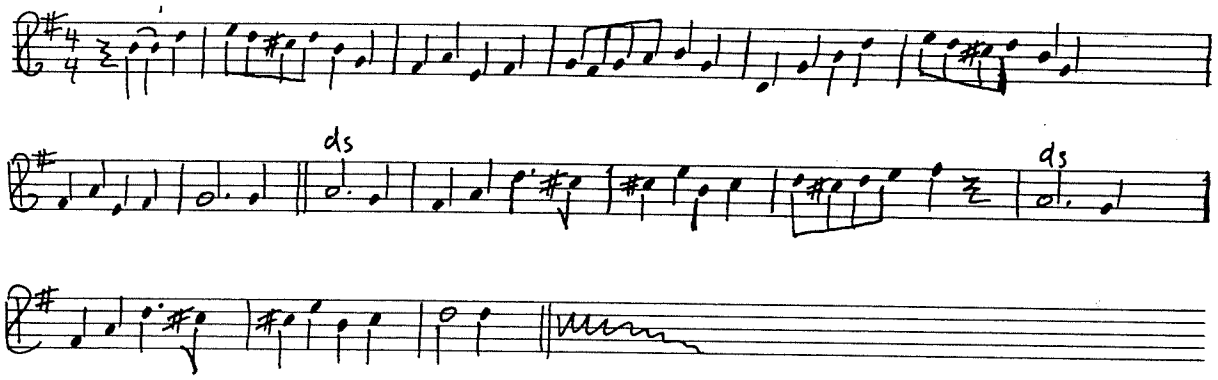


Variant forms of the common local name of our No. 116 include *DurROCK'S, G. ROCK'S, JirROCK'S,* with the final syllable always accented. Invariably known as a hornpipe, the tune has been current under a number of other names, of which the most often recurring seems to be *O'Dwyer's:* see O'Neill MI, No. 1547, and O'Neill IFM, p. 117 and following, where are listed several early printed versions of this melody. O'Neill had known the tune since his boyhood days in Co. Cork. Other settings are O'Farrell, p. 24, *Waterford Hornpipe;* Joyce 1909, No. 63, *Prime's Hornpipe;* Bayard HCT, No. 93, *G. Rock's;* and Bayard HCT, No. 43, *Muddy Water*—which latter I now consider to be a set of No. 116.

117. THE MARTIN QUADRILLE (V)

C. Martin, V, 1946, B.

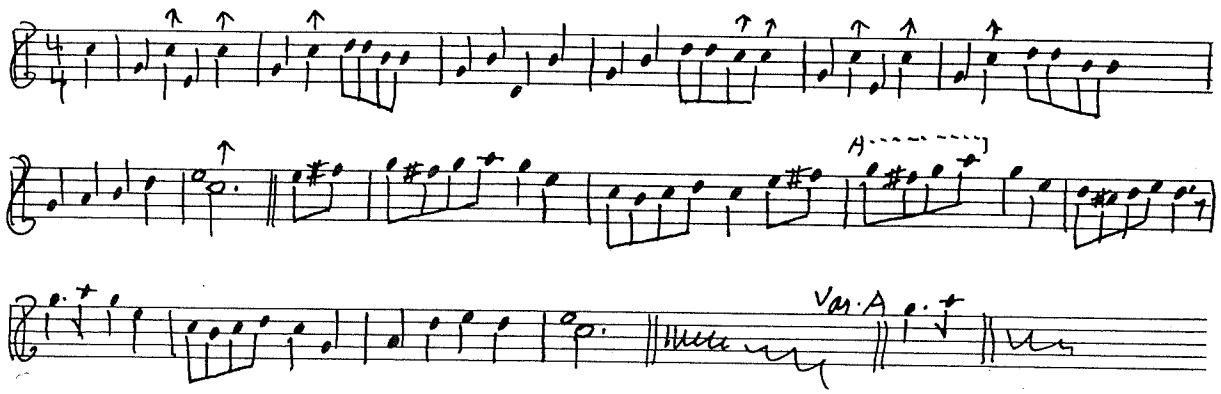
From one McClain, a brother-in-law.



The second strain is another form of that commonplace tune-section already discussed under No. 49. The brother-in-law from whom C. N. Martin learned the tune had picked it up in Virginia.

118. SQUARE DANCE (V)

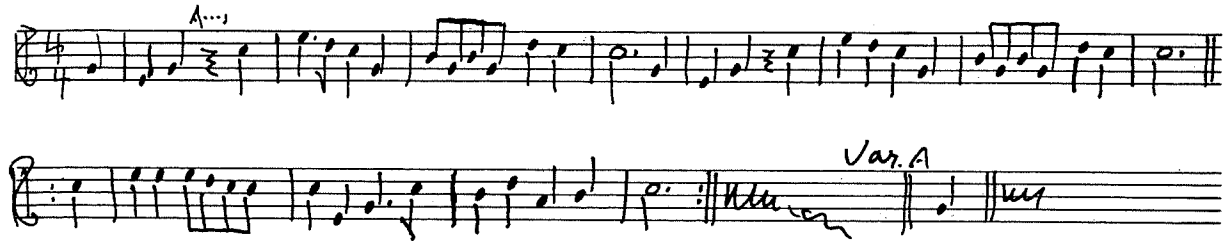
C. Martin, V, 1946, B.



119. SQUARE DANCE (V)

C. Martin, V, 1946, B.
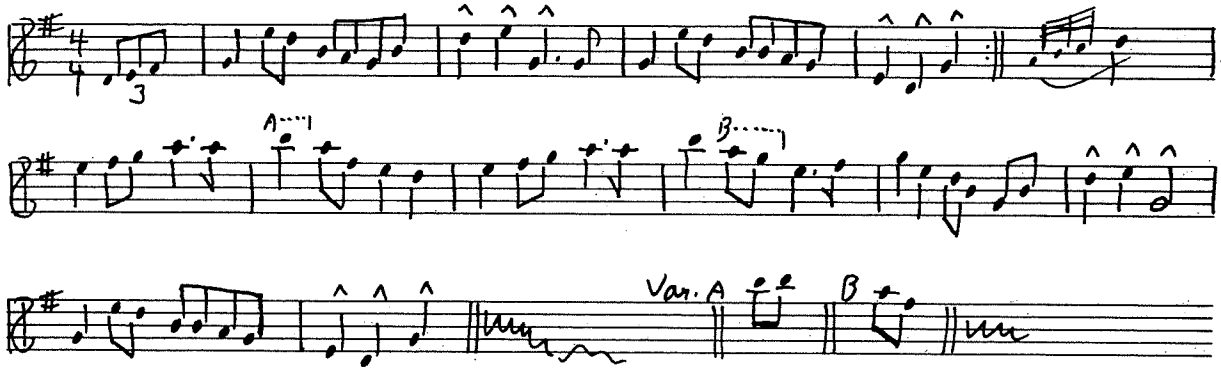
Claimed as his own composition.



120. UP IN THE BATTEN HOUSE (V)

E. Martin, V, 1946, B.

From his father.

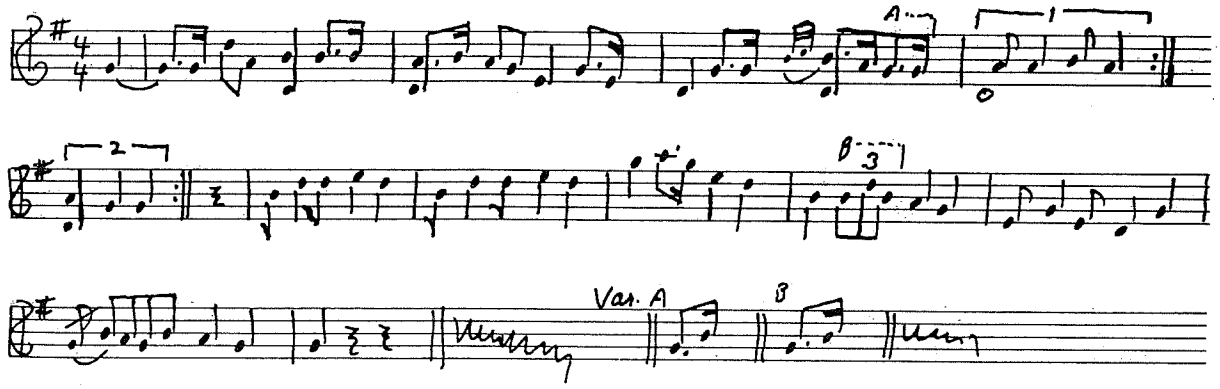


Emery Martin could remember only two lines of a familiar and widespread rhyme which his father used to sing to this tune:

Up in the batten house, upon my knees,
The very first time I heard a chicken sneeze—

121. SALLY CORN (V)
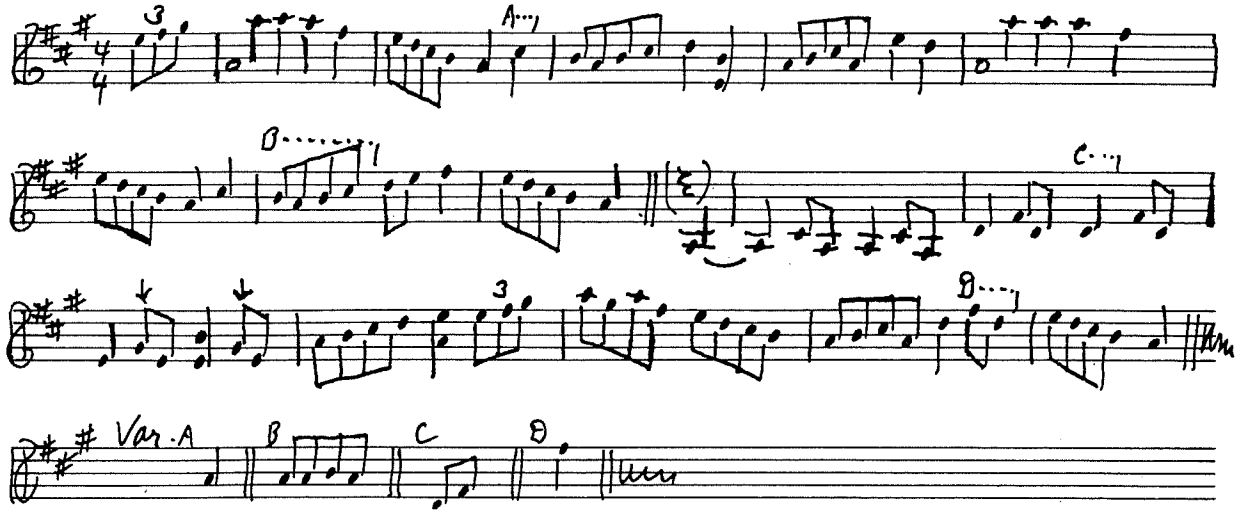
F. Thomas, V, 1946, B.



122. REEL (V)

F. Thomas, V, 1946, B.

From "a Yankee log-chopper."
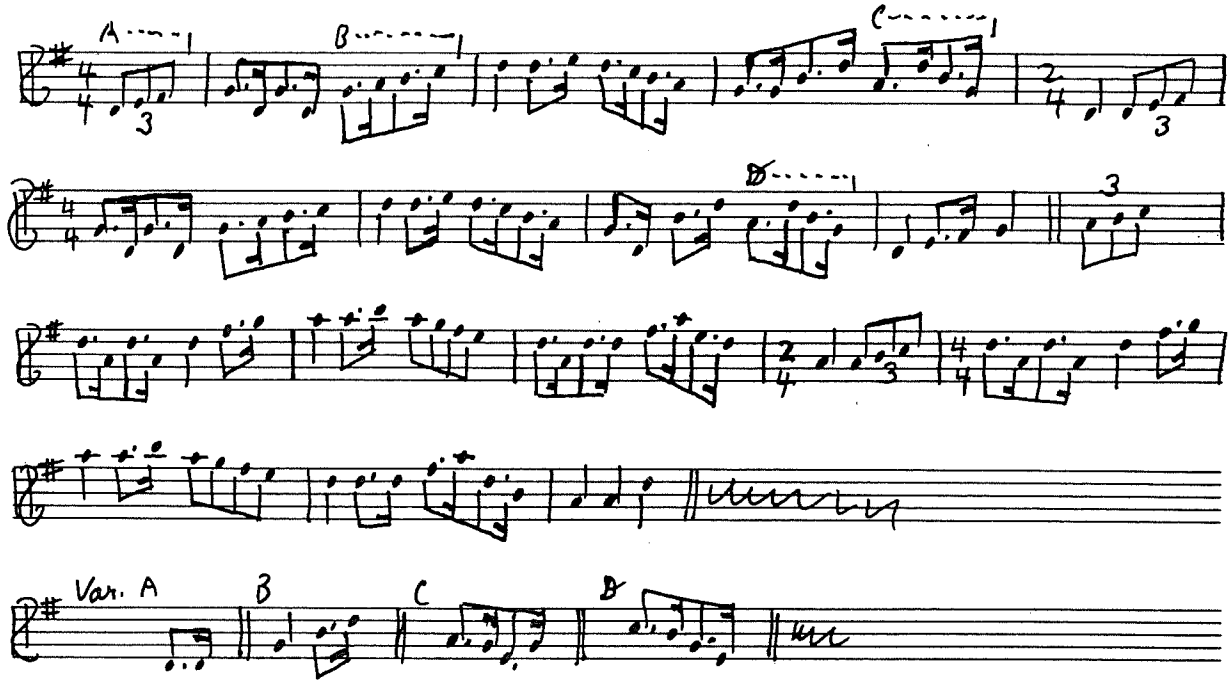


Something resembling our second strain is found in the second part of a reel in O'Neill MI, No. 1569, *The Halfway House*. But O'Neill's companion strain in no way resembles the first part of our tune.



123. PETER'S JACKET (V)

F. Thomas, V, 1946, B.
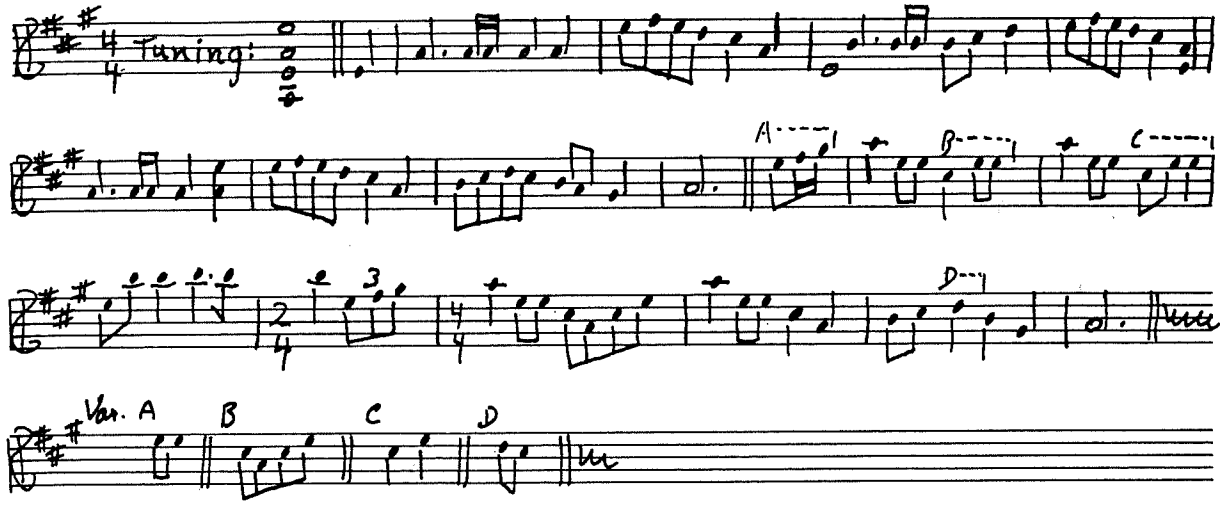
From a blacksmith in Somerset.



124. OLD DANCE (V)

Losch, V, 1947, B.
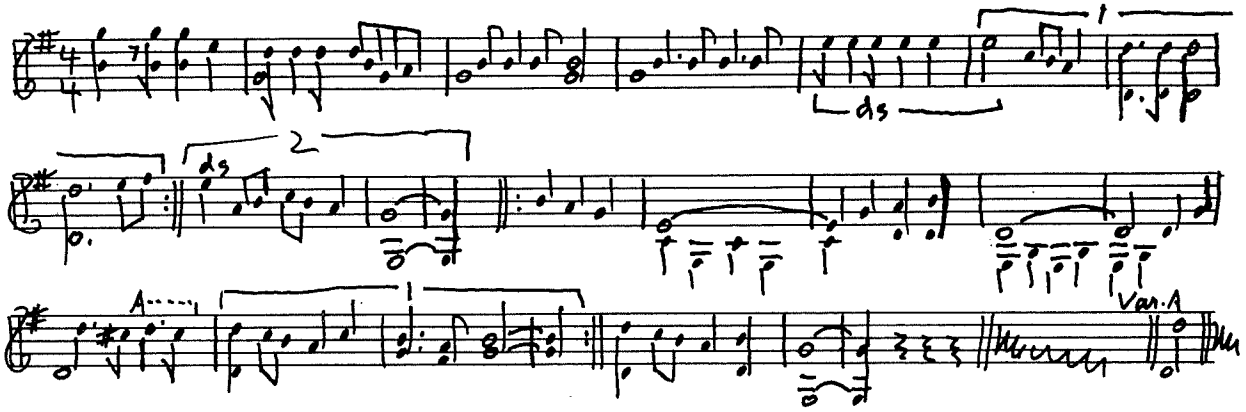
From old fiddler, Christ Hopple.



125. RUBBER DOLLS (V)
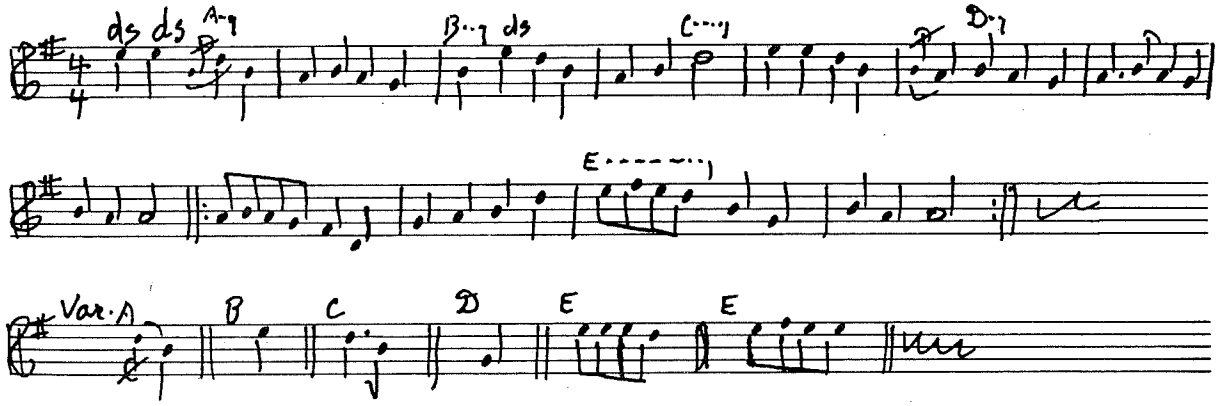
Filby, V, 1947, B.

From "Tunge" Everly, fiddler, Davistown, Greene County.



126. THE ROVING SAILOR (V)

L. Hall, V, 1944, B.



A song and play-party tune, also used as a dance by fiddlers. Sung to the ditty:

Come, my little roving sailor,
Come, my little roving bee,
Come, my little roving sailor,
Won't you ring around with me?

Chorus:

Granny will your dog bite? No, child, no, child,
Granny will your dog bite? No, child, no.

An alternative chorus was:

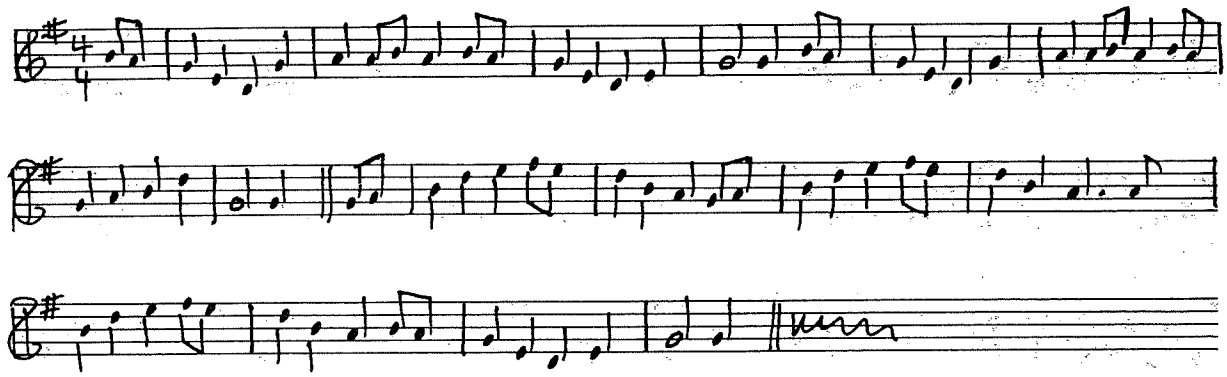
Little Betty Martin, tiptoe, tiptoe,
Little Betty Martin, tiptoe fine.

Levi Hall told me that many years ago, in Fayette County, an old lady who had become feeble-minded used to escape from the people with whom she lived, and ramble off along the road, stopping at some house just in time for a meal. Since everyone in the community knew her, she was never denied hospitality or kind treatment. The people she stopped with would try to keep her on the premises until her folks "come a-lookin' for her and gethered her up and taken her home ag'in." However, when she had finished eating, the old woman would sing them all a little song; and if her host didn't "come across" with a nickel or a dime, she would hoist up her thick, crooked walking-stick and hit him a crack. This was one of her "dime songs."

The tune is more used for songs than dancing; sometimes it is joined, in Irish tradition, to the words of the ballad *William Taylor:* see Joyce 1909, No. 424, and Petrie Stan, No. 745. Another minor-mode form is in Campbell AA, II, p. 22, to a Jacobite song. In Moshannon, Centre County, during the 1930s, I collected a set of this air (also to *William Taylor*) to which No. 126 is especially close. Another of the sets associated with *William Taylor*—and somewhat like that of Joyce 1909, cited above, though in a different mode—is in O'Neill WS, No. 57.

127. OLD DANCE TUNE (V)

M. Rogers, V, 1930s, B.
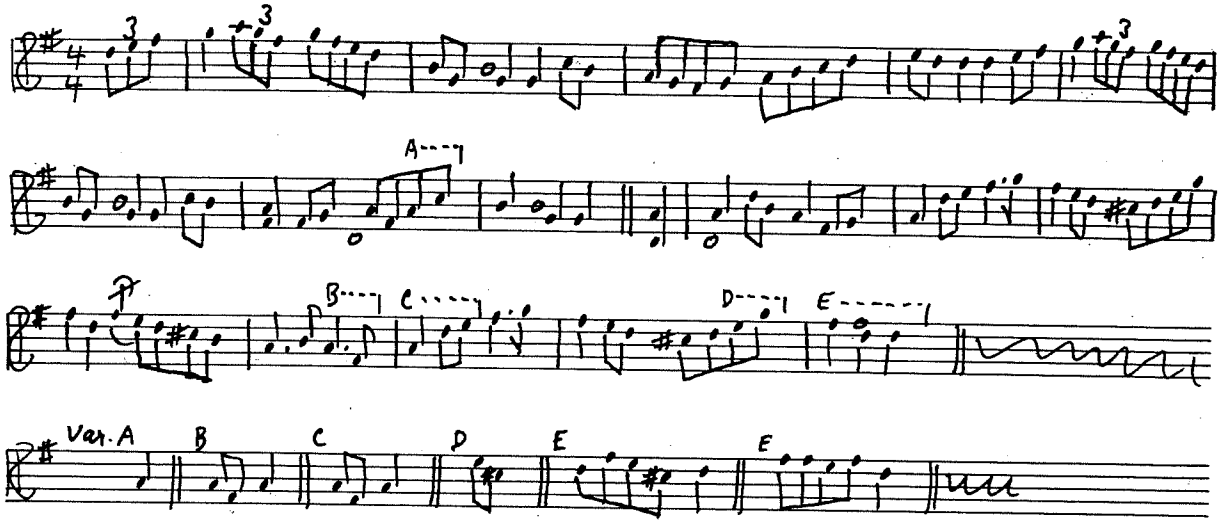


In this air we have something frequently seen in our instrumental folk-music: a melody composed so entirely of familiar formulaic material that it constantly reminds us of various other tunes in the tradition, yet cannot be said to be a recognizable version of any of them. The melodism of this tune is definitely Scottish and Irish, and accordingly, tunes that sound something like it may be found scattered about in the music of those lands. A general resemblance is seen in Campbell AA, I, p. 99, No. 9, an Isle of Skye dance. In the case of other tunes, there is a resemblance more to the second half of No. 127 than to the whole of it: for instance, a march known as *The Green Flag* (*Flying*), Petrie Stan, No. 576; O'Neill MI, No. 1804. Another march, Petrie Stan No. 837, shows the same

kind of resemblance, as do various Scots Lowland ballad airs, for example, Greig, p. 186, Tune 2, to *The Laird of Drum* (Child No. 236), which again resembles the second half of our tune. Considerable resemblance is also found in the shape-note hymn tune *Invocation,* Walker SH, p. 72.

128. REEL (V)
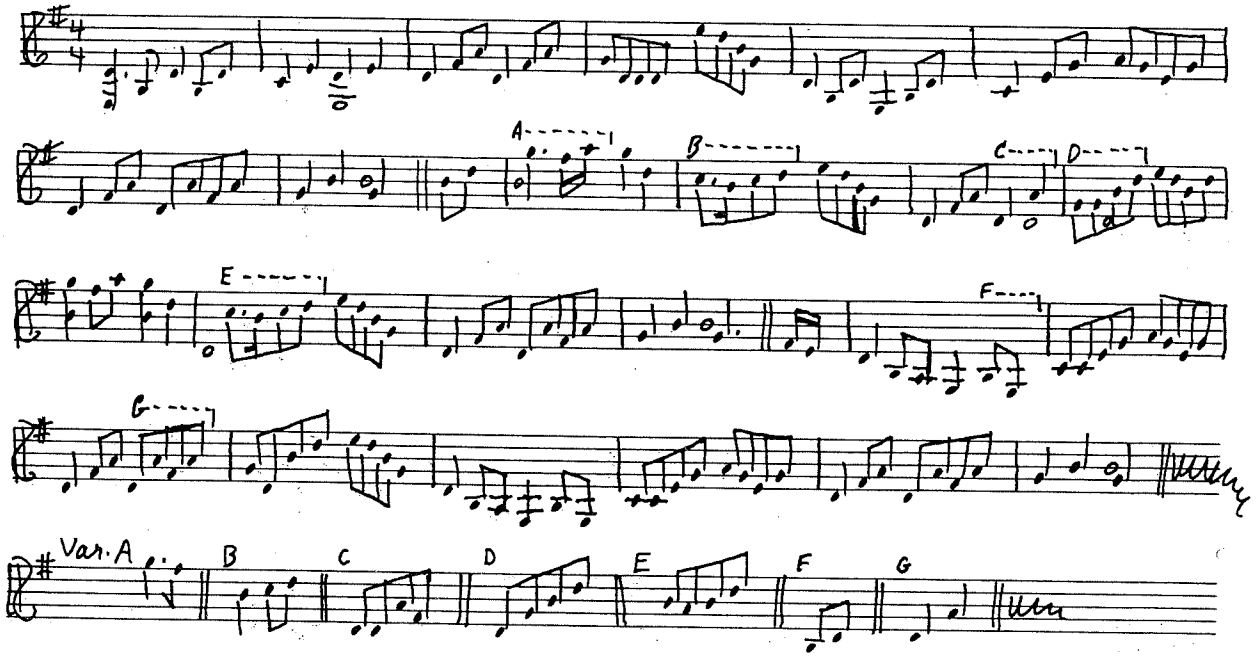
Steffy, V, 1949, JB.



This is a highly characteristic reel tune; but, like the preceding air, it is made up of such common material that it is not traceable as a melodic entity. Some resemblance to the first half of our No. 128 is discernible in Bayard HCT No. 64, a Fayette County reel. Like that tune, it also modulates from tonic to dominant between the first and second parts; but otherwise one cannot say that further likeness exists.

129. REEL (V)
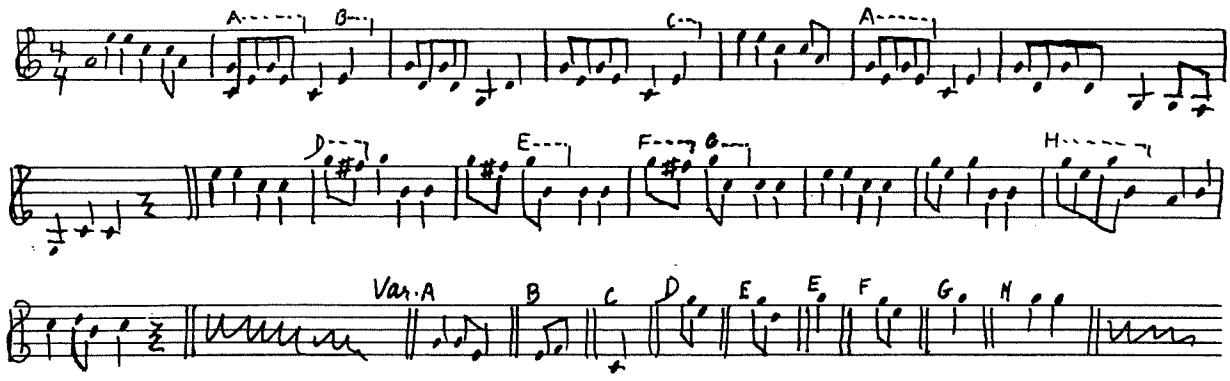
Steffy, V, 1949, JB.



The remarks made about the preceding tune, No. 128, apply to this one too. Part 2 of No. 129 is a floater (just like some tune-titles), appearing now as the first, now as a following, part of some other dance. For example, it is the second part of Bayard HCT, No. 53; the first part of our No. 285 A, and the second of No. 285 B and C. In short, it is a prime example of the recombining of parts discussed in the Introduction.
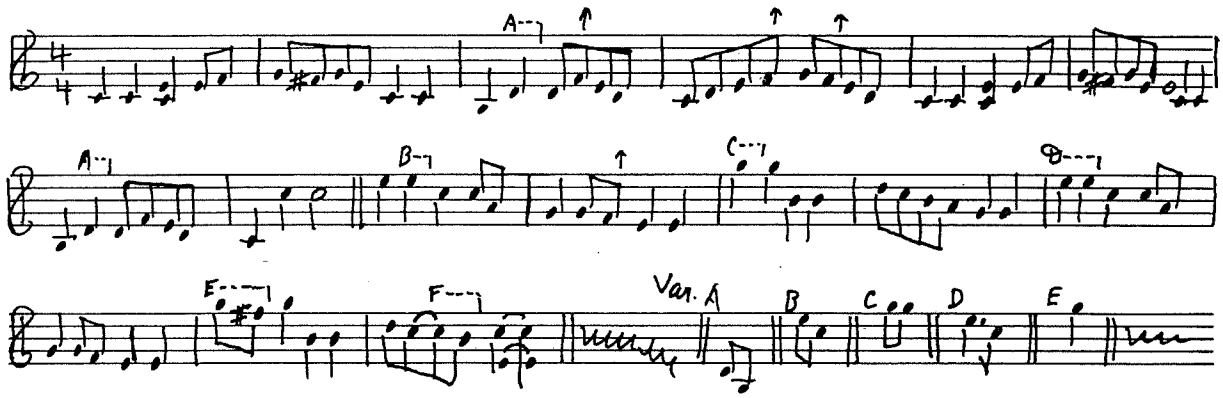
130. REEL (V)

Moore, V, 1948, JB.



131. REEL IN C (V)
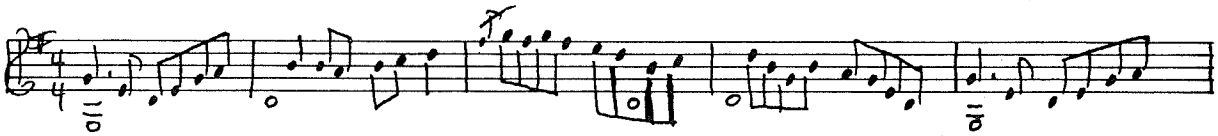
Moore, V, 1948, JB.
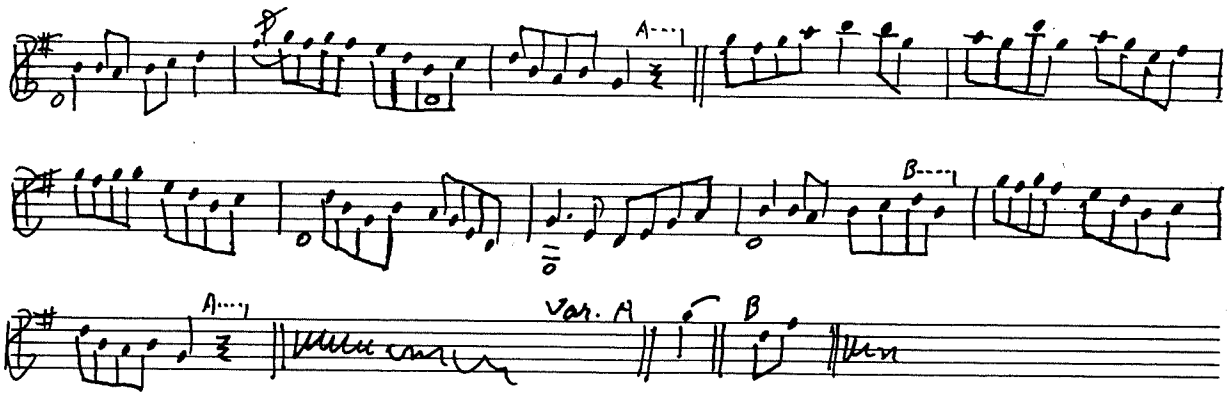


This is a German tune; see Boehme, p. 177, No. 283, *Lach-Quadrille*. Presumably, Boehme dates it from around the end of the eighteenth century, as he does his preceding tune. The first and second parts of the Boehme air correspond to the second and first of Moore's version. For what it may be worth, Moore's family name is not Irish, as it looks, but German, originally spelled Mohr.

132. THE BUTCHER'S ROW (V)

Wilbur Neal, V, 1948, JB.
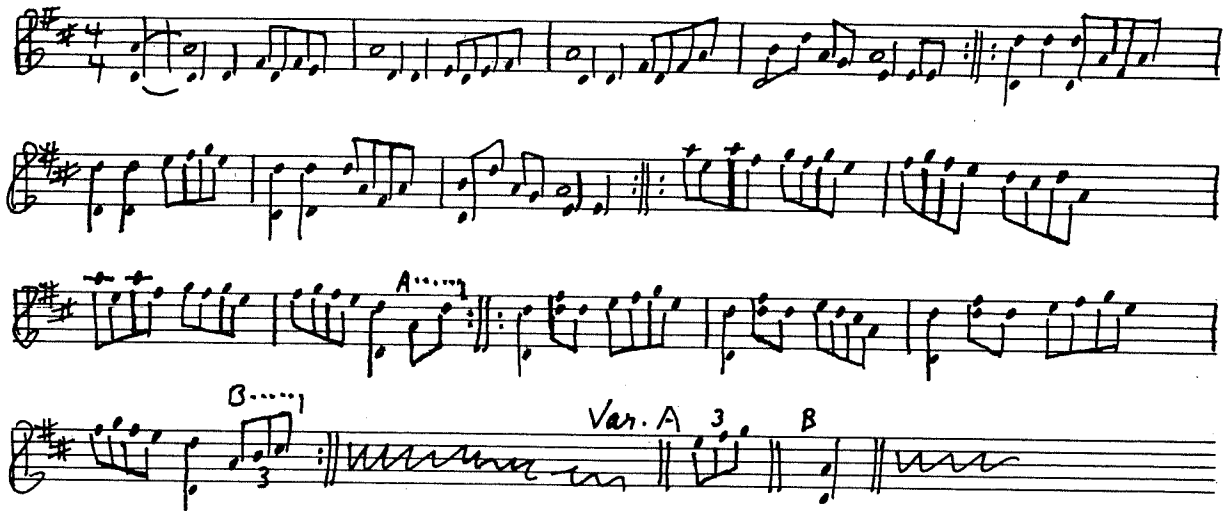




The title of this piece is a floater, appearing to different tunes in Harding AR, No. 34 and Messer, No. 9. As Neal pronounces it, the word "Row" is sounded like "now." The tune is a classic example of an old-country reel in its phrasal organization of repetitions and alternating cadences; but I have not been able to trace many sets of it. One tune that seems a clear version is the reel *Far from Home,* appearing in O'Neill MI, No. 1261 and Kennnedy FTB 2, p. 11. There is quite a bit of resemblance between the first part of this and the first of the *Root Hog* or *Die Jig,* from a MS of the 1840s to the early 1850s: see Nathan Dan Emmett, p. 347; but Nathan gives no confirmation of whether Emmett did or did not compose this blackface-minstrel piece. Also related to our No. 132, with especial resemblance in the first part, is O'Neill MI, No. 1261 (O'Neill DMI, No. 520). Is the first part of our No. 411 also a development out of these strains?

133. OPERA REEL (V)

Wilbur Neal, V, 1948, JB.
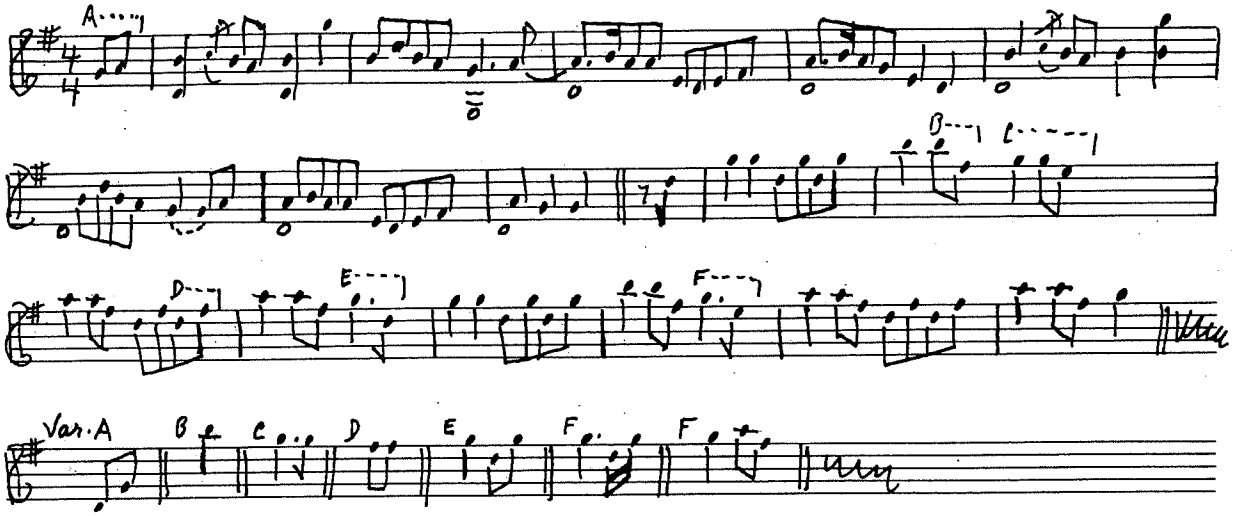


This piece seems always to go by the name of *The (Celebrated) Opera Reel.* I cannot find it in any collection older than the early nineteenth century. Sets appear (sometimes with two parts, sometimes three, and sometimes four, as here) in Howe DSV, p. 42; Adam, No. 63; Ford, p. 69; Christeson, No. 74; One Thousand, p. 31, 3rd; Wilson Comp Ball, p. 81; Kerr, IV, No. 55; Jarman, p. 79, 4th; Harding Coll and Harding Orig, No. 70; Sym, p. 12; JR, I, p. 15; DeVille, No. 32; Robbins, No. 41; Perron, II, No. 23 (a simplified form); Linscott, p. 70.

134. OLD NUMBER THIRD (V, F?)

Hogg, V, 1948, JB.

Learned fifty years before, from his father.
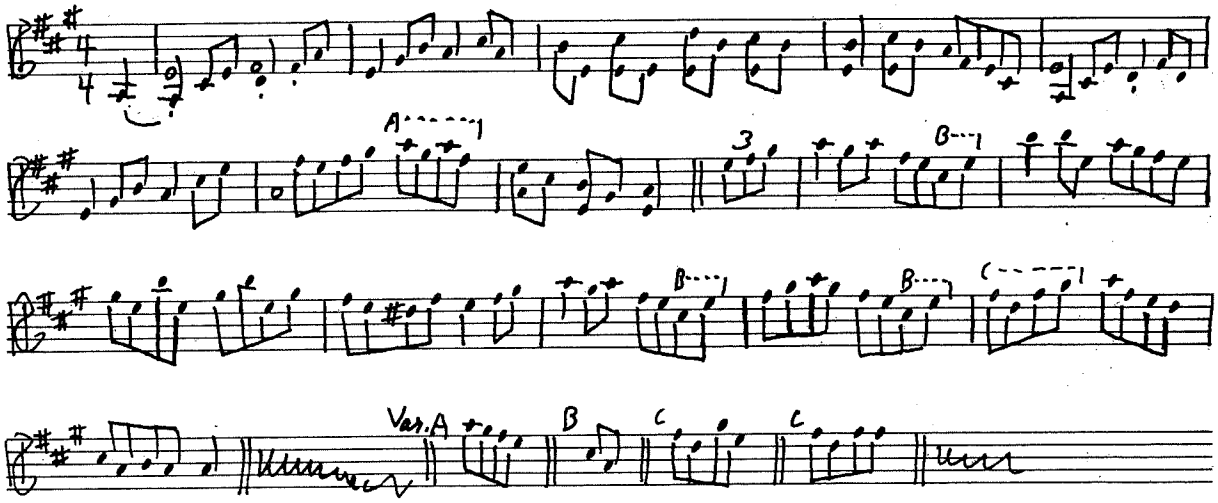


This piece may possibly have been a tune for the fife as well as the fiddle: both the title and the turn of the second part suggest as much. O'Neill MI, No. 1450, *The Roving Bachelor,* bears some slight resemblance, which may well be accidental. The player's father had learned No. 134 as a boy, in Civil War times.



135. REEL (V)
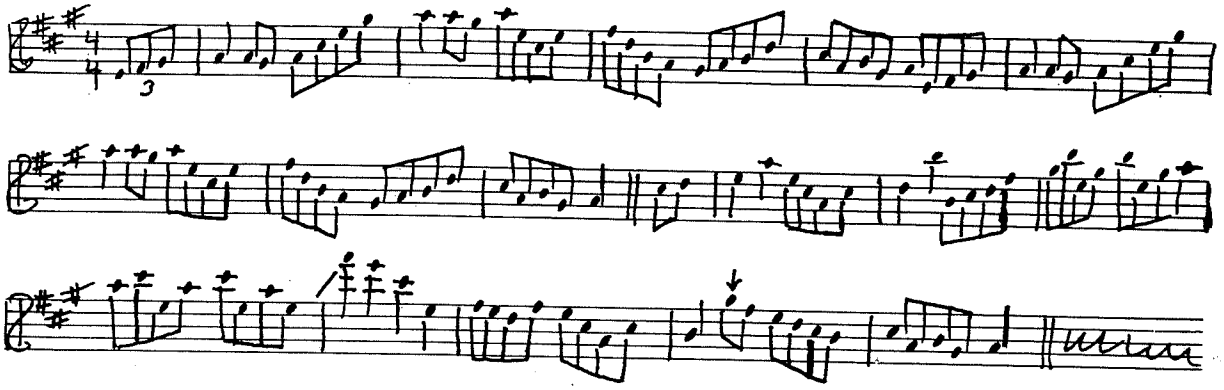
Hogg, V, 1948, JB.



In the fiddle-tune books, this reel appears as *Miller's Reel,* or *The Dusty Miller,* with the former title predominating; the second name is a floater. Versions are in One Thousand, p. 45, 1st (credited to Zeke Backus); Messer, No. 13; Jarman, p. 10; O'Malley, p. 14; JR, I, p. 22.

136. PACIFIC SLOPE HORNPIPE (V)

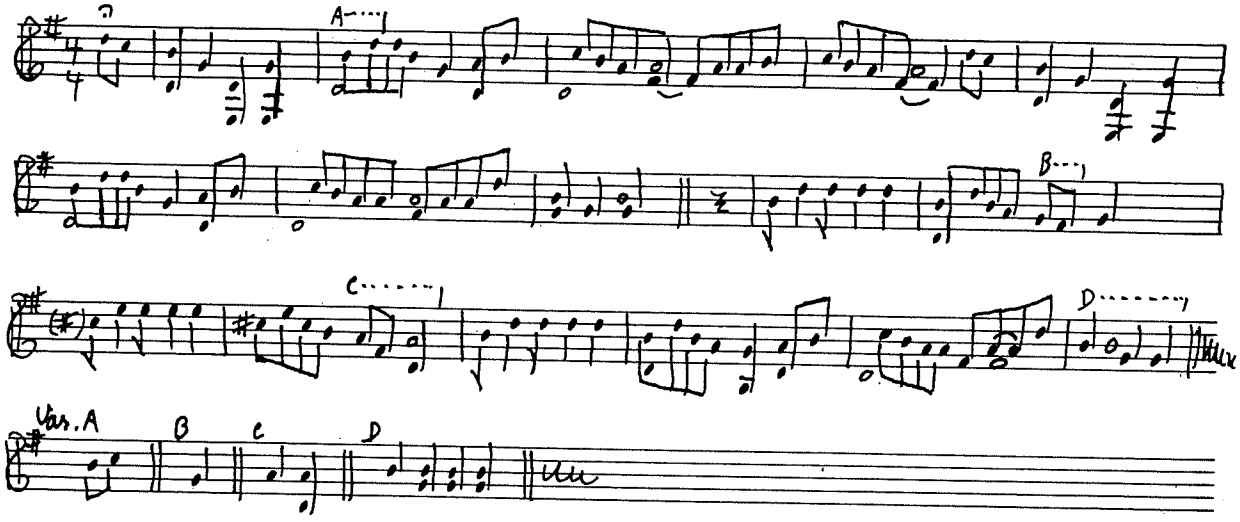
Hogg, V, 1948, JB.



Our title is apparently the constant one for this piece. Sets are in Christeson, No. 32, and One Thousand, p. 40.
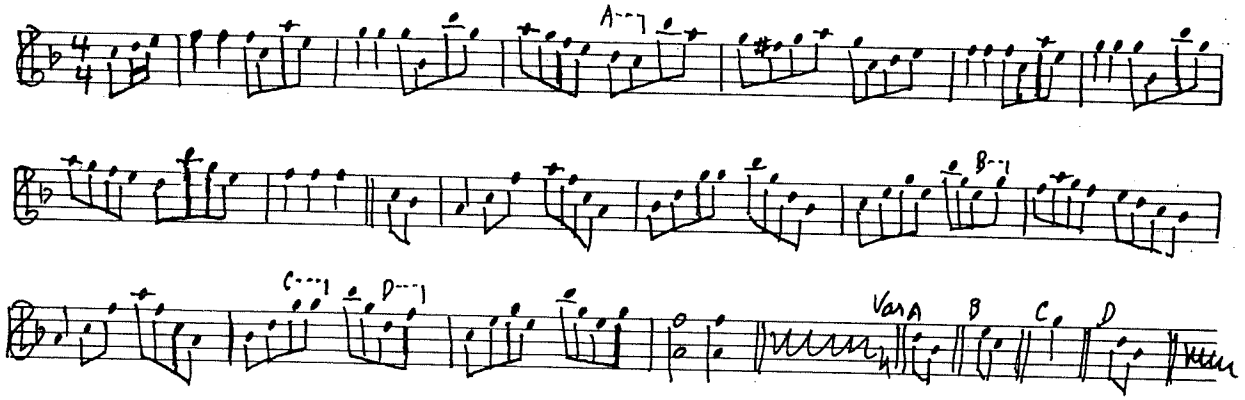
137. OLD MOTHER GUM (V)

Hogg, V, 1948, JB.



138. REEL IN F (V)

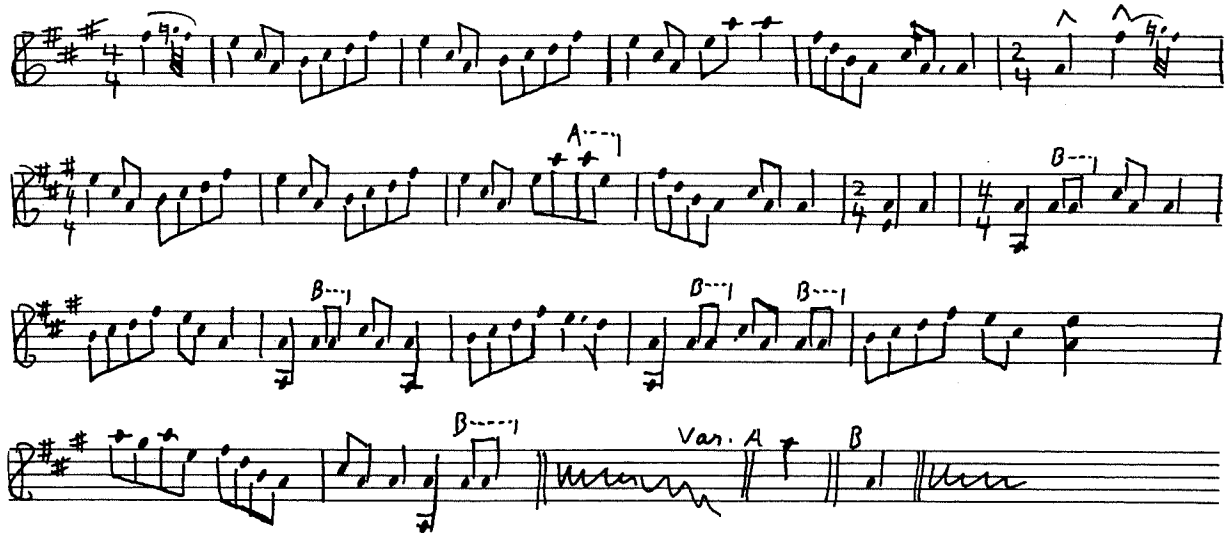
Hogg, V, 1948, JB.



The nearly invariable title for this tune is *Constitution Hornpipe*. Versions are found in Ford, p. 95; Christeson, No. 116; Kerr, II, No. 336; Messer, No. 14; Jarman, p. 75, 13th; O'Malley, p. 19; JR, II, p. 20; Harding AR, No. 77; White Un, No. 139. A tune of which the first half only equals that of ours is One Thousand, p. 92, *Jinrikisha Hornpipe*. The player's comment on this piece was, "If you think that's not hard to play, just try it!" We may add that a simplified form of the first part of this dance tune is the first strain of Huntington, p. 23, 3rd.

139. COMPOSITION OF WILBUR W. NEAL (V)

Wilbur Neal, V, 1948, JB.
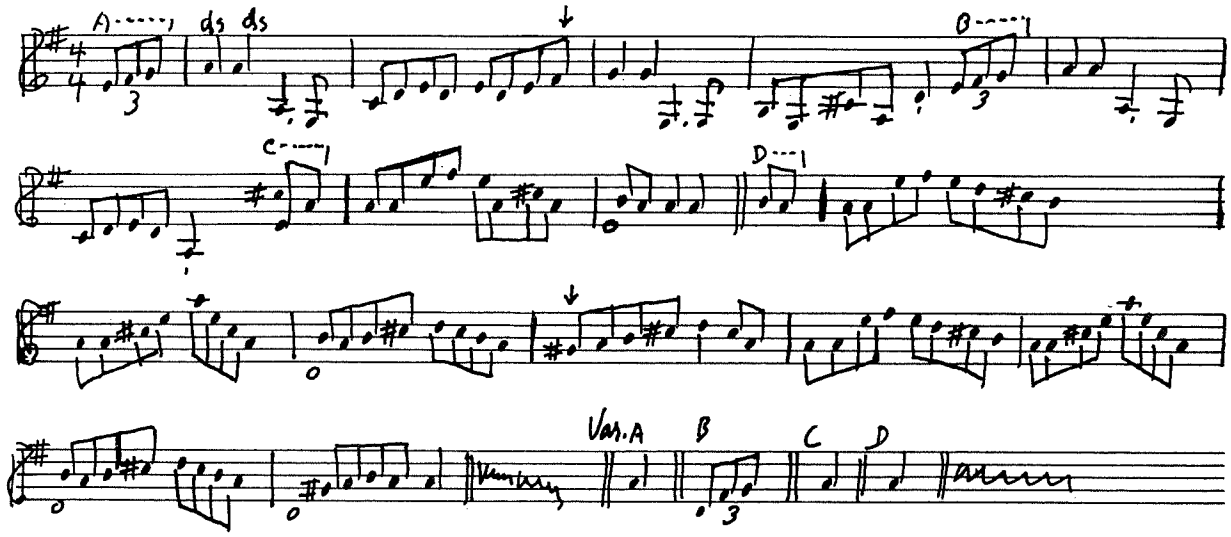


Another tune made up of the same thematic material as our No. 139, and resembling *Moniemusk* [I], is Huntington, p. 11, 1st—with which compare also our Nos. 236, 308, 343, and 358.

140. REEL (V)

Wilbur Neal, V, 1948, JB.

From his father.



This piece may possibly be related to the *Wake Up Susan* or *Hell on the Potomac* [I] tune (our No. 352). As Neal played it, I cannot find it in any collection; but the first part of ours, joined to
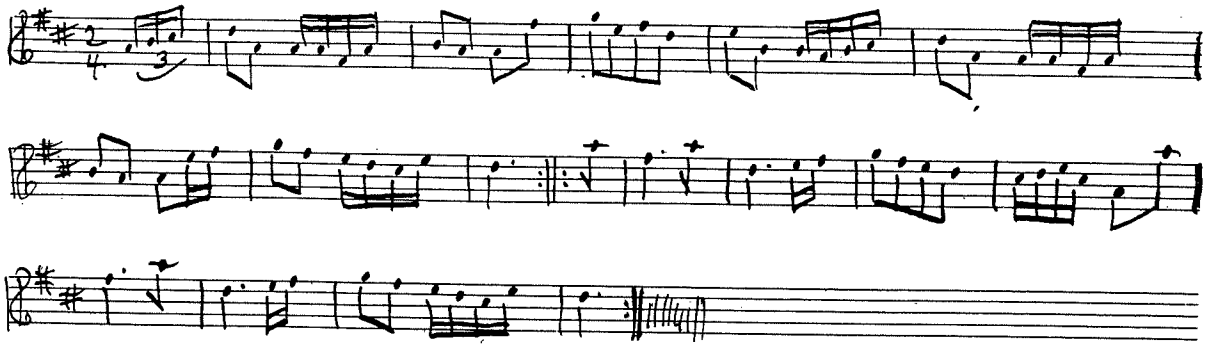
various second parts, can be found as *The Old Grey Cat* and *The Night We Made the Match:* see Kerr, I, p. 28, 8th; Jarman, p. 75, 3rd; O'Neill MI, No. 1636; Bruce-Emmett, p. 80, 1st.

141. MONESSEN (F)

A

Hoge MS, No. 62, 1944, B.
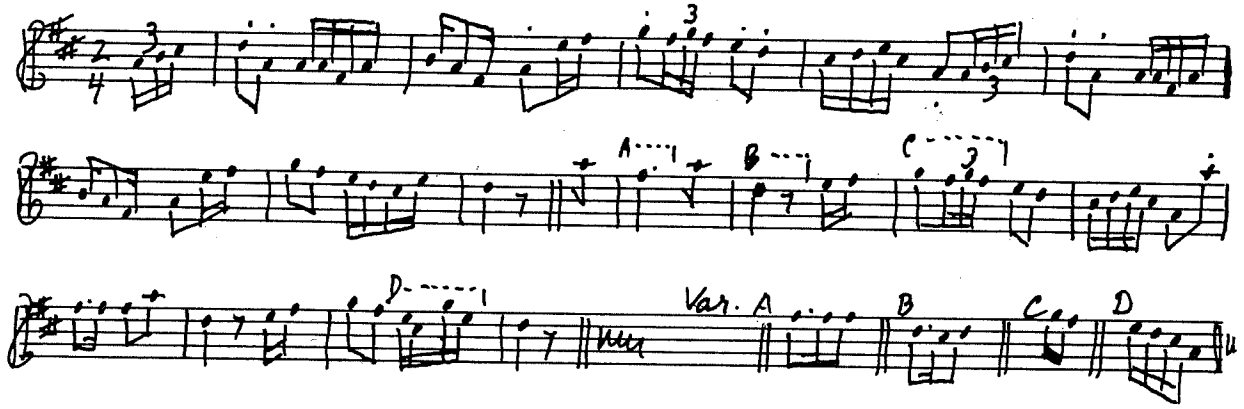
From Hiram C. Horner.



B

Ganiear, F, 1960, JB.
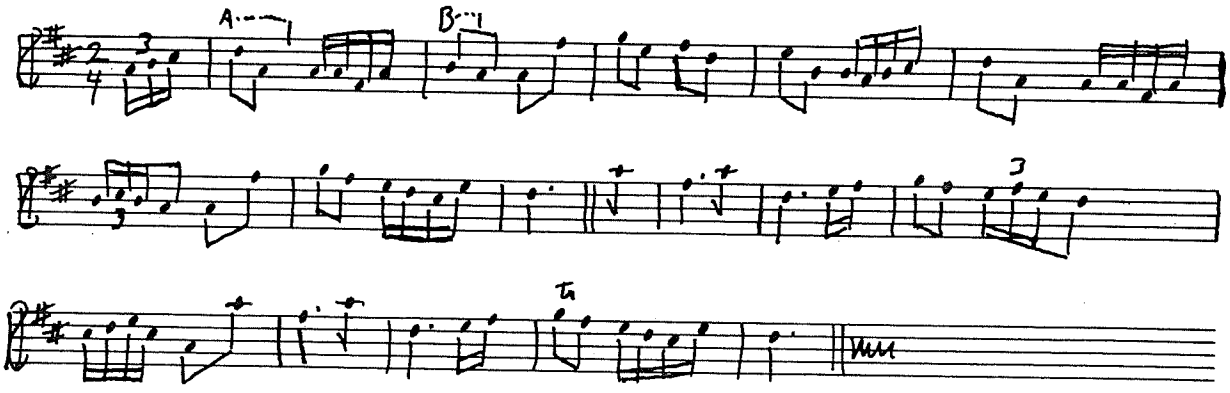
From the Pioneers, Drum Corps in Pittsburgh.

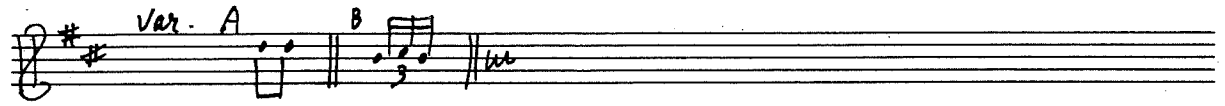


C

Horner, F, 1960, JB.

As played by his father and the old Monessen Band.



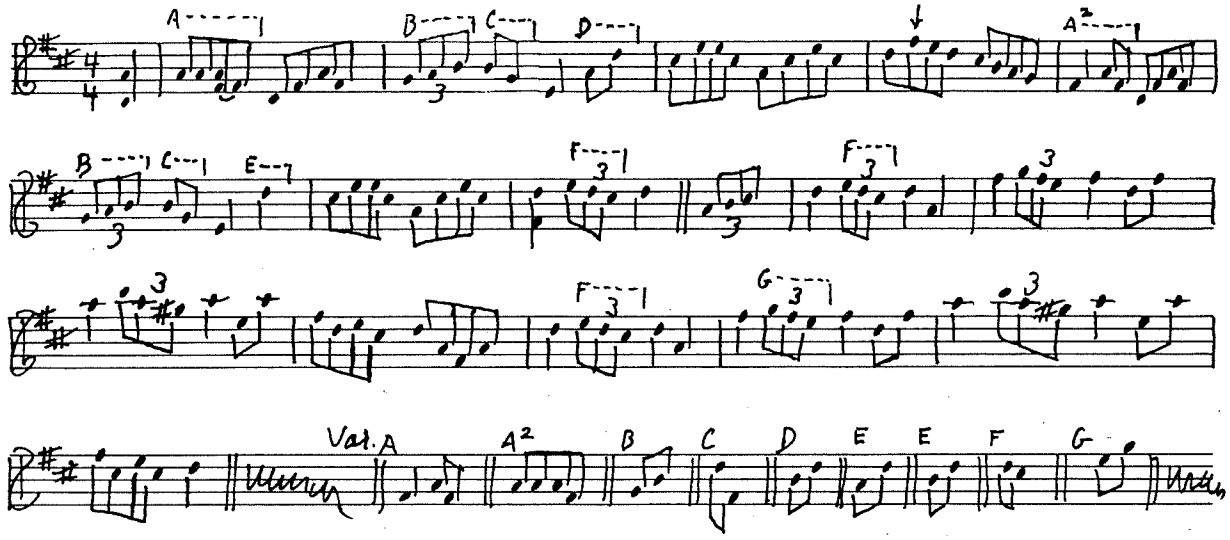


I have not been able to trace this march, unless it be related to a 6/8 tune called *The Lassie's Fancy:* Harding AR, No. 96; Kennedy FTB 2, p. 39. In both cases the first part is the only section at all resembling our tune, though the second strain of the 6/8 piece has the same general direction of movement as *Monessen.* Our title illustrates another way of tune-naming favored by the martial band members: namely, to call a piece after the town or community in which their band had been organized.

142. OLD JAKEY BUZZARD (V)
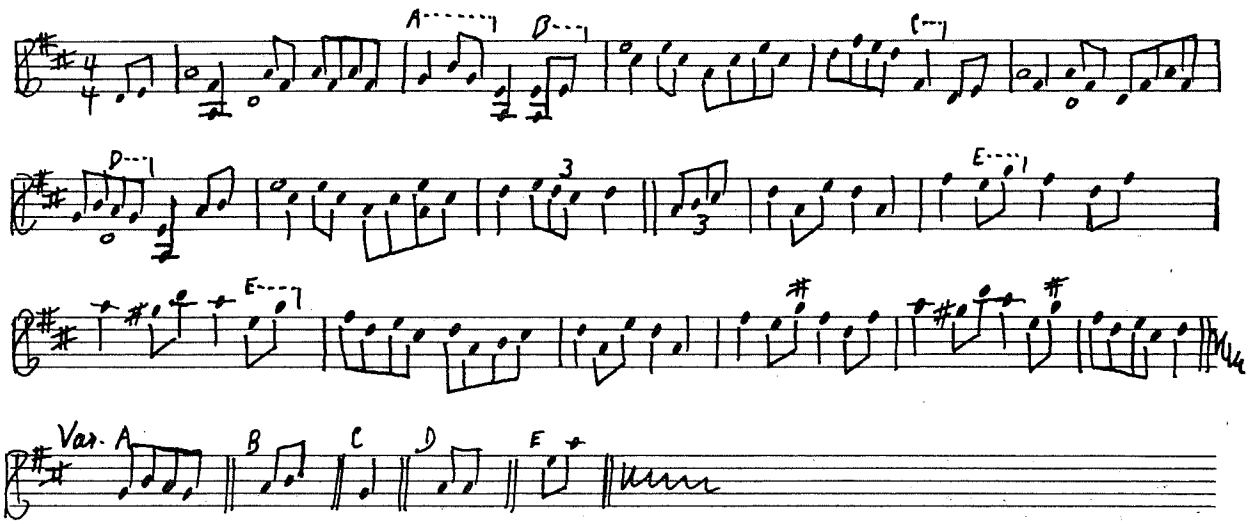
A

Clever, V, 1948, JB.
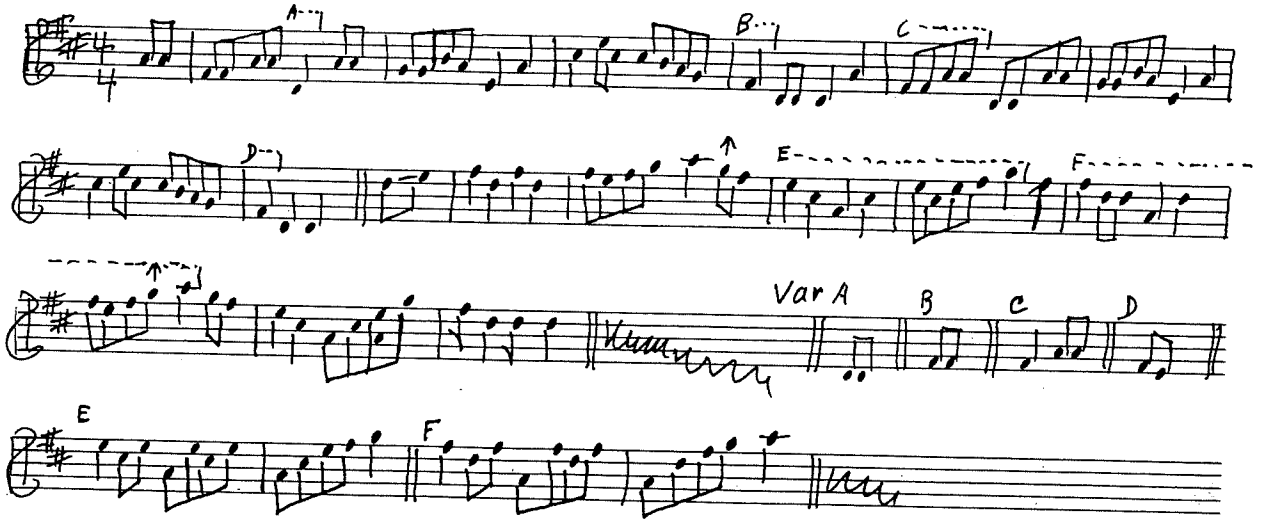


B

Hogg, V, 1948, JB.



143. PINE TOP (V)

Yoders, V, 1961, JB.
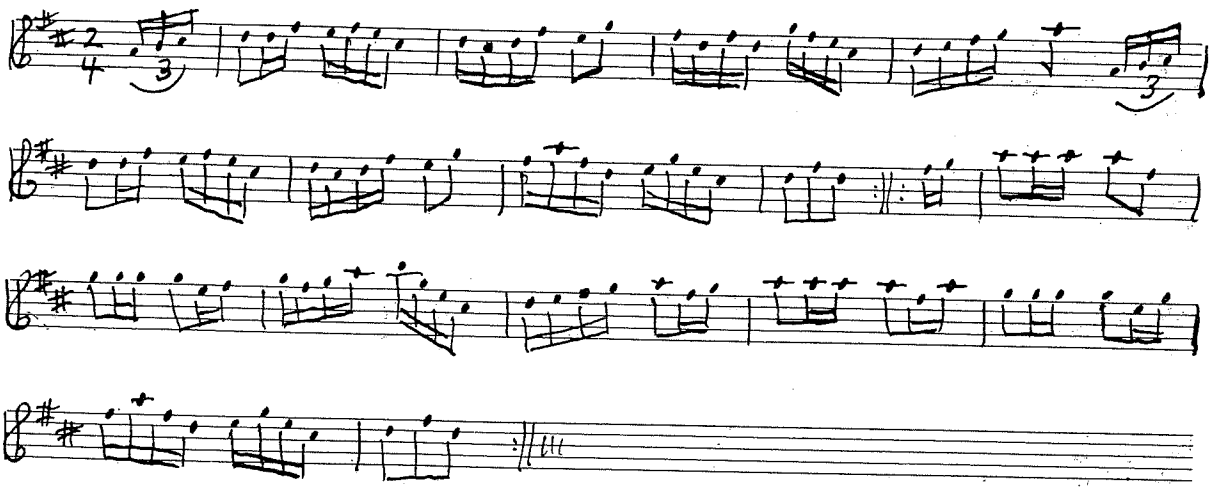


Nos. 142 and 143: The first part of No. 142 is seen in Messer, No. 31, *The Old Man and Old Woman,* labelled "French." With this Messer tune compare the Simmons *Old Man and Old Woman* tune (also a northeastern one, from Canada), Appendix No. 9. These titles suggest a slow part and a fast one for the playing of the Messer tune (cf. the notes to our Nos. 239–241). *Jakey Buzzard* is played at uniform speed, however, just like any reel-tune. In No. 143, we see another clear case of tune-strain recombination: the first part seems derived from the first of No. 142, or a cognate tune, and the second part is that of the once extremely popular *Jay Bird* (our No. 176).

144. CALLICOTT'S QUICKSTEP (F)

A
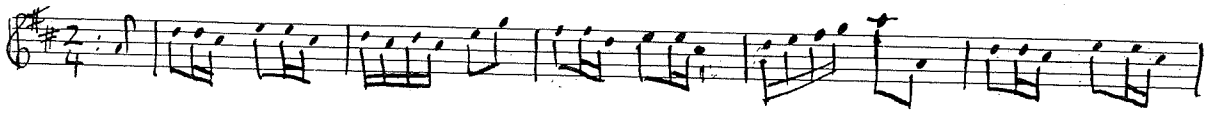
Hoge MS, No. 31, 1944, B.
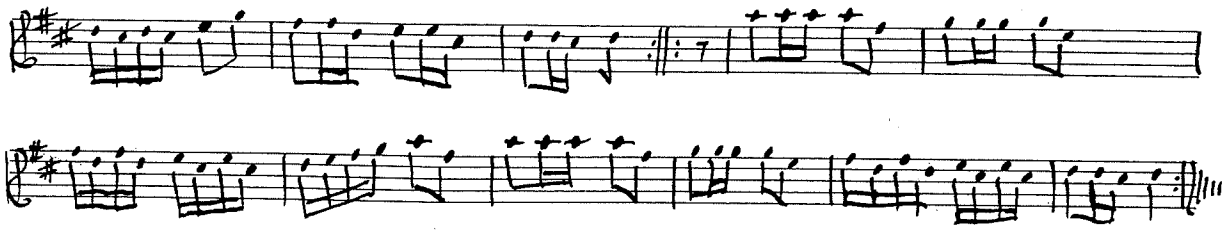


B

Hoge MS, no number, 1944, B.

From Christina Griffith.
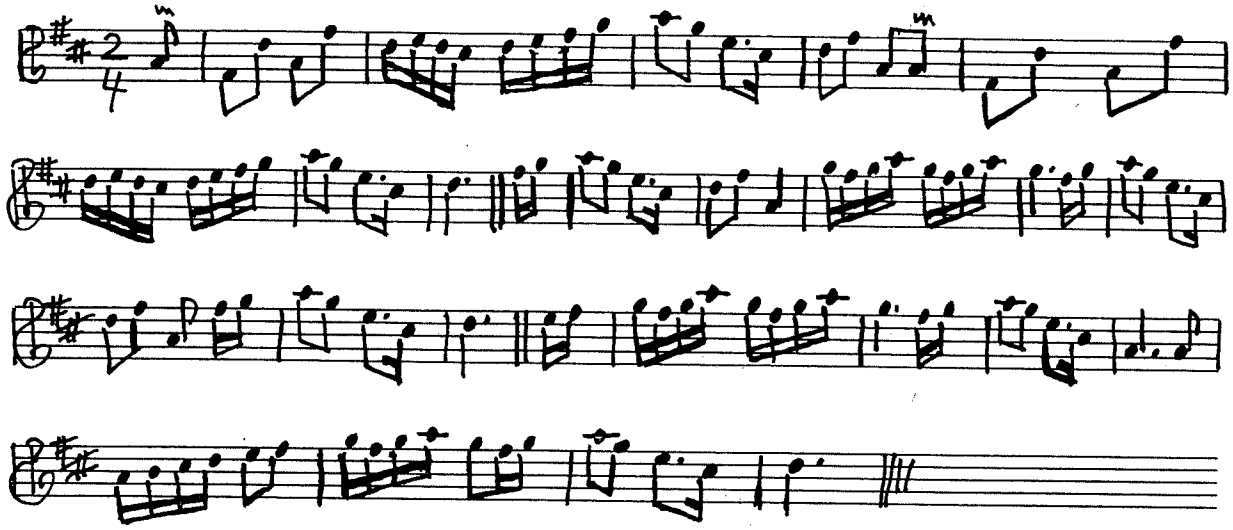




Local titles: as above, A; *Callicut's March,* B. I have not been able to find this tune elsewhere. My conjecture is that some American fifer composed it. Noticeably, it is a combination of very common melodic formulas.

145. THE OLD TOWN BAND (F)
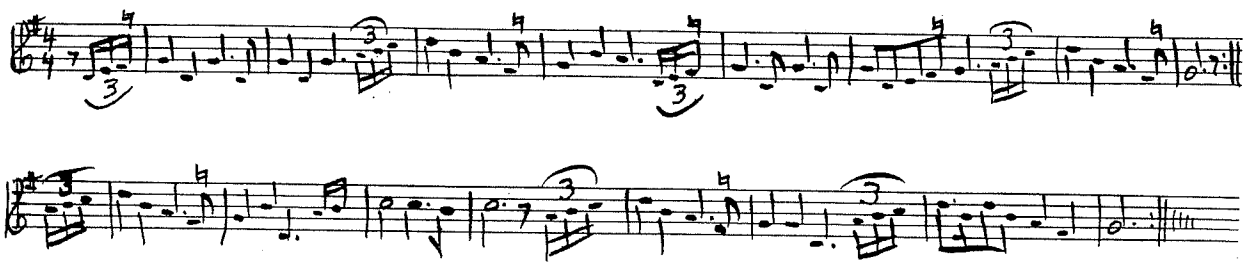
A

Hoge MS, No. 1, 1944, B.



B

Tustin, V, 1944, B.



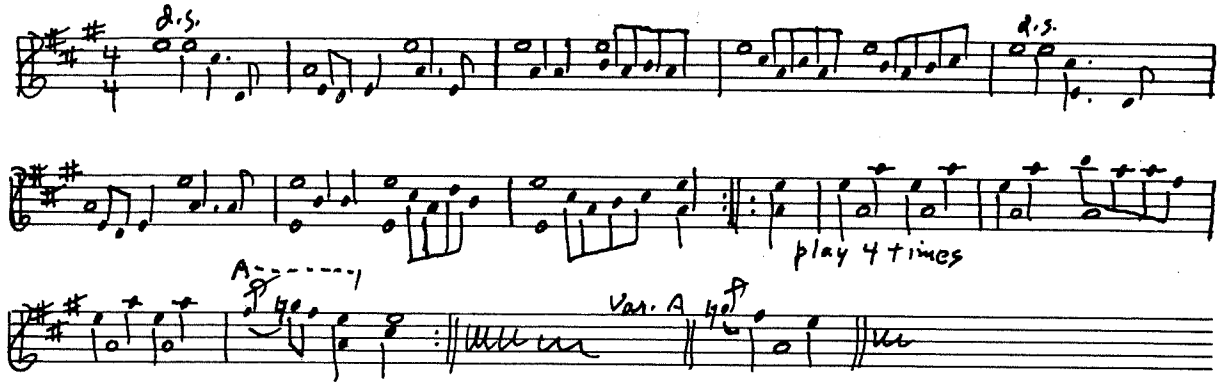
Local titles: as above, A; *Spencer Wade's Tune,* B. The name of A is a floater, in various forms (compare title of our No. 391); that of B commemorates a Greene County fifer of former days, who either played the tune commonly, or liked hearing it very much. Spencer Wade was also a fiddler and singer, if the reports I have heard are correct. I have not found this entire tune anywhere else, but the second part is also the second of *No Mistake* in Sweet, p. 55.

146. THE LOST INDIAN [I] (V)

A
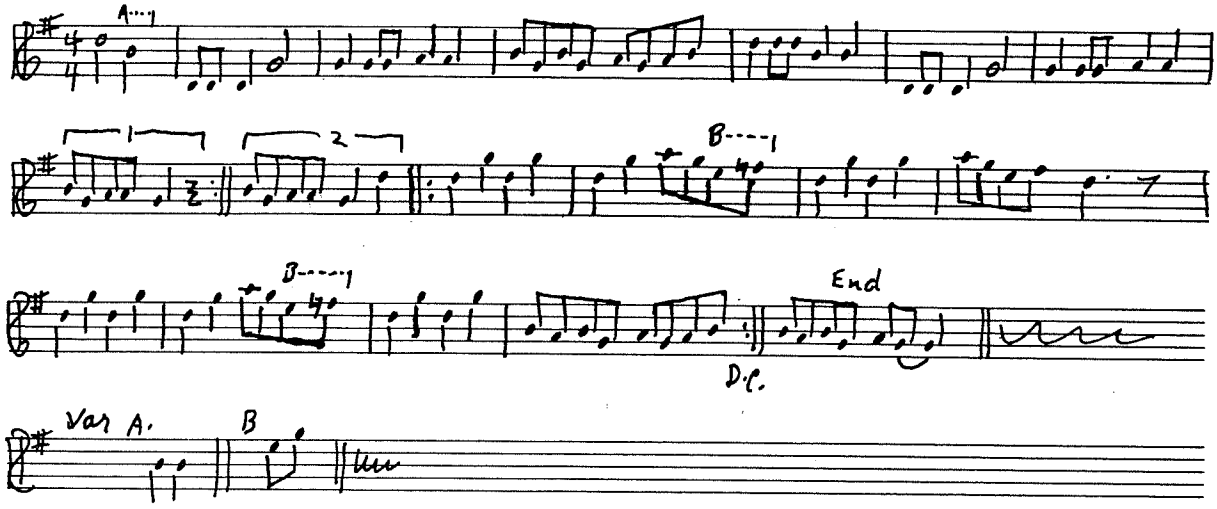
Wolford, V, 1944, B.

From Kentucky fiddler Ed Trimmer.



B

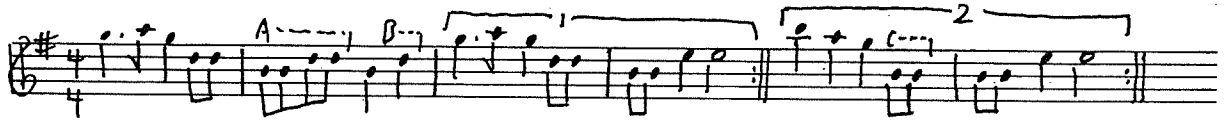
Provance, whistling, as he had formerly played it on the fiddle. Known since boyhood. 1944,B.
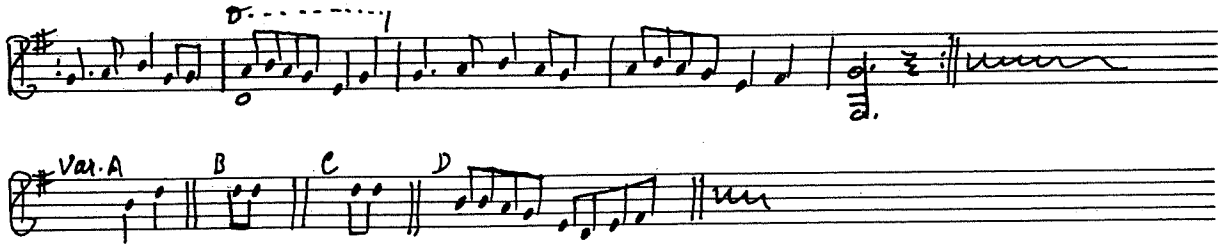


No. 146 would seem to be the *Lost Indian* tune best known in southwest Pennsylvania; but the derivation of our A-version suggests that it is known over a wider area. Compare Christeson, note to his No. 63 (same title) about the "floater"nature of this tune-name, and the many different pieces associated with it. Pete Provance says of the second part of our tune that "a good fiddler can make it sound like an Indian givin' a war-whoop."

147. THE LOST INDIAN [II] (V)

J. Hall, V, 1944, B.
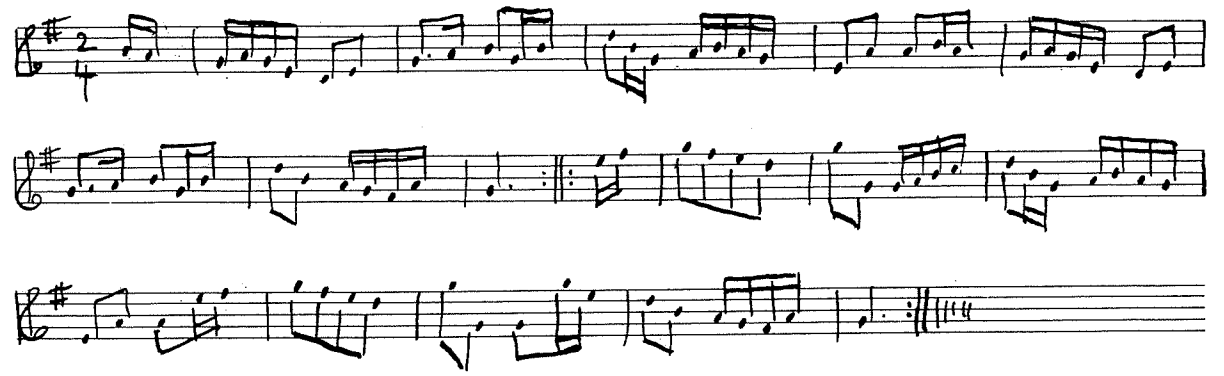




While the second strain of this air is nondescript, the first must certainly be derived from the opening part of a Scots tune entitled variously *Crowdie, Three Times Crowdie in One Day, The Wayward Wife, Bide Ye Yet,* and *O That I Had Ne'er Been Married,* besides Gaelic names for a few other sets, and some additional odd nonce-titles in English. In most cases, the resemblance between the Scottish tune and our No. 147 lies in the first strain: so, Johnson, VI, No. 593; McDonald HVA, p. 37, Air 25; Fraser, Nos. 144, 184, 210; Bruce and Stokoe, p. 100; Smith Scot M, V, pp. 82, 83, two sets; Gow CR, III, p. 11, 2nd; Scot CD, Pt. 13, No. 8; JEFDSS, III, p. 251, from Balfour's *Ancient Orkney Melodies;* Gow VM, Pt. 2, p. 35; Hogg, Series II, Song LII.

There is also a group of sets whose closest resemblance to our No. 147 lies in their *second* strain, which, in turn, is developed out of melodic material contained in the first. These versions are on the whole closest to our Pennsylvania tune, and form a real link between it and the other Scots tunes enumerated above. They are Johnson, I, No. 97; Graham, p. 227 (where the editor quotes the old scholar Stenhouse as claiming that the tune comes from *The Musical Miscellany,* Perth, 1786); Petrie Stan, No. 1001—a march, and the only 6/8-time version in the whole array. Still another form of the tune is Huntington, p. 40, 3rd.

148. KELLY'S GOAT (F)
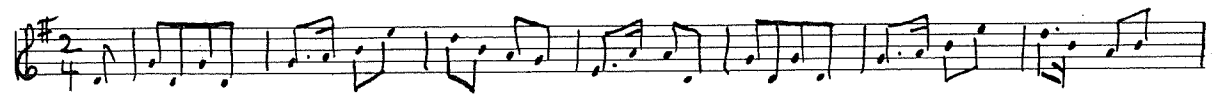
A — Hoge MS, No. 47, 1944, B.
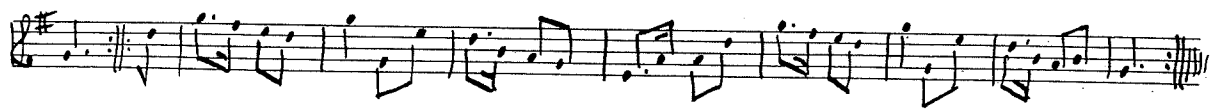
From Hiram C. Horner.



B — Hoge MS, No. 54, 1944, B.

From Charles F. Cook, Somerset County.
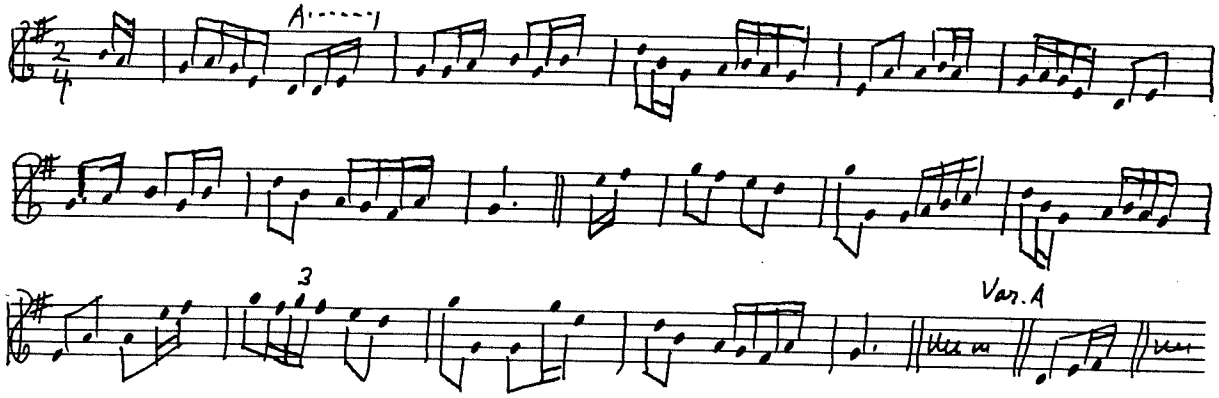




C

F. King, V, 1960, JB.

Learned and named from fifer Pat Kelly.
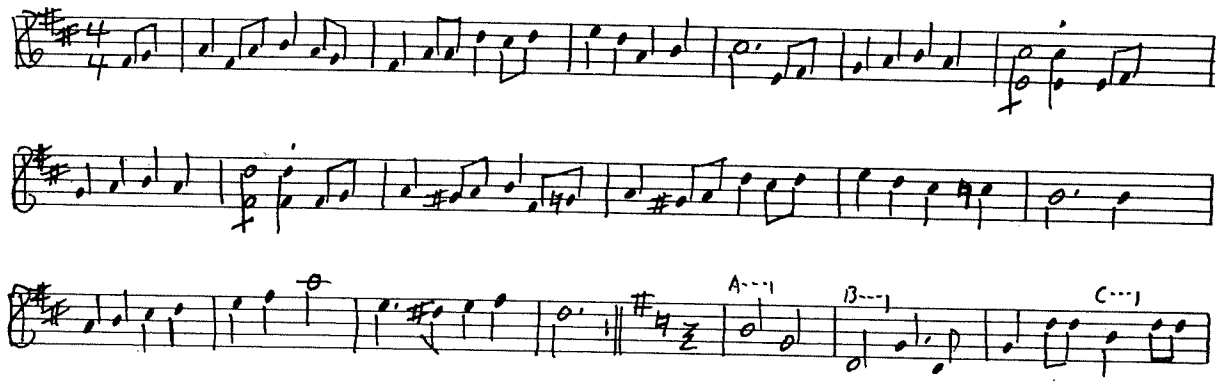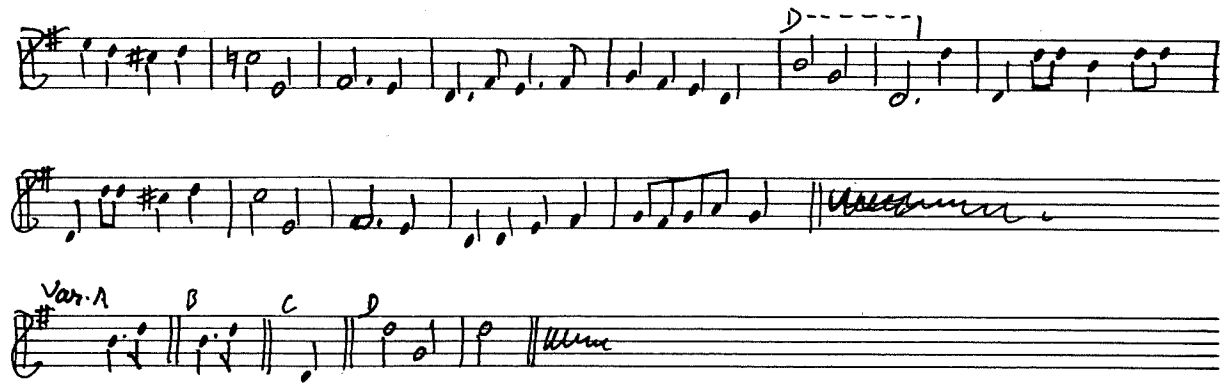


Local titles: as above, A, C; *Strausburg Quickstep,* B. Apparently its principal local name was given by fifer Kelly himself. In America, this tune appears mainly in the fifing tradition, and seldom occurs in fiddle-tune books. It is a set of a melody known to the Scots and Irish—in Scotland appearing mainly as a reel or strathspey, and in Ireland "played universally" as a single jig (Henebry 1928, p. 250). In Scotland its usual title is *Lady Shaftsbury;* in Ireland, *Cearc ar fad's an anbhruithe* [*The Whole Hen and the Broth*]. The tune was claimed as his own composition by Nathaniel Gow, son of Niel Gow: so in Gow STR, III, p. 15, 3rd; Gow BNG, II, p. 21, Ist. Other sets are in Surenne, p. 14; Aird, II, No. 52; Cahusac PC, p. 17; Wilson Comp Ball, p. 61; Galwey, No. 20; Roche, II, No. 239; Henebry 1928, p. 250, No. 73; Harding AR, No. 100 (*The Thistle*); Kennedy FTB 2, p. 18; Glen Coll, p. 44, where it is identified with *Greenend Park* "in McDonald's Second Collection, 1789." Several of these collections mention, but do not dispute, Nathaniel Gow's claim to be the composer. Still more variants are in Perron I, No. 9; Breathnach 1971, p. 145, No. 19 (a 6/8 single-jig form); Breathnach 1963, No. 148 (6/8 single jig).

149. THE OLD COW CROSSED THE ROAD (V)

A

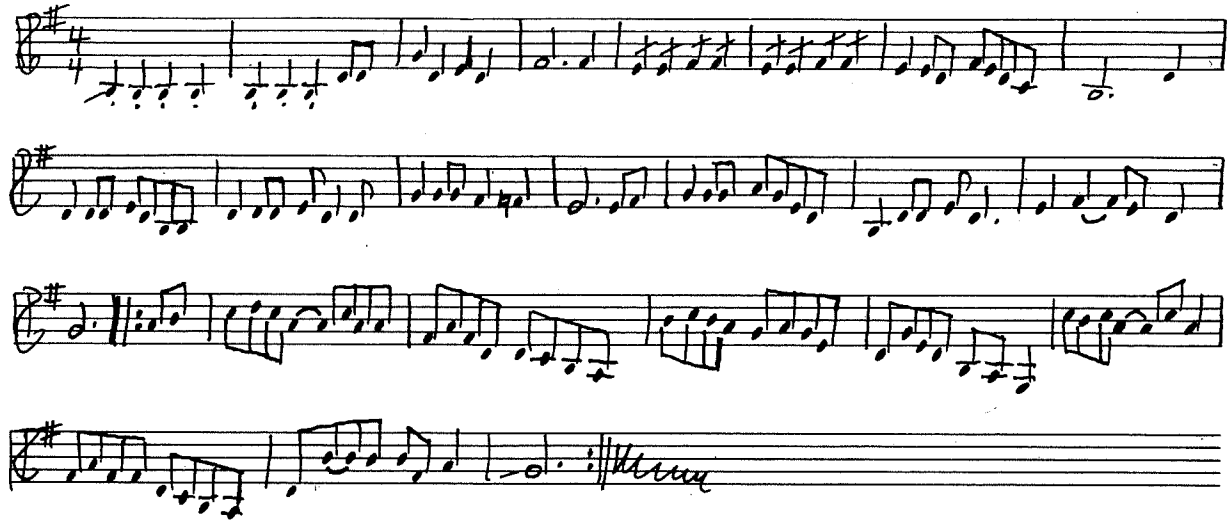
Walter Neal, V, 1952, JB.





B

Yoders, V, 1963, JB.

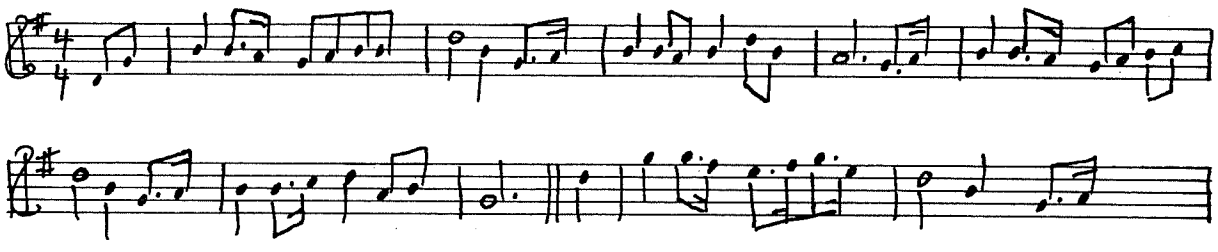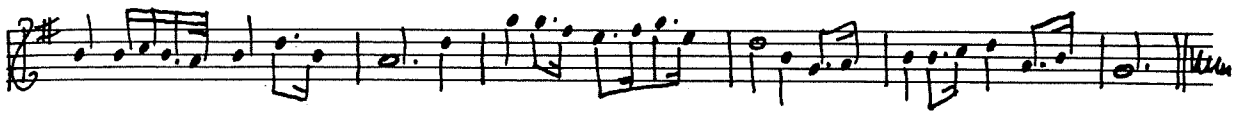


Local titles: as above, A; *Cow Cross' The Road,* B. This piece affords a good example of how a tune, doubtless a song air to begin with, and by no means very old, can get transformed by folk musicians. Here, it looks as though a first strain, recognizably derived from some single original, has been strongly modified and furnished independently with two quite different strains to serve as second parts.

150. ELLSWORTH'S FUNERAL MARCH (F)

A

Horner, F, 1960, JB.
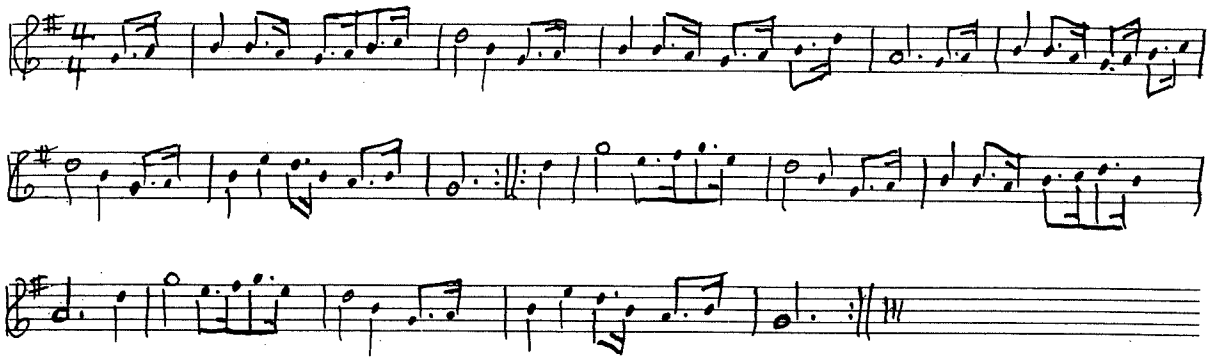




B

Hoge MS, No. 39, 1944, B.

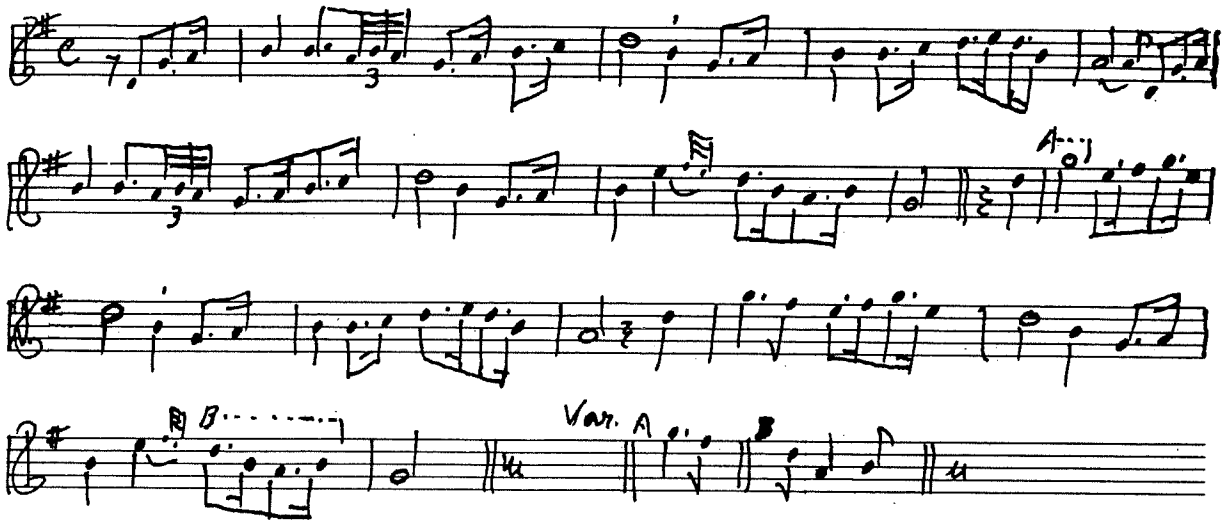
From Charles Filby, famous fifer of Jefferson, Greene County.



C

Yoders, F, 1960, JB.

From his father.



Local titles: as above, A, B; *Funeral March,* C. I have so far found only one other version of this air in print: JEFDSS, IV, p. 7, collected as a "cradle song" from a Northumbrian piper. The Editorial Board of JEFDSS, while appreciating the beauty of the air, expressed belief that it was not a piece of "folk origin." It has been traditional among the fifers of southwest Pennsylvania, however, for a number of years, being one of the best-known "dead march" tunes in the martial-band repertories. Nevertheless, its actual age and origin are not at all clear: I have not found it or anything like it in the earlier folk-tune collections, whether for the fife or fiddle, and the only versions known to me were all collected in the early twentieth century.

The tune is a good, solid one; but its most noticeable feature is the striking resemblance it bears throughout to the familiar hymn-tune *Shall We Gather at the River,* composed (along with the words) by the Baptist minister Robert Lowry (1826–1899). This hymn, produced in 1864, became speedily popular, both in North America and Great Britain, being reprinted under a number of variant titles on both sides of the ocean. See Julian, *A Dictionary of Hymnology,* pp. 699–700, for

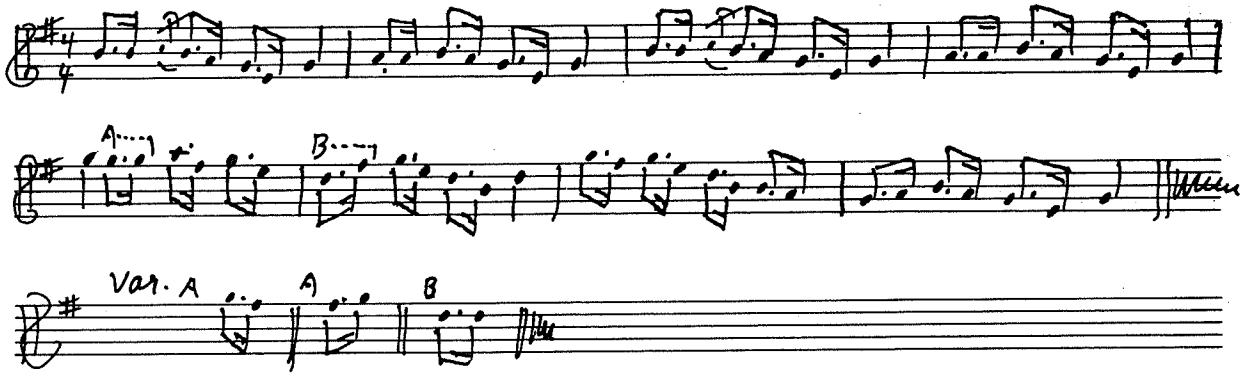
a quoted narrative (apparently abstracted from the author's own account) of how the hymn and the tune first came into being.

If a clear, unmistakable version of our No. 150 were to come to light in some pre-1864 publication, we could probably make a case for the Rev. Mr. Lowry's being unconsciously inspired by the dead march melody. As matters stand, however, the only evidence we have indicates just the opposite: we shall have to regard this tune as having been derived from, or composed under the influence of, the hymn melody—both the American versions and the lone British one. If this is the case, our No. 150 can hardly have arisen earlier than sometime in the 1870s, a period lying within the memories of some of the older fifers who contributed to the present collection—T. J. Hoge, for example. Simply because I consider the dead march to be a better tune than the hymn air, I rather hope that some earlier form will yet be discovered—reversing the picture and simplifying the entire situation.
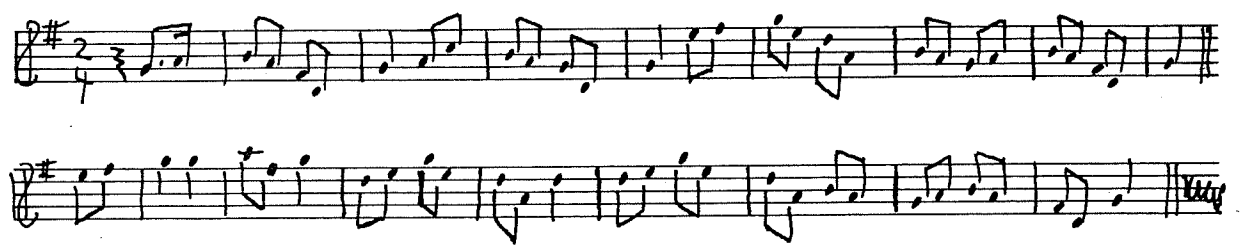
Considering the interest among Pennsylvania fifers in everything associated with the War between the States, the personage commemorated in the title of our No. 150 can hardly be anyone except Colonel Elmer Ephraim Ellsworth (1837–1861), who was shot while tearing down a Confederate flag flying over the Marshall House in Alexandria, Virginia. The *Dictionary Of American Biography,* Vol VI (1931), p. 110, makes this pronouncement: "Ellsworth was young, handsome, and well-known, and his death, being the first of note to occur in the War, produced a profound sensation throughout the country." Of the numerous pieces of verse and music that the event produced, I recall hearing, many years ago, a fragment of a lament of which I can recall only one line: "But the brave Colonel Ellsworth is not there."

151. NIGGER JIM (V)

A — Strosnider, V, 1929, B.



B — E. King, V, 1930s, B.



Local titles: as above, A; *Jimmy King,* B. This piece sounds somewhat like a blackface-minstrel sort of tune, and may well be, although I have not found anything in that repertory that resembles

it. On the other hand, its rhythms and formulas make it sound somewhat like an old Scots tune; and in a curious way, it has constantly reminded me of a couple of old-country melodies that were often printed and widely known in the eighteenth and early ninteenth centuries: *Lewis (Lewie) Gordon,* and *Tarry Woo'*. Strosnider's version can be said to resemble these two airs only at the beginning and end of the first part; King's version sounds like one that has broken down in transmission; yet for the sake of comparison, it might be well to cite some appearances of these Scottish airs, which seem always to have been vocal, not instrumental, in Scottish tradition.
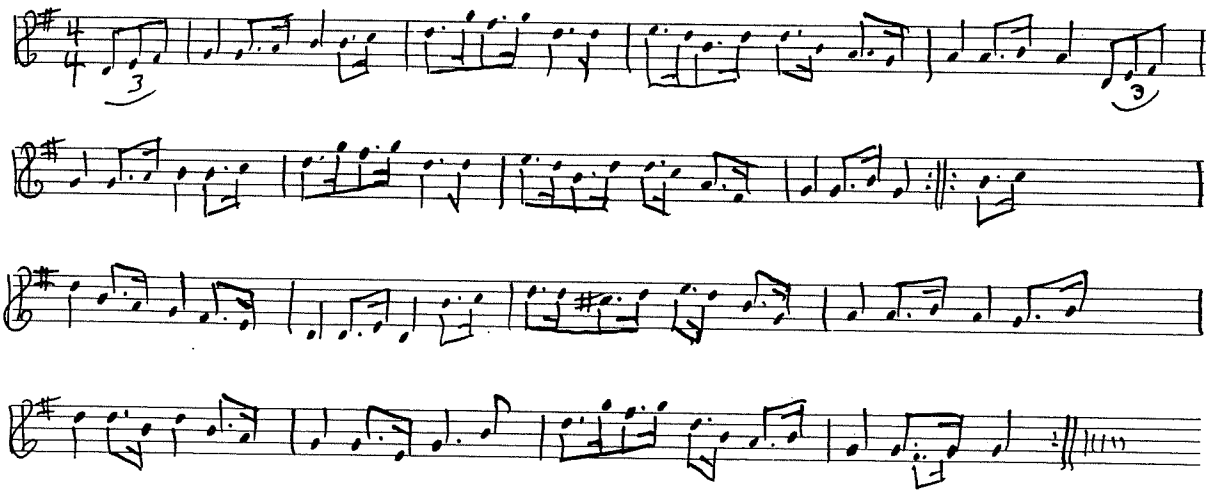
Tarry Woo' is in Johnson, I, No. 45, and Glen, p. 70, traces it back to a McGibbon collection of 1746. It is also in Smith Scot M, II, p. 4; McGlashan, II, p. 13; and Ritson's *Scottish Song,* though I have mislaid the exact reference. *Lewis Gordon* occurs in Johnson, I, No. 86, and Glen, p. 84, traces it to 1783, and asserts that it is borrowed from *Tarry Woo'*. It is likewise found in *The Edinburgh Musical Miscellany,* p. 173; Smith Scot M, I, p. 44; Cahusac PC, IV, p. 40; Gow CR, I, p. 2; *Vocal Cabinet,* p. 307; Calliope, p. 416; Hogg, Series II, Song XLI. Hughes Country, I, p. 59, also shows an elusive resemblance to these Scots tunes, and to our own No. 151. Crosby Caledonian has *Lewis Gordon* on p. 84, and *Tarry Woo'* on p. 106.

152. DOW EVERLY (FV)

A

Hoge MS, No. 23, 1944. B.
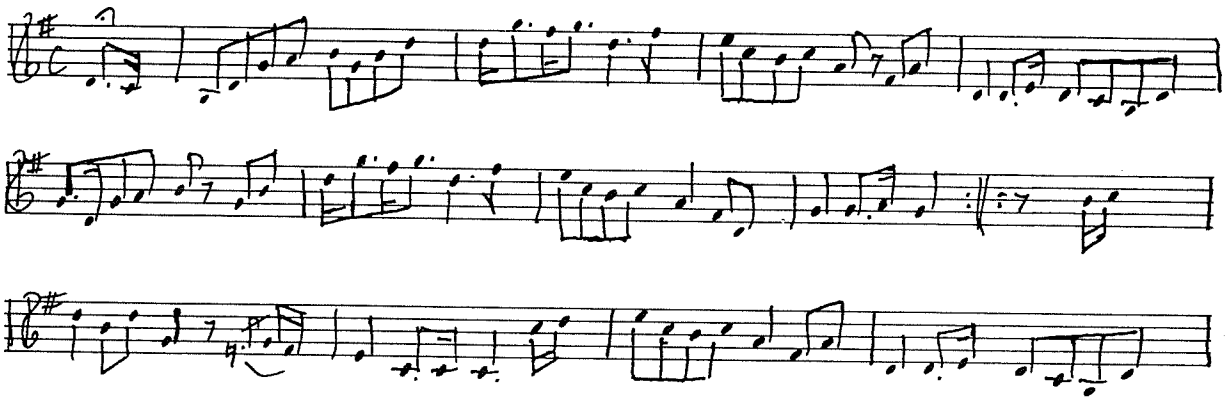
Named for an older Greene County fifer.
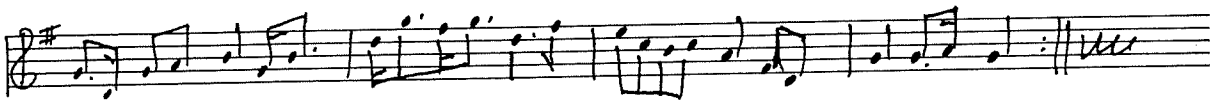


B

Walter Neal, V, 1952, JB.
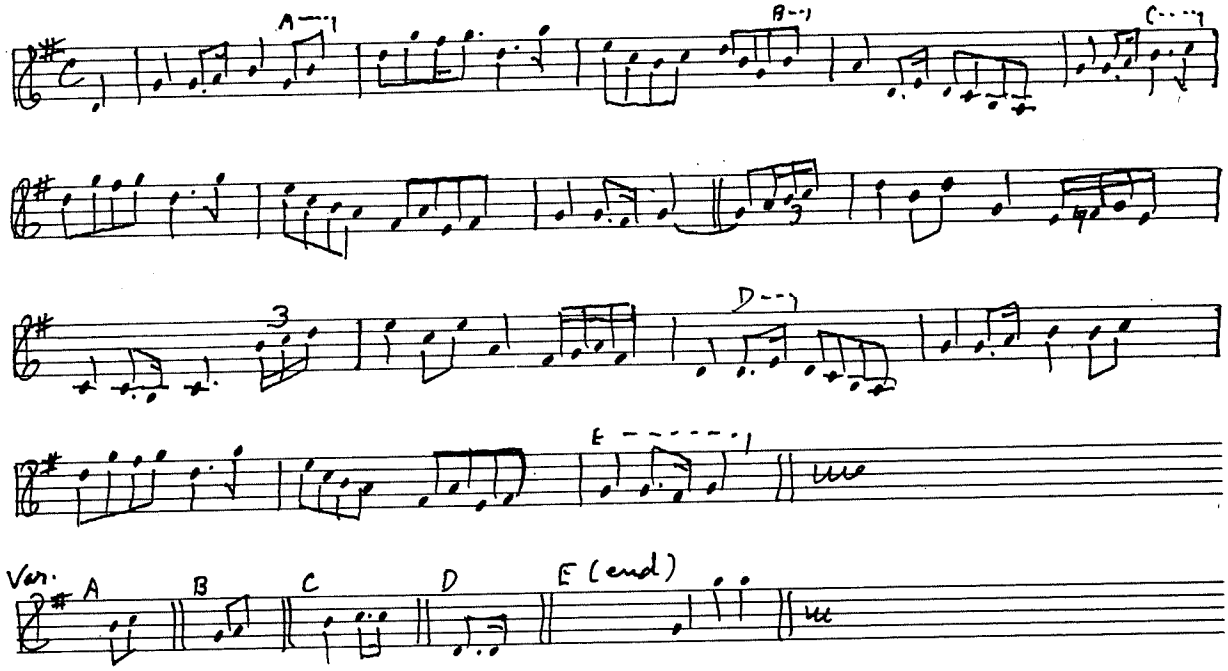
From a great-uncle, Will Rarie, fiddler.





C
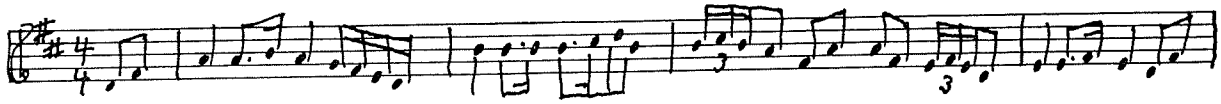
Steffy, V, 1949, JB.
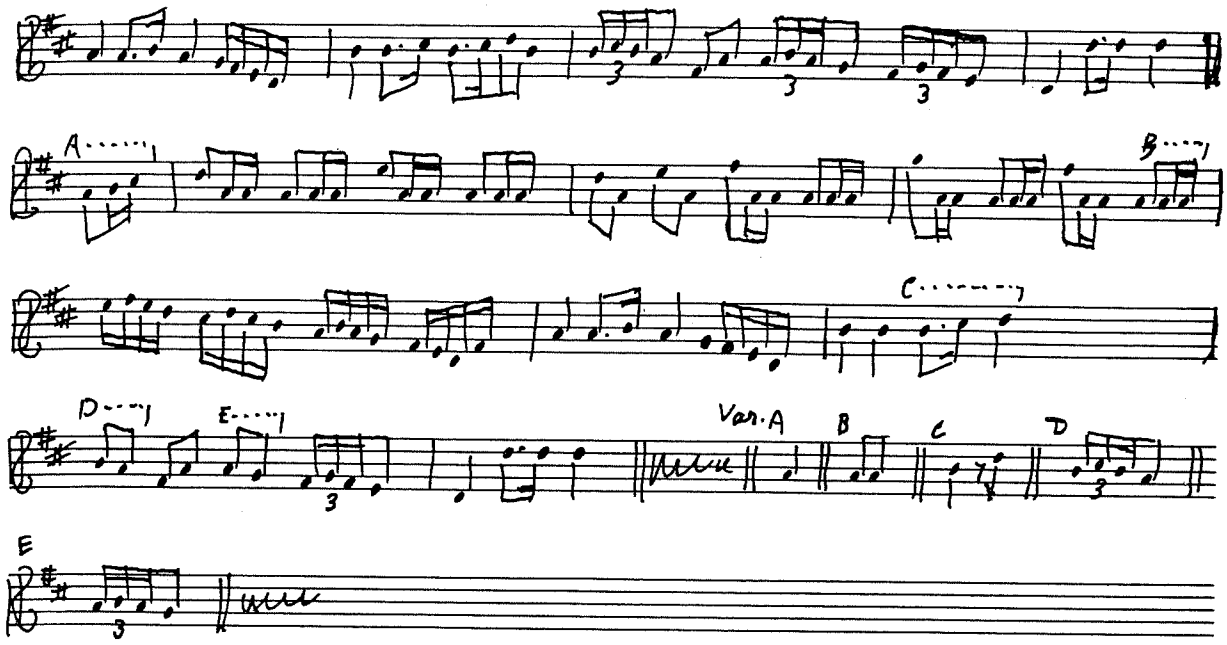


Local titles: as above, A; *Will Rarie Old March* [I], B; *Grand March o' Normal* [II], C. The names given to sets of this tune throw light on two of the common practices of players when they need to identify, for their own convenience, an air of which the name is unknown or uncertain. They are likely to name the tune after some player from whom they learned it, or after someone for whom it was a favorite piece. If necessary, they might name several tunes in such a way, e.g., "So-and-So, No. 3," etc. Similarly, if they believe that they have two or more tunes identified as the same thing, or with the same associations, they will not hesitate to apply the same title to all these pieces, with differentiating numbers, as in the case of our Version C of No. 152. For *Will Rarie Old March* [II], see No. 255 in this collection, and for *Grand March o' Normal* [I], see No. 254. I might add that I think the title of the last-named is a corruption of "Grand March from *Norma,*" (i.e., the Bellini opera), a piece appearing now and then in commercial books of popular instrumental music. However, neither of these two "Normal" tunes bears the slightest resemblance to the operatic march. A schottische version of No. 152 appears as No. 419 in this collection. I have found this tune elsewhere only in Howe DSV (where it turns up as *Governor Jones' March* on p. 29, and as *Russian March* on p. 24) and in Huntington 1825, No. 15, a clarinet setting with an extension-passage full of ornamental runs and flourishes.

153. GOVERNOR KING'S MARCH (F)

Horner, F, 1944, B. 1960, JB.



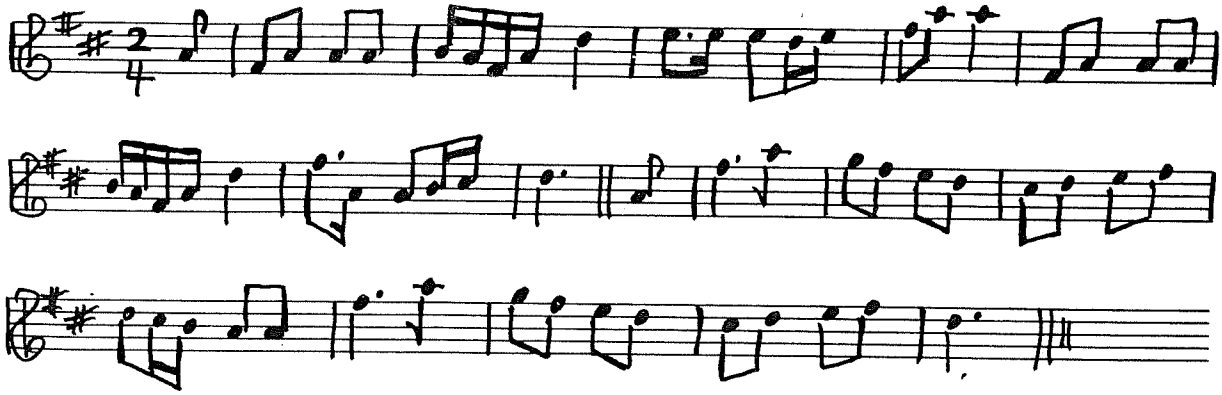


This tune, with the same name, is in Howe DSV, p. 24. A somewhat abridged set, arranged with an alternation of a slow first part and a quick second, is in Bayard HCT, No. 80, with the characteristic title of *The Old Man and Old Woman Scoldin'* (compare with our Nos. 239–241).

154. FEW DAYS (F)

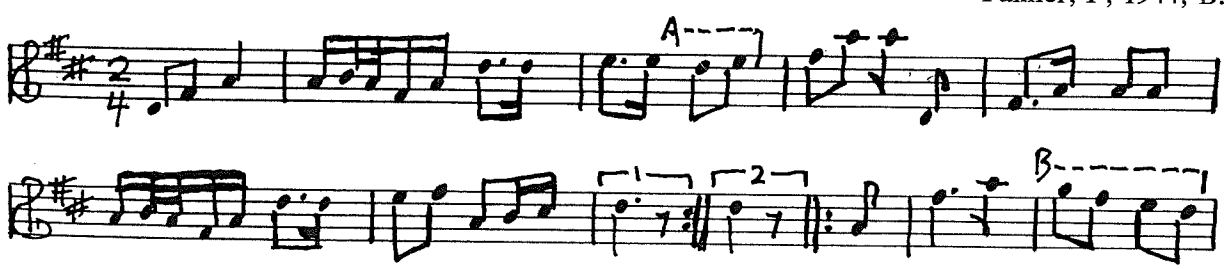
A
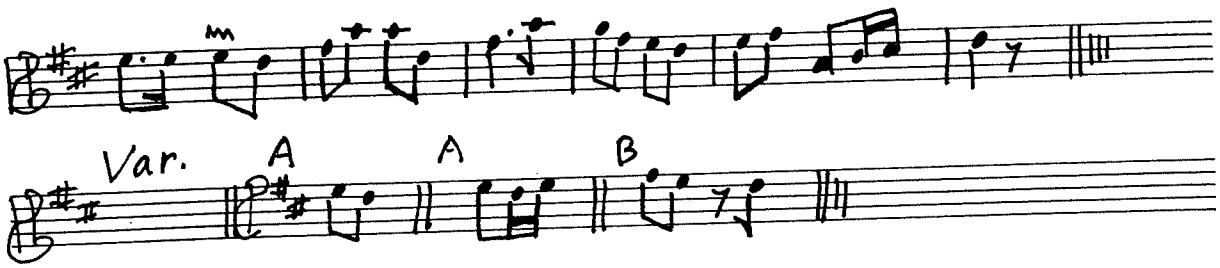
Hoge, F, 1951, B.



B

Palmer, F, 1944, B.
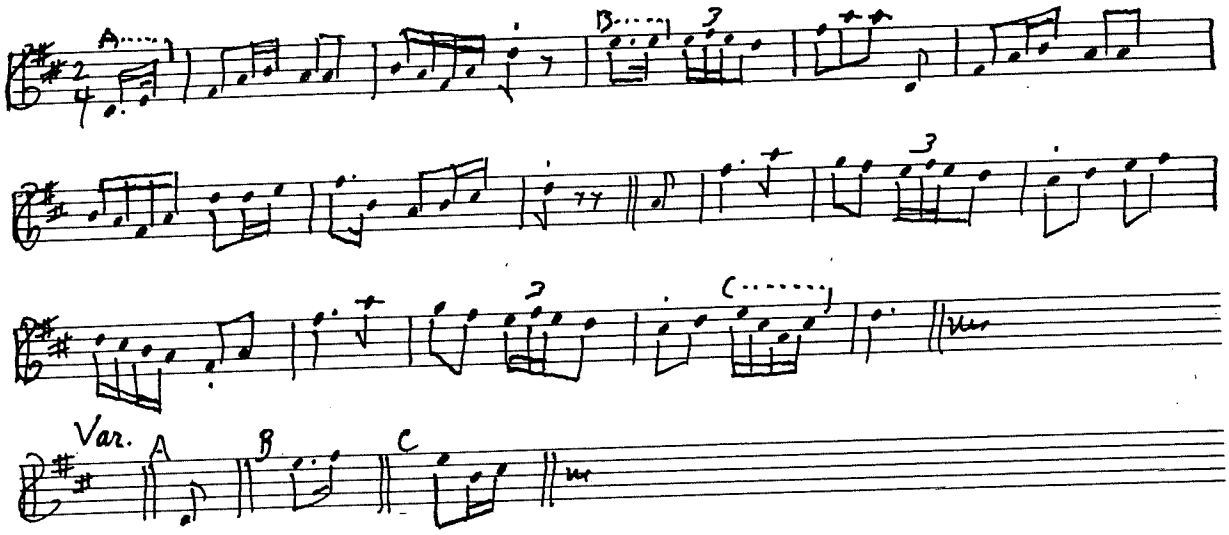




Yoders, F, 1960, JB.

C

From Samuel Palmer.



Same title for all sets. A tune which is perhaps an ancestor of this one is *Quick Dutch,* one of the traditional camp "Fife Duty" pieces usually printed in the old Fife Tutors and other collections—e.g., AVF, p. 73, No. 4 of the fife duties. Curiosity about the origin of the name *Few Days* has given rise to a story that illustrates how easily such legends can spring up and spread among the fifers. My old friend Thomas Hoge retold the tale for me in a letter enclosing his copy of the tune (our Version A), as follows:

> After Lee surrendered, the men of the army were anxious to return to their homes; but the formalities of discharging so vast an army took time, and they were held in camp for a longer time than they thought necessary. To hearten them a bit, it seems to have been necessary to tell them they would be going "in a few days." In the delay, this became a sort of a joke; and when a fifer came out with a new tune, he was asked what he would call it. To which he replied, "Oh, A FEW DAYS." And this is supposed to be that tune.

Hoge showed a creditable skepticism—which perhaps a number of fifers might not share—about the truth of this tale. Actually, our tune and its title both derive from a well-known pre-Civil-War campmeeting spiritual, which in southwest Pennsylvania generally ran:
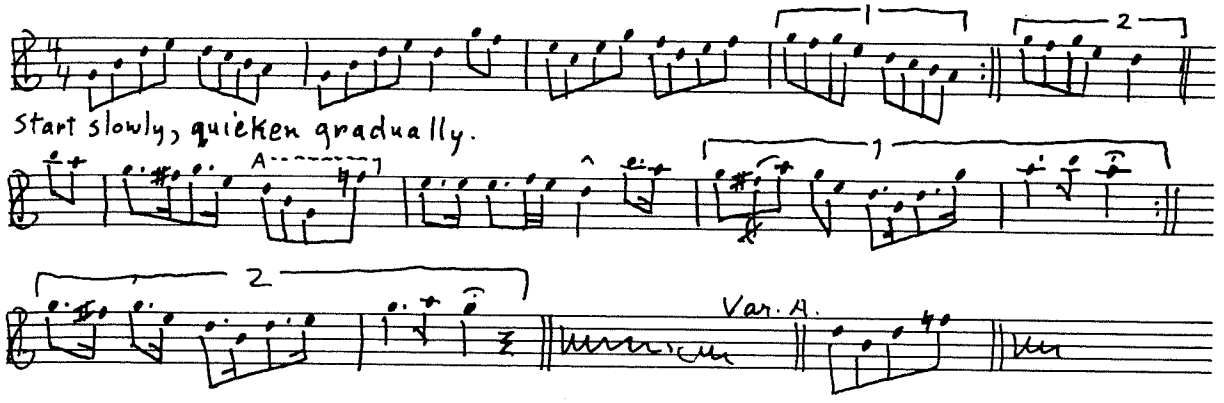
> Our camp's in the wilderness, a few days, a few days,
> Our camp's in the wilderness, and then we're going home.
> We'll hail our fathers (mothers, etc.) there, (*three times*)
> When we arrive at home.

Even when the words "few days" fail to appear in the title of this religious piece, they always form part of the refrain. Versions of the spiritual are in OSH James, p. 493; and, much closer melodically to the versions used by the fifers, Richardson, p. 72; McCurry, p. 209; and Jackson SFS, No. 226, accompanied by other references.

155. RAILROAD PIECE, or THE RAILROAD (V)

A
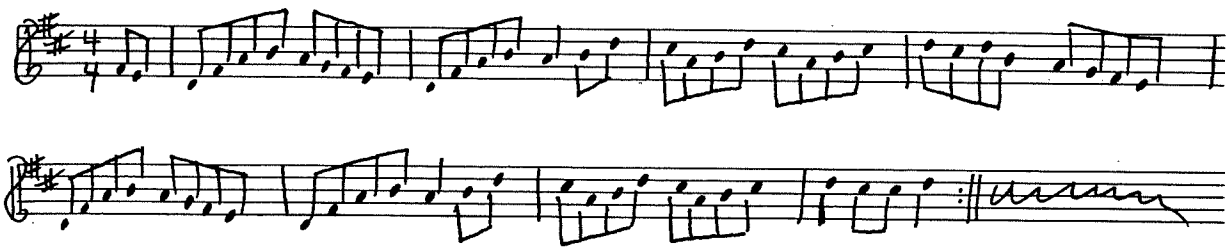
Tustin, V, 1944, B.



B

Hoge, 1944, B.
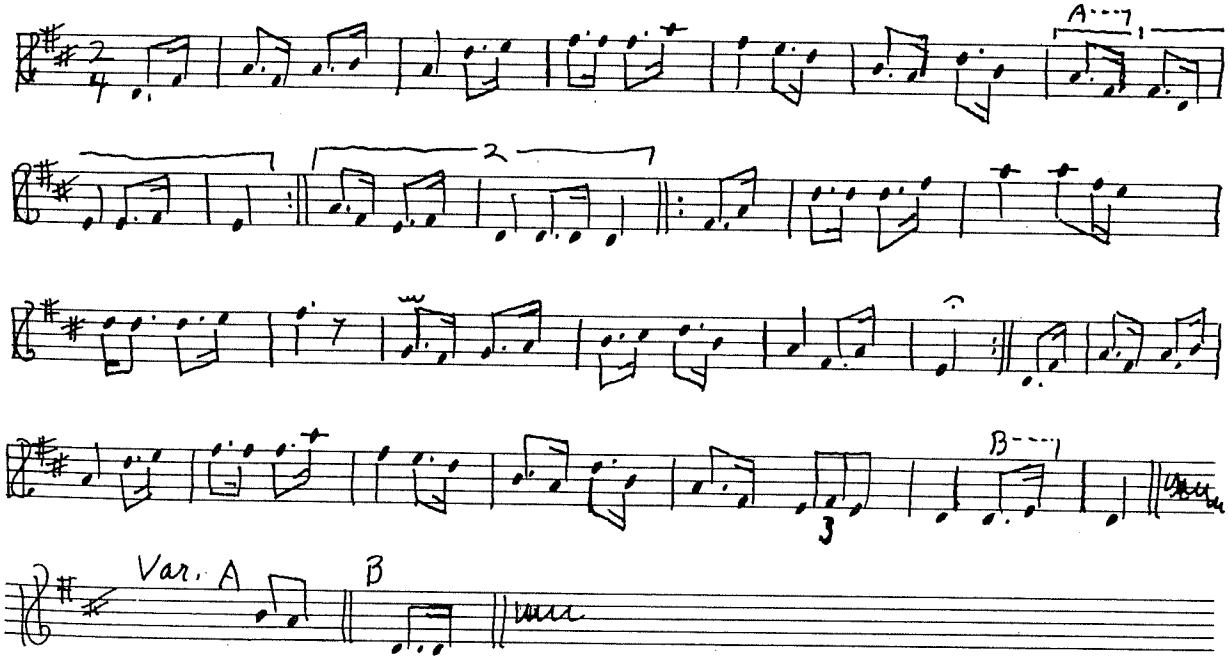
From Asa, Mac, and Abner Hoge, and Tom Wells—all Greene County fiddlers.



156. THE STAR OF BETHLEHEM (FV)

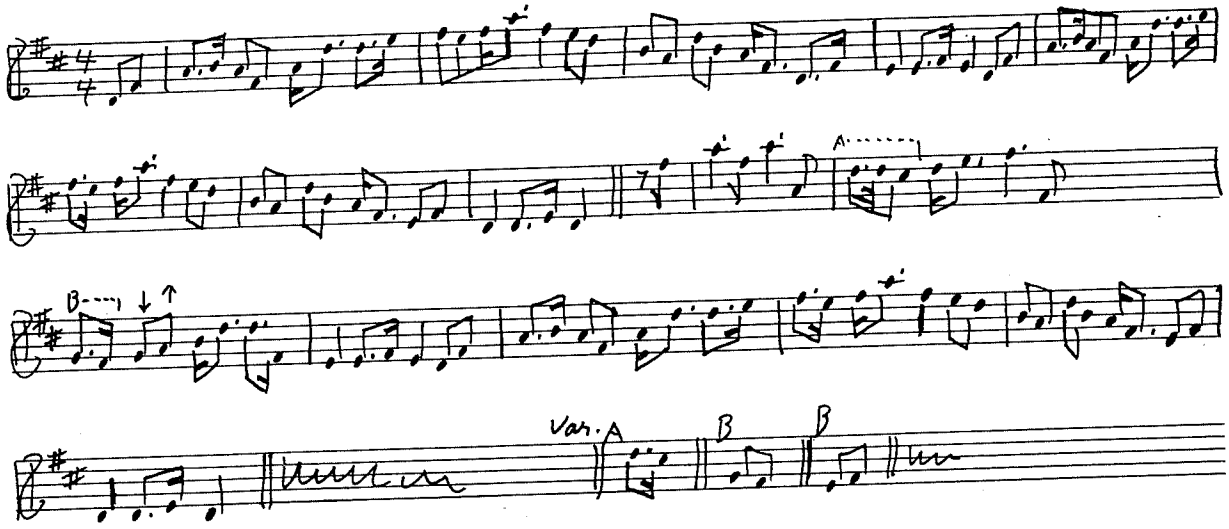
A

Strosnider, V, 1930s, B.
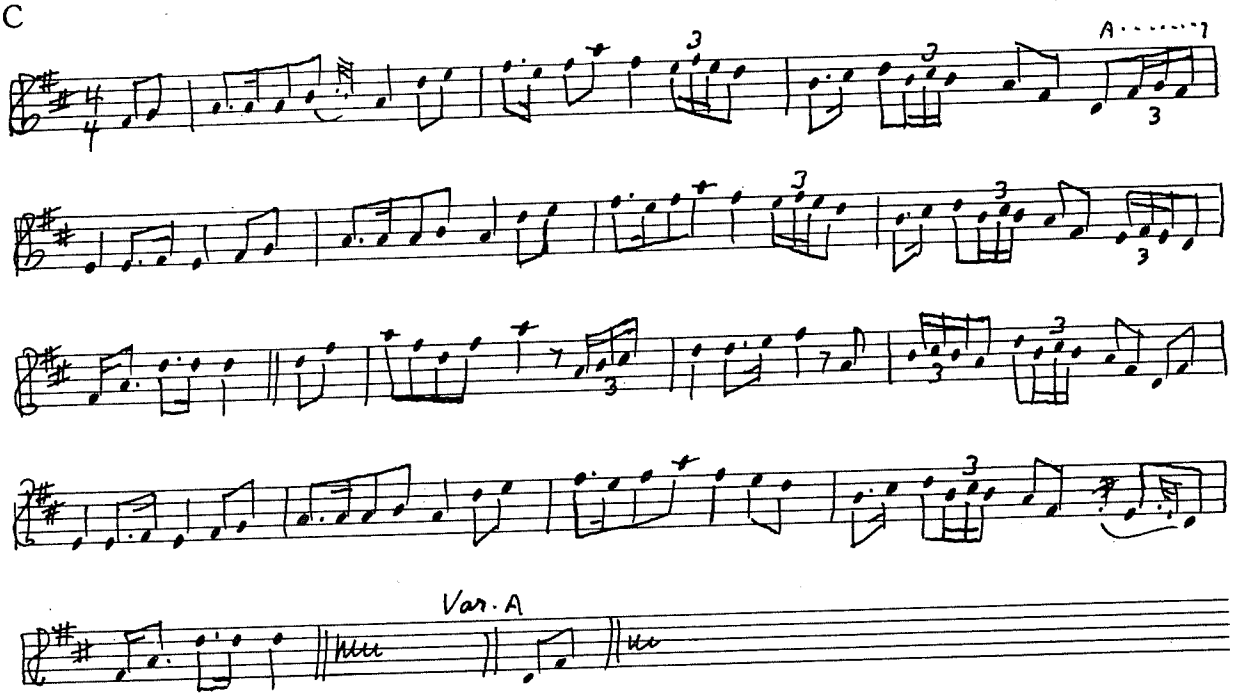


Work, V, 1949, JB.

B
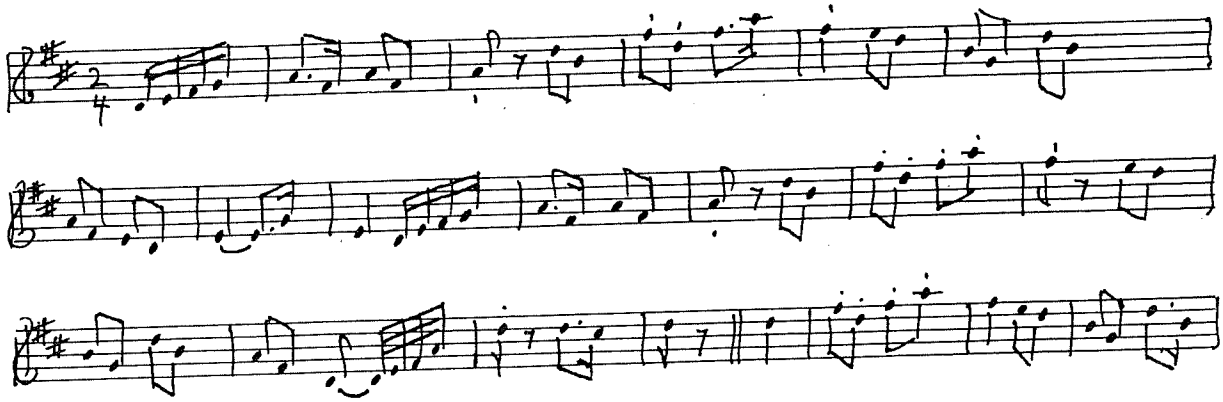


Horner, F, 1960, JB.
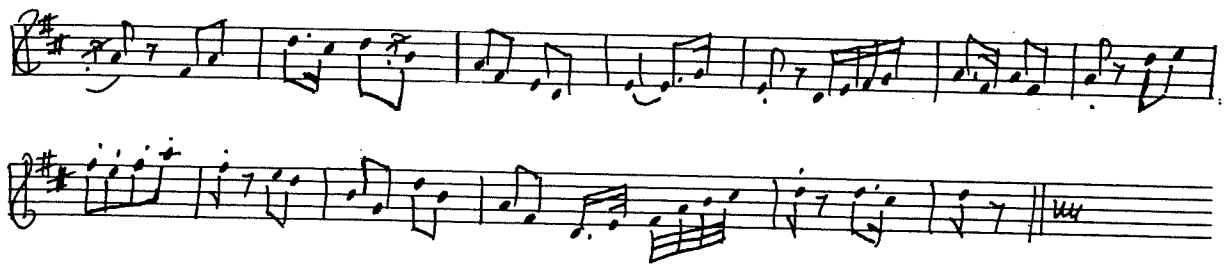
C



Lloyd, F, 1952, JB.

D
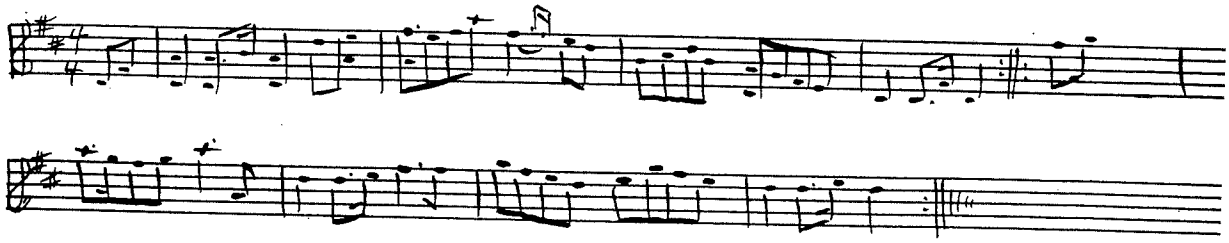




E

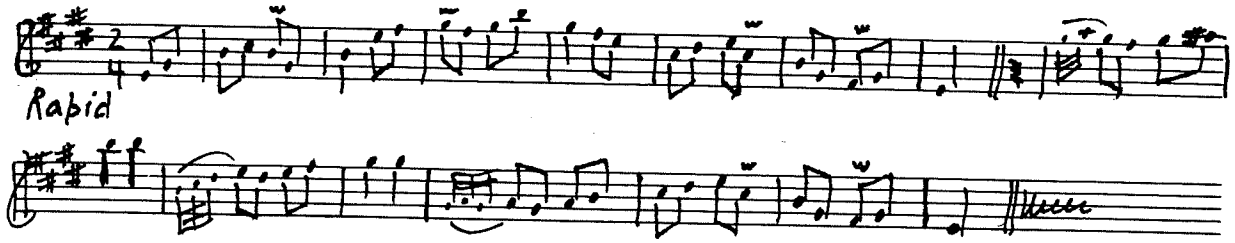
E. Martin, V, 1946, B.

From his father, James O. Martin.
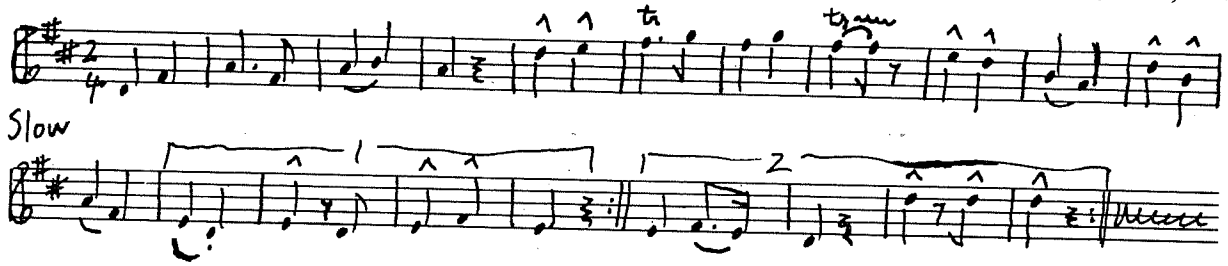


F

H. White, V, 1930s, B.
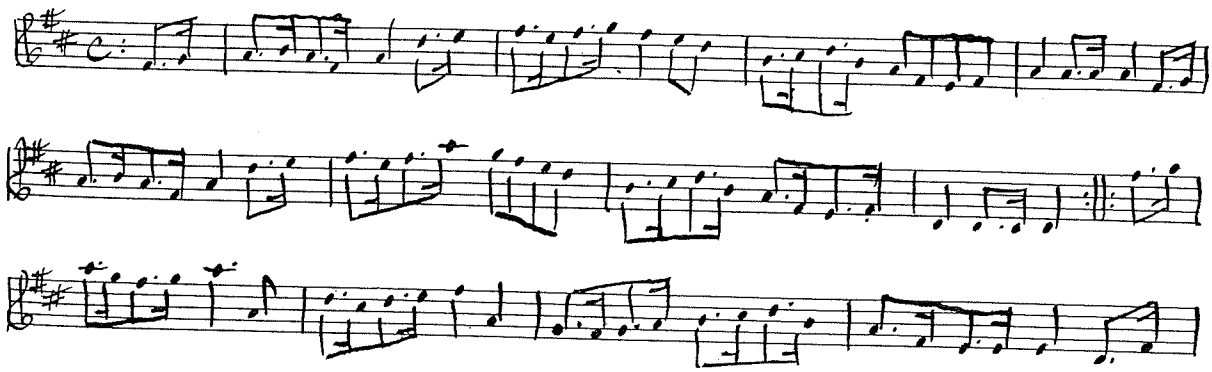


G
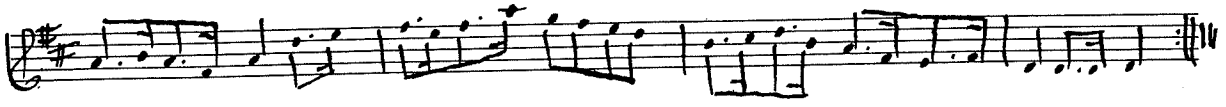
Fisher, F, 1962, JB.



H
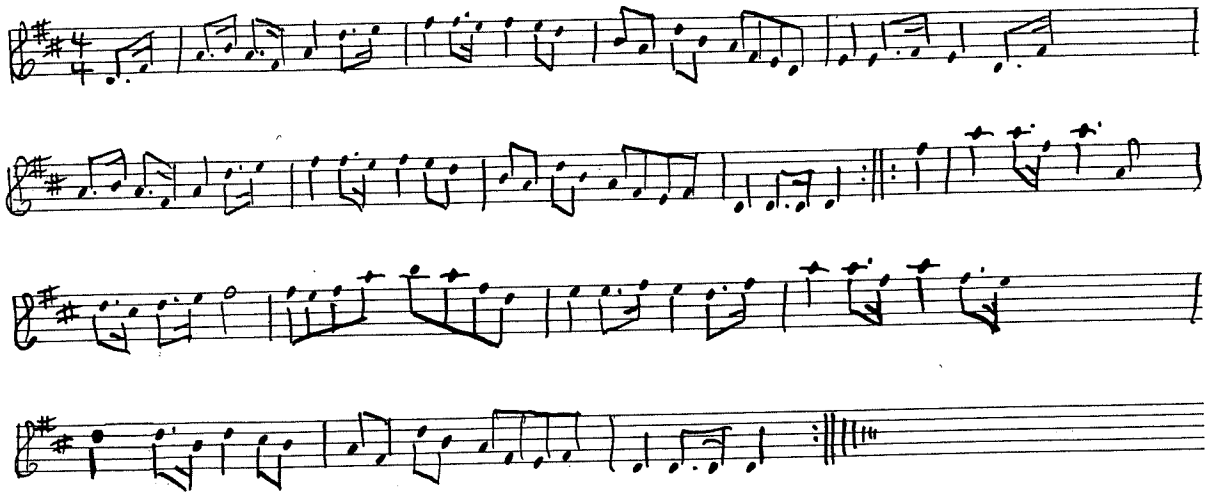
Hoge MS, loose sheet, no number, from Christine Griffith; 1944, B.





I

Hoge, MS, No. 22, 1944, B.



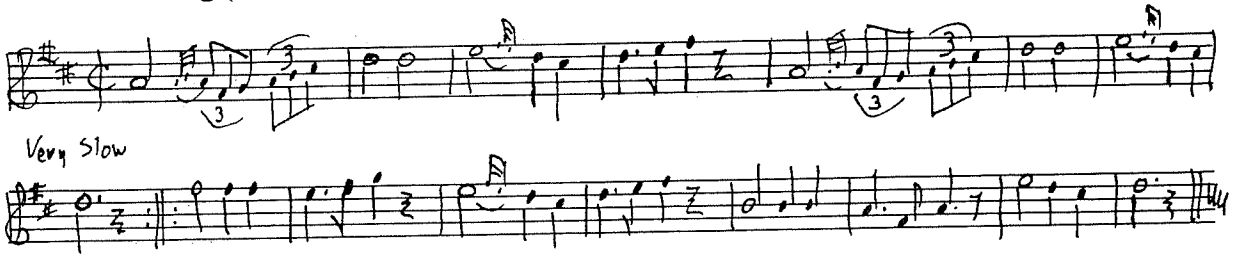
Local titles: as above, A, F, I; *Bruce's March,* B, E.; *Caledonian March,* C, H; *Dirge of the Berlin Band,* G; no title, D. The "Star" title is the most common one in southwest Pennsylvania; elsewhere we find *Caledonian March, Loch na Gar,* and, infrequently, *Bonaparte's Retreat.* I have no doubt that the tune is Scottish, as the titles generally imply, but it is a little hard to trace satisfactorily in the British Isles. However, two—apparently Irish—sets are in Perron, I, No. 46 (untitled) and Breathnach 1963, No. 210, *An Comhra Donn* [*The Brown Casket*]. Other versions are in Howe DSV, p. 24; One Thousand, p. 124, 2nd.; Kerr, I, p. 49, 8th, II, No. 214; White Ex, p. 70, 2nd.; Howe 1851, p. 17; Bayard HCT, No. 90, with notes; Kennedy FTB 1, No. 21. Forms of the tune have also been joined to religious texts in the shapenote hymnbooks, e.g., Walker SH, p. 20; Swan, p. 148.

157. ELLSWORTH FUNERAL DIRGE (F)

A

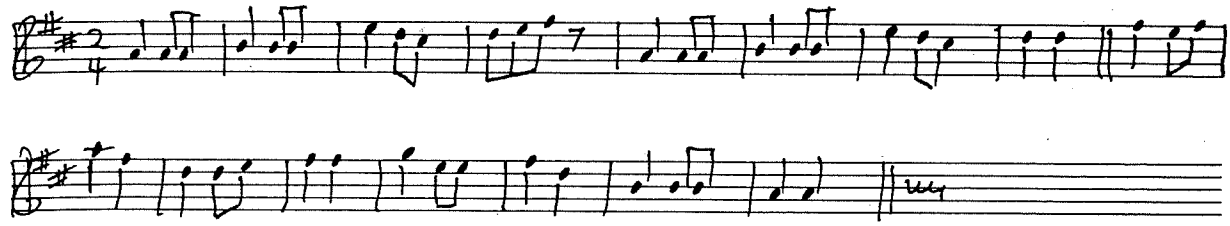
Horner, F, 1962, JB.

From his uncle, J. P. Horner and the Hiesterburg Band (Fayette County) and the Punkin Run Band of Rices Landing (Greene County).



B

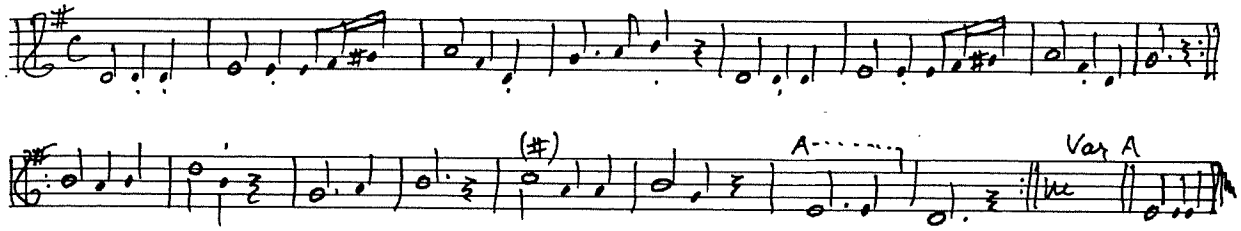
Mount Pleasant Tablatures, 1950s, JB.



C

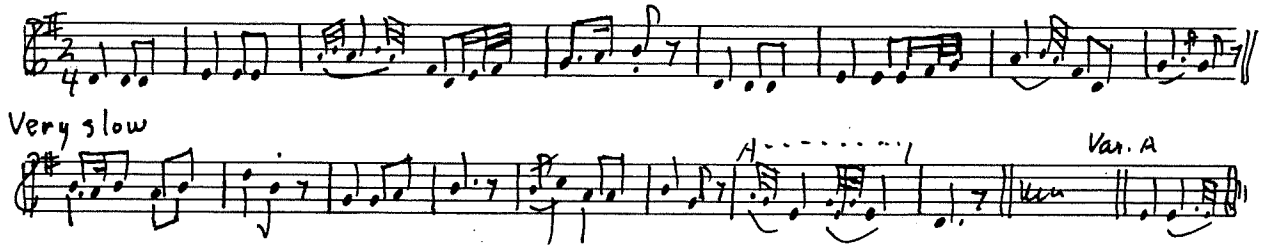
Grimm, F, 1960, JB.

From Greensburg and Latrobe (Pa.) fifers.



D

Grimm, F, 1962, JB.
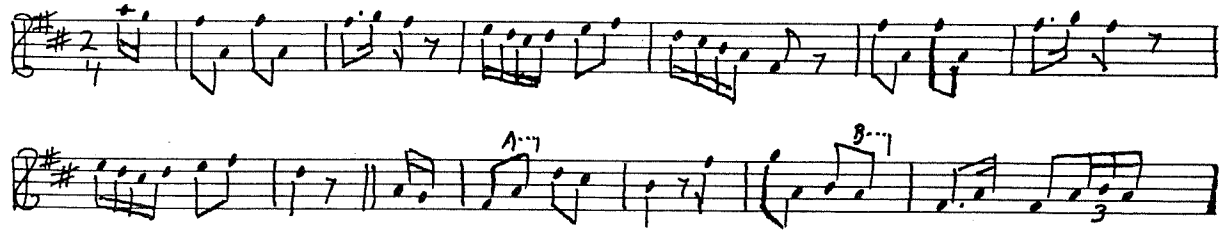


The title for Version B, *Ellsworth Funeral Dirge,* indicates that the "Ellsworth" title is also a floater. Versions A, C, and D had no distinguishing names. A funeral march, dead march, or dirge (sometimes pronounced "dredge" or "dradge") was played deliberately, with no sound from the bass drum, and sustained muffled rolls from the snare drums.

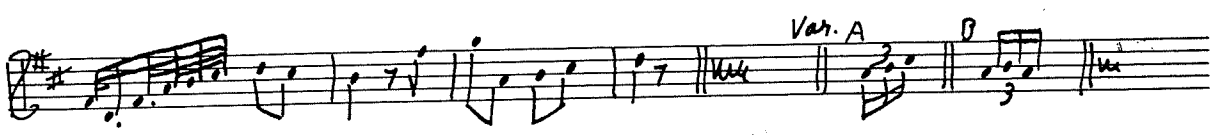
158. OLD PISS (F)

A

Yoders, F, 1961, JB.
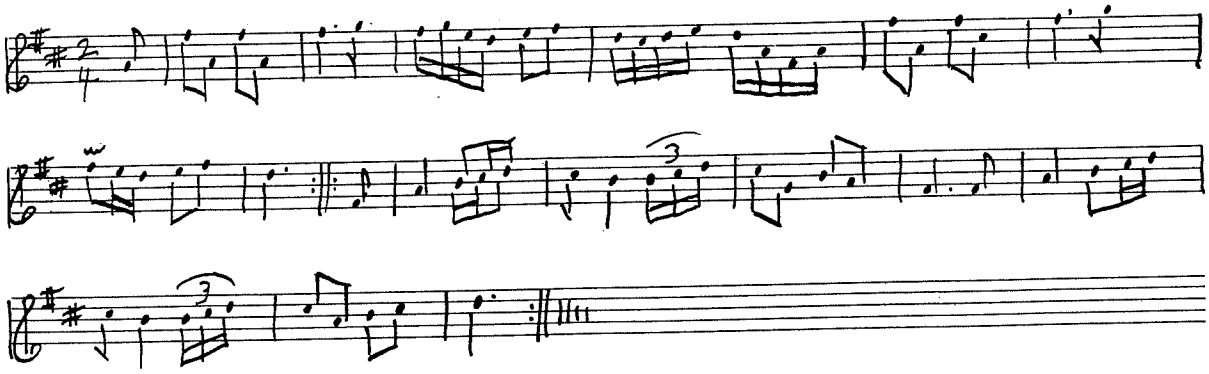
From his father, "probably."
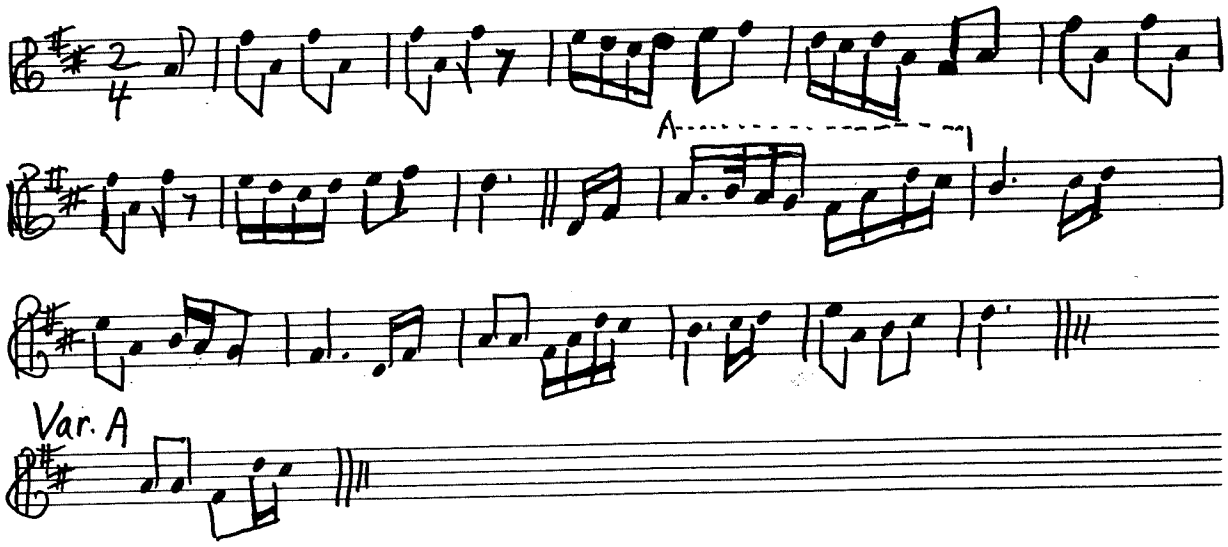




B — Hoge, MS, No. 49, 1944, B.

From F. W. Weible, former bandmaster.



C — Horner, F, 1961, JB.

From the Hiesterburg Corps, his father's band.
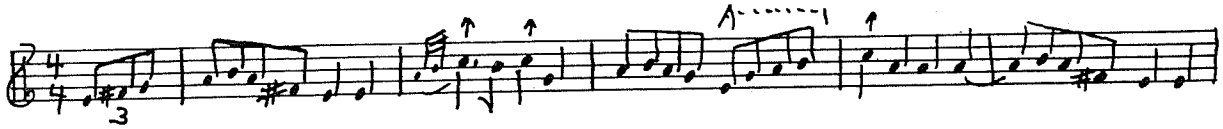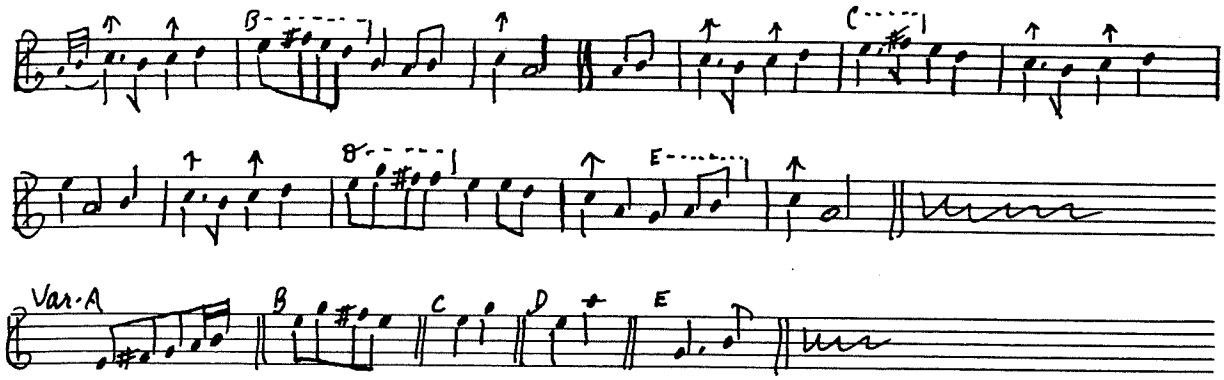


Despite its undesirability, our title for No. 158 was almost the only one the players ever used. Sometimes the tune was simply called an old march; rarely, it had the name *Few Days*, indicating some "floater" tendencies in the title of our No. 154. But whatever its usual name, the tune was one of the best-known among the southwest Pennsylvania fifers.

159. HOG EYE AN' A 'TATER (V)

A — E. Martin, V, 1956, B.
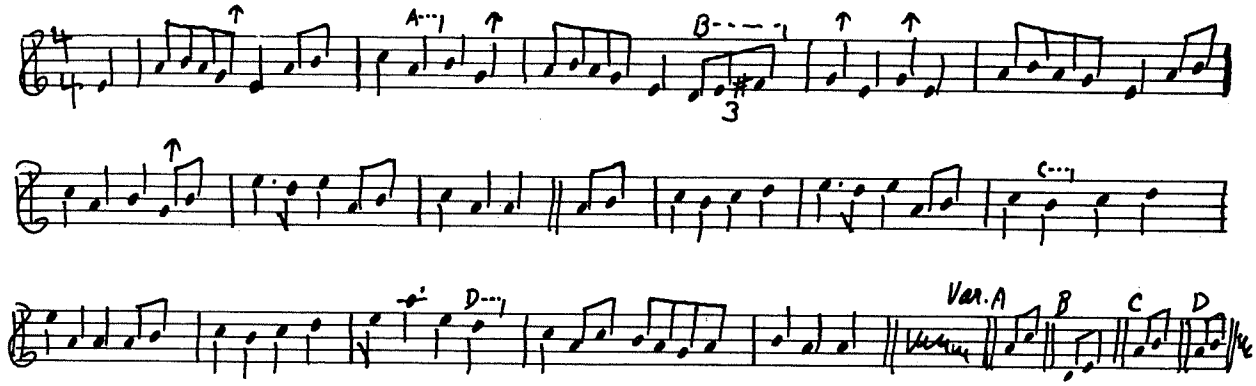
From his father.





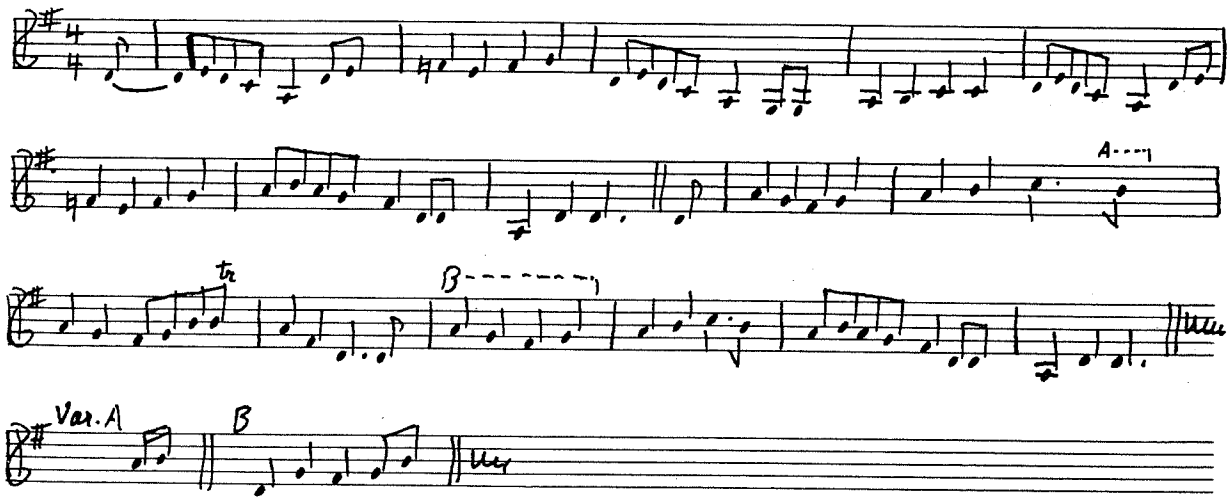
B

J. Smalley, V, 1944, B.



C

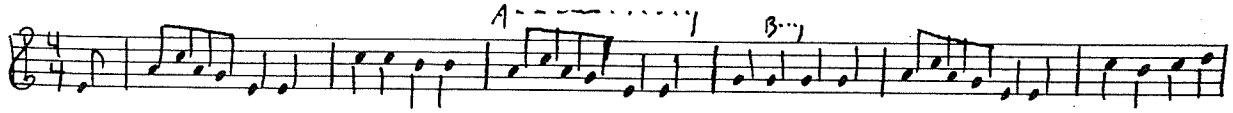
James Taylor, V, 1930s, B.

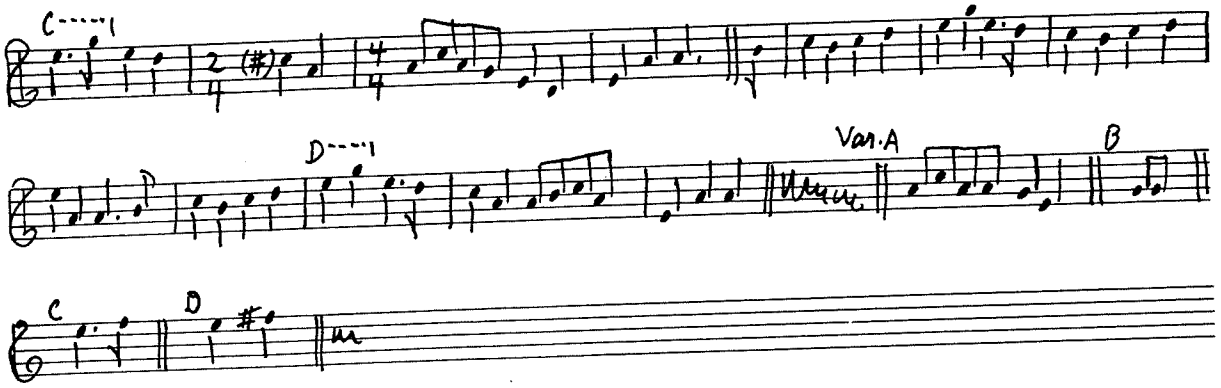


D

Brink, V, 1948, JB.

From his father, his uncles Perry and Joseph, and from one Elihu Dixon.
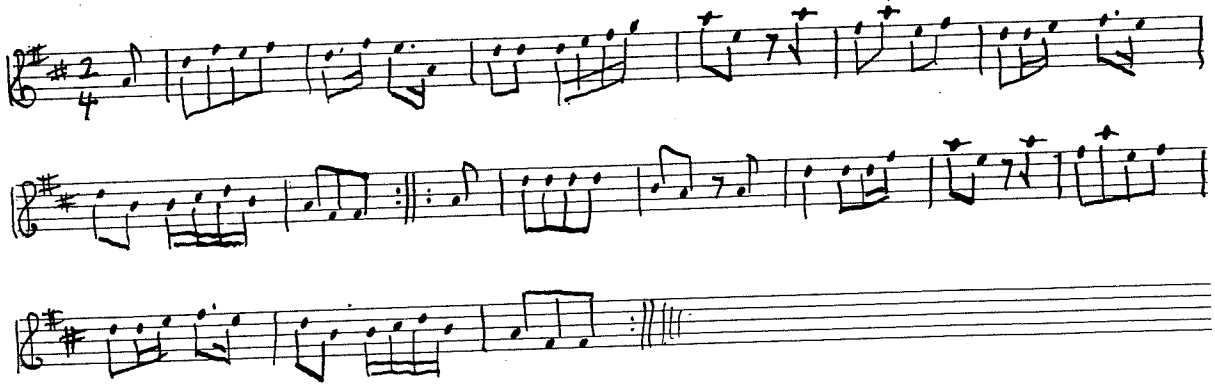




Local titles: as above, A; *The Hog-Eye Man,* B; *Hog Eye,* C. *Granny Will Your Dog Bite,* D. The A-title seems to be that most used in southwest Pennsylvania; it is also that of the set in Bayard HCT, No. 75. Titles in other areas include *Sally in the Garden,* Christeson, No. 8; *Boatin' up Sandy,* Thomas and Leeder, p. 60; and *Fire on the Mountain,* Krassen, p. 72. The last-mentioned is a tune of which the first part has some resemblance to the second of No. 159, but is also reminiscent all through of *Betty Martin,* our No. 60. Whether it represents a version of No. 159, altered and worn down in tradition, or another sample of the fusion of two separate melodies (Nos. 60 and 159) is rather hard to decide, if not impossible. Notice that the name of our Version D is a floater—as is that of the Krassen piece. This melody is a 4/4 recasting of our No. 557, and belongs to a tune-family which also includes our No. 126. Further notes on the tune, with references to other versions, some printed and some on records, are in Jabbour 1971, pp. 20, 21.

160. HOG EYE (F)

Hoge MS, No. 44, 1944, B.

From Frank Ditto, once a noted fifer.

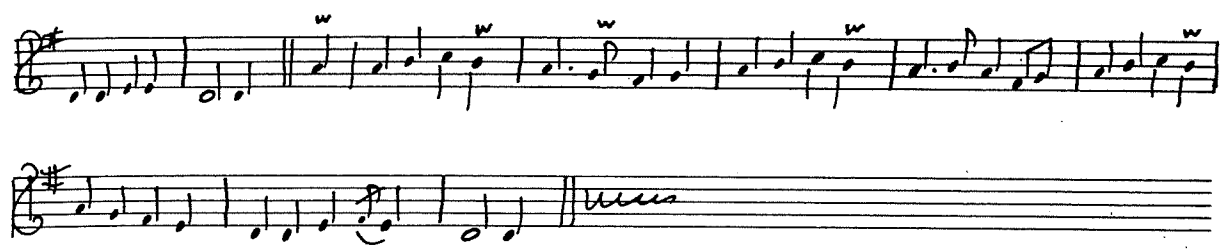


161. OLD JOE CLARK (V)

Jobes, V, 1930s, B.
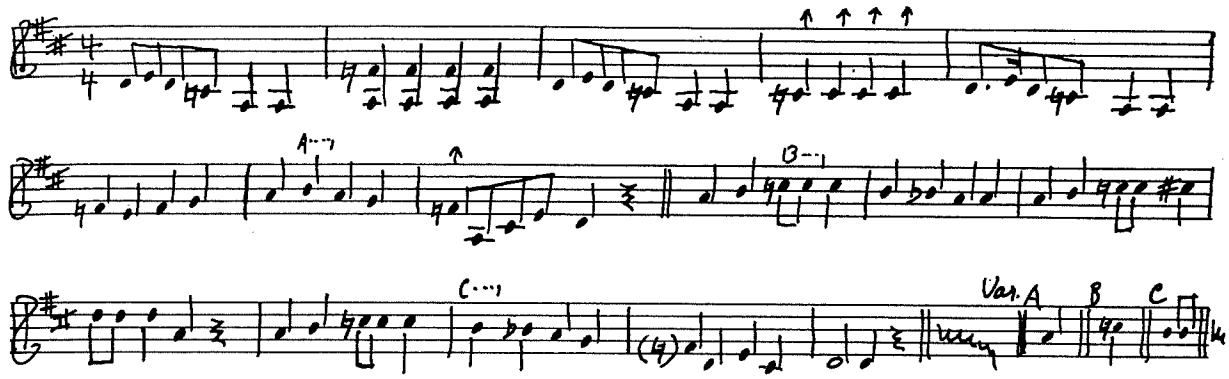
A





B

Ireland, V, 1944, B.



This was originally a song tune, no doubt, and is still used as the music for a playparty. It is also, of course, a standard fiddle tune. A good resumé of the known history of this piece, along with numerous references to versions on record, may be found in Jabbour 1971, pp. 25–27. The title seems never to change, and usually the tune has associated with it some little rhyming ditty. The rhyme connected with our version B runs:

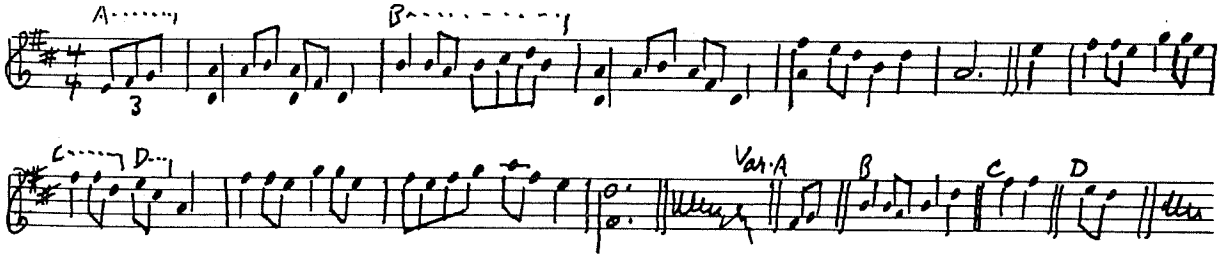
I don't like Old Joe Clark,
I'll tell you the reason why:
He caught his foot in a panel of my fence
And tore out all my rye.

In our version B, the usual first part is transposed to the place of second, and the first strain of this version sounds a good deal like the second section of *Hog Eye an' a 'Tater,* our No. 159. Other versions of the piece are in Thede, p. 28; Thomas and Leeder, p. 106; Arkie, p. 16; Lomax FSUSA, pp. 86, 87 (two sets); Lomax ABFS, p. 277; Krassen, p. 16; Lowinger, p. 12; McDowell, p. 76 (playparty set).
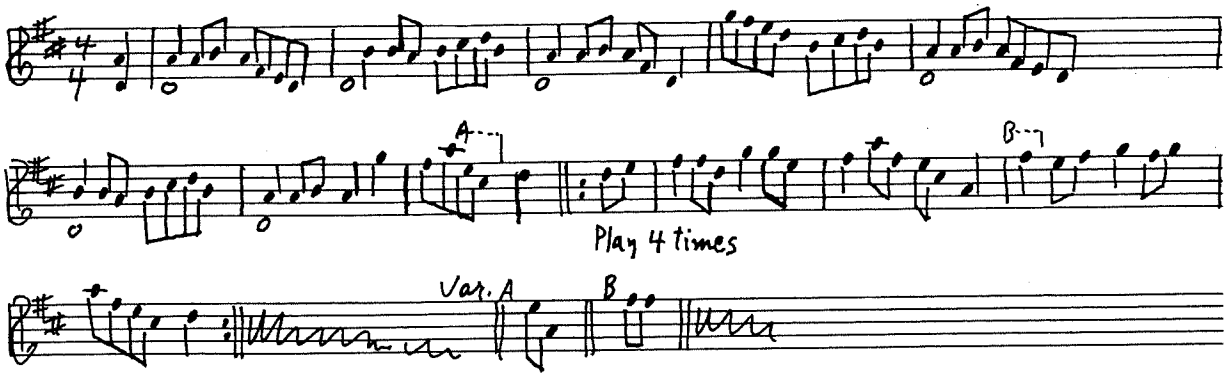
162. THE WIND THAT SHAKES THE BARLEY (V)

A

J. Bryner, V, 1946, B.
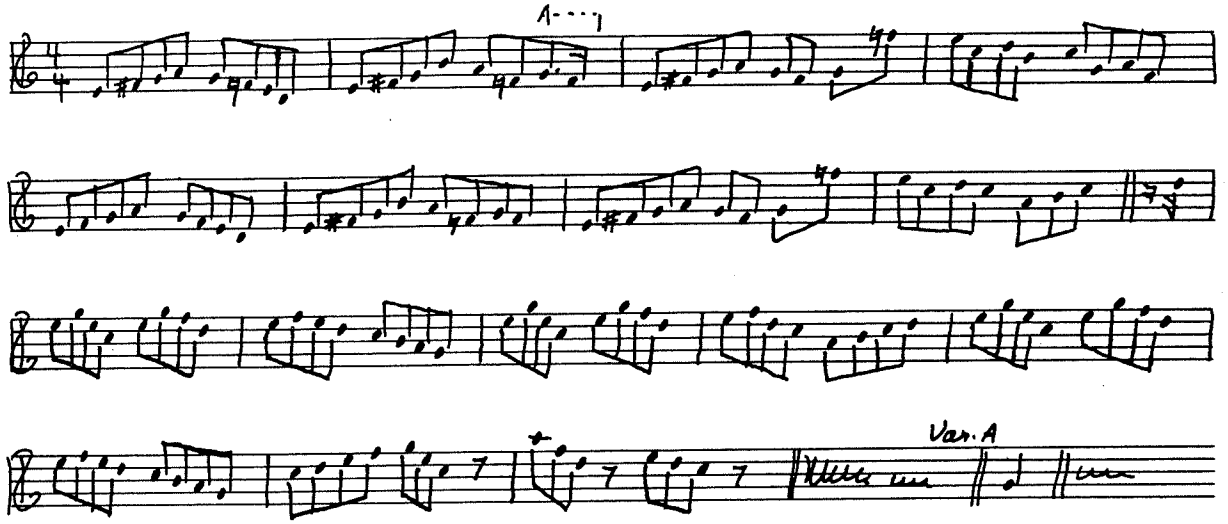


B F. King, V, 1960, JB.



C Shape, V, 1944, B.

Notably divergent from other sets.
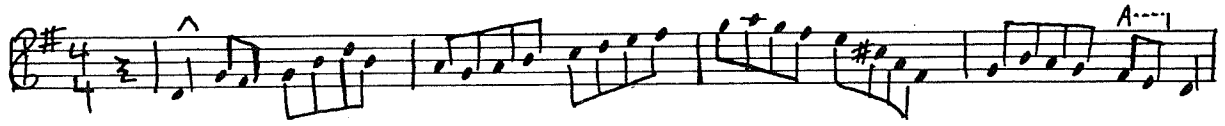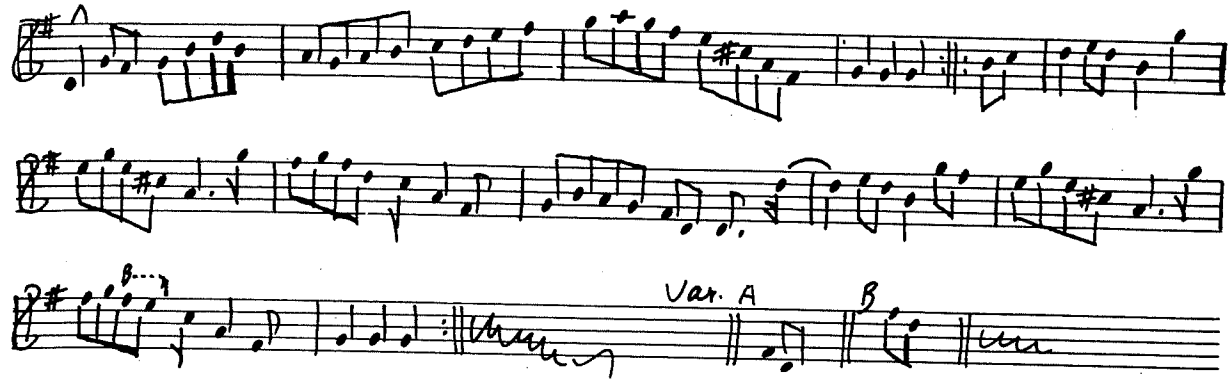


Local titles: as above, C; *The Wind That Shook,* etc., A; *Irish Reel,* B. The title for C is that of all hitherto printed versions. The Irish folk-music expert Father Henebry regarded this tune as originally Scottish (see Henebry 1928, p. 136), but I have found almost no Scots traditional forms; instead, the tune is everywhere in Irish and Irish-American currency. Other sets are Petrie Stan, Nos. 320, 321; O'Neill MI, No. 1518; Ford, p. 42; One Thousand, p. 22; Surenne, p. 41 (Scots); Kerr, I, p. 4, No. 8; Roche, I, No. 199; Greenleaf, No. 186; Harding Coll and Harding Orig, No. 130; Sym, p. 29; DeVille, No. 74; Robbins, No. 25; Harding AR, No. 129; White Ex, p. 35; Moffat DMN, p. 23 (Scots); Ross BT, p. 20 (Scots); Bayard HCT, No. 23. Good, comprehensive notes, with additional references, are in Jabbour 1971, pp. 6, 7.

163. PULL DOWN THE SHEETS (V)

A Yaugher, V, 1946, B.
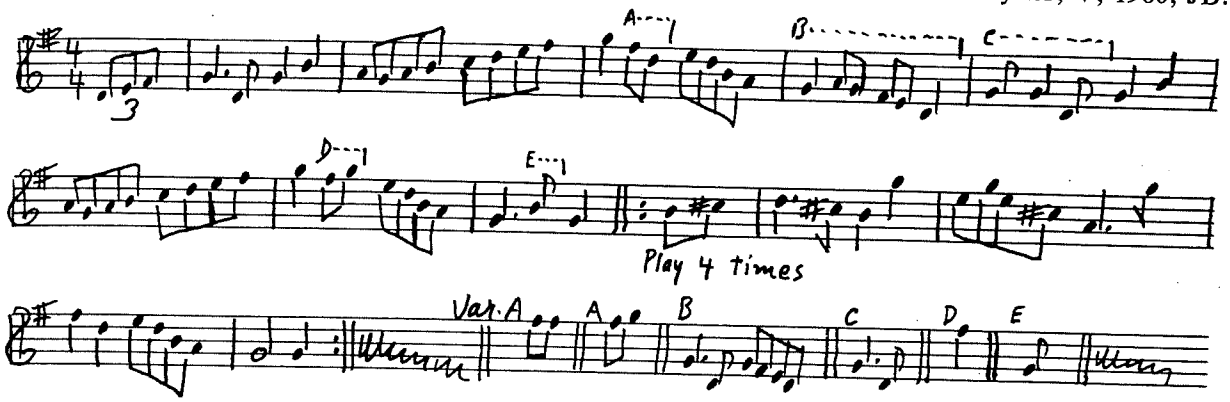
A favorite with one of his uncles.





B

J. Bryner, V, 1960, JB.
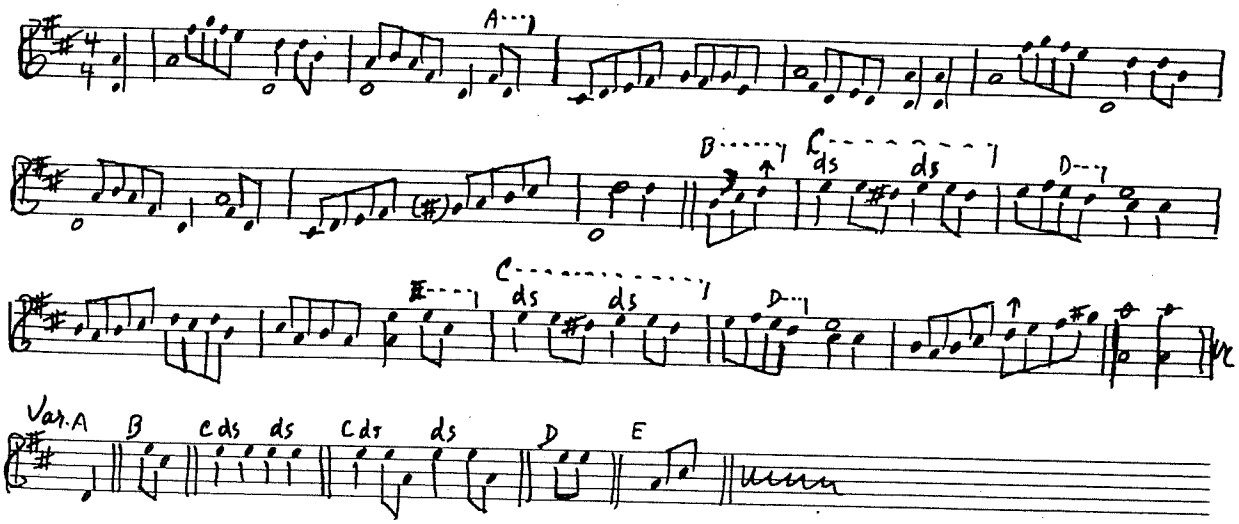


Local titles: as above, A; *The Downfall of Water Street,* B. The piece sounds like a characteristic Irish reel or hornpipe; but I have not been able to trace it. Both versions illustrate that strong tendency of Pennsylvania fiddlers to sharp the fourth of a major-scale tune—possibly after the example of the fifers, who do it even more constantly. What seems to be a relative of this piece is O'Neill DMI, No. 951, a hornpipe.

164. THE LOP-EARED MULE (V)
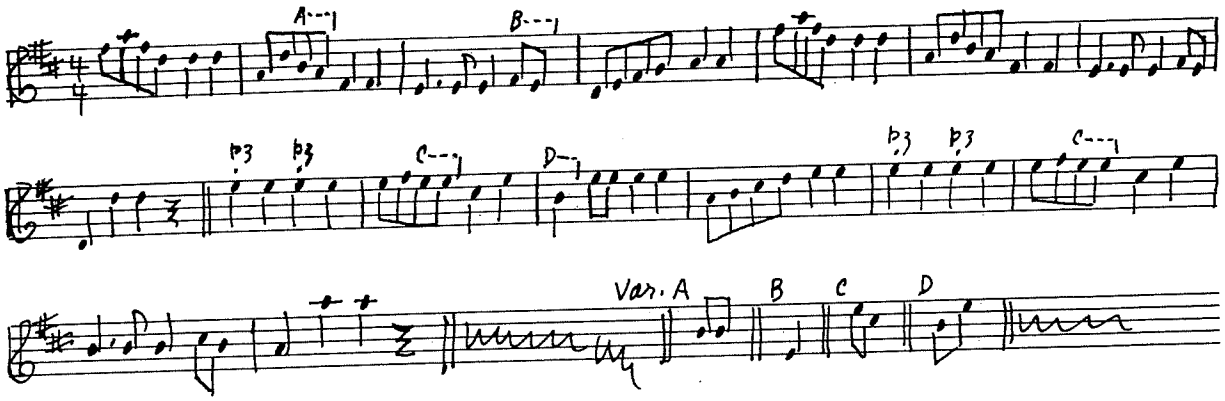
A

Hogg, V, 1948, JB.
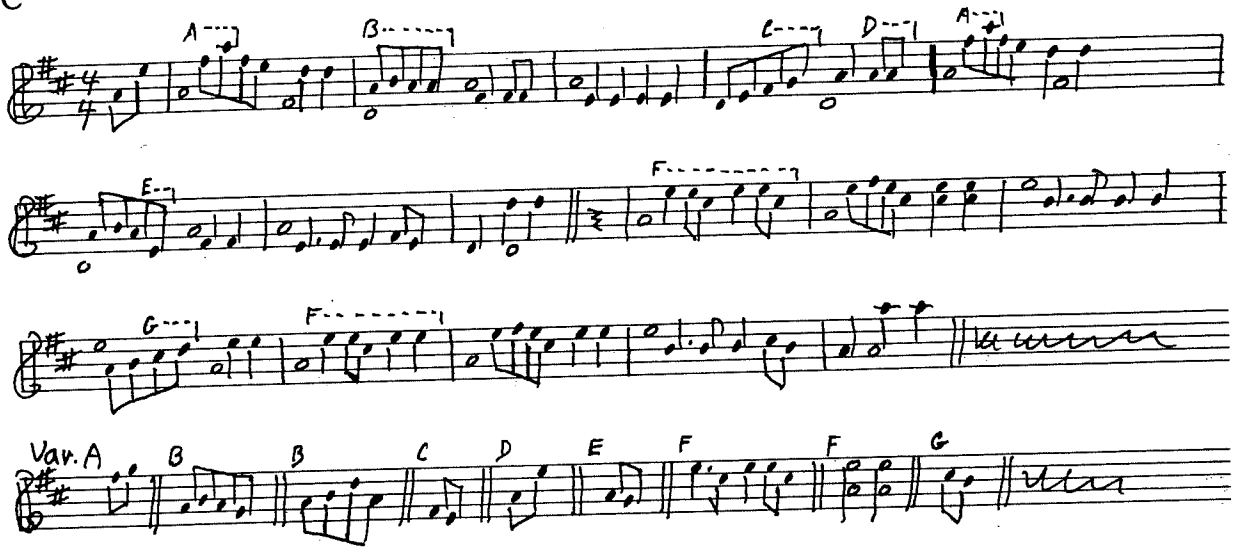


B

Moore, V, 1948, JB.
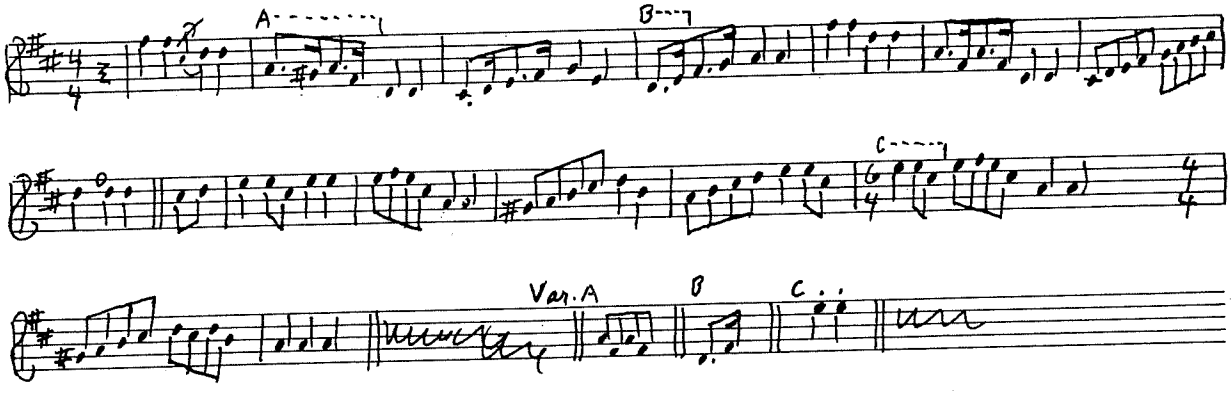


C

Cribbs, V, 1948, JB.



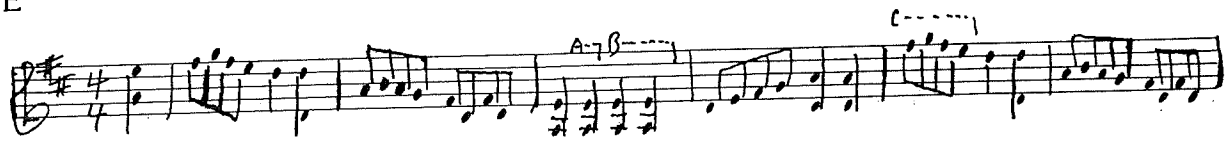
D

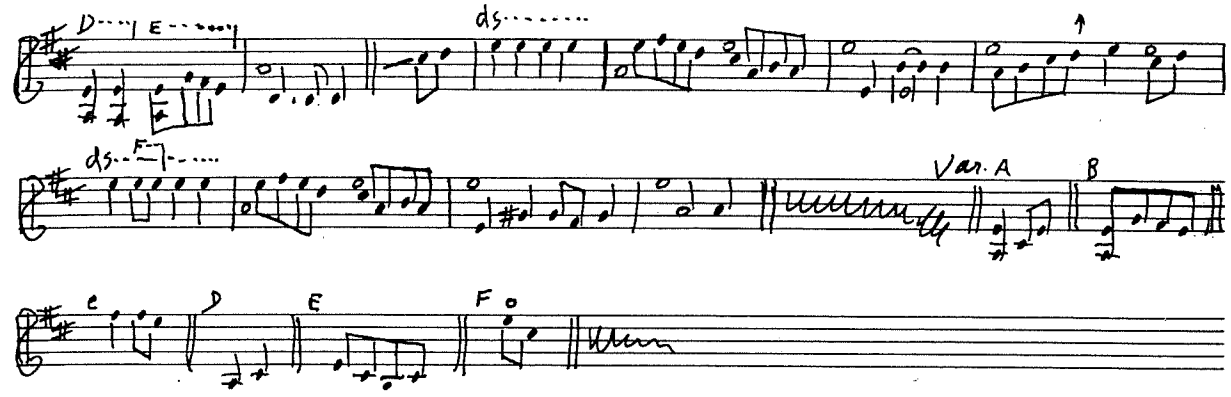
Work, V, 1949, JB.



E

Queer, V, 1957, JB.
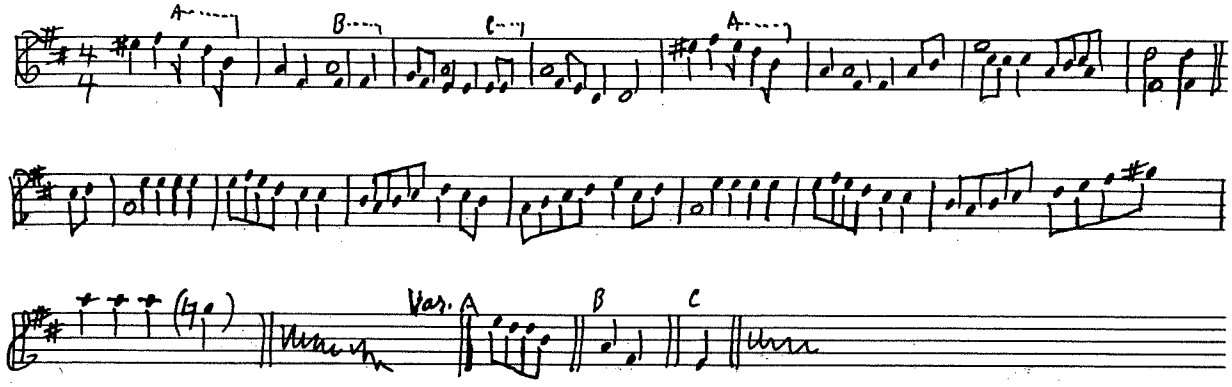




F

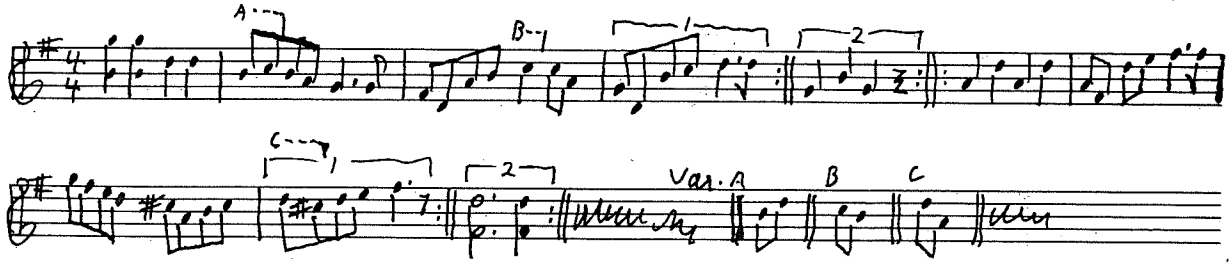
McCullough, V, 1959, JB.

From Station WSM.
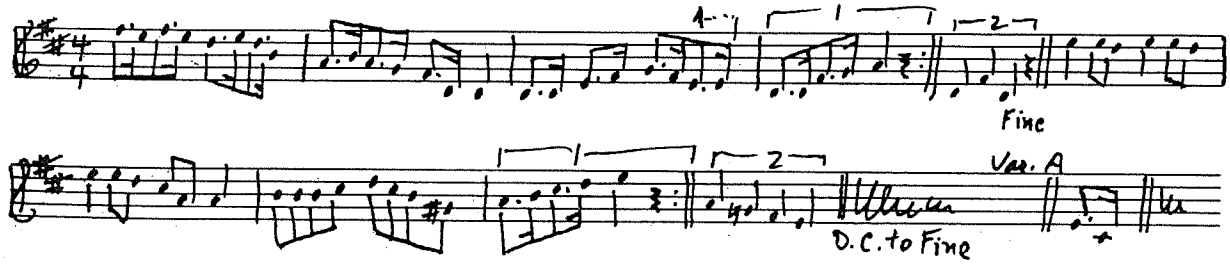


G

Boden, V, 1957, JB.
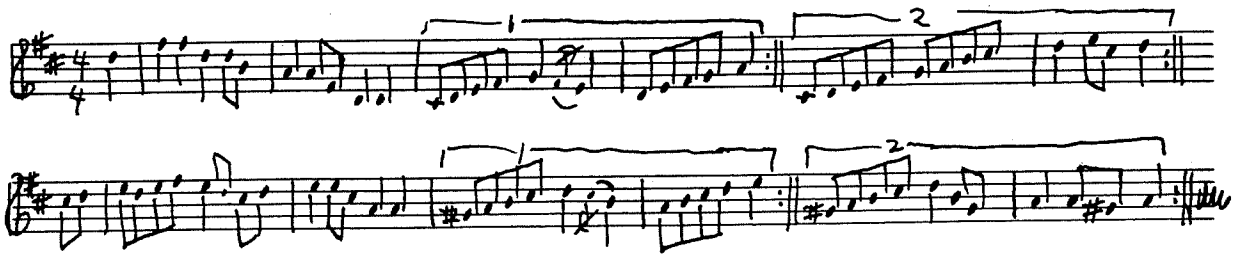


H

Phillips, V, 1930s, B.
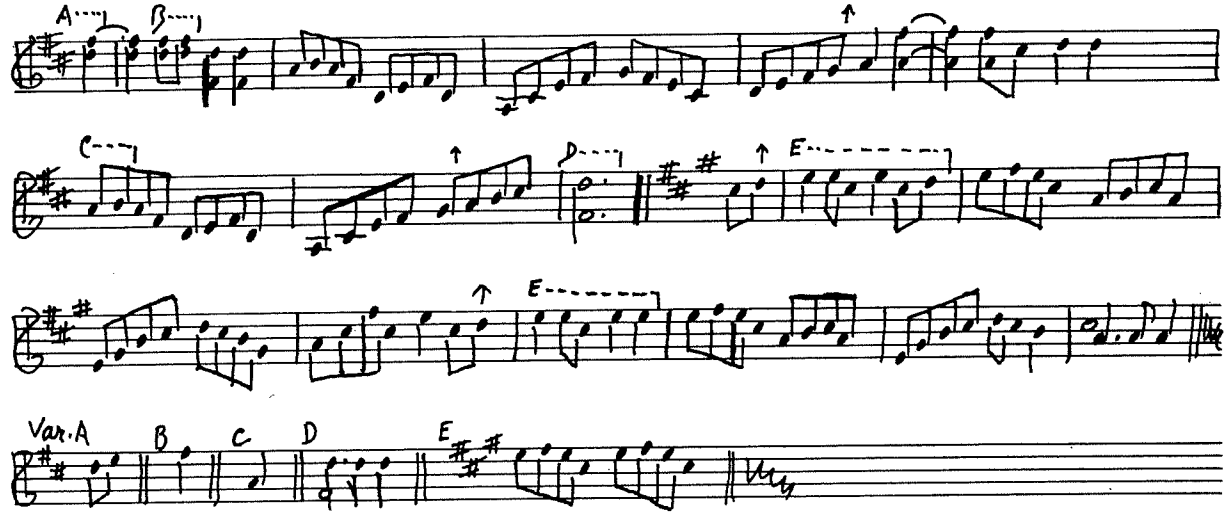


I

Losch, V, 1930s, B.
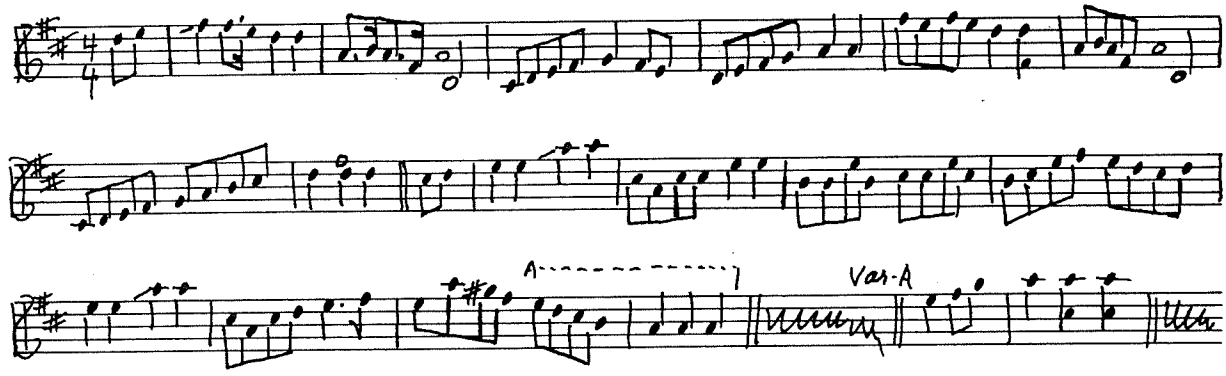


J

Yoders, V, 1961, JB.



K
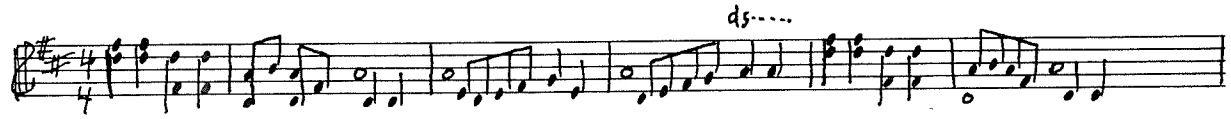
McCullough, V, 1959, JB.

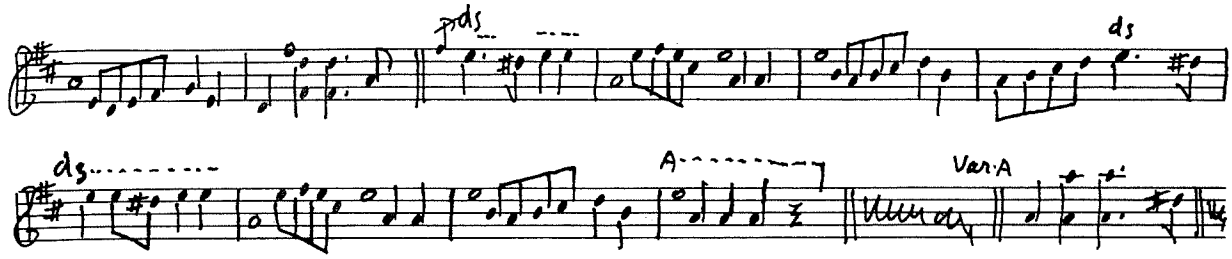


L

Cooper, V, 1954, JB.
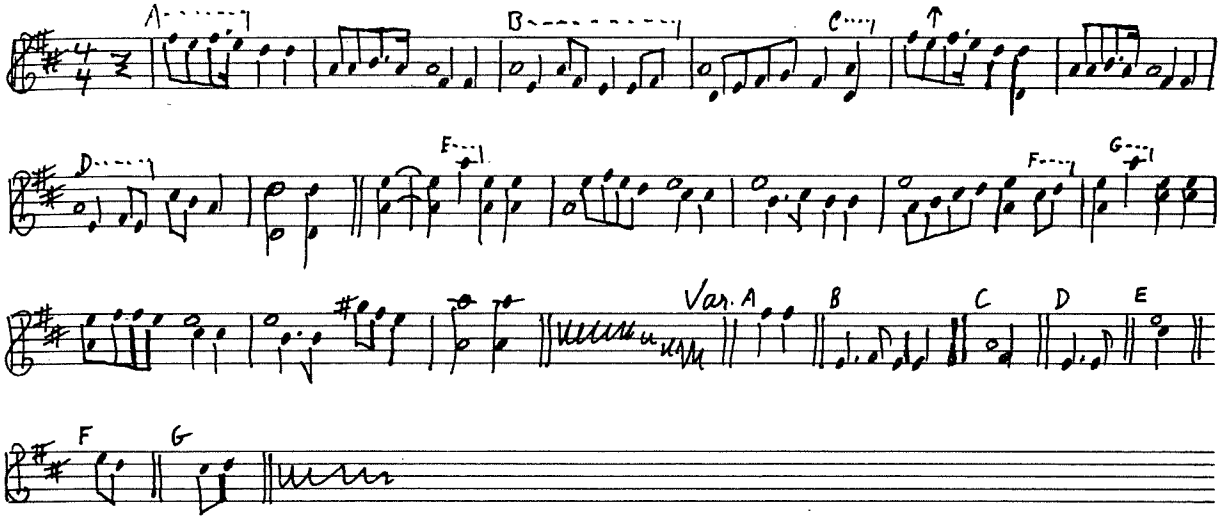
"Played as a schottische."
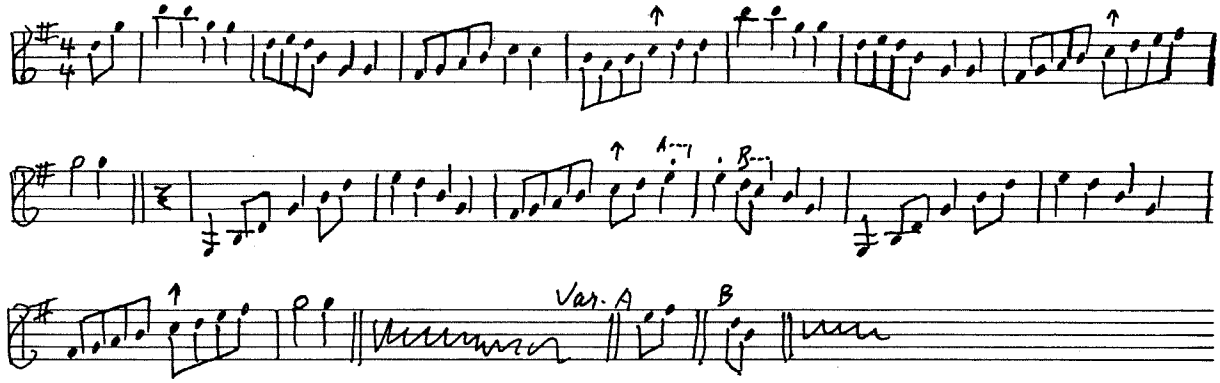




M

Pardee, V, 1952, JB.
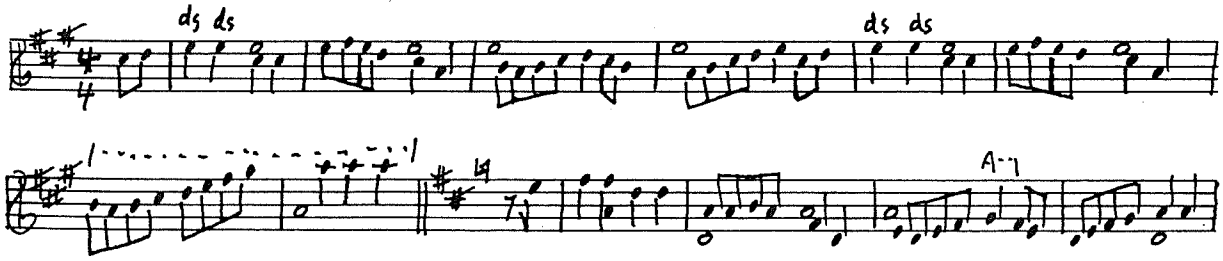


N

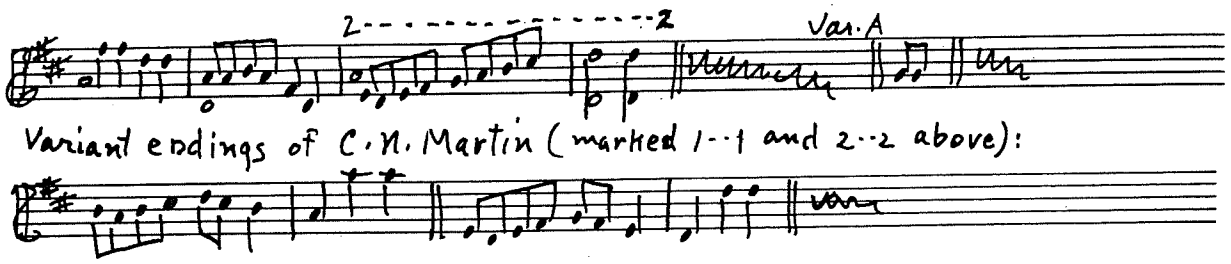
Hogg, V, 1948. JB.



O

J. Bryner, V, 1946, B; 1960, JB.; C. Martin, V, 1946, B.
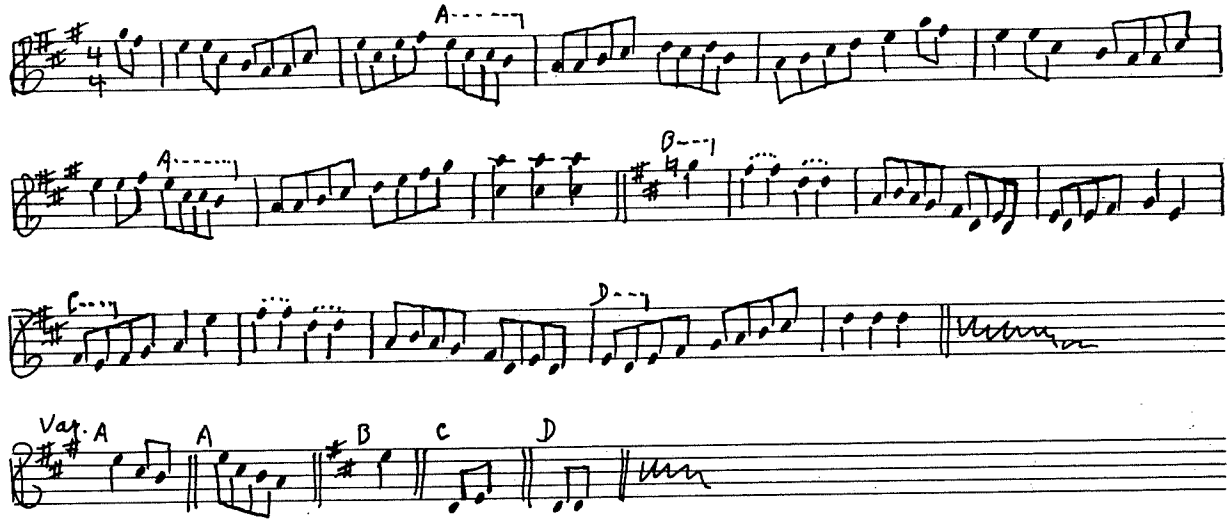




Variant endings of C. N. Martin (marked 1--1 and 2--2 above):
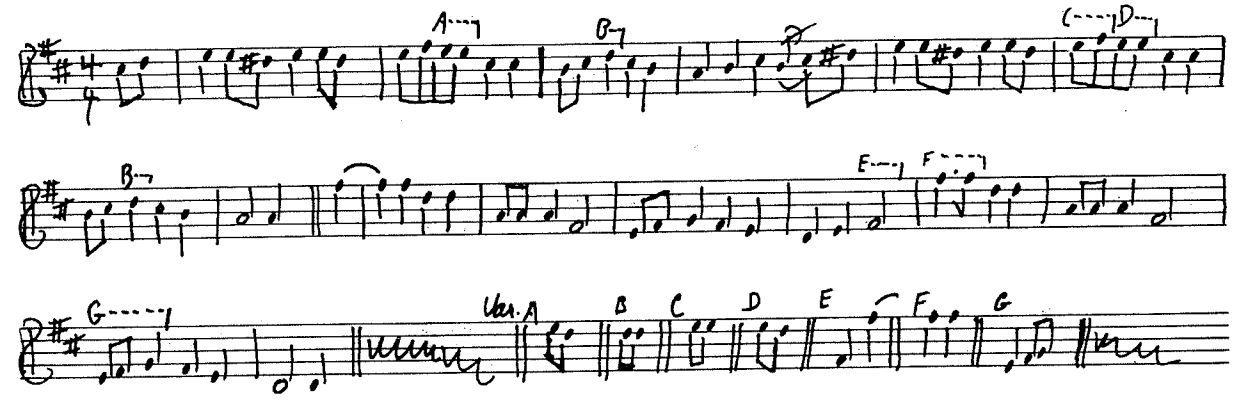
P

Grimshaw, V, 1958, JB.
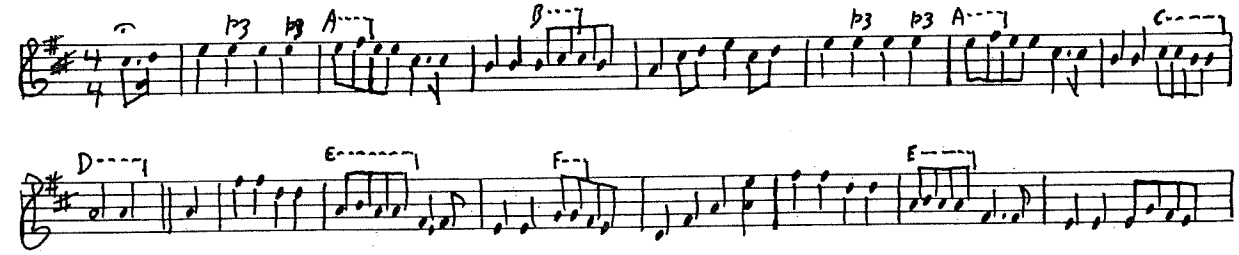


Q
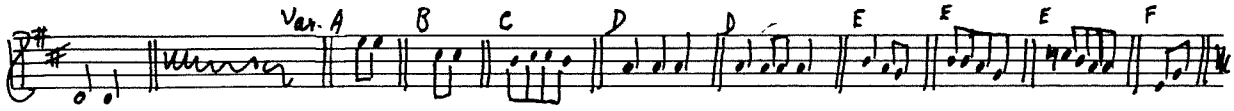
Blair, V, 1952, JB.



R
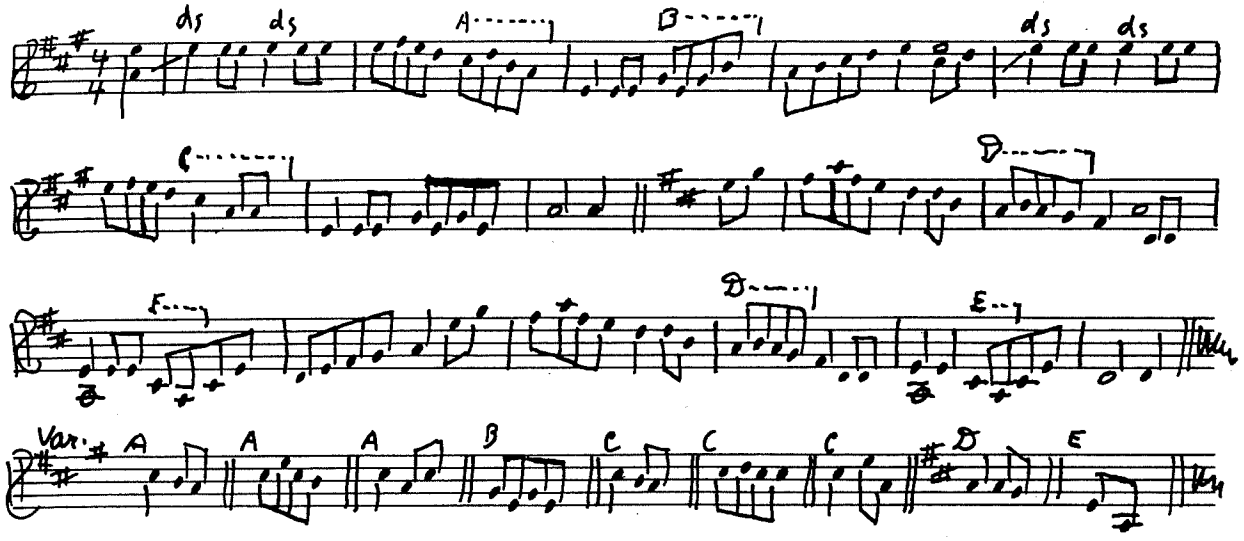
Nicholson, V, 1949, B.





S

Weimar, V, 1947, B.
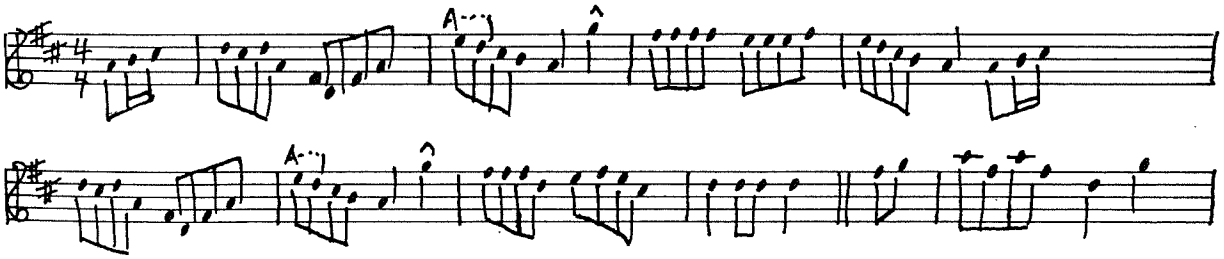


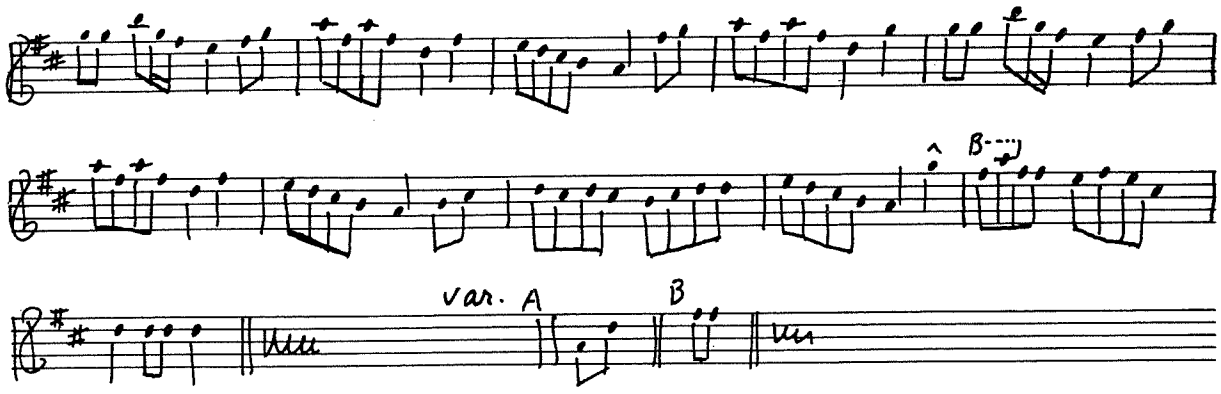
Local titles: as above, A, B, C, D, E, H, J, L, M, P, Q, R; *The Flop-Eared Mule,* F, K, S; *Old Schottische,* K; *Hell over the Mountain, Comin' over the Mountain, Hell amongst the Slavish,* O; no title, G, I, N. The prevailing Pennsylvania titles seems also the most common elsewhere (with variants like "Big-eared" "Long-eared," etc.), but we also see a sprinkling of different names. The tune shows no signs of being very old; on a guess, I would set its composition sometime in the early nineteenth century. However, it is extremely popular, especially in the South: I have encountered only one set from the Northeast, and, on a second guess, would say that it may have worked its way northward from some southern region of origin. Other variants occur in Howe DSV, p. 56 (*Detroit Schottische*); Adam, pp. 25 and 34; Ford, pp. 121 and 157; Thede, p. 129; Messer, No. 24; Arkie, pp. 8, 55, 60; Christeson, p. 110, with a reversal of the customary part-order. Tunes having only the first part equalling the regular first of No. 164 are Kerr, I, p. 51, and Kennedy FTB 2, p. 27. With our No. 164, compare our No. 574, which appears to be a version in 6/8 time, with reverse order of parts. A tune in Ford Good Morning, p. 39, has a first strain seemingly derived from the regular second part of No. 164.

165. RICKETTS' HORNPIPE (VF)

A
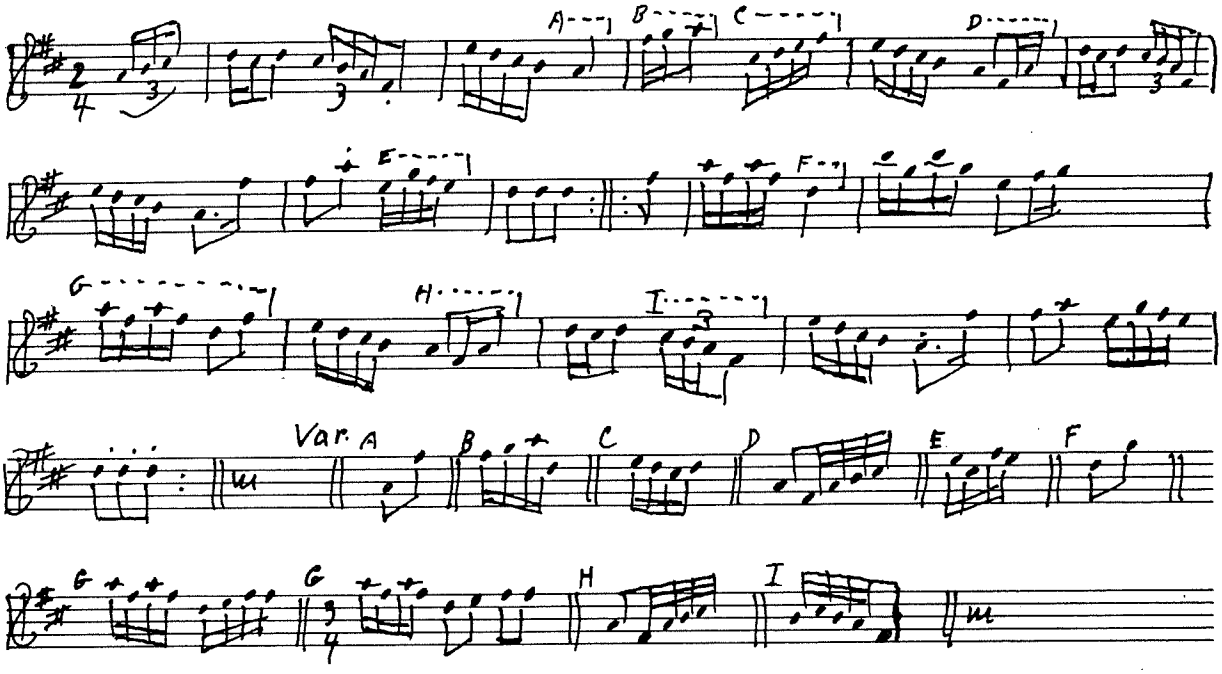
Strosnider, V, 1928, B.
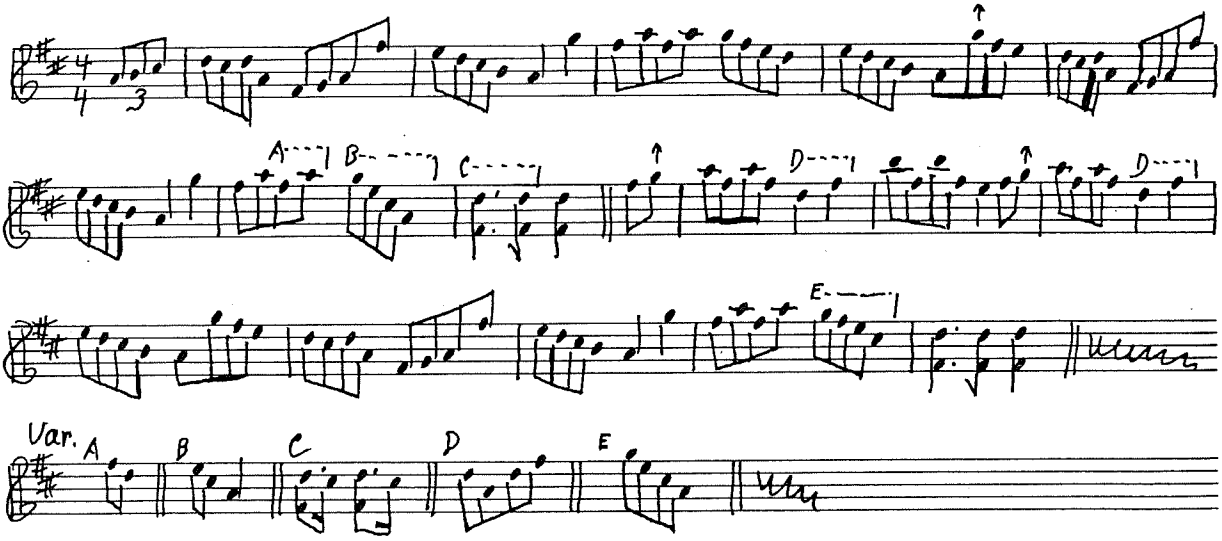




B

Lloyd, F, 1952, JB.
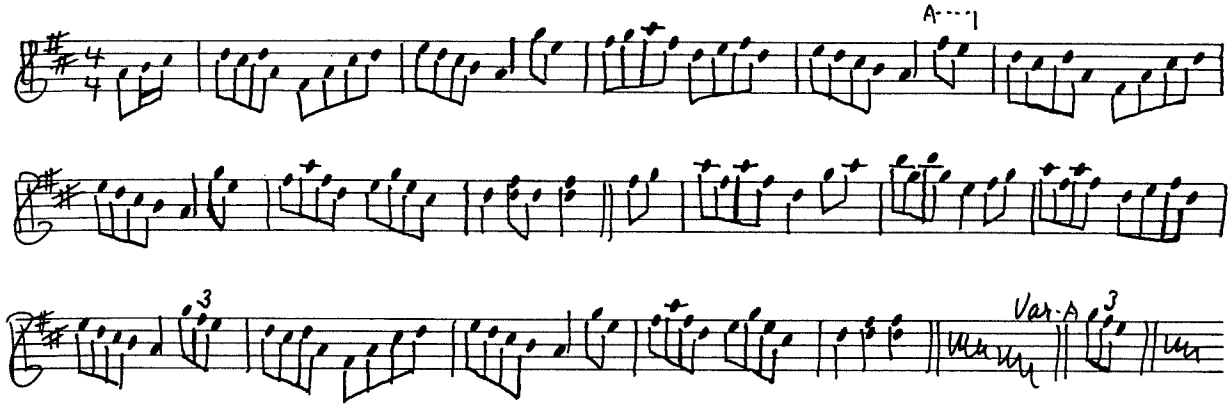


C

Yoders, V, 1961, JB.



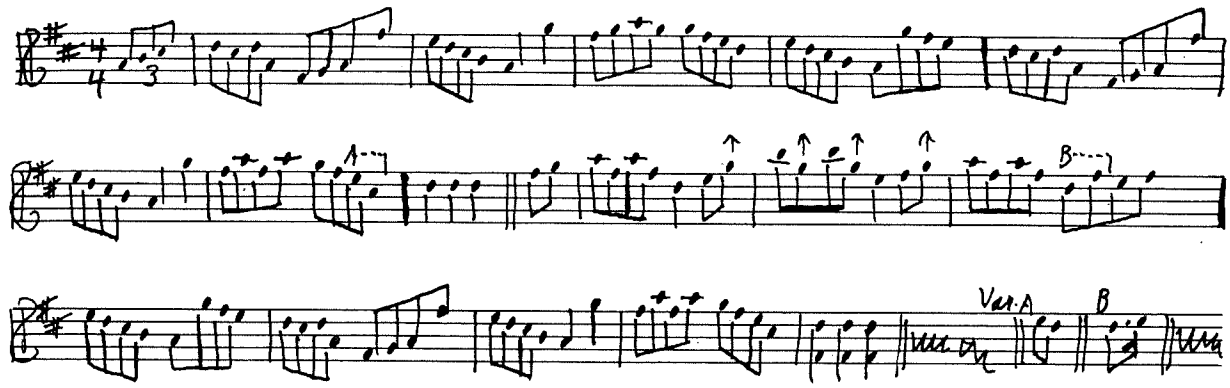
D

McCullough, V, 1959, JB.
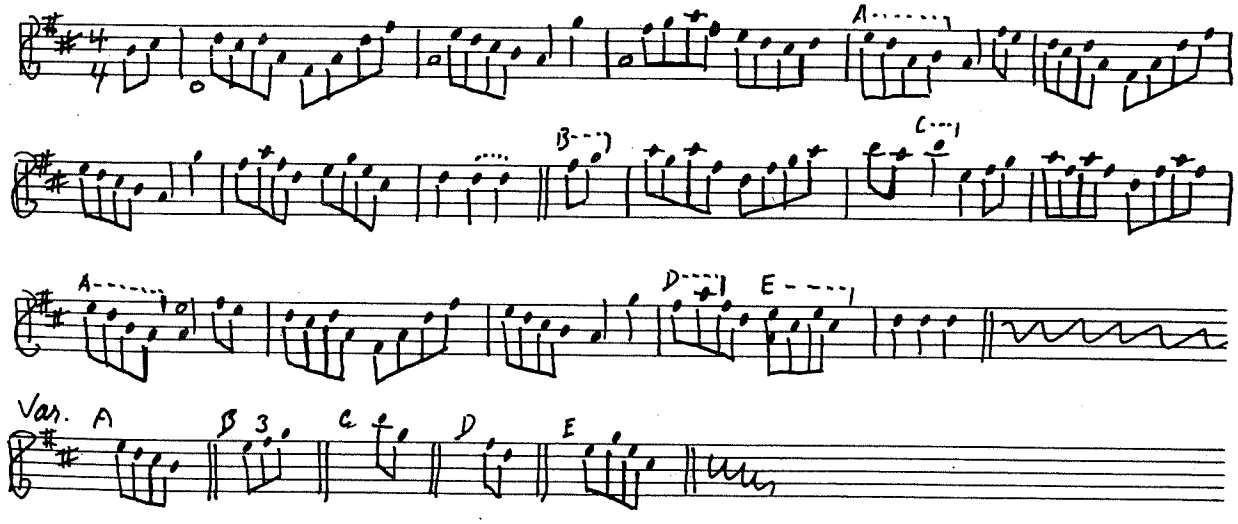


E

Blair, V, 1952, JB.
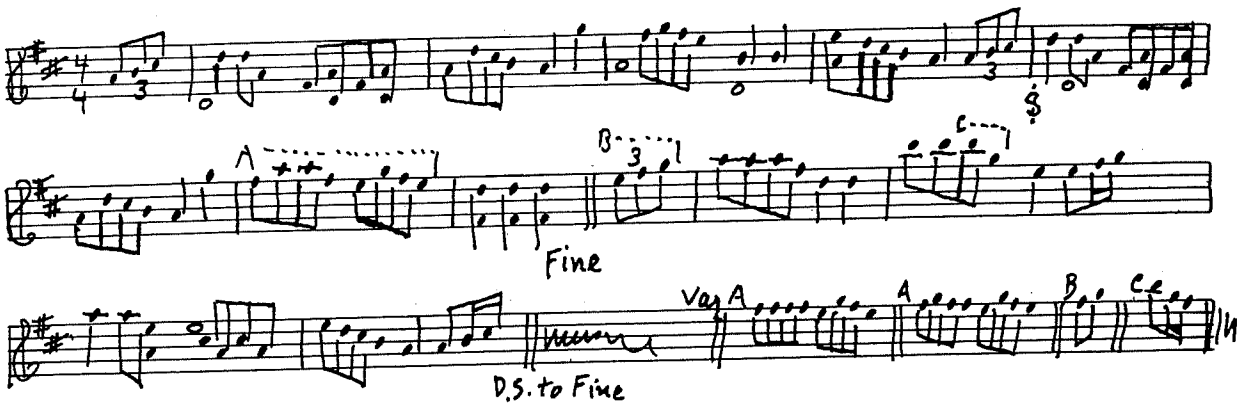


F

Moore, V, 1948, JB.



G
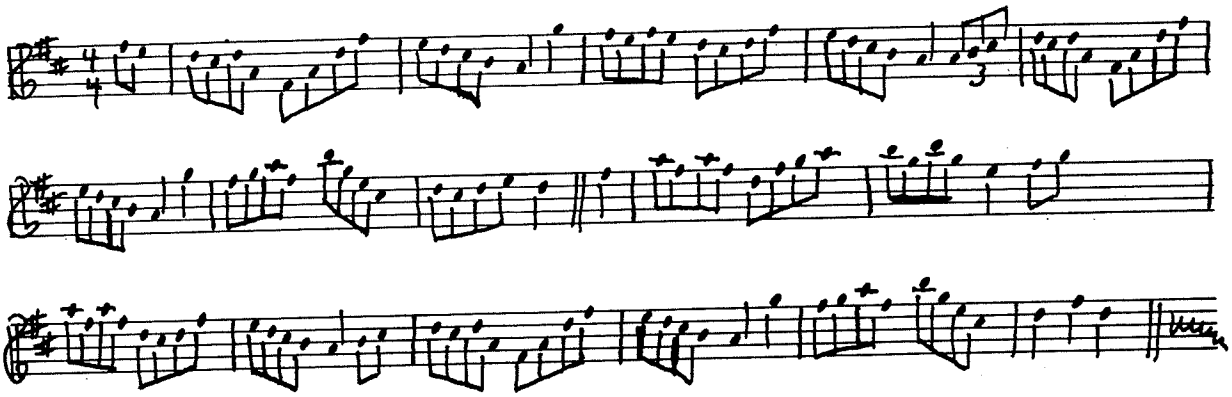
H. Bryner, V. 1944, B.



H
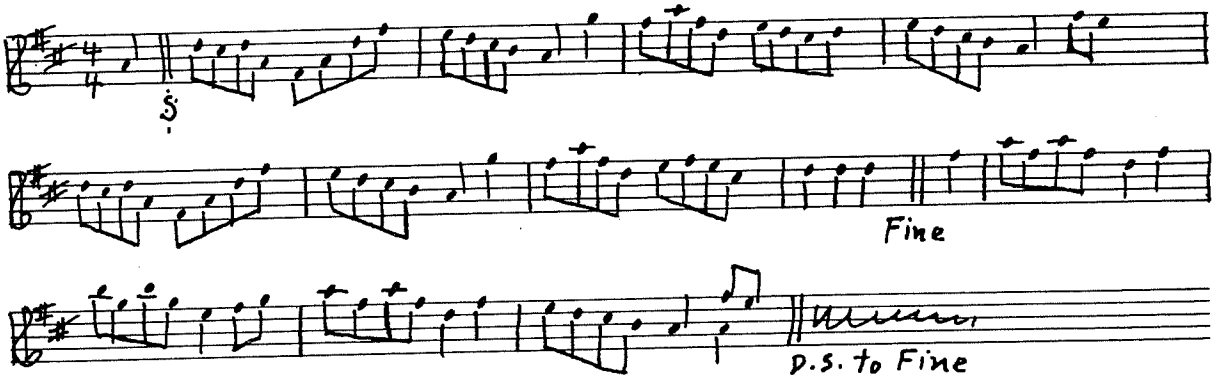
Hoge, 1944, B.

As played by Greene County fiddlers Asa, Mac, and Abner Hoge, and Tom Wells.



I
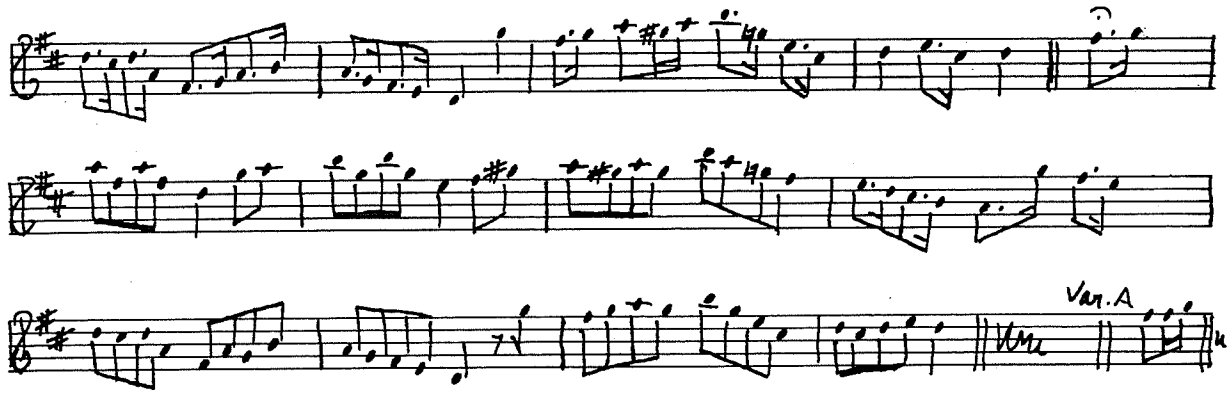
T. Patterson, V, 1930s, B.



J

Losch, V, 1930s, B.

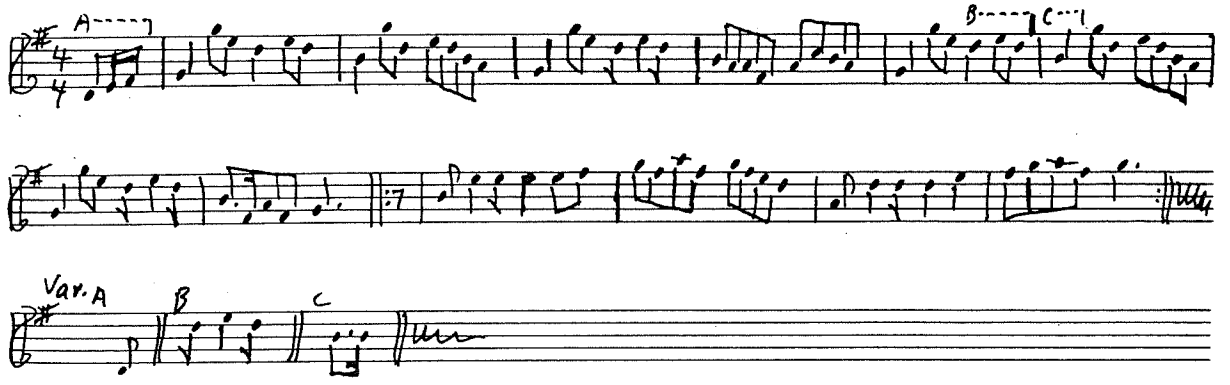




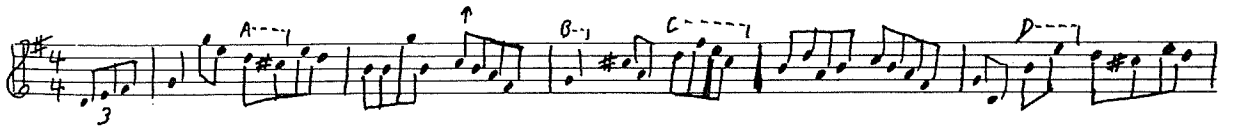
Local titles: as above, A, B, C, E, I, J; *Durang's Hornpipe,* D, G; no title, F, H. Our prevalent title is the almost exclusive name for this exceedingly well-known hornpipe, so that one may resonably regard different names as mere mistakes. Like some other similarly widespread pieces, it has been played in Pennysylvania by fifers as well as fiddlers. Highly informative notes about the circus man Ricketts (who flourished in America during the last decade of the 1700s), and many references to this tune, are in Jabbour 1971, pp. 21, 22. See also Blaustein, "Traditional Music And Social Change", p. 16. Other variants are AVF, No. 111; O'Neill MI. No. 1578; Howe DSV, p. 43; Adam. No. 10; Ford, p. 50; Thede, p. 118; One Thousand, p. 89, 7th; CFD 76, p. 22; Kerr, I, p. 43, 4th; Sharp MDT, Set II, p. 12, Set V, p. 26; Roche, II, No. 206, III, No. 206 (a development from the original tune); Thomas, p. 151; Cazden, p. 43, 2nd; Arkie, p. 14; Jarman, p. 70, 7th; Sym, p. 11; O'Malley 70, p. 17; JR II, p. 14; Robbins, No. 68; Harding AR, No. 174; Harding Orig and Harding Coll, No. 30; Krassen, p. 80; White Ex, p. 51, 2nd; White Un, No. 95; Howe 1851, p. 38; Kennedy FTB 1, No. 10; Lowinger, p. 23.
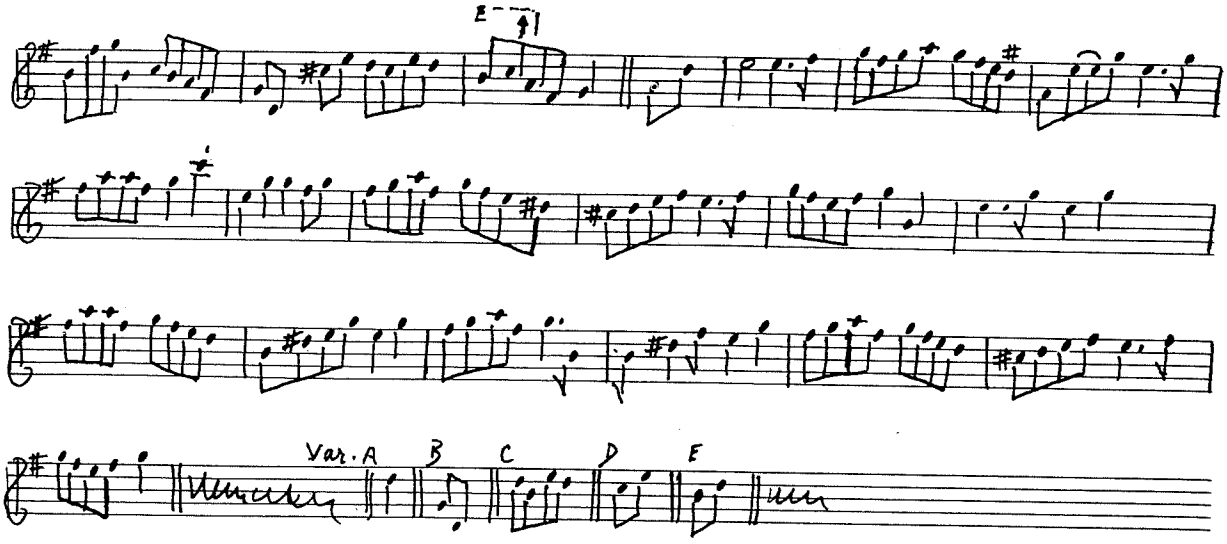
166. PIGTOWN (V)

A — Walter Neal, V, 1952, JB.
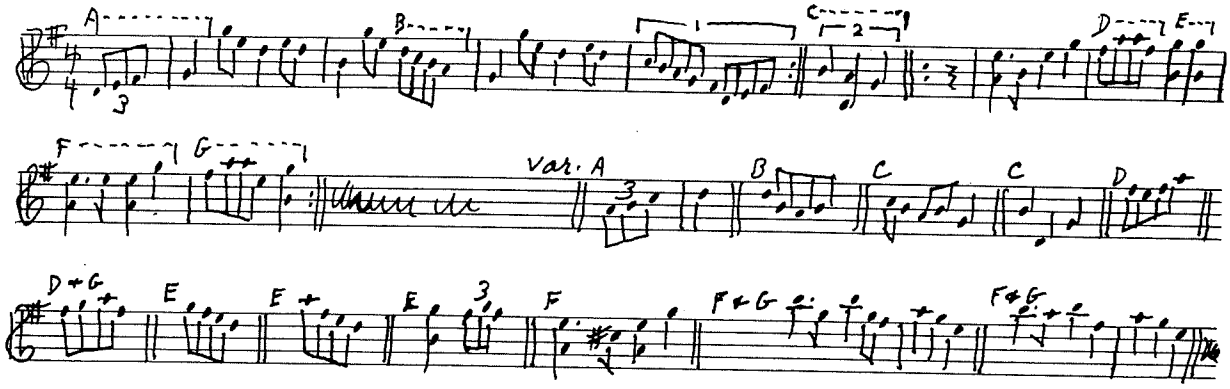


B — Gilpin, V, 1949, B.
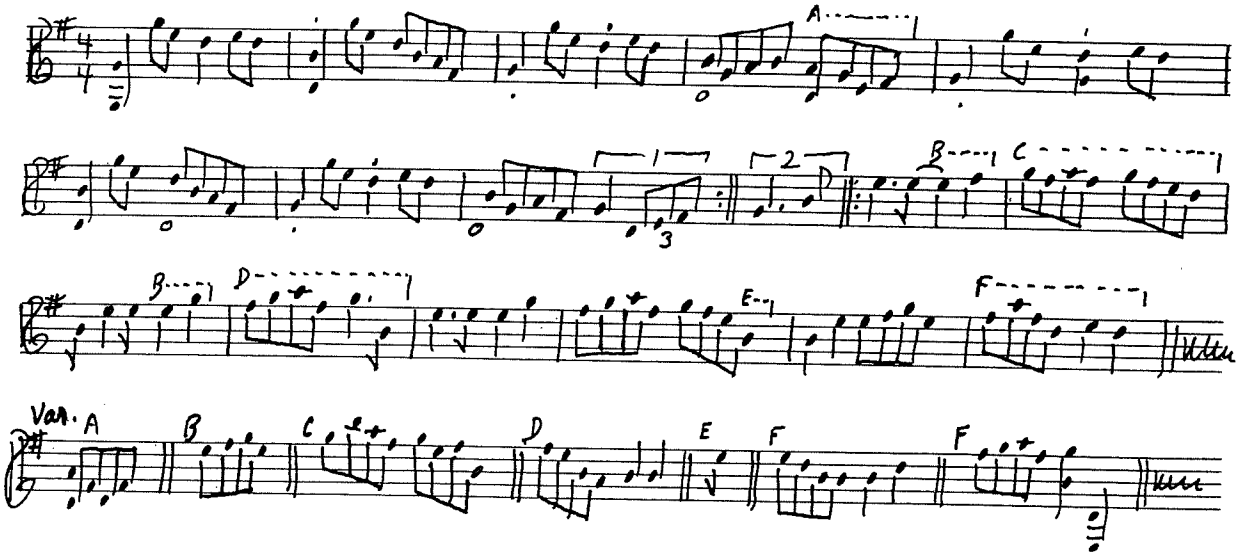




C

Miller, Gelnette, V, 1949, JB.
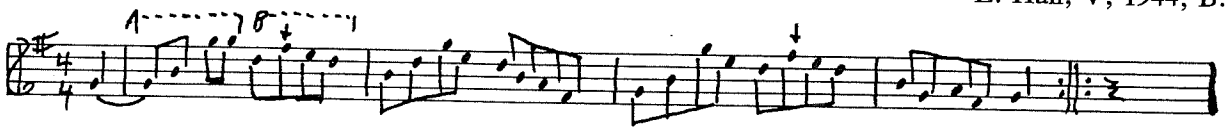


D

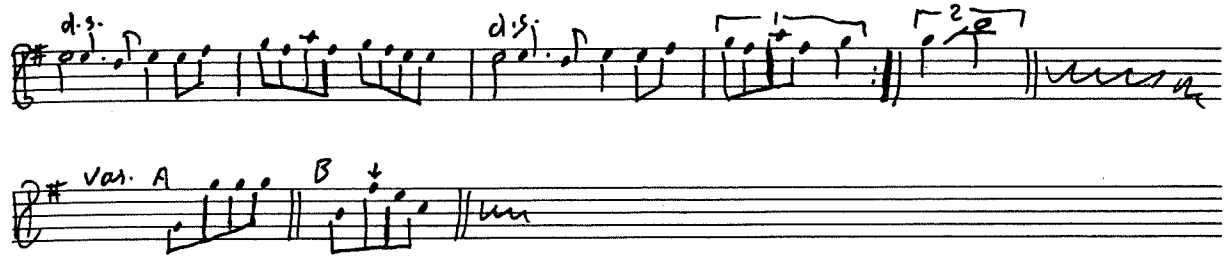
Hogg, V, 1948, JB.
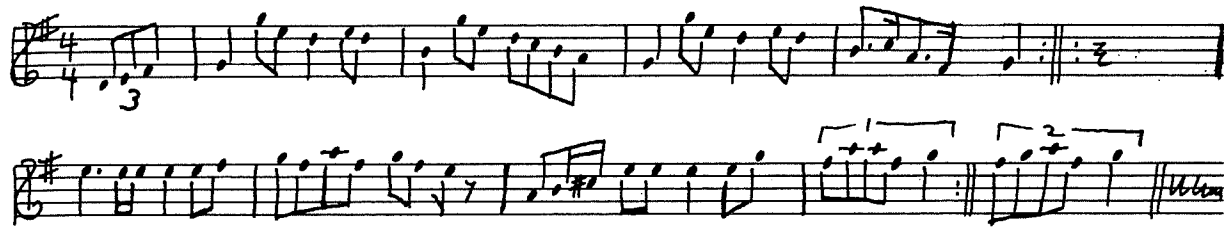


E

L. Hall, V, 1944, B.
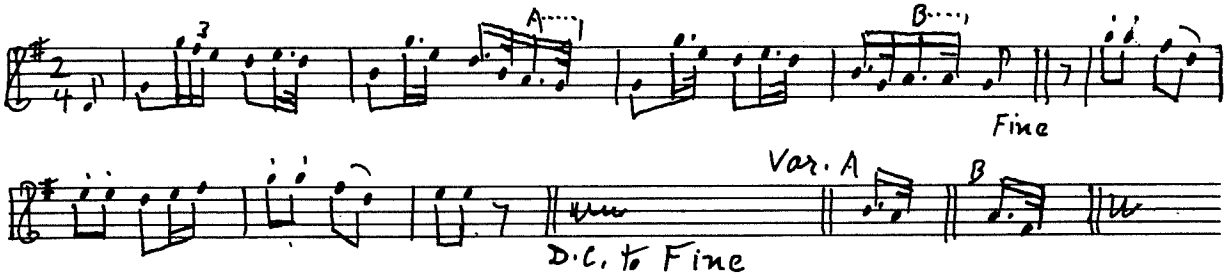




F Losch, V, 1930s, B.



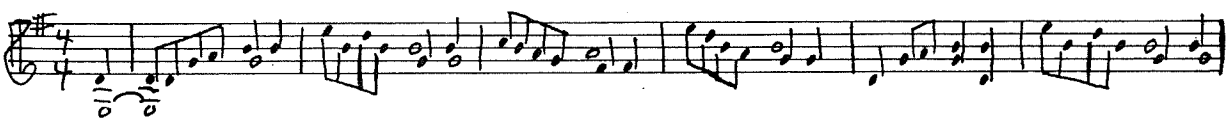
G Strosnider, V, 1929, B.

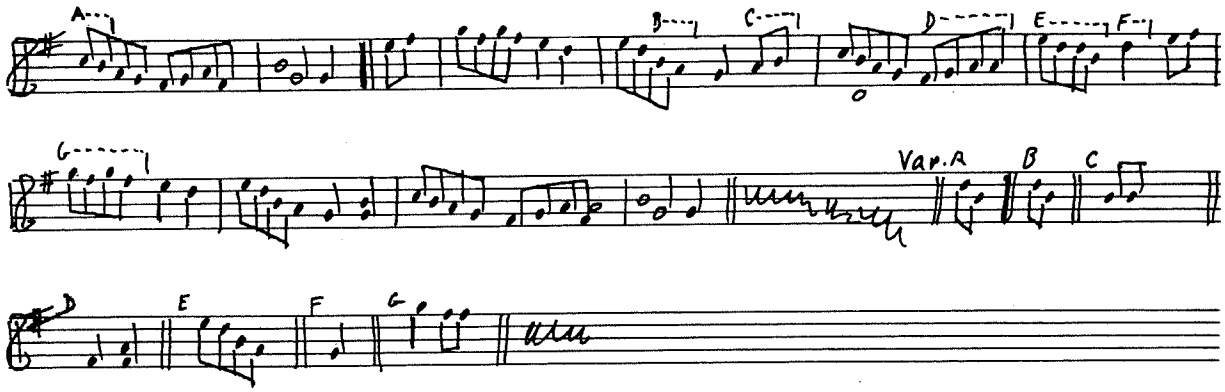


Local titles: as above, D, F, G; *Old Mother Goodwin,* C; *The Wild Horse,* E; no title, A, B. Our title above is widespread, with an addition of the word "reel" or "fling"; the name of our Version E appears to be rather common in the South, though a variety of names are on record, usually of the floater sort. This is certainly a well-known tune. Other forms are AVF, No. 19; Adam, No. 27; Ford, pp. 35 and 64; Christeson, No. 139 (4 parts); CFD 76, p. 21; Kerr, II, No. 269; Cazden, p. 28; Linscott, p. 71; Krassen, p. 61 (with 3 parts, compare the set in our Appendix, No. 19); Arkie, p. 34; JR, II, pp. 11, 12; DeVille, No. 65; Harding Orig, No. 121; White Ex, p. 23; White Un, No. 70. Good notes, with many references, are in Jabbour 1971, pp. 18, 19. In Perron, I, No. 59, we see a tune having a second strain equal to that of our set in Appendix, No. 19, and to one of Krassen's, cited above; but otherwise not related to our No. 166.

167. BUFFALO GALS (VF)

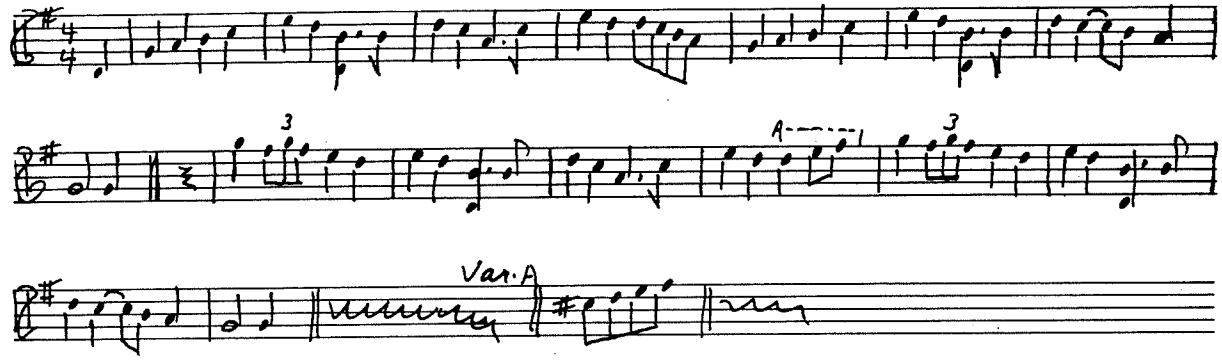
A Queer, V, 1957, JB.
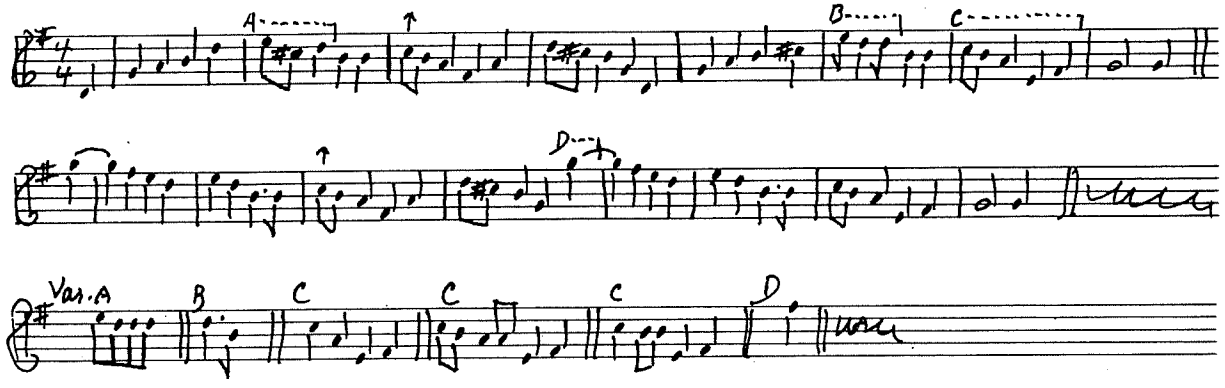




B

Walter Neal, V, 1952, JB.
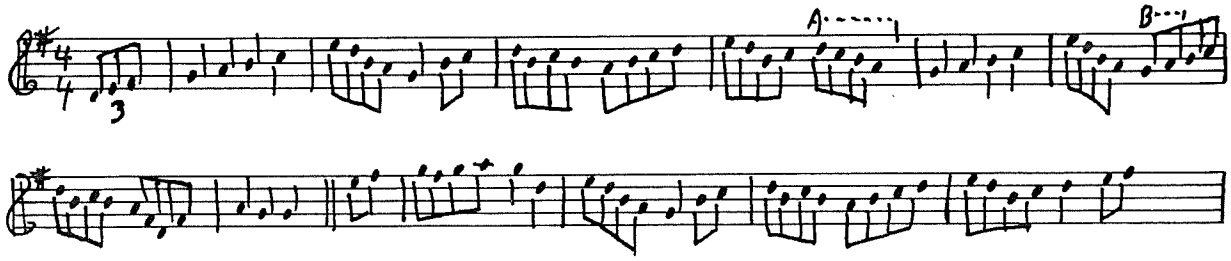


C
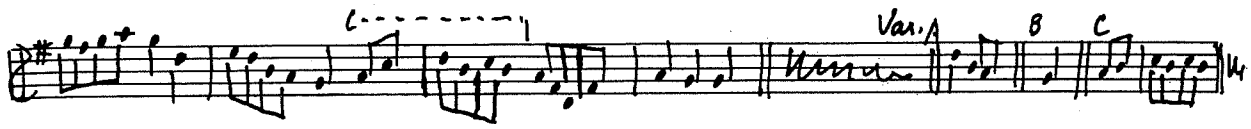
Waugh, V, 1949, JB.
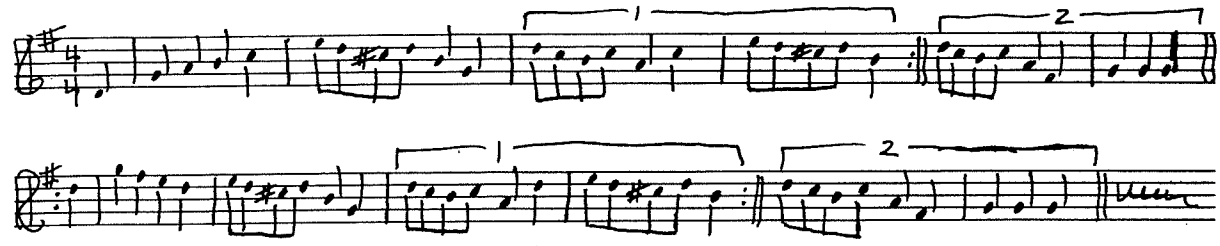


D

Wingrove, V, 1946, B.
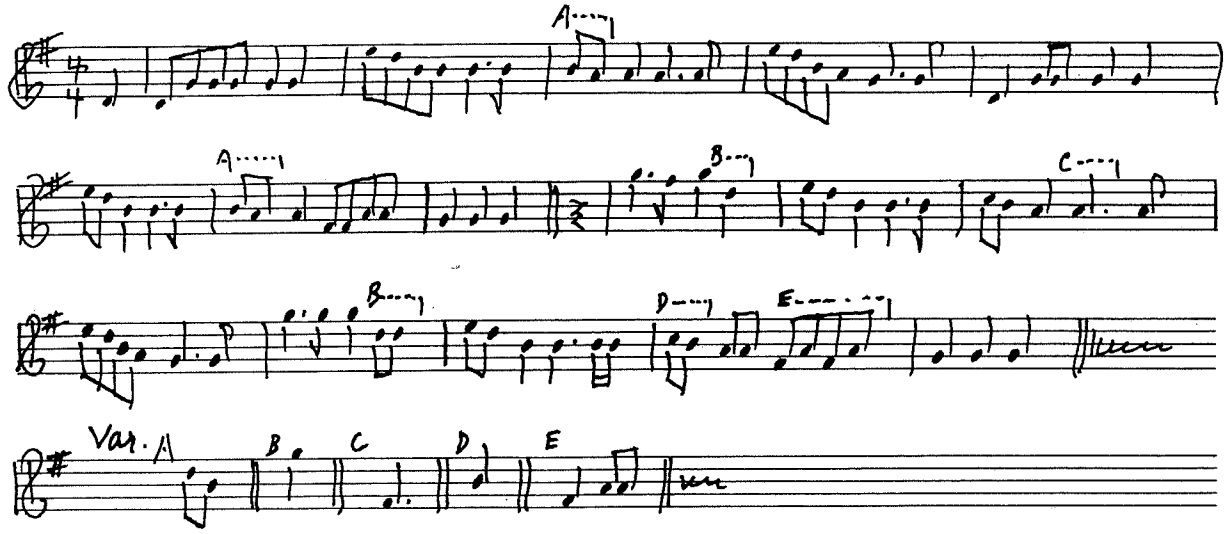




E — T. Patterson, V, 1930s, B.
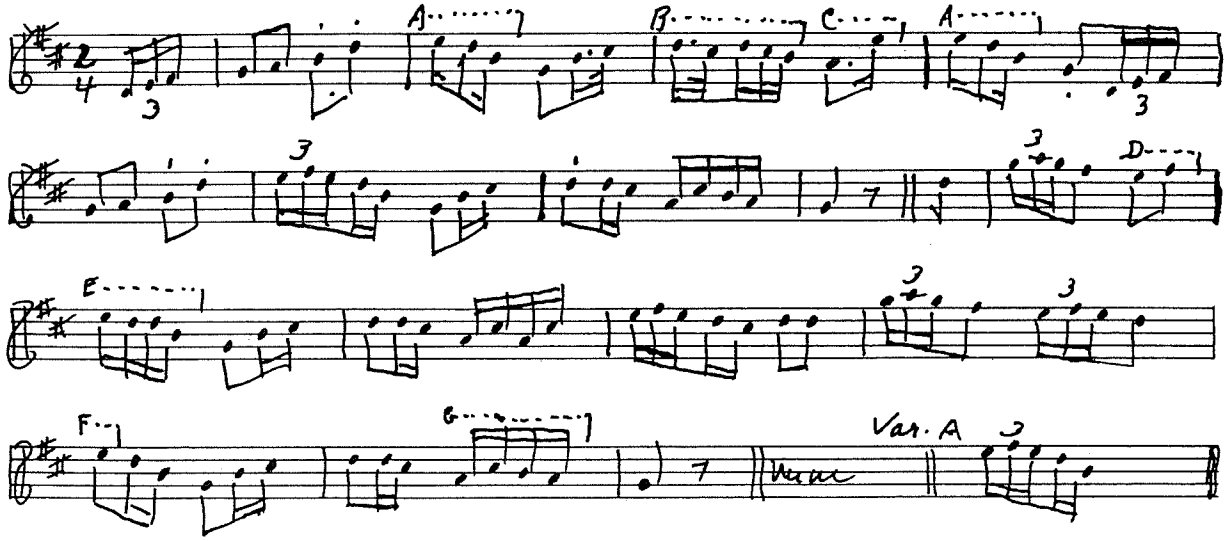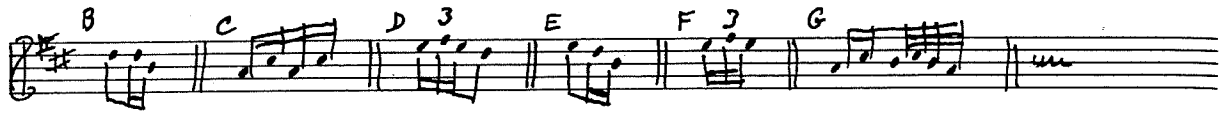


F — Strosnider, V, 1930s, B.



G — Ganiear, F, 1960, JB.

From Greene County fifer, Joe Morris.
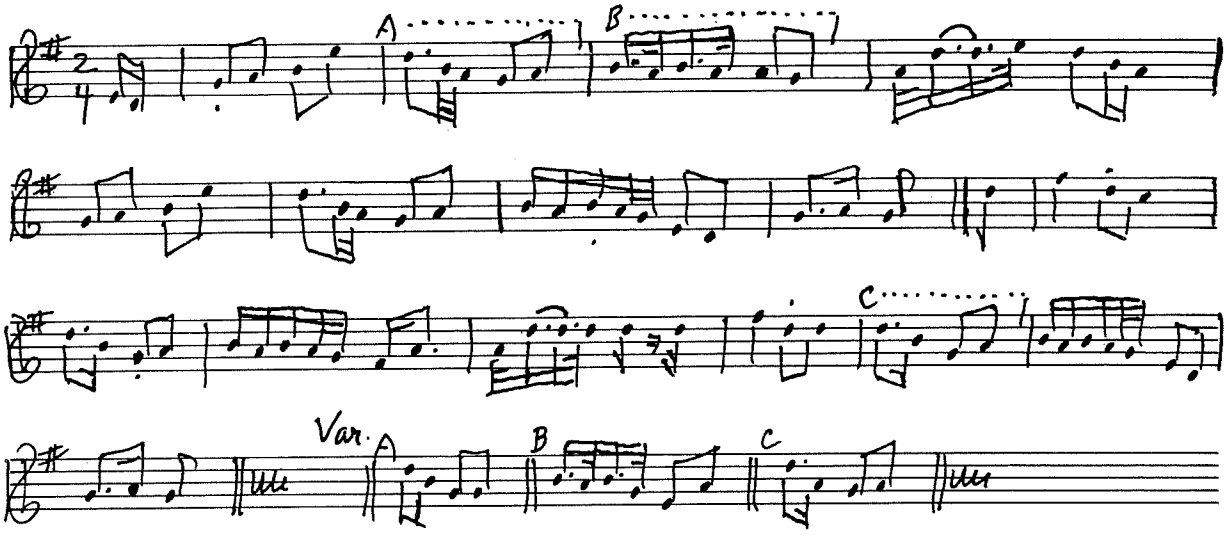




H

St. Clair, F, 1960, JB.
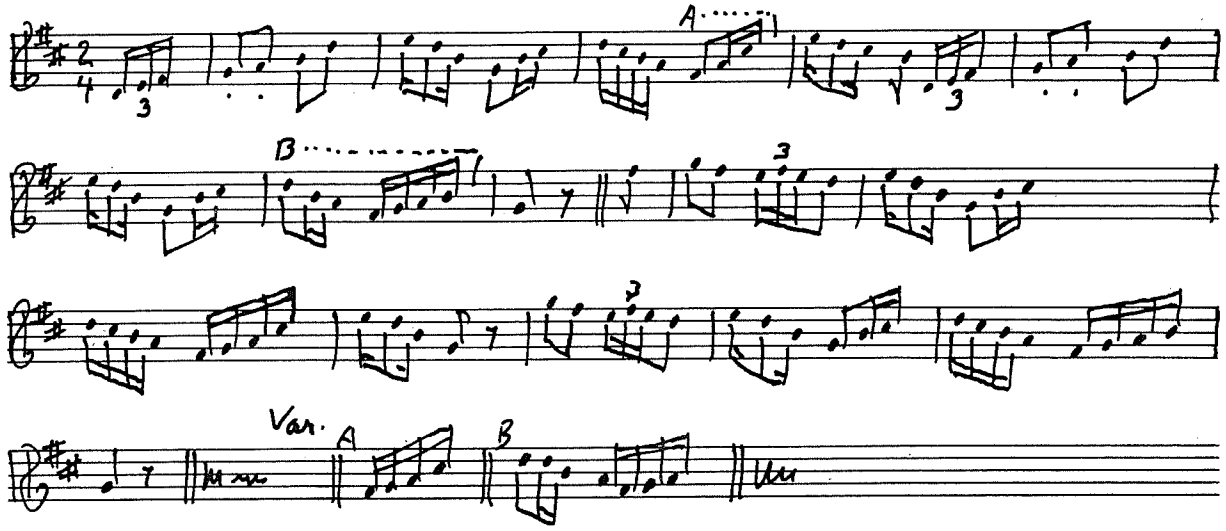
From his father.



I
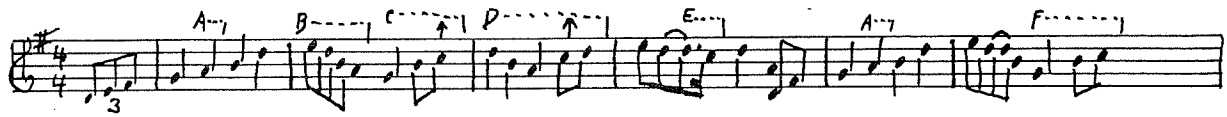
Yoders, F, 1960, JB.
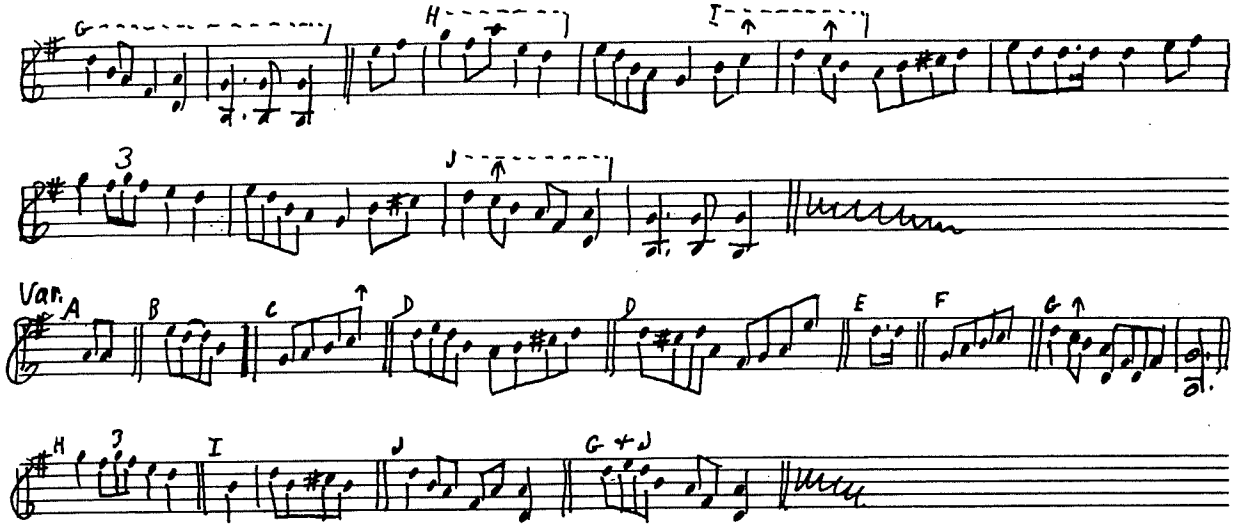
From his father.



J

Yoders, V, 1961, JB.
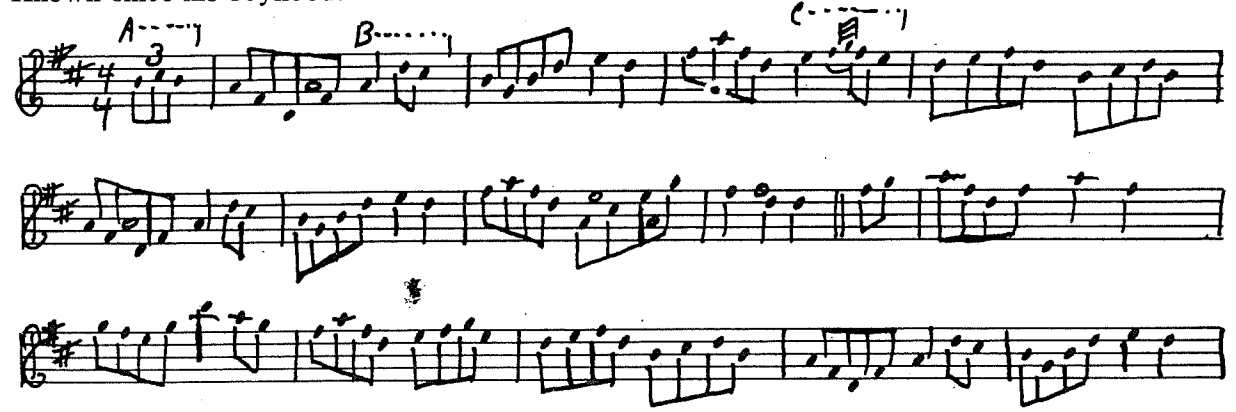




The titles vary between *Girl, Girls,* and *Gals,* and although *Buffalo Gals* is the standard title in printed sets, it is not in traditional circles. Our local titles: as above, A, B, F, J; *Johnstown. C; Jackton,* G, I; *Jimtown,* D; *Jackstown* or *Jimtown,* H; no title, E. It will be noticed that the fife and fiddle variants obtained from Yoders (Versions I and J) differ one from another in several particulars. I have always suspected the tune to be German in origin. It is certainly international: see notes to Bayard HCT, No. 1, and the excellent historical information, with additional references, in Jabbour 1971, pp. 24, 25. It is decidedly not characteristic of British Isles tradition of any age: I cannot find it in older English, Scottish or Irish collections, and only modern (twentieth-century) British books ever have it. Other sets (occasionally with words) occur in Adam, No. 12; Ford, p. 53; Thede, p. 119; Sweet, pp. 7, 24; Roche, III, No. 129; Cazden, p. 40; Arkie, p. 48; Jarman, p. 39; Krassen, p. 65; Bayard HCT, No. 1A; Lomax ABFS, p. 288; Lomax FSUSA, p. 104; Kennedy FTB 1, No. 56; Kennedy FTB 2, p. 25; Spaeth Weep, p. 108; Owens, pp. 45, 54, 103; HeartS, p. 366; Christy, p. 130; Minstr, p. 130; Ford Good Morning, p. 47; McDowell, p. 28 (playparty set). With sets of this tune compare those of *The Carrolltown Breakdown,* our No. 336.

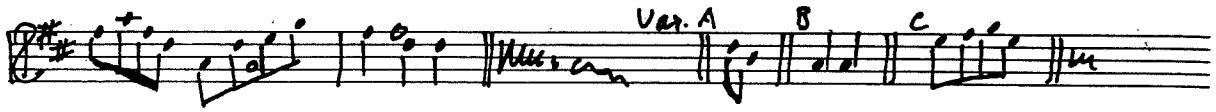
168. SILVER LAKE (V)

A

Yaugher, V, 1944, B.
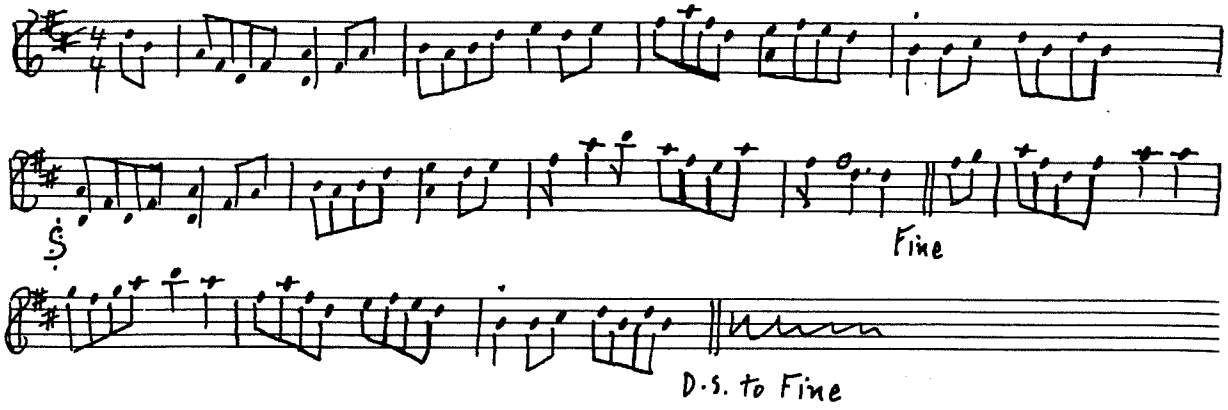
Known since his boyhood.
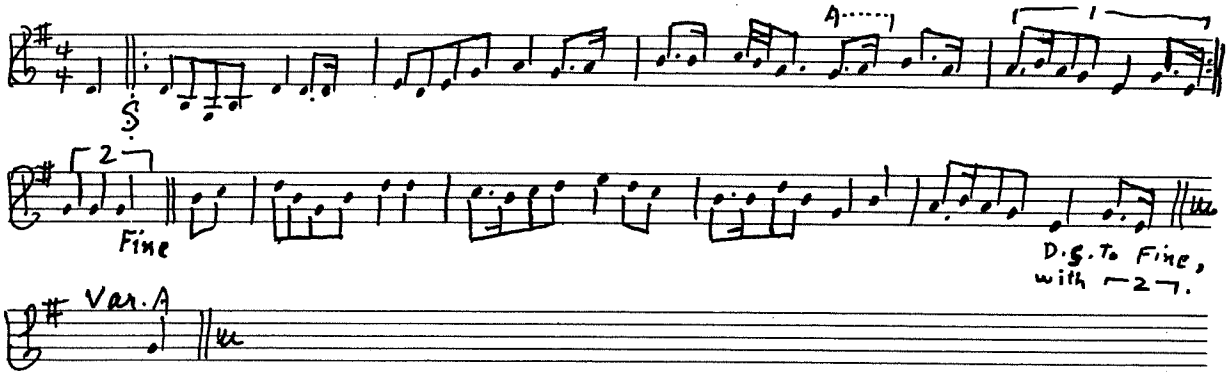




B

J. Smalley, V, 1944, B.



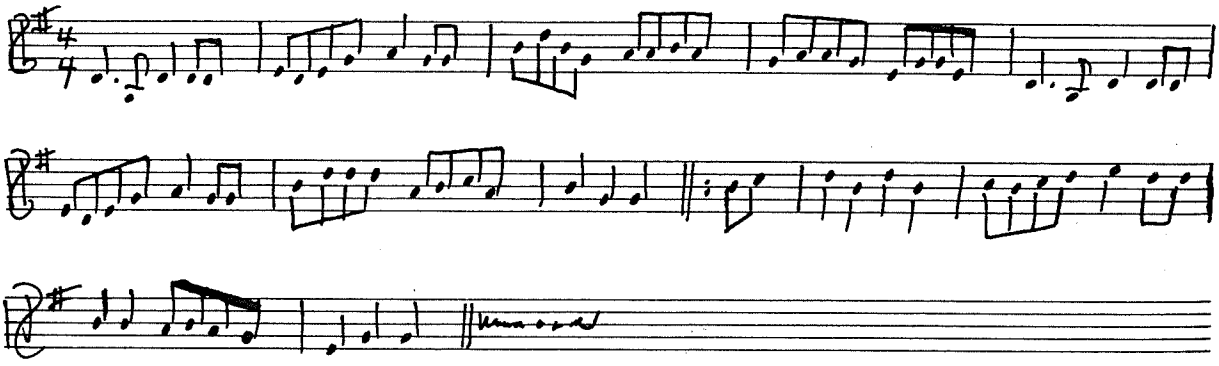
C

Strosnider, V, 1930s, B.



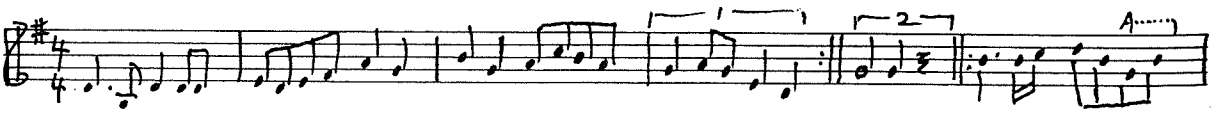
D
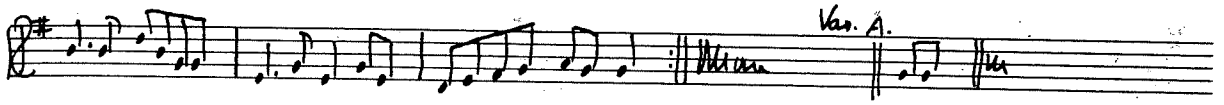
I. Morris, V, 1930s, B.



E

E. King, V, 1930s, B.
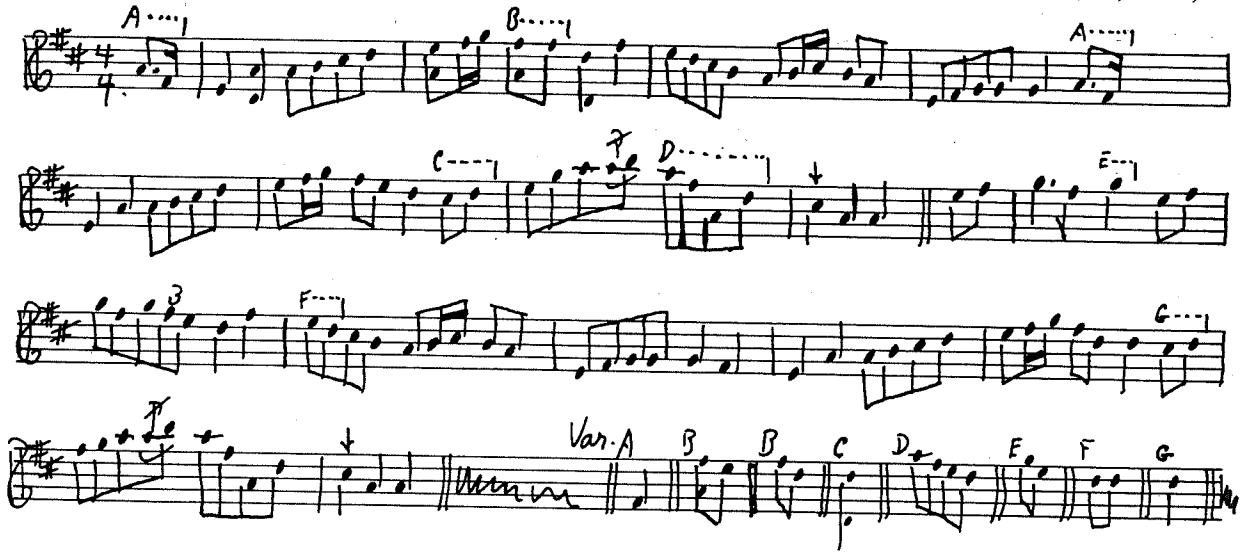




Local titles: as above, A, B, D; no title, C, E. Our title seems the standard one for southwestern Pennsylvania, but for nowhere else. Our common title can be found, indeed, in various commercial fiddletune books, but always joined to a tune quite different from No. 168. Perhaps the most common printed title for our tune is *The Beaux of Oak Hall/Hill;* a close second is *The Boys of Bluehill;* and other names are found scatteringly. Notice that our Versions D and E are rather worn down or shortened, and that Version E appears to show indications of being varied to the point it might readily turn into another tune. Other sets of this tune are O'Neill MI, No. 1700; Reavy, No. 18; Howe DSV, p. 42; Ford, p. 57 (*Lonesome Katy*); One Thousand, p. 28, 3rd; Kerr, II, No. 328; Roche III, No. 183; Jarman, p. 175; Howe 1851, p. 36; Kennedy FTB I, No. 14; Christeson, No. 109. In JIFSS, No. 18 (1921), p. 35, is a melody that resembles both our No. 168 and our No. 132: both share many common strains, and stir up some rather vain speculation about common origin.

169 GILDEROY (V)

A
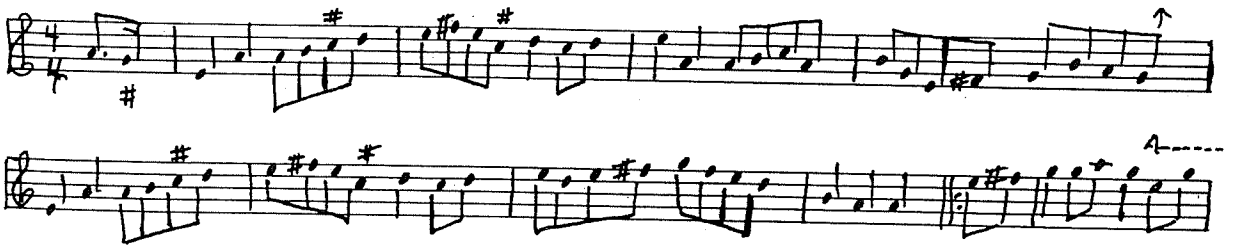
E. Martin, V, 1946, B.
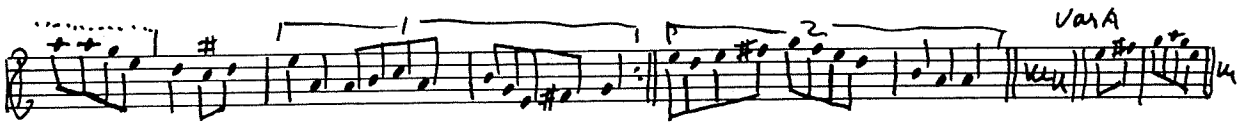


B

A favorite of his father's.
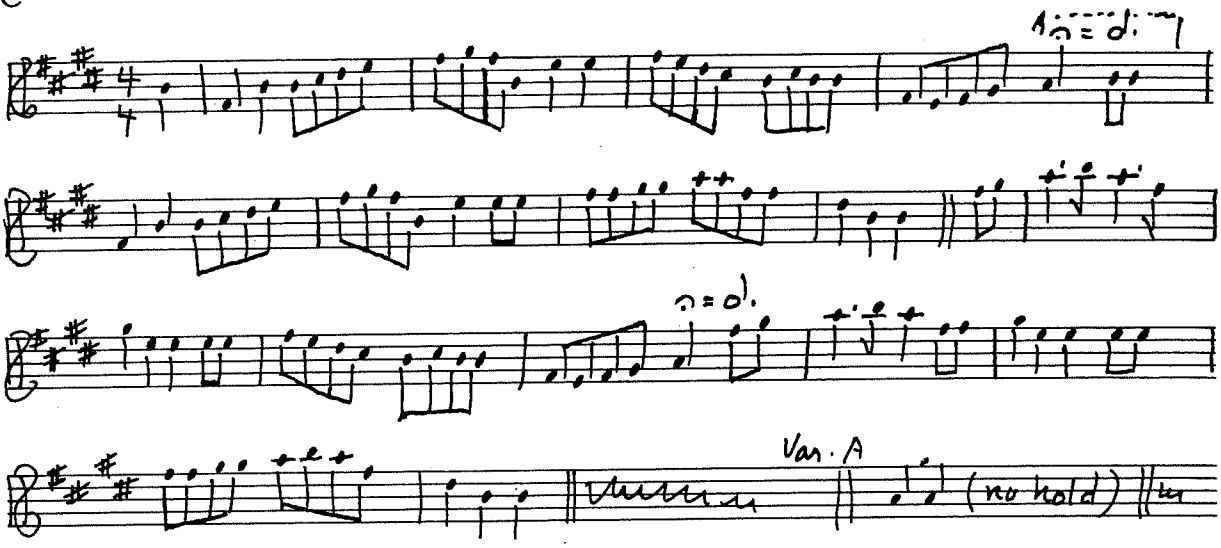
J. Smalley, V, 1944, B.
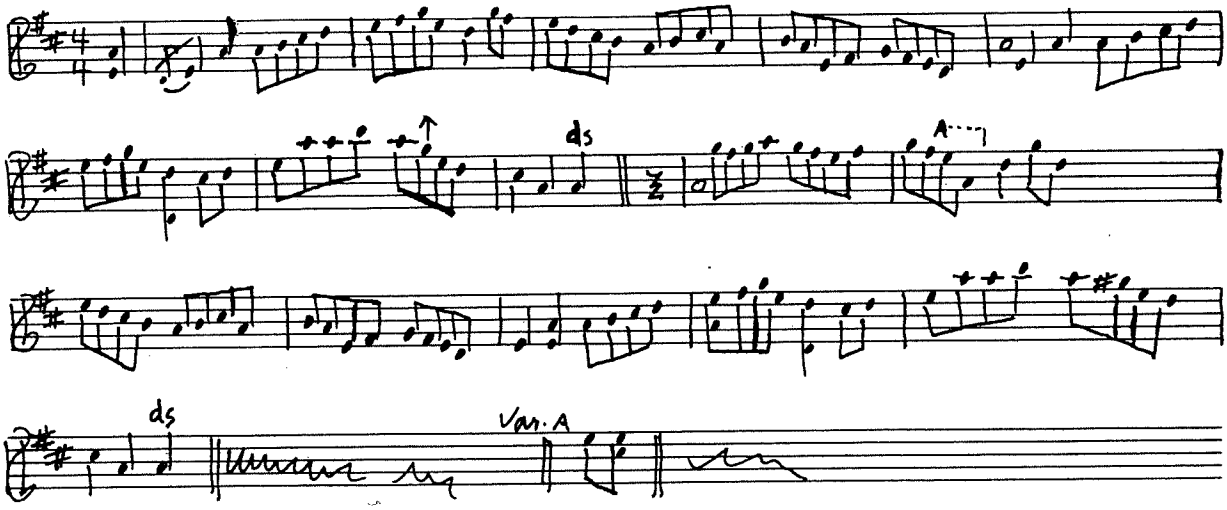




C

H. White, V, 1930s. B.
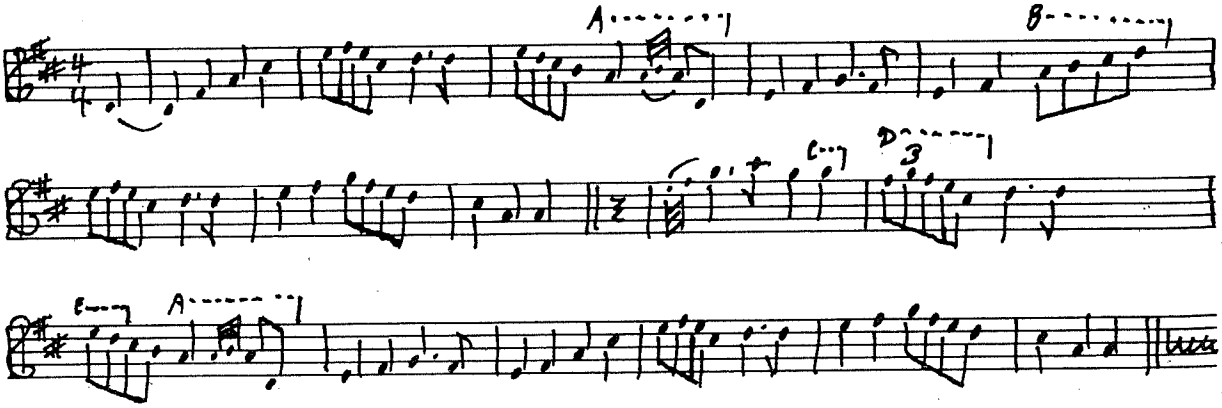


D
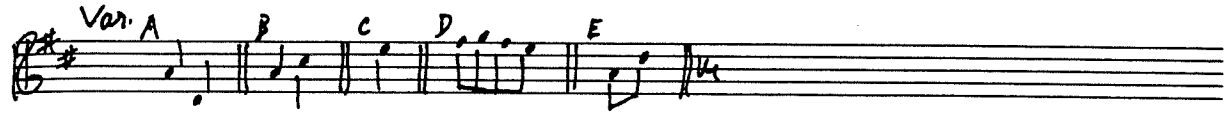
Wilbur Neal, V, 1948, JB.



E

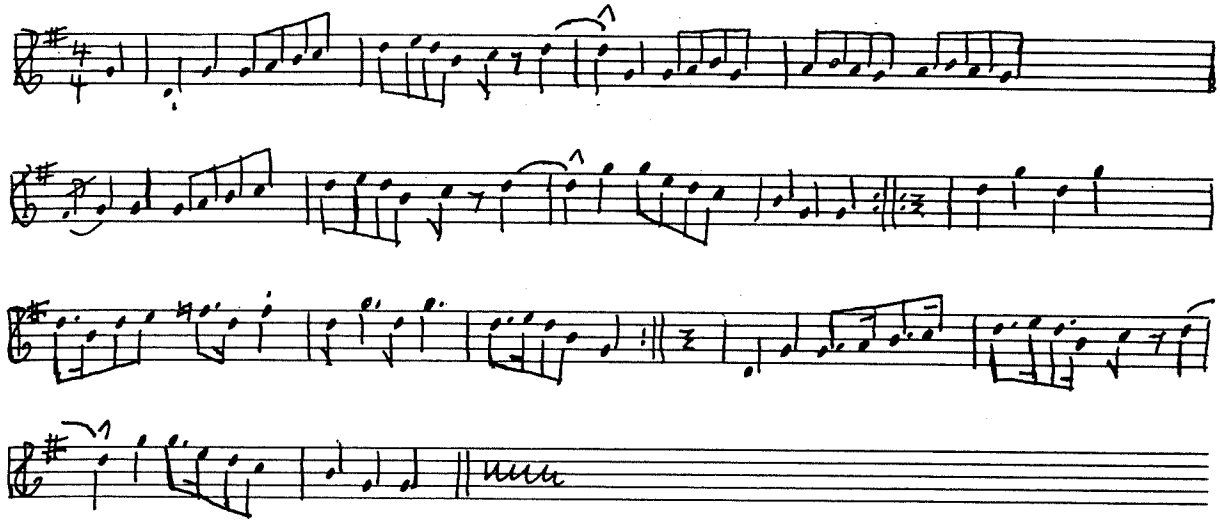
Strosnider, V, 1930s, B.
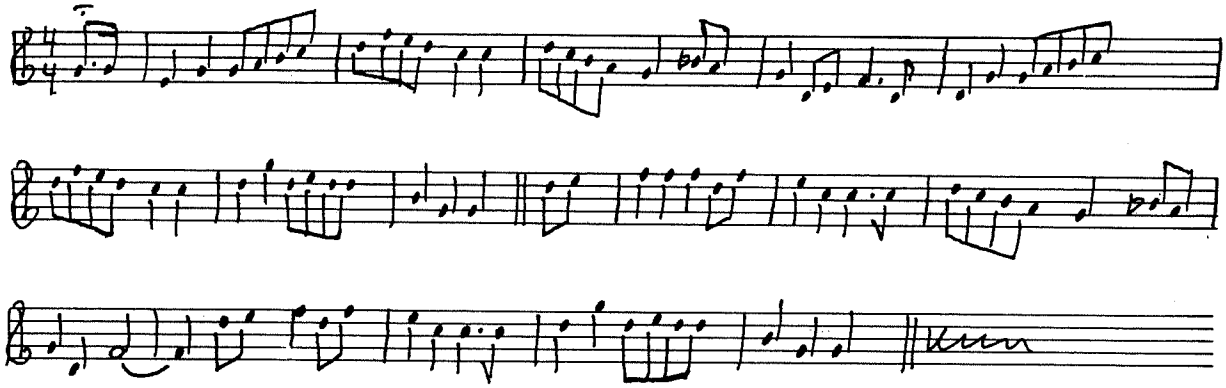




F

Losch, V, 1930s, B.



G

Tustin, V, 1944, B.



Local titles: as above, A; *Black Rock,* B; *Injun Et a Woodchuck,* C; *Nellie on the the Shore,* D; no title, E, F, G. Our A-title (also occurring in the form *Gilroy*) is the common traditional name for this tune, both in southwestern Pennsylvania and elsewhere; it is the name by which players everywhere most often identify the piece. Other local names are all floaters, and other odd nonce-titles are occasionally seen joined to sets of the tune. The title of our Version C comes from its associated rhyming bit:

> Injun et a woodchuck.
> He et it in a minute
> (I'll be derned if he didn't).
> He et it so derned quick
> He had no time for to skin it.

The melody itself is one of the numerous versions of the old so-called *Lazarus* air (as are also our Nos. 237 and 451), one of the most multiform and widespread tunes in the entire British-American folk-musical repertory. Pennsylvania sets of *Gilderoy* tend to be in the Mixolydian mode—a sign, I conjecture, of Irish tradition. This contrasts with the old English and Scottish versions, which are
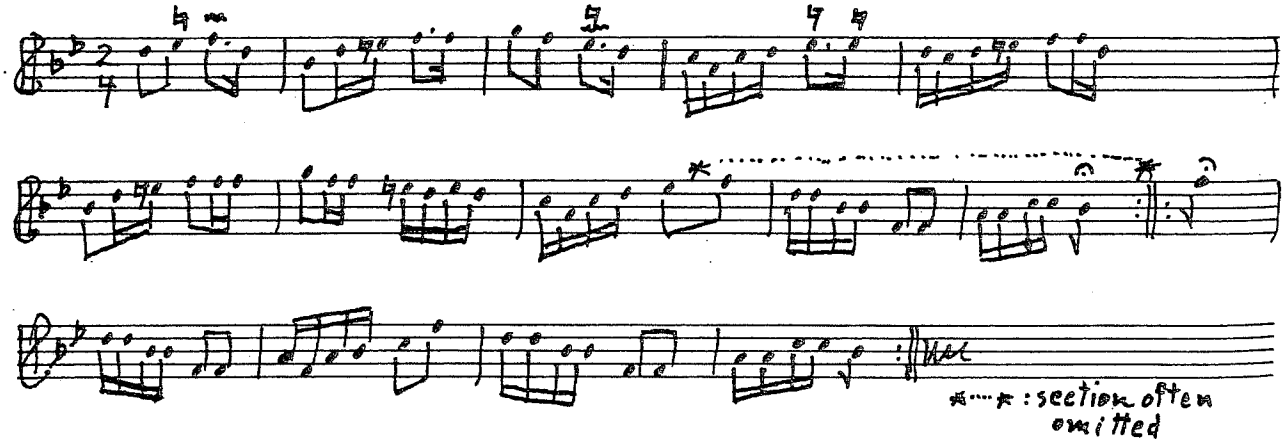
possibly never finish with it.

Gilderoy takes its name from a song, very popular in the eighteen century, about a Scottish outlaw named McGregor, and nicknamed *Giolla Ruadh* [red-haired lad], who was executed in 1636. See Simpson BBB, Nos. 69 and 159, for historical notes and many other references to printings of the tune; see also the notes to the set in Bayard HCT, No. 85. Some forms of the air that resemble the Pennsylvania versions in being Mixolydian are Krassen, p. 81; AVF, No. 35; O'Neill MI, No. 1748; Reavy, No. 90; SFQ, VI, p. 8, from Virginia (*The Duck Chewed Tobacco*).

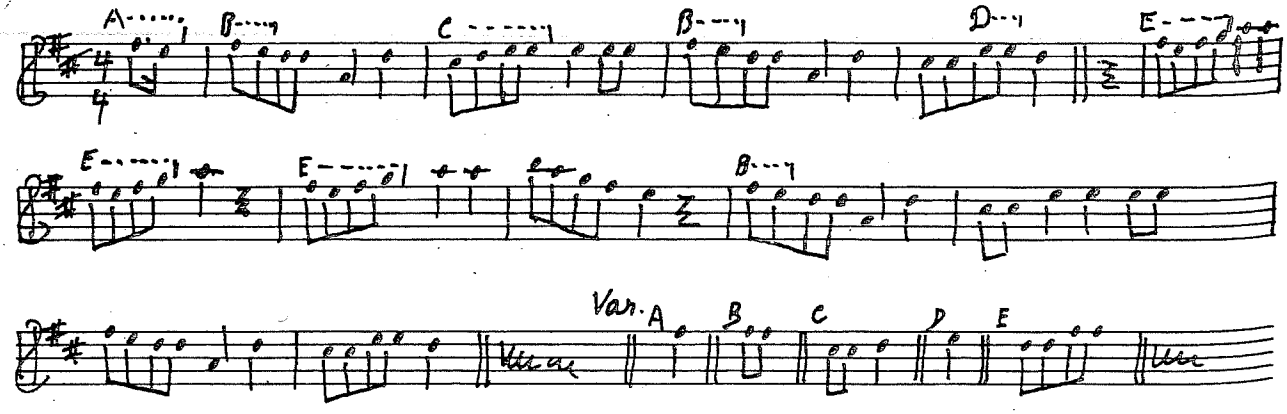
Other versions of our tune are Johnson, II, No. 106 (Glen, p. 78, says it was first printed in 1726, then 1742); Johnson, III, No. 220 (Glen, p. 132, traces it to Aird, I, No. 177); Oswald Cal PC, I, p. 152; Bremner, p. 10; McGibbon CST, p. 70; McGibbon ST, p. 17; O'Neill MI, Nos. 1676, 1785; Howe DSV, p. 43; Oswald 2nd Coll, p. 30; Gow VM, Pt. 1, p. 34; Thomson OC 1733, p. 107; Smith Scot M, II, p. 18; *Edinburgh Musical Miscellany,* p. 240; Ford, p. 38; Bruce-Emmett, p. 50; Roche, III, No. 188; Cazden, p. 32; Harding Coll and Harding Orig, No, 51; Robbins, No. 131; Kennedy FTB 1, No. 28; Crosby Caledonian, p. 282. A differently-named major set of No. 169 is in Mitchell Clancy, No. 115, while a hornpipe version appears in O'Neill DMI, No. 949 (not in O'Neill MI).

170. SUCH A GITTIN' UPSTAIRS (VF)

A H. White, V, 1930s, B.



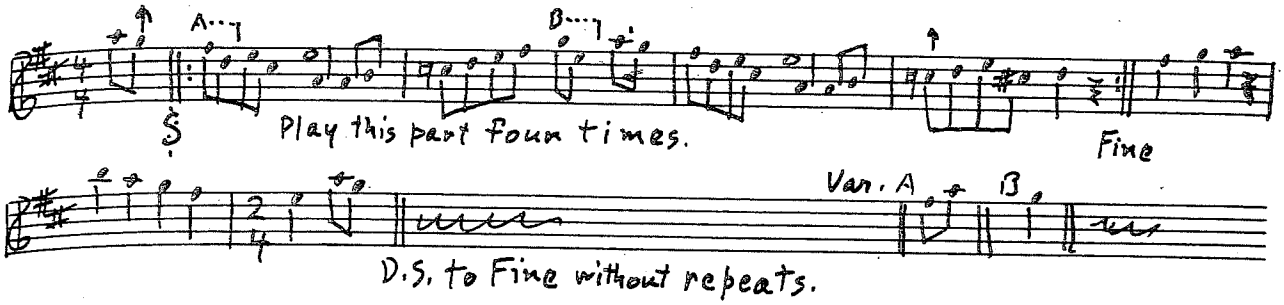
B Strosnider, V, 1930s, B.



C

Yaugher, V, 1946, B.

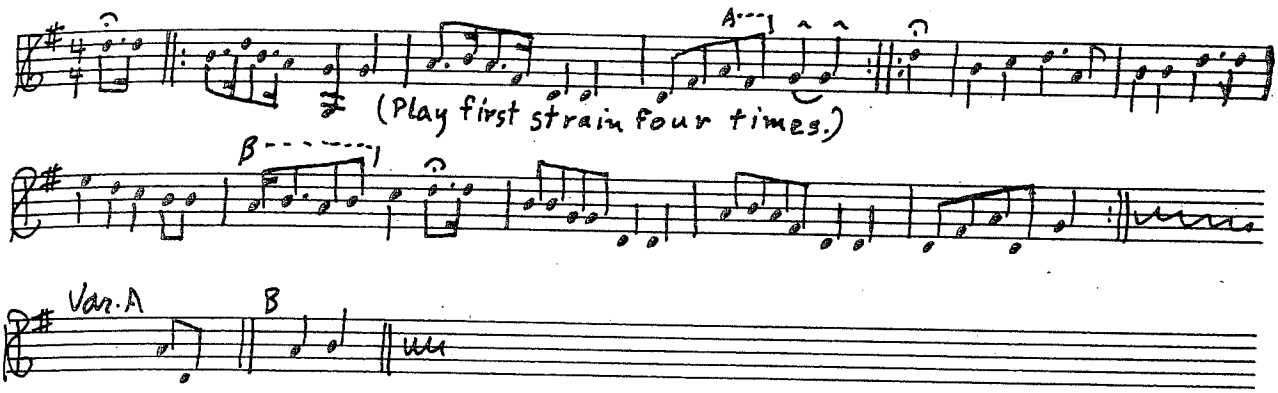
From his great-uncle, Uriah Yaugher.



D

F. Thomas, V, 1946, B.
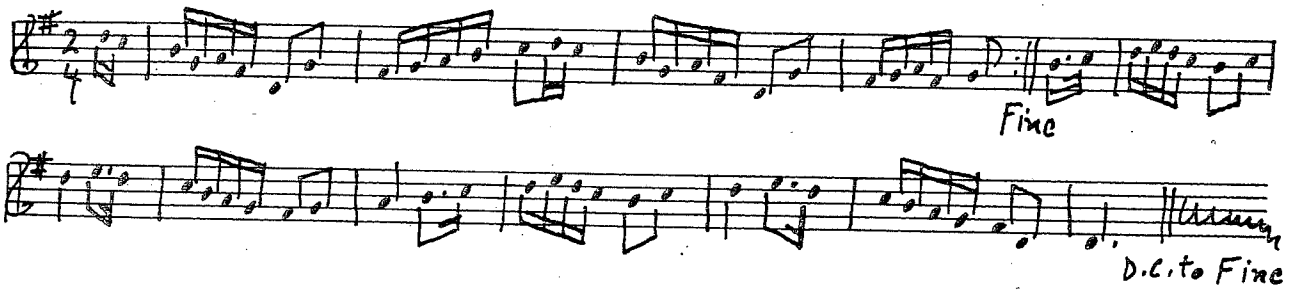
Learned in Bedford County.



E

Hoge, F, 1944, B.

From Asa Hoge, Greene County, as he fiddled it in the 1870's.



Local titles: as above, A, B, C; *Gittin' Upstairs,* D; *Asa Hoge Tune,* E. The name *Such a Getting/Going Upstairs* sticks so fast to the sets of this tune as to suggest that the piece had its beginnings as an old stage or vaudeville number. Whatever its origin, it has evidently been undergoing traditional remodeling for some time. Not only do the versions show switches in the order of parts, but the parts themselves do not always stay together. The two tunes immediately following this, Nos. 171 and 172, are examples of the "high part" being used either alone or in association with some other strain. Of the sets of No. 170, only Versions A and B represent the tune in a relatively entire form; Versions C and D show breakdown or deterioration in one part or the other. Today, the best-known form of this tune seems to be the familiar school-children's ditty *This Old Man Came Rolling Home* (campare our No. 172).

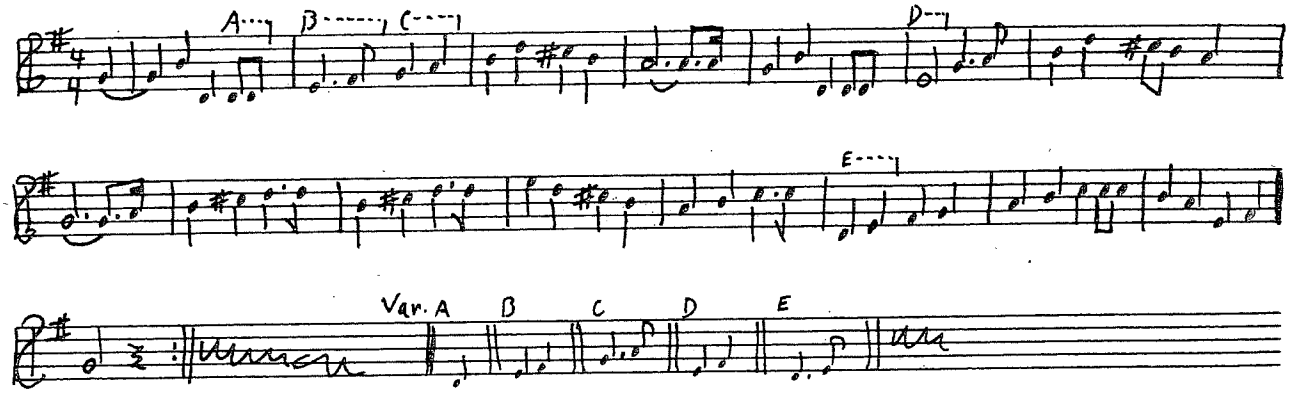
The A-version of No. 170 had this accompanying rhyme:

Went upstairs with a dollar and a half,
Came downstairs with a cow and a calf.
Such a gittin' upstairs I never did see,
Such a gittin' upstairs'll never do me.

Other versions are Ford, p. 239; Sharp MDT, Set III, p. 2; Sharp, *English Folk Song Music MS,* No. 1511; SFQ, VI, p. 4, from Virginia; Henebry 1928, p. 261, No. 78, from the south of Ireland, and close to the American "Rolling Home" sets and to our No. 172; Howe SV 1851, p. 43.

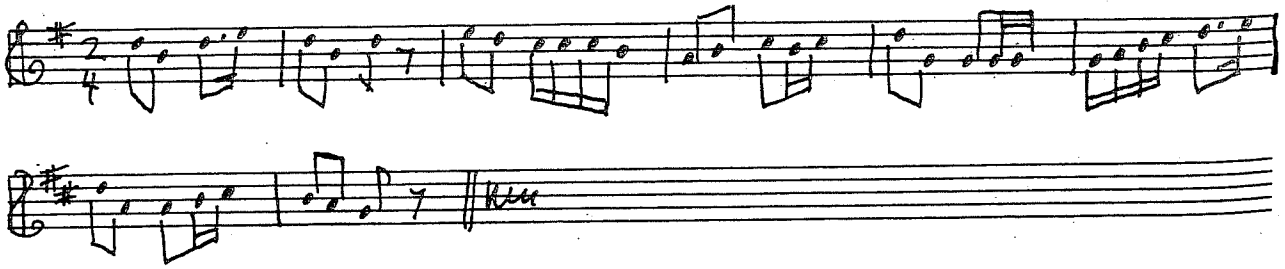
171. OVER WINDY HILL (V)

Waugh, V, 1949, JB.



172. THE DOODLETOWN FIFER [I] (F)
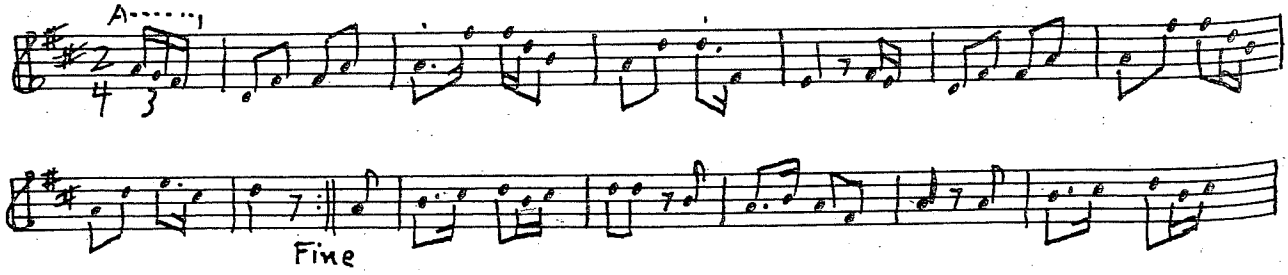
Horner, F, 1963, JB.



173. THE DOODLETOWN FIFER [II] (FV)

Fisher, F, 1962, JB.

Learned at Berlin, Somerset County.
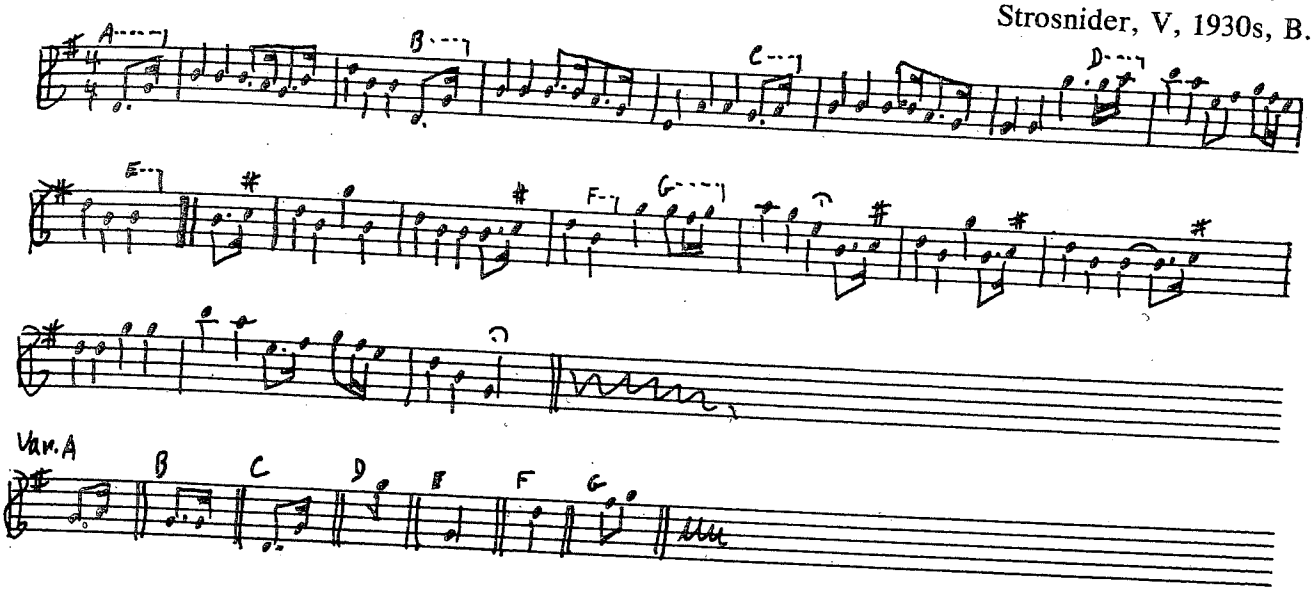




This is a blackface-minstrel piece adapted to the fiddle and fife. In Heaps, *The Singing Sixties*, p. 268, and Wier, p. 246, both words and tune are given and attributed to Henry Clay Work. This piece was known as a folk song in Pennsylvania at least up to the year 1950, if not later. Common titles are *Kingdom Coming* and *Year of Jubilo*. Other sets of the tune are in Ostling, No. 13; Ford, pp. 69 and 339; Spaeth Weep, p. 115; Minstr, p. 180. Occasionally No. 173 has also been called *The Doodletown Fiddler*.

174. THE WHITE COCKADE [I] (FV)

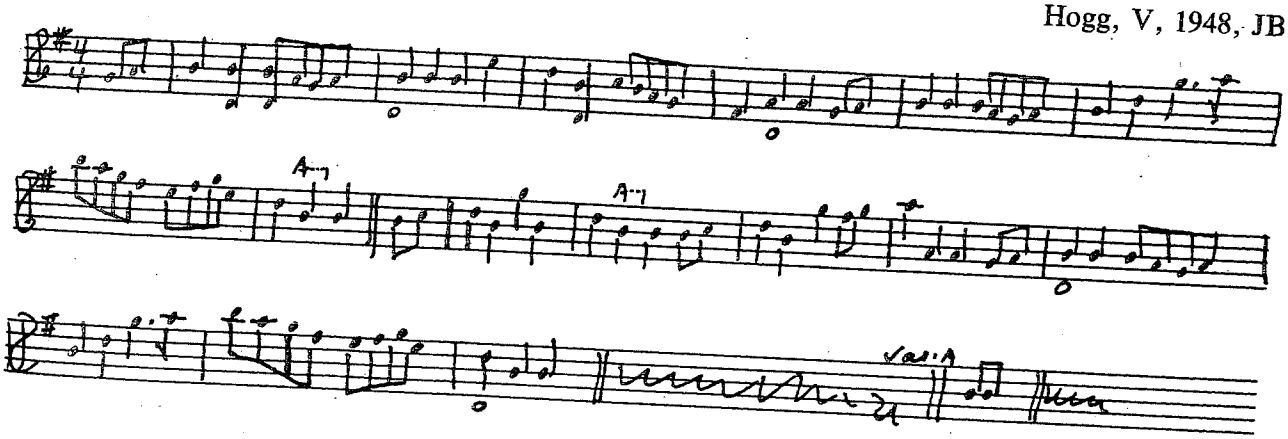
A

Strosnider, V, 1930s, B.



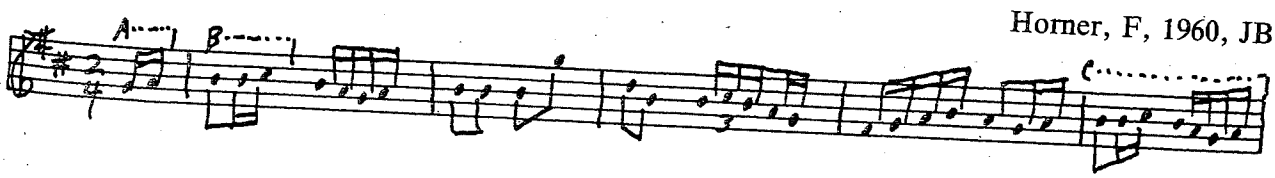
B
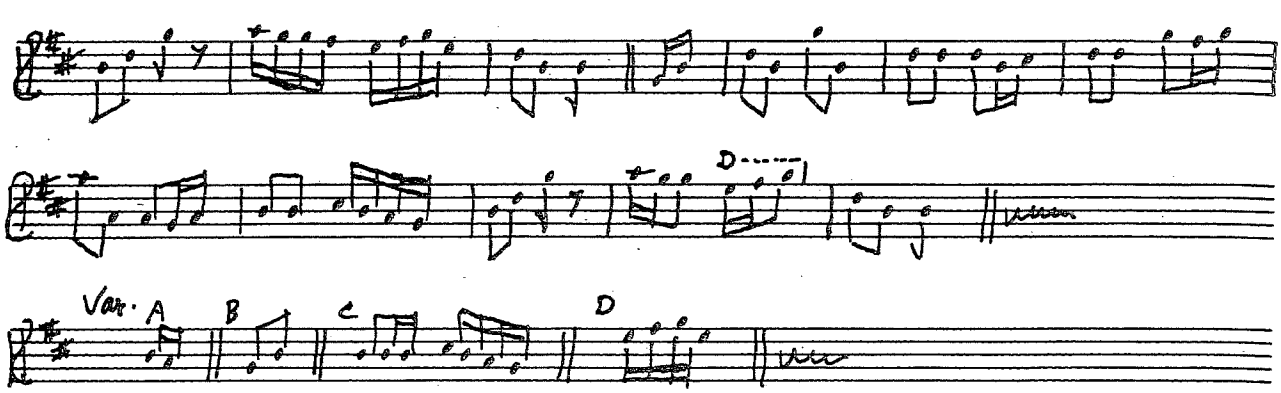
Hogg, V, 1948, JB.
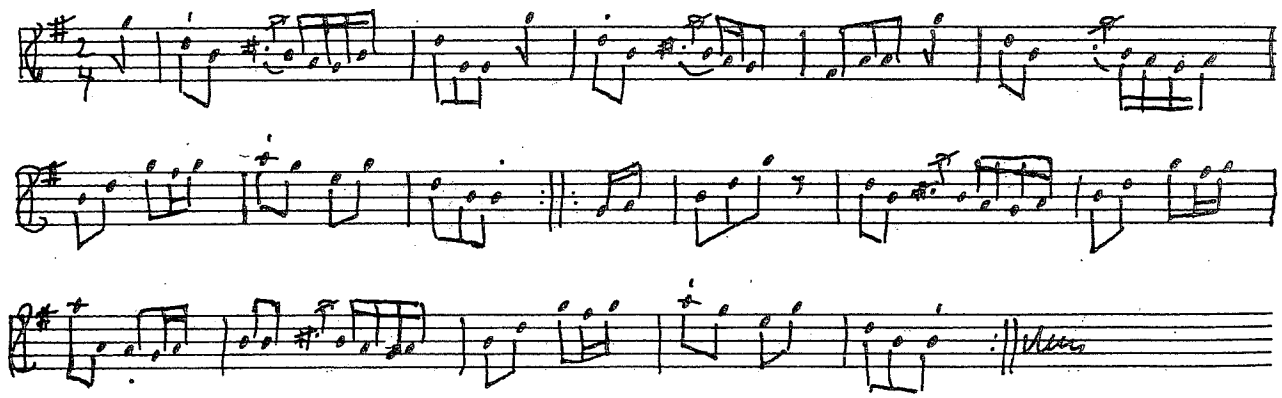


C

Horner, F, 1960, JB.





D Lloyd, F, 1952, JB.



Local titles: as above, all sets. This very popular tune may be traced back to the latter seventeenth century; there is no telling how much older it may be. It has the character I alluded to in the Introduction as *memorability,* and has been used as a song, fiddle, fife, and bagpipe tune. The title *(The Lad with) The White Cockade,* which is that of the great majority of printed versions, was impressed on the air from an eighteenth-century Jacobite song, rewritten by Burns; but the tune has also gone under other early names, such as *The Ranting Highlander/Highlandman, The Highland Laddie,* and *Fiddler's Morris,* with a sprinkling of other names, in Gaelic as well as English, involving the subjects of love, topography, and drinking. Markedly Scottish in character, the melody seems to have been known earliest simply as "a Scots tune," in Playford, *Apollo's Banquet* (1687), though it was also called *The Duke of Buccleugh's Tune:* see Moffat Minst, p. 84, who cites another early set, of 1718.

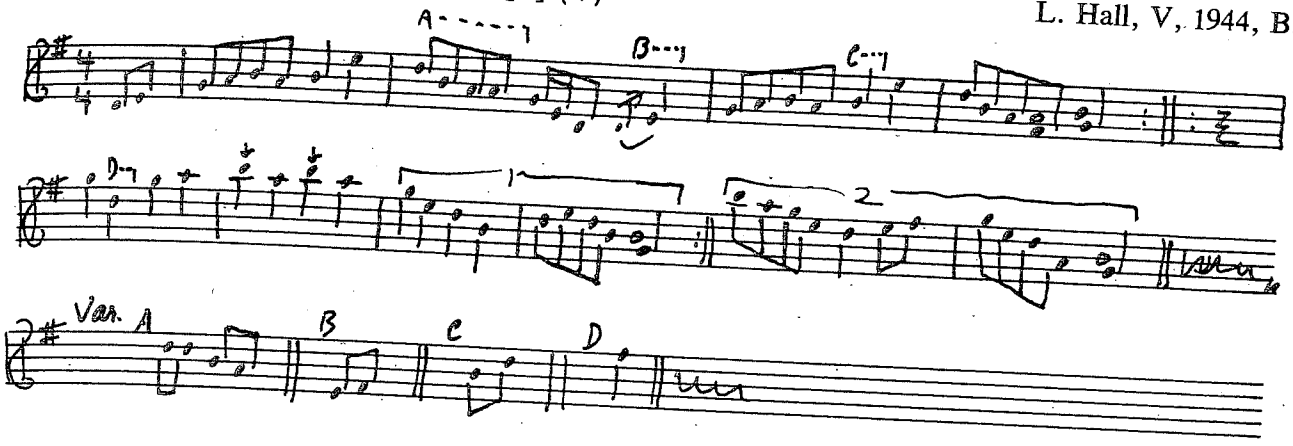
Other published settings of this air include Murphy MS, two sets, pp. 1, 2; Jost, M9; Keller Gibbs, p. 28; Aird, I, No. 1; Johnson, III, No. 272; McDonald HVA, p. 33, Dance No. 5 (6/8); Fraser, No. 126; Riley, I, No. 135; Blake SF, p. 26; Graham, p. 219 (who also mentions its use in O'Keefe's opera *The Highland Reel,* 1788); AVF, No. 13; Joyce 1873, No. 80 (6/8); Joyce 1909, No. 112 (as a lullabye); O'Neill MI, Nos. 90, 91, 92 (6/8), and 1803; Howe DSV, p. 44; Robinson 2, p. 62; Mattson Fife, p. 42; Adam, No. 16; Ford, p. 109; Hulbert, p. 20; Smith Scot M, I, p. 21; Cahusac PC, I, p. 40; Wilson Comp Ball, pp. 39, 54; Sweet, p. 42; CFD 76, p. 3; Kerr, I, p. 23 and p. 40 (6/8); Gow CR, II, p. 19; Scot CD, No. 5, tune No. 11; Jarman, p. 69; O'Daly-Meehan, p. 62; JEFDSS, I, p. 94 (2nd half only); Harding Coll and Harding Orig. No. 18; Burchenal Amer, p. 18; O'Malley, p. 41; JR, II, p. 30; Deville, No. 73; Robbins, No. 82; White Ex, p. 72; Button PC, I, p. 64; Preston, p. 27; Creighton, p. 183, No. 85; Tolman, p. 168; JFSS, IV, p. 159 (2nd half); McDonald Gesto, pp. 6, 126, Appendix, p. 13 (2nd half); Thomson Scot I, Vol. 4, No. 188; Gow VM, p. 35; O'Daly, I, p. 50; Howe SV 1851, p. 33; Kennedy FTB 1, No. 60; Hogg, Series II, Song XVIII; Linscott, pp. 117, 120; Carroll, *The Drummer's Assistant,* I, No. 3, pp. 7, 8, four sets (what he calls a "panorama") of the tune, from eighteenth and early nineteenth century collections. The

common and usual version of No. 174, with its regular name also appears in Huntington, p. 17, 3rd.

No. 175, following, has the same title, but is a different air—also very Scottish in character, but otherwise unknown to me.

175. THE WHITE COCKADE [II] (V)

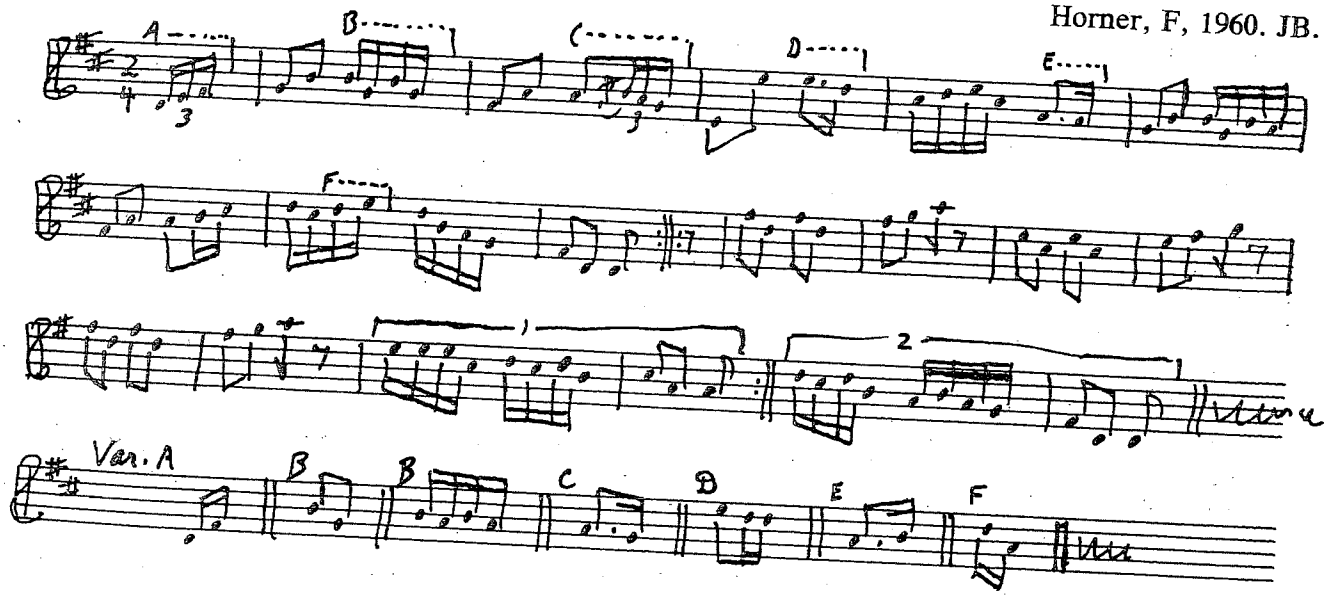
L. Hall, V, 1944, B.



176. THE JAY BIRD (FV)

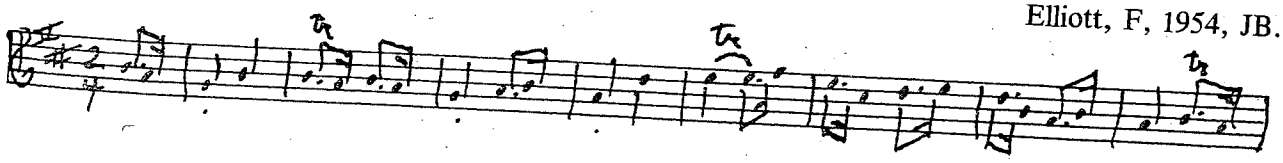
A

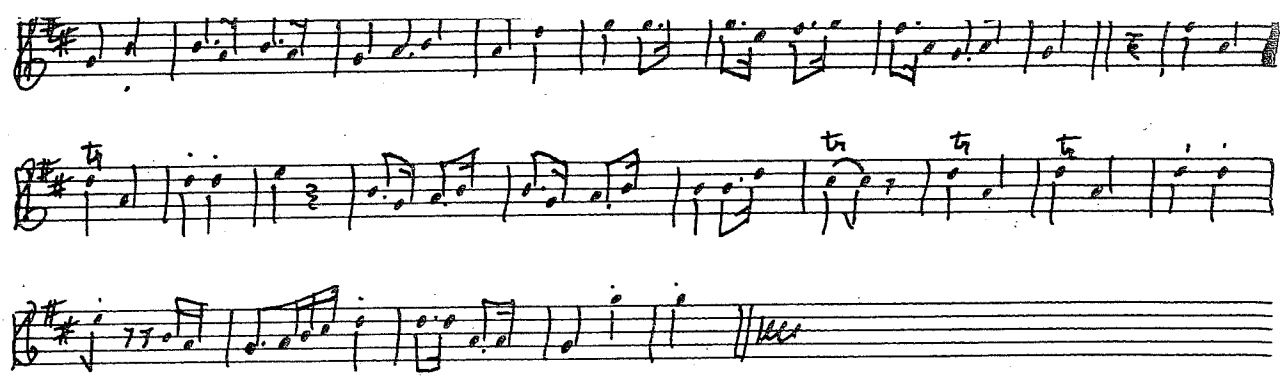
Horner, F, 1960. JB.



B
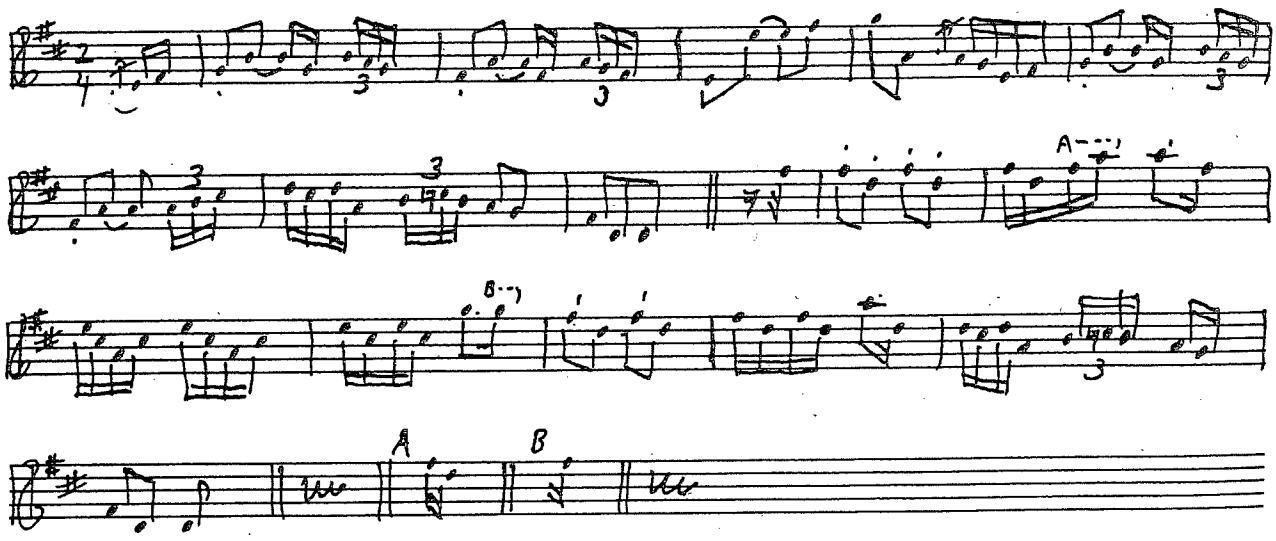
Elliott, F, 1954, JB.





C

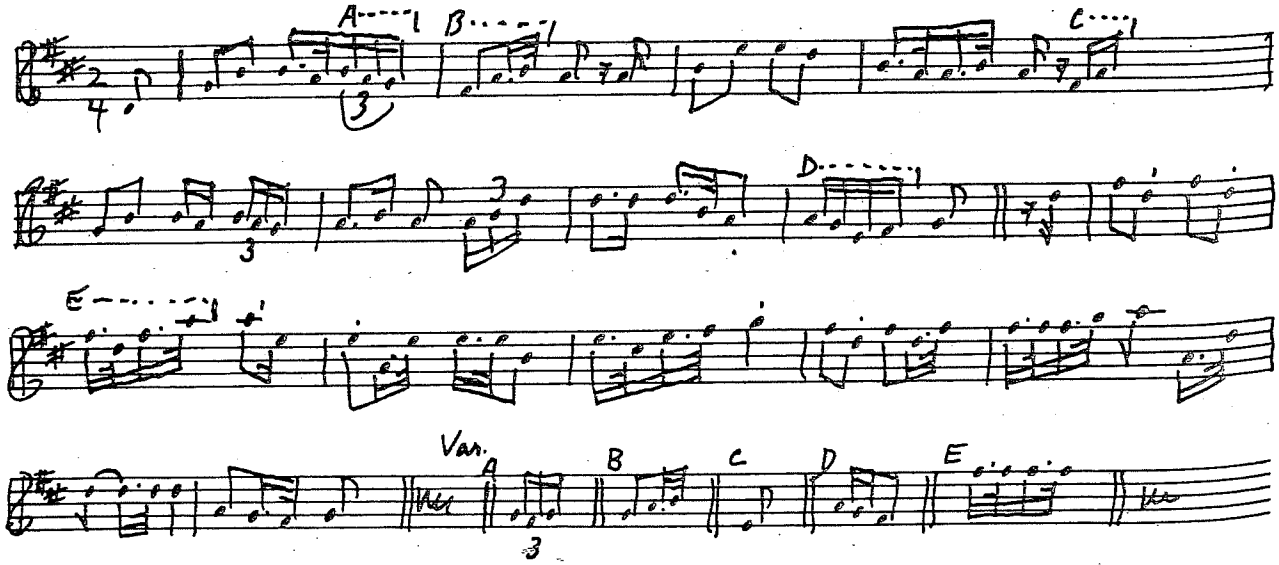
Lloyd, F, 1952, JB.
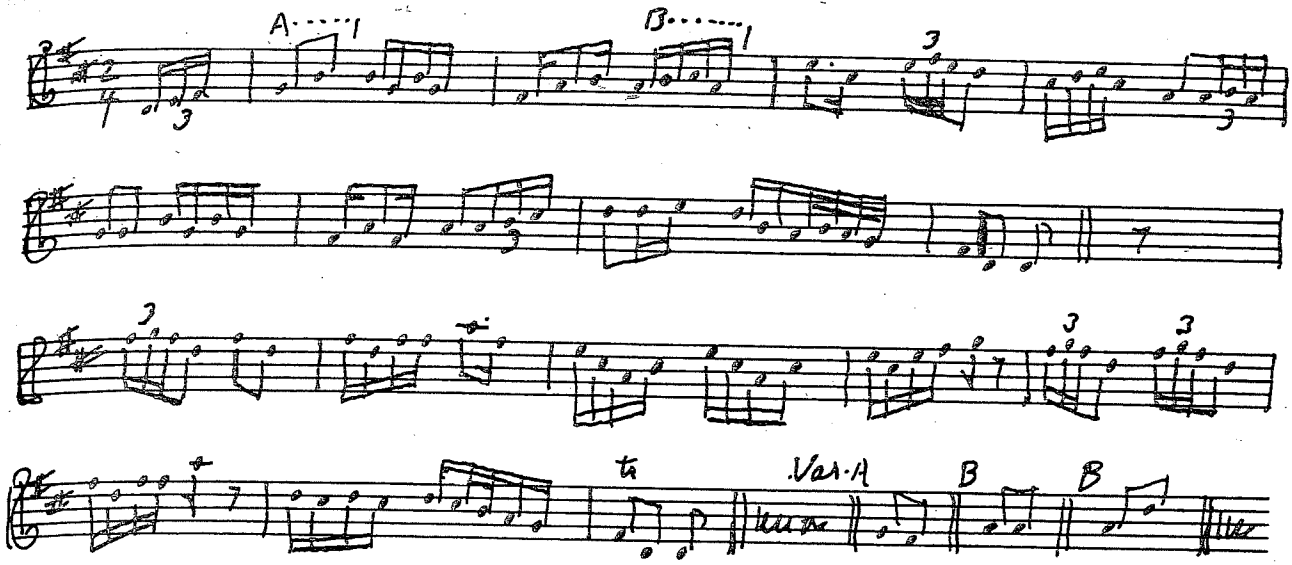


D

St. Clair, F, 1960, JB.

From local fifers about Davistown.
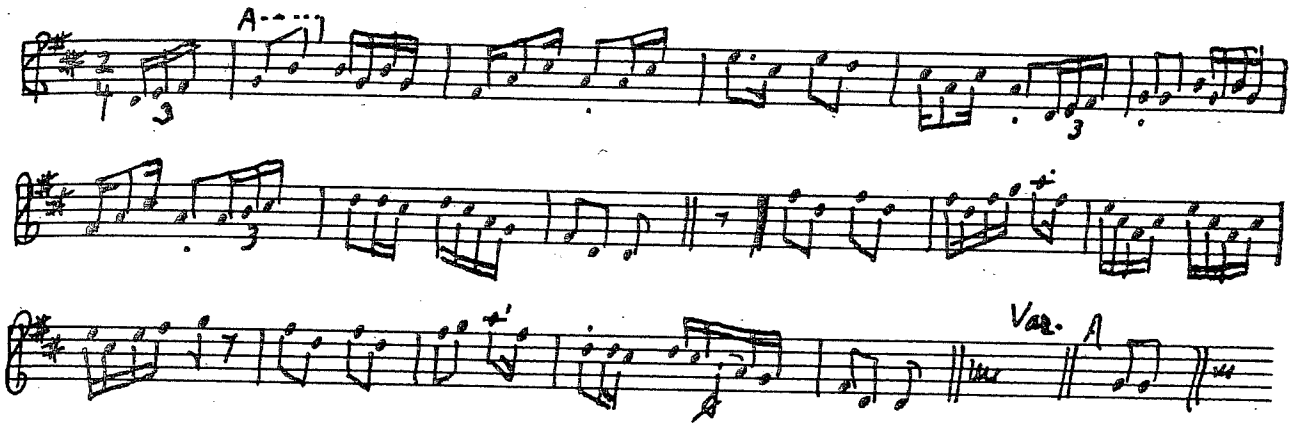


From Greene County fifers.



F
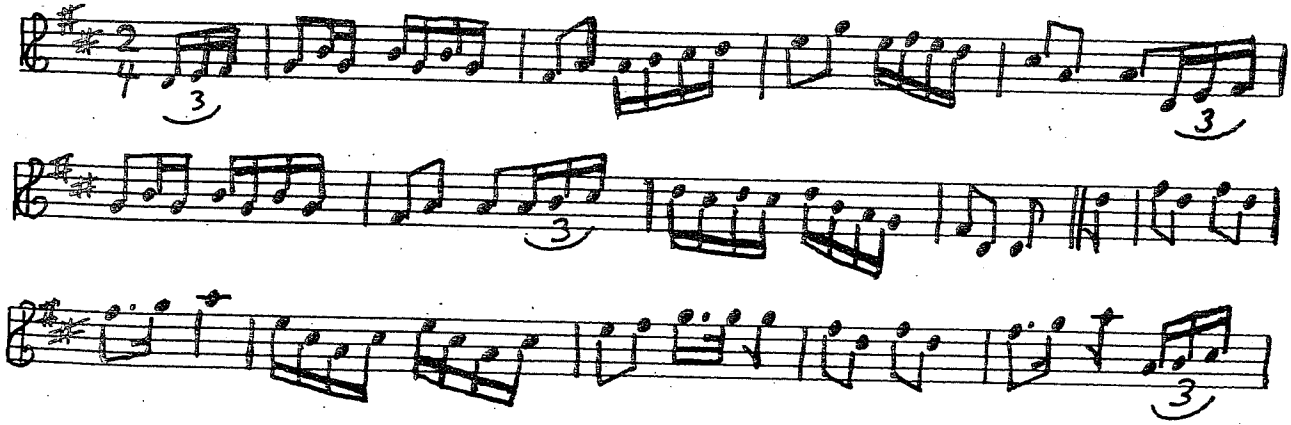
Yoders, F, 1960, JB.
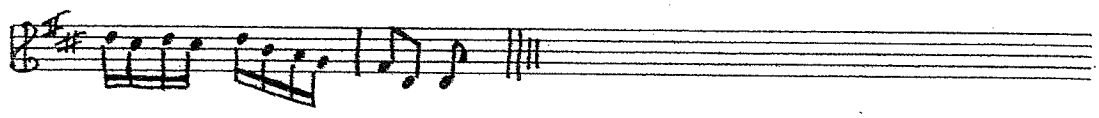
From his father.



G

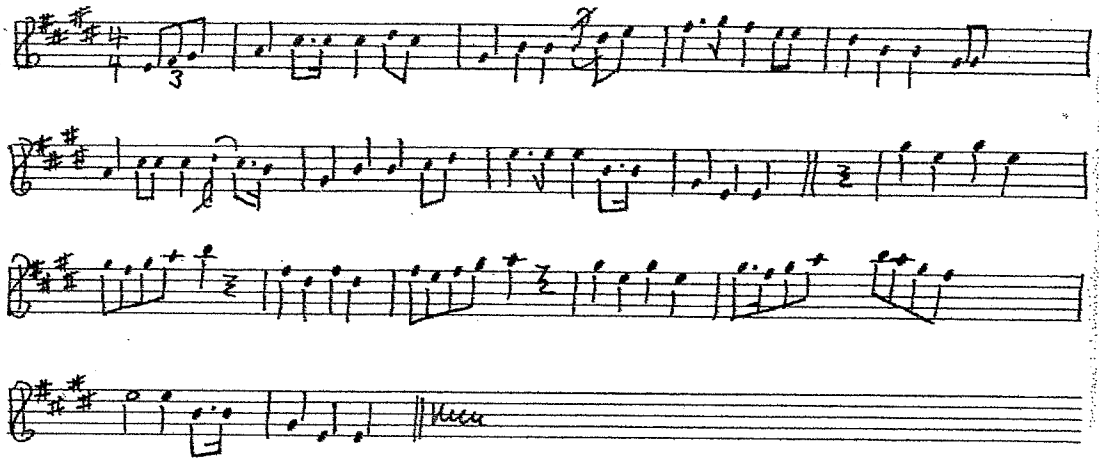
Hoge MS, No. 6, 1944, B.





H
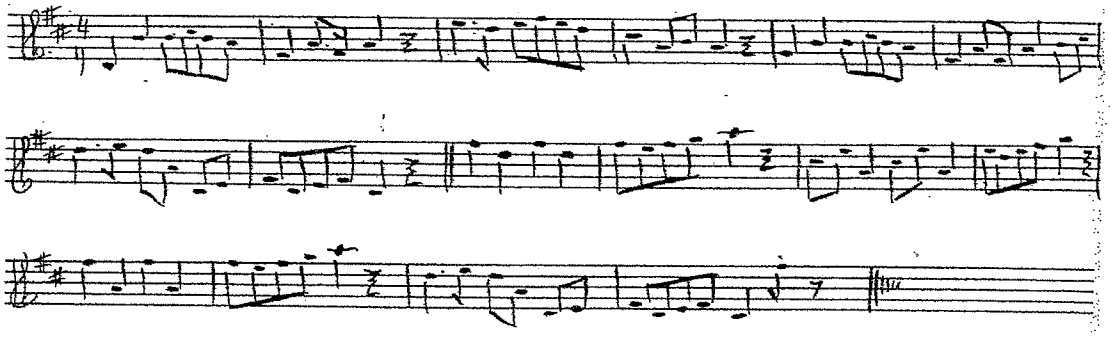
H. White, V, 1930s, B.



I

Sutton (whistling), about 1950, B.

From Waynesburg fifers.



Local titles: as above, A, B, D, E, F, G, I; *The Pennsylvania Fifers,* C; *Daddy Shot a Bear,* H. This is a widely known British air, with circulation in England and Scotland as a song and game tune, and as a country, morris, and sword dance. Its popularity in America seems to have waned in recent decades, but it was doubtless universally known a century ago. In this country, it appears to have been employed mainly as a march, by fifers, though some fiddlers have also preserved it. Our prevalent title is the one almost always associated with this air in America; in the British Isles, older titles—*The Lady's Breast Knot* and *The (Bonny) Breast Knot(s)*—still hold their own, while, of course, a scattering of other names (like those of our C and H) can likewise be found. The second strain of this tune often turns up divorced from the first, either forming a part of some other dance- or march-tune combination, or else standing alone, especially as the music for the well-known playparty song *Skip to My Lou.* In Great Britain, our second strain is similarly used for *Bobby Shafto.* Our B and D versions show some peculiarities that may be due either to

corruption or (as I think more likely) to a tendency to switch modes—going from a mode with a tonic of D to one having G as tonic note. A rhyming tag goes with our Version H:
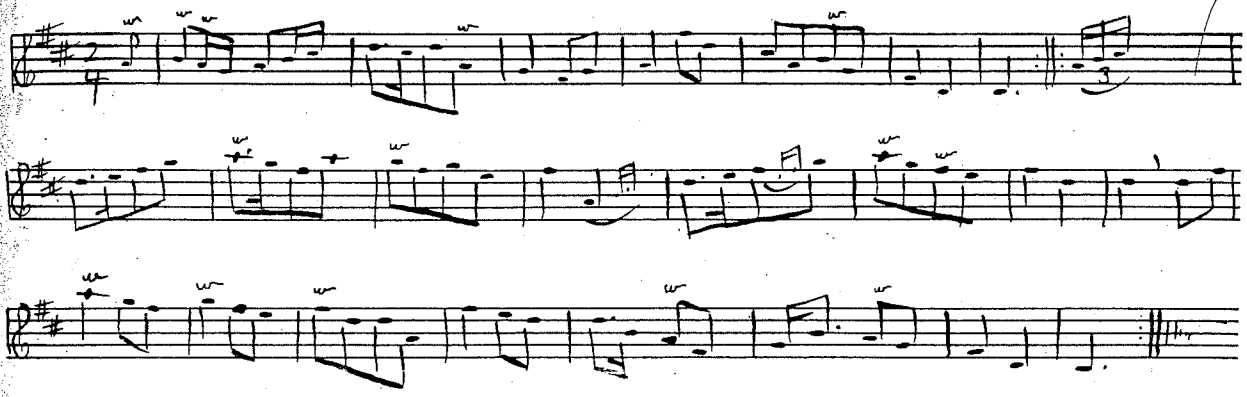
Daddy went a-huntin', Daddy shot a bear;
Shot him in the ass, and he never touched a hair.

Other printed sets are Murphy MS, p. 30; Keller Gibbs, p. 21; Aird, I, No. 71; Johnson, III, No. 214 (Glen, p. 131, traces Johnson's version to a Bremner collection of 1758); AVF, No. 34; Bruce and Stokoe, p. 115 (2nd half only); O'Neill MI, No. 1805; Ford, pp. 51, 96, 240 (2nd half); Chappell PMOT, II, 681, the first part only, and noted as a popular morris in Derbyshire and Lancashire, present in several collections of dances "subsequent to the Dancing Master"—i.e., later than 1728. Same set also in Chappell NEA, II, No. 107, p. 96. Still other versions are in Smith Scot M, V, p. 2; Sweet, p. 60; CFD 76, p. 16; Sharp CDT, Set II, pp. 14, 16; Sharp MDT, Set VI, pp. 2, 3; Sharp SDT, Bk. III, p. 12 (second half); JEFDSS, IX, pp. 143, 144 (2nd half of first tune); Harding AR, No. 125 (2nd half, and minor-mode); JIFSS, No. 8, p. 15 (2nd half only); Owens, pp. 35, 76, 86 (2nd half only); McDowell, p. 58.

177. THE BLACKBIRD (FV)
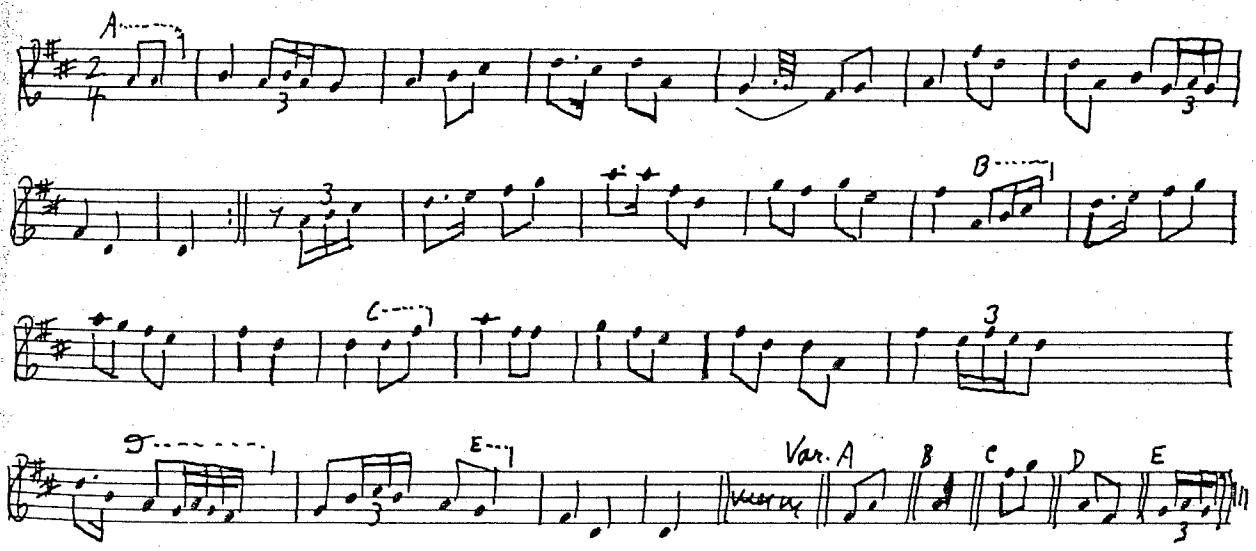
A
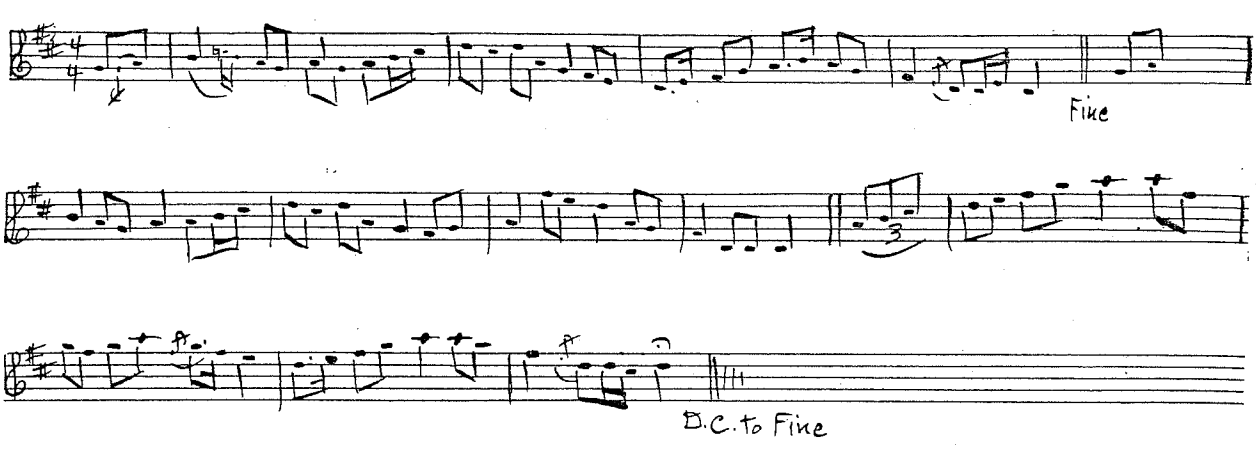
Horner, F, 1944, B.



B

Horner, F, 1960, JB.
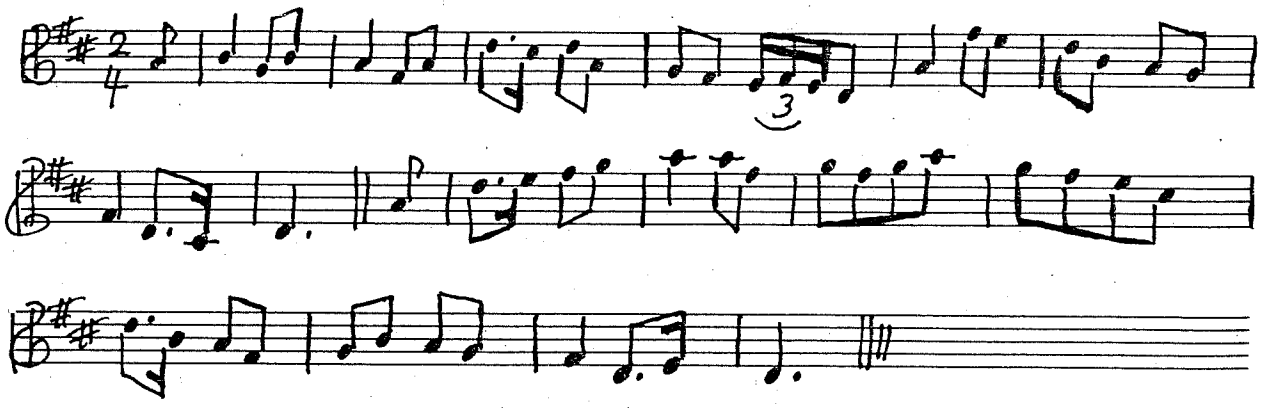




D
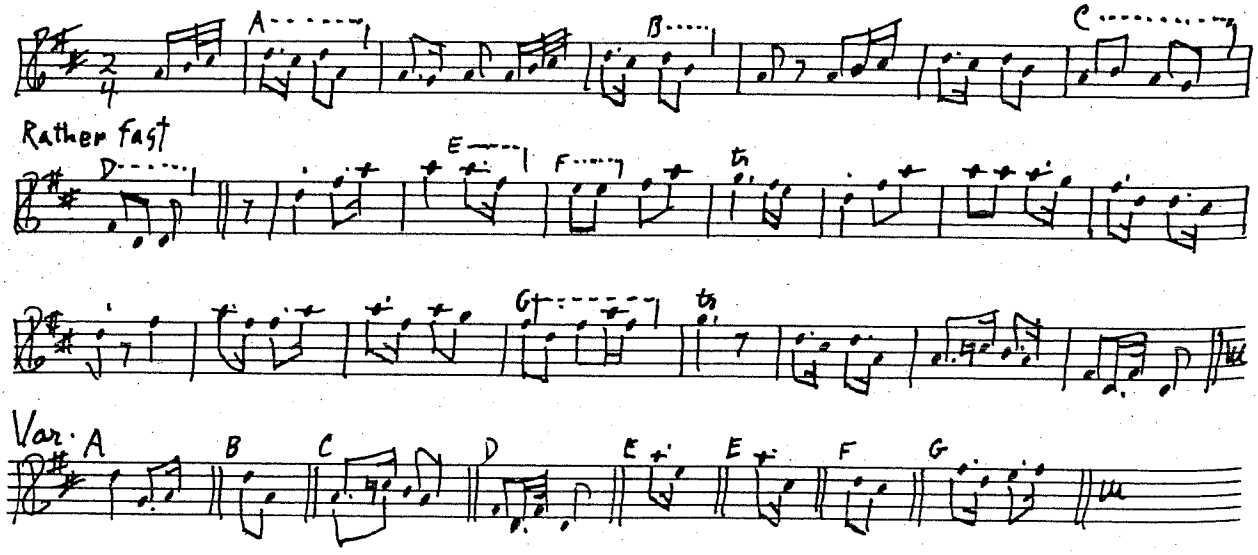
Palmer, F, 1944, B.

From John Brownfield, Fayette County.
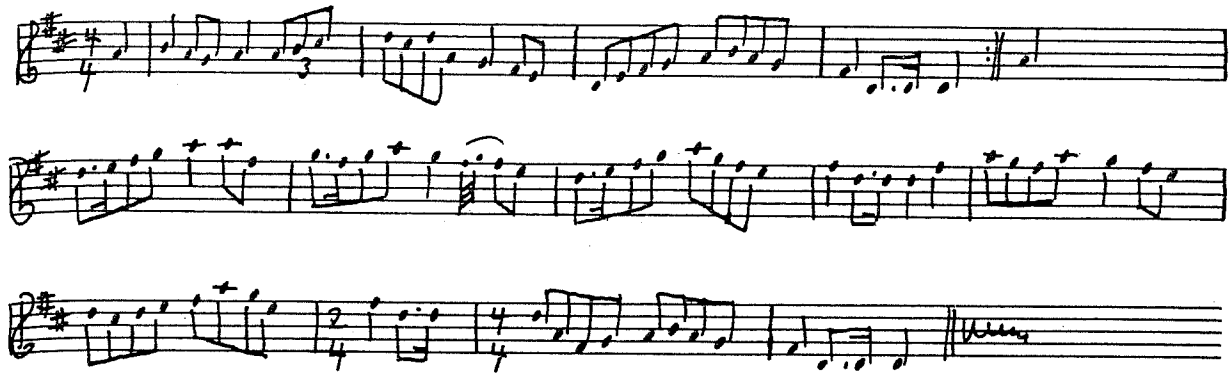


E

Elliott, F, 1954, JB.
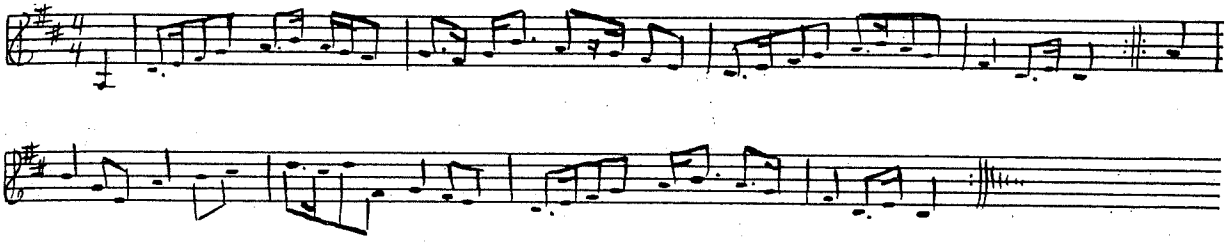


F J. White, V, 1930s, B.

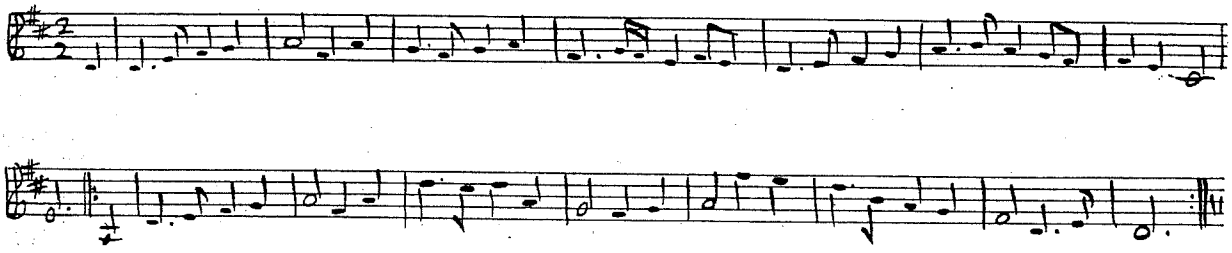


G Provance, whistling, 1944, B.

As once he fiddled it. From parents.



H James Taylor, V, 1930s, B.



Local titles: as above, A, B, C, D, E, G, H; *Dead March,* F. This stately and beautiful melody, a credit to the taste of the Pennsylvania musicians who preserved it, is probably of Irish origin; it is deeply imbedded in Irish folk-music tradition, where it has undergone developments of extraordinary variety without losing either its strength or its charm. All sorts of versions exist—quick, slow, martial, dirge-like, in 2/4, 4/4, 3/4 or 6/8 time, as instrumental or vocal settings, and with a corresponding abundance of different titles. Though a few earlier versions are in minor-sounding modes, the settings are ordinarily in Mixolydian or major. The whole array of sets forms a real "tune-family"—one in which diverse developments in several directions have not yet obscured the fundamental identity of the melody itself. In Pennsylvania tradition, the tune has become somewhat standardized in its prevailing version, and has been more or less specialized in function: it is usually regarded as a funeral march. Likewise, the title of *The Blackbird* has become something of a fixture. This name—as explained in the notes in Bayard HCT, No. 88—derives from a

Caroline (later remade as a Jacobite) broadside ballad, expressing throughout its successive remodelings the loyalty of its singers to the House of Stuart. Some of this ballad, in its remade form to suit the fortunes of "Bonnie Prince Charlie," was still being sung in southwestern Pennsylvania in the early 1930s. In 1951, I heard the Indiana County fifer John Kirkpatrick name our 177 *The Lady's Lamentation*—this being the exact beginning of the title to the original seventeenth-century broadside.

For further notes, including the legend of the Washington County man who allegedly shot his son for whistling this tune, see Bayard HCT, No. 88. The contributor of our G version said that the tune had been set to "a pirate song." I have never elsewhere heard of any such association.
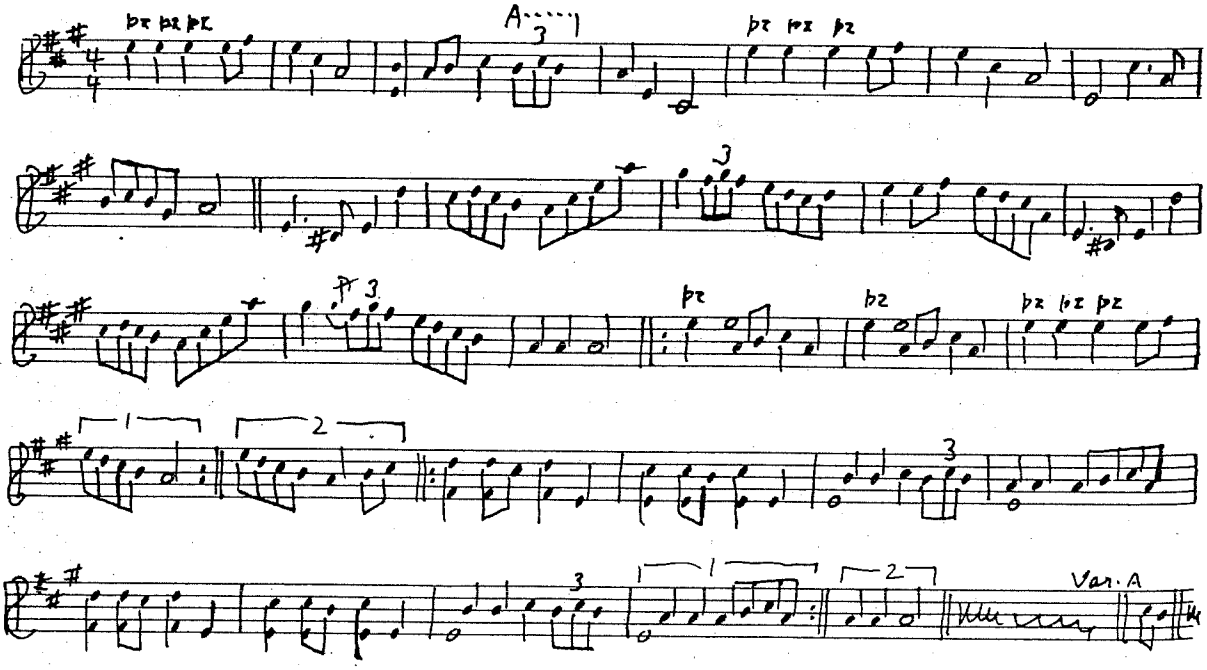
Other printed sets include Bayard HCT, No. 88; Bunting 1840, p. 72; Hime New Selection, p. 3; Keller Gibbs, p. 31, entitled, unusually, *The Bonny Lass of Aberdeen;* Oswald Cal PC, II, p. 142; Smith Scot M, V, p. 93; Joyce 1909, Nos. 249, 250, 292, 376, 408, 440, 768; Petrie Stan, Nos. 292, 331, 519, 672, 1068, 1094, 1379; O'Neill MI, Nos. 199, 200, 201, 488, 1594, 1793; O'Neill IFM, p. 342; three sets; O'Neill IMM, p. 131, two sets; Howe DSV, p. 15; AVF. No. 91; Kerr, I, p. 41; Roche, I, No. 56, II, No. 270; Breathnach 1963, No. 207; Henebry 1928, p. 92, Nos. 4, 5, 6, p. 292, No. 96, p. 297, No. 101; Kennedy FTB 2, p. 5; JIFSS, XVII, p. 36, two sets; McCullough, p. 50, No. 55; Crosby Caledonian, p. 138 (minor). Settings illustrating the association of this air with religious words are Jackson AS, Nos. 270, 271; OSH James, p. 208.

As a further indication of how inextricably imbedded this tune is in Irish tradition, may I call attention to its close relationship with the sets of the piece often called *The Shanavest and Caravat,* for which see versions in Joyce 1873, Nos. 29 and 30; Petrie Stan, Nos. 459, 738, 1519, and 1520; O'Neill MI, No. 1698; O'Neill DMI, No. 896; Mitchell Clancy, No. 99. These items apparently form only another segment of this complex tune-family: some further examples of its ramifications.

178. SHANGHAI (V)

Walter Neal, V, 1952, JB.

From Abel Browning, Garrett County, Maryland.
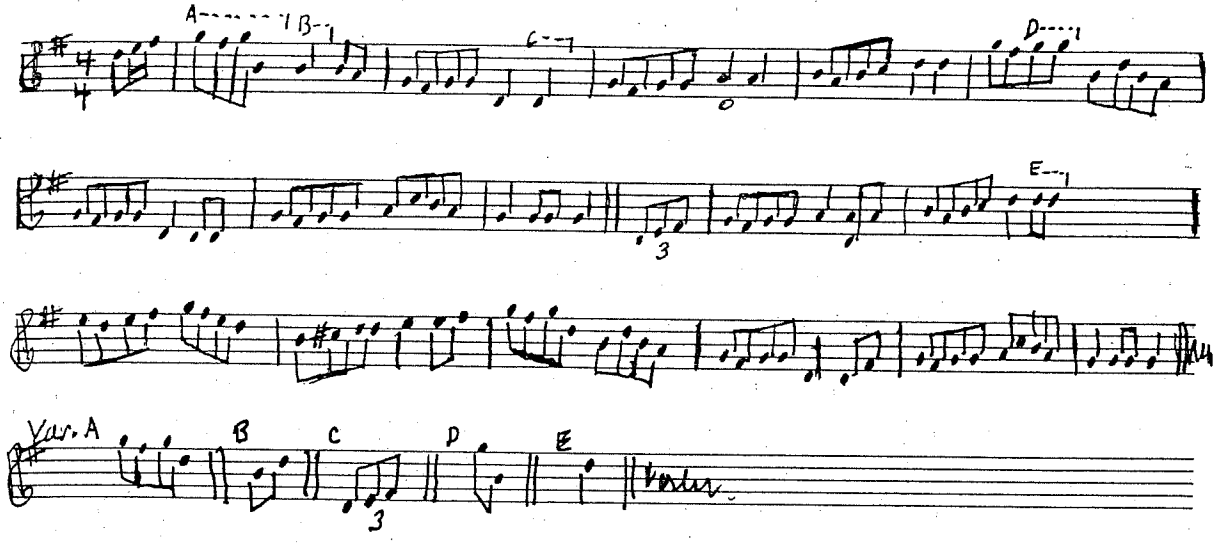


Abel Browning, from whom Neal learned this tune, was a player of great fame in southwestern Pennsylvania, especially in Somerset, Westmoreland, Armstrong, and Fayette counties. Many

years ago, I heard him play this very tune, *Shanghai,* at station KDKA in Pittsburgh, where the studio was thronged with enthusiastic local fiddlers, listening raptly and often exclaiming in admiration. I recall Browning as a small, grey-bearded, gentle man, who was indeed an excellent player—rapid, animated, smooth, and rhythmically precise. In case no one has collected any of his tunes, I am very happy to have had the opportunity of preserving some of them.

179. THE DREAM QUICKSTEP (FV)

Elliott, V and F, 1954, JB.
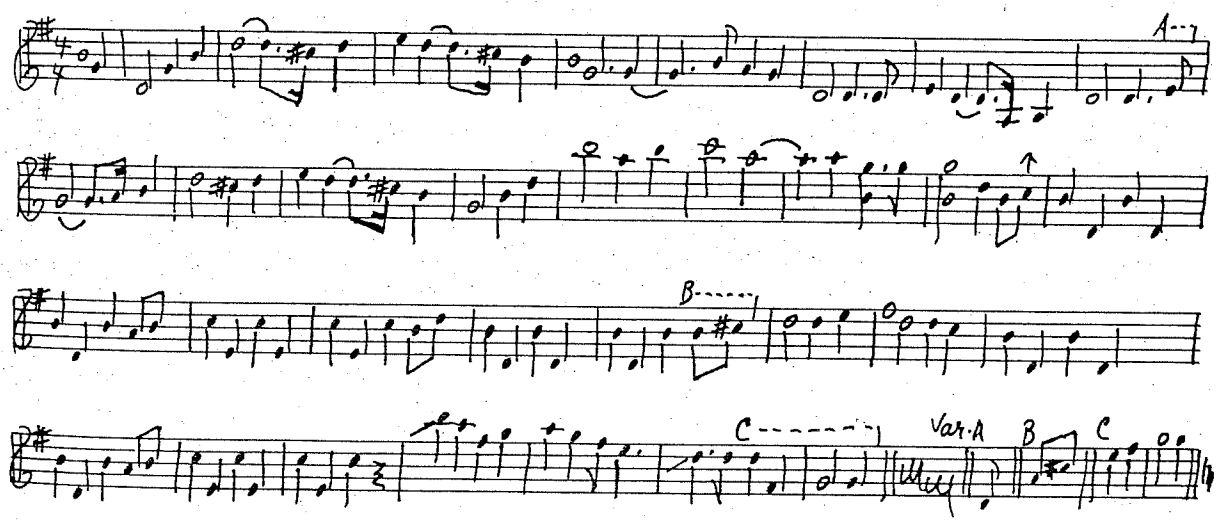


The player performed this on violin and fife successively, with no comment as to whether he believed that it belonged properly to either instrument. The only other set known to me is AVF No. 103, with the same name, implying that the piece was generally regarded as a fife march.

180. THE OIL CITY QUICKSTEP (V)
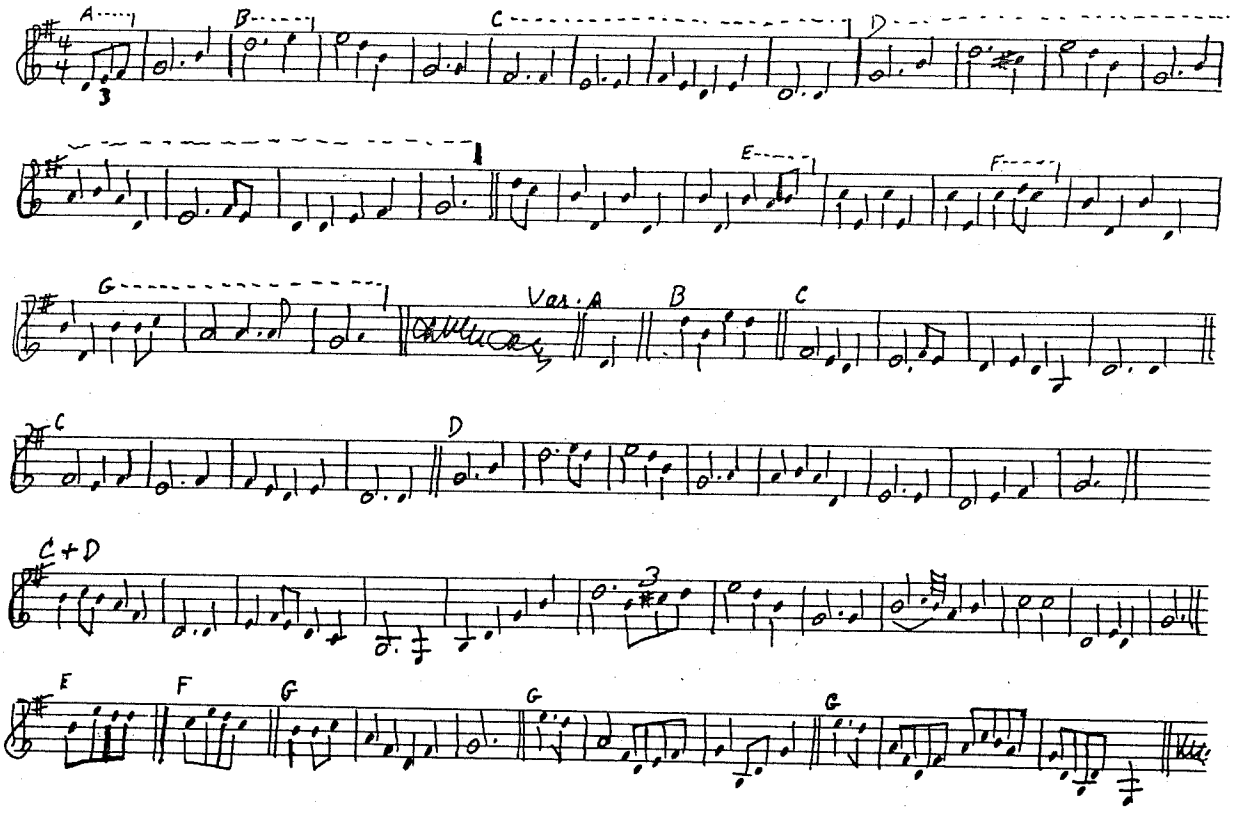
A

Nicholson, V, 1949, B.



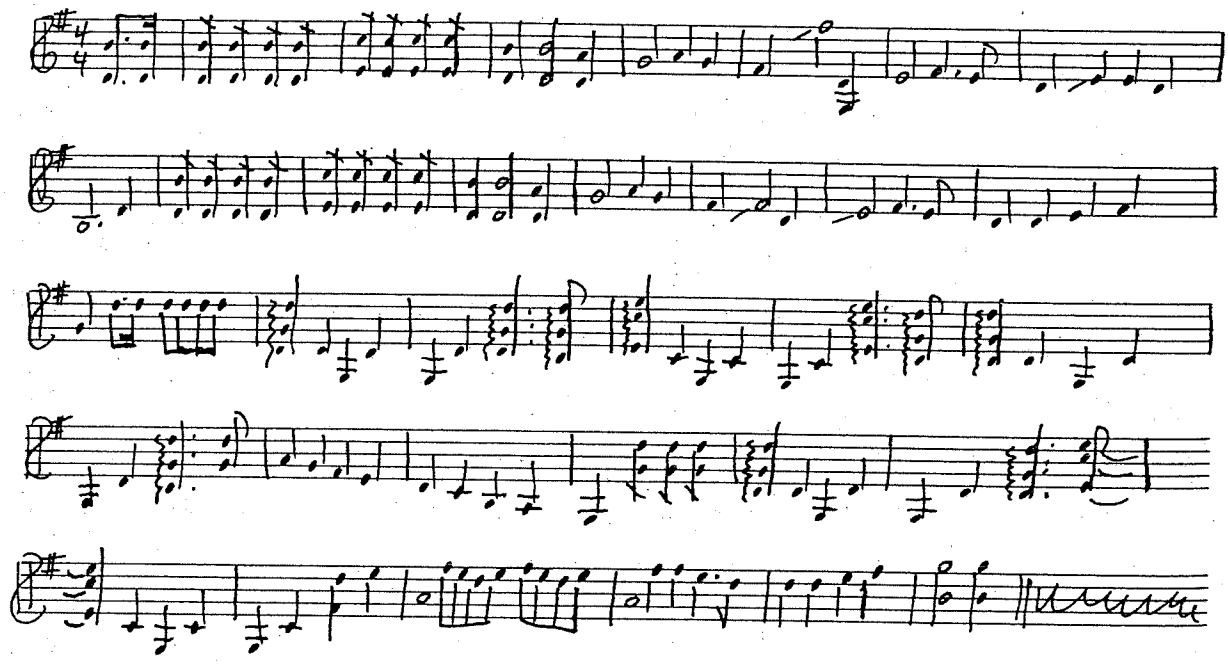
B

Miller, Gelnette, V, 1949, JB.



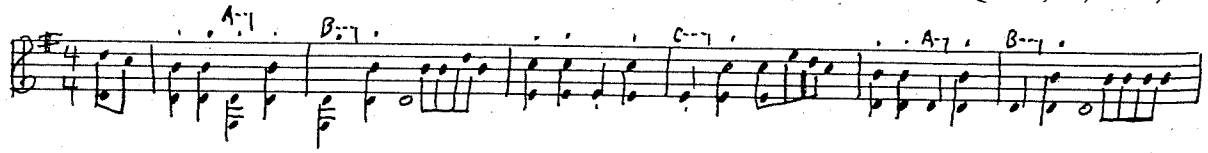
C

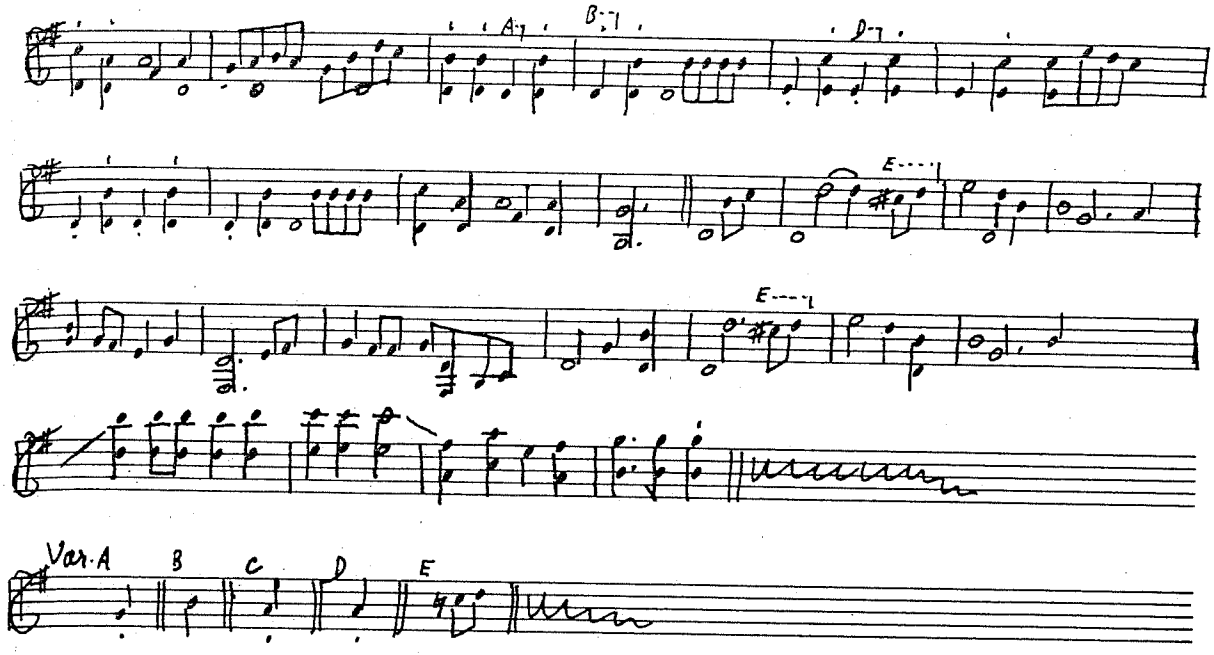
Blair, V, 1952, JB.



D

Queer, V, 1957, JB.





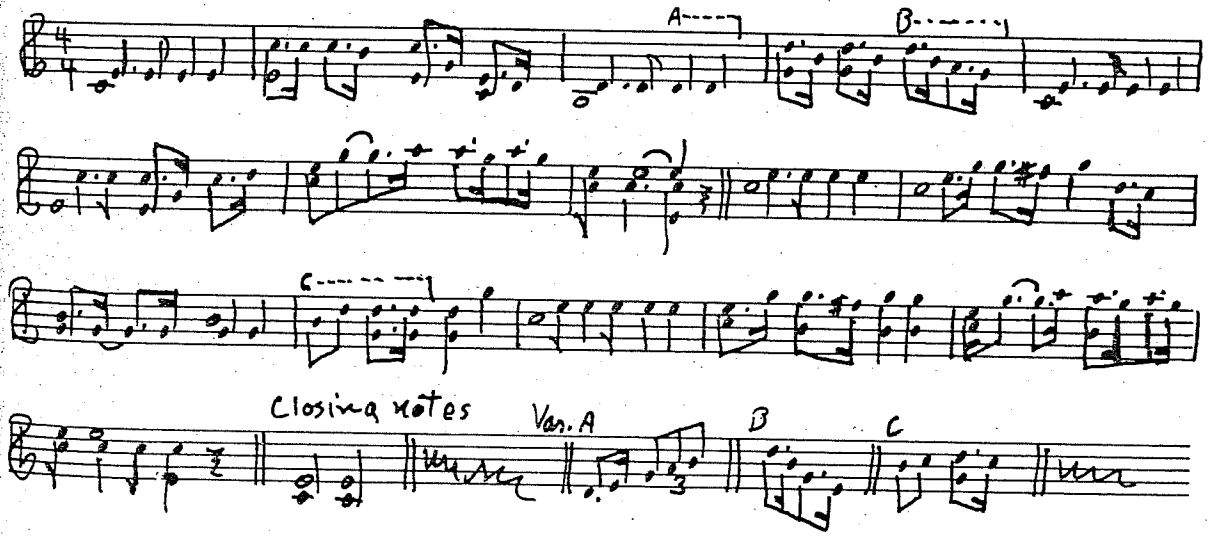
Local titles: as above, A; *The Beggar's March,* B, C; *Op'ry Star,* D. The title of our A-version is seemingly the best known in Pennsylvania; that of B, C runs it a close second. A version somewhat similar to our C, as to arpeggio-effects, but more deliberate in pace, was played in 1949 by Lewis Horme, of Hormetown, Jefferson County. I have not traced the tune, nor seen nor heard it elsewhere than in Pennsylvania. Another set, but not with the common title, is in Bayard HCT, No. 52.

181. THE TENNESSEE WAGONERS (V)

A
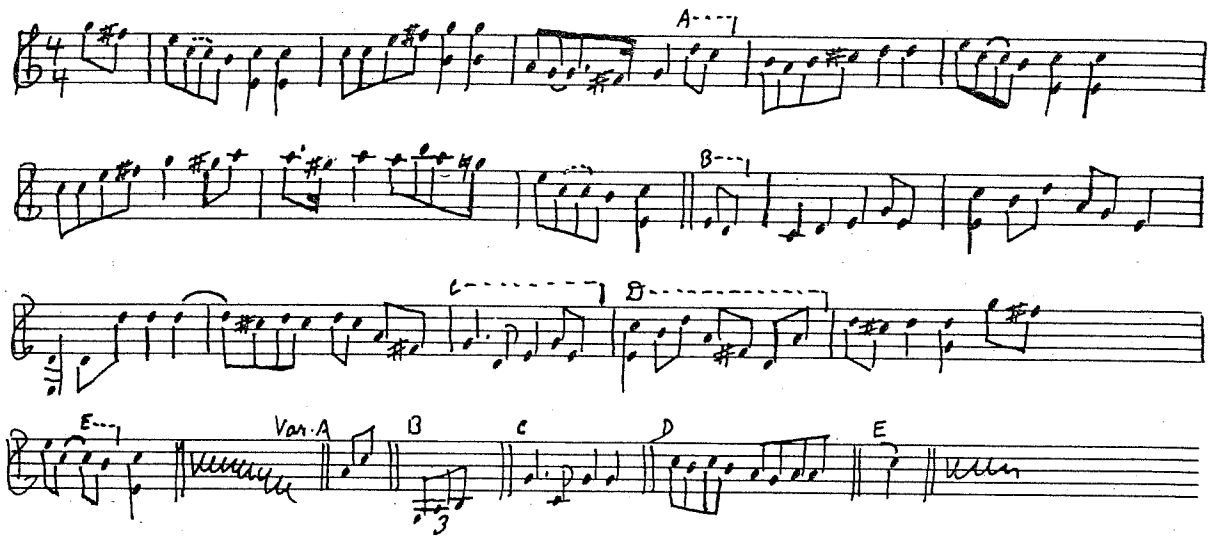
Filby, V, 1947, B.

Learned in boyhood from his father.
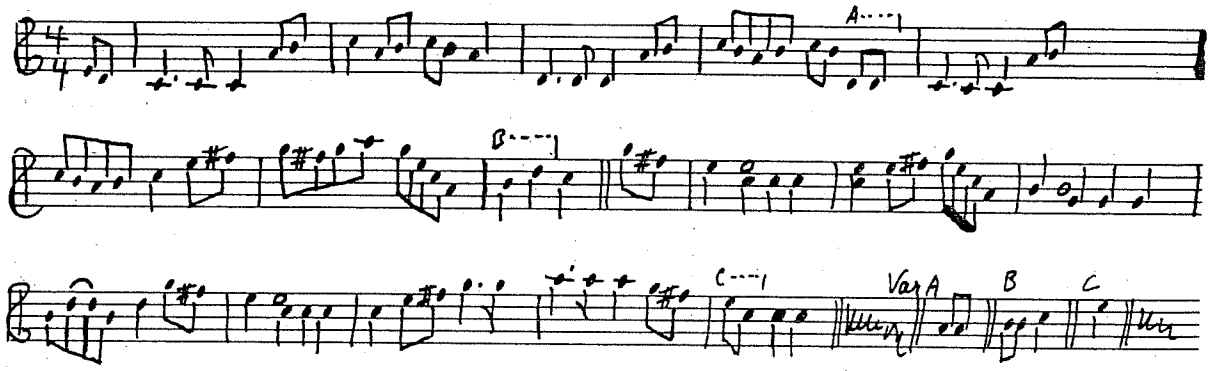


B

Gilpin, V, 1949, B.



C

Grimshaw, V, 1958, JB.



Local titles: as above, B, C; *Wagoners,* A. It seems that the name *Wagoner(s)/Wagner* is the one most common in this country for sets of this tune. Christeson, in the note to his No. 53, says that the piece goes back to *The Belle of Claremont Hornpipe,* for which he cites an older publication of the 1850s. (The *Claremont* tune is also in One Thousand, p. 106, while another set of it, differently named, is in Ford, p. 121, 1st.) Christeson's observation is correct; but it is also certain that the normal second half of our tune No. 181 and of the *Claremont* tune goes back to a considerably earlier time. It will probably make for clarity and save trouble if I at once express my considered opinion about the formation (or evolution) of this air.

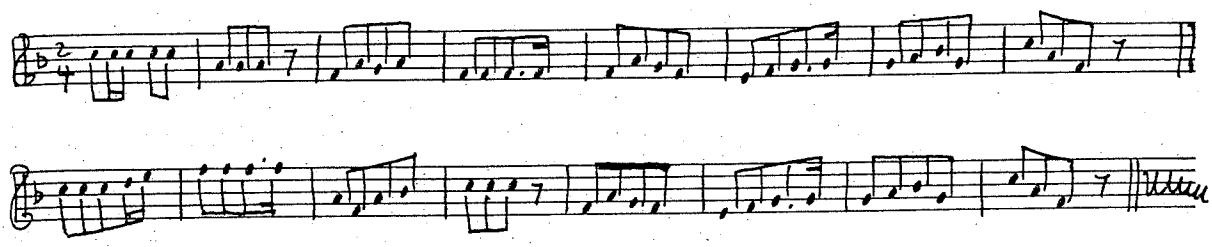
To be as brief as possible, I believe that our No. 181 is another of the "composite" tunes already discussed: that it has been formed out of the regular first strain of the tune we call *Billy in the Lowland* (our Nos. 234, 435), combined with an old tune-section that normally makes up the second strain of the Scottish tune called *The Gaberlunzie-Man,* an air which appears earlier in 3/4, later in 4/4 versions. The strain in question (second part of our No. 181) is evidently an old, transferable tune-section amounting in itself to a floating formulaic passage employed in the past by players to construct more than just this one tune. The second half of our No. 181 and that of the *Gaberlunzie* piece also greatly resembles the first part of the old Scots strain *Johnny Cope* (our No. 396) and that of *Keep off the Grass* (our No. 186), while the second strain of the well-known *Mississippi Sawyer* (our No. 329) also sounds as if it might be derived from this same formulaic passage. For a case of tune-strain compounding that admits of no question, between our No. 181 and the *Mississippi Sawyer,* see our notes to Version C of No. 329.

Investigators seem to agree that *The Gaberlunzie-Man* cannot be traced farther back than Thomson OC 1725, p. 43 (see Glen, pp. 134, 135, and Simpson BBB, p. 246). The tune is also found in Thomson OC 1733, p. 94; Simpson BBB, No. 154 (from *The Merry Musician* of 1731, III, p. 29); Johnson, III, No. 226. Sets of *Wagoner/Wagner* are widespread: see Adam, No. 38; Ford, p. 28, two sets; Christeson, Nos. 51 (long form), 53 (normal form); Thede, p. 33, four sets; Messer, No. 1; Arkie, p. 28; Krassen, p. 76.

182. TA RA RA BOOM DE AY (V)

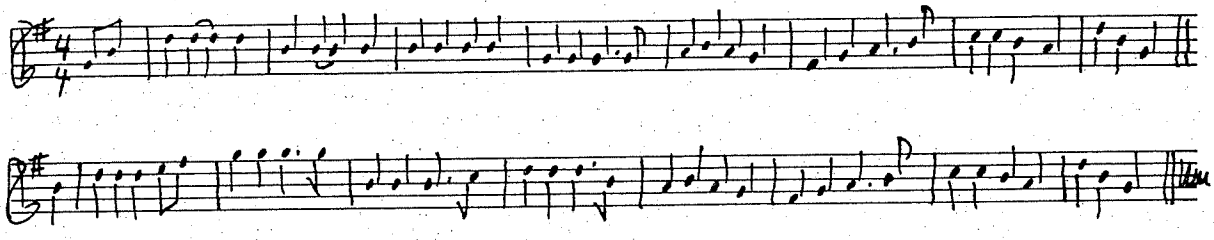
A

M. Rogers, V, 1930s, B.



B

McKivison, V, 1930s, B.

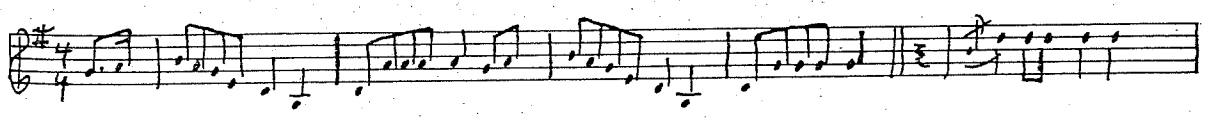


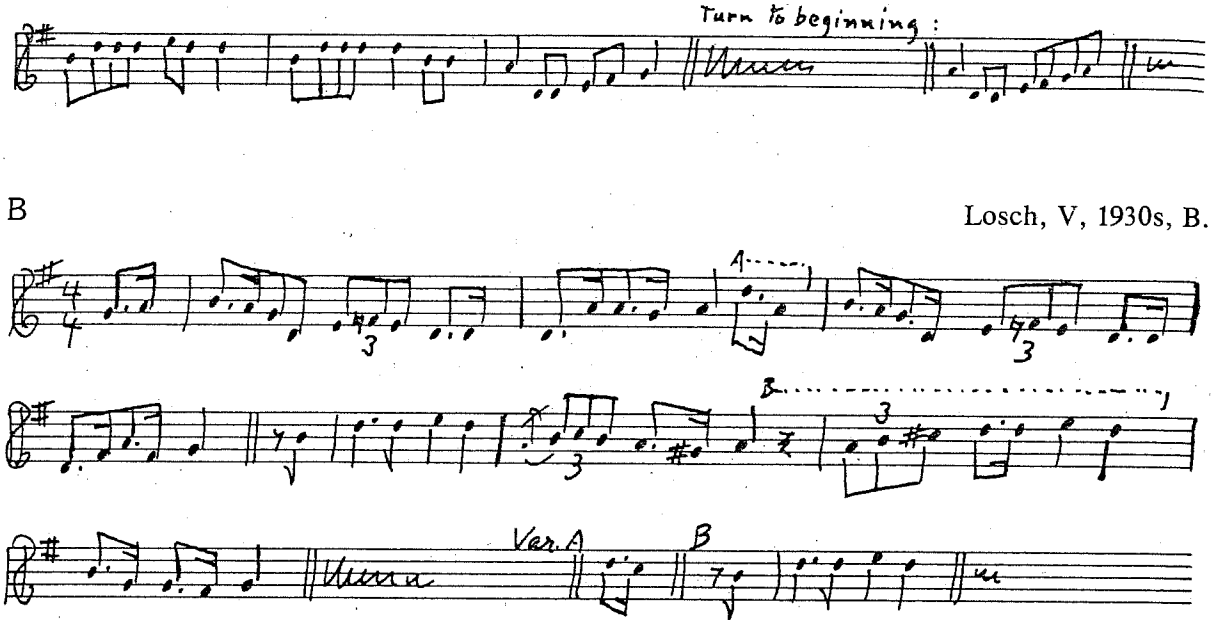
Local titles: *I Have a Wife in Baltimore,* A; *Streamers on Her Hat,* B. Here I have simply labelled this well-known tune by its common title, instead of trying to decide between the two local names. My guess is that this tune was originally German, though I have not found it in available German sources. Sets occur in Cazden, p. 13; Owens, p. 22; and (emphasizing its international spread) Vinko Žganeć, *Zbornik Jugoslovenskih Pučkih Popievaka,* p. 339, No. 627.

183. INJUN ET A WOODCHUCK (V)

A

J. White, V, 1930s, B.





B

Losch, V, 1930s, B.

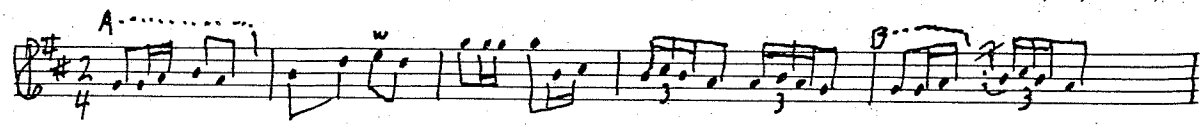
Titles: as above, A; *Such a Gittin' Upstairs,* B. Both titles are floaters: see our No. 169, Version C (one obtained from John White's brother), and No. 170. The tune, in both its parts, forms a small compound of familiar British melodic turns that emphasize the many-sided nature of the task of tracing these instrumental pieces backward into the past. Briefly, it shows clear resemblance to several airs well known in this country and in the British Isles: for instance, with the tune often set to the folk song of *The Wagoner's Lad* (for which see notes to *The Drunken Hiccups,* our No. 646); with *Such a Gittin' Upstairs,* our No. 170; and with a couple of oft-printed old-country airs, variously named, that have been popular as both song and dance tunes. One of these airs is usually couched in 6/8 (rarely in 3/4) time, and its most constant recurrent title is *Whistle and I'll Come to You My Lad;* the other, ordinarily in 4/4 time, has as its most frequent title *The Fife Hunt.* In both the "Whistle" and the "Hunt" versions, the first part closely resembles our No. 183, while the second may resemble that of No. 183 generally, or have roughly the same contour.
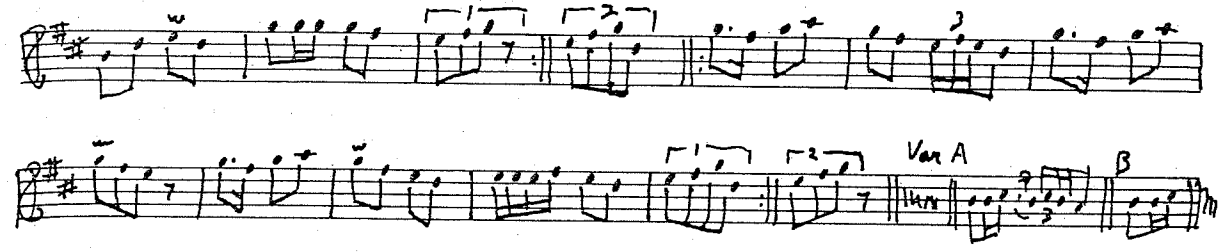
We may conveniently list the 6/8 and 4/4 tunes separately, though such a separation is artificial in view of the constant interresemblances the sets show. Forms of the "Whistle," or 6/8 melody are O'Farrell, p. 19; Johnson, II, No. 106, VI, No. 560 (and see notes in Glen, pp. 93, 231); Graham, pp. 244–5, with valuable notes; O'Neill MI, No. 391; Kerr, I, p. 33; Gow CR, III, p. 12; *New Musical And Vocal Cabinet,* p. 243; Goulding F, p. 30; Moffat Minst, p. 280, from Horncastle's collection, with valuable notes; Crosby Irish, p. 284; British Minstrel, II, p. 169; Shield, *The Poor Soldier,* pp. 3–5, 8; Murphy Airs, p. 18; Crosby Caledonian, p. 144. Variants of the 4/4 or "Hunt" version are Aird, III, No. 408; O'Neill MI, No. 1463; One Thousand, p. 45, 8th; Surenne, p. 8; Kerr, I, p. 14, 6th; Gow STR, I, p. 10, 1st; Gow BNG, I, p. 36, 1st; Galwey, No. 18; Walker SH, p. 258; Robbins, No. 199; White Un, No. 44; Wilson Comp Ball, p. 50; White Ex, p. 41; Linscott, p. 85; Riley, I, No. 107.

184. FINNEGAN'S WAKE (FV)

A

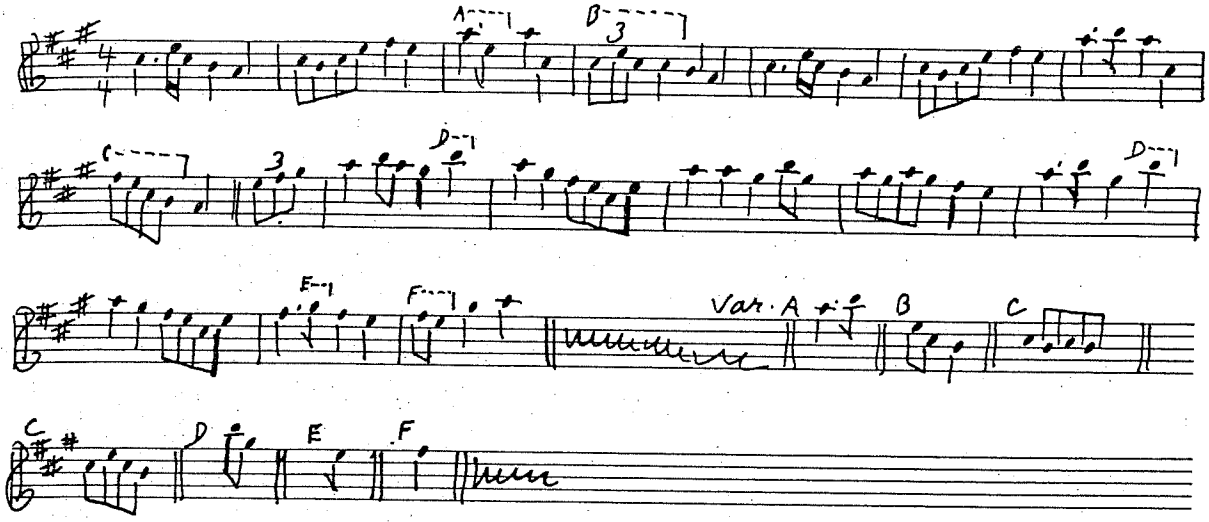
Horner, F, 1960, JB.





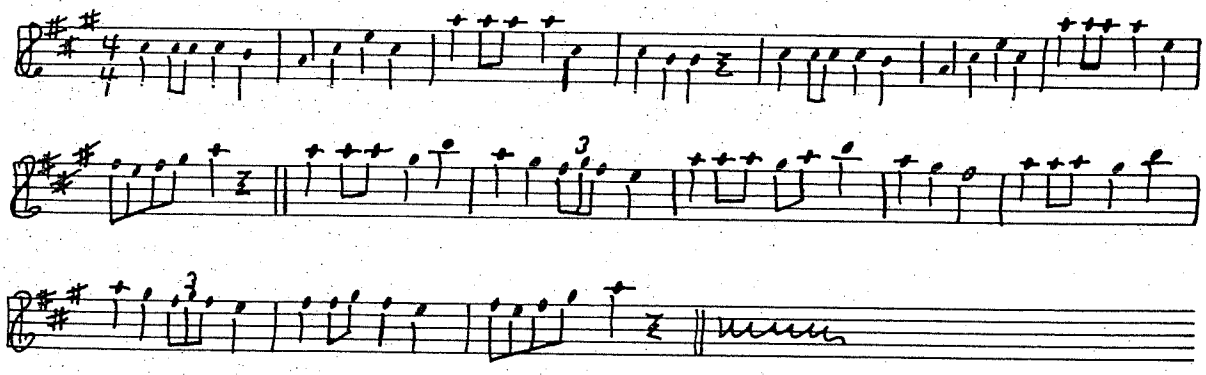
B

Miller, Gelnette, V, 1949, JB.



C

Yeager, V, 1930s, B.

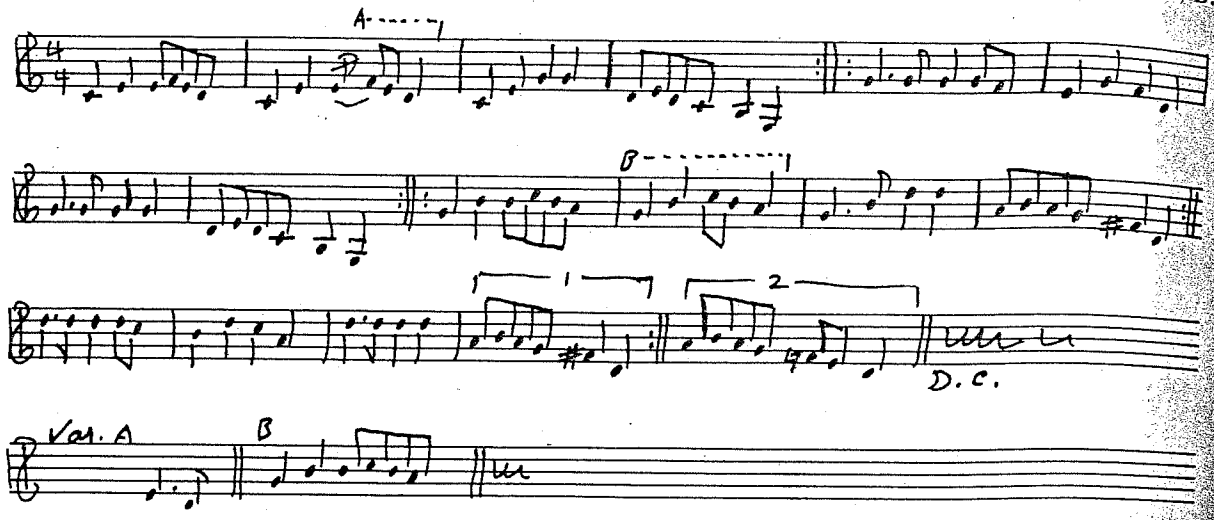


The title is the same for all sets, being that of a "stage Irish" song set to the tune. Both tune and words are in O Lochlainn, No. 91. Other sets are AVF, No. 62; Mattson Fife, p. 38 (from the 1902 AVF); Ostling, p. 23; Roche, II, No. 298, 4th figure and 1st tune of a quadrille. It seems that (as so often) the first part of this air is older than the second: in JFSS, IV, p. 294, are three sets of the same air, two from the early eighteenth century, the third being the music of a camp-meeting spiritual known both in Great Britain and America. These three tunes all bear some resemblance to the first part of our *Finnegan* tune.

185. BLACK-EYED SUSIE (V)

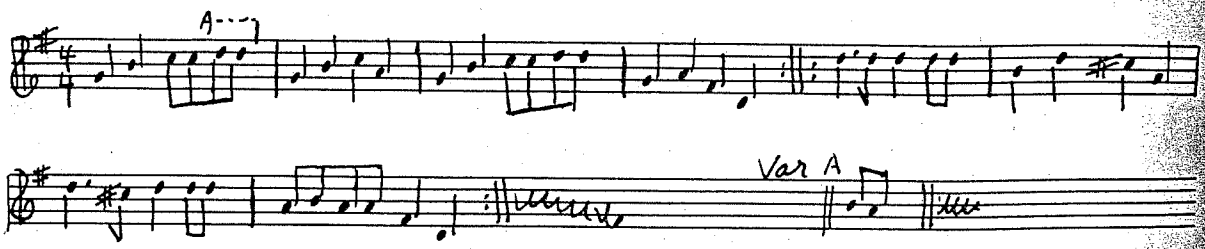
A

Tustin, V, 1944, B.



B

S. Clark, V, 1930s, B.



Same title for both versions. The modulation of Version A is found in no other printed set. This tune is always known as *Black-eyed Susie/Susan* among American players, a title that never appears joined to old-country versions. Though the piece is pretty widespread in the United States, most of its sets illustrate to perfection everything I said in the Introduction about the simplifying and monotonizing of versions among our fiddlers. In fact, our two forms of the tune are perhaps the best recorded yet in America, being closer to the real melodic piquance and character of the older British Isles versions. Compared with the British sets, most of the American ones are melodically attenuated and poverty-stricken.

No. 185 is one of our oldest traceable instrumental folk tunes, being discernible in *The Fitzwilliam Virginal Book* and in Jehan Tabourot's *Orchesographie* of 1588. For the first-named source, see Fuller, II, pp. 148–50, the tune *Rosasolis* as set by Giles Farnaby (c. 1560–c. 1600). Another variant of this version appears as a Welsh harp tune in Bennett, *Alawon Fy Ngwlad,* II, p. 136, 3rd. In Fuller, II, p. viii, a note refers to a MS setting of "this beautiful air" by John Bull (c.1562–1628). For the *Orchesographie* melody, which is still being used in English morris dances, see Moffat and Kidson, p. 11, and Kidson OCDM, p. 89, in both of which works it is called the earliest recorded morris tune. Sets are also in Neal, *Esperance Morris Book,* I, p. 27, JEFDSS, VIII, p. 211, and O'Malley, p. 30, all called *Morris Off.* These two interrelated tunes are plainly ancestral to our present-day *Black-Eyed Susie.*

But our tune, with still other developments of phrase and phrase order, has lived on elsewhere among British traditional players. In England and Scotland, ever since the early seventeenth century, and throughout the eighteenth, it was popular under the name of *Three (Jolly) Sheep Skins:* see Aird, I, No. 178; Oswald Cal PC, II, p. 10; Dauney, p. 228, No. 31; Walsh CDM, I, No. 20; John Gay's *Polly,* Air 24; Moffat and Kidson, p. 18; Kidson OCDM, p. 4.

In Irish tradition, the air took on still another shape, and became well known under variant forms of the name *Aillilliu mo Mhailin (Alas My Little Bag,* a humorous lament for a stolen bag of sundries). For this version, see Joyce 1873, No. 45; Petrie Stan, Nos. 1229, 1230; O'Neill MI, No. 591; also, under other names, One Thousand, p. 8, 2nd.; Roche, I, No. 197.

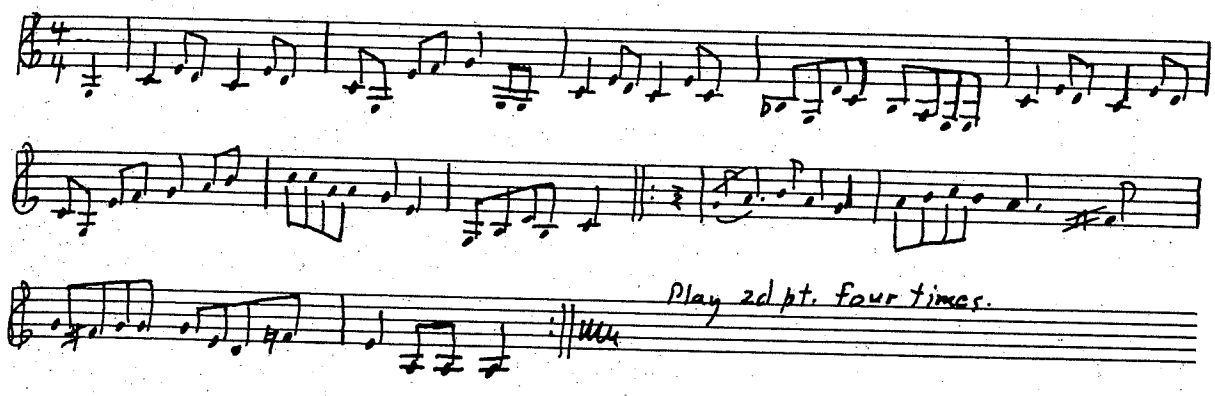
Versions of the American *Black-Eyed Susie* (aside from our Pennsylvania ones) occur in Christeson, No. 71; Thede, p. 89; Thomas and Leeder, p. 61; Lomax FSUSA, p. 96; Krassen, p. 51.

A form of the Irish *Alas My Little Bag* version, with a strongly variant first part developed in a way quite divergent from the normal tune outlines, is in Feldman, p. 109, 1st.

186. KEEP OFF THE GRASS (V)

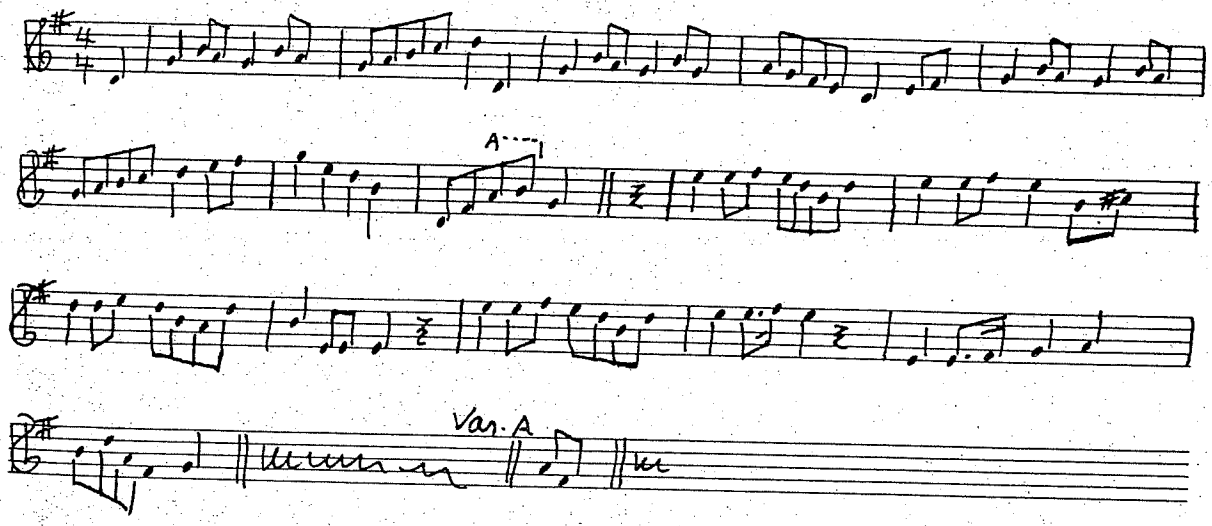
A

Tustin, V, 1944, B.



B

Shape, V, 1944, B.
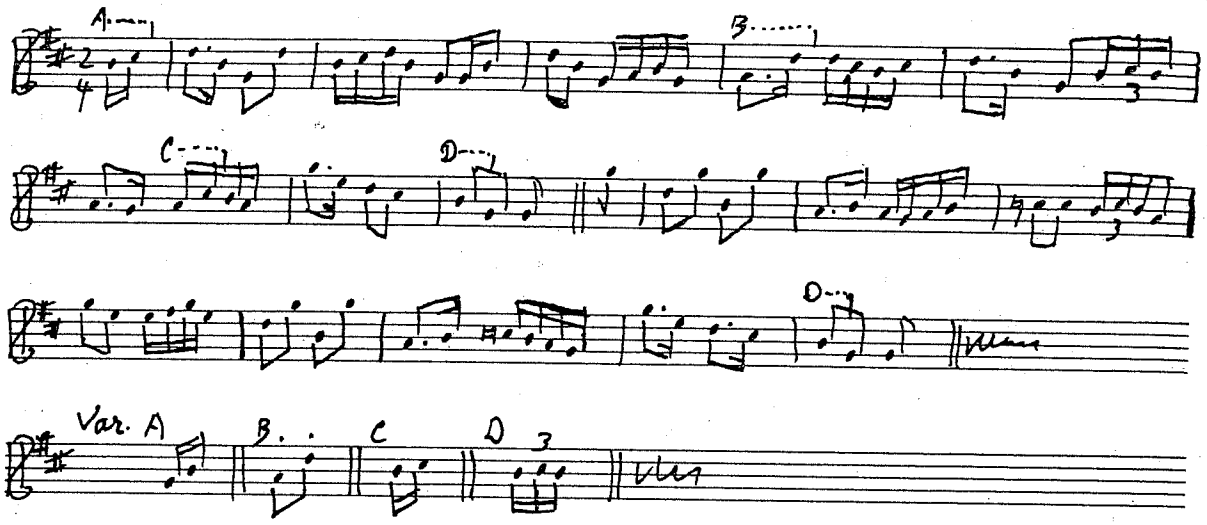


Local titles: as above, A; no title, B. A tune with a very general, yet noticeable, resemblance to this is JFSS, II, p. 260, *The Balquhidder Lasses*—where a note calls attention to its resemblance to the Scots air *Johnny Cope*. Also there is some slight likeness between the first part of this and part 2 of *The Tennessee Wagoners,* our No. 181.

187. THE AYRSHIRE LASSIE (F)

Horner, F, 1944, B, 1960, JB.

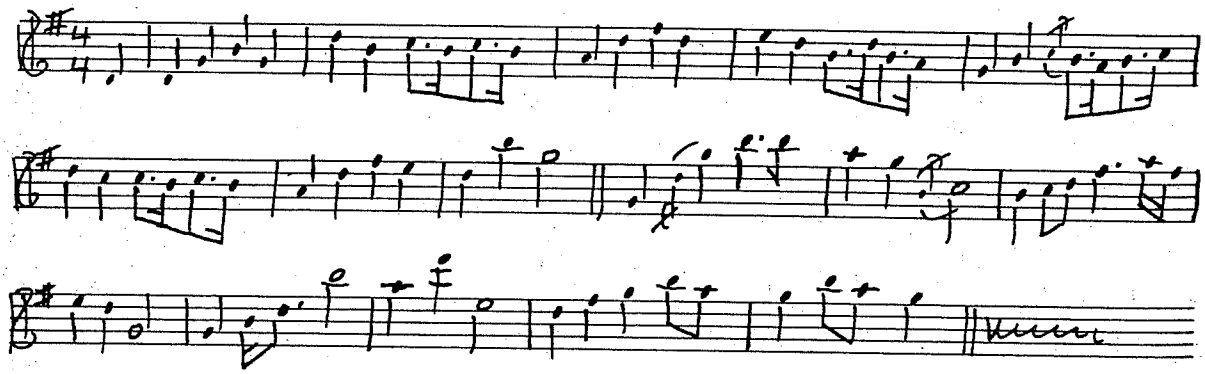
From Scots fifer David P. Henderson.



188. FOUR O'CLOCK IN THE MORNING, or IRISH QUADRILLE (V)

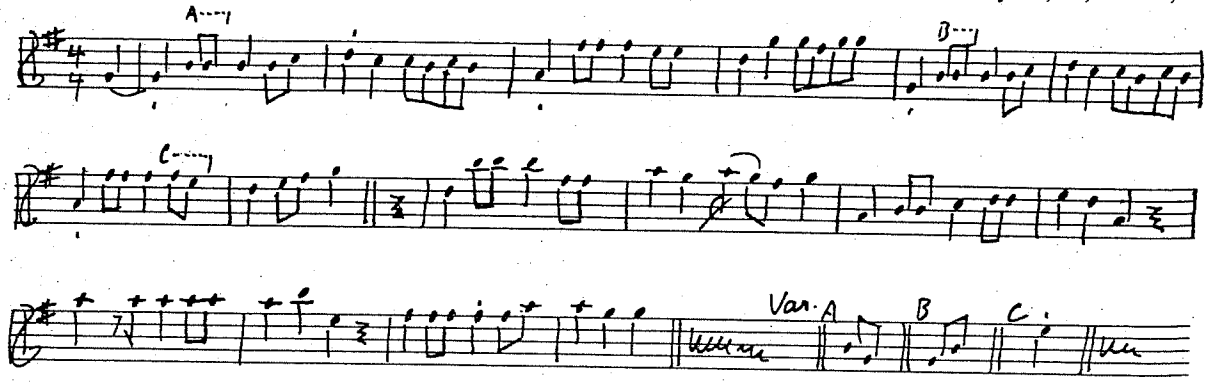
A

James Taylor, V, 1930s, B.



B

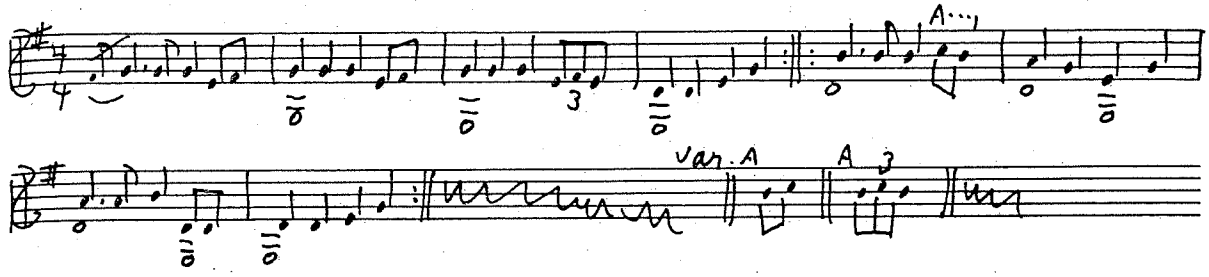
John Taylor, V, 1930s, B.



189. OLD DAN TUCKER (V)

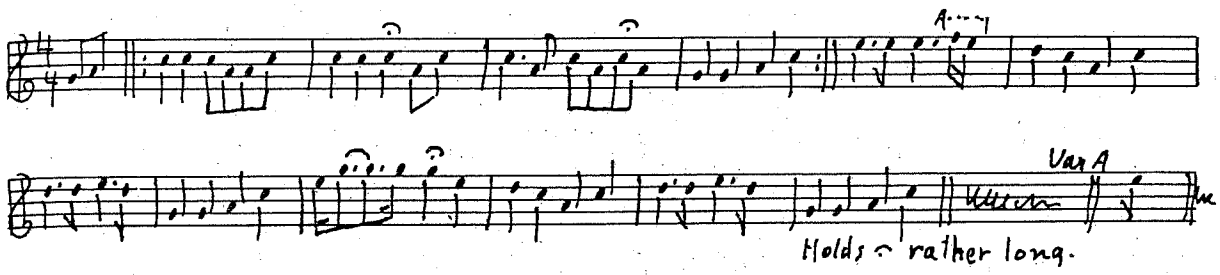
A

Gressley, V, 1948, JB.



B

Tustin, V, 1944, B.



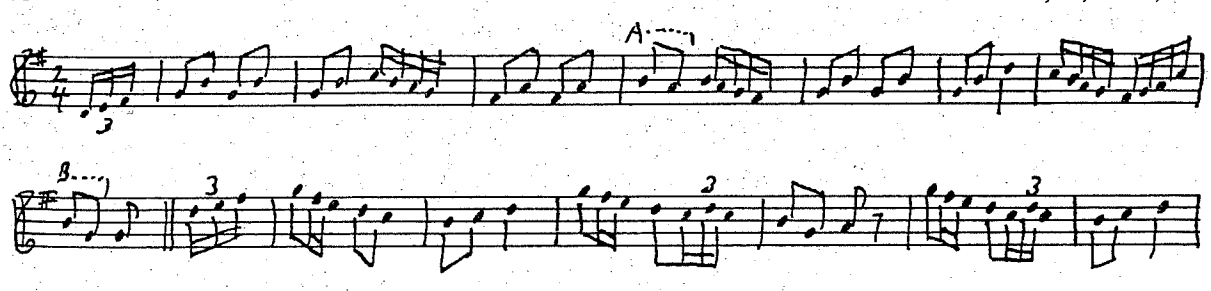
Local titles: as above, A; *The Soap-Fat Man,* B. The title of our Version A is the all but universal one. This blackface-minstrel piece is in one way a thoroughly natural folk tune: its origin would seem to be unknown, while its versions are everywhere. In Wier, p. 372, it is attributed to Henry Russell; in Nathan Dan Emmett, p. 432, a clear version of our tune, entitled *Gwine To De Mill,* is credited to J. R. Jenkins, with a publication date of 1846, but on pp. 454–456, Nathan attributes both words and tune of *Old Dan Tucker* to Emmett, 1843. It really looks as though the *Dan Tucker* tune, whatever be the history of the words, is older than the days of blackface minstrelsy. For instance, Sharp, *English Folk Chanteys,* No. 35, without being clearly a set, has a general resemblance; Christeson, No. 7 (different title) has in its first part a doubled-edged resemblance to *Old Dan Tucker* and *Sally Goodwin* (our No. 273)—so that perhaps *Sally Goodwin,* our *Rye Whiskey* (No. 113) and No. 189 are all related, in an affinity that goes back quite a long while.

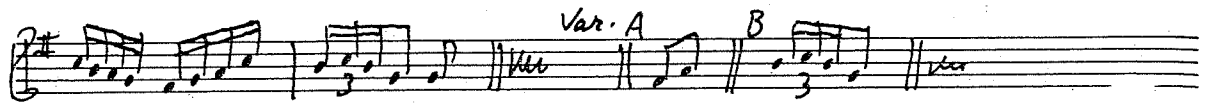
Sets of our No. 189 (among others, doubtless) are in AVF, No. 112; Mattson Fife, p. 76; Ostling, No. 17; Thede, p. 74; Burchenal Amer, pp. 10, 62; Sandburg, p. 159; Owens, p. 39, along with useful notes; Ford, p. 55; Howe SV 1851, p. 43; Lomax FSUSA, p. 92; Clark, p. 144; Lomax ABFS, p. 259; Minstr, p. 150; McDowell, p. 32 (playparty).

190. THE RAKES OF MALLOW (FV)

A

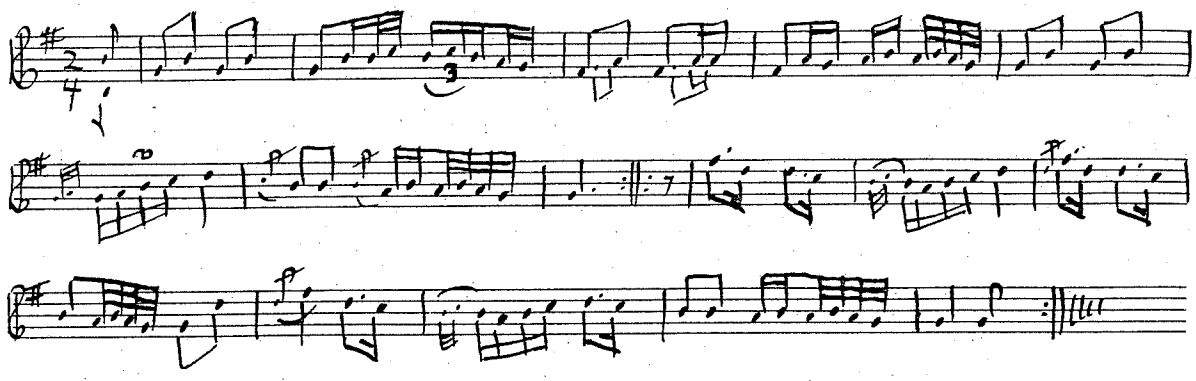
Horner, F, 1960, JB.





B

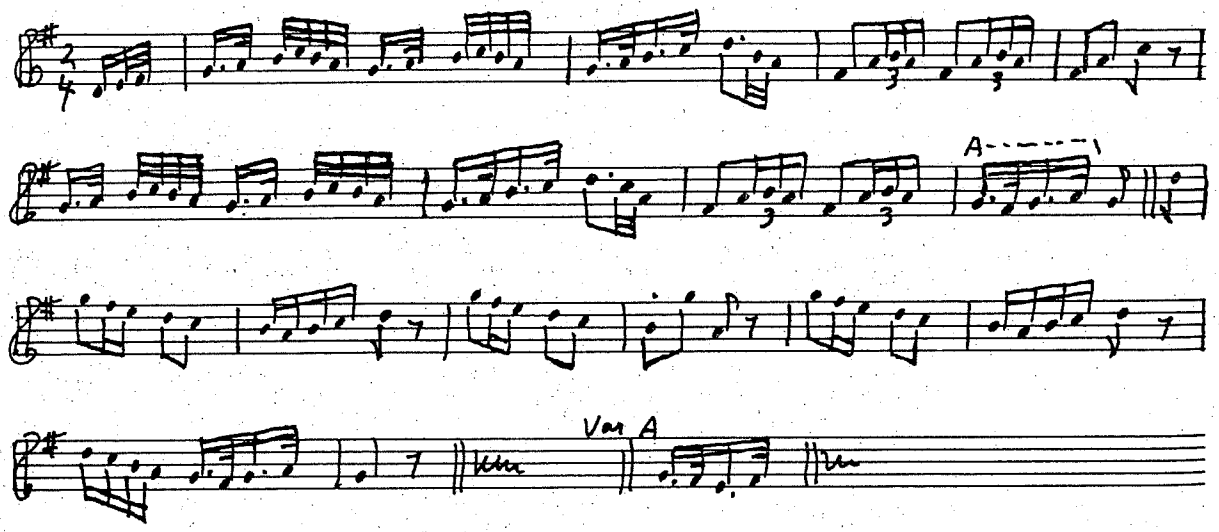
Kirkpatrick, F, 1950, JB.



C

Grimm, F, 1962, JB.
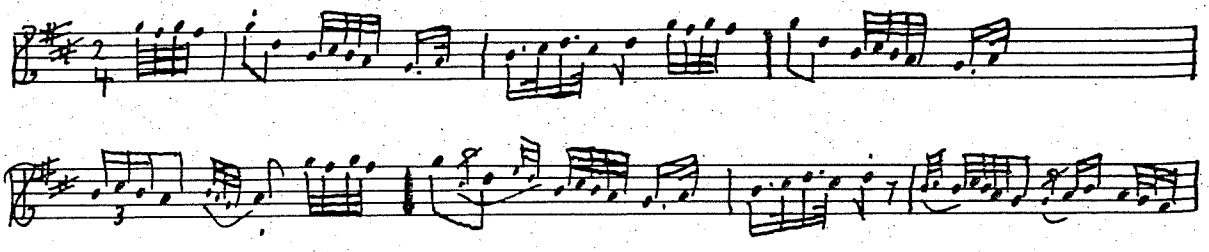
Learned from a flute book.
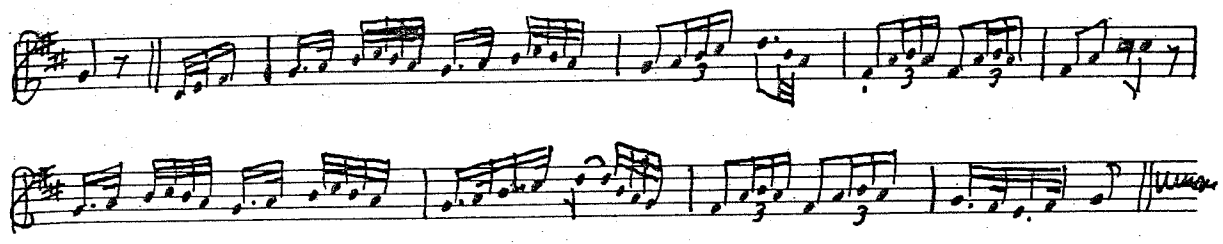


D

Grimm, F, 1962, JB.

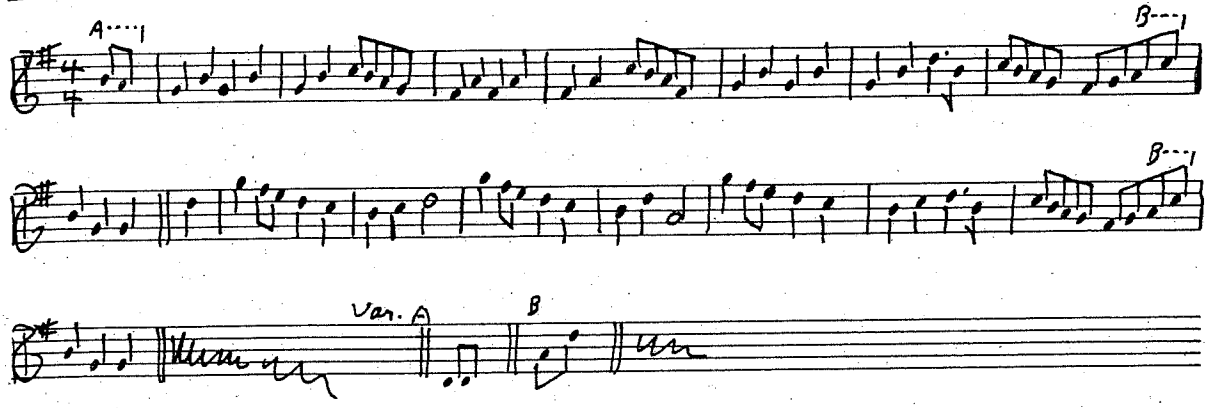
From Mount Pleasant Band, and from Somerset fifer Charles Cook.





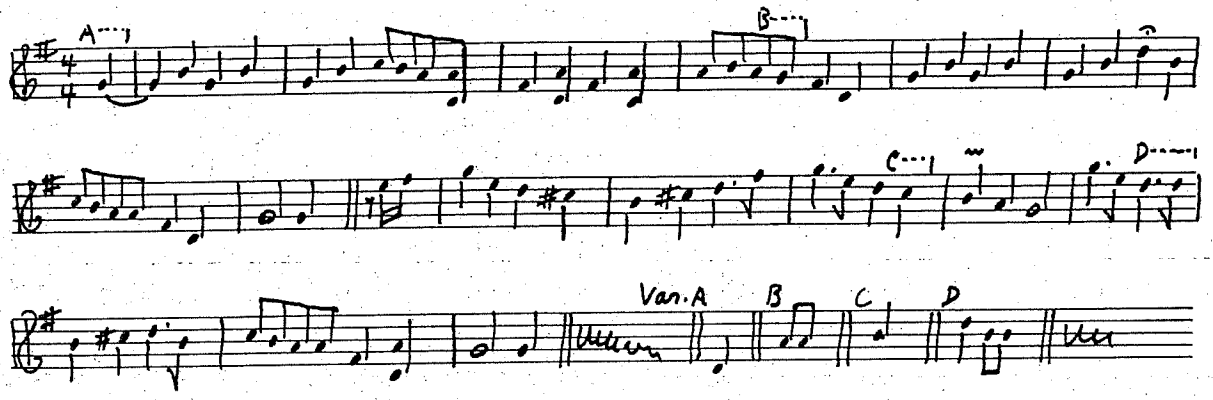
E

F. King, V, 1960, JB.



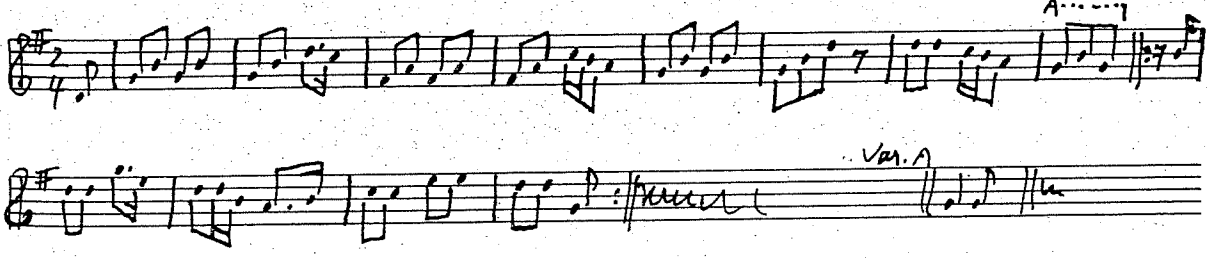
F

Gray, V, 1930s, B.



G

T. Patterson, V, 1930s, B.



Local titles: as above, A, B, E (*Mellow*); *The Lakes of Marlow,* C; *Nixon No. 1,* D; *The Soldier's Joy,* F; no title, G. The "Rakes" title is prevalent, apparently dating from the eighteenth-century period when Mallow, Co. Cork, was a well-known spa. Another common form, *The Rigs of Marlow,* alternates with the "Rakes" form, and usually the piece is known by one or the other of these related names (with slight variations and interchanges—like *Rakes Of Marlow*), when it has a name at all. Because of its simplicity and repetitiveness, it is a favorite tune with beginning fiddlers and fifers.
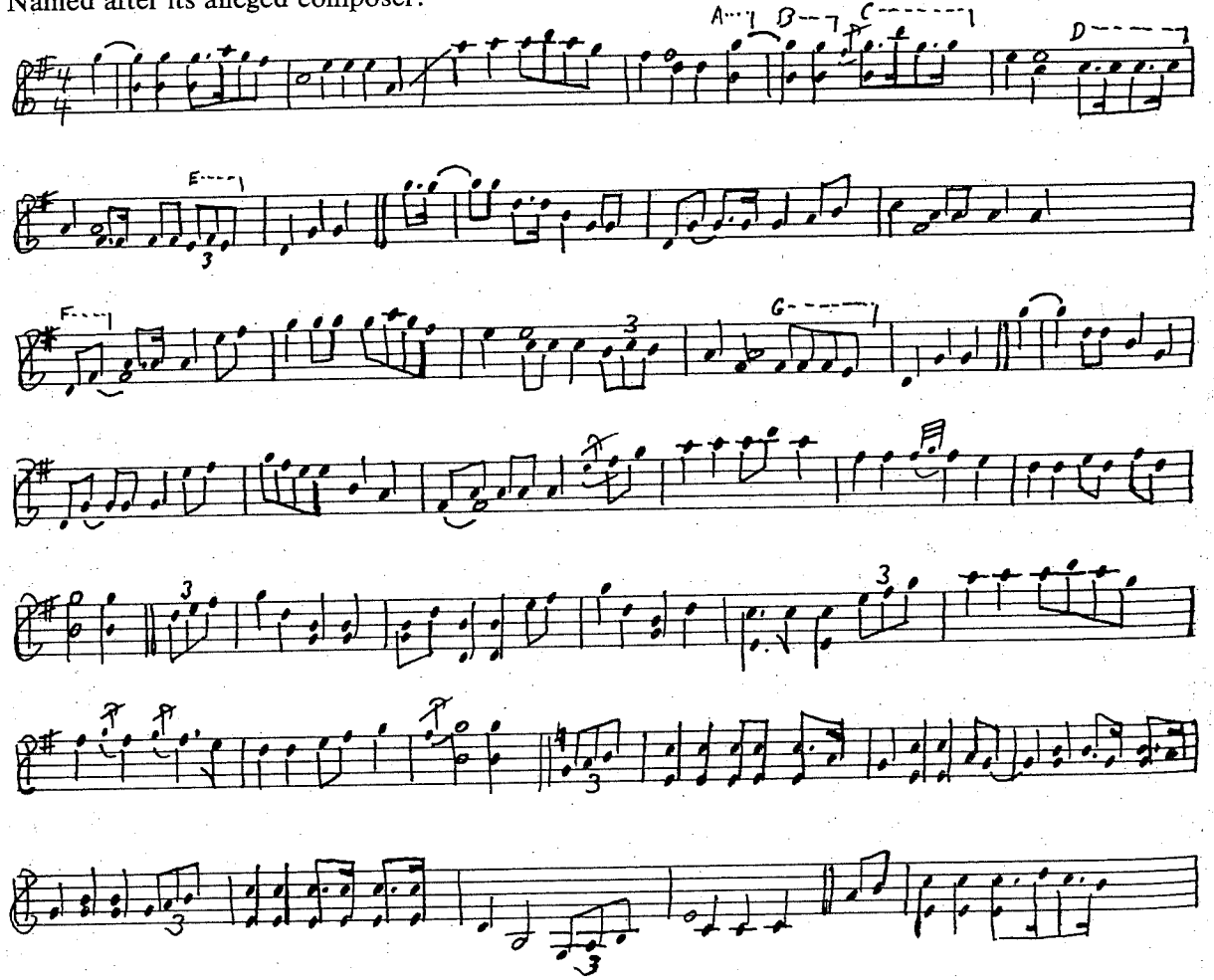
Sets of the piece are in Murphy MS, p. 8; Jost, M8; Keller Gibbs, p. 11; Gow VM, pt. 2, p. 11 (different name); Cushing, No. 61; O'Neill MI, No. 1814; Ostling, No. 22; Dovey MS, p. 25 (no name, but a distinctive and superior set); CFD 76, p. 6; Kerr, III, No. 371; Sharp MDT, Set 1, p. 14; Neal, *Esperance Morris Book,* p. 20; Cazden, p. 39; Arkie, p. 46; Jarman, p. 73; Sym, p. 25; O'Malley, p. 39; DeVille, No. 67; Robbins, No. 133; Harding Orig, No. 198; British Minstrel, II, p. 17; Wier, p. 455; Karpeles 100, pp. 33, 57; Kennedy FTB 1, No. 54; Linscott, p. 99; Moffat Minst, p. 21—who accompanies the piece with a good list of its eighteenth-century printings, the earliest being in the collection of Burk Thumoth, 1745.

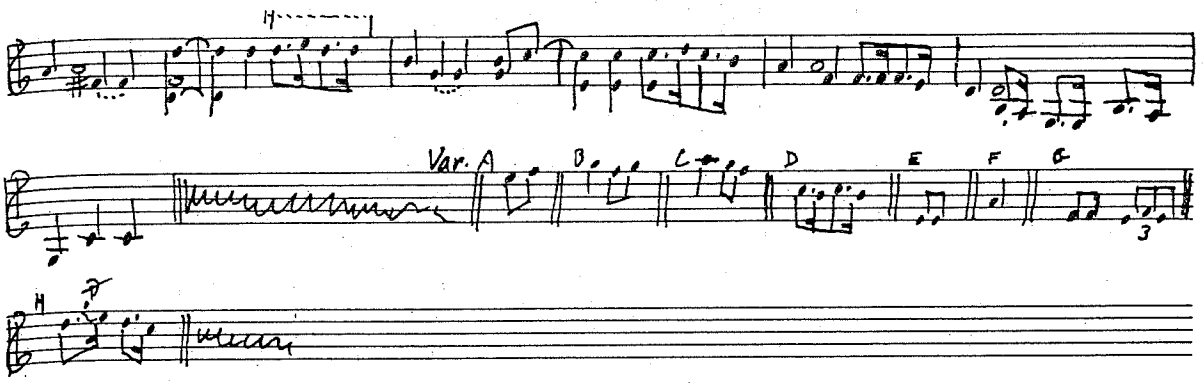
191. LITTLE MATH HAMILTON TUNE (V)

A

Named after its alleged composer.

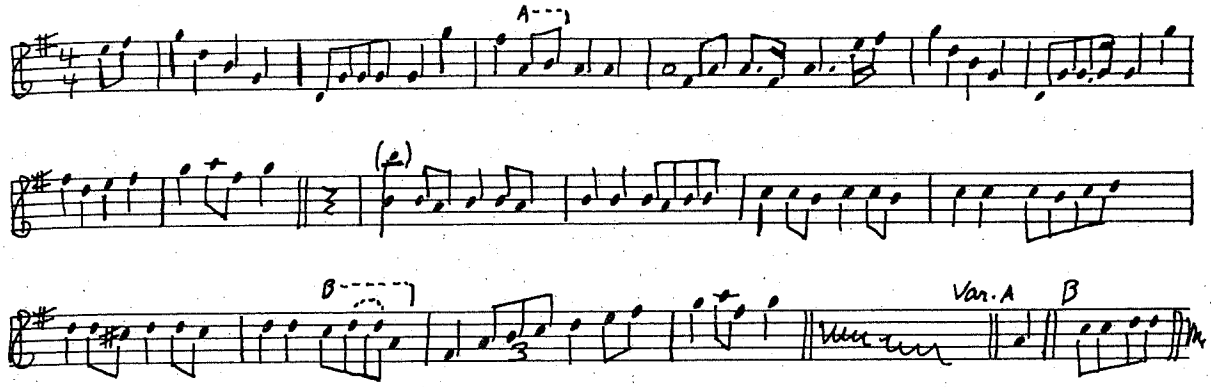
Pardee, V, 1952, JB.





B

Moore, V, 1948, JB.
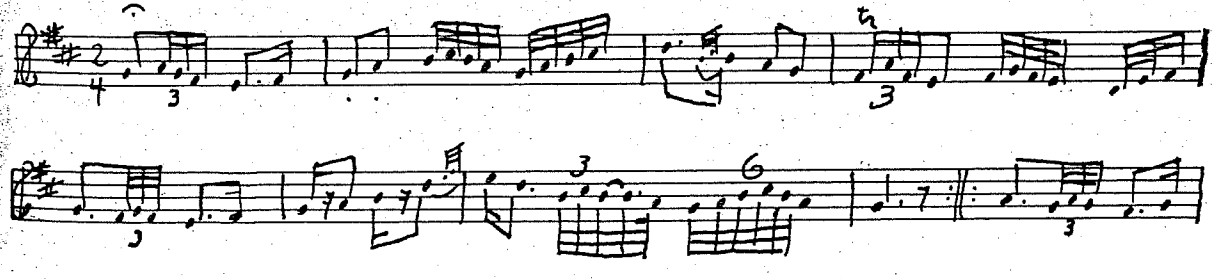


Local titles: as above, A; no title, B. The unlikelihood of "Little Math Hamilton's" having composed this entire tune is emphasized by these facts: a strain corresponding to the second part of our A, and first of our B, forms the second section of *The Shepton Hornpipe,* Karpeles Lancs, p. 6. And the first part of our A is the same, essentially, as the first of our No. 61, from Greene County, and is also the chorus part of a once popular hymn in the shape-note books. This chorus, containing the words "What! never part again? No, never part again!" gave both hymn and tune their name of *Never Part.* The piece is in McCurry, p. 94; Walker SH, p. 198; Swan, p. 74; OSH James, p. 294; and OSH Denson, p. 94.

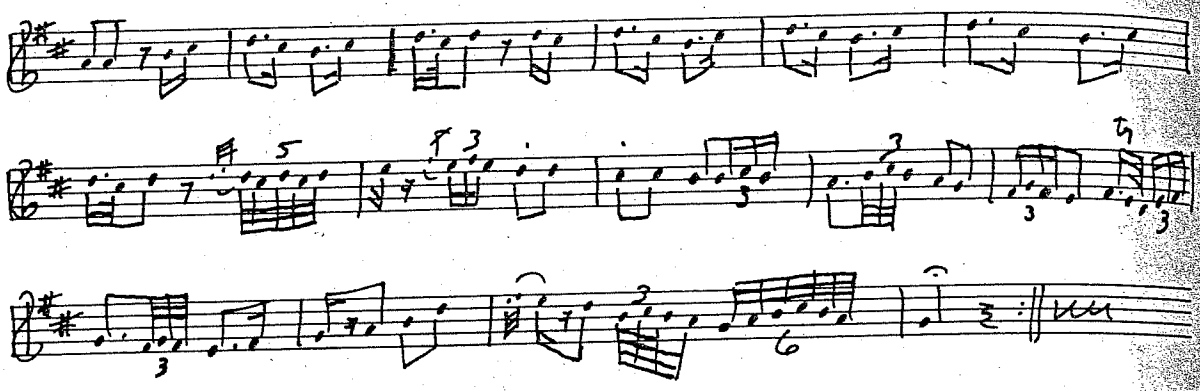
192. NIXON NUMBER TWO (F)

A

Grimm, F, 1960, JB.

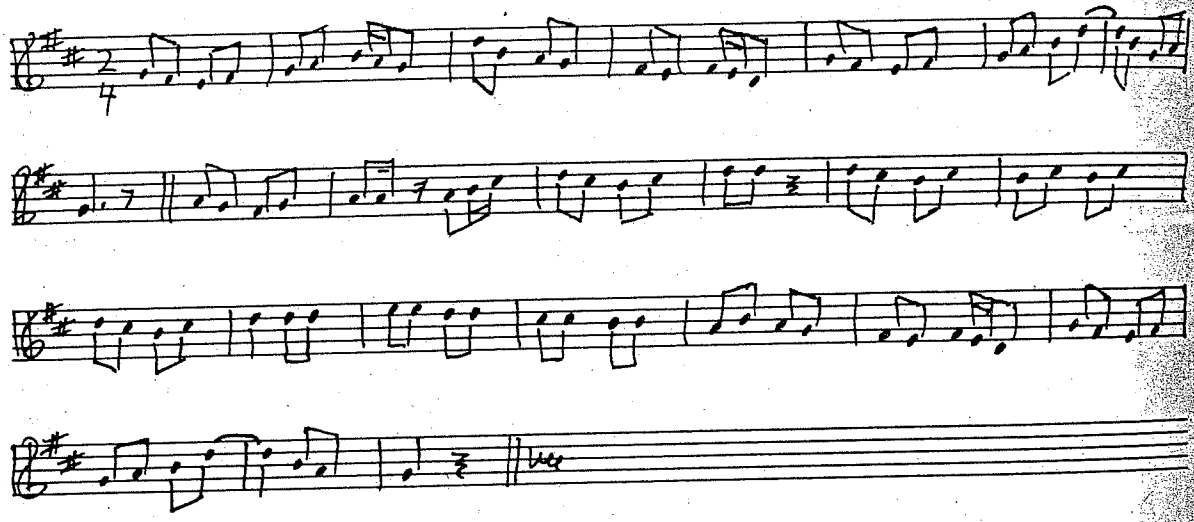
From Jim Hawkey and others in Jeannette, and from Ananias Bittner.





B

Mount Pleasant Tablatures, 1950s, JB.

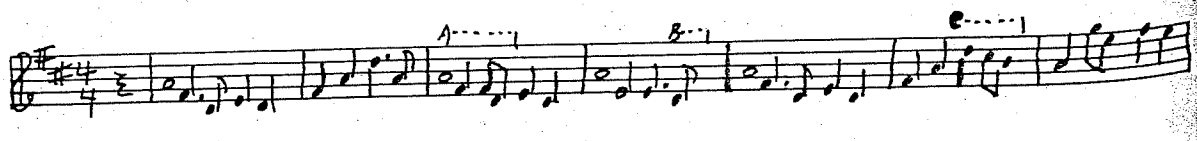


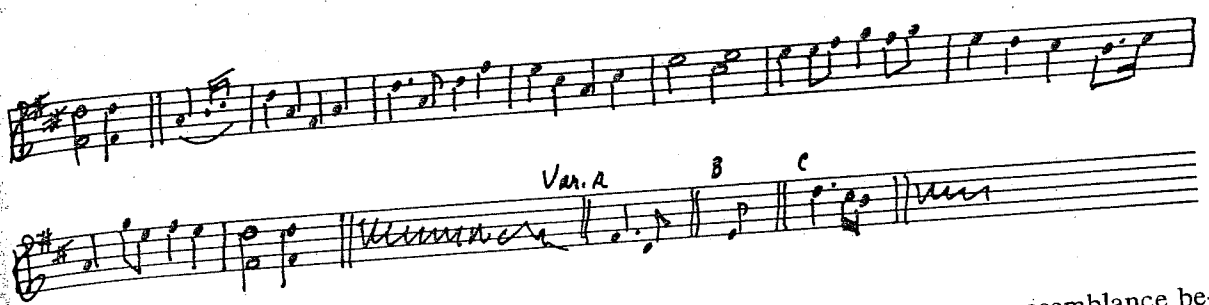
Same title for both sets. I do not know what "Nixon" may signify; it can be the name of a place, a fife band, a fife major, or a player who liked this tune. Notice that it can be traced back to the famous old Fayette County fifer Ananias Bittner. The contrast between the florid ornamentation of Version A and the skeletal tablature notation of B is highly instructive as to what an expert fifer could do to embellish his tunes. Lloyd Grimm was the very quintessence of old-time, "air-playing," decorative fifing: he ornamented every tune he played with shakes and trills, grace-notes, and short, rapid scale-runs, all executed without sacrificing exact rhythm.

The air itself can be recognized as a version of the Welsh melody *Gorhoffedd Gwyr Harlech*, [*The March of the Men of Harlech*]. I do not propose to try listing the innumerable printings of this tune in books containing Welsh national music—almost every such collection has it, and it is also found in general collections, such as Wier, p. 314, and Cole F, No. 5, p. 4—usually with a shortened title. The first appearance of the tune in print was apparently in Edward Jones' *Musical And Poetical Relicks Of The Welsh Bards*, 2nd ed., 1794. See W. S. Gwynn Williams, *Welsh National Music And Dance*, p. 143 (part of Williams' list of the contents of many such publications), and p. 59, where Jones' setting of the piece is reproduced. Blake SF, p. 15, gives a short version consisting of the second part only.

193. MARY RUN AWAY WITH THE COON (V)

B. Hall, V, 1956, J.
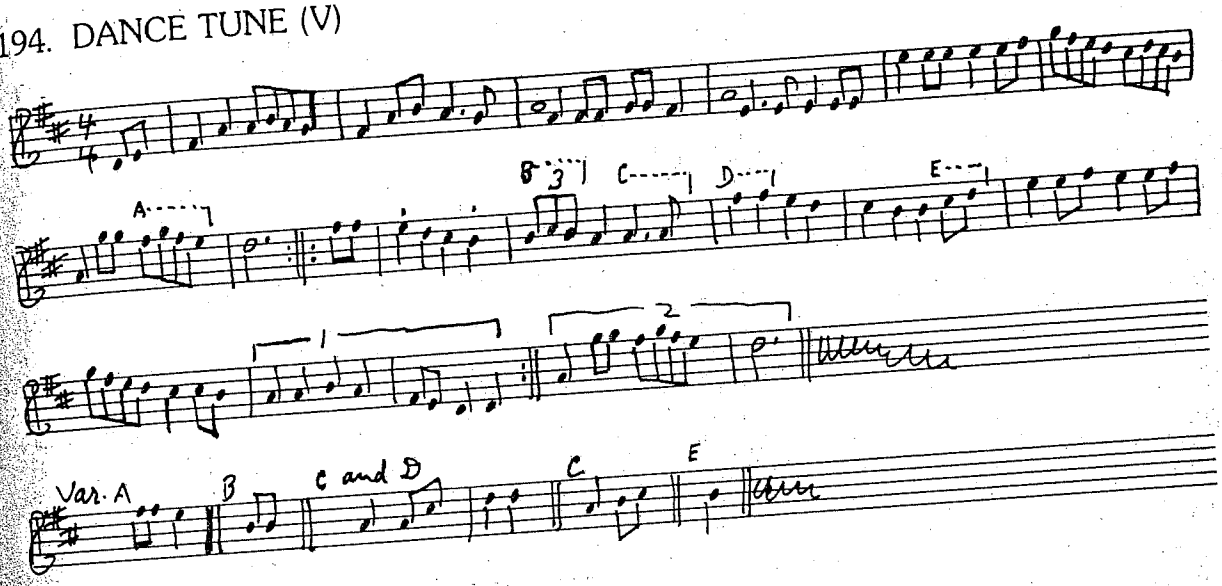




A blackface-minstrel piece, which I have been unable to trace. There is some resemblance between this tune and the Irish air *Leather Away with the Wattle O*—enough, perhaps, to suggest an Irish derivation for the minstrel tune, with the second part of the latter corresponding generally to the first of the Irish air. Sets of *Wattle* are in O'Daly 1, p. 192; O'Daly-Meehan, p. 232; Petrie Stan, No. 1203; and O'Neill MI, No. 413, where the tune's English name is (as usual with O'Neill) rendered in Irish. Likewise, a minor-mode reel, seemingly related to the *Wattle O* tunes, is found in Gow CR, II, p. 32, 1st.

Boden, V, 1957, JB.

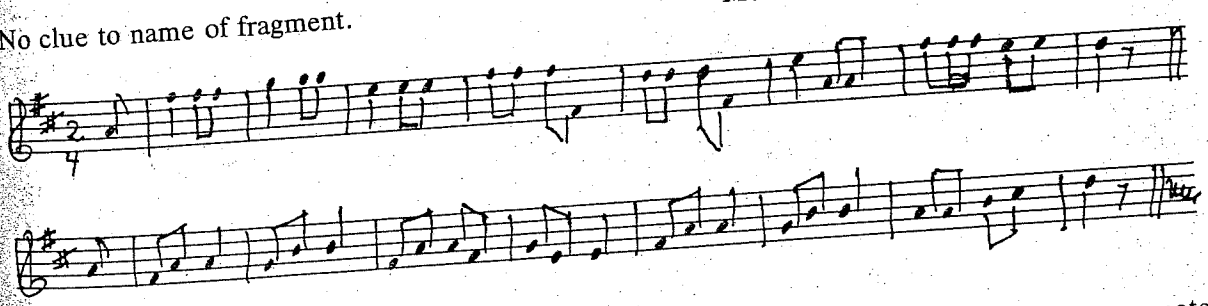
194. DANCE TUNE (V)



195. FIFE TUNE FRAGMENT: Third and Fourth Parts (F)

Mount Pleasant Tablatures, 1950s, JB.

No clue to name of fragment.



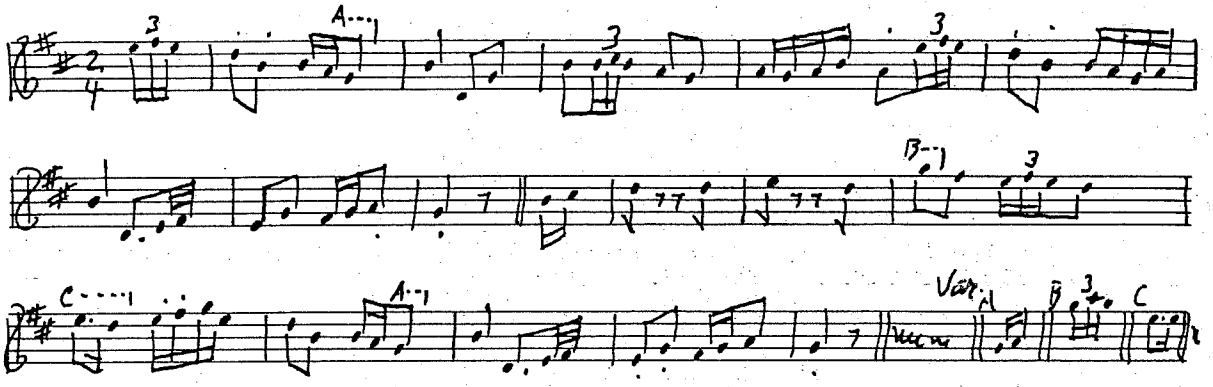
The first part of this fragment is the chorus strain of the well-known *Vive La Compagnie:* see note

to our No. 626. The second strain is a tune-section that recurs often in English country dances: see note to *The Drunken Sailor* [II], our No. 224.

196. WILLIE BOY (F)
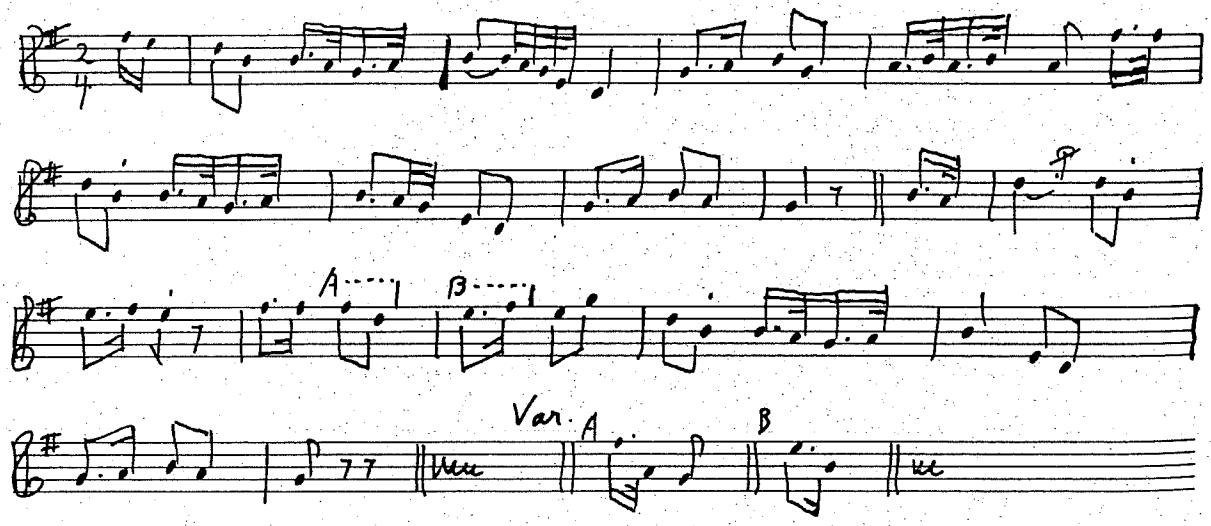
A — Ganiear, F, 1960, JB.

From Joe Morris, near Jefferson, Greene County.



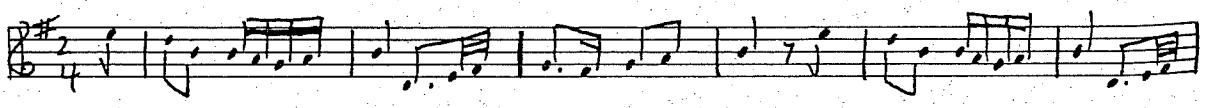
B — St. Clair, F, 1960, JB.

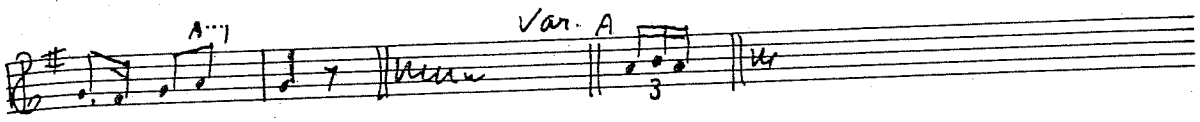
From his father.



C — Yoders, F, 1961, JB.

Second part not recalled.



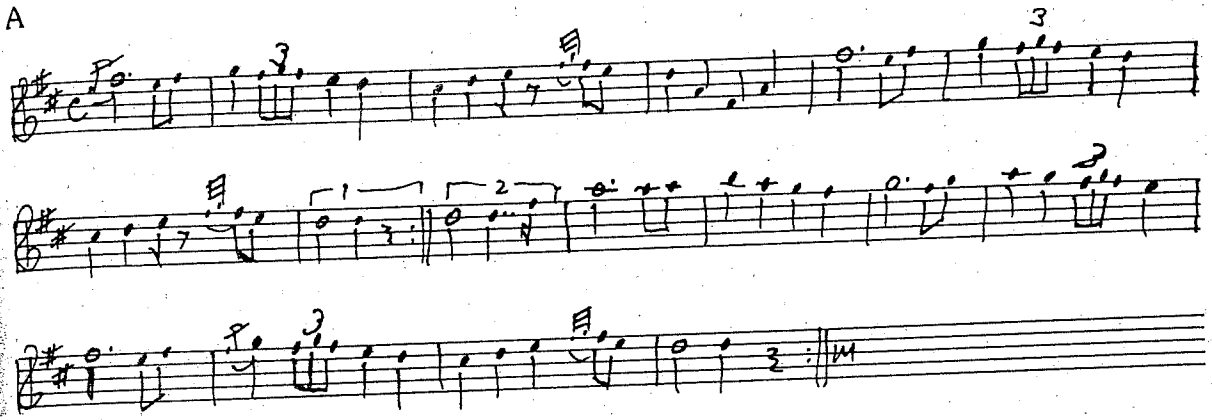


Local titles: as above, B, C; *The Stop March,* A. This is a good example of the conversion of a song tune to a march for fife and drum: it derives from Stephen C. Foster's *O Willie We Have Missed You*. In these fife sets, both strains diverge considerably from the Foster tune, the second more than the first. (Could our No. 66 possibly be still another derivative of the Foster melody?) Sets of *O Willie,* etc., are in HeartS, p. 74; Christy, p. 17; Spaeth Weep, p. 19; Wier, p. 500.

197. THE ROAD TO BOSTON (FV)

Wilbur Neal, V, 1948, JB.
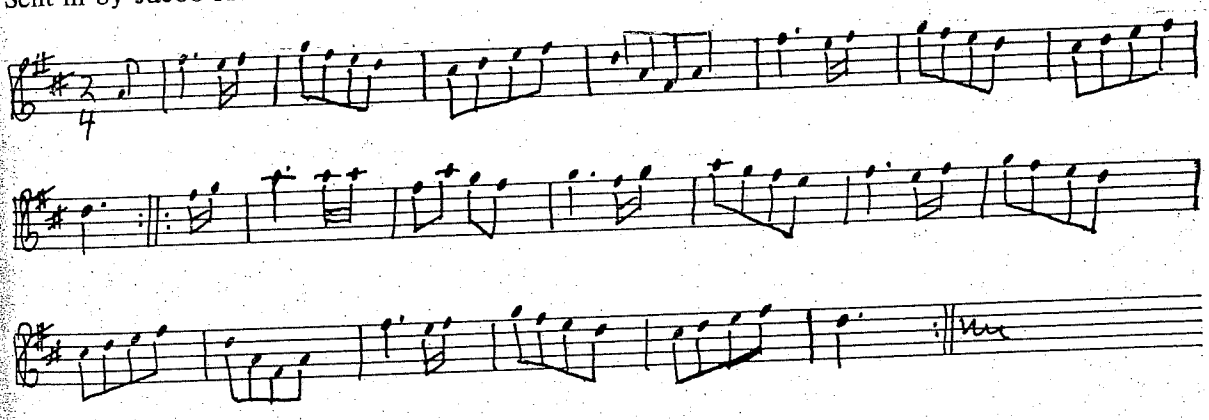
A



Clements MS, No. 8, 1946, B.

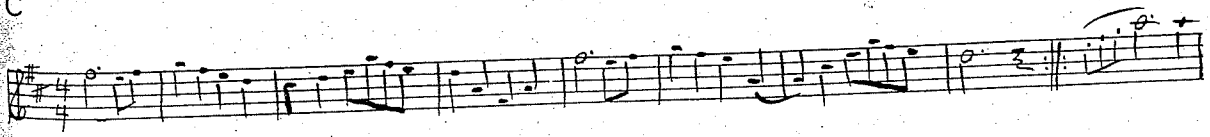
B
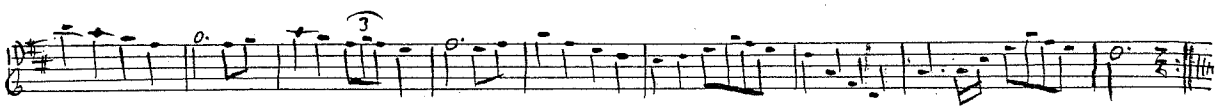
Sent in by Jacob A. Evanson.



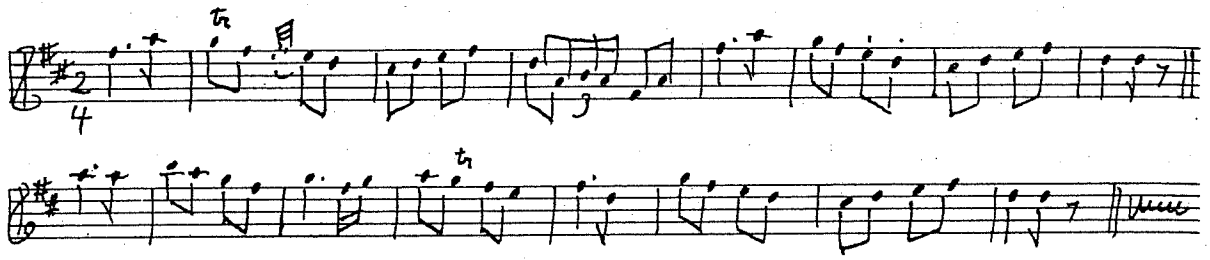
J. Morris, V, 1930s, B.

C
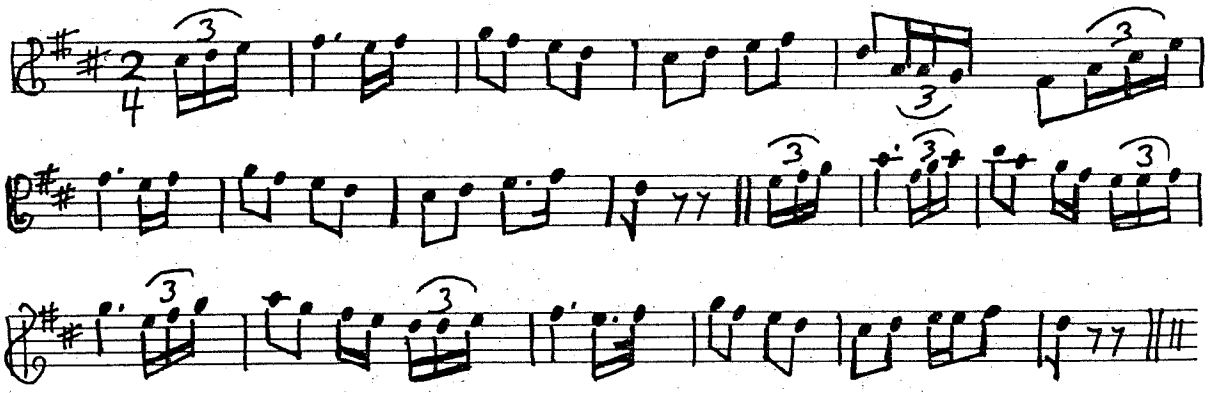




D Horner, F, 1960, JB.

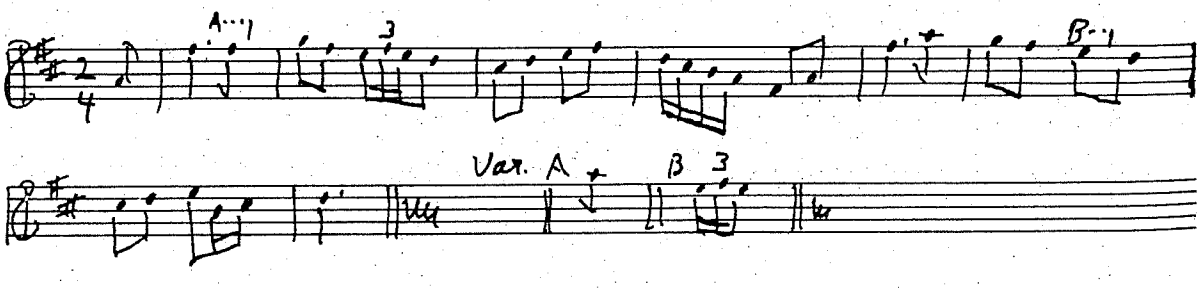


E Wiltrout, F, 1944, B.

From Ananias Bittner.



F Yoders, F, 1960, JB.



Local titles: as above, C, F, D; No title, A, B, E. Though there are different names for this tune so universally played by both fifers and fiddlers, our title is the prevailing one—subject to some variation, such as *On the Road,* etc., *Boston March, Road to London,* and perhaps a few more. No tune is better known; but it is hard to track down, although evidently international (at least, as regards the first strain), and probably rather old. Other sets are Cushing, No. 35 (reprinted in Carroll Coll, p. 23, and Carroll, *The Drummer's Assistant,* II, No. 1, p. 22); Robinson 2, p. 63; Hazeltine, p. 35; AVF, No. 56; Jost, M 1; Joyce 1909, No. 277 (second part equals the first section

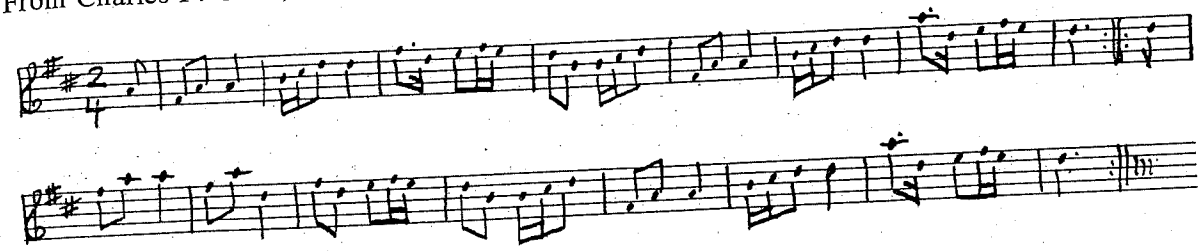
of our tune); Ostling, p. 21; Ford, p. 174; Willard MS, pp. 7, 62; CFD 76, p. 2; Cazden, p. 26; Messer, No. 32; Mattson Fife, p. 36; Bayard HCT, No. 19 (with notes). Carroll, *Drummer's Assistant,* I, No. 4, also gives a "panorama" of this tune, pp. 6, 7, with one modern set and three others from sources in the eighteenth and early nineteenth centuries.

198. KELLOGG'S QUICKSTEP (F)

Hoge MS, No. 56, 1944, B.

A

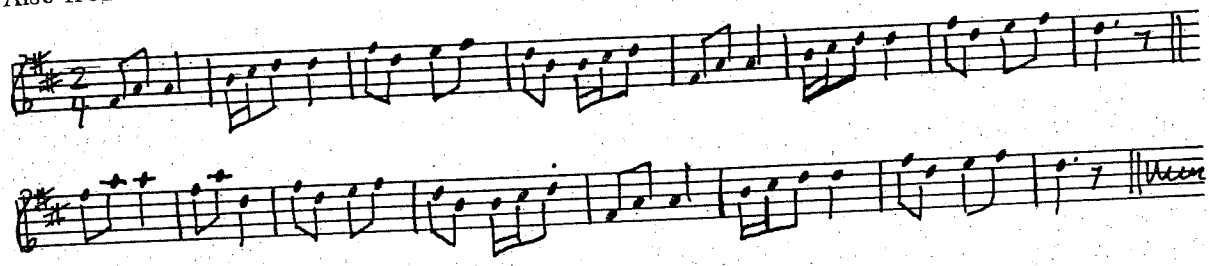
From Charles F. Cook, Somerset County.



Fisher, F, 1962, JB.

B

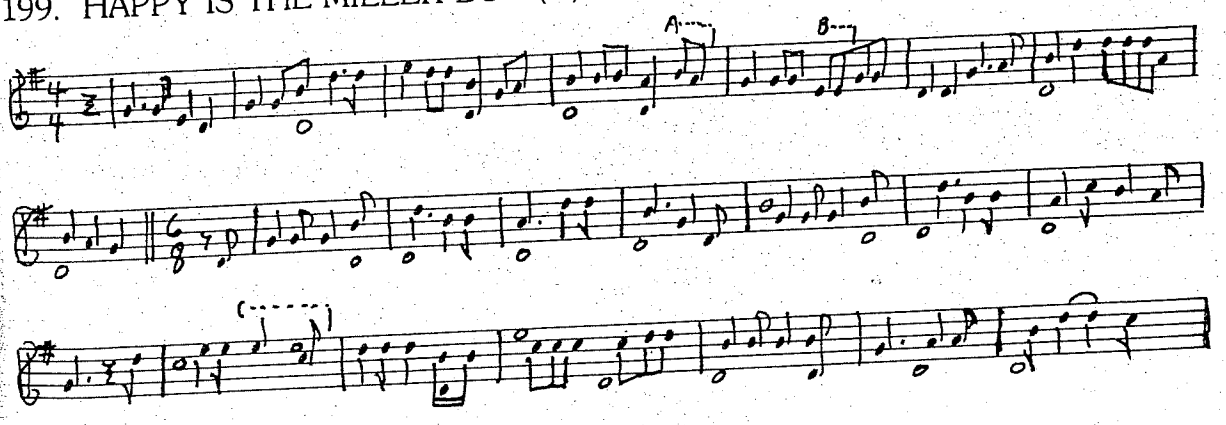
Also from Charles Cook.

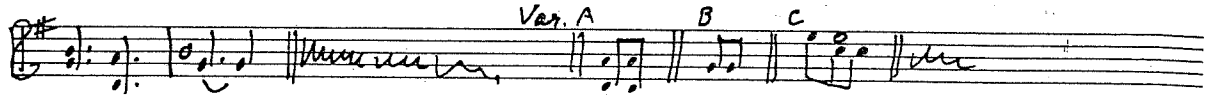


Local titles: as above, A; *Kellogg's,* B. I cannot find out anything about this tune, and the only other set I have seen is AVF, No. 26, *Ed Kellogg's Quickstep.*

199. HAPPY IS THE MILLER BOY (V)

Cribbs, V, 1948, JB.

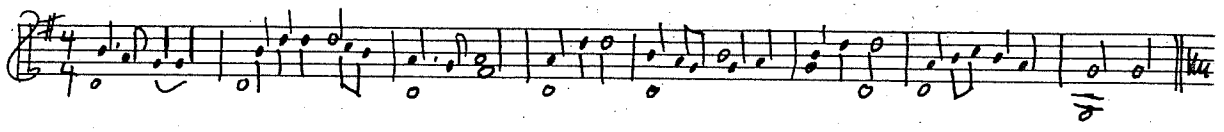




200. SKIP TO MY LOU (V)
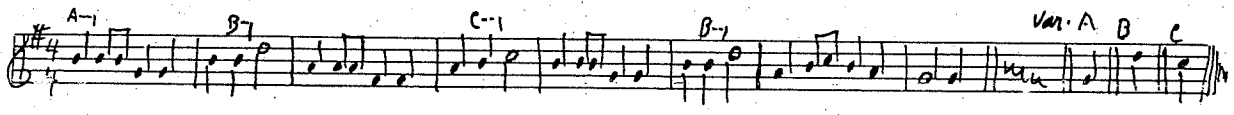
A

Gressley, V, 1948, JB.



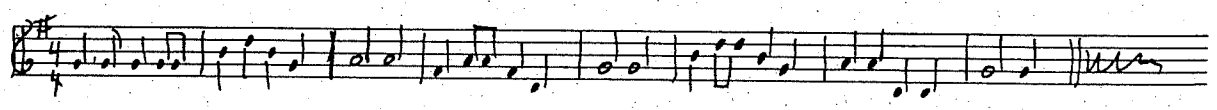
B

Work, V, 1949, JB.



201. JOHN BROWN'S LITTLE INDIAN (V)
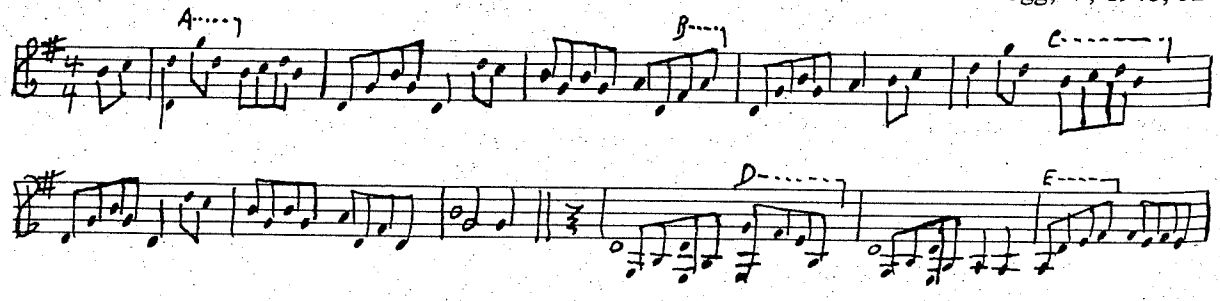
Work, V, 1949, JB.
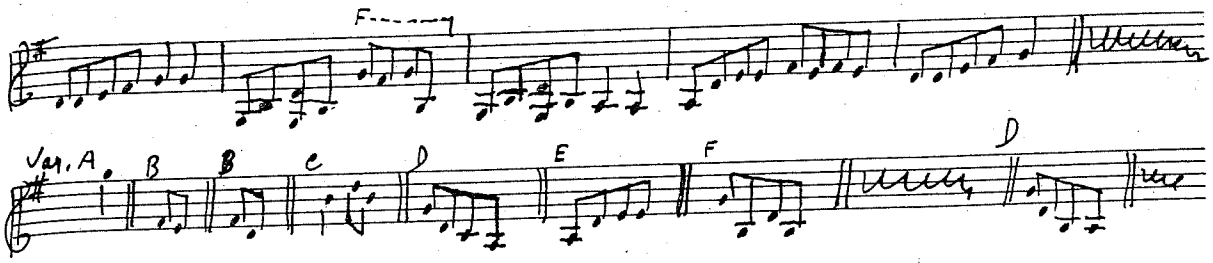


Nos. 199, 200, 201: all three tunes are those of well-known and often-printed game or playparty songs, also used as fiddle dances. The task of looking up their printed variants would have been endless, since they have so often been collected; therefore, I have made no attempt to document them. The strain of No. 200 is the same as the second half of *The Jay Bird,* No. 176; that of No. 201 is the first part of *The Drunken Sailor* [I], No. 223. A dance and playparty set of No. 199 is in McDowell, p. 20.

202. REEL (V)
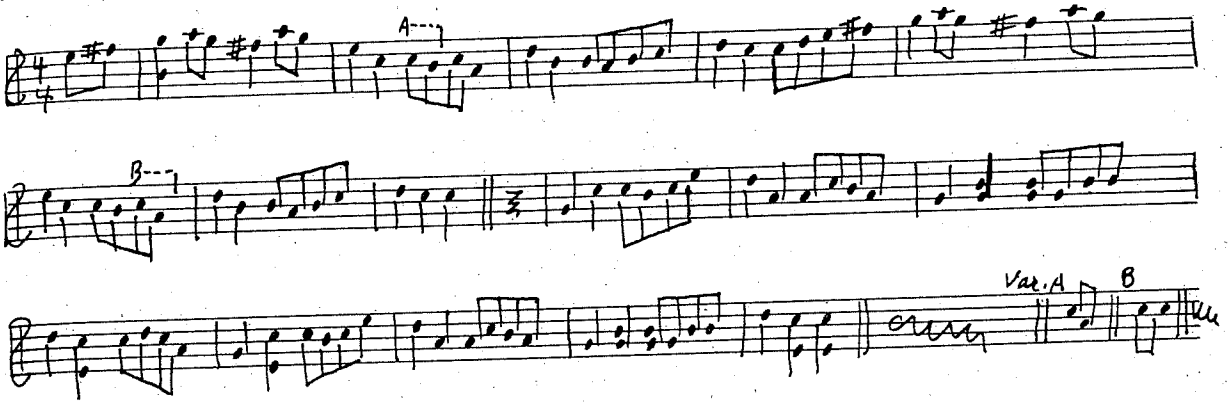
Hogg, V, 1948, JB.





203. REEL or POLKA IN C (V)
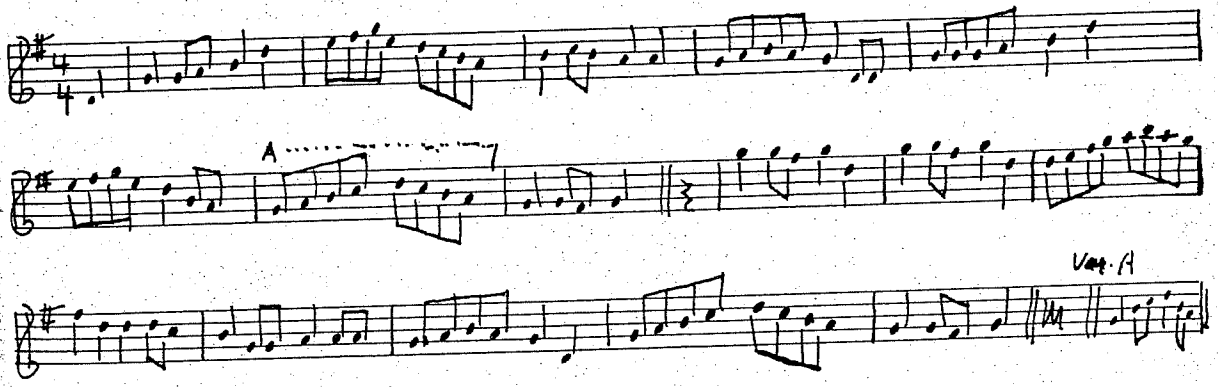
Hogg, V, 1948, JB.



A tune of which both parts are relatively modern and common. Though it was called a reel or polka, it would also do as a schottische. Compare its second part with that of Wilbur Neal's *Little Brown Jug,* No. 428.

204. FIVE MILES OUT OF TOWN (V)
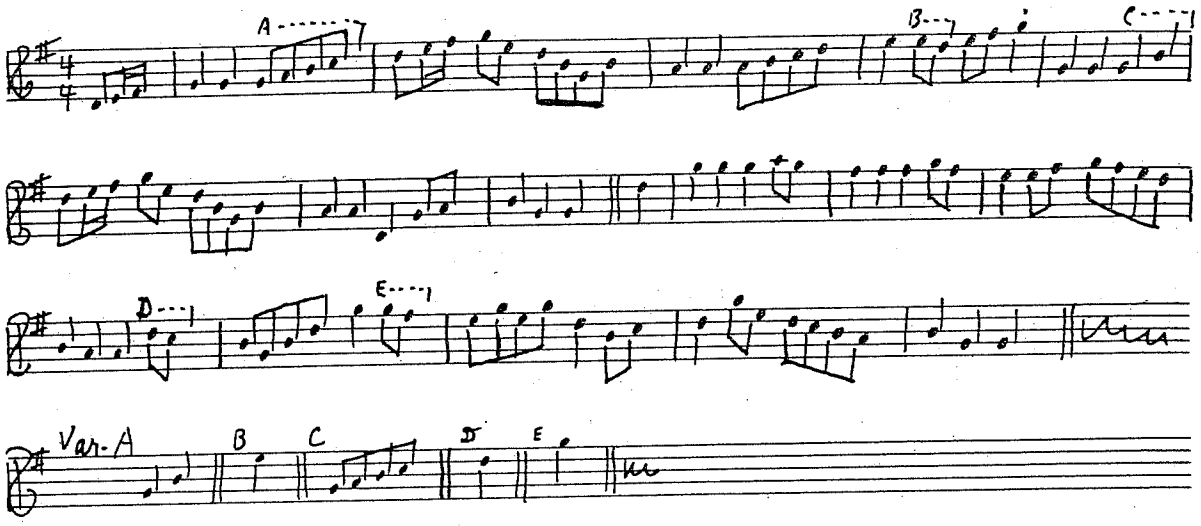
Reed, V, 1930s, B.



Our title is a floater. This is an Irish tune, of which I have never seen any other version outside the Irish collections of Joyce 1873, No. 32, and Petrie Stan, No. 919 (both with the title of *Bealltaine,* or *May Day*), and O'Neill MI, Nos. 1588, 1589, as *The Mullingar Race*. With the second part of No. 204 compare that of the following tune, No. 205.

205. HORNPIPE (V)

T. Patterson, V, 1930s, B.



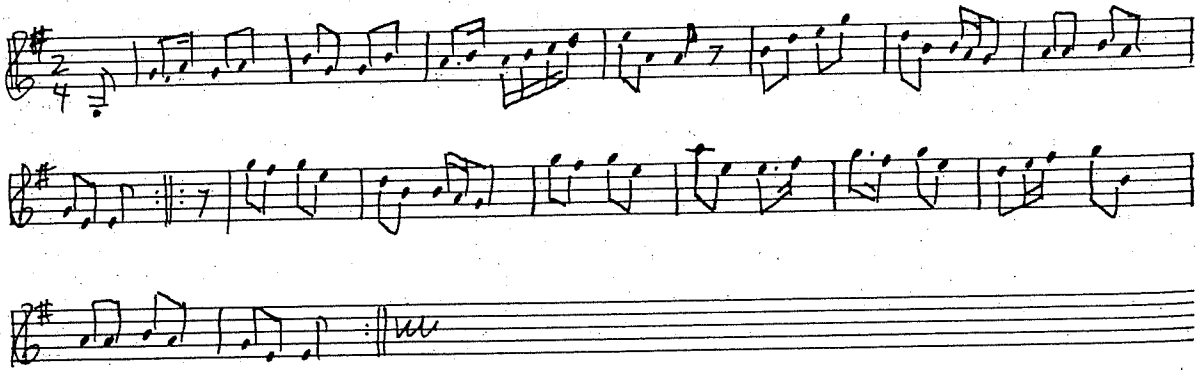
With the second part of this, compare that of the preceding tune, No. 204. With our first part, compare that of the following, No. 206.

206. GREEN GROW THE RUSHES, or OVER THE HILLS AND FAR AWAY (FV)

A

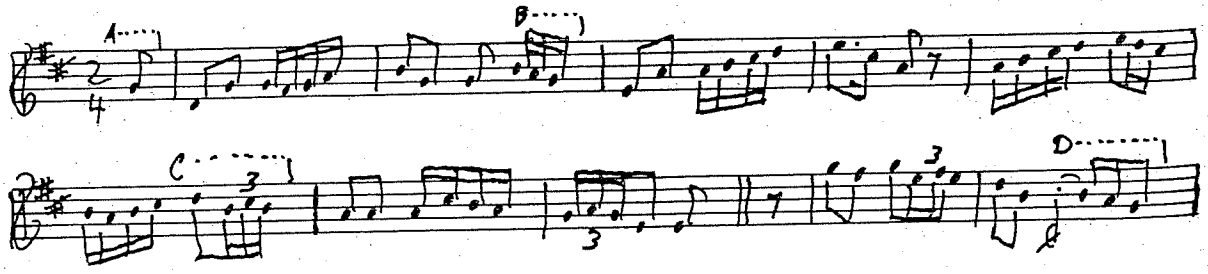
Clements MS, No. 2, 1946, B.

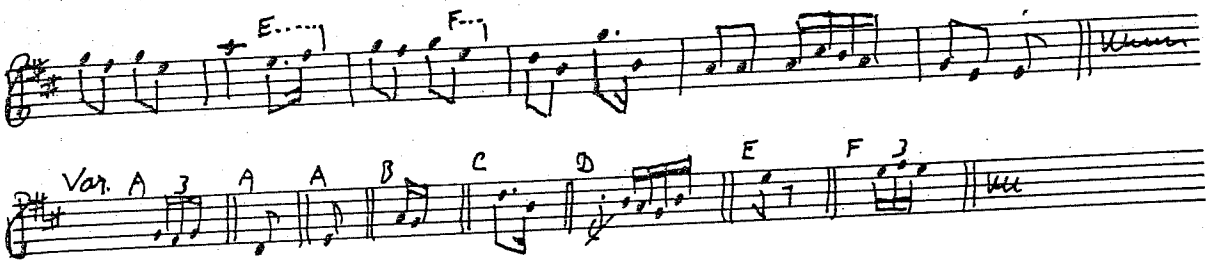
Sent in by Jacob A. Evanson.



B

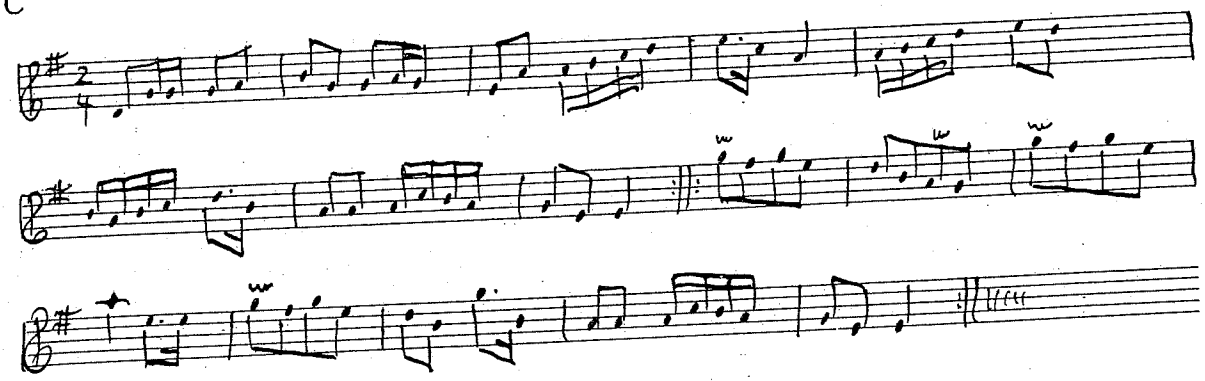
Horner, F, 1960, JB.





Hoge MS, No. 12, 1944, B.

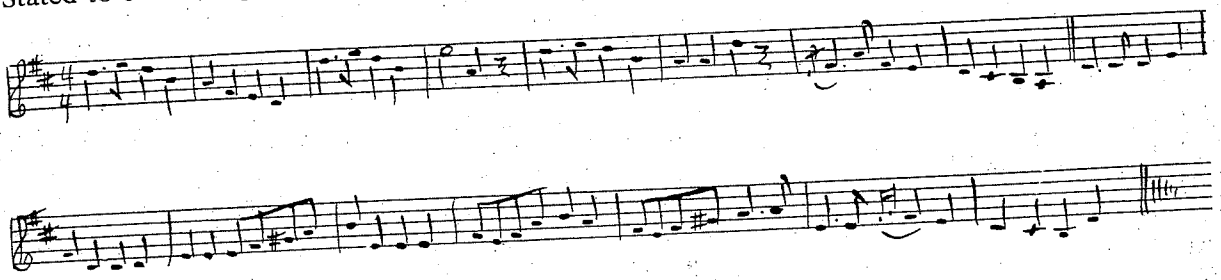
C



Sapp, V, 1930s, B.

D
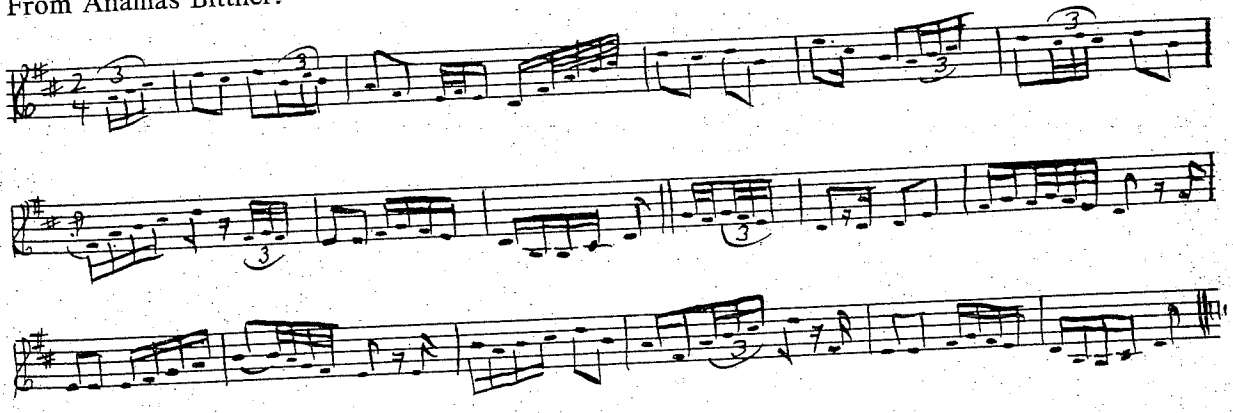
Stated to be a "drag" tune for the fife.



Wiltrout, F, 1946, B.

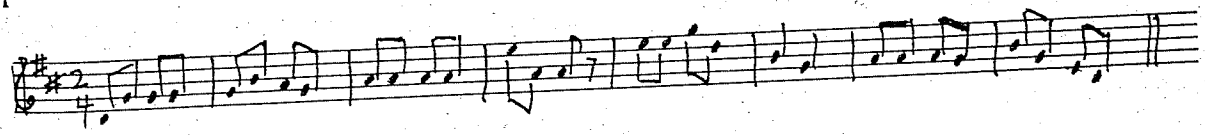
E

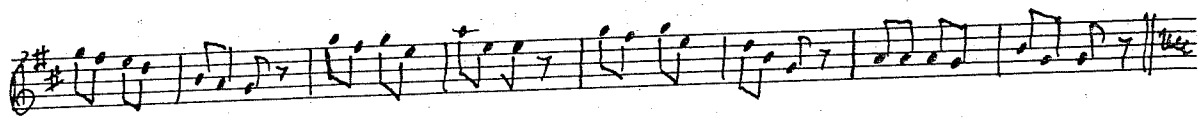
From Ananias Bittner.



Mount Pleasant Tablatures, 1950s, JB.

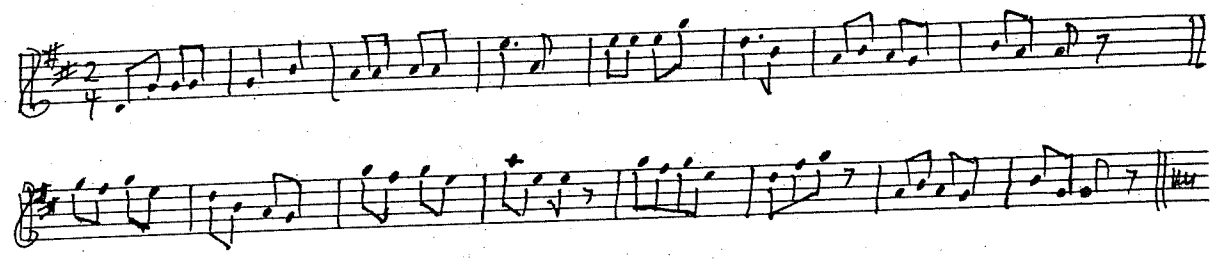
F





G

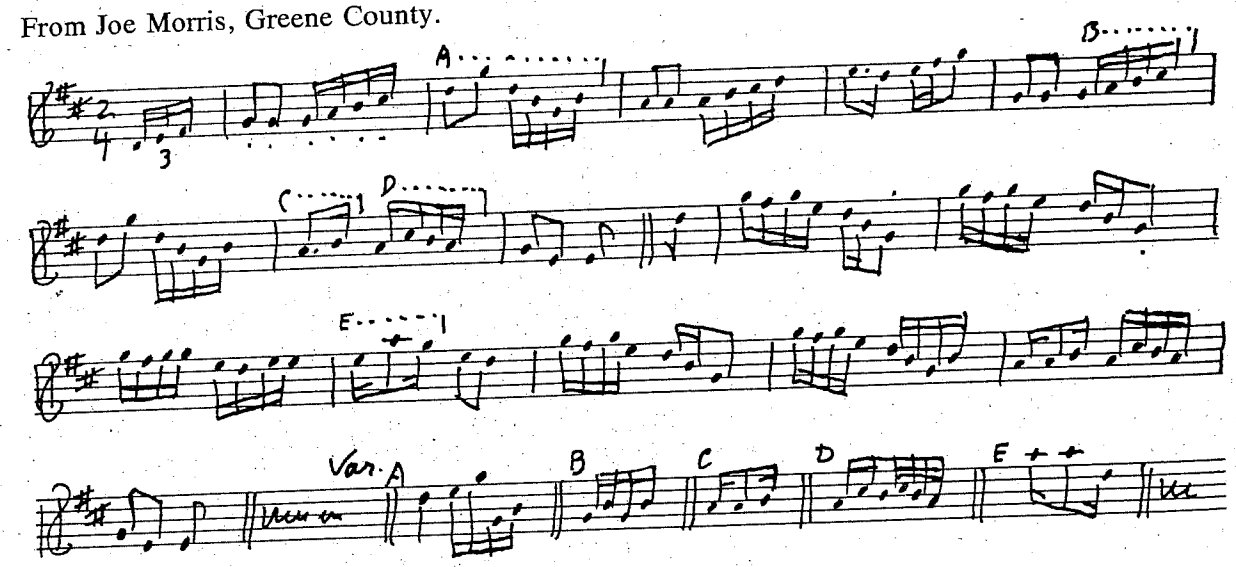
Mount Pleasant Tablatures, 1950s, JB.



H

Ganiear, F, 1960, JB.

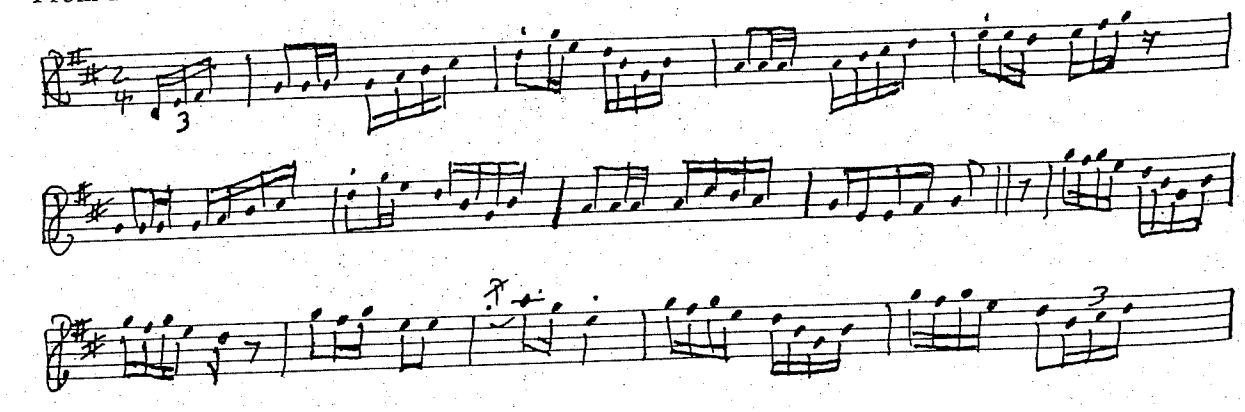
From Joe Morris, Greene County.

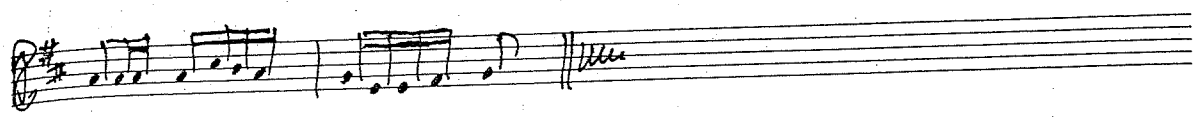


I

Yoders, F, 1960, JB.

From his father.
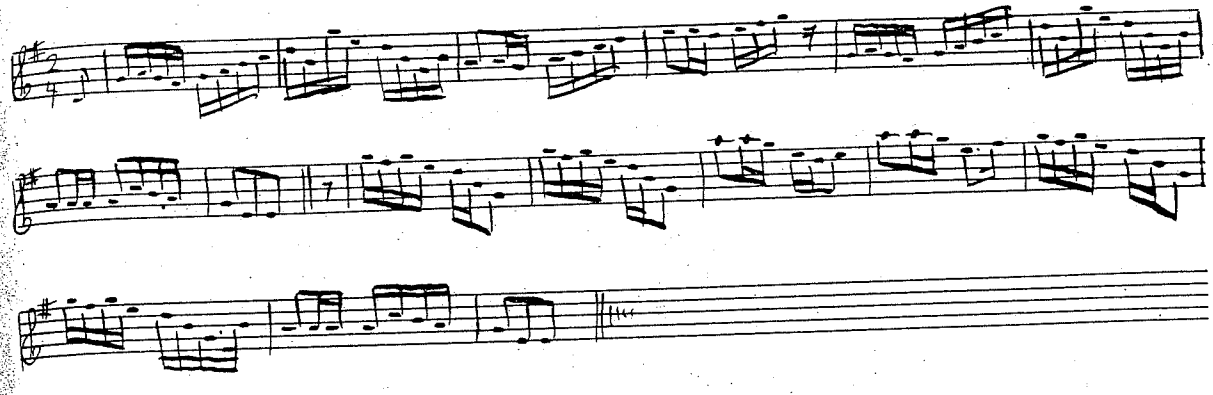




Hoge, F, 1947, B.
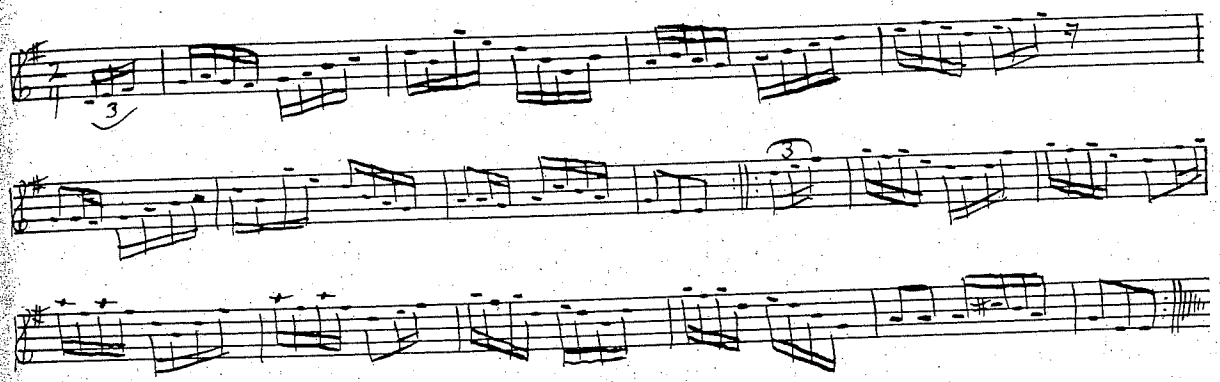
J

Learned in Greene County.
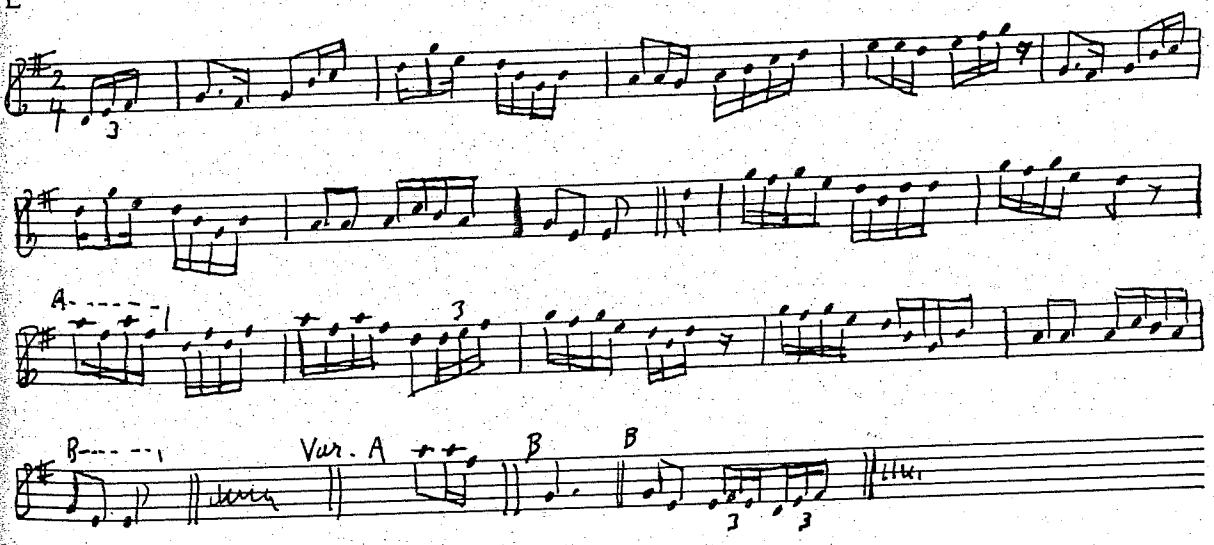


Horner, F, 1944, B.

K



Horner, F, 1960, JB.
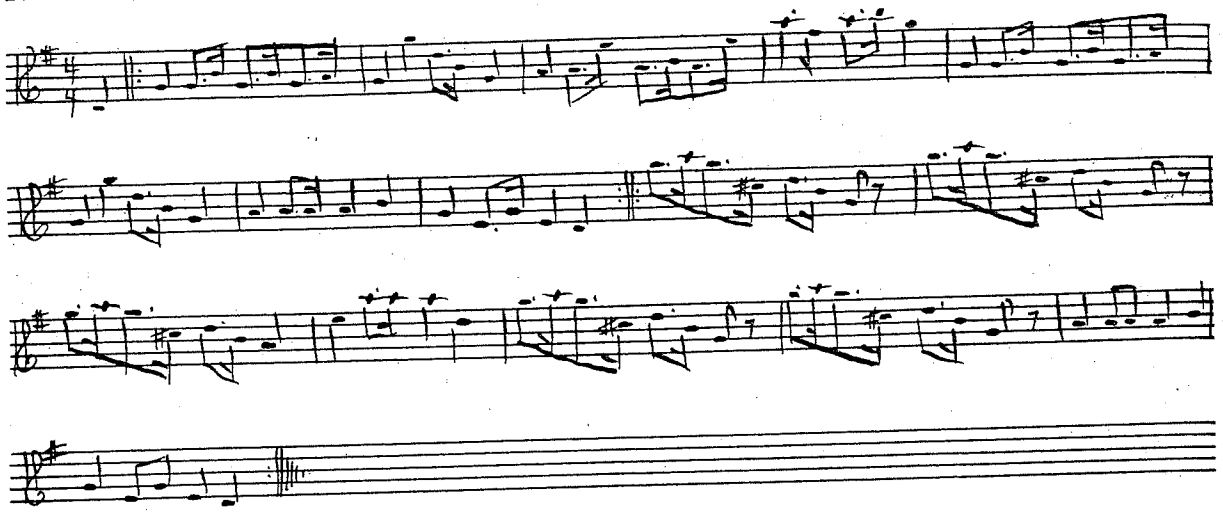
L



M

James Taylor, F, 1930s, B.

From "Old John Tustin."



In No. 206 we have a Scottish and Irish air, very widespread, and undoubtedly old. Our Pennsylvania–West Virginia border sets show two distinctive versions, evidently regarded as two different tunes by the players, and going under distinguishing names. Our sets A through G are variants of the one version; sets H through M, of the other. The two titles given this tune reflect the most common names in the area for our first version. The "Rushes" title is the one that prevails not only in Pennsylvania, but wherever the version is known. The "Over the Hills" name is—in America, at least—a floater. As for the second version, the changes rung on the title of its variants exemplify how casually the players treat these names, and how carelessly they preserve them.
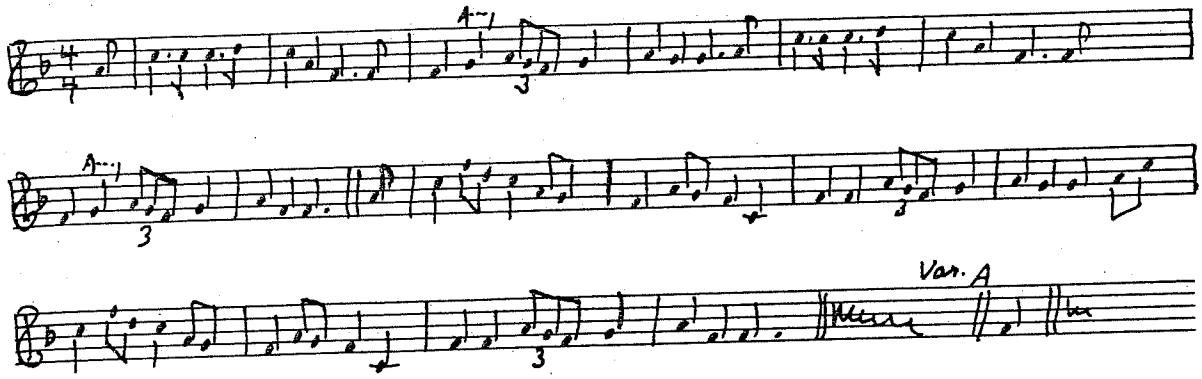
Local titles: For the first version, the first title given above, A; second title as above, B, C; alternative title, *Irish Whiskey,* A; no title, D, E, F, G. For the second version (variants H–M), we have *Paddy Killed the Rat,* H; *Paddy Run the Rat,* I; *Paddy Killed a Rat,* J; *Paddy Caught a Rat,* K; *Paddy Got a Rat,* L; *Pat Killed the Rat,* M. Variants K and L, it will be noticed, come from the same player; the variations between the two performances, sixteen years apart, are highly instructive. The "Old John Tustin" who was source of Variant M was once well known as a fiddler, fifer, singer, and "character" of western Greene County; he was described to me as a tall, raw-boned, slouching, bearded man, notable for his dry humor, his love of making up hoaxes and playing tricks, and his "talking *long*" (i.e., drawling).

In British tradition, this tune has several titles. The only two we need mention are the common ones for those two widespread versions that correspond to the two versions of our No. 206. The old-world version most closely resembling our Variants H–M usually goes under the name of *The East Neuk o' Fife.* It is found in Aird, I, No. 57; Johnson, III, No. 277 (and cf. references in Glen, p. 152); McGibbon CST, p. 89; McGibbon Scot, III, p. 17; Smith Scot M, II, p. 42; Wilson Comp Ball, p. 51; Thomson Scot 1, IV, No. 165; Gow VM, 2nd ed., p. 20; Kerr, I, p. 23.

The other common British version, corresponding to our Variants A–G, is still more often printed, in most cases under the name of *Green Grow the Rashes O!* Sets are in Murphy MS, p. 7; Aird, VI, No. 37; Johnson, I, No. 77 (and see note in Glen, p. 82); Oswald Cal PC, I, p. 18; Walsh Cal, II, p. 25; Graham, p. 37 (where a note claims that the first strain of the piece occurs twice in the Straloch MS of 1627); McGibbon CST, p. 41; Joyce 1909, Nos. 116 (first half only), 583; Petrie Stan, No. 1427; Ford, p. 72; One Thousand, p. 21; McGibbon Scot, I, p. 12; Smith Scot M, IV, p. 91; Wilson Comp Ball, p. 67; Kerr, I, p. 19, II, No. 117; Gow CR, I, p. 12; *The Boston Musical Miscellany,* II, p. 26; Thomson Scot 1, IV, No. 155; Kennedy FTB 2, p. 17; Hogg, Ser. I, Song XII; Sharp SDT, Bk. II, p. 3; Scot CD, Bk. 12, No. 2; Saar, No. 18; Jarman, p. 76; JEFDSS, IX, p. 147, a Shetland variant; Harding Coll and Harding Orig., No. 39; Harding AR, Nos. 86, 115; White Un, No. 72; Gillington, *Songs Of The Open Road,* p. 36; Perron, I, No. 15; Breathnach 1971, No. 4 (a plain derivative); Crosby Caledonian, p. 66. O'Neill WS, No. 234, reprints the version from Gow CR, and adds another from his own memory, No. 235.
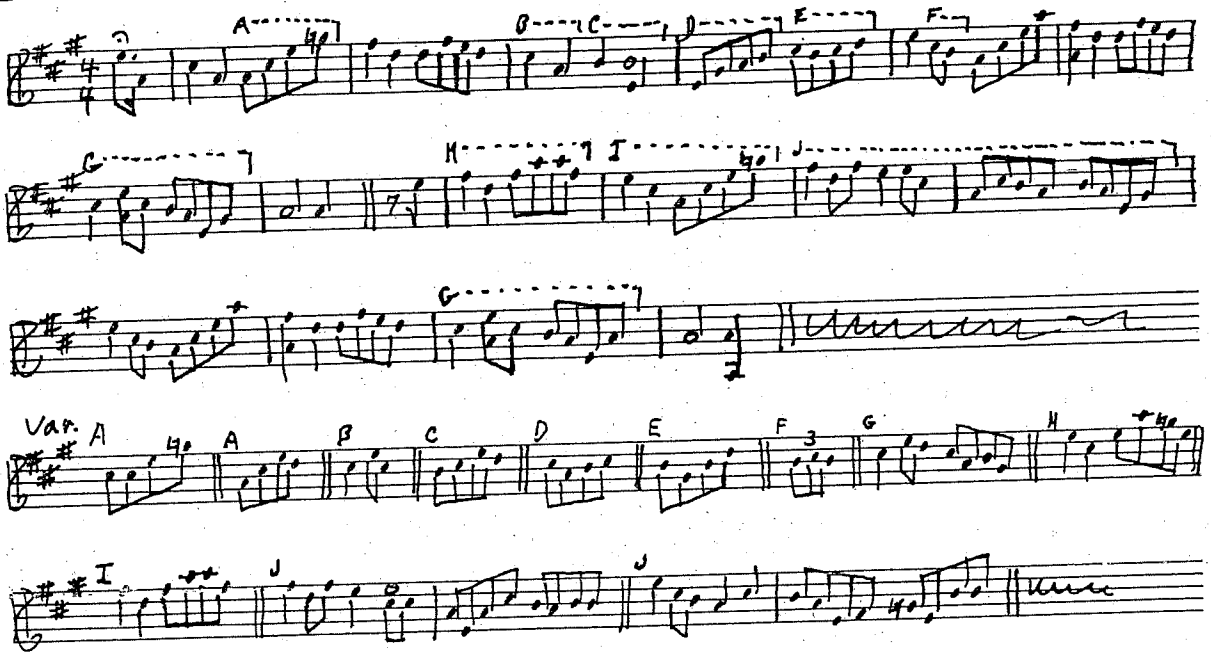
207. DANCE TUNE (V)

M. Rogers, V, 1930s, B.



208. REEL (V)

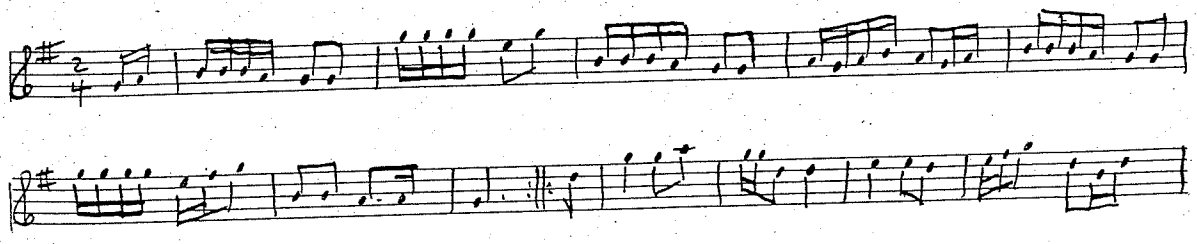
Hogg, V, 1948, JB.



209. SOONER IN THE MORNING (FV)

Hoge MS, No. 8, 1944, B.

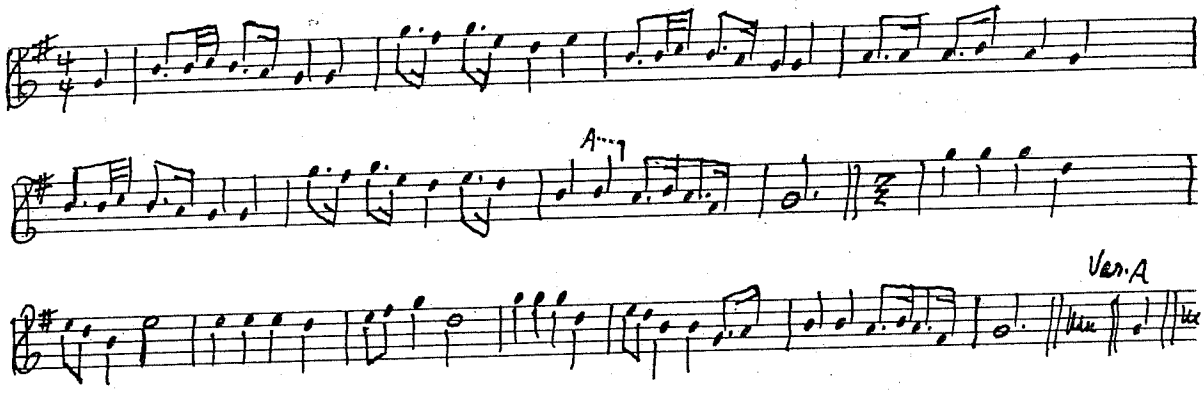
A





Strosnider, V, 1930s, B.

B



Local titles: as above, A; *Song and Dance Tune,* B. The tune is that of a camp-meeting spiritual once well known along the Pennsylvania-West Virginia border. Some words were:

Chattering with the angels, sooner in the morning (*three times*)
And we're all goin' to jine the band.
O my Lord, have mercy on me (*three times*)
And we're all goin' to jine the band.

The piece went on "chattering" with "our fathers, mothers," etc., with any other commonly known spiritual lines adaptable to the melody, and following the so-called "spiritual sequence"; it often ended "Walk and talk with Jesus," or "Shout and sing forever," or something of that sort.

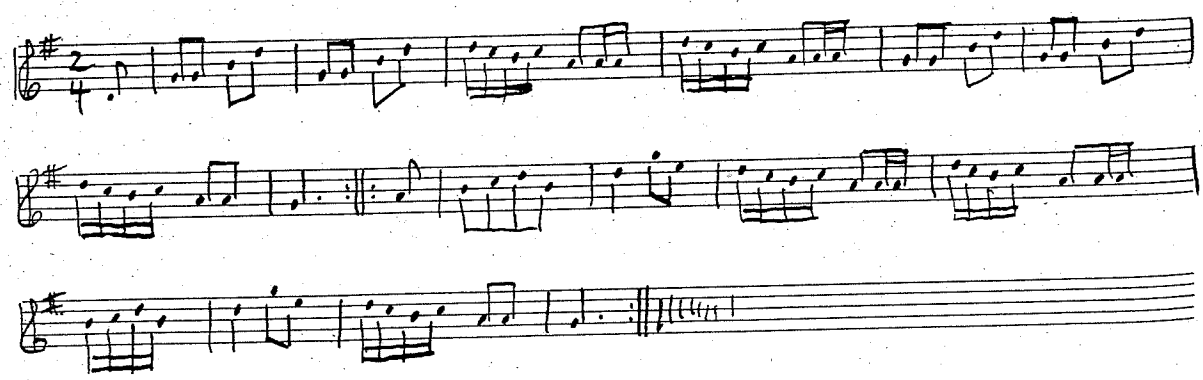
A version of the tune and words was printed in *Jubilee And Plantation Songs* (1877), pp. 12, 13; another variant is in J. B. T. Marsh, *The Story Of The Jubilee Singers* (revised edition, 1881), pp. 188–9. Both have essentially the same title: *Gwine to Rise/Ride Up in the Chariot Sooner in The Morning*. Presumably, the black traveling and singing choirs made the song especially popular, but the likelihood is that it was already known to those who attended the revival camp meetings, whether black or white, and wherever or whenever the piece was first put together.

210. BONNELL'S QUICKSTEP (F)

Hoge MS, No. 46, 1944, B.

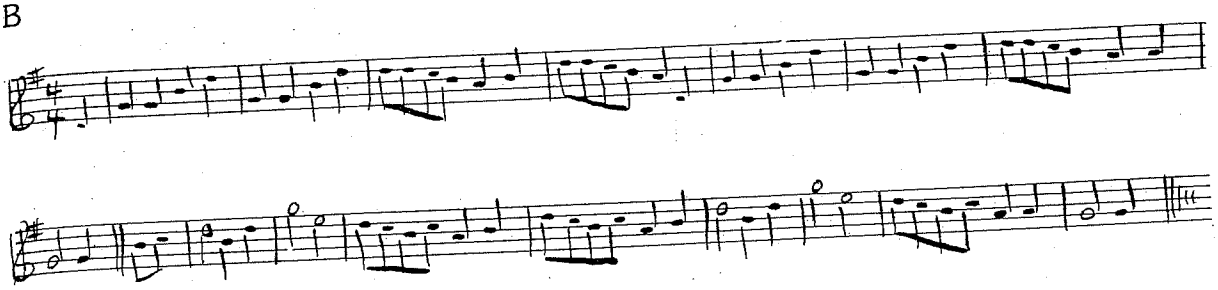
A

From older fifer Frank Reynolds.
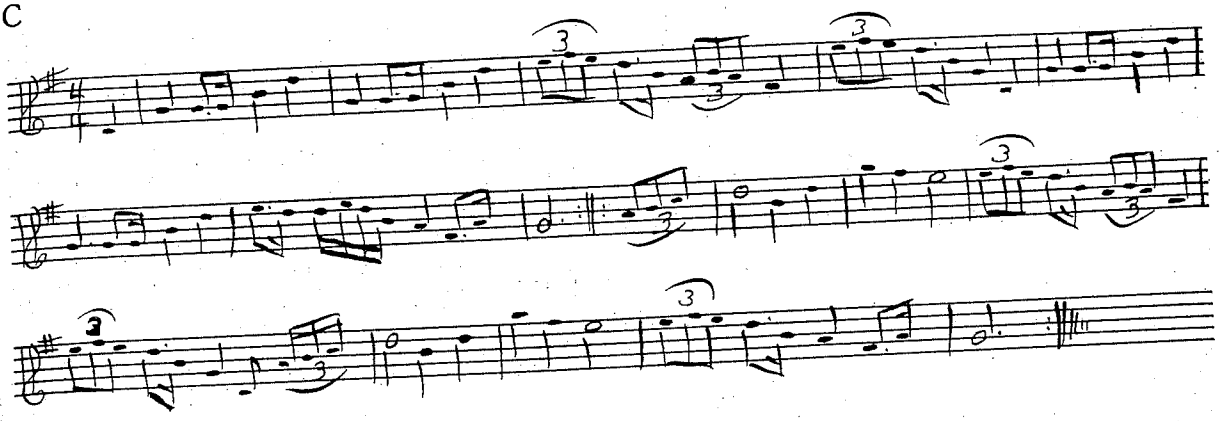


J. Morris, V, 1930s, B.

B
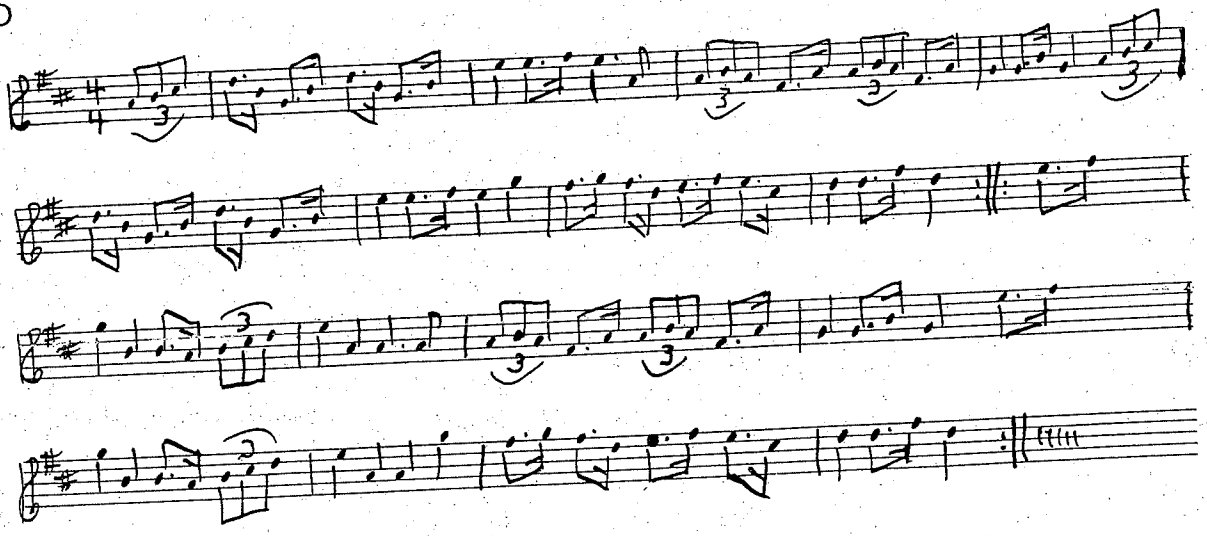


James Taylor, F, 1930s, B.

C



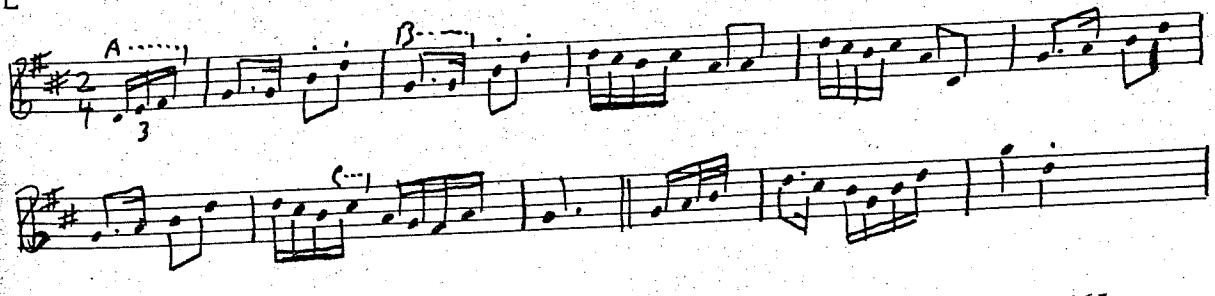
Hoge MS, No. 21, 1944, B.

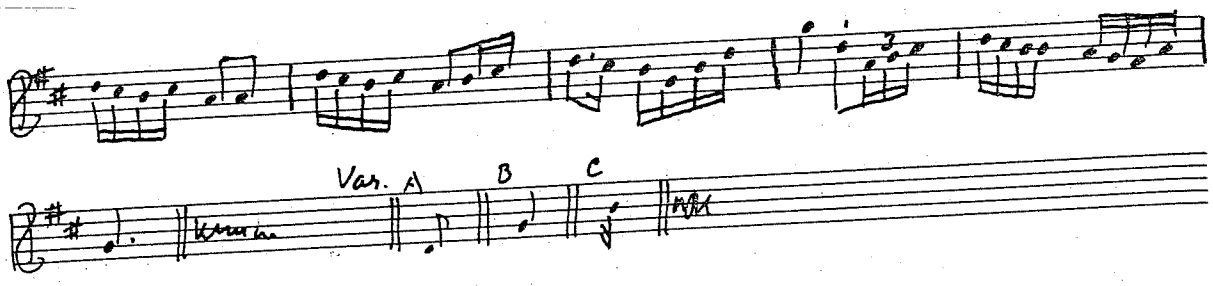
D



Horner, F, 1962, JB.

E
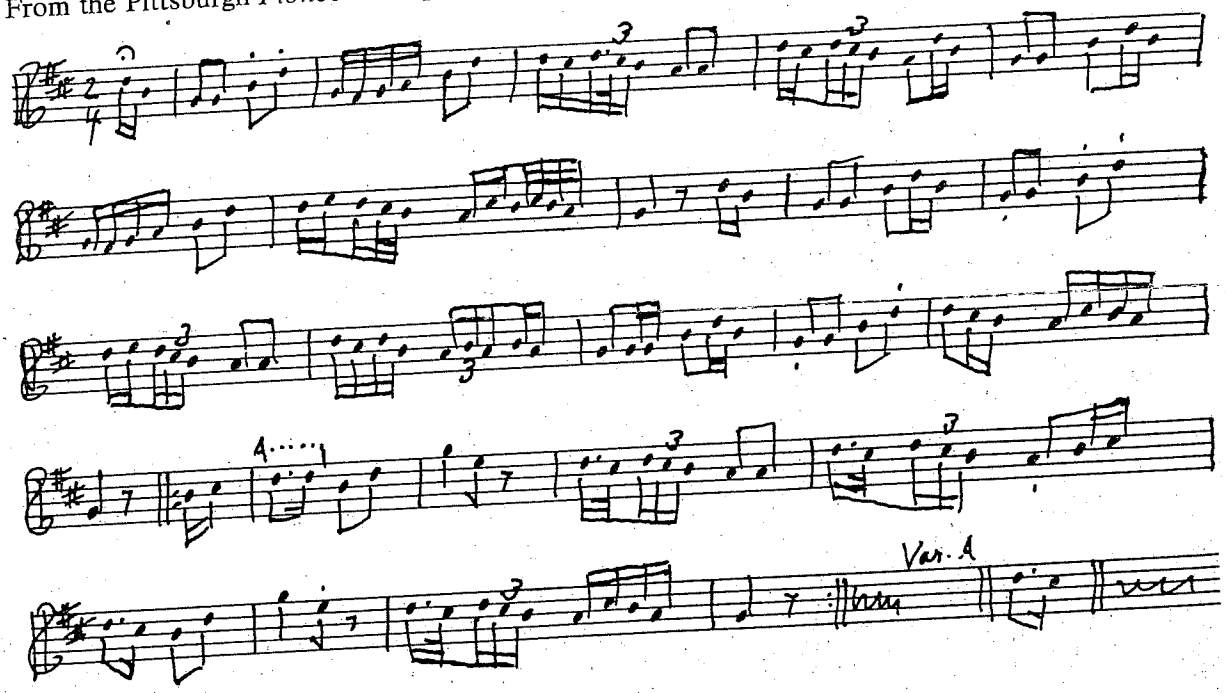




Ganiear, F, 1960, JB.

F
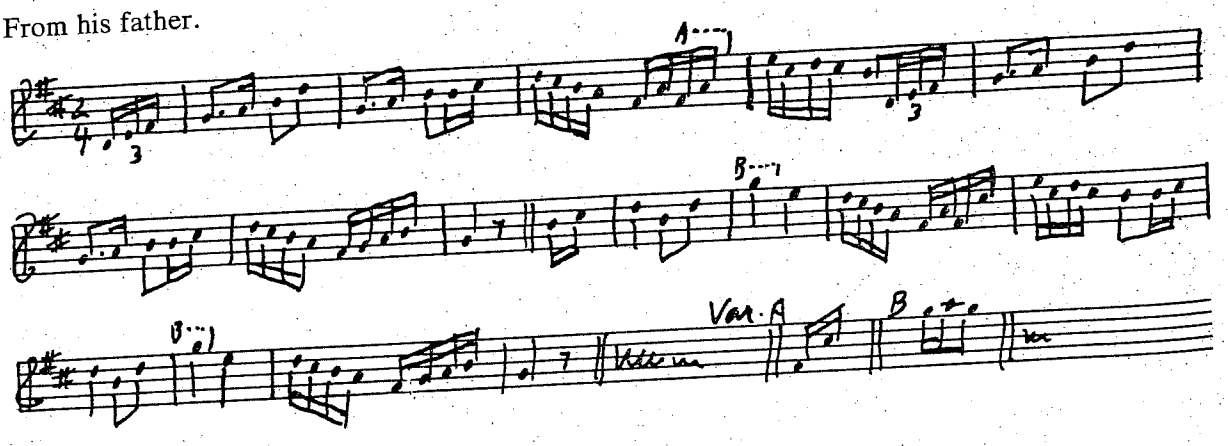
From the Pittsburgh *Pioneers* Corps.



Yoders, F, 1961, JB.

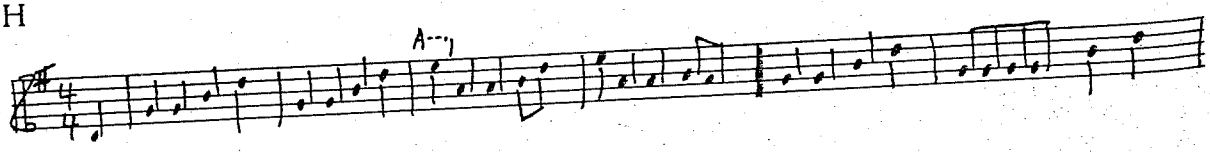
G

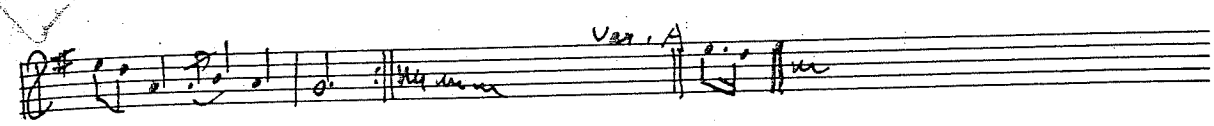
From his father.



M. Rogers, V, 1930s, B.

H
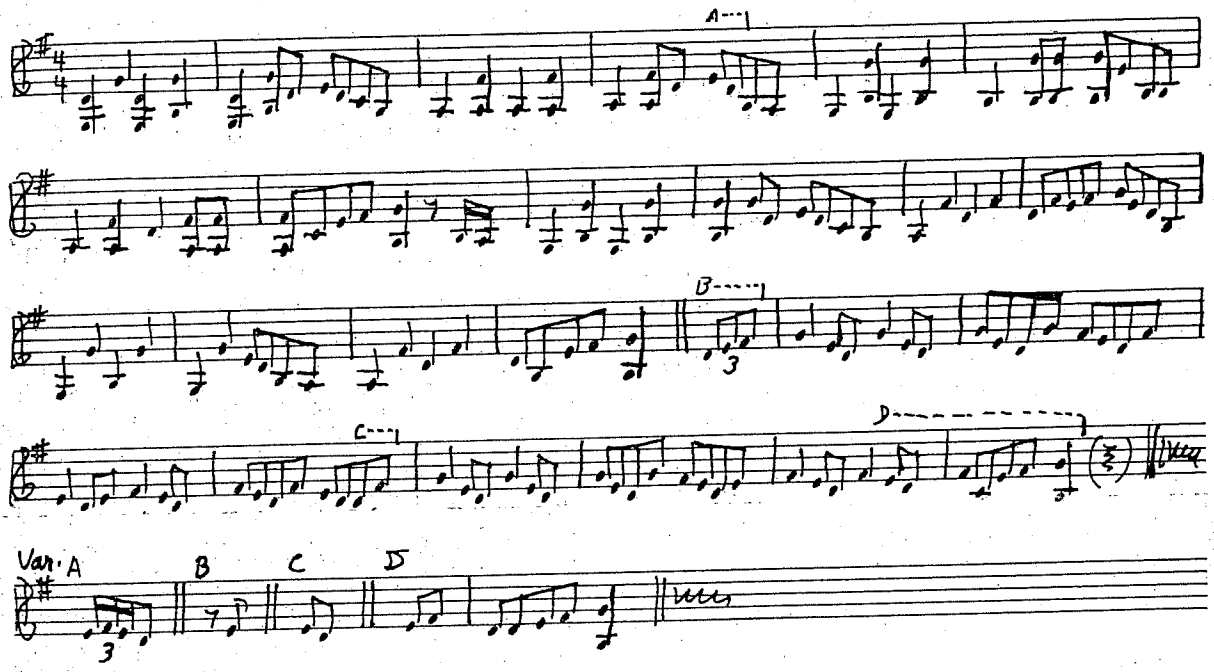




Titles: as above, A; *Bonnell's March,* B; *Virginia Quickstep,* C, D; *The Dancing Mustang,* E, F; no title, G, H. "Doc" Bonnell, for whom Versions A and B are named, was one of the especially renowned fifers of eastern Greene County in former years. The player of Version H knew it as a playparty and dance tune, but it is overwhelmingly connected with the fife and drum bands in southwestern Pennsylvania. The piece is rather well known internationally—on the European continent and in Britain, as well as in America. There are several other titles to it; the earliest known to me is *Major Crichton's Delight,* in Aird, but a recurrent modern British name is *Davy Knicknack.*

Variants are in Aird, II, No. 59; Kennedy FTB 1, No. 61; Kerr, I, p. 22 (with order of parts reversed); Roche, II, No. 340; Ford, p. 40, as *Hoe Cake.* Two Flemish sets appear in Roger Pinon, *Chansons Populaires de l'ancien Hainaut,* I B (1959), pp. 123, 124, among the "airs du carnaval de Briche" (in Brabant). A note on p. 124 quotes the Dutch authority Florimond van Duyse in *Wallonia,* VIII (1900) as judging the air (correctly) to be a fife or flageolet tune, and dating it to the latter eighteenth or beginning nineteenth century.

211. BANJO PIECE (V)

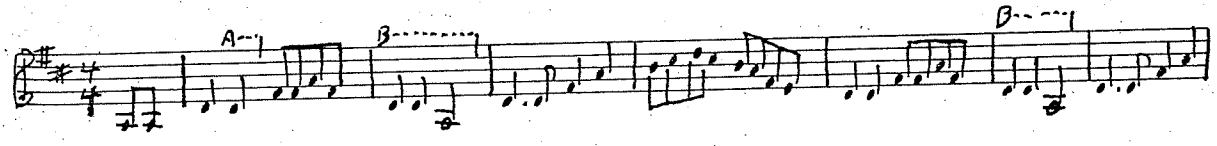
Hogg, V, 1948, JB.
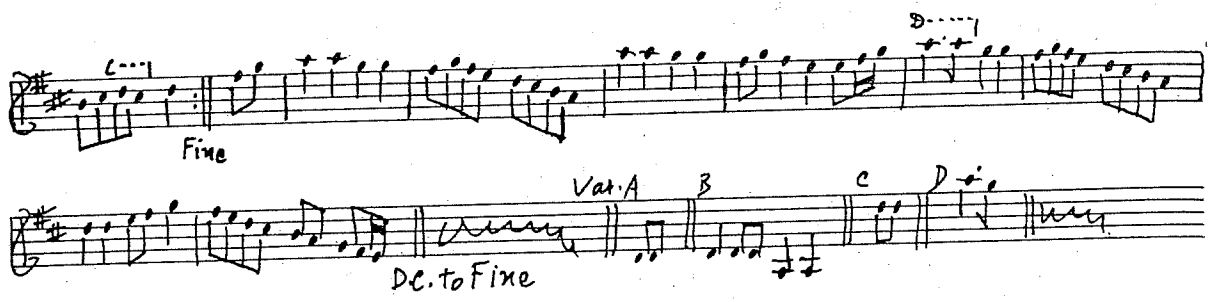


The player produced an almost banjo-like effect with this tune by putting heavy pressure on the bow and touching the strings very lightly with his fingers, while separately bowing as many individual notes as possible.

212. THE RETREAT FROM THE PHEASANT PATCH (V)

Waugh, V, 1949, JB.
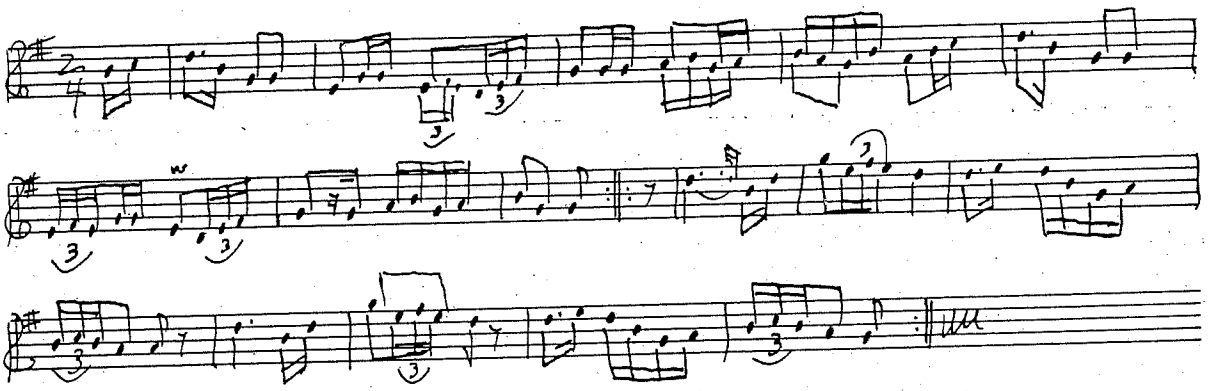




213. FLUSHING (F)

A

Horner, F, 1962, JB.

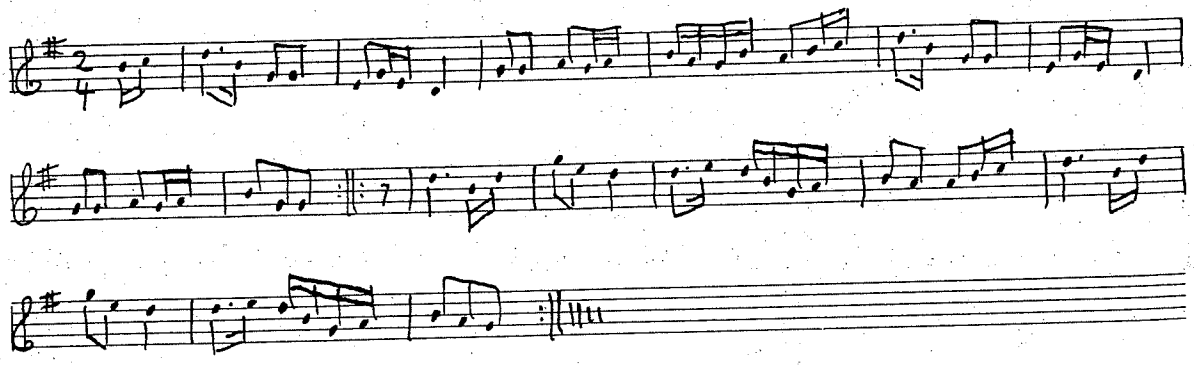
From Pittsburgh fifer Monty Sutton.



B

Hoge MS, No. 36, 1944, B.

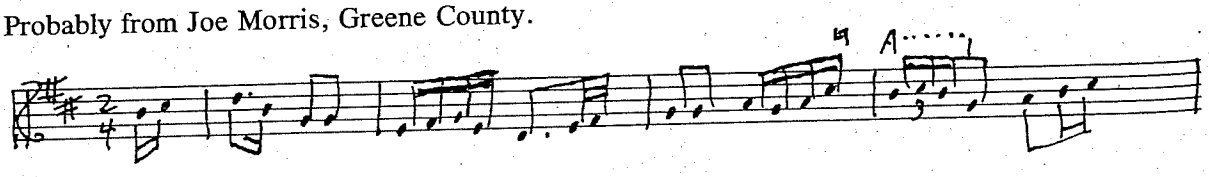
From M. H. Scott.
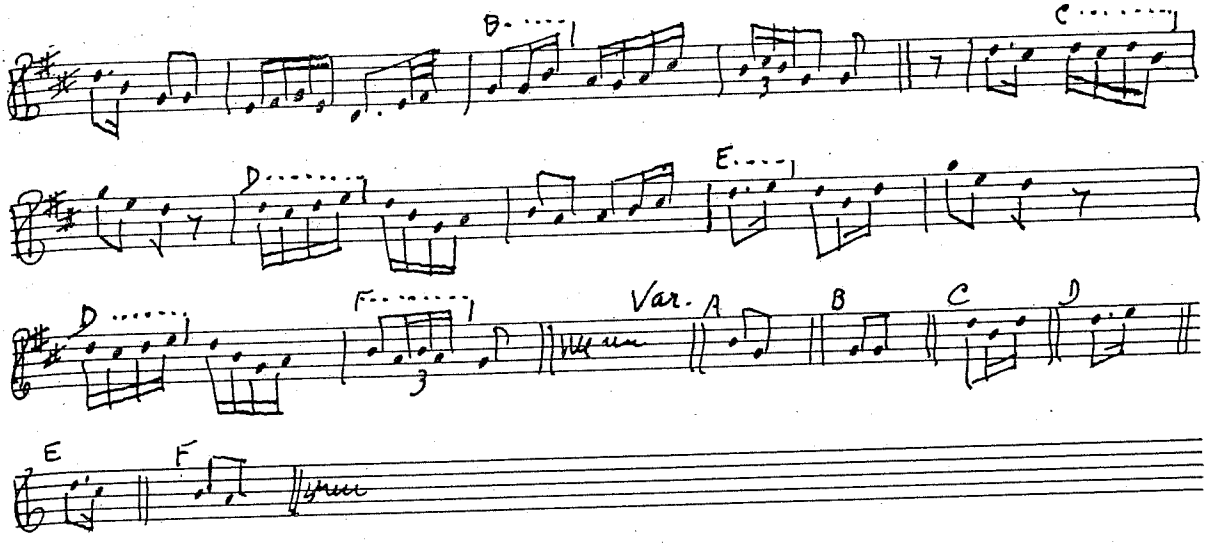


C

Ganiear, F, 1960, JB.

Probably from Joe Morris, Greene County.



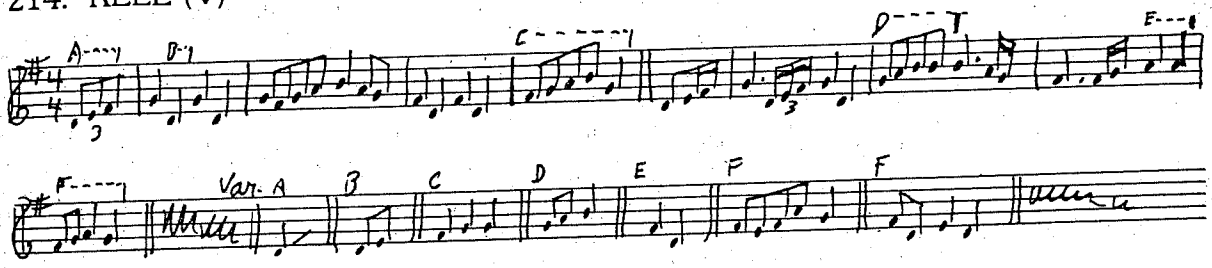


JB.

Local titles: as above, A, B; no title, C. There is some resemblance between this tune and Nos. 11 and 207, and all may possibly be descendants of some single earlier piece. A strong melodic-line and accented-note resemblance exists between No. 213 and O'Neill MI, No. 846, although the latter is in 6/8 time.

214. REEL (V)

Miller, Gelnette, V, 1949, JB.
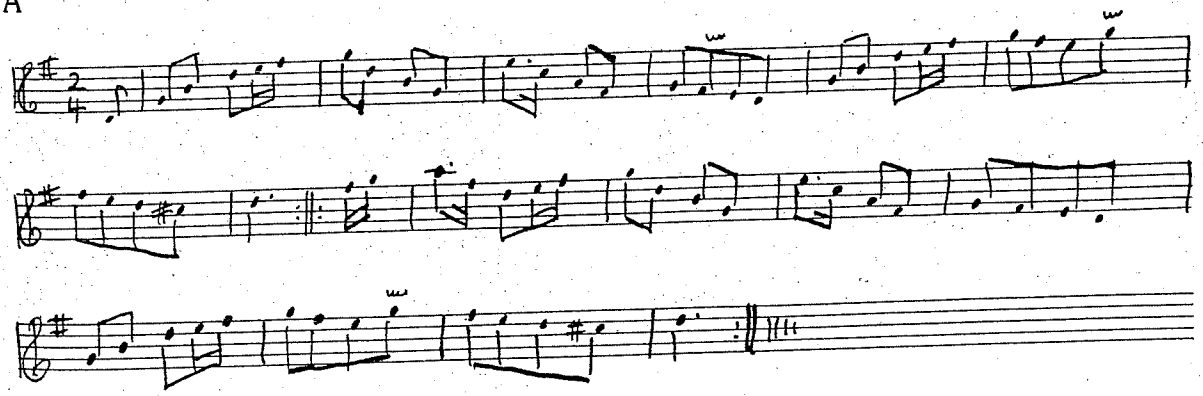


4, B.

215. THE IRISH VOLUNTEER (F)

Hoge MS, No. 17, 1944, B.

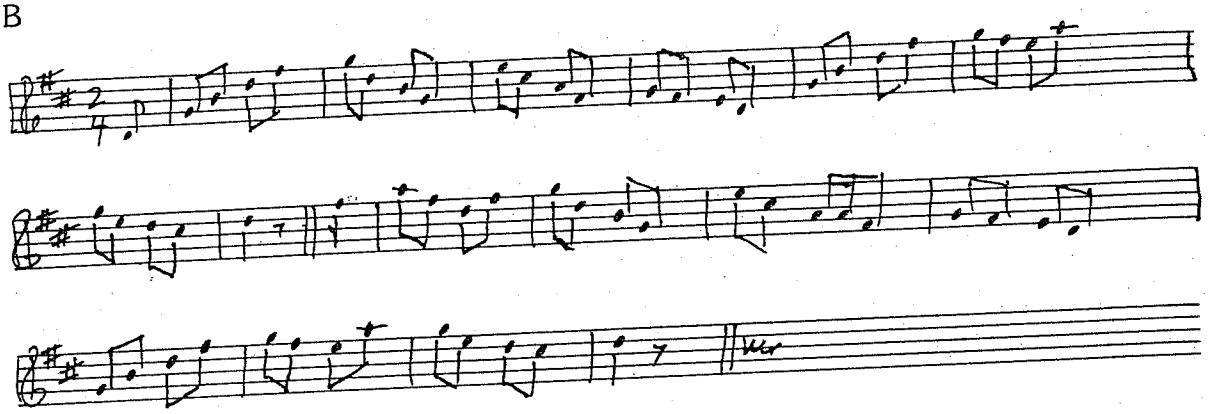
A



, JB.

Mount Pleasant Tablatures, 1950s, JB.

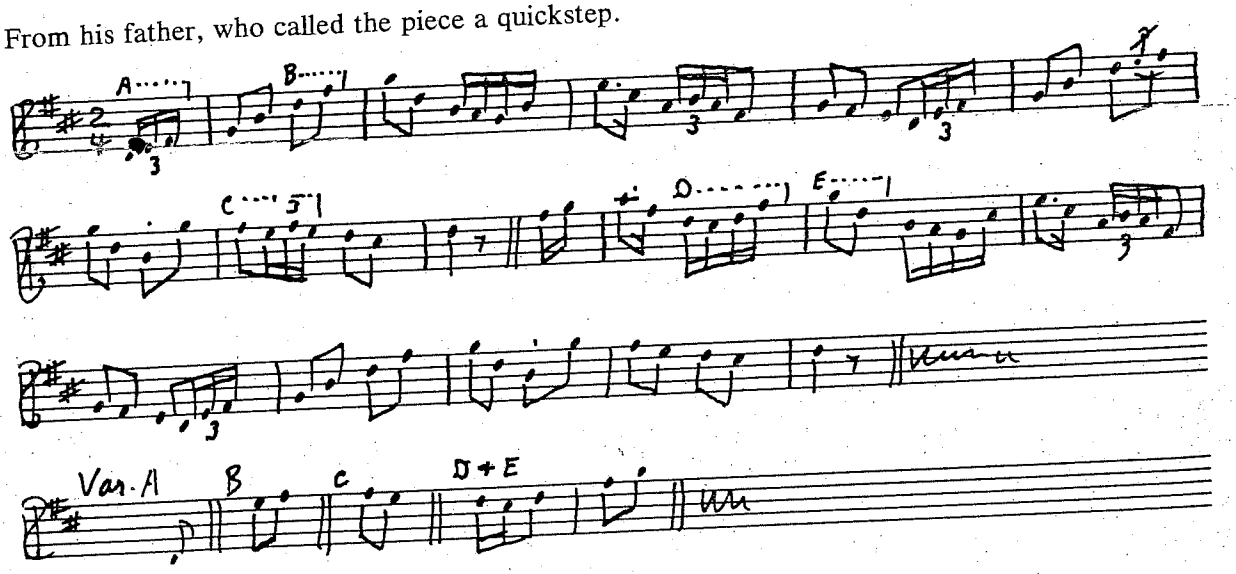
B



Yoders, F, 1961, JB.

C

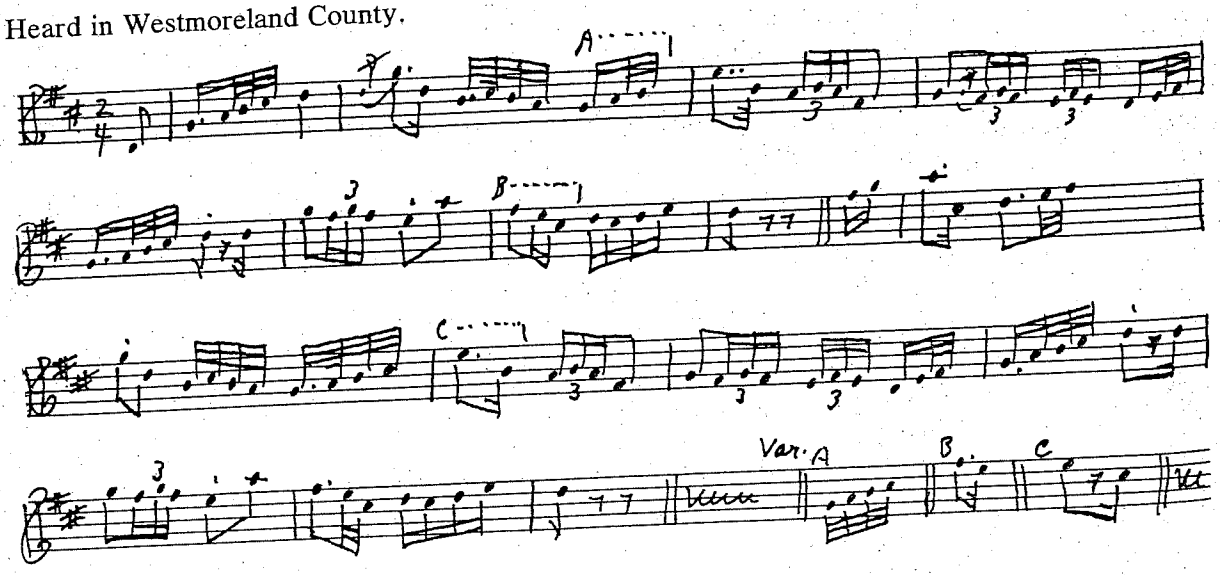
From his father, who called the piece a quickstep.



Grimm, F, 1962, JB.

D

Heard in Westmoreland County.
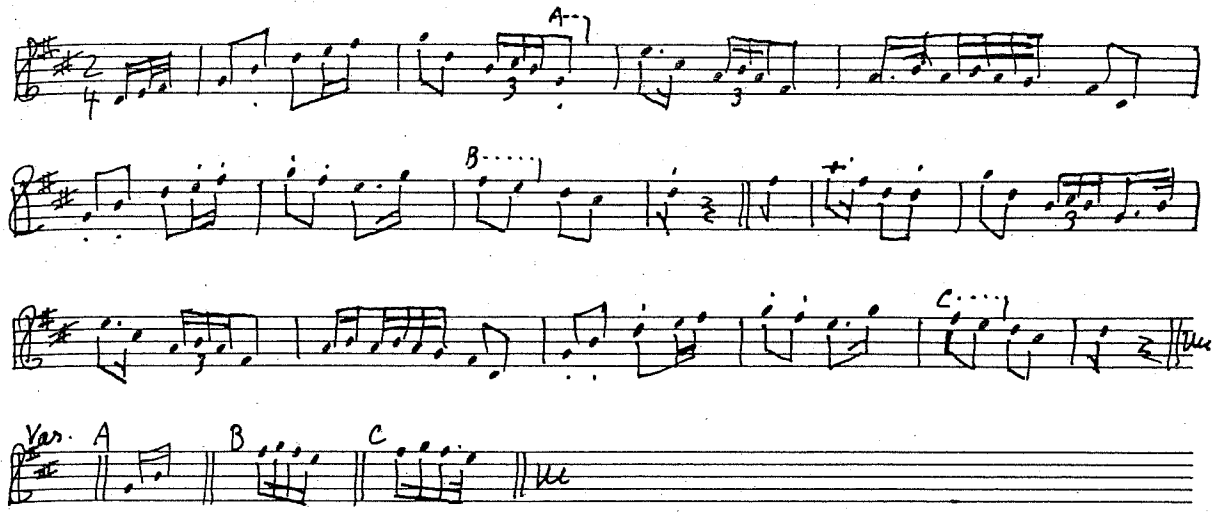


JB.

E

Ganiear, F, 1960, JB.

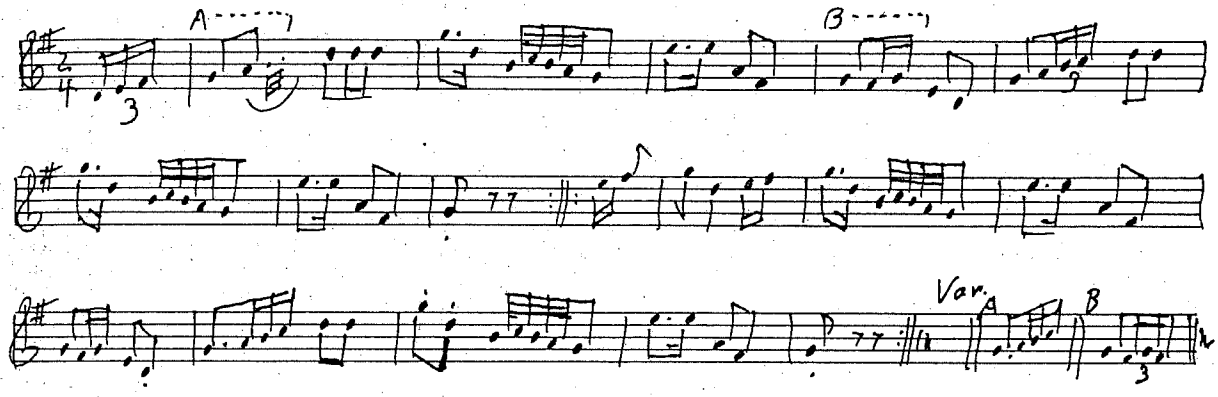
From the Pittsburgh *Pioneers*.



JB.

F

Lloyd, F, 1952, JB.
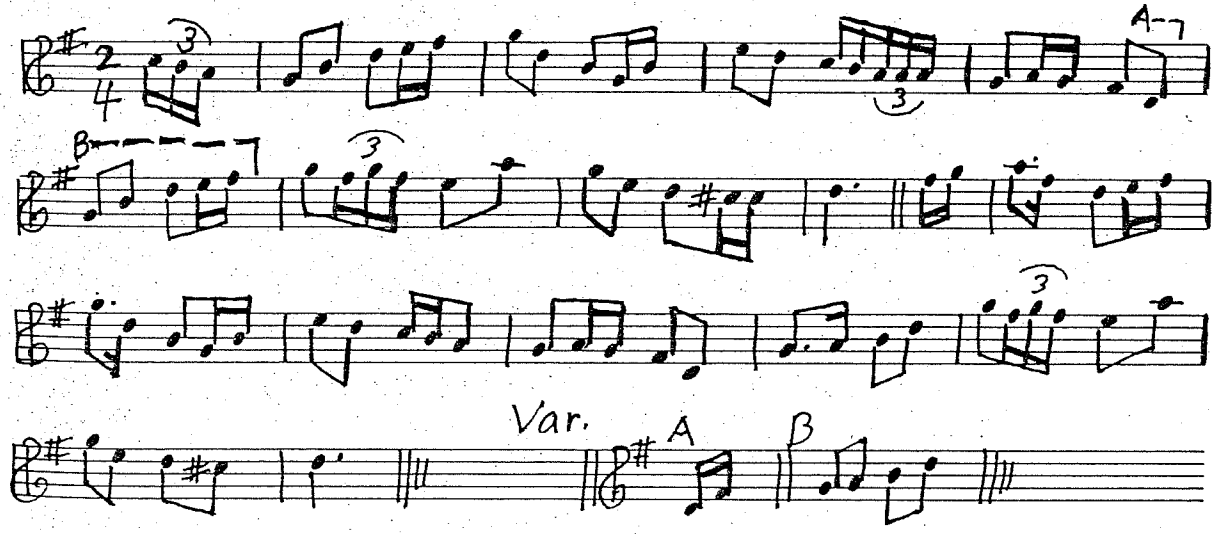


JB

G
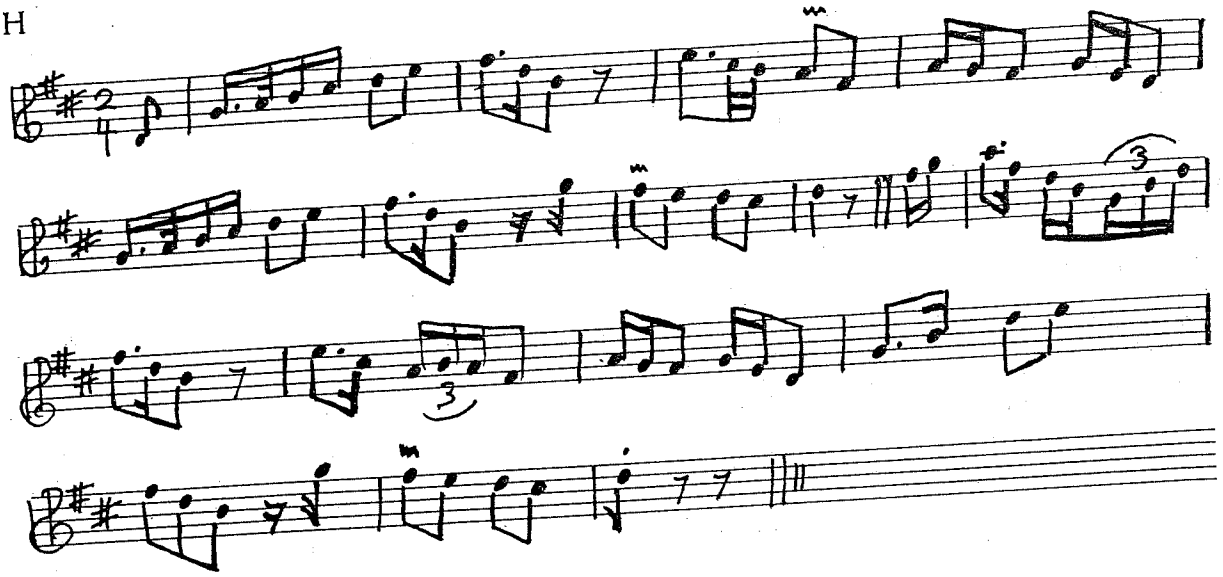
Wiltrout, F, 1944, B.

From Ananias Bittner.



Palmer, F, 1944, B.
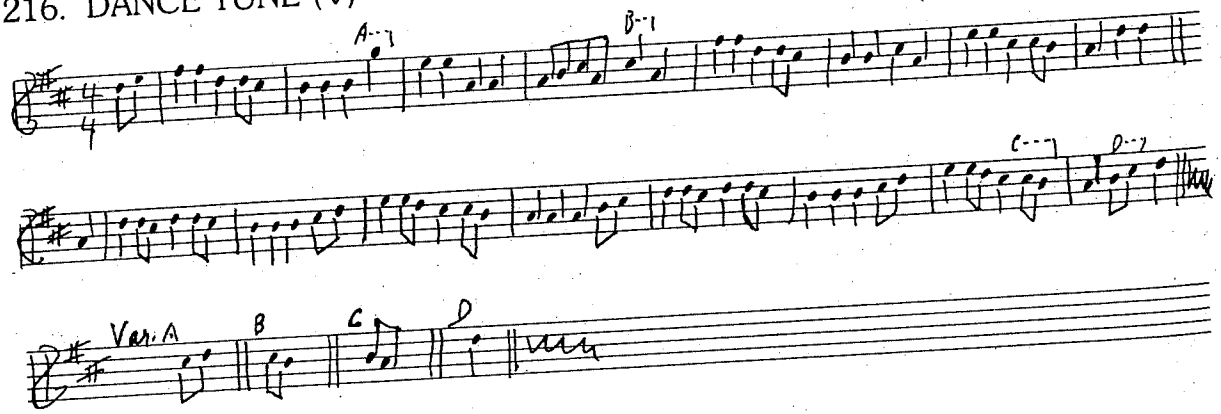
H



Local titles: as above, A, B, C, D, E; *The Baltimore March,* F; *Greene County,* H; No title, G. I presume this to be an old-country tune, though I have been unable to trace it—unless it might be a derivative of the well-known *Jockey to the Fair* (for example, see Harding AR, No. 53), which is rather doubtful, in my opinion. At any rate, it is one of the standard tunes of fife repertories in southwest Pennsylvania. Version H is unusual in that it seems to register a change of the tonic note of the piece, from G (characteristic of all the others) to D, and also in that instead of being lively, it was played with much deliberation and dignity.

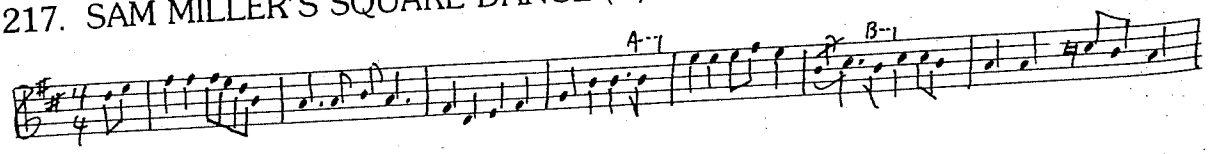
216. DANCE TUNE (V)

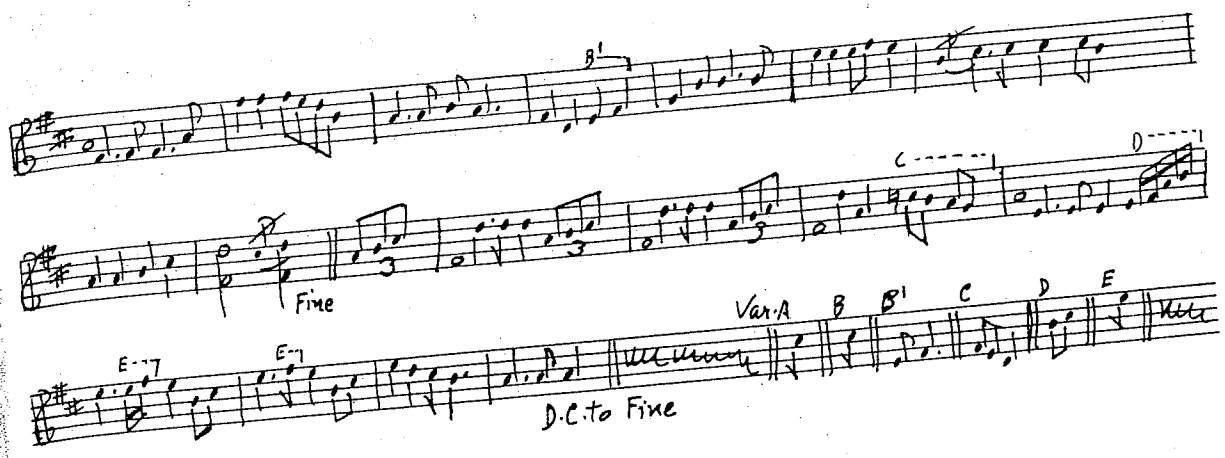
Miller, Gelnette, V, 1949, JB.



217. SAM MILLER'S SQUARE DANCE (V)
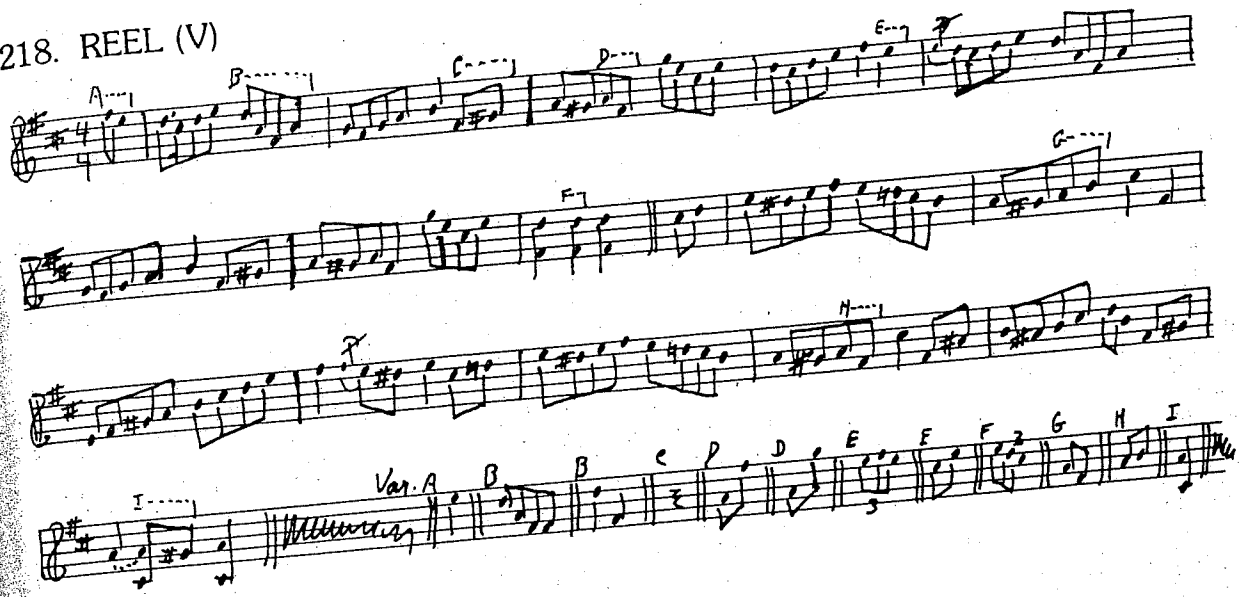
Nicholson, V, 1949, B.





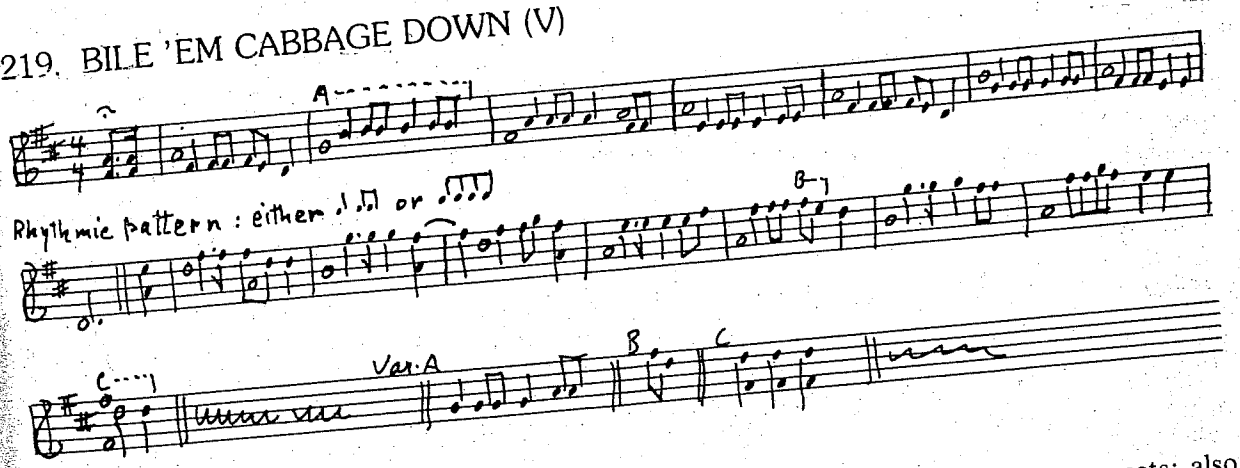
Gilpin, V, 1949, B.

218. REEL (V)



Nicholson, V, 1949, B.

219. BILE 'EM CABBAGE DOWN (V)
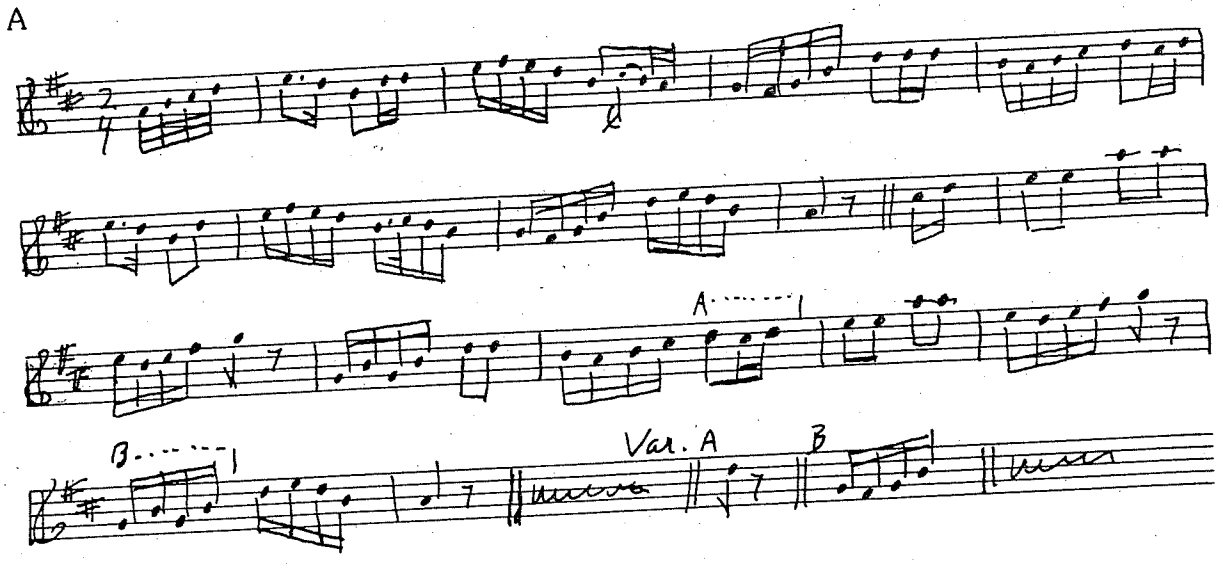


Well known as both a fiddle tune and a nonsense ditty. See Thede, p. 69, for two sets; also Richardson, *American Mountain Songs*, p. 88, for a vocal set with words. Richardson thinks the tune derived from *Oh Susanna*—which I suppose is possible.

220. THE SQUIRREL HUNTERS (FV)

Horner, F, 1944, B; 1960, JB.

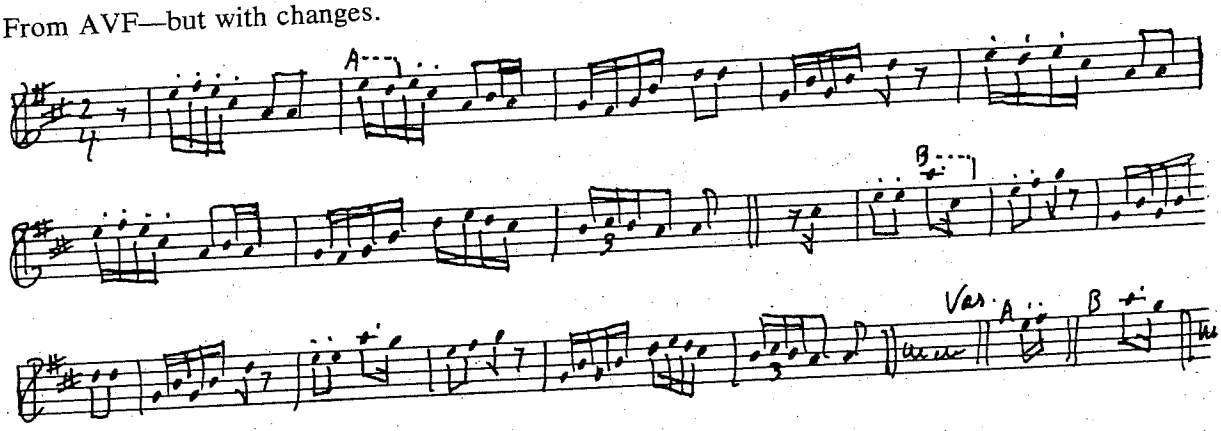
A



Ganiear, F, 1960.
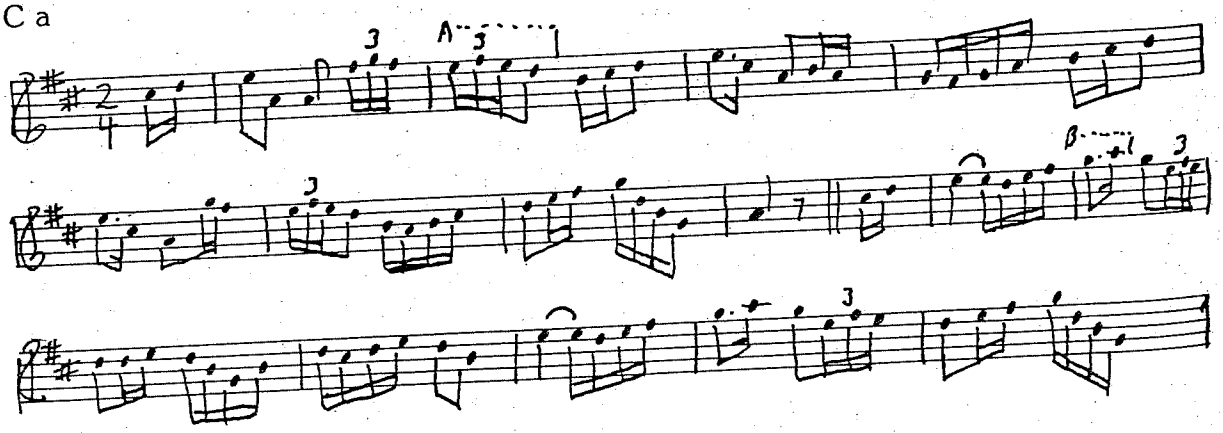
B

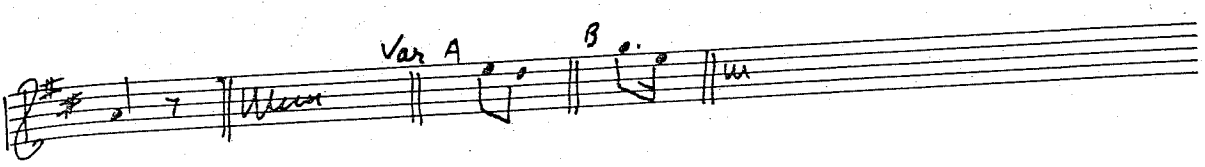
From AVF—but with changes.



Horner, F, 1960, JB.

C a



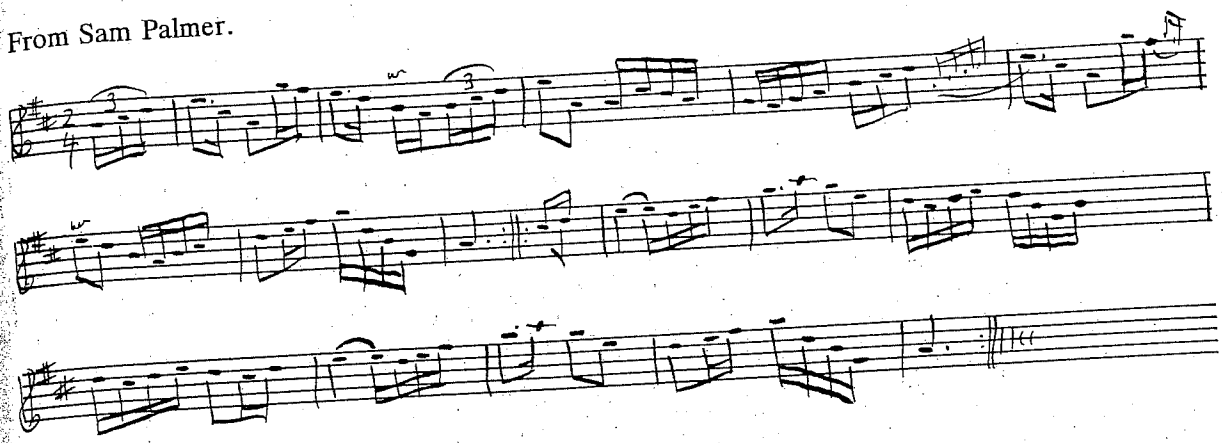


, JB.

Horner, F, 1944, B.

C b

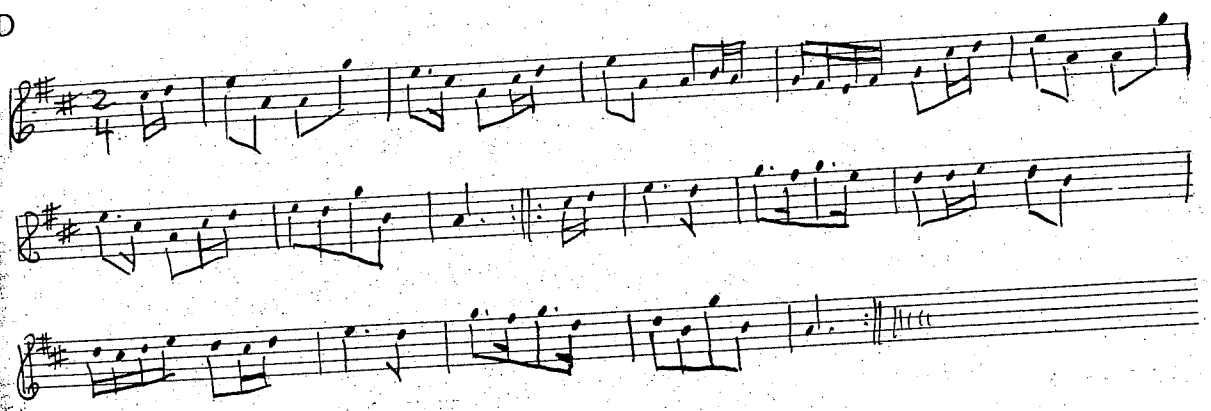
From Sam Palmer.



1960.

Hoge MS, No. 25, 1944, B.

D

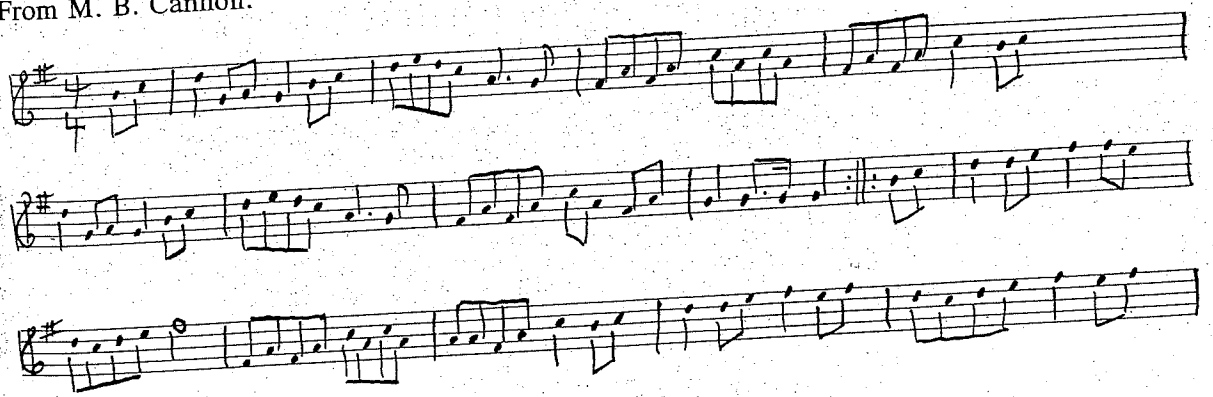


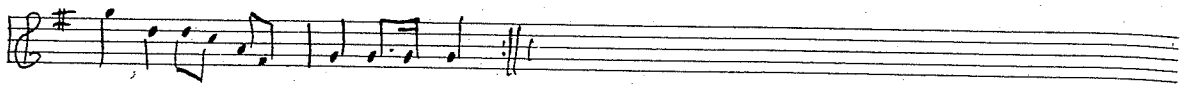
Hoge MS, No. 40, 1944, B.

0, JB.

E
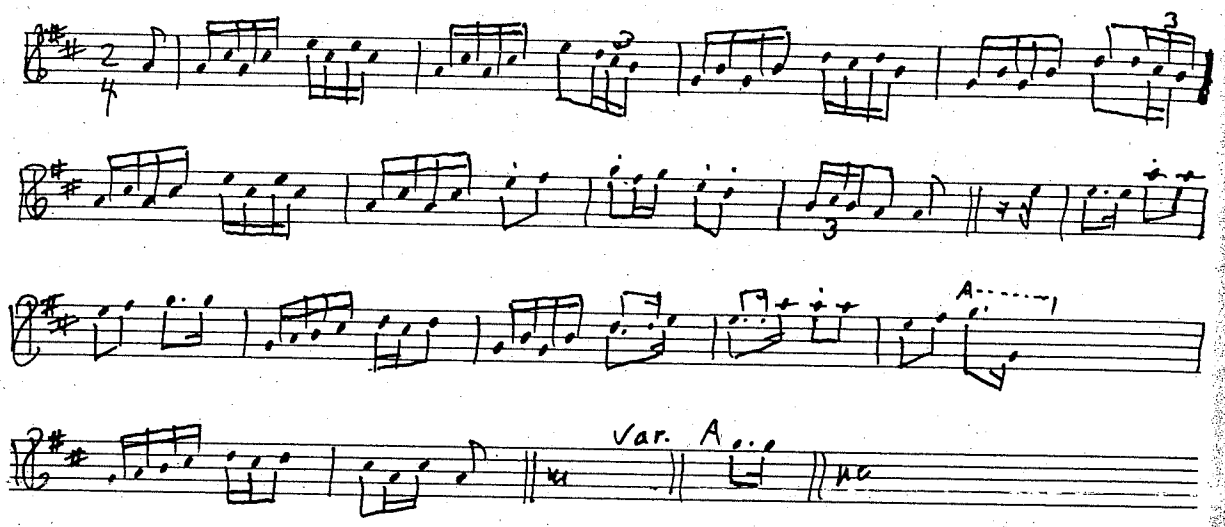
From M. B. Cannon.
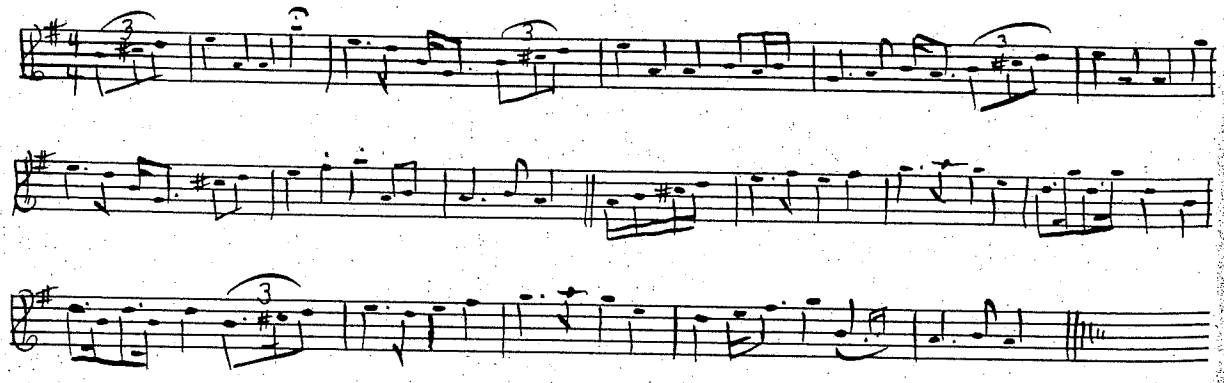




F

Lloyd, F, 1952, JB.
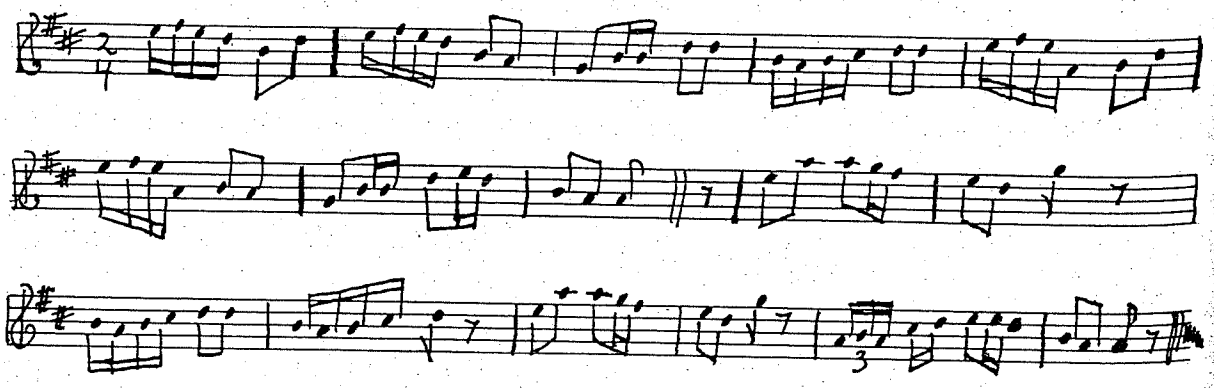


G

Connolly, penny whistle, 1930s, B.



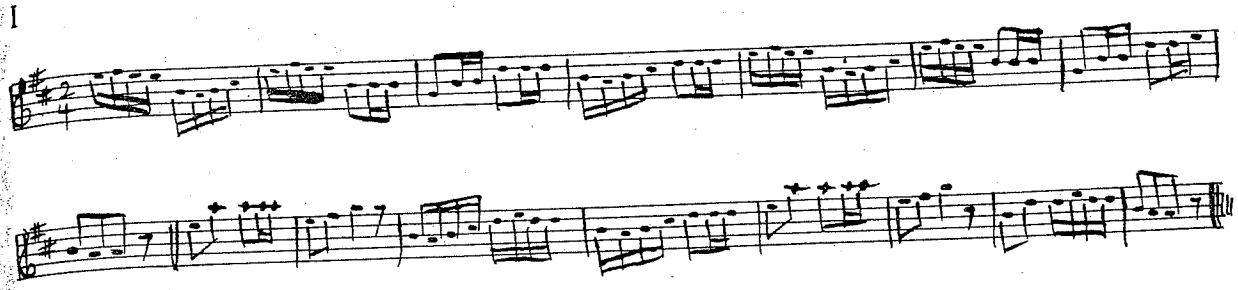
H

H. White, V, 1930s, B.



Strosnider, V, 1929, B.

I



Local titles: as above, A; *Squirrel Hunting,* B; *Dilly's Favorite,* D; *Old Common Time,* E; *The Pennsylvania Quickstep,* F; *Nigger on the Woodpile,* H; *Jenny Put the Kettle on, We'll All Take Tea,* I; no title, C, G. Titles for A, B, prevail; that for D is the name of a player of former times; those for F, H, are floaters. The fiddler James Taylor stated that this tune was called *The Bell Cow* around the town of Rogersville, Greene County, with this accompanying rhyme:

I had a little dog, and Spotty was his name,
And he used to run the bell cow up and down the lane.
I fed her in the mush pot and milked her in the pail,
And away went the bell cow, stickin' up her tail.

In this tune, a "stop beat" piece, according to Horner (for the term "stop beat" see note to No. 387), we have several mutually inseparable versions of one of the most widespread and ramifying of our British Isles melodic families; a highly characteristic type of family, in fact, such as occurs repeatedly in our folk music.

What with the obvious variant sets, the apparent derivatives, and the affiliated melodies that look and sound like modified versions, the forms of this tune are nearly innumerable. There are instrumental and vocal (marching, dancing, and singing) forms; quick and slow forms; forms in 2/4, 4/4, 6/8, and 3/4 time; forms in major, Mixolydian, Dorian, and mixed modes—and all showing such a maze of crisscrossing resemblances that none of the differentiating features just mentioned can possibly be used to separate the versions and seeming derivatives into any clear-cut groups or unmixed classes. Whatever its prehistory, this tune must be a very old one. Our No. 220 is by no means the only form of it in the present collection. In my opinion, other members of the same family are Nos. 251, 452, and 606; and it seems not impossible that No. 605 also forms part of this same set of relations, as well as Nos. 221 and 222. I have somewhat arbitrarily entitled this whole melodic complex the *Welcome Home* tune-family: see Bayard HCT, Nos. 44–48 and No. 89, with accompanying notes: these airs are also members of the family.

As might be expected, members of this melodic complex in both British and American tradition have been given so many names that only a few recurrent old-country titles can be listed here, namely: *The Oysterwives' Rant; The Haughs of Cromdale; Wate You How the Play Began; The Hillside; Welcome Home; (Fare Thee Well) Sweet Killaloe.* Here I shall simply set down references to a number of versions: those in 2/4 and 4/4 time in one main group, and those in 6/8 and 3/4 in another. Such listing is for expediency only: it does not imply pronounced differences between the versions enumerated thus, for the interlocking resemblances transcend anything like indications of time or rhythm. The versions assembled here as our No. 220 correspond most closely with those sometimes going by the last two old-country titles listed.

Representatives of this family in 4/4 and 2/4 include the following: Aird, I, No. 11; Murphy MS, p. 37 (our Nos. 221, 222, tie in with this set); Aird, III, No. 474; Aird, VI, No. 6; Johnson, III, No. 298, V, No. 488 (see Glen, pp. 157, 211, who claims to have found the air in a MS of 1710); Oswald Cal PC, II, p. 134; AVF, Nos. 39, 122; Bruce and Stokoe, p. 183; Joyce 1909, Nos. 275, 729, 842; Petrie Stan, Nos. 983, 1056, 1425; O'Neill MI, Nos. 1283, 1449, 1809; Carroll Coll, p. 49 (like our Version E, but in a minor mode); Surenne, p. 112; Campbell LPM, p. 8; Smith Scot M, I, p. 106, IV, p. 58; Wilson Comp Ball, pp. 37, 71; Kerr, I, p. 10, 4th, IV, Nos. 97, 138; Ross BT, Bk. 2, p. 4; Ross HBM, Bk. 4, pp. 1, 2; Gow STR, I, p. 20; Gow CR, I, p. 8, 1st; Gow BNG, pt. 1, p. 6, 2nd; Roche, I, No. 178, II, No. 339, III, No. 213; Scot CD, pt. 13, No. 10, first tune; Henebry

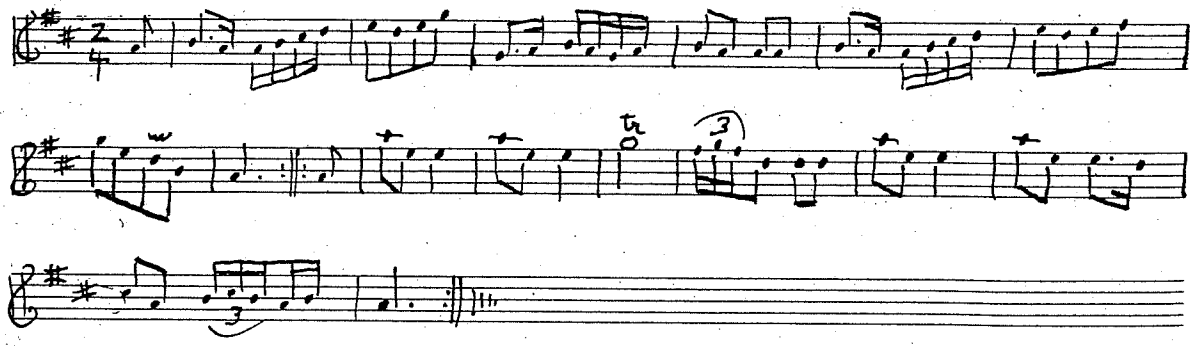
1928, p. 148, Nos. 25, 26; McCullough, No. 46; Harding AR, No. 32, JIFSS, XV, pp. 17, 18; McDonald Gesto, p. 56; Kennedy FTB 1, No. 35; Hogg, Ser. I, Song II; Hogg, Ser. II, Song LXIX; Hannagan, III, p. 57.

Sets in 6/8 and (occasionally) 3/4 are in Aird, I, No. 6; Murphy MS, p. 17; Johnson, III, No. 258; Joyce 1909, Nos. 193, 241, 281; Kennedy FTB 1, No. 76; Petrie Stan, Nos. 926, 934, 937; One Thousand, pp. 54, 5th, 58, 8th, 62, 7th; Bruce-Emmett, p. 60, 1st; Kerr, I, p. 47, 6th, II, No. 65, IV, No. 208; Roche, I, Nos. 99, 128; Roche, II, No. 250; Jarman, p. 63, 2nd; JR, II, p. 4; Robbins, No. 74; Harding AR, No. 124; Harding Orig, No. 81; White Un, No. 10; Feis Ceoil, No. 67; McDonald Gesto, p. 106, 1st, p. 115, 2nd; Karpeles 100, p. 25; Kennedy FTB 1, No. 77, FTB 2, p. 2; Perron, II, No. 60; Costello, *Amhráin Mhuighe Seóla,* p. 60; Aird, III, No. 479; O'Neill MI, No. 913; Kerr, I, p. 40, 7th (with these last three cited, cf. our No. 605). Also, supposing that our Nos. 221 and 222 are cognate members of this family, compare Roche, II, 242, 243, and Joyce 1909, No. 73 (*Cock Your Pistol Charlie*). This last sentence, however, represents mere groping in the semi-darkness: compare the note to Nos. 221 and 222, immediately following.

Other versions and derivatives of this prolific tune-family keep turning up in twentieth-century Irish collections, whether of earlier or more recent date, and in 4/4 or 6/8 time. They should be compared not only with our Nos. 220 and 221, but also with Nos. 585 and 594; and they represent mostly the *Old Common Time, Killaloe,* and *Squirrel Hunters* group of versions. For examples, we can cite Feldman, pp. 87 (1st and 2nd), 88, 1st, 110, 2nd and 3rd; O'Neill DMI, No. 410 (not in other O'Neill books, but cf. Petrie Stan, No. 926); and O'Neill WS, No. 92. For further examples of the first half of this tune joined with different second strains, see O'Neill MI, No. 1449; O'Neill DMI, No. 683; and O'Neill WS, No. 301.

221. UNCLE JOHN (F)

From Frank Ditto. Hoge MS, No. 43, 1944, B.
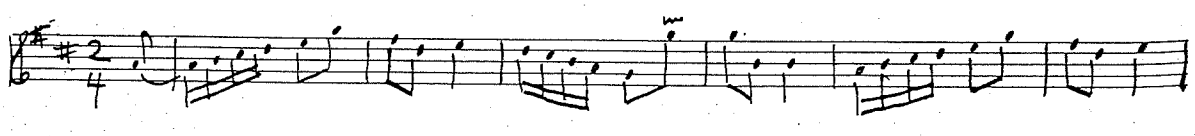


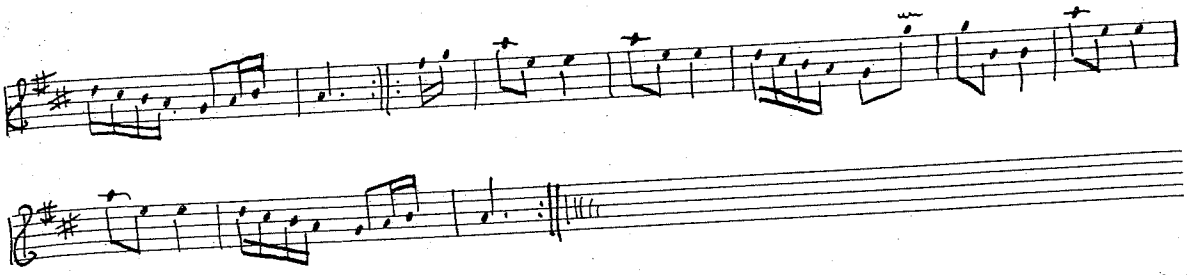
The preceding note made conjectures about the possible relationship of this tune to the *Welcome Home* family of airs. However, with this piece compare Reavy, No. 44—a tune that certainly does not bear any convincing resemblance to members of the *Welcome Home* melodic family, but rather looks as though it may be a member of a different and independent group of related tunes—one that could include No. 221 and the airs in Roche and Joyce 1909 to *Cock Your Pistol Charlie,* mentioned at the end of the preceding note.

222. OVER THE BORDER—MEXICAN WAR (F)

Hoge MS, No. 65, B.

From Charles F. Cook, Somerset.



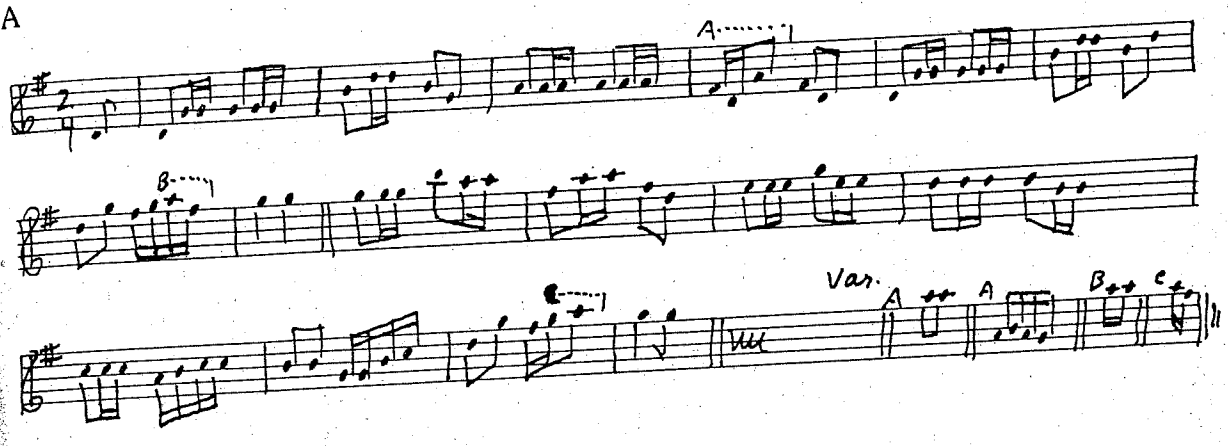


Our No. 222 tune, it turns out, is by no means a member of the *Welcome Home* family; instead, it is an unmistakable version of a quickstep march in Aird, I, No. 166.

223. THE DRUNKEN SAILOR [I] (VF)

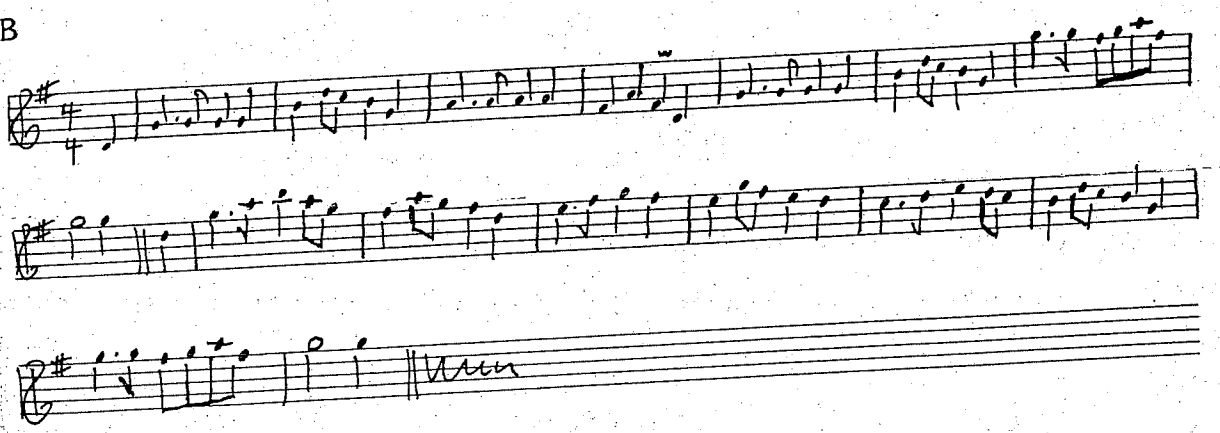
Strosnider, V, 1930s, B.

A
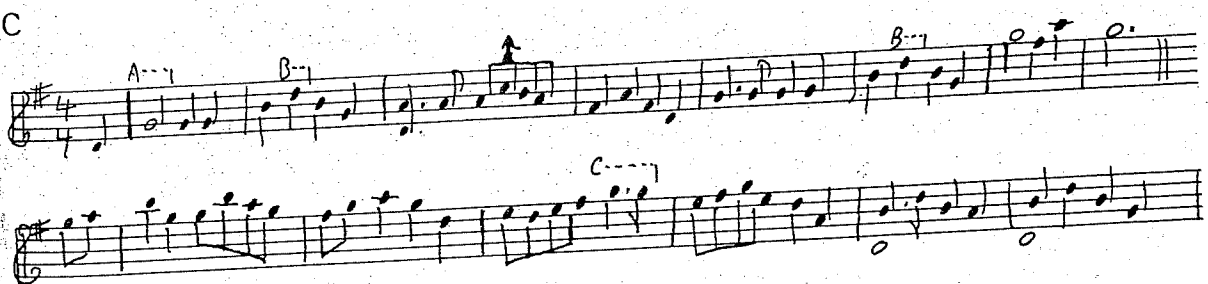


T. Patterson, V, 1930s, B.

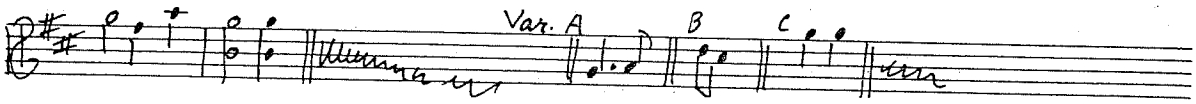
B



F. King, V, 1960, JB.

C





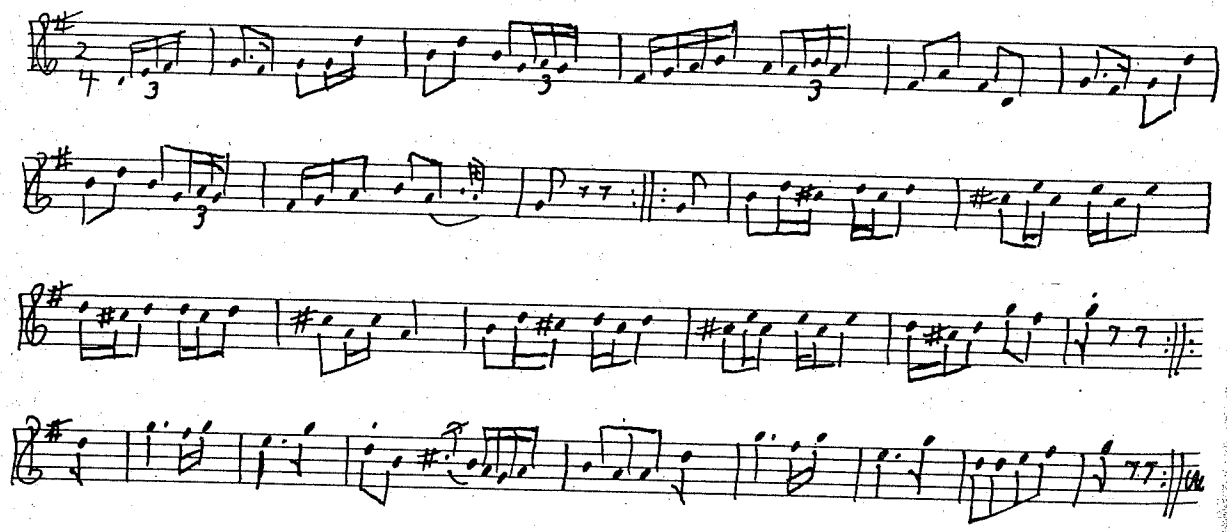
Title is the same for all three variants. The tune is rather better known in Pennsylvania than our few versions would imply, and one gets the impression that as a tune for playparty use and for nonsense songs, it is familiar everywhere—at least, to the ditties from which it is called *The Monkey's Wedding* and *Ten Little Indians*. A tune called sometimes by our familiar title above, and sometimes (perhaps more often) *The Groves,* looks like a long, ornate form of this melody—or else it is the other way around, and our more common tune is a simplified form of *The Groves*. See Petrie Stan, Nos. 318, and 319, and O'Neill MI, Nos. 1598 and 1703. Moreover, these Irish hornpipe tunes look as though they might be much-elaborated dances based on the simple, fundamental strain of *Johnnie Cope* (No. 396); so perhaps our No. 223 is ultimately descended from that antique Scots air. Compare also our No. 201, a playparty form of the first half of No. 223.

Printed sets of this tune (either complete, or consisting only of the first half) occur in Joyce 1909, No. 201 (with a third part added); Ford, pp. 74, 298; Cole F, Pt. 1, No. 48; Sweet, pp. 15, 59; JEFDSS, VIII, p. 97, part of a morris; White Ex, p. 78; Sandburg, p. 113; *The Singer's Companion,* p. 69; Richardson, pp. 86, 87, 90; Rosamund Johnson, *Rolling Along In Song,* p. 136; Lomax ABFS, p. 297. Other sets of the *Groves* tune (with which cf. also our No. 396, *Johnnie Cope*) are O'Neill DMI, No. 948 (not in O'Neill MI), and Mitchell Clancy, No. 97.

224. THE DRUNKEN SAILOR [II] (F)

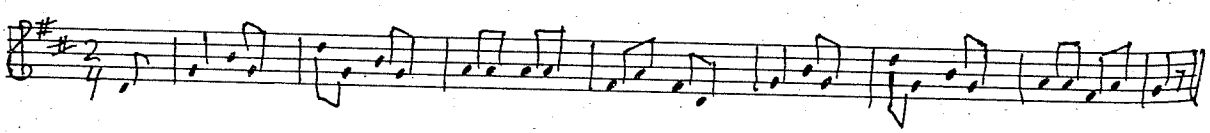
A

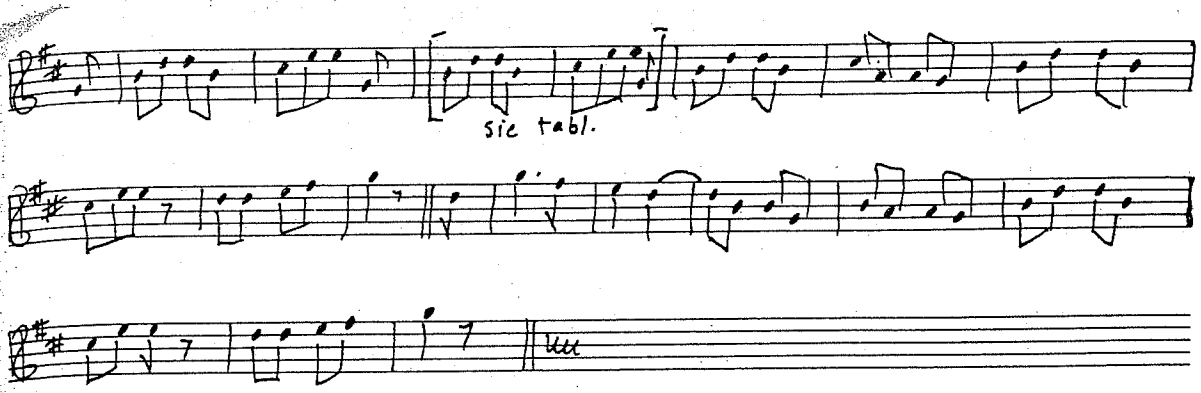
Lloyd, F, 1952, JB.



B

Mount Pleasant Tablatures, 1950s, JB.
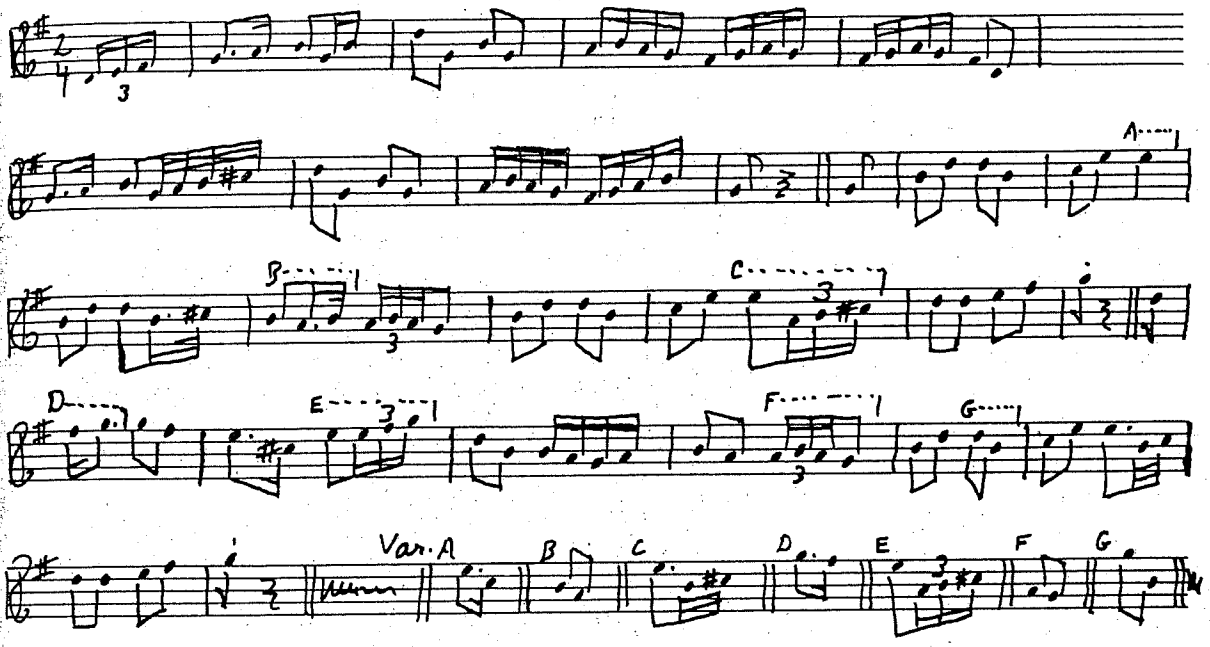




C

Yoders, F, 1961, JB.

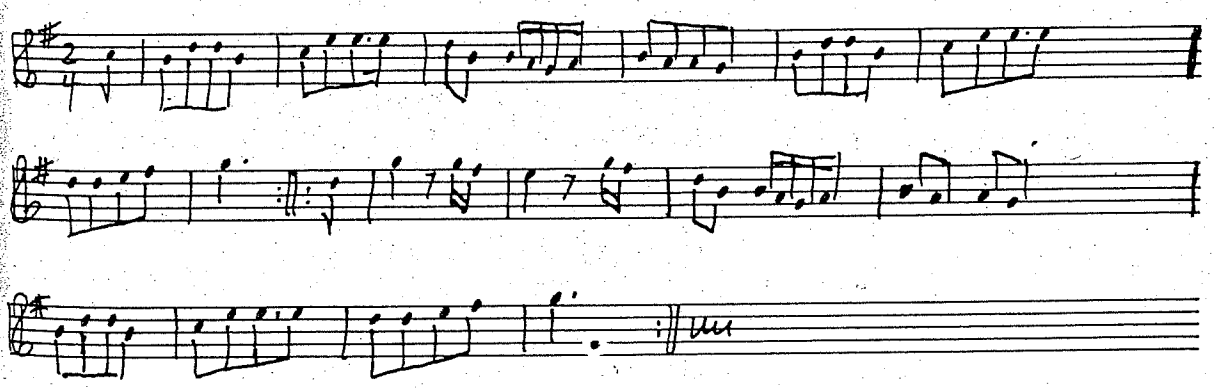
From his father, Carmichaels, Pennsylvania.



D

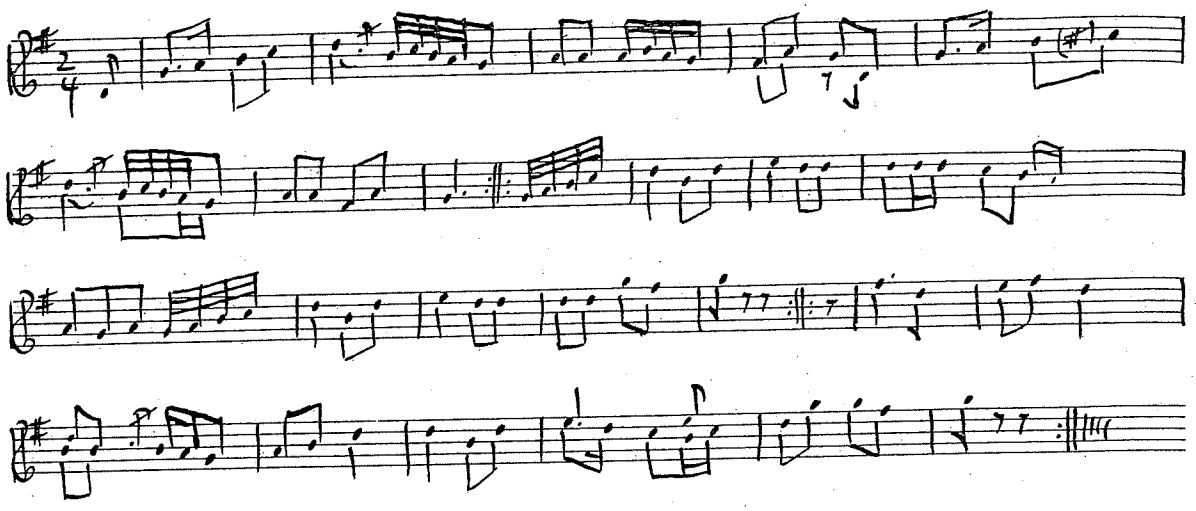
Clements MS, Tune No. 4, 1946, B.

Sent in by J. A. Evanson.



E
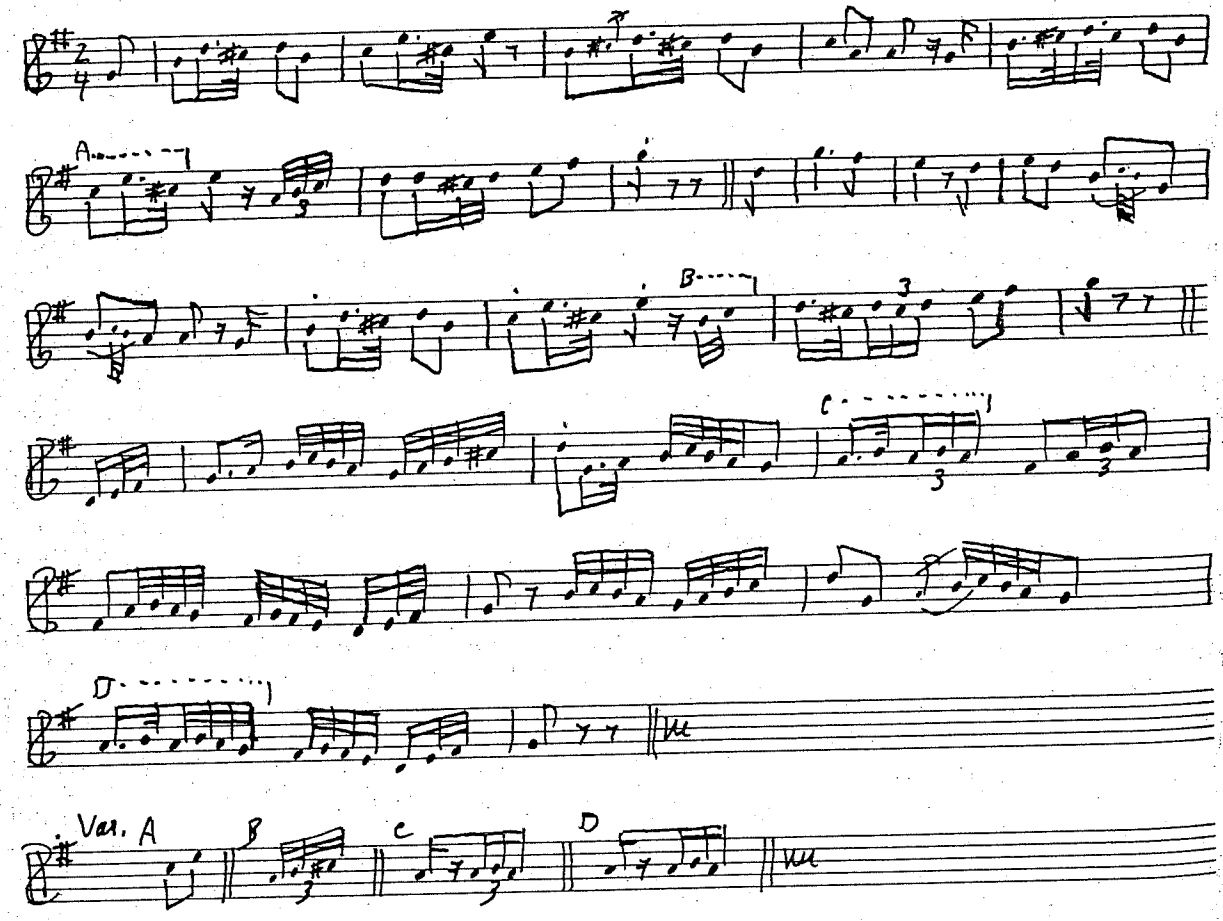
Kirkpatrick, F, 1950, JB.



F

Grimm, F, 1962, JB.

Learned in Westmoreland County.



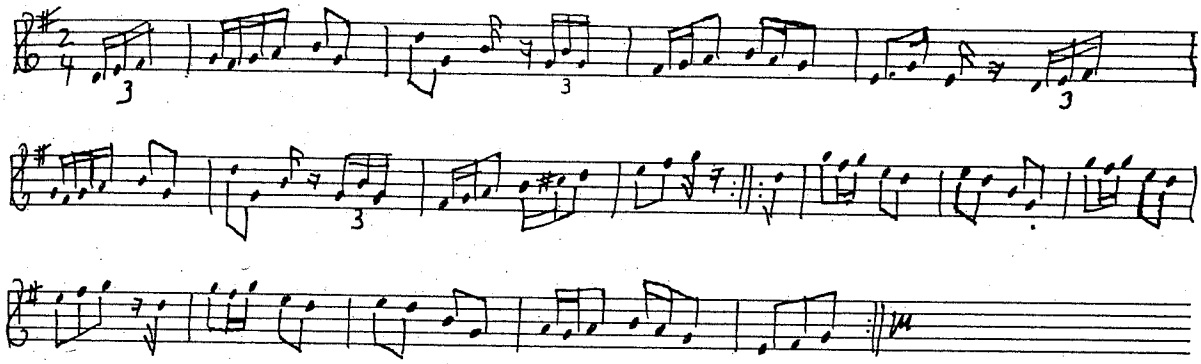
Local titles: as above, A; *Brigade March* or *Old Number Four,* B; *Old Three-Part Two-Four,* C; *The General,* E; no title, D. F. The second title of B indicates that it was one of a series played by a martial band at its performances, when the pieces were often numbered 1, 2, 3, etc. The title of E

probably shows that it was used as one of the "camp duties." At the outset of the Civil War, the fifers and drummers, hastily inducted and trained, had no time to learn the traditional duty calls, and accordingly often played tunes they had already learned in place of the regular ones. This piece is one played by almost every traditional fifer in Pennsylvania, though I have been unable to trace it, as a whole, anywhere else. Its first part will be recognized as that of No. 223, the well-known *Drunken Sailor;* the second strain goes back at least to the early eighteenth century, being a part of a common enough tune—as usual, with several titles, including *Butter'd Pease, The Reel of Stumpie,* and *No Man's Jig.* The first of these names just cited is the most often recurring one; and this tune-section (corresponding to the second part of our Version A) is occasionally found joined to various other strains not related to our tune or to each other.

This same strain (second part of Version A), forming one or another part of various dances, can be seen in O'Farrell, p. 40; Aird, I, Nos. 101, 197; Johnson, V, Nos. 426 (2nd half), 427 (1st half), 457 (2nd half)—and see Glen, pp. 201, 202, who traces it to 1734; Walsh Cal, I, p. 29; Walsh CDM, I, No. 48; Howe DSV, p. 47, 3rd of *Pretty Polly;* McCullough, No. 49; Smith Scot M, IV, p. 25; Wilson Comp Ball, p. 87; Moffat and Kidson, p. 27; Sharp SDT, Bk. II, p. 8; Kidson OCDM, p. 11; Jarman, p. 76; EFD, 2nd series, p. 47; JFSS, I, pt. 5, p. 251, part of a sword dance; Karpeles 100, p. 29; Ross HBM, p. 22. The tune (or strain) is obviously older than 1734, since it appears in earlier ballad operas, e.g., Ralph, *The Fashionable Lady* (1730), Air 68; Gay, *Achilles* (1733), Air 21; Coffey, *The Female Parson* (1730), Act III, Air 8; and *The Boarding School* (1733)—always as *Butter'd Pease.*

225. THE DRUNKEN SAILOR [III] "Two-Part" (F)

Lloyd, F, 1952, JB.

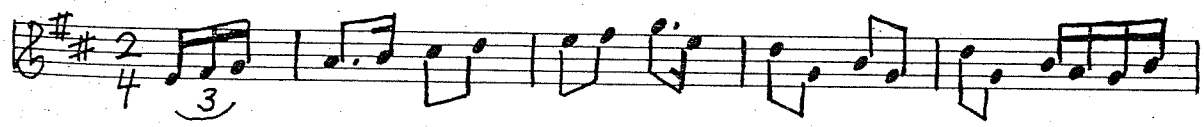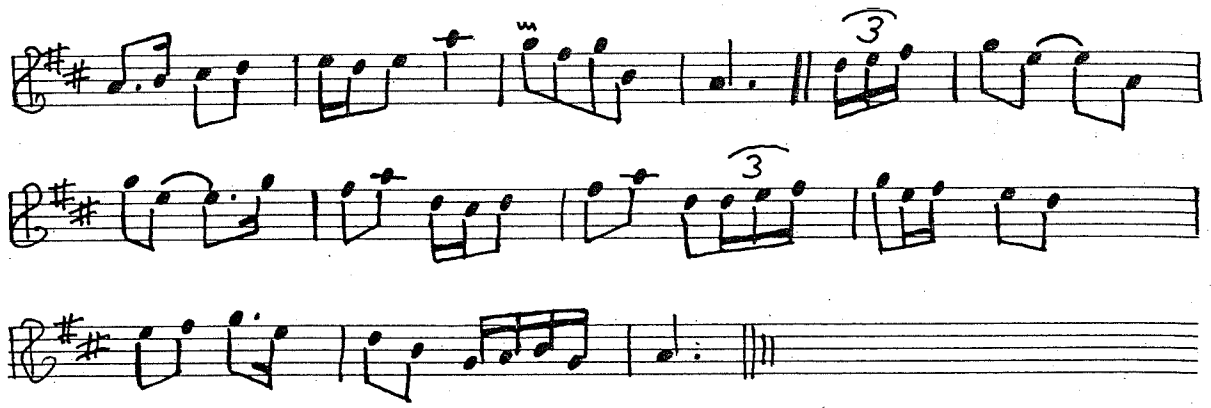


The designation "two-part" was given this tune by the player, to distinguish it from the three-part *Drunken Sailor* air he knew. One can see why he named the piece as he did, since it commences with a formula much like that of No. 224; but it is plainly a 2/4 version of the universally known *Saint Patrick's Day in the Morning,* our No. 633.

226. MONONGAHELA COLLEGE (F)

A

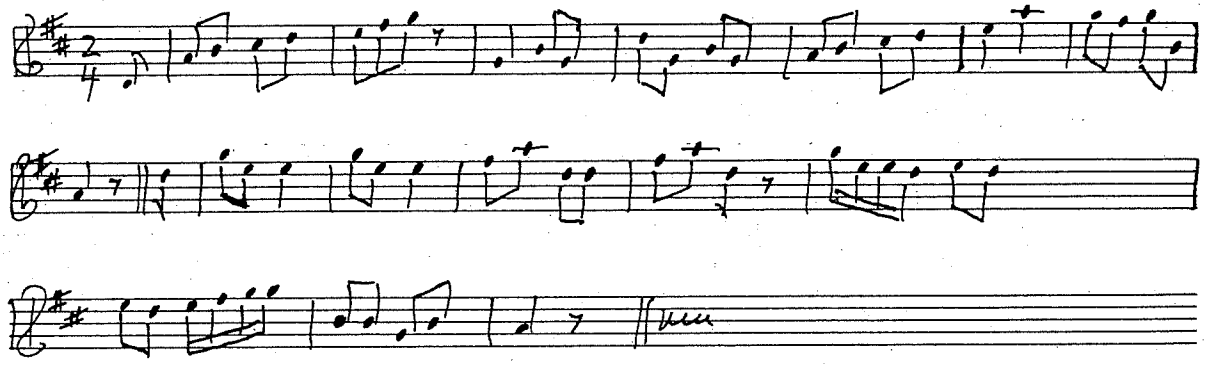
Hoge MS, No. 5, 1944, B.
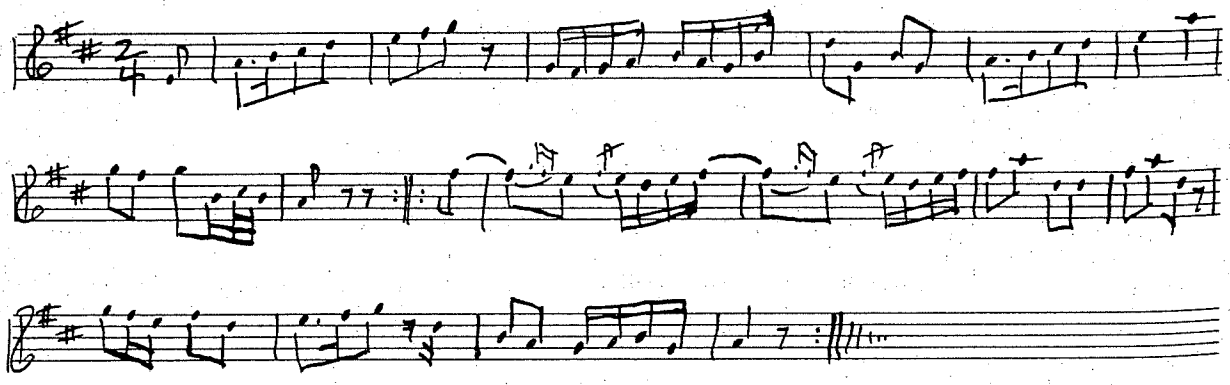




B

Mount Pleasant Tablatures, 1950s, JB.



C
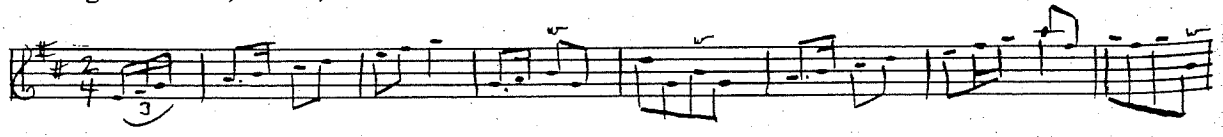
Palmer, F, 1944, B.
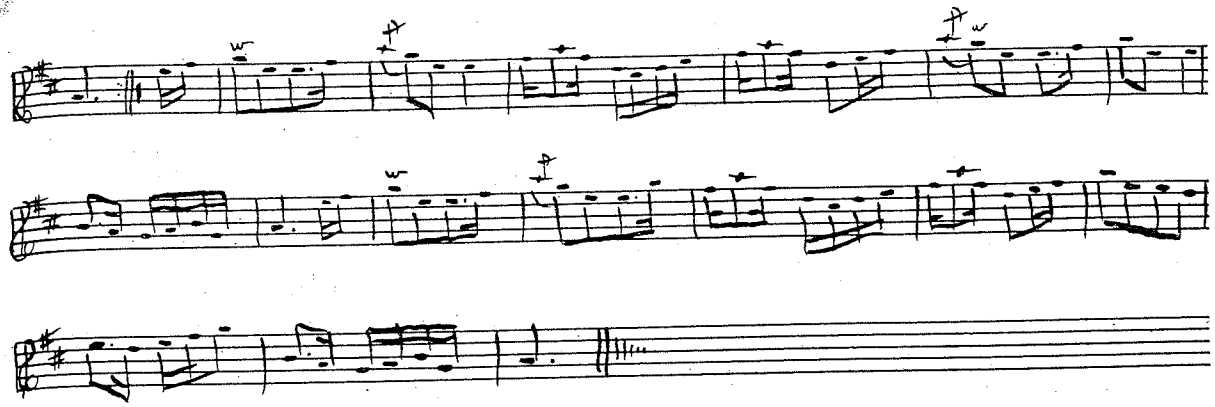


D

Horner, F, 1944, B.

From grandfather, father, and uncle.
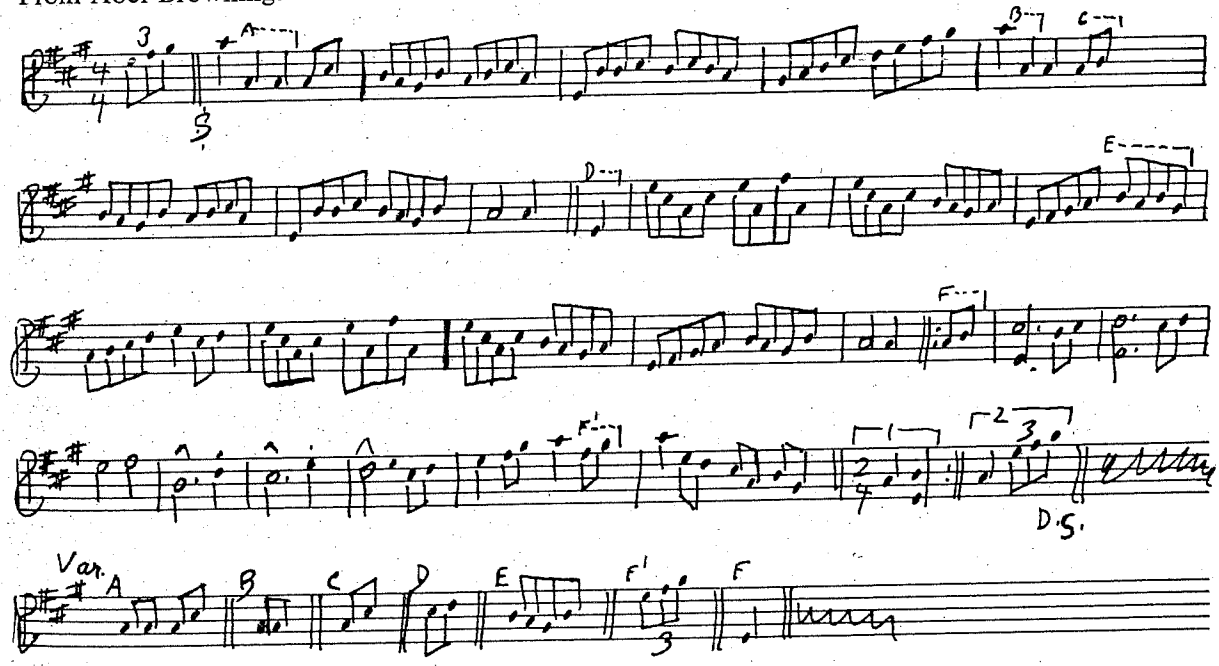




Titles: as above, A; *Taylor's Quickstep,* B; *Dandy Jim o'Caroline,* C; no title, D. This is a piece once so well known that one might normally expect almost any Pennsylvania fifer to play it. The title of A comes from an old institution formerly situated at Jefferson, Greene County.

Although the tune is obviously of old-country derivation, I have had trouble tracing any clear form of it—mainly, I think, because it really is a condensed or contracted form of a longer piece. Though there seems to be some slight resemblance between No. 226 and our No. 605, I consider that an accident; our tune appears to come from a piece that is current as both a jig and a reel, both versions being named *Templehouse*. These versions can be found in O'Neill IMM, p. 134 (a specimen in each form). Both forms are likewise in O'Neill MI; the jig as Nos. 755 and 756, and the reel as No. 1236—with the latter, also compare Joyce 1909, No. 66, and Reavy, No. 87, also called *Templehouse*. Two jigs with first parts approximating our first strain are also in Joyce 1909, Nos. 76 and 82. And there is a pibroch-like piece in McDonald Gesto, p. 121, which resembles our first part. The only clear printed set of this air as it is known in Pennsylvania occurs in SFQ, VI, p. 10, a 4/4 dance version for the fiddle, from Albemarle County, Virginia. The *Templehouse* branch of this family is again represented by O'Neill WS, No. 286.

227. JOHNSON'S IMPEACHMENT (V)

Walter Neal, V, 1952, JB.

From Abel Browning.
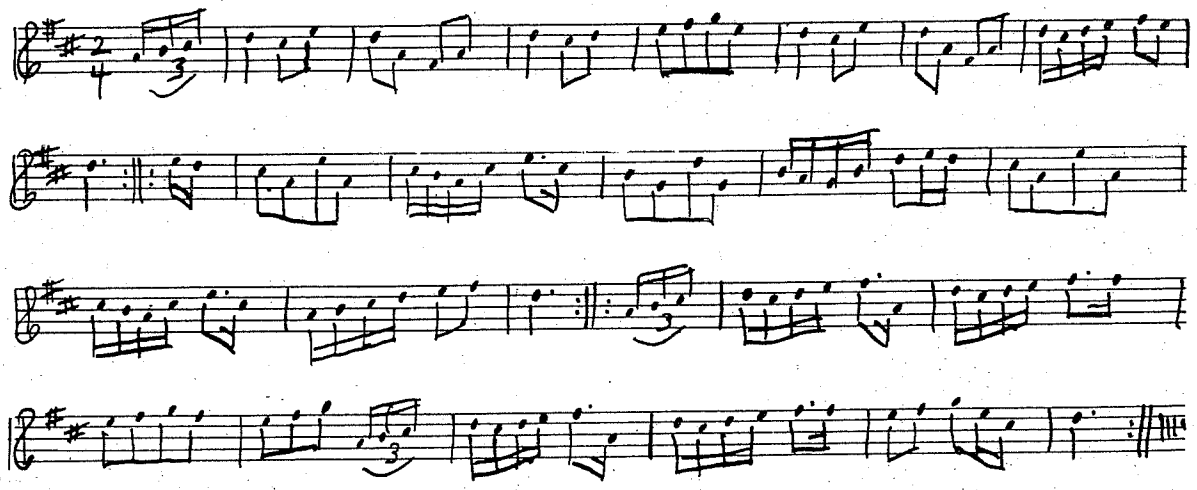


This tune may possibly be an American composition—perhaps one by Abel Browning himself. Its first strain seems to have been based on (or inspired by) the first of the very widely known *Hell on the Potomac,* our No. 352. In McCullough, however, No. 31 is a tune ascribed to an Irish accordionist, which resembles both this tune and the one usually called *Lardner's Reel;* for the latter, see Bayard HCT, No. 20 and notes. So it is possible that No. 227 is a recombination-of-strains piece, in the composition of which Browning may or may not have had a hand.

228. THE STICK BEAT (F)
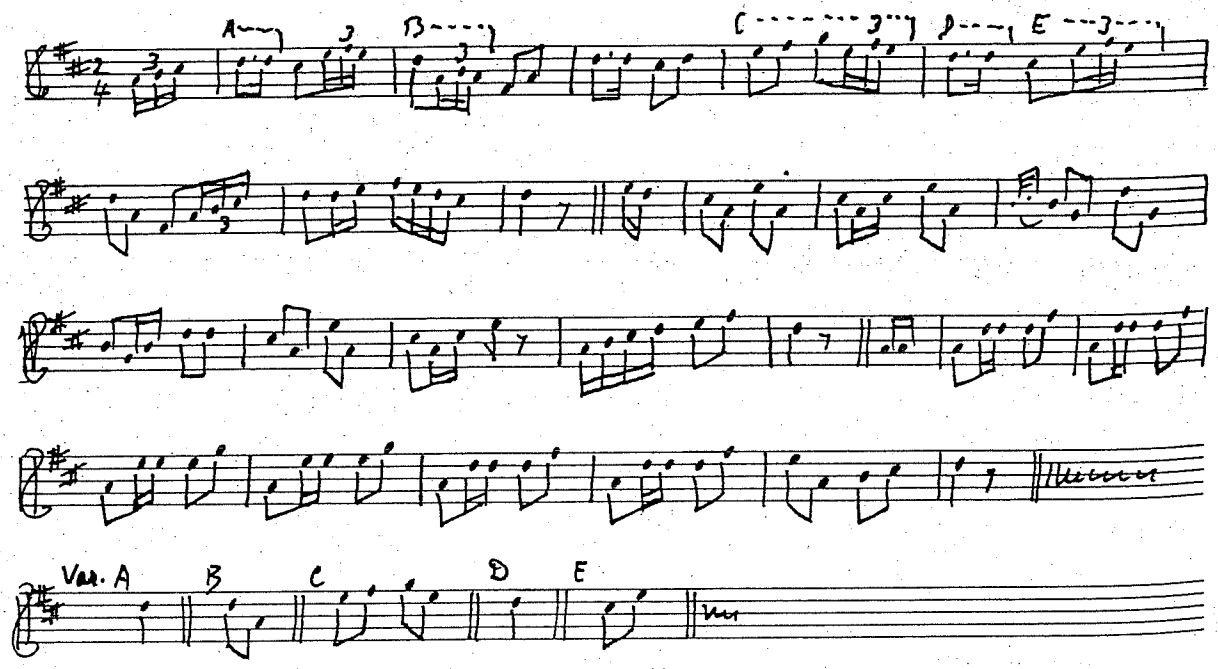
A

Hoge MS, No. 19, 1944, B.



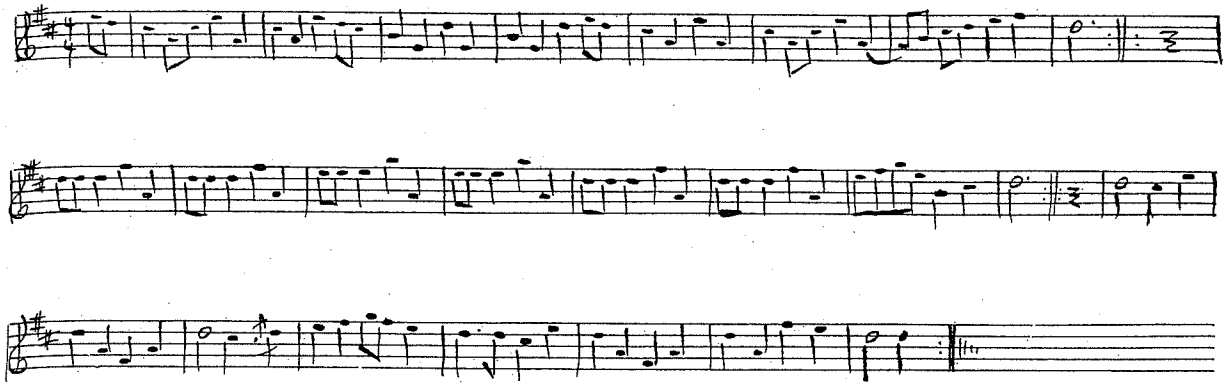
B

Horner, F, 1960, JB.



C
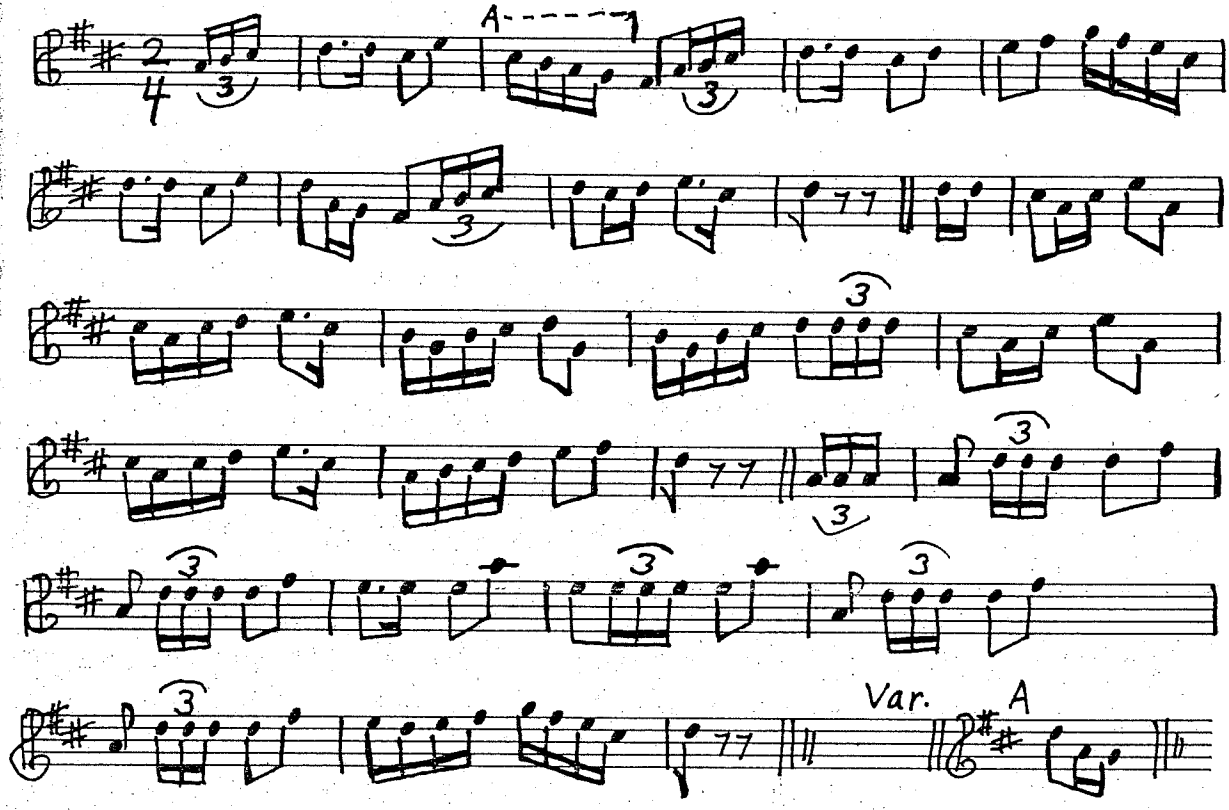
J. Morris, V, 1930s, B.



D

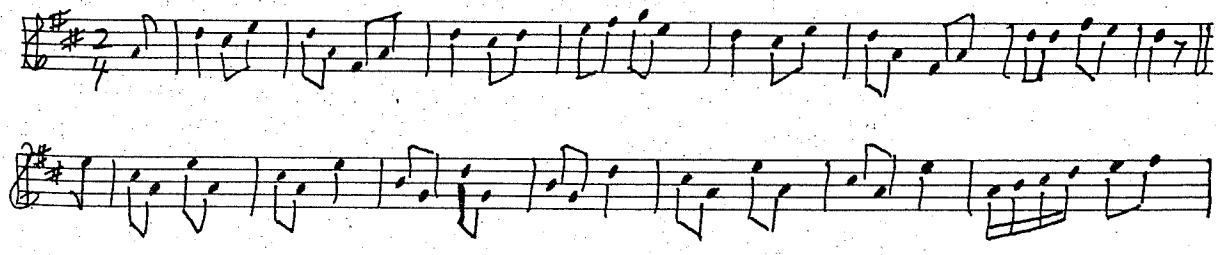
Wiltrout, F, 1944, B.

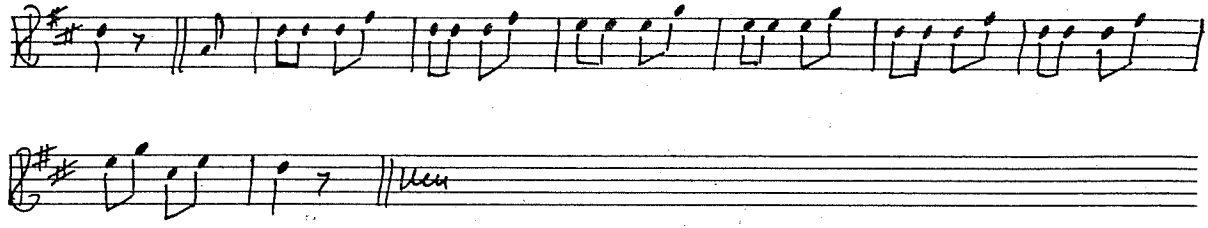
From Ananias Bittner.



E

Mount Pleasant Tablatures, 1950s, JB.

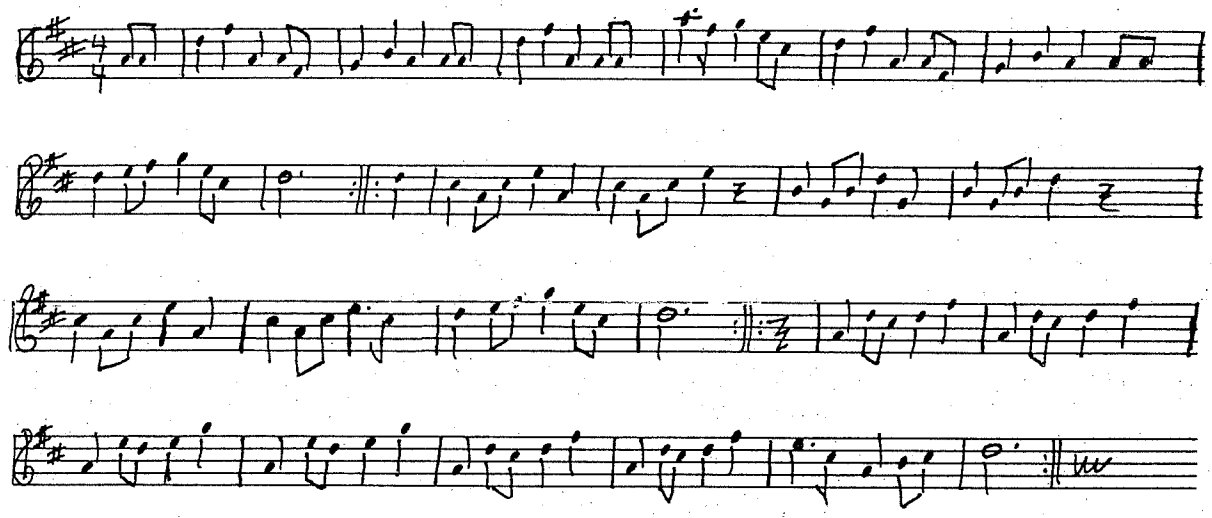




F

Clements MS, No. 1, 1946, B.
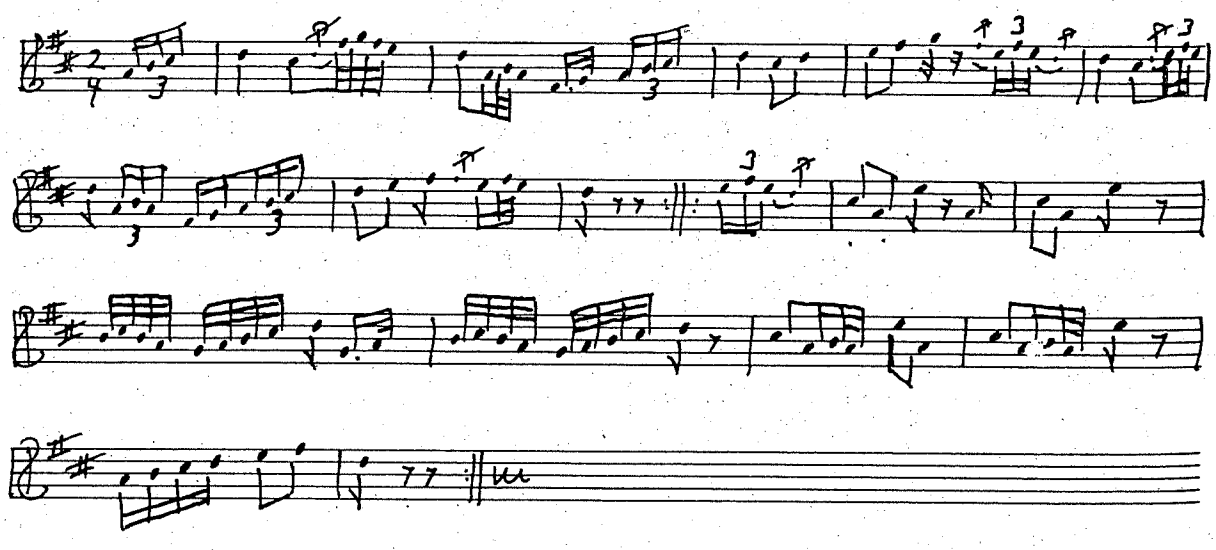
Sent in by J. A. Evanson.



G

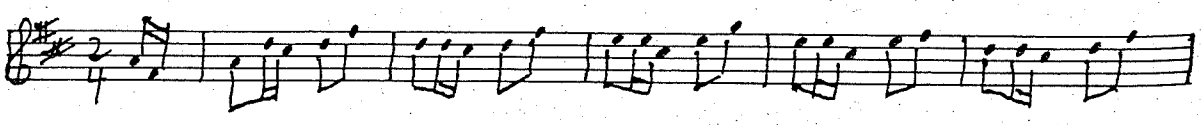
Grimm, F, 1960, JB.
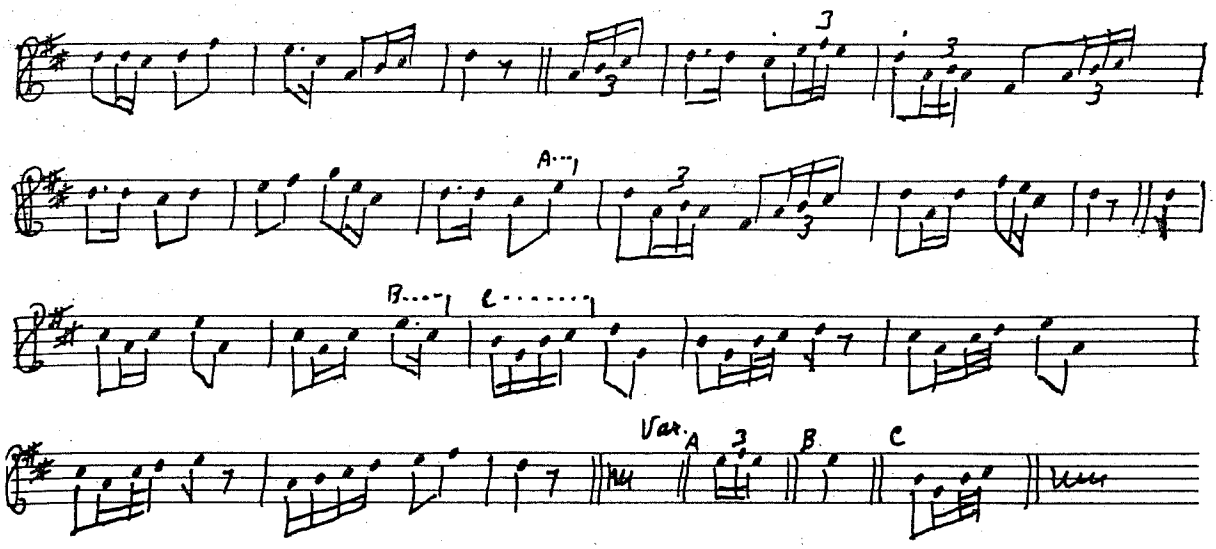
From Frank Keeney, Washington, Pennsylvania.



H

Yoders, F, 1960, JB.
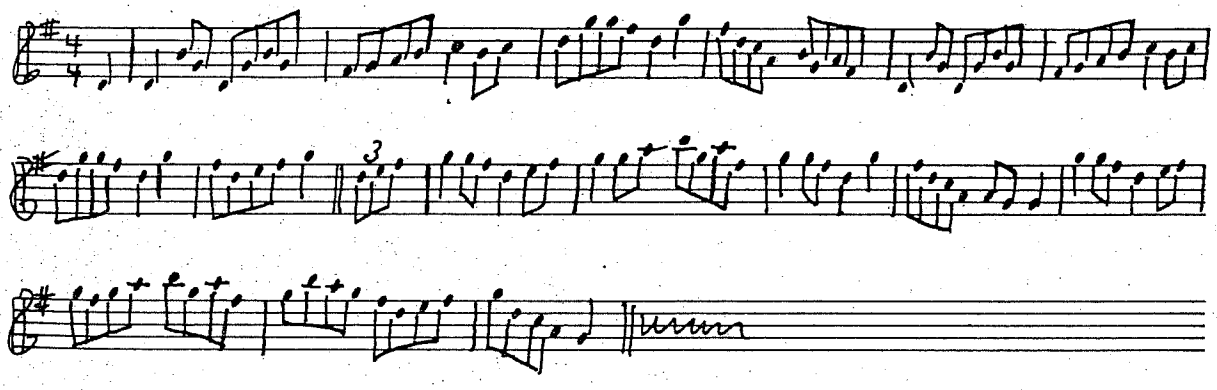




Titles: as above, or *Old Stick Beat March,* A, B; *Old Seven Spot,* or *Old Number Seven,* C; *Taylor's March,* E; *Frank Keeney,* G; *Davistown,* H; no title, D, F. The title of H is the name of a village in southeastern Greene County; that of G commemorates a formerly noted fifer of southwestern Pennsylvania. The tune itself is one universally known to the regional fifers, but seldom played by fiddlers. That strain corresponding to the second part of Version A is marked by the "stick beat": that is, by the drummers beating their sticks alternately on the rim of the drum and against each other, as accompaniment to the tune. Though No. 228 is well known in western Pennsylvania, I have neither seen it elsewhere nor managed to trace it in part, or by strains. In my opinion, Version F, with an opening strain far out of the ordinary, is musically the best setting.

Hiram C. Horner referred to this piece as "not much in the way of music, but an excellent march tune." Mr. Horner had rather decided ideas about the sort of music appropriate for martial bands to play. Concerning another (relatively modern) tune which he considered completely unsuitable for a fife and drum march, he told me, "I never played with them while they were blowin' it; I just marched and swung my fife to show my contemp'!"

A melody whose first part is the same as the first section of our F-version of this tune may be found in Feldman, p. 183, 3rd. This Feldman air, however, is in 6/8 time.

229. THE FLANNEL JACKET (V)

Walter Neal, V, 1952, JB.

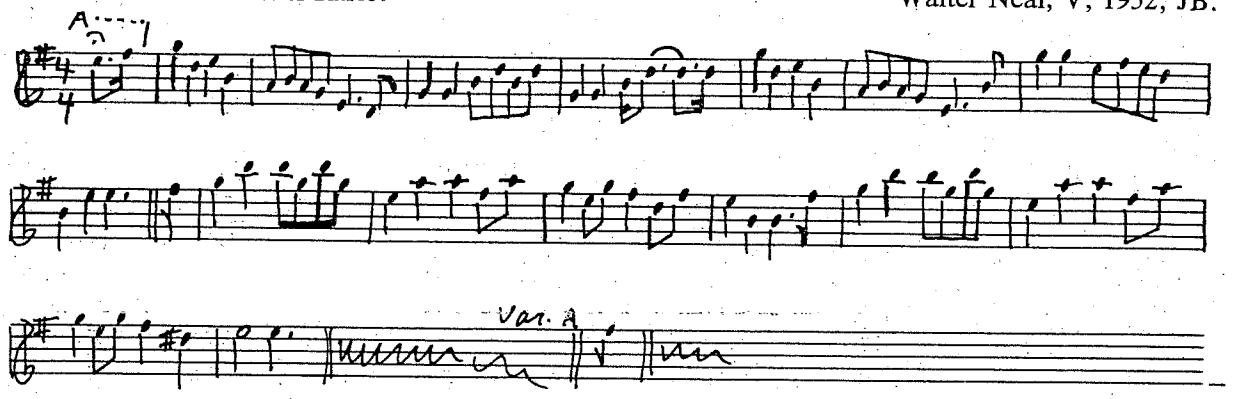


I suspect that a printed version lies not too remotely back of this set of Walter Neal's. The tune, though appearing fairly often in commercial fiddle books, seems to have been very little known in

Pennsylvania. Our title is one of the usual ones, alternating with *Peeler's Jacket*. To judge from its appearances in print, one might guess that this reel is of Irish origin. Sets are in Petrie 1855, II, p. 39, with a note saying (rightly, no doubt) that the piece is no older than the eighteenth century; Joyce 1873, No. 6; Petrie Stan, Nos. 584 and 893; O'Neill MI, No. 1184; Ford, p. 29; One Thousand, p. 28, 2nd, p. 32, 7th, p. 43, 2nd; Moffat Gems, p. 46; Roche, I, No. 141; JR, II, p. 13; Robbins, No. 117; Harding Orig, No. 78.

230. RUNNING THROUGH THE RAIN TO KEEP YOUR HAIR DRY (V)

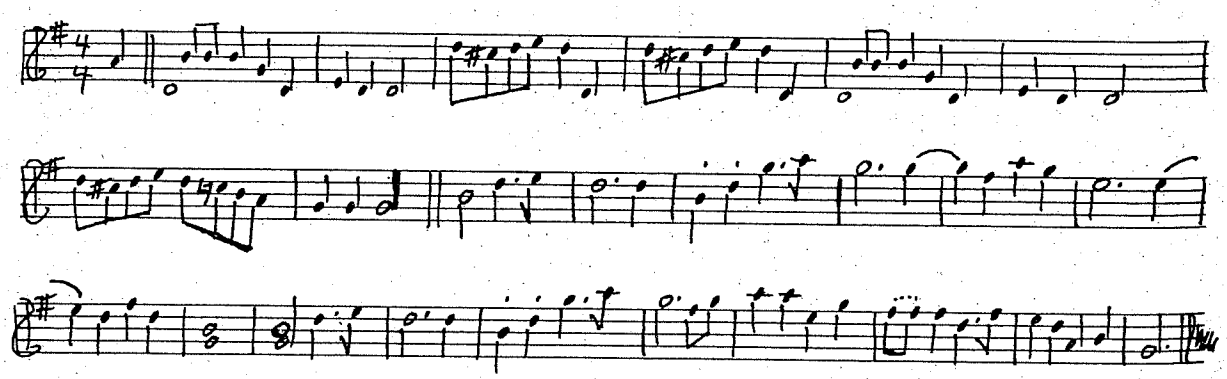
From his old uncle Will Rarie. Walter Neal, V, 1952, JB.



This air has all the earmarks of having come directly from older British Isles tradition, but it has proved hard to find in old-country collections. However, the tune called *The Reel of Mullinavat*, represented by O'Neill MI, No. 1316, and Reavy, No. 69, definitely appears to be a form of this same composition, being quite similar to our No. 230 both in progressions and in sound. The only piece known to me in American tradition that is unmistakably a version of No. 230 is *Seely Simpkins* in Bruce-Emmett, p. 78, ostensibly a fifers' tune.

231. SQUARE DANCE (V)

Walter Neal, V, 1952, JB.
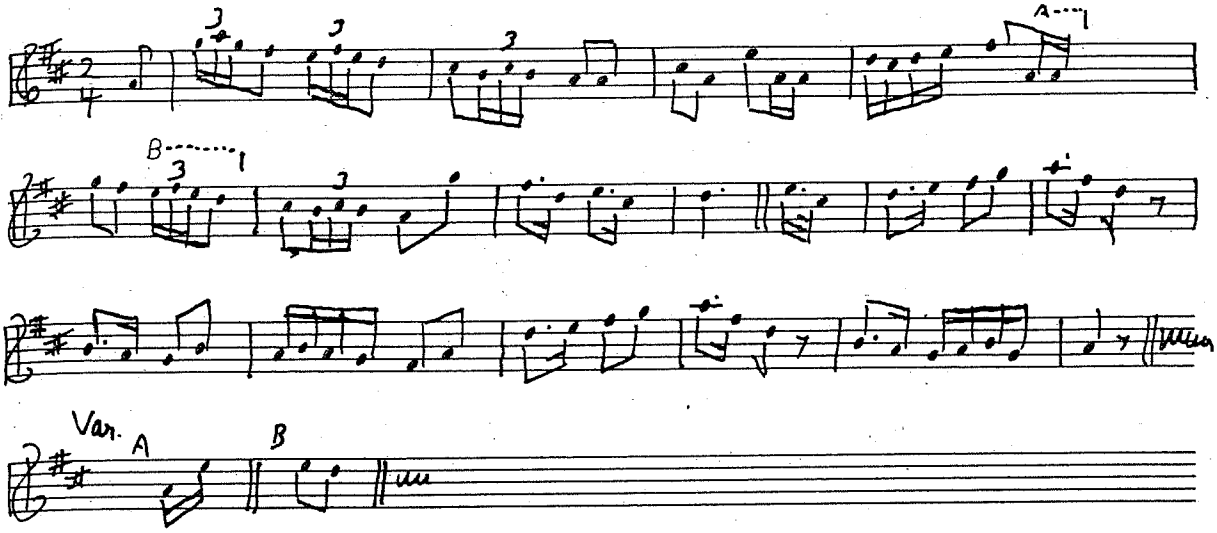


Note the resemblance of the second strain to "M'appari" from von Flotow's opera *Martha*. It is likely that this part of our tune is based on the operatic air, which was certainly popular and was used by dance musicians. See, for instance, its appearance in Howe DSV, p. 63, among the so-called "Martha Quadrilles."

232. BOWLING GREEN (F)

A
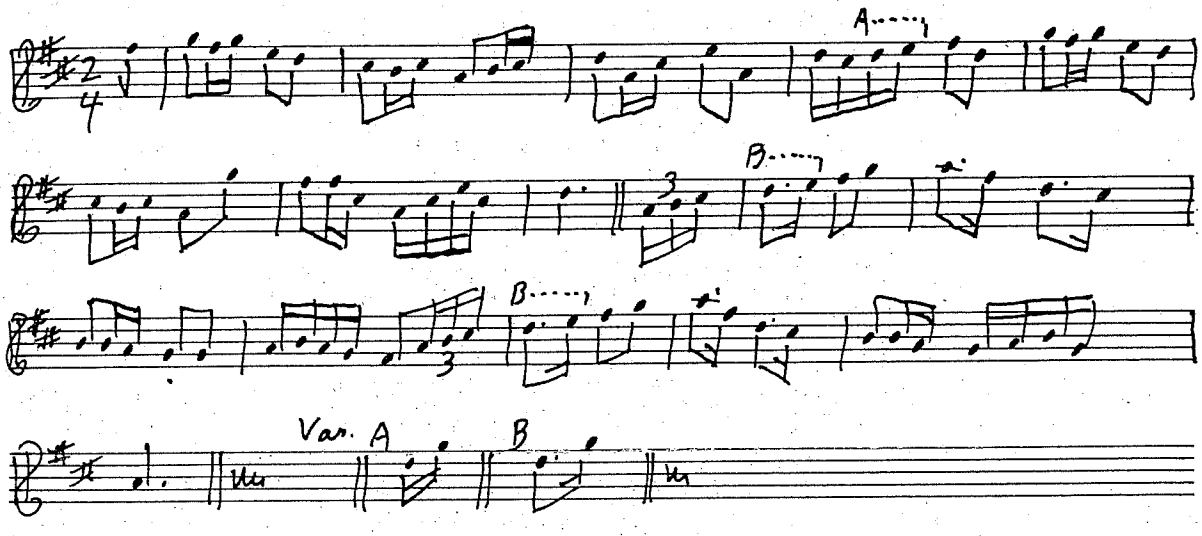
Horner, F, 1960, JB.



B

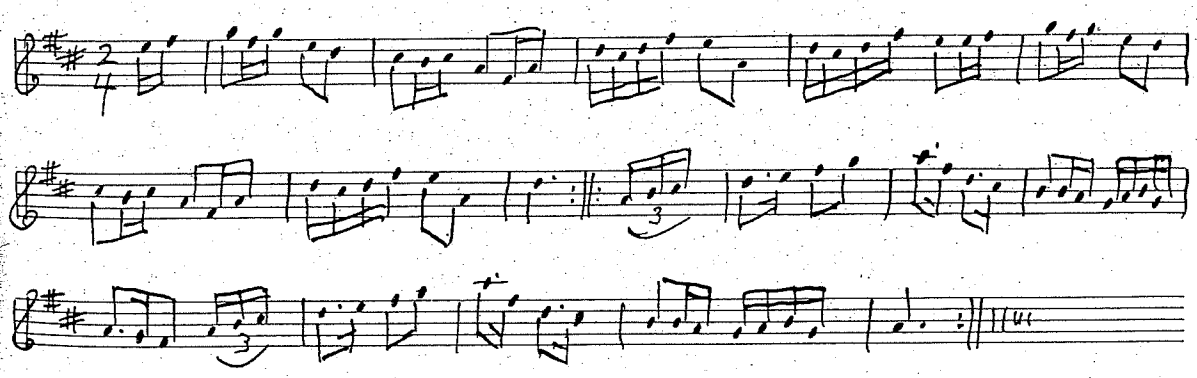
Yoders, F, 1960, JB.

From his father and "Doc" Bonnell, famous old fifer of Rices Landing, Greene County.



C
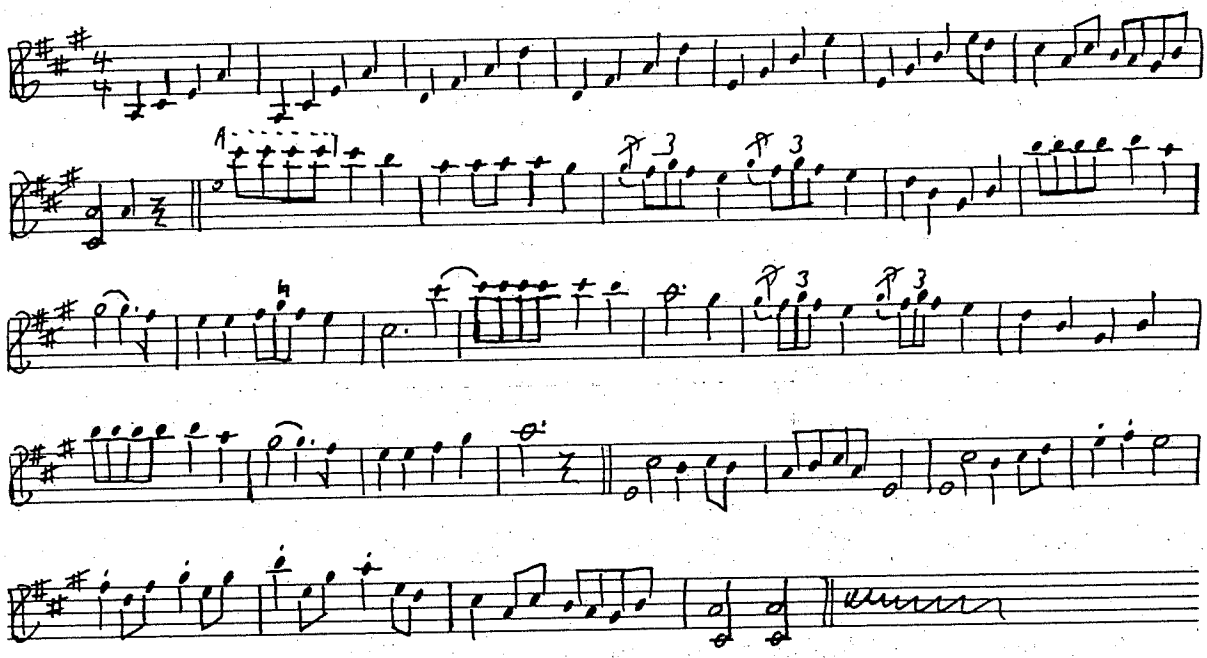
Hoge MS, No. 10, 1944, B.



Local titles: as above, A, C; *The Irish Volunteer,* B. A tune that I have been unable to trace, though the southwestern Pennsylvanian fifers knew it well and held it in high esteem.

233. ABEL BROWNING TUNE (V)

Walter Neal, V, 1952, JB.

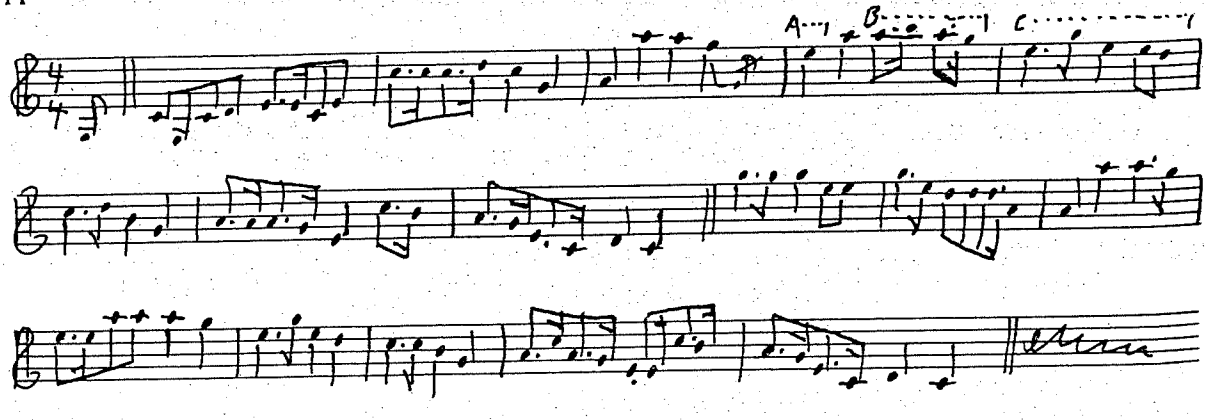


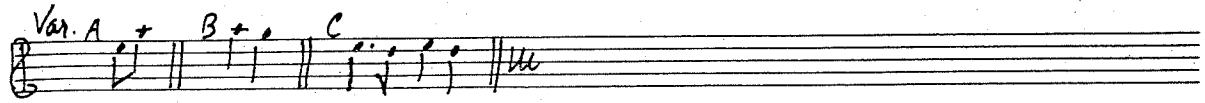
This is no doubt a modern tune throughout. It can be played with equal, or even greater, ease in G. The second part of our Neal tune equals the first strain of Christeson's No. 153.

234. BILLY IN THE LOWLAND (VF)

A

Meighen, V, 1930s, B.
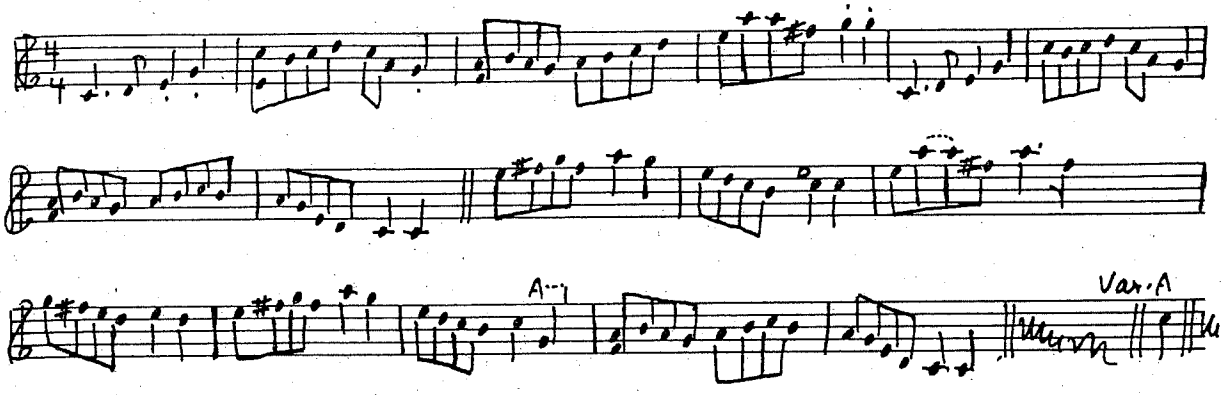




B
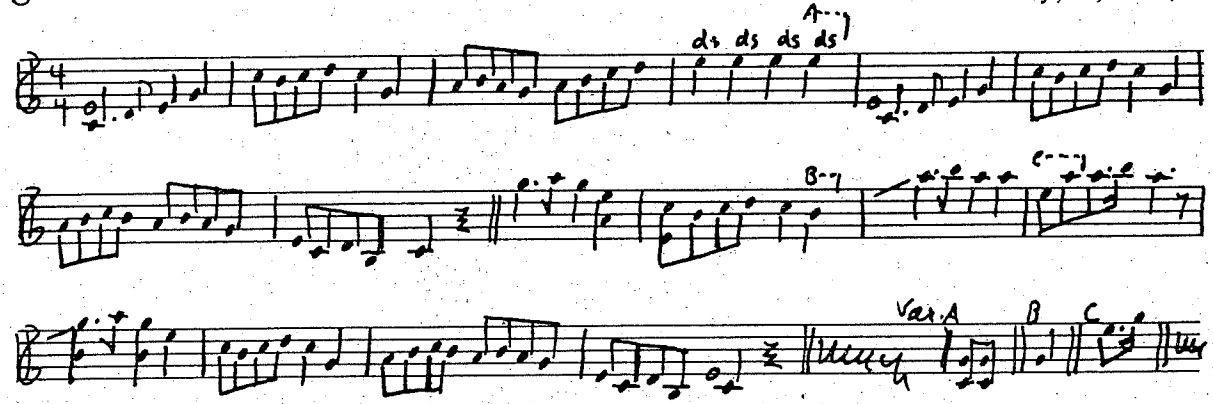
Yaugher, V, 1946, B.

From his great-uncle Uriah.



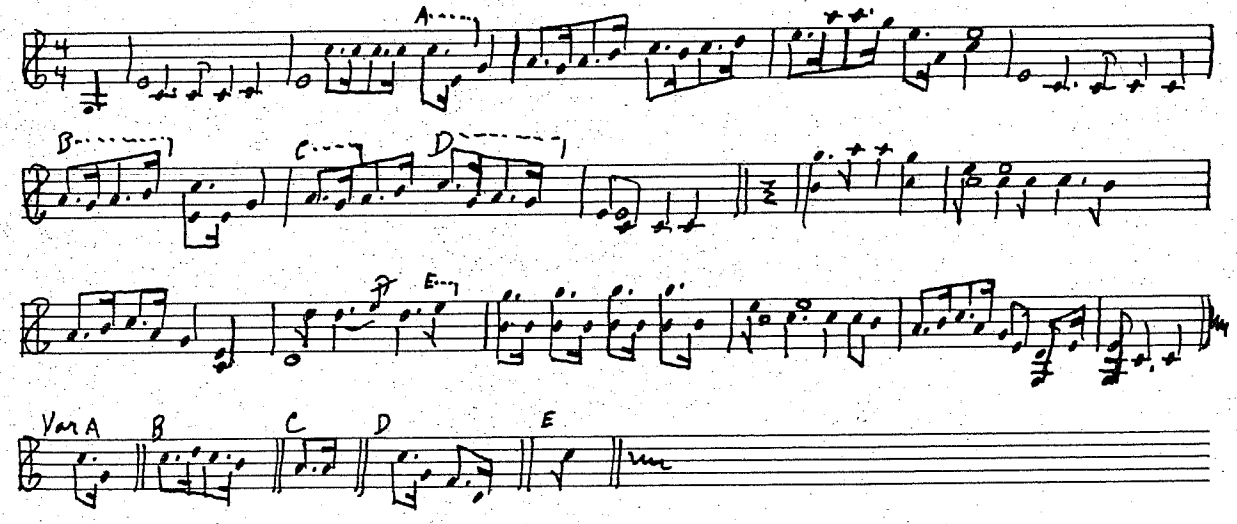
C

Lowry, V, 1944, B.

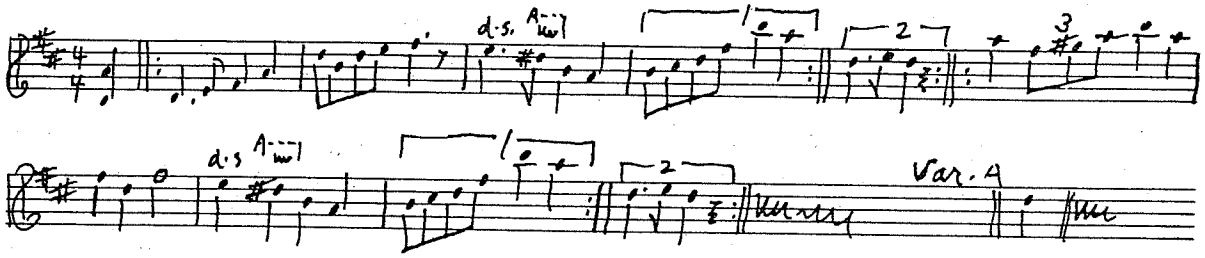


D

Filby, V, 1944, B.



Played rapidly as a reel.



Titles: as above, A, D; *Jinny in the Lowland,* B; *Billy in the Low Ground,* C; no title, E. This air is practically always played in C; our Version E is quite unusual. However, its player also knew how to do it in C, and when he did, he invariably doublestringed the high E in bars 2, 6, 10, and 14. Our Version B was described as "breakdown for a square dance." The title for sets A, D—apparently the standard American name for the tune—is presumably an inheritance from the British Isles, for the name *Johnny in the Nether Mains* (Gow CR, II, p. 2, and Scot CD, Bk 19, No. 1), although to a tune different from this, conveys almost exactly the same sense.

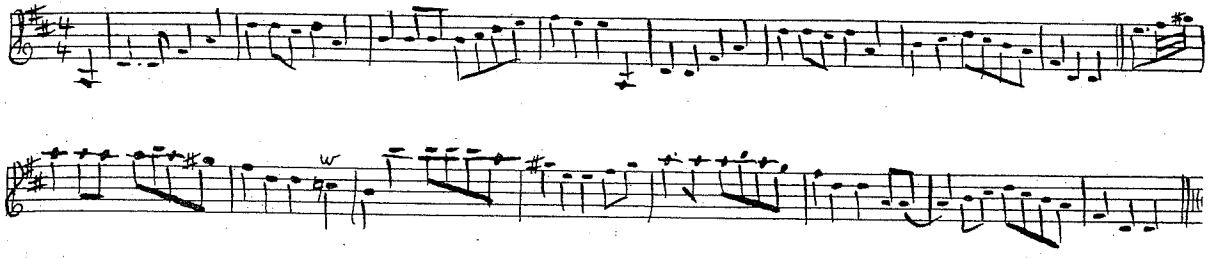
Our No. 234 exemplifies in a remarkably clear way two features that must have been common in the past development of our instrumental tunes: namely, the formation of an animated tune out of a more deliberate song air, and the splitting-up of a tune into two or more distinctive sets that can be regarded as separate tunes in their own right, while yet bearing in themselves the evidence of their derivation from some single earlier melody. Other derivative forms of this tune in the present collection are Nos. 235, 435, 484, and 583, and the assemblage of their sets illustrates very well the double course of development that the piece has undergone. Christeson, in the note to his No. 54, is absolutely correct about the ancestry of this tune, but the details about its evolution are still more complicated than he was in a position to realize. The evidence of printed sets indicates a development that—stated as briefly as possible—appears to have been something like this: A slow, 3/4-time song tune, at least as old as the first decade of the eighteenth century, was popular and in print under the name of *O Dear Mother (Minnie) What Shall I Do?* Seemingly in the 1740s, a quick 6/8 "giga" form of this tune was composed, and attained popularity on its own, with the variant names *All the Blue Bonnets Are over the Border, Blue Bonnets over the Border, Over the Border, Blue Bonnets,* etc. In the later eighteenth century, the 3/4 tune was likewise remade as a quick 4/4 dancing piece, which acquired the names of *The Braes of Auchtertyre (Auchentyre), The Belles of Tipperary, The Beaux of Albany,* and one or two other odd titles. The first title of the three just cited is apparently the oldest for this 4/4 version, and decidedly the most common. It is out of this form of the tune that our Nos. 234, 235, 435, and 484 have evolved. Some sets of No. 234 are shortened versions of this 4/4 tune, but all our Pennsylvania versions have the same length as the older British sets, as well as being very close to them in melodic outline. On the other hand, our No. 583 is a form of the 6/8 "Blue Bonnets" version of this air, and even has a related title. See Bayard in Richmond, *Studies In Folklore,* p. 169, for comparison of No. 583 with older 3/4 and 6/8 forms of the "Blue Bonnets" version.

Forms of the 3/4 and 6/8 versions may be listed as follows: Oswald Cal PC, I, p. 9, p. 82 (followed by a "giga" version—composed by Oswald?); Johnson, III, No. 236 (Glen's item about this Johnson tune traces it to the Margaret Sinkler MS of 1710, and mentions the relationship of the 4/4 sets with those in 3/4 and 6/8); McGibbon CST, p. 11; McGibbon Scot, II, p. 20; Gow STR, II, p. 5, 1st; Gow BNG, pt. 1, p. 12; Gow VM, p. 19; Blackman, p. 1 (the only traditional item in the entire book); Smith Scot M, V, p. 10; *The Thrush* (1827), p. 1; Gale, No. 45; Graham, p. 55; O'Neill MI, No. 1064; Kerr, I, p. 32, 5th; Perron, II, No. 36 (a simplified set).

Sets of the 4/4 dance form occur in Gow CR, I, p. 20, 2nd; Wilson Comp Ball, p. 49; Howe DSV, p. 46; Scot CD, Bk. 14, No. 10, 2nd; Ford, p. 65; Adam, No. 42; Christeson, No. 54; Thede, p. 77; One Thousand, p. 5, 6th, p. 42, 1st; Kerr, I, p. 14, 5th, II, No. 270; Thomas, p. 130; Jarman, p. 75, 4th; White Ex, p. 80, 3rd; Bayard HCT, Nos. 4, 5; Krassen, p. 74; Lowinger, p. 211. A tune unrelated to our No. 234, but having the "Billy" title, is in Kennedy FTB 2, p. 12.

235. DRUM TUNE (FV)

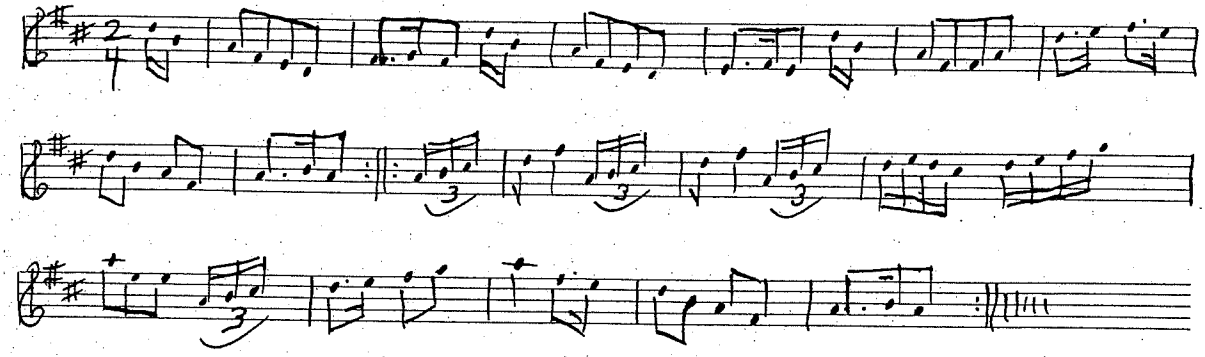
J. Morris, V, 1930s, B.



This tune seems to be derived ultimately from *Billy in the Low Land,* No. 234 immediately preceding. However, it could also be a derivative at one remove, i.e., the result of interchange of parts between two different tunes: *Billy in the Low Land* for the first part, and Part 2 of *The New Rig'd Ship* (that is, our No. 588) for the second. With this tune compare our No. 484, which seems to be another development from the separation and recombination of the same two tune parts. Evidently No. 235 was a piece played by the martial bands, hence its name.

236. OVER THE ROAD (F)

Hoge MS, No. 15, 1944, B.



This tune sounds—and probably is—Scottish, but it has proved useless to search for any single Scottish or British air which one could say was a direct ancestor. So far as melodic turns and musical idiom can indicate, No. 236 might, in its opening strain, be a development of the once very popular *You're Welcome Charlie Stewart.* Sets of the latter tune are in Johnson, V, No. 471 (and see Glen's notes, p. 205); Walsh Cal, II, p. 54; Smith Scot M, IV, p. 78; Gow CR, IV, p. 29; Hogg, Series II, Song XCIV; Surenne, p. 9; Scot CD, Bk. 7, No. 1; Kerr, I, No. 138; Roche, II, No. 344.

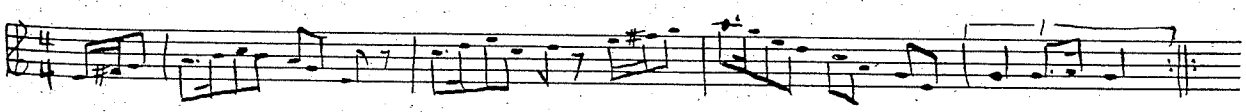
However, with musical formulas and idiom as guides, one could just as plausibly argue, in this case, that our tune is a descendant of the even more widely known Scots air *Roy's Wife of Aldivalloch,* and is thus connected with our No. 308; compare the two, and see the references under No. 308 to the "Roy's Wife" melody.
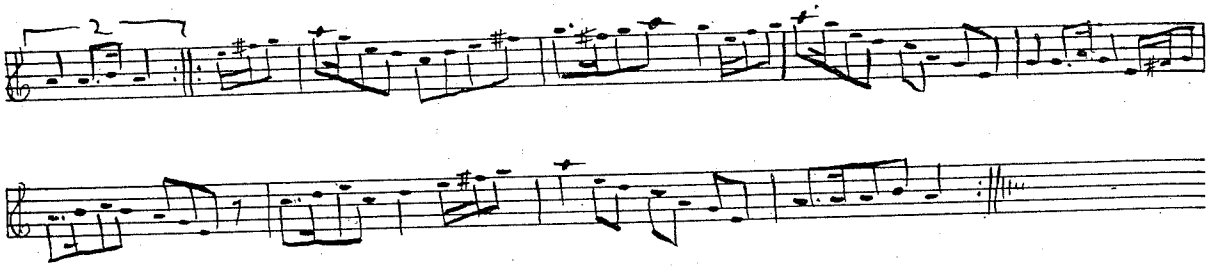
237. BONAPARTE'S RETREAT [I] (FV)

A

Paxton, singing, 1930s, B.
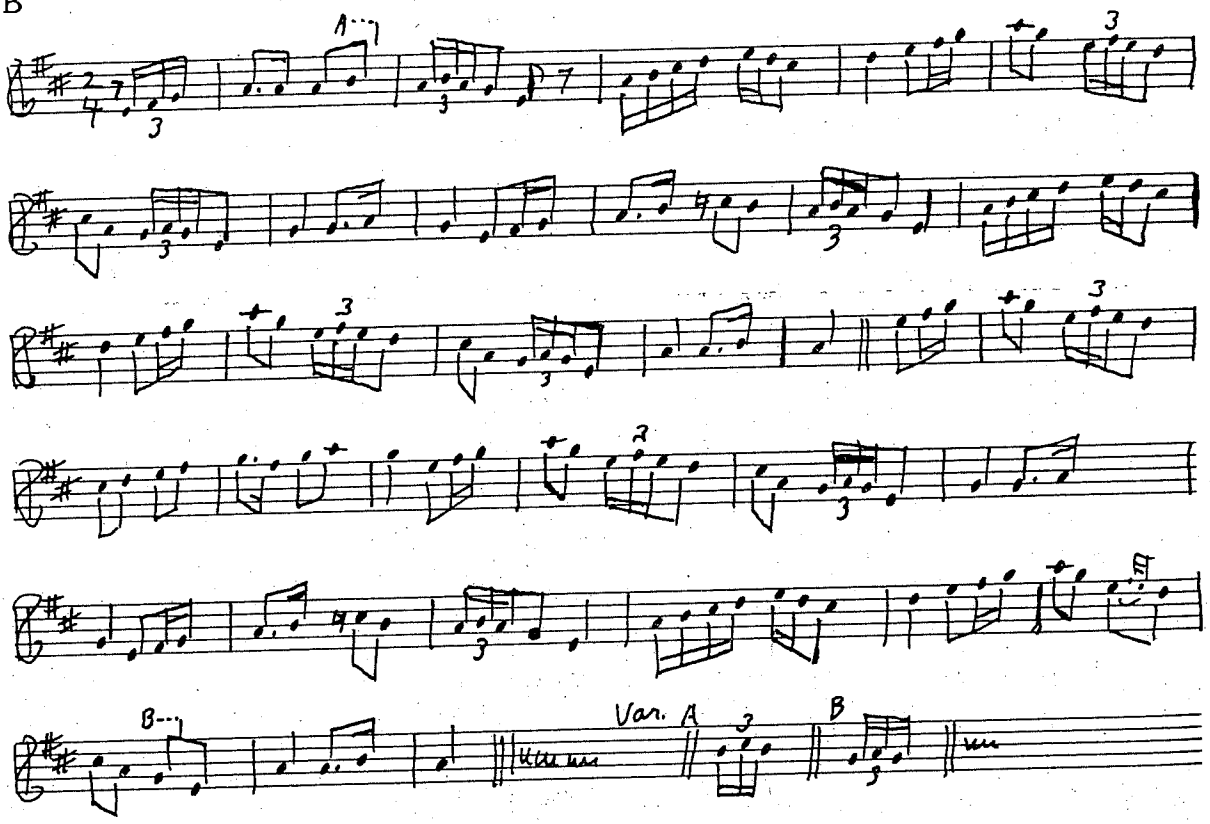
From her mother and from local fifers and fiddlers.





B

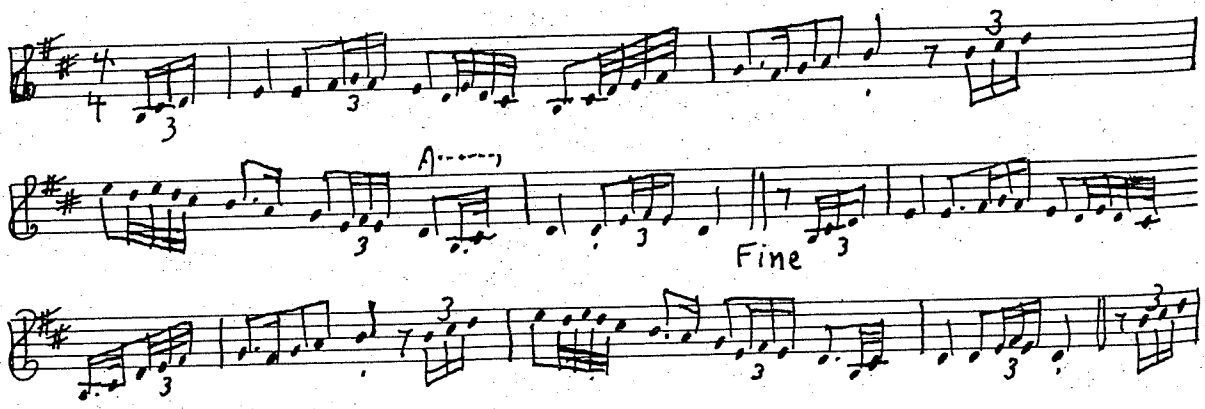
Horner, F, 1960, JB.

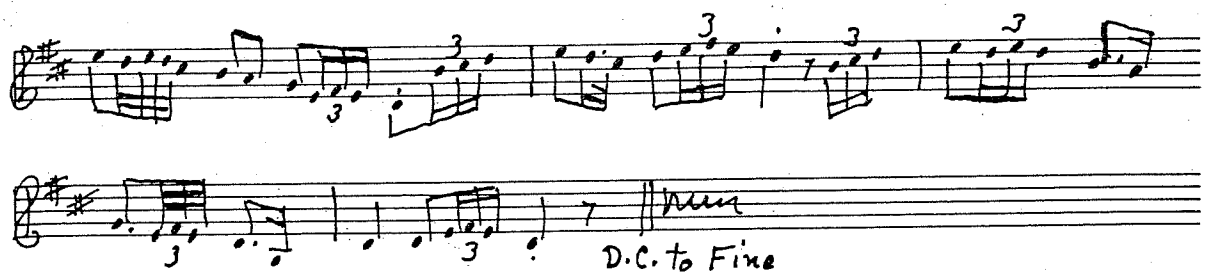


C

Grimm, F, 1963, JB.

From "Uncle Bob" Goodman, Mount Pleasant, Pennsylvania.

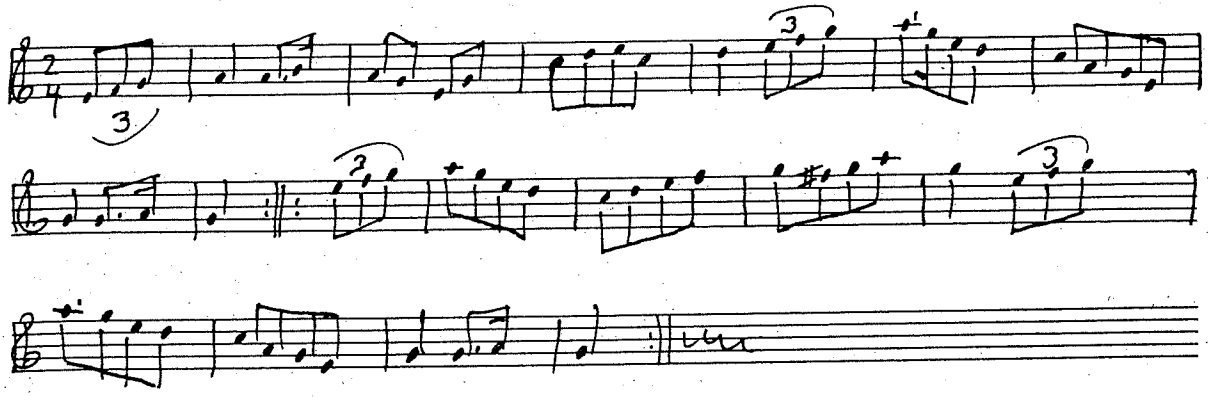




D

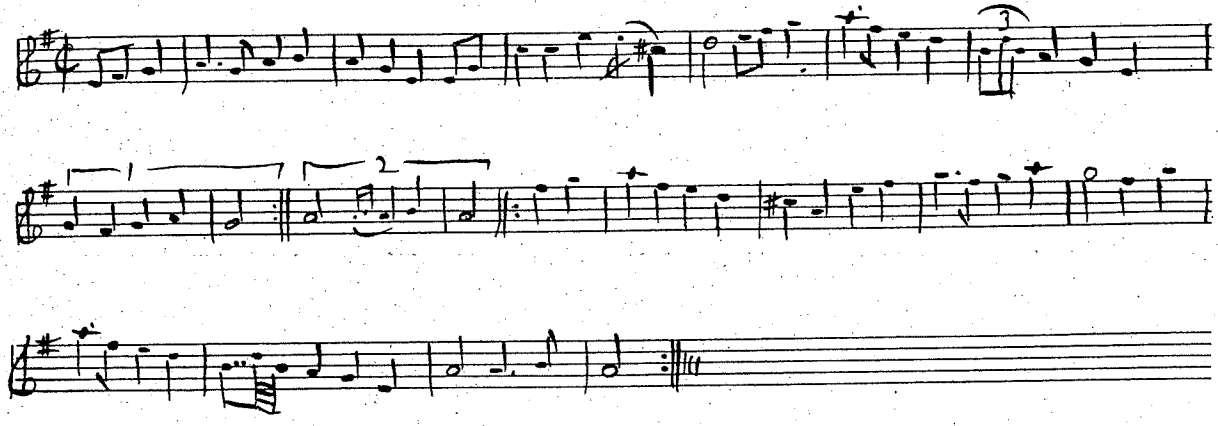
Clements MS, No. 9, 1946, B.

Sent in by J. A. Evanson.



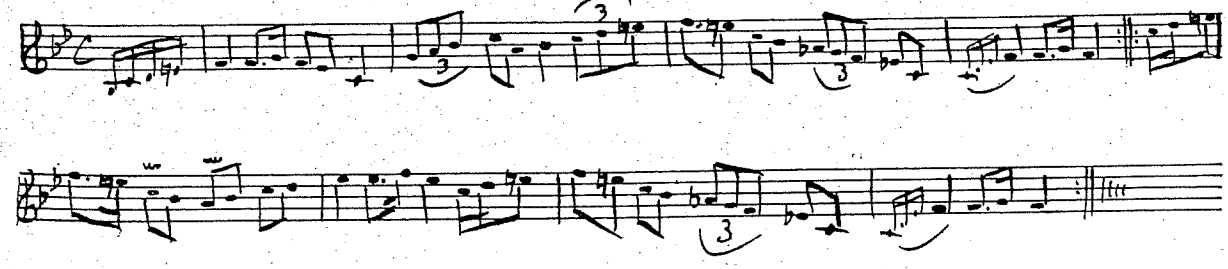
E

Strosnider, V, 1930s, B.



F

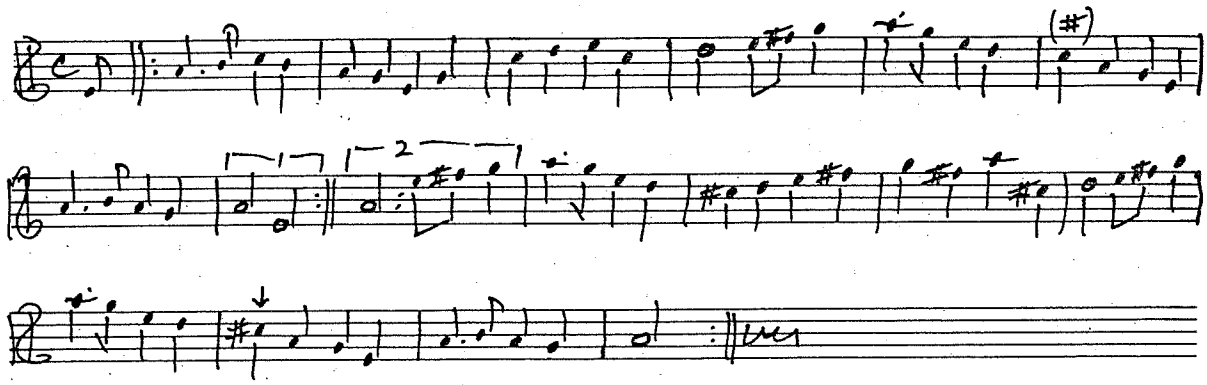
H. White, V, 1930s, B.



G

Finnefrock, V, 1954, JB.

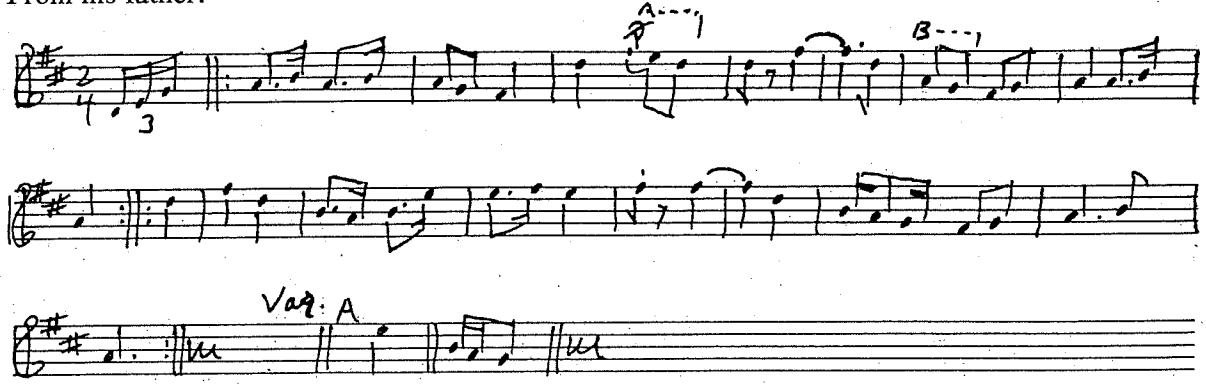
Called "a fife set."



H

St. Clair, F, 1960, JB.

From his father.
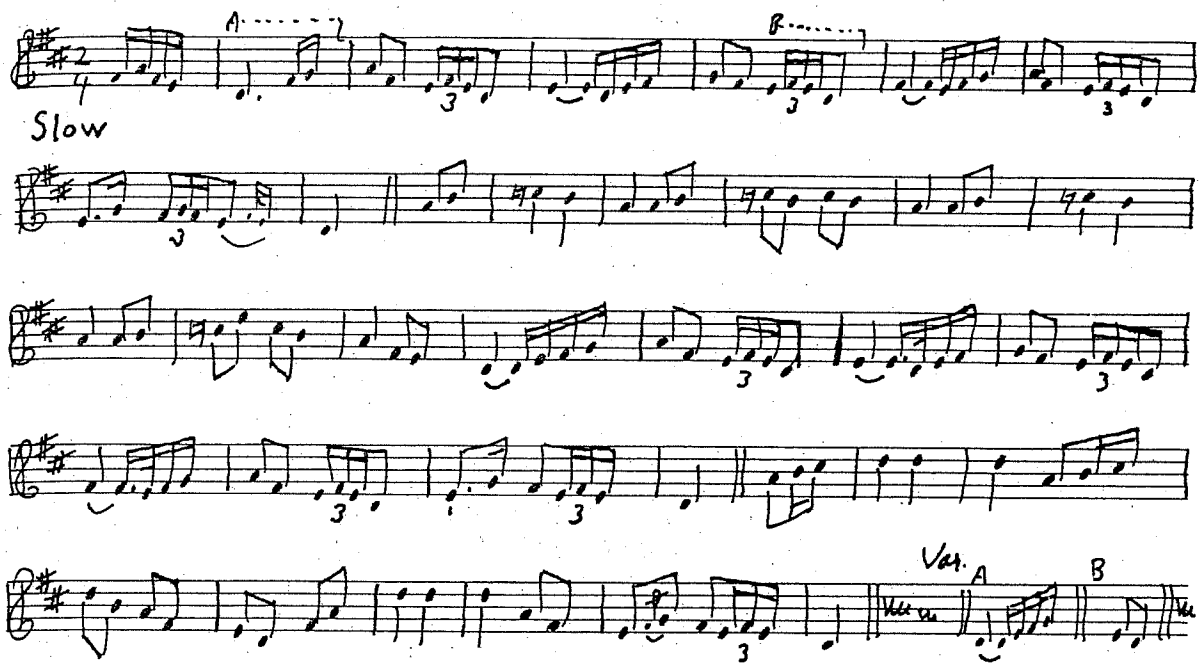


Local titles: as above, B, C, E, F; *Napoleon Crossing the Alps,* D; *Peter Gray,* G; no title, A, H (this last being a badly worn down version). Our title above is seemingly the most common, and (if such a thing can be said) the "standard" name for this tune, at least in North America; however, various other names can be found, and this title is something of a floater, as can be seen from No. 238 following. Like *Gilderoy* (our No. 169), this tune is another member of the ubiquitous *Lazarus* tune-family. In the versions of No. 237, as in many others of this family, may be seen the curious alternation of tune-line cadences, by which (whether the versions are couched in Aeolian, Dorian or Mixolydian modes) the first and third tune-lines end on the subtonic of the mode, while the second and fourth lines end on the tonic note. A few other (mainly Scots) tunes show this feature, which is so pronounced in the sets of *Lazarus* that it becomes one of the diagnostic traits of the melody, though it is not invariably present in all sets. The feature in question is one of medieval music: see Théodore Gérold, *La Musique au Moyen Age,* pp. 143 (page bottom), 231 (page bottom), 232 (page top)—illustrations coming from France and Iberia. A trait like this, combining with the multiformity and wide spread of the tune's versions, gives one a strong impression that the *Lazarus* family is one of considerable age.

Sets of No. 237 have served as music for religious and patriotic songs as well as marches. Variants of this version are in O'Neill MI, Nos. 58, 1824; Costello, p. 26 (1st half only); Howe DSV, p. 26; Cole F, Bk. 4, No. 154; Kerr, I, pp. 11, 49; Roche, II, No. 231; Jackson AS, No. 127; McCurry, p. 63; McCullough, Nos. 35, 51; Walker SH, p. 260; OSH James, p. 198; Kennedy FTB 2, p. 6; Bayard HCT, No. 86; Linscott, p. 69.

238. BONAPARTE'S RETREAT [II] (FV)

Yoders, F, 1962, JB.

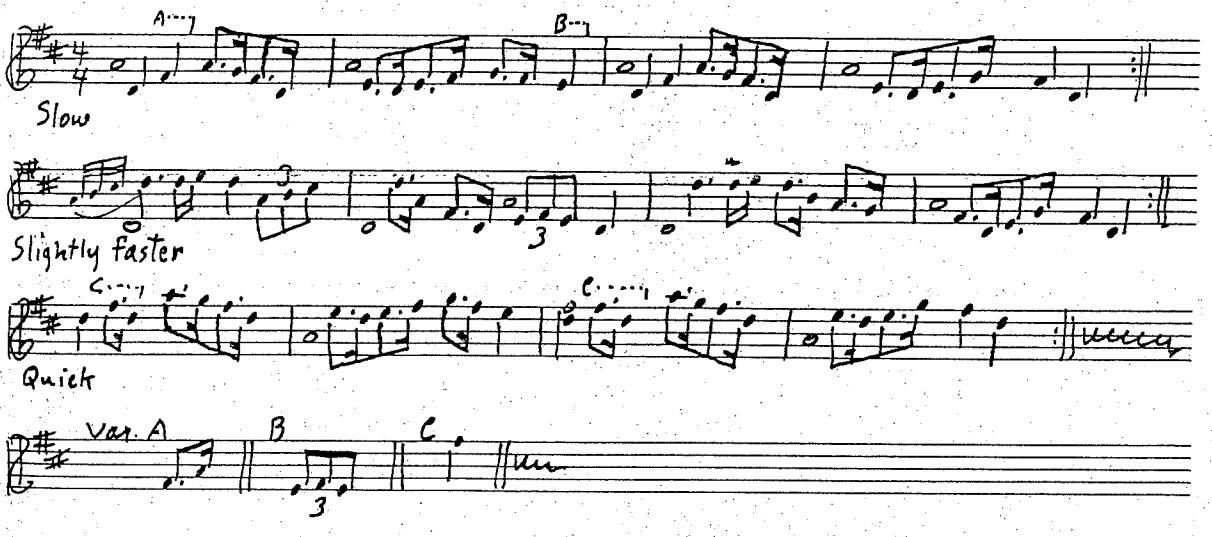
From various local fifers.



239. THE OLD MAN AND OLD WOMAN A-QUARRELIN' [I] (V)

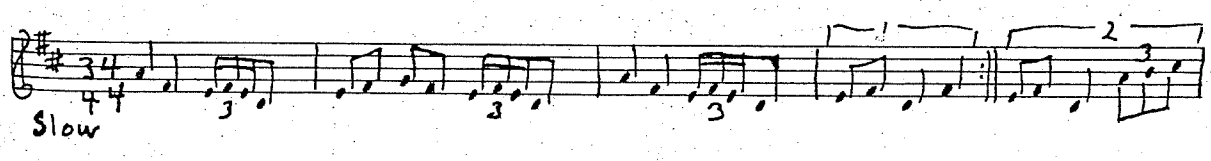
A
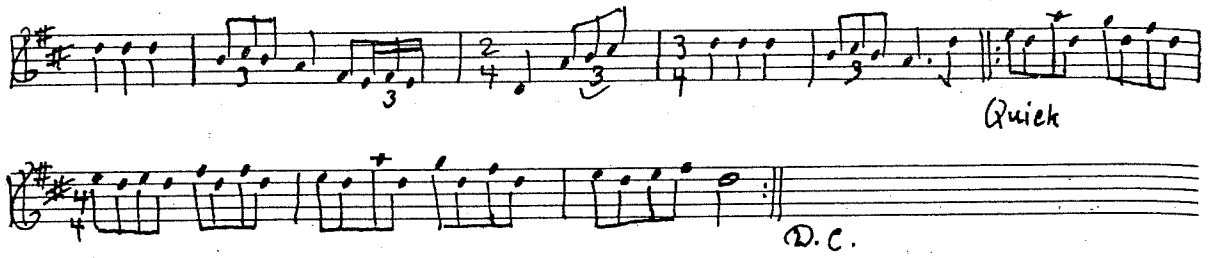
Ireland, V, 1944, B.



B

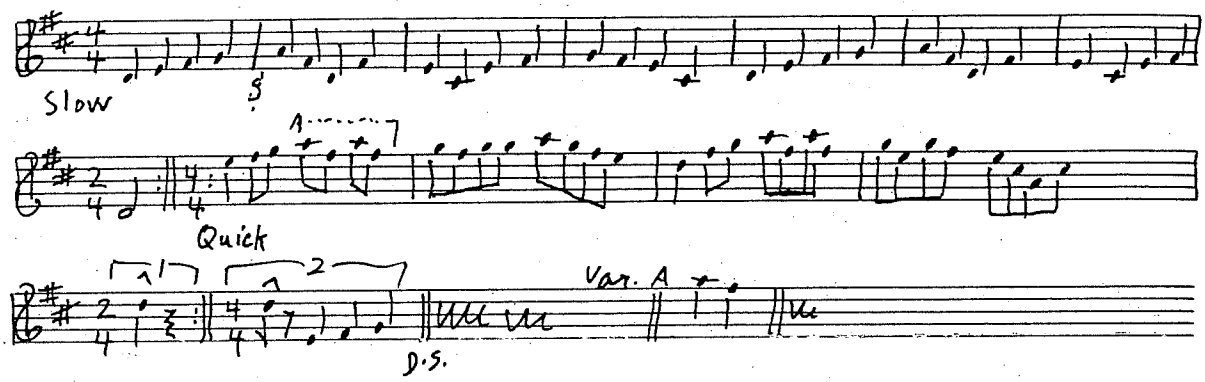
James Taylor, V, 1930s, B.





C

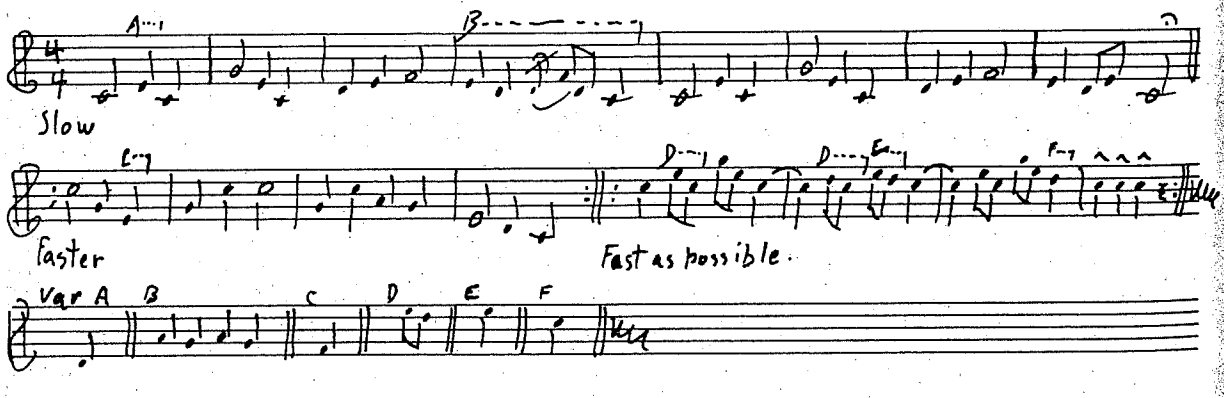
J. or H. White, V, 1930s, B.



D

D. Rogers, V, 1930s, B.

"One of Old John Tustin's tunes."



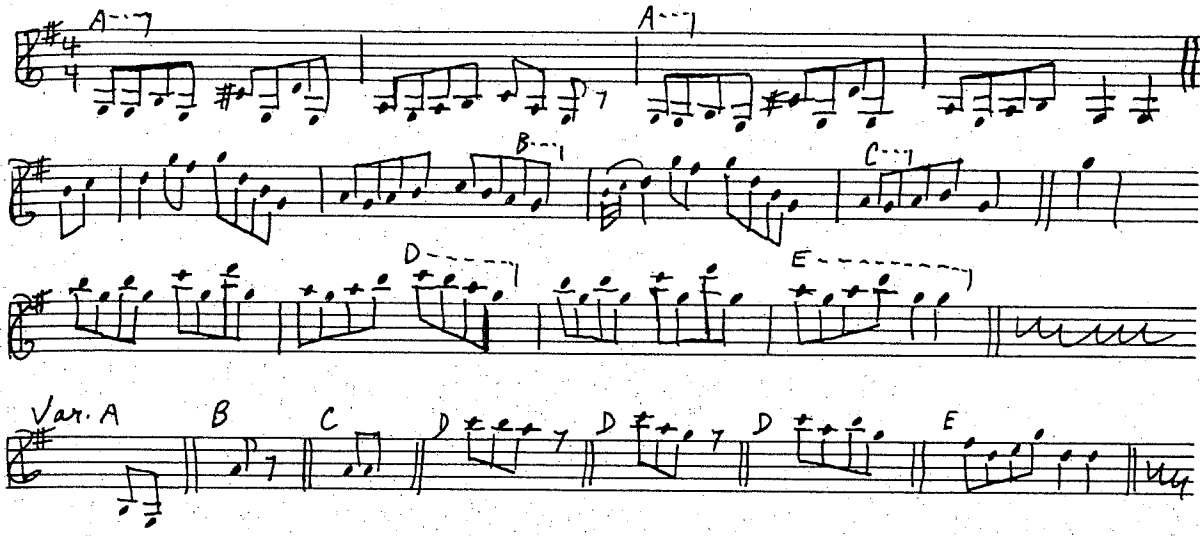
Nos. 238 and 239: Local titles: same for all sets of No. 239. The name of No. 238 is that by which it seems to be known pretty much all over the South. The traditional arrangement and title of the sets of No. 239 (a slow movement followed by quicker ones) may or may not be a local development of southwest Pennsylvania; whichever it is, the pattern (intended to suggest either an old man and his young wife, or a quarrel between an old man and wife) seems to be one to which a number of tunes could be—and were—adapted. Compare Petrie 1855, II, pp. 32 and 33, with three different tunes on this model; Petrie Stan, Nos. 529 and 1225; and Bayard HCT, No. 80, where an old march tune has been similarly adapted and renamed.

I still adhere to the opinion expressed in Bayard HCT (see No. 87 and notes) that this tune is a derivative of the Irish march ordinarily called *Fead an Iolair* [*The Eagle's Whistle*] despite the fact that most sets of the latter are in triple, not duple, time. The "Eagle" title is the prevailing one in old-country sets, as the "Bonaparte" one appears to be in America. In tempo and regularity, the versions differ amongst themselves somewhat more than do the titles. For still other tunes with "Old man and woman" patterns and names, see Nos. 240 and 241 immediately following. It seems clear that No. 240 is also derived from the tune represented by No. 239.

Printed forms of Nos. 238 and 239 are Joyce 1873, No. 53; Joyce 1909, No. 361; Petrie Stan, Nos. 305, 306; Horncastle, p. 67; Henebry 1928, p. 212, No. 52; Hannagan, I, p. 22; JFSS, VII, p. 171 (abbreviated); Ford, p. 129; Roche, II, No. 321; Thede, p. 36; Lomax OSC, p. 55; Bayard HCT, No. 87.

240. THE OLD MAN AND OLD WOMAN A-QUARRELIN' [II] (V)

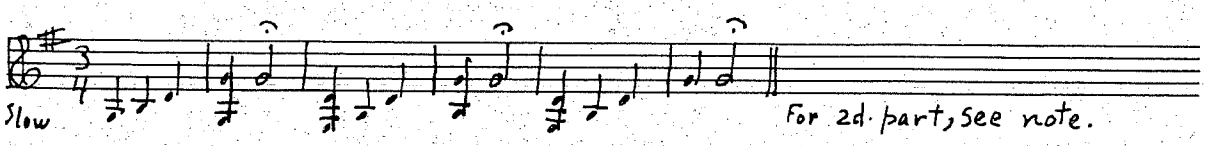
Steffy, V, 1949, JB.



Steffy's actual title was *Old Man, Old Woman and Children*. The piece is begun slowly, with gradual acceleration, but the third part is always played fast. The high C's and D's in the third part were often flatted in the haste of performance. No. 240 seems a clear derivative of *The Eagle's Whistle,* like No. 239 preceding.

241. THE OLD MAN AND OLD WOMAN SCOLDIN' (V)

Hogg, V, 1948, JB.

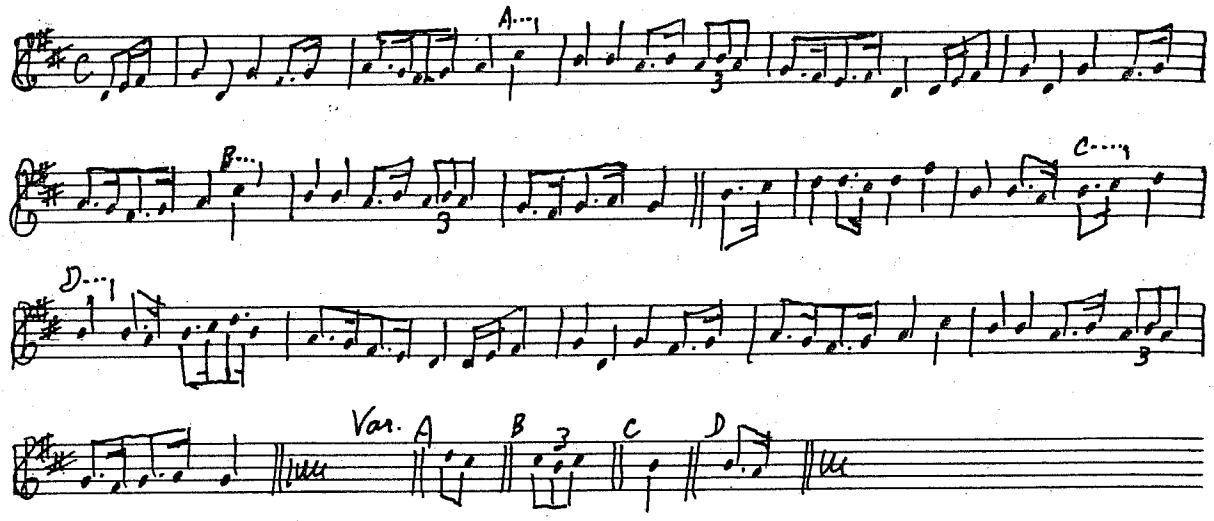


For the second (or "old woman") part, the player produced a series of discordant squawks in a succession of sixteenth-notes played rapidly on the E and A strings, both sounded together, but with greater pressure (hence volume), first on one, then on the other; starting with fingers high up on both strings, then gradually working downward in pitch. The same player employed a similar fingering device (only, this time, starting with the open strings and working upward, with gradually increasing speed) to produce a piece he called *Old Man Jones's Pump,* in which the creakings and bonkings of an old-fashioned pump were cleverly imitated.

242. A DRAG (F)

Yoders, F, 1960, JB.

From his father. Stick beat on second part.

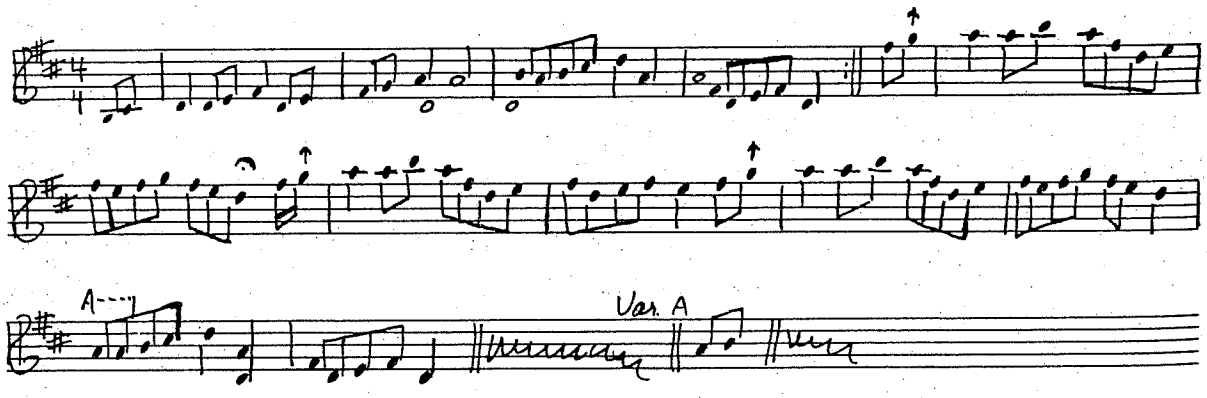


243. SWEET ELLEN or ELLUM (V)

A
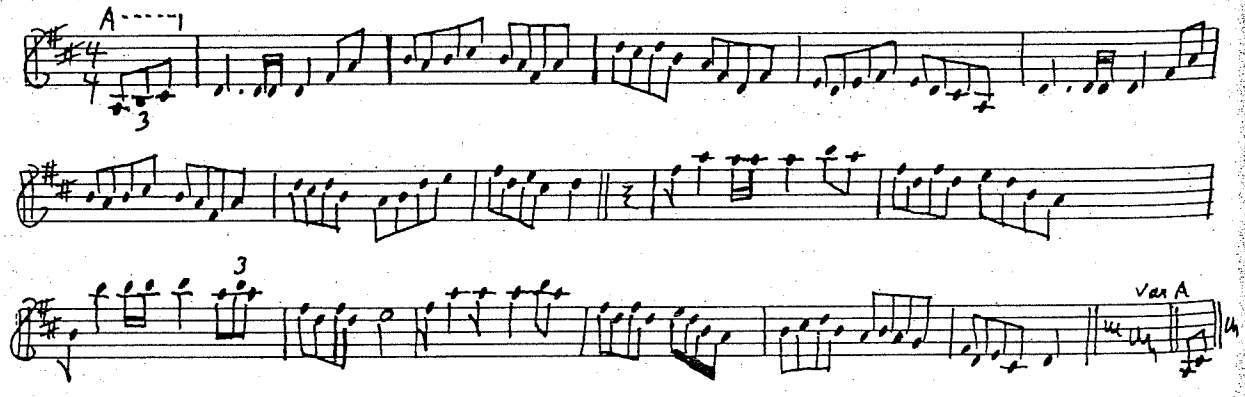
J. Bryner, V, 1946, B, 1960, JB.

From Frank Lowry.
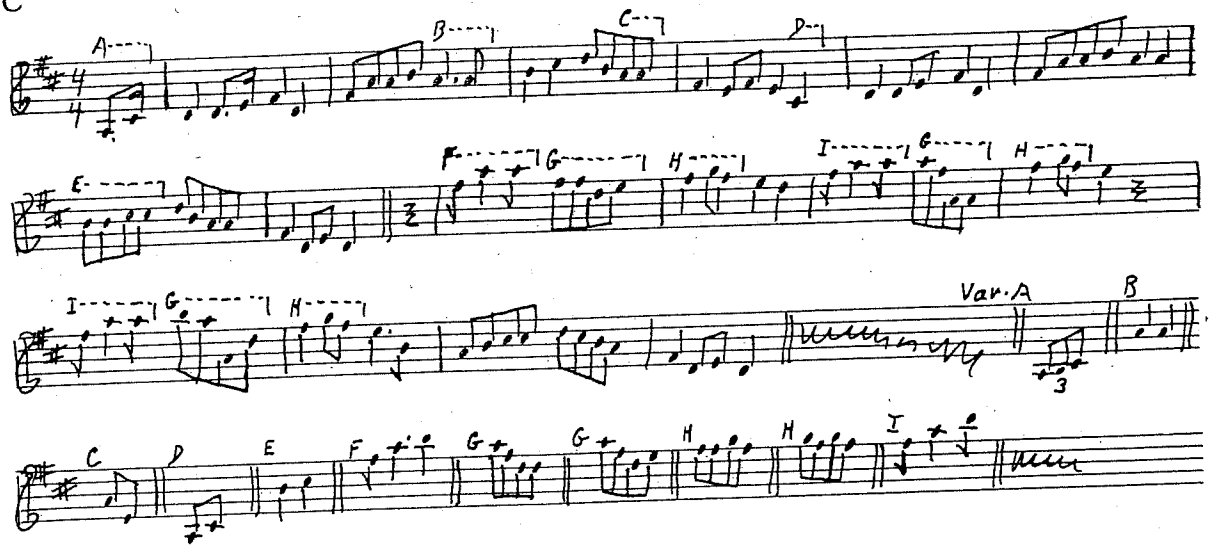


B

Walter Neal, V, 1952, JB.
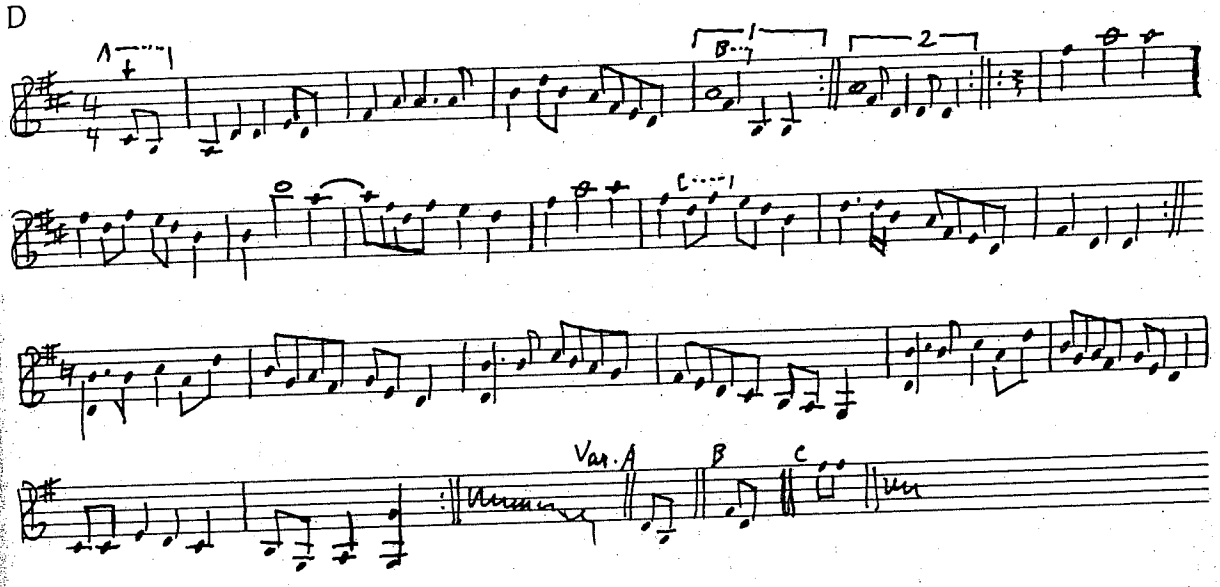


Nicholson, V, 1949, B.

C
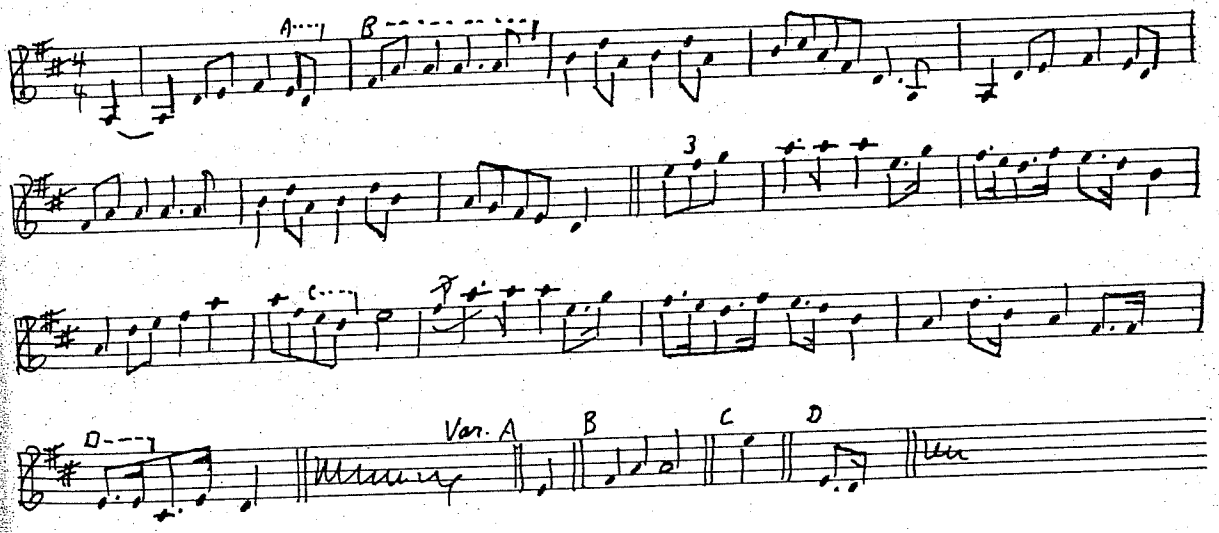


Ireland, V, 1944, B.

D



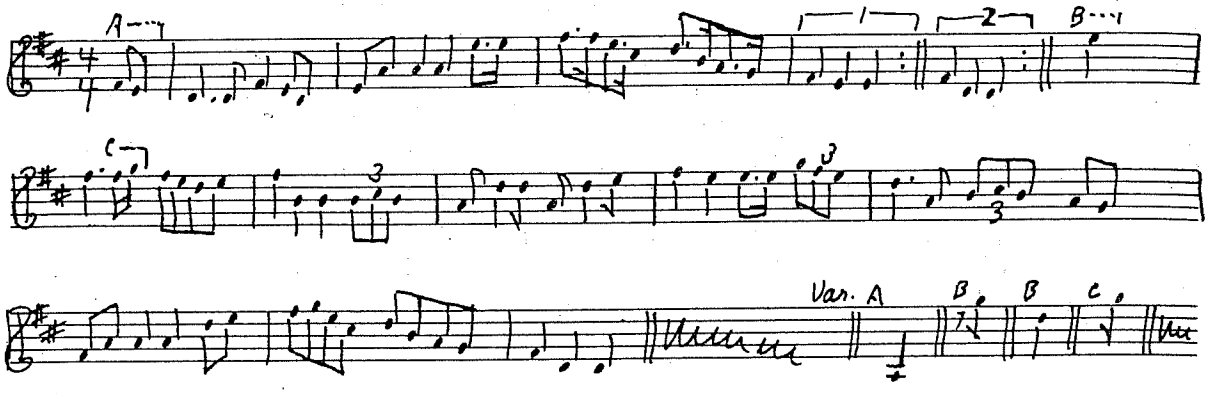
J. Morris, V, 1930s, B.

E



F Losch, V, 1930s, B.

From old player Christ Hopple.
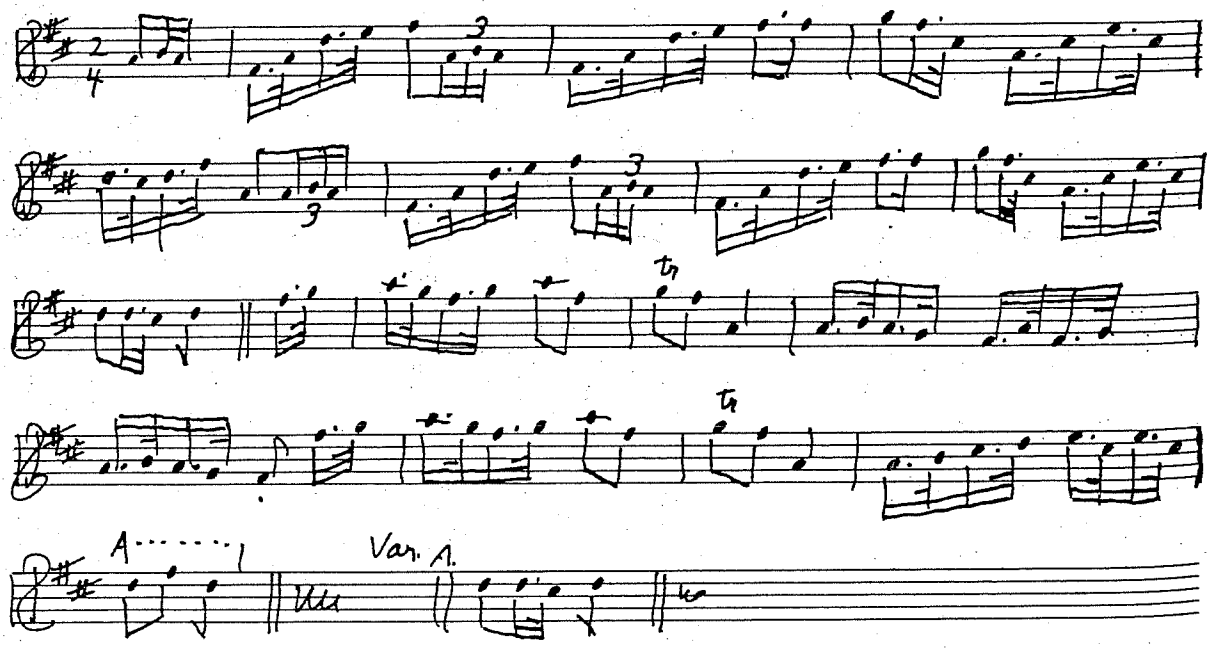


Local titles: as above, A, C; *Billy Howard's Tune,* or *Billy in the Low Land,* E; *Hopple's Hornpipe,* F; no title, B, D. Our chosen identification-title seems the prevailing one in southwest Pennsylvania; but over the rest of the country quite a number of other names for this tune are to be found. Though the piece is widespread in this country, I cannot trace it satisfactorily in British tradition.

Tunes which are either clear versions of No. 243, or else seem to be derivatives, bearing a considerable resemblance, are Howe DSV, p. 52 (*Village Hornpipe*); Adam, No. 69; Ford, pp. 81, 101; Christeson, No. 91; No. 103 (with a first part resembling the second of our No. 243); Thede, p. 49; One Thousand, p. 40, 2nd.; p. 115, 1st.; JR, II, p. 24; Harding Orig, No. 27; White Ex, p. 48, 3rd.; White Un, No. 108; Bayard HCT, Nos. 2, 3. In Breathnach 1963 is a tune akin to this one: No. 157 has a resemblance throughout, with its second half especially close. However, in these days of easy international communication between players, and rapid interchange of tunes, it would be hazardous to assert either that we learned the piece from Irish fiddlers, or that they got it from us.

244. A TWO-FOUR (F)

Yoders, F, 1960, JB.

From Sam Palmer.
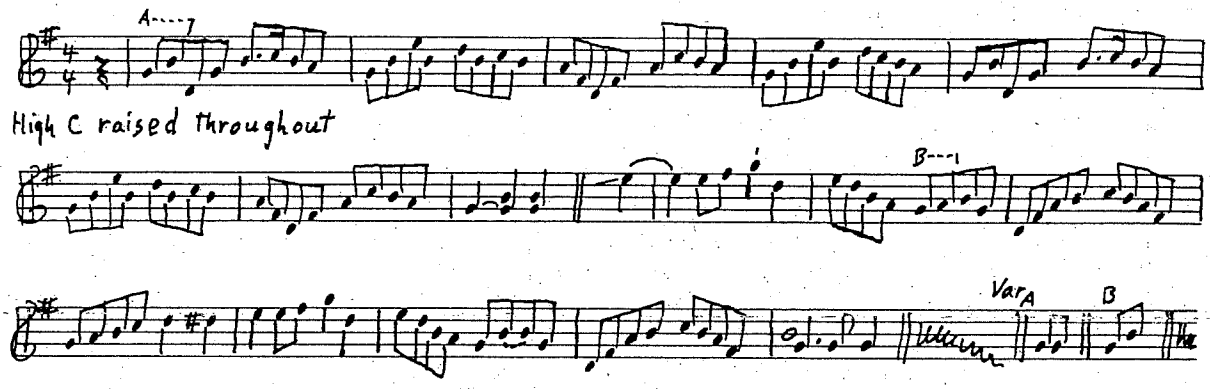


This piece, constantly played by the Rices Landing (Greene County) Band, is also in the Hoge MS. A tune slightly resembling it is in O'Neill MI, No. 1806. Our title is evidently a floater: it appears joined to a quite different air in Kennedy FTB 1, p. 25.

247. THE BUMMER'S REEL (VF)
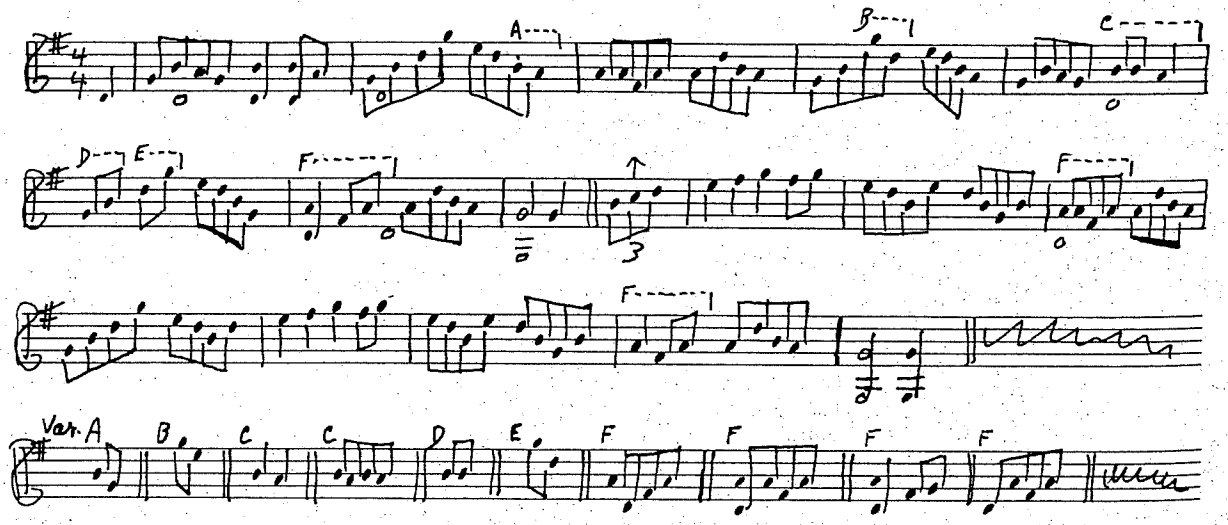
A

Yoders, V, 1961, JB.



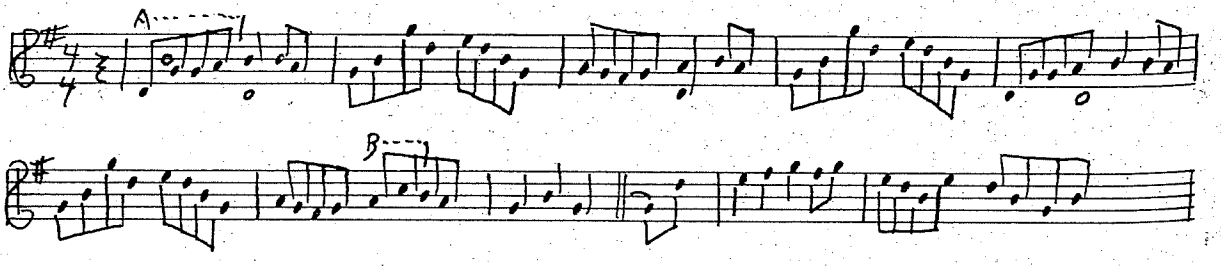
B

Hogg, V, 1948, JB.



C

Hogg, V, 1948, JB.
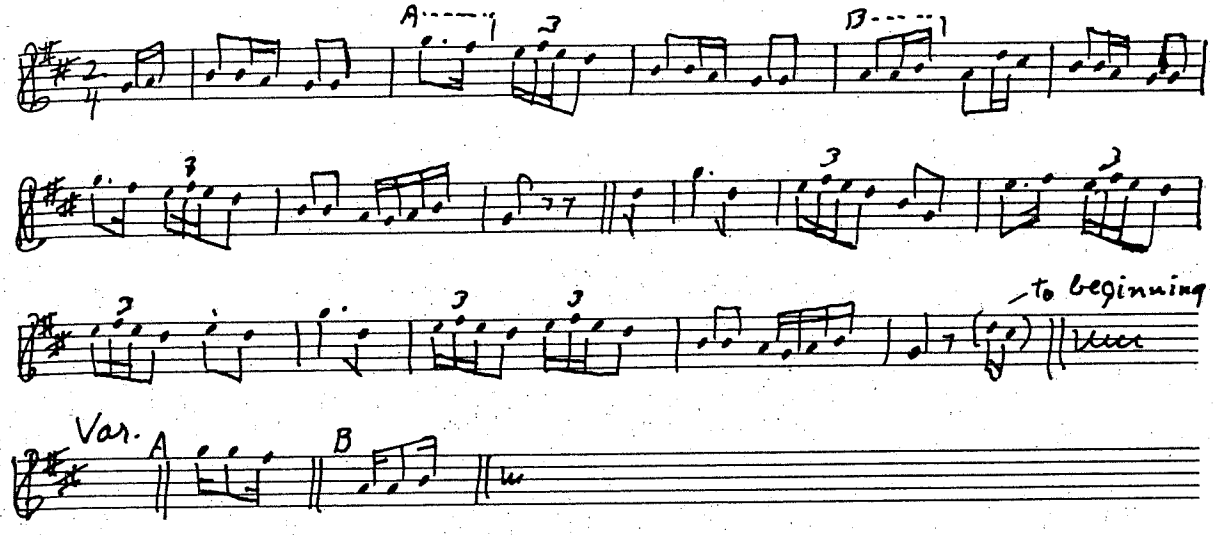


The first part of Christeson, No. 99, strongly resembles Part 1 of our No. 244; but our tune and Christeson's have differing second strains.

245. LIPPINCOTT (F)

Yoders, F, 1960, JB.

From Sam Palmer.

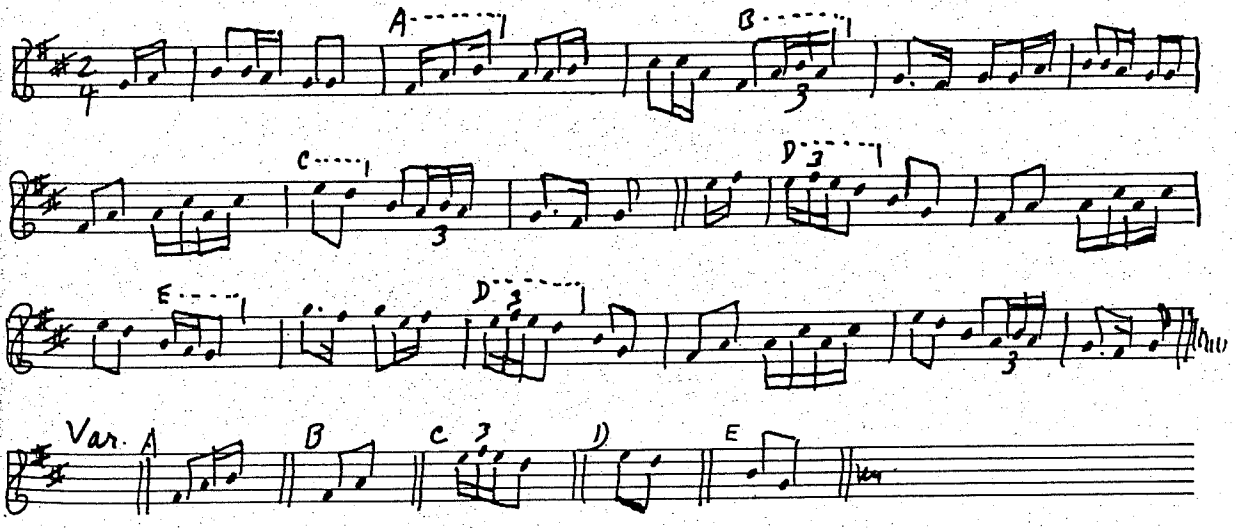


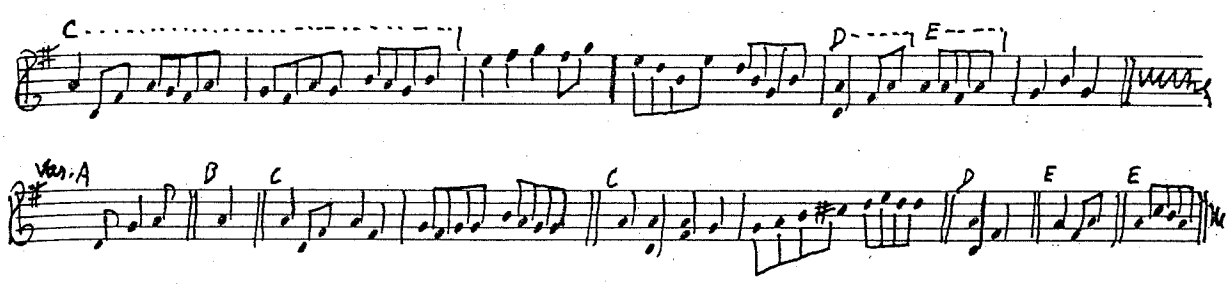
Named after a village in Greene County, this tune is also found in the Hoge MS. Compare it with No. 209, with which it may well be cognate.

246. THE GIRL WITH THE BLUE DRESS ON (F)

Yoders, F, 1960, JB.

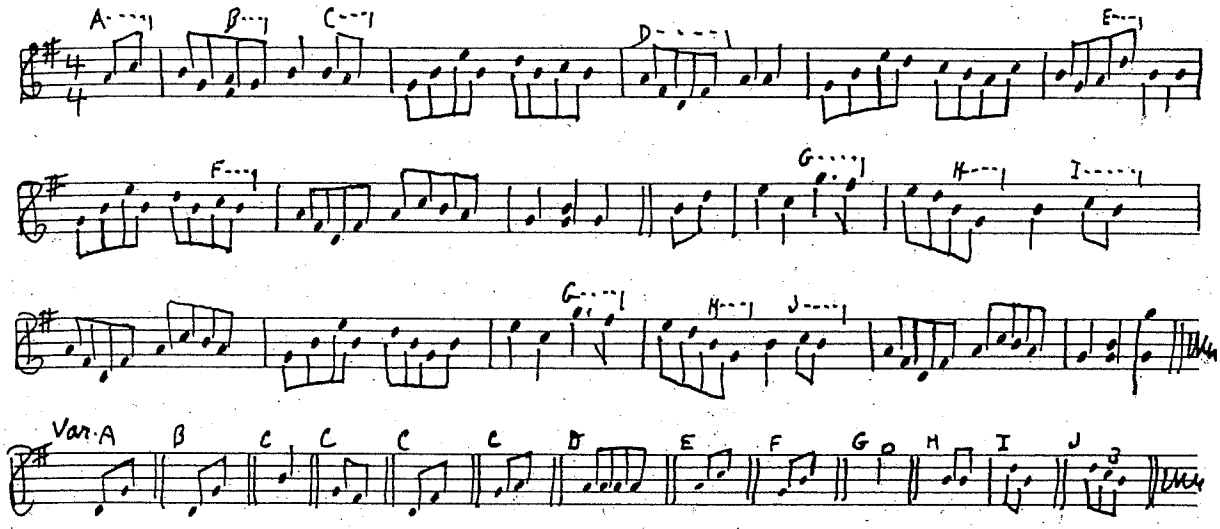
From his father.





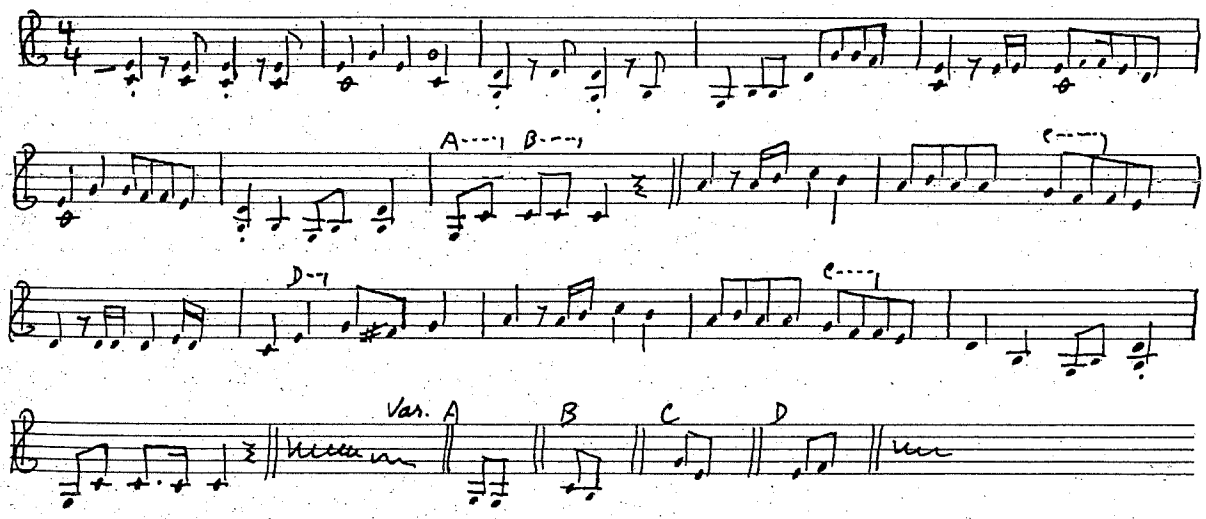
D

Steffy, V, 1949, JB.
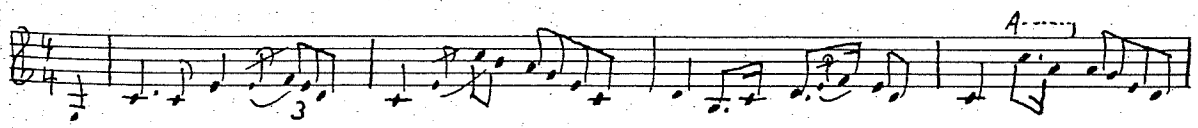


E

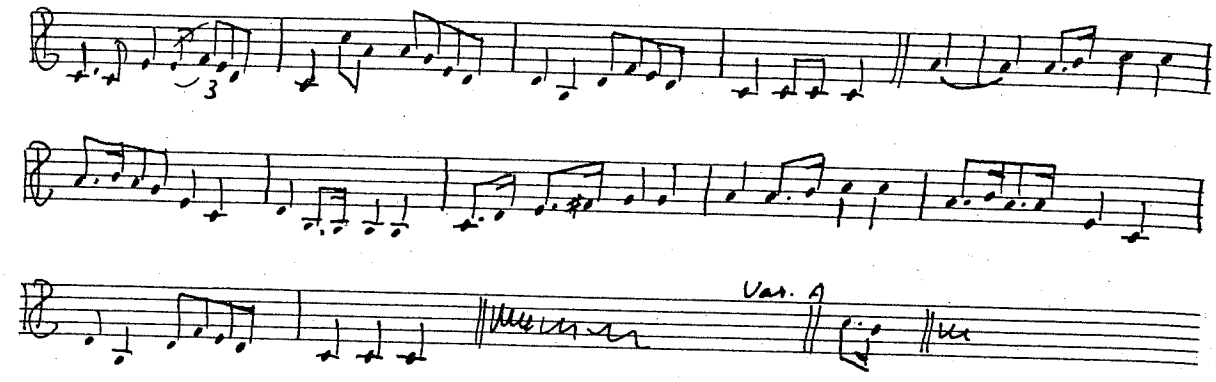
John Taylor, V, 1930s, B.



F
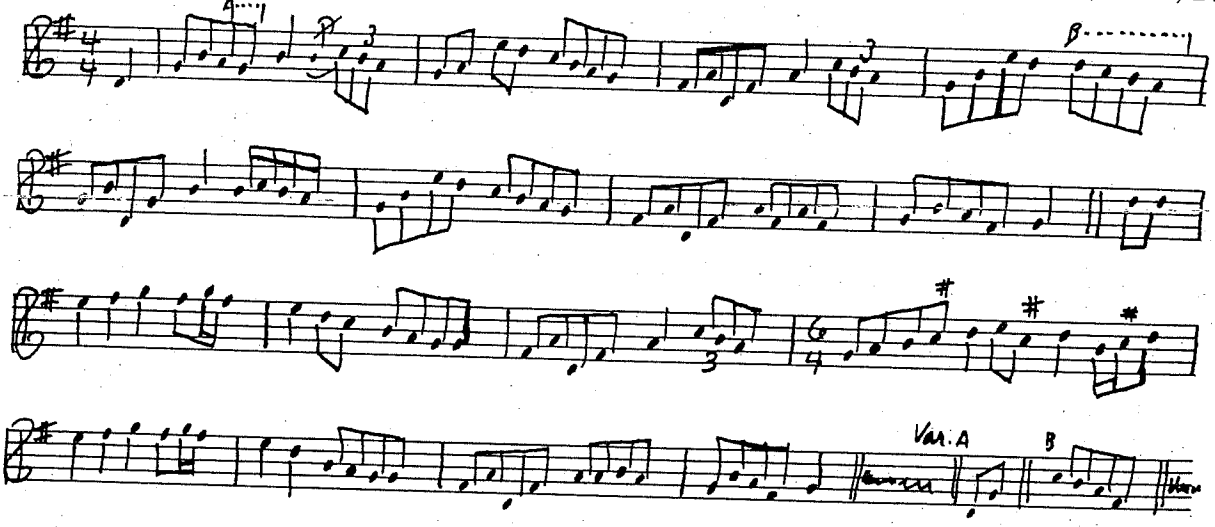
Tustin, V, 1944, B.





G
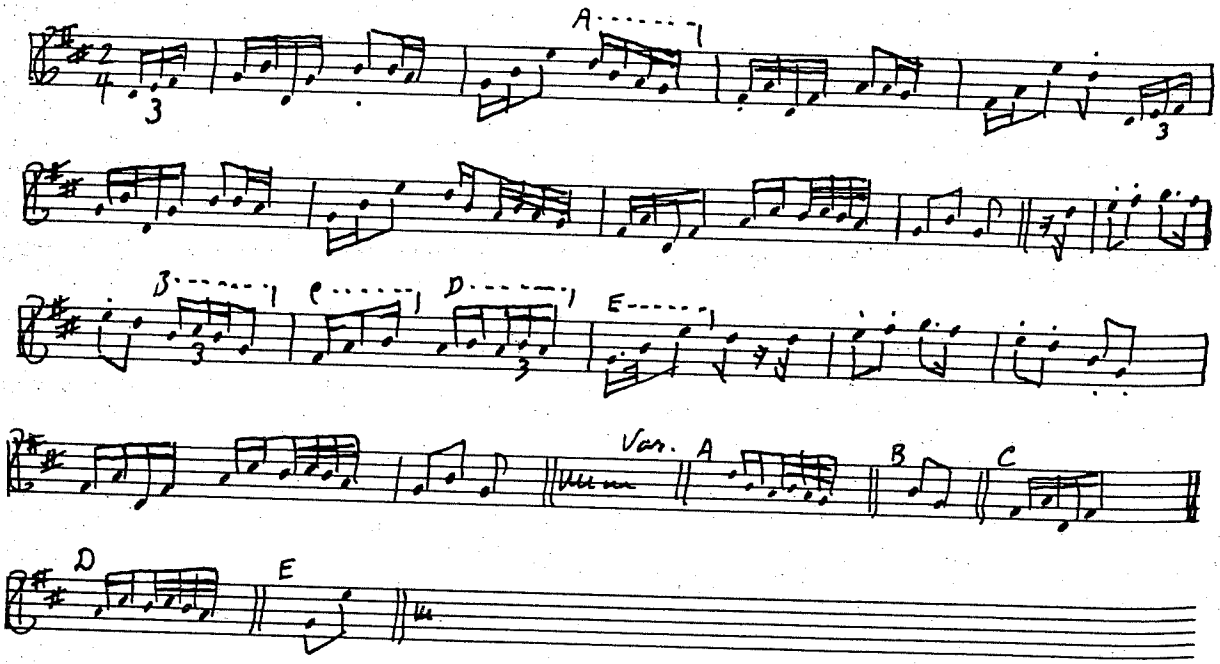
Losch, V, 1930s, B.



H

Ganiear, F, 1960, JB.
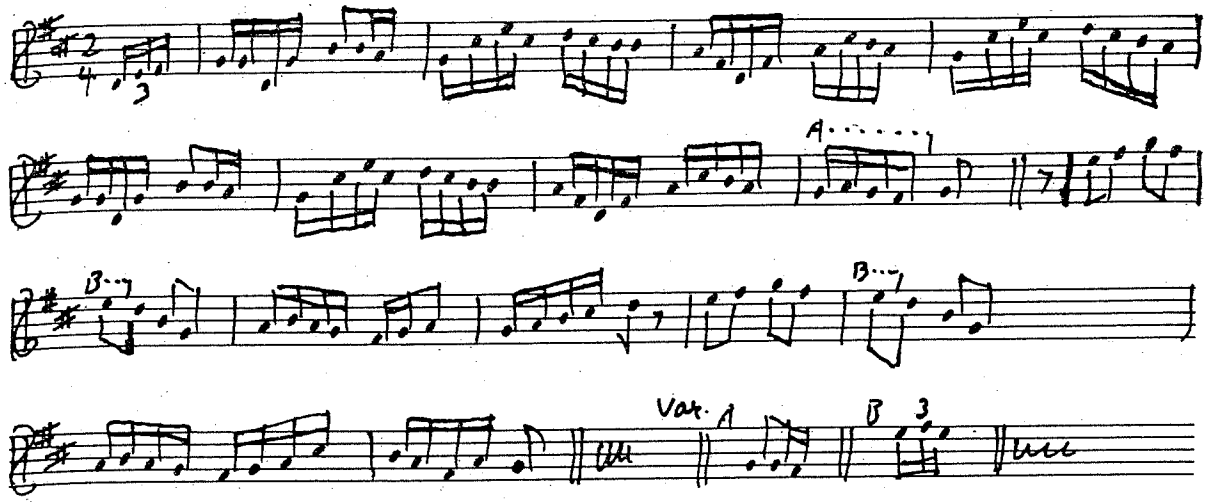
From Joe Morris, near Jefferson, Pennsylvania.



I

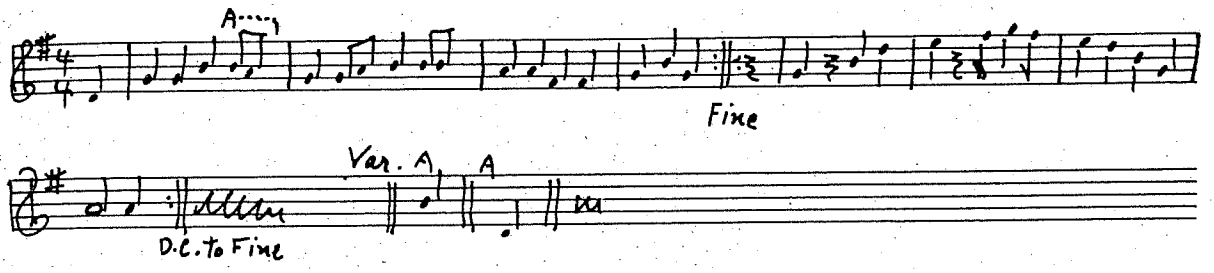
Yoders, F, 1960, JB.

From his father.



J

McKivison, V, 1930s, B.



Local titles: as above, A, D, G, H, I, J; *In June,* E; no title, B, C, F. Apparently quite well known in North America, this tune is conspicuously absent from collections made in the British Isles. Is it perhaps an American composition, and one of no great age? Old or new, it is a favorite in Pennsylvania. The prevalent Pennsylvania title seems also to be the ordinary one elsewhere—giving way occasionally to a few others, of which *The Tullamore Piper* and *Reilly's Own* might just possibly indicate an Irish origin for the piece. Note the ultrasimplification of the tune in Version J—if, in fact, J is not a different tune altogether. Possibly it should have been labeled *Bummer's Reel* [II].
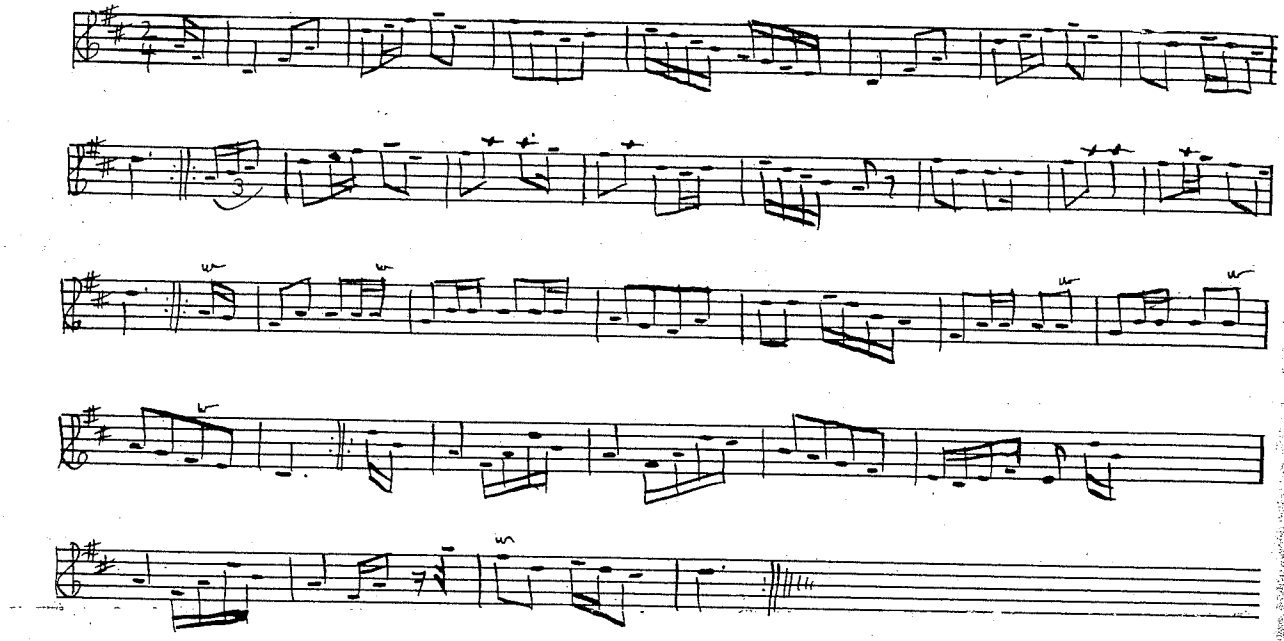
Sets and seeming derivatives of No. 247 are Harding Coll and Harding Orig, No. 62; Messer, Nos. 21, 38; O'Neill MI, No. 1773; CFD 76, p. 18; One Thousand, p. 21, 5th; Christeson, No. 28 (general resemblance), No. 155 (a clear version); Krassen, p. 77; Bayard HCT, No. 49; Perron, I, No. 52 (general resemblance). An interesting—and characteristic—example of tune-section interchange is found in One Thousand, p, 8, 3rd, where the first part of our No. 168 is joined to the second part of our No. 247.

An Irish tune called *Bean an Tighe ar Lar* [*Woman of the House*] has a first part corresponding to that of *Bummer's,* but a different second strain. Sets are in O'Neill MI, No. 1300; Breathnach 1963, No. 90; Perron, I, No. 4. In IFM, p. 111, O'Neill calls attention to the relation of this piece with *The Cows Are A-Milking,* Joyce 1909, No. 346, while another set named *Maighstreas an Ti* [*Lady of the House*] is No. 71 in Breathnach 1971. Once again we wonder: did we get the tune from the Irish, or they from us? (*The Bummer's Reel* discussed in Jabbour 1971, p. 12, is a different melody.) Another related tune (with which cf. the *Cows A-Milking* version) is in Feldman, p. 65.

248. SHENANDOAH (F)

Horner, F, 1944, B.

From fife major James William Conwell.



"Jim Will" Conwell, as he was generally called, was a martial-band instructor from Philadelphia, where he at least partially compiled his MS fife book, from which No. 248 was learned, and which contained material copied from older printed collections. I presume, but do not know, that Horner got his title from this piece from Conwell. In earlier printed fife tutors, however, it is nearly always called *The York Fusiliers,* and is almost invariably in four parts, as here. The beats to these parts were thus characterized by Horner: first part, straight 2/4 stop beat; second part, roll; third part, under beat; fourth part, roll.
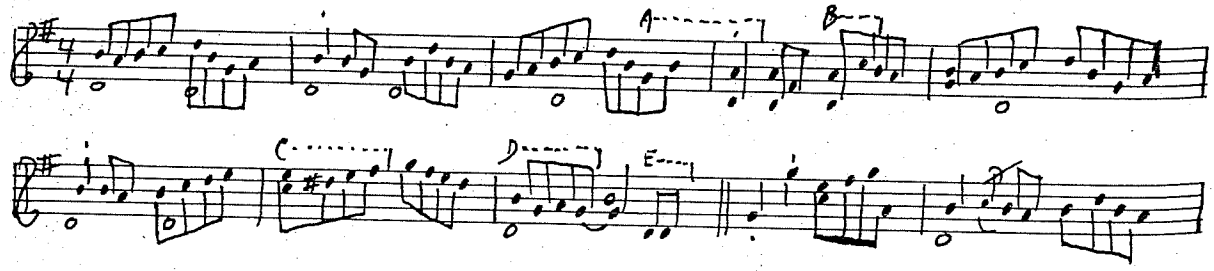
Other variants are Aird, I, No. 13 (a shorter set); Murphy MS, p. 34; Jost, M10; Cushing, No. 59; Robinson 2, p. 27; Robinson 3, p. 30; AVF, No. 52 (a short and poor set); Greenwood MS, p. 47; Willard MS, pp. 42 and 51 (the former a composite, only partly No. 248). Curiously, the tune, in all four parts, was also used with religious words: it appears in Ingalls, p. 91, as *The Heavenly Contention,* reprinted by Jackson AS, No. 118.
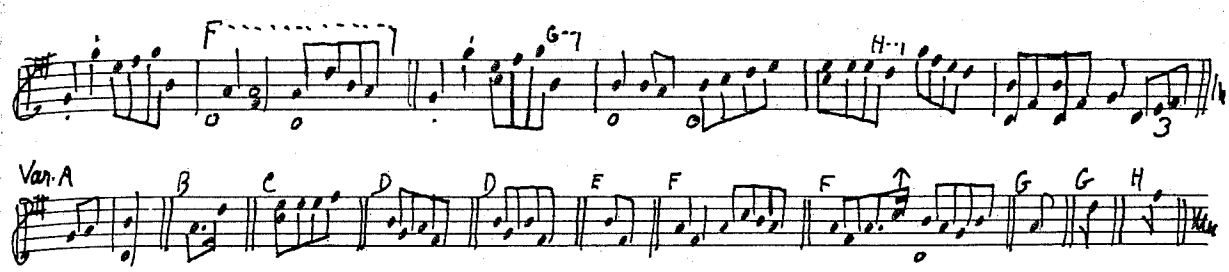


249. MISS McLEOD'S REEL (VF)

A
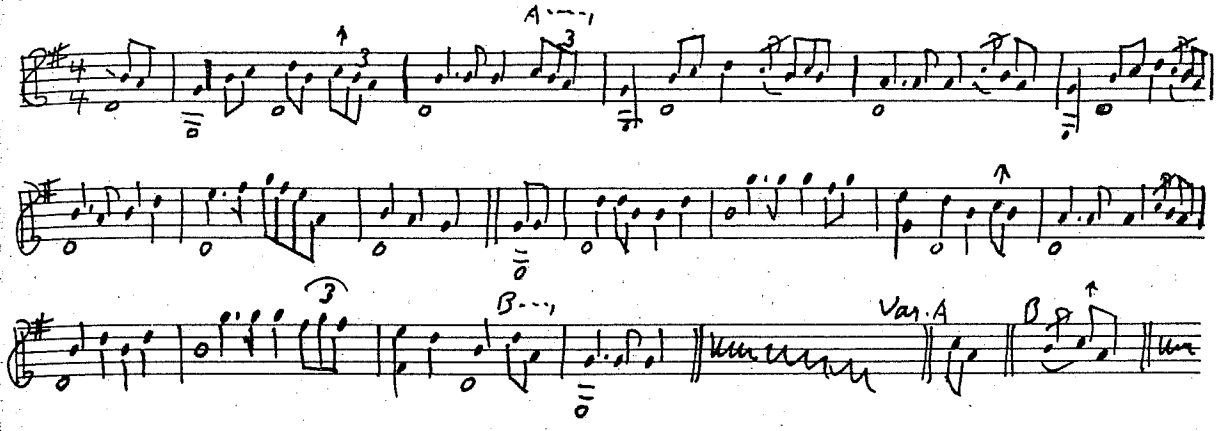
Hogg, V, 1948, JB.
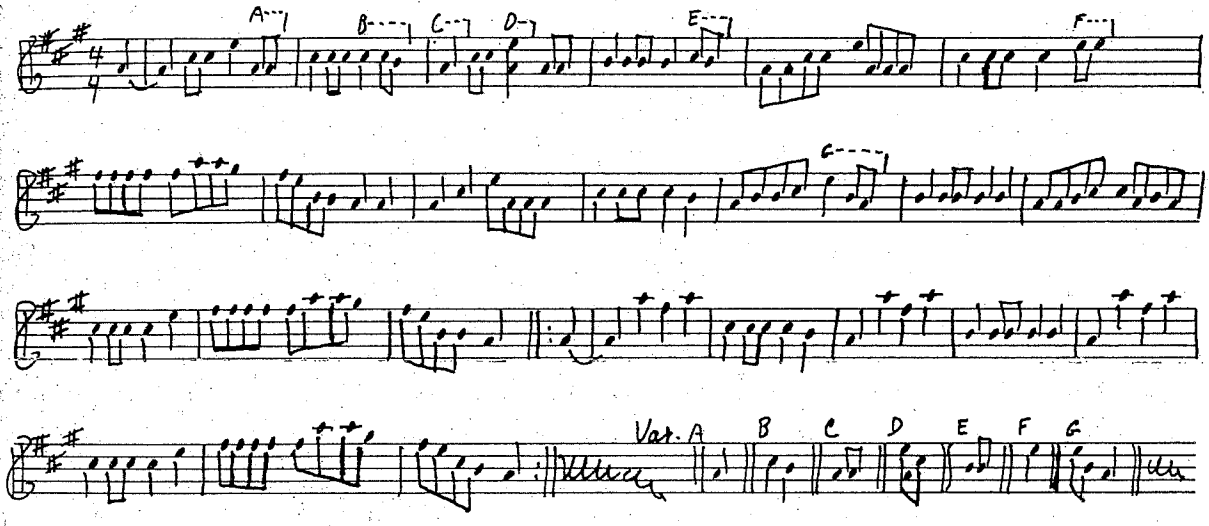




B

Gressley, V, 1948, JB.



C
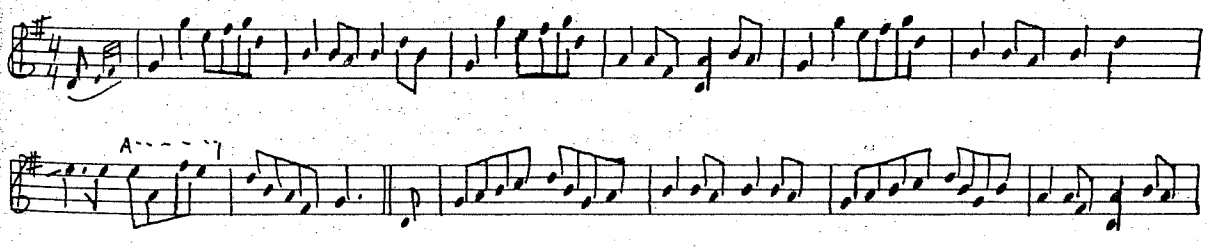
Waugh, V, 1949, JB.
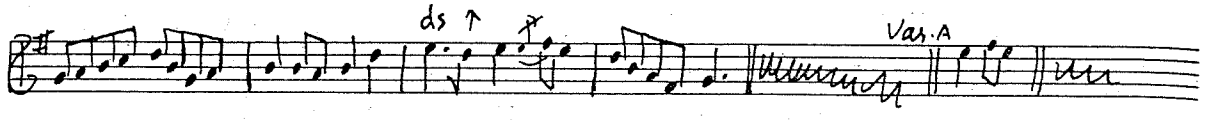


D

McCullough, V, 1959, JB.
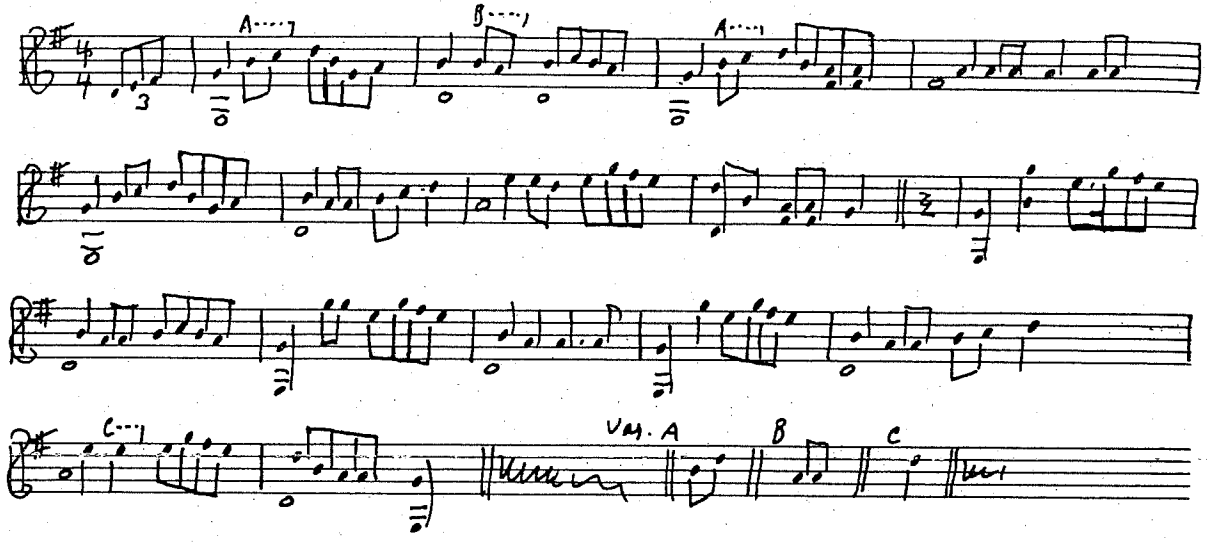
Allegedly from William B. Gressley.





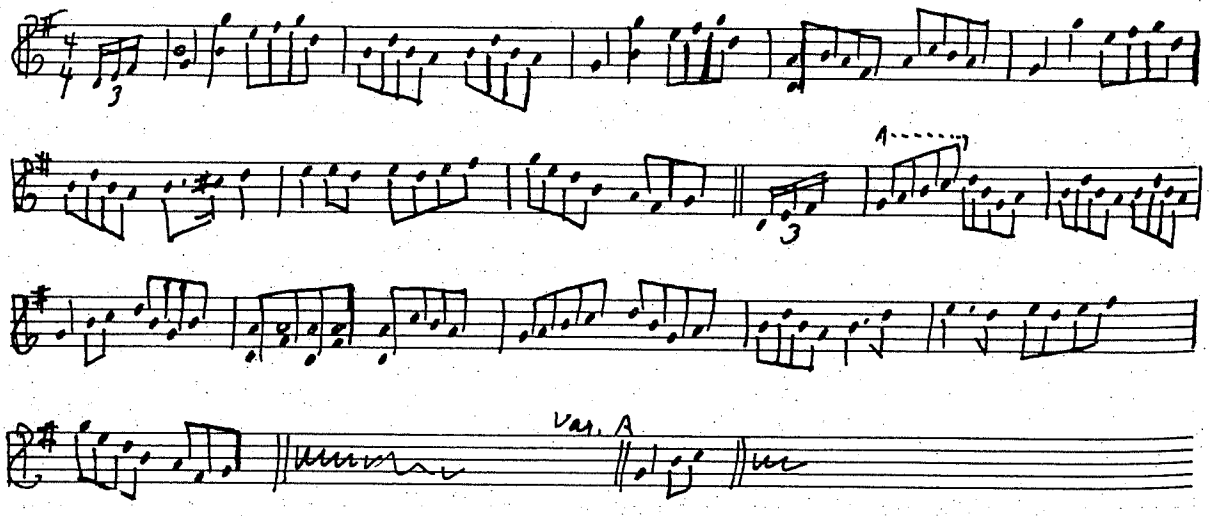
E

H. Bryner, V, 1944, B.



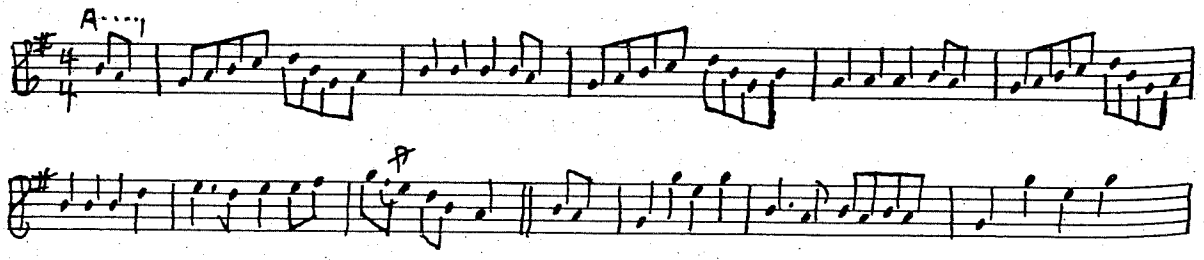
F
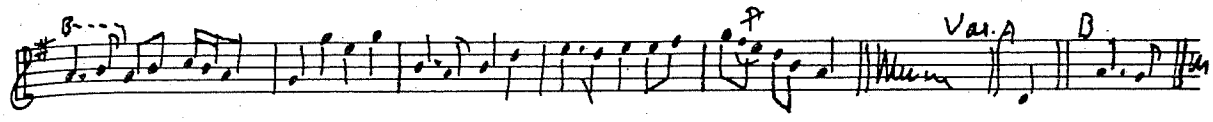
J. Smalley, V, 1944, B.



G

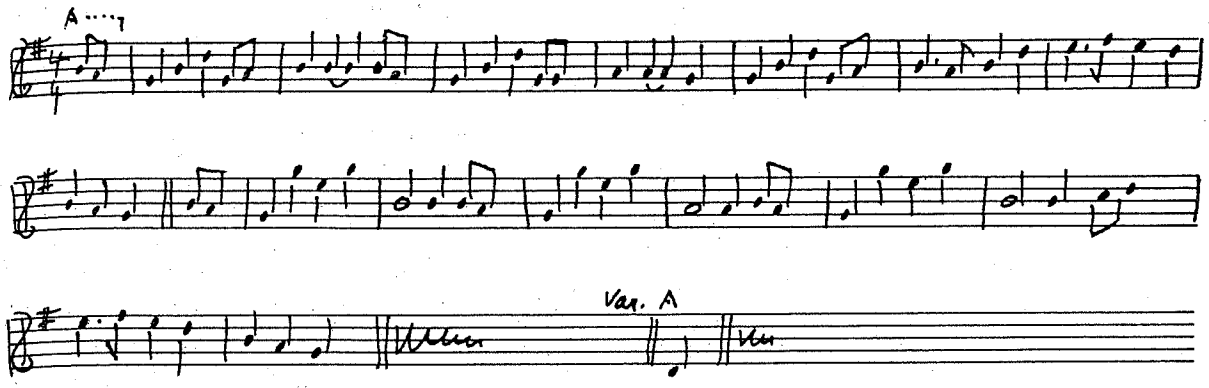
T. Patterson, V, 1930s, B.





H

McKivison, V, 1930s, B.
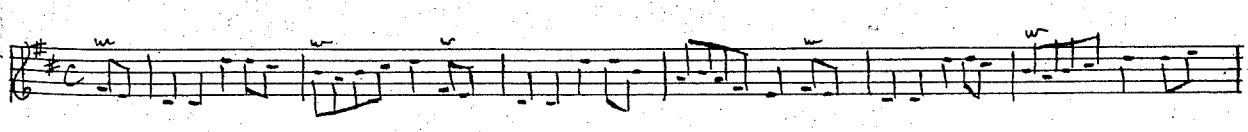


Local titles: as above, A, B; *McLeod's,* F, G; *The Virginia Reel,* C; *Old Mammy Knickerbocker,* D; *Nigger in the Woodpile,* E; *John Brown,* H. Our head title is the prevalent one almost everywhere in the British Isles and in the northerly parts of North America. A common title in our South is (*Don't You Want to Go to Heaven*) *Uncle Joe,* and another name sometimes found joined to the piece is *The Enterprise and Boxer.* This reel is an universal favorite in the British Isles and in this country. In old-country sets, the parts generally end on the "second" of the scale, making the tune a circular one; in America, on the other hand, players seem to have an aversion to ending major-sounding tunes thus, and accordingly, the tune nearly always ends on the tonic (our Version G is the only one here that does not).
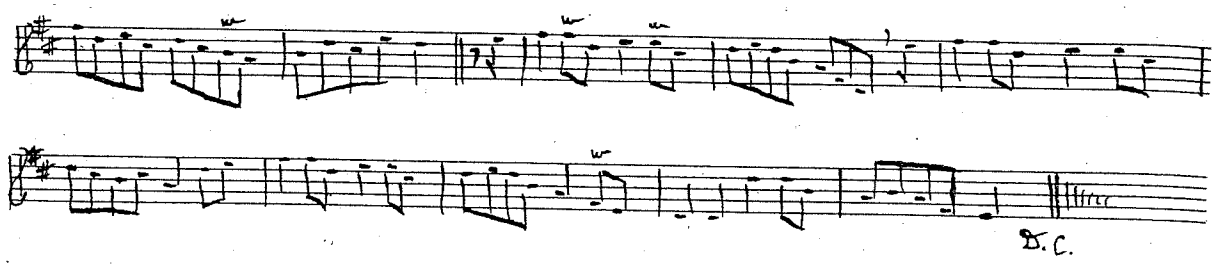
Though it has found favor everywhere, the tune may not be of great age. The earliest version known to me is in Gow STR, V (1809), p. 36, 3rd, labelled "Mrs. McLeod Of Raasay's Reel. An original Isle of Sky Reel. Communicated by Mr. McLeod." Other printed sets are in AVF, No. 6; O'Neill MI, No. 1418; Howe DSV, p. 44; Howe 1851, p. 34; Adam, No. 20; Ford, pp. 31, 47, 100; One Thousand, p. 29; Thede, p. 100; Gale, No. 30; Surenne, p. 11; Smith Scot M, IV, p. 50; Kerr, I, p. 5; Roche, I, No. 148; Scot CD, Bk. 5, No. 11; Cazden, p. 29; Arkie, p. 20; Jarman, p. 46; Mattson Fife, p. 72; Burchenal Amer, pp. 10–12; Sym, p. 6; O'Malley, pp. 10, 22; JR, I, p. 21; Robbins, No. 96; Harding AR, No. 183; Harding Orig and Harding Coll, No. 36; White Ex, p. 42; White Un, No. 170; JFSS, I, pt. 3, second tune to *Poor Tom* (vocal); Owens, p. 31 (playparty); Lomax FSNA, p. 228; Lomax OSC, p. 58; Ford Good Morning, p. 66; Kennedy FTB 1, No. 48; Ross BT, p. 21; CFD 76, p. 14. A 6/8-time relative of both our No. 249 and our No. 539 is O'Neill DMI, No. 298 (equals O'Neill MI, No. 1108).

250. THE FLUTER'S BALL (F)

Horner, F, 1944, B.

As he "had always known it."
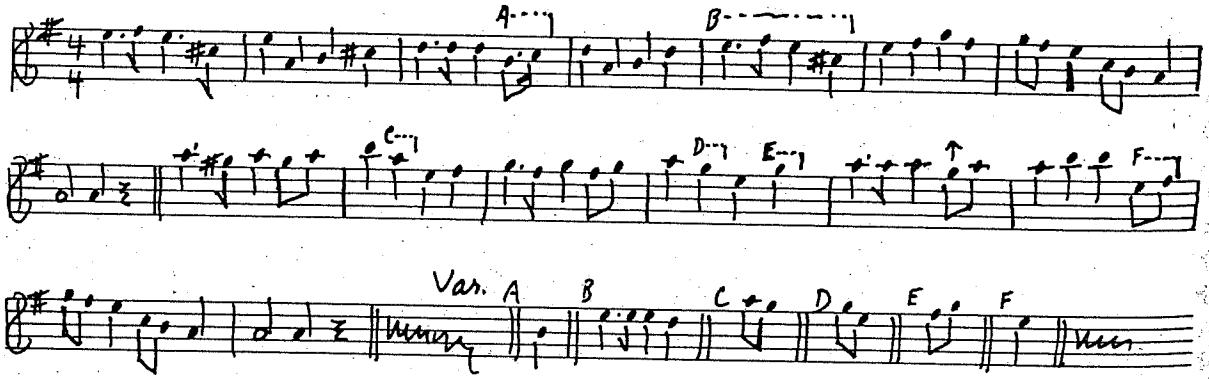




This is the tune of *Phil the Fluter's Ball* (words and music by the once well-known popular-song writer Percy French, 1854–1920), adapted to the fife with only a few slight changes. How it entered the fifing tradition is not hard to imagine. The player knew and learned from several Scottish fifers, along with others from the old country; and one could readily imagine the British Isles fifers perceiving the "march" potentialities of a tune like this and appropriating it to their own uses. Since the tune is not widespread in variant forms among traditional players, either British or American, it appears most unlikely that Percy French adapted a folk melody—rather, the other way around.



251. KATE LAY SLEEPING (V)

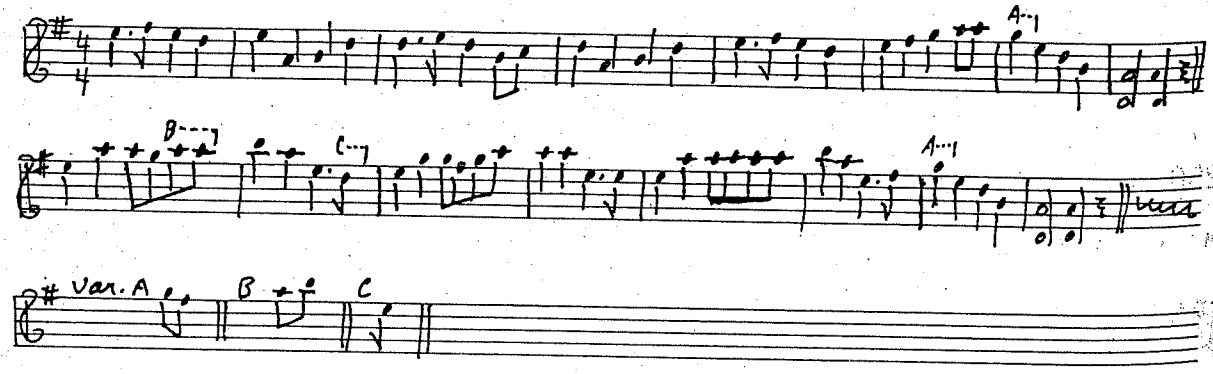
A

Wingrove, V, 1946, B.
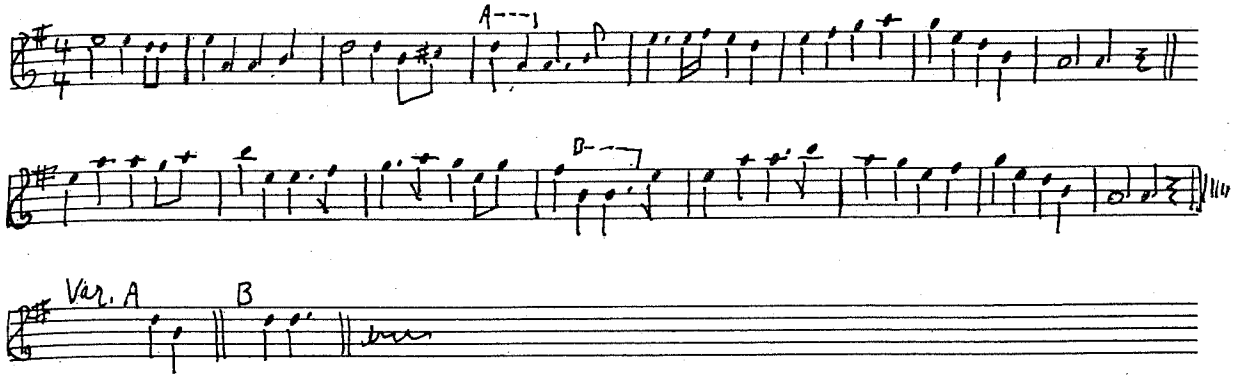


B

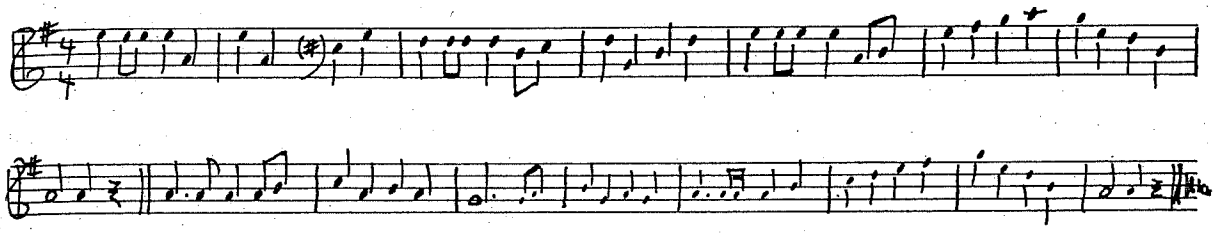
C. Clark, V, 1946, B.



C E. Patterson, V, 1930s, B.



D Losch, V, 1930s, B.



Local titles: as above, A; *Kate's Laid in the Hay,* B; *Round and Round This Green Sugar Tree,* C; *Whitewashed Kate,* D. The small notes of Version D were not recalled clearly, and conjecturally supplied by the player. The piece is both a fiddle tune and a song air, usually set to playparty or shantey ditties. A recurrent line running through many of these little bits of verse is "Early in the Morning." Quite well known and often printed in books of sailors' shanteys (though not represented in these notes) is a work song to this tune, with chorus of "Way hay and up she rises (*thrice*) / Early in the morning." Similarly, a playparty song of southwest Pennsylvania, sung—as these ditties usually are—to the first half of our tune, runs:

> Say, pretty Belle, has your beau come (*thrice*)
> To help us with our dancing?
> Yes, he'll come if you say so, *etc.*
> Go give him a kiss and bring him in, *etc.*

followed by "Say, pretty John, has your girl come," etc. The words recalled for our Version D are:

> Whitewashed Kate she was my darling (*thrice*)
> Ear-lye in the morning

while the words for the Irish version given here as No. 36 in the Appendix run:

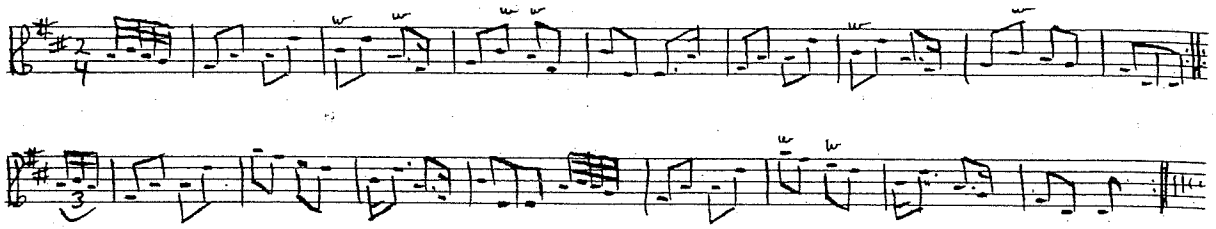
> You are my love in the hay all night (*thrice*)
> Till six o'clock in the morning.

In short, the tune is more often known to vocalists than to instrumentalists. Some other sets are Fraser, No. 73; Campbell AA, II, p. 93; Joyce 1909, No. 73; Petrie Stan, No. 1500. It is possible that this tune is another member of the extensive *Welcome Home* tune-family, for which see No. 220 and the notes under it.

252. OLD BAGPIPE AIR (F)

Horner, F, 1944, B.

From Scottish fifer Dick Gibson.

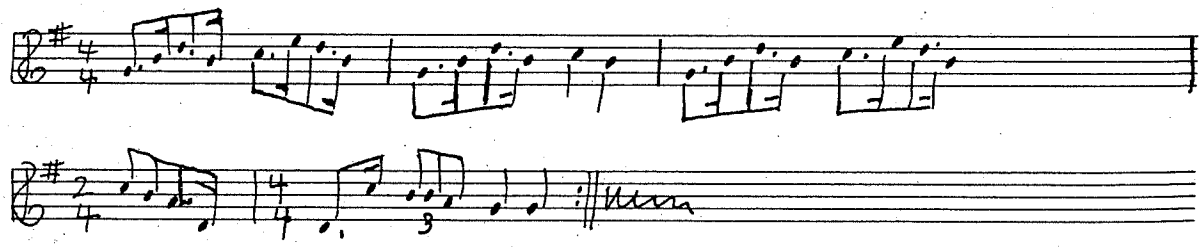


This is another air compounded of common Scottish and Irish folk-music turns, and belonging to a group showing an all-too-familiar feature of our instrumental tunes: namely, an oft-recurrent first section or strain, which, whenever found, is likely to be joined to some different second part. The evidence indicates that this condition is normal for the first section of our No. 252; it is the opening part of the tune commonly known as *Bonny Lad, Because I (He) Was a Bonny Lad (Boy)*, etc. For sets in 6/8 time, see No. 566, with its accompanying note, and Appendix No. 41. Some other instances of the detached first strain of Nos. 252 and 566 are Joyce 1909, Nos. 132 and 230; Murphy MS, p. 18.

253. CHARLIE (V)

Losch, V, 1930s, B.

A fragment.



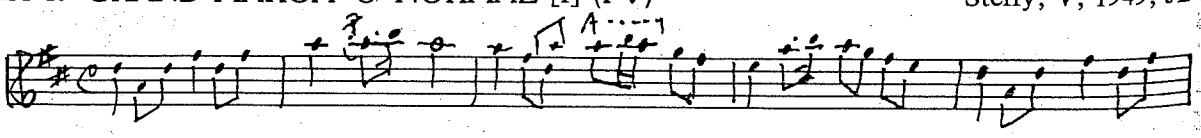
This fragment is a recurrent Scots and Irish reel-strain, for which see the notes to our No. 344, a tune cognate in its first part. Though No. 253 is not the usual "Charlie" melody (for which, see our No. 557), it has become attached to some words that customarily go with various sets of the regular "Charlie" piece, namely:
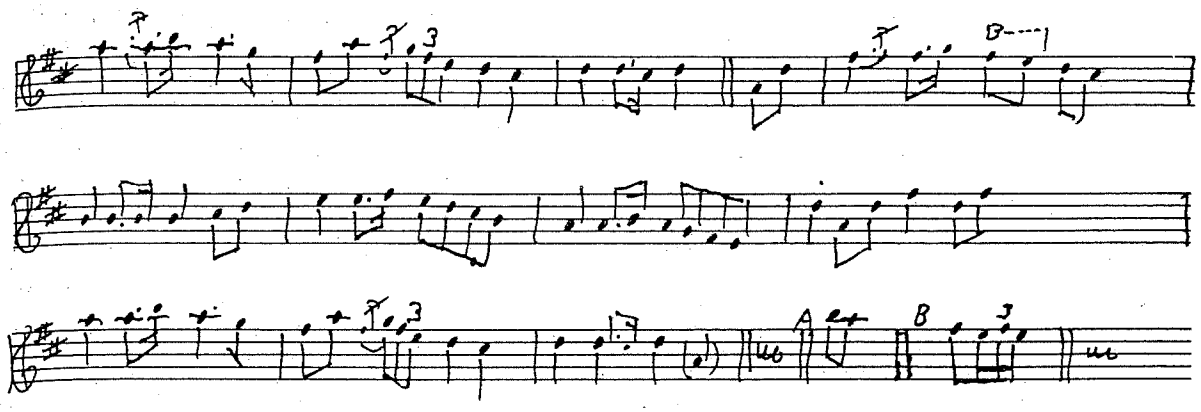
Charlie he loves maple sugar
An' Charlie he loves candy;
Charlie loves to kiss the girls
Because he can do it so handy.

A variant of Joyce 1909, No. 230 (cited under our No. 344 below) is Huntington, p. 20, 2nd. Its second strain is another example of the use of the tune-section equalling our No. 253.

254. GRAND MARCH O' NORMAL [I] (FV)

Steffy, V, 1949, JB.
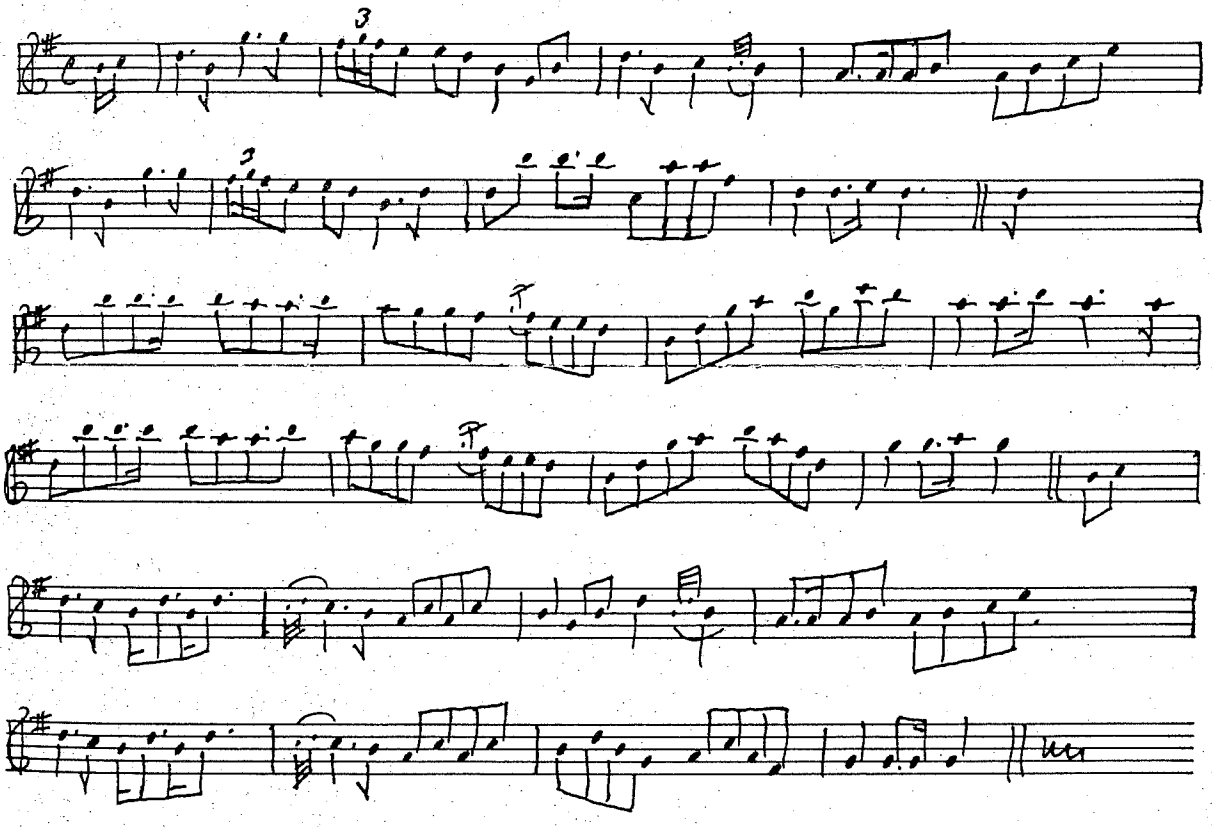




For what the player called *Grand March o' Normal* [II], see our No. 152. As already mentioned, I believe this title to be a corruption of "The 'Grand March' in *Norma*" (i.e., the Bellini opera), a melody that occasionally appears in older commercial fiddle-tune books (e.g., Howe DSV, p. 24). However, the title appears to have become a floater, since in both these cases it is a complete misnomer: neither of these "Normal" tunes of Steffy's bears the slightest resemblance to the operatic piece. For sets of our No. 254 as *Russian (Grand) March,* see Howe DSV, p. 24; Willard MS, pp. 14 and 66, where the latter variant has three parts, of which the third equals Steffy's second strain. Another set, with a different name, is in Roche, II, No. 319.

255. WILL RARIE OLD MARCH [II] (VF)

Walter Neal, V, 1952, JB.

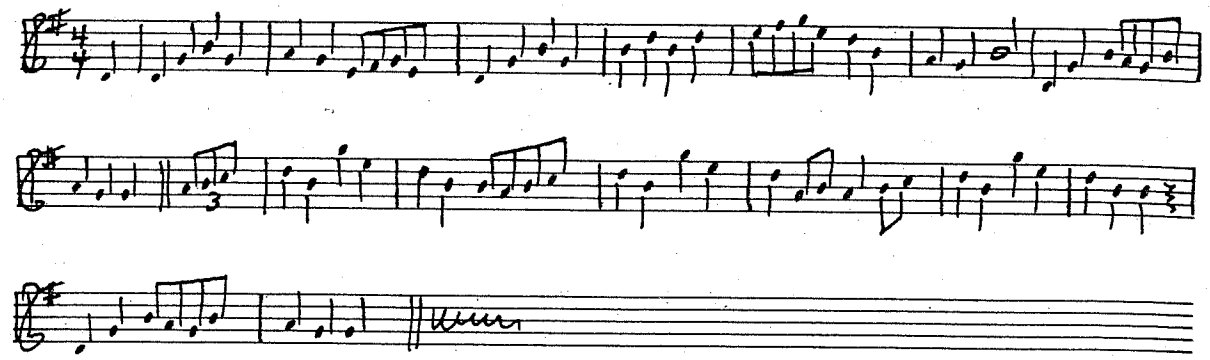


For what Neal called *Will Rarie Old March* [I], see our No. 152. A set of No. 255 appears in Howe DSV, p. 26, as *Harrison's Grand March.* As usual, the traditional fiddle-version is musically more interesting than the commercial-book form.

256. GOODBYE WHISKEY (VF)

A

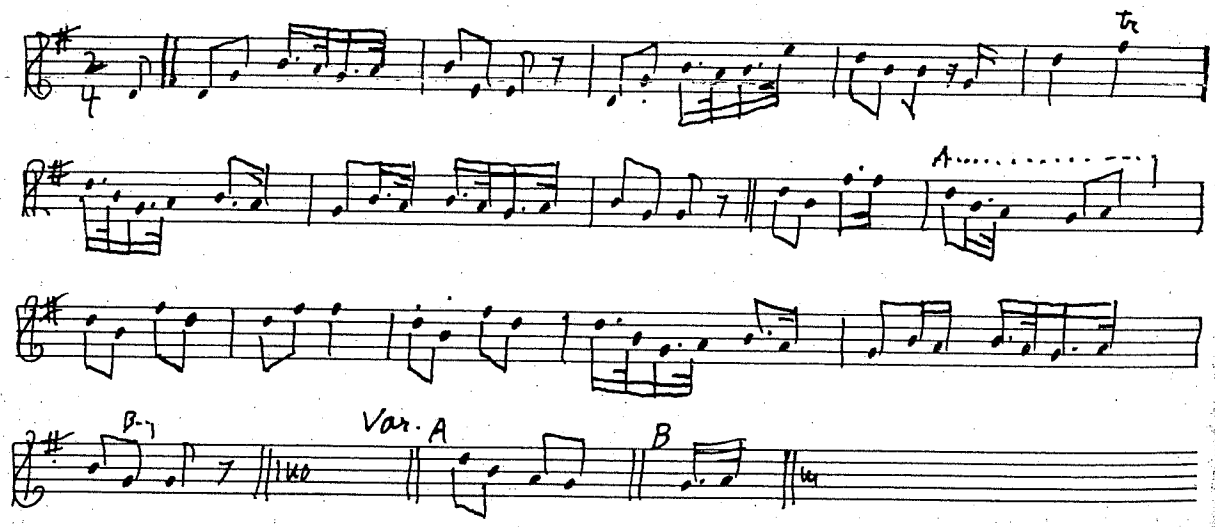
J. White, V, 1930s, B.



B

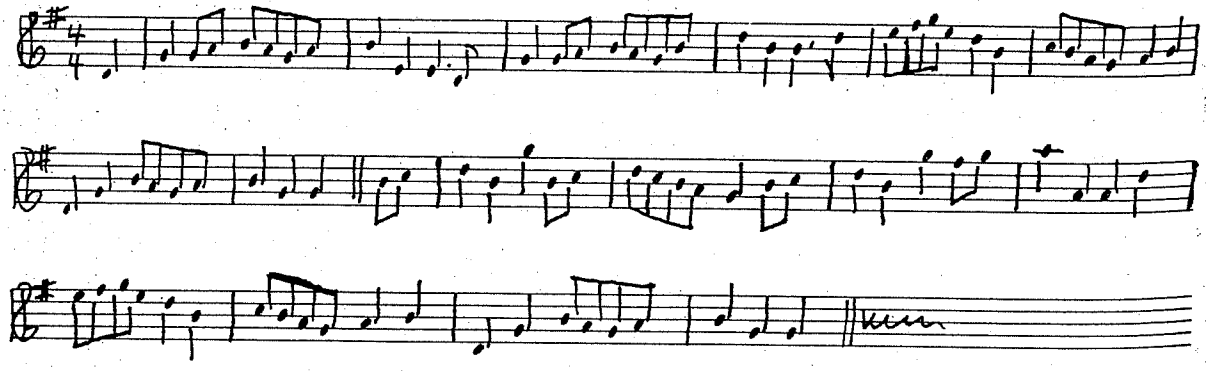
St. Clair, F, 1960, JB.

From his father.



C

T. Patterson, V, 1930s, B.



Local titles: as above, A; no title, B, C. This tune is very likely the composition of Niel Gow, as always claimed in the early nineteenth century Scottish collections. Its earliest occurrence, so far as I can trace it, is in Gow STR, V (1809), p. 36, entitled *Farewell to Whisky*—attributed to Niel Gow, and accompained by a note saying, "This tune alludes to prohibiting the making of *Whisky* in
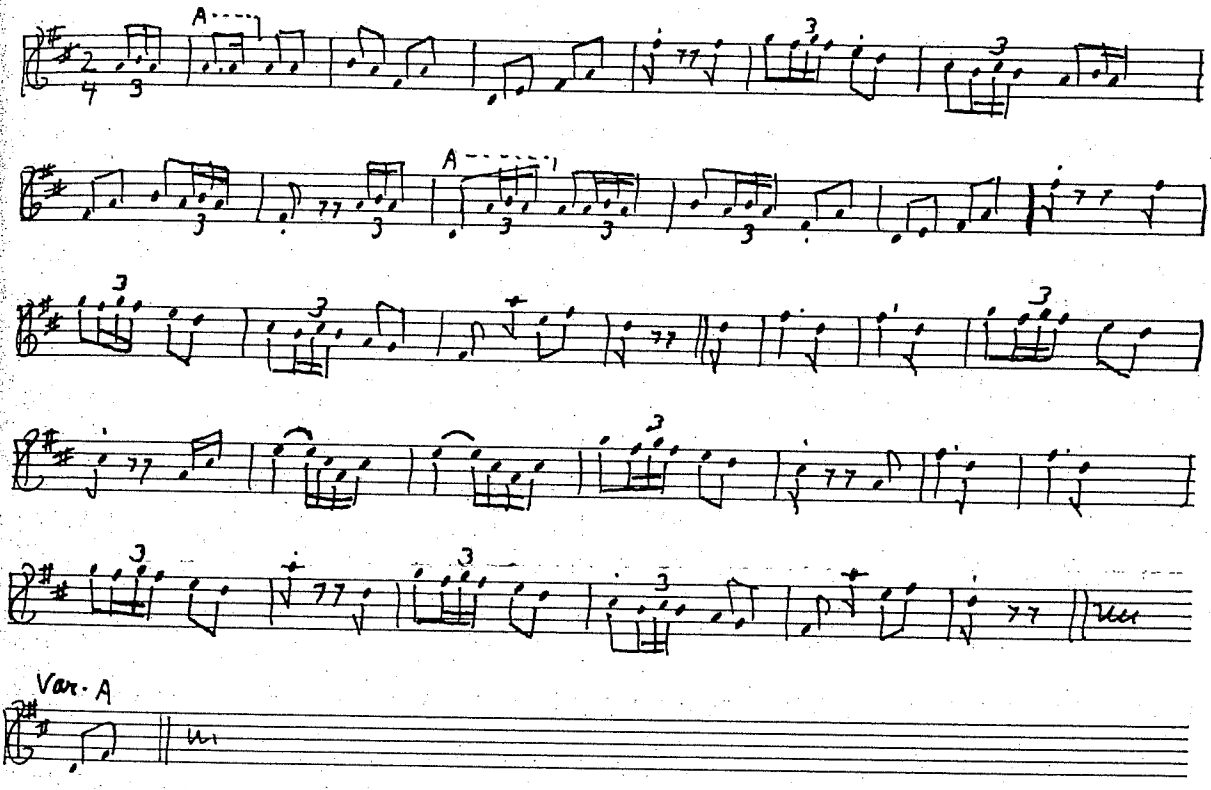
1799. It is expressive of a Highlander's sorrow on being deprived of his favourite beverage." The same note is found with the air in Gow BNG, Pt. 1, p. 2. It might be added that a tune with a sort of "companion" title, *Welcome Whisky Back Again,* can sometimes be seen in the older nineteenth-century Scots collections.

Having become deservedly popular, the piece has come down under the names (*Niel Gow's*) *Farewell to Whiskey, The Ladies' Triumph, Young America Hornpipe,* and a few others, occurring sporadically. The three titles mentioned are the prevailing ones, with the "Whiskey" name well in the lead. Other versions and variants are O'Neill MI, No. 1525, Howe DSV, p. 74; One Thousand, p. 101; Cole F, pt. 5, p. 4; Roche, II, No. 297 (partly this tune, and partly *The Girl I Left behind Me*), and No. 350; Burchenal Amer, pp. 7, 55; O'Malley, p. 38; Ford Good Morning, p. 18; Linscott, p. 115; JR, I, p. 29; DeVille, Nos. 62 and 72; Harding AR, No. 42; Gill, Pt. III, p. 101; Clark, p. 154 (to an abolition song); Kennedy FTB 2, p. 23.

257. INDIANA (F)

Lloyd, F, 1952, JB.

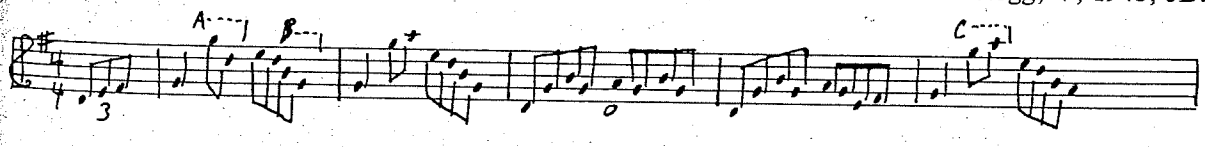
Indiana County Seat name.
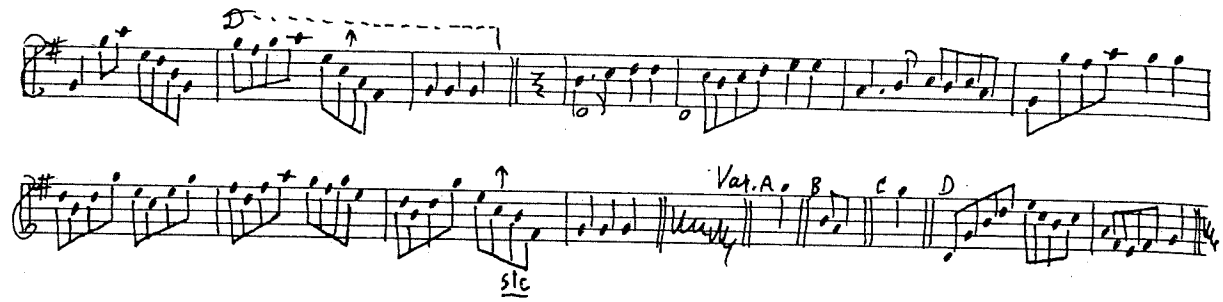


258. THE MOUNTAIN HORNPIPE (V)

A

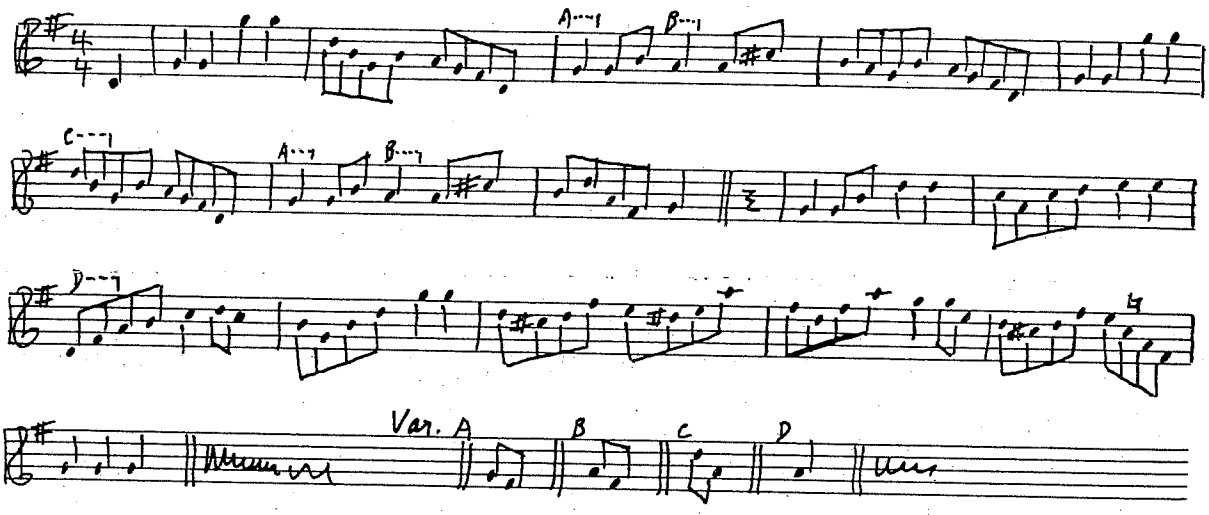
Hogg, V, 1948, JB.





B
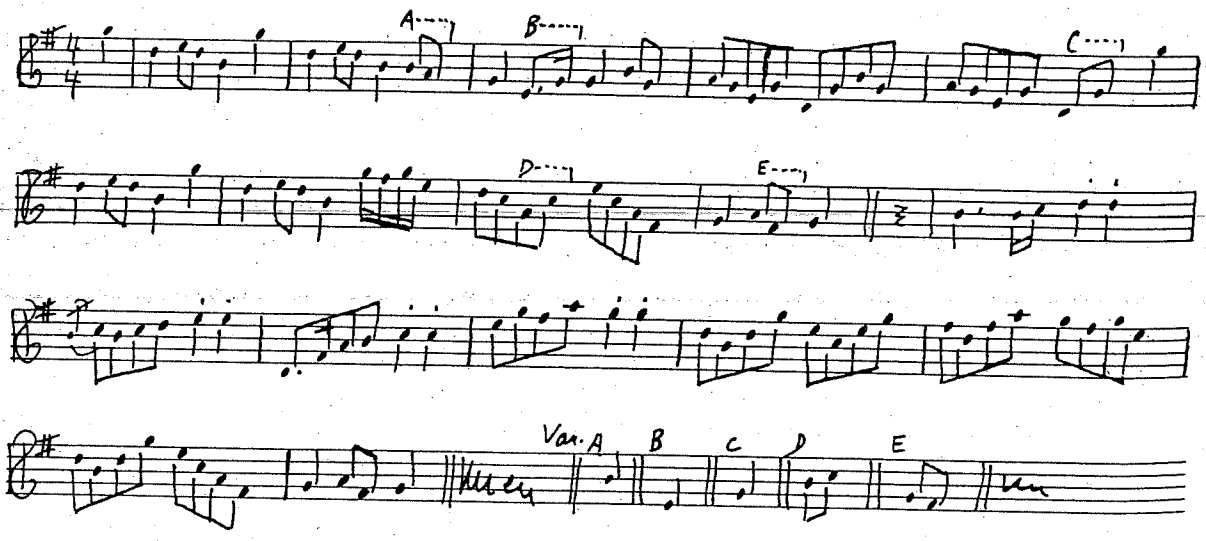
Shape, V, 1944, B.



C

Losch, V, 1930s, B.

From old player Christ Hopple.



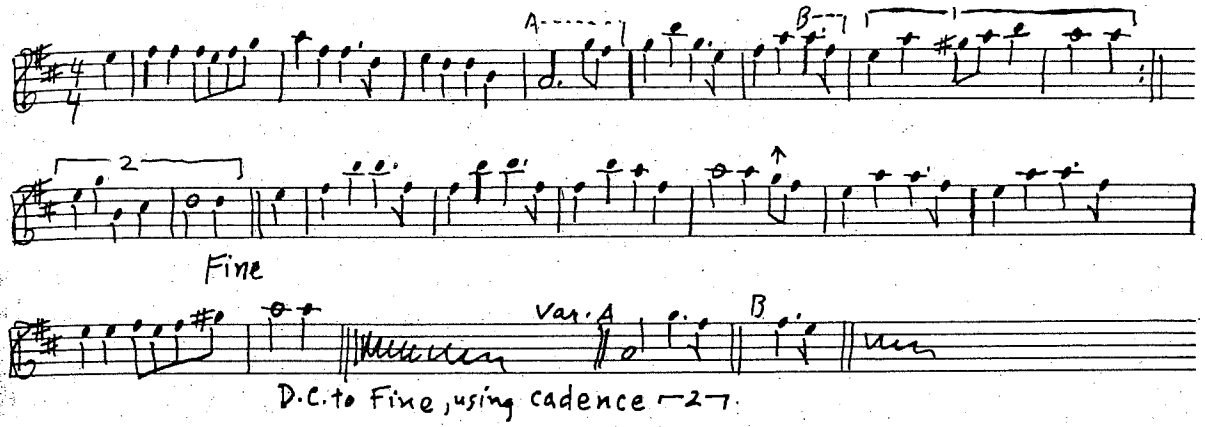
Local titles: as above, A; *Shape's Hornpipe,* B; *Hopple's Tune,* C. Usual titles: *The Mountain Hornpipe, Douglas Favorite*. I cannot find this tune in any of the really early collections available, but it is at least a little older than the mid-nineteenth century. It is found in Howe 1851, p. 34;

Howe DSV, p. 44; O'Neill MI, No. 1745; Ford, p. 71; One Thousand, p. 102; Cazden, p. 18; Harding Coll and Harding Orig, No. 11; White Un, No. 104; Bayard HCT, No. 83; Krassen, p. 53 (2nd part as a section of another tune), p. 68 (2nd part as Part 2 of another tune), p. 85 (good set of complete tune).

259. LITTLE SALLY WATERS (V)
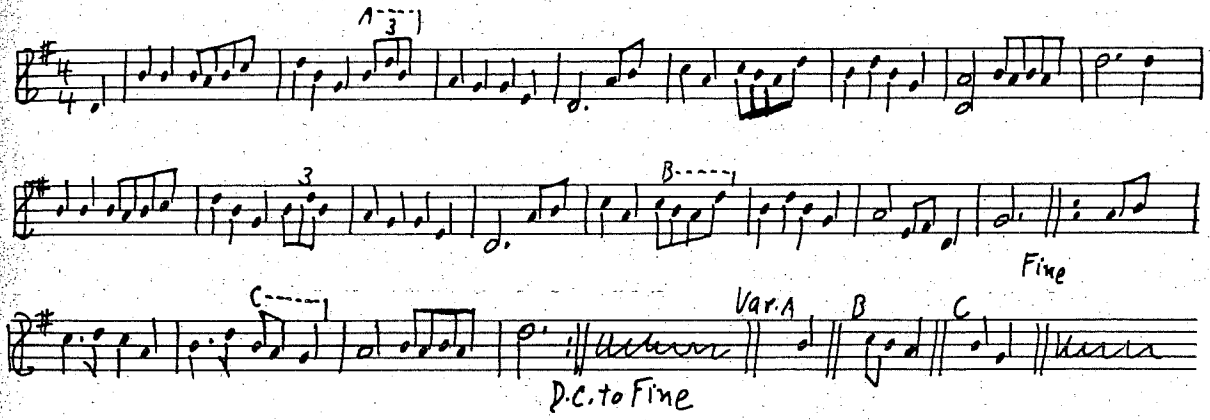
A

J. Bryner, V, 1960, JB.



B

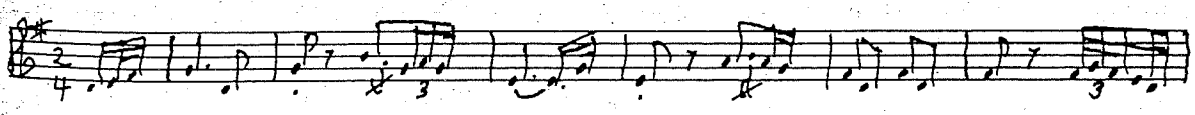
Miller, Gelnette, V, 1949, JB.

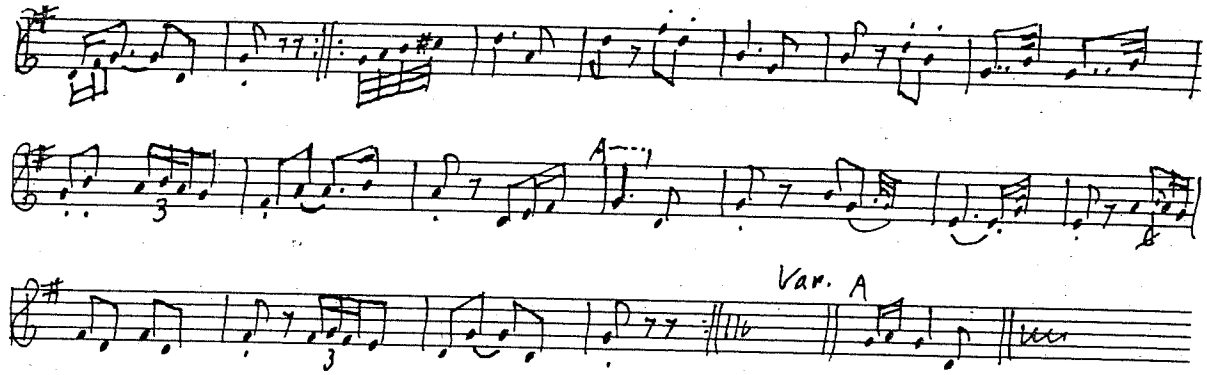


Local titles: as above, A; no title, B. I take this to be a song tune converted into a dance.

260. OLD DEAD MARCH (F)

Lloyd, F, 1952, JB.

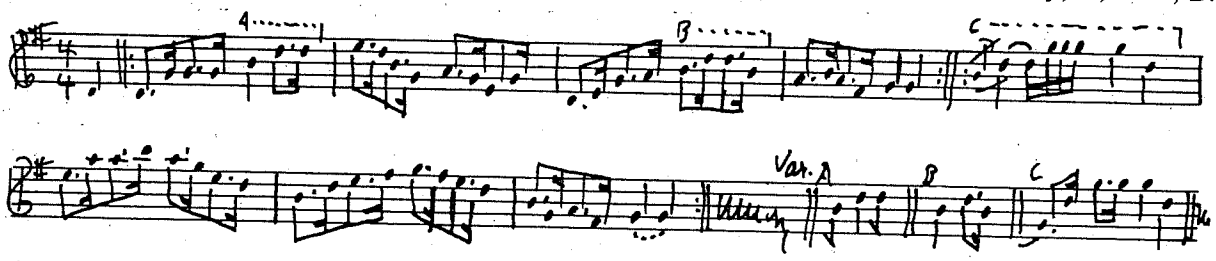




261. SUSAN LICK THE LADLE (V)

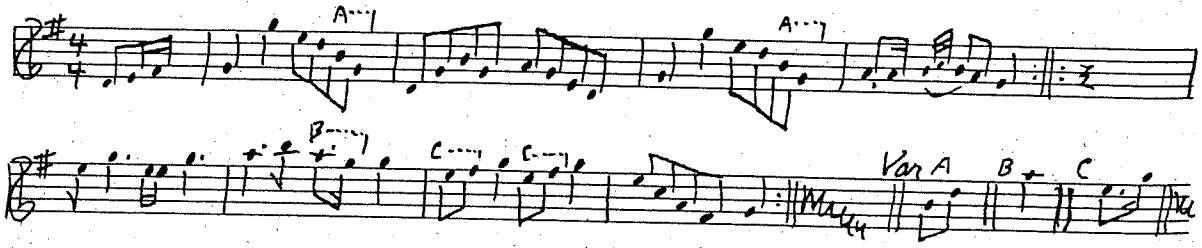
A

Lowry, V, 1944, B.



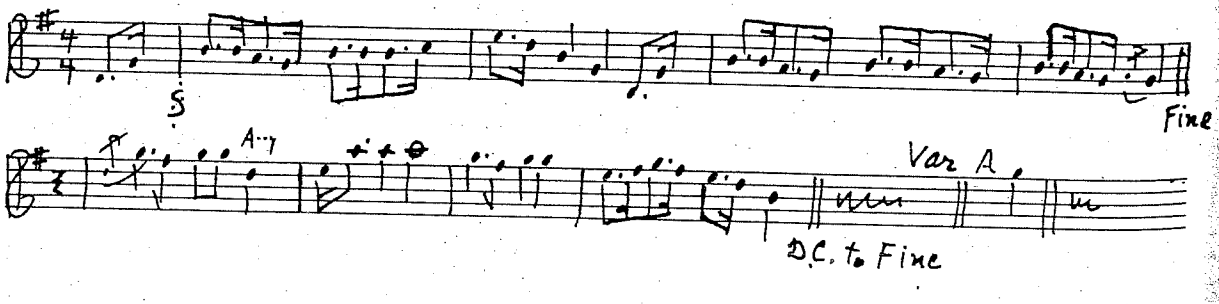
B

Losch, V, 1930s, B.



C

Strosnider, V, 1928, B.
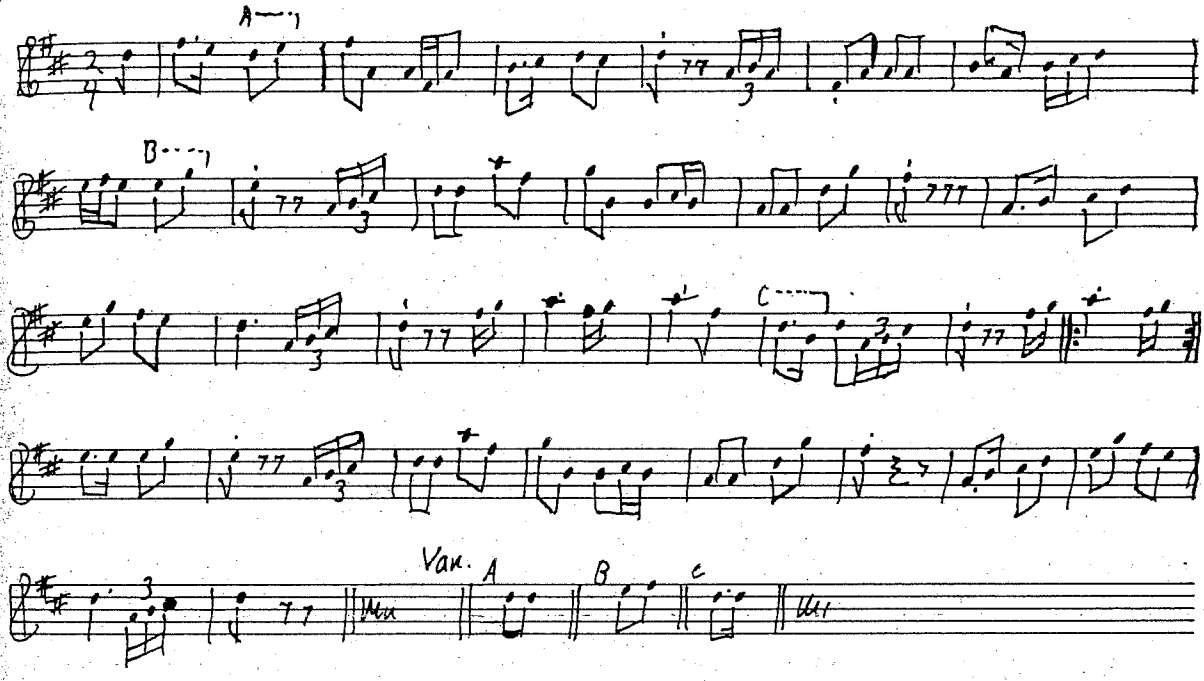


Local titles: as above, A; *Darkey under the Woodpile,* B; *O Little Girl What Makes You Look So Clever,* or *The Girl That Looks So Clever O!,* C. Our chosen title appears to have become a Scottish floater: it comes to light (with a different tune from this) in Gow CR, II, p. 26, as *Lick the Ladle Sandy*. Despite its marked Scoto-Irish flavor, I have been unable to trace this piece satisfactorily in old-country collections. However, there does appear to be some faint general likeness between No. 261 and the British tune which over the last two centuries has often been called *The Irish Hautboy:* see sets of the latter in Aird, I, No. 14; Petrie Stan, No. 1499; Joyce 1909, No. 733. What looks like a distinctive version of—or development out of—the *Irish Hautboy* tune may be seen in Huntington, p. 40, 1st; O'Neill MI, Nos. 1290 and 1815; O'Neill DMI, No. 555; and O'Neill WS, Nos. 75 and 76.

262. MARCHING THROUGH GEORGIA (F)
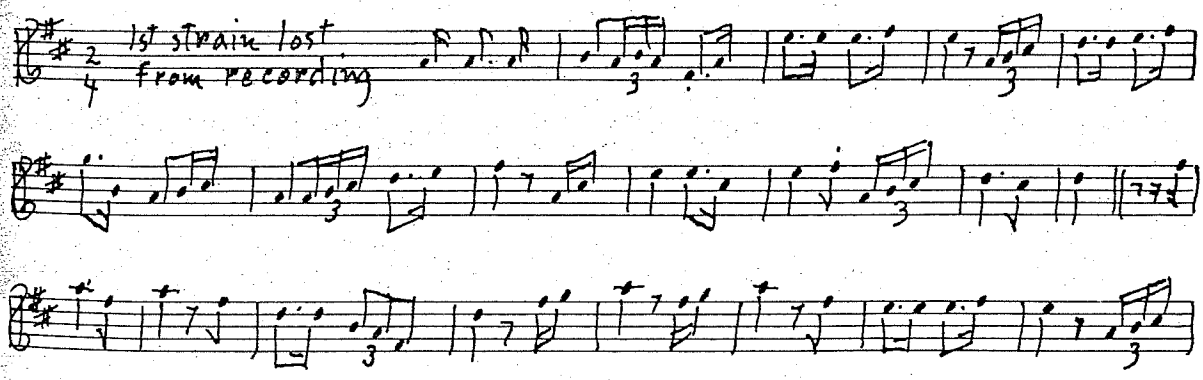
A

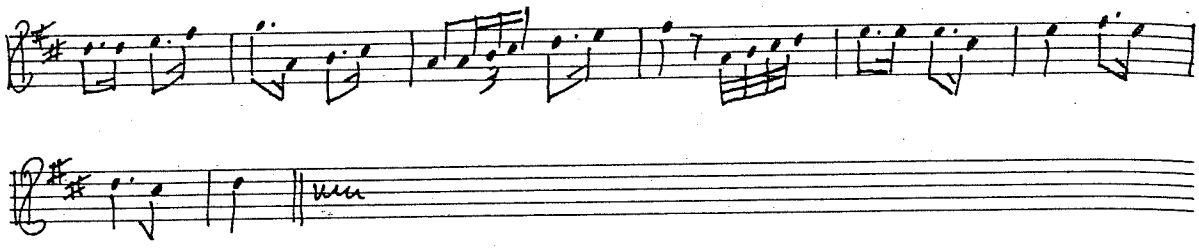
Lloyd, F, 1952, JB.



B

Yoders, F, 1960, JB.
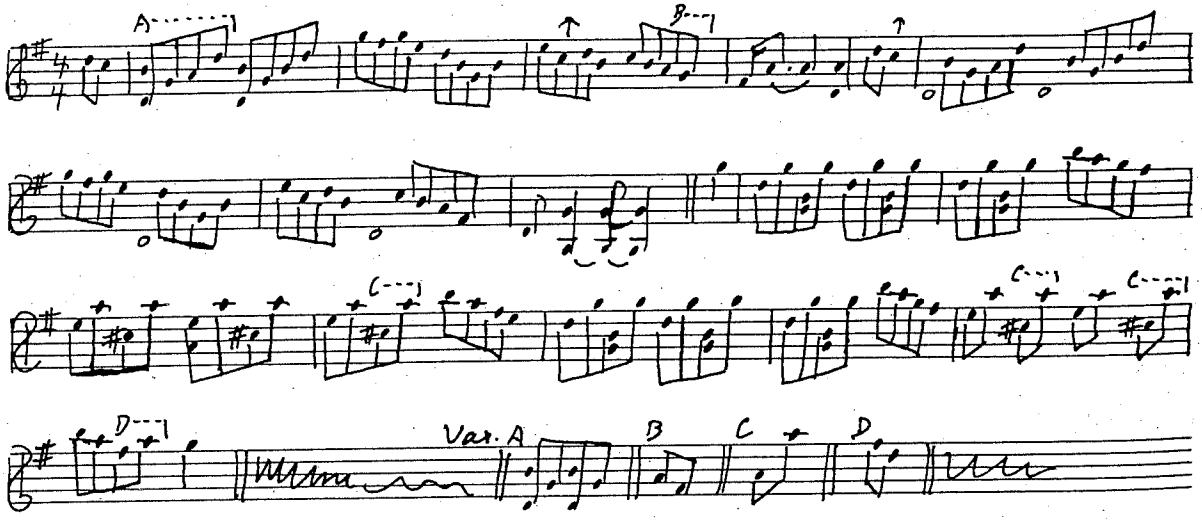




This tune—popular ever since its post-1864 composition by Henry Clay Work—has been assimilated into the folk music of our country, as these two versions indicate plainly enough. The number of detail variations from the "orthodox" version (for example, in Wier, p. 92; Heaps, *The Singing Sixties,* p. 342) illustrate the process (among fifers, at least) of becoming traditional, hence subject to alteration. Other sets of the same sort are in Sweet, p. 32, and Cazden, p. 9. As always, the traditional forms possess more melodic variety and interest than the standard—at least, in my opinion.
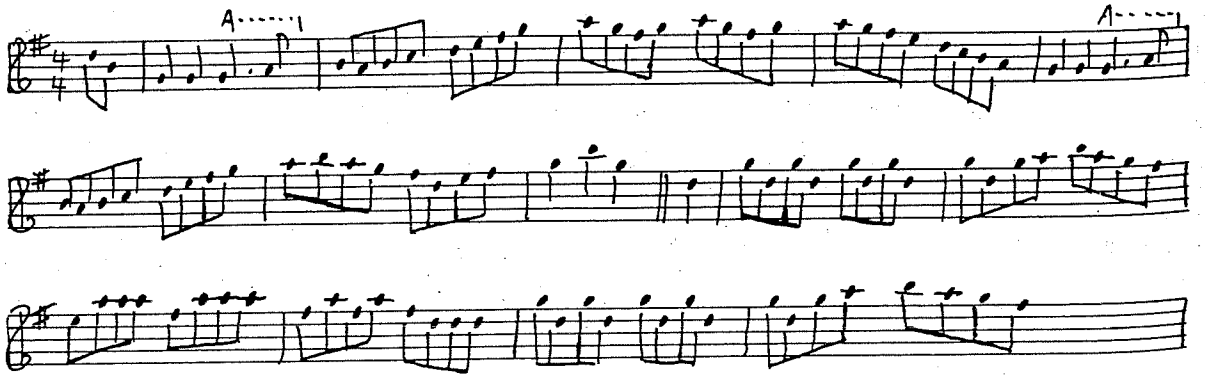
263. REEL IN G (V)

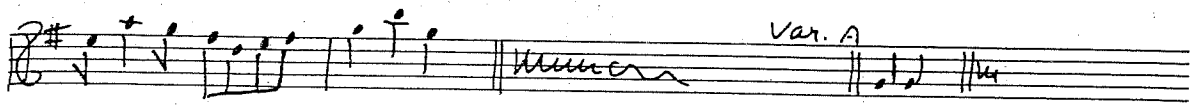
Hogg, V, 1948, JB.



264. HORNPIPE (V)

T. Patterson, V, 1930s, B.
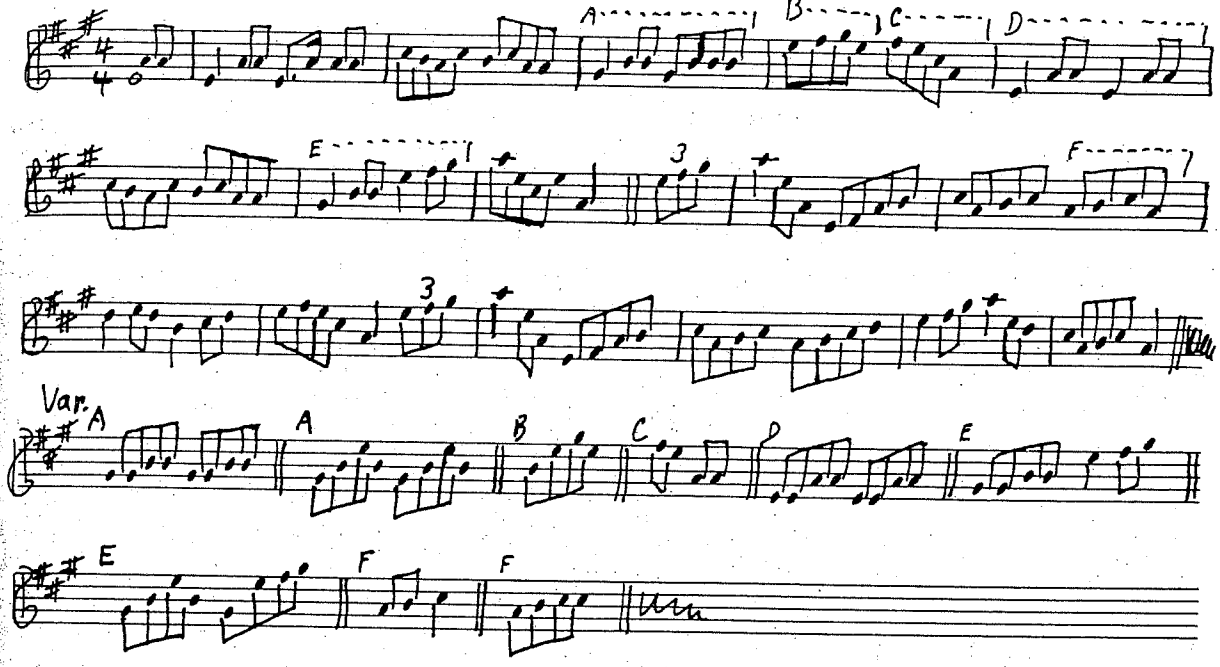




Compare the second part of this with the second part of No. 263, preceding. They seem to be related, and if they are, then they furnish still another instance of mobile and interchanging tune-strains in our instrumental tradition.

265. PIECE IN A (V)

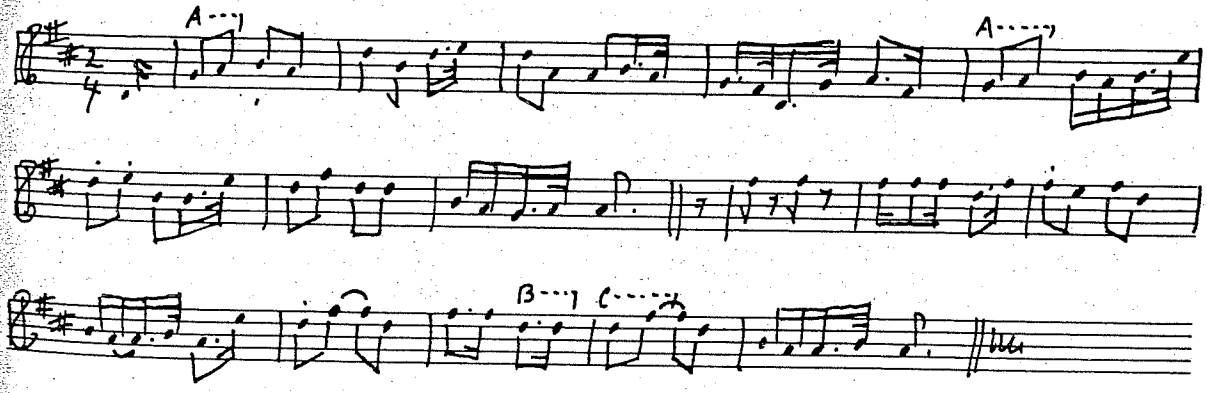
Yoders, V, 1961, JB.

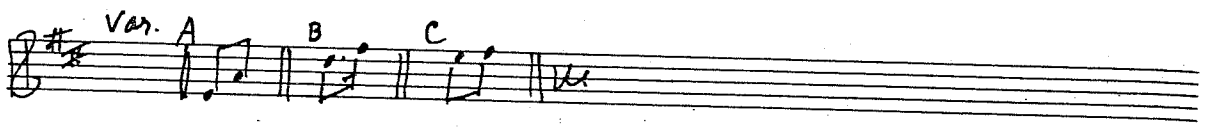


266. OLD MARCH (F)

St. Clair, F, 1960, JB.

From his father.



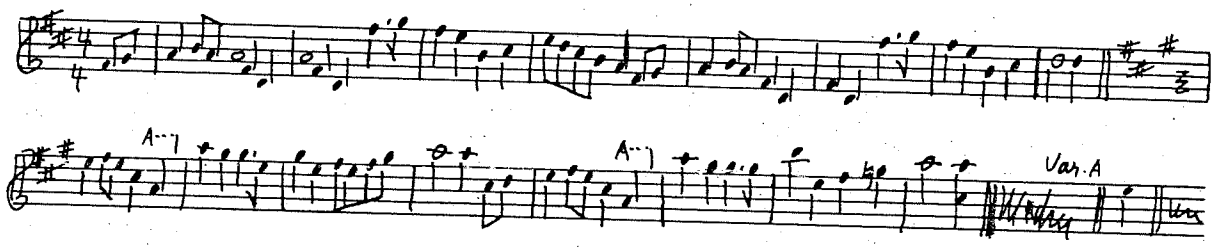


The player of this tune was an aged man who perhaps had no longer the wind to blow (or "fill," as the saying is) his fife properly. He may also have been plagued by clumsy fingering coming from lack of practice. This is the best way in which I can explain the occasional amorphous and "bad" tune-versions obtained from him.

267. SQUARE DANCE TUNE (V)
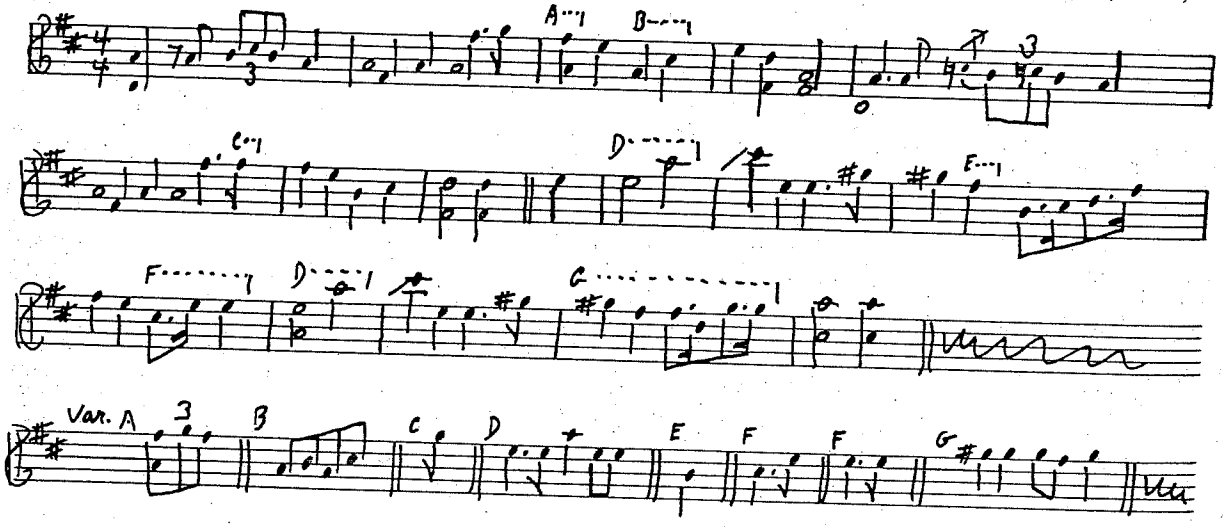
A

J. Bryner, V, 1960, JB.



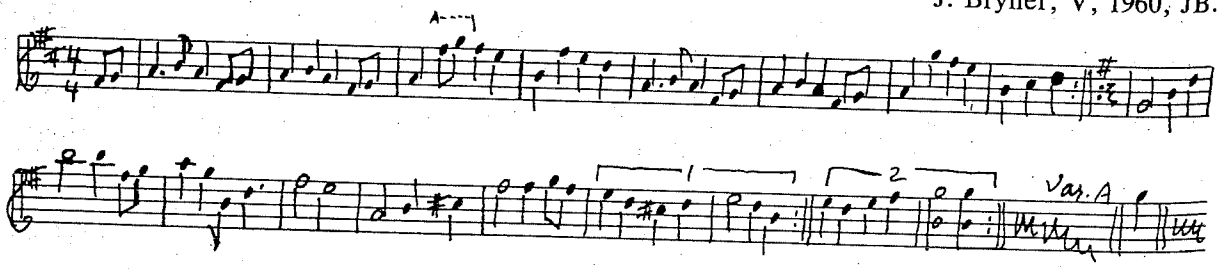
B

Dunn, V, 1947, B.
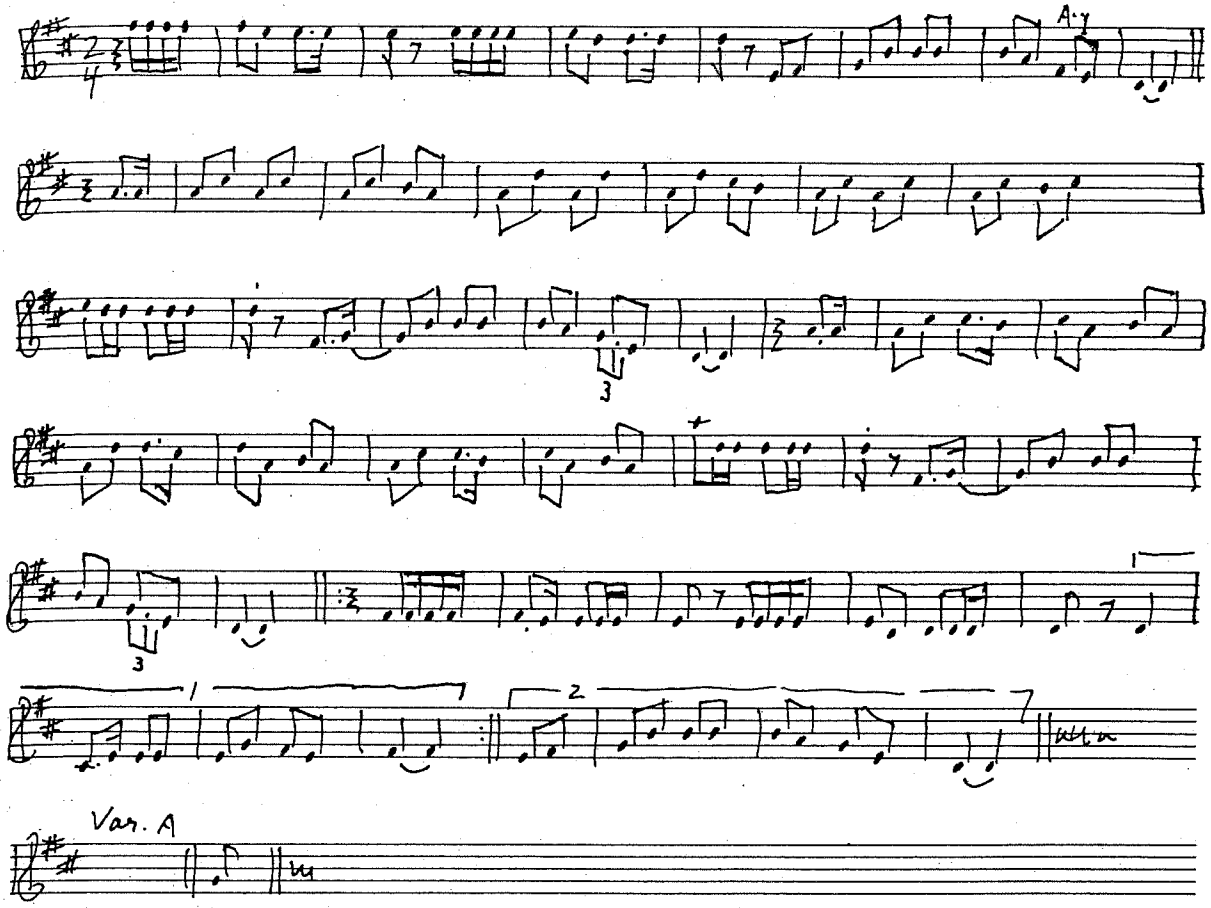


268. DANCE TUNE (V)

J. Bryner, V, 1960, JB.



269. THE MOCKING BIRD (VF)

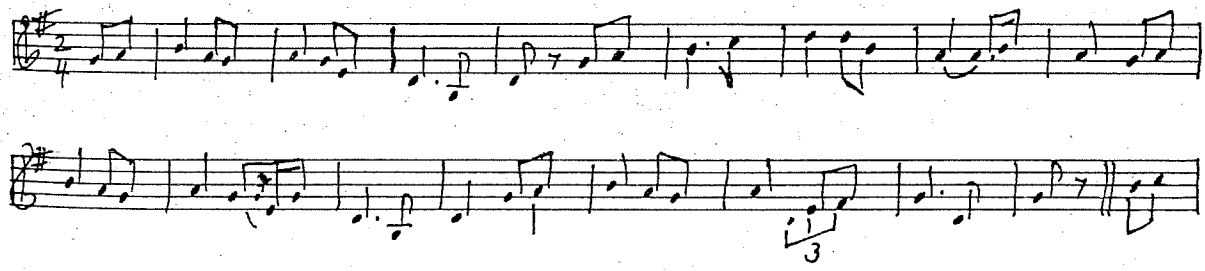
Lloyd, F, 1952, JB.

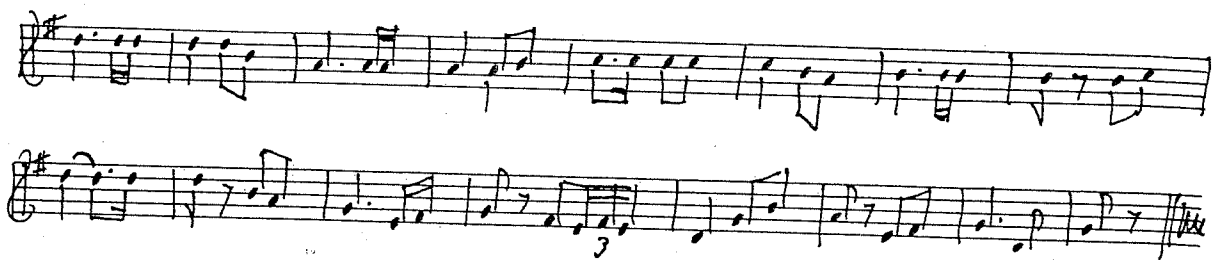


Nos. 267, 268, and 269: No. 267, an obviously modern air, has another set in Bayard HCT, No. 67, and No. 268, immediately following, also looks as though it were related. I may have overlooked printed tunes showing some resemblance to these two pieces, but thus far have not found others comparable to these. No. 269, a universal favorite among fiddlers, has also attracted fifers, who, however, do not tend to add the "frills" that mark performance of the tune at fiddling contests. Known to traditional players as (*Listen to*) *The Mocking Bird,* it was composed, words and music, by "Alice Hawthorne" (i.e., Septimus Winner) in 1855—see Heaps, *The Singing Sixties,* p. 81, n., and Noble, *The Most Popular Home Songs,* p. 22; also Wier, p. 261, and Minstr, pp. 36–39. Ours is not the only fife setting on record: one appears in Ostling, No. 20, and several fiddle versions are in Ford, pp. 45 and 161—the latter set with parts rearranged and given as a schottische.

270. IN THE SWEET BYE AND BYE (F)

Lloyd, F, 1952, JB.





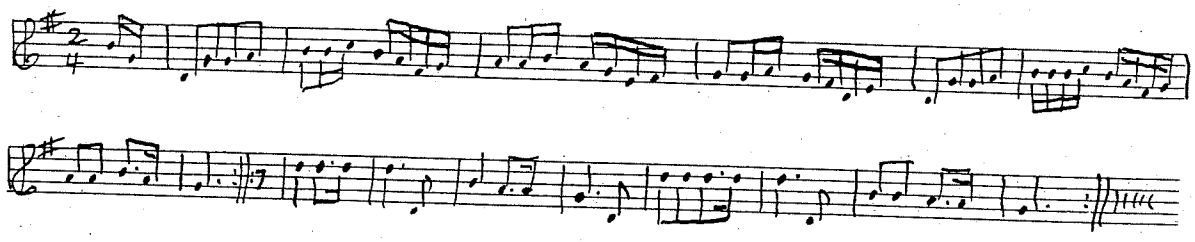
Words and music of this song were written by Joseph P. Webster, composer of the one-time favorite *Lorena,* and of various Civil War pieces (see Heaps, The *Singing Sixties,* p. 236). A "regular" version of it is in HeartS, p. 485, "by permission of the Oliver Ditson Company," and of course in many other places. Here we see it worked into a march form—another indication that fifers, like fiddlers, were likely to adopt and adapt any tune of great and continuing popularity.

271. OUT OF THE WILDERNESS (FV)

A
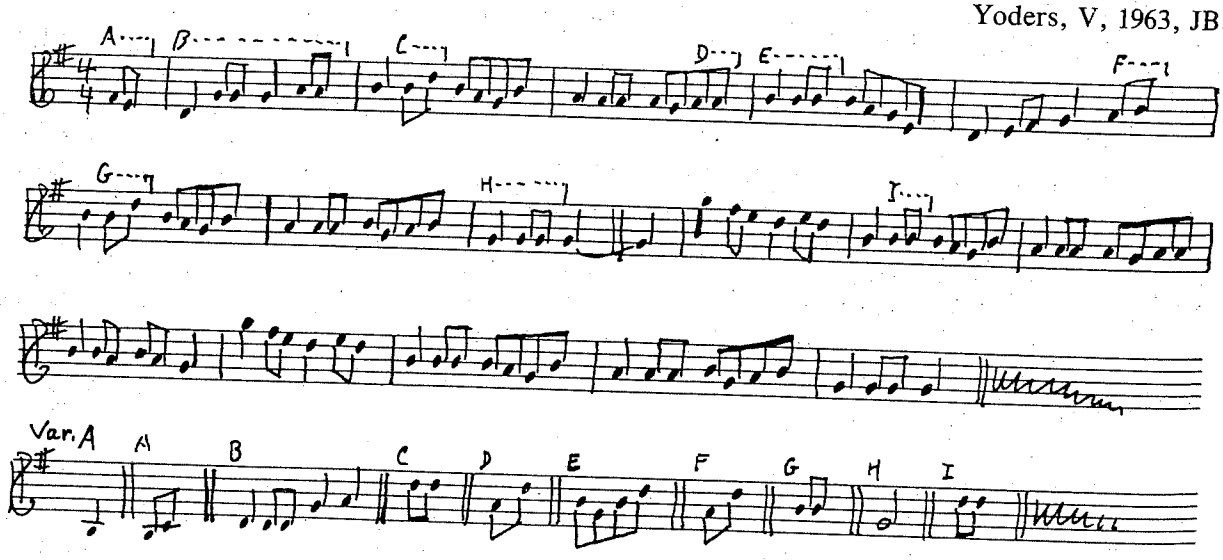
Hoge MS, No. 42, 1944, B.

From Frank Ditto.



B

Yoders, V, 1963, JB.



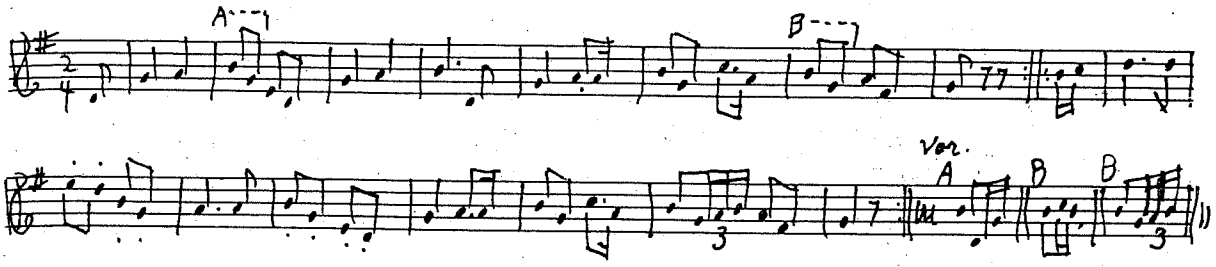
Local titles: as above, A; *The White Horse,* B. Irwin Silber, *Songs Of The Civil War,* p. 94, says that this tune was composed by J. Warner as *Down in Alabam.* If Warner did not simply adapt a folk tune, then this is another example of a popular tune which became traditional; it is certainly known everywhere, usually as *The Old Grey Mare* (*Came Out of the Wilderness*), *Out of the*

Wildernness, and other slightly variant wordings. In Civil War times, the tune was set to *Old Abe Lincoln Came Out of the Wilderness,* to name only one among various parodies. Words most often printed with the tune are the "Grey Mare" and "Abe Lincoln" ditties: see Lomax ABFS, p. 336; Sandburg, pp. 102, 168; Randolph, *Ozark Folksongs,* III, p. 371. Fiddle versions are Ford, pp. 67 and 85 (as *Johnny Stole a Ham*); Christeson, No. 45 (first part only), No. 143 (with a second part made up largely out of material from the first part, but higher in pitch).

272. OLD FIFE TUNE (F)

McCullough, V, 1959, JB.
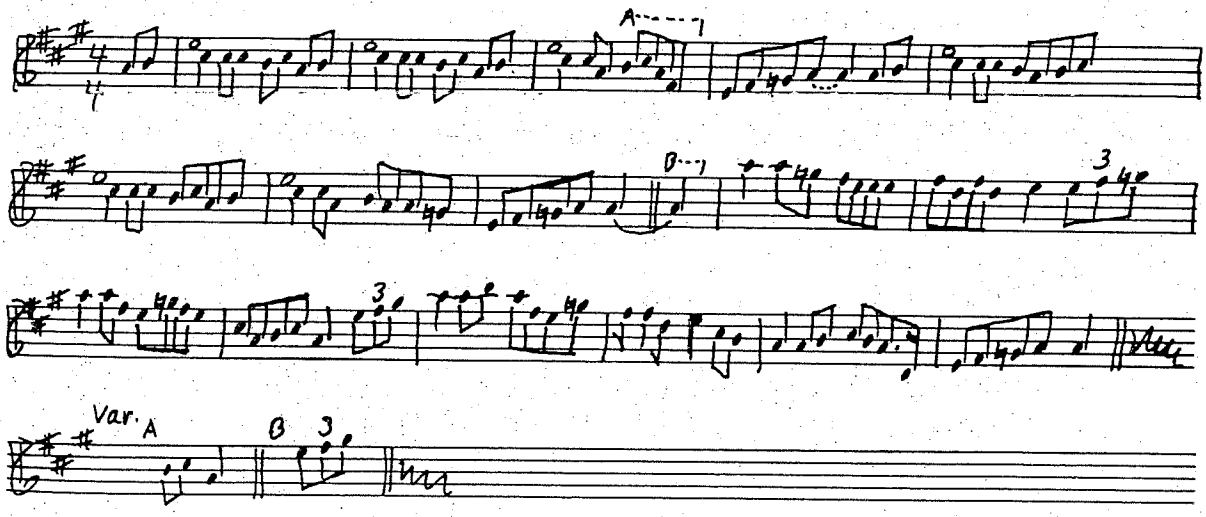
From Bill Miller, fifer and fiddler, Cherry Tree, Indiana County.



Though this air may sound like something modern, and of American composition, I believe it to be a descendant of a slow marching tune in Aird, II, No. 3, called *The Dundee Volunteers March.* Not only is there a rather close resemblance between our No. 272 and the Aird tune, but a comparison of these two with our No. 473 seems to indicate a possible relation of No. 473 with the older "Dundee" tune as well.

273. SALLY GOODWIN (V)

Yoders, V, 1961, JB.
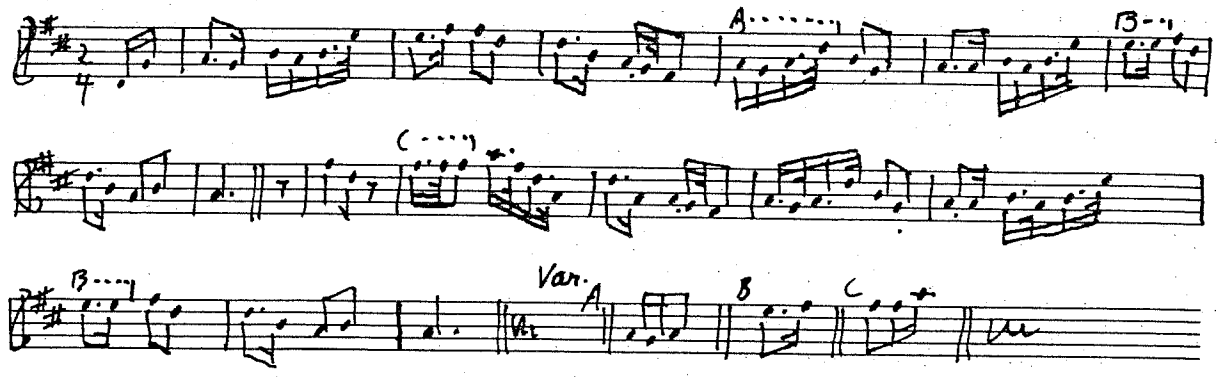


Sally Goodwin (*Gooden, Goodin*) seems to be the constant name of this tune throughout the South. Versions are in Adam, No. 50; Ford, p. 64; Thede, p. 32 (two sets); Arkie, p. 22; Lomax FSNA, p. 236; McDowell, p. 75; Lowinger, pp. 13, 33 (two sets); and also cf. One Thousand, p.

84, 4th. For items in the present collection which I believe may be related tunes, see Nos. 12 and 113—the Lomax version just cited looks decidedly like a set of our No. 113.

274. THE ROGUE'S MARCH (F)

St. Clair, F, 1960, JB.

From his father, Silas M. St. Clair.
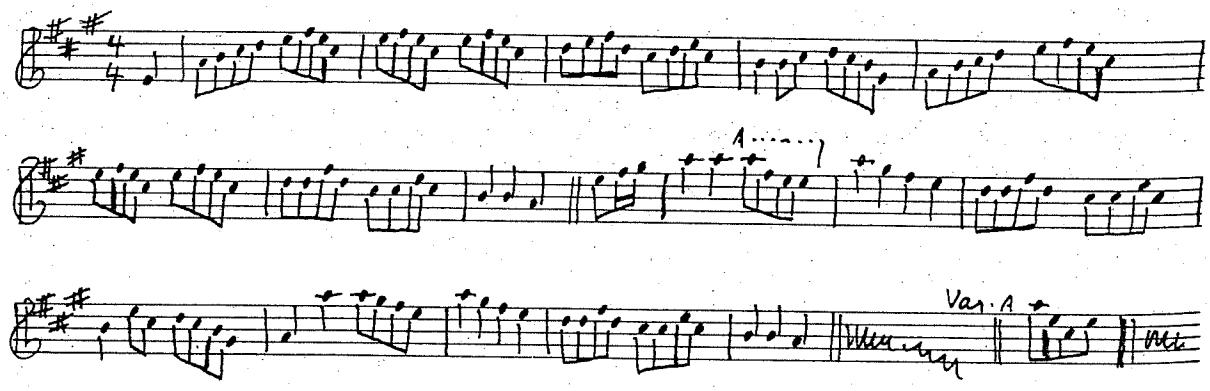


For the tune usually called *The Rogue's March,* see our No. 449; also compare No. 630, which appears related to 449. In this case, one could safely claim that the naming of No. 274 was a simple mistake: the player was elderly, nervous, infirm, and a mediocre performer, who frequently expressed uncertainty about the names of his tunes, and changed his mind about the titles of a few of them. Perhaps such an example of indecision about a tune-name gives us a clue to one way in which a floating title could get started on its travels.

275. SPEED THE PLOUGH (V)

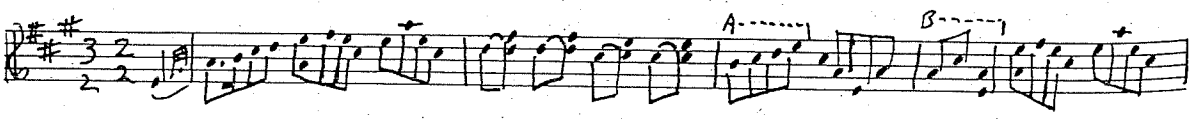
A
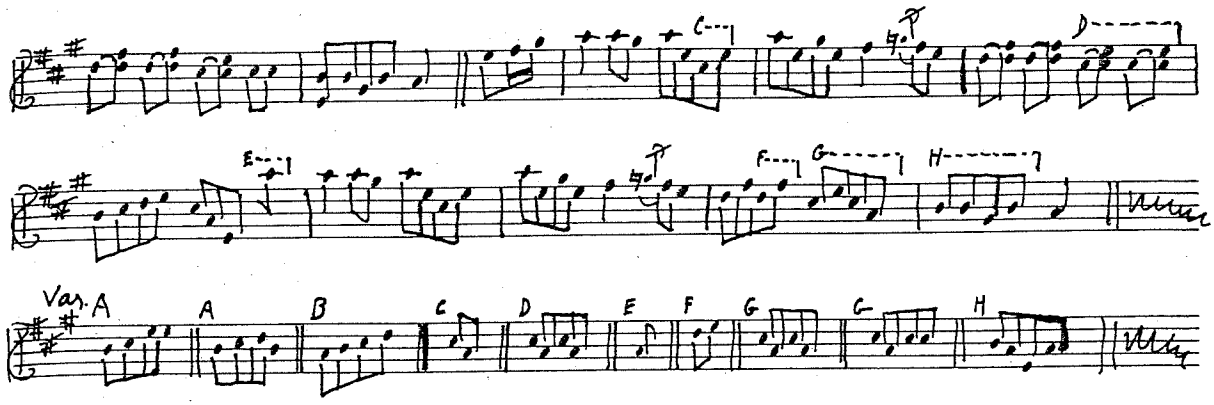
Grimshaw, V, 1958, JB.



B

Hogg, V, 1948, JB.





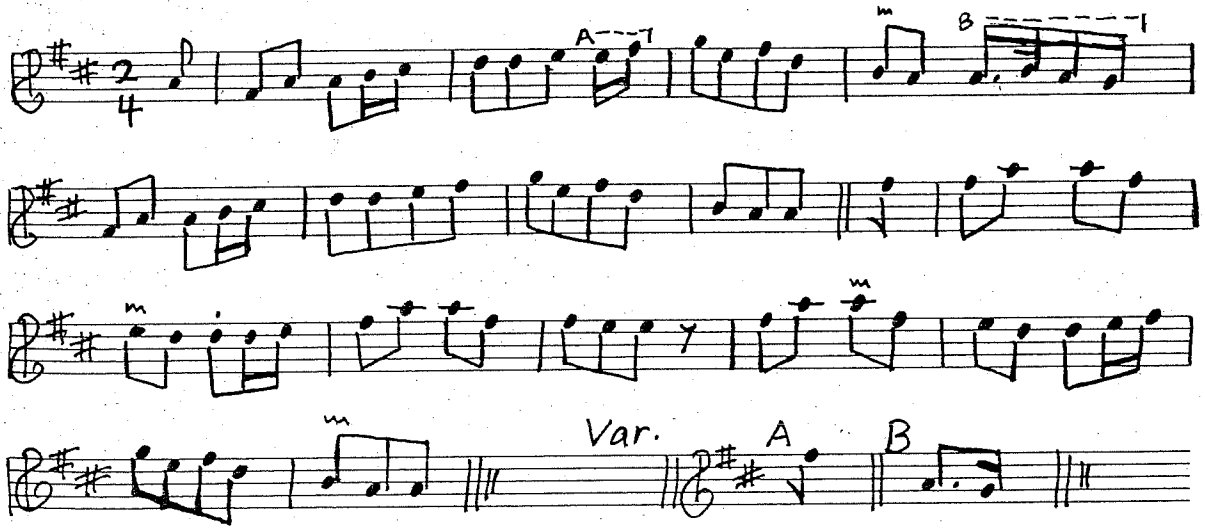
Here is at least one tune that practically always goes by the same title: (*God*) *Speed the Plough*. On the authority of *British Musical Biography,* O'Neill IMM, p. 367, ascribes the piece to the Irish violinist John Moorehead, native of County Armagh, who came of a musical family, flourished in the latter half of the eighteenth century, was violinist of Covent Garden Theatre in 1798, and committed suicide in 1804. Our tune was allegedly composed in 1799. The only occurrences known to me of other names than the above are Ford, p. 115, and Kerr, III, No. 156, both of which are names of tunes looking like derivatives of No. 275 rather than clear versions of it. Our Version B shows the omission of a half-measure in the first strain—of which the player seemed quite oblivious. Such irregularities, by no means rare, completely upset the expected bisymmetry of a dance air, of course.

Other sets of the tune, to its regular title, are Howe DSV, p. 41; Adam, No. 58; Ford, p. 78; One Thousand, p. 21; Perron, I, No. 50 (altered); Bruce-Emmett, p. 57; Wilson Comp Ball, p. 116; Kerr, I, p. 24; Sharp CDT, Set I, p. 8; Greenleaf, No. 186, pt. VI (much simplified); Cazden, p. 34; Saar, No. 13; Jarman, p. 48; Harding Coll and Harding Orig, No. 15; Burchenal Amer, p. 37; Sym, p. 7; O'Malley, p. 24; JR, II, p. 23; DeVille, No. 68; Robbins, No. 78; White Un, No. 79; Kennedy FTB 1, No. 16; Linscott, p. 112. A somewhat simplified form of the tune is Huntington, p. 23, 2nd.

276. DORAN'S ASS (F)

Horner, F, 1944, B.

From Scots fifer David P. Henderson.
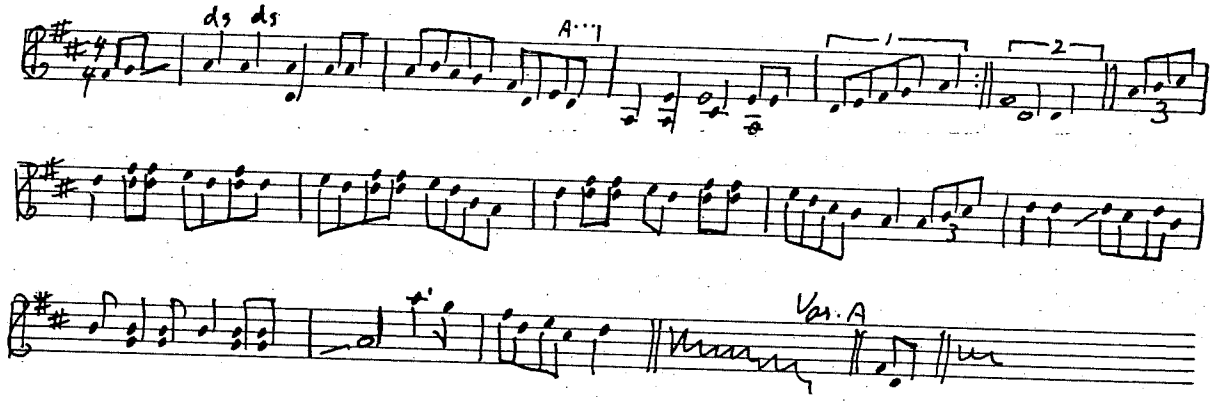


Our title is the ordinary one for this tune, and is derived from a "stage Irish" song—which was known in Pennsylvania as a folk song, sometimes called *Dolan's Ass,* and set to a close variant of the air as given here. Words and tune are found in O Lochlainn, No. 84, and Creighton, p. 163. The tune also occurs in Roche, II, 3rd tune of 2nd figure of No. 296, a quadrille; and in O'Neill MI, No. 265, where it is called *Finnigan's Wake* (for the tune usually so-called, see our No. 184). Some fifers, duly mindful of propriety, would refer carefully to this piece as "Doran's Ass, meaning a donkey." Still another set, with different name, is in O'Neill WS, No. 56.

277. ROUND UP THE YEARLINGS [I] (V)

A

Queer, V, 1946, B.

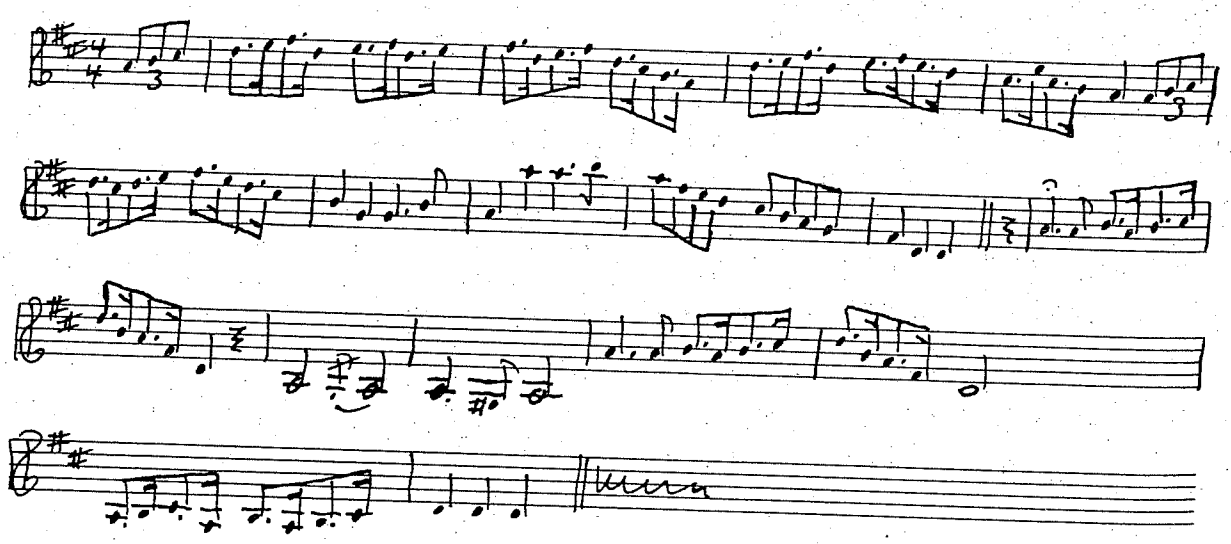
Learned from the Nashville, Tenn., radio.



B

S. Hall, V, 1930s, B.

Learned along the Mason-Dixon Line.
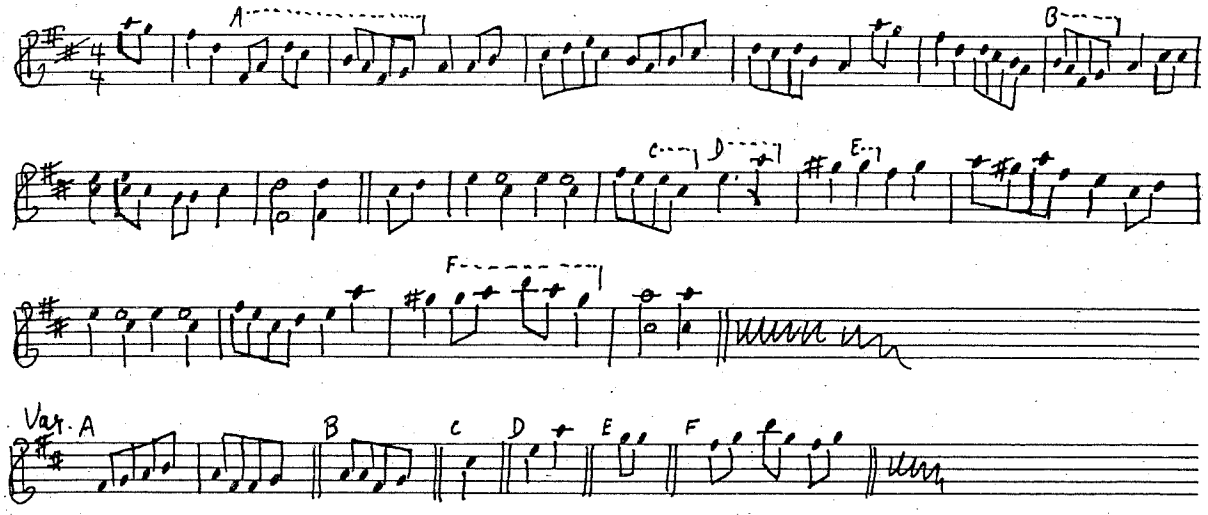


Local titles: as above, A; *Quadrille,* B. Notice that the second part of A corresponds to the first of B. The tune is well known in the South, often under the name of *Hell among the Yearlings;* but the "yearlings" name seems to be associated mainly with that part corresponding to the first of our

Version B. So, in Christeson, Nos. 17 and 96; Thede, p. 130. In these instances, the companion strain differs from any of ours. That the title is a real floater, even over and above its connection with a single tune-strain, is indicated by its use for No. 278, a totally different air.

278. ROUNDING UP THE YEARLINGS [II] (V)

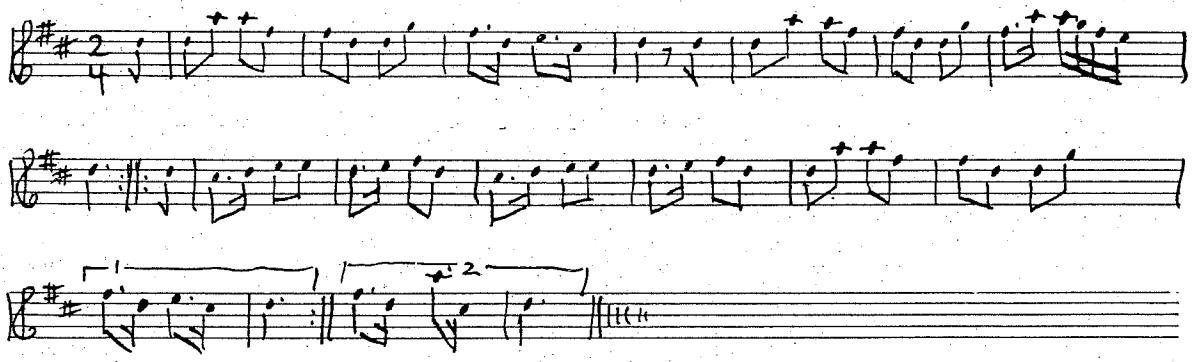
Boden, V, 1957, JB.



279. BUENA VISTA (F)

Hoge MS, No. 27, 1944, B.

From fifer Frank Reynolds.



Frank Reynolds, who gave this tune to the Hoge collection, had good reason to label the piece "a song of the Mexican War." Silber and Robinson, *Songs Of The Great American West,* pp. 58 and 59, give a set of our tune with words beginning "On Buena Vista's mountain chain, Hurrah, hurrah, hurrah!" The piece they quote comes from Albert G. Emerick's *Songs For The People,* 1852; and they note on p. 57 that both author and composer are unknown.
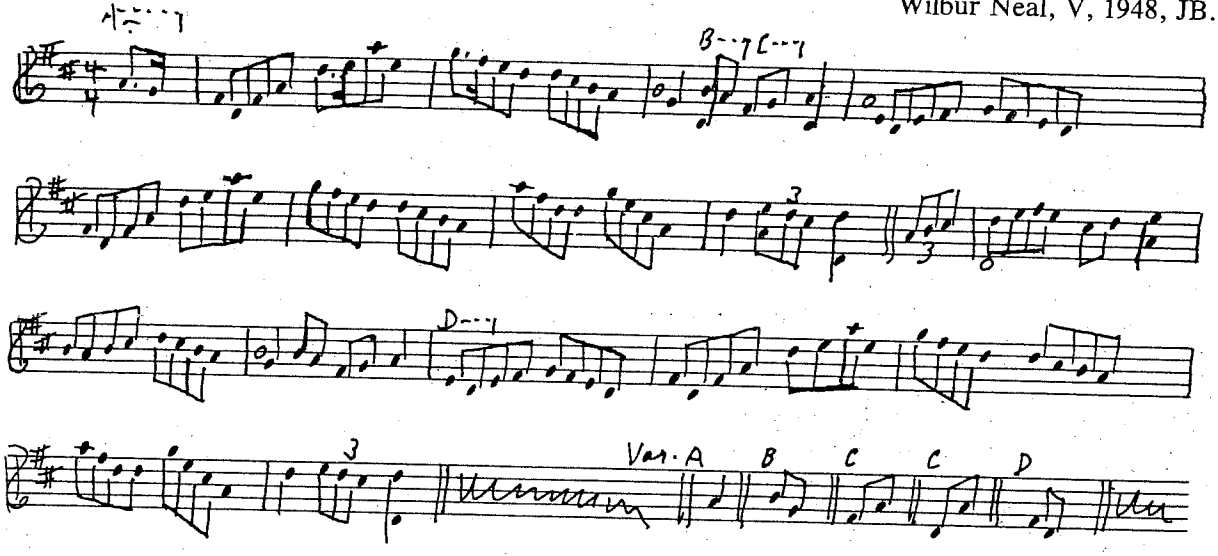
The melody itself, nevertheless, must at one time have been well known, apparently to several different texts. In Cole F, Vol. I, No. 46, it is entitled *Look Out upon the Stars, My Love,* or *Hurrah! Hurrah!* In a fragment of a songster apparently called *The Evening Companion,* of whose date I have no clue, it is called *La Fayette's Welcome Quickstep,* and in Clark, p. 128, the name

given to the tune is *Our Warrior's Heart* (perhaps referring to LaFayette?), though in Clark, of course, the air is joined to an abolitionist song. In Wier, on the other hand, the tune appears (p. 521) joined to the song *Vacation Days Are Here,* by J. C. Johnson. All the printed versions I have seen differ to some extent from this fifer's set, especially in the first strain.

280. THE LIVERPOOL HORNPIPE [I] (V)
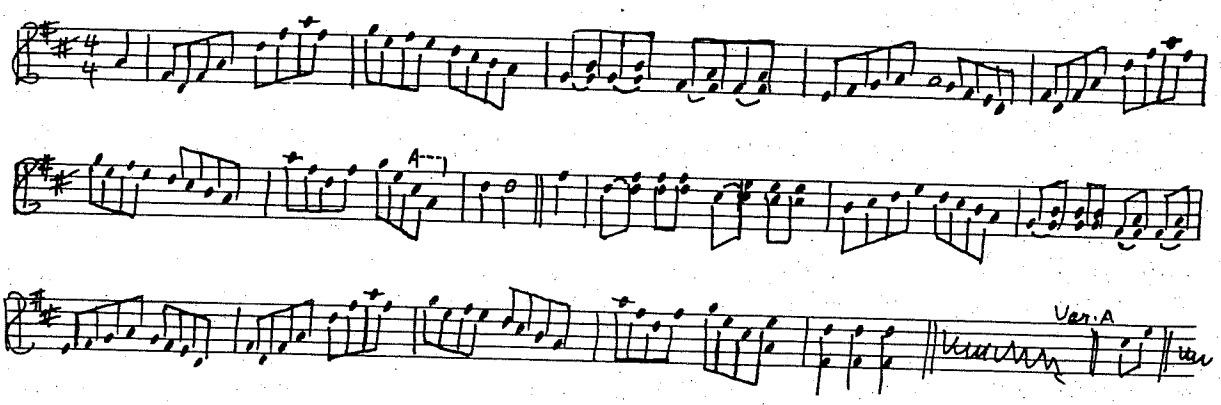
A

Wilbur Neal, V, 1948, JB.



B
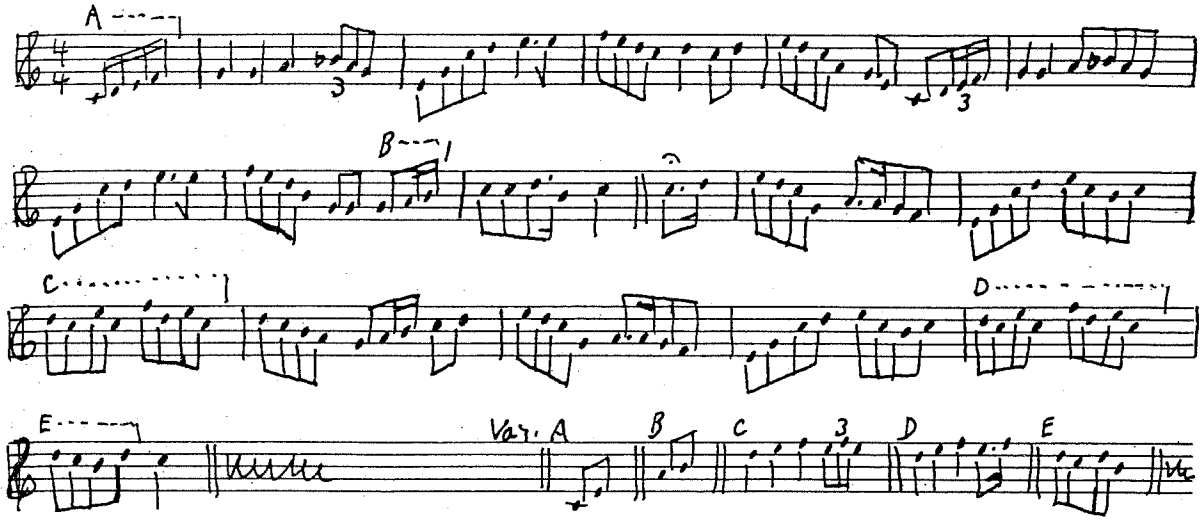
Hogg, V, 1948, JB.



Our two versions both go by the same name, the nearly invariable one for this tune. Though that devoted student of Irish folk music, Father Henebry, denounced this piece for its "purposeless vapidity," our traditional players have not agreed with him (see Henebry 1928, pp. 154, 170). The tune must have been highly popular, to judge from its frequent appearances in various sorts of fife and fiddle books. Sets are in AVF, No. 54; O'Neill MI, No. 1565; Howe DSV, p. 43; One Thousand, p. 89; Kerr, I, p. 42; Jarman, p. 70; Harding Coll and Harding Orig, No. 35; O'Malley, p. 18; JR, I, p. 31; DeVille, No. 12; Robbins, No. 79; White Un, No. 127; Kennedy FTB 1, No. 11. The only sets I have seen which do not have the usual title are Ford, p. 102 (*Louisville Hornpipe*); Christeson, No. 6 (*Brilliancy*); and a minor-mode form in Mellor Welsh, p. 1 (*Processional Morris*).

281. THE LIVERPOOL HORNPIPE [II] (V)

Losch, V, 1930s, B.
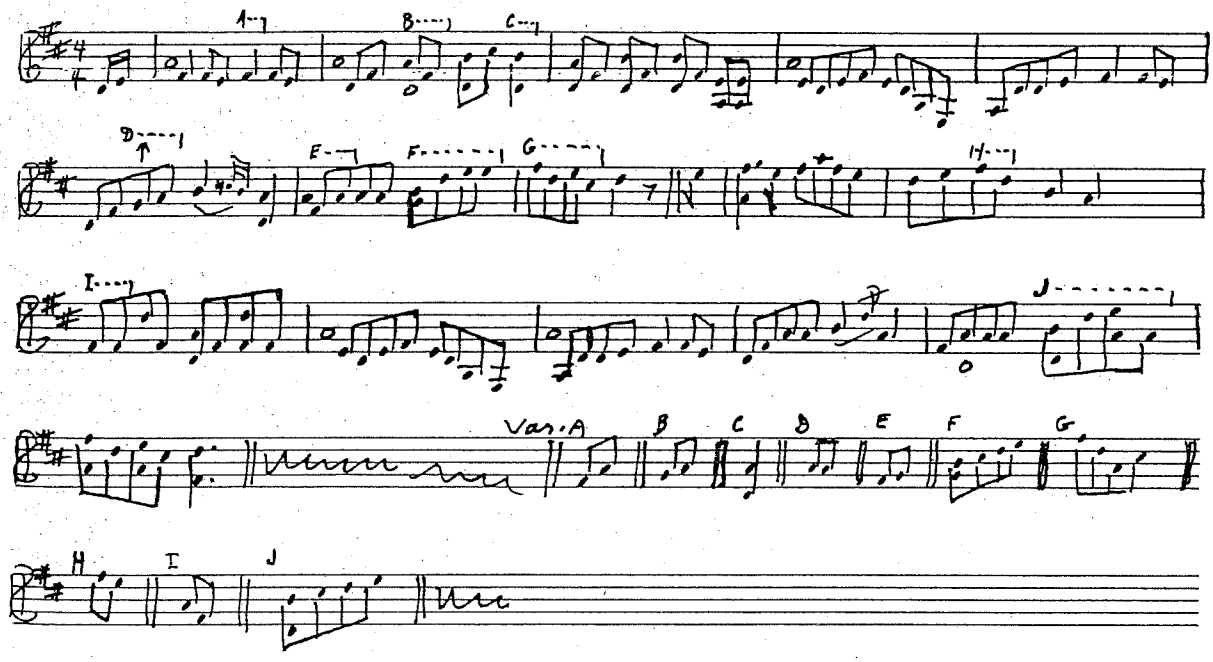


Despite sameness of title, I think it can be safely assumed that Nos. 280 and 281 are unrelated. I have been unable to find many versions of our No. 281, but one unmistakable set (though with our order of parts reversed) is One Thousand, p. 87, as *Dundee Hornpipe*. Also, the first part of Christeson's No. 43 closely resembles the first of our tune. But an indubitable North Irish version of this piece is in Feldman, p. 245, as *Kildare Fancy*.
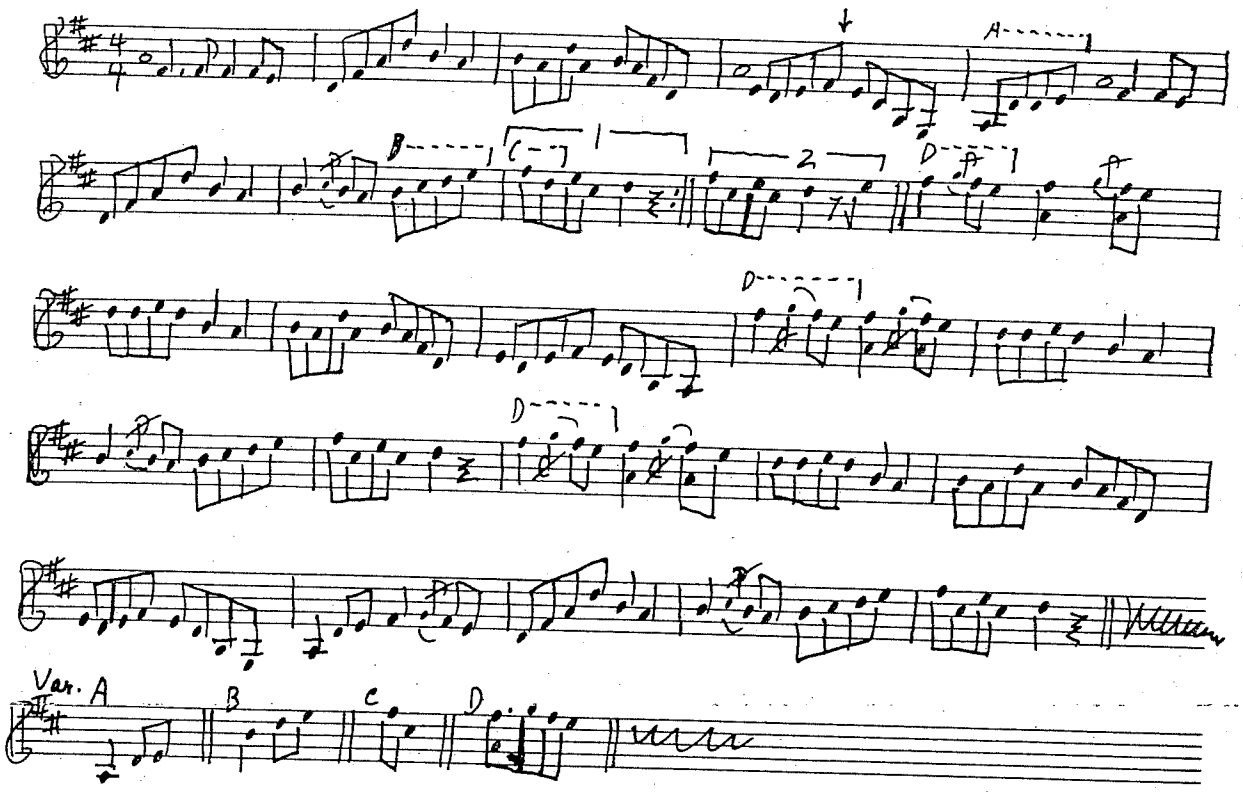
282. SCOTCH HORNPIPE (V)

A

Hogg, V, 1948, JB.



Clever, V, 1948, JB.

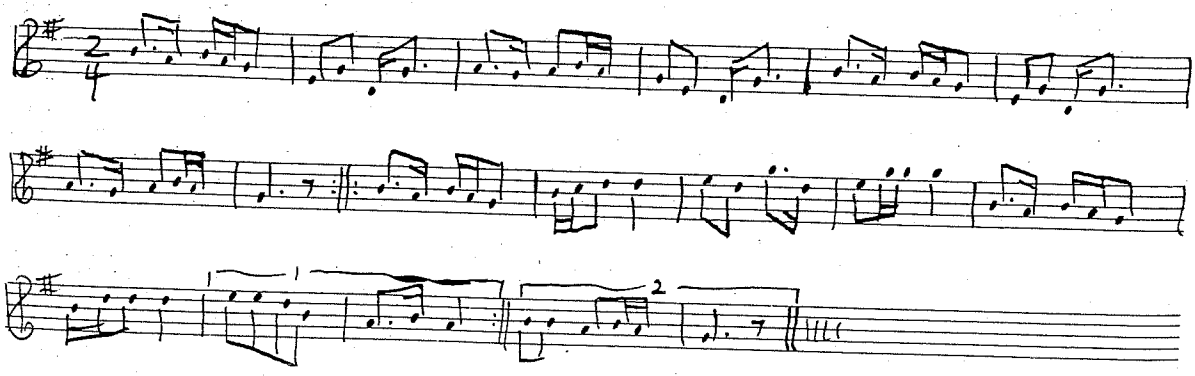


Local titles: as above, A; *Hornpipe,* B. The earliest set of this tune known to me is Aird, III (end of the eighteenth century), No. 593, in three parts, of which Parts 1 and 3 correspond to our 1 and 2. Aird's title is *March of the Third Regiment of Guards.* All other early ninteenth century sets I have seen are called *London March,* and consist of the first half of our Pennsylvania tune joined to a differing second strain. So, for instance, Cushing, No. 70; Robinson 2, p. 43, 3, p. 50; Cahusac PC, III, p. 39; Button PC, I, p. 34. The title *Scotch Hornpipe,* joined to versions fairly close to ours, apparently became general somewhat later in the ninteenth century: see Howe DSV, p. 48 (and again, unnamed, p. 67); White Un, No. 180; One Thousand, p. 86; Kerr, II, No. 343.

283. DOWN THE RIVER (F)

Hoge MS, No. 52, 1944, B.

From Charles F. Cook, Somerset County.
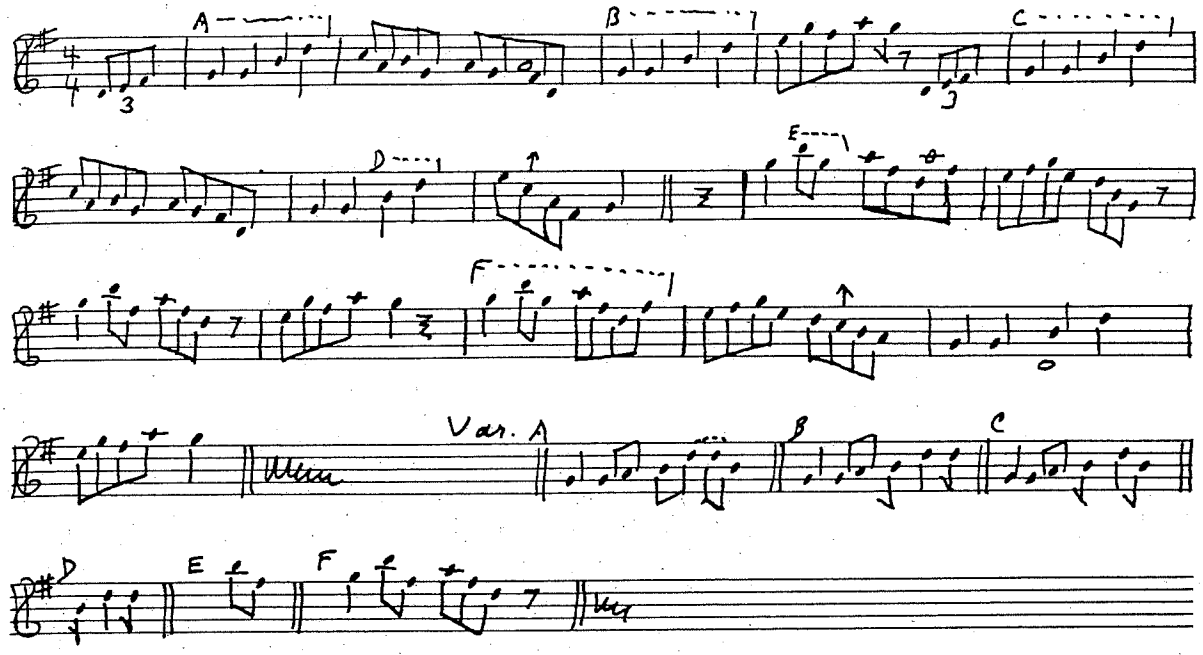


284. OLD AUNT KATIE (V)

Yaugher, V, 1944, B.
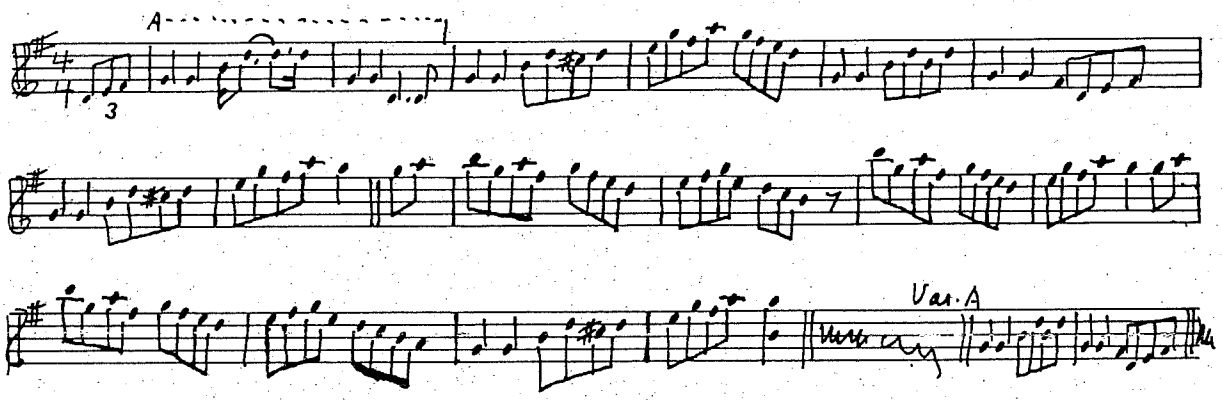
A

From his great-uncle.



B

Walter Neal, V, 1952, JB.



Local titles: as above, A; *Cluck Old Hen,* B. Both our titles appear to be floaters, not customarily associated with this old Scottish tune. Along with Version A goes this rhyme:

> Old Aunt Katie, good enough for anybody,
> Old Aunt Katie, good enough at all;
> Old Aunt Katie, good enough for anybody,
> Take 'er in her old clothes, or don't take her at all.

Version B has its rhyme too:

> Cluck old hen, cluck right along;
> Cluck old hen, till your chickens rolls on;
> Cluck old hen, and I don't give a damn—
> I can git a woman if you can git a man.
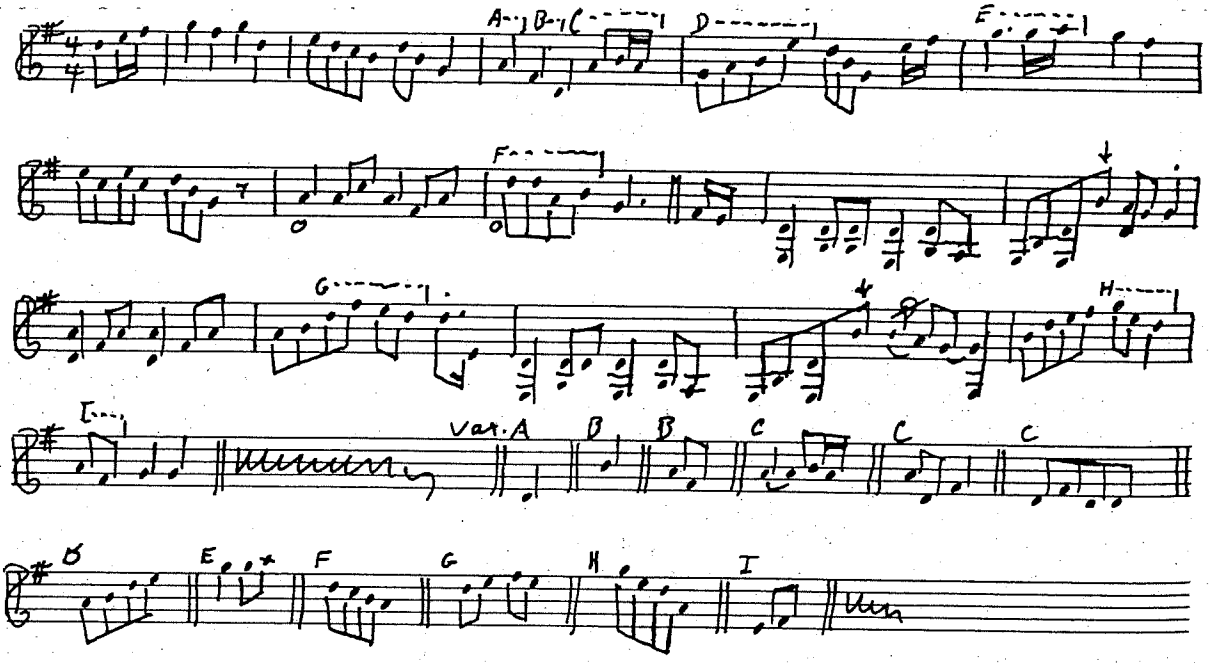
In its Scots, Irish, and American currency, this air (both as dance and song) has had quite a

number of titles. The three most often found are *The Marquis of Hastings' Strathspey, Loudon's Bonnie Woods and Braes,* and *Lord Moira's Welcome,* or more usually, just *Lord Moira.* Sets are in Graham, p. 319, where a note explains that Lord Moira became the Marquis of Hastings in 1816, and that Loudon was his family seat; Gale, p. 35, 1st; Jabbour 1971, pp. 5, 6, with good notes and references additional to those given here; O'Neill MI, No. 1428; One Thousand, p. 93, 1st; Surenne, pp. 156, 164; Wilson Comp Ball, p. 42; Riley, II, No. 12; Kerr, I, p. 19; II, No. 181; III, No, 161; Gow CR, IV, p. 21; Roche, II, Nos. 287 and 289 (different names); Scot CD, pt. 16, tune II (dating from 1776, and clearly either a derivative or prototype); Harding Coll and Harding Orig, No. 16; JR, I, p. 22; Robbins, Nos. 14, 111; Harding AR, No. 181; Ford Good Morning, p. 82; White Ex, p. 65, 1st; p. 82, 2nd; White Un, No. 163; Kennedy FTB 2, p. 18; Ross BT, Bk. 2, p. 20. Another variant of the common version is in O'Neill WS, No. 123.

285. THE SARATOGA HORNPIPE (V)

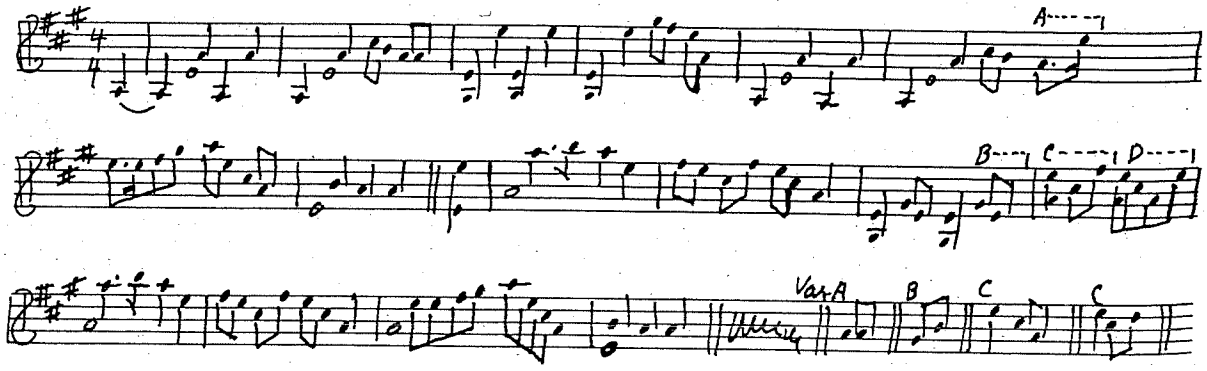
A

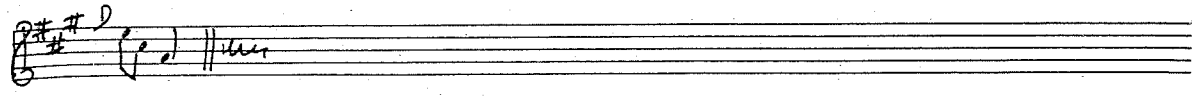
Steffy, V, 1949, JB.



B
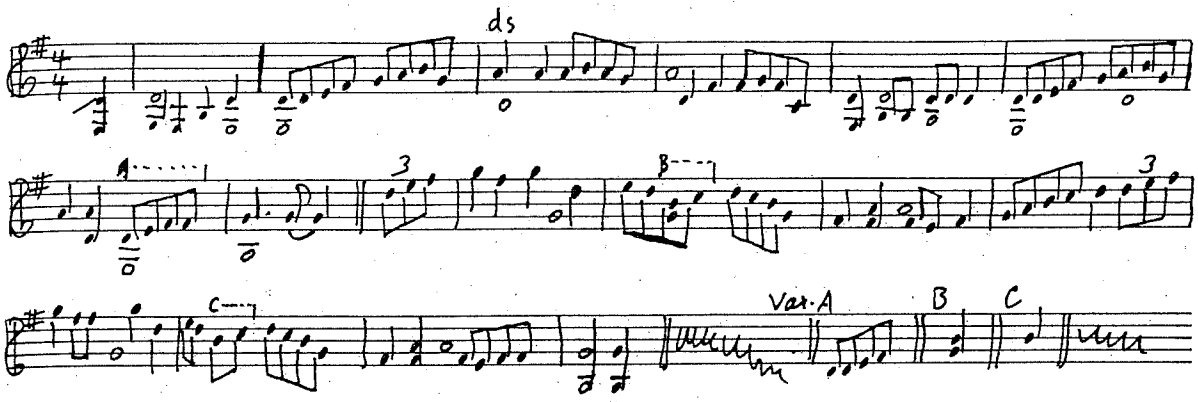
Wilbur Neal, V, 1948, JB.





C Queer, V, 1957, JB.

Allegedly his own composition.



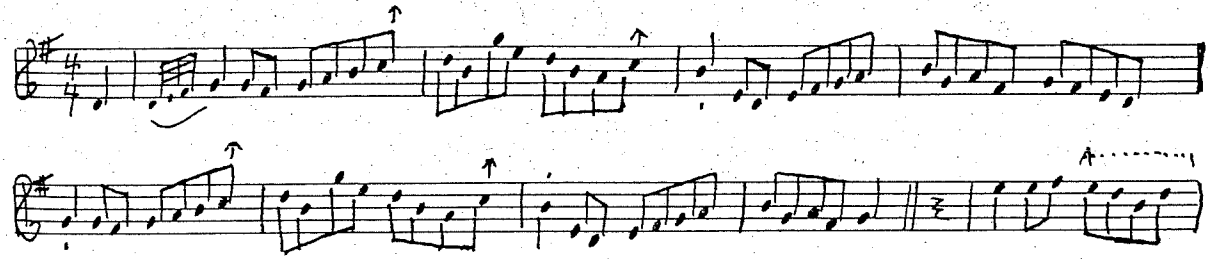
Local titles: as above, A; *Queer's Hornpipe,* C; no title, B. Variant forms of the first half of our Version A are found as floaters in printed fiddle-tune collections, along with a fair number of different complementary strains. The title of our A also floats—other tunes being given this name in other printed collections. Notice that the first half of our A-version appears as the second of Versions B and C—while a comparison of C with the other two would seem to dispose of the player's claim to be its composer. Here the situation is analogous to the one among folk-singers, so aptly summed up by the late Phillips Barry in conversation with the editor: "If a folk-singer added a doggerel couplet to *Paradise Lost,* he would claim the whole poem as his composition."

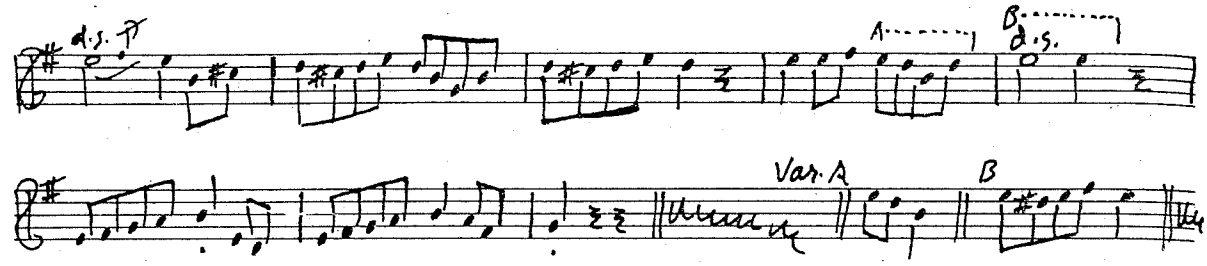
When the equivalent of the first half of Version A is found in the printed collections with various other names and companion strains, the most frequent titles for these tunes are *Old Time, Away Back,* and *Kitty O'Neill.* Published sets include Ford, p. 82 (*Snapping Jig*); Christeson, Nos. 23 and 37; Messer, No. 8; O'Malley, p. 6; JR, I, p. 31; DeVille, No. 45; Robbins, No. 161; Harding AR, No. 138; Harding Orig, No. 114; White Ex, p. 13; White Un, No. 2; Bayard HCT, No. 53 (second part equals first of our A). Another sample of the recurrence of this tune's opening bars may be seen in the commencement of a reel in O'Neill WS, No. 318.

286. OH MY FOOT (V)

A Yaugher, V, 1944, B.

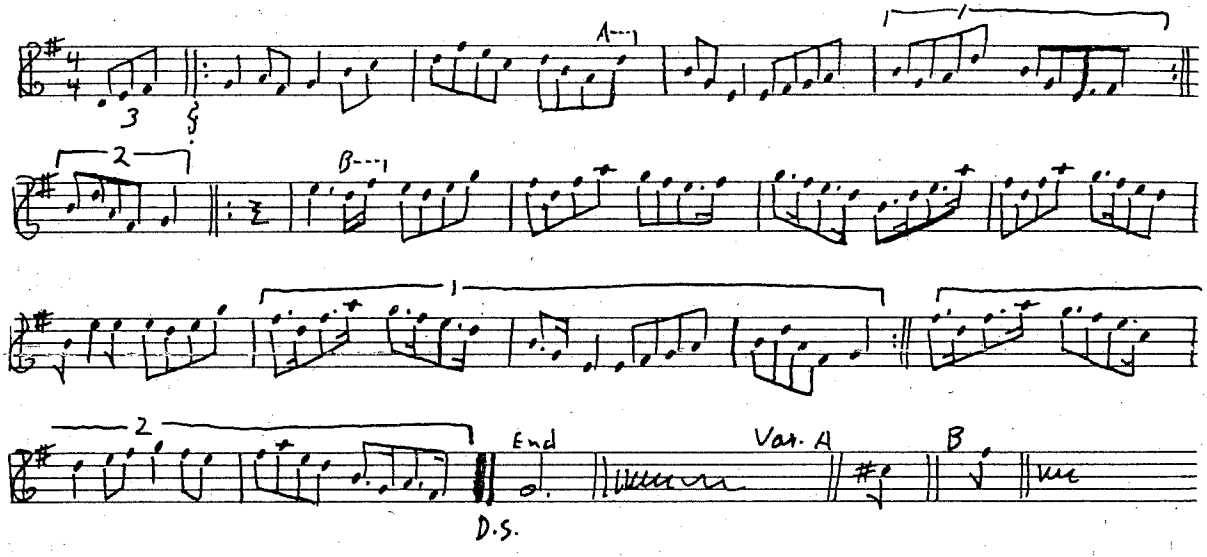
As played locally many years ago.
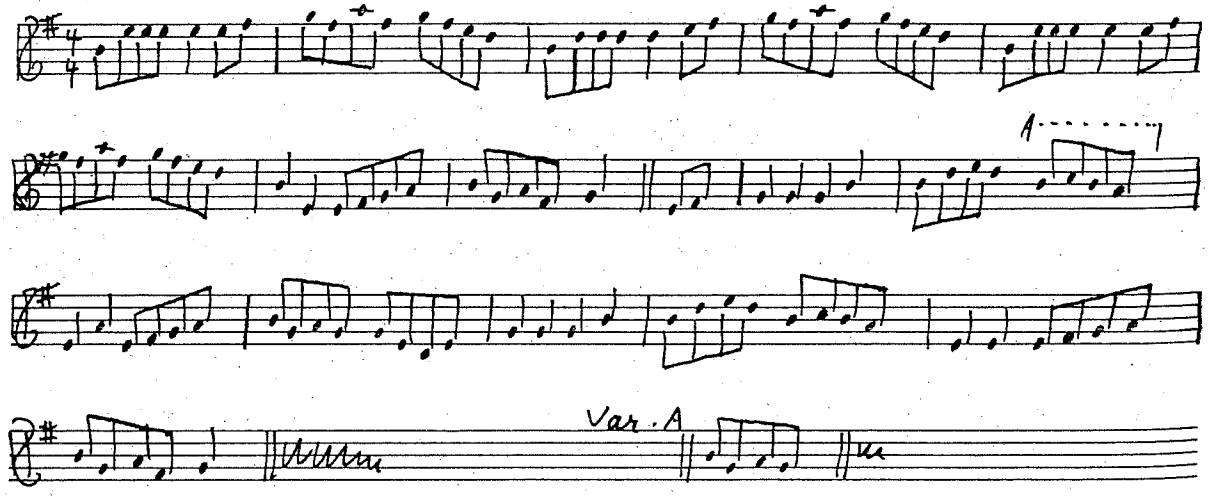




B

Shape, V, 1944, B.



C

I. Morris, V, 1930s, B.



Local titles: as above, A; *The Peeler's Jacket,* B; *The Fisher's Hornpipe,* C. Many names have been given to forms of this tune—but not that of our Version C, which is probably just a slip, as this particular title can hardly be called a floater. The most often recurring names are *Where's My Other Foot* (allied to that of our A), *The Temperance Reel,* and—most common of all—*The Teetotaler's Reel.* The tune has an Irish sound.

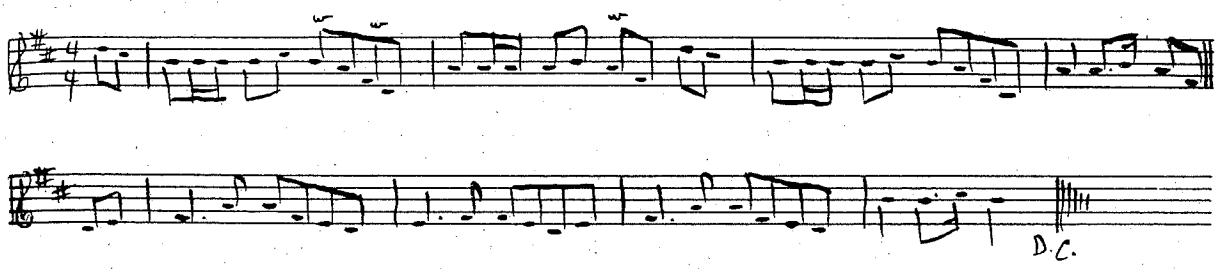
Other versions are found in Howe DSV, p. 66; Ford, p. 92; One Thousand, pp. 9, 16; Kerr, I, p. 35, II, No. 291; Roche, I, No. 155, III, No. 80; Reavy, No. 85; Jarman, p. 69; Harding Coll, Nos.

164 and 174; Sym, p. 28; DeVille, No. 36; Robbins, Nos. 48 and 65; Harding Orig, Nos. 115, 164, and 174; White Un, No. 92; Krassen, p. 62.

287. BAND OF FREEMEN (F)

Horner, F, 1944, B.

From an uncle.



The title comes from a song made popular in the early nineteenth century by the once famous Hutchison family of singers: *The Old Granite State,* which had a repeated chorus-line "We're a band of freemen." See Jordan, *Singin' Yankees,* p. 14, where the tune (a form of our No. 287) is named *The Old Churchyard.* For this title, see Jackson DES, No. 218 (another set of our No. 287), where there is information about the tune and the camp-meeting spiritual which fixed the "churchyard" name on it. Apparently this religious piece, containing references to Judgment Day and the Second Advent, was popularized by the Millerites; but the tune itself and the different spiritual texts must all be older than the Millerite movement. A spiritual somewhat similar to Jackson's form of *The Old Churchyard* used to be sung—again to a version of our No. 287—along the western end of the Mason-Dixon Line, in Pennsylvania and West Virginia, as *The Old Camp Ground:*

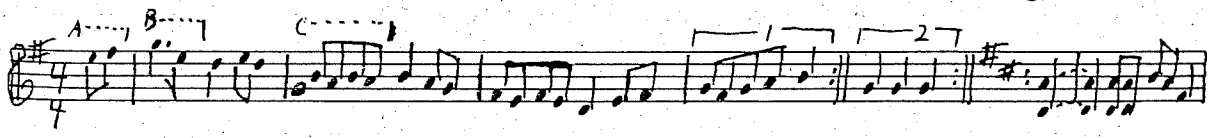
You can hear the dead a-marching (*three times*)
In the old camp ground.
You can hear the wicked a-screaming, *etc.*
You can hear the saints a-shouting, *etc.*
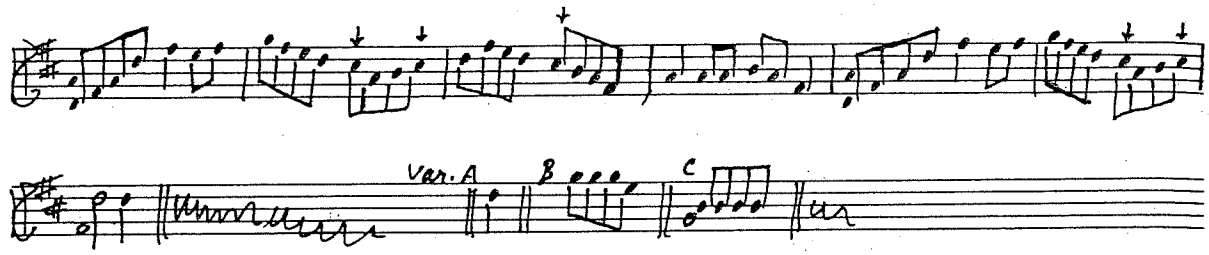
In Jackson DES, as No. 214, occurs another spiritual, to a tune closely related to Jackson's No. 218 and our 287; and to that tune, still another spiritual was sung along the Mason-Dixon Line: "I want more religion, To take me up to God." The tune must be an old-world one; but it has not been traced, unless it might possibly be a cognate with our No. 421. However, it is emphatically *not* the air of the Irish reel *Take Her Out and Air Her* (Petrie Stan, No. 397), as asserted by Winston Wilkinson (Jackson DES, p. 216).

An abolitionist song appears in Clark, pp. 173–175, to this tune, "arranged from 'The Old Granite State.'" The use of this camp-meeting spiritual by the fifers affords another good instance of how the martial-band players would adapt any well-liked piece to their own purposes—and this particular air makes as good a marching tune as any.

288. REEL (V)
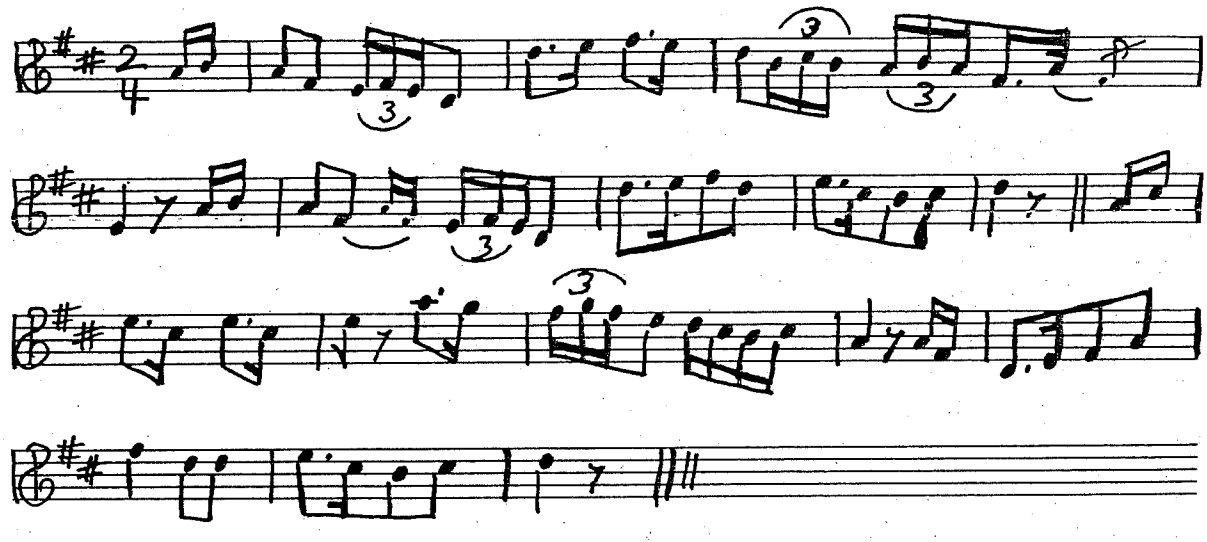
F. King, V, 1960, JB.





289. OLD MARCH (F)

From John Brownfield, Fayette County fifer. Palmer, F, 1944, B.



This march is one of many examples of how traditional players may fashion a tune for themselves out of common melodic funds. The first half is a unit in itself; the second consists partly of material from the first half, partly of a common melodic formula. In this case, the first half appears to be derived from the tune of Stephen C. Foster's *Farewell My Lilly Dear* (see Wier, p. 136), and seems to illustrate once again how fiddlers and fifers take over tunes that become popular at some period.

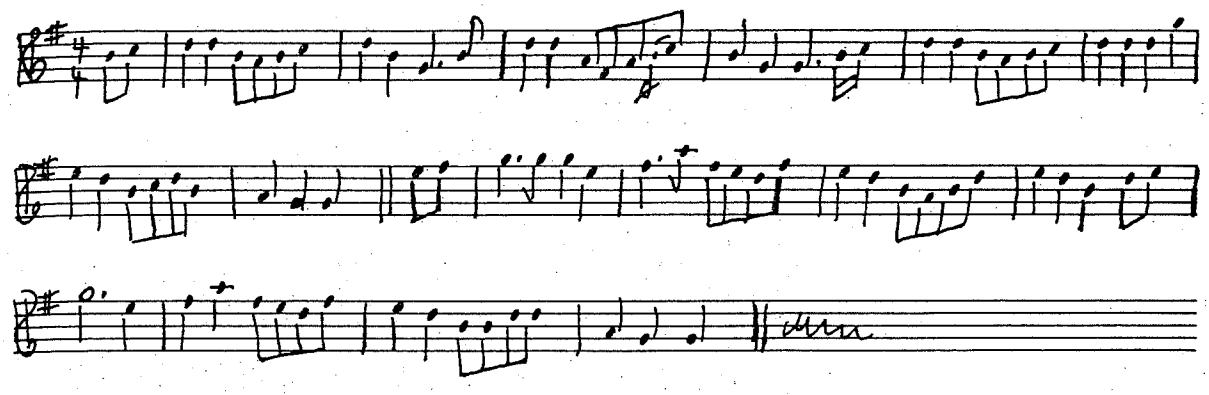
But this apparently simple solution may be too simple to be right. Is No. 289 really a mere reminiscence of Foster? Was Foster himself unconsciously reproducing part of an older traditional air? Or were the fifers, independently of Foster, doing the same thing?

The first half of No. 289 corresponds rather closely with that of *The Lass of Peatie's* (*Peaty's, Paty's*) *Mill,* a highly popular air in the 1700s and early 1800s. Sets are in Thomson OC 1725, No. 1; OC 1733, I, p. 1; Gay, *Beggar's Opera,* Air XL; Parry, *A Collection Of Welsh, English And Scotch Airs,* p. 33 (on the whole, the closest to our No. 289); Bremner, p. 6; McGibbon CST, p. 24; McGibbon Scots, I, p. 11; Crosby Caledonian, p. 264; Smith Scot M, III, p. 29; Gow VM, p. 31; Kerr, I. p. 21. However, we also find occurring sporadically in British folk music a strain close to the first part of *Peatie's Mill* tune—joined to differing second parts, and given various names. The main difference between the opening part of *Peatie's Mill* and these tune-sections is that the latter end on a lower tonic instead of a higher; but they turn up repeatedly in variant forms and recombined with different companion strains. Examples are *Gie the Lasses Mair O't,* Aird, III, No. 556; *The Lass That Winna Sit Down,* Johnson, V, No. 463 (and compare Glen, p. 203, for still other references and titles); *The Captain's Maggot,* Walsh CDM, No. 130 (where the second-strain beginning also resembles that of No. 289); *Lady Dumfries Reel,* Gow CR, II, p. 30; *Weel May the Boatie Row* (*The Boatie Rows*), Johnson, V, No. 427; *The Thrush,* p. 67; *The Highlander's*
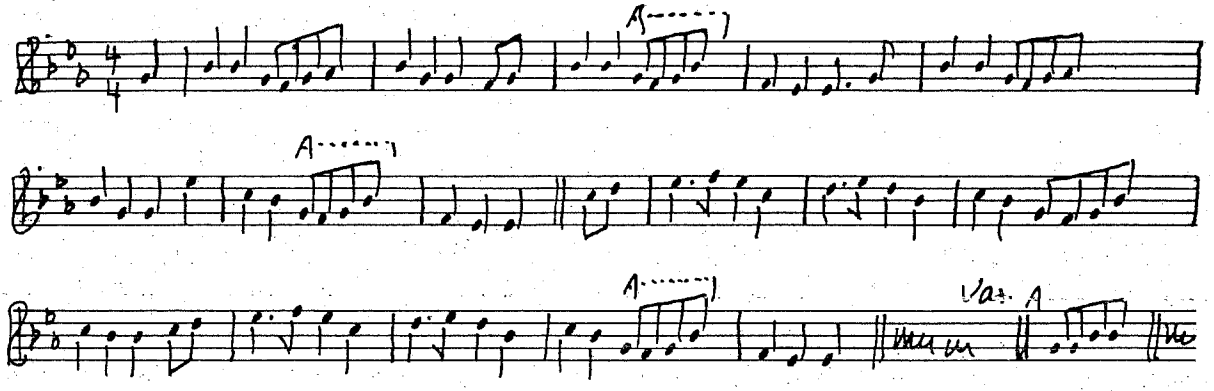
Farewell, Smith Scot M, V, p. 88; Hogg, Series II, Song XCV. Another set of the common *Peatie's Mill* air occurs in Huntington, p. 42, 1st. Other tunes, perhaps accidentally showing first-strain resemblance, are *Carolan's Cap,* Bunting 1809, p. 24; *The Miller's Maid,* O'Neill MI, No. 232; *The Duke of Buccleuch,* Perron Marshall, II, p. 1. In short, our No. 289, though a good enough tune in its own right, shares the fate of quite a few others in our instrumental tradition: its history really cannot be traced because of the very commonplaceness of its strains.

290. UP JUMPED JINNY WITH HER SHIRT TAIL TORN (V)

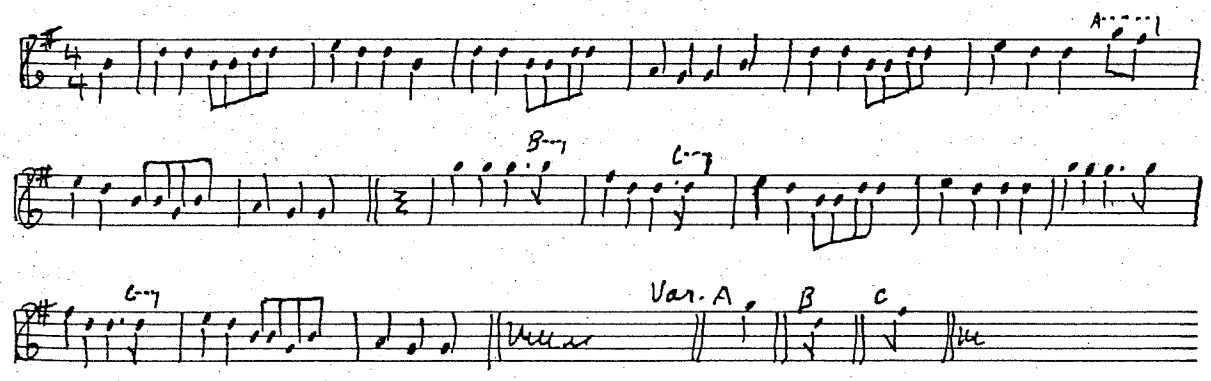
A — I. Morris, V, 1930s, B.



B — H. White, V, 1930s, B.



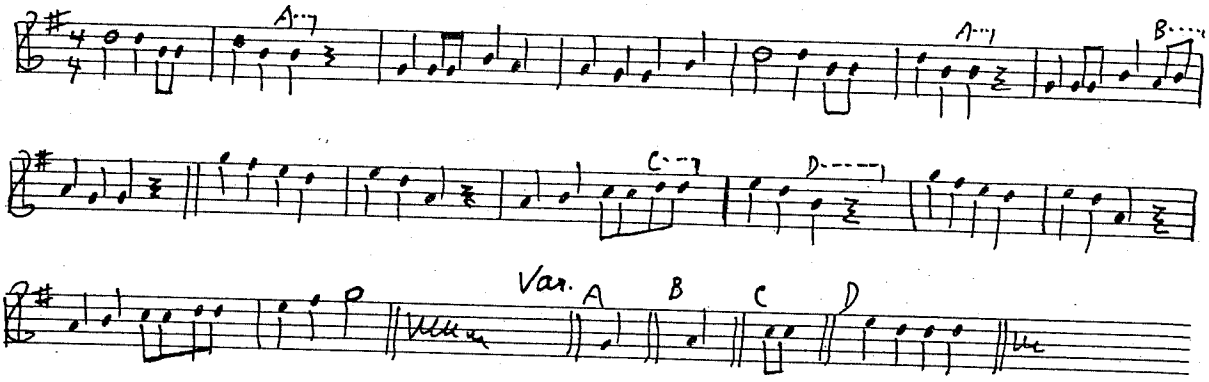
C — Strosnider, V, 1930s, B.



D

Strosnider, V, 1930s, B.

From Will Milligan, Dotysburg (Morrisville), Greene County.



Titles: as above, A; *Phoebe Ice,* C; no title, B, D. There is nothing strange about Versions C and D both coming from the same player; folk musicians often have tunes in mind that are close variants of one another, but are quite unconscious of that fact. Accordingly, the more strongly differentiated are the versions of a tune, the more completely oblivious a folk musician will be to their relationship. I doubt very much whether folk musicians as a group ever realized the interrelations of a big-tune-family like *Lazarus*—e.g., the connections between *Gilderoy* (No. 169) and *Bonaparte's Retreat* [I] (No. 237).
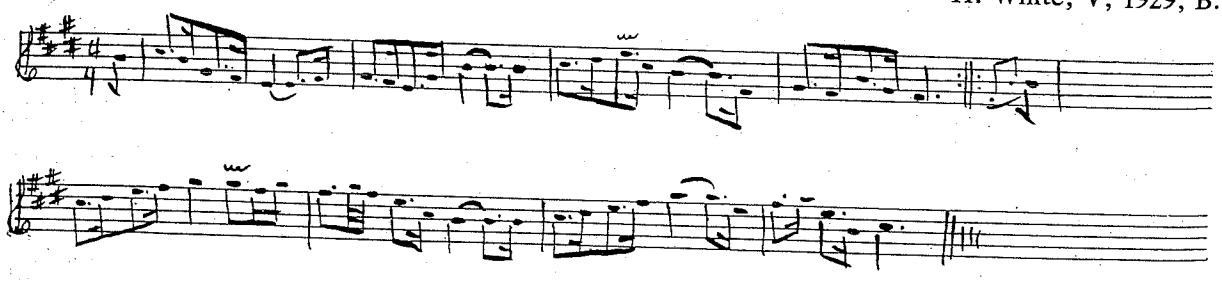
The present tune may possibly be an American composition: I cannot trace it in British music, and find very few relatives in American tradition. What looks like a related piece is Ford, p. 101, *Hell among the Yearlin's*. The first part of Christeson No. 140 resembles that of our tune, and there also seems to be relation between the Pennsylvania sets and Thede, p. 106, *Sugar in My Coffee*.

The title of our Version C comes from a country nonsense song made up of non-sequitur stanzas, and beginning:

> Now Phoebe Ice has laid a plan:
> For every woman she'll have a man, *etc*.

291. OLD MARCH (F)

H. White, V, 1929, B.

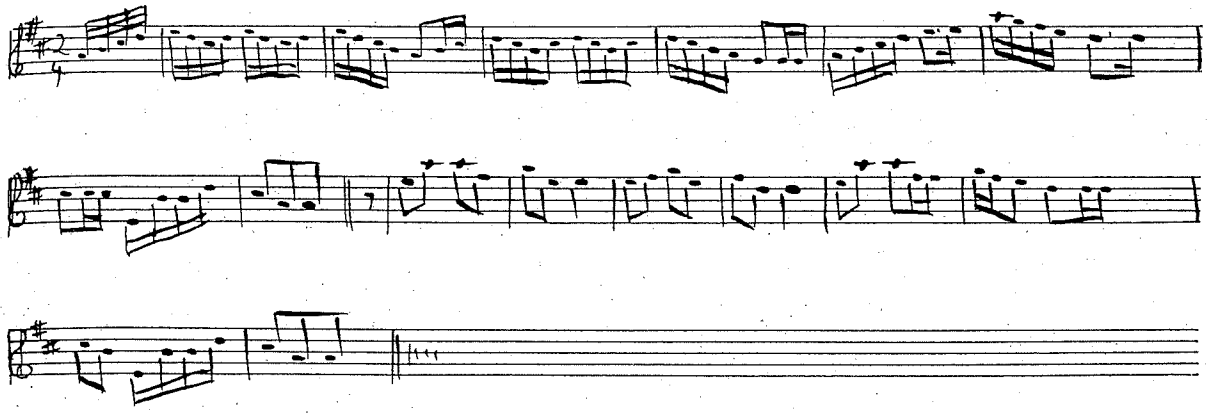


Some of our British-American folk tunes are very adaptable—to the extent that one may expect their versions to be used for singing, dancing, or marching, or all three together, and perhaps in the same communities. With some others of our tunes, no such adaptation seems to have taken place, nor is it normally expected: these airs are used almost exclusively either for songs or dances, and any change in their functions is rather a matter for surprise. Our No. 291 is a tune of this latter sort: its adaptation as a march is unique, so far as I know, because it is known the length and
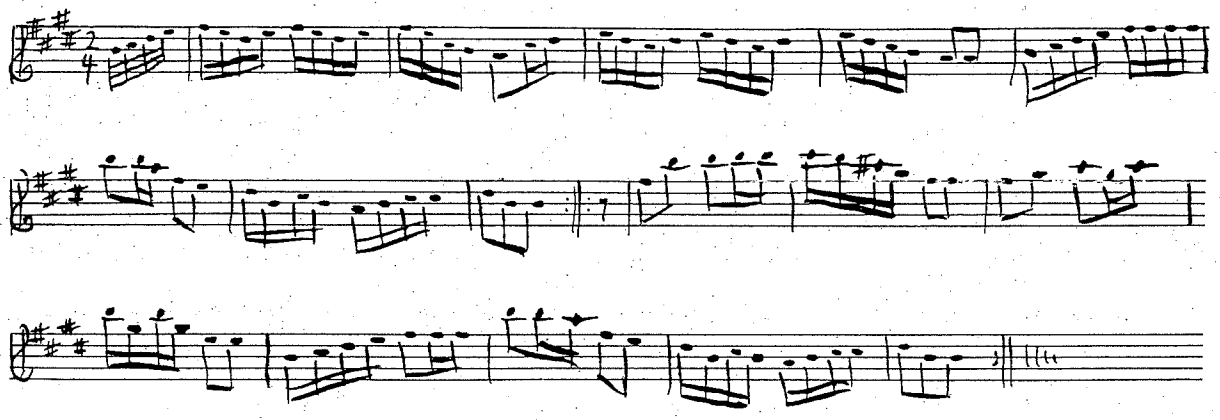
breadth of the Appalachian chain of mountains, and the foothill areas, as a tune for songs and ballads only. In fact, it is the best-known melody, in Pennsylvania and all over the South, to the English ballad called *The Green Bed*. See the versions in Sharp-Karpeles, for example (No. 58, pp. 365–368), where all the tunes are forms of our No. 291, in various degrees of preservation or breakdown. Sharp's Version D is the one closest to our No. 291 (except for reversal of the order of parts), and to all the prevailing versions of this tune in southwestern Pennsylvania and northern West Virginia—at least, so far as my local collecting experience goes.

292. THE CUCKOO'S NEST (VF)
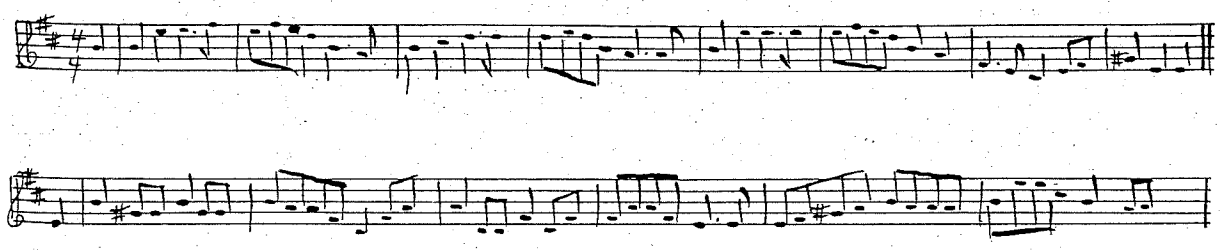
A — Strosnider, V, 1929, B.

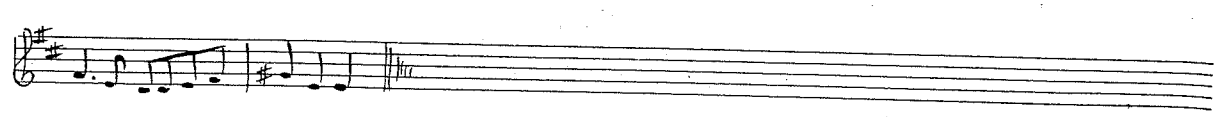


B — H. White, V, 1930s, B.



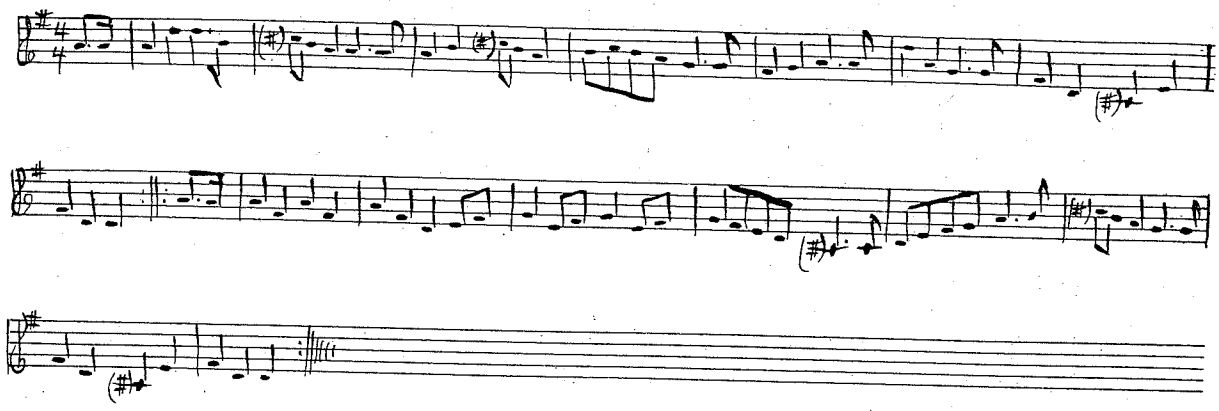
C — I. Morris, V, 1930s, B.





D
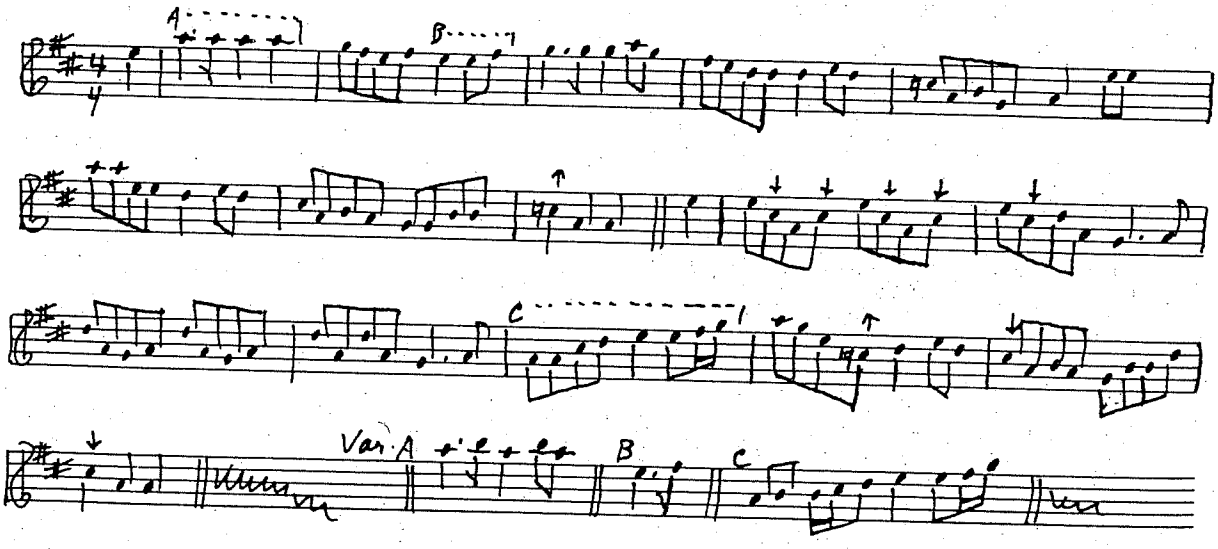
M. Rogers, V, 1930s, B.



E
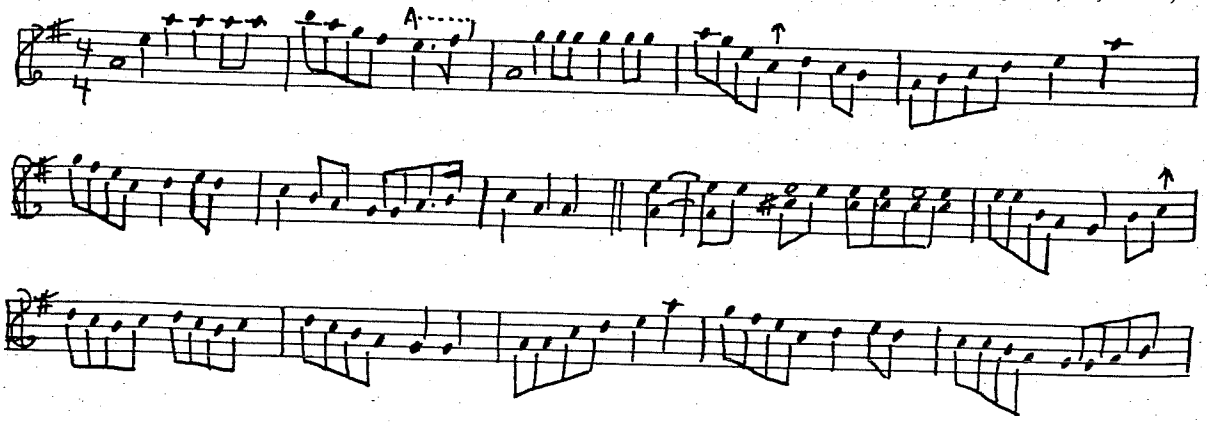
Wolford, V, 1944, B.

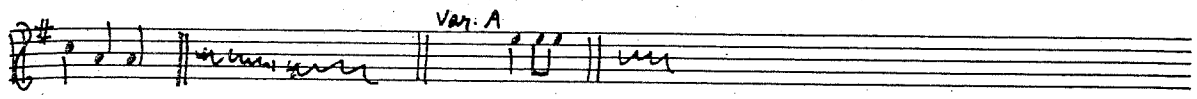
As always heard locally.



F

H. Bryner, V, 1944, B.

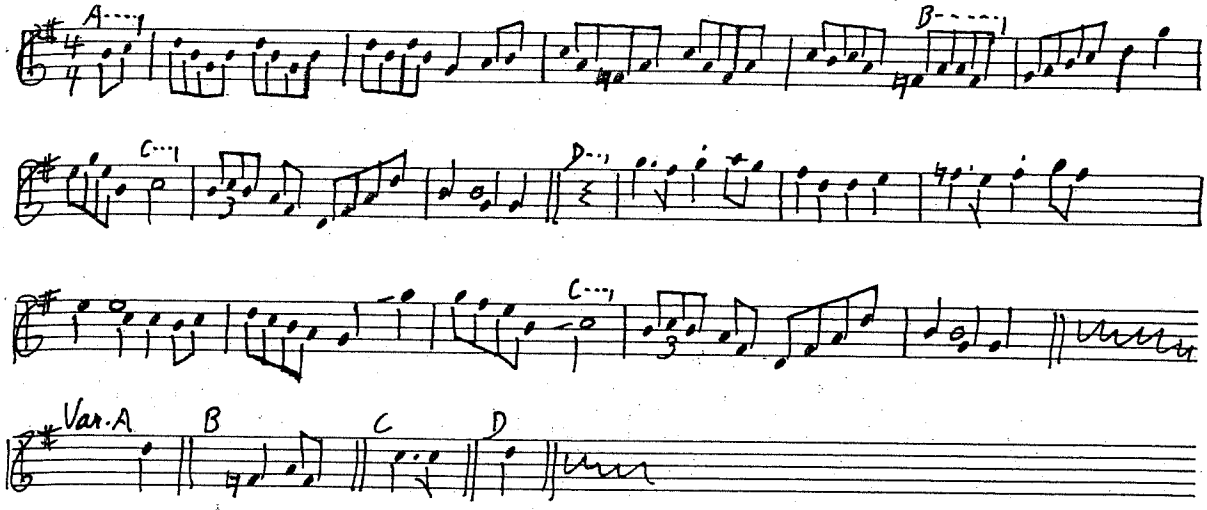




)s, B.

G
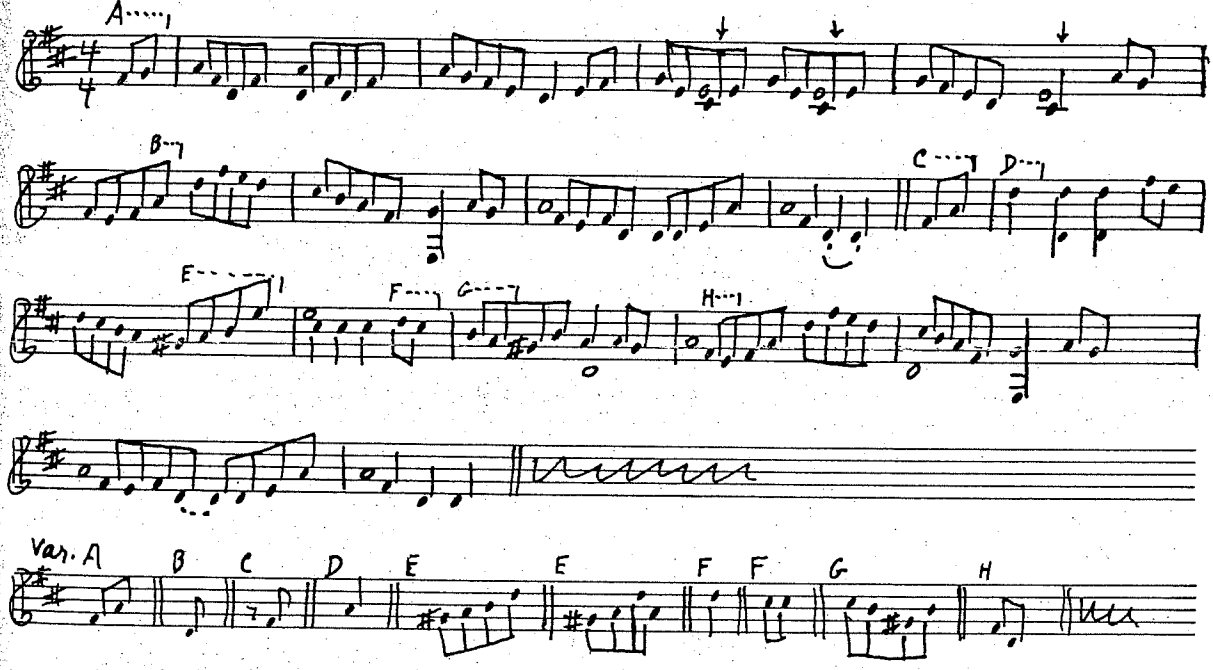
Clever, V, 1948, JB.



4, B.

H
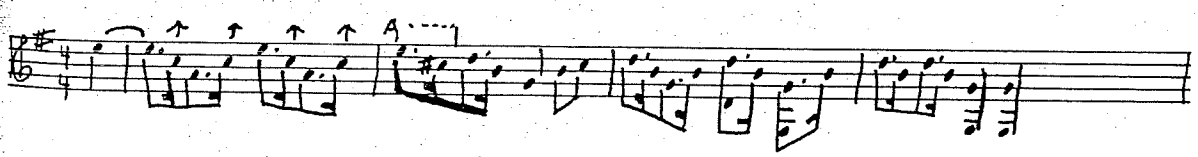
Hogg, V, 1948, JB.

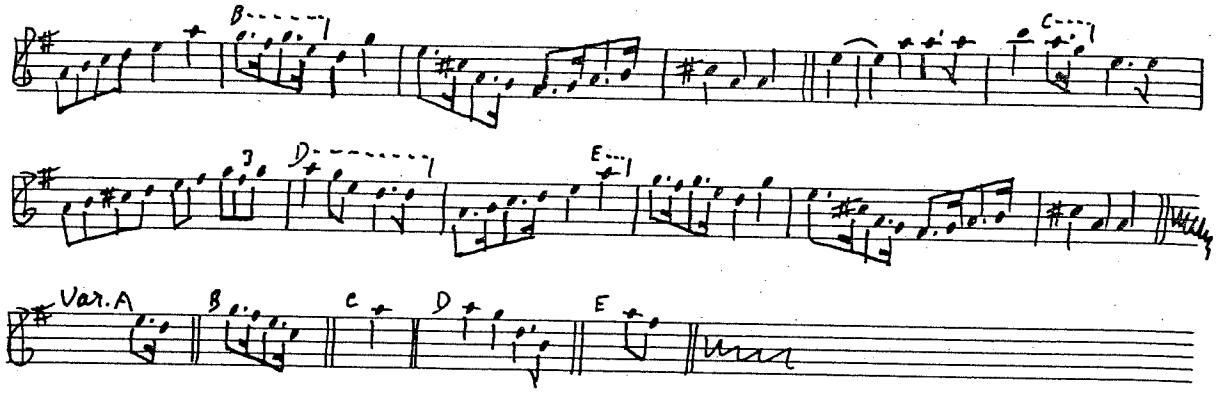


, B.

I

Lowry, V, 1944, B.
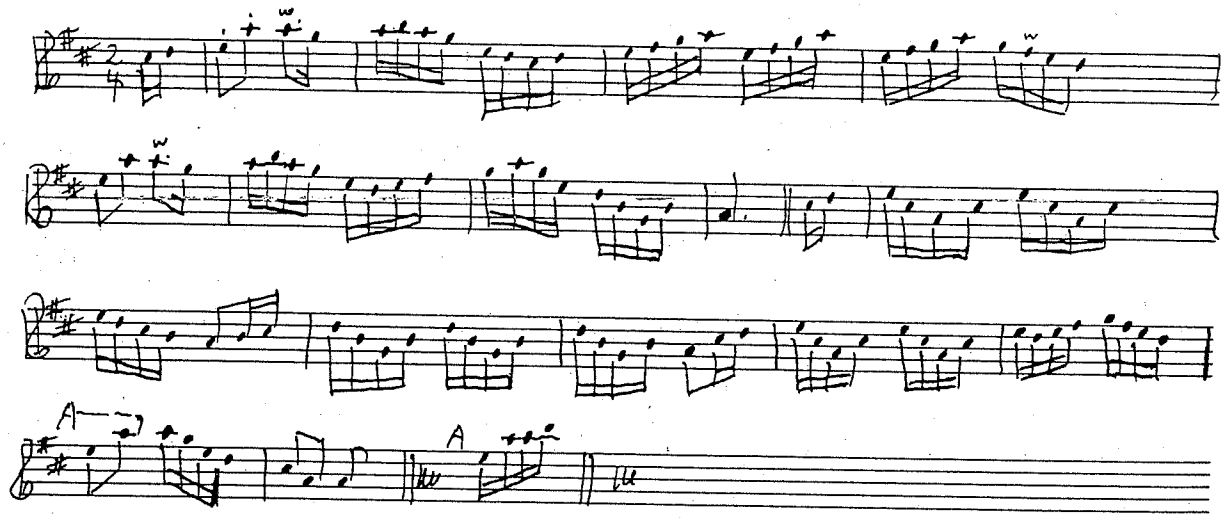




J

Horner, F, 1963, JB.

From fifer father and uncles.



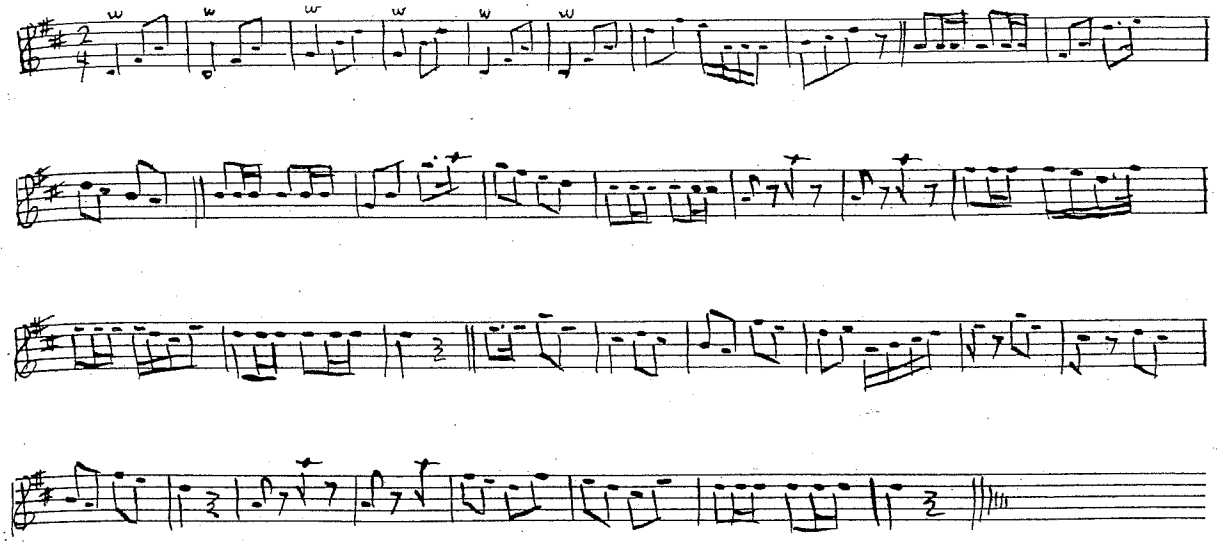
Local titles: as above, A, B, C, D, E, F, I, J; *Forty Pounds of Feathers in a Hornet's Nest,* G; no title, H. Our Pennsylvania versions illustrate perfectly the numerous small variations to which a well-known tune can be subject—including an occasional switch in the order of parts, which is a frequent feature of traditional dance or march airs. The common Pennsylvania title is the prevailing one everywhere; but other titles have been widespread in their time, e.g., *The Cuckoo; Come Ashore, Jolly Tar, with Your Trowsers On; The Trowsers On; Jacky Tar; An Spealadoir* [*The Reaper*]. For the most part, the sets are in major or Mixolydian mode; but eighteenth and early nineteenth century versions in Aeolian have occasionally been printed.

Printed sets include Aird, I, No. 190; Keller Gibbs, p. 30; Johnson, IV, No. 321 (see notes in Glen, p. 163); AVF, No. 8; Bunting 1840, p. 81; Petrie Stan, No. 1206; O'Neill MI, Nos. 175, 1733, 1734; O'Neill IMM, p. 131; Howe DSV, p. 44; Ford, p. 73 (*Good Axe Elve*); One Thousand, p. 32, 4th, p. 106, 8th; Bruce-Emmett, p. 80; Wilson Comp Ball, p. 132; Kidson OECD, p. 15; CFD 76, p. 18; Kerr, I, p. 45, 5th, IV, Nos. 282 and 288; Sharp MDT, Set II, p. 10, Set VII, p. 4; Roche, II, No. 238, III, No. 170; Scot CD, Pt. 7, No. 7; Jarman, p. 70, 3rd, p. 73, 6th; Henebry 1928, p. 171; Harding AR, Nos. 52 and 88; Barrett, No. 39; JIFSS, No. 18. p. 9, No. 20, p. 20; Hughes Country, II, p. 26; Sharp, English Folk Music MS Collection, No. 1503; O'Daly 1, p. 118, 2, p. 18; O'Daly-Meehan, p. 146; JEFDS, 2nd Series, No. 3, p. 54; Howe 1851, p. 36; Kennedy FTB 1, Nos. 27, 29; Bayard HCT, Nos. 8, 9 (*The Yellow Heifer*); Hogg, Series I, Song LXVI; Moon Musick, No. 4 (minor-mode); McCullough, No. 33 (described as a composite set). Three quite distinctive Welsh harp adaptations of this air—all under the familiar "Cuckoo's Nest" title—may be found in Bennett, *Alawon Fy Ngwlad,* I, p. 15, 1st, p. 62, 2nd; II, p. 145, 1st.

A vocal setting of the common modern major version of the tune is in Barrett, p. 68 (No. 39), to the words of a once popular broadside piece about Napoleon.

293. THE WRECKER'S DAUGHTER (F)

Meighen, V, 1930s, B.

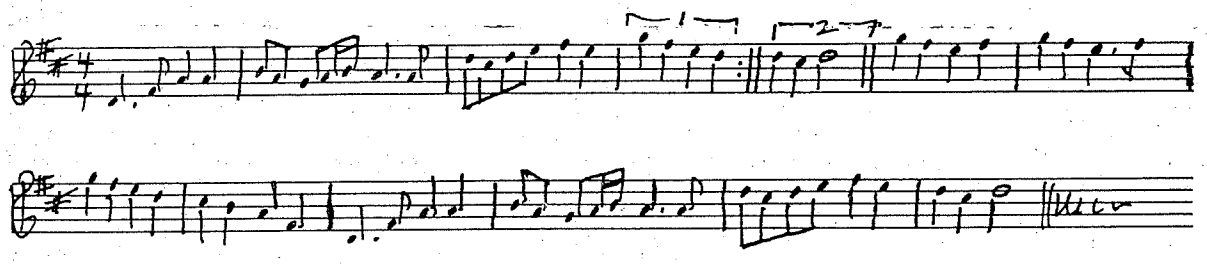


It was pure chance that the only version of this tune which I have heard in Pennsylvania was played by a fiddler: the tune is actually a standard fife melody, known to fifers everywhere, and always by the same name. I have been unable to find any information about its composer, Conrad Fay, or about its exact age; the Boston Public Library Catalogue lists it as a Quickstep, published in its third edition by Prentiss of Boston, 1840. A copy is cited also in the Catalogue of the Free Library of Philadelphia. Other sets are AVF, No. 121; CFD 76, p. 17; Howe SV 1851, p. 30—a version in three parts, of which the third is related to Meighen's first, and the first to Meighen's second.

294. PRETTY POLLY (VF)

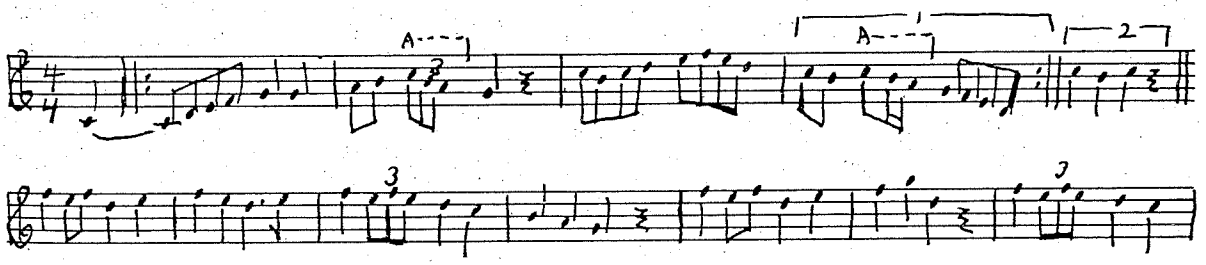
A

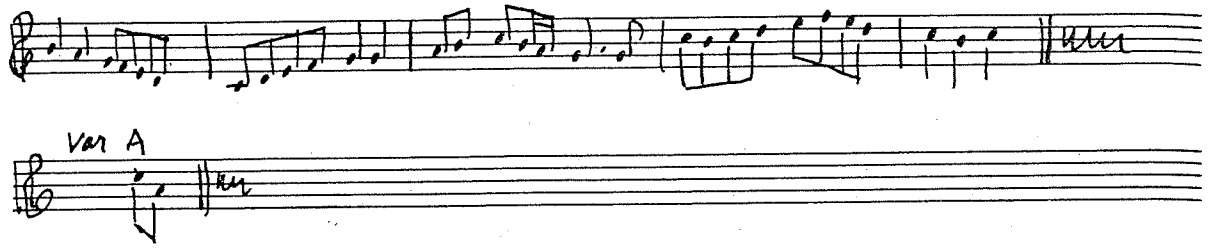
T. Patterson, V, 1930s, B.



B

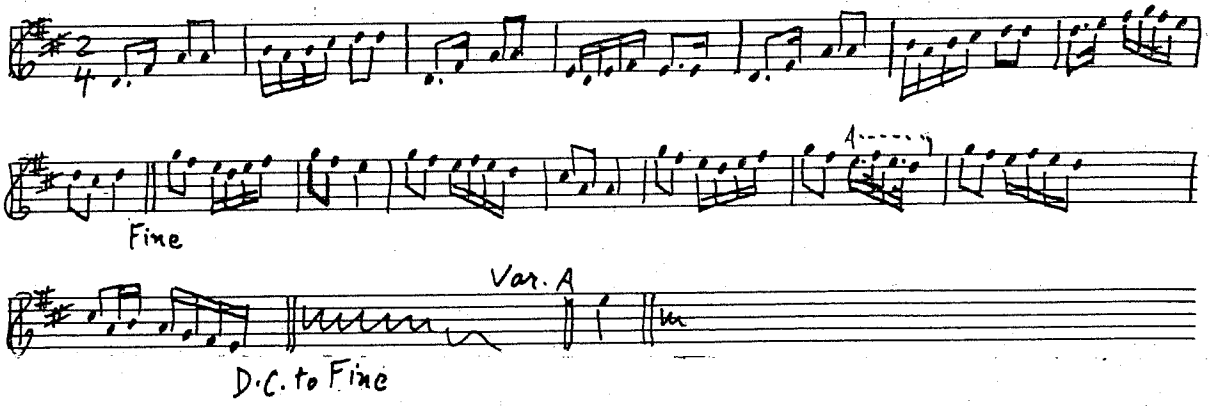
Losch, V, 1930s, B.





C

Hoge, F, 1944, B.



Local titles: as above, A; *Peter Kutz,* B; *Hi Bell,* C. The title of A is purely conventional; that of B comes from the player's father, who used to sing to the tune, a once popular Pennsylvania Dutch song; that of C is presumably the name of some earlier Greene County lover or player of the piece.

This air is an international one, appearing in collections from the European continent as well as from the British Isles and America, and having quite a number of diverse names. Some notes about its currency are in my article in Richmond, *Studies In Folklore,* pp. 151–176. Since the opinions I expressed in that article have not changed, I shall recapitulate them briefly here. I believe that the tune was originally French; that it has been current on the continent and in the British Isles in two versions, an earlier and a later one; and that the later set (corresponding to our No. 294) is the only one to survive, in instrumental folk tradition. Both versions have had much popularity, and each has been known under its own particular group of titles. For the earlier version, the period of special currency seems to have been throughout the eighteenth century; for the later one, from the early nineteenth century to roughly the present day.

Titles for the earlier version include *The Weaver's March, The Gallant Weaver, Twenty-first of August, Frisky Jenny, The Tenth of June, Come Jolly Bacchus, (Glorious) First of August, and Charles of Sweden.* All notes by editors stress its use for various broadside ballads, for songs in ballad operas, and for dancing in editions of *The Dancing Master.* Versions appear in Aird, I, No. 174; Murphy MS, p. 32; Johnson, IV, No. 389 (and see notes in Glen, p. 182); Chappell NEA, II, p. 96 and No. 104; Chappell PMOT, II, p. 657 (and see notes); Smith Scot M, V, p. 52; Simpson BBB, p. 90, No. 60 (and see notes); Coffey, *The Beggar's Wedding,* Air 9; Coffey, *The Devil to Pay,* Air 10; Johnson, *The Village Opera,* Air 22.

Florimond van Duyse, *Het Oude Nederlandsche Lied,* II, No. 530, gives three sets, along with references to others. He traces his Flemish and French versions back to those in publications of Christian Ballard, dating from 1702 and 1717. These versions of van Duyse look as if they might be ancestral to both our so-called earlier and later British ones. Still, I think it justifiable to speak of earlier and later forms of the tunes in British compilations, on the basis of the two periods, as already defined, when they appeared most often in print.

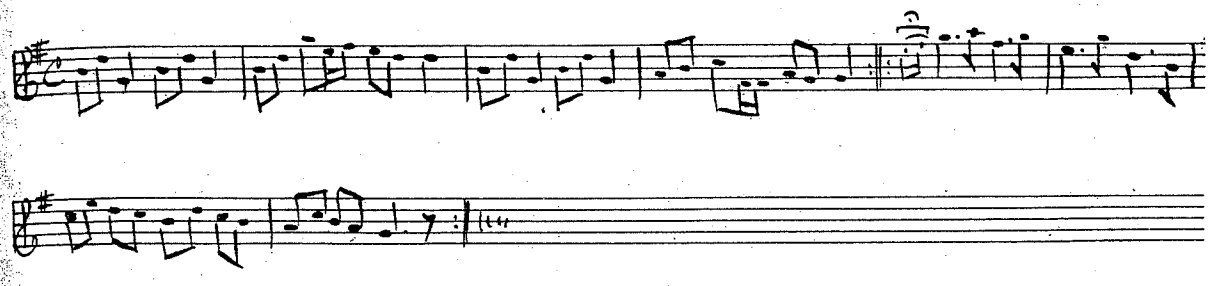
What I have called the "later" form of this air seems to have been as well known in France as in the British Isles during the nineteenth century. It appears, for instance, in the third edition of Capelle, *La Clé du Caveau,* p. 64, No. 302, as *Dedans mon Petit Réduit* and *La Bonne Aventure O Gué* (both titles of one song, see p. 199 of the same work); in "Champfleury," *Chansons Populaires des Provinces de France* (1860), p. 200, set to a song from Molière's *Misanthrope;* in Terry

& Chaumont, *Recueil d'Airs de Crâmignons et de Chansons Populaires à Liège* (1889). p. 374; and in Lady Bell's *Lilliburlero,* p. 32, from a French source.

In Britain and America, we occasionally find this later form of the air with the name *In My Cottage Near a Wood;* it so appears in *The New Musical And Vocal Cabinet,* p. 30; in *The British Minstrel And Musical And Literary Miscellany,* II, p. 188; in *The Singer's Companion* (1854), p. 67; and in Riley, II, No. 137. It is also called *The Coquette,* and *The Cheat,* or *Cheat and Swing:* So Linscott, p. 101; Ford, p. 61; Howe DSV, p. 32; AVF, No. 116; Riley, II, No. 18; Mattson Fife, p. 27. Its second strain, to the words of a familiar folk song, appears in Richardson, p. 53; and it has also been set to hymn texts: see J. T. Lightwood, *The Music Of The Methodist Hymn Book,* p. 215, where it is incomprehensibly called a "Spanish Chant."

295. BAND PIECE (F)

H. White, V, 1930s, B.

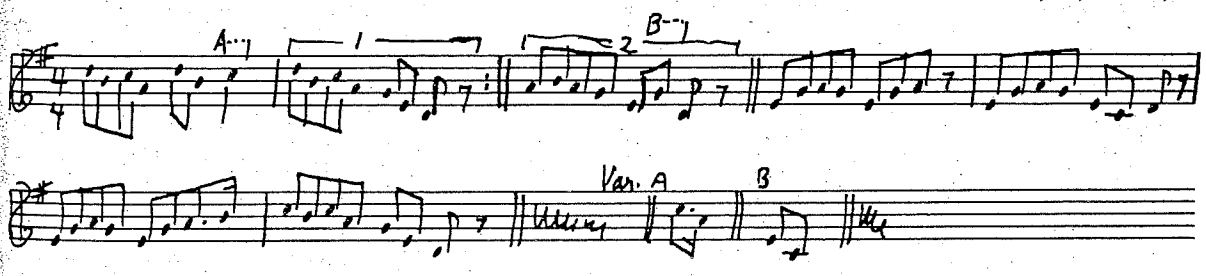


The fact that the player called this air a "band piece" indicates that in his experience it was a marching tune used by the martial-band fifers and drummers. I have been able to find out very little about it; but it appears in Boehme, p. 166, No. 265, as *Manchester,* with a note in which it was labelled an "old folk dance, and, since 1868, a modern Salon dance" (translation mine). The name given to it by Boehme makes one suspect that it has been in international currency. I think the likelihood is that it was brought to this country by German settlers.

296. NIGGER SICK (V)

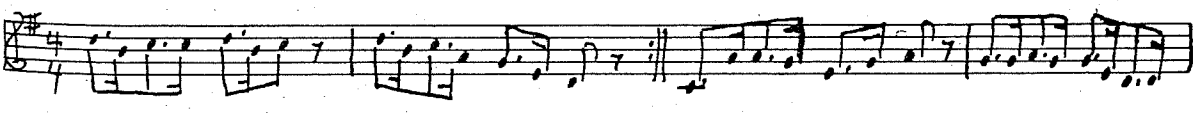
A
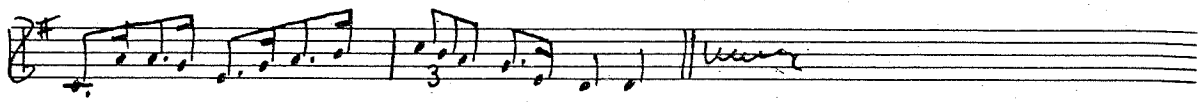
W. Morris, V, 1930s, B.



B
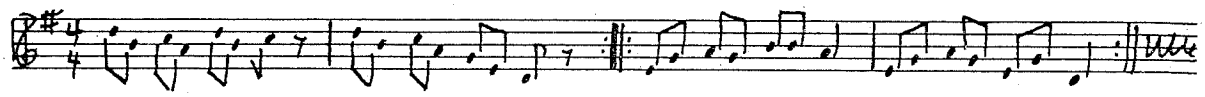
Tustin, V, 1944, B.





C

Strosnider, V, 1930s, B.
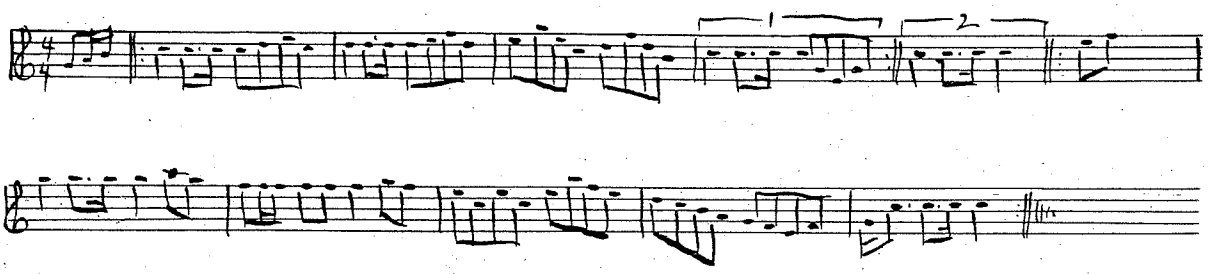


Local titles: as above, A, C; *Niggey Sick,* or *Neeky Seeky,* B. I take this to be an old-country air, though I have no information about it. The following little rhymes went with the piece:

Nigger sick and nigger dead,
Nigger had a woolly head;
Nigger sick and nigger dead,
Devil take his curly head. (H. White)

Nigger sick and nigger die;
Nigger eat a chicken pie. (Strosnider)

297. WASHINGTON'S MARCH [I] (FV)

Losch, V, 1930s, B.
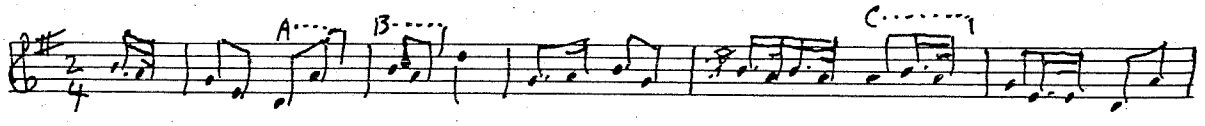


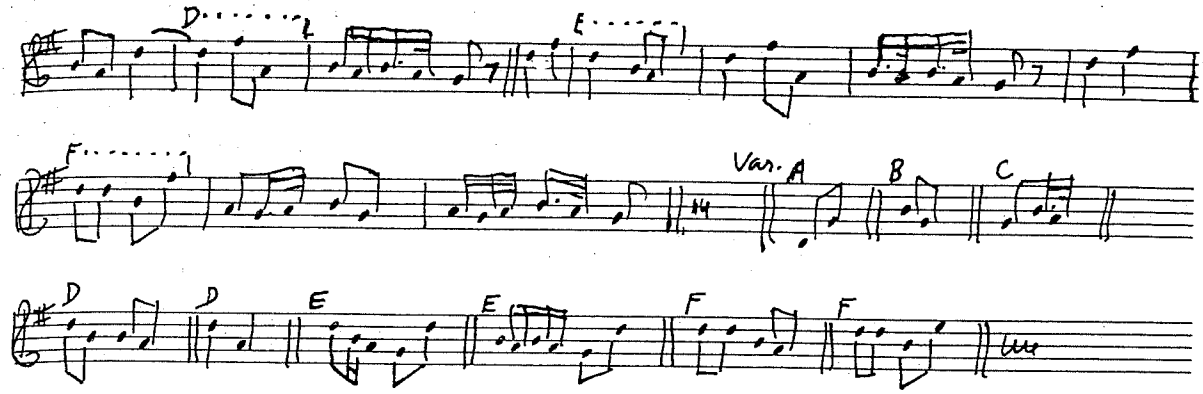
This tune is truly international, but that is no matter for surprise; a strain so facile and commonplace (yet catchy) could have been hit upon many times by many players of marches. It has a profusion of titles, most of them being of the "Somebody's March" or "Some Regiment's March" type. Sets are in Aird, II, No. 152, III, No. 544; AVF, No. 106; O'Neill MI, No. 1661; Ford, p. 174, as *Exhibition March No. 1,* whatever such a title may mean; One Thousand, p. 88, 2nd, p. 98, 2nd; Willard MS, p. 25; Boehme, No. 345, as *Matelotte,* a Dutch dance; JWFSS, II, Pt. 1, p. 40, a vocal set; Forestier and Anderson, *Norway Music Album,* No. 5, p. 114, a wedding march; Kennedy FTB 2, p. 10; Roche, II, No. 237; Ingvar Heikel, *Finlands Svenska Folkdigtning,* VI B, p. 111 (a set in 3/4 time). The piece usually appears as a march, but occasionally as a dancing tune. O'Neill WS, No. 69, reprints a version taken from Aird.

298. WASHINGTON'S MARCH [II] (F)

St. Clair, F, 1960, JB.

From his father.

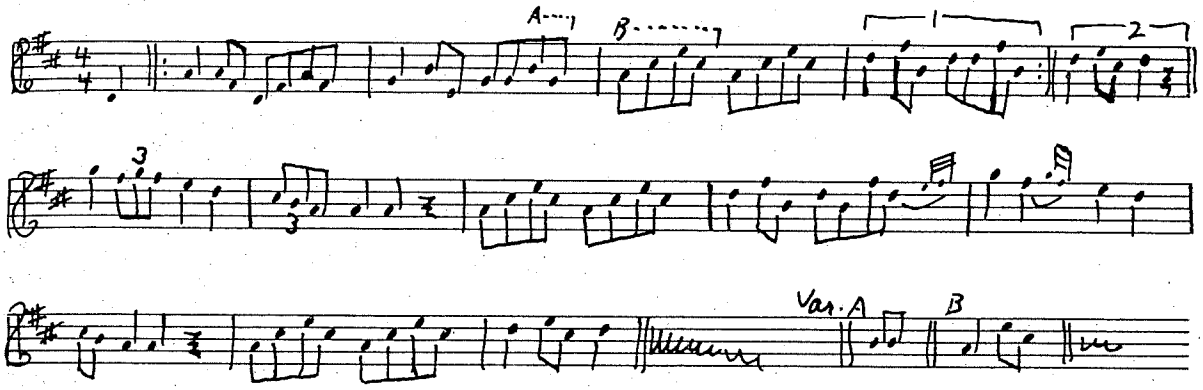




299. BLOCKHOUSE DUTCHMAN (V)

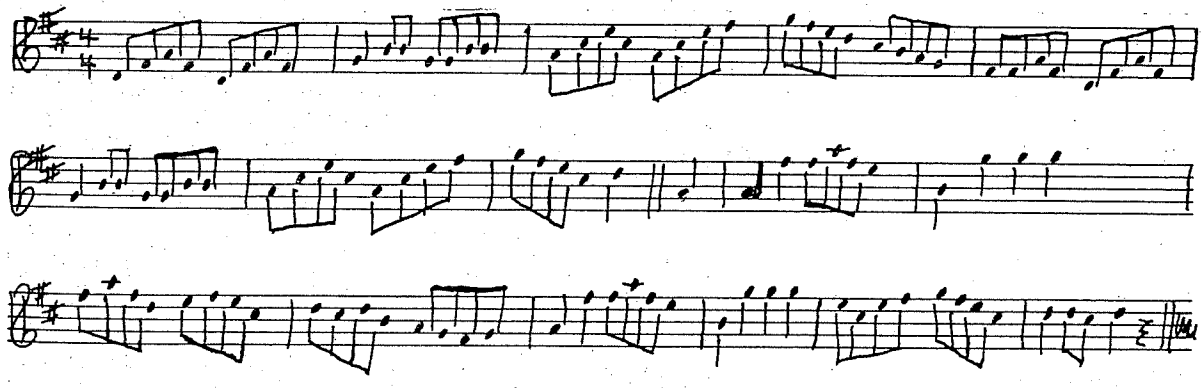
A

Losch, V, 1930s, B.



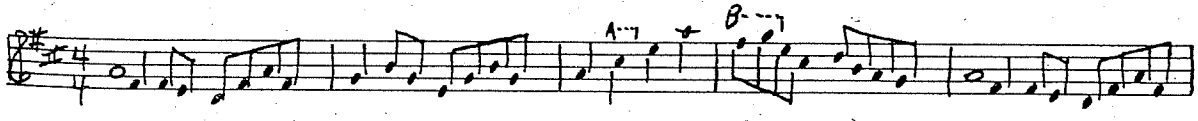
B

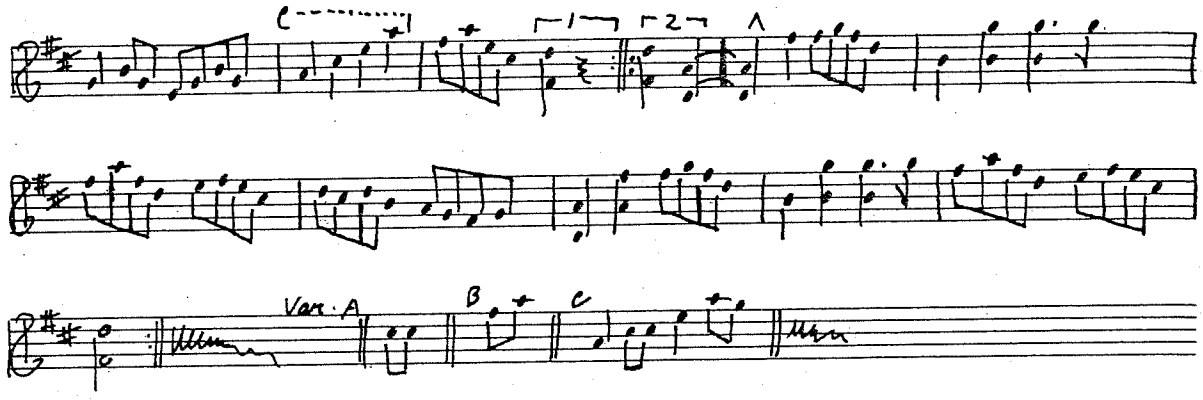
I. Morris, V, 1930s, B.



C

Ireland, V, 1944, B.



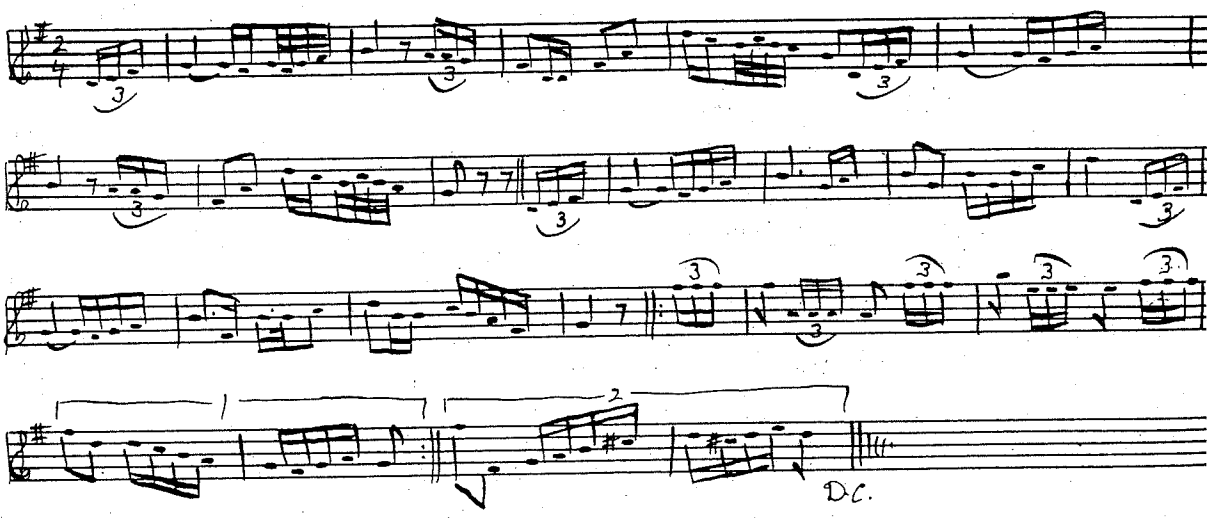


Local titles: as above, A; *Box Fox,* or *Double Hornpipe,* B; no title, C. The second part of our A-version is the same as that of *Dogs in the Dishes,* our No. 107. The tune may be more widespread than I have been able to discover; it was certainly well known in southwest Pennsylvania. Messer No. 70 has a second part like that of our B and C; and the second part of Messer No. 95 resembles the first strain of our tune.

300. FIFE MARCH (F)

Wiltrout, F, 1946, B.

From Ananias Bittner.



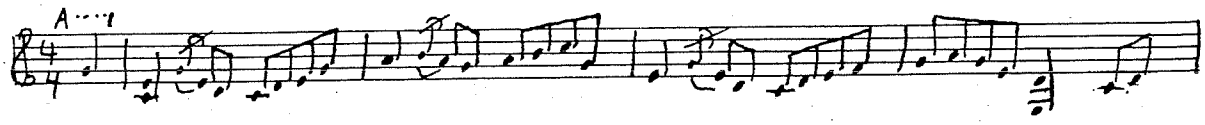
Played with much deliberation and dignity, and always on Memorial Day. The player was sure that the tune dated at least from Civil War times. I have not been able to find any other versions, however, or anything at all about its actual age.

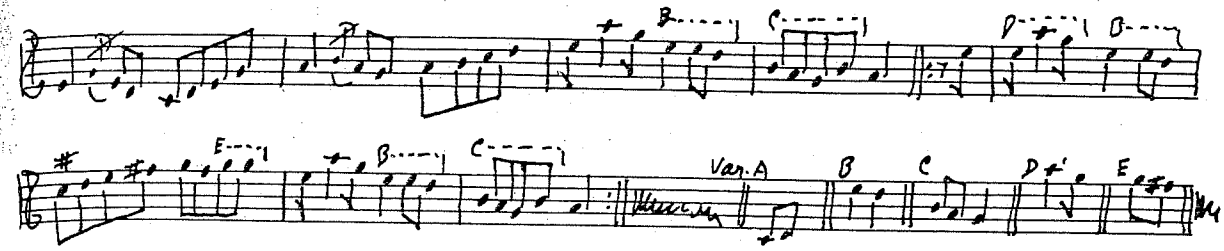
301. FINE TIMES AT OUR HOUSE (V)

A

J. Smalley, V, 1944, B.
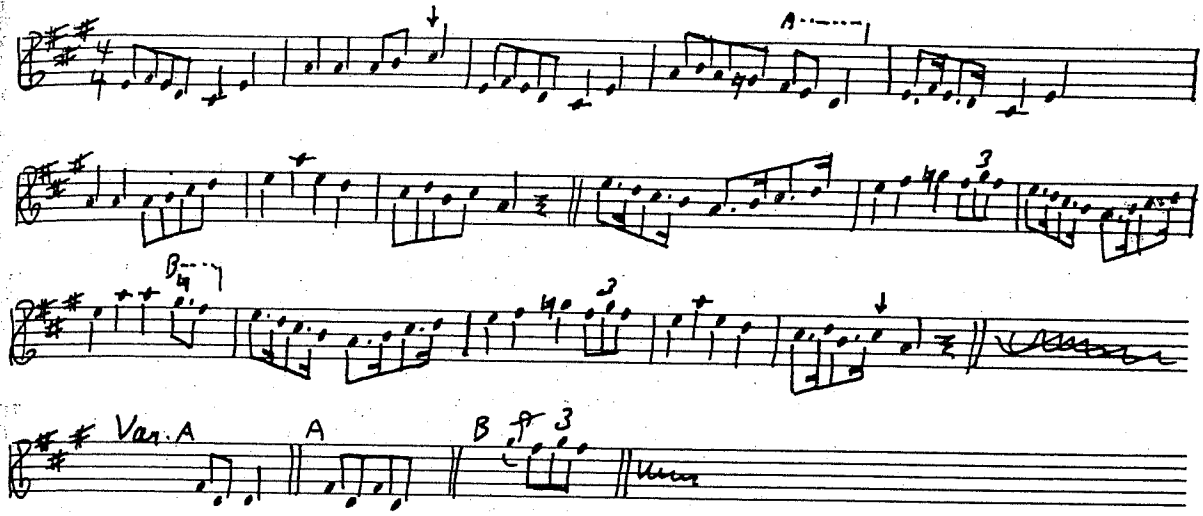
From his father.
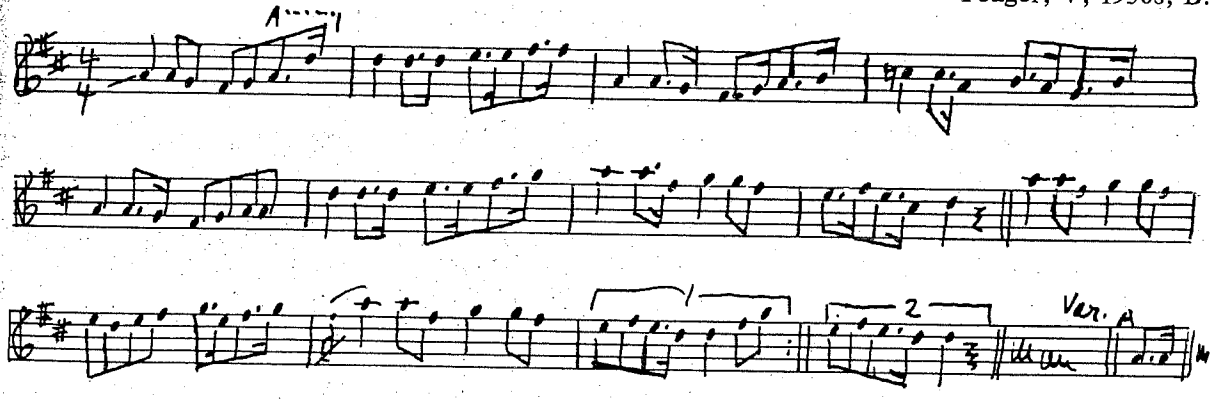




B

Ireland, V, 1944, B.



C

Yeager, V, 1930s, B.

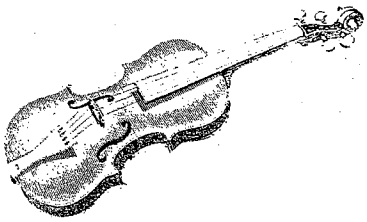


Local titles: as above, A; *Fine Fun at Our House,* C; no title, B. The title of A seems the prevailing one for this tune in the region. The "shading-off," as it were, from one mode to another that characterizes these versions is a genuine, and once common, feature of our fiddling tradition. A vague resemblance to our tune is seen in Scot CD, Bk. 10, No. 5a, *Crieff Fair,* labeled "from Bremner, 1760." The second part of Adam, No. 54, equals the second strain of our No. 301. Clear sets of our tune are found in SFQ, VI, p. 10 (usual title), from Albemarle County, Virginia, being a Mixolydian set something like our B-version; and in Bayard HCT No. 76 (usual title). But I cannot satisfactorily trace the tune in any older British collection.

From Jock Woodmancy, Ohiopyle, Fayette County, I got this little rhyme to go along with the piece:
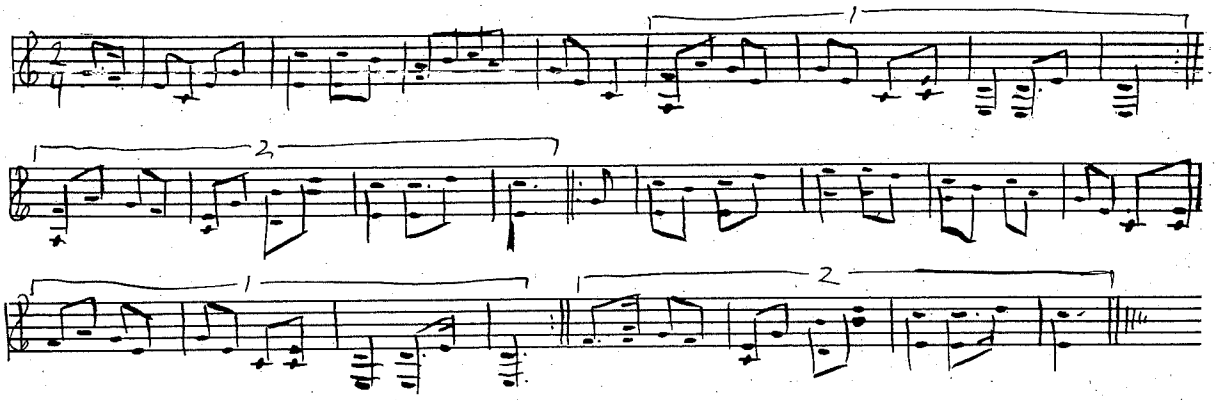
Fine times at our house, Sally's got a little one:
A great big yellow devil just like the other one.

The second part of our C-version seems to be made out of the closing cadential formula of the first strain, and replaces what is apparently the usual second part of the tune, as it appears in Versions A and B and in the other Virginia and Pennsylvania sets referred to above.



302. THE DUSINBERRY (JUTENBERRY) MARCH (F) Queer, V, 1946, B, 1960, JB.

From a great-uncle.
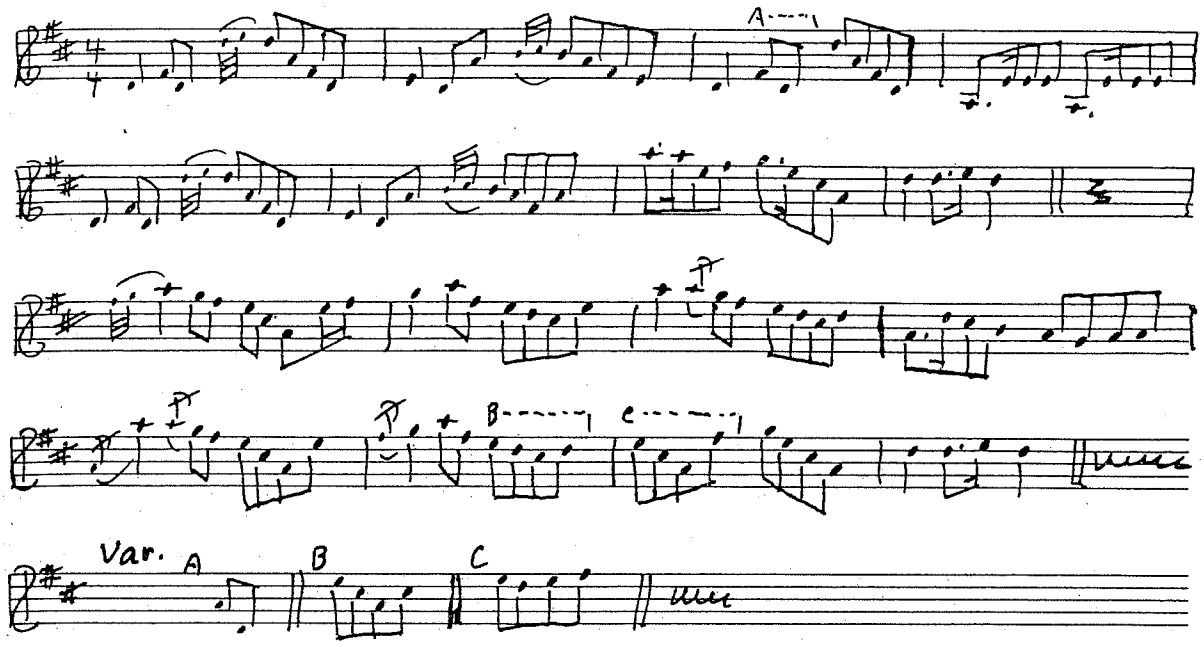


The exact local title of this piece is not certain. In 1946, the player gave the first of the names above; in 1960, he repeatedly and distinctly pronounced it like the second of these names. According to Queer, the piece used to be much played in Ebensburg, Pennsylvania; and the great-uncle from whom he learned it was wounded in the leg while playing it in some engagement during the Civil War: the bullet "stopped the tune and the fifer too."

This piece is a good example of what I characterized in the Introduction as a tune's seeming "to emerge from" an older repertory. Several interresembling Scottish tunes seem either to be ancestral to this one, or derived from it, or cognate with it; and to determine which of these alternate possibilities is the right one would doubtless be impossible. For instance, the tune called *Pewter Mug* in Ford, p. 37, and *The Tinware Lass* in One Thousand, p. 17, shows general resemblance to our No. 302; so does *Whistling Mike,* O'Neill MI, No. 1679; and both seem closely related to Joyce 1909, No. 330, *The Ladies Dressed in Their Garments So Green,* a 3/4-time harper's tune. Likewise, the piece called *Loch-na-gar* in Smith Scot M, VI, p. 38, looks like a relative or derivative: compare it with One Thousand, p. 124, 2nd, having a similar name. If all these are related, then so is the melody fairly widespread in Pennsylvania and elsewhere, which we give here as *The Star of Bethlehem* (No. 156). Especially close to our tune is *The March of the Die Hards* (i.e., the 57th Regiment Scots), in Campbell LPM, p. 7, and (with the additional title of *Caledonian March*) in McDonald Gesto, p. 110—where a note states that the air was "believed to be of great antiquity." But once again closely resembling the foregoing, and therefore another possible member of this little presumptive "tune family," is *Scotland Forever* or *Brave Scotland,* McDonald Gesto, p. 109: the same melody which today, as *Scotland the Brave,* is played so incessantly by bagpipe bands; see Reid, p. 5, for a modern piper's set. Another piece probably related to No. 302 is McCullough, No. 52, also a march.

303. THE ROCKY ROAD TO DUBLIN [I] (V)
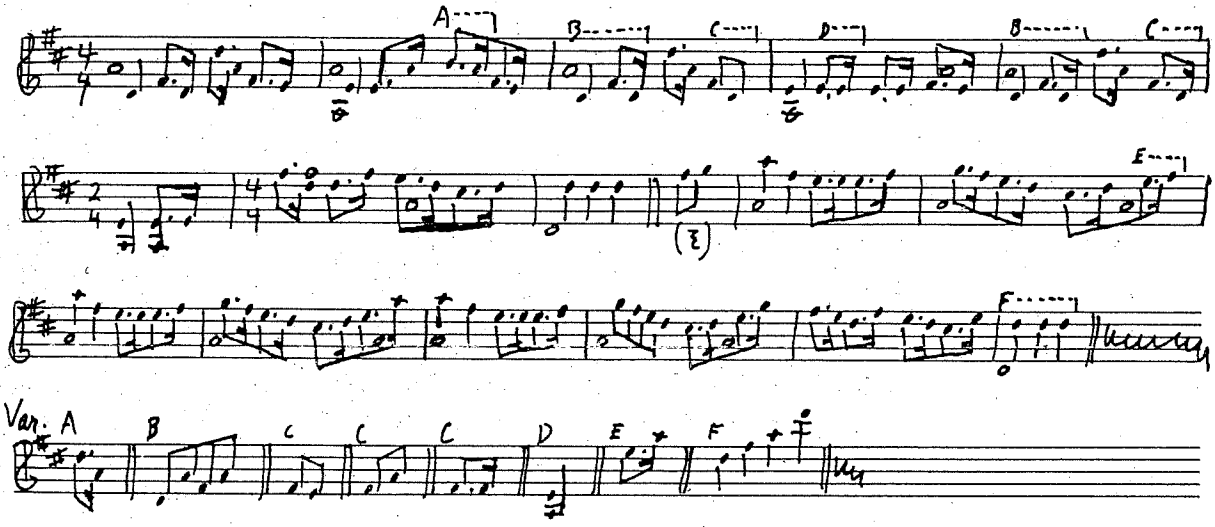
A

James Taylor, V, 1930s, B.



B

Filby, V, 1944, B.

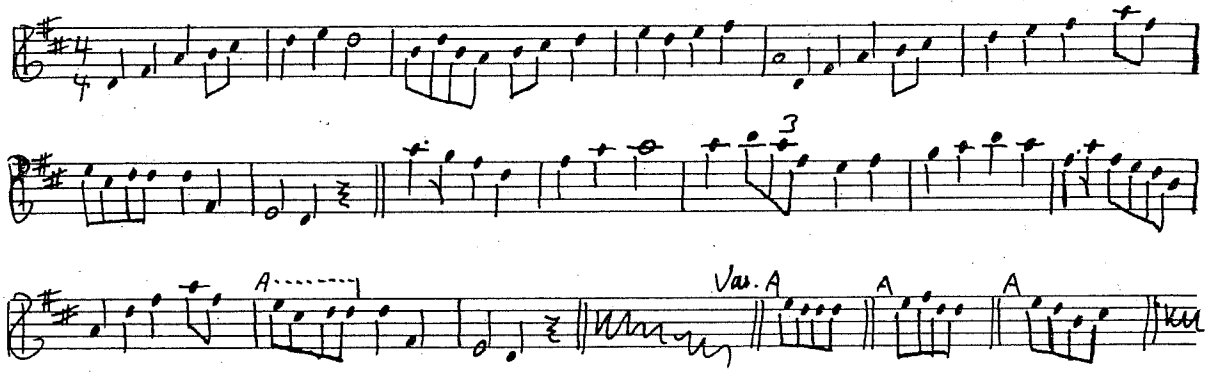


Local titles: as above, A; no title, B. In the British Isles, the title of A is usually found attached to a rather well-known "hop jig" (9/8-time) tune. Not so in America, however, where tunes in 9/8 (if they ever had any original traditional currency, or indeed, if they ever appeared outside a few nineteen-century printed collections) form no part of local players' repertories except among some urban Irish neighborhoods. Our title, then, in America, evidently becomes a floater (see No. 304 following). The A and B versions of No. 303 are a fine object lesson in the difference between a "good" and an "inferior" setting of a tune: compared with A, the B-version lacks melodic and rhythmic variety, and suffers from the omission of a half-measure, which destroys its expected bisymmetry. I have not been able to trace this tune in the British Isles, although it certainly appears to be an import, and not an American composition.

304. THE ROCKY ROAD TO DUBLIN [II] (V)

E. Martin, V, 1946, B.

From Max G. Hohl, "a soldier in the Spanish War."
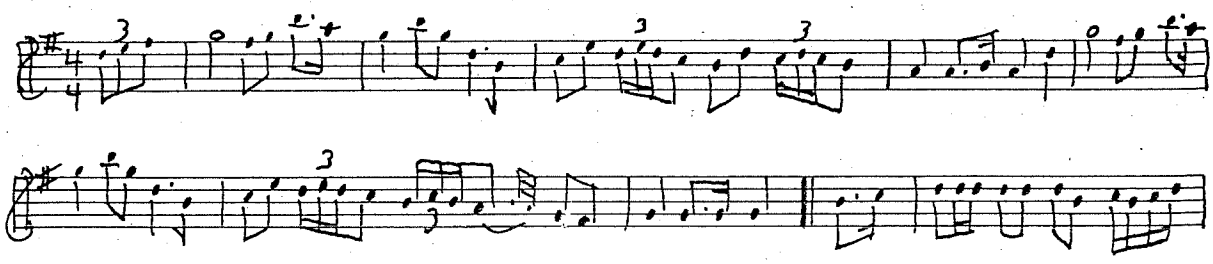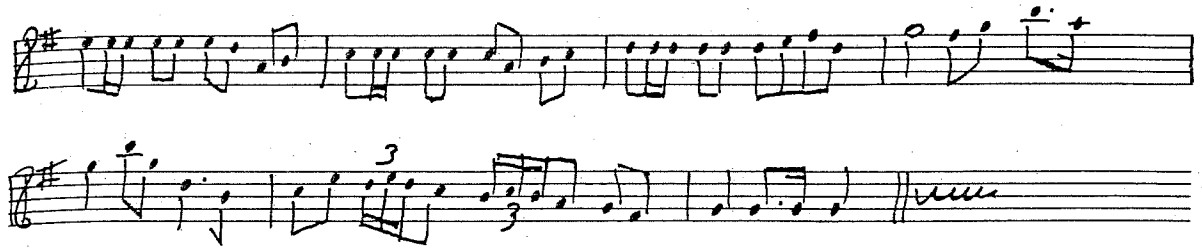


If I have identified it correctly, this tune, in contrast to No. 303, was once very well known in the British Isles. In my opinion, it is descended from an air that served as reel, strathspey, and song melody, in several versions and under several titles. In order to make these notes clearer, I shall enumerate the titles, following each with an initial-letter abbreviation. The most common name of the tune is *Loch Eireachd (Erroch) Side* (LES), and the next most common is *I'm O'er Young to Marry Yet* (OYM), which shares its first half with LES, diverging in the second. Other titles are *Over the Hills to Glory* (OHG), seemingly the name of a dance; *The Lass of Gowrie* (LG); and *The Lakes of Sligo* (LS). These last three titles go to versions rather close to LES. All these names occur with variation in spelling, and sometimes in shortened form.

I have seen the following printings of this air: Aird, III, No. 543, LES; Gale, p. 39, LES; Johnson, I, No. 78 LES (which Glen, p. 82, says first appeared in print 1786); Johnson, II, No. 107, OYM (which Glen, p. 93, traces to a Bremner collection of 1758); Graham, p. 235, LES (which Graham claims is derived from the older OYM); Graham, p. 283, OYM; Petrie Stan, No. 996, a march set called *Vive La! The French Are Coming;* One Thousand, p. 128, LES; McGlashan, p. 46, two sets, LES and OYM; Smith Scot M, II, p. 66, LES, and IV, p. 34, OYM; Wilson Comp Ball, p. 33, OYM, and p. 34, LES; CFD 76, p. 11, LS, and p. 30, LS, 2nd part; Kerr, II, No. 76, LES, II, No. 377, LG, and IV, No. 38, LG; Gow STR, I, p. 7, LES; Gow BNG, I, p. 20, LES, with a note "Composed by Niel Gow and his 2nd wife"; Gow BNG, II, p. 28, OYM; Sharp CDT, Set 1, p. 14, OHG; Scot CD, Pt. 14, No. 8, OYM; JEFDSS, II, p. 136, LG; Gow VM, 2nd ed., p. 12, OYM; Kennedy FTB 1, No. 45, OHG and LG; Cahusac PC, IV, p. 36, LES; Crosby Caledonian, p. 102, LES. Reavy, No. 43, is especially noteworthy in connection with the opinion I expressed about the ancestry of No. 304: it is undeniably a version of LES, and at the same time, is strikingly close to No. 304.

305. GOVERNOR TILFORD'S MARCH (F)
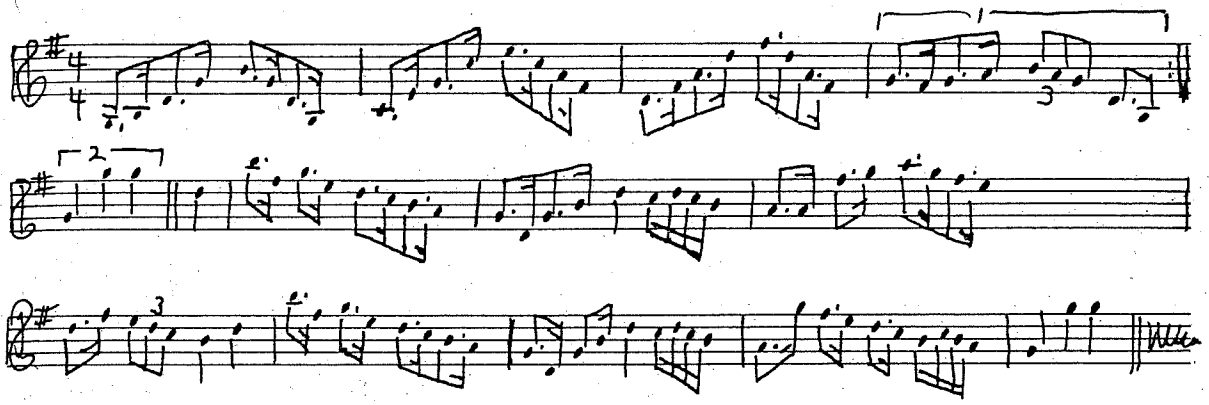
Horner, F, 1944, B, 1960, JB.





306. SWOWER CREEK [I] (V)

Losch, V, 1930s, B.
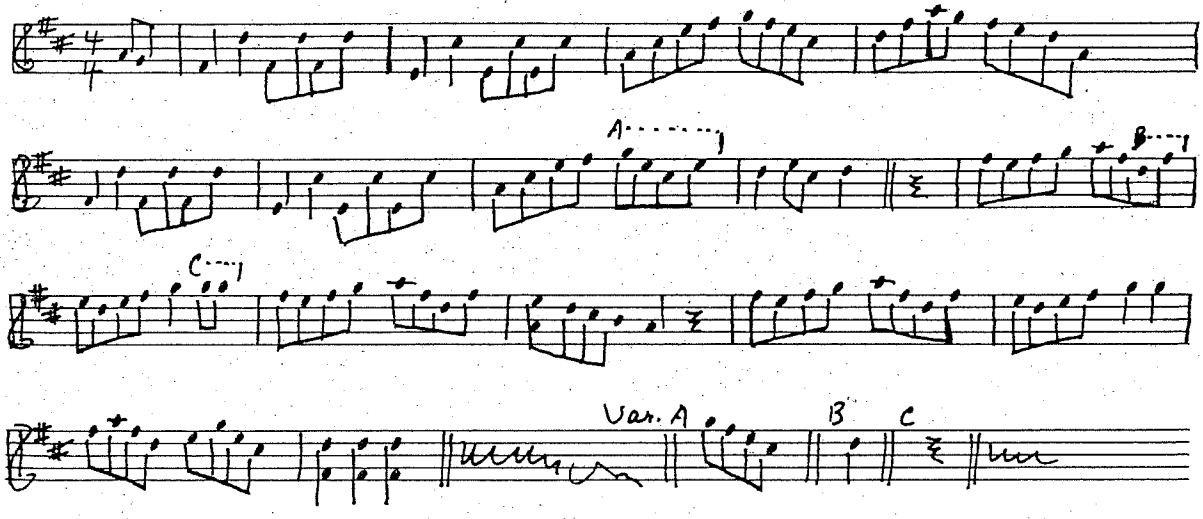


Could the title of this and No. 307 be a corruption of the Pennsylvania Dutch for "Schwaber"? It is pronounced "SWOH-wer." Compare O'Neill, MI, No. 1701, which may well be related. Sets of the tune are in One Thousand, p. 115, as *Harlequin Hornpipe,* and in Howe 1851, p. 40, as *Constitution Hornpipe.* Losch's set is certainly a credit to the last-named.

307. SWOWER CREEK [II] (V)

Losch, V, 1947, B.

From his father and Christ Hopple.
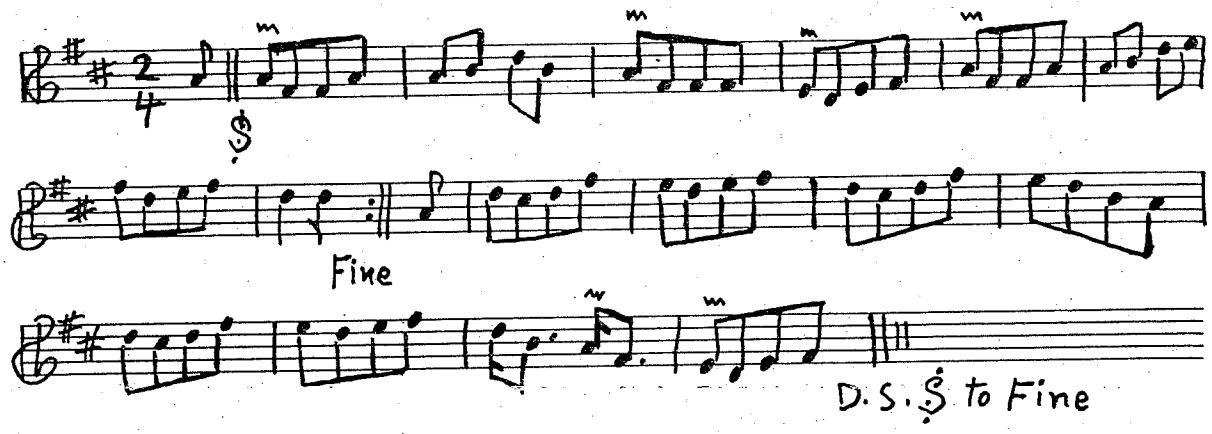


The second half of this tune is also that of the very common tune *The Soldier's Joy,* our No. 332. I cannot explain the giving of the same name to two different tunes in the player's repertory otherwise than as the result of forgetfulness.

308. MARCH (F)

Horner, F, 1944, B.

From his father, who learned it from the older fifer Louis O'Donnell.



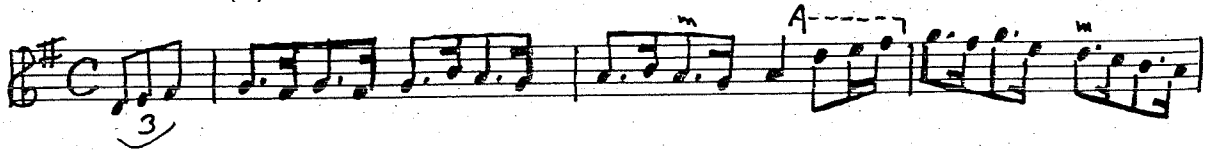
Manifestly Scottish, this tune has its closest old-country relative in the once highly popular air *Roy's Wife of Aldivalloch,* which, with or without its words, was reprinted countless times. It was also printed under a number of other names: for instance, Glen, p. 168, signals its appearances as *Lady Frances Wemys' Reel* in 1742, as *The Ruffian's Rant* in 1759, and as *Coig na Scalan* in 1780. In the collections I have examined, still other names turn up, namely, *I'm Owre Young to Marry Yet* (cf. our No. 304), *Ben Nevis, Old Virginia,* and *The Kilt Is My Delight.* But the "Roy's Wife" title exceeds all others in frequency, with the "Ruffian" name as a far-behind second. There are also indications that our melody belongs, with its various relatives, to a still more extended tune-family: these airs all together have considerably more than a passing resemblance to the first strain of *Moniemusk* (our No. 343, which see; and compare especially our B-version with the "Roy" tunes). The tune has been a reel, a fling, a strathspey, and a vocal air, as well as a march; such plurifunctionality being in general a fair indication of some respectable antiquity.

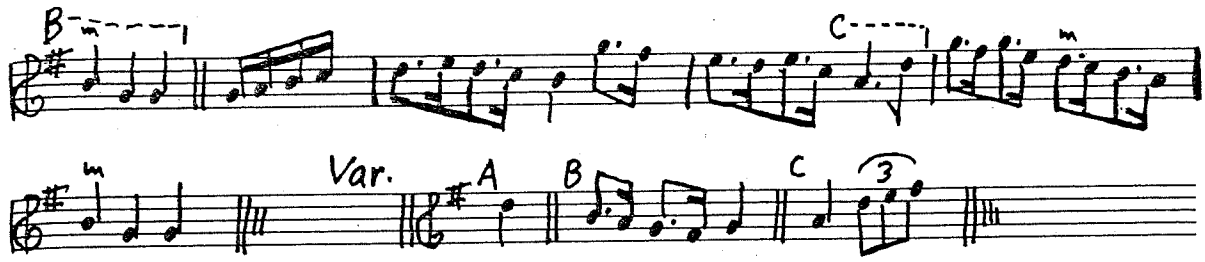
I have noted these sets in print: Gale, p. 6, 3rd (an instance of markedly close resemblance between *Roy's Wife* sets and our No. 308); Gow CR, I, p. 33, 1st (here there is pronounced likeness to our *Moniemusk* B-version, cited above); Johnson, IV, No. 342; Smith Scot M, I, p. 66; Gow STR, III, p. 13; Gow BNG, II, p. 12; Gow VM, 2nd ed., p. 22; Riley, I, No. 344; Crosby Caledonian, p. 152; Surenne, pp. 86, 87; *The New Musical and Vocal Cabinet,* p. 229; Wilson Comp Ball, p. 68; Howe DSV, p. 65; Roche, III, No. 194, 4th figure of the 4th tune of a quadrille; Ross BT, Bk. 1, p. 2; Harding Coll and Harding Orig, No. 179; JR, I, p. 10; Robbins, No. 10; Harding AR, Nos. 140, 192; White Ex, pp. 70, 77; One Thousand, p. 123 (while the tune on p. 26, 7th, of this same collection also has considerable resemblance); Kerr, III, No. 23.

Even closer to this tune than the *Moniemusk* or *Roy's Wife* sets is an air in Gow CR, IV, p. 22, 2nd. Additional members of this group of relatives are Huntington, p. 9, 2nd, and p. 10, 2nd.

309. A DRAG (F)

Horner, F, 1944, B.
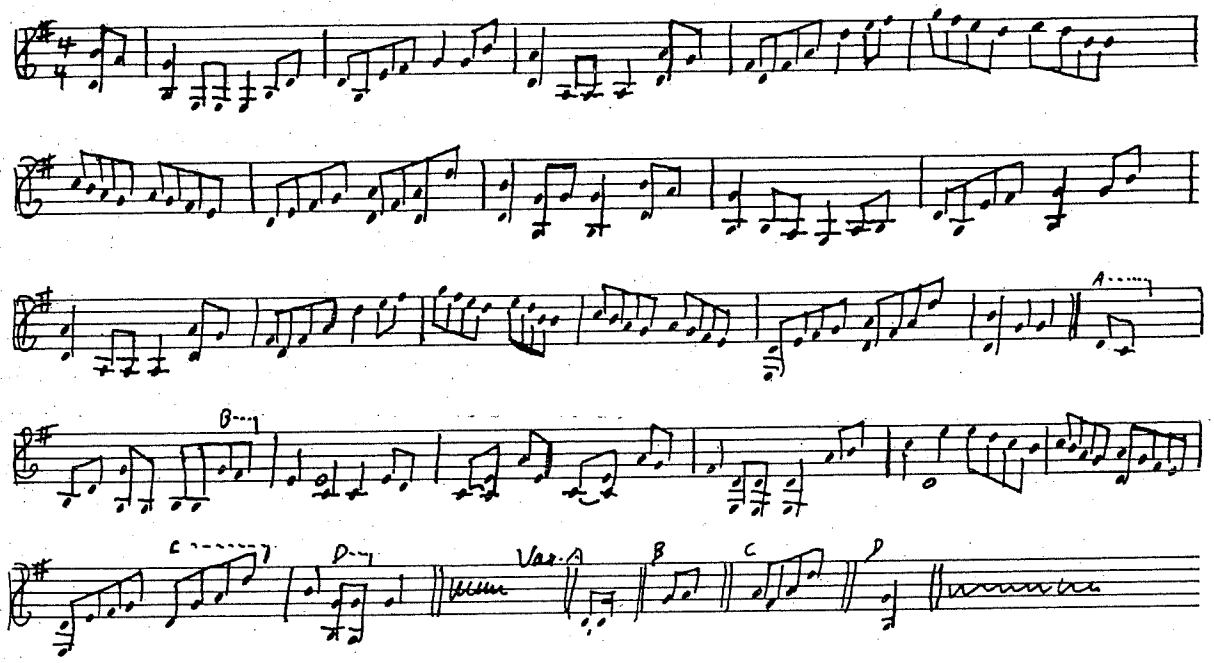




This piece, like many others, though filled with the idiom of Scots or Irish music, is made of such common formulas that it is hardly traceable. There is some general resemblance between it and McDonald HVA, p. 29, No. 171, a slow, nameless "Western Isle" air. The second part of No. 309 also resembles that of our *Pull Down the Sheets,* No. 163.

310. THE COLLEGE HORNPIPE (V)
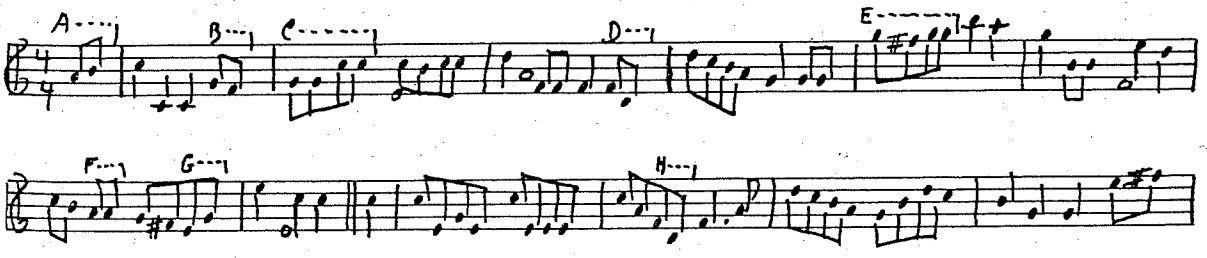
A
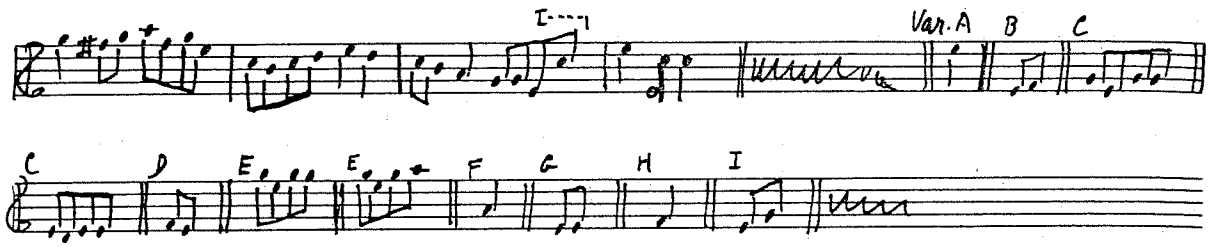
Hogg, V, 1948, JB.



B
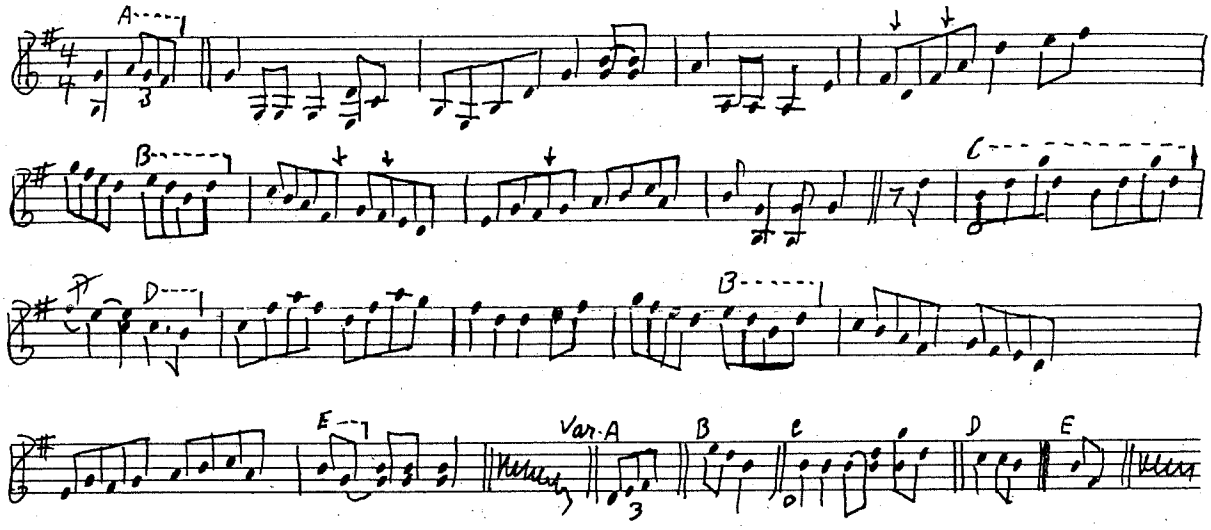
Stear, V, 1948, JB.





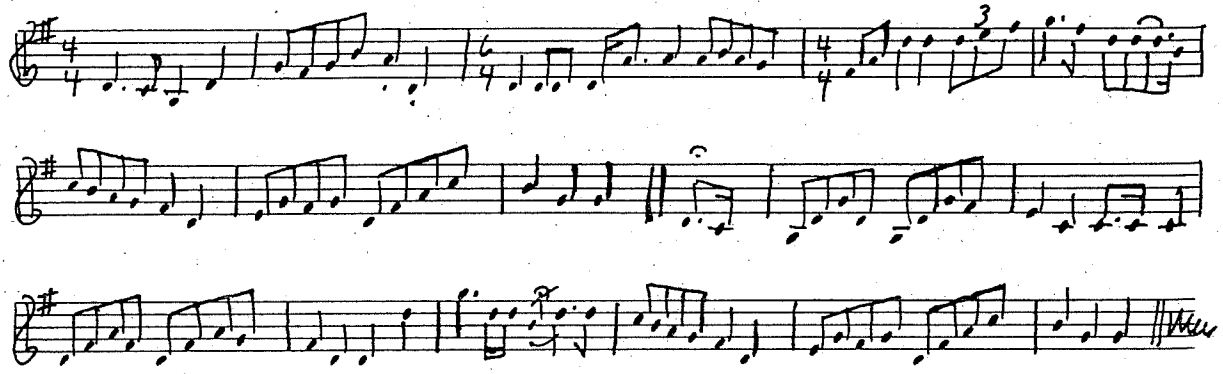
C

Clever, V, 1948, JB.
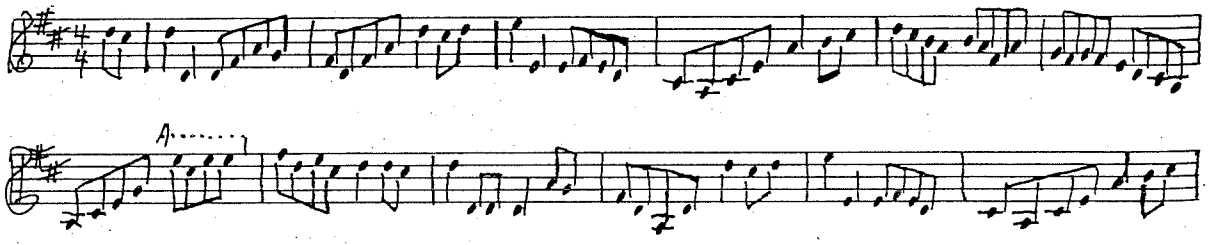


D
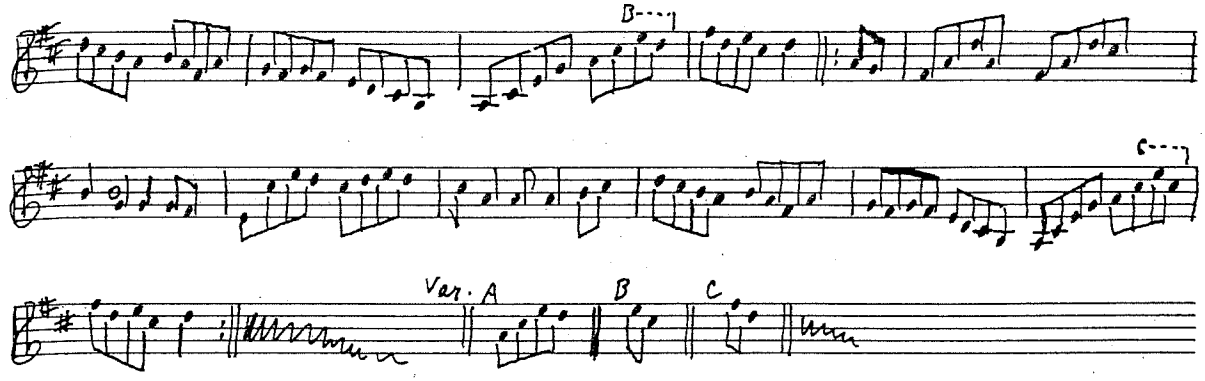
Losch, V, 1930s, B.
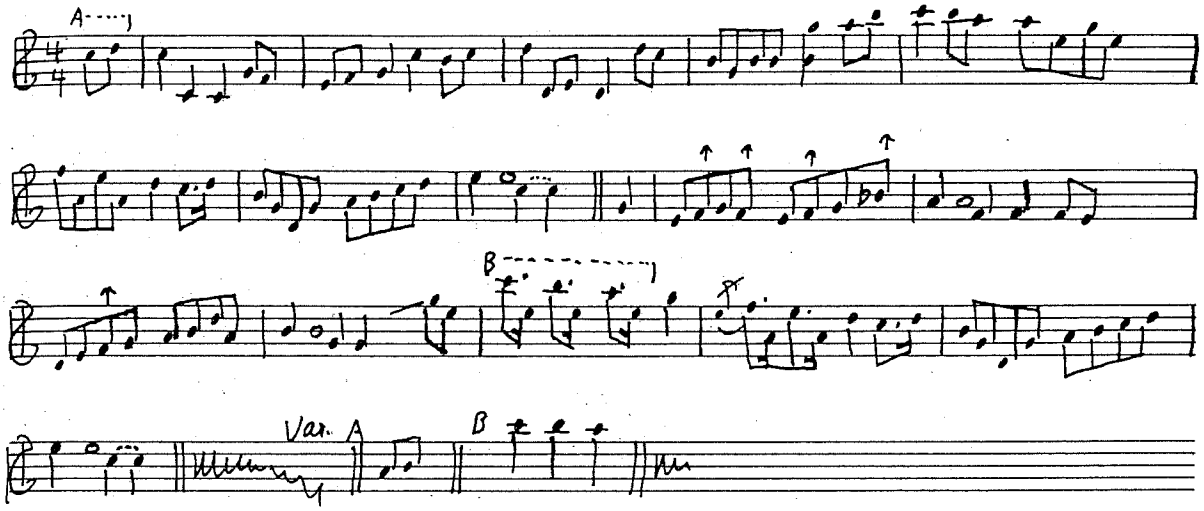


E

Yoders, V, 1963, JB.
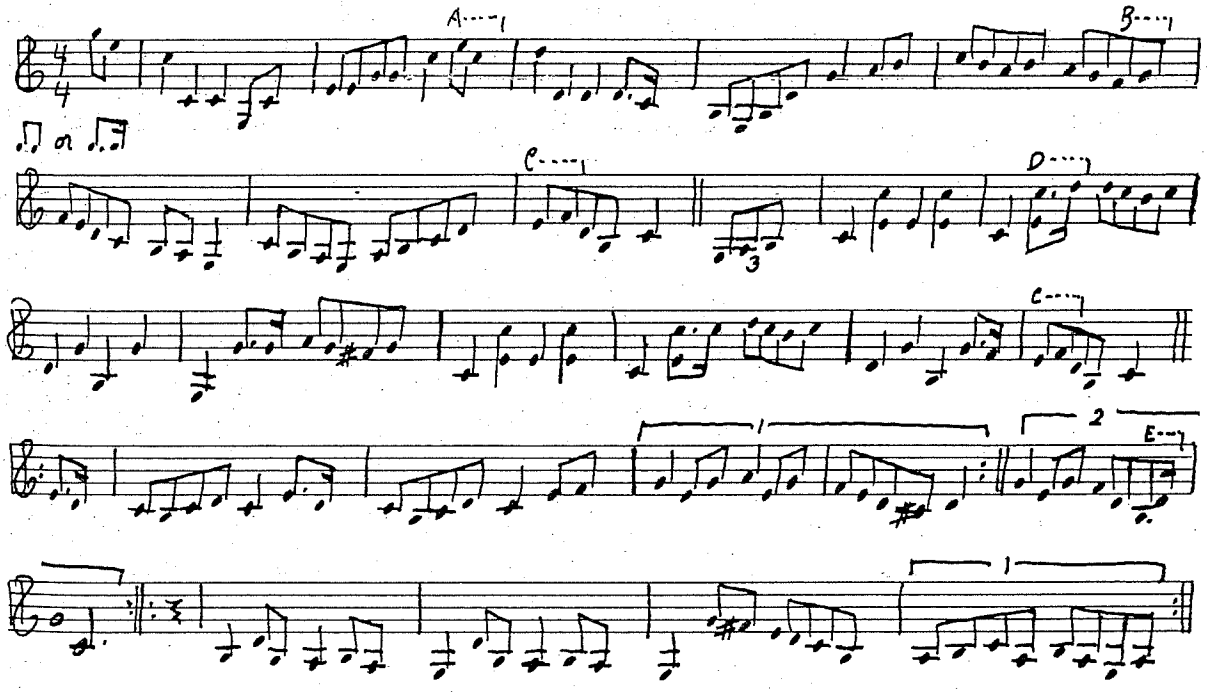


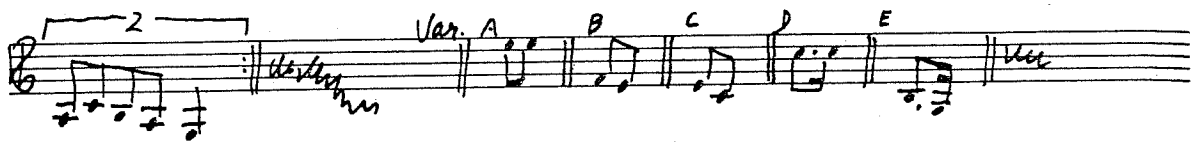


F B. Hall, V, 1956, J.



G Ireland, V, 1944, B.
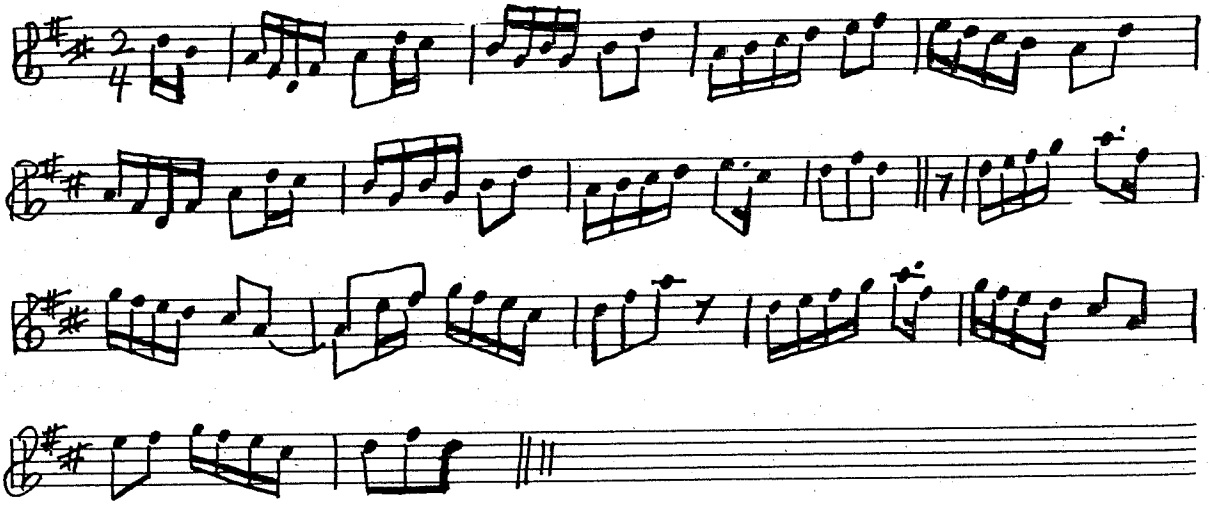




Local titles: as above, A, B, C; *The Sailor's Hornpipe,* E, F; no title, D, G. Among the printed sets, the name *Jack's the Lad* sometimes turns up, and occasionally a version without a name appears; but the two titles given above are the ones nearly always attached to this tune. Notice that our G-version (4 parts) is related to *The College Hornpipe* in the first part only. Another hybrid tune, called *The Forester* in JEFDSS, VIII, p. 6, has the first strain of *Turkey in the Straw* as its first half, while its second part is that of the regular *College Hornpipe* tune.

I have seen the following printed forms of this very widely known piece: Chappell PMOT, II, p. 741, where the editor notes that the piece cannot date from earlier than the second half of the eighteenth century; Chappell NEA, I, p. 181, notes, II, p. 140; Murphy MS, p. 9; AVF, No. 46, and p. 79, No. 9 of the regulation fife calls; O'Neill MI, No. 1737; Howe DSV, p. 45; Howe 1851, p. 41; Adam, No. 44; Ford, p. 46; One Thousand, p. 87; Wilson Comp Ball, p. 133; Sweet, p. 43; CD 76, p. 20; Kerr, I, p. 46; Arkie, p. 40; Jarman, p. 76; Burchenal Amer, p. 45; O'Malley, p. 16; JR, I, p. 8; DeVille, No. 2; Robbins, No. 168; Harding AR, No. 177; Harding Orig, No. 6; White Ex, p. 43; White Un, No. 96; Saar, No. 1; Krassen, p. 83; Mattson Fife, p. 56. Huntington, p. 19. 3rd, gives another of the familiar variants.

311. MARCH (F)

Palmer, F, 1944, B.
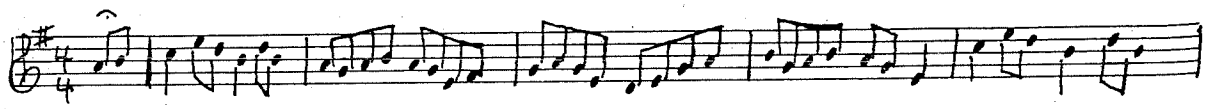
Learned at Briar Hill, Fayette County.
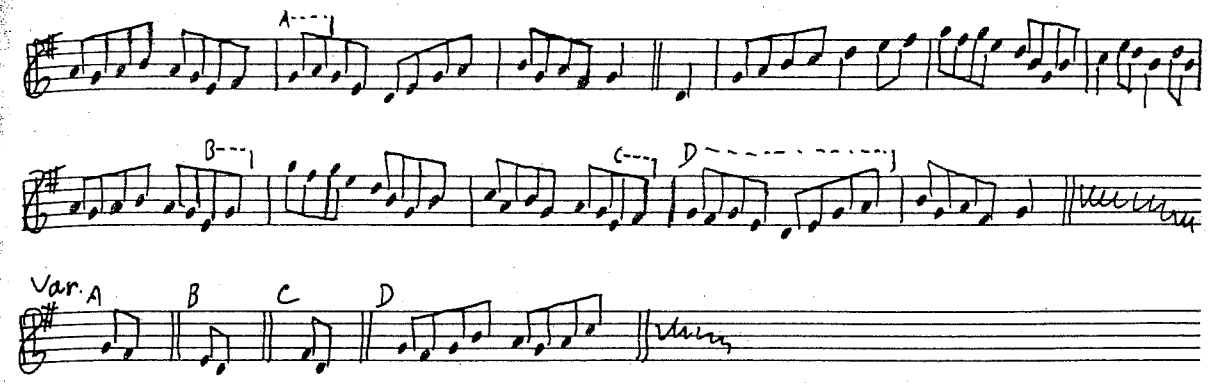


312. THE GREEN FIELDS OF AMERICA (V)

A
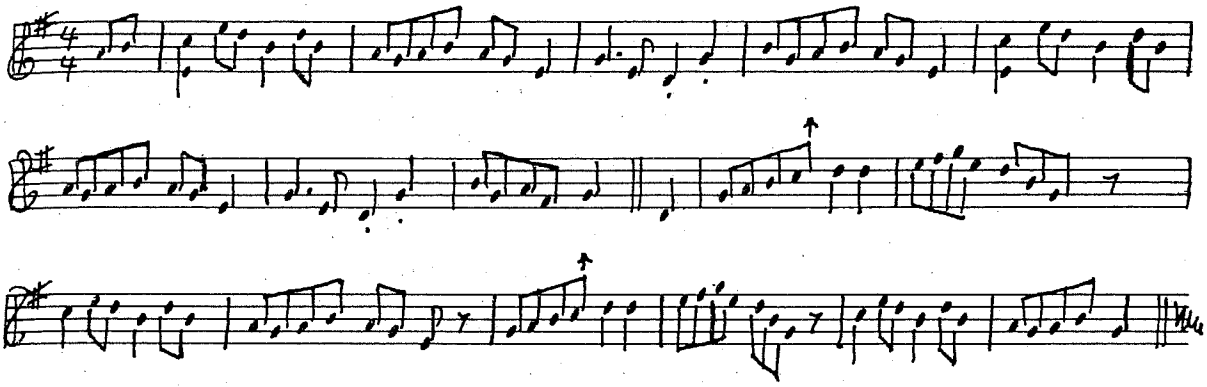
F. King, V, 1960, JB.





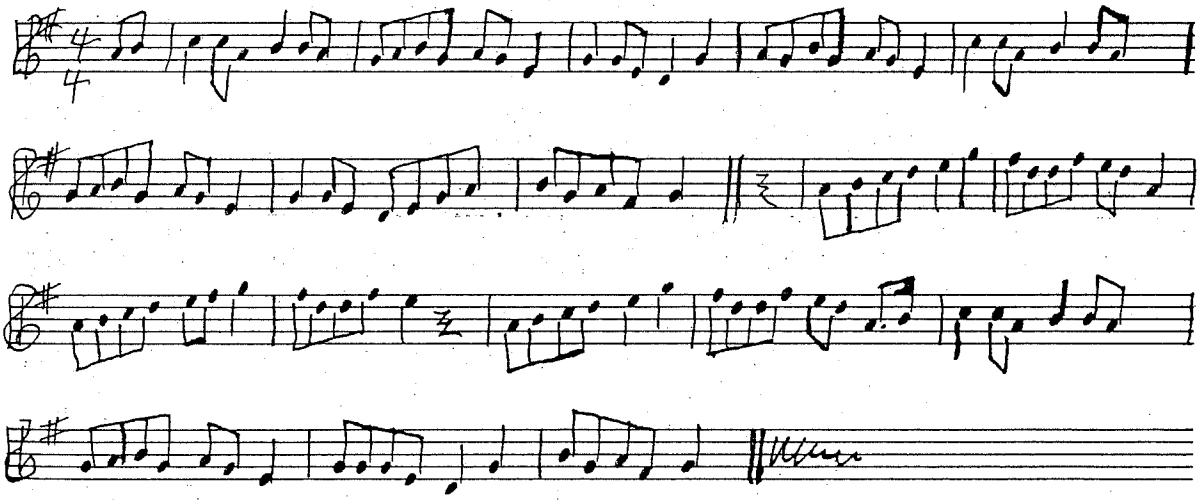
B

Yaugher, V, 1944, B.



C

I. Morris, V, 1930s, B.



Local titles: as above, A; as above, or substituting *Virginia,* B; *Old Mother Flanagan,* C. This air has been current in two easily distinguishable versions, one primarily vocal, the other mainly instrumental (and equalling our No. 312). Seemingly, the singing version is somewhat the older of the two, the instrumental form deriving from it. Each version goes under its own set of titles. Beside the *Green Fields* name, our No. 312 has been called *(Pretty) Molly (Judy, Miss) Brallaghan (Brannigan)*—by far the most common title—and *Miss Wedderburn.* The other set was called by Chappell "one of the most common street ballad tunes of London, to which numberless songs

have been sung at various times'' (PMOT, II, p. 730). Accordingly, it has many names, including *Pratie Apples, Captain Rock, McKenna's Dream, Under the Rose, The Grand Conversation of Napoleon, Napoleon's Farewell to Paris, The Bold Sportsman, The Carpenter's March,* and (in Petrie Stan), a couple of Gaelic titles. Other names and settings are scattered among regional folksong collections.

Variants of the *Green Fields* form are O'Neill MI, No. 1240; Howe DSV, p. 65; One Thousand, p. 17; Harding Coll and Harding Orig, No. 193; Kerr, I, p. 15, 8th, p. 41, III, No. 384; Galwey, No. 30; Roche, I, Nos. 121 (in 6/8), 157; Jarman, p. 76; Robbins, No. 148; Breathnach 1963, No. 79.

Variants of the second (or vocal) form include Chappell PMOT, II, p. 730; Joyce 1909, No. 373; Henebry 1928, p. 227; O'Neill MI, Nos. 15, 163, 991 (6/8 set); Petrie Stan, Nos. 1311, 1312; JIFSS, I, p. 14, II, pp. 183, 188, IV, pt. 2, p. 283, XVII, p. 38.

Another variant of the *Green Fields* version is in Mitchell Clancy, No. 95; while a set of the *Grand Conversation* form (with which should be compared our App. 38 and the Irish tunes listed under it) is given in Feldman, p. 245, 1st.

In connection with the ''Flanagan'' title to this reel, George Strosnider recalled these little rhyming fragments accompanying the first part:

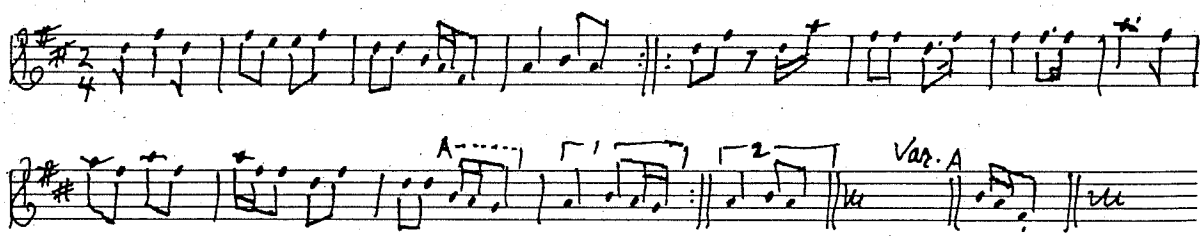
Old Mother Flanagan,
Never be a man again,
Hole in her stockin',
Heel kept a-rockin'.

These are traditional bits of the kind intoned by the ''caller'' when calling a dance to the tune.

313. THE GREEN FIELDS OF IRELAND (F)
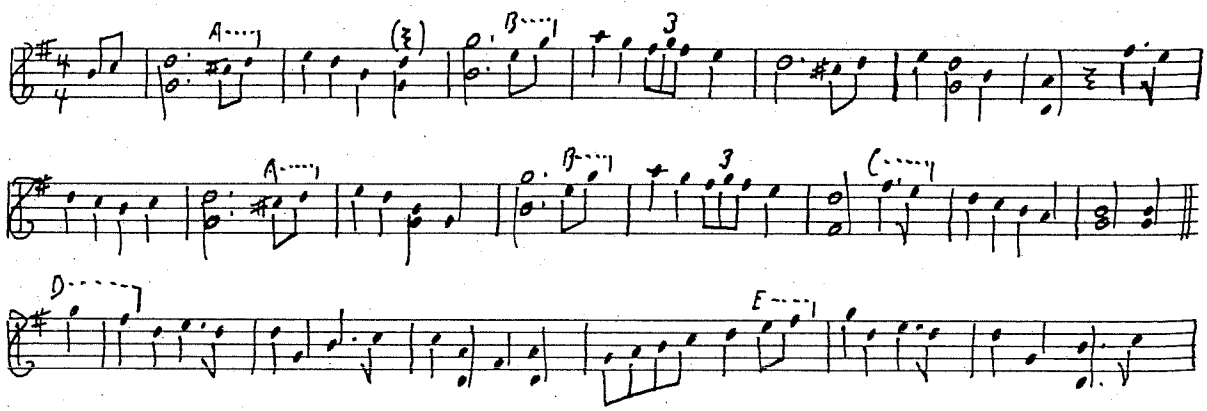
St. Clair, F, 1960, JB.

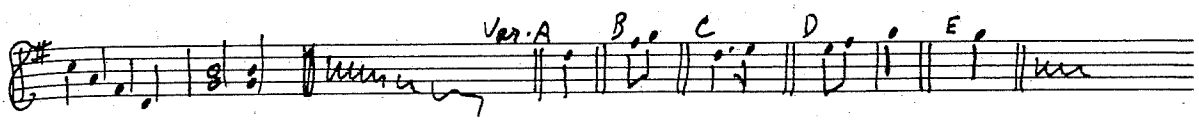
From his father.



314. THE GREEN FIELDS OF EDINBURG (V)

Dunn, V, 1947, B.
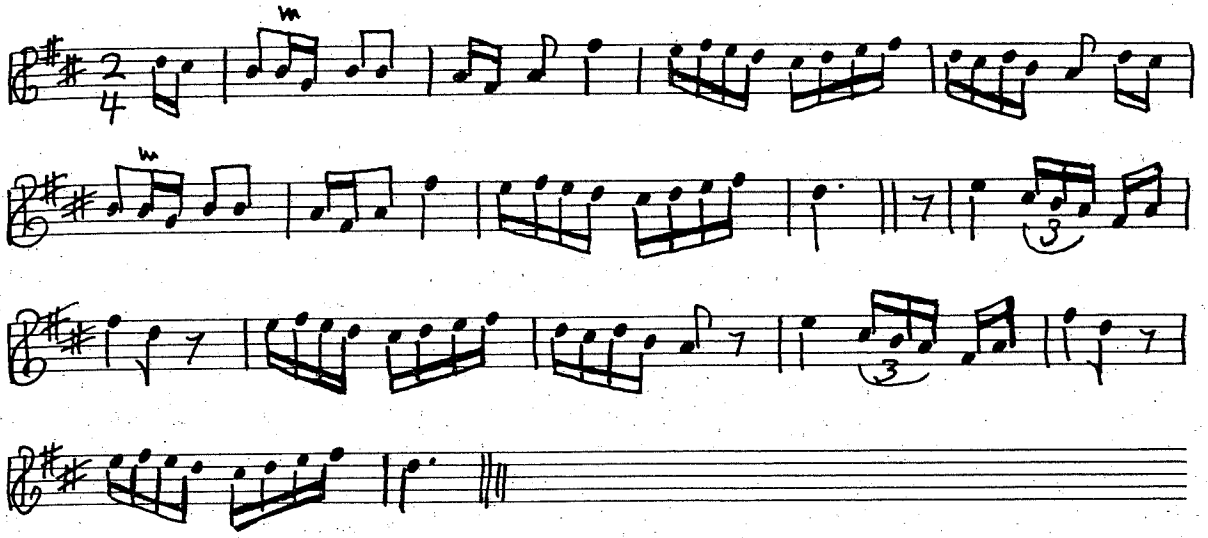




The second part of this obviously modern air is reminiscent of the same popular song which inspired our No. 575. The first part, though familiar to me, is a section I cannot identify.

315. MARCH LEARNED FROM A SCOTTDALE DRUM CORPS (F)

Palmer, F, 1944, B.
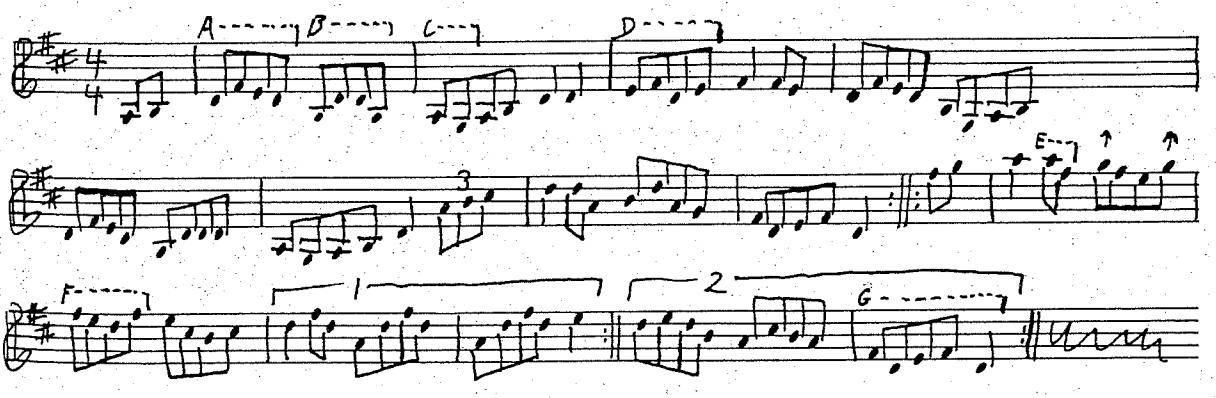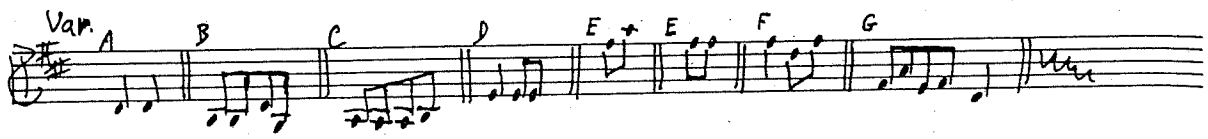


About the band from which he learned this very characteristic piece, the player's comment was, "I reckon it must'a' been the only tune they knew: they never changed it—played the same tune all day long."

316. THE ARKANSAS TRAVELLER (V)

A
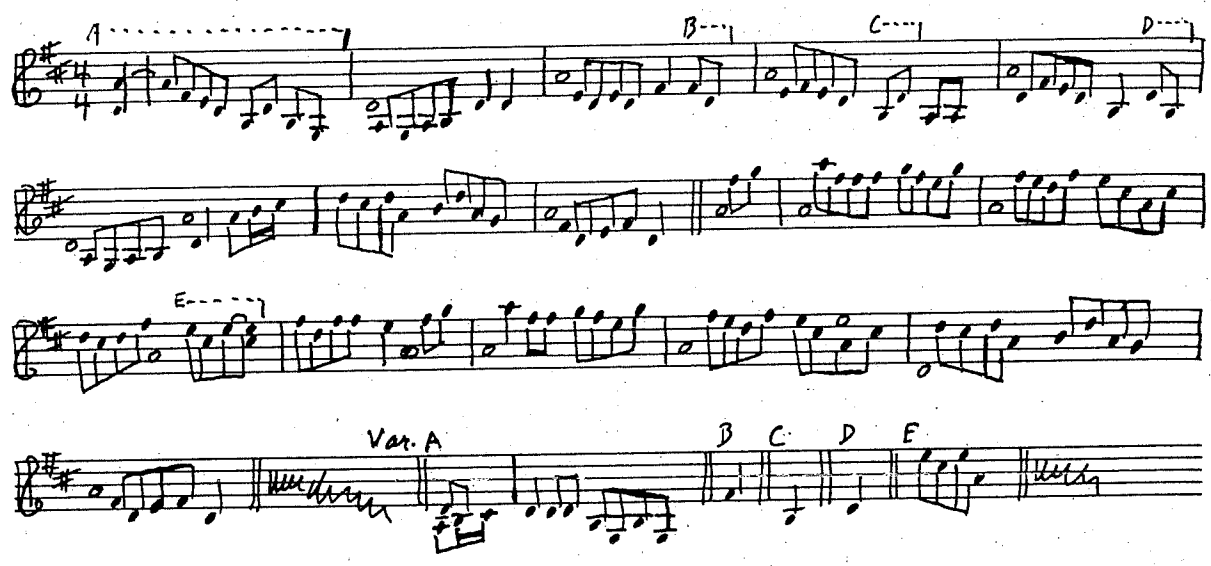
Yoders, V, 1961, JB.
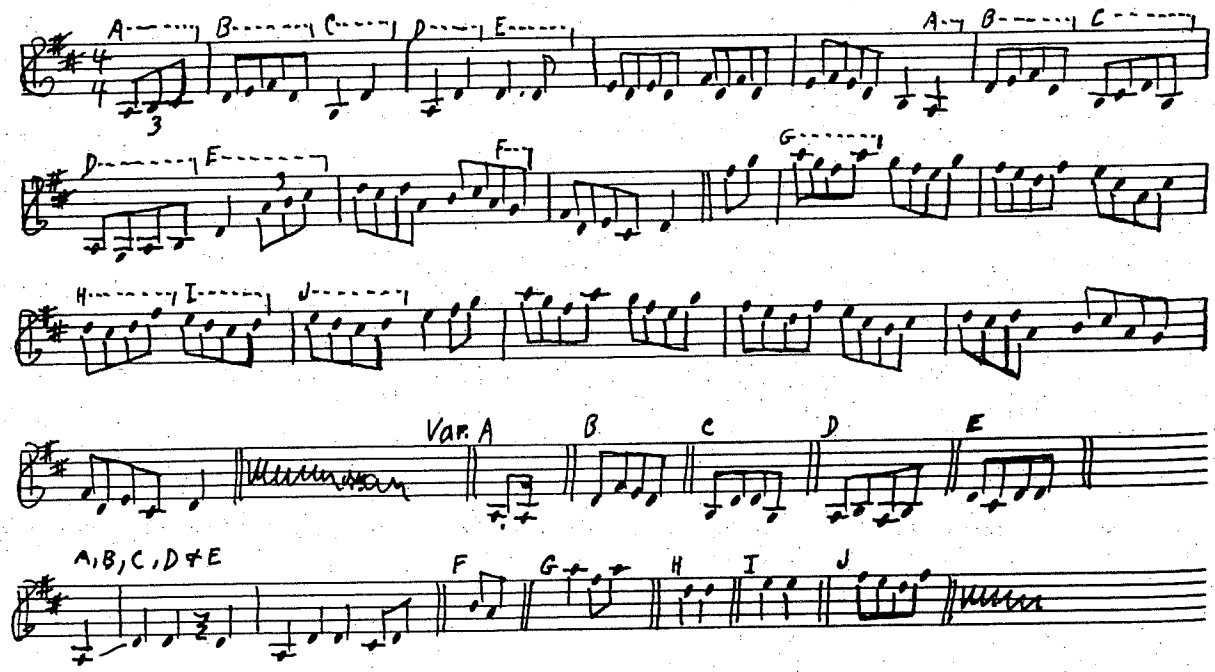




B

Queer, V, 1957, JB.



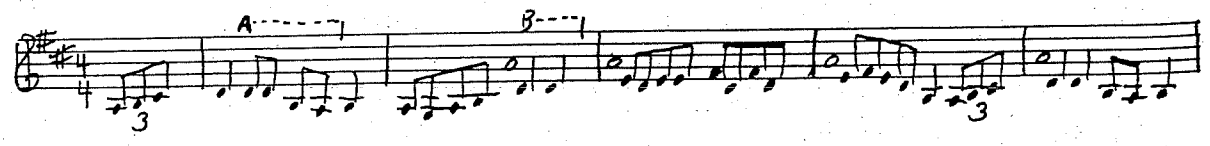
C
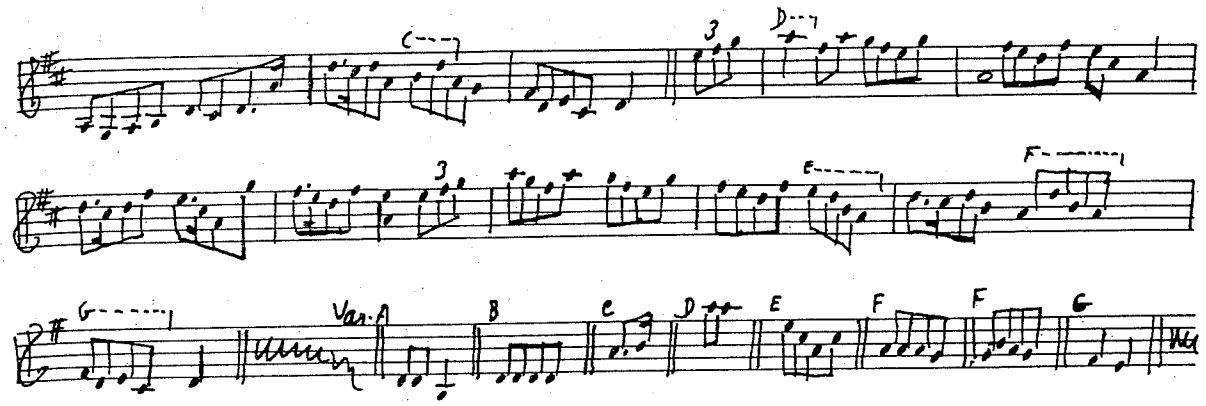
Walter Neal, V, 1952, JB.



D
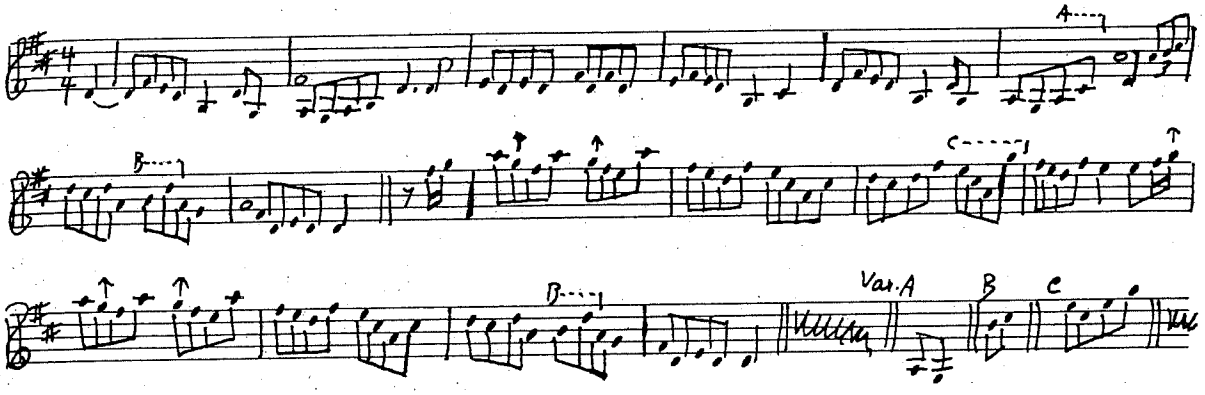
A. Thomas, V, 1952, JB.
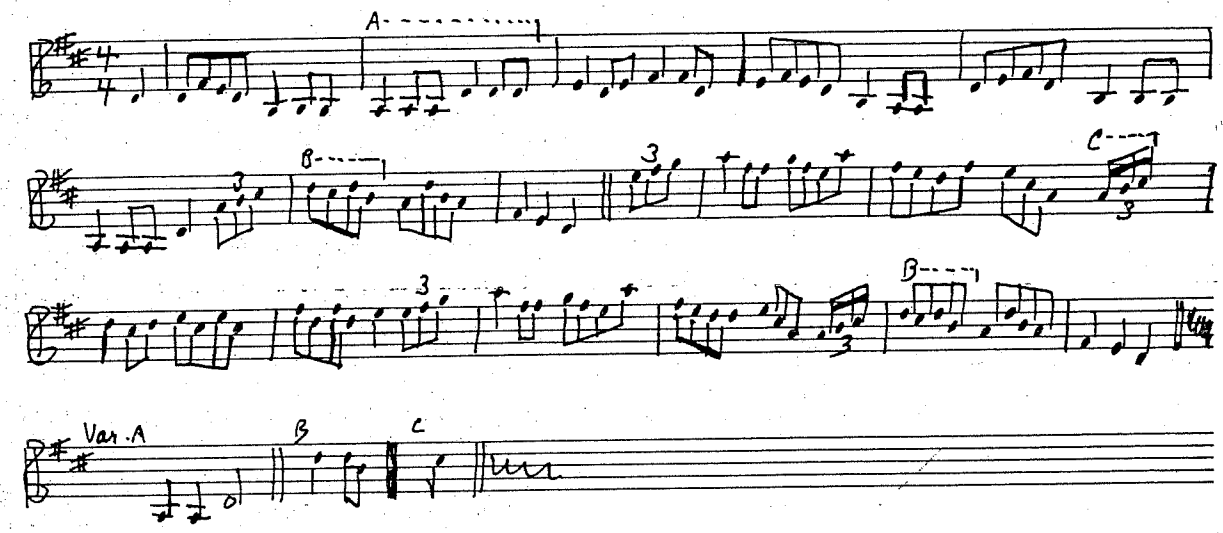




E

Gilpin, V, 1949, B.



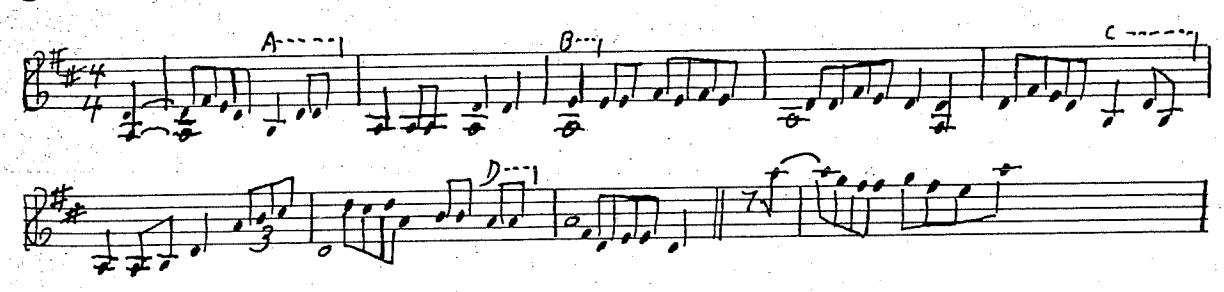
F

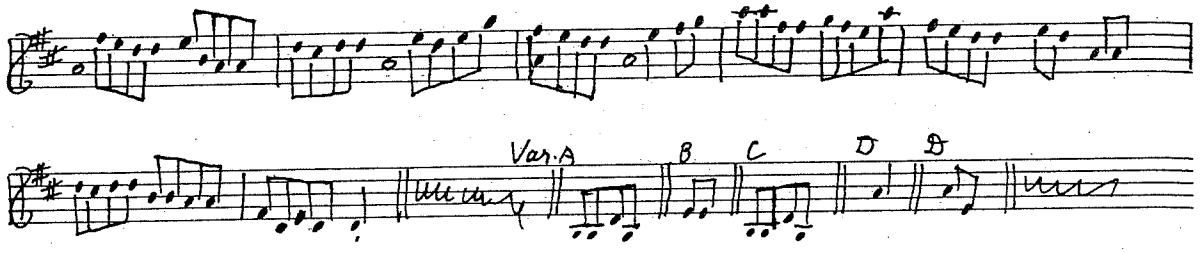
Miller, Gelnette, V, 1949, JB.



G
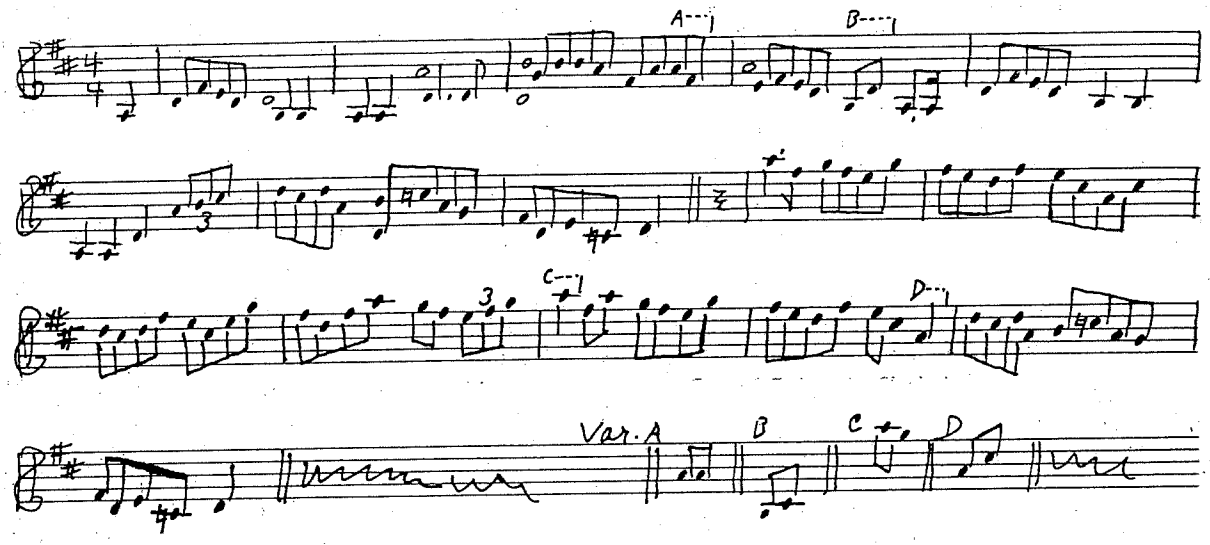
Stear, V, 1948, JB.
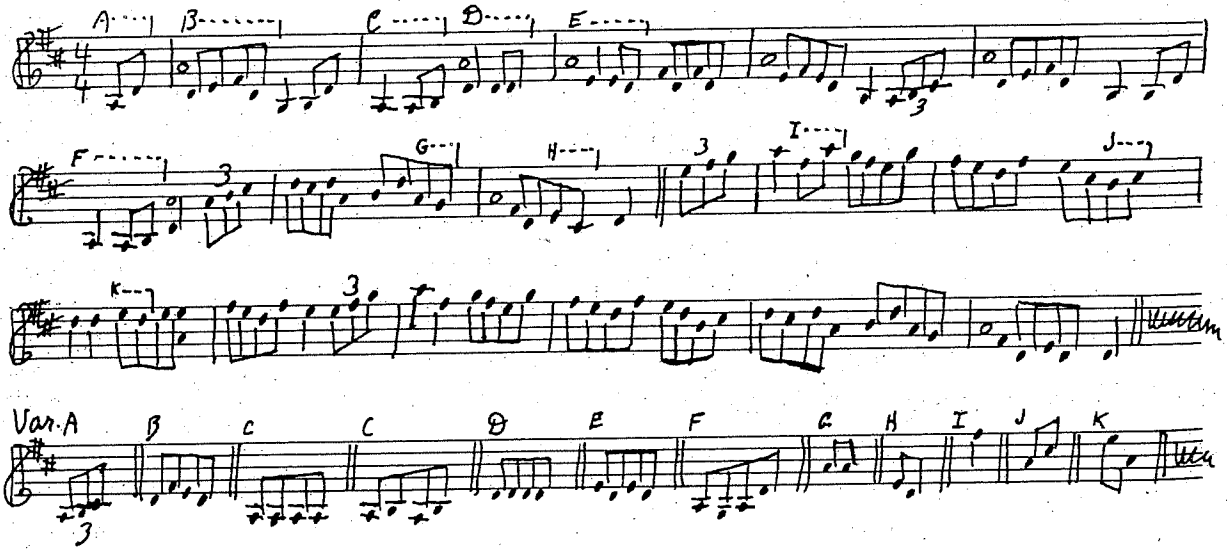




H

Clever, V, 1948, JB.
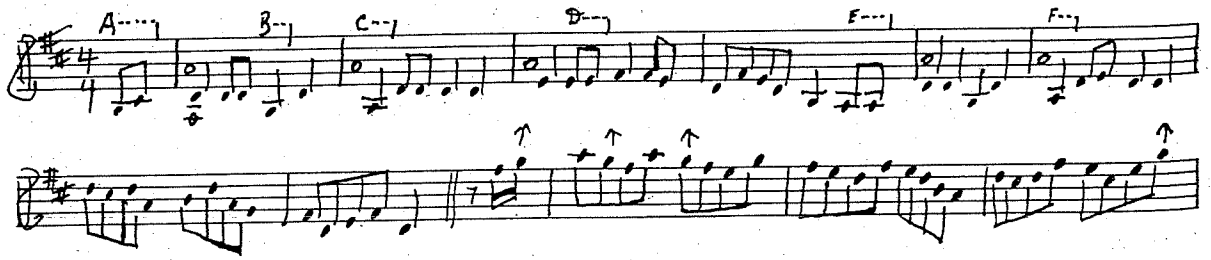


I

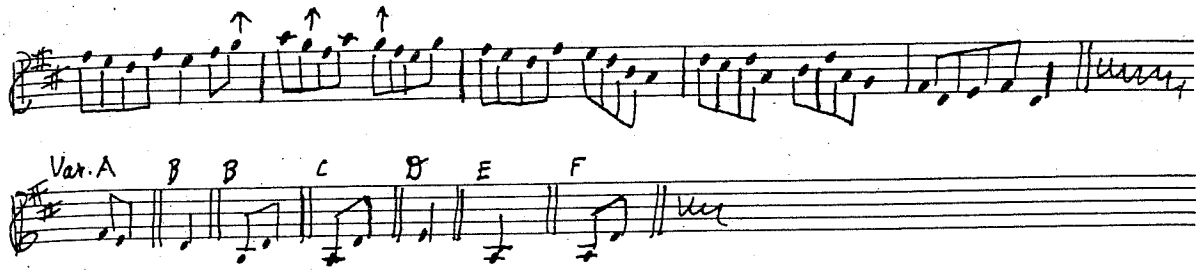
Hogg, V, 1948, JB.



J
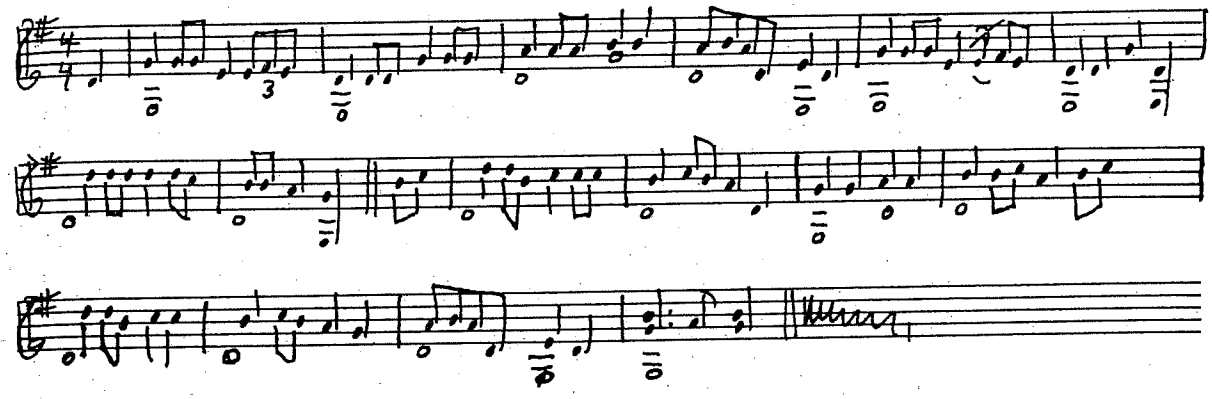
Moore, V, 1948, JB.





K

Gressley, V, 1948, JB.



All versions collected had the same title. I heard many references among the players to the familiar cantefable that has gotten attached to the tune, giving it this name, but found no one able to recount a version. The variants of this universally known piece are good illustrators of the kinds of small-detail differences to be expected in forms played by local musicians. The second strain has become a floater, and is used as the second half of some otherwise unrelated tunes; perhaps it was as a floating bit that it originally became associated with the first strain of No. 316. See the set in Howe DSV referred to below. The tune as a whole may be an American amalgam: I have not found a recognizable version of the whole thing in British sources.

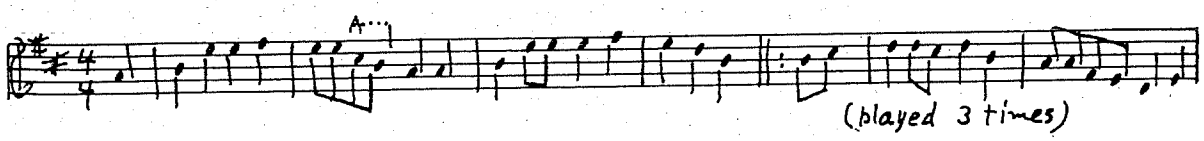
Sets are in AVF No. 29 (''as originally written''); Howe DSV, p. 47 (an odd set: only one part, gone over with variations three times); Adam, No. 37; Ford, p. 46; One Thousand, p. 4; Sweet, p. 62; CFD 76, p. 18; Kerr, I, p. 22, IV, No. 286; Cazden, p. 8; Arkie, p. 12; Jarman, p. 38; Harding Coll and Harding Orig, No. 190; Burchenal Amer, p. 58; Sym, p. 3; O'Malley, p. 11; JR, I, p. 2; DeVille, No. 60; Robbins, No. 80; White Ex, p. 42; White Un, No. 171; Roche, II, No. 298 (5th fig, of 2nd quadrille tune); Cox, *Folk-Songs Mainly From West Virginia,* p. 87, No. 34; Linscott, p. 83; Krassen, p. 44; Lomax ABFS, p. 268, with the familiar tale attached.

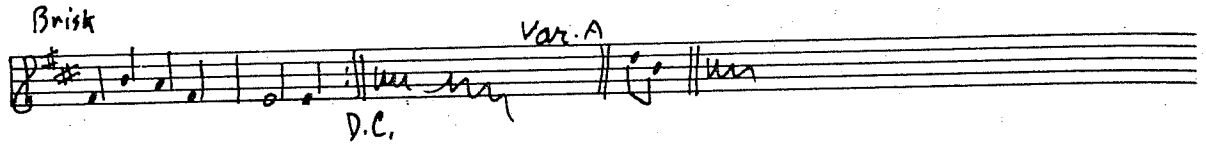
In O'Neill WS, No. 255, appears O'Neill's own personal version of the piece, accompanied by a lengthy note about its presumable Irish ancestry, and three tunes in which O'Neill sees passages that he thinks may possibly lie behind our No. 316, and which could have been combined to produce it.

317. THE BOYNE WATER (FV)

A
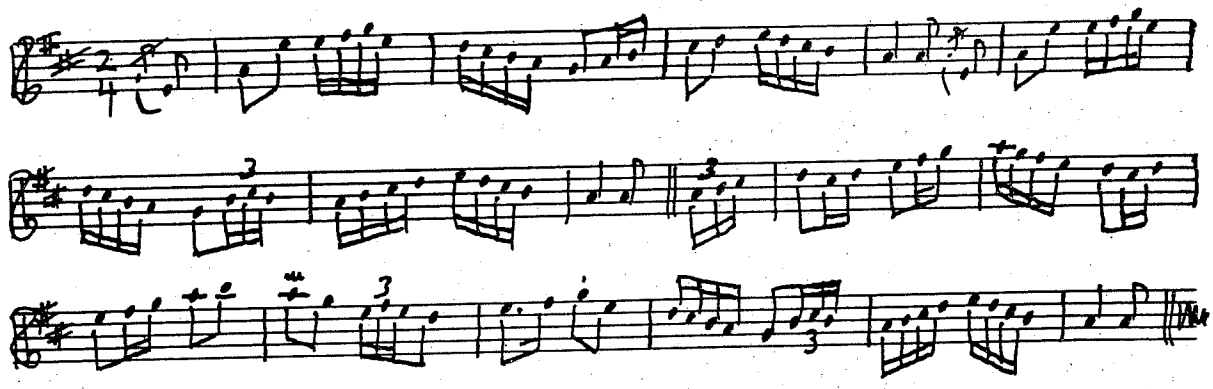
Armstrong, V, 1943, B.





B
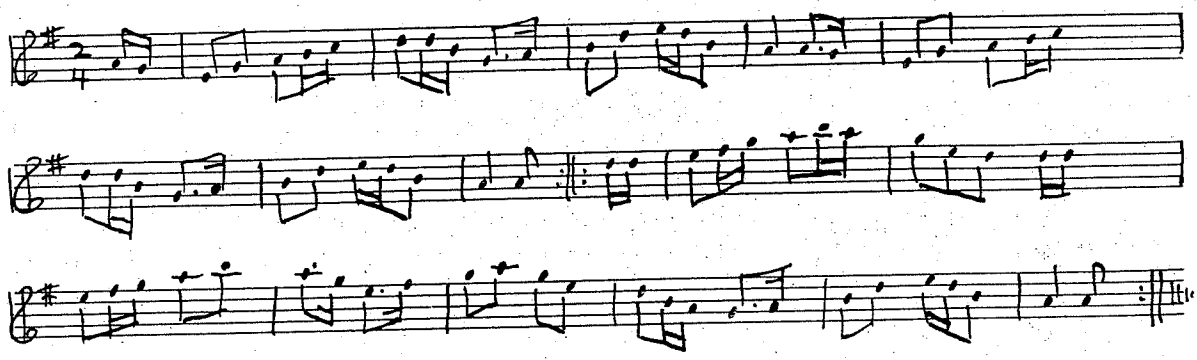
Horner, F, 1960, JB.



C
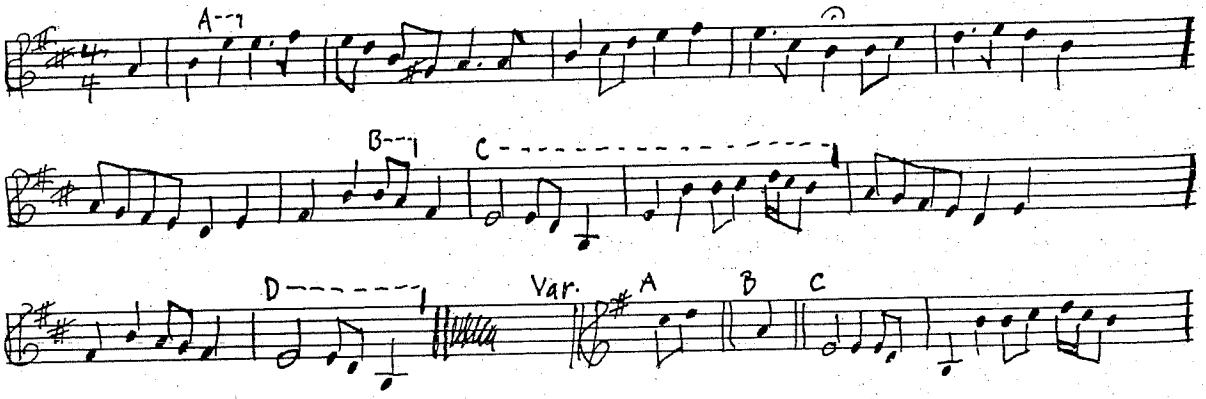
Hoge MS, No. 34, 1944, B.

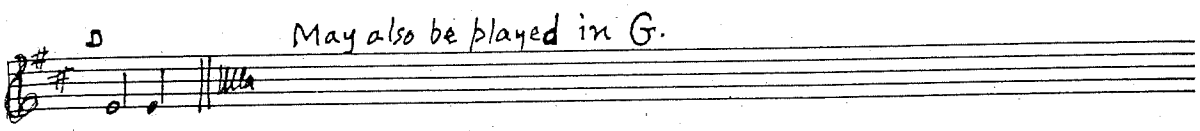
From J. S. Feather, a fifer living northwest of Pittsburgh.



D

Strosnider, V, 1929, B.





Local titles: as above, B; *The Battle of the Boyne Water,* A; *Barbara Allan,* C, D. This tune derives its most common presentday name (Versions A, B), and a good share of its fame, from the song set to it about that momentous engagement in 1690 between the forces of William of Orange and James II, whose outcome wrecked the hopes both of the Stuarts for kingship and of the Irish for religious freedom. The words of the song may be seen in Moffat Minst, p. 128 and Joyce 1909, No. 377. They—or bits of them—used to be sung to the air in southwestern Pennsylvania, and are so inseparably associated with the tune that formerly in western Pennsylvania, the mere singing or playing of the tune could bring on a mass attack by any group of Catholic Irish who happened to be within hearing distance. There is a story—possibly a true one—in Fayette County about an old Irishman turning up potatoes in his garden, while his wife, following him with a sack, was stowing them away. She absent-mindedly began humming this air, whereupon, in a blind rage, he turned about and killed her with a single blow of his spade. It was such feeling as this that made the player of our Version B declare that he didn't like to play "political pieces," which would upset the harmony and jollity of a fife band's reunion—where all sectarian and political differences should be laid aside.

One cannot but wonder how many ghastly mistakes of identification might have been made in the past, seeing that this tune was associated not only with the battle of the Boyne, but also with that beloved ballad *Barbara Allan,* all over southwestern Pennsylvania and much farther (compare the titles of our Versions C, D). Incidentally, our Version D, the beautiful set of George Strosnider, is in itself a sufficient proof that the fiddlers of older times did not exist solely to play for dances, and did not have their musical lives focused exclusively on that occupation.

Throughout its life in folk tradition, the *Boyne Water* tune has been much more a vocal than an instrumental melody: its recorded song settings far outnumber those for fife or fiddle. Here I can point out only a limited (but hopefully representative) number of these innumerable singing sets. Both instrumental and vocal versions can be found in longer and shorter forms—the latter (like our D-version) usually consisting of merely the second half of the longer sets (which correspond to our B-version). Our Version B is unusual in that it is rare to find a setting that is in straight Mixolydian mode throughout: usually the Dorian mode prevails. Beside the more common "Boyne Water" titles cited above, we also find *The Cavalcade of the Boyne, When the King Came o'er the Water,* and *King William's March.* But with other associations, one naturally finds the air under other names. Though there is no surviving evidence that carries the tune back to the precise time of the battle of the Boyne, it is clear that our No. 317 is a piece of at least seventeenth-century date.

Graham, along with his setting on p. 76, says that the air first appears as *Playing Amang the Rashes* in William Graham's Lute Book of 1694, a statement confirmed by Glen, p. 171. The earliest form to appear in print, so far as is known, is in D'Urfey Pills, V, p. 112, but no title (see Moffat Minst, pp. 128 and 348, where the Pills form is given; it differs from all others to such a degree that one suspects a misprint). From appearances of the tune in various Scottish collections, we can add to its names the following: *The Rashes; Such a Parcel of Rogues in a Nation; The Wee Wee German Lairdie,* alias *Wha the Deil Hae We Gotten for a King?*

In Irish tradition, too, the melody seems to have long been well known. Aside from the "Boyne" titles, we find associations with some songs in Gaelic, whose titles may be rendered *Leading the Calves in the Pasture, To Look for My Calves I Sent My Child,* and *One Pleasant Morn beside the Glen;* it is known by the Anglicized Gaelic title, *Sheila ni Gowna.* Other titles, connected with what look like special developments of our air, are *Lass If I Come Near You, Findlay, The Bottom of the Punch Bowl,* and *Come Kiss wi' Me, Come Clap wi' Me,* all found in Scottish sources. Altogether, the forms of this tune suggest that it has undergone a long traditional development. They also suggest that the second half (i.e, of our B-version) was the original tune, and that the variable other half was made out of elements appearing in this earlier strain.
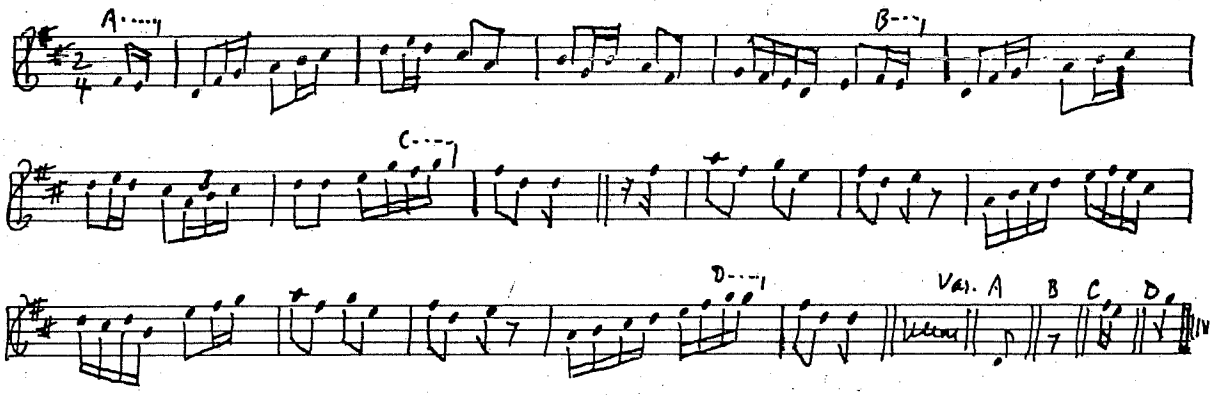
In addition to the settings already cited, forms of this air may be found in Aird, I, No. 183; Johnson, IV, Nos. 337, 351, 378, V, No. 464; Oswald Cal PC, I, p. 158, II, p. 133; Bunting 1809, p.

40; McGibbon CST, p. 40; Petrie 1855, II, pp. 12–15 (two sets); Petrie Stan, Nos. 43, 1448, 1449, 1529, 1530, 1547; Joyce 1909, Nos. 151, 377; Costello, *Amhráin Mhuighe Seóla,* p. 19; O'Neill MI, Nos. 204, 260; Gow CR, III, p. 5; Moffat Gems, p. 62; McDonald Gesto, p. 118; Hogg, Series I, Songs XXVII, XXXVI, LI; Henebry 1928, p. 274; Roche, I, No. 4; Karpeles 100, p. 29; Sharp SDT, Bk. I, p. 6; Sharp MDT, Set VII, p. 12; Carroll Coll, p. 13; Robinson 2, p. 60, 3, p. 63; McCullough, p. 49, No. 50. In America, the tune occurs to a number of secular songs and ballads—so many, scattered about in regional folksong collections, that I cannot begin to enumerate them. A few examples are Lomax ABFS, p. 150, to a Civil War piece; Nathan Dan Emmett, p. 36, to a pseudo-negro song; SFQ, VI, p. 7, to *The Foggy Dew.* A fair number of religious pieces were also sung to it, e.g., Jackson DES, No. 139; Jackson SFS, Nos. 47, 237.

An extensive discussion of this tune, with numerous references, is in O'Sullivan, *Bunting Collection,* Pt. 5 (JIFSS, Vol. XXVII), pp. 52–60.

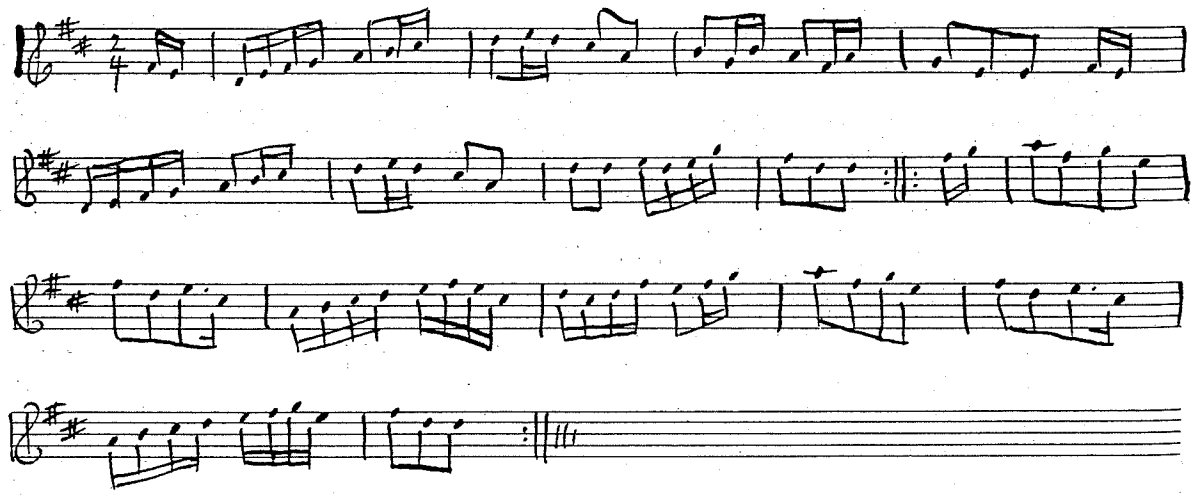
318. THE STATEN ISLAND HORNPIPE (FV)

A — Horner, F, 1960, JB.



B — Hoge MS, no number, 1944, B.

"An old timer," from fifemaster Wallace A.Young.
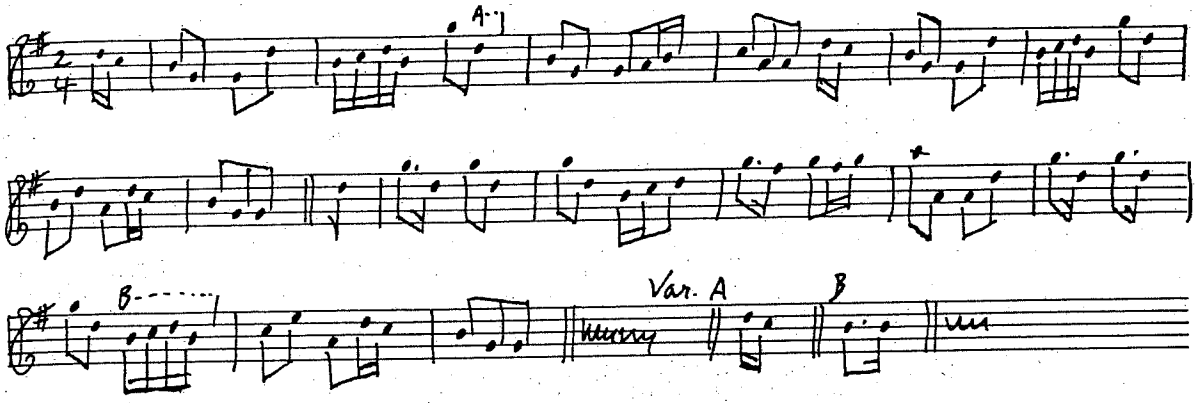


This tune may possibly be either an American composition, or a re-composition of something older from the British Isles: it does not recur too often in the sources available to me, and could not

clearly be traced in older British collections. Our title is the prevailing one, seemingly: so, for instance, in Kennedy FTB 1, No. 5; Burchenal Amer, p. 4; Kerr, I, p. 21; Jarman, p. 77; One Thousand, p. 97. A different name is *None So Pretty,* Hulbert, p. 21, 2nd (a simplified set). A general resemblance to this melody is seen in *The Athole Volunteers,* McDonald Gesto, p. 111; while in O'Neill MI, No. 1566, *The Tinware Lass,* is a tune resembling No. 318 in the first part only.

319. HAZEL DEAN (FV)

A

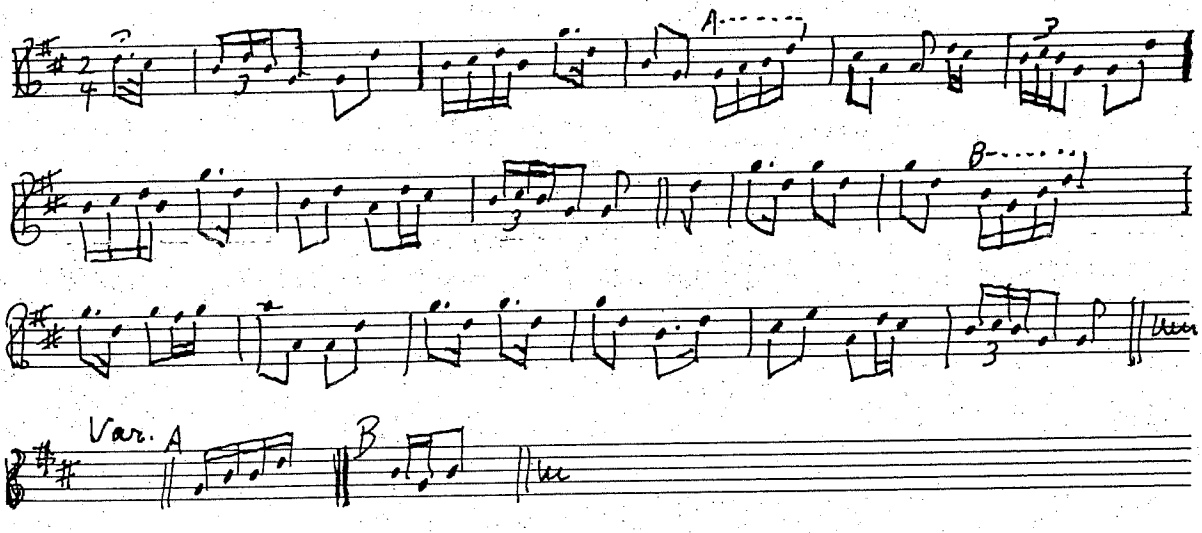
F. King, V, 1960, JB.



B

Ganiear, F, 1960, JB.

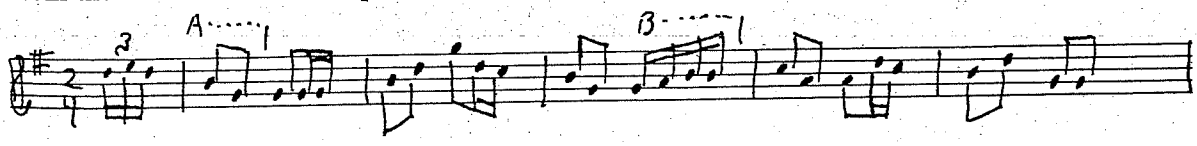
From the Pioneers Drum Corps, Pittsburgh, Pennsylvania.
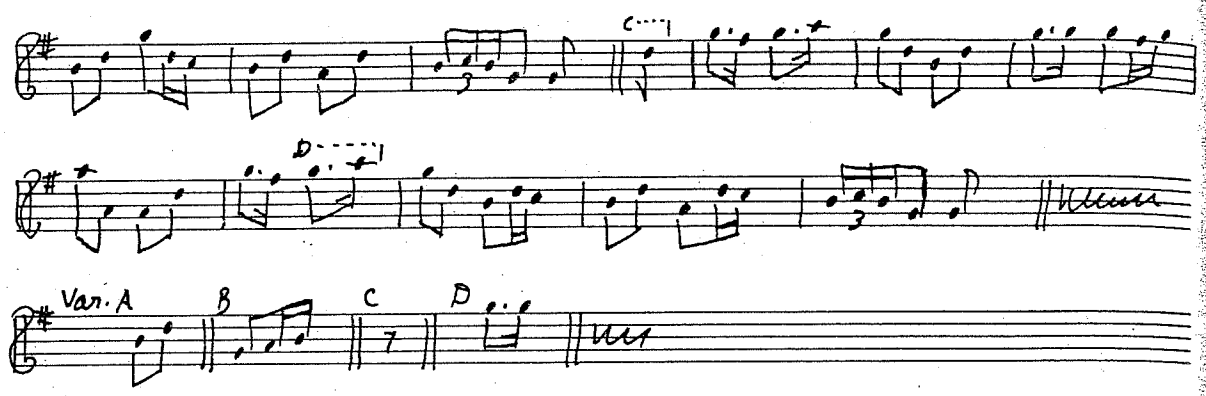


C

Horner, F, 1960, JB.

From the Pioneers Drum Corps, Pittsburgh, Pennsylvania.
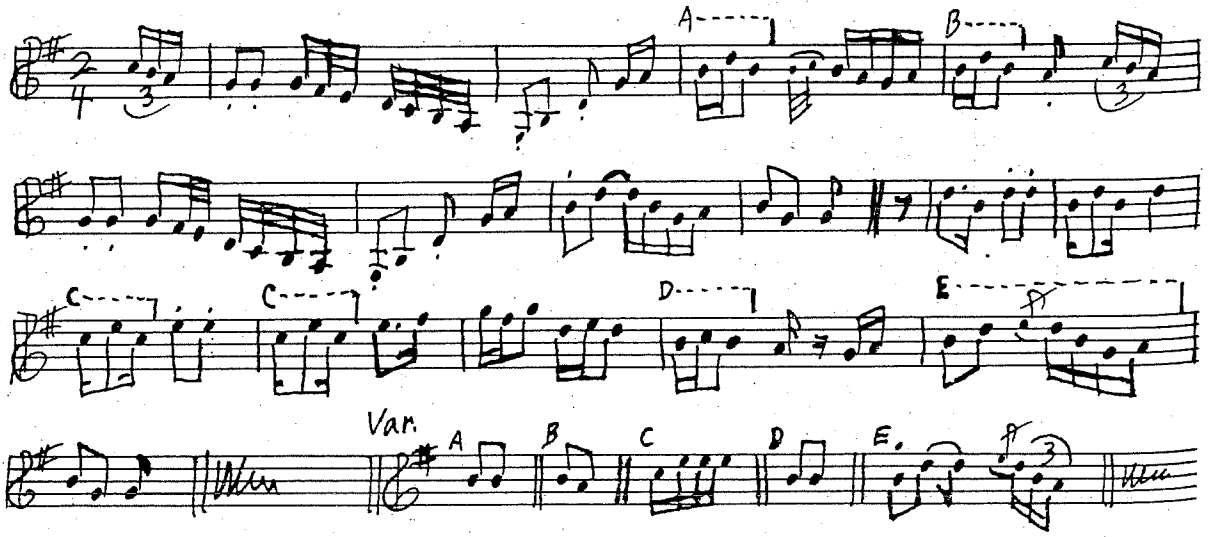




I do not know any other titles for this tune, which was always pronounced measuredly by the players, as though it were the two parts of a woman's name. And the tune itself has been hard to trace elsewhere: the only clear setting of it that I know is in Howe DSV, p. 61, the sixth tune in a set of "Caledonian Quadrilles," but without a name. In this air we seem to have a rather neat example of what I meant by saying in the Introduction that some American tunes appear to emerge out of the mass of old-country popular music. For example, if one takes a single measure of *Hazel Dean* to correspond with a half-measure of *The Duchess of Hamilton's Strathspey,* Surenne, p. 120, one may discern a general resemblance between the two tunes. So with some other airs, e.g., Kennedy FTB 2, p. 10, *Stumpy;* Mellor, *Welsh Dance Tunes,* p. 9, *The Cambro-Briton* (labelled "from Skillern's Country Dances for 1799"); Aird, I, No. 75, *The Little House under the Hill* (resemblance only faint); Gow STR, I, p. 30, *Sir John Stuart of Grandtully's Strathspey.* The single British-collection tune that I have found which really looks like a set of ours is Kerr, I, p. 48, *Dornoch Links.*



320. TURKEY IN THE STRAW (VF)
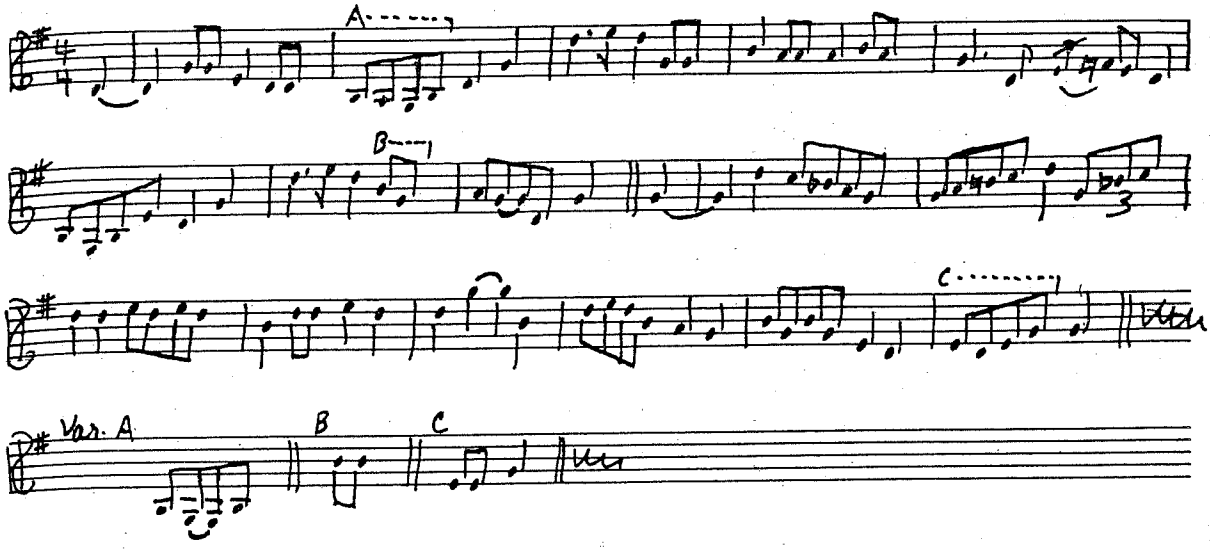
A

Lloyd, F, 1952, JB.
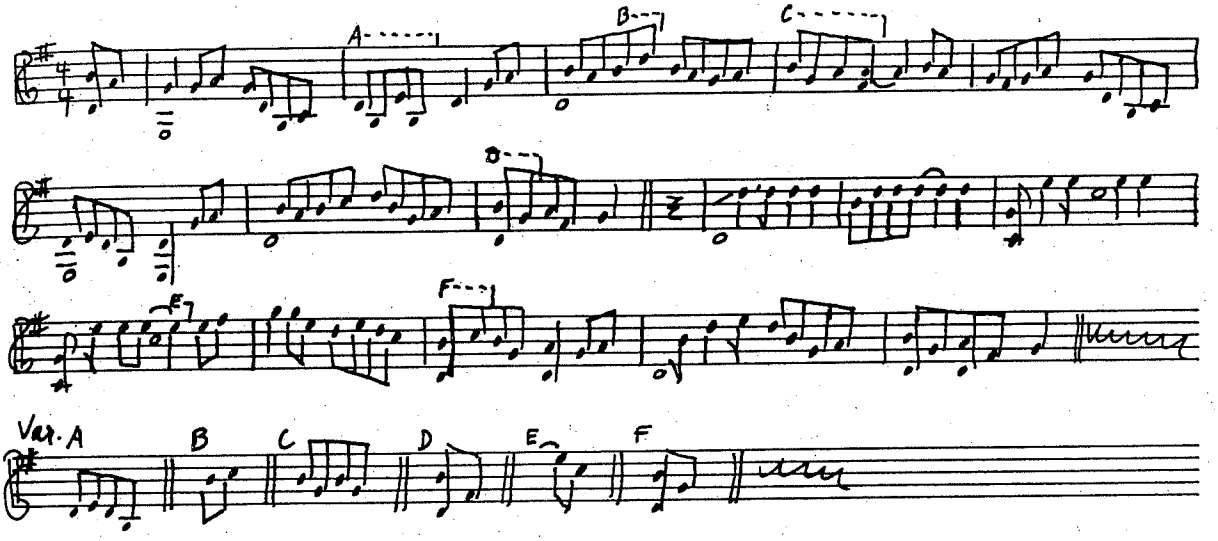


B

Tustin, V, 1944, B.



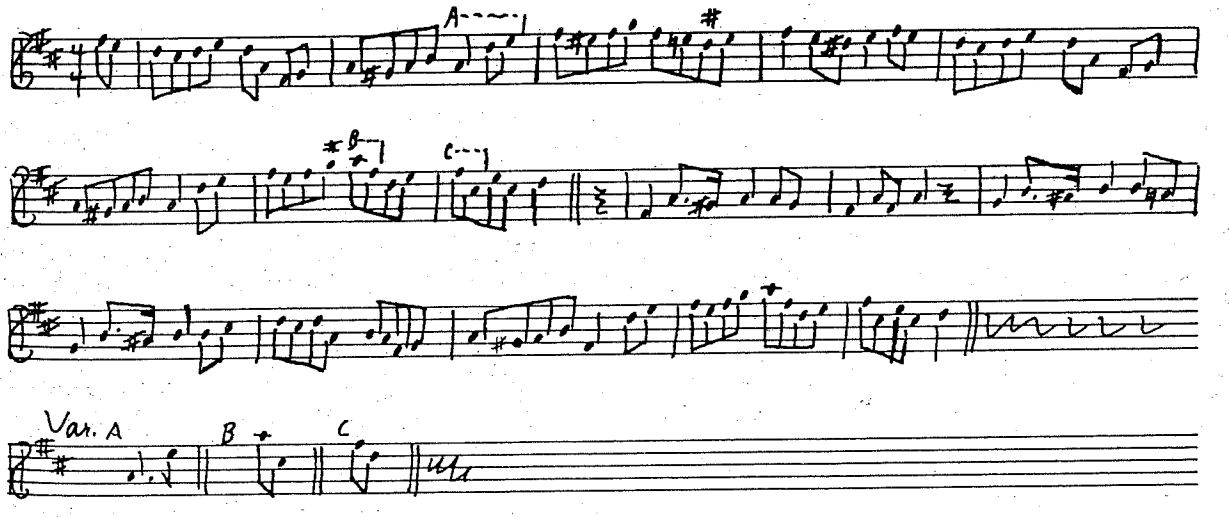
C

Hogg, V, 1948, JB.



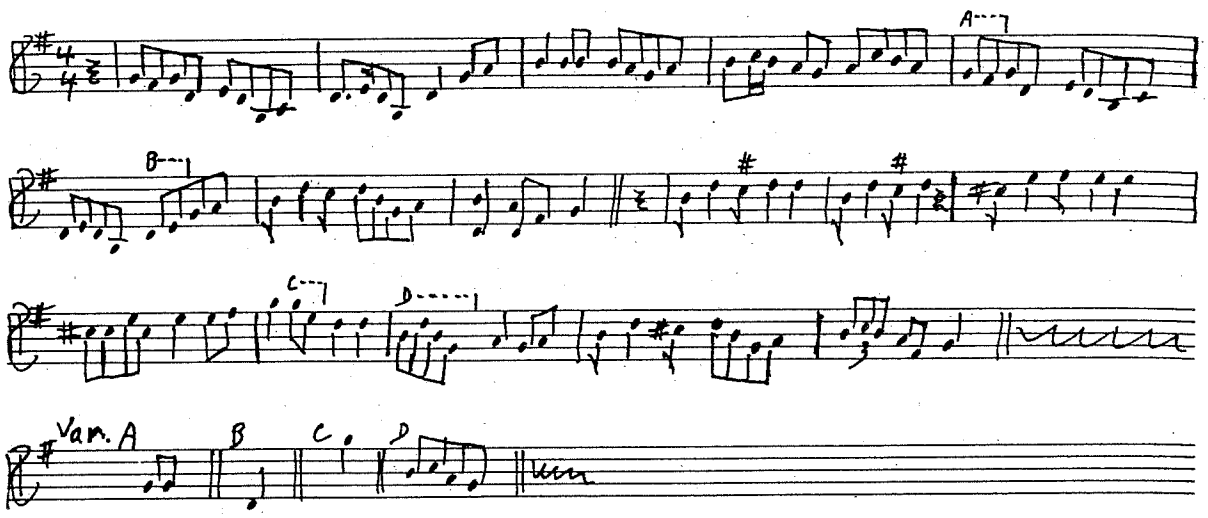
D

Gilpin, V, 1949, B.
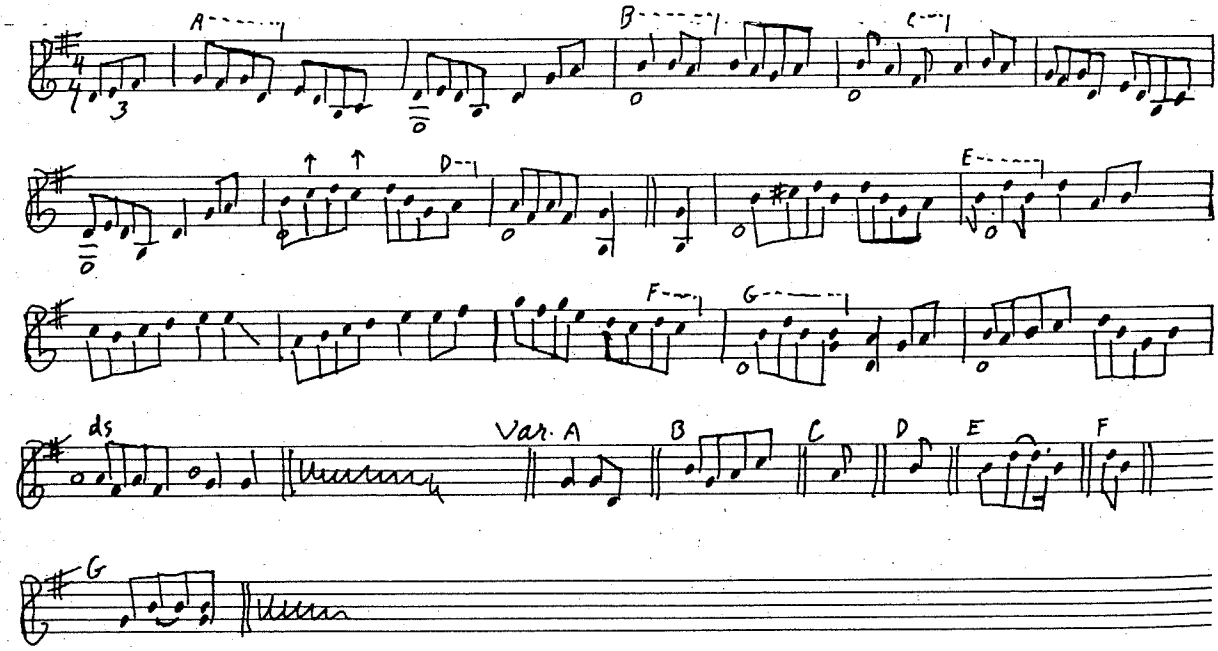


E

A. Thomas, V, 1952, JB.
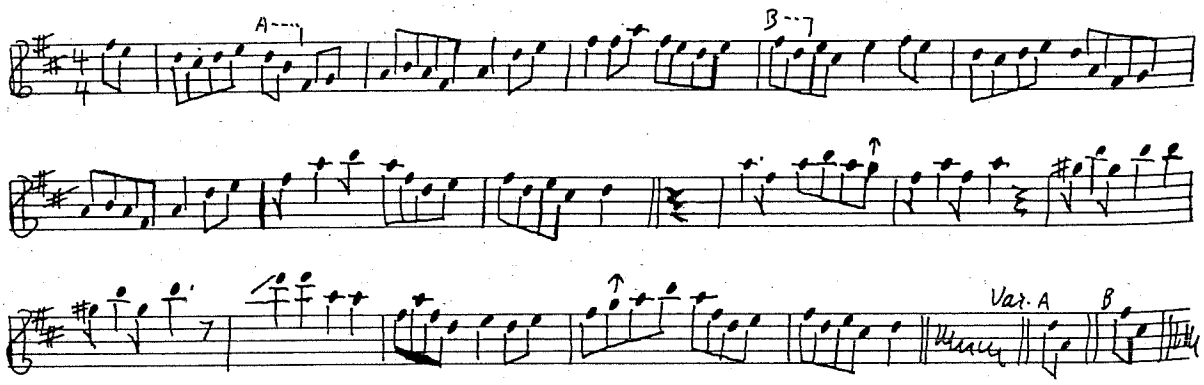


F

Queer, V, 1957, JB.
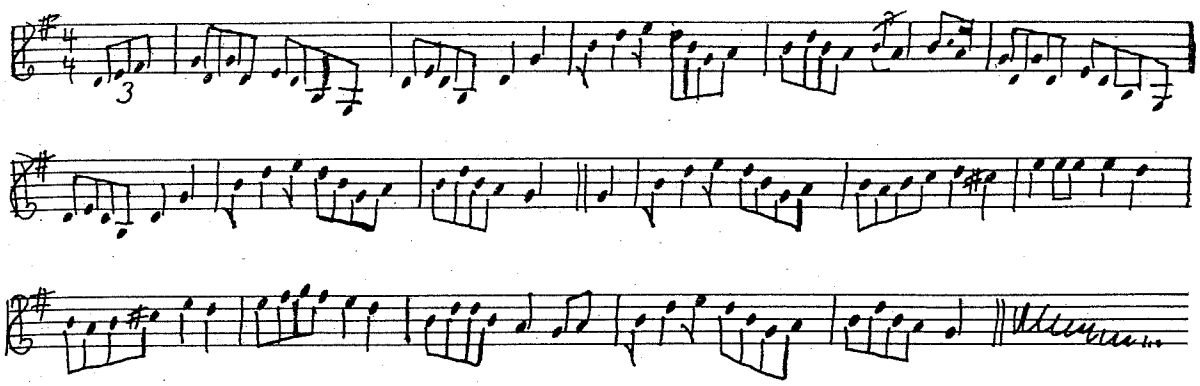


G

Yoders, V, 1961, JB.



H James Taylor, V, 1930s, B.



Local titles: as above, A, C, D, E, F, G; *Sugar in the Gourd,* B, H. Our identifying title is that most often found in fiddle-tune books, but running it a close second is *Old Zip Coon,* coming from the blackface-minstrel song to which it was set (see Nathan Dan Emmett, p. 167). Sometimes in the commercial fiddle-publications, a couple of variants of the tune will occur, one with the "Turkey" name, the other with the "Zip." Other names, more rarely seen, are *Natchez under the Hill,* and *The Old Bog Hole.* The piece is one of the most overwhelmingly popular in the American tradition.

Its popularity has naturally aroused curiosity about its origin; Nathan, for example (*Dan Emmett,* p. 168), gives a section of an Irish reel tune which undoubtedly bears a close resemblance to the second half of No. 320. The fact that Nathan gave one section only of his Irish tune, to indicate relation with older British music, encourages a supposition that this tune, like many others, is a composite, put together by joining separate old-country tune strains. Further helping this supposition is a similar case in Dearmer, *The Oxford Book Of Carols,* p. 252, where a tune (given without source-indication, and labelled "a little-known Scottish melody") shows again a second section strikingly resembling that of *Turkey in the Straw.* One is tempted to wonder whether this particular strain has not for some time been itself a floater.

There is, however, a Scottish tune which, though ending in the minor, is almost entirely major in tonality, and which has *both* parts showing a general resemblance to the course of No. 320. That is the piece usually called *The (Bonny) Black Eagle.* Copies are in Johnson, III, No. 228 (and see Glen's notes, p. 135); McGibbon CST, Bk. III, p. 74; Oswald 2nd Coll, p. 17; Gow VM, II, p. 11. The only set not given this "Eagle" title is that in Oswald Cal PC, I, p. 100, where it is called *The High Way to Edinburgh.* In view of the recurrence of the second strain of our No. 320 in various airs, as mentioned above, it would perhaps be rash to claim this once-popular tune as the direct ancestor of *Turkey in the Straw.* And it seems doubly risky to make this claim for *The Black Eagle* when one observes that another old tune, still known among singers and players, has a first part resembling that of *Turkey* even more strongly than the first section of *Eagle:* namely, the celebrated air of *The Rose Tree* (or *Maureen ni Cullenaun*): see notes to our No. 27. I am happy to see that Jabbour 1971, pp. 27, 28, agrees with me in this identification. Since the first part of *Rose Tree* has a pronounced likeness to that of *Turkey,* and the second part of *Eagle* shows an equally strong resemblance to the second half of *Turkey,* it seems sensible to conclude tentatively that our No. 320 is indeed a composite, made up of parts of already existing popular Scots melodies.

Settings of this tune are in Howe SV 1851, p. 43; Howe DSV, p. 44; Linscott, pp. 84, 102; Kennedy FTB 2, p. 9; Wier, p. 463; Minstr, p. 120; Sandburg, pp. 94–97; White Ex, p. 33, p. 73; White Un, No. 173; Robbins, No. 26, No. 158; DeVille, No. 78, No. 97; O'Malley, pp. 13, 40; Burchenal Amer, p. 20; Messer, No. 52; Cazden, p. 26; Roche, III, No. 15; Kerr, I, p. 23; CFD 76, p. 17; Sweet, p. 51; Thede, p. 113; Ford, pp. 56, 59; Adam, No. 22; AVF, No. 139; O'Neill MI, No. 1520.

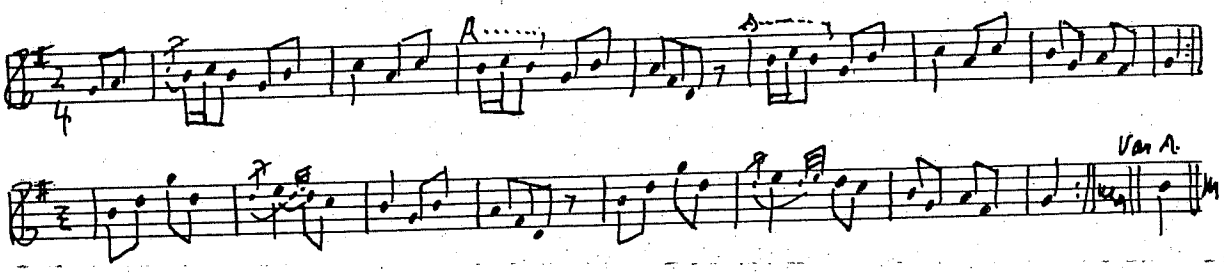
In O'Neill WS, No. 234, appears a version that O'Neill got from the celebrated County Mayo fiddler John McFadden, who in turn learned it from Daniel D. Emmett. In his note, O'Neill takes occasion to remark that this tune "as played nowadays may suit the rapid movements of buck-

dancers, but the frenzied rhythm is ruinous to the melody." These words express succinctly and well my own precise feeling about many more tunes than this one. O'Neill goes on to say, "Rendered after the manner of the famous Dan Emmett . . . in slow reel time, this popular tune acquires a much enhanced appeal." Again, I cannot but agree.

321. THE KEEL ROW (FV)

A

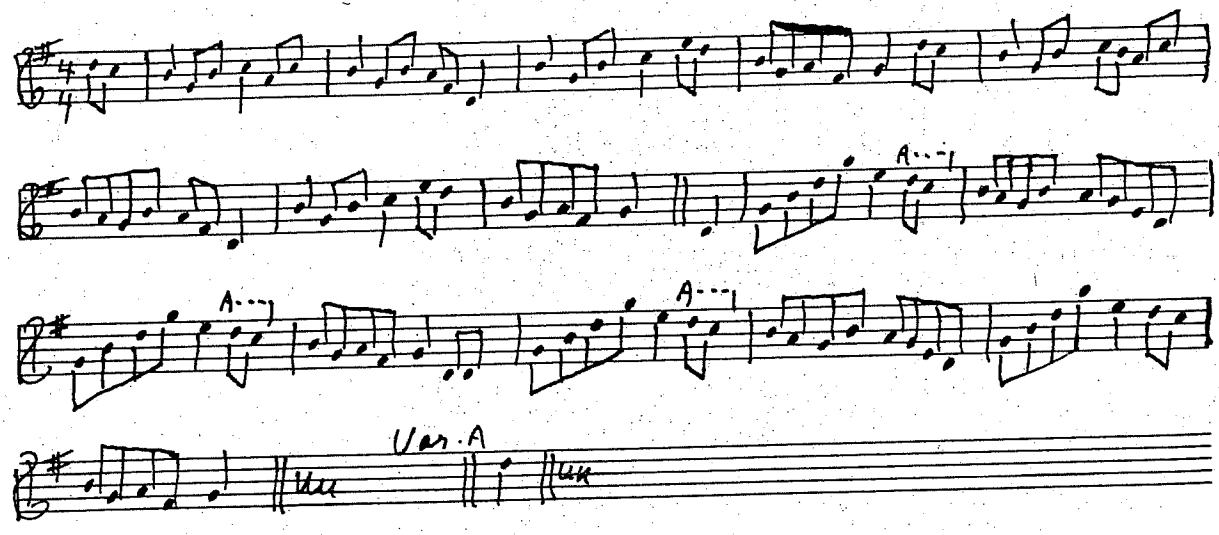
Horner, F, 1960, JB.



B

F. King, V, 1960, JB.

From Charles Ganiear, who had it from White's band, Jollytown, Greene County.



Local titles: as above, A; *The Wind That Shakes the Barley,* B. Our B-version has for its name a title that has certainly never been a floater. The A-version's name is the almost invariable one for this tune, which was once exceedingly popular, and is still known to the fifers. The title derives from the song "Merry may the keel row that my truelove's in," of which the words, along with settings of the tune, may be seen in Hogg, Series II, Song XXIX, and Wier, p. 247. This air gives another example of the comparative stabilization of a melody out of a medley of related older tunes. The first part of No. 321 seems to be the oldest and most enduring strain, having been repeatedly joined to other strains that formed different second parts. Thus, Kidson OECD, who gives a setting of our tune, also prints three other airs, recorded between 1748 and 1770, that share this first part, but have different second parts (pp. 18 and following). Similarly, Johnson, V, No. 425 (*The Boatie Rows*), prints a tune having the first strain of *Keel Row* (and so noted by Glen, p.

194), along with a variant second section. Other titles for the piece, occurring scatteringly, are *The Twin Sisters* and *Smiling Polly*.
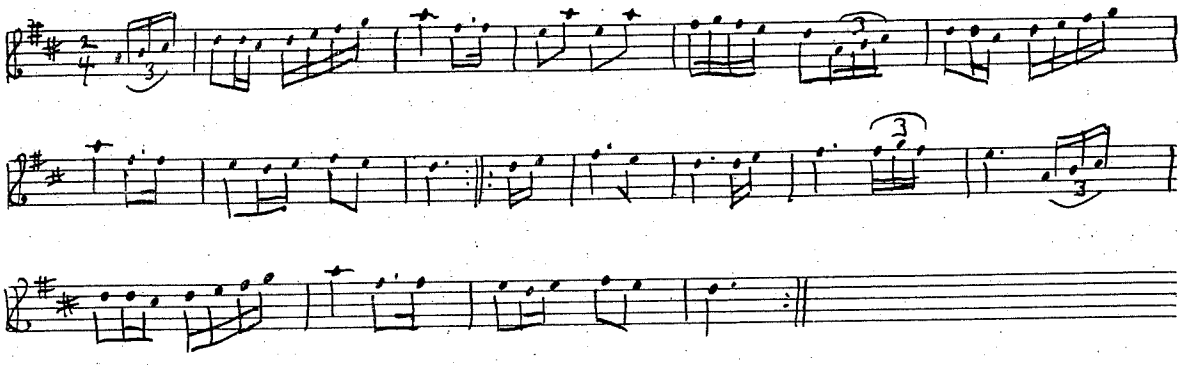
This tune, as we know it today, plainly dates from some time in the eighteenth century. Chappell PMOT, II, p. 721, gives a set, and cites its appearance in a MS of about 1765. Other printings are Chappell NEA, I, No. 79; Bruce and Stokoe, p. 138 (who mention a printing of it in Peacock's old collection of 1805); Topliff, *Melodies of the Tyne and Wear,* p. 1; Gow VM, 2nd ed., p. 20; Smith Scot M, V, p. 74; Surenne, p. 144; Ford, p. 67; One Thousand, p. 23, 3rd, p. 46, 6th; Kerr, I, p. 19, 3rd, III, No. 94; Roche, I, No. 198; Saar, No. 19; Jarman, p. 80; O'Malley, p. 12; White Ex, p. 27; White Un, No. 53; Kennedy FTB 1, No. 42; Sharp CDT, Set III, p. 6. A set with a second part diverging rather widely from the usual pattern is in Huntington, p. 16, 1st. A quite normal setting is in O'Neill WS, No. 284.

322. BUNKER HILL (F)

A

Hoge MS, No. 50, 1944, B.
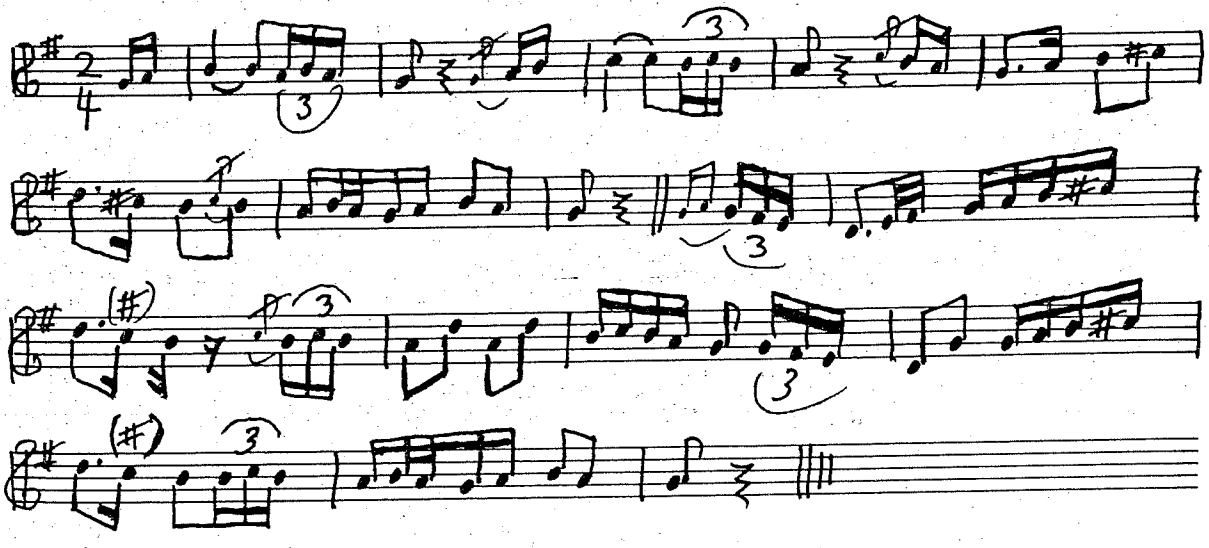
From F. W. Weible.



B

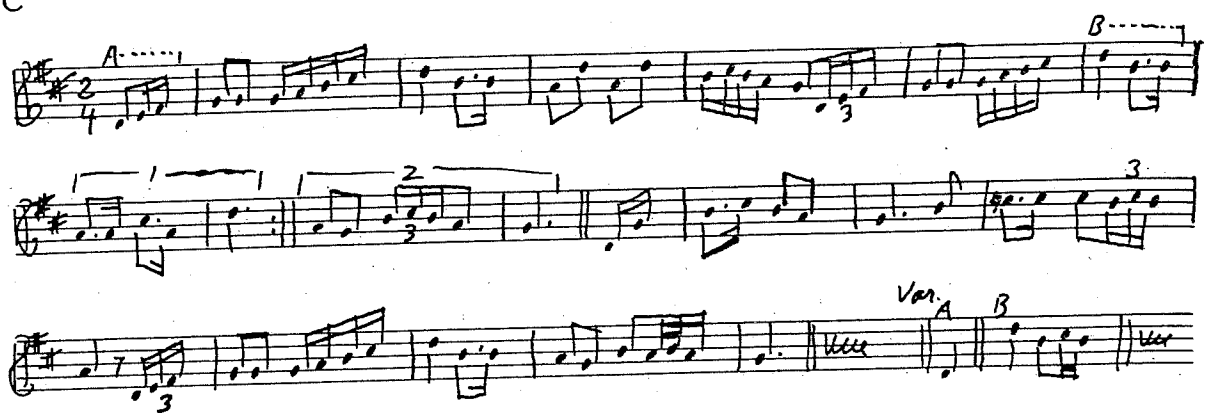
Wiltrout, F, 1944, B.

From Ananias Bittner, who always played it on Memorial Day.



C
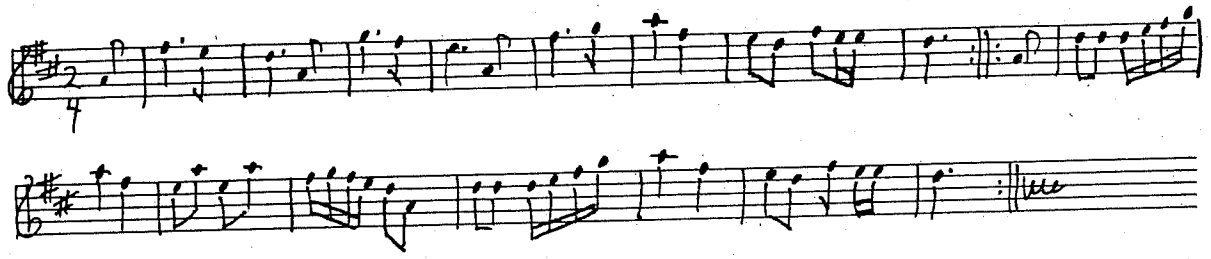
Horner, F, 1962, JB.



D

Clements MS, Tune No. 6.

Sent in by J. A. Evanson, 1946.



Local titles: as above, A; *Dead March,* B; *A Drag,* C; *Harrison City,* D. These titles illustrate several penchants of the fifers when naming of tunes was a concern. Version A shows their tendency to name tunes after celebrated historical events or places; D, to call tunes after localities that were headquarters for martial bands; B, to name them according to some function; and C, to name them after some particular feature of their performance, in this case a certain drumbeat. Evidently the piece served either as a quick or a slow march. According to Horner, Version C was a favorite of the Belle Vernon G. A. R. Band, and was also played by a small band led by one Jolliffe, in Charleroi, during and after 1879.
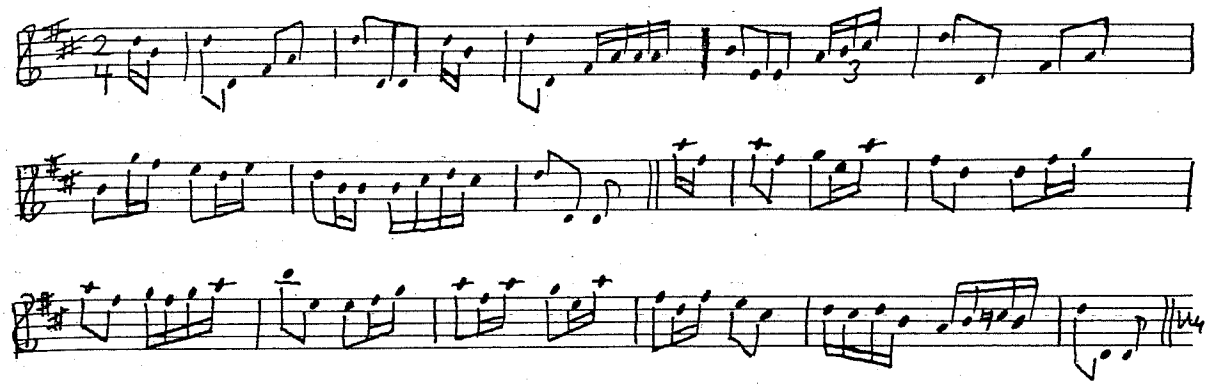
The tune actually entered the fifer's repertories some few years subsequent to the Battle of Bunker Hill, and is one of those melodies that show how the fifers could take over and adapt a theme out of art music. No. 322 is taken from the Huntsmen's Chorus, "Was gleicht wohl auf Erden," which opens the third act of von Weber's opera *Der Freischutz,* first performed in Berlin, 1821. An instrumental prelude (called "entr'acte") to Act 3 introduces the first strain of our tune, beginning at the 19th bar; and the tune is then carried on by the instruments under the voices of the choristers, who are singing a somewhat different strain.

At what time this piece became popular is unknown; but when it was reprinted in various music books, it significantly bore the title of *The Huntsmen's (Huntsman's, Hunter's) Chorus.* When it became a part of our folk music, it retained this title as a fiddle tune in England. As a fifers' tune, it is a staple item in the Pennsylvania martial-band repertories, although the name connecting it to Weber's opera seems to have been forgotten.

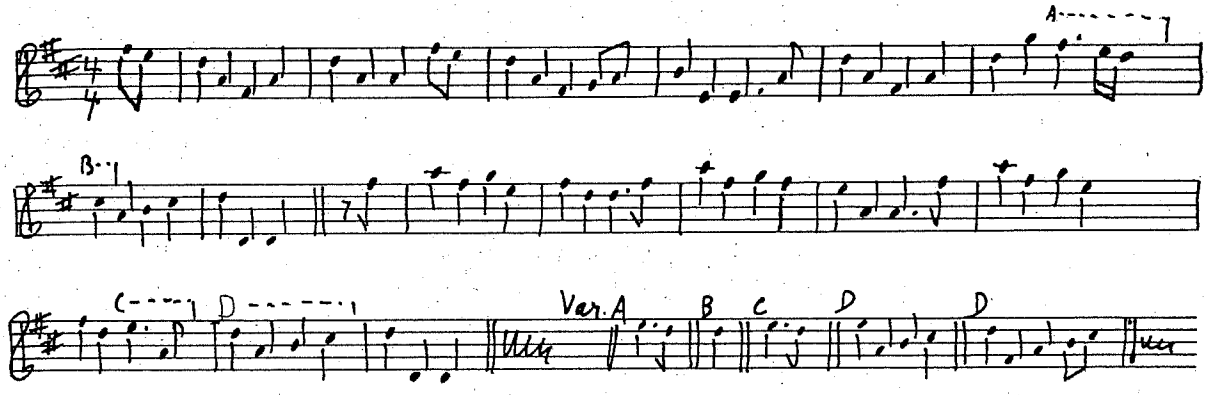
Sets are in *English Dance And Song,* issues of New Year, 1961, p. 23, and February, 1965, p. 61, as collected in Yorkshire in 1954; in Cole F, I, p. 25, No. 53; and in Howe DSV, p. 21. In the two last-cited works, it is lengthened by adding the vocal strain of the opera as one of the parts of the tune.

323. MY LOVE SHE'S BUT A LASSIE YET (FV)

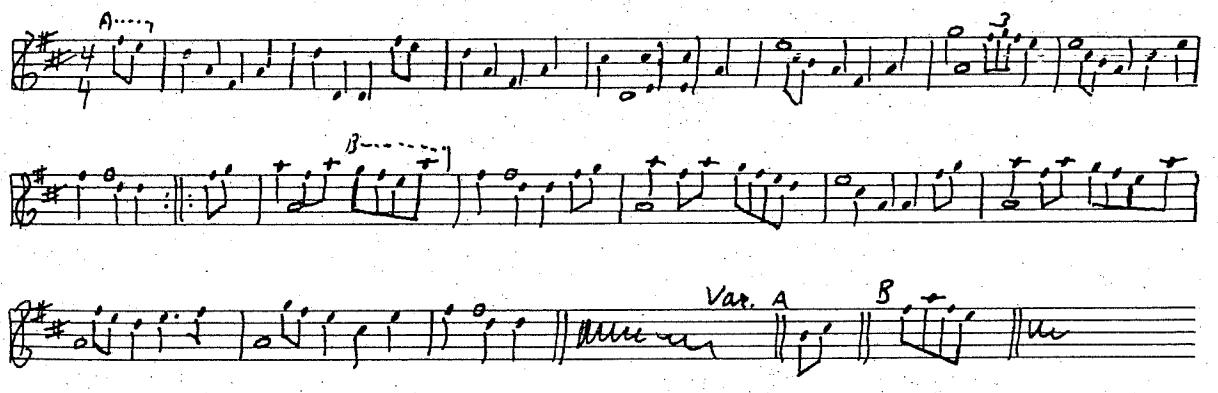
A — Dunnington, V, 1930s, B.



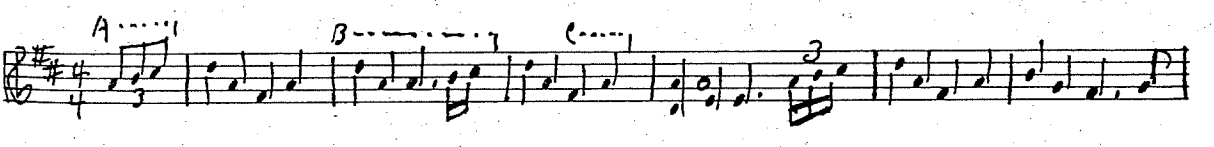
B — T. Patterson, V, 1930s, B.
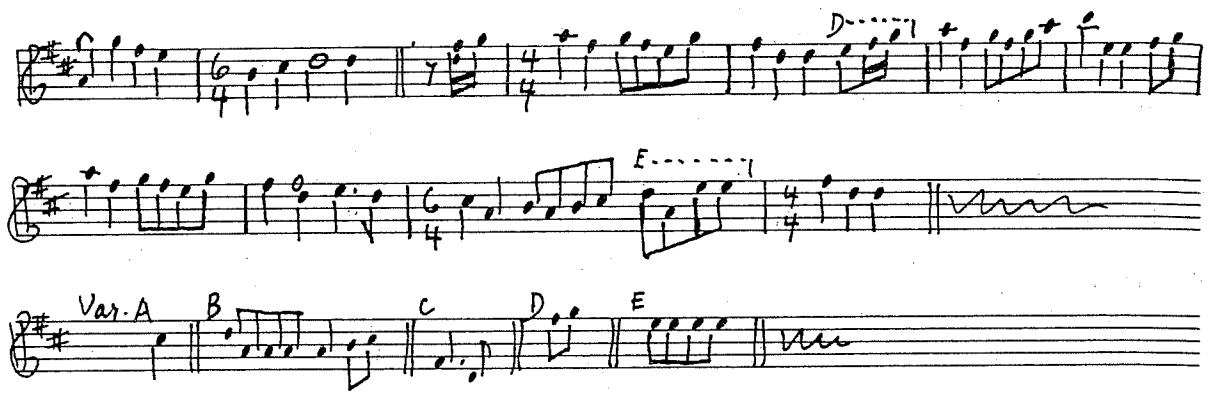


C — Funk, V, 1930s, B.
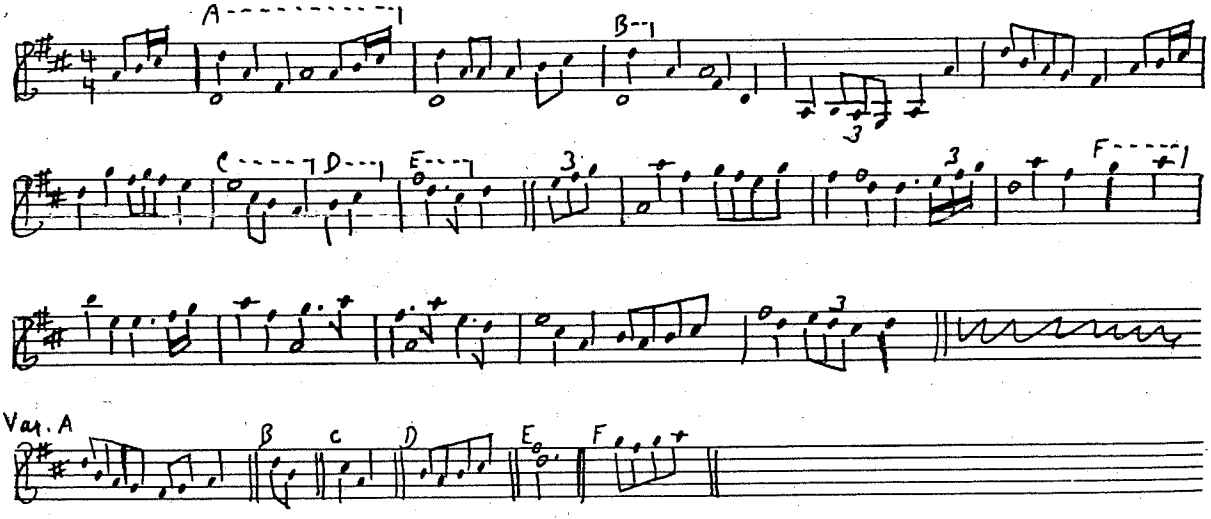


D — J. Bryner, V, 1946, B.
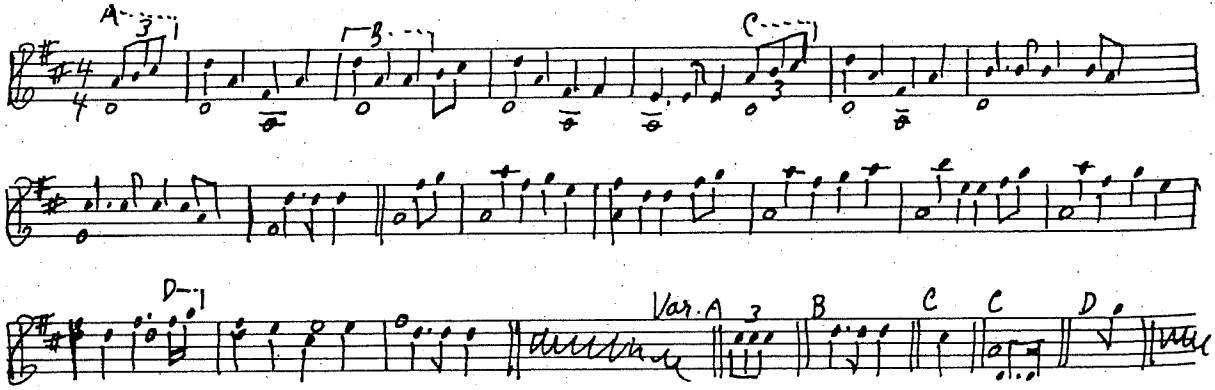




E

Steffy, V, 1949, JB.



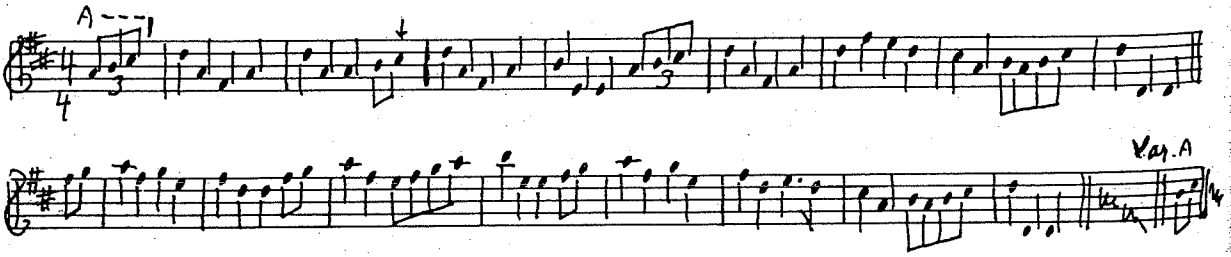
F

Gressley, V, 1948, JB.



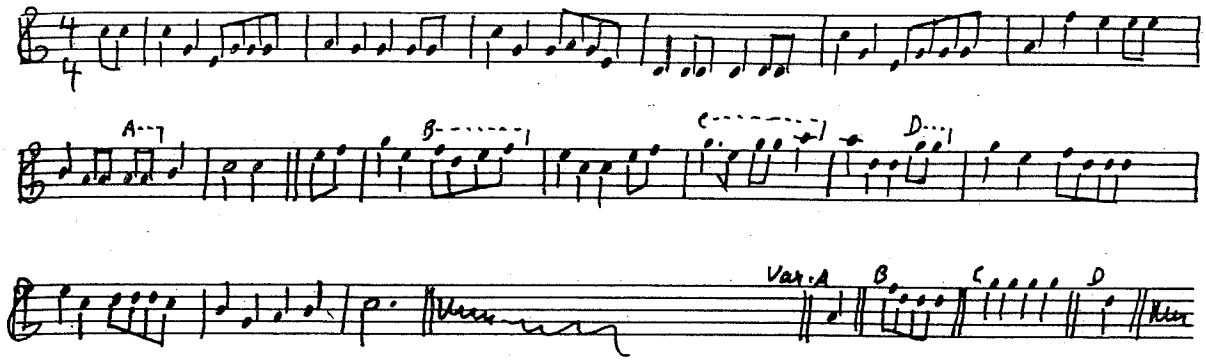
G

Moore, V, 1948, JB.



H

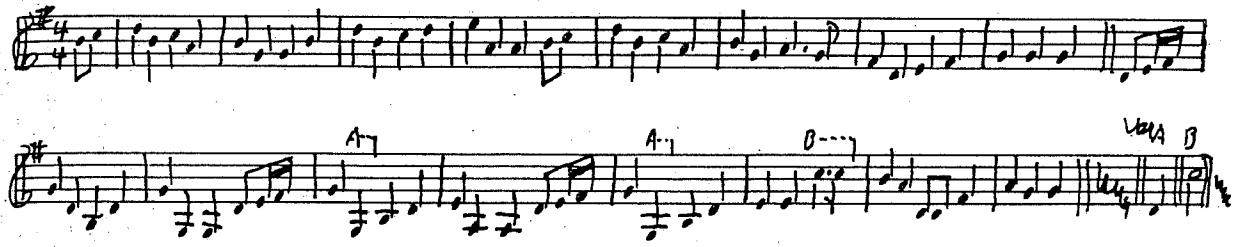
Cribbs, V, 1948, JB.



JB.
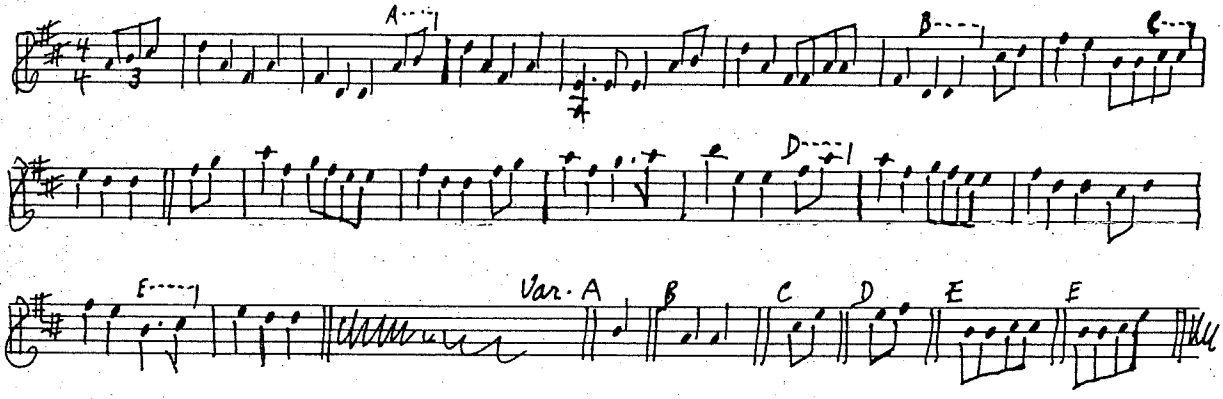
I

Work, V, 1949, JB.



J

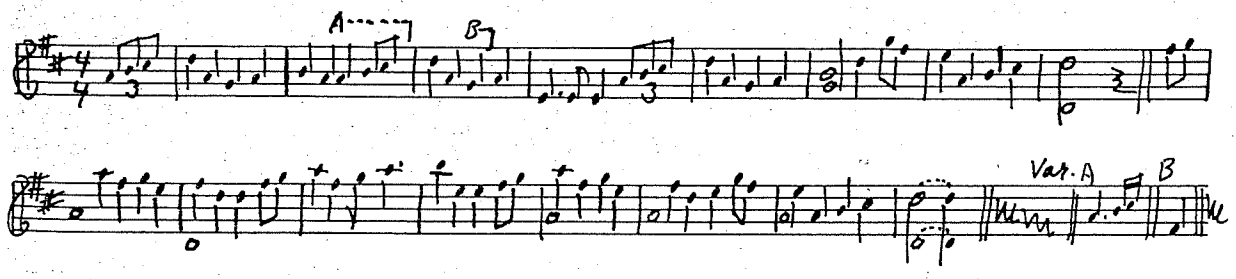
Nicholson, V, 1949, B.



JB.

K

Blair, V, 1952, JB.
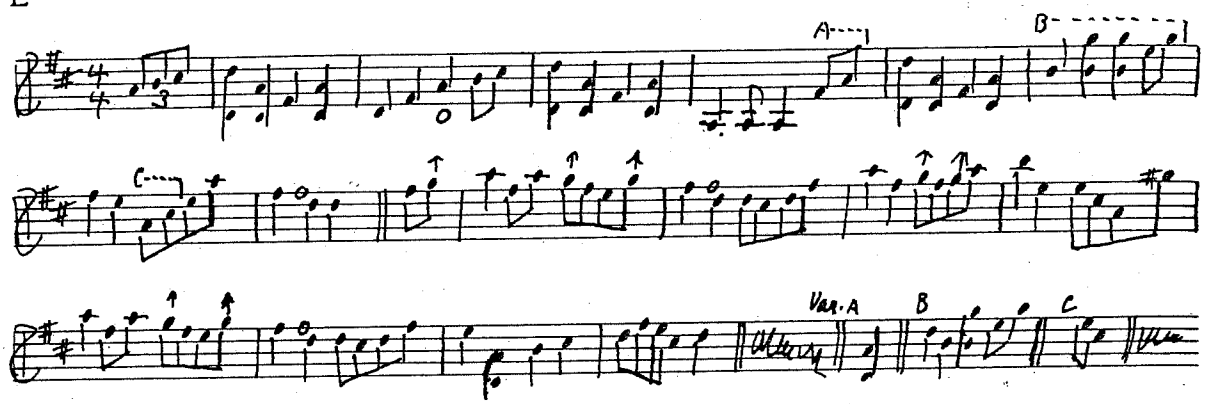


, JB.

Var. A

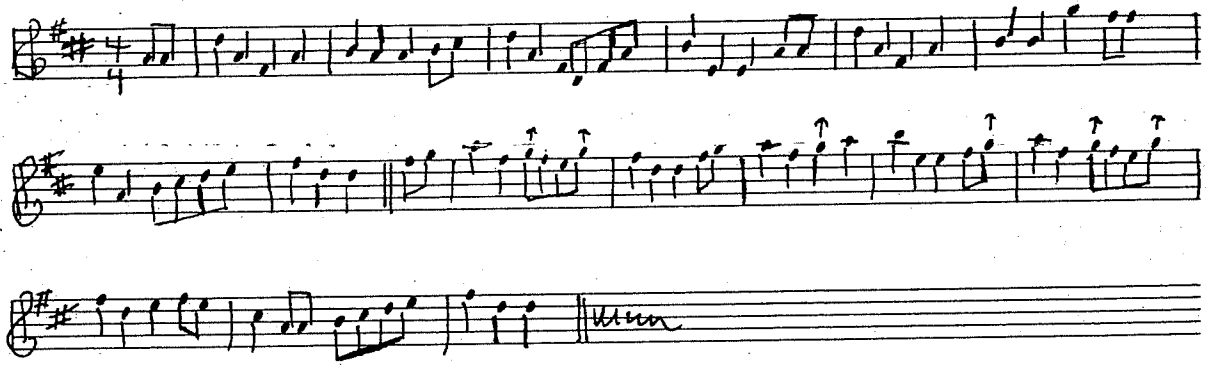
L

Cooper, V, 1954, JB.
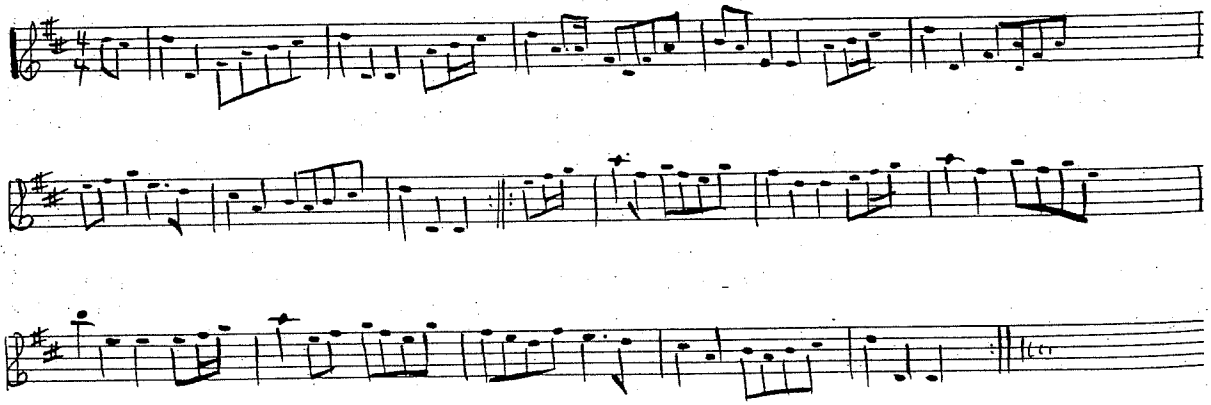


M

Finnefrock, V, 1954, JB.



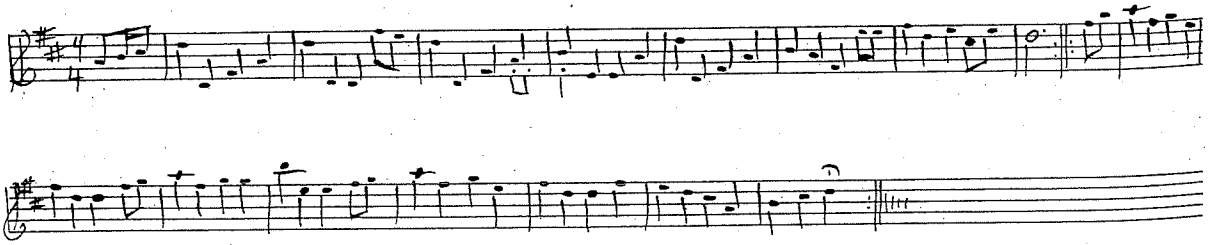
N

Losch, V, 1930s, B.



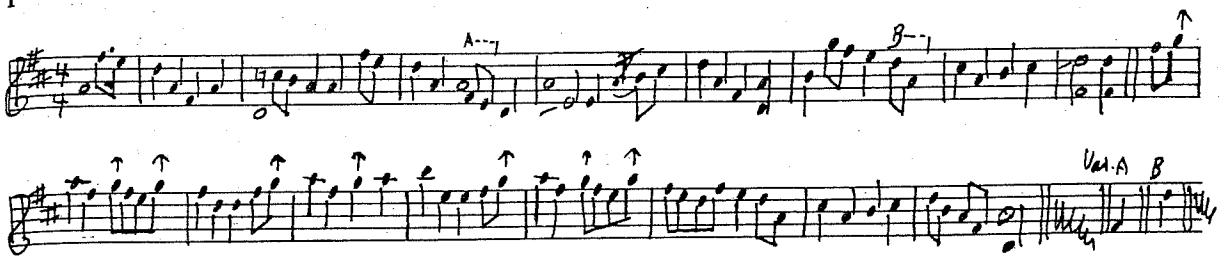
O

Strosnider, V, 1930s, B.
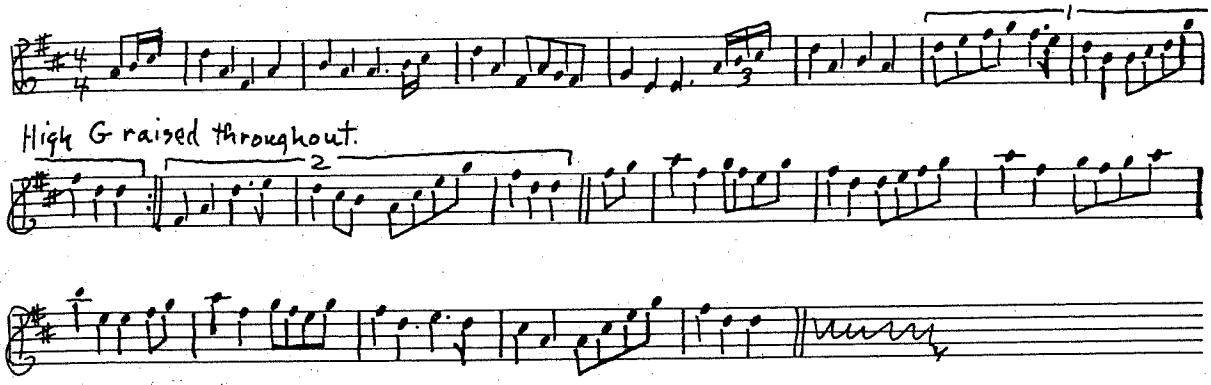


P

McCullough, V, 1959, JB.
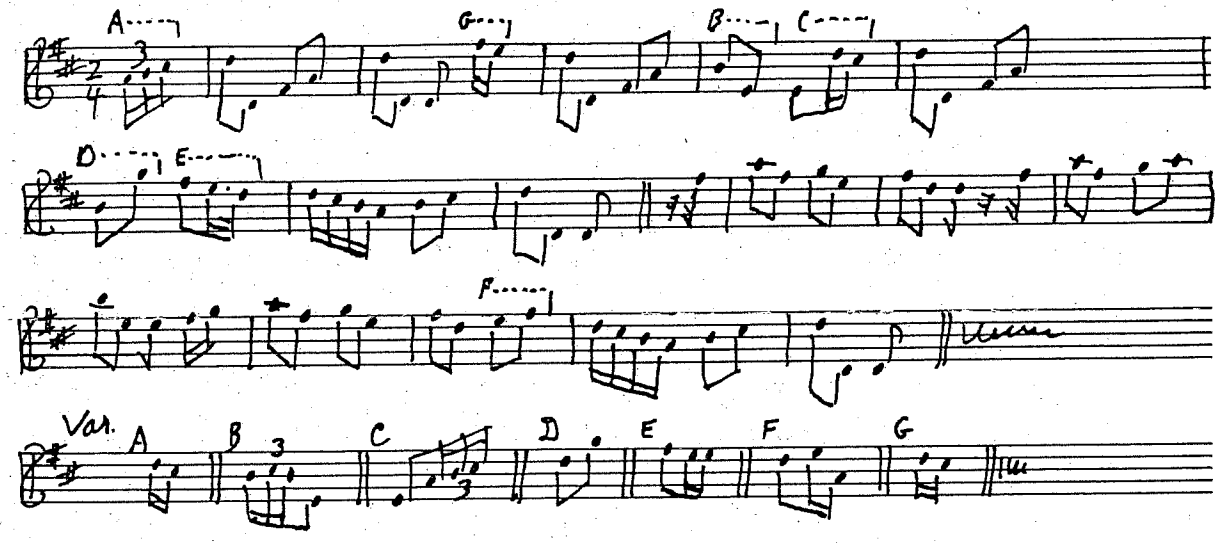


Q

Grimshaw, V, 1958, JB.



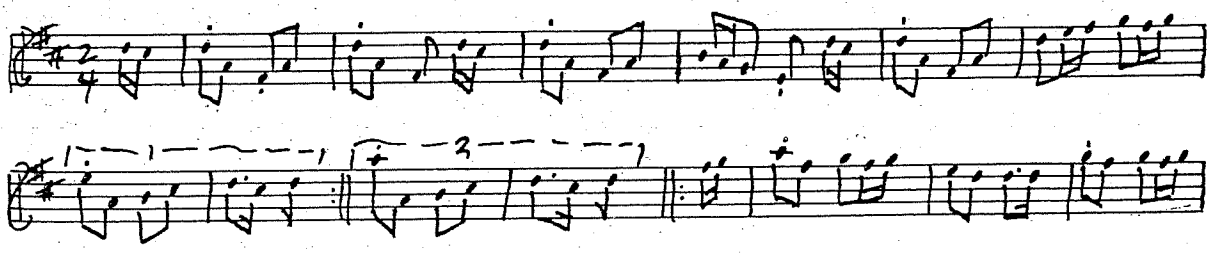
R
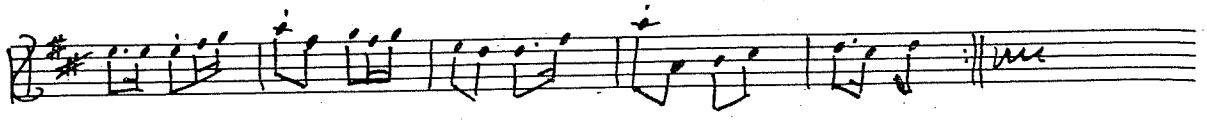
Horner, F, 1960, JB.



S

Lloyd, F, 1952, JB.

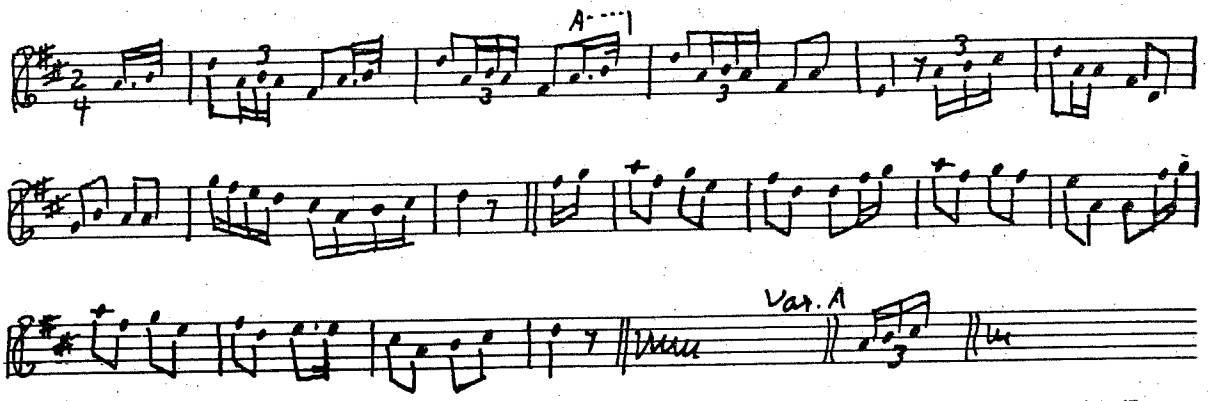




T

Yoders, F, 1961, JB.

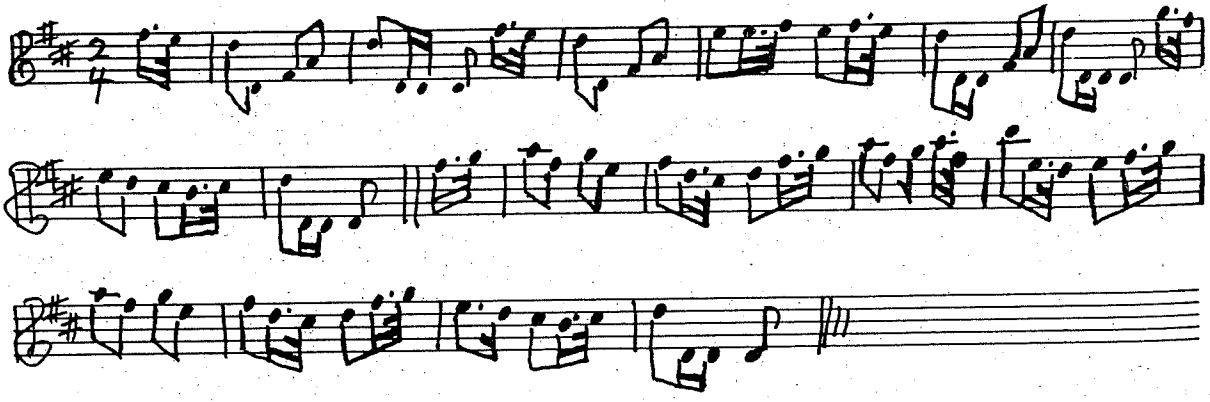
From his father.



U

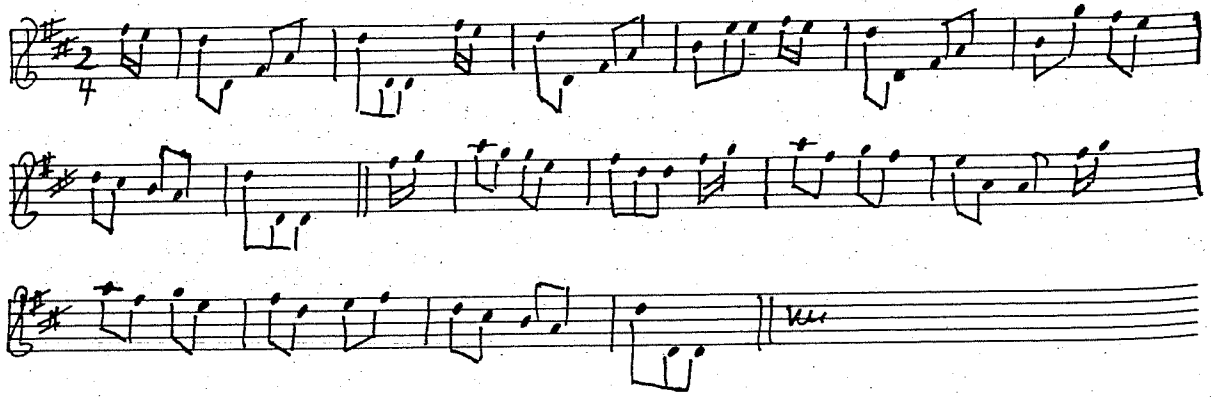
E. Mundell, F, 1944, B.

Named after the fifer from whom he learned it.



V

Mount Pleasant Tablatures, 1950s, JB.



For this Scottish air—which may possibly be the best-known instrumental folk tune in the whole Pennsylvania tradition—I have deliberately chosen the standard old-country name as an identification-title, since I could not find a Pennsylvania name that appeared to bewidely or generally known. Local titles are these: *The White Cockade,* A; *Crumb Creek Posey,* D; *The Virginia Reel,* J; *The King's Head,* N; *Lindsay Munnell Tune,* U; no title, B, C, E, F, G, H, I, K, L, M, O, P, Q, R, S, T, V.
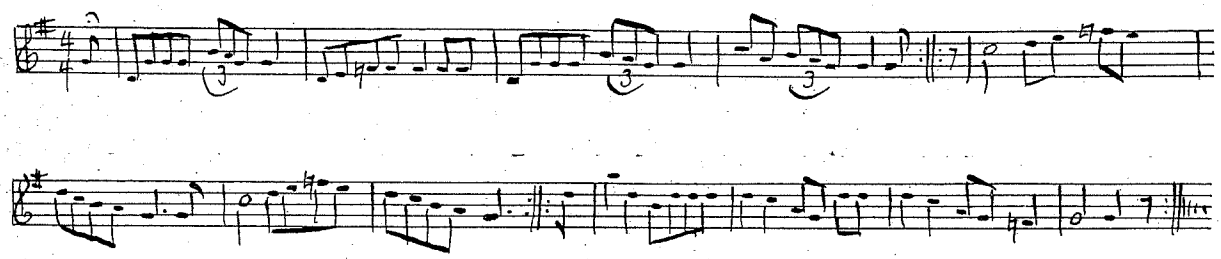
Some form of the "Lassie" title almost invariably designates this tune in old-country collections. A setting with this title is in Johnson, III, No. 225, about which Glen's note (p. 134) says that the first printing of the air was in Bremner's *Scots Reels* of 1757, as *Miss Farquharson's Reel.* Glen also asserts that the tune, under the "Lassie" name, is in Aird, II; but it is not there under any name. The "Lassie" name was fixed upon the tune because of two songs with the same name, composed respectively by Burns (printed in Johnson, as cited above), and by the "Ettrick Shepherd," James Hogg. However, the air itself seems always to have been better known as a dance or fifers' march among the folk musicians—as it evidently has been in Pennsylvania.

Sets, sometimes with words, sometimes without, appear in Graham, p. 32; Gow VM, 2nd ed., p. 21; *British Minstrel,* II, p. 264; Smith Scot M, V, p. 106; *The Thrush* (1827), p. 61; Wilson Comp Ball, p. 65; Bruce-Emmett, p. 24; Riley, II, No. 22; Howe DSV, p. 60, as one of a set of "Caledonian Quadrilles"; AVF, No. 61; Ostling, p. 21; Ford, p. 51; Thede, p. 47 (with usual order of parts reversed); CFD 76, p. 9; Kerr, I, p. 22; Scot CD, No. 9, Item 4a; Arkie, p. 2; Saar, No. 25; Jarman, p. 67; Sharp, English Folk Song MS Collection, No. 1534; Wier, p. 309; Kennedy FTB 1, No. 57; Mattson Fife, p. 36, from early nineteenth century fife and flute tutors. With the common old-country name, a variant appears in Huntington, p. 45, 3rd.

324. THE CACKLING ROOSTER (FV)

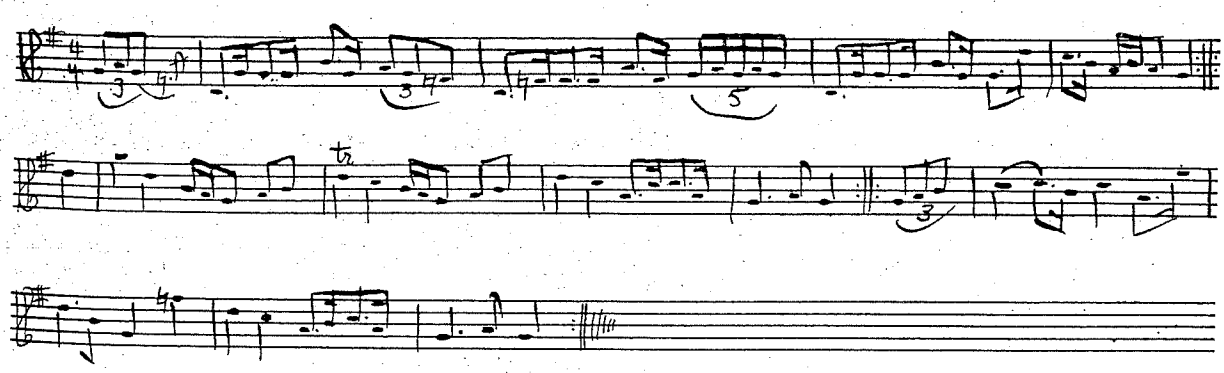
A

M. Rogers, V, 1930s, B.



B

James Taylor, F, 1930s, B.

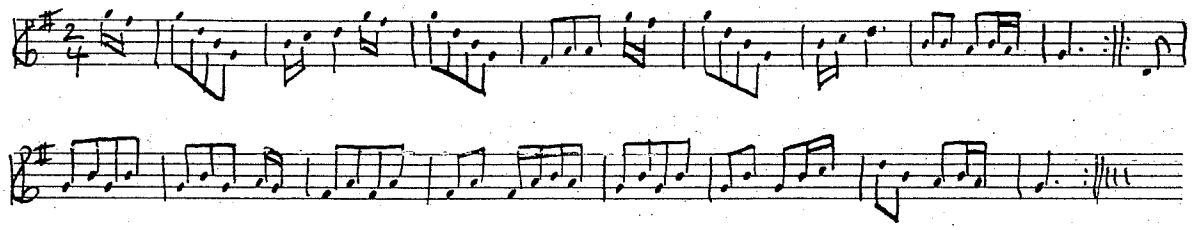


Local titles: as above, A; *The Cacklin' Hen,* B. Though I took down James B. Taylor's version in the key of G, by ear, and through ignorance of fife-playing, I am now convinced that he played his set in A: on the fife, it would be much more easily performed in this key. I have not traced this tune anywhere; Petrie Stan No. 764, a song air, vaguely reminds one of our No. 324, but the resemblance is not marked or convincing enough to warrant regarding the Petrie tune and ours as sets of the same melody.

325. MOUNT PLEASANT CLICKSTEP (F)

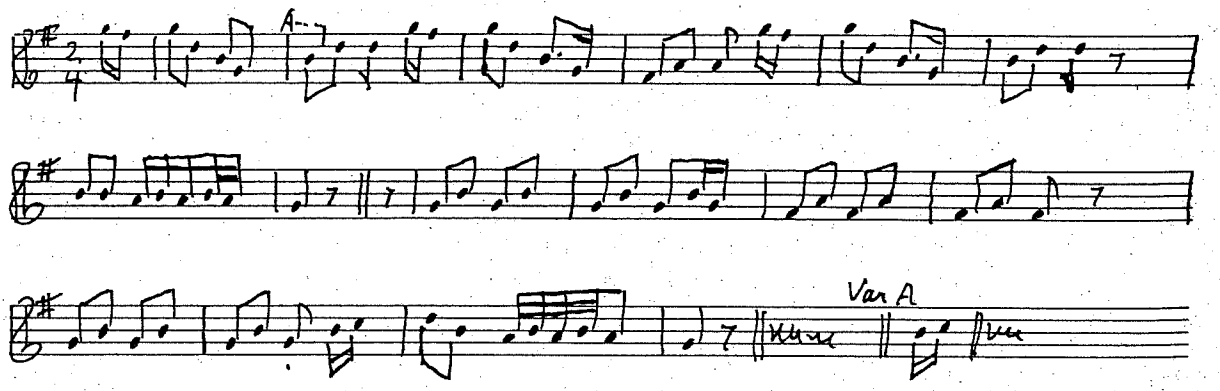
A — Hoge MS, No. 55, 1944, B.

From Charles F. Cook, Somerset.
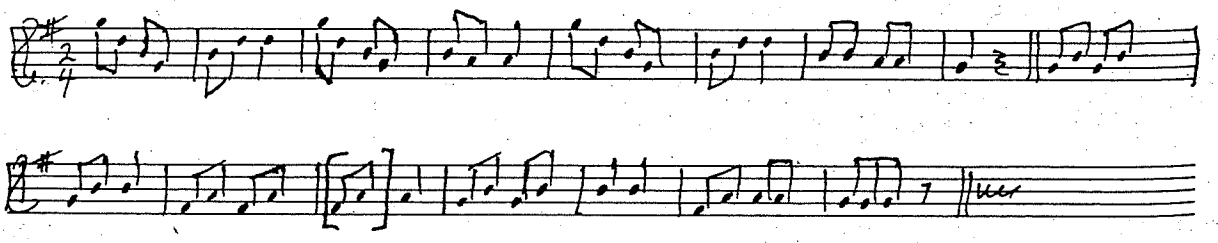


B — Fisher, F, 1962, JB.

From Charles Cook and the Berlin Band, Somerset County.
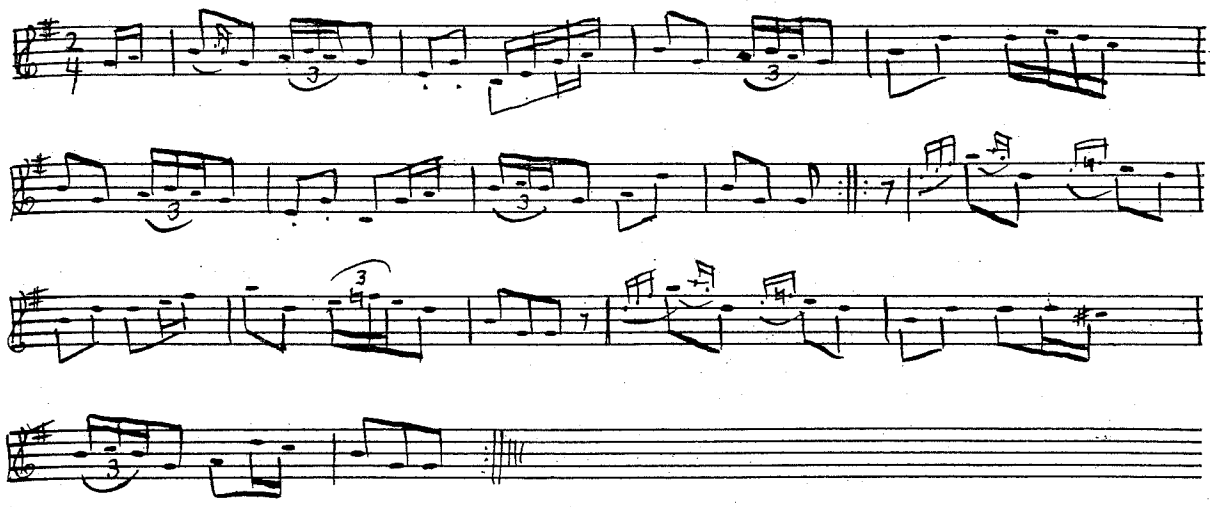


C — Mount Pleasant Tablatures, 1950s, JB.
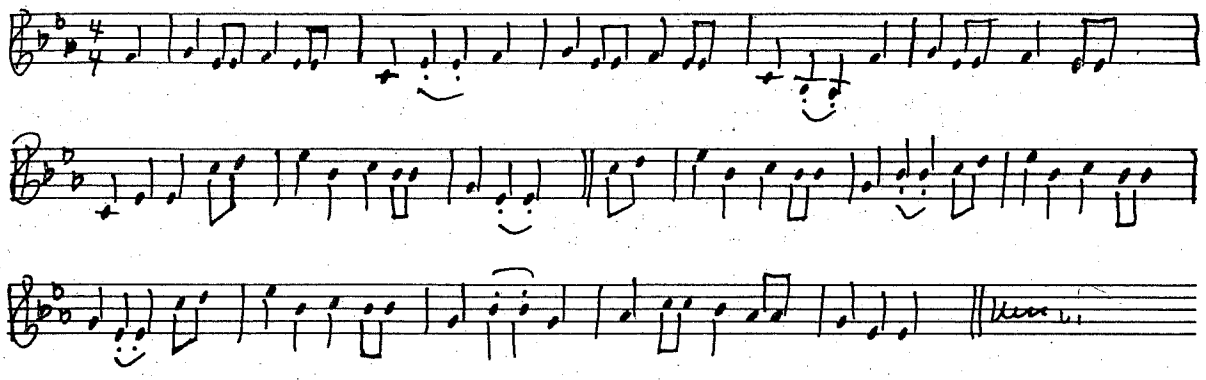


Local titles: as above, A; *The Quickstep,* B; *Nixon,* C. The piece appears to be derived from *The Rakes of Mallow,* our No. 190.

326. DANDY JIM FROM CAROLINE (FV)
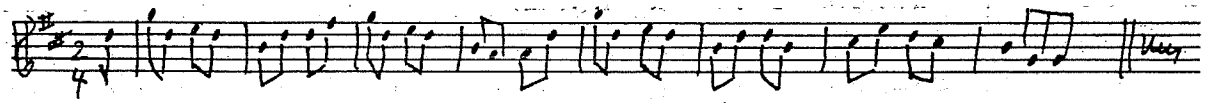
A — Horner, F, 1944, B.



B — H. White, V, 1930s, B.



C — Mount Pleasant Tablatures, 1950s, JB.



Local titles: as above, A; *Chicken-Foot and Sparrow-Grass,* B; *Dandy-Jim,* C. This piece is out of the blackface-minstrel stock, and is generally known as *Dandy Jim of Caroline*. Our A and B versions, however, have the order of strains reversed from that of the stage sets, and our opening part differs somewhat from the corresponding part of the stage form. Nathan Dan Emmett, pp. 324–327, gives notes about the latter, dating the tune about 1844. On p. 291, Nathan says of *Dandy Jim,* "The words are probably by Emmett, and perhaps even the tune." Thus there seems to be some uncertainty about whether Emmett really did compose the air, or whether he simply adapted an already current folk tune. No matter which possibility is nearer the truth, this melody has become a stock part of our North American folk-musical tradition, with sets turning up in all sorts of places—sometimes full-length, sometimes only half-length (i.e., consisting merely of the first section of the stage version). Titles and functions of the variants also differ.

The minstrel form, with the common words, appears in Minstr, p. 159. In Ford, p. 48, there is a distinctive set, with considerable resemblance to our B-version, under the name of *Old Aunt*
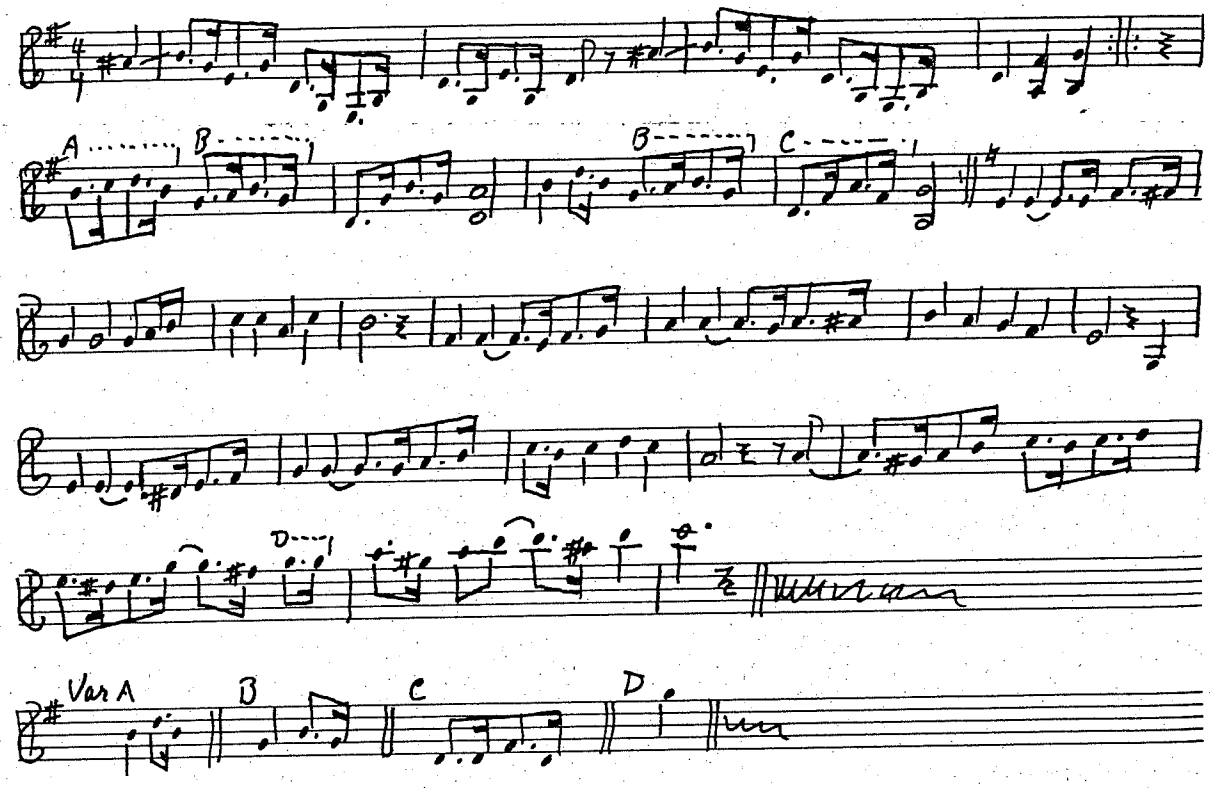
Jenny. In Kerr, I, p. 29, our tune is called *American Air,* and in Roche, II, No. 297, a piece closely resembling it appears as the second figure of the second tune in the quadrille *The Orange and Green*. Apparently the second half of our A- and B-version has had a wide circulation as a play-party tune: four sets occur in Owens, pp. 63, 83, and 102, and two more sets are in Botkin, *Folk-Say,* pp. 240 and 246.

327. THE CHICKEN REEL (VF)

A
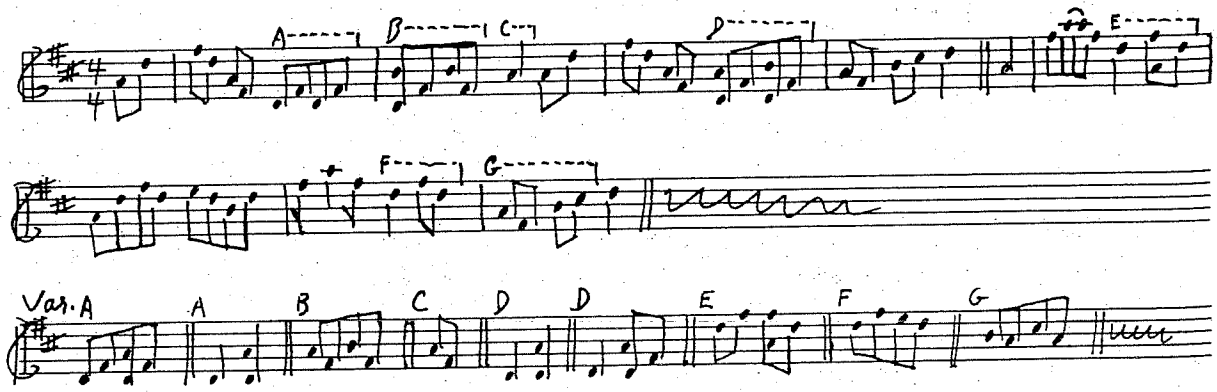
Ireland, V, 1944, B.

Third part allegedly by the player.
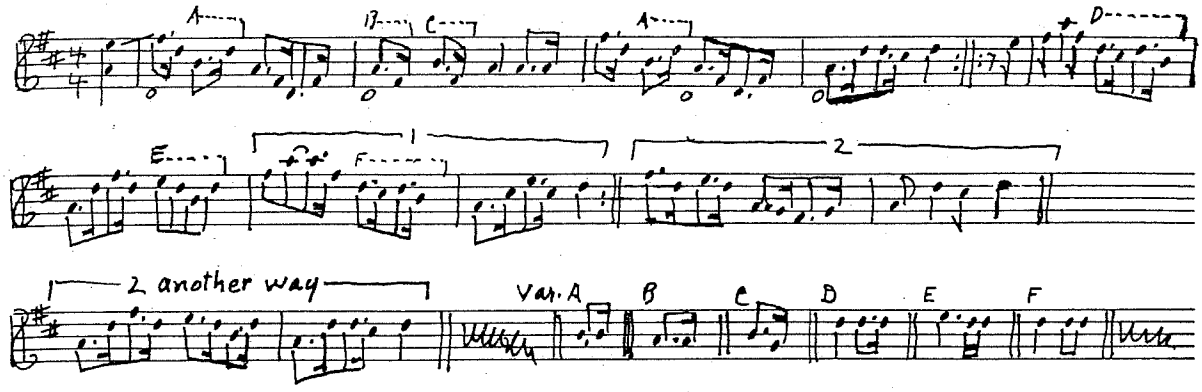


B
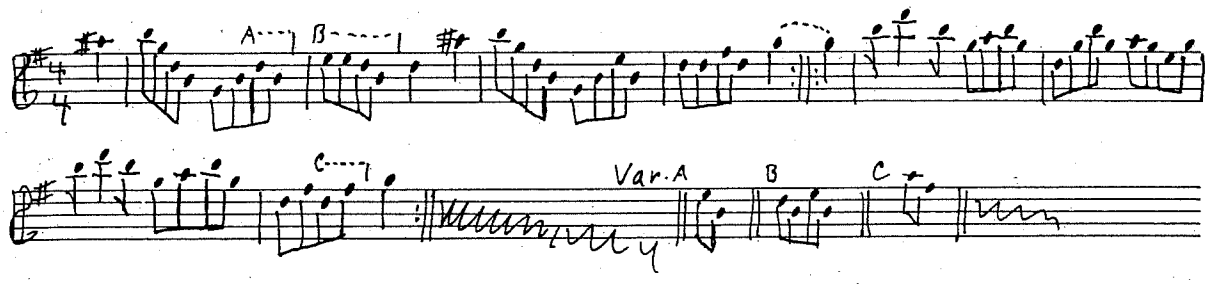
Hogg, V, 1948, JB.



C A. Thomas, V, 1952, JB.



D Yoders, V, 1963, JB.



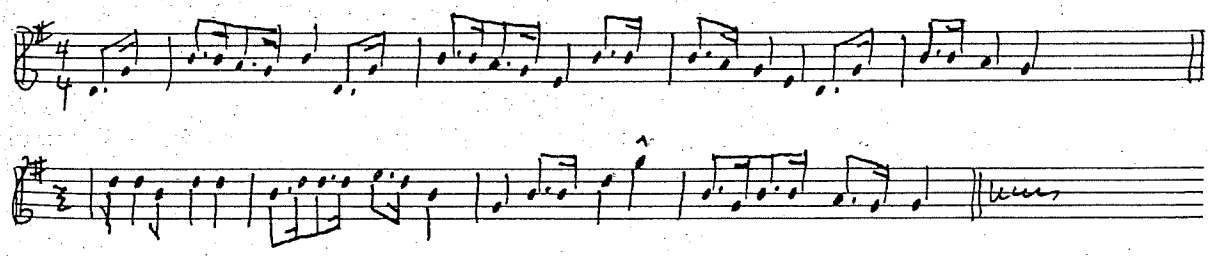
Same title for all sets; and this is the practically invariable name for this tune wherever found. I have not traced the piece definitely to any specific old-country source. Nevertheless, one may fittingly call attention to our No. 183, and the notes concerning its resemblance to a once highly popular Scottish dance air. No. 327 shows some resemblance to the same Scots air; but even more striking are its resemblances to a couple of sets of an Irish reel given by O'Neill the original of No. 183, and of our familiar *Chicken* tune, and make one wonder whether the very "American-sounding" No. 327 may not have Scottish or Irish ancestry after all.

In any case, No. 327 is most obviously made up of well-known melodic formulas. What our local versions indicate is that, as played in Pennsylvania, the tune shows little of the pronounced sliding with which its parts are introduced farther South.

Other variants of the *Chicken Reel* appear in Ford, p. 41; Thede, p. 116; CFD 76, p. 20; Cazden, p. 37; Sandburg, p. 116. Although the tune has been used by martial bands, I have not heard any fifer play it in Pennsylvania.

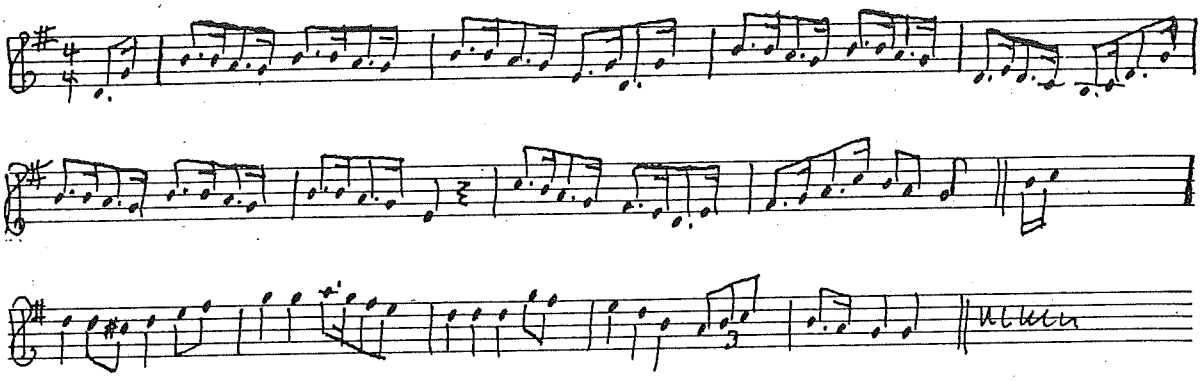
328. LEATHER BREECHES (V)

A Strosnider, V, 1930s, B.



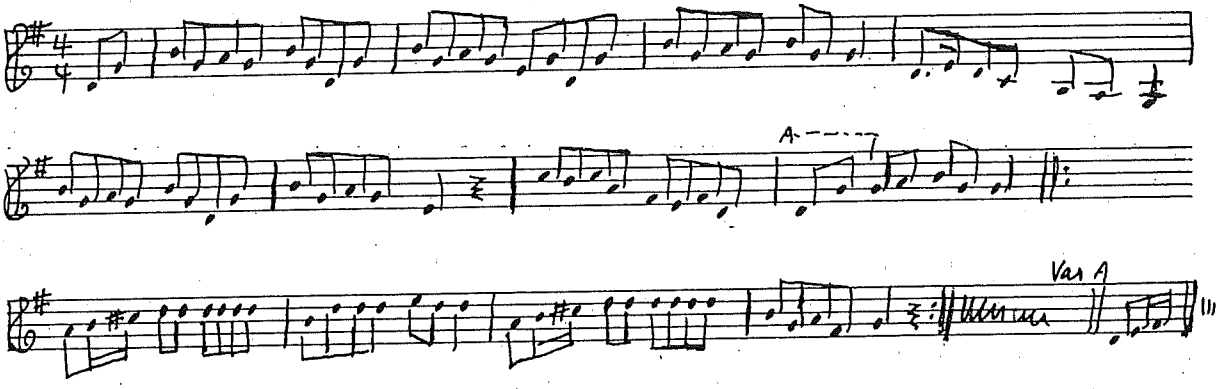
B

J. White, V, 1930s, B.



C

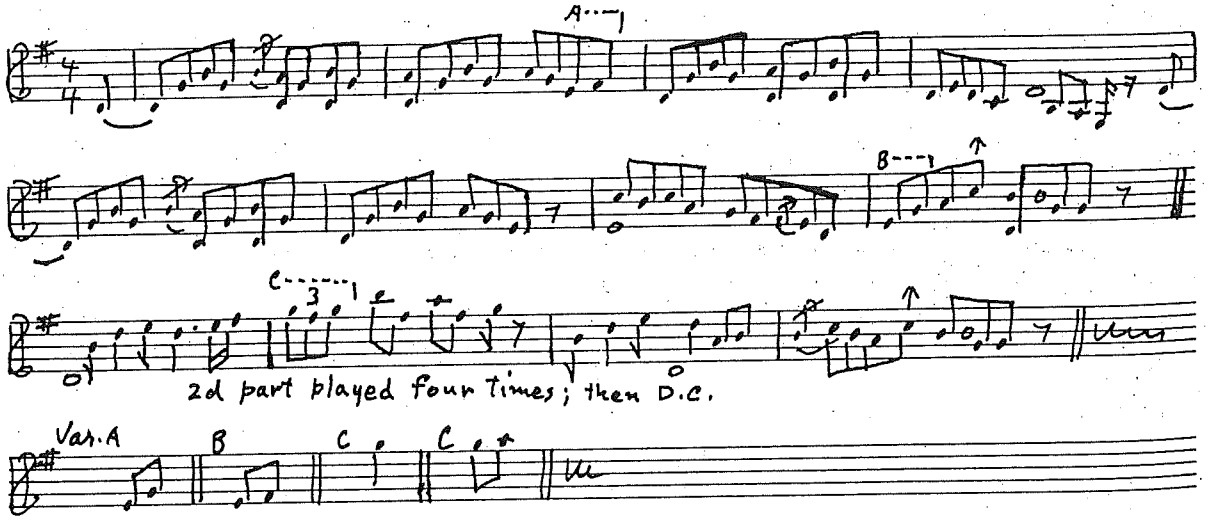
Losch, V, 1930s, B.



D
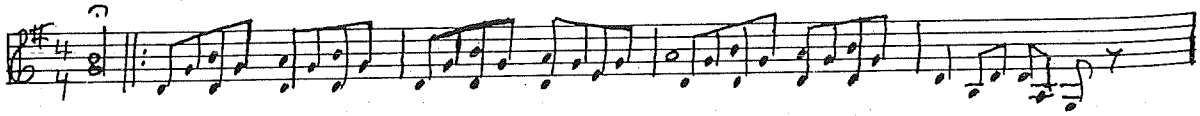
Yaugher, V, 1944, B.
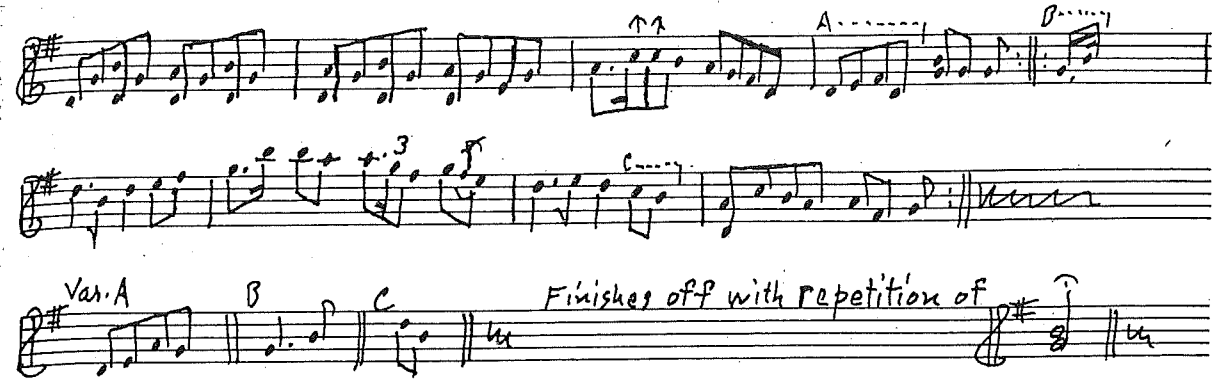
From great-uncle Uriah Yaugher, born 1792.



E
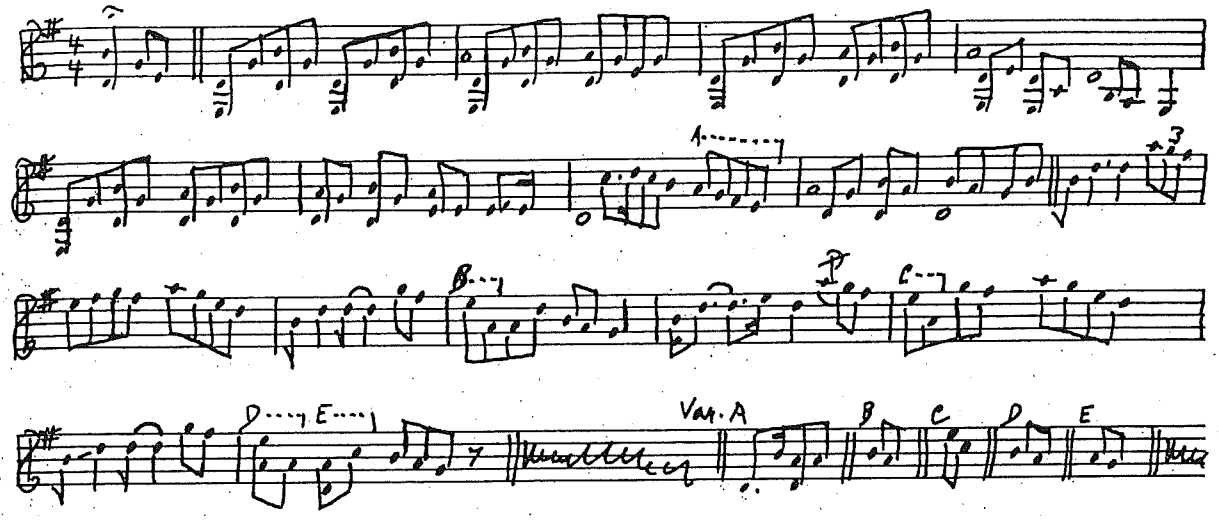
C. Martin, V, 1946, B.
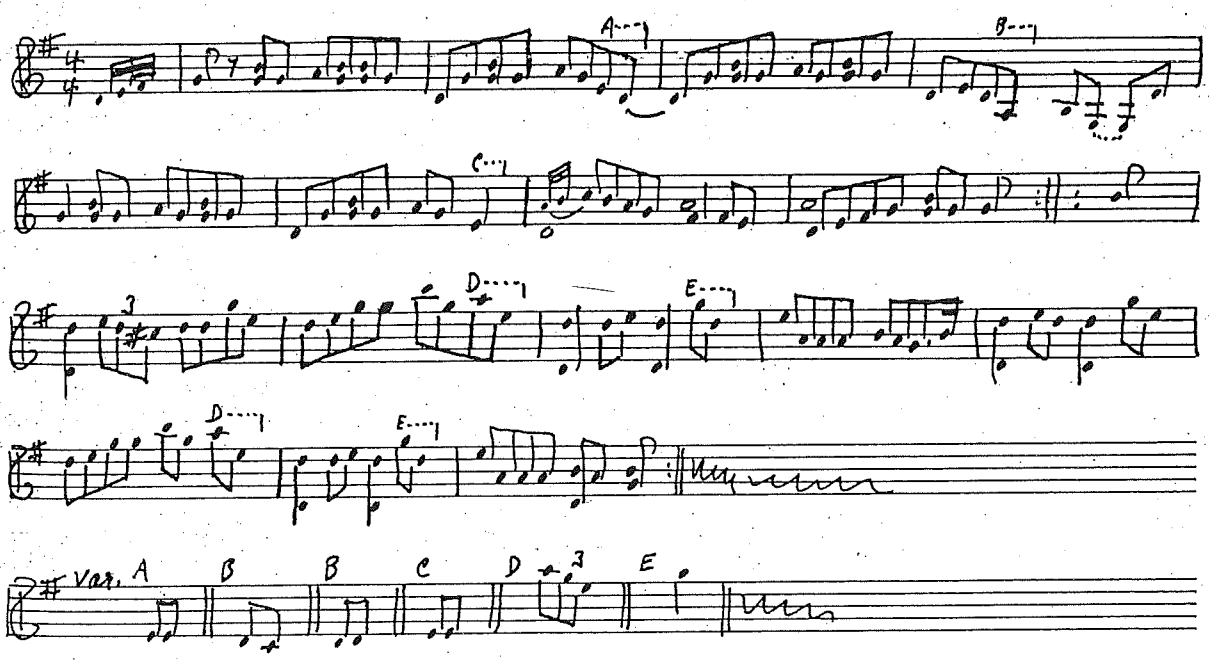




F

Steffy, V, 1949, JB.
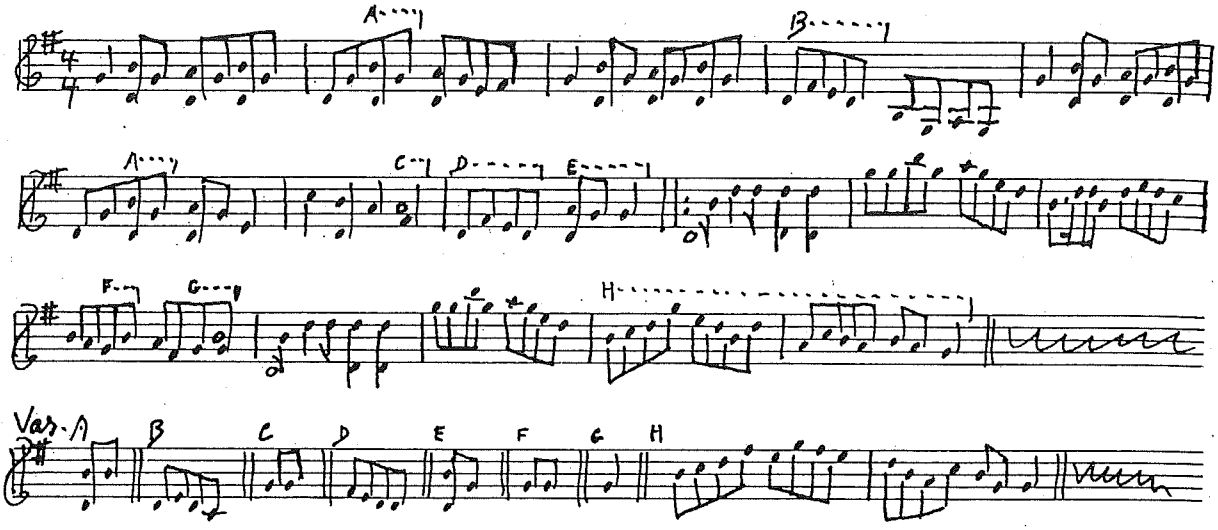


G

Wilbur Neal, V, 1948, JB.
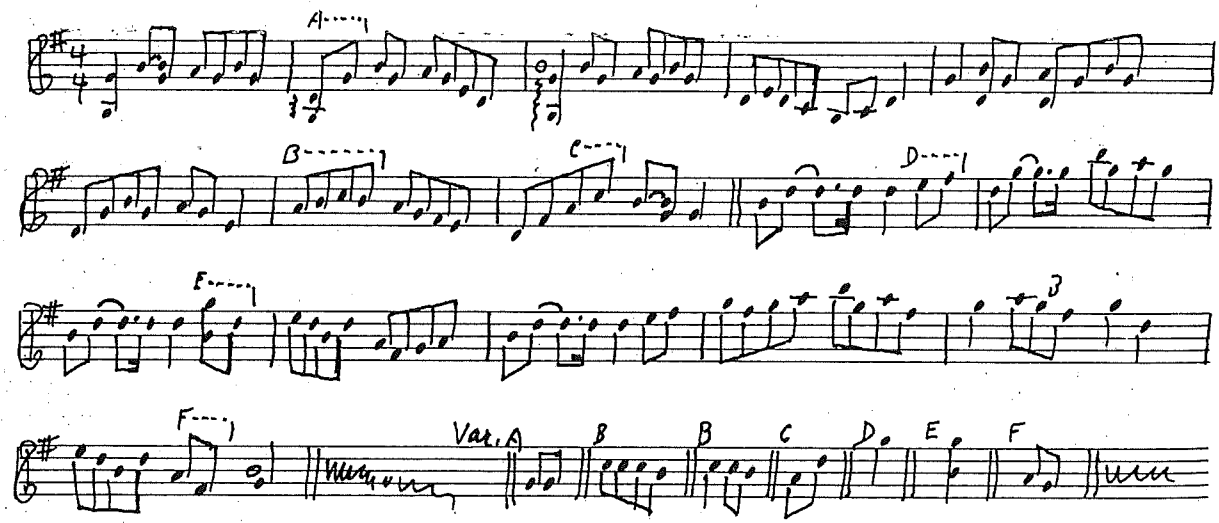


H

Hogg, V, 1948, JB.
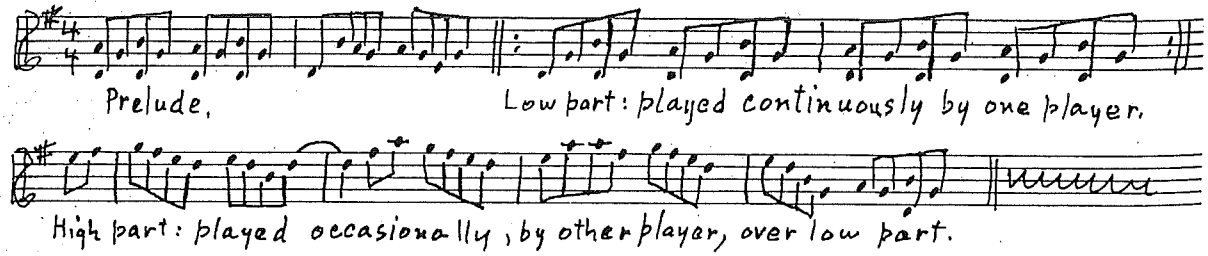


I

Clever, V, 1948, JB.
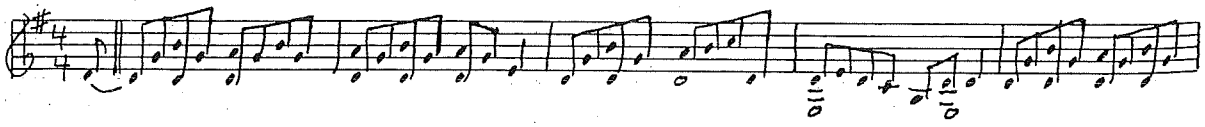


J

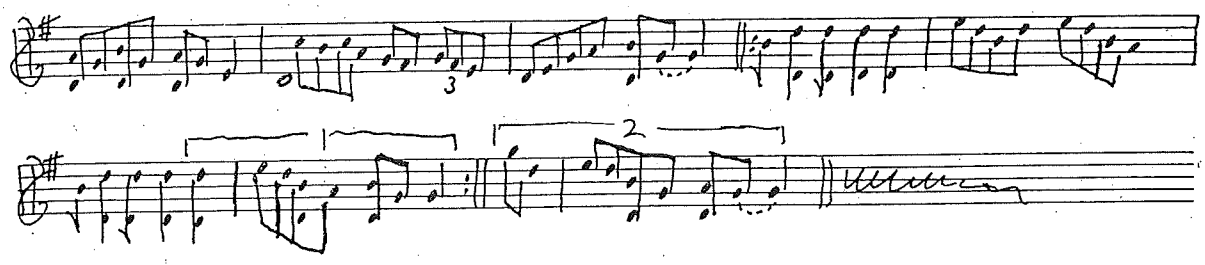
Miller, Gelnette, V, 1949, JB.



K

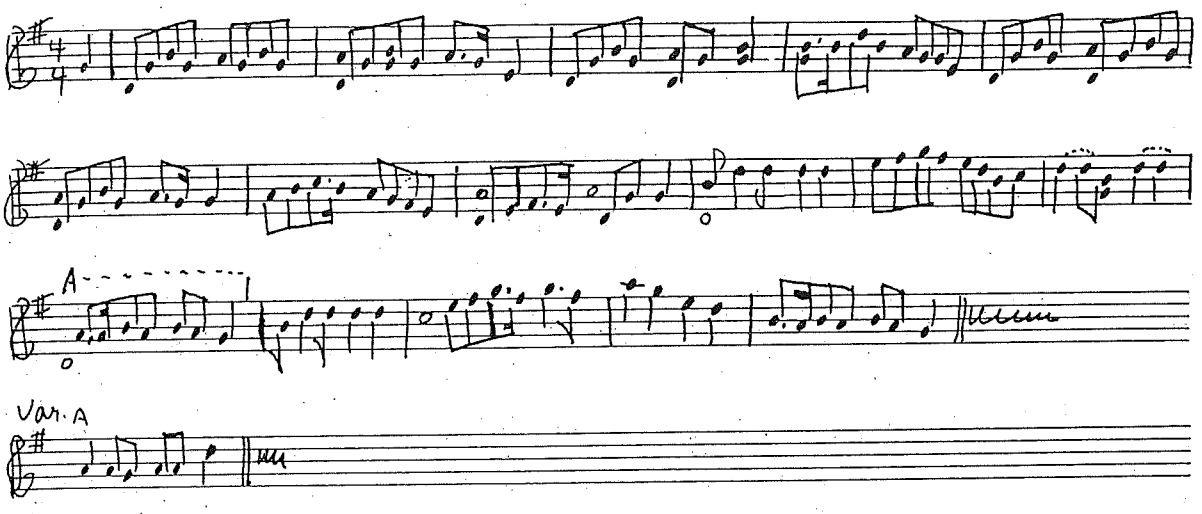
Walter Neal, V, 1952, JB.





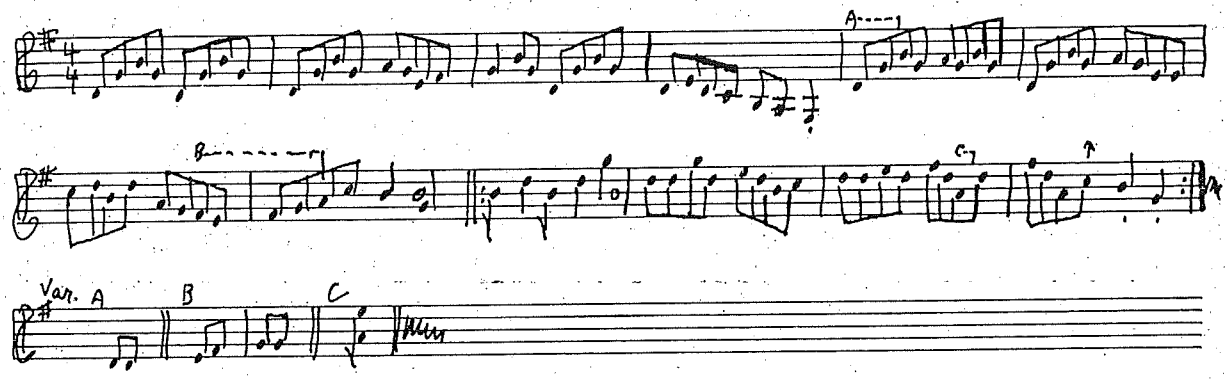
L

Pardee, V, 1952, JB.
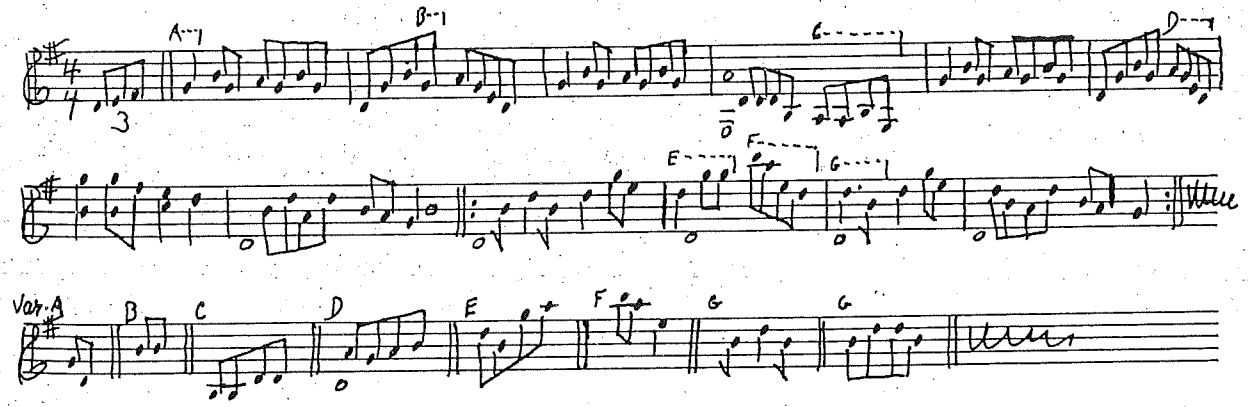


M

B. Hall, V, 1956, J.
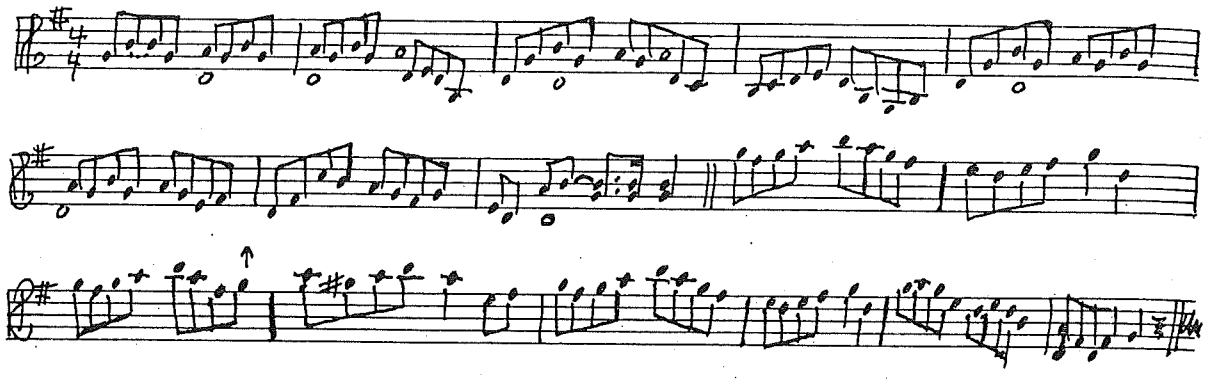


N

Queer, V, 1957, JB.



O

Yoders, V, 1961, JB.



All our versions have the same title, which is practically always that of American sets (but compare Appendix, No. 4, which retains the common old-country name). These Pennsylvania forms adhere closely to the usual American format of the tune, which has one part, usually the first, that is close to its corresponding section in British versions, but often gives the companion strain (or "high part") in a shortened or irregular form. Our sets also illustrate how a tune can be reduced to something very simple (e.g., our A-version), and started on a course of alteration that could conceivably turn it, in time, into a quite different melody. In our unique "duet" form, Version J, the high part differs greatly from what it is in the usual solo versions—and so does the low part, since it actually corresponds to only two bars of the usual first part of the piece. Accompanying Version L is this variant of the common rhyme associated with the tune:
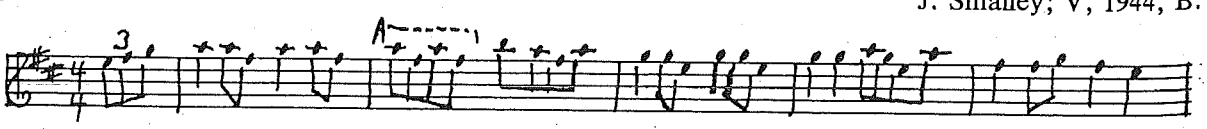
Leather britches full of stitches,
Brother sewed the buttons on;
My wife she kicked me out of bed
Because I had my britches on.
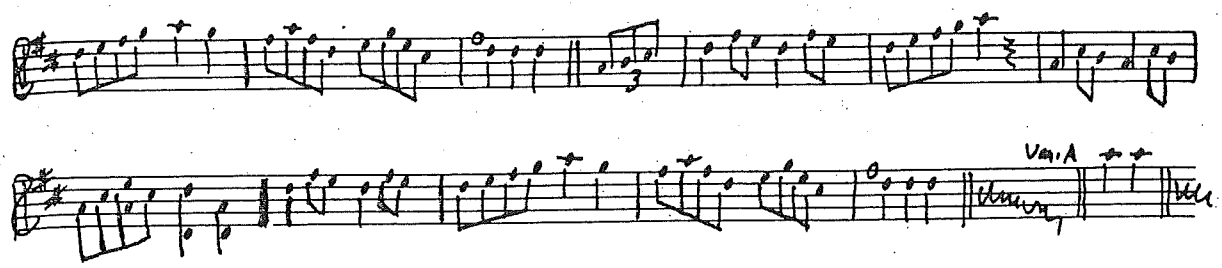
Versions in British collections are generally called (*Lord*) *McDonald's Reel,* a title usually found in the commercial fiddle-tune books. Another name occasionally seen is *Virginia Reel.* An Irish song-and-march set, differing considerably from the usual dance forms, is in Petrie Stan, Nos. 473, 586, 989, under names of *The Breeches On* and *The Irish Lad.* Sets of the ordinary "McDonald" form are in Smith Scot M, IV, p. 16; Surenne, p. 84; Gow STR, III, p. 9; Gow BNG, I, p. 29; Wilson Comp Ball, p. 61; Riley, I, No. 123; Howe SV 1851, p. 29; Howe DSV, p. 41; Perron, II, No. 47; O'Neill MI, Nos. 1289 and 1408. Other and more common American-type versions are in Adam, No. 33; Ford, pp. 48, 108; Christeson, No. 123; Thede, p. 115; One Thousand, p. 22; Kerr, I, p. 10; Roche, II, No. 240, as *Breeches Full of Stitches;* Thomas, p. 134; Scot CD, Bk. 6, No. 9; Arkie, p. 62; Jarman, pp. 7, 25; Harding Coll and Harding Orig, No. 37; O'Malley, p. 9; JR, II, p. 2; DeVille, No. 24; Robbins, No. 61; White Ex, p. 27; White Un, No. 55; Kennedy FTB 2, p. 13; Ross HBM, Bk. 2, p. 38 (with three parts, of which the third part is our usual American second); Bayard HCT, No. 16; Lowinger, p. 19. Breathnach 1963, No. 96, is a tune of which Part 1 equals the normal American first strain, while Part 2 is from a different air. Under the familiar old-world "MacDonald" title, two differing sets are given in Huntington, p. 16, 2nd and 3rd.

329. THE MISSISSIPPI SAWYER (VF)

A

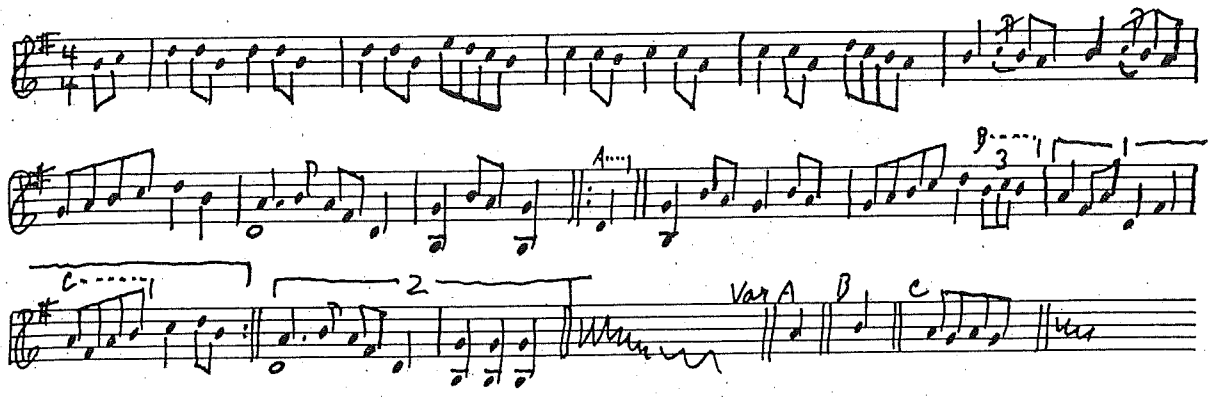
J. Smalley, V, 1944, B.
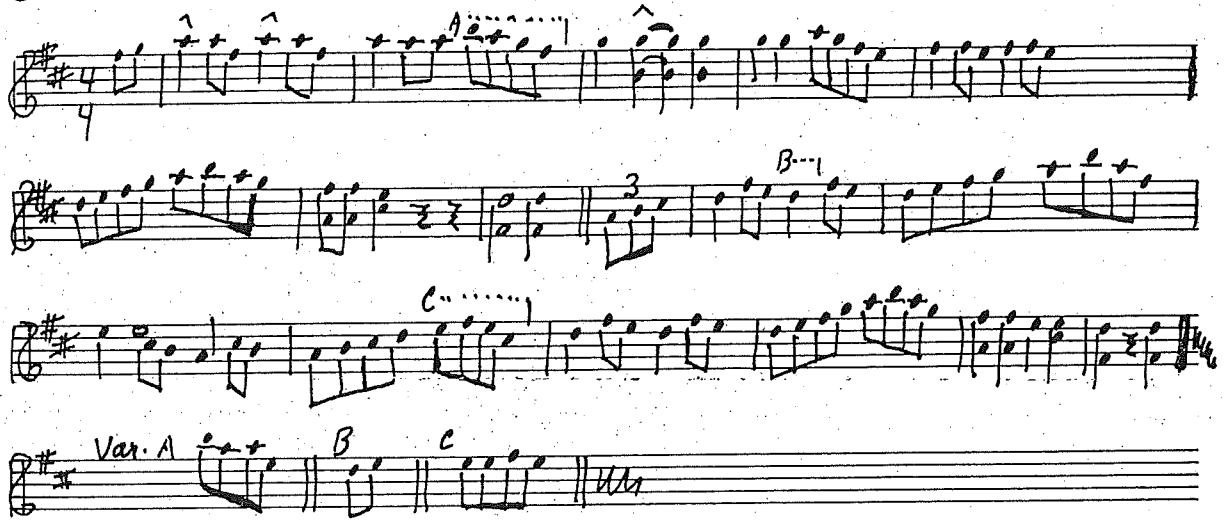




B

Ireland, V, 1944, B.



C

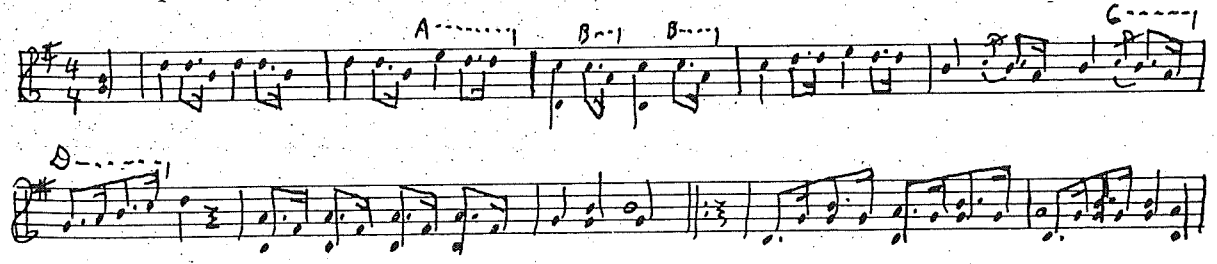
Smitley, V, 1946, B.
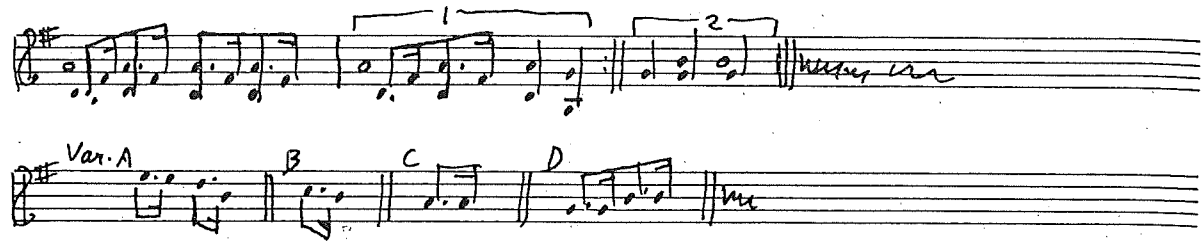


D

Wolford, V, 1944, B.
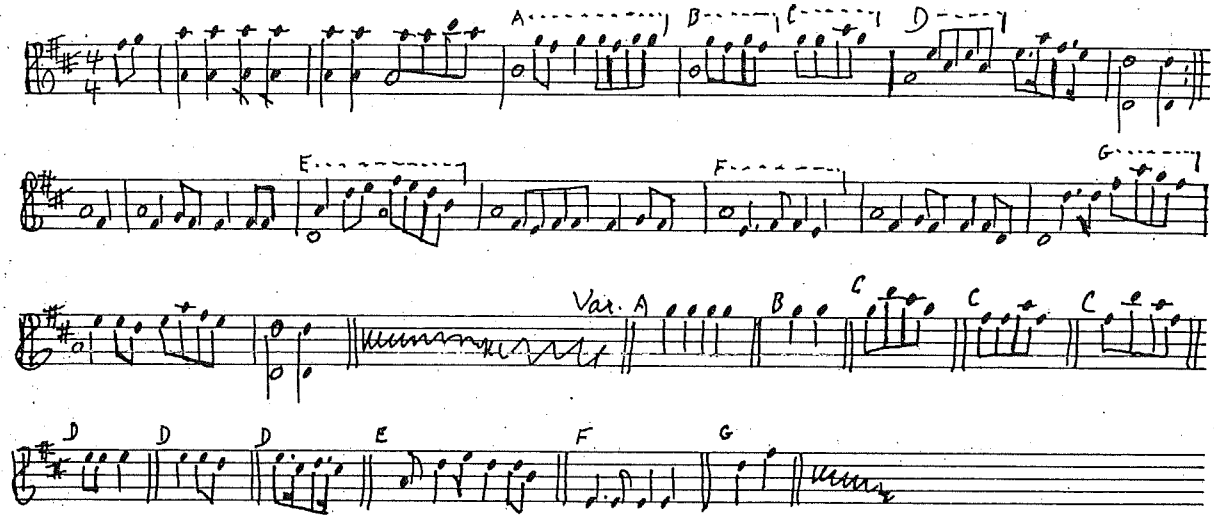
From his nephew, who learned it in Marion County, West Virginia.





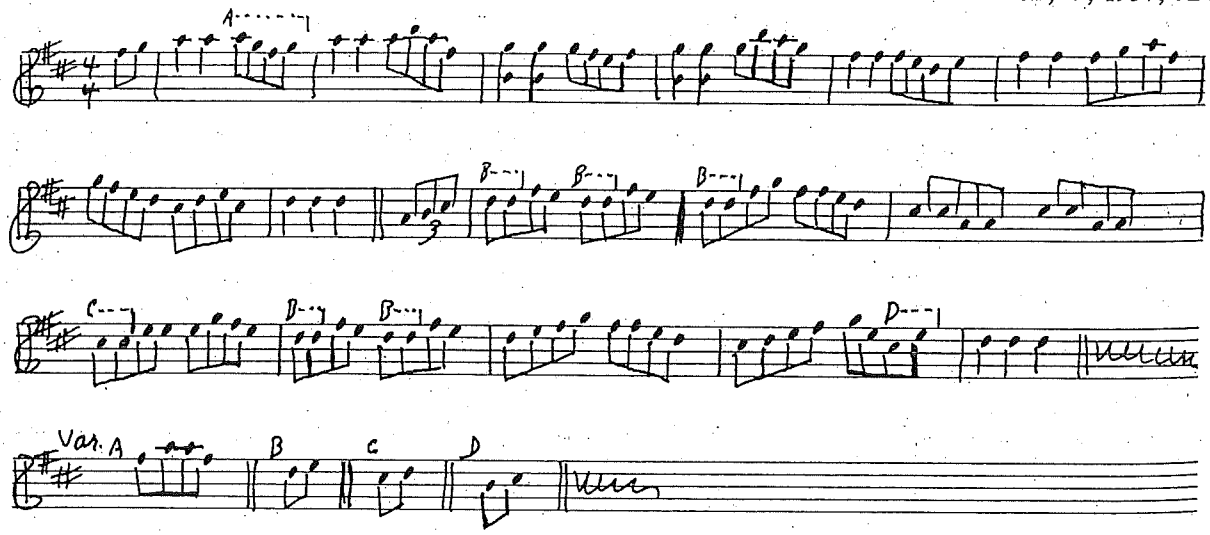
E

Pardee, V, 1952, JB.



F

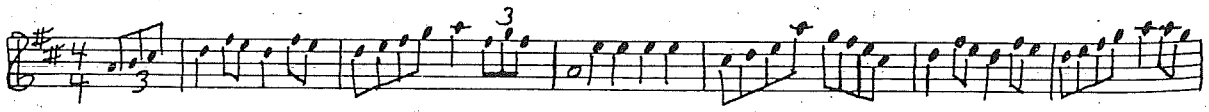
Boden, V, 1957, JB.
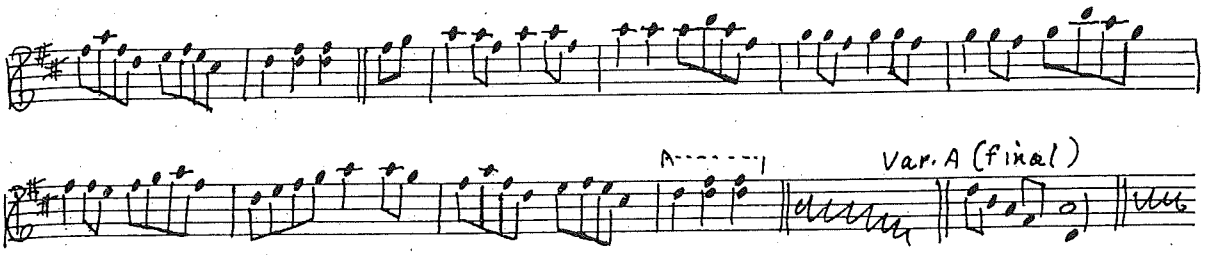


G

McCullough, V, 1959, JB.

Learned from station WSM.
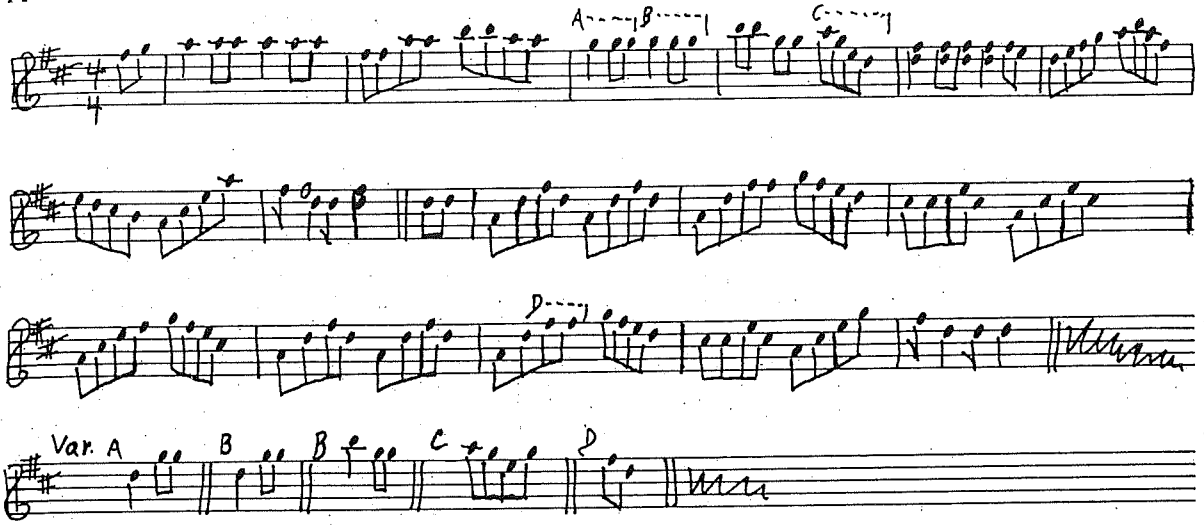




JB.

H

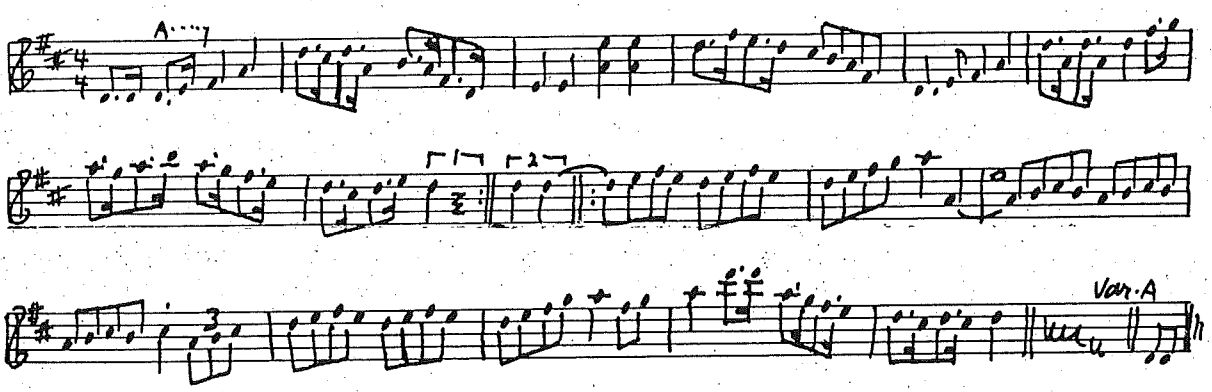
Yoders, V, 1963, JB.



JB.

I

Lowry, V, 1944, B.



Local titles: as above, A, B, C, D, E, F, G, H; *The Mississippi Wagoner,* I. Our prevailing title is the regular one for this tune, which seems to be an American derivative of the air called *The Downfall (Fall) of Paris*. I suppose that "sawyer" in this title means a tree trunk or stump that sticks up out of the river-water, endangering navigators. Our Version I (placed here because I didn't know where else to put it) is a manifest cross, both as to tune and title, between *The Tennessee Wagoners* (our No. 181) and *The Mississippi Sawyer:* its first part being the opening strain of the former, while the second part is the normal second of the latter. No one could want a better illustration of the familiar switching of tune-parts; but we usually do not find the interchange acknowledged by the coining of a special "combination" title, as here.

I have found versions of *Mississippi Sawyer* in Adam, No. 8; Ford, p. 32; Christeson, No. 88 (with a note about the *Downfall of Paris*); Thede, p. 117 (two sets); Thomas and Leeder, p. 59

JB.
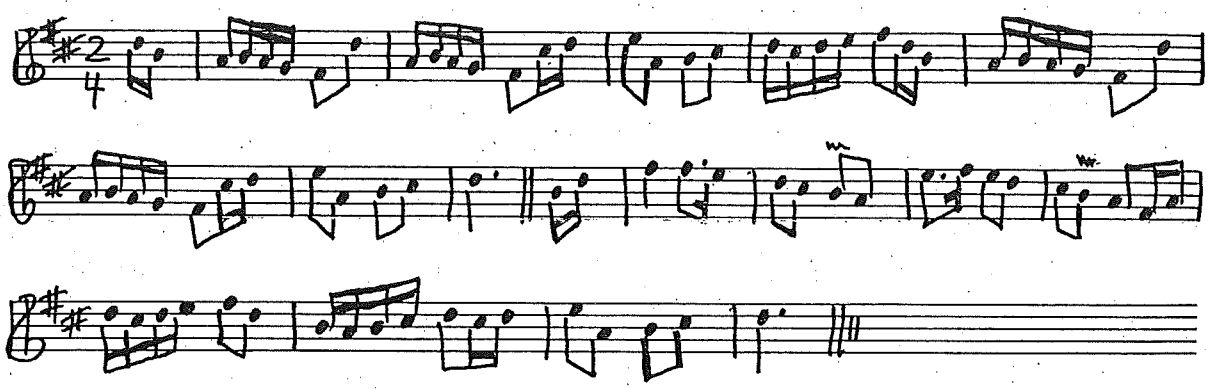
(where a set of the regular "Sawyer" is entitled *Downfall of Paris*); Messer, No. 26; Arkie, p. 24.

Printings of the *Downfall of Paris* are in Aird, VI, No. 142; O'Neill MI, No. 1562; Bruce-Emmett, p. 44; CFD 76, p. 16; Cahusac GF, p. 19; Cahusac PC, IV, p. 35; Wilson Comp Ball, p. 124; Riley, I, No. 89; MM Dupont, p. 6; Kerr, IV, No. 372. A "panorama" of sets is in Carroll, *The Drummer's Assistant,* II, Pt. 2, pp. 9–11. *The Mississippi Sawyer* normally has two parts; *The Downfall of Paris,* four.

330. GENERAL TAYLOR'S MARCH (F)

A
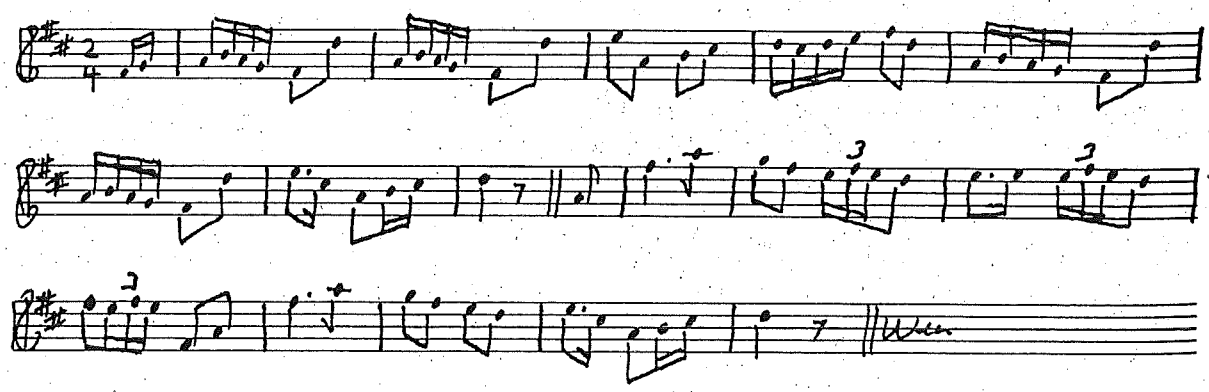
Hoge MS, No. 4, 1944, B.



B

Yoders, F, 1961, JB.

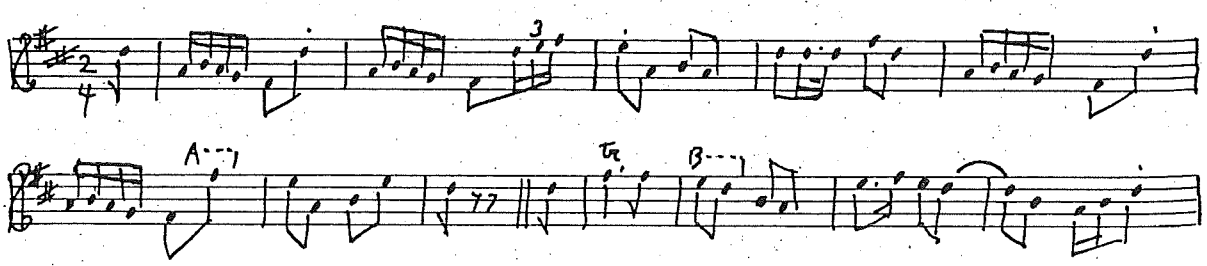
From his father.

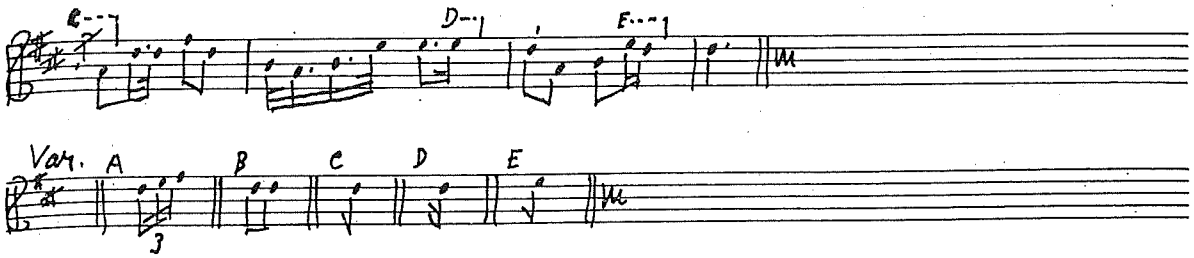


C

St. Clair, F, 1960, JB.

As he has always known it.
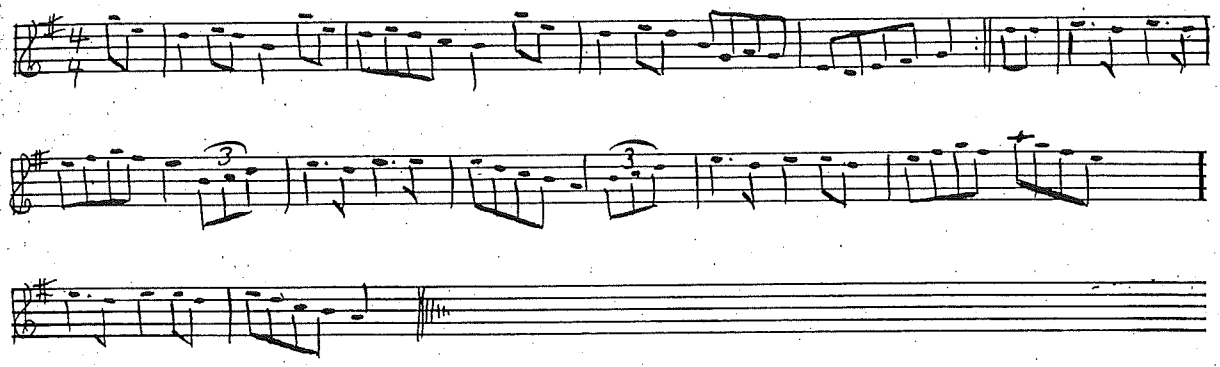




Local titles: as above, A; no title, B, C. This once popular southwest Pennsylvania march tune has not been easy to trace in its complete form, as here. The last four bars of Part 2 seem reminiscent of the four opening measures of the minstrel song *Ellie Rhee,* by Septimus Winner (see Minstr, p. 43); but the likeness may be accidental. A tune with its first part rather close to the second strain of our No. 330 is *Murray's Welcome,* called a "Quickstep" in Ross BT, Bk. II, p. 15. On the other hand, *Colonel Forbes's Quickstep,* in Riley, I, No. 72, has a first part like that of our No. 330, while its second strain also slightly resembles the second of ours.

331. THE OLD BLACKBIRD (F)

Wiltrout, F, 1946, B.

From Ananias Bittner.

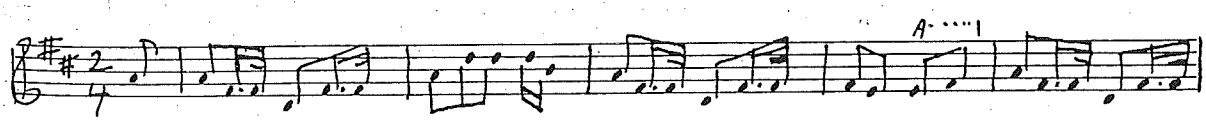


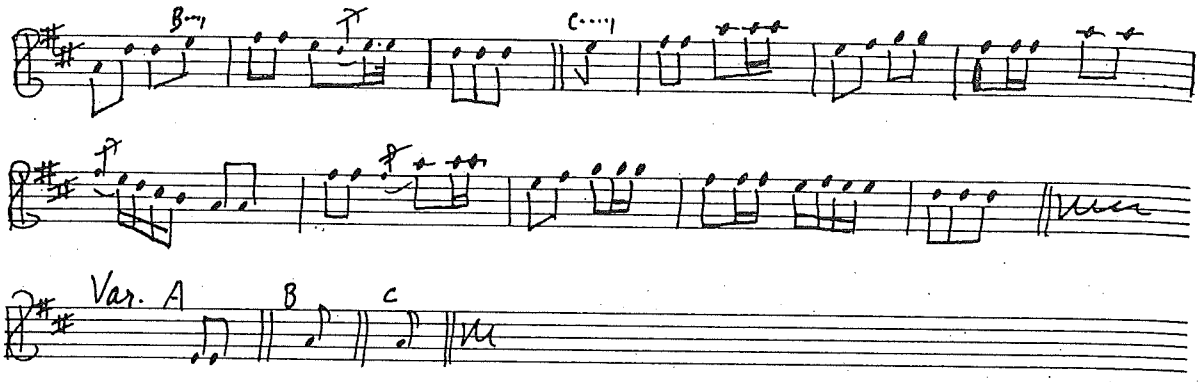
There is no relation between this melody and the dignified and beautiful air generally called *The Blackbird,* for which see our No. 177. The present tune keeps vaguely reminding me of one sometimes entitled *The Old Crow;* but I cannot precisely tell why, since if any relation actually exists, it is of the most tenuous sort. Perhaps some rhythmic-pattern resemblance between the two airs is responsible for my impression. Versions of *The Old Crow* are in JR, II, p. 5; Roche, I, No. 154, and II, No. 225.

332. THE SOLDIER'S JOY (VF)

A
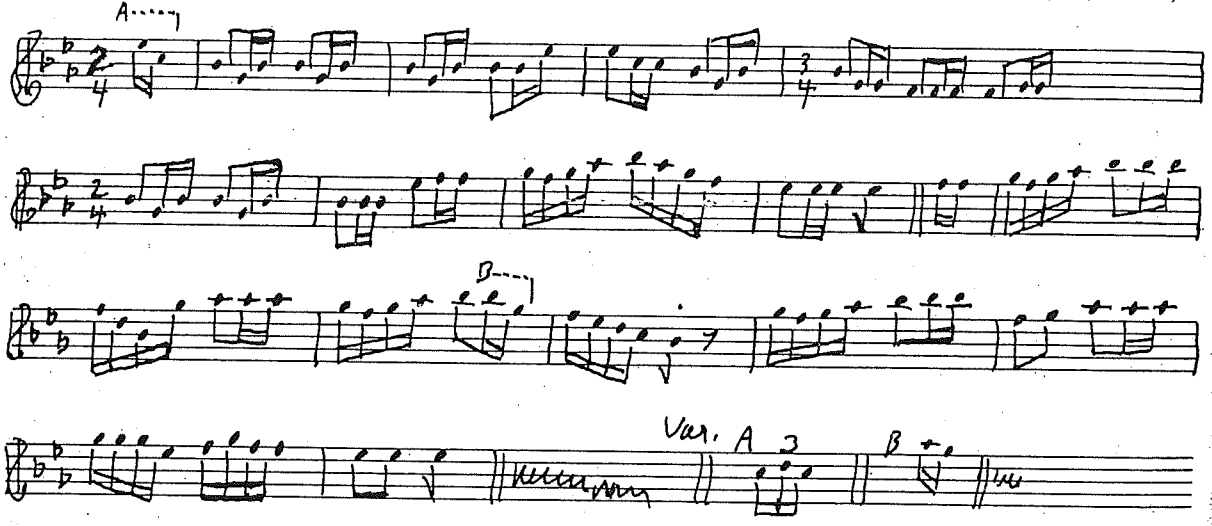
Strosnider, V, 1930s, B.





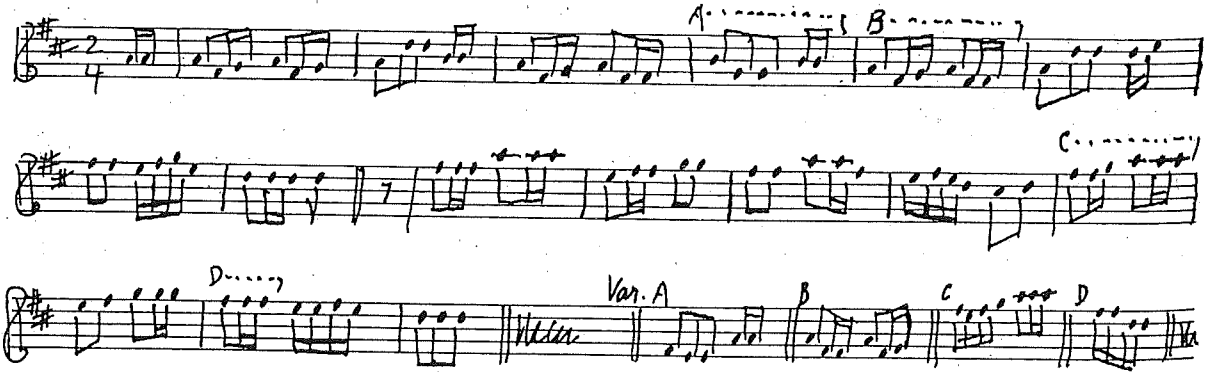
B

H. White, V, 1930s, B.



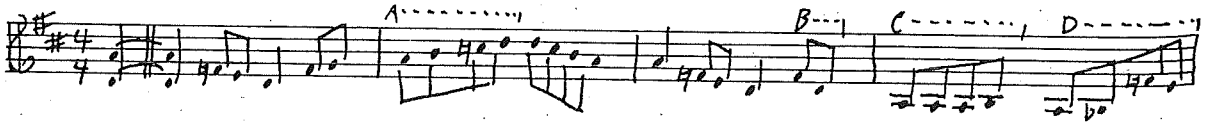
C

Reed, V, 1930s, B.



D
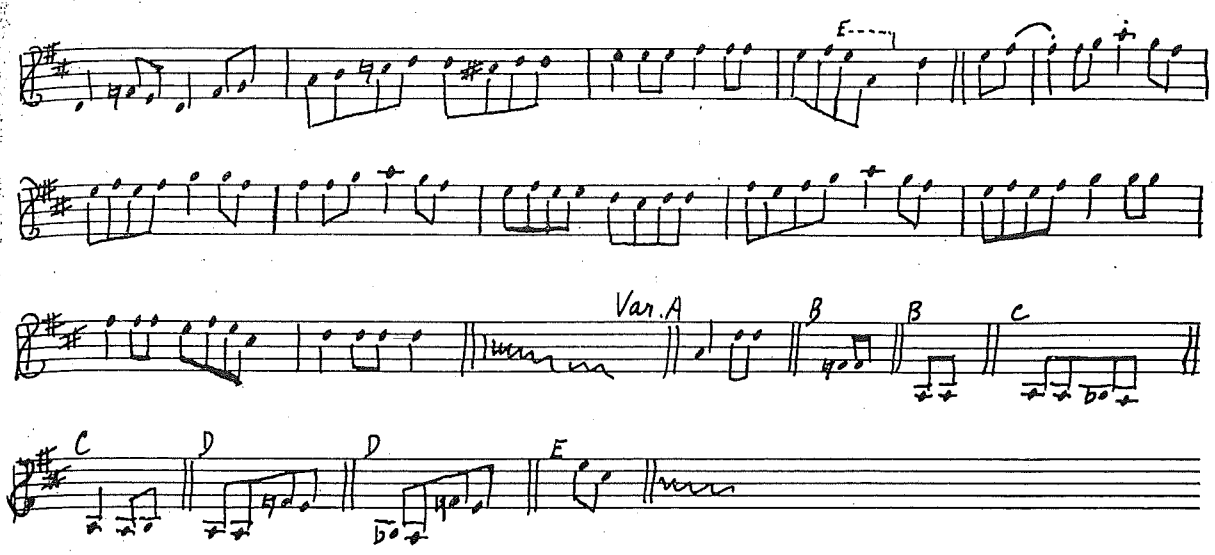
John Taylor, V, 1930s, B.



E
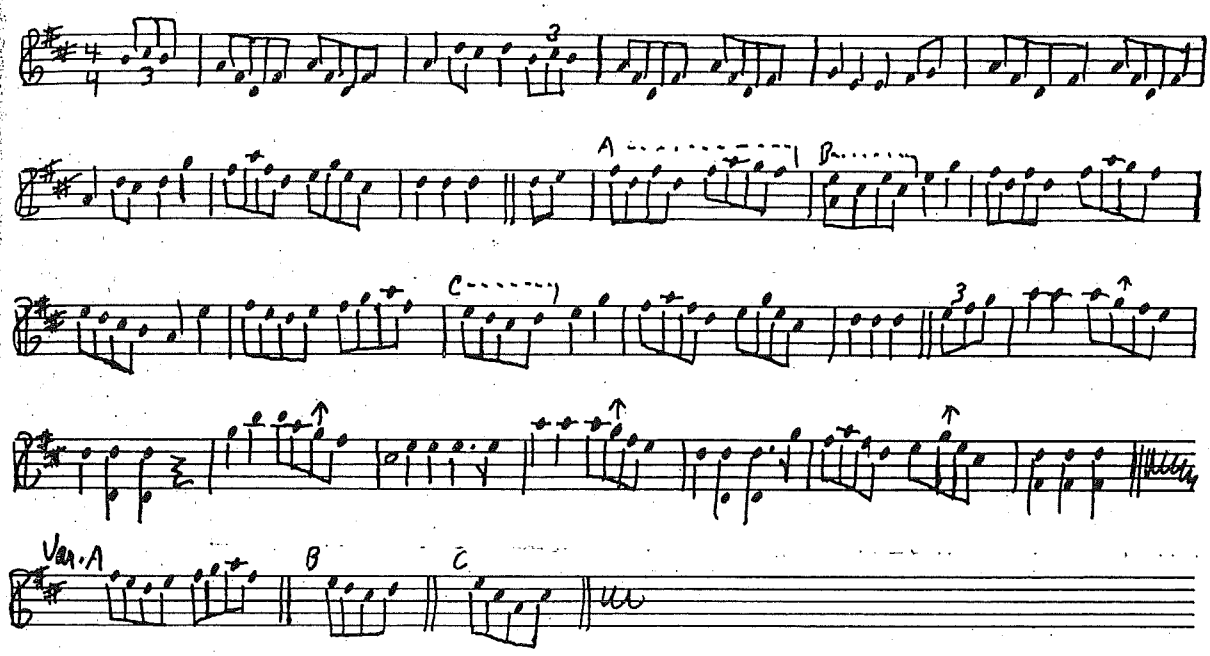
Alle

F
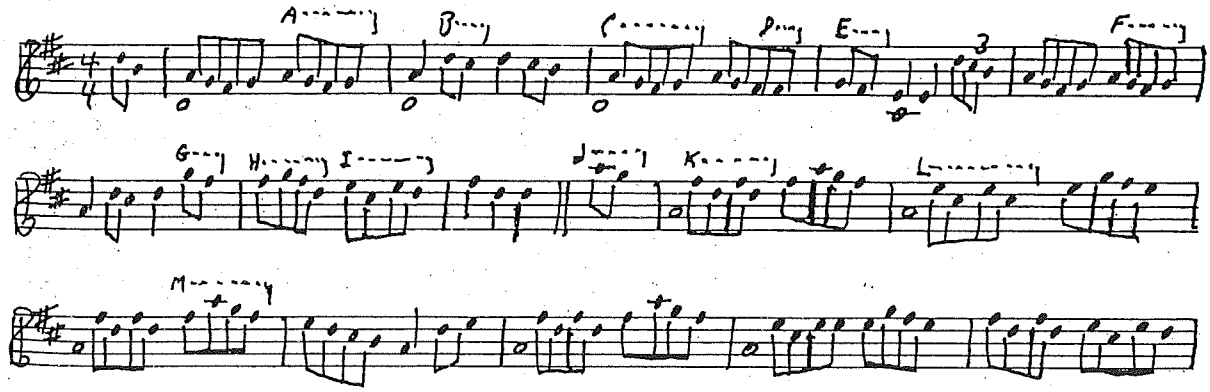


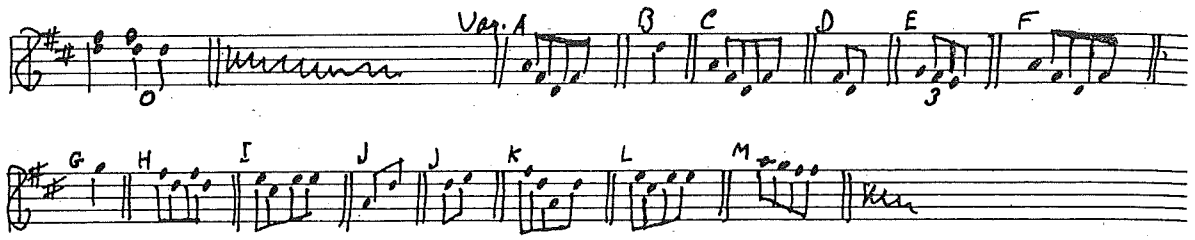
E Yaugher, V, 1946, B.

Allegedly the common local set.
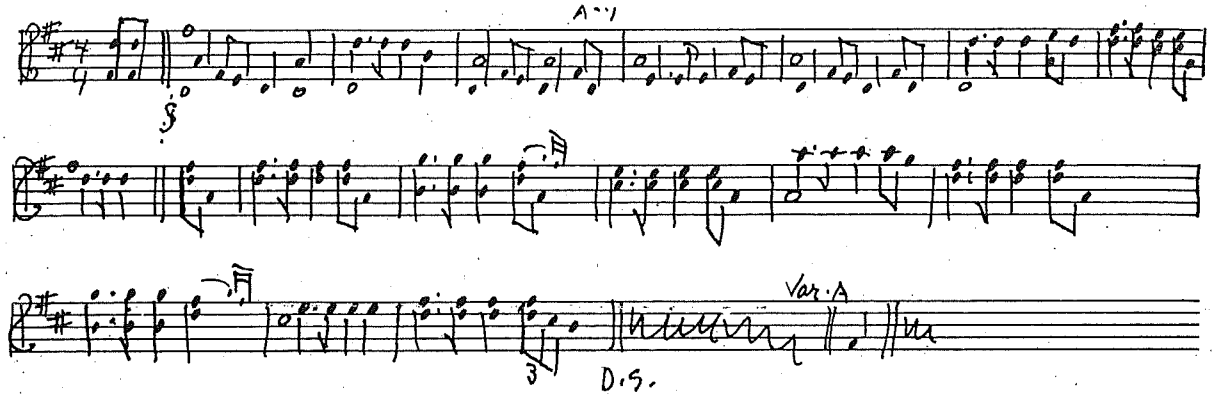


F Steffy, V, 1949, JB.
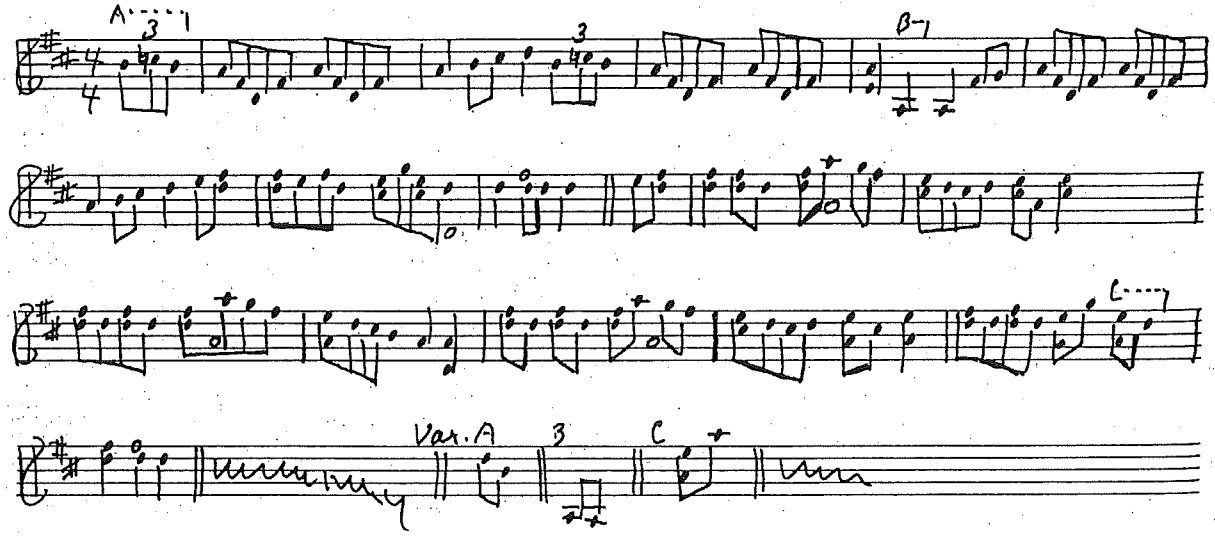




G

Gressley, V, 1948, JB.
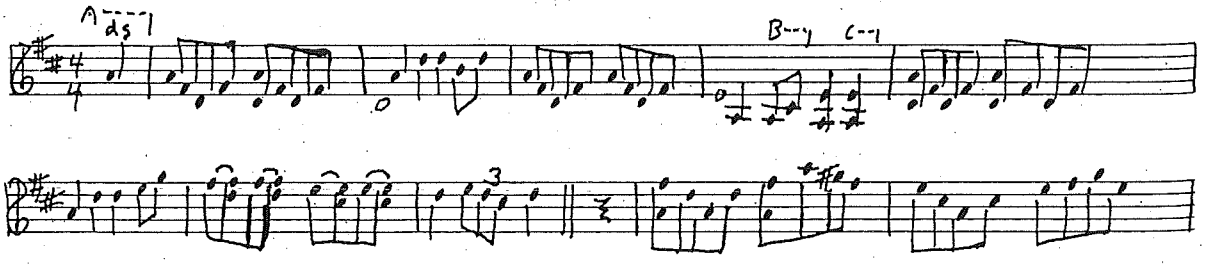


H

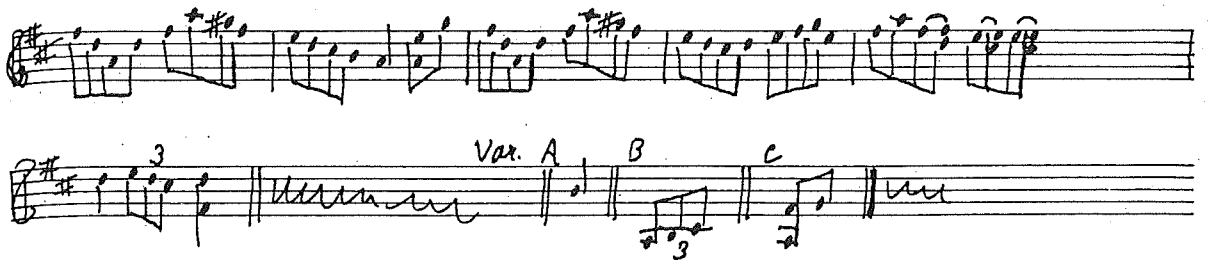
Wilbur Neal, V, 1948, JB.



I
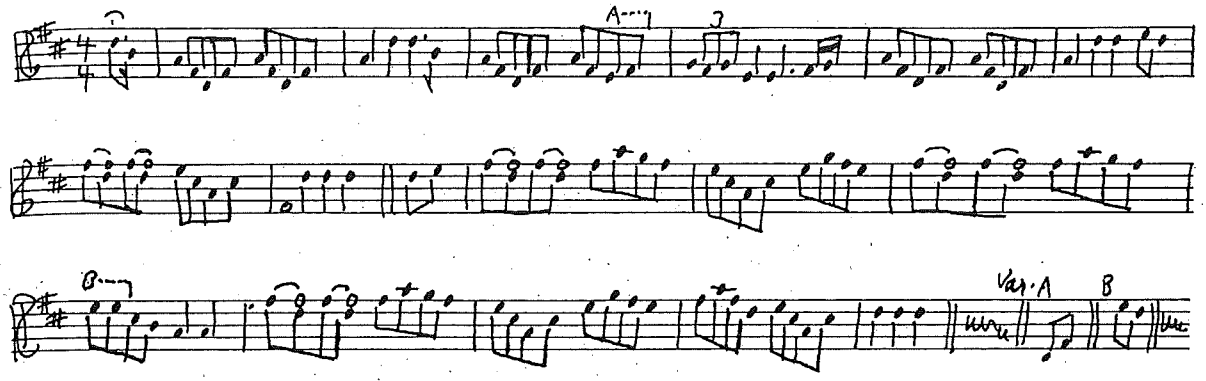
Clever, V, 1948, JB.





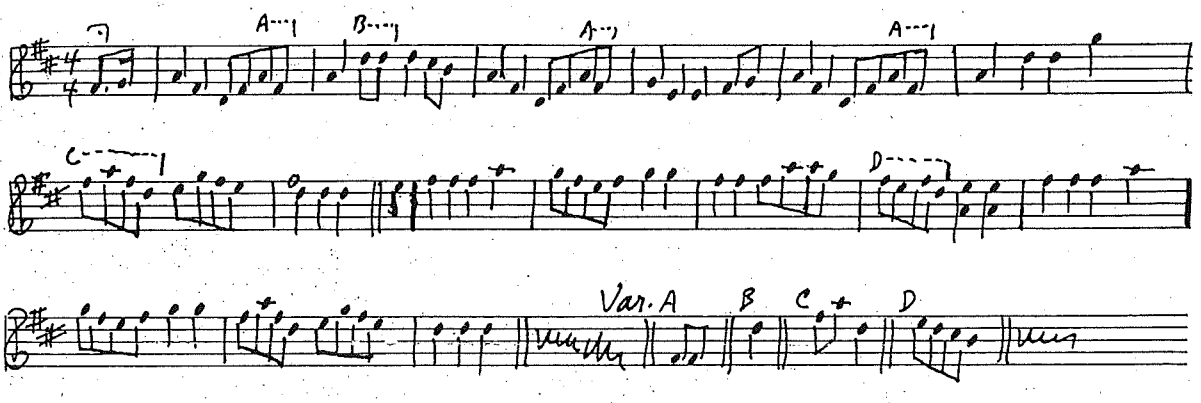
J

Hogg, V, 1948, JB.
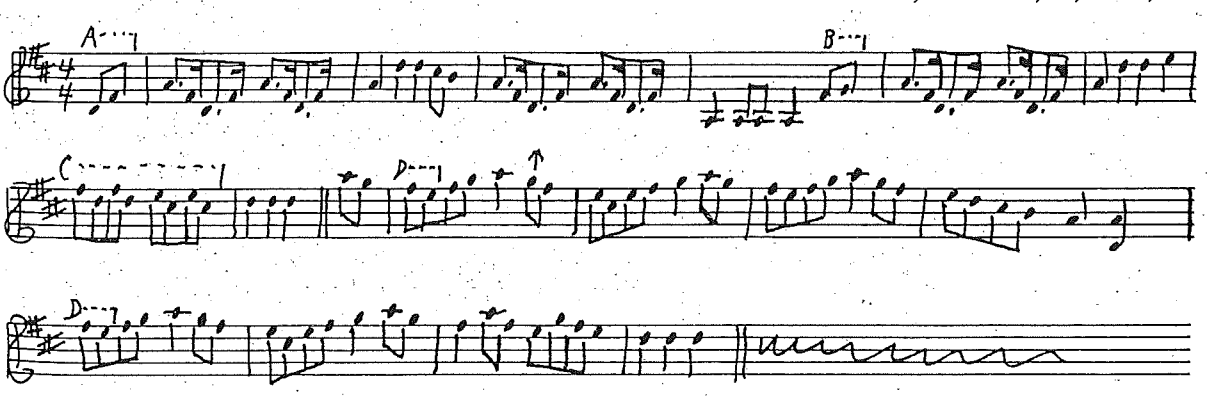


K
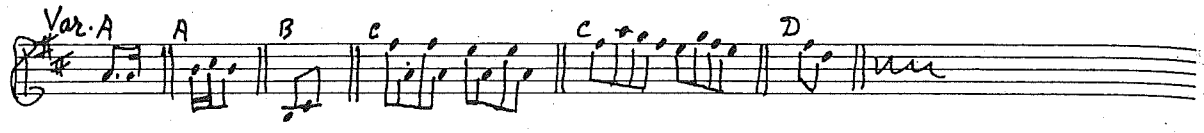
Waugh, V, 1949, JB.



L

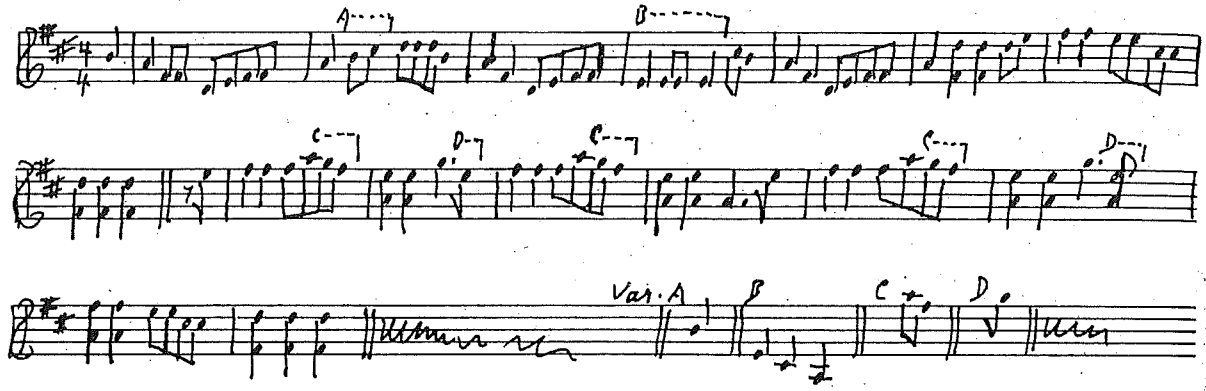
Miller, Gelnette, V, 1949, JB.
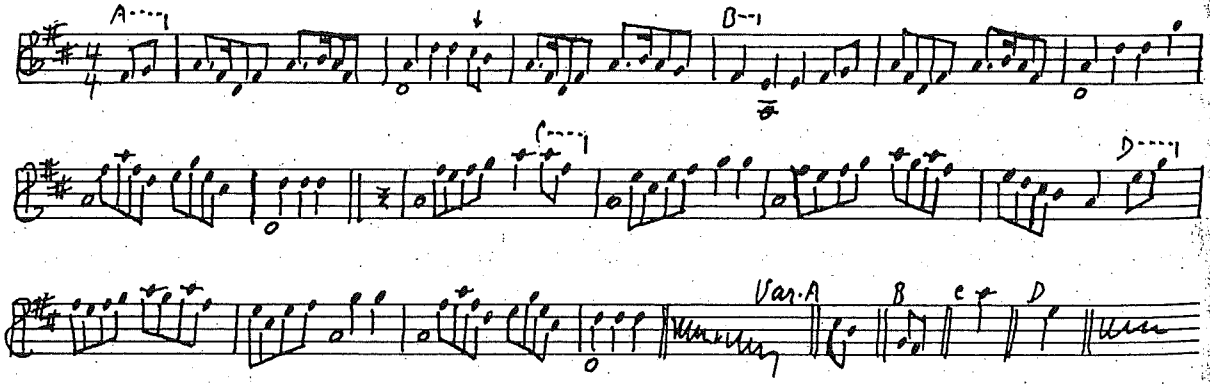




M

Nicholson, V, 1949, B.
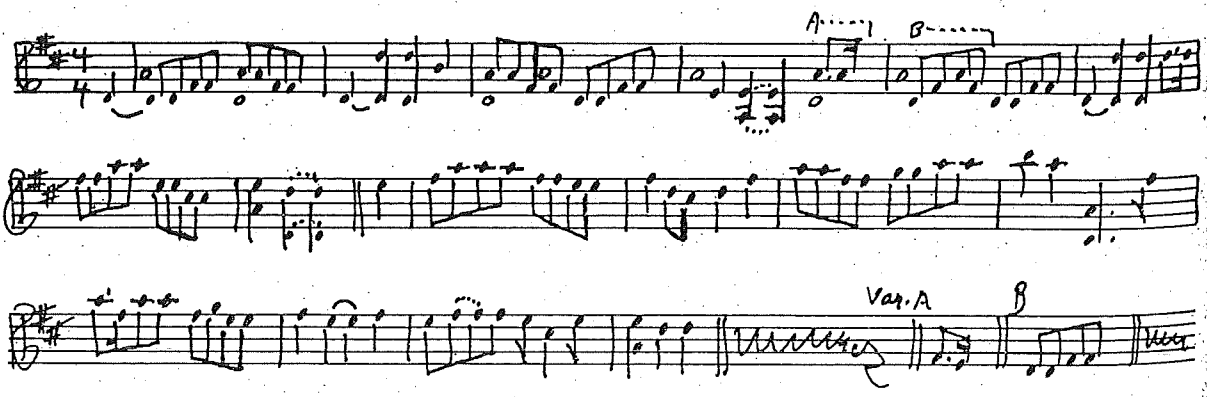


N

A. Thomas, V, 1952, JB.



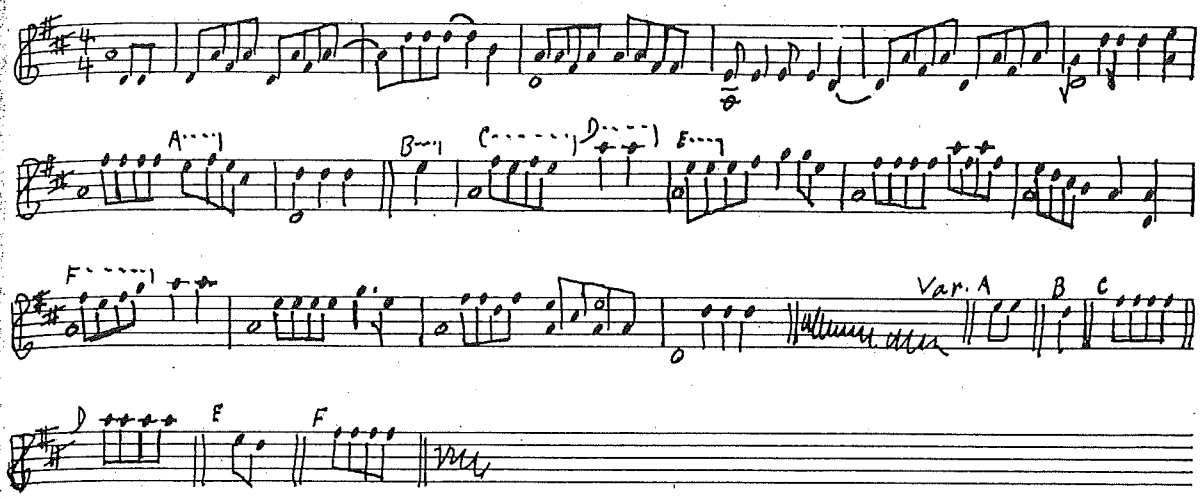
O

Pardee, V, 1952, JB.



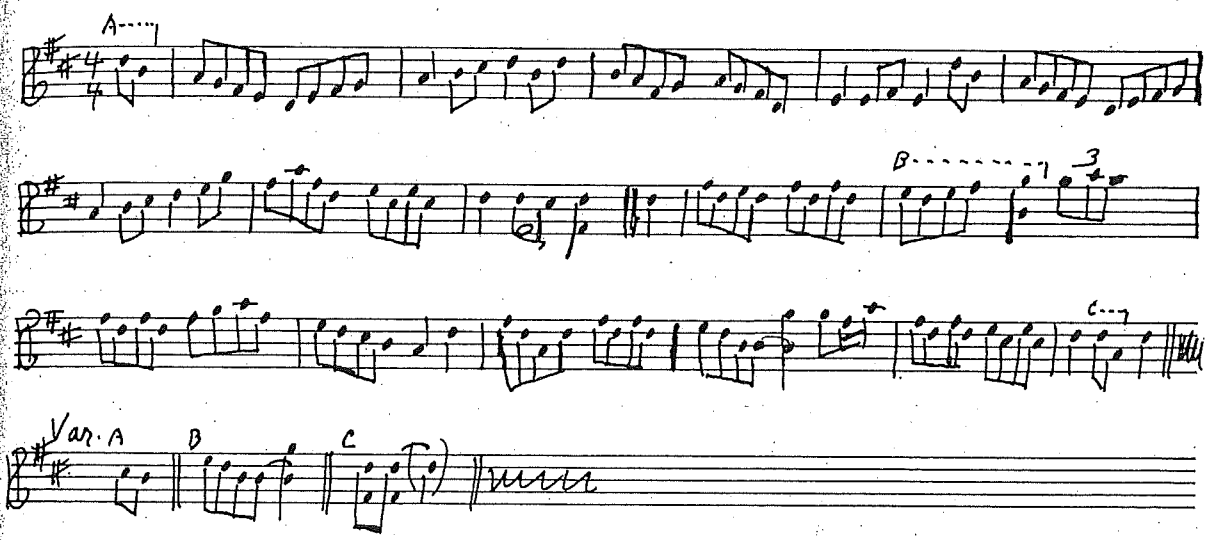
P

Edinger, V, 1954, JB.



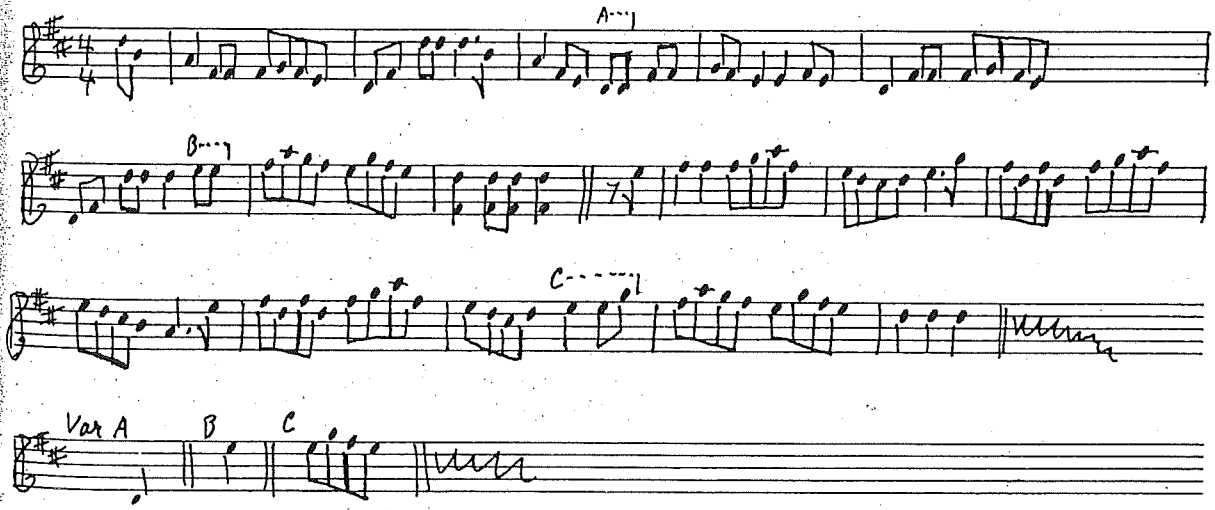
Q

B. Hall, V, 1956, J.
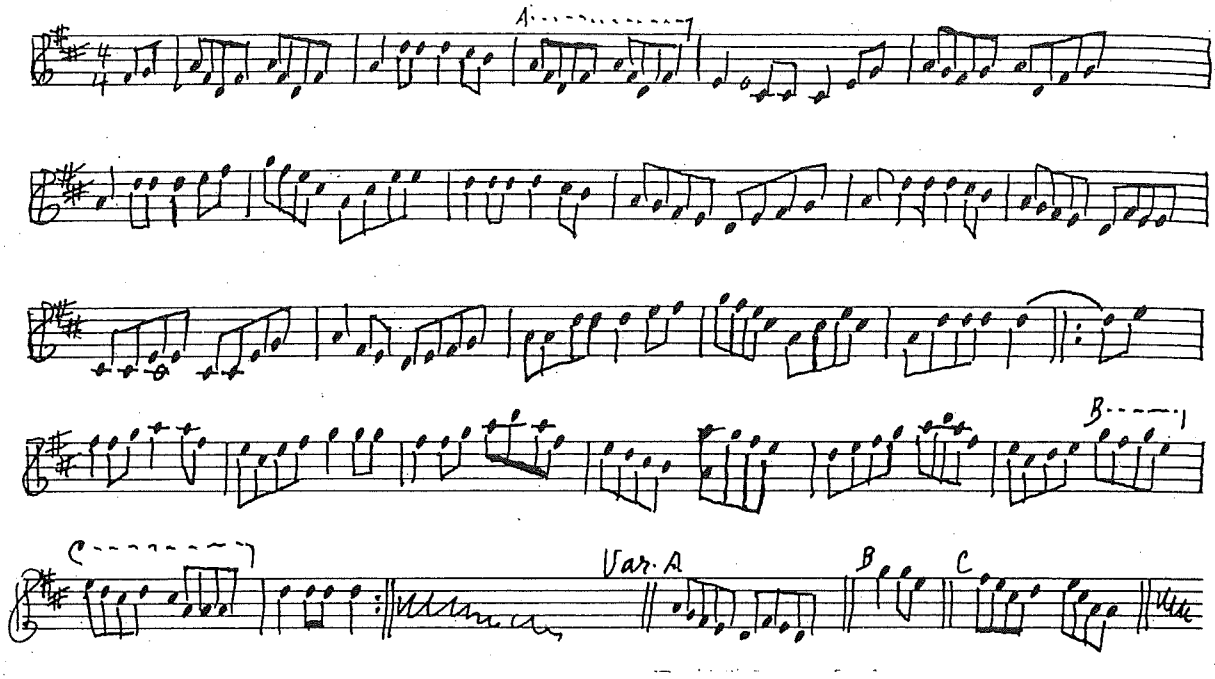


R

Boden, V, 1957, JB.



S Yoders, V, 1963, JB.
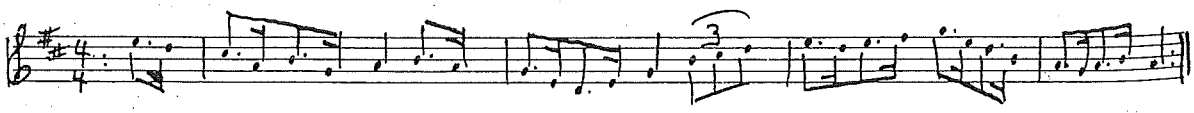


Local titles: as above, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R; *The King's Head,* A, B, C, E, (both these titles for this one); *Payday in the Army,* S. This tune, one of the most overwhelmingly popular in the entire tradition, does not figure in the major Scots collections of the eighteenth and early nineteenth centuries; at least I have been unable to find it there. Nevertheless, it goes back at least to the latter part of the 1700s: the set in Aird, I, No. 109, is that which has become the most hackneyed of all, being most often reprinted in commercial tune-books. This piece has been set to words, and was as much used by fifers as by fiddlers. It turns up in many variant forms, ranging from the quite skeletal and simple ones to those that are much more elaborate, with "many notes." But our prevailing Pennsylvania title is also the one that is almost exclusively known elsewhere. Excellent notes on the tune, with numerous references, appear in Jabbour 1971, pp. 2–5.
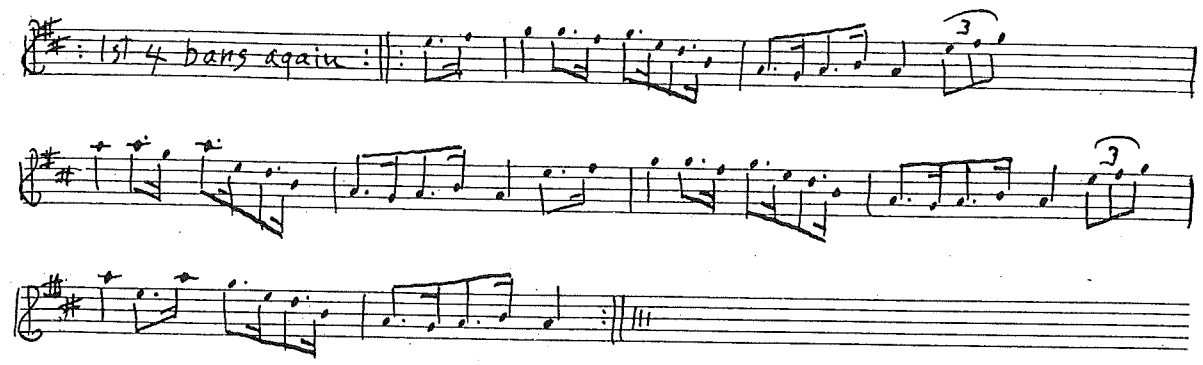
Beside the Aird printing mentioned above, I have found the tune in Skillern (1780), p. 21; Cushing, No. 105; AVF, No. 93; O'Neill MI, no. 1642; Howe SV 1851, p. 37; Howe DSV, p. 41; Adam, No. 2; Ford, p. 49; Thede, p. 118; One Thousand, p. 24; AGR MS, first entry; Sweet, p. 43; Kerr, I, No. 6; Moffat Gems, p. 6; Roche, II, No. 216; Mellor Welsh, p. 6; Cazden, p. 35; Arkie, p. 58; Saar, No. 14; Jarman, pp. 57, 70; Harding Coll and Harding Orig, No. 20; Burchenal Amer, p. 5; Sym, p. 13; O'Malley, p. 14; JR, II, p. 22; DeVille, No. 76; Robbins, No. 56; Mattson Fife, p. 83; White Ex, p. 72; Longman & Broderip (1780), p. 21; Goulding F (1790), p. 27; Preston (1796), p. 26; Karpeles 100, pp. 7, 42; Kennedy FTB 1, No. 4; Bayard HCT, No. 21, with notes; Lowinger, p. 22; Linscott, p. 110; Krassen, pp. 15, 45; Heikel, *Finlands Svenska Folkdiktning,* VI, B, pp. 69, 73, 264, 283, 310.

333. SAM KING'S TUNE (FV)

A Hoge MS, no number, 1944, B.

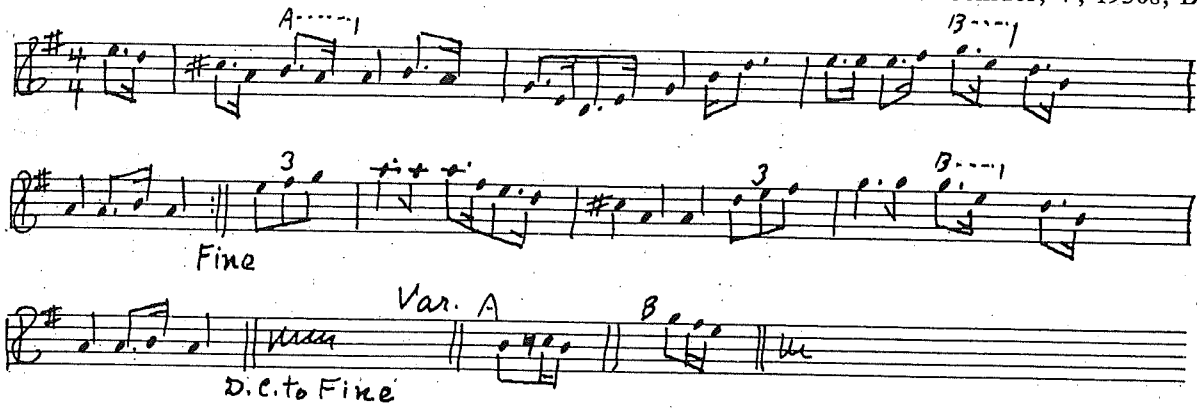
From fifer, Rev. F. A. Shape, a native of Greene County.
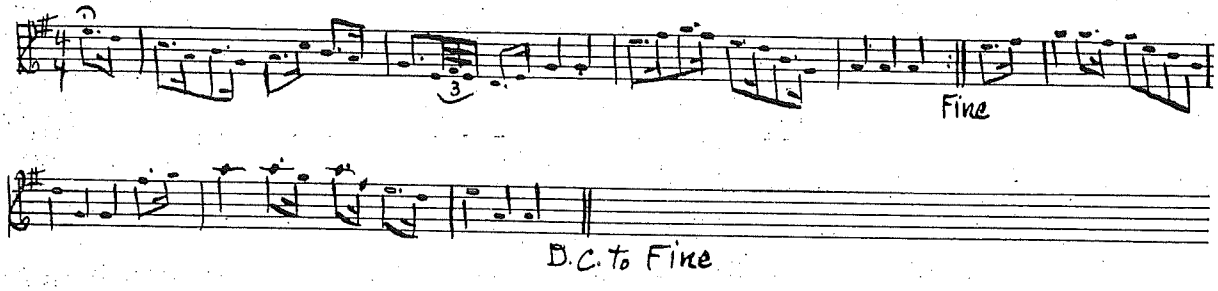




B

Strosnider, V, 1930s, B.



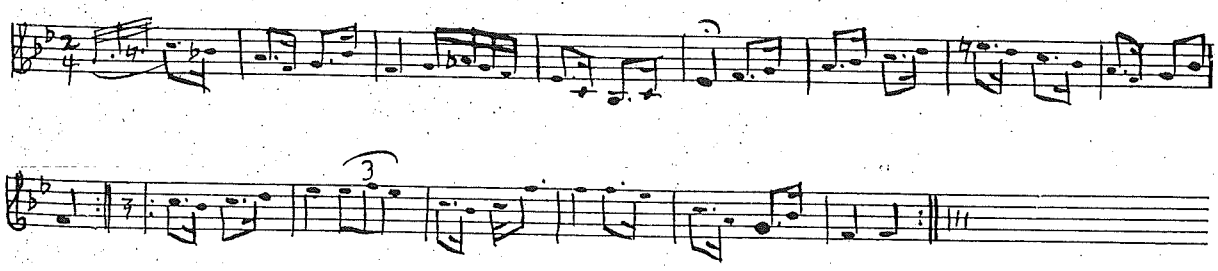
C

J. Morris, V, 1930s, B.
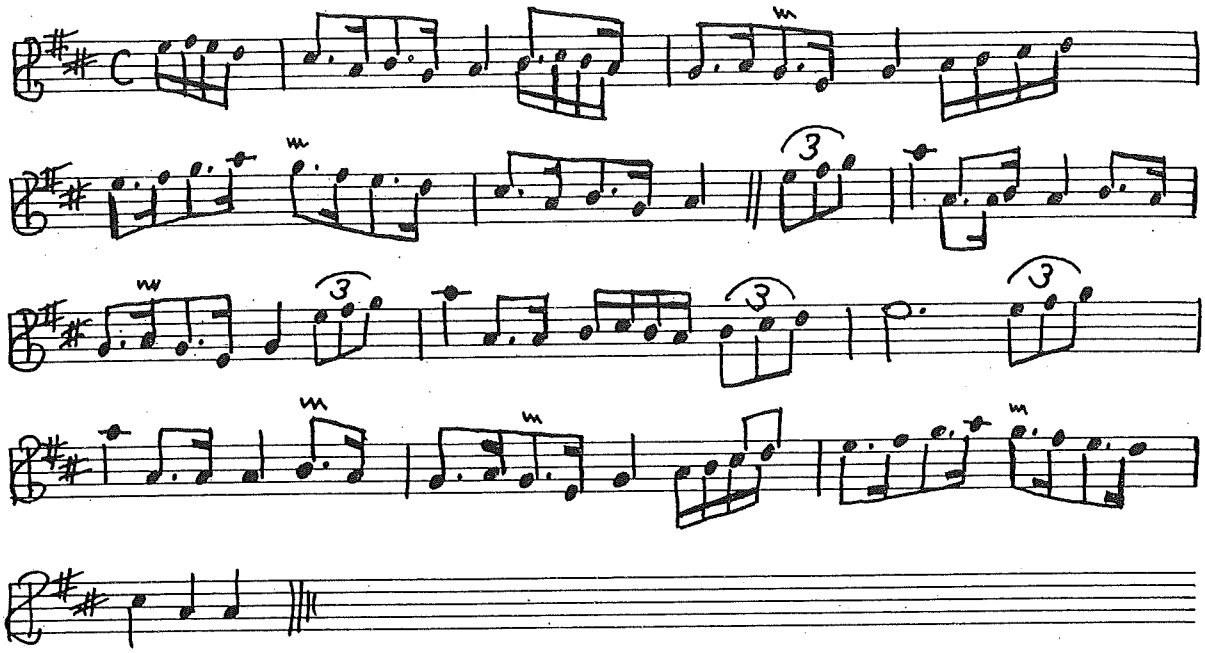


D

H. White, V, 1930s, B.



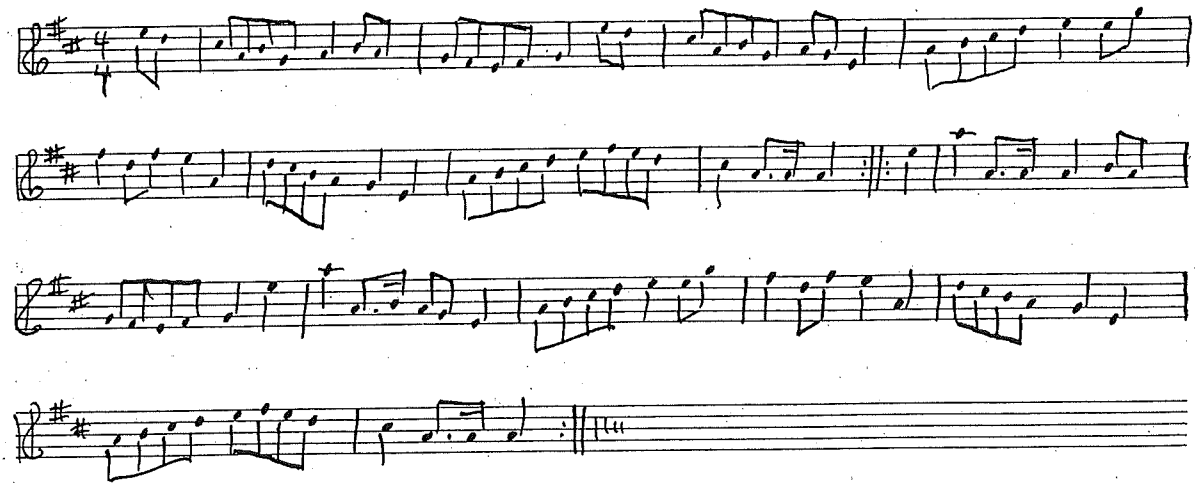
E

Horner, F, 1944, B.
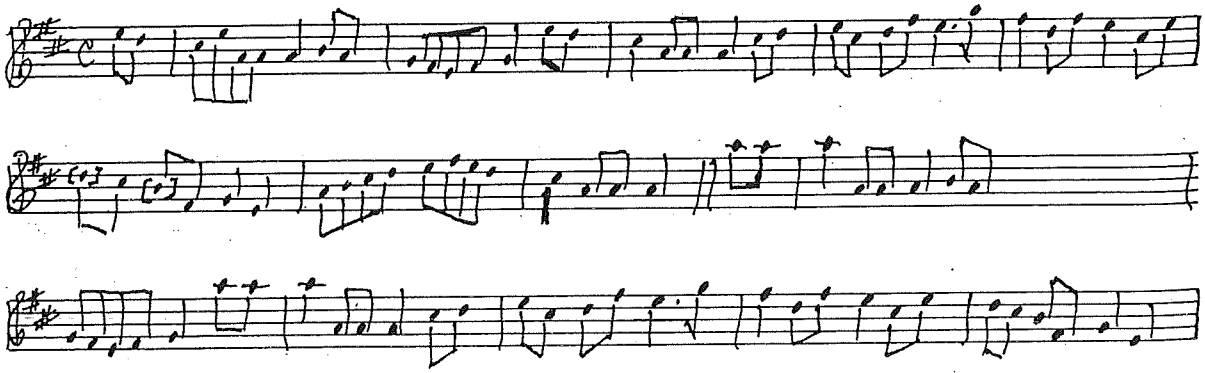


F

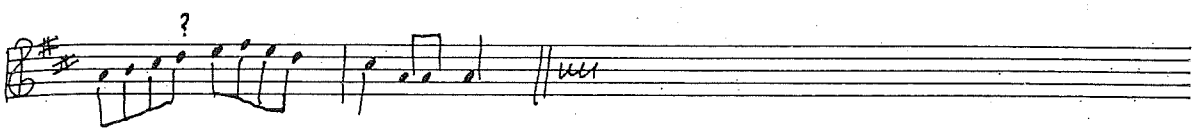
Hoge MS, No. 20, 1944, B.



G

Mount Pleasant Tablatures, 1950s, JB.





Local titles: as above, C; *Sam Pipe's Funeral March,* F; no title, A, B, D, E, G. Since I could not find a more widespread American title for tunes related to this, I had to use one of the two local names noted. Forms of No. 333 have in the past been used as dance and song airs, but our Pennsylvania versions were primarily marching pieces for the fife and drum. Versions A through E were regular marching tunes, either brisk or deliberate in pace; F and G, played slowly, served as funeral marches. In Version G, the bracketed notes of the 6th bar were supplied by me, to remedy what looked like an inadvertent omission on the tablature-writer's part: my emendations followed the notes of the 14th bar, which I assumed to have been the same as the 6th.

It will shorten discussion of the forms of No. 333 if I state at once what I have concluded about their ancestry. I believe that in these sets we have either a mixture of two rather well known tunes from the British Isles, or else an indication that these two tunes were cognates. One of these airs is Scottish—its versions usually being called *Logan Water.* The other is an Irish hornpipe tune frequently known as *An tSeanbhean Bhocht* (*The Poor Old Woman,* one of the poetic names for Ireland). The Scots tune has often been reprinted, from sometime in the latter seventeenth century up through the nineteenth. Versions of the Irish air are of more recent record: their history seems mainly to have been that of collection in the nineteenth and publication in the twentieth century. Perhaps it would not be unreasonable to hazard a guess that they date from the 1700s. However, we must explain one other circumstance before we can continue with the relationship of these melodies. Our No. 333 is not the only Irish tune to be given the "Poor Old Woman" title. There is also a well-known song air of that name, set to a piece of the 1798 uprising, and beginning, "Oh the French are on the say, / Says the Shan Van Vocht,"etc. This particular tune (which may be exemplified by Joyce 1909, No. 119, and O'Neill MI, Nos. 324, 325) is quite different from any of ours, and does not need further consideration. But the once-popular song itself is doubtless the reason for the titles of both the "Poor Old Woman" tunes.

Returning to the tunes related to our No. 333, the *Logan Water* air is most often a song melody; *The Poor Old Woman,* on the other hand, is nearly always a hornpipe or reel; but both airs have also been used in the past as marches. Sets of the two airs, however, generally show some interresemblances, so that it is not impossible that the *Poor Old Woman* hornpipe may have been formed out of the *Logan Water* song-melody (a sort of development by no means unfamiliar). Among the seven tunes that I have set together as No. 333, Versions A, B, C, and D are pretty clearly forms of *The Poor Old Woman;* Versions E, F, and G show much stronger resemblances to *Logan Water;* but all seven likewise show relationships one to another. Thus, we have two alternative ways of explaining the features of No. 333: either that the hornpipe version evolved out of the song version, or that two older tunes have been more or less accidentally intermingled in tradition. If I were compelled to state a choice between these alternatives, I suppose I should prefer the first; but with the evidence available just now, a choice would be a mere guess, without really good foundation.

Sets of the hornpipe, under titles of *The Poor Old Woman* (either in Irish or English), *The Poor Woman, The Old Woman's Hornpipe,* and *Jerry Daly's Hornpipe,* are in Joyce 1909, Nos. 244 and 524; Petrie Stan, No. 1204; O'Neill MI, Nos. 1590 and 1591; Kerr, I, p. 35, Roche II, Nos. 228 and 229; Breathnach 1971, p. 147, No. 23; and Moffat Minst, p. 194. The last-named version is unusual in being a 6/8 jig, set to Moore's song of "Love's Young Dream," and taken from Bunting 1809. Moffat's note refers to other occurrences of this tune, in the normal, not the jig, setting. A tune called *Sugar in the Gourd,* in Bruce-Emmett, p. 57, is also closely related to *The Poor Old Woman.*
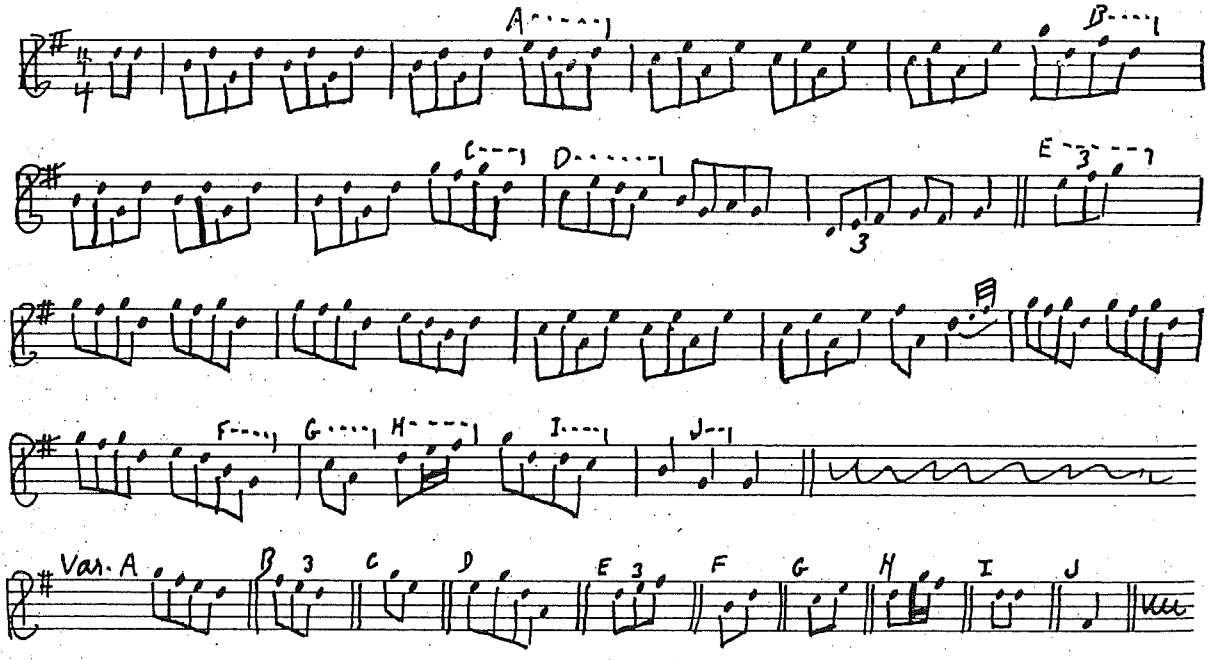
The *Logan Water* air (nearly always under that name) has been printed in many places. Simpson BBB, No. 289 (p. 457 and following), traces the tune back to the latter 1680s, when it was used as melody for many broadsides; in addition to the version he prints, he cites a number of other occurrences. I have also found settings in Thomson OC 1733, II, p. 56; Johnson I, No. 42 (and see Glen's note, p. 490); Oswald Cal PC, I, p. 150; Oswald 2nd Coll, p. 21; McGibbon CST, p. 21;

Smith Scot M, III, p. 16; Graham, p. 117 (and see notes); Robinson 2, p. 59 (as *The Boyne Water*); Hulbert, p. 11 (as *Lausin Water,* a curious corruption); Wilson Comp Ball, p. 131; Crosby Caledonian, p. 230; Gow VM, p. 4; Ingalls, p. 85 (a hymn-tune set called *Separation,* reprinted in Jackson DES, No. 109); Bruce-Emmett, p. 51; Kerr III, No. 421; McDonald Gesto, p. 102, an untitled march set; Hogg, Ser, II, Song LXXX. Combined with the other variants, this last-mentioned setting awakens questions of whether still another well-known dance tune may not be derived from the old *Logan Water* air: namely, the reel called in Scotland *John o Badenyond* and in Ireland *Johnny from Gandsey.* The first-named may be found in Johnson III, No. 285, and the second in Joyce 1909, No. 21. For *John o Badenyond,* see also the notes in Glen, p. 154. Joyce says the tune was a "favorite reel" in the early nineteenth-century County Limerick of his boyhood.

334. THE DEVIL'S DREAM (VF)
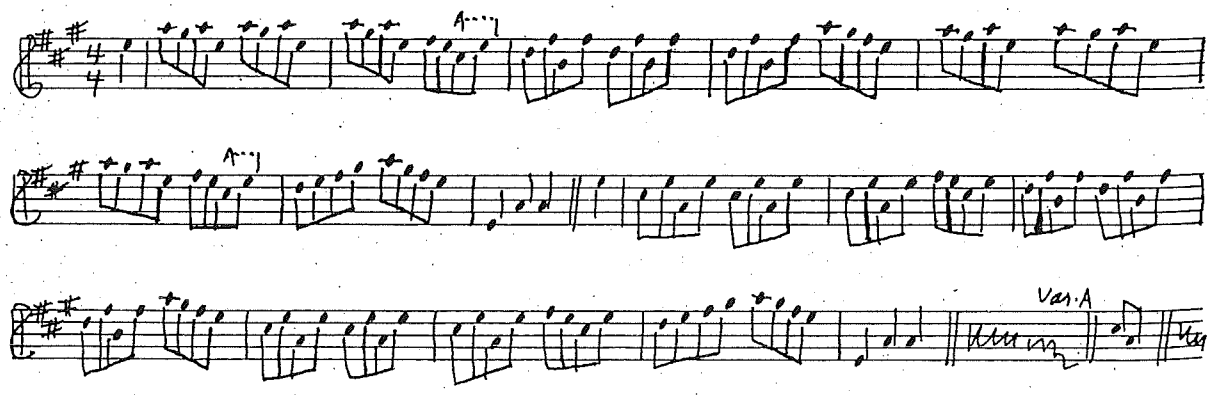
A

Steffy, V, 1949, JB.
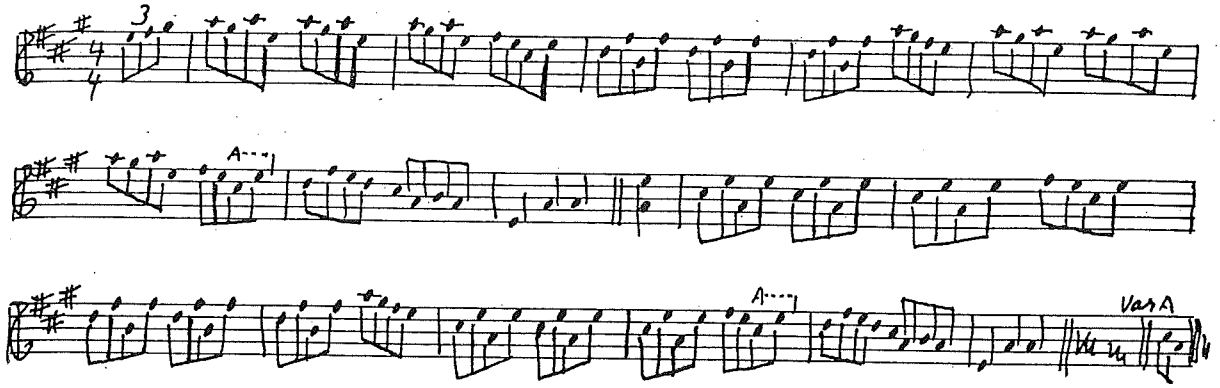


B

Hogg, V, 1948, JB.
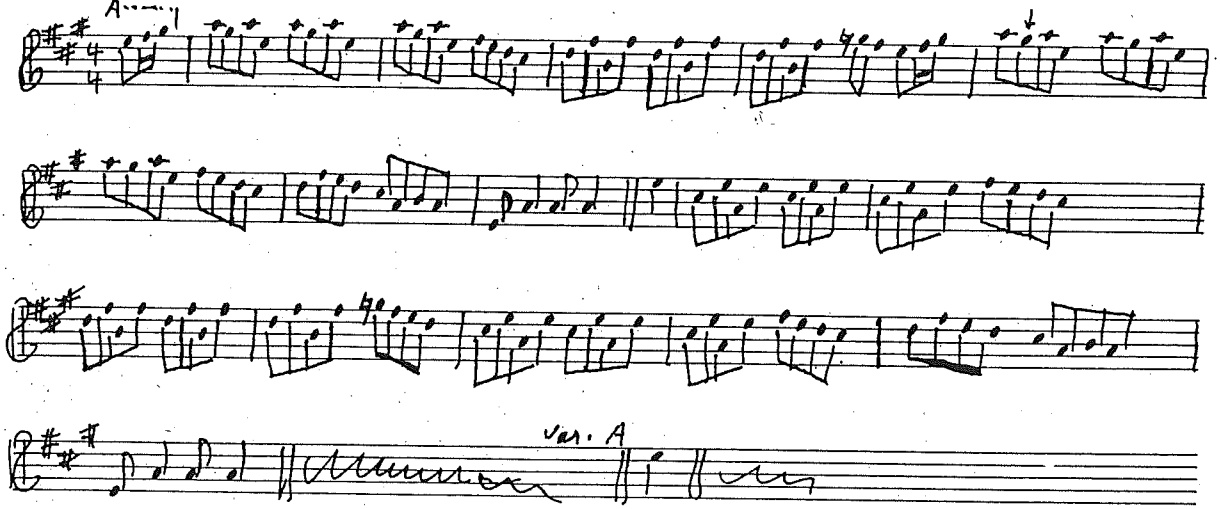


C

Wilbur Neal, V, 1948, JB.
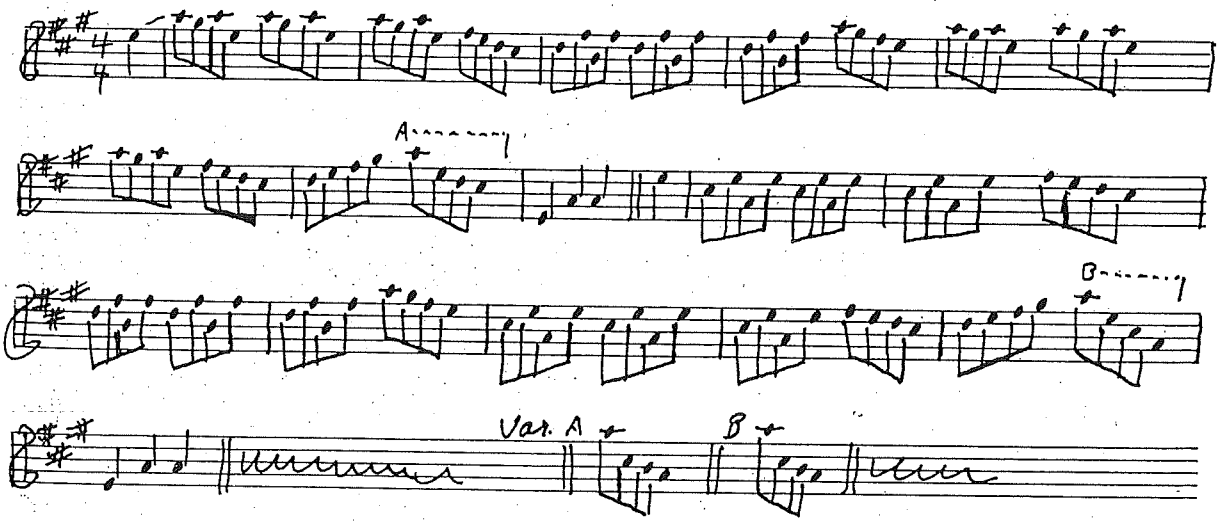


D

Clever, V, 1948, JB.
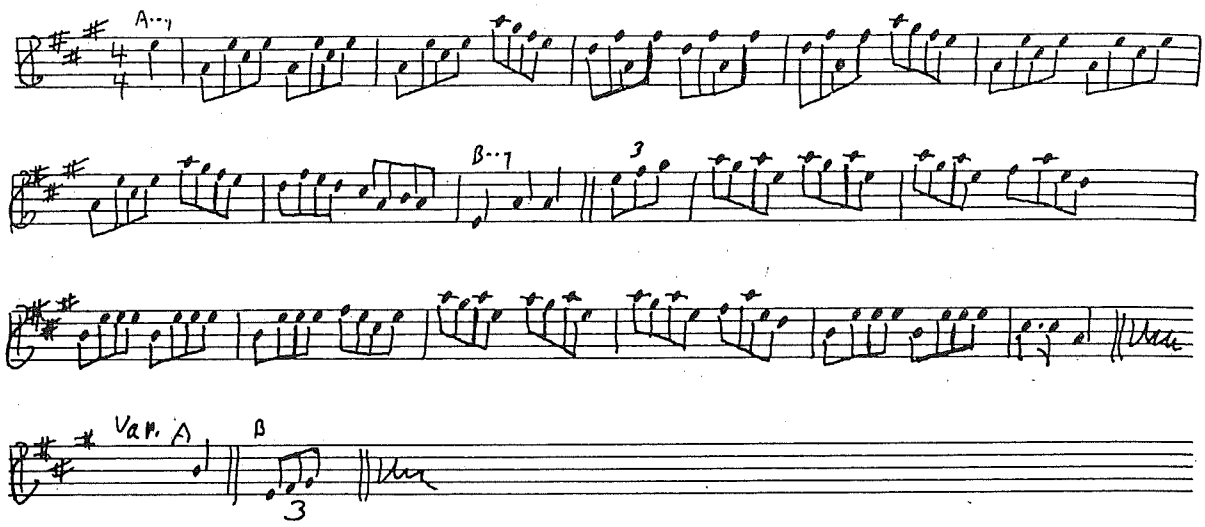


E

Walter Neal, V, 1952, JB.



F
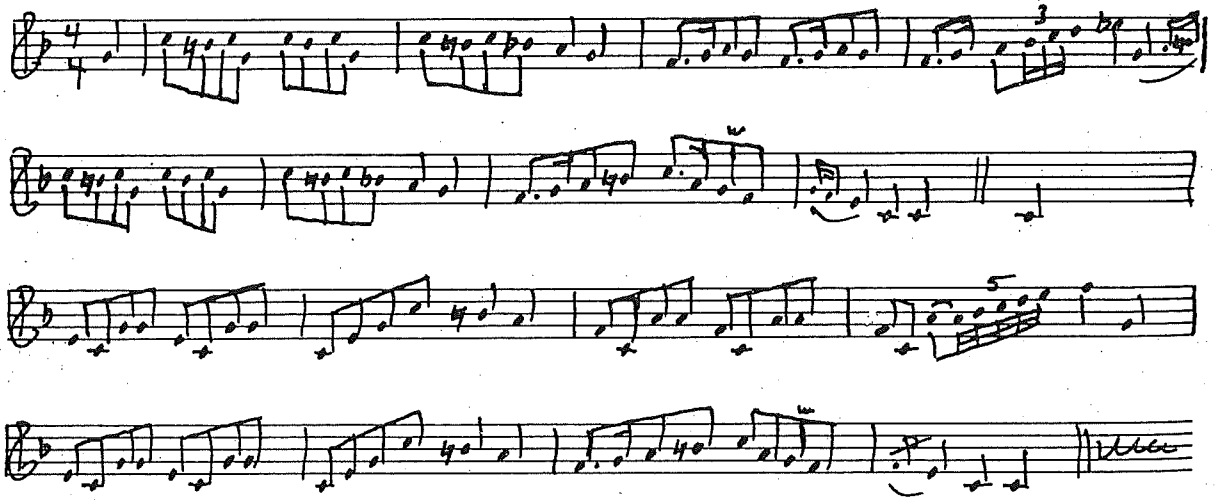
Yoders, V, 1961, JB.



G

James Taylor, V, 1930s, B.

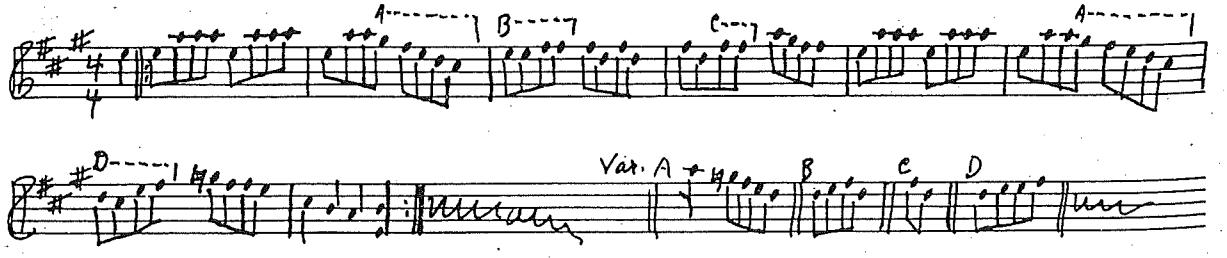
Player called it "the old way."



H

Waugh, V, 1949, JB.

Second strain unmissed and unmentioned.



Local titles: as above, A, B, C, D, F, G, H; *Satan's Nightmare,* E. Our principal title prevails also everywhere on the American scene. This piece is apparently a variant form of a tune called *The Devil among the Tailors*—quite common under that name in the British Isles, and often reprinted

in commercial tune-books. I have been unable to find sets of either form of this air in collections from the eighteenth century; accordingly I suppose that it is not one of the older pieces. But it is certainly among our best-known ones now. The *Dream* set of the air is almost exclusively American (turning up very rarely with the "Tailor" name), while the *Tailor* version remains best known in Britain.
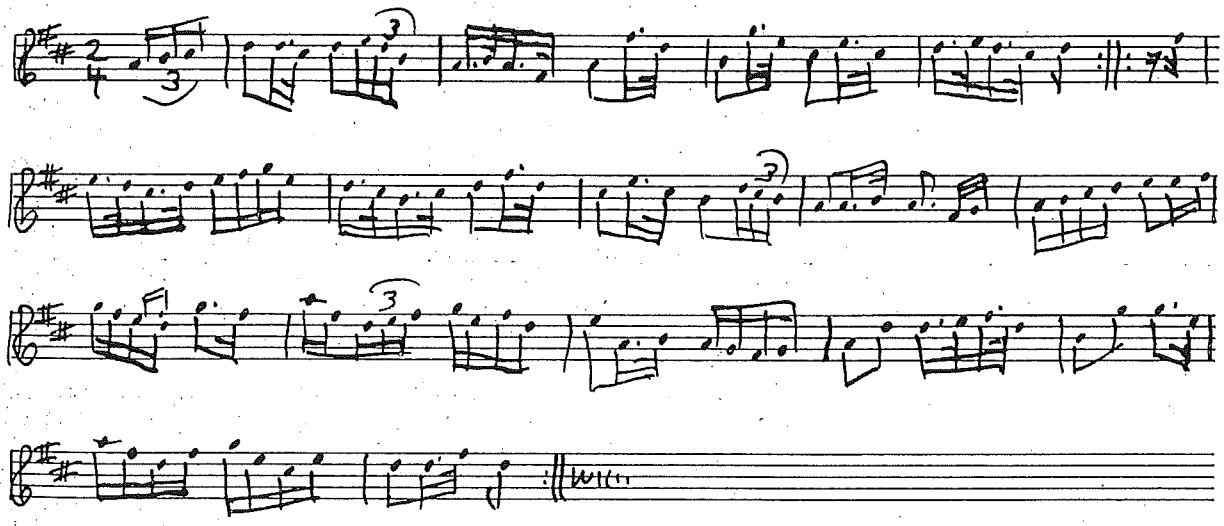
Variants of the *Tailor* version occur in Gow BNG, II, p. 27; Scot CD, Bk. 14, No. 7, said to be from Nathaniel Gow; Cahusac GF, p. 23; Surenne, p. 28; Moffat DMN, p. 3; Kennedy FTB 1, No. 18; Ross BT, I, p. 20; White Ex, p. 37; White Un, No. 75; Robbins, No. 104; Jarman, p. 74; One Thousand, p. 18; Ford, p. 62.

Variants of the *Dream* version are in Howe SV 1851, p. 29; Howe DSV, p. 41; Wilson Comp Ball, p. 131; Cushing, p. 58, No. 116; O'Neill MI, No. 1564; Adam, No. 68; One Thousand, p. 30; Sweet, p. 62; CFD 76, p. 22; Cazden, p. 36; Harding Coll and Harding Orig, No. 17; Burchenal Amer, p. 14; Lowinger, p. 18; Linscott, p. 74; Sym, p. 9; JR, I, p. 14; DeVille, No. 77; Harding AR, No. 182; Blake SF, p. 34; White Ex, p. 42; White Un, No. 172; O'Malley, p. 12; Robbins, No. 114. What look like two divergent sets are in Kerr, IV, Nos. 12 and 27 (the latter in 7 parts). Krassen, p. 84, has a tune with first part like *Dream* and second different. Like *The Soldier's Joy,* this tune has been carried to Scandinavian lands; what looks like a variant of it mixed with *The Lamplighter's Hornpipe* is in Ole Sandvik, *Folke-Musik i Gudbrandsdalen,* p. 79, as one of the "modern" dances (*nyere danser*). A reel with a variant "devil" title, and a first part corresponding to the second of our No. 334 is given in O'Neill WS, No. 297.

335. DOW EVERLY TUNE (F)

Hoge, F, 1944, B.

Named for a Waynesburg fifer.



This is a version of the (*Grand, Slow*) *March in the Battle of Prague,* composed as part of a programmatic piece by Franz Kotzwara (to use the Germanized form of his name). The composer, who died in 1791, designed the piece for piano, "with violin, 'cello and drums ad lib." Its publication can be traced at least back to 1788 (Grove, 3rd ed., III, 46). Long a favorite in London, and seemingly in America too (Mark Twain in *The Tramp Abroad,* Chapter 32, calls it a "venerable shivaree"), its so-called "grand march" must have been taken up at once by fife-and-drum bands. Though critics unite in decrying this march for its entire lack of musical interest, the piece is surely a credit to most marches printed in eighteenth- and early nineteenth-century fife books—

marvels of pretentious commonplaceness that nearly all of them are. This tune strikes me as being both restrained and stately, and having a whole lot more melodic variety than the bulk of such printed marches. To my ear, at least, the fifers' taste is vindicated.
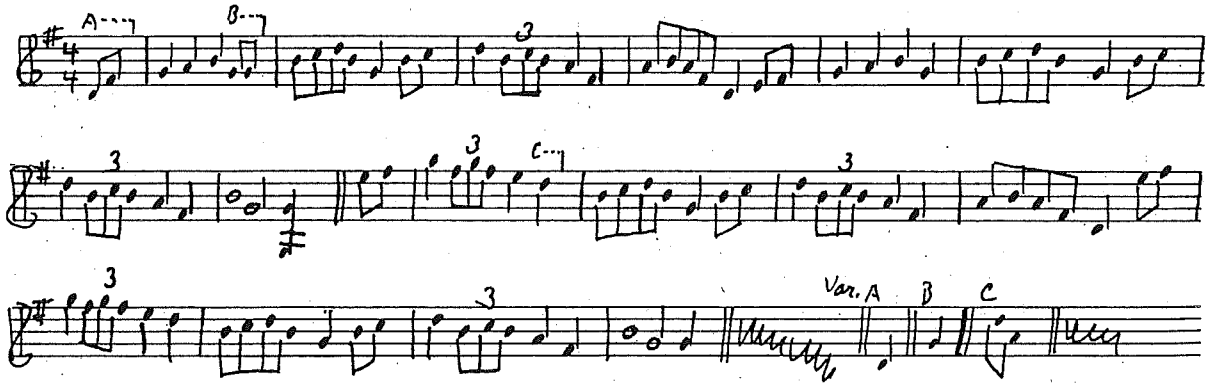
Wienandt, *Bicentennial Collection,* I, p. 144, gives a facsimile of this "grand march" as printed in America in 1793. It is plain that our No. 335 has undergone traditional re-creation: there are several differences in the notes, and some player has converted the first four bars into a first strain, leaving an unusually lengthy second strain; whereas the printed sets end the first strain with Bar No. 8.

As witness to its one-time popularity, the tune is in Aird, VI, No. 154; Dovey MS, p. 57; Willard MS, p. 4; Robinson 2, p. 50, 3, p. 54; Cahusac GF, p. 19; Cahusac PC, II, p. 28; Button PC, I, p. 2; Longman & Broderip, p. 36; Preston, p. 21; Goulding F, p. 8; Riley, I, No. 186; MM Dupont, p. 16.

336. THE CARROLLTOWN BREAKDOWN (VF)
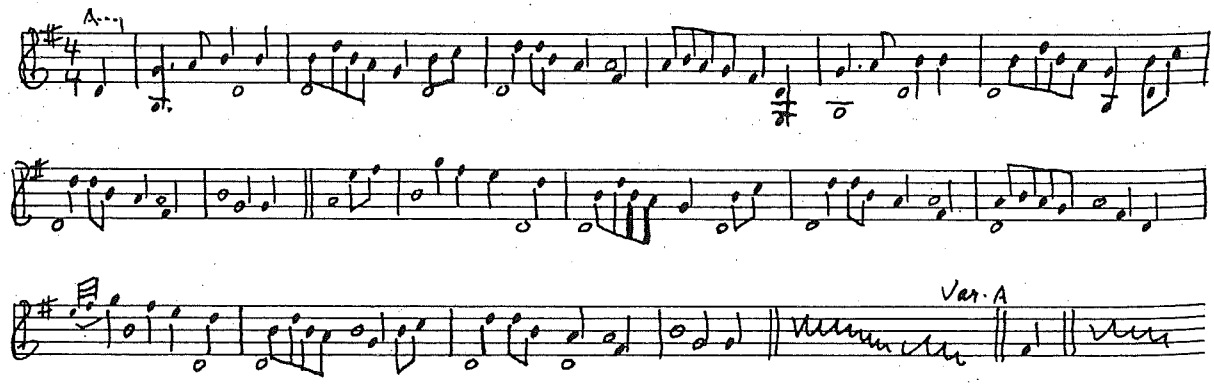
A

McCullough, V, 1959, JB.



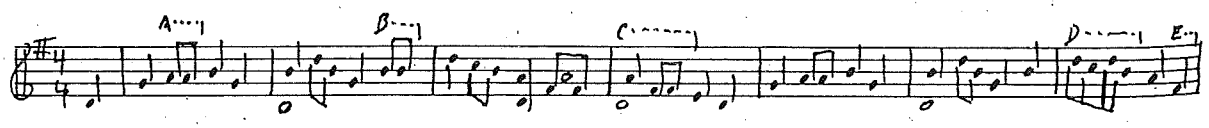
B

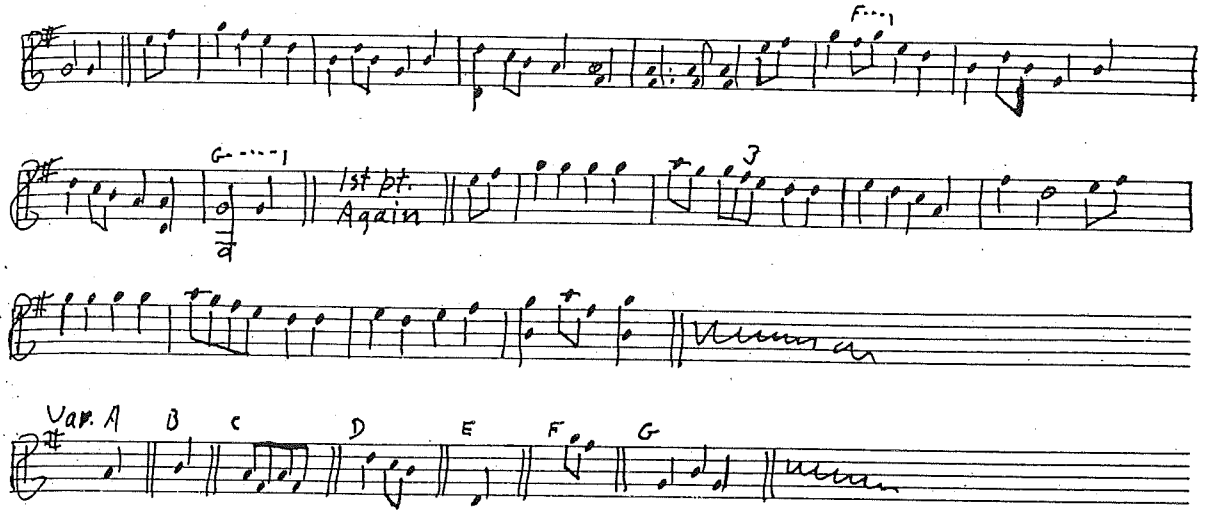
Queer, V, 1957, JB.



C

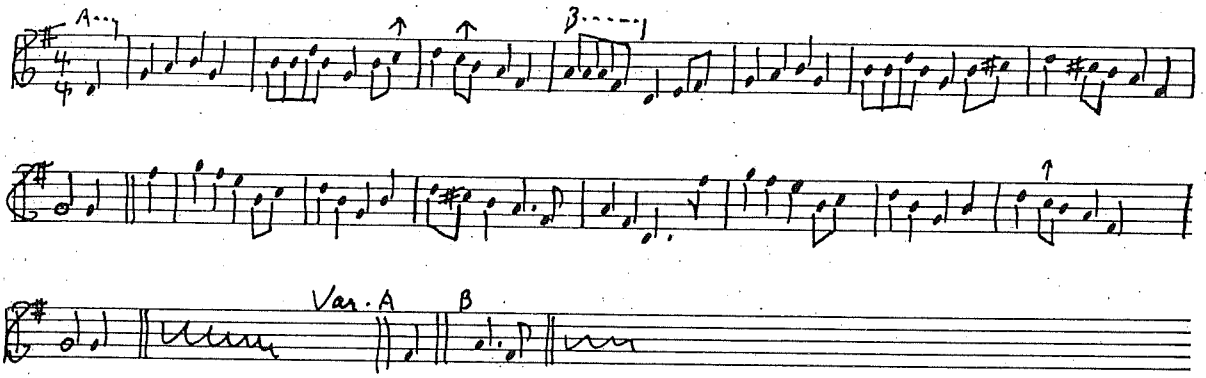
Pardee, V, 1952, JB.





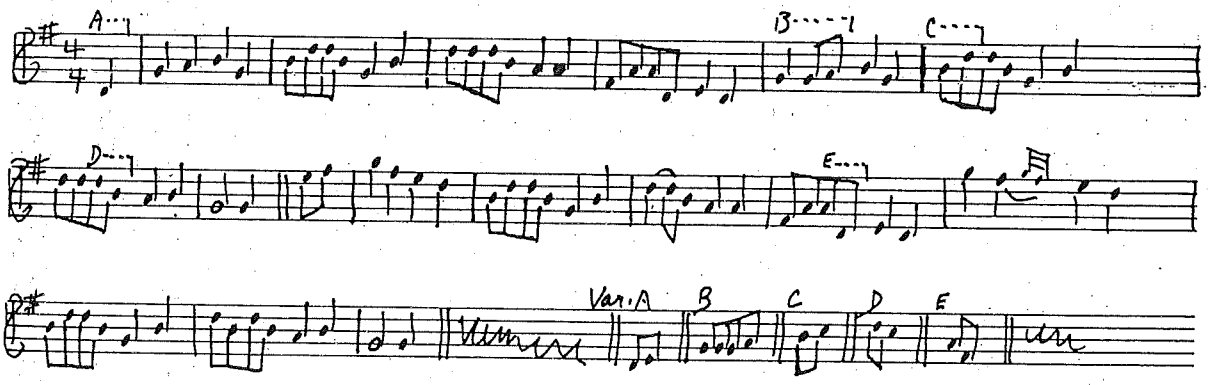
D

Waugh, V, 1949, JB.
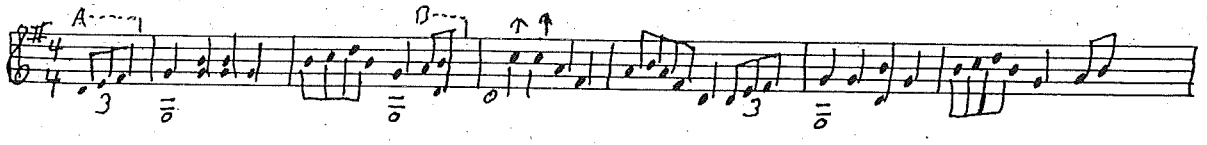


E

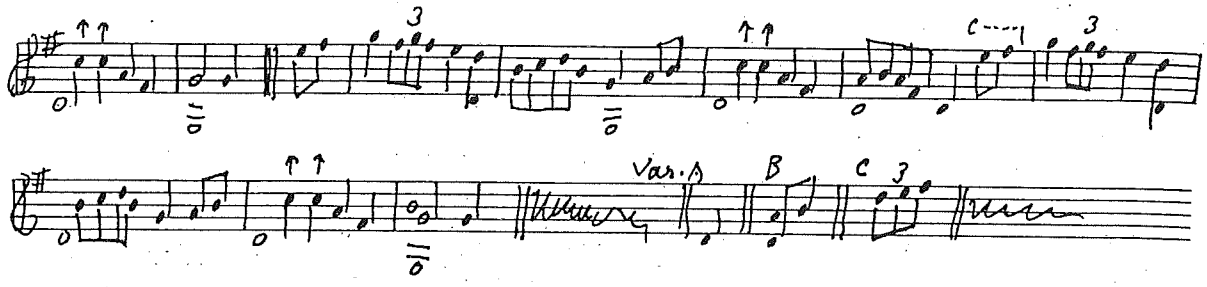
Work, V, 1949, JB.



F
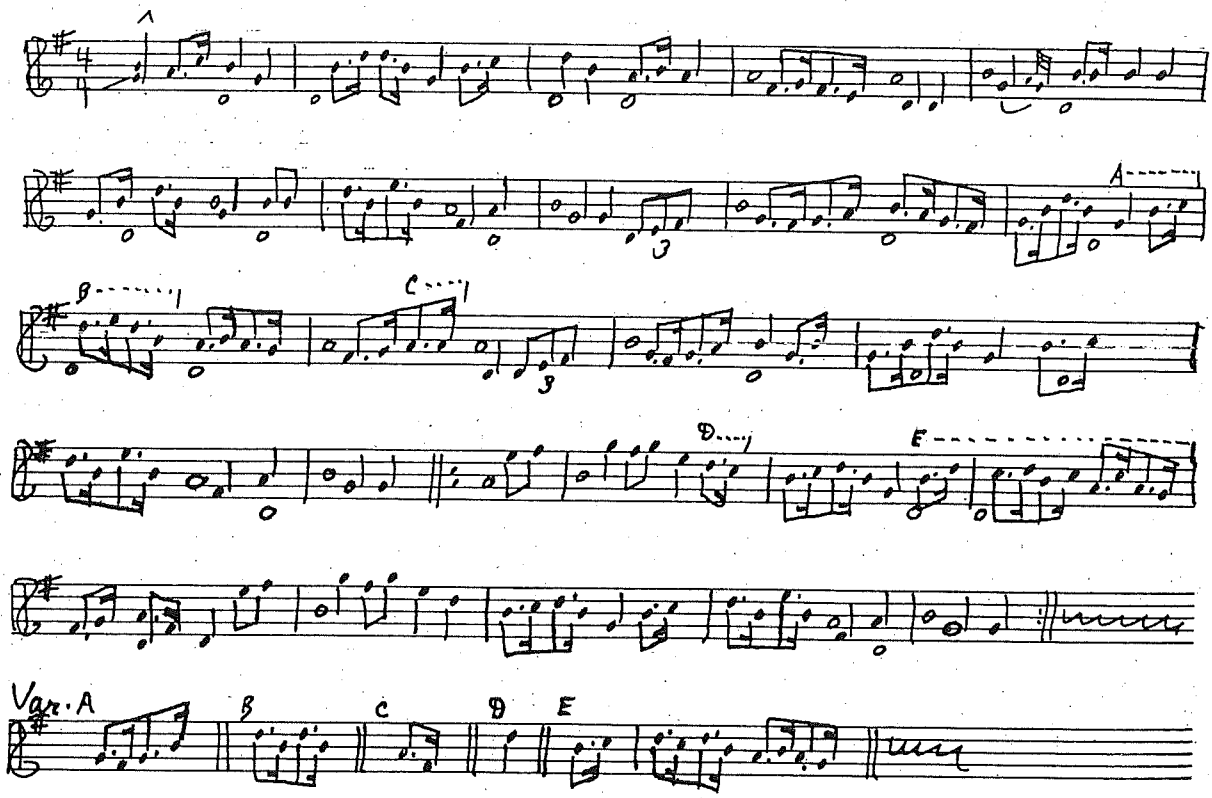
Wilbur Neal, V, 1948, JB.
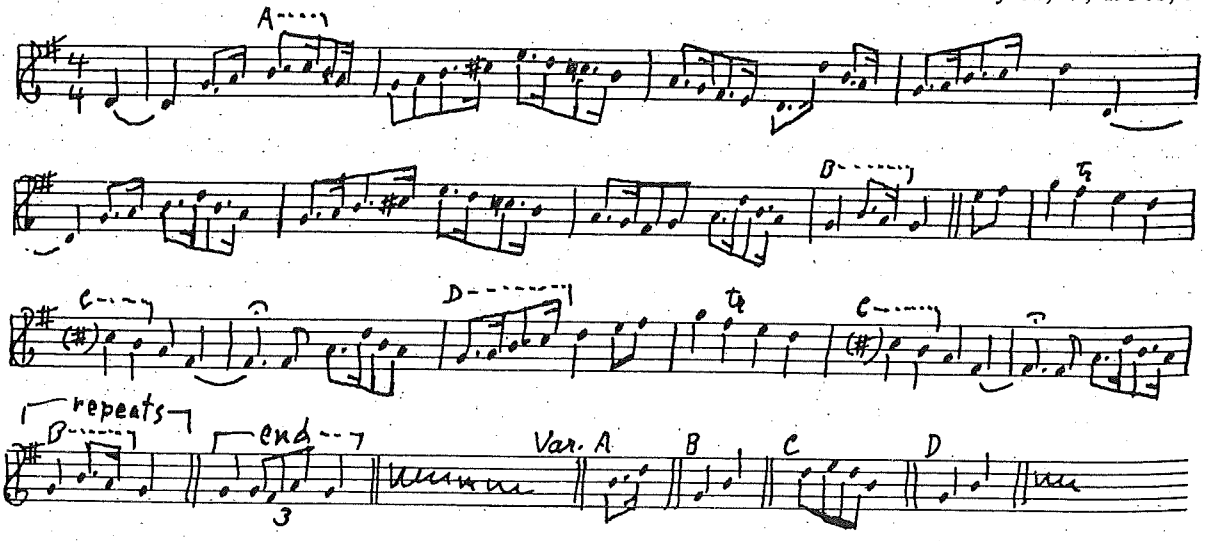




G

Steffy, V, 1949, JB.
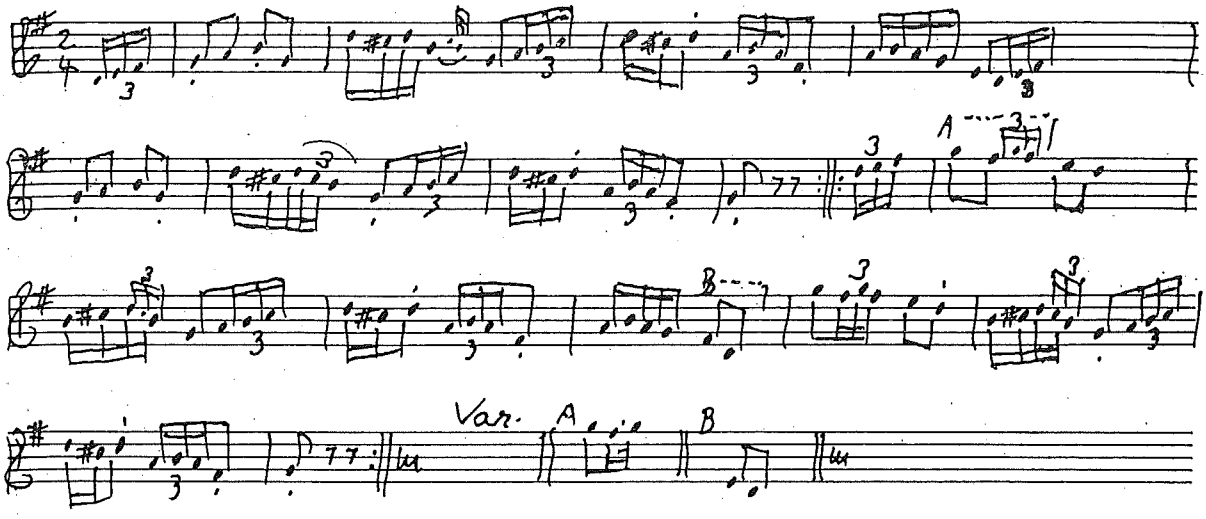


H

James Taylor, V, 1930s, B.



I Lloyd, F, 1952, JB.



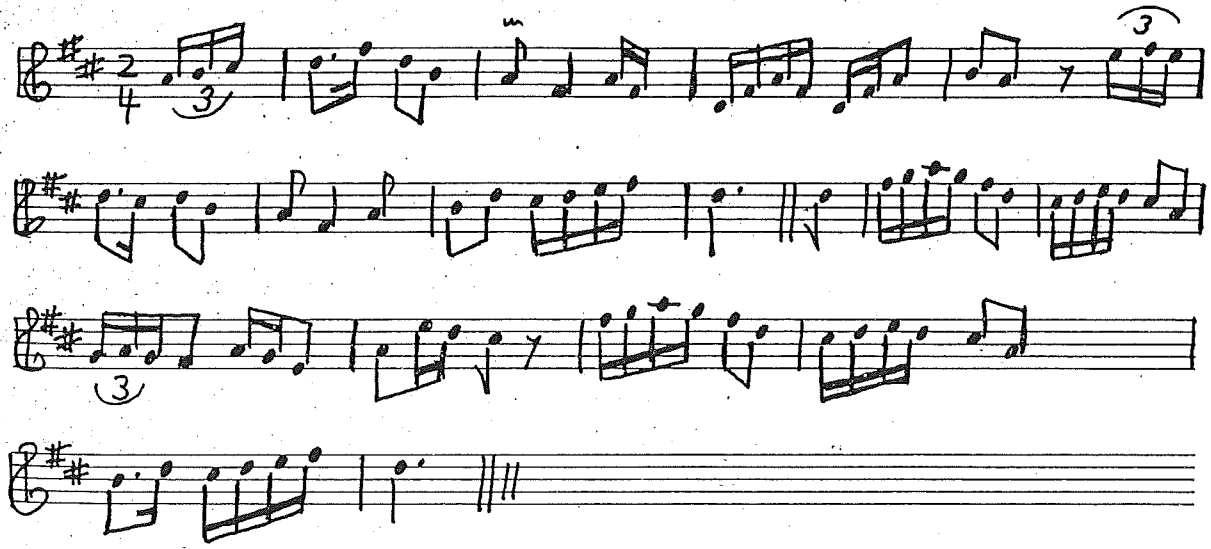
Local titles: as above, A, B, C, D, E, F, I; *Shaddighee,* G; *Silver Lake,* H. The title for our Version G is evidently a floater: it appears as *The Chatagee* in Messer, No. 11, set to a quite different tune. *Silver Lake* is the regular southwestern Pennsylvania name for our No. 168. Note that our Version C is the only one with a third part added. This tune, highly popular in Pennsylvania, I believe to be a derivative (perhaps local or regional) of the universally known *Buffalo Gals,* No. 167. The only other variants I have seen are in AVF, No. 118, *Off to Charlestown,* and Bayard HCT, No. 1b—which I gave then as a form of *Buffalo Gals,* but now consider to be a set of *The Carrolltown Breakdown.*



337. MARCH (F)

Palmer, F, 1944, B.

Learned in his native Fayette County.
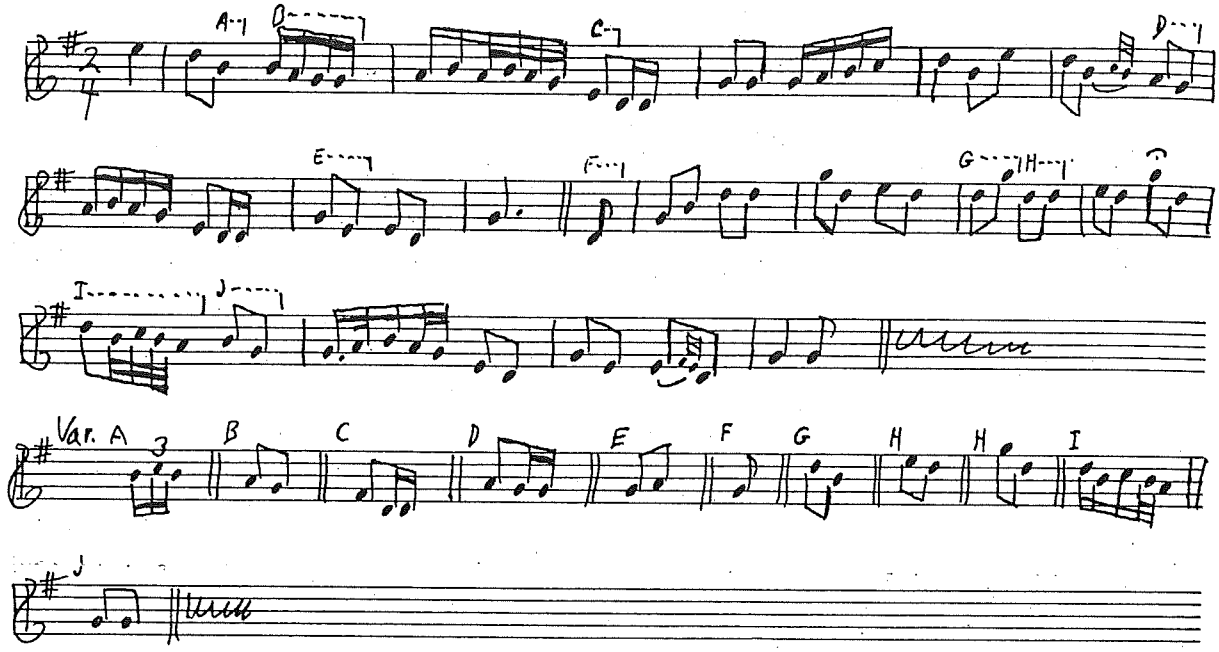


338. THE GIRL I LEFT BEHIND ME (VF)

A

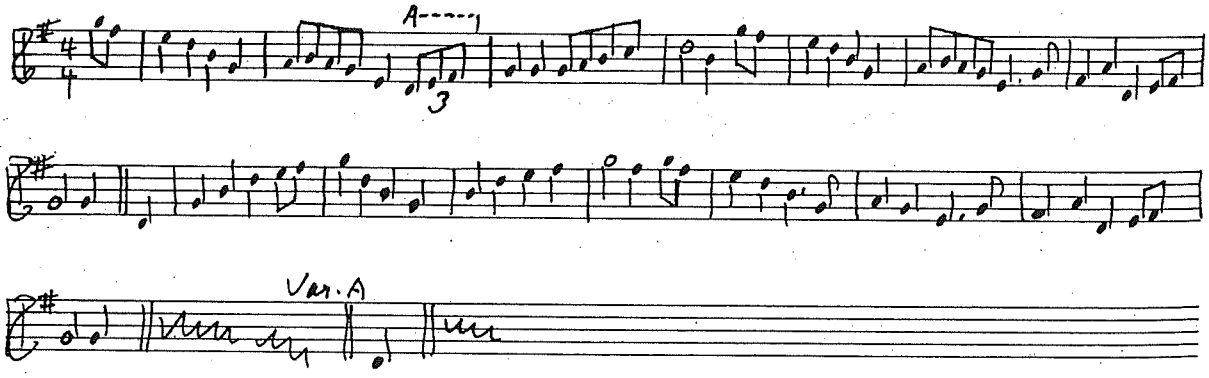
Kirkpatrick, F, 1951, JB.

From Andrew Bohannon, Civil War fifer.



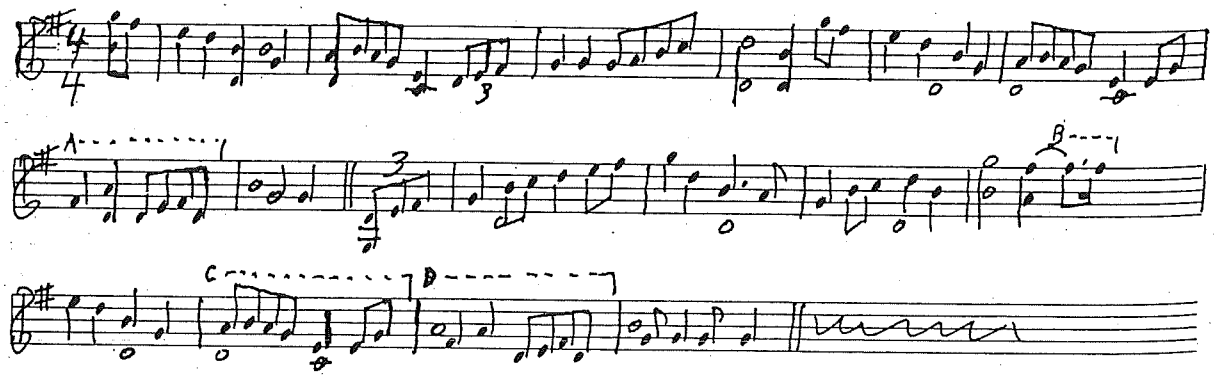
B
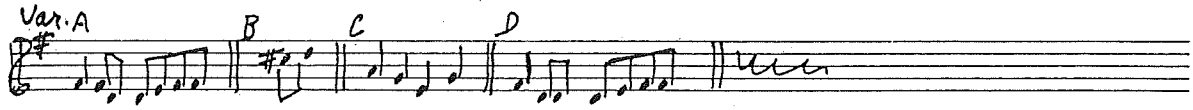
F. King, V, 1960, JB.



C
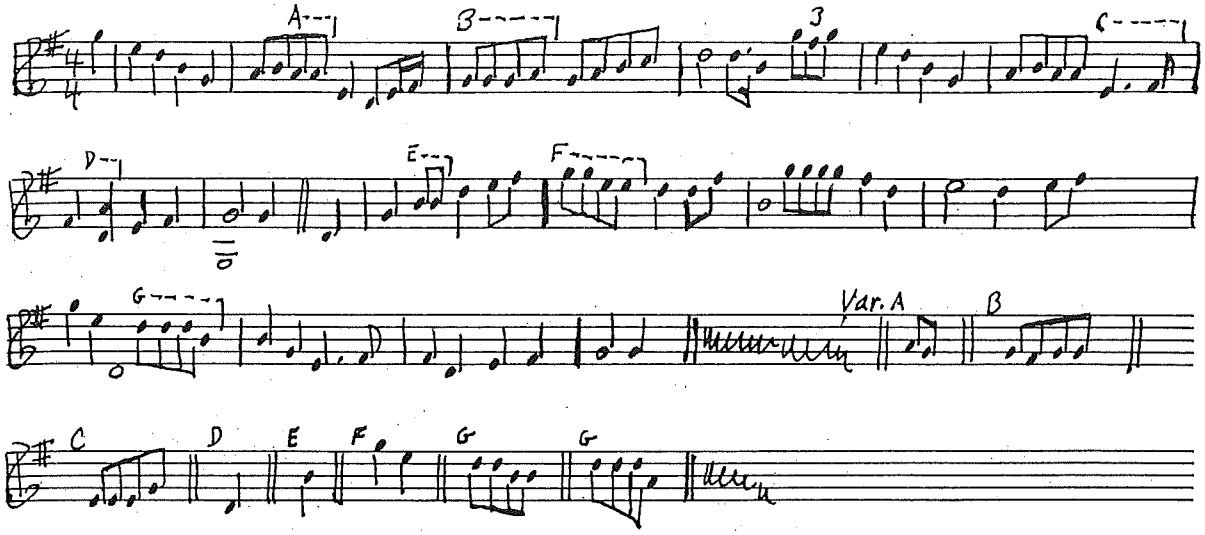
Queer, V, 1957, JB.





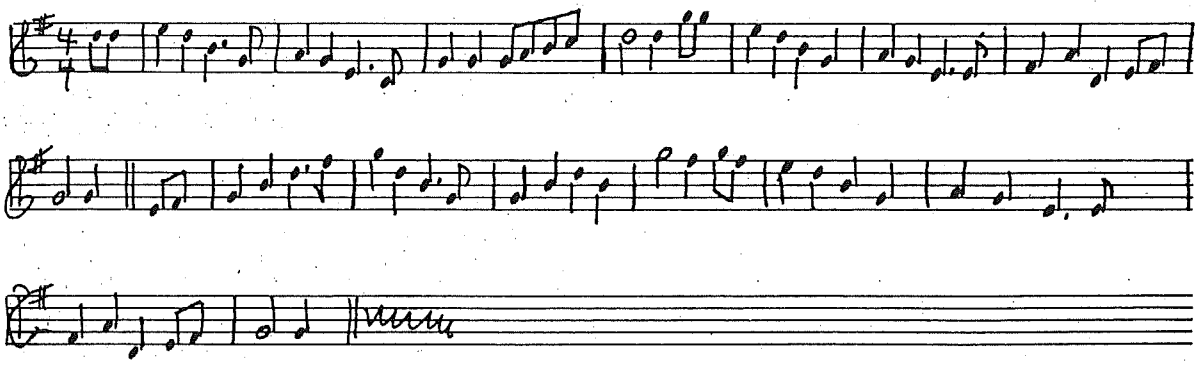
D

Edinger, V, 1954, JB.
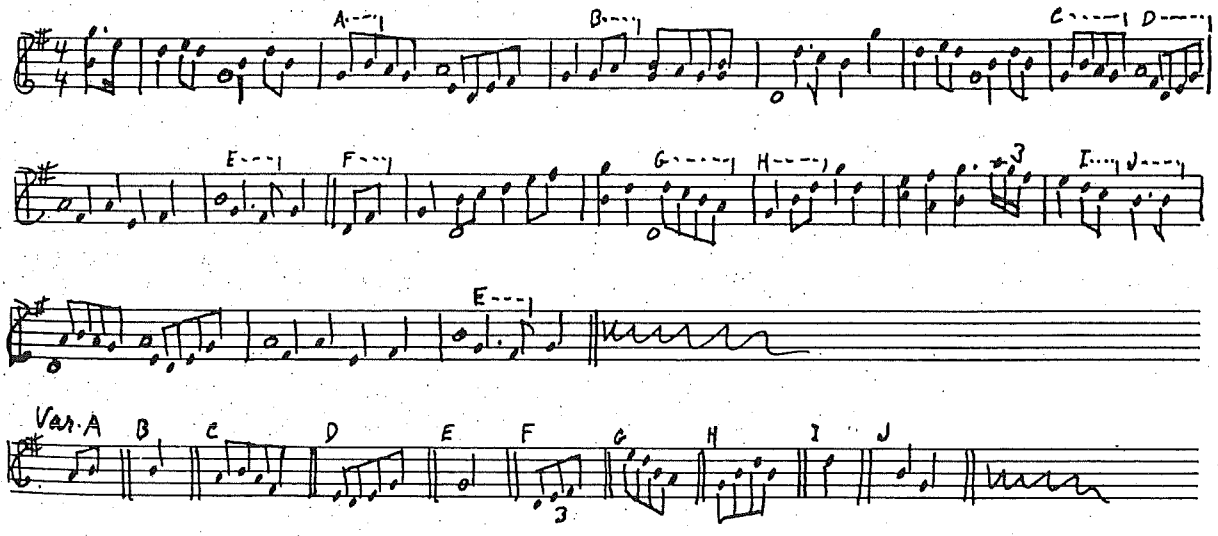


E

Heath, V, 1953, JB.



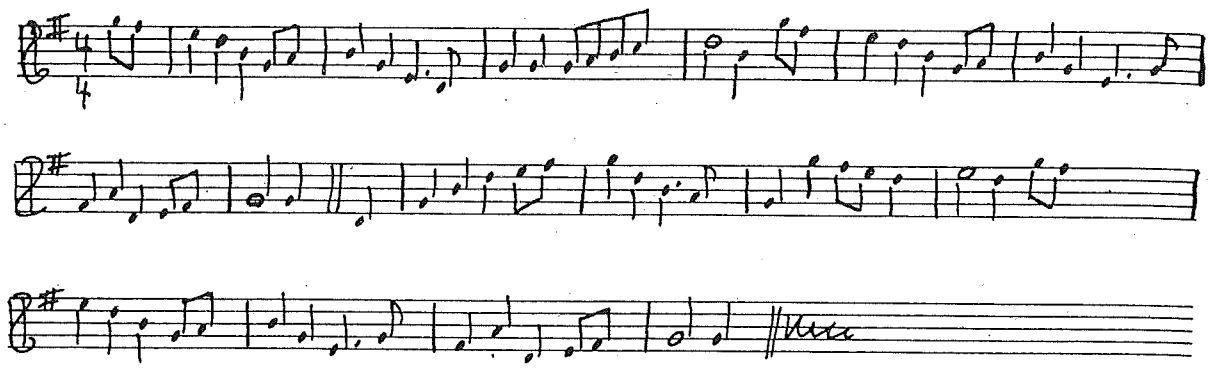
F

Steffy, V, 1949, JB.



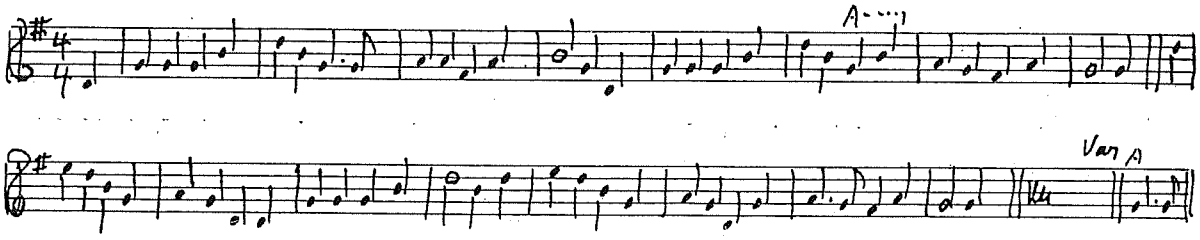
G

T. Patterson, V, 1930s, B.
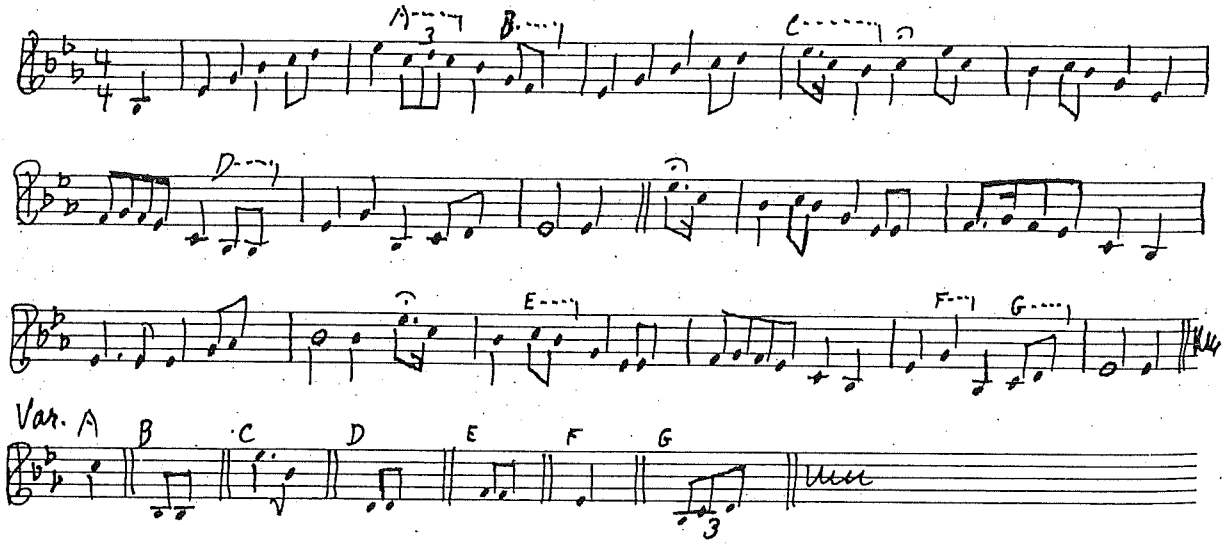


H

Musser, accordion, 1930s, B.



I
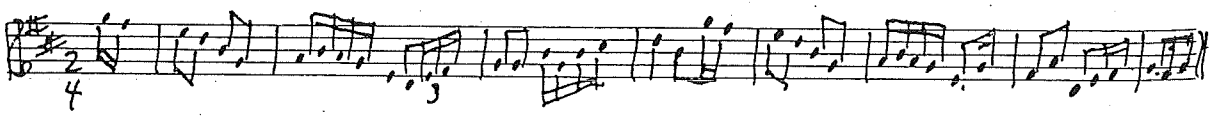
H. White, V, 1930s, B.

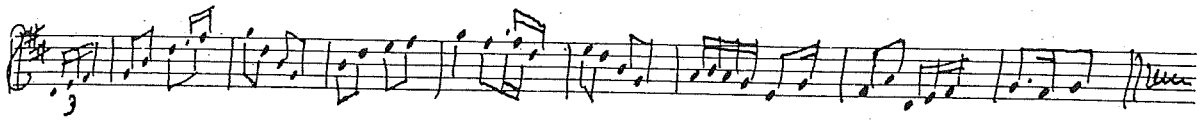


J

Yoders, F, 1960, JB.

From many local fifers.





All our versions have the same title, which is the usual one everywhere, occasionally giving place in the British Isles to *Brighton Camp*. Both names come from a song text; and indeed the tune seems to have been set to words rather often, though its instrumental role predominates because of its popularity as a military march. In the minds of many, this air has become associated with Irish tradition, where it is certainly prominent; but whether it is of Irish *origin* or not remains an open question. Chappell evidently thought not (NEA, I, No. 172, II, p. 134); and from his copious notes in PMOT, II, pp. 708–711, it emerges that the tune cannot be traced back farther than the second half of the eighteenth century.
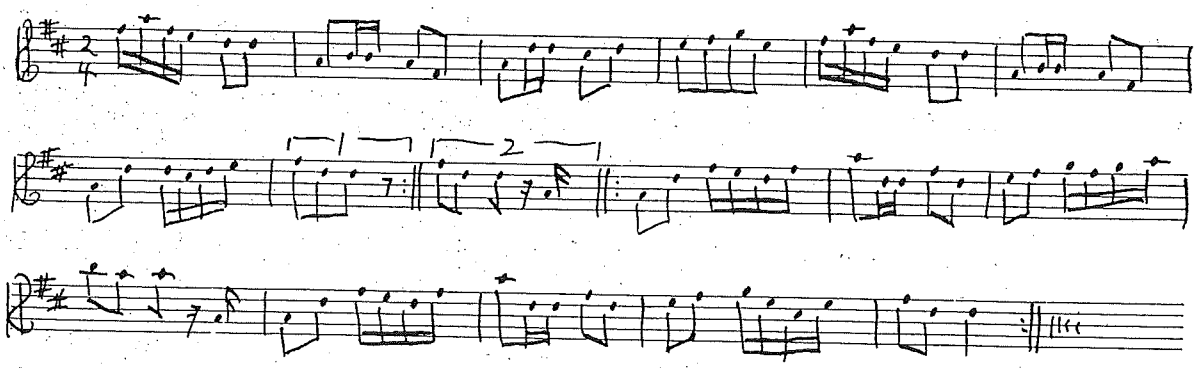
Whatever its age may be, the piece has certainly had a vigorous life in tradition. As a song tune, it commonly goes in Ireland by the name of *An Spailpin Fanach* [*The Rambling Laborer*]: see Henebry 1928, p. 291, No. 95, and p. 301; Joyce 1909, No. 494; O'Neill MI, No. 299; O Lochlainn, No. 18. However, it has been set to other songs, both in English and Irish, and has also been a song-tune in North America. I myself heard and collected a version in Connemara, in 1928, set to an Irish song about "a soldier boy who ran away and enlisted; and he was sorry." Tunes that appear to be other Irish vocal sets are Petrie Stan, No. 298, and Joyce 1909, No. 107. Still other song-settings are *The Thrush,* p. 84; *American Cowboy Songs,* p. 78; Owens, p. 29, Sharp-Karpeles, II, No. 253, and McDowell, p. 18 (these three as play-party tunes); Lomax ABFS, p. 282; Kincaid, *My Favorite Mountain Ballads,* p. 27 (seems a mixture of our tune with *Old Joe Clark*); Wier, p. 164; and–as a shapenote hymn-tune—McCurry, p. 153 and Jackson SFS, No. 83, as *Albert;* also OSH James, p. 406 and OSH Denson, p. 406, as *New Harmony*. In southwestern Pennsylvania the tune's second half was sometimes sung to *Barbara Allan*.

Among its numerous instrumental sets (which include the music for marches, country dances and morris dances), I can cite these: Hulbert, p. 19 and Hazeltine, p. 29, both good, unhackneyed, independent versions; Bruce-Emmett, p. 52; AVF, No. 64; Howe DSV, pp. 51, 61, 62; Moffat-Kidson, p. 16; Bunting 1840, p. 43; Ostling, p. 10; Ford, p. 116; Kerr, III, No. 336; Sharp MDT, Set 6, pp. 6, 26; Sharp CDT, Set 1, p. 1; Sharp SDT, Bk. I, 5, Bk. III, pp. 4, 12; Moffat Gems, p. 8; Karpeles 100, pp. 27, 30, 54; Karpeles Lancs, p. 2; Neal Esperance Morris Book, p. 19; Cazden, p. 14; Arkie, p. 52; JEFDSS, VIII, p. 96; O'Malley, pp. 26, 35; White Ex, p. 72; Kennedy FTB 1, No. 55; Jarman, p. 43; Ford Good Morning, p. 46; Linscott, p. 79; Riley, I, No. 349; Mattson Fife, p. 35. With the "Spailpin Fanach" title, a setting occurs in O'Neill DMI, No. 972; while the version O'Neill gives in WS, No. 67, is a highly ornate one.

339. THE BUCKING MULE (F)

Hoge MS, Loose sheet, no number, 1944, B.
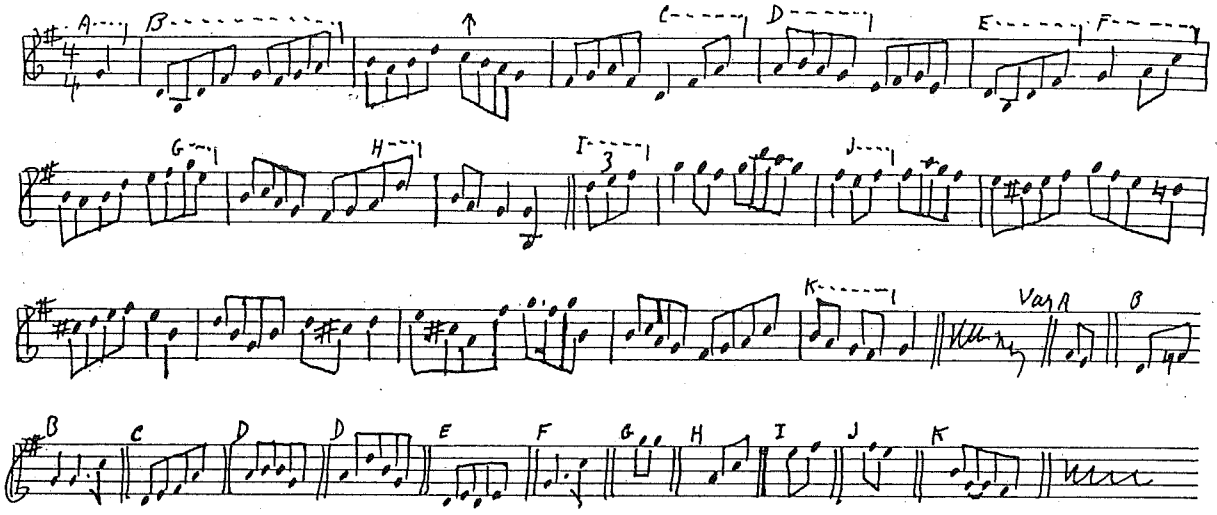
From fife major, W. A. Young.



340. THE FLOWERS OF EDINBURGH [I] (VF)

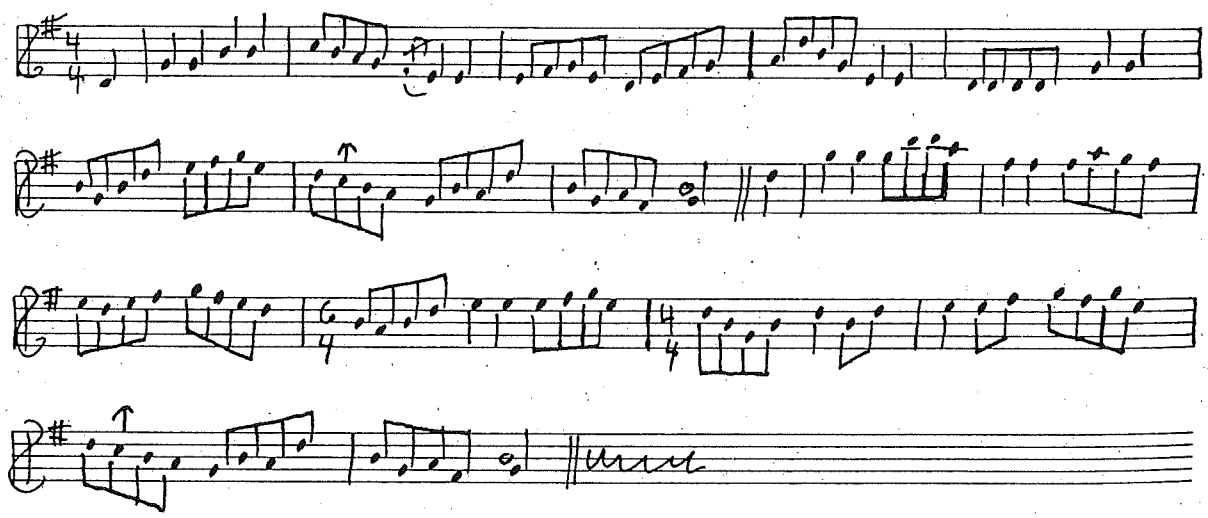
A

Gilpin, V, 1949, B.



B

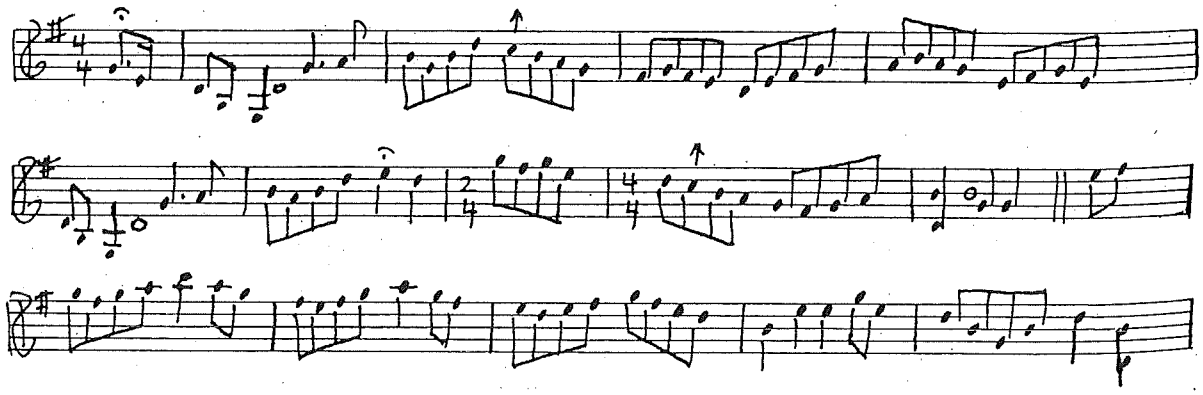
L. Hall, V, 1944, B.



C

Yaugher, V, 1944, B.
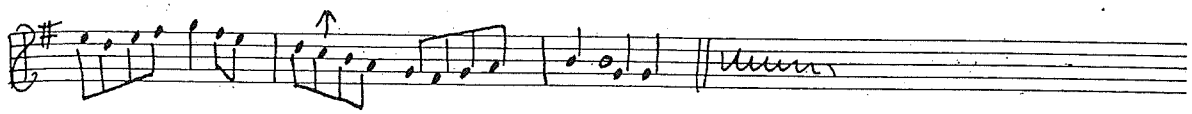
As he always knew it.



D
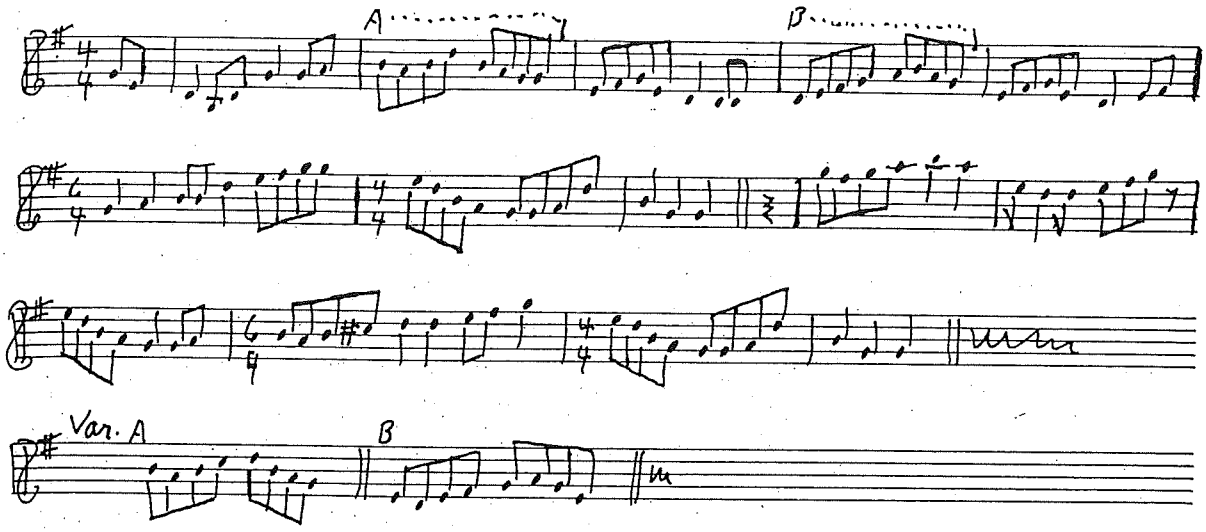
E

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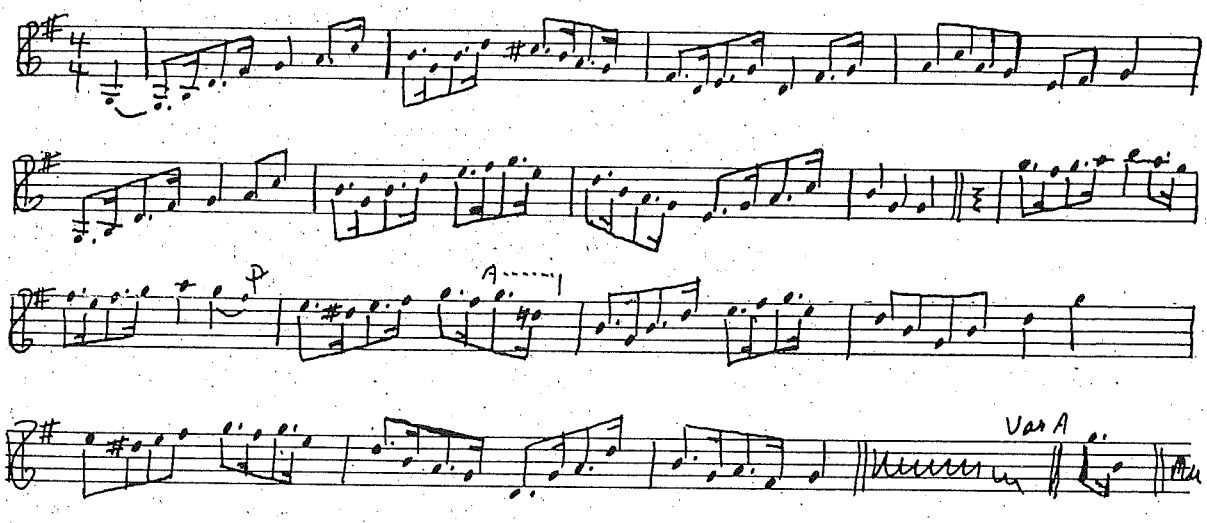


D

Wright, V, 1930s, B.



E

Shape, V, 1944, B.



All sets here have the same title, which is the usual one for the piece. Instead of saying "Edinboro'," the players usually pronounce the name "Edinburg"; and I have also heard "Edin's-burg" and "Ebensburg." Our group of variants illustrates very well the interesting sorts of slight alteration to which a well-known tune like this is liable at the hands of different local players; but it will be noticed that only Sets A and E are completely regular: all the rest have some slight irregularities, practically guaranteeing that those versions were not mainly remembered for the sake of being played at dances, but were treated more freely by players because the piece was a well-liked one. Though it has been set to song words, the melody is primarily an instrumental one. In Niel Gow's *Complete Repository,* the "flowers" of Edinburgh are explained as being the magistrates of that town.

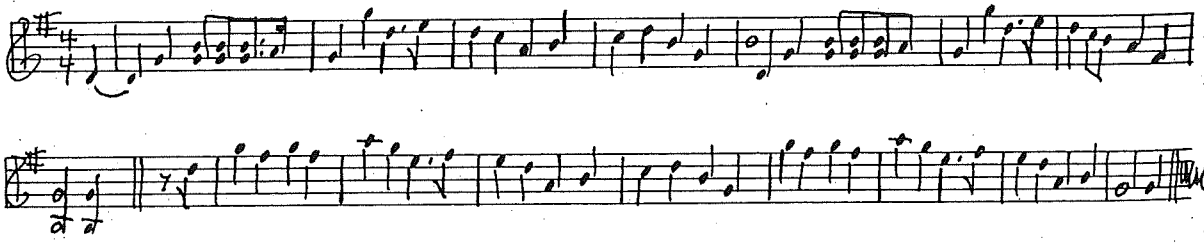
In Oswald 2nd Coll, p. 13, this tune is named *My Love's Bonny When She Smiles on Me*. Providing that Oswald's second volume of *Curious Scots Tunes* was really issued in 1742, this appearance may be its earliest in print: Glen, p. 63, says that the air first came out in that year. Other settings have appeared in Oswald Cal PC, I, p. 91; McGibbon CST, p. 59; Johnson, I, No. 13; Keller Gibbs, p. 27; Murphy MS (1790—where we see "Edins Burgh"), p. 32; Gow CR, III, p. 16; Hogg, Series II, Song LXV; Smith Scot M, III, p. 25; Howe SV 1851, p. 34; Howe DSV, p. 44; Hulbert, p. 13; Moffat Gems, p. 21; Greenwood MS, p. 57; Calliope, p. 28; O'Neill MI, No. 1746; Kerr, I, p. 23; Sharp CDT, Set 1, p. 12; Sharp MDT, Set V, p. 1; Saar, No. 29; Jarman, p. 42; JEFDSS, I, p. 82 (2nd part as 2nd of a dance air); Harding Coll and Harding Orig, No. 177; JR, II, p. 12; Robbins, Nos. 28, 152; White Un, No. 71; Karpeles 100, p. 3; Kennedy FTB 1, No. 3; Bayard HCT, No. 54; Reavy, No. 86; Ford Good Morning, p. 18.

A setting of a familiar version is Mitchell Clancy, No. 88. However, in Huntington 1825, p. 63, occurs a march set of *My Ain Kind Deary O* that should most certainly be compared with our Nos. 106 and 602, and with Petrie Stan, No. 372, claimed by Petrie to be an "old form" of No. 340. But a tune in O'Neill DMI, No. 943, named *Cois Leasa (Beside a Rath)*, is allied in a manner that commands special attention. O'Neill's introduction to DMI asserts (correctly) on p. 5 that *Cois Leasa* is a version of *The Flowers of Edinburgh*. *Cois Leasa* is in O'Sullivan, *The Bunting Collection*, Pt, VI, p. 1. O'Sullivan does not regard *Cois Leasa* as related to *The Flowers of Edinburgh*. I think he is in error on this point, for there can be no doubt as to the basic identity of these two airs. Cf. the notes in Bayard HCT, No. 54, as well as Petrie Stan, Nos. 1437-1438, and Costello, No. 30 (p. 56). An air with a "Beside a Rath" sort of title in Feldman, p. 245, 1st, does not appear to be a relative of the ones just discussed, but rather to show affinities with the pieces cited in the notes to our No. 177.

341. THE FLOWERS OF EDINBURGH [II] (V)

Walter Neal, V, 1952, JB.

From fiddler John Knapp.
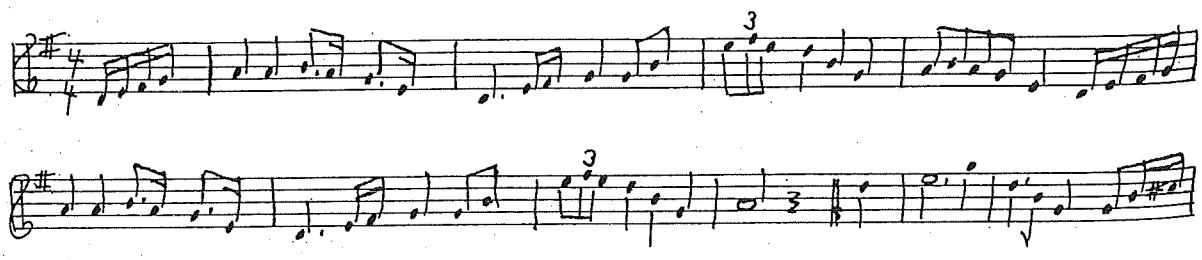


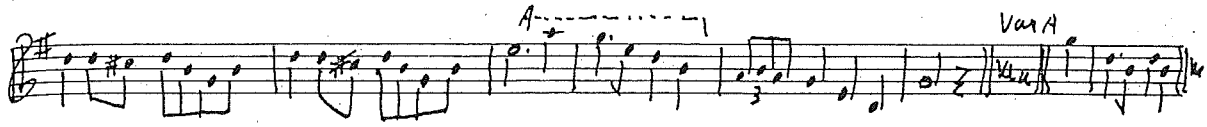
342. A FOUR-FOUR MARCH (F)

A

Yoders, F, 1961, JB.
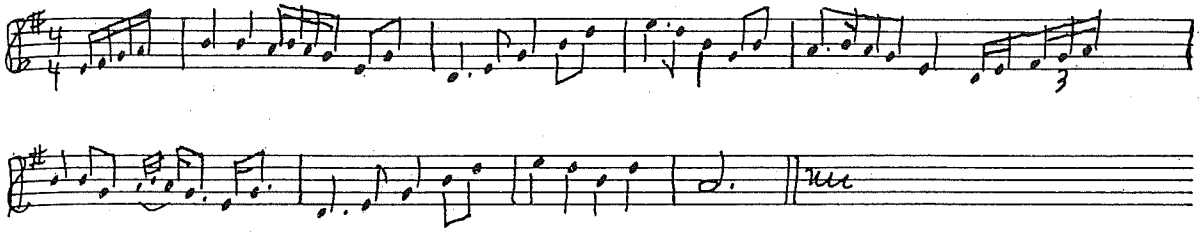
From his father.





B — Connolly, penny whistle, 1930s, B.

Set of first half only. Heard around Pine Bank and Jollytown, Greene County.
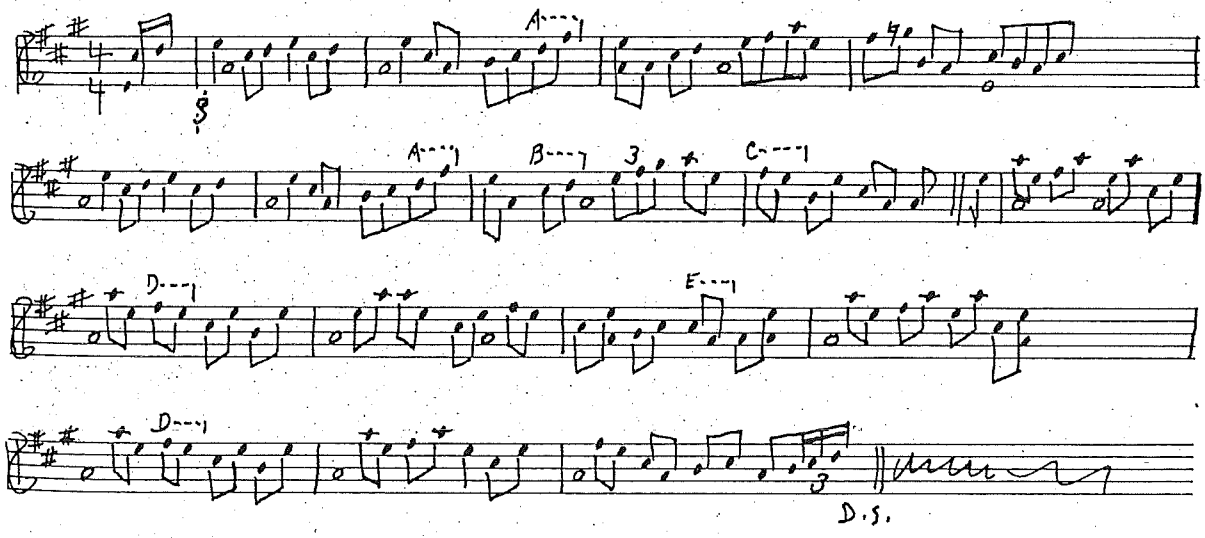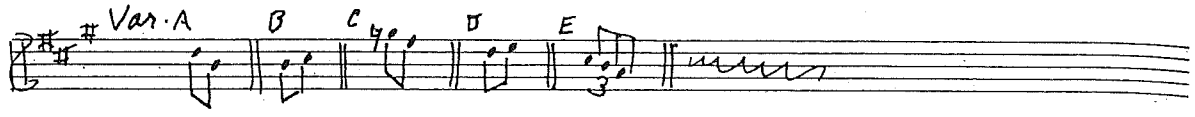


Neither player had an individualized name for this tune; both, however, asserted that it was once well known in Greene County and that they had heard it played often in the past, by a number of martial bands. Nor have I much to say about it, since I have been unable to trace it as an organized whole. It sounds like a Scottish strain to me; and, for what it may be worth, the first four bars (approximately the first quarter) are rather close to the opening phrase of a Scots melody entitled *Bonny Jane (Jean)* or *Bonny Jean of Aberdeen*. Beyond that point, however, resemblance ceases.

Sets of the *Bonny Jean* air are in Thomson OC 1725, No. 18 (Glen, p. 74, says that this was its first printing); Thomson OC 1733, I, p. 36; Johnson, I, No. 54; Oswald 2nd Coll, p. 18; Oswald Cal PC, I, p. 47; McGibbon CST, p. 71; Smith Scot M, III, p. 89. Apparently the air was popular in the eighteenth and early nineteenth centuries, but has been long forgotten.

343. MONIEMUSK [I] (V)
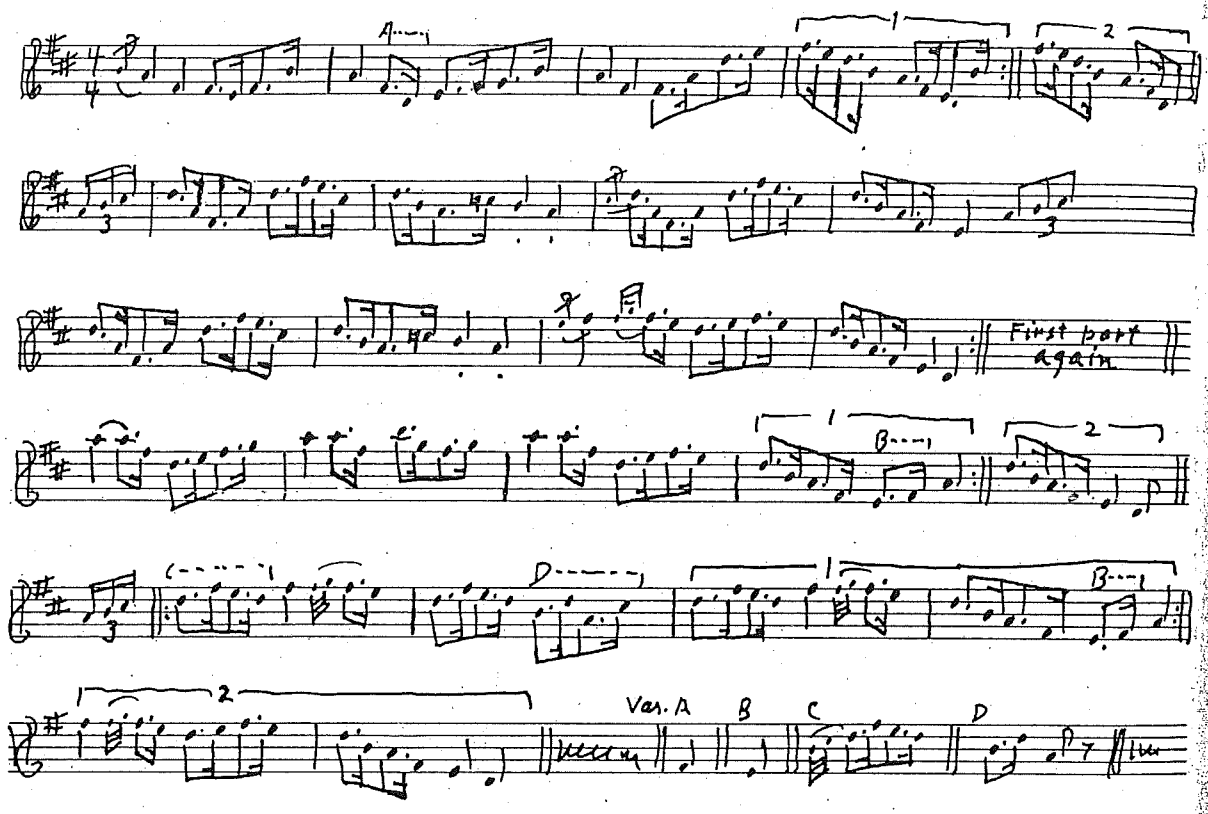
A — Steffy, V, 1949, JB.





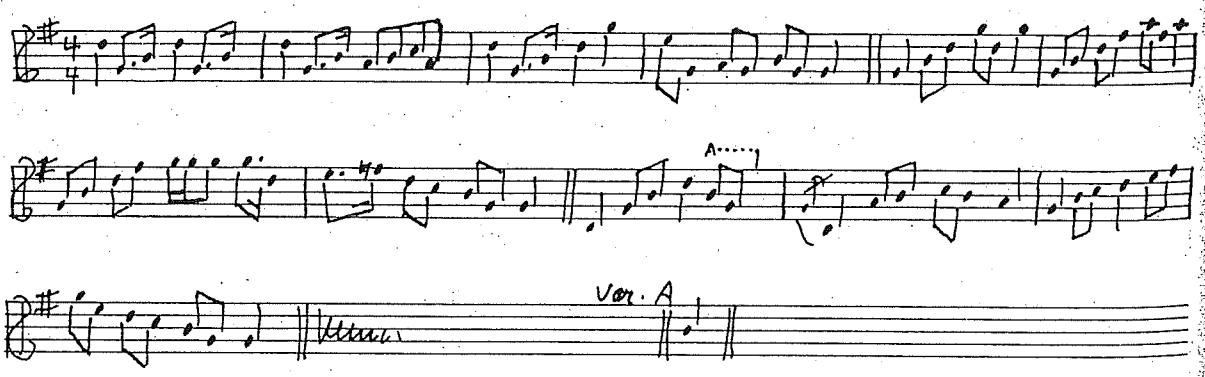
B

Shape, V, 1944, B.



C
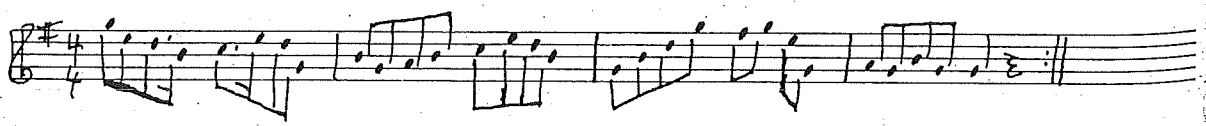
J. Morris, V, 1930s, B.
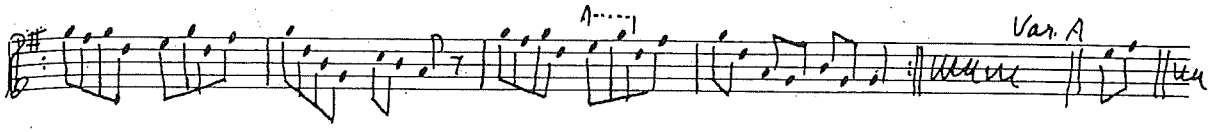


D

Losch, V, 1930s, B.

From his father.





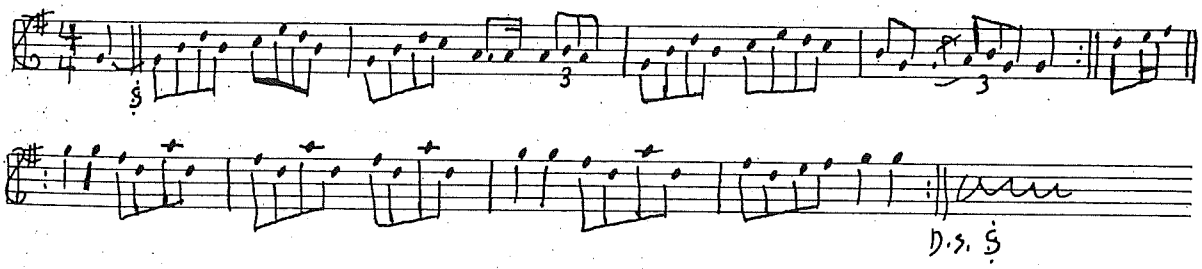
All our sets have the same title: the usual one for variants of this tune, although sometimes occurring in a slightly corrupted form. The origin of the name, apparently, is in the fuller title *Sir Archibald Grant of Moniemuske's Reel.* A set of *Moniemusk* in Scot CD, Bk. 11, No. 2, has a note stating that the piece was composed and titled by Daniel Dow in 1776. A version in Gow CR, I, p. 10, has the note "Set by D. D." If Dow did "compose" the tune, he certainly had his earlier models, namely the two cognate airs, *Roy's Wife of Aldivalloch* and *The Ruffians Rant.* For *Roy's Wife,* see our notes to No. 308. Our No. 343 looks decidedly like a derivative of the same tune that was ancestral to the two just mentioned. Especially does our B-version remind one of both the "Roy" and the "Ruffian" airs. Our Version D shows the tune in a somewhat dilapidated condition. Good notes on the piece, with a large number of references, are in Jabbour 1971, pp. 8, 9.

Sets of *Roy's Wife* are listed under our No. 308. A form of *The Ruffian's Rant* is in Johnson, II, No. 156—concerning which, Glen's note, p. 112, gives a number of other early references, and traces the tune back with certainty to 1742. Additional printings of the *Moniemusk* version, either under this common title, or (less often) under that of *Sir Archibald Grant,* are numerous, including Campbell RS, p. 47; McGlashan, p. 19; Robinson 2, p. 53; Cahusac PC, II, p. 35; Surenne, p. 8; Howe SV 1851, p. 29; Howe DSV, p. 41; Bruce-Emmett, p. 94; Moffat DMN, p. 10; Roche, II, No. 288; Kerr, II, No. 116; O'Neill MI, No. 1361; Adam, No. 59; Ford, p. 52; Christeson, No. 18; One Thousand, pp. 31, 127, 128; Cazden, p. 31; Jarman, p. 15; Harding Coll and Harding Orig, No. 44; Sym, p. 5; Burchenal Amer, p. 55; O'Malley, p. 38; JR, II, p. 2; DeVille, No. 63; Robbins, Nos. 120 and 177 (with different name); Linscott, p. 98; White Ex, p. 27; White Un, No. 54; Kennedy FTB 2, p. 17; Ross BT, I, p. 15; Ross HBM, Bk. 3, p. 29; Ford Good Morning, p. 70; Krassen, pp. 70, 71, a distinctive set. A tune in Bruce and Stokoe, p. 177, also looks like a version or derivative. A setting of No. 343 embellished by special variations is in O'Neill WS, No. 238.

344. MONIEMUSK [II] (V)

Losch, V, 1930s, B.
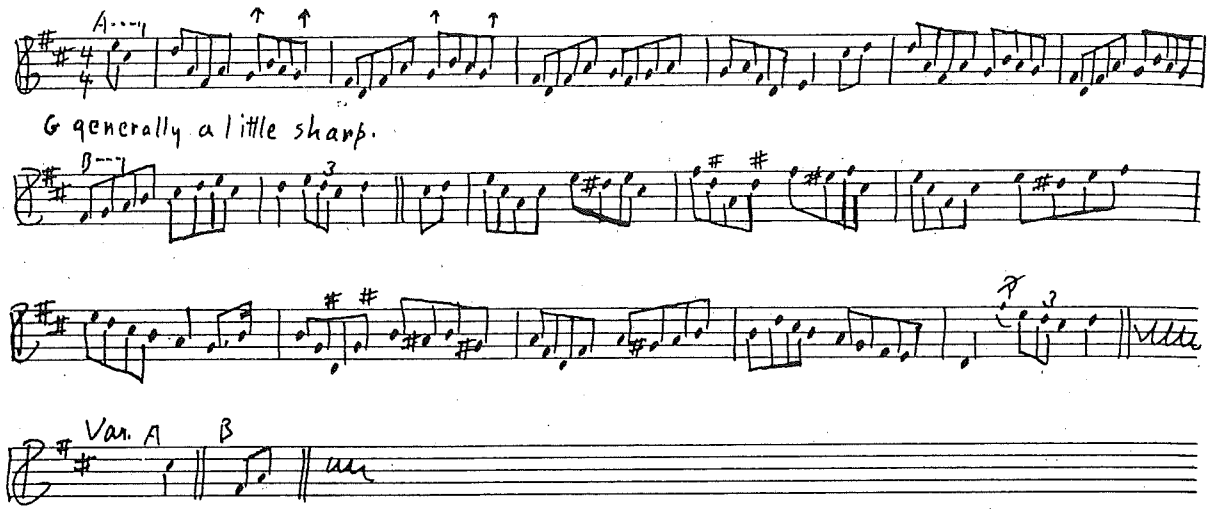
From Christ Hopple.
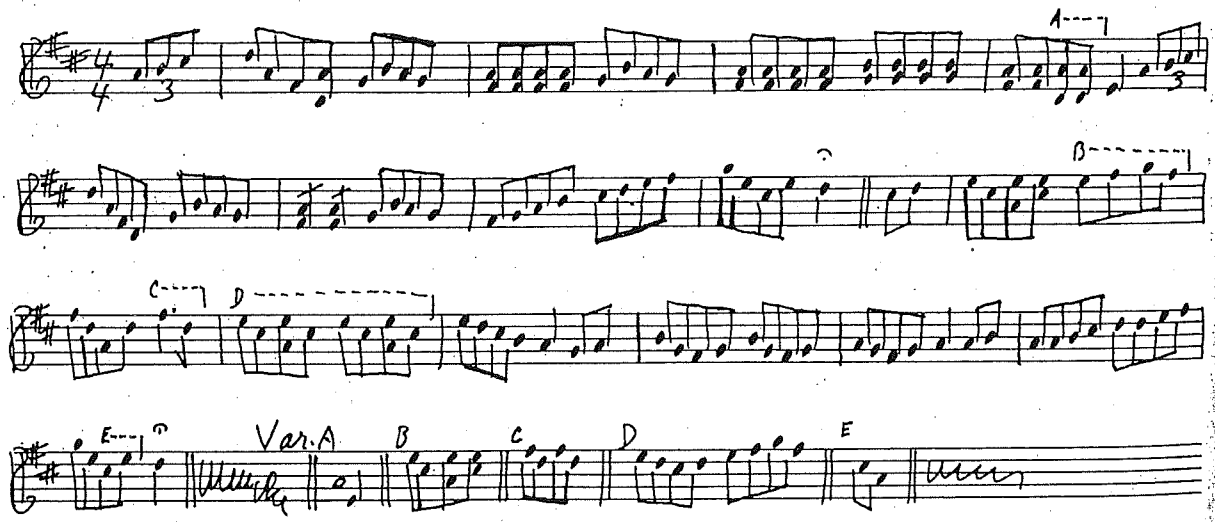


The first part of this somewhat nondescript tune is broadcast throughout the Scottish and Irish dance-melody tradition, sometimes as the first part, sometimes the second, of various composite reel and strathspey airs. A few examples may suffice to show its currency and uses: Aird, II, No. 19; Moffat DMN, p. 35 (*Miss Kathy Gordon*); Joyce 1909, No. 230; White Ex, p. 71 (*Caledonian Hunt*); One Thousand, p. 125, 4th; Gow STR, I, p. 9 (*Caledonian Hunt*); McCullough, No. 40; Riley, I, No. 106; Breathnach 1963, Nos. 174, 175, 176. Another form of this same tune-section is *Charlie,* our No. 253.

345. THE FISHER'S HORNPIPE (VF)
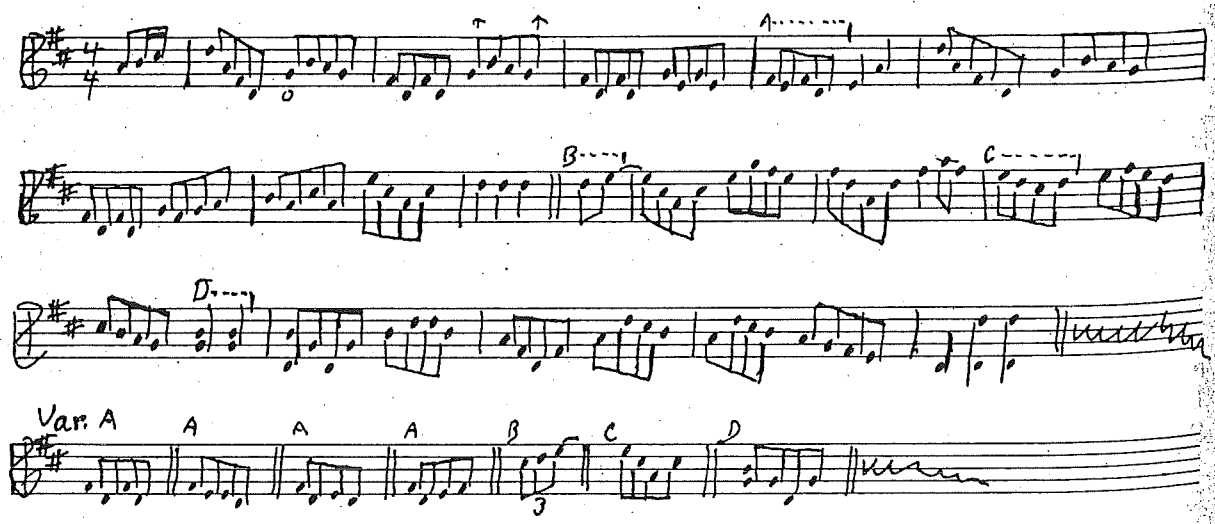
A — Gilpin, V, 1949, B.



B — Boden, V, 1957, JB.
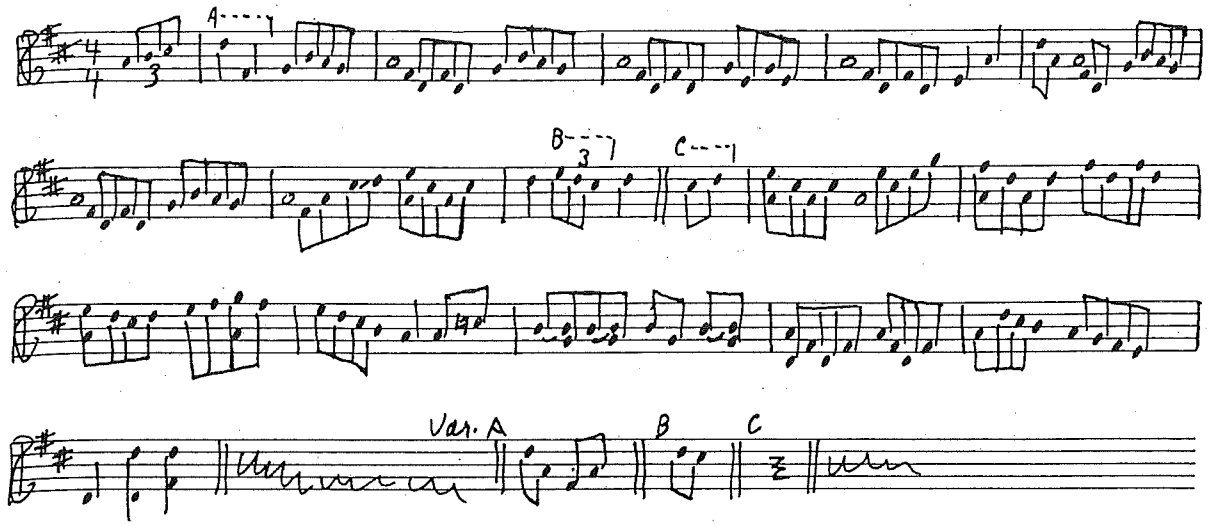


C — Hogg, V, 1948, JB.
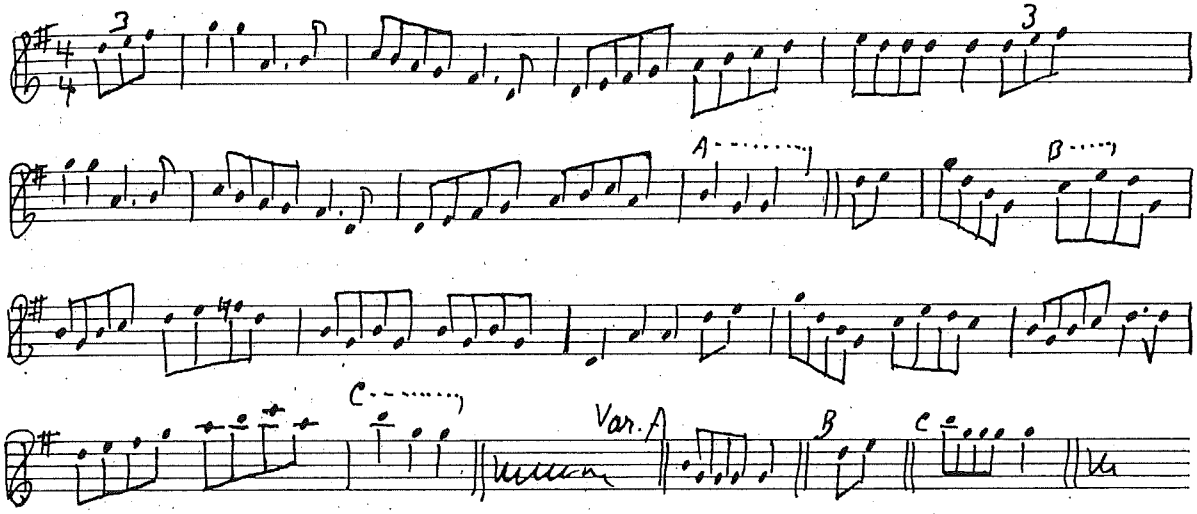


D

Clever, V, 1948, JB.



E
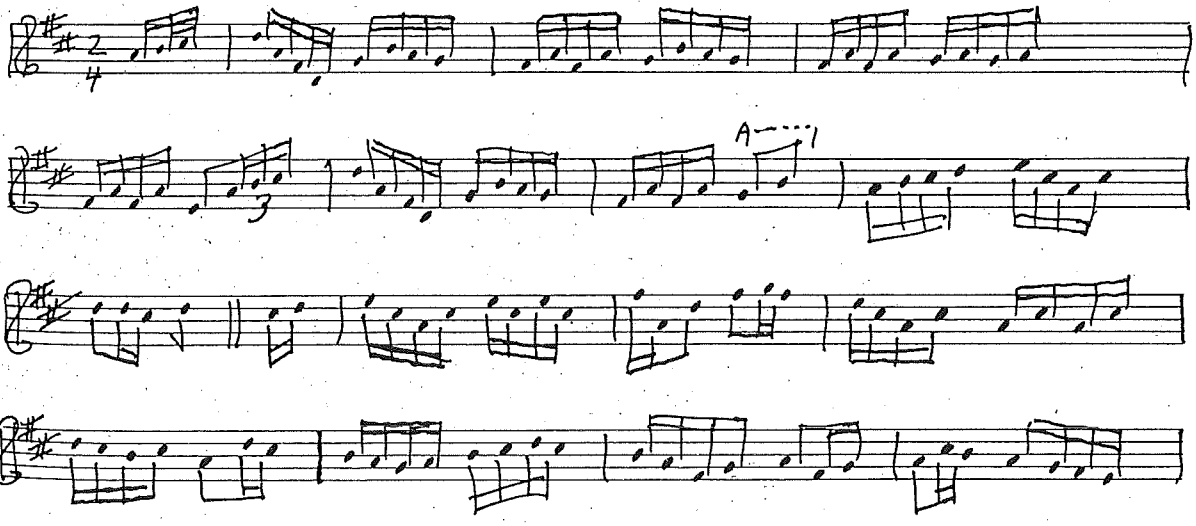
I. Morris, V, 1930s, B.

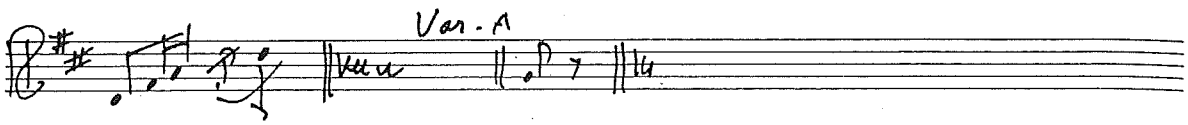


F

Yoders, F, 1960, JB.

As played by the Rice's Landing Martial Band.





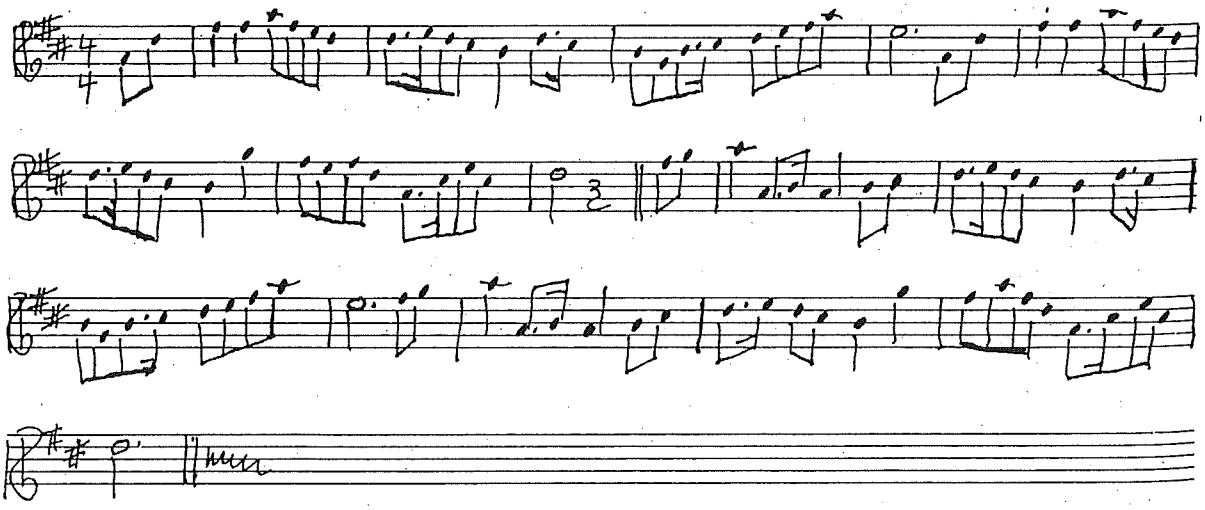
Local titles: as above, A, B, C, D, F; *Rickett's Hornpipe,* E. Our regular title is almost invariable for this tune, though in scattered places I have found a few others, namely, *The Blacksmith's Hornpipe, O'Dwyer's Hornpipe, Sailor's Hornpipe, The First of May,* and *Wigs on the Green.* All these titles except the first-cited appear to go most often with different pieces, and for this tune must be counted floaters. This air goes back to England of the latter eighteenth century; being probably composed by one "J. Fishar" and published in 1780 (see Jabbour 1971, p. 7). Any hornpipe of this rhythmic structure and this sort of melodics can hardly be regarded as older than the 1700s, at the very farthest.

Other forms of the tune are Joyce 1909, No. 103; O'Neill MI, No. 1575; Howe SV 1851, p. 40; Howe DSV, p. 43; Adam, No. 43; Ford, p. 39; Christeson, No. 75; One Thousand, p. 95; Gale, p. 31; Wilson Comp Ball, p. 133; AGR MS, no page or tune number; Sweet, p. 45; Kerr, I, p. 42; Roche, III, No. 181; Saar, No. 2; Jarman, p. 67; JEFDSS, VIII, p. 211 (part of a morris dance); Harding Coll and Harding Orig, No. 23; Burchenal Amer, p. 47; Sym, p. 17; O'Malley, p. 15; JR, I, p. 18; DeVille, No. 6, Robbins, No. 63; White Ex, p. 43; White Un, No. 94; Greenwood MS, p. 50; Feis Ceoil, No. 29; Krassen, p. 79; Reavy, No. 11; Linscott, p. 77; Mattson Fife, p. 60. A nameless set is in Mitchell Clancy, No. 98.

346. THE ROAD TO THE ISLES (F)

Horner, F, 1963, JB.
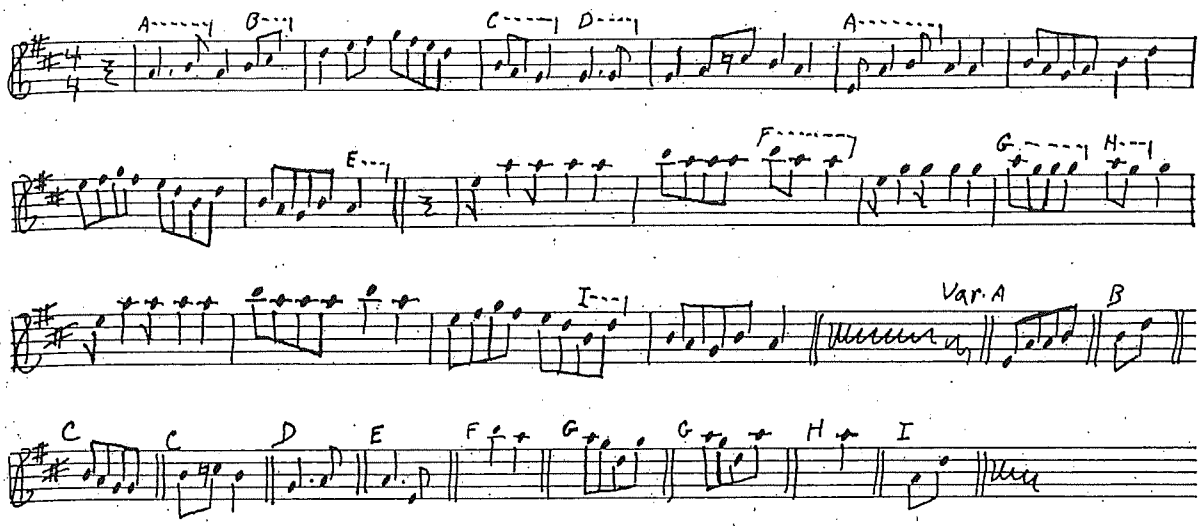
Learned in 1961 from a Michigan band at Philippi, West Virginia.
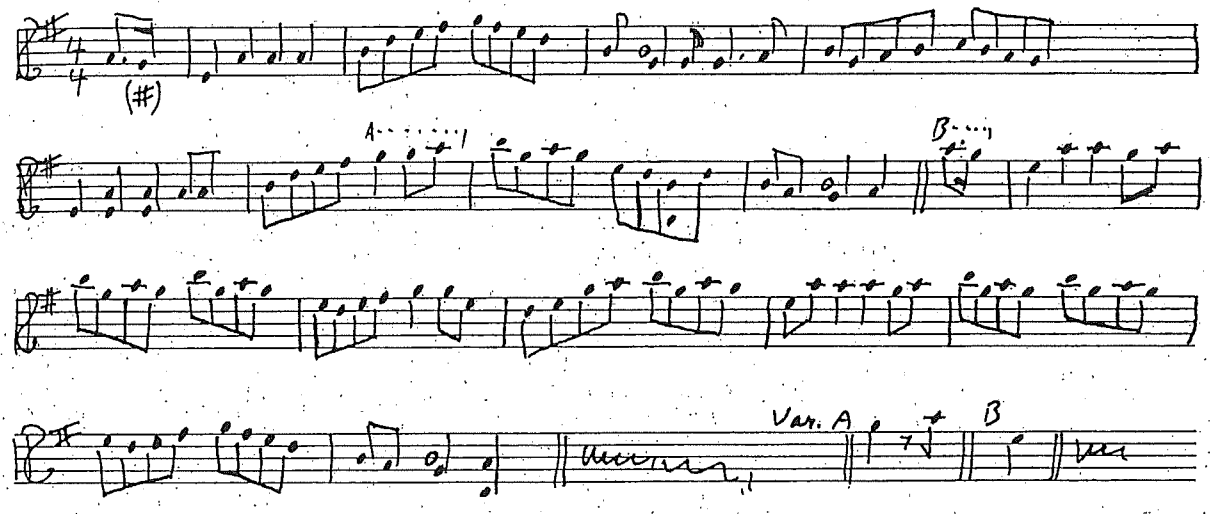


I believe that this tune was first printed in Marjory Kennedy-Fraser and Kenneth MacLeod, *Songs of the Hebrides,* II, p. 240, with words by Kenneth MacLeod "to an air played by Malcolm Johnson, Barra, on the chanter," and labelled "a tramping song." Presumably, then, the tune's present popularity and common use by pipers and fifers, has developed since the first quarter of the twentieth century. A variant entitled *The Burning Sands of Egypt* is in Reid, p. 23.

347. PADDY ON THE TURNPIKE (V)
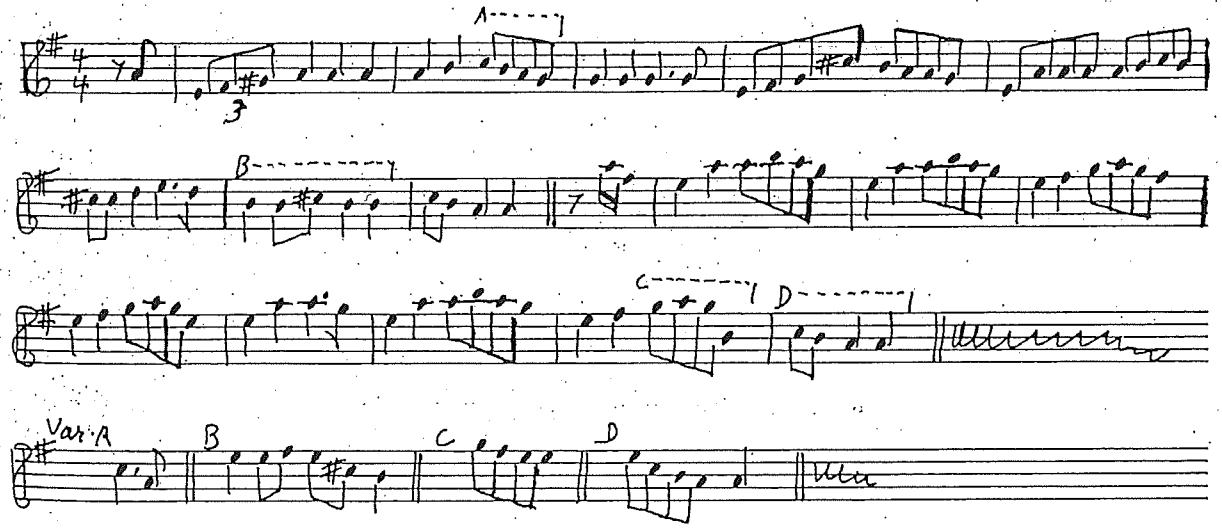
A — Nicholson, V, 1949, B.



B — J. Smalley, V, 1944, B.
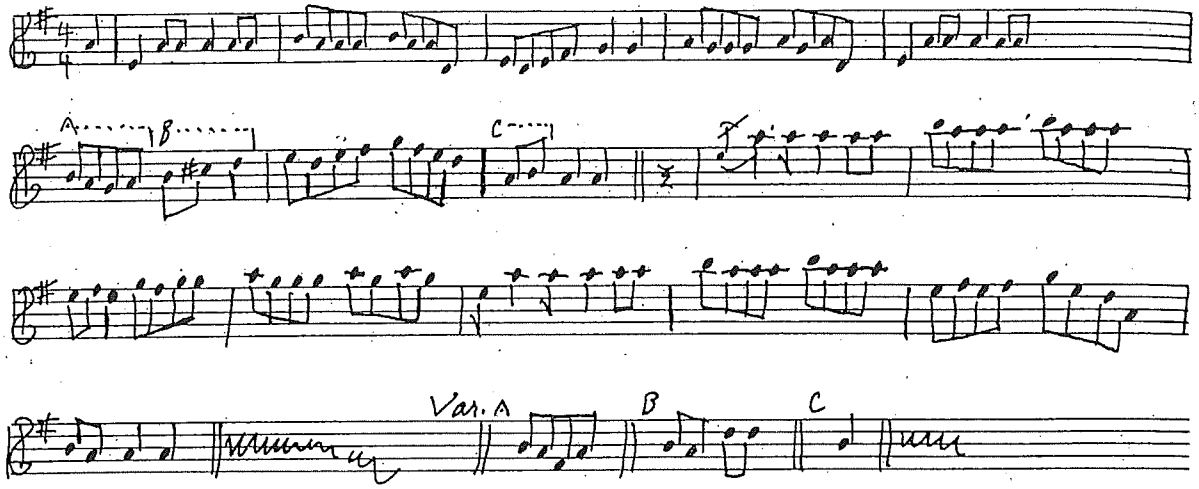


C — Boden, V, 1957, JB.
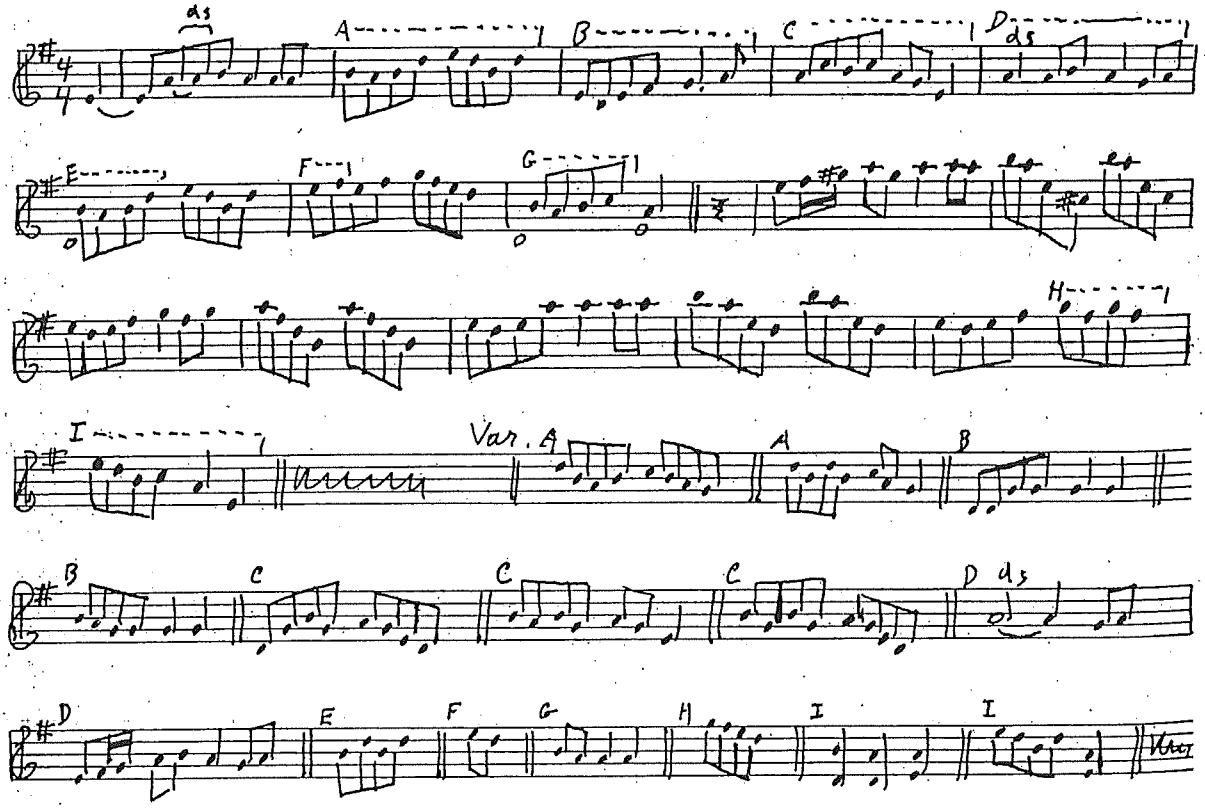


D

Finnefrock, V, 1954, JB.



E
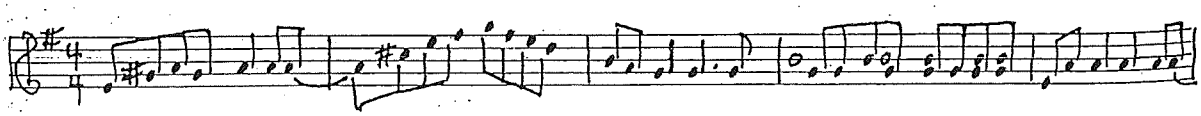
Steffy, V, 1949, JB.
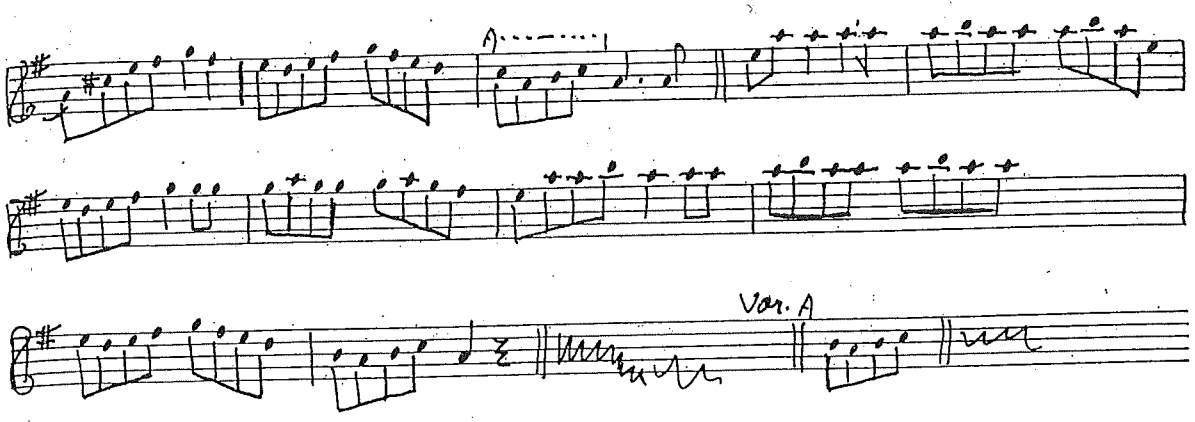


F

Losch, V, 1947, B.

From Christ Hopple, Juniata County.

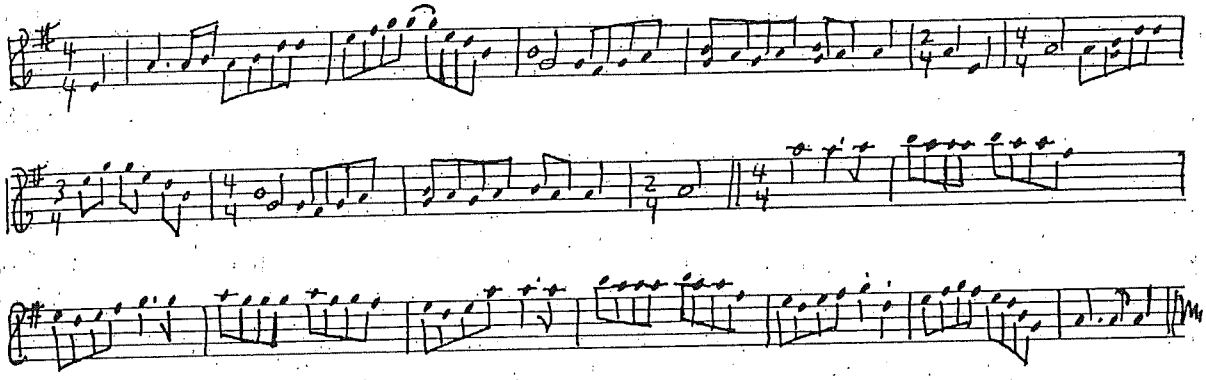




G

L. Hall, V, 1944, B.
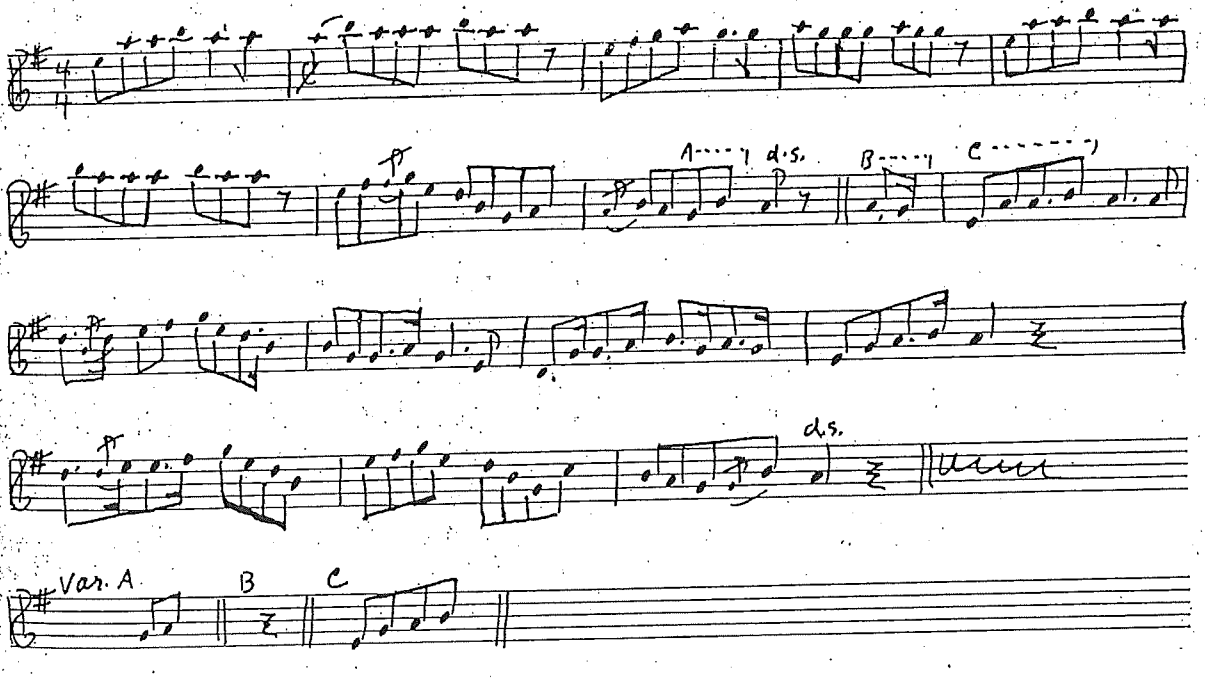
From "Butt Cutter Bryner."



H

Wolford, V, 1944, B.
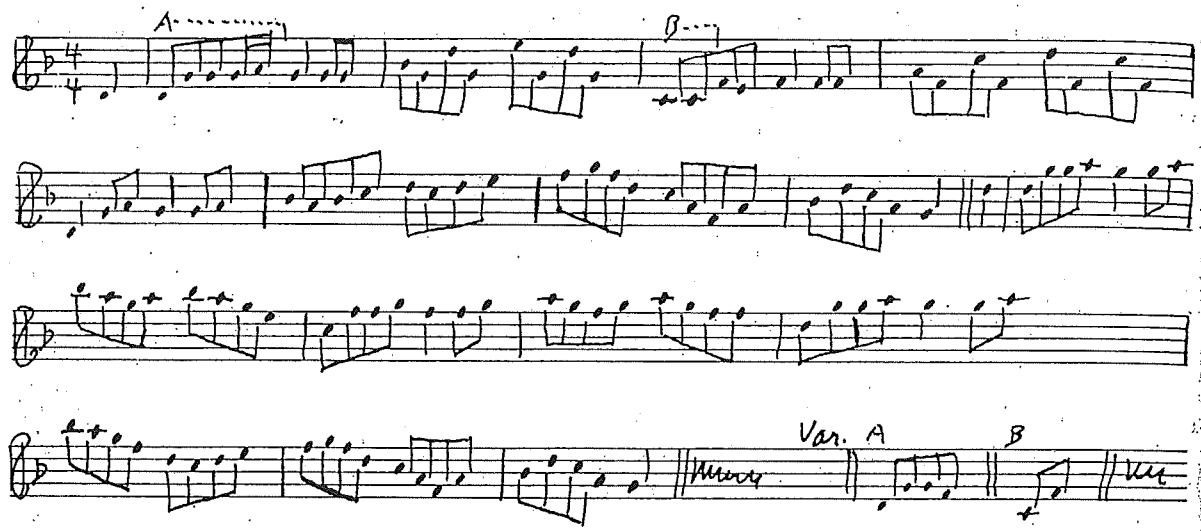
From older fiddler Henry Garlick, at Mount Braddock, Fayette County.



I
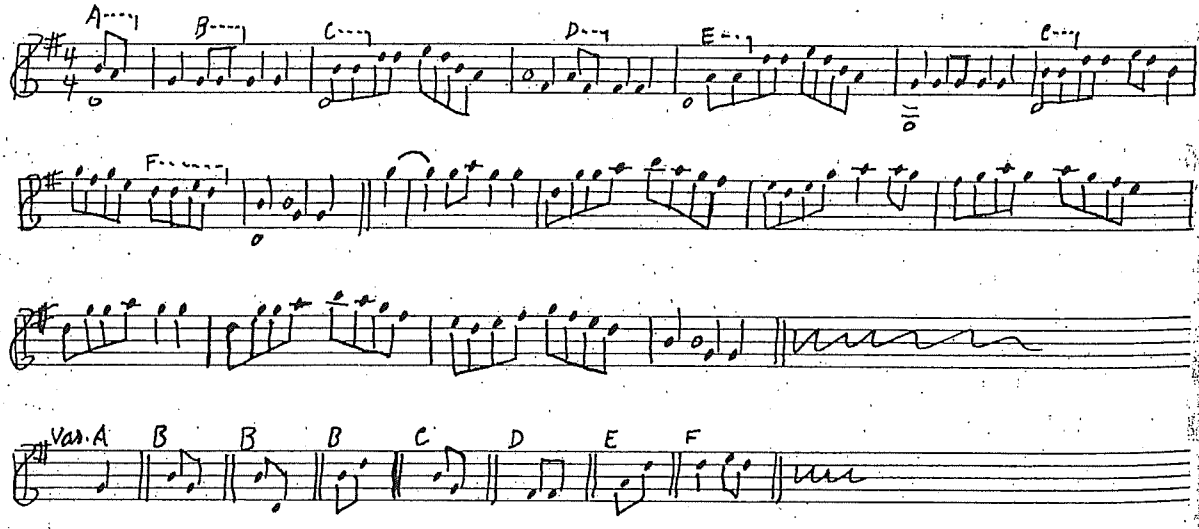
Dunnington, V, 1930s, B.

From John O'Boyle, Irish peddler.
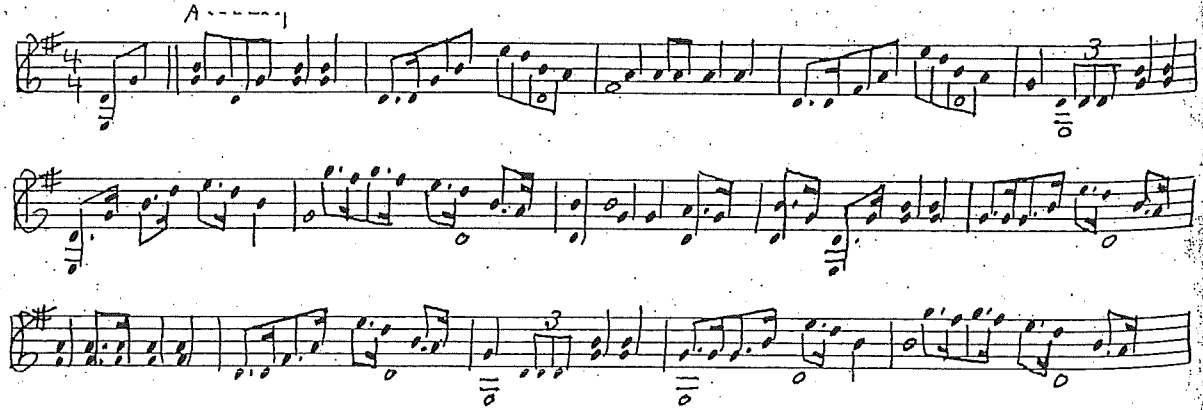


J

Moore, V, 1948, JB.
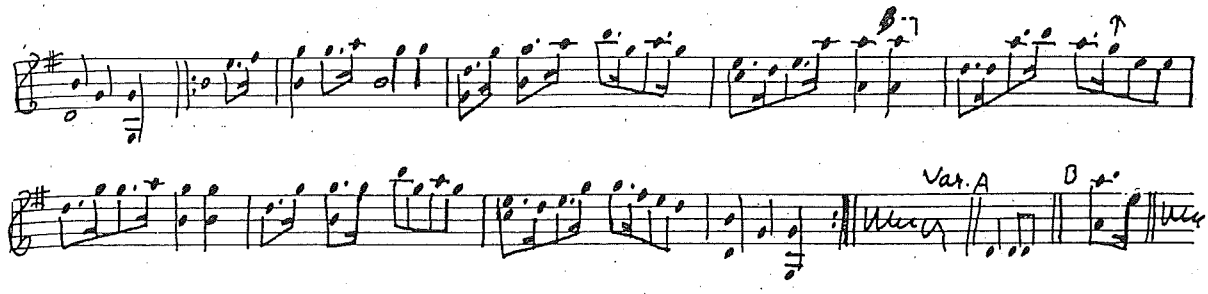


K

Wilbur Neal, V, 1948, JB.
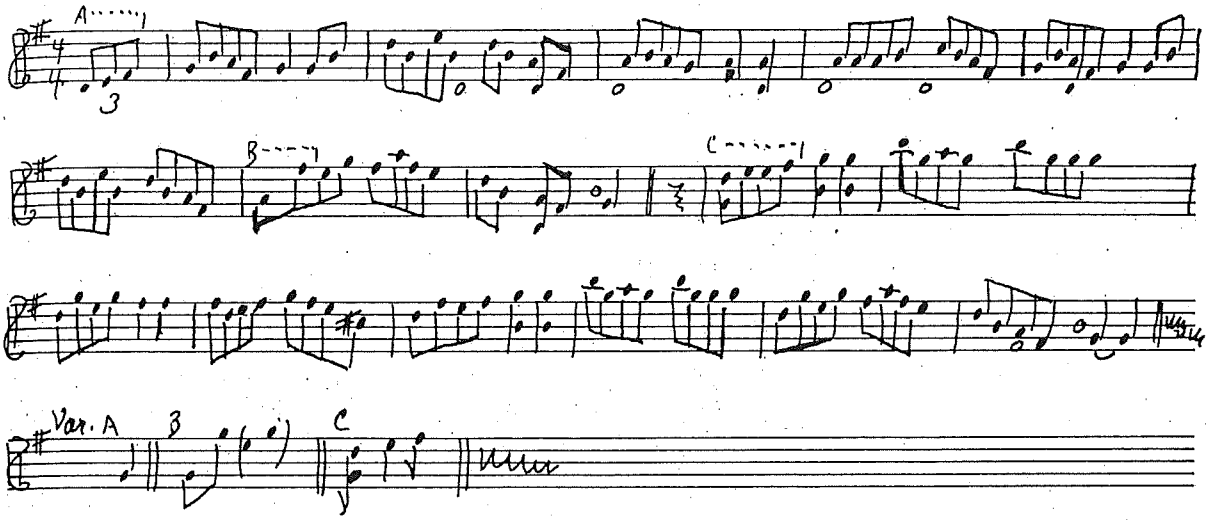


B.



L
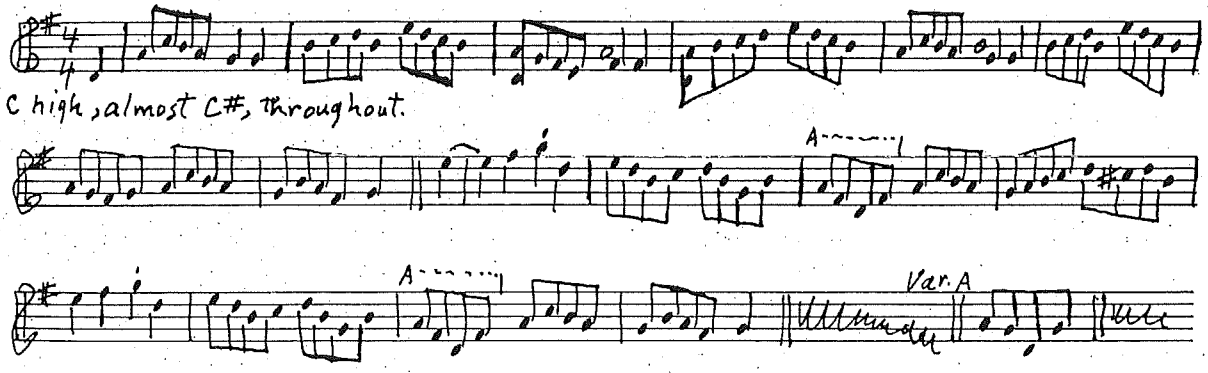
Hogg, V, 1948, JB.



JB.

M

Cooper, V, 1954, JB.



JB.

Local titles: as above, A, B, D, E, I, K, L, M; *Jinny in the Lowlands,* G; *The Yellow Heifer,* H; no title, C, F, J. The first alternative title recorded has apparently become a floater in southwestern Pennsylvania, if not over a wider area; the second one (which has all the earmarks of old tradition) seems to be an alternate title for our No. 347 in Fayette County, at least. The tune is familiar in Scottish and Irish tradition, and our common title (as above) is also more widely known in America, though it is by no means the only name for the piece elsewhere. In No. 347 we have a tune that was fairly early of record; widely diffused; modal in character (with sets appearing in more than one mode); and often re-named. So far as our experience goes, these traits indicate that the piece is of a respectable age, though it has not been traced before the early eighteenth century.

Our Versions A through I show the most common Pennsylvania form, one that is predominantly in Dorian tonality, with an occasional accidental. Versions J, K, L represent a majorized setting of the air. Still another well-known version, one almost entirely Mixolydian in tonality, I have not found in Pennsylvania. In Version M we see again the oft-mentioned interchange of parts among familiar tunes: its first part is plainly that of *Paddy on the Turnpike,* while its second strain corresponds to the second of *The Bummer's Reel,* our No. 247.

The influence of harmonizing accompaniments on our older traditional tunes was well demonstrated by the guitar backtime on our Version A, provided by Ralph Woodmancy, a young musician of Ohiopyle, Fayette County. An examination of this Version A will show that it—like the other sets up through I—is predominantly in the Dorian mode, with its tonic on A. It was harmonized, however, as though it were in the key of D, with D as tonic and A as dominant. Thus, the principal accompanying chords of the first two bars were the major triad of D; of the next two, the subdominant chord of D; of bar 5, the dominant of D; of bar 6, again the subdominant; of bar 7, the dominant; and of bar 8, the subdominant, followed by the tonic. Bars 9 through 14 had as main harmonic background the dominant chord of D again, and bars 15 and 16 followed the pattern of bars 7 and 8. In this way, the whole tune was made to sound as though it were in the key of D, with an exceptional (but not unpleasing) major-chord cadence on the dominant tone A; and the original Dorian character of this set was thus completely disguised by the harmonization.

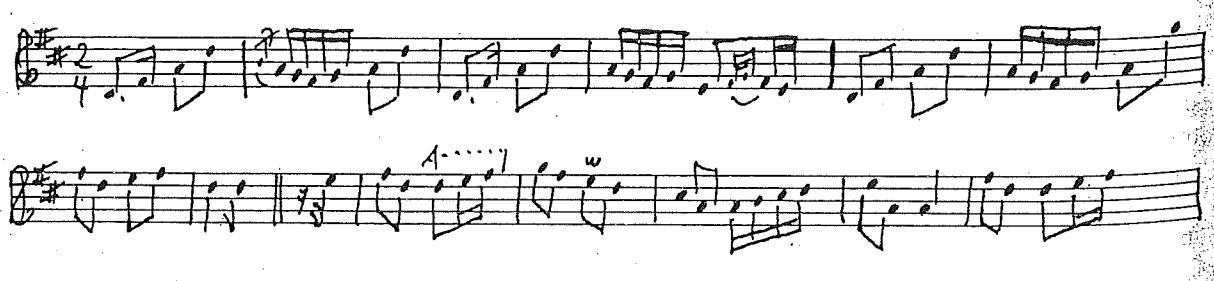
Paddy on the Turnpike is the descendant of a once well-known Scottish song tune for which the usual title was *The Waukin o the Fauld.* Versions of the tune of this name are in Thomson OC 1733, II, p. 6 (and Glen, p. 85, says this is the earliest printed form); Oswald Cal PC, I, p. 92; Johnson, I, No. 87; McGibbon CST, p. 105; Robinson 2, p. 54; Robinson 3, p. 57; Crosby Caledonian, p. 234; Smith Scot M, VI, p. 90; Gow VM, p. 33. A close variant of this same version, entitled *Sandy McGregor's,* is in Bruce- Emmett, p. 59.

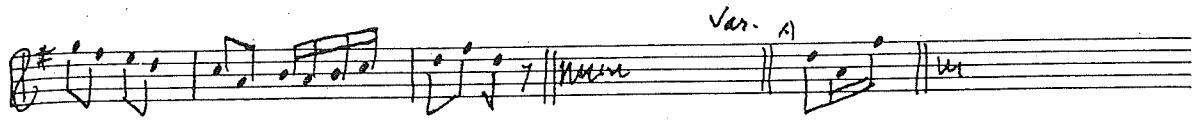
Versions with the "Paddy" title are Christeson, No. 29 (one of the Mixolydian sets mentioned above); Thede, p. 77; One Thousand, p. 23; DeVille, No. 64; Kennedy FTB 2, p. 8; Bayard HCT, Nos. 9 and 31. A tune called *Paddy on the Handcar,* CFD 76, p. 19, is another example of tune-strain interchange: the first part is that of our No. 347, while the second part is like that of *Johnnie Cope,* our No. 396 (and cf. also the second parts of some sets of our No. 333).

Many additional titles are found associated with still other sets of this widespread air. Among them may be noticed *The Ewe with the Crooked Horn* (a floater, cf. a different air with this name in Johnson, III, No. 293); *Molly Maguire; Down the Hill; The Flowers of Limerick; The Telephone; A Rainy Day; The Mills Are Grinding; Salt River; Ducks on the Pond;* and *Pigeon on the Pies.* These sets are Petrie Stan, No. 361 (in 6/8), No. 918; Joyce 1909, No. 673; O'Neill MI, Nos. 1196 and 1555; One Thousand, pp. 31, 2nd, 38, 5th; Krassen, pp. 33, 37; Roche, I, No. 140; Jarman, p. 31. Sets like our common Pennsylvania one, but with Gaelic titles, are Breathnach 1963, Nos. 111 and 120. Untitled sets are Petrie Stan, No. 145; Henebry 1928, No. 70; Henebry 1903, p. 37. In Lowinger, p. 20, appears what may possibly be a derivative, but is very divergent from the norm of the rest of our versions. The setting (with out-of-the-ordinary title) from Edward Cronin in O'Neill WS, No. 364, is entirely in major mode. The set in four parts, found in O'Neill DMI, No. 768, and nowhere else, shows a rather unusual development.

348. THE 1812 MARCH (F)

Long played by many southwestern Pennsylvania bands. Horner, F, 1963, JB.





Like the preceding tune, No. 348 goes back to an old Scots air popular in the eighteenth century. As *1812* or *Old 1812 Quickstep,* it appears in CFD 76, p. 7; AVF, No. 50 (reprinted in Mattson Fife, p. 30); Sweet, p. 57. This American title is naturally not found in old-country collections, where the two usual names for the piece are *Ye'll Aye Be Welcome Back Again* (or some variant form of it), and *Duncan Davi(d)son.* In one Scottish source only have I found the name *Gentle Ann:* namely Aird, I, No. 30. In Smith Scot M, VI, p. 96, the tune is exceptionally joined to a comic song. Otherwise, in both British and American publications, one nearly always finds the "Duncan" or the "Welcome" title.

Variants with the "Duncan" name are Johnson, II, No. 149; Graham, p. 205; One Thousand, p. 128; Wilson Comp Ball, p. 45; Kerr, I, p. 17; Gow STR, I, p. 15; Gow CR, I, p. 34; Gow BNG, II, p. 4; Scot CD, Bk. 7, No. 4a (with references). I have undoubtedly missed other occurrences of this oft-printed setting. About the "Duncan" title, Glen, p. 108, says that the "Welcome" song is earlier, the "Duncan" one later, and in his opinion, composed by Burns. Besides providing references to other eighteenth-century settings of this air, Glen opines that the ancestral tune is *Strick upon a Strogin,* in the Leyden MS of 1692, and prints a copy of this latter tune. Glen may be right, but I see no special reason for thinking so.

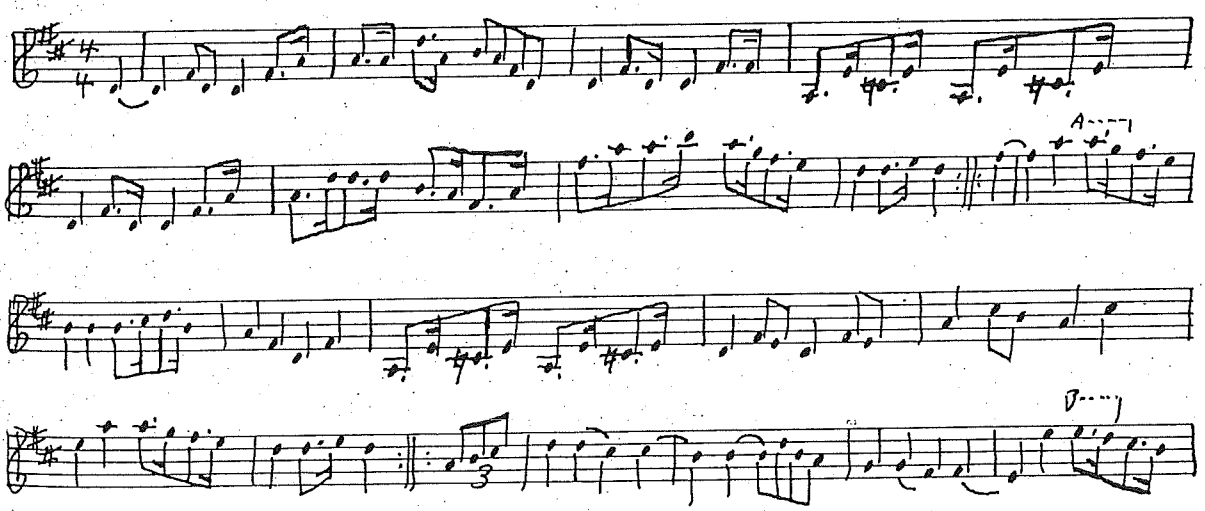
Variants with the "Welcome" name are Murphy MS, p. 22; Walsh Cal, II, p. 45; Carroll Coll, p. 30 (from an American fife major's MS of the 1780s); One Thousand, p. 3; CFD 76, p. 5; Greenwood MS, p. 56; Jost, M 8; Huntington, p. 22; and Oswald Cal PC, II, p. 187. This last-named source gives us a slow, 3/4-time setting, followed by a 4/4-time variation labelled "brisk." Query: is the 3/4 set possibly a song-tune original from which the marching version was derived—and is the marching version itself simply a form of this "brisk" 4/4 setting, being therefore ultimately the composition of Oswald himself?

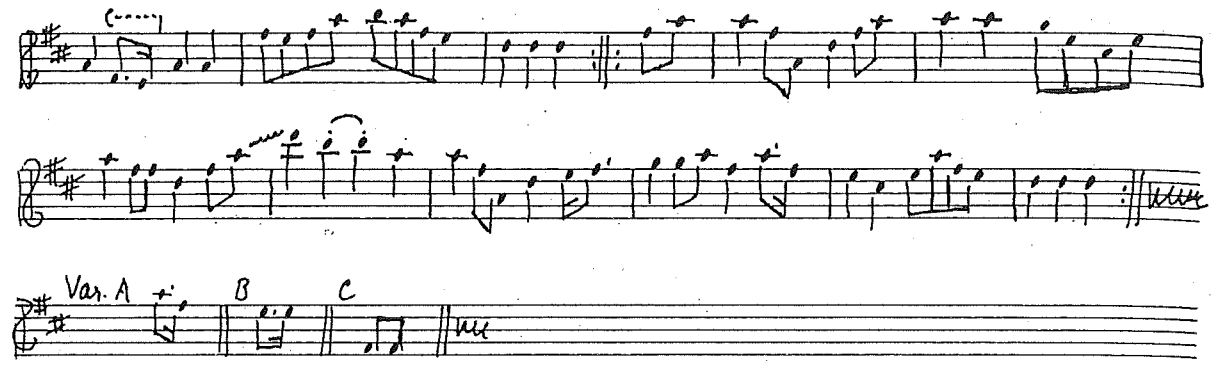
Settings with odd titles are Hogg, Series I, Song LXX; Wilson Comp Ball, p. 55 (*Maggy's Weame Is Fu I Trow*); White Ex, p. 61 and White Un, No. 158 (*Handy Andy's Highland Fling*).

349. DURANG'S HORNPIPE (VF)
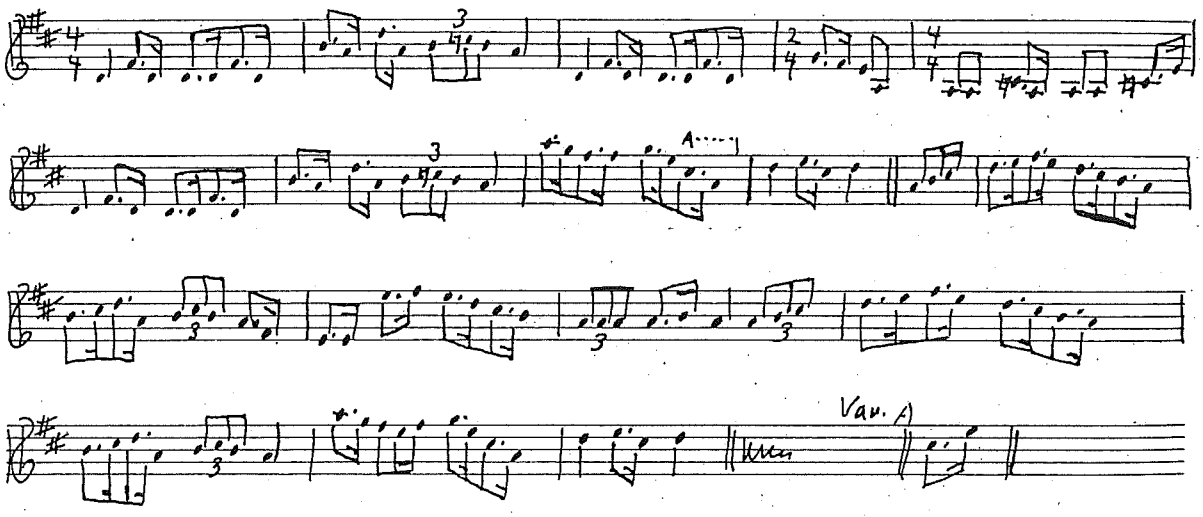
A

James Taylor, V, 1930s, B.
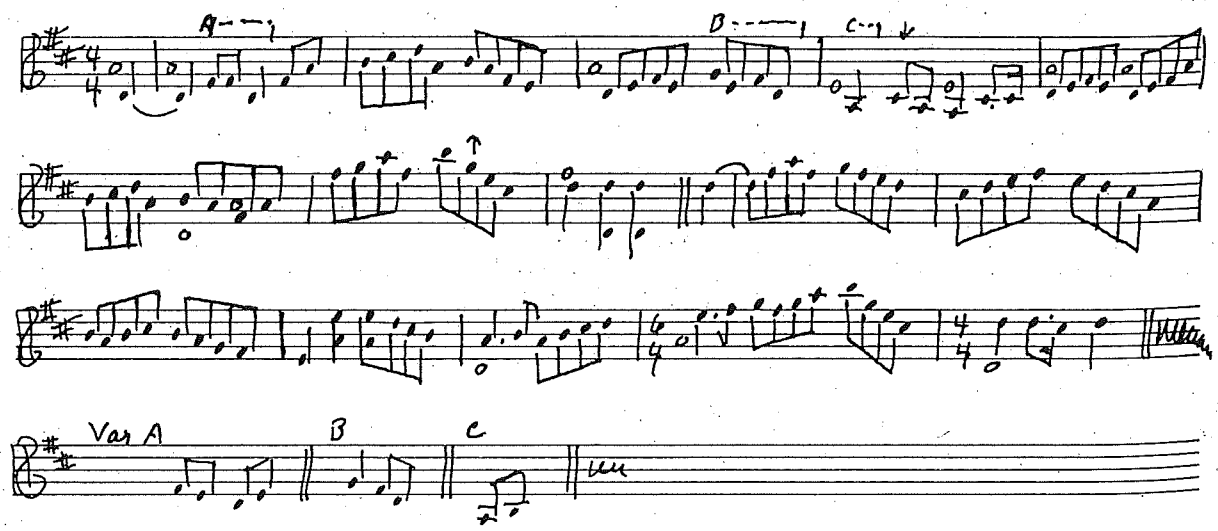




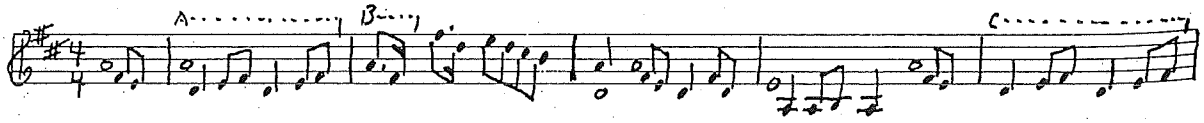
B Losch, V, 1930s, B.
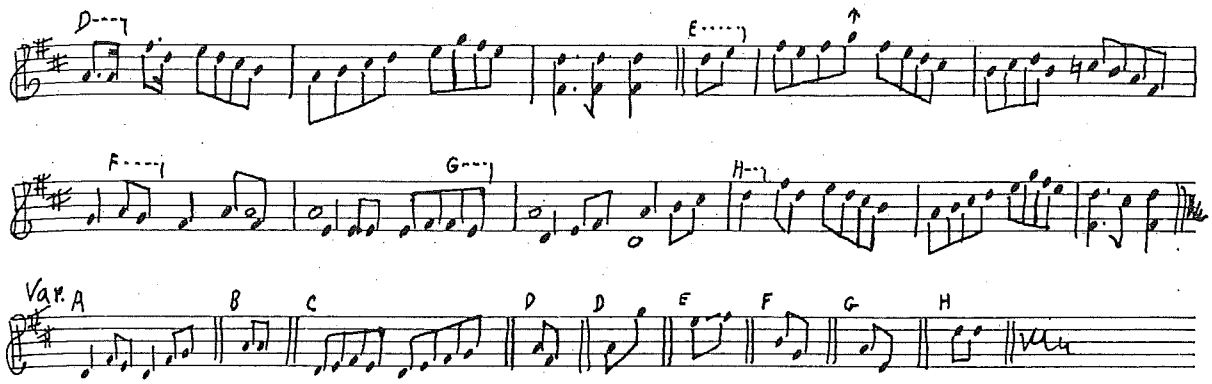


C Lowry, V, 1944, B.



D B. Hall, V, 1956, J.
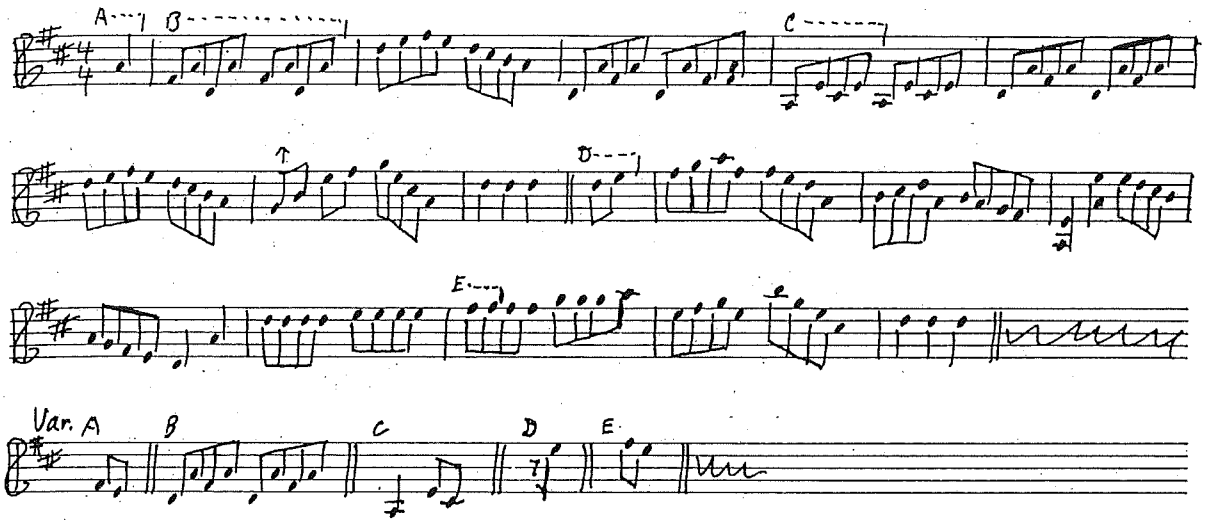




s, B.

E
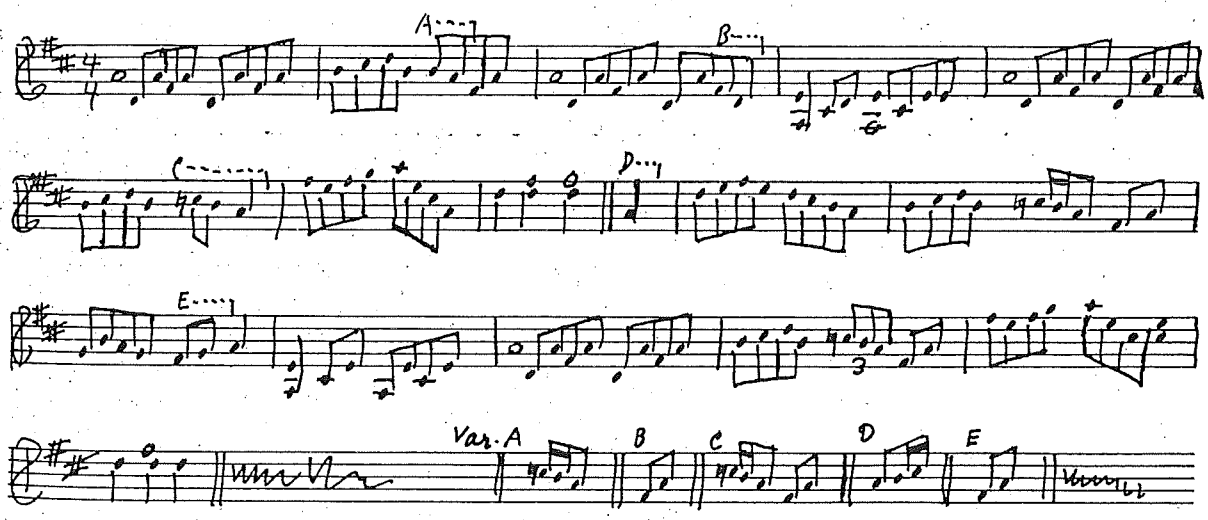
Hogg, V, 1948, JB.



14, B.

F

Steffy, V, 1949, JB.



56, J.

All versions have the same title. This is one of the very few traditional dances about which we have dependable information as to its composer and date of composition. It was named for the once-noted Pennsylvania actor and dancer John Durang (born Lancaster, 1768; died Philadelphia, 1821), and according to Durang's own autobiographical memoir, it was composed for him. A set of

the tune is given in *The Memoir Of John Durang, American Actor 1785–1816* (ed. Alan S. Downer), p. 22, labelled "Composed by Mr. Hoffmaster, a German Dwarf, in New York, 1785." On the same page, Durang says that this Hoffmaster, a musician from whom he took lessons on the violin, composed the hornpipe "expressly for me, which is become well known in America, for I have since heard it play'd the other side of the Blue Mountains as well as in the cities." Little did the actor suspect how widely and well this piece was to become known to American folk musicians.
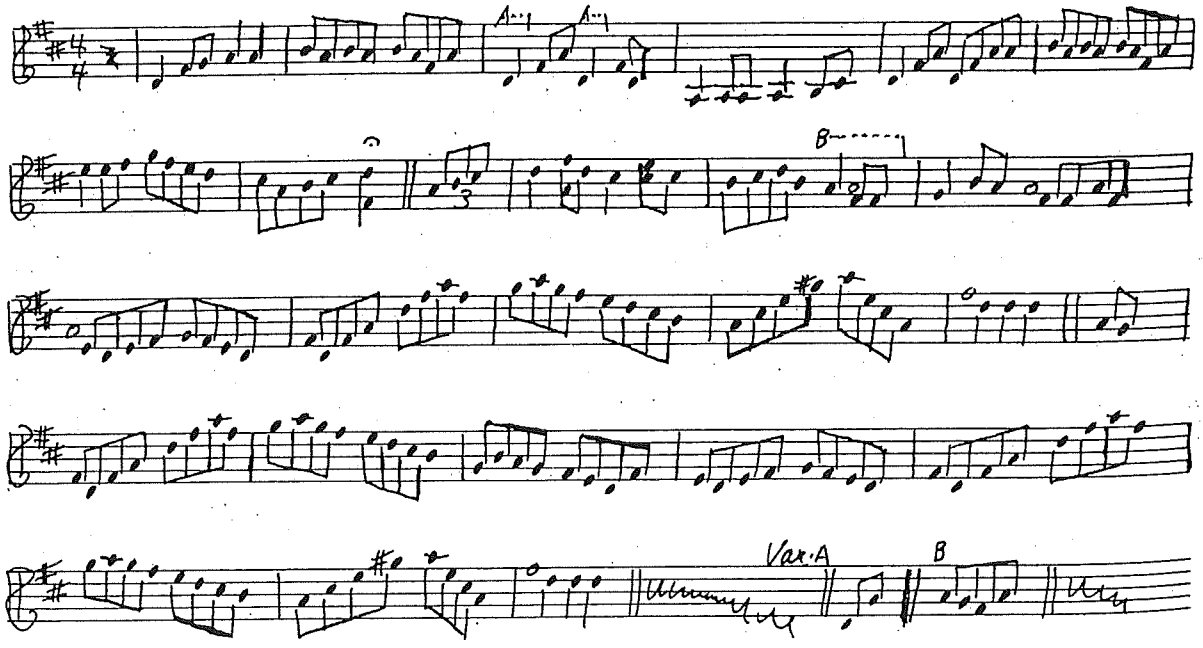
Presumably the version given in Durang's memoir represents the tune as originally composed. If so, then it was a fairly banal piece, which has been greatly improved by its nearly two centuries' life in tradition. The fiddlers, true to their Anglo-American heritage, have eliminated the accidentals, reduced the melodic sequences, and made changes that have added considerable musical variety and interest. The tune's popularity is attested by its many printings (nearly always under its regular name), in which the versions recovered from tradition furnish a gratifying contrast to many of those appearing in commerical tunebooks.

Variants of the piece appear in Howe SV 1851, p. 38; Howe DSV, p. 43; Adam, No. 19; Ford, p. 53; Thede, p. 116; Christeson, No. 87; Krassen, p. 82; Cazden, p. 12, p. 39 (simplified and under another name); Burchenal Amer, p. 34; O'Neill MI, No. 1772; One Thousand, p. 94; Kerr, II, No. 341; Jarman, p. 77; Harding Coll and Harding Orig, No. 55; Sym, p. 10; O'Malley, p. 17; JR, I, p. 17; DeVille, No. 4; Robbins, No. 156; Riley, I, No. 328; White Ex, p. 50; White Un, No. 93. In Aird, III, No. 434, Parts 1, 2, and 12 bear some resemblance to the fourth part of our Version A—was there some accretion here, from sections of an older piece? For another of the composite fiddle-tines, combining a part of this air (No. 349) with part of another well-known one, see the following piece, No. 350.

Yoders, V, 1961, JB.

350. DURANGOO'S HORNPIPE (V)

Learned from local players.
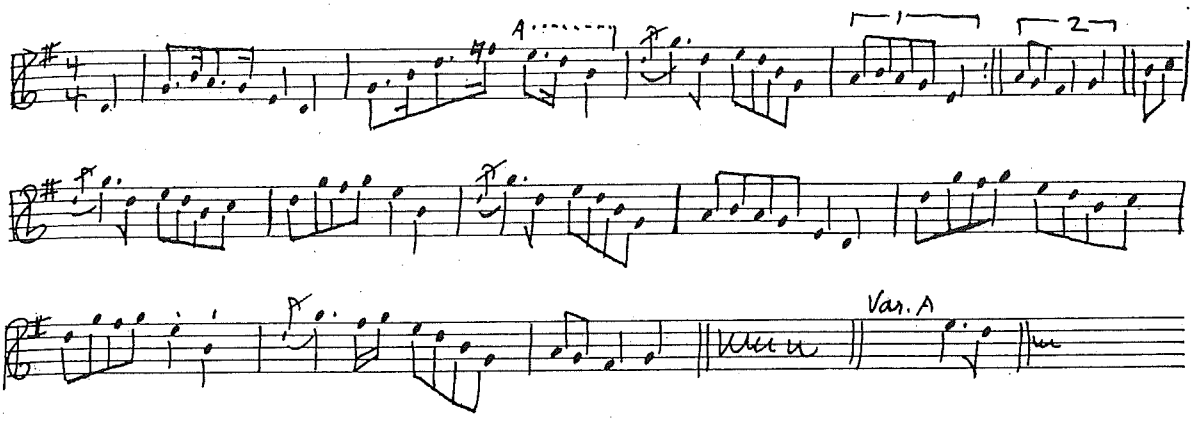


Another good example of traditional recombination of tune-strains. The name of this piece, and its first part, are evidently derived from *Durang's Hornpipe,* No. 349; parts 2 and 3 form a version of the highly popular *Liverpool Hornpipe* (our No. 280).

351. BUTTERMILK AND CIDER (V)
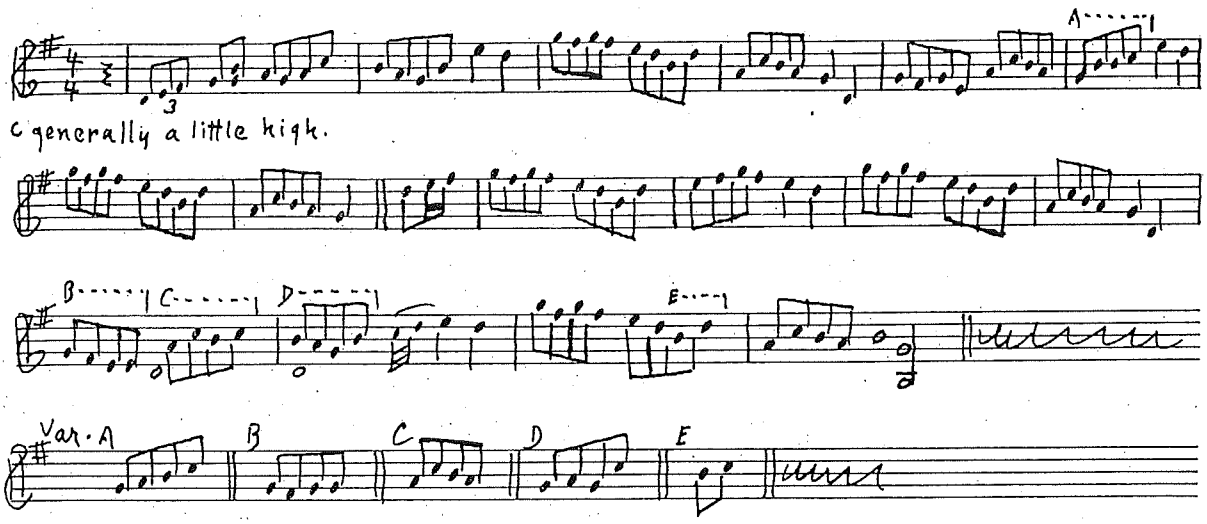
A

Losch, V, 1930s, B.



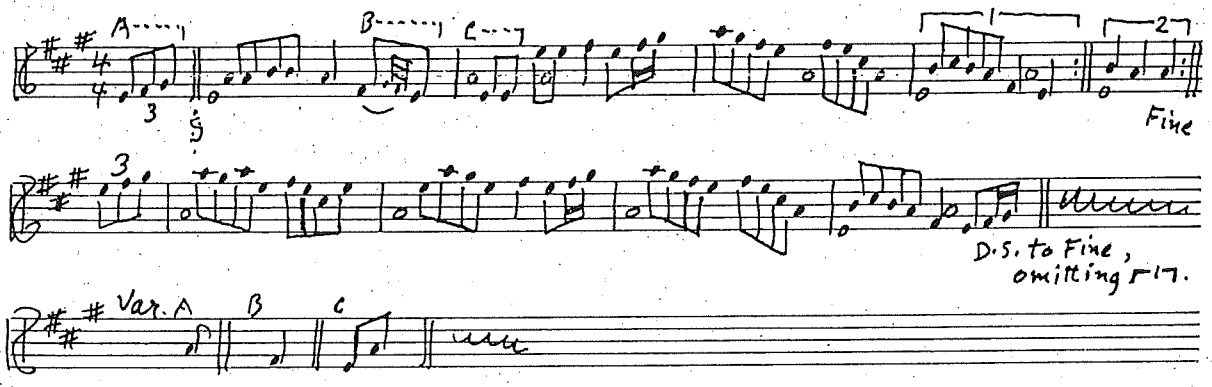
B

B. Hall, V, 1956, J.



C

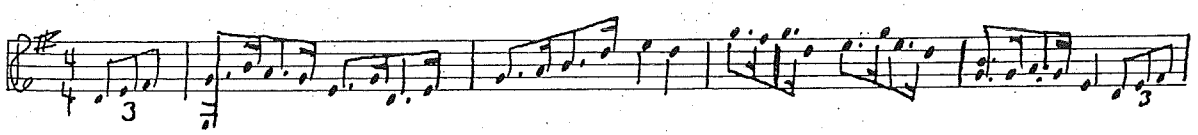
Wilbur Neal, V, 1948, JB.
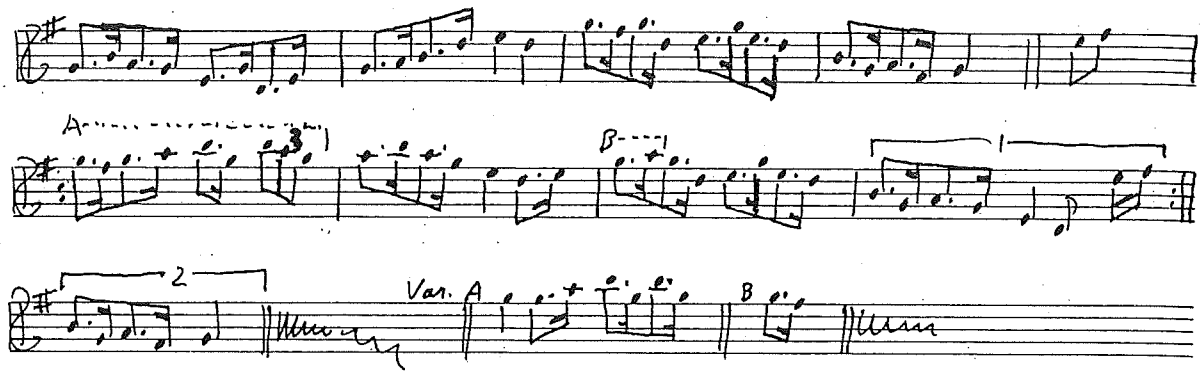


D

J. Smalley, V, 1944, B.

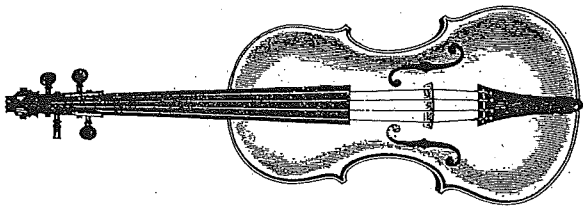
From Jake Smitley.





Local titles: as above, B, D; no title, A, C. Sometimes called a reel, sometimes a hornpipe or clog, this piece appears to be pretty widely known, though under a good many different names. The title *Buttermilk and Cider,* general in southwestern Pennsylvania, seems confined to that area (see the version in Bayard HCT, No. 18, and its note), and does not turn up elsewhere. Other names for the tune are numerous, including *Off (Going) to California, Whiskey You're the Devil, Whiskey in the Jar, Gypsy Hornpipe, Fireman's Reel, Possum up a Gum Stump, Lexington,* and *Old Towser.* Nearly all these names are floaters.
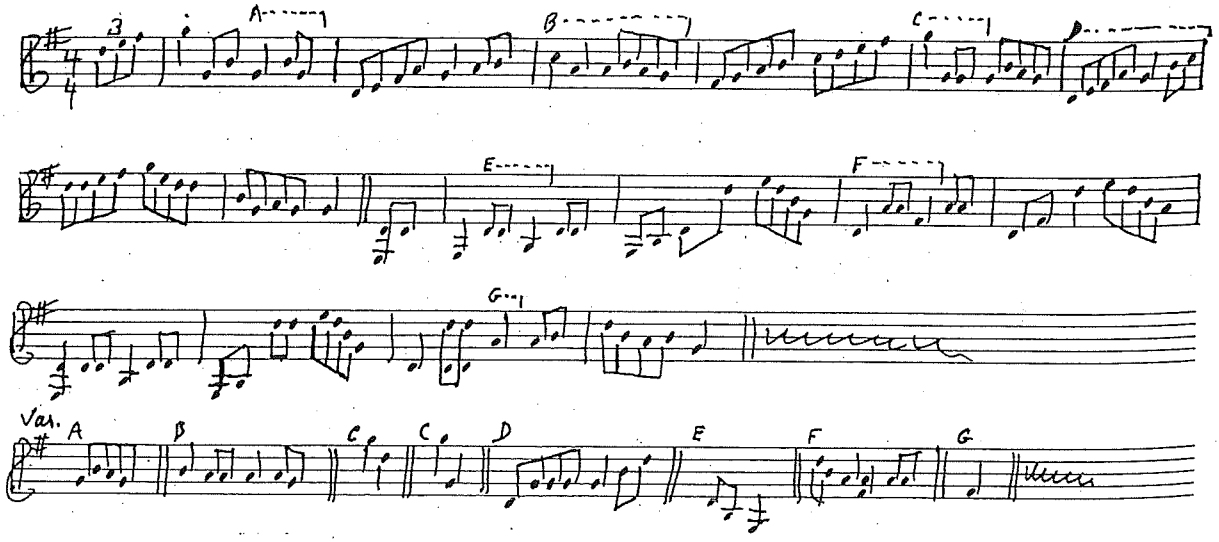
Versions are in O'Neill MI, Nos. 1628, 1629, 1634, 1639; Ostling, No. 24; Howe DSV, p. 50; Ford, p. 29, p. 108; Krassen, p. 64; Ford Good Morning, p. 12; One Thousand, p. 86, 6th, p. 104, 2nd; Kerr, I, p. 45, 2nd; Roche, II, No. 217; Harding Orig, No. 108; Kennedy FTB 2, p. 3. Our first part of No. 351, combined with a different second strain, seems also well known—with names of *Fireman's Reel, I'm Waiting for You, Five Miles Out of Town,* and *Silver Cluster.* Sets like these include O'Neill MI, No. 1567; Christeson, p. 81; One Thousand, p. 20, 4th; JR, II, p. 14; Robbins, No. 162; White Ex, p. 124, 1st.



352. HELL ON THE POTOMAC [I] (VF)

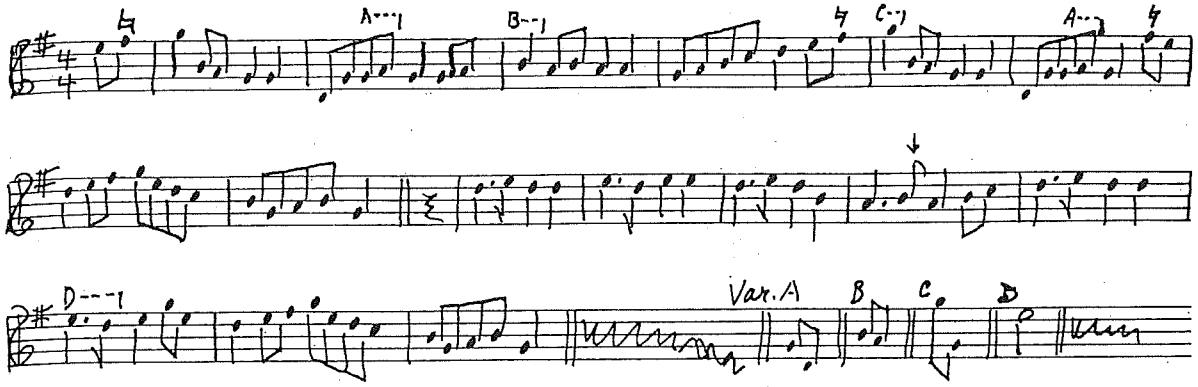
A

Hogg, V, 1948, JB.
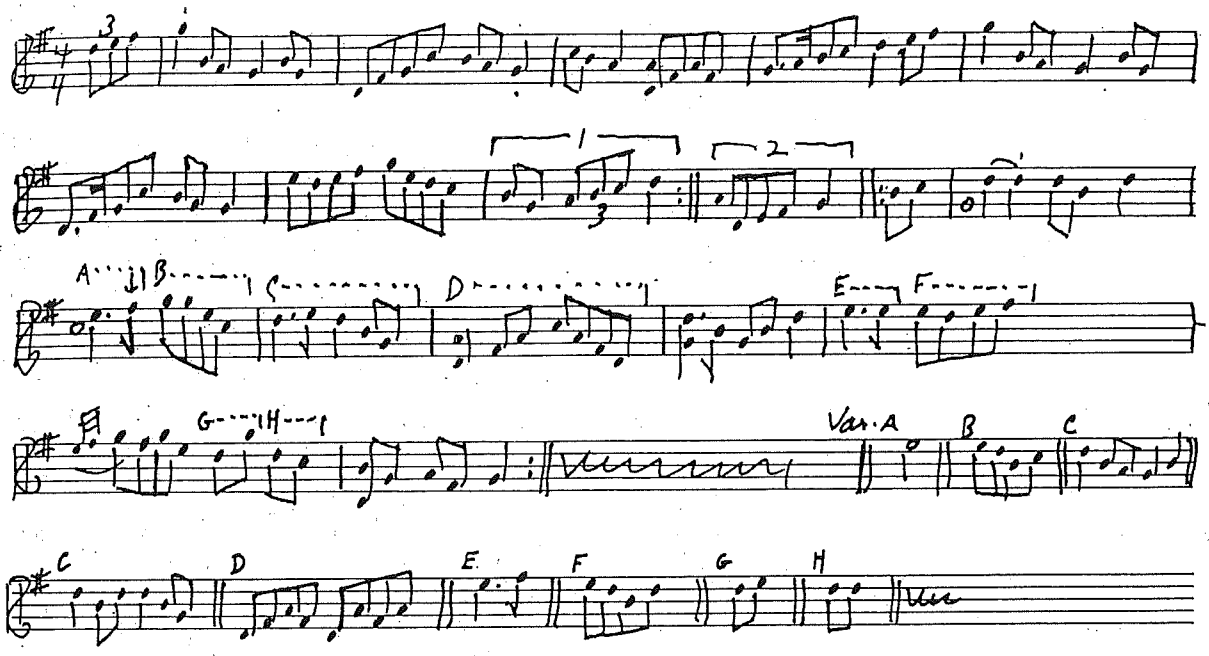


B

Moore, V, 1948, JB.



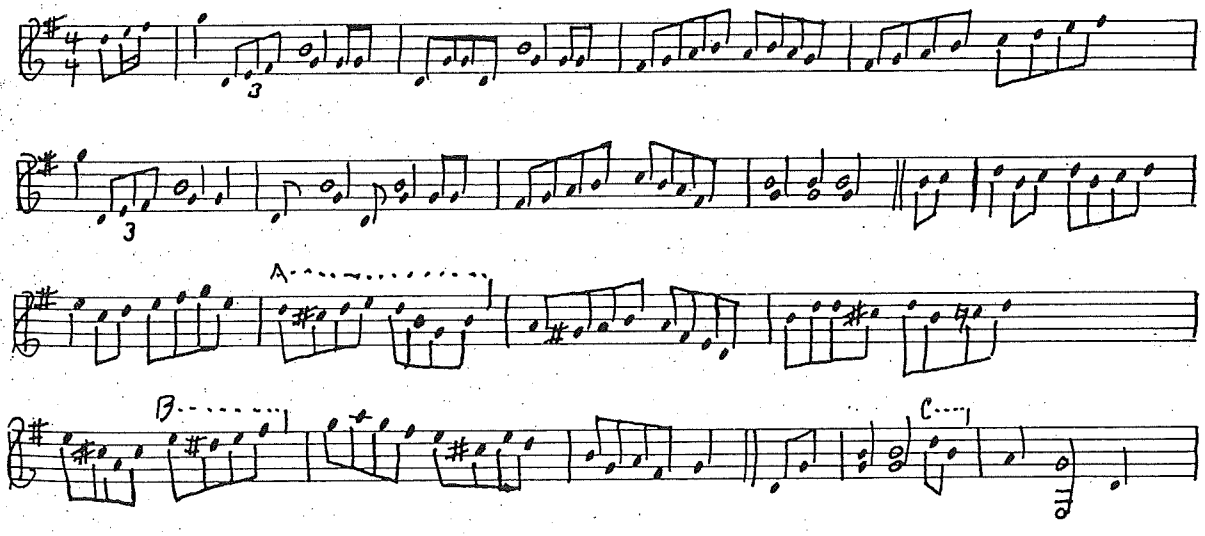
C

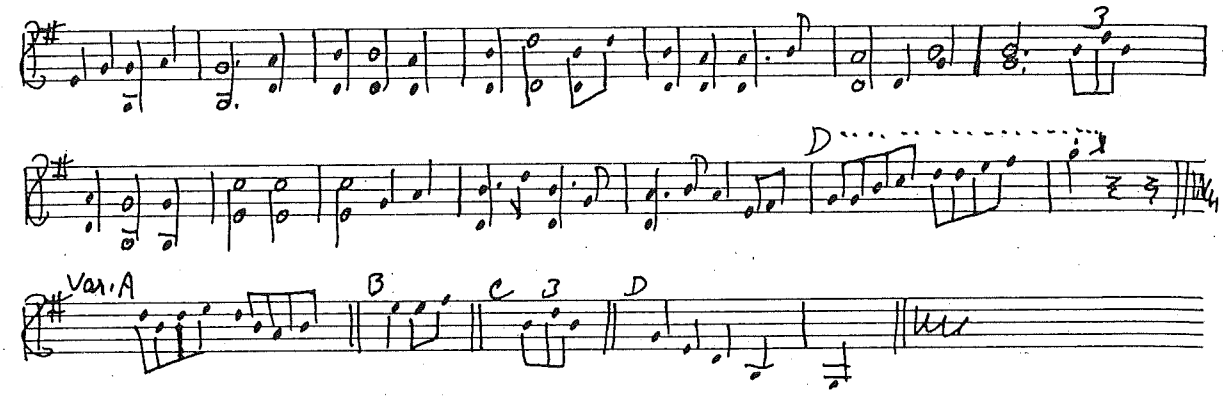
Steffy, V, 1949, JB.



D
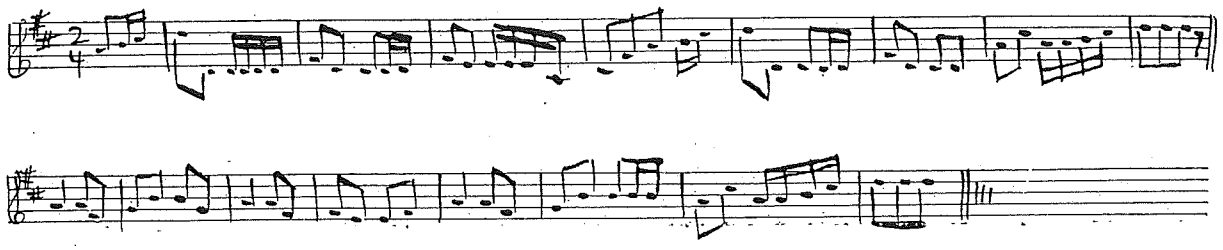
J. Smalley, V, 1944, B.
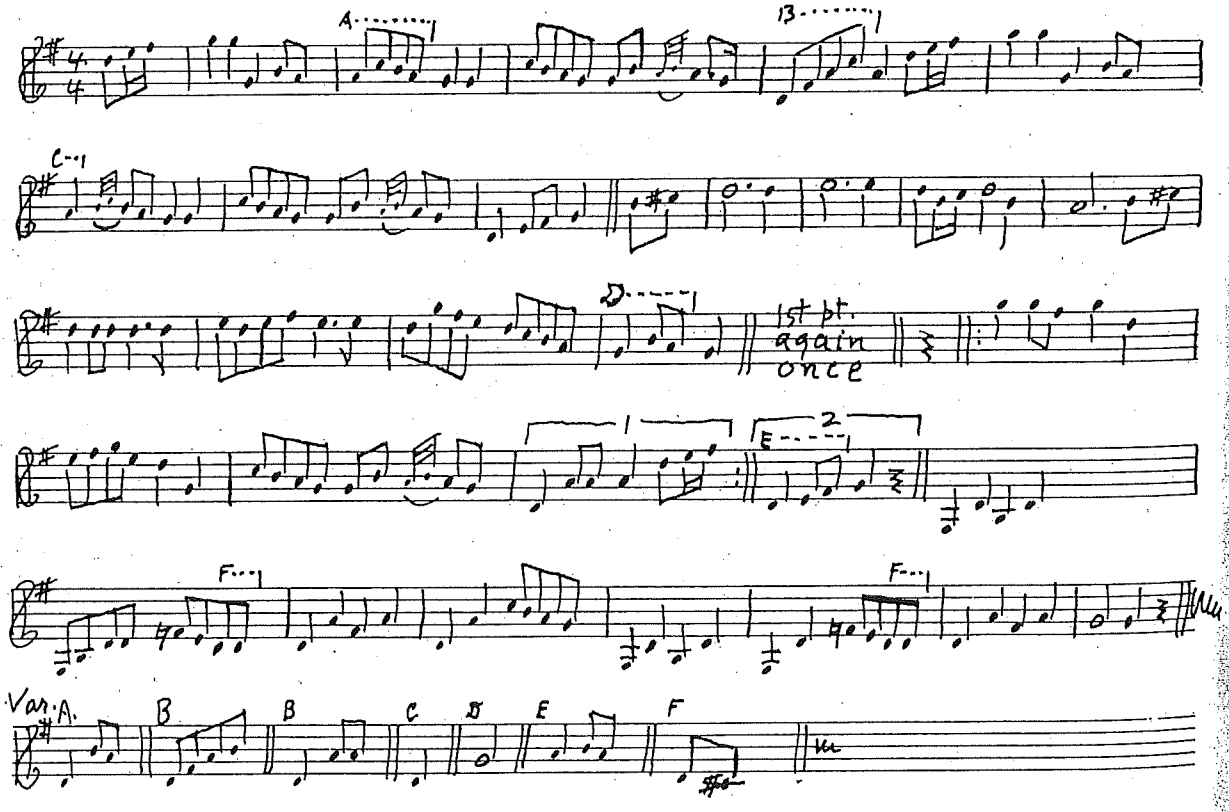




E

Strosnider, V, 1929, B.



F

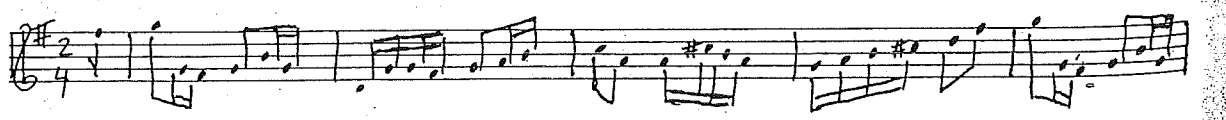
Yeager, V, 1930s, B.
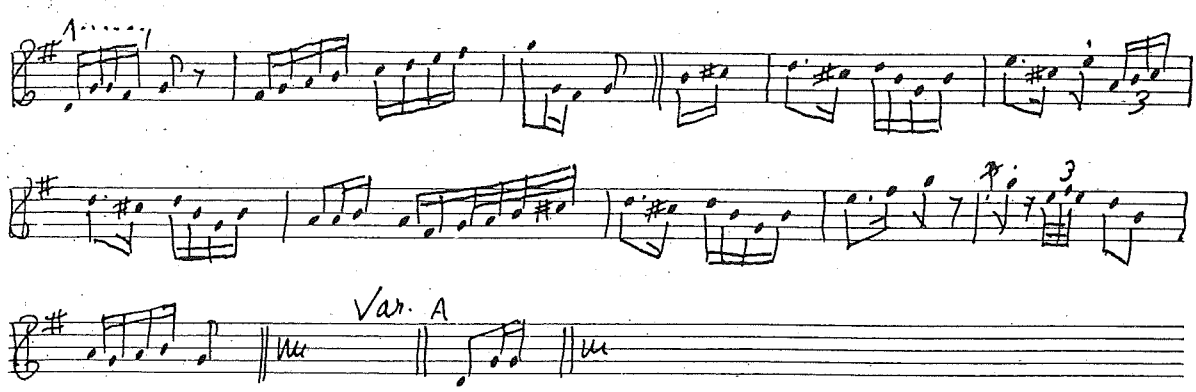


G

Yoders, F, 1960, JB.

From his father and the Rices Landing Martial Band.
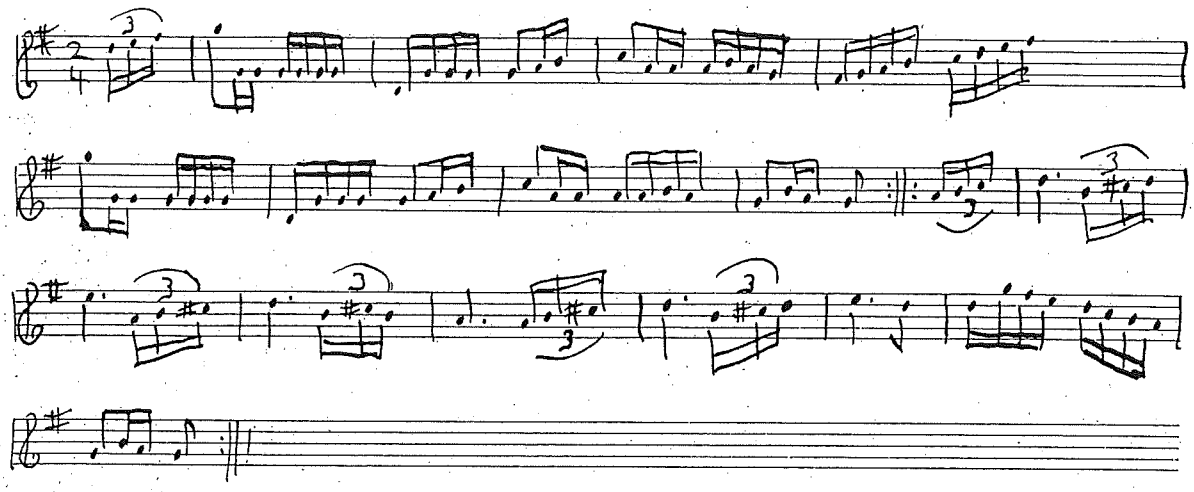




H

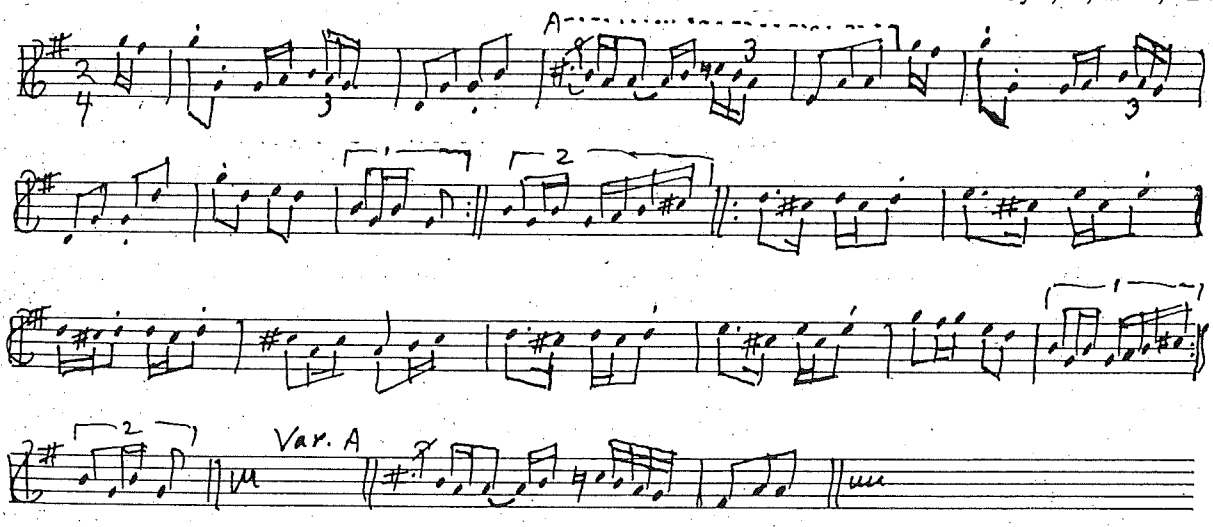
Hoge MS, No. 45, 1944, B.

From fife major Wallace A. Young.



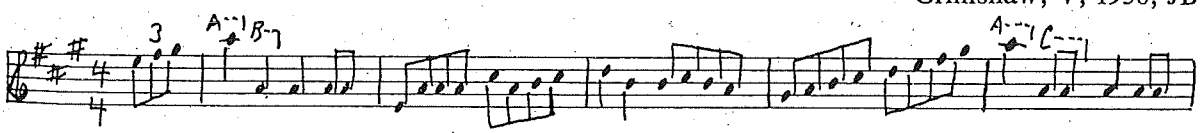
I

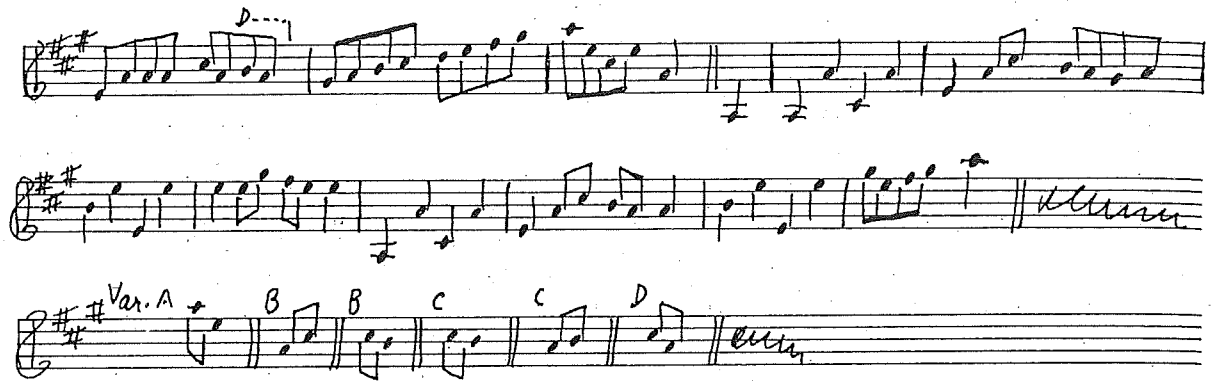
Lloyd, F, 1952, JB.



J

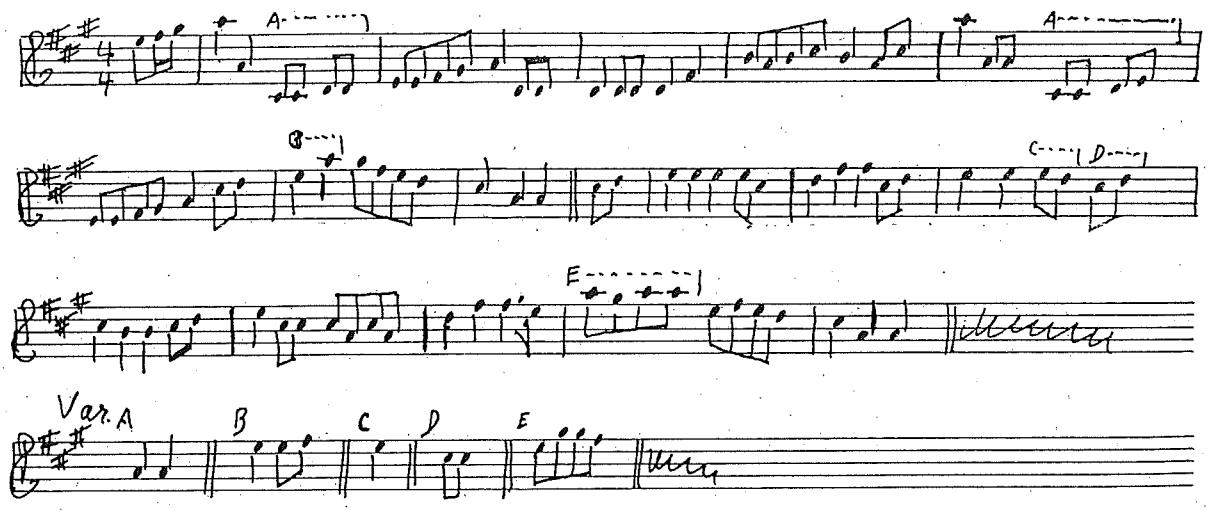
Grimshaw, V, 1958, JB.
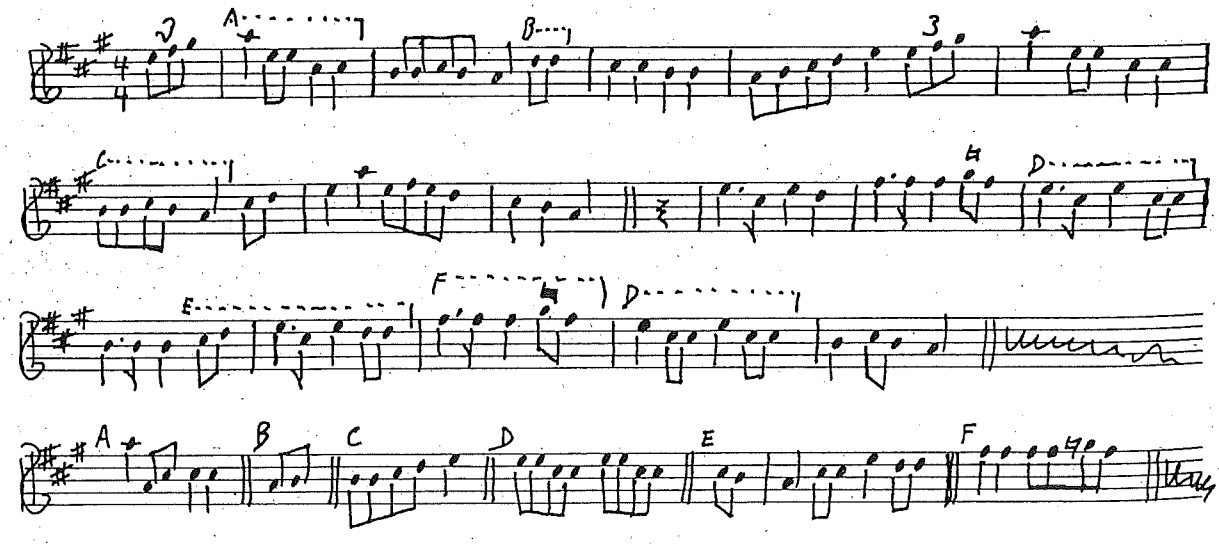




K

Boden, V, 1957, JB.
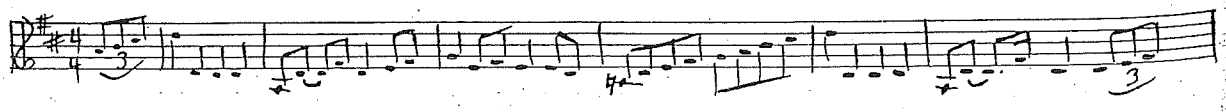


L

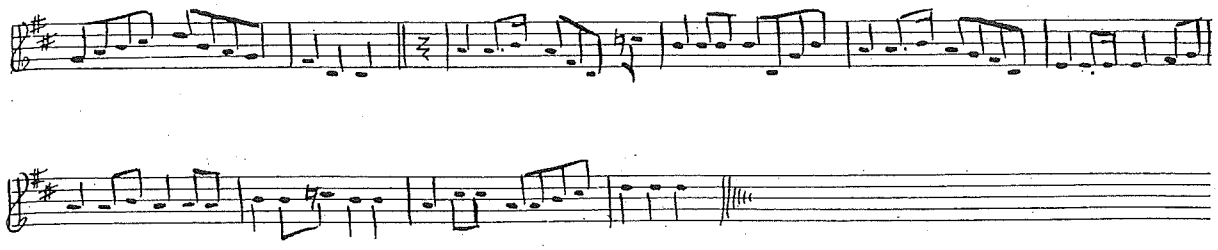
C. Clark, V, 1946, B.



M

J. Morris, V, 1930s, B.
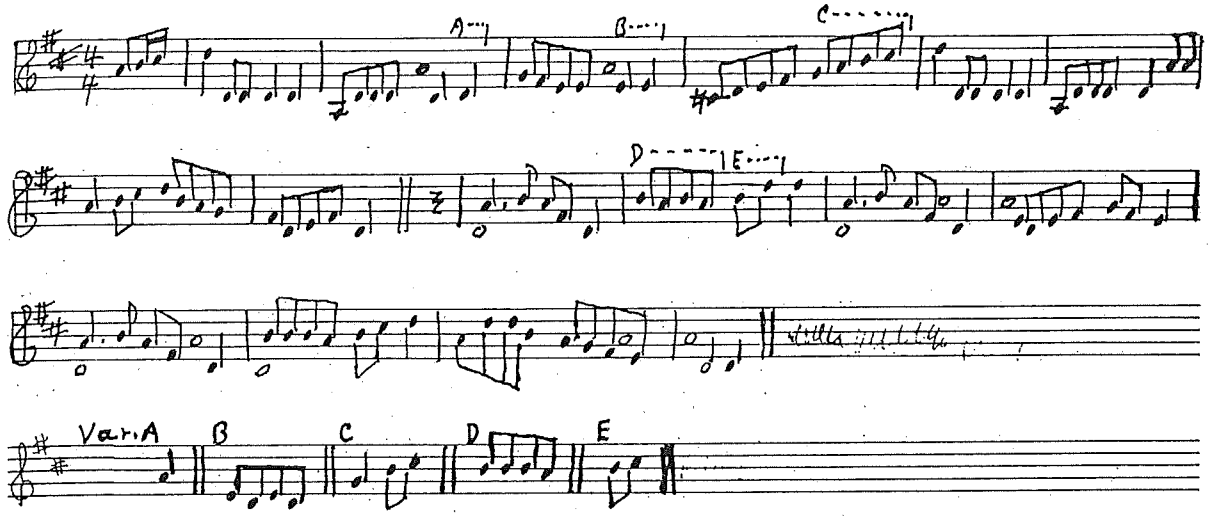




N
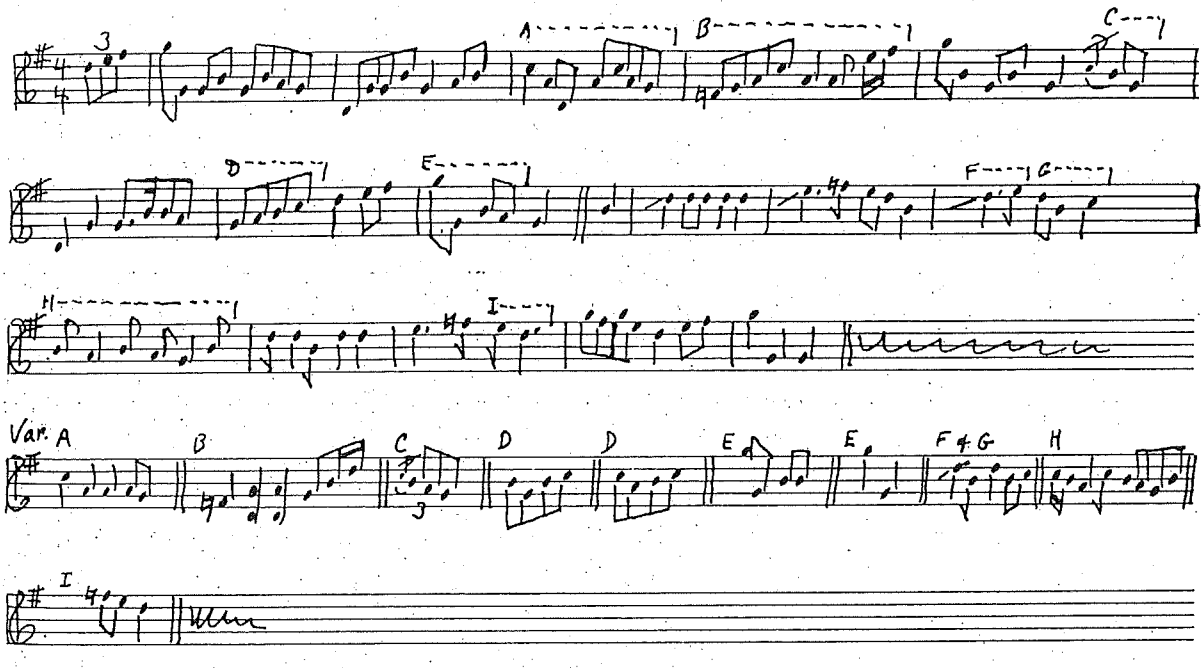
Edinger, V, 1954, JB.

From his father.



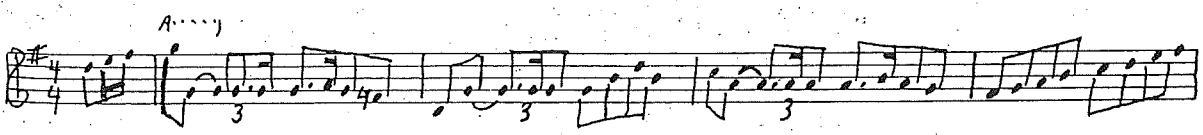
O
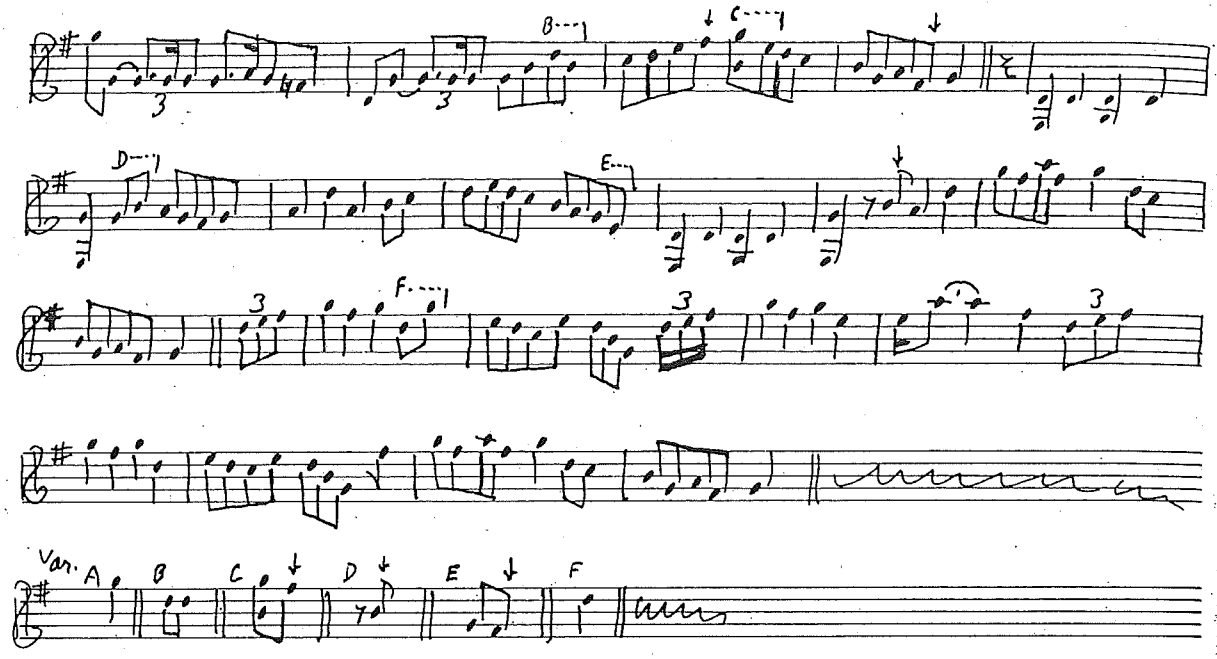
Miller, Gelnette, V, 1949, JB.



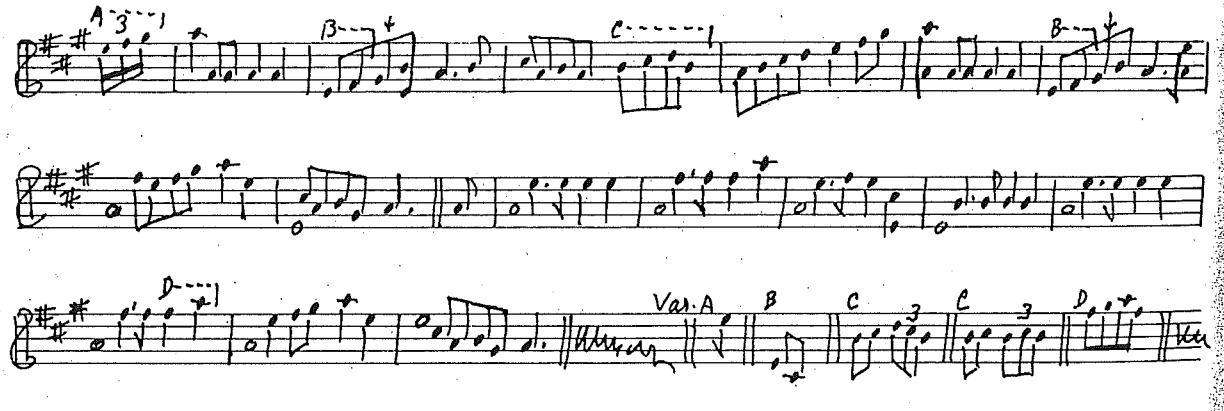
P

Clever, V, 1948, JB.





Q Wilbur Neal, V, 1948, JB.



Local titles: as above, A, B, C, D, F, G, H, O, P; *Hell on the Wabash,* I, K, M; *Wake Up Susan,* J; *Hell on the Rappahannock,* Q; no title, E, L, N. This is one of the three or four tunes universally known among Pennsylvania players. Its Pennsylvania versions remain pretty constant, although now and then a low part (on the G string) is either added to the other two, or substituted for the usual second strain. As one can see, there are several of these "Hell" titles—and all are floaters, e.g., the titles of Nos. 353 and 354 immediately following. Our No. 227 is also related to this group, appearing to be an extended development out of our No. 352. Actually, what we seem to have in No. 352 is a member of a group of closely related airs, sharing sections, but not being always clear versions of one single melody. For our No. 352, *Hell on the Wabash* is probably the most frequent title over the country generally, followed as a second by *Wake Up Susan*—yet the latter name is more commonly found with a tune often having a part not used with our sets. In short, one cannot definitely say whether we are dealing with divergently evolving cognate tunes, or originally different tunes that have swapped strains or otherwise infected one another. See Jabbour 1971, pp. 12, 13, for further notes and many references; his association of this complex with the *Mason's Apron* tune—a connection I had not observed—seems plausible.
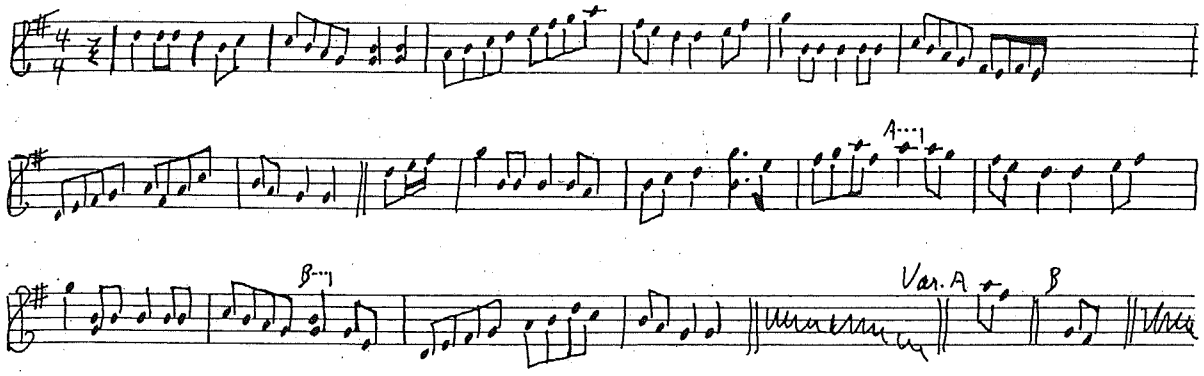
I cannot find this tune in the earlier British collections I have seen; my opinion is that it is a piece descended from the Blackface-minstrel repertory. Hans Nathan (*Dan Emmett,* p. 197) gives strains from an Irish reel, *The Night We Made the Match,* in which he believed (perhaps rightly) that he saw material contributing to the formation of *Hell on the Wabash.* Appearances seem to

favor the theory that this is an American-made piece in which strains from old-country dance music were used. Some printed members of this little tune-family are untitled, or are simply called "a breakdown."

Tunes of this group with the "Wabash" name are found in AVF, No. 108; One Thousand, p. 81; CFD 76, p. 15; Kerr, II, No. 423. Tunes with the "Susan" title are White Ex, p. 28; White Un, No. 52; Christeson, No. 5 (closely resembling our No. 227). Another air resembling the last-mentioned is O'Neill MI, No. 1705; still others are One Thousand, p. 21, 1st; Christeson, Nos. 38, 40, 41; Messer, No. 7. Other oddly named versions of 352 are O'Neill MI, No. 1636 (*The Night We Paid the Rent*); Ford, p. 47 (*Picnic Romp*); Christeson, No. 4 (*Lady on the Green*); Thede, p. 51 (*Jack of Diamonds*); and Bayard HCT, No. 70 (*The Cottage by the Sea,* or *The Red-Headed Girl*). Tunes having one of our strains but different material otherwise are Kerr, IV, No. 268; Roche, II, No. 310; Kennedy FTB 2, No. 23. A *Mason's Apron* setting is in Huntington, p. 12, 2nd.

353. HELL ON THE POTOMAC [II] (V)

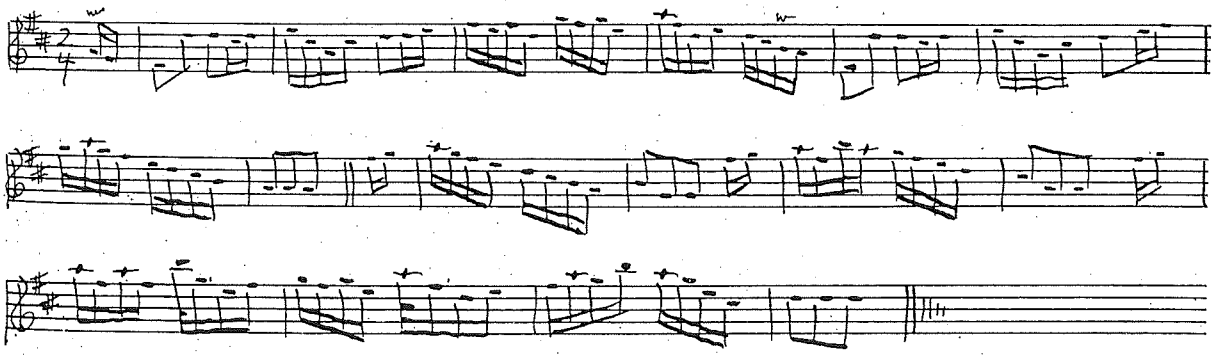
Boden, V, 1957, JB.



354. HELL ON THE POTOMAC [III] (FV)

Horner, F, 1944, B.

From the Eccles Band, Monongahela City.

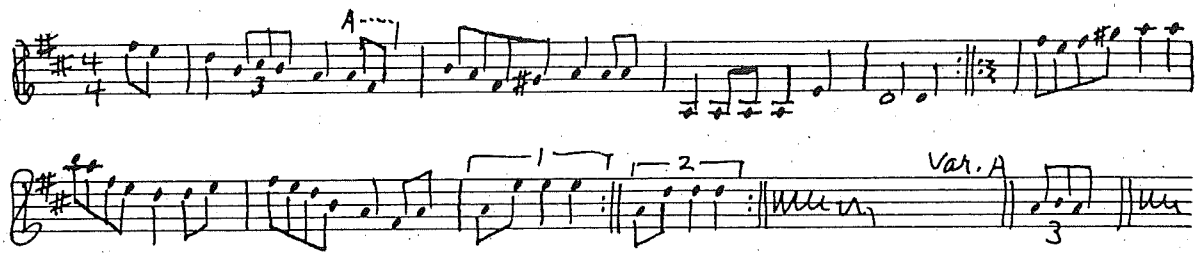


H. C. Horner correctly characterized this piece as a hornpipe converted into a march, and said that it was played with a straight 2/4 drum beat. His version has, of course, attracted a floating title: the tune's usual names are *The Bridge of Lodi* and *The Huntsman's (Hunter's) Hornpipe.*

Sets with the former title are Wilson Comp Ball, p. 130; Harding Coll and Harding Orig, No. 33; JR, II, p. 30; Ford, p. 99; Robbins, No. 170. Versions with the "Huntsman" title are AVF, No. 72; Christeson, No. 72; One Thousand, p. 102; White Un, No, 128; Howe DSV, p. 52. Sets with different names are Kerr, I, p. 26, 4th; Harding AR, No. 107 (*Nelson's*); and O'Neill MI, No. 1607 (*Murray's*).

355. SUGAR IN THE GOURD (V)
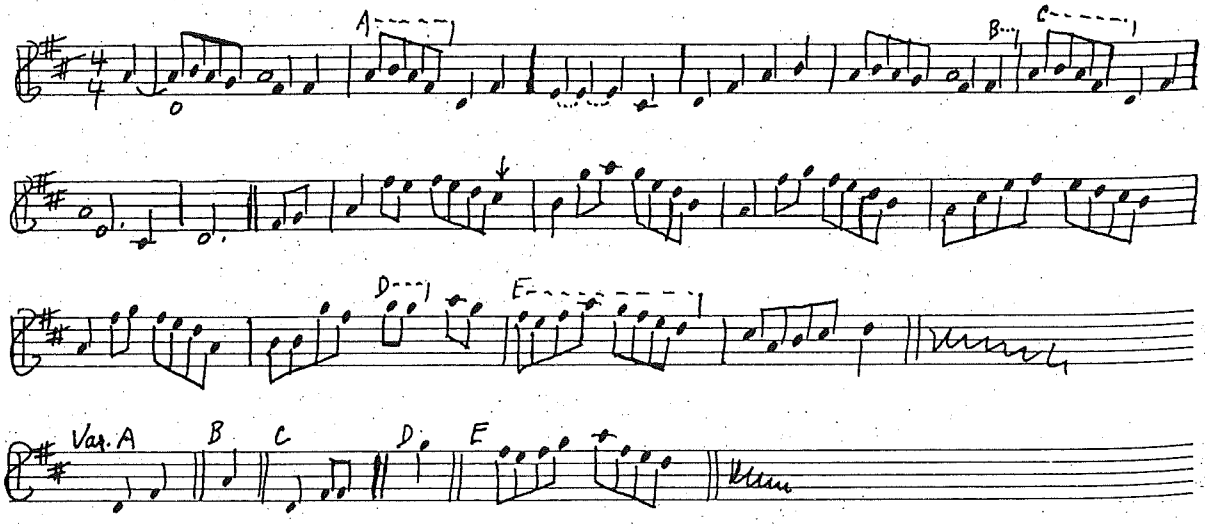
Wright, V, 1930s, B.



The title, of course, is a floater. This tune furnishes a good example of how traditional players can "make two tunes out of one" by recasting the whole rhythmic scheme: our No. 537 is a clear form of this air, but in 6/8 time.

356. REEL (V)

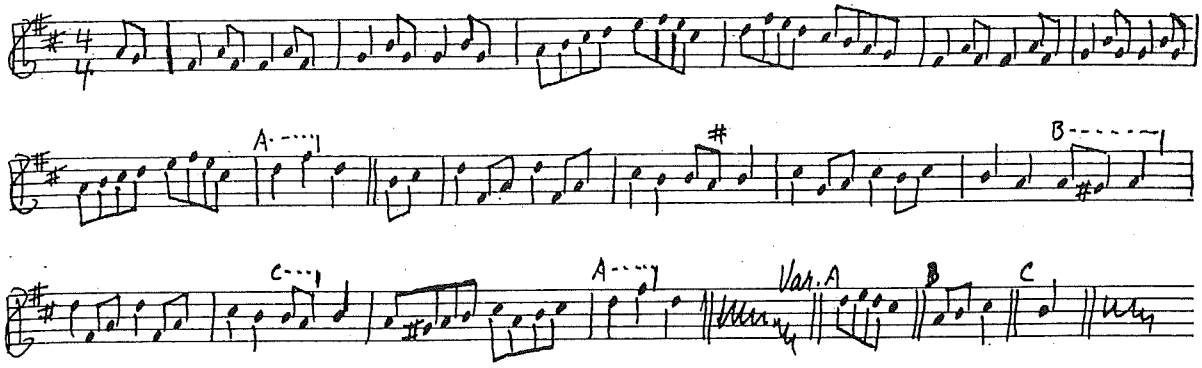
F. King, V, 1960, JB.



This little tune is full of familiar turns, but I have not traced it as a stable melody. The first part resembles part of Christeson No. 68; the second part resembles part of the tune called *Bill Cheatem* (a floating title) in Thede, p. 103.

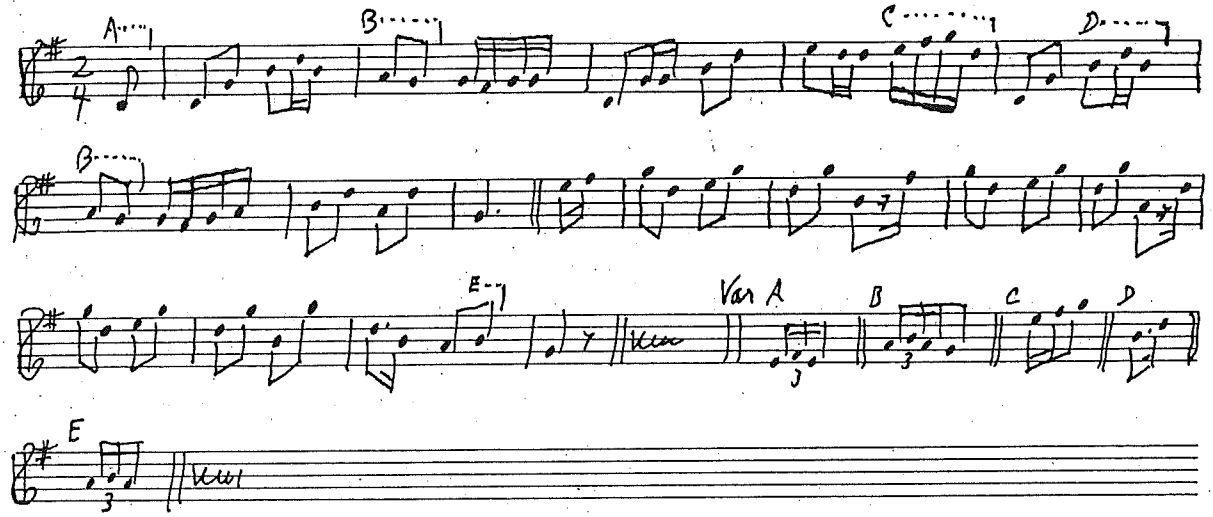
357. THE LOGGERS' REEL (V)

Grimshaw, V, 1958, JB.



358. THE KING'S MARCH (F)

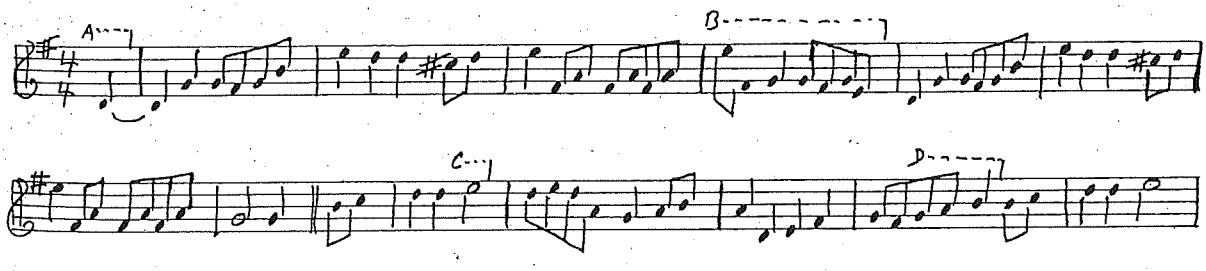
Horner, F, 1944, B. 1960, JB.

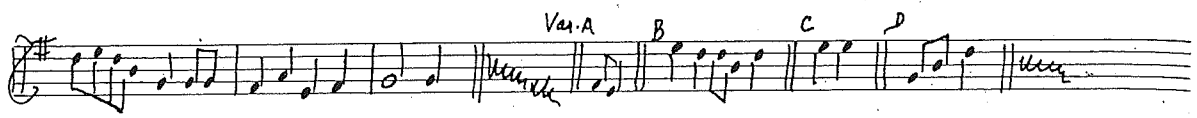


For me this has proved an untraceable tune, though I daresay it has British (perhaps Scottish) antecedents. The second part slightly reminds one of the second of the well-known *Moniemusk* air; which is tantamount to saying that it is a familiar-style, formulaic strain.

359. UP JUMPED THE DEVIL (V)

Grimshaw, V, 1958, JB.

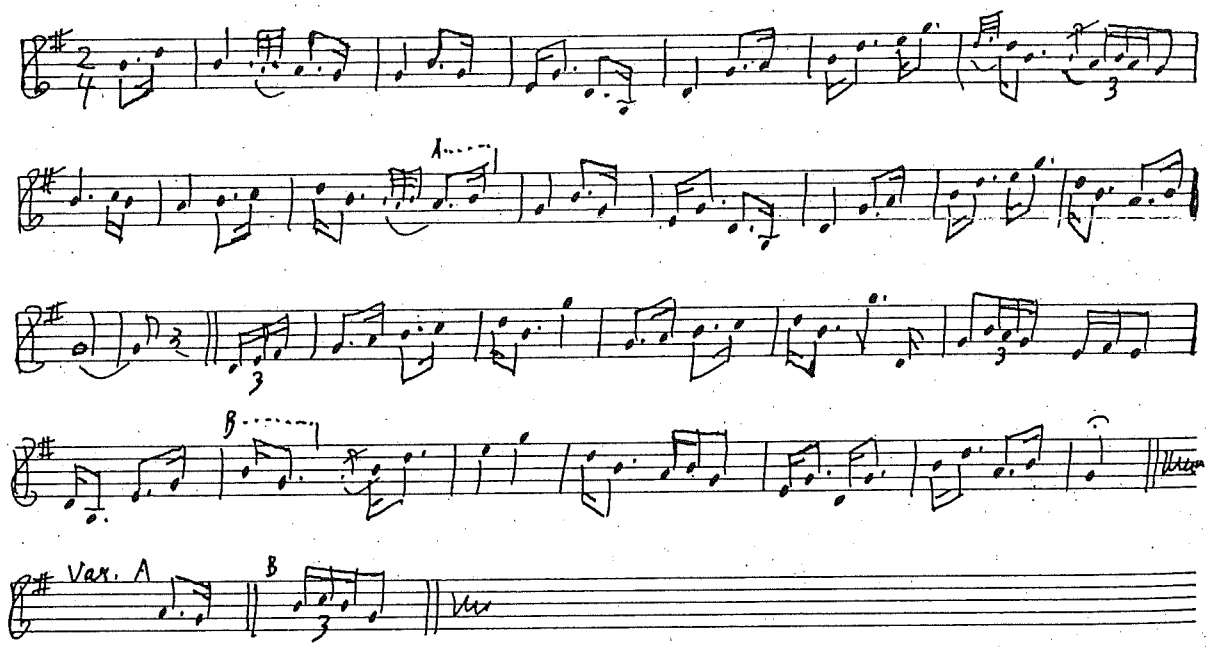




The tune is a compound of familiar formulas. A piece in Thede, *Berlin Polka,* p. 146, has a first section that sounds like a form of our first strain in No. 359. The second part of the Thede tune also seems related to our first part, but Thede's third strain is different from any part of our tune.

360. A MILE FROM EDINBORO' TOWN (F)

Horner, F, 1960, JB.

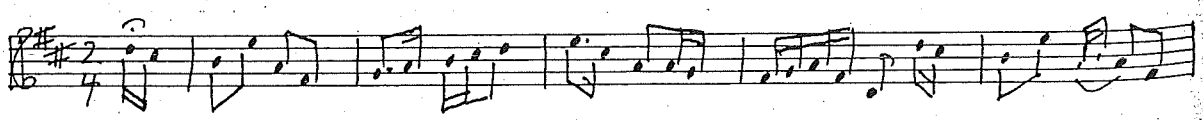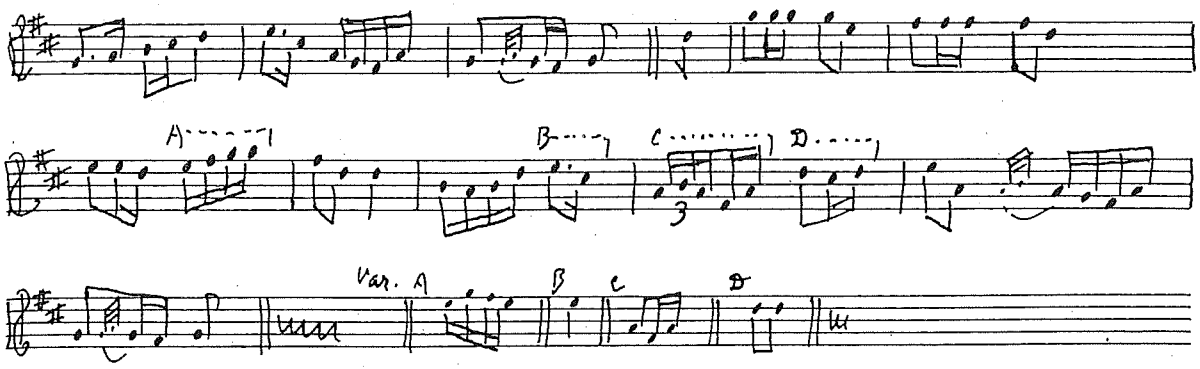


This "imitation Scotch" tune is ascribed to an eighteenth-century musician, James Hook (d. 1827): see Glen, p. 71; Graham, p. 253. The title is properly *'Twas Within a Mile of Edinboro' Town*. It is possible that Hook may have been influenced by some older folk air: see the note to our No. 11. This tune, however, has become popular in its own right, with sets appearing in Johnson, I, No. 48; Graham, p. 253; Gale, p. 16; Cahusac PC, III, p. 20; Kerr, II, No. 212; Calliope, p. 26; *Edinburgh Musical Miscellany,* II, p. 306; Crosby Caledonian, p. 74; Riley, I, No. 121; Gow VM, pt. 2, p. 3.; Wier, p. 514; Kennedy FTB 1, No. 15 (a hornpipe version, squared off so as to be bisymmetric). With the usual name, a variant also appears in Huntington, p. 42, 3rd.

361. THE SHEPHERD BOY (F)

Horner, F, 1944, B, 1960, JB.

A Monessen Band tune.
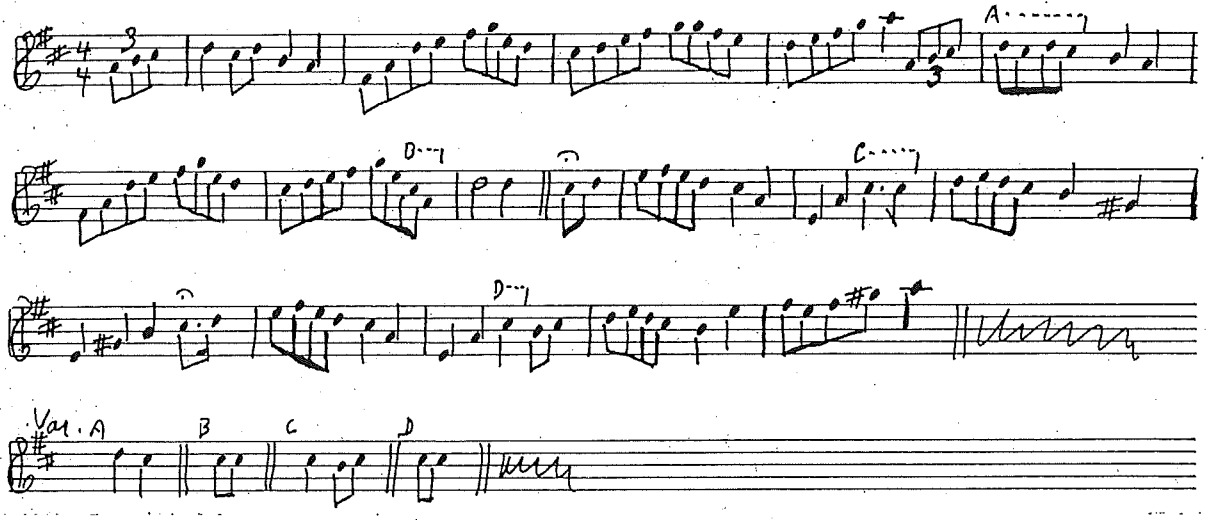




I have not traced this tune, and know nothing about it. Its title is also that of a North Irish Biblical Ballad about the encounter between David and Goliath. It is not impossible, I suppose, that the ballad was once sung to some form of No. 361.

362. THE RAMBLER'S HORNPIPE (V)

Grimshaw, V, 1958, JB.



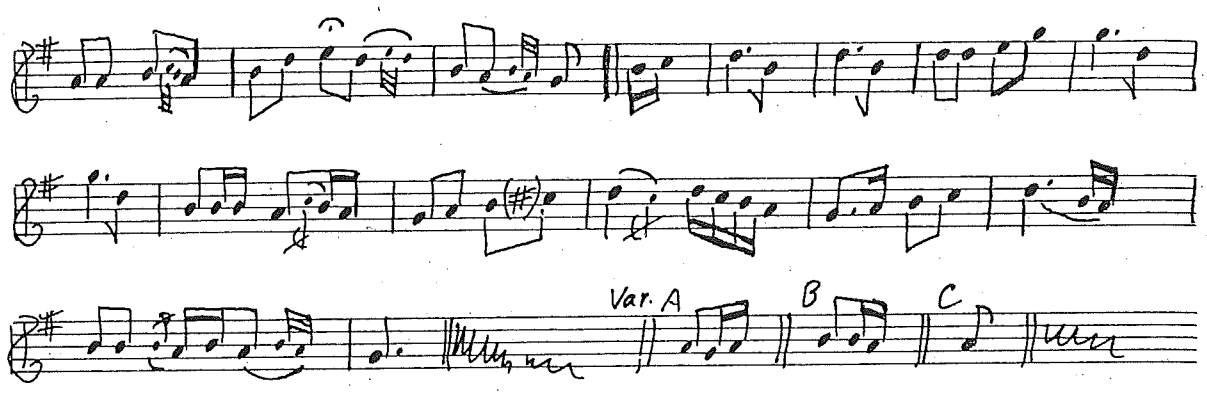
The only other form of this tune known to me is in Messer, No. 30, with the same sort of tonic-dominant modulation as is found in our set. Since the player of No. 362 came from upstate New York, it seems likely that the tune is of northeastern origin, and has been carried southward by traditional players.

363. THE NIGHTINGALE (F)

Kirkpatrick, F, 1951, JB.
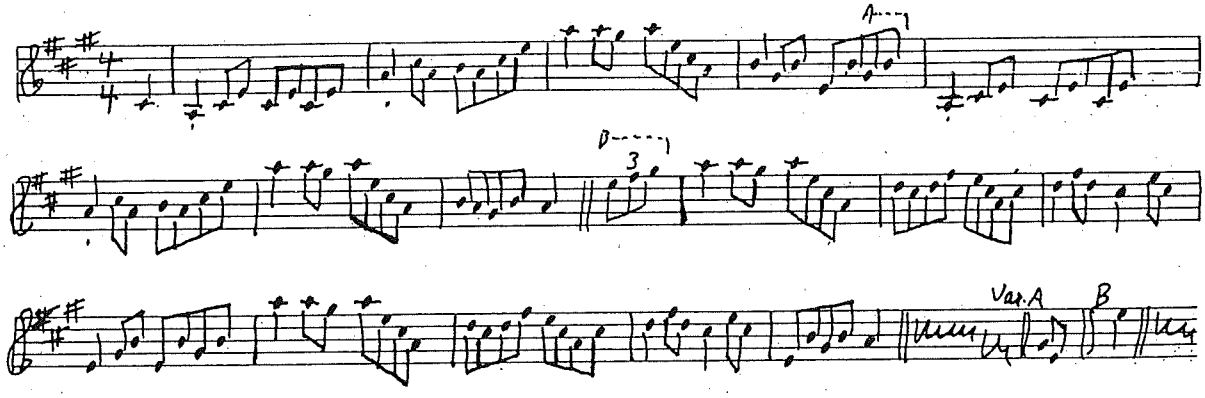
From his father.





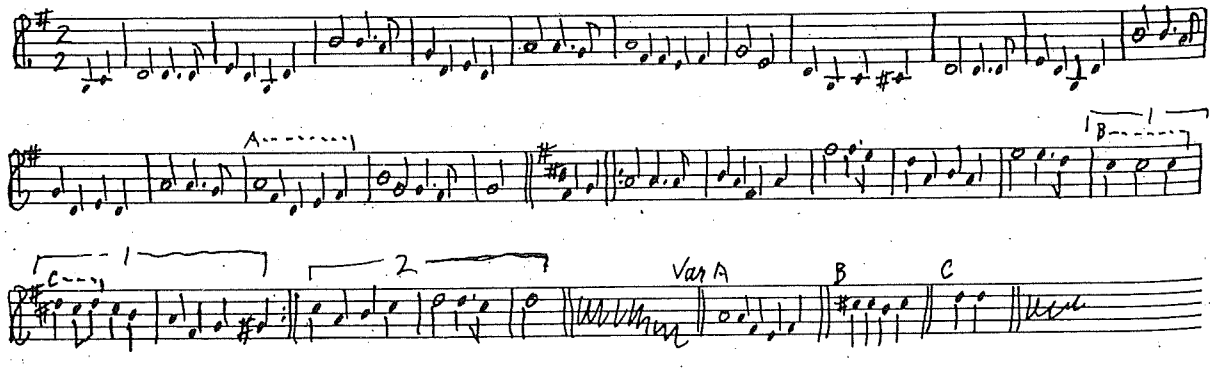
364. ABEL BROWNING BREAKDOWN IN A (V)

Walter Neal, V, 1952, JB.



365. MAPLE SUGAR (V)

Grimshaw, V, 1958, JB.
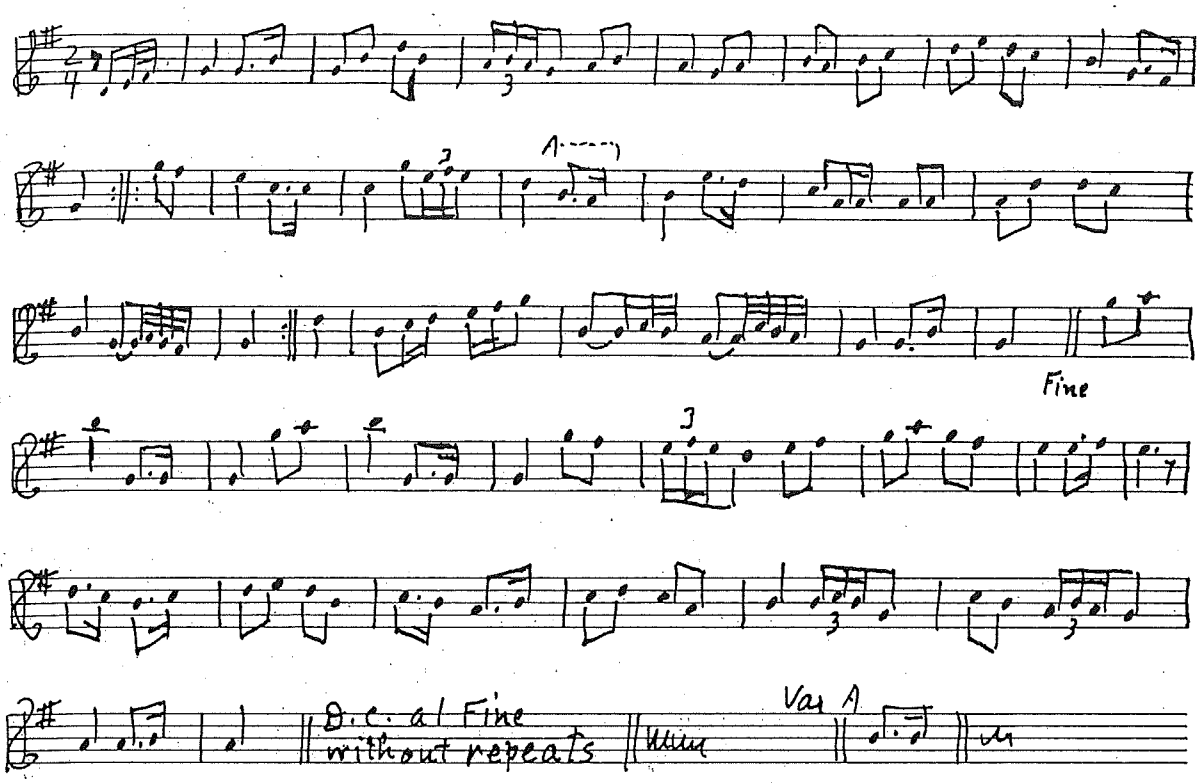


Doubtless a strain of some song air turned into a dance tune. Pieces in which a second strain repeats essentially the first, but in a related key because of modulation, are highly unusual in this fiddling tradition.

366. WASHINGTON'S GRAND MARCH (F)

Horner, F, 1960, JB.

Learned imperfectly from the radio.
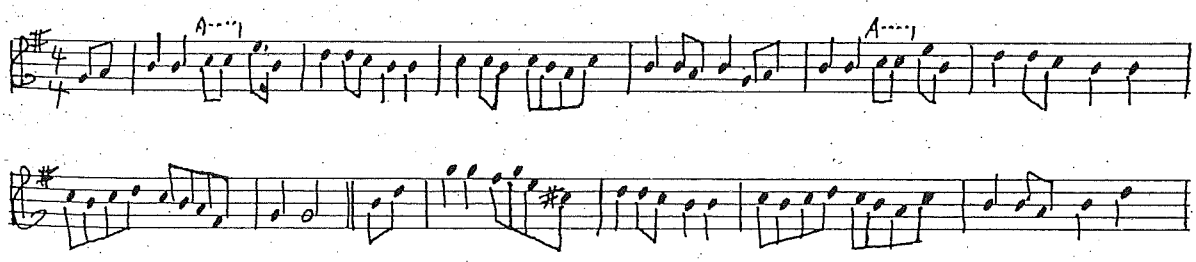


Our title is the usual one for this melody, although it also appears as (*General*) *Washington's March,* and *The President's New March.* Versions are in Aird, III, No. 557; Howe DSV, p. 25; Cushing, No. 132; Riley, I, No. 83 (squared off to eliminate the extension-passages); Willard MS, p. 1; AGR MS, no tune or page number; Linscott, p. 81; Mattson Fife, p. 88; MM Dupont, p. 14. The player executed this air in slow and stately fashion—as I also once heard it played at one of the Deep River fifers' musters.
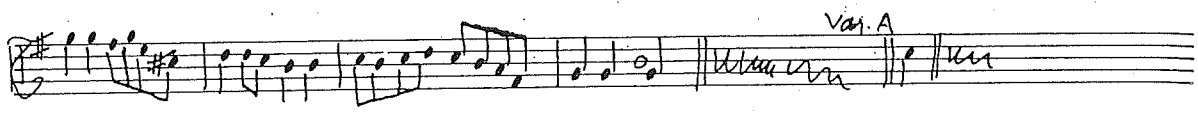
One sure sign of this tune's former great vogue is its adaptation, in a short, simplified, vocal form, to religious songs in shapenote hymnals of the nineteenth century. As *Oak Bower,* it is in OSH James, p. 483, and as *Gathering Clouds,* it appears in Jackson AS, No. 138 (see Jackson's notes).

367. HOME SWEET HOME, Dance Style (V)

McCullough, V, 1959, JB.

Tune recast by the player.
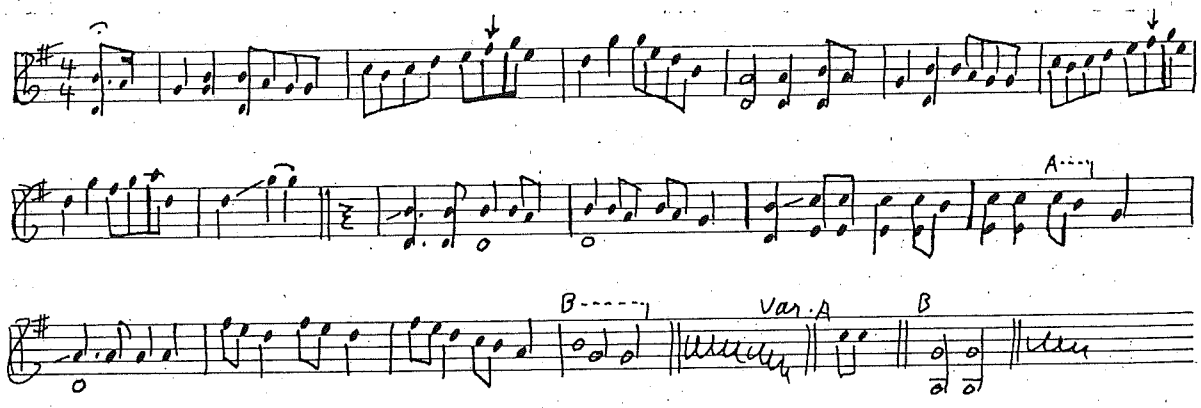




This, of course, is the well-beloved tune from John Howard Payne's play *Clari, Or The Maid Of Milan* (produced 1823). Words and music are in Wier, p. 202 (music by Sir Henry Bishop). Prominent among the many re-employments of this tune are those for dancing and for religious songs. As a hymn air entitled *Home* or *Sweet Home,* it appears in Walker SH, p. 251; Swan, p. 54; OSH James, p. 161. However, the piece does not seem ordinarily to have been recast as a reel, but as a waltz, entitled *Home Waltz* or *No Place Like Home:* sets are in Adam, No. 74; Kerr, II, No. 436; Kennedy FTB 2, p. 33.

368. BILL KEIM (V)

McCullough, V, 1959, JB.

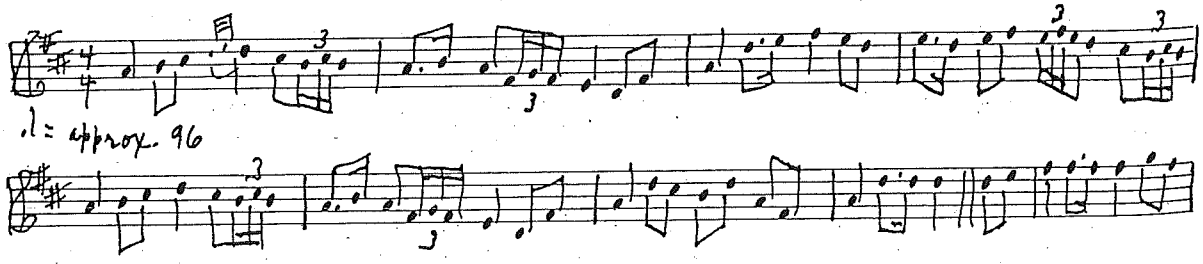
Learned and named from his father's cousin..
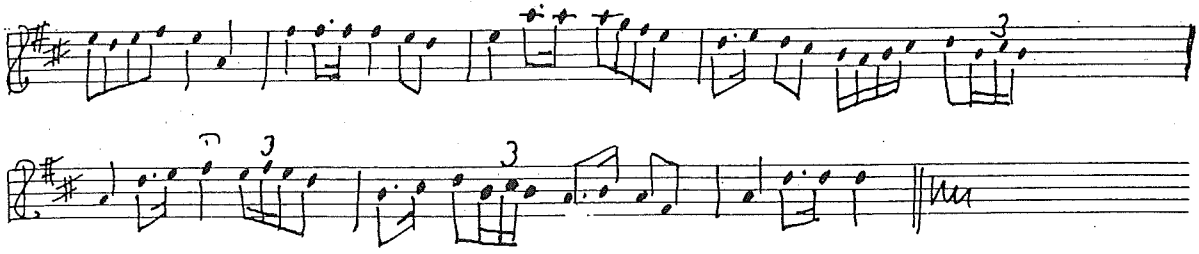


The first part sounds as though it were derived from the tune of the much-favored minstrel piece *Kingdom Coming,* by Henry Clay Work (for a version, see our No. 173). The song itself became popular among traditional singers, sometimes under the name *The Year of Jubilo.* Words and tune are in HeartS, p. 152; Minstr, p. 180; Wier, p. 246. The second part of No. 368 has some faint resemblance to the first section of Christeson, No. 125, *Chicken and Dumplings.*

369. HAIL TO THE CHIEF (F)

Horner, F, 1960, JB.
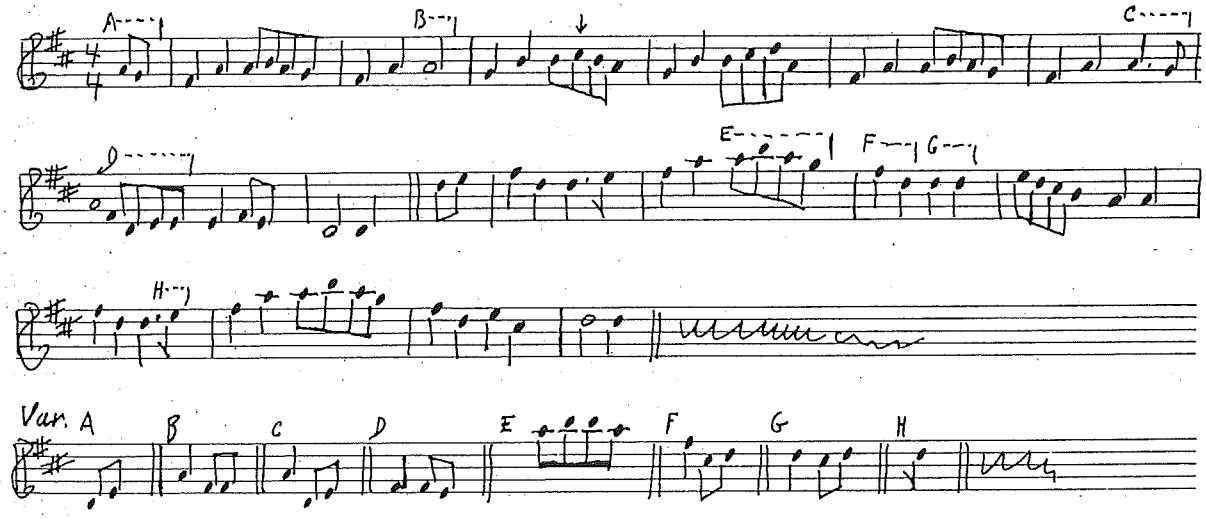




This is the tune composed by James Sanderson to the words of the rowing-song in Sir Walter Scott's *Lady of the Lake,* beginning "Hail to the chief who in triumph advances." As the tune chosen to salute the President of the United States, it would naturally be well known to fifers, and accordingly it is found in various fife tutors, e.g., Mattson Fife, p. 66; AVF, p. 79; *Strube's Drum and Fife Instructor,* p. 56; Sweet, p. 28; CFD 76, p. 17. All these books have the title as above, but in Bruce-Emmett, p. 62, the piece is called *Salute for a General.* A variation of the common title stands over a setting in Huntington 1825, p. 59. With the Scott words, the tune is found in HeartS, p. 440; Wier, p. 190. H. C. Horner, like most fifers, omits the chorus strain in his version, and introduces other variations. Rebelling against what he deemed the unseemly speed and jauntiness of the tune as now generally played, Horner performed it with much deliberation and dignity, giving especial volume to the sustained note in the antepenultimate measure.

370. THE CHEAT RIVER (V)

Berkey, V, 1957, JB.
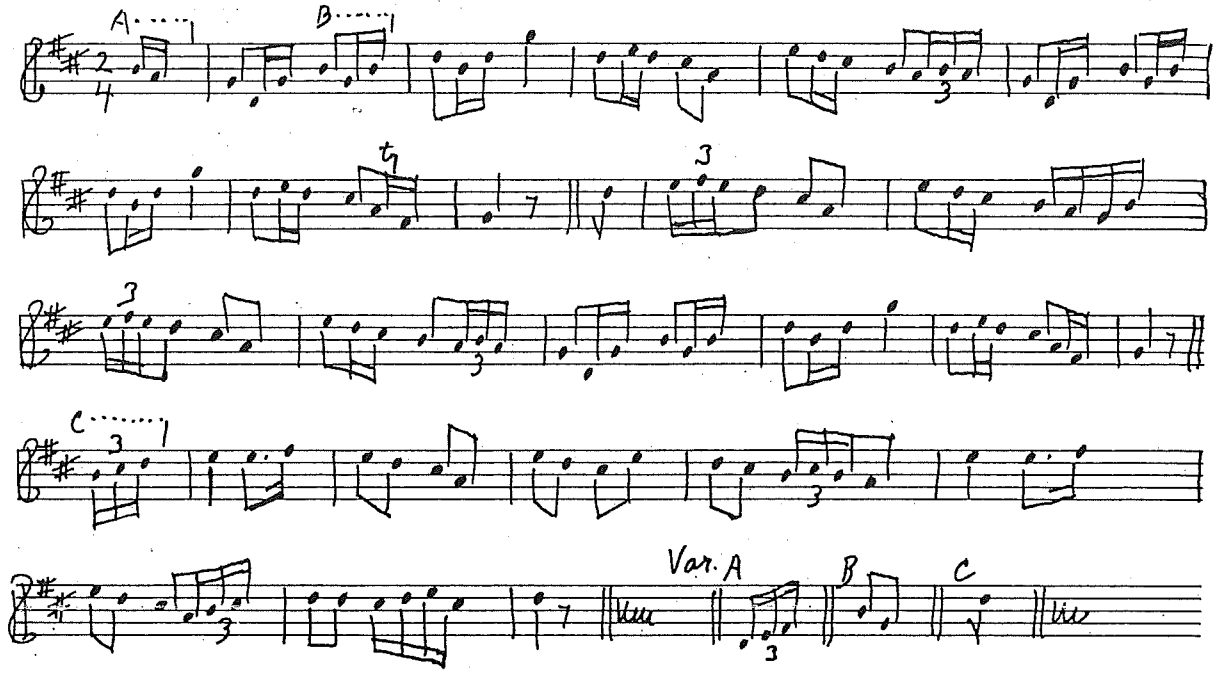


The Cheat River, from which this tune is apparently named, rises in West Virginia and joins the Monongahela River at Point Marion, Pennsylvania, close to the Mason-Dixon Line. The tune itself is a compound of international strains. Part 1 corresponds to the first part of *O'Dwyer's Reel* in O'Neill MI, No. 1287 (of which the second part has no relation to our piece). Our second part corresponds closely to the opening section of a tune in Boehme, p. 159, No. 251, entitled *Erster Schottisch,* and labelled as belonging to the end of the eighteenth century. Likewise, our second part is the same as the first section of a tune called *Nancy's Fancy* (seemingly another floating title) in Karpeles 100, p. 40.

371. BEN WALKER'S WALK-AROUND (F)

Horner, F, 1960, JB.

Named for a fifer who liked it.
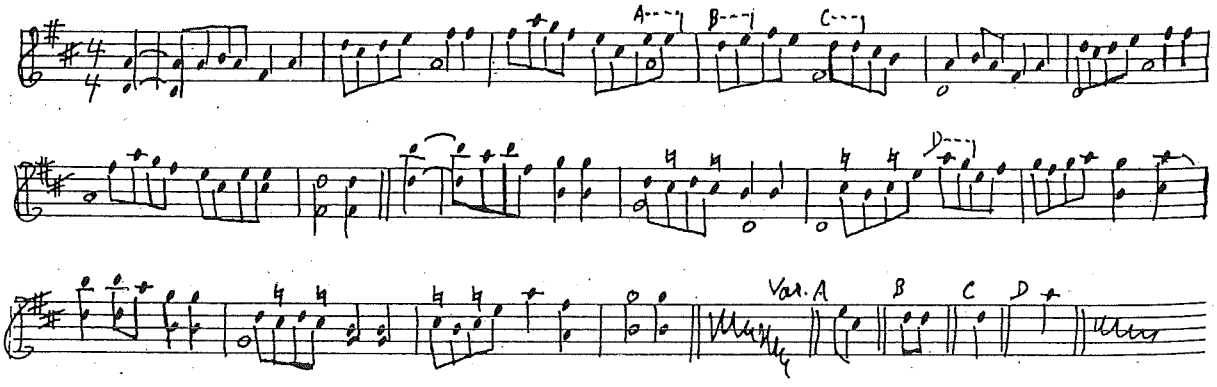


This is another international tune: in Boehme, pp. 164, 165, Nos. 261a and 261b, we see our No. 371, *minus* the sharped fourth of the scale (which is so common in fifers' practice), and also lacking our third strain. *Aeltester Galopp,* No. 261a, is noted as having been very popular around 1825; and 261b, called a *Bavarian Waltz,* is also dated 1825. In Roche, II, no. 296, the first and second strains of our tune appear as 2nd tune in the 5th figure of the quadrille *Off to the Skellings;* while Roche, III, No. 137, has the same parts figuring as the 2nd half of *The Walls of Limerick.* Cushing has a tune (No. 60) called *The Midnight Hour,* whose first strain resembles our first part strongly, but is joined with a section having no relation to any part of our No. 371.

372. QUEER'S SPECIAL (V)

Queer, V, 1957, JB.

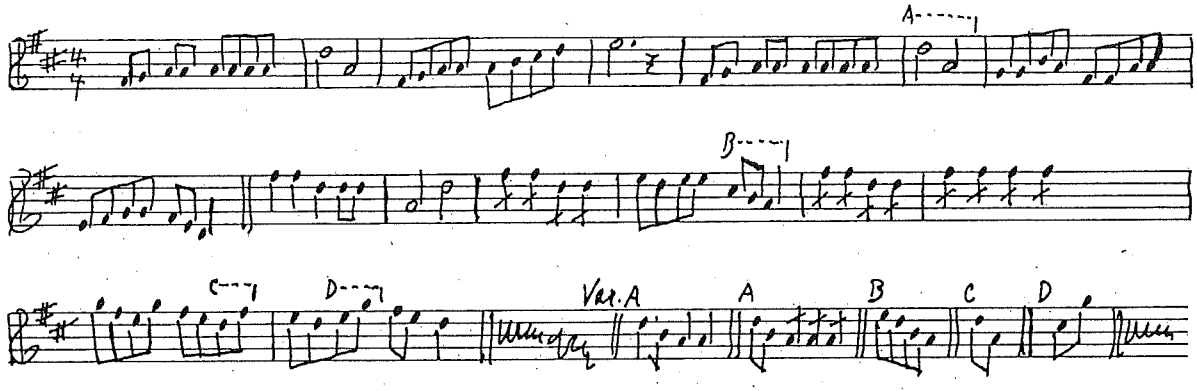
Allegedly his own composition.



This tune, if truly the composition of the player, as he asserted, affords a glimpse into what the folk musicians, by and large, were quite likely to do when making a "new" tune: namely, rearrange groups of familiar melodic formulas, without worrying unduly about how fresh or original the resulting piece might sound. The first part of No. 372 starts out with an already well-worn formula, for which cf. the beginnings of Nos. 377–380. The second part is reminiscent of the highly popular *Lop-Eared Mule* (No. 164).

373. DANCE TUNE (V)

Boden, V, 1957, JB.

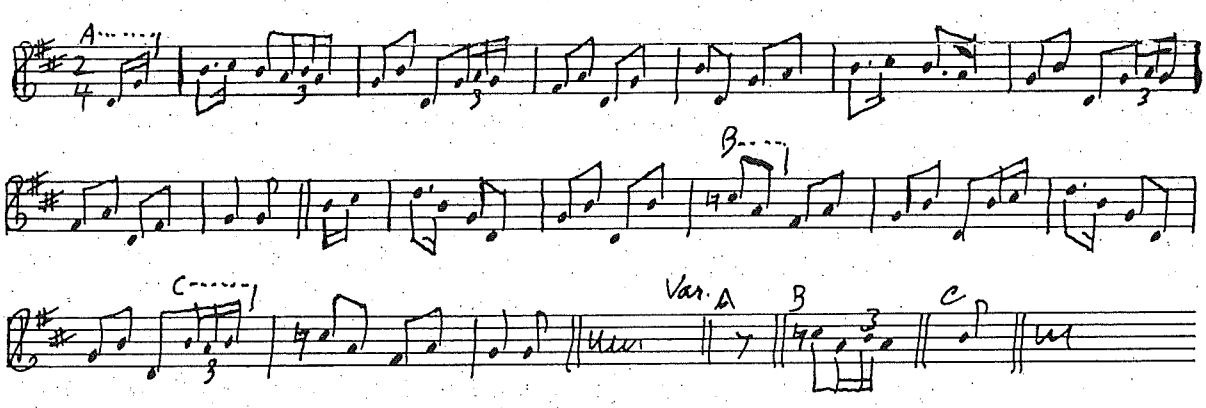


This piece looks like the chorus of the familiar *I've Been Workin' on the Railroad,* neatly reorganized into a two-strain dance of common type. That part of the tune was used which accompanies the words, "Someone's in the kitchen with Dinah," etc.

374. THE BARREN ROCKS OF ADEN (F)

Horner, F, 1960, JB.

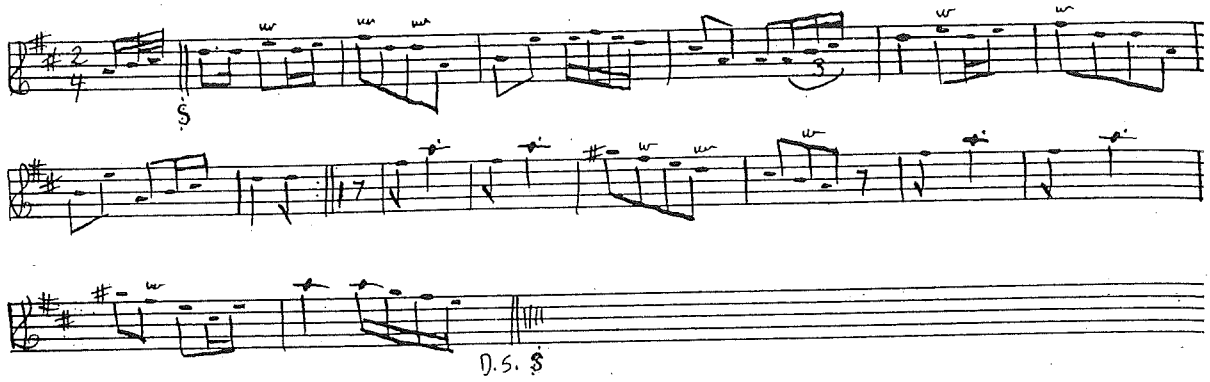
From Scottish fifers and pipers.



Though well known and popular among bagpipers and fifers today, this piece does not seem to be of any great age. The earliest melody detected by me which resembles it (and may possibly be its forerunner) is McDonald Gesto (1895), p. 22, labelled "by A. MacKellar, 78th Highlanders. Quickstep." Sets with the regular name, as above, are Sweet, p. 56, Perron II, No. 64; and CFD 76, p. 28 (*Eden*). Pipers sometimes play the air in four parts, adding two more to those given here.

375. THE RISING SUN, or THE SONS OF WILLIAM (F)

Horner, F, 1944, B.
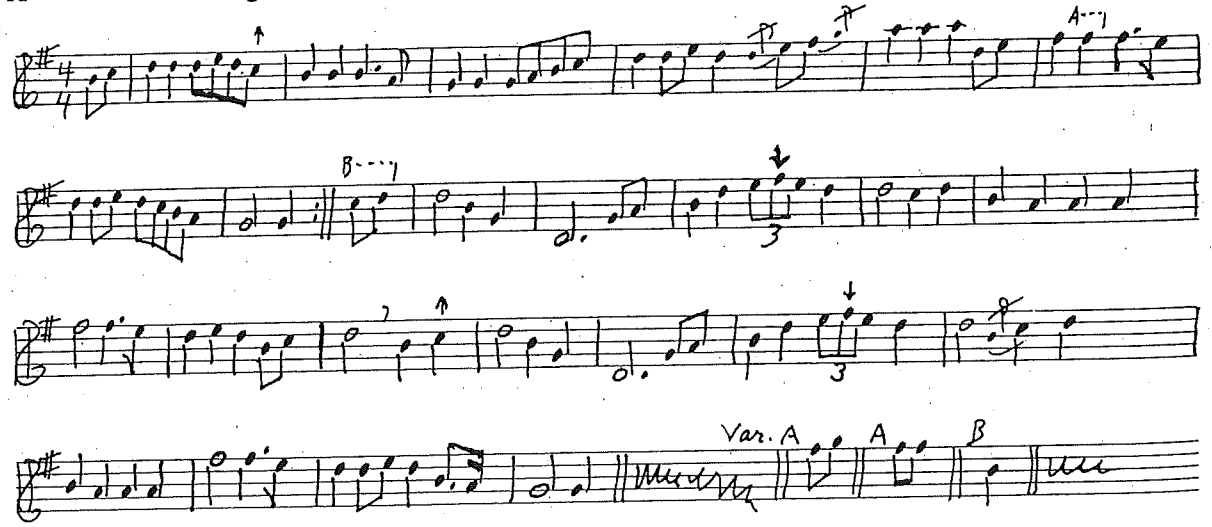


The names which the player gave this tune mark it unmistakably as one used by the North Irish Protestants, the "Orangemen." It is to all appearances originally a dance tune, dating from sometime in the eighteenth century, and nearly always called *La Belle Catherine*. So, for instance, in Gow STR, II, p. 36; Wilson Comp Ball, p. 117; Cahusac GF, p. 20; Skillern, No. 29; Cushing, p. 12, No. 29; Button PC, p. 38, No. 30; Jost, M2; Preston, p. 24; Moffatt-Kidson, p. 67 (where it is dated 1780 and called an "allemand"); Carroll Coll, p. 27; CFD 76, p. 4. One can see from these references that it has been a much-favored tune of fifers. Sometimes, but not commonly, it is entitled *Come Let Us Dance and Sing*—as in *The Thrush*, p. 251; Kerr, I, p. 29; Kennedy FTB 2, p. 22. Harding AR, No. 110, calls it *Inkle and Yarico*.

376. DANCE TUNE (V)

Berkey, V, 1957, JB.
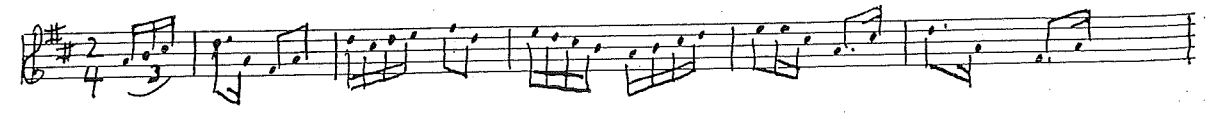
A "converted" song tune?
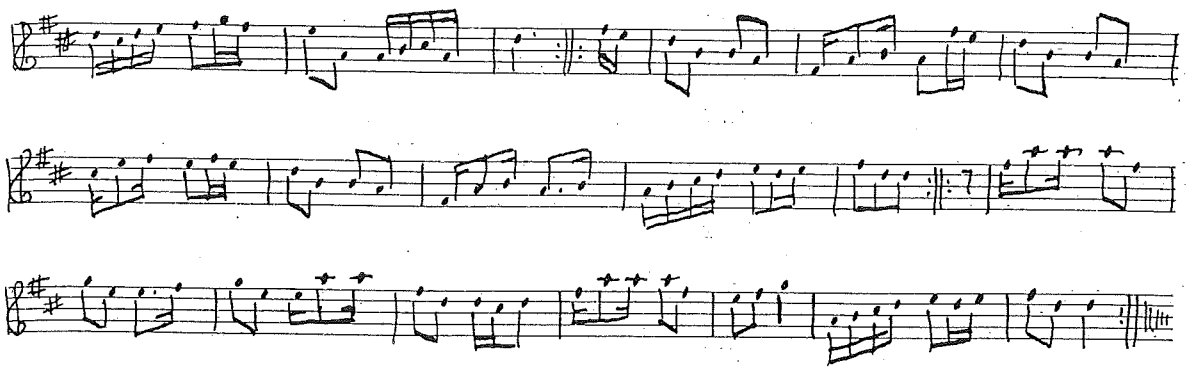


377. THE PIPERS (F)

Hoge MS, No. 51, 1944, B.

From H. E. Williams
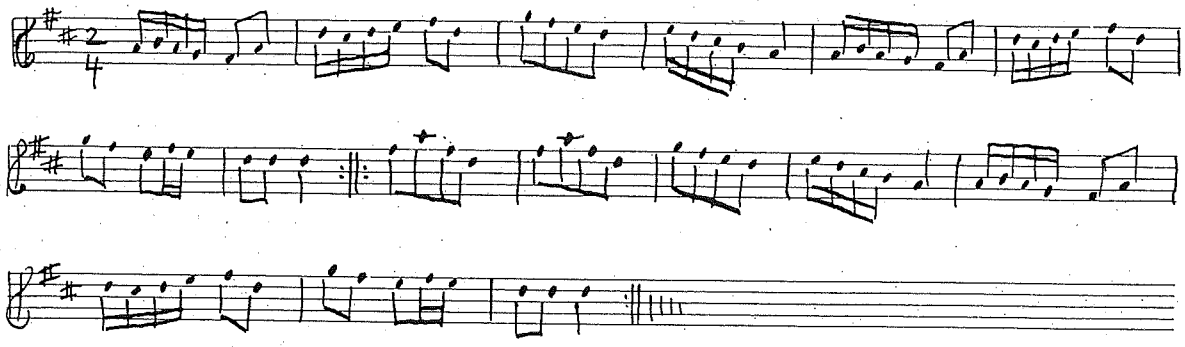




378. KNISELEY'S QUICKSTEP (F)

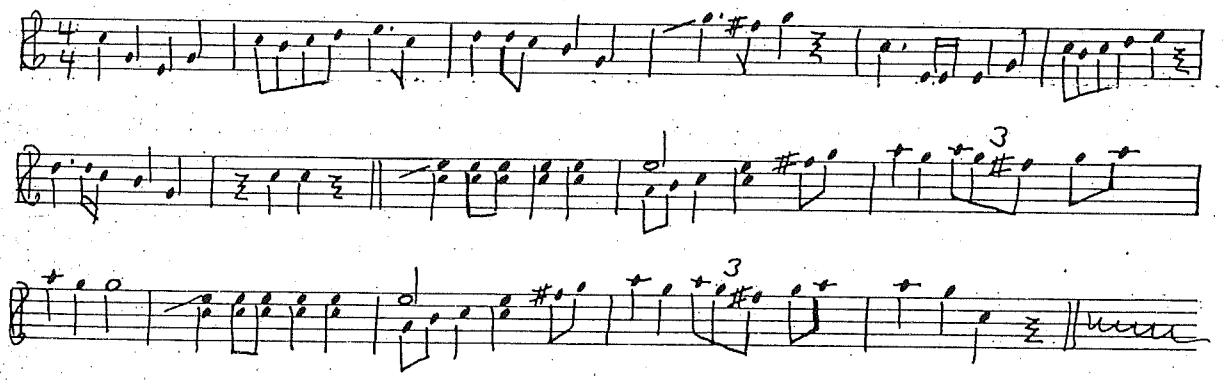
Hoge MS, No. 41, 1944, B.

From Miss Margaret Fisher.



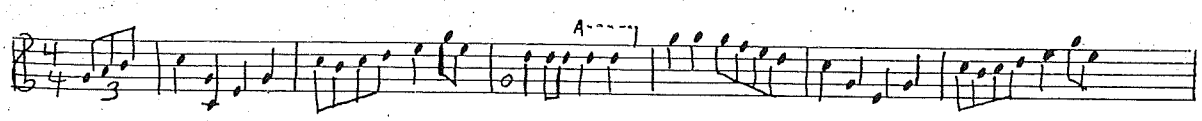
379. WHEN I COME HOME (V)

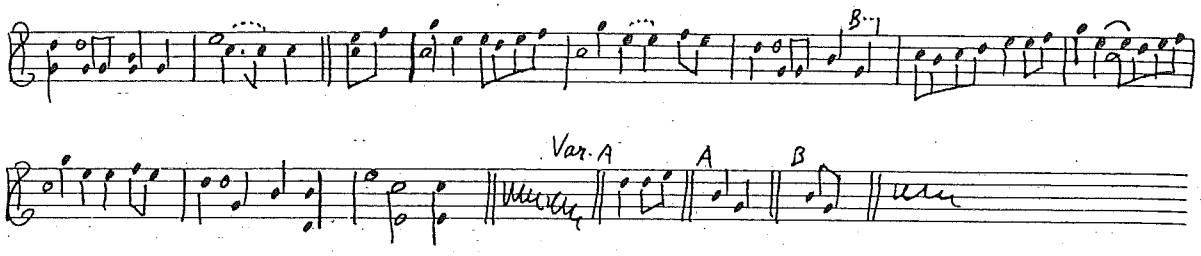
John Taylor, V, 1930s, B.



380. THE WATERFORD SPECIAL (V)

Queer, V, 1957, JB.





Nos. 377, 378, 379, 380: These four tunes are grouped together not because they are necessarily related as cognates, but simply because they all begin with approximately the same melodic formula. From that beginning, each one proceeds in a different way; but all are characterized by the use of common musical turns, and what George Pullen Jackson used to call "general melodizing," or "simple, repetitive melodizing."

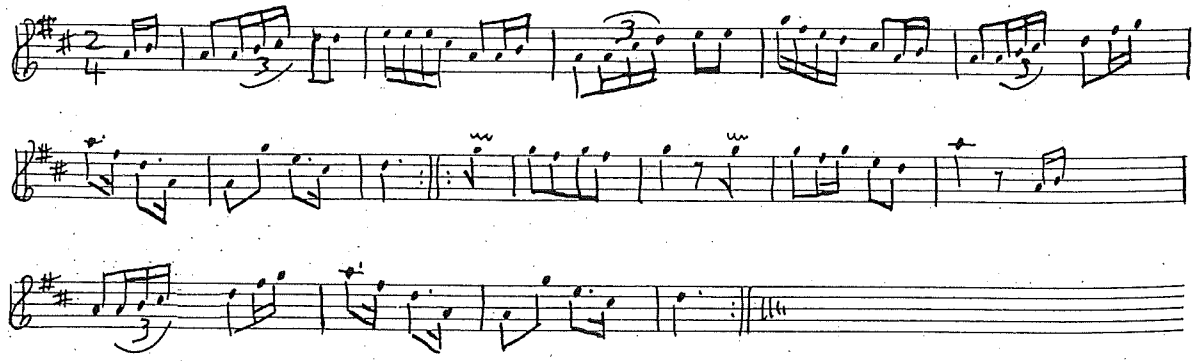
No. 378 was named after a Greene County fifer. About No. 380, the player said that he had given the tune its name because everyone seemed to know it in Waterford Township, "where three out of every five plays the fiddle." He told of a party in that township, where a fiddle lay on a table. One after another of the guests came by, grabbed up the fiddle, and sawed off this particular tune on it, so that it looked as if "the tune must be in the fiddle."

A tune that certainly must be a version of No. 380 is Christeson, No. 63, as *The Lost Indian;* also, the second part of No. 380 appears as the third part of a tune in Howe DSV, p. 47. A piece related to No. 379 is Ford, p. 58, 1st.

381. HONEY ENGLE'S STOP BEAT (F)

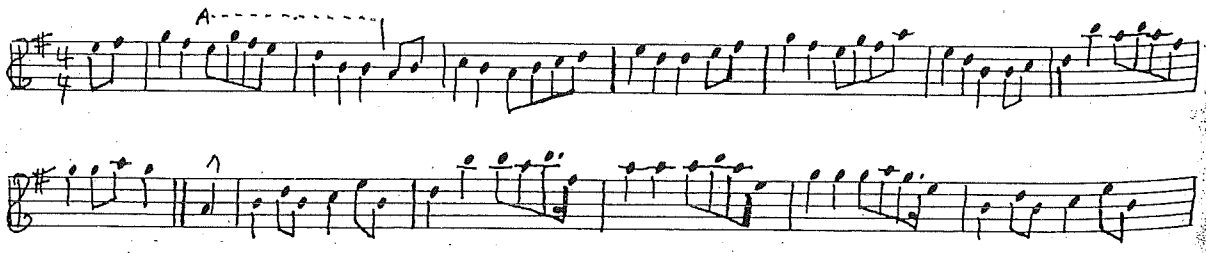
Hoge MS, No. 58, 1944, B.

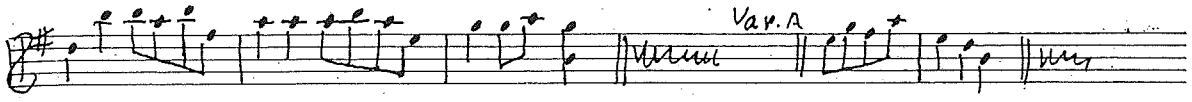
From Charles F. Cook, Somerset fifer.



382. UP JUMPED JINNY AND SHE RUN LIKE HELL (V)

B. Hall, V, 1956, J.



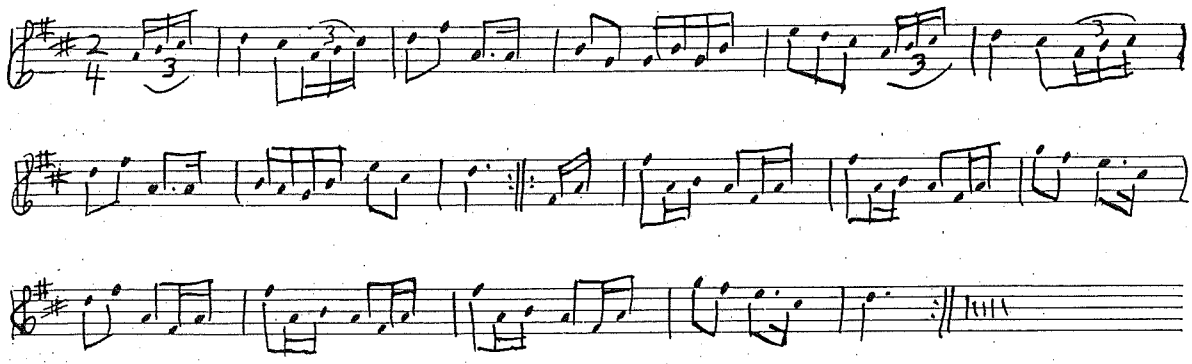


I have not traced this very characteristic tune elsewhere. Like many fiddle pieces current in America (and possibly composed here), it is a compound of familiar melodic turns. Dr. Jack recorded from some now unknown source in Ohiopyle, Fayette County, the following (probably garbled) bit of what was once a rhyme accompanying the tune:

> Up jumped Jinny [or Sally] and she run like hell,
> Run like hell, she run like hell,
> And she jumped over a big fat man. . . .
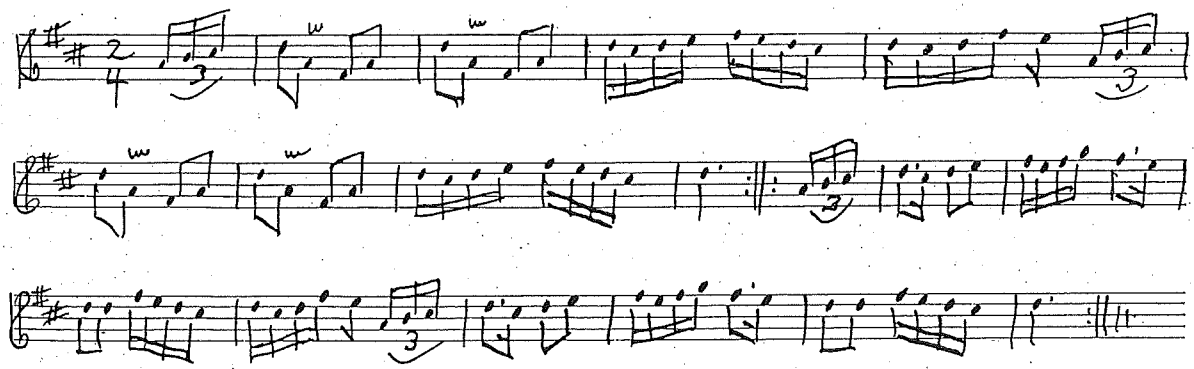
383. CENTREVILLE (F)

Hoge MS, No. 24, 1944, B.



384. HOOVER'S BATTERY (F)

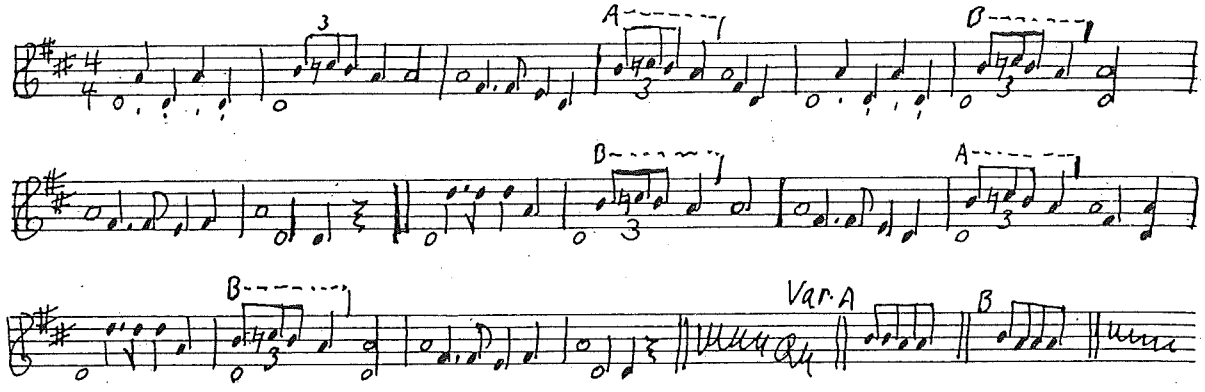
Hoge MS, No. 14, 1944, B.



An unnumbered tune, called a quickstep, appearing on p. 55 of Huntington 1825, has a second part resembling that of our No. 384.

385. SNAPPIN' BUG (V)
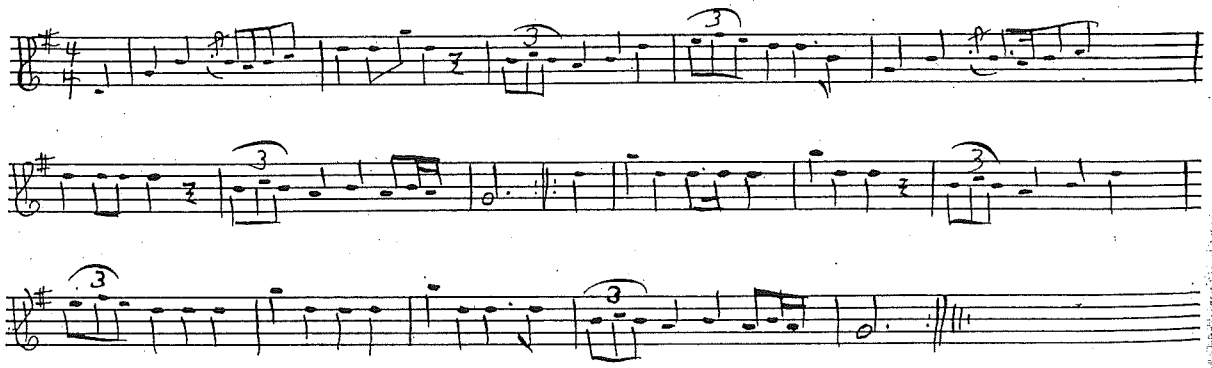
Edinger, V, 1954, JB.



I believe this piece to have been inspired by a widely known hymn tune, usually set to words beginning "There is a happy land, far, far away," and printed in countless hymnbooks. Among older shapenote hymnals, I find it in McCurry, p. 79; Walker SH, p. 84; OSH James and OSH Denson, p. 354. A copy with words is also in Wier, p. 467. It is possible—in fact, likely—that No. 386, immediately following, is a derivative of the same tune.

386. JOHN BROWN'S MARCH, or HARPER'S FERRY (F)

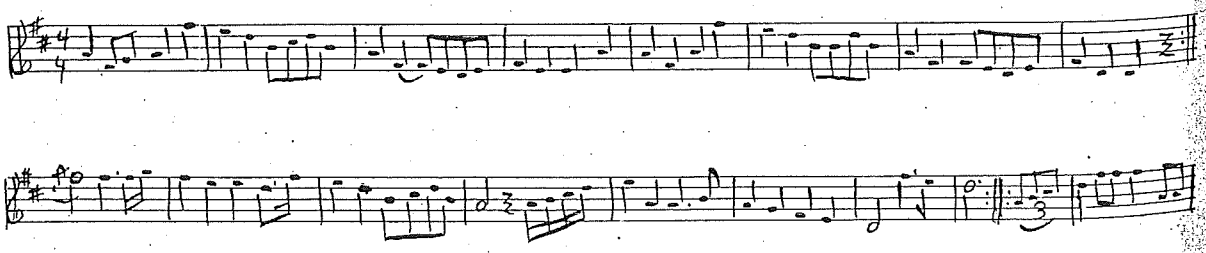
James Taylor, F, 1930s, B.



387. OLD GREENE COUNTY (FV)

A

J. Morris, V, 1930s, B.
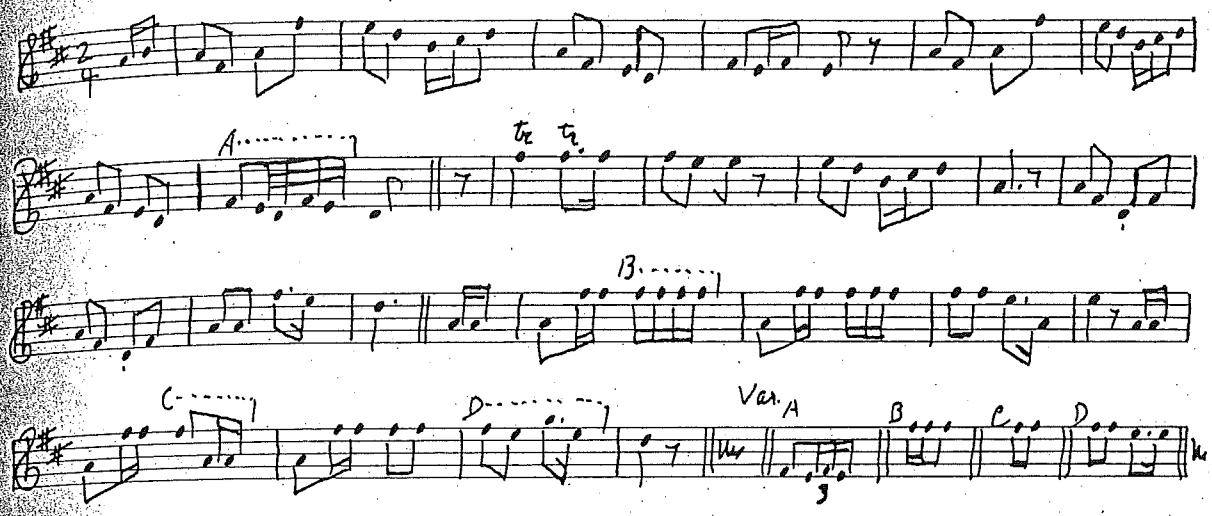




Fisher, F, 1962, JB.

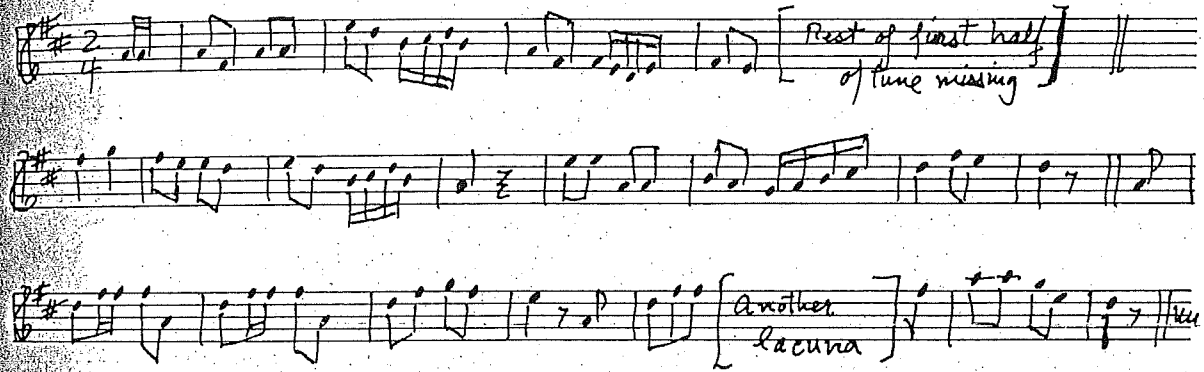
B

From Charles Cook.



C
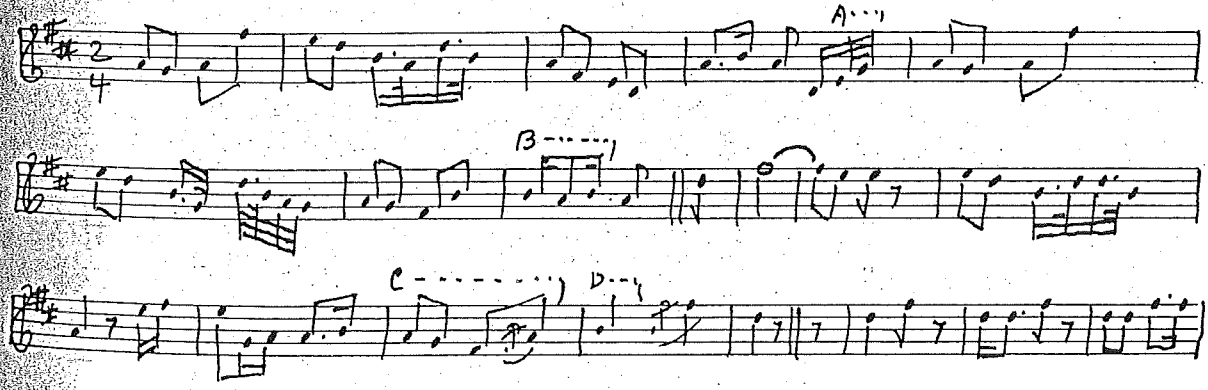
Mount Pleasant Tablatures, 1950s, JB.
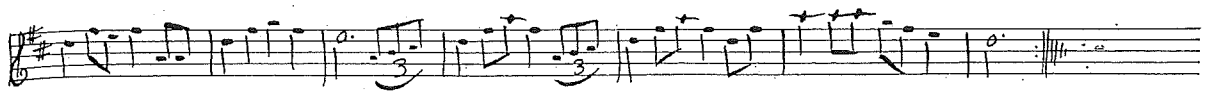


D

St. Clair, F, 1960, JB.

From his father.
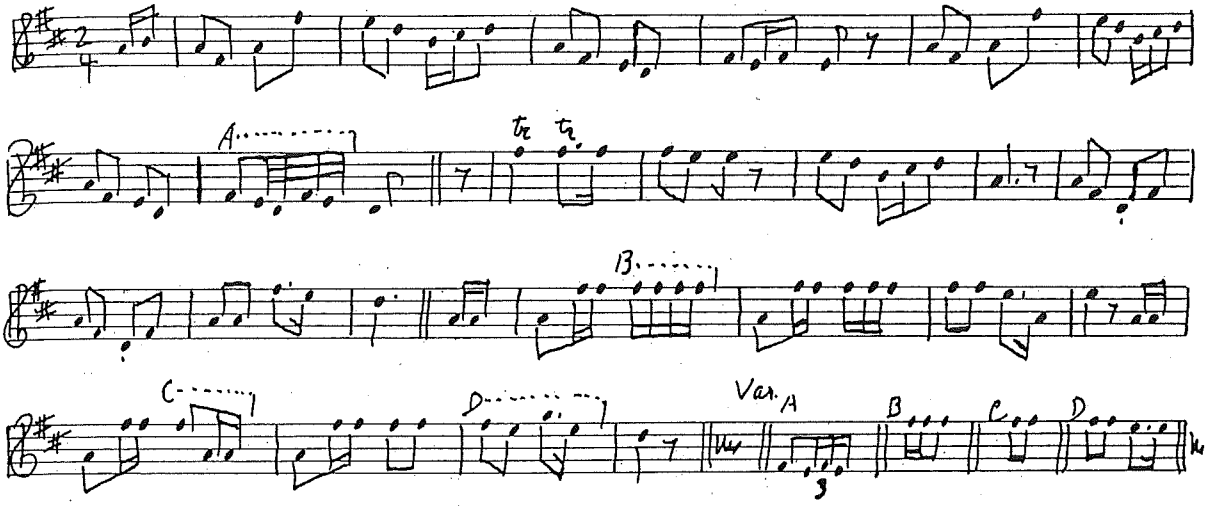




B

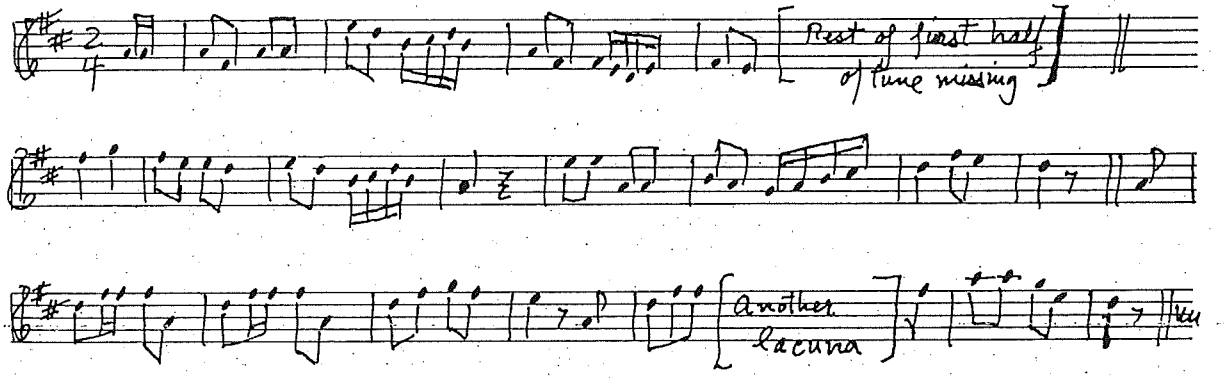
Fisher, F, 1962, JB.

From Charles Cook.



C
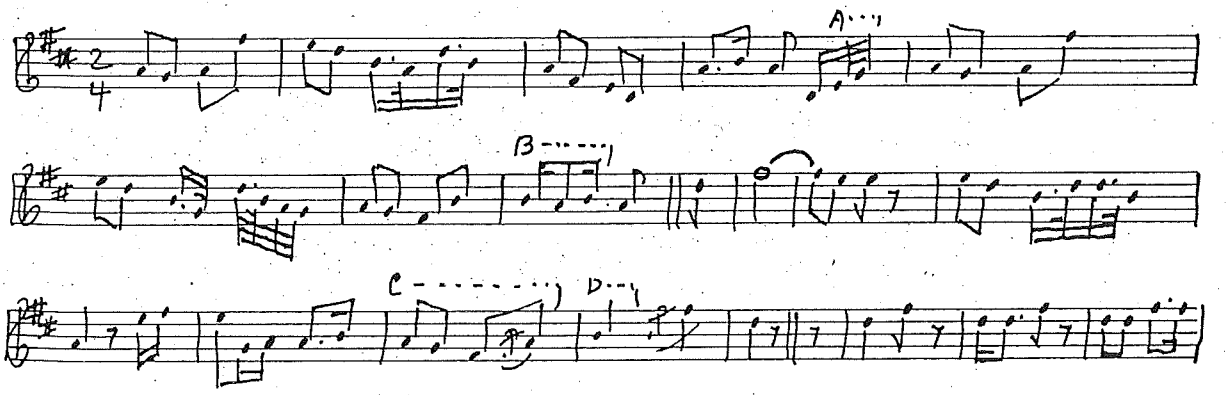
Mount Pleasant Tablatures, 1950s, JB.

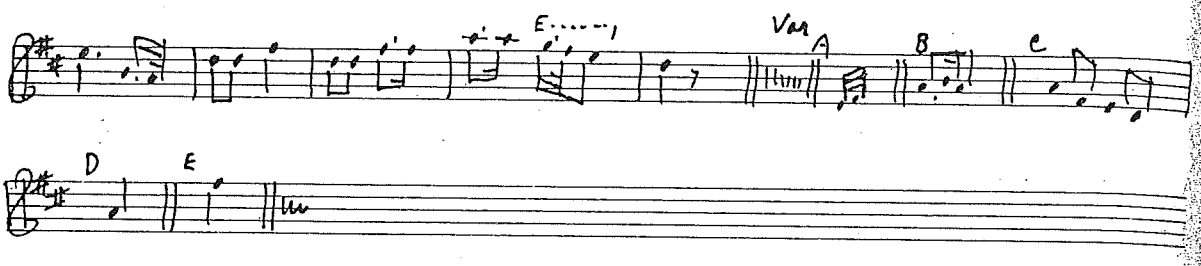


D

St. Clair, F, 1960, JB.

From his father.
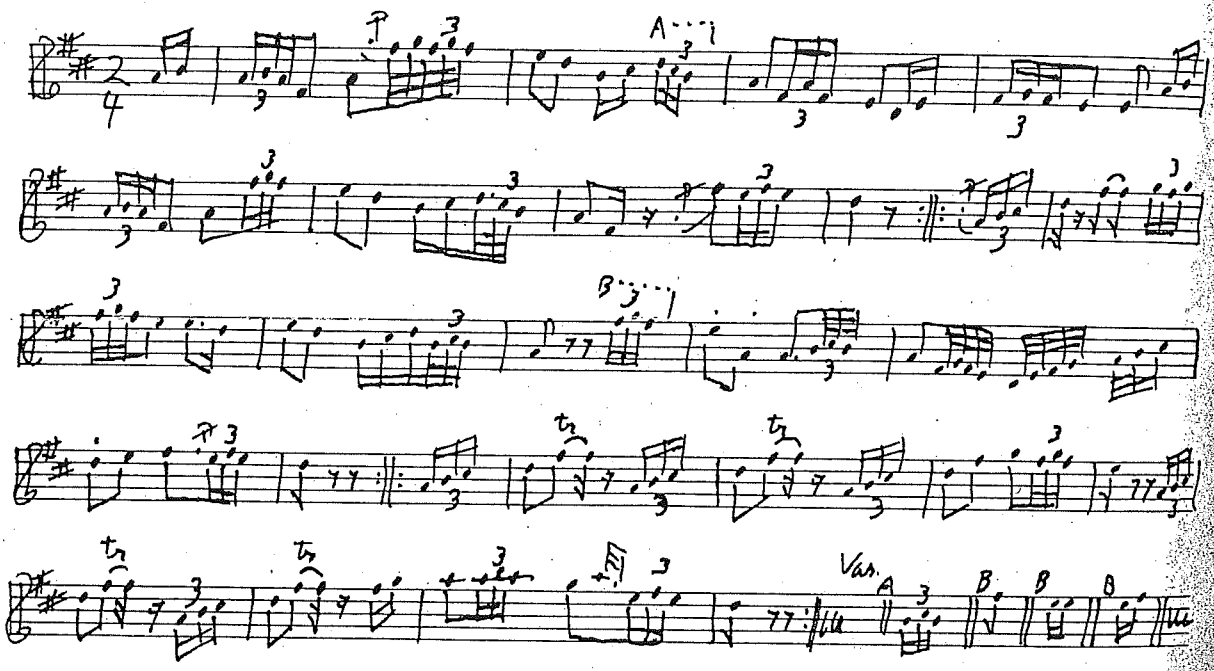




E

Grimm, F, 1960, JB.

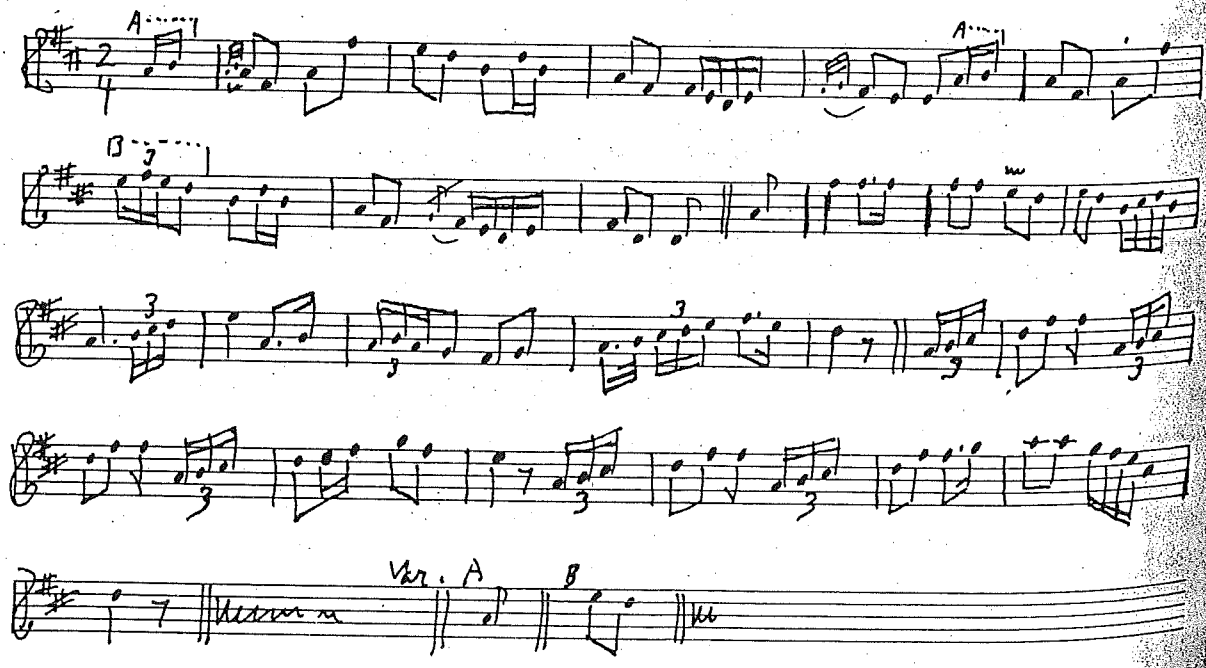
From many different fifers.



F

Horner, F, 1960, JB.
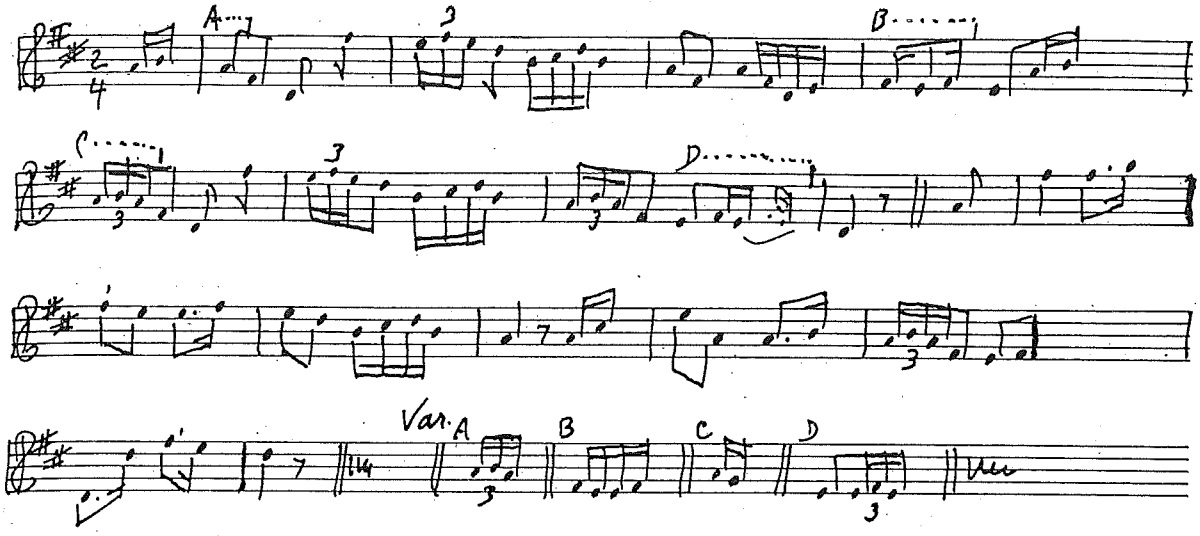
From the Wilkinsburg Band.



G

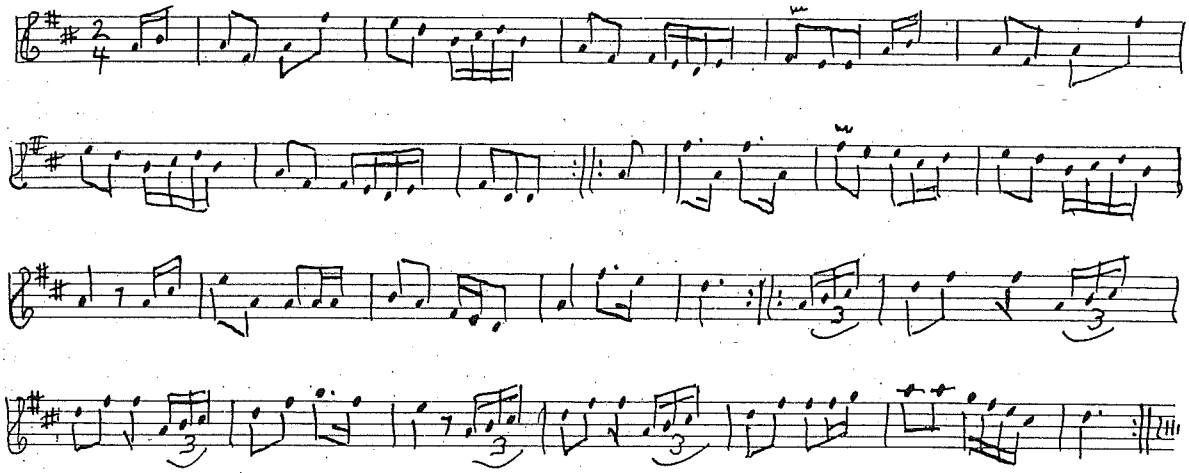
Yoders, F, 1960, JB.

From his father.



H
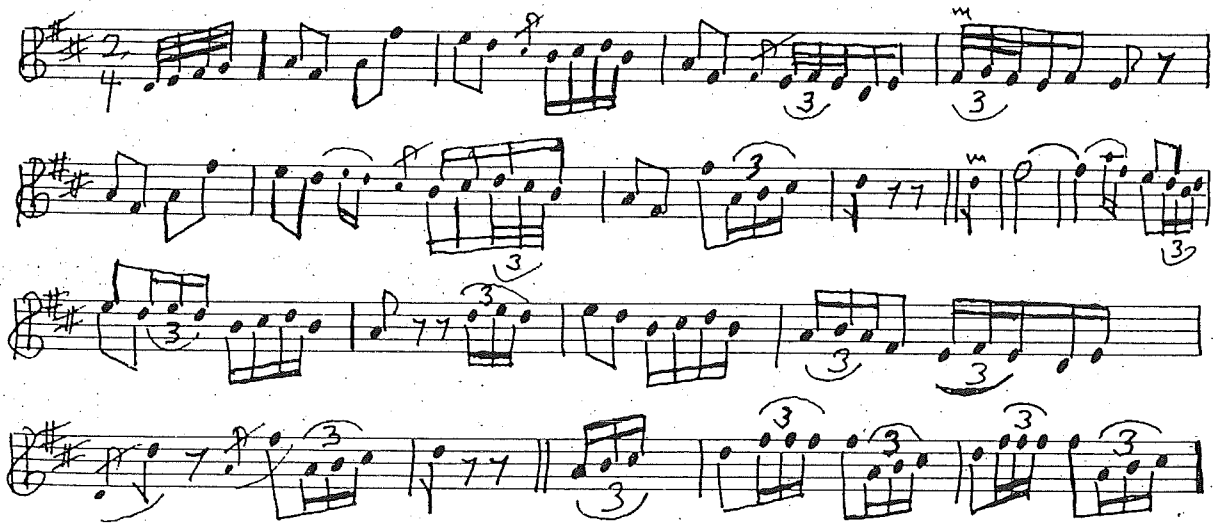
Hoge MS, No. 35, 1944, B.

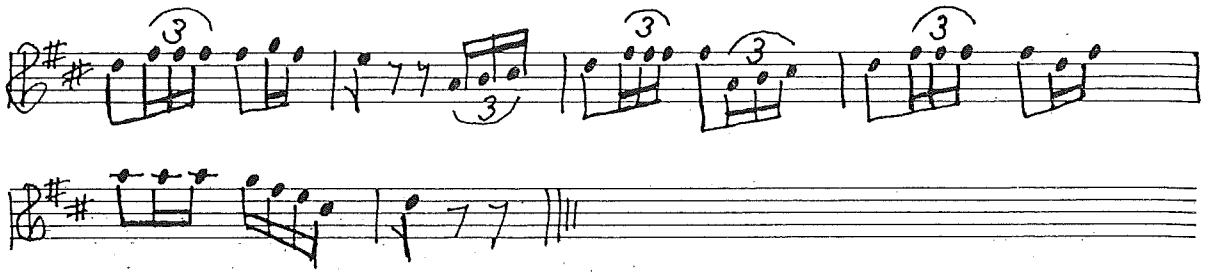


I

Wiltrout, F, 1944, B.

From Ananias Bittner.
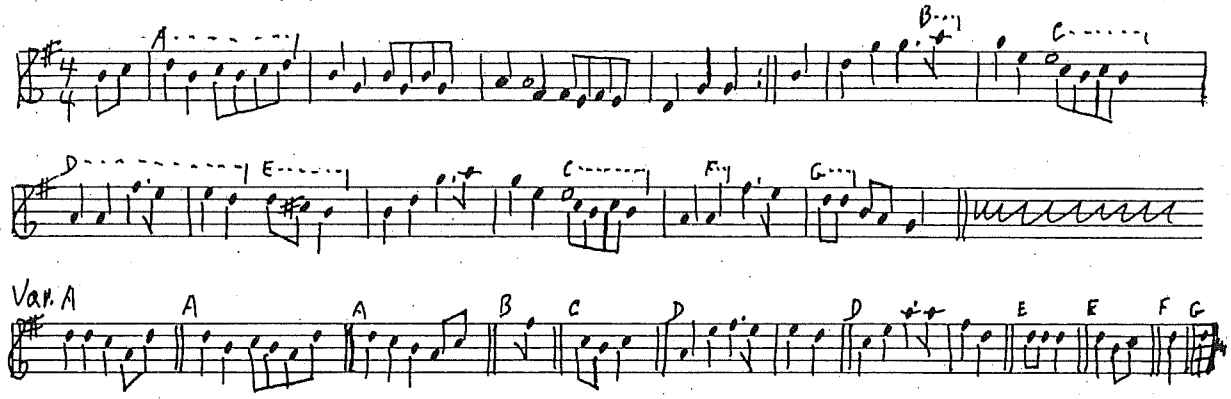




Local titles: as above, A, D; *Kramar* or *Bitnar,* C; *Bittner,* E; *Twelfth Virginia,* or *Old Wilkinsburg March,* F; *Mount Pleasant,* H; *Old Number Two,* I; no title, B, G. I was unable to find versions of this tune outside southwestern Pennsylvania, where, however, it is one of the staple pieces, known to practically all fifers and many fiddlers. I had trouble deciding on an identification-title for this piece, and finally settled for that which names the county where I first heard it. It was known as a "stop piece," meaning that when the fifes stopped playing, the drums simultaneously stopped beating, without adding any finishing rolls, beat-patterns between strains, or other flourishes. From the recurrence of the name "Bittner," it seems that various local fifers in the past must have heard the tune as played by the once-famous old fifer Ananias Bittner—perhaps learned it from him, but at least, got it associated with him. The title of Version I reflects the common practice among martial bands referred to in the note to No. 224. Sometimes both title and number were used to distinguish tunes of the same name, as in *Nixon No. 1* and *Nixon No. 2* in this collection (cf. our No. 192).

388. OLD REEL (V)

Pardee, V, 1952, JB.

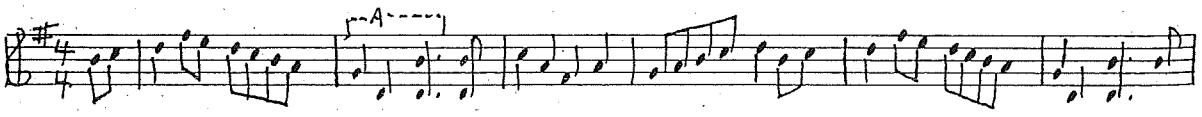


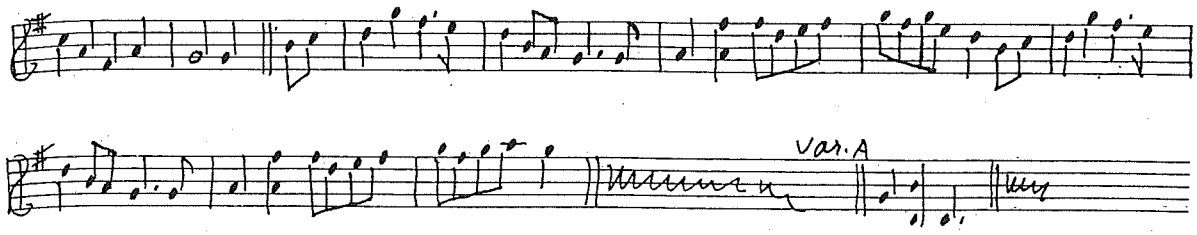
In Howe DSV, p. 56, is a tune, *The Flying Cloud Schottische,* which seems to be cognate with this; and Christeson, No. 154, has a first part resembling that of our No. 388. Otherwise, I have not encountered this piece in print, to the best of my knowledge. Our second part may possibly come from that popular hymn or spiritual chorus-strain to the words "What! never part again? No, never part again," for which see the note to our No. 191.

389. HORNPIPE (V)

Walter Neal, V, 1952, JB.

From Jack Ingle (Engle?).
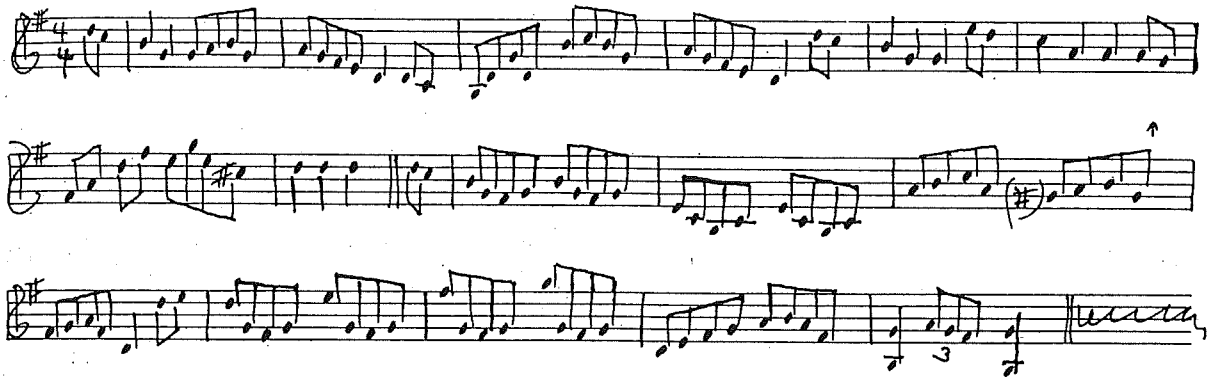




A number of tunes begin with the formula seen in the first two bars of our No. 389, but they usually branch off into a different tune from ours. In a few cases, a general resemblance to our Part 1 is seen in the first part of another tune; but it never carries over into a following part. References to a few of these cases are given here, to tunes with the titles *Blue Eyes Polka, Navvie (on the Line), New London,* and *London Hornpipe:* namely, Howe DSV, p. 67; Ford, p. 104; One Thousand, p. 88; Kerr, I, p. 42; White Un, No. 115; Kennedy FTB 1, No. 8.

390. VINTON'S HORNPIPE (V)

Walter Neal, V, 1952, JB.
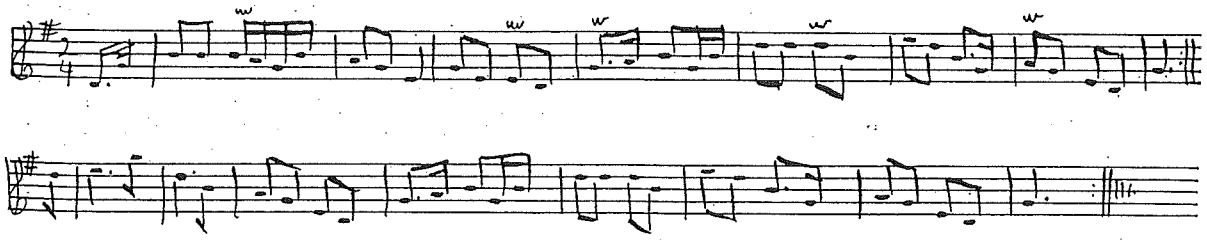


Our title as above, or simply *Vinton,* is nearly always the name of this hornpipe in printed variants. The only sets with differing names that I have encountered are Moffat-Kidson, p. 31, *The Silver Box Hornpipe,* dated c. 1770 (a simple, perhaps comparatively early version); Harding AR, No. 156, *Vincent's Hornpipe;* and O'Neill MI, No. 1618, *O'Fenlon's Hornpipe.* Other variants, with the ordinary title, are Howe DSV, p. 45; Ford, p. 109; One Thousand, p. 90; Bruce-Emmett, p. 26; Harding Coll and Harding Orig, No. 65; JR, II, p. 28; Robbins, No. 105; White Ex, p. 49.

391. THE HOME TOWN BAND (FV)
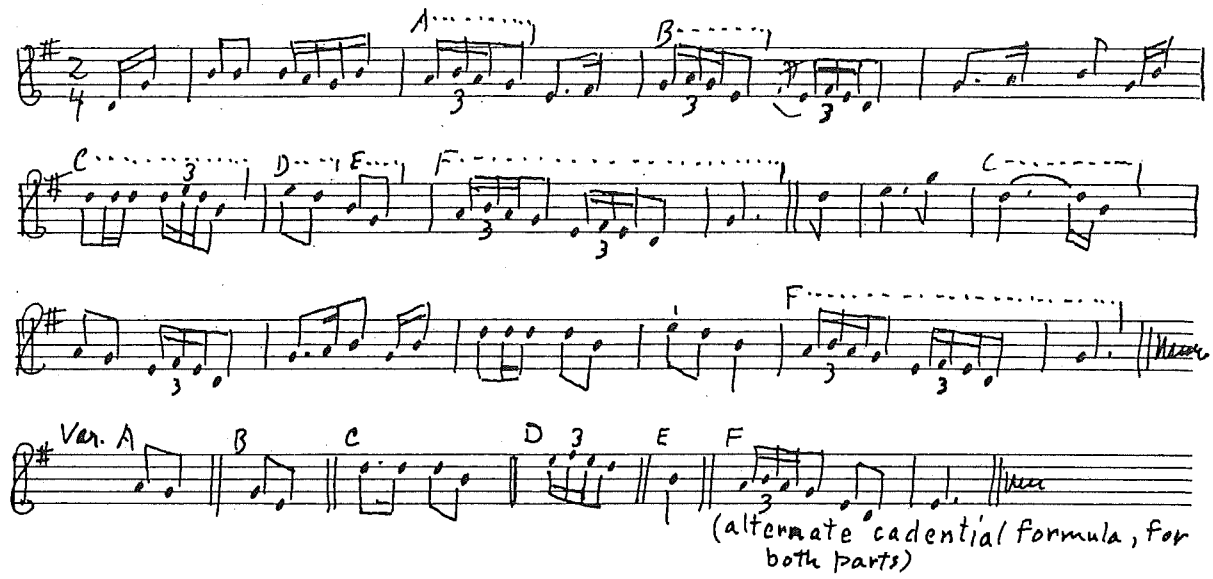
A

Horner, F, 1944, B.



B
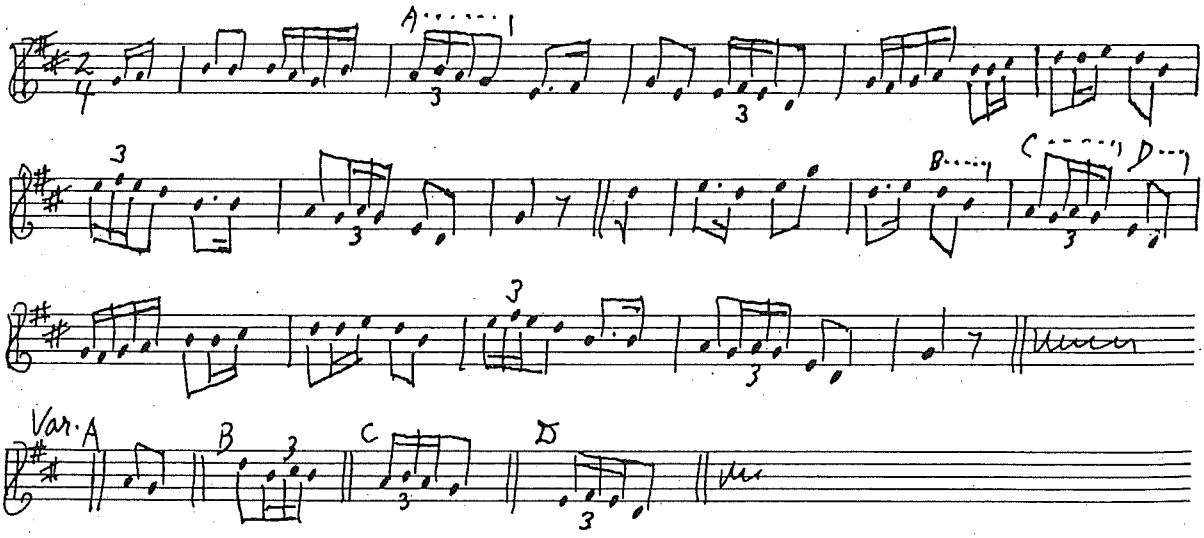
Horner, F, 1960, JB.



C
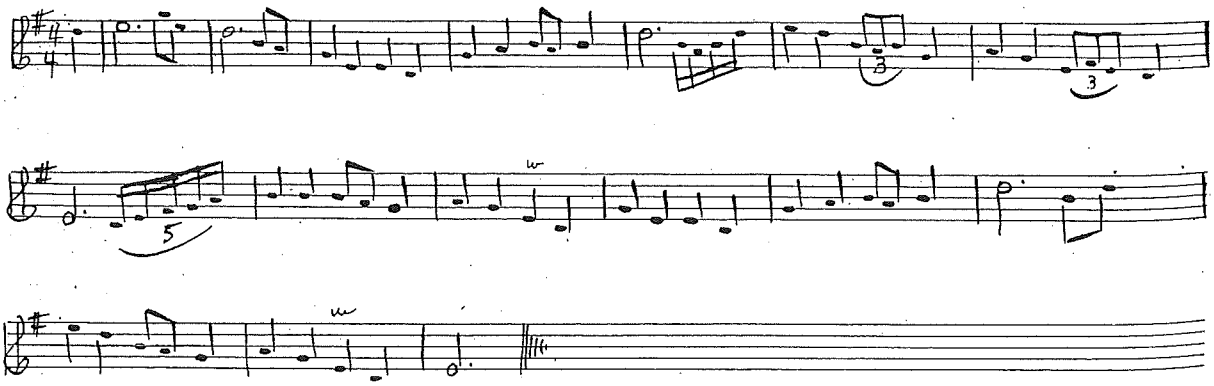
Ganiear, F, 1960, JB.

From the Pittsburgh Pioneers Band.



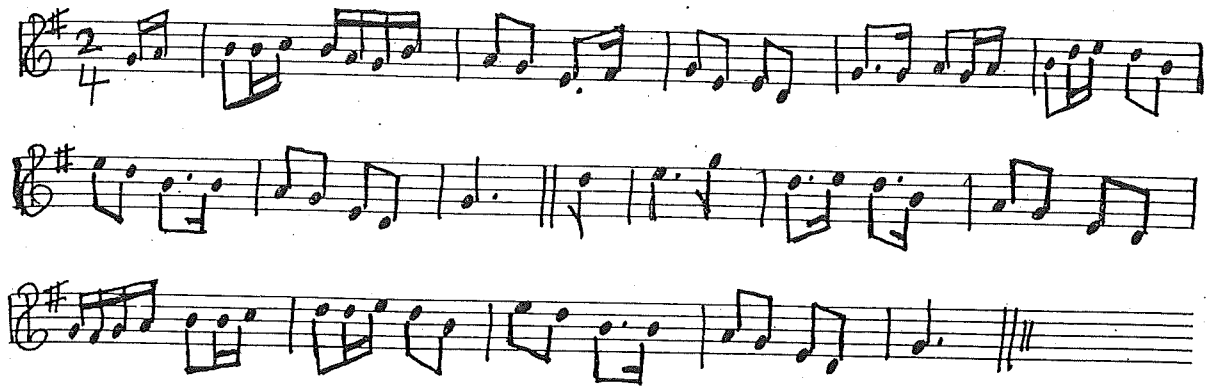
D

H. White, V, 1930s, B.



E

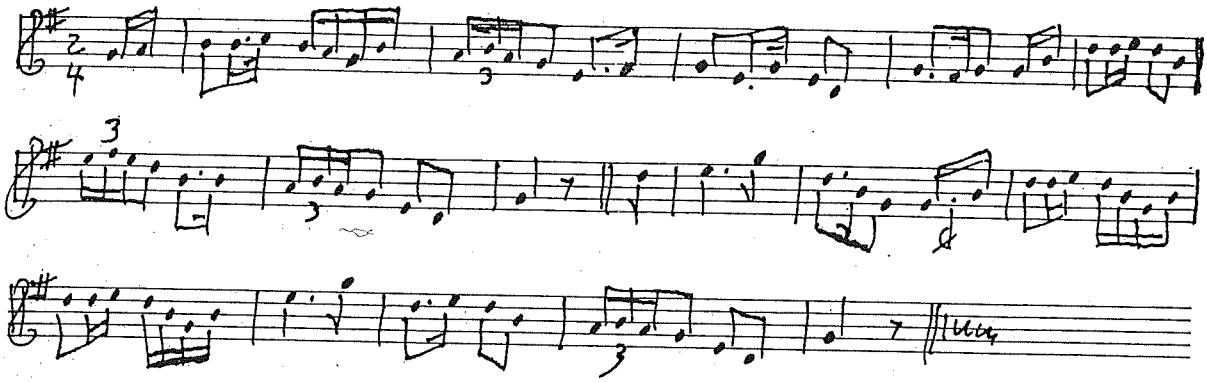
Hoge MS, No. 3, 1944, B.



F

Yoders, F, 1960, JB.

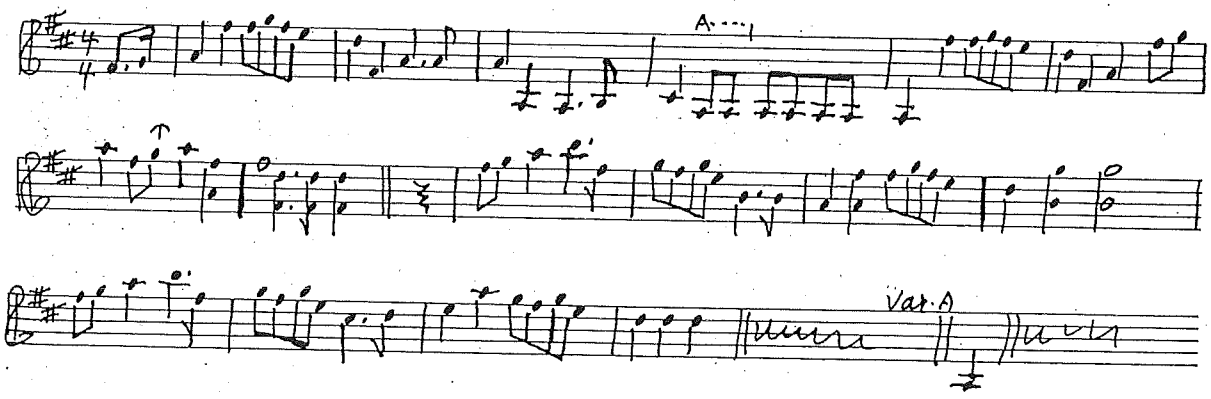
From his father.



Local titles: as above, A, B; *The Old Town Band,* C; *The Centennial,* E; no title, D, F. In No. 391 we once again have a tune universally known among fifers and played by some fiddlers, but untraceable (by me, at least) outside southwestern Pennsylvania. It sounds like an old-country melody, perhaps a Scottish one. Notice that Version D ends on a minor-mode cadence, and that this ending formula was also known to the player of A, B.

392. WHO HIT NELLIE WITH THE STOVE PIPE? (V)

Walter Neal, V, 1952, JB.
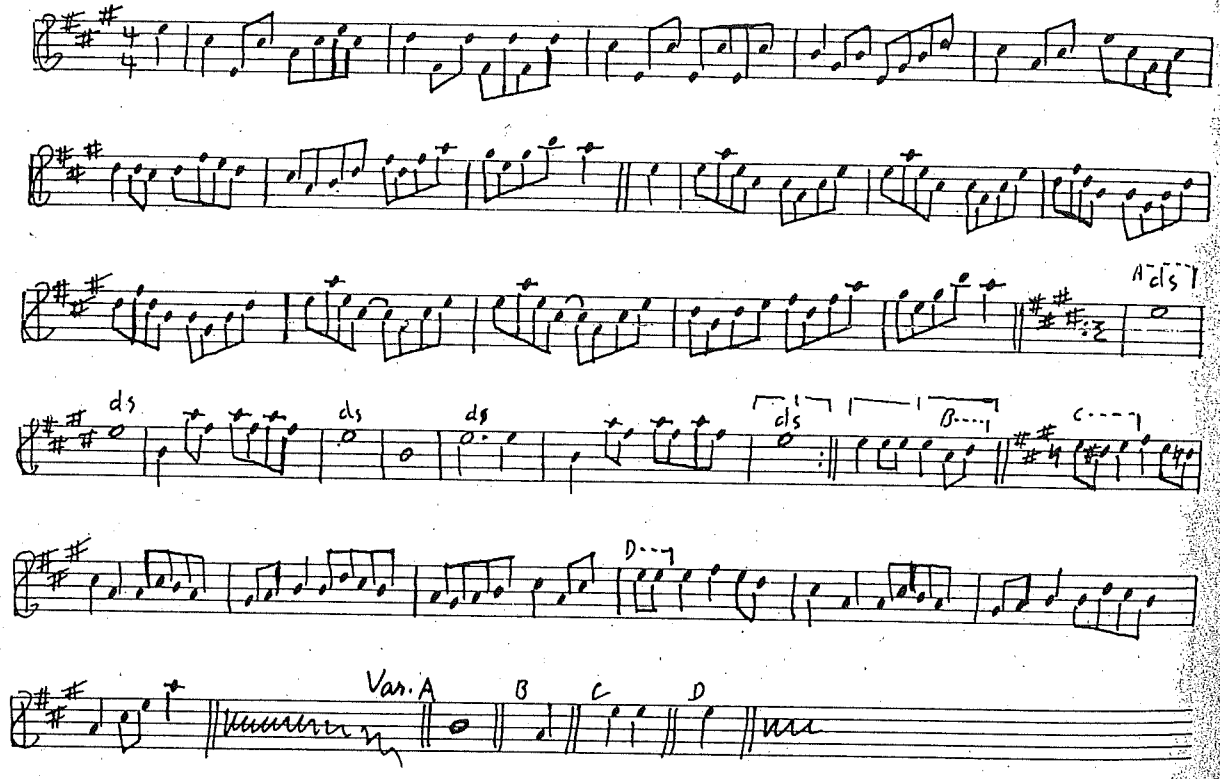


The title sounds like that of some song; but I have found no song so named. The first part, at least, of No. 392 seems to be known to fiddlers in various parts of the country: forms of it are found in the first parts of Ford, p. 116, *Redman's Reel;* Cazden, p. 43, *Polka Reel;* and Christeson, No. 98. I have not noted our second part elsewhere.

393. THE BLUE BELLS OF SCOTLAND (V)

Walter Neal, V, 1952, JB.

From Abel Browning.
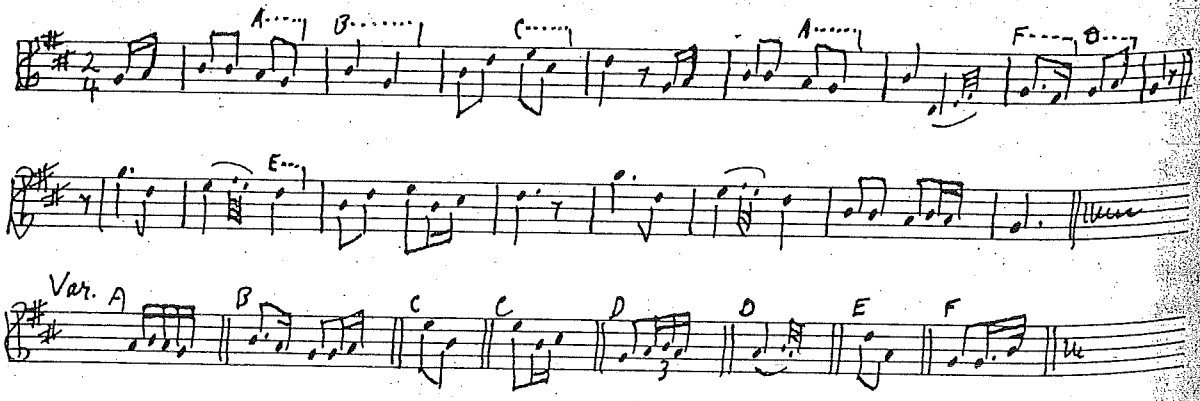


394. LIZA JANE (F)

A

Yoders, F, 1961, JB.
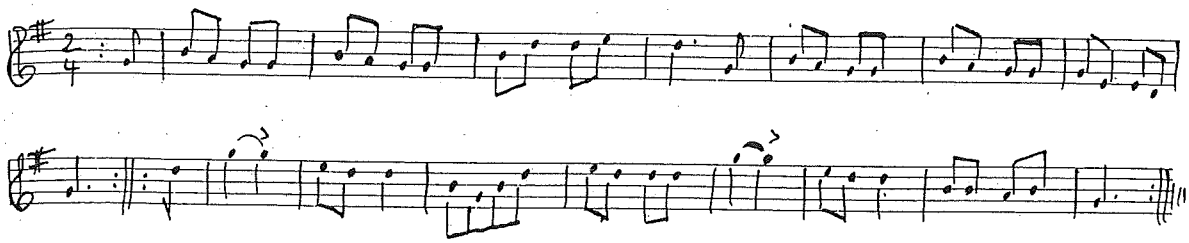
From the Berlin Band, Somerset County.



B

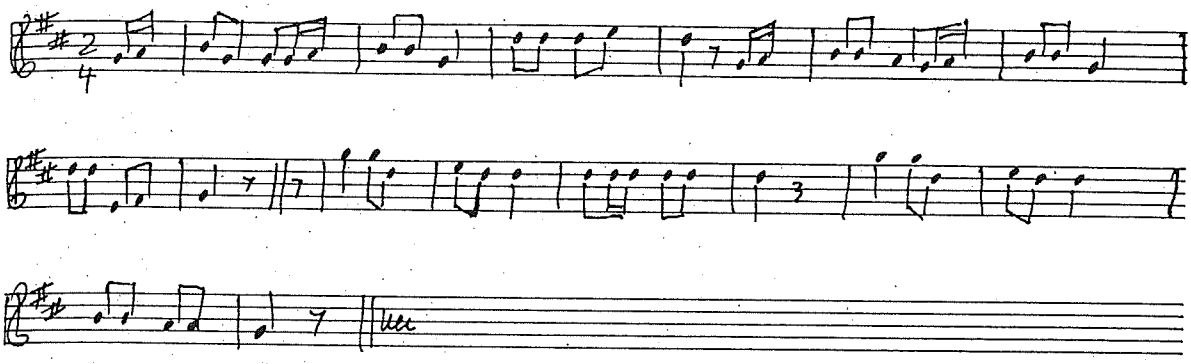
Hoge MS, No. 66, 1944, B.

From Charles F, Cook, Somerset fifer.



C
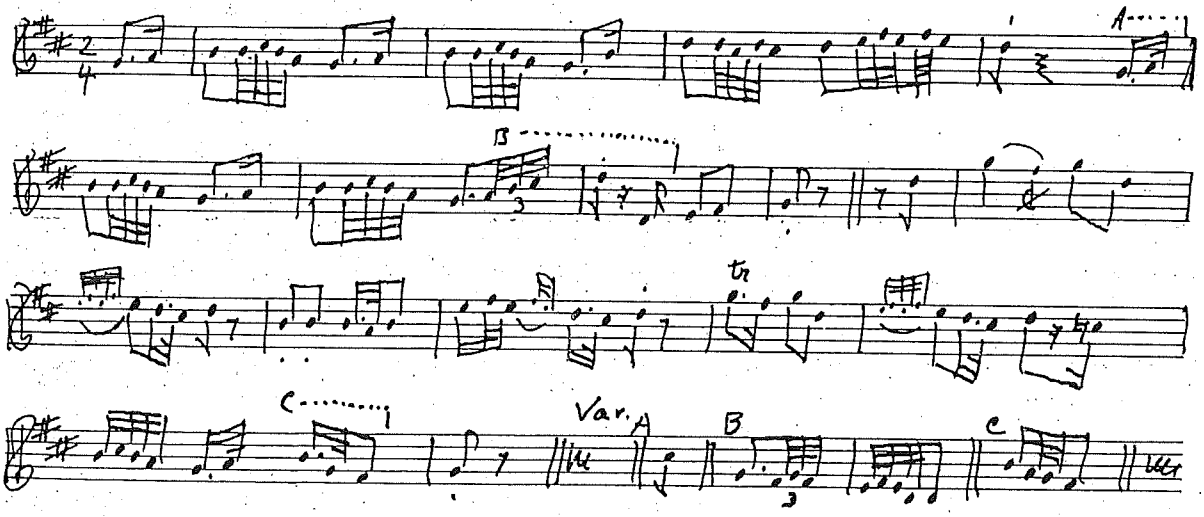
Mount Pleasant Tablatures, 1950s, JB.



D

Grimm, F, 1960, JB.

"Charley Cook's famous tune."
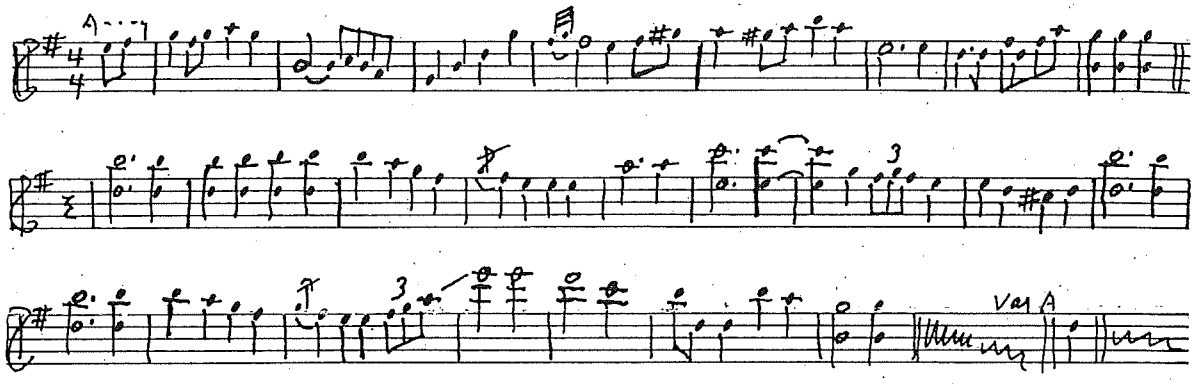


Local titles: as above, A, B; *Sally Ann,* C, D. The popular ditty of *Liza Jane* goes in this area to a tune seemingly derived from the tune of the hymn (or spiritual) "There is a happy land," etc.: see the note to our No. 385. However, No. 394 also shows fairly close resemblance in its first half to the spiritual tune *My Father's Gone to View That Land,* once much sung in the southwest-Pennsylvania-northern-West-Virginia countryside; and it would appear that the spiritual air is also related to "There is a happy land." See our No. 598 (*My Daddy,* also a form of the familiar spiritual tune), and the note accompanying it.

Liza Jane is sung in America to more than one widespread tune. One of them (more often sung to *Get Along, Cindy Gal*) shows no relation to ours; it can be represented by Lomax ABFS, p. 284; Thede, p. 38; Ford, p. 58. Another one shows a partial relation to our No. 394, having either the first or the second part of ours joined to some different strain: so Thomas, p. 91; Owens, pp. 75, 80; Sandburg, pp. 132, 308.

395. SLIDE, KELLY, SLIDE (V)

Walter Neal, V, 1952, JB.

From Taylor Haggerty.
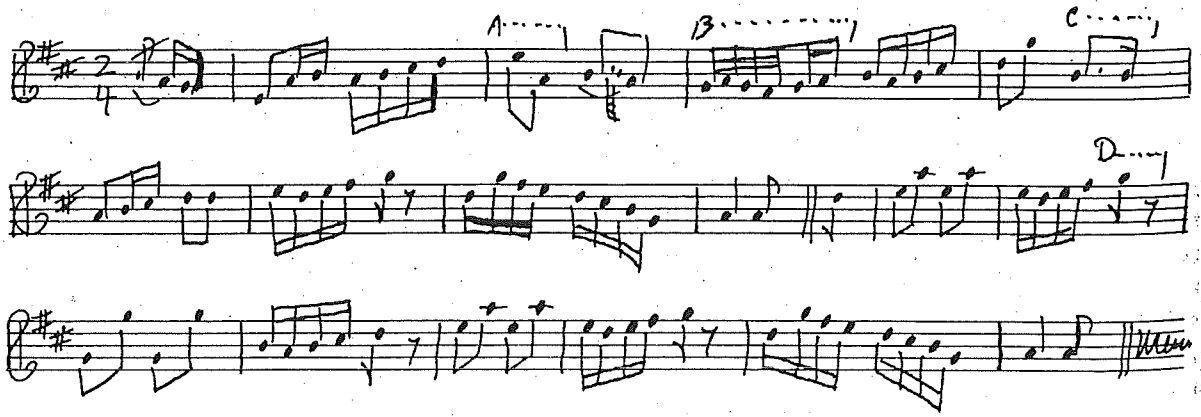


The name of No. 395 is that of a song about Michael Kelly, a once famous baseball player of the end of the last century. He is commemorated in Baseball's Hall of Fame, Cooperstown, N.Y. The song was composed in 1889 by John W. Kelly (no relation to the player), who introduced it into vaudeville, making it the first popular song about baseball. The piece was played at the opening of the Polo Grounds in 1889, and became a favorite of the New York Giants in the 1890s.

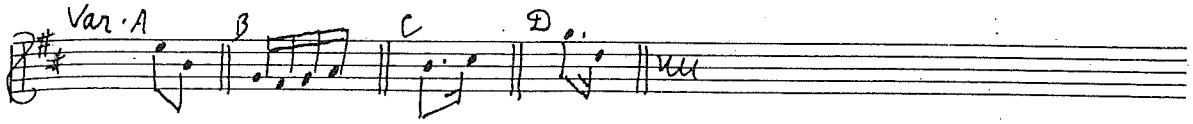
I owe these details to the efficiency of Miss Carole Franklin, Music Librarian, Pattee Library, The Pennsylvania State University. She added to this information, however, an additional and somewhat disconcerting fact: namely, that our No. 395 is *not* the proper tune to the Kelly song. Evidently another tune-name has become a floater; and the origin of our No. 395 still remains unknown–to this editor, at least.

396. JOHNNIE COPE (F)

Horner, F, 1944, B, 1960, JB.

From old Scots fifer, Dick Gibson.





This famous old tune still retains its popularity to some extent, being included in various modern fife and fiddle books, as well as bagpipe collections. A note in Graham, p. 215, claims that the first part is the original tune of one strain, to which various other strains were subsequently added to form a second part. To me this opinion seems rather reasonable, seeing that wherever *Johnnie Cope* occurs, its first strain is like that of our No. 396, while its second strain either resembles part of a tune called *Balquhidder Lasses* (for which see the note to our No. 186), or else corresponds to the second part of this present version. In fact, there are some grounds for thinking that the *vocal* sets of *Johnnie Cope* usually had the "Balquhidder" strain for a second part, while the *instrumental* versions more often had a second part like that of No. 396.

An older name for this tune was *Fye to the Coals in the Morning* (Graham, p. 215). What fastened the present name upon it was its being set to the words of a couple of songs about the Battle of Prestonpans (1745) in which an English force commanded by Sir John Cope was routed by the Highlanders under "Bonnie Prince Charlie." The words of one of the songs became a favorite among the Jacobites, or Stuart adherents, thus insuring considerable and continuing popularity for the tune. The lines opening the chorus to this song were recently still remembered in southwestern Pennsylvania:

> Hey, Johnnie Cope, are ye wakin' yet,
> And are ye're drums a-beatin' yet?

But in the legend that grew up about these words and the tune, among the Protestant Irish and the fifers generally, "Johnnie Cope" appears as a drummer boy in the forces of the Orangemen, who fell asleep on his watch. Aroused by some birds pecking at crumbs scattered on his drumhead, he woke up just in time to beat the alarm as the enemy was creeping up for a surprise attack. The story sounds like a version—or parallel—of the famous Latin legend of the Capitoline geese, who by their hissing and cackling wakened the sleeping sentries and enabled the Romans to repel an enemy onslaught.

Sets of *Johnnie Cope* that were once vocal and have the "Balquhidder" second section appear in Oswald Cal PC, II, p. 73; Johnson, III, No. 234; Graham, p. 214; Smith Scot M, II, p. 96; Kerr, III, No. 369; Karpeles Lancs, p. 5 (as *Balquhidder Lasses*); McDonald Gesto, p. 95, a piper's set with variations, and p. 102, 3rd, with different name; Gow VM, p. 23; Hogg, Series II, Song LVIII; Moon Musick, No. 6.

Instrumental versions with second parts akin to that of No. 396 are Hulbert, p. 17; Roche, III, No. 196, 4th figure of second tune, and also No. 202; O'Neill MI, No. 1812; Murphy MS, p. 4, called *Chaisse's Retreat;* Robertson Sturbridge, p. II, a somewhat altered set. The tune called *Martin's Rattler* in CFD 76, p. 27 looks like a derivative of our No. 396 also; and O'Neill MI, No. 1703, and Reavy, No. 68, *Shaskeen* (a reel or clog) have first parts that are certainly forms of the fundamental strain of the air.

A form of this tune that is undoubtedly instrumental, yet has its second part derived from the "Balquhidder" strain, is an Irish hornpipe with some parts added to the regular two. This is *The Groves,* or *The Drunken Sailor:* see Petrie Stan, Nos. 318 and 319; O'Neill MI, No. 1598. Likewise, our No. 396, or derivatives of it, appear to have been otherwise influential in the local Pennsylvanian fifers' tradition: compare our Nos. 397, 398, and 399 following *Johnnie Cope*. The first part of No. 399 resembles that of No. 398, and it is a debatable matter whether No. 398 is a version or derivative of our No. 396. On the other hand, the two slight variants of No. 397 look as though they were developments of the abovementioned *Chaisse's Retreat*—which I consider (I hope, rightly) to be a derivative of *Johnnie Cope*.
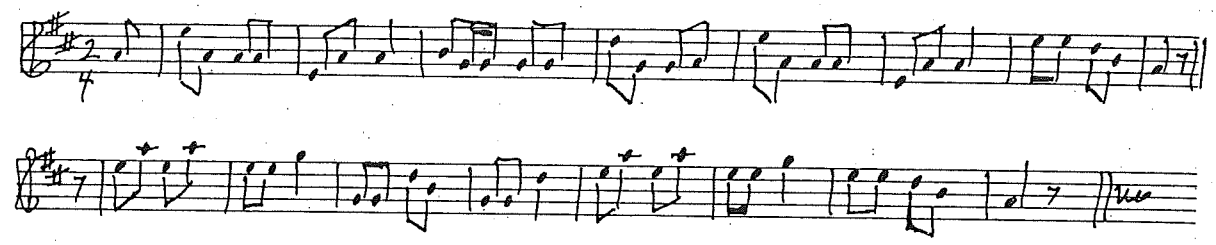
Shaskeen, presumably a member of the family to which our No. 396 (along with Nos. 397, 398, and 399) belongs, still seems to be a popular piece: there are additional sets in Mitchell Clancy, No. 110; O'Neill DMI, No. 802; and O'Neill WS, No. 327. Partial versions, or derivatives, of *Johnnie Cope* are still coming to light also. For instance, Feldman, p. 88, 2nd, may possibly be

such a piece. Feldman, p. 89, is a clear *Johnnie Cope* in its first part, while its second is a strain taken from the *Welcome Home* family (cf. our No. 220). And a hornpipe tune in O'Neill DMI, No. 954, has its first strain likewise based on that of *Johnnie Cope*.

397. PANCAKE (F)

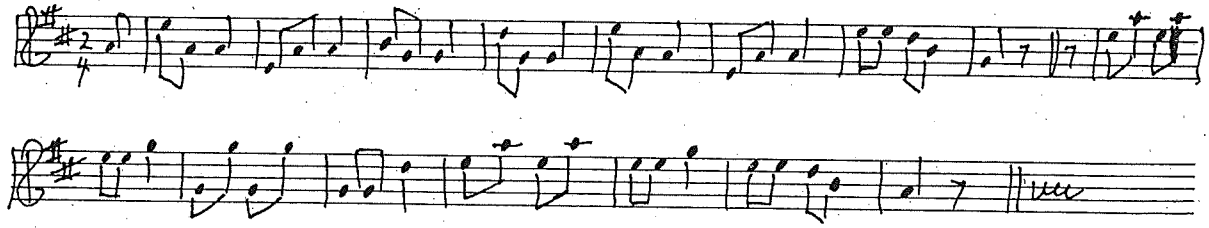
A

Mount Pleasant Tablatures, 1950s, JB.



B

Mount Pleasant Tablatures, 1950s, JB.
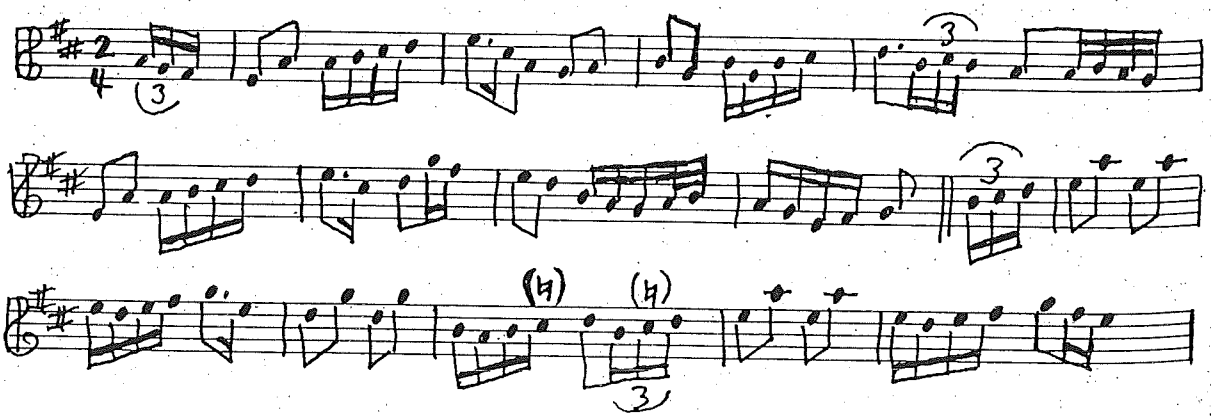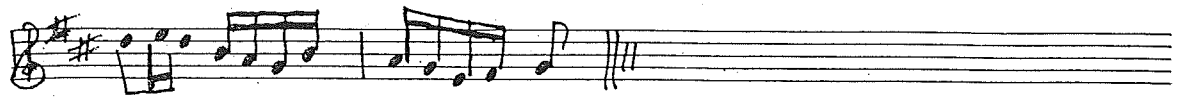


Two variant forms, A entitled as above, B lacking a title. "Pancake" was formerly (and for many, still is) the name of a suburb of Washington, Pennsylvania, now officially called "Laboratory." It was the former home of James Braddock, the leader of the Mount Pleasant Martial Band, who apparently brought from it not only himself, but something of the local Pancake tradition of fife tunes.

398. OLD MARCH (F)

Wiltrout, F, 1944, B.
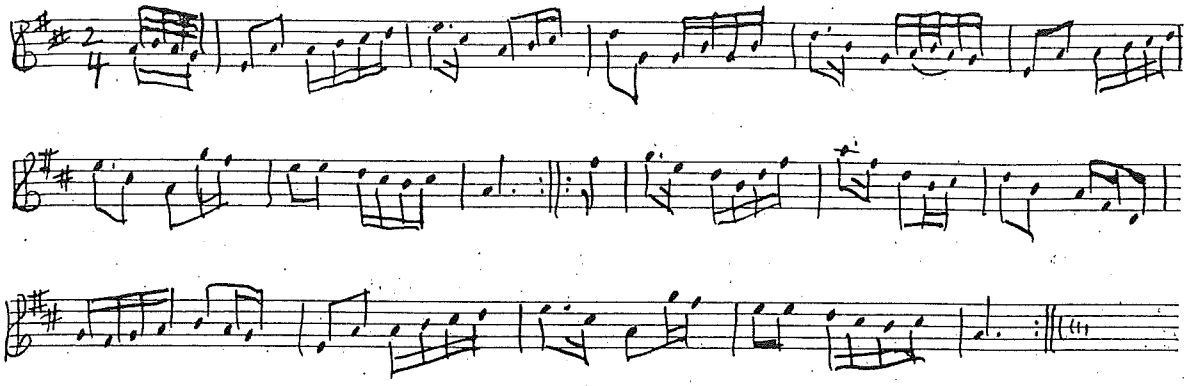
From Ananias Bittner.





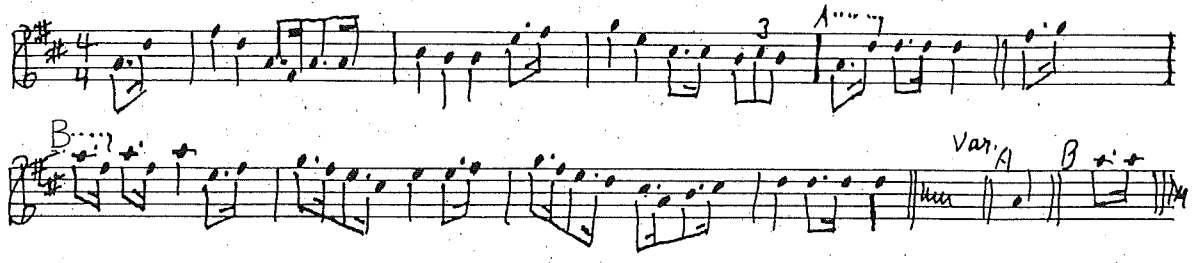
399. MARCH (F)

Palmer, F, 1944, B.



400. THE BABES IN THE WOODS SCHOTTISCHE (V)

Strosnider, V, 1930s, B.



In a modified (more vocal) form, this tune was also sung in southwestern Pennsylvania to the song of the same name, which began:
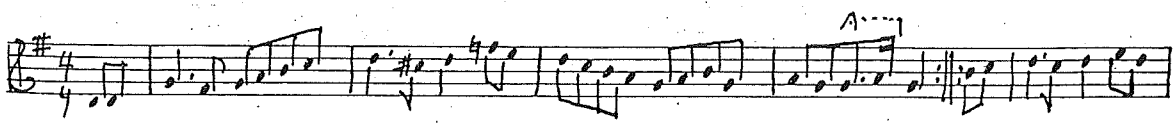
> My dears, do you know, a long time ago,
> Two little children whose names I don't know
> Went out for to play one fine summer's day,
> And were lost in the woods, so I've heard people say [etc.]

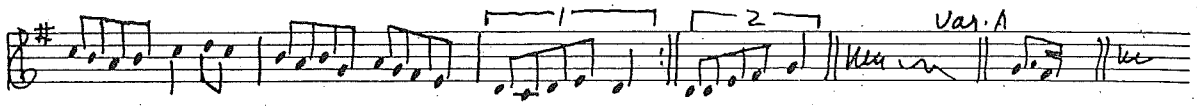
I have not seen the tune elsewhere, nor under any other title. The song just quoted was also sung, in the same region, to another air, not related to this.

401. SCHOTTISCHE (V)

Wiltrout, F, 1944, B.

From Cooney Tressler, Dunbar, Fayette County.
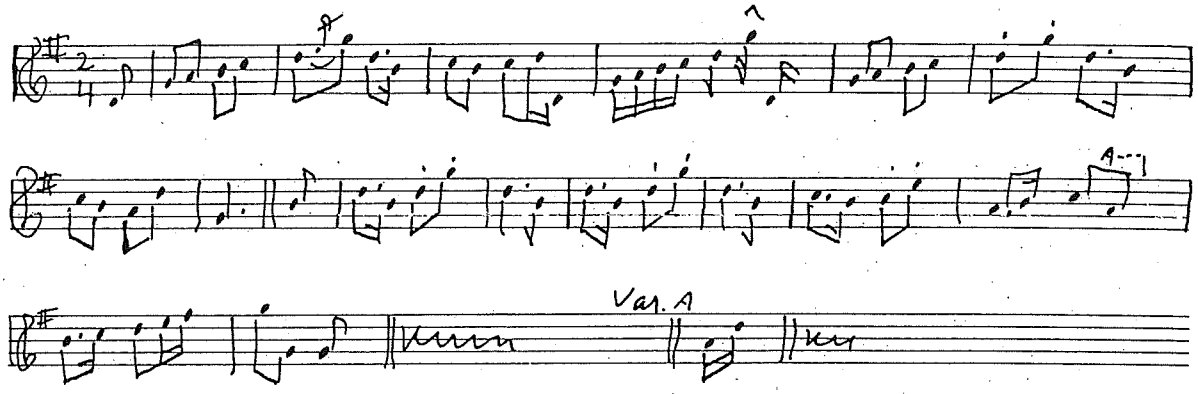




To me this piece sounds more like a reel made out of some song tune; but the player insisted that it was a schottische. The second part resembles that of *Zack Wheat's Tune,* Christeson 92. I have discerned no other melody that shows relation or resemblance.

402. OLD DANCE (V)

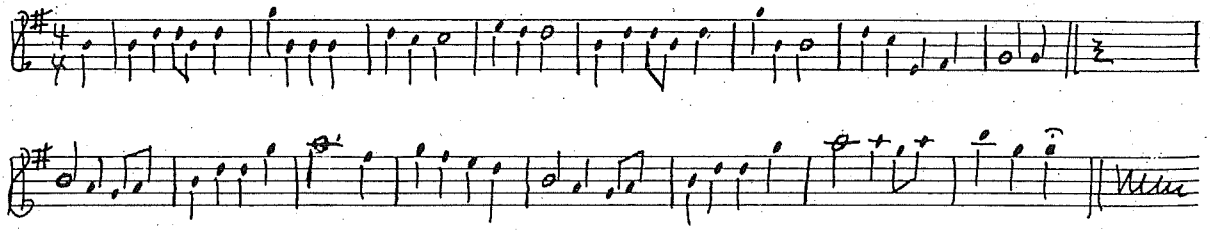
T. Patterson, V, 1930s, B.



The first part resembles (and is perhaps derived from) what I take to be a stage piece called *Bobbin' Around,* a sort of take-off on rural courtship. It may be seen in Jordan, *Singin' Yankees,* p. 288, ascribed to W. J. Florence, and in HeartS, p. 56. I have not traced our second strain.

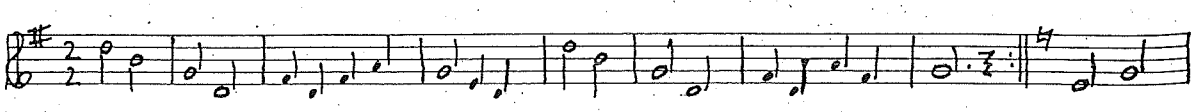
403. SCHOTTISCHE or POLKA (V)
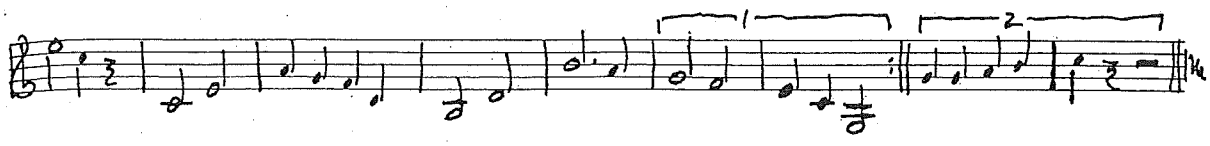
T. Patterson, V, 1930s, B.



404. SCHOTTISCHE or POLKA (V)

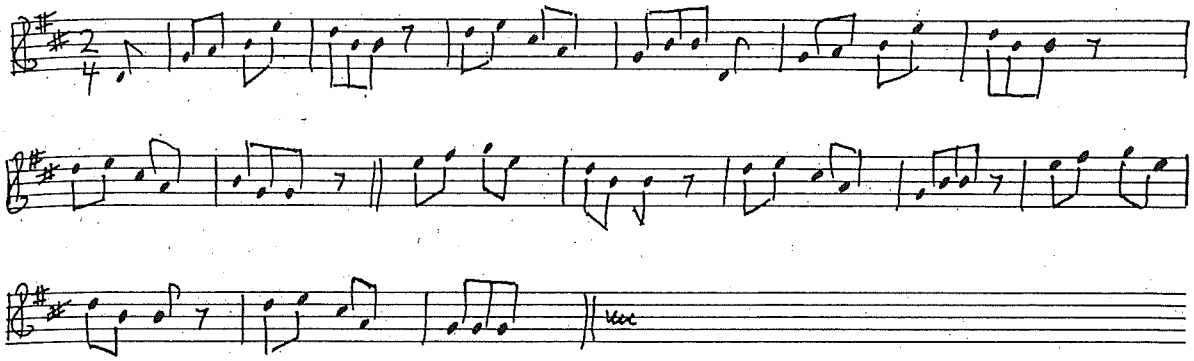
T. Patterson, V, 1930s, B.





405. ALEX DICE (FV)

Mount Pleasant Tablatures, 1950s, JB.

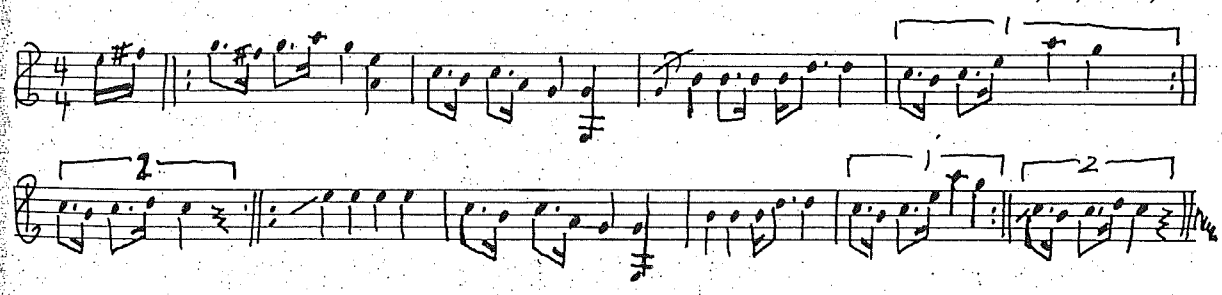


This is an international tune, once very widely known, which until recently retained its popularity with fifers and with fiddlers (who played it as a schottische). A version in Boehme, p. 166, No. 264, entitled *Krakovienne,* is labeled "around 1842–50," and this title (*Cracovienne* or *Krakoviak*) was known in the British Isles: see Kerr, I, p. 46, IV, No. 419. The tune has been sung to a little ditty beginning "I have a bonnet (jacket) trimmed with blue," and this sometimes furnishes a title, as in Messer, No. 57, and our Appendix, No. 30. *Walk Jawbone* is an American name for the piece, as in Minstr, p. 210, and Ford, p. 103. In Roche, II, No. 302, the tune appears without a title, as a "set dance," and in Clark, p. 34, it is joined to an abolitionist song.

406. THE MAHONING REEL or SCHOTTISCHE (V)

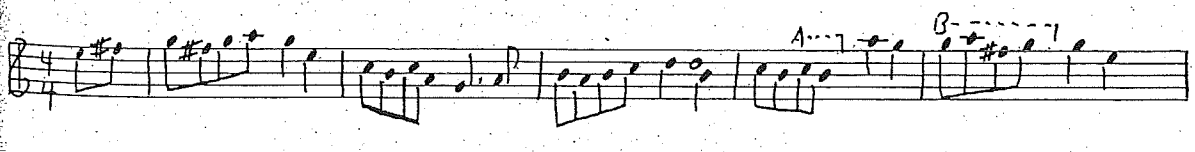
A

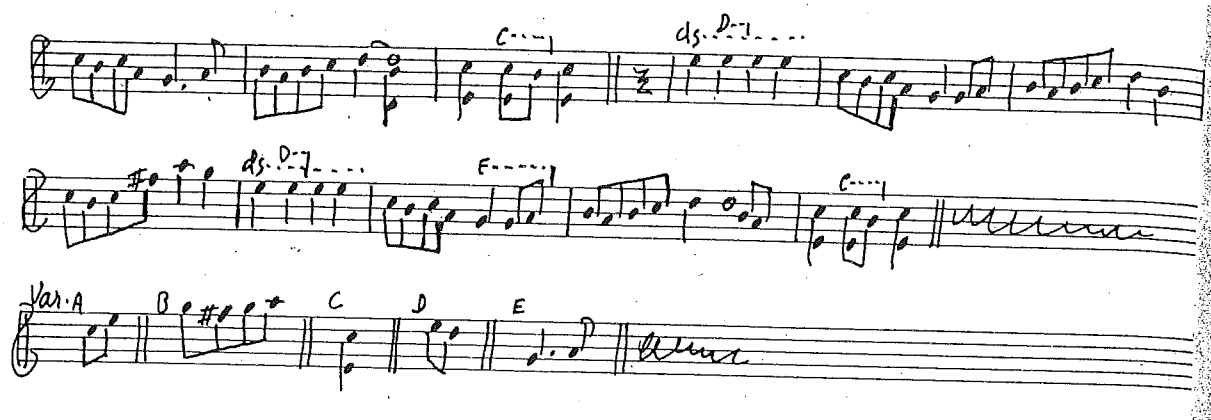
Wilbur Neal, V, 1948, JB.



B

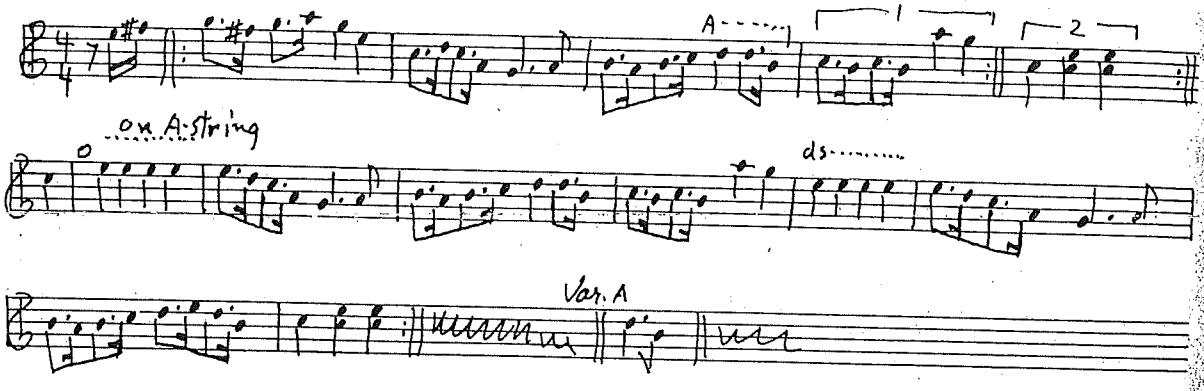
Cooper, V, 1954, JB.
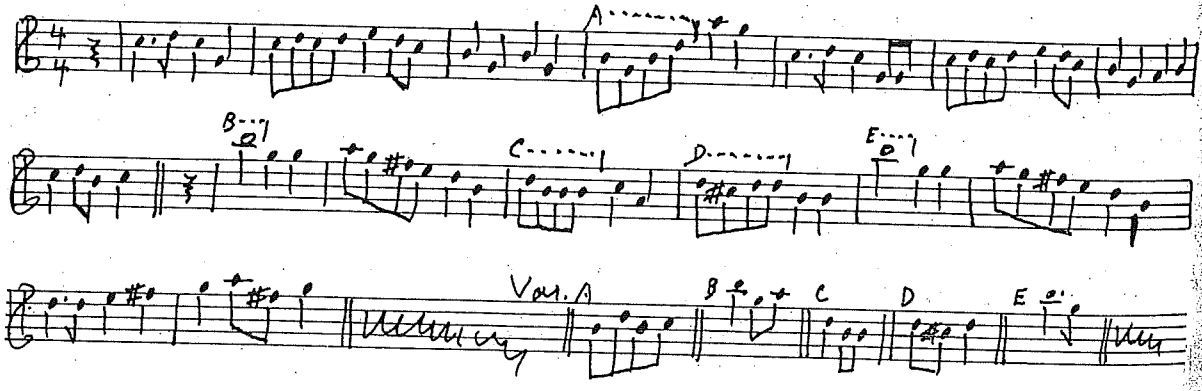




C

McCullough, V, 1959, JB.
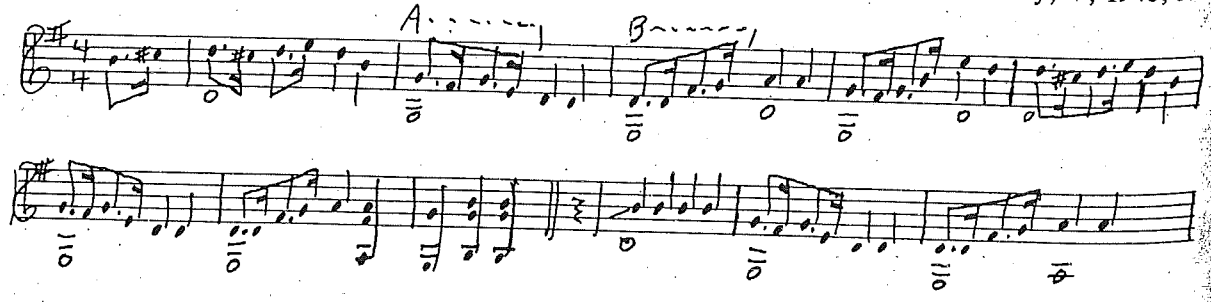


D

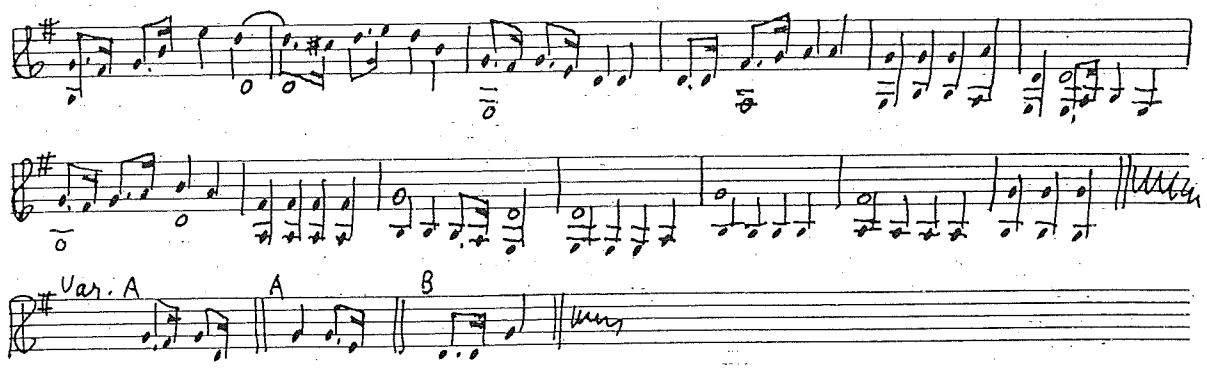
Moore, V, 1948, JB.



E
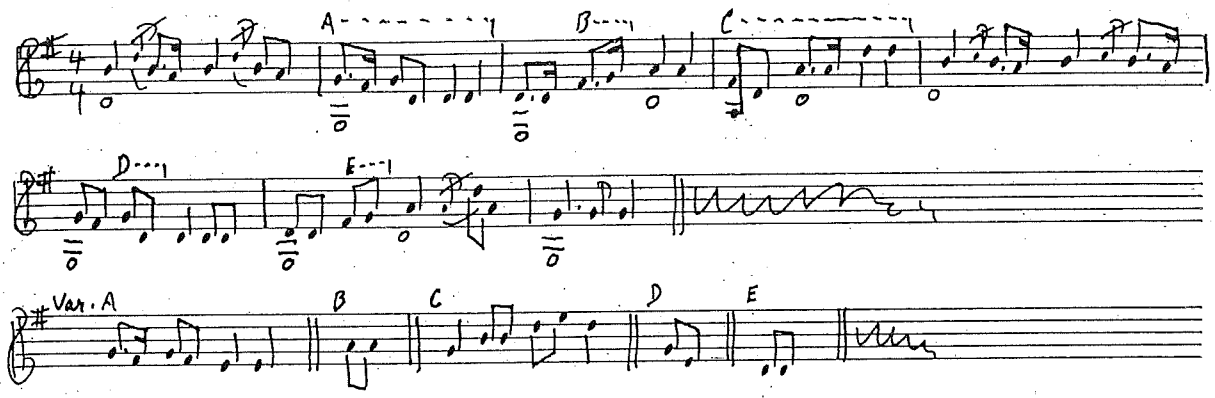
Gressley, V, 1948, JB.
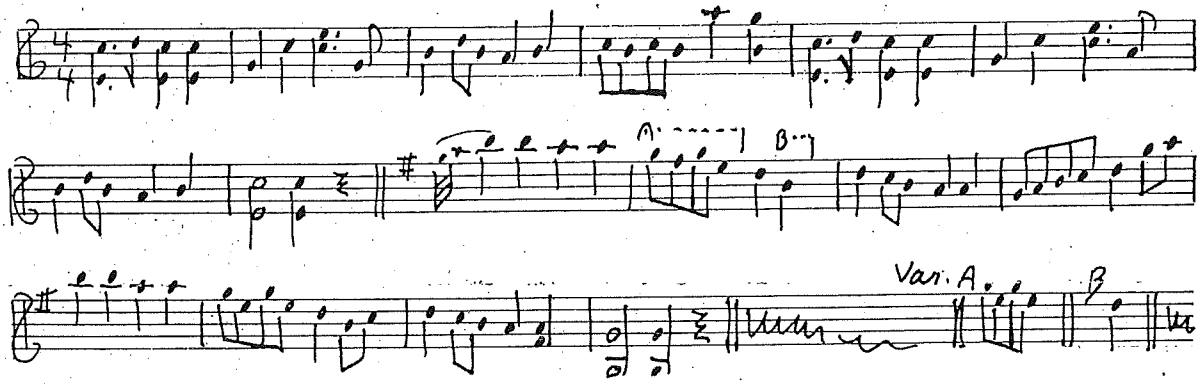




F

Gressley, V, 1948, JB.



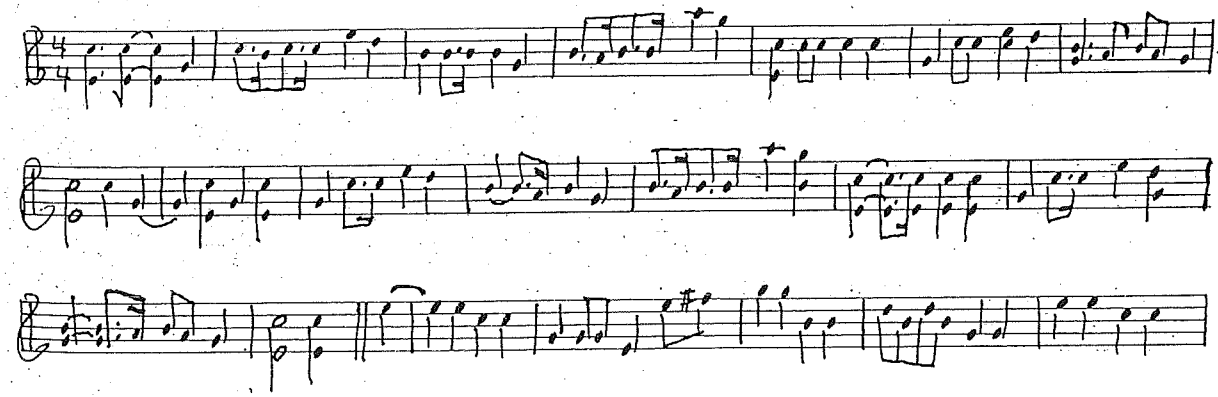
G
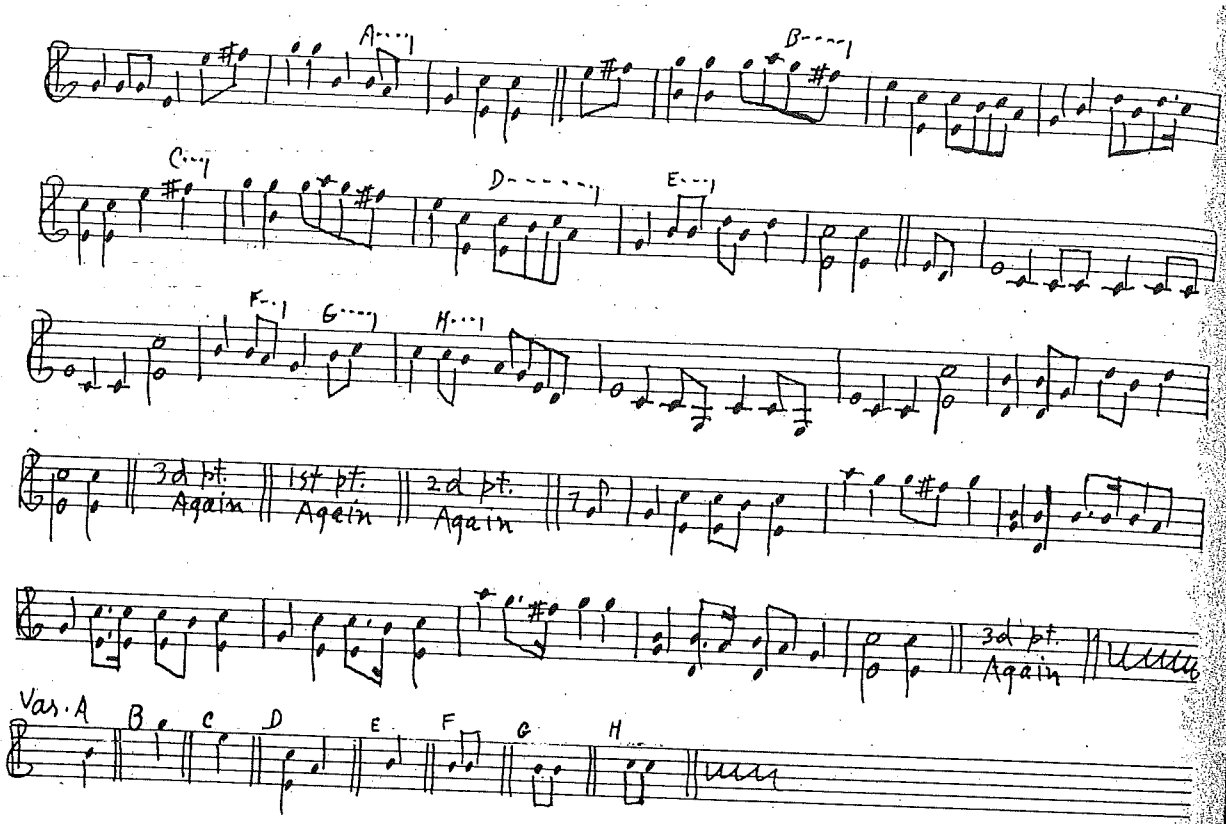
Dunn, V, 1947, B.



H

Pardee, V, 1952, JB.



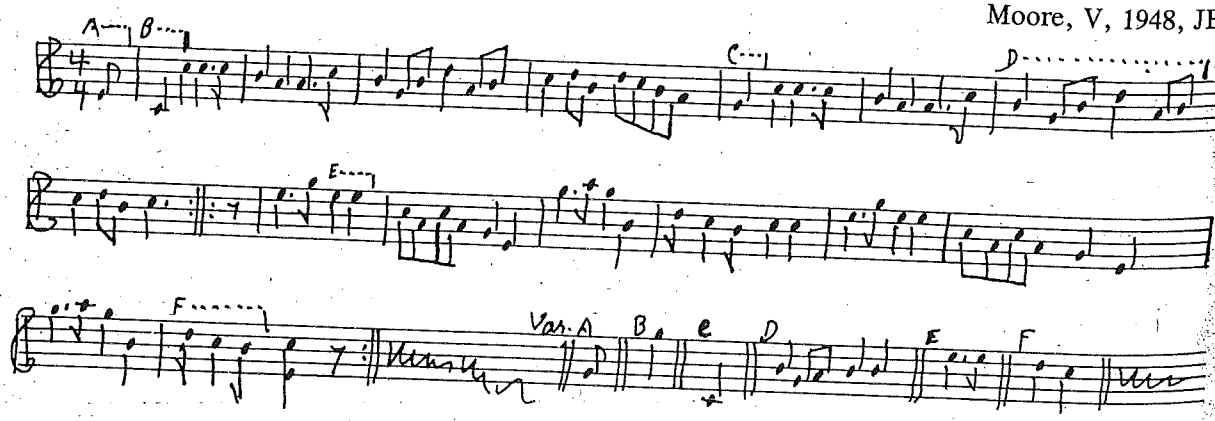


Local titles: as above, H; no title except "Reel" or "Schottische" or "Dance," A, B, C, D, E, F, G. The tune, which I have not been able to trace, certainly has all the earmarks of a schottische. Versions D and G resemble one another more than they do the rest of the sets, and are alike in showing tonic-dominant modulation. Version H illustrates the arbitrary lengthening that some popular tunes are likely to undergo, by the simple addition of strains from other airs in the tradition (for example, compare No. 407 following).

407. SCHOTTISCHE or POLKA or REEL (V)

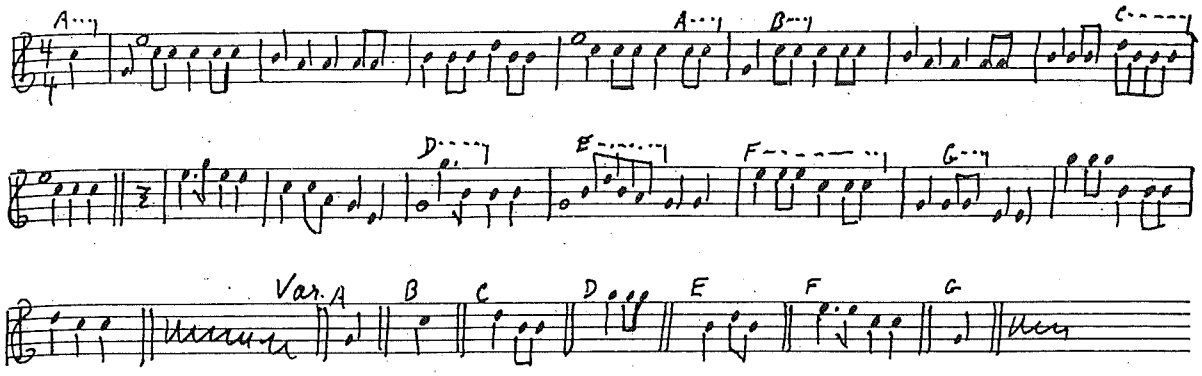
A

Moore, V, 1948, JB.



B

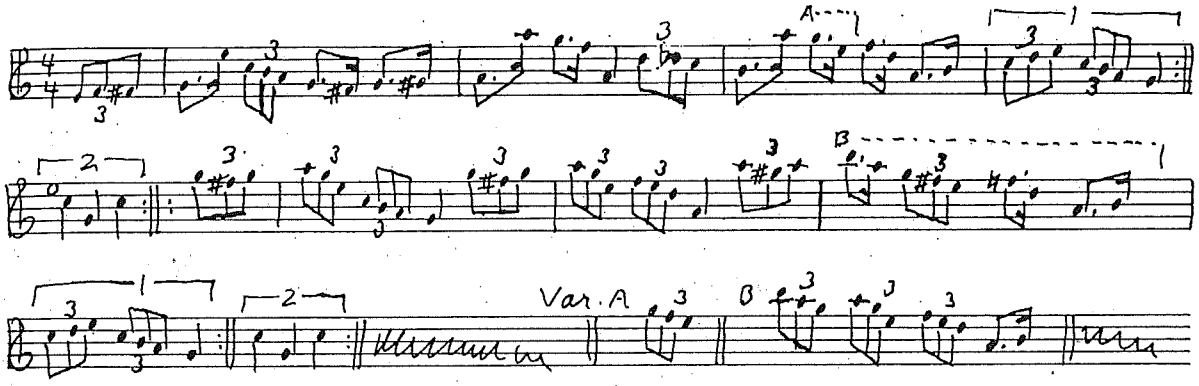
Cribbs, V, 1948, JB.



408. THE MASON-DIXON SCHOTTISCHE (V)

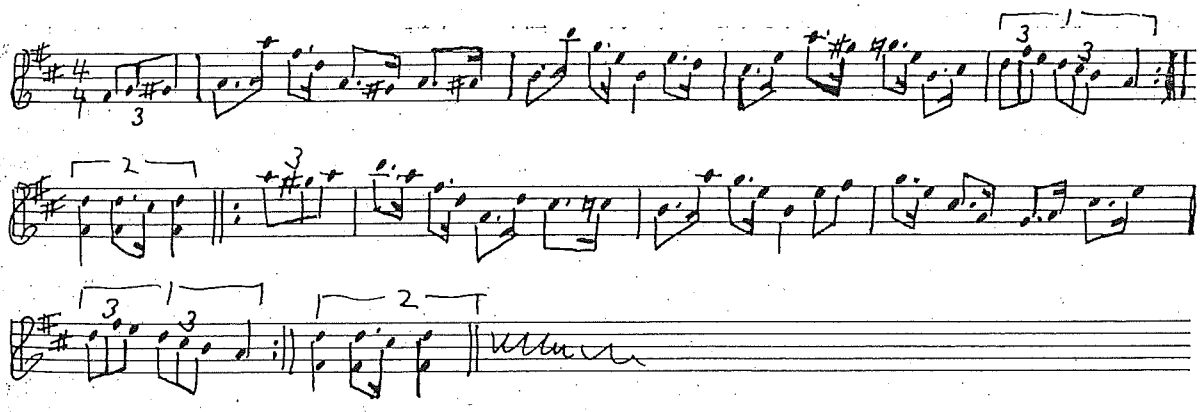
A

Yoders, V, 1961, JB.



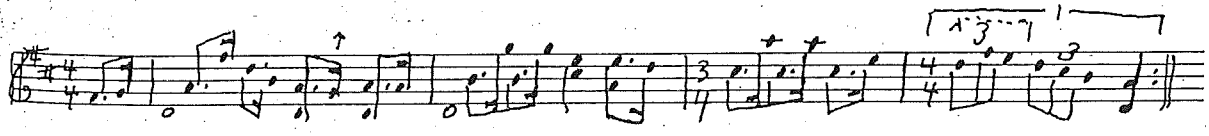
B

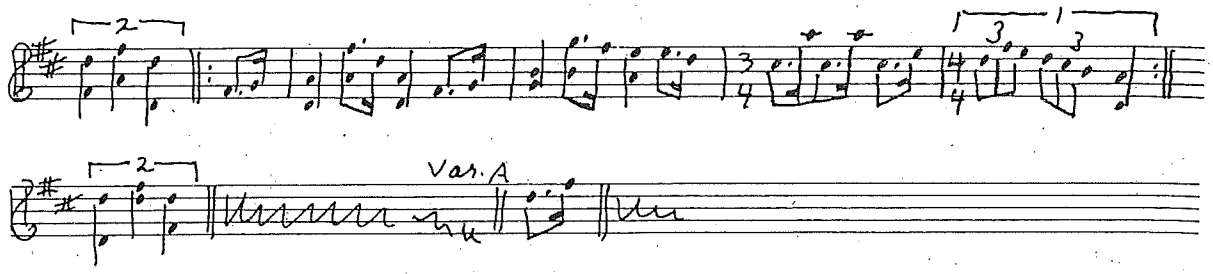
Walter Neal, V, 1952, JB.



C

Wilbur Neal, V, 1948, JB.
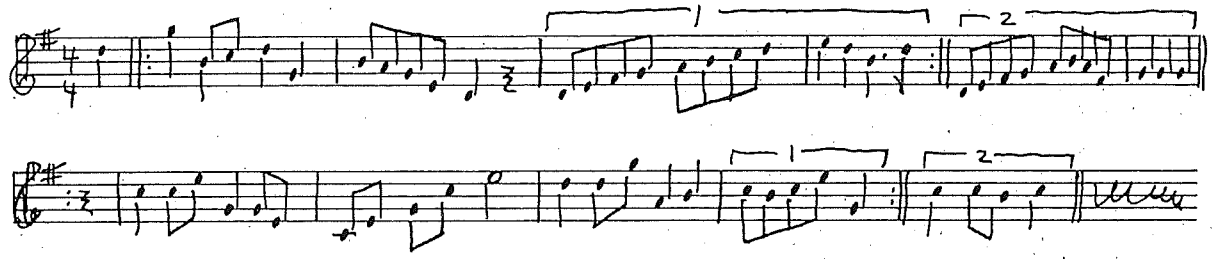




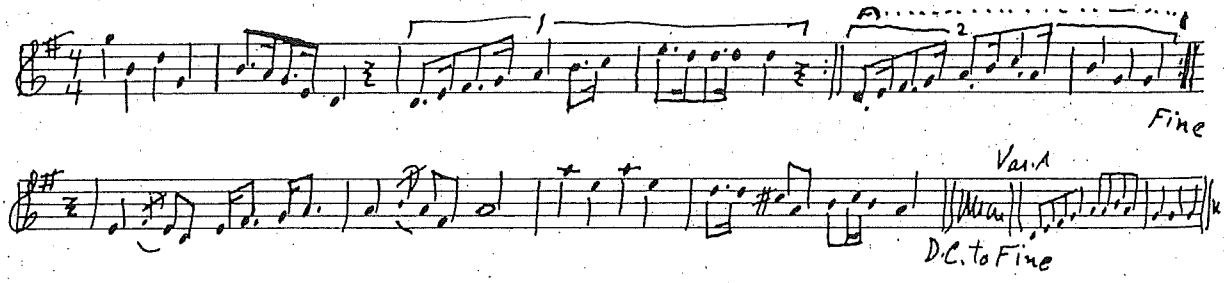
Local titles: as above, A; no title, B, C. Other popular titles for sets of this tune are *Peacock Rag* (Lowinger, p. 24, Christeson, No. 203), *Starlight Clog* (White Ex, p. 54, White Un, No. 151), and *Nightingale Clog* (One Thousand, p. 117).

409. RIGHT FOOT, LEFT FOOT (V)

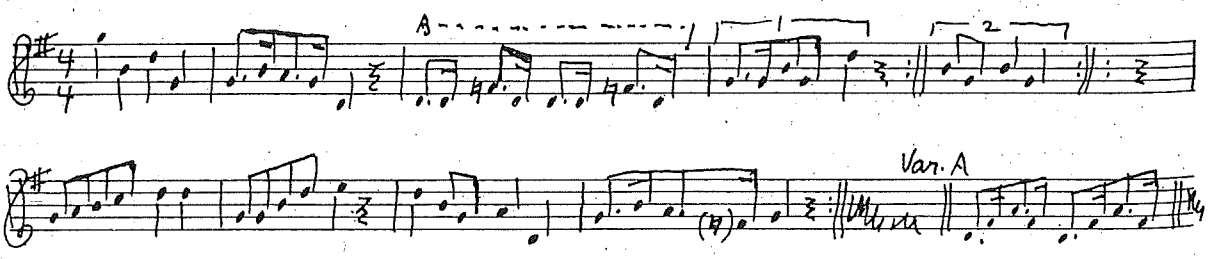
A — T. Patterson, V, 1930s, B.
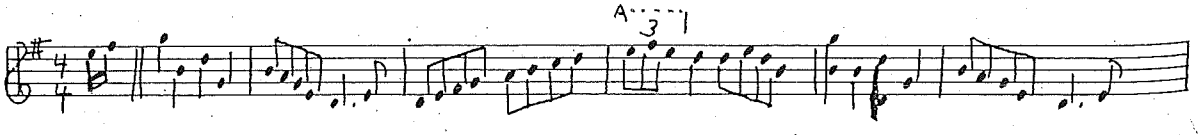


B — Strosnider, V, 1930s, B.

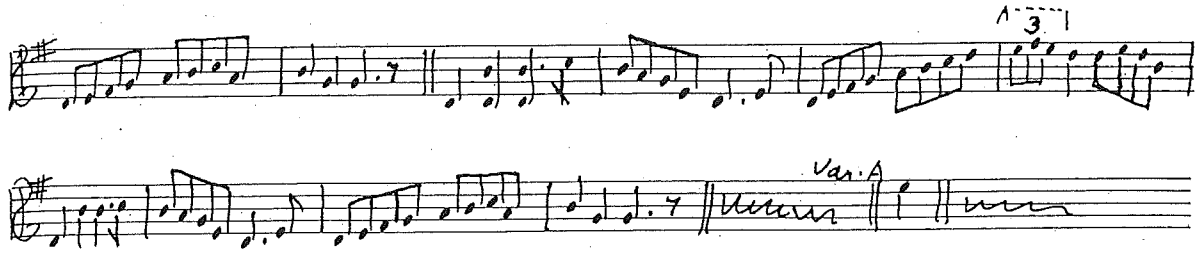


C — Meighen, V, 1930s, B.



D — Hogg, V, 1948, JB.





Local titles: as above, A; *Rainbow Schottische,* B; no title, C, D. The title of A comes from the rhyme usually associated with the piece:
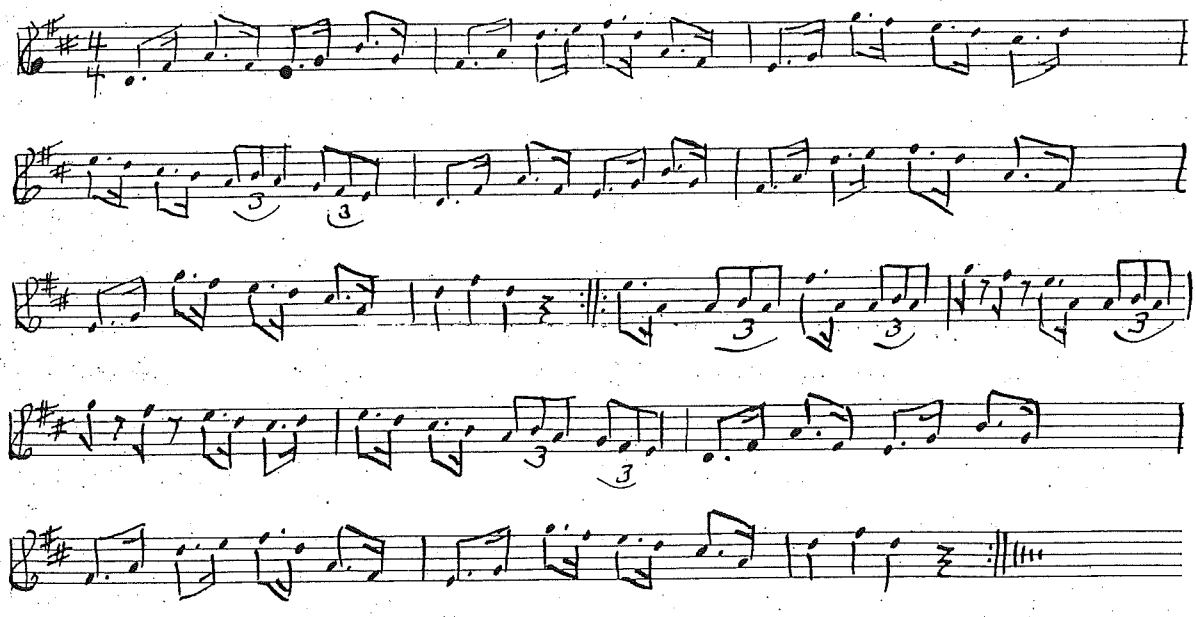
Right foot, left foot, any foot at all,
Kitty lost her slipper going to the ball.

Notice that in every set the first part remains the same, while the second strain is a different one. Titles in tradition are generally either *Winter Night Schottische* (as in Kerr, II, No. 439, Jarman, p. 78), or *Rainbow Schottische,* like our Version B (Ford, p. 156).

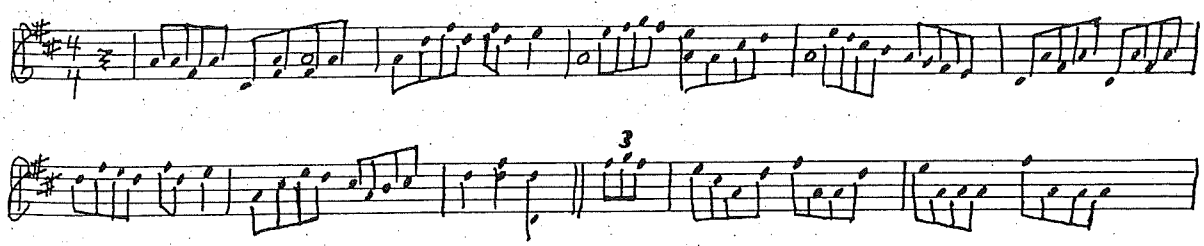
410. FREDDIE WILSON'S CLOG or HORNPIPE (VF)
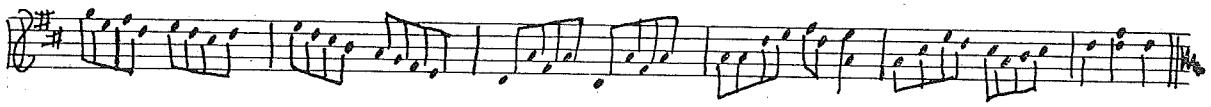
A — Hoge MS, 1944, B.

No number, name or source given.
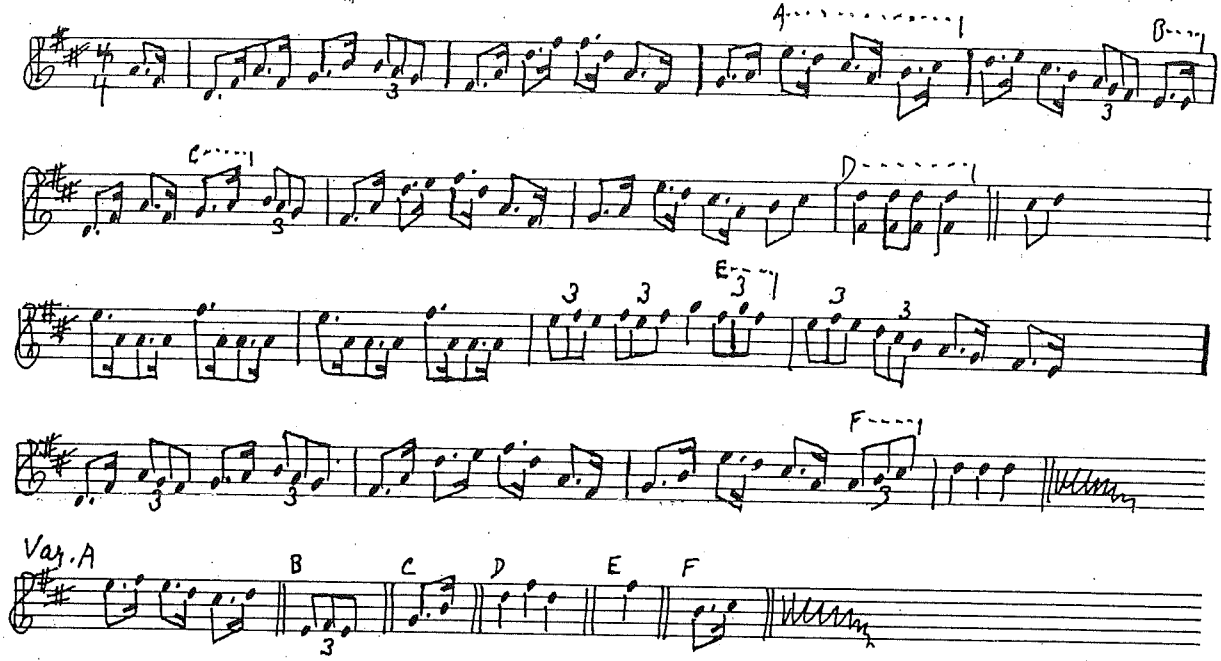


B — Steffy, V, 1949, JB.
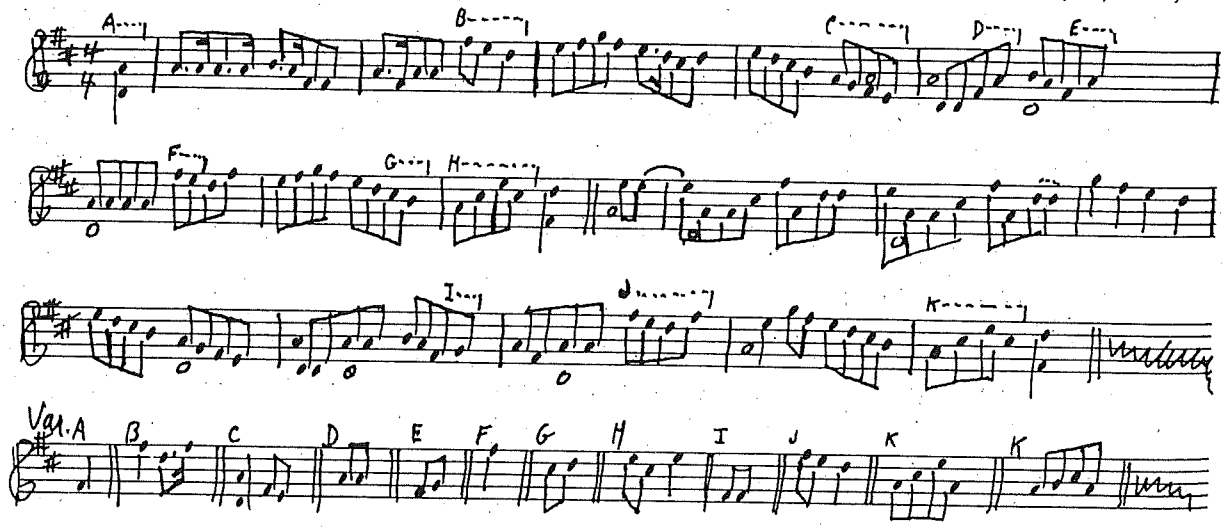




C

Grimshaw, V, 1958, JB.



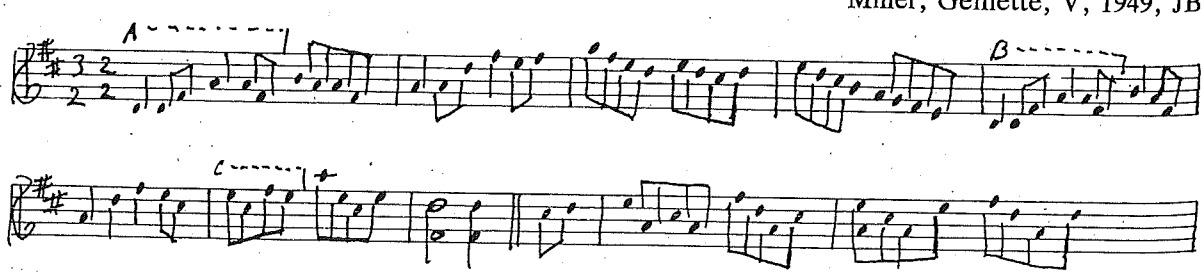
D
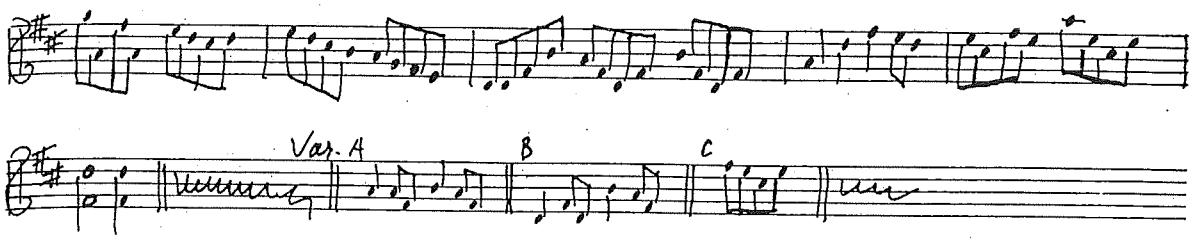
Pardee, V, 1952, JB.



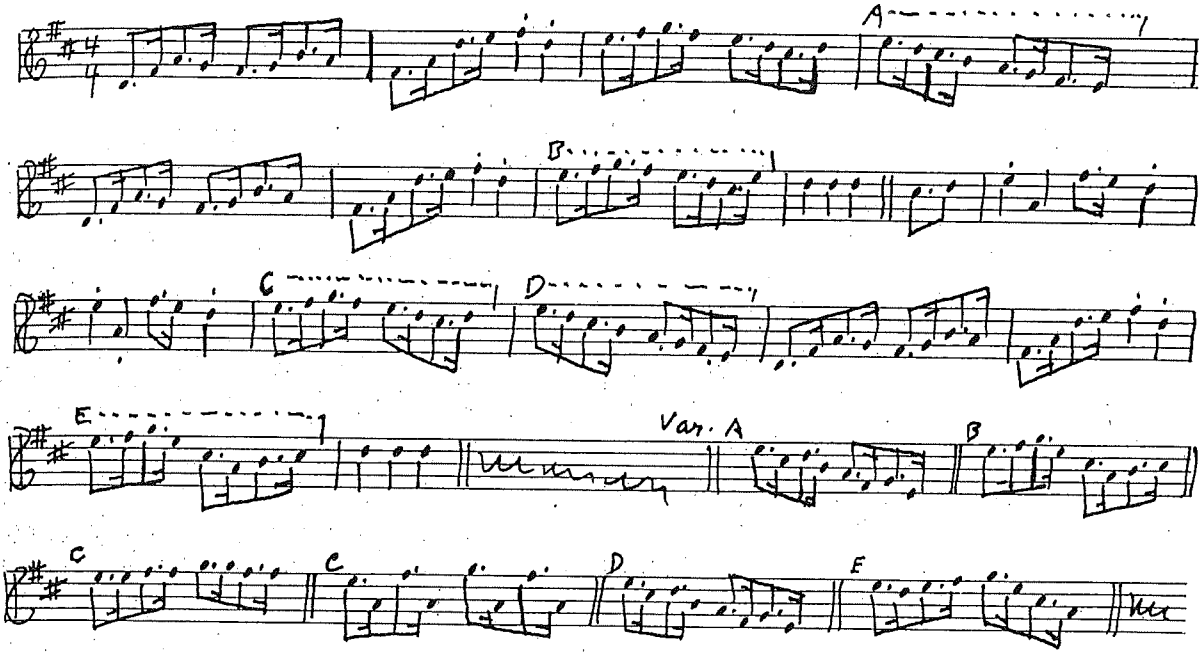
E

Miller, Gelnette, V, 1949, JB.
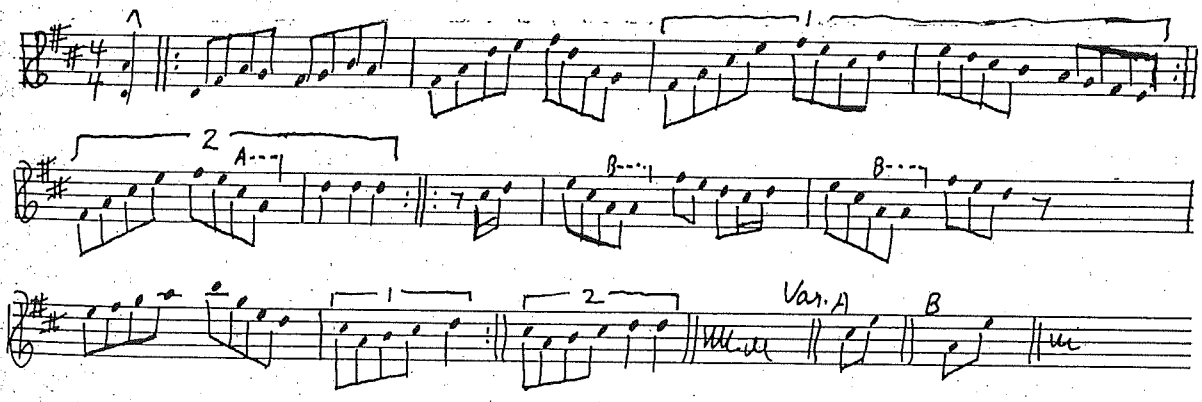




F From memory, as commonly played by John Tustin, James B. Taylor, and other fiddlers in the early 1930s, B.



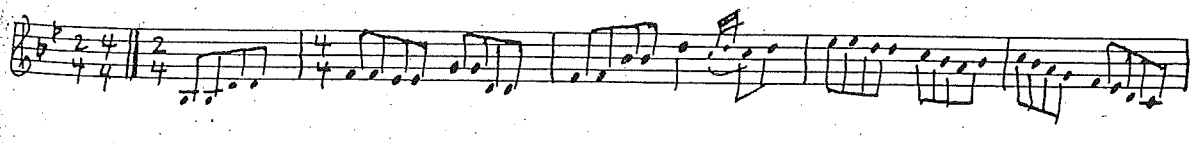
G
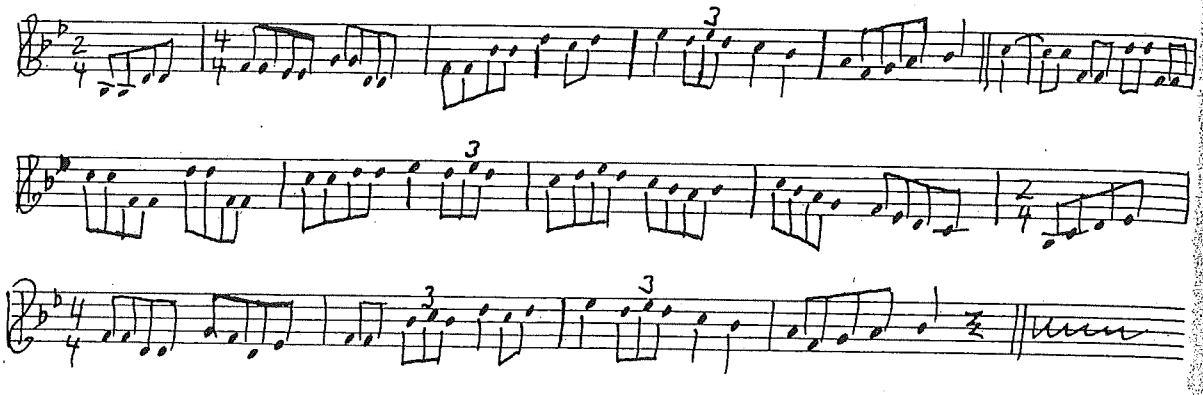
Jobes, V, 1930s, B.



H

H. White, V, 1930s, B.
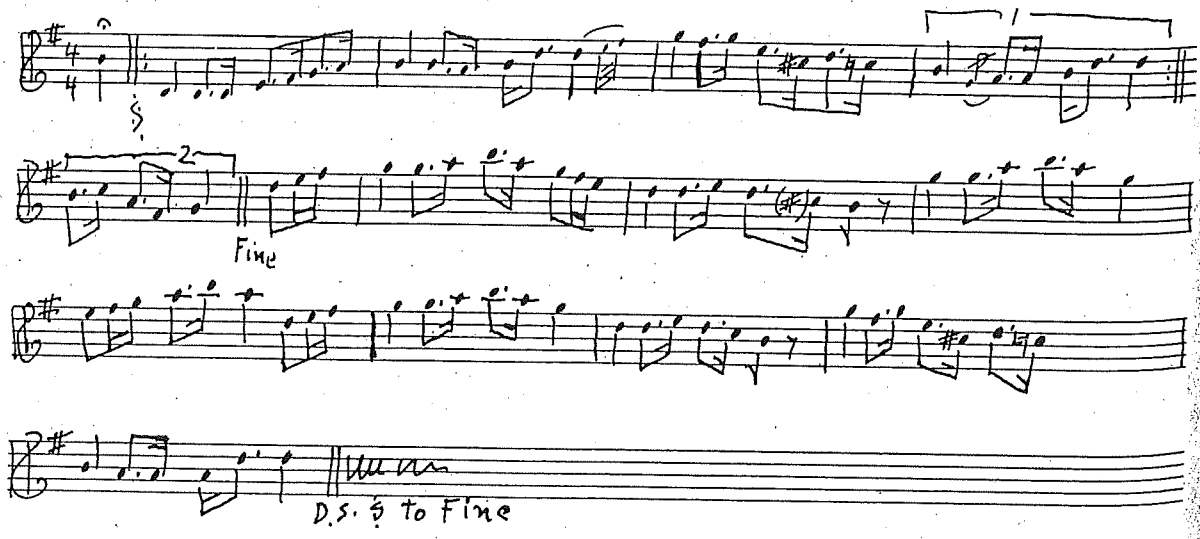




Local titles: as above, C; *Kephart's Clog,* D; *Granny Will Your Dog Bite?* E; *Snyder's Jig,* G; no title, A, B, F, H. This very widespread tune, a favorite with fifers as well as fiddlers, is printed in many settings, and, as might be expected, with quite a few different names. Though plainly modern, it is not precisely datable; my guess is that it belongs to the early ninteenth century. The name (*Fred*) *Wilson's Clog* (*Hornpipe*) turns up fairly often, e.g., in Ford, p. 100; Cazden, p. 37; O'Malley, p. 34; White Ex, p. 43; White Un, No. 113. Another common title is *The Cincinnati Hornpipe,* as in Howe DSV, p. 48; Ford, p. 74; One Thousand, p. 88; Burchenal Amer, p. 35; O'Malley, p. 20; JR, II, p. 25; White Un, No. 137; Sweet, p. 58. Still another recurrent name is *Harvest* or *Harvest Home:* so in O'Neill MI, No. 1603; CFD 76, p. 22; Kerr, I, p. 42; Cazden, p. 41; Jarman, p. 70; Kennedy FTB 1, No. 6; Harding Orig, No. 1. As *Dundee Hornpipe,* the tune is in Kerr, III, No. 335 and White Ex, p. 52. Under the name *Cliff Hornpipe,* or *Ruby Lip,* it turns up in Kerr, I, p. 44, and Kennedy FTB 1, No. 20. There are various untitled forms of the piece, e.g., in Howe DSV, p. 50 as a clog; Adam, No. 51 as a double shuffle; One Thousand, p. 100, as a hornpipe. And some odd titles are *Kildare Fancy,* O'Neill MI, No. 1559; *Higgins' Hornpipe,* O'Neill MI, No. 1738 and McCullough, No. 26; *Zig Zag Clog,* CFD 76, p. 21; *Cork Hornpipe,* Roche, II, No. 223; and *Standard Hornpipe,* Roche, III, No. 175; Feldman, p. 245, 2nd; Mitchell Clancy, No. 44.

411. THE DARKEY'S DREAM (V)
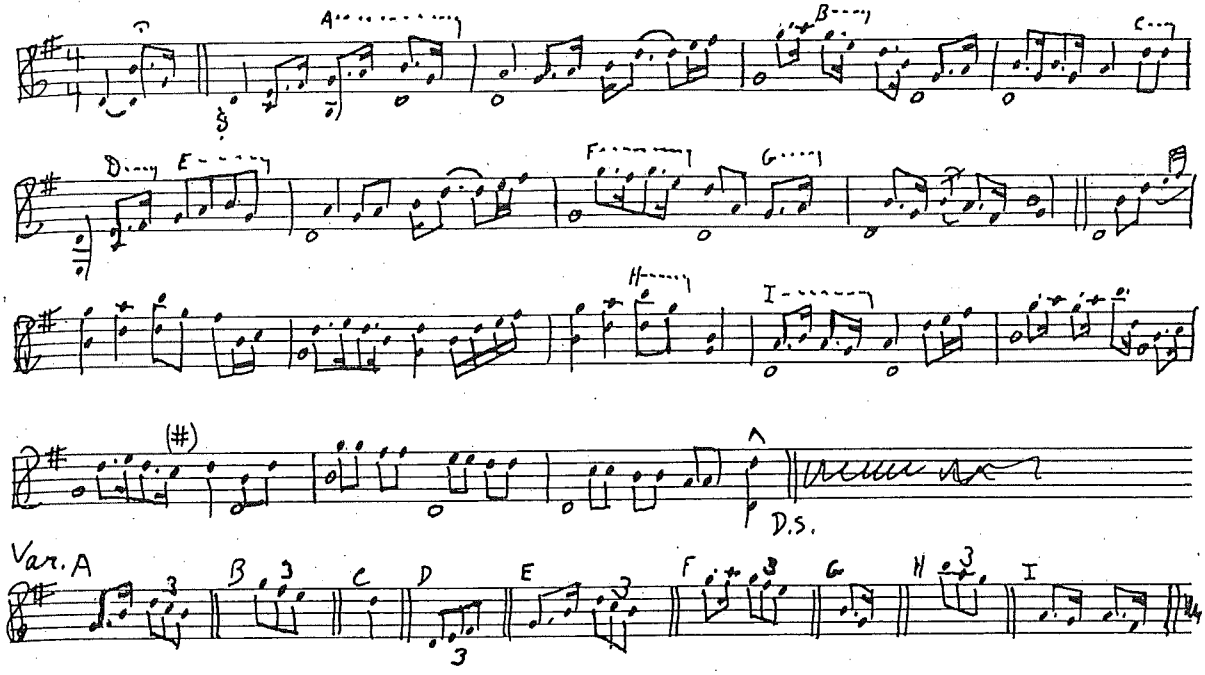
A

Losch, V, 1930s, B.



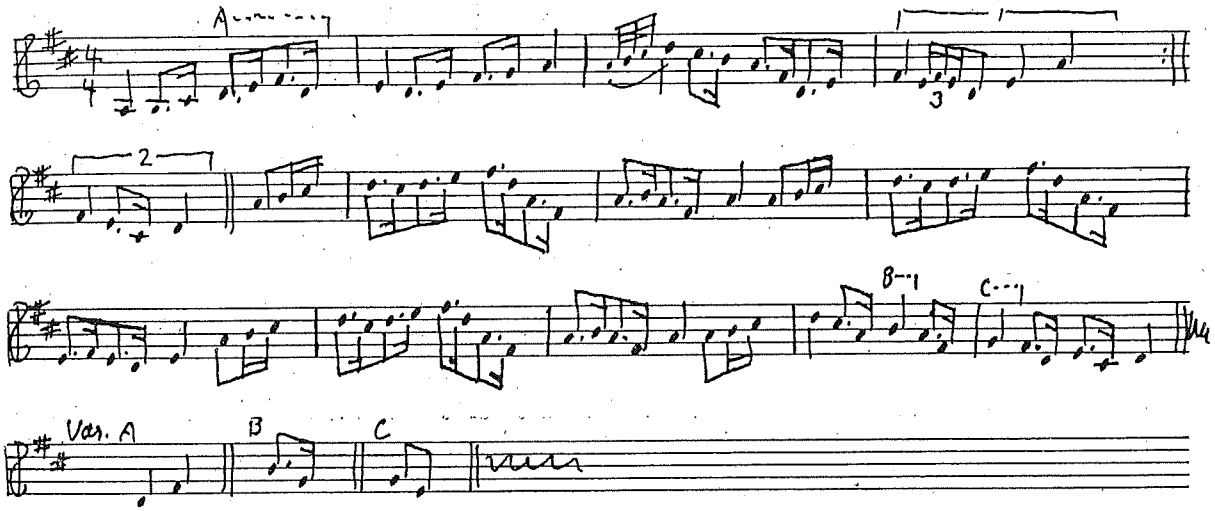
B

Steffy, V, 1949, JB.
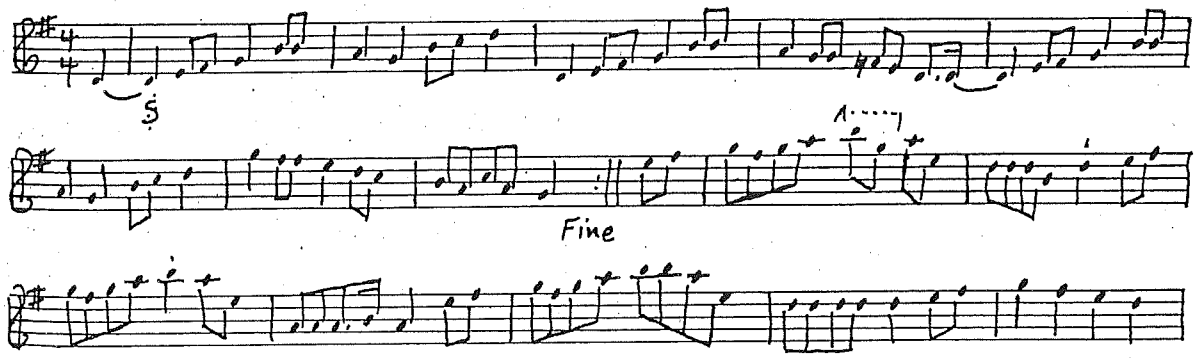


C

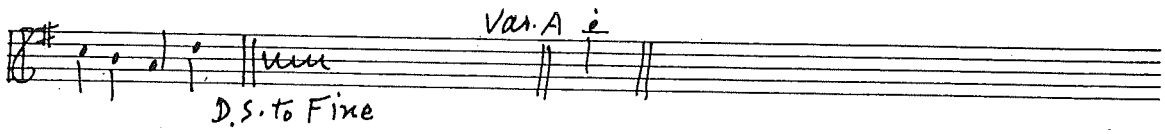
Shape, V, 1944, B.



D

John Taylor, V, 1930s, B.
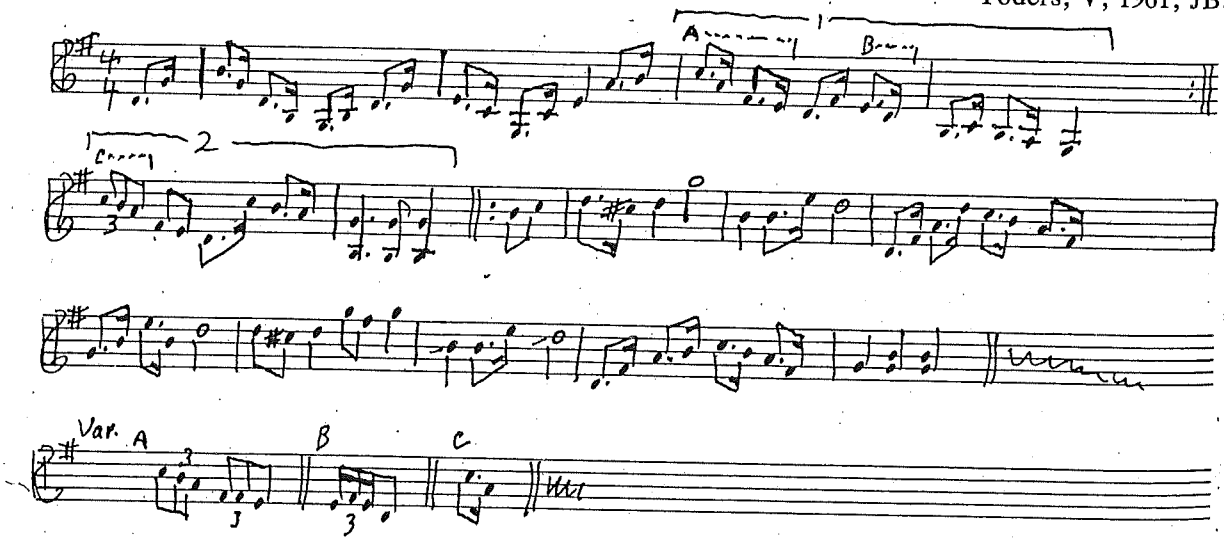




Local titles: as above, A, C; *Darkey Dan,* B; *The Wind That Blows You Away,* D. I have placed this tune among the schottisches because I do not know where else to put it: none of the players gave it a label of any sort. Version D was played rapidly, and more like a reel than a schottische.

As known in Pennsylvania, the air has also proved hard to trace. It seems, at any rate, to be made of common enough melodic stuff; and perhaps some day it may be seen to be related to something more widespread in our tradition. There is some resemblance, of a general sort, for example, between our No. 411 and Johnson, III, No. 245 (a tune for which Glen, p. 141, expresses distaste), and likewise some vague general likeness between our tune and One Thousand, p. 24, *Essence of Sugar Cane.* Also like this tune in general outline is *The Butcher's Row,* our No. 132. Moreover, the first part of No. 411 seems to appear in the first parts respectively of *Always Welcome,* O'Neill MI, No. 1755, and *Old Yaller Houn',* Ford, p. 61. The only other clear and complete set of our tune that I have seen is *The Darkies' Dream,* Roche, III, No. 159, called a "breakdown." It is a form rather close, in most ways, to the Pennsylvania versions.
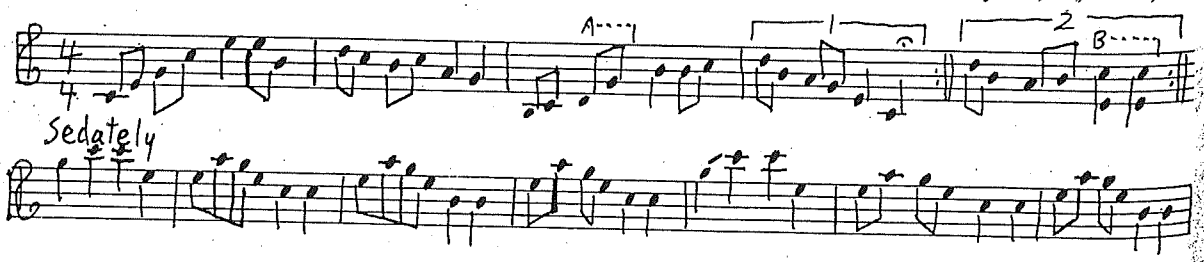
412. SCHOTTISCHE (V)
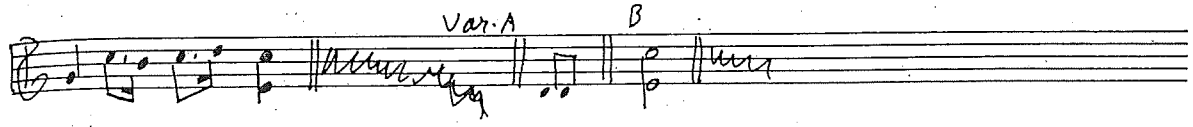
Yoders, V, 1961, JB.



413. DANCE ME ON YOUR KNEES, JOYCE (V)

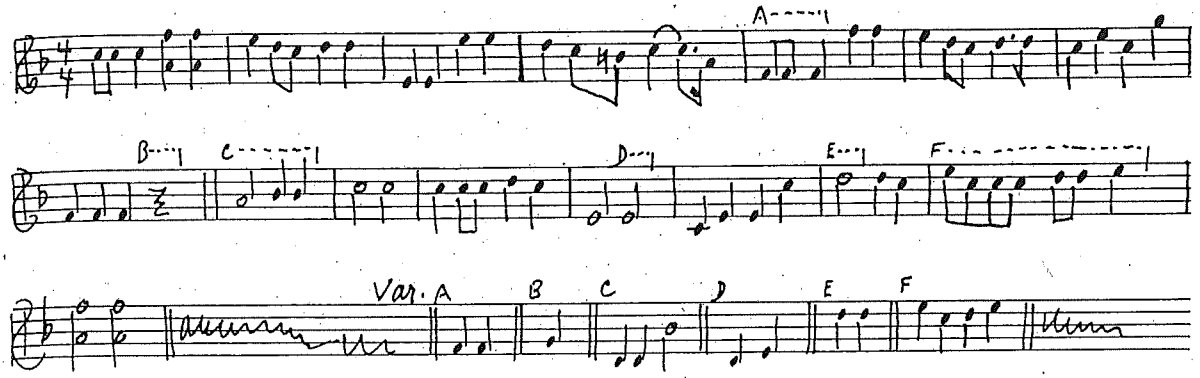
J. Bryner, V, 1960, JB.





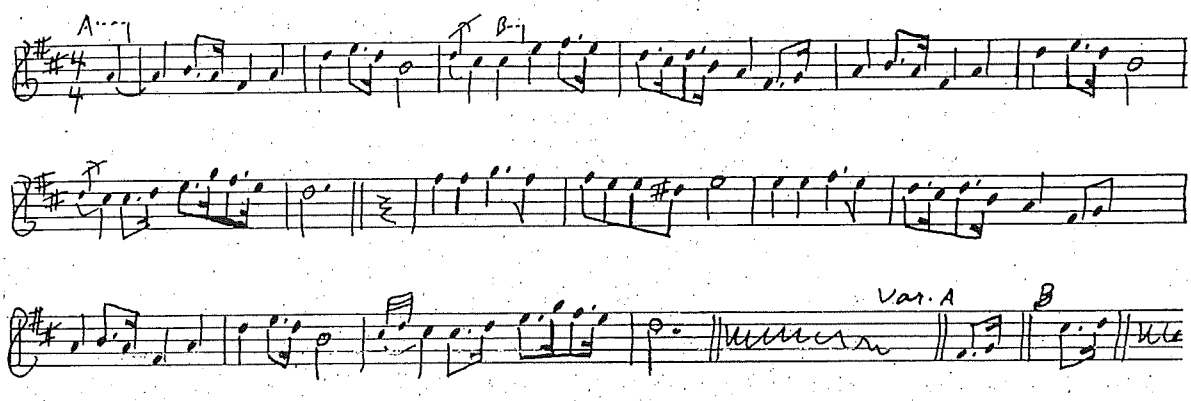
414. SCHOTTISCHE IN F (V)

Heath, V, 1953, JB.



415. UNDER THE GREENWOOD TREE (V)

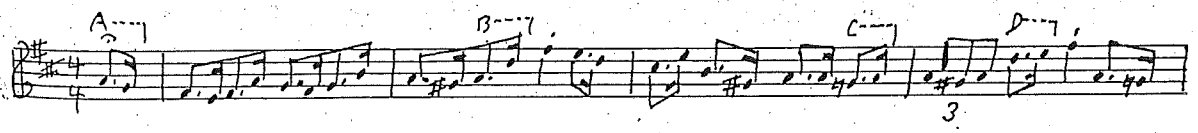
Walter Neal, V, 1952, JB.
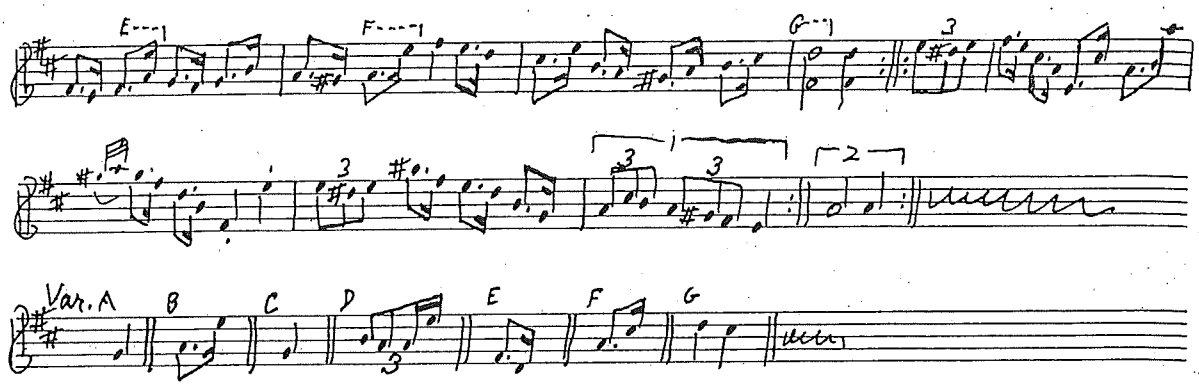


The source of No. 415, both parts, is the tune of the song "Fair as the morning, bright as the day," by George F. Root; see Wier, p. 144. In Wier, the chorus ends with the words "under the Dreamland Tree." Illustrating the mobility and exchangeability of tune-parts is Christeson, No. 211, a schottische of which the *second* strain is the same as the first part of our No. 415, while the other part differs from ours.

416. CLOG (V)

Gilpin, V, 1949, B.

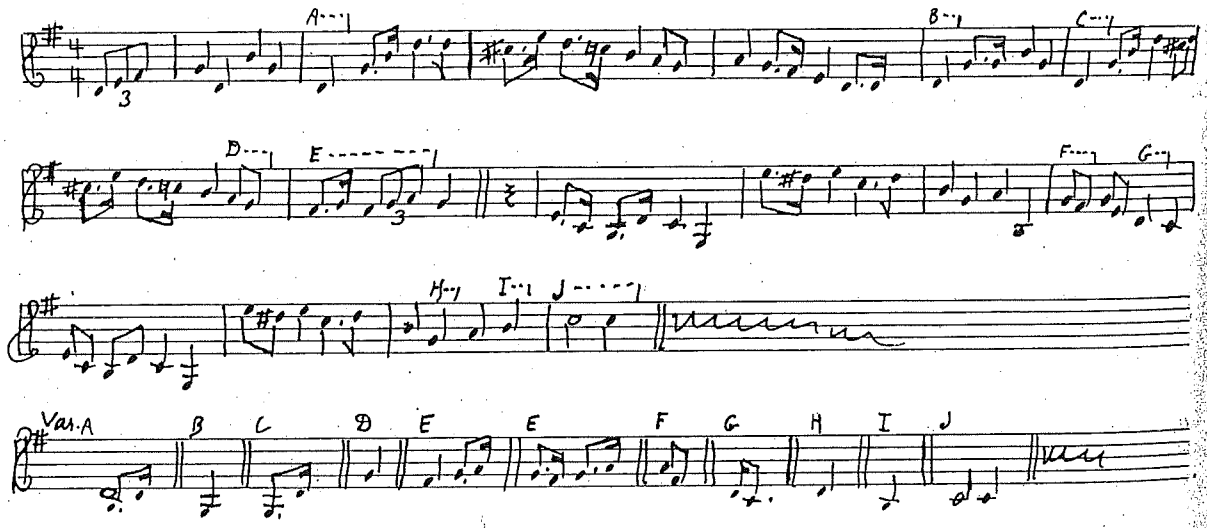




The most common name for this clog seems to be *The Minstrel's Fancy:* so in One Thousand, p. 119; Kerr, II, No. 368; Messer, No. 67; Kennedy FTB 2, p. 4. In O'Neill MI, No. 1778 it appears as *McElligott's Fancy;* in White Ex, p. 60, as *Pioneer Clog;* and in CFD 76, p. 21, as *Hanover Hornpipe*.

417. THE MOUNTAIN SCHOTTISCHE (V)

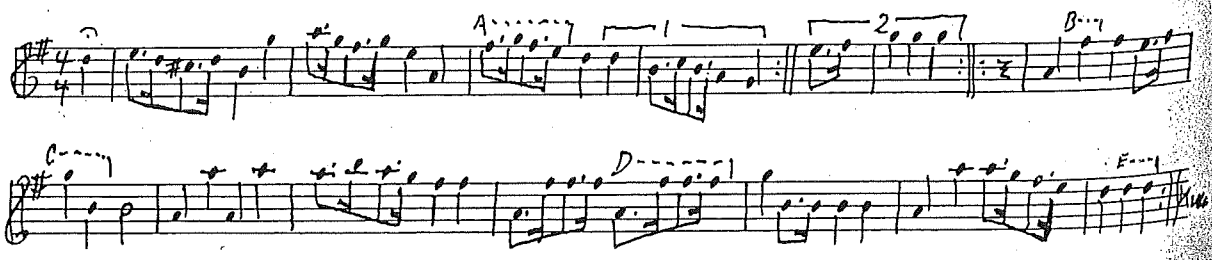
Miller, Gelnette, V, 1949, JB.
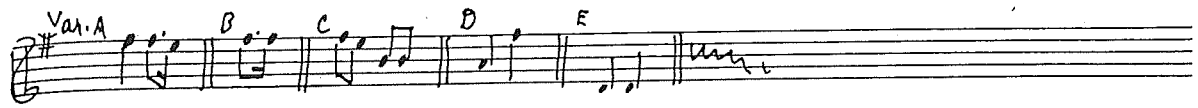


The second part of this appears to be derived from the first section of *The Crystal Schottische,* our No. 422.

418. SCHOTTISCHE (V)

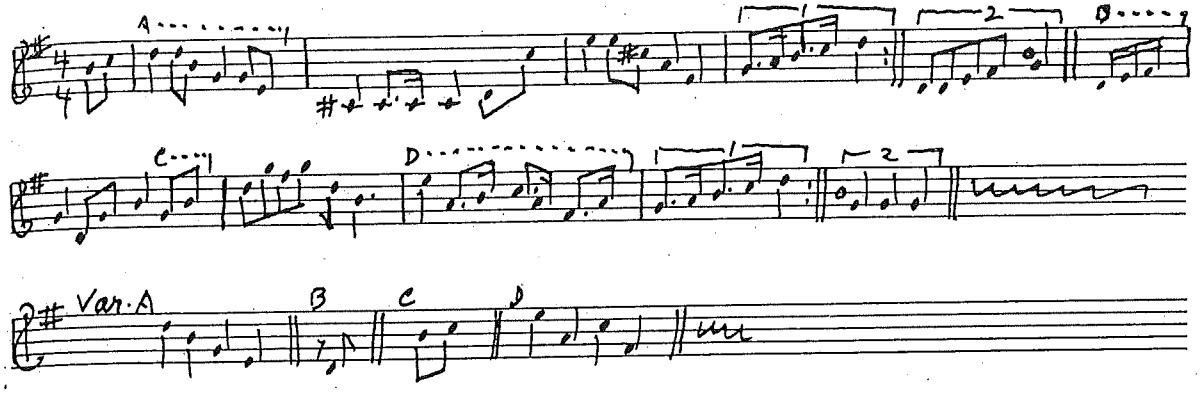
Work, V, 1949, JB.





419. SCHOTTISCHE (V)

L. Hall, V, 1944, B.

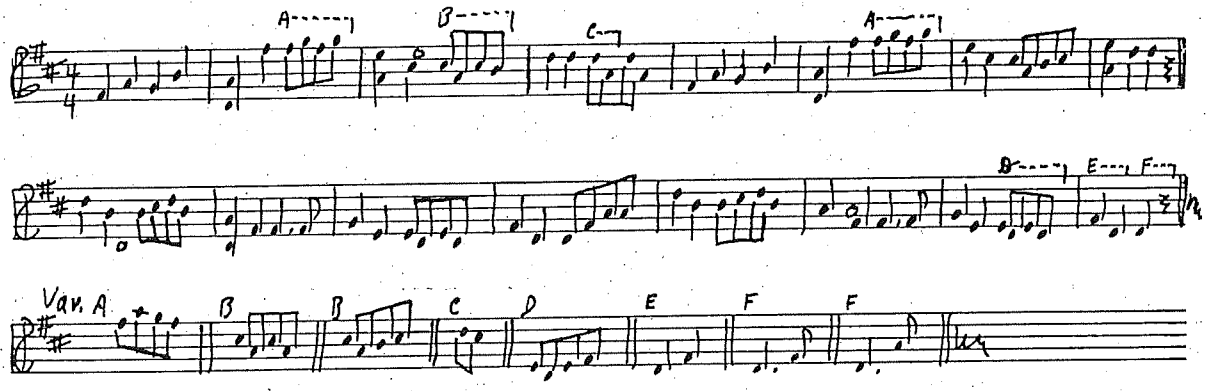


This is a version—recast as a schottische—of the march that I have named *Dow Everly,* our No. 152.

420. THE JENNY LIND POLKA (V)

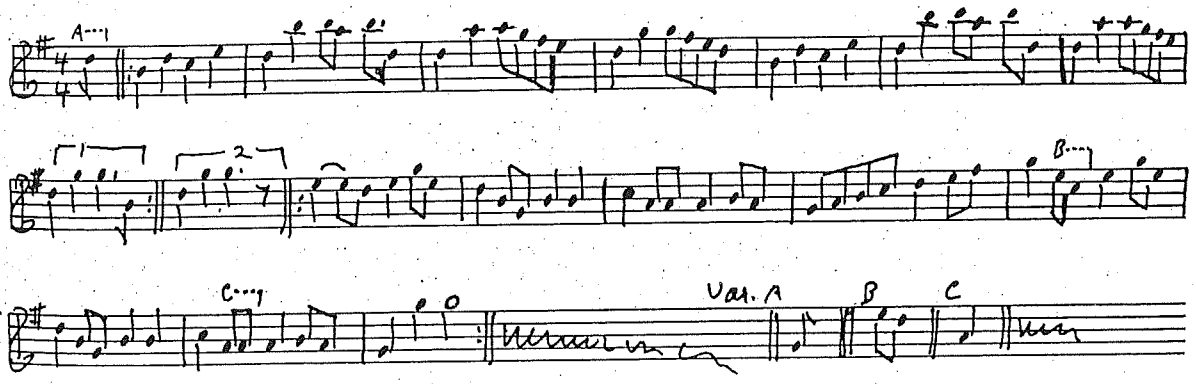
A

Hogg, V, 1948, JB.



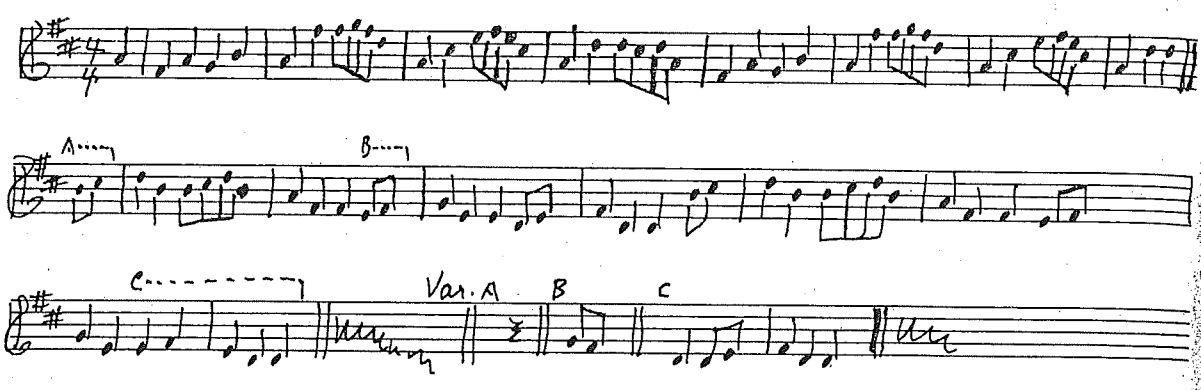
B

Moore, V, 1948, JB.



C

Grimshaw, V, 1958, JB.
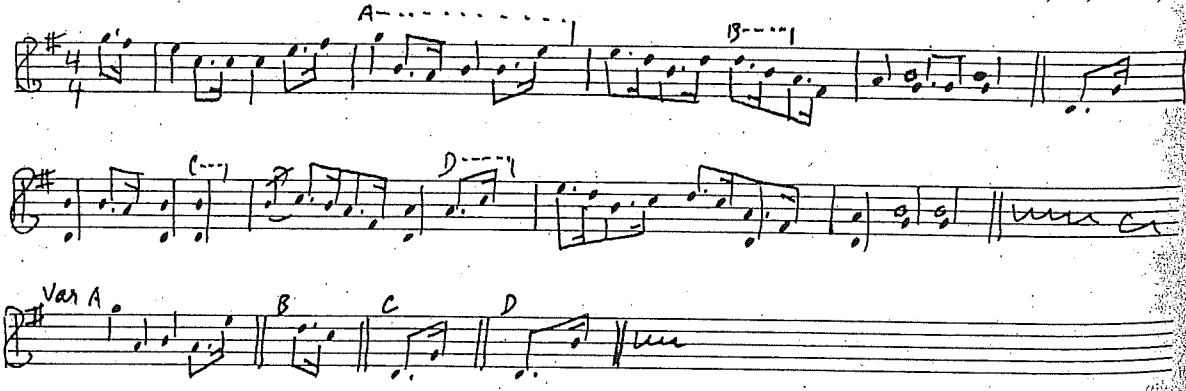


Local titles: as above, A, C; "Schottische or Polka," B. Our title is the prevailing one for the tune—sometimes varied as *Jenny Lind's Favorite Polka;* sets appear in Ford, p. 167; Kerr, III, No. 439; Jarman, p. 79. In Roche, II, No. 308, it is called *Old Set Dance,* and in Adam, No. 4, *Hole in Her Stocking*. In Christeson, No. 94 (*The Rocky Mountain Goat*), we have another sample of the interchange of tune-parts: the first part of this piece resembles part 1 of our No. 420, while the second part is very like the second strain of our reel No. 356.

421. GOOD LAGER BEER (V)

A
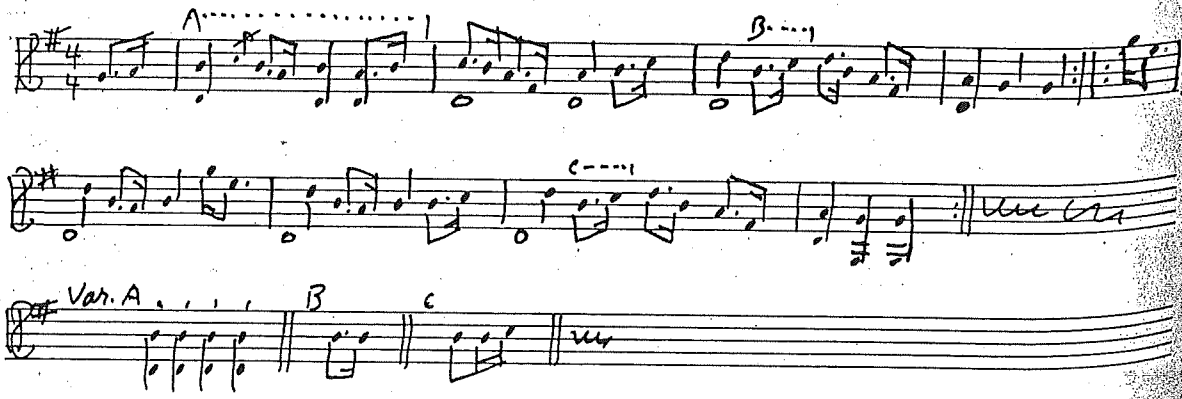
L. Hall, V, 1944, B.



B

H. Bryner, V, 1944, B.

From Levi Hall.



Local titles: as above, A; *The Frost's on the Punkin and the Fodder's in the Shock,* B. The tune was also locally called *Sweet Potato Pie.* It is a schottische arrangement of an old Scotch tune, one of whose other descendants is the well-known Irish air, *The Wearin' of the Green.* The history of the piece is outlined by Miss Anne G. Gilchrist in her article "The Tulip—the strange adventures, sacred and profane, of an old Scottish March-tune," SFQ, X, pp. 119–126. It appears that the original name for the tune was *The Tulip,* a march composed by James Oswald and printed in his *Airs for the Spring,* dating about 1747. Miss Gilchrist's identification was anticipated by Moffat Minst, p. 56, who, discussing *The Wearin' of the Green,* recognized *The Tulip* as its starting point, and printed the original Oswald air on p. 348, for comparison.

Miss Gilchrist likewise prints the original tune, to a couple of moralizing songs (pp. 124, 125), along with the two sets of *Balance a Straw,* a morris or country dance tune derived from it (pp. 123, 124), as well as an apparently derivative camp-meeting spiritual tune, *We Are Coming Father Abraham.* This last-mentioned tune, while looking as though it came from the *Tulip* air, also shows affinity to our spiritual tune *Band of Freemen* (No. 287), which may thus be another much-altered descendant of the Oswald melody.

The tune *Balance a Straw,* a simplified adaptation of *The Tulip,* is given also by Chappell NEA, I, No. 14, who says (II, p. 40) that it got its name from a ditty written to it about 1750, and that it was "formerly a great favorite with the Rope and Morris dancers." This tune lives on in English country dancing circles either by the name just given, or that of *Lads a Bunchum* (which I take to be a corruption of the title *Laudnum Bunches*). Sets are in Karpeles 100, pp. 37, 59; Sharp MDT, Set IV, p. 10; JEFDSS, I, p. 150; Howe DSV, p. 70, p. 78 (as *The Captain and His Whiskers*). A hymn setting of the *Wearin' of the Green* version is in McCurry, p. 143, *Bowman* ("In seasons of grief, to my God I'll repair"). The same tune, and two more variant forms of it, from different shapenote hymnals, and to differing sets of words, are in Jackson SFS, Nos. 172, 173, 174.

At this point, I wish to correct a statement made by me some years ago, in a note to one of Jackson's shapenote-hymnal tunes. In Jackson AS, No. 138 (*Gathering Clouds*), and in James OSH, p. 483 (*Oak Bower*) occurs a melody that I mistakenly called a version of *Balance a Straw.* It is actually a shortened and simplified hymn-setting of *Washington's Grand March,* our No. 366 (see the note to that tune).

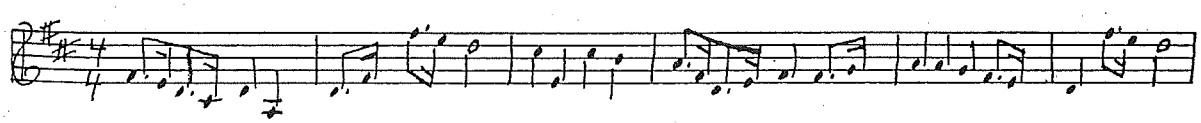
The story of this tune is complicated by the occurrence of what may possibly be yet another version, and one very popular among fifers in the past: namely, the piece called *Captain Money's March.* Sets of this air appear in Rutherford, p. 18; Skillern, p. 24; Dovey MS, p. 44; Thompson, p. 21; Longman and Broderip, p. 24; Keller Gibbs, p. 14; Preston, p. 16; and Mattson Fife, p. 63 (here called *Give Me the Girl That's Ripe for Joy*), from Steele's *German Flute Preceptor* of 1815. This march bears a strong general resemblance, in all but the first two bars, to *The Tulip,* or *Balance a Straw;* and naturally it must be considered a possible setting of that tune. The earliest setting of *Captain Money's March* known to me is that in Rutherford of 1756. However, the note in Moffat Minst, p. 56, maintains that *The Tulip,* though licensed for printing in 1747, was not actually published until 1757. Of course, Oswald's composition may have been circulating before its publication; but perhaps our safest tentative conclusion is that Oswald, in composing *The Tulip,* may have been influenced by the very well-known "Captain Money" piece.

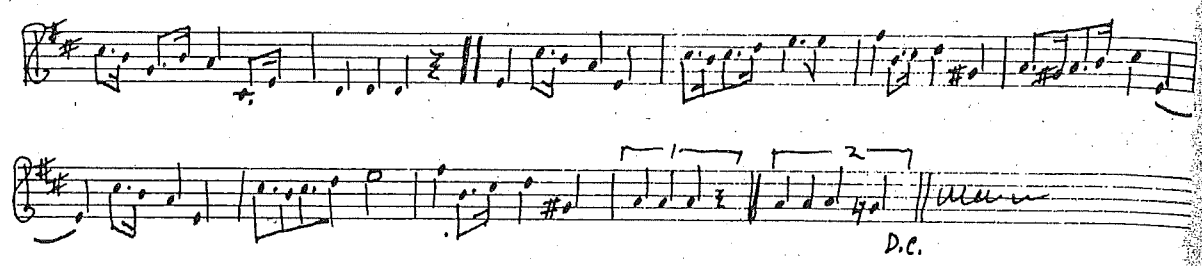
Whatever may be the relationship of *Captain Money's March* to the Oswald and morris-dance sets, there is no doubt whence our schottische is derived; it is a simplified form of *Balance a Straw.* As a schottische tune it may have been fairly well known in America: a southern set is in Ford, p. 162, as *Old-Fashioned Schottische.*

422. THE CRYSTAL SCHOTTISCHE (V)

A
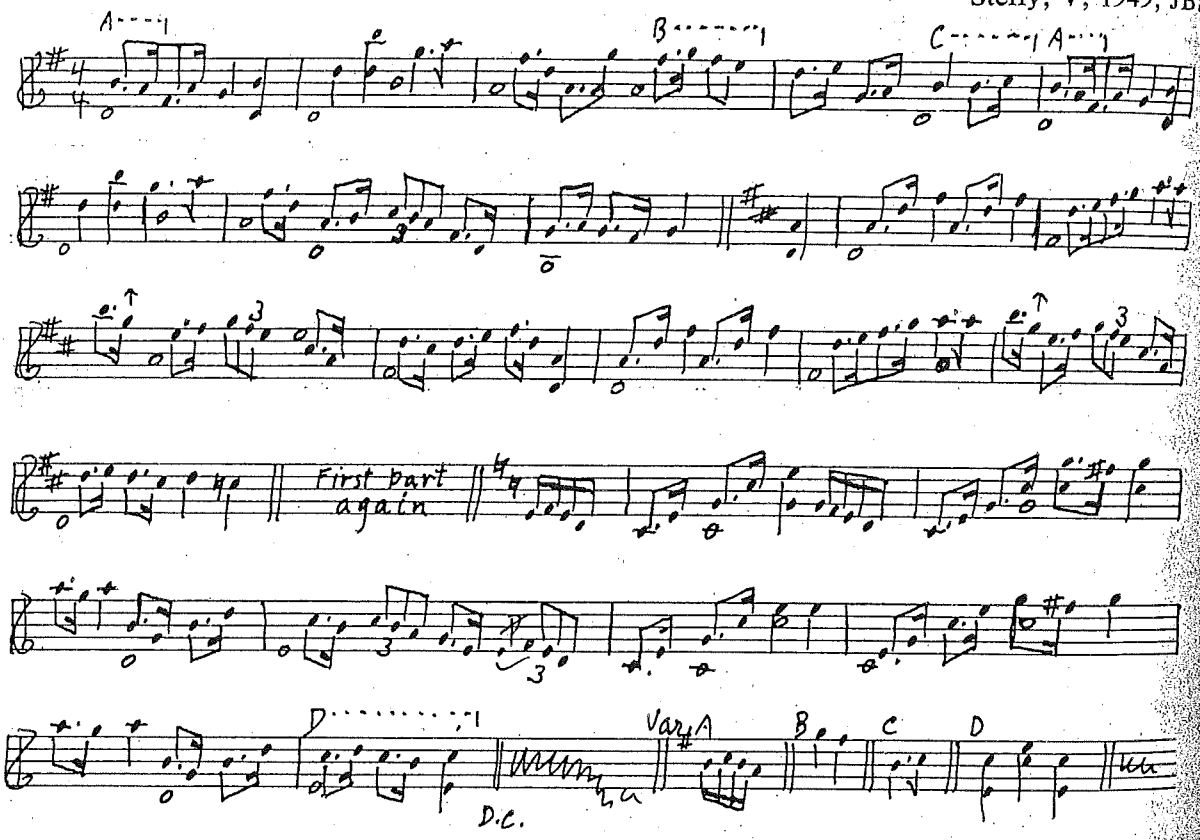
T. Patterson, V, 1930s, B.





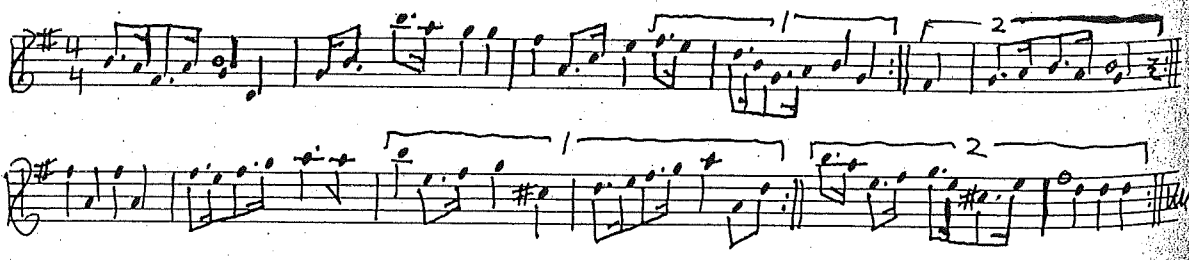
B

Steffy, V, 1949, JB



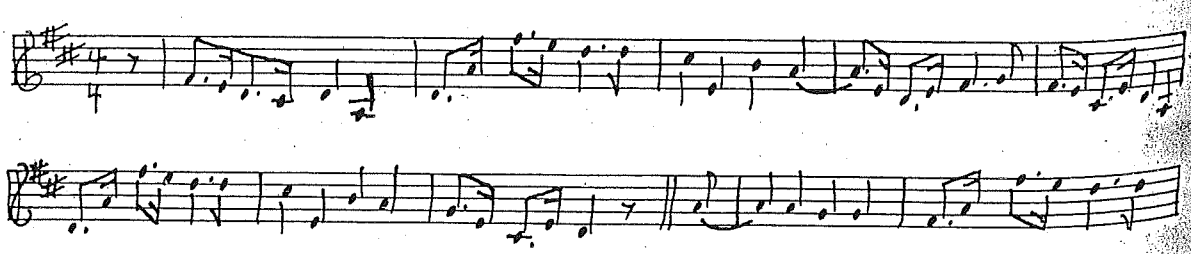
C

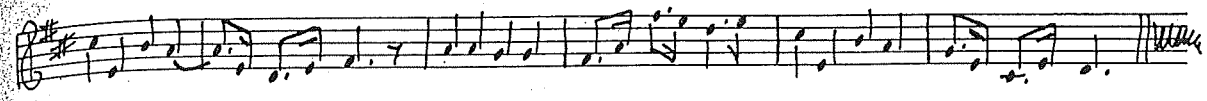
L. Hall, V, 1944, B.



D

James Taylor, V, 1930s, B.
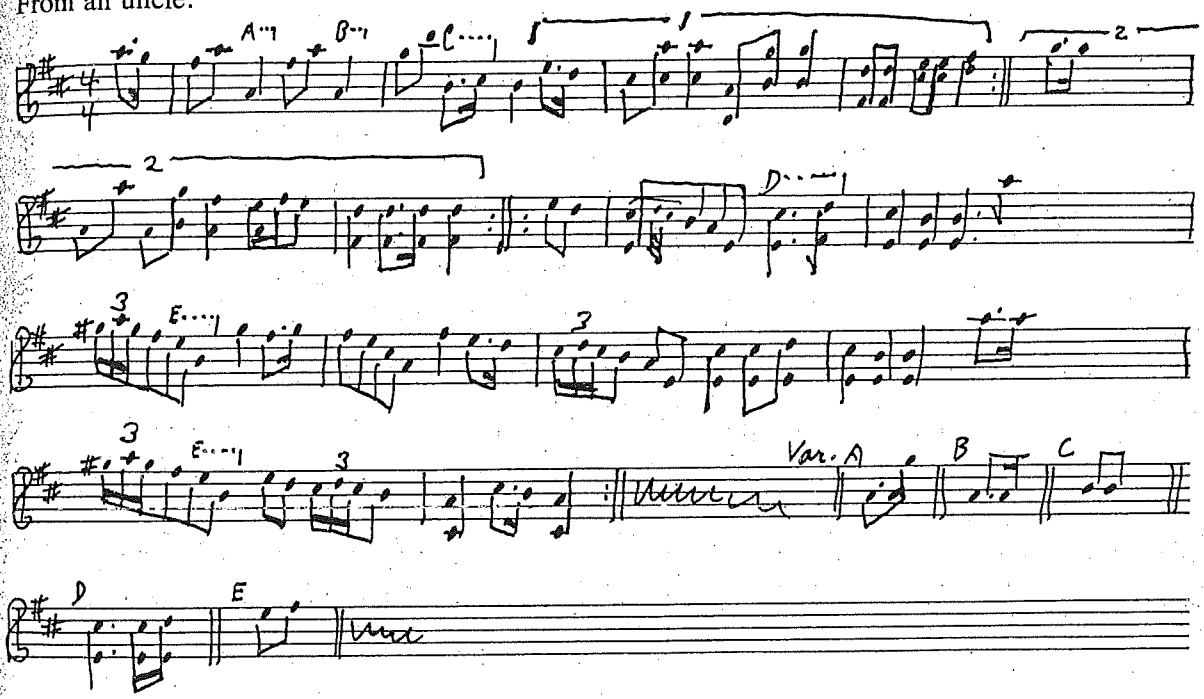




As above, A; no title, B, C, D. So far as I know, our A-title is the most common name for this piece, which even more often goes nameless. A set by our name appears in Ford, p. 157; while nameless versions are in Howe DSV, p. 54, Bayard HCT, No. 36, and Ford Good Morning, p. 79. Any sheet-music forms of this tune seen by me in the past have always had the title of our A. For the composer and date of this schottische, see Jabbour 1971, p. 5, whose note also contains much information in small space about the history of schottisches in general, and about their fortunes in American tradition.

423. TWO-STEP or SCHOTTISCHE (V)

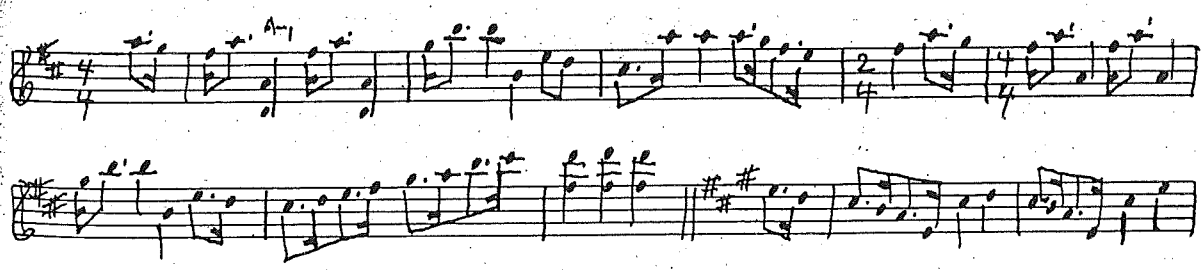
A — Dunn, V, 1947, B.

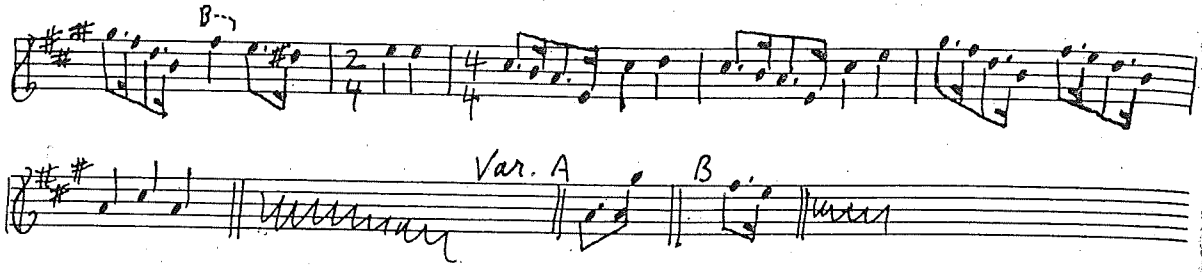
From an uncle.



B — Yaugher, V, 1946, B.

From old fiddler, Theodore Ahrensberg.
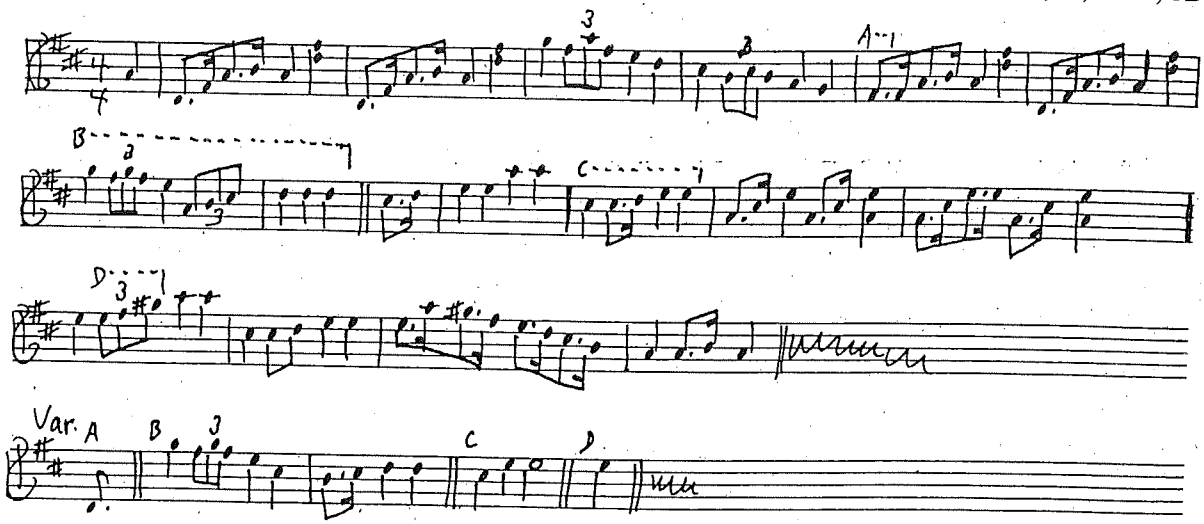




424. THE ROCHESTER SCHOTTISCHE (V)
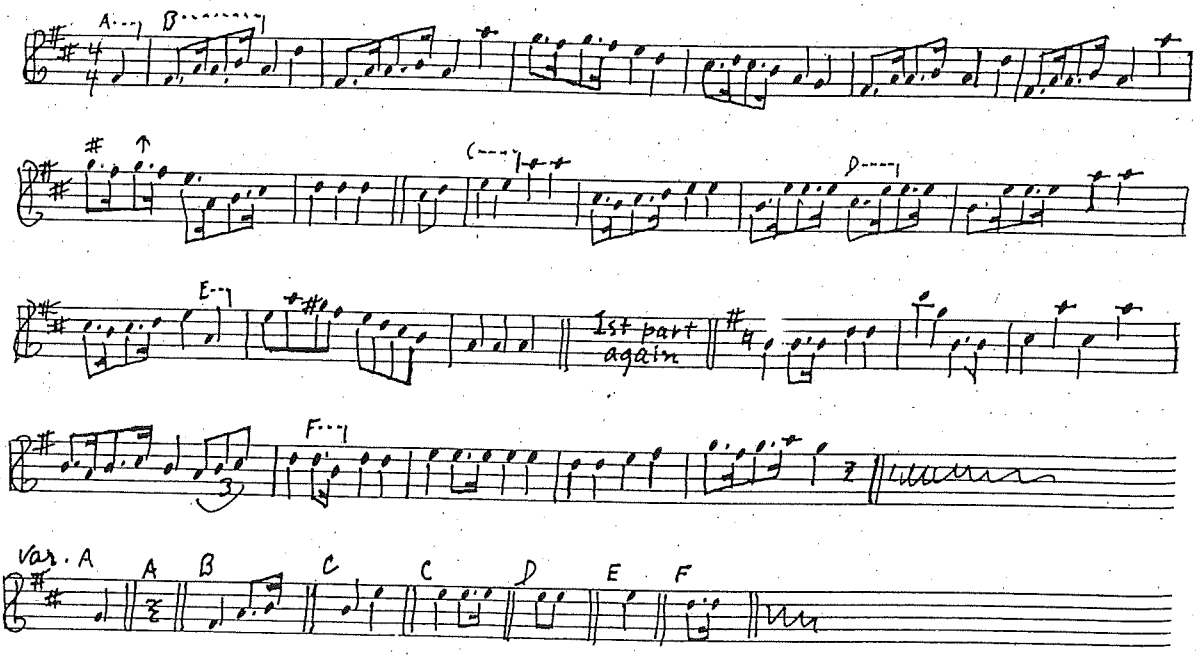
A

Heath, V, 1953, JB.
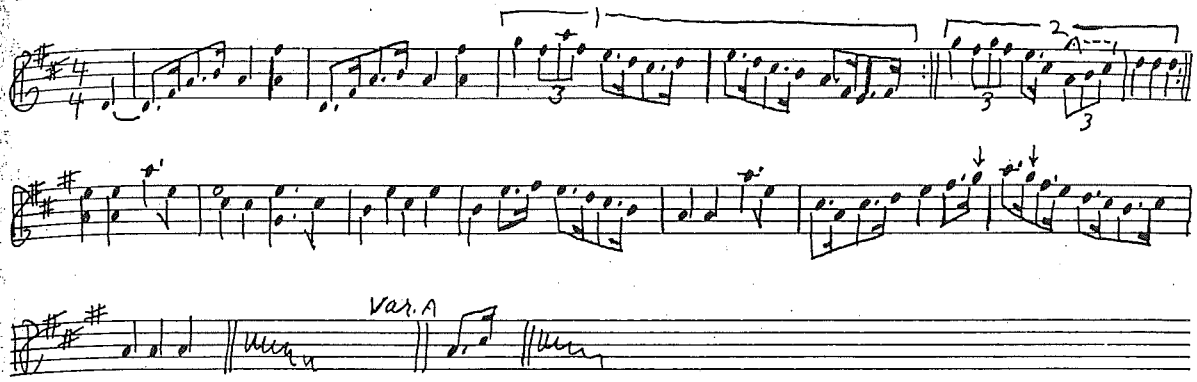


B

Work, V, 1949, JB.



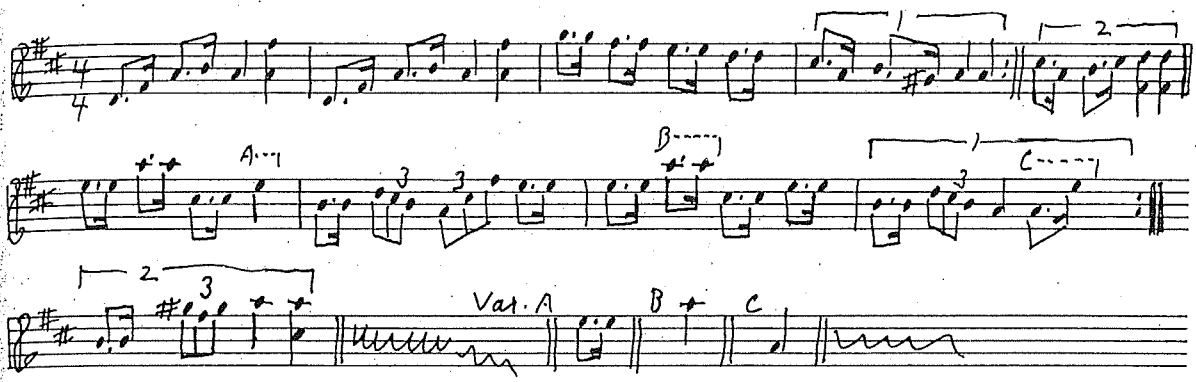
C

F. King, V, 1960, JB.
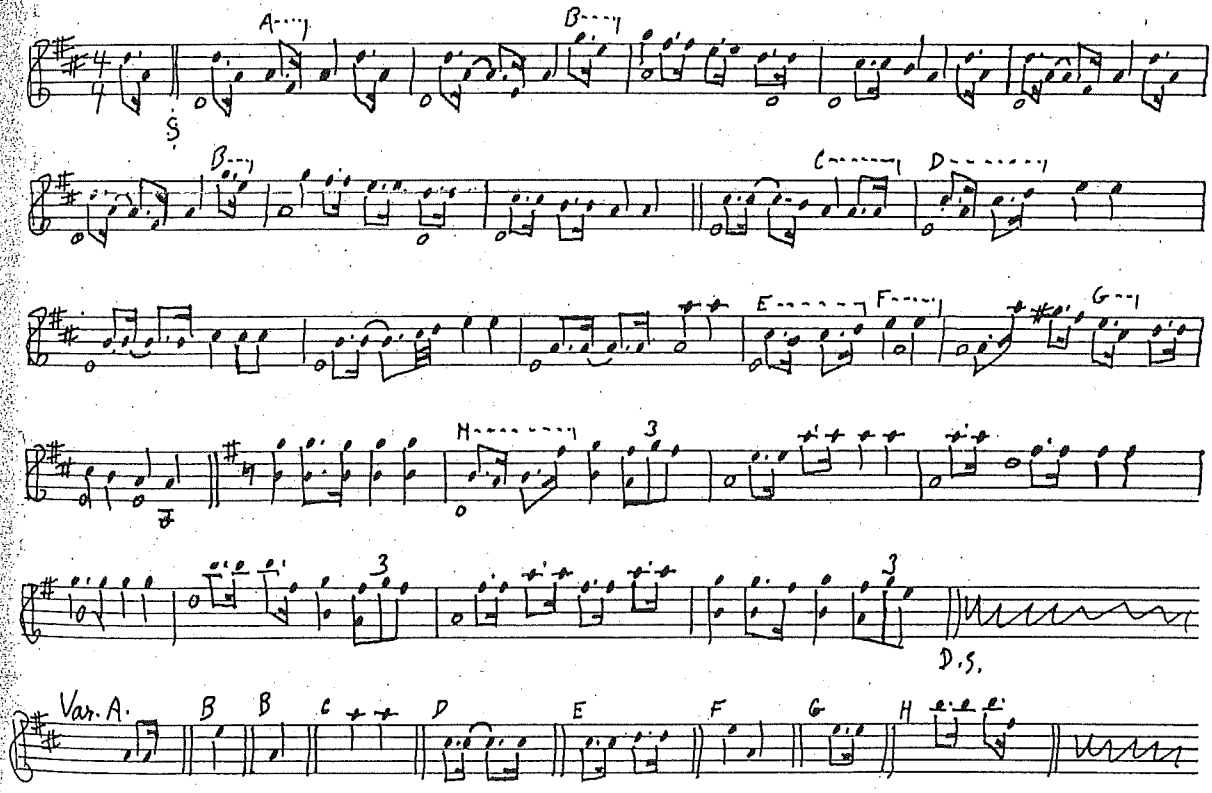


D

Walter Neal, V, 1952, JB.



E

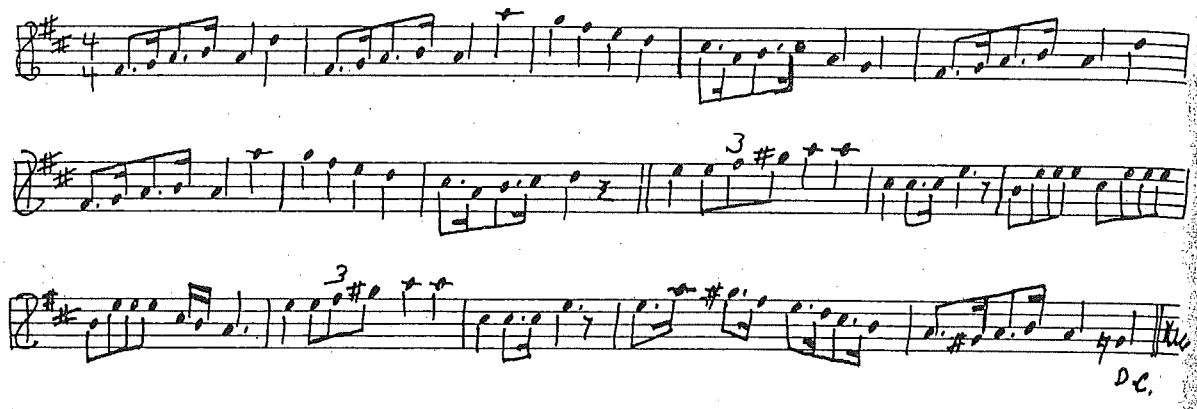
Gressley, V, 1948, JB.



F
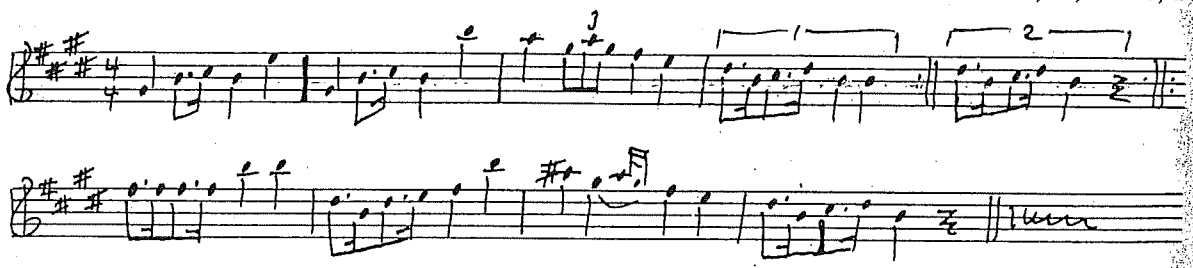
Hoge, V, 1944, B.

As played by Asa, Mac and Abner Hoge, and Tom Wells, in the Iron Rock School District, Greene County.
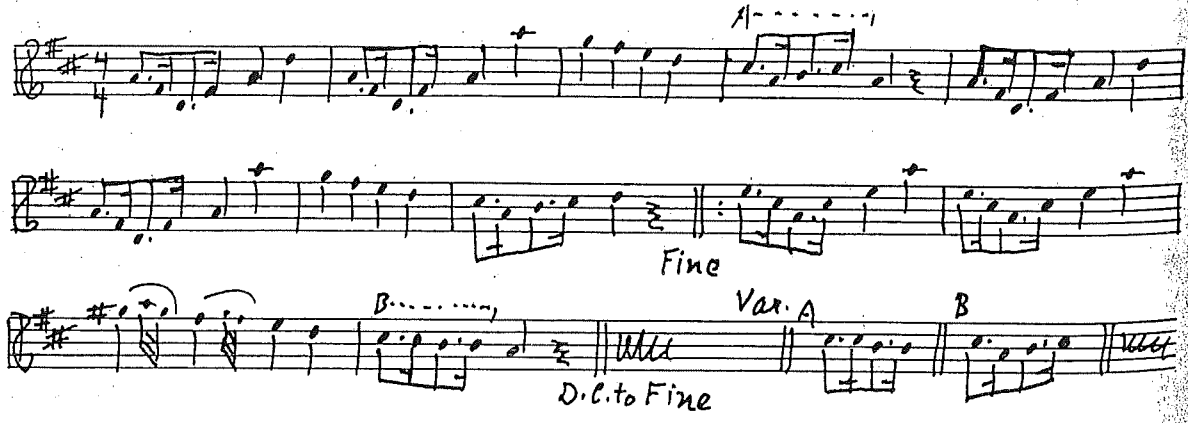


G

H. White, V, 1930s, B.



H

Strosnider, V, 1930s, B.
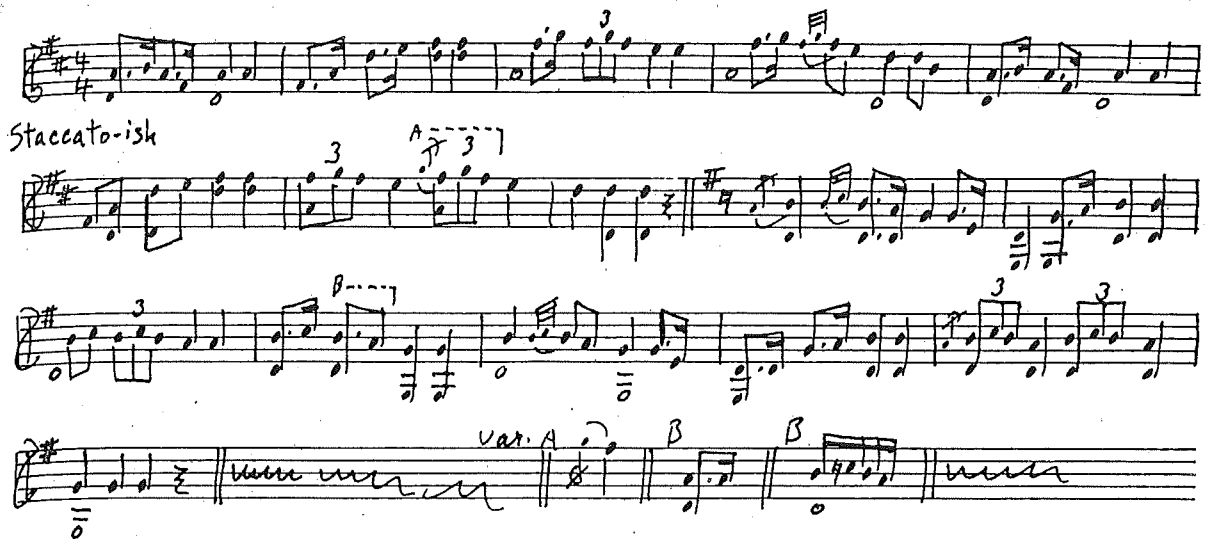


Local titles: as above, A, B; *What the Devil Ails You?* D; no title, C, E, F, G, H. The title of Versions A and B appears to be the most widespread and "proper" name for this schottische: for example, Ford, p. 60; Howe DSV, p. 56. In Adam, No. 61, the name is *Hi Lo Schottische,* while Bayard HCT, No. 39, has the same name as our Version D here. Associated with Version D are the lines:

> What the devil ails you, what the devil ails you?
> Why the hell can't you tell what the devil ails you?

The title of *What the De'il Ails You* is a floater from old-country tradition: a Scottish tune (different from No. 424) with this name appears in Oswald Cal PC, II, p. 89; Gow CR, I, p. 22; Walsh Cal, III, p. 52.

425. AMSBAUGH'S SCHOTTISCHE (V)
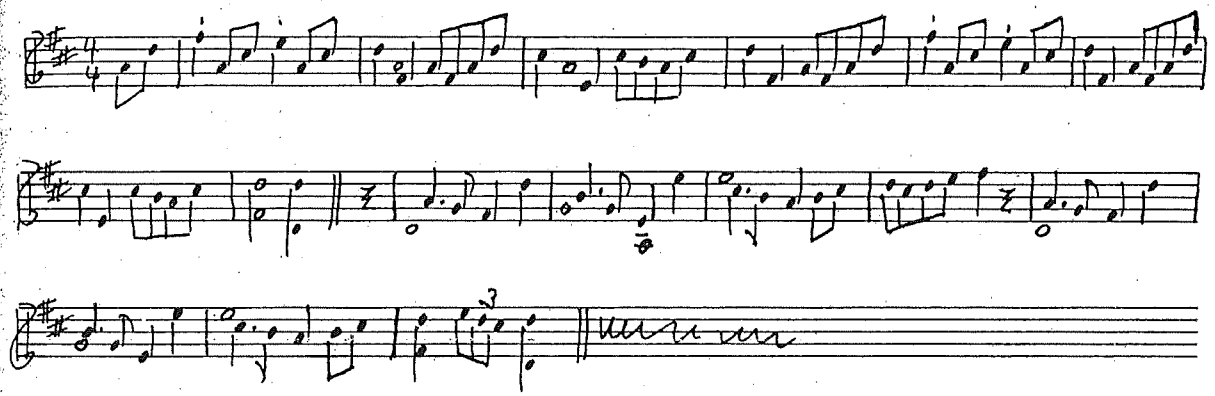
Wilbur Neal, V, 1948, JB.



The only other variant of this piece known to me is Ford, p. 156, as *Meadow Schottische*.

426. SCHOTTISCHE (V)

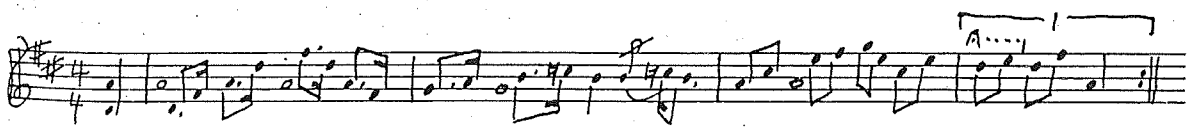
Hogg, V, 1948, JB.

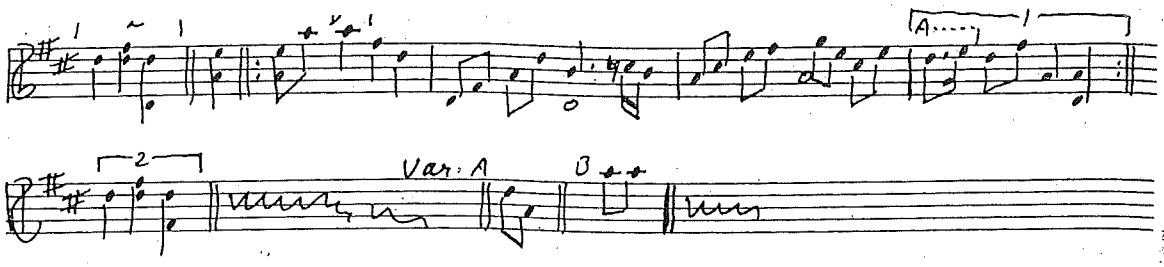


Christeson, No. 13, entitled *Parody,* is the only other version I have seen. The second half of our No. 426 appears to be another variant form of that common tune-strain alluded to in the note to our No. 49.

427. SCHOTTISCHE (V)
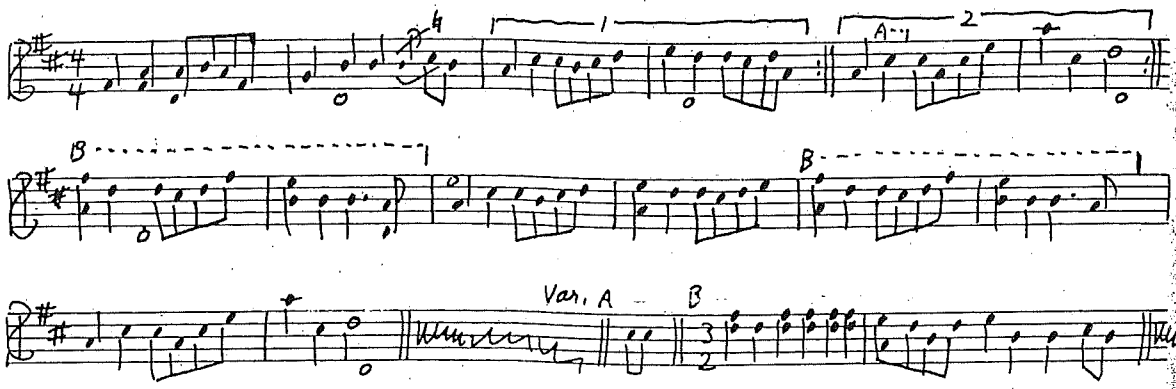
Wilbur Neal, V, 1948, JB.





428. LITTLE BROWN JUG (V).

Wilbur Neal, V, 1948, JB.

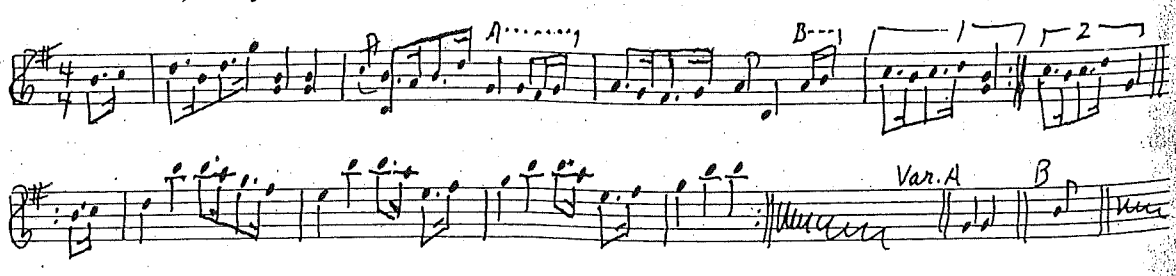


The tune, of course, is widely known to a college song, which appears, for instance, in Wier, p. 270. Adapted for dancing, it can be found in Ford, p. 33, Ford Good Morning, p. 48, and Adam, No. 7 (in schottische form). All these sets have the same name.

429. HOP WALTZ (V)

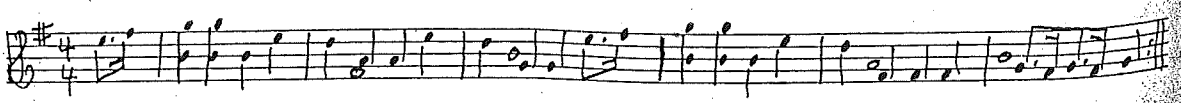
L. Hall, V, 1944, B.

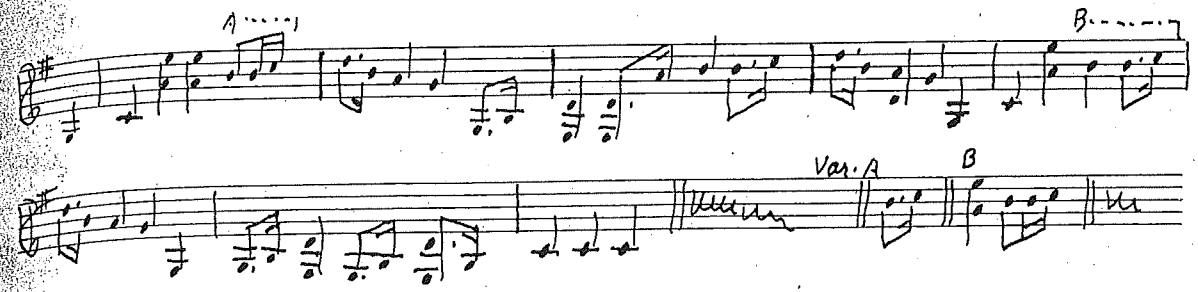
Called a waltz; really a Schottische.



430. SCHOTTISCHE (V)

H. Bryner, V, 1944, B.

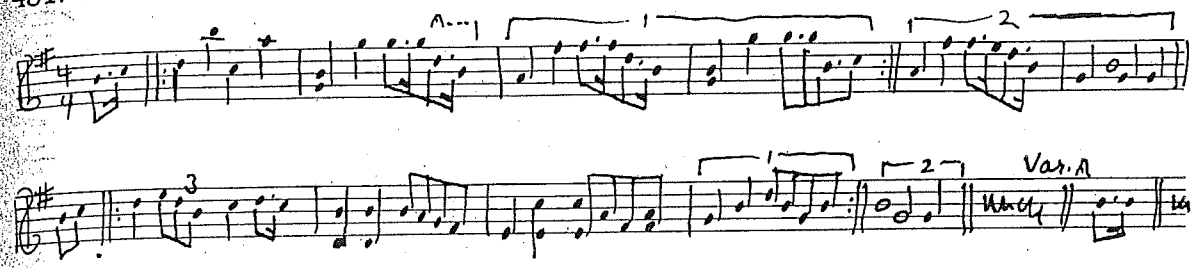




48, JB.

431. PRETTY BABY (V)

L. Hall, V, 1944, B.



This international tune has been for an unknown time a popular schottische or polka in America. The player of No. 431 gave the tune both designations. Other American sets are in Ford Good Morning, p. 78; Adam, No. 21 (*Snyder's Clock,* the first part only); Howe DSV, p. 56 (*National Schottische*); Ford, p. 160 (*Military Schottische*). The tune is in Boehme, pp. 162–3, No. 257, as *Russische Polka* and *Doppelpolka,* with the note "known in 1842, very popular up to 1860."

About the polka, Grove's *Dictionary,* 5th ed., states that it became known, popular, and much composed in the early nineteenth century; that it made its way to England and America both in 1844; and that it suddenly attained popularity wherever it was introduced. The *Ecossaise* (a name known in France from the early eighteenth century and Germanized as *Schottische*) is described in Grove as a kind of contredanse, with the remark that it was first danced in England under the name of *The German Polka* in 1848. Our No. 431 is given in this Grove article as an example of the schottische (with its second part as in the Indiana version No. 29 in our Appendix), and is stated to be the tune "to which the dance was introduced in England."

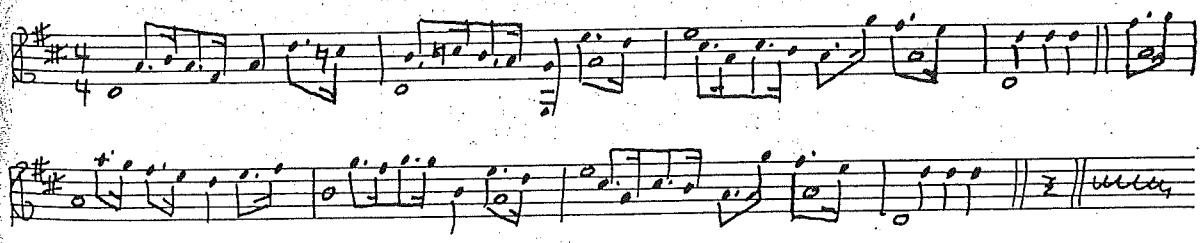
Vier, p.
Adam,

944, B.

432. SCHOTTISCHE (V)

H. Bryner, V, 1944, B.

From a "Dutchman" at Coal Center, Fayette County.
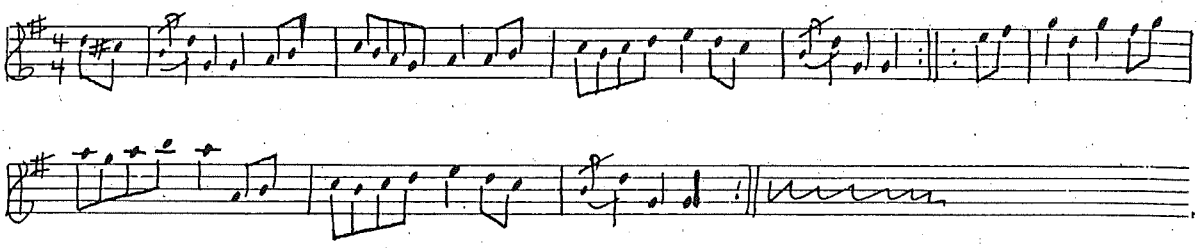


944, B.

The version of this schottische in Bayard HCT, No. 60, is the only other form known to me. Notice that the second parts are quite different in both sets of the tune: the more modern dances interchanged parts sometimes as freely as did the older ones. I have never heard a specific title for this piece.

433. SCHOTTISCHE (V)

Yaugher, V, 1944, B.
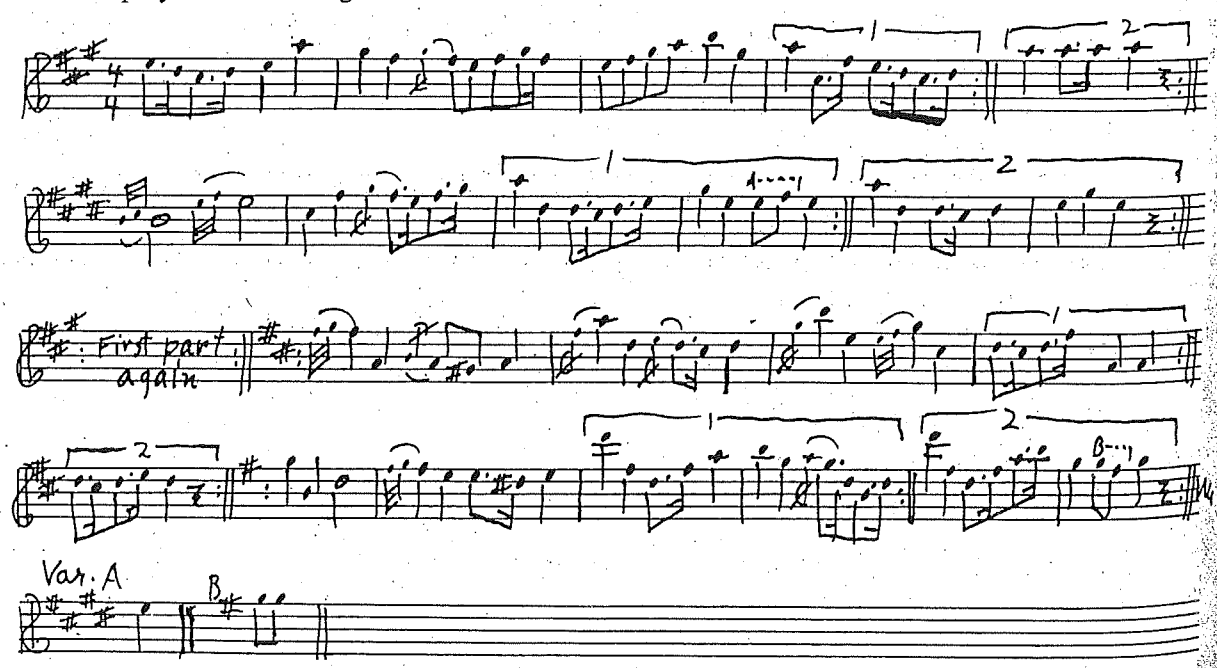


This was one of the first tunes the player learned and worked on when beginning to practice on the fiddle at the age of 4 or 5. After practicing for a while, he laid the fiddle aside, and it gathered cobwebs. When he at length resumed practice, this tune came easily to him, as did all others after it.

434. THE WRIGHT SCHOTTISCHE (V)

Shape, V, 1944, B.
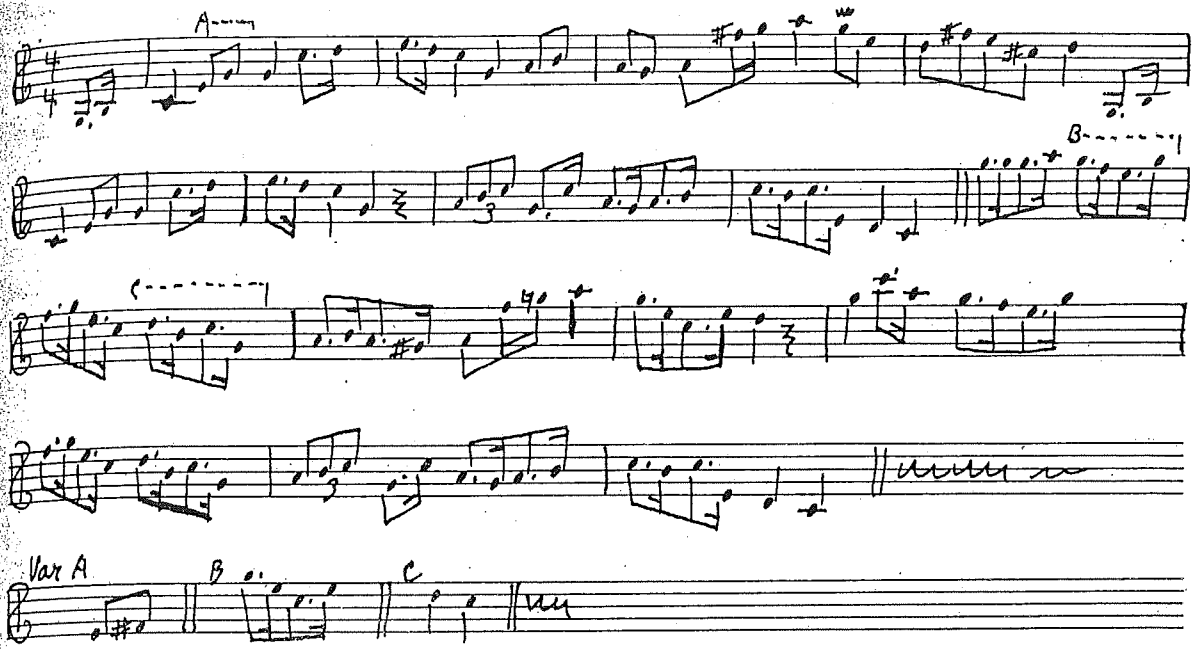
From a player named Wright.



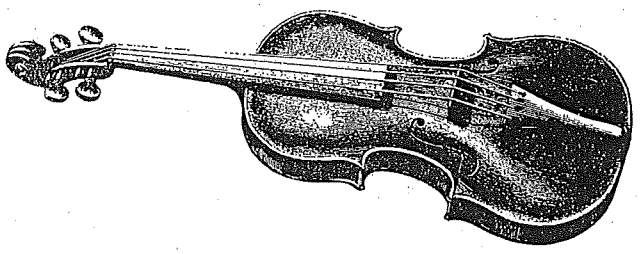
435. KERRY FULTON'S SCHOTTISCHE (V)

Shape, V, 1944, B.

Named for one from whom he learned it.

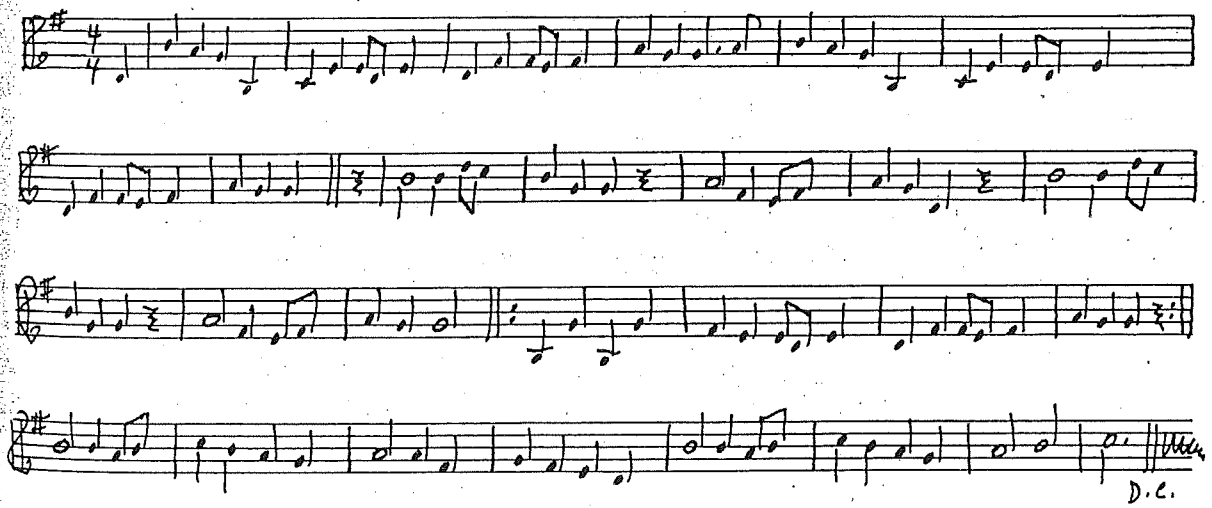


This is a version, recast in schottische rhythm, of the longer form of *Billy in the Lowland,* our No. 234. See the note to the latter.



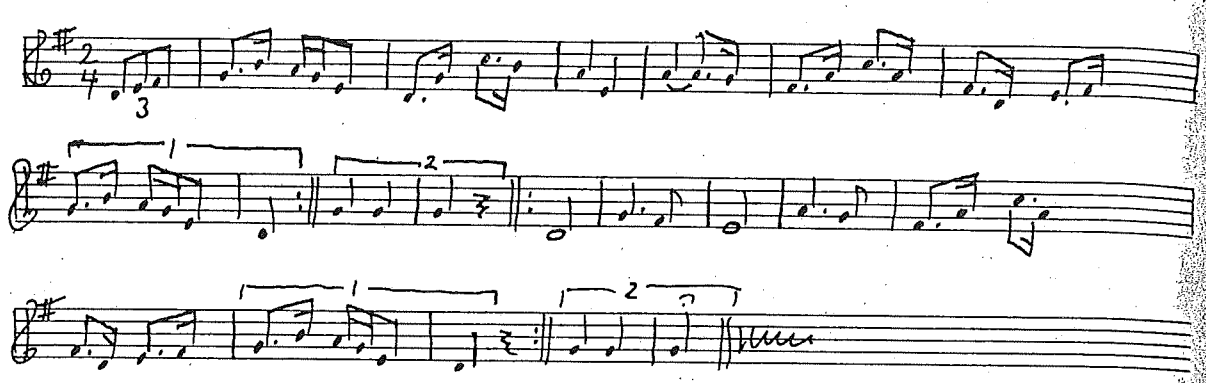
436. SCHOTTISCHE (V)

T. Patterson, V, 1930s, B.
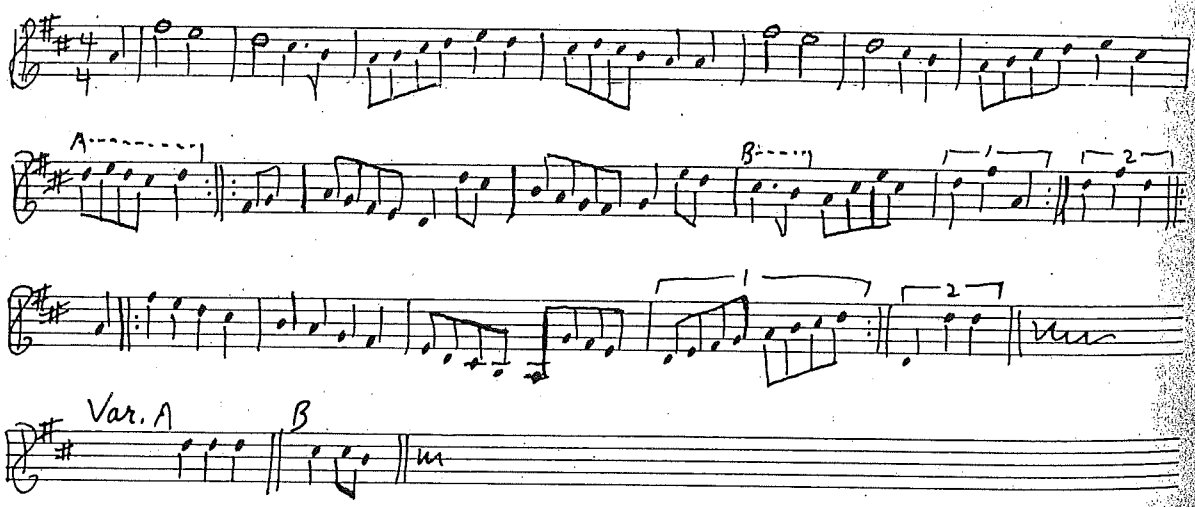


437. SCHOTTISCHE (V)

T. Patterson, V, 1930s, B.



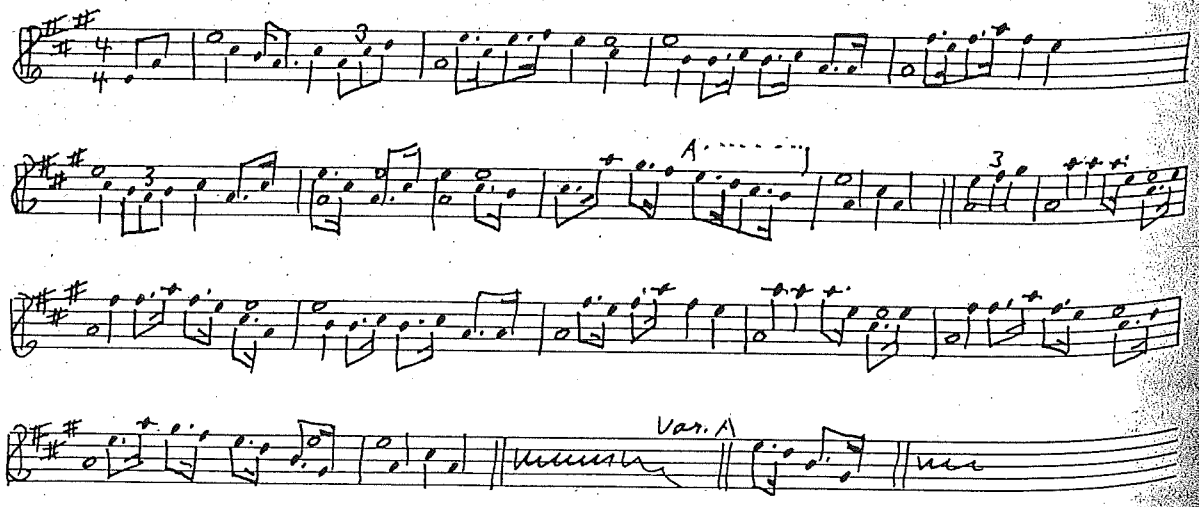
438. SCHOTTISCHE (V)

T. Patterson, V, 1930s, B.



439. THE GREENBRIAR SCHOTTISCHE (V)
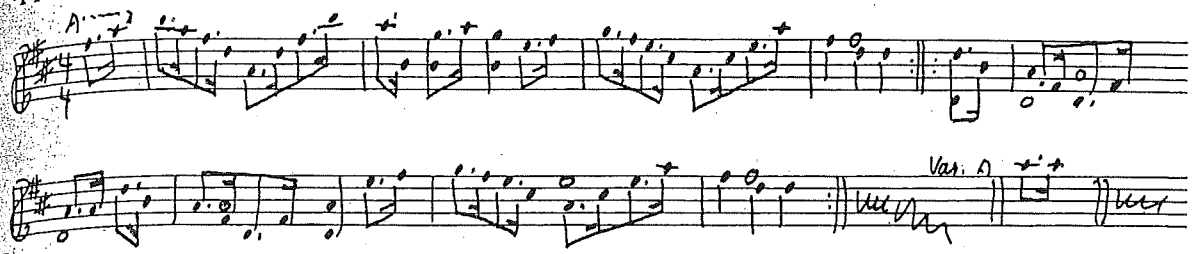
J. Smalley, V, 1944, B. From his father.



930s, B.

440. SCHOTTISCHE (V)
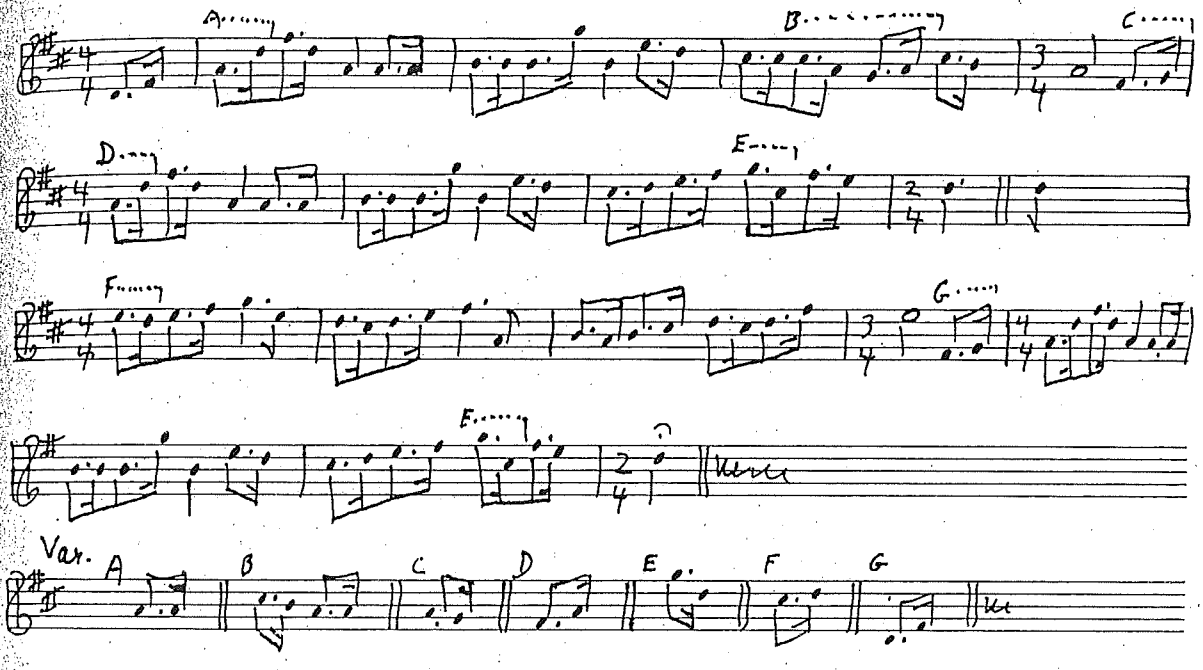
J. Smalley, V, 1944, B.



930s, B.

441. THE HONEST IRISH LAD (V)

Strosnider, V, 1930s, B.



s father.

This schottische takes its name from having been sung to an Irish ditty of which the player recited these words to me:
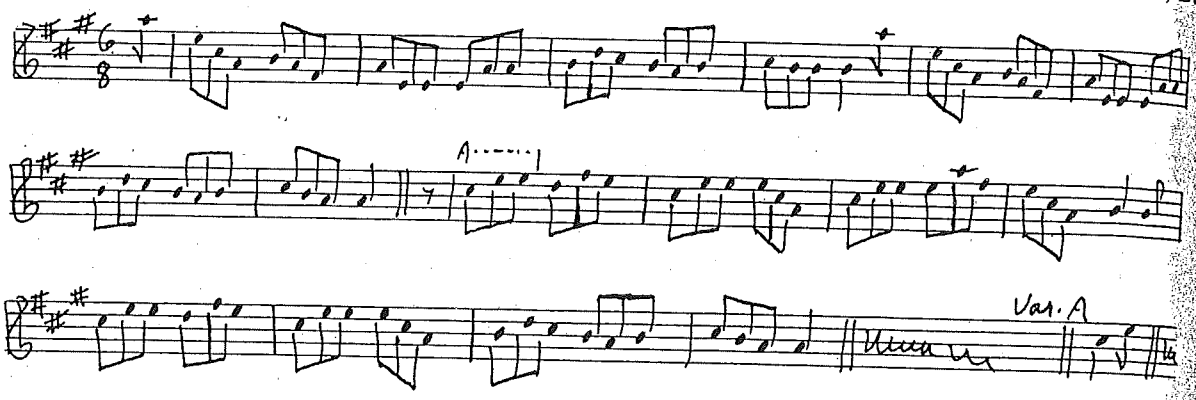
I'm an honest Irish lad,
And of work I'm not afraid;
If it's pleasure for you, I can sing or dance.
I'll do anything you say
If you'll only name the day
When you'll give an honest Irish lad a chance.

Our tune, however, is doubtless not the original one to the song, which appears with quite different music in R. L. Wright's *Irish Emigrant Ballads And Songs,* p. 502. The shortening of final phrase-notes in bars 4, 8, 12, and 16 (called "cutting") is the sort of thing decried, of course, by the better players, and those who customarily played for dances, since it obviously disturbs the even and steady rhythm necessary for dancing. But it was formerly a rather common practice among those who played only or mainly for their own amusement.

442. THE IRISHMAN'S HEART TO THE LADIES (VF)
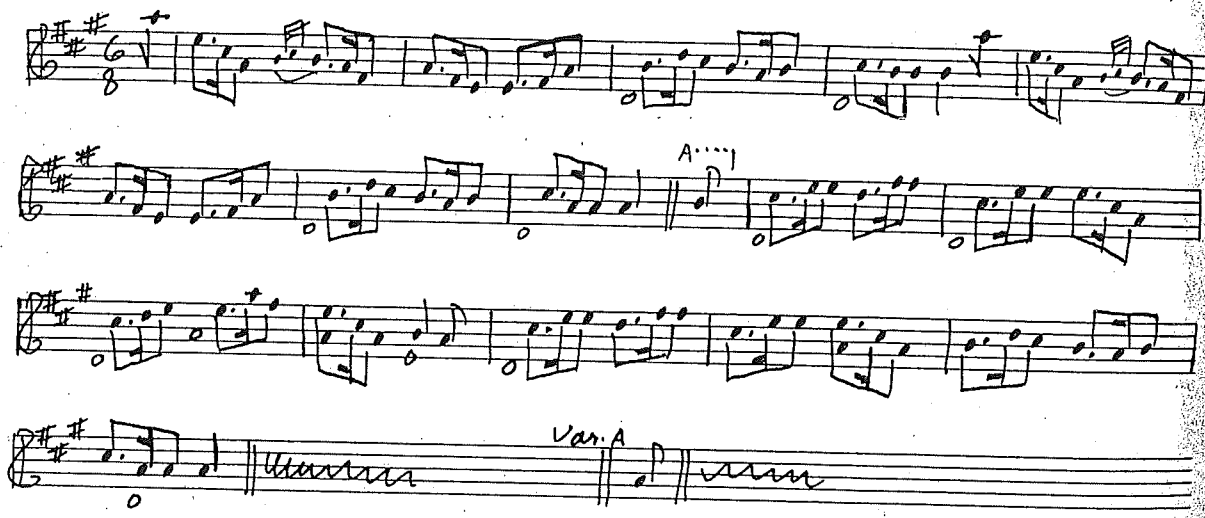
A

Yeager, V, 1930s, B.



B

Wilbur Neal, V, 1948, JB.

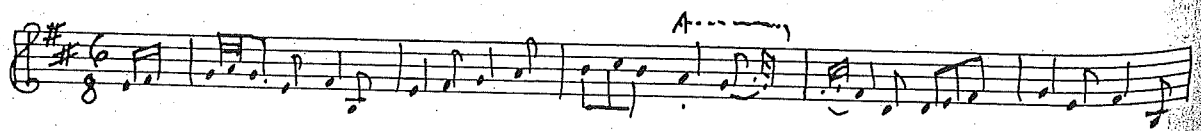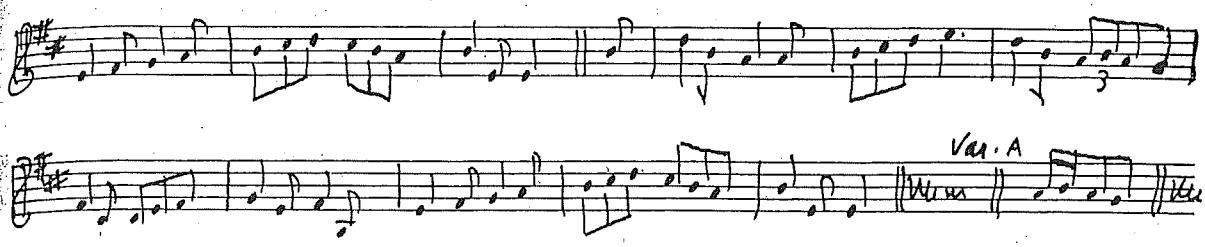


Both variants have the same title, which seems the most common for the piece, sometimes beginning *An Irishman's* etc., and sometimes, in abbreviated form, being simply *To the Ladies.* So One Thousand, p. 56; DeVille, No. 38; Robbins, No. 57; Jarman, p. 49; Harding Orig, no. 86. Other names are *Sweet Biddy Daly,* O'Neill MI, No. 1084; *The Irish Miller,* Ford, p. 102; and *Saddle the Pony* (a floater), Roche, I, No. 112. A jig in O'Neill WS, No. 169, has a first part similar to that of our No. 442, and a second equalling that of another very well-known jig.

443. THE PEELER AND THE GOAT (F)

Horner, F, 1960, JB.

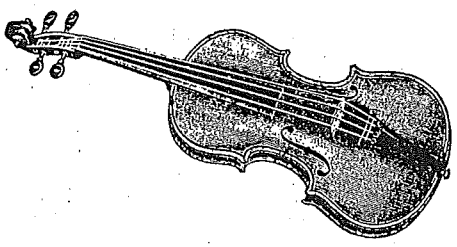
Scots fifer Dick Gibson, and the Monessen Band.





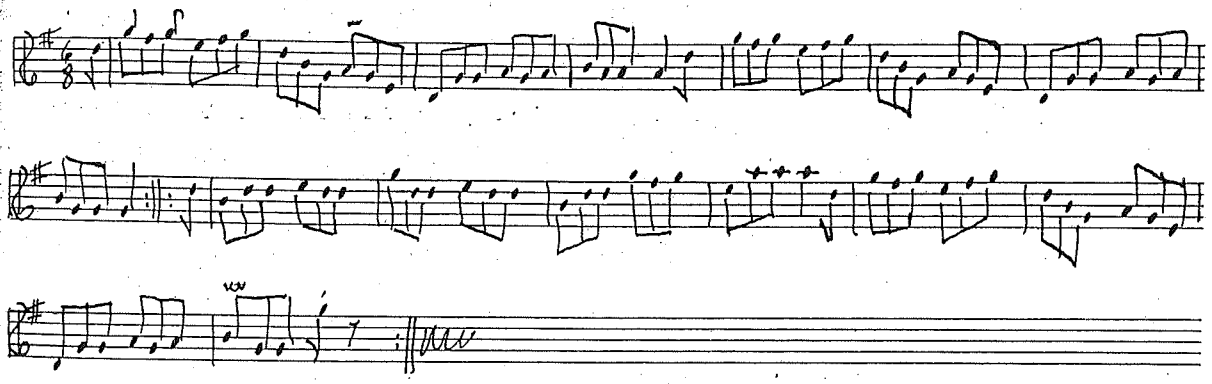
There is a slight resemblance between the first part of this tune and the first strain of Johnson, VI, No. 501; but not enough to warrant any conclusions as to relationship between the two airs. Our title is the regular one for the tune, being that of a satirical song about the police force instituted in Ireland by Sir Robert Peel. The earliest datable set I have found is in Moffat Minst, p. 142, from the Dublin *Citizens' Magazine* of November 18, 1842. Sets with the words of the satirical song are in MacDonagh, *Ballads With Music,* p. 48, and O Lochlainn, No. 74. Other versions with the regular title are JIFSS, No. 6, p. 27; JFSS, II, p. 259 (two sets); Henebry 1928, p. 224 (two sets); O'Neill MI, No. 296; Roche, II, No. 241. Other versions are Petrie Stan, No. 839; Kidson, GEF, p. 76; Hughes Uladh, p. 16 (first half only, of a *major* set); JIFSS, VI, p. 27, *An Buailteor* [*The Thresher.*]

The variants in Henebry 1928 are Nos. 56 and 57. With the second of these two, compare our No. 468: there is a distinct possibility that the latter is also a form or a derivative of this air.



444. THE CATHOLIC BOYS (F)

Horner, F, 1944, B, 1961, JB..
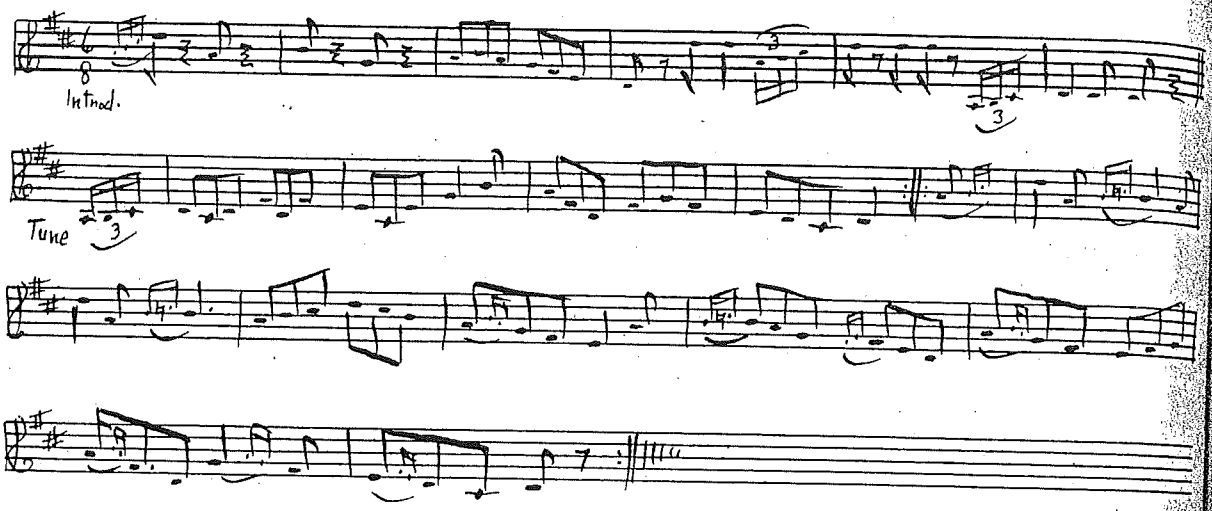


This is not the only tune with the title of *Catholic Boys:* see O'Neill MI, No. 18, for another jiglike piece so named. More frequent names for our No. 444 are *Fire on the Mountains, The Humours of Bantry, The Boys of Bockhill,* and *The Blackthorn Stick*—with the first-mentioned title being decidedly a floater. The tune is a thoroughly characteristic Irish jig, probably of no great age. Other versions are in O'Neill MI, No. 711; One Thousand, p. 51, 5th, p. 54, 6th; Kerr, I, p. 37; Roche, III, No. 101; Jarman, p. 64; White Un, No. 26. Pieces which are very closely related, if not versions of this, are Joyce 1909, No. 200, and DeVille, No. 43 (*The Joys of Wedlock,* another floating title).

445. THE PROTESTANT BOYS (F)
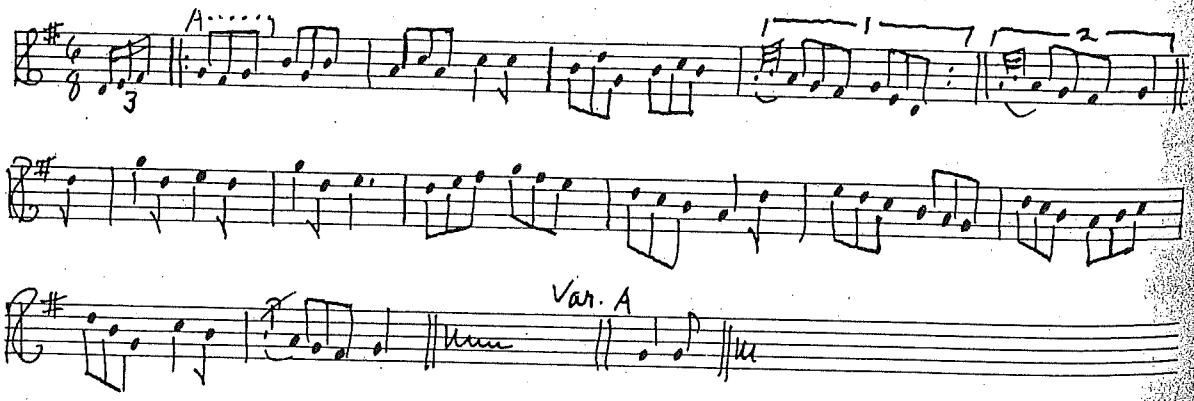
A

Horner, F, 1944, B.



B

Horner, F, 1960, JB.



This is a famous tune—that of *Lilliburlero*—whose immense popularity, joined to various anti-Catholic sets of words, materially helped the cause of William of Orange against James II of England, in the Revolution of 1688. Rather full discussion of the tune, along with versions, references to ballads sung to it, and other information, is given in Chappell PMOT, pp. 568–574 and 786, and in Simpson BBB, pp. 449–455. The earliest known printing of the air (according to Chappell and Simpson) is in the second edition of Robert Carr's *The Delightful Companion,* 1686; but the vogue of both tune and broadside pieces to which it was set insured innumerable subsequent printings, throughout the eighteenth and nineteenth centuries.

Lilliburlero is anonymous. On the strength of an ascription to Henry Purcell accompanying a version published in Henry Playford's *The Second Part Of Musick's Handmaid,* 1689 (and reprinted in J. Stafford Smith's *Musica Antiqua,* p. 185), Chappell unhesitatingly claimed the tune as Purcell's (NEA, II, 89–91 and PMOT, p. 786). Simpson, however, showed that there is not enough clear evidence to support such a claim. Altogether, it is likely that the piece is simply a folk tune, whose author, as usual, remains unknown. Its first four bars, compounded with other familiar melodic material, appear in Chappell PMOT, p. 262, where a song, *There Was an Old Fellow at Waltham Cross,* goes to a 12-bar melody, the first four bars of which are those of *Dargason* (that is, of our *Irish Washerwoman,* No. 446, which see), and the last four equal the first bars of
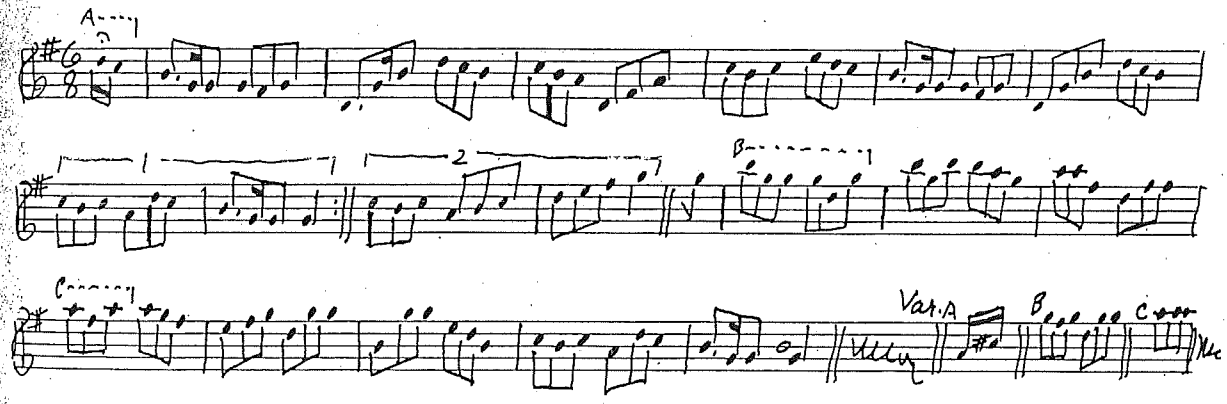
Lilliburlero. The "Waltham Cross" song dates from 1641; but whether its accompanying tune is that old, no one can say. This combining of well-known strains—being something excessively familiar in our tradition—suggests, however, that (like *Dargason*) *Lilliburlero* may be older than the 1680s.

Comparatively few titles have become attached to this melody—*Lilliburlero* being incomparably the most common. As a dancing piece, it is sometimes called *Irlandais (Jig)*. An alternative title in the *Musick's Hand-Maid* of 1689 is *Old Woman Whither So High,* indicating that this tune was also sung to the nursery rhyme "There was an old woman tossed up in a basket (blanket), Seventy times as high as the moon." Sometimes we see the name *Jolly Companions,* because either the first or last four bars were customarily sung by a company, at the conclusion of some ditty to which they had been listening, to the couplet "A very good song and very well sung, Jolly companions every one." Running second in frequency of occurrence to *Lilliburlero,* however, is the name by which our No. 445 is known: *Protestant Boys.* Simpson BBB, p. 455, mentions a North Irish Orangeman's song with that name, common "in the late nineteenth and early twentieth centuries." But both Simpson (p. 454) and Chappell (PMOT, p. 571) cite several seventeenth-century anti-Catholic broadsides capable of being sung to this tune, in which the phrase "Protestant Boys" is both prominent and recurrent—so that the tune could have picked up this name at any time from the late 1680s on.

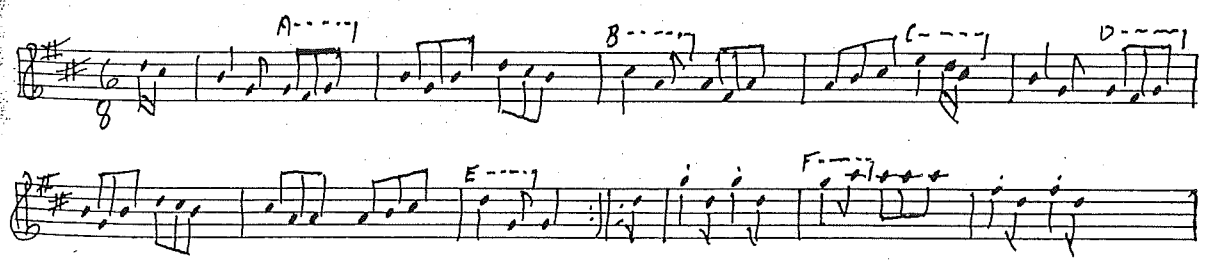
As already stated, Chappell and Simpson cite a number of sources in which this tune appears. Let me also list the printings I have encountered: Gay, *Beggar's Opera,* Air No. XLIV; Aird, II, No. 481; Oswald Cal PC, II, p. 13; Walsh CCDM, I, No. 38; Petrie Stan, No. 503; One Thousand, p. 52; Kerr, II, No. 213, IV, No. 228; Sharp CDT, Set VIII, p. 19; Moffat Gems, p. 79; JIFSS, XV, p. 13; O Lochlainn, No. 36; Jarman, p. 64; Jost, M13; Harding Coll and Harding Orig, No. 197; O'Neill MI, No. 19. The last-cited, coming from Ulster, is quite close to No. 445, and clinches the "Orange" provenance of our set.
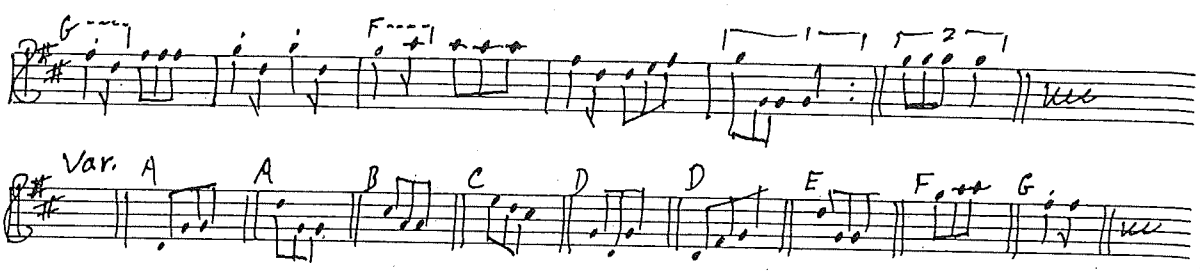
446. THE IRISH WASHERWOMAN (VF)

A — Clever, V, 1948, JB.



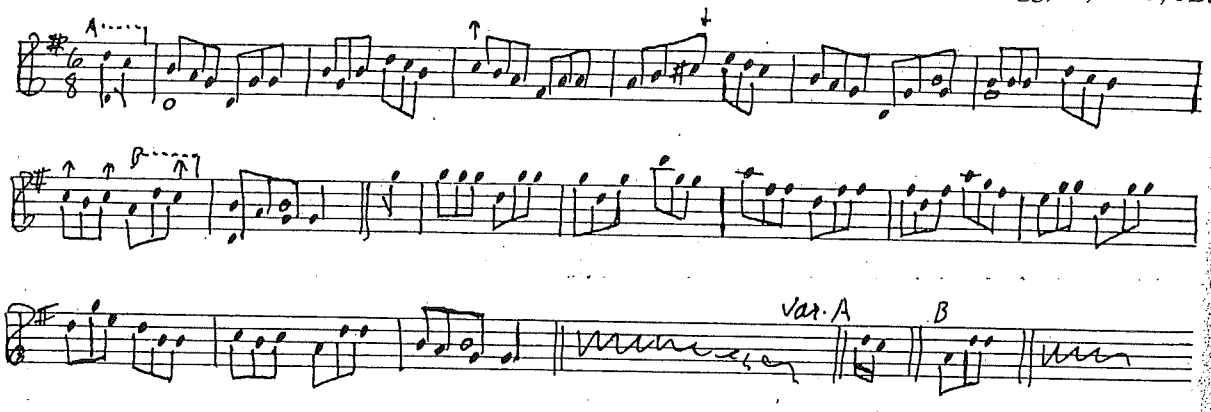
B — Lloyd, F, 1952, JB..





C

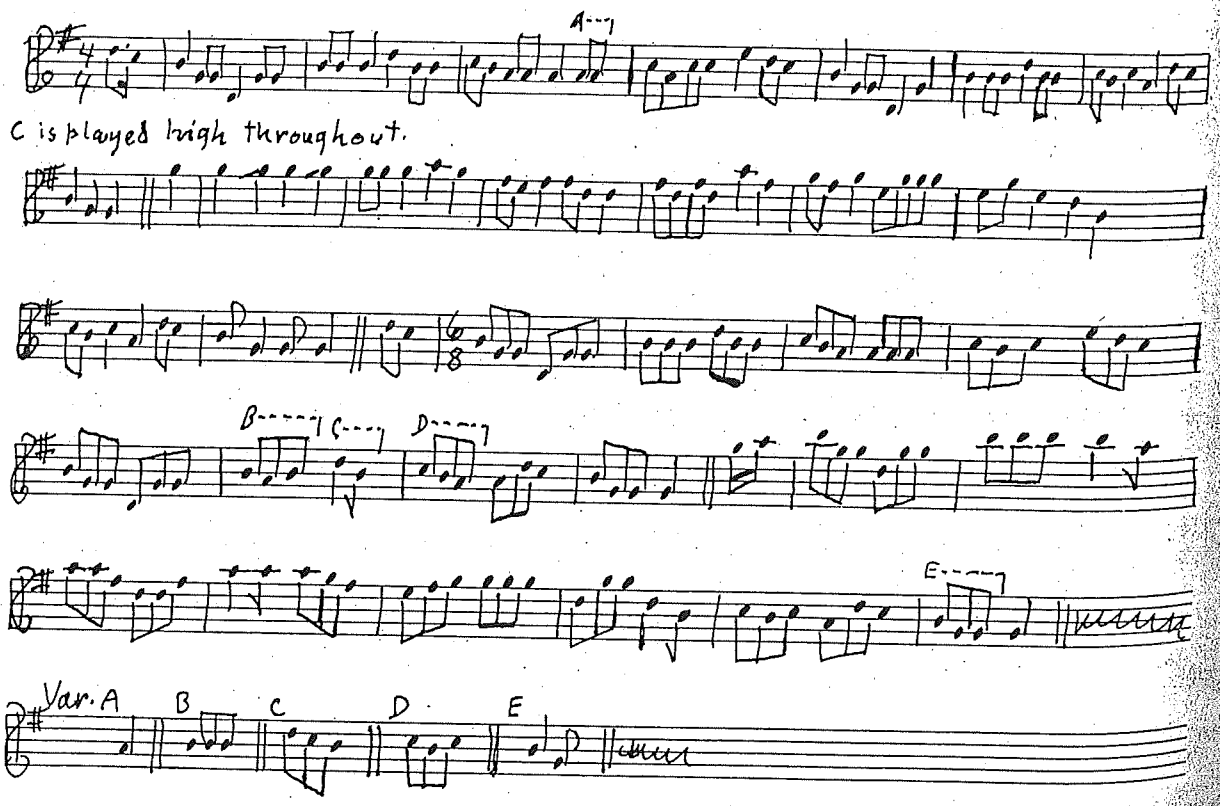
Hogg, V, 1948, JB.



D
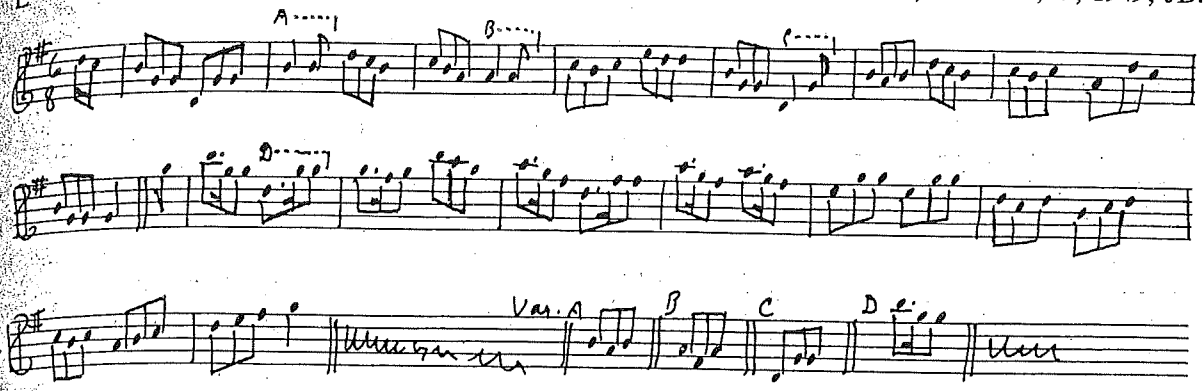
Waugh, V, 1949, JB.

"Played two ways."



E

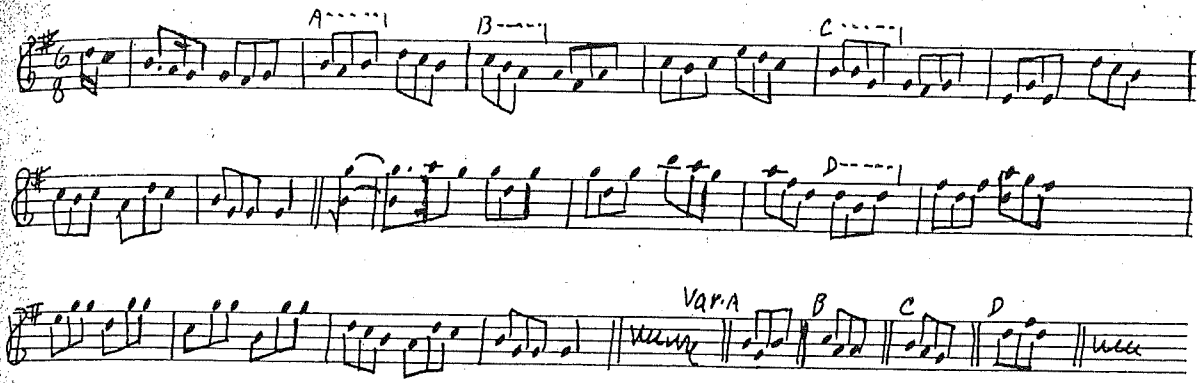
Miller, Gelnette, V, 1949, JB.



48, JB.

F
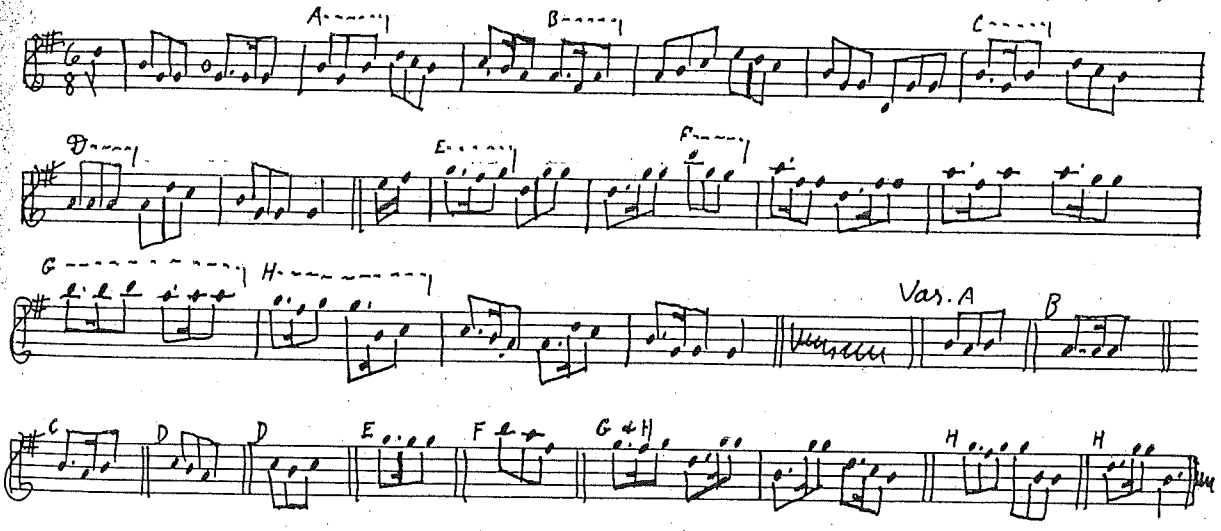
A. Thomas, V, 1952, JB.



49, JB.

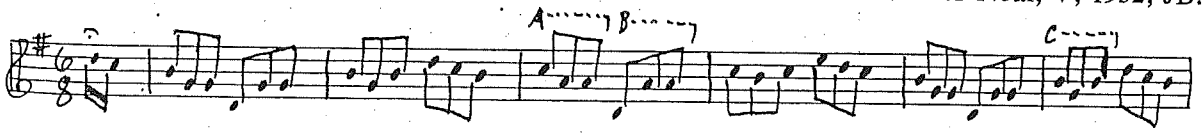
G
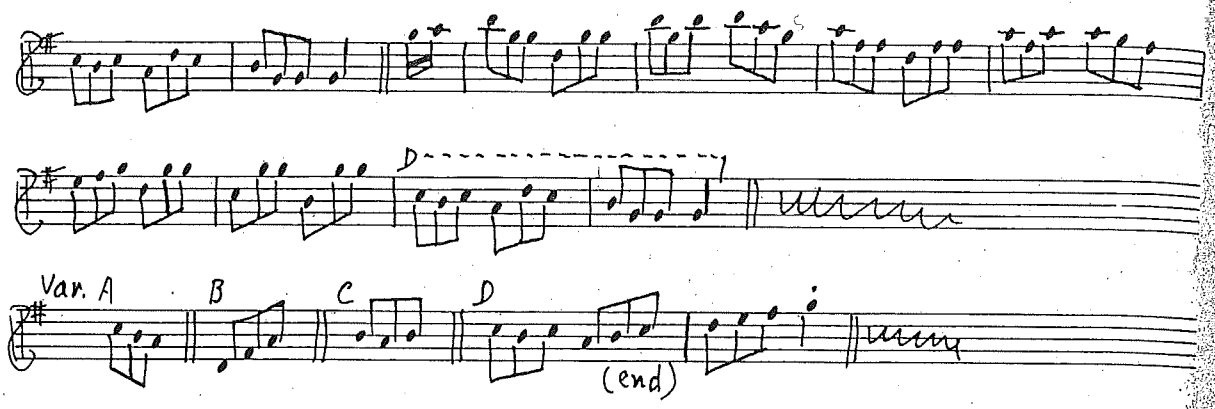
Pardee, V, 1952, JB.



H

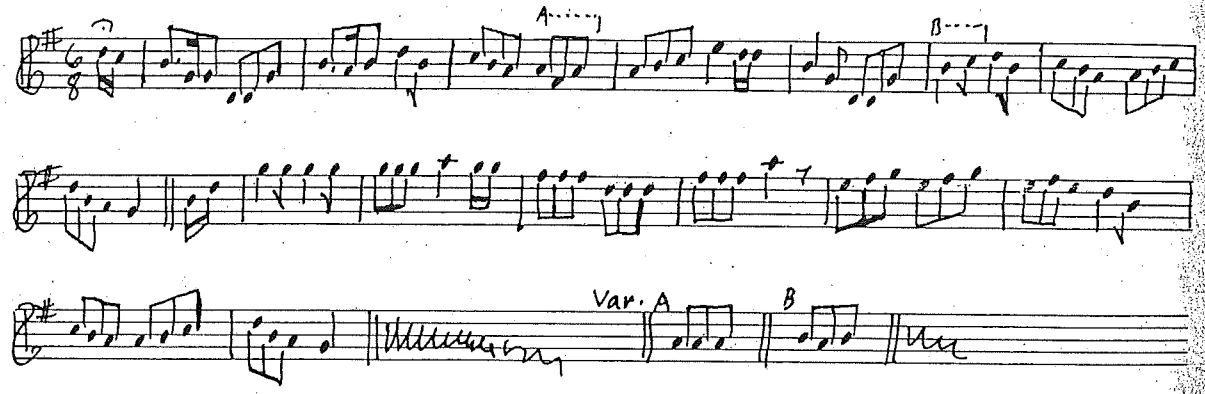
Walter Neal, V, 1952, JB.





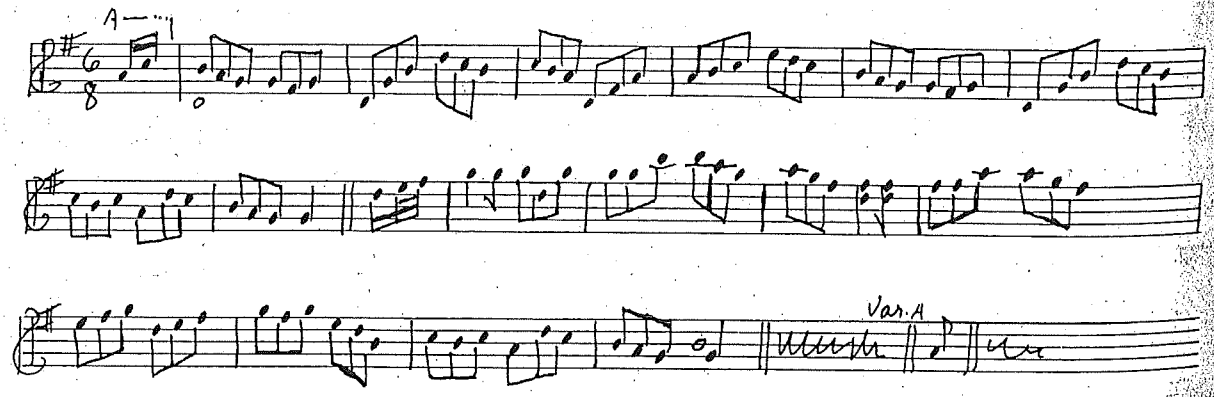
I

Heath, V, 1953, JB.



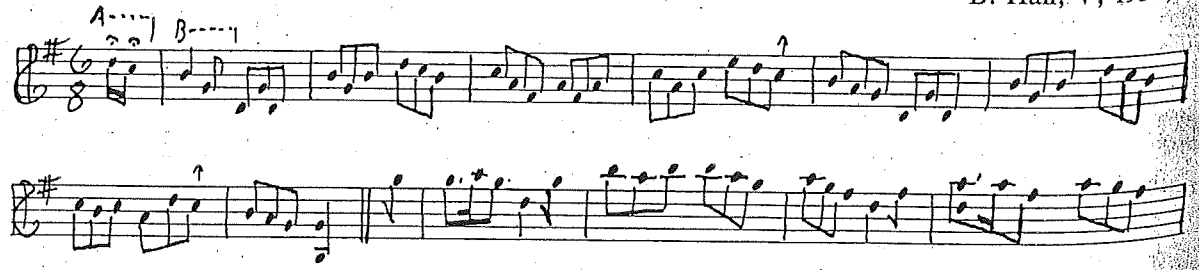
J

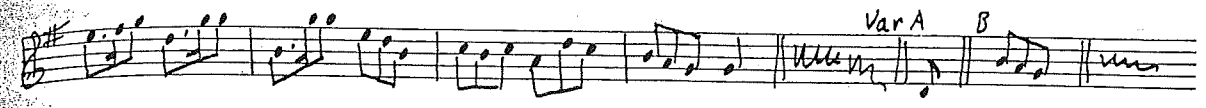
Cooper, V, 1954, JB.
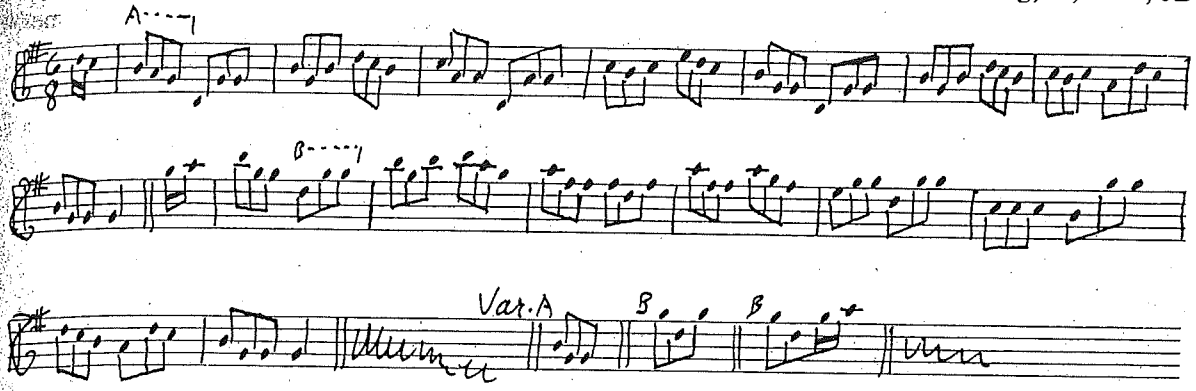


K

B. Hall, V, 1956, J.
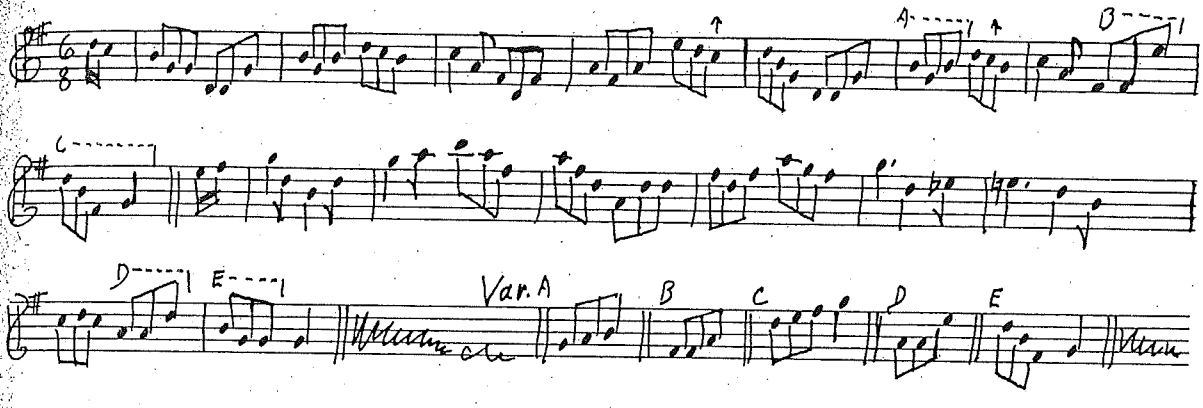




L F. King, V, 1960, JB.



M Yoders, V, 1963, JB.



Local titles: all sets have the title as above except L, *The Irishes' Washerwoman*. All Pennsylvania variants that I have encountered show interresemblance to such an extent that they can be called forms of a single version. The tune's prevailing title naturally favors the idea that it is Irish in origin, and probably has obscured the fact that the oldest recording of it (first strain only) is English: the old "circular" or "endless" tune of *Sedany* or *Dargason* (for which see the note to No. 445 preceding). The earliest printing of this old strain was in Ravencroft's *Pammelia* (1609), which doubtless means that the tune goes back to the sixteenth century. Detailed discussions of *Dargason,* with settings and references are in Chappell NEA, I, Nos. 114 and 115, II, p. 136; Chappell PMOT, pp. 63–65; Simpson BBB, p. 165; Dean-Smith, *Playford's English Dancing Master 1651,* p. 60. Subsequent uses of the *Dargason* strain show that familiar process in our instrumental folk music: the working-out of a longer bisymmetric dance-tune through the combination of earlier, shorter strains. So, in this case, we see not only the tune from Chappell PMOT, I, p. 262 (cited in note to No. 445), but also Aird, III, No. 573 (*The Green Garters*); Petrie 1855 p. 71, and Petrie Stan, No. 105; Joyce 1909, No. 726; Preston, p. 24; Cahusac PC, II, p. 15; and Mellor Welsh, pp. 14, 15—all showing the *Dargason* strain as first section, followed by differing second sections.

The same process is also illustrated by our No. 446, whose first half is a development of *Dargason* followed by a second half differing from all other second-section strains cited thus far. In this form, too, the earliest recordings of our air come from English sources. Chappell NEA, I,

No. 177, looks like an extended form of *Dargason* that could easily have led to our present-day well-known tune; and in Chappell PMOT, II, pp. 671–2, we have unmistakably the *Washerwoman* tune in much the form in which it prevails today. These Chappell variants are called *Country Courtship,* and appear to date, perhaps from 1688, but certainly from 1715. *The Irish Washerwoman,* then, is a form of the earlier-published *Country Courtship,* which in turn arose out of the still earlier *Dargason,* dating at least from 1609, and printed in the Playford *Dancing Master* editions from 1651 to 1690 (see Dean-Smith, *Op. cit. supra*). Writing in the late 1850s, Chappell (PMOT, II, p. 671) says that the *Country Courtship* tune "is in common use at the present time." The same could be emphatically said for the excessively popular *Irish Washerwoman.*

Like many other dance tunes, our No. 446 has attached to it various little rhyming jingles, of which the most common is:

Jim Doodle he dramp that his father was dead,
And his father he dramp that Jim Doodle was dead. (*These lines repeated; then the chorus:*)

Jim Doodle, Jim Daddle, Jim Doodle, Jim Daddle,
Jim Doodle he dramp that his father was dead;
Jim Doodle he dramp that his father was dead,
And his father he dramp that Jim Doodle was dead.

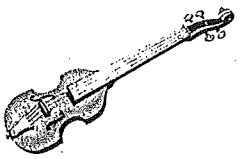
Another form of this rhyme, slightly more gruesome, is:

Jim Doodle didn't know that his father was dead,
And his father didn't know that Jim Doodle was dead,
And they both lay dead on the same damn' bed,
And neither one knew that the other was dead.

I have also heard this couplet sung to the first half of the tune:

We've plenty of horses, the best to be got,
The ones that can canter, the ones that can trot—
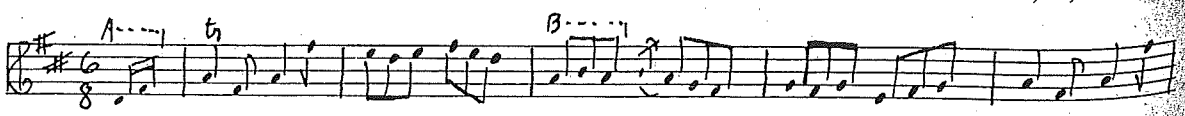
I have seen these printed sets of this tune, favored alike by fiddlers and fifers: Murphy Airs, p. 6; Crosby Irish, p. 135; *Edinburgh Musical Miscellany,* I, p. 342; Gay's *Achilles* (1733), Air No. 24; Gow STR, III, p. 31 ("from McDonald's 2nd Coll., 1789"); Wilson Comp Ball, p. 85; AVF, No. 11; Howe DSV, pp. 44, 62; Adam, No. 3; Ford, p. 43; Thede, p. 118; One Thousand, p. 57; Cole F, Bk. 4, p. 82, No. 168; CFD 76, p. 10; Kerr, I, p. 36; Sharp SDT, Bk. 1, p. 12; Moffat Gems, p. 33; Cazden, p. 23; Arkie, p. 38; Saar, No. 8; Jarman, p. 44; Harding Coll and Harding Orig, No. 187; Sym, p. 4; Sweet, p. 48; O'Malley, p. 3; JR, I, p. 25; DeVille, No. 19; Robbins, No. 15; Harding AR, No. 201; White Ex, p. 73; Linscott, p. 117; Ford Good Morning, p. 52; Mattson Fife, p. 68; Karpeles 100, pp. 10, 31; Reavy, No. 38; Kennedy FTB 1, No. 94. There are doubtless many settings of the tune to song words. I have seen these: Sandburg, pp. 120–122; Moore, *Manx Ballads,* p. 252 (*Hunt The Wren*); Johnson, *Rolling Along In Song,* p. 60 (first half only, to a spiritual).
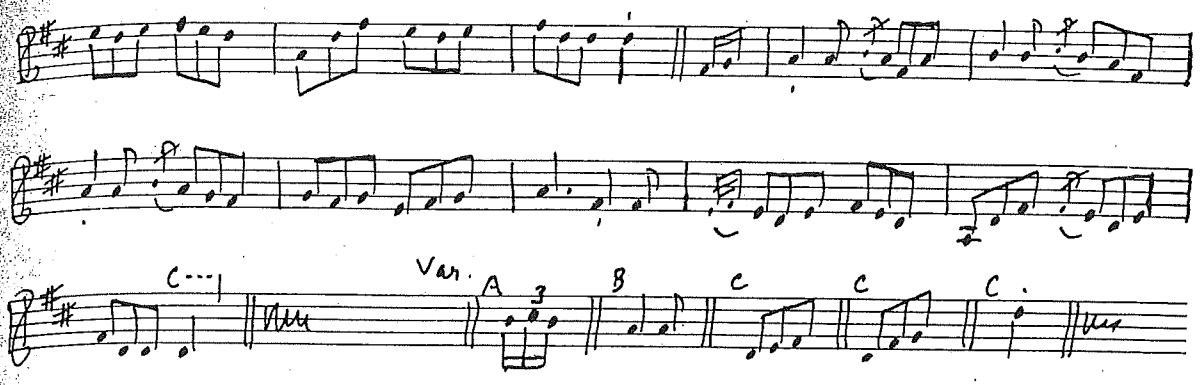


447. HASTE TO THE WEDDING (VF)

A
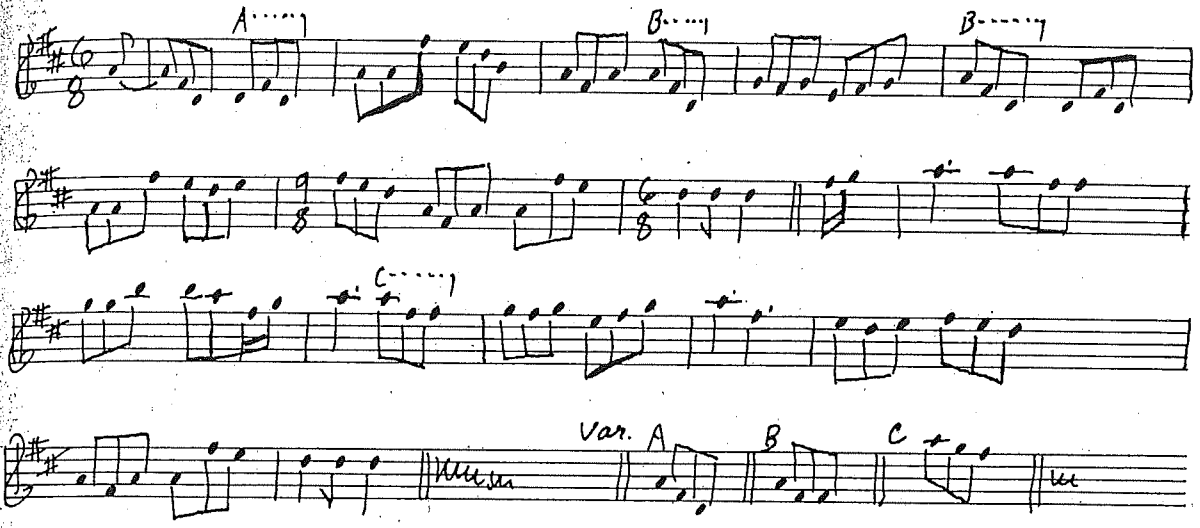
Horner, F, 1962, JB.





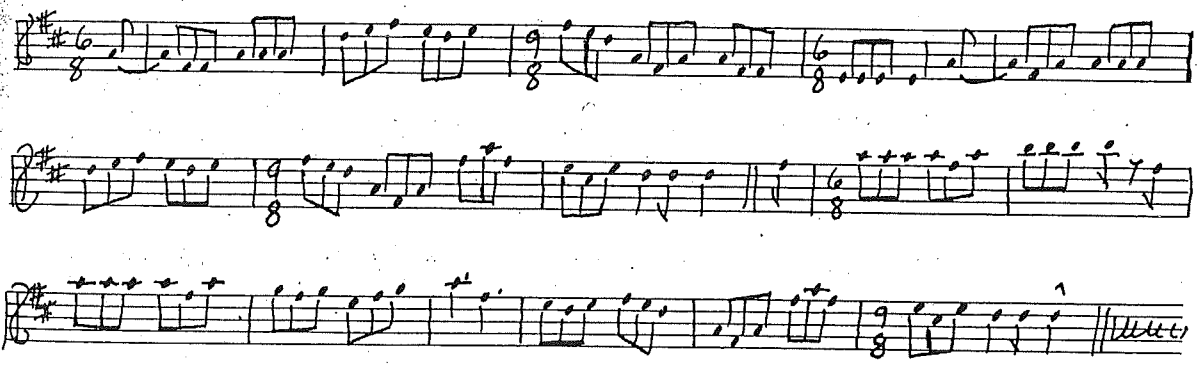
B

Strosnider, V, 1930s, B.



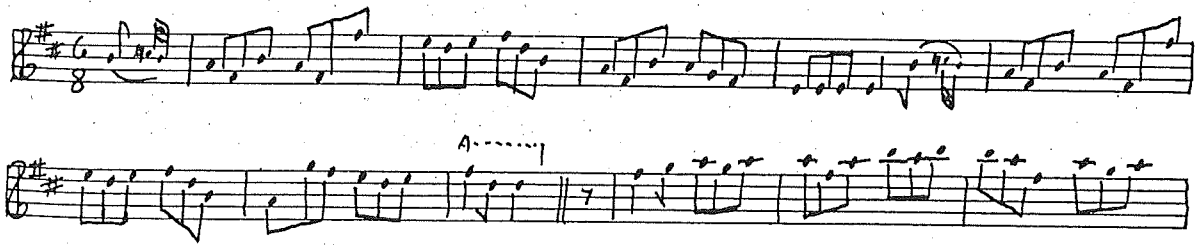
C

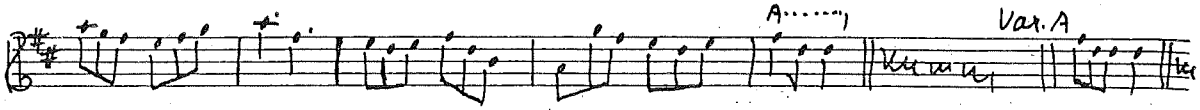
J. White, V, 1930s, B.



D
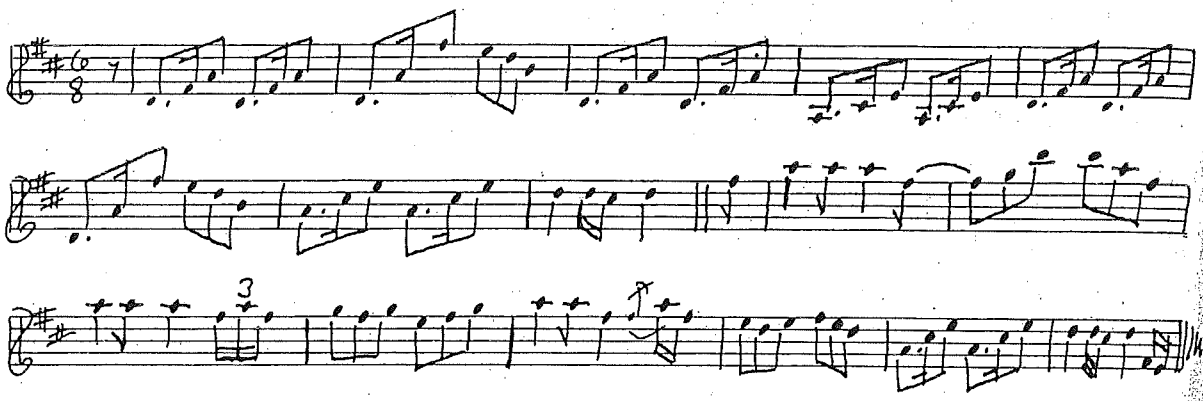
Losch, V, 1930s, B.





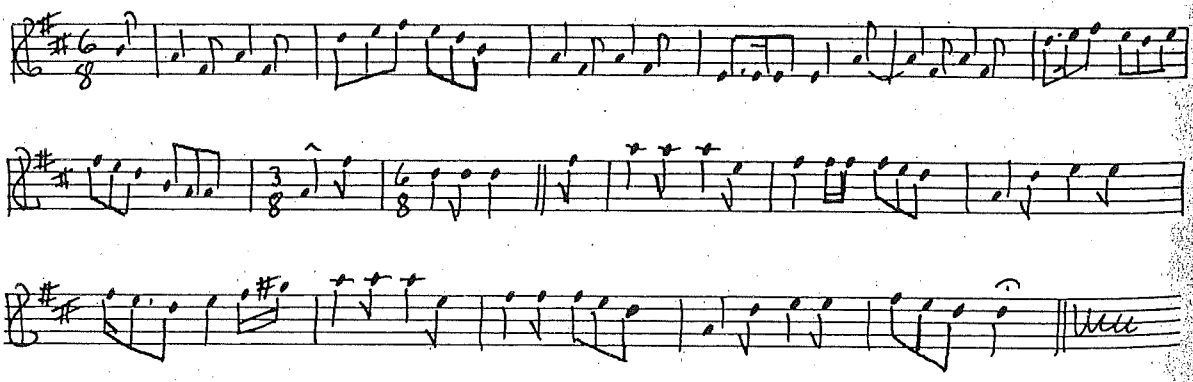
E

Jobes, V, 1930s, B.
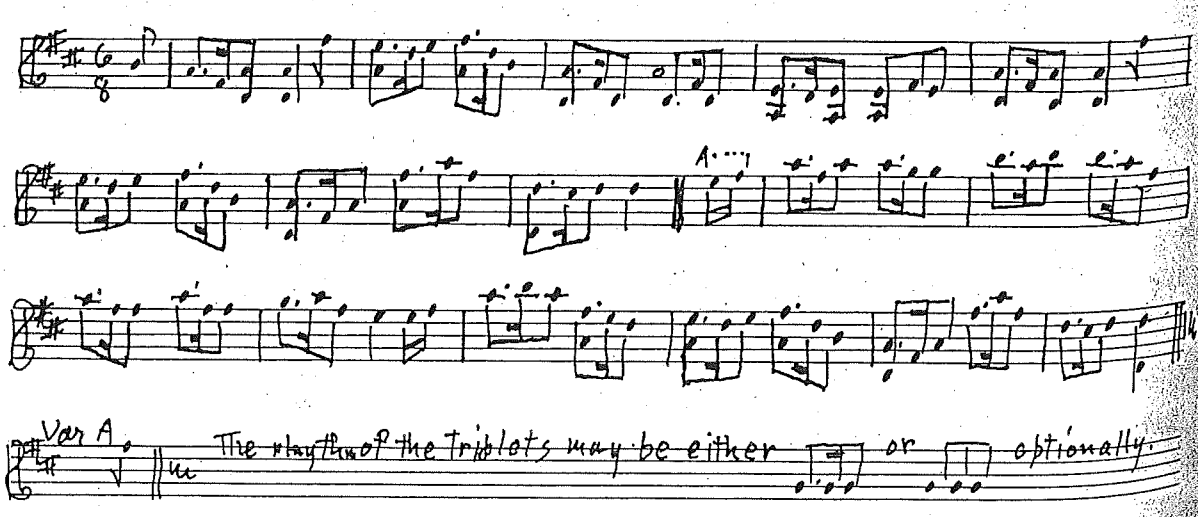


F

M. Rogers, V, 1930s, B.



G

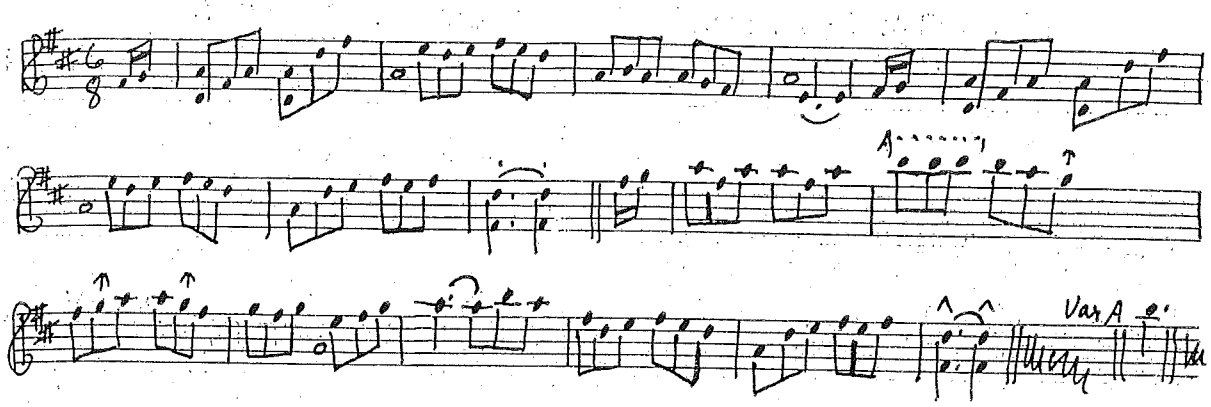
J. Hall, V, 1944, B.



H

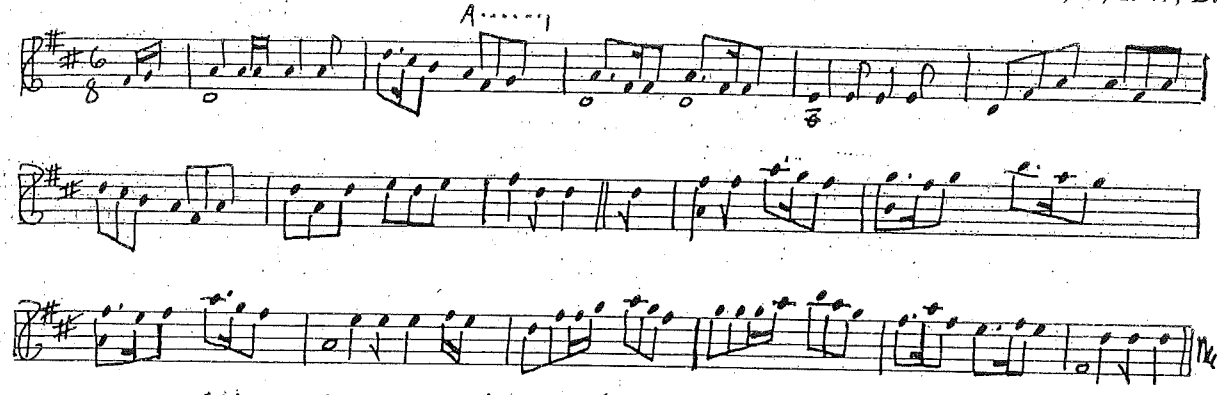
J. Bryner, V, 1946, B 1960, JB.

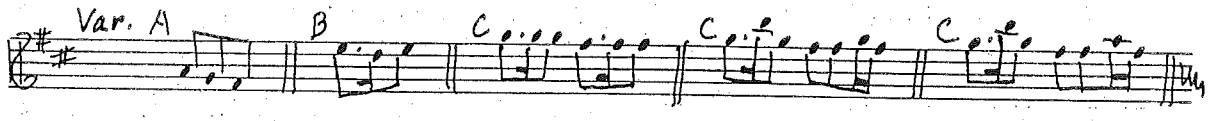
From his father.



I

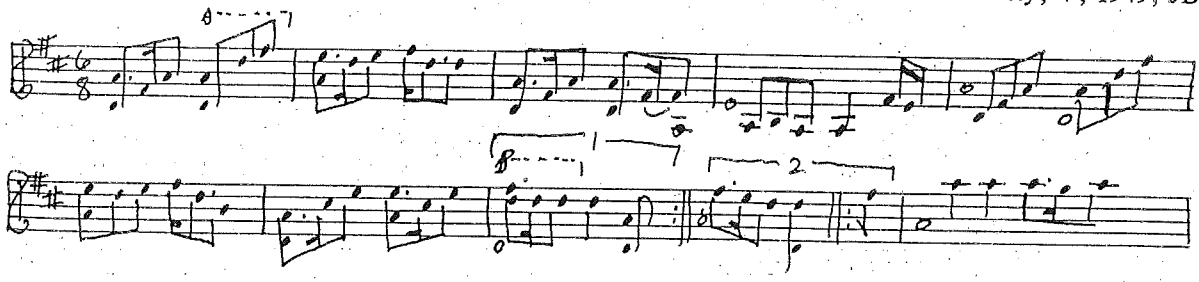
Dunn, V, 1947, B.

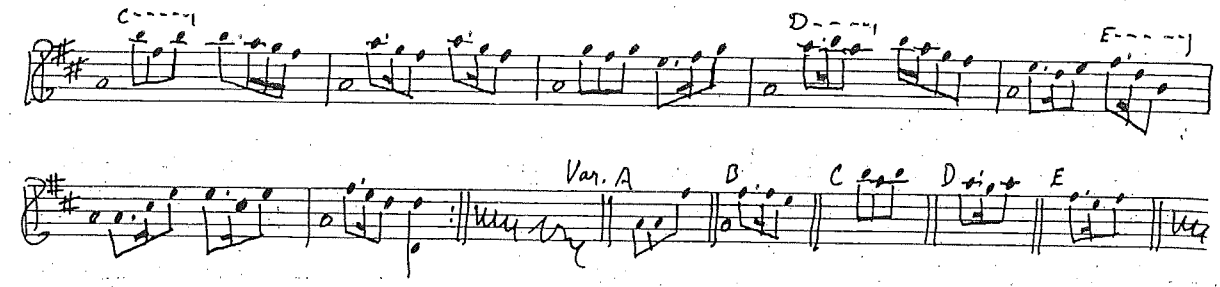




J

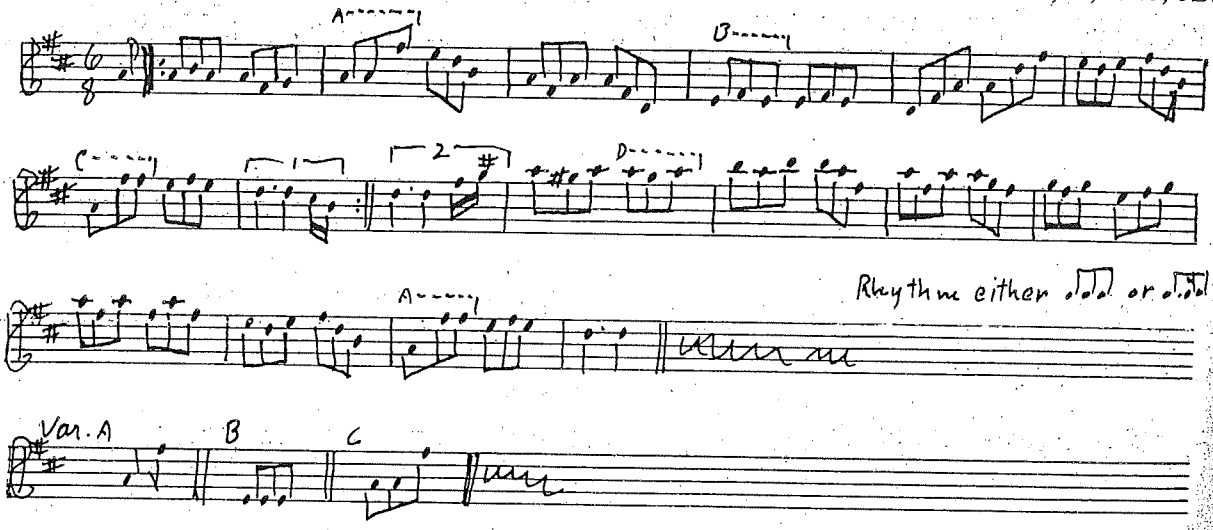
Steffy, V, 1949, JB.





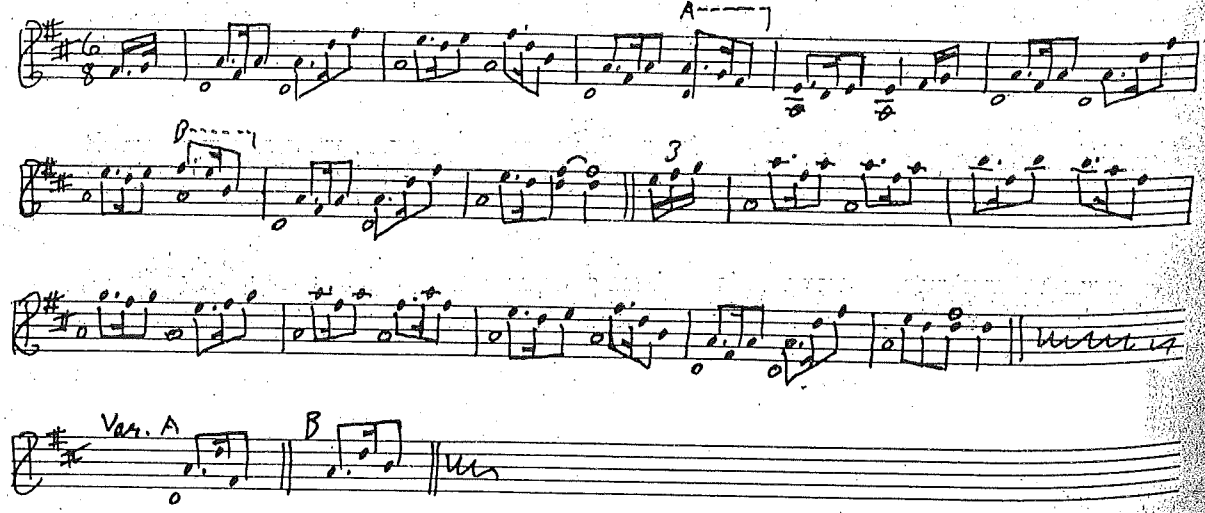
K

Moore, V, 1948, JB.



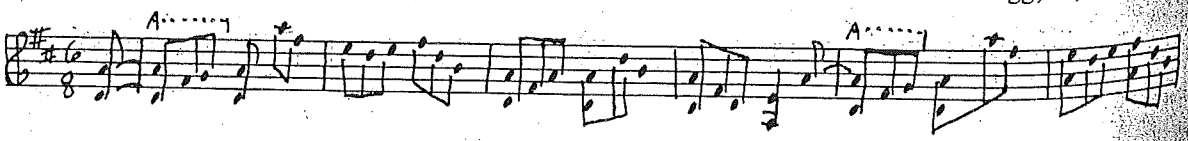
L

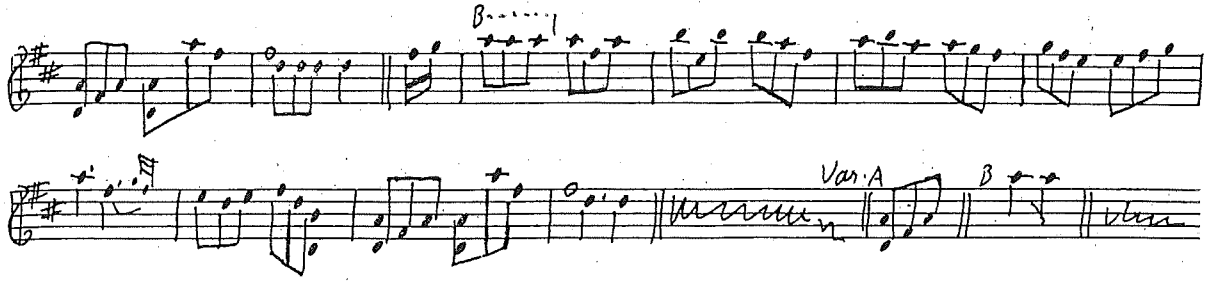
Willbur Neal, V, 1948, JB.
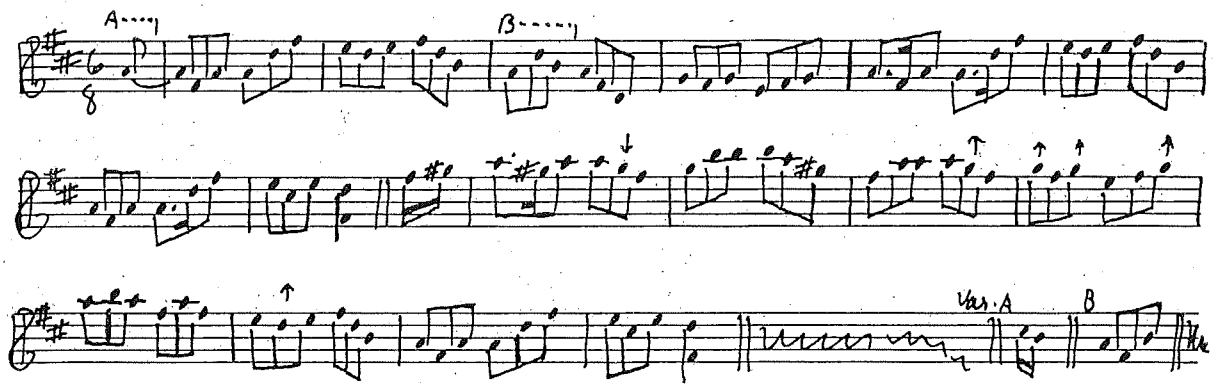


M

Hogg, V, 1948, JB.

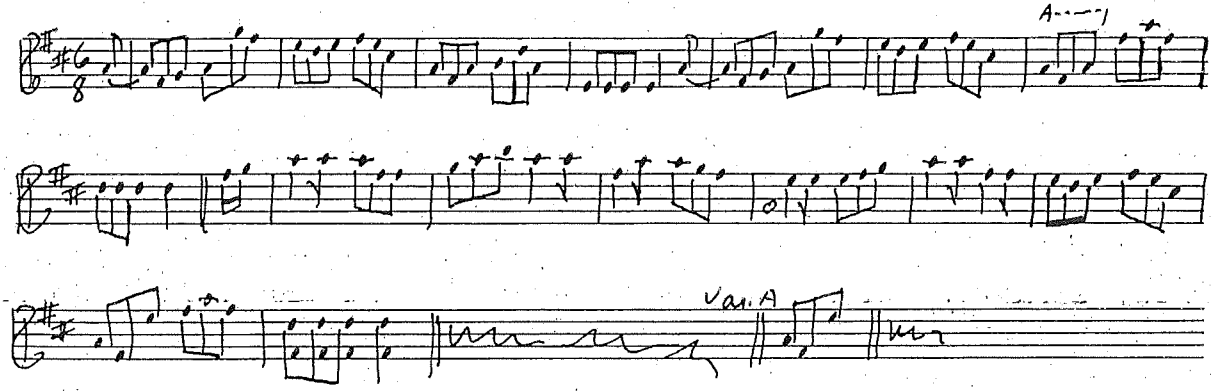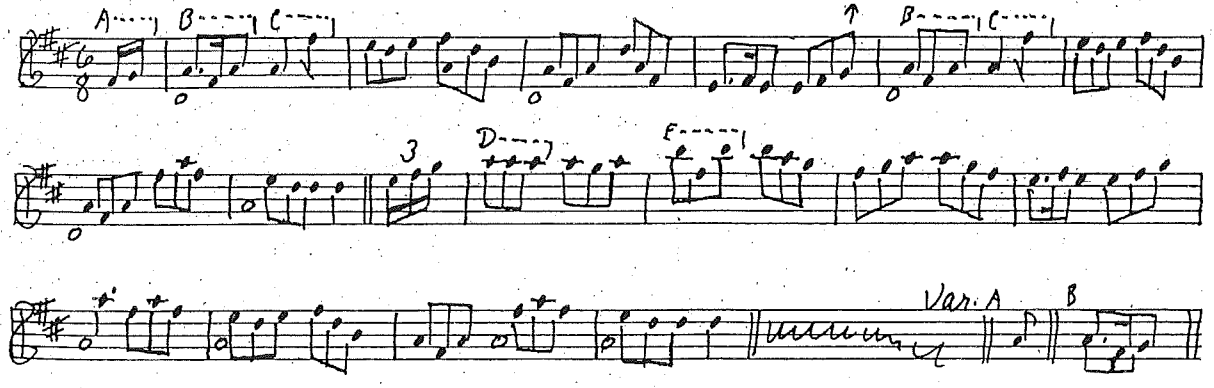




N Clever, V, 1948, JB.

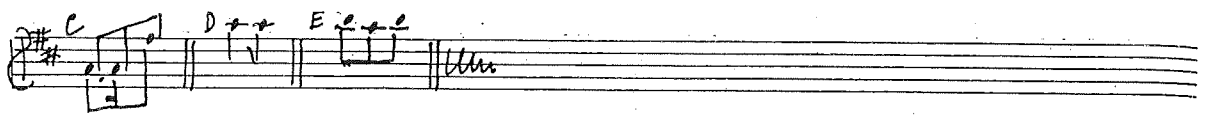


O Blair, V, 1952, JB.
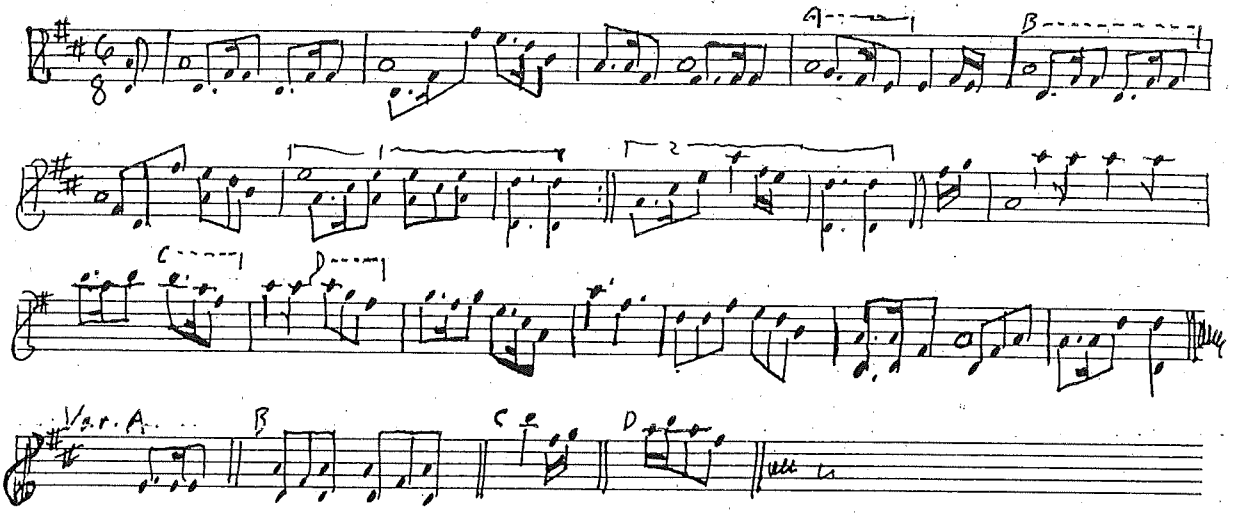


P A. Thomas, V, 1952, JB.





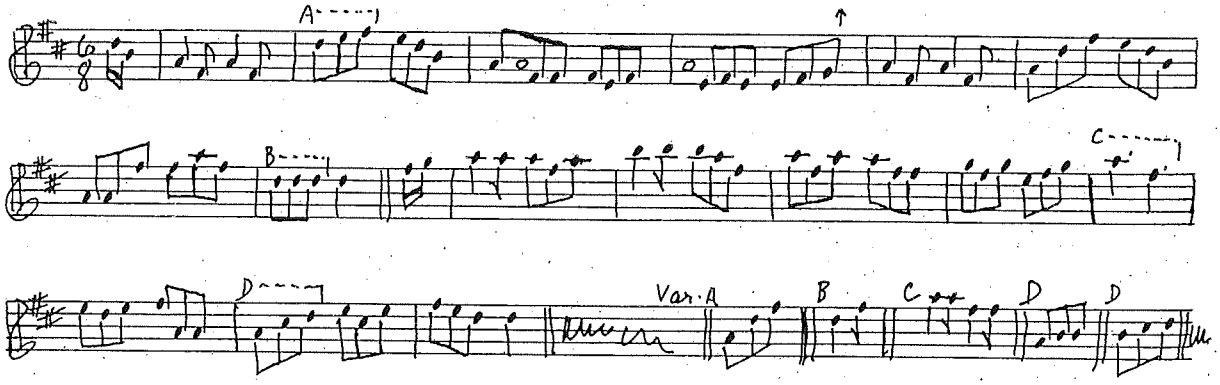
Q

Pardee, V, 1952, JB.
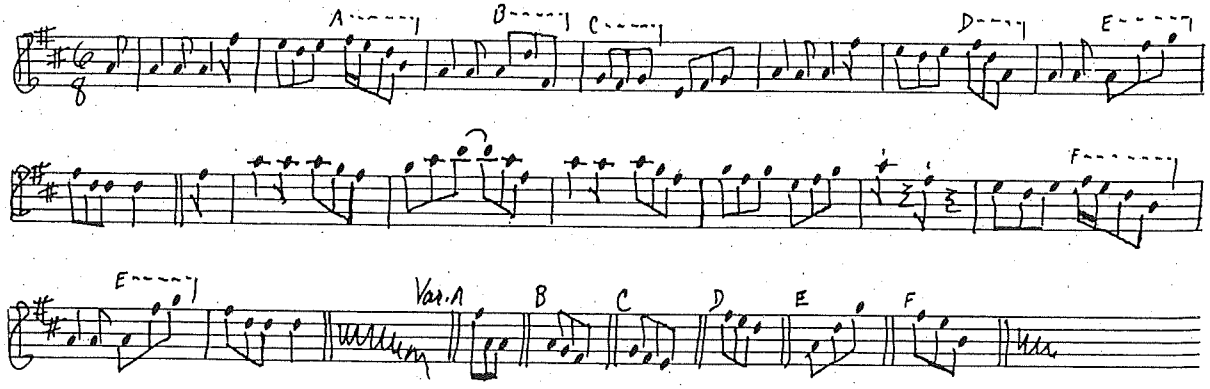


R

Berkey, V, 1957, JB.
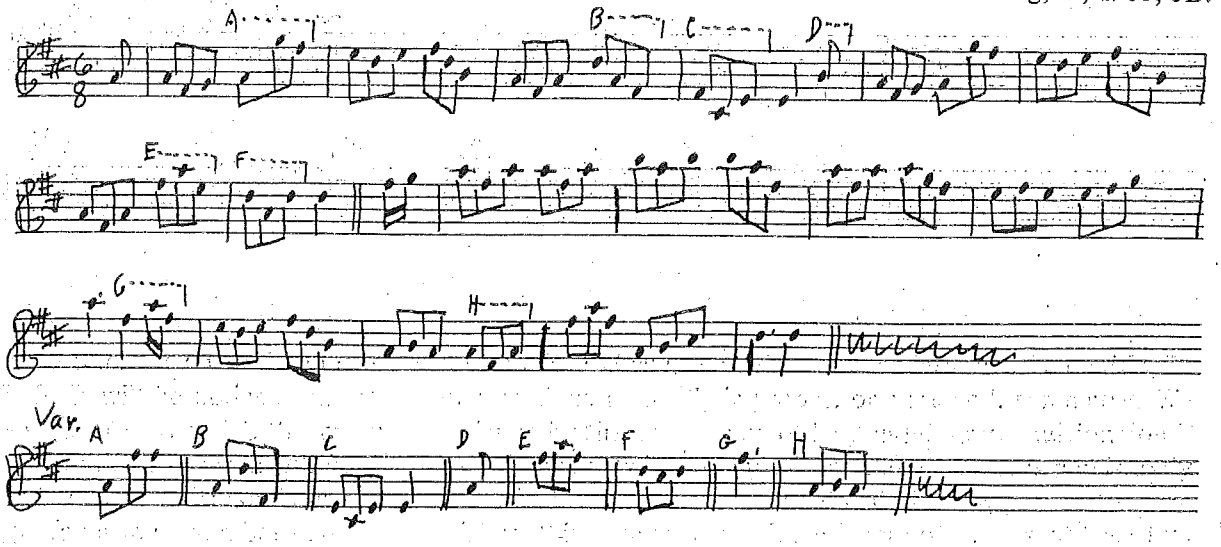


S

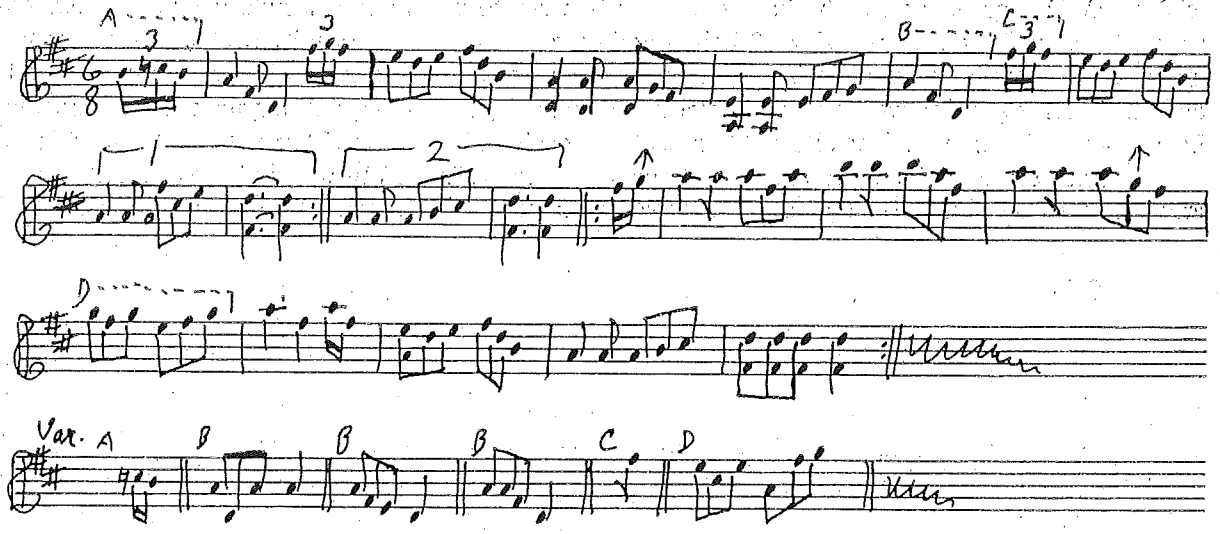
Grimshaw, V, 1958, JB.



T F. King, V, 1960, JB.



U Yoders, V, 1961, JB.



Local titles: as above in all sets but these: *Make Haste,* etc., D; *Sailor's Hornpipe,* L; no title, B, E, F. It will be noticed that not all our versions retain their proper, or expected, symmetry. We see Versions B and C thrown out of balance by the occurrence of bars in 9/8 time, and Version F has an intrusive bar in 3/8. In Version L, the expected third bar of the second part was persistently omitted, while Version T has an extra bar just as persistently added to Part Two.

A favorite among both fiddlers and fifers, this tune seems to have been popular for at least two centuries. For the usual solid notes on it, with abundant references, see Jabbour 1971, pp. 9, 10. I believe that the most often reprinted version is in Chappell NEA, I, No. 163; and Chappell's note (NEA, II, p. 129) had better be quoted in full: "This tune is more frequently to be heard upon the chimes of country churches than any other, and usually played when a wedding is about to take place. In 1767, it was introduced into a pantomime called *The Elopement,* performed at Drury Lane Theatre, and we have not yet seen any older copy." This note is followed by a song, presumably that sung in the pantomime, beginning "Come haste to the wedding, ye friends and ye neighbours!" etc. It must have been this piece that fastened the title so firmly on the tune—as well as its alternative title of *Rural Felicity,* a phrase occurring in the chorus of the same song.
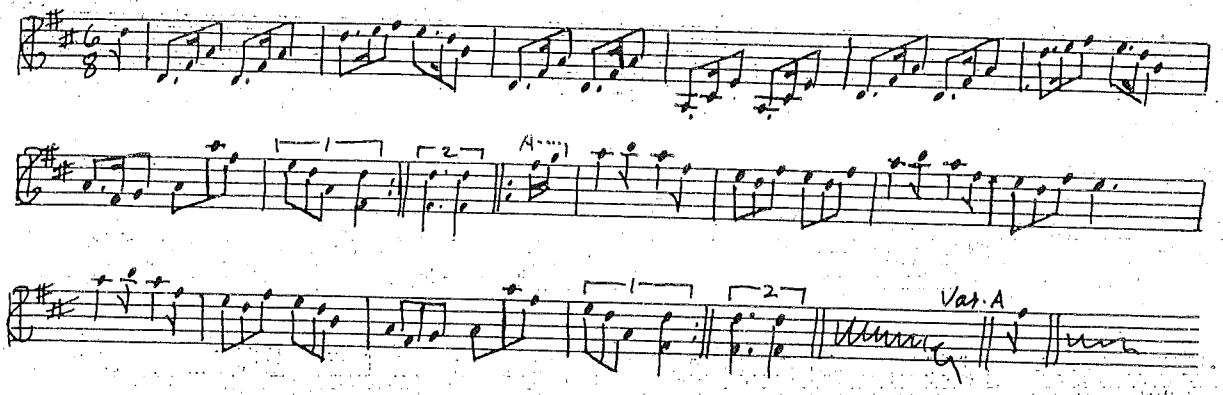
Note that our I-version has an alternate-choice second strain, and that this strain also bears

some resemblance to the second part of our F-version. The same may be said for Strain 2 of our No. 448, immediately following, of which the first strain equals a form of the first part of No. 447. Thus, it looks as if No. 448 were also derived from this perennially favorite melody.

This air appears to have been of English composition: it is notably absent from the early Scottish collections known to me—appearing only in Oswald Cal PC, II, p. 94, with the unusual title of *The Small Pin Cushion*. With one or another of the two common titles mentioned above, I have seen these versions: Aird, I, No. 84; Murphy MS, p. 4; Cushing, No. 87; Cole F, Bk. 5, No. 246; Greenwood MS, p. 44; AVF, No. 49; O'Neill MI, No. 987; Adam, No. 15; Christeson, No. 167; One Thousand, p. 53; Sweet, p. 44; Kerr, I, p. 27; Sharp CDT, Set II, p. 8; Sharp MDT, Set II, p. 6; Roche, II, No. 291; Bult, *Old Devonshire Dances*, p. 4; Saar, No. 44; Jarman, p. 11; JEFDSS, III, p. 208 (from MS book of Thomas Hardy's father); Burchenal Amer, p. 42; O'Malley, p. 6; JR, II, pp. 6, 22; DeVille, No. 61; Robbins, No. 5; Harding AR, No. 190; Harding Orig and Harding Coll, No. 8; White Ex, p. 76; SFQ, VI, p. 8; Spaeth Weep, p. 214; Sharp, English Folksong Music MS Collection, No. 1512; Karpeles 100, pp. 5, 41; Kennedy FTB 1, No. 81; Bayard HCT, No. 22; Krassen, p. 86; Linscott, p. 88; Mattson Fife, p. 57; Ford, p. 53, and a 4/4 derivative, p. 111. In Wilson Comp Ball, p. 82, occurs a tune whose first part is that of No. 447, while the second strain is that of *Landlord Fill the Flowing Bowl.*

448. JIG or QUADRILLE (V)

Hogg, V, 1948, JB.

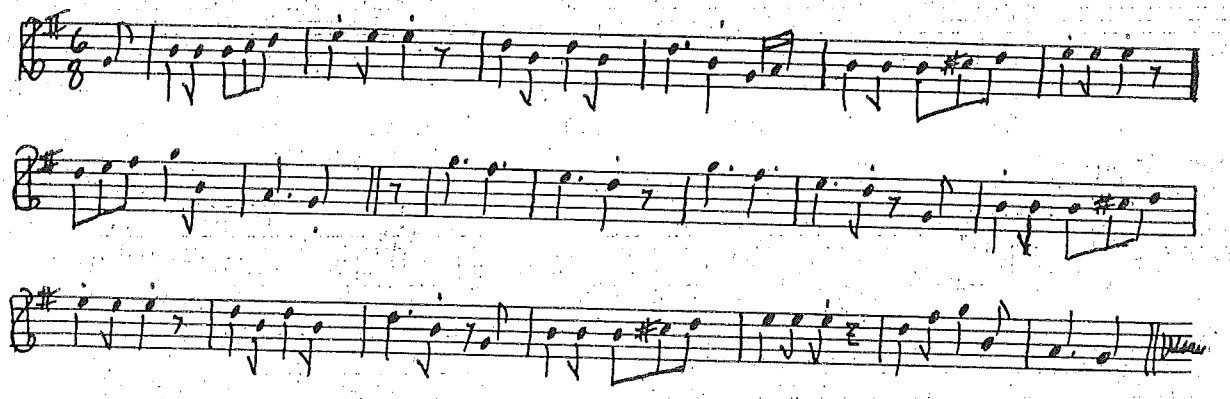


449. POOR OLD SOLDIER (F)

A

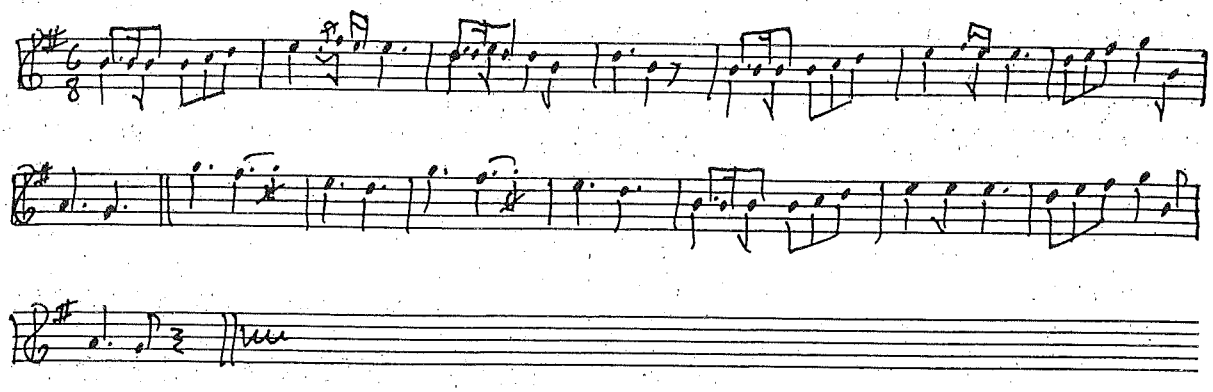
Fisher, F, 1962, JB.

From Charles Cook, Somerset County.



B

Steffy, V, 1949, JB.



Local titles: as above, A; *The Old Soldier,* B. The name comes from a rhyme, beginning with the words "Poor old soldier," and attached to the tune. I have not heard this rhyme sung in Pennsylvania. Much more widely associated with the tune—in fact, its ordinary title—is the name *The Rogues' March.* The piece was once a secular song-tune, then became the melody to which offenders were drummed out of the ranks of the British army; hence this regular title. This tune has been the regulation drumming-out march since the 1750s (see Chappell PMOT, pp. 711, 720, 721, with sets of the tune; also Chappell NEA, I, No. 29). Though Chappell's sets are in 6/8 time, like ours, many of the older fife books printed the tune in 2/4 time, with occasional triplets. The present melody is the only one of the "regulation camp duty" tunes which I have ever heard played in Pennsylvania by a traditional player, either of fiddle or fife; and the only one which seemed to be known to any of them, despite the fact that the camp duty tunes constantly appear in the fife tutors and collections of fife music. The tune was also known to a ditty, *Poor Old Robinson Crusoe,* to which it appears in Ford, pp. 79, 311, and Wier, p. 398.
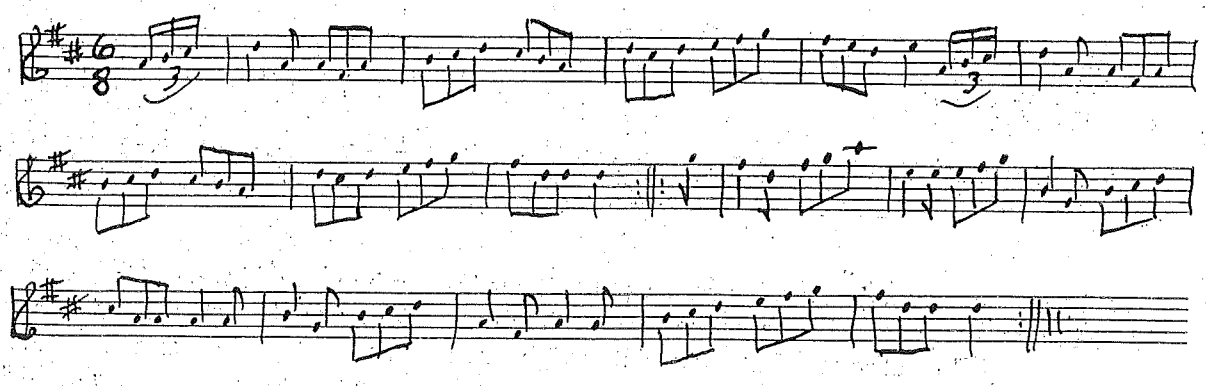
Versions of the tune—usually with the *Rogues' March* title, and presented either as camp duty tunes or marches—are in Skillern, p. 14; Keller Gibbs, p. 11; Dovey MS, p. 29; Robinson 2 and 3, both on p. 71; Hulbert, p. 22; Willard MS, p. 25; Hazeltine, p. 32; Thompson, p. 14; Rutherford, p. 10; Longman and Broderip, p. 11; Goulding F, p. 10; Preston, p. 13; AVF, No. 94; Strube, p. 55; Howe DSV, p. 65; Bruce-Emmett, p. 53; Jost, S5; Saar, No. 3 (as *Tight Little Island*); White Ex, p. 75. With No. 449 compare our No. 630. There may be a relation; there is certainly a resemblance.

450. THE TOP OF CORK ROAD (F)

A

Hoge MS, No. 48, 1944, B.
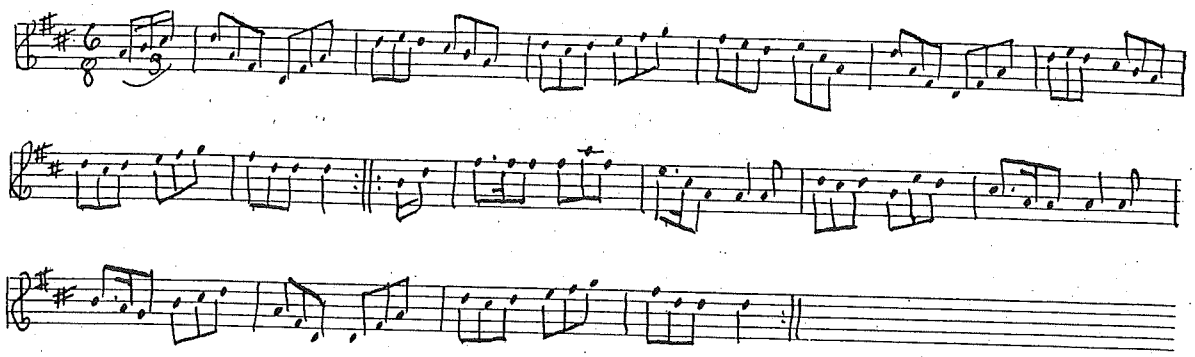
From F. W. Weible.



B
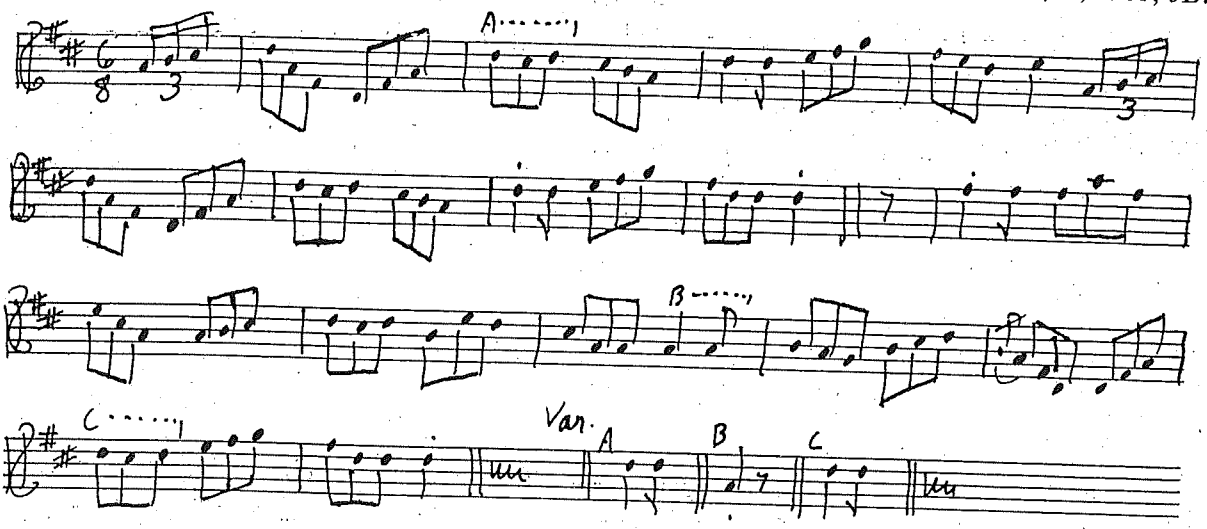
Hoge MS, No. 59, 1944, B.

From H. C. Horner.



C

Horner, F, 1960, JB.
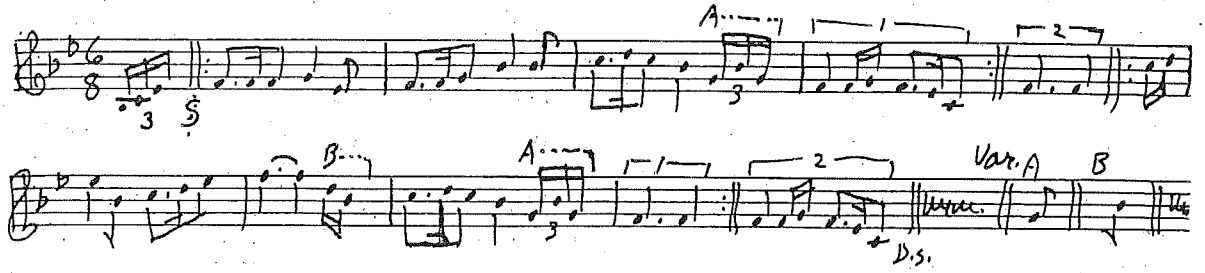


Local titles: as above, A; *Father O'Flynn,* B, C. The prevalence of these two titles (the second one being that of a song written to the tune by Alfred Perceval Graves) has created the impression that No. 450 is a tune of Irish origin. For this belief there is no sure foundation, however, since English printed versions antedate Irish. It is true that in Aird, I, No. 196 (1778), a tune called *The Irish Lilt* has a second strain resembling that of our No. 450. But for the complete tune as we have it here, Moffat Minst, pp. 286–7, can find no Irish printing before 1798; whereas his note on the tune—following the investigations of Frank Kidson—shows that it was current in England earlier in the eighteenth century, under the name of *The Yorkshire Lasses.* In an appendix, Moffat (p. 352) gives the Irish version of 1798, and two English sets coming from collections dated between 1779 and 1781. In addition to its two prevalent titles and its "Yorkshire" one, this air has also been known as *Cork Road, Bonny Green Garters,* and *The Rollicking Irishman.*

Other printings of this jig tune are Joyce 1873, No. 48 (the set reprinted in Moffat Minst); O'Neill MI, No. 1031; One Thousand, p. 56; Sweet, p. 48; CFD 76, p. 11; Kerr, I, p. 38, III, No. 189; Sharp MDT, Set V, p. 18; Moffat Gems, p. 50; Roche, I, No. 97; Jarman, p. 63; Harding Coll and Harding Orig, No. 87; JR, II, p. 28; Robbins, No. 127; Harding AR, No. 176; White Ex, p. 3; Kennedy FTB 2, p. 37.

451. PADDY WORKS ON THE RAILROAD (V)

H. White, V, 1930s, B.



A rhythmic tag accompanying this air is

Oh Paddy works up and Paddy works down
And Paddy works on the railroad;
Oh Paddy works here and Paddy works there,
And Paddy works on the railroad.

No. 451 is a member of the famous and widespread *Lazarus* tune-family, and is thus another version of *Gilderoy,* our No. 169, and of *Bonaparte's Retreat* [I], our No. 237. This particular version, however, seems to appear more often as a setting for song-and ballad-texts than as an instrumental or dance melody. Though the key in which our No. 451 was played is B-flat, the fingering of the player was very probably that of D-major (i.e., the fiddle was tuned low).

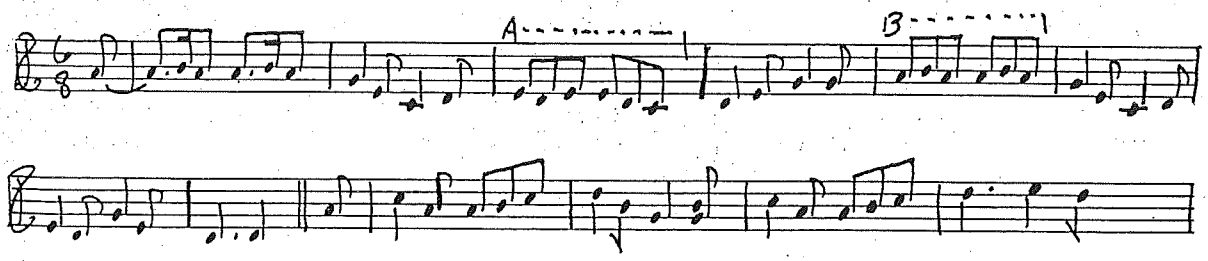
A version quite close to our No. 451, consisting of the second strain followed by the first, is in Davis, p. 599, to *The Farmer's Curst Wife* (Child No. 278), collected by C. J. Sharp. This same version is reprinted in Sharp-Karpeles, No. 40 (p. 276) along with two worn-down sets to versions of the same ballad, pp. 279 (Version E) and 281 (Version G). Another close form of our first strain is in Davis, p. 566, joined to a form of *The Rich Man and Lazarus* (a broadside ballad on the Dives-Lazarus story); this is reprinted in Jackson DES, No. 11 (p. 27).
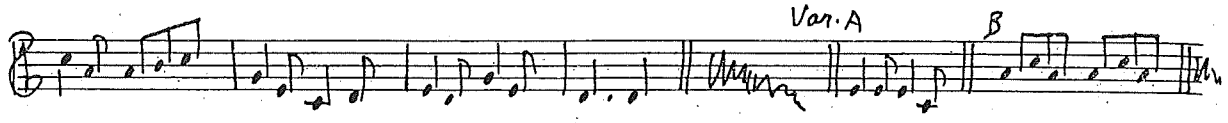
Conformably to its use in British folksong tradition, our tune is often set to hymns and spirituals, or ballads with religious subjects (like the Dives-Lazarus one cited above, which goes to our tune, either in longer or shorter forms, in various parts of our Appalachian South). A version in Walker SH, p. 78 is known as *The Babe of Bethlehem,* a name which prompted George Pullen Jackson to entitle a sub-branch of the *Lazarus* tune-family the "Babe Of Bethlehem" tune-family: see the notes in Jackson SFS, No. 51 (p. 82), reprinting Walker's tune and text; also the notes in Jackson DES No. 31 (pp. 48–50) and his AS, No. 127 (p. 83), all of which contain references to other occurrences of the tune, with both sacred and secular words. Another form of this tune, called *Jordan's Shore,* is in OSH James, p. 486 and OSH Denson, p. 50. A couple of other sets, this time to secular texts, are in Wetmore and Bartholomew, *Mountain Songs of North Carolina,* pp. 29-31, and (strangely) in McCurry's hymn-book, p. 194, this time as *Jolly Soldier.*

452. O DEAR MOTHER MY TOES ARE SORE [I] (VF)

A
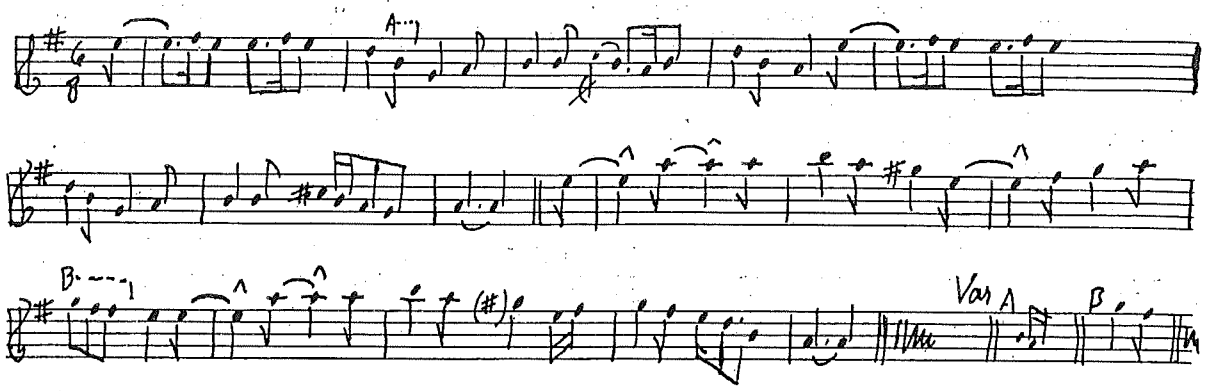
Brink, V, 1948, JB.
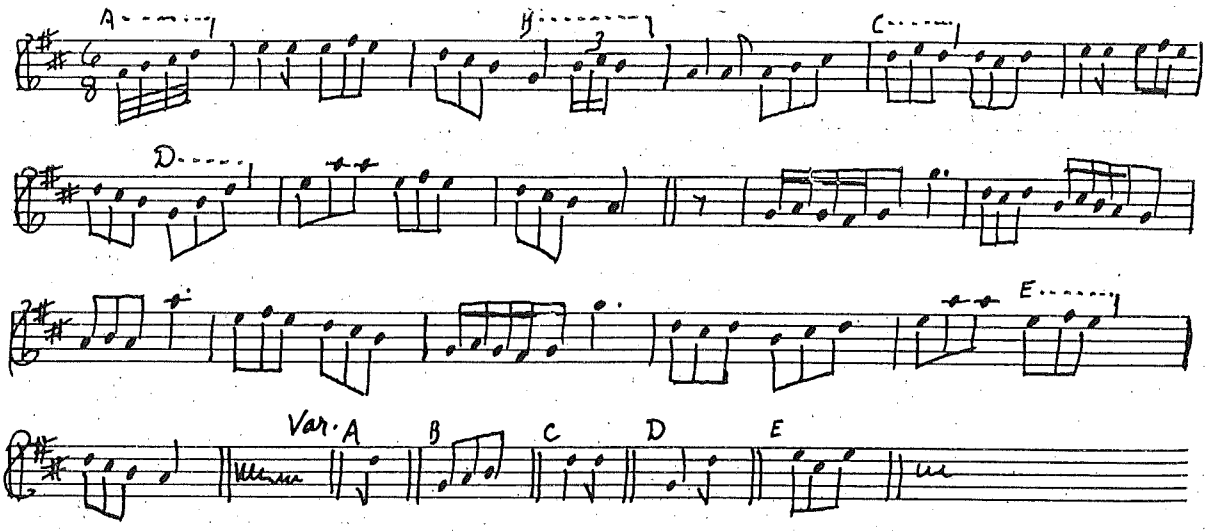




B

Losch, V, 1930s, B.



C

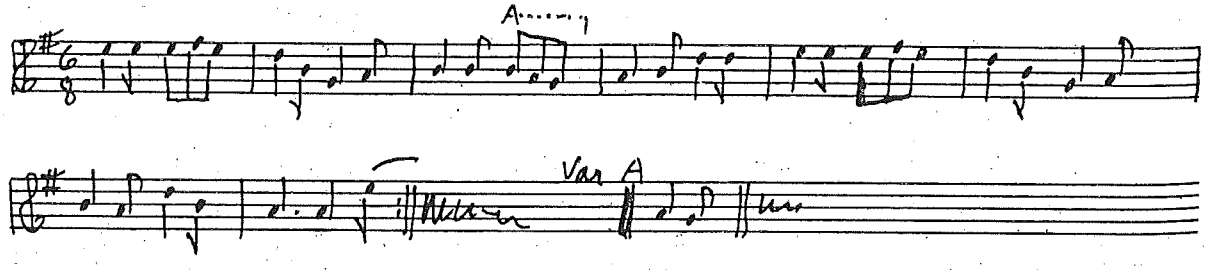
Horner, F, 1960, JB.



D

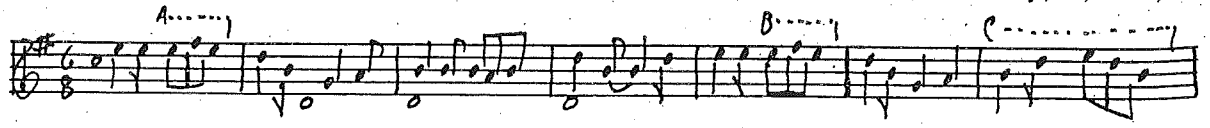
D. Rogers, V, 1930s, B.

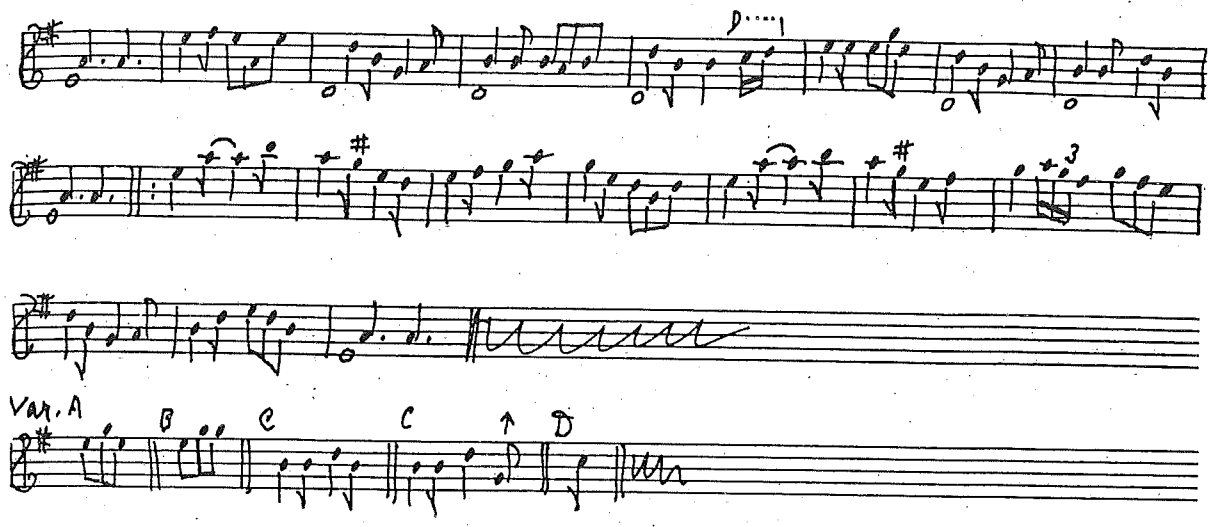
First half only.



E

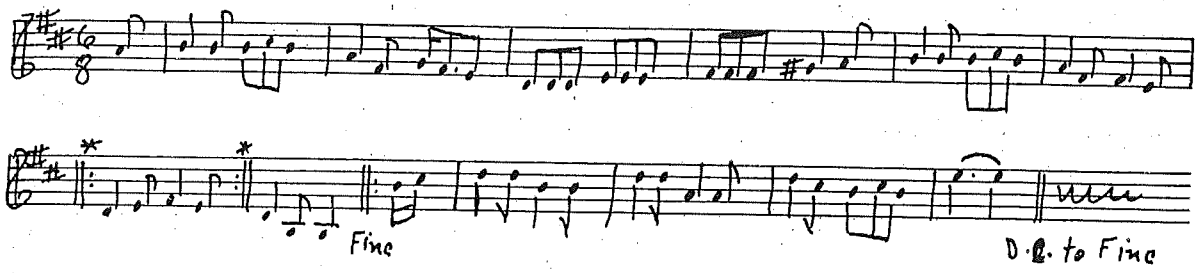
Steffy, V, 1949, JB.
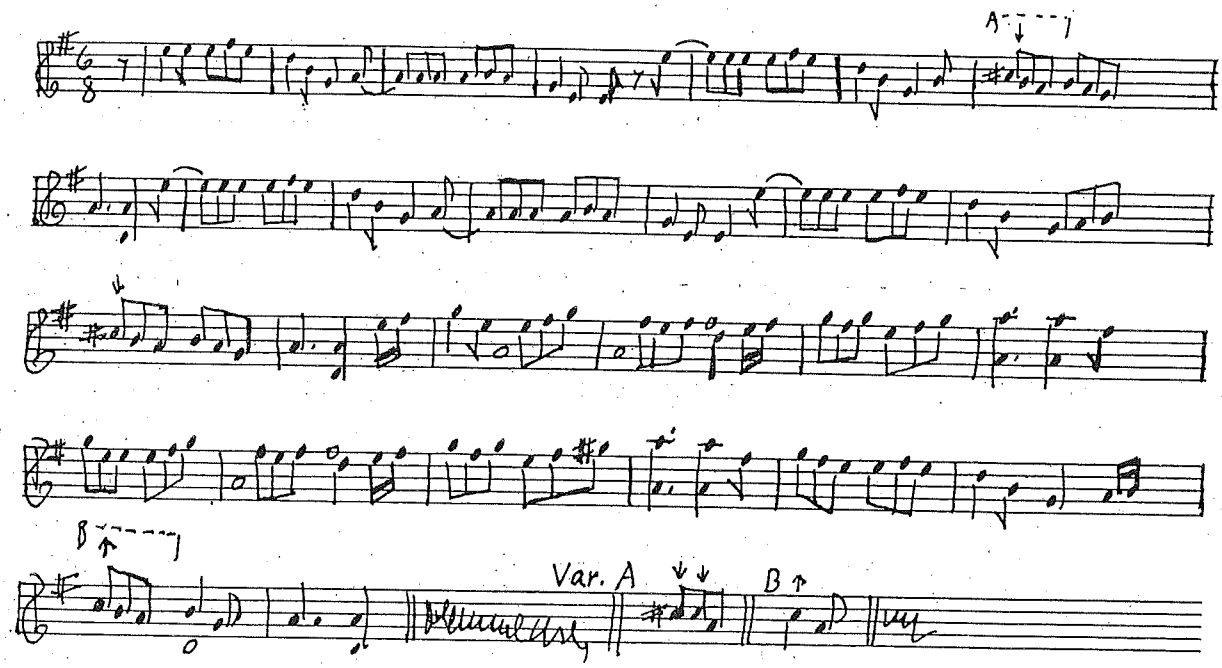




F

J. White, V, 1930s, B.
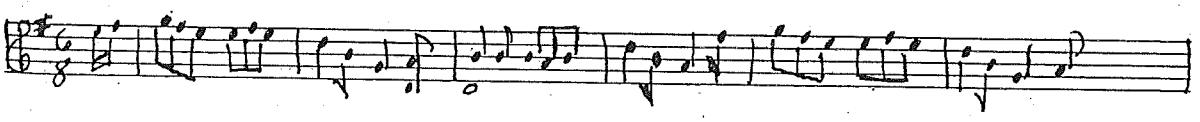


G
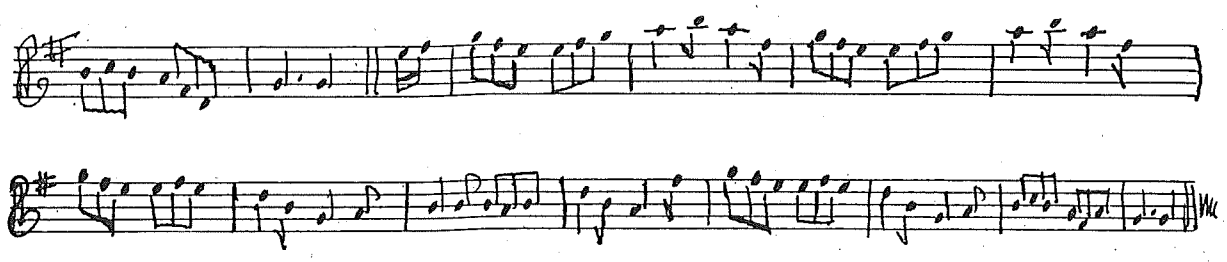
Edinger, V, 1954, JB.



H
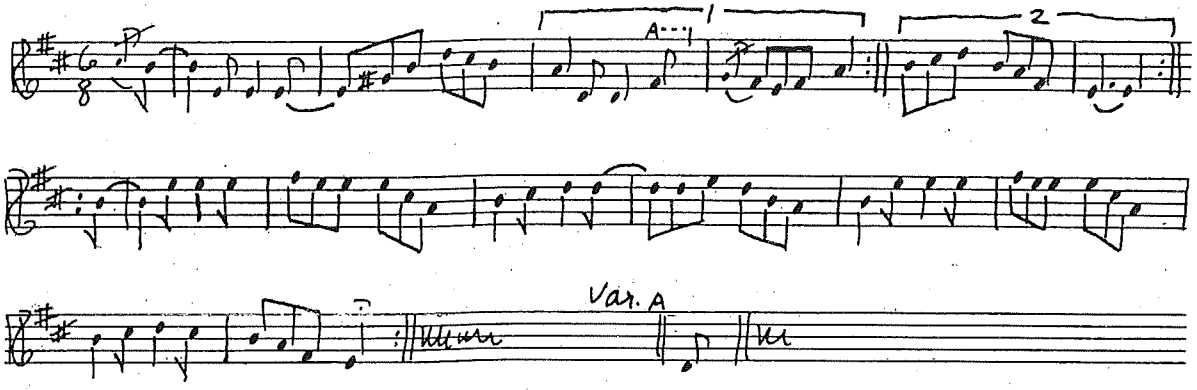
Finnefrock, V, 1954, JB.





I

Jobes, V, 1930s, B.



Local titles: as above, B, D, F; *Dear Oh Mother My Toes Are Sore,* A; *O Mother My Toes Are Sore,* C, E; *Jinny O Jinny My Toes Are Sore,* G, H; no title, I. Our Nos. 452, 453, and 454 all share the same name because of the common and frequent association of all of them with a little rhyming tag. With our A-version, this is as follows:

> Dear oh, mother, my toes are sore
> Dancin' over your sandy floor.
> It's yesterday or the day before
> I've just come home from Baltimore.
> I've danced today, and I'll dance no more . . .
> (remainder forgotten).

All that the player of our B-version could recall was:

> O dear mother my toes are sore
> Dancin' on this sandstone floor.
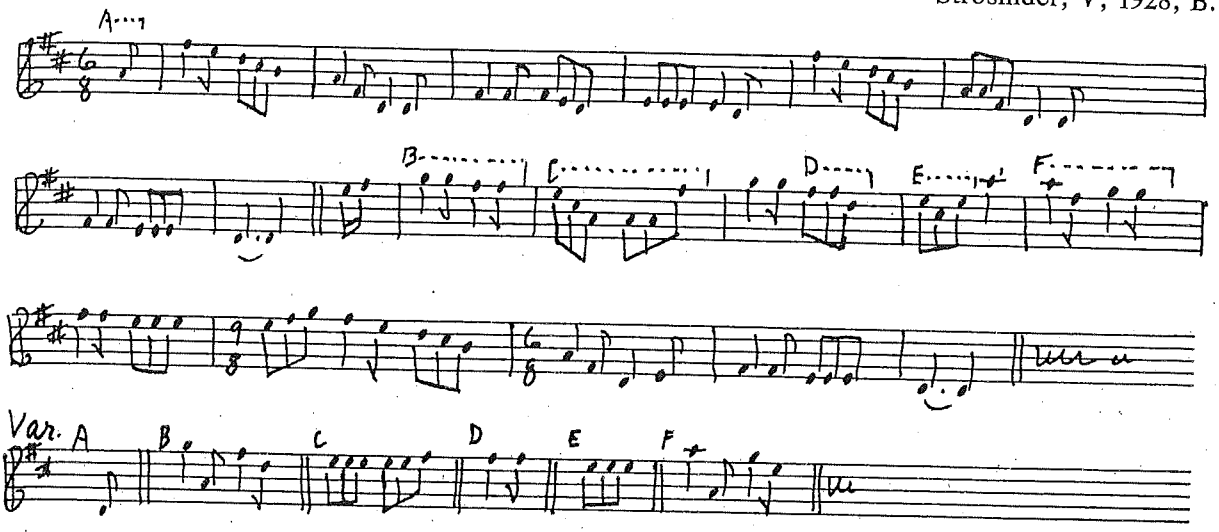
In Version F, the measure marked with asterisks and a dotted line was sometimes repeated in playing, and sometimes not.

The only other variant forms of No. 452 to which I can point are Bayard HCT, Nos. 6 and 7 (where another variation of this little rhyme can be found also). To me, this is a puzzling fact, because the tune is obviously an old one, modal, and with good traditional British melodism; and moreover, it is one that has plainly undergone quite a lot of traditional re-creation here in Pennsylvania. (Version C, for instance, shows a second strain quite different from the normal ones.) Yet I cannot certainly trace it to the British Isles. In my note to HCT, No. 7, I suggest the possibility that this tune is derived from the old and widespread *Welcome Home* tune-family (represented in HCT by Nos. 44–48 and 89, and in the present collection, by Nos. 220–222, 251, and 606). So far as I can see, this remains a possibility—reinforced, perhaps, by the fact that Version I has a first part rather close to that of some sets of the *Welcome Home* tune. Or, as an alternative possibility, is this air (No. 452) descended from some form of the familiar *Boyne Water* air (our No. 317)? Or is it the result of an old crossing between some 6/8-time form of *Boyne Water* and *Welcome Home*? To questions like these I can really see no plausible answers at present.

453. O DEAR MOTHER MY TOES ARE SORE [II] (VF)

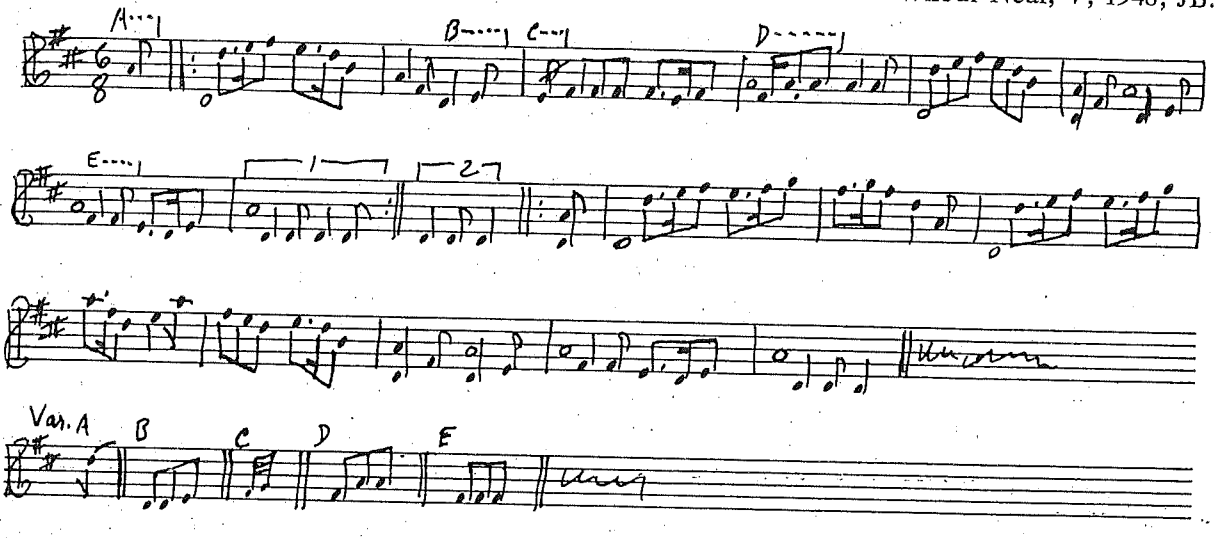
A

Strosnider, V, 1928, B.



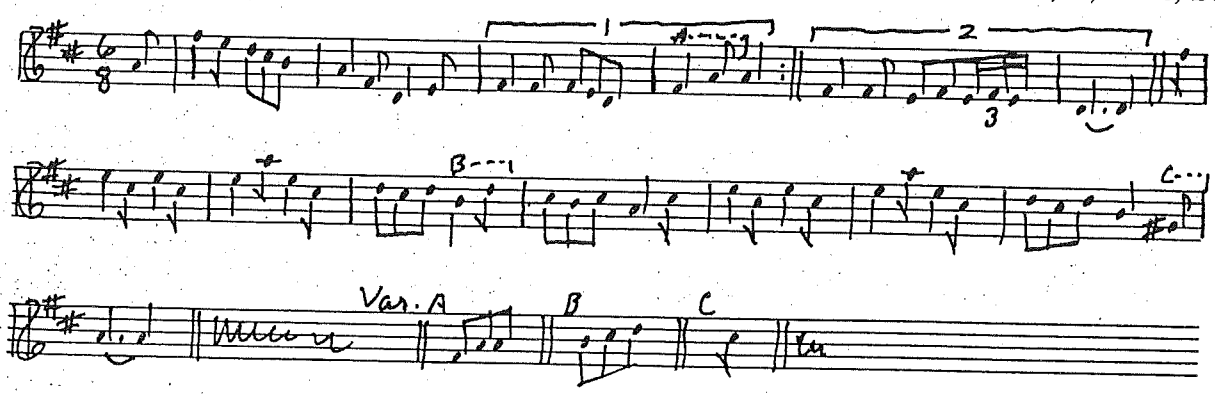
B

Wilbur Neal, V, 1948, JB.



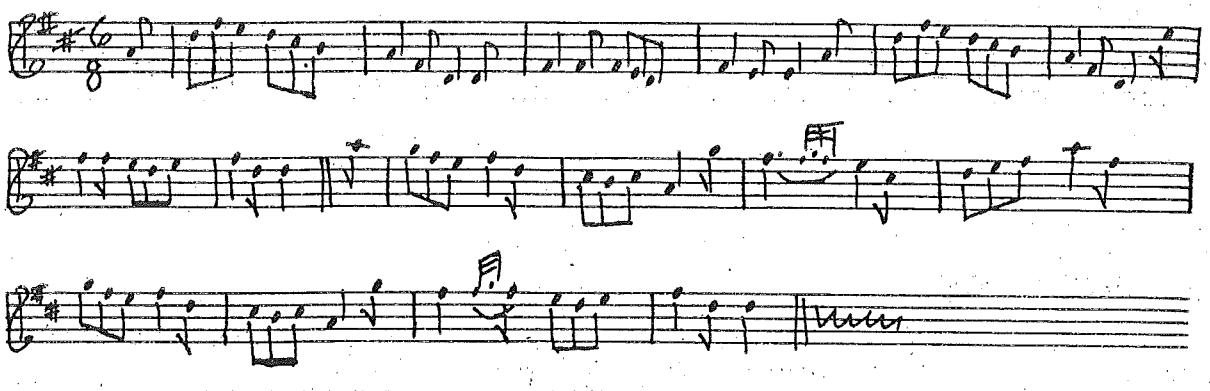
C

T. Patterson, V, 1930s, B.



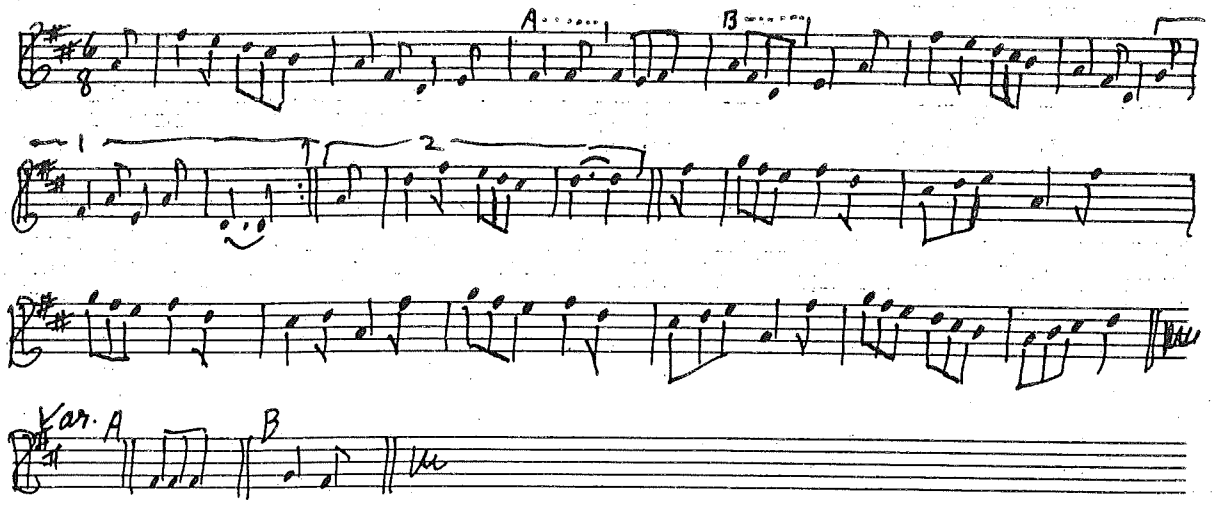
D

Losch, V, 1930s, B.



E
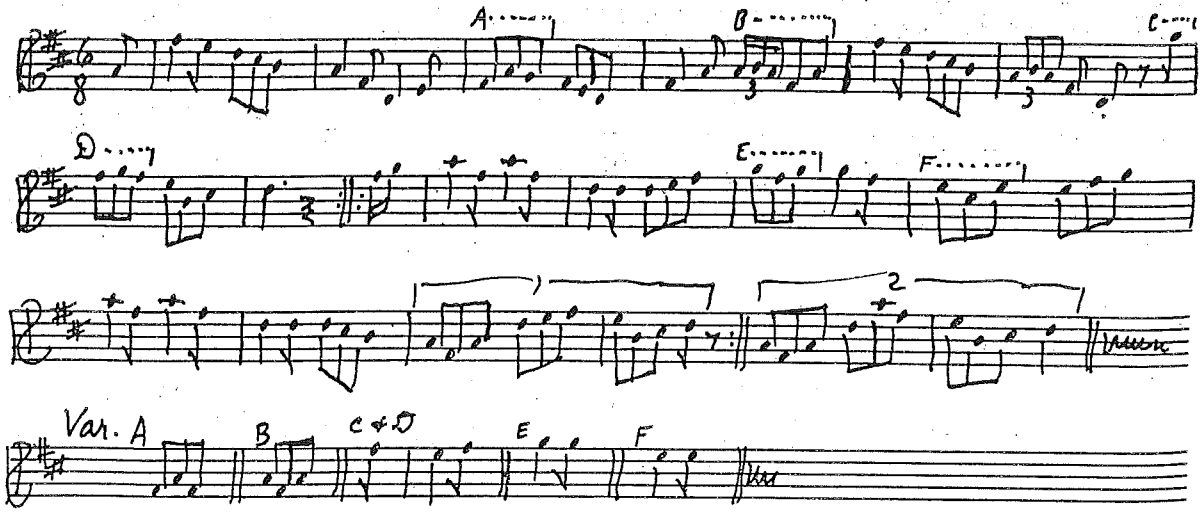
Ganiear, F, 1960, JB.



F

Yoders, F, 1961, JB.

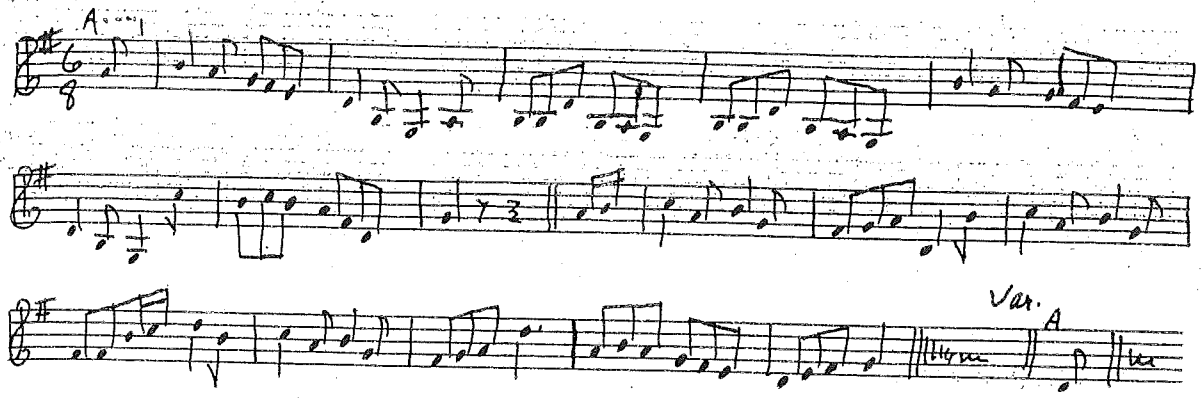
As played by his father.



G

Yoders, V, 1963, JB.

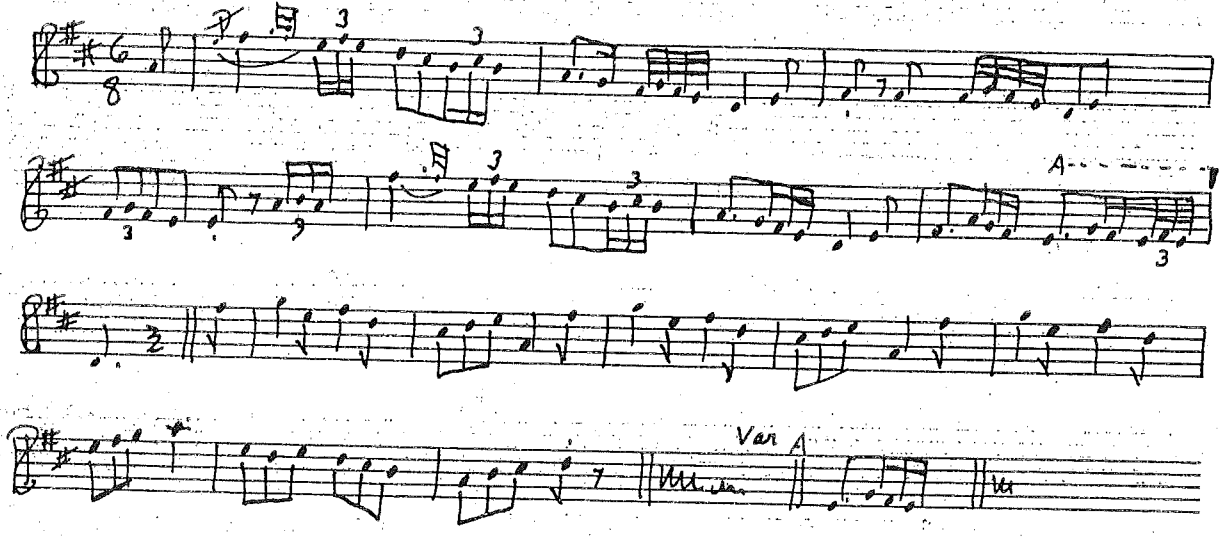
From the Rices Landing Band.



H

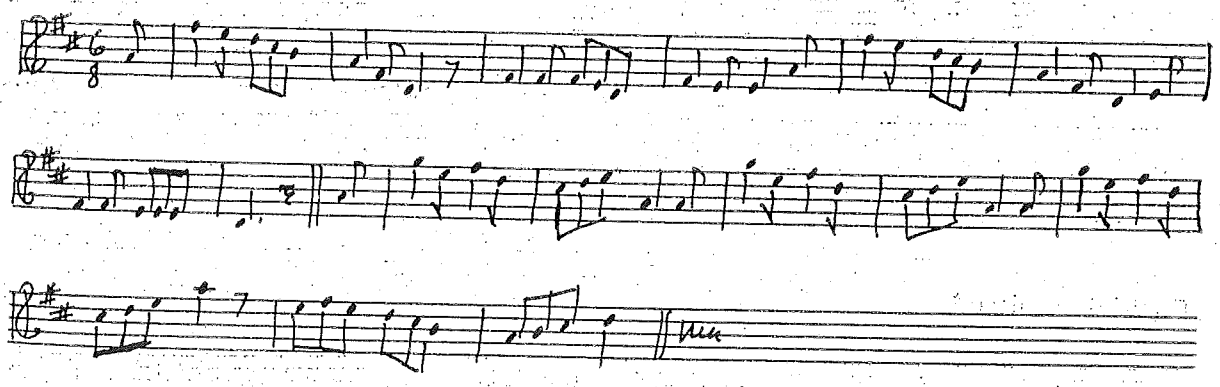
Grimm, F, 1961, JB.

From Rob Goodwin, Star Junction.
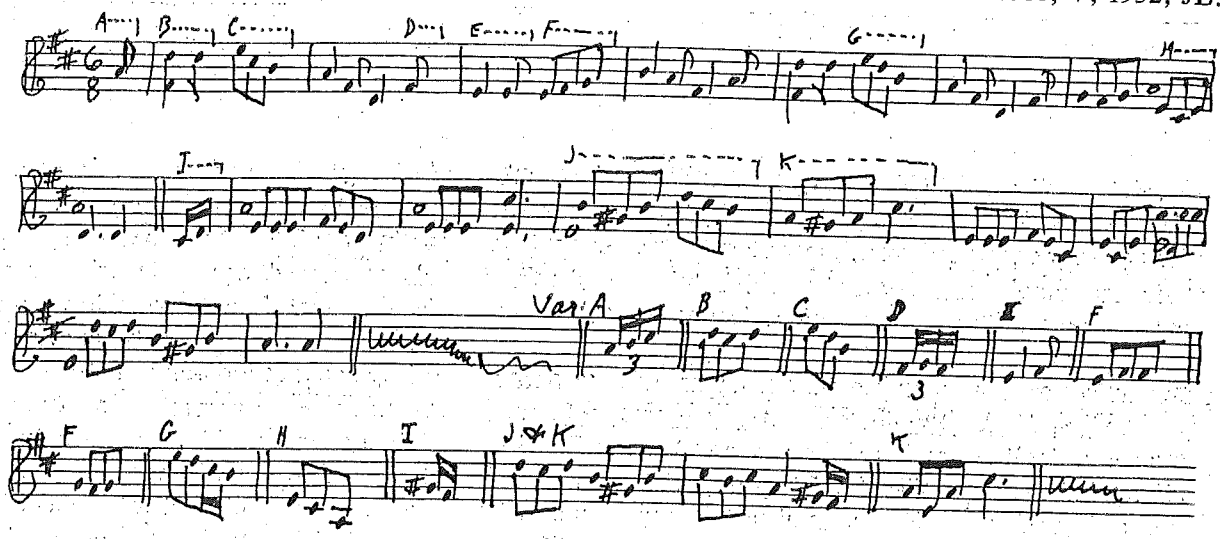


I

Mount Pleasant Tablatures, 1950s, JB.



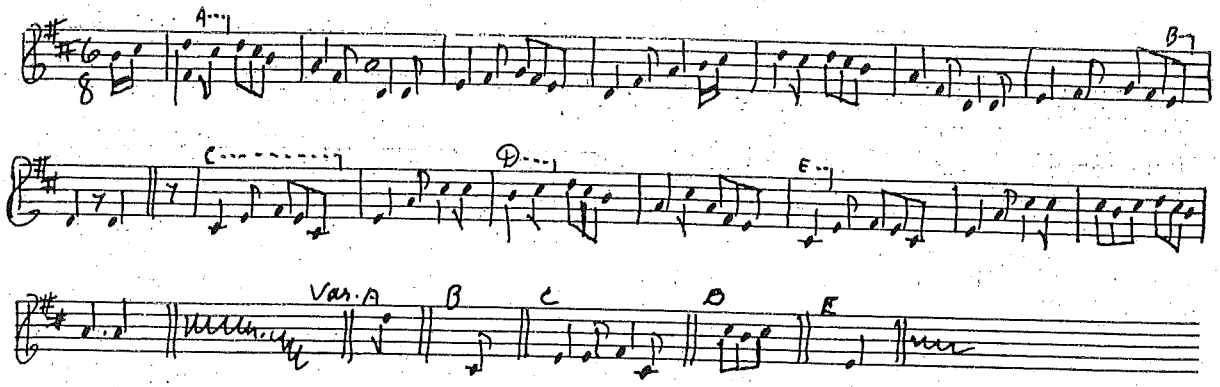
J

Pardee, V, 1952, JB.



K

Work, V, 1949, JB.

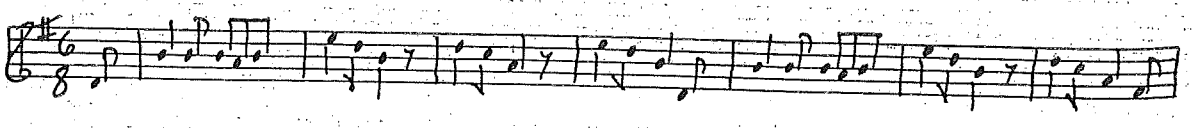


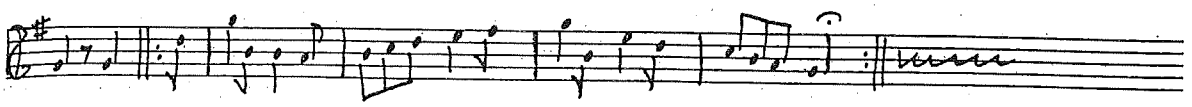
Local titles: as above, A, E, K; *The White Cockade,* D; *Monongahela March,* or *Clicksticks,* I; *Jinny O Jinny My Toes Are Sore,* J; no title, B, C, F, G, H. The first title of Version I probably refers to the town of Monongahela City, Pennsylvania; the second, presumably, to the "stick beat," for which see the note to No. 228. The first strain of this tune is widespread, and probably rather old; the second strains, it will be noticed, vary considerably, being sometimes not related one to another.

In other tune-books, pieces related to this by sharing at least the first strain are frequently found—with various different names: *Rustic Reel* (seemingly the prevailing title), *Virginia Reel, Country Dance, Libby Prison Quickstep, First Western Change,* and *City Guards.* Such tunes are AVF, No. 137; Howe DSV, p. 42; One Thousand, p. 33; Sym, p. 24; O'Malley, p. 40; JR, I, p. 11; DeVille, No. 29; Harding AR, No. 184; Harding Orig and Harding Coll, No. 56; Kerr, I, p. 29; Messer, No. 78; Jarman, p. 65; CFD 76, p. 27. A much simplified setting, close to Strosnider's, appears under a different name in Huntington 1825, p. 61.

454. O DEAR MOTHER MY TOES ARE SORE [III] (V)

T. Patterson, V, 1930s, B.

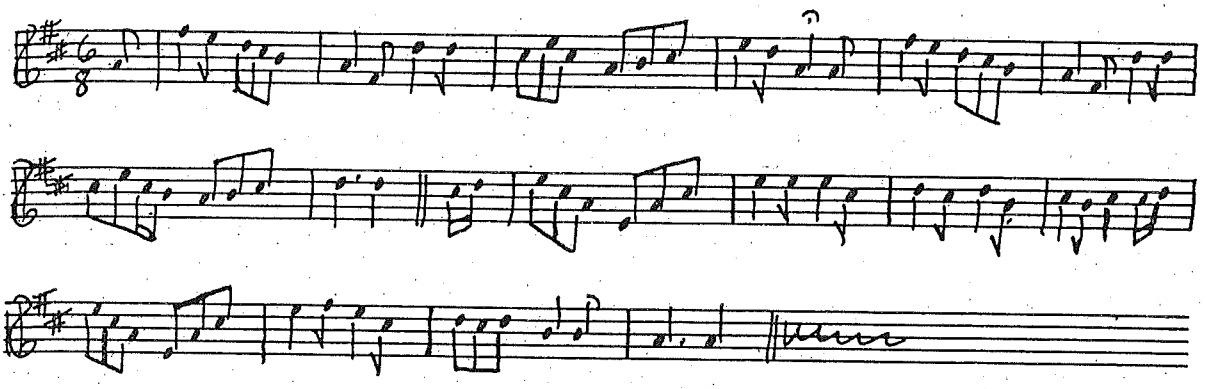




The first strain seems to be a form of Part 1 of the familiar *Buffalo Gals* (our No. 167), in 6/8 time. The second part is too short to be definitely connected with any of the common traditional strains.

455. QUADRILLE (V)
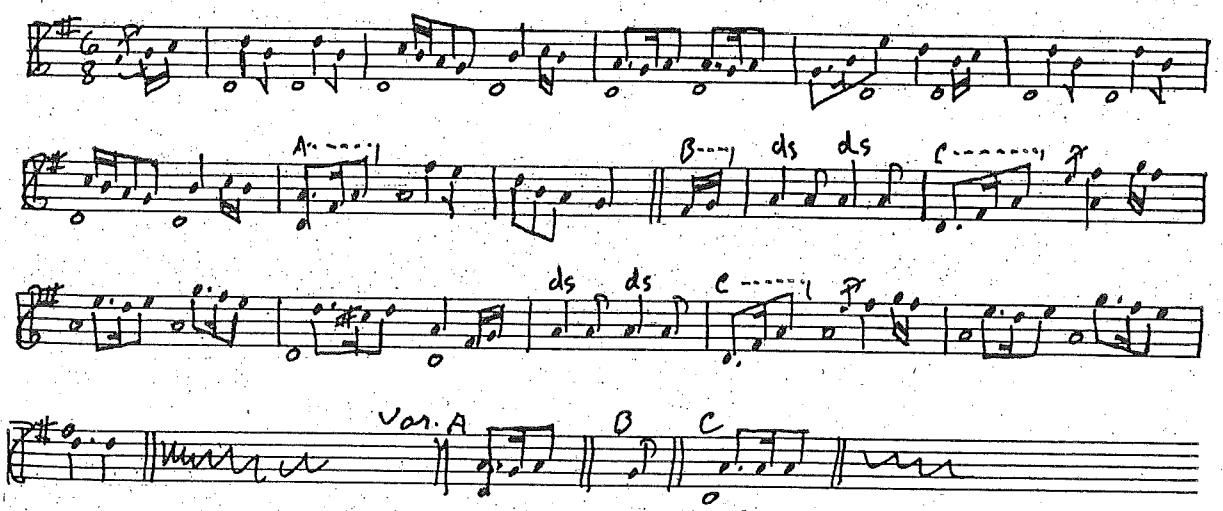
T. Patterson, V, 1930s, B.



The first strain is reminiscent of that of *O Dear Mother,* etc., our No. 453. The second is a recurrent and common tune-part.

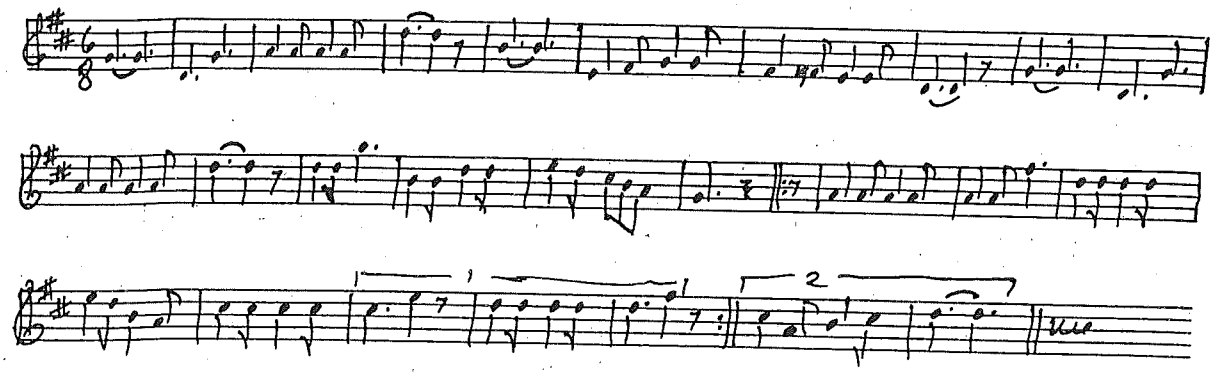
456. JIG or QUADRILLE (V)

Wilbur Neal, V, 1948, JB.



457. C. HAWKINS FAVORITE (F)

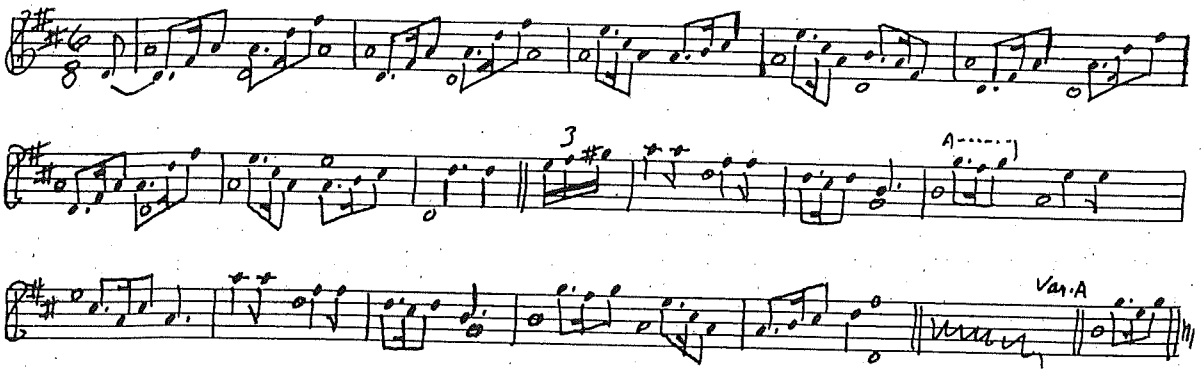
Mount Pleasant Tablatures, 1950s, JB.



Named for a once noted local fifer of the latter nineteenth and early twentieth centuries. The first strain sounds as though it were derived from the well-known "Soldiers' Chorus" in Gounod's opera *Faust*.

458. QUADRILLE (V)
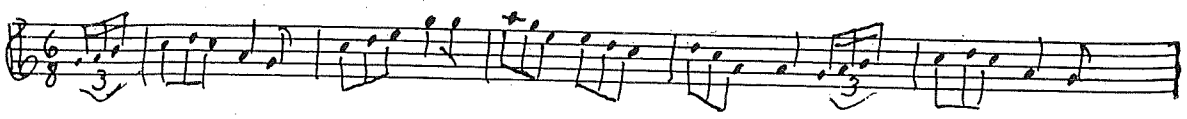
Wilbur Neal, V, 1948, JB.

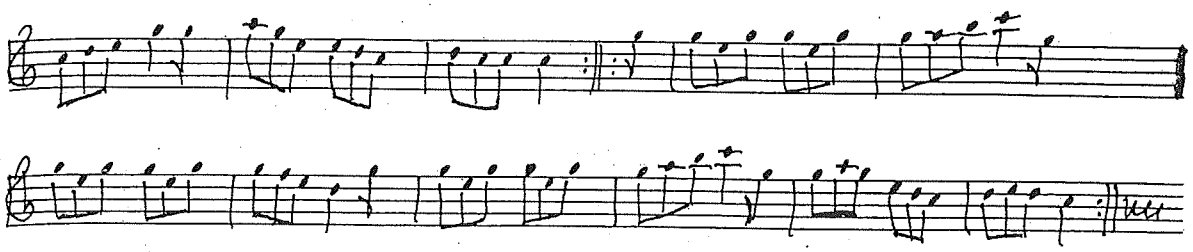


The first part of this is similar to that of a 6/8 fife tune, *Sergeant O'Leary,* in Mattson Fife, p. 82, from a MS collection of "circa 1860s." Between the second parts, respectively, of the Mattson tune and of our No. 458, however, the resemblance is rather faint.

459. FIFE TUNE (F)

Clements MS; noted from J. R. Clements by J. A. Evanson, 1946.

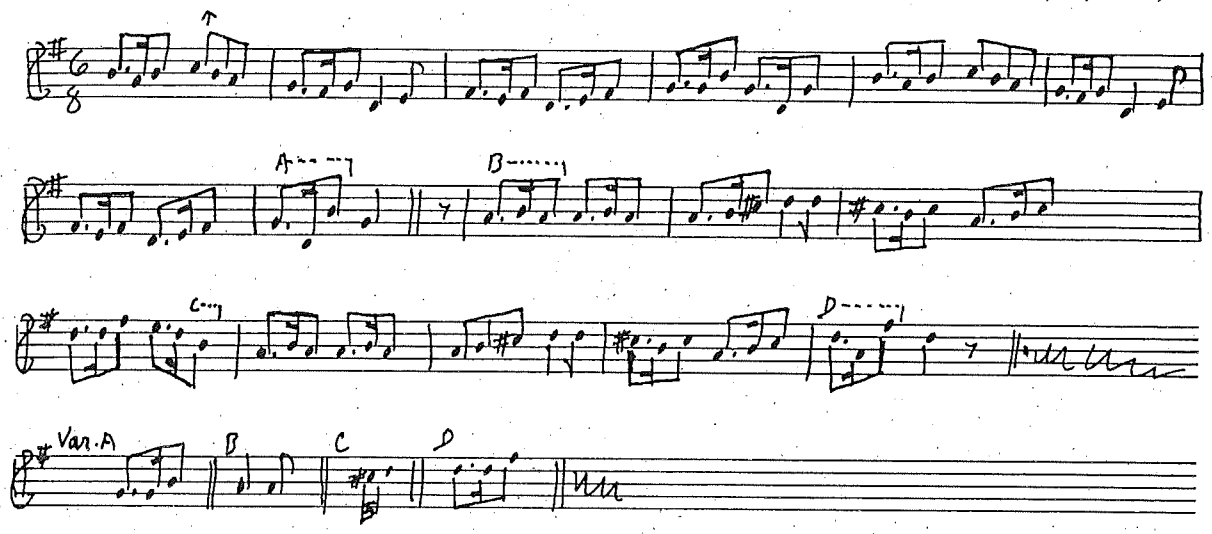




I have retained this tune in the key in which it was written down by its collector, Dr. Evanson. The only other set I have been able to discover is *The Pattern Day,* Roche, I, No. 124.

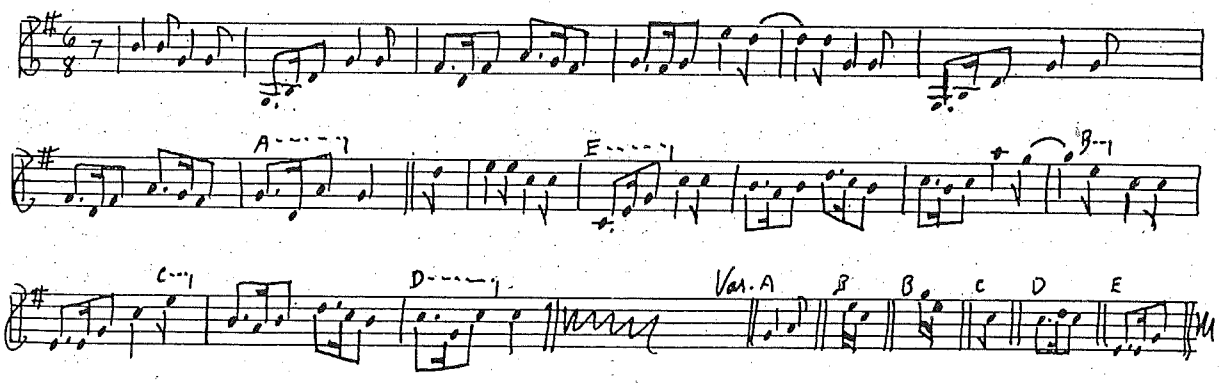
460. QUADRILLE (V)

Moore, V, 1948, JB.



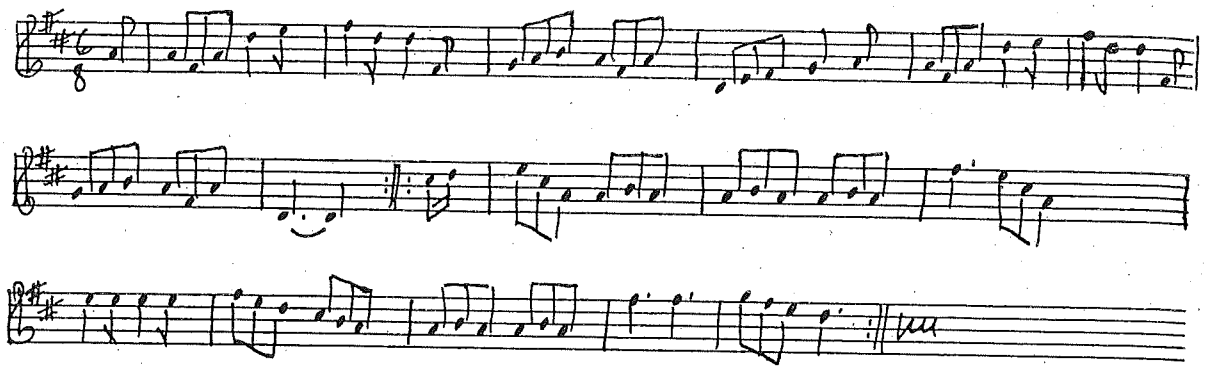
461. QUADRILLE (V)

Moore, V, 1948, JB.
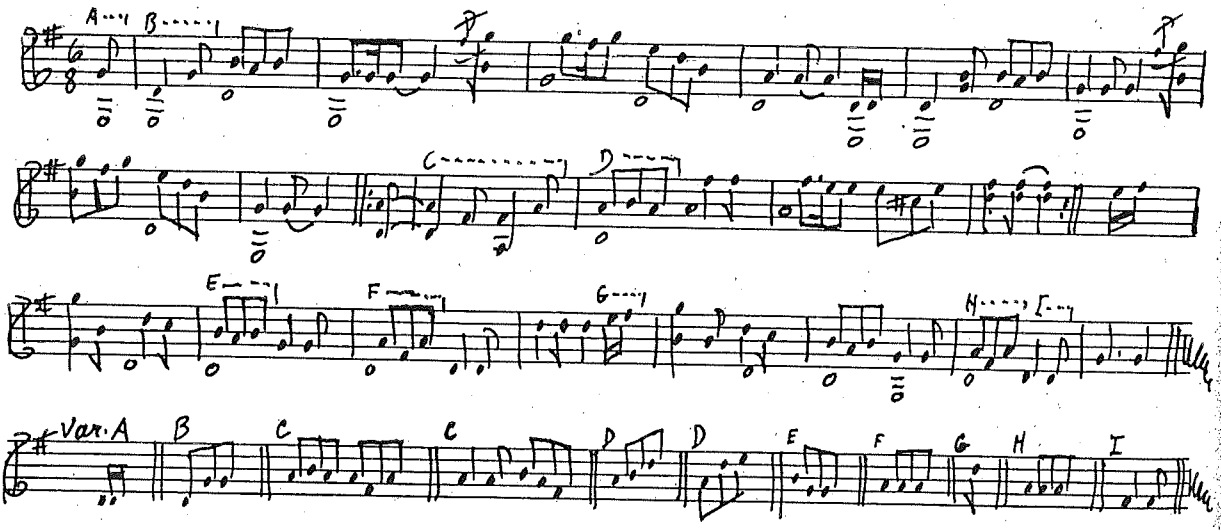


462. MANOR DALE (F)

Clements MS, No. 3; sent in by Jacob A. Evanson, 1946.



463. QUADRILLE (V)
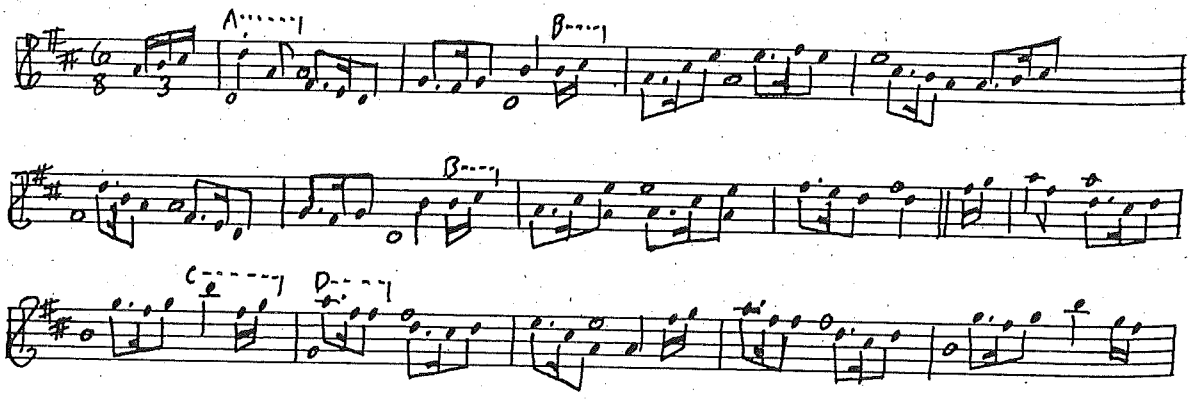
Gressley, V, 1948, JB.



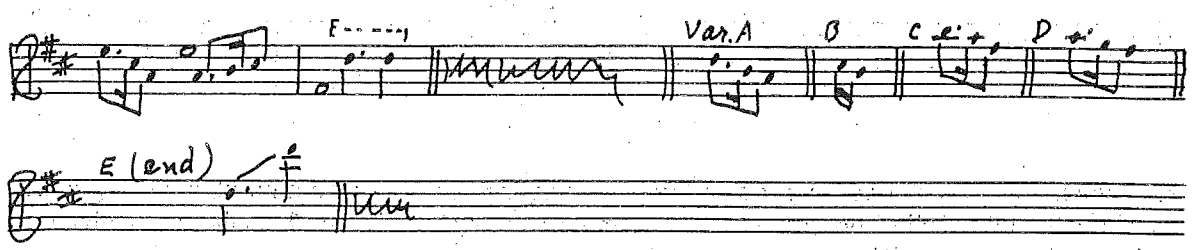
464. QUADRILLE (V)

Steffy, V, 1949, JB.

From Wilbur Neal.



946.

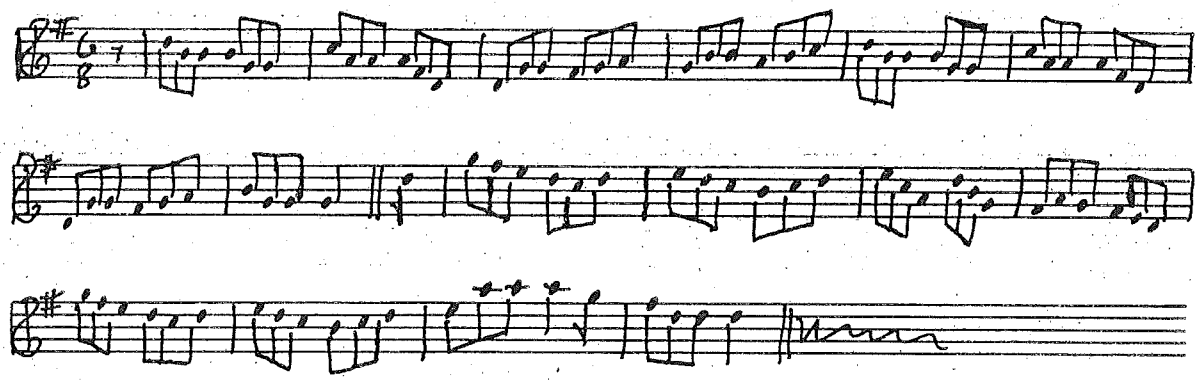


Feldman, p. 231, 1st, has a first strain related to Steffy's second one, while its second part has no affinity with the Steffy tune.

JB.

465. THE TRIP TO THE COTTAGE (V)

Written out for B, 1946, by Stanford, Irish fiddler, Pittsburgh, Pennsylvania.

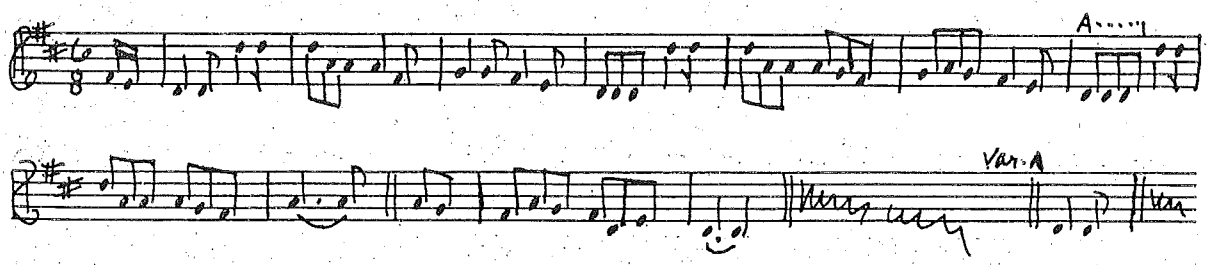


This tune, seemingly unknown in the Pennsylvania countryside, may be taken as an example of what might be obtained from Irish players in cities like Pittsburgh and Philadelphia. The player knew quite a distinctively Irish repertory of song and dance airs, some of them learned from other Irish players at "Hibernian Days" in Kennywood Park, and on other festive occasions. Though the tune seems to have been well known, I have encountered only these printings of it: One Thousand, p. 78; Roche, I, No. 82; Kennedy FTB 1, No. 84; O'Neill MI, No. 802. It apparently always goes by the name of *The (A) Trip to the Cottage*.

JB.

466. THE PRISON IN YORKIES-DO-WELL (V)

Armstrong, V, 1943, B.

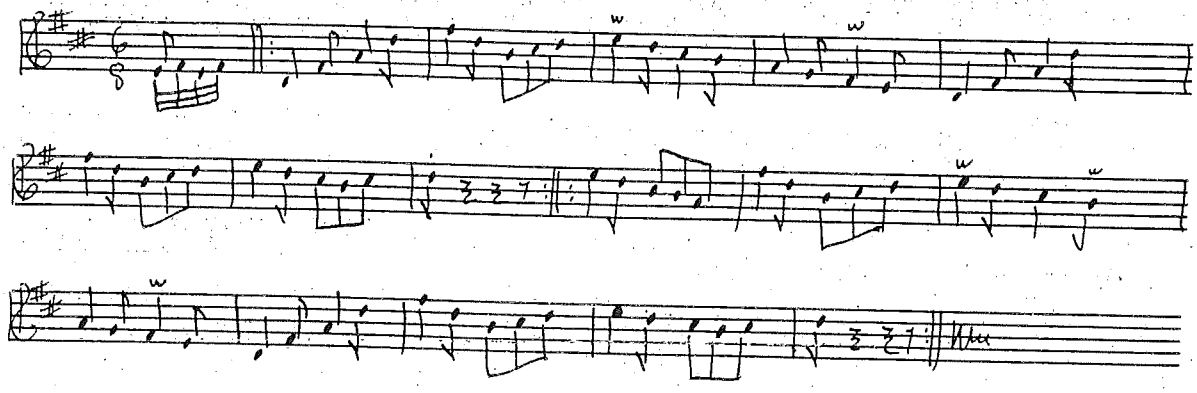


This was originally a song tune, no doubt; it had some words (now long forgotten), beginning "There was a prison in Yorkies-Do-Well" (whatever that may signify), and a chorus of "With my fol de rol dol de O day."

467. MARCH (F)

Horner, F, 1962, JB.

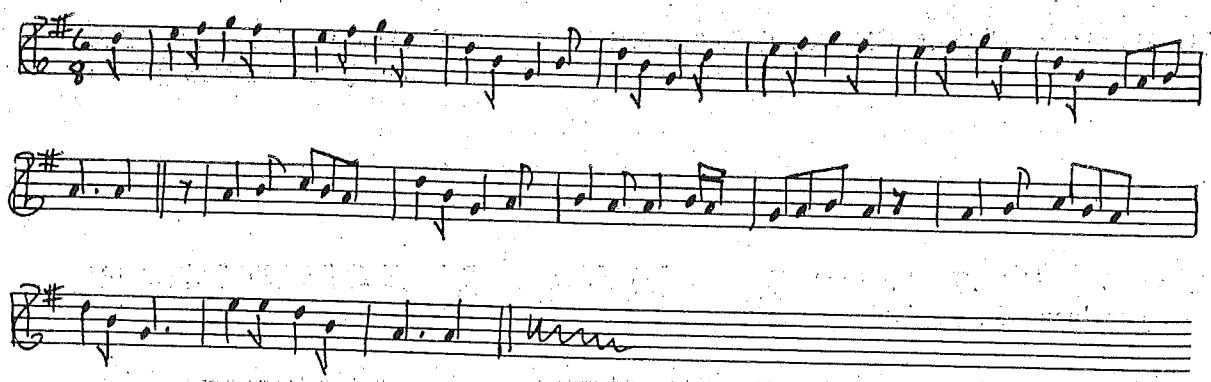
From his uncle, Hiram J. Horner.



A somewhat broken-down set of this is in Bayard HCT, No. 14, as *Rolling off a Log*. Other forms are in Sweet, p. 54 and CFD 76, p. 24, as *The Green Cockade*. The earliest printing of the tune that I have found is in *Twenty-Four Country Dances For The Year 1812*, p. 4, under the name of *Sadler's Balloon*. This name may possibly date the tune to sometime in the eighteenth century, since the first successful balloon-ascension of James Sadler was made in February, 1784. The story of Sadler's life and accomplishments is told with much detail in the June-July, 1980, issue of the magazine *British Heritage*.

468. DANCE TUNE (V)

M. Rogers, V, 1930s, B.

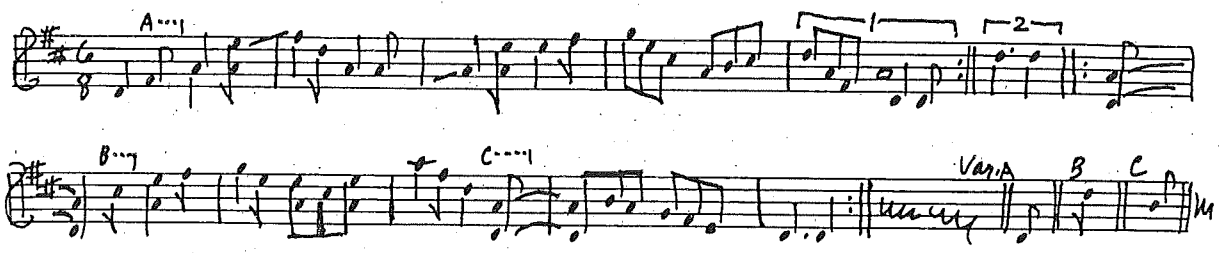


See the note to No. 443 (*The Peeler and the Goat*), regarding the possibility of relationship between that air and No. 468. Whether such an affinity actually exists or not, this tune is an excellent specimen of an old-style British-tradition melody of the "single jig" sort, and very likely of Irish or Scottish descent.

469. DANCE TUNE (V)

Losch, V, 1947, B.

From Nicodemus Brosius, Juniata County.

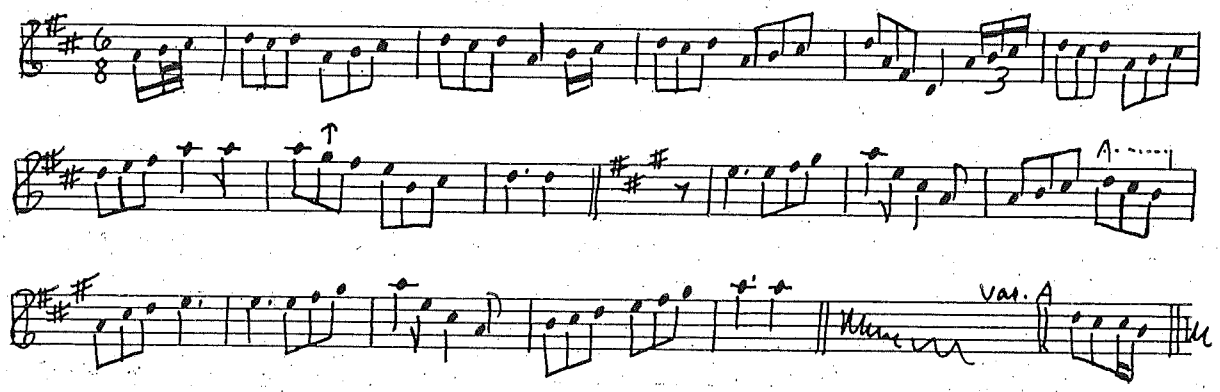


Notice that the halves of this tune consist of only five measures per section (instead of the usual four or eight). This may or may not be caused by omissions or corruptions of some sort; but whatever the cause, it is certainly most rare and unusual in an animated instrumental folk tune of American tradition.

470. QUADRILLE (V)

E. Martin, V, 1946, B.
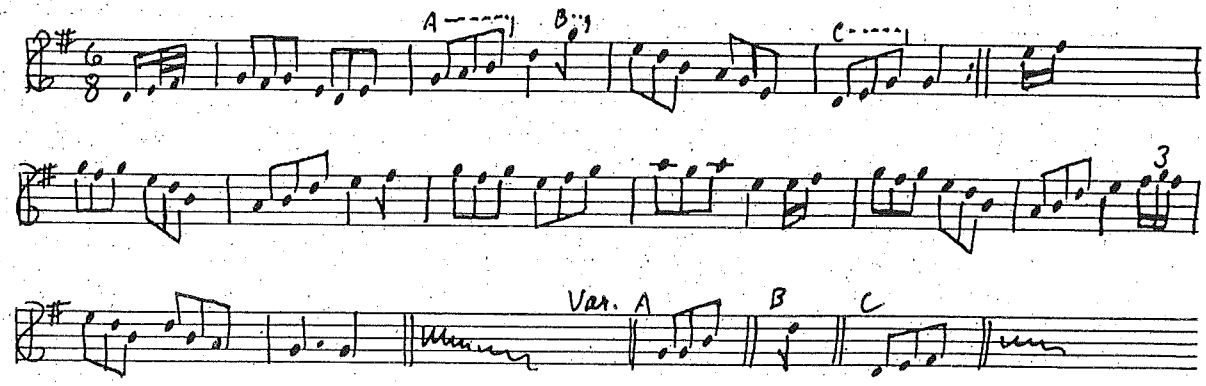
The player's own composition.



471. THE SNOWY HILL (V)

E. Martin, V, 1946, B.

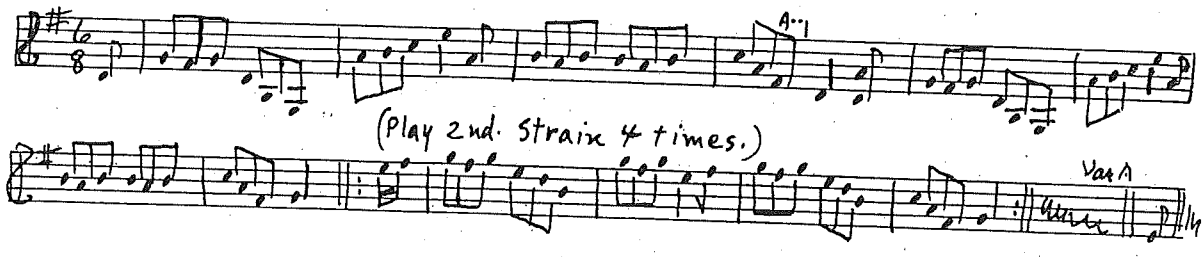
From his father.



472. IRISH STUFF (V)

Wingrove, V, 1946, B.

From Joe Wingrove, a cousin.
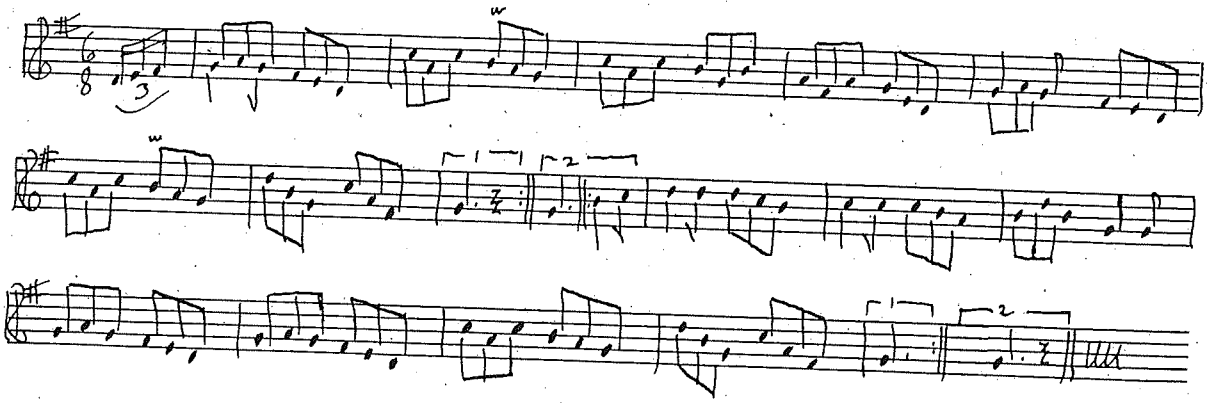


A jig with its first strain resembling that of No. 472 is in O'Neill WS, No. 170.

473. JIGGS ON PARADE (F)

Horner, F, 1961, JB.

A Monessen Band tune.
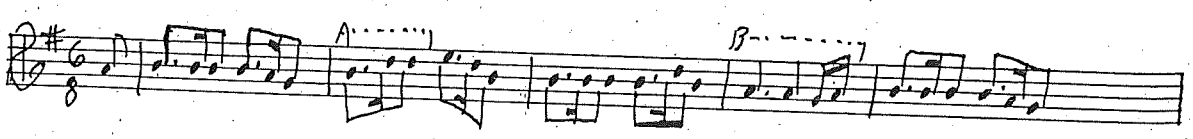


The only other set of this tune known to me is AVF, No. 30, *Tom Brown's Burletta,* which is rather close to our version. In my note to No. 272 (which see), I suggested that No. 272 and No. 473 were related, as being both descendants of an old march in Aird's *Selection*. I still think that this relationship is possible: both our tunes need to be compared to the melody referred to in Aird.

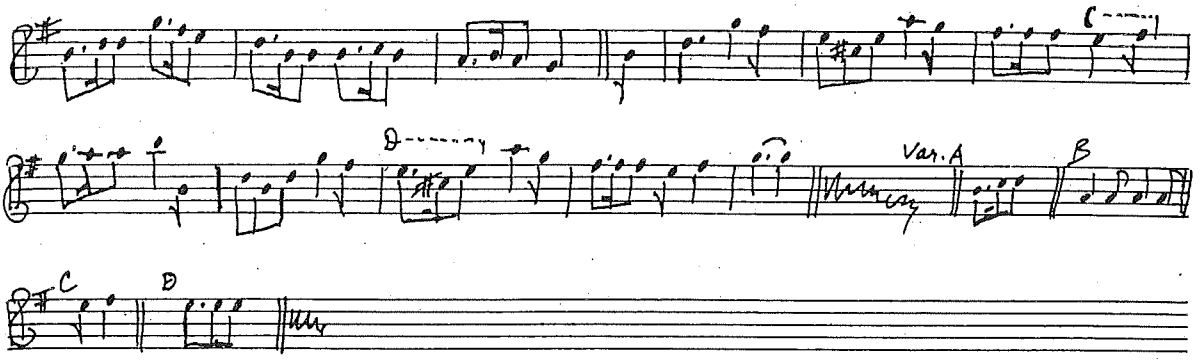
Horner had known this tune (as played by the Monessen Drum Corps) for many years, but originally the band knew no name for it. They picked up this "Jiggs" title from another band using the tune. Playable in either G or D, the piece is accompanied by a "stop beat" on the drums (for this beat, see the note to No. 387).

474. QUADRILLE (V)

C. Martin, V, 1946, B.

From older fiddler, Harry Rogers.
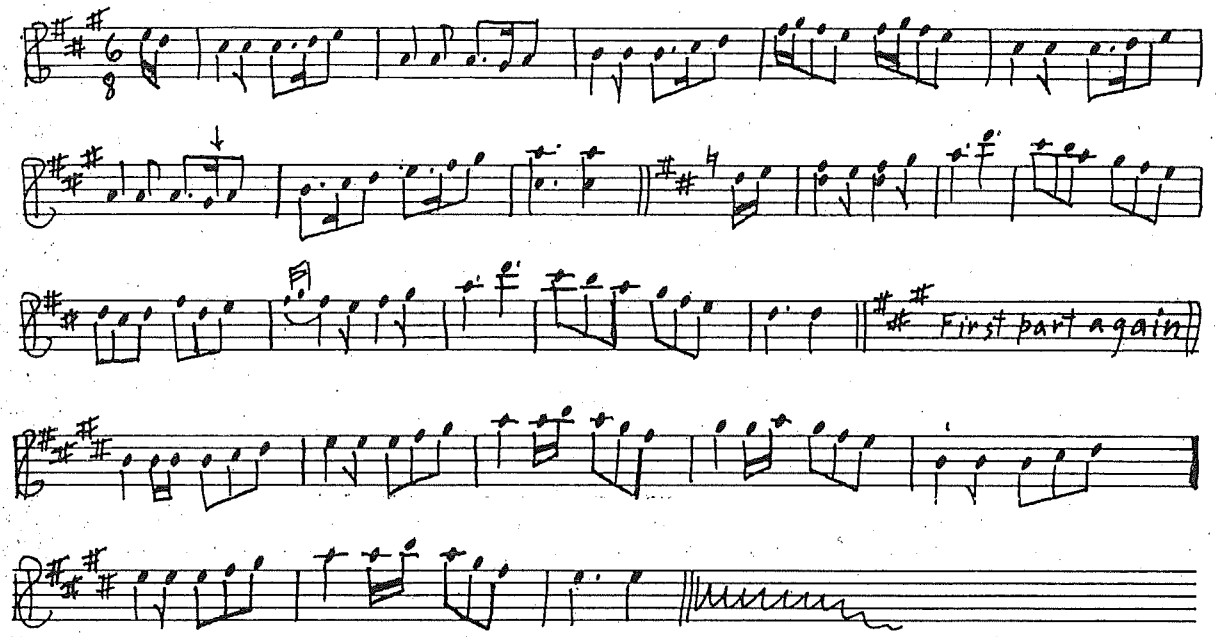




The second strain of this tune is that common tune-section referred to in the note to our No. 49. It may appear in forms varied melodically, and in 2/4, 4/4, or 6/8 time; and it seems to be a strain of international European currency.

475. QUADRILLE (V)

Yaugher, V, 1946, B.

From John O. Miller.

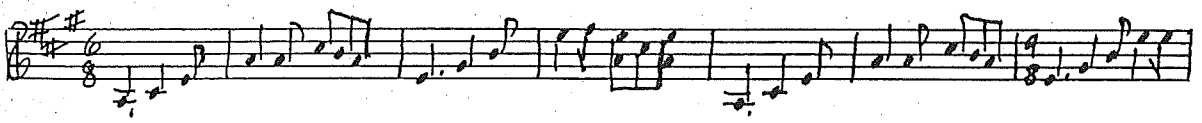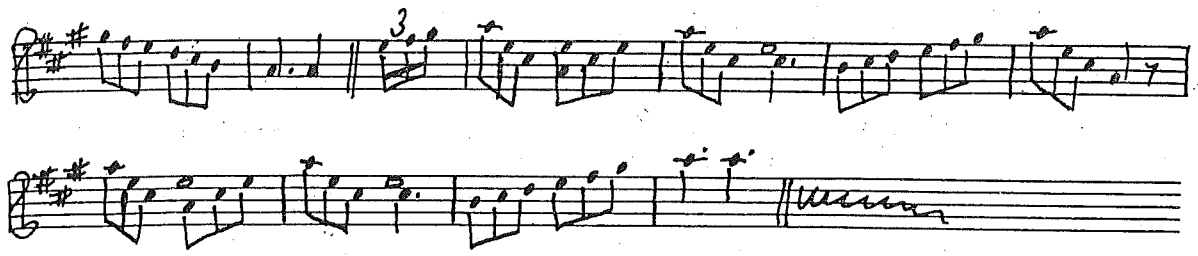


There is some resemblance (perhaps accidental) between the first strain of this tune and the second, or chorus, part of the spiritual tune *Pray Brethren Pray,* in OSH James, p. 467.

476. QUADRILLE (V)

Yaugher, V, 1946, B.

Learned at Ohiopyle, Fayette County.
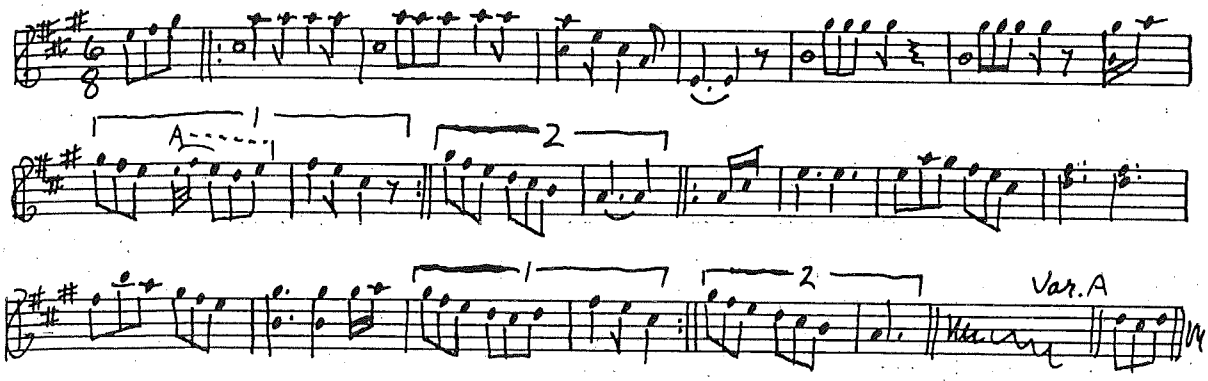




477. QUADRILLE (V)

Yaugher, V, 1946, B.

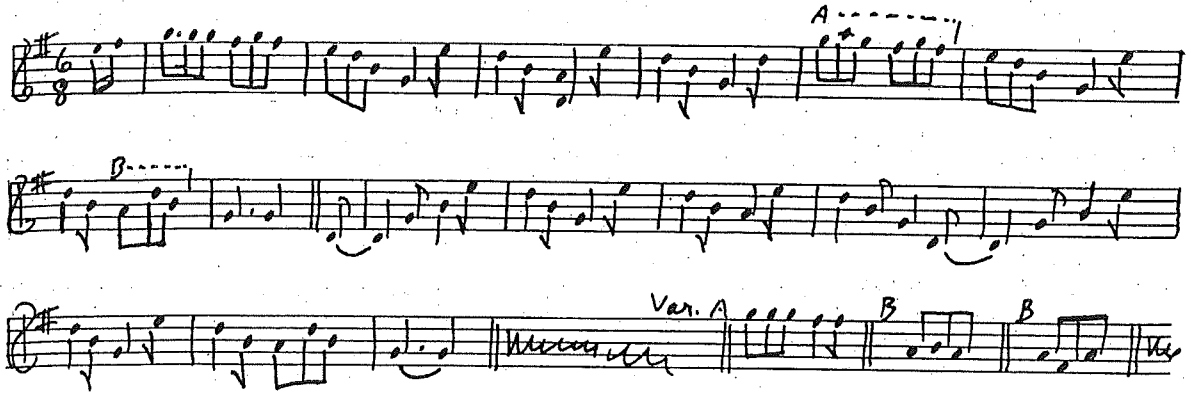
From John O. Miller.



478. QUADRILLE (V)

L. Hall, V, 1944, B.

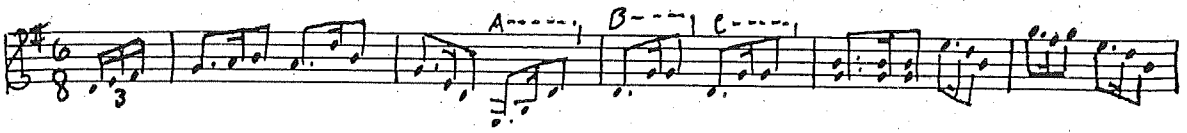
From Jim Hand at Ohiopyle.

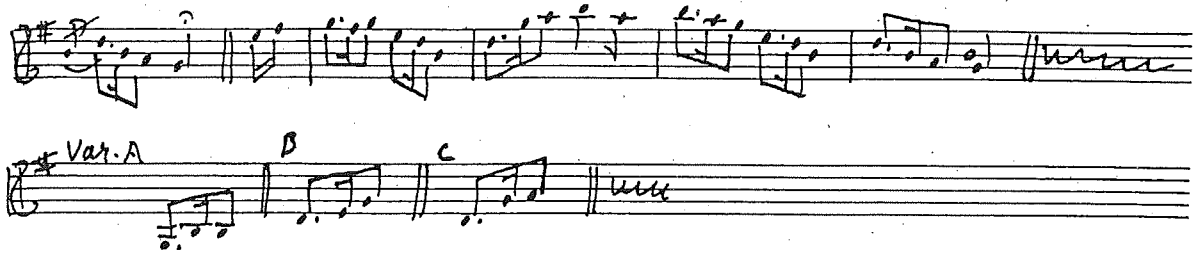


479. COTILLION (V)

L. Hall, V, 1944, B.

Learned in his boyhood in Fayette County.
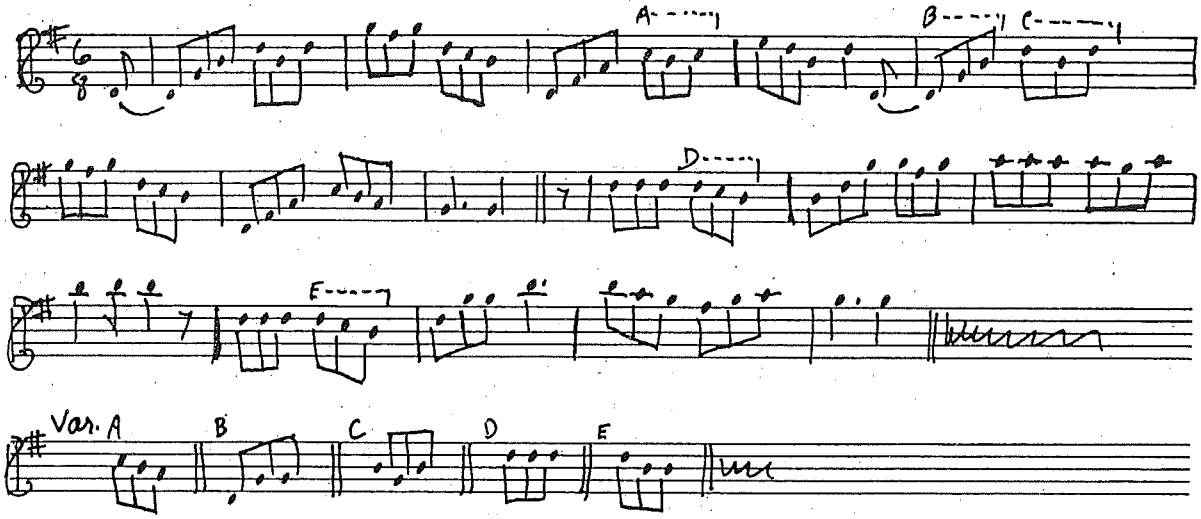




480. COTILLION (V)

L. Hall, V, 1944, B.
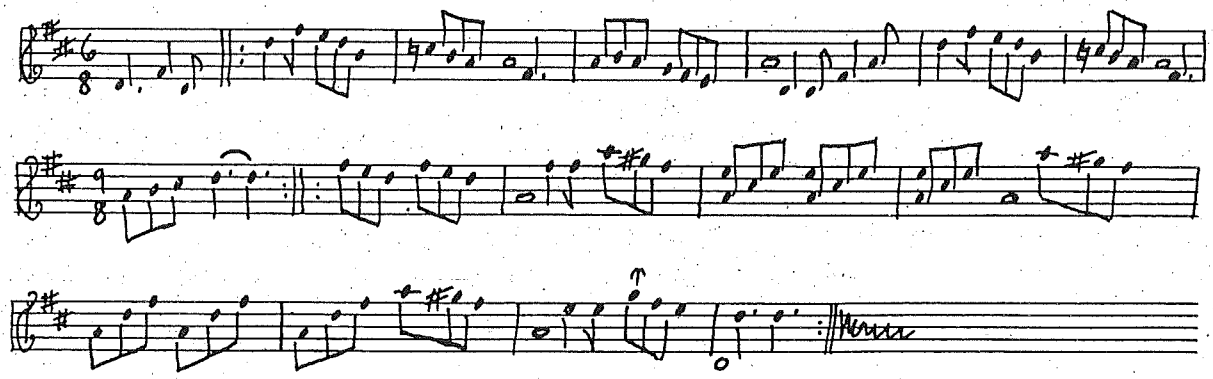
From Lee Hall and Joe Wolford.



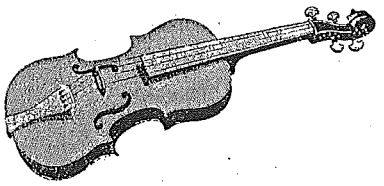
There is a general resemblance between this tune and Messer, No. 73, *Goose Feather*. Also, the first part of a quadrille in Ford Good Morning, p. 16, resembles the first of this piece. It is hard to tell whether such likenesses are evidence of relationship or not: the melodic material is so common and widespread. The second part of No. 480 is still another form of that common strain mentioned in the notes to our Nos. 474 and 49.

481. COTILLION (V)

Gray, V, 1930s, B.

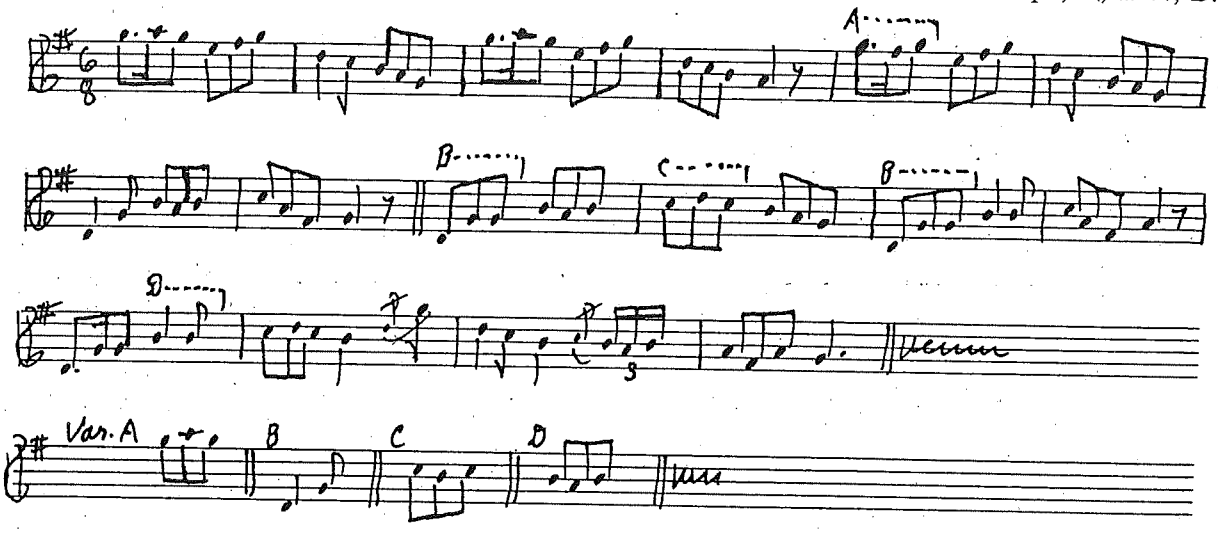


The only other set of this tune known to me is a more regular version, Bayard HCT, No. 30, collected from the niece of the player of No. 481.



482. COTILLION (V)

Shape, V, 1944, B.



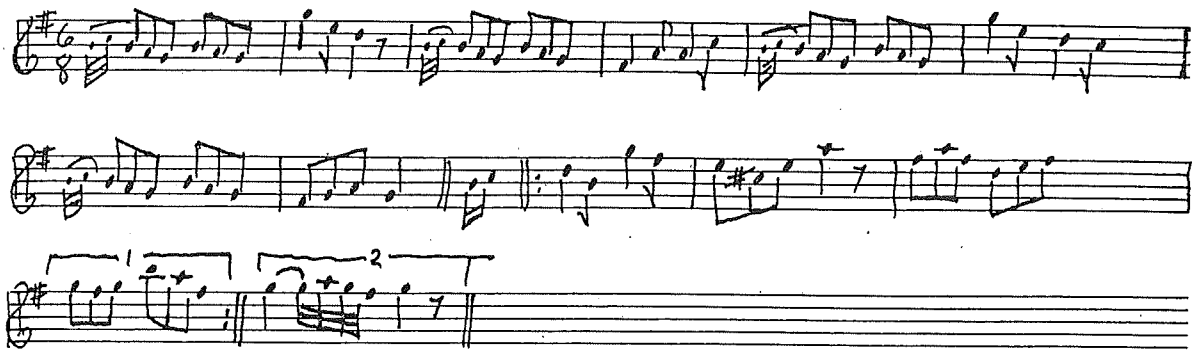
This is a very good version of *Jackson's Welcome Home,* a piece composed somewhere around the mid-eighteenth century by Walter Jackson, a noted Irish piper, and a maker of dance tunes which once enjoyed considerable popularity. Practically everything that is known of Jackson's life is in the article under his name, written by Frank Kidson for *Grove's Dictionary.*

Jackson (whose birth- and death-dates are unknown) was a landed gentleman, with estates in Counties Monaghan and Limerick. He was renowned as a composer of dances, mostly of the jig class, and nearly all of which included his name in their titles. In addition, as might be expected, a fair number of tunes were credited to him which he either probably or certainly did not compose. The only printed set of *Jackson's Welcome Home* which I can cite is in *Riley's Flute Melodies* (c. 1815), I, No. 310; but the piece is regularly mentioned in enumerations of Jackson tunes, and was doubtless printed in various miscellanies of the later eighteenth and early nineteenth centuries. For further mention of Jackson, with sundry traditions about him, see O'Neill IFM *passim;* and for biographical details, either authentic or traditionary, along with listings of his real or alleged compositions, see the article in *Grove's Dictionary* just cited, and O'Neill IMM, p. 182.

The celebrated Irish harper and composer Turlough O' Carolan (1670–1738) produced a tune, *Planxty Irwin* (named for a patron, Col. John Irwin), of which the first strain bears a strong resemblance to the first of the Jackson melody (our No. 482). Jackson could have been unconsciously influenced by Carolan; or both musicians could have been influenced by some older piece; or the resemblance could have been purely accidental, since the section in question was by no means of striking originality. For *Planxty Irwin,* see Donal O'Sullivan's *Carolan* (Tune, Vol. I, p. 195, No. 59; notes and references, II, p. 36). Not so close as Shape's version to the older setting cited above is a version (with the "Jackson" title) which turned up in O'Neill WS, No. 147. Thus, instead of just one printed set, I am enabled to cite two. Like our set, it was collected in comparatively recent decades.

483. COTILLION (V)
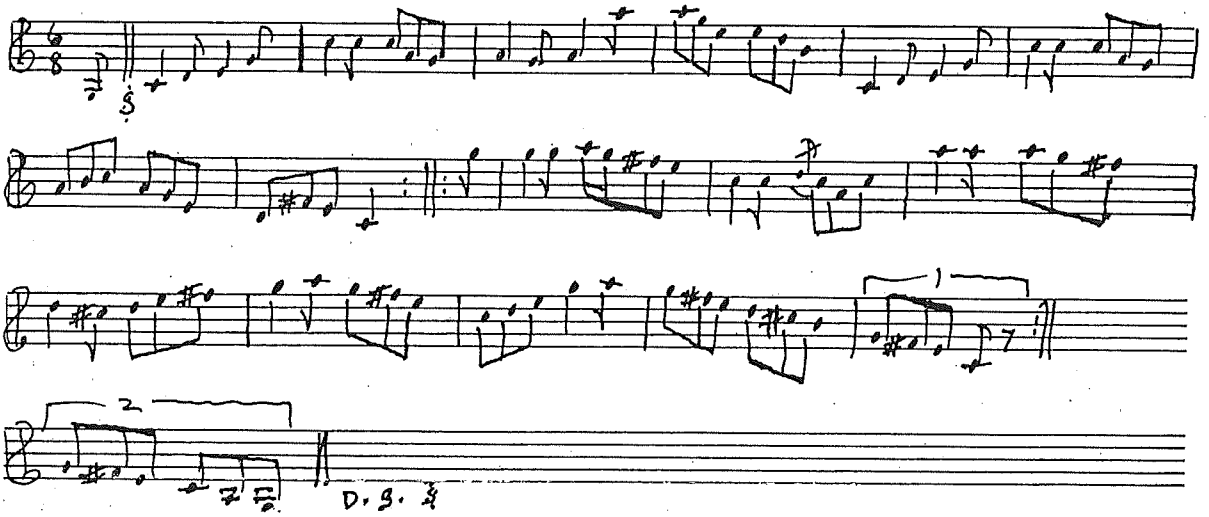
Shape, V, 1944, B.



Notice that the second strain is another variant of that recurrent tune-section to which we called attention in the note to our No. 49, and in several other places.

484. COTILLION (V)

Shape, V, 1944, B.
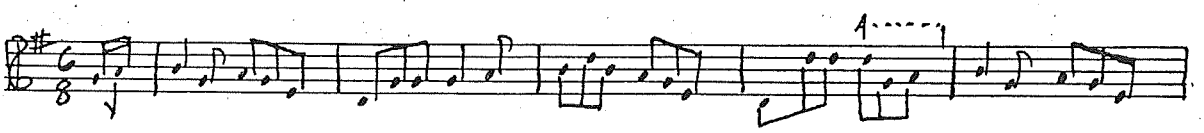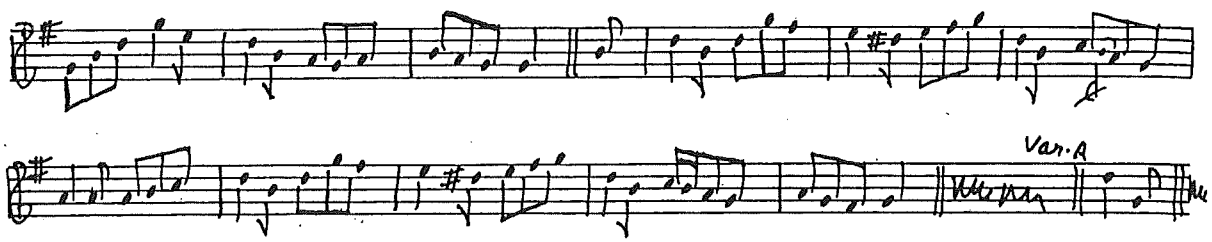


This piece is an especially good example of the recombination of widely known tune-strains. The first half of No. 484 equals that of *Billy in the Lowlands,* our No. 234, put into 6/8 time. The second strain corresponds to that of the old dance-tune formerly called *The New Rig'd Ship,* for which see the note to our No. 588.

485. MY LAST FALL (V)

Shape, V, 1944, B.

From Joe Workman.
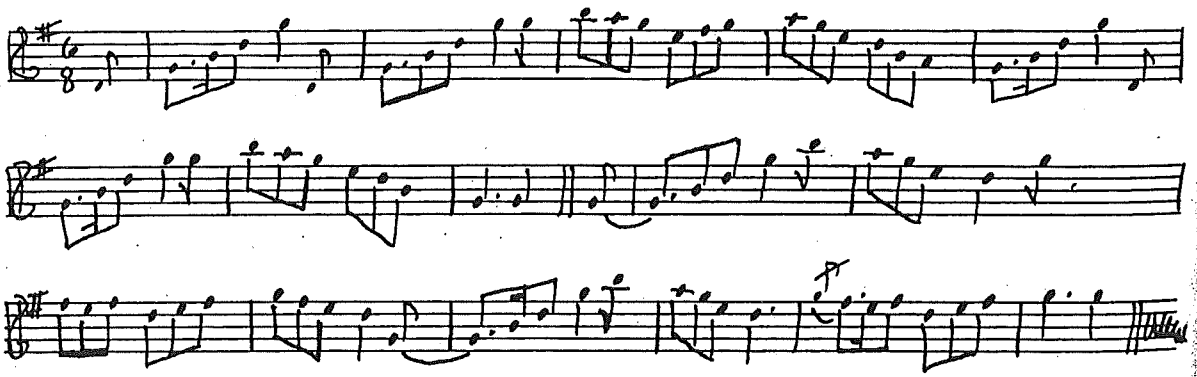




The player of No. 485, William Shape, knew this tune only as a cotillion; but the Greene County fiddler John M. Taylor declared its name to be that given here.

Joe Workman was an old black fiddler of Waynesburg, Greene Co., in the nineteenth century, clearly recalled by people of my father's generation. As a dance fiddler, he was unrivalled, imparting a peculiar zest and lilt to whatever tune he played, so that his reputation was that he "could make an old cow dance." He and his playing are probably forgotten today, so I am happy to be able at least to rescue his name and one-time renown from oblivion. No doubt I have collected many of the tunes he used to play; but this is the one and only time when I was able to set down a complete tune learned directly from him. (For a fragment of a tune remembered by my father from Joe Workman's playing, see our No. 648.)

Our tune would seem to be of Irish derivation. An air with a strong general resemblance (more in the first part than in the second) is *A Night at the Fair* in O'Neill MI, No. 788. Another tune, with plain relationship in its first part, but a divergent second strain, is Roche, I, No. 94, *Galloping O'Hogan*.

486. THE SOURWOOD MOUNTAINS (V)

James Taylor, V, 1930s, B.
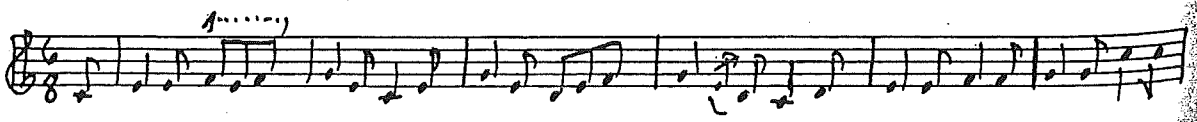


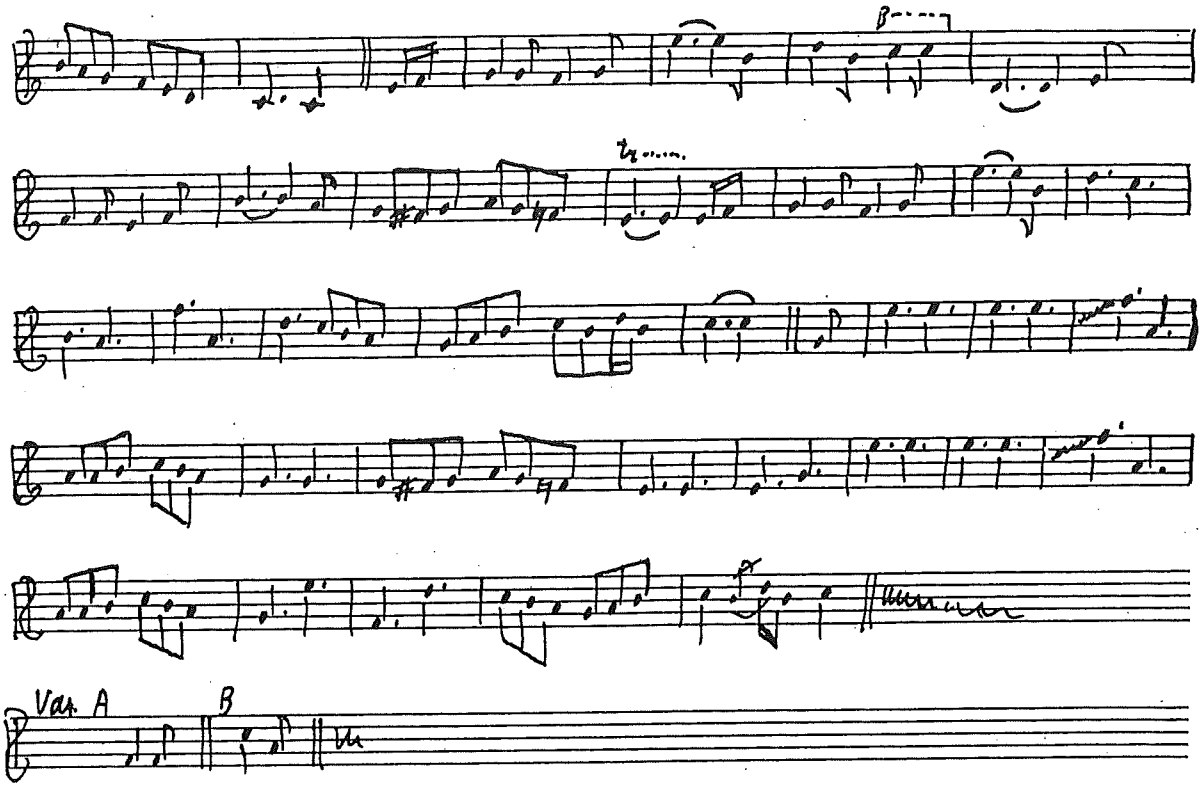
No. 486 can be played in the key of D as well as in G. It is a very characteristic 6/8 fiddle-tune, having no relation to the melody to which the southern mountain ditty of *Sourwood Mountain* is sung. A general resemblance to our tune can be seen in Christeson No. 59, although it is in 2/4 time; and likewise, the first strain of Christeson No. 118 (also in 2/4) resembles that of our tune.

487. TOM WELLS'S PIECE (V)

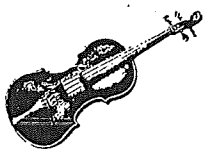
Tustin, V, 1944, B.

From Tom Wells himself.
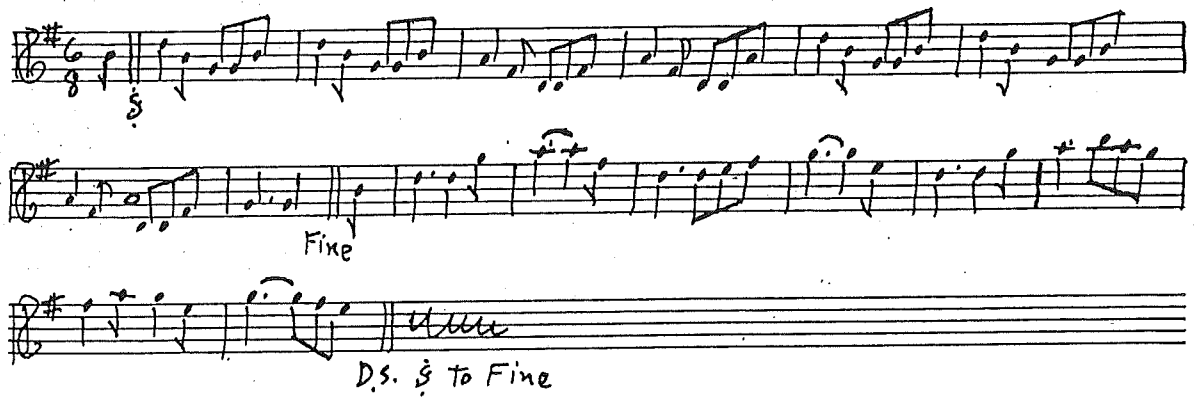




Tom Wells was formerly one of the best and most noted players in the neighborhood of Oak Forest, Greene County. I repeatedly heard fiddlers and others hailing from that area expatiate on the excellence of his playing—especially a man named Harrington, whom I met in Morgantown, West Virginia, and who remembered Tom Wells with especial enthusiasm. Once again, I am glad to keep the name of a notable player from being forgotten; but my regret is that I could not have found a better tune to remember him by. The present piece, in my opinion, must also have been one used by the fife-and-drum bands.



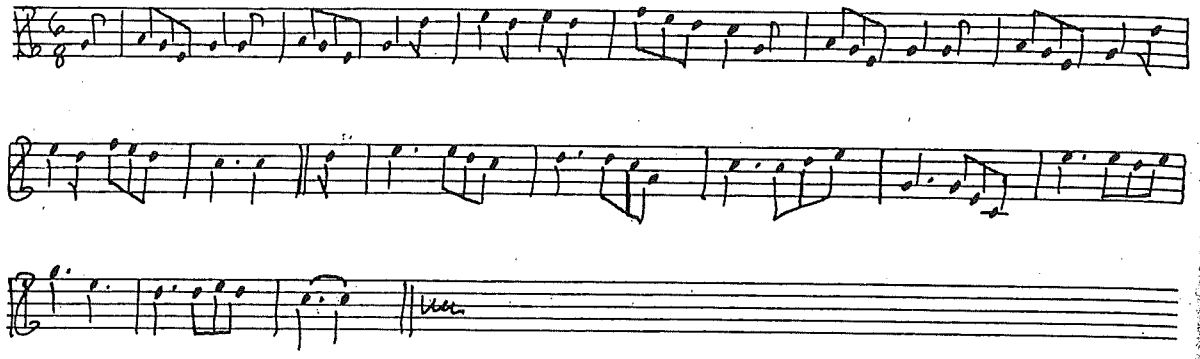
488. DANCE TUNE (V)

D. Rogers, V, 1930s, B.



489. OLD DANCE (V)

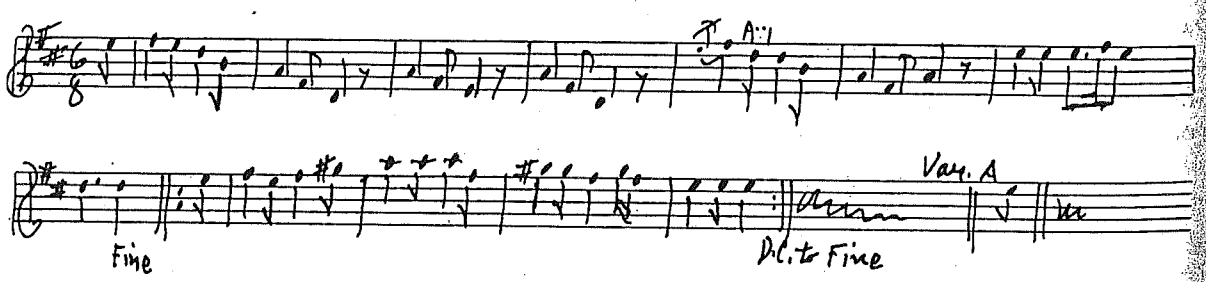
D. Rogers, V, 1930s, B.



Nos. 488 and 489: These two airs (both gotten from an unlettered fiddler) are exceedingly characteristic of many tunes in our Pennsylvania fiddling and fifing tradition: nameless, untraceable as melodic entities, often plainly composite—but well organized, shapely, and instinct with grace and gaiety. No. 489, an especial favorite of my father's, may also be played in the fingering of D. Its second strain forms part of fifing tunes in the area, e.g., compare the second part of our No. 550, and the fourth part of our No. 552.
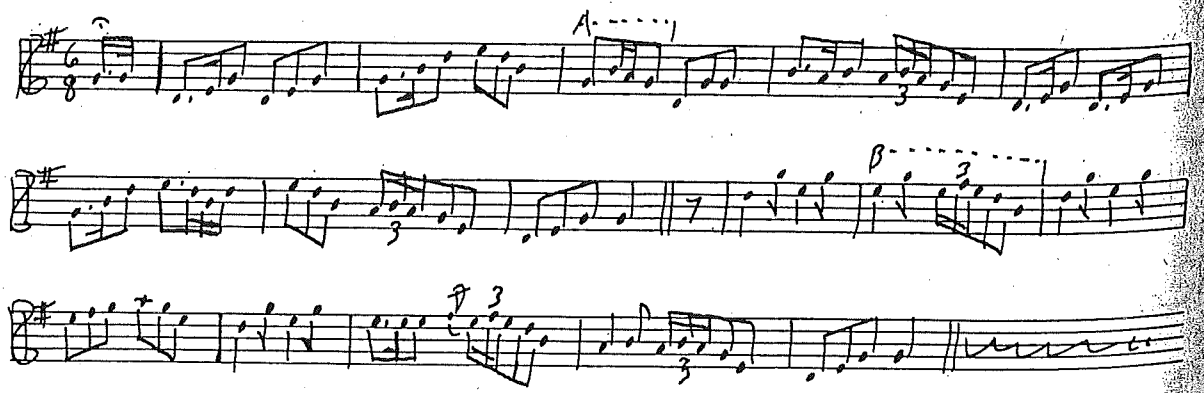
490. DANCE TUNE (V)

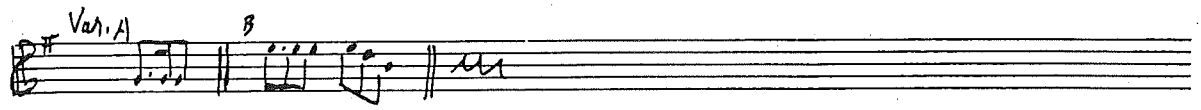
M. Rogers, V, 1930s, B.



491. DANCE TUNE (V)

M. Rogers, V, 1930s, B.
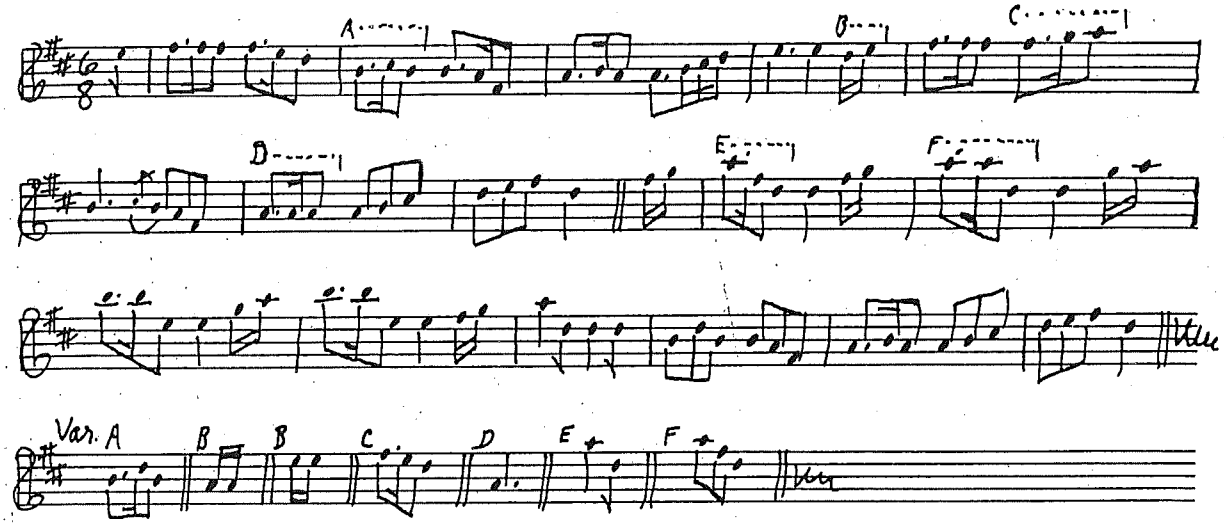




This is another graceful and attractive melody, which I have been unable to trace, though its whole character marks it unmistakably as Irish or Scottish in extraction.

492. DOWN ON THE BIG SANDY (V)

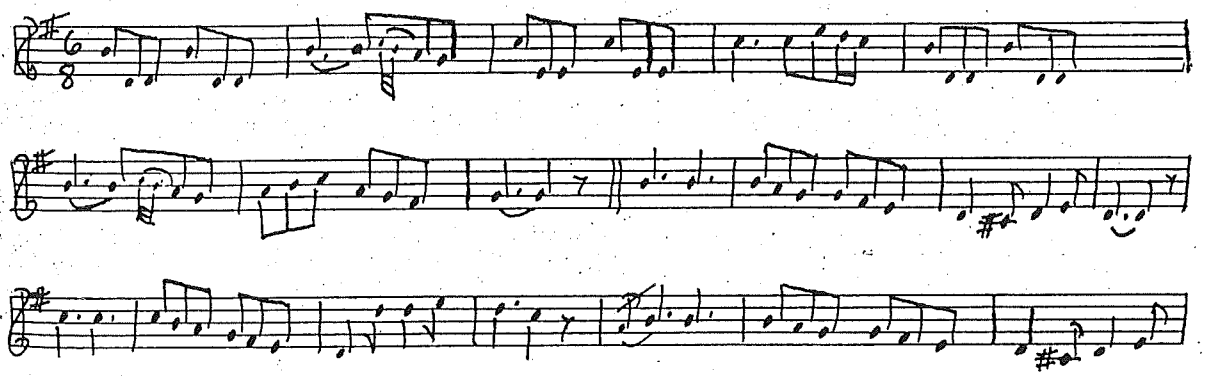
J. Morris, V, 1930s, B.

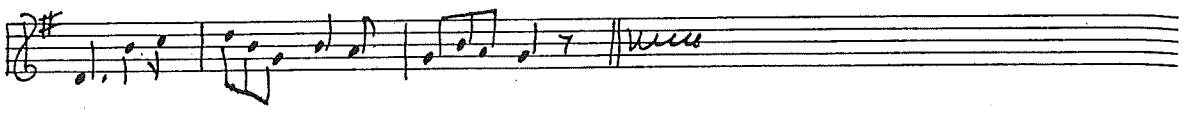


The second part of this tune corresponds to that of the familiar *New Rig'd Ship,* our No. 588—and compare also the second half of our No. 484. Our second part likewise corresponds to that of the *Catch Club Jig,* White, Ex, p. 10, 3rd; while our first part reappears as the second section of the opening jig figure in the quadrille *Off to the Skelligs,* Roche, II, No. 296.

493. QUADRILLE (V)

Yeager, V, 1930s, B.
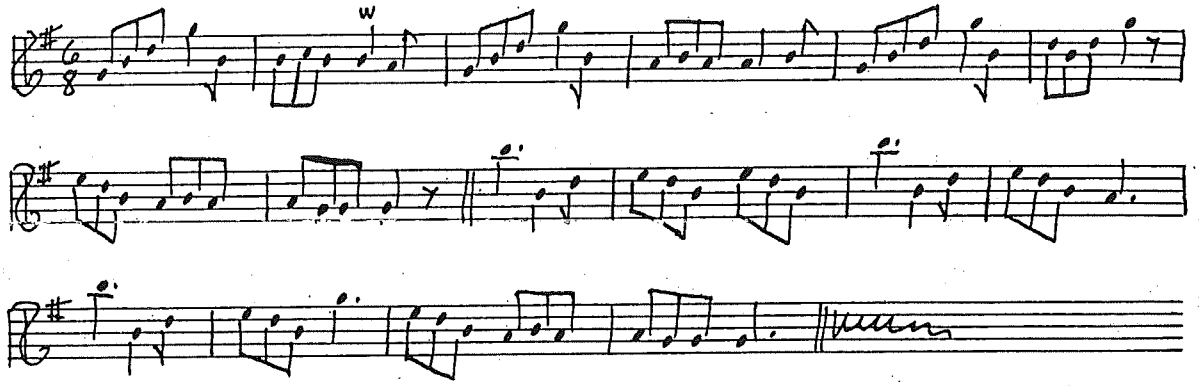




There is a reminiscence of the first part of this quadrille in the first section of Christeson No. 83, a reel, which, though different in time, resembles No. 493 melodically in part. The second sections of both tunes show no relation; is this passing resemblance accidental?

494. FOUR HUNDRED YEARS OLD (V)

Yeager, V, 1930s, B.



With this tune compare our Nos. 518 and 569. All three of these airs show considerable interresemblance—in the first strain, or in both—which possibly betokens a common descent. In addition, all three have quite a noticeable likeness to a couple of Scottish tunes that were popular in the eighteenth and early nineteenth centuries. It seems impossible to determine whether all these pieces are cognate derivatives of some single original, or whether our three Pennsylvania tunes are the result of a mingling of the two earlier Scots melodies. So far as likelihood goes, both possibilities appear to be on an equal footing. The two Scottish airs alluded to are *Kenmuir's Up and Awa'* and *Up and Waur Them A', Willie*—both in 6/8 time, both lively, and both often reprinted in earlier and later song- and music-books.

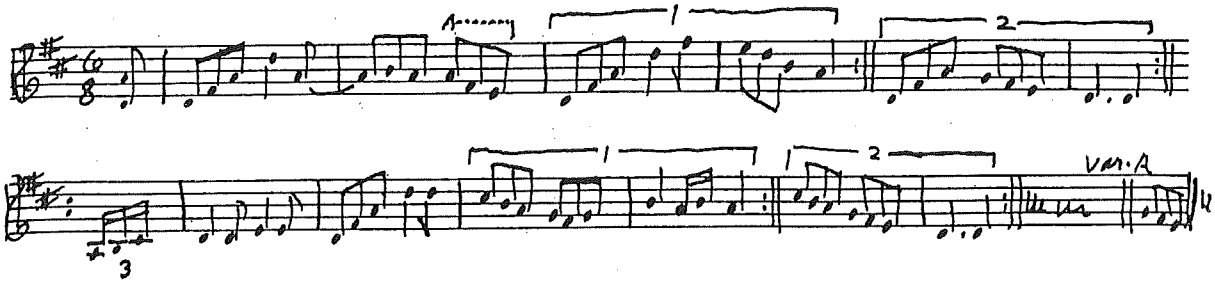
The *Kenmuir* tune is in Johnson, IV, No. 359. Glen, p. 174 cannot find it occurring earlier (i.e., than 1792). Graham, giving a version, says that Burns got the air and sent it, along with the *Kenmuir* words, to Johnson. The song words have given the tune its common title, and sets appear in One Thousand, p. 73; Smith Scot M, III, p. 81; Kerr, I, p. 32; JEFDSS, I, p. 103 (parts reversed; collected in Vermont); White Ex, p. 9; Gow VM, 2nd ed., p. 25; Gow CR, IV, p. 4; Hogg, Series II, Song IX. Variant titles for other versions are *I Will If I Can,* O'Neill, MI, No. 992; *The Boys from the West,* Roche, I, No. 114; *Hexham Races,* or *Kenmore Lads,* Kennedy FTB 1, No. 79. O'Neill MI, No. 825, *The Boys of the Town,* shows a general, but not striking, resemblance; it may possibly be a derivative. The third strain of a march in McDonald Gesto, p. 113, 1st, resembles the second part of our No. 596, and may thus be a part of this related group—if that is what it is.

Another apparent derivative of the *Kenmuir* tune is the one generally called *Here's a Health to Them That's Awa'*. This piece, which has its first part made up of the second part of the *Kenmuir* air, makes its earliest appearance in Johnson, V, No. 412 (so Glen, p. 188, who also notes its likeness to *Kenmuir*). Other printings are Smith Scot M, II, p. 13; Gow CR, III, p. 14; Hogg, Series I, Song XXXI; O'Neill MI, No. 213; *The Thrush* (1827). p. 54 (second part of a 6/8 march).

The *Up and Waur* melody, sometimes as a 6/8 jig, sometimes in 4/4, as a reel or strathspey, occurs in Smith Scot M, II, p. 86; Hogg, Series II, Song V; Gow CR, III, p. 26; Kerr, III, Nos. 53 and 54; Gale, p. 30.
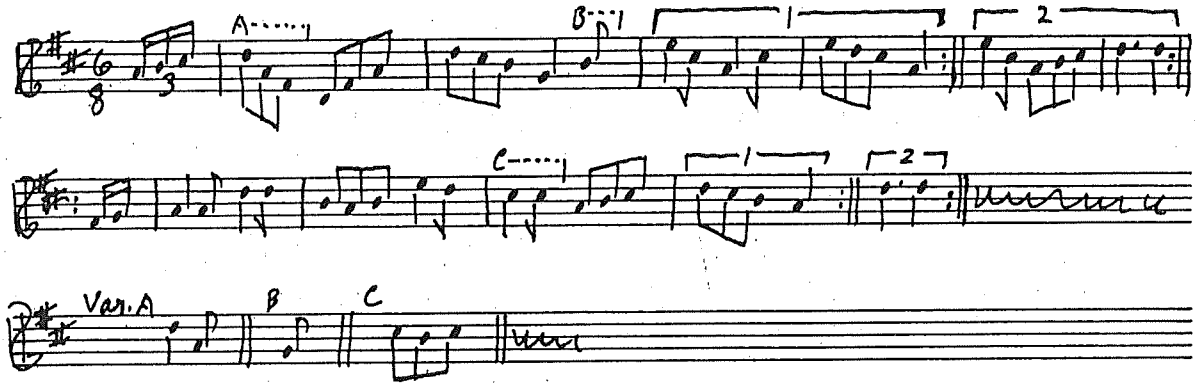
495. SQUARE DANCE (V)

Jobes, V, 1930s, B.



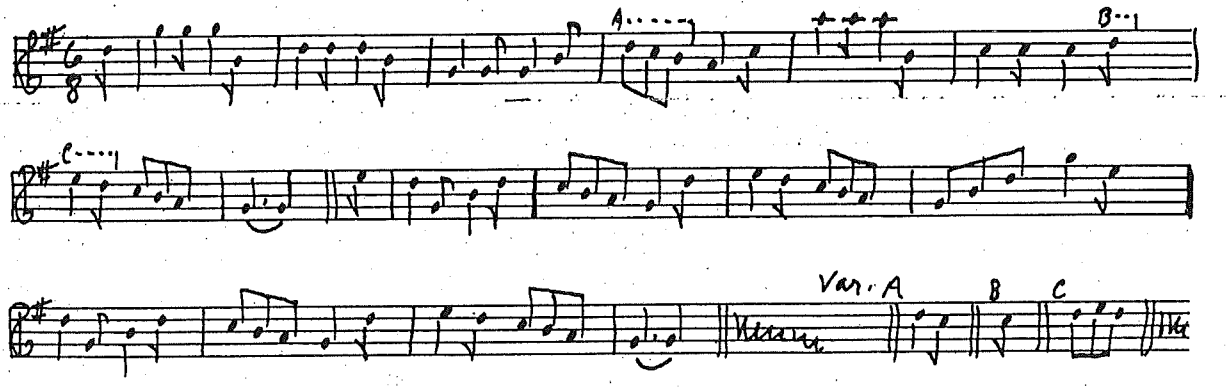
496. SQUARE DANCE (V)

Jobes, V, 1930s, B.
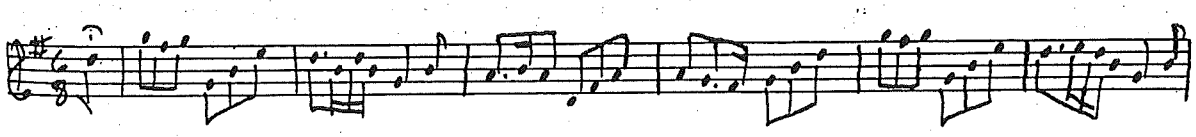


497. DANCE TUNE (V)
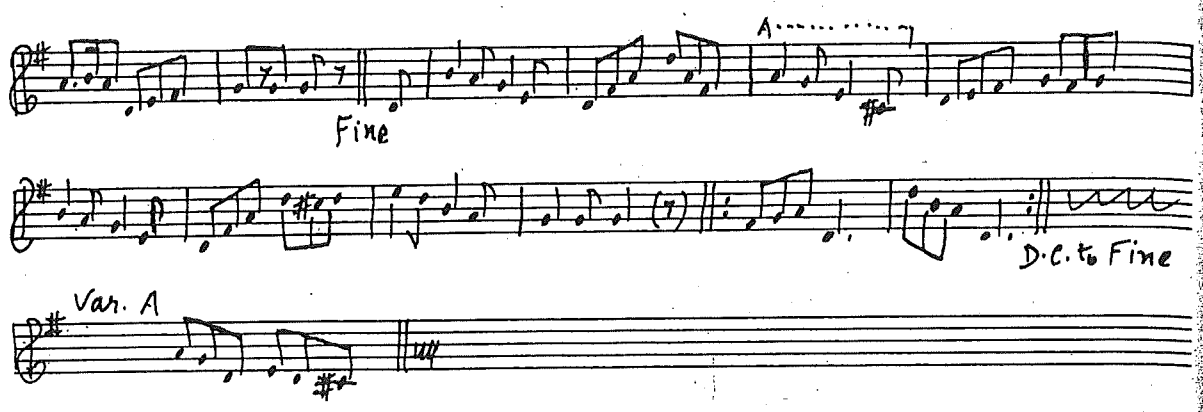
T. Patterson, V, 1930s, B.



498. COTILLION (V)
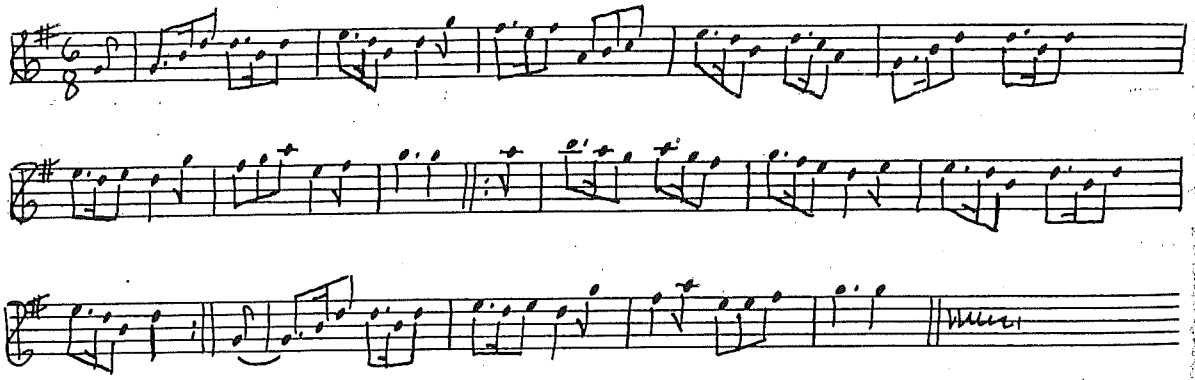
T. Patterson, V, 1930s, B.





499. TENNESSEE HORNPIPE (V)

S. Clark, V, 1930s, B.
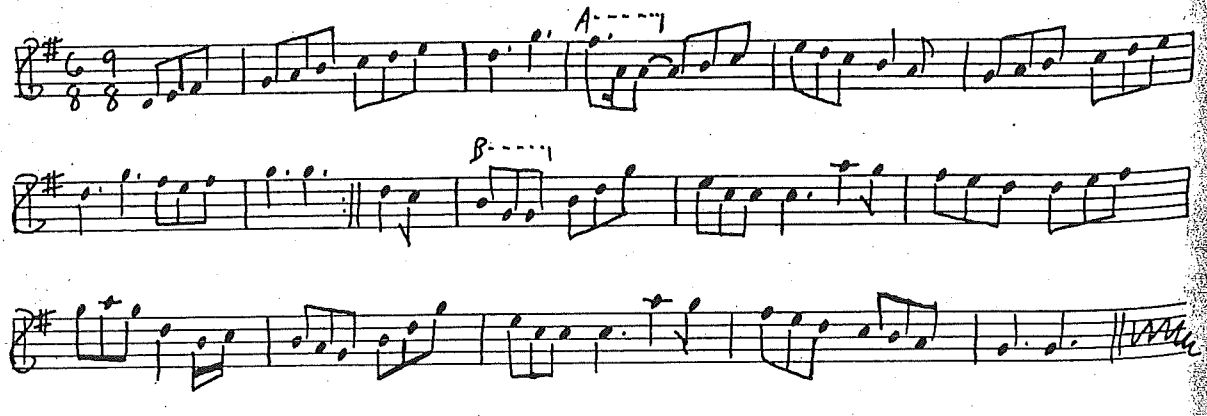


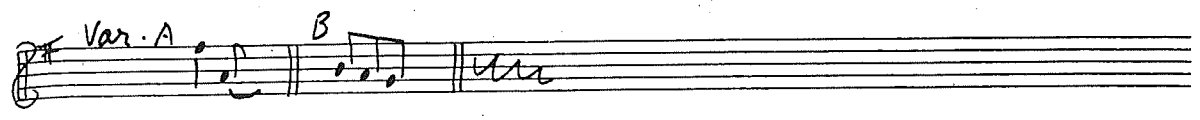
The misnomer of calling a 6/8 tune a hornpipe is not an isolated or exceptional occurrence: other examples may be found both in American and British books of instrumental folk music. Our No. 499, in waltz form, may be found in Kennedy FTB 2, p. 32, *The Shepherd's Wife;* while a piece bearing a general resemblance to it is Messer No. 74, *Bell's Favorite*.

500. HORNPIPE [*sic*] (V)
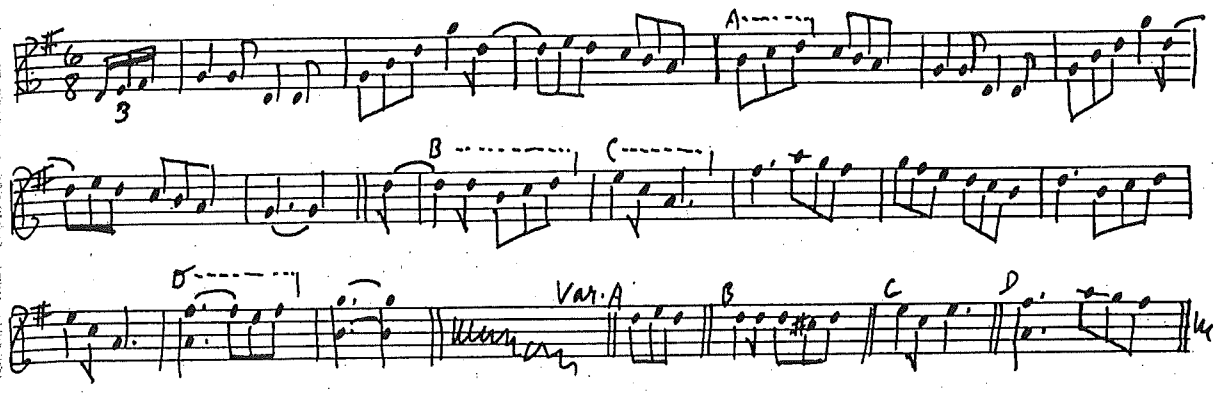
Yaugher, V, 1946, B.

From Bill Lowry, who learned it "from a book."

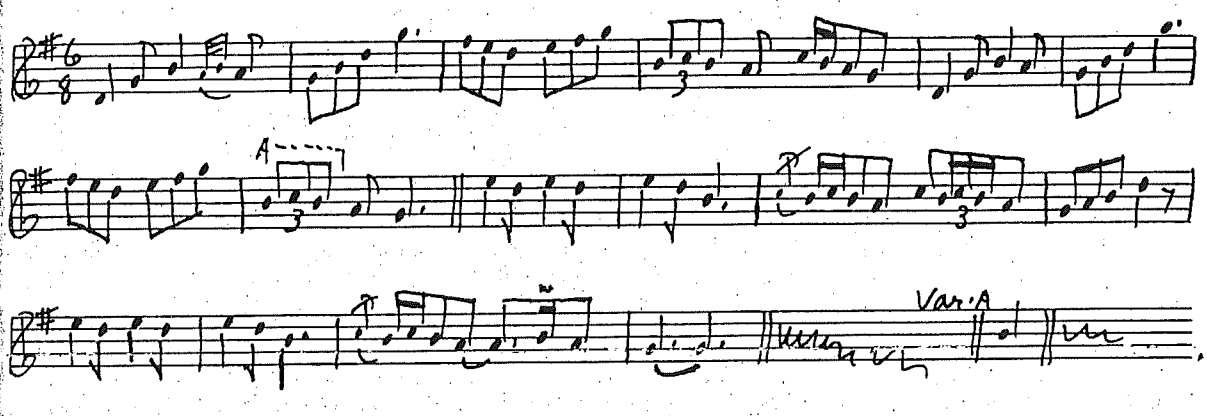




501. QUADRILLE (V) Ireland, V, 1944, B.



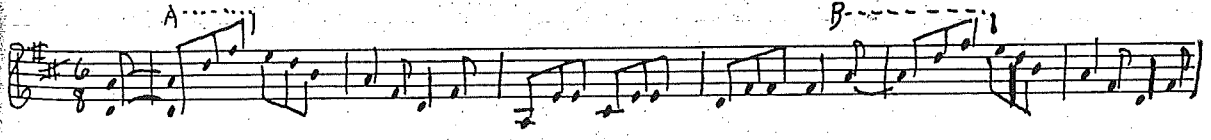
502. QUADRILLE (V) Ireland, V, 1944, B.
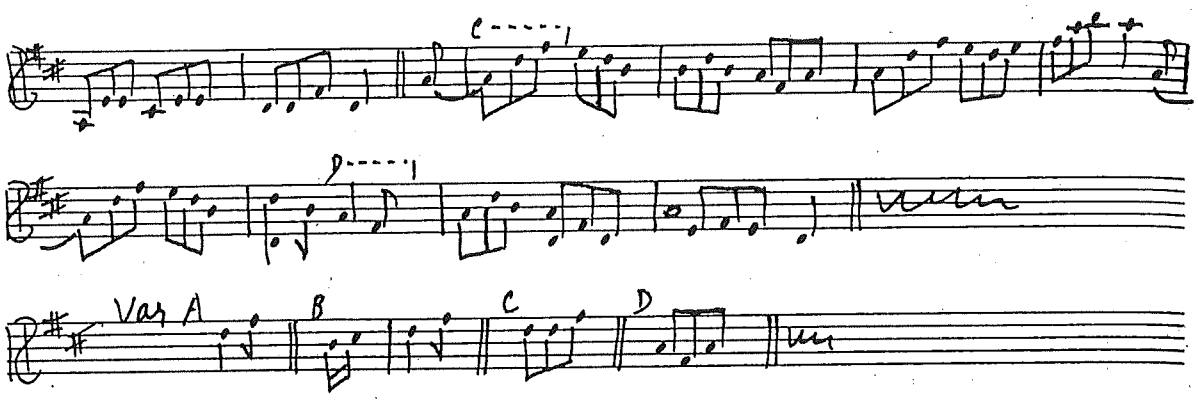


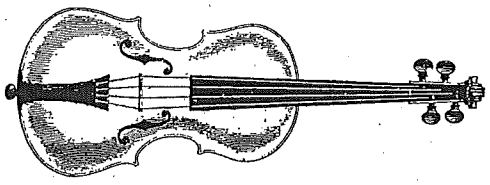
The only other variant of this tune which I have seen is Ford, p. 112, *When Darkies Are Sad.* Though the Ford tune's second part differs considerably from that of No. 502, it is not impossible that these strains are ultimately cognate, as the first strains certainly are.

503. THE LOG CHAIN (V) J. Smalley, V, 1944, B.

From his father.

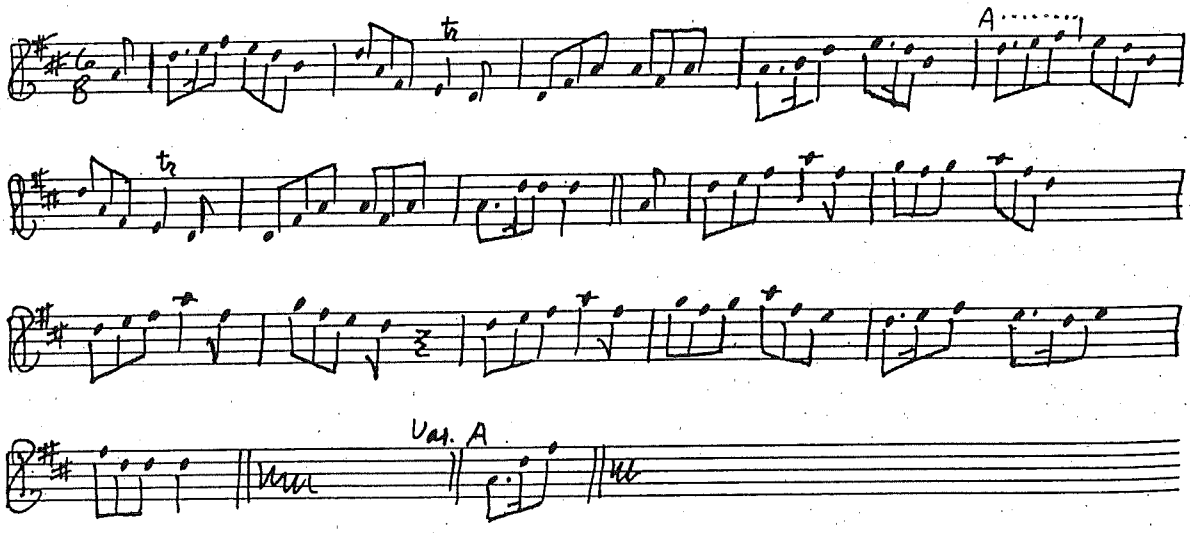






504. COTILLION (V)

Meighen, V, 1930s, B.

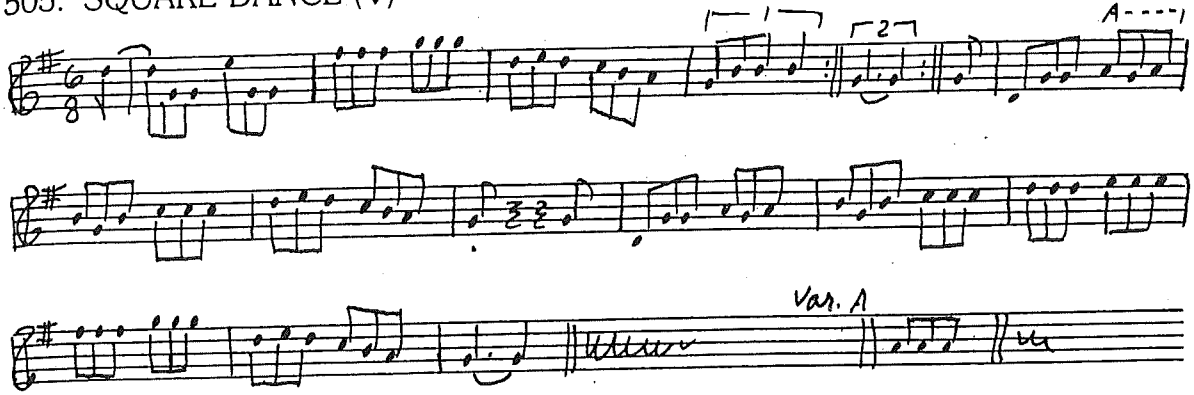


This tune has apparently retained some popularity for considerably over two hundred years, appearing both in earlier collections and in rather recent ones. The earliest printing of it which I have encountered is in Playford DM, 13th ed. (1707), p. 148, as *The Masque*. Somewhat more often recurring are the later titles of *Hey to the Camp* and *(When) The Praties Are Dug (and) the Frost Is All Over*—either half of the last-mentioned title being used, as well as the entirety of it. The earlier-published versions have the air of music from the seventeenth century; and I have very little doubt that this tune dates from some time in the 1600s.

Sets with the "Camp" title are Walsh CDM, I, No. 221; Oswald Cal PC, II, p. 1; Gow CR, II, p. 19. Versions having the "Pratie" and/or "Frost" names are Petrie Stan, No. 850; One Thousand, p. 78; Kerr, II, No. 233; Robbins, No. 41. Odd or variant titles are in Roche, I, No. 107, *The Frost Is All Gone;* White Un, No. 36, *Praties in the Bag;* Kennedy FTB 1, No. 92, *The American Dwarf,* or *The Frost Is All Over;* Bruce-Emmett, p. 60, and CFD 76, p. 33, *Owl Creek.* Joyce 1909, No. 516, has no title.

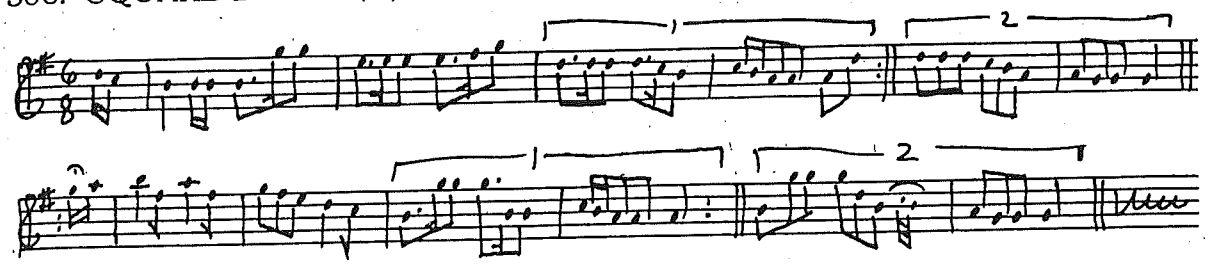
505. SQUARE DANCE (V)

Losch, V, 1930s, B.



506. SQUARE DANCE (V)

Losch, V, 1930s, B.
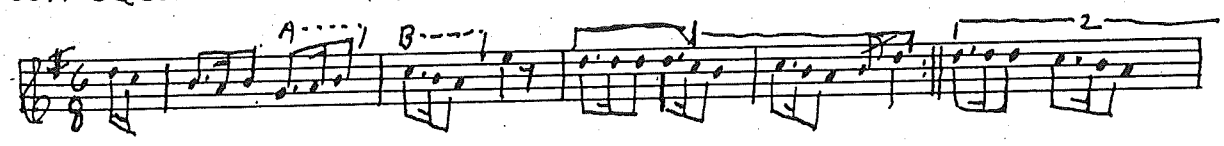


I have no clear evidence about the age of this tune, but it would seem to date at least from the early nineteenth century, to judge from the version given by Patrick Weston Joyce (Joyce 1909, No. 87, *Even and Odd Like Tom with His Hod*), which comes out of his boyhood memories: Joyce was born in 1827. It appears also to have been well known among players, since it has been rather often printed in modern fiddle-tune-collections, and in at least one fife-tune book.

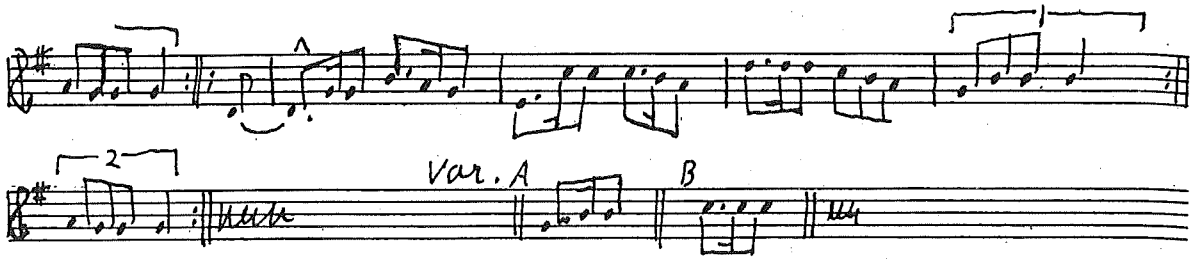
In nearly all the collections known to me, it is called *The Tempest:* so, for example, in Howe SV 1851, p. 35; Howe DSV, p. 41; One Thousand, p. 24; JR, II, p. 27; DeVille, No. 69; Robbins, No. 24; White Ex, p. 75; Linscott, p. 114.

There are also a few divergent names for the piece. Joyce's has been given above; and see also O'Neill MI, No. 1831, *The Dear Little Island;* Kerr, III, No. 258, *Ap Shenkin;* and Bruce-Emmett, p. 61, *Mississippi.* Kennedy FTB 1, No. 93, calls it both *The Tempest* and *Ap Shenkin.* Also as *Ap Shenkin,* along with another Welsh floating title, our tune is in Parry ("Bardd Alaw"), *The Welsh Harper,* I, p. 105, with the claim that it had been "Composed by J. Parry, 1803," and that it had been extensively pirated by other music publishers in Great Britain and on the Continent. These assertions may be true; but at the present time and under present circumstances, how can one verify or disprove them?

507. SQUARE DANCE (V)

Losch, V, 1930s, B.
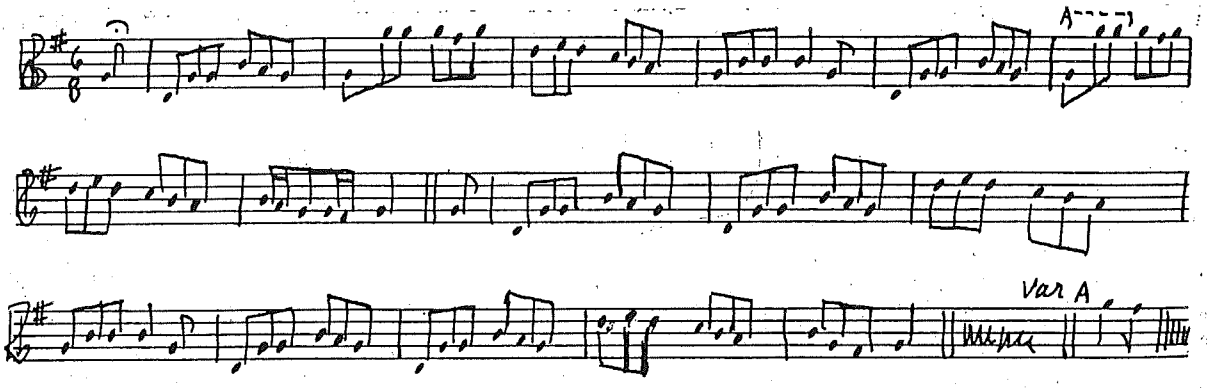




The second part reminds one of the opening bars of that well-known piece *Home on the Range* ("Oh give me a home where the buffaloes roam," etc.), about which there was a copyright lawsuit some years ago when the "folkness" of the song was contested by its alleged composer.

508. OLD JIG TUNE (V)

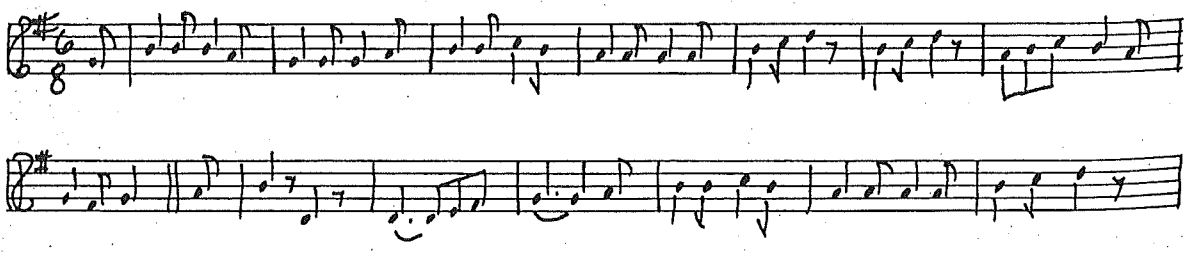
Losch, V, 1930s, B.

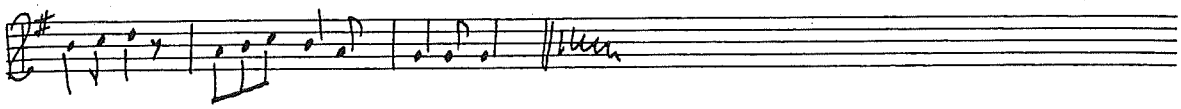


This is the first tune I ever collected from my old friend Samuel Losch. I cannot trace it in Anglo-American instrumental music; but it is certainly close, in its first strain, to a Swedo-Finnish tune—the first part of a dance melody in 3/4 time—given in Ingvar Heikel, *Finlands Svenska Folkdigtning*, V, B, p. 190. Perhaps the piece reached Pennsylvania in the minds of Scandinavian or German settlers.

509. HICKITY CRACKITY (V)

McKivison, V, 1930s, B.



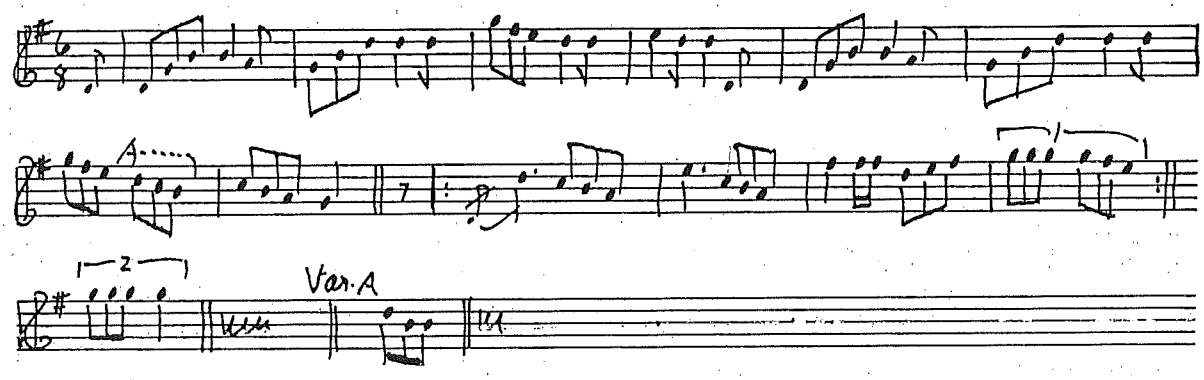


The first half of this tune consists of a very common strain, to which (in several differing forms) are sung various game-songs like "Oats, Peas, Beans and Barley Grow," and (sometimes, in southwest Pennsylvania) "Green Grow the Rushes O." The second strain of our present set is, of course, merely an extended and slightly altered repetition of the first. No matter how the second part of the tune may vary and diverge, the first part (or kernel) remains recognizable: a condition seen in all the sets, and one that favors the conjecture that our first half-tune is really the original strain—perhaps first joined to the words of some children's rhyme or game-song. I have not found that the fiddlers know this tune generally—but it appears to have been popular among fifers, and often occurs in their tune-books.

Titles are various; but the name *Baltimore* seems to have been common: so, for example, in Carroll Col, p. 5 (reprinted from the 1818 *Massachusetts Collection Of Martial Music*); in Hulbert (1807), reprinted in Mattson Fife, p. 49; in Hazeltine, p. 27; and in CFD 76, p. 3. Other titles are *Cotillon,* Greenwood MS, pp. 54 and 59; *Cassino,* Button PC, p. 58; *French March,* Murphy MS, p. 29; and *A French Quickstep,* Cushing, p. 22. The earliest printing I have seen is Aird, I, No. 100, *Cacinameronian's Rant* (a name used as a take-off on *Cameronian's Rant?*).

510. QUADRILLE (V)

Strosnider, V, 1929, B.

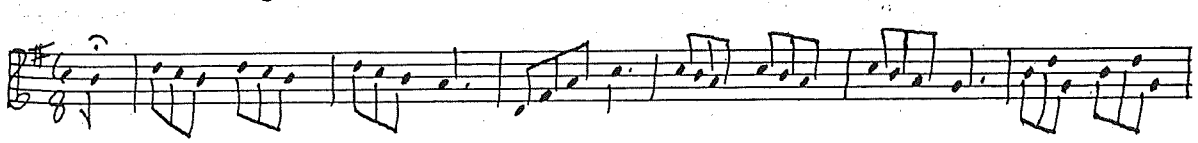


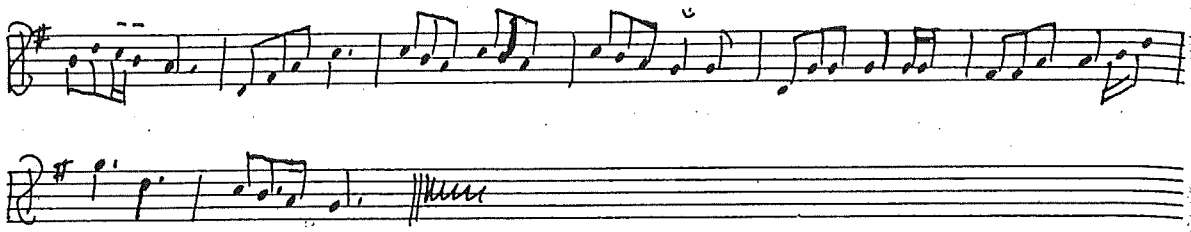
Sometimes played rather briskly, at other times somewhat deliberately. When played in the latter way, the tune could serve as a waltz.

511. MY GRANDFATHER WAS THE MOST WONDERFUL MAN (V)

Doubtless once a song tune.

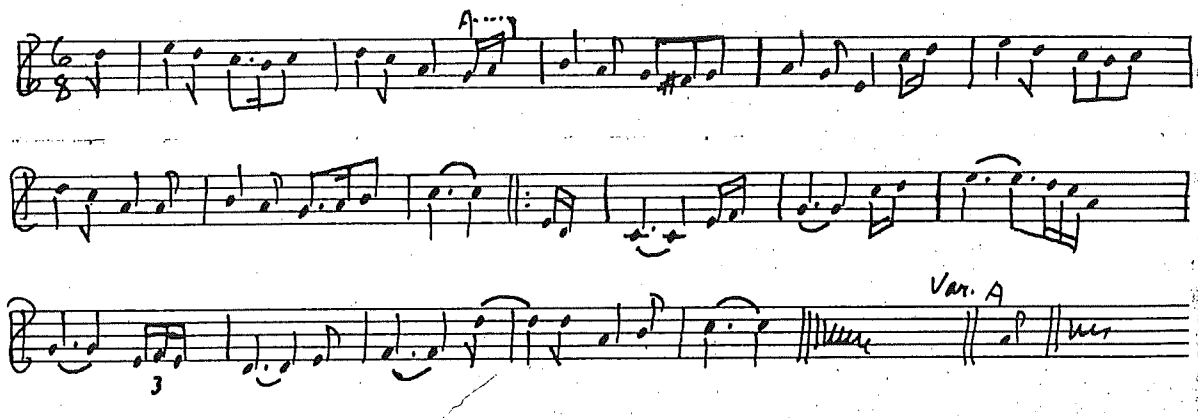
Strosnider, V, 1929, B.





512. OLD DANCE TUNE (V)
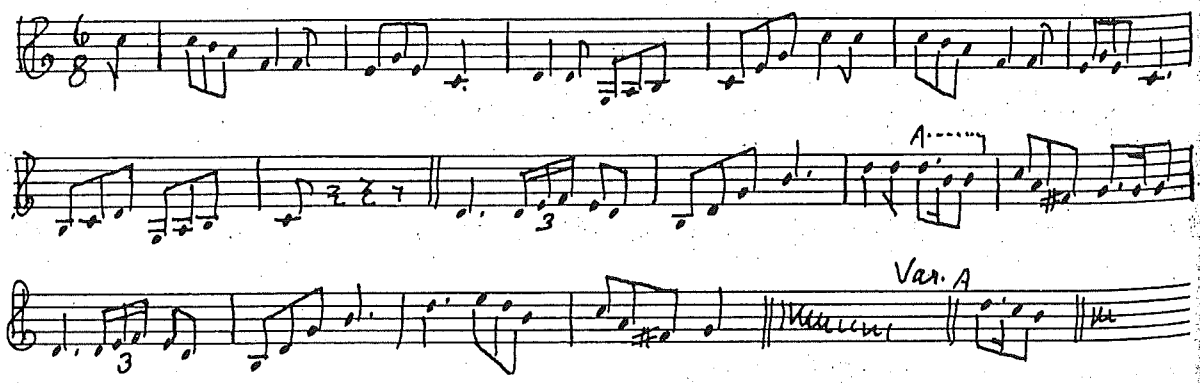
H. White, V, 1930s, B.
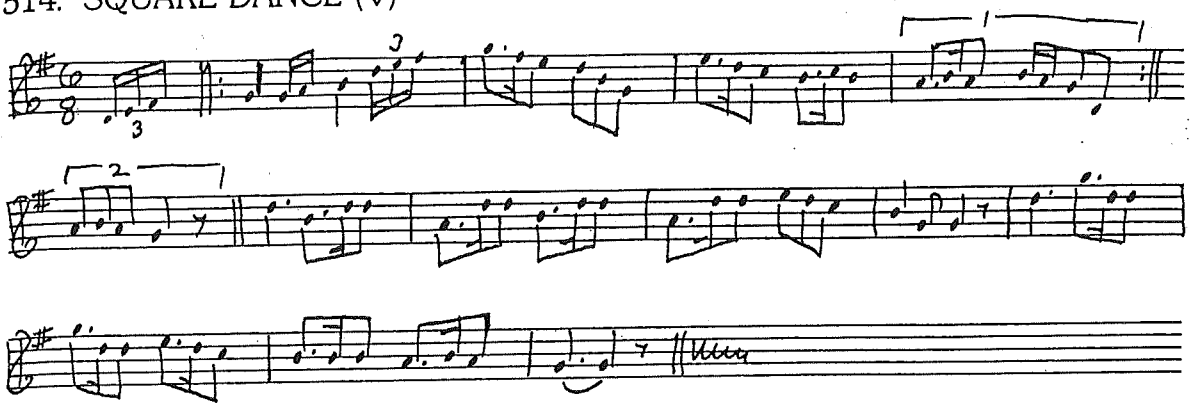


There is some slight resemblance between the second part of this, and that of Ford, p. 49, *Across the River*. Both these tunes, in fact, are made up of strains familiar everywhere. The lilt and cadence of No. 512 makes me wonder whether it were not also once a tune played by the fifers.

513. SQUARE DANCE (V)

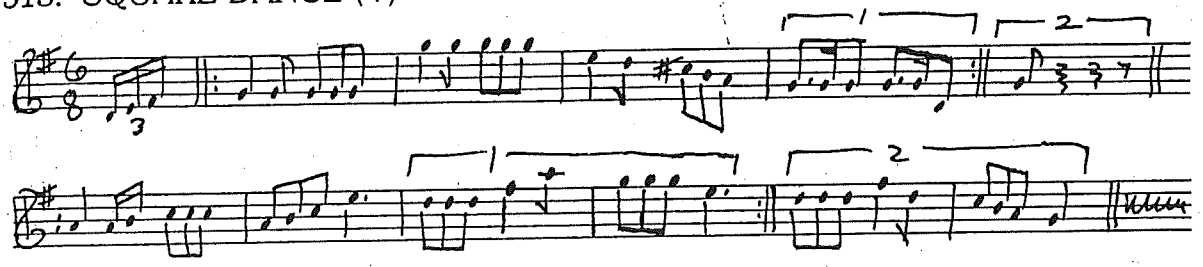
Losch, V, 1930s, B.
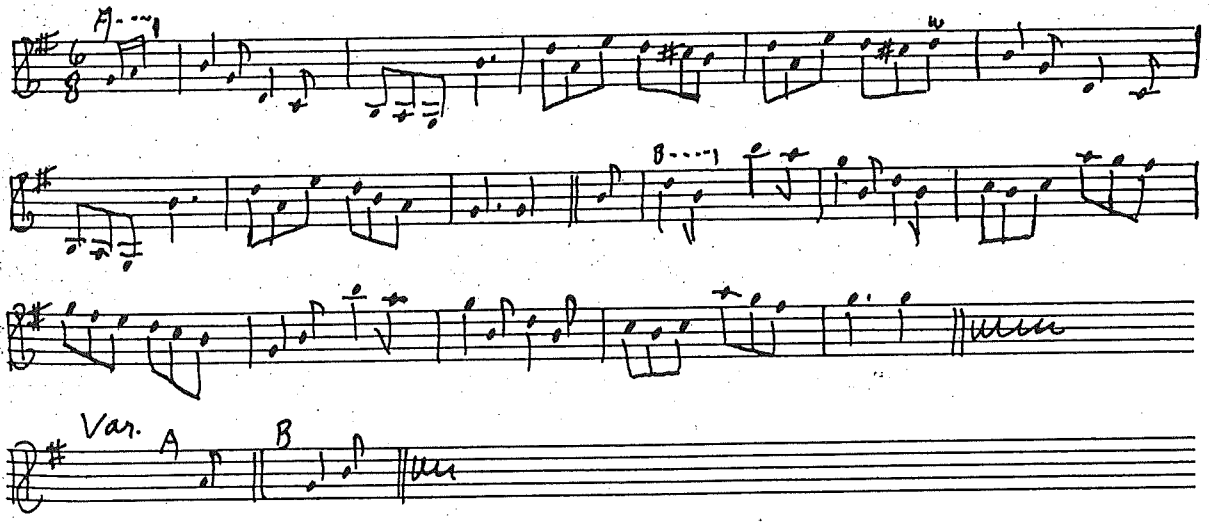


514. SQUARE DANCE (V) Losch, V, 1930s, B.



515. SQUARE DANCE (V) Losch, V, 1930s, B.
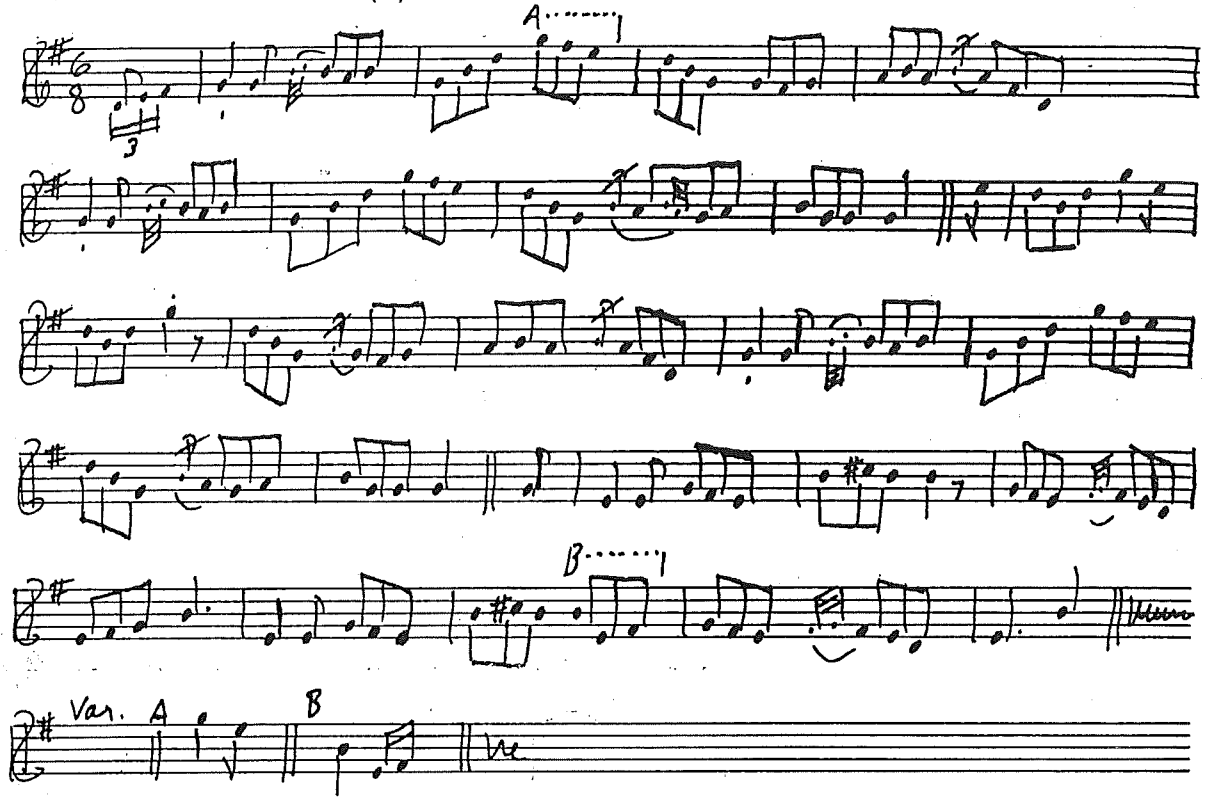


516. SQUARE DANCE (V) James Taylor, V, 1930s, B.



517. THE DUBLIN JIG (F)
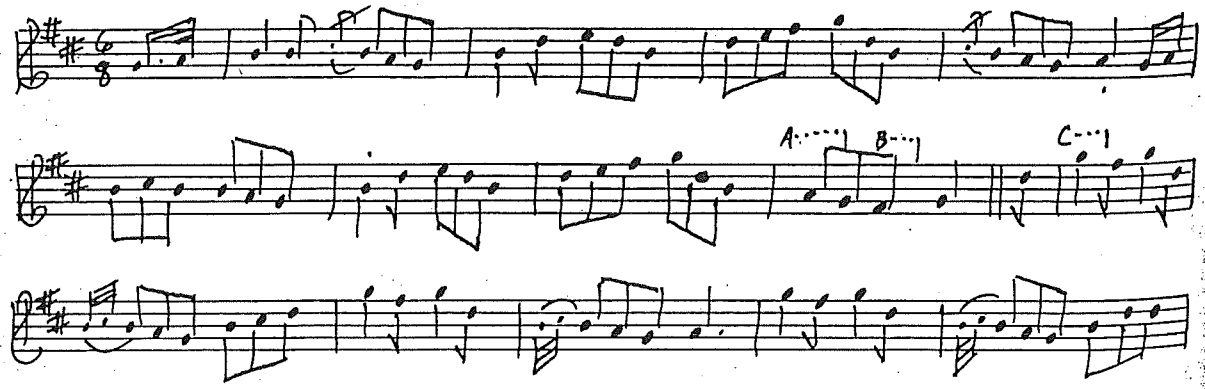
Horner, F, 1960, JB.

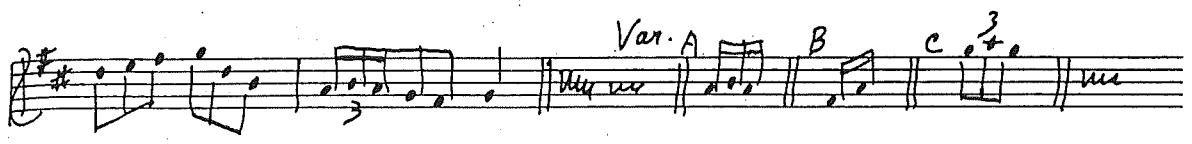


This tune appears to have been put together by the familiar device of recombining older strains. The closest set of No. 517 that I have seen is in CFD 76, p. 26, *Dublin Boy*. Joyce 1909, No. 19, *Chalk Sunday,* has first and second strains corresponding to those of our tune, while a general resemblance can be seen between No. 517 and O'Neill MI, No. 768, *Pretty Jane*. In Scot CD, Pt. 15, No. 3, second tune, *Sir Archibald Campbell's Jig,* reprinted from a 1788 collection of Joshua Campbell, has its first half equalling that of ours; and in the same collection, Pt. 19, No. 10, second tune, there is a piece of which the second strain resembles that of our jig.

518. THE FAIR (F)

Horner, F, 1960, JB.
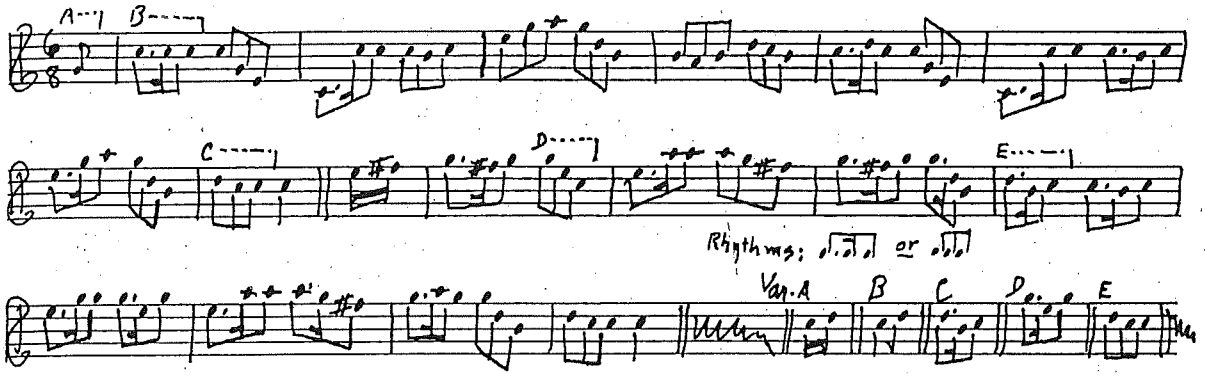




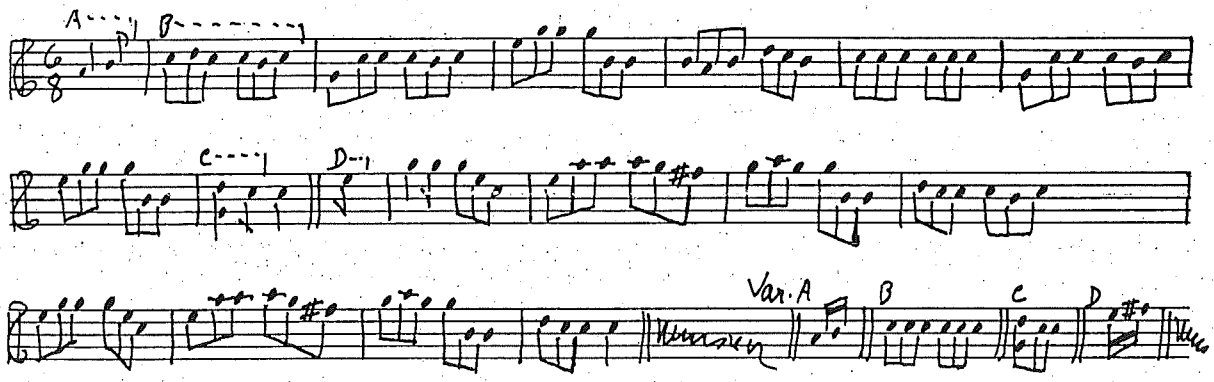
For remarks about this tune, see the note to our No. 494, and also compare our No. 569.

519. QUADRILLE or JIG (V)

A — Moore, V, 1948, JB.

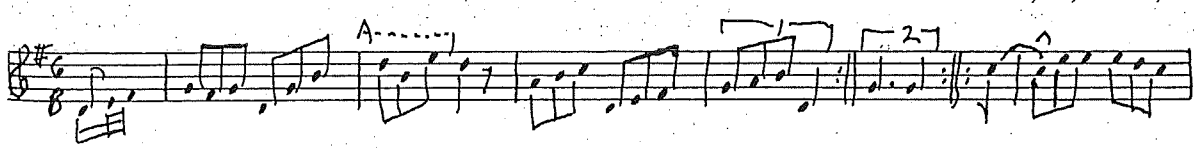


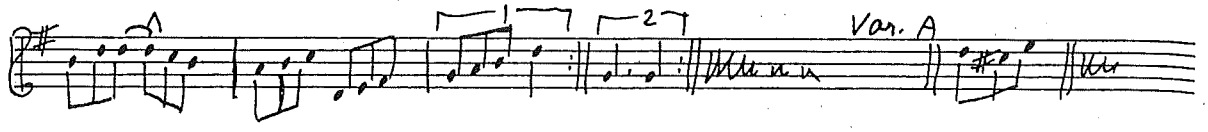
B — Cribbs, V, 1948, JB.



520. PERRYSVILLE FAIR (V)

A — Losch, V, 1930s, B.
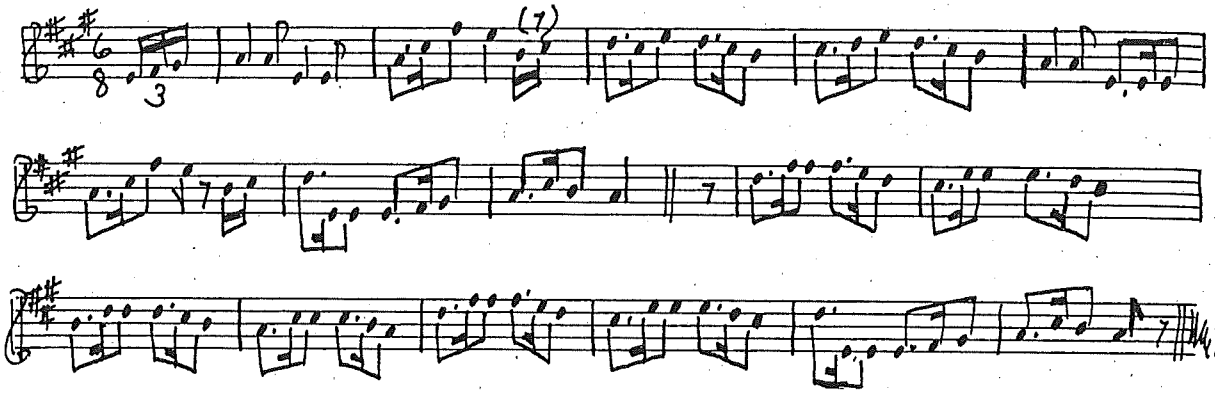




B
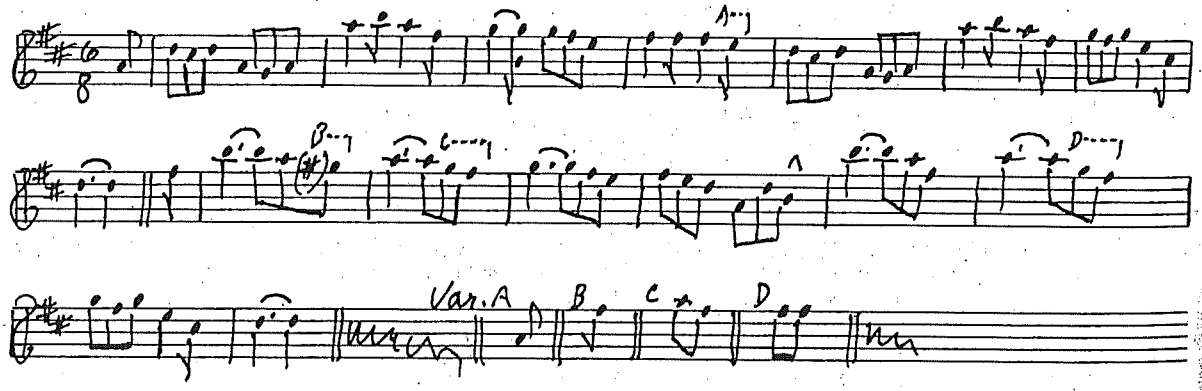
Yaugher, V, 1944, B.

From John O. Miller.



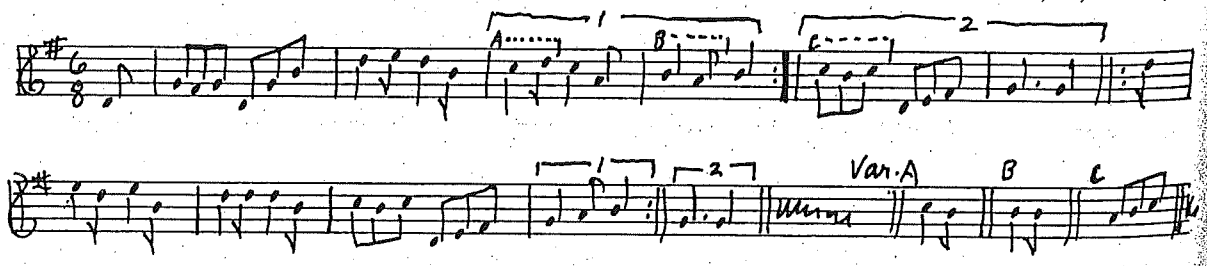
C

C. Martin, V, 1946, B.



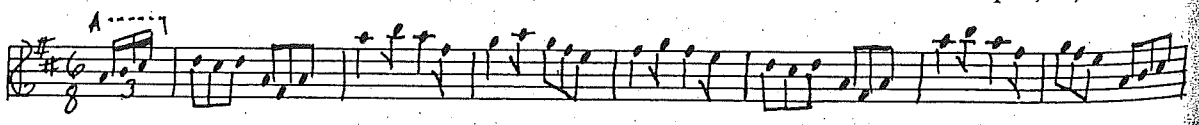
D

T. Patterson, V, 1930s, B.

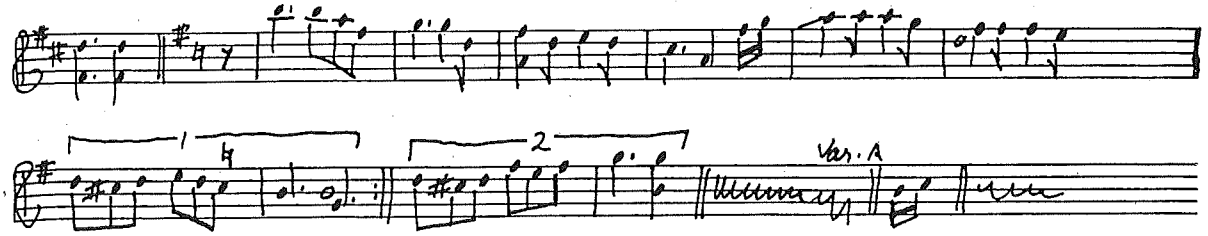


E

Cooper, V, 1954, JB.

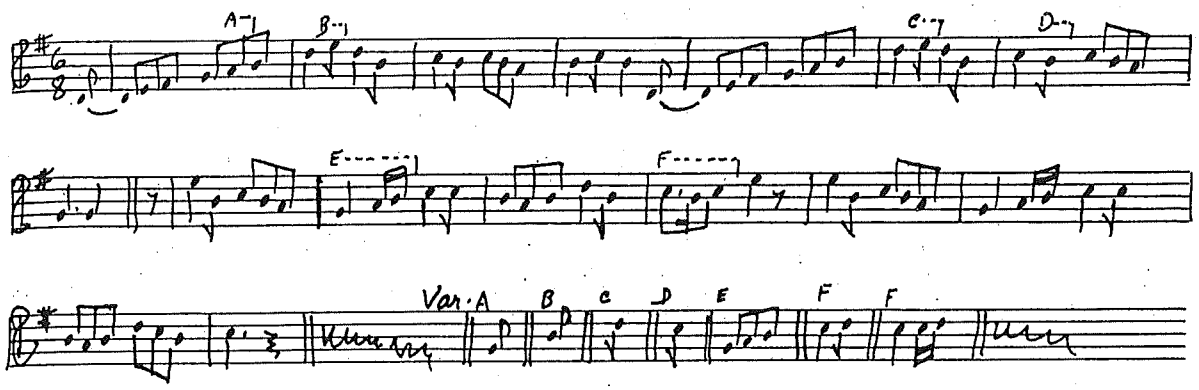


4, B.



F

Work, V, 1949, JB.

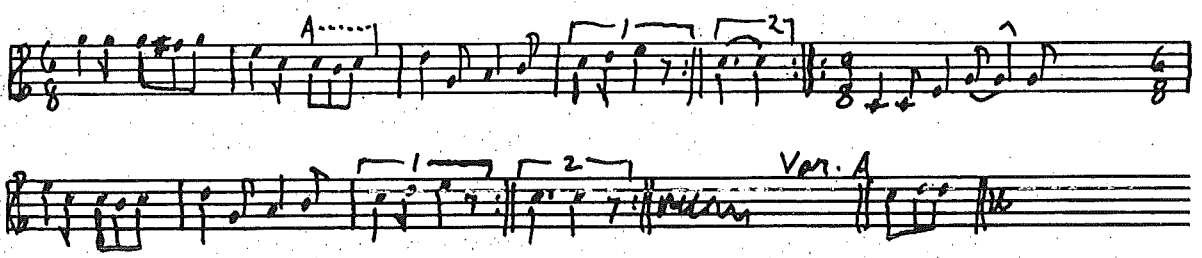


46, B.

521. SQUARE DANCE or QUADRILLE (V)

A
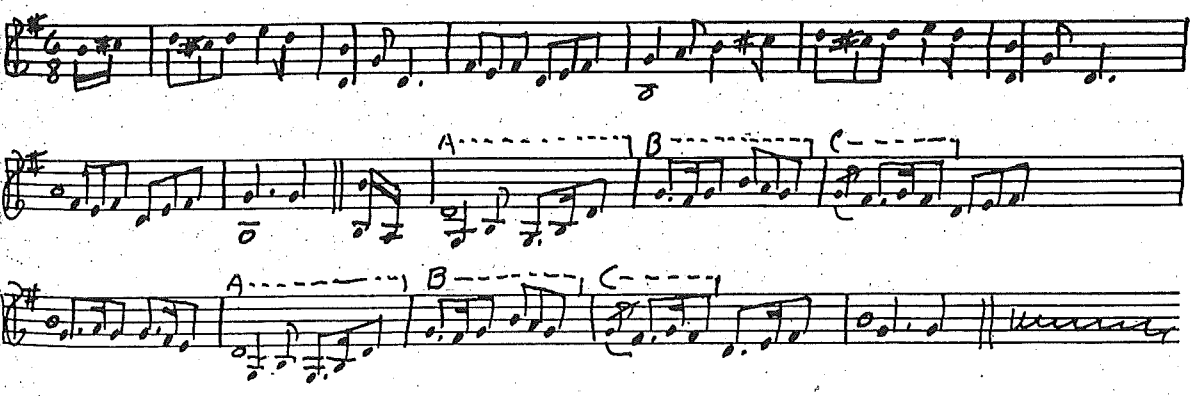
Losch, V, 1930s, B.



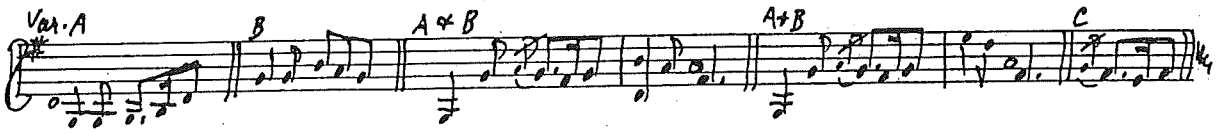
30s, B.

B

Wilbur Neal, V, 1948 JB.

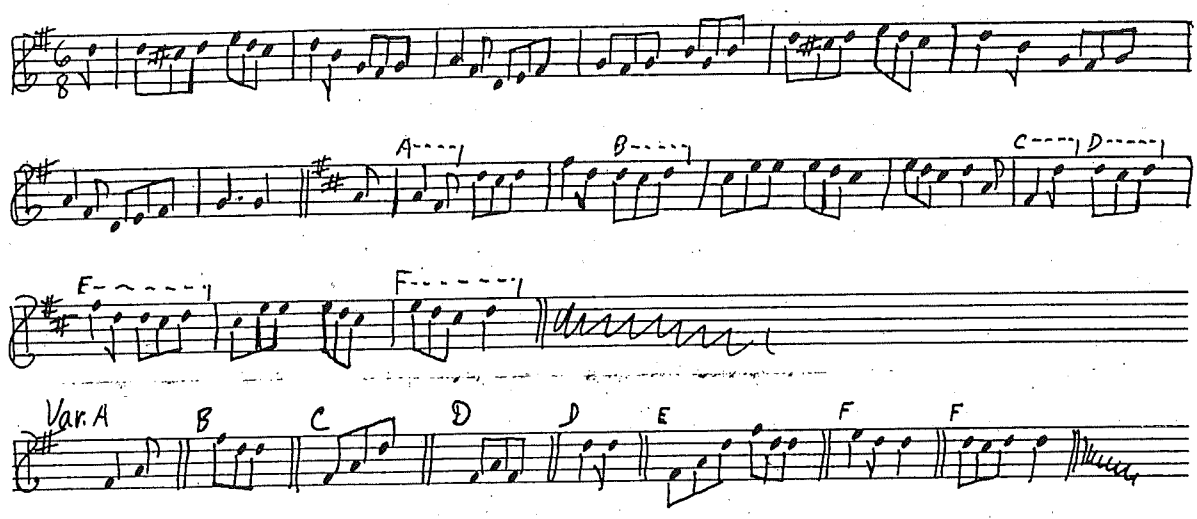


054, JB.
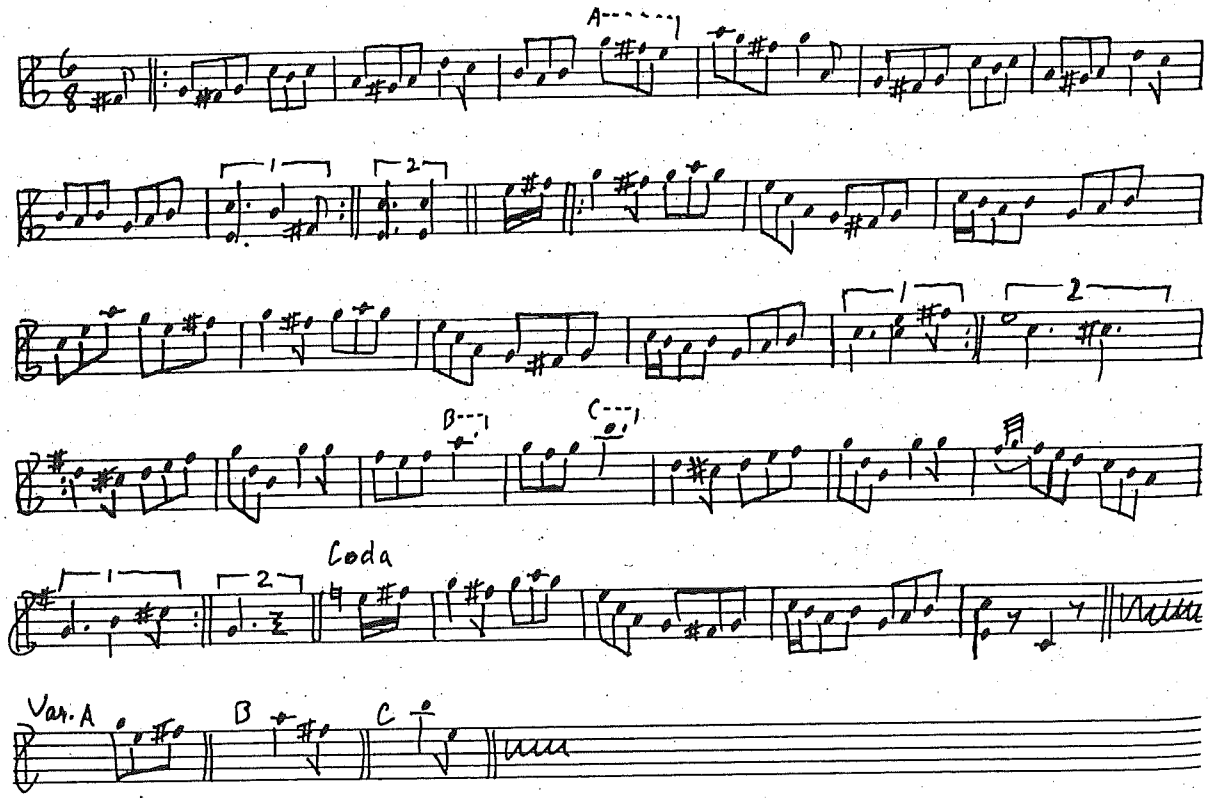


522. QUADRILLE (V)

Grimshaw, V, 1958, JB.



523. QUADRILLE (V)

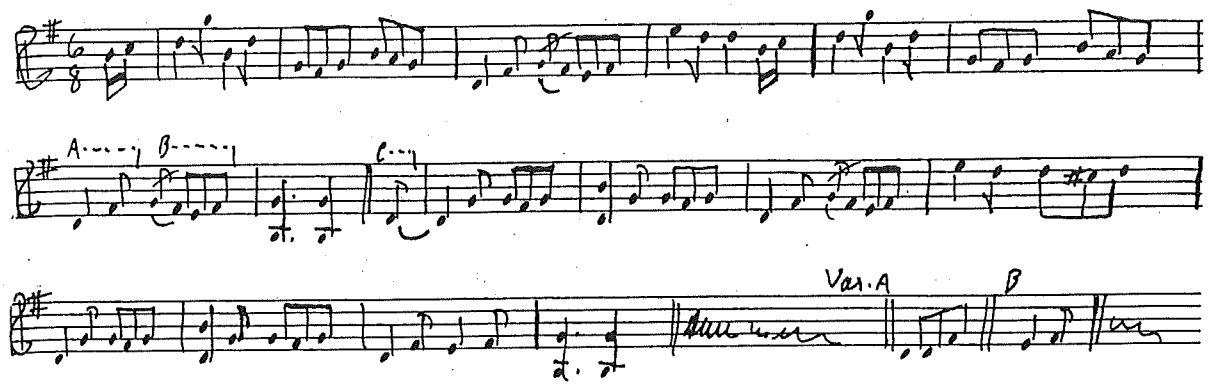
Gilpin, V, 1949, B.



524. JIG (V)

Walter Neal, V, 1952, JB.

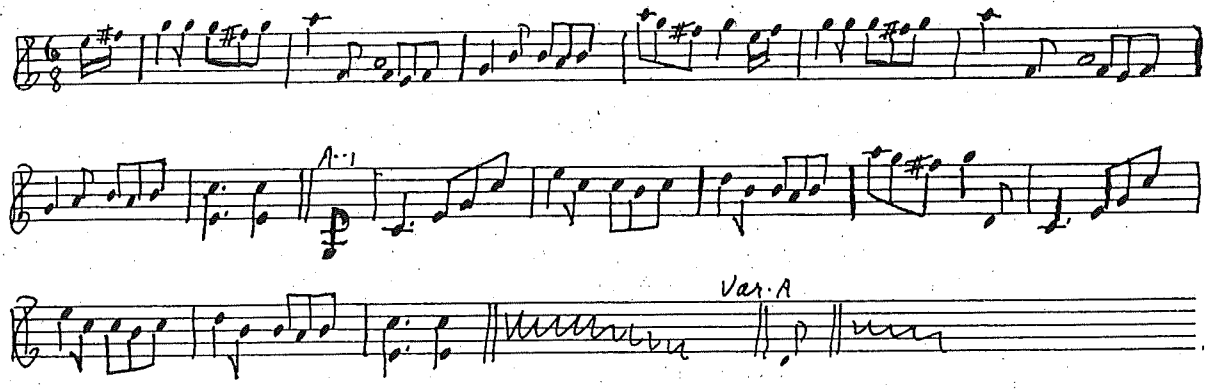
From Amasiah Thomas.



525. QUADRILLE (V)

McCullough, V, 1959, JB.
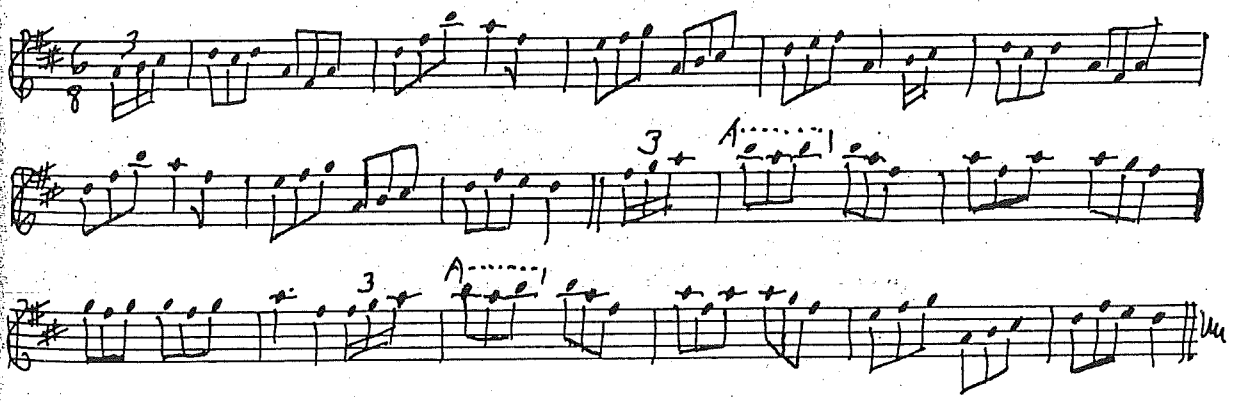
Allegedly his own composition.

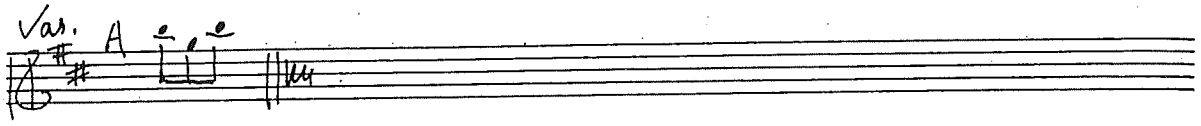


526. THE REPUBLICAN SET (VF)

A

F. King, V, 1960, JB.
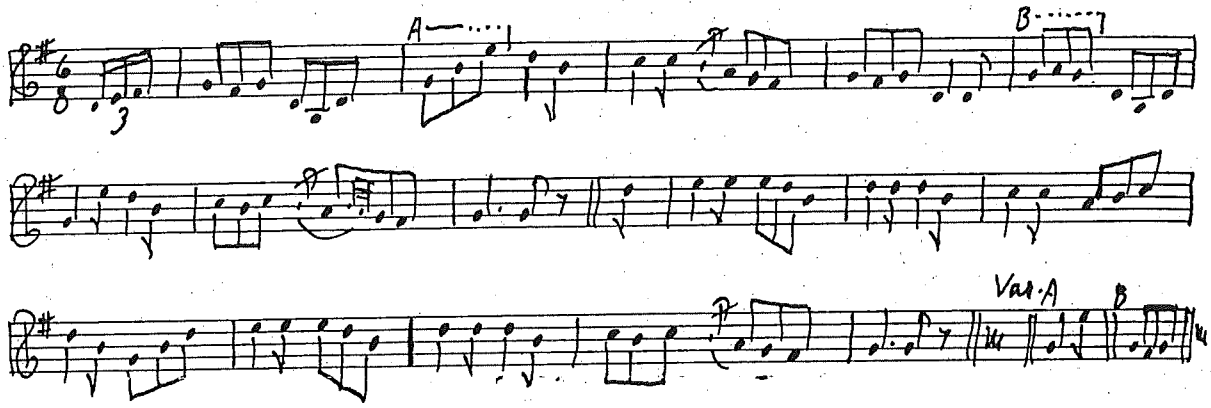




B

Horner, F, 1960, JB.

From Amzi Eccles, older fifer.
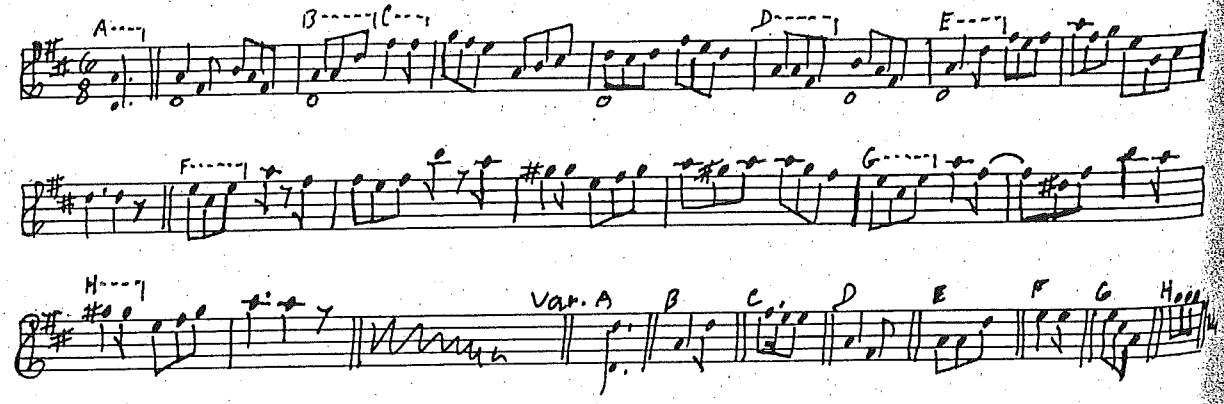


Nos. 520–526 inclusive: This group of interrelated pieces is a prime example of the familiar processes of swapping, shifting and adapting of strains or tune-sections. I have done my best to single out and put together the perceptible versions of individual pieces; but actually, these melodies are all inextricably entangled one with another, because of their common use of widespread tune-strains in variant forms. Even No. 525, allegedly (and probably) the player's own composition, shows its indebtedness to elements of the other pieces in the group.

Titles: No. 520, as above, A; all the other versions were simply called quadrilles. Similarly with No. 526: title as above, A; no title, B. What looks like a set of No. 526 is in Jarman, p. 23, as *Doc Boyd's Jig;* and another is in Ford, p. 99, *Old Jubiter*. The second section of a quadrille, *The Bride of the Winds,* in Jarman, p. 8, also has some resemblance to the first part of No. 525.

527. QUADRILLE (V)

Stear, V, 1948, JB.



528.
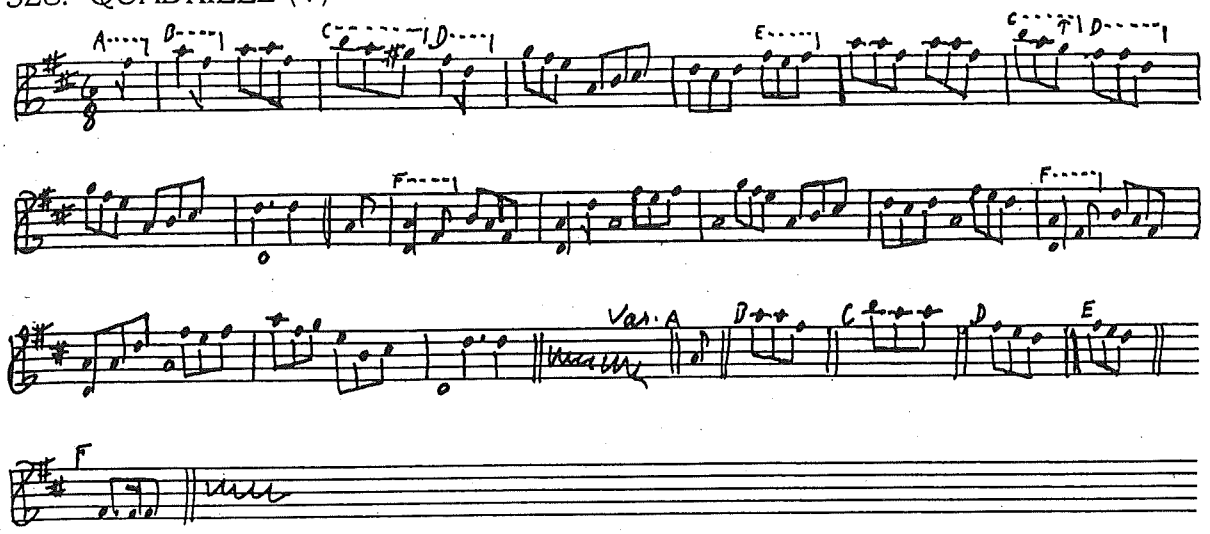
529.

530.

From
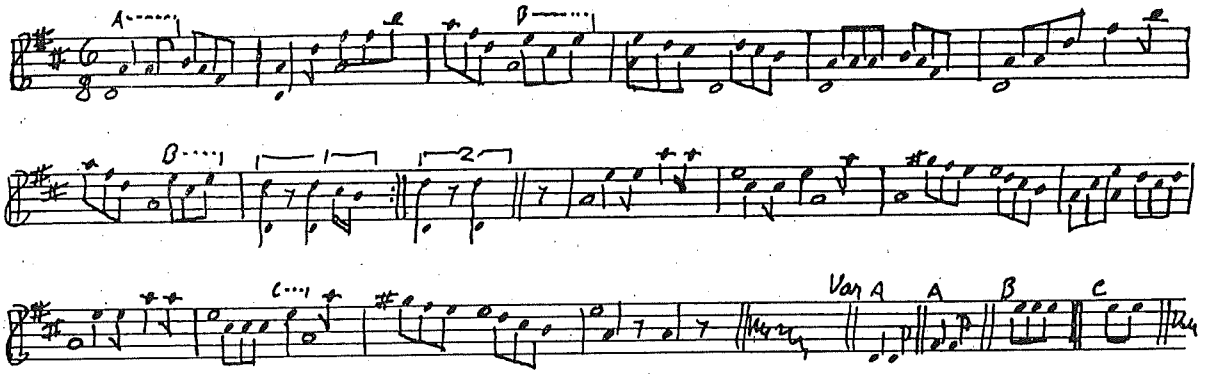
528. QUADRILLE (V)

Stear, V, 1948, JB.



529. QUADRILLE (V)

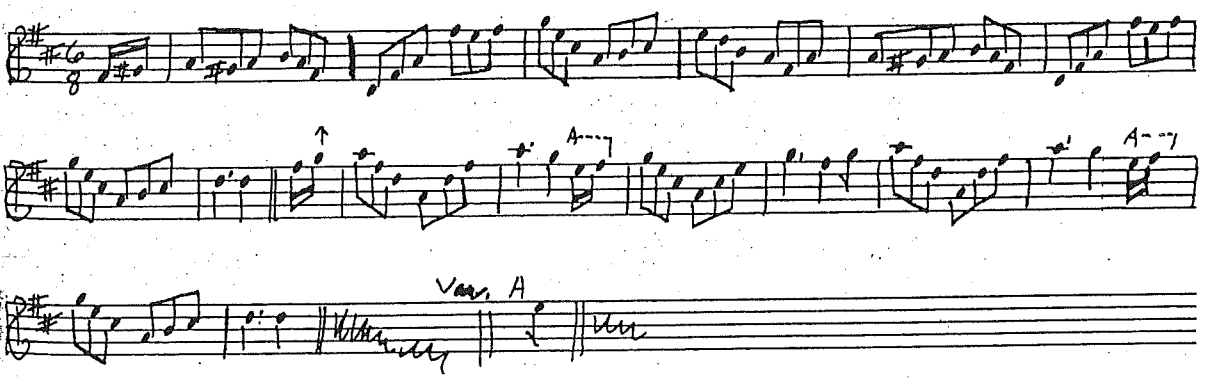
Filby, V, 1944, B.



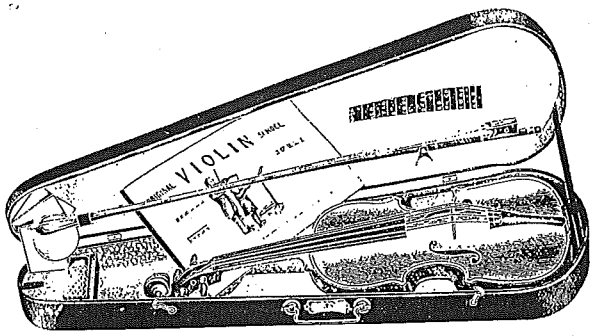
530. QUADRILLE (V)

J. Bryner, V, 1960, JB.

From his father and grandfather.
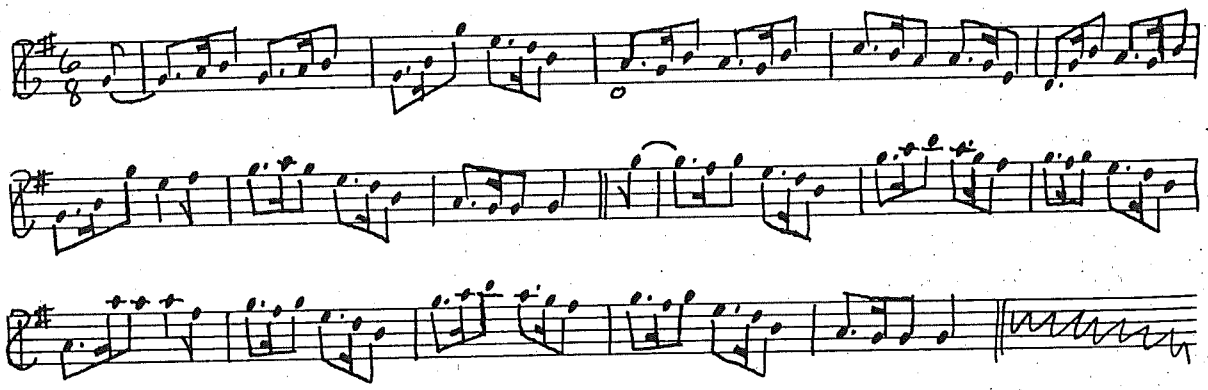


Nos. 527–530 inclusive: The members of this group are all related in the same ways as those of our Nos. 520–526, showing once more that "separating and recombining" process which may be responsible for the evolution of any number of "newer" pieces. Parts of Messer Nos. 75 and 79 (*Harvey*) are equivalent to the first sections of Nos. 527, 529, and 530, and the second part of No. 528. The same strain appears again in Cazden, p. 15, 1st, and in the first part of a tune in One Thousand, p. 73, 8th.



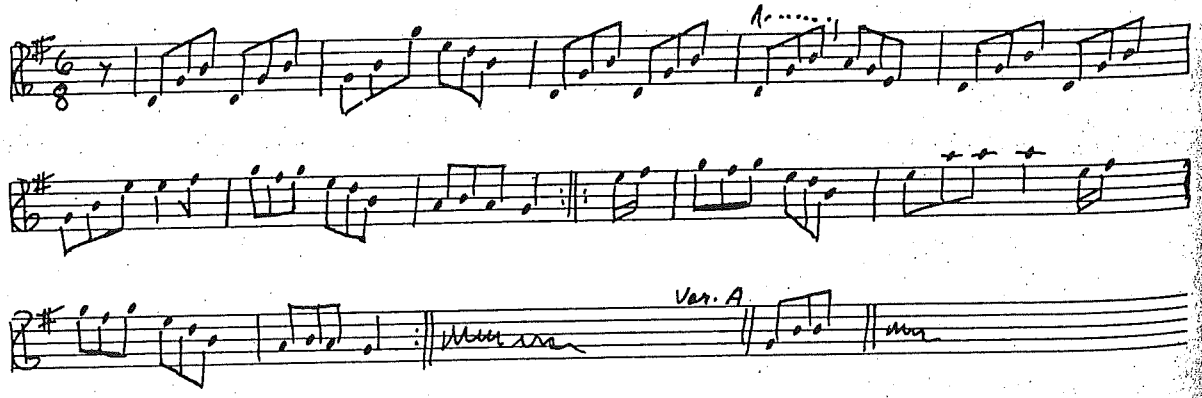
531. BIG FAT GAL'S GOOD I KNOW, BUT A LITTLE FAT GAL'S BETTER O! (V)

A — Yaugher, V, 1946, B.

From old Irish fiddler Tommy Hare.



B — Funk, V, 1930s, B.



Local titles: as above, A; *Shoehammer*, or *Paddy Got Drunk on Fish and Potatoes*, B. Version B is merely a simplified form of A. Christeson, No. 188 resembles our sets in general, but most markedly in the second part of the tune.

532.
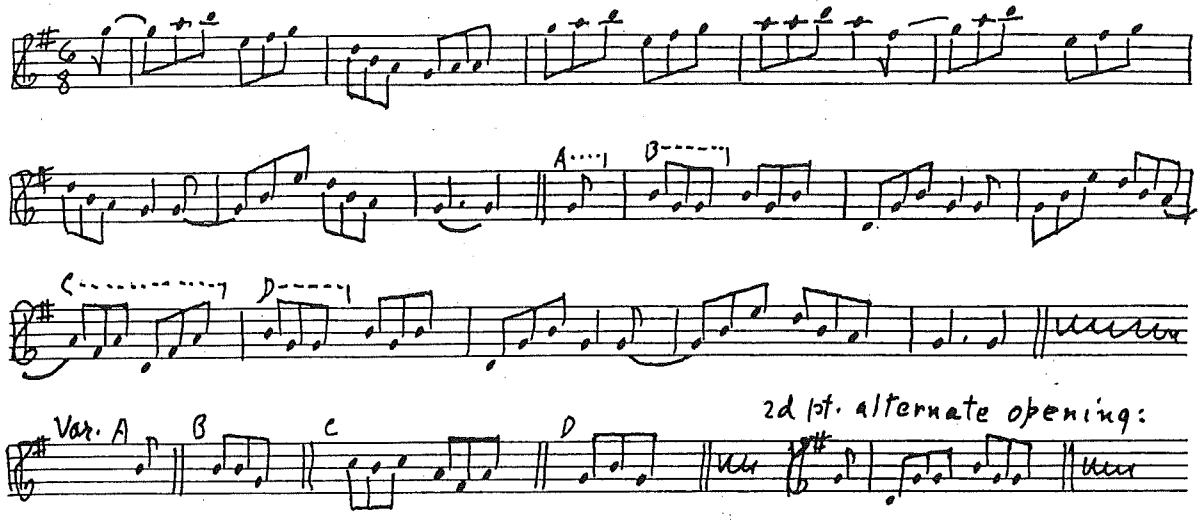
533.

A

B

532. QUADRILLE (V)

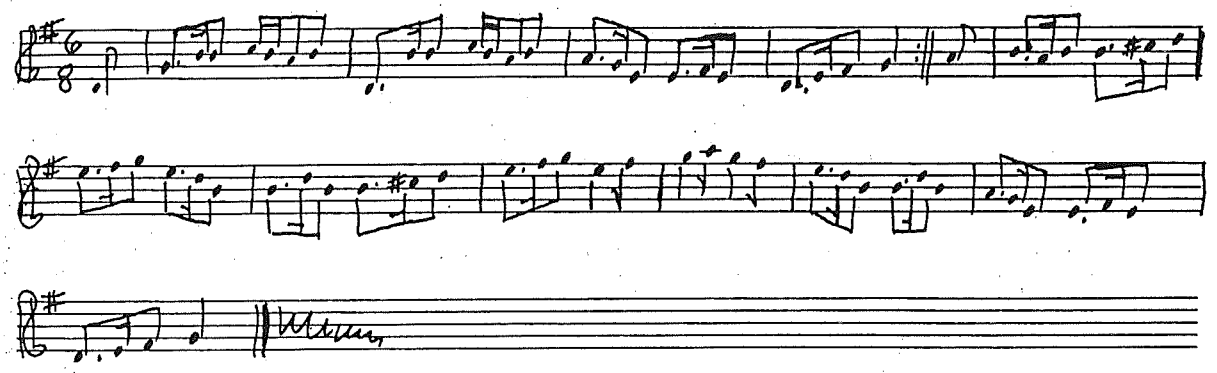
Funk, V, 1930s, B.



533. OLD LAKE ERIE (V)
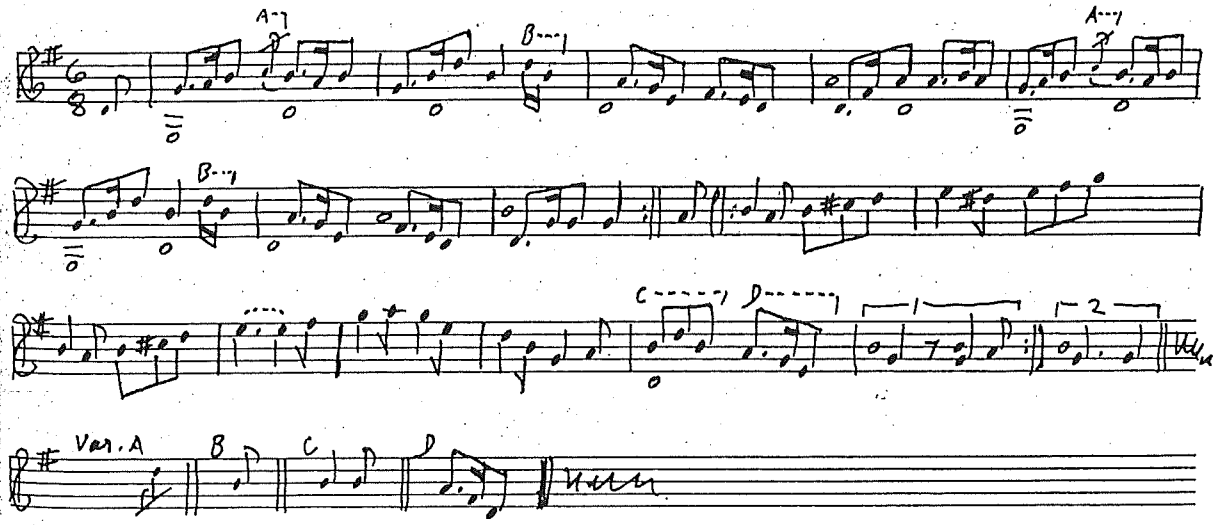
A

E. King, V, 1930s, B.



B

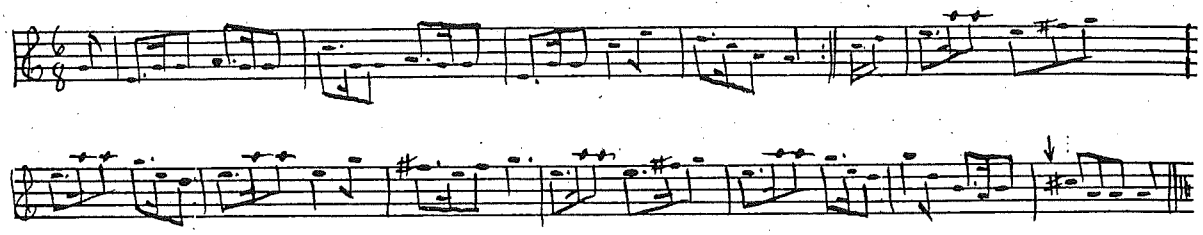
Hogg, V, 1948, JB.



Local titles: as above, A; *The Erie Extension,* B. The tune seems plainly Irish or Scottish, but I have not been able to trace it in old-country tradition. A very slight resemblance to our tune—more of general contour likeness than anything else—appears in Ford, p. 109, *Running from the Federals.*

534. FIFE MARCH AND JIG TUNE (FV)

Yaugher, V, 1946, B.
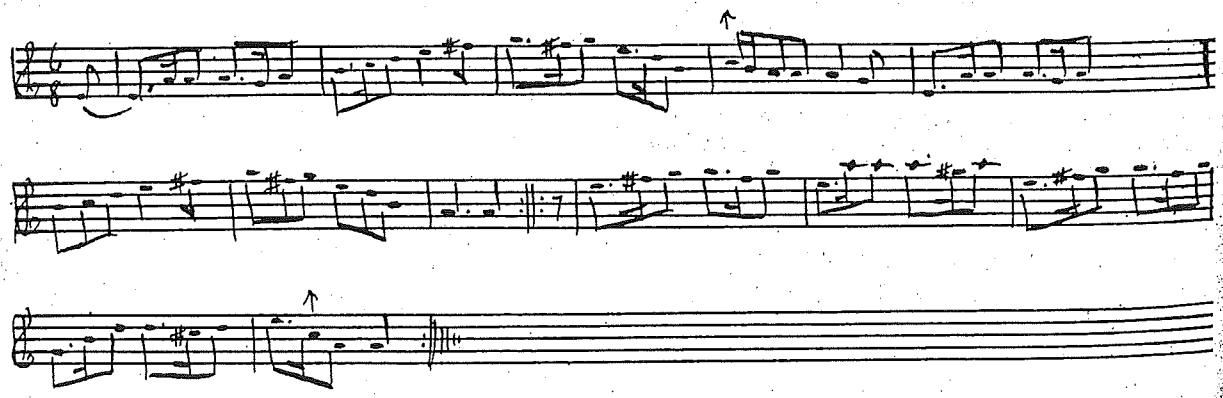


The player emphasized the fact that in his experience, this air was more used by fifers than by fiddlers. Nevertheless, it appears elsewhere as a fiddle tune. Harding AR, No. 175, calls it *The Connaught Jig,* and Harding Orig, No. 100, gives it simply as a double jig. In some ways, the piece reminds one of the widely known and often-printed jig tune called *The Connaughtman's Rambles* (e. g., as in O'Neill MI, No. 1003). If relation between our tune and "Rambles" really exists, it has been blurred by traditional variation. Yet a 6/8 tune with the "Rambles" name turns up in Feldman, p. 229, 2nd. This piece is also recognizable as a set of our No. 534, with the second half especially close, while the first half, though more divergent, still distinctly resembles that of No. 534.

535. FIFE TUNE (F)

Yaugher, V, 1946, B.

From Irish fifer, Pete Pepper.
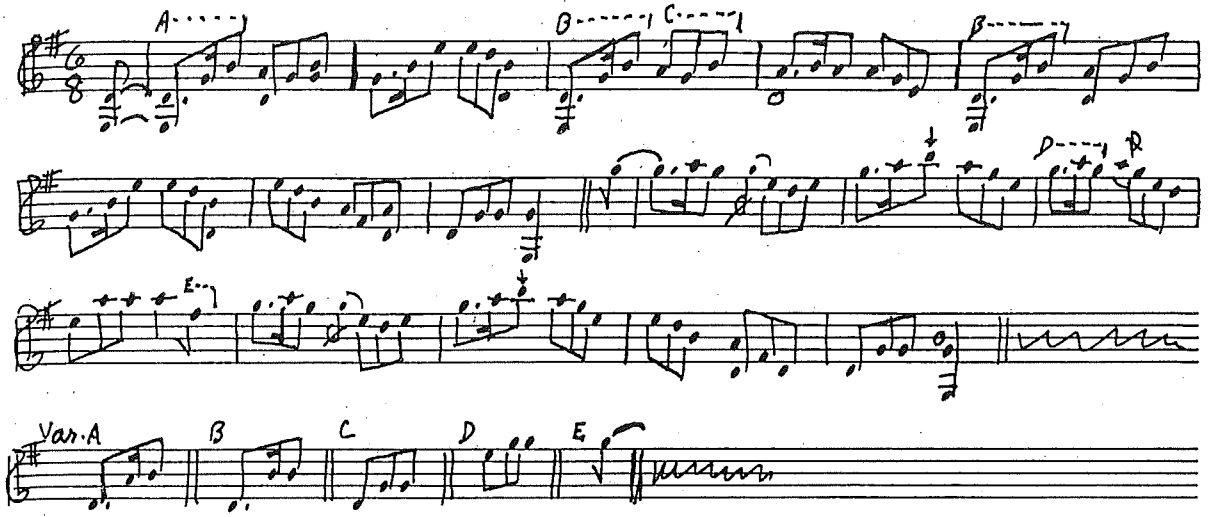


It looks as though a section is missing from the second half of this melody, causing an inequality in the length of the parts. The player told me that he used to "blow a fife" when he was young, as well as play the fiddle—a circumstance by no means unusual in former days. This air may possibly be another form of a widely dispersed Irish song, dance and march tune represented by our No. 603.

536. LINSEY-BACK (V)

A
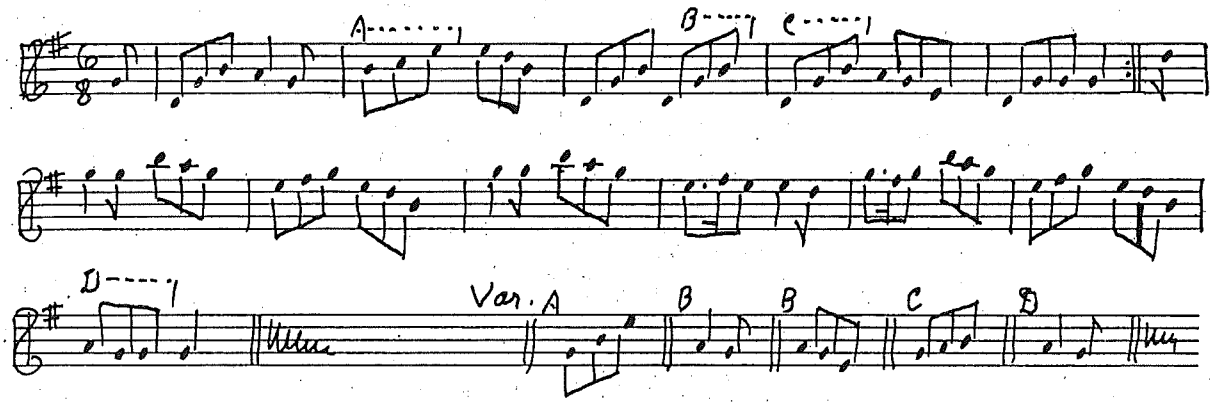
Wilbur Neal, V, 1948, JB.

From his great-grandfather.



B

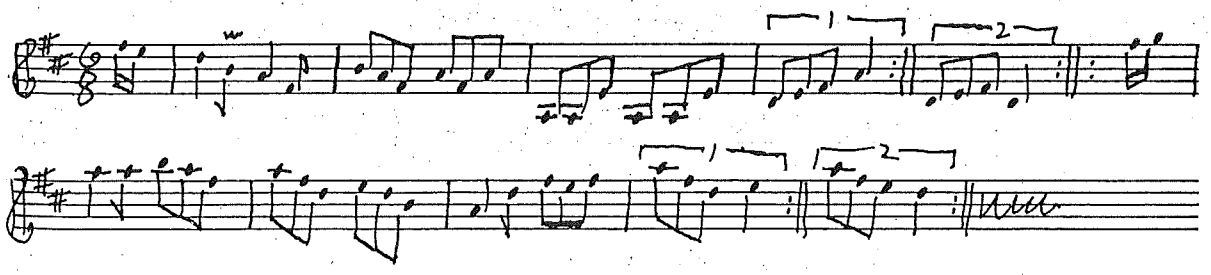
Strosnider, V, 1930s, B.



Local titles: as above, A; no title, B. Version B shows a familiar sort of wearing down and consequent irregularity, this time in both of its two sections. No. 536 looks and sounds as if it might be cognate with No. 531—at any rate, the two pieces must certainly be related one to another, and should be compared. All sets have the earmarks of Irish jig style.

537. SQUARE DANCE (V)

Jobes, V, 1930s, B.
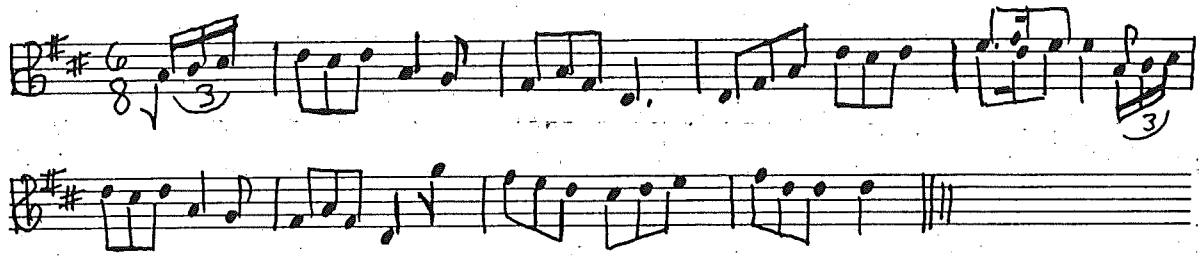


This is a 6/8-time version of a tune which, in 4/4 time, appears in this collection as No. 355. The two pieces could hardly exemplify in better fashion the re-creating of a tune by recasting its rhythm. Both melodies, No. 355 and No. 537, are made up of strains that occur elsewhere in other associations. The first half of each tune corresponds to that of a hornpipe in O'Neill MI—No. 1602, *Kitty's Wedding*. The second half-tune of each version (but that of No. 537 even more clearly than of No. 355) is the same as the second part of *Git Along Little Dogies,* in *American Cowboy Songs,* pp. 2, 3.

538. THE WORLD TURNED UPSIDE DOWN (F)

Horner, F, 1944, B.

First part only; second part forgotten.
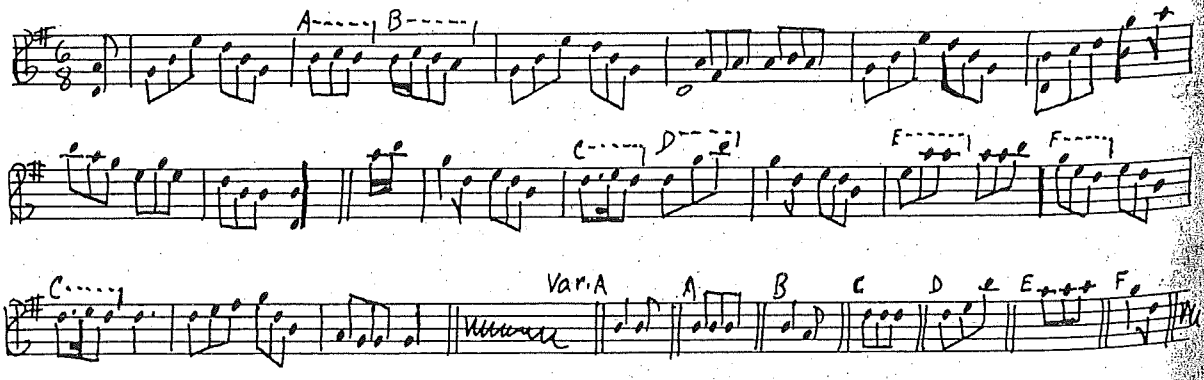


The title of this fragment is a "floater," and one which has caused a deal of puzzlement in its time. It is well known that the surrendering British forces marching out of Yorktown were supposed to have played a tune of this name; but the fact that several tunes were—constantly or occasionally—known by the same name has rendered it forever impossible to decide which tune was used on that occasion—if, indeed, the whole story is not simply a legend without basis, as it could well be. Our half-air simply adds one more to the list of pieces called *The World Turned Upside Down.*

539. THE CAMPBELLS ARE COMING (VF)

A
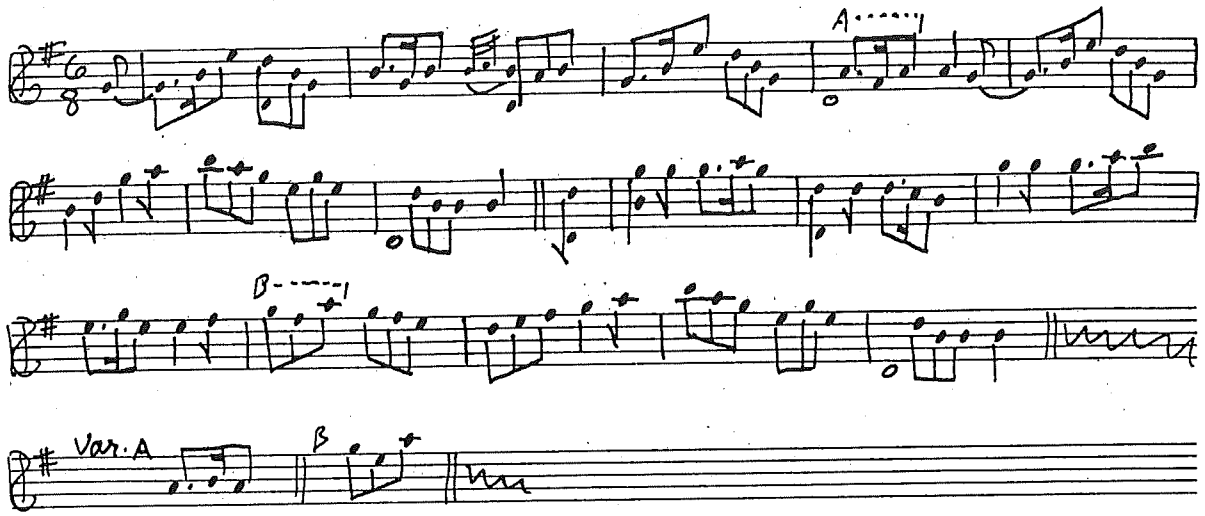
A. Thomas, V, 1952, JB.



B

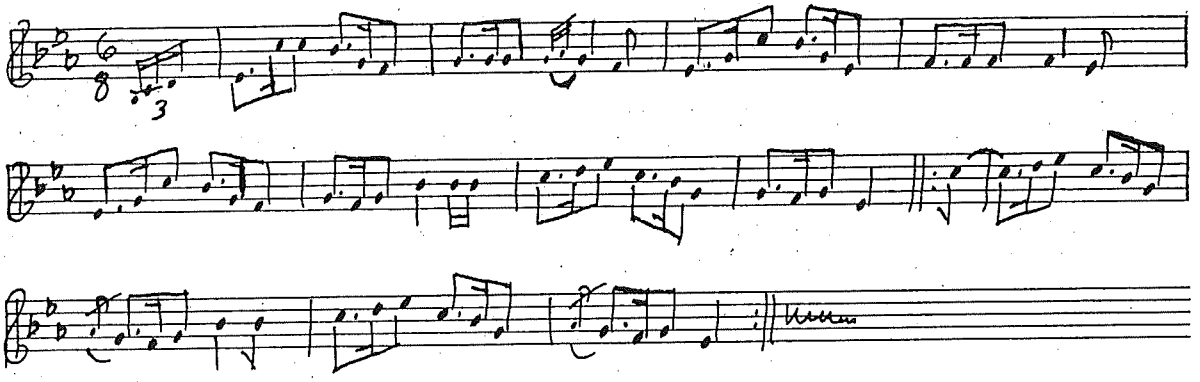
Yaugher, V, 1946, B.

From Bill Lowry.



C

H. White, V, 1930s, B.



Local titles: as above, A, B; *O Tommy Come Tickle Me,* C. Version C has a worn-down and altered second part—perhaps an entirely different strain from the usual second half of this exceedingly widely known tune. Version C takes its name from a characteristic associated rhyme:

O Tommy come tickle me, I'll tell you where:
Just under my navel there's a big bunch of hair.

A curious feature of many variants of this tune which were printed in the latter eighteenth and early nineteenth century is a different cadential formula from that which prevails in most sets more recently published. I can best express it, perhaps, by saying that in the first part of the tune, the second and fourth bars changed place, so that the ending of the second bar was on the second of the scale, and that of the fourth on the third of the scale, like the final cadential bar of the first half of the tune. Speaking of cadences, it will be noticed in our three versions here that Version B is the only one to end both halves of the tune on the third note of the scale—which is the usual ending for this tune in practically all old-country published sets. Our Versions A and C have altered either the final bar of the tune, or the final bar of both halves of the tune, to end on the major tonic note. This is a sort of rebelling against "endless" or "circular" tunes that one observes fairly often among American fiddlers' versions: *Miss McLeod's Reel* (our No. 249) is another prominent example of the tendency.

By far the most common name for this tune is *The Campbells Are Coming;* second in popularity is *Hob and (or) (K)Nob*; and a quite closely related air (doubtless a descendant of the original

melody) goes by the name of *Robi Down* (or *Donn*). Of course, one also sees a few odd titles.

Versions with the *Hob and Knob* name (also sometimes accompanied by the usual title) are found in Skillern, p. 22; Dovey MS (1790), p. 11 (a distinctive set compared with the more common ones of today); Howe SV 1851, p. 35; Howe DSV, p. 41; same, pp. 60, 61, as part 2 of some "Caledonian Quadrilles;" Longman and Broderip, p. 22. Sets with the "regular" title include Aird, I, No. 21; Johnson, II, No. 299 (Glen's note, p. 158, says it is in Walsh's *Caledonian Country Dances* of the 1740s; it is not, however, in the third edition of that work, the only edition I have seen); Oswald Cal PC, II, p. 84; Gow CR, I, p. 15; Smith Scot M, I, p. 32; Graham, p. 169; *The Thrush,* p. 102; Wilson Comp Ball, p. 43; Hogg, Ser. II, Song XXXVI; AVF, No. 58; Ford, p. 110; Willard MS., p. 32; Bruce-Emmett, p. 25; Sweet, p. 37; Kerr, I, p. 32; Jarman, p. 63; Jost, M12; Harding Coll and Harding Orig, No. 186; O'Malley, p. 11; JR, I, p. 4; Robbins, No. 32; Harding AR. No. 189; White Ex, p. 74; Wier, p. 80.

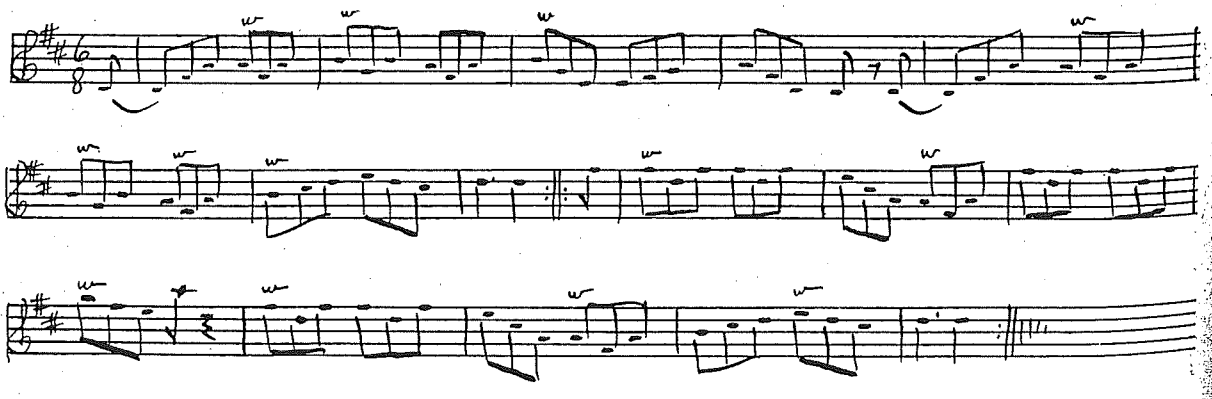
American vocal sets, in which the English words are *not* about the Campbells, include Kincaid, *My Favorite Mountain Ballads,* p. 17 and Lomax ABFS, p. 327, where the first half of the air only is joined to the song *I Love Little Willie,* just as it is in southwest Pennsylvania and northern West Virginia. Irish versions with the name *An Seanduine* [*The Old Man*] are in O'Daly 1 and 2, p. 96, and O'Daly-Meehan, p. 118—two versions in each case.

A clear derivative of this tune, with the name of *The Baldooser,* is in Ross HBM, Bk. I, p. 43. Another very closely related air is *Robi Down* in Aird, I, No. 28, and Murphy MS., p. 37. In Joyce 1873, *The Field Of Hay,* No. 80, is a lively 6/8 piece bearing a close resemblance not only to our No. 539, but also to the famous *White Cockade* tune (our No. 174), and thus arousing speculation as to whether both these tunes might not have had a common ancestor in British Isles folk music. Such speculations might reasonably include *Miss McLeod's Reel* (our No. 249), since the "low part" of that tune distinctly resembles the corresponding section of our No. 539. In fact, Joyce's tune *The Field of Hay,* mentioned above, reminds one of all three of these airs at once. In the *McLeod* tune, do we perhaps see the results of a rhythmic re-working of some set of the *Campbells* tune? And precisely the same question applies to *The White Cockade.* Or, perhaps the rhythmic re-working may have gone in the opposite direction. In Breathnach 1977, p. 52, for example, we find mention of *The Campbells Are Coming* as "the same air as Miss McLeod but played in jig time." And on p. 5 of the introduction to O'Neill DMI, *The Campbells Are Coming* and *Miss McLeod's Reel* are also referred to as forms of the same tune. A citation of *The Burnt Old Man* (O'Neill MI, Nos. 90, 91, 92) as another cognate tune with the foregoing is likewise pertinent—these last-mentioned three items being recognizable cognates of *The White Cockade* as well.

540. THE LASSIE OF GOWRIE (F)

Horner, F, 1944, B.

From Scots army fifer Dick Gibson.



Other sets of this piece are AVF, No. 51 (same name as ours); Kerr, I, p. 36 as *Paddy O'Flynn;* Keller Gibbs, p. 13 as *The Wicklow's March;* and O'Neill MI, No. 726, *Nolan the Soldier,* also a quickstep tune for the fife—see the reference to it in O'Neill IFM, p. 17.
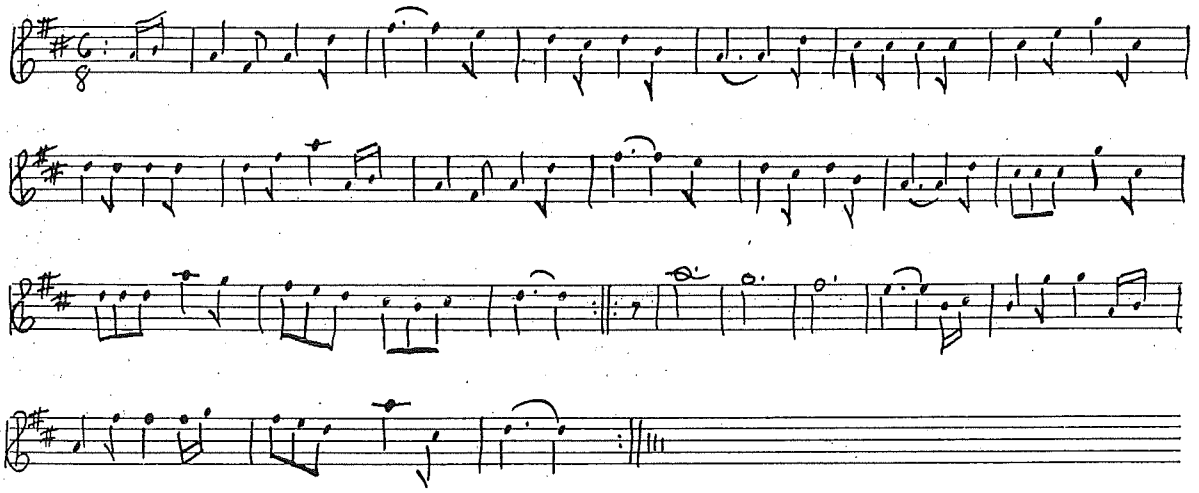
H. C. Horner, the player of No. 540, was acquainted with the 2/4 or 4/4 Scots tune more commonly called by the name of our No. 540; but he did not play it, calling this 6/8 (and quite different) tune "the old way" of playing that piece. This practice was a familiar one to me, and has often made me wonder whether traditional players were making an effort to draw a veil, so to speak, over different associations and repetitions of tune-names which they could hardly help noticing, but were unable to account for. The player James B. Taylor said the same thing about his quite distinctive version of *The Soldier's Joy* (our No. 332), while "Bub" Yaugher made the same assertion about his *Lardner's Reel* (see our No. 114). Yaugher knew and played the very different tune usually called by the "Lardner" name (see Bayard HCT, No. 20). Similarly, Harmon McCullough entitled one of his 6/8 tunes *The Lop-Eared Mule, Civil War Version* (see our No. 638), although the tune bears no resemblance whatever to the piece usually known by that name (for which see our Nos. 164 and 574).

Another recurrent title of this piece is *The Miners of Wicklow;* variants with that name turn up in O'Neill DMI, No. 210 (equals O'Neill MI, No. 995), and in Huntington, p. 29, 1st. Close to these is a nameless set in Feldman, p. 231, 2nd.

541. STOYESTOWN 1812 (F)

Hoge MS, No. 67, 1944, B.

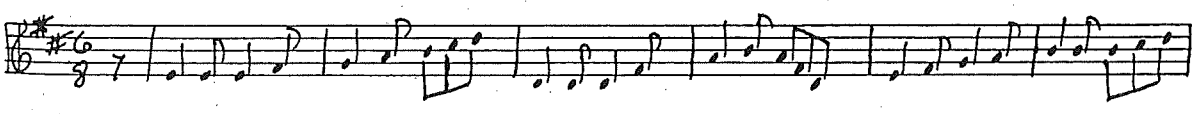
From Charles F. Cook, Somerset County.

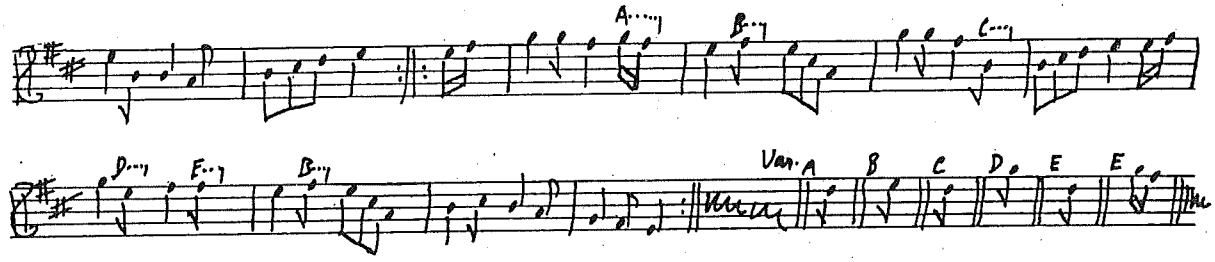


542. LANIGAN'S BALL (V)

E. Patterson, V, 1930s, B.

A

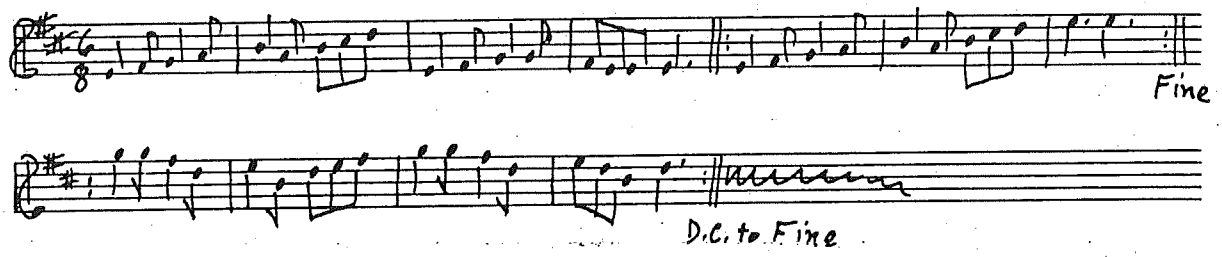




B

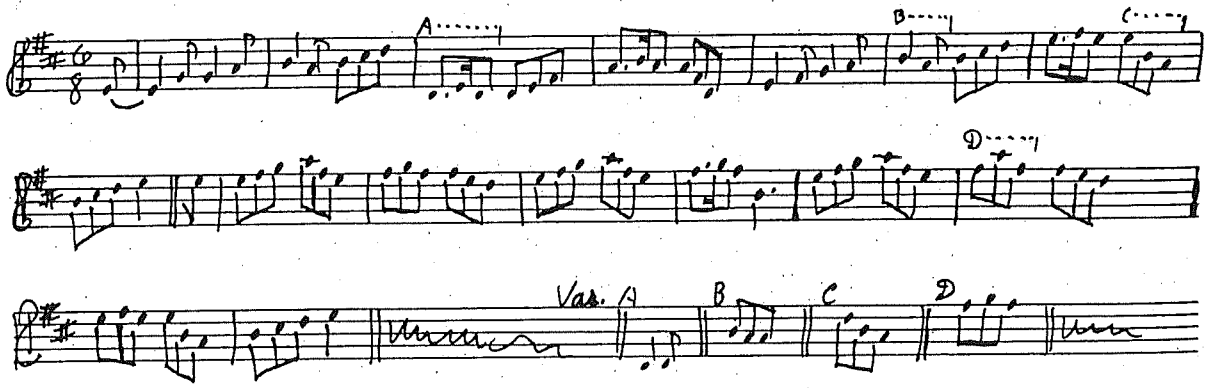
Hoge, 1944, B.

From the Greene County fiddlers Asa, Mac, and Abner Hoge, and Tom Wells.



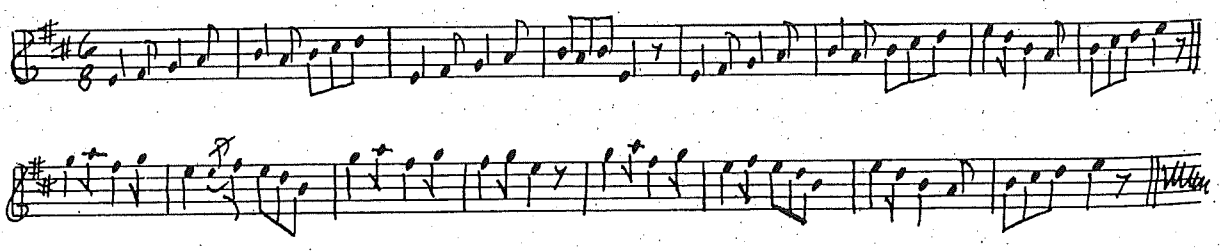
C

Miller, Gelnette, V, 1949, JB.



D

Walter Neal, V, 1952, JB.



Local titles: as above, A, C, D; *Flannigan,* B. In this air and its relatives—if my perceptions are right—we again confront a British traditional tune-family of widely varying developments and of probable considerable antiquity. It is uncertain (and must remain so) whether, in the past, two or more airs have "fallen together" by recombining or fusing of strains, or whether some single piece has split into increasingly divergent and distinctive forms. By nature, I incline toward the latter view; but whichever is nearer right, the fact remains that, despite differences, the melodies in this

group (as well in some others) continually remind one of a family of languages, because of their constant and indescribable criss-crossing likenesses both of form and formula. The best one can do is to enumerate the principal member-groups in this inseparably involved set of related tunes, and list at least as many as possible of their variant forms.

From my point of view, the forms of this air fall into several recognizable versions, which may as well be called respectively by their most common names, thus: *Lumps of Pudding* (hereinafter abbreviated LP), *Bung Your Eye* (BE), *O As I Was Kist Yestreen* (KY), *Muirland Willie* (MW), *Kitty Alone* (KA), and *Lanigan's Ball* (LB), which last-named tune occupies a place such that it resembles all the others in one or more ways, and its first half, likewise, reappears as the opening strain of several other apparently derivative tunes.

Commencing with MW, we note that Chappell (PMOT, pp. 559–561, 786) traces it to an air, *The Northern Lass,* in Playford's *Apollo's Banquet* (5th ed., 1687, presumably also in the earlier one of 1669), and cites other early printings of the MW version. See the discussion in Glen, p. 38, who gives a parallel series of sets, comparing variants of MW with the Playford tune. Variants with the MW title are Johnson, IV, No. 369; Oswald Cal PC, II, p. 11; Walsh Cal CD, I, p. 58; Thomson OC 1725, No. 28, OC 1733, I, p. 57; McGibbon CST, p. 54; McGibbon ST, III, p. 17; Thomson Scot 1, No. 177; Gow VM, p. 27; Graham, p. 69. Variants of MW under other titles are Oswald Cal PC, II, p. 21 (*The Auld Maid of Fife*); Smith Scot M, II, p. 20 (*The Shepherd's Wife* , an all-major set); and Johnson, VI, No. 502 (*My Boy Tammy*). This last, first published in 1791, is claimed by Glen (p. 216) as a derivative of MW, and may be compared with the KA sets of the family. To these may be added Bayard HCT, No. 92 (*Forty Miles*), which I now consider to be a version of MW.

The LP tune is another old version, doubtless going back to the seventeenth century; but I have found no citation of it earlier than Playford's *Dancing Masters* of 1701 and 1703 (Glen, p. 163). Forms with the LP name are Air 69 in Gay's *Beggar's Opera* (p. 79 of the Kidson ed., along with other references); Walsh CCDM, No. 45 (3 parts); Oswald Cal PC, II, p. 4 (5 parts); Sharp MDT, Set V, p. 24 and Set IX, p. 14—two all-major-mode forms as *Lumps of Plum Pudding*. The tune has been printed many more times, and not always with the LP title: for example, Kidson (*op. cit.*, p. 79) says that it became known in Scotland as connected with Burns's song "Contented Wi' Little." Accordingly, we find a set with this name in Gale, p. 17, and likewise some offshoots in Irish tradition, namely O'Neill MI, No. 729 (*Contentment Is Wealth*) and Joyce 1909, No. 155 (*Ta Me Sasta lem' Staid* [*I'm Content with My Lot*]). A much simplified variant of this version is in Breathnach 1963, No. 53, as *The Day after the Fair.*

Forms of the BE version are numerous, whether by that name or others, or no name at all. Variants with BE title are in Aird, I, No. 15; Murphy MS, p. 9; Walsh Cal CD, III, p. 53; Gow CR, I, p. 21; One Thousand, p. 66; Karpeles 100, p. 26; Sharp CDT, Set IX, p. 4; Kennedy FTB 2, p. 42. Other sets are Johnson, III, No. 219, and Smith Scot M, II, p. 77 (identified by Glen, p. 132, as BE); O'Neill MI, No. 712 (*Off to the Hunt*) and No. 911 (*The Antrim Lasses,* a mixolydian set); AVF, No. 28 (*Tatter Jack*); O'Neill MI, No, 210 (*The Boys of Carrigallen*); One Thousand, p. 65 (*Mount Your Baggage*); Kerr, III, No. 288 (*Bonnie Strathmore*); Petrie 1855, p. 127; Petrie Stan, Nos. 952, 955.

The LB version has also appeared often in print. Variants with that title are O'Neill MI, No. 858; One Thousand, p. 68; Kerr, I, p. 36; Roche, I, No. 105; O Lochlainn, No. 52 (with words); Speth Weep, p. 222 (with words); Kennedy FTB 2, p. 43; Jarman, p. 63; White Ex, p. 10; White Un, No. 16. Other variants are Aird, III, No. 416 (*Dribbles of Brandy*), and cf. O'Neill's note, IFM, p. 139; O'Neill MI, No. 863 (*Young Francis Mooney*); Joyce 1909, Nos. 824 and 837. Airs with first strains equalling that of LB are Joyce 1909, Nos. 82, 576, and 800.

Close to the LB sets are those of the KA version, for which I can cite Joyce 1909, No. 660 (*Kitty Alone*); Petrie Stan, No. 446; and Joyce 1909, No. 123. Especially close to BE sets are those of KY (*Kist Yestreen, Sae Braley As I Was,* etc.). Variants with KY title are Johnson, IV, No. 319; Aird, I, No. 200; Oswald Cal PC, I, p. 137; Kerr, I, p. 31; Gow CR, II, p. 22; Scot CD, Bk. 13, No. 6 (pt. 2 of first air). Other forms are Bruce-Emmett, p. 61 (*House o' Duncan*), and Oswald Cal PC, I, p. 157 (*My Love Is Lost to Me*). The last-named should be compared with the well-known air of *The Princess Royal,* or *The Arethusa,* which Donal O'Sullivan attributes to the harper Turlough O'Carolan (see O'Sullivan, *Carolan,* II, p. 52 and following, for references—with the

caution that a *Princess Royal* tune appearing in Walsh CCDM, I, No. 52, is not the same as the one now under discussion). Is this Oswald tune (*My Love Is Lost,* etc.) ancestral to, or derivative from, *The Princess Royal*? If Carolan did compose the latter, did he base his composition on some form of the widely known KY-BE melody?
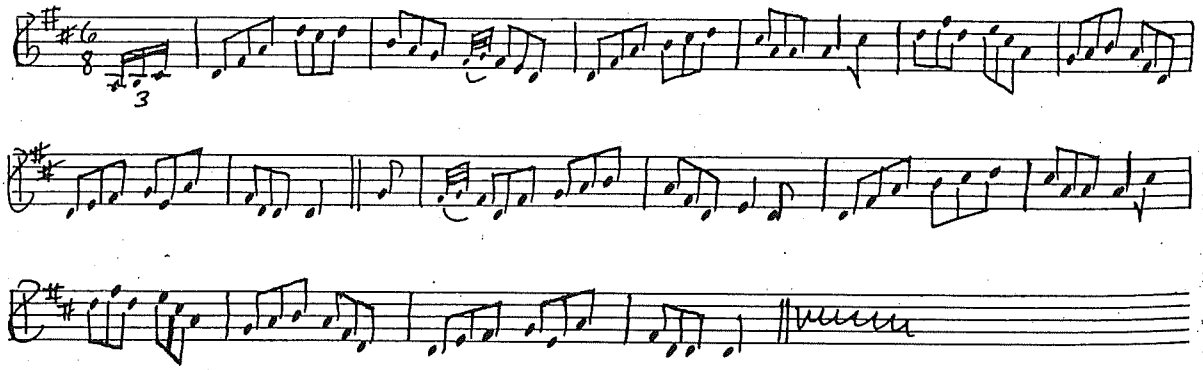
Some form of the BE version of this tune-family has also developed into a fine double jig, either in major or mixolydian tonality, formerly well known as *The Blooming Meadows,* of which the first strain is obviously derived from BE, while the following ones vary. Sets with the "Meadows" title are O'Neill MI, Nos. 917 and 918; Joyce 1873, No. 85. Other variants are O'Neill MI, Nos. 913 and 1081; Joyce 1909, No. 99; Petrie Stan, Nos. 413, 924, and 941. See also O'Neill IFM, p. 105, for still other names attached to this particular version. I should add that two other tunes in the present collection, Nos. 582 (*Muncy*) and 605 (*Fair and Aisy*), would also appear to belong to the same tune-family as our No. 542.

Still other offshoots of this complex tune-family keep coming to notice. For example, the development I have called the *Arethusa* tune reappears in Mitchell Clancy, No. 138, and seems also to recur in O'Neill DMI, No. 945 (not in O'Neill MI), where the tune-parts are reduced to even length. Also, a version corresponding to Joyce 1909, No. 82 (cited above), is found in O'Neill DMI, No. 971, and a form close to the *Bung Your Eye* version and Petrie Stan Nos. 944, 952 and 955 may be seen in Feldman, p. 151, 2nd, and in O'Neill WS, No. 187.

543. PADDY WHACK (VF)

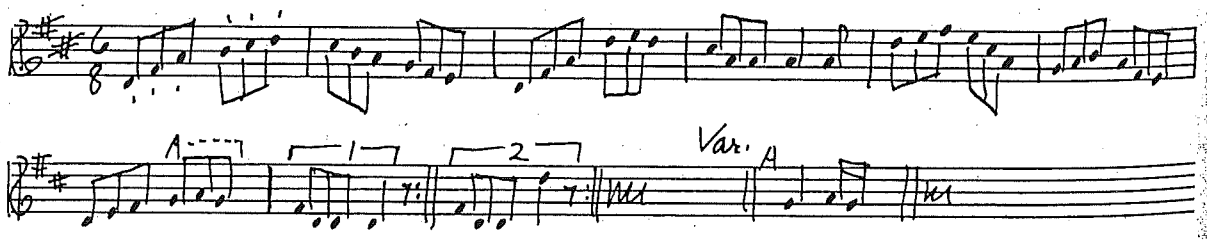
A

Walter Neal, V, 1952, JB.



B

Horner, F, 1963, JB.



The title of this once well-known tune is nearly always as above, except that some (later) sources have it as *Paddy O'Whack*. It has been printed often, from the later eighteenth century on. Variants are in Skillern, p. 19, and Cushing, No. 53 (identical sets, but different from the usual fiddle-book variants); Longman and Broderip, p. 119; Aird, I, No. 105; Hazeltine, p. 37; O'Neill MI, No. 759; Howe DSV, p. 51; Ford, p. 32; One Thousand, pp. 59, 68; Kerr, I, p. 40; Moffat

Gems,
p. 3; J.
Mornii
A tune
a diffe
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544.
A

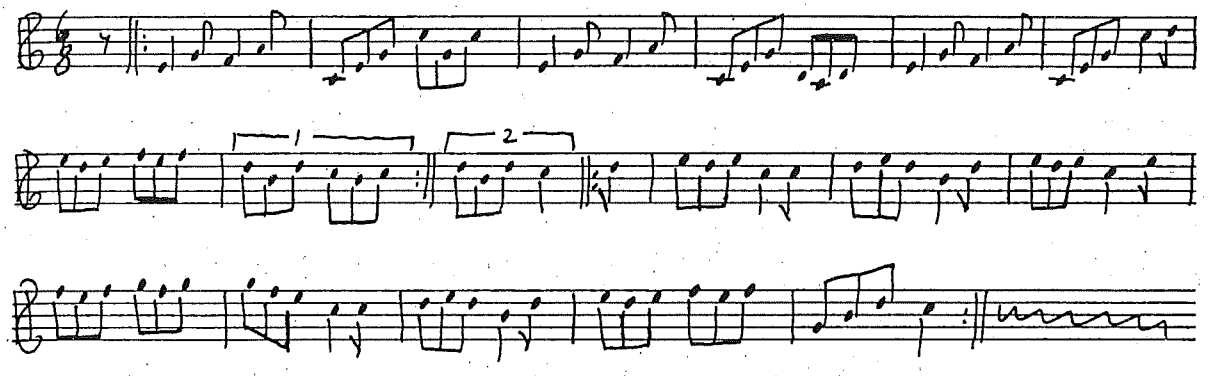
B
From

C

Gems, p. 32; Jarman, p. 63; Harding Coll and Harding Orig, Nos. 14, 128; Sym, p. 29; O'Malley, p. 3; JR, II, p. 10; Robbins, No. 167; White Un, No. 29; Robertson Sturbridge, p. 21; Ford Good Morning, p. 24. As *The Green Joke,* the tune appears in Mattson Fife, p. 64, from a tutor of 1815. A tune called *The Soldier's Lament* in AVF, No. 70, consists of the first part of our No. 543, with a different second strain. The frequency with which the piece was printed in book. for the fife indicates that it was by no means only as a fiddle-tune that it maintained its popularity.
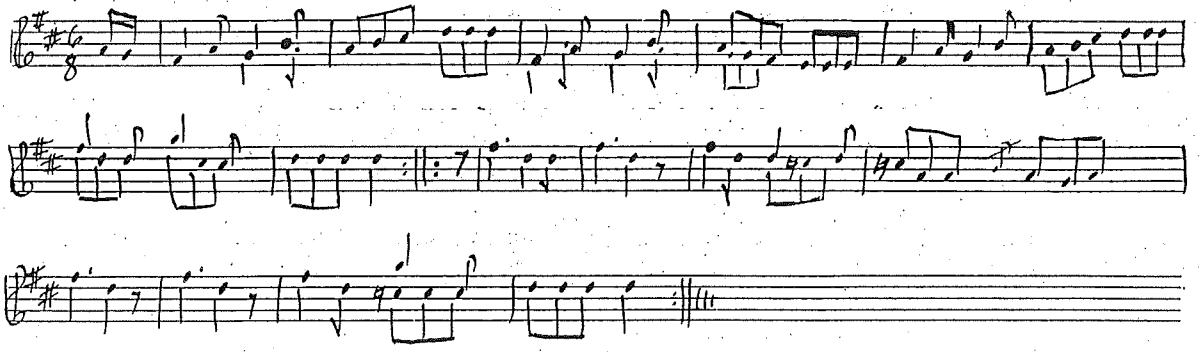
544. OFF SHE GOES [I] (FV)

A — Tustin, V, 1944, B.

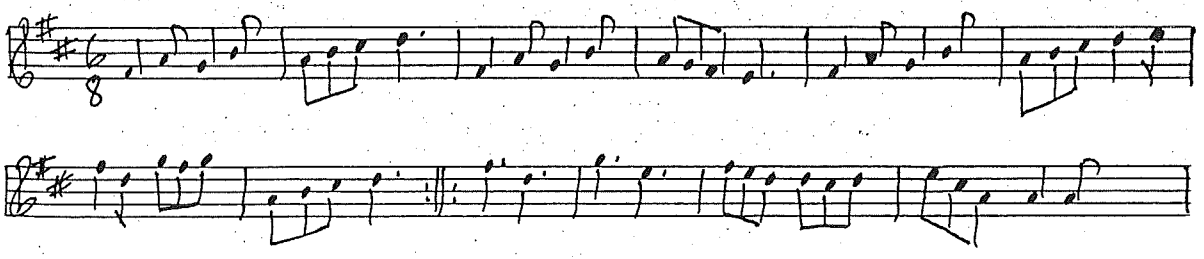


B — Kirkpatrick, F, 1950, JB.

From his father.
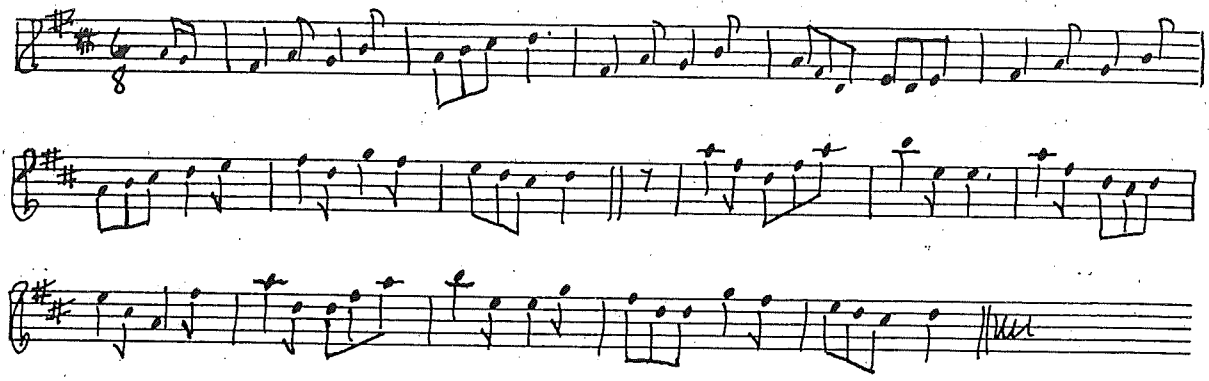


C — Clements MS, No. 7, sent in by J. A. Evanson, 1946, B.





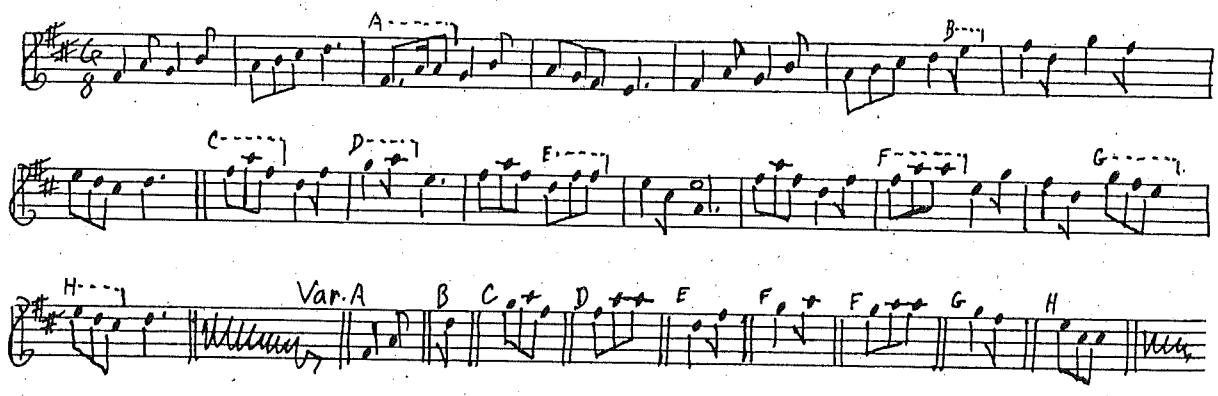
D

Horner, F, 1960, JB.
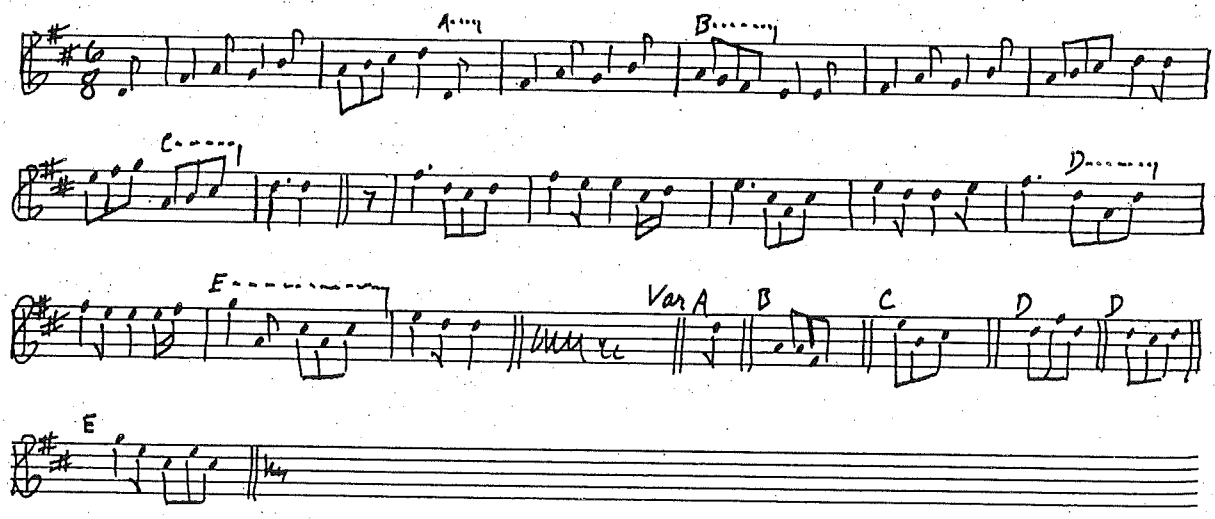


E

Heath, V, 1953, JB.

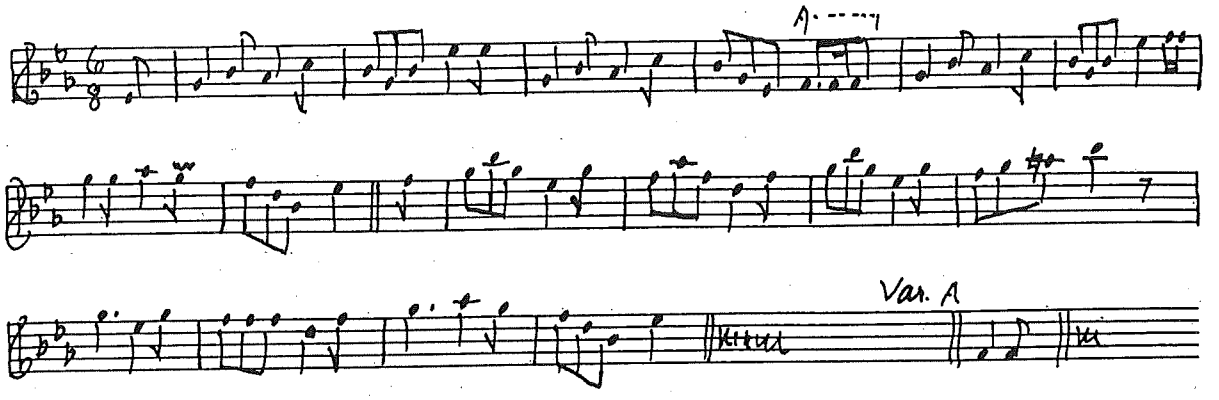


F
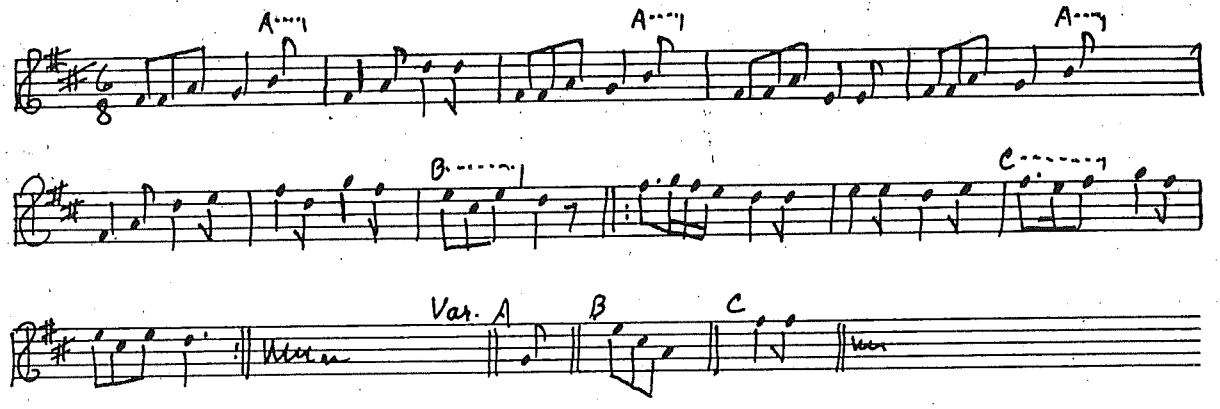
Losch, V, 1930s, B.



G H. White, V, 1930s, B.
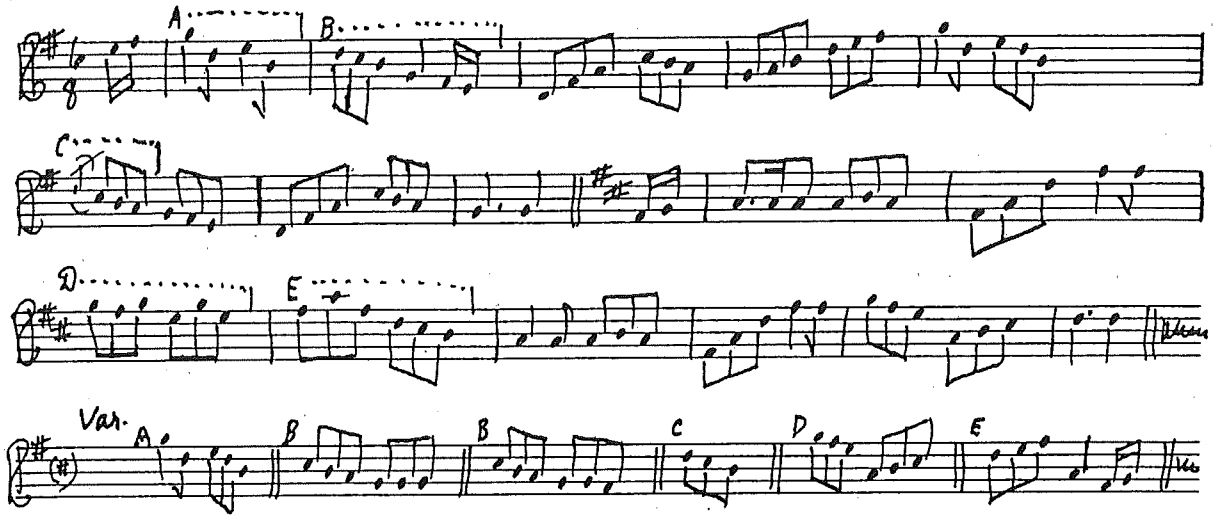


H Strosnider, V, 1930s, B.



Local titles: as above, A, D; *Off She Goes for Butter and Cheese*, B; *Up She Got and Off She Went,* H; *Peel the Willow,* or *The Blackberry Blossom,* G; no title, C, E, F. Most common of all names is that for Versions A and D. Chappell PMOT, p. 796, refers to "the late George Macfarren's popular country dance *Off She Goes,*" which admittedly does not credit Macfarren explicitly with its composition. However, the appearance of the tune (with its familiar name, but badly noted and corrupted) in the Murphy MS, p. 40, settles the question in regard to Macfarren; for the Murphy MS is dated 1790 by its writer, and Macfarren's dates are 1788–1843. Even more unlikely is the note in Moffat Gems, p. 43, which credits the tune to the Irish piper Jackson "*circa* 1760." There is nothing of distinctively Irish melodism in this air, while both tune and title are quite untypical of any Jackson composition. The fact is that the age and composer of *Off She Goes* are both unknown. It appears in Scot CD, Bk, 8, No. 12, "from Dale's Collection, c. 1800"; it is in *Twenty-Four Country Dances For The Year 1805;* but I should very much doubt that it was older than sometime in the 1780s. At any rate it has proved highly popular, appearing under its most familiar name in AVF, No. 66; O'Neill MI, No. 914; One Thousand, p. 58; Wilson Comp Ball, p. 121; Kerr, I, p. 29; Cazden, p. 13; Saar, No. 49; Jarman, p. 65; O'Malley, p. 39; JR, I, p. 18; Harding Coll and Harding Orig, No. 43; Robbins, No. 98; White Ex, p. 3; Kennedy FTB 1, No. 89; and Cox, *Folk-Songs Mainly From West Virginia,* p. 88. Different titles are *Rustic Reel,* Howe 1851, p. 39; *Rustic Dance,* Ford, p. 52; and *Old Virginia Reel,* Harding AR, No. 191. Our A-version is incomparably the best known to me. Huntington, p. 30, 1st, gives another example of the usual version and name. The second part of *Off She Goes,* it may be noted, is the same as the second strain of Aird, II, No. 107.

545. OFF SHE GOES [II] (F)
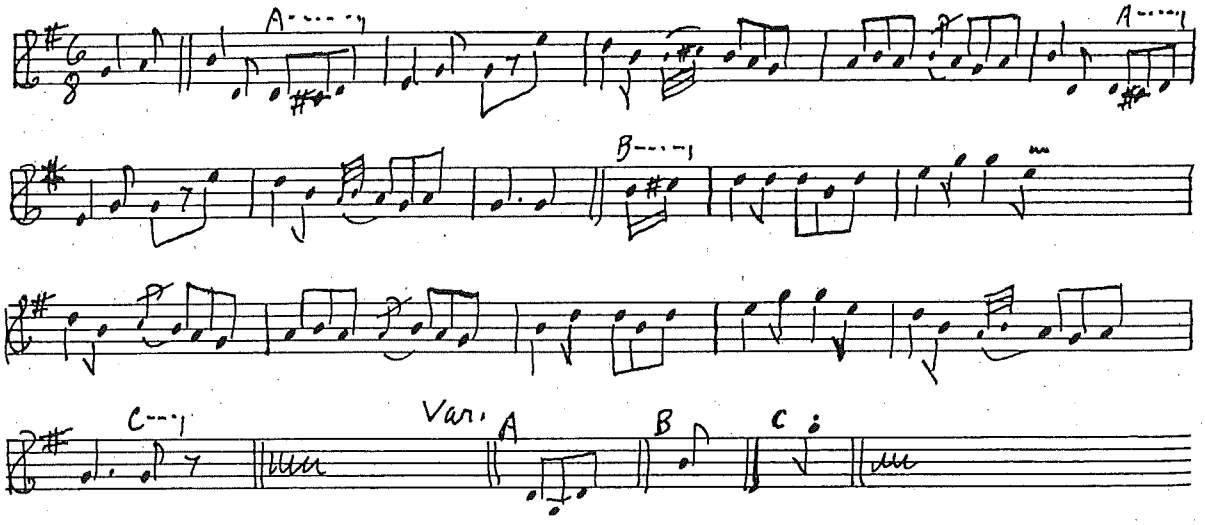
Yoders, F and V, 1962, JB.



About this tune there is little to say, except that it is made up of hackneyed formulas (compare, for example, the first part with that of our No. 480, and the second with that of our No. 456); that its player characterized it as "a fife six-eight"; and that its name is probably a blunder.

546. THE HUNDRED PIPERS (F)

Horner, F, 1963, JB.

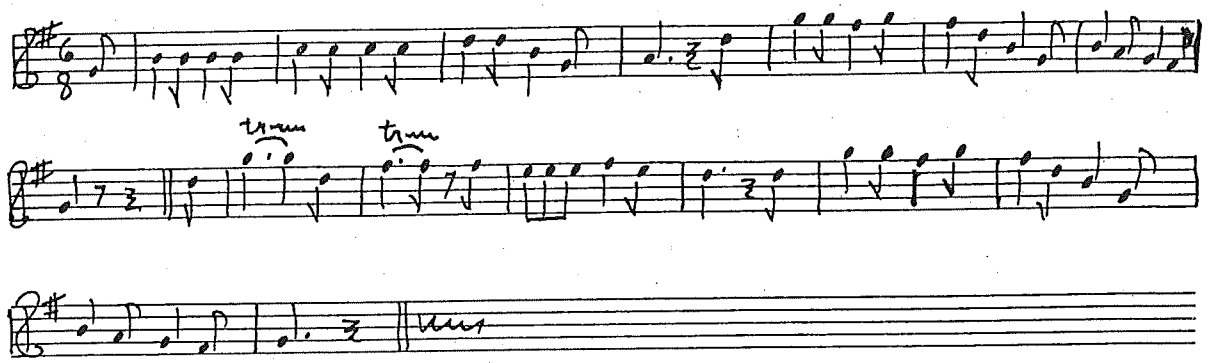


Horner did not state where or from whom he had learned this variant of the popular Scots pipe tune, but it is not surprising to find it current among fifers, as among bagpipe players. Graham (p. 396) gives a set of the tune, with the words that have fixed this name on the air, and a brief account of the composition of the song by Lady Nairne. For some account of the tunes which I believe to be contributory (or ancestral) to this one, see the notes to *Captain Jinks,* our No. 596. Huntington, p. 41, 1st, has a short strain corresponding only to the first part of the related tune *Merrily Danced the Quaker's Wife,* while the whole of that tune, showing afresh the relationships between our Nos. 546 and 596, can be seen in two items given side by side in Mitchell Clancy, Nos. 90 and 91.

547. THE BONNIE BLUE FLAG (F)

Fisher, F, 1962, JB.

From C. F. Cook and the Mount Pleasant Martial Band.



This tune has always been a favorite among fifers in southwest Pennsylvania, whatever they might have known about its association with the Confederate States of America—and I am persuaded that many of them knew nothing at all about that. For example, the fifer who played this variant gave my partner and me quite a preliminary lecture in which he declared emphatically that the old Berlin martial band (led by fifer Charles Cook) had always been a strictly Union organization, with no Confederate leanings, and no Confederate music allowed. When, after this preamble, he struck up this, the national anthem of the Confederacy (the first tune he played for us), Dr. Jack and I had a hard time maintaining our proper gravity; we dared not look at each other.

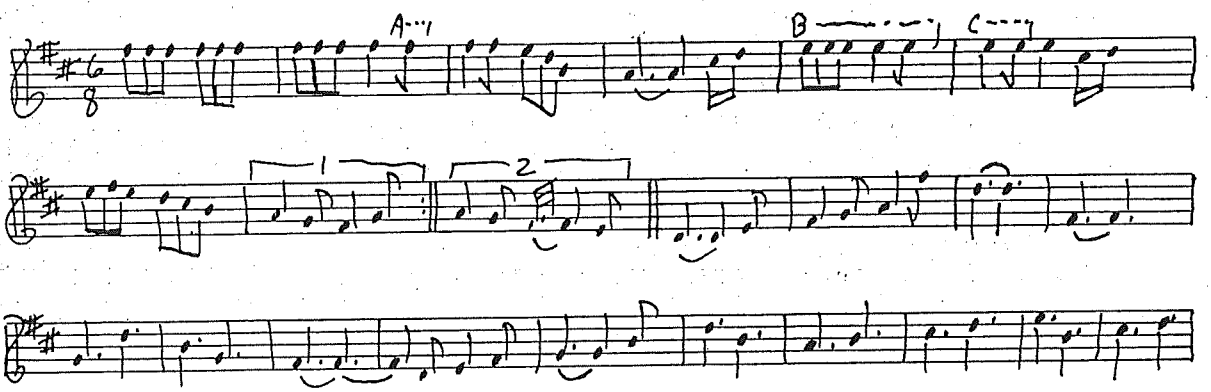
Our title is the one universally heard and constantly printed for this tune. The words to the Confederate song are printed with the music in HeartS, p. 60, and Wier, p. 64—in both of which the tune is ascribed to Harry McCarthy—as well as in Heaps, *The Singing Sixties,* p. 54, and Silber, *Songs Of the Civil War,* p. 65. Both these two last-named editors claim the tune as "the old and well-known Irish air *The Irish Jaunting Car*" (quoting Heaps). The "Jaunting Car" words appear in R. L. Wright, ed., *Irish Emigrant Ballads And Songs,* p. 645, but to an entirely different melody.

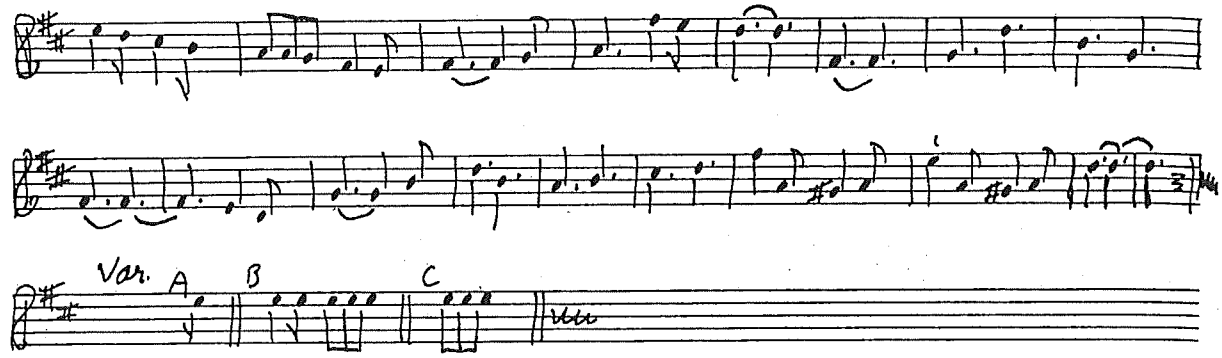
As a fifers' tune, our No. 547 is in Sweet, p. 28; Ostling, p. 3; and AVF, No. 92 (also in Mattson Fife, p. 32, from the 1902 edition of AVF); and a set (presumably for fiddling) is also in Kerr, III, No. 292. The AVF form is close to ours in cadential formulae, as is the variant given from memory in O'Neill WS, No. 85.

548. MARCH (F)

Yoders, F, 1963, JB.

From Charles Filby, Jefferson.
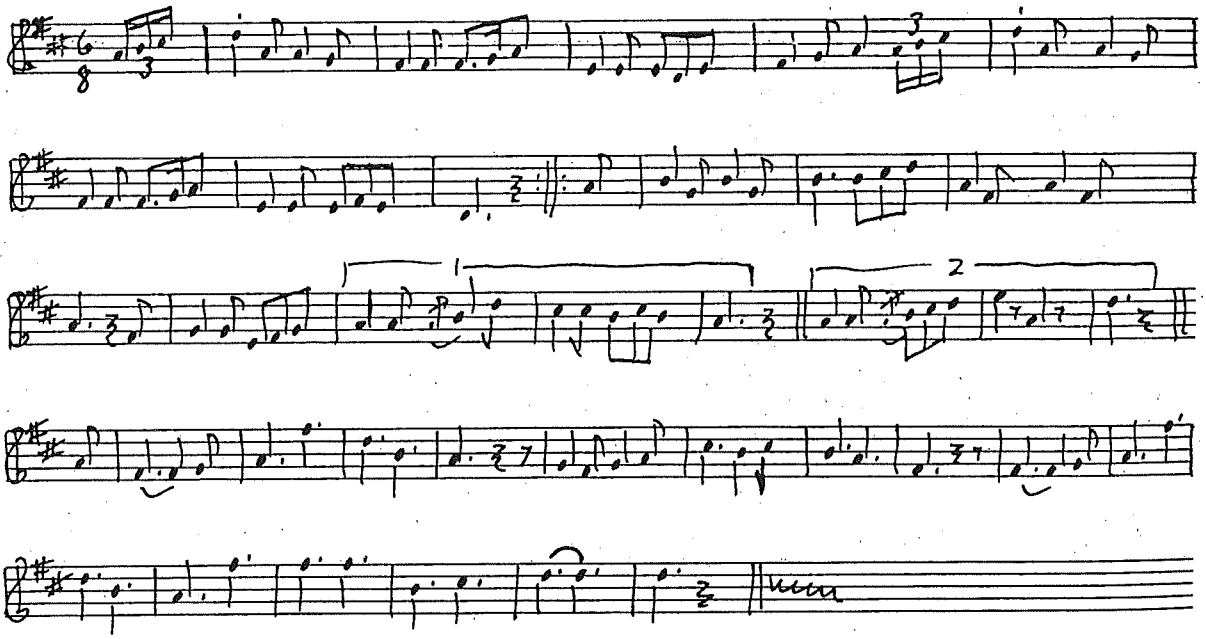




549. HOGE'S MARCH (F)

Fisher, F, 1962, JB.
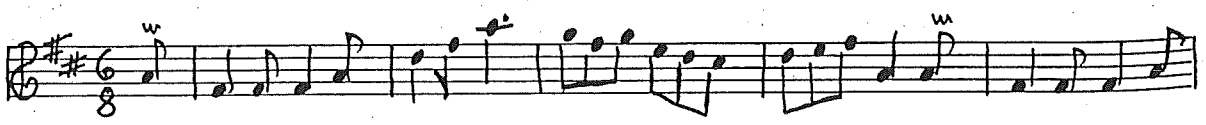
Named by the player for Thomas J. Hoge, its alleged composer.
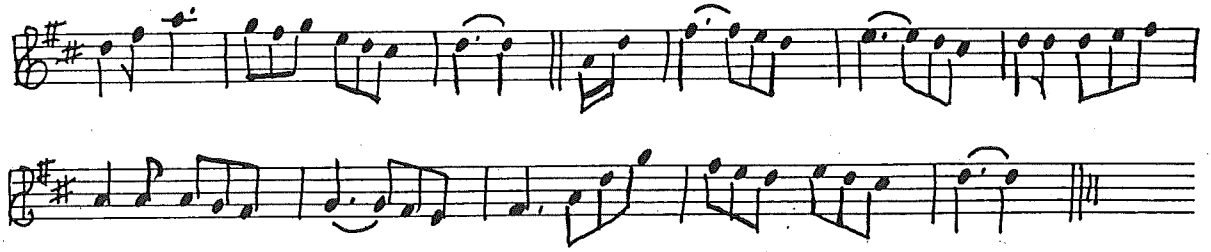


Nos. 548 and 549: These two Sousa-esque pieces show resemblance between the beginnings of the second strain of No. 548 and the third of No. 549. I cannot confirm whether Hoge composed or claimed No. 549, since he was dead when it was collected. Charles Filby was renowned in his time as one of the "great fifers" of Greene County, Pennsylvania.

550. STONY POINT [I] (F)

Hoge MS, No. 2, 1944, B.
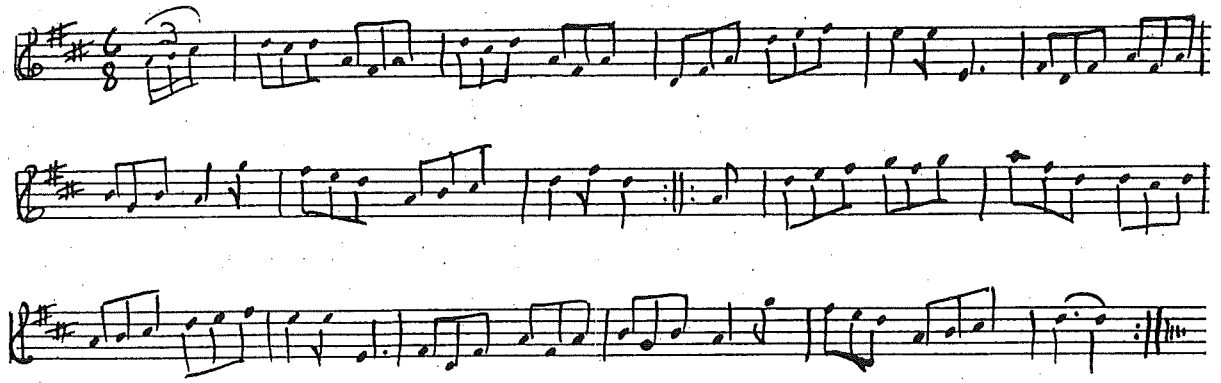




No source was given for this tune in the Hoge MS. With the second strain of this, compare that of our No. 489, and the fourth strain of our No. 552. No. 489, though played on the fiddle, may also once have been a fifers' piece.

551. STONY POINT [II] (F)

Hoge, F, 1944, B.

From fifer J. R. Pinkerton.
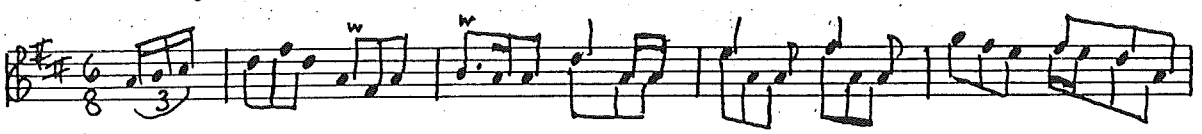


This tune perhaps deserves the name *Stony Point* more than does No. 550, since the name has been connected with it since the latter eighteenth century. A set with this title is in Carroll Coll, p. 11, from the H. Beck MS of 1786, and in CFD 76, p. 5. In Howe DSV, p. 16, the piece is called *Norah the Pride of Kildare*. The earliest settings I have seen are in Oswald Cal PC, I, p. 64, and in McGibbon CST, p. 47, called *Gigga* ("Jigg"). Like many of these *giggas,* this one in Oswald and McGibbon is based to some extent on the immediately preceding song-tune—that of *The Bonny Boat Man*. Did Oswald compose the *gigga?* It seems not unlikely.
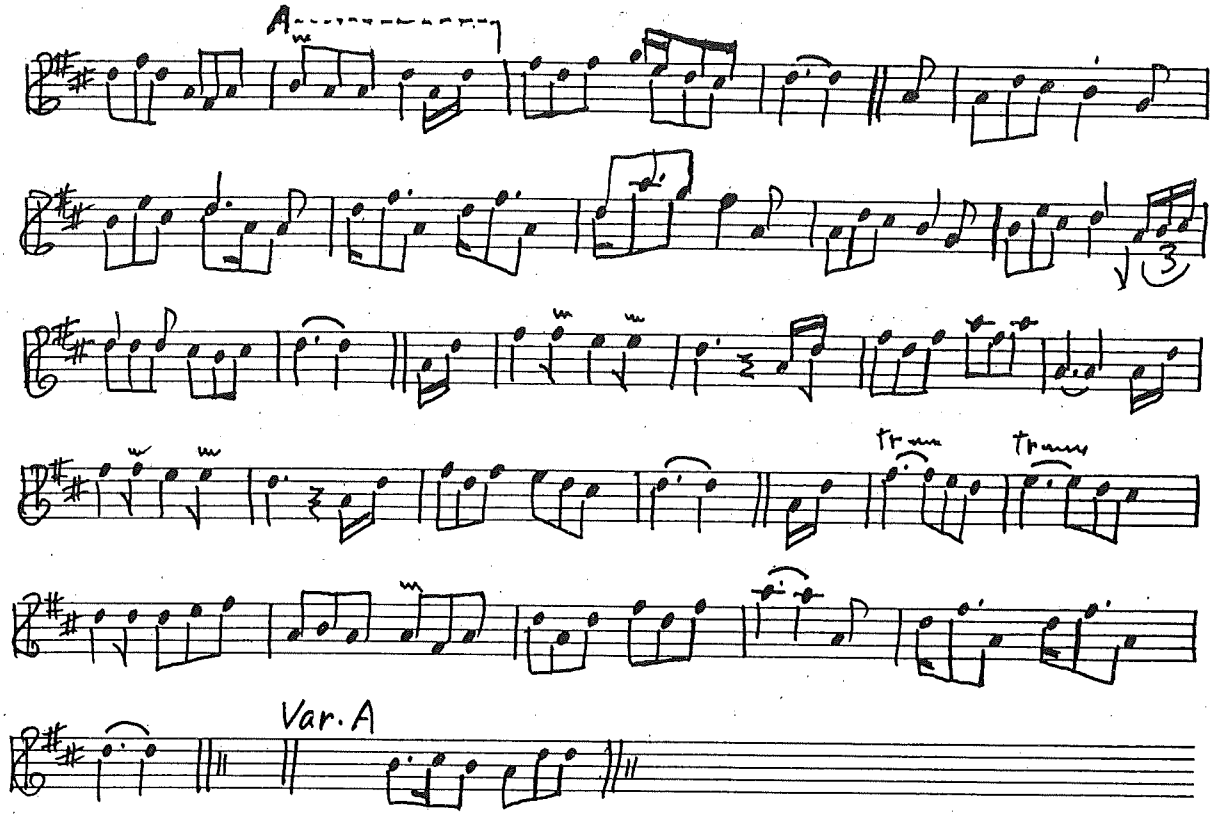
The "Boatman" tune itself is somewhat older, appearing in Thomson OC 1725, p. 8, and OC 1733, p. 14 of Vol. I, as well as in Oswald and in Johnson, I, No. 12. (See Glen's note, p. 63.) I cannot decide whether or not this Scots "Boatman" tune is a derivation of the dance air called *The Boatman* in Playford's 1651 *Dancing Master*—see Mellor DM, p. (4).

552. MARCH (F)

Horner, F, 1944, B.

From old fife major James William Conwell ("Jim Will"), who got it from a MS.
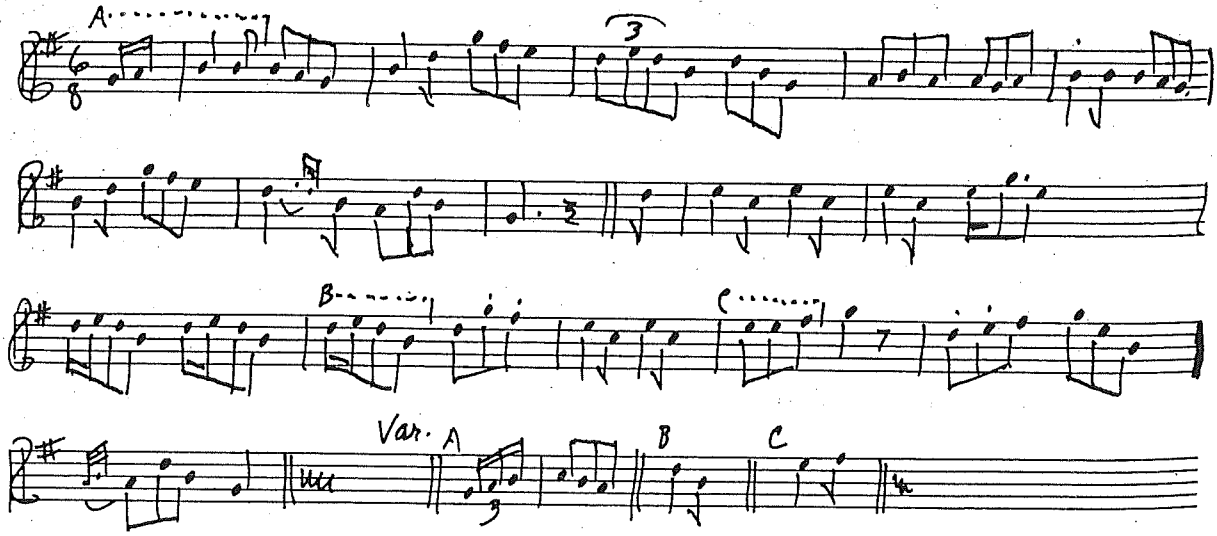




This is a tune of the sort that H. C. Horner, the player, used to characterize as "not much for music, but good for marching." To my ear, however, it has more variety and interest than many another fife piece. The fourth strain, evidently a fifer's commonplace, is a variant of the second strain of our Nos. 489 and 550.

553. SCOTTISH PIECE (F)

Yoders, F, 1960, JB.
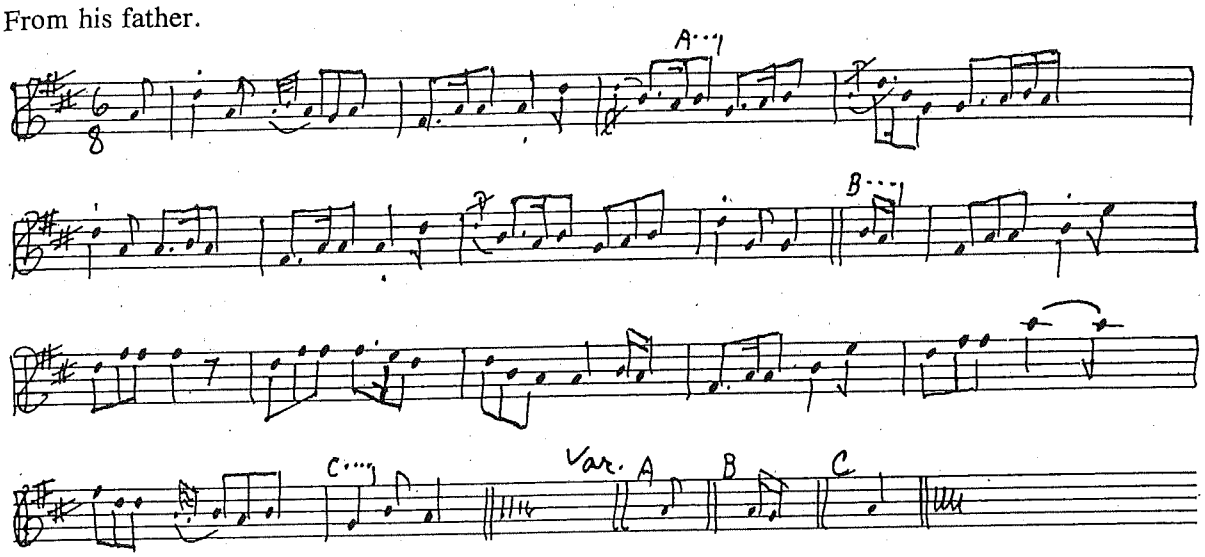
From his father, who learned it from an old Scots fifer in the Clover Hill Band, Bentleyville, Pennsylvania.



554. JOHN THOMSON'S WALLET (F)

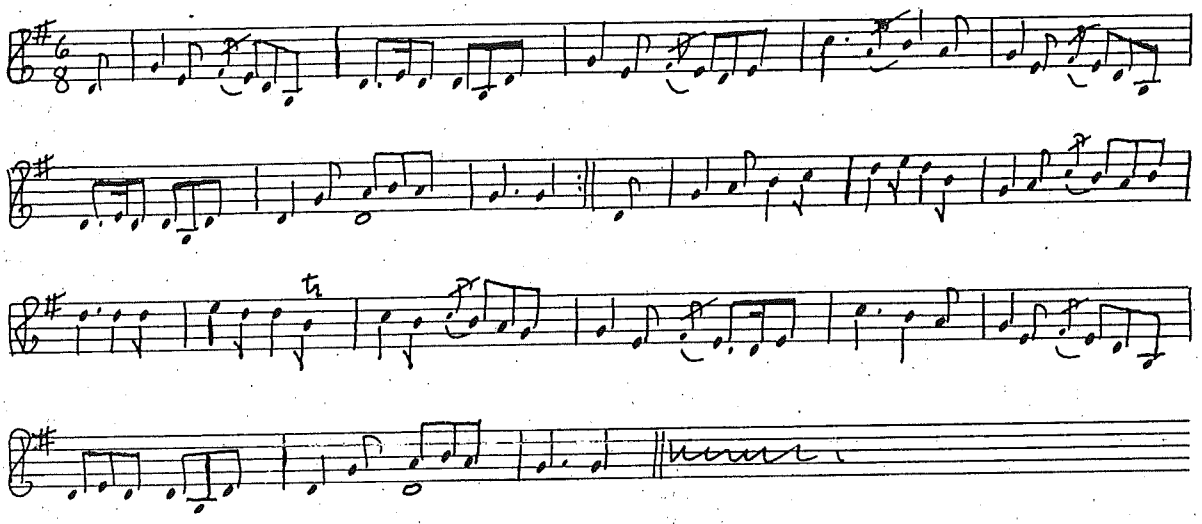
St. Clair, F, 1960, JB.

From his father.



555. OVER THE RIVER TO CHARLIE [I] (V)

James Taylor, V, 1930s, B.



As indicated by this and the next two tunes, our title is something of a floater. The present tune has been extremely popular, both as song air and instrumental piece, appearing in print with diverse titles since some time in the second half of the eighteenth century. As a song tune, we sometimes encounter its full-length set; but more often, only the second half is used—and that is frequently in such a worn-down shape that comparison with other forms is needed to establish its identity. With full-length versions, we occasionally find the order of parts (i.e., as given here) reversed; when that happens, the short extension-passage at the tune's end is omitted.

No. 555 is the only instrumental version of the tune I have found in Pennsylvania. Its player recalled that when he was a boy in Wetzel County, West Virginia, people used to execute a "sword dance" to it, stepping between "swords" represented by crossed broomsticks on the floor. In Pennsylvania, the tune was sung full-length to *Billy O'Rourke the Bouchal,* and in half-length to the well-known *Mr. Grumble*—i.e., the song about the man who swore he could do more work in a day than his wife could do in three. Vocal sets are in 6/8, 2/4, or 4/4 rhythm; dance or march forms are normally in 6/8.

As well as having many titles, this tune has been set to a fair number of songs, of which I shall notice only a few rather constant or prominent cases. One setting is to *The Battle of Harlaw,* Child No. 163, from which I have rather arbitrarily dubbed this air "The Battle of Harlaw Tune." Sets are in Greig, pp. 104–106, four versions to one-half the air, one with the entire air; Child ESPB, V, p. 419. Another is *The Baffled Knight (The Shepherd's Son),* Child No. 112, e.g., Thomson Scot I, V, p. 223; JFSS, II, pp. 18, 19; Bruce and Stokoe, p. 81; Baring-Gould I, No. 23; Baring-Gould 2, p. 50; Galwey, p. 14, No. 9 (and cf. notes in Simpson BBB, p. 28, referring to Margaret Dean-Smith on other English survivals). Other Child ballads set to forms of this air (shorter or longer) are *Sir Hugh,* Child No. 155—see Motherwell, Musical Appendix, No. VII; *The Earl of Errol,* Child 231—Greig, No. LXXV, Tune, 2; Lang Johnnie More, Child No. 251—Greig, No. LXXXVI, Tune 2, three sets; *Johnnie Cock,* Child No. 114—Child ESPB, V, p. 419.

As a dance or march tune, one of the former favorite names for this air was *Miss (Mrs., Mistress, Madam) Casey (Cassey).* Sets with this title are Gow STR, II, p. 35 (where it is called "one of the most fashionable dances in Edinburgh 1787–88"); Cahusac GF, p. 26; Cahusac PC, II, p. 5; Wilson Comp Ball, p. 89; Button and Whittaker, I, p. 64; Preston, p. 22; Jost, M6; *The Singer's Companion,* 1854, p. 25; JEFDS, 2nd Series, No. 2, p. 23; Kerr, III, No. 299.

Two Irish variants of the air appear in O'Daly 1, p. 222; O'Daly 2, p. 122; and O'Daly-Meehan, p. 270, with the name *An Sioda Ata id' Bhalluit, a Bhuachaill? [Is It Silk That's in Your Bag, My Boy?].* Apparently this title became Englished as *The Silken Wallet,* O'Neill MI, No. 891, and *The Brown Wallet,* JIFSS, No. 12, p. 21. Other variants, both instrumental and vocal, and variously named, are in Calliope, p. 378; Creighton, No. 60; Murphy Airs, p. 35, 3rd; Kennedy FTB 2, p. 37; Gow CR, II, p. 28, 2nd; Aird, I, No. 121; JIFSS, No. 13, p. 25, No. 17, p. 8, No. 20, p. 33; JFSS, VIII, p. 261; Rymour Club, II, pt. 3, p. 122; Kidson GEF, p. 102; Hudson MS, Nos. 88, 408, 426; Harding Coll and Harding Orig, No. 161; Kerr, I, pp. 36, 6th, and 39, 4th; Roche, II, No. 297, 6th jig of a quadrille; Jarman, p. 65, 5th; Petrie Stan, Nos. 114, 829, 1121, and (with parts reversed), 1337, 1435, 1485. The first part only of this air is set to the alleged Irish fairy song *Dia Luain Dia Mairt,* etc., in Croker's *Fairy Legends,* 5th ed., p. 29.

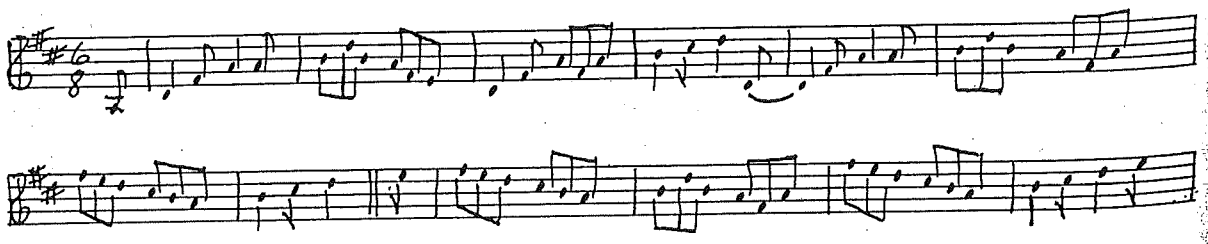
Tunes having a general resemblance to this one, and looking like derivatives, are O'Neill MI, No. 100, and Joyce 1909, No. 482. In the case of a couple of other melodies, it is not easy to tell whether we are dealing with derivative tunes, or whether the original air (whatever it was) has developed along lines of variation that emphasized some features and de-emphasized others. One of these airs is *No Surrender* in Joyce 1873, No. 81—which has individual features, yet generally resembles our No. 555 too. Other tunes showing the same sort of features, but being even closer to No. 555, are O'Farrell, p. 29, *The Lads of Tipperary;* Kerr, III, No. 290; and Petrie Stan, No. 1335. The other air that looks like a special development of No. 555 is one called *Araidh na mbadan* in McDonald HVA, No. 185; Fraser, No. 38; and Aird, II, No. 177.

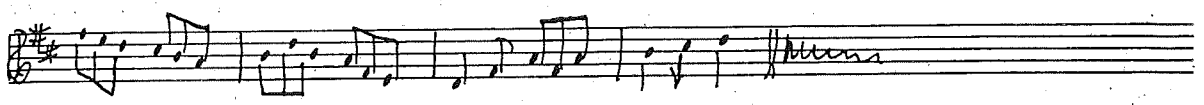
To the foregoing lists of versions may be added O'Neill DMI, No. 987; O'Neill WS, p. 62, a set included in the "Knights of St. Patrick Lancers." The possible *No Surrender* set appears under that name in O'Neill WS, No. 95.

556. OVER THE WATER TO CHARLIE [II] (VF)
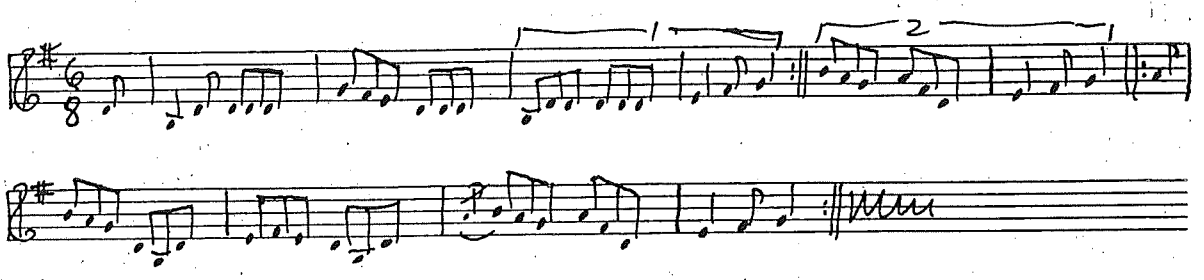
A

T. Patterson, V, 1930s, B.





B J. White, V, 1930s, B.



Local titles: as above, A; *River,* etc., B. Our title (some-times as *Charley over the Water*) has been attached to this tune since sometime in the first half of the eighteenth century; but it is by no means the only oft-used name for this piece.

In the course of its traditional evolution, the tune has split into two rather distinctive versions. The most widespread (and seemingly the older) form had not only the "Charlie" title, but was also called *The Marquess (Marquis) of Granby* and *Pot Stick*—the latter name, according to Glen, p. 121, being used in Johnson's *200 Country Dances Of 1748*. However, a still more common name for this version was *Sean Buidhe* [*Yellow John*], a term of contempt for the Irish adherents of William III (see O'Daly 1, p. 169). This name, corruptly Englished as *(The) Shambuy,* became the most widespread title for the version represented by our No. 556 sets, and was one especially often used by the fifers. I propose to call the variants of this version by the name *Shambuy*.

The second version of our tune discarded the first half and used the second half as the first—adding a different strain to supply the second half. This version was usually named either *Blow the Wind Southerly* (after the words of a ditty set to it), or *Kinloch (of Kinloch)*—a title which Glen, p. 231, thinks first appeared to the tune in John Watlen's *Second Collection Of Circus Tunes,* 1798. The latter title being more common, I shall call this form of the tune the *Kinloch* version.

The *Shambuy* version of this tune (most like our No. 556) is in Murphy MS, p. 25; Aird, I, No. 98; Gale, p. 30, lst; Johnson, II, No. 187; Oswald Cal PC, I, p. 107 (now uncommon variant); Cal PC, II, p. 131; Skillern, p. 20; Keller Gibbs, 2 sets, pp. 36, 37 *(The Marquis of Granby)*; AVF, No. 3; Petrie Stan, No. 1226; O'Neill MI, Nos. 1832, 1833, and 1841; Carroll Coll, p. 45 (from Rutherford, 1755); Dovey MS, p. 2; Howe DSV, p. 43; *The Thrush,* p. 278; One Thousand, p. 53, lst; Hulbert, p. 18, 1st; Smith Scot M, III, p. 26; Wilson Comp Ball, p. 53; Kidson OECD, p. 9; Kerr, I, p. 31, 6th, p. 47, 7th; Gow STR, III, p. 11 (two sets, the first ornate, the second called "dancing sett"); Gow BNG, II, p. 25, 2nd and 3rd (two sets called respectively the "original" and "modern" forms); O'Daly 1, p. 168; O'Daly-Meehan, p. 200; JEFDSS, I, p. 149; Hinde, No. 25; Longman and Broderip, p. 20; Greenwood MS, Song LVII, and Series II, Song XXXVIII; Riley, I, No. 341; Moon Musick, I, No. 11; Robertson Sturbridge, p. 10; Linscott, p. 263.
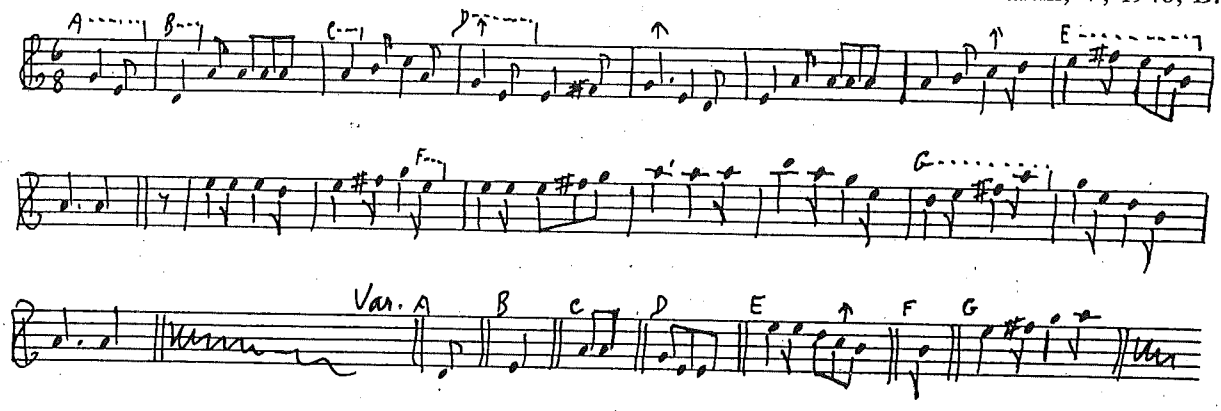
Representatives of the *Kinloch* version are in Johnson, VI, No. 559; AVF, No. 57; Bruce and Stokoe, p. 183 (with words); Howe DSV, p. 61 (No. 5 of "Caledonian Quadrilles"); Smith Scot M, V, p. 85; Kerr, I, p. 32, 7th; Gow STR, IV, p. 35, 2nd; Topliff, *Tyne and Wear,* p. 29; Saar, No. 40; Jarman, p. 65, 4th; JEFDSS, VII, p. 211 (a simplified relic of this set); Harding Coll and Harding Orig, No. 53; DeVille, Nos. 44, 84; Robbins, No. 145; Harding AR, No. 133; White Ex, p. 82, 3rd; Clark, p. 68; Johnson-Stenhouse, p. 371; Crosby Caledonian, p. 27; Linscott, p. 86. The *Shambuy* version (entitled *Sean Buidhe*) recurs in Mitchell Clancy, No. 35, while one of the *Kinloch* sets is the opening piece of a medley used for a quadrille in O'Neill WS, No. 97.

Finally, a query: Is it possible that the second half of our No. 556 furnished the basis for the first part of the well-known *Chicken Reel* (our No. 327)?

557. OVER THE RIVER TO CHARLIE [III] (VF)

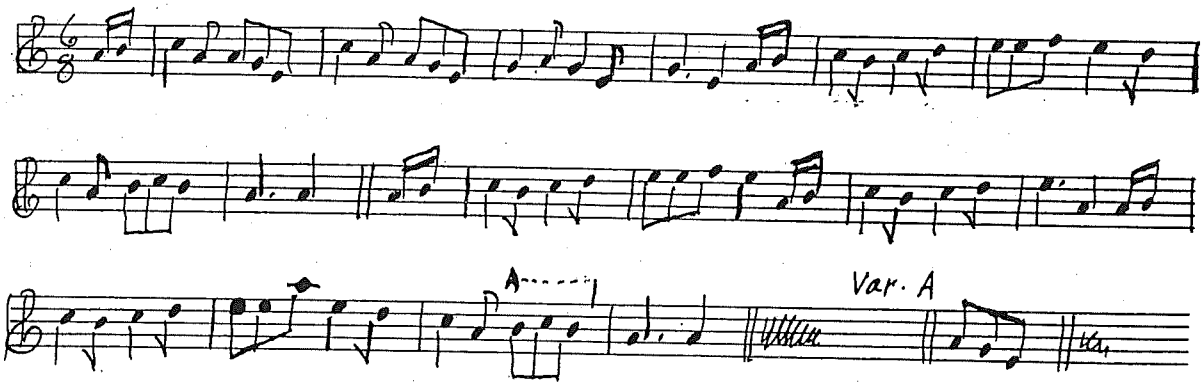
A

E. Martin, V, 1946, B.



B

Phillips, V, 1930s, B.



Local titles: as above, A; *Water,* etc., B. This melody probably has a better claim to its title than the two preceding, since it seems to have had Jacobite associations before its first printing. Perhaps this is the reason why it does not appear in Johnson's *Museum,* that work having been published too soon after the last Stuart military effort to regain the English throne, in 1745. The earliest printing of the tune that I have found is Fraser, No. 136, *Se'n Righ atha aguin is fear linn [We Prefer Our Own King].* Fraser's note, p. 114, states that the piece was common to Ireland as well as Scotland, and its national origin was uncertain; but that it had been known "as one of the incentives of rebellion" among the Scots Highlanders "since the 1745." The tune early became attached to the words of the anonymous song *Wha'll Be King But Charlie* ("The news frae Moidrt cam' yestreen"), which fastened an enduring title on it. See Gow VM, 2nd ed., p. 8, and Graham, p. 212 (joining Fraser's air to these words); also Smith Scot M, VI, p. 86 (*Royal Charlie,* another title derived from the same song); and various later printings in fiddle-tune books, e.g., Kerr, I, p. 32; Harding Coll and Harding, Orig, No. 178; JR, I, p. 2; Robbins, No. 163.

Of course, the tune also appeared under other names, or without any name: Roche, II, No. 296, nameless, as the third jig in a quadrille; Smith Scot M, III, p. 105, *Fy Buckle Your Belt;* Harding AR, No. 56, *More Power to Ye;* O'Neill MI, No. 1114, *Behind the Bush in the Garden.* Here in North America, a half of the tune (corresponding to Part 1 of our B-version) retains some "Charlie" associations, but as a game-song, with words that fix on it either the title of our versions or else *Weevily Wheat.* Some of the words were sung by the player of our Version B:

I don't want none of your weavily wheat,
Nor I don't want none of your barley,
But I'll have some of your very best flour

To bake a cake for Charlie.

(*Refrain - sung twice*)
And its over the water and over the sea,
And over the water to Charlie.

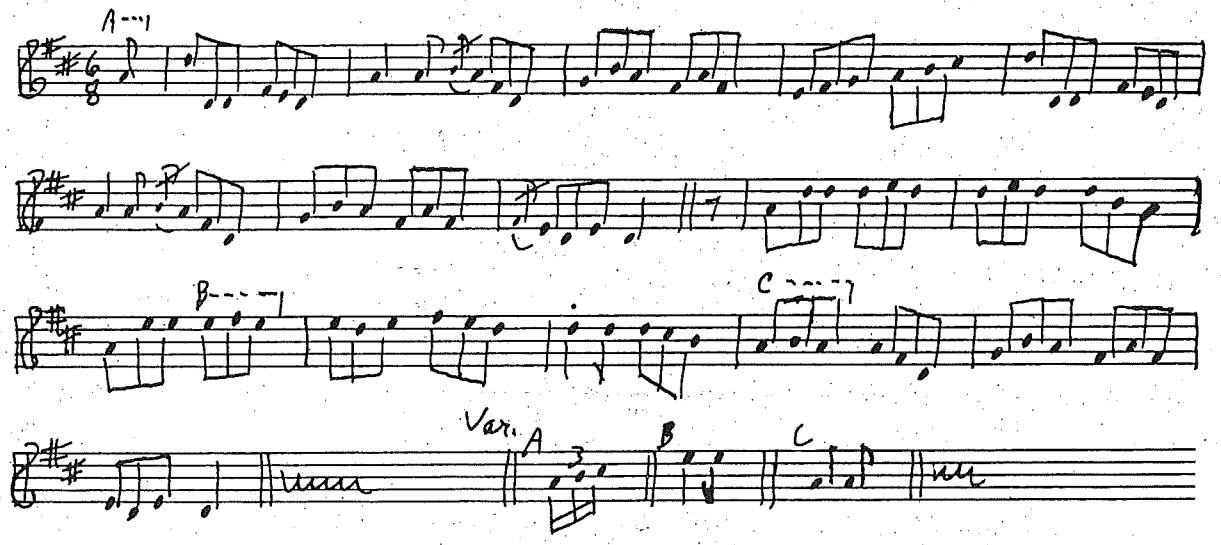
Charlie he's a fine young man,
And Charlie he's a dandy;
Charlie loves to kiss the girls
And give them sugar candy.

In this case, the stanzas were sung to the second half of the tune-version, the chorus to the first. (Cf. also the scrap of verse to our No. 253.) Similar settings, normally to just half the melody, as aforesaid, occur widely in American folksong publications, e.g., Ford, p. 241; Thomas and Leeder, p. 74; Thomas, p. 69; Sandburg, p. 161; Richardson, p. 86; McDowell, p. 50. This game-song may be either in 6/8 or 2/4 and 4/4 rhythm. It seems also that this tune inspired the music for the well-known *When Johnny Comes Marching Home* (for example in HeartS, p. 484), and perhaps also *Johnny I Hardly Knew Ye;* and it also appears to lie behind the tune for a sort of lullaby in Sandburg, p. 36.
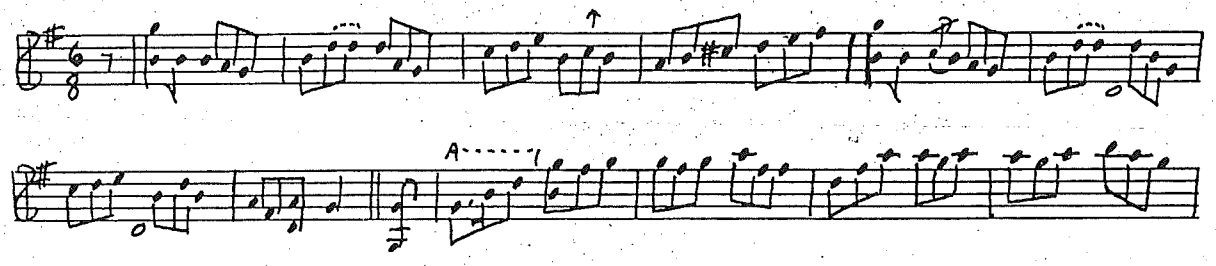
Feldman, p. 181, publishes a fairly individualized form of the *Royal Charlie* version, while *Johnny I Hardly Knew Ye* is given in O'Neill WS, No. 84, with a note telling (among other pieces of information) about how the tune, almost forgotten in Ireland, enjoyed a sudden revival of popularity in the United States during the Civil War.
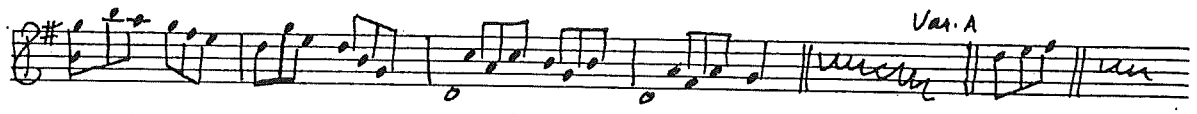
558. LARRY O'GAFF (VF)

A — Horner, F, 1963, JB.



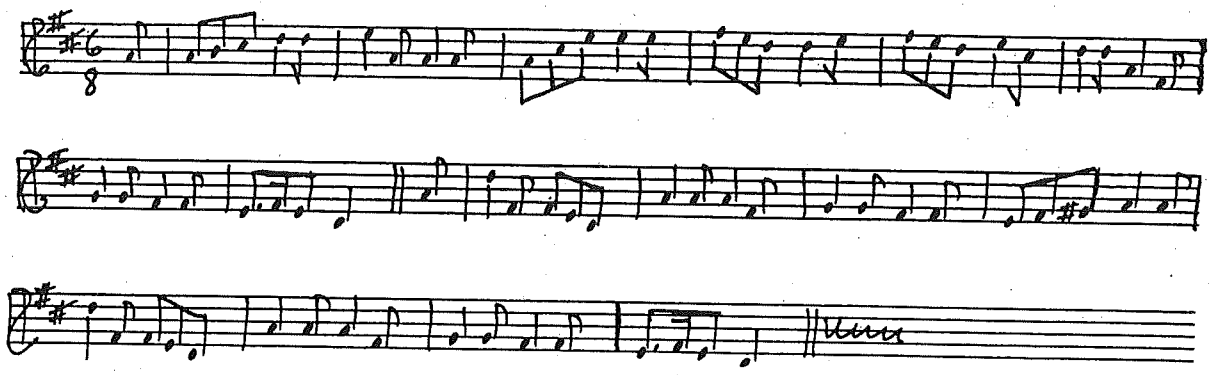
B — A. Thomas, V, 1952, JB.





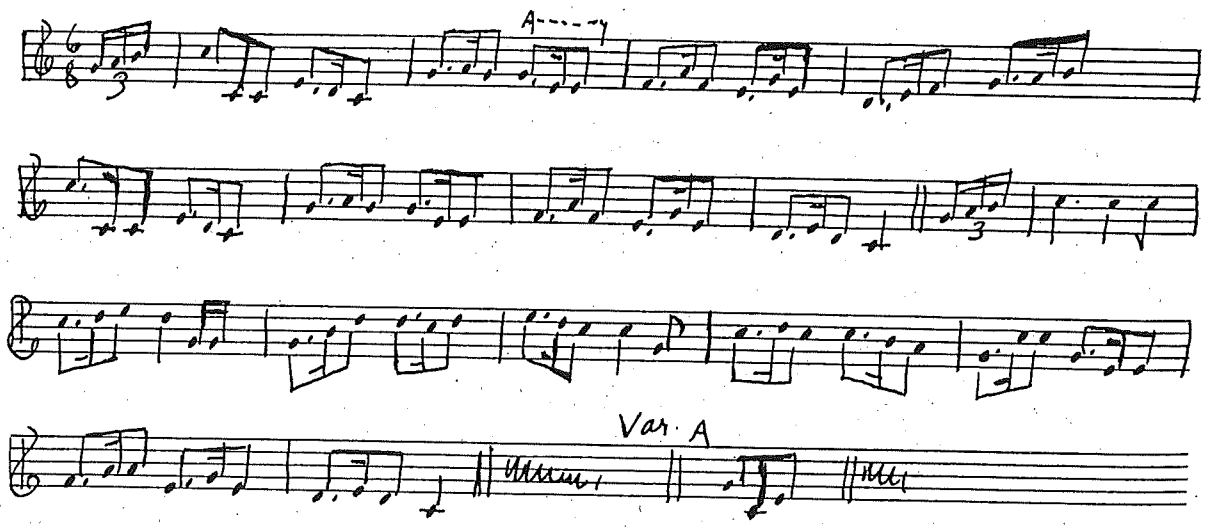
C

M. Rogers, V, 1930s, B.



D

Losch, V, 1930s, B.

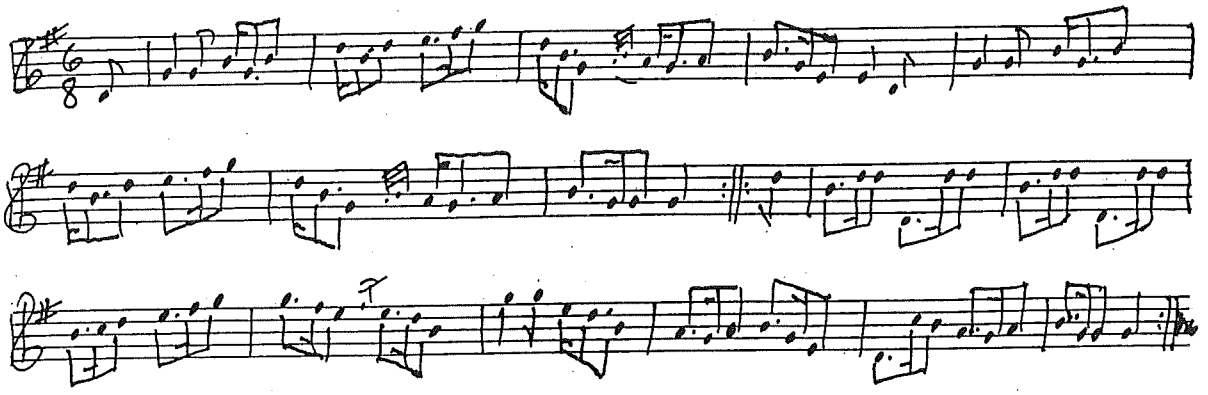


Titles: as above, A, B, D; no title, C. Version C is the only "single-jig" form of this air known to me. The nonsensical stage-Irish song joined to this tune (and giving it its usual name) was sung in Greene County, Pennsylvania; but nearly always the air has been known only as a dance or instrumental piece. Another, and perhaps older, name for it was *Hob or Nob* (or *Hob and Nob).* This appears, for instance, along with the more usual name, in Howe DSV, p. 44. Rarely does the tune occur to any folk-song words—as it does, however, in Creighton, Nos. 113 and 133 (the second example worn down to first half only of the tune).

The prevalent title is joined to the melody in AVF, No. 7; Petrie Stan, No. 373; O'Neill MI, Nos. 869 and 870; Ford Good Morning, pp. 17, 66; Adam No. 55; One Thousand, p. 59; Sweet, p. 63; Kerr, I, p. 36; Greenleaf, No. 186, the first part only as part of a quadrille; Cazden, p. 30; Jarman, p. 63; O'Malley, p. 4; JR, I, p. 28; DeVille, No. 51; Robbins, No. 107; Harding Coll and Harding Orig, No. 137; Harding AR, No. 105; White Ex, p. 74. In Roche, I, No. 117, the piece is exceptionally called *Bundle and Go.*

559. SAM HYDE'S QUICKSTEP (FV)
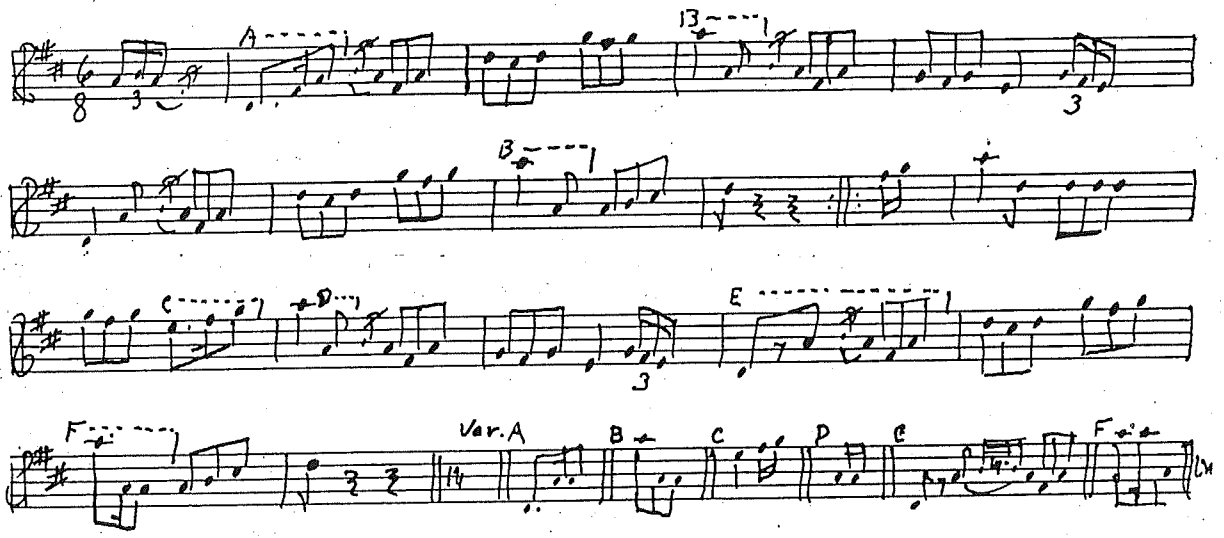
Wilbur Neal, V, 1948, JB.



The word *Quickstep* in our title suggests that the tune was also used as a fife-and-drum march. But it is an air that occurs infrequently, under this or any other title. With our title I find it only in Howe DSV, p. 77, and One Thousand, p. 60. More often, the first part of No. 559 occurs joined to different accompanying strains, and under different names: e.g., in O'Neill MI, No. 982, and White Un, No. 39, as *Miss (Mrs.) Monroe's Jig;* Kerr, IV, No. 210, as *The King;* Burchenal Amer, p. 2, as *The Circle;* and Linscott, p. 82, 3rd, as the first half of an unnamed jig. It is possible that the tune represents a development out of the familiar *St. Patrick's Day* (our No. 633), since its first part somewhat resembles the first of that piece.

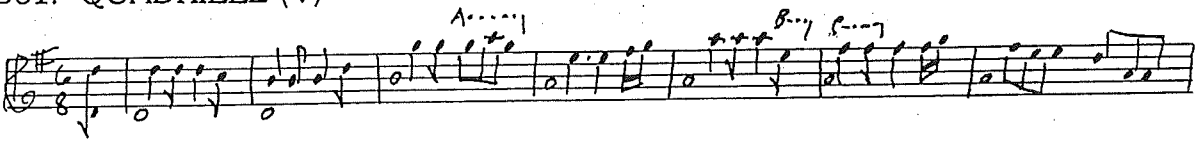
560. IRISH SIX-EIGHT (F)

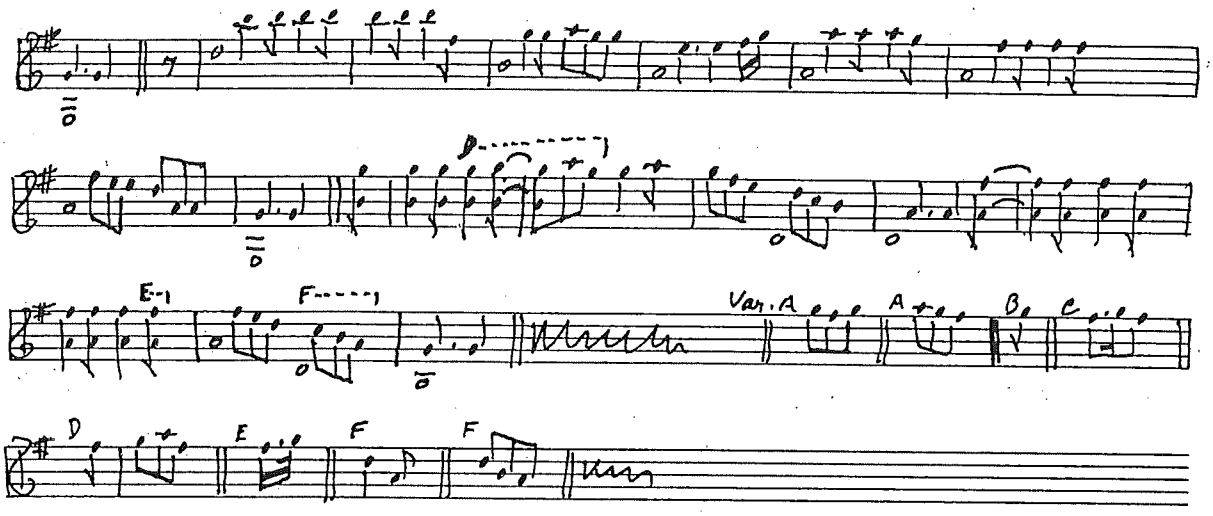
Lloyd, F, 1952, JB.



561. QUADRILLE (V)

Gressley, V, 1948, JB.
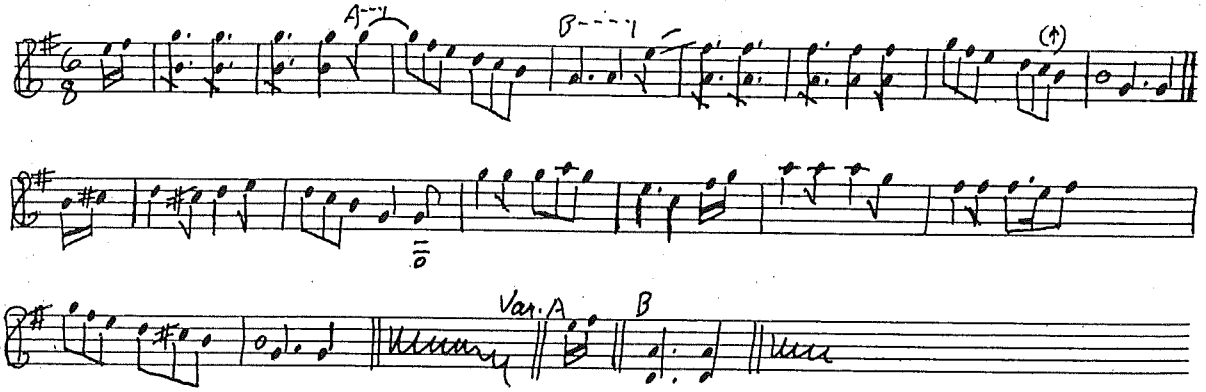




562. THE BULLTOWN BREAKDOWN (V)

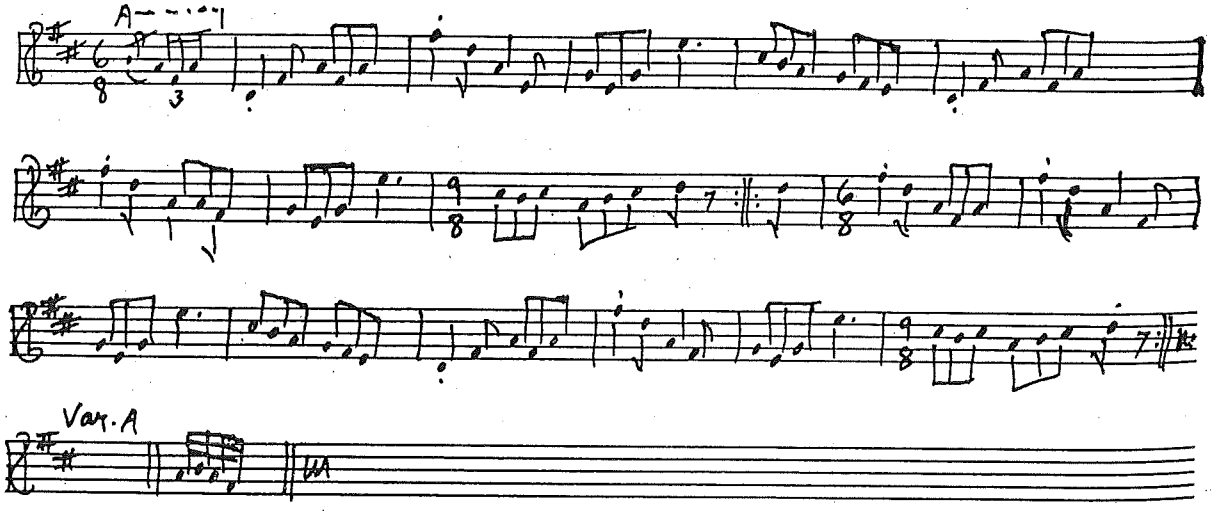
McCullough, V, 1959, JB.

From his great-uncle, William Gressley.



563. AN OLD SIX-EIGHT (F)
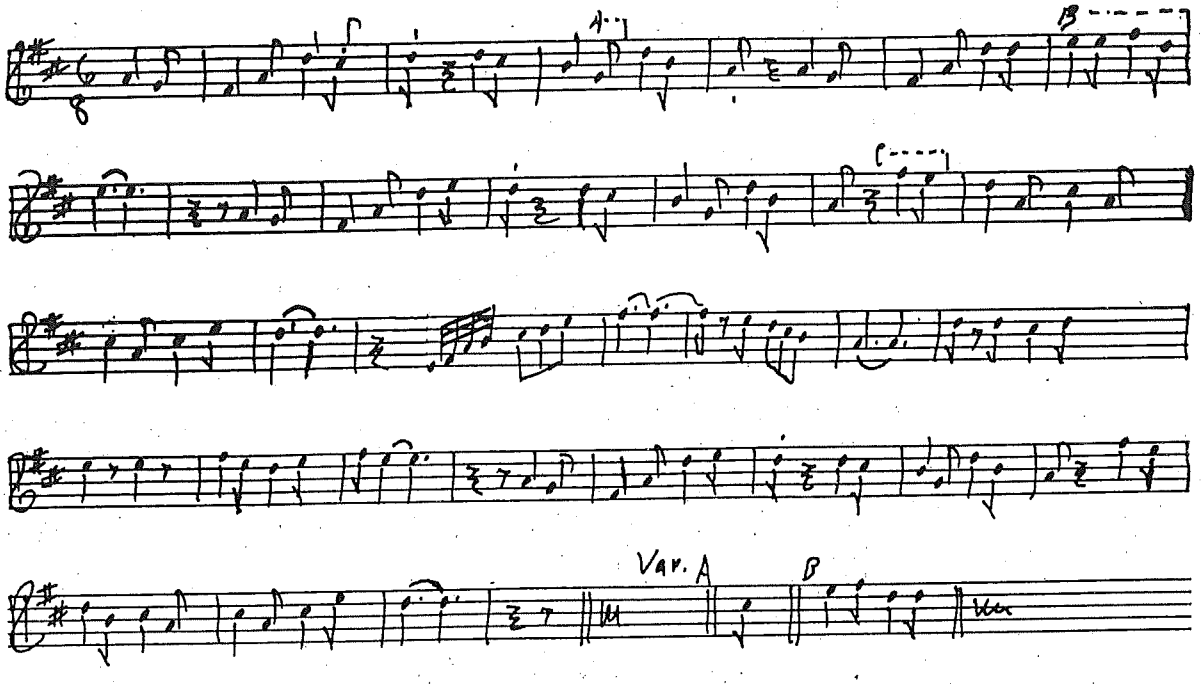
Lloyd, F, 1952, JB.



With this tune, compare our No. 467, and the first half of our No. 612. The second half also resembles that of Roche, III, No. 140, *The Bridge of Athlone*.

564. TRAMP, TRAMP, TRAMP (F)

Lloyd, F, 1952, JB.



The extreme popularity of this Civil War song (with words and music by George F. Root) quite naturally made for its adoption by military musicians; it is a staple fifers' tune. Tune and words were often reprinted; they may be found, for instance, in Silber, *Songs Of The Civil War,* p. 35, and Heaps, *The Singing Sixties,* p. 206, where Heaps calls the piece "the most famous prison song," and says it "became one of the twelve most popular songs of the war." Some of the words, along with the tune, are also in Wier, p. 468.

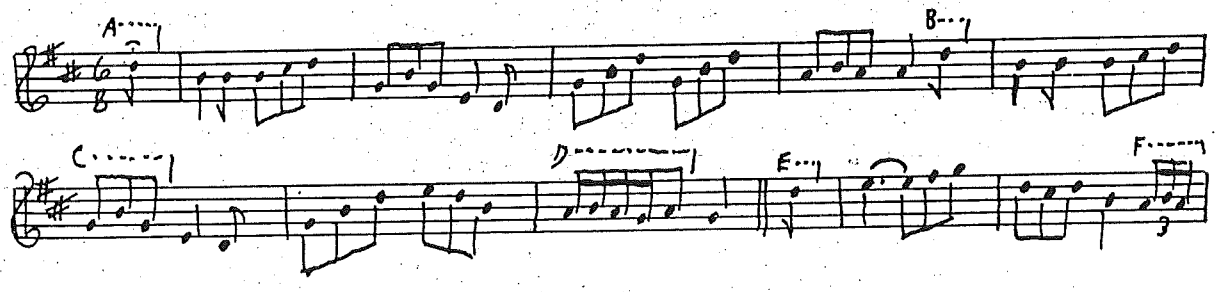
Two fifers' books which contain the tune are Sweet, p. 23, and CFD 76, p. 12; and its overseas popularity is attested by its appearance in Roche, II, No. 352, as *God Save Ireland.* The slight melodic variations introduced by the player of our No. 564 are expectable and characteristic.

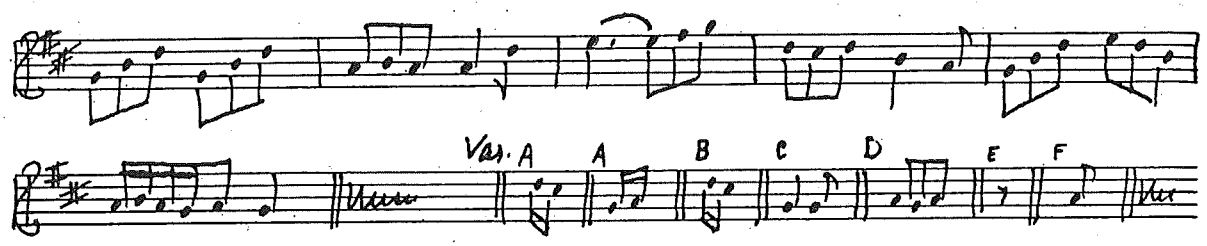
565. PERRY'S VICTORY (FV)

A

Horner, F, 1960, JB.

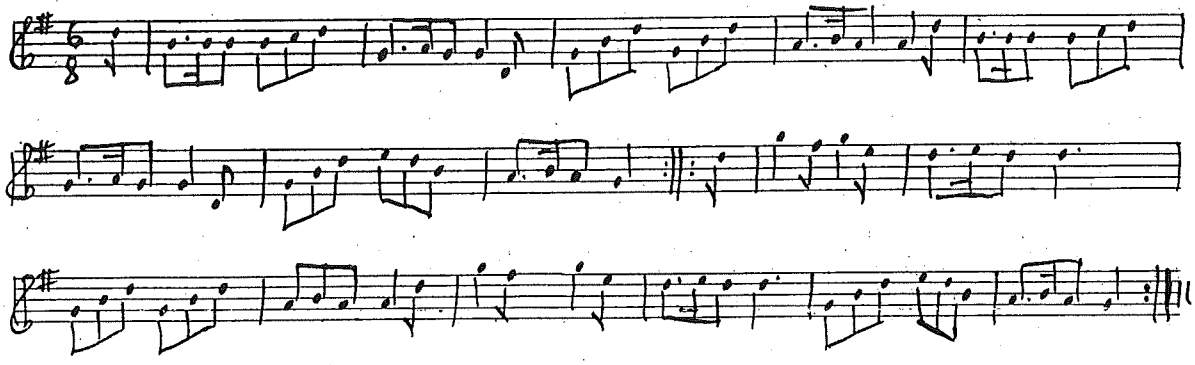
From the Pittsburgh Pioneers Band.
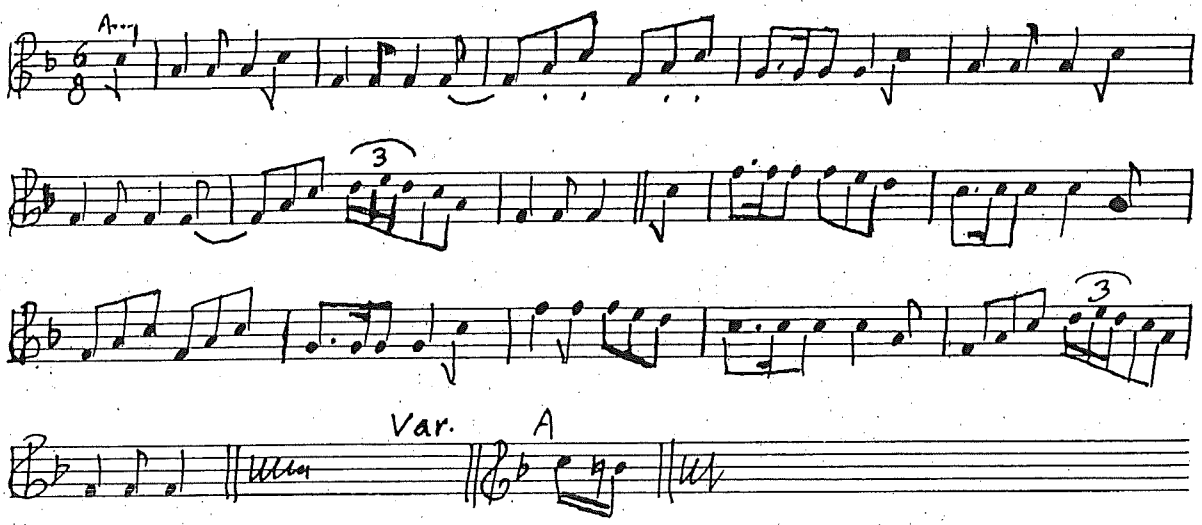




B

Hoge MS, No. 18, 1944, B.



C

M. Rogers, V, 1930s, B.



Local titles: as above, B; *Butler County,* A; no title, C. This is a tune of uncertain date and ancestry, though it must be at least as old as the end of the eighteenth century. It has a tantalizing general resemblance to an Irish tune set to a song beginning *A Ghaoith o'n Deas* [*O Southern Breeze*], and usually given this English translated title. The *Southern Breeze* tune was first published in Bunting 1809, p. 37, and is also found in Moffat Gems, p. 20; Moffat Minst, p. 114; and O'Neill MI, No. 510. Actually, the second parts of our No. 565 and of *Southern Breeze* are the same; the first parts show very little likeness (unless one supposes that bars 1 and 2 of our tune have changed places with bars 3 and 4). However, there also is some resemblance between No. 565 and our No. 89, and Petrie Stan, No. 853 (vocal); as well as some slight resemblance between the abovementioned airs and our Nos. 11 and 213. Still further, we can see some general likeness between our No. 565 and two other tunes: *The Men of Garvagh,* JIFSS, No. 13, p. 29, and *The Black Dance,* Scot CD, Pt. 12, No. 10a (adapted from a collection published by Rutherford in

1772). Of this last-cited piece, the second part is once more the same as that of our No. 565.

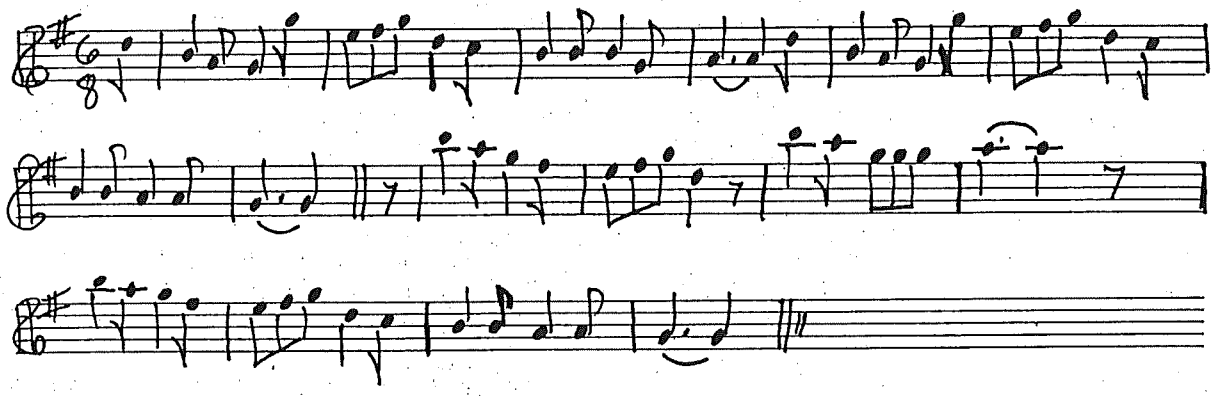
All the tunes just enumerated may or may not be descendants of some single original—it now seems impossible to decide. Moffat Minst, p. 114, thinks the *Southern Breeze* air comes from a seventeenth-century tune which he gives in his Appendix, p. 348, Tune No. X. Here I can discern no special melodic resemblance—only rhythmic.

Our C-version was doubtless played in the fingering of the Key of G. A set close to it (and also nameless) was played on the penny whistle in the 1930s by Mrs. Sarah Catherine Connolly, reared about Jollytown and Pine Bank in Greene County.

566. NANCY FAT (FV)

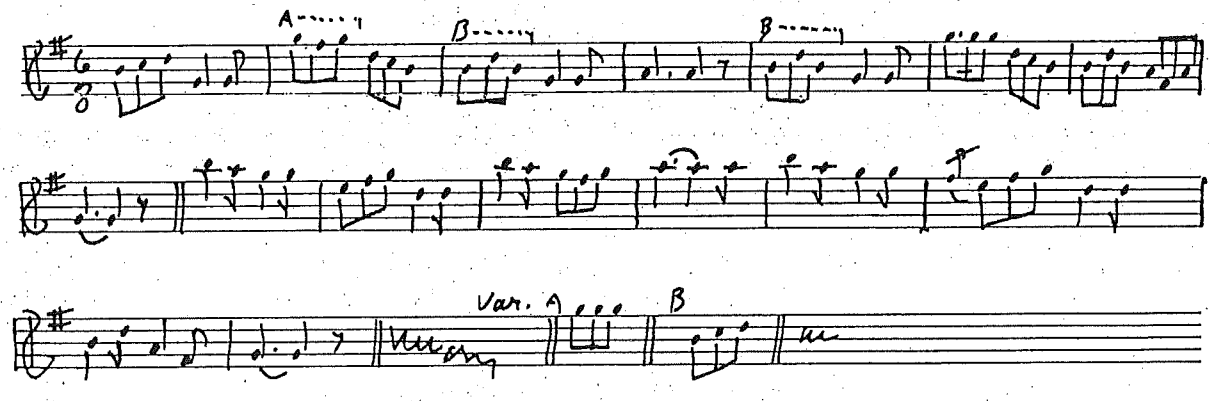
A — G. Mundell, whistling, 1944, B.

As played by fifers in eastern Greene County.



B — L. Hall, V, 1944, B.

From "crippled Jack Anderson," at McKeesport.
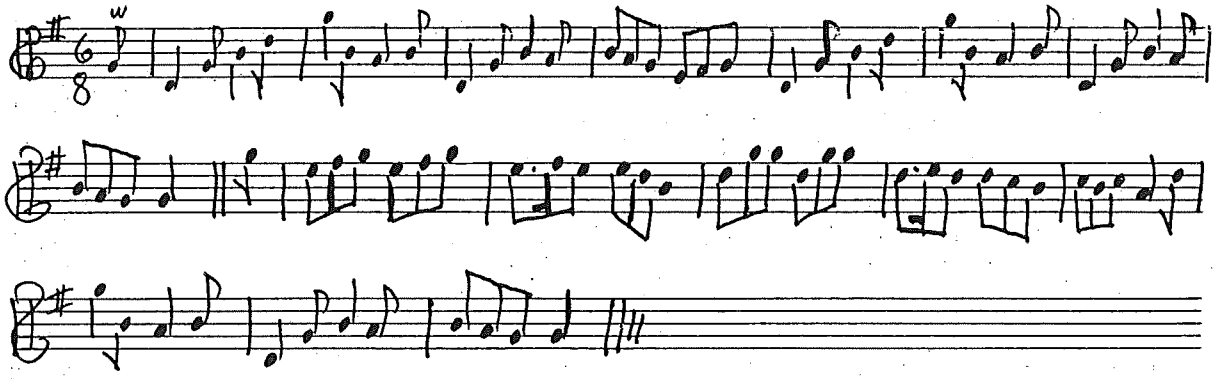


Titles: as above, A; no title, B. Again we have a tune seemingly compounded of strains from different sources. The compound must have been popular in North America, since it reappears in a version from Prince Edward's Island (see Appendix, Tune No. 41). The second strain of our No. 566 has proved untraceable (by me, at least), and is probably modern; but the first is pretty clearly derived from an old Scots and North English air *Because He (I) Was a Bonny Lad,* normally in 4/4 time, and once very popular. Earlier printings of this dance tune date from the second half of the eighteenth and first half of the nineteenth centuries.

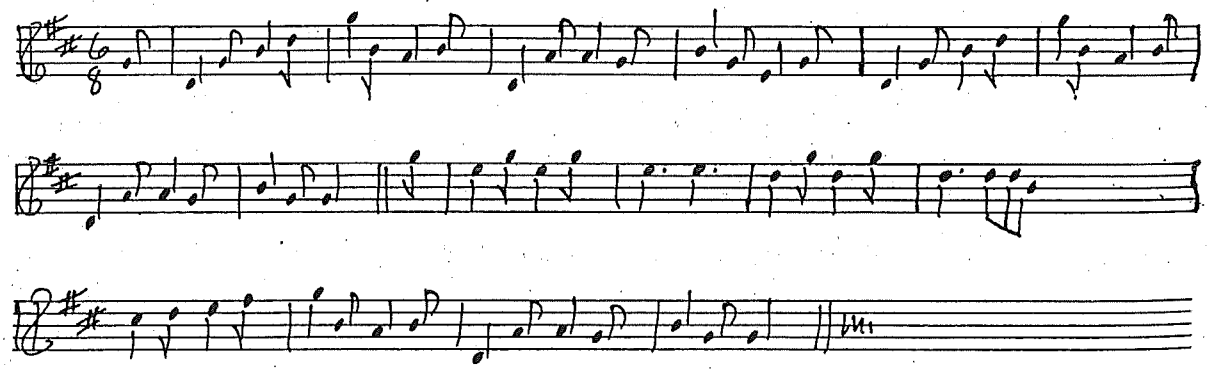
Bruce-Stokoe, p. 154, gives the *Bonny Lad* tune along with the rhyming quatrain that fastened on it its common name (as cited above); saying also that it is found in the 1805 Northumbrian collection of Peacock. He credits Cole Richardson, a once noted local musician, with its composition. Other printings of the air with this "Bonny Lad" name are in Aird, VI, No. 72; Oswald Cal PC, II, p. 149; Walsh Cal CD, II, p. 62; McGlashan, p. 44; Gow STR, I, p. 23; Kerr, II, No. 10; One Thousand, p. 16; Ross BT, Bk. 1, p. 5; Scot CD, Pt. 12, No. 8; Kennedy FTB 1, No. 36; O'Neill MI, No. 1433. Sets of the tune with different names, or untitled, are One Thousand, p. 46, 1st; Roche, II, Nos. 301 and 335; Mellor Welsh, p. 11; Kennedy FTB 2, p. 46 (exceptionally in 6/8 time); Keller Gibbs, p. 25; Murphy MS, p. 18, as *Jacks Favourwright*. Three good additional specimens of the 4/4 *Bonny Lad* form of the piece (with which cf. also our No. 252) are Huntington, p. 20, 3rd, and O'Neill WS, Nos. 242 and 243.

567. CAPTAIN COLLINS (FV)

A — Hoge MS, No. 7, 1944, B.
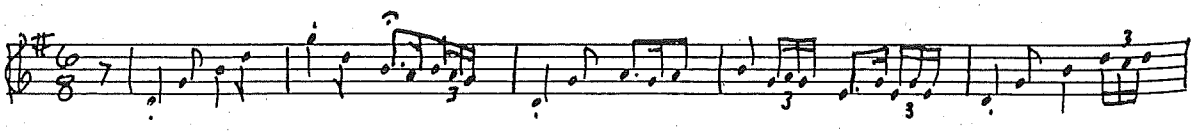


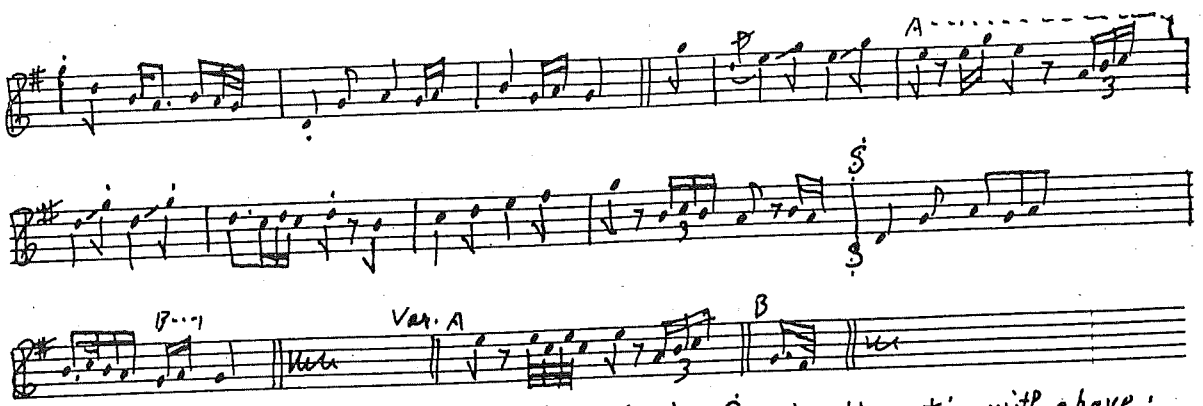
B — Mount Pleasant Tablatures, 1950s, JB.



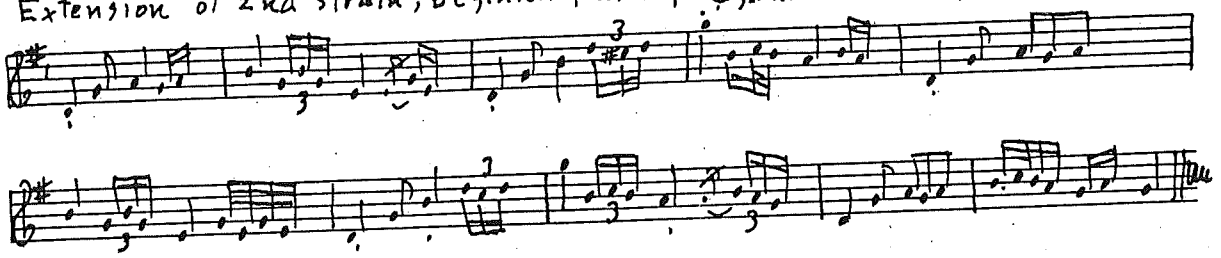
C — Grimm, F, 1962, JB.

From Harry Blair, Perrysville.





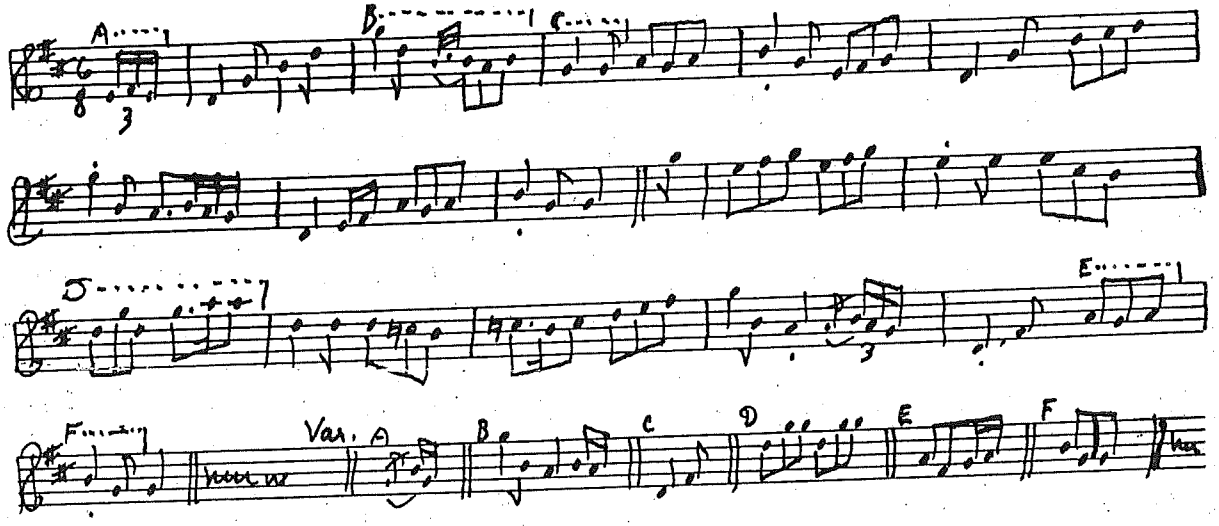
Extension of 2nd strain, beginning at sign $\dot{S}$, and alternating with above:



Yoders, F, 1962, JB.

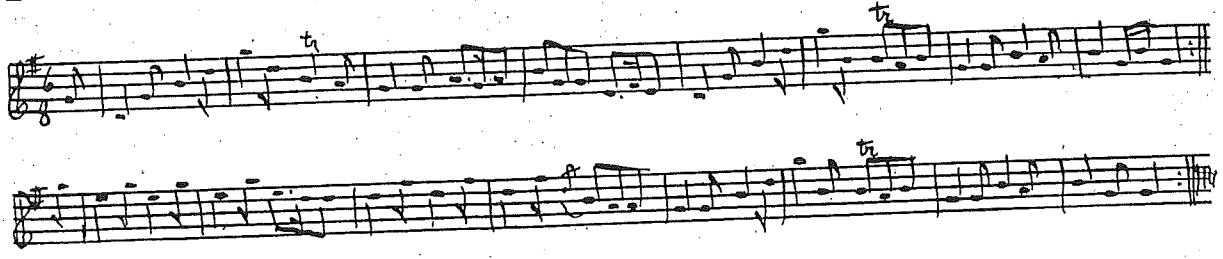
D

From his father.
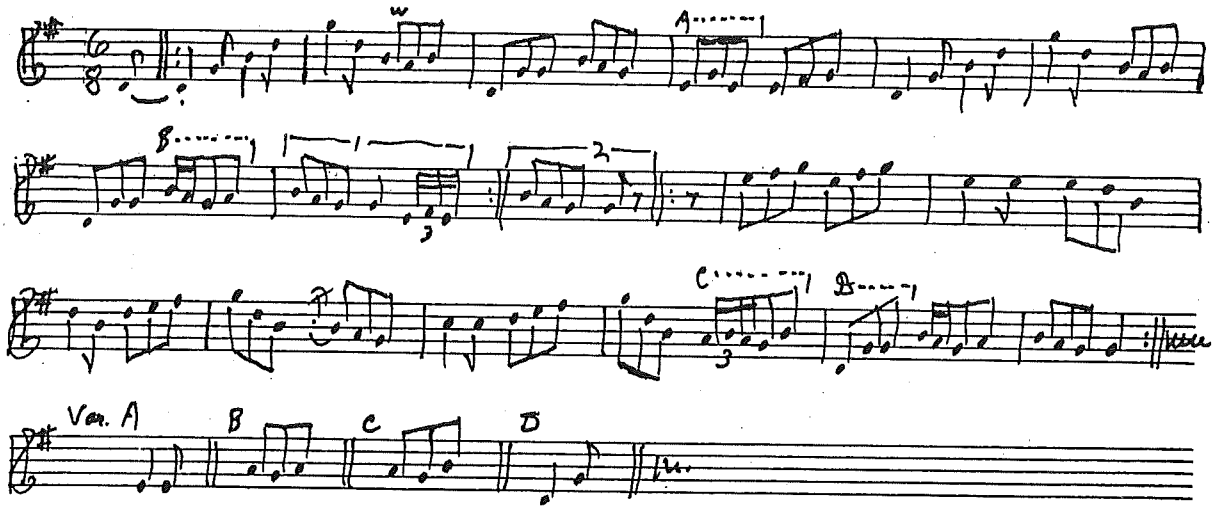


James Taylor, F, 1930s, B.

E



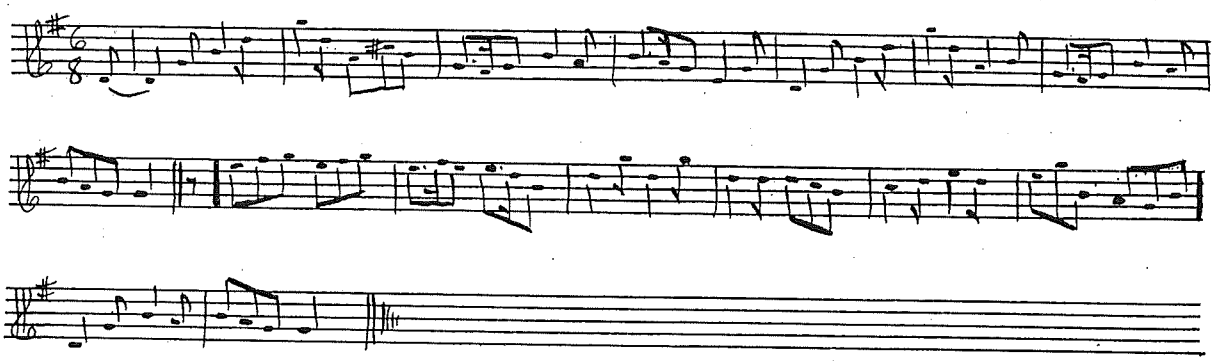
F

Horner, F, 1960, JB.



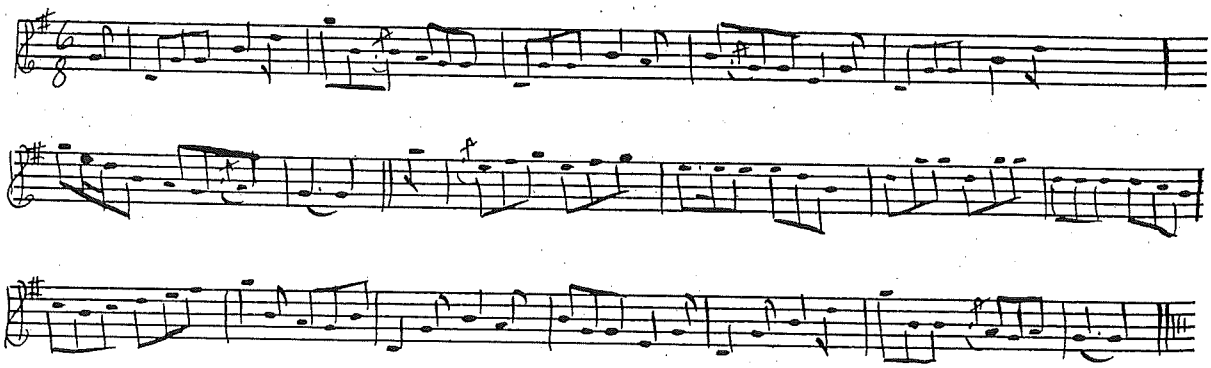
G

Shape, V, 1944, B.
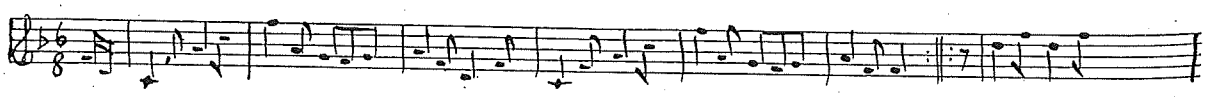


H

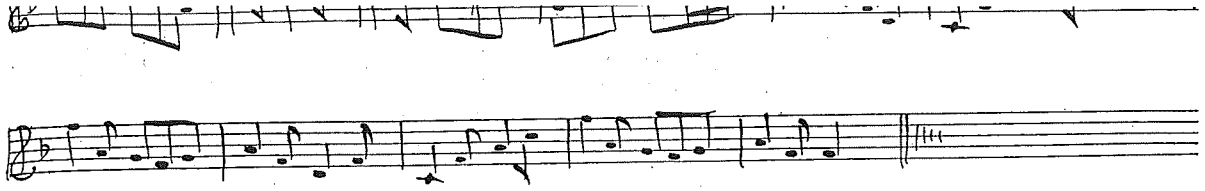
Strosnider, V, 1930s, B.



I

H. White, V, 1930s, B.





Local titles: as above, A; *Bob Ridley,* C; *The Bell Cow,* D; *Fifer's March,* E; *The Belling Tune,* F; no title, B, G, H, I. The reason for the name given Version F, according to the player, Mr. Horner, was that Sam Palmer, another well-known fifer of the area, played the tune so often at "serenades" (where newlyweds were welcomed back home with a hellish din of fife-and-drum, bells, gunshots, beaten metal tubs, firecrackers, etc.) that he conferred this title on the piece in commemoration of its use at these affairs. The tune is indeed a staple of the fifers of southwestern Pennsylvania.

It is also one of the older pieces in Pennsylvania's fifing repertory—going back into the seventeenth century. Glen, p. 197 (commenting on Johnson, No. 439), mentions its appearance in Playford's *Musick's Hand-Maid* of 1678, and adds that it was also in the 1663 edition of that work; in the same publisher's *Musick's Recreation,* of 1669, under the name *Montrose's March;* and in Oswald's Curious Collection, first published in a single volume in 1740. The 1687 version mentioned above was reprinted in Smith, *Musica Antiqua,* II, p. 175, as *Scottish March,* and also given in Johnson-Stenhouse, p. 391.

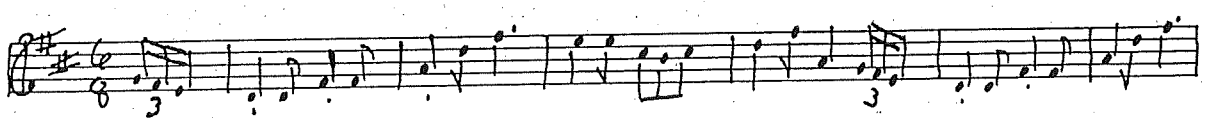
The "Montrose" title for our tune is no longer seen; but, expectably, versions have appeared under several names, one of which is *A Rock and a Wee Pickle Tow.* Forms of the air, with variant renderings of this name, are in Aird, I, No. 194; Johnson, IV, No. 439; Oswald Cal PC, I, p. 8; McGibbon CST, p. 55; McGibbon Scot, III, p. 18; Thomson Scot 1, IV, No. 199; Smith Scot M, VI, p. 62; Gow VM, 2nd Ed., p. 27; Gow CR, IV, p. 17; Gale, p. 24; Hogg Series I, Song LII; Kerr, I, p. 31; Hughes Uladh, p. 15; Kennedy FTB 2, p. 31.
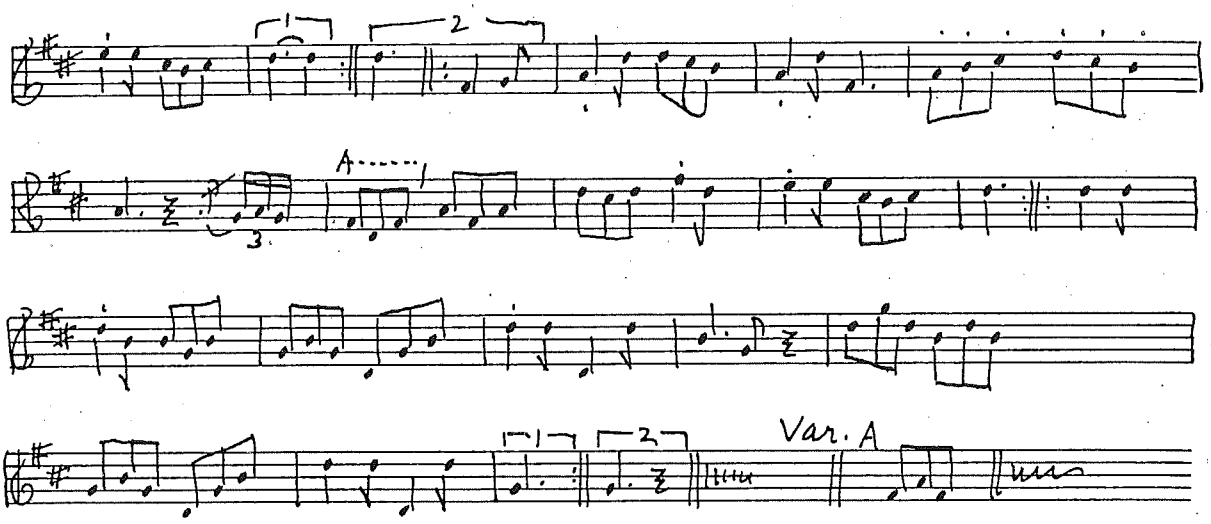
Another set of variants takes title from a nursery rhyme beginning "There was an old woman tossed up in a blanket (basket),/Seventy times as high as the moon," etc. The rhyme goes on to tell how she "carried a broom" to "sweep the cobwebs out of the sky." Various bits of this rhyme have been used to make titles for a number of sets of this air, including those in O'Neill MI, No. 771; JEFDS, 2nd Series, p. 24 (1928) and p. 57 (1930); Thomas, *The Real Personages Of Mother Goose,* p. 41; Sharp MDT, Set 2, p. 6, Set 3, p. 18, Set 6, p. 14, set 8, p. 14.

Still other versions of the tune go to odd local names, or no name at all: e.g., Murphy MS, p. 30; Joyce, 1909, No. 836; Petrie Stan, No. 220; One Thousand, p. 55, 3rd; Smith Scot M, IV, p. 52; O'Neill MI, No. 820; Oswald Cal PC, II, p. 32 (*The Highlanders March*); Roche, II, No. 315 (*O'Sullivan Mor's March*); Dovey MS, p. 6 (*The Ribbels March,* illiterately set down); JEFDSS, V, p. 79, a bride's march from Shetland. Fraser, No. 3, is a tune having some general resemblance to this one. Versions are normally 6/8 time, very rarely in 3/4 or 4/4. A version of this tune, slightly disguised by being heavily ornate, is the 6/8 march in O'Neill WS, No. 93.

568. THE LISLE QUICKSTEP (F)

Horner, F, 1960, JB.
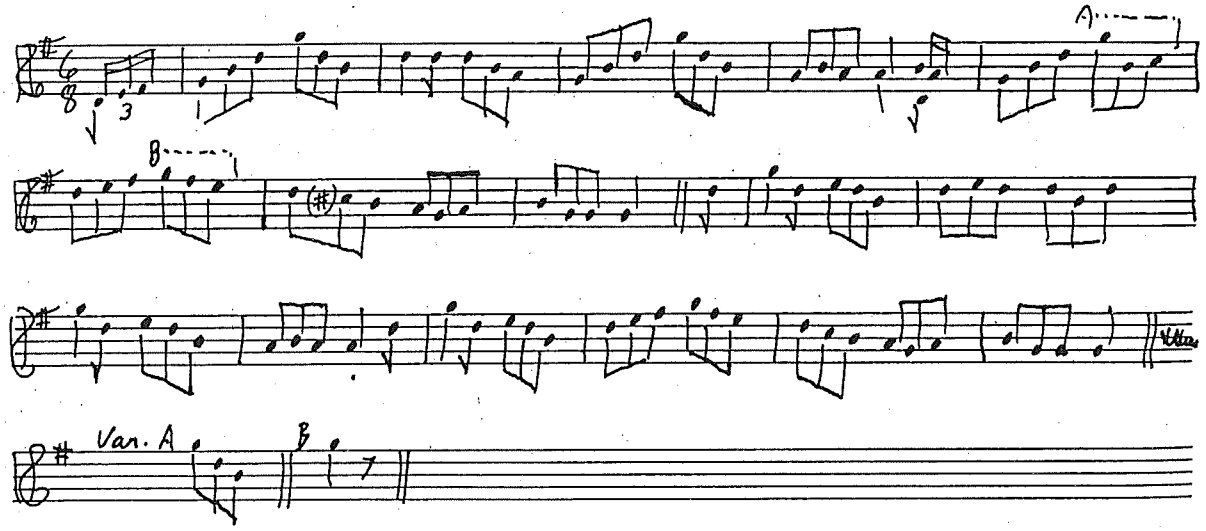




571

569. THE GREEN COCKADE (F)

Horner, F, 1960, JB.
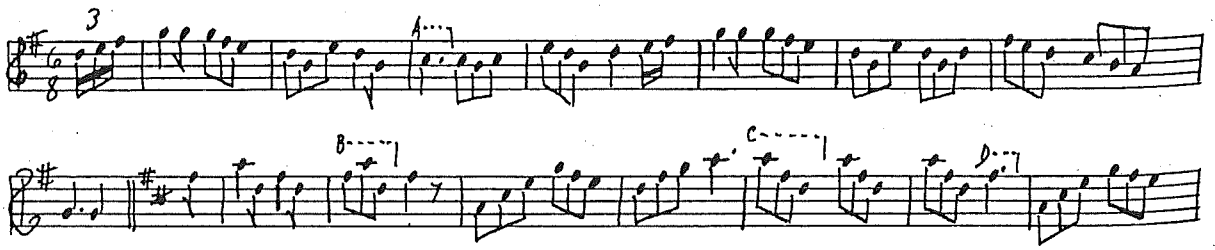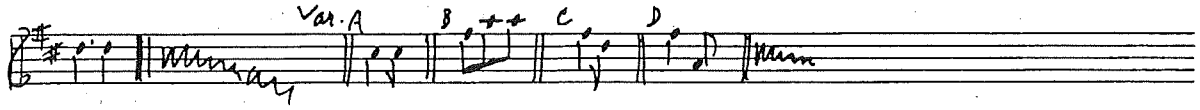


572

With this compare our Nos. 494 and 518, and see note to No. 494.
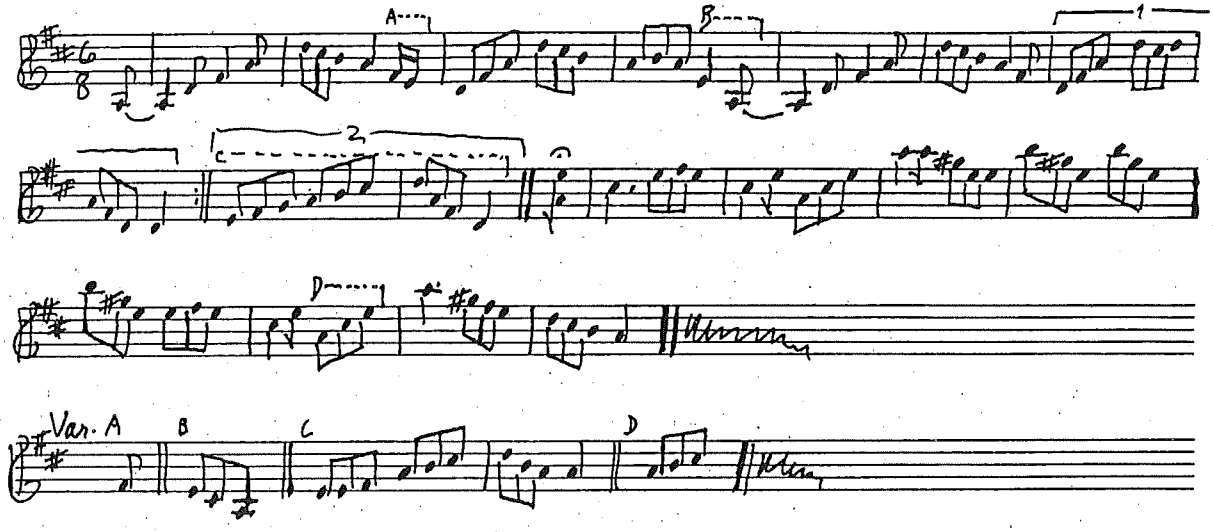
570. RIPPLING WATER (V)

Grimshaw, V, 1958, JB.
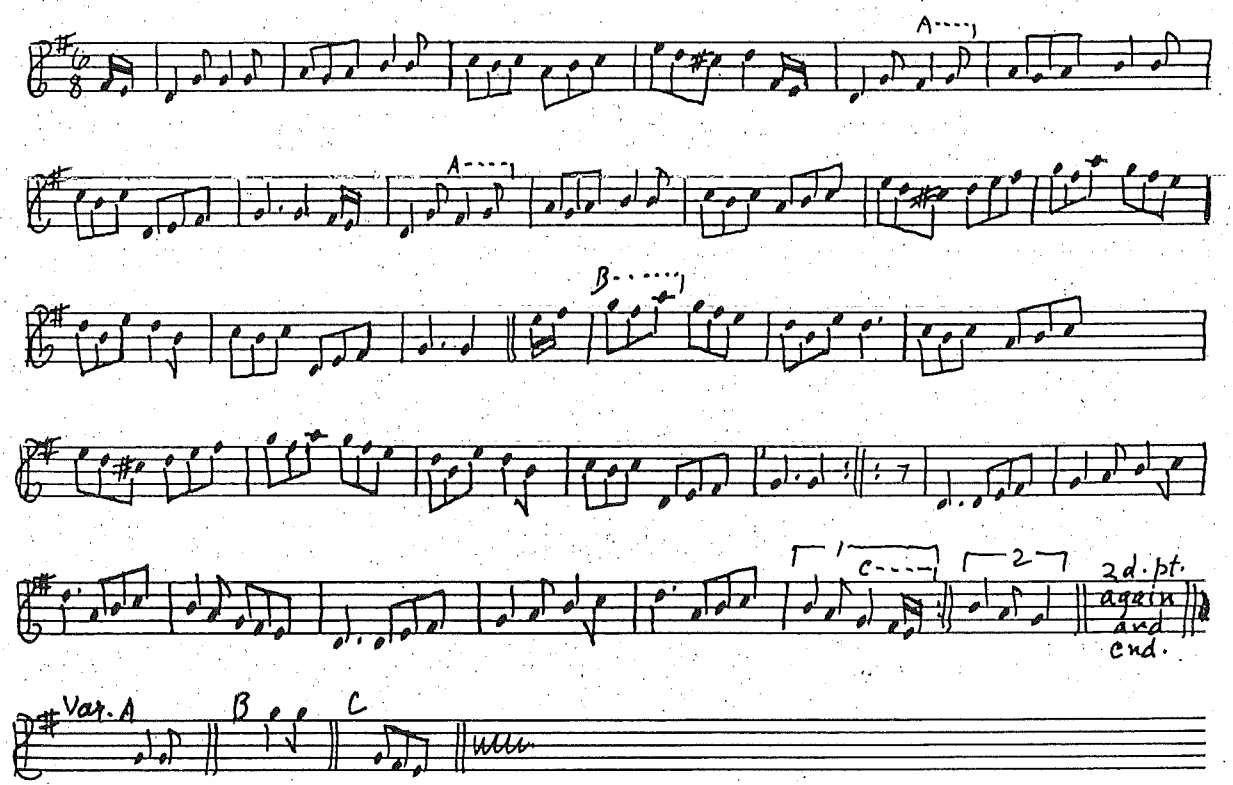




571. TUGGERMAN'S JIG (V) Grimshaw, V, 1958, JB.



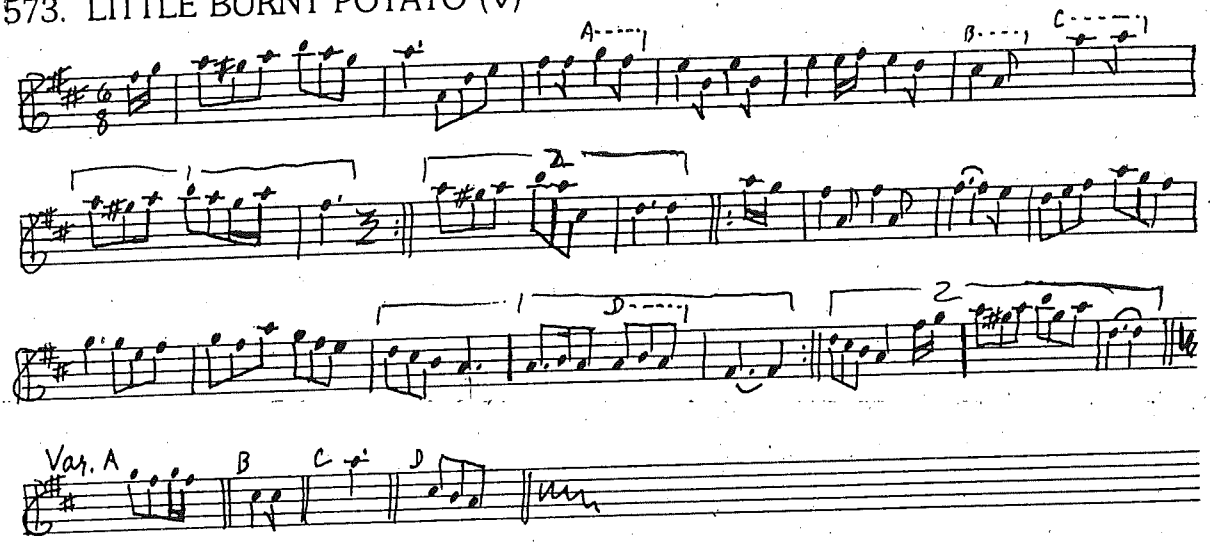
572. QUADRILLE (V) Grimshaw, V, 1958, JB.



I feel certain that this tune is a version or derivative of *The Portland Fancy,* for which see our No. 641. Also, compare the second part of this with the first part of No. 570, *Rippling Water.*

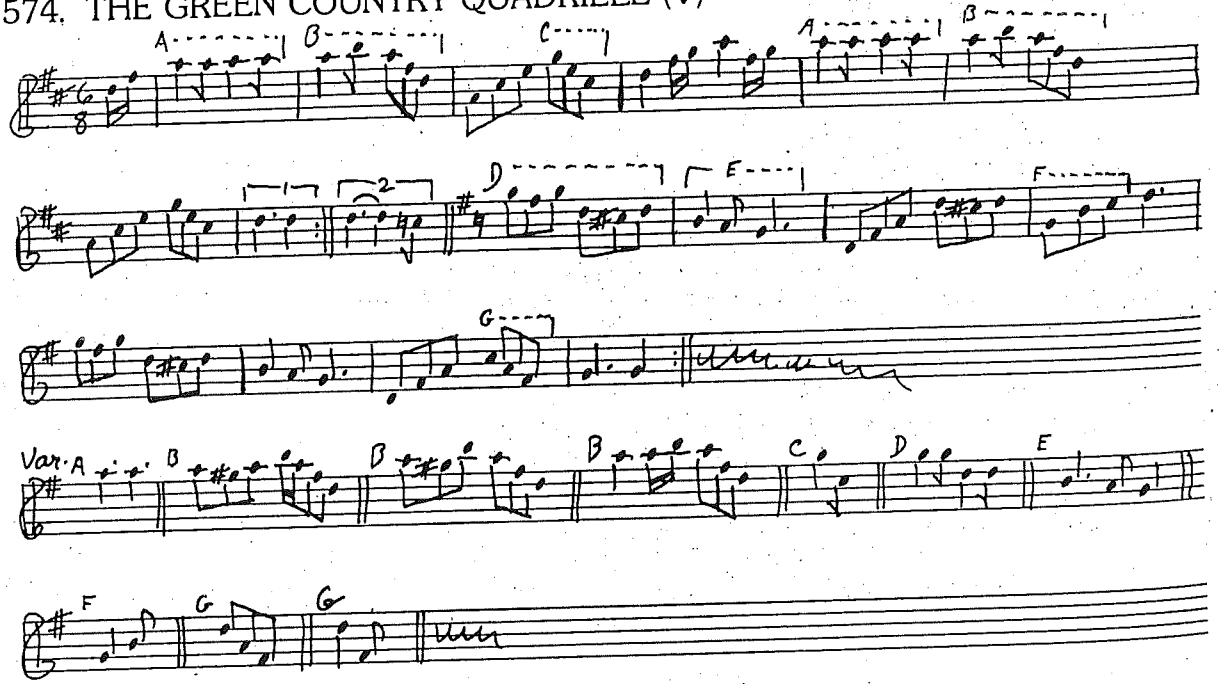
573. LITTLE BURNT POTATO (V)

Grimshaw, V, 1958, JB.



574. THE GREEN COUNTRY QUADRILLE (V)

Grimshaw, V, 1958, JB.
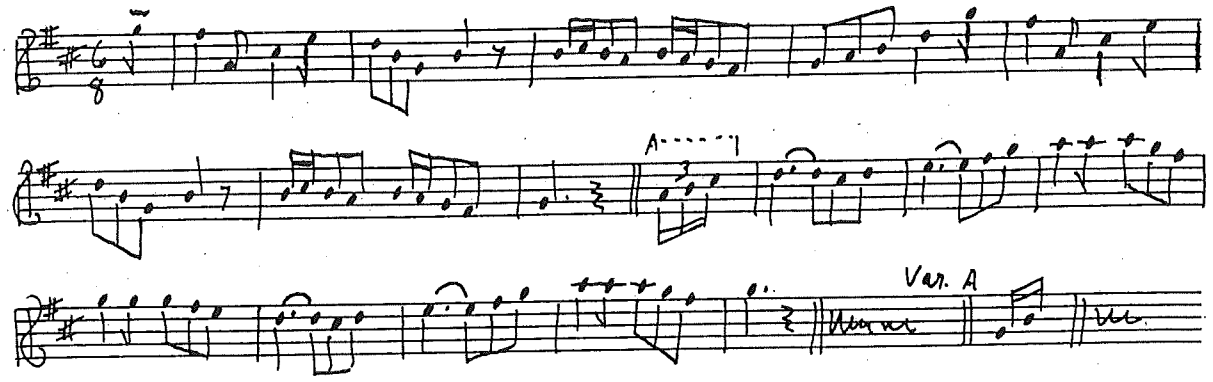


The player called this "a Canadian tune." It is certainly a 6/8 version of *The Lop-Eared Mule,* with usual order of parts reversed. See our No. 164 and note.

575. OLD MARCH (F)

Horner, F, 1960, JB.

From his father and the Hiesterburg Band.

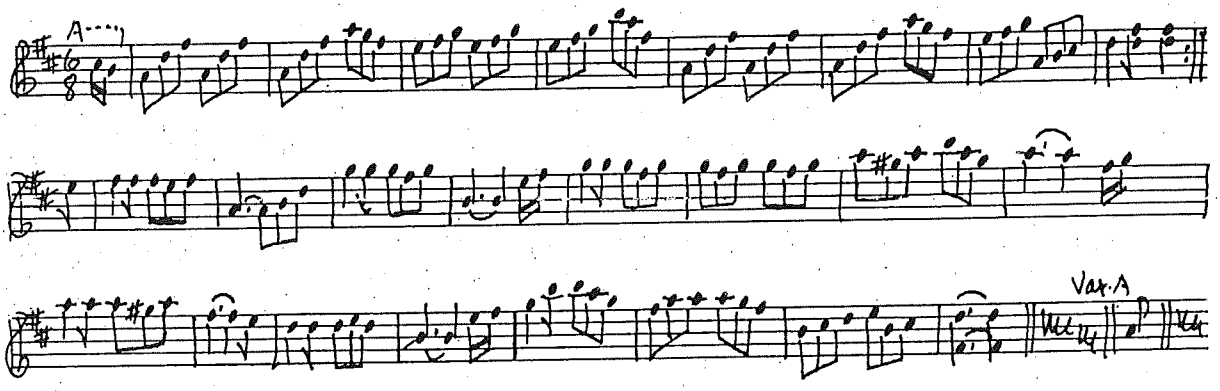


The first part of this march is evidently derived from the opening strain of a tune sung to "Come play me that simple air again / I used so to love in life's young day," etc., a sentimental song of the last century, which can be found (without author or composer named) in Wier, p. 95. The second part of No. 575 has replaced that of the song air, although I seem to detect a little indication that it was actually developed out of the second song-tune section, or at least suggested by that part of the piece.

576. QUADRILLE (V)

McCullough, V, 1959, JB.
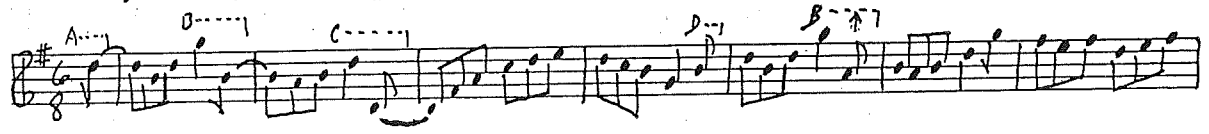
From Harry Decker, Glen Campbell, Pennsylvania.

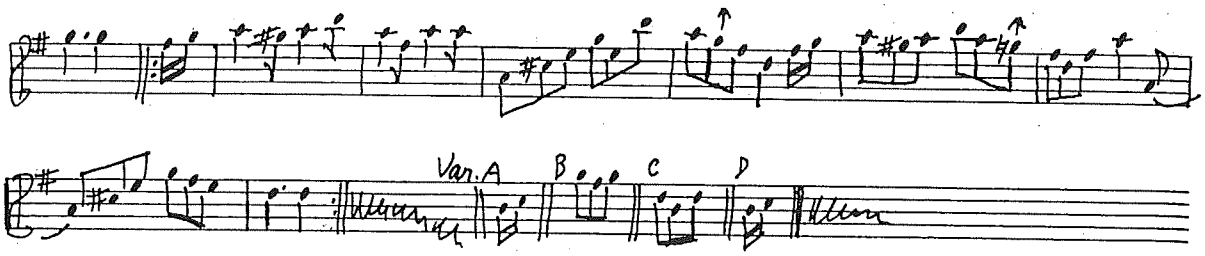


577. EDDY STICKER'S TUNE (V)

McCullough, V, 1959, JB.

From Eddy Sticker, Glen Campbell, Pennsylvania

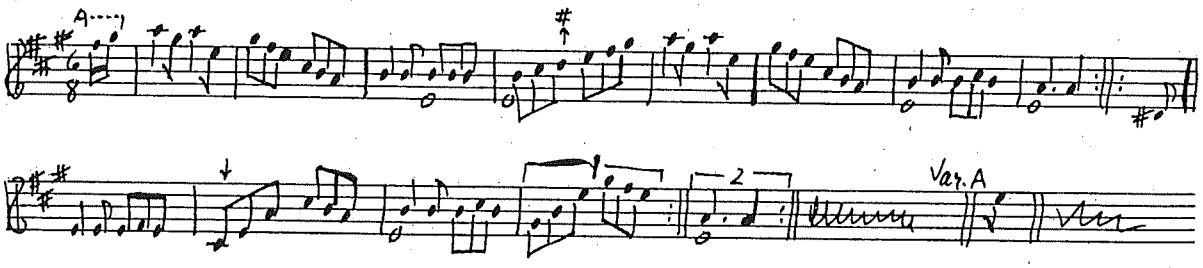




This tune was named for Eddy Sticker, a young Indiana County man, whose mind had been ruined by a fever when he was a boy, but who still retained his ability to play the fiddle, and recalled a good number of tunes. Eddy's father, a Civil War veteran and also a fiddler, lived in Milton, Pennsylvania, where various people learned tunes from him. The first section of No. 577 is equal to the first part of the first tune in Section No. IV of a piece to "The Lancers" in Linscott, p. 93.

578. COMPOSITION OF HARMON McCULLOUGH (V)

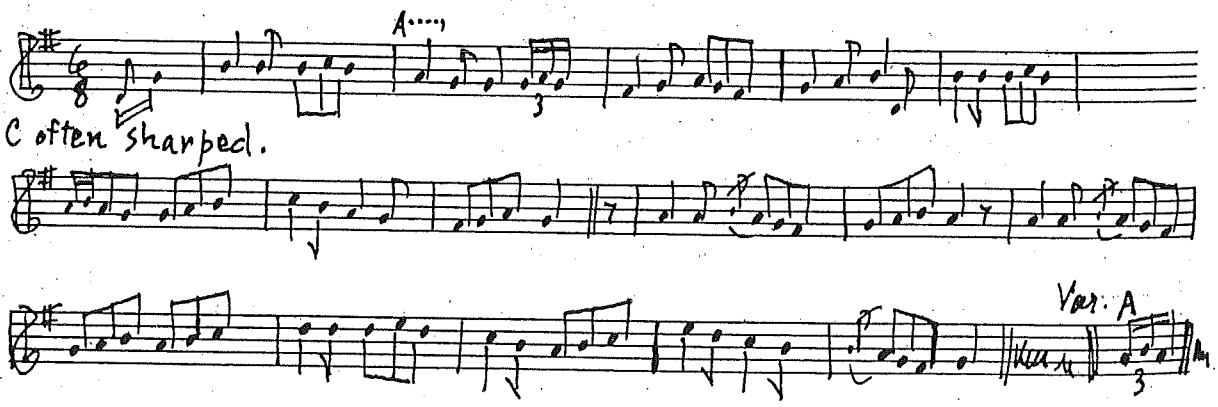
McCullough, V, 1959, JB.



579. OLD AMZI ECCLES TUNE (F)

Horner, F, 1960, JB.

From an old Monongahela City fifer and band leader.
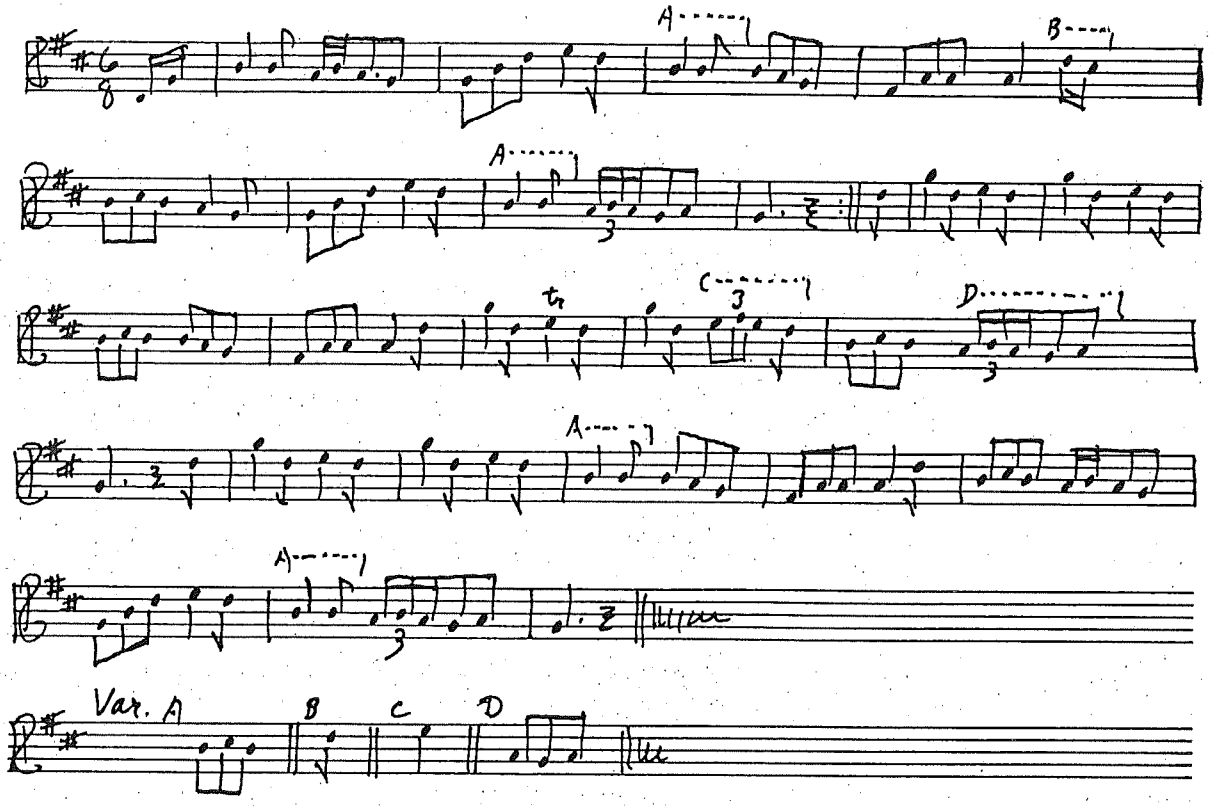


This tune, though its earlier sets evidently are old ballroom dances, has had association with fifing and military music also, to judge from some of the titles under which it has been printed. An early

title is *Voulez-vous Danser,* Wilson Comp Ball, p. 91, and Kerr, I, p. 27; this dance set is in three parts which are not all of equal length. Our fife version is shortened by combining into one part two of the older parts, and is "squared off" to make its parts equal in length. Other printed versions are Cole F, No. 206 (part 5, p. 5), *The Soldier's Glory;* Galwey, p. 9, No. 1, *The Life of a Soldier;* and Kennedy, FTB 2, p. 47, *Ninepins.*

580. THE COCK OF THE NORTH (F)

Horner, F, 1960, JB.



Here we have another tune traceable to the seventeenth century. It is still popular (compare our No. 43 in the Appendix) as an instrumental piece, and I have been told that in New England an obscene song, "Chase Me, Charlie" (which I have not heard), is sung to it. Our title, which is the prevalent one for the tune today, is not the oldest of record: the two names most common in earlier times were *Jumpin(g) John (Joan)* and *Joan's Placket (Is Torn)*, both apparently used in the 1600s.

Chappell, PMOT, pp. 518, 519, alleges the earliest notice of the tune (with the *Placket* title) to be an entry in Pepys' diary for June, 1667, and says further that the air is in the *Dancing Master* of 1686 and all subsequent editions. He thus corrects his notes to the piece in NEA (Vol. 1, Nos. 36 and 37; Vol. II, p. 50), and agrees with the pronouncements made by Glen, p. 106. (Compare, however, the notes to this tune in Simpson BBB, p. 389.) In both NEA and PMOT, Chappell also introduces a trumpet version of the tune which was alleged to have been played at the execution of Mary Queen of Scots in 1587. If this assertion were true—or even likely—it would date the tune from the sixteenth century; but it remains a baseless rumor. Johnson-Stenhouse, p. 128, contains a claim that this melody was the progenitor of *Lilliburlero* (our *Protestant Boys,* No. 445); but Glen, p. 106, disputing this, does affirm (correctly) the ancestry of *Joan's Placket* to our No. 580.
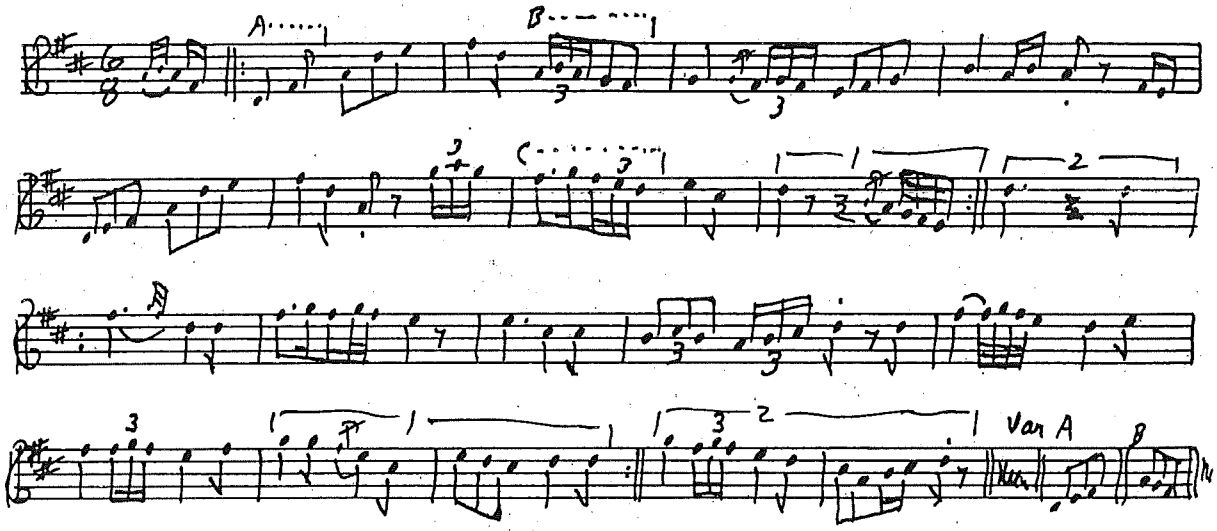
I can cite these versions of the air appearing under the *Jumpin John* title: Johnson-Stenhouse, p.

129; Johnson, II, No. 138 (Glen's note to this, p. 105, denies its Scotch-ness); Oswald Cal PC, II, p. 72; Smith Scot M, II, p. 54. Under the *Joan's Placket* title, our tune has appeared in Walsh CDM, I, No. 30; Chappell PMOT, p. 518; Chappell NEA, I, Nos. 36 and 37; Simpson BBB, p. 389; Playford DM, 13th ed., p. 30; Kennedy FTB 2, p. 36; Wilson Comp Ball, p. 106; Kerr, II, No. 311. As *The Cock of the North,* it is in McDonald Gesto, p. 135; Jarman, p. 66; Sweet, p. 40; and Ross BT, Bk. I, p. 10. An odd title is *We Must All Wait Till My Lady Comes Home,* Kidson OECD, p. 21, from a MS of 1816. Also in McDonald Gesto, p. 112, is a slow 3/4-time set with the heading of *Lament.*

581. FIFE MARCH (F)

Grimm, F, 1961, JB..
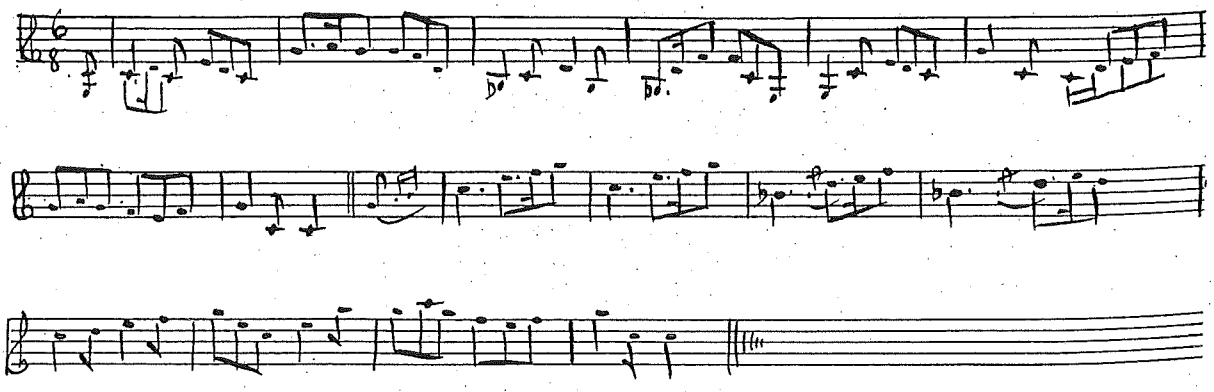
From an 87-year-old fifer, Hawkins, at Mount Pleasant. Learned at age 15.



With the first part of this, campare the first of our No. 467. With the second part, compare Part 3 of our No. 611. Both the tunes referred to are fifers' pieces, and this group of interrelated airs further illustrates the exchange of tune-parts in the repertories of fife-players, analogous to what goes on among the fiddlers.

582. MUNCY (FV)
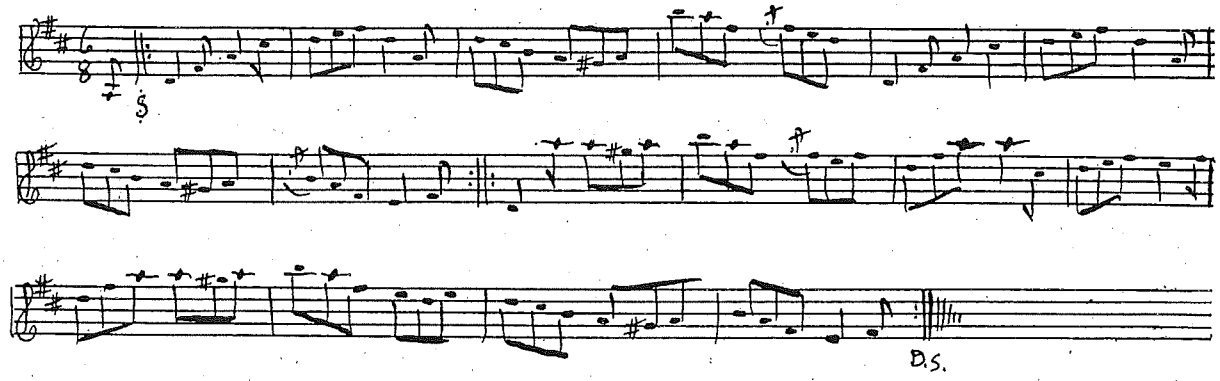
Losch, V, 1930s, B.



Probably named for Muncy, Lycoming County, Pennsylvania. Though I heard this tune played on the fiddle, and the player never characterized it in any special way, I have also labeled it a fife tune, because it appears to me to have all the earmarks of an old march, and was performed with leisurely dignity, like many of the slow marches of the fifers. Compare Joyce 1909, No. 837, Petrie Stan Nos. 952 and 955, and the other complexes of related tunes cited and discussed in the notes to our No. 542.

583. SCOTCH COME OVER THE BORDER (VF)

Shape, V, 1944, B.

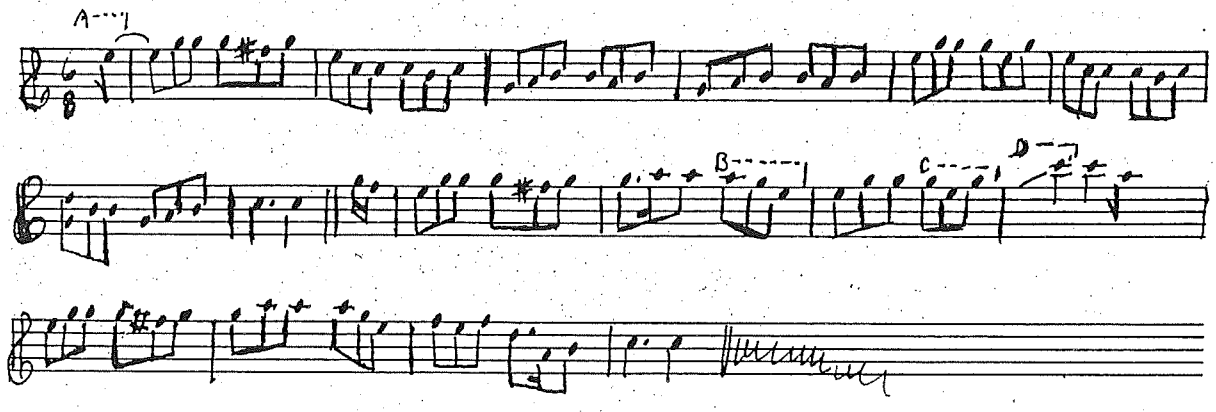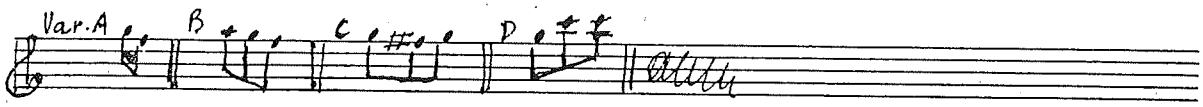


This is a version of a well-known Scots tune; for its ancestry and formation, see the notes to *Billy in the Low Land,* our No. 234, and to the other airs from this collection mentioned in those notes. The following facts might also be mentioned: in Stenhouse-Johnson, p. 223, commenting on Johnson's No. 236, Stenhouse gives another set of the slower, 3/4-time *O Dear Minnie* form of the tune, and on the preceding page, he denies and reverses Gow's dictum in CR, I, p. 20, that *The Braes of Auchtertyre* is the original from which *O Dear Minnie* was derived. Stenhouse thinks that the reverse process took place, and the 4/4 tune was evolved out of the 3/4 one. I agree.

A good 6/8 set of our No. 583 is O'Neill DMI, No. 268 (equals O'Neill MI, No. 1064). Comparison with our Nos. 234 and 435 is once more suggested. A tune in Feldman, p. 233, 1st, has a strong general resemblance to ours in both parts—as if it were, at least, a derivative of the *Blue Bonnets* air.

584. QUADRILLE (V)
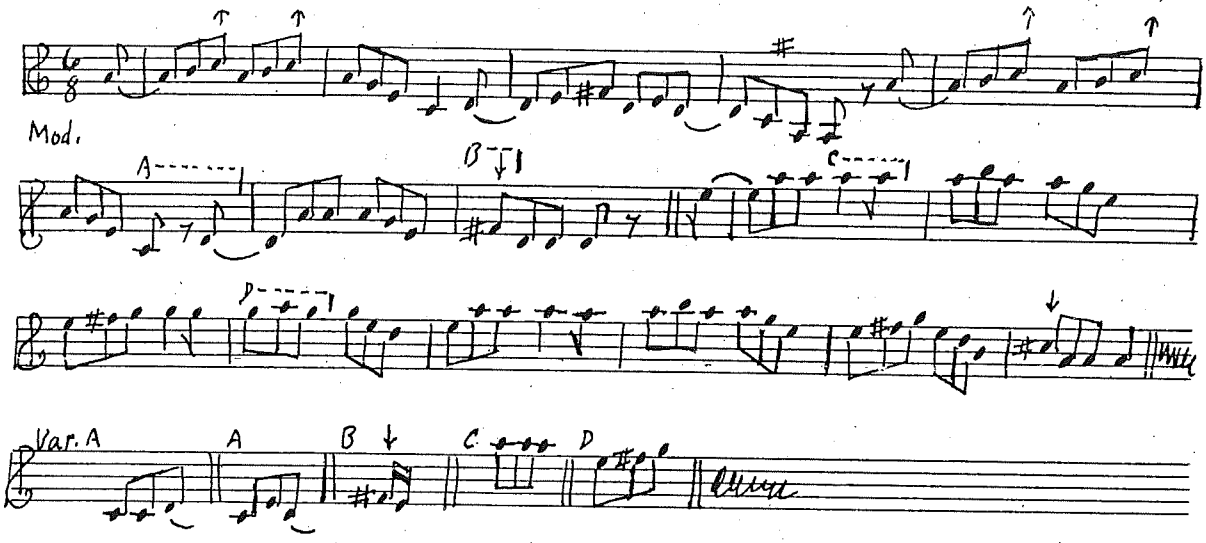
Elliott, V, 1954, JB.





585. THE LADY'S DISAPPOINTMENT (V)

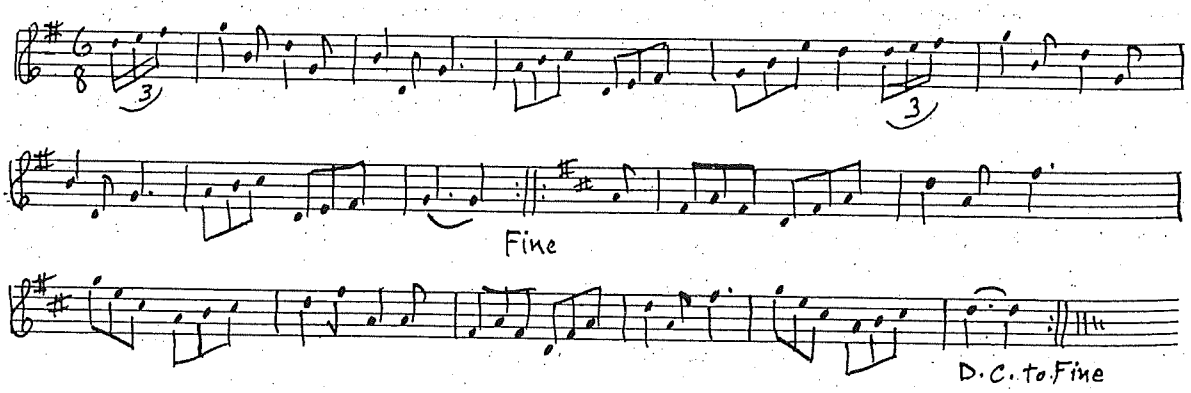
Edinger, V, 1954, JB.



This tune has a tantalizing general resemblance to the sets of our No. 452, and may well be another member of that related group. If so, the same question asked about the ancestry of the 452 complex is a fair one for No. 585: is it perhaps another offshoot of the widespread (and doubtless old) *Welcome Home* tune-family? See notes to No. 452 and the *Welcome Home* pieces cited there.

586. ALLEGHENY COUNTY (F)

Hoge MS, No. 33, 1944, B.



Some general resemblance (including the register of G-to-D modulation) exists between this piece and the second figure of *Standard Club Quadrille No. 1,* in Ford Good Morning, p. 10.

587

The eight colle ess, FTB

588

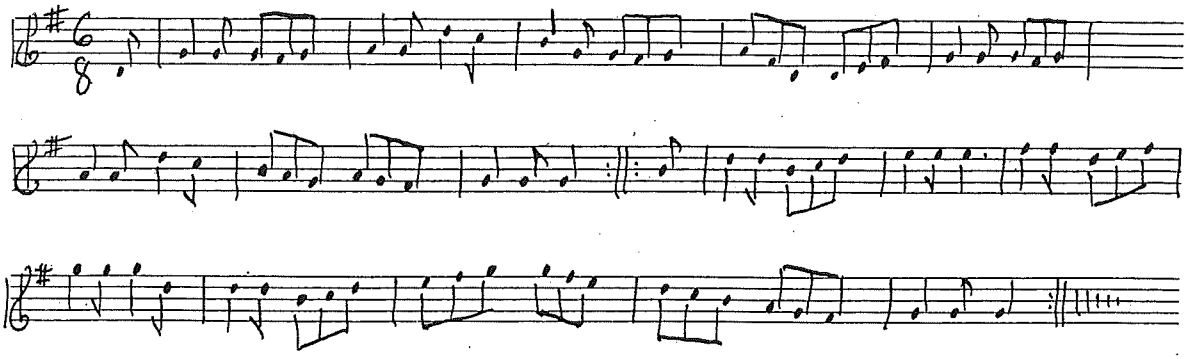
A

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Fron

587. SOLDIERS' DANCE (F)

Hoge MS, No. 32, 1944, B.
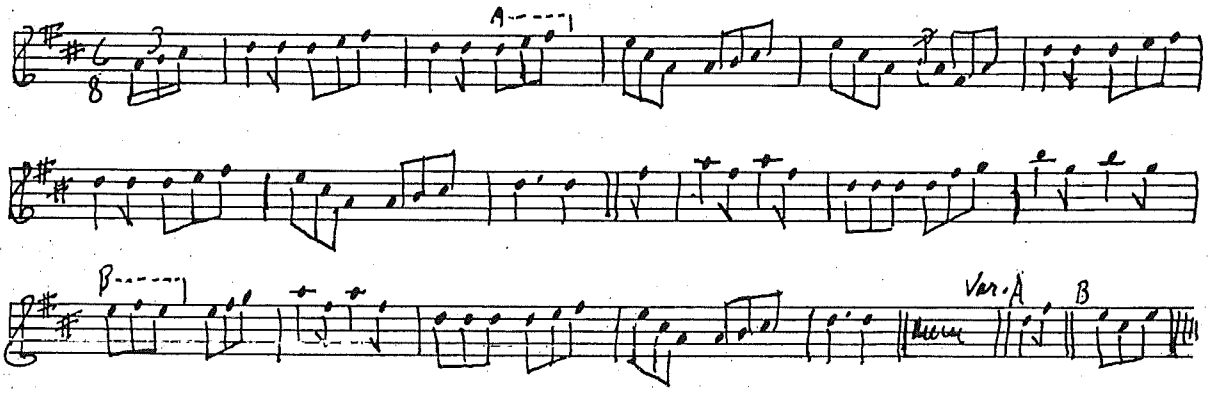


The name given in the Hoge MS to this tune is only one of several, but it goes back to the eighteenth century. In Scot CD, Pt. 16, No. 3, tune 2, it appears with this tune from a Skillern collection of 1776. This name also goes to the tune in Ford, p. 90. Other titles are *The Marchioness,* Cushing, p. 40, No. 85; *The Guard House,* Harding AR, No. 103; *The Hullichan Jig,* Kennedy FTB 2, p. 38; *Chelmsford Races,* Riley, II, No. 121. An untitled set is in Kerr, I, p. 28, 7th.

588. THE RAW RECRUIT (FV)

A
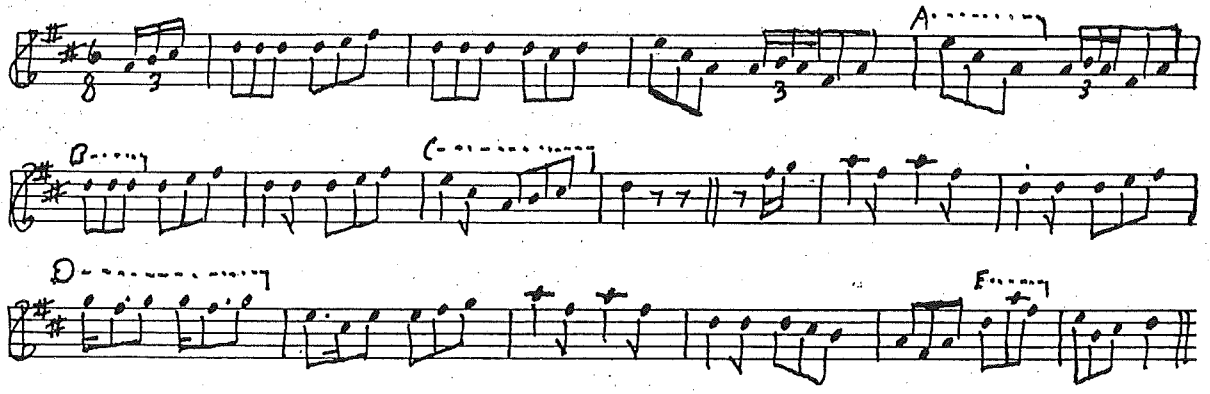
Horner, F, 1960, JB.

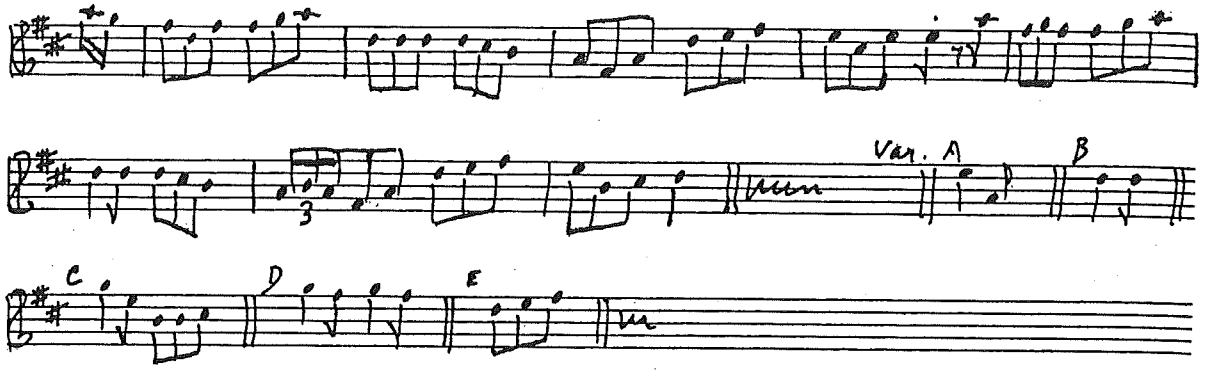


B

Yoders, F, 1961, JB.

From his father, at Carmichaels, Pennsylvania.
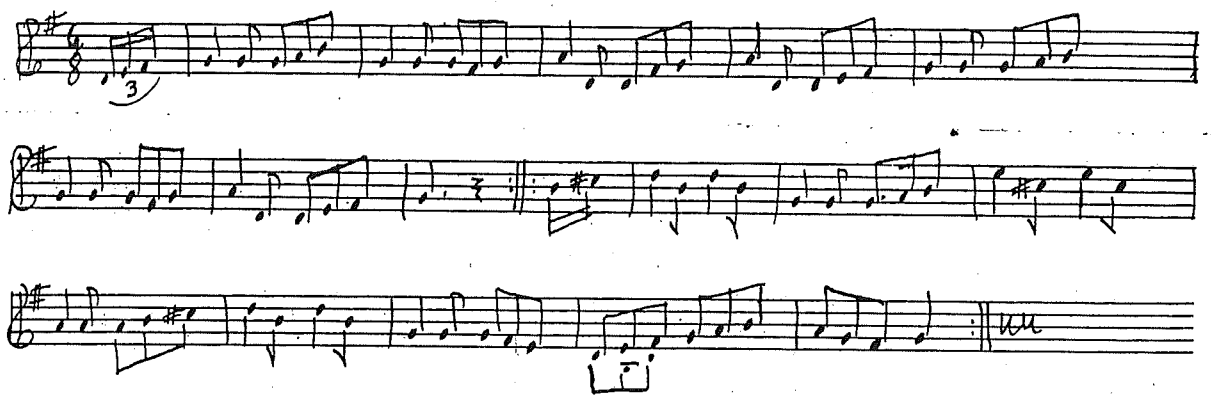




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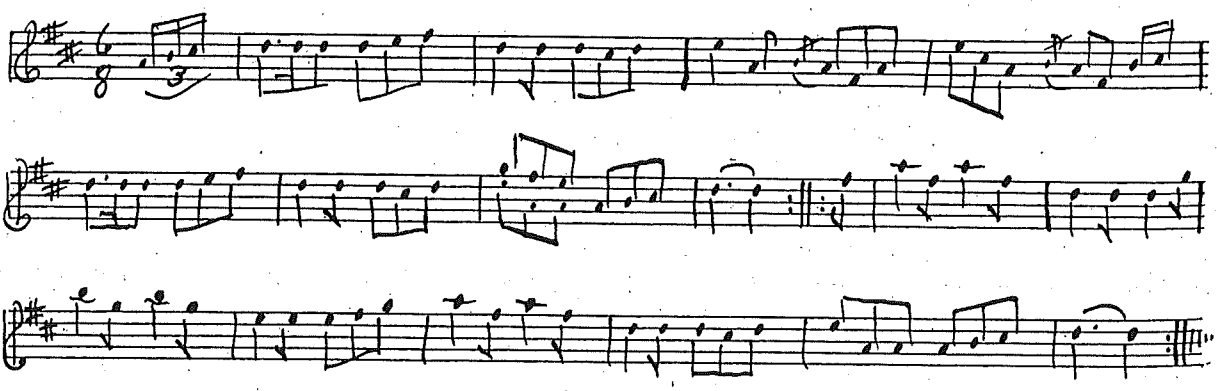
Yoders, F, 1961, JB.

From same source as Version B.



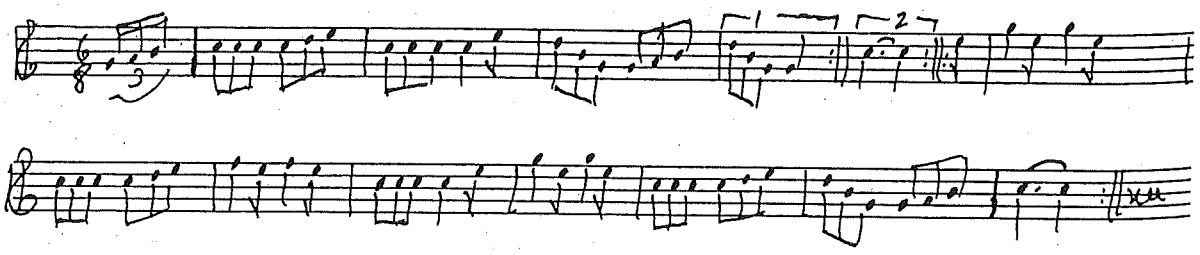
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Palmer, F, 1944, B.



E

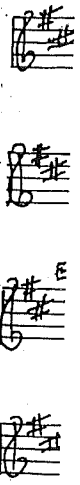
Clements MS, noted by J. A. Evanson from J. Russell Clements, F, 1946.



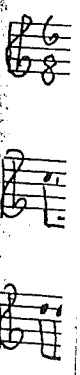
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G



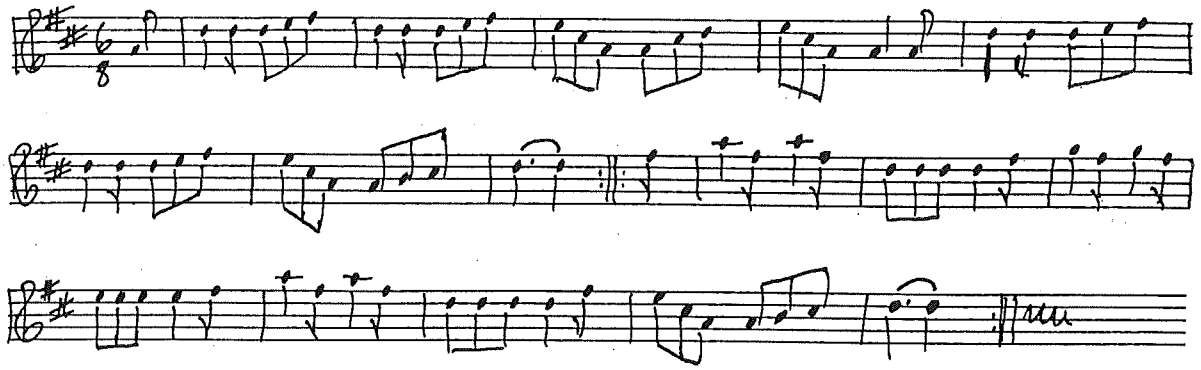
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unexpe
guitars
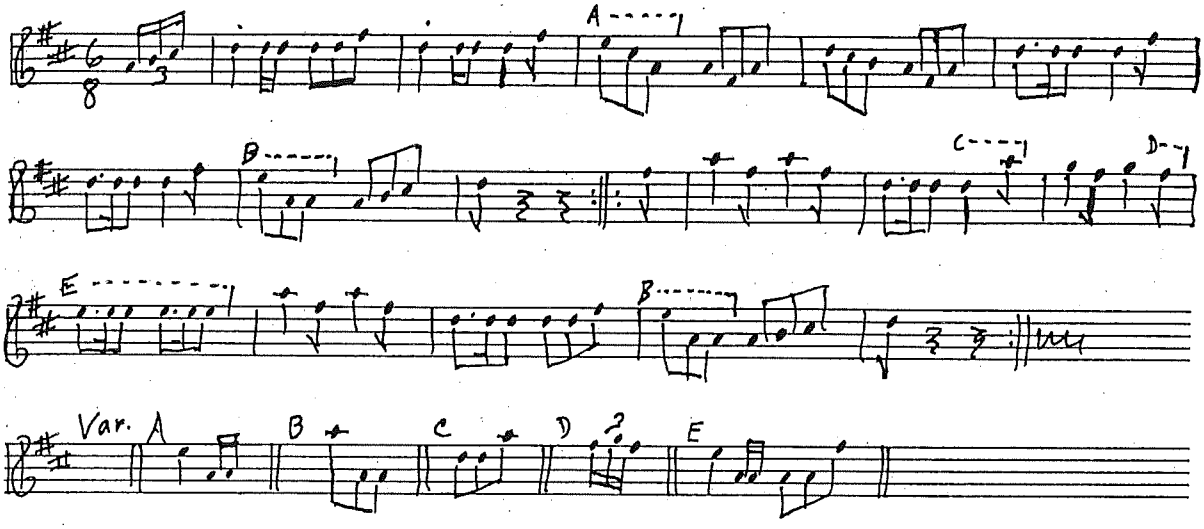
F

Clements MS, No. 5; sent in by J. A. Evanson, 1946.



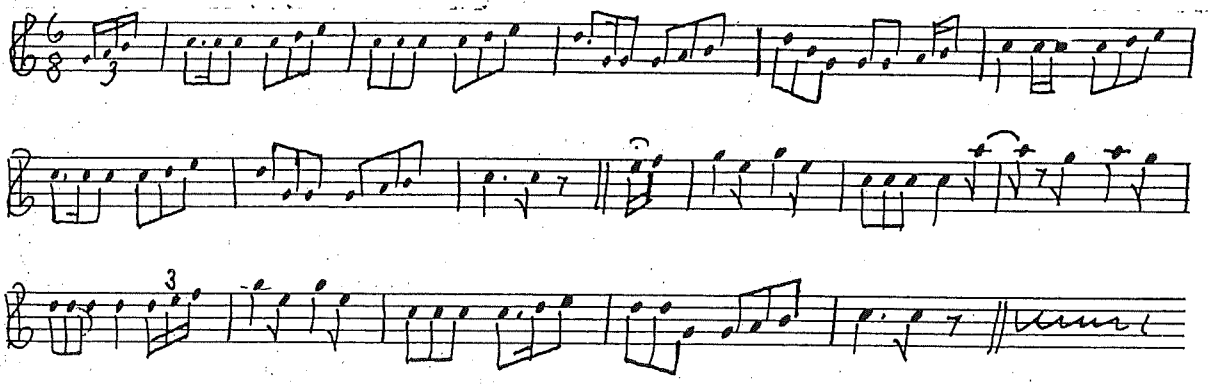
G

Lloyd, F, 1952, JB.



H

Losch, V, 1930s, B.



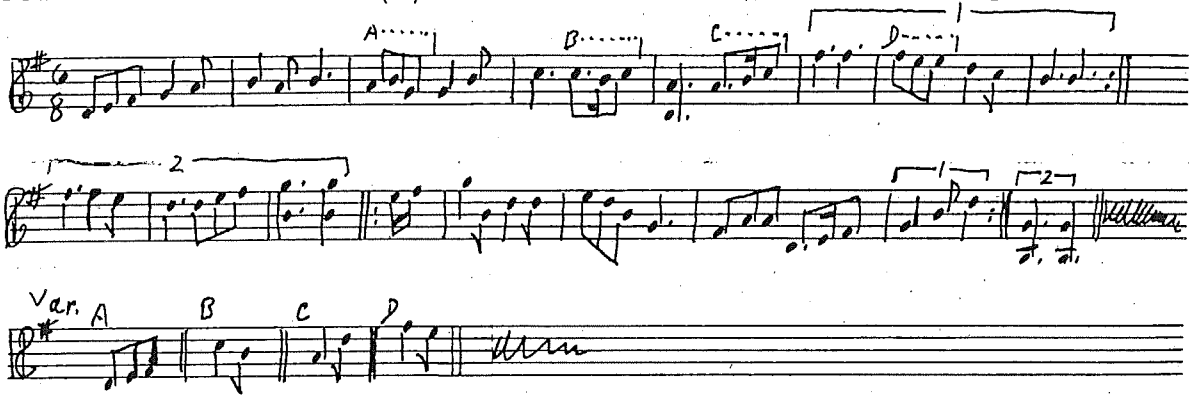
Local titles: as above, A; no title, B, C, D, E, F, G, H. The tune is also in the Hoge MS, learned from Horner, hence with our A-version and name. Notice the two distinct sets from the same player, our B- and C-versions. The tune is extraordinarily well known, and keeps on appearing in unexpected places right at the present time, as both a fife and a fiddle piece, or as played on guitars or banjoes; yet I can cite only a few printings of it from the sources available to me at the

moment. It was primarily as a fifers' piece that the tune was known in southwestern Pennsylvania.

Our title occurs in AVF, No. 65 and in Sweet, p. 61. Much more common to the tune in former days was the name *The New Rig'd Ship,* under which the air appears in Murphy MS, p. 26; Wilson Comp Ball, p. 122; Gow STR, I, p. 8; Kerr, III, No. 236; Scot CD, Pt. 9, No. 7, labelled "Neil Gow 1788 and older"; Karpeles 100, pp. 8, 43; Kennedy FTB 1, No. 10. Another rather distinctive form of the common set, with a slightly variant form of the "ship" title, is in Huntington, p. 29, 2nd. Ford, p. 116, has the tune as *Old Hickory.* A poor set, monotonous even for this tune, is in Thede, p. 36, as *Coleman Killed His Wife;* and a set without a title is in Christeson, No. 177. The second parts of our Nos. 484 and 492 are the same as the second of this piece—were they borrowed from variants of No. 588?
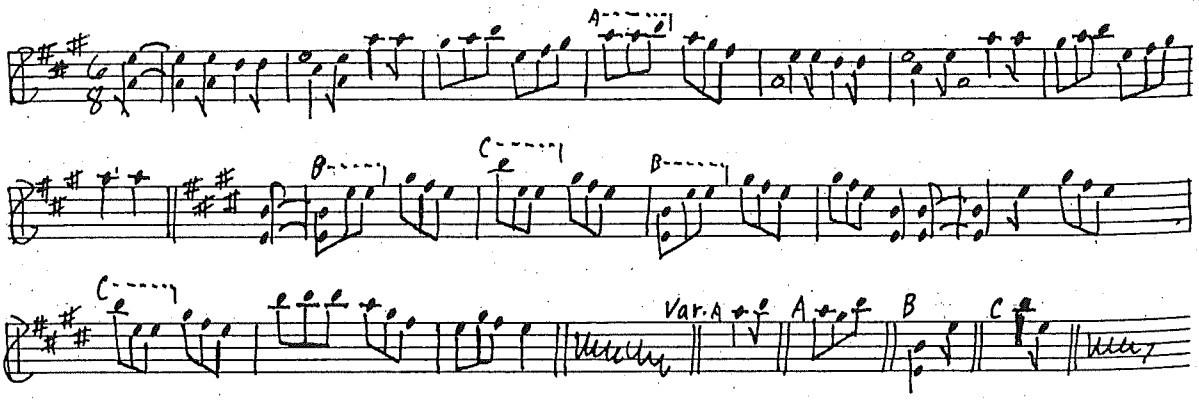
589. PIECE IN A AND E (V)

Cooper, V, 1954, JB.



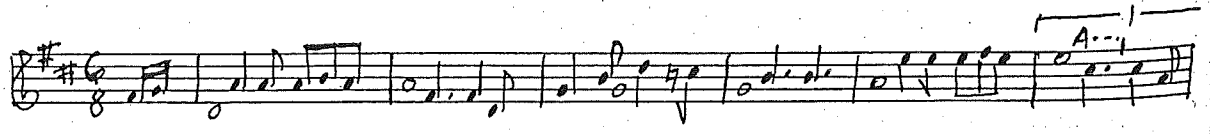
590. DANCE IN G (V)
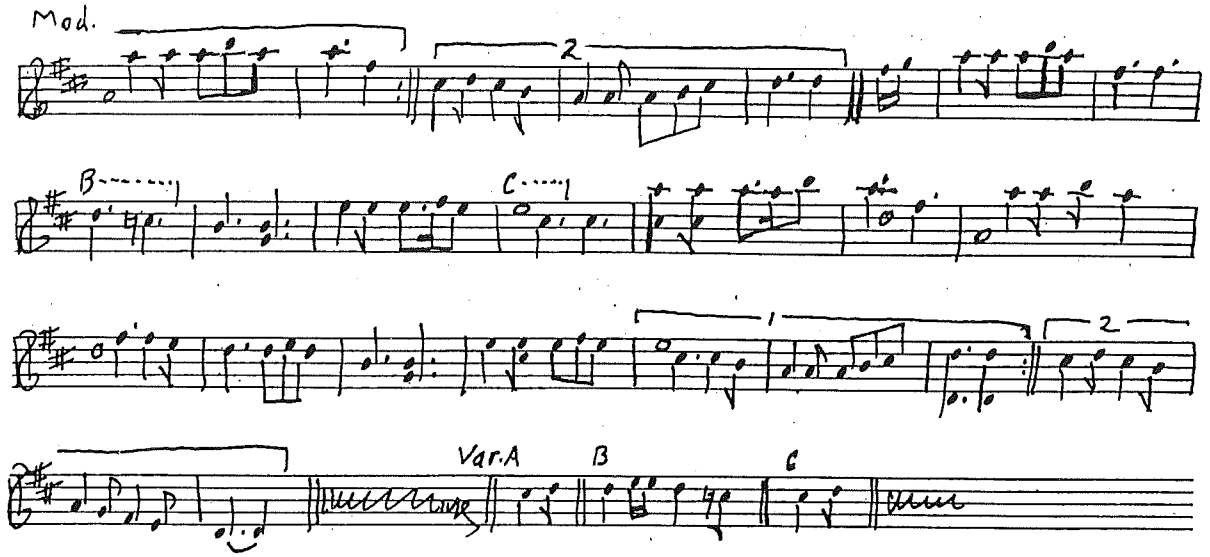
Heath, V, 1953, JB.



591. THE WALKING LOVER (V)

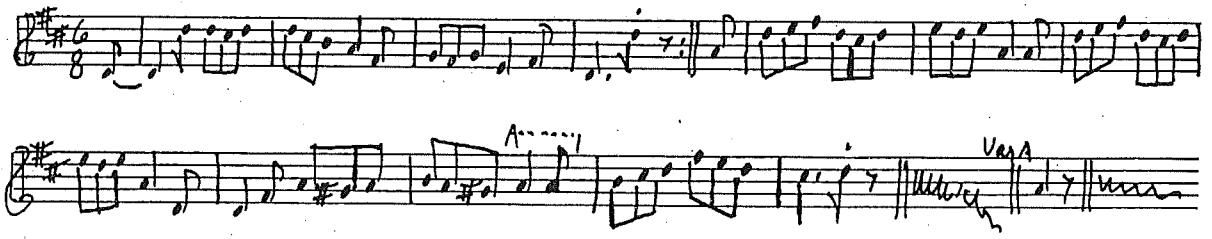
Pardee, V, 1952, JB.





592. OLD COTILLION (V)
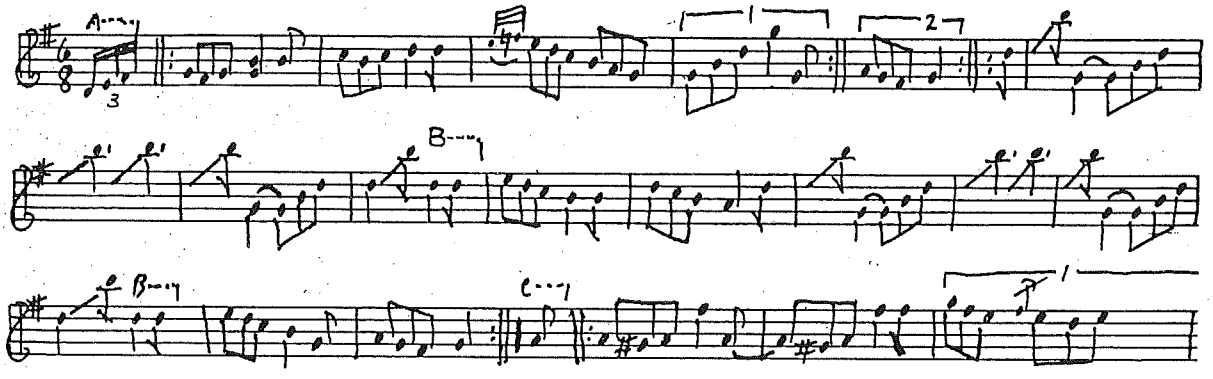
Walter Neal, V, 1952, JB.

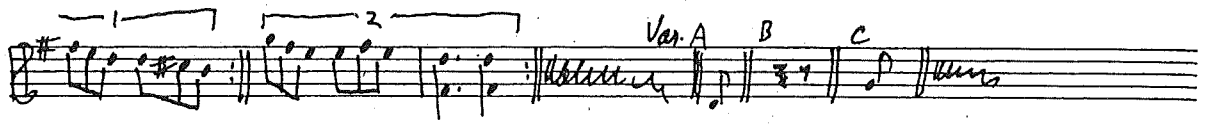


I have not been able to trace this tune back in time, and know nothing about it. In my opinion, it has the distinct ring of an English country dance; but I have found it only in three relatively recent American commercial tune-collections: Harding Coll and Harding Orig, No. 63, and O'Malley, p. 4. In these books, it has the name of *May Morning*.

593. THE MULE SONG (V)

Walter Neal, V, 1952, JB.
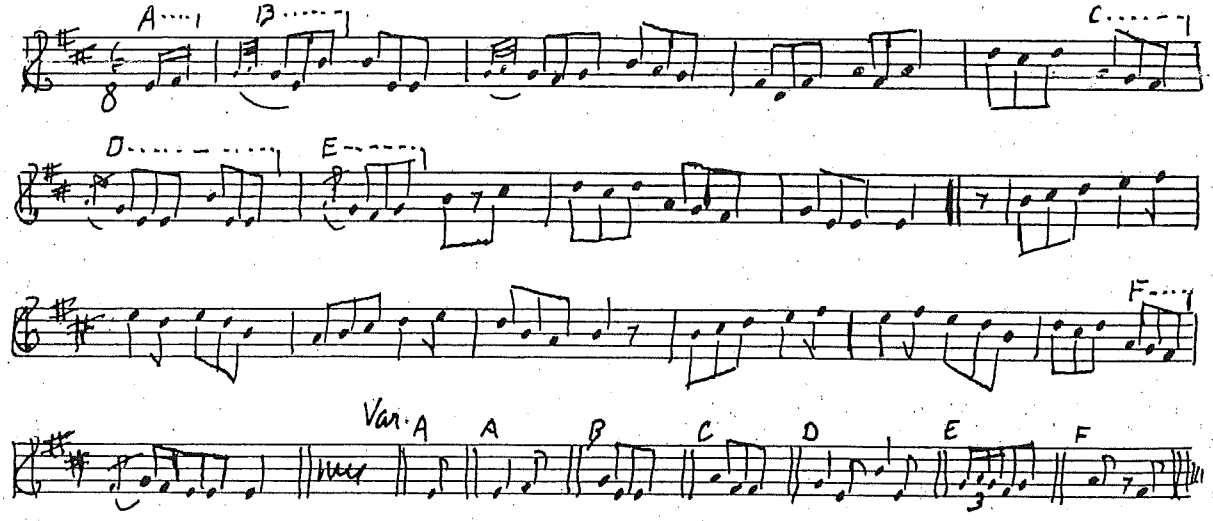




This is another piece about which I have almost no information. Sharp MDT, Set VI, p. 4, *The Winster Morris Reel,* is a tune whose first part resembles the first of our No. 593. Our third part is patently modern; and our second part is intended to imitate the whickering or braying of a mule—from which the tune evidently gets its name.

594. SWALLOW TAIL (FV)

A
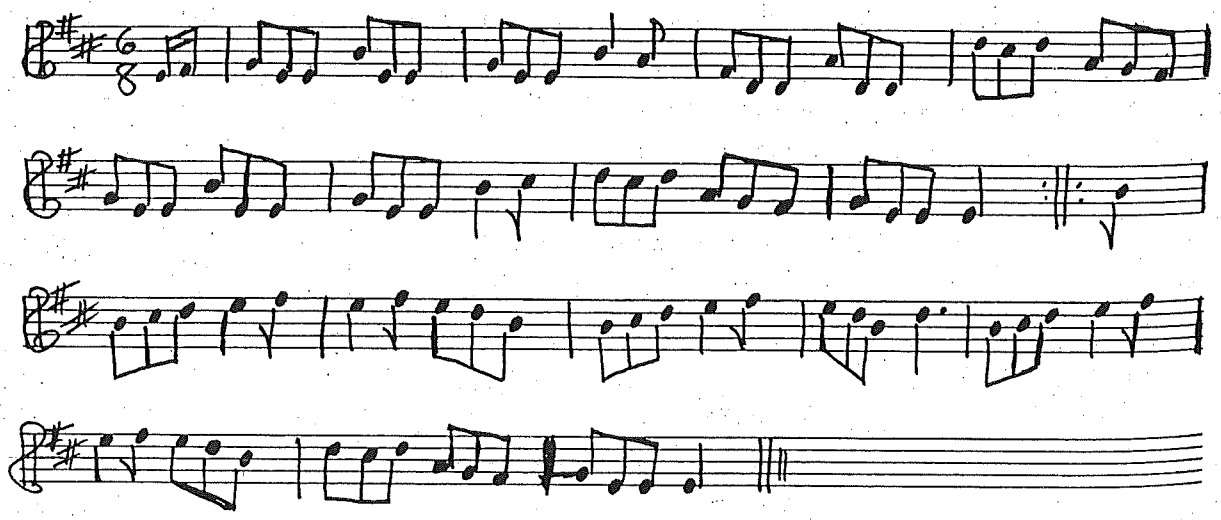
Horner, F, 1960, JB.
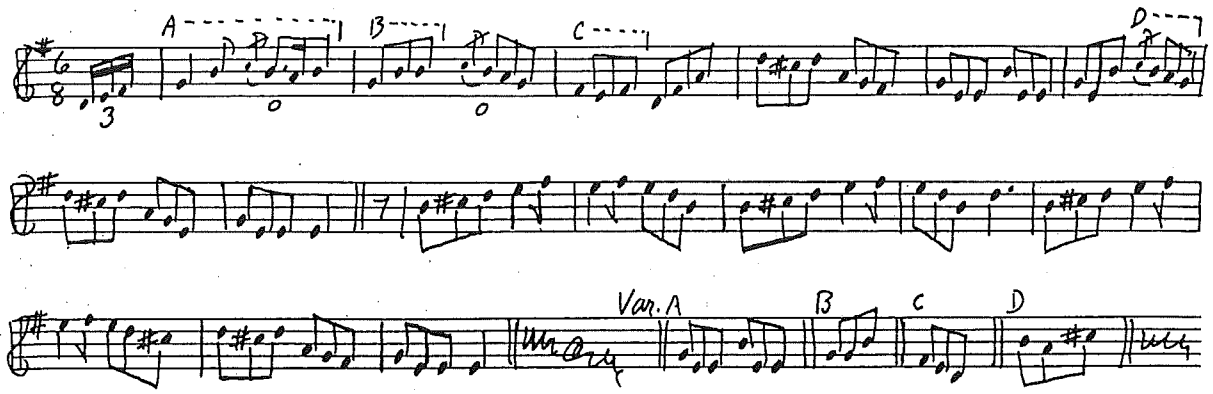


B

Hoge, F, 1948, JB.

From fifer Pat Kelly.
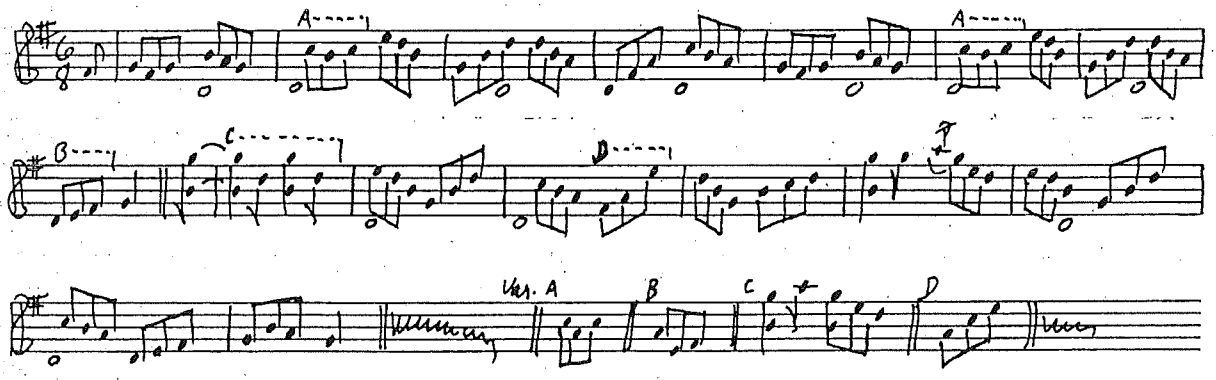


C A. Thomas, V, 1952, JB.



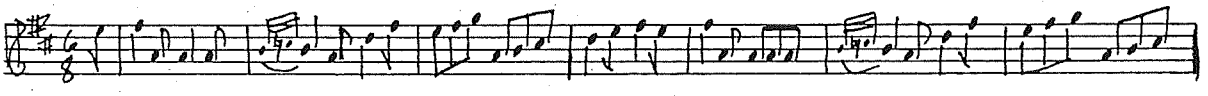
The title of all sets is the same, and is nearly always found with variants of this once very well-known jig—popular among both fiddlers and fifers in Pennsylvania. The tune is another member of the protean *Welcome Home* family (for which see, in this collection, Nos. 220, 605, and 606, as well as Bayard HCT, No. 45, and the other airs there associated with it).
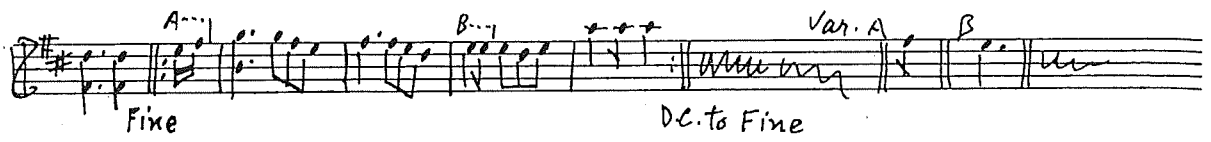
Variants, mostly with the usual name, are Bayard HCT, No. 45; One Thousand, p. 69; Kerr, II, No. 271; Jarman, p. 63; JR, II, p. 26; DeVille, No. 52; Robbins, No. 143; Reavy, No. 28; White Un, No. 38; White Ex, p. 22; and for another set from the far Northeast, see the Appendix to this collection, No. 42. Odd titles are Harding Coll and Harding Orig, No. 175, *From The Next Country,* and O'Neill MI, No. 960, *The Dancing Master.* Mitchell Clancy No. 113 has the second strain of *Swallow Tail* joined to a different first part, whereas, conversely, O'Neill WS, No. 142, shows a jig with a first part the same as that of our tune, but linked with a differing second section.

595. THE BUGS (BOGS?) OF OLD IRELAND (V) A. Thomas, V, 1952, JB.



596. CAPTAIN JINKS (V) Walter Neal, V, 1952, JB.





If my perceptions are at all accurate, this rather trifling tune has a common ancestry with some much more worthwhile melodies of the eighteenth and early nineteenth centuries. I believe it to be ultimately (and indirectly) derived from *The Mill Mill O,* a popular and much printed air during the period just mentioned. It looks as if this *Mill* tune was put into 6/8 jig-time and gained currency as (*Merrily Danced*) *The Quaker's Wife* (*and Merrily Danced the Quaker*)—or was it the other way around? At any rate, the resemblance between the first parts of these tunes is noticeable, while their affinity in their second parts is unmistakable. On the authority of Wilhelm Tappert's curious little book *Wandernde Melodien,* Phillips Barry, FSSNE, No. 11, p. 13, traces the *Quaker* tune back to a fourteenth-century plain chant. This may or may not be mistaken; but if indeed one of these two airs does come wholly or partly out of the late Middle Ages, then so does the other.

Two other tunes that resemble the *Mill* air in their first sections (while their second parts diverge) are *A Hundred Pipers and A' and A',* and *Captain Jinks,* our No. 596. I cannot absolutely prove that they descend from the *Mill* tune, more or less by way of *The Quaker's Wife,* but I believe that they are derivatives or offshoots of the *Mill* tune's first strain. A curious tune in Breathnach 1963, No. 55 (*Mary Brennan's Favorite*) looks like a composite of the *Hundred Pipers* and *Jinks* melodies, and at the same time has an elusive sort of general resemblance to the *Mill* air.

Versions of the *Jinks* tune with words are in Spaeth Weep, p. 47; Wier, p. 73; HeartS, p. 54. Without words, but with the "Jinks" name, are Ford Good Morning, p. 27; Adam, No. 11; Ford, p. 120; Sweet, pp. 15, 38; Roche, II, No. 249; Cazden, p. 15. The tune reappears in Ford, p. 242, as *Down The Ohio.*

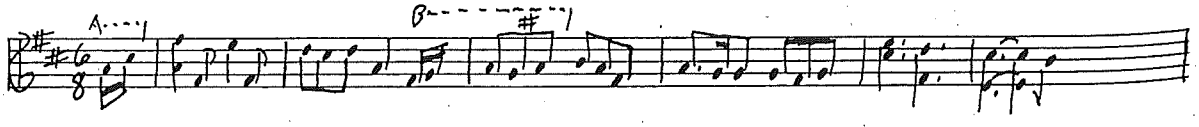
The tune of *The Mill Mill O,* under that name, is in Thomson OC 1725, No. 20 (where it was first printed, according to Glen, p. 140; and see Glen's note for further references); Thomson OC 1733, I, p. 40; Johnson, III, No. 242; Oswald Cal PC, I, p. 74; Bremner, p. 30; McGibbon CST, p. 76; McGlashan, II, p. 4; Crosby Caledonian, p. 48. Hogg, Series I, Song XXXIX, has the tune to a Jacobite piece, and Keller Gibbs, p. 29, has a 6/8 version as *The Cuba March.* In 1793, Burns wrote a song, *The Soldier's Return,* which has fixed still another name on this tune: see Gale, p. 25; Walker SH, p. 36; Graham, p. 79 (to a version that he claims for the Crockat MS of 1709); Kerr, II, No. 35. In Sharp MDT, Set II, p. 1, this air is named *The Blue-Eyed Stranger.*
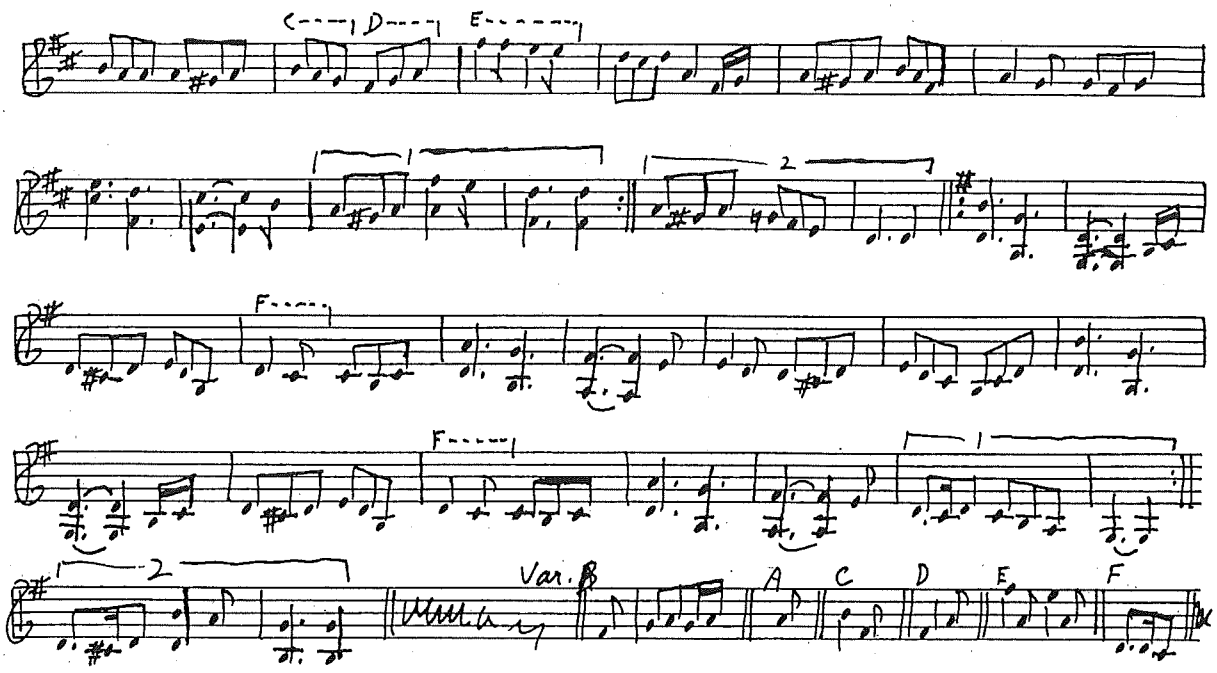
The *Quaker's Wife* tune (under one or another variant of this name) is in Gow CR, II, p. 17; Smith Scot M, IV, p. 30; Gale p. 21; Kerr, I, p. 32; Bult, *Old Devonshire Dances,* p. 4; Saar, No. 48; Jarman, p. 65; Crosby English, p. 121; Barry FSSNE, No. 11, p. 13, from a later volume of Cahusac PC; JEFDS 2nd Series, No. 1, p. 30. Additional sets of the *Quaker* version are Feldman, p. 183, 1st, and O'Neill WS, Nos. 111, 112, 113. Of these, O'Neill's No. 112 shows especial links with both *Captain Jinks* and *The Mill Mill O.* What looks like another set of the tune goes to a different song in Smith Scot M, II, p. 26. Forms of the tune with other titles are Aird, I, No. 145, *Wilkes's Wrigle;* Hinde, No. 26, *Quick March;* Riley, I, No. 314, *The Legacy;* Harding AR, No. 159, *Blithe Have I Been;* Petrie Stan, No. 477, *The Humours of Last Night* (a four-part set).

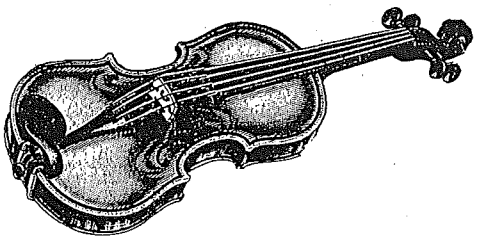
The *Hundred Pipers* tune gets its name from a song written to it in the early nineteenth century by Lady Nairne (1766–1845). Sets with this name are in Graham, p. 396; Kennedy FTB 2, p. 36; Karpeles 100, pp. 9, 44; JEFDS, 2nd Series, No. 1, p. 27; Robbins, No. 83; Kerr, I, p. 31.

597. BREAKDOWN (V)

Walter Neal, V, 1952, JB.



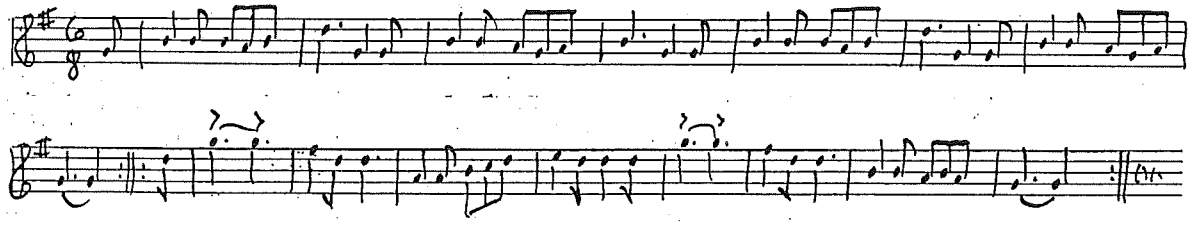




598. MY DADDY (F)

Hoge MS, No. 53, 1944, B.

From Charles F. Cook, Somerset County.



This tune is another setting of the familiar hymn melody "There is a happy land, far, far away"; compare it with the version represented by our No. 385. Forms of this present version are—or have been—sung in the countryside of southwest Pennsylvania and northern West Virginia to a camp-meeting spiritual which goes as follows:

My father's (mother's, etc.) gone to view that land (*three times*)
To sing redeeming love.
Away over yonder, on the other side of Jordan,
Away over yonder they sing redeeming love.

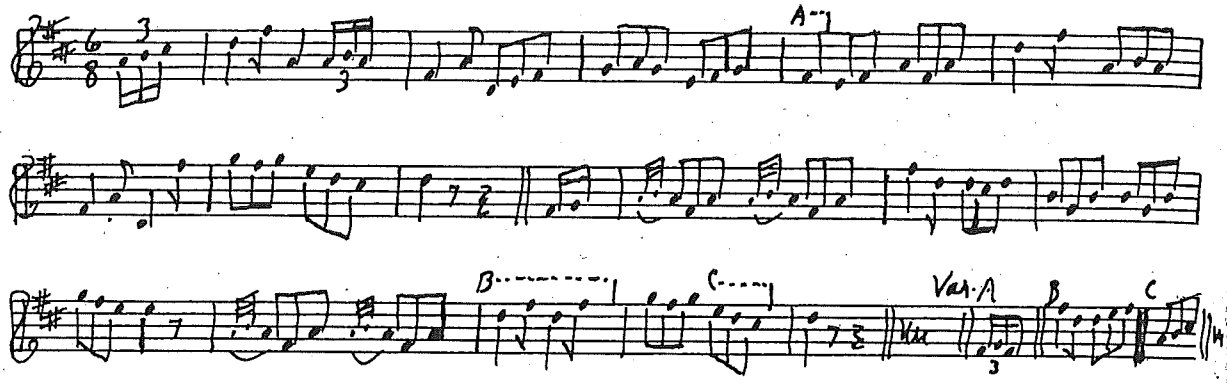
Sometimes, instead of "view that land," it is "wear that crown." This spiritual piece, which was formerly widespread, is probably responsible for the title of our No. 598. For another setting, with allied tune and text, see Jackson SFS, No. 178, and accompanying references.

599. CHAPULTEPEC (F)

A

Horner, F, 1960, JB.

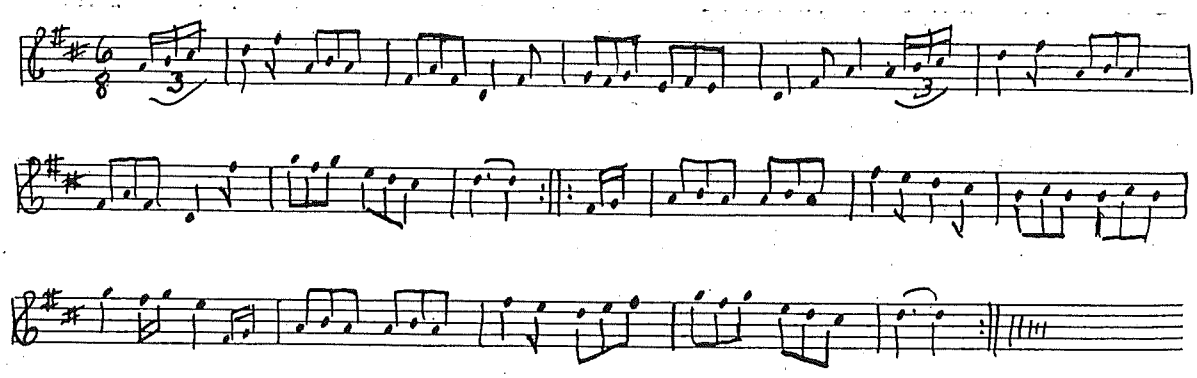
From the Pittsburgh Pioneers Band.



B

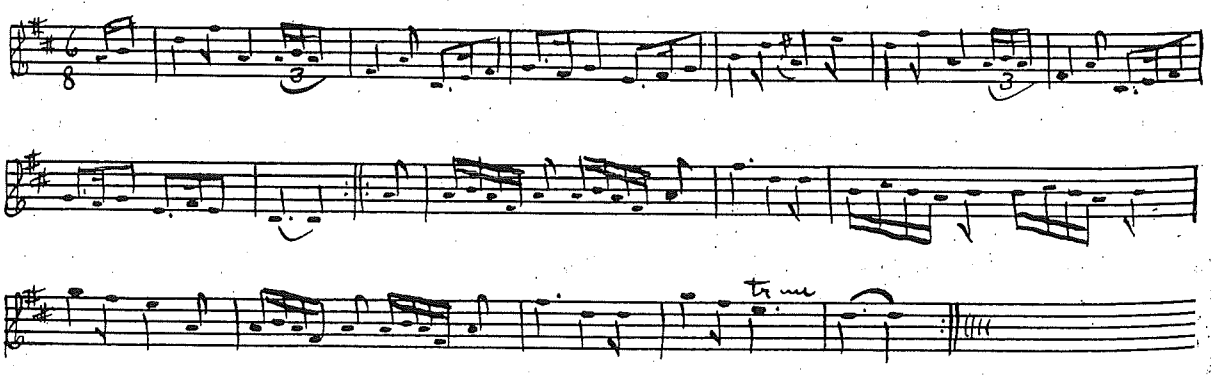
Hoge MS, No. 37, 1944, B.

From Frank Reynolds.



C

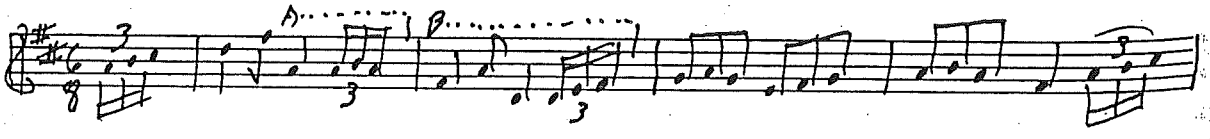
James Taylor, F, 1930s, B.
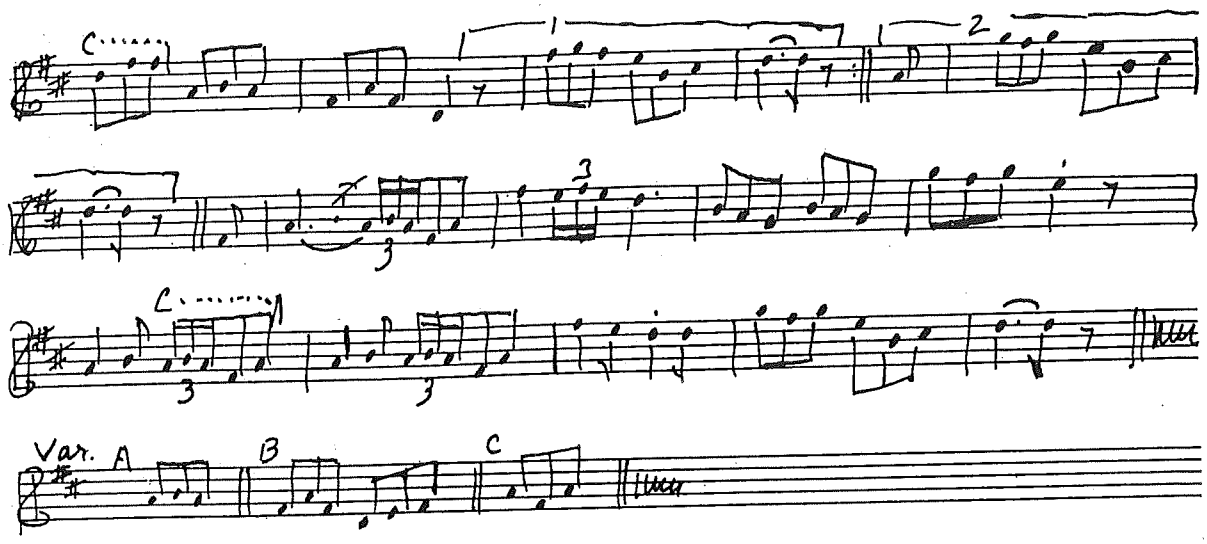


D

Yoders, F, 1960, JB.

From his father.
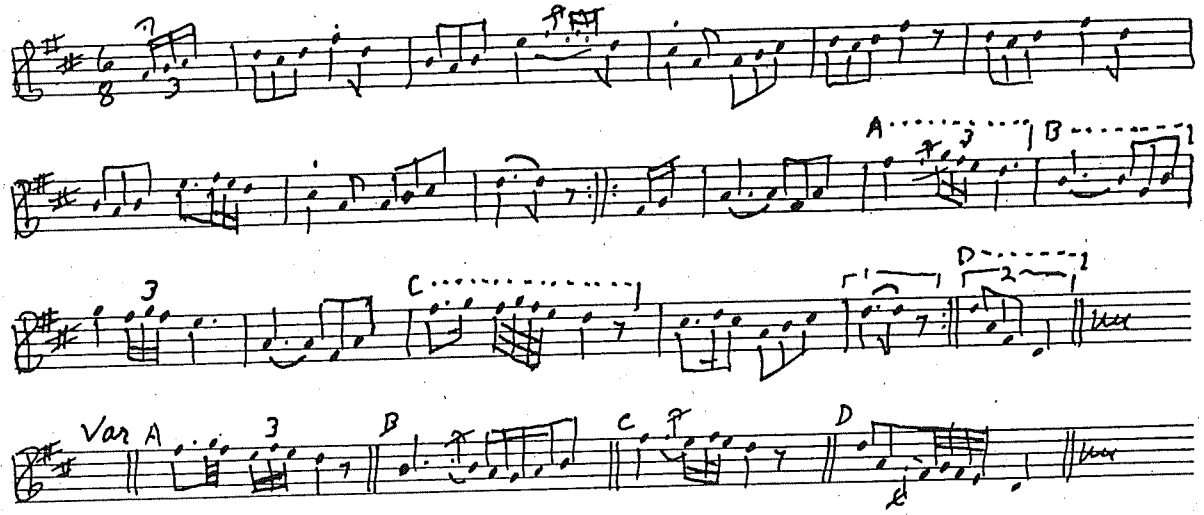




Grimm, F, 1960, JB.
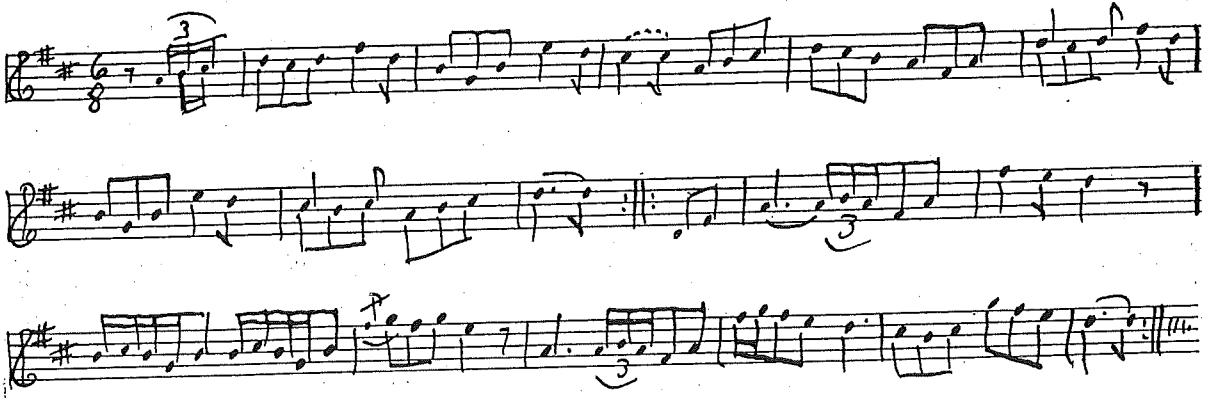
E

From Samuel Palmer.



Palmer, F, 1944, B.

F
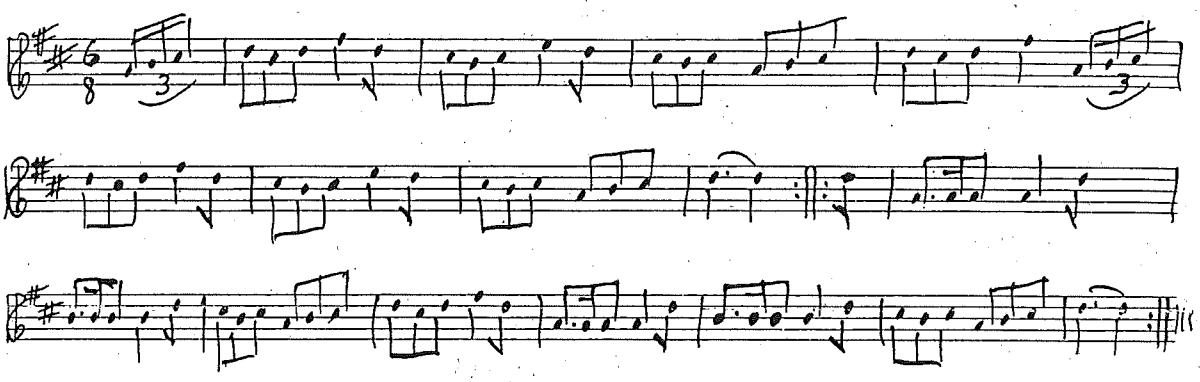


Local titles: as above, A, B; *Sam Palmer,* E (learned and named from that fifer); no title except "march" or "six-eight," C, D, F. Compare the first strain of sets E and F with that of our No.

600. Though this tune was one of the best-loved and most commonly used fife-tunes of southwestern Pennsylvania and adjoining West Virginia areas, I have not been able to trace it elsewhere. A 4/4-time tune called *The Steamboat* in Kennedy FTB 1, No. 7, has a first part which is the equivalent of that of our Versions A–D.

600. DOWN TENMILE (F)

Hoge MS, No. 11, 1944, B.

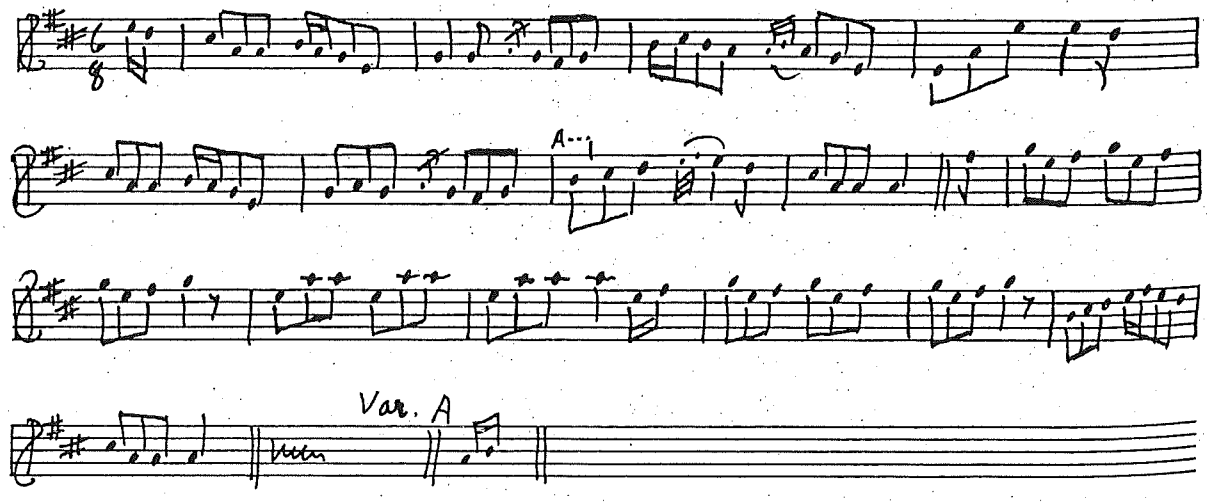


The name *Ten Mile* in Ford, p. 52 (to a tune unrelated to this one) is probably an accident. There is a Tenmile Creek (or Run) in Greene County, Pennsylvania, to which our tune's name undoubtedly refers. Our No. 600 may or may not be the same tune as *Nine Mile Down Tenmile,* a title which I have heard Pennsylvania fiddlers mention, though never accompanying the mention with a tune. For the first strain of this air, compare the first parts of the E- and F-versions of our No. 599.

601. KITTY IN THE FOG, or THE KITTEN AND THE FROG (F)

A

Horner, F, 1960, JB.



B
From

C
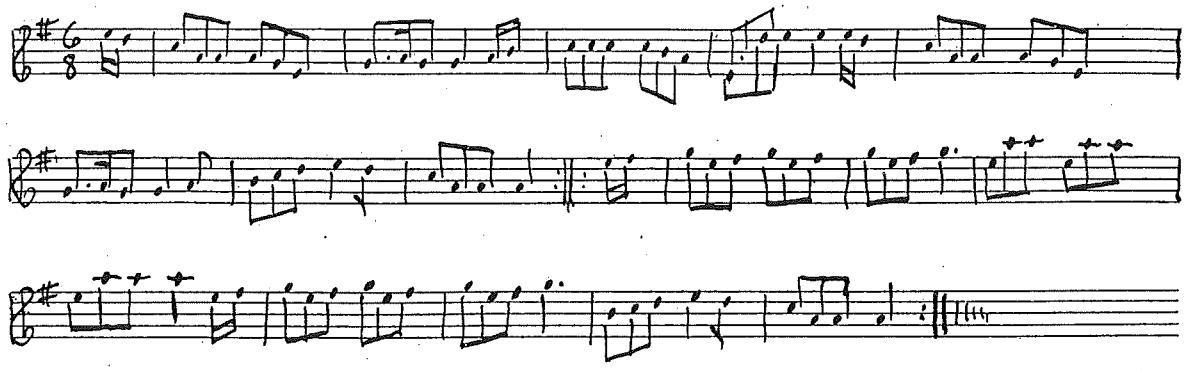
D

E

B
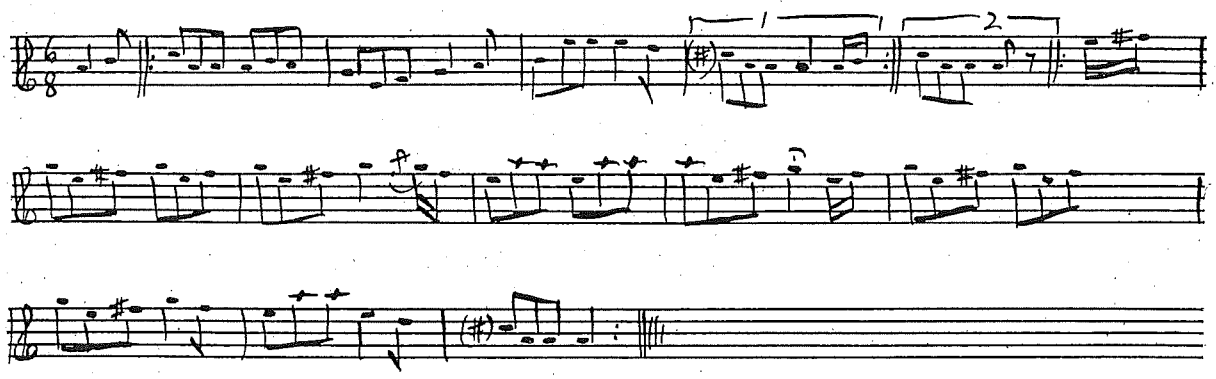
Hoge MS, No. 60, 1944, B.

From Hiram C. Horner.



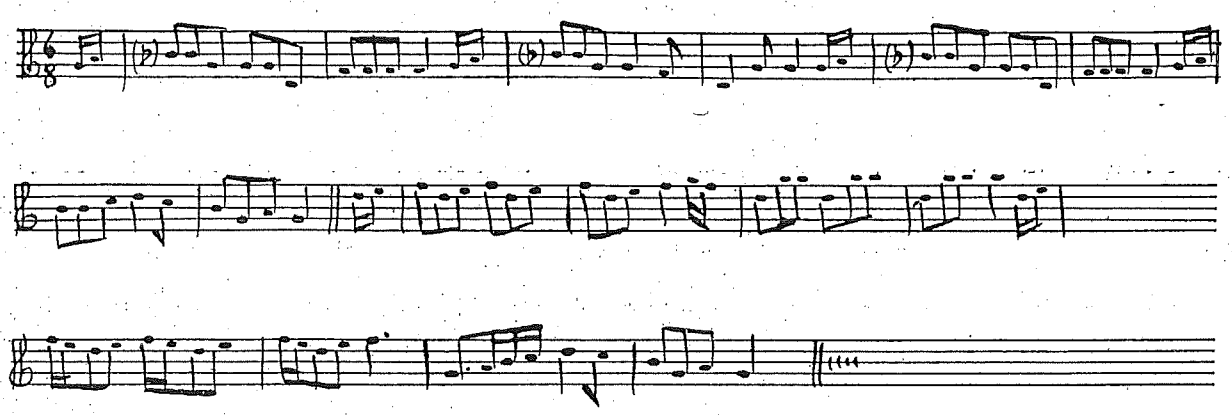
C

McCune, V, 1944, B.



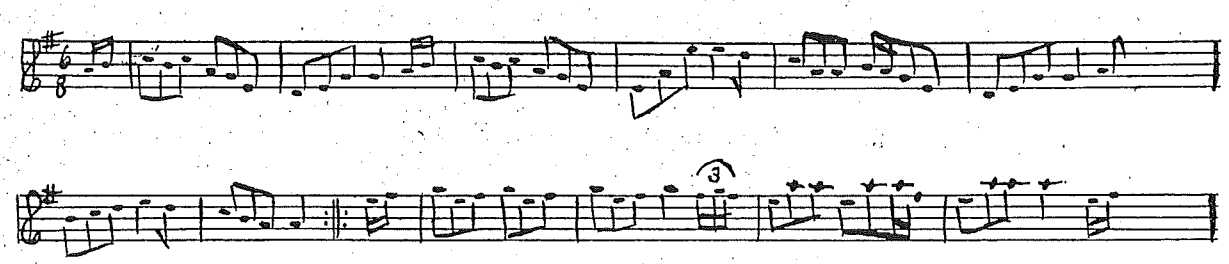
D
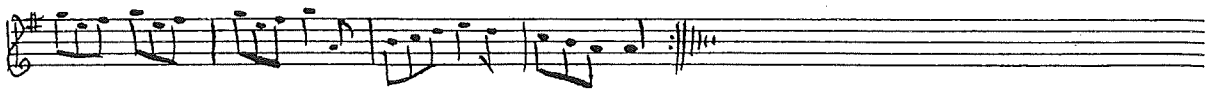
H. White, V, 1930s, B.



E

Tustin, V, 1944, B.





Titles: as above, A, B; *County Down,* C; no title except "march," D, E. I have labeled this a fife tune because, although also played by local fiddlers, it is universally recognized as a "martial band" piece. In Version D, the B-notes were sometimes all "naturaled," sometimes partly flat and partly natural, sometimes all flatted.
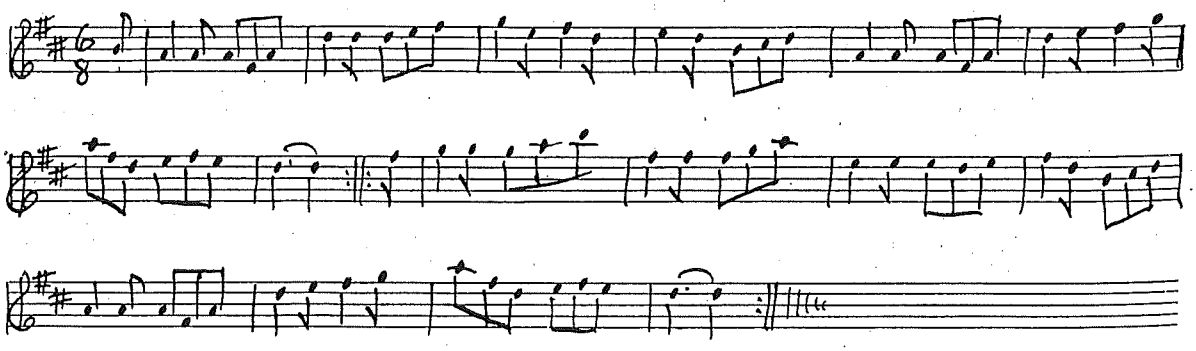
Our No. 601 belongs to a ramifying tune-family that has received no identifying name—perhaps because its members seem always on the point of diverging off into other pieces. The original (whatever it was) probably was an Irish tune, as most published sets appear in Irish collections and bear a variety of (usually floating) titles attached to other tunes in Irish currency. The resemblances between pieces we identify as versions of this tune are sometimes more pronounced in the first, sometimes in the second, part; but usually both parts share some resemblance with all the others.

The piece appears in Joyce 1909, No. 43 (*The Stonecutter's Jig*); Petrie Stan, No. 944 (nameless); O'Neill MI, No. 908 (*Young Tom Ennis*) and No. 1060 (*The Banks of Loch Gowna*). Breathnach 1963, Nos. 22, 24, and 25 all seem to be sets or derivatives. Kerr, I, No. 9 has the tune as *The Mug of Brown Ale*. In JIFSS, No. 3, p. 17, and Hughes Uladh, p. 23, the piece is called *The Ball (Humours) of Ballynafeidh*. As *One Bottle More,* it occurs in White Ex, No. 3, and White Un, No. 3. Another set called *The Rambler from Clare* is in O'Neill MI, No. 1009, and One Thousand, p. 58. What looks like an offshoot from this last-mentioned version is called *The Planting Stick* in Joyce 1873, No. 65, and is also given in Petrie Stan, No. 933, from Joyce, but without name—as well as being printed note-for-note (sometimes named, sometimes not) in various later commercial fiddle-tune books. Mitchell Clancy No. 125 is a form of the *Planting Stick* version, under a different name. A fifers' version called *J. N. Hamberger's Quickstep* is in AVF, No. 43.

602. O LASSIE, ART THOU SLEEPING YET? (FV)
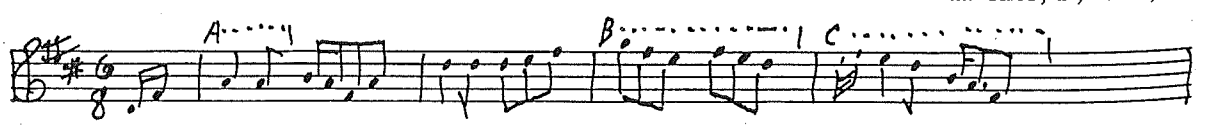
A
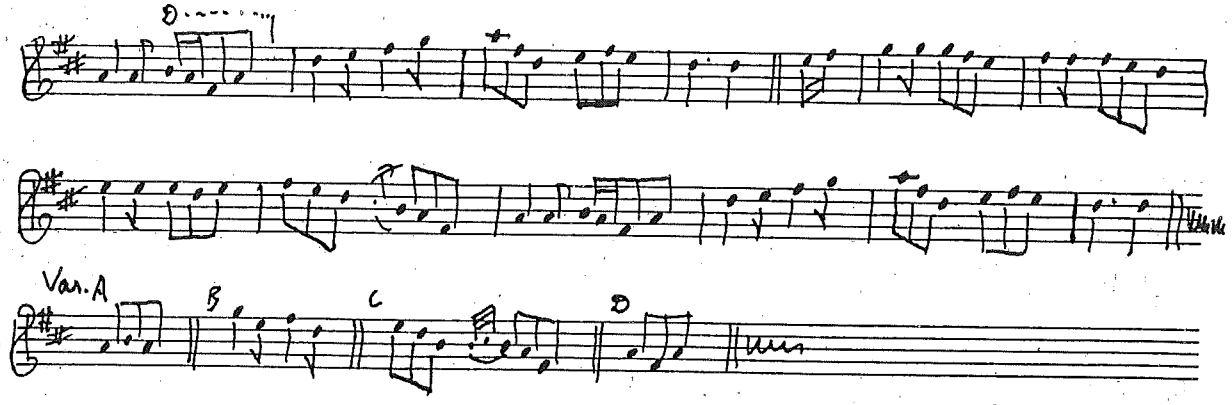
Hoge MS, No. 16, 1944, B.



B

Horner, F, 1960, JB.
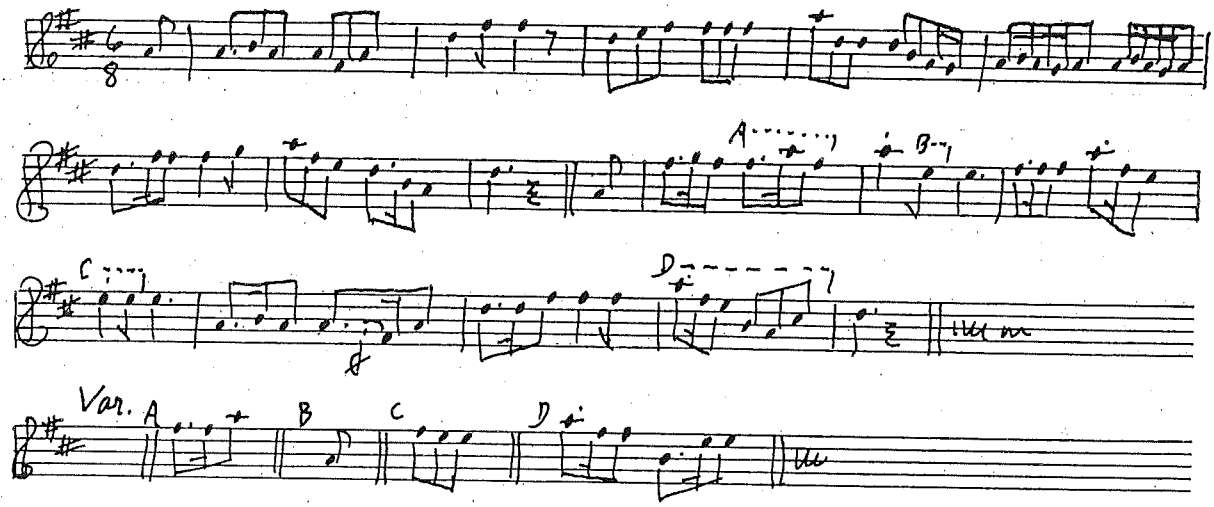




C

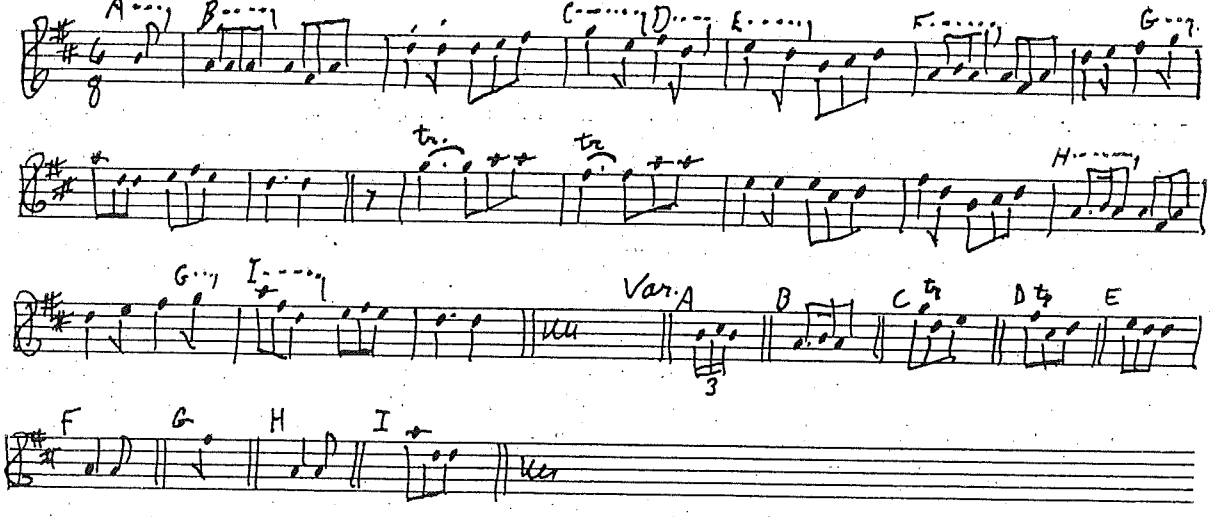
St. Clair, F, 1960, JB.

From his father.



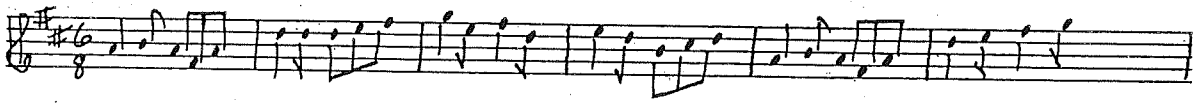
D

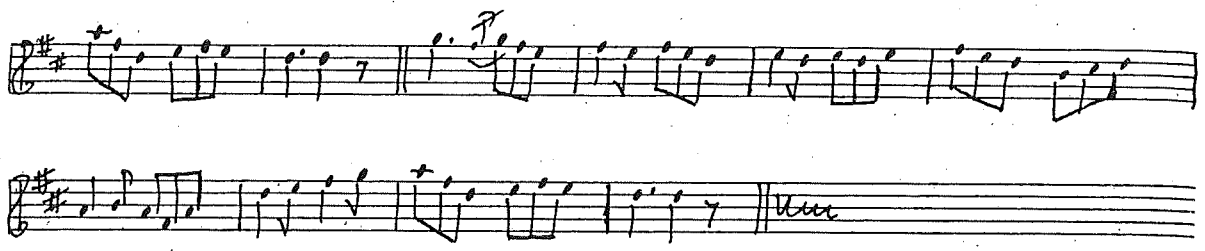
Elliot, F, 1954, JB.



E

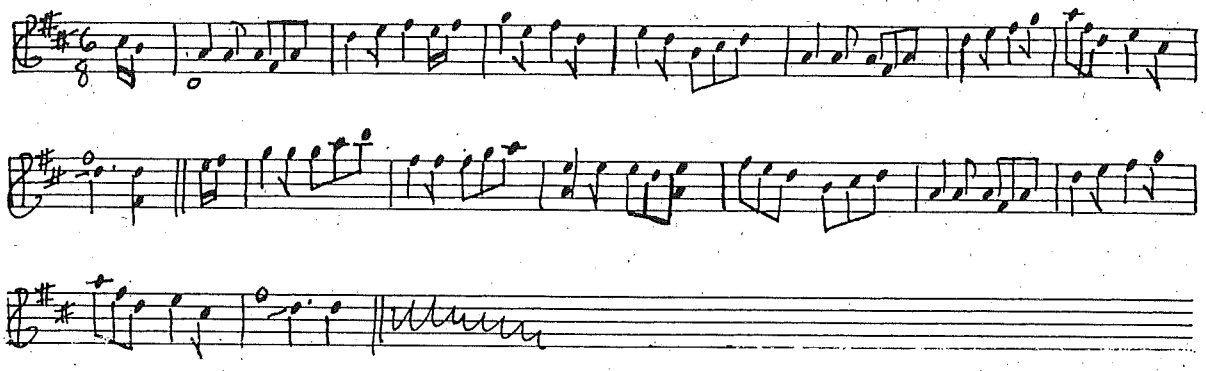
Yeager, V, 1930s, B.





F

McCullough, V, 1959, JB.



Titles: as above, A, B; *The Stone Barn,* F; no title, C, D, E. The title of Version F was given by its player, because he first heard and learned the tune at a wedding in a stone barn near Glen Campbell, Indiana County, Pennsylvania—a good example of the extremely casual way in which names can get affixed to these instrumental tunes. For some notes, see Bayard HCT, No. 63—excepting a signal mistake, namely that the reference to O'Neill MI, No. 265, is wrong; that tune is a set of *Doran's Ass,* our No. 276, and not of 602.

This melody has been popular among fiddlers, but even more so among fifers: it is one of the standard tunes of the martial bands; their performance of it was heard frequently in 1976, at many observances of our country's bicentennial. It is undoubtedly one of the older tunes in our tradition, traceable to the early eighteenth century, and taking the form not only of quick 6/8-time sets, but also of slower song-tune forms in 4/4 time. Another witness of its wide popularity is the variety of titles under which its sets have been known. The "O Lassie" title is not one of the more common ones, though it occurs in AVF, No. 60, and Harding AR, No. 130; but we can enumerate only a few other recurrent titles here.

Two of the older names associated with the tune (and coming from songs set to it) are *The Lea Rig* and *My Ain Kind Deary O.* The first title occurs in Oswald Cal PC, II, p. 54; Aird, I, No. 44. The second is to the tune in Johnson, I, No. 49; Walsh Cal CD, I, p. 64; Graham, p. 176. (Glen, p. 72, says that there is a dance set with this name also in Bremner's Scots Reels, p. 76.) These are vocal sets in 4/4 time; other song settings, either in 4/4 or 6/8, are Petrie Stan, Nos. 640, 641, 1423, 1429, 1430, and 1431 (this also in Moffatt Minst., p. 298, repr. from Hoffman's *Ancient Music Of Ireland*); Joyce 1909, No. 175.

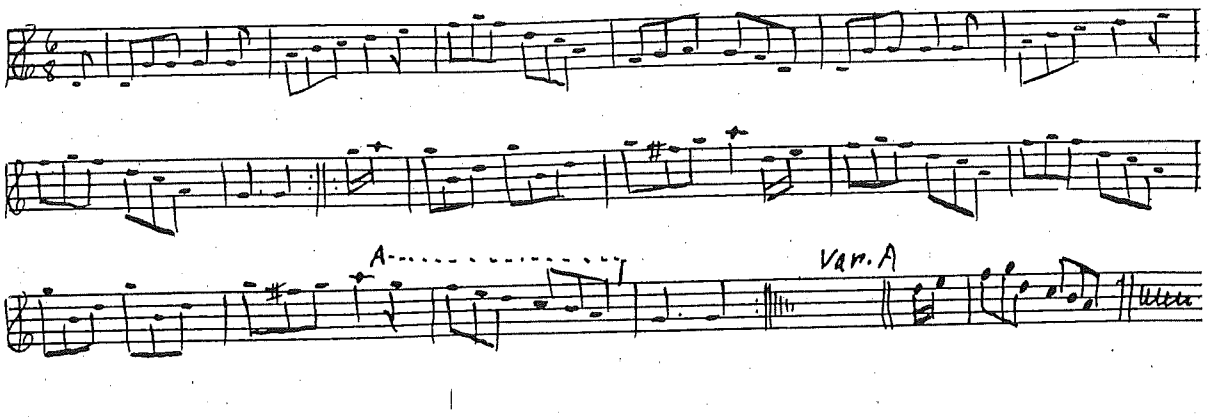
Versions of this air in either dance or march form are in Scot CD, Bk. 5, No. 6 (where the editors say it's from Oswald's *Curious Scots Tunes* of 1742—by which I take it that they mean the first collection, or "volume," as Glen calls it); Ostling, p. 23 (*The Scotch Lassie*); Christeson, No. 169; Willard MS, p. 24, 2nd; Kerr, II, No. 313; Galwey, No. 10; Roche, III, No. 134; Bayard HCT, No. 63; and (as *The Muckin' o' Geordie's Byre*) Kennedy FTB 1, No. 91, and Reid, p. 10.

Tunes that seem derivative of No. 602 are Petrie Stan, No. 846; Joyce 1909, No. 428; Adam, No. 57; Kerr, IV, No. 251; Jackson SFS, Nos. 1 and 25. Two tunes that appear to combine the first half of this tune with different second parts are JEFDSS, IV, p. 18, a "passpy" from a Scots MS of *circa* 1820; and O'Neill MI, No. 1815 (where the second half is the familiar *Butter'd Pease* strain, see notes to our Nos. 40 and 224).

603. OLD MARCH (F)

Provance, whistling, 1944, B.

From Sam Waggle and other fifers at Dunbar, Fayette County, Pennsylvania.



I believe this tune to be ultimately an offshoot of the multiform *Lazarus* melody, which some of its versions markedly resemble. Yet it has undergone enough special development to give it a right to be called an independent tune. With No. 603 compare our No. 535, which may possibly be another form or derivative of it. This particular tune—which is an especially good specimen of an older fifers' repertory that has gradually yielded to tunes of more recent appeal—has been widespread in Irish tradition, under a variety of names, of which we can enumerate only those most commonly found. Its most frequent titles are *Fágamaoid sud mar atá sé (Let Us Leave That As It Is*—often a recurrent stanza-ending line of various satirical songs set to the air), *The Galbally* (*Cranbally*) *Farmer, Get Up Early, The Rakes of Kildare,* and *The* (*Old*) *Barndoor Jig*. Sets of the air appear in Mixolydian mode (as here), and in Dorian and major, sometimes diversified by occasional accidentals. I took this set down from Phil Provance's whistling; but as a fife tune, I believe that it may most easily be played in A, with natural G.
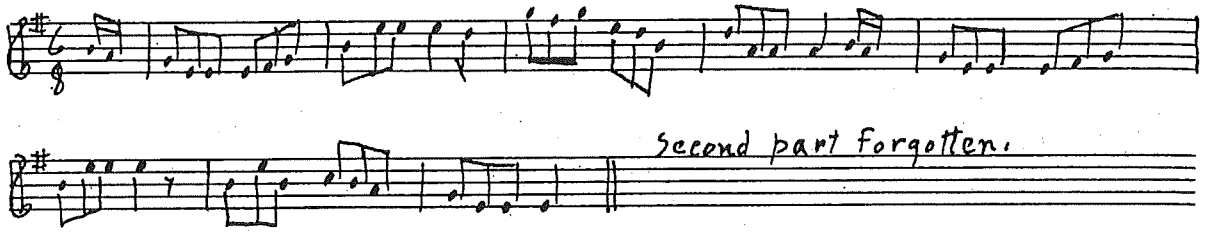
Versions with the "Fagamaoid" title, either in Irish or English, are Joyce 1873, No. 13; Petrie Stan, Nos. 387, 1130, and 1319; O'Neill MI, No. 177; O'Neill IMM, p. 132. Those with "Galbally," etc., title are Joyce 1909, No. 406; Roche, I, No. 87, and III, No. 103, giving both the "Galbally" and the "Rakes" titles (for the latter, see below); Henebry 1928, pp. 187–189, Nos. 42 and 44; MacDonagh, *Ballads With Music,* p. 14. Sets named *Get Up Early* are in Bunting 1840, p. 39; O'Neill MI, No. 770; O'Neill IMM, p. 134. Sets having the "Rakes" title are O'Neill MI, No. 847; O'Neill IMM, p. 134; One Thousand, p. 60; Moffat Gems, p. 1; Roche, I, No. 87, and III, No. 103; O Lochlainn, No. 42; Robbins, No. 184; Kerr, I, p. 37. Variants with "barndoor" title are O'Neill MI, No. 939; Harding Coll and Harding Orig, No. 34; Harding AR, No. 116.

Other versions or offshoots of this tune, either unnamed or with varied titles, and either instrumental or vocal, are Aird, II, No. 69; JIFSS, Vol. 15, p. 18, 1st; Costello, *Amhráin Mhuighe Seóla,* p. 143; Sharp MDT, Set. V, p. 4; Joyce 1909, Nos. 190 and 698; Petrie Stan, Nos. 104, 239, 282, and 1255. Prominent among tunes that are either derivatives of this one, or of a common earlier form, are the variants of the well-known hornpipe *The First of May*—the relationship having been brought out by O'Neill IMM, p. 132 (along with a version of the hornpipe), and by Henebry 1928, pp. 187–189, his tune No. 43 being also a set of the same dance. Other forms of *The First of May* tune are in O'Neill MI, No. 1708, and Petrie Stan, No. 404, as well as in several later commercial fiddle-tune books. A worn-down form of our No. 603 goes to the words of *The False Bride,* a once well known folksong; it is in MacDonagh, *op. cit.,* p. 34, and sporadically in the volumes of JIFSS—as well, no doubt, as in other English collections.

Mitchell Clancy, No. 141, provides another of the "Galbally Farmer" sets. What looks like a hornpipe version of this usually 6/8 air is in O'Neill MI, No. 1710 (O'Neill DMI, No. 902). Compare with this the other hornpipe version, *The First of May,* and our No. 535. Still a third hornpipe setting is in O'Neill DMI, No. 944 (and not in other O'Neill collections).

604. IRISH JIG FRAGMENT (F)

Horner, F, 1960, JB.
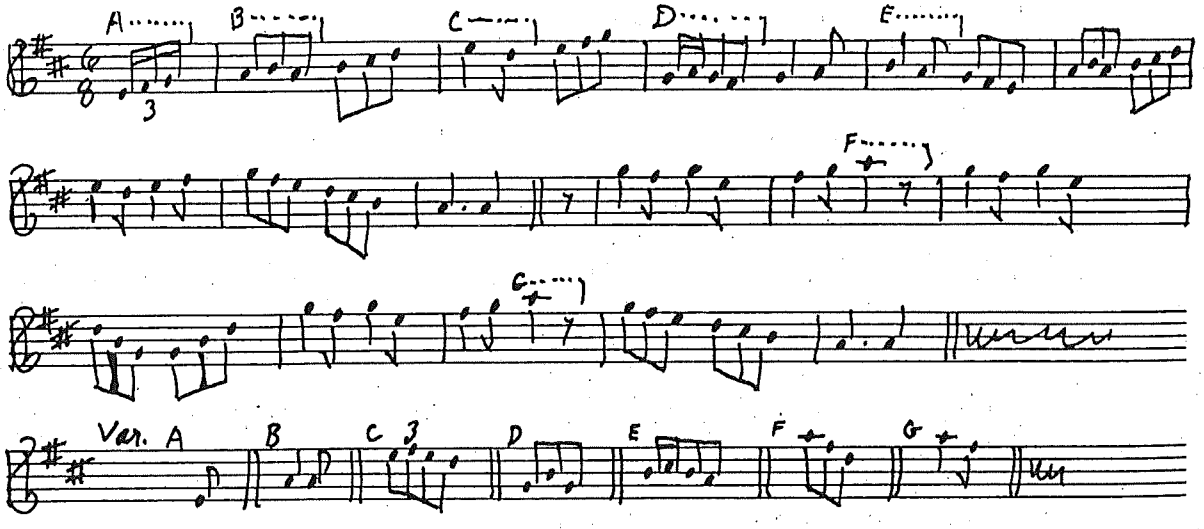


The first half of Roche, III, No. 100, *Farewell to Liberty,* equals our No. 604; but I have been unable to detect the strain elsewhere.

605. FAIR AND AISY I'LL BE RID OF HER, or FAIR AND AISY I'LL GET OUT OF IT, or KICK THE POPE (F)

A
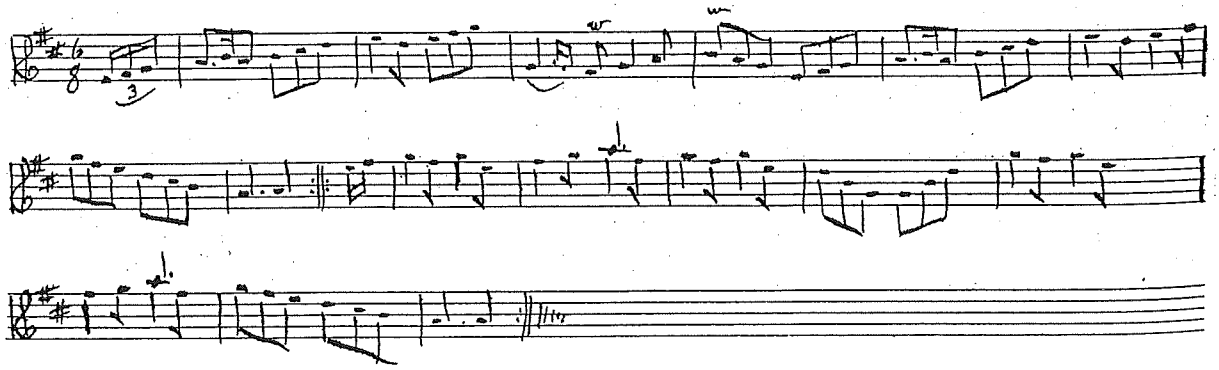
Horner, F, 1960, JB.



B

Horner, F. 1944, B.

From Scots fifer, Dick Gibson.
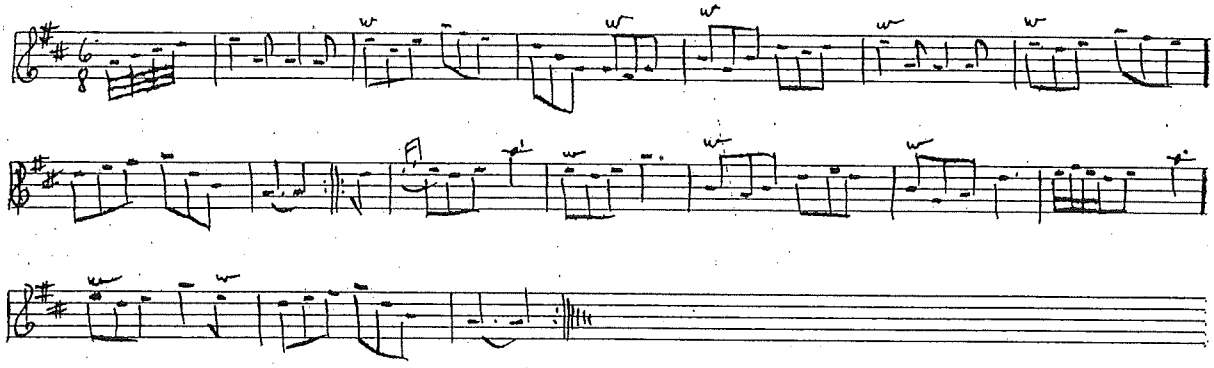


This air is another member of the pervasive *Welcome Home* tune-family, all of whose variants, derivatives, and affiliated tunes I am never sure of capturing in notes. For other members of the family, see Bayard HCT, Nos. 44–48 and 89, and the notes to them; also the notes to the present collection to Nos. 220–222, 251, and 452; and compare also No. 606, immediately following this piece. To these notes add the following references to still other versions of this ubiquitous tune: McCullough, four variants beginning on p. 29, and also p. 48, No. 46; Blake SF, p. 8; Breathnach 1963, No. 58. Also, the common marine shantey containing the chorus of "Way hay and up she rises, Early in the morning" is usually, if not always, sung to versions of this tune. Of the titles given by Horner, the third marks this version unmistakably as having been, at one time, an "Orangeman piece." The first and second of Horner's titles were conferred by the old fifer Dick Gibson, in order to enable him to give an inoffensive name to this good tune.

606. THE GALLANT SIXTY-NINTH, or THE GALS OF 'SIXTY-NINE (FV)
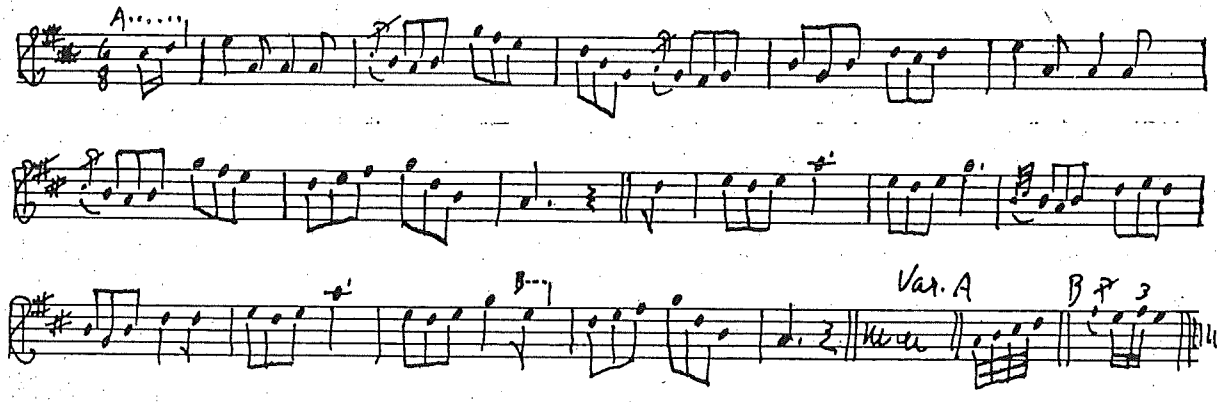
A

Horner, F, 1944, B.



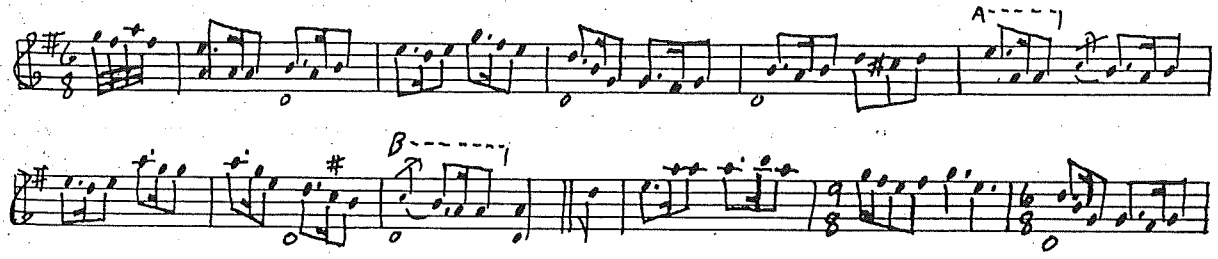
B
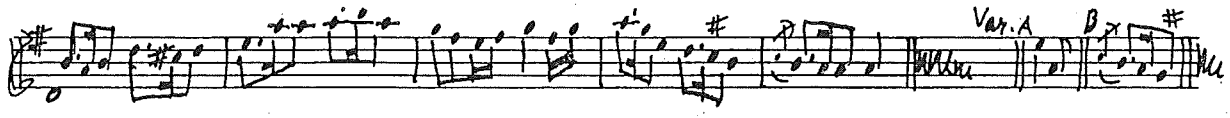
Horner, F, 1960, JB.



C
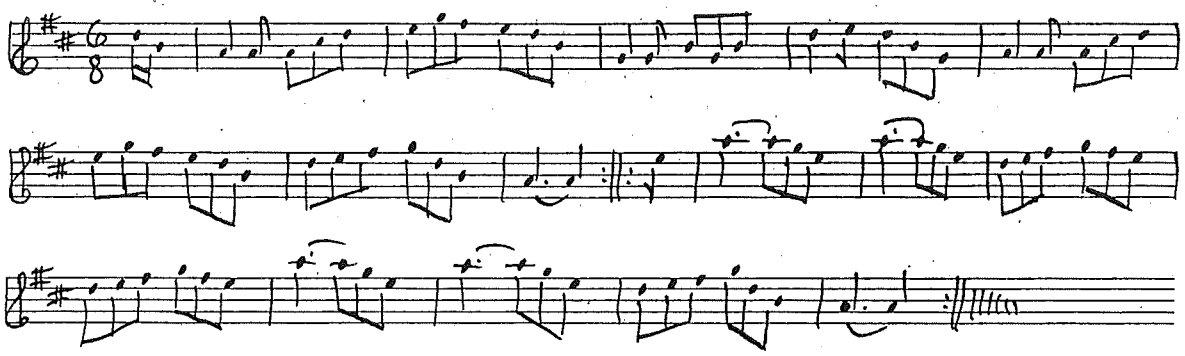
Wilbur Neal, V, 1948, JB.





D

Hoge MS, No. 26, 1944, B.



Local titles: as above, A, B (from the same player); *The Irishman's Shanty,* C; *The Old Tenth,* D. The second title for A and B is undoubtedly a corruption of the first: it was so defined by Horner. Version C probably takes its name from the popular rhyme commencing:

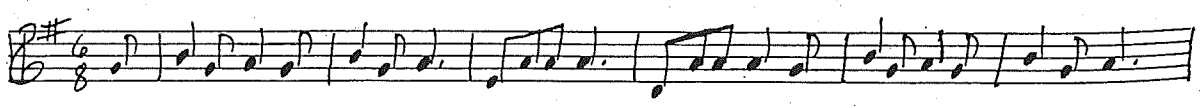
> Oh say, have you been in an Irishman's shanty
> Where the money was scarce and the whiskey was plenty . . .
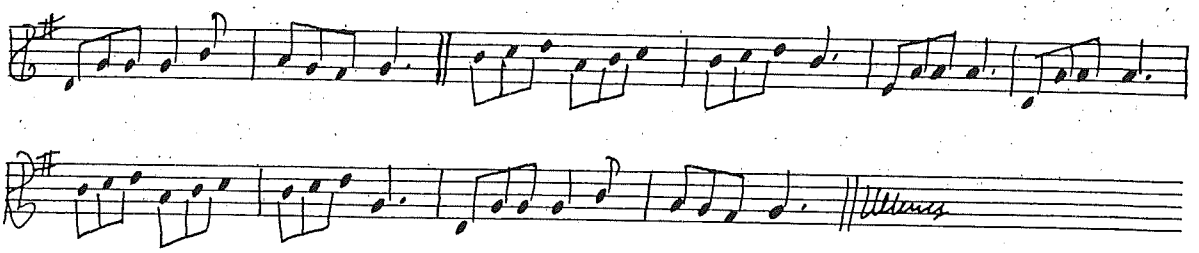
But, as it happens, I have never heard this rhyme recited or sung in Pennsylvania. A variant of this version, much like our D, but without a name, was also played on the fife by James B. Taylor, near Spraggtown, Greene County, Pennsylvania in the 1930s.

No. 606 is yet another form of the *Welcome Home* complex of tunes. For reference to notes about it, see No. 605 immediately preceding. The lasting vitality of this ramifying tune-family keeps on being illustrated by the contents of collections made in the present century. For example, Feldman, p. 185, 1st, is a tune (of several sections) which shows general resemblance to our No. 606, and, indeed, seems to be a composite reminding one of the entire complex—*Content with My Lot, Lumps of Pudding, Lanigan's Ball, Muirland Willie, Muncy, Welcome Home,* etc.—of interlocking and partially resembling melodies. Cf. the notes to our Nos. 220, 221, 542, 585, 594, 605, and 612. Definitely identifiable versions of our No. 606 also appear in Feldman, p. 231, 3rd; Mitchell Clancy, No. 40; and O'Neill DMI, No. 305 (an item not found in O'Neill MI). With these and others cf. Feldman, p. 99, 2nd, a set of *The Three Little Drummers* (itself a *Welcome Home* spald) and Feldman, p. 152, 1st, of which the second strain equals that of the "drummers" piece, while the first part of Feldman, p. 99, reminds one forcibly of part 2 of *Swallow Tail* (our No. 594) and of the common second section of *Johnnie Cope* (our No. 396). This tune-group likewise has its members among the reels: compare, for example O'Neill DMI, No. 510 (equals O'Neill MI, No. 1236), which appears to be fundamentally the same tune—as are also Joyce 1909, No. 66, and our own No. 226, at least in the latter's first half.

607. BULLY FOR YOU (F)

Sent in by Dr. Phil R. Jack, 1960, from a MS. copy.





The MS copy from which Dr. Jack got his variant of this tune was apparently derived from a publication of the end of the nineteenth century. The Hoge MS also had an unnumbered copy of the piece, from the same ultimate source, and with the same caption: "As played by the Drum Corps of the Sixty-third Regiment P.V. Arranged by James S. Gray." The "arrangement" included chords on serveral accented notes in the course of the tune. These have been omitted in the present transcription. Dr. Jack had also noted the name of the publication which served as source for these copies; but I have unfortunately mislaid his reference. In a letter about the tune and the MS, Dr. Jack remarked that Gray and other musicians of the regiment named in the MS seemed to have belonged to a Civil War regimental band recruited from New Brighton, Steubenville and Pittsburgh, and discharged August 9, 1862. Between Hoge's and Jack's copies of the tune, there is a difference of only one note: the first note in the third bar, which is E in Jack's copy, and D in Hoge's.

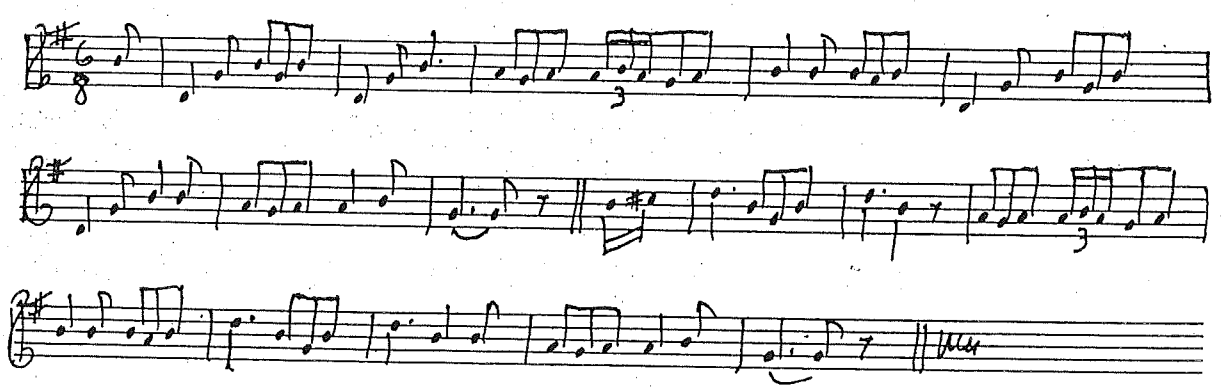
The tune itself is a familiar traditional Irish march piece, known from the end of the eighteenth century and published in various early nineteenth-century sources, with a number of different titles. The set closest to our No. 607 is one used by Thomas Moore for a piece in his *Irish Melodies,* and reproduced in Moffat Minst, p. 198, with references to other early appearances of the melody. Among various other titles, including ours, the name *Domhnall na Greine* [*Daniel of the Sun*] appears to have an old association with the tune, which occurs under it in some sources cited by Moffat, and in O'Daly 1, p. 160; Petrie Stan, No. 1331; O'Neill MI, No. 984. Other sets, under other names, are in Joyce 1909, No. 798; Petrie Stan, No. 1272; O'Neill MI, No. 953; Riley, II, No. 99. The tune *Gille 'na' Drobhair* seems to me to be also related to this old Irish and Scots marching air. It appears in Campbell AA, I, p. 100, No. 12, and in O'Neill's Irish Music, No. 104 (with the same name, but in nine parts, and reprinted from McGoun's *Repository Of Scots And Irish Airs,* about 1800). Other, normal-length, sets of the tune are *Oh My Dear Judy,* Joyce 1909, No. 696, and *The Grumbling Rustic,* O'Neill MI, No. 809; and this latter piece is also briefly mentioned in O'Neill IFM, pp. 101, 194.

608. TATTOO (F)

A

Yoders, F, 1960, JB.

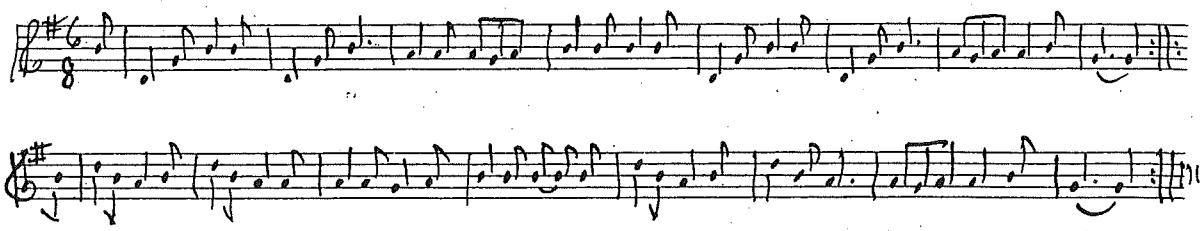
From his father; the first fife tune Marion Yoders ever learned.



B

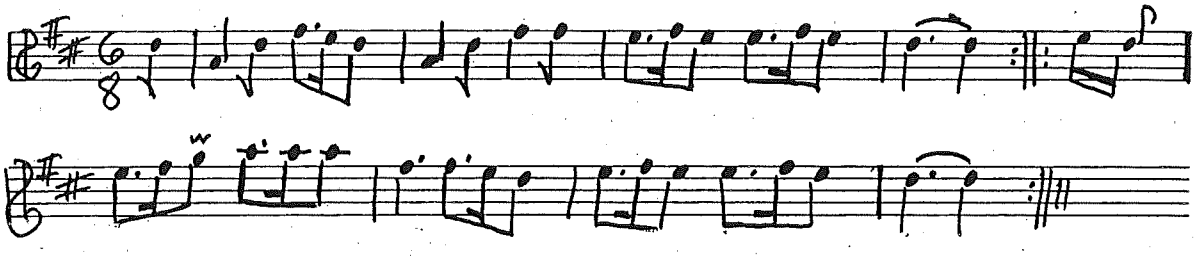
Hoge MS, No. 38, 1944, B.

From Frank Reynolds.



C
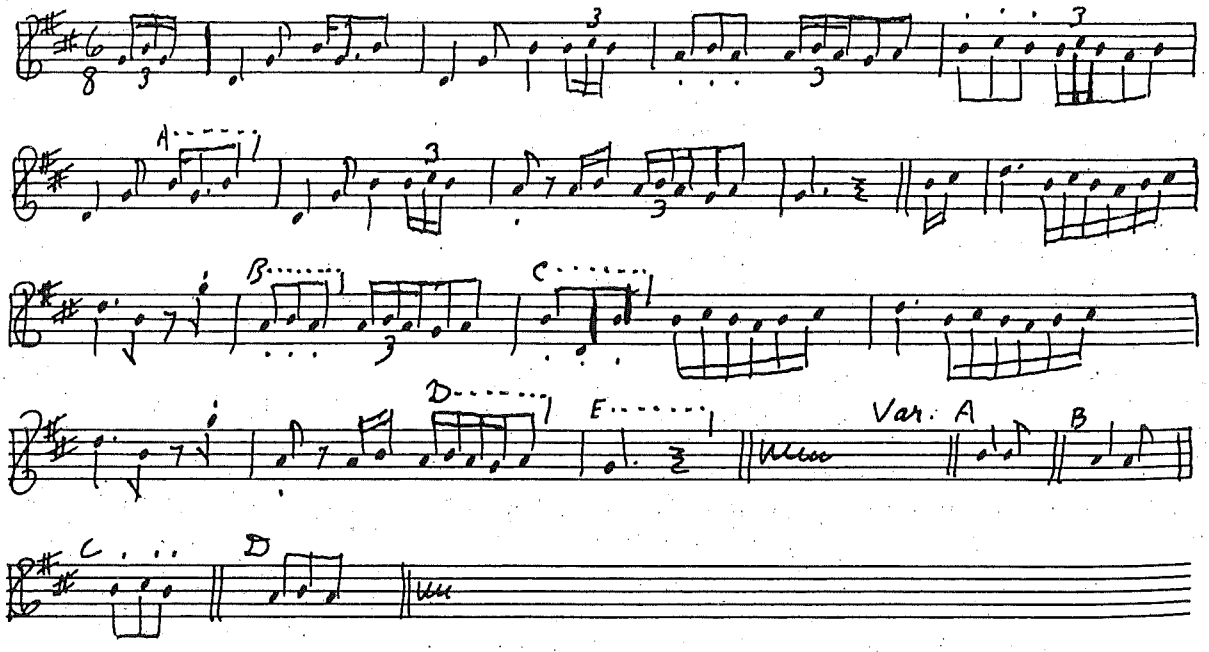
E. Mundell, F, 1944, B.



D

Ganiear, F, 1960, JB.

From Joe Morris, Jefferson, Pennsylvania.



Titles: as above, A, B; *Old Greene County,* D; no title, C. The name of Version D is a floater, attached to at least two of the familiar fifing tunes of southwest Pennsylvania. This present melody is one of the most popular of all martial-band tunes in that same area; all fifers and all bands knew it, and played it frequently. But I have been unable to locate versions elsewhere or trace the tune at all. Is it a derivation from a bugle call, worked out by some fifer of past days? Or did some regional fifer compose it to accompany the tattoo of the drums?

609

A

Fror

B

C
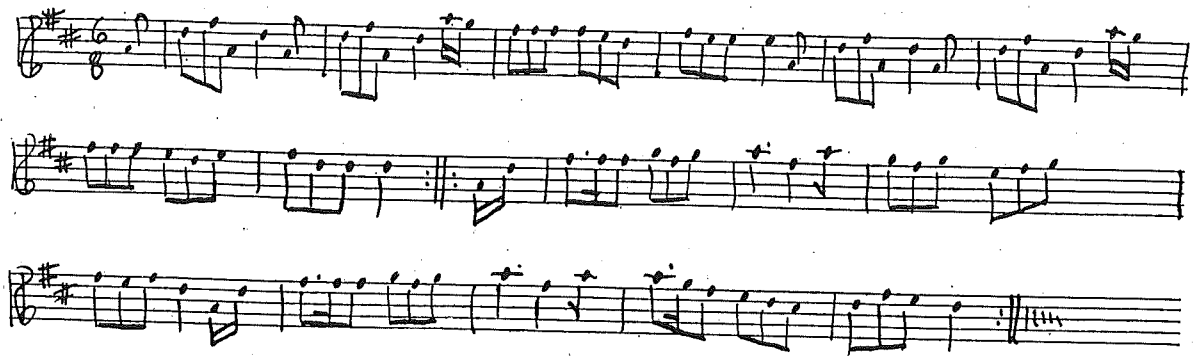
Loca
rendi
McD
recur
Swee
occu
McC

609. THE GETTYSBURG MARCH (F)

A
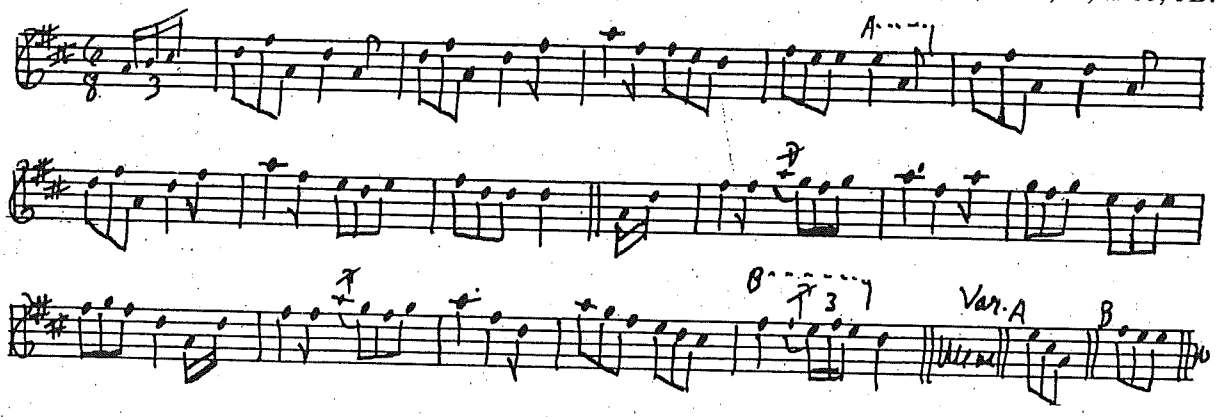
Hoge MS, No. 61, 1944, B.

From Hiram C. Horner.
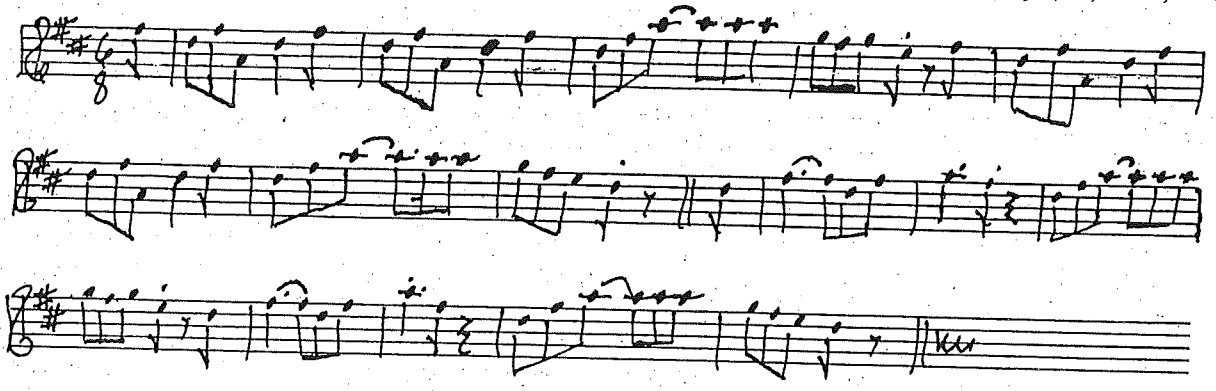


B

Horner, F, 1944, B, 1960, JB.



C
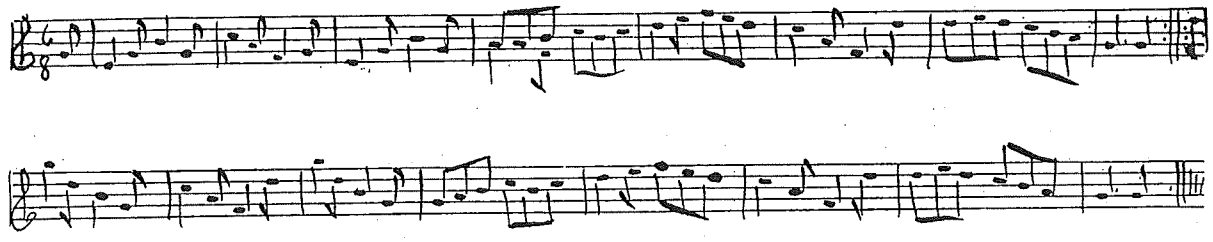
Lloyd, F, 1952, JB.



Local titles: as above, A, B; no title, C. Notice the characteristic differences between the two renditions of H. C. Horner, our A- and B-versions. The earliest printed set I can find is in McDonald Gesto, p. 130, as *Bugle Horn;* it is rather close to the Horner version. A more oft-recurring title is *The Lady in the Boat,* under which the tune is found in Joyce 1909, No. 124; Sweet, p. 41; Kennedy FTB 1, No. 98. Another name for the tune is *Fermanagh Quickstep,* occurring in Kerr, IV, No. 200, and Jarman, p. 65. In JIFSS, XV, p. 9, the piece is given as *The McCarthy March.*
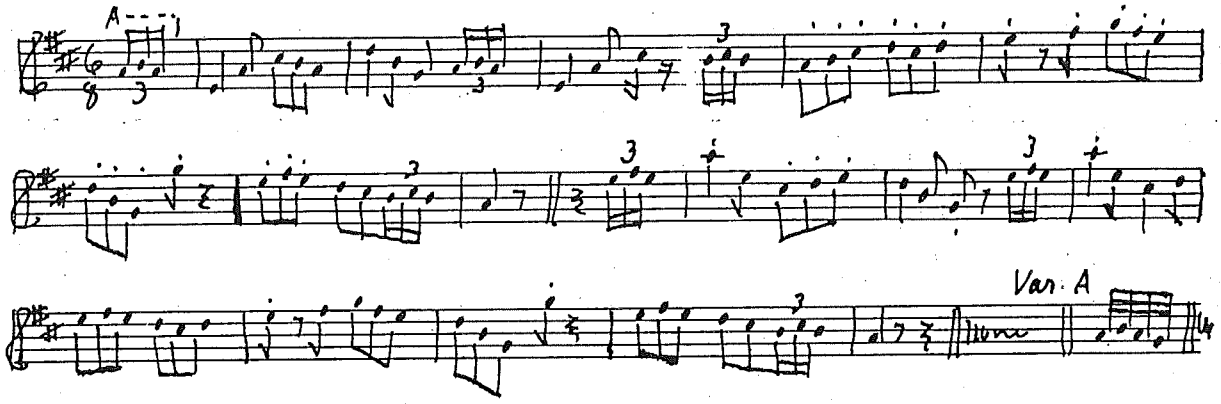
610. OHO, OHO, I'VE FOUND YOU OUT (F)

A — James Taylor, F, Tustin, V, 1930s, B.

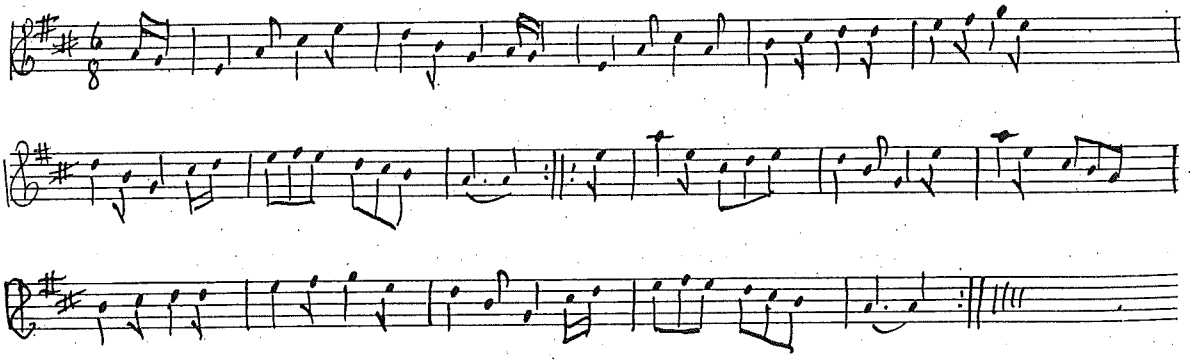


B — Ganiear, F, 1960, JB.

From Asa Sellers.
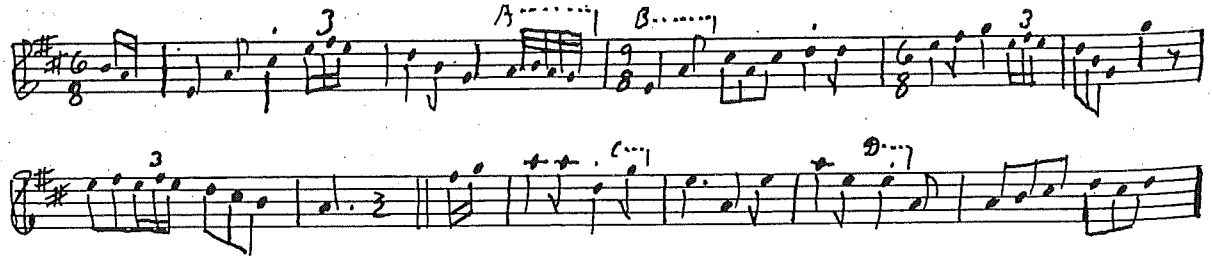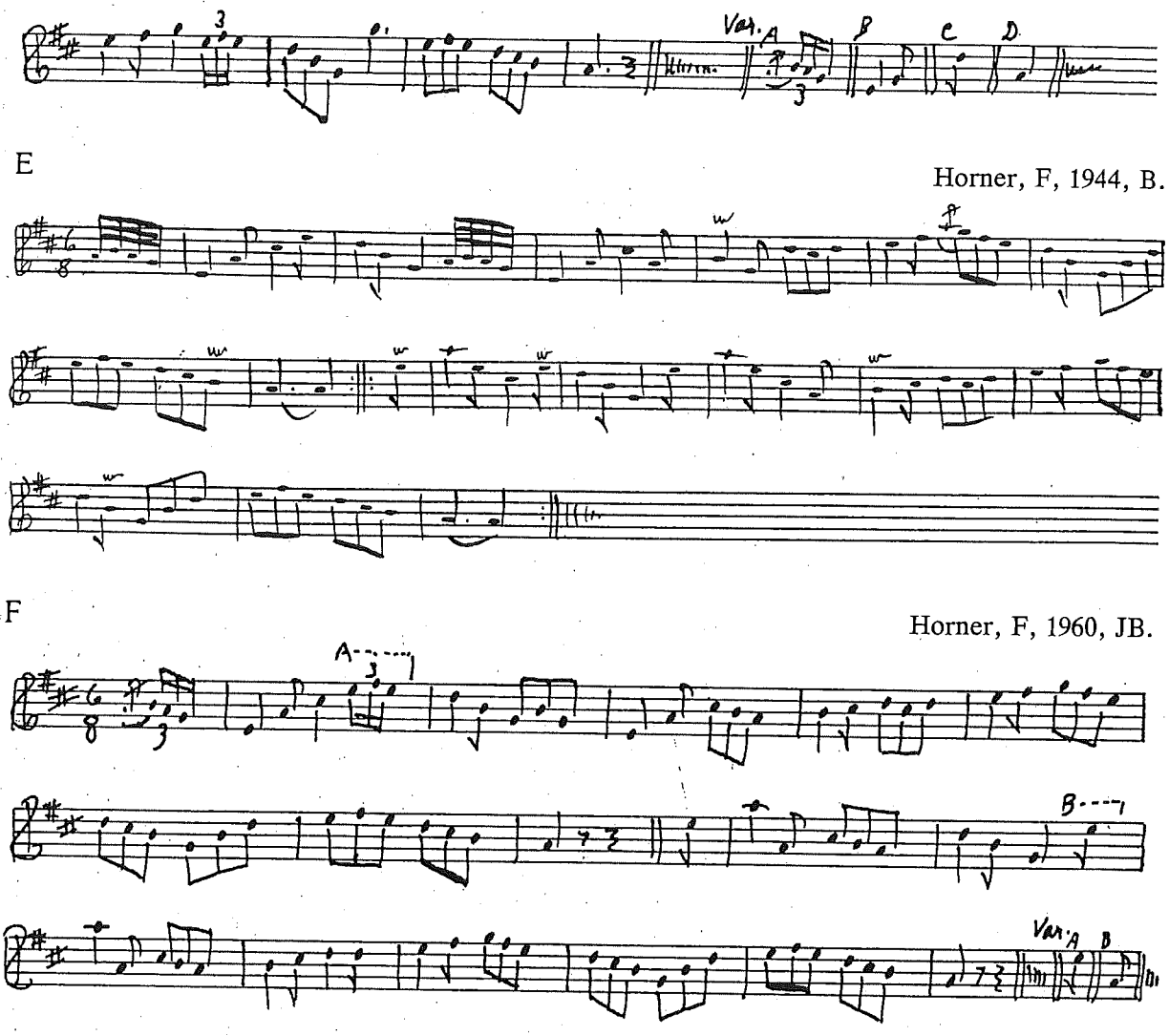


C — Hoge MS, No. 9, 1944, B.



D — Yoders, F, 1962, JB.

As his father played it.





Local titles: as above, A; *Asey's Piece,* B; *Hunnell's Double Drag,* C; no title, D, E, F. The title of Version A sounds old and traditional. That of Version B comes from its being a favorite piece of Asa Sellers, a crippled cobbler of Waynesburg, Greene County, who was a devoted and famed fifer, and used to march, with a pronounced limp, in every martial-band parade possible. Doubtless the name of Version C comes from association with the Hunnells, who were members of martial bands in eastern Greene County, along the Monongahela River. Version D narrowly missed getting a name like those of B and C; the Yoders used to call it the "Temple tune"—since it was commonly played by "Taff" or "Taft" Temple, another somewhat famous Greene County fifer, whose instrument is now in the collection of the Greene County Historical Society. Versions E and F show interesting variants of H. C. Horner—according to whom the piece was drummed in "stop" time (for which see the note to no. 387).

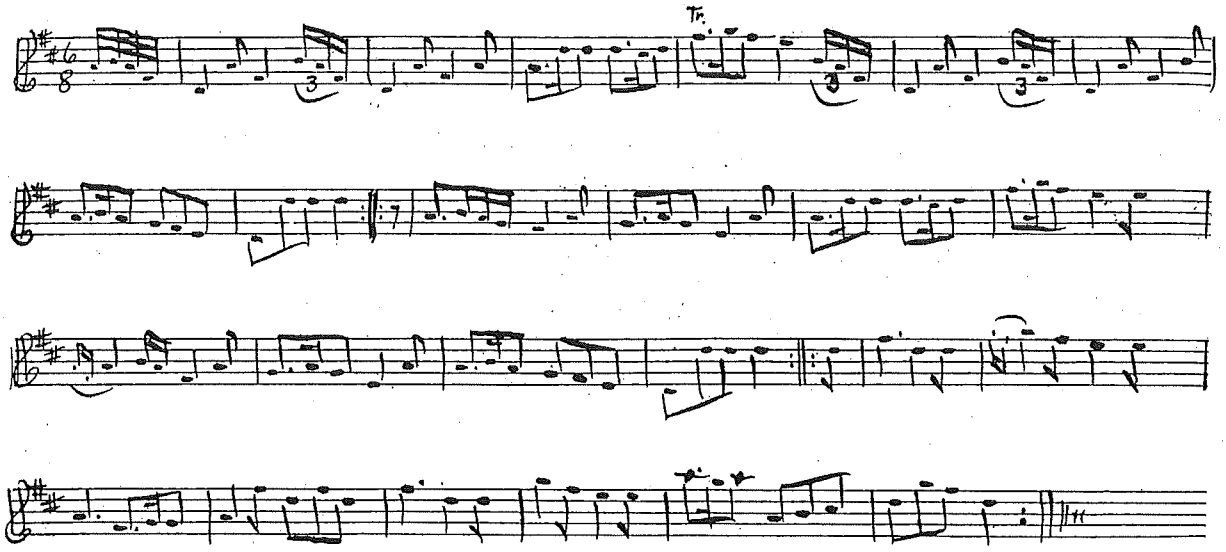
Though this tune occurs only rarely in printed collections, the indications are that it was once widely known outside the counties adjoining the Mason-Dixon Line. Certainly it was one of the best-known pieces among the fifers throughout southwest Pennsylvania and northern West Virginia. Of special interest is the fact that it is one of the few tunes in present-day fifing tradition which can be traced to the repertories of Northumbrian "small-pipe" (bagpipe) performers. Perhaps we could trace more of our tunes to this piping tradition if the big unpublished manuscript collections of these bagpipe tunes were made available.

I have located this tune in Bruce and Stokoe, p. 84, as *O I Hae Seen the Roses Blaw.* In the foreword of the 1965 reprint of this work, there is a fine mixolydian version of the piece, from one of the manuscript collections just mentioned. A version called *Ellis's Jig* is in O'Neill MI, No. 993; and one called *Mason's Quickstep* can be found in AVF, No. 23.

611. REVELLEE (REVEILLEE) (F)

A
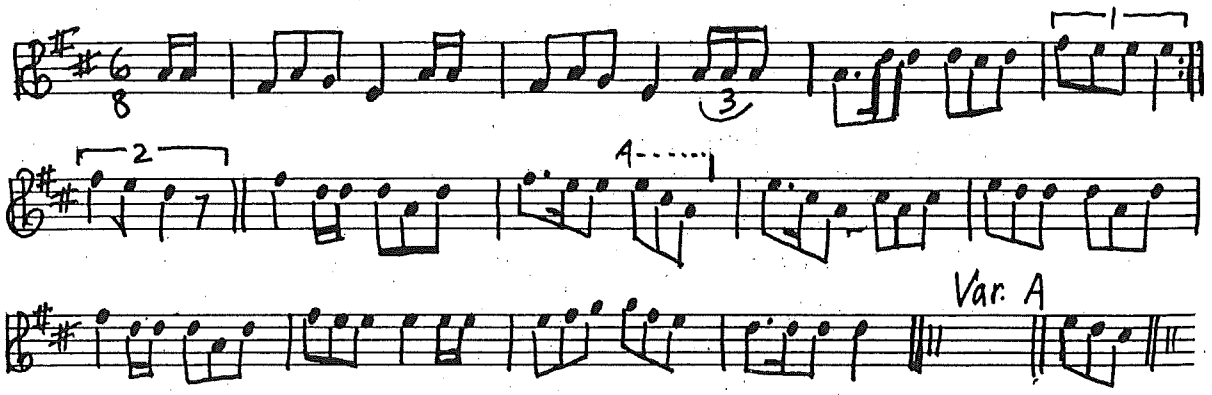
James Taylor, F, 1930s, B.



B

Wiltrout, F, 1949, B.

From Ananias Bittner.
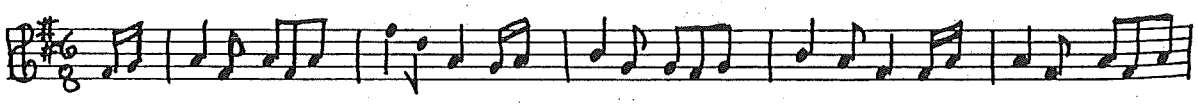


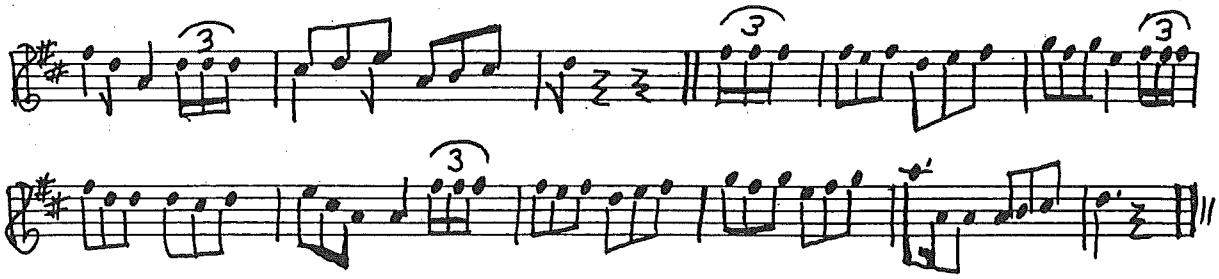
Titles: as above, A; no title, B. This tune was once, apparently, one of the stock pieces of regional fifers: Version A was learned in northern West Virginia, and Version B comes from Fayette County, Pennsylvania. However, I have not been able to trace it elsewhere. A piece in 4/4 time, called *Scotch March,* appears in Howe SV 1851, p. 24. Its first half resembles that of No. 611-A, but only slightly. The name given to Version A suggests what must have been a fact of Civil War days: namely, that hastily trained and quickly inducted fifers of the war between the States had no time to learn the regulation "camp duty" pieces, and therefore had to make do with items from their own repertories. Cf. the piece dubbed a "retreat" in Bayard HCT, No. 87.

612. OLD MARCH (F)

Wiltrout, F, 1944, B.

From Ananias Bittner.



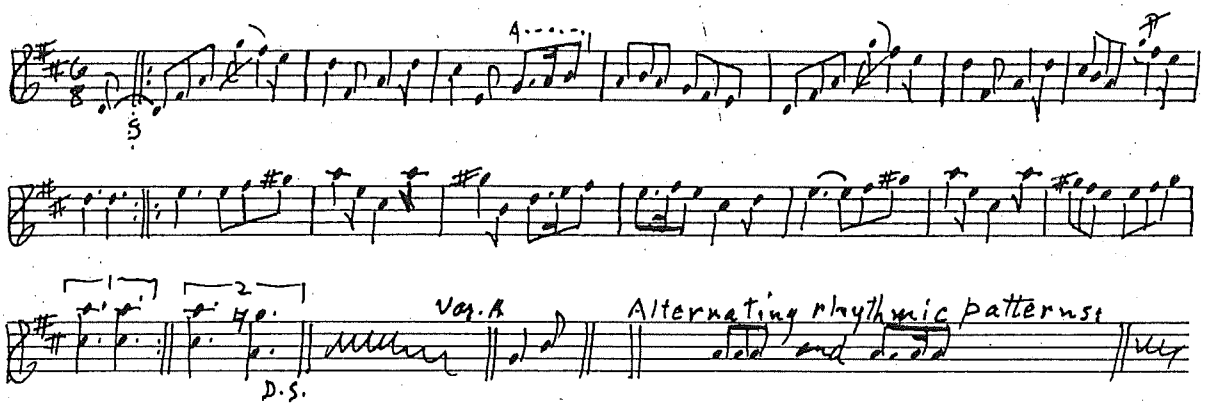


A good example of a composite tune, made up of refashionings of two movable strains. Compare the first part with those of our Nos. 467 and 563. With the second half, compare the second strain of Bayard HCT, No. 92—which I now believe to be a version of the Scottish tune *Muirland Willie:* for the latter piece, see notes to our No. 542, and Glen, pp. 37–39, 177.

613. NEAL'S COTILLION (V)

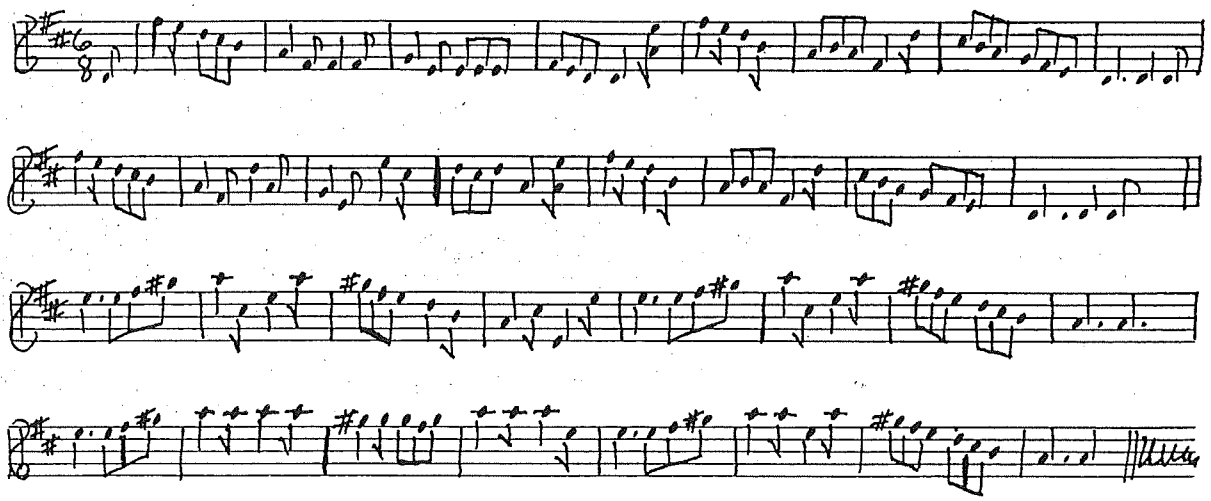
Walter Neal, V, 1952, JB.

From Abel Browning. Name given by W. Neal.



614. QUADRILLE (V)

Waugh, V, 1949, JB.
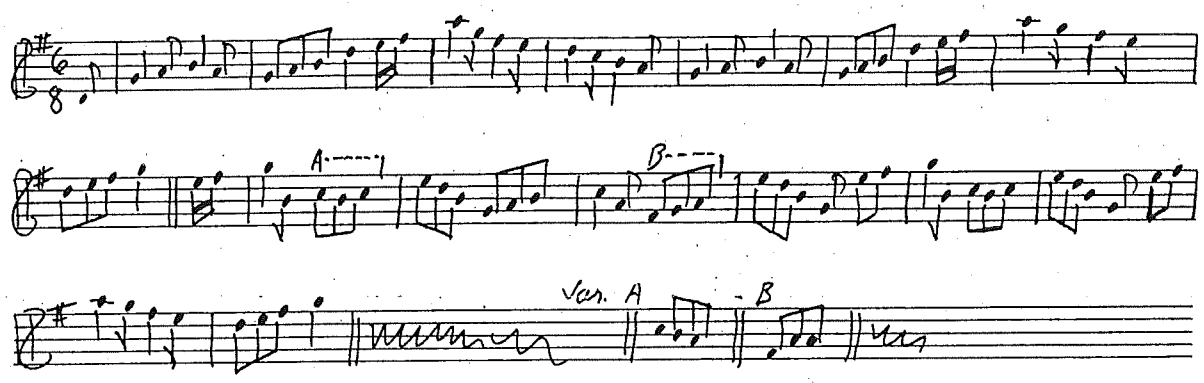


With the first part of this, compare the first strain of our No. 453. With the second strain, compare the second part of our No. 613, immediately preceding. The tune must be another composite of a familiar sort.

615. QUADRILLE (V)
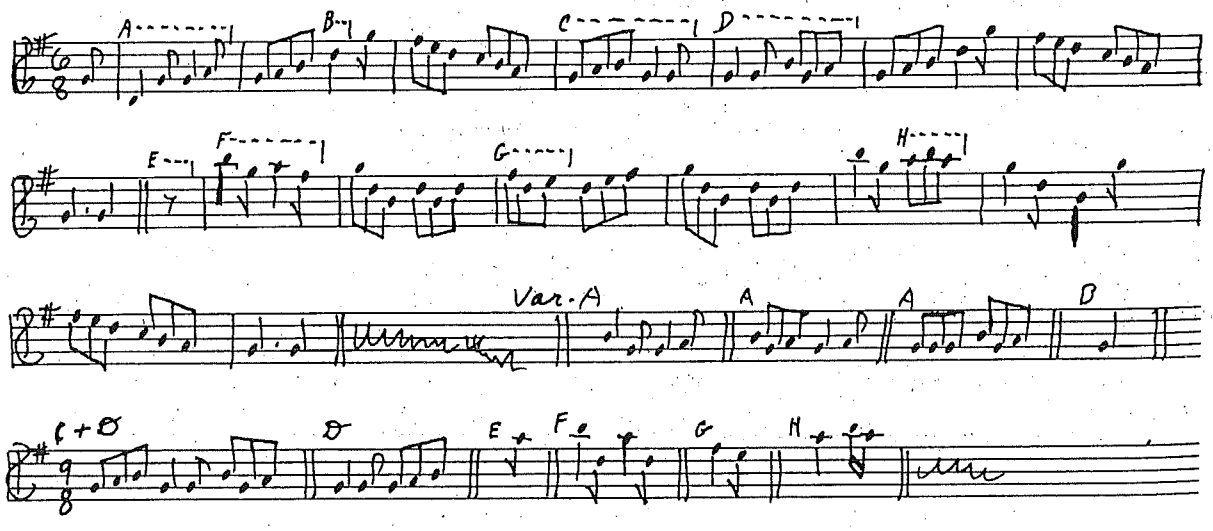
Blair, V, 1952, JB.

From his Uncle Frank.
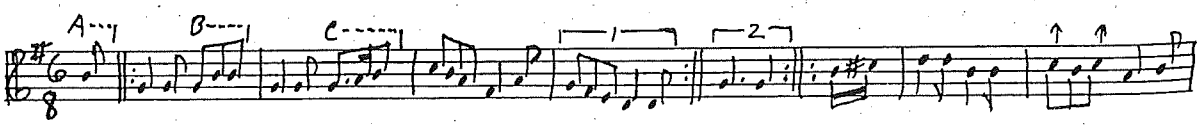


616. QUADRILLE (V)

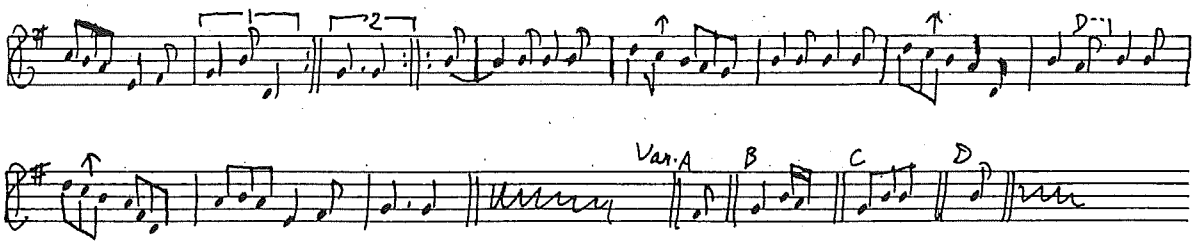
Miller, Gelnette, V, 1949, JB.



617. QUADRILLE (V)
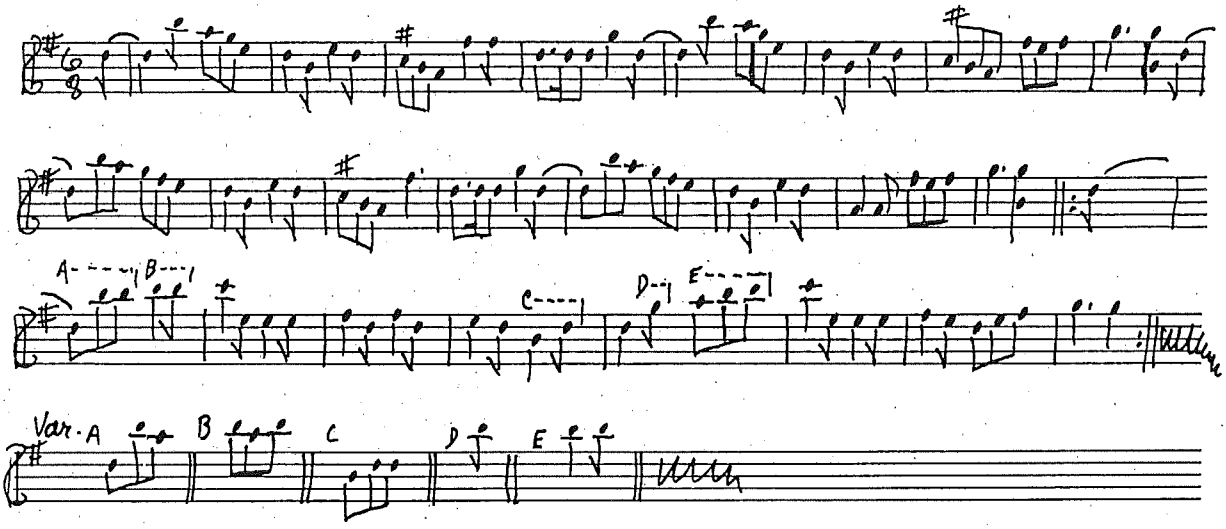
Waugh, V, 1949, JB.





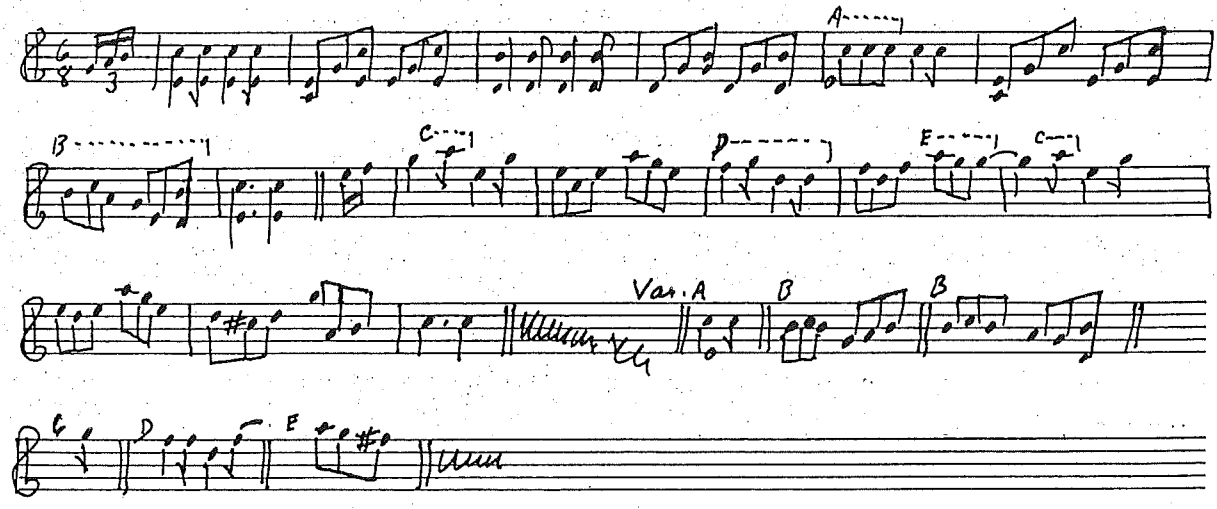
618. QUADRILLE (V)

Work, V, 1949, JB.
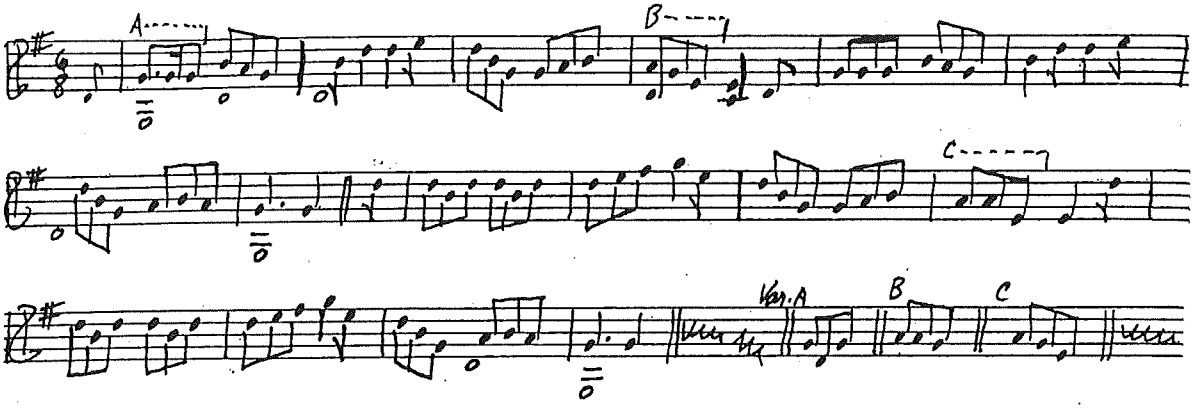


619. JIG or QUADRILLE (V)

Hogg, V, 1948, JB.



620. ROSIN THE BEAU (V)

Hogg, V, 1948; JB.



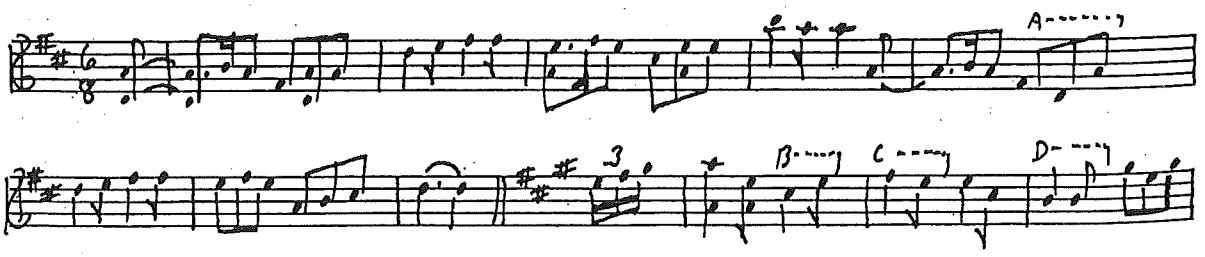
Though we have only one variant of it, this tune is one that most fiddlers and fifers knew, as well as most singers. It must be a fairly old melody, and there is no doubt abouts its being a favorite. Our title is doubtless the one most often found attached to the air, but it has had other titles; and of the many different song-settings, both in English and Irish, we can mention only the most prominent one: the piece "My lodging is on the cold ground," to which a version has long been sung, replacing the air originally joined to the song.
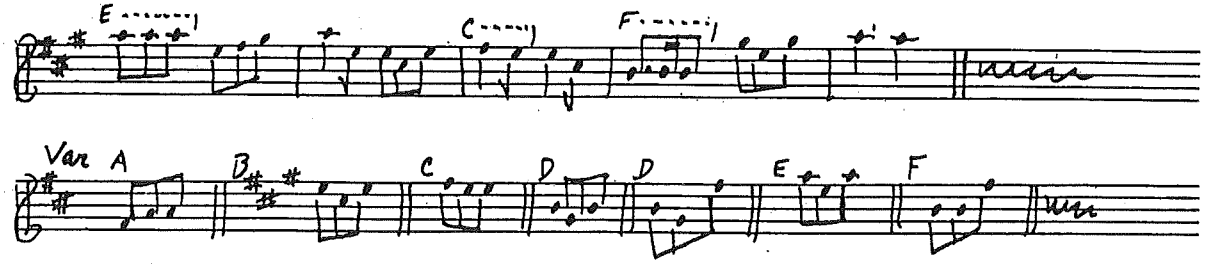
With the *Rosin the Beau* title, and with or without words, I have seen these sets: Howe DSV, p. 65; Adam, No. 46; Ford, pp. 56, 127; Sweet, p. 41; Kerr, I, p. 29; Jarman, p. 64; HeartS, p. 210; Wier, p. 361; Kennedy FTB 1, p. 99; Joyce 1909, No. 352. Other forms of the air are Joyce 1909, Nos. 290, 305, and 544; Petrie Stan, Nos. 384 (reprinted Moffat Minst, p. 188), 1195, 1452, and 1541; O'Neill MI, Nos. 72, 282, and 321; Moffat Minst, p. 188; Henebry 1928, p. 241; JEFDS, 2nd Series, Pt. 1, p. 25; Clark, p. 156 (to an abolitionist song); Roche, III, Nos. 12 and 35. Religious uses of the tune are also prominent in American tradition. Set to hymn words, we find this air in McCurry, p. 126; Walker CH, pp. 243, 327; Walker SH, pp. 47, 90 (an especially fine set), 270; OSH James and OSH Denson, both pp. 92, 338.

In Oswald 2nd Coll, p. 25, a 6/8 "Gigg" (appended to a once popular old Scots tune) sounds so much like *Rosin the Beau* that one wonders whether we owe the tune originally to Oswald himself, or whether the "Gigg," if it actually be by Oswald, was merely influenced by some older 6/8 piece. If the former alternative were correct, we should have to conclude that the air had very quickly become popular, in order to develop the wide currency and many variant forms in which it is found. In Gow CR, I, bottom of p. 13, is a tune ascribed to John Riddle, of which the second strain also equals that of *Rosin the Beau.* Melodically and formally quite close to the version in Walker SH, cited above, is a 6/8-time Welsh harp version in Bennett, *Alawon fy Ngwlad,* I, p. 11, 2nd. And O'Neill WS, No. 114, gives a 6/8 jig version with the "Bow" spelling of the title.

621. DUNN'S FAVORITE (V)

Dunn, V, 1947, B.
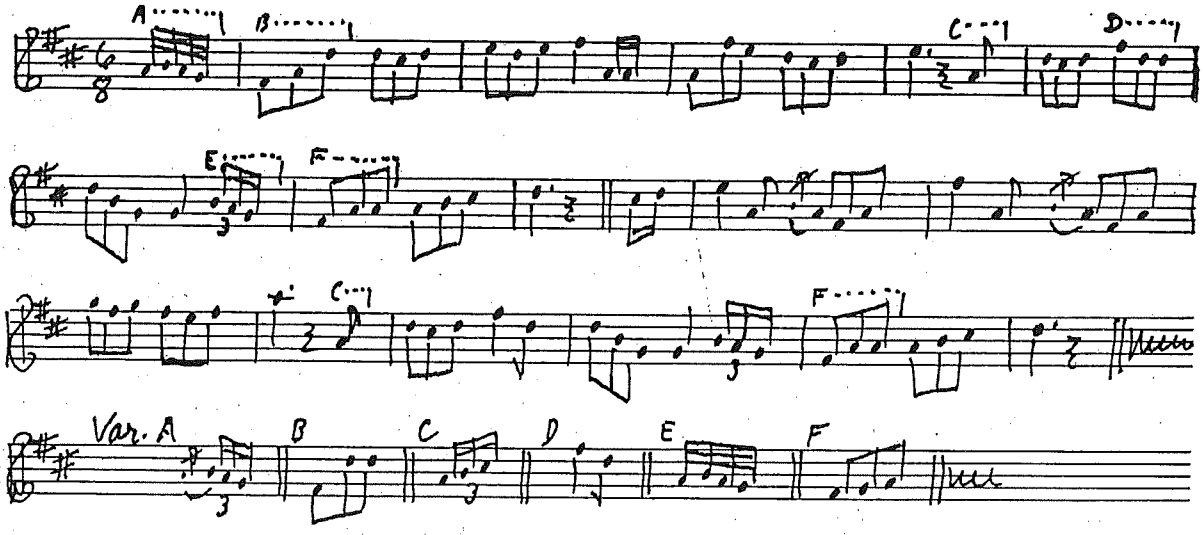




622. E PLURIBUS UNUM (F)

A

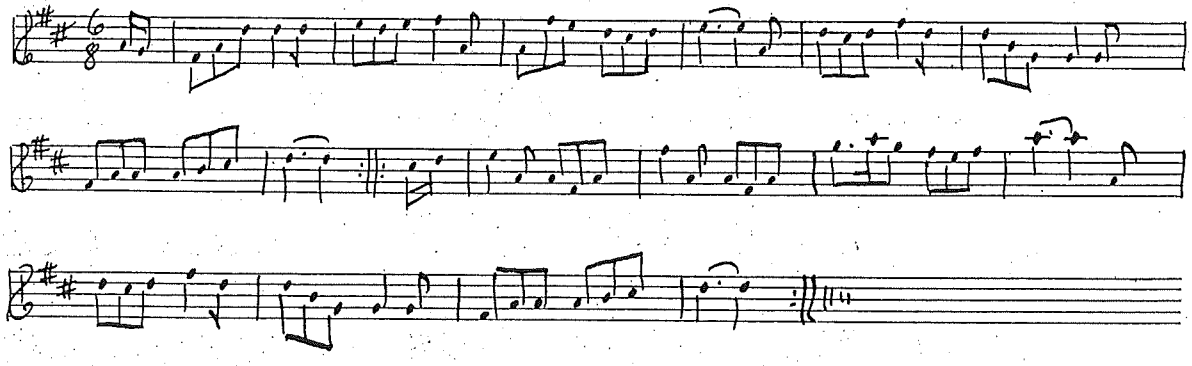
Horner, F, 1960, JB.



B

Hoge MS, No. 63, 1944, B.

From Hiram C. Horner.
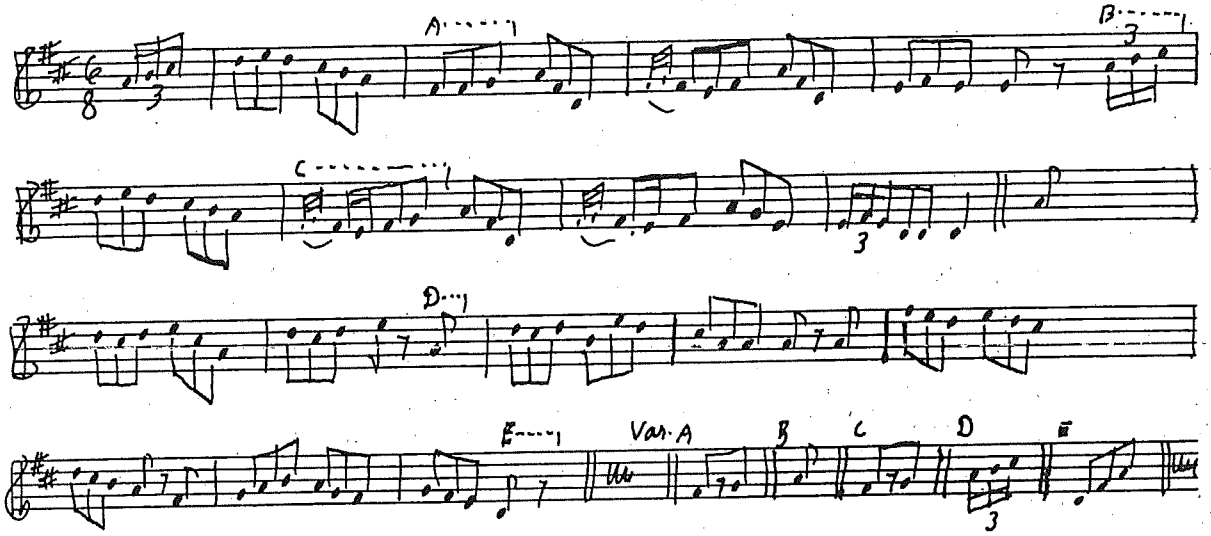


All efforts to trace this tune, either by me or by Miss Carole C. Franklin, Music Librarian, The Pennsylvania State University, have been in vain; the date and composer's name remain unknown. I presume that the air is of American composition. Nevertheless, it is not hard to see how the tune would attract the attention and win the esteem of the fifers: it is, in fact, a very fine piece for playing by martial bands. With its patriotic words about the "many in one" and its Latin title (as with our set), this tune is in Wier, p. 130. An air showing considerable resemblance to this one,

with religious words, and named *Good By,* is in OSH James, p. 507. In Hogg, Series I, to Song XLIV, is a tune with exactly the same common rhythmic patterns as this one, but no melodic likeness at all.

623. O'CONNELL'S WELCOME TO PARLIAMENT (F) Horner, F, 1944, B, 1960, JB.

As always heard from fifers and bagpipers.
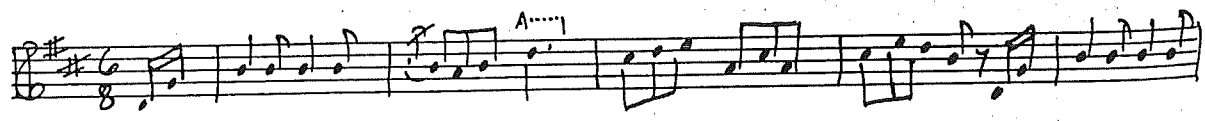


There can be no doubt of the "Irishness" of this tune. With a fuller title, *Daniel O'Connell's Welcome to Parliament,* it is in Howe DSV, p. 66; and called *O'Connell's Welcome,* it is in One Thousand, p. 68.

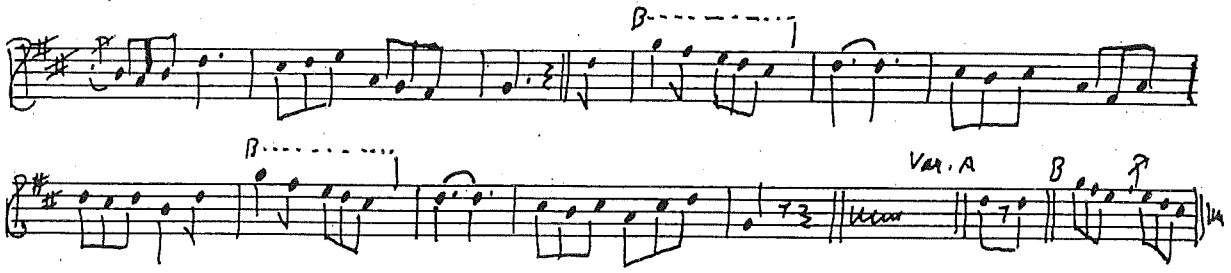
I regard this tune as a majorized version (or derivative) of a piece once commonly known in Ireland, which ordinarily was couched in Dorian or mixolydian mode, and usually had the title *Slan agus Beannacht le Buaidhreamh an tSaoghail* [*Farewell to the Troubles of the World*], the title being a recurrent, stanza-ending line of several different songs set to the melody. With this name, either in Irish or in English translation, the tune appears in Joyce 1873, No. 33; Petrie Stan, Nos. 1462, 1463, and 1478; O'Neill MI, No. 961.

Another apparent offshoot of the original tune (whatever it was) is the jig melody usually known as *The Maid(en) on the Green.* All sets of it known to me show a clear relationship to *Slan agus Beannacht. Maid on the Green* tunes can be found with this title in Roche, I, No. 108; O'Neill MI, No. 853; DeVille, No. 46; Harding Orig, No. 84. Other sets are Petrie Stan, No. 564 (*The Night of the Fun*), and Henebry 1928, p. 236, No. 61. Tunes showing only a general resemblance to this group of versions are O'Neill MI, No. 784 (*The Humors of Whiskey*) and AVF, No. 41 (*The Turkey Gobbler*).

624. TUSTIN'S FAVORITE (F)
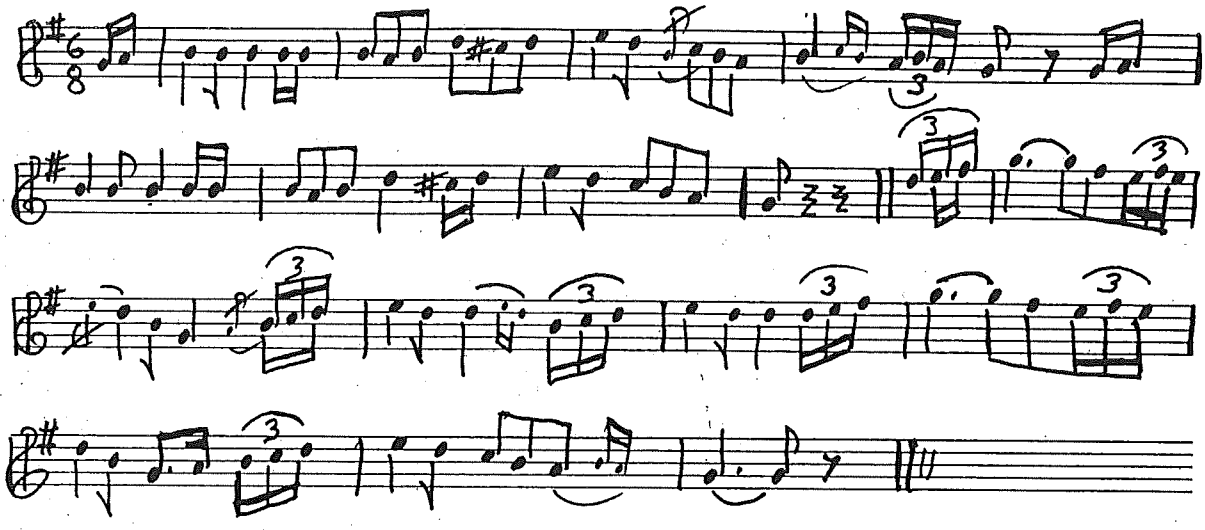
A Horner, F, 1944, B, 1960, JB.





B

Wiltrout, F, 1944, B. From Ananias Bittner.
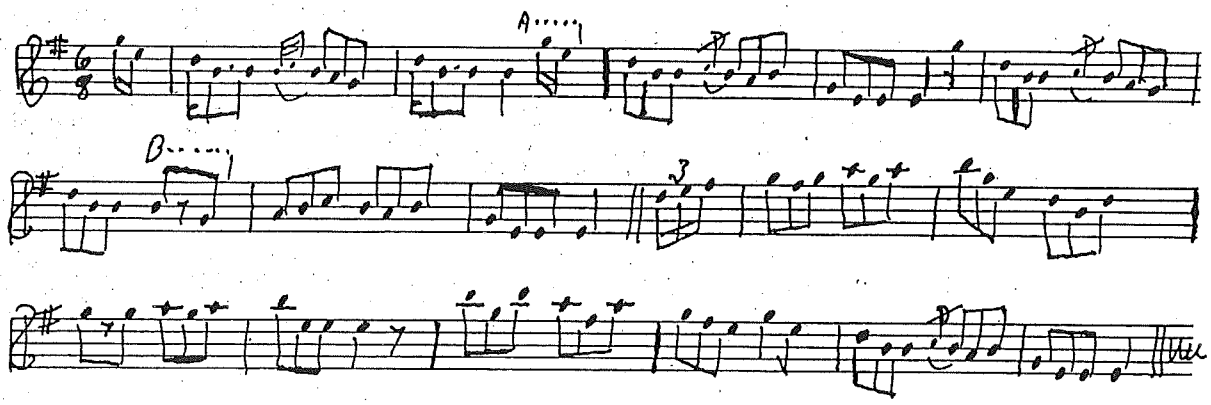


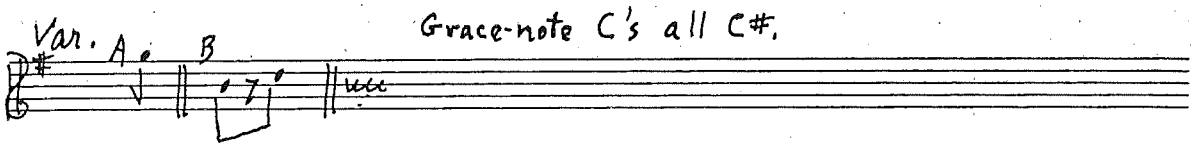
Local titles: as above, A; *Old Number One,* B. According to H. C. Horner, the name of Version A was conferred on the tune by Thomas J. Hoge, in memory of "Old John" Tustin (for whom see the note to No. 206). See also the note to No. 224 for the title of Version B. The continual sharping of the C-note in Version A illustrates a practice common to many fifers. H. C. Horner stated that No. 624 was drummed in "stop beat" (see note to No. 387).

625. JOHNNY McGILL (F)

Horner, F, 1944, B, 1963, JB.

Heard when he was a boy.





Both today and for a long time past, this air has been a fifers' favorite, as well as a popular dance and song tune. Both slow and quick versions are found along with the many different titles that one expects to find associated with a well-known folk melody. As expectable, too, with such a piece as this, the first half of this air has been recombined with parts of different ones. For instance, the first strain of No. 625 forms the second part of Petrie Stan, No. 769 (*Behind the Bush in the Garden*), and of Fraser, No. 74, a 4/4 version of the Petrie tune. In both cases, the first half is that of *Greensleeves*. Compare also Petrie Stan, No. 530, whose second half is the first part of No. 625. Two names, in particular, have stuck to our tune, and recur often: the title of our set (which Glen, p. 128, states to be the name of the tune's alleged composer), and *Come Under My Plaidie,* from a song set to the air in the eighteenth or early nineteenth century. According to Glen (p. 128), this air was first published in 1778.

As *Johnny McGill,* I have found this piece in Johnson, III, No. 207; Graham, p. 269 (and compare his references); One Thousand, p. 71; Sharp CDT, Set IX, p. 3, apparently from Gow; AVF, No. 98. As *Come Under My Plaidie,* the tune is in Johnson, VI, No. 533; One Thousand, p. 53; Wilson Comp Ball, p. 44; CFD 76, p. 49; Gow CR, 1, p. 28; Jarman, p. 63; Harding Coll and Harding Orig, No. 132; O'Malley, p. 7; Robbins, No. 77; White Ex, p. 20; Thomson Scot 1, No. 171; Crosby Caledonian, p. 70. Another recurrent title is *An Rogaire Dubh,* or in English, *The Black Rogue*. Sets with this name are in O'Farrell, p. 40; Petrie Stan, No. 1265; O'Neill MI, No. 915. Two more titles that I have found more than once are *Before I Was Married* (Murphy MS, p. 31; and Carroll Coll, p. 37, from a fife major's MS of 1780) and *Billy O'Rourke's Jig* (White Ex, p. 19; White Un, No. 20).

Under a miscellany of different names, or else without any title, I have also noted the following sets of this tune: Joyce 1909, Nos. 96, 252, and 804; Petrie Stan, Nos, 574, 750, and 1217; O'Neill MI, Nos. 477 and 977; Scot CD, Bk. VI, No. 8 (from a 1778 collection); Harding Coll and Harding Orig, Nos. 19 and 94; Harding AR, No. 55; Hinde, No. 41; Keller Gibbs, p. 18 (*The Old Man*). Set to religious words, the piece can be found in Jackson AS, No. 140, OSH James and OSH Denson, p. 346, all under the name of *American Star.*

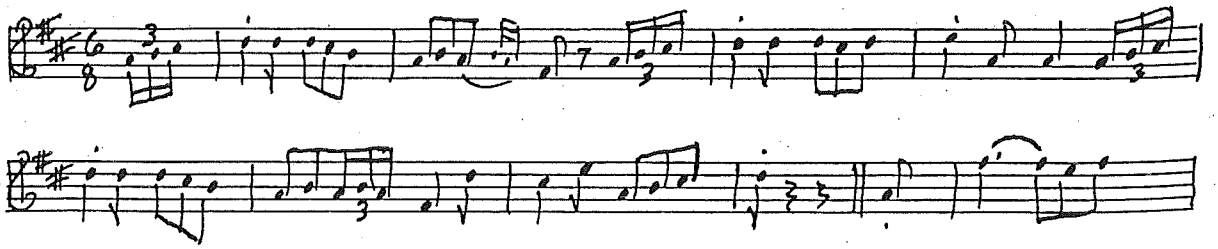
Still another set of the common form is O'Neill DMI, No. 302 (equals O'Neill MI, No. 893). In the introduction to DMI, p. 5, O'Neill gives a brief account of the tune and its changing names. Petrie Stan No. 1217 is another example of a song-setting of this piece, the mode being altered to mixolydian and major, while Feldman, p. 160, 1st, prints another set completely in major mode.

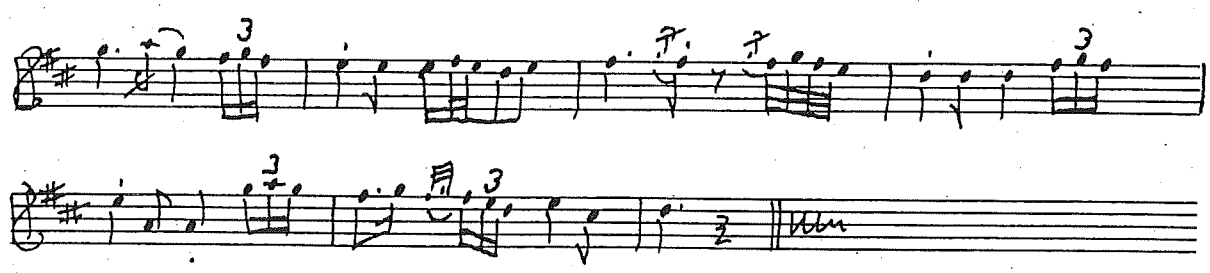
626. FRANK KEENEY (F)

A

Grimm, F, 1961, JB.

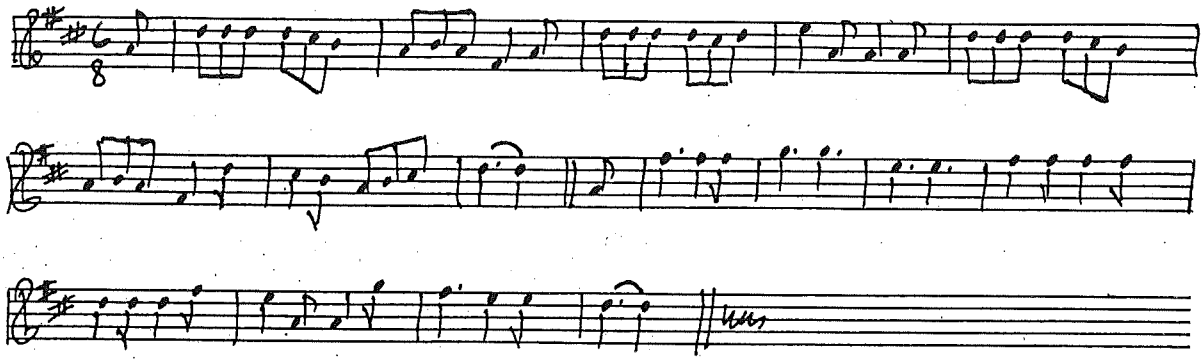
Named for a Washington County, Pennsylvania fifer.





B

Mount Pleasant Tablatures, 1950s, JB.

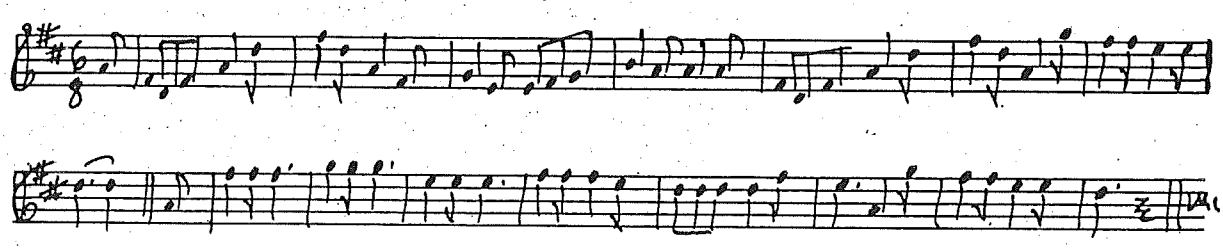


Titles: as above, A; *Keeny,* B. The tune is that of a popular (or once popular) college song, *Vive la Compagnie*. It illustrates the use by fifers of relatively recent popular tunes alongside much older ones. An interesting sidelight on traditional ways of playing is the contrast between our B-version, the bald, skeletal notation of the Mt. Pleasant Tablatures, and our A-version, the highly characteristic florid rendition of Grimm, with its grace-notes and other ornaments. (Grimm was once a member of the Mt. Pleasant Band.)

The second strain of No. 626 is shared by *Vive la Compagnie* and by *Landlord Fill the Flowing Bowl,* and is, in fact, of international currency. I cannot go into the many printings of these two ditties, but shall enumerate what I have found in sources at hand. *Vive la Compagnie* is in Wier, pp. 94 and 484; Sweet, p. 24; and Ostling, Nos. 2 and 6 (the latter two sources being fife collections). *Landlord Fill* is in Ostling, p. 22; Wier, p. 274; HeartS, p. 141; Kerr, III, No. 386; Jarman, p. 80. Under other names, we find the second strain as part of these tunes: Kerr, IV, No. 244 (*Jeanie's Blue E'en*); Harding AR, No. 2; and Kennedy FTB 2, p. 26 (*Astley's Hornpipe, Astley's Ride*); Boehme, p. 141, No. 220 (*Der Bayrische Bettler*). The second strain of No. 626 likewise reappears as the second part of our No. 627 following.

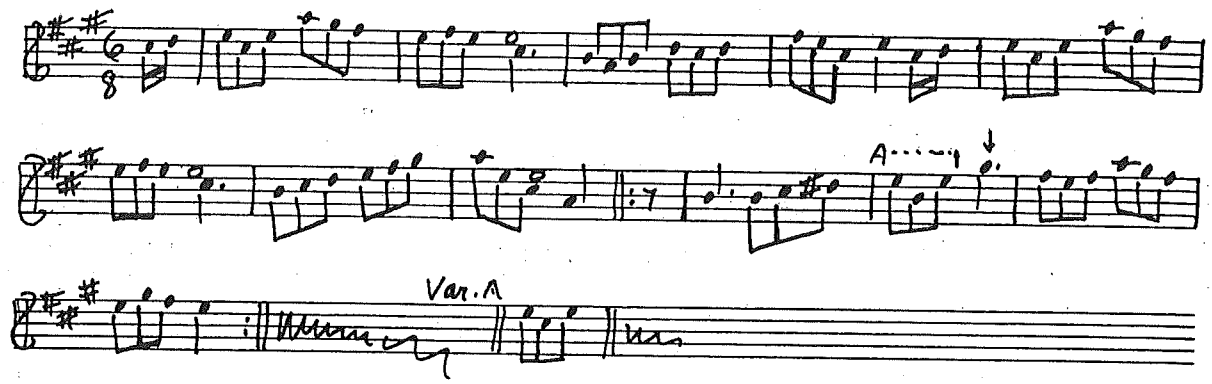
627. MARTINSBURG SIX-EIGHT TIME (F)

Mount Pleasant Tablatures, 1950s, JB.
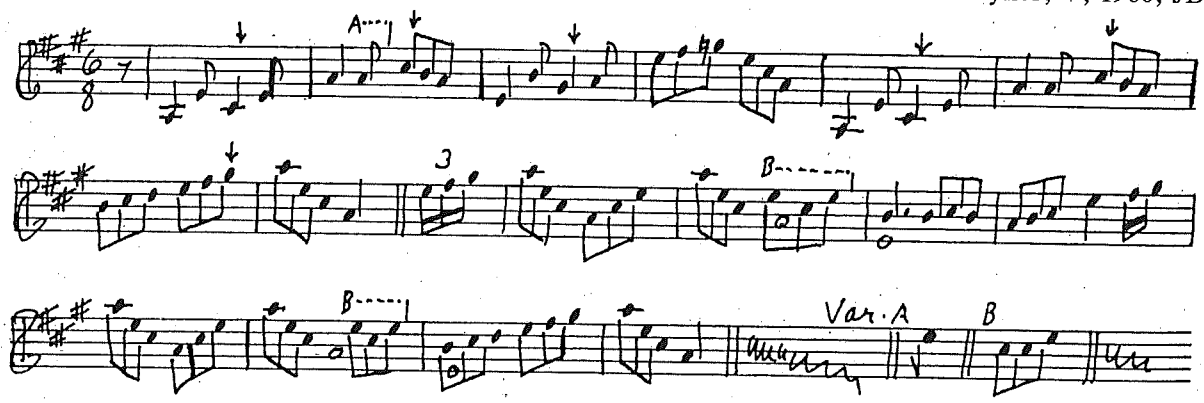


628. ROUND THE BUTTON AND THROUGH THE HORN [I] (V)

J. Bryner, V, 1946, B.



629. ROUND THE BUTTON AND THROUGH THE HORN [II] (V)

J. Bryner, V, 1960, JB.
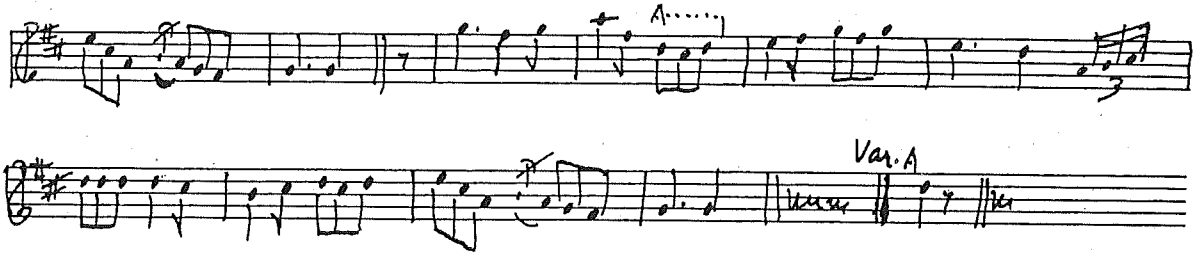


Nos. 628 and 629: It is extremely unlikely that the player of these two tunes originally knew them both by this same rather individual name. I assume that the identity of the last two bars of the first strain in each piece got the player confused. Presumably, one of the pair of tunes originally had a different name, which now cannot be rescued. Each piece is a quadrille of an exceedingly common sort—that is, comparatively undistinguished, and full of much-used melodic formulas.

630. ALL PRAISE (F)

Horner, F, 1944, B, 1960, JB.

From fifer Joe Johnson.



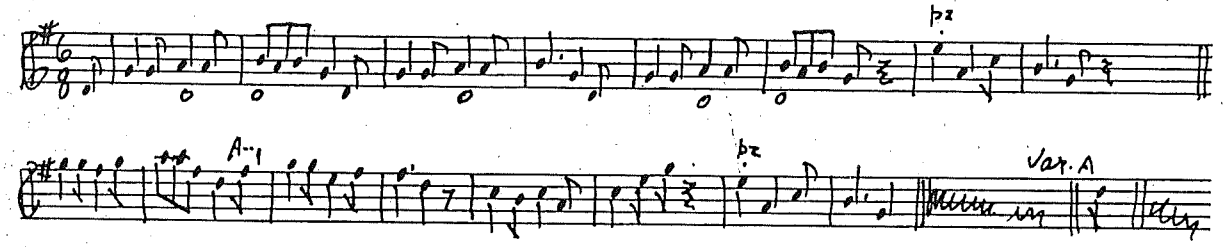


Evidently an "Orangeman" tune. A version named "Orange Lily," from a County Fermanagh Protestant lady, appears in Henry Glassie's *Passing the Time in Ballymenone,* p. 837.

631. POP GOES THE WEASEL (VF)

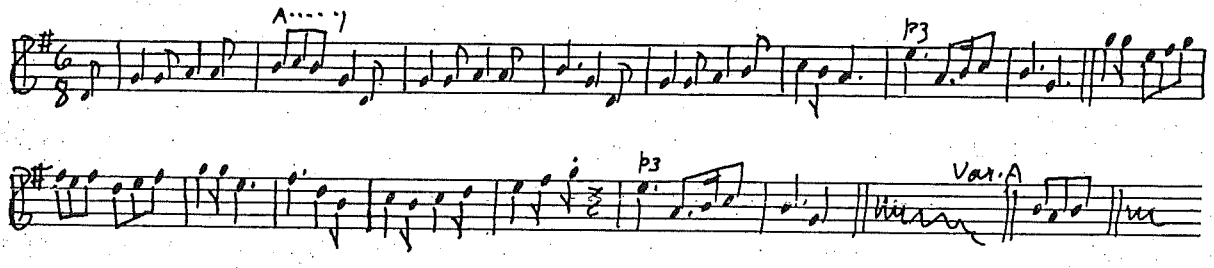
A

Pardee, V, 1952, JB.



B

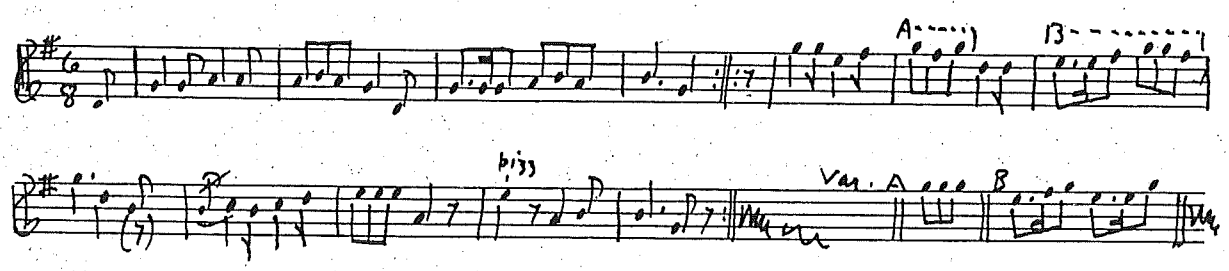
Work, V, 1949, JB.



C

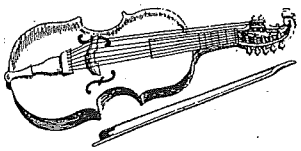
Kessler, V, 1944, B.

From an old lady in Somerset County.



This tune seems to be almost exclusively attached to the same title—derived from a nineteenth-century English popular ditty. All fiddlers, fifers, accordionists, and country musicians in general

have known it; and these three sets are offered here because each one departs from the common outlines and has something distinctive about it. The printings of it must be innumerable. I cite here the ones I have encountered: Howe DSV, p. 42; Adam, No. 1; Ford, p. 40; One Thousand, p. 24; Sweet, p. 33; Sharp CDT, Set I, p. 10; Neal *Esperance Morris Book,* I, p. 24; Cazden, p. 6; Saar, No. 23; Jarman, p. 17; Burchenal Amer, p. 22; Sym, p. 8; O'Malley, p. 23; DeVille, No. 33; Robbins, No. 54; White Ex, p. 74; Karpeles 100, p. 4; Kennedy FTB 1, No. 39; Linscott, p. 108; Mattson Fife, p. 33; Ford Good Morning, p. 53. The first half only of the tune also serves for song words: for example, Thomas and Leeder, p. 88, and Williams, *Hwiangerddi Cymraeg,* p. 7 (as a lullaby).
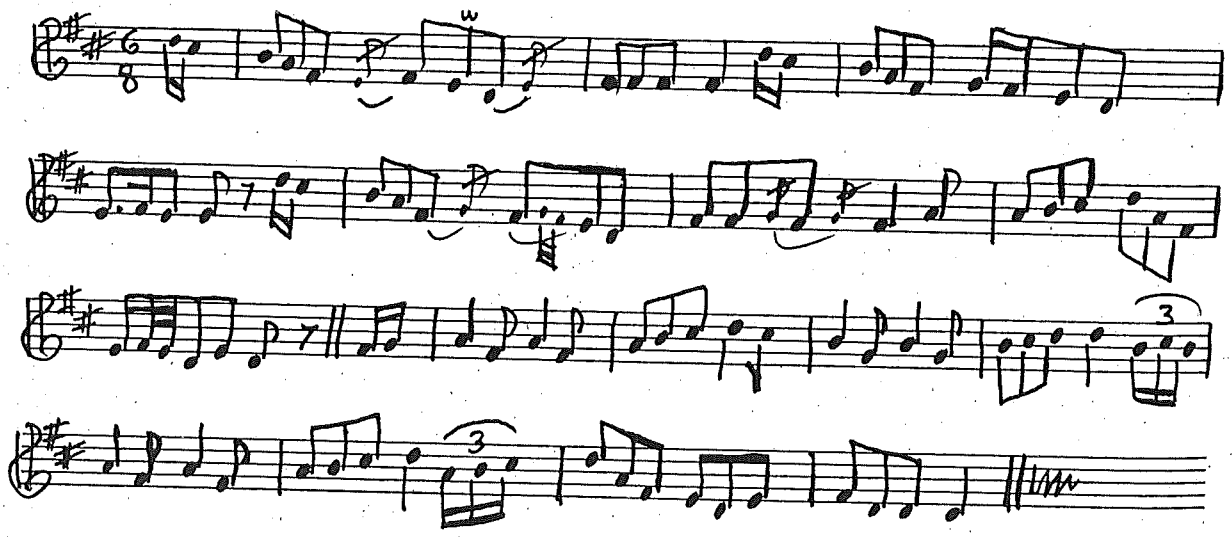


632. THE SCOTCH LADDIE (FV)

A

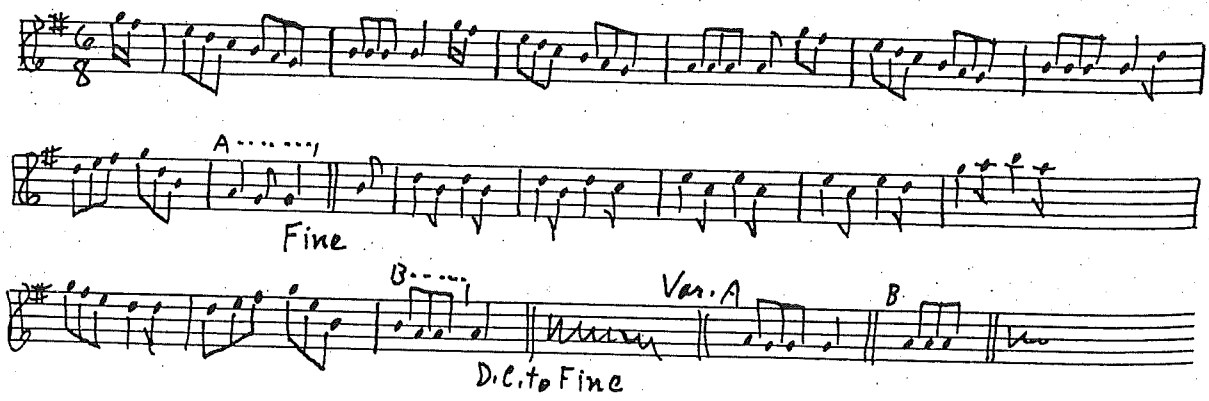
Wiltrout, F, 1944, B.

From one Snyder, fifer at Acme and Ohiopyle.



B

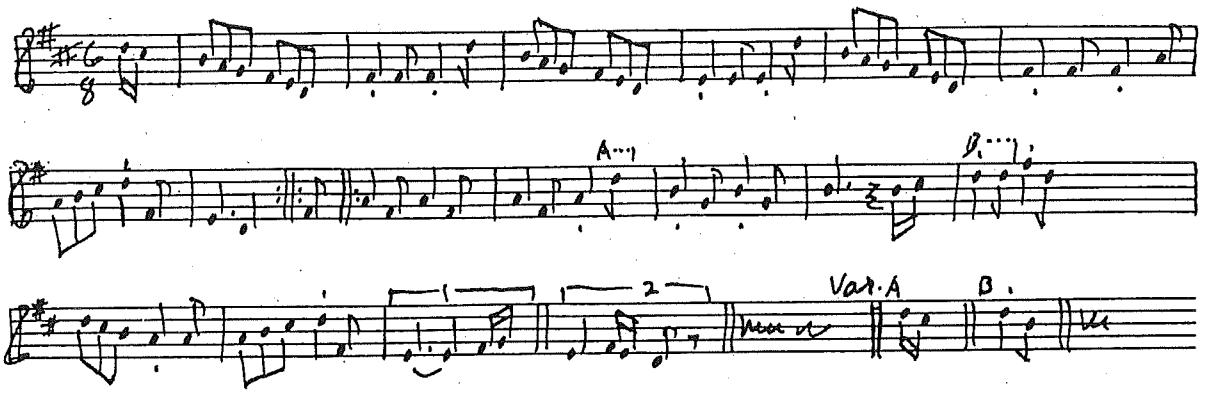
T. Patterson, V, 1930s, B.



C

Fisher, F, 1962, JB.

From an "old book" of Charles Cook's.



Titles: as above, C; *Finnegan's Dream,* B; no title, A. Here is another air that almost universally goes to only one title: that of *Garryowen* (or *Gary/ Geary/ Cary Owen*), the name of a suburb of Limerick. The names given to the sets of our No. 632 are quite unusual. The ending of Versions A and C on the tonic, instead of the second of the scale (which makes an "endless" tune of the piece), is very characteristic of American fiddlers and fifers, who seem to have a disinclination for an ending on the second, and seldom use it. Moffatt Minst, p. 296, who prints Thomas Moore's well-known song to the tune ("We may roam thro' this world like a child at a feast," etc.), also gives references to other early nineteenth-century printings of the air, and states that it first came into notice from its use in a pantomime in 1800. Since then it has proved excessively popular, both as a fiddle- and fife-tune, and as a vehicle for various sets of words.

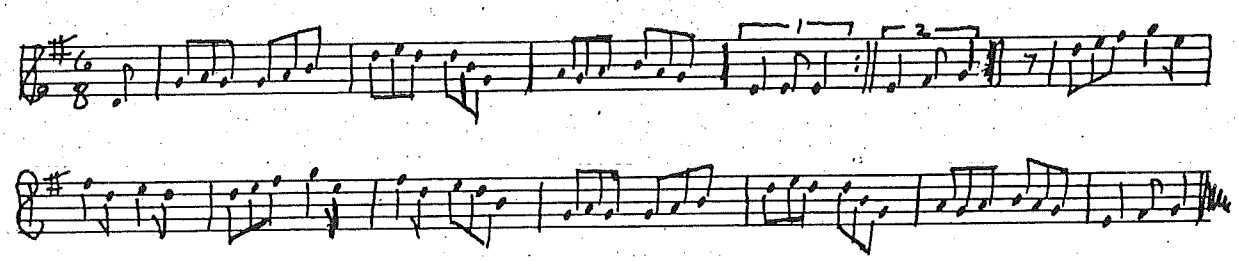
Other printings of the tune with its "regular" title are AVF, No. 59; O'Neill MI, No. 971; Howe DSV, p. 49; Adam, No. 26; Ford, p. 118; One Thousand, p. 63; Wilson Comp Ball, p. 87; CFD 76, p. 10; Kerr, I, p. 37; Gow CR, p. 30; Moffatt Gems, p. 80; Saar, No. 5; Jarman, p. 64; Harding Coll and Harding Orig, No. 7; Harding AR, No. 187; O'Malley, p. 5; JR, I, p. 20; Robbins, No. 69; JIFSS, XV, p. 13; Crosby Irish, p. 74; Mattson Fife, p. 61. In Wier, p. 524, the tune is printed with the familiar words of Moore, unacknowledged; on p. 108 of the same, the tune goes to *Daughters of Erin.* In Aird, III, No. 600, the tune is called *Auld Bessy,* and an untitled version appears in Riley, I, No. 184.



633. SAINT PATRICK'S DAY IN THE MORNING (VF)
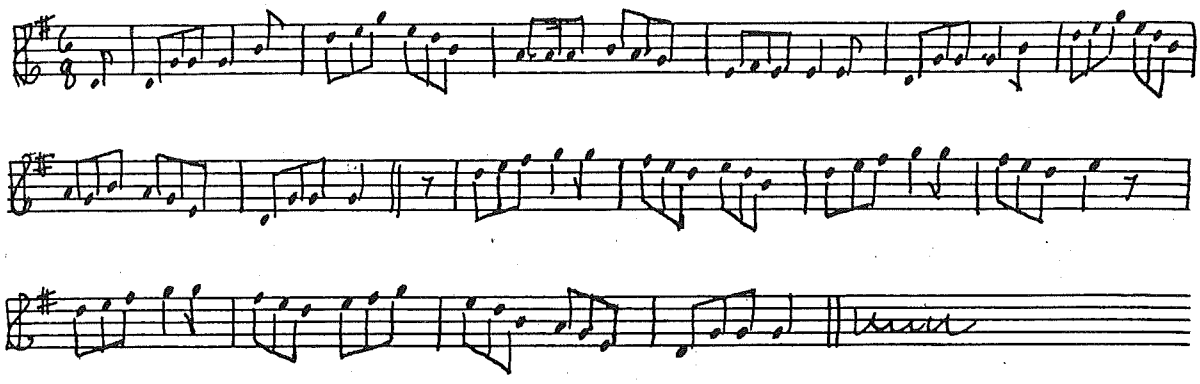
A

T. Patterson, V, 1930s, B.



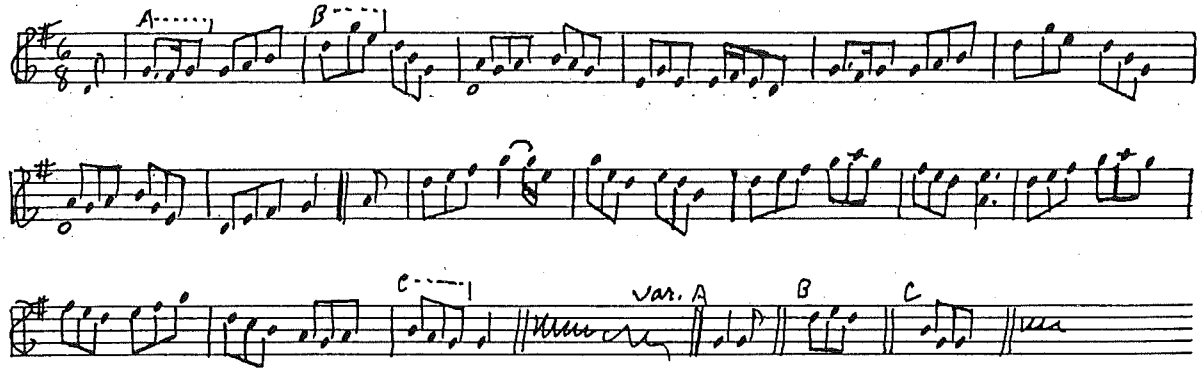
B

Strosnider, V, 1930s, B.



C
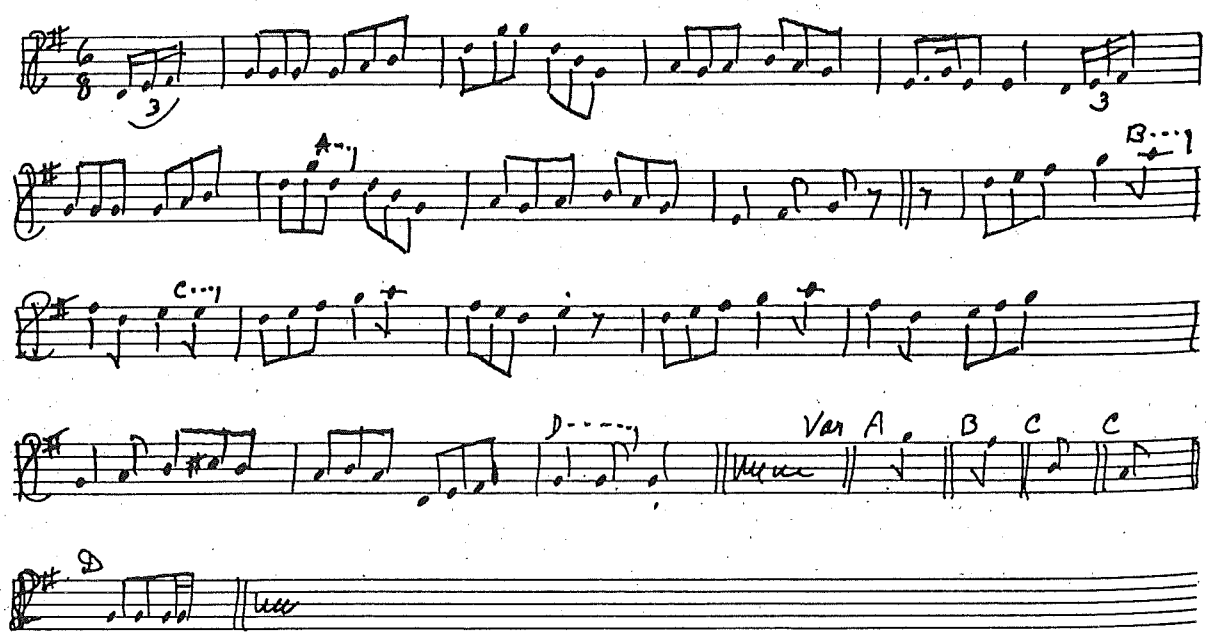
A. Thomas, V, 1952, JB.



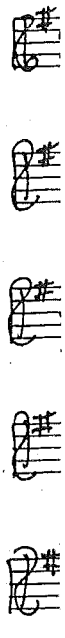
D

Yoders, F, 1960, JB.

As his father played it.



E
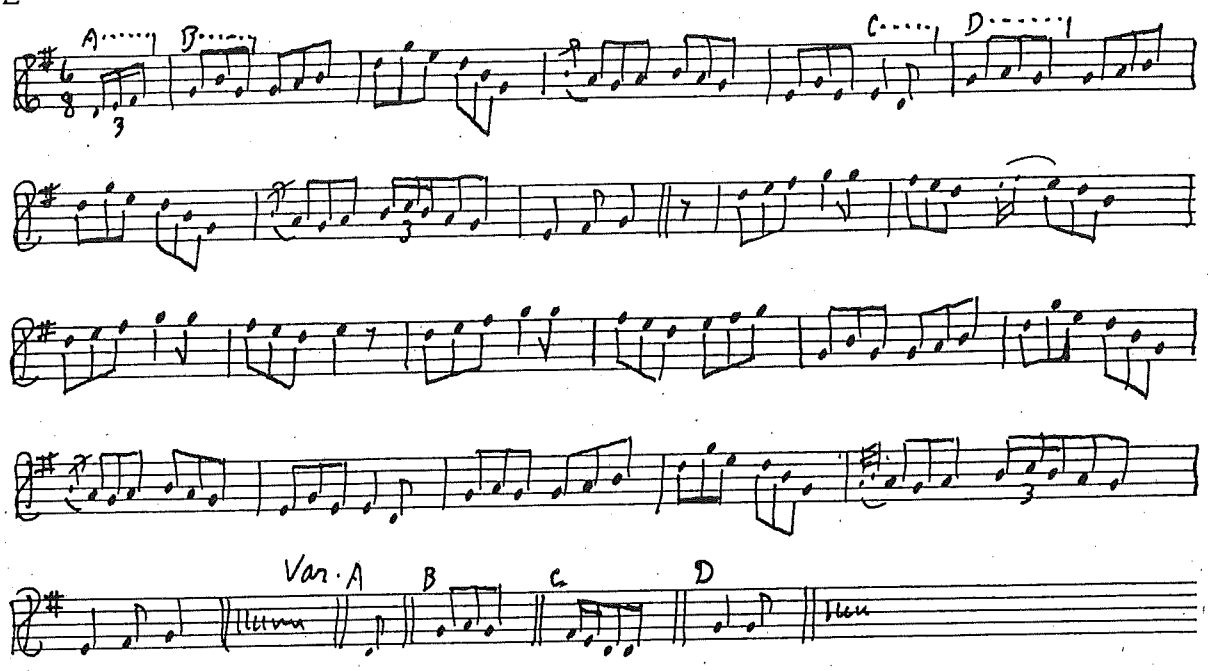


F



Loca
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p. 3

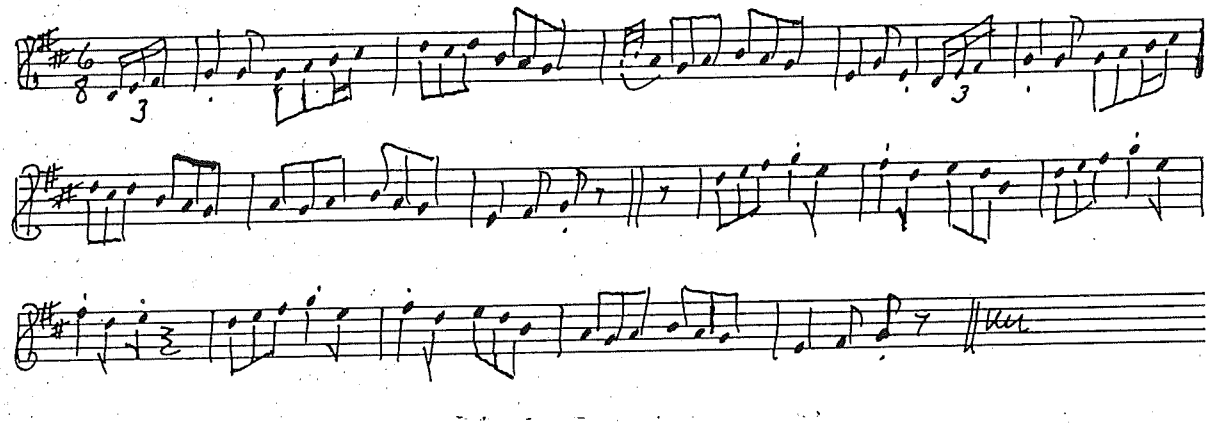
E

Horner, F, 1960, JB.



F

Lloyd, F, 1952, JB.



Local titles: as above, A, B, C, E; *St. Patrick's Day,* D, F. These names have been practically always associated—for two hundred years, at least—with that version of the tune which shows the extension-passage (e.g., our Versions D, E). However, we must also assume the co-existence of an extensionless set (like our Versions A, B, C, F) with the same name attached, which was known to fiddlers and fifers both. Another extensionless form, much printed during the last century and a half, is the one to which Thomas Moore wrote his song "When in death I shall calm recline," and which often appears in old popular collections under the title of *The Legacy*. Frequently both the earlier and the later popular collections contain both these sets: the early dance form, and the "legacy" form.

Printings of the ordinary *Patrick's Day* form of the air are in Moffat Minst, p. 272, with references which include the appearance of the piece under this name in publications of 1748 and 1762; in Aird, I, No. 50; Keller Gibbs, p. 12; Oswald Cal PC, II, p. 132 (first in 4/4, then in 6/8 time); Bunting 1840, p. 67; Hulbert, p. 19; Cole F, Bk. 6, No. 209; Wilson Comp Ball, p. 116; Gow CR, III, p. 18; Hinde, No. 24 (simply as *Quick March*); Crosby Irish, p. 41; airs in *Love in a Village,* p. 32; *The Charms of Melody,* No. 15; Mattson Fife, p. 40 (from a fife tutor of 1815); O'Neill MI, No. 298; Howe DSV, p. 44; Ford, p. 63; One Thousand, p. 76; CFD 76, p. 33; Kerr, I, p. 39; Moffat Gems, p. 38; Roche, III, No. 191; Saar, No. 7; Jarman, p. 65; Harding Coll and

Harding Orig, No. 41; Sym, p. 15; O'Malley, p. 8; JR, II, p. 25; Robbins, No. 43; Harding AR, No. 185; White Ex, p. 80; JWFSS, IV, p. 64, three sets, Nos. 5, 6, 7; Howe SV 1851, p. 32; Wier, p. 413. Manuscript sets known to me are Murphy MS, p. 26, and Dovey MS, p. 1. Roche, II, No. 293, has the tune as *The Kerry Dance,* while another odd name for it is in Kennedy FTB 1, No. 80. Simplified or worn-down forms are in Sharp MDT, Set IX, p. 10; JEFDSS, VII, p. 215, as *The Old Woman Tossed Up,* being part of a morris.
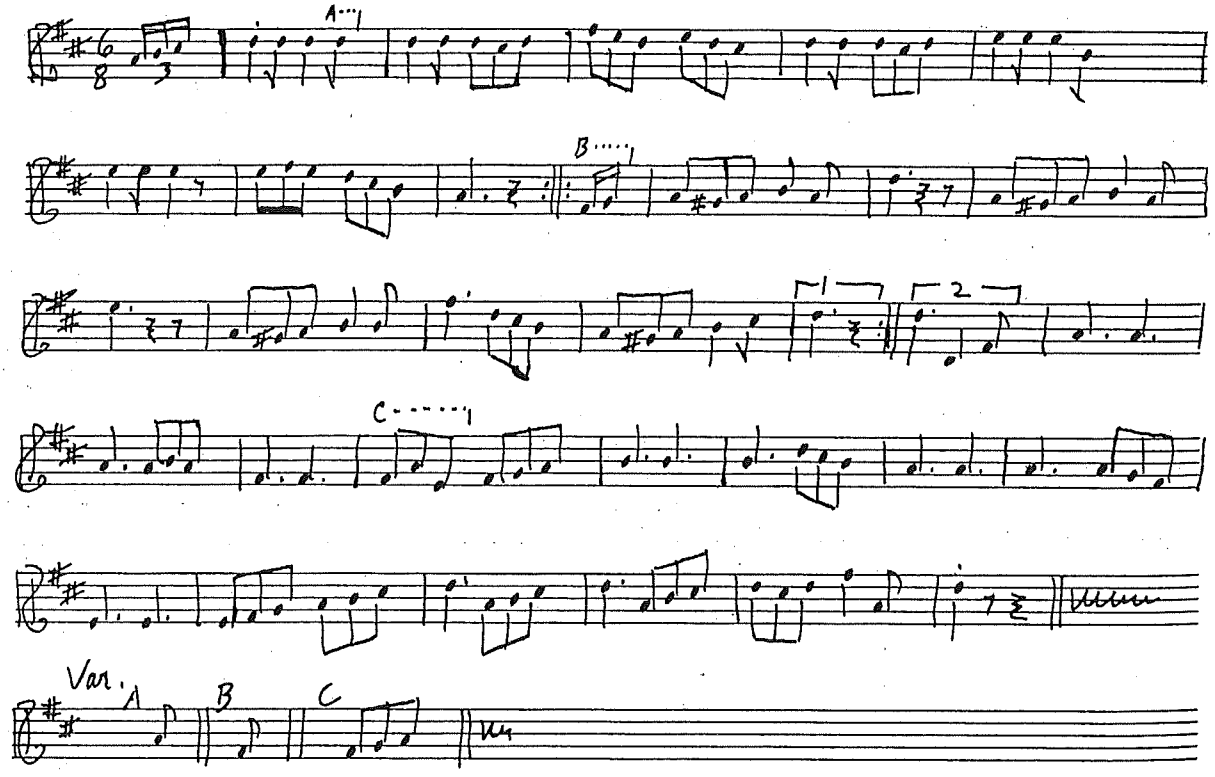
The *Legacy* Version of this tune appears in Fraser, No. 61 (*How Shall We Abstain from Whiskey*); Hulbert, p. 13; Smith Scot M, IV, p. 4; McDonald Gesto, p. 18; Moffat Gems, p. 24; Moffat Minst, p. 308; One Thousand, p. 74; Kerr, III, No. 252; Harding Coll and Harding Orig, No. 45; Robbins, No. 155; Harding AR, No. 172.

Both these versions of the tune have been used by compilers of hymnals; the usual *Patrick's Day* form is found in OSH James and OSH Denson, p. 342; Jackson AS, No. 126; Jackson DES, No. 1; Jackson SFS, No. 14 (a derivative, if not a clear version). The *Legacy* form is in Walker SH, p. 173 and Jackson SFS, No. 61. A lengthened setting of the common *Patrick's Day* version was printed in O'Neill WS, No. 96, as the beginning tune of a "lancers."

634. THE PENNSYLVANIA QUICKSTEP (F)
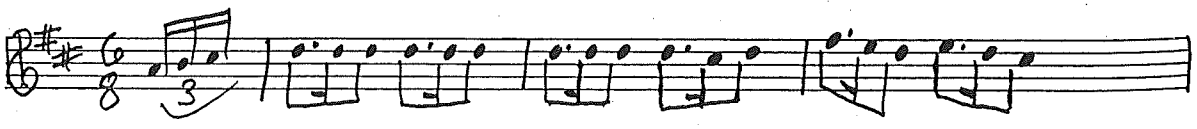
A

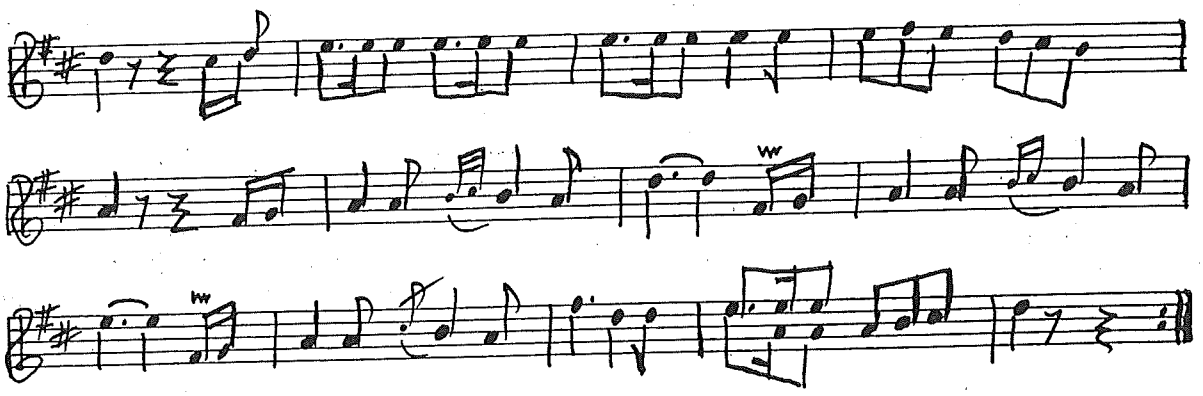
Horner, F, 1960, JB.



B

E. Mundell, F, 1944, B.





Local titles: as above, A; no title, B. Mattson Fife, p. 87, gives this tune as *The Village Quickstep,* with a note that it was "composed by Dr. John C. Bartlett in 1843," and that it was "popular during the Civil War years." It is still popular, though I have not seen it often in fife-books. Under Mattson's title it is also in Ostling, No. 8, and CFD 76, p. 8. In Ford, p. 42, it appears as *Minnie Moore*. Mattson's version comes from the AVF of 1902. Accordingly, either Mattson or the editors of the AVF have changed the name, as the AVF of 1927, which is the edition available to me, has the piece as *Bartlett's Two-Step,* No. 119. Though usually set down in D, this tune can also be fifed in the fingering of G.

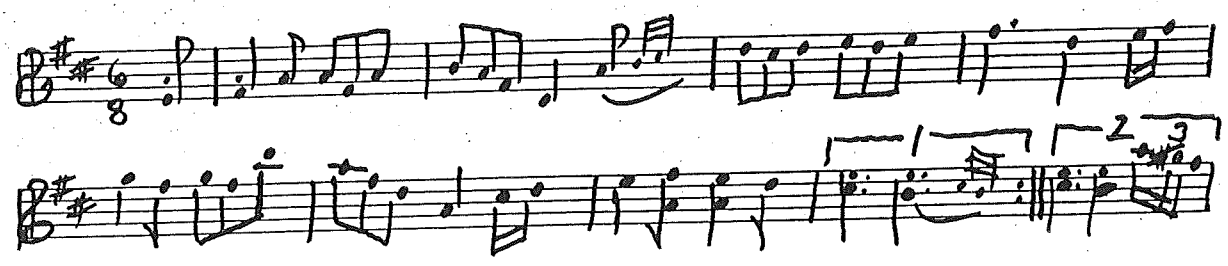
According to Edward Mundell, who gave me Version B, the "stick beat" was used by drummers to accompany the first half of this tune. I was informed also, by the old fifer Samuel Palmer, that this stick beat was commonly used by drummers when the martial bands were playing at "pole-raisings." (For this beat, see note to No. 228.) A *pole-raising* is a gathering in which (as a vestigial relic of a very ancient ceremonial custom) a pole was erected, to mark some important occasion. The two latest pole-raisings of which I have heard were at Nettle Hill in Greene County for the inauguration of Franklin D. Roosevelt, and at Plumville in Indiana County in 1946 (occasion unknown). The late Stewart Mahuran, a professor at The Pennsylvania State University, and a native of a midwestern state, told me a very characteristic anecdote, involving fifers' activities at such a proceeding. Somewhere in Illinois, to celebrate a political victory, the Democrats of the region staged a pole-raising, for which they could procure no Democratic fifer. A Republican fifer undertook the task of playing for the occasion, for a consideration of ten dollars. At this particular ceremony, a flag was to be raised on the pole; but something went wrong, and just as the flag was nearly to the pole's summit, it fluttered back to the ground. At this, the Republican fifer could hold his tongue no longer: he ejaculated "So falls Democracy!"—for which he was straightway compelled to forfeit his ten-dollar fee.

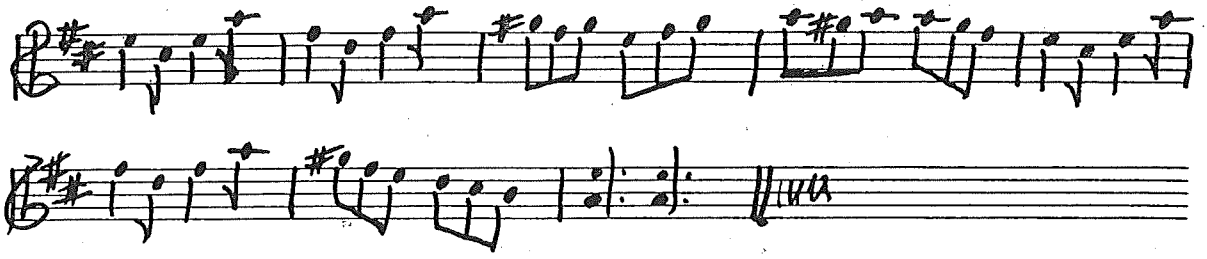
635. THE SKIDMORE GUARDS (FV)

J. Smalley, V, 1944, B.

A

From his father, a fiddler and fifer.
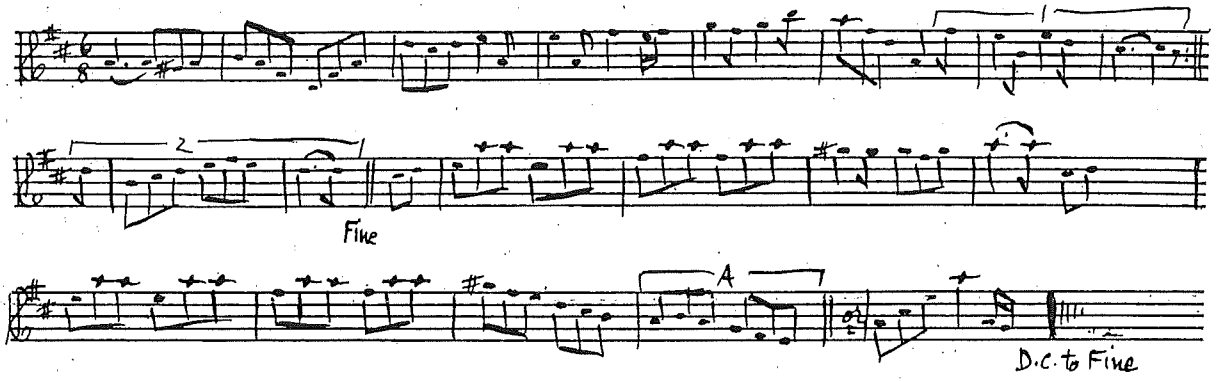




B

Hoge, F, 1947, B.

Learned at Oak Forest, Greene County, Pennsylvania.
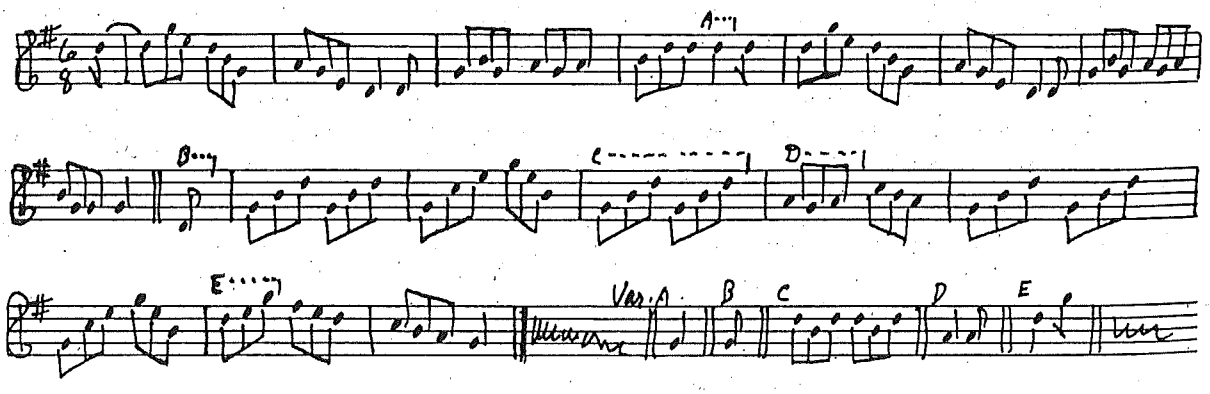


Titles: as above, A; no title, B. The player of Version B told me that fifers and some fiddlers also occasionally played the tune in the fingering of G. It is obviously a modern piece, with the common tonic-dominant modulation that so often marks such tunes. Can it possibly be a 6/8 derivative of our No. 410?

636. QUADRILLE (V)
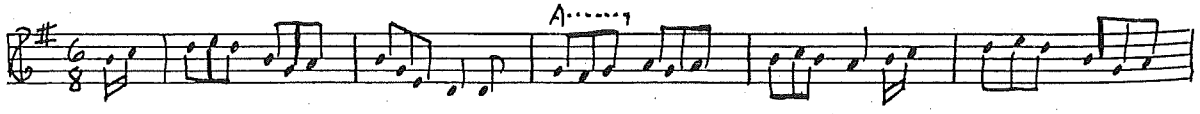
A
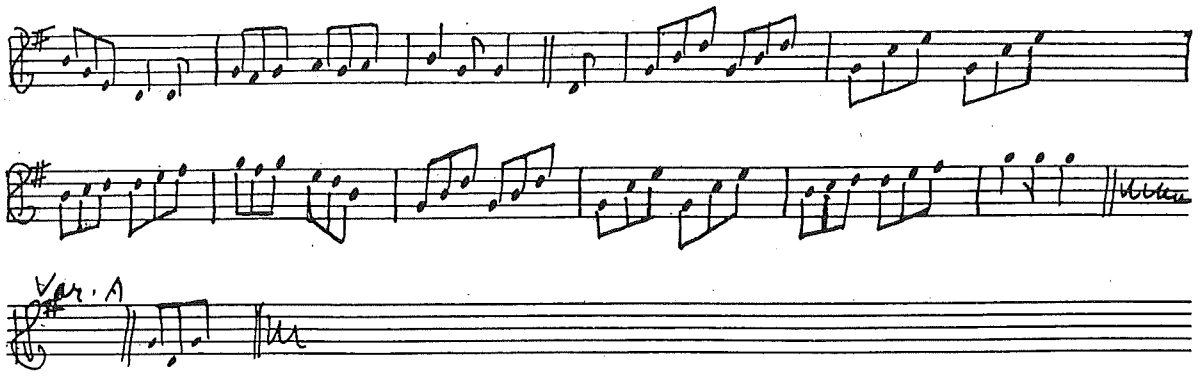
Miller, Gelnette, V, 1949, JB.



B

T. Patterson, V, 1930s, B.





What looks like the first half of this tune, repeated, is set to the song *Hell in Texas,* in Lomax ABFS, p. 397. A similar resemblance is between the first part of our No. 636 and the first of *Cartwright's Jig* in Cazden, p. 10. Our tune is also somehow related to the opening strain of southwest-Pennsylvania versions of a widely known game-song, which, in Greene County, began

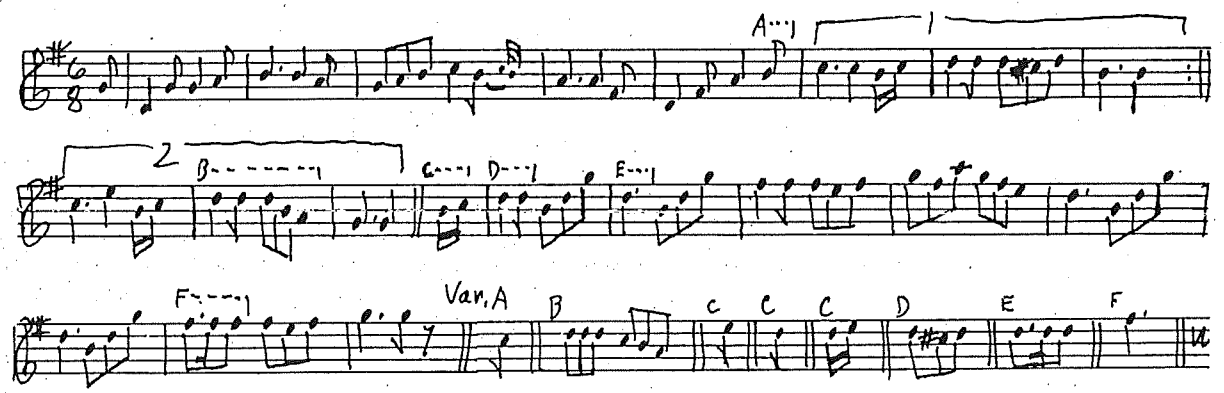
Two wag'ners, two wag'ners, two wag'ners we air
Come courtin', come courtin' your daughter so fair, *etc.*

But the local tunes vary greatly: cf. for instance that from Tennessee in McDowell, p. 8 (*Five Tinkers*), in which the melodic resemblance is only momentary and passing. However, the Pennsylvania tune to the game-song begins somewhat like the first four bars of our No. 636, Version B.

637. LIFE ON THE OCEAN WAVE (V)

A

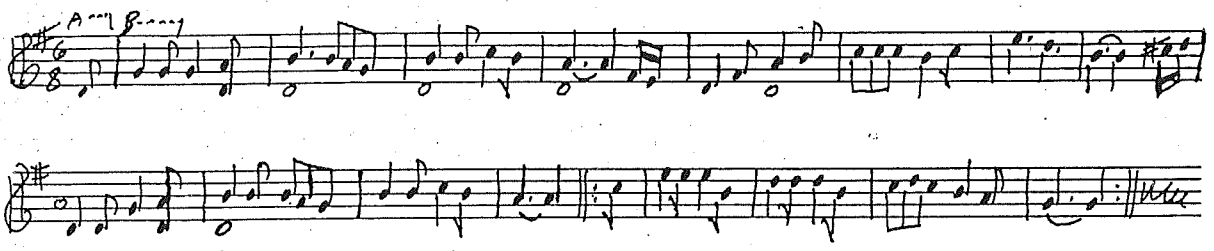
Grimshaw, V, 1958, JB.

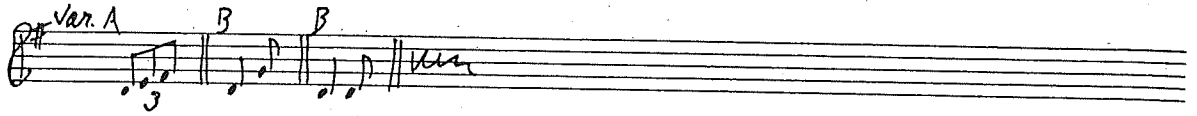


B

McCullough, V, 1959, JB.

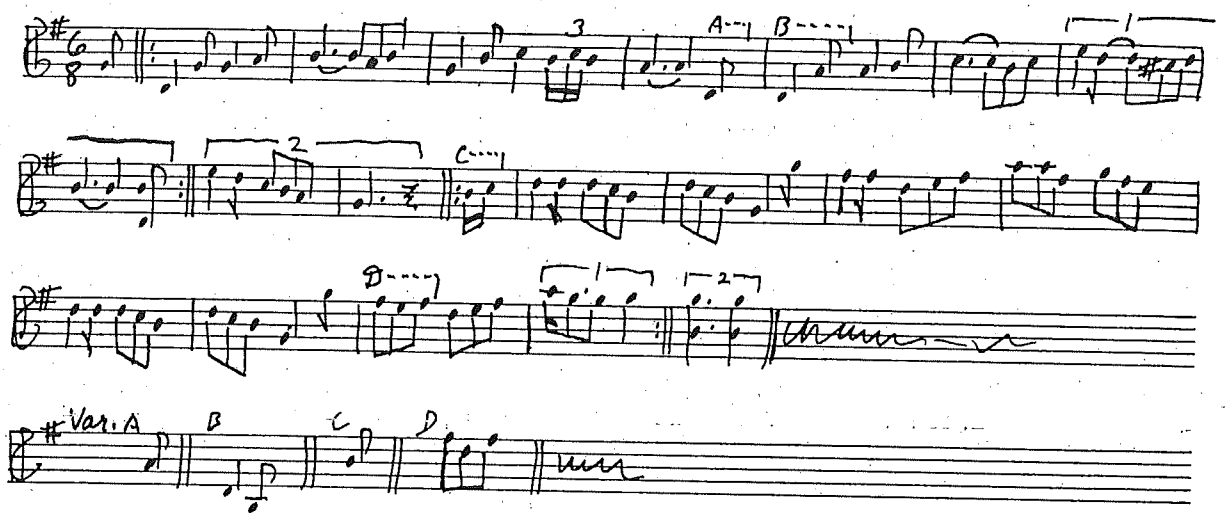
As many players did it.





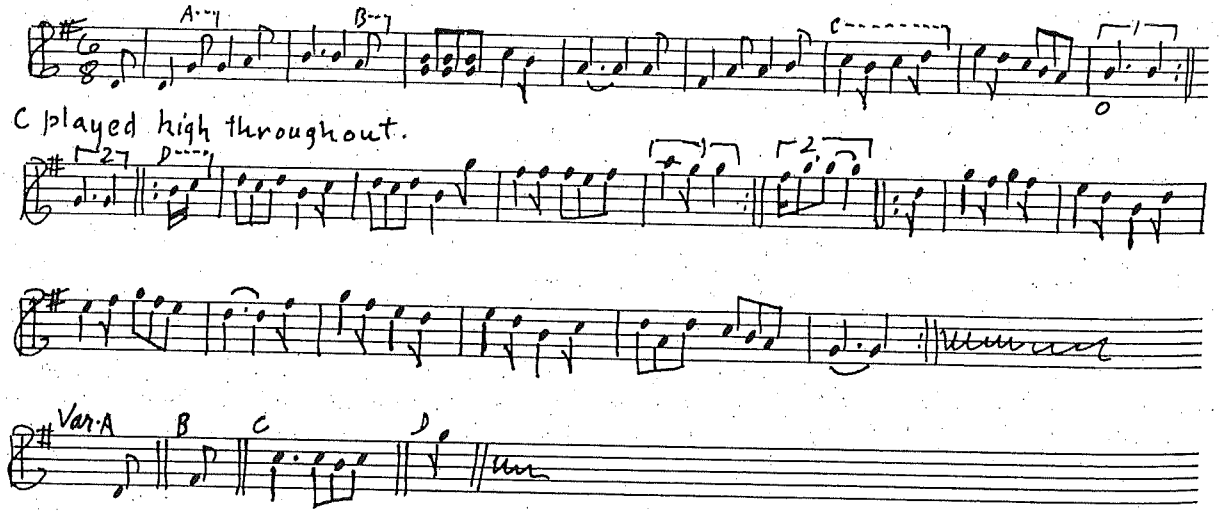
C

Miller, Gelnette, V, 1949, JB.



D

Waugh, V, 1949, JB.
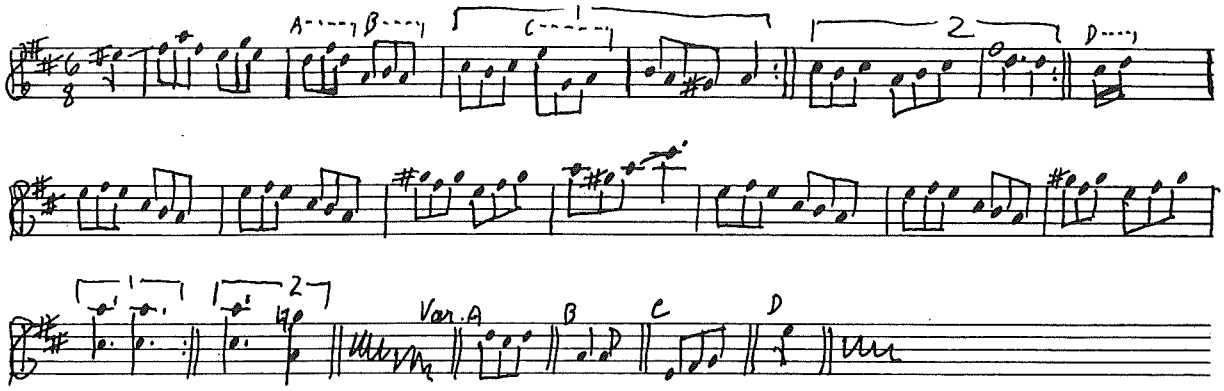


Titles: as above, A; *Over the Ocean Waves,* B; *After the Ball Is Over,* C; no title, D. The piece is played as both quadrille and waltz in western Pennsylvania, and is a perfect illustration of the adaptation of a song tune to dancing purposes; with considerable variation, one might add, of strains following the first. *A Life on the Ocean Wave* appears to be the usual title for the tune (after the opening phrase of the song), and it so appears in Ford, p. 33; Kerr, I, p. 28; Cazden, p. 32; Jarman, p. 45. In Adam No. 30, the title is simply *Ocean Waves*. The words are given with the tune in HeartS, p. 431, and Wier, p. 260, with the tune credited to Henry Russell. In Jordan, *Singin' Yankees,* p. 121, it is stated that the piece was part of the repertory of the famous Hutchinson Family of singers.

638. THE LOP-EARED MULE, Civil War Version (V)

McCullough, V, 1959, JB.

From Harry Decker, Glen Campbell, Indiana County, Pennsylvania.
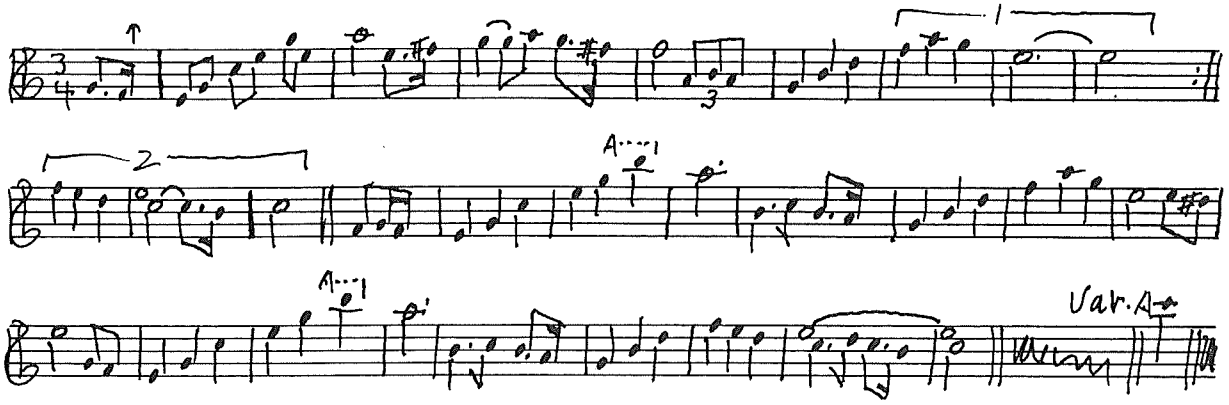


So far as I can see, this piece is nothing but an undifferentiated quadrille tune, so full of the commonplaces of its genre that (like many others of its kind) it is not memorable enough to keep in mind while seeking for versions elsewhere. There is no sort of melodic relation between No. 638 and the tune usually called *The Lop-Eared Mule* that is perceptible to me (i.e., it is not related to our Nos. 164 or 579); nor is there any reason that I can discern for calling it the "Civil War version" of anything.

639. THE GREENE COUNTY WALTZ (V)

Yoders, V, 1961, JB.
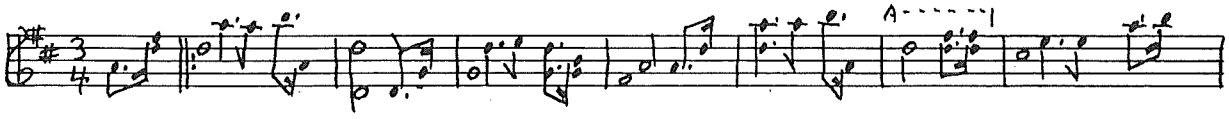
"Made by Bill Lotts's dad at Rices Landing."
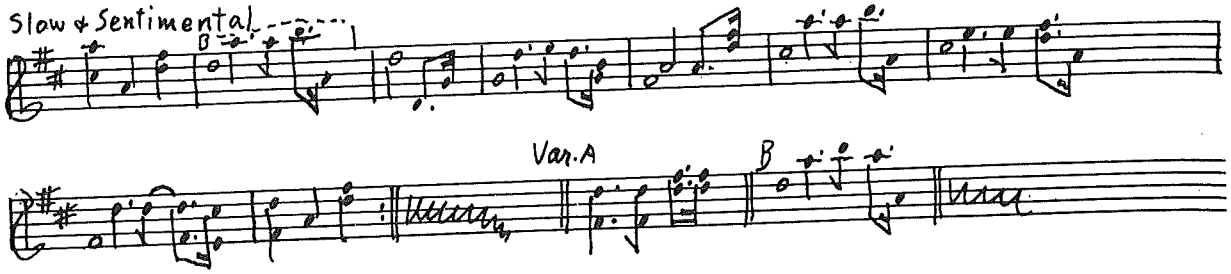


640. WALTZ (V)

Yoders, V, 1961, JB.

Composition of Marion Yoders.

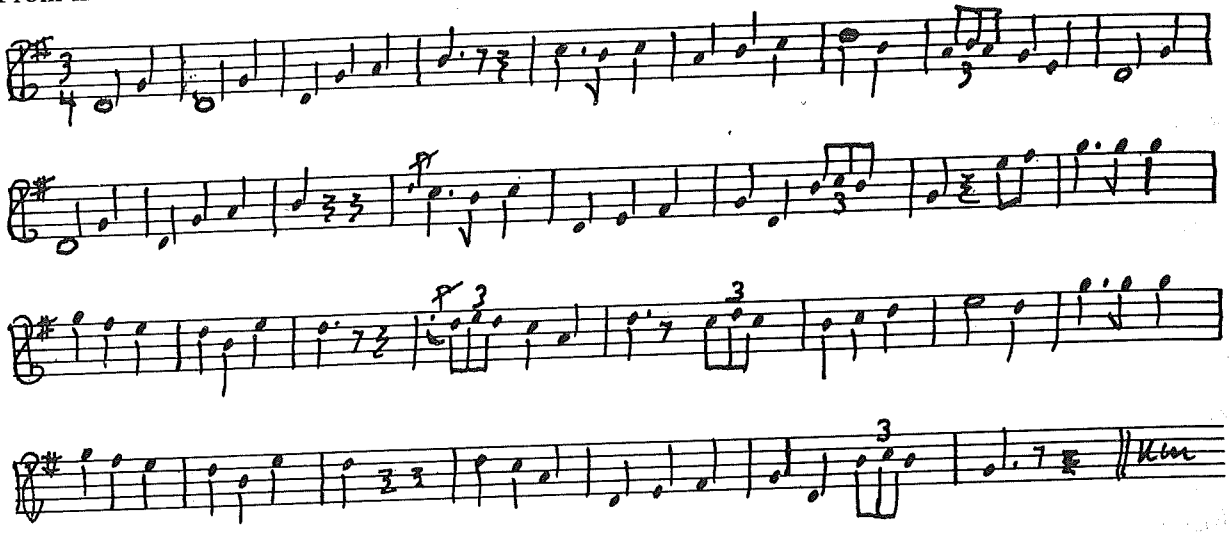




641. THE PORTLAND FANCY IN WALTZ TIME (F)

Horner, F, 1960, JB.

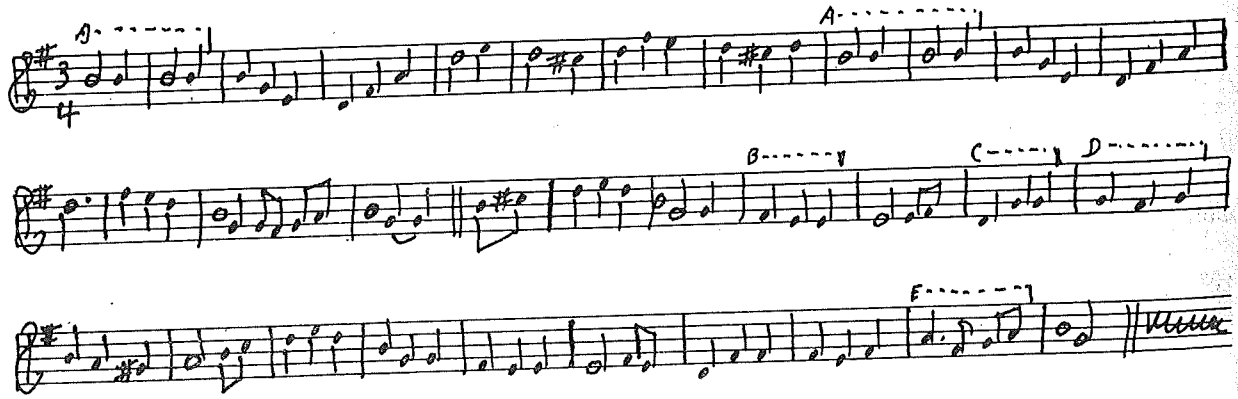
From his fifer uncle, John Parker Horner.
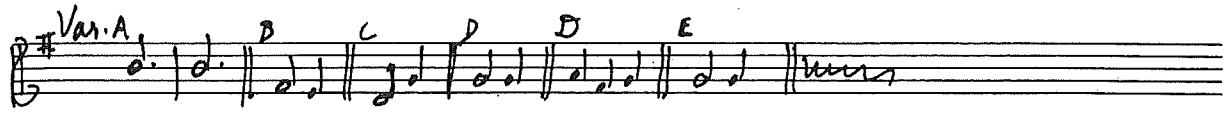


The player performed this tune, as did his uncle, on the fife—a circumstance just as unusual as that of finding this tune played in waltz time, when it seems to be universally known as a quadrille or jig (and compare our No. 572). The name for it here is its regular one: e.g., it appears with that title in Ford, p. 77; Cazden, p. 25; DeVille, No. 85; Linscott, p. 109; Kennedy FTB 2, p. 48; Ford Good Morning, p. 63.
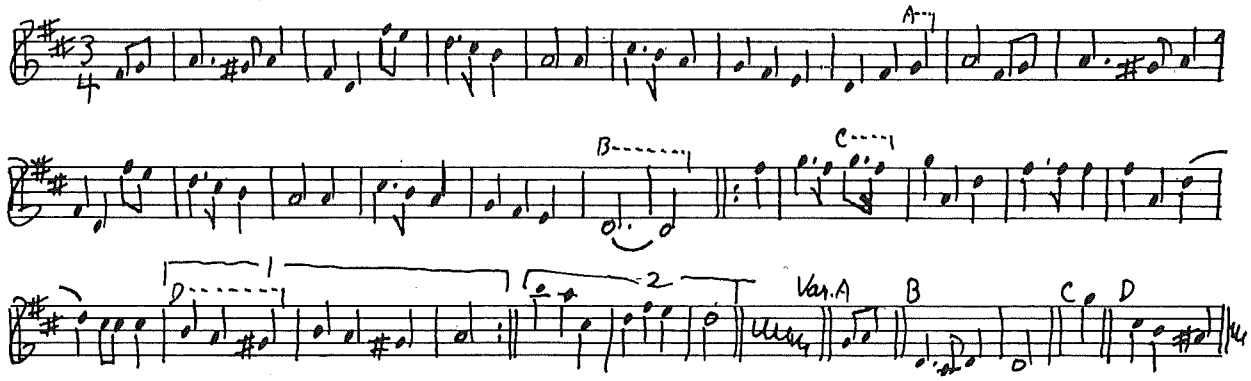
642. WALTZ (V)

Miller, Gelnette, V, 1949, JB.
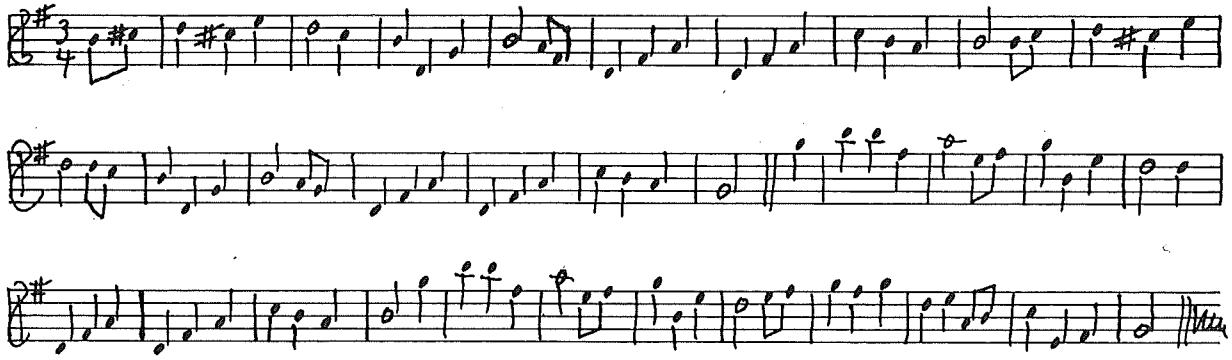




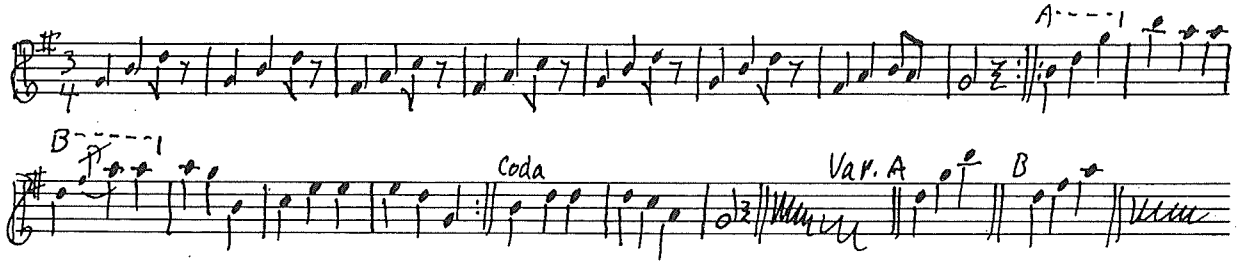
643. THE BLACK DIAMOND WALTZ (V) Waugh, V, 1949, JB.



644. WALTZ (V) Work, V, 1949, JB.



645. OLD WALTZ (V) Strosnider, V, 1930s, B.

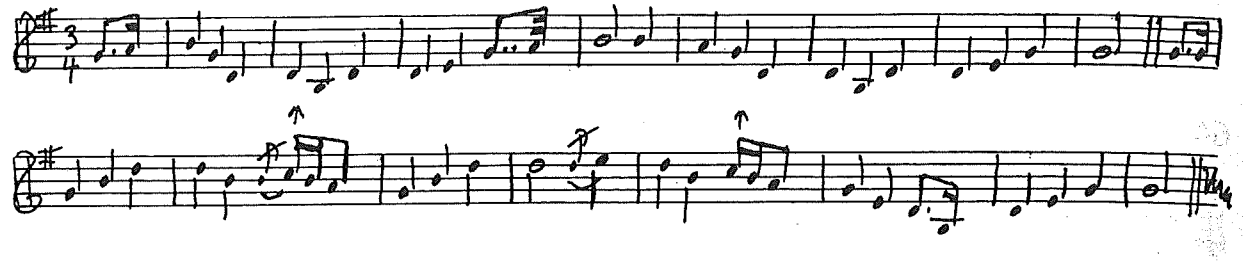


646. THE DRUNKEN HICCUPS (V)

A

E. Martin, V, 1946, B.
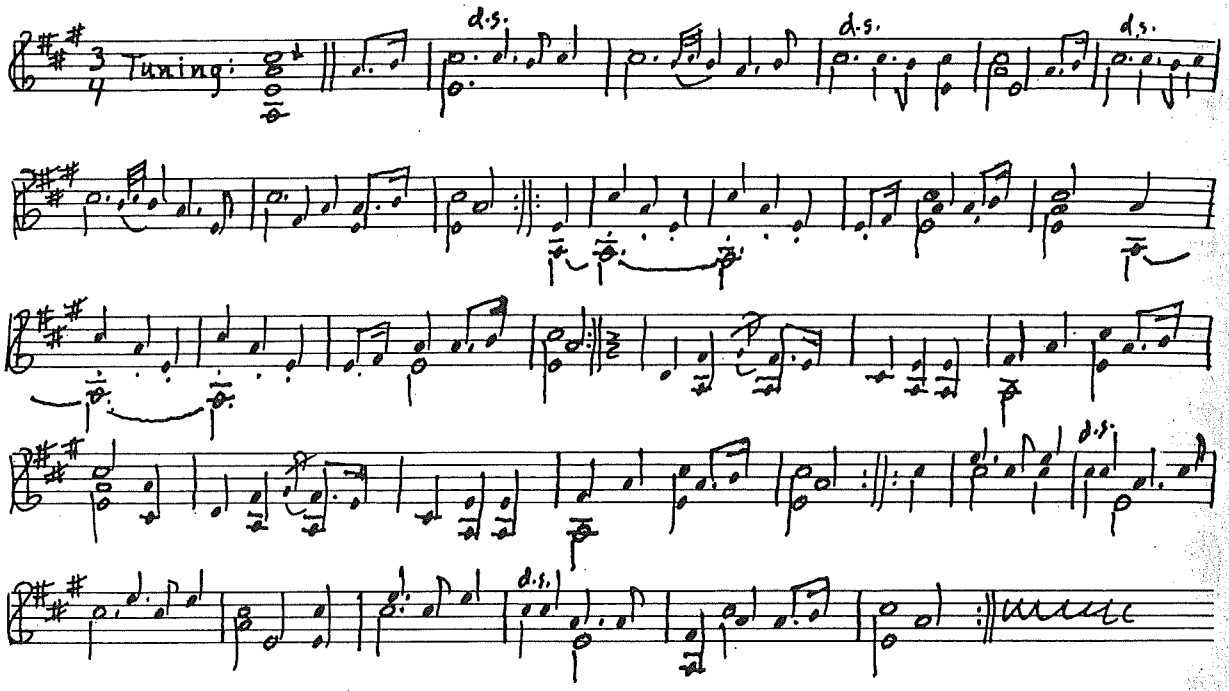
From his father.



B

Wolford, V, 1944, B.
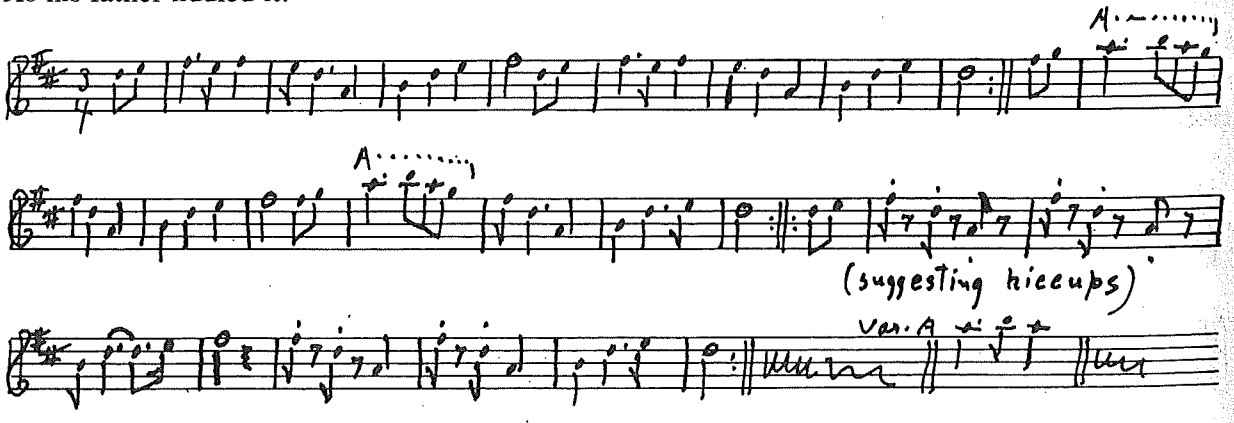
From Ed Trimmer, Kentucky fiddler.



C

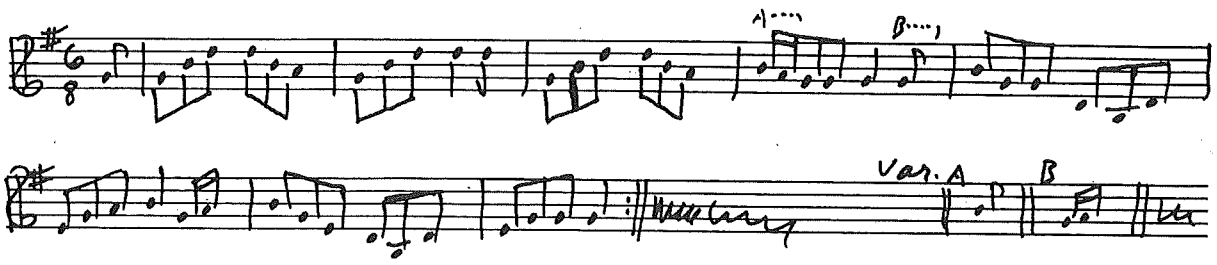
Provance, singing, 1944, B.

As his father fiddled it.



D

M. Rogers, V, 1930s, B.



Local titles: as above, A, B, C; *The Mocking Bird,* D. This old and widely known air has been much more often recorded as a song tune than as an instrumental piece. Of its many vocal settings we can enumerate only a few. In instrumental performance, it is sometimes played *andante,* sometimes as a waltz, and sometimes as a jig, in 6/8 time. It seems clear that the vocal uses of this melody preceded the instrumental.

Either as a dance or a song, this tune has had many titles. Again, we can list only a few of the most widely used. The air has had the names of *Johnnie Armstrong, Todlen Hame, Bacach* (Irish word meaning lame or crippled), *Robi Donadh Gorrach, The Wagoner's Lad, Clinch Mountain, The Cuckoo, Rye Whiskey, Jack of Diamonds,* and a number of others. The identity of sets of this tune is usually unmistakable; hence we have the air of *Johnnie Armstrong* identified with that of *Todlen Hame* in Johnson-Stenhouse, p. 336, concurred in by Glen, p. 172.
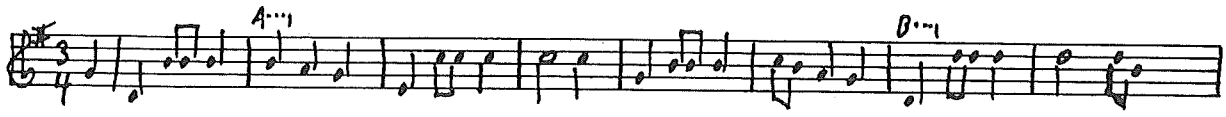
Some of the printed sets of the air are Johnson, III, No. 275 (Glen's note, p. 151, gives a roll-call of its different names); Johnson, IV, No. 356; Oswald Cal PC, II, p. 75 (reprinted in Simpson BBB, p. 401); Campbell AA, I, p. 44, No. 12, p. 100, No. 17 (a dance set); Murphy Airs, p. 38 (*My Name Is Dick Kelly*), p. 22 (*The Lame Beggar*); McDonald HVA, p. 25, No. 152; Petrie Stan, No. 1147; Joyce 1909, Nos. 652 and 760; Adam, No. 72; Ford, p. 44 (*The Cuckoo*); Thede, p. 156; Thomas and Leeder, p. 128; Sandburg, p. 284 and p. 307; Lomax ABFS, p. 170; Crosby Caledonian, p. 250. The tune has also entered the American folk-hymn tradition, being found to *Saints Bound for Heaven* in OSH James, p. 489; OSH Denson, p. 35; McCurry, p. 23 (*Separation*), p. 200 (*John Adkins' Farewell,* reprinted in Jackson SFS, No. 11).
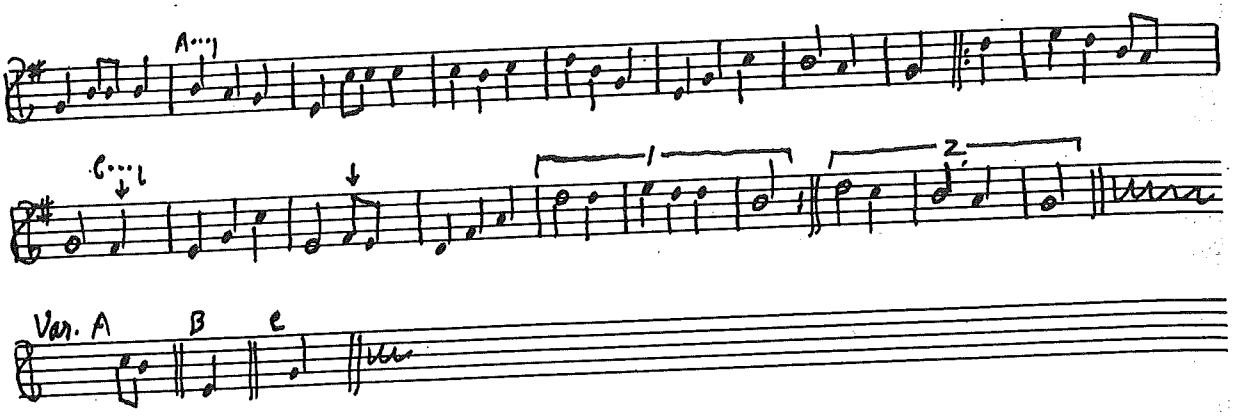
Versions with the "Drunken Hee-cups" name, like ours, are in Ford, p. 126, and Thede, p. 54—and this naming tradition also goes back to the British Isles. A trio of sets of this air (one in 3/4 time, two in 6/8), with the title *Drunk at Night and Dry in the Morning,* can be found in Gow CR, III, p. 1; Murphy airs, p. 18; and O'Farrell, p. 19. All are close to each other and to our variants, with much the same strains, though not always in the same order. The third part of the Gow version is also the third of our B-version, for example; and the other two strains are usually present in forms of this tune everywhere. The only exception I know to the above statement is a set called *Lude's Lament* in Oswald CAL PC, II, p. 65, where the normal first part of the tune is followed by a longer and quite different strain.

In American tradition, the first (or occasionally the second) part of this tune has the repeated line "Oh, I will never get drunk any more!" sung to it. And the section which forms the second part of our B-version and the third of our C-version is intended to suggest the hiccups. These *Drunk at Night* tunes also resemble the Scots reel called *The Fife Hunt* (see notes to our No. 183); but the matter of their relation—if any—is too speculative to go into here. Both the *Todlen Hame* and *Bacach* sets of this melody are also exemplified in a reel (reprinted from an O'Farrell collection) in O'Neill WS, No. 223.

647. WALTZ (V)

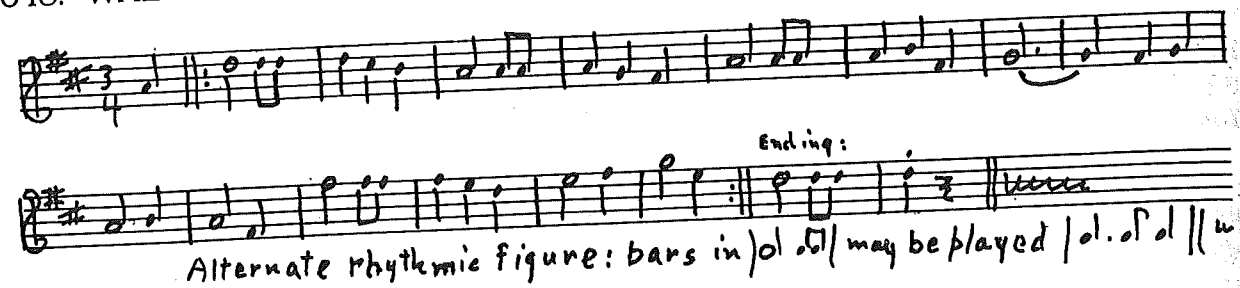
C. Clark, V, 1944, B.





648. WALTZ FRAGMENT (V)

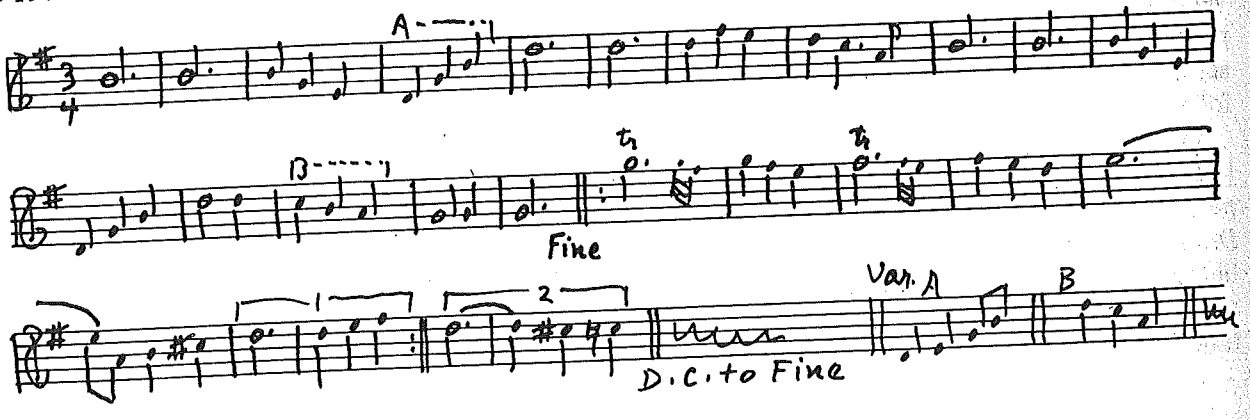
Edwin Stanton Bayard (the editor's father), singing, 1930s, B.



My father sang this bit to me as he recalled its being played many years before by old Joe Workman, the esteemed black fiddler of Waynesburg, Greene County, Pennsylvania. See the note to our No. 485.
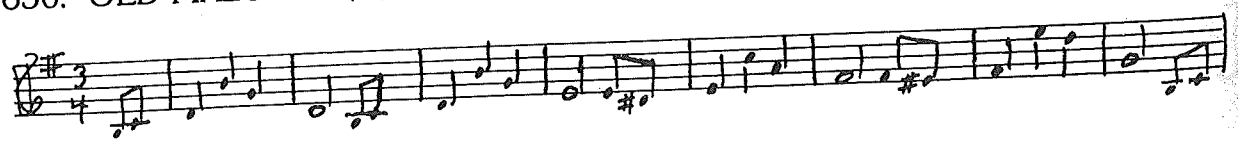
649. WALTZ (V)

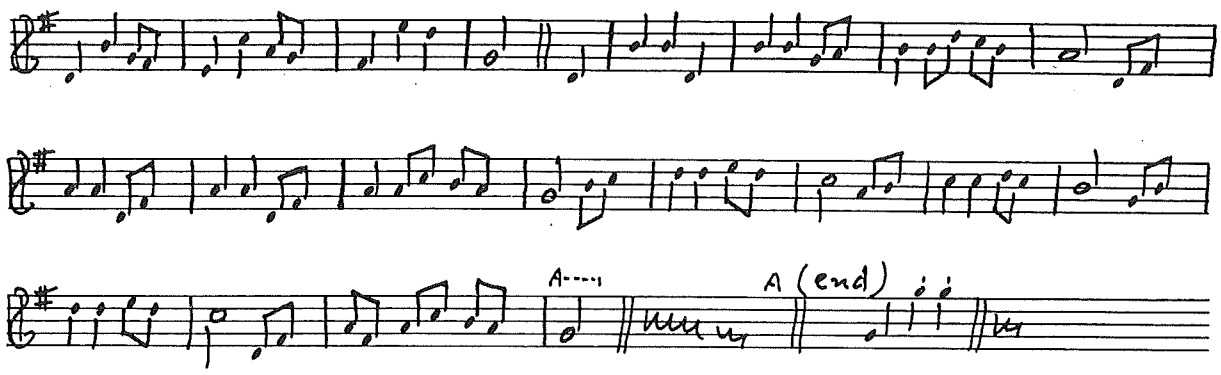
T. Patterson, V, 1930s, B.



650. OLD MAZURKA (V)

T. Patterson, V, 1930s, B.



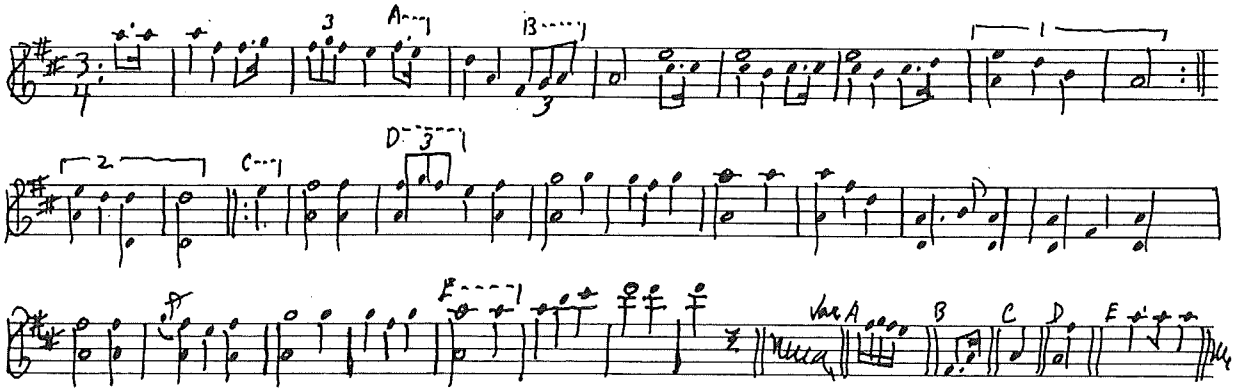


This tune consists of a couple of international strains that would seem to be well known to American fiddlers, although they are not always found together. They are joined in Jarman, p. 18, with the name *Varsoviana Waltz.* In Ford, p. 136, our first part is combined with a different second, as *Kick a Dutchman;* while in Ford, p. 151, our second part is joined to a different first, as *Varsovienne.* In Jarman, p. 78, our Part I forms the third part of *Silver Lake Varsoviana.* Boehme, p. 165, No. 263, has a tune, also called *Varsovienne,* of which the second part is the same as ours. Ford Good Morning, p. 80, has a similar tune, of which, however, only the first phrase is like our part I. Everything about this air suggests a German origin.

651. JOHNNY'S FAVORITE WALTZ (V)

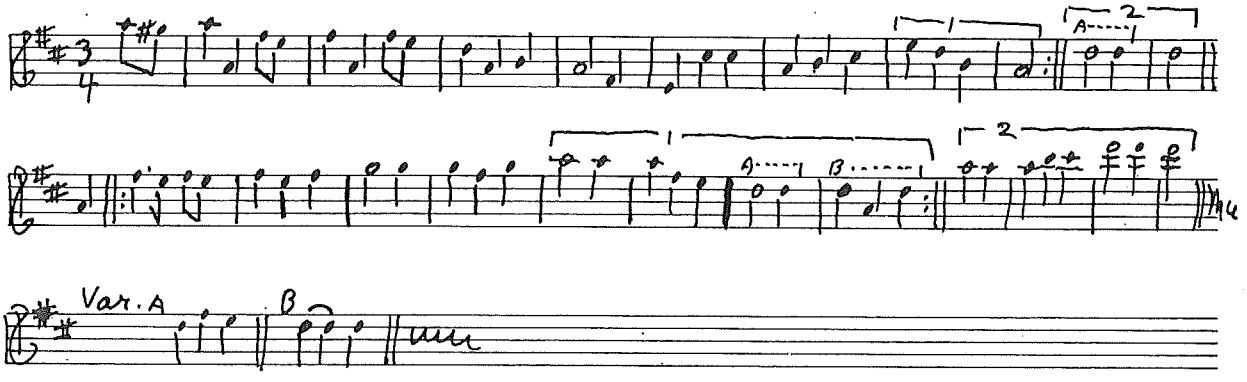
A

Wilbur Neal, V, 1948, JB.



B

Work, V, 1949, JB.



Local titles: as above, A; no title, B. This tune is a good specimen of the kind that I alluded to in the Introduction as being as much alike as peas in a pod—with no really distinctive strains and no special character. Practically the same could be said for most of the waltz tunes in this or any other collection.

Appendix
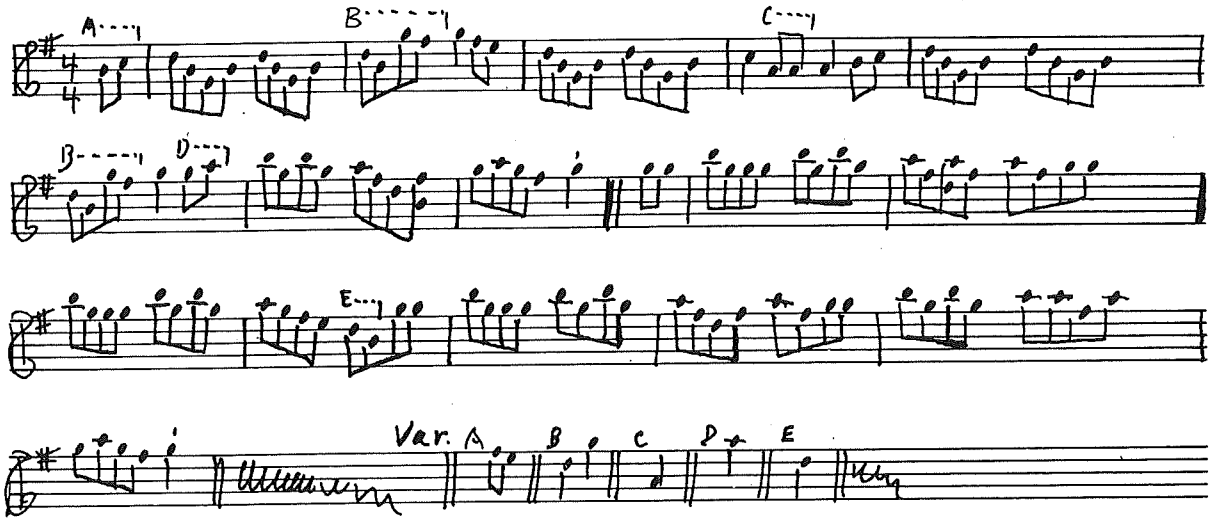


The following 44 tunes are nearly all versions of ones that appeared in the preceding body of this collection. But they are tunes that were not learned by their players in Pennsylvania, nor, for the most part, collected there. Marr's tunes came from Missouri; Smalley's, from northern Indiana; Conant's, from Massachusetts; Simmons's, from Prince Edward's Island; Mrs. Corkery's, from County Cork, Ireland. Only Marr's tunes were collected in Pennsylvania.

I had several purposes in giving these "outside" tunes as an appendix to the Pennsylvania *corpus*. One was to illustrate the broad community of the Pennsylvania tradition with that of eastern North America as as whole, by concretely showing that some pieces were likely to turn up anywhere in the area. Another was to illustrate still further the recurrence of various floating titles, and the utterly irresponsible way in which the titles of well-known tunes can vary. Still another, conversely, was to show how some names stuck with comparative tenacity to some tunes, and how these tunes reappear with similar or related rhymes attached, in place far off one from another. And a final objective was simply to preserve the tunes, since I felt that this group contained airs or versions of real interest and merit, which should not be lost.

1. THE SOLDIER'S JOY (V)
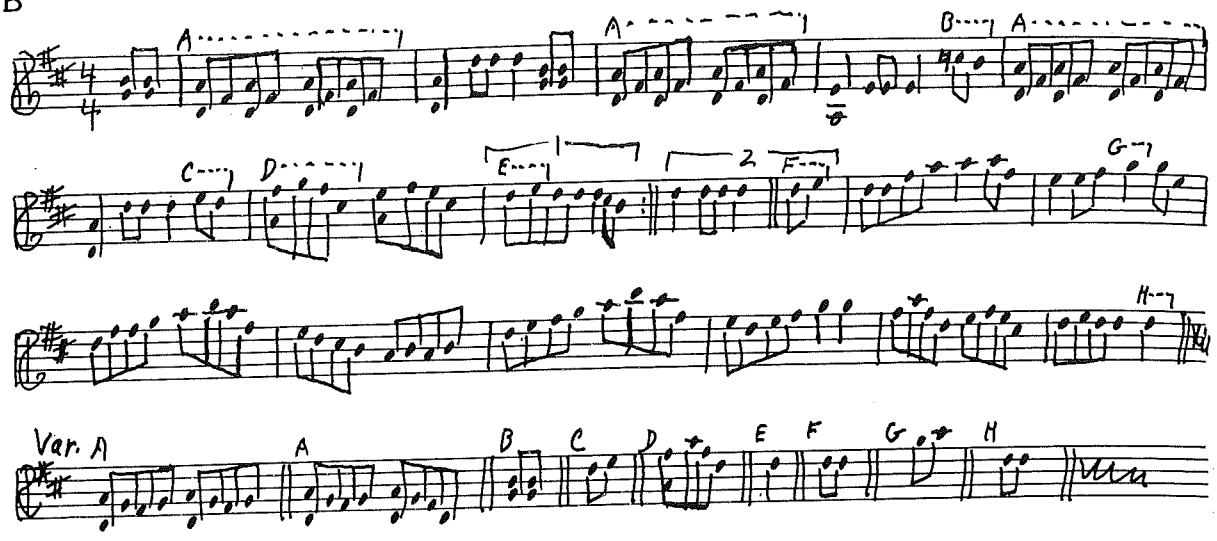
A

Simmons, V, 1944, B.



B

Marr, V, 1949, B.
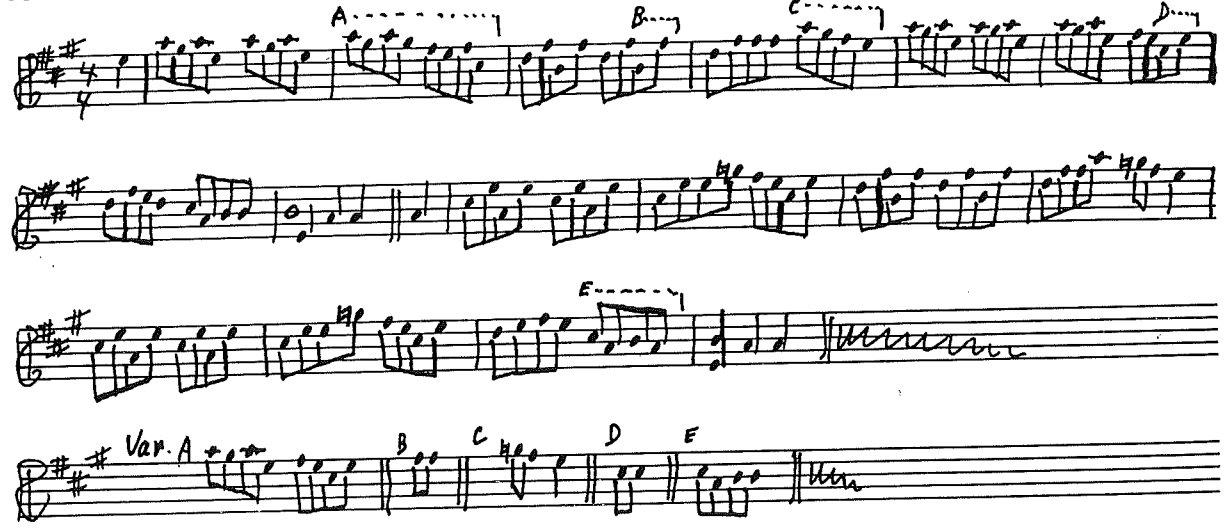


Titles are the same for both sets. See note to our No. 332.

2. THE DEVIL'S DREAM (V)
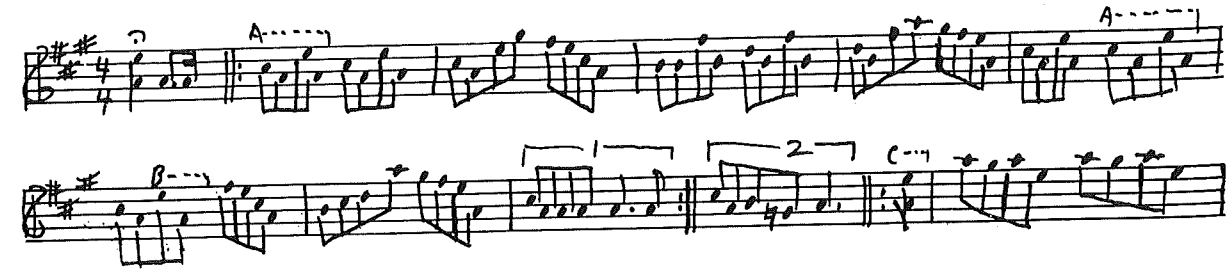
A

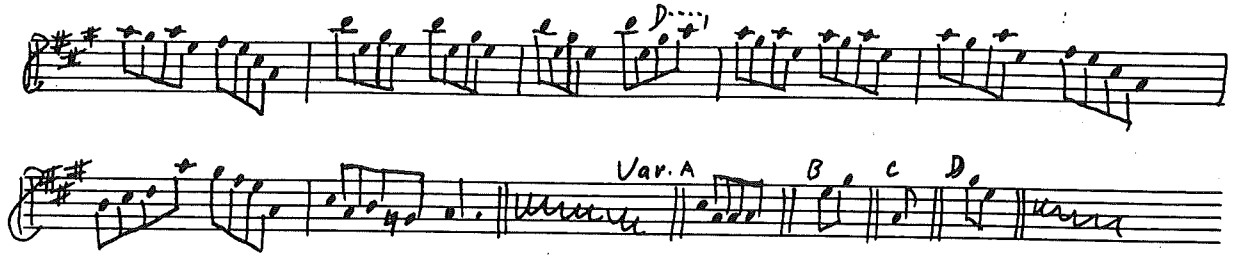
Marr, V, 1949, B.



B

Simmons, V, 1930s, B.
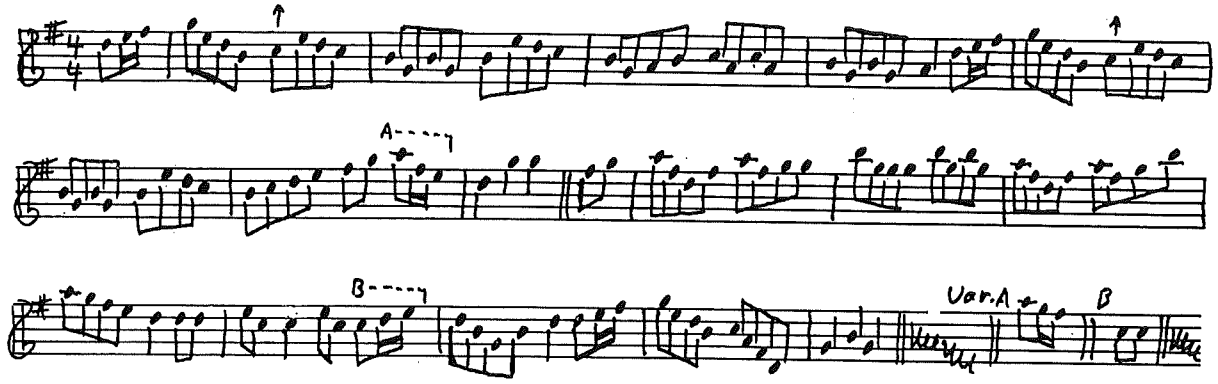




Titles: as above, A; *The Devil Among the Tailors,* B. See note to our No. 334.

3. THE FISHER'S HORNPIPE (V)

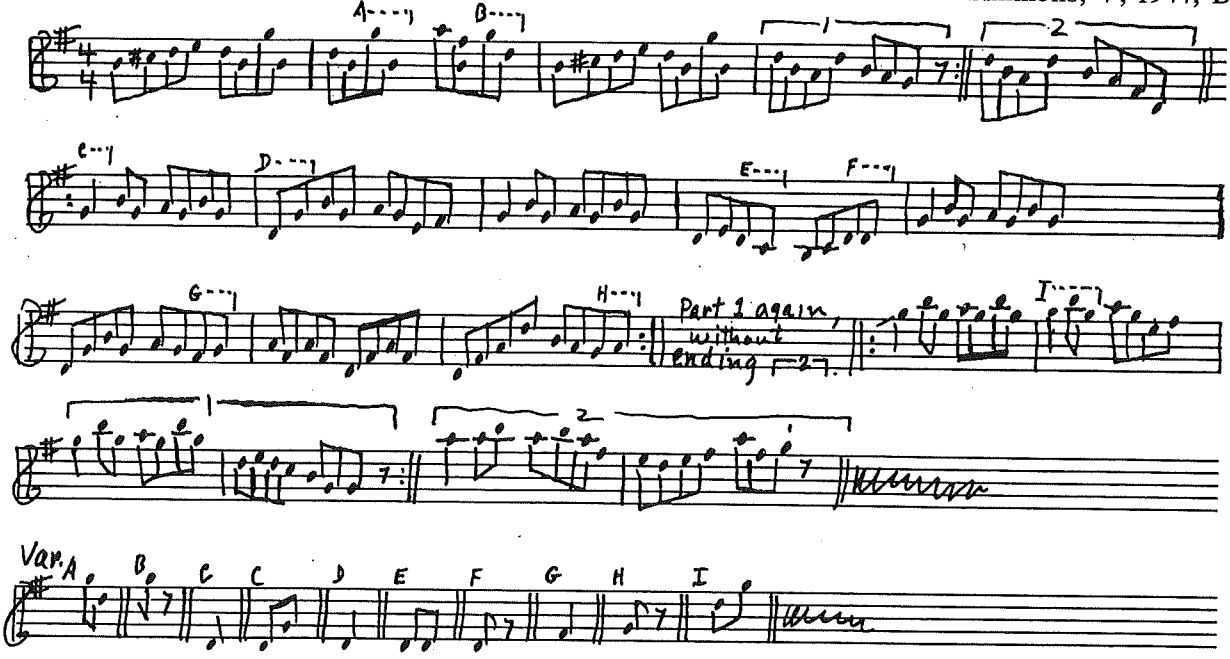
Simmons, V, 1944, B.



See note to our No. 345.

4. LORD McDONALD'S REEL (V)
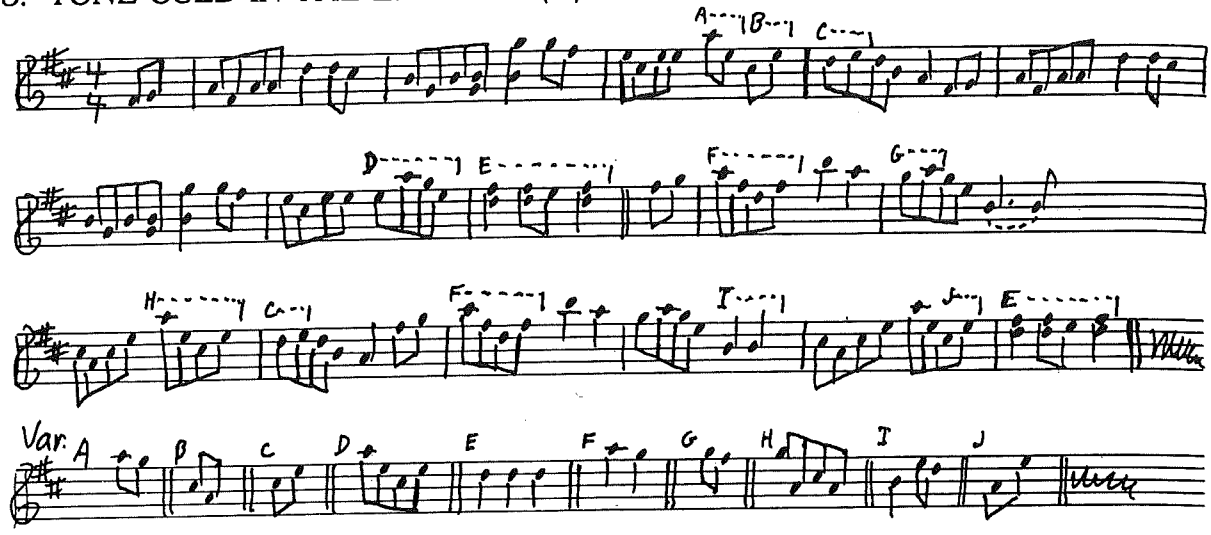
Simmons, V, 1944, B.



See note to our No. 328.

5. TUNE USED IN THE LANCERS (V)
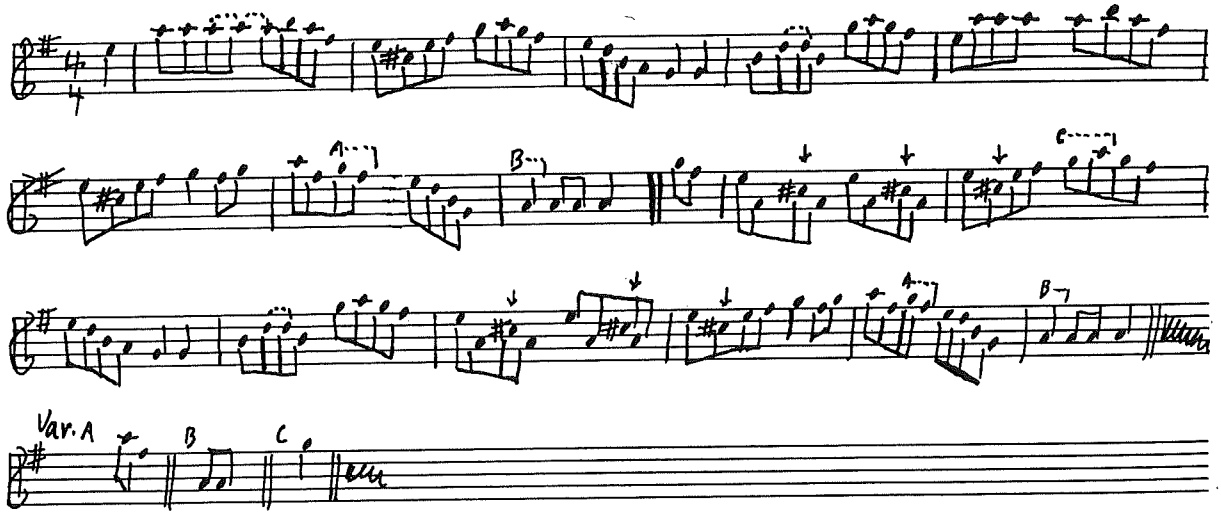
Simmons, V, 1930s, B.



I have seen few printed forms of this tune, which nevertheless would seem to be widely known. Apparently one of its common names—though not a very old one—is *The Elk's Festival:* so in Kerr, II, No. 361, and Kennedy FTB 2, p. 4. A set close to ours is Jarman, p. 35, *Texas Quickstep.* Our first part joined to a different second strain is in Messer, No. 22, as *Little Black Moustache.*

6. REEL (V)
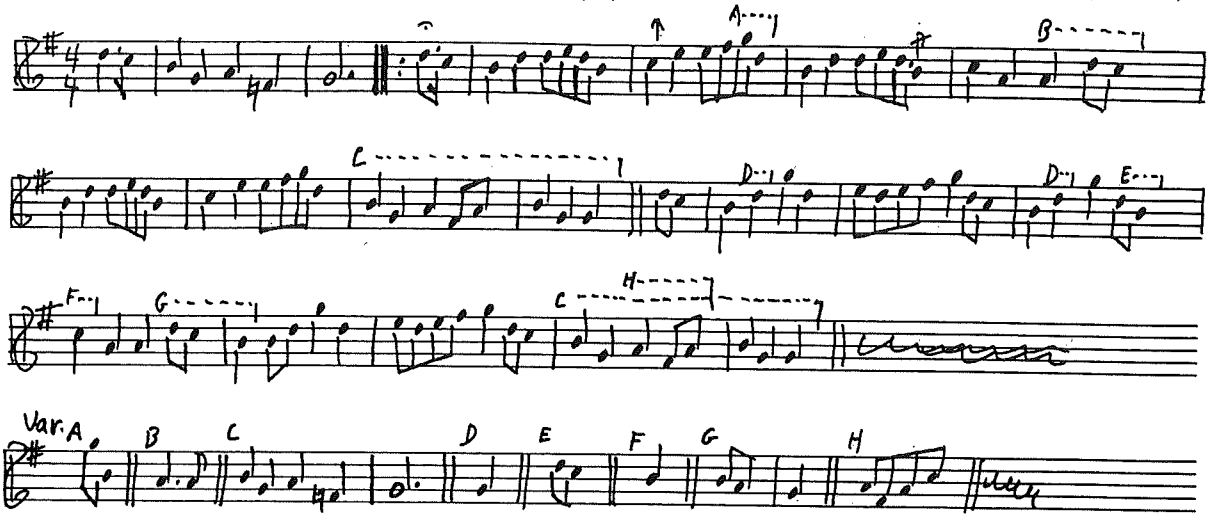
Simmons, V, 1930s, B.



This reel must at one time have been popular almost everywhere, its most frequent name being apparently *The Pride of the Ball:* with this title it appears in One Thousand, p. 37; Kerr, II, No. 226; Jarman, p. 68. Other sets are Joyce 1909, No. 342; Henebry 1928, p. 243, No. 67; O'Neill MI, No. 1268; Kerr, IV, No. 168; One Thousand, p. 43 (*Steeple Chase*); Harding Coll and Harding Orig, No. 169; JIFSS, XVII, p. 39 (as *The Village Reel,* a set for the pipes). The set printed by O'Neill DMI, No. 536 (equals O'Neill MI, No. 1268) reminds one strongly of Simmons' version of this tune.

7. LET THE LADIES RIDE OUTSIDE (V)
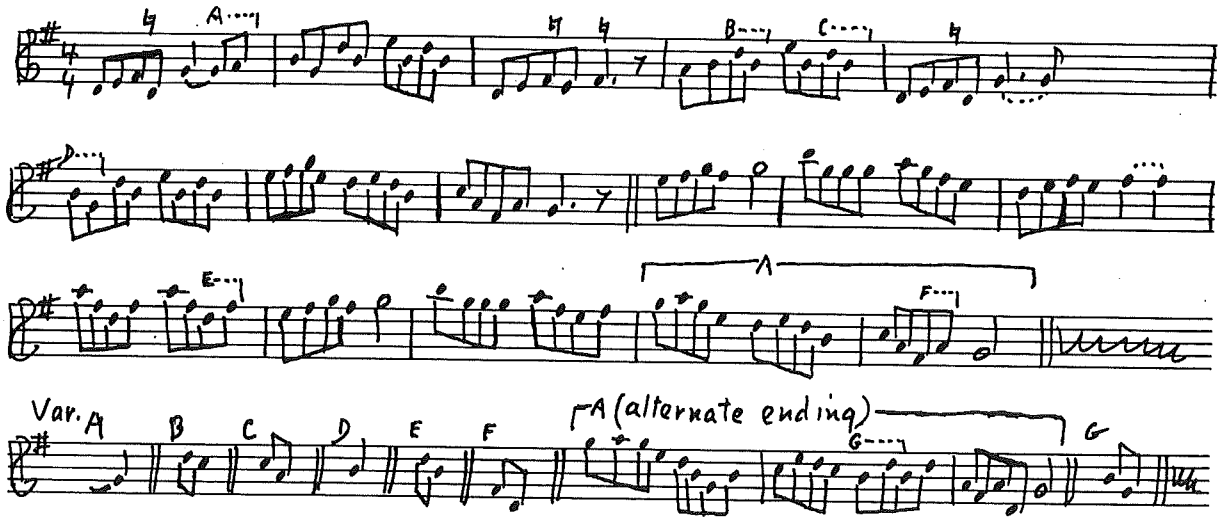
Simmons, V, 1930s, B.



To account for the name of this piece, the player told me a rather incoherent tale about a trolley line in Prince Edward's Island, on which the cars had two levels of seats: a lower one sheltered from the weather, and a top one, exposed and roofless. The lady passengers naturally crowded into the sheltered level, to the great disgust of one crusty old islander, who used to call out "Let the ladies ride outside!" This circumstance, in a way never really explained, allegedly gave its name to the tune. A tune called *Willie the Tailor,* in Ross HBM, Bk. 2, p. 19, has a first part resembling our second—though the Ross tune is in 6/8 time.

8. THE PIGEON ON THE GATEPOST (V)
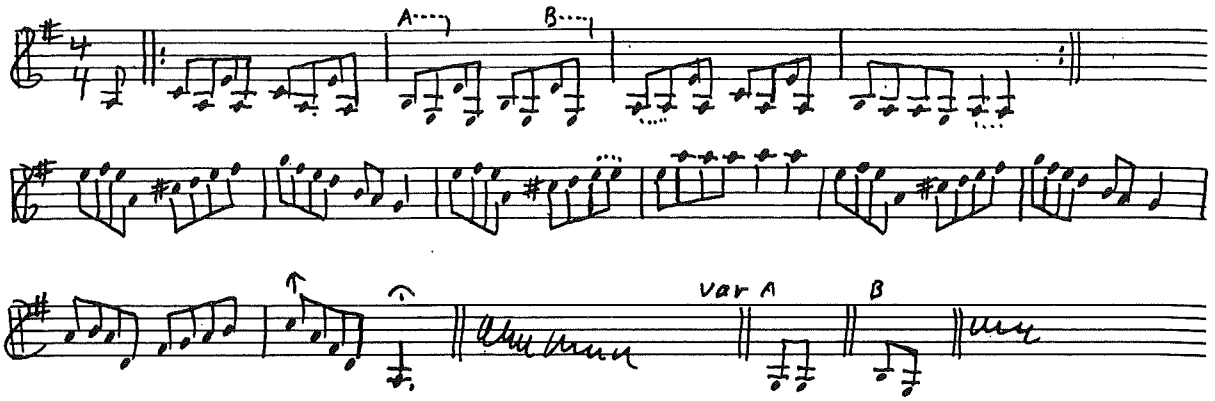
Simmons, V, 1930s, B.



The title of this piece is another good example of the swapping-about of well-known floating tune-names: No. 8 is not the tune usually called by this name. See the note to our No. 347.

9. THE OLD MAN AND THE OLD WOMAN (V)
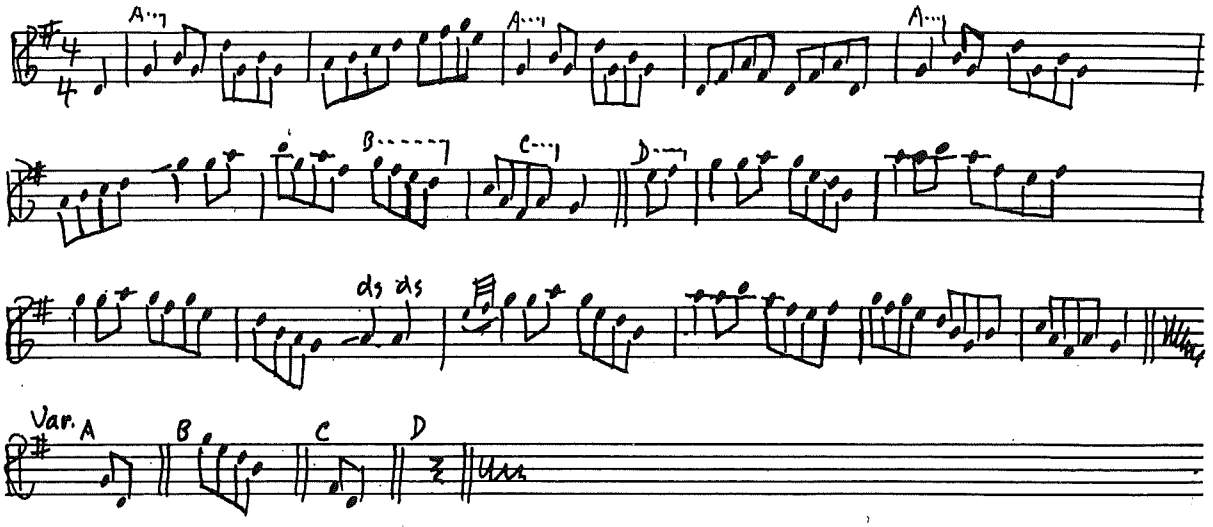
Simmons, V, 1930s, B.



See notes on our Nos. 239–241. Just about any tune, seemingly, could be remodeled on suitable lines by a player who wanted to fashion an "Old Man and Old Woman Quarrelin'" piece. The first part of No. 9 was started slowly, and repeated with gradual acceleration; the second part was always very rapid.

10. REEL (V)
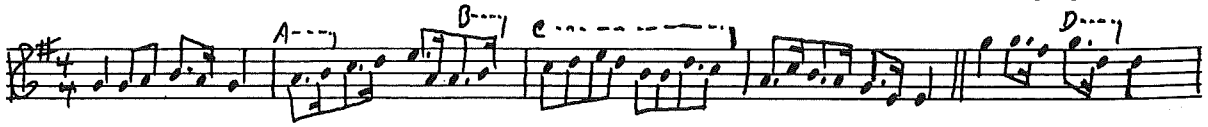
Simmons, V, 1930s, B.
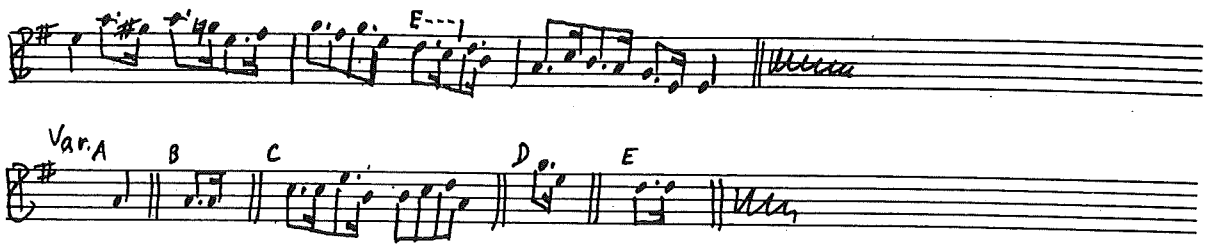


The general name for this tune appears to be *Buckley's Favorite (Fancy):* see Howe DSV, p. 53; One Thousand, p. 14; White Un, No. 83; Ō'Neill MI, No. 1211. A fife version in Bruce-Emmett, p. 56, is called *Albany Beef.*

11. GREEN GROW THE RUSHES O (V)

Corkery, singing, 1930s, B.
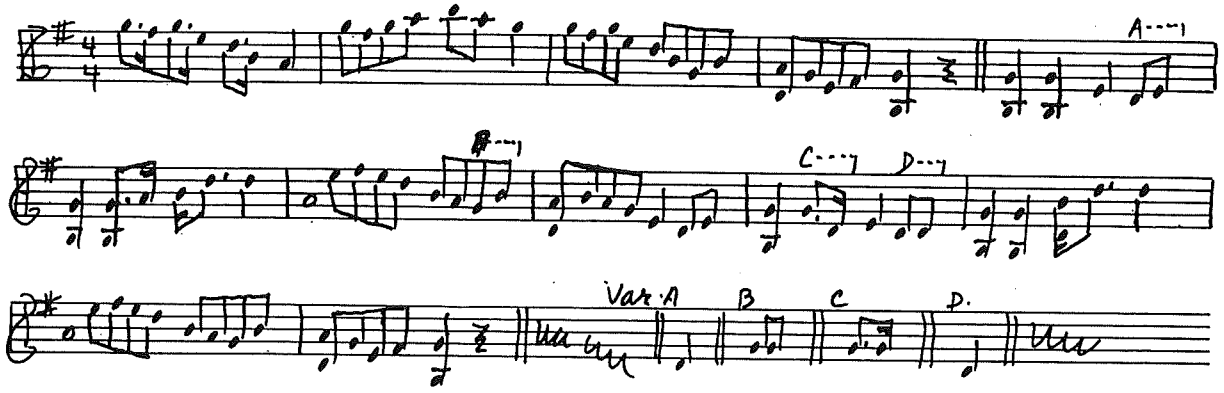




See note to our No. 206. The singer knew this quatrain to the first half-tune:

Green grow the rushes O,
Blackbirds and thrushes O,
The piper kissed the fiddler's wife
Behind the bunch of rushes O.

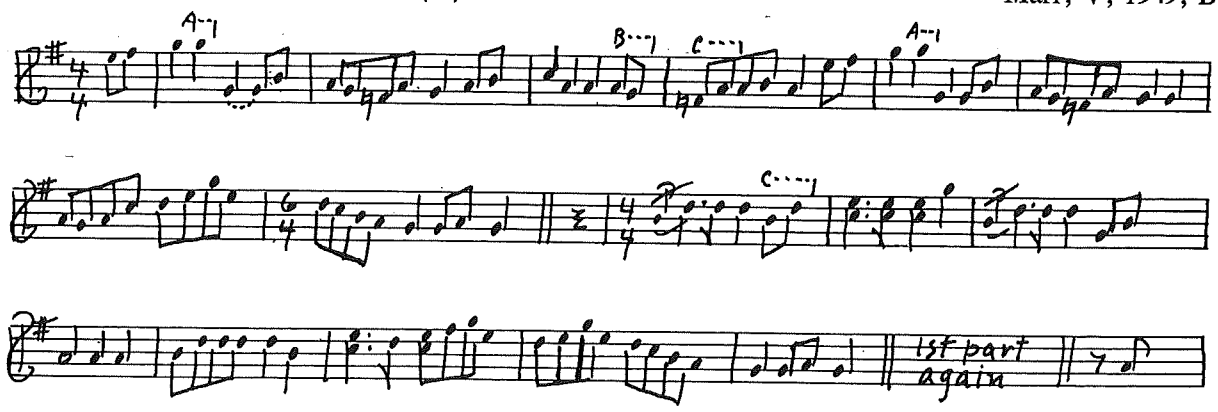
12. TUNE MADE BY JAMES B. MARR (V)

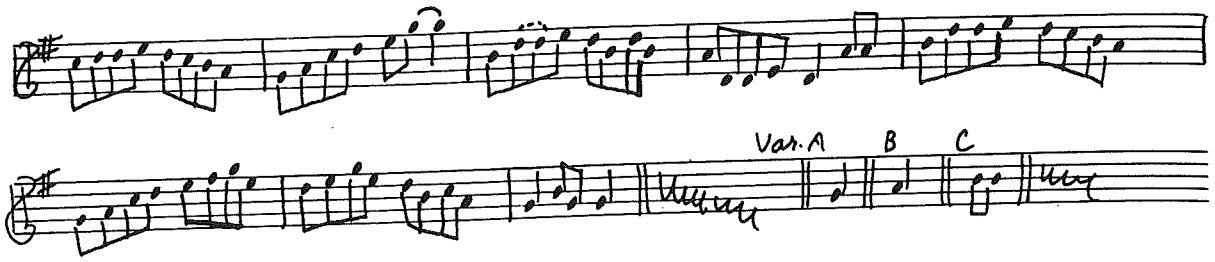
Marr, V, 1949, B.



13. DICK SLUYTER'S JIG (V)

Marr, V, 1949, B.

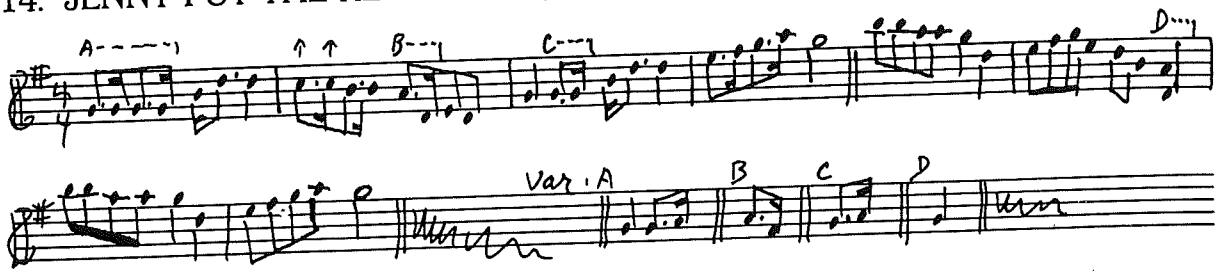




See the note to our No. 352.

14. JENNY PUT THE KETTLE ON (V)

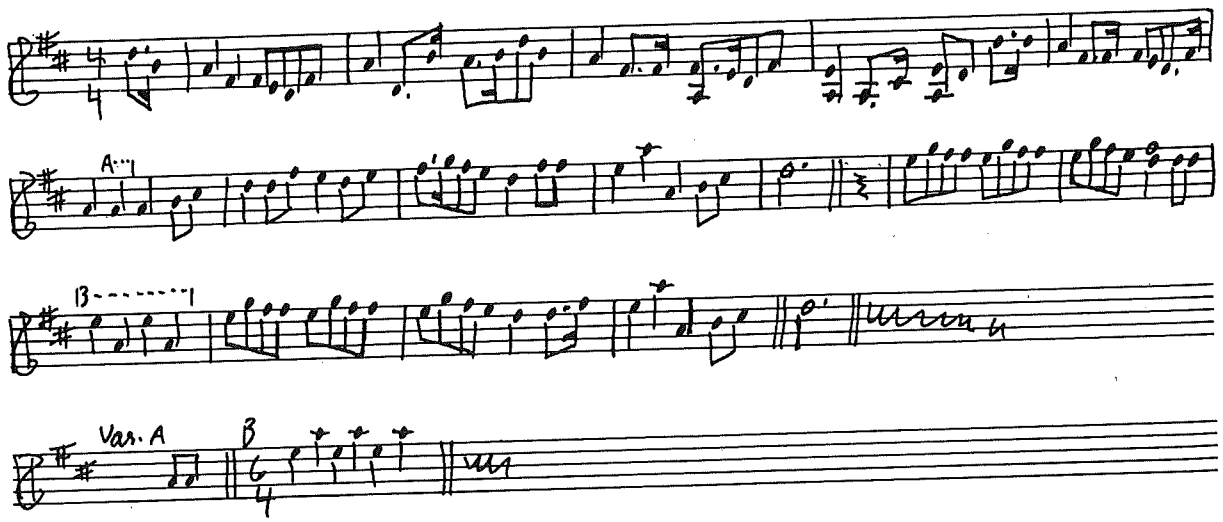
Marr, V, 1949, B.



See note to our No. 284.

15. REEL (V)
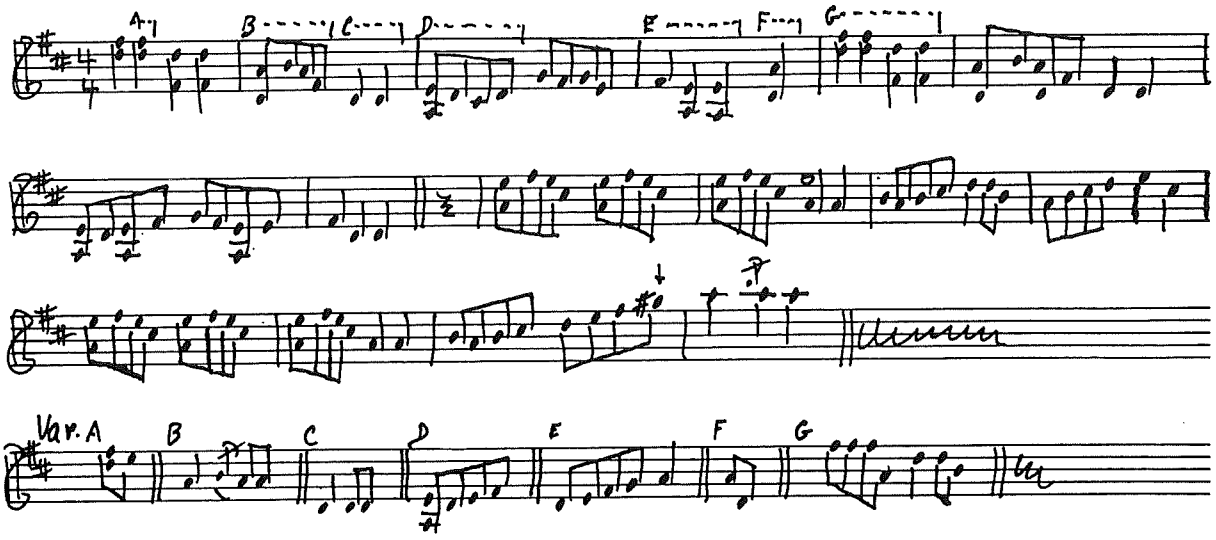
Marr, V, 1949, B.



Though the player described this tune as a reel, it sounded more like a march, as he performed it. Played in his deliberate manner, it is a tune of highly dignified carriage.

16. THE LOP-EARED MULE (V)
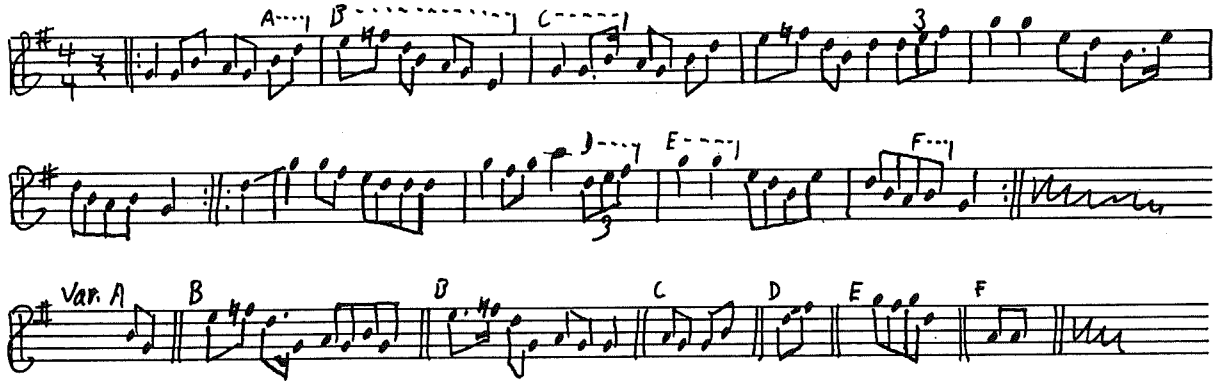
Marr, V, 1949, B.



See note to our No. 164.
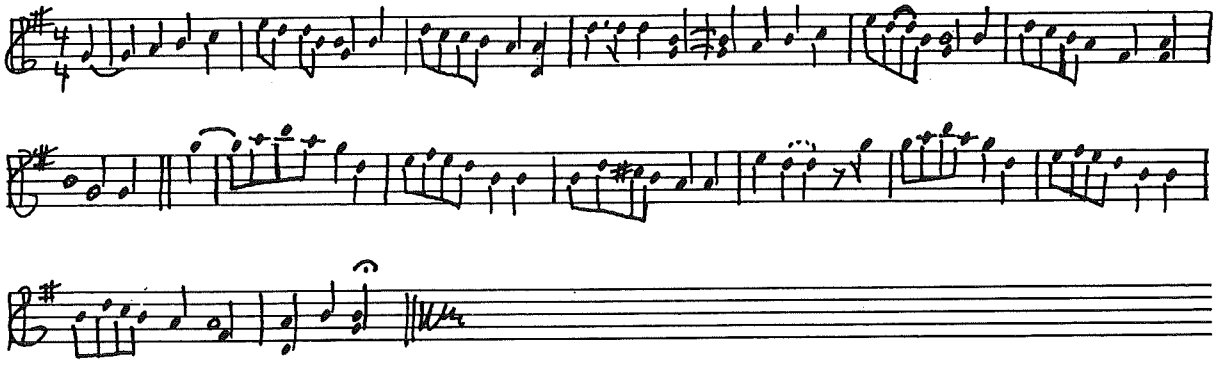
17. REEL (V)

Marr, V, 1949, B.



18. BUFFALO GALS (V)
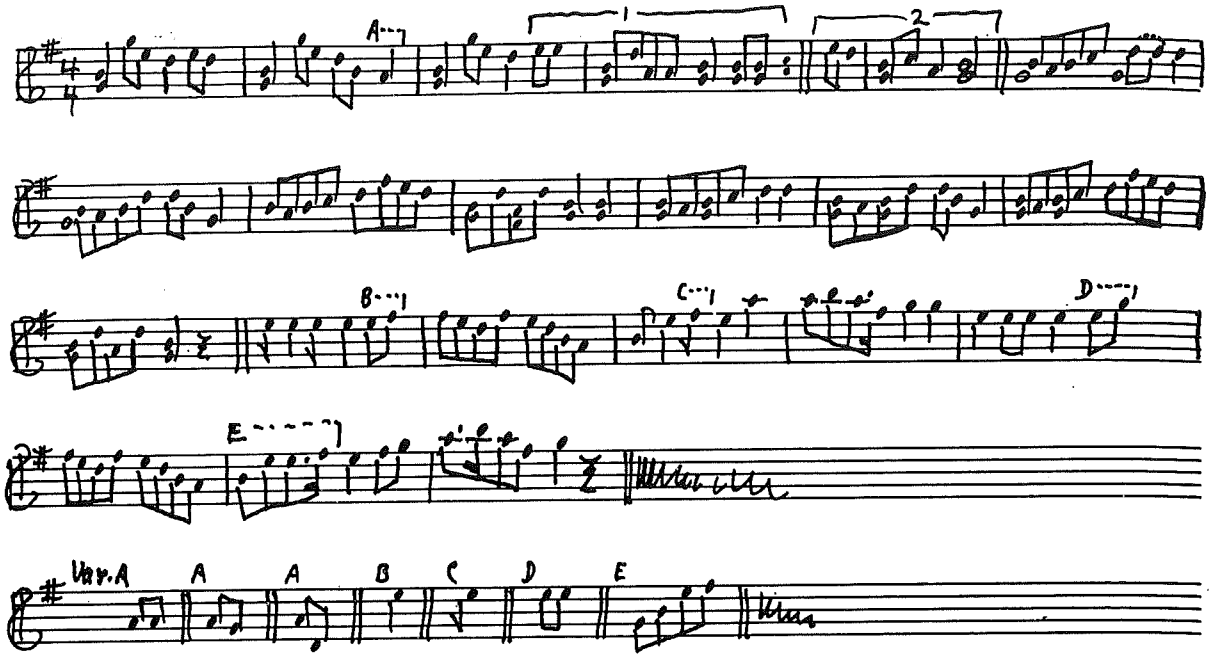
Marr, V, 1949, B.



See note to our No. 167.

19. STONY POINT (V)
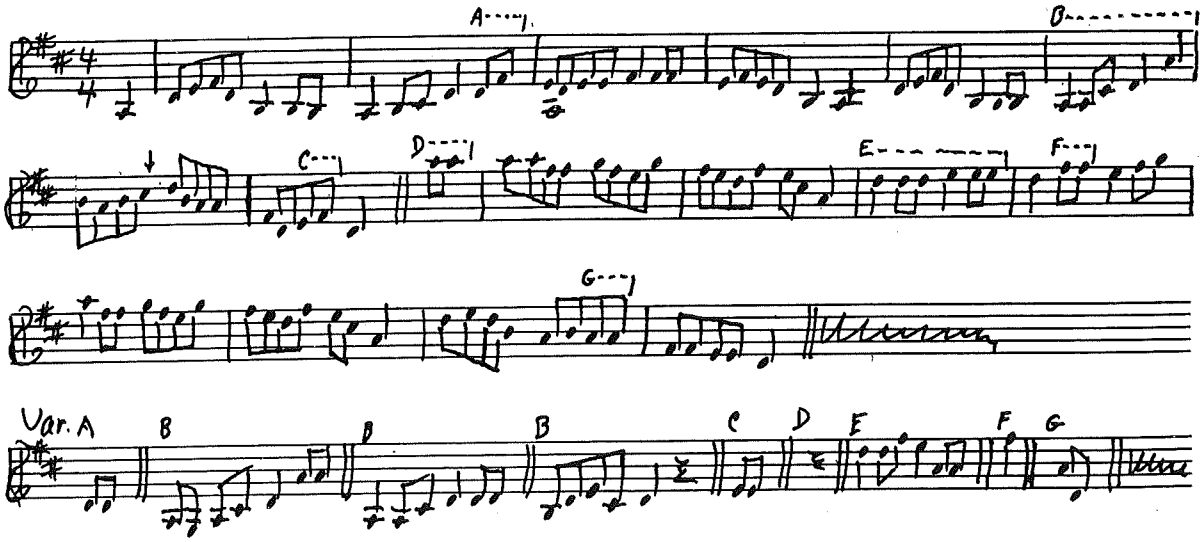
Marr, V, 1949, B.



See note to our No. 166. The middle part of this set is a rarity: I have seen it only in the version of Krassen, p. 61 (also called *Stony Point*), where it is the second of three parts, as here.

20. THE ARKANSAS TRAVELER (V)

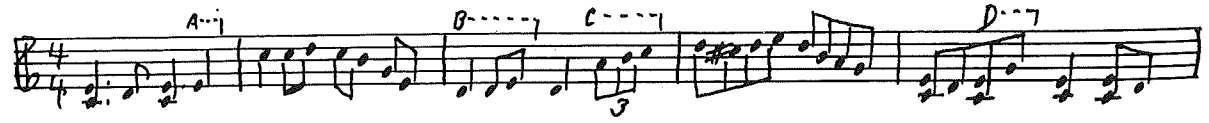
Marr, V, 1949, B.

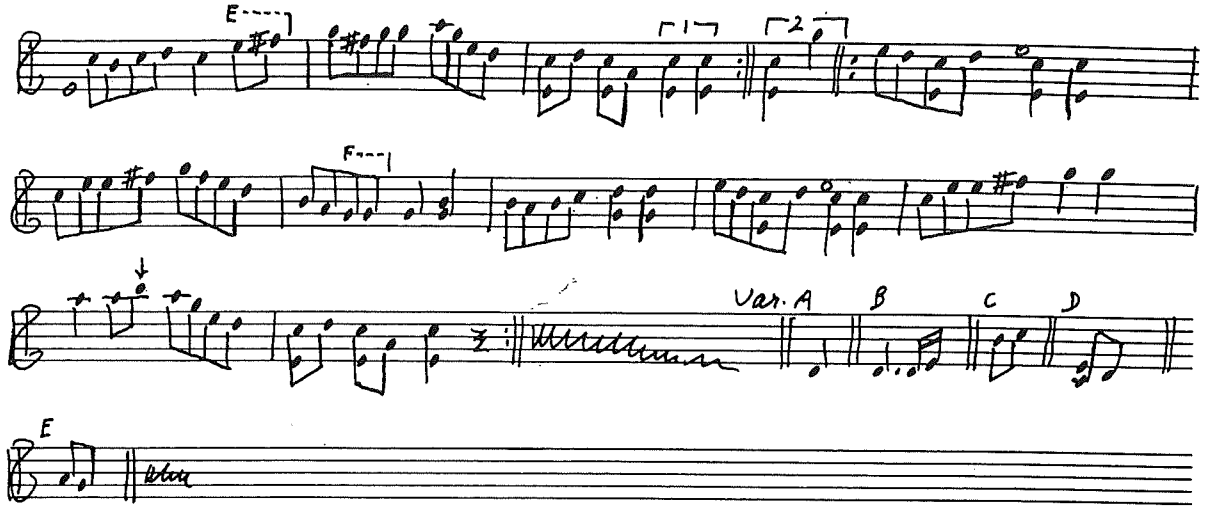


See note to our No. 316.

21. WAGNER (V)

Marr, V, 1949, B.
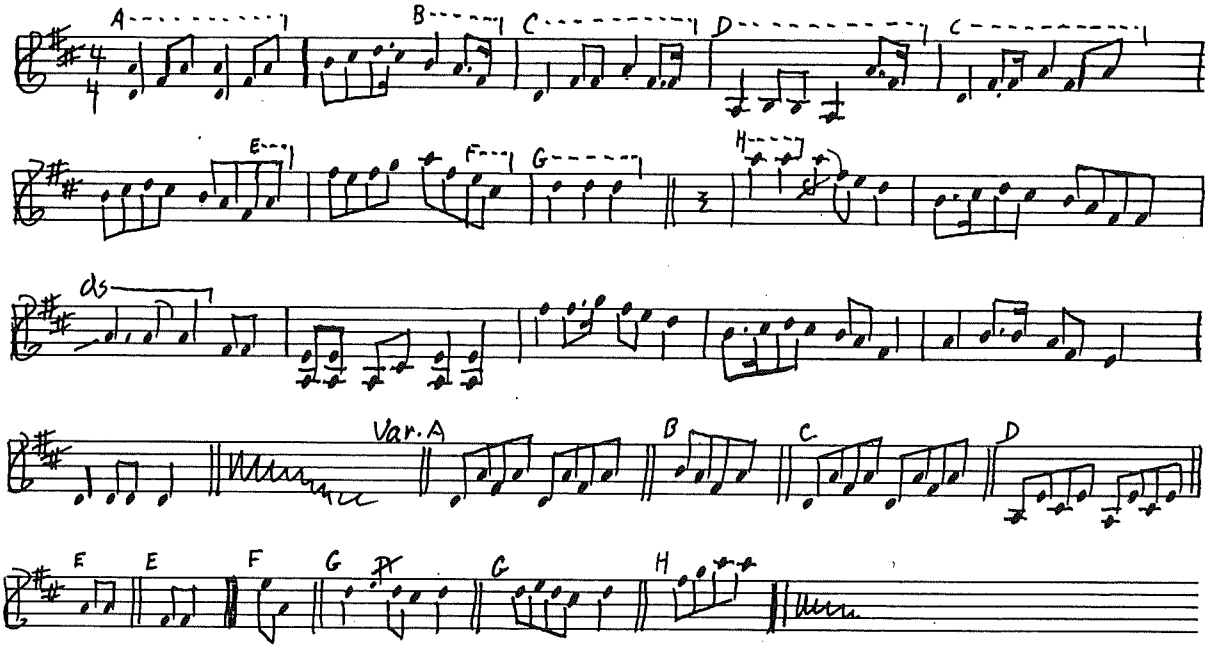




See note to our No. 181.

22. DURANG'S HORNPIPE (V)

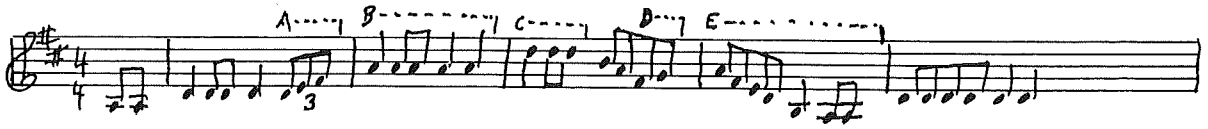
Marr, V, 1949, B.
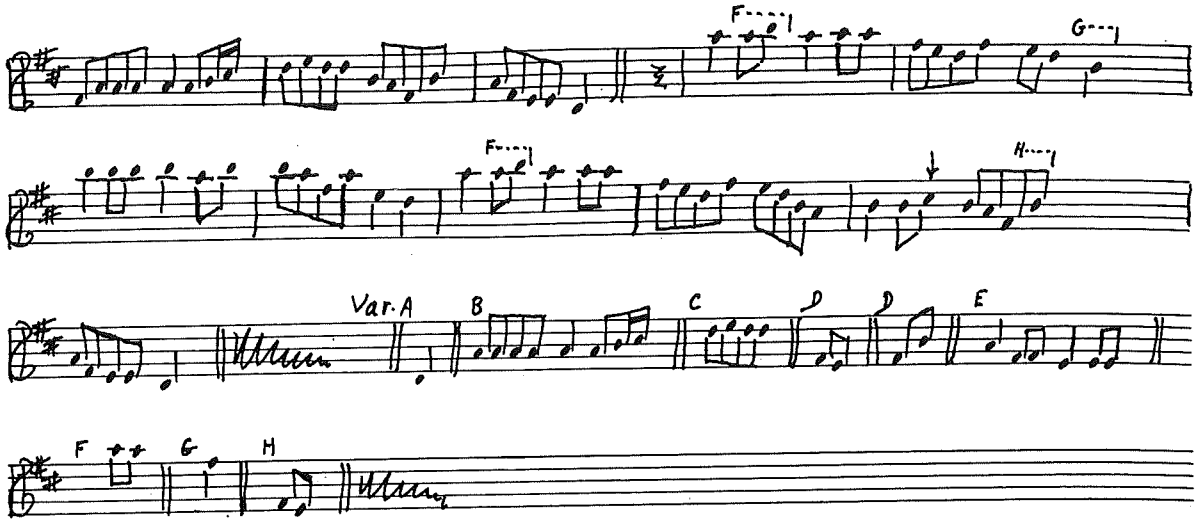


See note to our No. 349.

23. BILLY IN THE LOW LAND (V)

Marr, V, 1949, B.
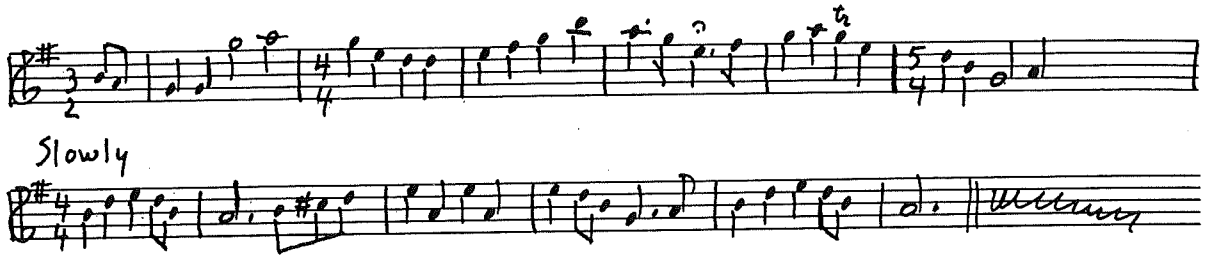




See note to our No. 243.

24. THE BOYNE WATER (V)

Simmons, V, 1930s, B.

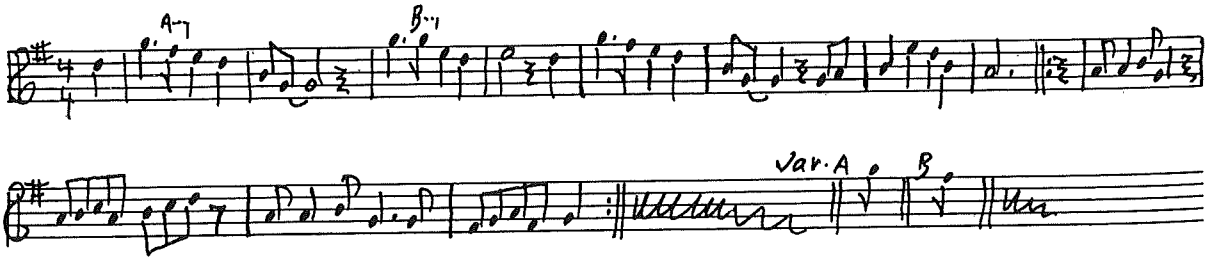
From an old Prince Edward's Island fiddler.



See note to our No. 317. This seems properly to be a vocal set—and one not dissimilar to forms used in southwestern Pennsylvania for *Barbara Allan*.

25. GO TO SLEEP, JOHN DINNY (V)

Conant, singing, 1930s, B.



The words to this are as follows:

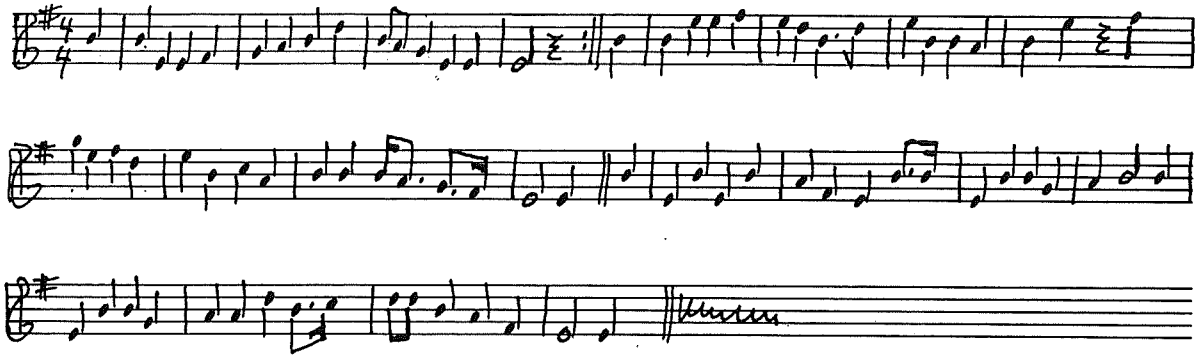
It's go to sleep, John Dinny,

It's go to sleep, I say,
It's go to sleep, John Dinny,
For it is your christ'ning day.

A meaningless vocal refrain followed this, to the second part. The tune was also known as a dance in southwestern Pennsylvania, but not to these, or any, words. A version named *Dinah,* in Krassen, p. 28, has the same order of parts as here.

26. SAINT PATRICK WAS YOUR PATRON SAINT (V and Song Air)
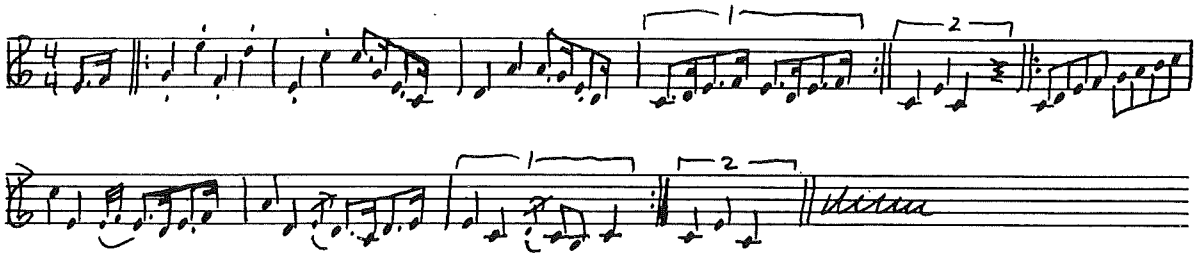
Conant, singing, 1930s, B.



This is the regular tune to the ditty *Saint Patrick Was a Gentleman,* and can be found with this name in Wier, p. 432 (where it is described as "old Irish," which may or may not be the case) and in Robbins, No. 190. Nathan, *Dan Emmett,* p. 81, says that Septimus Winner was the author of the words (perhaps in 1861?), and gives the tune on p. 82. In Petrie Stan, No. 346, there is also a setting, "as played by the Irish Militia." There is considerable resemblance between this tune (especially in the Petrie version just referred to) and the Northumbrian-bagpipe piece *The Black Cock o' Whickham,* in Bruce and Stokoe, p. 164; though the Northumbrian tune is all in the major mode, it is very likely a version of No. 26.

27. THE IRISH WASHERWOMAN SCHOTTISCHE (V)
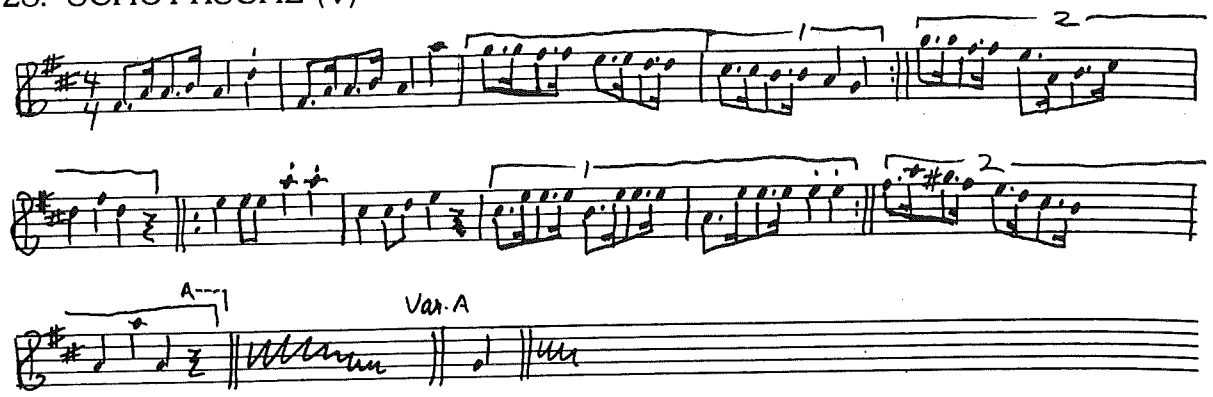
D. Smalley, V, 1930s, B.



See note to our No. 431.

28. SCHOTTISCHE (V)

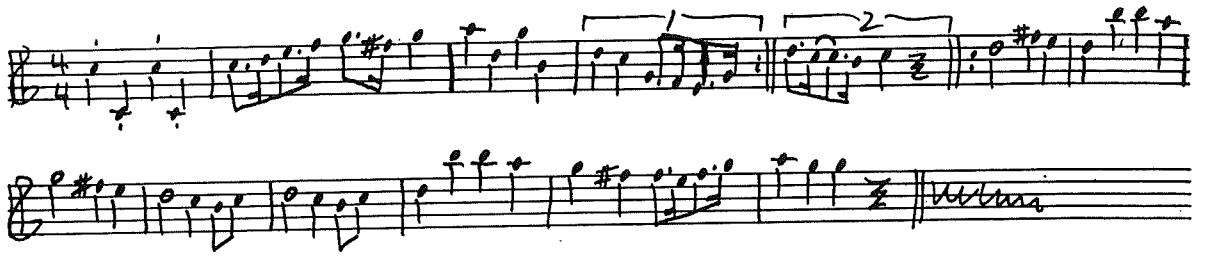
D. Smalley, V, 1930s, B.



See note to our No. 424.
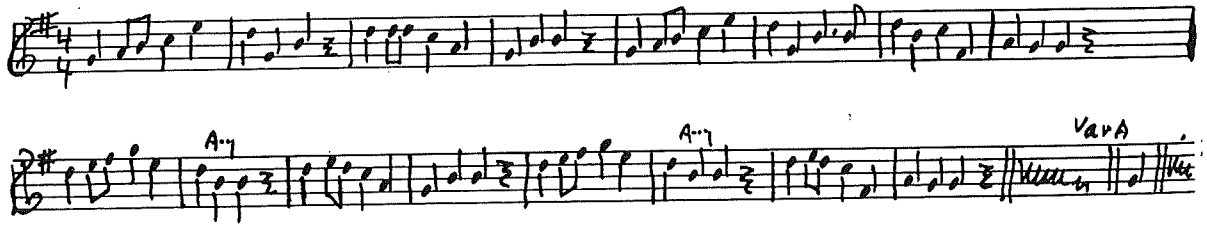
29. SCHOTTISCHE (V)

D. Smalley, V, 1930s, B.



30. I HAVE A BONNET TRIMMED WITH BLUE (Polka and F)
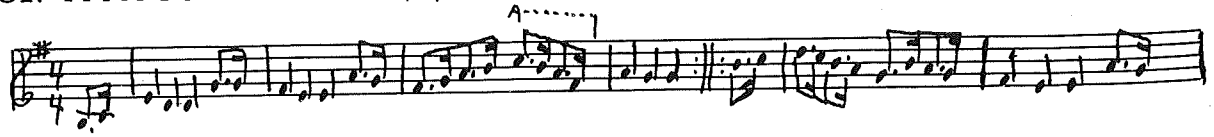
Corkery, singing, 1930s, B.

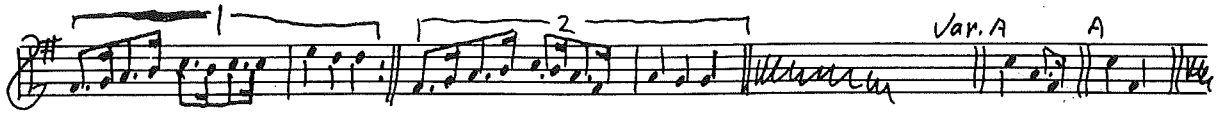


See note to our No. 405.

31. I'M A SOLDIER NOW (V)

Corkery, singing, 1930s, B.
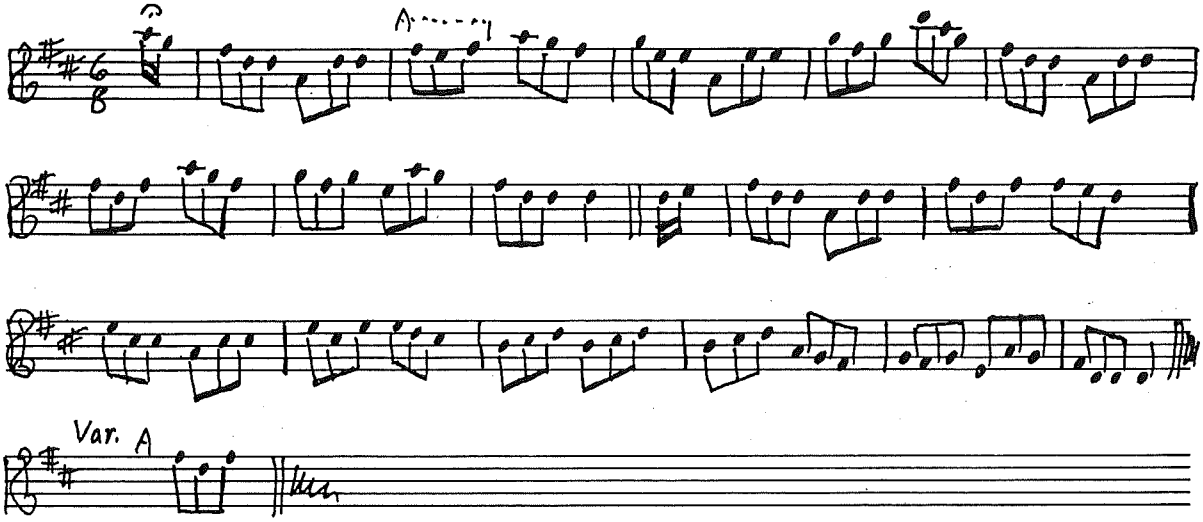




Words sung to the first part of this schottische tune:

I'm a soldier now, I'm a soldier now,
And you'll find me in the ranks of glory now.

32. CATHARINE'S DEAD (V)
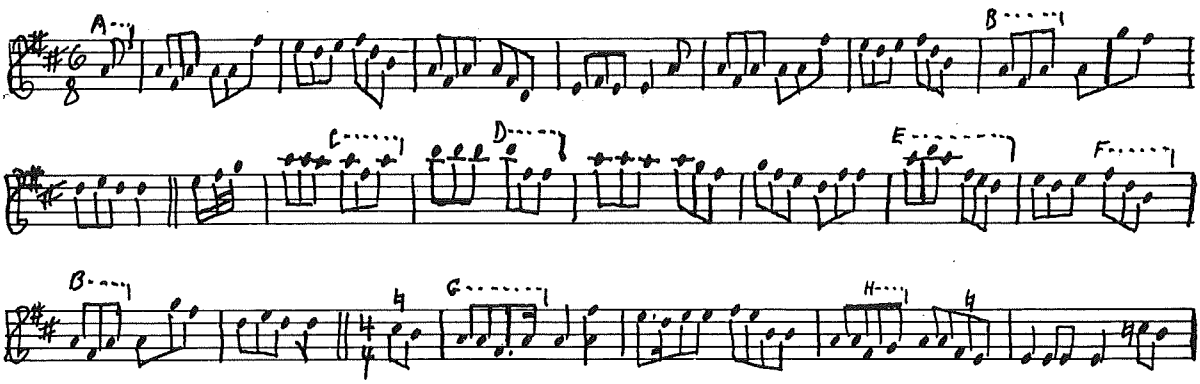
D. Smalley, V, 1930s, B.
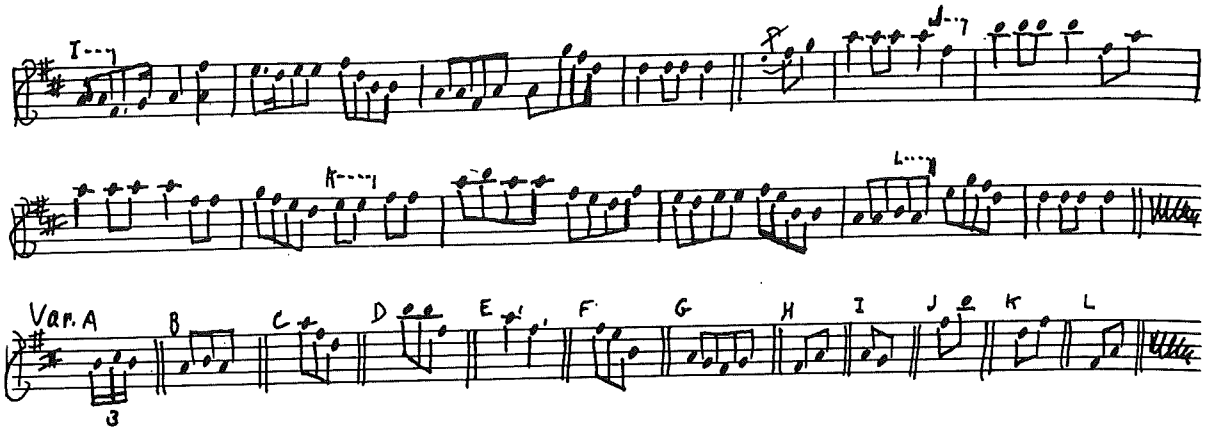


See note to our No. 446. There was a bit of verse attached to this version, of which all the player could recall was "Catharine's dead and her daddy don't know it." What the player did recall was a belief, or idea, that if these words were sung to the tune at a party, or any gathering, someone would die.

33. HASTE TO THE WEDDING (V)

Marr, V, 1949, B.
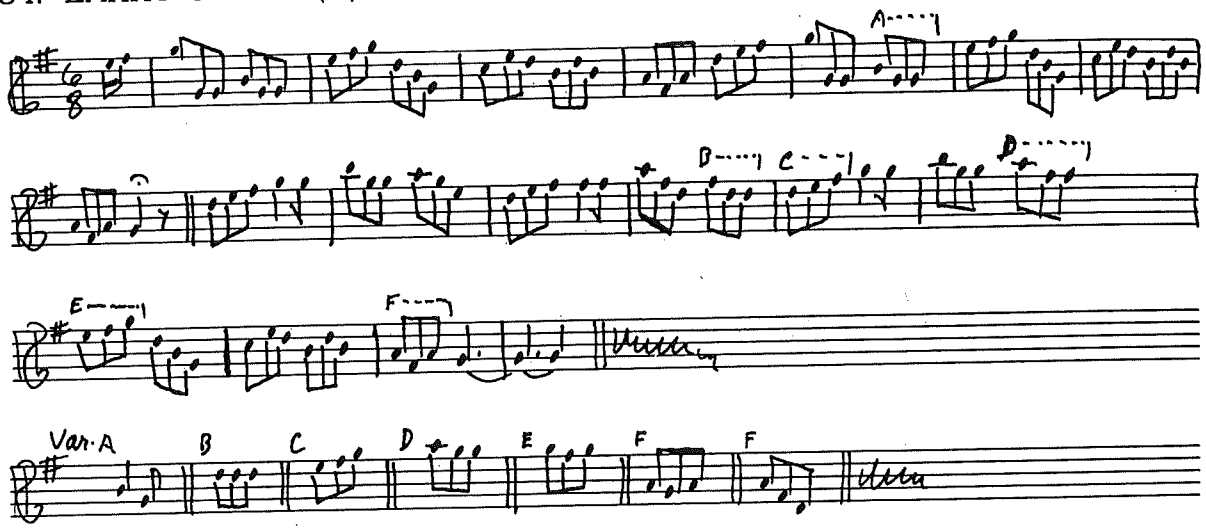




This tune was customarily played in two ways by the fiddler, one in 6/8 and the other in 4/4. See the note to our No. 447.

34. LARRY O'GAFF (V)
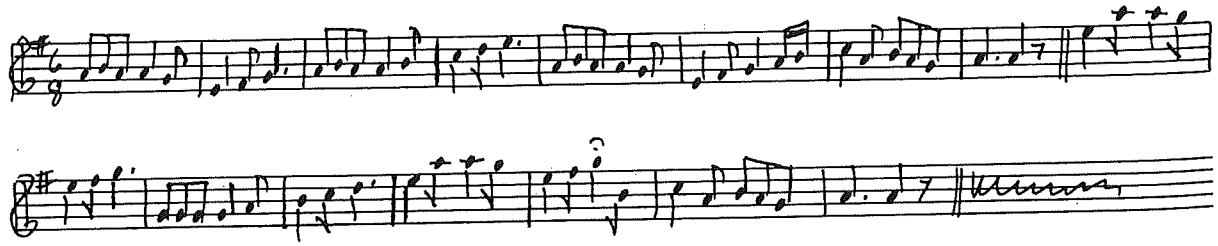
Simmons, V, 1930s, B.



See the note to our No. 558.

35. FOLLOW ME DOWN TO CARLOW (Song and Dance Air)

Corkery, singing, 1930s, B.



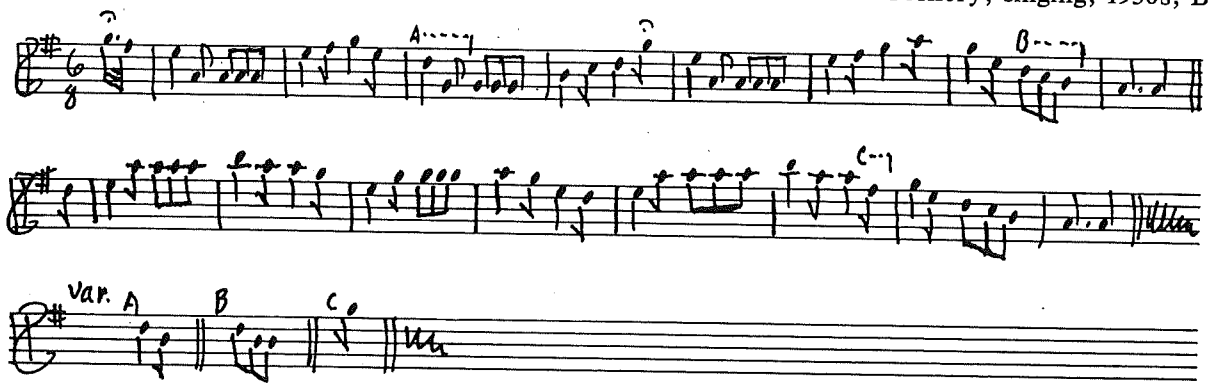
This familiar Irish dance-tune is not commonly found in the American countryside, though it seems well known to Irish-Americans in their big-city enclaves. This title is the usual one for the piece, under which it appears in Henebry 1928, p. 255, No. 75; Joyce 1909, No. 243 (a fine set); Feis Ceoil, p. 29, No. 65; O'Neill MI, Nos. 1281, 1282. A version with a different name is in Feis Ceoil, p. 19, No. 45; in Breathnach 1963, No. 107; and a piece in Roche, II, No. 309 bears a resemblance to No. 35, but cannot be surely identified as the same melody.

Breathnach 1977, p. 60, asserts that the tune is a 6/8 version of a Scottish reel composed by the eighteenth-century fiddler Daniel Dow. He is right: the reel may be found, for example, in Gow CR, I, p. 22, 3rd, and in Glen Coll, p. 23, 4th, ascribed to Dow.

The tune printed by Feldman, p. 232, 2nd, certainly looks and sounds like a form of our *Carlow* air. A 4/4 setting, with a variant of the common "Carlow" name, may be seen in Mitchell Clancy, No. 129.

36. YOU ARE MY LOVE IN THE HAY ALL NIGHT (Dance and Song Air)

Corkery, singing, 1930s, B.

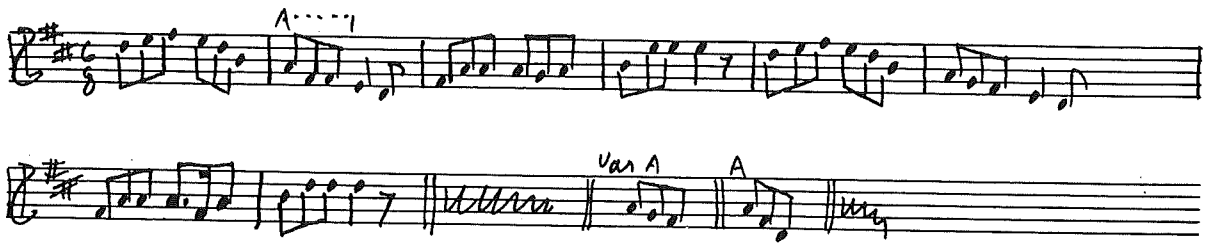


See the note to our No. 606. Words to the first half of this version were:

You are my love in the hay all night (*thrice*)
Till six o'clock in the morning.

37. WHAT WOULD YOU DO IF YOU MARRIED A SOLDIER? (Dance and Song Air)

Corkery, singing, 1930s, B.

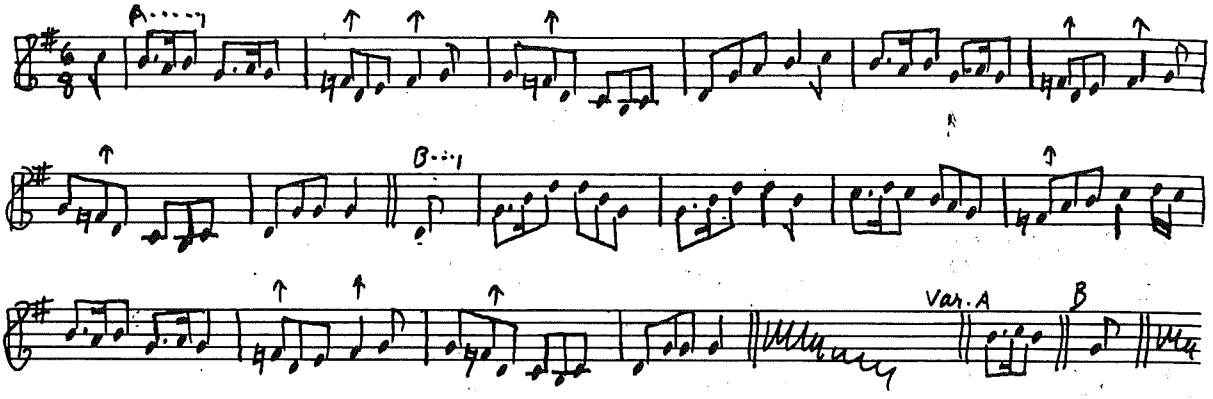


See note to our No. 504. This version consists of only the first half of the full tune. Words sung to it were:

What would you do if you married a soldier?
What would you do but carry his gun?
What would you do if he died in the army?
What would you do but marry again?

38. SO NOW MY DEAR JOHNNY (V and Song Air)

Corkery, singing, 1930s, B.



A favorite Irish jig and song air, which was formerly well known in southwestern Pennsylvania, but only as a vocal piece—no dance or instrumental associations. The singer of this version recalled two fragments of a song to the tune, which gave her a title for it: "So now, my dear Johnny, your cash is all out—" and "So now, my dear Johnny, your coat is all torn—"; but she was also clear that the tune was a jig as well as a song.

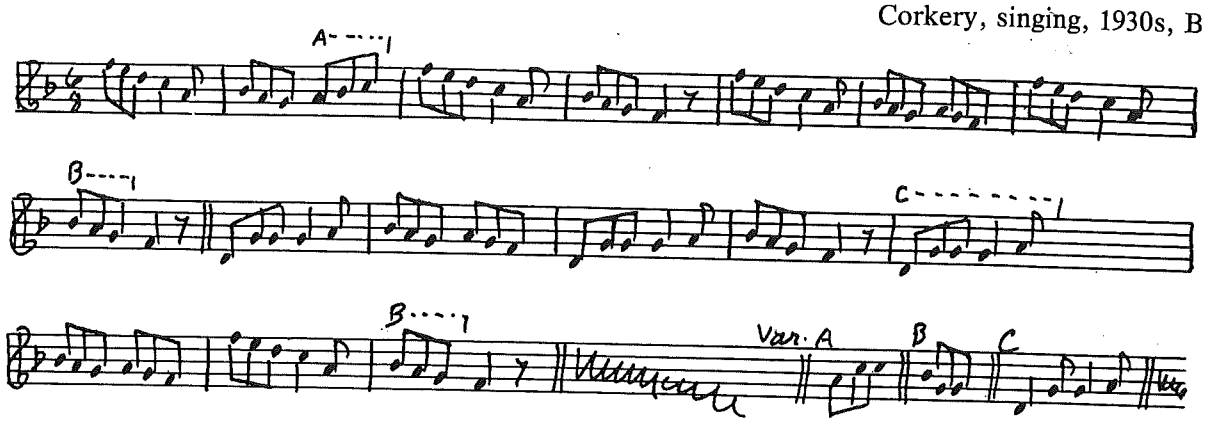
The most common name for this tune is *Tatter Jack Walsh* (from Irish *An t-Athair J. W.*, meaning "*Father J. W.*" so that the piece is sometimes known by its normal English translation as well as by the corrupted Irish one). Sets with this title are Petrie Stan, No. 731; O'Neill MI, No. 885; Reavy, No. 21; One Thousand, pp. 61 and 72; Bruce-Emmett, p. 25; Kerr, I, p. 39; Robbins, No. 55. Other versions of the tune, with different titles, or unnamed, are Robbins, No. 31; Roche, I, No. 9; O'Neill MI, No. 434; Petrie Stan, Nos. 325 and 505; Joyce 1909, Nos. 9, 169, 191, 254, and 492; Perron, I, No. 39.

But the tune has still more distinguished connections than these. An examination of Petrie Stan Nos. 1164 and 1385 and Joyce 1873 No. 71, *An (Garbh-) Chnoicin Fraoigh* [*The Rough, Heathy Little Hill*] makes it plain that this tune, along with the famous *Savourneen Deelish* air and the set-dance-and-song piece *The Garden of Daisies,* or *The Palatine's Daughter,* are all the same melody, basically, as *Tatter Jack Walsh.*

Of the much-printed and multiform *Savourneen Deelish* tune, Donal J. O'Sullivan, in *The Bunting Collection,* Pt. VI, (JIFSS, Vols. XXVIII–XXIX), pp. 53–60, gives Bunting's set, accompanied by a full discussion and many references. To these may be added a fine minor-mode version in Campbell AA, II, p. 85; another in McDonald HVA, No. 86; a major form in Shield, *The Poor Soldier,* p. 18; and what appears to be a Welsh harp set in M. Jane Williams, *Ancient National Airs Of Gwent And Morganwg,* p. 14. For the *Garden of Daisies/Palatine's Daughter* version, see Petrie Stan, No. 609 (and possibly No. 610); O'Neill MI, Nos. 1797 and 1798; *O'Neill's Irish Music,* No. 388; Hannagan, I, No. 31. Still another setting of the *Heathy Hill* version of this air appears as a hornpipe in O'Neill WS, No. 336.

39. WHERE DID YOU LAVE YOUR BRITCHISHEEN, JACK? (V and Song Air)

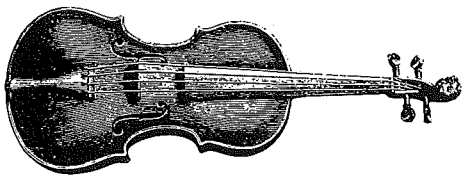
Corkery, singing, 1930s, B.



The singer knew these words to the first half of the piece:
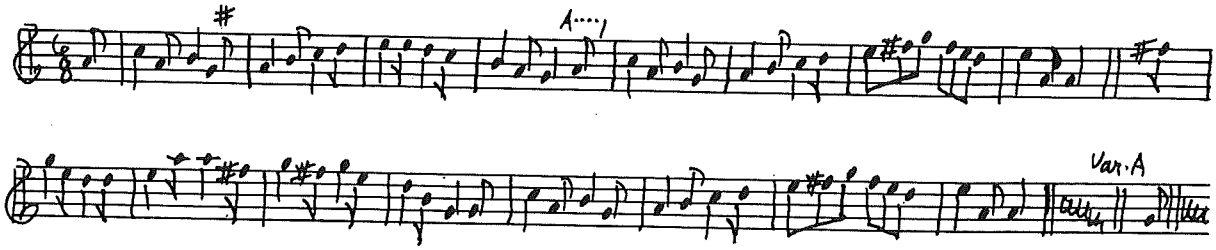
Where did you lave your britchisheen, britchisheen?
Where did you lave your britchisheen, Jack?
Where did you lave your britchisheen, britchisheen?
Under the stairway minding the pot.

Actually, the tune is another of those jigs that are virtually unknown in most American countrysides, but quite familiar to the "city" Irish musicians. Apparently its most common name is *Indeed Then You Won't* (*Shan't*). Sets with that name are in O'Neill MI, No. 1818 and One Thousand, p. 79. A version appears in White Un, No. 37, as *No You Don't*. A nursery-song setting from the West of England may be found in Baring-Gould's *Garland Of Country Song*, p. 88—its currency there being traced back by the editors for at least the preceding seventy years. If their memories were correct, the Baring Gould version is the earliest I can find on record, placing the tune in traditional use during the first quarter of the nineteenth century. O'Neill WS, No. 24, prints some words of a variant of Baring Gould's ditty, in an Irish version; but the tune he gives with the song is not related to our Appendix No. 39 here.



40. THE PEELER AND THE GOAT (Dance and Song Air)

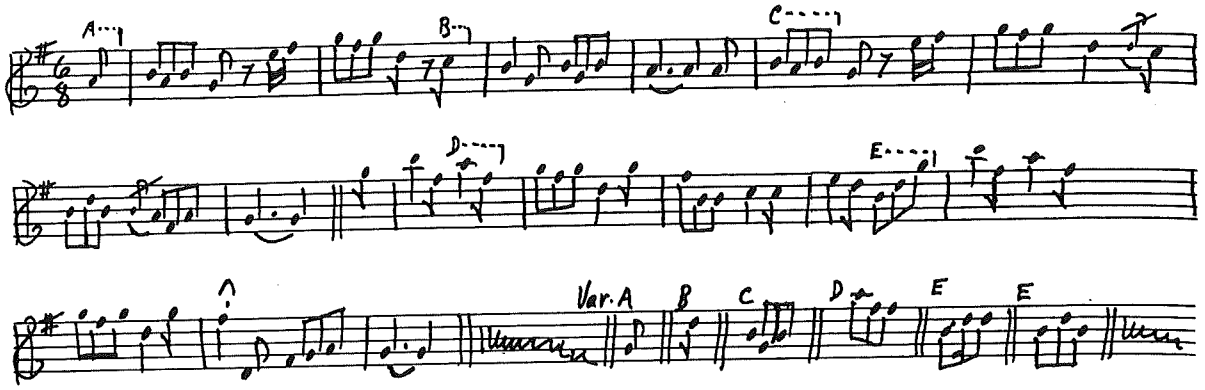
Corkery, singing, 1930s, B.



See the note to our No. 443.

41. OLD SET DANCE, Part of *The Lancers* (V)
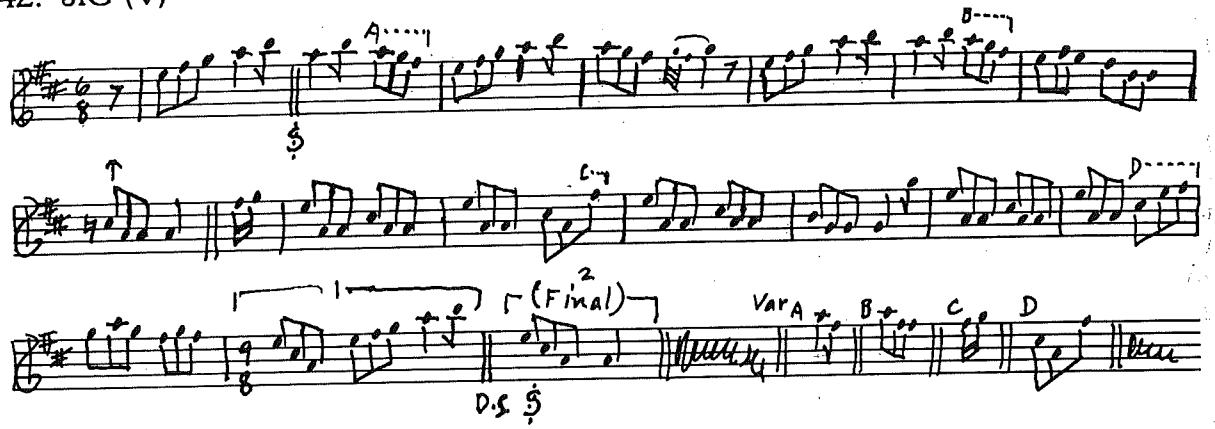
Simmons, V, 1941, B.



See the note to our No. 566.

42. JIG (V)

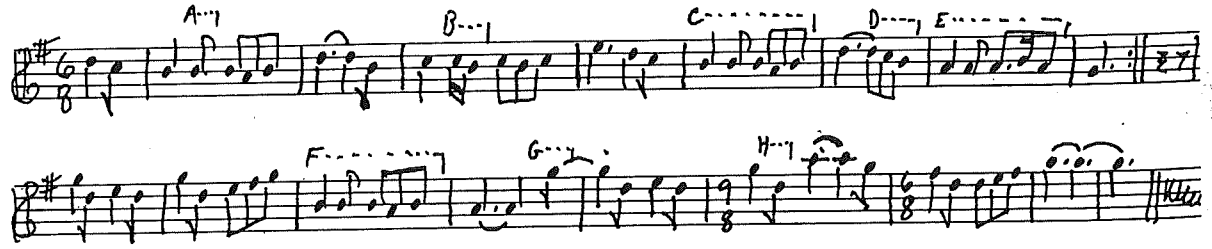
Simmons, V, 1930s, B.

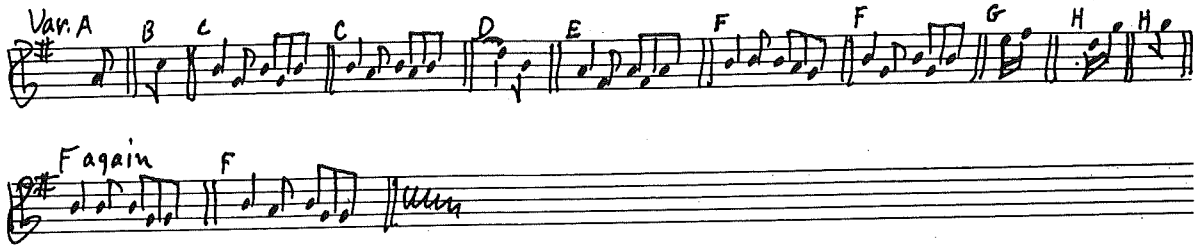


See the note to our No. 594. The G on the E-string was generally played a little high in this version. The second half of the version diverges rather far from the common *Swallow Tail* pattern in this part of the tune.

43. COCK OF THE EAST AND WEST (V)

Simmons, V, 1930s, B.
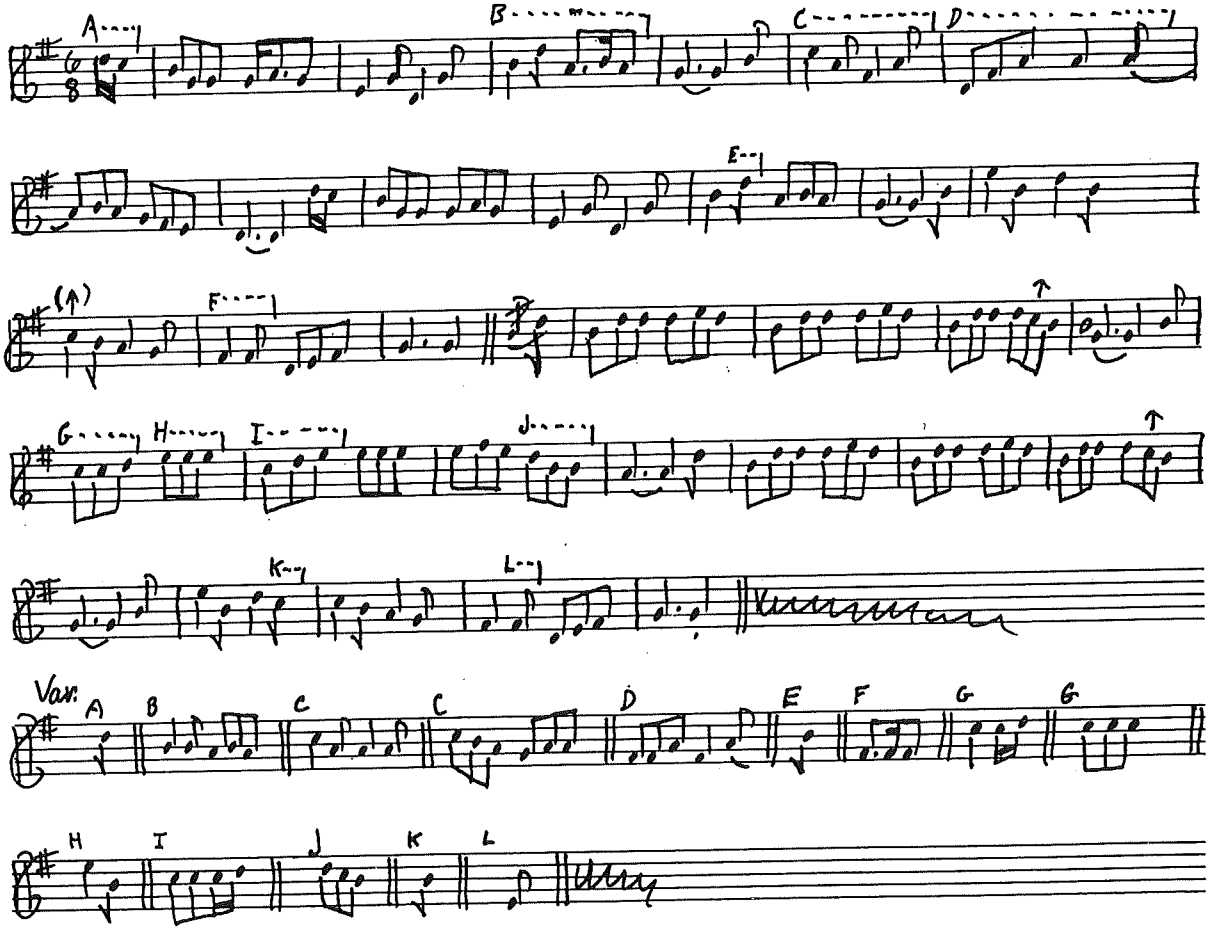




See the note to our No. 580. Words to this version are:

Cock of the East and West
And cock of the North and South,
And if you don't get out of me way,
I'll put me cock in your mouth.

After reciting these lines, the player seemed to have some compunctions, for he promptly remarked "I'm afraid you fellers has formed the idea that I'm drastic!" (*Drastic* was the word he habitually used to characterize anything lewd or outrageous.)

44. THE QUEEN'S MARRIAGE (V)

Simmons, V, 1930s, B.



The usual title for this tune is *Orange and Blue*—from which one may infer that it has been a Protestant or "Orangeman" tune. The queen mentioned in the title of our No. 44 was undoubtedly Queen Victoria.

I can trace the *Orange and Blue* name—and the tune itself—no farther back than Gow CR, IV (1817), p. 32. Other sets with this name are Kerr, I, p. 20, II, No. 322; Kennedy FTB 2, p. 19; Jarman, p. 68 (an exceptional set in 4/4). In Reid the tune appears as *Hot Punch,* p. 2, and again, as a strathspey with the same name, p. 18. Messer, No. 23, gives a tune of which the first half only equals that of our No. 44, its title being *Little Judique*.

List of Performers



ARMSTRONG, MRS. SARAH (GRAY), fiddler, middle-aged; near Derry, Westmoreland County. See notes in Bayard HCT.

BAYARD, EDWIN STANTON, father of the editor. A recaller of tunes he had formerly heard, mostly from Greene County, and a retailer of traditions about them.

BERKEY, CHARLES, fiddler, under middle age; near Rockwood, Somerset County.

BLAIR, FRANK, fiddler, young man; Sigel, Jefferson County.

BRINK, CHARLES, singer and fiddler, aged 86 in 1948; near Smicksburg, Indiana County. At age 4 or 5, started playing the fiddle, with the instrument laid on a bed.

BRYNER, HENRY ELLSWORTH, fiddler, elderly; reared Connellsville, Fayette County, living in Greene County.

BRYNER, JAMES I., fiddler, aged 56 in 1960; near Dunbar, Fayette County.

CLARK, CHARLES, fiddler, singer, middle-aged; near Broad Ford, Fayette County.

CLARK, SYLVESTER, fiddler, singer, middle-aged; Hundred, Wetzel County, West Virginia. Learned tunes in West Virginia and Greene County, Pennsylvania.

CLEMENTS, J. RUSSELL, fifer, high school teacher; Pittsburgh. Middle-aged. Reared in Indiana County.

CLEVER, GEORGE, fiddler, elderly; Jefferson County.

CONANT, LOUIS F., singer, learned tunes in Massachusetts, Cambridge, Massachusetts. Middle-aged. See Appendix.

CONNOLLY, MRS. SARAH CATHERINE (MEIGHEN), singer, penny-whistle player. In 80's. Littleton, West Virginia. Reared Pine Bank, Greene County, Pennsylvania.

COOPER, CURTIS R., fiddler, middle-aged. Elderton, Armstrong County; learned tunes at Rural Valley, same county, a few miles distant.

CORKERY, MRS. ANASTASIA F. (WARREN), singer, below middle-age. Cambridge, Massachusetts. Born near Macroom, County Cork, Ireland, where she learned tunes. See Appendix.

CRIBBS, CLOUD, fiddler, age 48, Smicksburg; Indiana County.

DAINS, JAMES T., singer, middle-aged in 1930s; Greene County.

DUNN, THOMAS B., fiddler, elderly; Uniontown, Fayette County. Reared in same county, where he learned fiddling at age 7 and 8, from an old man.

DUNNINGTON, THOMAS F., fiddler, elderly in 1930s; Morgantown, West Virginia. Reared Greene County, Pennsylvania.

EDINGER, HOMER R., fiddler, elderly; Armstrong County.

ELLIOTT, HARRY P., fiddler, fifer, aged 72; Connellsburg, Clarion County.

FILBY, JOHN, fiddler, aged 71 in 1944. Jefferson, Greene County, where born and reared. Member of a musical family; his brother, Charles Filby, having been one of the great fifers of Greene County in his day.

FINNEFROCK, CHARLES, fiddler, aged 79; Knox, Clarion County.

FISHER, GEORGE J., fifer, young man. Confluence, Somerset County; born and reared in Berlin, same county. Member of Berlin Martial Band, which at one time contained five of the name of Fisher.

FUNK, WELLINGTON L., fiddler, under middle age; western Greene County.

GANIEAR, CHARLES, fifer, young man, banker. Pittsburgh; born Greene County, where he learned tunes from older fifers.

GELNETTE, GLENN, fiddler, middle-aged, Jefferson County.

GILPIN, DAVID P., fiddler, elderly; Connellsville, Fayette County. Reared Dunbar nearby. See note in Bayard HCT.

GRAY, ABRAHAM, fiddler, elderly; Derry, Westmoreland County. Uncle of Mrs. Sarah Armstrong,

GRESSLEY, WILLIAM R., fiddler, elderly, Clearfield County.

GRIMM, LLOYD E., fifer, aged 54; Jefferson, Greene County. Reared about Greensburg, Mt. Pleasant, and Jeannette, Westmoreland County.

GRIMSHAW, BRADLEY E., fiddler, middle-aged; Coudersport, Potter County. Reared in northern New York State, where his tunes were learned. In 1958 had been resident nine years in Pennsylvania.

HALL, BROWN, fiddler, in 50s; near Ohiopyle, Fayette County.

HALL, JOSIAH (SI), fiddler, elderly; Connellsville, Fayette County.

HALL, LEVI, fiddler, elderly, Connellsville; reared near Ohiopyle, Fayette County. Mediocre player, though boastful of his prowess at contests; but having a headful of tunes.

HALL, SANFORD, fiddler, singer. A young man encountered near Cameron, Marshall County, West Virginia. Itinerant among his kinsfolk in southwest Pennsylvania and northern West Virginia.

HEATH (pro. "Heth"), HAROLD, fiddler, in 50s; near Stony Point, Tioga County.

HOGE, THOMAS J., expert fifer and noter of fife tunes. Elderly when first encountered in 1944. Born and reared about Oak Forest, Greene County, living in Pittsburgh. One of the founding members of the Pittsburgh *Pioneers* Martial Band.

HORNER, HIRAM CLINTON, master fifer; Monessen, Westmoreland County. Born Hiesterburg, Fayette County. Son, grandson, and great-grandson of fifers, and had fifer uncles. In 1960, 80 years old. Had the greatest expertise and largest repertory of any fifer encountered.

IRELAND, WALTER, fiddler, middle-aged; Oak Forest, Greene County. Left-handed player without reversing string positions.

JOBES, WILEY, fiddler, middle-aged in 1930s; unlettered; itinerant in Greene County and adjacent West Virginia communities.

KESSLER, HARRY, fiddler, middle-aged; Donegal, Westmoreland County.

KING, EDWARD, fiddler, middle-aged in 1930s; near Aleppo, Greene County.

KING, FRANK, fiddler, fifer, under middle age; Wilkinsburg, Pennsylvania. Reared in Latrobe, Westmoreland County.

KIRKPATRICK, JOHN F., fifer, in 80s; north of Indiana, Indiana County.

LLOYD, CLYDE, fifer, middle-aged; near Cherry Tree, Indiana County.

LOSCH, SAMUEL B., fiddler and singer, middle-aged in 1930s. Born and reared in Juniata County. Residing at Fillmore, later in State College, Centre County.

LOWRY, FRANK, fiddler, aged 77 in 1944; Greenbriar, Fayette County. One of a musical family well known in western Fayette County.

MARR, JAMES B., fiddler, aged 93 in 1949. Native of Missouri, visiting in State College, Pennsylvania, when tunes were recorded. See Appendix.

MARTIN, CHARLES NEWTON, fiddler, elderly; near Dunbar, Fayette County.

MARTIN, EMERY, fiddler, elderly; near Dunbar. Brother of Charles N. Martin. Learned tunes from his father and grandfather. See note in Bayard HCT.

MCCULLOUGH, HARMON, fiddler, aged 40; Clymer, Indiana County, reared at Glen Campbell, same county. Nephew of William Gressley.

MCCUNE, GEORGE, fiddler, middle-aged; Indiana County.

MCKIVISON, JAMES, fiddler, middle-aged in 1930s; living at Pine Grove Mills, Centre County.

MEIGHEN, JOHN, singer and fiddler, in 80s in 1930; Wind Ridge (Jacktown), Greene County.

MILLER, FRED H., fiddler, middle-aged; Jefferson County.

MOORE, JOHN C., fiddler, elderly; northern Indiana County.

MORRIS, ISAAC NEWTON, fiddler, middle-aged; Woodruff, Greene County.

MORRIS, JAMES LINDSAY, fiddler, elderly; Ruff Creek, Greene County.

MORRIS, WILLIAM, fiddler, middle-aged; Greene County.

MUNDELL, EDWARD T., fifer, middle-aged; Pierceville, Greene County.

MUNDELL, GUY, fife-tune-whistler, middle-aged; Pierceville, Greene County.

MUSSER, GEORGE, accordion-player; a youth met in 1930s in Centre County.

MUSSER, MRS. MARY ANN, elderly in 1940s; remembered tunes; reared in Baileyville, Centre County.

NEAL, WALTER, fiddler, middle-aged; near Mayport, Armstrong County, where he was raised.

NEAL, WILBUR W., fiddler, elderly; Jefferson County. His paternal ancestors came from "County Curk."

NICHOLSON, JOHN, fiddler, young man; near Ohiopyle, Fayette County.

PALMER, SAMUEL, fifer, middle-aged; born Fayette County. Living in Greene County near Mather, when encountered. Miner.

PARDEE, JOSEPH H., fiddler, in 70s; near Glen Campbell, Indiana County.

PATTERSON, EBEN, fiddler, elderly; Elizabeth, Allegheny County.

PATTERSON, THOMAS SHAFFER, fiddler, Professor of Mechanical Engineering, the Pennsylvania State College, now The Pennsylvania State University. Born and reared at Elizabeth, Pennsylvania, where he learned his tunes from his father, Eben Patterson.

PAXTON, MRS. GEORGE, singer, elderly in 1930s; Houston, Washington County.

PHILLIPS, SCOTT, singer, fiddler, fifer; Wetzel County, West Virginia. Reared partly in West Virginia and partly in Greene County. Middle-aged when encountered in 1930s.

PROVANCE, FILLMORE PETER, singer, former fiddler. Reared at Dunbar, Fayette County; living at

Point Marion, same county. Middle-aged.

QUEER, HARRY (TINK), fiddler; near Ligonier, Westmoreland County; born Stahlstown, nearby. Aged 50 in early 50s.

REED, D. GEORGE, fiddler, elderly; Pine Grove Mills, Centre County. Partly paralyzed, but "deedled" tunes off to collector as he had formerly played them.

ROGERS, DAVID and
ROGERS, MRS. MARY ANN (PIERSON) wife of David Rogers. Both elderly; both reared in vicinity of New Freeport, Greene County where they lived; both fiddlers and singers.

SAPP, FRANK, fiddler, singer, middle-aged; Wetzel County, West Virginia.

SHAPE, WILLIAM L., fiddler, elderly; Waynesburg, Greene County.

SIMMONS, LORIN P., fiddler in 40s; Cambridge, Massachusetts; reared Prince Edward's Island, where tunes were learned. See Appendix.

SMALLEY, DONALD A., fiddler, Professor of English, Indiana and Northwestern Universities. Native of northern Indiana, where he learned his tunes from his father, also a fiddler. See Appendix.

SMALLEY, JAMES D., fiddler, middle-aged; Donora, Washington County. Born and reared in mountains "behind Greensburg," Westmoreland County, where he learned his tunes—many of them from his father, also a fiddler and fifer.

SMITLEY, ADAM, fiddler, elderly; Fayette County. One of a musical family.

STANFORD, THOMAS, Irish fiddler, elderly; Pittsburgh. Learned tunes as performed by players at Hibernian socials in Kennywood Park.

ST. CLAIR, FRANK H., fifer, aged 80; near Davistown, Greene County.

STEAR, ALBERT, fiddler, middle-aged; Rural Valley, Armstrong County.

STROSNIDER, GEORGE G., fiddler, aged 69 in 1928; near Waynesburg, Greene County.

SUTTON, JAMES T., publisher, Waynesburg, Greene County. Cousin of the editor. Recalled fife tunes and fifing lore.

TAYLOR, JAMES B., fiddler, fifer, middle-aged; Spraggtown, Greene County. Born near Wileyville, Wetzel County, West Virginia.

TAYLOR, JOHN M., fiddler, middle-aged; central Greene County.

THOMAS, AMASIAH C., fiddler, elderly; Jefferson County.

THOMAS, FRANK, fiddler, elderly; near Somerset, Somerset County. Blacksmith.

TUSTIN, JOHN L., fiddler, middle-aged in 1944; Rogersville, Greene County.

WAUGH, HARRY, fiddler, elderly; Jefferson County.

WEIMER, OTHO L., fiddler, middle-aged; near Uniontown, Fayette County.

WHITE, HIRAM H., fiddler, singer, aged 69 in 1928. Born Spraggtown, living near Waynesburg, Greene County.

WHITE, JOHN, fiddler, middle-aged; Spraggtown, Greene County. Brother of Hiram H. White.

WILTROUT, SAMUEL A. (BERT), fifer, middle-aged; South Connellsville, Fayette County. Reared in Fayette and Westmoreland Counties.

WINGROVE, HARRY W., fiddler, middle-aged; near Oremines, Westmoreland County. Member of a singing and playing family.

WOLFORD, JOHN WESTLEY, fiddler, singer, aged 83 in 1944; living at Mount Braddock, Fayette

County. Reared in that vicinity.

WORK, EDGAR, fiddler, middle-aged; Indiana County.

WRIGHT, WILLIAM, fiddler, singer, middle-aged; living in Marshall County, West Virginia. Born and raised in Greene County.

YAUGHER, IRVIN, JR., fiddler; Mount Independence, Fayette County. Born in "Yaugher Holler," nearby. Middle-aged when first encountered in 1943. See note in Bayard HCT.

YEAGER, HENRY W., fiddler, singer, middle-aged; Moshannon, Centre County.

YODERS, MARION M., fifer and fiddler, middle-aged; reared Rices Landing, Greene County. Learned many tunes from his father and grandfather, both fifers, and from other local players. Miner. Was accustomed to play for local dances in Rices Landing, Jefferson, and Carmichaels, in eastern Greene County.

List of Sources, with Short Titles Used in References



Because of the bothersome practice (which continued into the present century) of omitting publication-dates from musical works, I have been forced to obtain many such dates (exact or approximate) from diverse reference sources. The ascertainment (as nearly as possible) of these dates, along with much other information, is mainly owing to the invaluable aid of Miss Carole Franklin, Music Librarian, Pattee Library, The Pennsylvania State University. The sources include *Grove's Dictionary of Music and Musicians* (3rd and 5th eds.); The New York Public Library Dictionary Catalogue of the Music Collection; The British Museum General Catalogue of Printed Books; The National Union Catalogue, Pre-1956 Imprints; The Boston Public Library Dictionary Catalogue of the Music Collection; John Glen's *Early Scottish Melodies* and *The Glen Collection Of Scottish Dance Music;* William Chappell's *Popular Music Of The Olden Time;* W. S. Gwynn Williams' *Welsh National Music And Dance;* and Raoul F. Camus' *Military Music Of The American Revolution*. The last-named work was especially helpful in dating eighteenth- and early nineteenth-century Fife Tutors. In the case of a few publications, differences came to light not only about the dates, but also about the publisher: one company's name appearing in my own copy of the work, but another being cited in the authority consulted. Discrepancies of these sorts, and other uncertainties, have compelled me, now and then, to add an explanatory note to a bibliographical entry. Citations like "Glen, xvi" refer to the list of Scots musical works in the introduction to *Early Scottish Melodies*.

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AGR MS	A MS tune-book, 6″ × 8″ with staves, clefs, and tunes all ink-drawn on its 16 pp. No names, only A. G. R. on front cover in large capitals. March and dance tunes with basses or chords. First entry dated "November 14th, 1815." Owned by the editor.
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Bruce-Emmett Bruce, George B., and Daniel D. Emmett. *The Drummer's And Fifer's Guide.* New York: Pond & Co., 1880. (Original printing apparently 1862.)

Bruce and Stokoe Bruce, John C., and J. Stokoe. *Northumbrian Minstrelsy.* Newcastle-upon-Tyne: Society of Antiquaries, 1882. Rpt. Hatboro, Pa.: Folklore Associates, 1965.

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Burchenal Amer Burchenal, Elizabeth. *American Country-Dances,* I. New York: G. Schirmer, 1918.

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