



MRS. SARAH (GRAY) ARMSTRONG, TRADITIONAL PLAYER
OF DERRY, WESTMORELAND COUNTY

HILL COUNTRY TUNES

*Instrumental Folk Music of
Southwestern Pennsylvania*

COLLECTED AND EDITED

By

SAMUEL PRESTON BAYARD



AMERICAN FOLKLORE SOCIETY

Philadelphia

1944

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TO MY PARENTS

EDWIN STANTON BAYARD

MARY VIRGINIA KERR BAYARD

THIS BOOK IS AFFECTIONATELY AND
GRATEFULLY DEDICATED

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PREFACE

So far as I am aware, this is the first collection devoted exclusively to American instrumental folk tunes which has been edited with special attention to the provenience and history of the music and accompanied by some attempt at a general description of the players' methods and the processes of instrumental folk music tradition. Obviously, however, no one is competent as yet to describe this music and these processes over the whole country; for instrumental folk music is a department largely unexplored by musicologists and unexploited by field workers in North America. We suffer from a paucity alike of collectanea and descriptive data, and may truly be said to know amazingly little about what seems to be one of our most vigorous and fertile traditional arts.

I hope, therefore, that any observations on the currency of these airs in various other parts of America are couched in language careful enough to avoid all misleading overstatements. I may, it is true, have some reason to surmise that no profound difference exists between tunes and conditions in other regions and those in western Pennsylvania, where the present versions were collected. But the tradition and practices here described are intended to apply only to this limited area. Definite statements about the local tradition are made solely on the basis of what has been seen, heard and noted down in the field; theories or other general and inclusive utterances are signalled as tentative or frankly conjectural. For inevitable errors I accept sole responsibility—hoping only that in time the increased knowledge which a greater accumulation of material is bound to give us will expose and correct what is wrong in these remarks, and vindicate what is right. It will be seen that my field experience in western Pennsylvania is not limited to the gathering of the material offered here. Were that the case, my opinions would be advanced much more diffidently; for one hundred melodic items gathered from

nine informants scattered through four counties make hardly a broad enough basis on which to construct a description of any local instrumental tradition.

The melodies here assembled were noted down by ear, as circumstances did not permit the use of machinery. It goes without saying that this is not the best way to record folk music. But it may be stated that every means which field experience could suggest, or earnest effort bring to the task, was employed to assure the comparative accuracy of these transcriptions. The notations include as many of the players' drone effects and other harmonizations as could be captured. Small notes in the tune copies are harmonizing tones sounded above the melodic line. All the tunes are noted in the keys in which they were played, except the few taken down from singing or whistling, or copied out of a manuscript made by one fiddler.

Only two special signs used in notation require comment. The sign \swarrow, \searrow before or after a note indicates a rapid slur made by sliding the finger along the violin string. The sign \uparrow or \downarrow above a note signifies a change in pitch of less than a half-tone: the tone is slightly sharp when the arrow points upward, and slightly flat when it points downward.

It would be gratifying to be able to say that the references to other published versions of tunes given here, and to related airs, were complete; but such is far from being the case. Only such collections of folk dance music as were accessible could be used in compiling the editorial notes, although copies of tunes, and data about them noted from sources previously available, have also been used. Still, enough material may be assembled to indicate that some of these tunes are old, widely diffused, and British or European in origin, while others apparently cannot be traced outside the localities where they were taken down. These untraceable melodies furnish one of the basic problems in the study of American instrumental folk music.

I offer no apology for making such extensive use of commercial collections of popular dance music in compiling the notes. The deficiencies of these compilations, as reference sources for the scien-

tific study of traditional music, are obvious, and require no enumeration. At the same time such volumes do contain a large mass of genuine folk dance music belonging to the British-American tradition. Apparently not all of their music is reprinted from older collections; they have obviously obtained excellent and interesting versions of many tunes directly from folk musicians. They provide us, therefore, with additional material. More significantly, they enable us to realize the popularity, wide diffusion and varied forms of a number of tunes which some of the great collectors of the recent past — as, for example, Joyce and Petrie in Ireland — seem to have ignored completely. Yet many of these airs appear to be highly important and influential in the tradition today. Presumably they were neglected in the past for the precise reason that they *were* so common and universally known.¹

My chief sources of information about instrumental folk music in the southern United States were the collections of Ford and Adam, replete as they are with tune versions of unmistakably rural American character and name.² The tune-titles quoted in the notes form only a small proportion of the numerous local names under which variants appear. As a general thing, they are quoted here only when the nature of the source makes possible a mistake in identifying the melody cited. When a tune plays many parts in the tradition — when, for instance, it is even more widely known as a song-tune than as an instrumental air — only such of its vocal sets have been included in the references as would help to identify versions, clarify some aspect of its history, or illustrate its diffusion. A key to all abbreviations used in the notes accompanies the bibliography.

¹ Compare the passage in which Petrie derides Bunting for "gravely" acquainting the public with the fact that he took down "the tune called 'Patrick's Day,' in 1792, from 'Patrick Quin, harper,' as if he could not have gotten as accurate a set of it from any human being in Ireland that could either play, sing, or whistle a tune . . ." Petrie, p. ix. It is true that Petrie was condemning Bunting not for taking down the tune, but for recording it from a harper, with undue pomp and circumstance; yet it is noticeable that sets of the air "Patrick's Day" do not appear in Petrie's own collection, as edited by C. V. Stanford (see bibliography).

² Unfortunately, these two compilations are nearly as deficient in detailed information as the publishing houses' collections just discussed. From Ford's introduction and Adam's place of publication, I gather that a respectable number of the tunes in each book come from Missouri. In this, however, I may be mistaken.

My thanks are extended to Dr. S. K. Stevens, State Historian of Pennsylvania, whose interest in preserving Pennsylvania folk culture inspired the collection of this material; to the American Philosophical Society, whose grant-in-aid of research made the work of collecting possible; to my parents, Mr. and Mrs. E. S. Bayard, Pittsburgh, Pa., who allowed me to use their home as headquarters while engaged in the field work; to my wife, Georgia F. Bayard, who patiently read and copied the text of this study, offering valuable suggestions and criticism; to Mr. Albert B. Lord, Member of the Society of Fellows of Harvard University, who also read and discussed the text with me; and finally, to the folk musicians named in these pages, who accorded the collector a kindness, hospitality and cooperation almost without bounds.

SAMUEL P. BAYARD

INTRODUCTION

In order to discuss the folk instrumental music of Pennsylvania most fruitfully, we should be able to examine it in connection with the same sort of material elsewhere in this country. This is hard to do because so little from other sections has been made available. It must be admitted at the outset that we know little about instrumental folk music in the United States, and study of it cannot yet go far because the tunes themselves remain largely uncollected. Interest in the folk dances has revived lately, but we possess as yet no large quantity of musical material gathered from many different parts of the country — nothing comparable with the mass of our recorded traditional song melodies. Also, observations on the technique of our folk musicians are few. The following remarks, therefore, must be understood to depend on the writer's observations in western Pennsylvania, and to apply primarily to the tradition found in that region, although there is evidence that they might also hold true over a considerably larger area.

The amount of published instrumental folk music collected from undoubted American traditional sources is lamentably small and scattered. Our unpublished collections of this material greatly exceed the printed ones in importance as well as size. Instrumental music is included in the collections of several independent field workers, in folk music archives, and in manuscripts possessed by several libraries. It is to be hoped that more such collections may be made, and that the material will find its way into print.

Undeniably, our tradition of this sort of music has been — and still is — a rich one. A single fiddler may know scores of melodies, including many unknown to other players in his community. Often the fiddlers and their music survive in Pennsylvania communities where folk songs — so far as we know now — have disappeared. Indeed, instrumental music may perhaps be termed the most tenaciously pre-

served and most persistently neglected of the folk arts still surviving in the country generally. Although the art, in its vigorous natural state, is passing away, it seems likely that collectors may still recover much through a little investigation in almost any region. The notes to individual tunes in this collection will furnish testimony that in Pennsylvania we are dealing with a tradition firmly rooted in an ancient and wide-spread old-world *repertoire*.

It is certain that many recently introduced national groups in Pennsylvania preserve and to some extent cultivate their native music.¹ Of them and their music this discussion can take no account, except to say that they share fully in the general neglect. The material which concerns us here is that of our dominant — and oldest — imported tradition: the British-German. In this compound the latter element has much less importance than the former, since the Germans seem generally to have adopted and continued the cultivation of the British tradition which they found already flourishing, or still taking root and growing, when they arrived. Apart from the contribution of a few traceable melodies, the influence which they exerted on our folk instrumental and vocal music is hard to put one's finger upon in our present state of knowledge. Yet their effect on the whole musical idiom — not only in Pennsylvania, but over the country at large — may possibly have been far from slight.

In western Pennsylvania, settled mainly by British and German stocks, fondness for the old folk music still characterizes many people in rural and industrial communities, and the fiddler is still in demand to play at dances. A musical instrument of some sort hangs on the wall of many a countryman's dwelling. Formerly, in our backwoods and rural communities, the instruments were frequently homemade; now they can easily be procured from factory or store.

At the present day we may sometimes hear folk music — and much nineteenth century stage and sentimental music as well — played on the saxophone, ukelele, piano, accordion or parlor organ, while modern swing tunes are intruding more and more into erstwhile purely folk performers' homes through their agency. But older

¹ The Serbs, Czechs, Hungarians, Poles, etc. as well as Scots and Irish, hold National Days, when native music and dancing form part of the programs.

and better folk musicians still use the traditional instruments; guitar, banjo, dulcimer, fife and fiddle. The guitar and banjo, though sometimes used for solo playing, serve mainly to accompany songs. So do the dulcimer and zither, which, whether of domestic or factory make, are now rare and apparently passing out of use. Fifes used to be played a great deal, and many of our traditional tunes are marches for that instrument. In rural communities of former times there were numerous fife and drum corps called "martial bands." A few of these may survive. Like the fiddlers, the fifers occasionally held playing contests. Beside fife music, the writer has also heard tunes played on small, end-blown pipes or flutes, which have a tone resembling that of a soprano recorder, though a trifle shriller. Bass violins and 'cellos occasionally were used as parts of string ensembles to play at dance pavilions — and may be yet in some neighborhoods. The tunes in the collection here presented were all taken down from the tradition of folk fifers and fiddlers.

The chief folk instrument in Pennsylvania today is undoubtedly the fiddle — almost indispensable for "old-time" dancing, and cultivated by many countrymen who do not make a practice of playing for dances. It may be emphatically stated, likewise, that as the old folk-dance music and march tunes were played chiefly on the fife and fiddle, so also they are mainly preserved and transmitted by means of these instruments. In this tradition the instruments, the technique pertaining to them, and the airs played on them all hang together. Even though we occasionally hear old airs played on the saxophone or modern pieces fiddled in the countryside, the opposite — however it may be explained — is generally true: when new instruments are adopted, new tunes come in with them, and when a player lays aside his fiddle to take up some more popular "dance orchestra" instrument, he simultaneously, as it were, lays aside (and in time forgets) his repertory of old folk tunes. The writer has seen this occur too often not to be convinced of the connection between instruments and musical repertory in our tradition; and despite occasional exceptions, it seems quite safe to say that where fiddles and fifes are still played in the countryside, old folk music is remembered; where they are not, the traditional music is forgotten.

Fifing is now becoming rare, and the writer has had little chance to observe traditional players' performance. The rural violinist learns to use his instrument by trying to play the tunes he hears, not by practising exercises; although he undoubtedly learns much by observing and taking informal lessons from other fiddlers. Like the folk singer, he most often sits down to perform. Apparently his principal intent is to master the notes and rhythms of his airs; tone-quality, as we understand it, is incidental, and his violin (which is apt to have all metal strings) often emits a strident sound. The country musician is by no means always indifferent to good tone, however — clear, sweet voices are appreciated and fine violins much cherished.

Individual playing mannerisms abound. Fiddlers will often ignore chin-rests, and hold their fiddles in one or another of a number of ancient positions. They may hold the violin against the chest; on the left shoulder, or against the arm just below the shoulder; on the lap; or on (or between) the knees, with the fiddle-belly turned outward, as a 'cello is held. At fiddlers' contests some players do tricks with their instruments, sawing out tunes while they hold the fiddle above the head, behind the back, or between the legs. Since they have to steady the fiddle by grasping it firmly at the neck, it must be difficult for them to change rapidly to positions higher than the first; yet many can "play all over the fiddle," as they express it — though needless to say, they do not learn any series of positions by an order of *points de départ*. Some of them use the fourth finger hardly at all in playing; others use it continually; and minor variations of the usual fingering may often be seen.² It may be added that actually the traditional player seldom needs to go above the first position on the violin, due to the limitations of range in most of the country dances and marches.

Indeed, individual habit and fancy appear to rule or modify traditional fiddling technique in practically all details. The fiddler sometimes bows with a straight wrist, moving his entire arm; sometimes arches his wrist above the bow, and moves his forearm only.

² As, for example, stopping both F-sharp and G with the first finger on the E string; not in order to go higher, but simply as a matter of habit.

He generally holds the bow some distance from its end — perhaps to facilitate the short, vigorous strokes with which he often plays. He tunes the instrument ordinarily in the regular series of fifths (without reference to concert pitch), and plays in G, D, A, C, and sometimes E and B-flat — or rather, in what would be those keys if the fiddle were always tuned at the conventional pitch. Sometimes, instead of tuning in fifths, he sets the strings in a fourth-fifth-fourth relationship, putting the G-A and D-E strings in octaves: and also sets the G string a tone higher (to A), leaving the other strings at their usual intervals from each other.³ Since he nearly always plays by ear alone, the traditional fiddler often does not know in which key he may be playing a tune: he learns to finger it out at a certain place, and seeks to know no more about it. Some fiddlers while playing an air in the key of D will aver that they are playing it in G — similarities and differences of fingering in the various registers being noted and mastered, the player cares nothing for the terms. Of the keys mentioned above, each fiddler is apt to have an especial liking for one or two, in which he plays most of the tunes he knows. When a fiddler knows in what key he is playing, it is no sign that he knows anything about reading music; and when he is able (as a few are) to read notes, the effect of printed music on his repertory and playing habits is still likely to be slight, if he has been an ear-player at first.

A common practice among country fiddlers is to use the open strings as drones. Often they shave down the top of the violin bridge until the strings are nearly on the same plane, making continuous double-stop playing easier; and performing in this manner they call "cross-bowing" or "playing the old way." This feature, combined with the steady rhythm and absence of dynamic change in their playing, produces an effect much like that of bagpipes, of which it may possibly have been an imitation. Whatever its origin, the practice is now a familiar part of conventional folk

³ Of the many special methods of tuning practised among country fiddlers in the South, the two just described are the only ones observed by the writer in western Pennsylvania. There may be others. The first method of those given above is described for Irish fiddlers by Rev. Richard Henebry in *A Handbook of Irish Music* (London: Longmans Green & Co., Ltd., 1928), p. 67. Apparently these special tunings are employed to facilitate fingering and harmonizing when certain airs are played.

fiddling technique. Of course, not all players practise this double-stop droning — some prefer it, others avoid it, while still others take advantage of harmonic possibilities as much as their tunes will allow, but do not produce the drone effect. One player told the writer that a maxim of his father's was "Keep your fiddle *full* (i.e., of sound or vibration, no doubt), and harmonize all you can." Thus the individual player's preference obscures the observer's perception of what conventions may obtain in the folk manner of violin-playing. Many fiddlers habitually tie two contiguous notes of equal pitch on the up and down beats. Whether this practice be due to rapid, careless playing, or to convention, it is hard to say. For obvious reasons, the fiddlers, when playing quick tunes, do not much follow the practice of pausing arbitrarily on a note from time to time, to break up the rhythm. This habit, called "dwelling," is a favorite device of folk singers, and it may be noticed that when fiddlers play song tunes they "dwell" on tones precisely in the manner of traditional vocalists.

Of course the quality of individual performances differs considerably; there are slipshod, careless players (called "rough-and-tumble" fiddlers) as well as gifted and skillful ones. The style of some players is exceedingly smooth and rapid; of others, more deliberate, more markedly rhythmic, and garnished with simple ornamentation, such as grace notes and tremolos. Fiddlers almost never learn the use of the *vibrato*. Some players bow with long sweeps or slow runs from end to end of the bow; some use many short strokes. They syncopate infrequently, the rhythms of the tunes being straightforward like those of our song airs and Irish reels. Even the "Scotch snap" is rare in Pennsylvania fiddle tunes, although the fifers make some feature of it. The playing of dance tunes is usually marked by great vigor, and leaping, nervous animation.

Fiddlers generally introduced variations into the successive repetitions of their tunes. The presence of widely differing versions of many tunes in our tradition, with alternation of melodic formulae (cadential and otherwise), occasional translation of a dance tune from one mode into another, and frequent rearrangement and reassociation of widespread strains, all testify to a long established practice

of melodic re-creation among players in the past. No doubt fiddlers might still be found who have made considerable alterations in some of the melodies they have learned. But such drastic variation is always hard to trace to any definite person, and may even have been unconsciously made in large part; while evidence for it in the tunes themselves is vitiated to a considerable extent by the certainty that slight, note-by-note variation is going on all the time. And, carried on over a long period, such minute changes could well accumulate and produce as much alteration in a tune as the sweeping revisions of some very individualistic and gifted player.

Variations of the slight, elusive sort are the ones which we hear in the playing of all traditional fiddlers, and which the individual players' variant renderings of single tune-items in this collection primarily illustrate. But even in the case of these tiny and fleeting changes in the notes of a tune-variant we may not always be completely certain that the player is experimenting or expressing *deliberately* his preference as to how the melody should go. Some of these variations have every appearance of being caused by mere inadvertence — a stroke of the bow omitted, a finger not laid down on time, an additional tone stopped through mechanical fingering habit. Moving pictures of the players accompanied by recordings of many repetitions of each tune played would alone give us the material to inquire adequately into this "technique" aspect of traditional variation. At present, unless variations recur often or regularly, we cannot tell accurately which variations may be accidental and which are reflections of the player's skill, tendency toward experimentation, or recognition of more than one way of rendering a particular passage.

Undoubtedly most players have a fairly clear idea of the notes of their melodies. Some are found who insist that there is but one correct way for the tune to go — but the writer has never been able to observe that these performers were less apt to introduce slight variations than others who made no such profession. Probably each player has in mind several alternate possible ways in which certain passages in some of his tunes may be played. On the other hand it is certain that some fiddlers may carry a tune in mind one way,

yet always render it another way when they are playing it on the fiddle. The fiddler Emery Martin, for example, whistled, played slowly, then played rapidly, his version of "The Cuckoo's Nest" (No. 8), and at the writer's request he did this several times. When whistling or *when playing slowly* he always gave the penultimate bar of each part of the tune in one manner; when playing at his usual speed, he *invariably* rendered it in another form. Both variants are registered in the present collection, and, so far as the writer can discern, one presents no greater technical problem or difficulty than the other.⁴ Perhaps enough has been said to bear out the statement that the factors in traditional variation of instrumental folk tunes are by not means few or simple.

A degree of specialization is discernible among Pennsylvania folk musicians: fiddlers are not likely to know many songs or song tunes, and folk singers do not often play instruments. However, we occasionally find a person who sings and plays traditionally, or who is able to accompany his singing on some instrument. Sometimes a player will be equally expert on the fiddle and fife — and of course, many tunes in the tradition serve alike for song, march and dance purposes. Fiddlers are fond of holding contests; in some south-western Pennsylvania communities, for example, they have held them almost annually, with non-competing traditional players as judges. Occasionally groups of violin, guitar and 'cello players have formed ensembles and played for dances, or performed at theaters and given radio programs. These groups usually remain purely local, but sometimes attain some note and travel about.

As stated already, most traditional fiddlers are unable to read music, and play wholly by ear — they call themselves "air-players," as distinguished from "note-players," or those who can "play the music" (meaning printed music, of course). Their attitudes toward music-readers are diverse. Some feel a certain contempt for the man who learns from the printed page and studies the violin in the manner of the music school; others regard him with admiration. Some prefer their own music, and stand up for their own versions

⁴ Exactly the same thing happened in the second bar of Emery Martin's "McClellantown Hornpipe," No. 11B.

of the old tunes, while others modestly consider their versions apt to be wrong because they are not printed. This reverence for the printed page — "the notes," as they often call sheet-music — is becoming more widespread in Pennsylvania, and is a sure sign of the decadence of traditional art.

It is as difficult to make statements at once comprehensive and accurate about the music played by our folk instrumentalists as about their technique. This music, of course, forms a large and important part of a very rich melodic tradition and, in many aspects of its content and development, is hard to consider apart from our entire folk music body. Each different air has its own separate history; so may each variant of any air follow its own independent course; and every tune has as many variants as it has players. Many of the airs also turn up in a number of quite distinct *versions*, having possibly several functions; and, as in all musical traditions, melodies and melodic variants flourishing side by side in the folk repertory are mutually interactive. Accidents of variation, confused associations in the players' minds, the contagion of certain formulae (melodic turns and cadences) affect them all, and cause variants to diverge and different airs to converge from time to time in the streams of tradition.

Perhaps the number of actually different melodies or strains is not great; but in their aggregate, and with their varied and recombined forms, they furnished quite a large musical store — and one which melodic re-creation gradually augments, no doubt. Concerning the exact number of distinct melodies that may be — or may have been — in the western Pennsylvania tradition, it is, of course, useless to make any conjecture. Suffice it to say that the writer has never yet encountered a fiddler of good repertory who did not play him a number of tunes which he had never heard from anyone else. Thus far there has been no slackening in this continual discovery of new melodies; and at this rate we can at least presume that there must have been some hundreds of tunes in the memories of our old-time local folk musicians. At the same time (as might be expected) the music gives the listener a feeling of its homogeneity, due to the strong impress of the characteristic melodic style and manner of execution.

Nearly all the individual tunes which can be traced are British — Anglo-Scottish or Irish — and numbers of others show the same construction and melodic traits as these.⁵ Yet some fiddle tunes and versions (like various song-tunes) have a flavor or quality that seems to distinguish them from the music played in the British Isles.⁶ Whether this is a distinctive American stylistic contribution is impossible to say as yet. It may be that the German musical influence in this country has caused the melodic idiom to undergo changes. Nor can anyone pretend to know how many of our tunes may have been composed in this country, or how many old-world tunes may have been modified in tradition until they are no longer recognizable, and have become new tunes in America. Discussion of matters like these is useless until more information becomes available, for we are only beginning the collection and study of our instrumental folk music. The writer's guess at the moment is that the majority of our instrumental airs (like our song tunes) are imported. American compositions, however, would naturally be couched in the musical language of the old-country tunes, when they were not composed recently and strictly along modern lines. And since our fiddlers have been able to vary and re-create melodies so tastefully, it seems fairly safe to assume that some of them could produce good new tunes also.

The fiddlers' repertoires contain some German and German-sounding airs, and one or two of French origin. Undoubtedly some dance airs not of folk origin have entered our tradition, exerted their influence on late compositions, and undergone change like the older folk airs. These also may have assisted in modifying the melodic style. Among them are waltzes and schottisches which for the most part must have been learned ultimately from sheet music, although sometimes we see a variant of an older dance air worked over into one of these forms. There are also some late tunes, obviously com-

⁵ The individual tune-notes of this present collection would seem to indicate that on the whole the Irish influence was strongest in Pennsylvania; which would not be surprising. It may or may not be the case, however: field work and research have not gone far enough to enable us to say definitely what constitutes the dominant "national" element in our folk instrumental music, if there is one.

⁶ See Sharp-Karpeles, *English Folk Songs from the Southern Appalachians*, I, xxix, for mention of a similar quality in song tunes.

posed for simple fingering on the violin, involving tonic-dominant modulations in a modern manner, and generally inferior in quality. These are American without much doubt. But British music predominates everywhere in Pennsylvania — even in German-speaking districts, from which the writer has heard radio programs of fiddlers with Teutonic names playing Irish and Scottish reels!⁷ This British music, as we have been able to observe it, consists of tunes which form part of a basic and strongly-established repertory, and which often give evidence of being quite old.

Our dance tunes are prevailing in duple time: time that can be indicated as 4/4, 2/4, or 6/8. Thus far the writer has never heard in Pennsylvania any tunes in 9/8 time, although these form a fairly large class in the British Isles. Airs in 2/4 and 4/4 time are variously called "jigs," "reels," "hornpipes," "quadrilles" and "hoc-downs," and 6/8 airs are termed "quadrilles" and "cotillions." Practically the only triple-time melodies current are mazurkas or waltzes, except when a fiddler plays a song air in 3/4 time.

Like similar music in the British Isles, the ordinary fiddle or fife tune consists of two parts of equal length (four to eight bars), each part repeated in playing. The internal melodic design of the phrases in this frame varies considerably, but the frame itself serves alike for airs of simple or complex structure, and for dances or marches. The mid-point (and sometimes the entire first part) of a tune is called the "turn," as it is in the British Isles. The second part is named variously the "high part," "fine part,"⁸ or "chorus," and is usually pitched higher than the first. Often, in playing, a fiddler shortens the final bar of the first part in his haste to go on to the second. This practice, called "cutting," is frowned upon by the better performers. Of course it upsets the even rhythm characteristic of our dance tunes.

The foregoing is a description of the normal instrumental air; but there are many tunes and versions containing three or more parts, and some which are not evenly divided in the way described. Possibly a few of the latter may be the descendants of tunes for "set

⁷ Of course the Scotch-Irish poured into these regions in early days, preceding or accompanying the Germans. Their influence, therefore, was doubtless exerted from the times of earliest considerable settlement.

⁸ "Fine" in the sense of high-pitched: a common country expression.

dances," of which the special steps are no longer remembered; but it is more likely that structural irregularities are due to corrupt tradition. Longer tunes consist of actually different strains (which, however, may all share the same closing formula): the elaborated development of a single basic strain characteristic of some "fancy" British fiddling and piping is not found. Our tunes change by variation in detail, by modal transposition, or by alteration in pace — not by studied elaboration.

And, in general, our tunes seem less complex in their melodic figures than the Scots and Irish, and less difficult actually to bow and finger on the violin. Versions of old-country airs show among us more correspondence with simpler English than with ornate Gaelic versions, despite the strong Scotch-Irish influence on our music. Whether this simplicity points to a more antique tradition surviving in America, or to a falling-off in technical skill among our players, is uncertain. In the rough, unlesurely life of a pioneer or backwoods community, some deterioration of the art would not be surprising; and tune-versions often seem definitely to reveal an unimproving simplification — a lessening of melodic variety and quality for the sake of greater ease or speed in performance. Yet there are also a number of cases where the simpler American versions show no inferiority to the British. And many a nameless and untraced dance tune of western Pennsylvania possesses (in the writer's opinion) a gayety and grace which no product of the tradition elsewhere has surpassed. After all, we must expect an oral tradition to include contributions from performers of different grades of ability and taste. There are poor or broken-down melodies and versions beside the fine ones in tradition on both sides of the sea.

Mr. Phillips Barry, whose death deprived this country of one of its most acute folk-music scholars, once stated that instrumental folk music in America was dance music.⁹ Probably the greater part of it might be thus classified, and doubtless it is predominantly quick and energetic. But in western Pennsylvania, at least, it must be remembered that the fiddlers' and fifers' repertoires include likewise a

⁹ See his "American Folk Music," *Southern Folklore Quarterly* (Gainesville: University of Florida and Southeastern Folklore Society), I, No. 2 (June, 1937), p. 44.

number of marches, and of animated but irregular pieces (some of them perhaps broken-down dance tunes) which must now be played for pleasure since they cannot serve for dancing. In addition, there are some slow tunes — most of them were song-tunes, doubtless, and some still are — and a few "program" pieces like No. 80 in this collection. The original status of some of our tunes (*i.e.*, whether they were at first songs or dances) cannot be determined, since they exist in both vocal and instrumental settings of equal merit and popularity. That dance tunes — either entire or in part — have been set to words and circulated as song tunes, and that song tunes have been revamped and used for dancing, are facts for which evidence may be adduced from many collections of traditional song and music. Some of our country nonsense ditties in western Pennsylvania are set to melodies indistinguishable from fiddle tunes.

In former days, when fiddlers were unavailable for a local dance, the company *sang* dance airs in simplified — sometimes abbreviated — forms, to improvised or traditional rhymes.¹⁰ Many tunes now have these rhymes associated with them, sometimes giving the tune its title, sometimes weaving the title into the verse. In singing games and play-parties these tunes were also used freely. Thus, in western Pennsylvania, the distinction between play-party tunes (sung) and dance tunes (played on instruments) is very tenuous, if it exists at all.

The incessant variation of our fiddle and fife tunes has made their interrelations enormously complicated; perhaps more so than in the case of song tunes, for the instrumental airs, unmolded and unstabilized by textual associations, seem to be even more fluid. They are constantly altering in time and tempo, exchanging parts, and merging strains, with results which practically defy description. Some few are relatively stable and stay together rather constantly, but even their component strains are apt at any time to be recombined with parts of other tunes, or with wandering fragments. General similarities in pace, form and rhythm probably aid improvisation and the unconscious mingling of parts of separate melodies. At

¹⁰ This was quite a common occurrence in southwestern Pennsylvania. The writer has heard it alluded to on many occasions.


times it can even surprise us to reflect on the way in which some melodies have retained their identity and integrity, when we consider what could happen to them at the hands of any expert fiddler with a head full of airs and strains and a good traditional artist's leaning toward experiment and improvisation.

The tunes have a nomenclature as shifting and variable as their content is apt to be. It appears that, just as there are certain tunes which seem to be known everywhere, so likewise there exists a widespread stock of titles, some of which are current alike in the British Isles and in America. New titles (usually picturesque and humorous) are constantly being coined, and all of them, new and old, travel about freely by word of mouth, supplant each other, undergo variation and corruption, and get applied to tunes practically according to the caprice — or faulty memory — of the player. In the resulting confusion, one title may do for several tunes in any community; tunes may have various titles in some districts, and go nameless in others; while some airs may, conceivably, fail to receive any names at all. The title of a tune is the most casual and least permanent thing about it, and the naming of any melody really depends upon the individual player. Some fiddlers recall names accurately as they have received them orally; some get them mixed up and let many slip out of their minds. Some insist on a name for each tune they may know, while others do not care to learn or give titles at all. Any player is apt to have in his repertory a number of airs for which he knows no name — but for which his nearest musical neighbor may be able to supply local titles.

Published lists of tune-titles, like those given by Odum and Carmer,¹¹ are therefore useless for identifying or tracing melodies, but they give an amusing insight into the fiddler's fancy. And they also furnish us with useful information concerning the diffusion of a number of "stock" titles as an independent, or semi-independent, element in the tradition.

Among the countless tune-titles — nearly all vividly pictorial and vibrant with a captured moment of life in the field or forest — we

¹¹ See Howard W. Odum, *An American Epoch* (New York: Henry Holt & Co., 1930), pp. 201-206; and Carl Carmer, *Stars Fell on Alabama* (New York, 1934), pp. 275ff.

find a number which share common patterns of construction. Some depend on alliteration for their effect, as in the cases of "Tiddle Took Todfish" and "Susan Lick the Ladle." But many more have a definite (if simple) structural design which may be formulized as *Y in the Z*. The preposition may change, but the title-formula itself is tenacious. Thus we have "Sugar in the Gourd," "Maggots in the Sheep Hide," "Natchez under the Hill," "Nigger in the Woodpile," "Hogs in the Cornfield," "Fire in the Mountain," "Billy in the Lowlands," "Hell among the Yearlings," "Dogs in the Dishes," "Frog in the Millpond," "Rooster on the Strawpile," "Possum up a Gum Stump," "Coonie in the Stubble Field," and numerous others. Their underlying beat is evidently conditioned by the rhythmic pattern , which resounds continually through the versions of our traditional dance melodies.

The majority of the fiddle tunes are in a major mode, although a fair number appear cast in dorian or mixolydian, or have about them something of minor tonality. But the major scales of the fiddlers are not those of art-music, for they admit alternating pitch at some places. We have no space to discuss folk scales adequately; but it is certain that the fiddlers quite often play a high C, a high G, and a low F-sharp; that they habitually raise the fourth and lower the seventh notes of their major-scale tunes; that they note instantly a divergence toward the fixed-tone scale (so that faulty ear and fingering cannot be blamed for the intervals they play);¹² and that they disapprove of the conventional fingering, because, as they say, it is out of tune and spoils the music.¹³

One or two further observations may be set down *pro tempore* concerning instrumental folk music in western Pennsylvania. It has been stated that the tunes in our local repertories belong to a tradition basically British, but seemingly affected also by an indeterminate

¹² See Cecil J. Sharp, *English Folk-Song: Some Conclusions* (London: Novello & Co., 1907), pp. 84, 85, for notes on such practices among English fiddlers and singers. Similar statements about the tonality of Irish playing and singing occur *passim* in the works of Rev. Richard Henebry: *Irish Music* (Dublin: An Cló-Chumann, 1903), and *A Handbook of Irish Music* (London: Longmans Green & Co., 1928). The remarks of Prof. R. W. Gordon about fiddling in the southern United States are in the main true also of the art in western Pennsylvania — see his articles quoted in *Southern Folklore Quarterly*, I, No. 2, p. 46.

¹³ Art-music in general, which they call "classical music," they sometimes characterize as "all classical and no music."

amount of influence from imported German folk music; and that the traceable British material belongs in large part to groups of cognate airs which would appear to be not the least ancient in the British traditional stock of tunes. But we should give some attention to another trait of our folk instrumental tune-stock — or at least a seeming trait, since actually it may be described only with some uncertainty, due to our present ignorance of such music over the country as a whole.

As some of the individual tune notes show, our meager store of published instrumental music from rural American sources indicates that certain airs have a wide currency in this country. These widespread tunes include both the demonstrably older and the presumably newer types; some derived from British tradition, others possibly of American origin, for all we now know to the contrary. The fact that tunes in fair numbers thus turn up in widely scattered localities suggests that actually they may be known everywhere; and suggests further that many others may possibly be equally popular. Thus we have the possibility that our folk musicians all over this country share a great common instrumental tune repertory, aside from what distinctively local repertories may exist. Such a universally-known stock of tunes is indeed demonstrable for the singers of folk *songs* in the British-American tradition. Whether the like has also been true of our folk instrumentalists can be discovered only by more investigation and collection. If the existence, or non-existence, of such a large common stock of tunes could be demonstrated by an abundance of data, the fact would teach us something of significance about folk instrumental tradition in our culture. Material from Pennsylvania thus could not help but be valuable in any attempt to reconstruct the history of traditional musical activity in this country. The importance of this material for the cultural history of the commonwealth itself certainly needs no vindication.

To whatever extent our great folk music tradition may flourish or languish in other parts of the country, in Pennsylvania it seems now to be gradually disappearing. The danger is that it may fade away entirely before any representative amount of it can be recorded. The writer's collections from the southwestern regions may be fairly

representative, but they can lay no claim to thoroughness or exhaustiveness. Other parts of the commonwealth appear to be practically unexplored, and some of these sections may contain fully as great a wealth of traditional music as the southwestern corner. In the view of a field worker, this lore cannot hold out much longer against the cumulative influences of changes in tastes, manners and activities. In western Pennsylvania a break in the tradition has already occurred: the failure of younger people to take up the fiddle or fife and learn the technique and music of past generations assures us that those who now keep the old music in mind will have no successors. The old-time fifers, whose playing gave life to parades on election days, Independence Day, and other public occasions, have nearly all passed away; the fiddlers are following them, more slowly, but just as inevitably. To all appearances, the folk art which up to the present day has been perhaps the most completely preserved surviving element of our pioneer culture will soon pass from the scene, leaving little trace of its existence, to say nothing of the one-time copiousness, variety and excellence of its products.

NOTES ON THE PLAYERS

The few statements that can be made about the folk musicians who played this music admittedly do justice neither to their personalities nor their talents. All of them were genial and helpful to the collector, and, as genuine lovers of the old music, were glad to see an attempt made to preserve it by notation. Thus, they fully shared the collector's anxiety to get the tunes recorded accurately, and did not spare time, effort or information to that end. As collaborators, therefore, they deserve equal recognition with the collector, for their own sakes and for that of the tradition they preserve — on which, it is hoped, these notes may throw a little more light.

MRS. SARAH (GRAY) ARMSTRONG

Mrs. Armstrong, the principal contributor to this collection, was born and brought up in the region of Derry, Westmoreland County, and has lived there all her life. The Grays were a family of Scottish descent. This does not mean, however, that they necessarily know a repertory of Scottish tunes: they absorbed and preserved the local tradition in which they grew up; and the same could be said, very probably, for any other musical family in western Pennsylvania. In the previous generation of the family were five brothers: Charley (Mrs. Armstrong's father), Laney, Dan, Joss (Joshua) and Abe, all skillful on some instrument, and accustomed to playing together for dances. No. 14 in this collection was known as "The Gray Boys' Piece," as they so often played it in concert. All of these men are now gone, and Mrs. Armstrong, who began playing at the age of five, is the sole legatee of their melodic treasure. As a young girl she used to listen by the hour to her uncle Laney — the most expert fiddler of the group, and the one possessing the largest repertory of tunes — absorbing his music and learning to play it herself. She also used to play the 'cello, on which she would help the group

out when they were playing in the pavilion at "Kist's Grove" (a dancing ground on the outskirts of Derry), and elsewhere in the neighborhood. About thirty-five years ago, her uncle Laney went to live in the Far West. The "Gray Boys'" ensemble broke up, although its remaining members continued to play individually for dances; and Mrs. Armstrong, with the assistance of her daughter at the piano and her son on the guitar or banjo, has likewise continued playing the old music, either for dances, or on an occasional radio or theater program. The children, however, do not pick up her repertory, and she is left its only preserver. Yet an interesting feature of the Armstrong home is a recording apparatus, with which many of the Gray family's old airs have been taken down on discs from Mrs. Armstrong's playing. She realizes that the old-time music is passing away, and is anxious to have her repertory insured against complete loss.

Several of the Gray brothers were railroad workers, and from musical fellow-railroadmen — some of them Irish fiddlers — they picked up a good number of their tunes. One of these is No. 48 in the present collection.

ROBERT CROW

Mr. Crow, a man in his sixties, lives in "South Pittsburgh," on the edge of Claysville, Washington County. He is a farmer; was born and reared about five miles from Claysville, and has learned all his repertory in the region about that town. As a player he is in considerable demand at local dances. His performance is energetic and clear-cut, and abounds in simple harmonies: intervals of thirds and sixths. For most of his tunes he recalls no titles, having never cared to learn them; but he assured me that there was a name for every tune he played.

JOHN KUBINA

Born in Slovakia, Mr. Kubina was brought to this country by his parents when he was seven months old. When he was four years of age, his family moved to the region of Connellsville, where he was brought up. He has travelled and worked in Pennsylvania,

Ohio, and West Virginia, but most of his active life was spent in the mines and machine shops of the Pittsburgh district. In 1932 an injury forced him to cease working. He now plays regularly for dances at the mining community of Bobtown and other places.

Although his repertory includes a few *czardás* tunes to use at Hungarian dances, and some Polish and Slovak airs, it mainly testifies to his exposure to a rich Irish musical tradition. Apparently most of his tunes were picked up in and about Pittsburgh. He is more expert than most traditional players, has a clean, precise fingering, can play "all over the fiddle," and knows how to use *vibrato* — which he picked up by hearing concert players do it. He used to go to concerts — sometimes more than once to the same performance — and try to learn special effects and playing manners by listening closely to the performance of the musicians. In this way he also learned a few pieces of art music by ear (for he cannot read music, despite his technical attainments). A couple of his sons also play the violin, and remember some pieces of his repertory. Mr. Kubina plays with very good tone, and can render slow pieces of music effectively — which many traditional players are unable to do, as they seem not to have learned how to use the bow on sustained notes.

THE DUNBAR TRADITION

Now and then the collector searching through southwestern Pennsylvania comes into a community where — judging from what he sees and hears — the love of traditional music and song seems to have been more intense among the people, and the cultivation of those arts more active, than in surrounding neighborhoods. In such places, musical families are found in unusual number, memories of bygone singers and players are more vivid, and a large store of song and melody remains in the memories of surviving folk musicians. It is hard to decide, in these late times, whether a region like this was really inhabited by an especially numerous assemblage of musical souls, or whether here more than elsewhere linger the remains of the old-time folk spirit and practices, giving us a fleeting glimpse of what must have prevailed in most western Pennsylvania communi-

ties fifty to a hundred years since, when the tradition was in its full vigor.

Such a community is Dunbar, and the region about it, in Fayette County, and here the memories of the old folk musicians go back fifty years at the least, comprehending a time before western Fayette was dotted with mining communities, flooded with mine workers from outside, and given over to industrialism. Along with the memories, the remnants of the older agrarian culture survive in folk songs and music. Dunbar lies north of Uniontown at the western foot of the Appalachian ranges which cross the county; and about it, in the mountains and along them, are villages which used to possess the same spirit and tradition: Peachen, Mount Braddock, Mount Independence, Shady Grove, and others. In former days this section had more than its share of fiddlers, singers and fifers; and musical families, in which several members played or sang, shared and cultivated the inherited folk art, eagerly picking up songs and instrumental airs from each other, and often getting together for informal concerts and dances. These musical families—some of whom are the Lowrys, Hugheses, Martins, Devans, Smitleys, Provances, Yaughers, Bryners, Wingroves, Gilpins, McClains and Ahrenburgs—still have their members who recall the old music and song, although they may not continue to live in their native neighborhoods. And the rest of the players who have contributed music to this collection all come from this local group.

JOHN WESLEY DEVAN

Mr. Devan, eighty-seven years of age, is one of the few surviving fife-players whose music enlivened holidays and put the spirit into parades in old-time Dunbar. He is also a folk singer, and can give out songs even now, although he is no longer able to play the fife. But his playing and parading are vividly recalled by

FILLMORE P. PROVANCE

"Pete," or "Fil," as he is variously called, is seventy years old. Reared largely in Dunbar, he has worked in mines and shops in

Fayette County most of his life, and has suffered injuries from a number of industrial accidents. One of these accidents disabled his left hand and stopped his playing on the fiddle; before that, he used to play often at dances. But he can whistle and sing his old instrumental tunes, and has not forgotten them. Likewise he is an accomplished singer of folk songs, possessing a large and varied repertory. In his boyhood he hung about old players and singers, or gathered with boys of his own age along the railroad tracks, and learned and sang and played the old music continually. Other tunes were learned while he worked in lumber camps or trapped in the mountains behind Dunbar—for he is an experienced fur-trapper, and full of woods lore. His love of the old music was simply characteristic of the Dunbar community when he was young, as one incident of his boyhood days demonstrates. He was descending a hill above Dunbar one day when he was stopped by a couple of girls who had just lighted upon a nest of rotten eggs. They threatened to pelt him with the eggs unless he stopped and sang them a song at once. He could not beg off, so had to sit on a fence and sing for them until they let him depart.

EMERY MARTIN

Mr. Martin (in his late sixties) is not the only surviving member of his notably musical family at Dunbar; he has a brother Bill and a cousin Ellis, both fiddlers, in the same town. His father, James O. Martin, and his uncle Jasper Martin were both famous in that region for their fiddling and their knowledge of the old tunes. Emery spent a number of years working in Oklahoma, but throughout that time his father made his home with him, and played the fiddle regularly in the evenings; so that it was easy to absorb the old gentleman's repertory. Along with the airs he got from father and uncle, Mr. Martin, like most folk musicians of this region, listened avidly to the playing of various other local fiddlers, learning many of their tunes also. One of these older players was Link Smitley, noted as a fiddler in his day, and father of a family of sons who carry on his music at the present time. From him Mr. Martin

learned a fairly large store of tunes. In recent years he has made a partial list of his repertory — some eighty-five melodies — and this list includes many airs gotten from the Smitley tradition. As he had not learned the names of some of them, Mr. Martin, following a general practice, named them after the player from whom he picked them up; so that his list contains the entries "Link Smitley, numbers one, two, three and four," "Link Smitley Coarse" (low-pitched), and "Link Smitley Fine" (high-pitched).

Mr. Martin still occasionally plays for dances. He has worked in Fayette County mines, in the woods (cutting mine-props), and now and then on farms.

DAVID P. GILPIN

Dave Gilpin, born and reared in Dunbar, was also the son of a notable fiddler of that community. He is about sixty, and has worked most of his life in the mines. He has an unusually fine violin, of which he is extremely fond, and a large stock of tunes, for most of which he has not cared to remember titles. In some respects he is the most remarkable player encountered thus far in south-western Pennsylvania. An accident deprived him of the ring-finger of his left hand, and left the little finger doubled inward over the palm. Such a calamity would ordinarily cause a player to abandon his music; but Dave set to work to re-learn the performance of his repertory with *two fingers only*. Now he plays his tunes swiftly, smoothly and cleanly with just the two remaining fingers of his left hand, and despite his deprivation he can play "all over the fiddle," with true tone and excellent rhythm. Furthermore, he seems to be able to harmonize his tunes with all the facility of a fully-equipped player. His repertory is derived from his father and members of some of the other local musical families named above.

IRVIN YAUGHER, JR.

"Bub" Yaugher, a man in his sixties, lives on the mountainside above Mount Independence, a short distance south of Dunbar. He was born and brought up in "The Yaugher Holler," a mountain

valley near by, in which his family had long been settled. Although he grew up as an "air-player," he learned something later in life about reading music, and is acquainted with some of the commercial publications of dance tunes; but for the collector he was careful to play only those he had picked up locally by ear. The bulk of his repertory came from a great-uncle of Irish extraction, whose playing was noted throughout the community. Apparently Mr. Yaugher spent much time with him, committing to memory as many of his airs as possible. Other tunes he learned from various local fiddlers, including some of the Lowrys and McClains already mentioned. He has played for dances a good deal, but has given this practice up in recent years. He is a good gunsmith, and — like most of the mountain men — fond of hunting. Brought up on a farm, he has worked in mines for many years.

DENUNE PROVANCE

"Nooney" Provance is younger than the other informants — he is in his forties — and presents a living example of the changes which are overtaking folk music in Fayette County and other parts of western Pennsylvania. Brought up to play the fiddle by ear, he learned much traditional music from local players. Then he became interested in playing for dances of a different sort, with more modern music. He abandoned the violin for the saxophone, learned to read music, became the leader of a small dance band, learned modern music to play with it, and made arrangements of pieces especially for his group to perform. In this process, most of his old music — learned from "fiddlers up in the mountain" — was crowded out of his mind. One piece, or series of pieces and medleys which he arranged for his group of players, consisted of versions of some of the fiddle tunes he had learned earlier. These arrangements, written out in a music notebook at his home, were the sources of the tunes obtained from him: the collector copied them out of his MS, with his permission. Denune Provance is a second cousin of F. P. Provance (see above). He has worked in the mines most of his life, and is a skilled maker of mechanical contrivances, toys, and electrically-run devices. He is a modern, where the other folk musicians,

in respect to their music and playing, are in a sense living in the past; and he personifies the intrusion of modern interests on the old agricultural and pastoral life that needed and fostered the folk arts.

All the players of this "Dunbar group" are acquainted with, or know of, the others — several of them were brought up together. Before concluding our remarks about them and their tradition, we should devote some space to one of their number who has long since passed away, but whom most of them yet remember vividly, and whose music still lives in their minds: Sam Waggle, one of the principal fifers of Dunbar fifty to sixty years ago.

Sam Waggle was a gunsmith by calling, and had been a fifer in the Civil War, where he had lost one of his legs. A wooden leg, however, did not prevent his marching in all the parades and other demonstrations where the music of his old rosewood fife might be required. He and S. W. Devan (see above) often marched and played together in parades, but Waggle, easily tired because of his age and disability, would have to fall out and sit by the roadside to recover breath. Pete Provance used to haunt his gunsmith's shop in Dunbar, in order to hear the old man play; and certain of his tunes have been preserved because of this circumstance (see tunes No. 44, 87.) Pete would beg him to play, and Waggle, highly flattered, would become excited and fussy. He would drop his stone-bowled, wooden-stemmed pipe, spit fine, and say, "All right, now, me boy — all right, now, you jest wait till I get me fife and me leg. Damn, jest wait till I get me fife! — Damn, where's me leg? Sally, where's me leg? Damn, Sally, where in Hell is me fife?" — and so forth. When fully equipped, he would go out to the main street of Dunbar and there march up and down playing continually until he had "blowed hisself clean out." There were many other fifers like him in southwestern Pennsylvania once, and nearly all of them are just memories today. But we can rejoice in the knowledge that some of their music, at least, has been rescued from oblivion.¹

¹ One of the days on which the old fifers in Greene County and elsewhere in southwestern Pennsylvania had a chance to play military music to their hearts' content was the eighth of January. This day, the anniversary of Jackson's victory at New Orleans in 1815, was regularly and religiously celebrated by the old-time Democrats with martial band music, the firing of cannons, etc. See Ford, p. 63, for a southern tune called "Eighth of January," and p. 192 for a note concerning similar celebrations in the South.



IRVIN YAUCHER JR., MOUNT INDEPENDENCE, PA.;
TRADITIONAL FIDDLER OF FAYETTE COUNTY

1. BUFFALO GALS

A. HAGANTOWN GALS

Played by Irvin Yaucher Jr., Mt. Independence, Fayette County, Pennsylvania, October 19, 1943. Learned in that locality.

Musical notation for 'Hagantown Gals' in G major, 2/4 time. The notation includes a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff with various ornaments and slurs. A variation section is indicated by 'VAR.' and contains two short phrases.

B. JOHNSTOWN GALS

Played by Mrs. Sarah Armstrong, (near) Derry, Westmoreland County, Pennsylvania, November 18, 1943.

Musical notation for 'Johnstown Gals' in G major, 2/4 time. The notation includes a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff with various ornaments and slurs. A variation section is indicated by 'VAR.' and contains two short phrases.

The universal fiddlers' favorite "Buffalo Gals" is widespread in Pennsylvania as elsewhere. American instrumental versions of the tune are usually more ornate than vocal sets, and display much wider variation. Although now an "international melody," the air itself probably originated in Germany, but in this country it has been somewhat assimilated to the British style. Version B affords a good example of how the influence of common melodic formulae, combined with tendencies toward attaining easy bowing and fingering, will modify the outlines of a tune in instrumental tradition. Version A is much like some recorded further south; B is in some ways distinctive. Other sets from Pennsylvania are Bayard Coll., Nos. 17, 305, 306. Sets from American tradition are Lomax, *American Ballads and Folk Songs*, pp. 288, 289; Ford, p. 53; Adam, No. 12; and three playparty versions from Texas in Owens, *Swing and Turn*, pp. 45, 54, 103.

A German version may be seen in Burchenal, *Folk-Dances of Germany*, p. 21. Three Yugoslav sets strongly resemble the American versions, and heighten the suggestion that the tune originally came from Germany; they are in Fr. Š. Kuhač, *Južnoslovenske Narodne Popievke*, (Zagreb), II (1879), pp. 222—224, Nos. 686-688, to a song entitled "Liepa Mara." That the melody has also spread into France is evinced by its presence in J. Tiersot, *Chansons Populaires Recueillies dans les Alpes Françaises*, p. 532. tune 1, a "monférine."¹ Cf. also J. B. Bouillet, *Album Auvergnat*, p. 25, first part of the "Bourrée d'Issoire."

¹ The "monférines" on pp. 533, *f.* of this collection markedly resemble, in a general way, some of the cotillions and schottisches of our countryside.

2. SWEET ELLEN

Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

The musical score for "Sweet Ellen" is written in G major (one sharp) and 4/4 time. It consists of six staves. The first five staves show the main melody with various ornaments and phrasing marks (a, b, c, d). The sixth staff is labeled "VAR:" and contains four short melodic variations labeled a, b, c, and d.

This tune, presumably Irish, is rather well known in southwestern Pennsylvania, and perhaps farther south as well. A set from Greene County is Bayard Coll., No. 241, and printed versions are: Ford, p. 81, "Post-Oak Grove"; Adam, No. 69; One Thousand, p. 40, "The Gem of Ireland"; Jigs and Reels, p. 24, first part as the first part of a straight jig (the same version appearing in Harding's Orig. Coll., No. 27). Cf. also O'Neill's Irish Music, No. 273. A different tune with this same name is in One Thousand, p. 26.

3. THE ROCKY MOUNTAIN HORNPIPE

Played by Emery Martin, Dunbar, Fayette County, Pennsylvania,
September 29, 1943. Composed by himself.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of seven staves. The first six staves represent the main melody, with various measures marked with letters 'a' through 'i' and dashed lines indicating phrasing. The seventh staff is labeled 'VAR:' and contains five measures marked 'a' through 'e', representing a variation of the melody. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte).

Comparison with No. 2 will make apparent the source of Emery Martin's inspiration for at least the first part of his melody. Such adaptation has probably not been uncommon, and may be one of the important factors underlying many recombinations of strains — especially of entire halves of tunes, as here — which we encounter all the time in American folk fiddle repertoires. No doubt some such recombinations have been further modified and ended up as entirely new melodies; others, like this one, bear with them the traces of their development.

However, another explanation of this tune, and one not at all outside the bounds of probability, might be advanced. No. 2 is not a

rare tune in southwestern Pennsylvania. It is quite possible that a form of its first half was running through Mr. Martin's head, but the second half was unknown to him, or had been forgotten. In order to have a well-rounded and complete tune, therefore, he composed (adapted?) the present second half of No. 3; and came quite naturally to the belief that the entire melody was original with him.

Although worn-down versions of many folk *song* tunes — reduced to their first or second halves — meet us everywhere in our traditional music, the cases in which an instrumental tune remains current in such an abbreviated form are quite rare. It would seem that our folk instrumentalists cannot be content to play a half-tune, but feel the need of completing a dance air which they may have learned in an imperfect state. The simplest and most obvious ways to do this are either to compose a new strain, or to press into service an old, familiar one in order to fill the gap. No doubt both methods have often been resorted to in the past.

4. JINNY IN THE LOWLANDS

Played by Emery Martin, Dunbar, Pennsylvania, October 14, 1943.
Learned from his father.

Musical score for "Jinny in the Lowlands" in 6/4 time. The score consists of five staves. The first four staves contain the main melody with various ornaments and dynamics. The fifth staff is labeled "VAR:" and contains two variations, 'a.' and 'b.', each on a single staff.

This is the air known elsewhere in western Pennsylvania and in southern regions as "Billy in the Lowlands (Low Grounds)." Mr. Martin's version resembles one recorded in Kentucky (Jean Thomas, *Devil's Ditties*, p. 130), but differs from all known to the editor in its lack of division into two equal parts. Its slight rhythmic irregularity (the bar in 6/4 time) is probably due to corruption. Such irregularities are fairly frequent in versions played by western Pennsylvania folk musicians. A regular, and very fine, Greene County version is Bayard Coll., No. 160.

Both in the South and in western Pennsylvania the fiddlers give this name to another tune, which may possibly be cognate, but has distinct features of its own (see No. 5). That the name itself is not attached exclusively to these two airs is shown by the fact that a version of tune No. 2 above is known to it in Greene County (Bayard Coll., No. 241).

5. REEL

Played by David P. Gilpin, Connellsville, Fayette County, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

Musical score for "Reel" in 6/4 time, marked "Very Quick". The score consists of five staves. The first four staves contain the main melody with various ornaments and dynamics. The fifth staff is labeled "VAR:" and contains three variations, 'a.', 'b.', and 'c.', each on a single staff.

Although Dave Gilpin himself knew no title for this tune, it is a good version of the one known in Fayette County as "Billy in the Lowlands." No. 4, in the region along the edge of the Fayette County mountain ranges, thus goes by the name "Jinny in the Lowlands" — a distinction between tunes and special assignment of titles which we have not seen elsewhere. No. 5 is current as a marching tune in Greene County (Bayard Coll., No. 237), and is known to its "Billy" form of the title farther south. The resemblances between this tune and No. 4 may be fortuitous; but they have at any rate attracted enough notice from the players to cause the confusion of titles sketched above. Other seats are Ford, p. 65 ("Billy" title) and Adam, No. 42.

6. O DEAR MOTHER MY TOES ARE SORE

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

The musical score for 'O Dear Mother My Toes Are Sore' is written in 6/8 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking 'Mod.'. The melody is marked with a downward arrow. The second staff continues the melody with upward arrows. The third staff continues with a key signature change to one flat (Bb) and a downward arrow. The fourth staff is labeled 'VAR.' and contains two variations, 'a.' and 'b.', each with a double bar line and repeat sign.

This otherwise unknown air takes its name from the popular rhyme

O dear mother, my toes are sore
Dancin' all over your sandy floor
Behind the door,

which we find attached to tunes in 6/8 time fairly often. In this case, the words apparently will not fit the tune — which indicates either corruption of the air in transmission, or a confusion or misplacement of titles: both common enough features of instrumental tune tradition. No. 6 is played either in march time, or at an even more leisurely tempo. The rhyme just quoted mingles with other dance refrains in the southern mountains: see Emma Bell Miles, "Some Real American Music," *Harper's Magazine*, CIX(1904), 121.

7. I'LL DANCE A JIG AND I'LL DANCE NO MORE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

The musical score for 'I'll Dance a Jig and I'll Dance No More' is written in 6/8 time. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is marked with a downward arrow. The second staff continues the melody with upward arrows. The third staff continues with upward arrows. The fourth staff continues with upward arrows. The fifth staff continues with upward arrows. The sixth staff is labeled 'D.C.' and ends with a double bar line and repeat sign.

This air takes its title from another form of the jingle quoted in connection with No. 6. Mrs. Armstrong's form of the rhyme is

I'll dance a jig and I'll dance no more
Till Daddy comes home from Baltimore;
I'll dance no more, my feet are sore,
Dancin' all over the sandy floor.

Her tune is one known also in Greene County and in central Pennsylvania to versions of the rhyme (Bayard Coll., Nos. 86, 111, 340), and there are other southwestern Pennsylvania airs with the same or similar names, bespeaking connection with this little formula (e.g., Bayard Coll., Nos. 5, 306).

It is possible that this tune might be a remote connection of the widespread and multiform old air represented by Nos. 44-48 and 89 in this collection.

8. THE CUCKOO'S NEST

A. Played by Emery Martin, Dunbar, Pennsylvania, October 14, 1943. Learned from his father.

Musical score for version A, consisting of five staves of music in G major and 4/4 time. The first four staves contain the main melody with various ornaments and phrasing marks. The fifth staff is labeled 'VAR:' and contains a shorter variation of the melody.

B. Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

Musical score for version B, consisting of five staves of music in G major and 4/4 time. The first four staves contain the main melody with various ornaments and phrasing marks. The fifth staff is labeled 'VAR:' and contains a shorter variation of the melody.

This air, under its present name, or those of "The Cuckoo" and "An Spealadóir" (The Mower), is well known in Ireland. Likewise it enjoys great popularity in southwestern Pennsylvania, and Emery Martin's version (A) represents the prevailing one in that region. The variants differ from each other in many ways, yet the Martin form adequately illustrates the tune as usually played in Pennsylvania. Published sets indicate that this version is also known elsewhere. Other local sets are in Bayard Coll. Nos. 23, 52, 169, 256. A children's game rhyme in western Pennsylvania runs:

Wire, briar, limberlock,
Three geese in a flock.
One flew east, and one flew west,
And one flew over the cuckoo's nest.¹

But there is no proof that the rhyme is associated locally with this melody.

The Irish versions often have three parts, of which parts two and three correspond to parts one and two in the Martin (western Pennsylvania) version. Father Henebry is convinced that the Irish third part (second part here) is modern, and was tastelessly added to the original two parts or the air: see his note, *Handbook*, pp. 170, 171, with an illustrative fragment of the tune. However that may be, it has survived in this country where the first part as given in Irish sets does not occur, and is sometimes given the position of first part in the western Pennsylvania sets — as in our version B. The American sets of this tune are more strongly mixolydian in character than the Irish. Primarily a dance tune in Pennsylvania, the air is sometimes a vehicle for song texts in Ireland.

Other versions are Ford, p. 73, "Good Ax Elve"; *The American Veteran Fifer*, No. 8; Petrie, No. 1206; O'Neill's Irish Music, Nos. 321, 354; Harding's All-Round Coll., Nos. 52, 88; One Thousand, p. 32, "All Aboard," p. 106, "Cuckoo's Hornpipe"; Herbert Hughes, *Irish Country Songs, II*, pp. 26, 27; O'Daly, *The Poets and Poetry of Munster*, 2d ed., p. 118; Barrett, *English Folk Songs*, No. 39; Hogg,

¹ A Scottish version of this rhyme (substituting "crow" for "cuckoo") occurs in Chapter XXVI of Scott's *The Bride of Lammermoor*. See also A. P. Hudson, *Specimens of Mississippi Folk-Lore* (Ann Arbor, Mich., mimeographed, 1928), p. 113.

The Jacobite Relics of Scotland, I, 111, 112; C. J. Sharp's English Folk Song Music MS, No. 1503; *Howe's School for the Violin*, p. 36; O'Neill, *Music of Ireland*, Nos. 175, 1733, 1734; JIFSS No. 8, p. 11; No. 18, p. 9; No. 20, p. 20, with references; Bunting, *The Ancient Music of Ireland* (1840), p. 81. See also Kidson, *Old English Country Dances*, p. 15, "Come ashore, jolly tar, your trowsers on," a set from a manuscript dated 1824. Kidson refers also (pp. 35, 36) to a version in Aird's *Selection*, 1775.

9. THE YELLOW HEIFER

Played by Emery Martin, (near) Dunbar, Pennsylvania, October 14, 1943. Learned from his father.

With the first part of this tune compare that of Martin's set of No. 8. Probably we have here more adaptation of the sort referred to in connection with No. 3; and this tune may be an American compound. The title is not attached exclusively to this piece.

Irvin Yaughner, of Mt. Independence in Fayette County, regards this tune as simply a derivative of "Paddy on the Turnpike" (No. 31 in the present collection) — which is not beyond the bounds of possibility.

10. FIRE IN THE MOUNTAIN

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

Three staves of musical notation in G major, 4/4 time. The first staff contains the main melody with a repeat sign at the end. The second and third staves provide accompaniment with chords and rhythmic patterns.

This tune bears a slight resemblance to that of the well-known "Short'nin' Bread." The title has been a "floating" one for some time, apparently — it appears to quite different tunes in Decca Album No. 66 (recorded from the playing of a Georgia fiddler) and Joyce 1909, No. 200. With the first part of No. 10, compare the melody of "The Organ Grinder Swing."

11. THE HONEYCOMB ROCK

A. Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

Four staves of musical notation in G major, 4/4 time. The first three staves show the main melody with various ornaments and a repeat sign. The fourth staff is a variation labeled 'VAR:' with three distinct melodic phrases labeled 'a.', 'b.', and 'c.'.

B. THE McCLELLANTOWN HORNPIPE

Played by Emery Martin, Dunbar, Pennsylvania, October 14, 1943. Learned from his father.

Four staves of musical notation in G major, 4/4 time. The first three staves show the main melody with first and second endings. The fourth staff is a variation labeled 'VAR:' with two distinct melodic phrases labeled 'a.' and 'b.'.

Despite superficial appearances, Nos. 11 and 12 are forms of the same-air — a British dance tune. The previously published sets make plain the cognate relation of those given here. 11A and B came

from fiddlers born and reared only a few miles apart. The difference in their titles, in spite of their being current in the same community, is characteristic of our tradition. No. 12 comes, presumably, from a locality farther south. Printed versions are Kerr, No. 113, "Push about the Jorum"; One Thousand, p. 12, "The Rowan Tree," p. 48, "Rattle the Bottles" and p. 122, "Push about the Jorum" (this time as a strathspey).

No. 11A takes its name from some form of the following associated rhyme:

I went to see the widda', and the widda' wasn't home;
I went to see her daughter, and she gave me honeycomb.

11B takes its title from the name of a town in Fayette County.

12. REEL

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned in Cumberland, Maryland.

See note to No. 11.

The musical notation for Reel No. 12 is presented in five staves. The first four staves show the main melody in G major (one sharp) and 2/4 time. The first staff includes first, second, and third endings, labeled 'a.', 'ib.', and 'c.' respectively. The second and third staves contain triplets. The fourth staff ends with a double bar line and a repeat sign. The fifth staff is labeled 'VAR.' and contains four short melodic variations labeled 'a.', 'b.', 'c.', and 'd.'.

13. QUADRILLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

See note under No. 14.

The musical notation for Quadrille No. 13 consists of four staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp. The music is a single melodic line with a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

14. ROLLING OFF A LOG

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania,
November 5, 1943.



Every fiddler knows tunes of the character of Nos. 13 and 14; they are good samples of the sort of tunes in our tradition which sound like imported British melodies, yet are difficult or impossible to trace to British sources. A different air from No. 14, with the same title, appears in *One Thousand*, p. 73.

The third strain of No. 14 is really an imperfectly-remembered alternate ending formula for the second part, and, as it stands here, is fragmentary.

15. THE BONNY MAID

Whistled by F. P. Provance (as he formerly played it on the violin),
Point Marion, Fayette County, Pennsylvania, October 16, 1943.
Learned from Bill Martin (brother of Emery Martin), a fiddler of
Dunbar, Pennsylvania.

Musical notation for 'The Bonny Maid' in G major, 4/4 time. It consists of five staves of music. The first four staves represent the main melody, and the fifth staff shows a variation labeled 'VAR:'. The notation includes various ornaments and accents, such as 'a...' and 'a....'.

Both the title and first part of this reel have the appearance of being importations from Great Britain. The second part is a common enough strain, compounded of familiar formulae, and one would not be surprised to find it serving as a component part of other tunes. Noticeable in American country dance music is the frequent occurrence of tunes with a good first part joined to a mediocre second strain. Sometimes the second strains of such compounds are plainly modern, while the first parts bear clear marks of antiquity. See note to No. 3.

16. LEATHER BREECHES

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'Leather Breeches' in G major, 2/4 time. The score consists of five staves of music. The first four staves are the main melody, and the fifth staff is a variation labeled 'VAR.'. The melody is characterized by a series of eighth and sixteenth notes, with some triplet-like patterns. The variation is a shorter, simpler version of the main melody.

This is the best set of "Leather Breeches" yet to turn up in western Pennsylvania. The tune is often accompanied by a rhyme which in Greene County tradition runs:

Leather breeches full of stitches,
Old shoes and stockings on —
My wife she kicked me out of bed
Because I had my breeches on.

Mrs. Armstrong recalled only two lines:

Leather breeches, full of stitches,
Mammy sewed the buttons on.

Other Pennsylvania sets are Bayard Coll. Nos. 9, 83, 114. Southern variants are in Jean Thomas, *Devil's Ditties*, pp. 134, 135; Ford, p.

48; Adam, No. 33.

The tune is descended from, or related to, an Irish air called "The Breeches On" (indicating that the words quoted above also derive from the old country), and a widespread Scottish reel generally entitled "McDonald's" or "Lord McDonald's." For sets of "The Breeches On" see Petrie, Nos. 473, 586, 989, and for "McDonald's" see Ford, p. 108, as "Virginia Reel"; White's *Excelsior Coll.*, p. 27; *Jigs and Reels*, p. 2; *Harding's Original Coll.*, No. 37; White's *Unique Coll.*, No. 55; *Seventy Good Old Dances*, p. 9, No. 1; Robbins, No. 61; *One Thousand*, p. 22; *Howe's School for the Violin*, p. 29; De-Ville, No. 24; Bayard Coll., No. 383 (from Cambridge, Mass., ultimately from Prince Edward's Island).

17. TIDDLE TOOK TODFISH

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

Musical score for 'Tiddle Took Todfish' in G major, 2/4 time. The score consists of five staves of music. The first four staves are the main melody, and the fifth staff is a variation labeled 'VAR.'. The melody is characterized by a series of eighth and sixteenth notes, with some triplet-like patterns. The variation is a shorter, simpler version of the main melody.

This tune has so far proved untraceable. Compare for a resemblance, *One Thousand*, p. 31, "The Cosmopolite."

18. BUTTERMILK AND CIDER

Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from Jim Lawry, a fiddler of that same region.



This is a variant of a widely known Irish reel sometimes called "Going to California." A set from Center County is in Bayard Coll., No. 141, and various versions have been printed: see O'Neill's Irish Music, No. 341; O'Neill, *Music of Ireland*, Nos. 1567, 1628, 1629, 1639; Ford, p. 108, "Old Towser"; Jigs and Reels, p. 14, "Fireman's Reel"; Scanlon, p. 75, "Whiskey, You're the Devil"; White's Excelsior Coll., p. 22, "Belle of the Kitchen" (a 6/8 version), p. 24, first part of "The Silver Cluster"; Harding's Orig. Coll., No. 108; Robbins, No. 126, 1st pt.; One Thousand, p. 8, "The Silver Cluster," p. 20, "You Bet," p. 86, "Portsmouth Hornpipe," p. 104, "Miss Johnson's Hornpipe." Cf. No. 35 in this collection.

19. THE ROAD TO BOSTON

Whistled by J. W. Devan (as he formerly played it on the fife), Con-nellsville, Pennsylvania, October 20, 1943.



This old fifers' march is known by the above name in the North-east as well as in Pennsylvania. A New England game song beginning:

It's a long road to Boston, boys, (*ter*)
Oh when shall we get there?

may possibly account for this title; if so, the fact emphasizes the close connection between playparty and dance tunes to which we have already referred (see Introduction). Mr. Devan stated that there were words known to the tune in Fayette County, but he could not recall them. They may or may not have included those just quoted.

The tune itself is international and — in the present state of our knowledge — not assignable to any definite place of origin. Quite close variants appear in Bouillet, *Album Auvergnat*, p. 30, as "Bour-rée d'Aigueperse," and in Quellien, *Chansons et Danses des Bretons*, p. 287, No. 9; while the second part of an Irish tune described as a "quadrille" corresponds to the first part of our No. 19: see Joyce 1909, No. 277. A Greene County version is in Bayard Coll. No. 233, and a southern variant appears in Ford, p. 174, as "Exhibition March No. 2." See also *The American Veteran Fifer*, No. 56.

20. LARDNER'S REEL

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned by ear from other local fiddling.

The musical score for "Lardner's Reel" is written in G major (two sharps) and 2/4 time. It consists of five staves. The first four staves show the main melody with various ornaments (accents, grace notes) and a "trill" (tr.) marking. The fifth staff is labeled "VAR." and shows a variation of the melody.

This reel furnishes a very apt illustration of a feature often encountered in American traditional dance music: namely, the interchange of parts (see Introduction). The first and second parts of No. 20 can hardly be discussed together as if they were the indivisible components of a traditional tune, because they are not often found together. While the first half of this tune occurs pretty frequently in our instrumental tradition, it seems to have no steadfast association with any one second strain.

A set of this tune in its entirety, however, and fairly close to Yaughner's, appears under this same name in *One Thousand*, p. 19. Since Yaughner is acquainted with that collection, it is not impossible that he drew the name from this source instead of learning it locally. The Yaughner version given here is undoubtedly traditional, neverthe-

less, since it shows a number of variant readings from the set in *One Thousand*.

The second strain of No. 20 occurs in *One Thousand*, p. 7, as the second part of "The Turnpike Reel." Our first strain — joined with diverse second parts — often appears in popular dance music collections, and in local tradition, under the title of "Cowboys." A Pennsylvania set is in Bayard Coll., No. 125, from Center County. Other sets are *Jigs and Reels*, p. 19; *Harding's Orig. Coll.*, No. 107; *Harding's All-Round Coll.*, No. 178; *Robbins*, No. 9. A tune with a first part resembling that of No. 20 is in *One Thousand*, p. 112, "Leviathan Hornpipe."

21. THE KING'S HEAD

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 5, 1943.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves. The first four staves contain the main melody with various ornaments and dynamics. The first staff has an 'a...' above it. The second staff has an upward-pointing arrow above it. The third staff has a 'b.....' above it. The fourth staff has a 'b.....' above it and an upward-pointing arrow above it. The fifth staff is labeled 'VAR.' and contains two variations, 'a.' and 'b.', each with an upward-pointing arrow above it.

This will be recognized as a version of "The Soldier's Joy," a tune which most folk fiddlers know. In Pennsylvania it frequently goes under the name of "The King's Head." A story exists to explain this name, but as the editor has never heard a full, coherent version of the legend, it cannot be given here. It follows a well-known pattern, concerning a condemned man who saved himself by playing this tune for the king; but in all versions encountered hitherto the point has been lost. Other Pennsylvania variants of the air are Bayard Coll. Nos. 22, 62, 106, and 300. A different air with this name is Bayard Coll. No. 117.

Other traditional sets include Linscott, pp. 110, 111; Ford, p. 95, 2d part of "Coonie in the Creek"; Adam, No. 2; Burchenal, *American Country Dances*, p. 6; DeVille, No. 76; Saar, No. 14; White's Excelsior Coll., p. 72; Jigs and Reels, p. 22; Harding's Orig. Coll., No. 20; Seventy Good Old Dances, p. 14, No. 9; Sym's Old Time Dances, p. 13; Robbins, No. 56; One Thousand, p. 24; Levey, No. 90; O'Neill, *Music of Ireland*, No. 1642; *Howe's School for the Violin*, p. 37;

Greenleaf and Mansfield, *Ballads and Sea Songs of Newfoundland*, p. 377, a quadrille with a second strain which corresponds to part 2 of No. 21; *The American Veteran Fifer*, No. 93.

Either in part or as a whole, this tune also has international currency: see J. Tiersot, *Chansons Populaires Recueillies dans les Alpes Françaises*, p. 532, tune No. 3 — an air (one of the "monférines") with a second part closely resembling the second of No. 21. See also Burchenal, *Folk-Dances of Denmark*, pp. 42, 43 (a version identical with the common British-American); Burchenal, *Folk-Dances of Finland*, p. 36, "Ten Persons' Polka," pp. 78, 79, the whole of No. 21 as the second part of a "Kontra"; Yngvar Heikel, *Finlands Svenska Folkdiktning*, VI, B, *Folkdans* (Helsingfors: Utgivna av Svenska Litteratursällskapet i Finland, No. 268, 1936), pp. 69, "Gammalmodig Åtta"; 73, No. 1b, "Stampantakt"; 264, "Fein Engelska"; 283, "Kökar Engelska"; 310, "Sex Man Engelska." The names of the dances connected with these Swedish-Finnish versions suggest that tunes and steps alike were introduced from British tradition.

22. HASTE TO THE WEDDING

Played by Emery Martin, Dunbar, Pennsylvania, October 14, 1943.
Learned from his father.

The musical score is written in G major (one sharp) and 6/8 time. It consists of six staves. The first five staves show the main melody with various ornaments and variations labeled 'a.', 'b.', and 'c.'. The sixth staff is a variation labeled 'VAR.' with three sections labeled 'a.', 'b.', and 'c.'.

This air appears constantly in printed collections of our folk dance melodies. It is still one of the best known among British and American traditional players, whose strongly individualized and widely varying sets fail to testify to any appreciable influence exerted by the printed copies upon the folk tradition. Yet the tenacity with which, in this case, tune and title stick together suggests that print has at some time in the past had a stabilizing effect on the name of the air, at least. When Chappell printed his well-known set in *National English Airs* (1840), he traced the tune to the year 1767, when it was used in a pantomime, to a song beginning "Come Haste to the Wedding." This version of the air is still the earliest known, and it may be that the popularity of the song occasioned the fixation of the title. Still, it cannot be proved that the tune was not used because of its title as the appropriate music for such an occasional

piece, in the opening line of which its writer would then take care to include the title. Chappell's set appears in his *National English Airs*, I, No. 163; notes, II, 129. The version is reprinted in JEFDSS, III, 210.

Other versions from Pennsylvania are in Bayard Coll., Nos. 34, 89, 143 (the finest set known to the editor), 199, 255. Printed versions include JEFDSS, III, 208 (from a fiddler's MS book formerly the property of Thomas Hardy's father), 210 (see above); JFSS, VII, 220, 221 (a Manx vocal set); Linscott, pp. 88, 89; Ford, pp. 53, 111, as "Granny Plays the Fiddle"; Adam, No. 15; Burchenal, *American Country-Dances*; p. 42; DeVille, No. 61; Saar, No. 44; White's Excelsior Coll., p. 76; Jigs and Reels, pp. 6, 22; Harding's Orig. Coll., No. 8; Harding's All-Round Coll., No. 190; Seventy Good Old Dances, p. 6, No. 6; Robbins, No. 5; One Thousand, p. 53; Sharp and Macilwaine, *Morris Dance Tunes*, pp. 10, 11 as a handkerchief dance (this set is also printed in other English folk dance publications by C. J. Sharp); O'Neill, *Music of Ireland*, No. 987; Thomas and Leeder, *The Singin' Gatherin'*, p. 63 (a form worked over into a waltz, and called "Footprints"); Sharp, English Folk Song Music MS, No. 1512; Burchenal, *Rinnci na h-Eireann*, p. 104; *The American Veteran Fifer*, No. 49.

23. THE WIND THAT SHOOK THE BARLEY

Whistled and sung by F. P. Provance (as he formerly played it on the violin), Point Marion, Pennsylvania, October 16, 1943. Learned from fiddlers playing it in eastern Fayette and western Somerset Counties, Pennsylvania.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves. The first staff is the main melody. The second and third staves show first and second endings, respectively, with repeat signs and first/second ending markings. The fourth staff is a variation labeled 'VAR.' with a 16-measure rest and a double bar line, followed by a few notes and a double bar line. The initials 'D.C.' are written at the end of the third staff.

This well-known Irish reel may once have been quite popular in Pennsylvania, but thus far only one other version — a rather mangled one from Greene County — has come to light (Bayard Coll. No. 315). The present version is excellent and contains a feature common enough in old-country reels, but seldom encountered in American variants: namely, the “circular” construction, which provides for the tune’s going on indefinitely without coming to a complete cadence. F. P. Provance stated that he learned this set “among the Dutch” in eastern Fayette and western Somerset Counties — an interesting evidence of how the German settlers have adopted the tradition of the Irish whom they encountered on their arrival in Pennsylvania.

Published sets include Greenleaf and Mansfield, *Ballads and Sea Songs of Newfoundland*, p. 376; Ford, p. 42; Petrie, Nos. 320, 321; O’Neill’s *Irish Music*, No. 257; DeVille, No. 74; White’s *Excelsior Coll.*, p. 35; Harding’s *Orig. Coll.*, No. 130; Harding’s *All-Round*

Coll., No. 129; Sym’s *Old Time Dances*, p. 27; Robbins, No. 25; *One Thousand*, p. 22; Levey, No. 49; A. Moffat, *Dance Music of the North*, p. 23; O’Neill, *Music of Ireland*, No. 1518; JFSS, VII, 172 (A Manx vocal set, “Crag Willee Syl”); Burchenal, *Rinnci na h-Eireann*, p. 120.

24. DANCE TUNE

Copied from manuscript of Denune Provance, Peachen, Fayette County, Pennsylvania, September 21, 1943. Learned from traditional players about Dunbar.

See note to No. 26.



25. DANCE TUNE

Copied from manuscript of Denune Provance, Peachen, Pennsylvania, September 21, 1943. Learned from traditional players about Dunbar.

See note to No. 26.



26. DANCE TUNE

Copied from manuscript of Denune Provance, Peachen, Pennsylvania, September 21, 1943. Learned from traditional players about Dunbar.



The three foregoing airs (Nos. 24, 25, 26) are all common in the repertoires of Fayette County fiddlers, and like Nos. 13 and 14 illustrate a frequently-encountered type of dance tune in this country. An Allegheny County version of No. 24 is in Bayard Coll., No. 230. A resemblance to No. 26 may be seen in the first part of the tune "Across the River" in Ford, p. 49.

27. WALTZING WITH THE ONE I LOVE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943. Composed by herself.

See note under No. 29.

Musical score for 'Waltzing with the One I Love' in 3/4 time, key of D major. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second staff contains a bass line with a treble clef. The third and fourth staves continue the melody and bass line. The fifth staff concludes the piece with a double bar line. Below the main score, there is a section labeled 'VAR.' with three variations: 'a.', 'b.', and 'c.', each showing a short melodic fragment.

28. DREAM SONG

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943. Composed by herself.

See note under No. 29.

Musical score for 'Dream Song' in 4/4 time, key of D major. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second staff contains a bass line with a treble clef. The piece concludes with a double bar line and the word 'Fine.' written below the staff. Below the main score, there is a section labeled 'D. C. to Fine.' with a short melodic fragment.

29. LANEY TUNIN' HIS FIDDLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'Laney Tunin' His Fiddle' in 3/4 time, key of D major. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The second staff contains a bass line with a treble clef. The third and fourth staves continue the melody and bass line. The piece concludes with a double bar line.

Nos. 27, 28 and 29 are grouped together because they were all composed by the player, and demonstrate that the making of melodies is not yet quite dead in Pennsylvania. No. 27 is as good a waltz as any played by country musicians. No. 28 was heard in a dream — a modern record of an experience often narrated in the past, except that in earlier times the inspiration of the melody was apt to be attributed to the fairies or some other supernatural agency. In this case, Mrs. Armstrong relates that she dreamed of seeing her Uncle Laney — the most accomplished fiddler in the family, and the one who knew the greatest store of old music — sitting on a log in a clearing and playing this air on his violin. The tune impressed her so by its wistful quality that she still recalled it when awake; so she at once tried it out on her fiddle and committed it to memory. The tune itself, it may be noted, is very much in the style of a British folk melody. No. 29 was also inspired by Mrs. Armstrong's uncle Laney, and its title and character speak for themselves.

30. QUADRILLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for '30. QUADRILLE' in G major, 6/8 time. It consists of four staves of music. The first staff has an 'a.' marking above it. The second staff ends with 'Fine'. The third staff has an 'a.' marking above it. The fourth staff ends with 'D.C.'. Below the main score is a 'VAR.' section with a single staff of music marked 'a.'.

The editor had previously noted down a variant form of this tune (Bayard Coll., No. 350) from Mrs. Armstrong's uncle Abraham Gray, now deceased. The two variants differ somewhat, but Mrs. Armstrong's is devoid of irregularity in barring and so may be said to be more "correct." Mrs. Armstrong stated that before her uncle Abe died he got his tunes "all mixed up," and did not play them as he had done in earlier years. This gives a hint of what may often have happened to fiddle tunes elsewhere in folk tradition, as the memory or other faculties of a player became impaired by age.

No. 30 has a decidedly British flavor, but has not been traced thus far in old-country tradition.

31. PADDY ON THE TURNPIKE

A. Played by Irvin Yaucher Jr., Mt. Independence, Pennsylvania, October 19, 1943. As played by his great-uncle.

Musical score for '31. PADDY ON THE TURNPIKE' in G major, 4/4 time. It consists of six staves of music. The first staff has an 'a.' marking above it. The second staff has a 'b.' marking above it. The third staff has a 'c.' marking above it. The fourth staff has an 'a.' marking above it. The fifth staff has an 'a.' marking above it. The sixth staff has an 'a.' marking above it. Below the main score is a 'VAR.' section with a single staff of music marked 'a.', 'b.', and 'c.'.

B. PATTY ON THE TURNPIKE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'B. PATTY ON THE TURNPIKE' in G major, C time. It consists of four staves of music. The first staff has a 'c.' marking above it. The second staff has a 'c.' marking above it. The third staff has a 'c.' marking above it. The fourth staff has a 'c.' marking above it.

The names given to this widespread Irish reel are diverse, but "Paddy On the Turnpike" is probably its usual title in western Pennsylvania. A few years ago the editor heard a very fine version played by an Irish fiddler on a Boston radio program. A set from northern West Virginia and one from Prince Edward's Island are in Bayard Coll., Nos. 150 and 374.

The two sets given above aptly illustrate what great difference may arise between versions of an air in instrumental tradition. Version B is especially distinguished by its adherence to the major mode throughout — most sets being either dorian or mixolydian in tonality. The alternation of 5/4 and 4/4 time in version A is quite unusual. Published sets include Petrie No. 918; DeVille, No. 64; One Thousand, p. 2, "League and Slasher," p. 23, "Paddy On the Turnpike," p. 31, "Flowers of Limerick," p. 38, "Telephone"; Henebry, *Irish Music*, p. 37, No. 10; Henebry, *Handbook*, p. 246; O'Neill, *Music of Ireland*, Nos. 1196, 1555; JIFSS No. 12, p. 16, a shortened version called a "lilt"; Scanlon, p. 80, "The Broomstick."

32. HARRY COOPER

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

The musical notation consists of five staves of music in G major (one sharp). The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody. The third staff shows a change in time signature to 5/4, indicated by a double bar line and a new time signature. The fourth and fifth staves continue the melody in 5/4 time, with some notes marked with downward arrows indicating fingerings or accents.

A set of this (probably Irish) tune is in O'Neill's *Irish Music*, No. 363. The first part, under various names, and joined to different second strains, must have been fairly widespread in fiddling tradition. Tunes of which the first part equals that of No. 32 are DeVille, No. 90; Harding's *Orig. Coll.*, No. 151; *Seventy Good Old Dances*, No. 9, p. 35; *One Thousand*, p. 41, "The Land League," p. 91, "Jim Clark's Hornpipe," p. 108, "Morpeth Hornpipe."

33. OLD REEL

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

The musical score for 'Old Reel' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves of music. The first three staves contain the main melody, with various ornaments and accents indicated by dashed lines and letters 'a', 'b', and 'c'. The fourth staff is labeled 'VAR.' and contains three short musical phrases labeled 'a.', 'b.', and 'c.'.

This very characteristic reel is again one in which the two parts have no constant association. The first part occurs as the second strain of a tune "Wake Up Susan" in White's Excelsior Coll., p. 28; White's Unique Coll., No. 52; and One Thousand, p. 21.

34. LITTLE HORNPIPE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

The musical score for 'Little Hornpipe' is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of four staves of music. The first three staves contain the main melody, with various ornaments and accents indicated by dashed lines and letters 'a', 'b', and 'c'. The fourth staff is labeled 'VAR.' and contains three short musical phrases labeled 'a.', 'b.', and 'c.'.

In this tune we again have a piece with an unstable and changeable second strain. A Greene County tune in the Bayard Coll. (No. 243) has this first part and an entirely different second. But it is not improbable that the two halves of No. 34 really belong with each other, since when taken together they make up a tune which gives strong indications of being derived from the well-known "Durang's Hornpipe," a fiddle tune popular among country musicians everywhere. Almost any popular collection of country dances contains a version of "Durang's"; a good set is in Ford, p. 53; another in Adam, No. 19.

35. WHISKEY

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. One of his mother's favorite tunes.

Musical notation for 'Whiskey' in G major, 4/4 time. The piece consists of five staves. The first four staves contain the main melody, with first and second endings marked 'a.' and 'b.' respectively. The fifth staff is a variation labeled 'VAR.' with two short phrases marked 'a.' and 'b.'.

A tune in the Bayard Coll., (No. 159) has the first half of this air joined to a different second strain. In both tunes — this and Bayard 159 — the first strain resembles that of No. 18 in this collection, with which No. 35 should be compared. The whole second strain of the present version is evidently made up with a basis of material from the two final bars of the first half. Tunes in which the second part shows clear evidence of derivation from the first are not infrequent in the folk dance music of our tradition, either British or American. They reveal to us another way in which a “half-tune” (either incompletely remembered or originally only one strain long) can be eked out to produce a tune of normal reel or hornpipe length. See note to No. 3.

36. SCHOTTISCHE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical notation for 'Schottische' in G major, 4/4 time. The piece consists of five staves. The first four staves contain the main melody, with first and second endings marked 'a.' and 'b.' respectively. The fifth staff is a variation labeled 'VAR.' with two short phrases marked 'a.' and 'b.'.

A favorite schottische, in various forms, all over western Pennsylvania. Other Pennsylvania sets in Bayard Coll., Nos. 279 and 297; and a version is given by Ford, p. 157, as “Crystal Schottische.” The editor has seen sheet-music arrangements of the tune, which differ markedly from any traditional version current in Pennsylvania.

37. QUADRILLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for Quadrille 37, featuring five staves of music in G major and 2/4 time. The score includes a main melody with first and second endings, a double bar line with "D.C." below it, and a "VAR." section with a single staff and a first ending.

38. QUADRILLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for Quadrille 38, featuring five staves of music in G major and 2/4 time. The score includes a main melody with first and second endings, a double bar line with "D.C." below it, and a "VAR." section with two staves and first and second endings.

The first half of this quadrille is know in New England: see Burchenal, *American Country-Dances*, No. 1. In *Seventy Good Old Dances*, No. 8, p. 24, is a tune which bears a very slight resemblance to this, and which may or may not be a relative.

39. WHAT THE DEVIL AILS YOU

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'What the Devil Ails You' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are accompaniment. There are two upward-pointing arrows above the first two staves. The piece concludes with the initials 'D.C.' (Da Capo).

This very popular schottische often goes nameless among western Pennsylvania players. A different tune with this same name appears in *One Thousand*, p. 126. Some rhyming jingle in oral tradition was undoubtedly the source of the title, for Mr. Charles Armstrong, husband of the player, recalled the two lines:

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

Other Pennsylvania sets are in Bayard Coll., Nos. 20 and 45; a version from northern Indiana, *ibid.*, No. 346; and southern variants are Ford, p. 160, "Rochester Schottische"; Adam, No. 61.

40. SCHOTTISCHE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'Schottische' in G major (one sharp) and 2/4 time. The score consists of four staves of music. The first two staves are the main melody, and the last two are accompaniment. There are three variations marked 'a.', 'b.', and 'c.' above the first three staves. The piece concludes with the initials 'D.C.' (Da Capo). Below the main score is a separate staff labeled 'VAR.' with three variations marked 'a.', 'b.', and 'c.'.

41. QUADRILLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for '41. QUADRILLE' in G major (one sharp) and 6/8 time. The score consists of five staves. The first four staves contain the main melody, and the fifth staff is a variation labeled 'VAR.:'. The melody is characterized by a rhythmic pattern of eighth and sixteenth notes.

A quadrille always played at the dances in Schwalm's Grove, a dancing ground not far from Derry.

42. STOP TUNE, OR TAKE OFF YOUR HAT TO THE LADIES

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for '42. STOP TUNE, OR TAKE OFF YOUR HAT TO THE LADIES' in G major (one sharp) and 6/8 time. The score consists of six staves. The first five staves contain the main melody, and the sixth staff is a variation. The melody features a rhythmic pattern of eighth and sixteenth notes, with some rests in the later staves.

Perhaps this was originally a stage piece. Somewhere in the course of playing, the performer used to stop and take off his hat; hence the titles.

43. MUDDY WATER

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'Muddy Water' in G major, 4/4 time. The score consists of five staves. The first four staves are the main melody, and the fifth staff is a variation labeled 'VAR.' with three sub-sections: 'a.', 'b.', and 'c.'. The melody features various ornaments and slurs, with some notes marked with 'a---' or 'c---' above them.

This splendid tune is a clear case of a hornpipe made by working over into 4/4 time an air originally in 6/8. It is a version of an Irish double-jig tune given in Henebry, *Handbook*, p. 266, and there called "The Walls of Lis Carroll."¹ Compare also O'Neill's Irish Music, No. 172. The quality of this tune has suffered no deterioration in the process of being made over. And the process itself — that of changing airs in 6/8 time over into 4/4 or 2/4 rhythms — may be operative in the American folk instrumental tradition to a much greater extent than is now realized. The editor suspects that some others of our Pennsylvania reel and hornpipe tunes have been produced in exactly the same fashion.

¹ A "floating" title: the editor knows of at least three entirely distinct melodies with this name.

44. OLD MARCH

Whistled by F. P. Provance, Point Marion, Pennsylvania, September 19, 1943. Learned from Sam Waggle, fifer, of Dunbar.

Notes on tunes 44-48 inclusive will be found under No. 48.

Musical score for 'Old March' in G major, 6/8 time. The score consists of five staves. The first four staves are the main melody, and the fifth staff is a variation labeled 'VAR.' with two sub-sections: 'a.' and 'b.'. The melody is marked 'Leisurely' and features various ornaments and slurs, with some notes marked with 'a---' or 'b---' above them.

45. SWALLOW TAIL

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from Bill Lowry, a local fiddler, now deceased.

Musical score for 'Swallow Tail' in G major, 6/8 time. The score consists of four staves. The melody is characterized by a series of eighth notes and features various ornaments and slurs.

46. QUADRILLE

Played by John Kubina, (near) Davistown, Greene County, Pennsylvania, September 3, 1943. Learned from Ann Peterson, fiddler, in East Pittsburgh.

47. QUADRILLE

Played by John Kubina, (near) Davistown, Pennsylvania, September 3, 1943. Learned from Ann Peterson, fiddler, in East Pittsburgh.

48. THE RED BRICK HOUSE IN GEORGIA TOWN

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

The five foregoing tunes, Nos. 44-48, have been placed together because they are cognates — descendants (so far as we can make out from the internal evidence of their melodic lines, phrasal structure and formulae) of some single original melody. Numerous other versions and variants belonging to this tune-family have been recorded from singers or players in the British-American tradition, and some of them are referred to below. Beside the five versions grouped together here, the present collection contains another member of this widespread family: No. 89, under which further data will be found.¹ All six tunes are inextricable one from another in our tradition; and comparison of each one with the others, and with other identifiable published versions, simply adds to the tale of overlapping resemblances, and heightens the certainty that they all derive from some common original. That the parent tune must have orig-

¹ No. 89 was not grouped with Nos. 44-48 because its function and title made its present location more desirable.

inated at some fairly remote period is indicated by the number and diversity of the extant versions and variants, and by the fact that they form part of the folk music tradition everywhere in the British Isles. Another witness of antiquity and wide use is the variety of functions fulfilled by the different sets: the versions have figured as tunes for jigs and reels, ballads and songs, children's game-ditties, work-songs and marches. It is evident that the tune has long been split up into a number of distinct versions, with their variants, and that some of the versions have been specialized along certain functional lines, as, *e.g.*, those of dances or marches. The majority of old-country versions seem to have been recorded from Irish or Scottish tradition, and the air has assumed a particular importance and undergone especially elaborate development among Irish folk musicians. This suggests that it is actually of Gaelic origin, and the structure, intervals, and function of a considerable number of sets imply — without proving — that it may have originated as a march for the bagpipes (see No. 89). About the time or place of its composition, of course, speculation is useless.

The fine old march No. 44 is in the purest Irish style. It should be compared especially with No. 89 and the versions cited thereunder, and with Joyce 1909, No. 816 (first part). No. 45 is a set of a well-known jig which generally goes under this name, and is the first variant to be discovered in Pennsylvania. A Prince Edward's Island version is in Bayard Coll., No. 376. No. 46 is a widely-known Irish jig and march usually called "The Three Little Drummers"; it also has not been found hitherto in Pennsylvania. No. 47 goes by a variety of names, one being "The Hill Side," under which title a certain variant sometimes appears in the commercial fiddle-tune collections. No. 48 is a fairly close form of No. 47, worked over into 4/4-time. Pennsylvania tunes related to 47 and 48 are in Bayard Coll., Nos. 130, 200, 319; and a set ultimately from County Cork, No. 364.

Despite close interrelation, the versions of these tunes may be listed more or less along the lines of divergence indicated by the versions in this collection. Published sets of "Swallow Tail" (No. 45) include Kerr, No. 271; DeVille, No. 52; White's Excelsior Coll.,

p. 22; Jigs and Reels, p. 26; Harding's Orig. Coll., No. 175; White's Unique Coll., No. 38; Robbins, No. 143; One Thousand, p. 69.

Versions inclining more toward the "Three Little Drummers" group (No. 46) include Petrie, Nos. 110, 953, 954; O'Neill's Irish Music, No. 143; Harding's Orig. Coll., No. 113; Harding's All-Round Coll., No. 195; One Thousand, p. 62, "The Spirits of Whiskey," p. 67, "Three Little Drummers"; O'Neill, *Irish Folk Music*, p. 341, "The Humors of Listivain"—and see O'Neill's comparative note accompanying this tune, with which *cf.* also the note on the "Humors of Listivain" in Holden, *A Collection of Old Established Irish Slow and Quick Tunes*, p. 10; Sharp, *Sword Dances of Northern England*, Book III, p. 18; JIFSS No. 12, p. 19; Fraser, *The Airs . . . Peculiar to the Highlands of Scotland*, p. 73, "The Nuptial Knot."

Sets belonging more to the "Hillside" group (Nos. 47 and 48) include *Journal of American Folk Lore*, XXXI, 163, to "The Heights of Alma"; Kidson, *Traditional Tunes*, p. 98; H. C. Buck, ed. *The Oxford History of Music*, Introductory Volume, p. 195, "The Drunken Sailor"; Thomas D'Urfey, *Songs Compleat* (1719), II, 83, and VI, 300; Amy Murray, *Father Allan's Island*, pp. 172, 173; Joyce 1872, No. 19; Joyce 1909, Nos. 73, 155, 193, 241; Petrie, Nos. 318, 319, 1500; O'Neill's Irish Music, Nos. 311, 331; White's Excelsior Coll., p. 15, "Kennedy's Jig"; Jigs and Reels, p. 4; Harding's Orig. Coll., Nos. 81, 135; O'Neill, *Music of Ireland*, No. 1598; White's Unique Coll., Nos. 8, 10; Harding's All-Round Coll., Nos. 124, 125 (1st pt.); Robbins, No. 74; Kerr, Nos. 265, 294, 301, 331; One Thousand, p. 52, "Kennedy's Jig," p. 54, "Katy is Waiting," p. 58, "Lark in the Morning," p. 62, "Sunday Is My Wedding Day," p. 62, "Hills of Glenurchie," JEFDSS, I, 143, "Donald the Dancer"; Costello, *Amhráin Mhuighe Seóla*, p. 60, "French of Tyrone"; Ord, *Bothy Songs and Ballads*, pp. 39, 52; Scanlon, p. 40, "The Waves of Torey," p. 68, "The Tenpenny."

All the sets referred to above should be compared with those to which reference is made under No. 89 in this collection.

49. REEL

Played by John Kubina, (near) Davistown, Pennsylvania, September 3, 1943. Learned from Mat. Cain, fiddler, in the North Side, Pittsburgh.

The musical score for '49. REEL' consists of six staves of music in G major (one sharp) and 2/4 time. The melody is written in treble clef. The first five staves contain the main body of the piece, and the sixth staff concludes with a double bar line. The music features a mix of eighth and sixteenth notes, with some triplet markings.

This dance air is sometimes called "The Bummer's Reel" in Pennsylvania, although it is nameless as often as not, and the title of "Bummer's" is notably one of the "floating" sort — apt to attach itself to any tune anywhere. The present version is the only one known to the editor which has a third part; usually the tune ends with the second as given here. Other Pennsylvania sets are Bayard Coll., Nos. 212, 295; and the second parts of Nos. 274 and 302 correspond to part 2 of this version. For published sets, see O'Neill, *Music of Ireland*, No. 1773, Harding's Orig. Coll., No. 62; One Thousand, p. 21, "The Levantine's Barrel." The *third* part of No. 49 appears as the first half of a reel, "Fling-Dang" in One Thousand, p. 44.

50. QUADRILLE AND HORNPIPE

Played by Robert Crow, Claysville, Washington County, Pennsylvania, September 13, 1943. Learned in that region.

The musical score for '50. QUADRILLE AND HORNPIPE' consists of seven staves of music in G major (one sharp) and 2/4 time. The melody is written in treble clef. The first six staves contain the main body of the piece, and the seventh staff is labeled 'VAR.' and contains a variation of the melody. The music features a mix of eighth and sixteenth notes, with some triplet markings and dynamic markings like 'a', 'b', 'c', 'd', 'f', and 'g'.

51. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

Musical score for '51. QUADRILLE' in G major, 4/4 time. The score consists of six staves. The first five staves are the main melody, and the sixth staff is a variation. The first staff has a circled '3' under the first measure. The second staff has an 'a.' above the final measure. The third staff has a circled '2' above the final measure. The fourth staff has a 'b.' above the first measure, a dashed line with a '7' above it, and a 'c.' above the final measure. The fifth staff has a '4.' above the final measure and a dashed line with a '7' above it. The sixth staff is labeled 'VAR.' and contains five measures labeled 'a.', 'b.', 'c.', 'd.', and 'e.'.

52. THE DRUNKEN HICCOUGHS

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for '52. THE DRUNKEN HICCOUGHS' in G major, 4/4 time. The score consists of six staves. The first five staves are the main melody, and the sixth staff is a variation. The first staff has a circled '3' under the first measure. The second staff has a circled '2' above the final measure. The third staff has a circled '2' above the final measure. The fourth staff has a 'b.' above the first measure, a dashed line with a '7' above it, and a 'c.' above the final measure. The fifth staff has a '4.' above the final measure and a dashed line with a '7' above it. The sixth staff is labeled 'VAR.' and contains three measures labeled 'a.', 'b.', and 'c.'.

This tune is also quite popular in Fayette County. Its variants show little change. The title is one of the "floating" variety, being mentioned in Odum, *An American Epoch*, p. 202, and Carmer, *Stars Fell on Alabama*, p. 276; and found in connection with a quite different air in Ford, p. 126. The tune's usual title in Pennsylvania is "The Oil City Quickstep."

53. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943.
Learned in that region.



54. THE FLOWERS OF EDINBURGH

Played by John Kubina, (near) Davistown, Pennsylvania, September 3, 1943. Learned from traditional players in Pittsburgh.



This celebrated Scottish reel is as well known to Pennsylvania fiddlers as it is to country players everywhere in the area of British folk music tradition. It is one tune to which a single title (the one given here) sticks rather faithfully. The finest version known to the editor is one from Greene County, Bayard Coll., No. 317; and No. 176 in the same collection is a variant from northern West Virginia. Published sets include Petrie, No. 372; O'Neill's Irish Music, Nos. 350, 358; O'Neill, *Music of Ireland*, Nos. 1690, 1746; Saar, No. 29; Jigs and Reels, p. 12; Harding's Orig. Coll., No. 177; White's Unique Coll., No. 71; Robbins, Nos. 28, 152; One Thousand, p. 21; Levey, No. 4; Sharp and Macilwaine, *Morris Dance Tunes*, Set V, pp. 2, 3 (same version printed in other Sharp folk dance books); JEFDSS, I, 82, second half of "Birds-a-Building" equals the second half of No. 54; Neal, *Espérance Morris Book*, pt. II, p. 29; Hogg, *Jacobite Relics*, II, p. 129; Johnson, *Scots Musical Museum* (edition of 1853), I, No. 13; Smith, *Scottish Minstrel*, III, 25; *Calliope* (4th edition, 1788), p. 28; *Howe's School for the Violin*, p. 34; Burchenal, *Rinnci na h-Eireann*, p. 24.

55. HIGH LEVEL (HORNSPIPE)

Played by John Kubina, (near) Davistown, Pennsylvania, September 3, 1943. Learned from traditional players in and around Pittsburgh.

Musical score for 'High Level (Hornpipe)' in 3/4 time, G major. The score consists of five staves of music. The first four staves contain the main melody with various ornaments and phrasing. The fifth staff is a variation labeled 'VAR.' with two options, 'a.' and 'b.', for the final few notes.

A version of this tune appears as "President Garfield's Hornpipe" in *One Thousand*, p. 101. A different melody under the name of "High Level" is in Kerr, No. 394 and DeVille, No. 7.

56. THE LOP-EARED MULE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

Musical score for 'The Lop-eared Mule' in 4/4 time, G major. The score consists of four staves of music. The first three staves contain the main melody with various ornaments and phrasing. The fourth staff is a variation labeled 'VAR.' with three options, 'a.', 'b.', and 'c.', for the final few notes.

This dance tune has some currency in the South, and the sets differ considerably, although the title is surprisingly constant. Some Pennsylvania fiddlers believe it to be a modern tune, since they can recall "when it came out"; but such opinions among traditional players are no more dependable than among folk singers, who will sometimes regard songs of great age as late pieces; and *vice versa*. Other Pennsylvania sets are Bayard Coll., Nos. 93, 109. Printed versions include Ford, p. 121, who says it is derived from the "College Schottische," for which see Ford, p. 157; Adam, Nos. 25, 34. Compare also Kerr, No. 357. The opening bars of another set occur in George W. Cable's "New Orleans Before the Capture."

57. CLOUD'S REEL

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

The musical score for 'Cloud's Reel' is written in 4/4 time with a key signature of one sharp (F#). It consists of five staves. The first four staves contain the main melody with various ornaments and phrasing marks. The fifth staff is labeled 'VAR.' and contains two alternative endings, 'a.' and 'b.', each on a separate line.

A hornpipe in the Bayard Coll., No. 182, has a first part slightly resembling the first of this reel; otherwise the tune is unknown to the editor, and no other version has been identified.

58. THE SNOOTS AND EARS OF AMERICA

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 5, 1943.

The musical score for 'The Snouts and Ears of America' is written in 4/4 time with a key signature of two sharps (D#). It consists of five staves of music. The melody is characterized by a lively, rhythmic pattern with many eighth and sixteenth notes.

The title of this fine, spirited tune may not be a corruption, but as it stands it is incomprehensible. The editor knows of no other version; but it is not impossible that the air is a derivative of the familiar "Irish Washerwoman" tune, recast in 4/4 time, and with the order of parts reversed. If so, it makes a distinct improvement on the original melody.

59. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

Musical score for Quadrille, consisting of five staves. The first four staves are in 4/4 time and G major. The first staff contains a melody with a triplet of eighth notes. The second staff has a treble clef and a key signature change to F major. The third and fourth staves are in bass clef. The fifth staff is a variation labeled 'VAR.' with three measures marked 'a.', 'b.', and 'c.'.

60. SCHOTTISCHE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

Musical score for Schottische, consisting of seven staves. The first six staves are in 4/4 time and G major. The first staff contains a melody with a triplet of eighth notes. The second staff has a treble clef and a key signature change to F major. The third and fourth staves are in bass clef. The fifth and sixth staves are in treble clef. The seventh staff is a variation labeled 'VAR.' with one measure marked 'a.'.

61. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

Musical score for '61. QUADRILLE' in G major, 4/4 time. The score consists of five staves. The first four staves contain the main melody with various ornaments and phrasing marks. The fifth staff is labeled 'VAR.' and contains three variations (a, b, c) of the main melody.

62. MAGGOTS IN THE SHEEP HIDE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for '62. MAGGOTS IN THE SHEEP HIDE' in G major, 4/4 time. The score consists of five staves. The first staff begins with a three-note prelude labeled '[Prelude]' and a dollar sign (\$) indicating a repeat. The second staff contains the main melody with an 'a.' marking. The third and fourth staves continue the melody. The fifth staff is labeled 'D.S.' (Da Capo) and contains a variation labeled 'VAR.' with an 'a.' marking.

A notable feature of this dance air is its short three-note prelude, which is never played except at the very start, and is left out of all subsequent repetitions. Preludes of an unvarying sort are quite unusual in our traditional dance music.

63. QUADRILLE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

This melody shows multiple relations to groups of Scottish and Irish airs; a fact which renders easy the task of accounting for its presence in western Pennsylvania. Another Pennsylvania variant is in Bayard Coll., No. 217, from Center County. Printed variants are Kerr, No. 313, *The American Veteran Fifer*, No. 60, and Harding's All-Round Coll., No. 130, all having the name "O Lassie Art Thou Sleeping Yet" — a title which suggests that the air was once sung to Burns' well-known lyric, or perhaps even to some traditional predecessor of the Burns' song.¹ A different version may be found in Alfred Moffat, *Minstrelsy of Ireland*, pp. 298, 299, from Hoffman's *Ancient Music of Ireland*. Tunes which bear considerable general resemblance to this one are O'Neill's Irish Music, No. 154 (1st pt.); O'Neill, *Music of Ireland*, No. 265; Petrie, Nos. 640, 641, 1423, 1429,

¹The Burns' lyric was given its final form in 1795. Its original inspiration was a Scots folk song collected by David Herd and printed in the latter's *Scottish Songs*, 1776. Burns' adaptation was set to a traditional air; but Herd recorded no tune for the folk-song original. See Alexander Smith, ed., *The Complete Works of Robert Burns* (London: Macmillan & Co., 1924), pp. 191, 601; and J. C. Dick, *The Songs of Robert Burns* (Glasgow, 1903) pp. 142, 406.

1430, 1431; Joyce 1909, No. 175. Compare these Joyce and Petrie tunes, likewise, with the well-known "Rose Tree" air (to which Moore wrote "I'd Mourn the Hopes That Leave Me") — a good version of which is in Joyce 1909, No. 460. A southern fiddle tune having some resemblance to No. 63 is Adam, No. 57.

64. REEL

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

The editor knows no other set of this highly characteristic reel tune. The third part was composed by the player, David Gilpin.

65. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in his native neighborhood, about five miles distant.

Musical score for '65. QUADRILLE' in G major, 4/4 time. The score consists of five staves. The first four staves are the main melody, and the fifth staff is a variation. The melody is marked with 'a', 'b', and 'c' above the notes. The variation is marked 'VAR.' and contains three measures labeled 'a.', 'b.', and 'c.'.

66. OVER THE STUMP AND BACK AGAIN

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for '66. OVER THE STUMP AND BACK AGAIN' in G major, 4/4 time. The score consists of five staves. The first four staves are the main melody, and the fifth staff is a variation. The melody is marked with 'a', 'b', and 'c' above the notes. The variation is marked 'VAR.' and contains three measures labeled 'a.', 'b.', and 'c.'.

The story Mrs. Armstrong tells concerning this tune illustrates the extremely casual way in which a country dance tune can acquire a new name. On one occasion, when the player was a small girl, her uncle Laney Gray was sitting in their home playing this tune on his fiddle. Someone came into the house with the news that old Dan Riffle (a local character still well remembered by many people in the Derry neighborhood) was trying to drive a team back and forth across a stump. The team was reluctant, and Dan was yelling and swearing at the animals in a great passion. When Laney heard this, he at once exclaimed, "There's a name for my tune — 'Over the stump and back again!'" Mrs. Armstrong did not state that her uncle had composed this air; in all likelihood, he was merely casting about for some suitable name to give to it, and this little incident inspired him!

67. DANCE TUNE

Copied from manuscript of Denune Provance, Peachen, Pennsylvania, September 21, 1943. Learned in the mountains behind Peachen and Dunbar.

68. DANCE TUNE

Copied from manuscript of Denune Provance, Peachen, Pennsylvania, September 21, 1943. Learned from traditional players about Dunbar.

69. THE BLACKSMITH

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 5, 1943.

Tunes constructed like this one, with the second part consisting almost entirely of the first part repeated an octave higher, are not often encountered in the repertoires of American country fiddlers.

70. THE COTTAGE BY THE SEA,
OR THE RED HEADED GIRL

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

The musical score for 'The Cottage by the Sea, or The Red Headed Girl' is written in G major (one sharp) and common time (C). It consists of five staves of music. The first four staves are the main melody, and the fifth staff is a variation labeled 'VAR.' with an 'a' above it. The piece ends with a double bar line and repeat dots.

This dance tune is fairly well known in western Pennsylvania, and appears likewise to enjoy some currency in the South. Other Pennsylvania versions are Bayard Coll., Nos. 12, 239, and a southern form is Ford, p. 47, "Picnic Romp." The first part also appears connected with another second strain, as the first of the tune "Wake up Susan" in White's Excelsior Coll., p. 28; White's Unique Coll., No. 52; and One Thousand, p. 21. It is possible that the first part of No. 70 is derived from the opening strain of some version of the old Irish dance and march "Gearrán Buidhe" (The Yellow Horse); cf. for example a version of that air in Petrie, No. 1457.

71. JOHNNY GET YOUR HAIR CUT

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

The musical score for 'Johnny Get Your Hair Cut' is written in G major (one sharp) and common time (C). It consists of six staves of music. The first four staves are the main melody, and the fifth and sixth staves are variations. The piece ends with a double bar line and repeat dots.

The first part of this tune, unaccompanied by any other strain, has been sung in southwestern Pennsylvania to the jingles

Johnny get your hair cut, hair cut, hair cut,
Johnny get your hair cut, just like me!

and

Granny will your dog bite, etc.—No, child, no!

These little refrains are current all over the country, often to entirely different strains of music. In Pennsylvania a playparty song was also sung to this melodic fragment—a set is in Bayard Coll., No. 245; and other sets of this strain, associated with differing second parts, are Bayard, Nos. 104, 309. This is the only version known to the editor which is furnished with a *third* part. It will be noticed that the third section appears to be more modern than the others, and is distinctly inferior—something which can frequently be observed in extra sections arbitrarily tacked onto traditional instrumental airs.

The player was rather proud of knowing a set containing three parts instead of the normal two: this attitude is likewise often encountered in similar circumstances.

The first part of No. 71, with notes about the various little jingles with which the strain has been associated, is in Sandburg, *The American Songbag* (edition of 1927), p. 158; and a version of the same strain, with a different second part attached, is in Linscott, p. 85.

72. FAREWELL TO WHISKEY

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'Farewell to Whiskey' in G major, 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The fourth staff ends with the marking 'D.C.' (Da Capo).

No other versions of this tune have been noted. This is another case of a tune-title being misapplied, since No. 72 is not the (Scottish) tune, attributed to Neil Gow, which generally goes by the name "Farewell to Whiskey," and is well known in western Pennsylvania.

73. MACDONAHUE'S HORNPIPE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'MacDonahue's Hornpipe' in G major, 2/4 time. The score consists of five staves of music. The first four staves are a single melodic line with various ornaments (a, b, c, d, e) indicated above the notes. The fifth staff is labeled 'VAR.' and shows a variation of the melody with ornaments a, b, c, c, d, e.

74. DOWN YONDER

Copied from manuscript of Denune Provance, Peachen, Pennsylvania, September 21, 1943. Learned from traditional players about Dunbar.

The musical notation for 'Down Yonder' consists of five staves of music in treble clef, 2/4 time. The melody is written in a single line. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplet markings. The fifth staff ends with a double bar line and the instruction 'Da Capo' written below it.

Fiddle tunes by this name have been collected in Ligonier, Pa., and in Iuka, Miss.: see *Check-list of recorded songs in the English language in the Archive of American Folk Song to July, 1940* (Washington, D.C.: Library of Congress Music Division, 1942), I, 86.

75. HOG EYE AN' A 'TATER

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

The musical notation for 'Hog Eye An' A 'Tater' consists of four staves of music in treble clef, 2/4 time. The melody is written in a single line. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some triplet markings. The fourth staff ends with a double bar line.

This is not the melody which accompanies the well known and often recorded sea shanty called "Hog Eye," nor is it the playparty song tune with a similar name known farther south (see Sharp-Karpeles, *English Folk Songs from the Southern Appalachians*, II, No. 250). A somewhat different version, with the parts in reverse order, is in Bayard Coll., No. 288, from Greene County, where the title is simply "Hog Eye," and has an indecent meaning.

In Fayette County, this tune has the following associated rhyme:

I went down to Sally's house
'Bout ten o'clock or later;
All she had to give to me
Was a hog-eye and a 'tater.

The rhyme accompanying the set known in Greene County is:

As I was going down the street,
A pretty little girl I chanced to meet;
I stepped right up and kissed her sweet,
And asked her for some hog-eye meat.

No other sets of the tune are known to the editor.

76. FINE TIMES AT OUR HOUSE

Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

Musical score for 'FINE TIMES AT OUR HOUSE' in G major, 2/4 time. The score consists of four staves of music. The first three staves contain the main melody with various ornaments (accents, slurs, and grace notes) and a key signature change to D major in the third staff. The fourth staff is a variation labeled 'VAR.' with three sub-sections 'a.', 'b.', and 'c.'.

The title of this tune has the appearance of being an importation from the British Isles; and no doubt the melody is too. Another set, with a variant form of the title, and a different second part, is in Bayard Coll., No. 227, from Center County. It is cast in a different mode from this, which disguises it greatly.

"Bub" Yaugher knew the following rhyme associated with this tune:

Poosum up a gum stump,
 Coonie in the holler,
 Devil's on the other side —
 Don't you hear him holler?

77. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

Musical score for 'QUADRILLE' in G major, 2/4 time. The score consists of four staves of music. The first two staves contain the main melody with various ornaments (accents, slurs, and grace notes). The third and fourth staves contain a variation of the melody with different ornaments and a key signature change to D major in the fourth staff.

78. QUADRILLE

Played by Robert Crow, Claysville, Pennsylvania, September 13, 1943. Learned in that region.

This tune affords clear evidence of the transmission of imported German folk dance music in Pennsylvania. Its first part has a close variant in the opening section of "Langenhäger," a northern German dance air: see Burchenal, *Folk-Dances of Germany*, p. 36. Note should be taken of the style of this tune: its melodic turns are familiar in the folk dance music of Pennsylvania, and in similar music recorded elsewhere in this country. Of the tunes in the present collection which the editor has been unable to trace outside of the localities where they were recorded, quite a few use melodic formulae and progressions similar to these. Such melodies are certainly not characteristic of a Scotch-Irish musical tradition. On the other hand they show a compelling likeness, in both musical idiom and rhythmic patterns, to folk dance tunes current all over the German, Scandinavian and Baltic areas.¹ Compare in this collection Nos. 1, 24, 25, 26, 59, 67, 68, 72, 77 and 79. It is by no means impossible that

¹ Is it possible that the early Swedish settlers could have contributed to the dance-music store of Pennsylvania?

these melodies owe their tone and *allure* to the influence of Germanic folk dances, if they are not themselves direct descendants of such tunes.

Another feature of our Pennsylvania — and general American — folk dance music may also be pertinent here. In the tradition we are now studying, we frequently note a preference for a strong, straightforward, "punching" rhythmic pattern, undissipated by the multiplication of notes and ornamental features which characterize Gaelic dance music. Such rhythmic feeling has the effect of simplifying the melodic lines of tunes in transmission. It seems to be strong in the English dance tradition, and, so far as the editor's observations go, is apparently equally effective in the German. Perhaps, then, it is not unreasonable to conjecture that one of the factors making for simplified melodic line and vigorous rhythmic content in our traditional dance tunes might be the pervasive German influence, reinforcing the English.²

² The simplifying effect of *singing* dance airs should not be discounted.

79. REEL

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned from Steve Piadnik, a Polish fiddler.

80. THE OLD MAN AND OLD WOMAN SCOLDIN'

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'The Old Man and Old Woman Scoldin'' in G major, 2/4 time. The score consists of four staves. The first two staves are marked 'Slow' and the last two are marked 'Fast'. The piece features a contrast between a slow, simple melody and a fast, more complex one.

Tunes with titles similar to this, and with the same scheme — a slow part for the old man, a quick one for the old woman — have long been known in both British and American folk music repertoires. Other specimens of this type of composition are in Bayard Coll. — from Pennsylvania, Nos. 81, 84, and 252; from Prince Edward's Island, No. 373. Some specimens from Ireland appear in Petrie, Nos. 529, 1225, where the situation indicated by the titles is that of a young woman married to an old man. All differ from this, although the three other Pennsylvania items are sets of one widespread and very old tune which has apparently been recast into this mould: see notes to No. 87 in this collection.

No. 80 has also been revised to fit the "Old Man and Woman" pattern: it is a shortened form of "Governor King's March," an old fifers' tune of western Pennsylvania.

81. REEL

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

Musical score for '81. REEL' in G major, 4/4 time. The score consists of three staves. It features a lively melody with first, second, and third endings, and a trill-like flourish at the end.

82. REEL

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

Musical score for '82. REEL' in G major, 4/4 time. The score consists of four staves. It features a lively melody with first, second, and third endings, and a trill-like flourish at the end. A variation is provided at the bottom of the page.

VAR. ^{a.}

83. REEL

Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

Musical score for '83. REEL' in G major, 2/4 time. The score consists of five staves. The first four staves are the main melody, with various ornaments and slurs. The fifth staff is a variation labeled 'VAR.' with notes marked 'a.' through 'p.'.

This is a set of a quite well known dance air which, in commercial fiddle-tune collections, generally goes by the name of "Douglas Favorite, or The Mountain Hornpipe." Other Pennsylvania versions are Bayard Coll., Nos. 135, 330. In local tradition the tune shows considerable variation. Dave Gilpin's version is somewhat closer to the common printed variant than the others noted above. Published sets include Ford, p. 71; Harding's Orig. Coll., No. 11; White's Unique Coll., No. 104; One Thousand, p. 102; O'Neill, *Music of Ireland*, No. 1745; *Howe's School for the Violin*, p. 34.

84. ROSEMONT QUADRILLE

Played by Emery Martin, (near) Dunbar, Pennsylvania, October 14, 1943. Learned from his brother, who learned it from F. P. Provance.

Musical score for '84. ROSEMONT QUADRILLE' in G major, 2/4 time. The score consists of five staves. The first four staves are the main melody, with various ornaments and slurs. The fifth staff is a variation labeled 'VAR.' with notes marked 'a.' and 'b.'.

Emery Martin learned this tune by ear, and for a long while called it "The Fillmore Provance Tune," thus — as is quite common — naming it after the fiddler from whose playing his own family acquired it. Later, upon his playing the air for someone else, he was told that the title given here was the correct one, and accordingly adopted it. His informant also told him that the tune, under this name, was to be found in the collection "Gems of the Ball," which the editor has not seen.

85. GUILDEROY

Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

This melody is one of several which provide some index of the extent to which the local tradition is independent of commercial printed collections of fiddle tunes. Bub Yaugher's variant represents the version in which "Guilderoy" seems always to be known in western Pennsylvania—distinctive in melodic outline, and invariably played in the mixolydian mode. As might be expected the tune is not always known under this name, which is, however, the one most often attached to it. The mixolydian version of "Guilderoy" is undoubtedly Irish: the editor has repeatedly heard it performed by Irish fiddlers in Massachusetts, and they have always played this version, in variants rather close to the Pennsylvania sets. The printed collections, on the other hand, nearly always give the tune in dorian or aeolian tonality, which corresponds to the tonality of its well known Scottish versions. Tune versions like this, therefore, present good

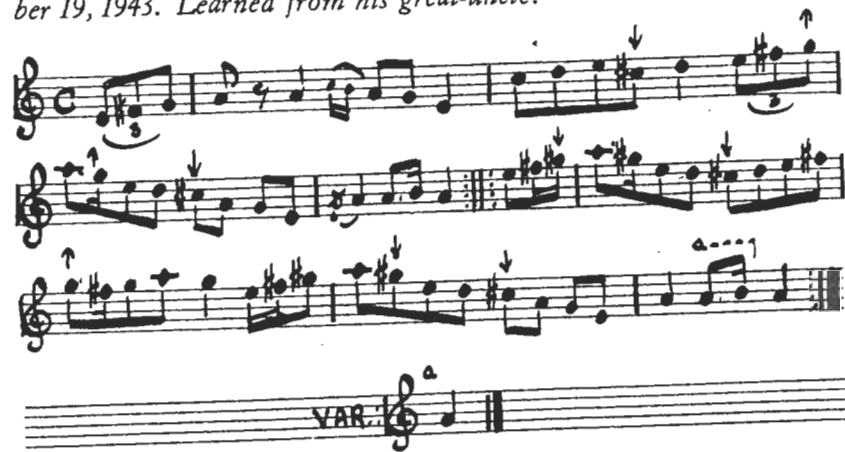
evidence for the comparative freedom of the Pennsylvania folk fiddlers from influence of printed collections, and for the independence and authenticity of their tradition. The reason for the tenacity of the name "Guilderoy" is that the famous song by that name was frequently sung to forms of this tune in British tradition: see Greenleaf and Mansfield, *Ballads and Sea Songs of Newfoundland*, p. 129, and JFSS, II, 120, 121 for references to popularity and musical associations of the song.

"Guilderoy" is a popular tune, and versions could be listed almost indefinitely. Other Pennsylvania sets are Bayard Coll., Nos. 28, 57, 121, 264; and printed sets include Ford, p. 38, "The Old Soldier"; O'Neill's Irish Music, No. 356; Jigs and Reels, p. 8; Harding's Orig. Coll., No. 51; Robbins, No. 131; *Calliope*, p. 438; *The Edinburgh Musical Miscellany*, I, 240; Smith, *The Scottish Minstrel*, II, 18; Johnson, *The Scots Musical Museum* (edition of 1853), I, No. 66, II, No. 220; O'Neill, *Music of Ireland*, No. 1748; *Howe's School for the Violin*, p. 39; JWFSS, I, 142; JFSS, II, 119; *The American Veteran Fifer*, No. 35.

For remarks on the tune-family to which "Guilderoy" belongs, see the notes to No. 86.

86. BONAPARTE'S RETREAT

Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.



This is very widespread march and dance melody is generally known in western Pennsylvania by the name given it here, when it has a name at all. Versions may likewise bear the title "Bonaparte (Napoleon) Crossing the Rhine (Alps)," or some similar name. That these Napoleon-Bonaparte titles are distinctly of the "floating" sort may be ascertained by examining tunes No. 86-90 inclusive, and the airs cited in the notes to them. In all probability the versions of No. 86 were imported and diffused by fiddlers of Irish and Scottish extraction. Such a fine tune would need nothing beyond introduction to make it popular in this country among players of any nationality. Other Pennsylvania sets are Bayard Coll., Nos. 29, 59, 355. Printed versions include Linscott, p. 69; O'Neill's Irish Music, No. 101; O'Neill, *Music of Ireland*, No. 1824; *Howe's School for the Violin*, p. 23; Scanlon, p. 61.

It has long been recognized that "Guilderoy" (No. 85) is an alternately vocal and instrumental setting of the protean *Lazarus* air, one of the half-dozen or so most extensively used melodies in our entire British-American folk tune repertory (see JWFSS, I, 142). What has not been generally realized is the fact that "Bonaparte's Retreat" (No. 86) is likewise a good and distinctive setting of the

same original melody — cast in a different mode, and with a few alterations in the melodic line, but unmistakably the same. Versions of *Lazarus* are used to fulfill almost every function which can be required of a folk air in our tradition. They are more universally known in vocal than instrumental forms, but in this case an excellent march version has been evolved. Probably the musicians who now play both versions of this air (Nos. 85 and 86) do not identify them as cognates — the editor has never observed any evidence of such identification at any rate. Yet the contrast between the stately sweep of "Bonaparte's Retreat" and the jaunty carriage of "Guilderoy" gives us considerable insight into the ways in which some members of the musical folk have been able in the past to re-create and re-interpret the melodies of their inherited stock of music — and to enrich their tradition, withal, in its content and scope. Nothing more clearly reveals this power of folk artists to revitalize their culture by variation and re-creation than the different forms of some widespread traditional air; and many other examples of such artistic activity may be found among the multitudinous sets of the *Lazarus* melody.

87. BONAPARTE'S RETREAT

Whistled by F. P. Provance, Point Marion, Pennsylvania, September 19, 1943. Learned from Sam Waggle, fifer, of Dunbar.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of three staves. The first staff begins with a tempo marking 'Rather Slow' and contains a melodic line with two measures marked with 'a---' above them. The second staff continues the melody with a repeat sign. The third staff concludes the piece with a double bar line. Below the main score is a section labeled 'VAR.' with a single measure of music.

This ancient Irish march tune has had quite a varied traditional history. It is current in western Pennsylvania and (apparently) in various parts of the South. The present version has a somewhat simpler melodic outline than most of the other recorded American sets. Though these sets vary considerably — even in the number of parts which a version may contain — they are clearly cognate, and all show resemblances and common traits indicating derivation from the march generally known in Ireland as “The Eagle’s Whistle” or “The Eagle’s Tune.” Irish printed versions include Joyce 1872, No. 53; Petrie, No. 1424; O’Neill’s *Irish Music*, No. 41; Henerbry, *Handbook*, p. 212; Joyce 1909, Nos. 361, 649; Hannagan and Clandillon, *Lóndubh an Cháirn*, No. 22, a lullaby version. An abbreviated Manx version appears in JFSS, VII, 171, as “Frog Dance.”

P. W. Joyce states that this air was formerly the marching tune of the O’Donovan family (Joyce 1872, p. 53); but the evidence of Irish collections indicates that it has long been common property of traditional fiddlers and pipers, and has undergone considerable alteration at various hands. In this country it has been altered still more strikingly. Southern versions are Lomax, *Our Singing Country*, pp. 54, 55, as “Bonyparte”; Ford, p. 129, as “Bonaparte’s Retreat.”

In southwestern Pennsylvania the fiddlers have known this tune, but aside from the present version the editor has not encountered it in its character of a march. Instead, the other known local sets have been recast into the form — and given the title — of “The Old Man and Old Woman Quarrelin’ (Scoldin’, Fightin’),” and thus present an alternation of slow and quick parts. Other Pennsylvania sets are Bayard Coll., Nos. 81, 84, 252; and see notes to No. 80 in this collection. These refashioned “Old Man and Woman” sets differ somewhat among themselves, indicating that they have been traditional in their altered form for some time; but whether they assumed this form before their importation into America, or whether the alteration took place here, with an older tune of the type of No. 80 as model, is uncertain.

F. P. Provance stated that the fifer from whom he learned this tune played it as a retreat in Civil War days.

88. THE BLACKBIRD

A. NAPOLEON CROSSING THE RHINE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



B. THE BLACKBIRD

Played by Emery Martin, (near) Dunbar, Pennsylvania, October 14, 1943. Learned from his father.

Three staves of musical notation for 'The Blackbird'. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo marking 'Slow and Stately' is written below the first staff. The second and third staves are in the same key and time signature, continuing the melody. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

This is another old Irish air, deservedly popular among western Pennsylvania fiddlers. In this region it is not played as a dance, although dance versions have been recorded elsewhere, but as a "piece" (*i.e.* a folk instrumental tune with no function beyond that of entertainment), or a "dead march," which is what the players of both versions given here understand it to be. Joyce notes that the air "was played everywhere by pipers and fiddlers" (Joyce 1909, p. 181); and in the course of tradition it has split into several rather sharply differentiated versions, of which our A represents the one

seemingly best known. Our B version gives the air its usual American title of "The Blackbird." It is under this name that most country musicians in western Pennsylvania know the tune.

To judge from collected and printed versions, "The Blackbird" has undergone more extensive re-creation by some of its players in America than in the old country. It would appear that old-country players generally keep the main outlines of the air in tact, even though they may alter mode, tempo and rhythm. In western Pennsylvania the editor has recovered more than one version in which variation has involved truncation, reversal of the order of parts, displacement of some phrases as to relative location or pitch, and even the introduction of new turns to replace the old, familiar ones. Such changes may be observed in our B version. Sometimes they cause the fine qualities of a tune to evaporate. But apparently the majestic movement of this tune has not been impaired by the alterations which version B has undergone. The extent to which popular re-creation may transform a tune without producing an entirely different melody could hardly be better exemplified than by these two sets.

What has fixed the name of "The Blackbird" upon the tune in this country, and made it a frequent name in Ireland, is the fact that, although it is primarily an instrumental tune here, it is also a vocal melody there, and is often set to a song of loyalty to the Young Pretender. In 1651 the royalist ballad-printer Richard Burton issued a broadside entitled "The Ladies Lamentation. For the losse of her Land-lord," a song in two parts and eight stanzas lamenting the misfortunes and exile of Charles II. This ballad refers to Charles in the first stanza as the "Black-bird (most Royall)."¹ In Ireland, at a later period, the song-makers loyal to the house of Stuart seized on the piece with its symbolism so convenient to their necessities, and remade it—cutting it down to five stanzas, deleting all specific reference to the career of Charles II, giving prominence to the *Blackbird* symbol, modernizing the language, and introducing other variations.² Thus remade, the song was understood to refer to

¹ See H. E. Rollins, *Cavalier and Puritan* (New York: The New York University Press, 1923), pp. 315-319.

² For a relatively complete version of this rewritten form, see Joyce 1909, pp. 182, 183.

Charles Edward Stuart, the famous "Prince Charlie" — and in this guise it has persisted in tradition until the present day. It was also in Ireland, apparently, that this revision of the old Caroline ballad became attached to the tune represented by our version A — a tune which Padraic Colum finds hard to associate with defeat, because of its beauty and pride.³ Along with this air, the song travelled to America, and the editor has recovered a fragment in Greene County. But the many instrumental versions of the tune in Pennsylvania doubtless reflect a tradition quite independent of the actual song, although its name has impressed itself upon the melody everywhere.

"The Blackbird" has had recent local tragedy associated with it as well as "old, unhappy, far-off things." A persistent tradition in southwestern Pennsylvania asserts that in Washington County a man once shot his son for singing this tune. The shooting actually occurred; but whether this tune is the one which occasioned it is not so certain.

In 1822 a man named William Crawford was living at Horseshoe Bottom in Fallowfield Township, Washington County. He had been in the British Army during the War of 1812, and was so ardently pro-English that he proudly styled himself "Old Britannia." He did not get along well with the rest of his family, and his son Henry used to snatch at every opportunity of plaguing him. To hear "The Blackbird" being sung apparently maddened the old man, and Henry sang it in his presence continually — despite threats of murder, to which no one paid much attention.

On July 30, 1822, Crawford had a "manure-hauling frolic" at his home. Henry appeared, and disregarding warnings, commenced "The Blackbird," when his father got his gun, took deliberate aim, and shot his son, killing him almost instantly. Crawford was hanged February 21, 1823. At his trial and thereafter he displayed an indifferent and contemptuous attitude toward the proceedings, and acted with what was taken for blasphemous levity and defiance.

A full account of the tragedy — from which the above abstract was made — may be seen in Earle R. Forrest, *History of Washing-*

ton County Pennsylvania (Chicago: S. J. Clarke Co., 1926), I, 370, 374-6. The source just cited accounts for the father's reaction by stating that "The Blackbird" was "a popular patriotic American song of that day" (p. 374). If so, it could hardly have been the Jacobite piece associated with our tune; but it is not impossible that there was a patriotic native song set to this air at one time. At any rate, tradition has definitely associated the tune with this tragedy, which is frequently mentioned when the air is played in southwestern Pennsylvania.

Other Pennsylvania instrumental versions of the air are Bayard Coll., Nos. 38, 90, 278. Printed versions include Joyce 1909, Nos. 249, 250, 376 (with Jacobite words), 762, 768; Petrie, Nos. 292, 519, 672, 1379; O'Neill's Irish Music, Nos. 295, 386; O'Neill, *Irish Minstrels and Musicians*, p. 131 (two sets); O'Neill, *Irish Folk Music*, pp. 342, 343 (three sets); Henebry, *Handbook*, p. 292, "Táiliúr an Chridi móir," p. 297, No. XII; JIFSS, No. 5, p. 14; No. 18, pp. 36, 37 (two sets) No. 20, pp. 62, 63 (two sets) O'Neill, *Music of Ireland*, Nos. 199, 200, 201, 488, 1594, 1793; Bunting, *The Ancient Music of Ireland* (1840), p. 72; Crosby, *The Caledonian Musical Repository*, pp. 138, 139; Scanlon, p. 87; *The American Veteran Fifer*, No. 91. An unusual vocal set appears in Walker, *The Southern Harmony*, No. 43, to "Hark! don't you hear the turtle dove, The token of redeeming love"; and the same is in the James edition of *The Original Sacred Harp* (1911), No. 208, with a note stating that the air appeared also in the *Sacred Harp* of 1844, and was taken from "Dover's Selection," p. 154.⁴

⁴ This must be a mistake of the editor. "Dover's Selection" (*The Dover selection of spiritual songs*, 1828) is listed by Professor Jackson among early religious folk-song books printed *without music*: see George Pullen Jackson, *White and Negro Spirituals* (New York: J. J. Augustin, cop. 1943), p. 298.

³ Padraic Colum, *The Road Round Ireland* (New York: The Macmillan Co., 1926), p. 100. On pp. 100-102 will be found another text of the song.

89. BONAPARTE CROSSING THE ALPS

Sung by F. P. Provance (as he formerly played it on the violin),
Point Marion, Pennsylvania, October 16, 1943. Learned from the
fifers at Dunbar.

The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is indicated as 'Mod.; measured.' The first staff contains a melodic line with a fermata over the first measure and a triplet of eighth notes in the second measure. The second staff continues the melody with another triplet. The third and fourth staves show the continuation of the melody with various rhythmic patterns. The fifth staff is labeled 'VAR.' and shows a variation of the melody with two measures marked with 'a.' above them.

The wide diffusion, extensive ramification and probable great age of this Irish air have been discussed already in the notes to its other versions in this collection, Nos. 44-48. The present version must also represent a fairly antique development of the tune; it has a strongly impressed character of its own, and may readily be traced in Irish tradition. Though some of its variants serve for songs or dances, most of them have the same strong, martial swing as the one given here. Petrie unhesitatingly calls it "an ancient clan march" (see Petrie, pp. 251, 356), although he does not assign it to any particular Irish sept. Joyce, on the other hand, declares it to be a wedding march, or "hauling-home" song-tune, since it was used in his boyhood in County Limerick to accompany the progress of a newly-married couple home from church (see Joyce 1909, pp. 130, 131). Its frequently occurring Irish name, "Óró! 'Sé do bheatha a'bhaile!" (Oro, welcome home!), and two or three lines of verse quoted by Joyce, would be convincing were we not aware by this time of its

protean variety of form and multiplicity of functions in the tradition. As a matter of fact, this version, like the ones already cited, goes under other names in Ireland beside "Welcome Home"; while these words also begin the refrain to a Gaelic Jacobite song sometimes sung to it. We can only conclude that the statements of Petrie and Joyce were both partially correct: the tune, like other old and well known ones in our tradition, has been used for a number of purposes. In southwestern Pennsylvania this version is definitely a marching tune. Another local set is Bayard Coll. No. 352, from Greene County. When the volunteers from the communities of Pine Bank and Jollytown, in that county, went to camp at the time of the Civil War, they marched to the stately music of this tune as played by a "martial band" (drums and fifes) made up of local folk musicians.

Although this "Welcome Home" form of the air is strongly individualized, it cannot be separated from the other sets, discussed under our Nos. 44-48, to which its variants continually show resemblance and relation. Intermediate or transitional forms have been recorded, some of which were listed under Nos. 44-48; others are referred to below. Printed sets of our No. 89 include Joyce 1909, Nos. 275, 281, 729; Petrie, Nos. 926, 983, 1056 (to Welcome Home Jacobite Song), 1425; O'Neill's Irish Music, Nos. 178, 205; Harding's All-Round Coll., No. 32; One Thousand, p. 63, "The Diamond"; Henebry, *Handbook*, p. 148 (two sets); Hogg, *Jacobite Relics*, I, 3, II, 138; *The Feis Ceoil Collection*, No. 67 (equals JIFSS, No. 15, p. 18); Kennedy-Fraser, *From the Hebrides*, pp. 96-98; Smith, *The Scottish Minstrel*, I, 106, 107, IV, 58, 59; Johnson, *The Scots Musical Museum* (edition of 1853) II, No. 298; C. J. Sharp, *English Folk-Chanteys*, No. 7; JIFSS, No. 2, p. 35; No. 12, p. 17; No. 15, p. 18 (see above); Hannagan and Clandillon, *LónDubh and Cháirn*, No. 57 (Welcome Home Jacobite Song; and note mention *ibid.*, p. 28, of a Tyrone vers. of the tune to the same piece); O'Neill, *Music of Ireland*, No. 1809 (same set as in O'Neill's Irish Music); Scanlon, p. 63, "Battle Call of the Fianna" (close to Petrie 983, 1425); Bruce and Stokoe, *Northumbrian Minstrelsy*, p. 183, "Cuckold Come Out o' the Amrey."

A still more specialized march form of the "Welcome Home"

version goes in Irish tradition by the name of "(Fare Thee Well) Sweet Killaloe." Variants are found in Joyce 1909, No. 824 and O'Neill's Irish Music, No. 100. A greatly simplified dance-tune form of this "Killaloe" version is also current in western Pennsylvania under ("floating") titles of "Jennie Put the Kettle On" and "Nigger in the Woodpile." Sets are in Bayard Coll., Nos. 21, 64. *The American Veteran Fifer* also has a variant, No. 122.

90. RANAHAHAN'S MARCH, OR THE FREE-MASON'S MARCH, OR NAPOLEON CROSSING THE RHINE

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for "Ranahan's March, or the Free-Mason's March, or Napoleon Crossing the Rhine." The score is written in G major (one sharp) and 2/4 time. It consists of four staves of music. The first three staves are the main melody, and the fourth is a variation labeled "VAR." with a fermata over the final note. The tempo is marked "March time".

This melody, like the foregoing, is primarily a march tune, well known in western Pennsylvania, and circulating under a variety of names. Some Fayette County players call it "Bruce's March," while among Greene County fiddlers its name generally is "The Star of Bethlehem." The editor once heard it played by a New Jersey fiddler who gave it the ubiquitous name of "Bonaparte's Retreat." Of

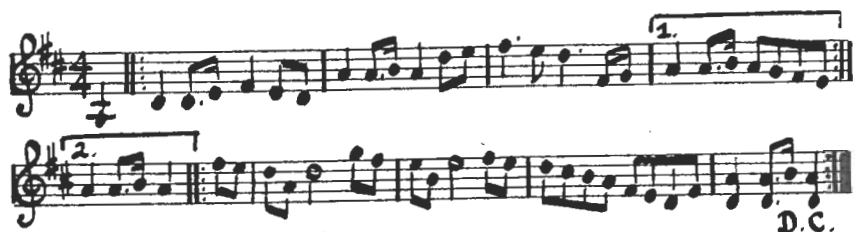
the three titles given here, the first commemorates a local bandmaster.

The Greene County title suggests that the air may formerly have been sung to a once popular religious piece of the same name, beginning, "When marshalled on the nightly plain The glimmering host illumed the sky." But this hymn is now usually associated with the air "Ye Banks and Braes of Bonnie Doon" in southwestern Pennsylvania and elsewhere. And there is no other indication thus far that No. 90 has been anything but an instrumental march tune in the Middle Atlantic area. We know, however, that it was used as a hymn melody in the South. Its currency in southern tradition is attested by two distinct versions used with a couple of the favorite pieces in the shapenote hymn books of fasola singers. One of these, a close variant of our No. 90, appears in Swan, *The New Harp of Columbia* (1867), No. 148 as "France"; the other, representing a quite different — somewhat more vocal — development of the air, is entitled "Family Bible" in Walker, *The Southern Harmony* (1835), No. 20, and Cayee, *The Good Old Songs* (1913), No. 217. This second version is listed by Professor George Pullen Jackson among the eighty most popular tunes in the fasola song books: see *White Spirituals in the Southern Uplands*, p. 146, tune No. 63 and references.

Other Pennsylvania sets are Bayard Coll., Nos. 35, 50. A variant called "Caledonian March" appears in *Howe's School for the Violin*, p. 17. Although the air sounds Scottish, it has not yet been traced outside this country. A tune bearing some resemblance to it occurs, in Smith, *The Scottish Minstrel*, IV, 12, "The Pride of the Broomlands"; and another, still closer, occasionally appears in the commercial fiddle-tune books as "Lochnagar": e.g., One Thousand, p. 124; White's Excelsior Coll., p. 70; Kerr, No. 214.

91. MARCH TUNE (THE SECOND PART OF RANAHAN'S MARCH)

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



The editor knows nothing about the derivation or history of this march tune. It was played along with No. 90, as its name indicates.

92. FORTY MILES

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from hearing "martial bands" (fife and drum corps) play it.

This is another march which has proved untraceable, although it is no doubt of Irish provenience.¹ The long skip in the third bar has a jarring effect on the tonality of the entire first part, and is quite unusual. The single bar in 9/8 time unbalances the tune, and clearly indicates corruption somewhere along the line of transmission. It seems obvious that the tune, like many others, was constructed in two parts of equal length, each part concluding with the same cadential strain.

¹ It bears some resemblance to Joyce 1909, No. 123, Petrie, No. 446, and the well-known "Lanigan's Ball," a characteristic version of which appears in *One Thousand*, p. 68. Thus it may possibly represent a merging of two well-known pieces, or it may be a link version in a group of airs whose interrelations are not yet clarified or established.

93. ROCK'S HORNPIPE

Played by Irvin Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.

Fiddlers spell the local title of this Irish tune as we give it here; but they always pronounce it "Jirrock's," stressing the last syllable. It has long been quite popular in Fayette County, but has not thus far turned up elsewhere in western Pennsylvania. Other variants are O'Neill, *Music of Ireland*, No. 1597; Joyce 1909, No. 63.

94. JOHN NEWGRANT COME HOME WITH
A PAIN IN HIS HEAD

Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

Musical score for 'John Newgrant Come Home with a Pain in His Head'. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of five staves. The first four staves contain the main melody, and the fifth staff is labeled 'VAR.' and contains a variation. The melody is characterized by a recurring cadential formula. The score includes various musical notations such as slurs, accents, and dynamic markings.

This air — an excellent specimen of what Irish fiddlers would call a “double jig” — is quite new to the editor; and so is its name, which sounds like a line from some one of the rhymes often attached to fiddle tunes. There can be little doubt that No. 94 belongs to Irish tradition.

95. HANG ON

Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his grandfather.

Musical score for 'Hang On'. The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of three staves. The first two staves contain the main melody, and the third staff is labeled 'VAR.' and contains a variation. The melody is characterized by a recurring cadential formula. The score includes various musical notations such as slurs, accents, and dynamic markings.

A thoroughly characteristic western Pennsylvania fiddle tune, unmistakably British in character, and composed — like many others — in such a way that the whole point of the melody lies in the recurring cadential formula. See Ford, p. 91, “Old Mother Logo,” for an air resembling this in a general way.

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