



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

1. BUFFALO GALS

A. HAGANTOWN GALS

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



B. JOHNSTOWN GALS

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



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, *Južnoslovjenske Narodne Pjevučke*, (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 Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.



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.*



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.



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.



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.



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.



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.



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



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.

The musical score for 'The Yellow Heifer' is written in G major (one sharp) and 4/4 time. It consists of eight staves. The first seven staves contain the main melody, which is a lively tune with many ornaments and slurs. The eighth staff is a variation labeled 'VAR.' and contains a sequence of notes labeled 'a.' through 'k.'.

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



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



B. THE McCLELLANTOWN HORNPIPE

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



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.



13. QUADRILLE

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

See note under No. 14.



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.



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.



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.



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

18. BUTTERMILK AND CIDER

Played by Irvin Yaughner 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.



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.



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.



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.



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, *Rinnce 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.



28. DREAM SONG

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

See note under No. 29.



29. LANEY TUNIN' HIS FIDDLE

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



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.



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 Yaughner Jr., Mt. Independence, Pennsylvania; October 19, 1943. As played by his great-uncle.



B. PATTY ON THE TURNPIKE

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



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.



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.



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

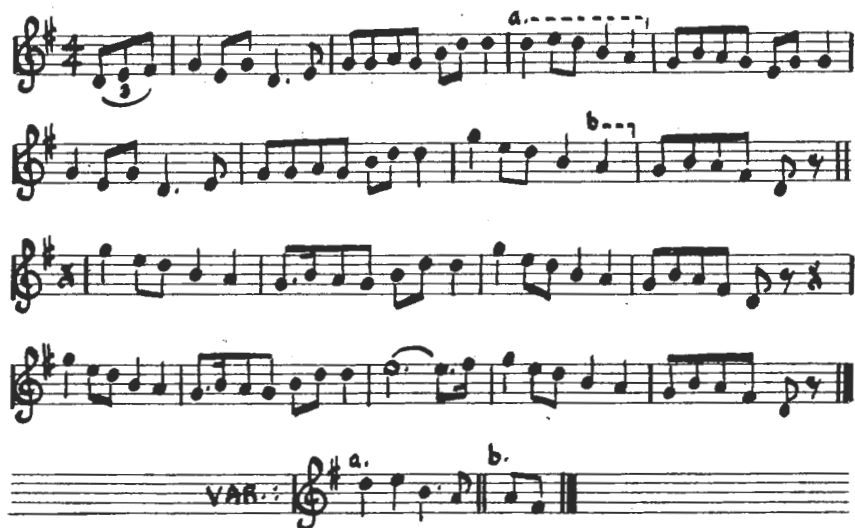
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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 Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. One of his mother's favorite tunes.



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.



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.



38. QUADRILLE

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



The first half of this quadrille is known 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.



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.



41. QUADRILLE

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



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.



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.



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 Liscarroll."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.



45. SWALLOW TAIL

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



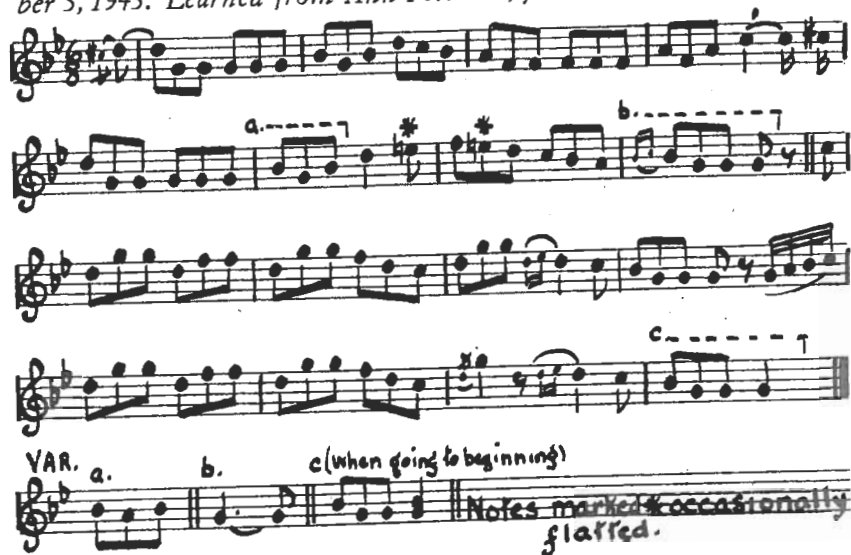
46. QUADRILLE

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," JEFSS, 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.



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.



51. QUADRILLE

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



52. THE DRUNKEN HICCOUGHS

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



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); JEFDS, 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, *Rinnce 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.



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.



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.



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 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.



60. SCHOTTISCHE

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



61. QUADRILLE

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



62. MAGGOTS IN THE SHEEP HIDE

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



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,

¹ The 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's 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.



66. OVER THE STUMP AND BACK AGAIN

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



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.



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 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.



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.



74. DOWN YONDER

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



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.



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 Yaughter Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.



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" Yaughter knew the following rhyme associated with this tune:

Possum 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.



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.



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.



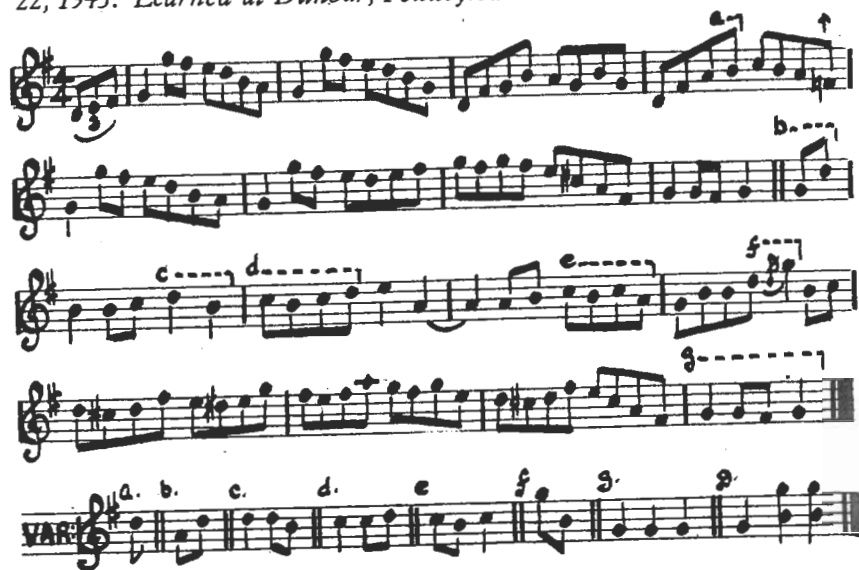
82. REEL

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



83. REEL

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



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.



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 Yaughner 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.



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, *Hand-book*, p. 212; Joyce 1909, Nos. 361, 649; Hannagan and Clandillon, *Lónúbh 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.



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 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"; Hennebry, *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. RANAHAN'S MARCH, OR THE FREE- MASON'S MARCH, OR NAPOLEON CROSSING THE RHINE

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



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

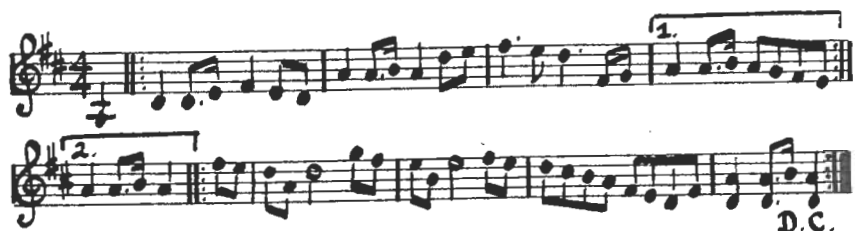
the three titles given here, the first commemorates a local band-master.

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 "Löchnagar": 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.



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 Yaughner Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his grandfather.



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.