

46. QUADRILLE

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

Musical notation for Quadrille 46, featuring five staves of music in G major. The notation includes various ornaments (trills, grace notes) and a 'VAR.' section at the bottom.

47. QUADRILLE

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

Musical notation for Quadrille 47, featuring five staves of music in G major. The notation includes various ornaments (trills, grace notes) and a 'VAR.' section at the bottom with notes 'a.', 'b.', and 'c.'.

48. THE RED BRICK HOUSE IN GEORGIA TOWN

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

Musical notation for 'The Red Brick House in Georgia Town', featuring five staves of music in G major. The notation includes various ornaments (trills, grace notes) and a 'VAR.' section at the bottom.

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-

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

VAR. a. b. c. (when going to beginning)
Notes marked occasionally flatted.

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 Listvain"—and see O'Neill's comparative note accompanying this tune, with which *cf.* also the note on the "Humors of Listvain" 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 Almad"; Kidson, *Traditional Tunes*, p. 98; H. C. Buck, ed. *The Oxford History of Music*, Introductory Volume, p. 195, "The Drunken Sailor"; Thomas D'Urfev, *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 Excelsion 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, *Amháin Mhuighe Seóla*, p. 60, "firreuch of Tyrone"; Ord, *Boithy 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.

Musical score for '51. QUADRILLE' in G major (one sharp) and 4/4 time. The score consists of six staves of music. The first staff is the main melody. The second staff has a first ending marked 'a.' and a second ending marked 'b.'. The third staff has a first ending marked 'c.'. The fourth staff has a first ending marked 'd.'. The fifth staff has a first ending marked 'e.'. The sixth staff is labeled 'VAR.' and contains three variations: 'a.', 'b.', and 'c.'.

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 (one sharp) and 4/4 time. The score consists of six staves of music. The first staff is the main melody. The second staff has a first ending marked 'a.'. The third staff has a first ending marked 'b.'. The fourth staff has a first ending marked 'c.'. The fifth staff has a first ending marked 'd.'. The sixth staff is labeled 'VAR.' and contains three variations: '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.

Musical notation for '53. QUADRILLE' consisting of four staves. The first staff is in 4/4 time with a treble clef and a key signature of one sharp (F#). The second staff has a 3-measure rest at the beginning. The third and fourth staves continue the melody. The piece concludes with a double bar line and repeat dots.

54. THE FLOWERS OF EDINBURGH

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

Musical notation for '54. THE FLOWERS OF EDINBURGH' consisting of four staves. The first staff is in 4/4 time with a treble clef and a key signature of one sharp (F#). The second staff has a 3-measure rest at the beginning. The third and fourth staves continue the melody. The piece concludes with a double bar line and repeat dots.

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, *Esperance 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.

The musical score for 'High Level (Hornpipe)' consists of five staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line. The second staff continues the melody with a first ending bracket. The third staff includes a second ending bracket. The fourth staff continues the main melody. The fifth staff is a variation, labeled 'VAR.' and marked with a 'b' (flat) and a 'c' (crescendo), showing a different melodic line.

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.

The musical score for 'The Lop-Eared Mule' consists of five staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a single line. The second staff continues the melody with a first ending bracket. The third staff includes a second ending bracket. The fourth staff continues the main melody. The fifth staff is a variation, labeled 'VAR.' and marked with a 'b' (flat) and a 'c' (crescendo), showing a different melodic line.

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' consists of five staves. The first four staves show the main melody in G major (one sharp) and 4/4 time. The first staff begins with a downward-pointing arrow above the first measure. The second staff has a 'a.' above the first measure. The third staff has a 'b.' above the first measure. The fourth staff has a 'b.' above the first measure. The fifth staff is labeled 'VAR.' and shows an alternative version of the melody, also in G major and 4/4 time, with a 'a.' above the first measure and a 'b.' above the second measure.

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' consists of four staves. The first three staves show the main melody in G major (one sharp) and 4/4 time. The first staff begins with a downward-pointing arrow above the first measure. The second staff has a 'a.' above the first measure. The third staff has a 'b.' above the first measure. The fourth staff is labeled 'VAR.' and shows an alternative version of the melody, also in G major and 4/4 time, with a 'a.' above the first measure and a 'b.' above the second measure.

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 59, consisting of five staves of music in treble clef with a key signature of one sharp (F#). The first staff contains the main melody. The second staff includes a first variation marked 'a.' and a second variation marked 'b.'. The third and fourth staves continue the main melody. The fifth staff is labeled 'VAR.' and contains a variation marked 'c.'.

60. SCHOTTISCHE

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

Musical score for Schottische 60, consisting of five staves of music in treble clef with a key signature of one sharp (F#). The first staff contains the main melody. The second staff includes a first variation marked 'a.'. The third and fourth staves continue the main melody. The fifth staff is labeled 'VAR.' and contains a variation marked 'a.'.

61. QUADRILLE

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

Musical score for '61. QUADRILLE' in 4/4 time, key of D major. The score consists of five staves. The first four staves contain the main melody with various ornaments and phrasing. The fifth staff is labeled 'VAR.' and contains three variations: 'a.', 'b.', and 'c.', each showing a different melodic treatment of the same material.

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 4/4 time, key of D major. The score consists of five staves. The first staff is labeled '[Prelude]' and includes a fermata. The second staff has a 'a.' marking. The third and fourth staves continue the melody. The fifth staff is labeled 'D.S. &' and includes a 'VAR.' section with a 'a.' marking, followed by a double bar line.

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.

Musical notation for '63. QUADRILLE'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff is the main melody. The second staff has a first ending marked '1.' and a second ending marked '2.'. The third staff is a variation marked 'VAR.' with a first ending 'a.' and a second ending 'b.'. The fourth staff is a further variation marked 'VAR.' with a first ending 'a.' and a second ending 'b.'. The piece concludes with a double bar line.

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'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.

Musical notation for '64. REEL'. It consists of eight staves of music in G major (one sharp) and 4/4 time. The first seven staves are the main melody. The eighth staff is a variation marked 'VAR.' with a first ending 'a.' and a second ending 'b.'. The piece concludes with a double bar line.

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 4/4 time, G major. The score consists of five staves. The first four staves contain the main melody with various ornaments and phrasing marks. The fifth staff is a 'VAR.' (variation) starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains two measures of music, labeled 'a.' and 'b.', with a 'c.' below the staff.

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 4/4 time, G major. The score consists of five staves. The first four staves contain the main melody with various ornaments and phrasing marks. The fifth staff is a 'VAR.' (variation) starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains two measures of music, labeled 'a.', 'b.', and 'c.' below the staff.

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 Riffe (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.

Musical notation for '67. DANCE TUNE' in 2/4 time, G major. The piece consists of two staves. The first staff contains the main melody with first and second endings. The second staff contains a bass line. The first ending leads to a repeat, and the second ending leads to the final measure.

68. DANCE TUNE

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

Musical notation for '68. DANCE TUNE' in 2/4 time, G major. The piece consists of three staves. The first staff contains the main melody with first and second endings. The second staff contains a bass line. The third staff contains a final measure marked 'Final measure at end.' and 'Do. Capo'.

69. THE BLACKSMITH

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

Musical notation for '69. THE BLACKSMITH' in 4/4 time, G major. The piece consists of five staves. The first staff contains the main melody with first and second endings. The second staff contains a bass line. The third staff contains a second part of the melody. The fourth staff contains a second part of the bass line. The fifth staff contains a variation marked 'VAR.' with first and second endings.

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 notation for 'The Cottage by the Sea, or The Red Headed Girl' consists of five staves. The first four staves show the main melody in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff continues the melody. The third staff includes a first ending bracket over the final two measures. The fourth staff continues the melody. The fifth staff is a variation, labeled 'VAR.' and marked with a 'c' time signature, showing a different rhythmic pattern for the same melodic line.

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 notation for 'Johnny Get Your Hair Cut' consists of five staves. The first four staves show the main melody in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single line. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody.

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 notation for 'Farewell to Whiskey' in G major, 4/4 time. The piece consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and the initials '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 notation for 'MacDonahue's Hornpipe' in G major, 4/4 time. The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff is labeled 'VAR.' and shows a variation of the melody, with notes 'a.', 'b.', 'c.', 'd.', and 'e.' marked above the staff.

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 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk style with eighth and sixteenth notes. The second and third staves continue the melody with some variations in rhythm. The fourth staff shows a more complex rhythmic pattern with many sixteenth notes. The fifth staff concludes the piece with a final cadence. The title 'Da Capo' is written below the final staff.

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 Yaucher 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 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk style with eighth and sixteenth notes. The second and third staves continue the melody with some variations in rhythm. The fourth staff concludes the piece with a final cadence. Arrows point to specific notes in the first and second staves, and the third and fourth staves.

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.

Musical score for 'FINE TIMES AT OUR HOUSE' in 4/4 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 4/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody with some dynamics markings like 'v' and 'f'. The third staff shows a change in the melody with a 'b' marking. The fourth staff concludes the piece with a 'VAR.' marking and a key signature change to one flat (Bb). The final staff shows a variation of the melody with a 'b' marking.

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.

Musical score for 'QUADRILLE' in 4/4 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 4/4 time signature. The melody is written in a simple, folk-like style. The second staff continues the melody with some dynamics markings like 'v' and 'f'. The third staff shows a change in the melody with a 'b' marking. The fourth staff concludes the piece with a 'VAR.' marking and a key signature change to one flat (Bb). The final staff shows a variation of the melody with a 'b' marking.

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 Pennsylvanian — 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 notation for 'The Old Man and Old Woman Scoldin'' in G major, 2/4 time. It consists of four staves. The first two staves are marked 'Slow' and the last two are marked 'Fast'. The piece features a mix of eighth and sixteenth notes with some triplet markings.

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 wide-spread 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, Connelville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.

Musical notation for '81. REEL' in G major, 4/4 time. It consists of three staves. The first staff has a key signature change from G major to D major. The piece includes first and second endings and a triplet.

82. REEL

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

Musical notation for '82. REEL' in G major, 4/4 time. It consists of four staves. The first staff has a key signature change from G major to D major. The piece includes first and second endings, a triplet, and a 'VARIATION' section at the end.

83. REEL

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

Musical notation for '83. REEL' in 4/4 time, key of D major. The piece consists of five staves of music. The first four staves are the main melody, and the fifth staff is a variation. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'. The variation is marked 'VAR.' and includes sub-sections 'a.' and 'b.'.

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 notation for '84. ROSEMONT QUADRILLE' in 4/4 time, key of D major. The piece consists of five staves of music. The first four staves are the main melody, and the fifth staff is a variation. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a.' and 'b.'. The variation is marked 'VAR.' and includes sub-sections '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.

The musical score for 'Guilderoy' is presented on five staves. The first four staves show the main melody in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of a series of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody. The third staff includes a measure with a dotted line and a 'b' below it, indicating a variation. The fourth staff continues the melody. The fifth staff is labeled 'VAR.' and shows a variation of the melody, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The variation begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4.

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

The image shows a musical score for 'Bonaparte's Retreat'. It consists of three staves of music in G major (one sharp) and 2/4 time. The first staff is the main melody, starting with a treble clef and a key signature of one sharp. The second staff is a variation, marked 'VAR.' and starting with a treble clef and a key signature of one sharp. The third staff is another variation, marked 'VAR.' and starting with a treble clef and a key signature of one sharp. The music is written in a simple, folk style with many eighth and sixteenth notes. There are some performance markings like arrows and '1' indicating fingerings or accents.

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 image shows three staves of musical notation. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking 'Rather Slow' and contains a melodic line with various note values and rests. The second staff continues the melody. The third staff is a shorter line, also in treble clef with a key signature of one sharp, and is labeled 'VARIATION' at the end.

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.”

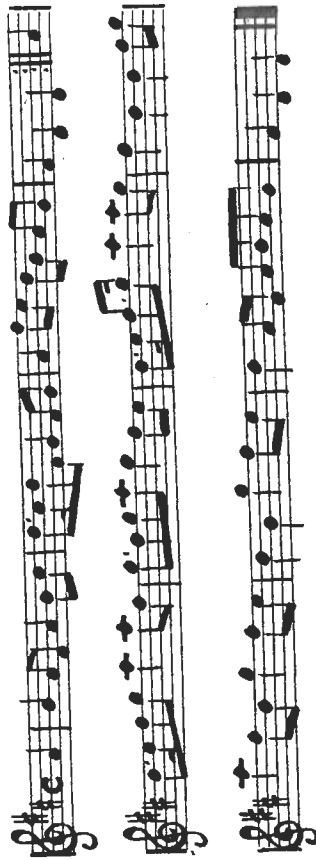
P. W. Joyce states that this air was formerly the marching tune of the O’Donovan family (Joyce 1872, p. 53); but the evidence of Irish collections indicates that it has long been common property of traditional fiddlers and pipers, and has undergone considerable alteration at various hands. In this country 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.



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, "Táilíur an Chrídi 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

⁴This 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.

³Padraic 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 consists of five staves. The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef, a key signature of one sharp, and a common time signature. The melody is written in a single line. The second staff is marked "Mod.; measured." and shows a variation of the melody. The third and fourth staves continue the main melody. The fifth staff is labeled "VAR." and shows a variation of the melody. The score is written in a single line on a five-line staff.

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, "Oról 'Sé do bheatha a'bhaille!" (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, *Lónúbh 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 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 Yaughter 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 accidental 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 Yaughter 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.

The musical notation for 'John Newgrant Come Home with a Pain in his Head' consists of five staves. The first four staves show the main melody in G major (one sharp) and 2/4 time. The first staff has a measure with a dotted line and a '1' above it. The second staff has a measure with a dotted line and an 'a' above it. The third staff has a measure with a dotted line and a 'b' above it. The fourth staff has a measure with a dotted line and a 'c' above it. The fifth staff is labeled 'VAR.' and shows a variation of the melody, with a measure containing a dotted line and a 'b' above it, and another measure with a dotted line and a 'c' above it.

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.

The musical notation for 'Hang On' consists of three staves. The first two staves show the main melody in G major (one sharp) and 2/4 time. The first staff has a measure with a dotted line and a '1' above it, and another measure with a dotted line and a 'b' above it. The second staff has a measure with a dotted line and a '2' above it. The third staff is labeled 'VAR.' and shows a variation of the melody, with a measure containing a dotted line and an 'a' above it, and another measure with a dotted line and a 'b' above it.

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.