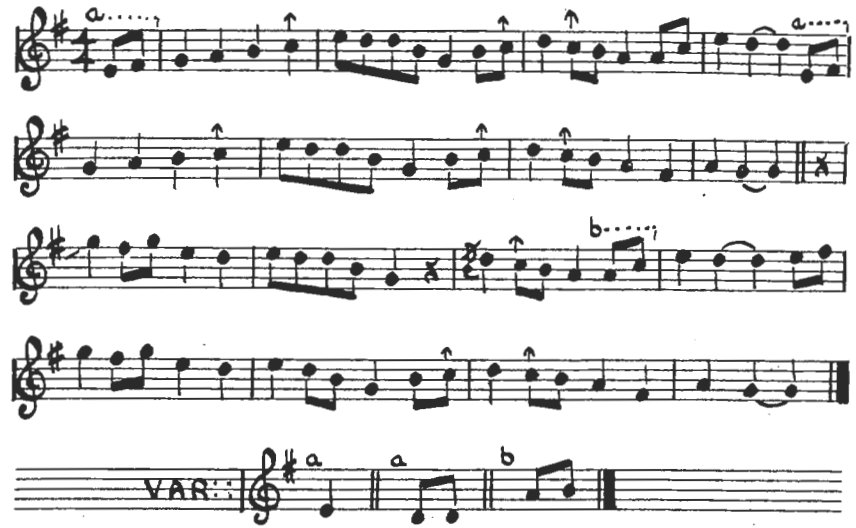
IRVIN YAUGHER JR., MOUNT INDEPENDENCE, PA.;
TRADITIONAL FIDDLER OF FAYETTE COUNTY

1. BUFFALO GALS

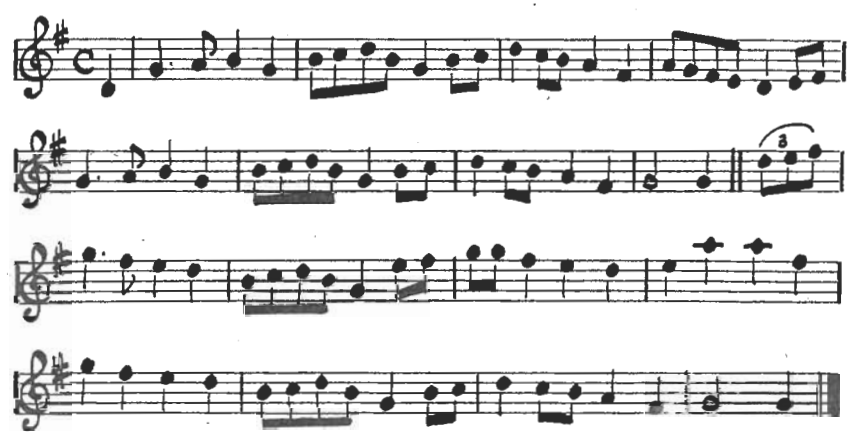
A. Hagantown Gals

Played by Irvin Yaugher 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.



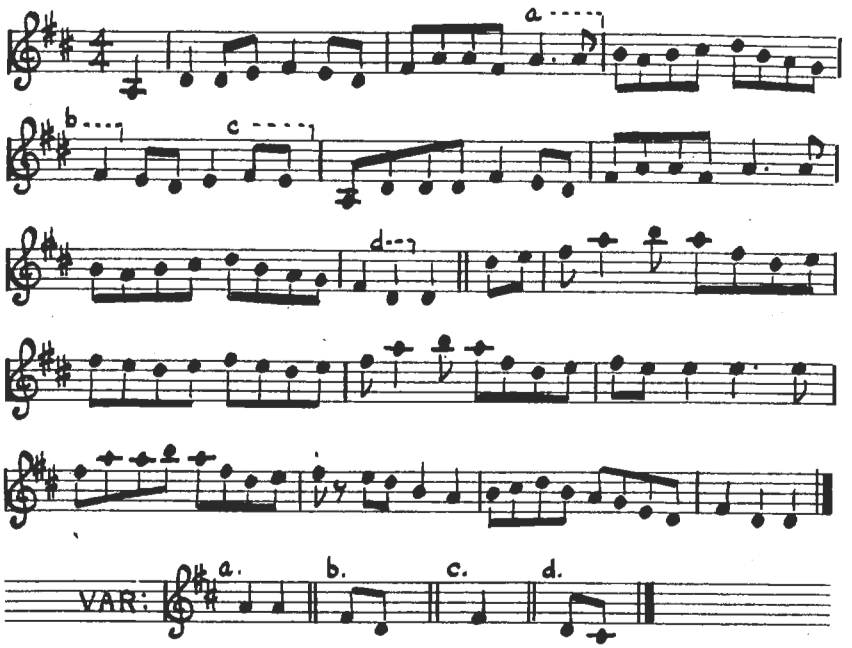
The universal fiddlers' favorite "Buffalo Gals" is widespread in Pennsylvania as elsewhere. American instrumental versions of the tune are usually more ornate than vocal sets, and display much wider variation. Although now an "international melody," the air itself probably originated in Germany, but 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 Jugoslav 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 Popievke,* (Zagreb), II (1879), pp. 222—224, Nos. 686-688, to a song entitled "Liepa Mara." That the melody has also spread into France is evinced by its presence in J. Tiersot, *Chansons Populaires Recueillies dans les Alpes Françaises,* p. 532. tune 1, a "monférine." [1] Cf. also J. B. Bouillet, *Album Auvergnat,* p. 25, first part of the "Bourrée d'Issoire."

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

2. SWEET ELLEN

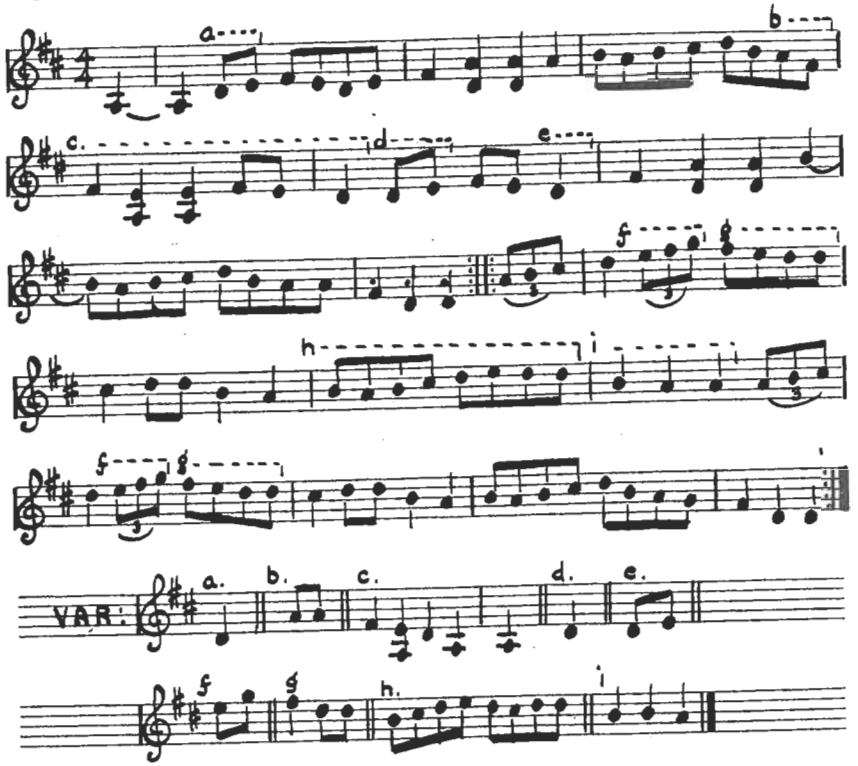
Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.



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.



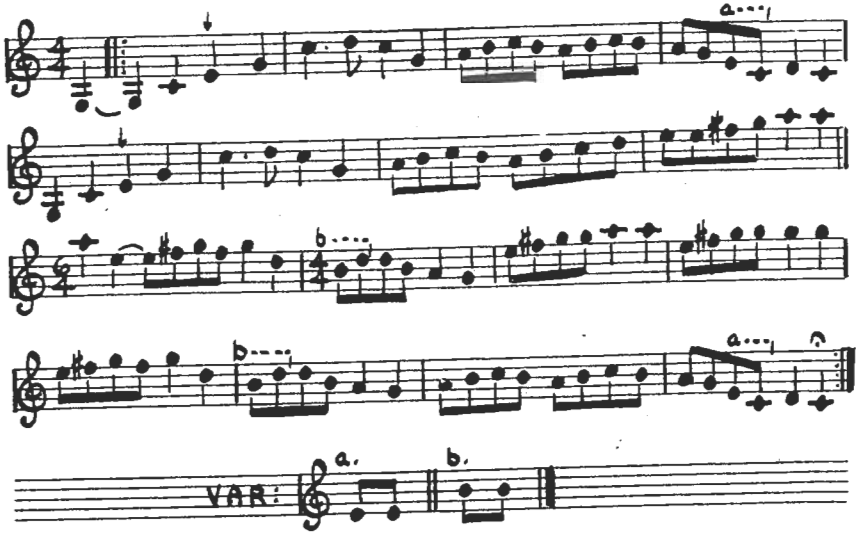
Comparison with No. 2 will make apparent the source of Emery Martin's inspiration for at least the first part of his melody. Such adaptation has probably not been uncommon, and may be one of the important factors underlying many recombinations of strains — especially of entire halves of tunes, as here — which we encounter all the time in American folk fiddle repertories. 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.

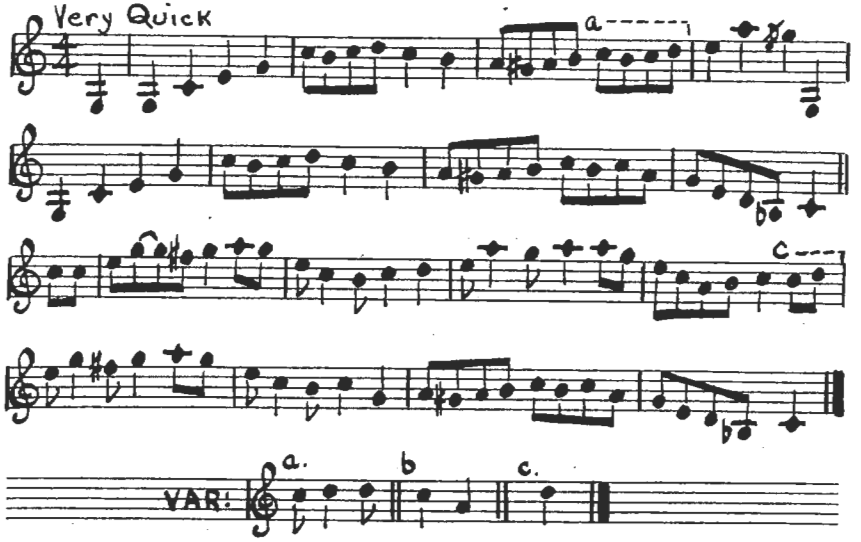


This is the air known elsewhere in western Pennsylvania and in southern regions as "Billy in the Lowlands (Low Grounds)." Mr. Martin's version resembles one recorded in Kentucky (Jean Thomas, *Devil's Ditties,* p. 130), but differs from all known to the editor in its lack of division into two equal parts. 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

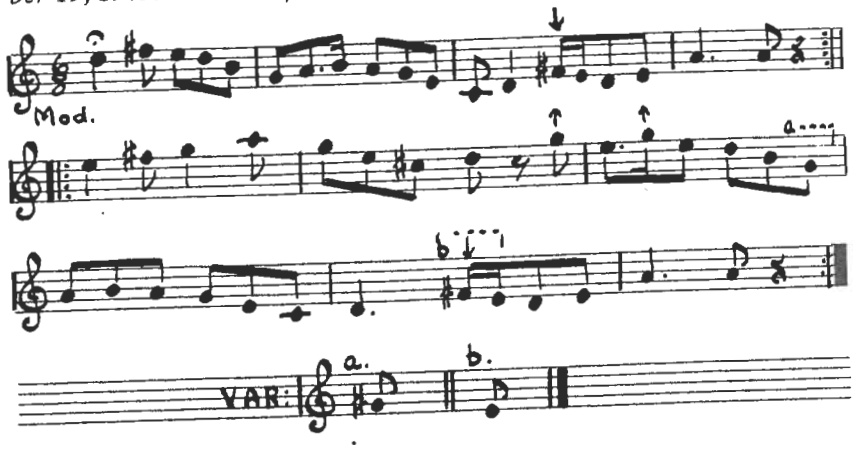
Played by David P. Gilpin, Connellsville, Fayette County, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.



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



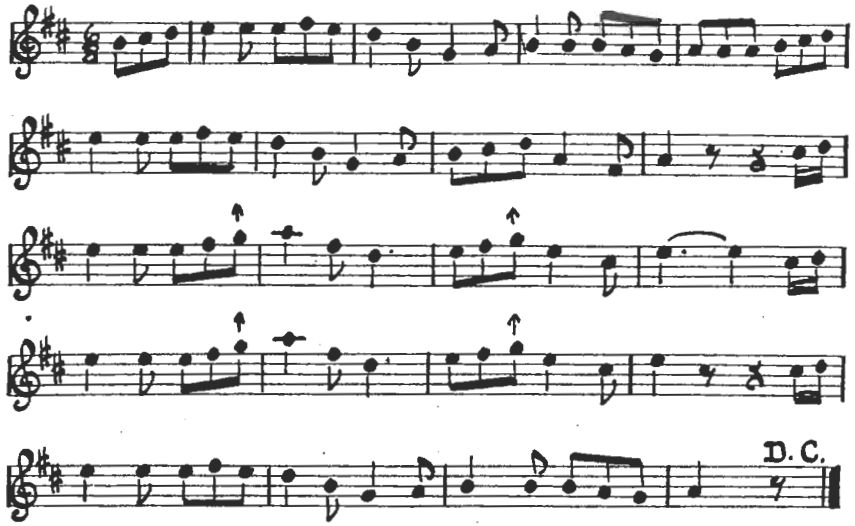
This otherwise unknown air takes its name from the popular rhyme

> 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

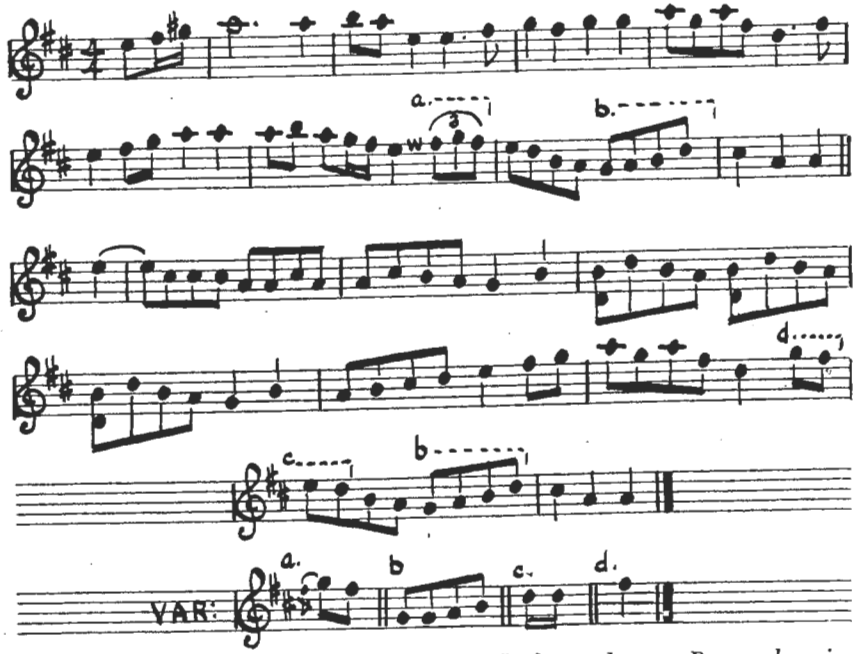
> I'll dance a jig and I'll dance no more
> Till Daddy comes home from Baltimore;
> I'll dance no more, my feet are sore,
> Dancin' all over the sandy floor.

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).

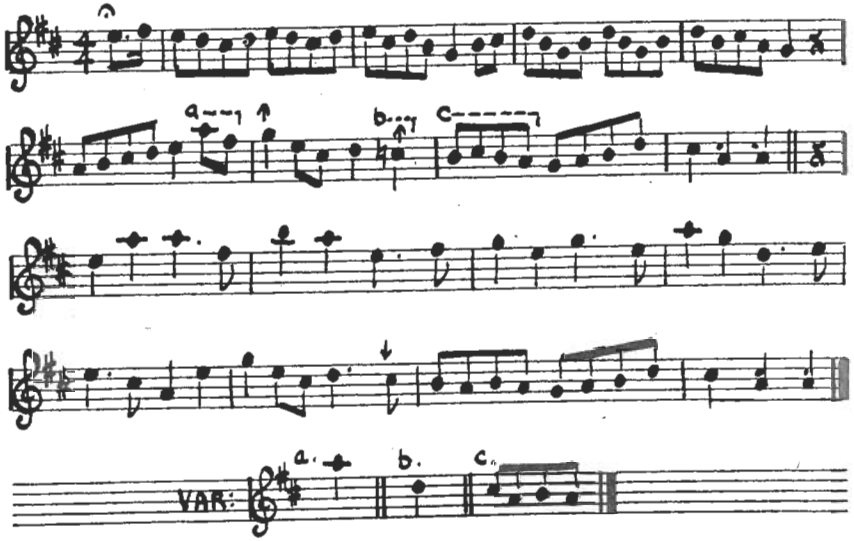
It is possible that this tune might be a remote connection of the widespread and multiform old air represented by Nos. 44-48 and 89 in this collection.

8. THE CUCKOO'S NEST

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



B. *Played by Irvin Yaugher 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.

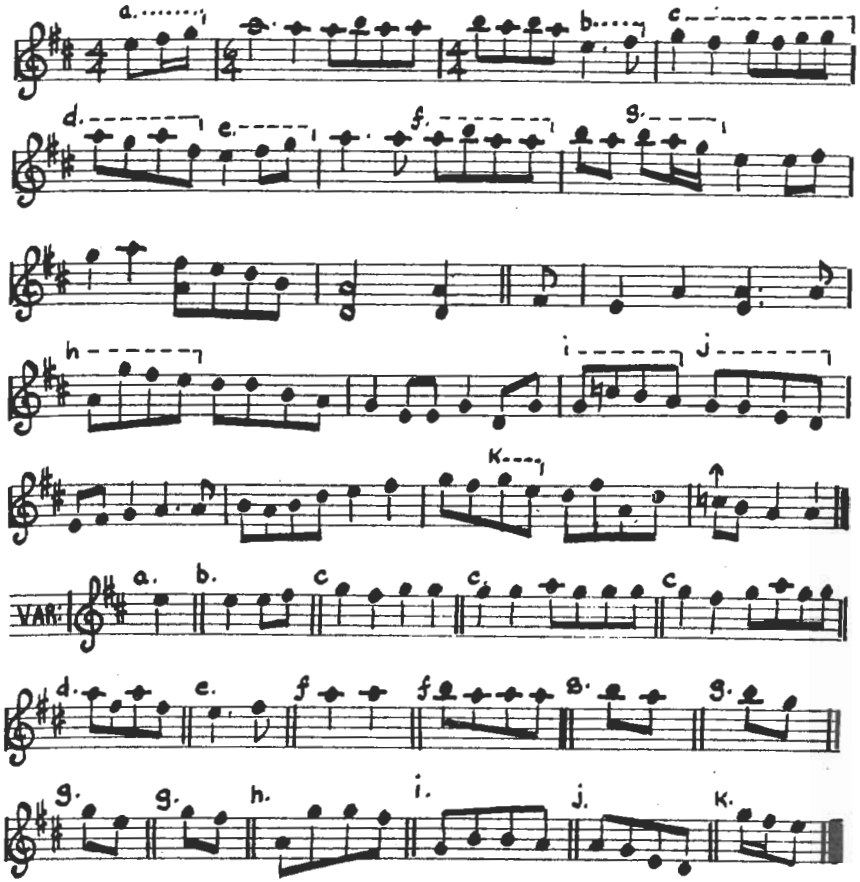
Other versions are Ford, p. 73, "Good Ax Elve"; *The American Veteran Fifer,* No. 8; Petrie, No. 1206; O'Neill's Irish Music, Nos. 321, 354; Harding's All-Round Coll., Nos. 52, 88; One Thousand, p. 32, "All Aboard," p. 106, "Cuckoo's Hornpipe"; Herbert Hughes, *Irish Country Songs, II,* pp. 26, 27; O'Daly, *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.

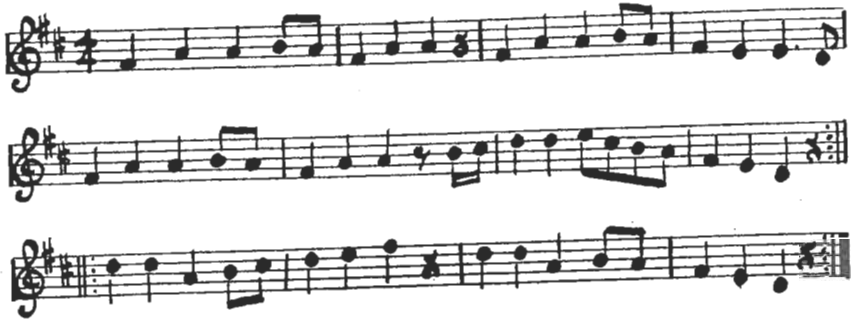


With the first part of this tune compare that of Martin's set of No. 8. Probably we have here more adaptation of the sort referred to in connection with No. 3; and this tune may be an American compound. The title is not attached exclusively to this piece.

Irvin Yaugher, 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

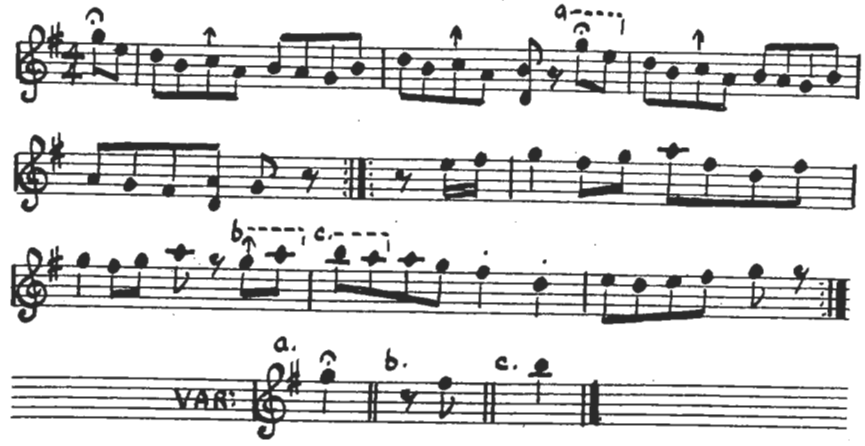
Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.



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."

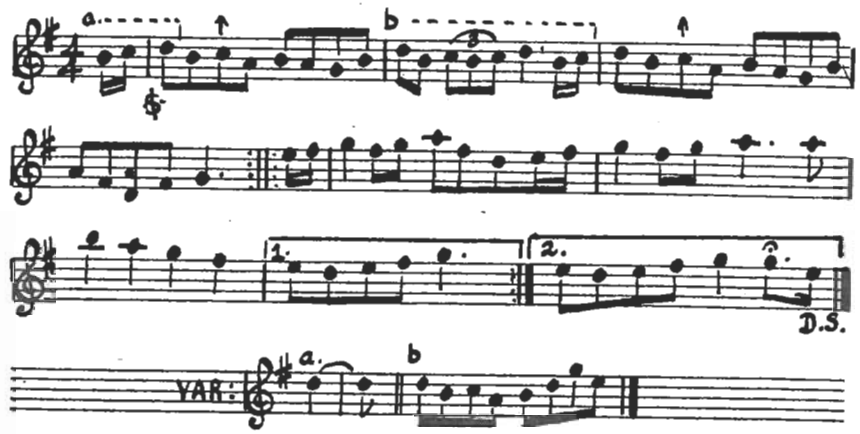
11. THE HONEYCOMB ROCK

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:

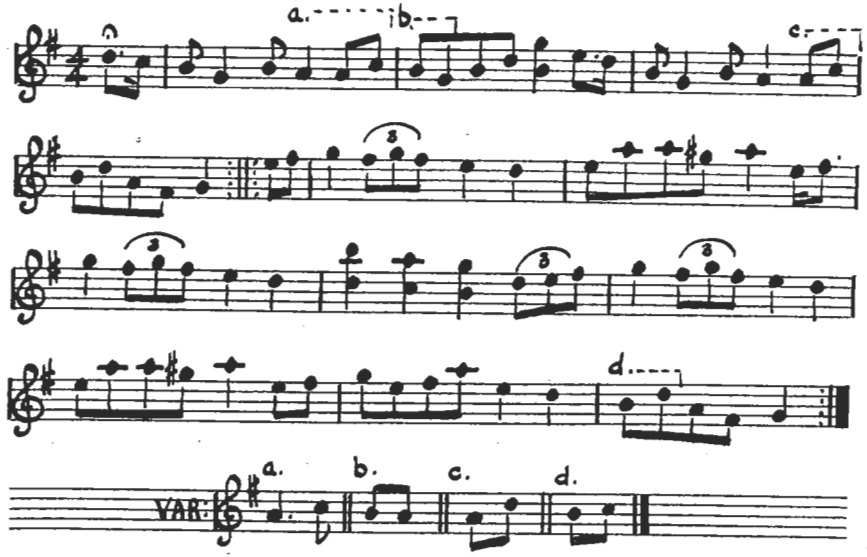
> I went to see the widda', and the widda' wasn't home;
> I went to see her daughter, and she gave me honeycomb.

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.

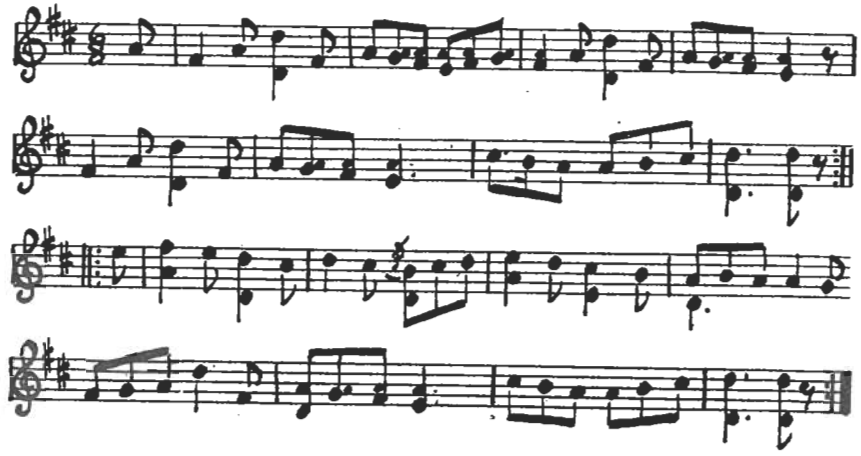
See note to No. 11.



13. QUADRILLE

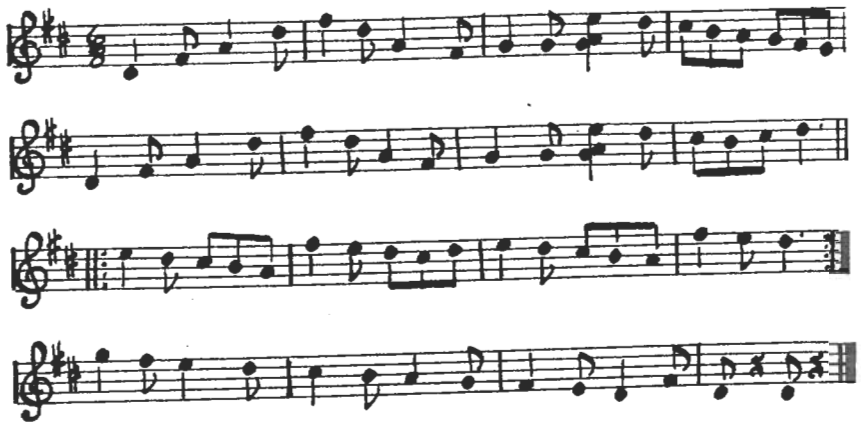
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.

See note under No. 14.



14. ROLLING OFF A LOG

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

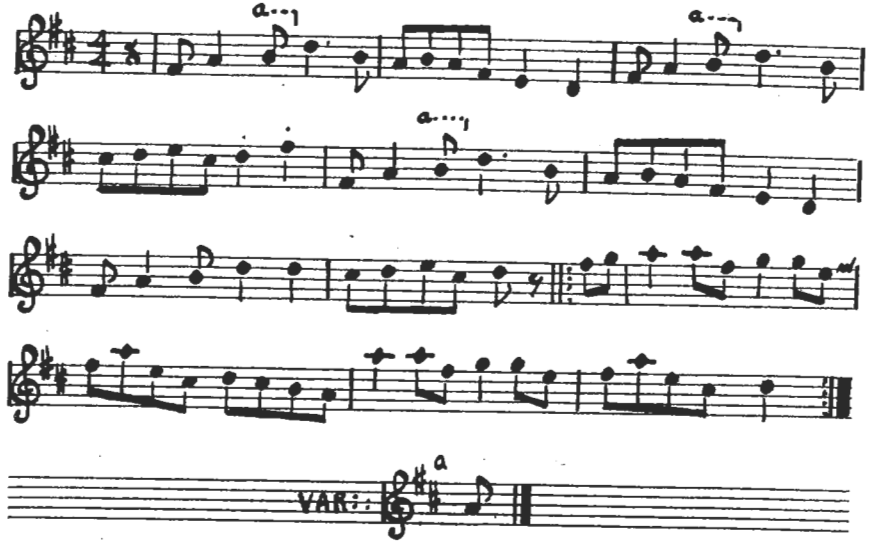


Every fiddler knows tunes of the character of Nos. 13 and 14; they are good samples of the sort of tunes in our tradition which sound like imported British melodies, yet are difficult or impossible to trace to British sources. A different air from No. 14, with the same title, appears in One Thousand,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

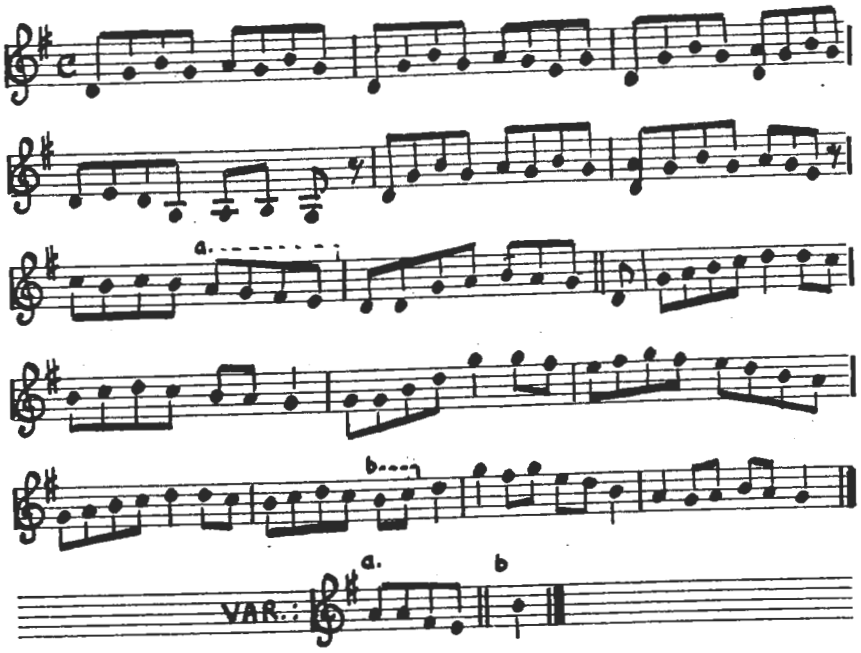
Whistled by F. P. Provance (as he formerly played it on the violin), Point Marion, Fayette County, Pennsylvania, October 16, 1943. Learned from Bill Martin (brother of Emery Martin), a fiddler of Dunbar, Pennsylvania.



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:

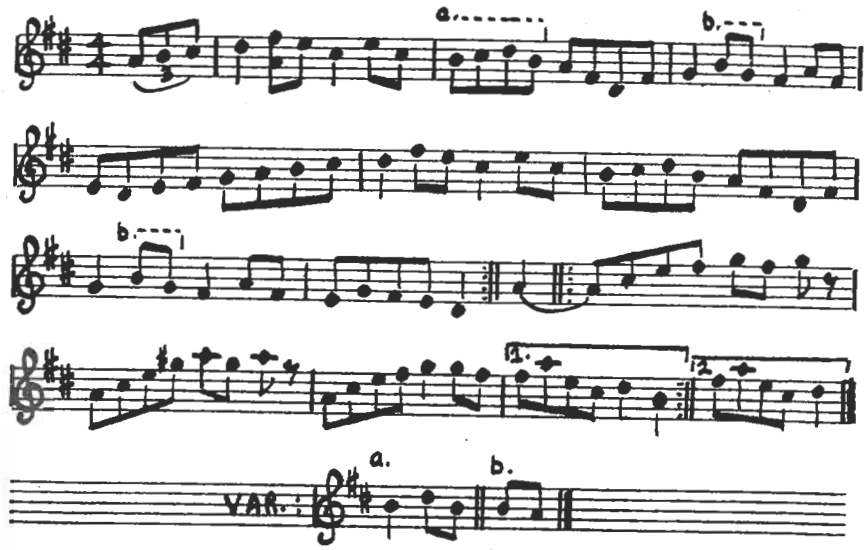
Leather breeches, full of stitches,
Mammy sewed the buttons on.

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; DeVille, No. 24; Bayard Coll., No. 383 (from Cambridge, Mass., ultimately from Prince Edward's Island).

17. TIDDLE TOOK TODFISH

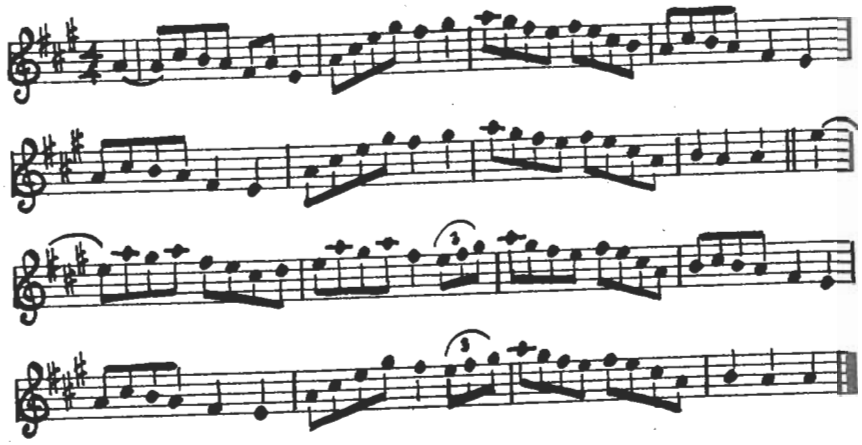
Played by David P. Gilpin, Connellsville, Pennsylvania, September 22, 1943. Learned at Dunbar, Pennsylvania.



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

18. BUTTERMILK AND CIDER

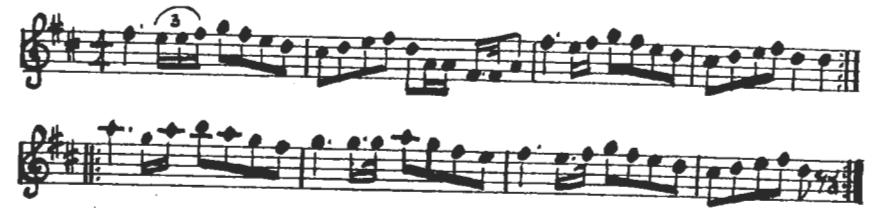
Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from Jim Lawry, a fiddler of that same region.



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

19. THE ROAD TO BOSTON

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



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

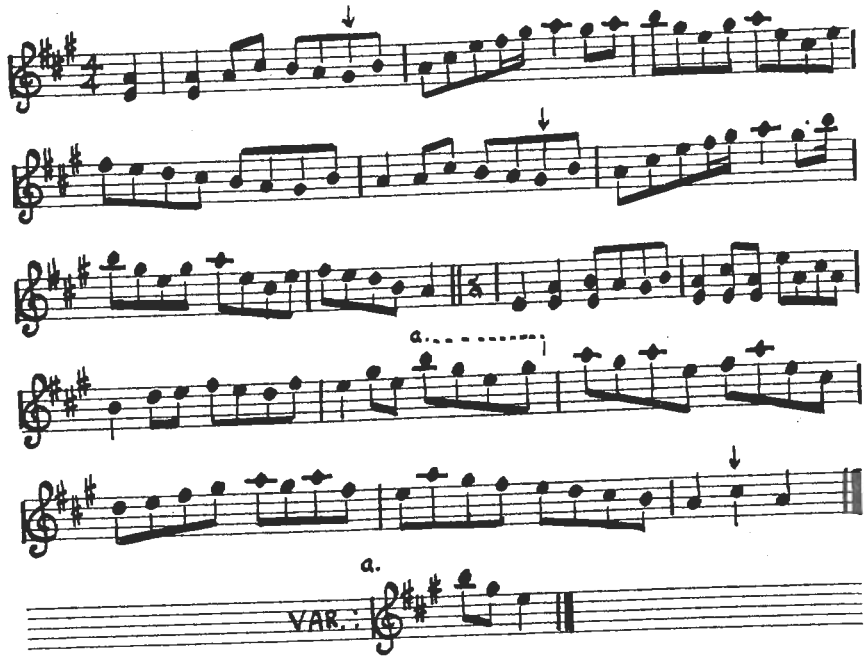
> It's a long road to Boston, boys, *(ter)*
> Oh when shall we get there?

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 "Bourrée 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 Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned by ear from other local fiddling.



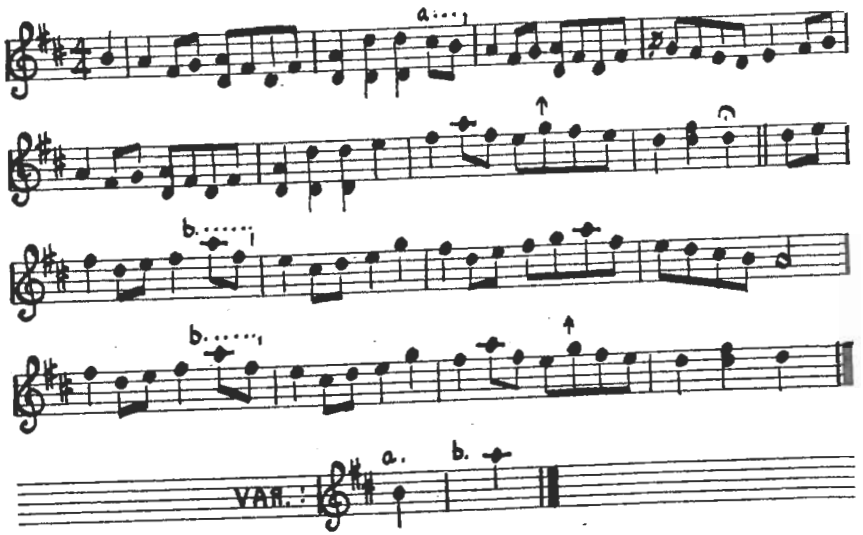
This reel furnishes a very apt illustration of a feature often encountered in American traditional dance music: namely, the interchange of parts (see Introduction). The first and second parts of No. 20 can hardly be discussed together as if they were the indivisible components of a traditional tune, 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 Yaugher's, appears under this same name in One Thousand, p. 19. Since Yaugher is acquainted with that collection, it is not impossible that he drew the name from this source instead of learning it locally. The Yaugher version given here is undoubtedly traditional, nevertheless, 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.



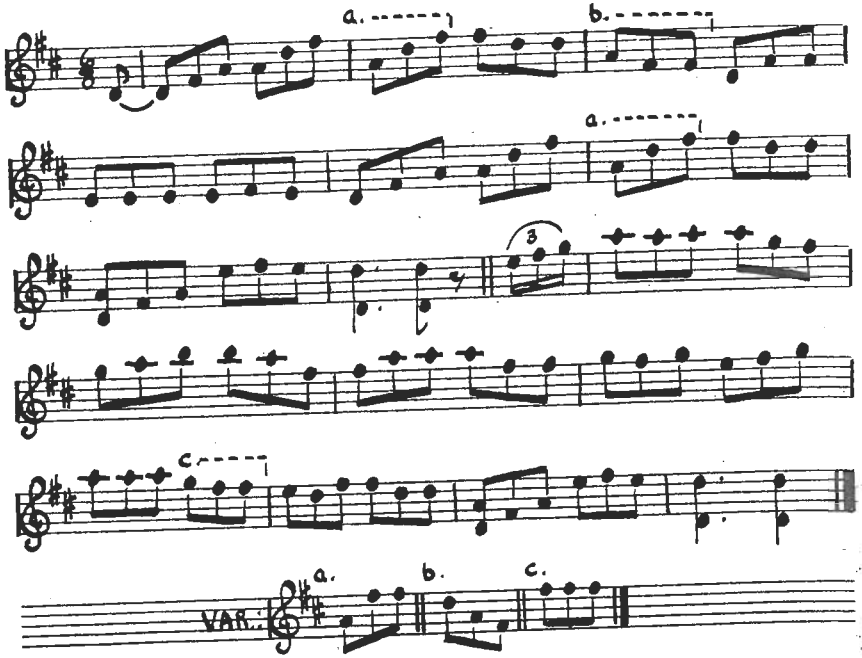
This will be recognized as a version of "The Soldier's Joy," a tune which most folk fiddlers know. In Pennsylvania it frequently goes under the name of "The King's Head." A story exists to explain this name, but as the editor has never heard a full, coherent version of the legend, it cannot be given 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.

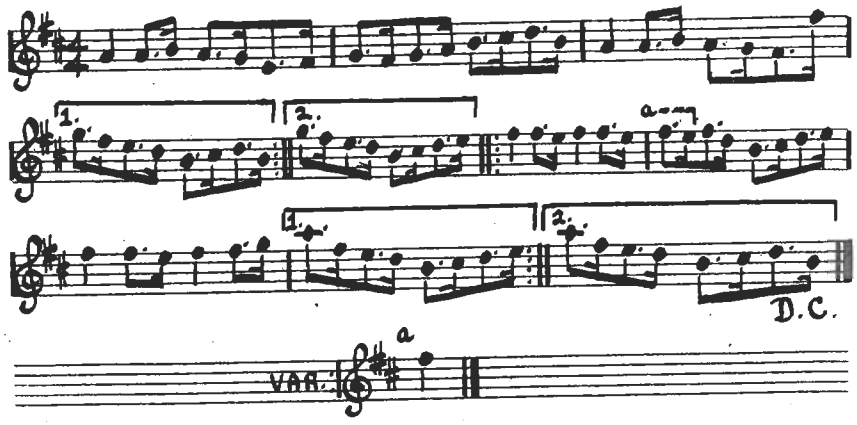


This air appears constantly in printed collections of our folk dance melodies. It is still one of the best known among British and American traditional players, whose strongly individualized and widely varying sets fail to testify to any appreciable influence exerted by the printed copies upon the folk 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.



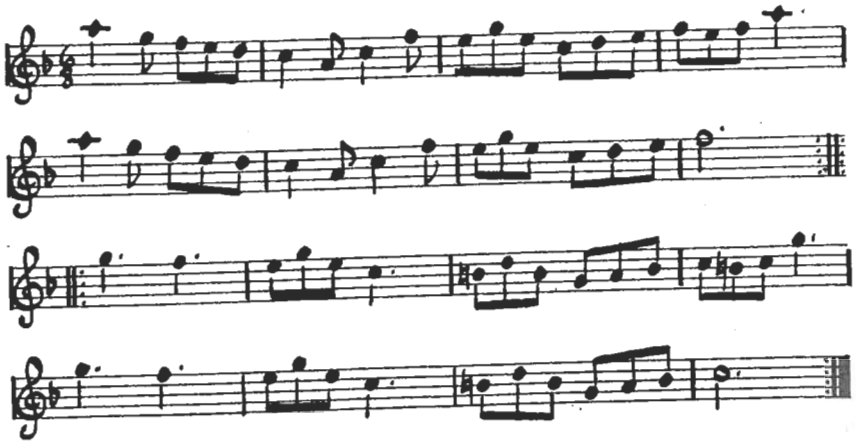
This well-known Irish reel may once have been quite popular in Pennsylvania, but thus far only one other version — a rather mangled one from Greene County — has come to light (Bayard Coll. No. 315). The present version is excellent and contains a feature common enough in old-country reels, but seldom 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, *Rinnci na h-Eireann,* p. 120.

24. DANCE TUNE

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

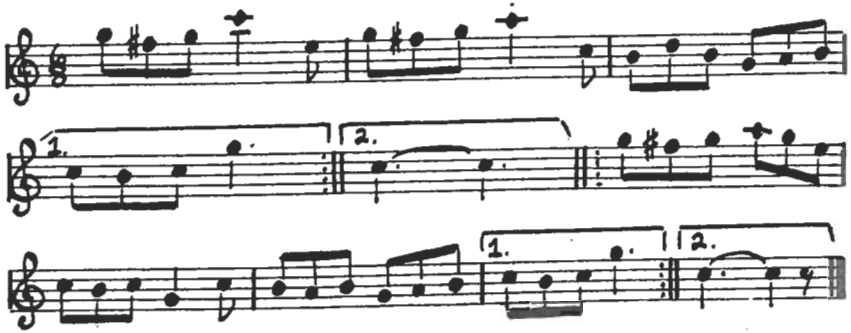
See note to No. 26.



25. DANCE TUNE

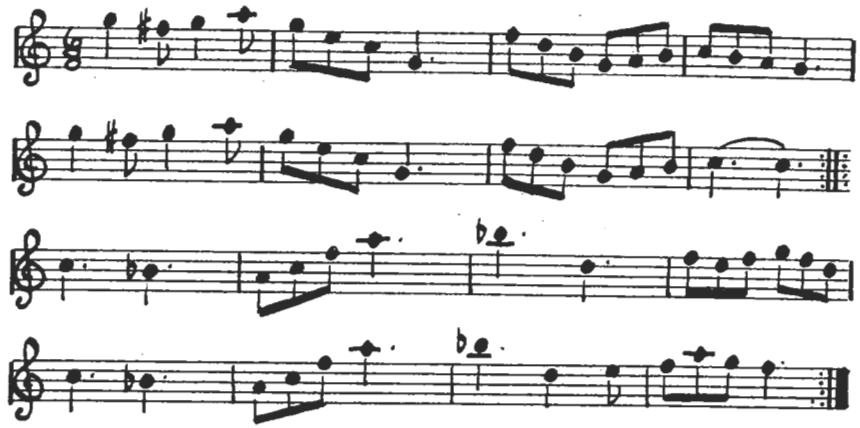
Copied from manuscript of Denune Provance, Peachen, Pennsylvania, September 21, 1943. Learned from traditional players about Dunbar.

See note to No. 26.



26. DANCE TUNE

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

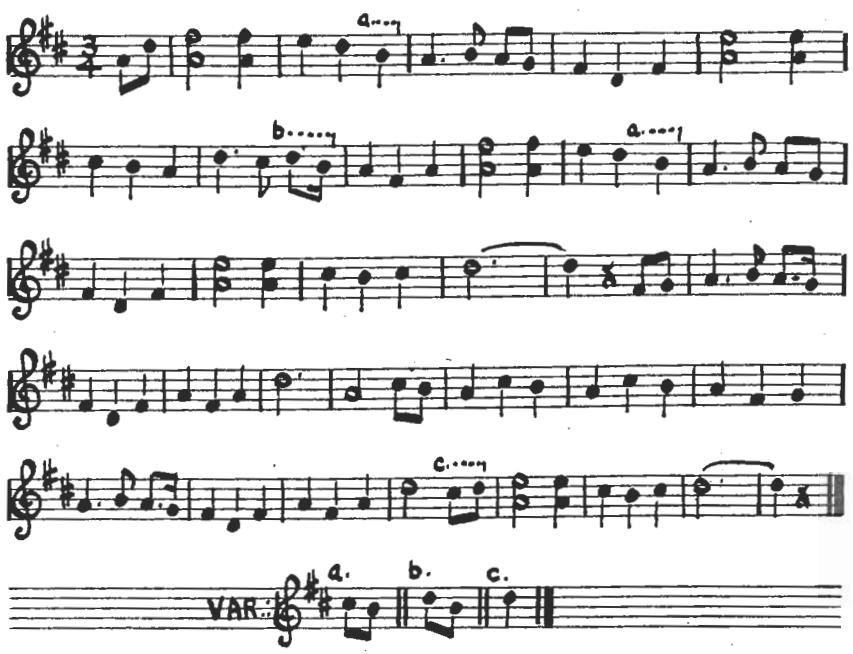


The three foregoing airs (Nos. 24, 25, 26) are all common in the repertories of Fayette County fiddlers, and like Nos. 13 and 14 illustrate a frequently-encountered type of dance tune in this country. An Allegheny County version of No. 24 is in Bayard Coll., No. 230. A resemblance to No. 26 may be seen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

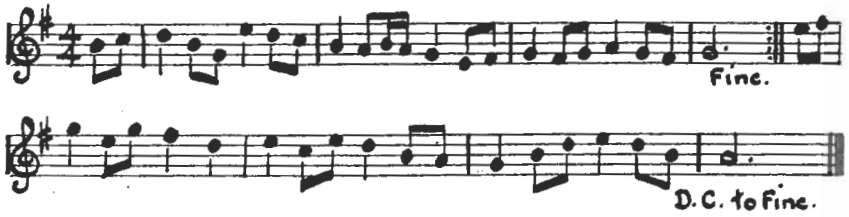
See note under No. 29.



28. DREAM SONG

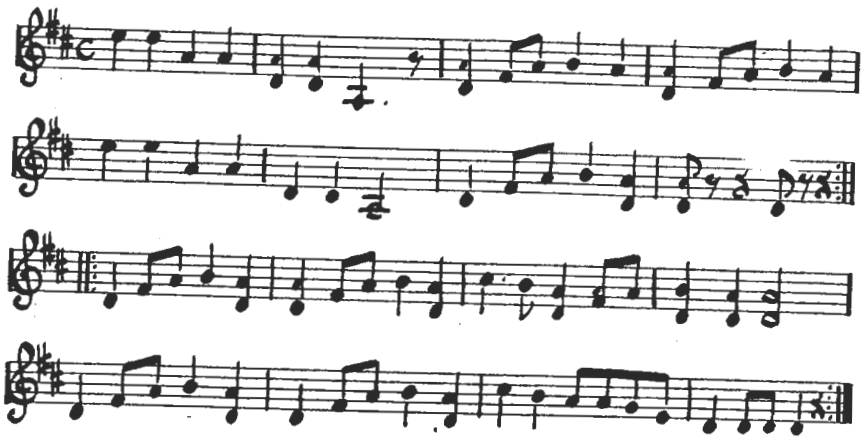
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943. Composed by herself.

See note under No. 29.



29. LANEY TUNIN' HIS FIDDLE

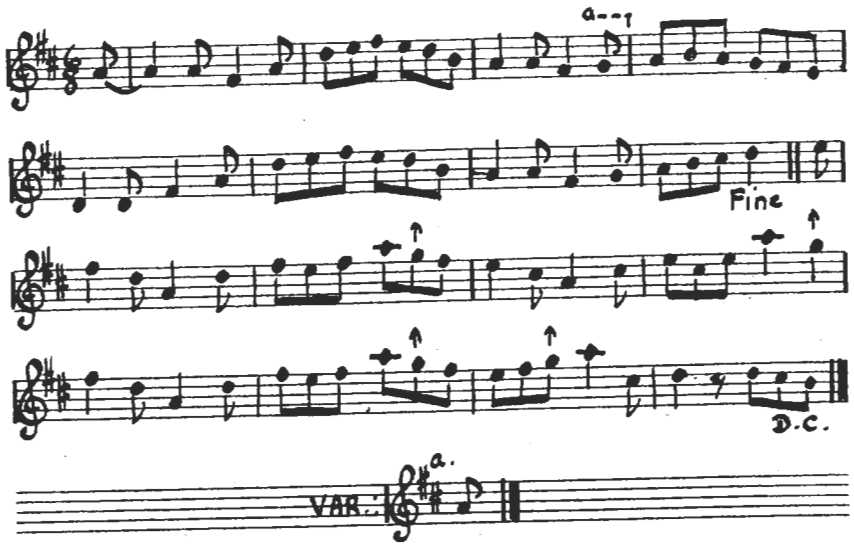
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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 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.

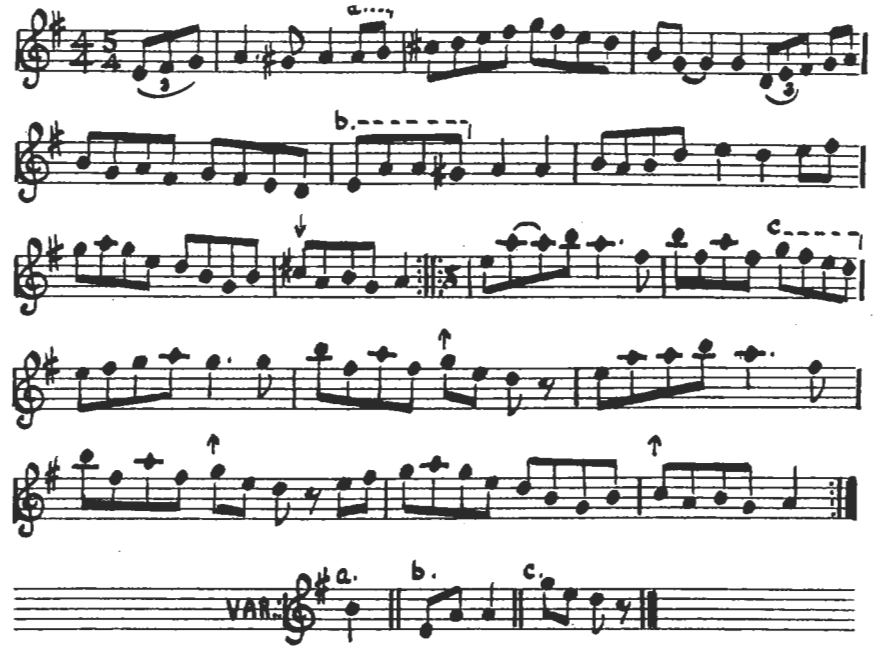


The editor had previously noted down a variant form of this tune (Bayard Coll., No. 350) from Mrs. Armstrong's uncle Abraham Gray, now deceased. The two variants differ somewhat, but Mrs. Armstrong's is devoid of irregularity in barring and so may be said to be more "correct." Mrs. Armstrong stated that 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.

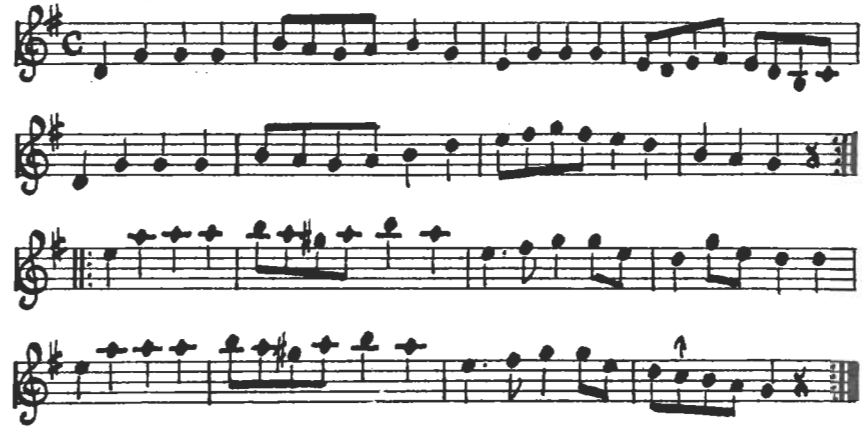
31. PADDY ON THE TURNPIKE

A. *Played by Irvin Yaugher 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.

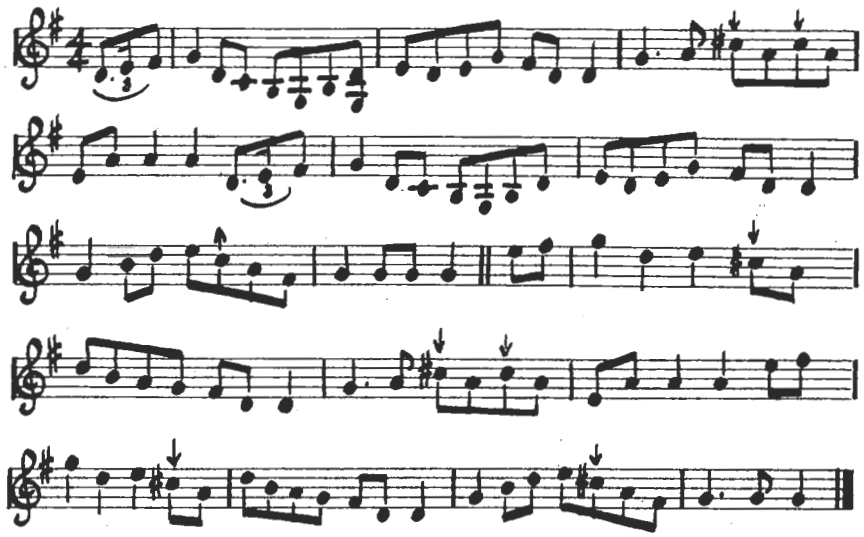


The names given to this widespread Irish reel are diverse, but "Paddy On the Turnpike" is probably its usual title in western Pennsylvania. A few years ago the editor heard a very fine version played by an Irish fiddler on a Boston radio program. A set from northern West Virginia and one from Prince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

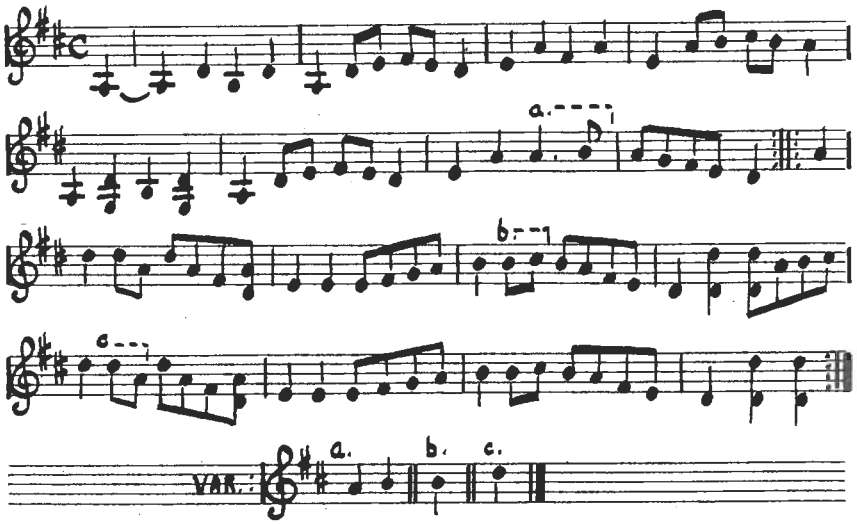
Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from his great-uncle.



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

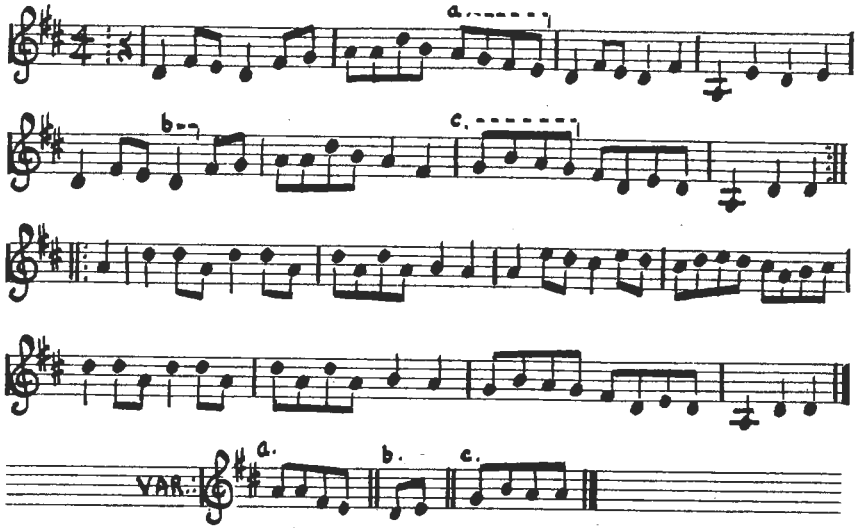
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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

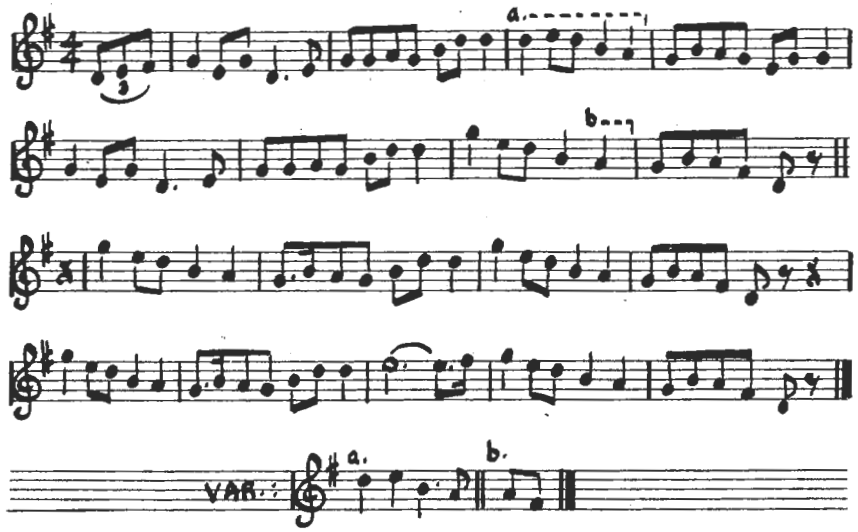
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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

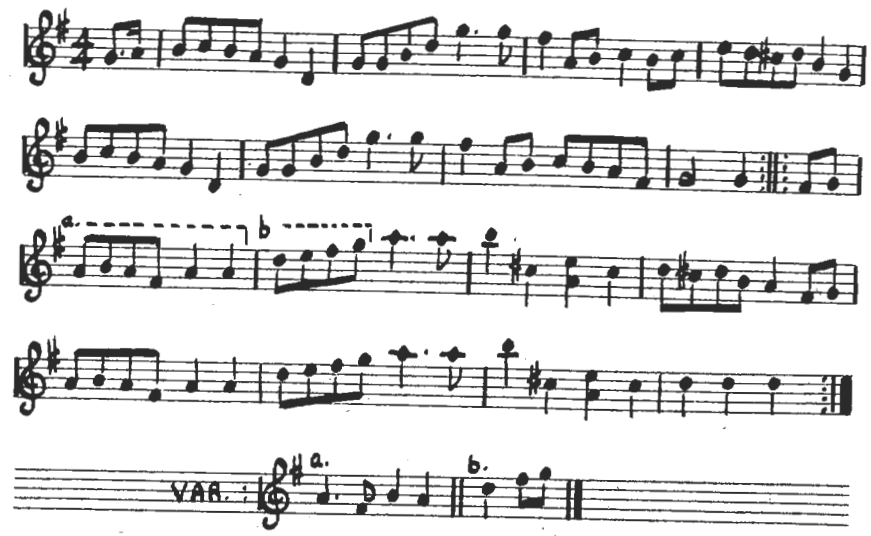
Played by Irvin Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. One of his mother's favorite tunes.



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

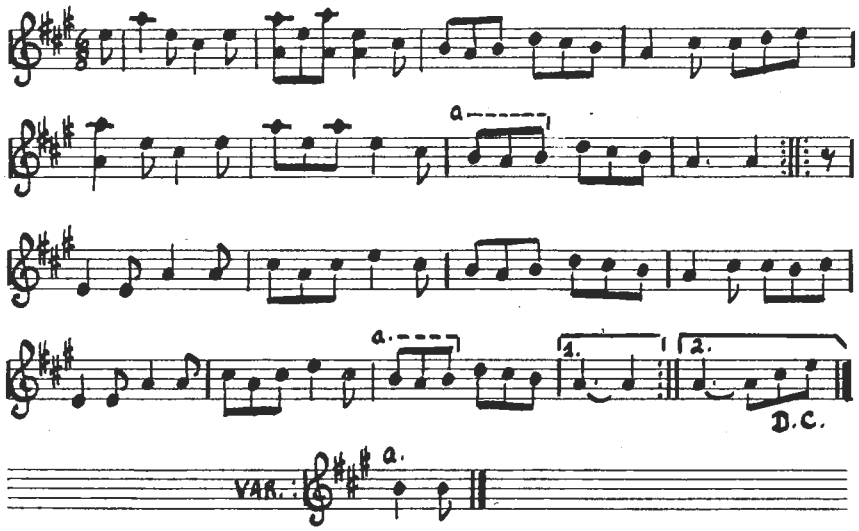
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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.

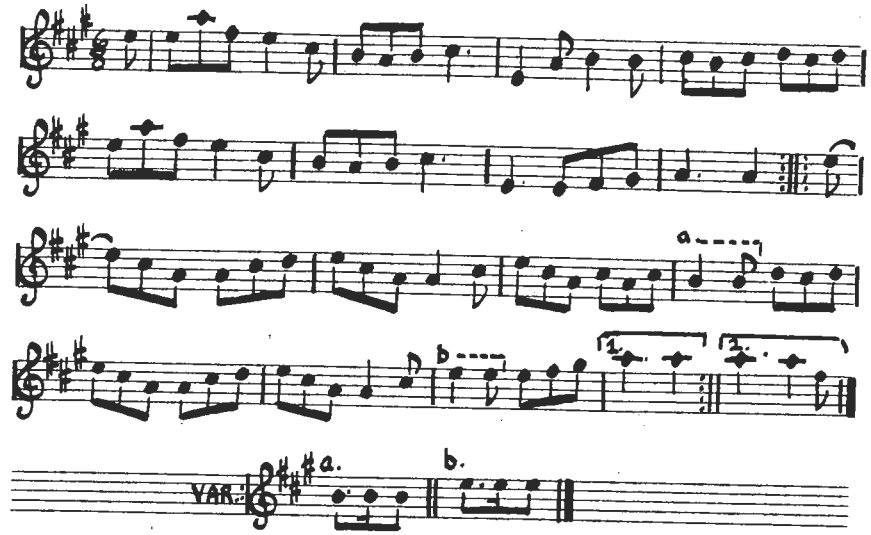
37. QUADRILLE

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



38. QUADRILLE

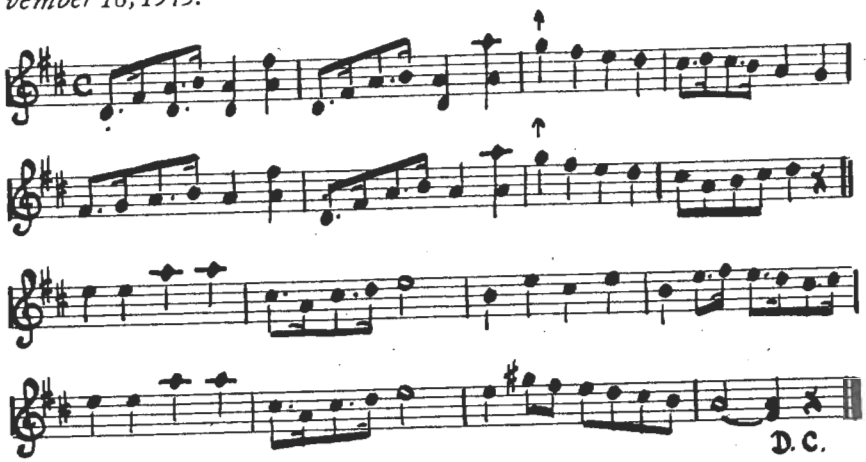
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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

39. WHAT THE DEVIL AILS YOU

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



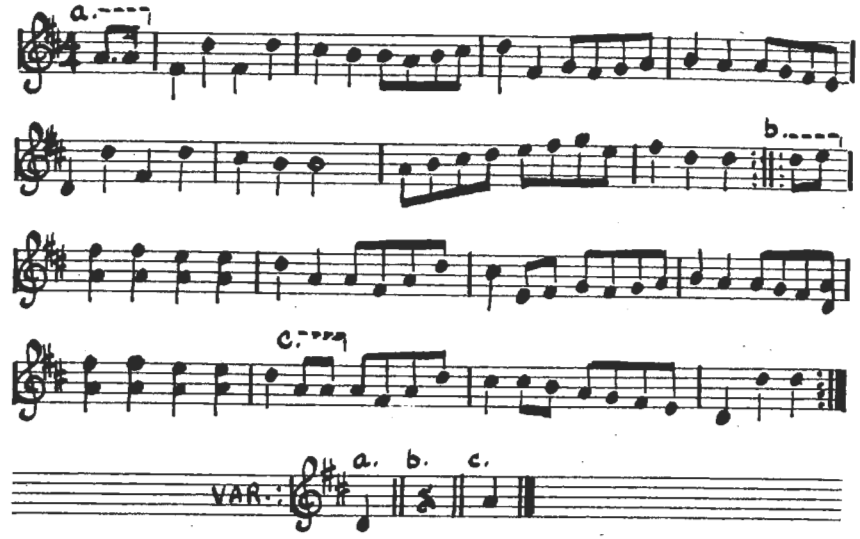
This very popular schottische often goes nameless among western Pennsylvania players. A different tune with this same name appears in One Thousand, p. 126. Some rhyming jingle in oral tradition was undoubtedly the source of the title, for Mr. Charles Armstrong, husband of the player, recalled the two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

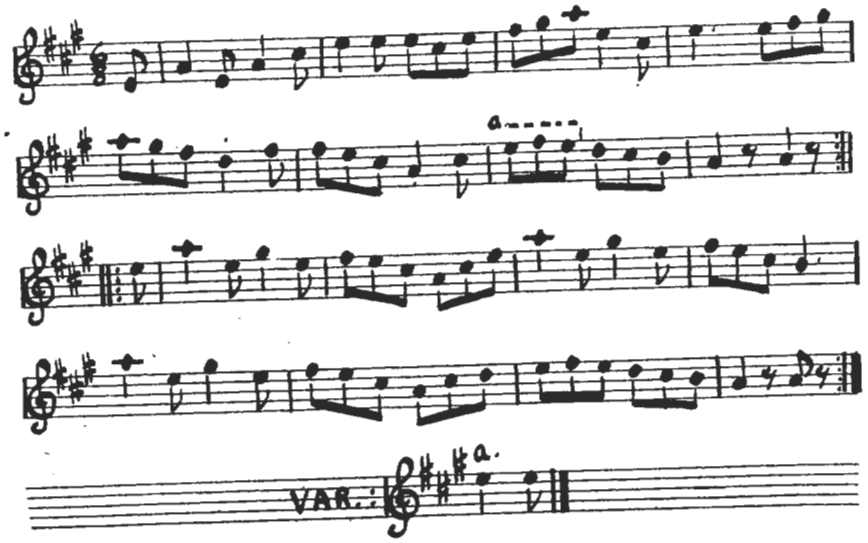
40. SCHOTTISCHE

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



41. QUADRILLE

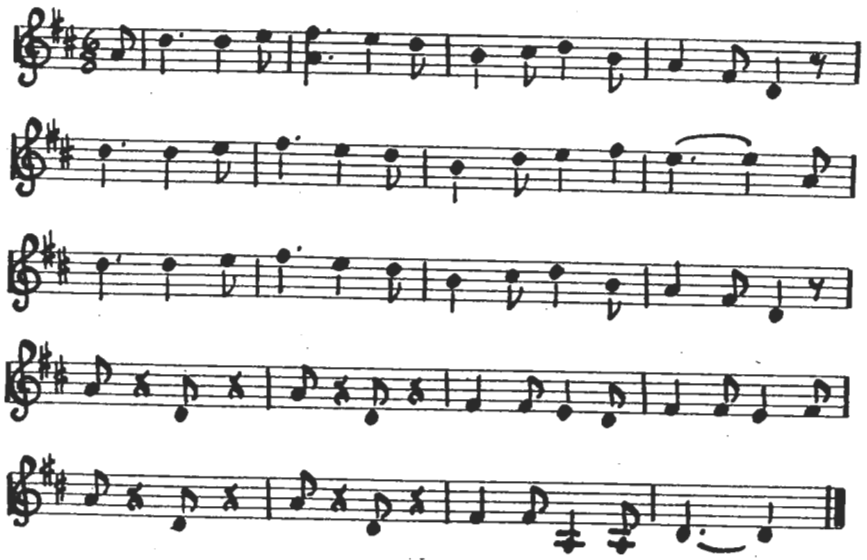
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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

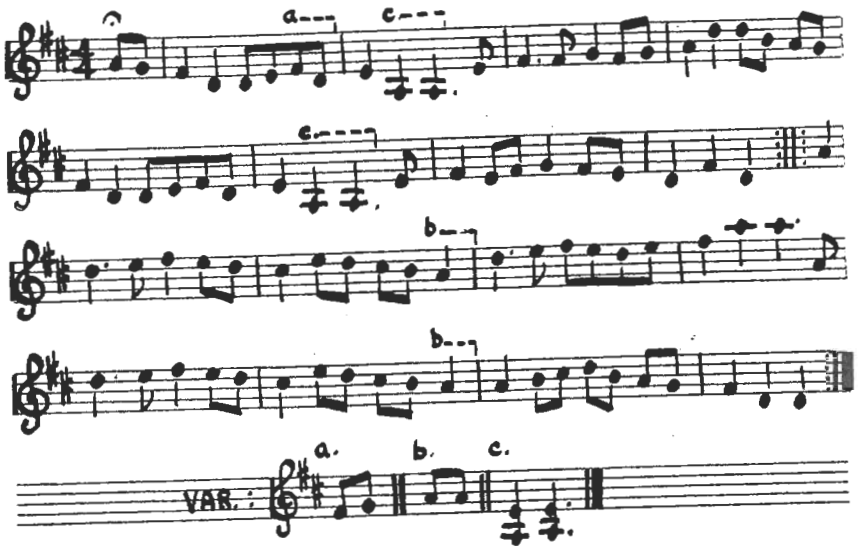
Played by Mrs. Sarah Armstrong, (near) Derry, Pennsylvania, November 18, 1943.



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.



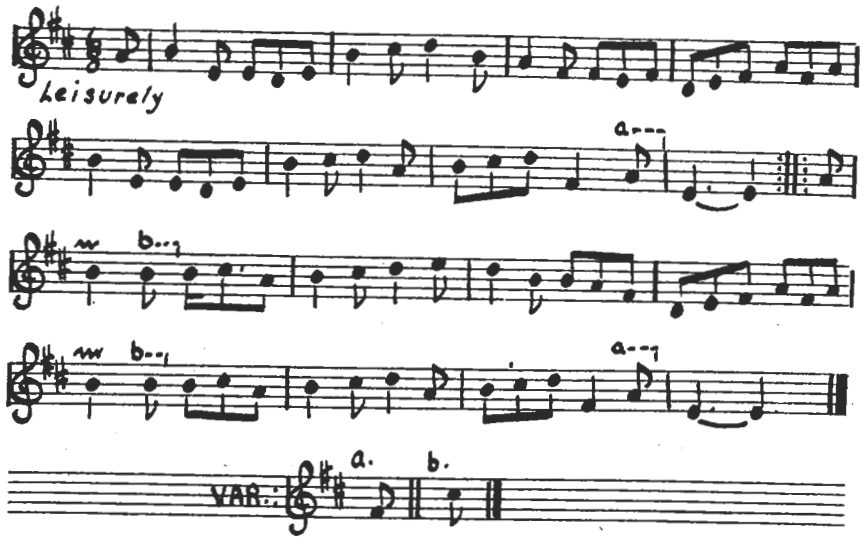
This splendid tune is a clear case of a hornpipe made by working over into 4/4 time an air originally in 6/8. It is a version of an Irish double-jig tune given in Henebry, *Handbook*, p. 266, and there called "The Walls of Liscarroll."[1] Compare also O'Neill's Irish Music, No. 172. The quality of this 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.

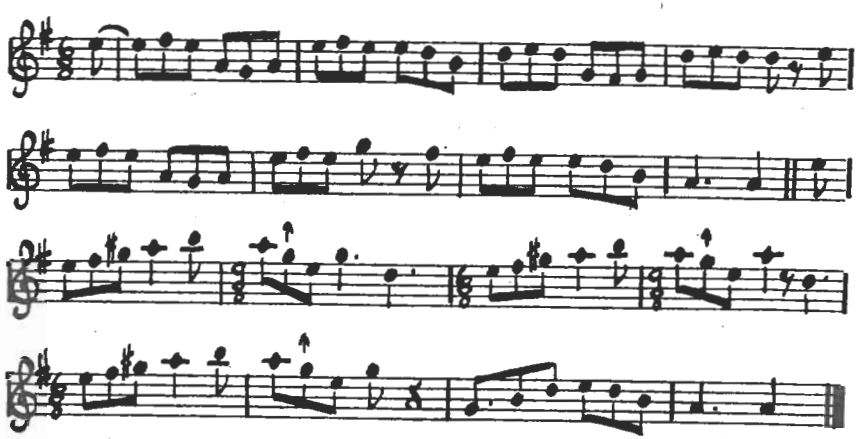
[1] A "floating" title: the editor knows of at least three entirely distinct melodies with this name.

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 Yaugher Jr., Mt. Independence, Pennsylvania, October 19, 1943. Learned from Bill Lowry, a local fiddler, now deceased.