Excerpts from Sam Bayard’s Tune Collections:

**Hill Country Tunes** and **Dance to the Fiddle March to the Fife**

recorded by Mark Tamsula and Richard Withers

*[Up in the Batten House, 2011 Snappin’ Bug Records]*
185. BLACK-EYED SUSIE (V)

A

Tustin, V, 1944, B

S. Clark, V, 1930s, B

Van A

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

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

But our tune, with still other developments of phrase and phrase order, has lived on elsewhere among British traditional players. In England and Scotland, ever since the early seventeenth century, and throughout the eighteenth, it was popular under the name of Three (Jolly) Sheep Skins: see Aird, I, No. 178; Oswald Cal PC, II, p. 10; Dauney, p. 228, No. 31; Walsh CDM, I, No. 20; John Gay’s Polly, Air 24; Moffat and Kidson, p. 18; Kidson OCMD, p. 4.
While the second strain of this air is nondescript, the first must certainly be derived from the opening part of a Scots tune entitled variously Crowdie, Three Times Crowdie in One Day, The Wayward Wife, Bide Ye Yet, and O That I Had Ne’er Been Married, besides Gaelic names for a few other sets, and some additional odd nonce-titles in English. In most cases, the resemblance between the Scottish tune and our No. 147 lies in the first strain: so, Johnson, VI, No. 593; McDonald HVA, p. 37, Air 25; Fraser, Nos. 144, 184, 210; Bruce and Stokoe, p. 100; Smith Scot M, V, pp. 82, 83, two sets; Gow CR, III, p. 11, 2nd; Scot CD, Pt. 13, No. 8; JEFDSS, III, p. 251, from Balfour’s Ancient Orkney Melodies; Gow VM, Pt. 2, p. 35; Hogg, Series II, Song LII.

There is also a group of sets whose closest resemblance to our No. 147 lies in their second strain, which, in turn, is developed out of melodic material contained in the first. These versions are on the whole closest to our Pennsylvania tune, and form a real link between it and the other Scots tunes enumerated above. They are Johnson, I, No. 97; Graham, p. 227 (where the editor quotes the old scholar Sterhouse as claiming that the tune comes from The Musical Miscellany, Perth, 1786); Pettie Stan, No. 1001—a march, and the only 6/8-time version in the whole array. Still another form of the tune is Huntington, p. 40, 3rd.
This air has all the earmarks of having come directly from older British Isles tradition, but it has proved hard to find in old-country collections. However, the tune called The Reel of Mullinavat, represented by O'Neill MI, No. 1316, and Reavy, No. 69, definitely appears to be a form of this same composition, being quite similar to our No. 230 both in progressions and in sound. The only piece known to me in American tradition that is unmistakably a version of No. 230 is Seely Simpkins in Bruce-Emmett, p. 78, ostensibly a fifers’ tune.

282. SCOTCH HORNPIPE (V)

Local titles: as above, A; Hornpipe, B. The earliest set of this tune known to me is Aird, III (end of the eighteenth century), No. 593, in three parts, of which Parts 1 and 3 correspond to our 1 and 2. Aird’s title is March of the Third Regiment of Guards. All other early nineteenth century sets I have seen are called London March, and consist of the first half of our Pennsylvania tune joined to a differing second strain. So, for instance, Cushing, No 70; Robinson 2, p. 43, 3, p. 50; Cahusac PC, III, p. 39; Button PC, I, p. 34. The title Scotch Hornpipe, joined to versions fairly close to ours, apparently became general somewhat later in the nineteenth century; see Howe DSV, p. 48 (and again, unnamed, p. 67); White Un, No. 180; One Thousand, p. 86; Kerr, II, No. 343.
Track 4B

385. **SNAPPIN' BUG (V)**

Edinger, V, 1954, JB

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

Track 4C

143. **PINE TOP (V)**

Yoders, V, 1961, JB

Nos. 142 and 143: The first part of No. 142 is seen in Messer, No. 31, *The Old Man and Old Woman*, labelled “French.” With this Messer tune compare the Simmons *Old Man and Old Woman* tune (also a northeastern one, from Canada), Appendix No. 9. These titles suggest a slow part and a fast one for the playing of the Messer tune (cf. the notes to our Nos. 239–241). *Jakey Buzzard* is played at uniform speed, however, just like any reel-tune. In No. 143, we see another clear case of tune-strain recombination: the first part seems derived from the first of No. 142, or a cognate tune, and the second part is that of the once extremely popular *Jay Bird* (our No. 176).
Local titles: as above, A, B, C, D, E, F, I; Shaddighee, G; Silver Lake, H. The title for our Version G is evidently a floater: it appears as The Chatagee in Messer, No. 11, set to a quite different tune. Silver Lake is the regular southwestern Pennsylvania name for our No. 168. Note that our Version C is the only one with a third part added. This tune, highly popular in Pennsylvania, I believe to be a derivative (perhaps local or regional) of the universally known Buffalo Gals, No. 167. The only other variants I have seen are in AVF, No. 118, Off to Charlestown, and Bayard HCT, No. 1b—which I gave then as a form of Buffalo Gals, but now consider to be a set of The Carrolltown Breakdown.
Track 6 Shornin' Bread

42. Losch, V, 1930s, B

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

Track 6B

326 DANDY JIM FROM CAROLINE (FV)

A Hornet, F, 1944, B

Local titles: as above, A; Chicken-Foot and Sparrow-Grass, B; Dandy-Jim, C. This piece is out of the blackface-minstrel stock, and is generally known as Dandy Jim of Caroline. Our A and B versions, however, have the order of strains reversed from that of the stage sets, and our opening part differs somewhat from the corresponding part of the stage form. Nathan Dan Emmett, pp. 324–327, gives notes about the latter, dating the tune about 1844. On p. 291, Nathan says of Dandy Jim, "The words are probably by Emmett, and perhaps even the tune." Thus there seems to be some uncertainty about whether Emmett really did compose the air, or whether he simply adapted an already current folk tune. No matter which possibility is nearer the truth, this melody has become a stock part of our North American folk-musical tradition, with sets turning up in all sorts of places—sometimes full-length, sometimes only half-length (i.e., consisting merely of the first section of the stage version). Titles and functions of the variants also differ.
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Track 7A

BETTY MARTIN

M. Rogers, V, 1930s, B.

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

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

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

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

Or, alternately for the chorus:
Granny will your dog bite? No, child, no, child,
Granny will your dog bite? No, child, no.

Track 7B

14. ALL THE GALS IS GONE AWAY (V)

H. White, V, 1930s, B.

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

All the gals is gone away
Down to the straw-pile ready for play.
All the gals is gone away—
Fetch them back and make them stay.
120. **UP IN THE BATTEN HOUSE (V)**

From his father.

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

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

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**Track 9B**

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

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

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

The player knew these words:

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

In Krassen, p 69, appears a piece called *Boatsman*, looking very much like our tune, and labelled “old minstrel tune from the nineteenth century.”
127. OLD DANCE TUNE (V)  

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

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

H. White, V, 1930s, B.
Hiram White said that some players stuck a finger between the A and D strings at the end of the second and sixth bars, producing a peculiar “rooster” squawk. Along with the tune went the rhyme:

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

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

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

The whole of our No. 10 may have been put together in America: the oldest set I have found is in Aird, I, No. 155, labelled Virginian. Other sets of the entire tune are in Ford, p. 60 as Cotton-Eyed Joe, Wetmore and Bartholomew, Mountain Songs of North Carolina, pp. 25–7, and Kincaid, My Favorite Mountain Ballads, p. 37.

Track 12

409. RIGHT FOOT, LEFT FOOT (V)

T. Patterson, V, 1930s, B.

Local titles: as above, A; Rainbow Schottische, B; no title, C, D. The title of A comes from the rhyme usually associated with the piece:

Right foot, left foot, any foot at all,
Kitty lost her slipper going to the ball.

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

James Taylor, F, Tustin, V, 1930s, B

From Asa Sellers.

Local titles: as above, A; Avey's Piece, B; Hunnells Double Drag, C; no title, D, E, F. The title of Version A sounds old and traditional. That of Version B comes from its being a favorite piece of Asa Sellers, a crippled cobbler of Waynesburg, Greene County, who was a devoted and famed fifer, and used to march, with a pronounced limp, in every martial-band parade possible. Doubtless the name of Version C comes from association with the Hunnells, who were members of martial bands in eastern Greene County, along the Monongahela River. Version D narrowly missed getting a name like those of B and C; the Yoders used to call it the "Temple tune"—since it was commonly played by "Taff" or "Taft" Temple, another somewhat famous Greene County fifer, whose instrument is now in the collection of the Greene County Historical Society. Versions E and F show interesting variants of H. C. Horner—according to whom the piece was drummed in "stop" time (for which see the note to no. 387).

Though this tune occurs only rarely in printed collections, the indications are that it was once widely known outside the counties adjoining the Mason-Dixon Line. Certainly it was one of the best-known pieces among the fifers throughout southwest Pennsylvania and northern West Virginia. Of special interest is the fact that it is one of the few tunes in present-day fifeing tradition which can be traced to the repertories of Northumbrian "small-pipe" (bagpipe) performers. Perhaps we could trace more of our tunes to this piping tradition if the big unpublished manuscript collections of these bagpipe tunes were made available.

I have located this tune in Bruce and Stokoe, p. 84, as O I Hae Seen the Roses Blaw. In the foreword of the 1965 reprint of this work, there is a fine mixolydian version of the piece, from one of the manuscript collections just mentioned. A version called Ellis's Jig is in O'Neill MI, No. 993; and one called Mason's Quickstep can be found in AVF, No. 23.
A formula like the one making up the main part of our first half-tune also comprises the first strain of O'Neill MI, No. 1447. Beyond that, there is no resemblance between the two tunes.

8. THE CUCKOO'S NEST

a. Played by Emery Martin, Dunbar, Pennsylvania, October 14, 1943. Learned from his father.
This air, under its present name, or those of “The Cuckoo” and “An Spealadhóir” (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 Henchry 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.

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Track 17

1. NEIL GOW’S RANT (V)
67. HOGS IN THE CORN FIELD (V)

J. Hall, V, 1944, B.

95. HANG ON


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.
The title sounds like that of some song; but I have found no song so named. The first part, at least, of No. 392 seems to be known to fiddlers in various parts of the country: forms of it are found in the first parts of Ford, p. 116, Redman's Reel, Cazden, p. 43, Polka Reel, and Christeson, No. 98. I have not noted our second part elsewhere.
The second part of this tune corresponds to that of the familiar New Rig’d Ship, our No. 588—and compare also the second half of our No. 484. Our second part likewise corresponds to that of the Catch Club Jig, White, Ex. p. 10, 3rd; while our first part reappears as the second section of the opening jig figure in the quadrille Off to the Skelligs, Roche, II, No. 296.