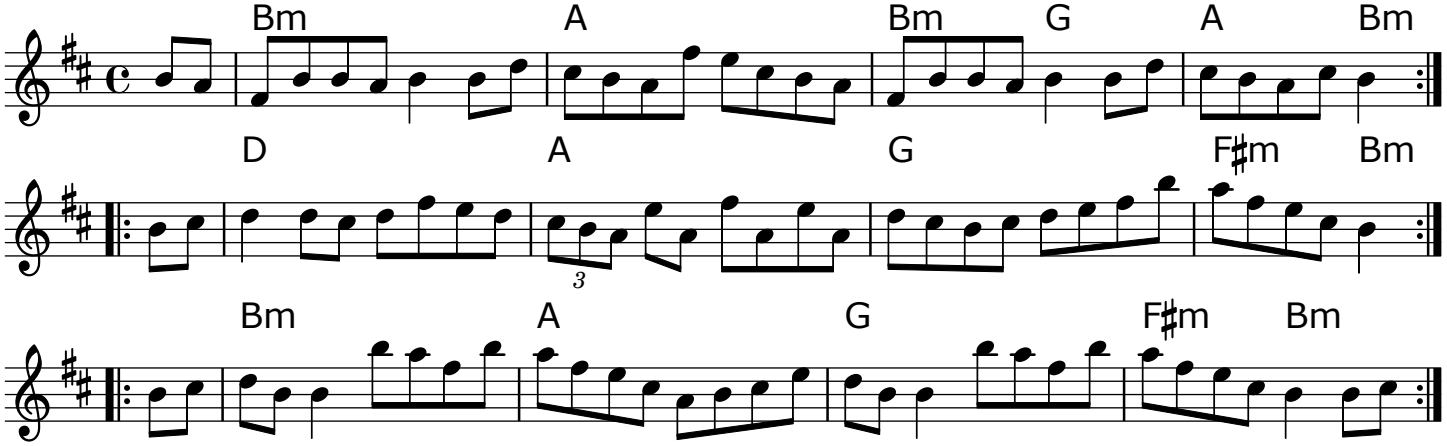
Table of Contents

The Musical Priest

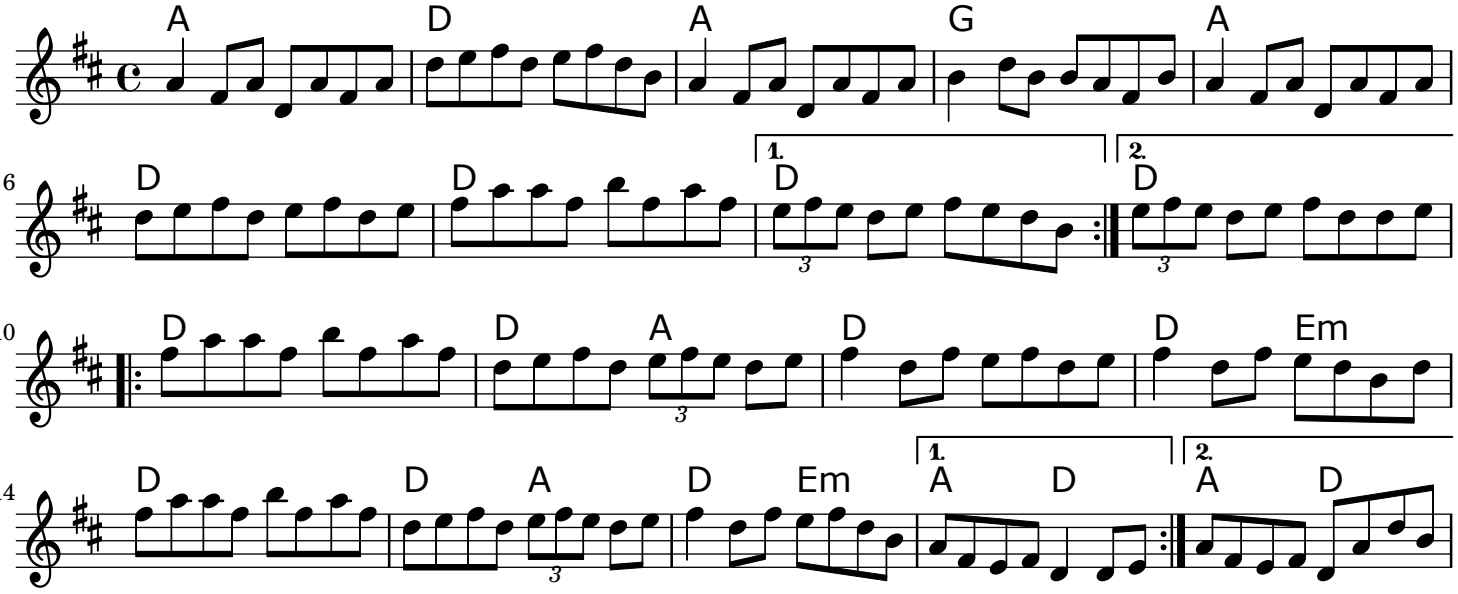
Irish reel, trad.; B minor.



Andrew Kuntz in *The Fiddler's Companion* notes that this tune is likely derived from Scots composer William Marshall's strathspey "Belhelvie House" (which the Gows renamed "The North Bridge of Edinburgh").

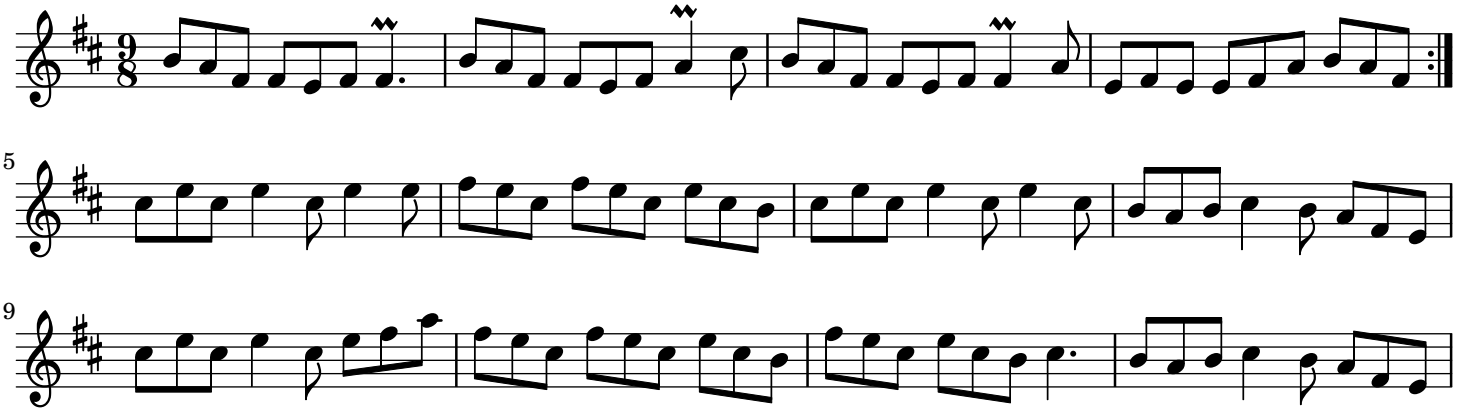
The Tinker's Daughter

Irish reel, c. Vincent Broderick; D major.



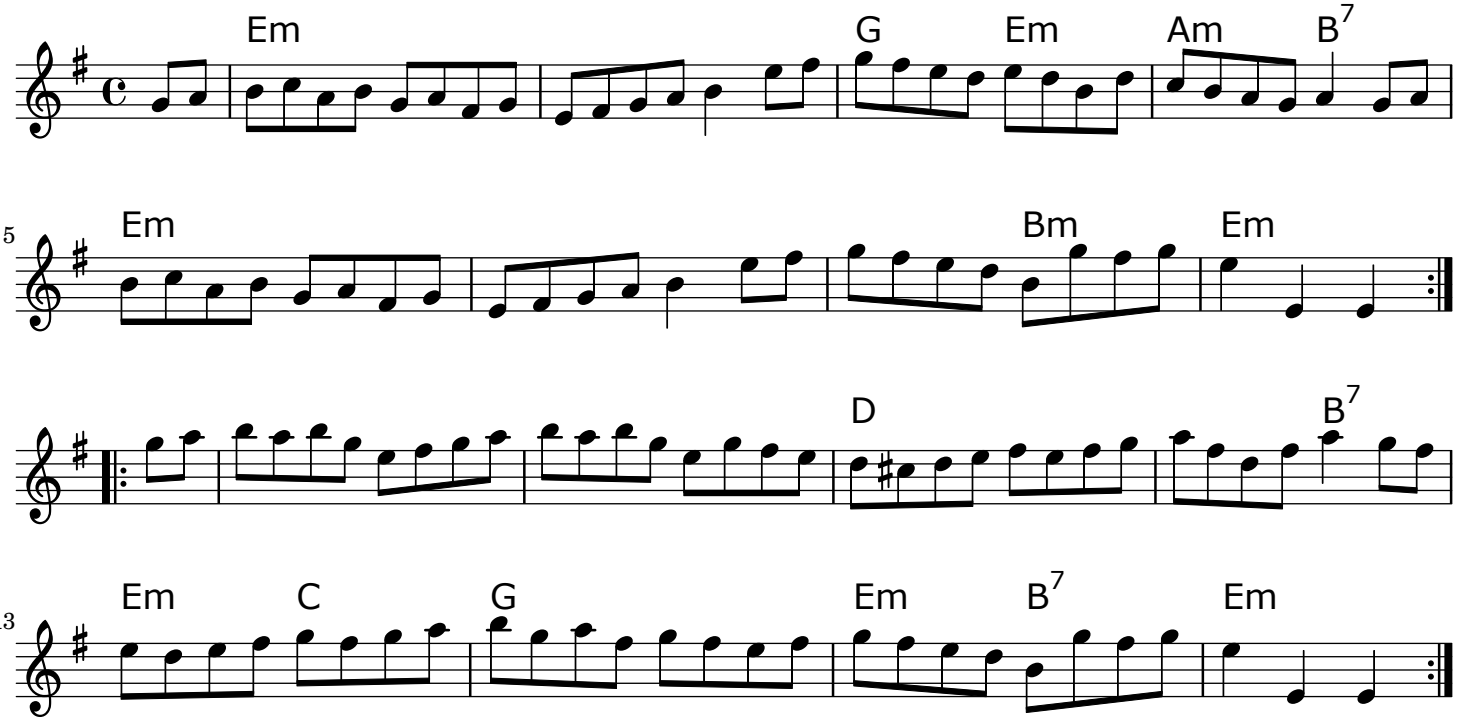
I Have A House Of My Own With A Chimney Built On Top Of It

Irish slip jig, c. Junior Crehan; D major.



The Rights of Man

Irish hornpipe, trad.; E minor.



Robin Williamson says this tune was popular in both Scotland and Ireland, though James Hunter believes it was Irish in origin. The Northumbrian composer and fiddler James Hill (who was born in Scotland) is sometimes credited as having composed the tune, apparently on the strength of one assignation to him in an older collection; it remains doubtful he is the author.

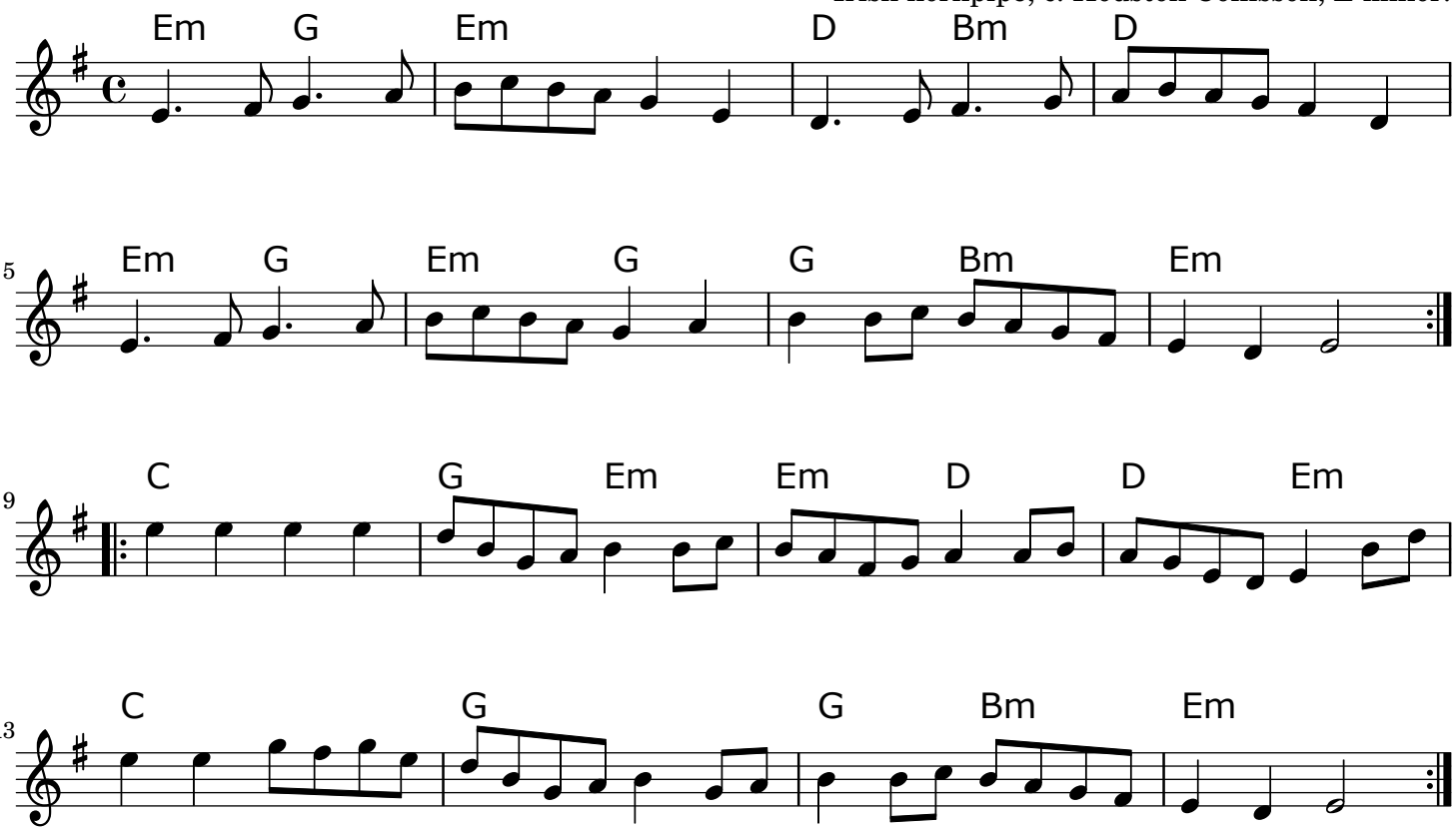
Tom Paine's (1737-1809) book *The Rights of Man* was written to refute Burke's Reflections on the Revolution in France, and sold a phenomenal (for the time) 200,000 copies in England while causing a furor for its support of the revolution. Paine was burned in effigy on English village greens, and his book was consigned to the flames. The printer who published the book was arrested and a Royal proclamation prohibited the sale of the book, though it continued to enjoy a wide underground circulation, particularly in Scotland and Ireland where it gave support to those who found themselves oppressed. Influenced by Paine's work, a later document called *Declaration des droits de l'homme* was drafted by the first National Assembly during the French Revolution of 1789 to be incorporated into the new constitution of France. The next year the constitution was approved by the captive Bourbon king, Louis XVI, although he was executed soon afterward.

Francis O'Neill, the great late 19th/early 20th century Irish collector and musicologist, remarked on the tune in his work *Irish Music: A Fascinating Hobby* and remembered that, when first introduced to Chicago Irish musicians at the middle of the first decade of the 20th century, "Rights of Man" was thought to be a new composition which had recently gained currency in Ireland, as it was not in the repertoire of any Irish musicians then playing in that city (though O'Neill's collaborator, Sergeant James O'Neill, recalled a version had been played by his father in Belfast some decades prior). O'Neill included the tune in his 1907 work *Dance Music of Ireland,* though it was not in *Music of Ireland* (1903). "A florid setting of this favourite," states O'Neill, "was played by Mrs. Kenny, a noted violinist of Dublin was brought to Chicago by Bernie O'Donovan, the 'Carberry Piper', but in that style it gains no advantage for the dancer."

—Andrew Kuntz, *The Fiddler's Companion.*

The Pride of Petravore (Eileen Óg)

Irish hornpipe, c. Houston Collisson; E minor.



The air of the song *Eileen Óg,* with words by William Percy French (1854-1924).

Eileen Og for that the darlin's name is
Through the barony her features they were famous
And if we loved her who could ever blame us
For wasn't she the pride of Petrovor.
But her beauty made us all so shy,
Not a man among us could look her in the eye
Boys, oh boys, that's now the reason why
We're lamenting for the pride of Petrovor.

Chorus:
Eileen Og, me heart is turning grey
Ever since the day you wandered far away
Eileen Og, there's good fish in the sea
But there's no one like the pride of Petrovore.

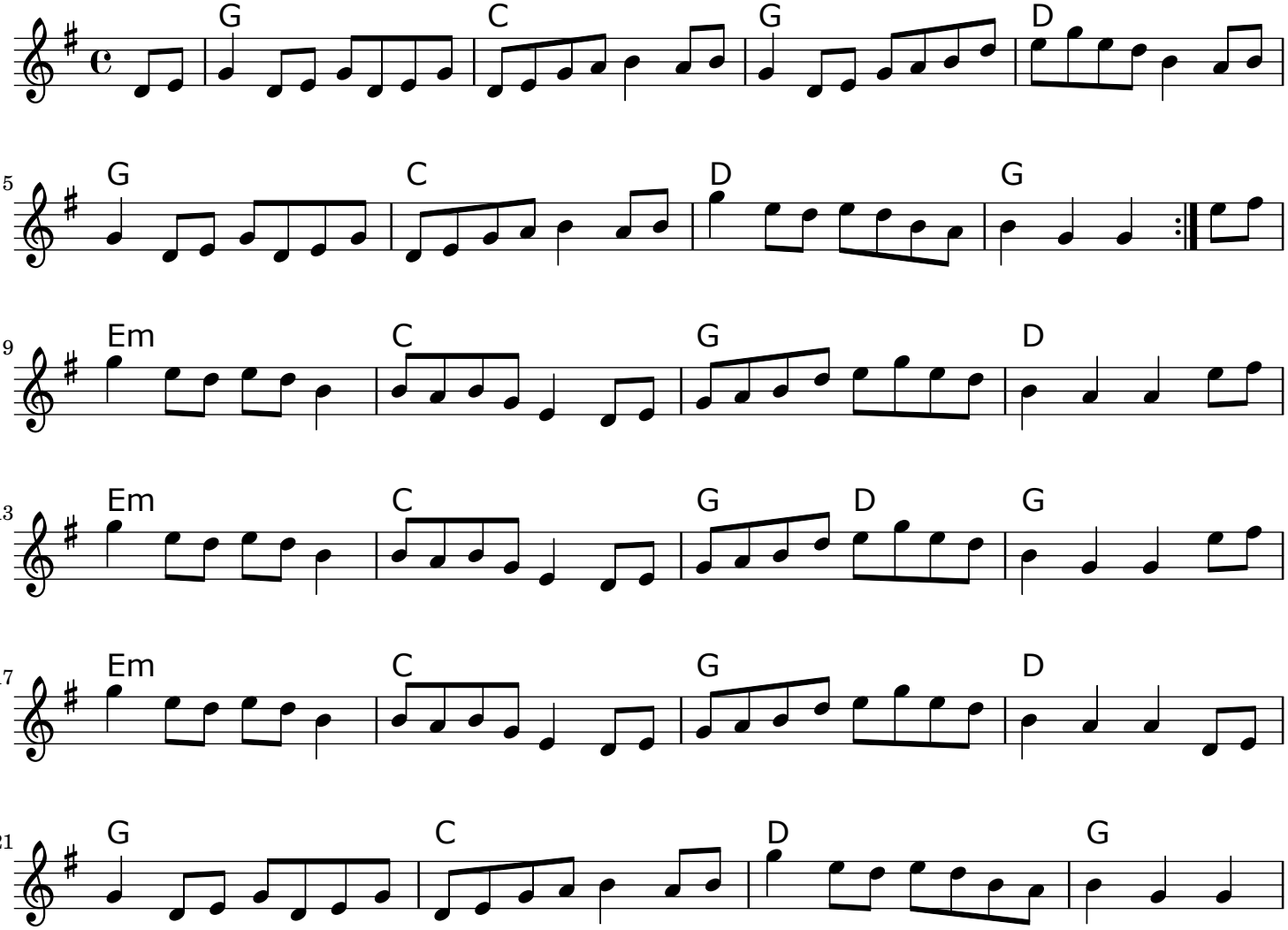
Friday night at the fair of Balatober [?]
Eileen met McGrath, the cattle jobber
I'd like to set me mark upon that robber
For he stole away the pride of Petrovar.
He didn't seem to notice her at all
Even when she ogled him underneath her shawl
Lookin' big and masterful while she was lookin small
Most provoking for pride of Petrovore.
Chorus

So it went as it had in the beginning,
Eileen Og was big upon the winnin'
While big McGrath contentedly was grinnin'
At being courted by the pride of Petrovar.
Said he, “I know a girl who could knock you into fits.”
At that lovely Eileen nearly lost her wits.
But the upshot of the ruction is that now the robber sits
With his arm around the pride of Petrovore.
Chorus

So, me boys with fate it's hard to grapple
Of me eye, sure Eileen was the apple
And now to see her going to the chapel
with the hardest featured man in Petrovor.
So me boys, here's all I have to say
When you do your courtin', make no display
And if you want them to run after you,
Walk the other way
For they're mostly like the pride of Petrovore.
Chorus

Spootiskerry

Shetland reel, c. Ian Burns; G major.

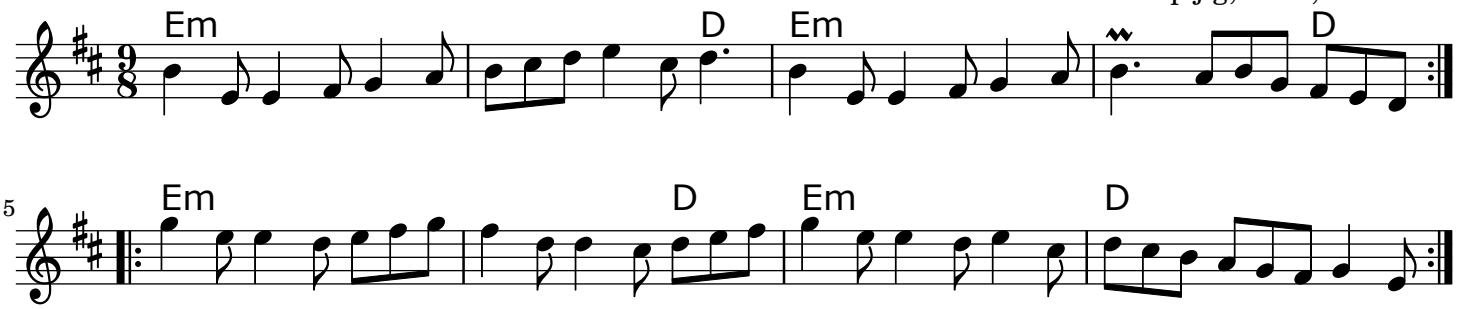


A modern and very popular composition by the late Shetland musician (Samuel) Ian (Rothmar) Burns. Susan Songer (Portland Collection) contacted his daughter June Mann of Cunnighsburgh, Shetlands, and was told the tune was named after the Burns family farm, named Spootiskerry. A ‘skerry’ in the Shetland dialect is a group of rocks generally sea-covered but which can be visible on occasion depending on the tide, while ‘spoots’ are said to be a kind of shellfish (leading the tune to be called “Spoot o’ Skerry” at times). Ian Burns also published a collection of tunes called Spootiskerry. Modern session versions appear to have “drifted” somewhat from Burns’ original tune.

—Andrew Kuntz, *The Fiddler's Companion*

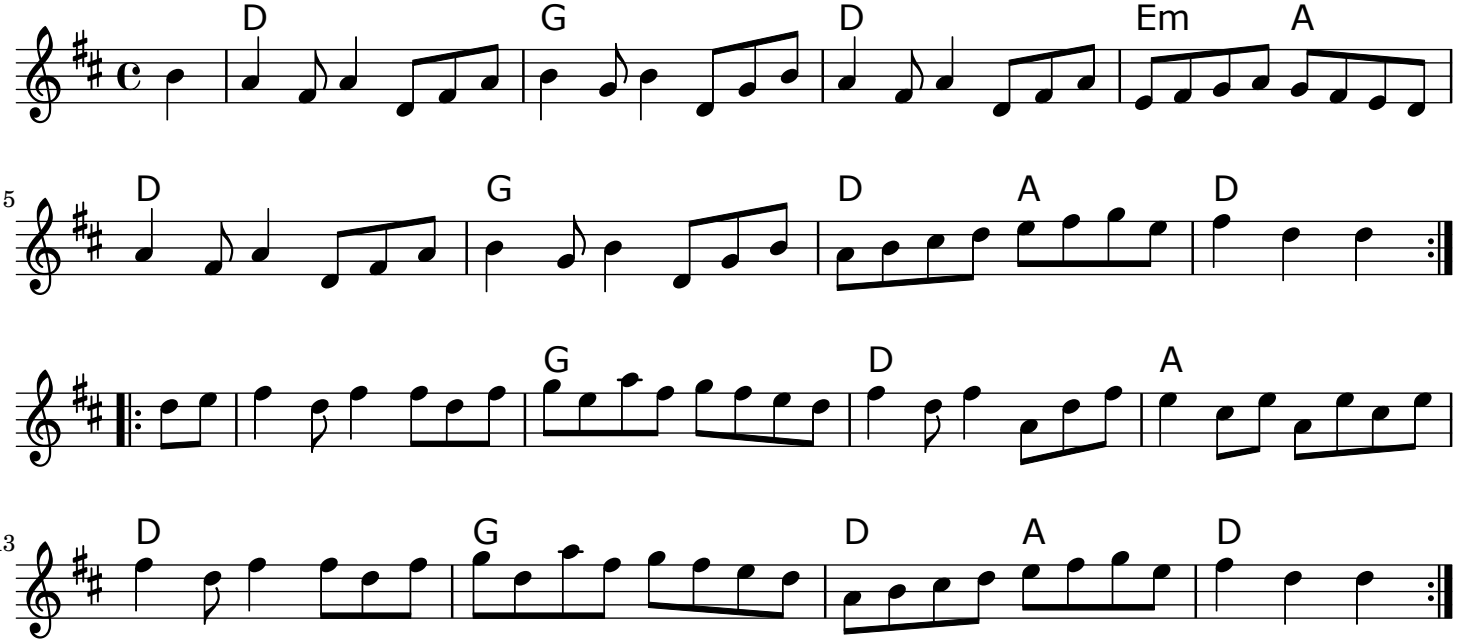
Comb Your Hair And Curl It

Irish slip jig, trad.; E dorian.



Willafjord

Shetland reel, trad.; D major.



The great Shetland collector Tom Anderson said that *Willafjord* was brought back from the Greenland whaling expeditions by Shetland fiddlers and has long since become a standard of the genre. In his book *Hand Me Doon da Fiddle* (1979), Anderson said that there were a lot of fiddlers from many countries that were employed in the whaling industries. Shetland was an important part of the whaling industry in the nineteenth century, so the dual actions of the Shetlanders sailing abroad, and whalers from overseas visiting the island has partly resulted in Shetland's unique music.

He also said that Willafjord is played in Newfoundland and Cape Breton using the same bowing strokes as in Shetland. This tune uses a syncopated rhythm as Anderson described it:

If du imagines some een gaen wi wan fit ida stank an de idder een on a broo an gaein a lunk as dey go alang, dat's da kind o' syncopated rhythm du haes to get whin du plays dis een.

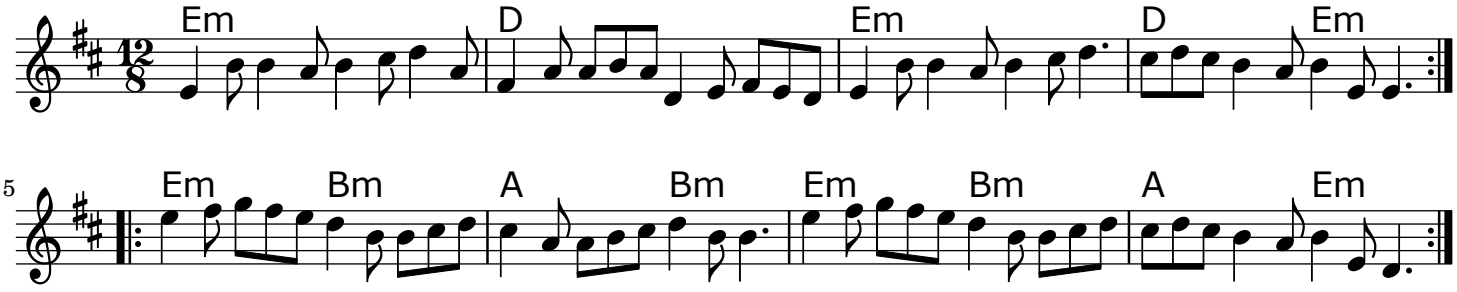
In other words, think of walking along with one foot in the ditch, bopping along, and you'll get the rhythm!

In Scottish sessions Willafjord is mostly coupled with another Shetland reel, Spootiskerry.

—Nigel Gatherer.

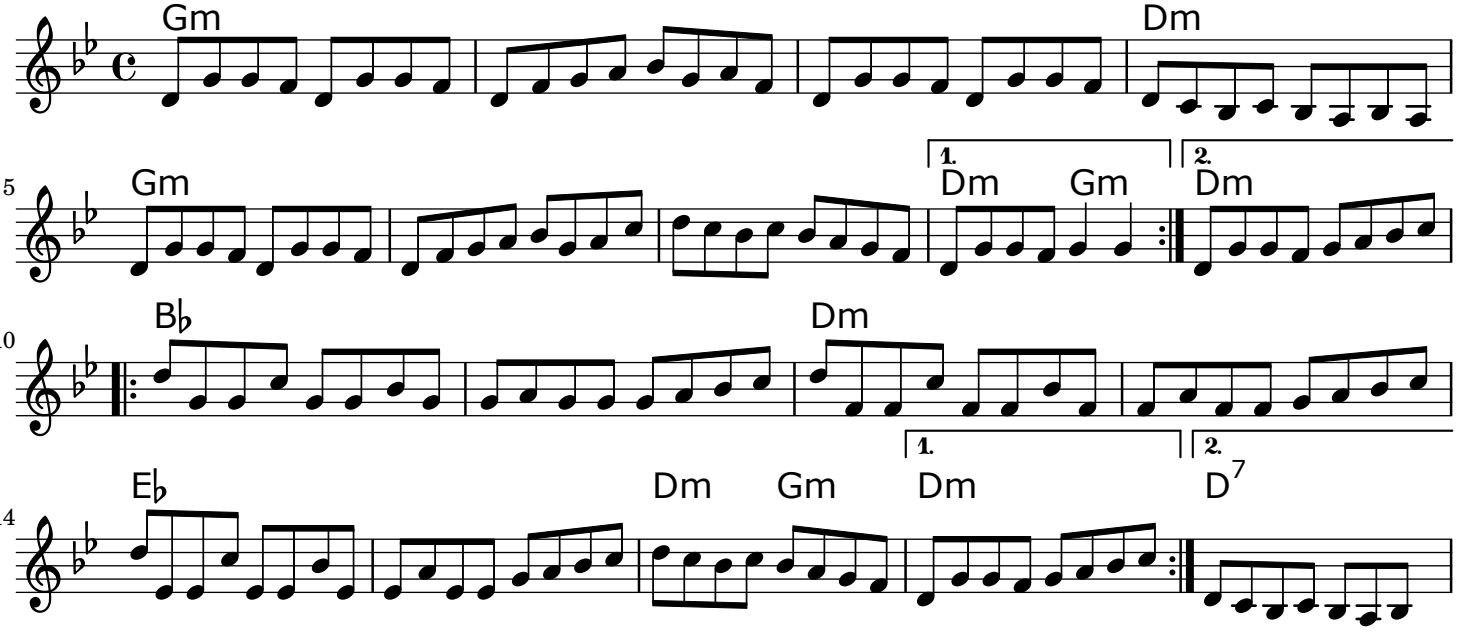
The Road To Lisdoonvarna

Irish slide, trad.; E dorian.



Catharsis

Reel, c. Amy Cann; G minor.

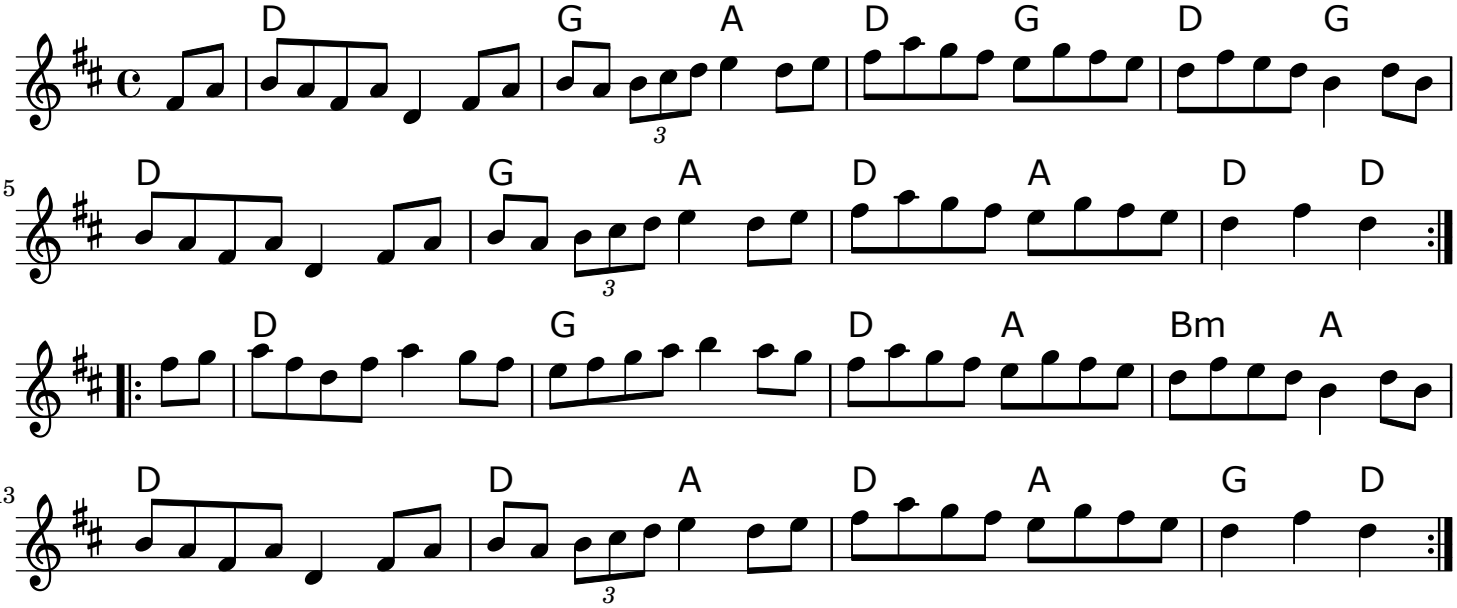


“Regarding the name: my boyfriend at the time had asked me to save a certain Saturday for us to have some quality together time, and I had loyally turned down a lucrative wedding gig… come Friday night I find a phone message.. “an old friend of mine is in town and we’re going hiking — I don’t remember if you and I had anything planned, but you can join us if you want”. I knew that if I called him right back I’d prob. kill’em, so I played the fiddle first. The tune pretty much wrote itself in about 2 minutes.”

—Amy Cann

The Boys of Bluehill

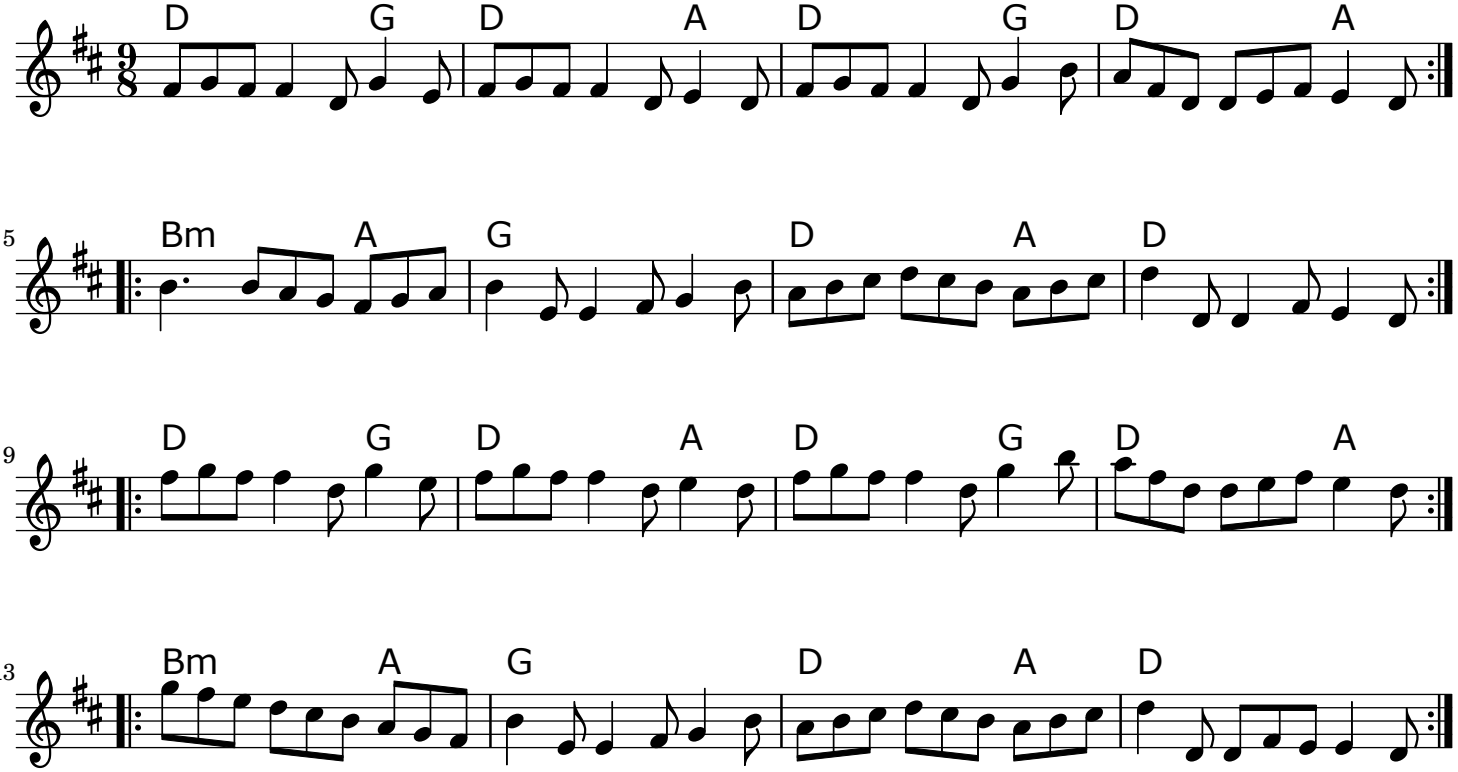
Irish hornpipe, trad.; D major.



Andrew Kuntz in *The Fiddler's Companion* speculates that this tune may have originated in America, although its provenance is unknown. The American version is played as a reel; in the Irish repertoire it is a standard hornpipe.

The Foxhunter's Jig

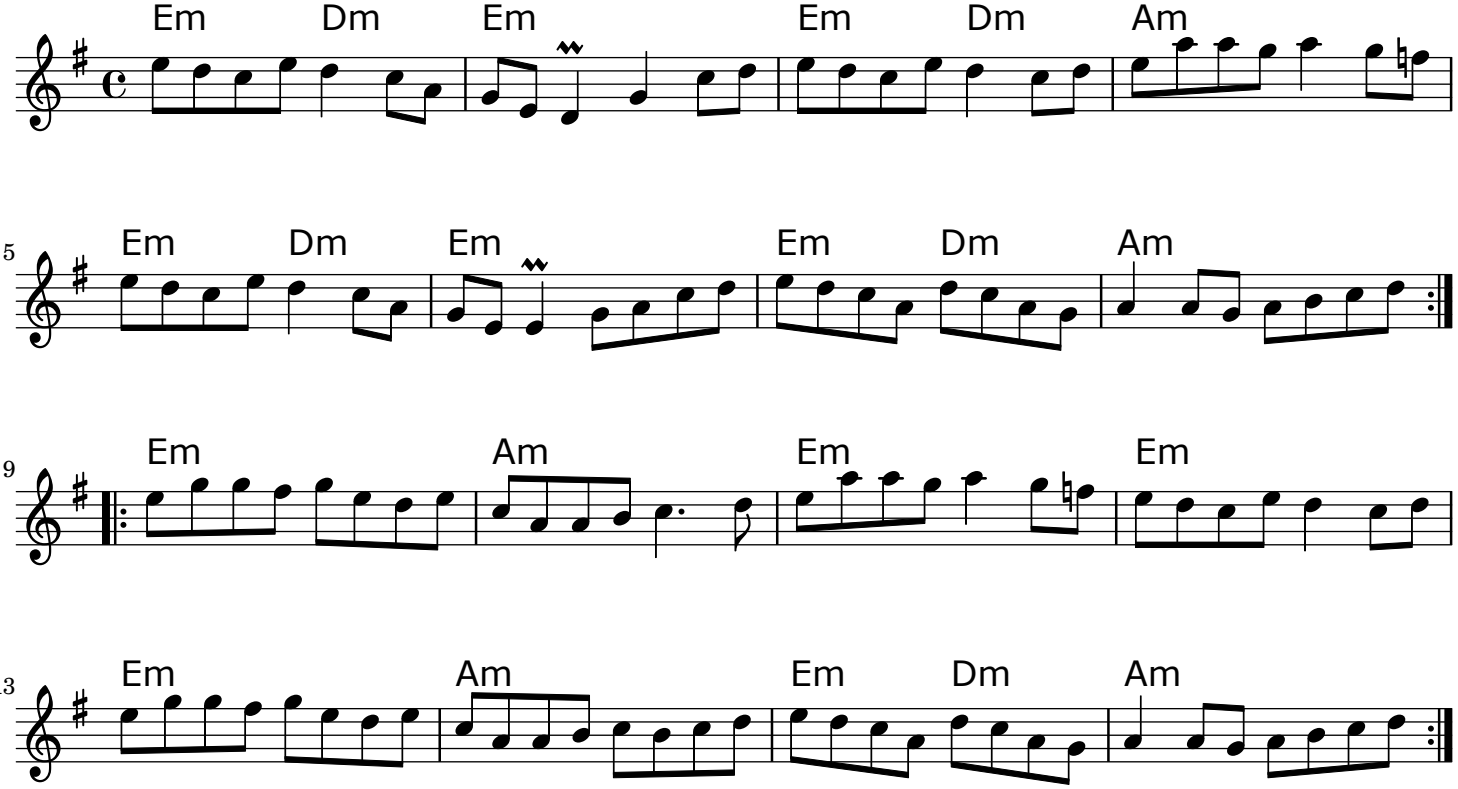
Irish slip jig, trad.; D major.



According to Andrew Kuntz in *The Fiddler's Companion,* this tune originated as an uillean pipe tune in Co. Donegal. It was collected in O'Farrell's *Pocket Companion for the Irish or Union Pipes* (1805).

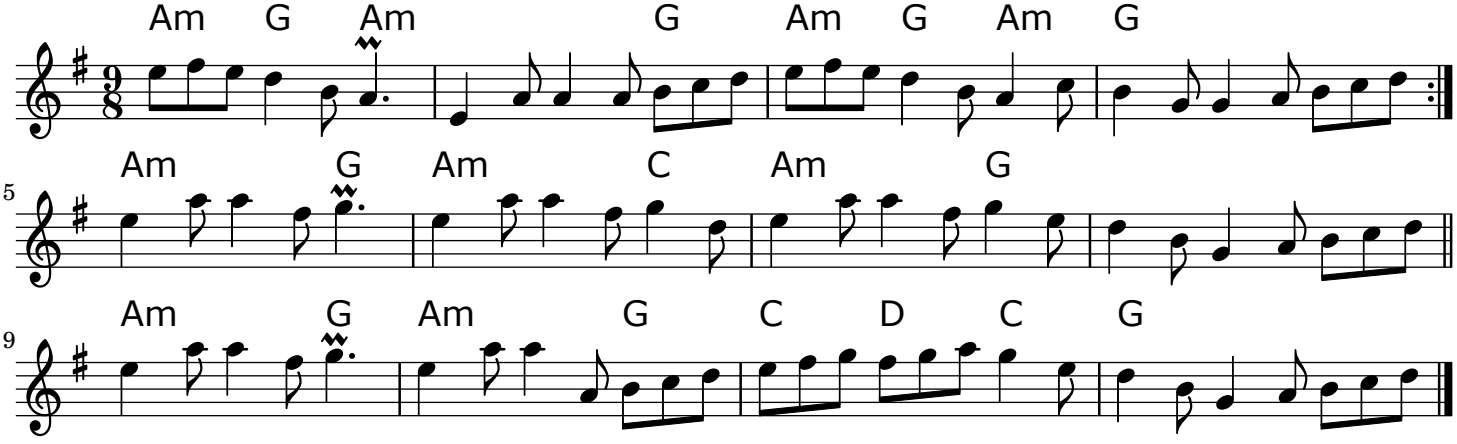
Her Golden Hair Was Hanging Down Her Back

Irish hornpipe or slow reel, c. Junior Crehan; A dorian.



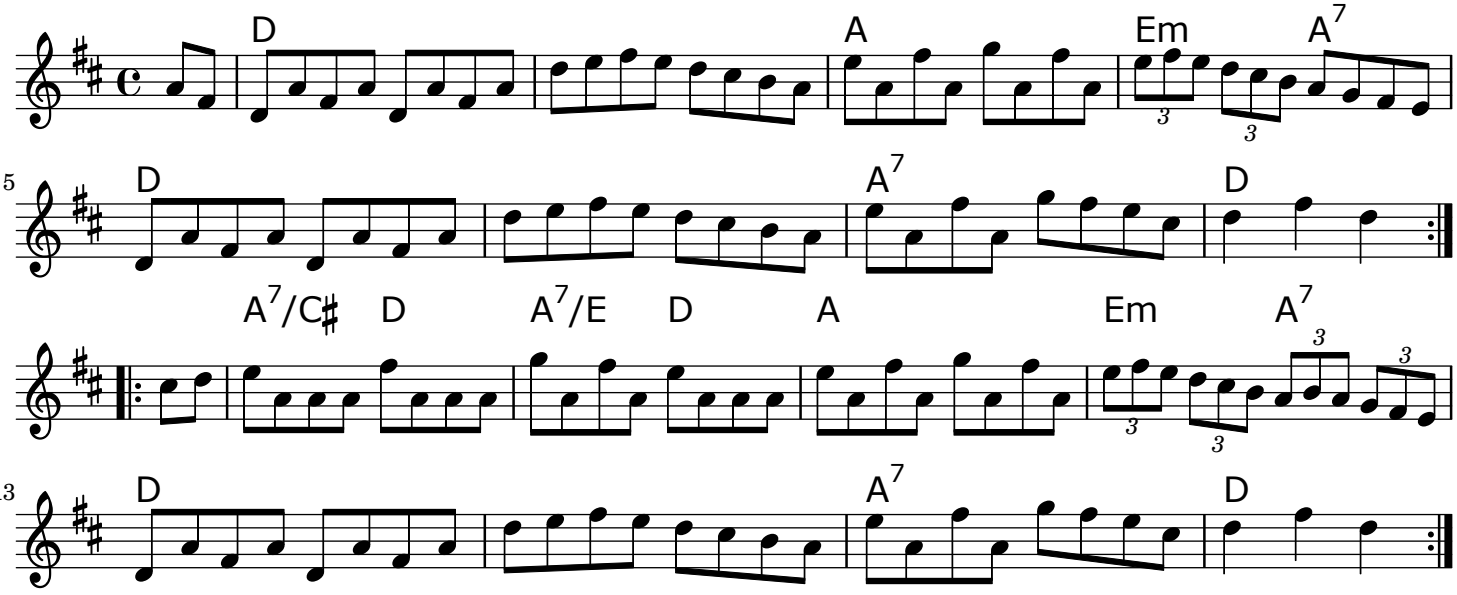
The Rocky Road To Dublin

Irish slip jig, trad.; A dorian.



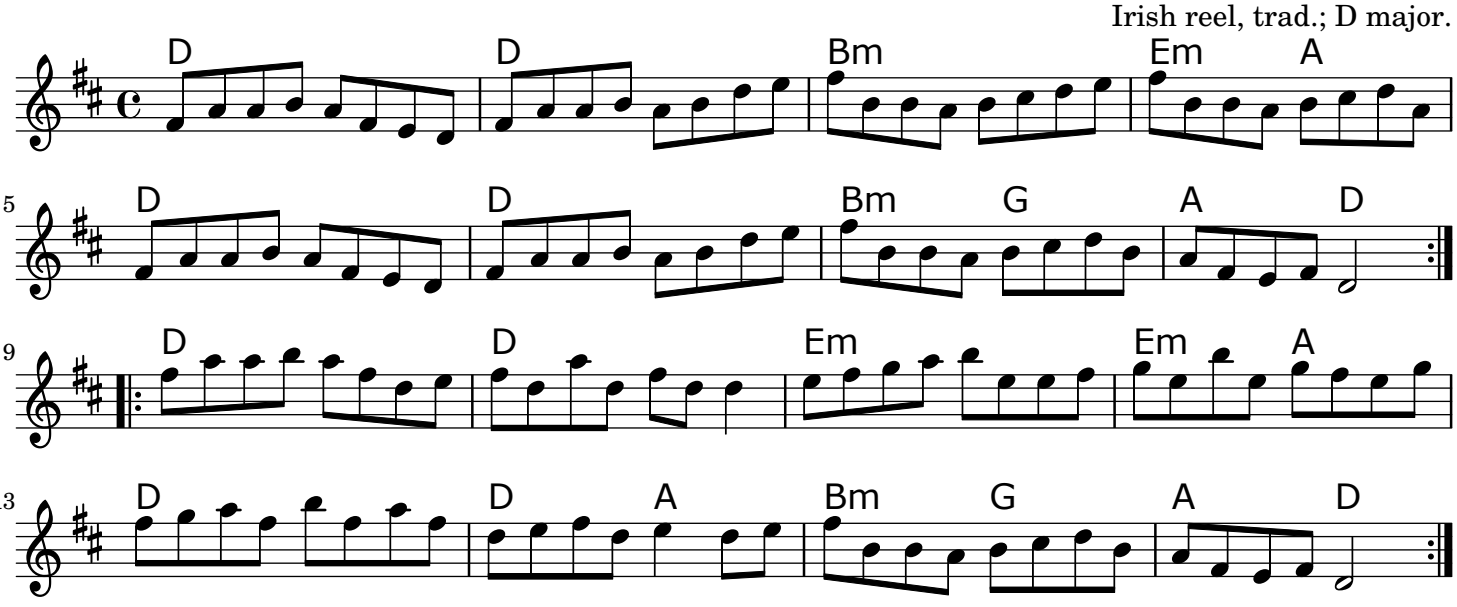
The Harvest Home

Irish hornpipe, trad.; D major.



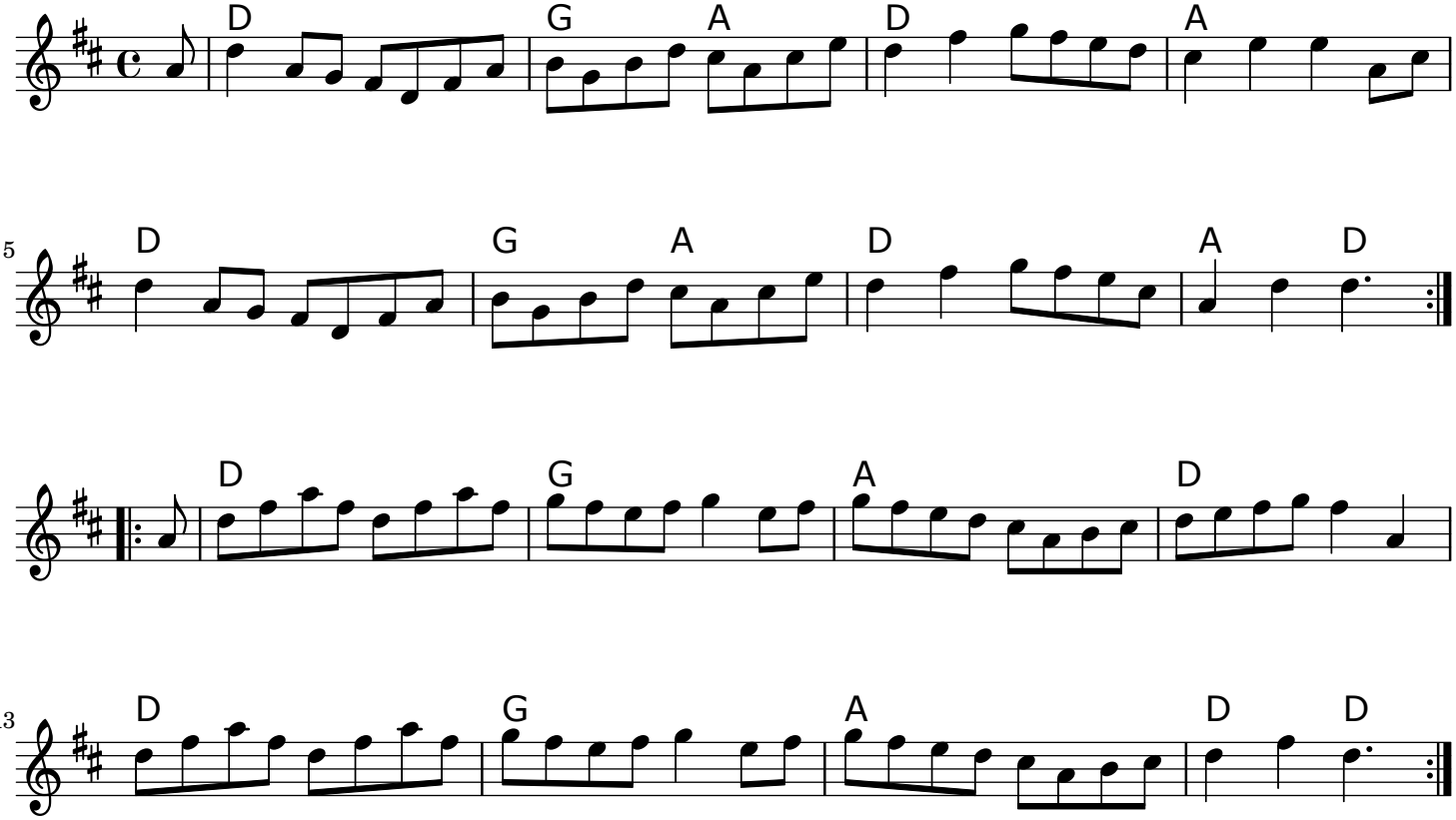
The Maid Behind the Bar

Irish reel, trad.; D major.



Morpeth Rant

Northumbrian rant, trad.; D major.



This composition is often attributed to William Shields (1748-1829), a popular 18th century musician and composer originally from Swalwell, near Gateshead, Northumberland. However, as Barry Callaghan (2007) and others have pointed out, Shields often appropriated traditional or folk melodies, and “Morpeth Rant” may not be original to him.

The town of Morpeth is in Northumberland, a market center on the River Wansbeck serving the surrounding rural areas and the villages of the Northumbrian coalfield. It evolved around a Norman fortress called Morpeth Castle, one of several guarding the east coast routes to Scotland. A special dance specifically to this tune has been performed for over almost two centuries, and the dance itself is called the Morpeth Rant. Like many such dances numerous tunes could be used as the vehicle for the steps. One version is also used as a morris dance tune.

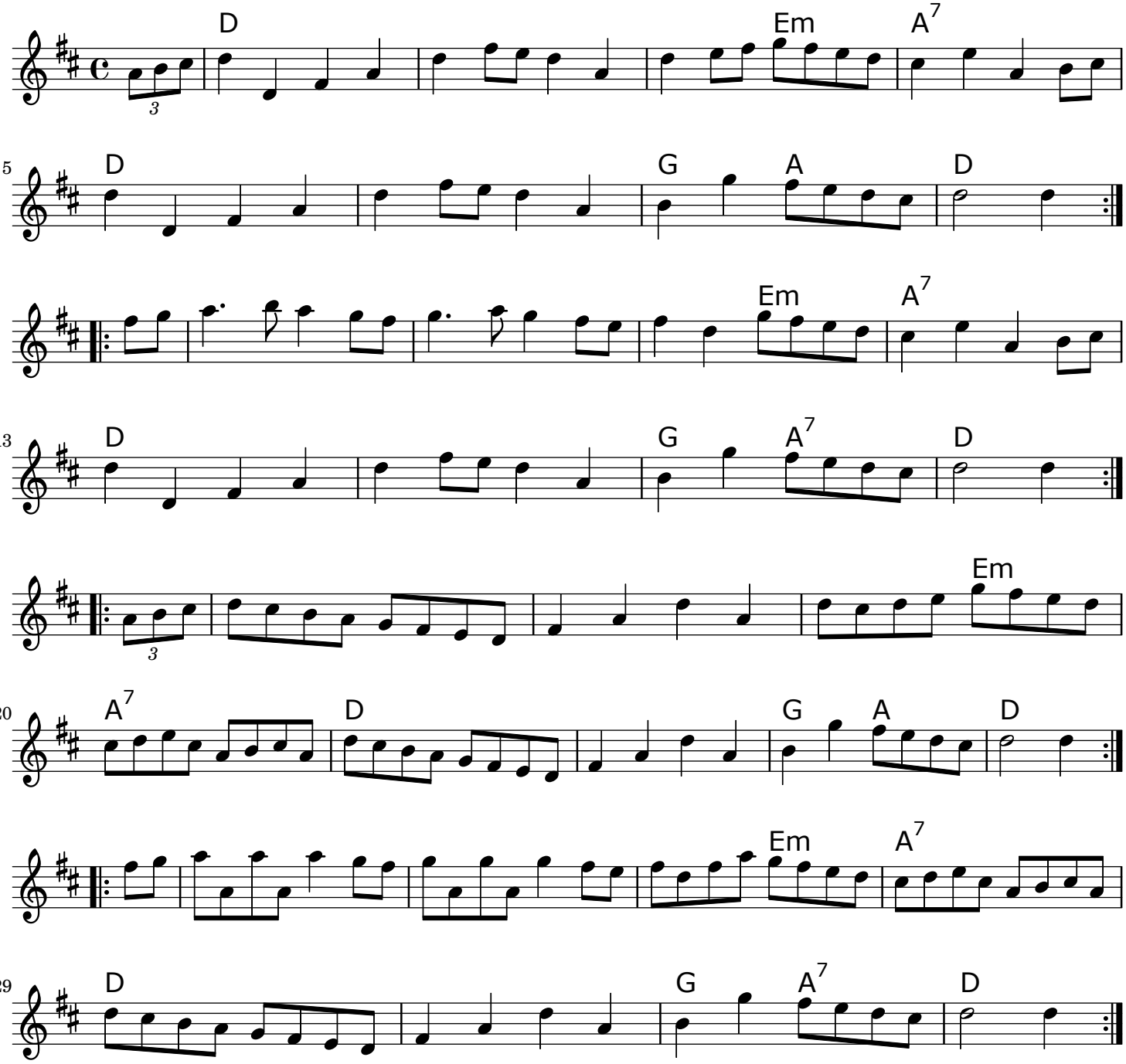
The title appears in Henry Robson's list of popular Northumbrian song and dance tunes *The Northern Minstrel's Budget,* which he published c. 1800. “Older versions of the tune are generally in B Flat, sometimes G, and have a wider range in the 'B' part than the version usually played nowadays” (Matt Seattle, *The Great Northern Tunebook*).

Callaghan notes that the Kerr publication (c. 1880s) of the tune (generically titled “Hornpipe”) includes the ‘new’ version of the ‘B’ part, and it is perhaps from this source that the version most often heard today came from. This version, explains Callaghan, was picked up in the EFDSS’s *Community Dance Manual No. 1* in 1949, and cemented with subsequent recordings, such as the by Jack Armstrong in 1950.

—Andrew Kuntz, *The Fiddler's Companion.*

Nancy

Northumbrian rant, c. Tom Clough; D major.



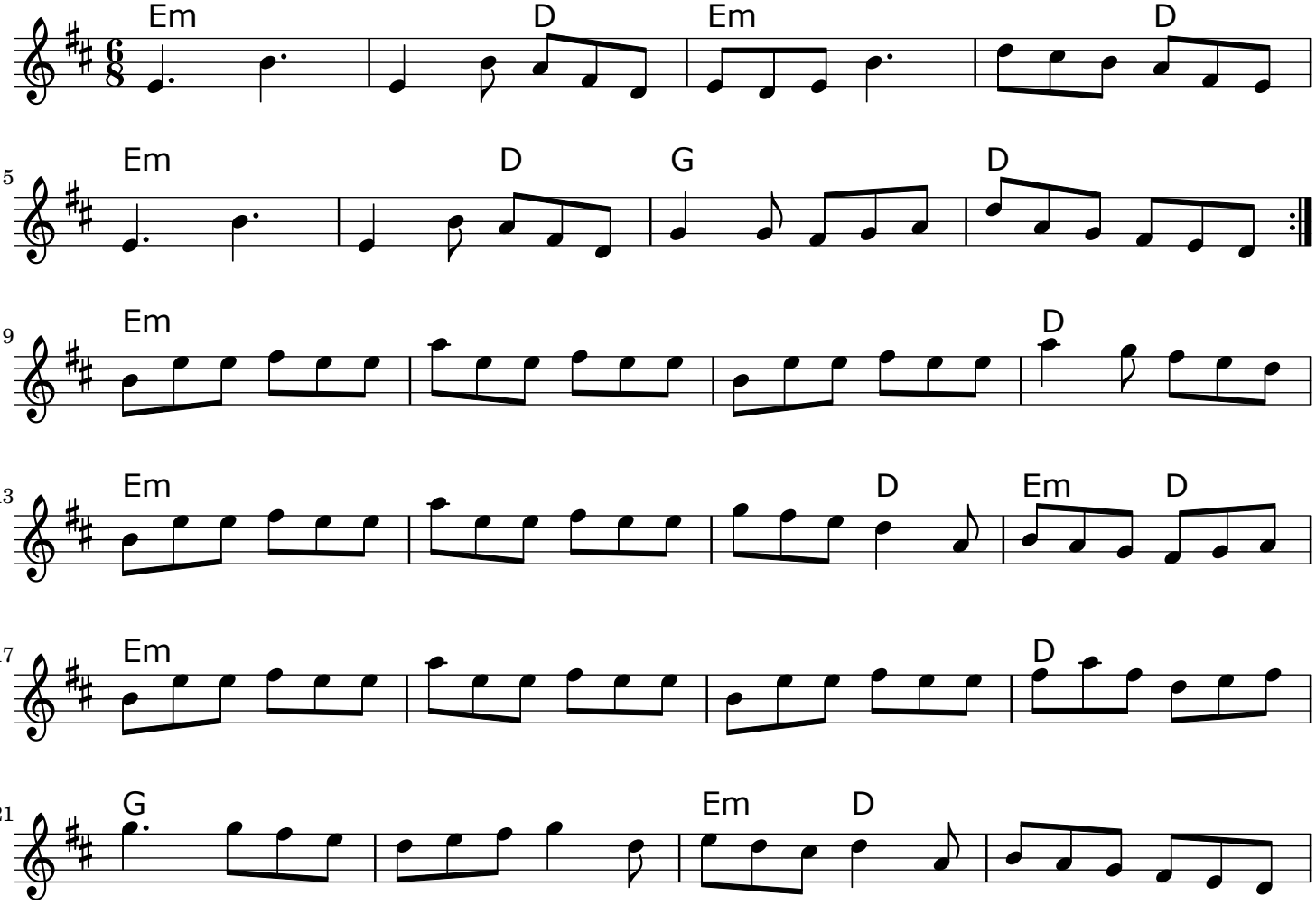
Composed by Borders (Northumberland) musician Tom Clough (1881-1964) in the 1930s, who played the Northumbrian Small Pipes. Several stories are associated with the tune: the first has it that the music is supposed to depict Tom's first wife Nancy tripping up and down the stairs. A second is that a squeaky wheelbarrow was the inspiration for the melody, and finally it has been said to have been written for a favourite sheep. The tune is a variation of "My Love is/She's But a Lassie Yet."

Clough was a member of a Northumbrian family with a musical tradition that stretched back some 250 years. His playing has been described as crisp, staccato and highly rhythmic. He was active in the Northumbrian Pipers Society, and was one of the first Northumbrian pipers to be recorded.

—Andrew Kuntz, *The Fiddler's Companion.*

Morrison's Jig

Irish jig, trad.; E dorian.

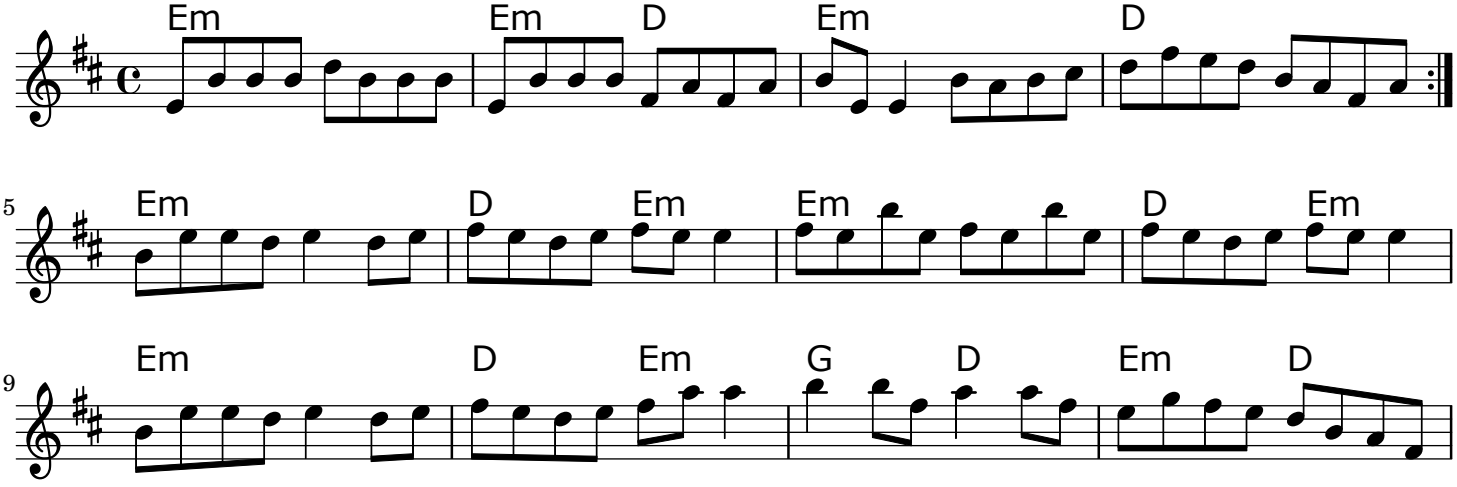


This well-known tune is named after the renowned Sligo-born Irish-American fiddler James Morrison, who recorded in the 1930's, however, Morrison did not compose it but rather had it from a Dromlacht, County Kerry, accordion player (a member of his band) named Tom Carmody who knew it as *The Stick across the Hob*.

—Andrew Kuntz, *The Fiddler's Companion*

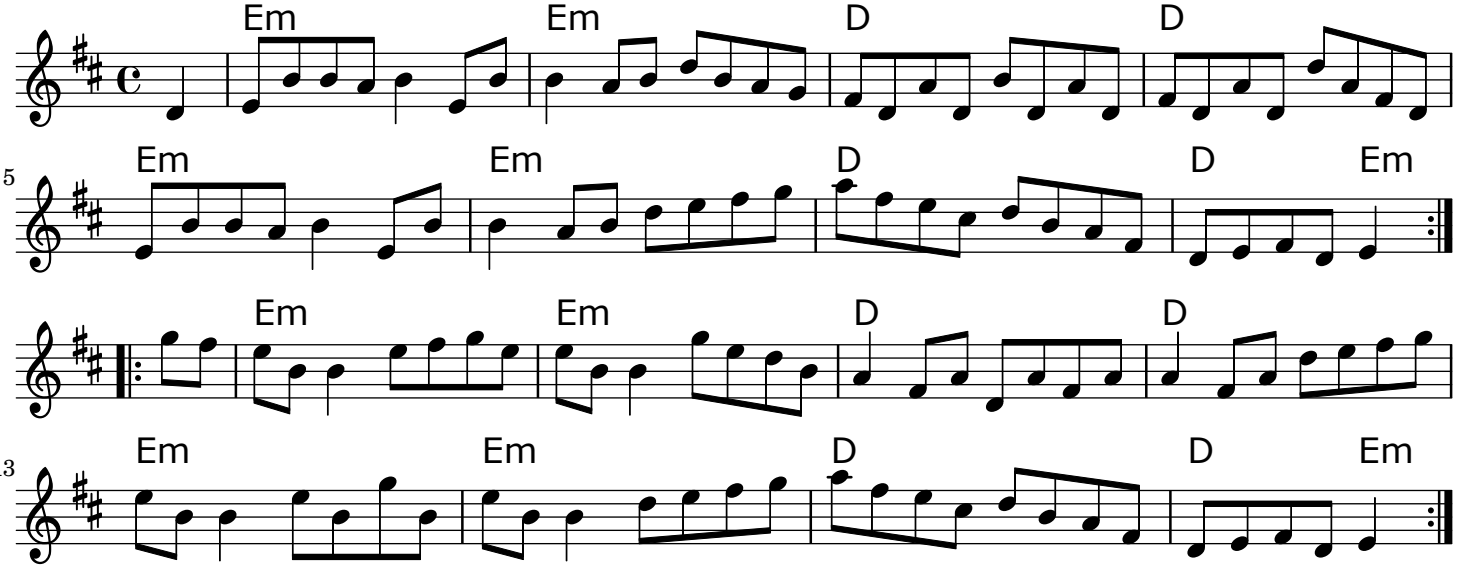
Toss The Feathers (E minor)

Irish reel, trad.; E dorian.



Cooley's Reel

Irish reel, trad.? / c./arr. Joe Cooley?; E dorian.



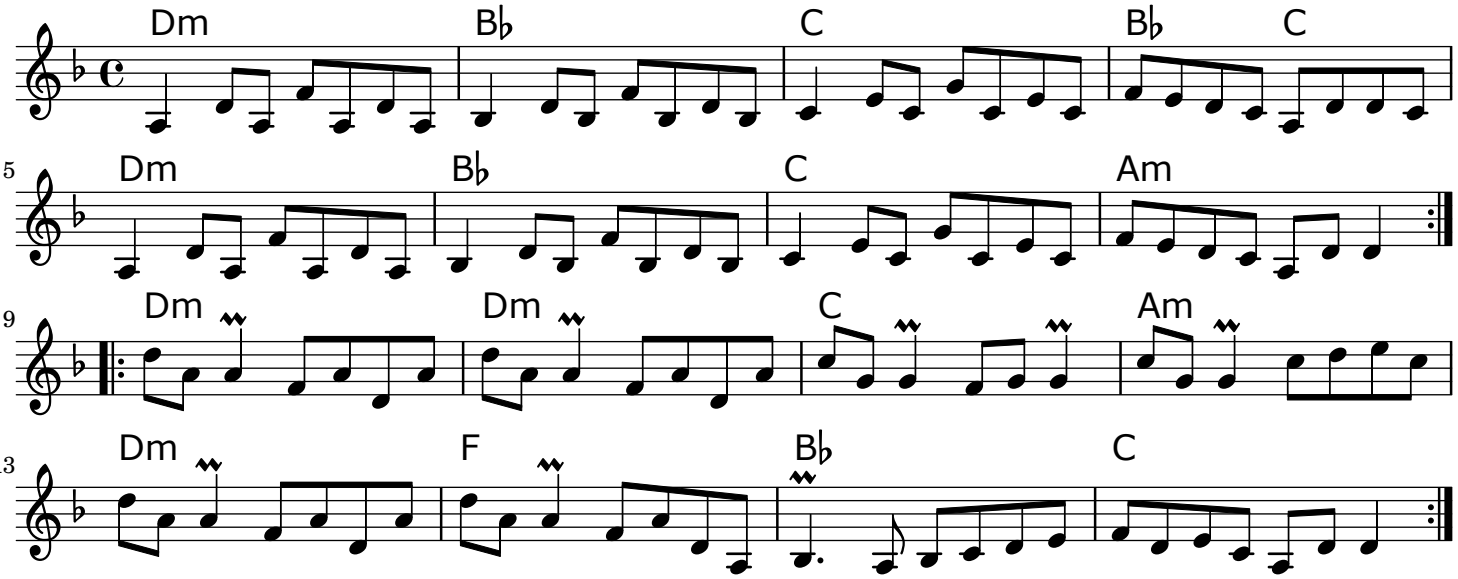
There are several stories circulating regarding the origins of this extremely popular session tune. According to David Taylor the reel was the composition of Co. Mayo and New York fiddler John McGrath (1900-1955). Philippe Varlet maintains it was the invention of accordion player Joe Mills of the Aughrim Slopes Céilí Band, who originally entitled it “Lutrell Pass.”

Charlie Piggott, writing in his book co-authored with Fintan Vallely, Blooming Meadows (1998), has yet another version, related to him by Joe’s brother Séamus. Its origins date to the 1940’s when the teenaged brothers attended a house session in the neighboring county of Clare. There they listened to an old man with a battered concertina playing in front of an open fire (Séamus remembers some of the buttons had been replaced by cigarette ends!), and one tune in particular caught their attention. On returning home the brothers tried their best to remember what the old man had played, staying up through the night working and worrying the remembered fragments until finally the reel took shape. Séamus credits Joe with the first part of their refashioned piece, while himself taking credit for the turn.

—Andrew Kuntz, *The Fiddler's Companion.*

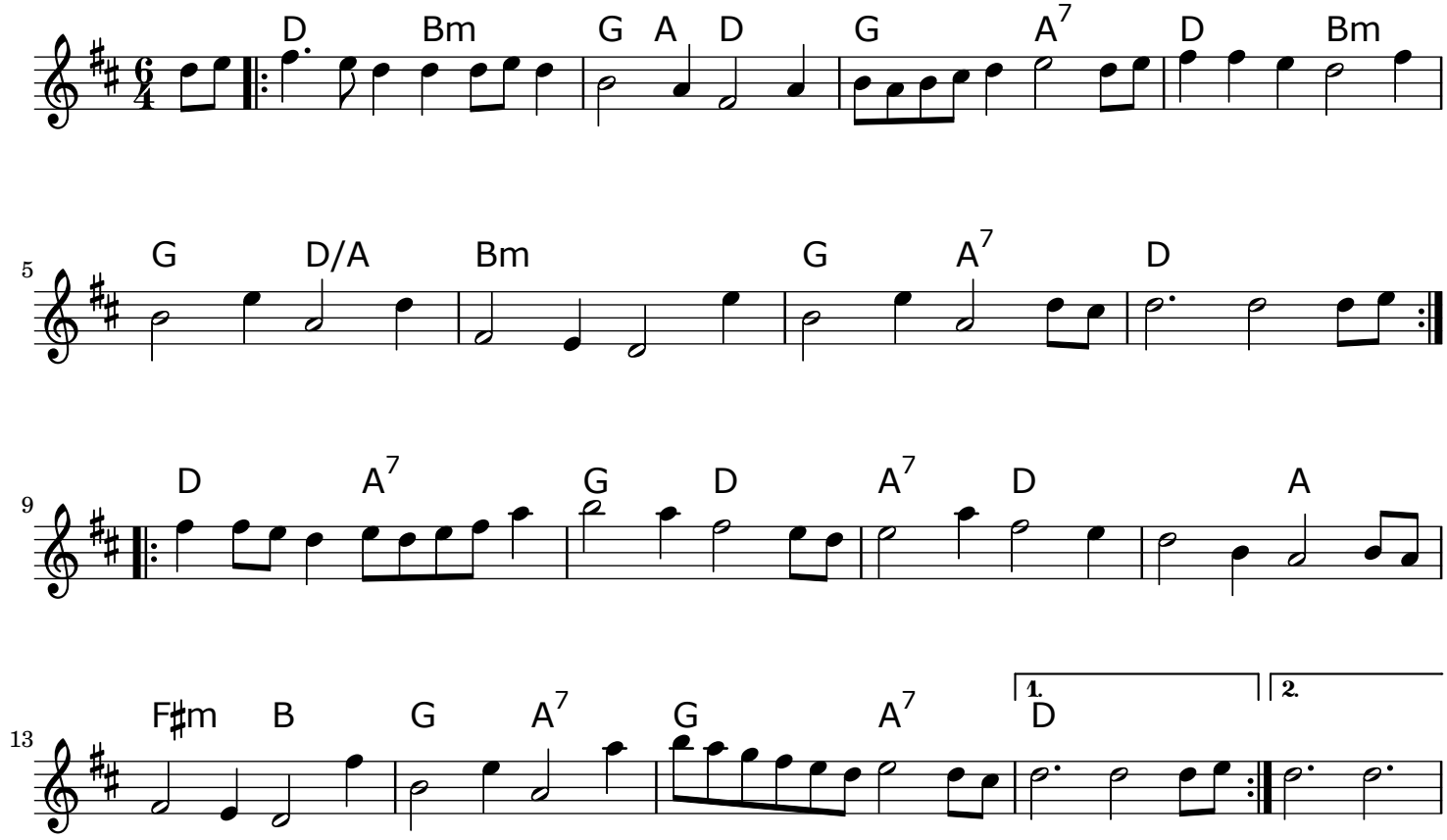
Tam Lin (The Glasgow Reel)

Irish reel, c. Davey Arthur; D minor.



Sí Beag Sí Mór

Irish air, c. Turlough O'Carolan; D major.



The air, according to Donal O'Sullivan and tradition, was probably the first composed by blind Irish harper Turlough O'Carolan (1670-1738). The title of the air often appears as “Sheebag, Sheemore”, an Englished version of the original Gaelic “Si Bheag, Si Mhor” which means “little faerie, big faerie”, but it has been suggested that *Si* is derived from the medieval Irish *siod,* meaning “fairy hill” or “fairy mound”; thus the title may also refer to “big fairy hill, little fairy hill”.

As a young man Carolan first found favor at the house of his first patron, Squire George Reynolds of Lough Scur at Letterfain, Co. Leitrim (himself a harper and poet). It is said that Carolan was at this time only moderately skilled at the harp and the Squire advised him to direct his talents to composing, as he “might make a better fist of his tongue than his fingers”.

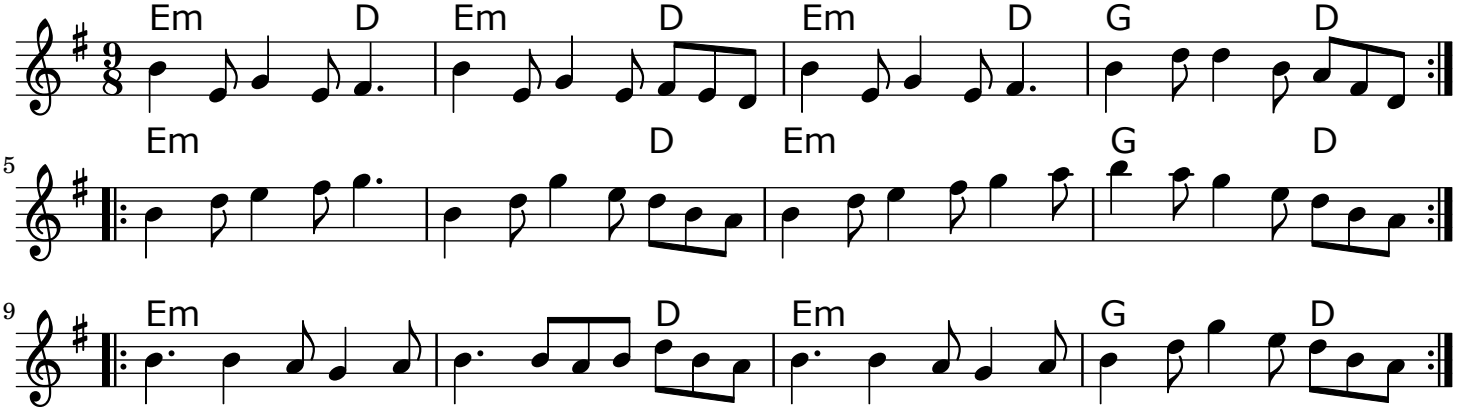
It is likely this was Carolan’s first attempt at composition. His inspiration was a story told to him by Reynolds of Si Bheag and Si Mhor, two ranges of hills near Lough Scur, that according to local lore were the seats of two groups of fairies of opposing disposition. The these hosts engaged in a great battle, in which Finn McCool and his Fianna were defeated. Some versions of the legend relate that the mounds were topped by ancient ruins, with fairy castles underneath where heros were entombed after the battle between the two rivals.

Squire Reynolds is supposed to have been much pleased by the composition. The ‘fairy mounds’ appear to have been ancient conical heaps of stones and earth called motes or raths, prehistoric remnants.

—Andrew Kuntz, *The Fiddler's Companion* .

The Butterfly

Irish, trad.; E minor.



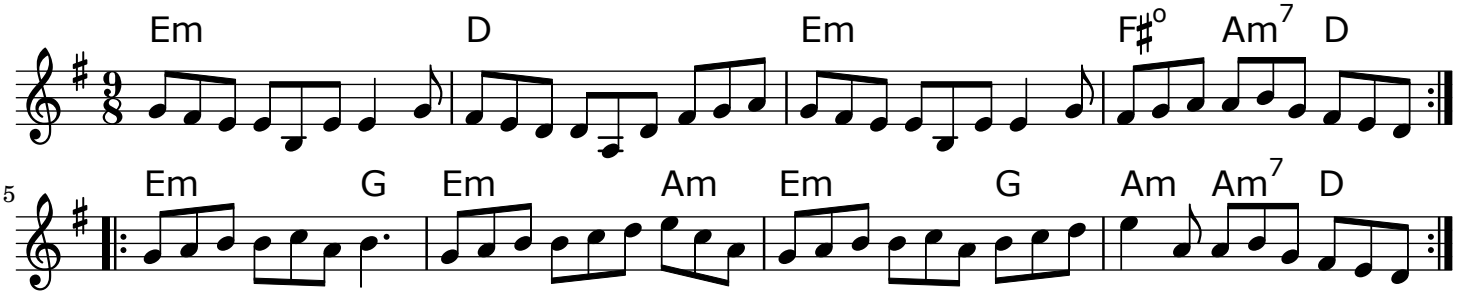
Composition of the “The Butterfly” is credited to the late fiddler Tommy Potts, who knew the first two parts of the tune from his father, Sean, an Uilleann piper Caoimhin Mac Aoidh gives that Potts was working in his garden one day when he noticed the erratic flight of a butterfly flitting about. Intrigued, Potts tried to mimick the rhythm of the insect while he continued to work in the garden, and was inspired to come up with the third part of the tune. The first two existing parts were altered rhythmically to fit.

It has become a commonly heard tune at sessions, to the dismay of many who find overplaying has made it unpalatable. The tune is called “Skin the Peeler” by Highland bagpipers.

—Andrew Kuntz, *The Fiddler's Companion.*

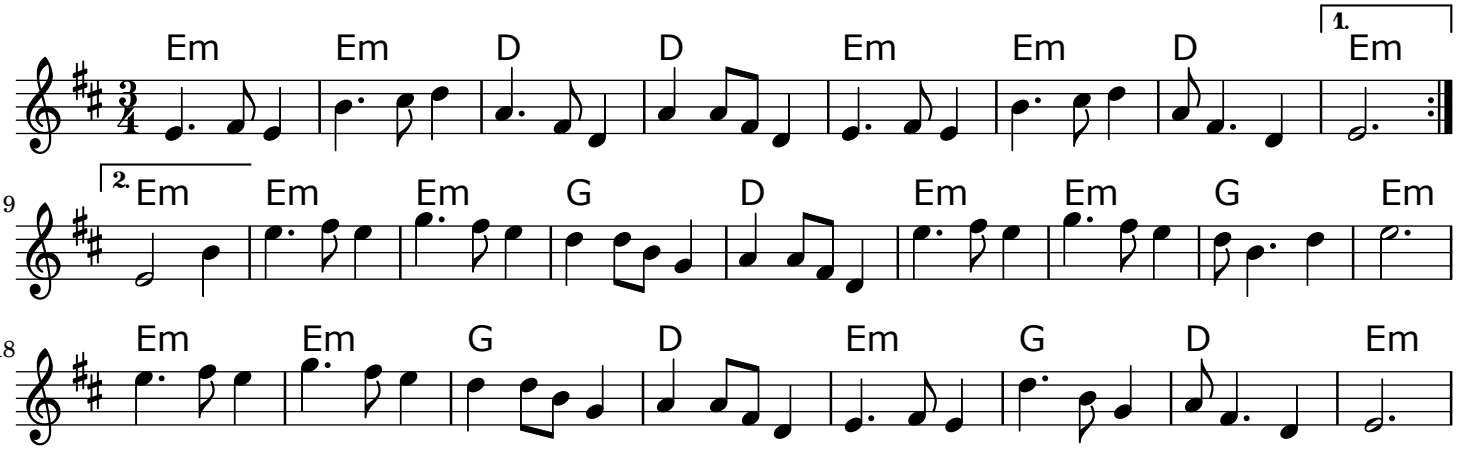
The Night Before Larry Was Stretched

Irish slip jig, trad.; E minor.



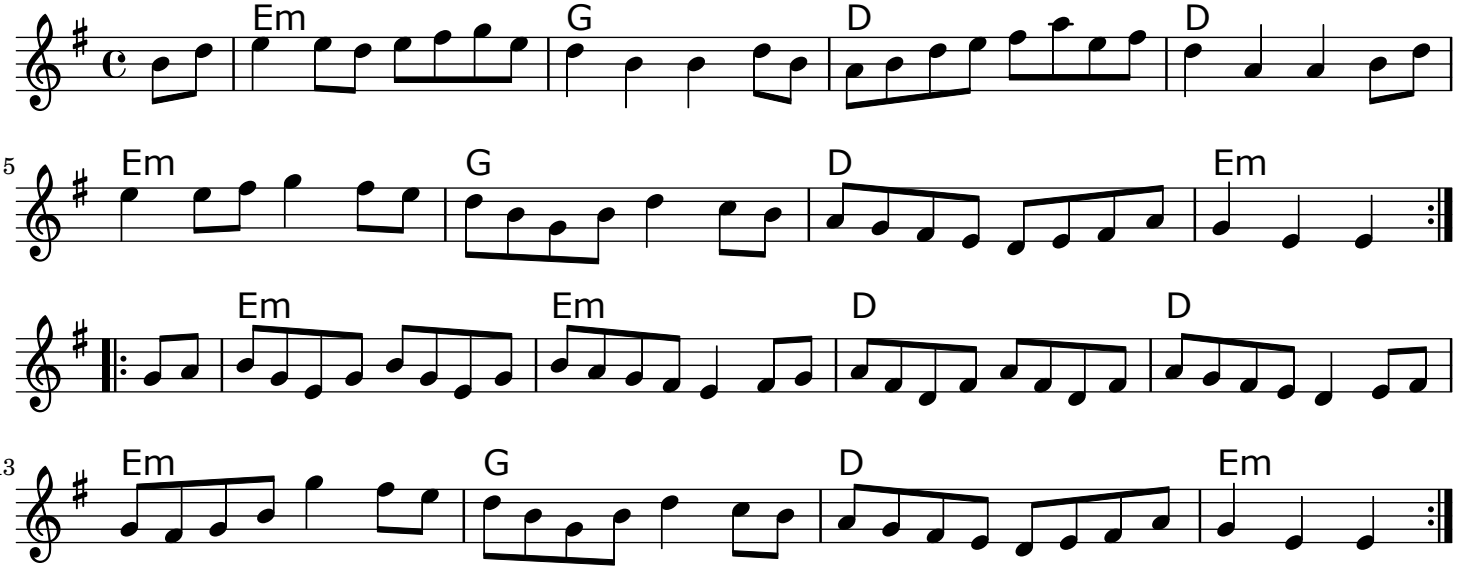
The Arran Boat Song

Scottish slow air, trad.; E dorian.



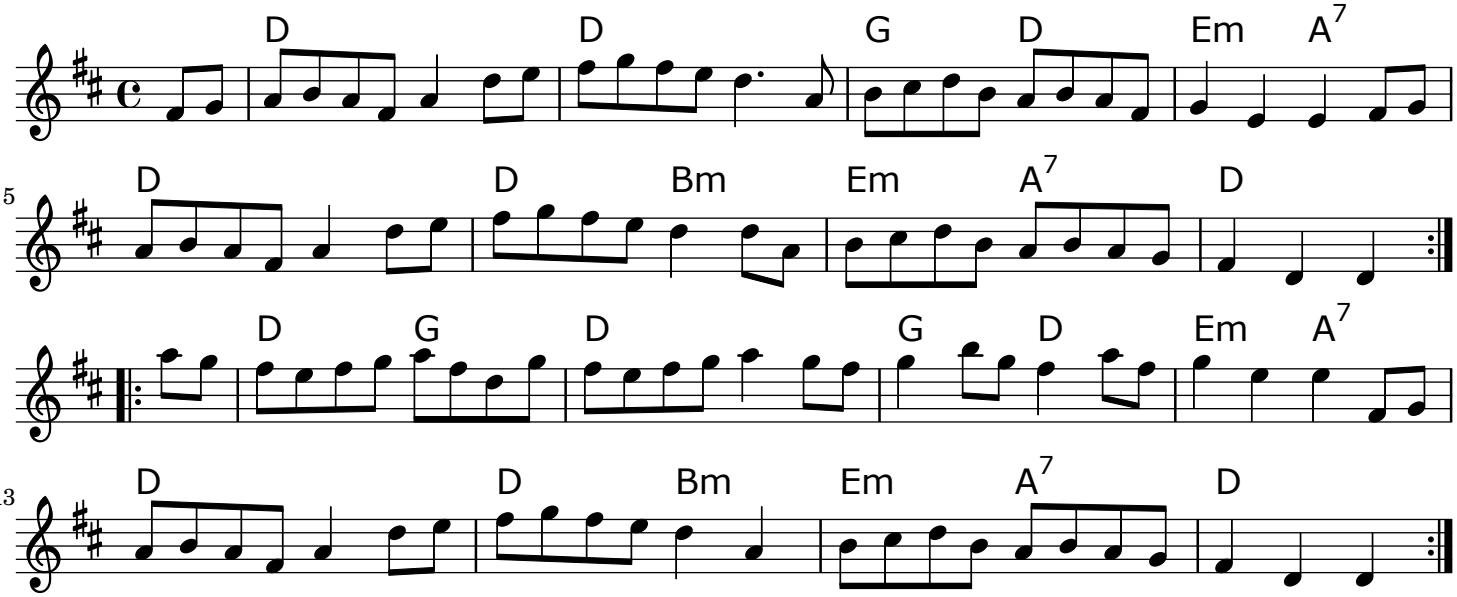
Jacky Tar

Scottish/English hornpipe, trad.; E minor.



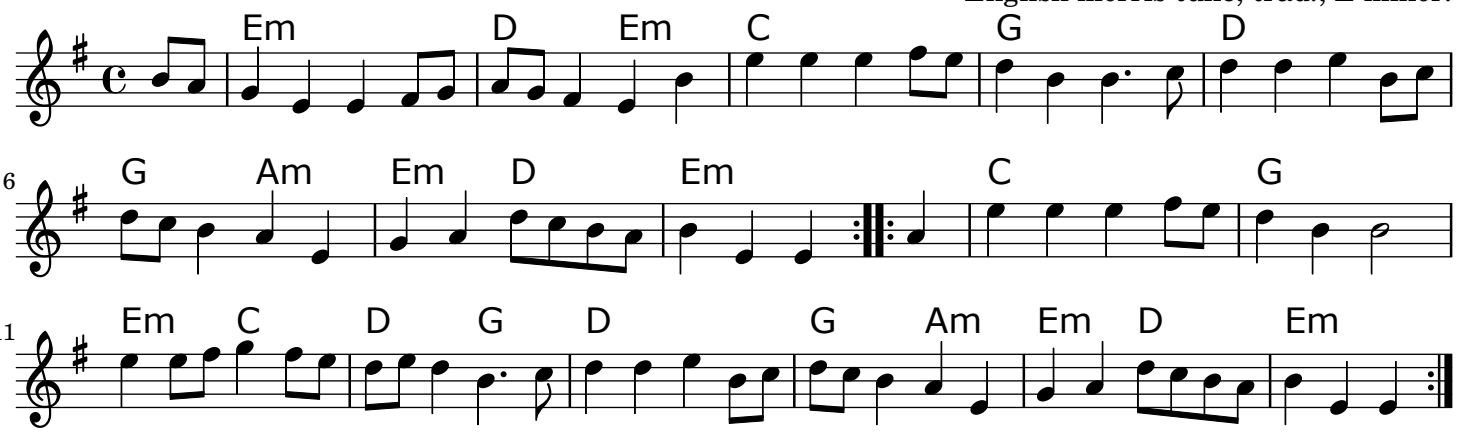
Durham Rangers

Scottish/English hornpipe, trad.; D major.



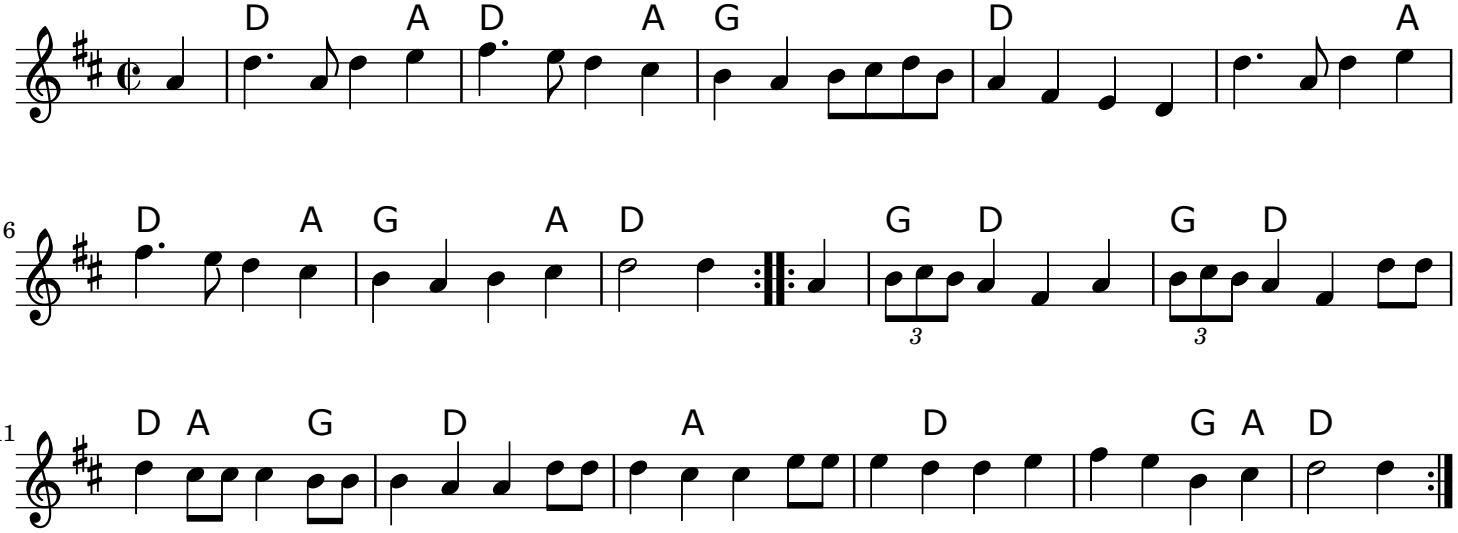
The Sheriff's Ride

English morris tune, trad.; E minor.



The Sloe

English country dance, c. Sir Henry Rowley Bishop; D major.



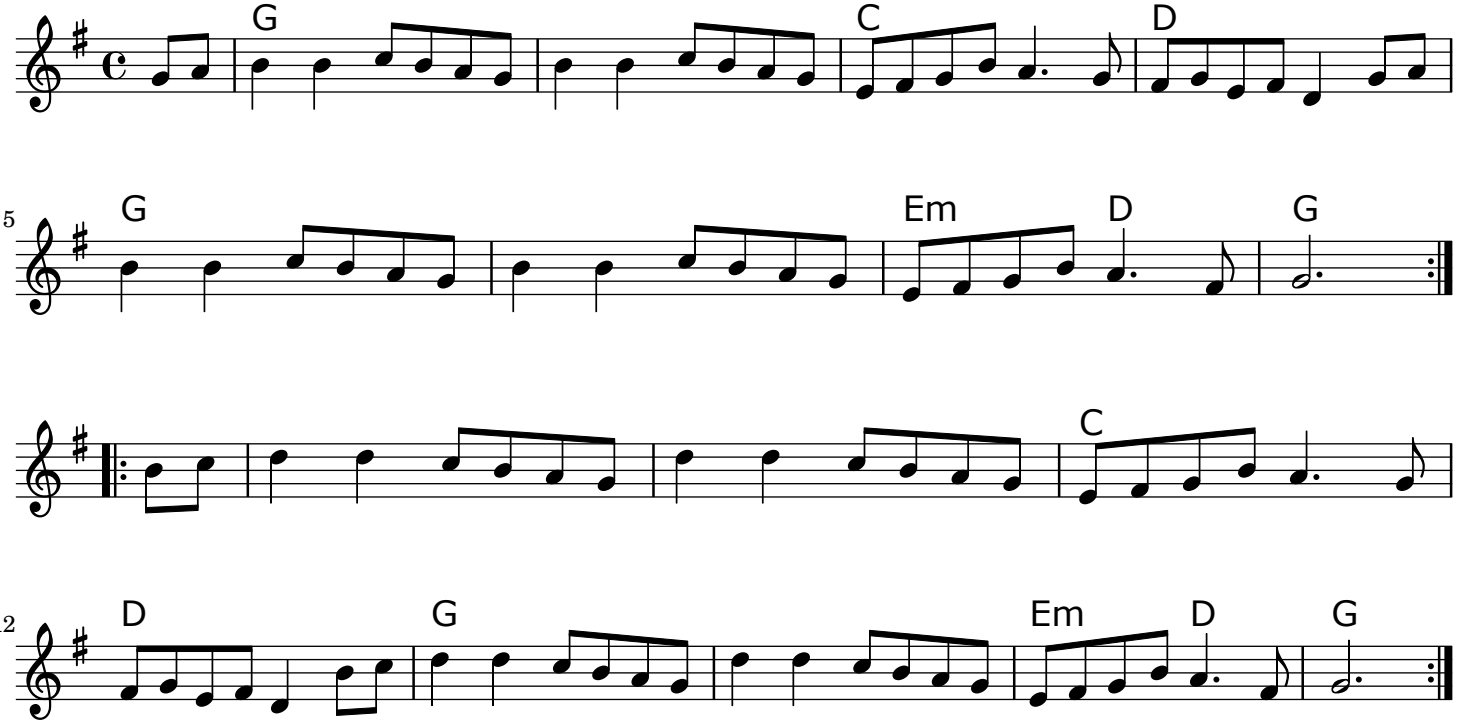
Barry Callaghan traces this tune to an opera called The Slave, composed by Sir Henry Rowley Bishop (1786-1855) in 1816. Bishop composed several operas in the first quarter of the 19th century, most of them forgotten and of incidental value. However, he was appointed musical director at Vauxhall in 1830, appointed to the Reid chair of music in the university of Edinburgh, and finally to the chair of music at Oxford in 1848. He was knighted in 1842, the first musician to be so honoured.

The tune was noted (as “The Sloe”) in tradition in the early 20th century by collector Cecil Sharp from the playing of John Mason (Stow-on-the-Wold, Glocestershire). It has also been suggested that the tune was named after the fruit of the Blackthorn.

—Andrew Kuntz, *The Fiddler's Companion.*

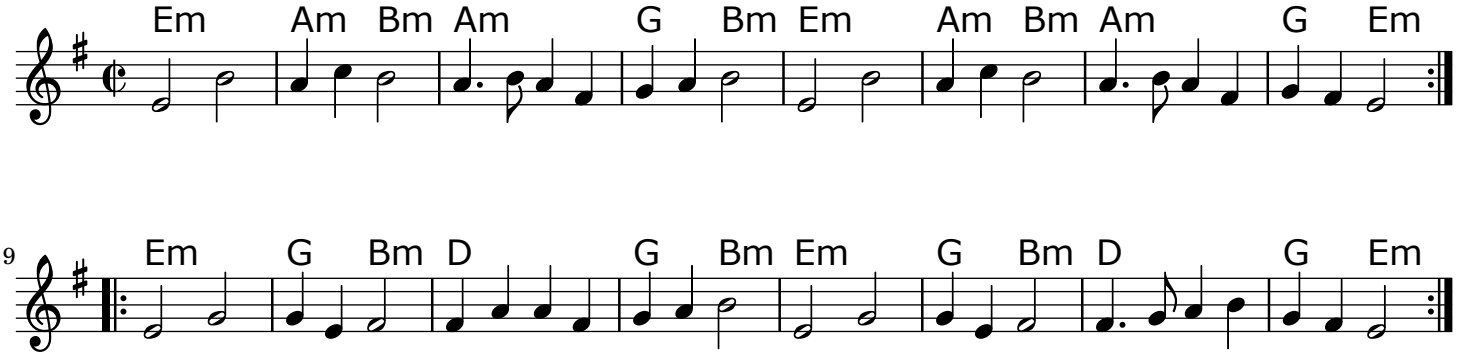
Le Canal en Octobre

French schottische, c. Frederic Paris; G major.



Laride 6

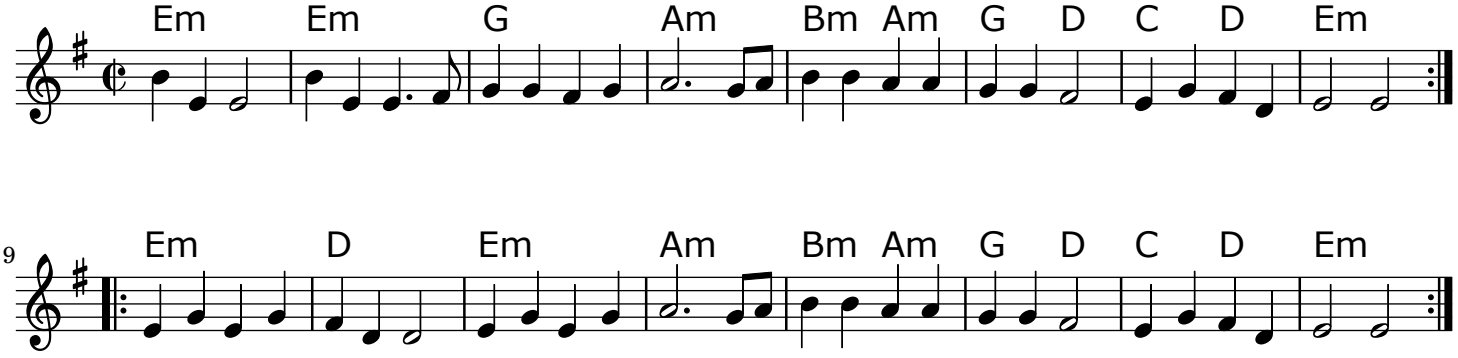
Breton, trad.; E minor.



This tune is a standard at the Half Moon session in Oxford, England, usually paired with the Bear Dance. It appears to be a traditional Breton dance tune of the sort called a ridée or laridée. The title would suggest it originated as a *ridée à six temps* in 6/4.

Bear Dance

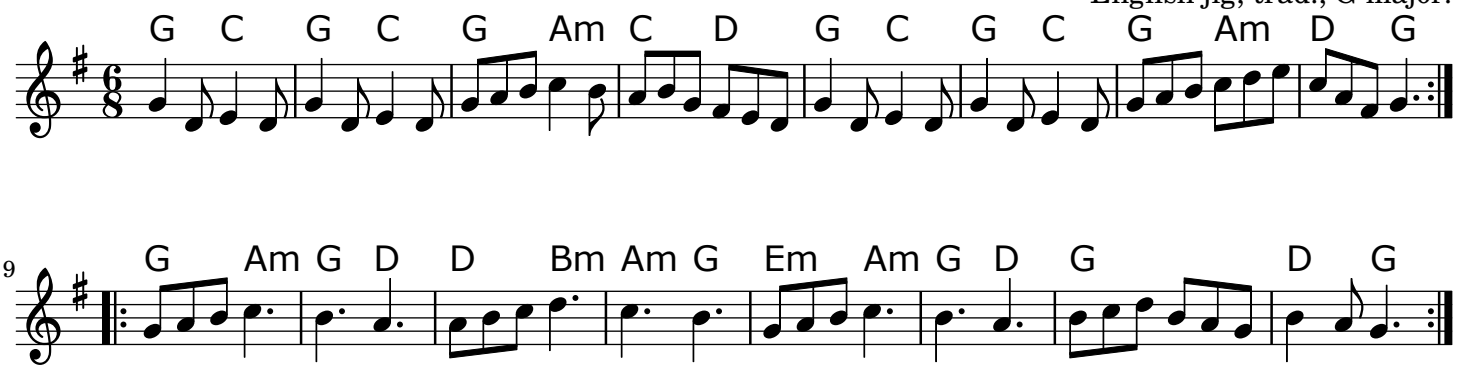
Flemish polka, trad.; E minor.



This tune has been found in many European traditions with no definitive origin but is traditionally considered to be Flemish, with an associated circle dance that involves tapping various body parts on the floor. In recent years it has been recorded several times as a renaissance or medieval tune (often with a recorder as the melody instrument), but I have not seen any evidence of it being that old.

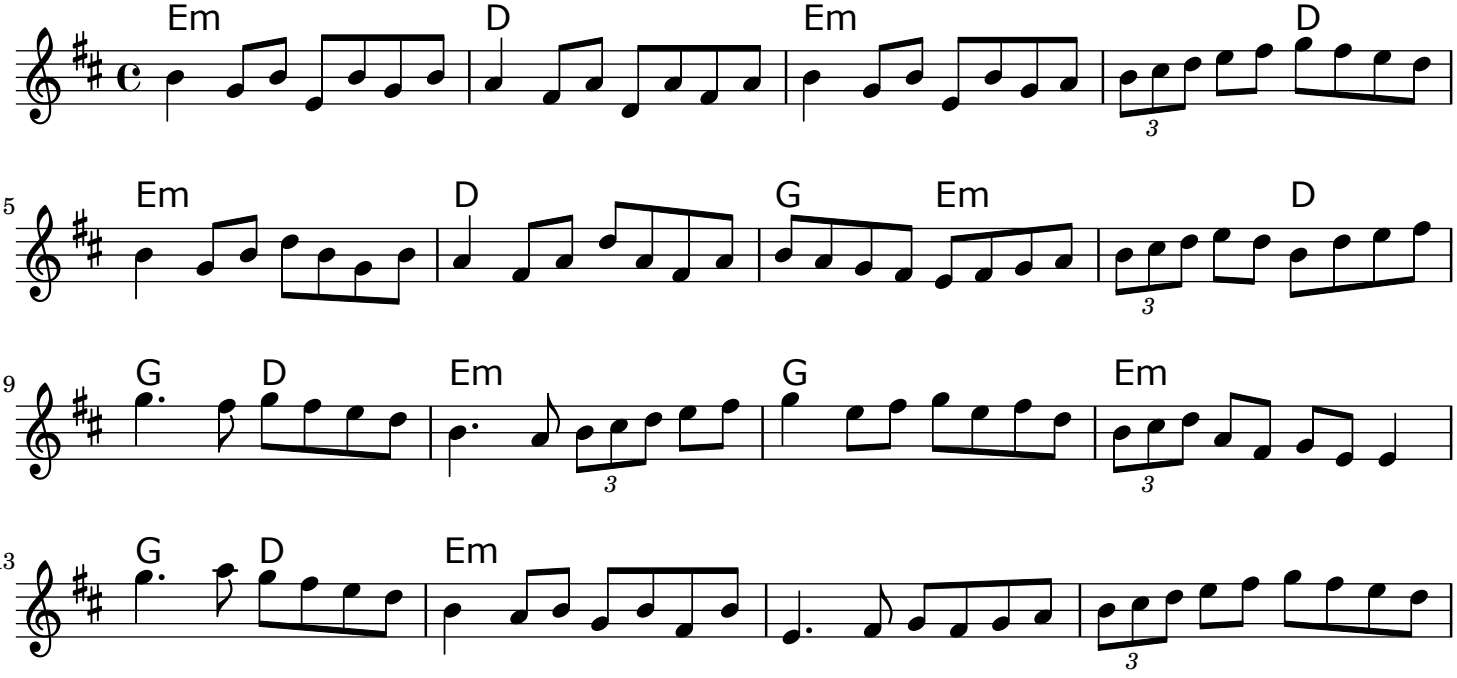
Spirit Of The Dance

English jig, trad.; G major.



Eddie Moloney's

Irish reel, c. Paddy Doorhy; E dorian.

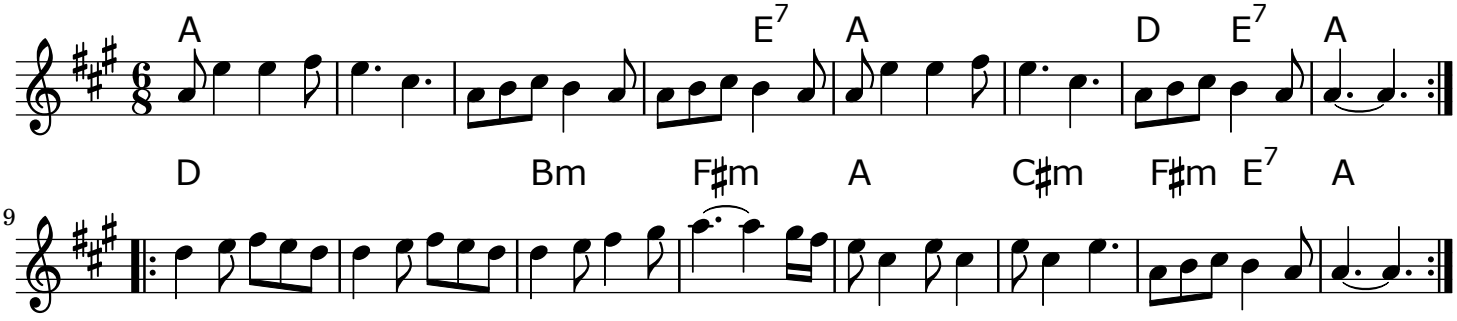


Eddie Moloney was a flute player from Ballinakill, East Galway, of a musical family; he was son of flute player Stephen Moloney, brother of Ambrose, and father of flute player Seán Moloney. He was a member of a later iteration of the famous Ballinakill Céilí Band, and his heyday was in the 1950's. "Did you bring the potstick with you?" was Eddie's salutation when a flute player would arrive at a session (the old wooden potsticks having some resemblance to a wooden flute).

—Andrew Kuntz, *The Fiddler's Companion.*

Hunt The Squirrel

English country dance, trad.; A major.

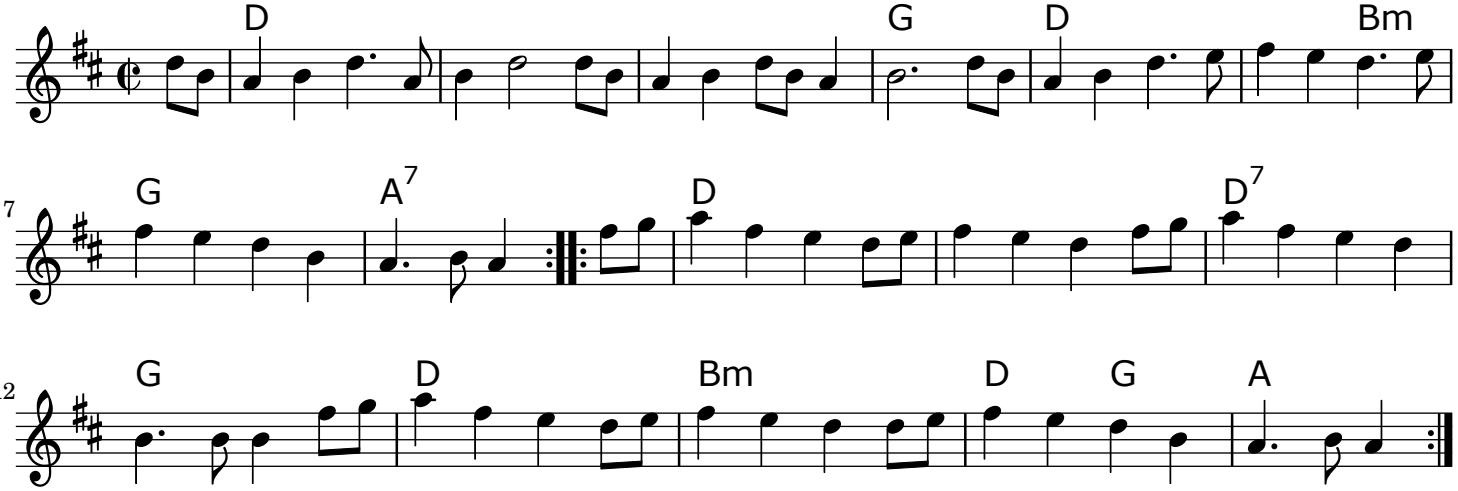


Both dance instructions and melody of this English piece appear earliest in Walsh's *Country Dancing Master* of 1718 (pg. 16), and in Playford's *The Dancing Master,* volume I, 17th edition (London, after 1721). Directions for the dance to this tune have also been recovered from the Holmain MS. (c. 1710-1750) from Dumfriesshire, Scotland. The dance involves a gentleman following or 'chasing' his partner for a phrase of music, after which she turns and 'hunts' him; the whole being a coy stylization of pursuing love.

—Andrew Kuntz, *The Fiddler's Companion.*

Angelina Baker

Old-time breakdown, trad.; D major.



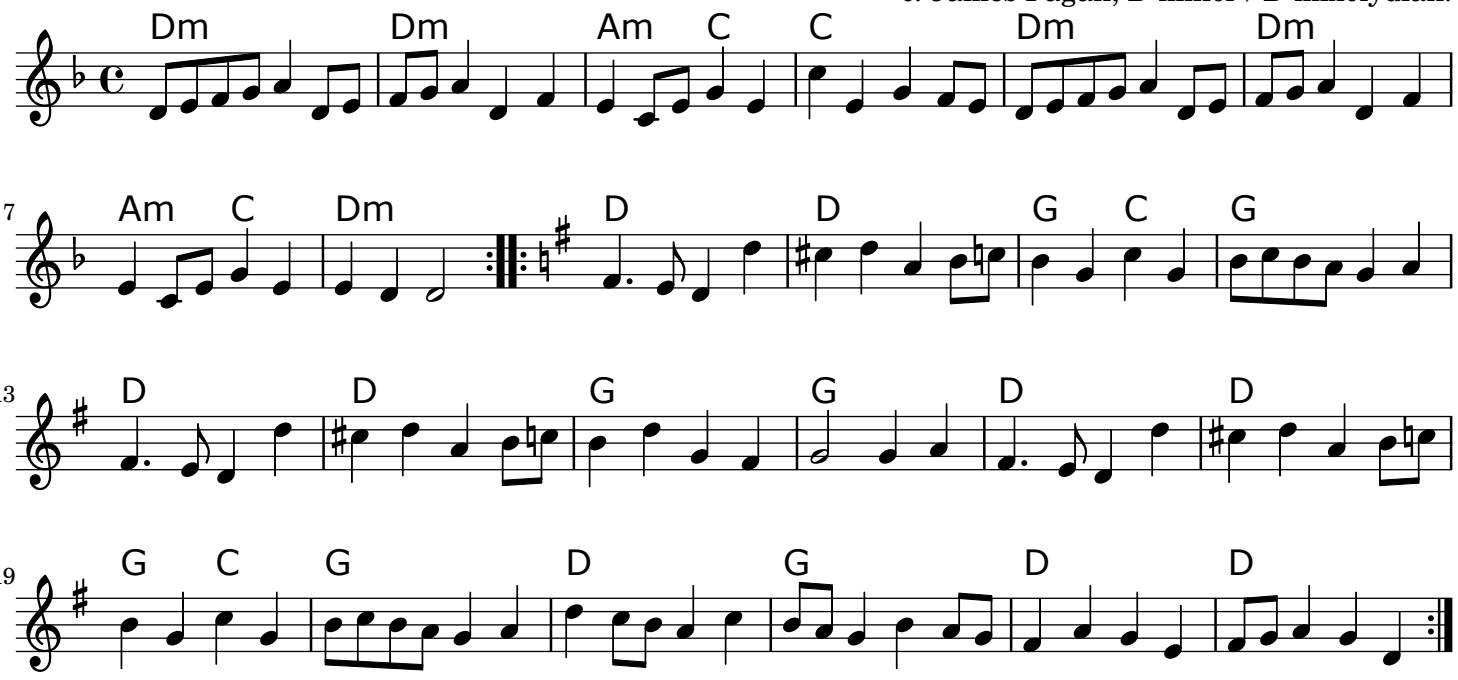
This old time song and tune was derived from a sentimental song by Stephen Foster, called “Angelina Baker”, whose lyrics tell about a slave who is parted from her lover when sold. Foster's original song can be heard played by the Critton Hollow Stringband on their album “Sweet Home” (Yodel-Ay-Hee 002). An early version of the tune was recorded by Uncle Eck Dunford for Victor (V-40060) in 1928 (backed with “Old Shoes and Leggings”). A similar tune, or an alternate title, is the Patrick County, Va., “Coon Dog”, recorded, for example, by Spangler and Pearson.

The main 'revival' version typically played today by old-time style musicians derives from a few sources. The County Records release of fiddler J.W. 'Babe' Spangler (1882-1970), of Patrick County, Virginia, was one influential source. Independently, and predating the release of the County “Old Virginia Fiddlers” recording, revival fiddlers (such as Joel Shimberg) learned a similar version from West Virginia fiddler Franklin George.

—Andrew Kuntz, *The Fiddler's Companion.*

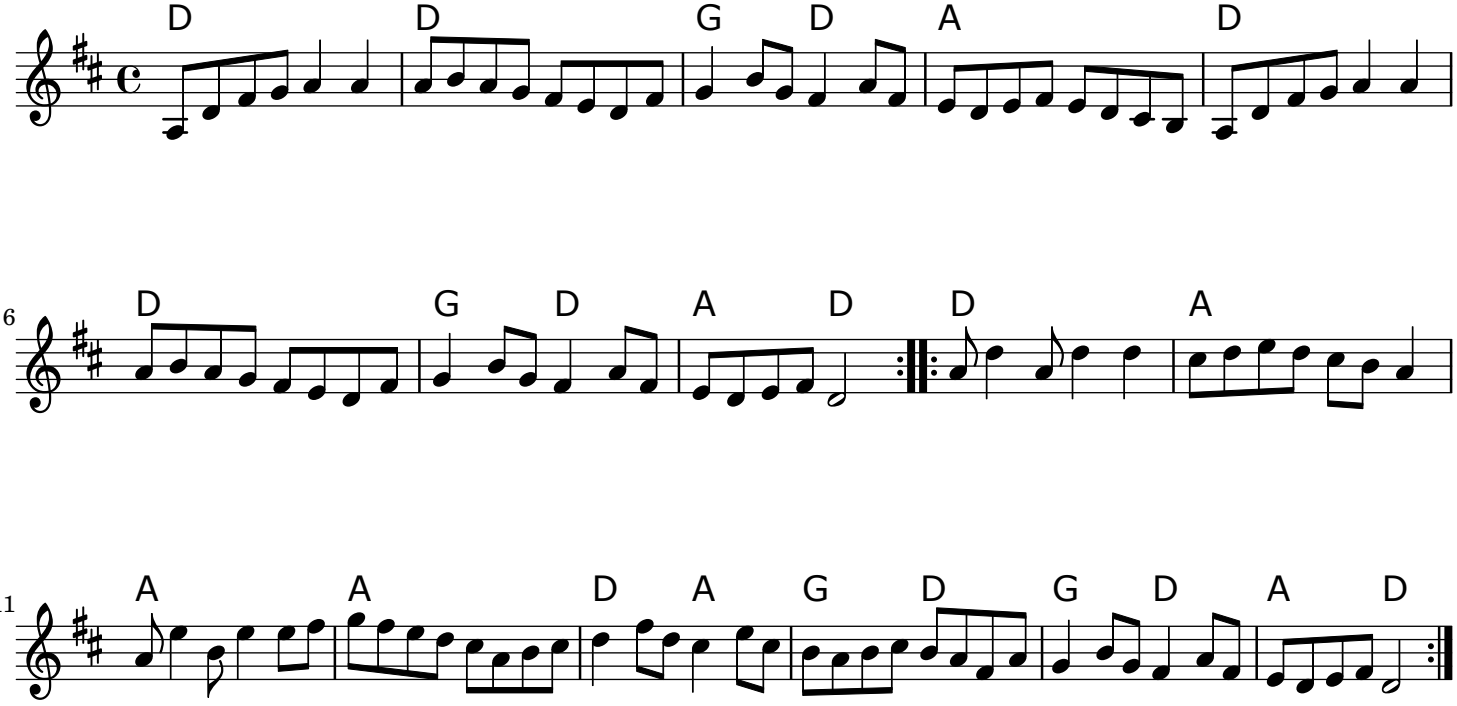
Hannah May's

c. James Fagan; D minor / D mixolydian.



Whiskey Before Breakfast

Canadian breakdown, trad.; D major.



A widely known tune, often mistaken for an old traditional old-time tune (it was even listed on one album as “an Irish tune which has been popular in America for a number of years”). It has generally been credited to the mid-twentieth century by Manitoba, Canada, fiddler and composer Andy de Jarlis (known for his fine waltzes) probably on the strength of his copyrighted arrangement (it is a common practice among music publishers to copyright arrangements of traditional tunes). “Whiskey Before Breakfast” was included in de Jarlis’ book Canadian Fiddle Tunes from Red River Valley (1957), where he is credited for the arrangement only.

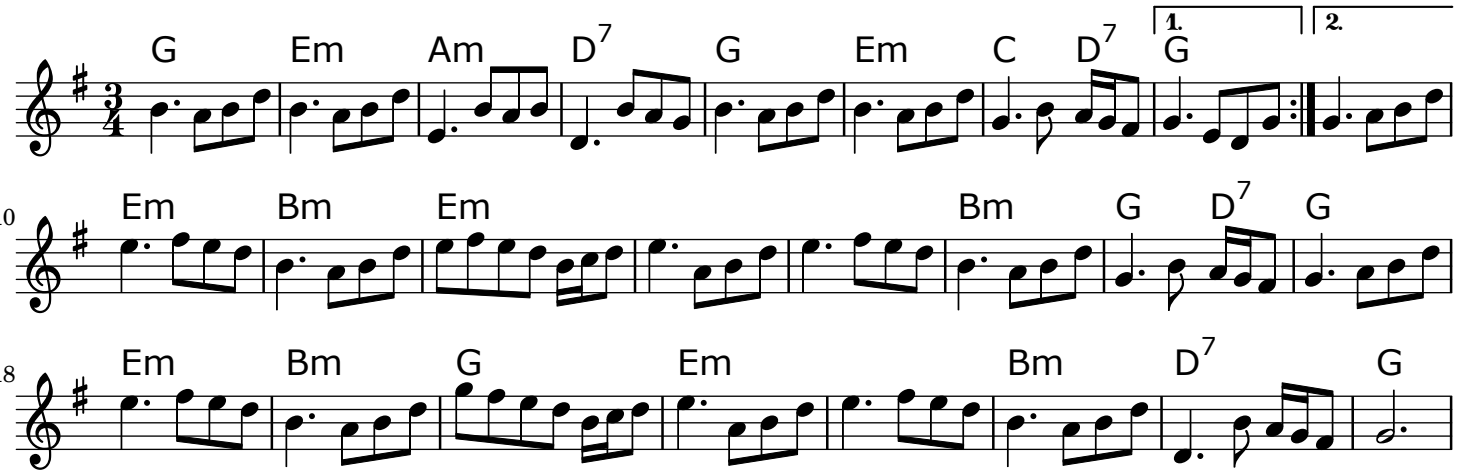
According to Paul Gifford, the tune’s popularity in the United States is fairly recent, probably stemming from its inclusion on a Voyager Records LP called “More Fiddle Favorites,” by Canadian fiddle champion Lloyd Sexsmith, who probably learned it from de Jarlis (sometimes DesJarlis). It is often used as musical accompaniment for the quadrille 'Reel of Eight' in Canada. Roy Gibbons notes that “Whiskey” is a favorite of Metis (native American) dance troupes in Western Canada, and in this connection Gifford suggests that de Jarlis learned the tune from Metis fiddler Teddy Boy Houle’s father (de Jarlis himself had Metis blood). It seems that de Jarlis and the elder Houle were up playing till dawn with the aid of libation before finally passing out. On finally awaking, de Jarlis remembered the last tune they played and perhaps gave it the “Whiskey” name.

Ken Perlman identifies it as coming from Canada's Maritime provinces where it is called “Spirits of the Morning”. It has been pointed out by several sources that the ‘A’ section is similar to the older melodies “Liverpool Hornpipe”, “Great Eastern”, “Bennett’s Favorite” and the Irish reels “Silver Spire” and “Greenfields of America”, however, the original source for all these tunes may be “Speed the Plow”.

—Andrew Kuntz, *The Fiddler's Companion.*

Inisheer

Irish air, c. Thomas Walsh; G major.

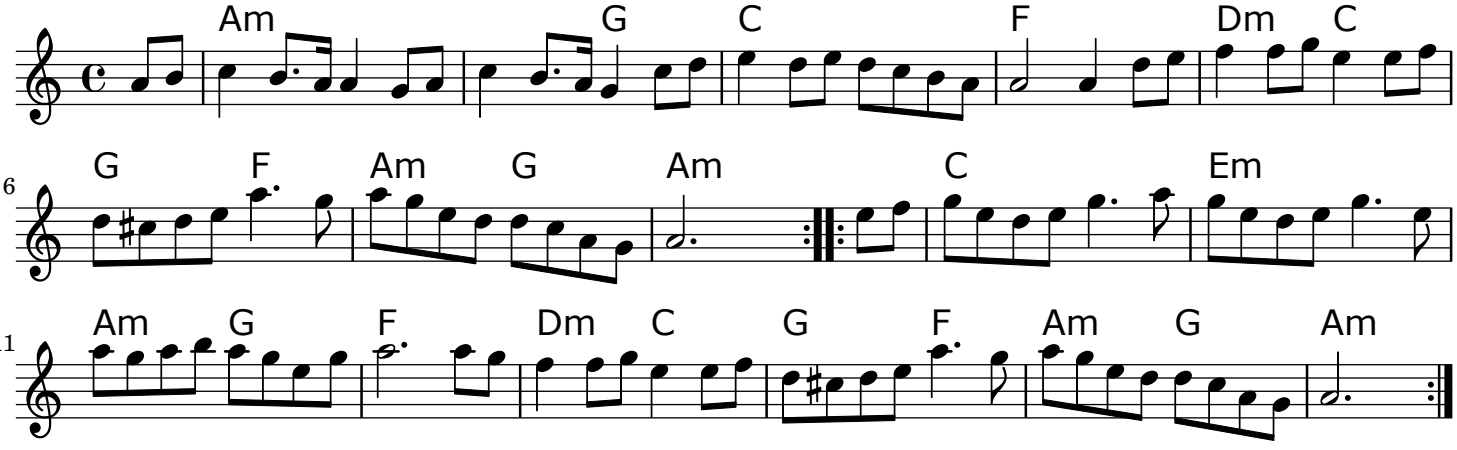


Inisheer is the smallest and most eastern of the three Aran Islands in Galway Bay off the West coast of Ireland. Walsh wrote the tune after a visit to the island:

“I composed 'Inisheer' after spending the best holiday of my life on the island. There was no electricity on the island at that time, which was new to a Dub like me. I found the people and the island had something special which I never experienced before. I went for three days and came home three weeks later, due to a lack of money. I composed 'Inisheer' the next day while I was walking in the Phoenix Park dreaming of what I had left behind, and the peace and tranquility it gave me.”

Molly MacAlpin (Carolan's Dream)

Irish air, c. William Connellan; A minor.

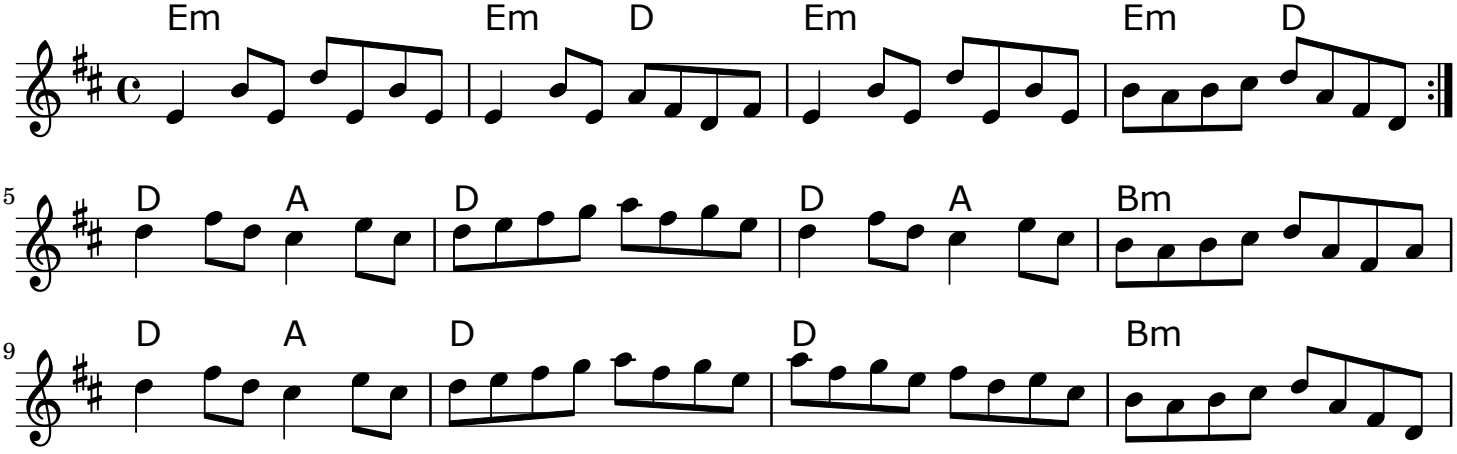


Also known as “Carolan's Dream”, or sometimes “Carolan's Farewall to Music”, although this is not the tune that usually goes by that name. Andrew Kuntz in *The Fiddler's Companion,* citing O'Neill, attributes the tune to mid-17th century Co. Sligo harper Laurence O’Connellan: “it was written after 1601, the year that five members of the MacAlpin (also called Halpin or Halfpenny) family were outlawed, leaving one of the ladies to mourn.”

However, most sources attribute the tune to “William Connellan”, also described as a Co. Sligo harper; whether this is a mistake of O'Neill's is unclear. Regardless, Laurence or William's brother Thomas Connellan is said to have travelled to Scotland after his death and there popularised several of his brother's compositions, including this one.

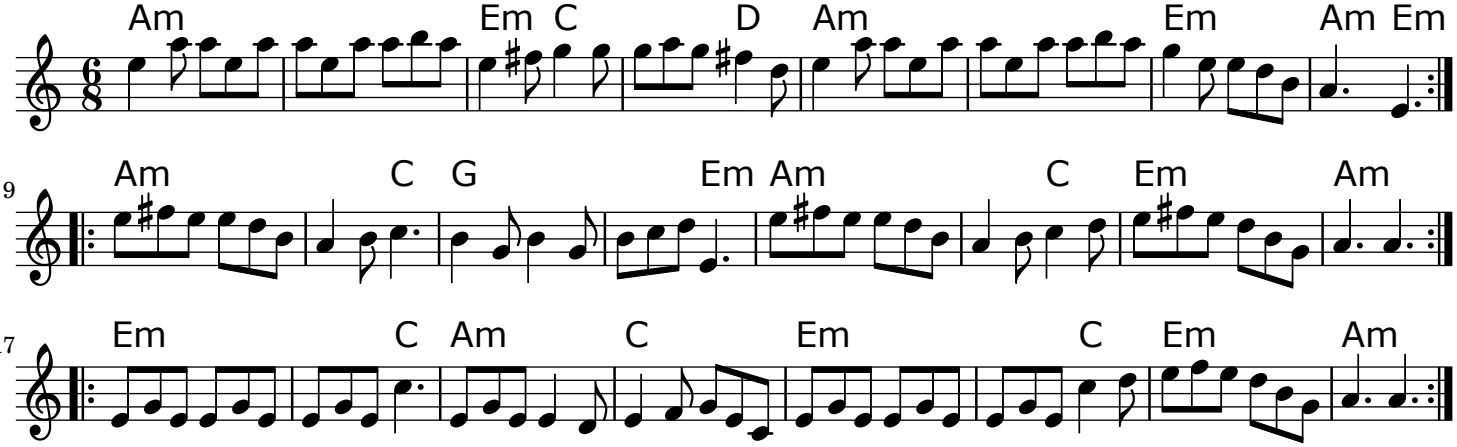
Drowsy Maggie

Irish reel, trad.; E dorian / D major



The Full Rigged Ship

Shetland listening piece, trad.; A minor.

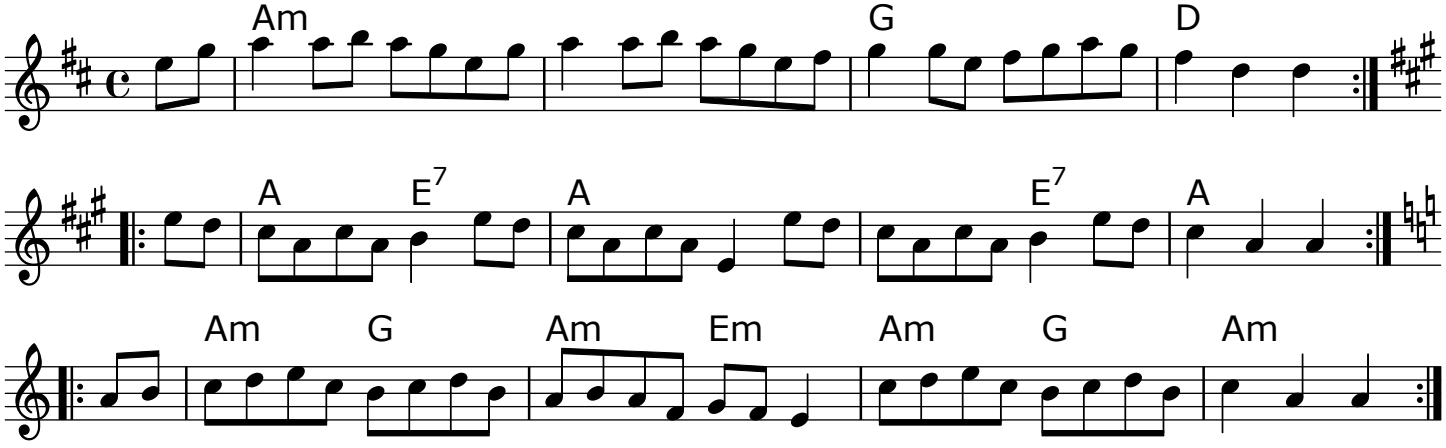


Popularized by Shetland fiddler Tom Anderson, who explains the little hesitations and sudden melodic turns as the motion when a fine sailing ship mounts the ocean swell, pauses and dips its bow again. It is often followed without a break by the reel “The New Rigged Ship”.

—Andrew Kuntz, *The Fiddler's Companion.*

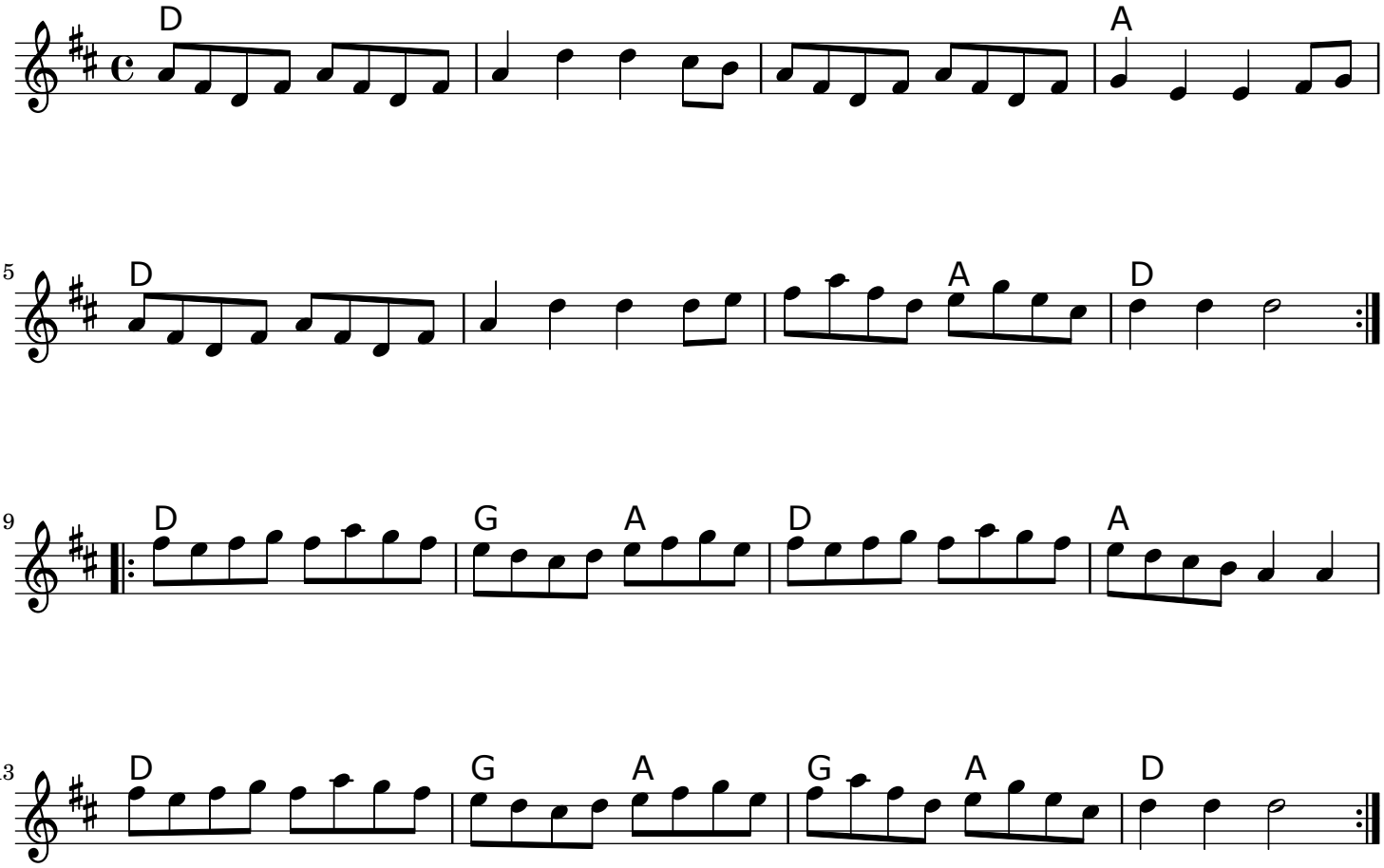
The New Rigged Ship

Shetland reel, trad.; A.



Soldier's Joy

English, Irish, Scottish, Canadian, Old-time or Bluegrass reel, hornpipe, breakdown, country dance or morris tune, trad.; D major.



One of, if not the most popular fiddle tune in history, widely disseminated in North America and Europe in nearly every tradition; as Bronner (1987) perhaps understatedly remarks, it has enjoyed a "vigorous" life. There is quite a bit of speculation on just what the name 'soldier's joy' refers to. Proffered thoughts seem to gravitate toward money and drugs. In support of the latter is the 1920s vintage Georgia band the Skillet Lickers, who sang to the melody:

> *Well twenty-five cents for the morphine,*
> *and fifteen cents for the beer.*
> *twenty-five cents for the old morphine*
> *now carry me away from here.*

Bayard (1981) dates it to "at least" the latter part of the 18th century, citing a version that has become standard in James Aird's 1778 collection (vol. 1, No. 109) and Skillern's 1780 collection (pg. 21). London publishers Longman and Broderip included it in their *Entire New and Compleat Instructions for the Fife* in 1785. Kate Van Winkler Keller (1992) says that the hornpipe "Soldier's Joy" appeared with a song in London in about 1760. John Glen (1891) and Francis Collinson (1966) maintain the first appearance in print of this tune is in Joshua Campbell's 1778 *A Collection of the Newest and Best Reels and Minuets with improvements.* It has been attributed to Campbell himself but Collinson notes it is hardly likely as it is a well known folk dance tune in other countries of Europe.

There is also a dance by the same name which is "one of the earliest dances recorded in England, but

no date of origin has been established. It is still done in Girton Village as part of a festival dance. The tune is also well known in Ireland" (Linscott, 1939). The melody was used in North-West England morris dance tradition for a polka step, and also is to be found in the Cotswold morris tradition where it appears as "The Morris Reel", collected from the village of Headington, Oxfordshire.

Scots national poet Robert Burns set some verses to the tune which were published in his *Merry Muses of Caledonia.* In the first song of Burns' cantata, *The Jolly Beggars,* by the soldier, is to the tune of "Soldier's Joy." Early versions of "Soldier's Joy" can be traced to a Scottish source as far back as 1781; variants can be found in Scandinavia, the French Alps, and Newfoundland. Jean-Paul Carton identifies a version of "Soldier's Joy" in the tablature manuscript of French fiddler Pierre Martin, dating from around 1880. He says: "I find (Martin's) version of Soldier's Joy—simply referred to as Été [a type of dance], tab #132—surprisingly close to some of the American versions, including the bowing, which is indicated in the tab."

Swedish folklorist Jonas Liljestrom writes to say that Danish folk dance researcher Per Sørensen has traced the history of "Soldier's Joy" in Denmark and Scandinavia, and has written that it can be found in the third volume of Rutherford's *Compleat Collection of two hundred of the most Celebrated Country Dances, Both Old and New,* published in Scotland circa 1756. Sørensen's article includes a transcription of the Rutherford version, nearly identical to the usual melody, and indicates the "Soldier's Joy" title was used by Rutherford and that it was published with dance directions.

In America the melody is ubiquitous. Early printings of the melody are in Benjamin and Joseph Carr's *Evening Amusement* (Philadelphia, 1796), Joshua Cushing's *Fifer's Companion* (Salem, Mass., 1804) and Daniel Steele's *New and Compleat Preceptor for the Flute* (Albany, 1815). It was cited as having commonly been played for country dances in Orange County, New York, in the 1930s (Lettie Osborn, *New York Folklore Quarterly*), and Bronner (1987) confirms it was a popular piece at New York square dances in the early 20th century. The title appears in a repertoire list of Norway, Maine, fiddler Mellie Dunham (the elderly Dunahm b. 1853 was Henry Ford's champion fiddler in the late 1920's). Musicologist Charles Wolfe (1982) says it was popular with Kentucky fiddlers.

In England, the title appears in Henry Robson's list of popular Northumbrian song and dance tunes (*The Northern Minstrel's Budget*), which he published c. 1800. The novelist Thomas Hardy, himself an accordionist and fiddler, mentions the tune in *his Far From the Madding Crowd* :

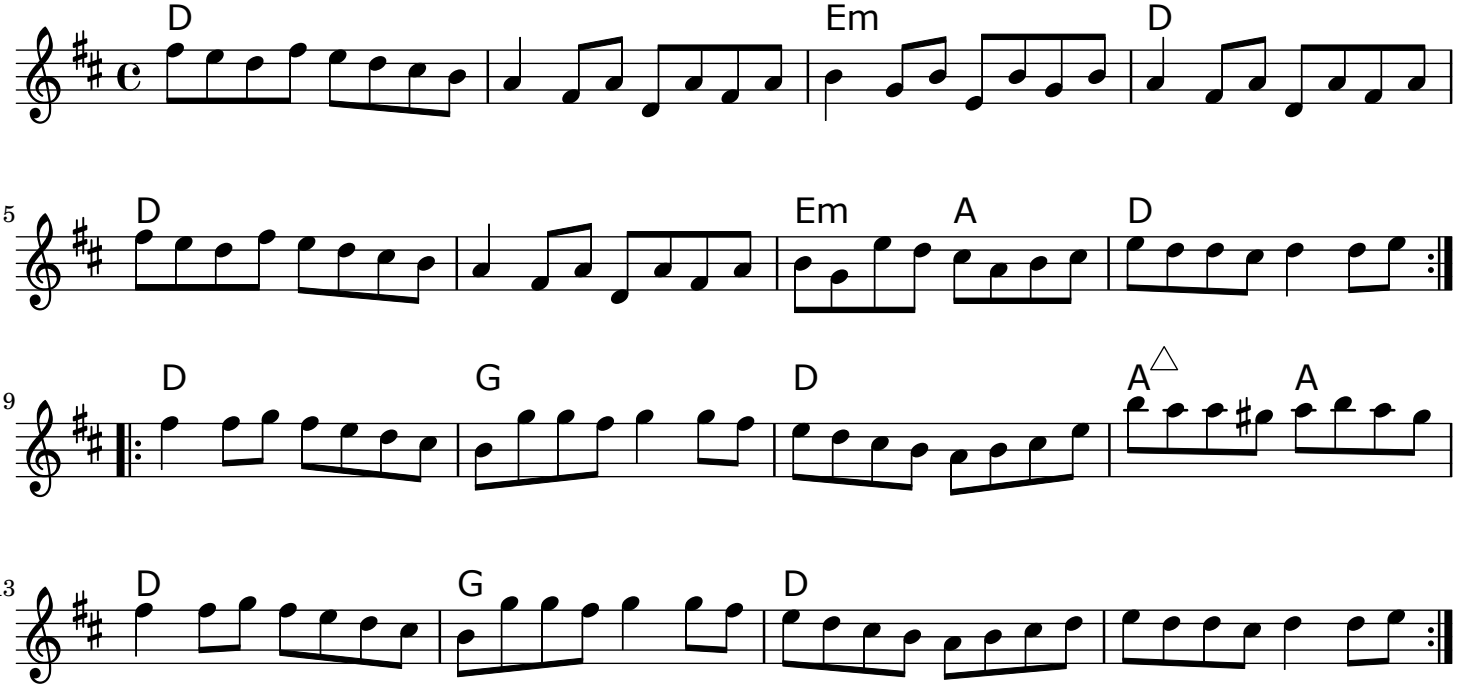
'Then,' said the fiddler, 'I'll venture to name that the right and proper thing is 'The Soldier's Joy' - there being a gallant soldier married into the farm - hey, my sonnies, and gentlemen all?' So the dance begins. As to the merits of 'The Soldier's Joy', there cannot be, and never were, two options. It has been observed in the musical circles of Weatherbury and its vacinity that this melody, at the end of three-quarters of an hour of thunderous footing, still possesses more stimulative properties for the heel and toe than the majority of other dances at their first opening.

At the turn into the 20th century the melody was in the repertoire of fiddler William Tilbury (who lived at Pitch Place, midway between Churt and Thursley, Surrey), the last of a family of village fiddlers who had learned his repertoire from an uncle, Fiddler Hammond (died c. 1870), who had taught him to play and who had been the village musician before him. The author of *English Folk-Song and Dance* concludes that "Soldier's Joy" was enjoyed in the tradition of this southwest Surry village about 1870, and was one of a number of country dances which survived well into the second half of the 19th century (pg. 144).

—Andrew Kuntz, *The Fiddler's Companion* .

St. Anne's Reel

Canadian reel, trad.; D major.



According to Anne Lederman (in her article on "Fiddling" in the *Encyclopedia of Music in Canada,* 1992), this tune was first recorded by Québec fiddler Joseph Allard as "Reel de Ste Anne"—which became popular in English-speaking Canada as "St. Anne's Reel." While this is not proof that "St. Anne's" origins are French-Canadian (as Allard spend much of his youth in upper New England, where he played in fiddle contests, and presumably came into contact with regional musicians), it is suggestive. There are at least two bays by this name in eastern Canada, as the French alternate title above *[La Reel de la Baie Ste. Anne]* would suggest, though it is not known if those features explain the origin of the tune's title. There is a French community called Baie Sainte Anne, on St. Anne's Bay, near the mouth of Mirimichi Bay, New Bruswick.

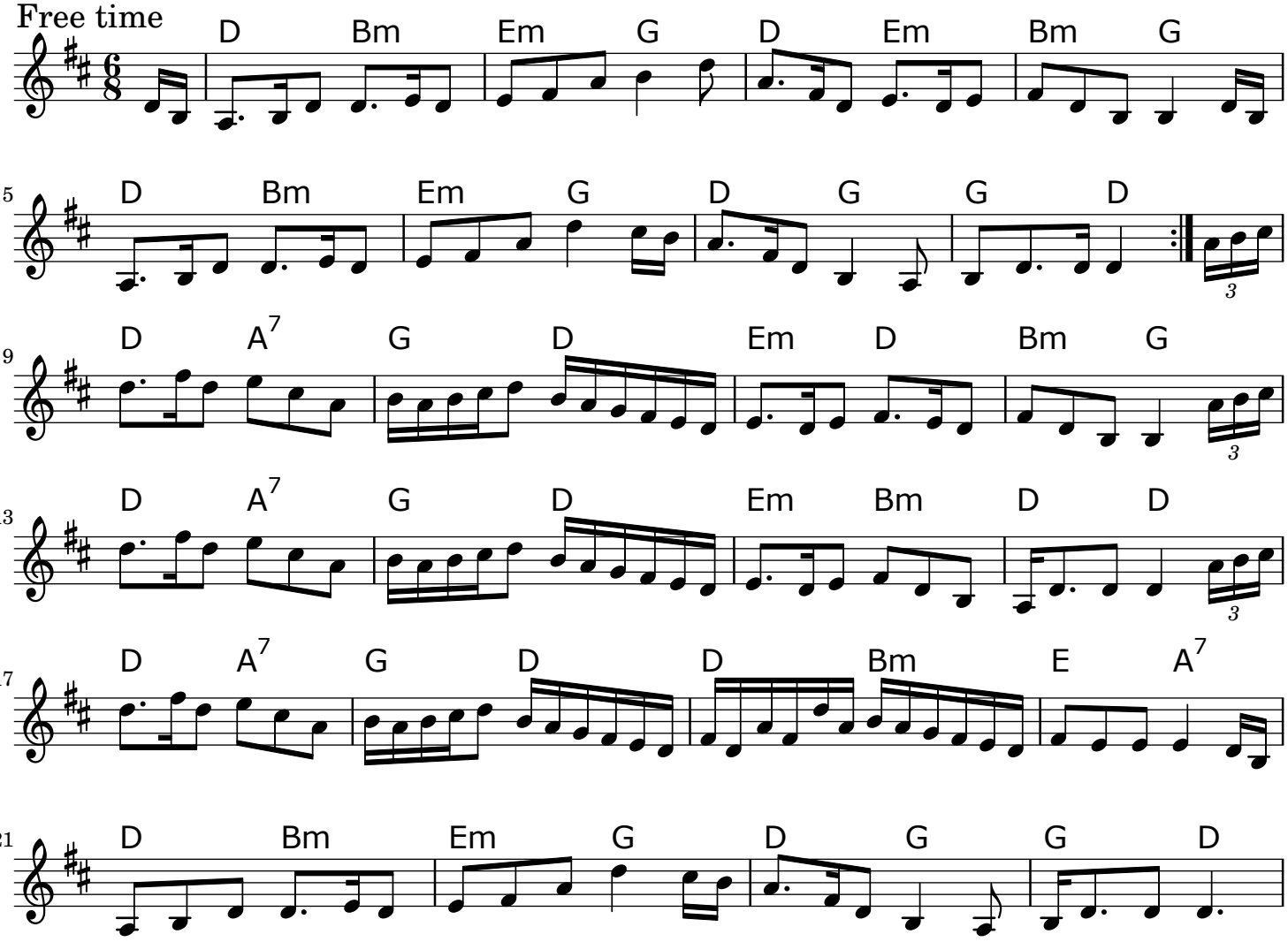
"St. Anne's" was popularised by Radio and TV fiddler Don Messer (who had the title as "Sainte Agathe" in his 1948 Way Down East collection), and has been assimilated into several North American and British Isles traditions and remains a popular staple of fiddlers' jam sessions. When asked to play a Canadian tune, for example, American fiddlers generally will play "St. Anne's" first. It was in the repertoire of Cyril Stinnett, who epitomized the "North Missouri Hornpipe Style" of Mid-West fiddling, though it soon became a popular staple of most Missouri fiddlers. It was perhaps from listening to Canadian radio broadcasts in the hey-day of the big AM band stations, which could be heard clearly in the northern part of the state, or it may have been brought back by contest fiddlers in the 1960's who attended the renowned contests in Weiser, Idaho, and in Canada. Perlman (1996) similarly states the tune entered Prince Edward Island tradition from radio broadcasts from Québec, but that it has elaborated (especially in western PEI) over the years to suit the rhythms of the local step-dancing. Irish musicians have frequently recorded the melody as well.

The earliest printing of "St. Anne's" appears to be in the Jarman collections of the 1930's and 1940's, where arrangement is credited to John Burt with a copyright date of 1937. Mark Wilson says its popularity in the United States dates from the 1950's after it was recorded by Nashville fiddlers such as Tommy Jackson.

—Andrew Kuntz, *The Fiddler's Companion* .

Niel Gow's Lament For The Death Of His Second Wife

Scottish air, c. Niel Gow; D major.



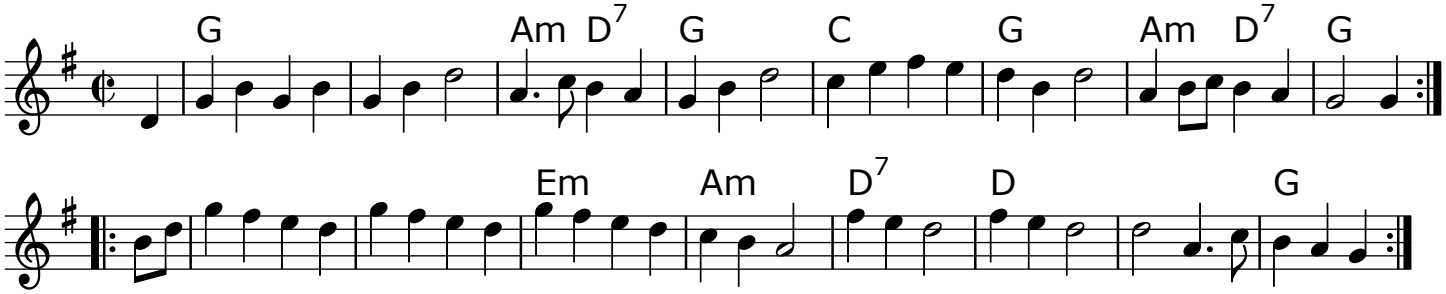
This air is one of the most celebrated compositions of the famous Scots fiddler and composer Niel Gow (1727-1807). His second wife was Margaret Urquhart of Perth, to whom he was happily married for three decades, the wedding having taken place in 1768. Although all Niel's children were the issue of his first wife, Margaret Wiseman, Margaret Urquhart was welcomed by the family and maintained affectionate relationships with all her stepchildren. Nathaniel Gow's (1766-1831) composition "Long Life to Stepmothers" attests to this. After her death in 1805 Niel was grief-stricken and stopped playing for a while, until encouraged to pick up the fiddle again by his family. When he did so, he produced this air. A note below the air in the Gows' Fifth Collection (1809) reads: "They lived together upwards of thirty years; she died two years before him. She had no issue."

Jeffrey Pulver (1992) is of the opinion that the lament "is one of the loveliest tunes ever written...it is full of tenderness, and grace, and beauty." Gow composed the tune with three turns of the second part, each with a different ending, "the last one overflowing sorrowfully into the repeat of part of the first half as though reluctant to relinquish her memory" (John Purser, 1992). Charles Gore points out that the melody is closely related to the Irish air "Ketty Tyrrell," published several times in Scottish collections under its Irish title and labelled as "Irish." Perlman (1996) notes that Prince Edward Island fiddlers play the second part with a condensed ending on the first repeat.

—Andrew Kuntz, *The Fiddler's Companion* .

Winster Gallop

English Morris dance, trad.; G major.

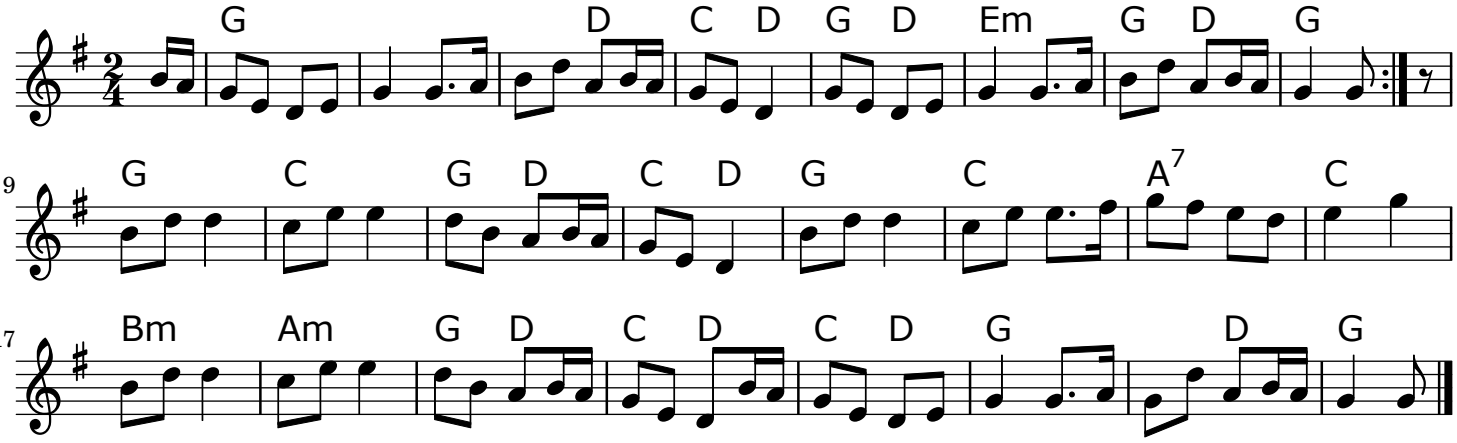


Both dance and tune were originally collected by Cecil Sharp at Winster, Derbyshire, in 1911. The tune is used for either a polka or a single step in the North-West (England) morris dance tradition. It is frequently the first tune learned by beginning Northumbrian pipers, and indeed, in modern English sessions in general it is considered a 'beginner's tune'.

—Andrew Kuntz, *The Fiddler's Companion* .

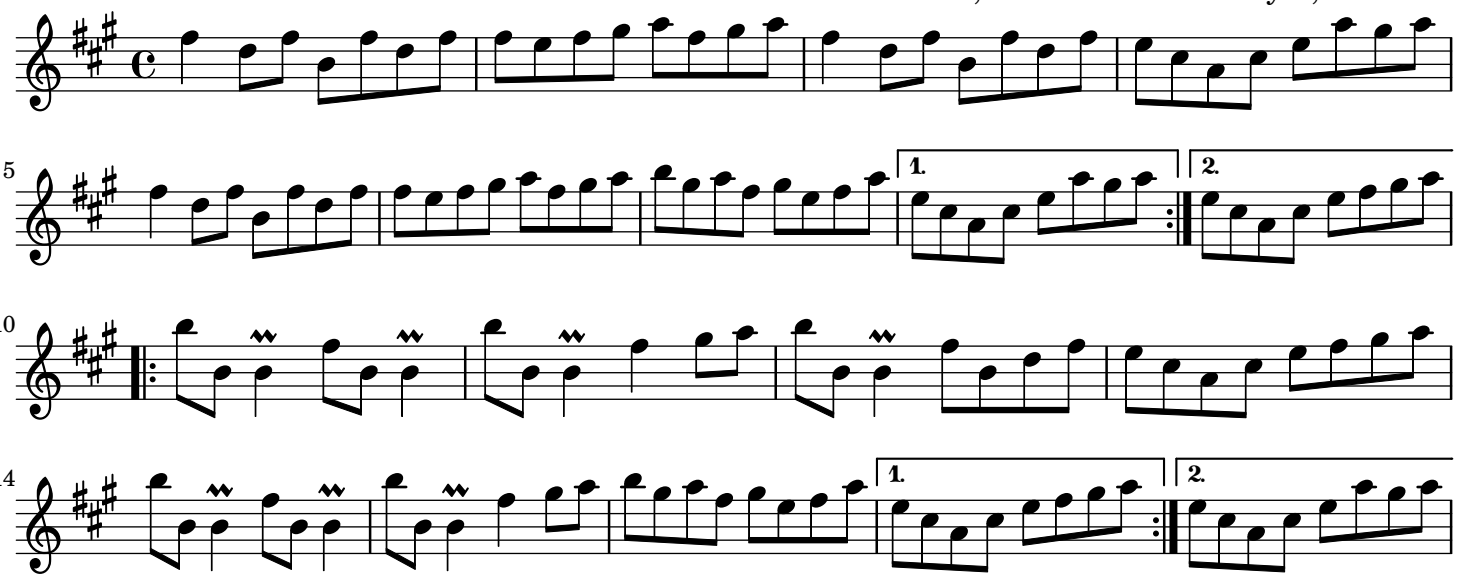
Salmon Tails

English country dance, trad.; G major.



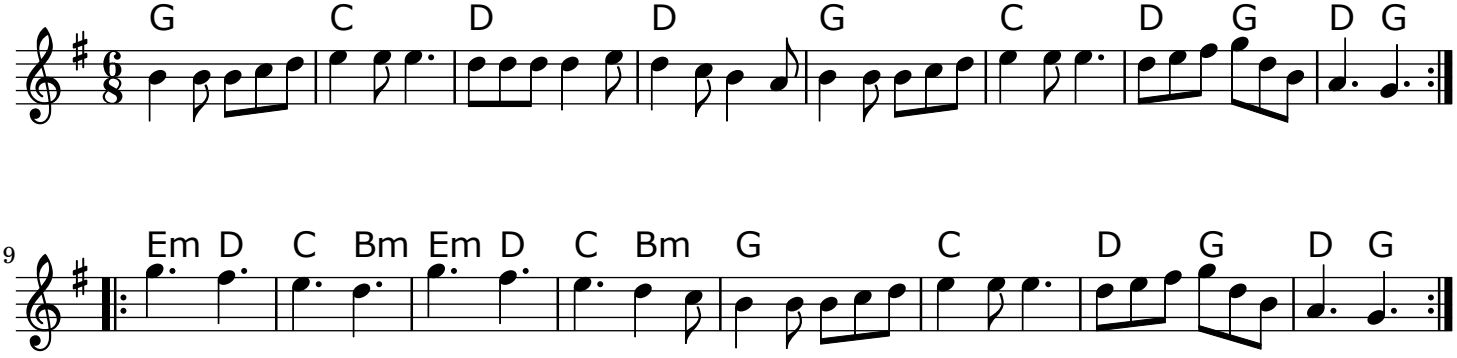
Tom Doherty's

Irish reel, trad. arr. Martin Hayes; B dorian.



Rogue's March

English march, trad.; G major.



Ths tune was played in the British (and Colonial American) army when military and civil offenders and undesirable characters were drummed from camps and cantonments, sometimes with a halter about their necks, sometimes with the final disgrace of a farewell ritual kick from the regiment's youngest drummer. (Lewis Winstock, 1970). Raoul Camus (1976) says that the actual ceremony consisted of as many drummers and fifers as possible (to make it the more impressive) would parade the prisoner along the front of the regimental formation to this tune, and then to the entrance of the camp. The offender's coat would be turned inside out as a sign of disgrace, and his hands were bound behind him; like Winstock, he says the last ignomy was a kick from the youngest drummer, with instructions never to return to the vicinity. The sentance would then be published in the local paper. Winstock states the earliest version that can be found dates between 1793 and 1800, though Samuel Bayard (1981), citing Chappell, says it has been the “regulation drumming-out march since the 1750s”. Kidson says “the writer, though he has made diligent search, cannot find traces of the tune before the middle of the 18th century, although there can be little doubt that the air, with its association, had been in use long before that time.”

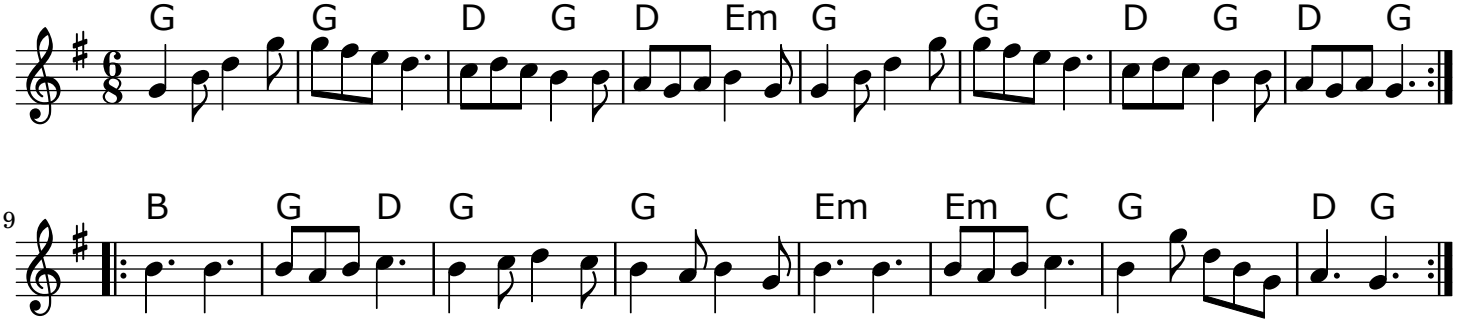
Music is found in many 18th century collections for fife and flute, as, for example, in Thompson’s *Compleat Tutor for the Fife* (c. 1756). The melody also appears in the late 18th century manuscript copybook of Henry Livingston, Jr. Livingston purchased the estate of Locust Grove, Poughkeepsie, New York, in 1771 at the age of 23. In 1775 he was a Major in the 3rd New York Regiment, which participated in Montgomery’s invasion of Canada in a failed attempt to wrest Québec from British control. About 1790 and later the air was adapted in vocal settings for several popular humorous songs, including “Robinson Crusoe,” “Abraham Newland” and “Tight Little Island.” The last mention, as “The Island,” was written by Thomas Dibdin about 1798, and sung by a singer named Davies at Sadler’s Wells that same year.

The tune and tradition found its way into the American army and was used in the Civil War (Winstock, 1970; pg. 97). This is confirmed by its appearance in Bruce and Emmetts *Drummers’ and Fifers’ Guide,* a manual printed in 1862 for training musicians for the Union Army. They note: “This air and (drum) beat is used only to ‘Drum out’ of the service men that have been guilty of desertion or any other misdemeanor.” Camus (1976) also states there was another informal or unofficial ceremony connected with the tune: when a soldier married the widow of a comrade he was “hoisted upon the shoulders of two stout fellows of his company, with a couple of bayonets stuck in his hat by way of horns, and preceded by a drum and fife, playing the 'Rogue's March', he is paraded in front of his regiment” (pg. 113).

—Andrew Kuntz, *The Fiddler's Companion* .

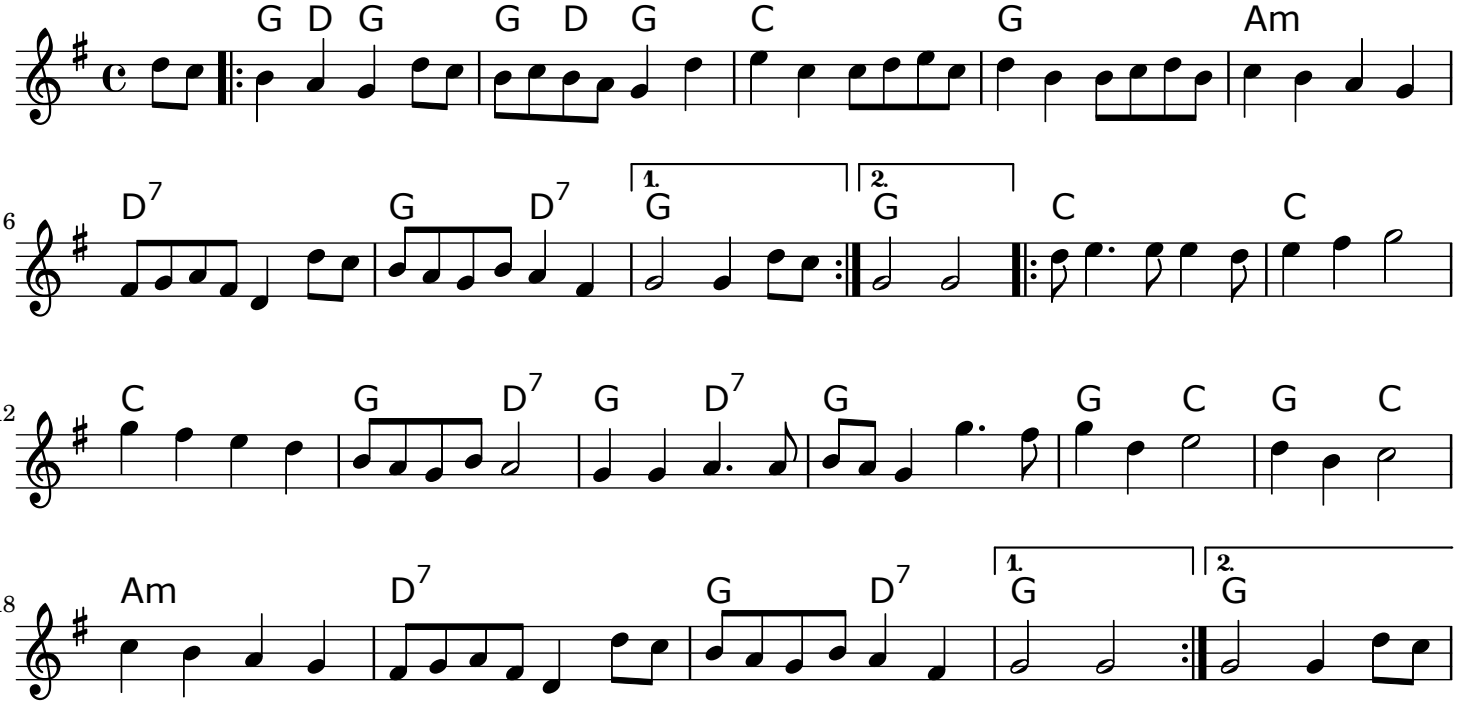
Captain Lanoe's Quick March

English march, trad.; G major.



The Princess Royal

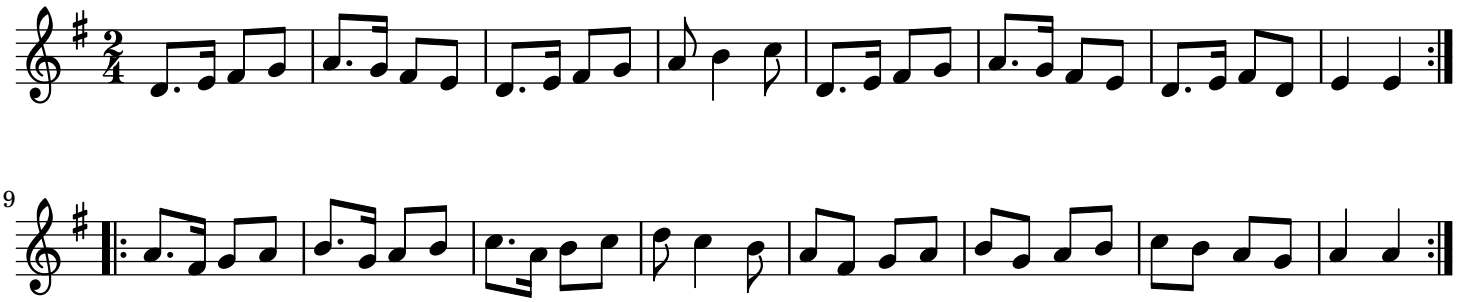
English Morris dance, trad.; G major.



Also known as “Miss MacDermott”, the more common minor version of this tune is usually credited to Irish harper Turlough O’Carolan (1670-1738). This major version, used by several Morris sides, was collected from the Cotswolds area by Cecil Sharp.

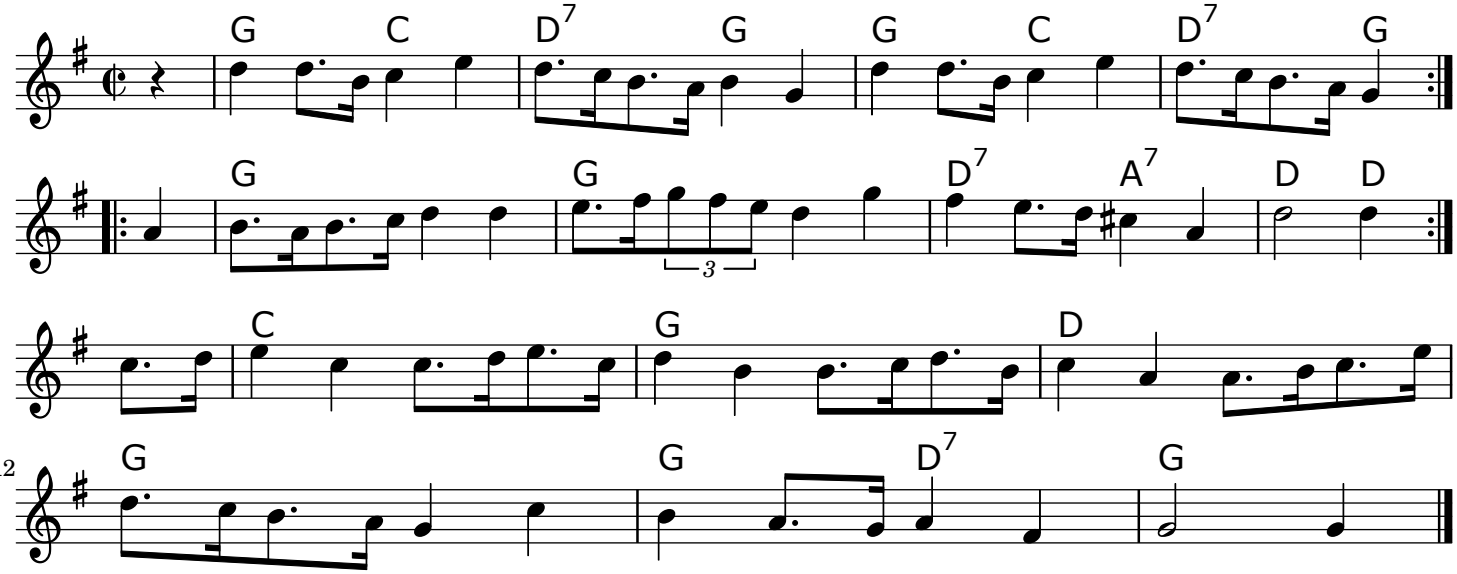
Bourée

French polka, c. Frederick Paris; E minor / A minor



Trunkles I

English Morris dance, trad.; G major.



A popular morris tune collected (along with variant dances) from the villages of Bledington (Gloucestershire), Bucknell (Oxfordshire), Fieldtown (actually collected in Minster Lovell near Leafield, Oxfordshire), Headington (Oxfordshire), Kirtlinton (Oxfordshire) and Oddington (Gloucestershire) in England's Cotswolds.

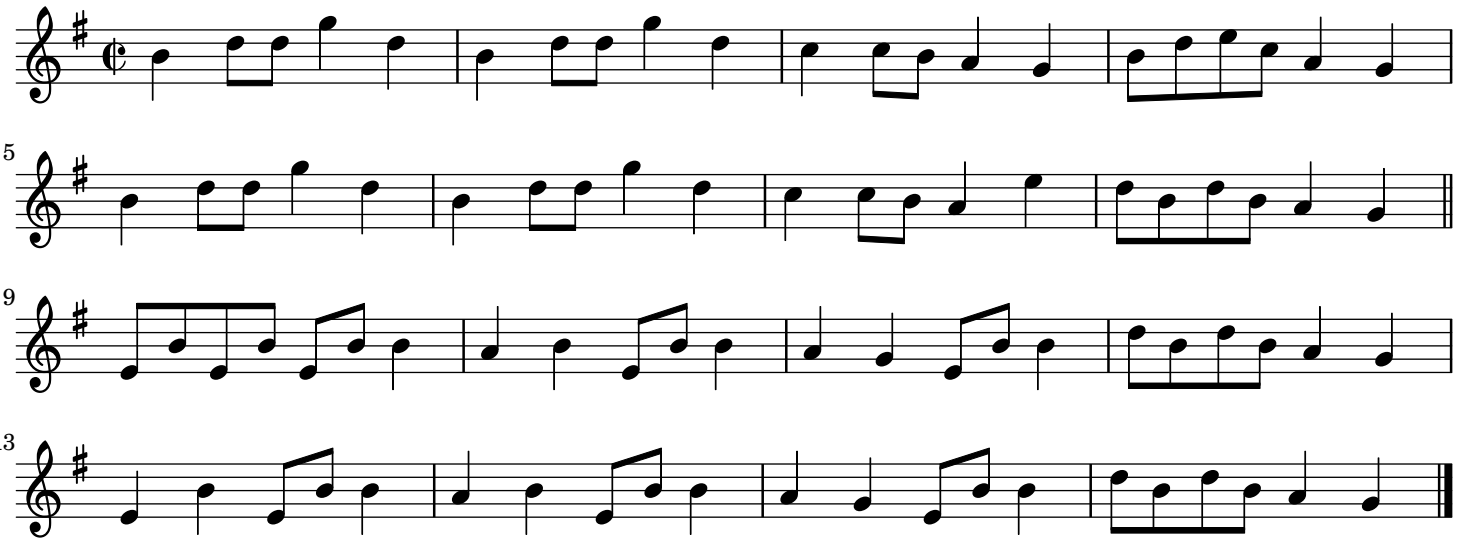
Cecil Sharp danced Trunkles in his first appearance publicly dancing morris at an event in America during the First World War, when he toured and taught extensively in the US and Canada. He wrote in his diary on July 3, 1918:

At the demonstration in the morning I danced Trunkles—the first time I have danced a corner Morris in public and aquitted myself if not exactly to my own satisfaction fairly well. I am much stronger than I was and with practice believe I might do the Morris in a quiet staid sort of way!

—Andrew Kuntz, *The Fiddler's Companion.*

Trunkles II

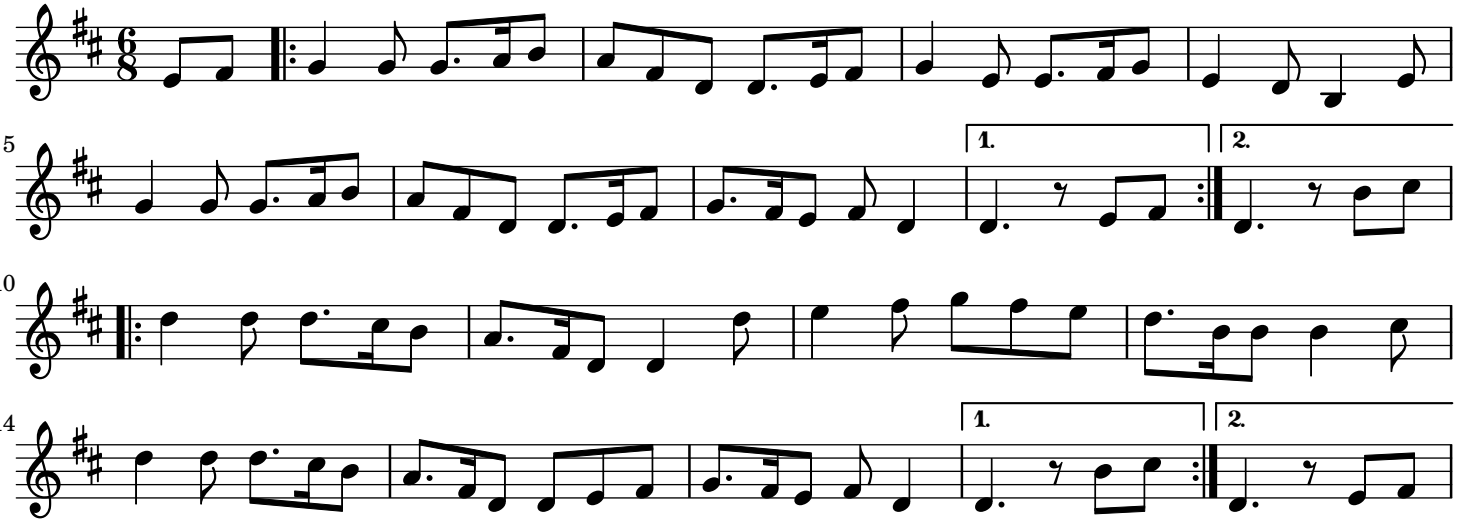
English Morris dance, trad.; G major.



Danced by Wheatley Morris of Oxfordshire.

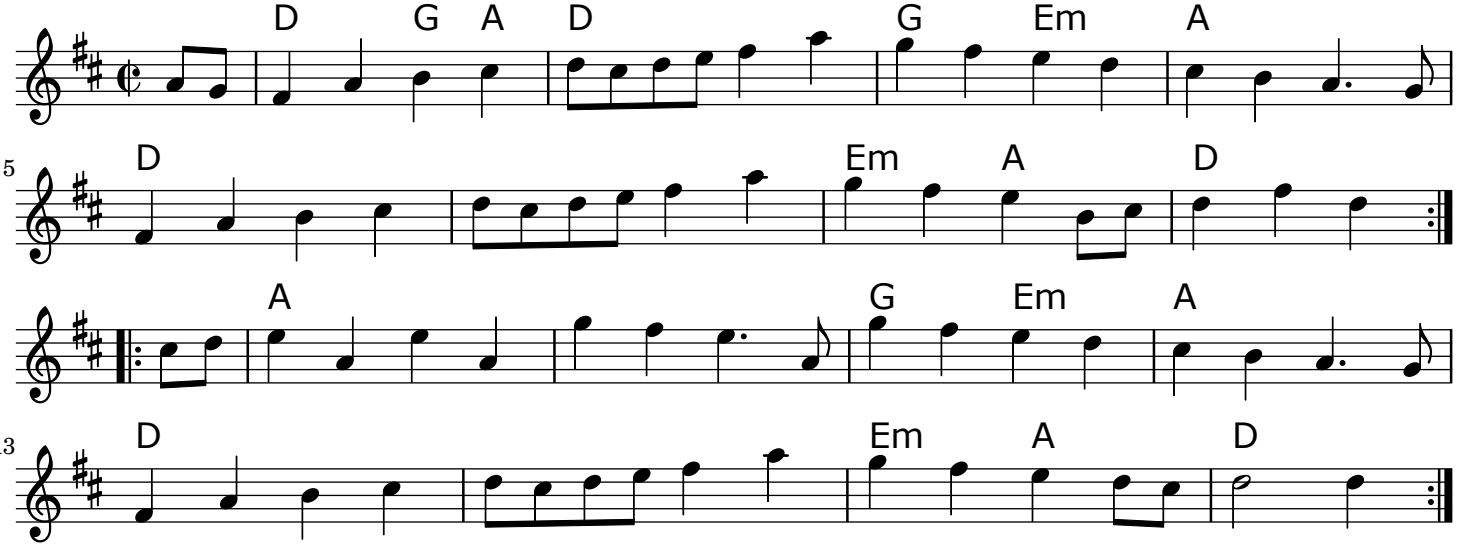
Greensleeves

English, trad.; E dorian.



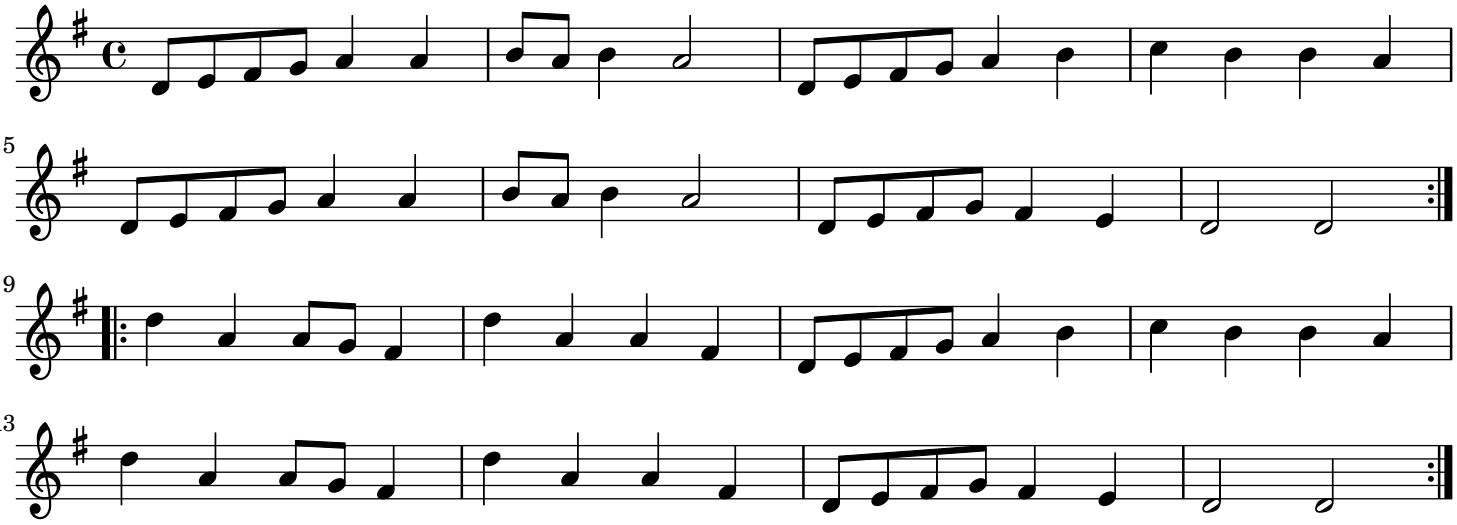
Grandfather's (The Sheep Shearing)

English Morris dance, trad.; D major.



Will's Way

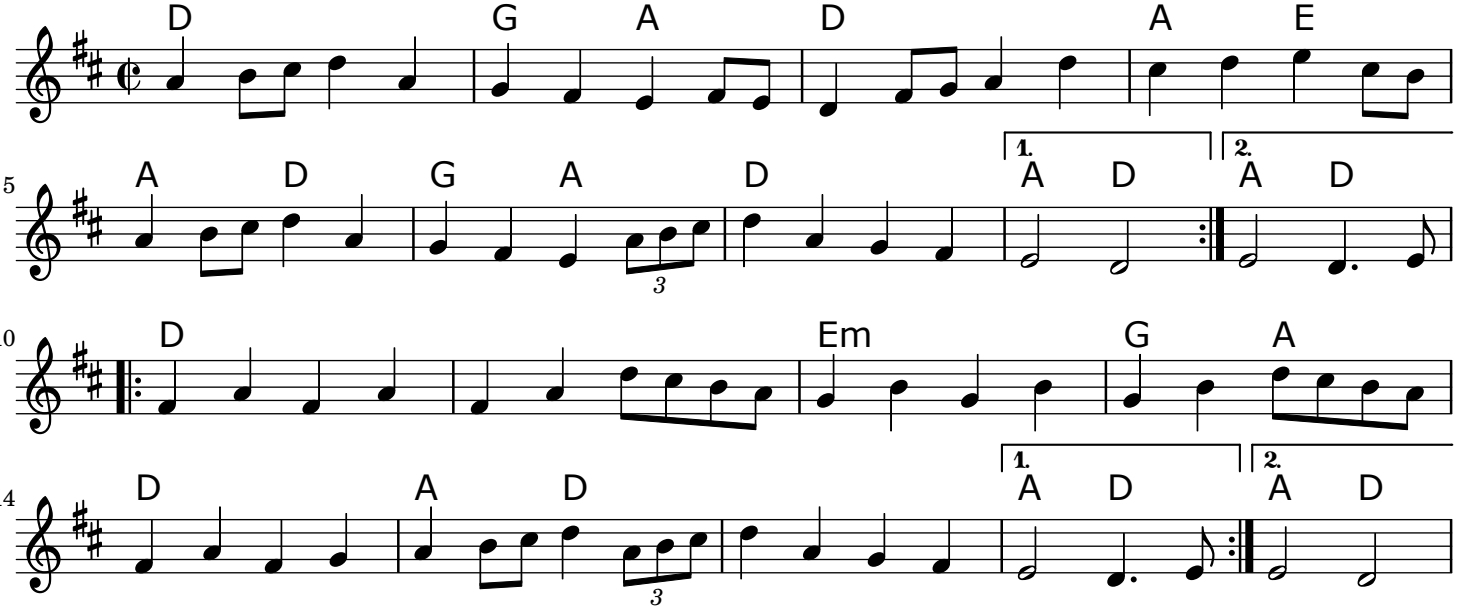
English country dance, c. Will Ward; D mixolydian.



Composed by Will Ward of Fiddler's Dram and the Oysterband.

Old Tom of Oxford

English Morris dance, trad.; D major.



Morris tune in D. 'Old Tom' is the name of a famous bell in Christ Church College, Oxford. 'Old Tom' has also in recent years become the name of a pub on the opposite side of the road, St Aldate's, where informal pub sessions have taken place during the Oxford folk festival. I've not heard Jinkey Wells playing the tune itself, but he talked about 'Old Tom of Oxford' in an interview with Peter Kennedy in 1952. It's not clear from his narrative whether it is meant to be a 'true' history, a song lyric explication, or a folk tale, but it does explicitly link Old Tom and Old Moll (as does the present pairing of these two tunes): –

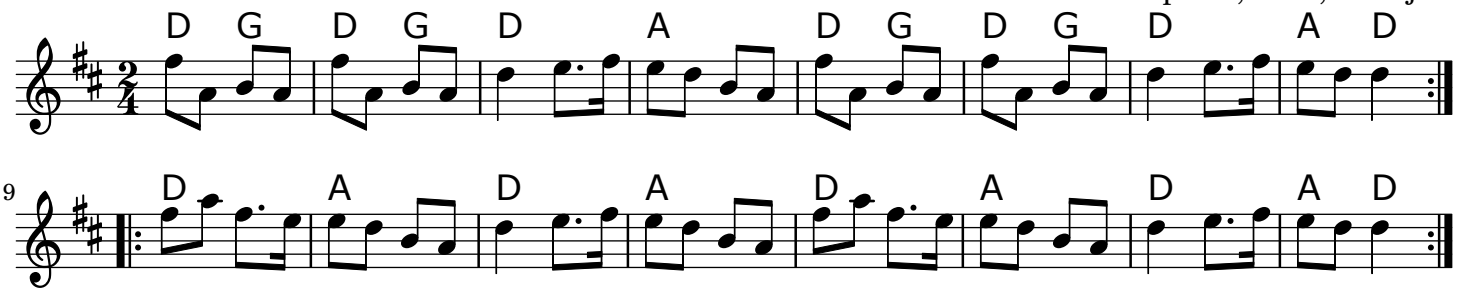
'Old Tom of Oxford, he was a forester. He took up with this lad, see – his oldest sister's oldest son – and they lived and dwelled in a caravan. And they was 'awkers – they used to 'awk all sorts of things, mats and brushes and brooms, O, dozens of things. Well, he picked up with a girl in Oxford. Well, as the song went: "Old Tom of Oxford and young Jim Kent" – that was his nephew – "They married Old Moll and off they went." And she lived in the caravan with 'em. And while they was out doing their 'awking, I suppose, she used to look after the caravan and do the cooking and all that sort of thing. And I've yeared it said they lived together for years. And they never quarrelled, nor they never had no disagreement, nor never fell out, the two men with the one woman.'

An archaic version of the tune appeared in print about 1713 (as 'The Old Oxford', in Dm) in Daniel Wright's *An Extraordinary Collection of Pleasant and Merry Humours etc…* c. 1713. It's been popularised of late by Spiers & Boden (*Bellow* FECD 175).

—Pete Cooper.

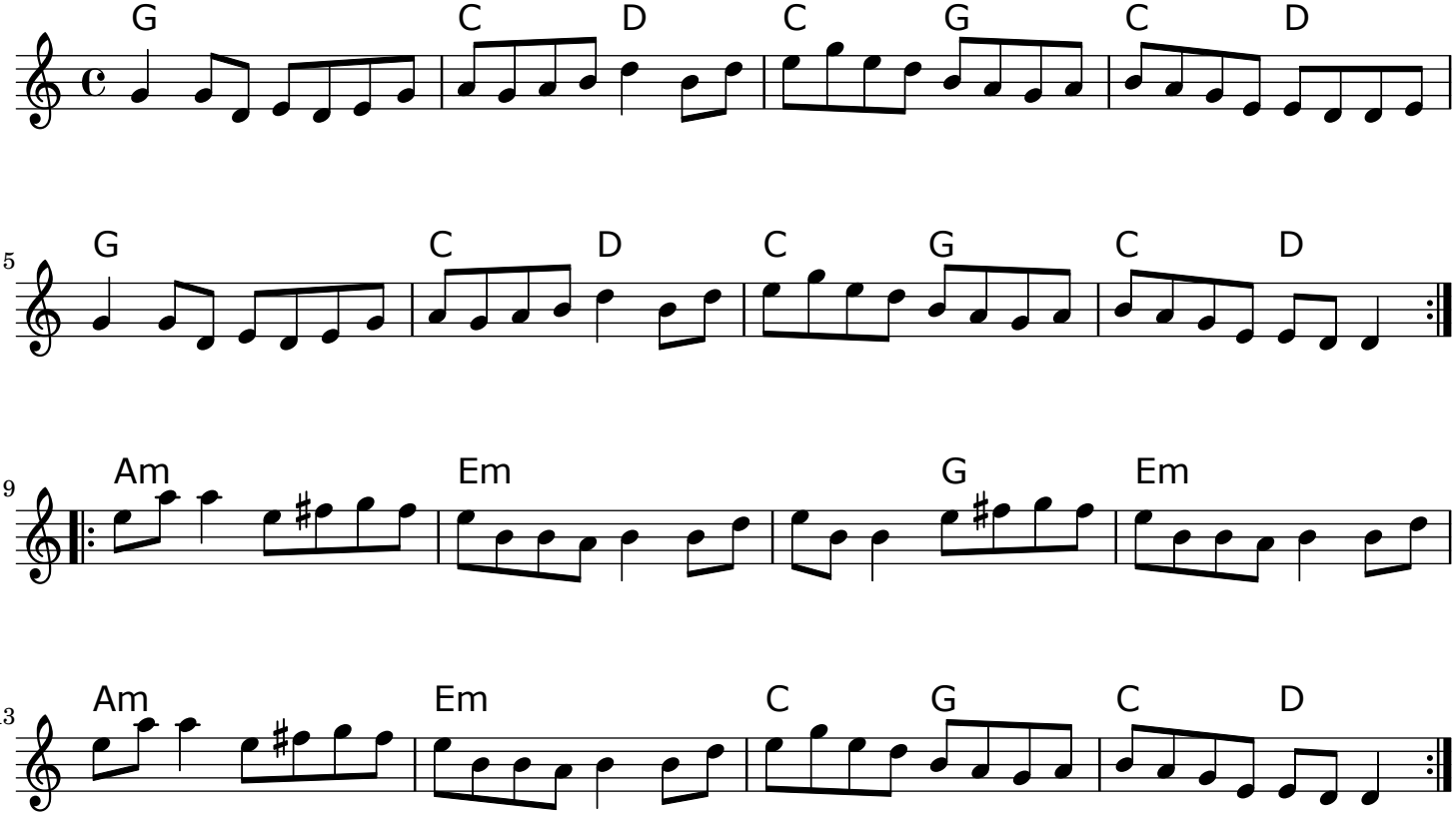
Egan's Polka

Irish polka, trad.; D major.



The Banshee

Irish reel, c. James McMahon; D dorian.

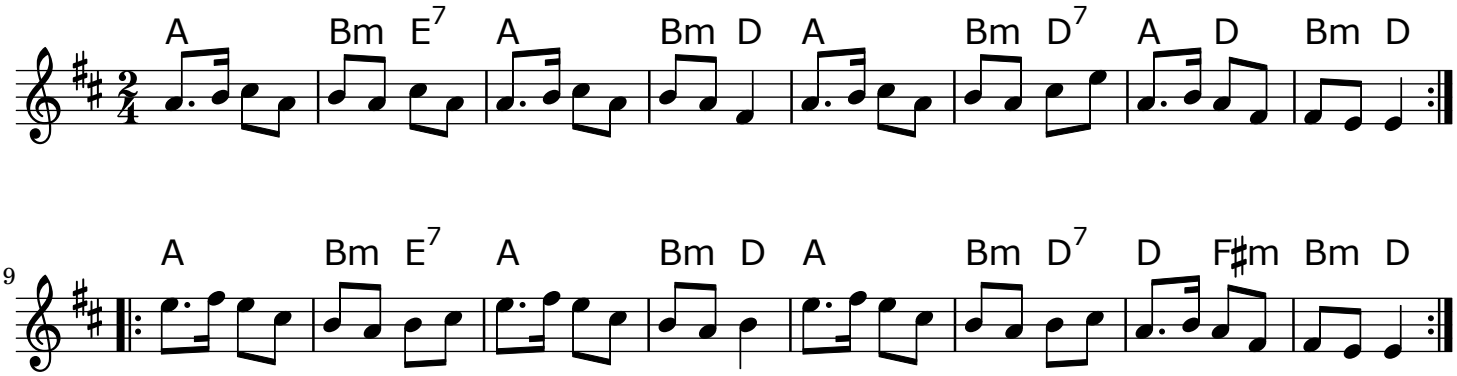


Apparently the “Banshee” title for this tune originated with the Bothy Band, according to Philippe Varlet. However, the tune was composed by a Fermanagh fiddle and flute player named John McMahon who later removed to County Antrim, near Muckamore. In Fermanagh and many other places it is still called “McMahon's Reel” after its composer. “The Banshee” title also appears frequently, however, there is no evidence that McMahon ever used this title himself. According to Crofton Croker the banshee is “a small, shrivelled old woman with long white hair, supposed to be peculiarly attached to old houses or families, and to announce the approaching dissolution of any members by mournful lamentations. This fairy attendant is considered as highly honourable.” Paul de Grae believes the McMahon’s tune was derisively nicknamed after the banshee in by someone not very enamoured of the melody.

—Andrew Kuntz, *The Fiddler's Companion.*

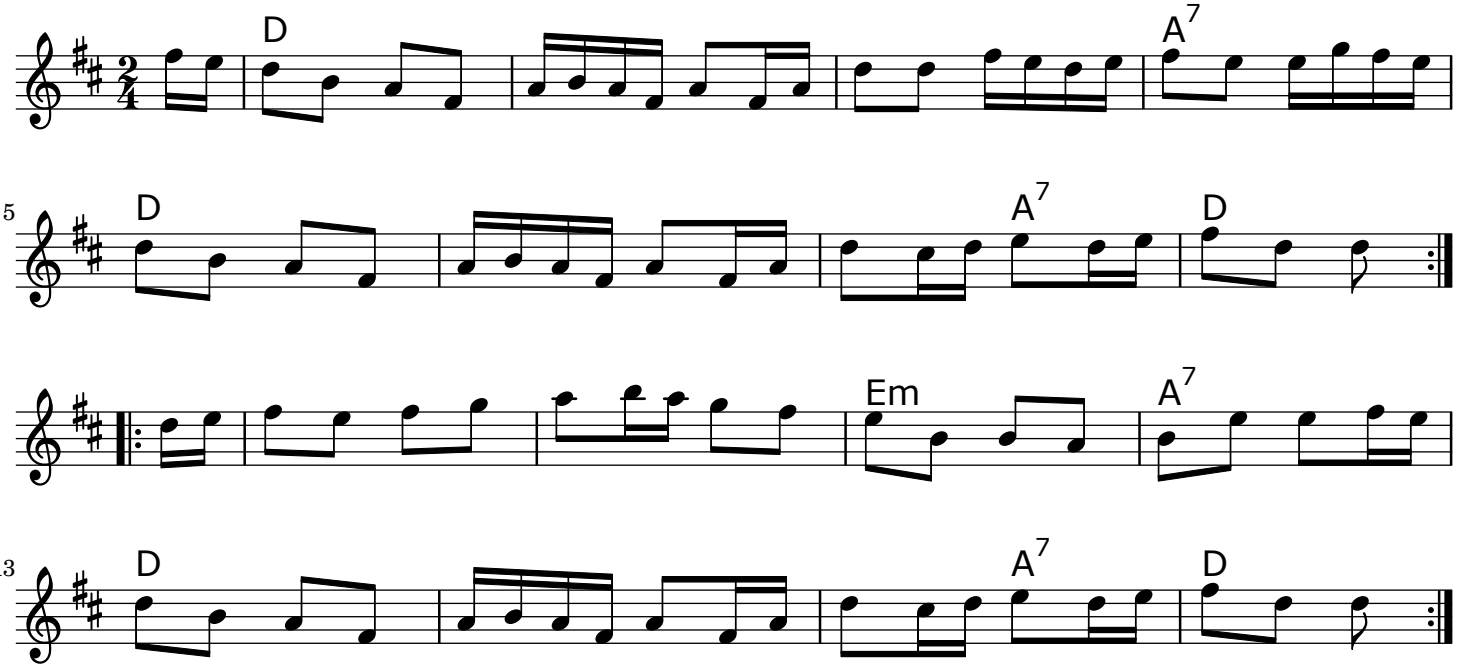
The Britches Full of Stitches

Irish polka, trad.; E dorian.



The Rose Tree

English, Scottish, American; Polka, country dance or Morris dance, trad.; D major.



The title comes from a song set to the tune called “A Rose Tree in Full Bearing”, first appearing in print under that title in English composer William Shield's opera *The Poor Soldier* (1782, lyrics by John O’Keeffe). Shield did not compose the melody, but rather adapted an existing, older tune, which may have been Irish and which may have been given to Shield by O’Keeffe (although this is speculative at this time). See also its appearance in *The English Musical Repository,* Edinburgh, 1811.

A broadside ballad printed in the early 1820’s gives these words, as “Sung by Mrs. Kennedy and Mrs. Martyr in The Poor Soldier”:

A rose tree in full bearing,
Had flowers very fair to see,
One rose beyond comparing,
Whose beauty attracted me;
But eager for to win it,
Lovely, blooming, fresh, and gay,
I found a canker in it,
And threw it very far away.

How fine this morning early,
Lovely Sunshine clear and bright,
So late I lov'd you dearly,
But now I've lost each fond delight;
The clouds seem big with showers,
The sunny beams no more are seen,
Farewell ye happy hours,
Your falsehood has changed the scene.

James Aird gives the melody the title “The Dainty Besom Maker” in his first volume of *Selection of Scotch, English, Irish and Foreign Airs* (c. 1778). Bruce Olson says that according to Alfred Moffat the tune was printed in Thompson’s *24 Country Dances for the Year 1764* under the title “The Irish Lilt,” although he points out that is a generic title applied to many tunes.

It was used as a reel or country dance tune in Scotland by c. 1788, and was still known by that title in the British Isles early 20th century when collected from Morris dance musicians in the village of Brackley, Northamptonshire. A. Morrison (1976) prints a dance called “The Three Hand Reel” to this tune. Morris versions hail from the villages of Bampton (Oxfordshire) and Brackley (Northamptonshire) of England's Cotswolds (Bacon, Mallinson), and also in parts of North-West England (Wade) where it is used for a polka step.

The first part of the tune has a “pronounced likeness” to the American chestnut “Turkey in the Straw”, according to Sandburg, Bayard (1981), Jabbour (1971), Winston Wilkinson and others, and is perhaps a progenitor to the family of American tunes known as “(Old) Zip Coon”, “Natchez Under the Hill”, and “Turkey in the Straw.” The low part of the melody is shared with the old-time Kentucky tune “Briarpicker Brown.” “The Rose Tree” shows up as a shape-note hymn printed in John B. Jackson’s *Knoxville Harmony* (1838), and in the white Appalachian spiritual “My Grandma Lived on Yonder Green” (George Pullen Jackson, *White Spirituals in the Southern Uplands* , 1933). George Pullen Jackson also records lyrics to the “Rose Tree” tune obtained from his grandmother, who had them from a hired girl in Monson Maine, around the year 1859:

My grandma lived on yonder little green,
Finest old lady that ever was seen.
She often cautioned me with care,
Of all false young men to beware.
Timi timiumptum timiumpeta,
Of all false young men to beware.

These words turn out to be from a song sheet called “My Grandma’s Advice” published by Oliver Ditson Co. in 1857. See also mention of the tune in Paul Wells and Anne McLucas’s “Musical Theater as a Link between Folk and Popular Traditions” (*Vistas of American Music: Essays and Compositions in Honor of William K. Kearns,* Ed. Porter & Graziano, Harmonie Park Press, 1999). An American Civil War song, “Sing Sing Polly,” was also set to the tune of “The Rose Tree” (see Mattson & Walz, Old Fort Snelling…Fife, pg. 82).

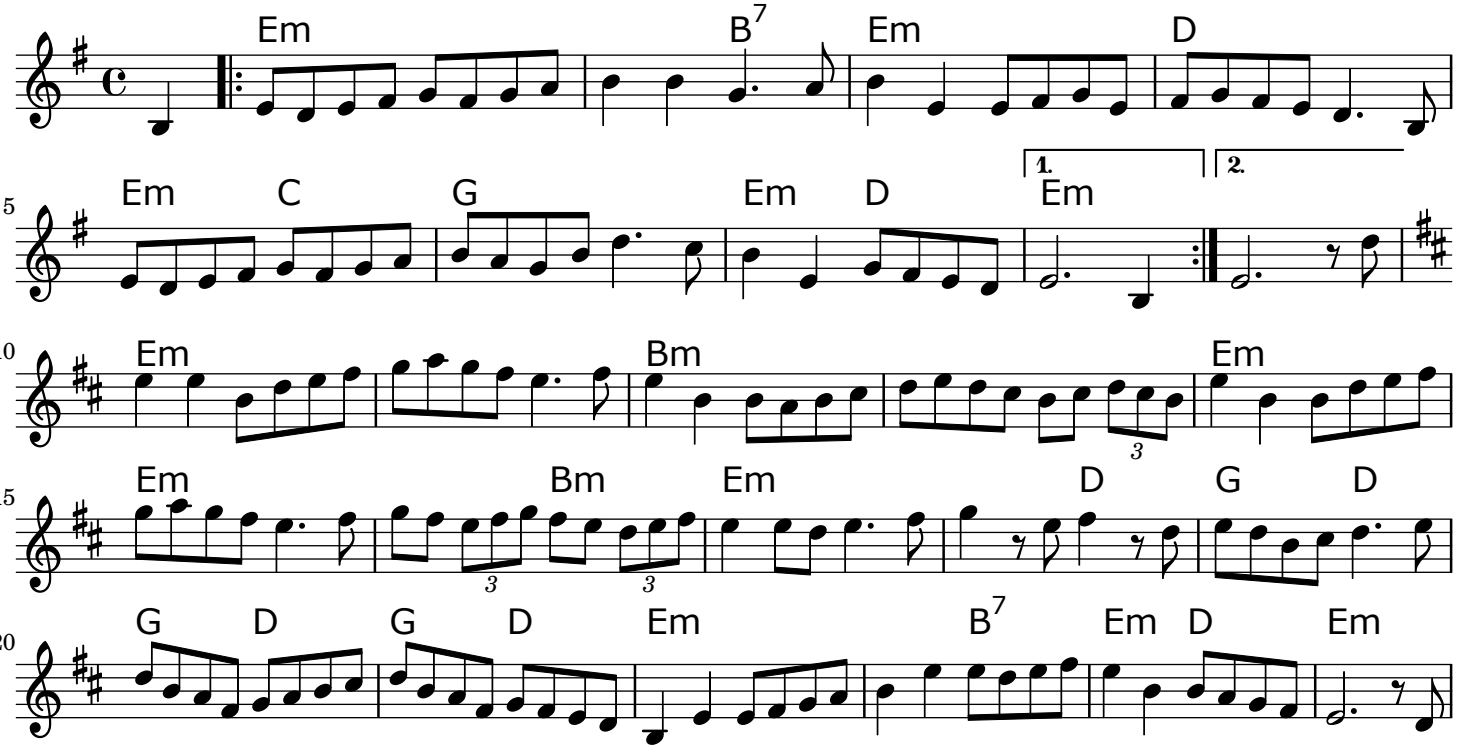
In Scottish tradition, the melody predates the Shield opera, and can be found in Oswald’s *Caledonian Pocket Companion* (bk. 10, pg. 17) under the title “The Gimlet”. The first part of the “Rose Tree” melody bears a resemblance to “The Lea Rig”, and a connection in print between the two tunes appears in Niel Gow’s *Second Collection of Strathspey Reels,* where it is printed in C Major and entitled “Old Lee Rigg--or Rose Tree.” It also appears as “The Lea Rigg” in Brysson’s *Curious Collection* (1791). The Scottish song “False Knight Upon the Road” is set to the melody, as is the song “Jockey’s Grey Breeks” (or, in northern England, “Johnny’s Grey Breeks”). The latter was cited by Robert Burns as the melody for his 1786 lyric “Again Rejoicing Nature Sees.”

In Irish tradition the melody was recorded in 1926 by County Sligo/New York fiddler Michael Coleman, accompanied by flute player Tom Morrison of Glenamaddy, County Galway. The equally famous County Sligo/New York fiddler James “Professor” Morrison recorded it in 1929 with his band. The melody can be found in Ireland under a variety of alternate titles and song-texts, including “Moore’s Favourite” (McConnell’s Four Leaf Shamrocks, 1924), “Port Láirge” and “Máirin ni Chullenain” (Moreen O’Cullenan), and it is associated with Thomas Moore’s song “I’d Mourn the Hopes that Leave Us” (*A Selection of Irish Melodies* , No. 5, 1813).

—Andrew Kuntz, *The Fiddler's Companion.*

King of the Faeries

Irish set dance, trad.; E minor.



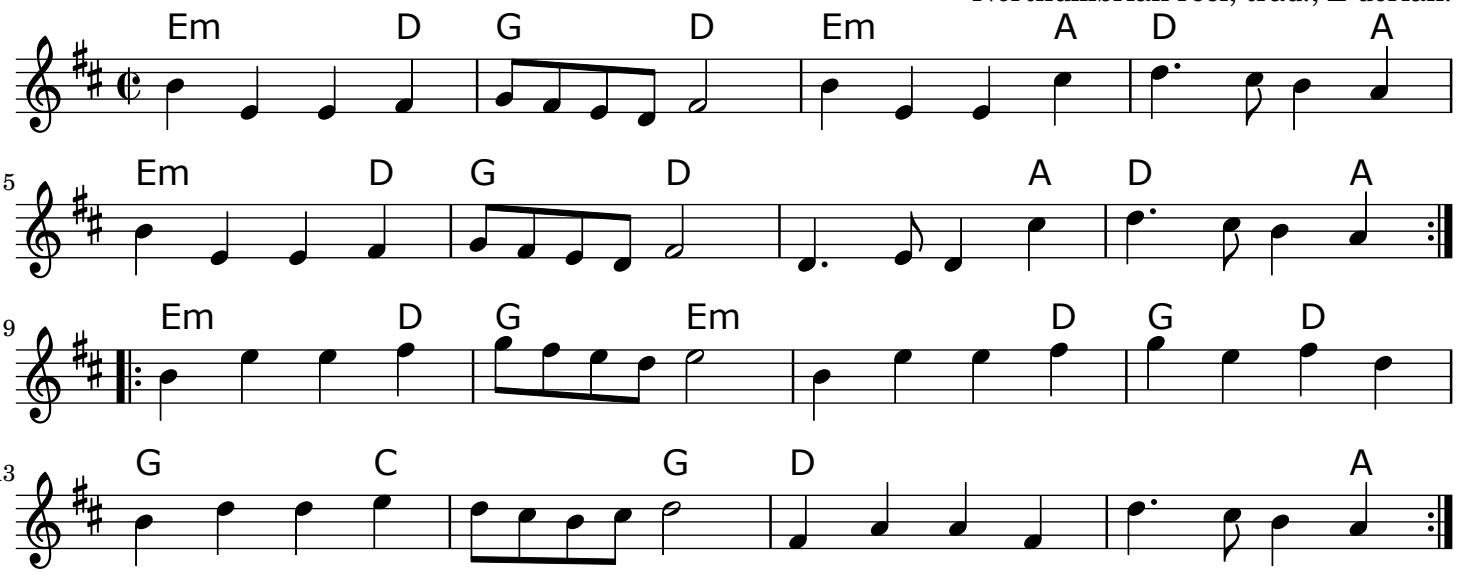
One tale attached to the tune has it that “The King of the Fairies” is a summoning tune, and if played three times in a row during a festivity the King must appear. Once summoned, however, the King assesses the situation, and if the gathering is to his liking he may join in; if however, he does not find it to his liking he may cause great mischief.

“King of the Fairies” appears to be derived from a Jacobite tune called “Bonny Charlie”, appearing in many 18th century Scots and Northern English publications, such as *Aird* (1783). It was collected in the 19th century in Ireland by P.W. Joyce (*Old Irish Folk Music and Songs,* 1909, No. 690) under the title “Your old wig is the love of my heart”, and by George Petrie as an untitled air (Stanford/Petrie, *Complete Collection,* No. 1281).

—Andrew Kuntz, *The Fiddler's Companion.*

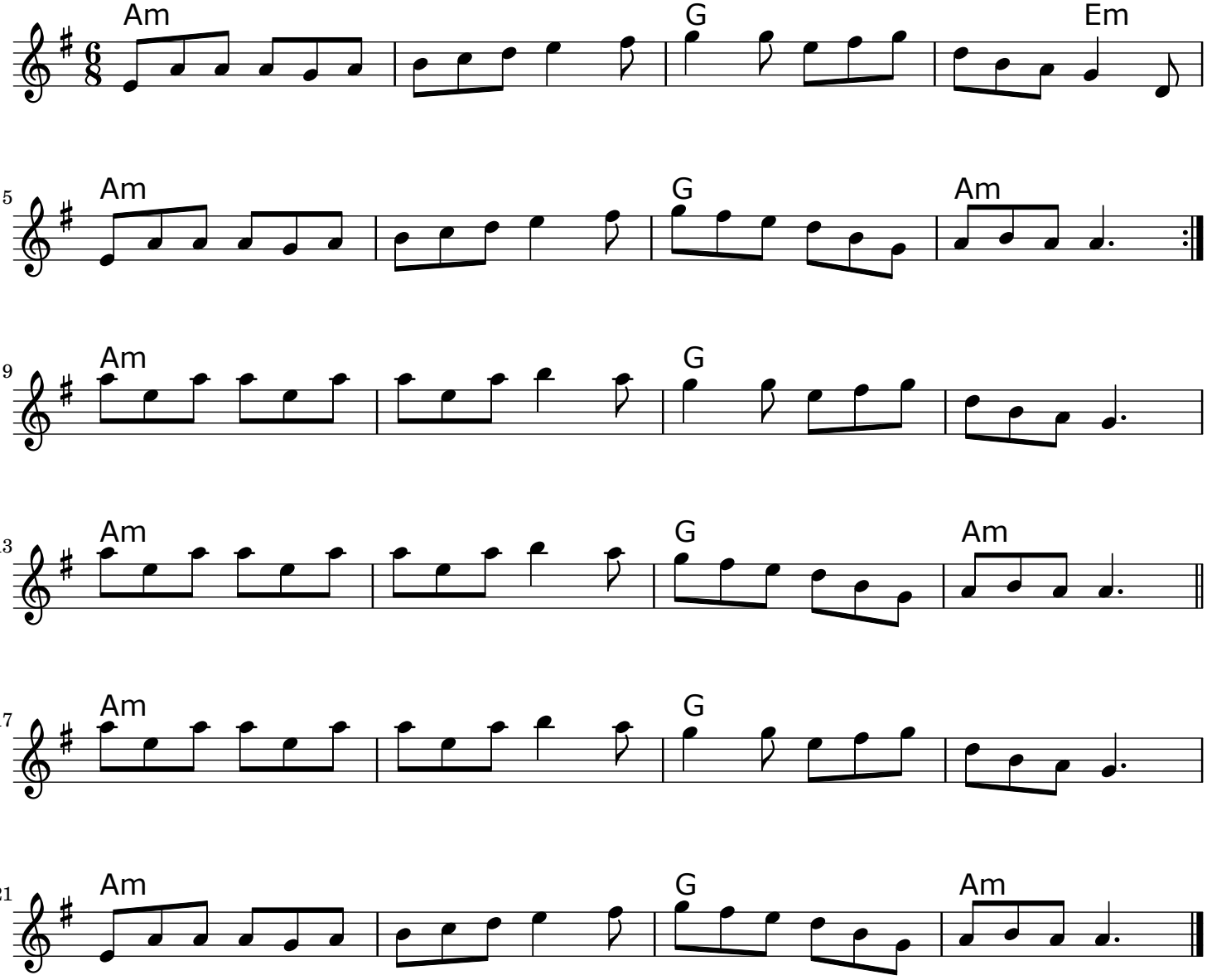
Dear Tobacco

Northumbrian reel, trad.; E dorian.



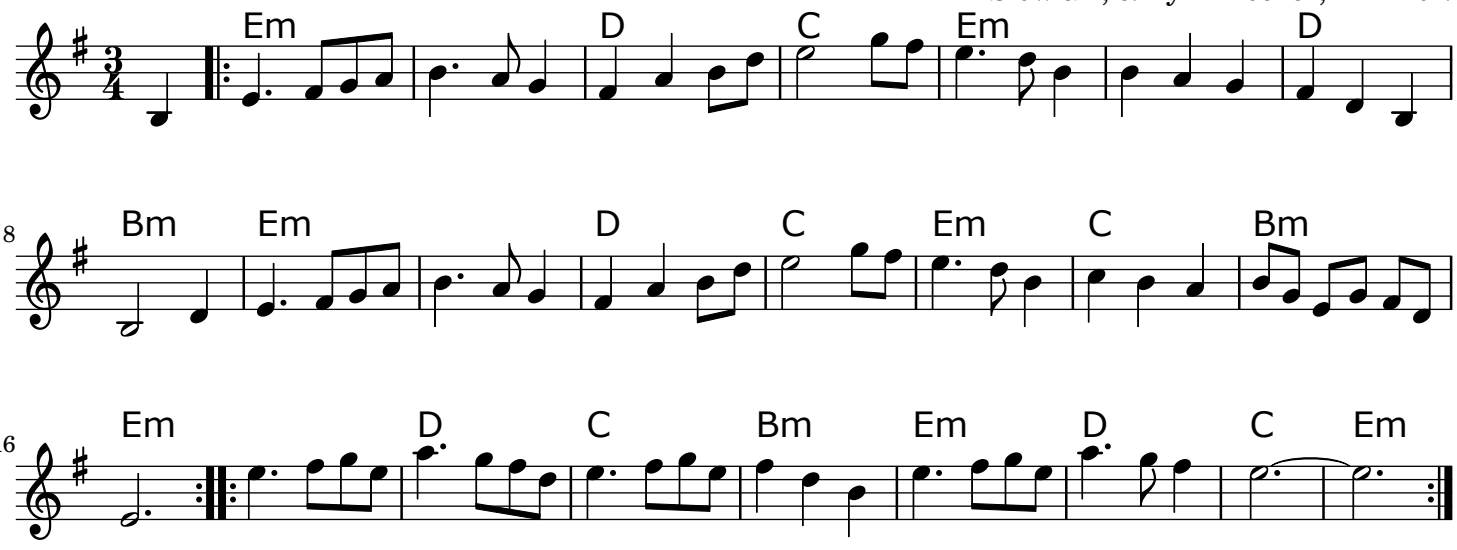
The Rakes of Kildare

Irish jig, trad.; A dorian.



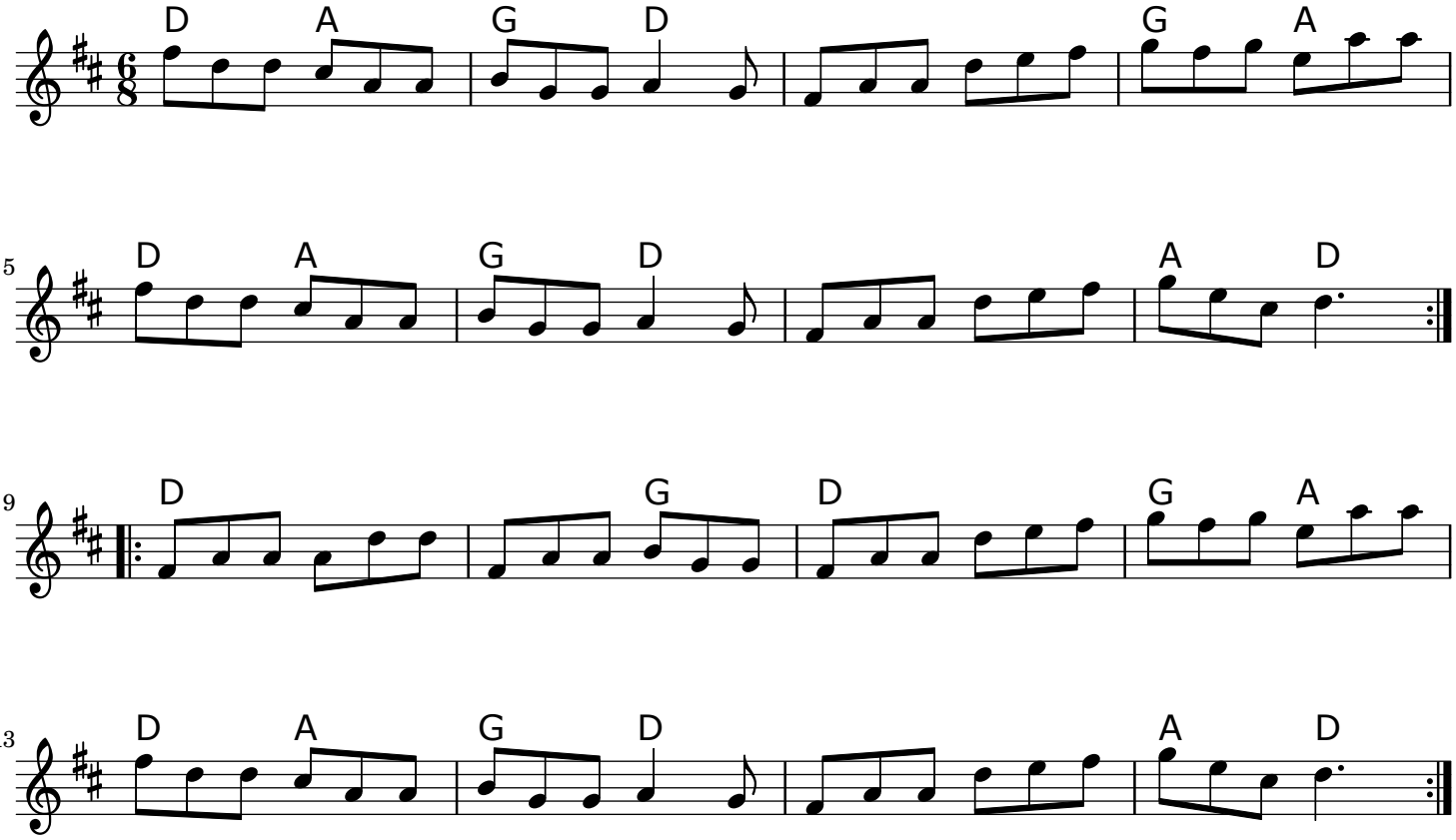
Floating From Skerry

Slow air, c. Lynn Tocker; E minor.



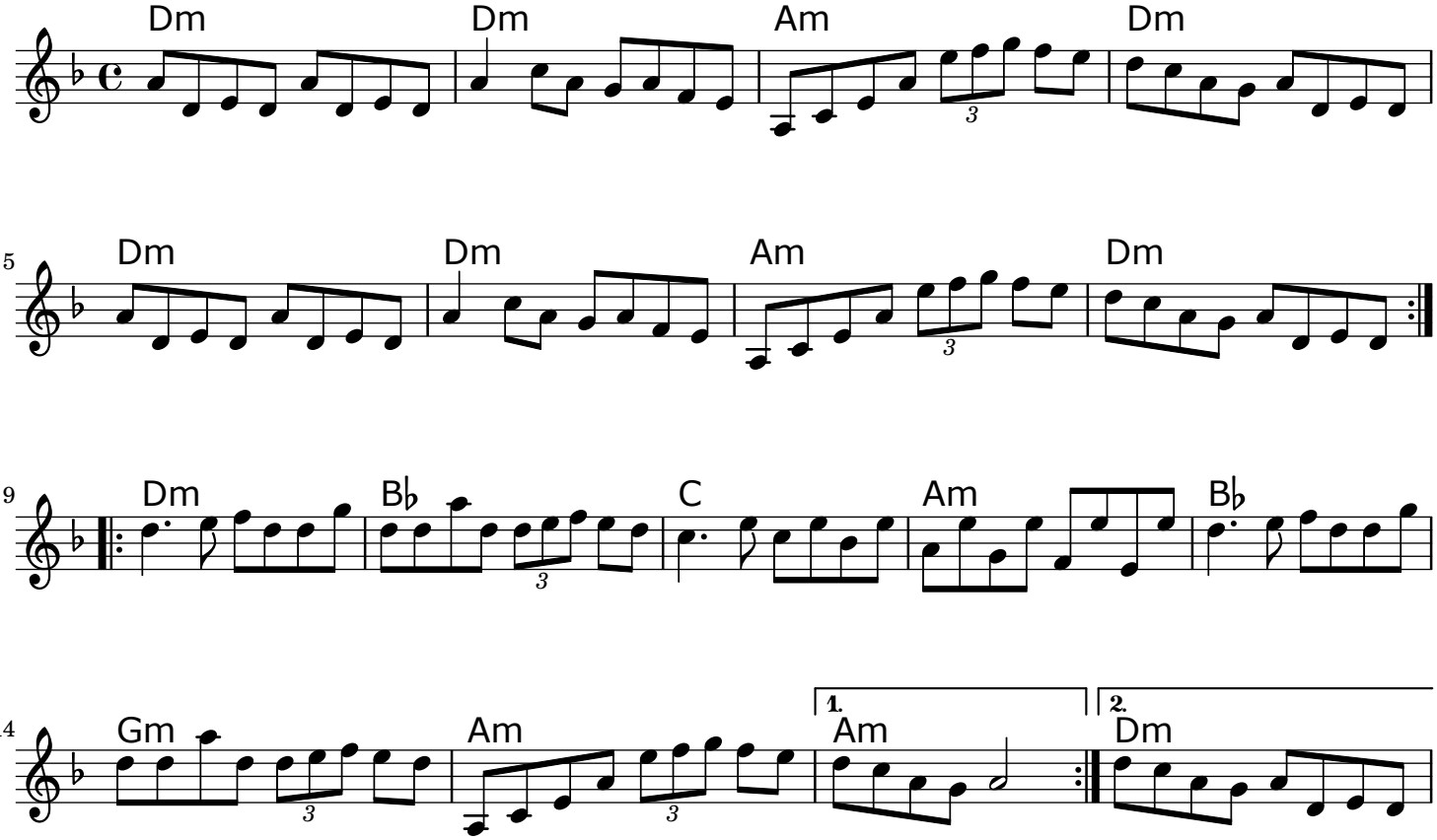
My Darling Asleep

Irish jig, trad.; D major.



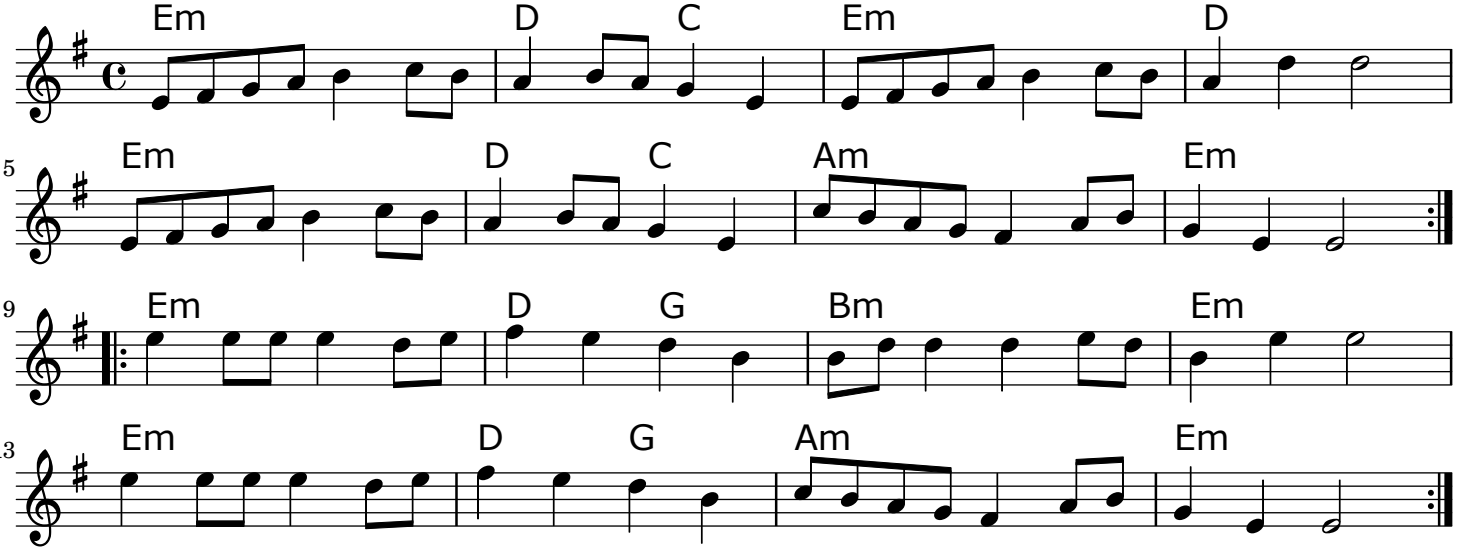
Chilled Out Reel (Dawn Chorus)

English reel, c. John Spiers; D minor.



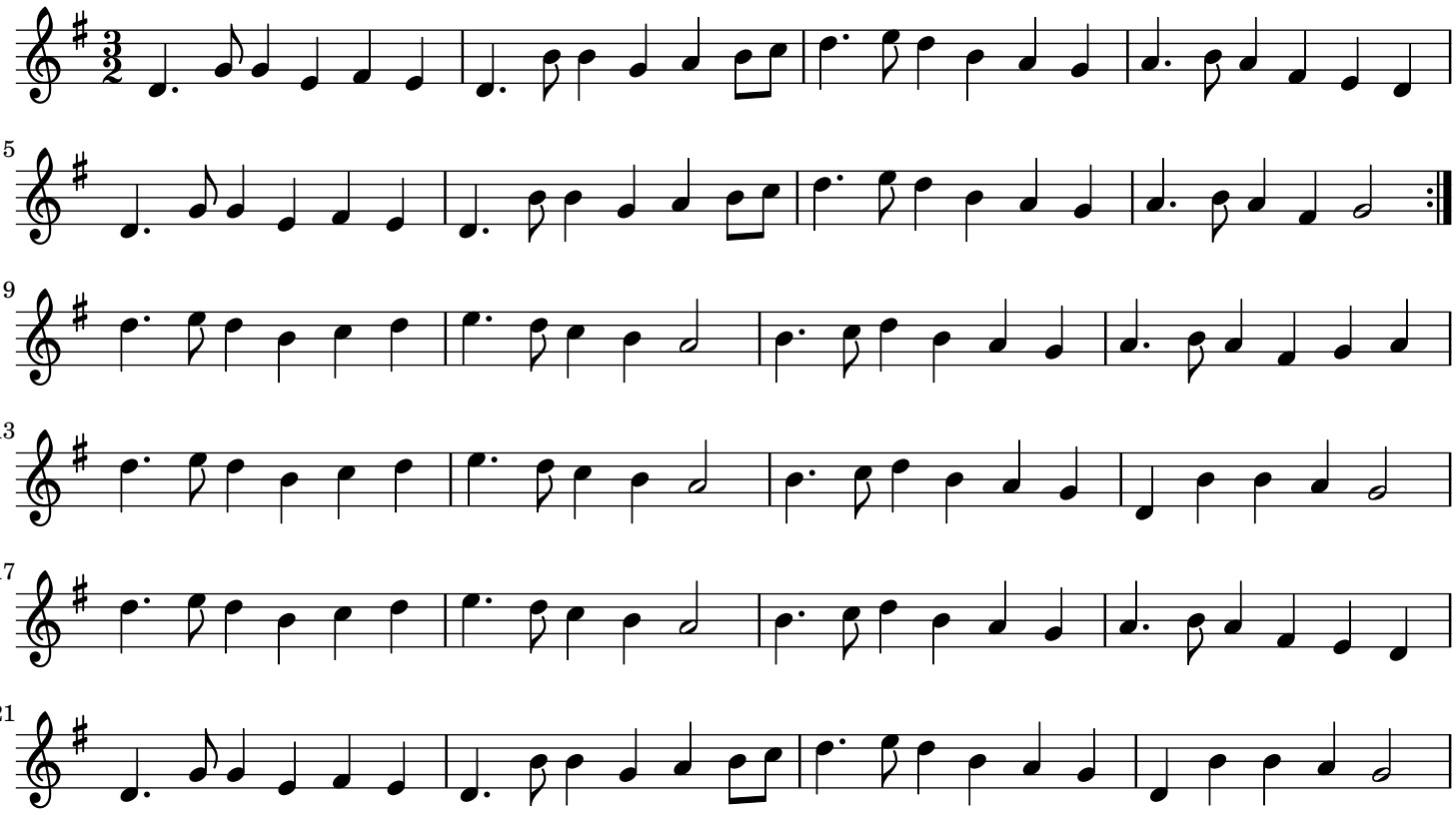
The Nut Tree

c. Mark Fry; E minor.



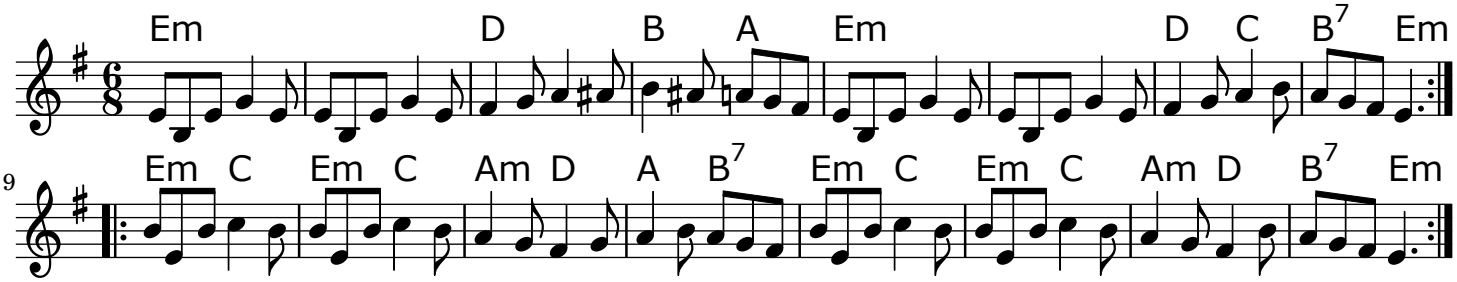
The Half Century

English three-two, c. Mark Fry; G major.



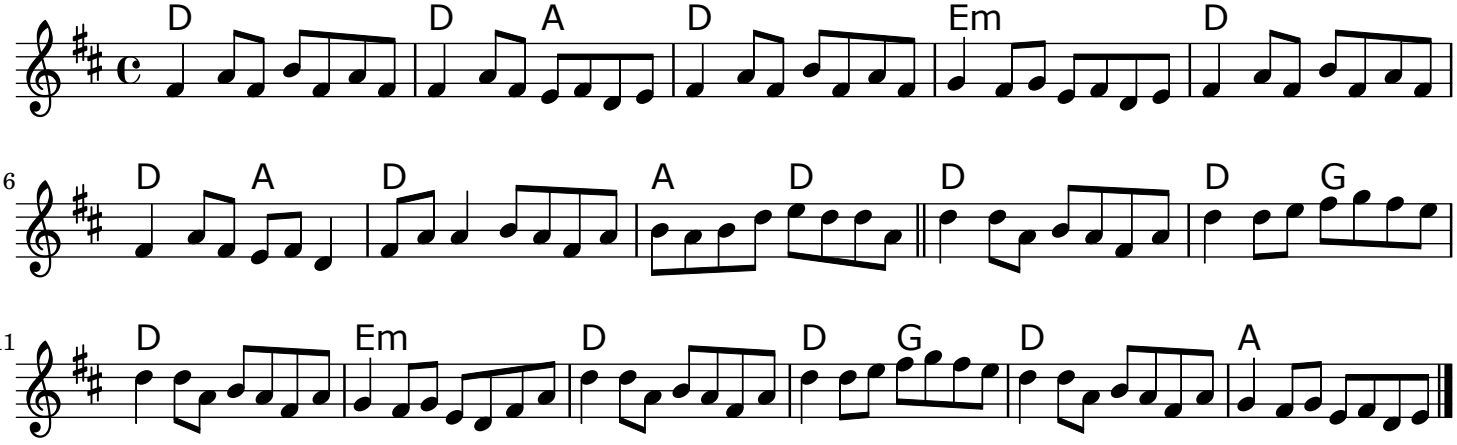
The Paynes Mill Quick Step

English jig, c. Ed Pritchard; E minor.



The Mountain Road

Irish single reel, c. Michael Gorman; D major.



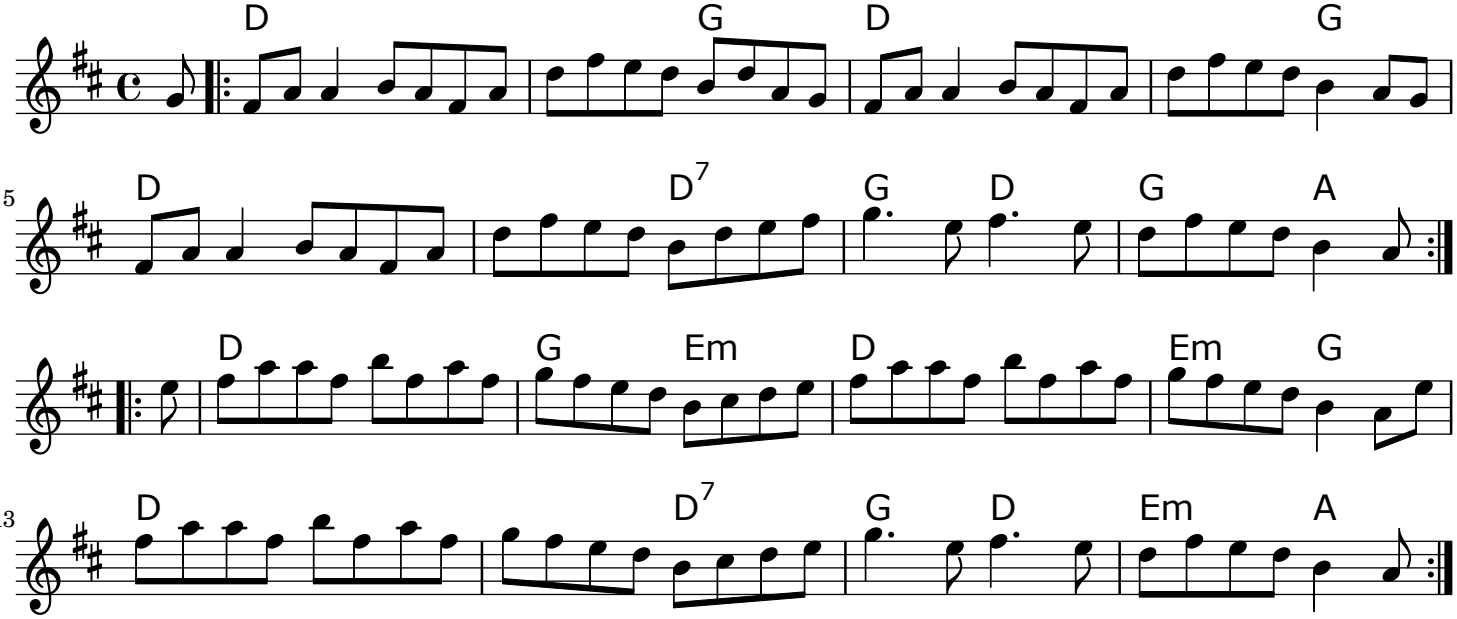
The single-reel “The Mountain Road” was composed in 1922 by fiddler Michael Gorman (1902-1969), originally as a six-part piece, although it is standard now to play it as a two-part tune (a single reel is one in which each part generally repeated only once). He originally recorded it on a 78 RPM record for the British-based Chappell lable. Philadelphia fiddler John Vesey, originally from County Sligo, also recorded the tune in six parts.

There is an actual ‘Mountain Road’ in Tubbercurry (or Tobercurry), Sligo, the location of the Old Boys school and the house were Gorman's family still lives. The road leads to a place called Moylough, the original home of fiddler John Vesey (who emigrated to America). It is rumored that Gorman was inspired by the fact that the mountain road was actually the back road out of town and a better smuggling route for poitín since it wasn't as well traveled, and because the main road had a gardai station on it. The contraband was supposedly carried in fiddle cases held on the handlebars of bicycles. Piper Thomas Johnson writes: “Michael's son used to take his dad's fiddle down the pub to sessions. He didn't play himself but thought his dad would like the idea of his fiddle at least, going down the pub for the session”.

—Andrew Kuntz, *The Fiddler's Companion.*

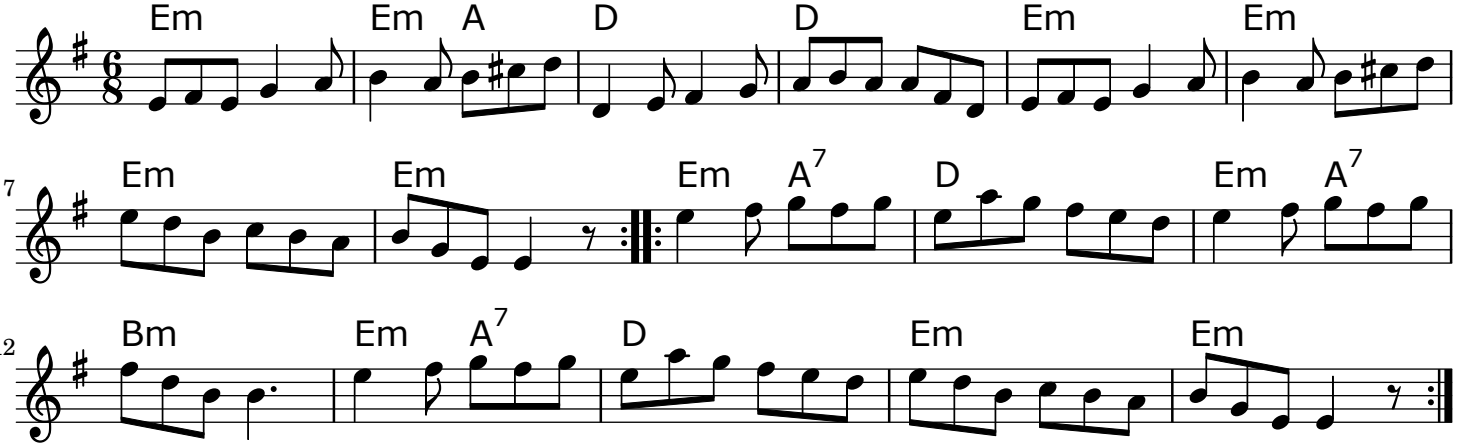
The Silver Spear

Irish reel, trad.; D major.



Lannigan's Ball

Irish jig, trad.; E minor.

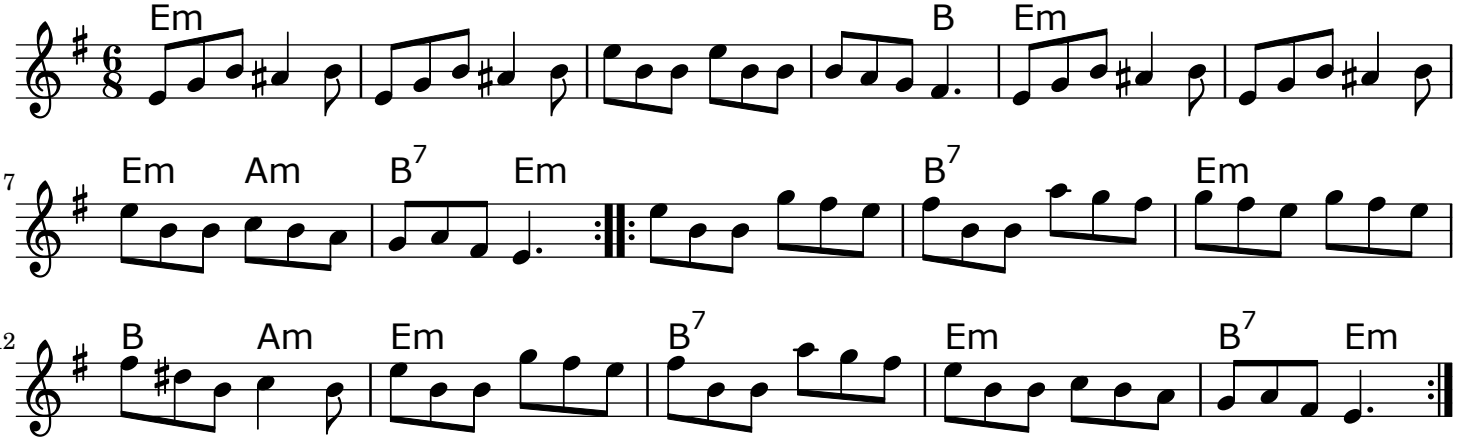


The title comes from the comic song by one George or D.K. Gavan set to music by John Candy, according to a note in J. Diprose's songster of 1865 (Cazden, et al, 1982). The song appears in several publications of the 1860's and later decades, and appears to be the most wide-spread of this tune genre. Bayard (1981) gives extensive notes on this tune, which he asserts is part of “a British traditional tune-family of widely varying developments and of probable considerable antiquity.” He likens this tune family to a family of languages and their cross-currents of relationships of elements, forms, and structures. This family may or may not have developed from a single air.

—Andrew Kuntz, *The Fiddler's Companion.*

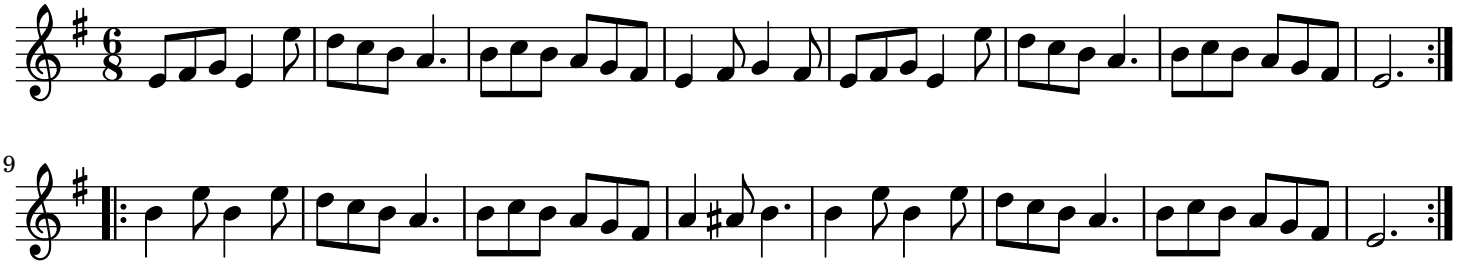
Jump At The Sun

English jig, c. John Kirkpatrick; E minor.



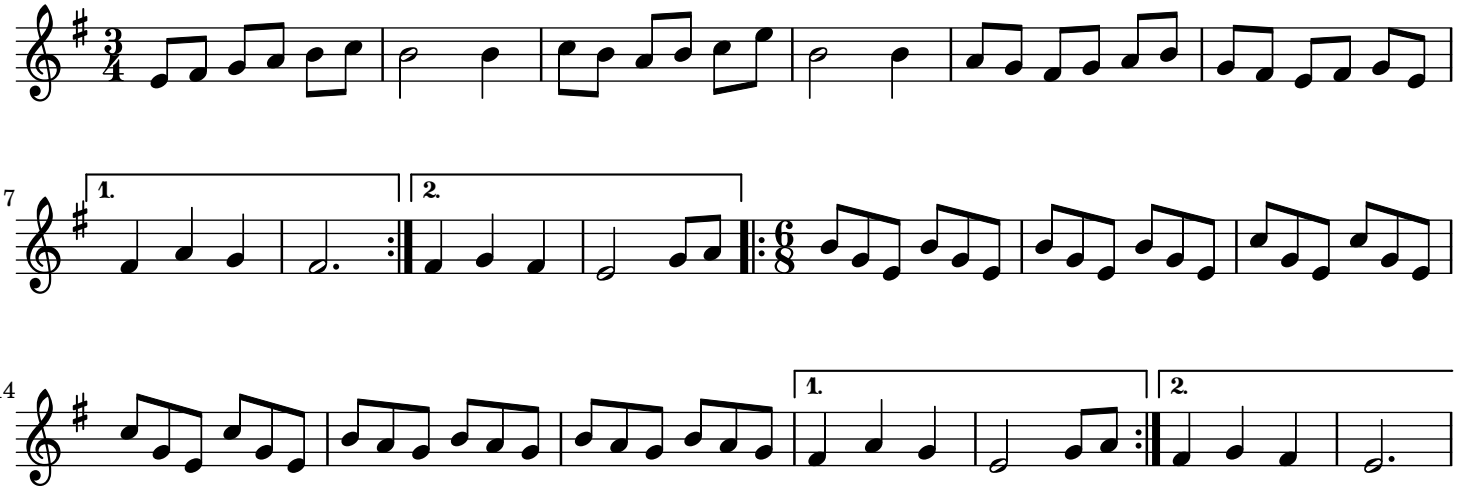
Pterodactyl Two Step

English jig, c. Huw Williams; E minor.



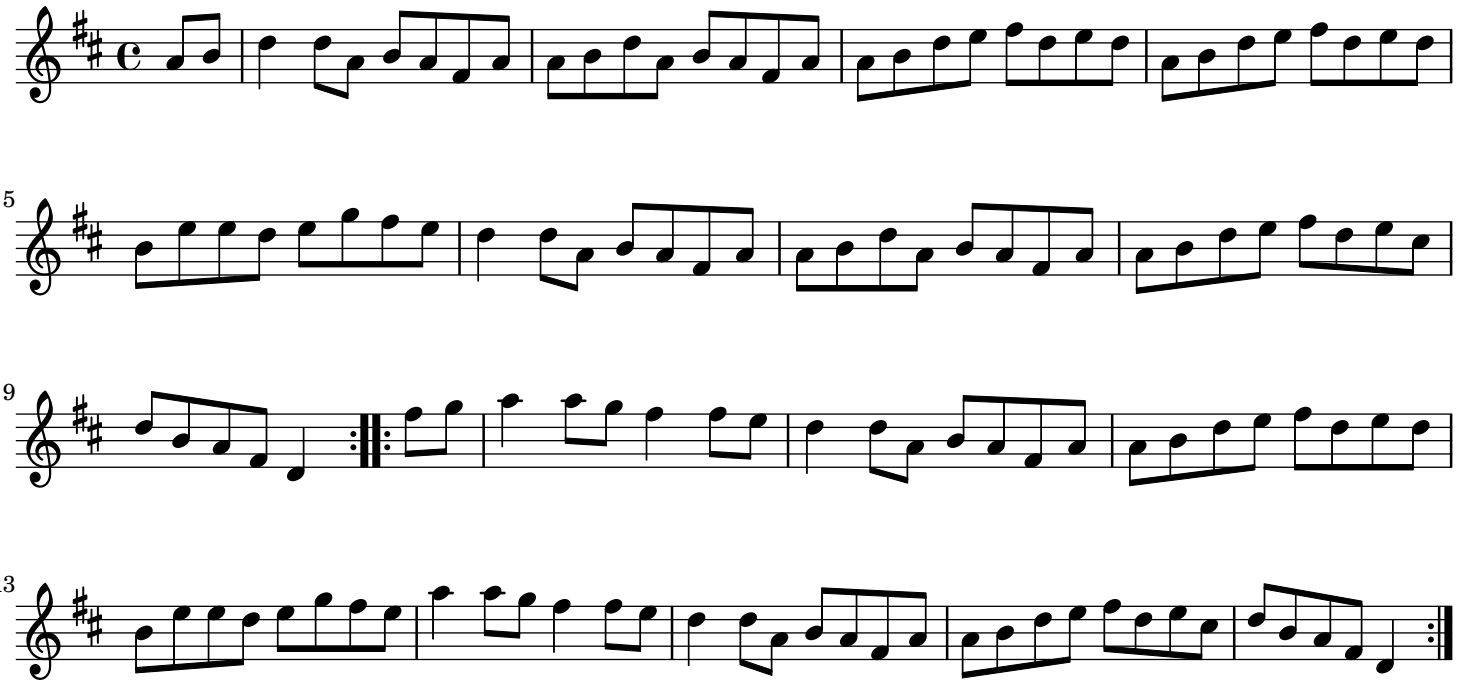
La Ciapa Rusa

Italian mazurka, trad.; E minor.



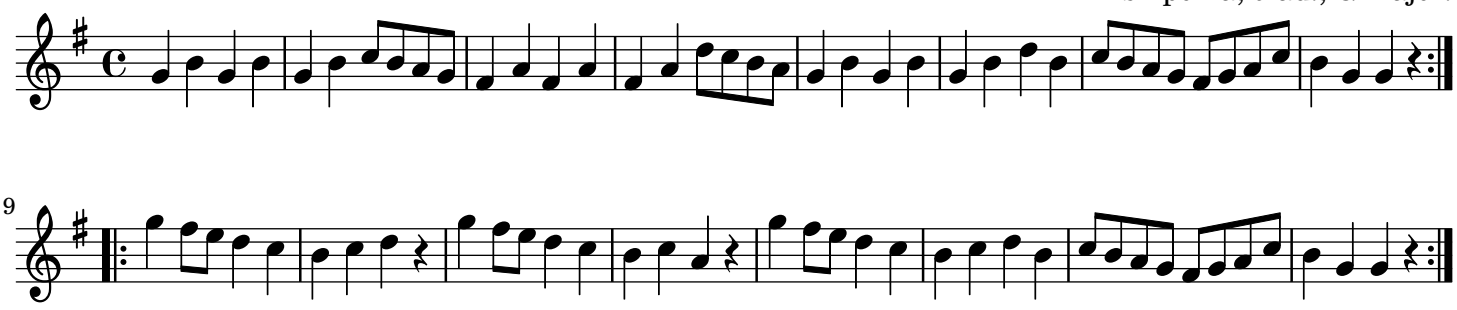
The Merry Blacksmith

Irish reel, trad.; D major.



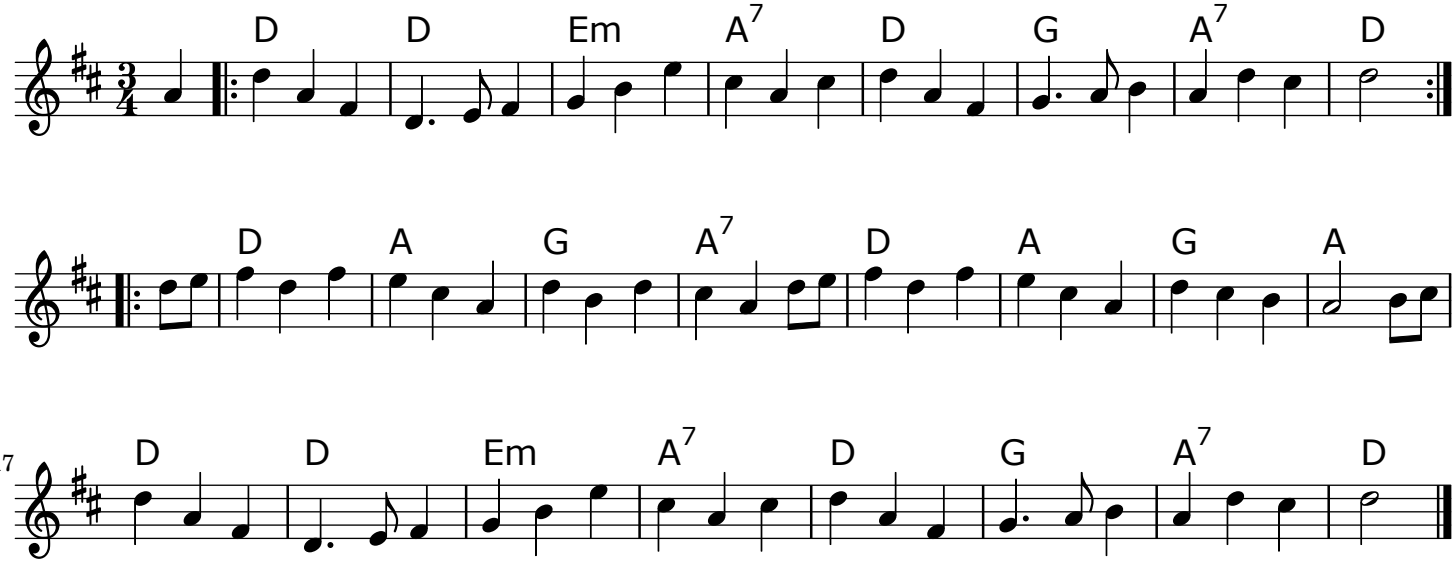
The Rakes of Mallow

Irish polka, trad.; G major.



Sweet Jenny Jones

Welsh waltz or air, c. John Parry; D major.



As “Cader Idris” this melody was an 1804 composition of the 19th century harper John Parry, ‘Bardd Alaw’, and named by him after the mountain in Meirionnydd, Wales. Parry did much to promote and popularize Welsh music in England in both music hall and fashionable society settings, and he was very successful with this air which was immensely popular in 19th century England. It was first published by him in *The Welsh Harper, being an Extensive Collection of Welsh Airs* (1839). There is a special dance associated with the tune in Wales.

The Jenny Jones of the title was said to have been a dairymaid at Pontblyddin Farm, who fell in love with a ploughman named Edward Morgan. Edward went to sea and spent twenty years in the Navy, however, he returned to marry Jenny. The story entranced actor Charles James Mathews, who visited Wales around 1825 and actually met the Morgans and heard their story first-hand. During his trip he heard a harper play Parry’s melody in the hotel he was staying at in Llangollen, and memorized it, not knowing who composed it. He was inspired to write a song about the Morgans to the melody, called “Song of Jenny Jones and Ned Morgan,” and performed it for friends in London when he returned. At the end of the evening’s entertainment an elderly gentleman approached him and claimed it was he who originally wrote the tune. It was called “Cader Idris,” the old man—Bardd Alaw himself—said, and it had won him a prize at the 1804 Eisteddfod. Mathews continued to perform the song which caught on immediately. It struck a romantic chord, and was popular for nearly two decades, enough to generate other ‘Jenny Jones’ songs and parodies. Figures of Jenny Jones were fashioned in chinaware, horse-brasses, and other items.

“Sweet Jenny Jones” was used as the vehicle for morris dances in several village traditions, but it is particularly associated with the village of Adderbury, Oxfordshire, in England's Cotswolds, where it was always the first dance of the season. Adderbury men sang often during their performances and tended to use song tunes more than other teams. During this number dancers sang the following:

> *My sweet Jenny Jones is the pride of Llangollen,*
> *My sweet Jenny Jones is the girl I love best.*

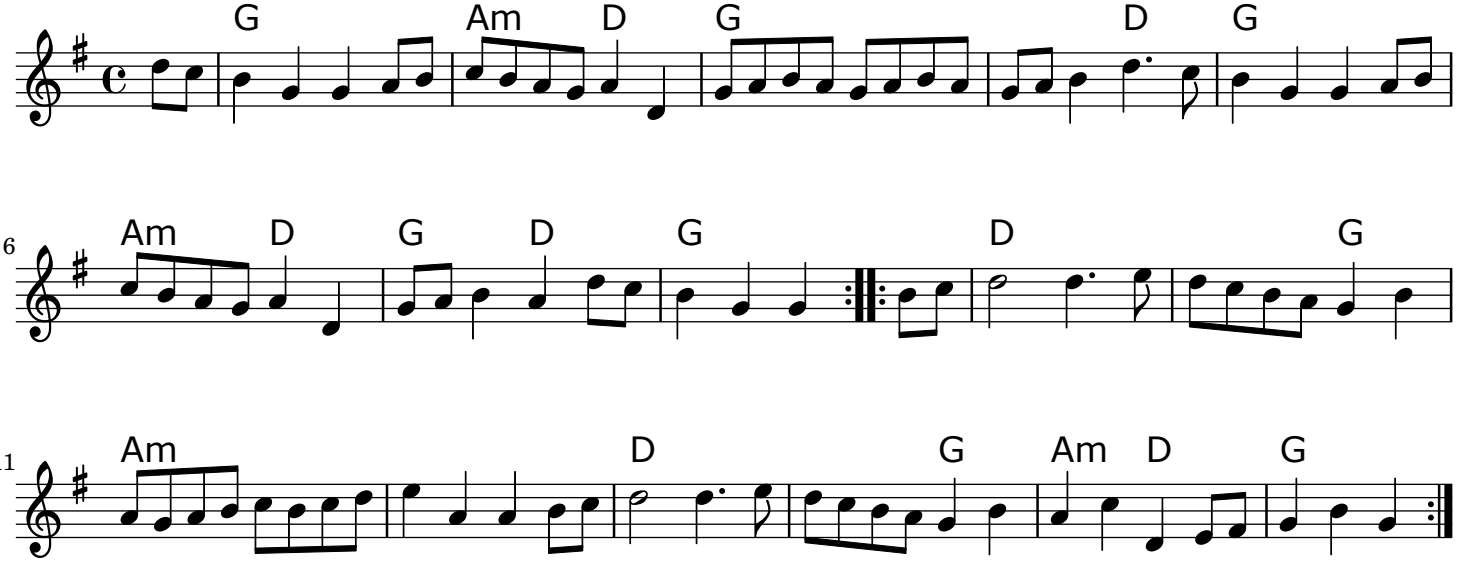
John Kirkpatrick (1976) notes that the 3/4 time morris step is different from the normal one used, and that the pause in the stepping coincides with the pause in the musical phrase. “The stepping in the cinquepace (meaning five steps), or galliard, of Elizabethan times is exactly the same rhythm as this,” he says.

The song tune was later converted into a broadside ballad called “The Widow on the Train”, from which it found its way into American old-time repertoire as a waltz. Northumbrian musicians picked up the tune and renamed it after a local heroine, Grace Darling.

—Andrew Kuntz, *The Fiddler's Companion*.

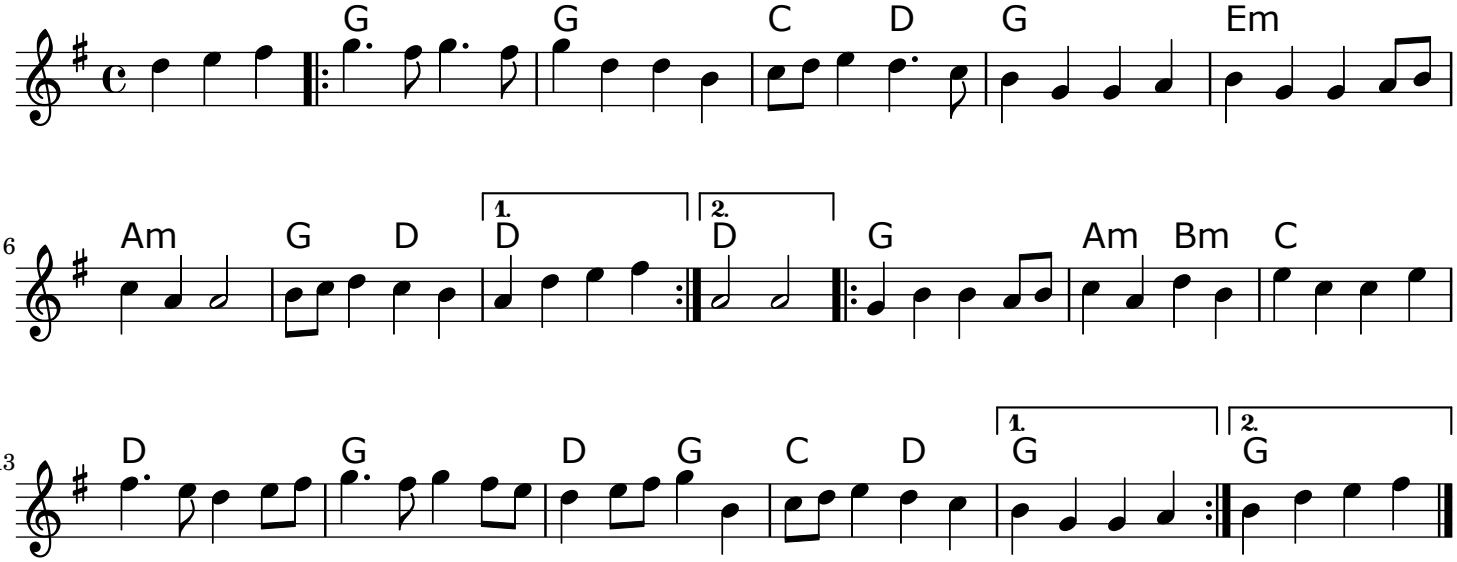
Bonny Breast Knot

English country dance, trad.; G major.



Bonny Kate

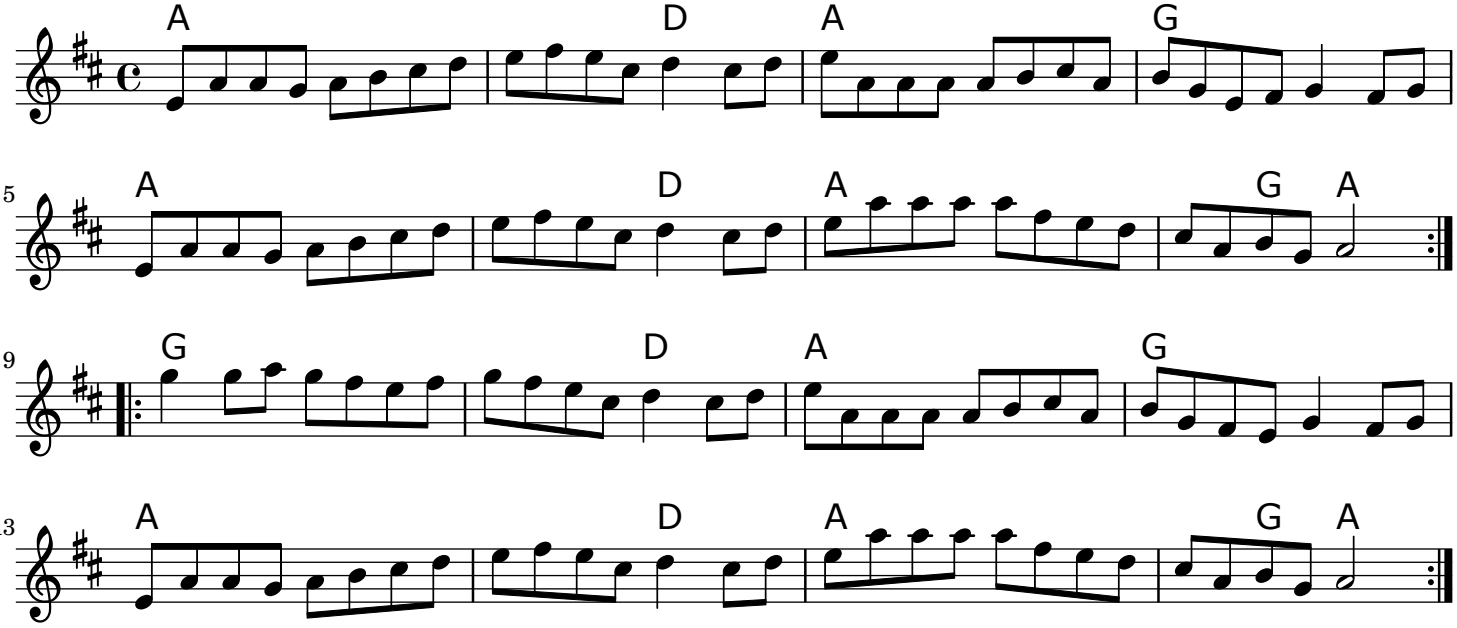
English country dance, trad.; G major.



Given here as a country dance, this tune has also been played as a polka, particularly by the New Victory Band. Andrew Kuntz in *The Fiddler's Companion* dates the earliest record of this time to 1762 in Ashover, Derbyshire in England and 1786 in America.

The Red-Haired Boy

Irish hornpipe, trad.; A mixolydian.

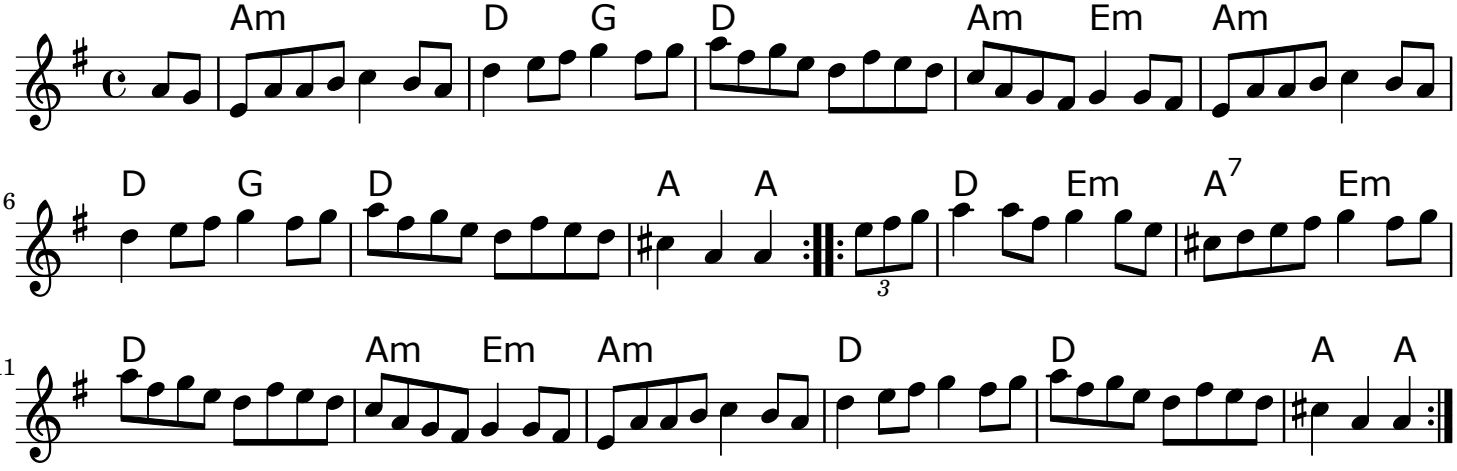


'Red Haired Boy' is the English translation of the Gaelic title “Giolla Rua” (or, Englished, “Gilderoy”), and is generally thought to commemorate a real-life rogue and bandit, however, Baring-Gould remarks that in Scotland the “Beggar” of the title is also identified with King James V. The song was quite common under the Gaelic and the alternate title “The Little Beggarman” (or “The Beggarman”, “The Beggar”) throughout the British Isles. For example, it appears in Baring-Gould's 1895 London publication *Garland of Country Song* and in *The Forsaken Lover's Garland,* and in the original Scots in The Scots Musical Museum. A similarly titled song, “Beggar's Meal Poke's”, was composed by James VI of Scotland (who in course became James the I of England), an ascription confused often with his ancestor James I, who was the reputed author of the verses of a song called “The Jolly Beggar”. The tune is printed in Bunting's 1840 *A Collection of the Ancient Music of Ireland* as “An Maidrin Ruadh” (The Little Red Fox). The melody is one of the relatively few common to fiddlers throughout Scotland and Ireland, and was transferred nearly intact to the American fiddle tradition (both North and South) where it has been a favorite of bluegrass fiddlers in recent times.

—Andrew Kuntz, *The Fiddler's Companion.*

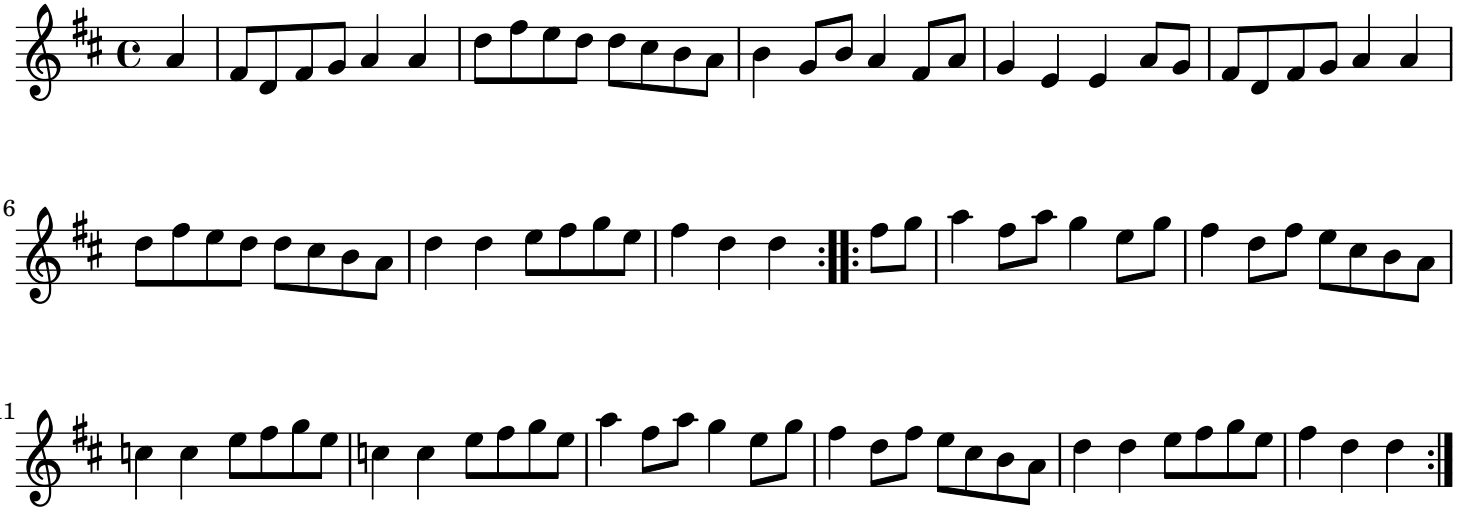
The First of May

Irish hornpipe, trad.; A dorian.



Staten Island

Scottish hornpipe, trad.; D major.



"Staten Island Hornpipe" was first printed in James Aird's *Selection of Scotch, English, Irish, and Foreign Airs* (vol. II, 1782), printed in Glasgow, identical to version played today. I suspect that the title may have associations with the large contingent of British troops that were stationed on Staten Island during the American Revolution, and, since period army references abound in Aird's period collection, he may have obtained it from British military sources.

Others have convincingly argued that the title refers to Isla de los Estados, located just east of Tierra del Fuego off the coast of Argentina, a welcome landmark to sailors which marked a successful passage of Cape Horn and the beginning of the last leg of the journey home. The island was first claimed by the Dutch in the 16th century and named after their governing state council, hence Staten Island (the same rationale for New York's Staten Island). There is even a State Island in the Atlantic Arctic region, mapped in 1695, and it is possible (though much more unlikely) the title derived from it. A version appears in the 1823-26 music manuscript book of Lincolnshire musician Joshua Gibbons under the title "Scotch Hornpipe."

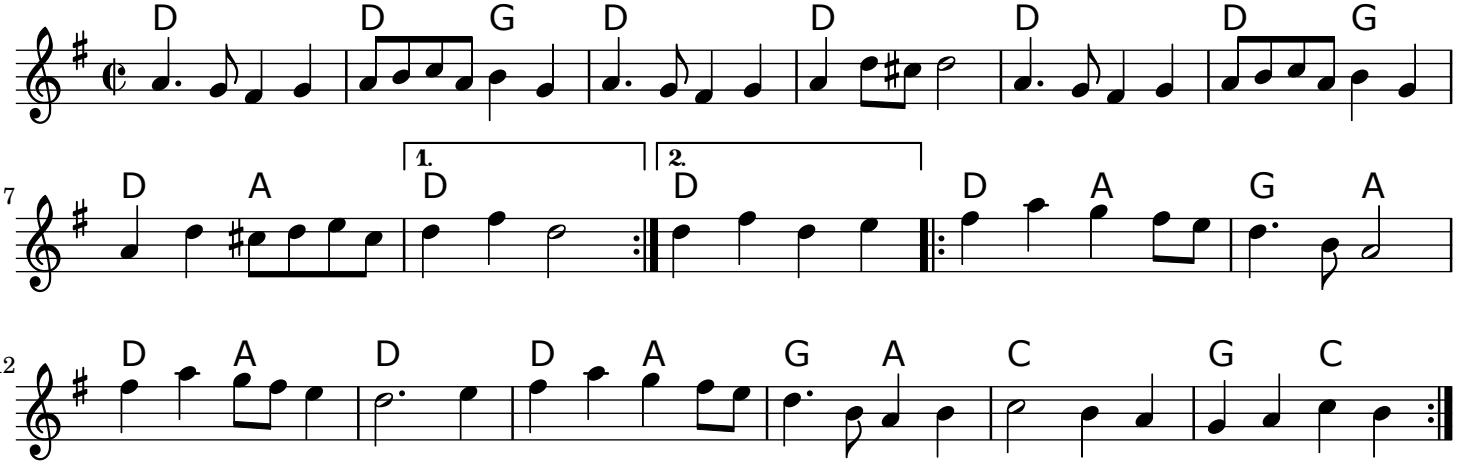
"Staten Island Hornpipe" appears in a few musician's manuscripts from North England in the 19th century, though none predate Aird. It was reintroduced in traditional circles during the 1960s "folk revival" in the United Kingdom (and America, for that matter), largely through the playing of English fiddler Dave Swarbrick. Burchenal (1918) associates the tune with the New England contra dance The Haymakers, or The Merry Haymakers, and indeed, in the intervening year s the tune has gained strong associations with American contra dance music, so that it is often mistaken for an American tune. From contra-dance musicians it has even been imported into American "old-time" repertoire, and has been even called an "Appalachian standard," which it by no means is. Any associations to the Staten Island ferry (e.g. the 'c' natural notes in the 'B' part being likened to the toots of a steam whistle) are spurious. Bayard (1981) sees a general resemblance to "The Athole Volunteers March" printed in McDonald's Gesto Collection.

In Donegal the tune is known as "Arranmore Ferry," although it has been absorbed into Irish repertoire under its usual title in modern times. Irish versions tend to differ from Scottish and American versions, sometimes centering in the mixolydian rather than major mode (see Mike Rafferty's version, for example), and sometimes being played as a reel.

—Andrew Kuntz, *The Fiddler's Companion.*

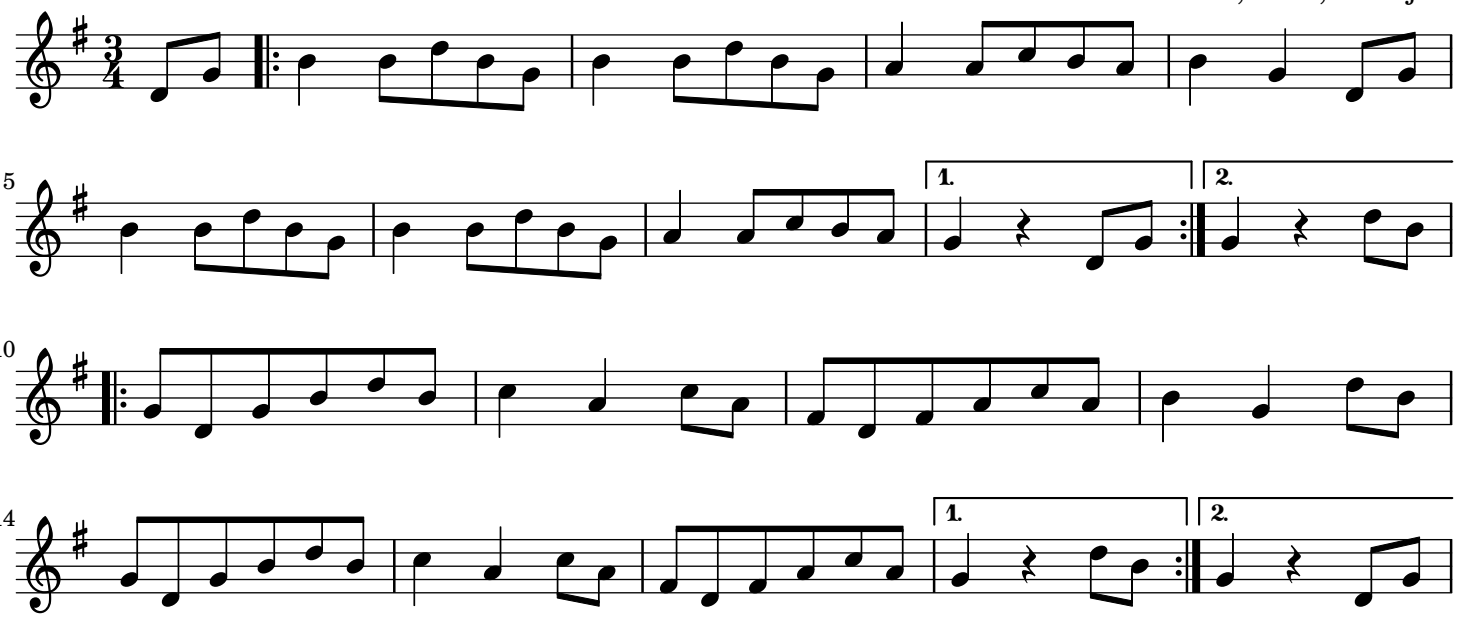
The Dark Girl Dressed in Blue

English polka, D mixolydian.



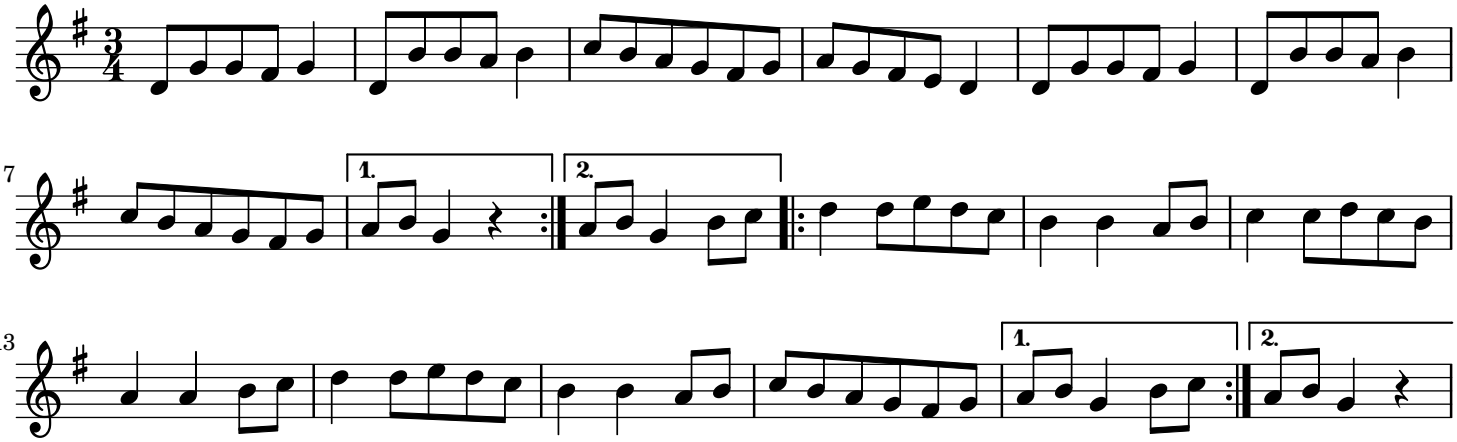
Mazurka de Lapleau

French mazurka, trad.; G major.



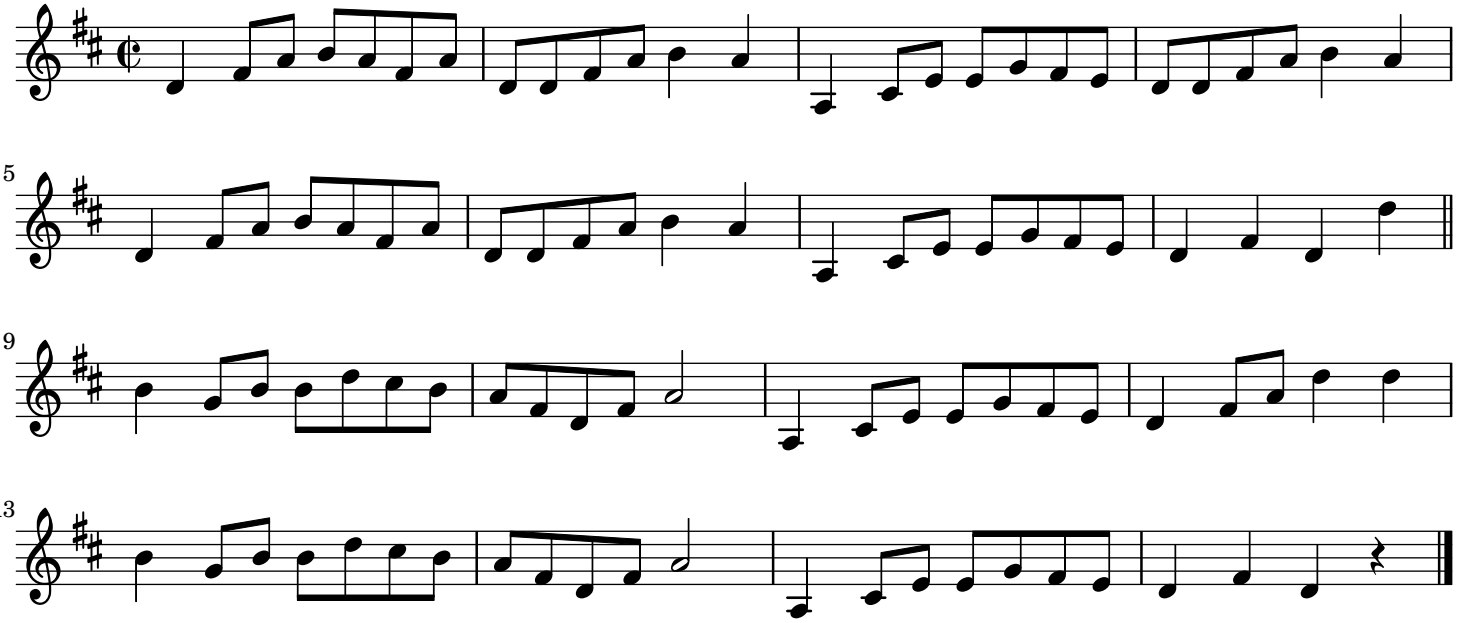
Skelton's Mazurka

French mazurka, trad.; G major.



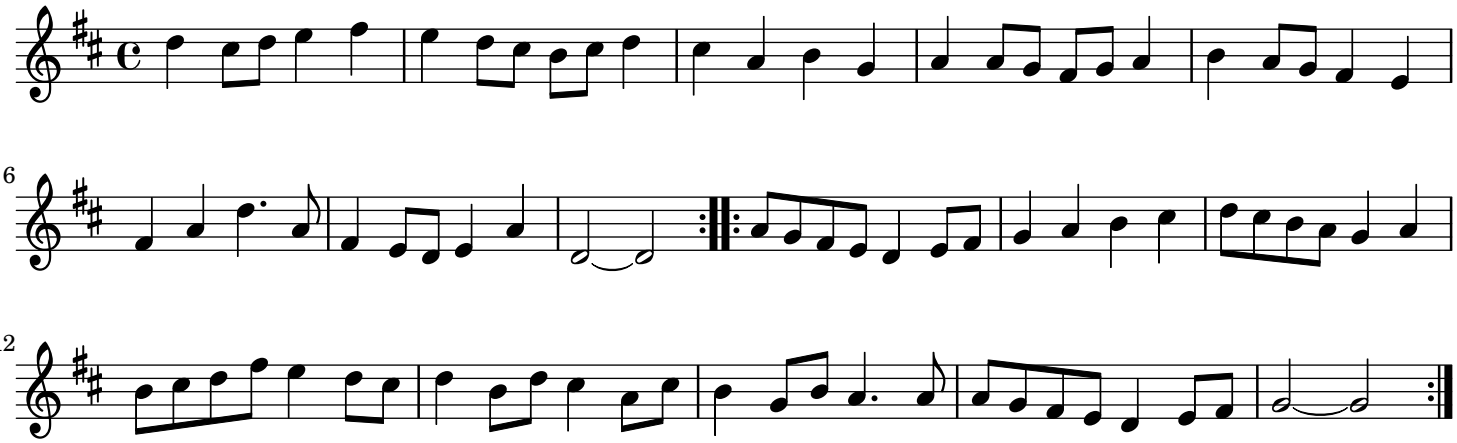
Chokela och Bullar

Swedish polka, trad.; D major.



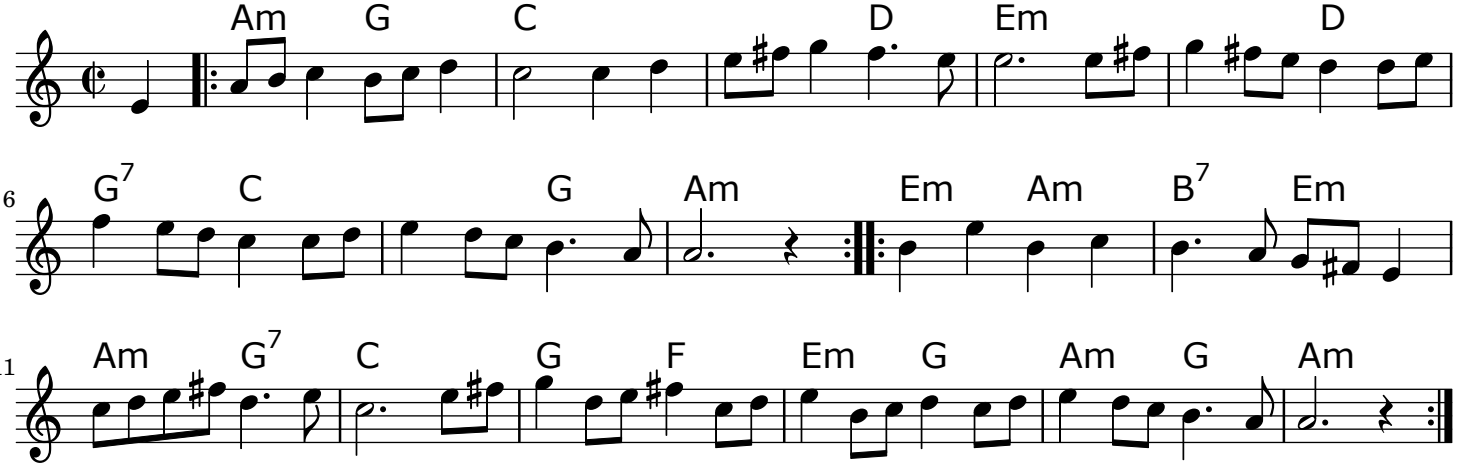
Molly Oxford

English Morris dance, trad.; D major.



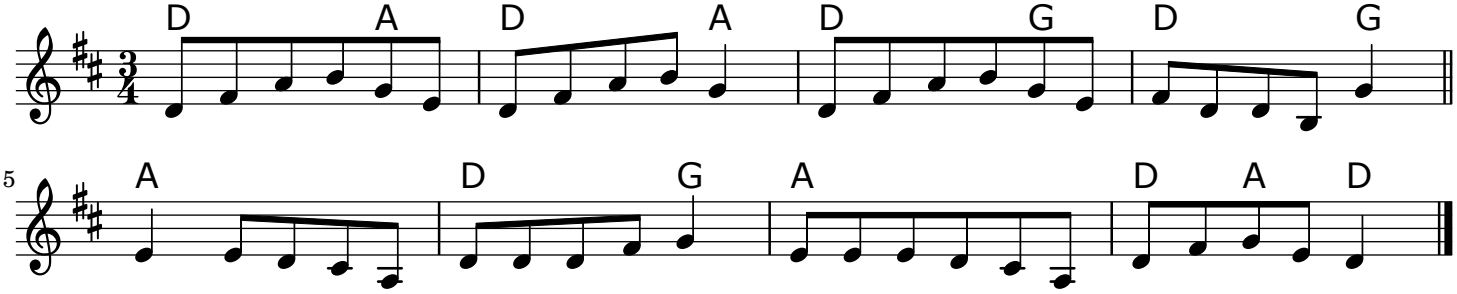
St. Martin's

English country dance, trad.; A minor.



Buy Broom Besoms

Northumbrian country dance, c. William Purvis; D major.



This unique little ballad, quaint and simple alike in music and words, is popularly attributed to William Purvis, commonly called 'Blind Willie', one the the most worthy and famous of the Newcastle eccentrics. He was the son of John Purvis, waterman, and born about the beginning of 1752, having been baptized at All Saints Church on the 16th February of that year. This eccentric character never enjoyed the faculty of sight, and many still living remember the cosy, contented, and sightless face of Willie as he trudged along the streets without a covering on his head. Several attempts were made by presenting him with a hat to induce him to wear one; but after having borne the infliction for a day or two, it was thrown aside, and the 'Minstrel', as he was called, again appeared uncovered, preferring the exposure of his hoary but well-thatched pate to the pelting of the pitiless storm. Blind Willie was perfectly acquainted with all the streets, lanes, and chares of his native town, and made his way everywhere without a guide, only using a long stick. His happy, contented nature made him a universal favourite with all ranks of society; and he had his regular places of call, where he was always welcome and duly served. At the inns and public houses of the town Blind Willie's presence in the taproom was a sure attraction, and his voice and fiddle in harmony, singing some quaint local ditty, gave never failing delight to his appreciative audiences.

'Buy Broom Buzzems' was usually considered to be Willie's chef-d'oeure, and he was in the habit of adding new verses, either made by himself or made for him, having no connection with the original theme. They have, therefore, been omitted here. Blind Willie died in All Saint's Poorhouse on 20th July, 1832, upwards of eighty years of age.

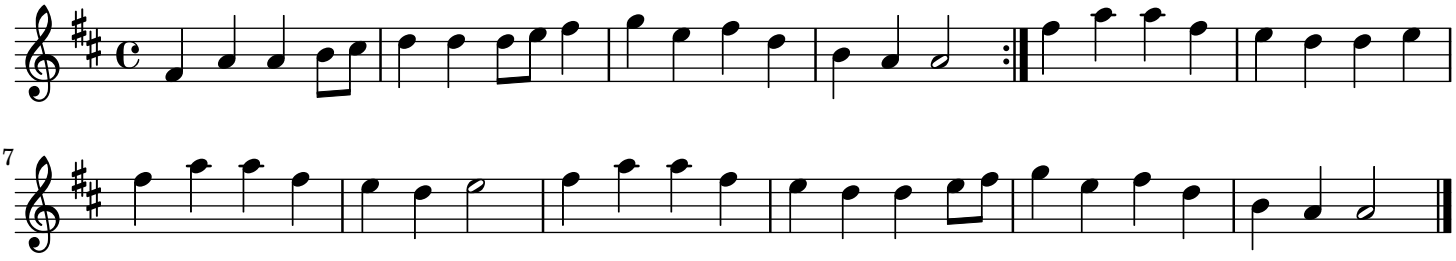
If ye want a buzzem
For to sweep yor hoose,
Come to me, ma honey,
Ye may hae yor choose.

Buy Broom buzzems,
Buy them when they're new
Fine heather bred uns
Better never grew.

—J. Collingwood Bruce & John Stokoe, *Collection of ballads, melodies, and small-pipe tunes of Northumbria.*

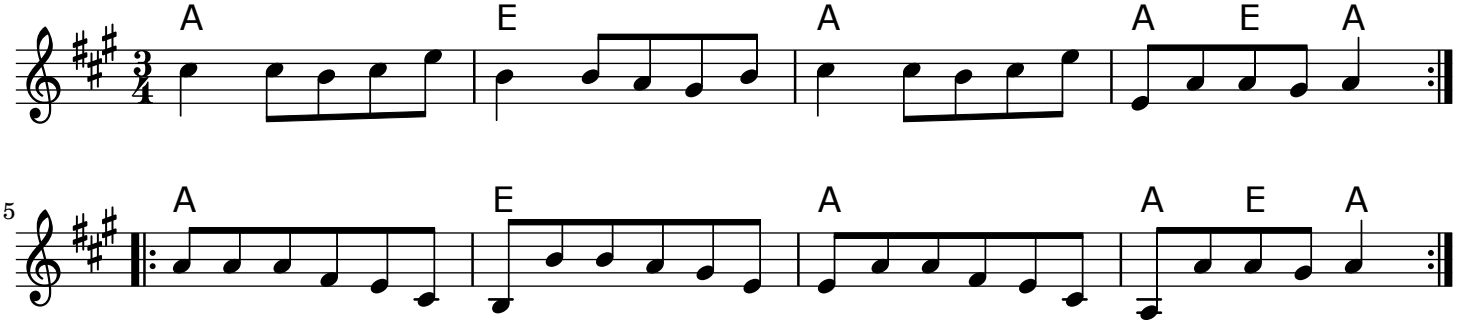
Spanish Lady

Irish polka, trad.; D major.



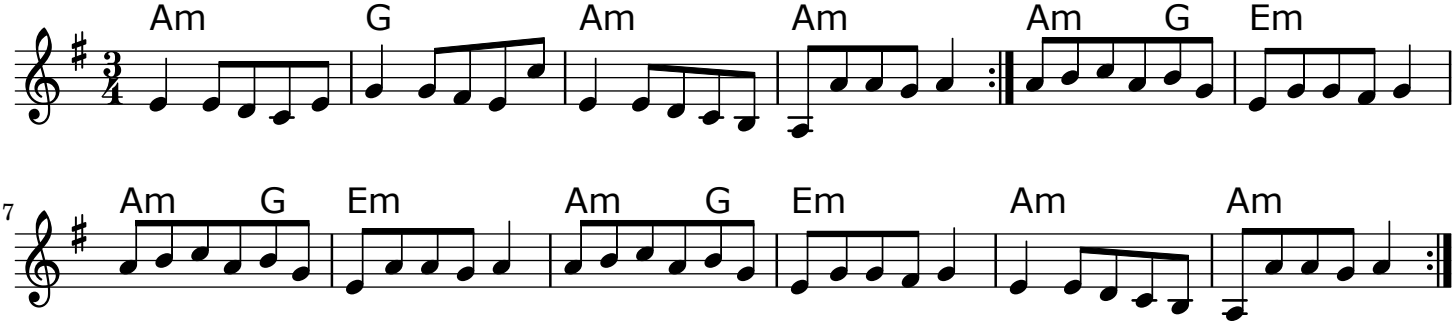
Dance to Your Daddy I

Scottish hornpipe, trad.; A major.



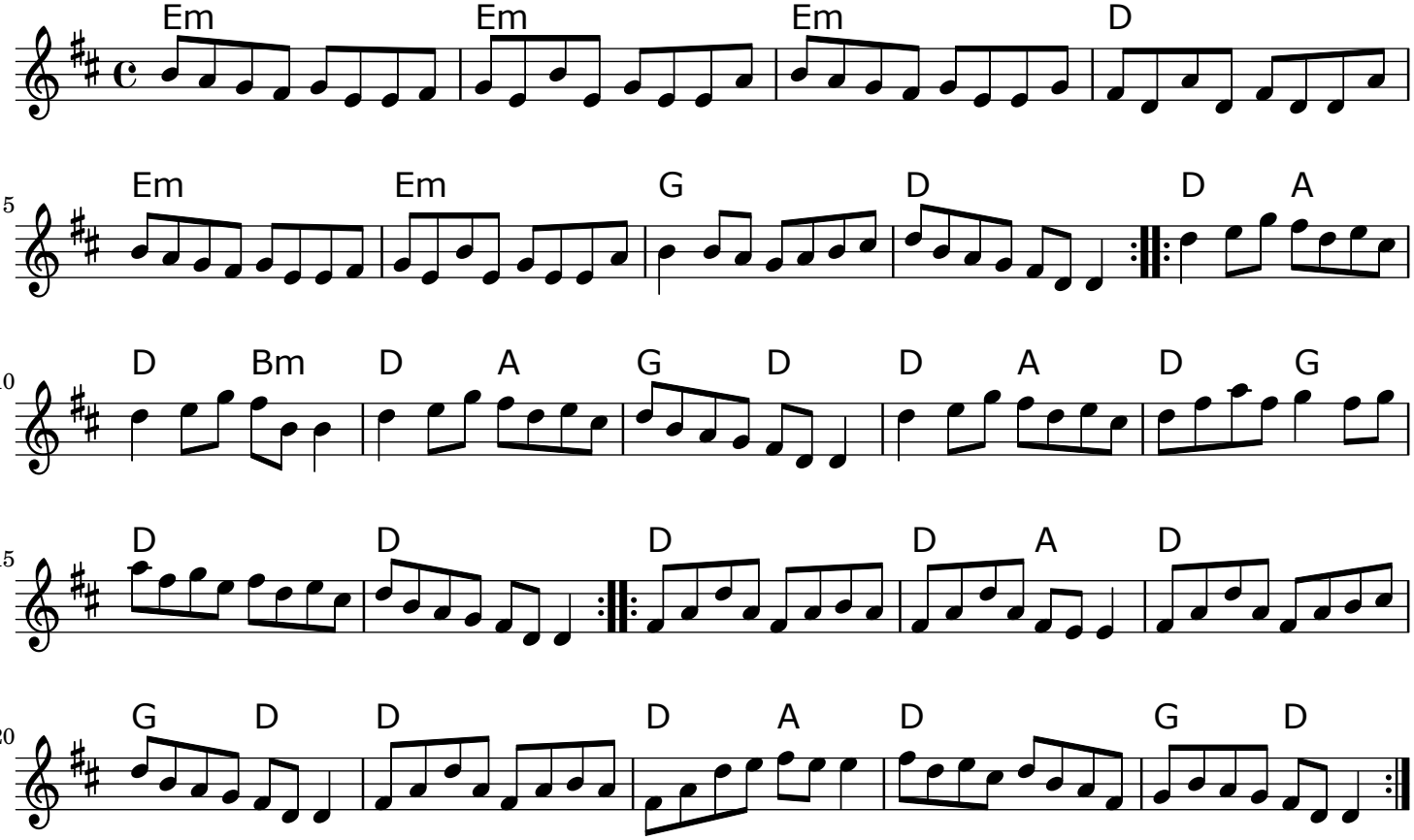
Dance to Your Daddy II

Scottish hornpipe, trad.; A dorian.



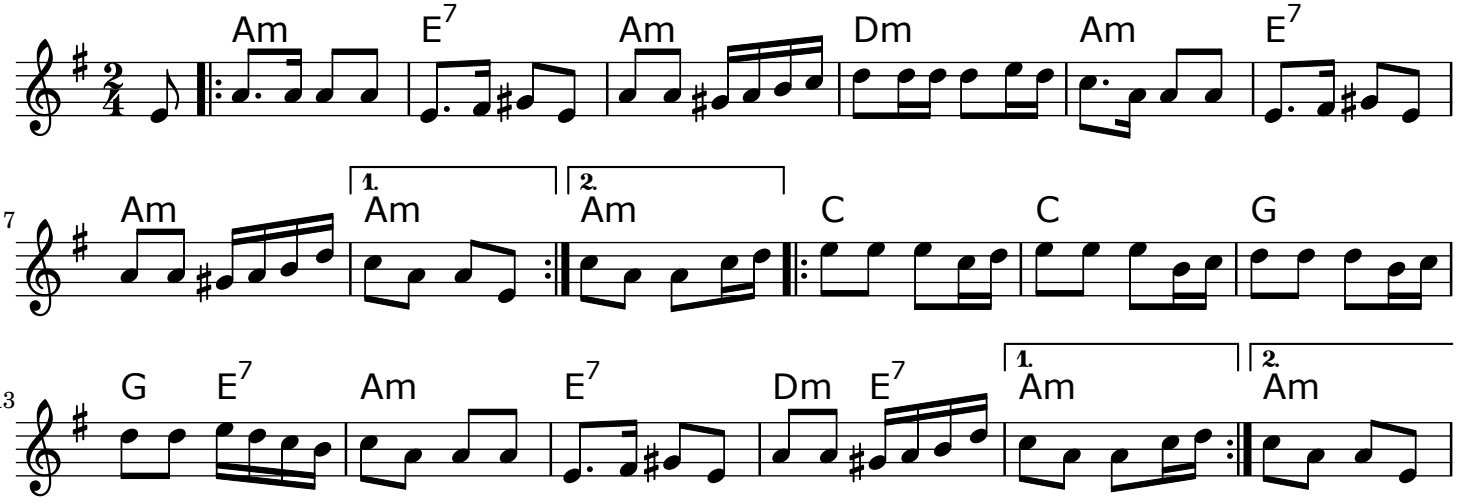
The Cup of Tea

Irish reel, trad.; E dorian.



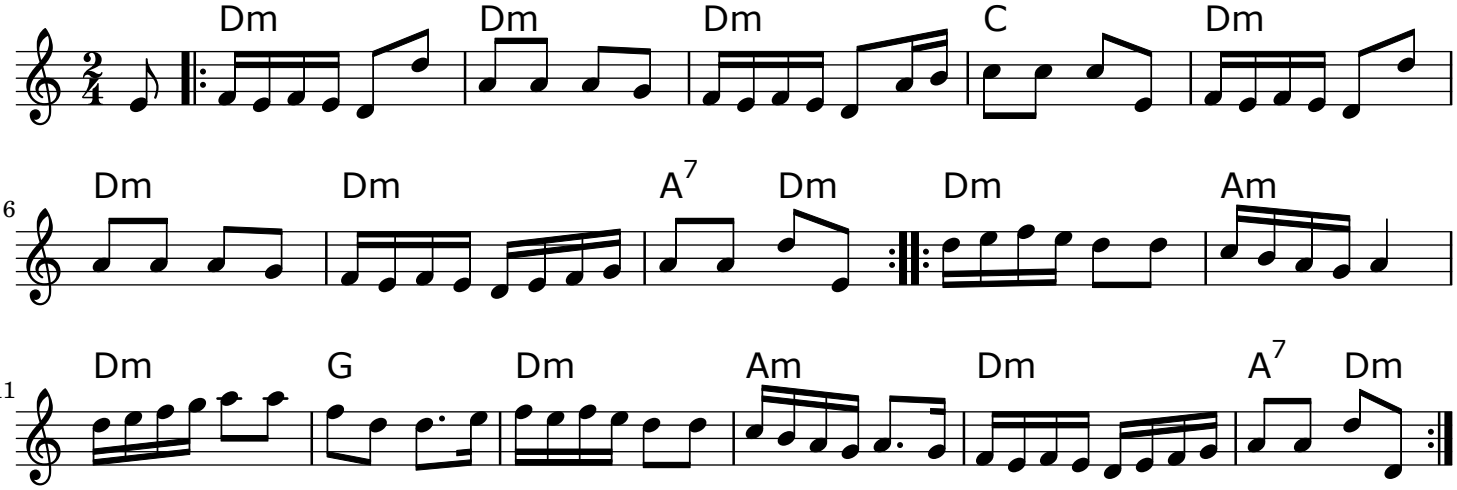
Ymdaith Yr Hen Gymry (The Old Welsh March)

Welsh march (old, presumably), trad.; A dorian.



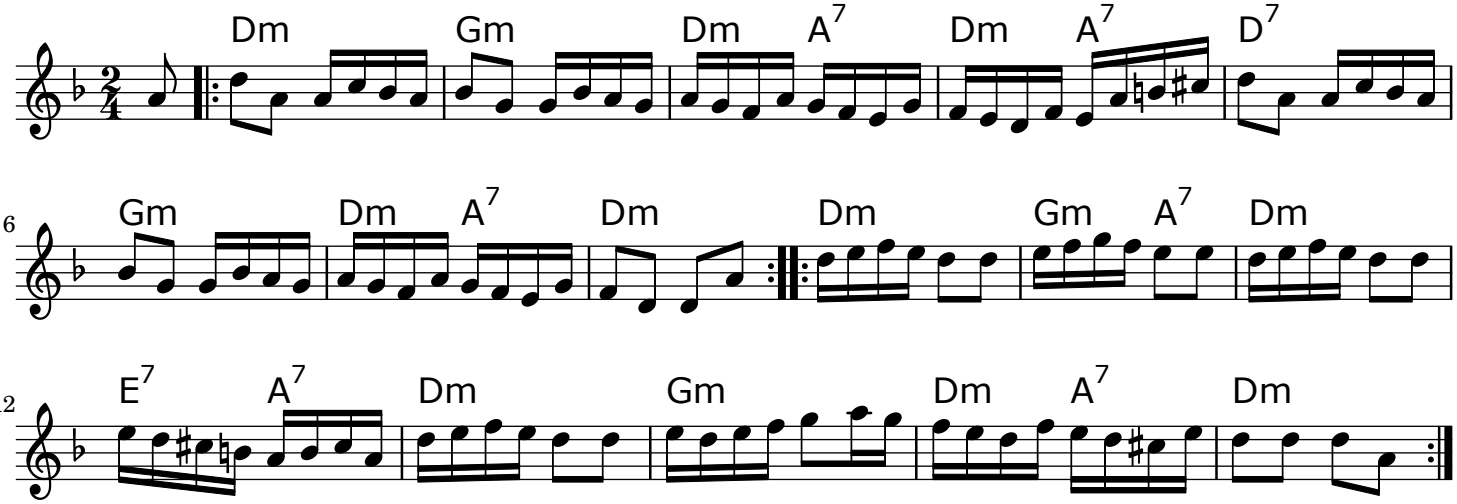
The Cuckoo's Nest

English Morris dance, trad.; D dorian.



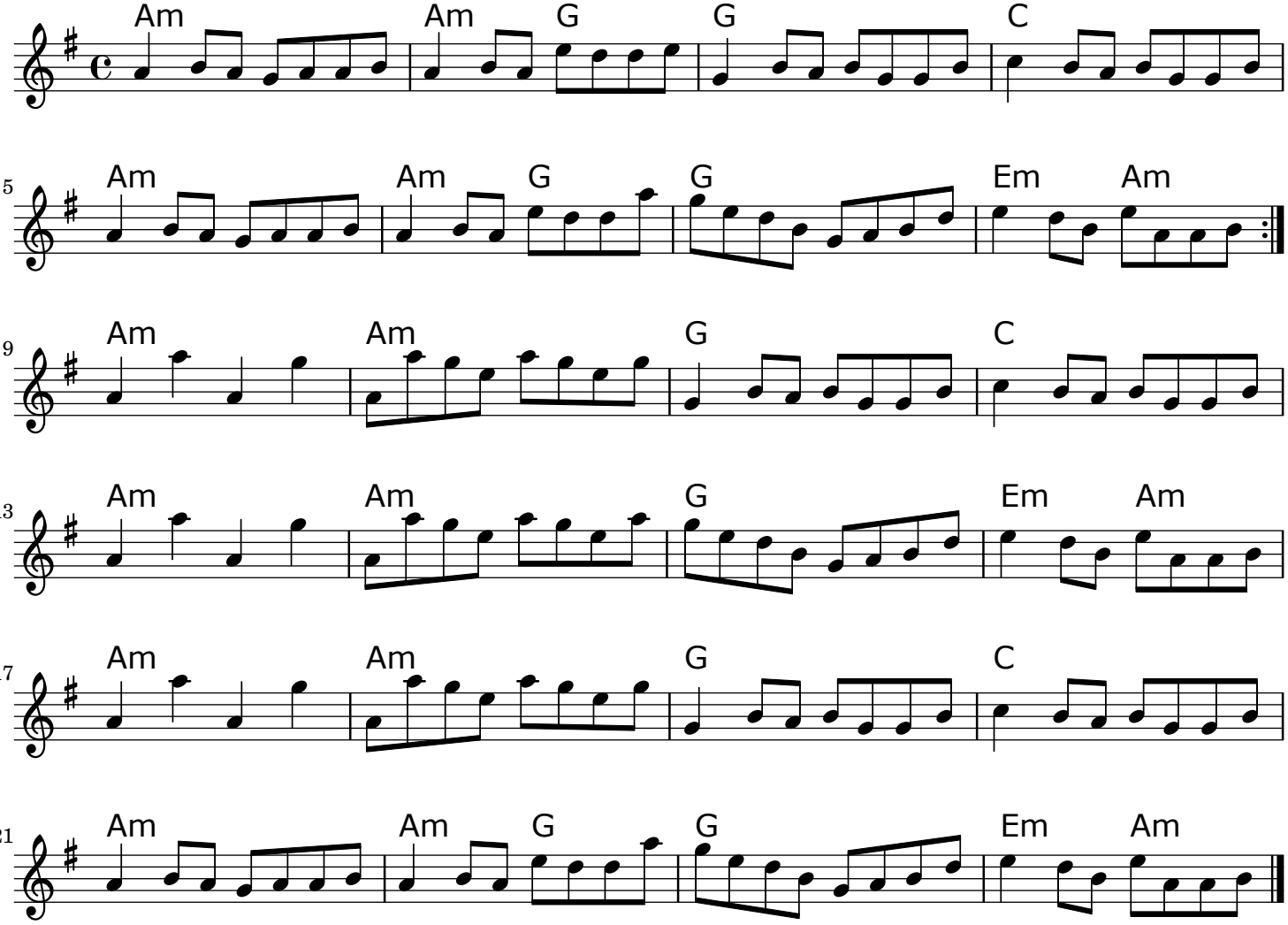
University College Swansea

Welsh reel, c. Pat Shaw; D minor.



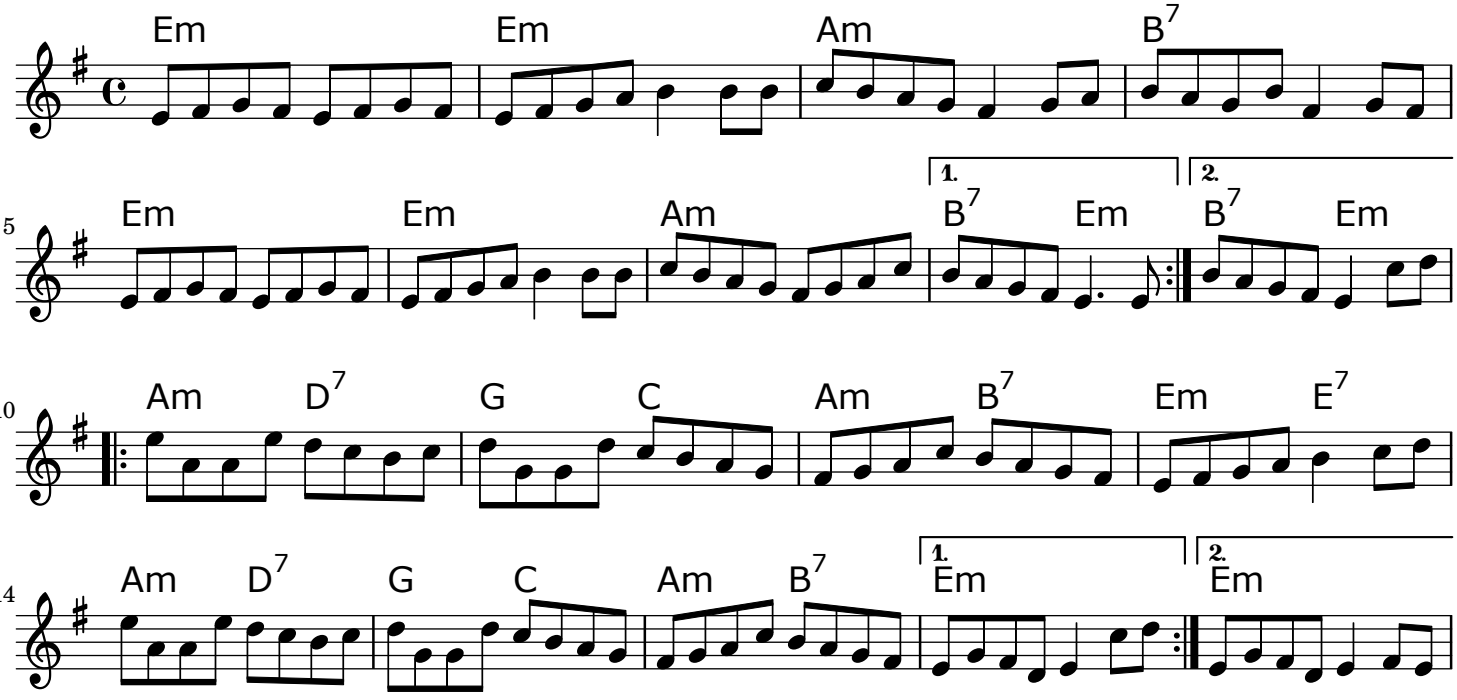
Brenda Stubbert's Reel

Cape Breton reel, c. Jerry Holland; A dorian.



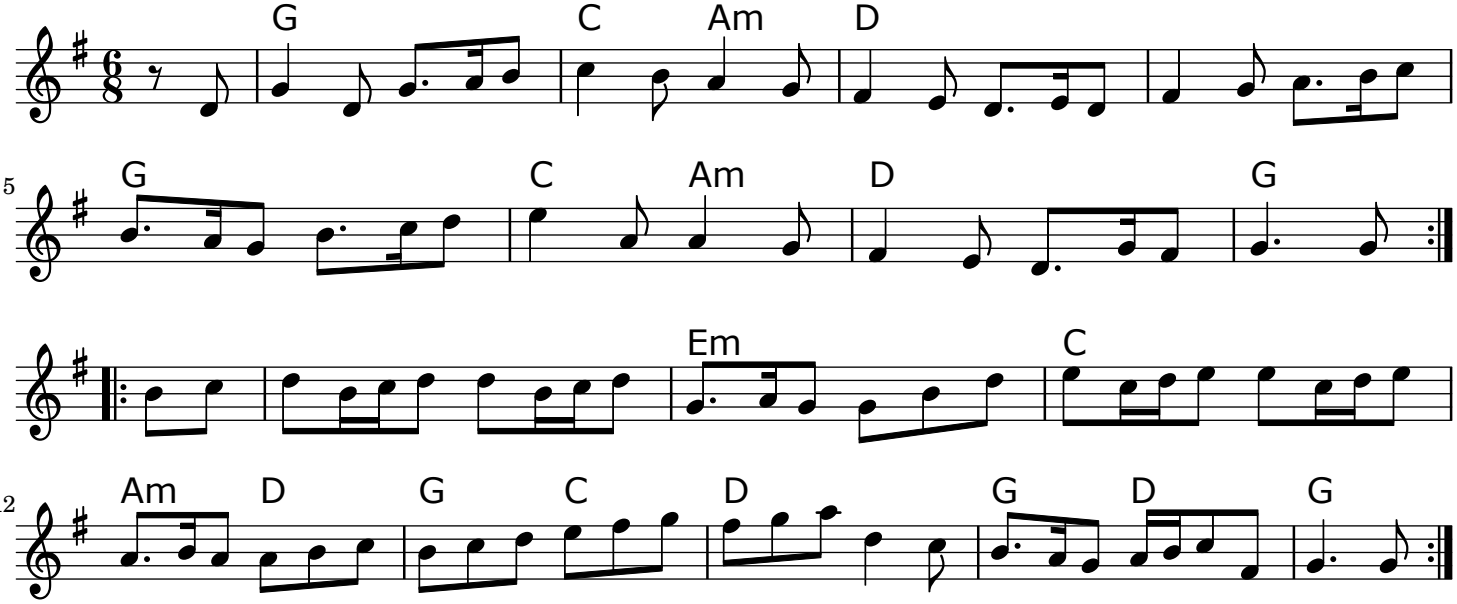
Evit Gabriel

Breton reel, c. Daniel Thonon; E minor.



Fanny Power

Irish air, c. Turlough O'Carolan; G major.

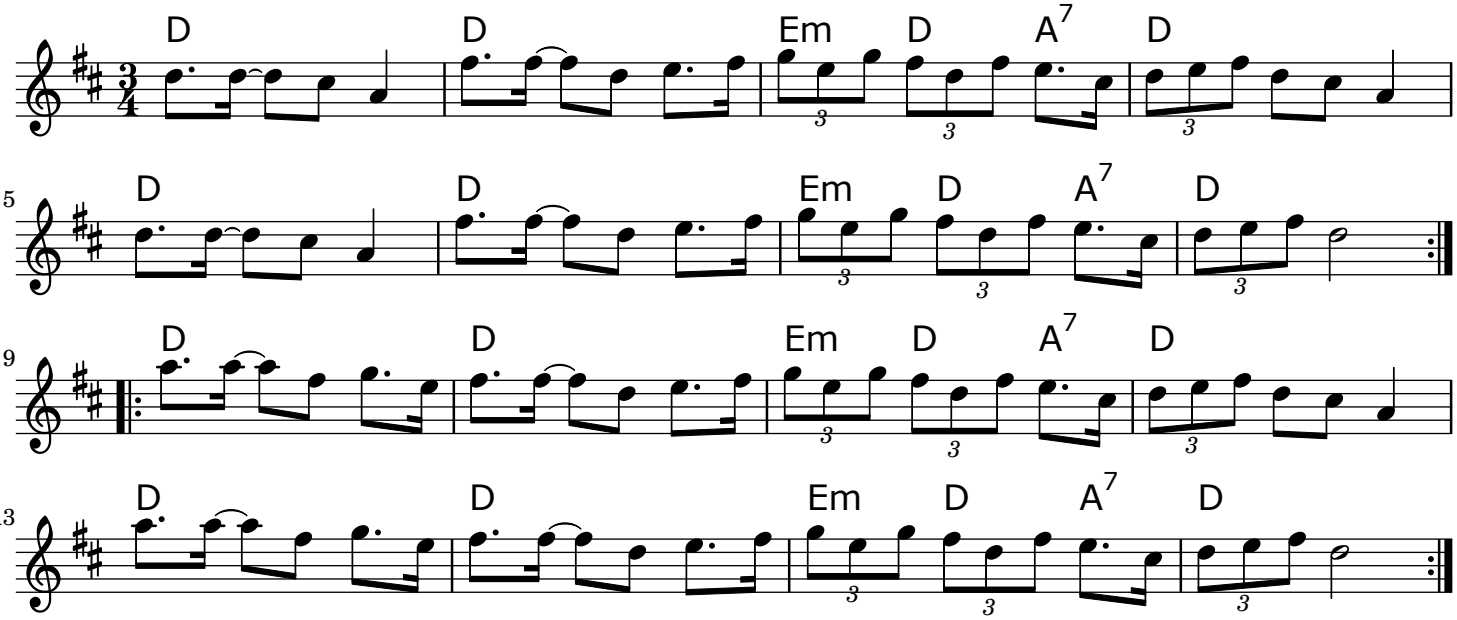


Composed before 1728 by blind Irish harper Turlough O'Carolan (1670-1738) in praise of Frances, the daughter and heiress of patrons David and Elizabeth Power of Coorheen, Loughrea, Co. Galway. O'Carolan called her “the Swan of the Shore” from the fact that her father's residence was situated on the edge of Lough Riadh (Rea). When Fanny married in March, 1732, one Richard Trench of Garbally she became the “Mrs. Trench (of Garbally)” or “Madame Trench” by which title the air sometimes appears (although the song was probably composed prior to the union, as in the second verse Carolan says he hopes that he’ll live to dance at her wedding). She was long-lived and provident, surviving to 1793, the mother of a future Lady (Clancarty), and Baron, Viscount and Earl (William Power Keating Trench, born in 1741 and created Baron Kilconnel in 1797). John McCutcheon (1981) states the tune was very popular in its day, and was written in the Italian Baroque style.

—Andrew Kuntz, *The Fiddler's Companion.*

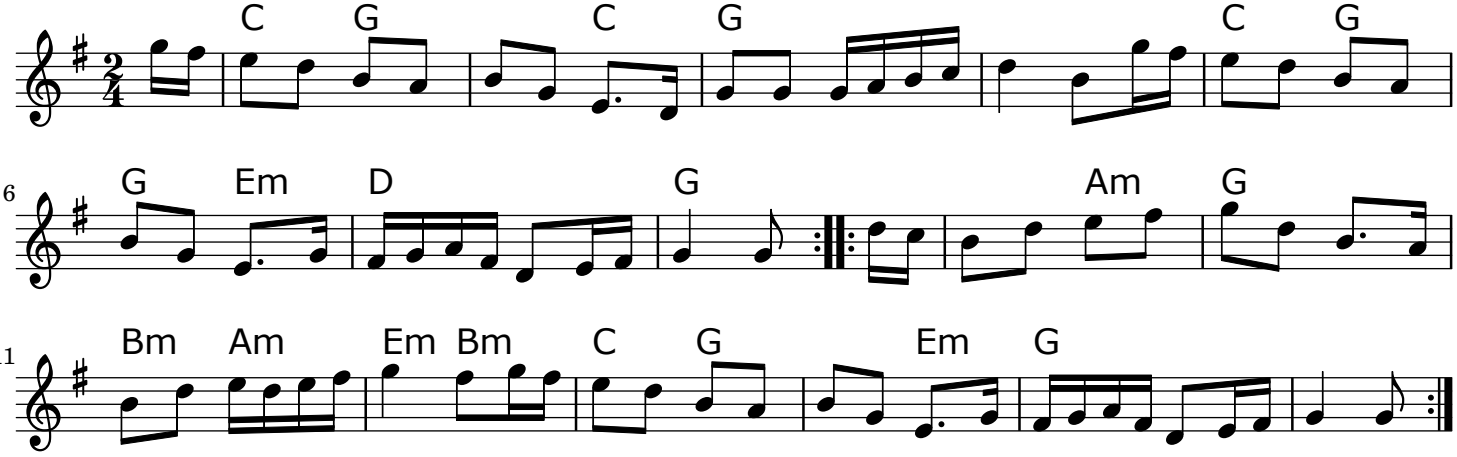
Pols From Ruros

Swedish, trad.; D major.



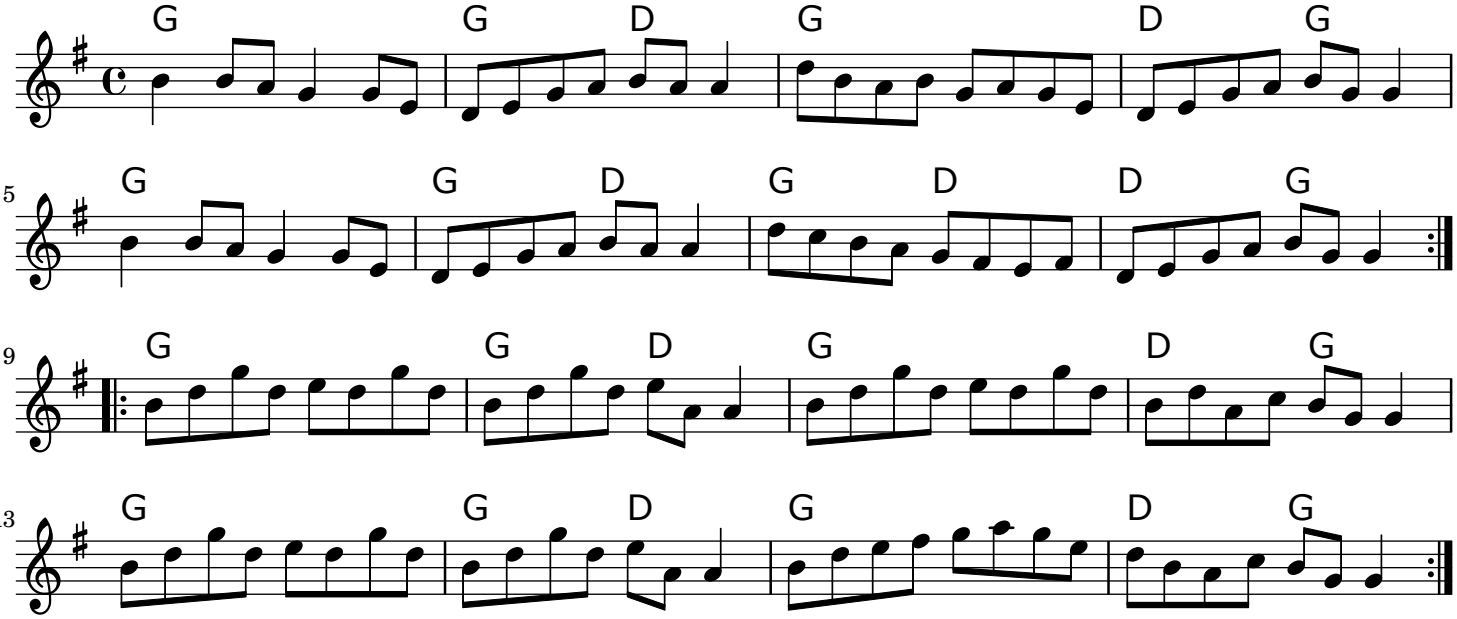
Brighton Camp

English Morris dance, trad.; G major.



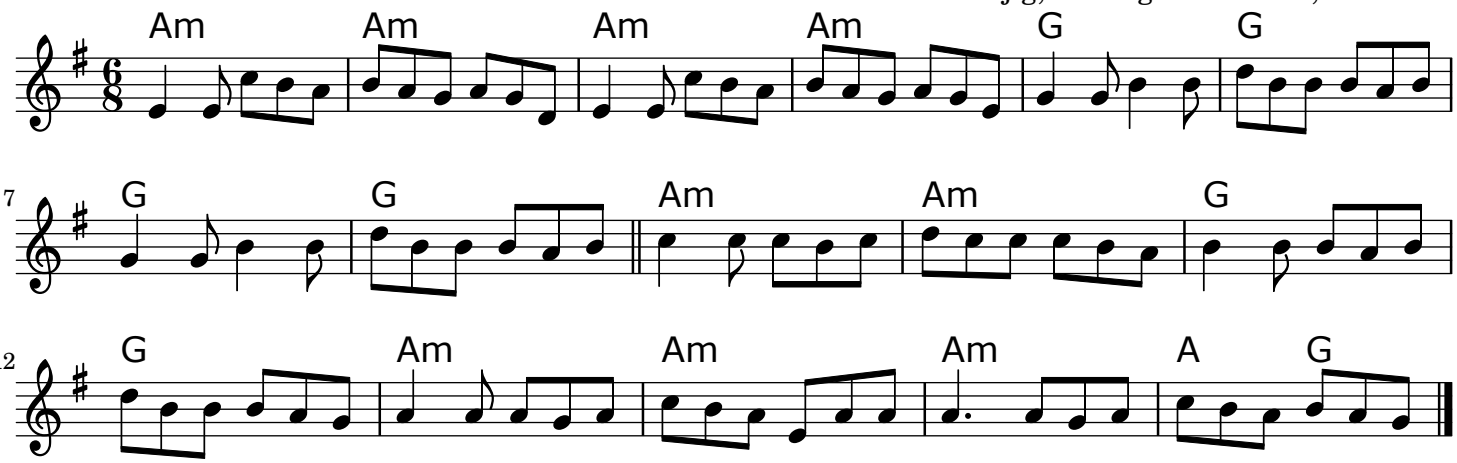
The Primrose Lass

Irish? reel, trad.; G major.



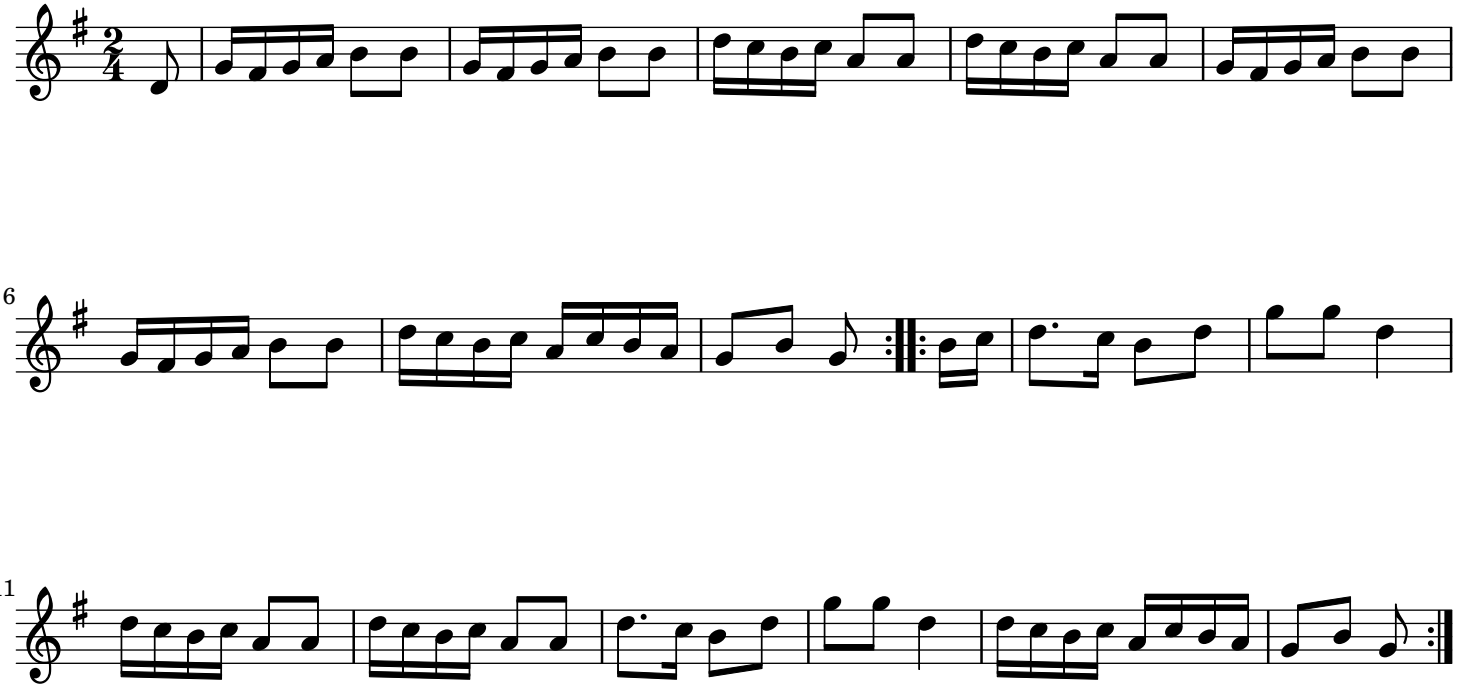
The Gael

Scottish jig, c. Dougie MacLean; A dorian.



Davy Davy Knick Knack

English Morris dance, trad.; G major.



A popular British Isles dance tune, although considered a 'beginner's tune' in some English sessions. Bayard (1981) notes that the tune is known internationally, occurring in publications from America, the British Isles, the Netherlands, and Holland. He quotes the Dutch authority Florimond van Duyse who said the tune was a fife or flagolet tune dating from the latter 18th or early 19th centuries, and indeed, it was still well-known in the early and mid-20th century to southwestern Pa. fife and drum bands by local titles.

"Davy, Davy, Knick Knack" has a tradition of being used as a vehicle for a polka step in the English North-West morris tradition, and as a vehicle for ceilidh dances (such as Dashing White Sergeant). There is a Scottish children's rhyme used to determine who is "it" in playground games (nievie is the Scottish word for fist), much like "one potato, two potato" in which fists are tapped in succession towards a selection. It goes:

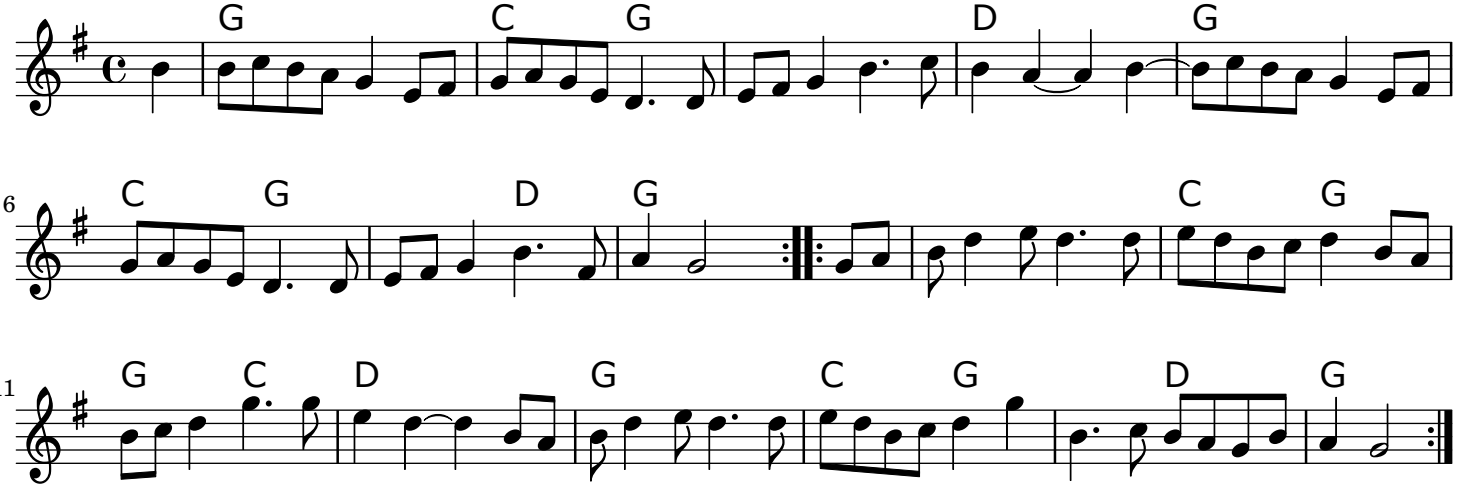
Nievie nievie nick nack,
Which hand will you tak'?
The richt or the wrang?

Nigel Gatherer suggests this rhyme is the origin of the tune's name (although the rhyme was recited, not sung to the tune). See also "Major Duff's Favourite Quickstep" for a possible precursor, and a tune called "Nobody" in an English fiddler's notebook from the early 1800's is likewise a contender as ancestral. Another English musician's manuscript, the George Spencer MS (Leeds, England, c. 1831) gives "Davy, Davy" as "La Belle". Adam Rennie's "Caddam Woods" has some similarities. In Ireland the tune goes by the titles "Kerry Mills (Barn Dance)", "Paddy Taylor's Barndance", and "Paddy Joe Gormley's".

—Andrew Kuntz, *The Fiddler's Companion.*

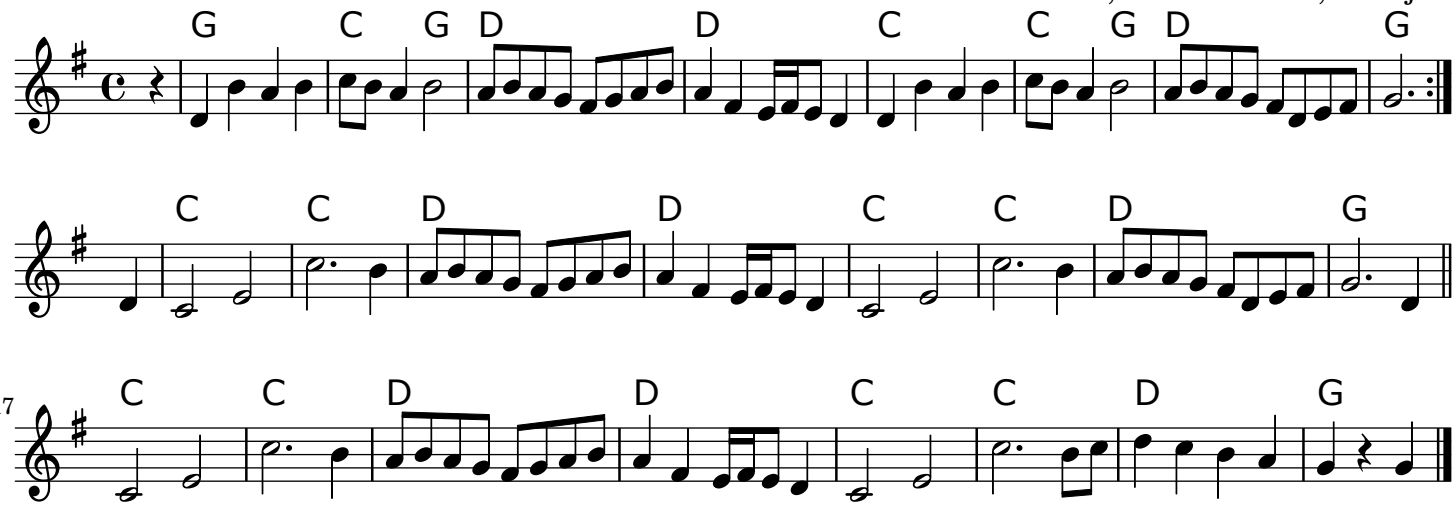
Shove the Pig's Foot a Little Further Into the Fire

Old-time breakdown, trad.; G major.



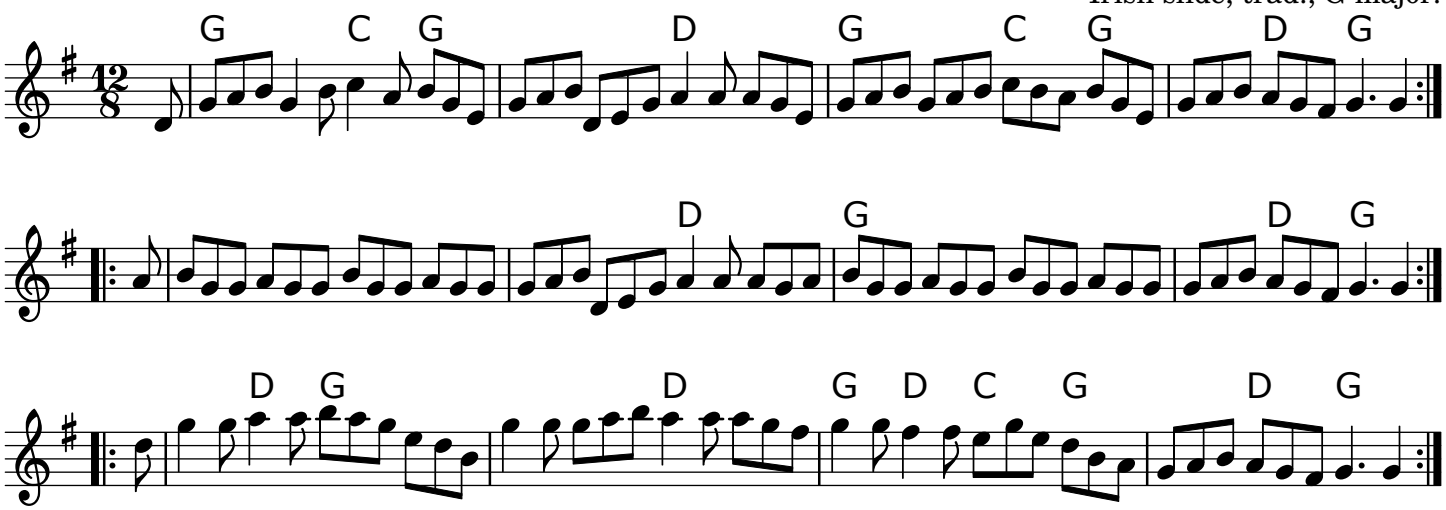
Nail That Catfish to a Tree

Old-time breakdown, c. Steve Rosen; G major.



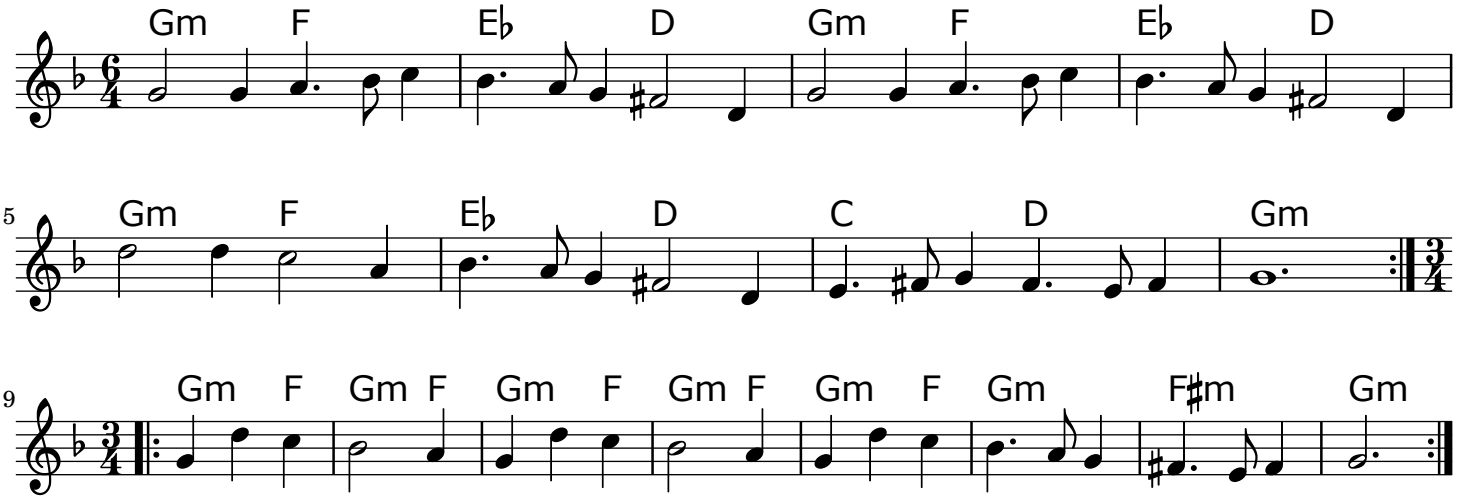
Merrily Kissed the Quaker

Irish slide, trad.; G major.



Jenny Pluck Pears

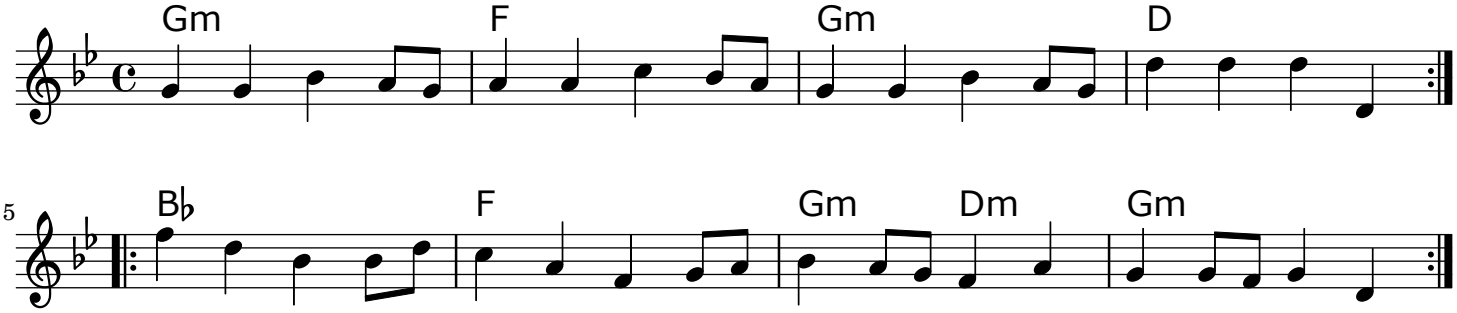
English country dance, trad.; G dorian.



From Playford's *English Dancing Master* (1651).

The Goddesses

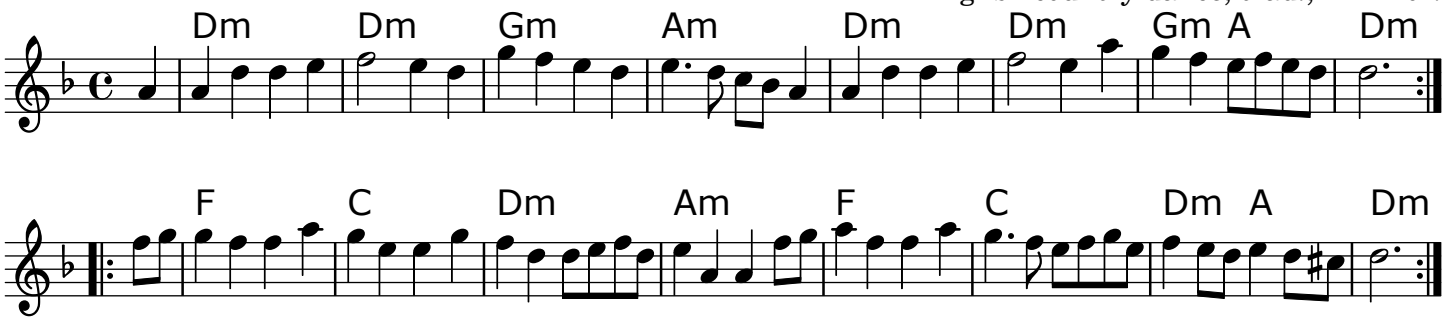
English country dance, trad.; G minor



First recorded in Playford's *English Dancing Master* (1651), this tune is a simple variation over the popular renaissance ground bass known as *passamezzo antico.*

Childgrove

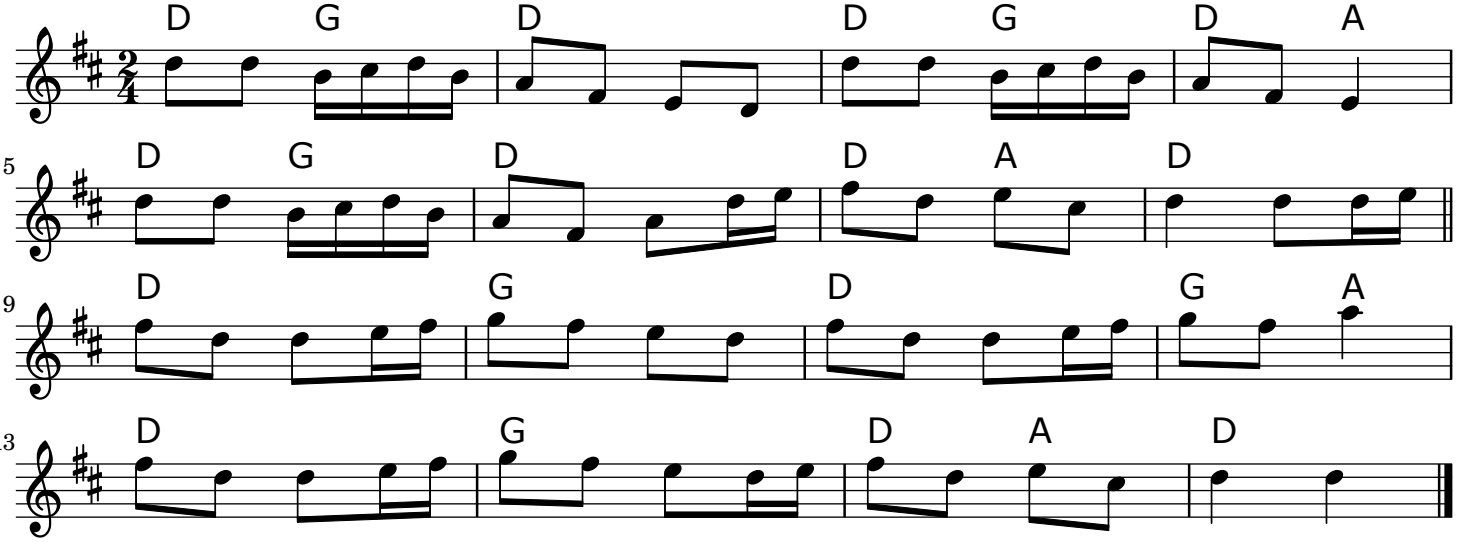
English country dance, trad.; D minor.



From Playford's *English Dancing Master* (1701).

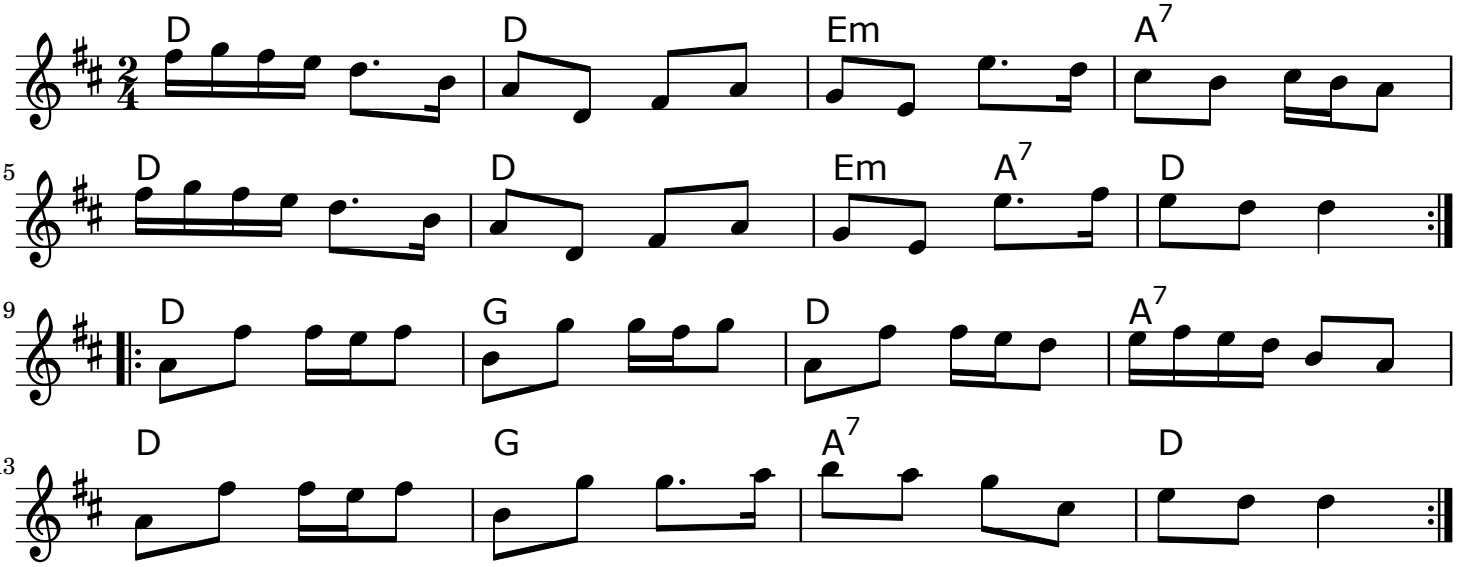
John Ryan's Polka

Irish polka, trad.; D major.



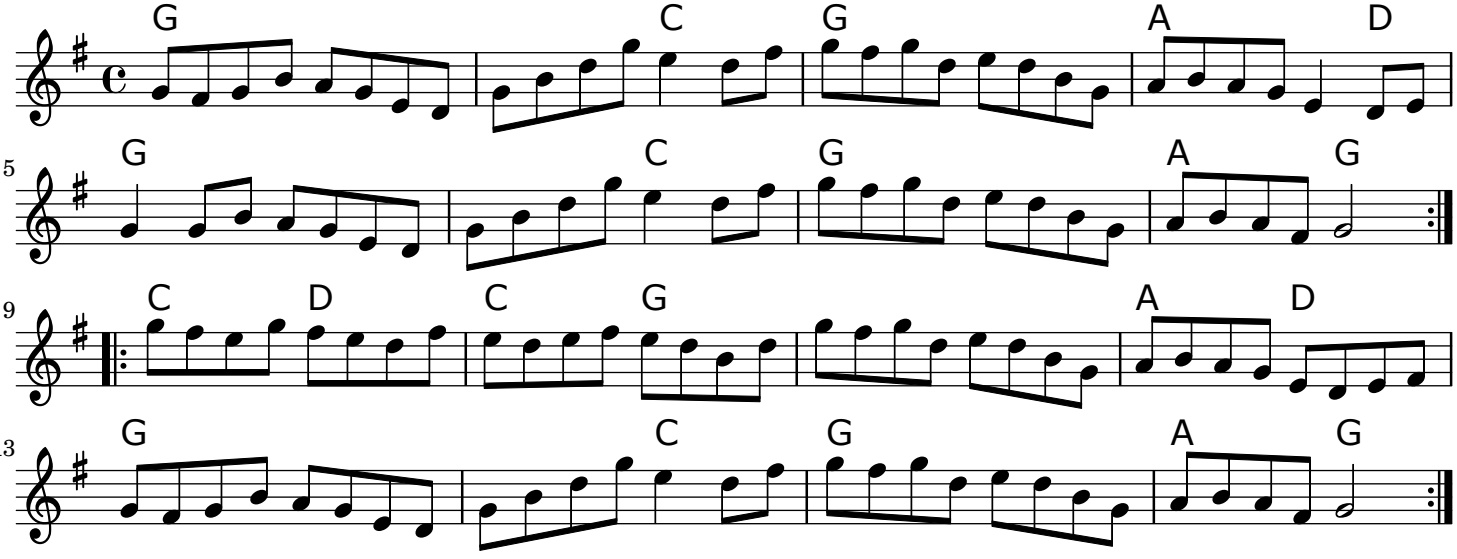
Dennis Murphy's Polka

Irish polka, trad.; D major.



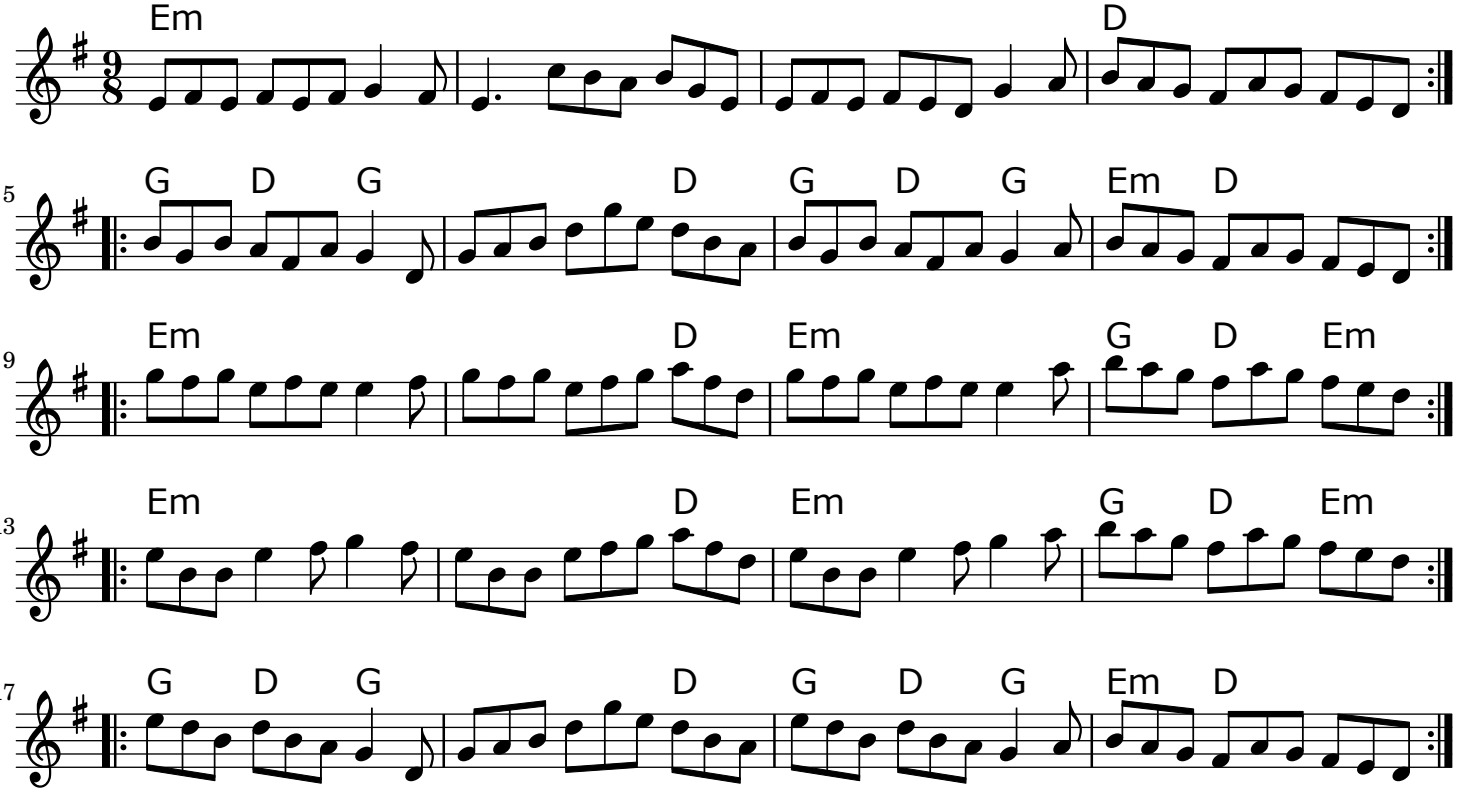
Off To California

Irish hornpipe, trad.; G major.



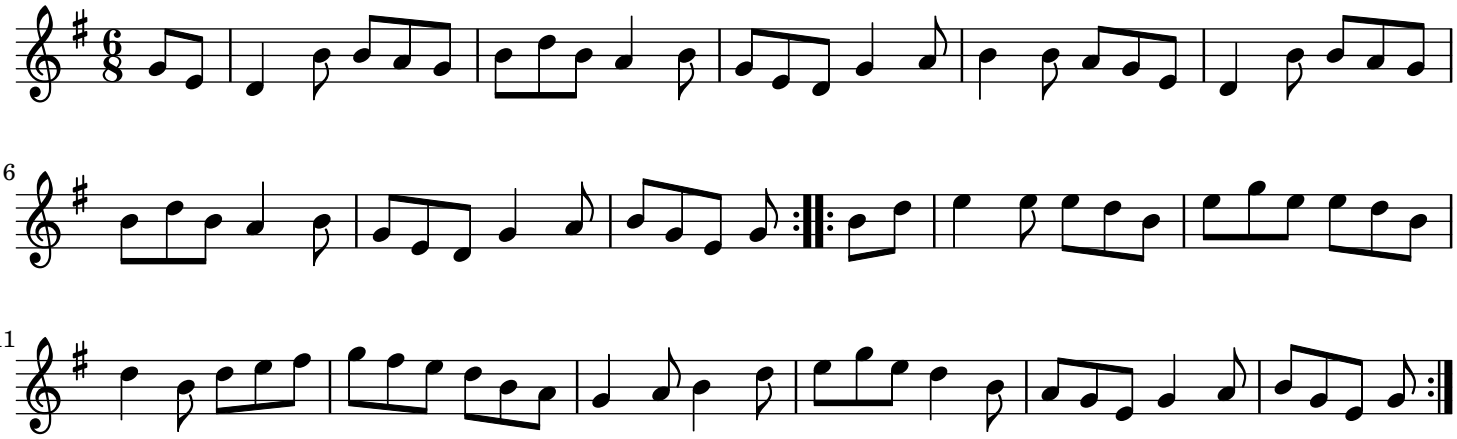
The Kid on the Mountain

Irish slip jig, trad.; E minor.



Out On The Ocean

Irish jig, trad.; G major.



The melody was collected by Irish collector George Petrie in the mid-19th century under the title “Bucks of Ahasnagh.” Jack Campin (jc@purr.demon.co.uk) identifies “Out on the Ocean” as one of many variants of the Lowland Scots tune “The Rock and the/a Wee Pickle Tow”, originally a women's spinning song. Francis O'Neill learned the tune from an accomplished West Clare flute player (and Chicago police patrolman) named Patrick “Big Pat” O'Mahony, a man of prodigious physique of whom he said: “…the 'swing' of his execution was perfect, but instead of 'beating time' with his foot on the floor like most musicians he was never so much at ease as when seated in a chair tilted back against a wall, while both feet swung rhythmically like a double pendulum”.

—Andrew Kuntz, *The Fiddler's Companion.*

The Kesh

Irish jig, trad.; G major.