

# 0. Dance to the Fiddle, March to the Fife

## Instrumental Folk Tunes in Pennsylvania

ed. Samuel P. Bayard

"Then the drums did beat and rattle,  
And the fife did sweetly play;  
She arched up to the enemy  
And bravely fought away.

The fiddler being willing,  
And his arm a-being strong,  
He played "The Drowned Irishman"  
For four hours along.  
(From Pennsylvania Folksong Versions)

Google summary:

Dance to the Fiddle, March to the Fife: Instrumental Folk Tunes in Pennsylvania by Samuel P. Bayard was published in 1981 (sometimes cited as 1982). This book compiles hundreds of instrumental folk tunes, primarily fiddle and fife tunes, collected in southwestern Pennsylvania and parts of West Virginia starting in the 1920s.

### 017001. NEIL GOW'S RANT (V)

Meighen, V, 1930s, B.

Rhythm: air, strathspey

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.5 #1

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**017002. MILLGOW'S REEL (V)**

Strosnider, V, 1928, B.

Musical score for Millgow's Reel (V) in G major, 2/4 time. The score consists of four staves of music. The first staff is the main melody. The second staff has a section labeled 'A...' and 'Quicker'. The third staff has a section labeled 'B...' and 'Repeat ad lib.'. The fourth staff has a section labeled 'C...' and 'Repeat ad lib.', followed by a section labeled 'A Var.', 'B', and 'C' with a 'D.C.' marking.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.5 #2

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**018003. The CORN-HUSKERS**

Phillips, V, 1930s, B.

Musical score for The Corn Huskers in G major, 4/4 time. The score consists of three staves of music. The first staff is the main melody. The second and third staves provide accompaniment.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.18 #3

Notes: "A formula like the one making up the main part of our first half-tune also comprises the first strain of O'Neill MI, No. 1447. Beyond that, there is no resemblance between the two tunes."

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**018003. The Corn Huskers (V)**

Phillips, V, 1930s, B.

Musical score for The Corn Huskers (V) in G major, 4/4 time. The score consists of three staves of music. The first staff is the main melody. The second and third staves provide accompaniment.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.18 #1

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**018004. Square Dance Tune**

James Taylor, V, 1930s, B.



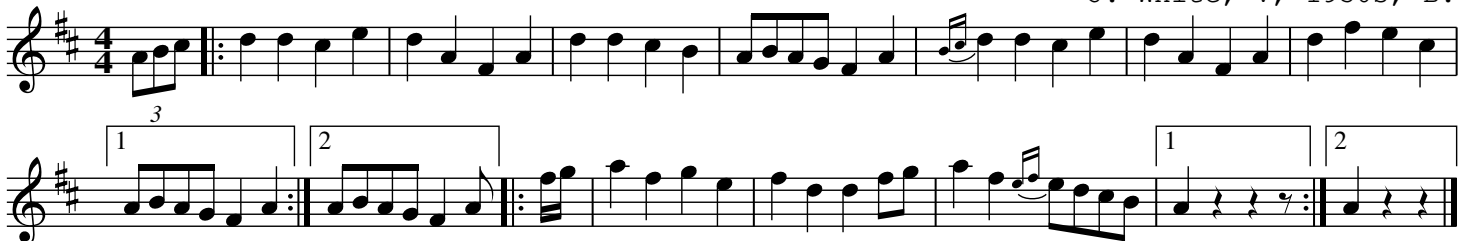
Rhythm: reel, polka

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.18 #4

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**019005. OLD DANCE TUNE (V)**

J. White, V, 1930s, B.



Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.19 #5

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**019006. The TURKEY-EGG (V)**James Taylor, V, 1930s, B.  
B.:

A rhyme accompanying the tune runs:

Ben stole the turkey-egg,  
 run around the medder with it,  
 Threw it in the creek,  
 and swore he never meddled with it.

Rhythm: hornpipe

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.19 #6

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**019007. KATIE WITH THE BUCKLES (V)**

H. White, V, 1930s, B.

Musical notation for 'Katie with the Buckles (V)'. The piece is in 4/4 time and B-flat major. It consists of two staves. The first staff begins with a double bar line and a repeat sign. The melody features eighth and sixteenth notes, with a triplet of eighth notes in the fifth measure. The second staff continues the melody, also featuring a triplet of eighth notes in the fifth measure.

This rhyme was associated with the tune:

Long folks, short folks, have ye heerd the news?  
 I'm goin'to marry Katie with the buckles on her showes.  
 Ha! Ho! Never could refuse--  
 I'm goin'to marry Katie with the buckles on her showes.  
 Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.19 #5

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**020008. SQUARE DANCE (V)**

Losch, V, 1930s, B.

Musical notation for 'Square Dance (V)'. The piece is in 4/4 time and B major. It consists of three staves. The first staff begins with a double bar line and a repeat sign. The melody features eighth and sixteenth notes. The second staff includes a section labeled 'A...' and features a triplet of eighth notes. The third staff includes a section labeled 'Var. A' and features a triplet of eighth notes.

Rhythm: <sup>3</sup>reel

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**020009. JIG (V)**

Losch, V, 1930s, B.

Musical notation for 'Jig (V)'. The piece is in 4/4 time and B major. It consists of four staves. The melody features eighth and sixteenth notes, with a mix of eighth and sixteenth note patterns throughout.

If this is a "jig," it must be one of the so-called "straight jigs" like those in the blackface minstrel shows. The second part is also that of the well-known Soldier's Joy tune (No. 332).  
 Rhythm: "straight jig"

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**020010. The HORSE CALLED ROVER**

Or ROOSTER IN THE STRAWPILE (V)

H. White, V, 1930s, B.

Musical score for "The Horse Called Rover" in G major, 4/4 time. The score consists of three staves. The first staff contains the main melody with first ending 'A...' and second ending 'B...'. The second staff continues the melody with first ending 'B...' and second ending 'B...'. The third staff shows two variations: 'Var. A' and 'B'.

Rhythm: "straight jig"

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**020010. The HORSE CALLED ROVER**

Or ROOSTER IN THE STRAWPILE (V)

H. White, V, 1930s, B.

Musical score for "The Horse Called Rover" in G major, 4/4 time. The score consists of three staves. The first staff contains the main melody with first ending 'A...' and second ending 'B...'. The second staff continues the melody with first ending 'B...' and second ending 'B...'. The third staff shows two variations: 'Var. A' and 'B'.

Rhythm: "straight jig"

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**021011. OLD AIR (V)**

H. White, V, 1930s, B.

Musical score for "Old Air" in B-flat major, 4/4 time. The score consists of four staves. The first two staves show the main melody with triplets. The last two staves show variations of the melody, also featuring triplets.

Rhythm: air

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.21 #11

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**021012. COONEY IN THE STUBBLE FIELD (V)**

H. White, V, 1930s, B.

A...

Musical score for 'Cooney in the Stubble Field (V)'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. Below the main score is a variation labeled 'Var. A' which shows a short melodic phrase.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.21 #12 (and the top of p.22)

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**021012. COONEY IN THE STUBBLE FIELD (V)**

H. White, V, 1930s, B.

C...

Musical score for 'Cooney in the Stubble Field (V)'. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a repeat sign and a first ending bracket. The second staff continues the melody. Below the main score is a variation labeled 'Var. c' which shows a short melodic phrase.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.21 #12 (and the top of p.22)

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**022013. REEL (V)**

H. White, V, 1930s, B.

Musical score for 'Reel (V)'. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a repeat sign and a first ending bracket. The second and third staves continue the melody. The score includes various musical notations such as first and second endings, triplets, and dynamic markings like 'V'.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.22 #13

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**022013. REEL (V)**

H. White, V, 1930s, B.

Musical score for Reel (V) in G major, 4/4 time. The score consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth and sixteenth notes, with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff continues the melody with similar rhythmic patterns and includes a triplet of eighth notes. The third staff concludes the piece with a final triplet of eighth notes. The piece ends with a double bar line and repeat dots.

Rhythm: reel # The book has the key of E.

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.22 #13

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**022014. ALL THE GALS IS GONE AWAY (V)**

H. White V, 1930s, B.

Musical score for All the Gals is Gone Away (V) in B-flat major, 2/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a triplet of eighth notes. The second staff continues the melody with similar rhythmic patterns and includes a triplet of eighth notes. The piece ends with a double bar line and repeat dots.

With the tune goes this rhyme:

All the gals is gone away  
 Down to the straw-pile ready for play.  
 All the gals is gone away  
 Fetch them back and make them stay.

Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.22 #14

Notes: Why is it Fmix when there are no E (or E flat) notes?

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**023015. OLD DANCE TUNE (V)**Strosnider, V, 1930s, B.  
A...

Musical score for Old Dance Tune (V) in G major, 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns and includes a triplet of eighth notes. The piece ends with a double bar line and repeat dots.

Rhythm: march, polka

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.23 #15

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**023016. CHASE THE SQUIRREL (V)**

Strosnider, V, 1930s, B.

Musical score for 'CHASE THE SQUIRREL (V)' in 4/4 time, key of D major. The score consists of three staves. The first staff contains the main melody with sections labeled A..., B..., C, A..., B..., D..., B..., C, and A... ending with 'Fine'. The second staff contains a bass line with sections E... and F... ending with 'D.S.to Fine'. The third staff is a variation labeled 'Var. A' with sections A, B, C, D, E, and F.

Rhythm: polka, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.23 #16

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**024017. OLD DANCE TUNE FRAGMENT (V)**

Strosnider, V, 1930s, B.

Musical score for 'OLD DANCE TUNE FRAGMENT (V)' in 4/4 time, key of D major. The score consists of one staff with a melody featuring a triplet and various rhythmic patterns.

Rhythm: polka, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.24 #17

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**024018. OLD REEL (V)**

Strosnider, V, 1930s, B.

Musical score for 'OLD REEL (V)' in 4/4 time, key of D major. The score consists of three staves. The first staff contains the main melody with a triplet. The second staff contains a bass line. The third staff is a variation labeled 'Var. A'.

Rhythm: polka, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.24 #18

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**024019. YANKEE DOODLE (FV)**

Mt. Pleasant Tablatures, 1950s, JB.

Musical score for 'YANKEE DOODLE (FV)' in 4/4 time, key of D major. The score consists of two staves with a melody and bass line.

Rhythm: polka, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.24 #19 (and top of p.25)

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

Dance to the Fiddle, March to the Fife  
**025020. OLD DANCE FV)**

Strosnider, V, 19302, B.

Musical score for '025020. OLD DANCE FV)' in G major, 2/4 time. The score consists of four staves. The first staff is the main melody with a first ending labeled 'A..' and a second ending labeled 'B..'. The second staff is a 'Swift' variation. The third staff is a 'C..' variation. The fourth staff shows three variations labeled 'Var. A', 'B', and 'C'.

Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.25 #20

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**025021. SAILING DOWN THE RIVER ON THE O-HI-O (V)**

Strosnider, V, 19302, B.

Musical score for '025021. SAILING DOWN THE RIVER ON THE O-HI-O (V)' in G major, 4/4 time. The score consists of two staves. The first staff is the main melody with a first ending labeled 'A..' and a second ending labeled 'B..' and 'C..'. The second staff is a 'Var.' section with three variations labeled 'A', 'B', and 'C'.

The player knew these words:

The boatmen whistle and the boatmen sing,  
 and the boatmen tell me some good thing.

Way, oh, boatmen row,  
 Sailing down the river on the O-hi-o.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.25 #21

Notes: The 2nd strain has initial repeat but no final repeat; not fixed.

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**026022. GENERAL BRADDOCK'S MARCH (F)**

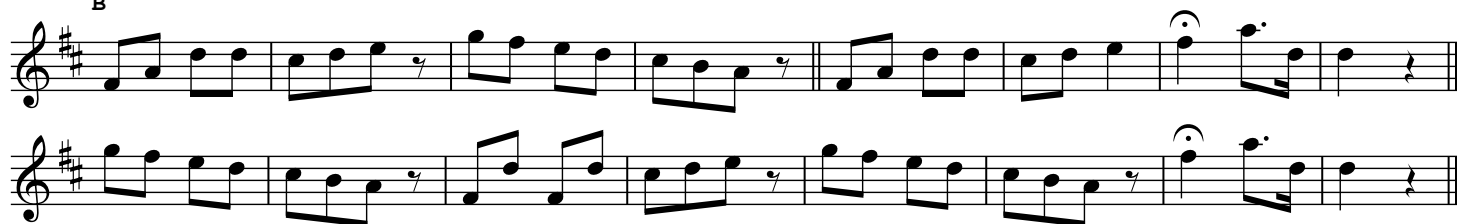
Mount Pleasant Tablatures, 1950s, JB.

A



An untitled version.

B



Familiar-sounding, but elusive. It may possibly derive from a popular song, or a country dance, or -- as seems more likely -- a camp-meeting spiritual, once well known in southwestern Pennsylvania, with a chorus of:

Praise the Lord, O my soul, Glory, hallelujah!

Praise the Lord, O my soul, Praise ye the Lord!

Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.26 #1

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**027023. MOTHER SAYS I MUSTN'T (V)**

Strosnider, V, 1929, B.



Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.27 #1

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**027024. WASHINGTON FUNERAL DIRGE (F)**

Mount Pleasant Tablatures, 1950s, JB.



Rhythm: lament, march

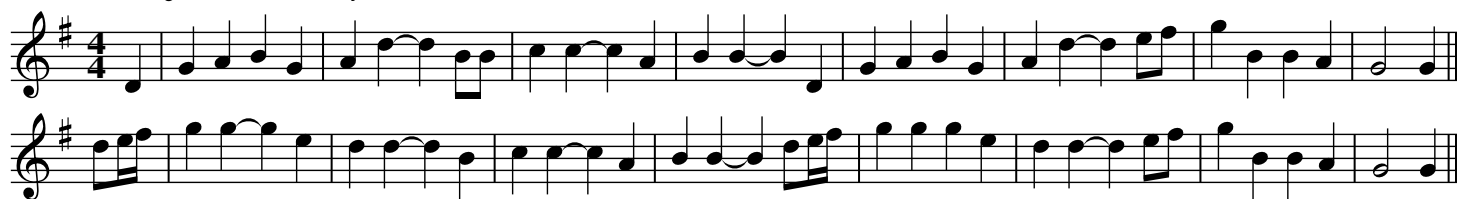
Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.27 #2

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

Dance to the Fiddle, March to the Fife  
**027025. STORMSTOWN (F)**

McKivison, V, 1930. B.

Name of a village in Centre county.



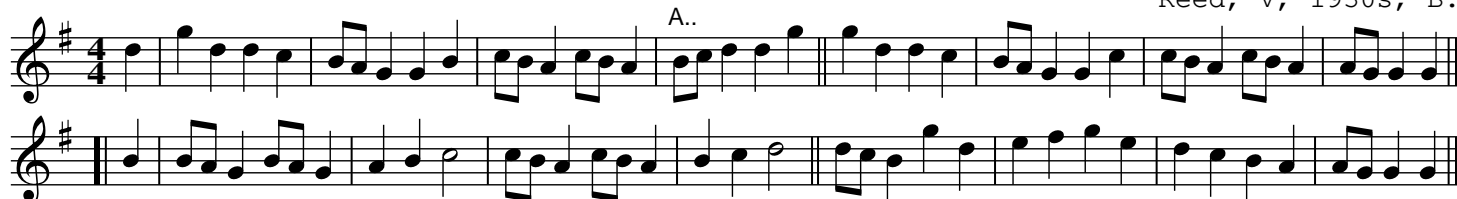
Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.27 #3 (and top staff on p.28)

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**028026. Port's Tune**

Reed, V, 1930s, B.



Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.28 #26

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**028027. OLD DANCE**

Reed, V, 1930s, B.



Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.28 #27

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**029028. PIECE COMPOSED BY SYLVESKY VARNER (V)**

Losch, V, 1930s, B.



Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.29 #28

Notes: The key signature was missing in all but the last staff, but the f notes have sharps, so K:G is used here.  
 (The first part may be considered in C, despite all the f sharps, but it's a bit ambiguous.)

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**029029. SUNDAY AFTERNOON**

Losch, V, 1930s, B.

A..... B....

1 2 C.....

Var. A B C

Detailed description: This block contains the musical notation for 'Sunday Afternoon'. It consists of three staves of music in G major and 4/4 time. The first staff shows the main melody with sections labeled 'A.....' and 'B....'. The second staff includes first and second endings, with the second ending labeled '2 C.....'. The third staff provides three variations: 'Var. A', 'B', and 'C'.

Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.29 #29

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**029030. HOPPLE'S REEL (V)**

Losch, V, 1930s, B.

A..

3

Var.A

Detailed description: This block contains the musical notation for 'Hopple's Reel (V)'. It consists of three staves of music in G major and 4/4 time. The first two staves show the main melody with a section labeled 'A..'. The third staff includes a triplet of eighth notes marked with a '3' and ends with a 2/4 time signature change. Below the main score is a separate staff for 'Var.A'.

Play 2d pt. 4 times.

Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.29 #30 (and top of p.30)

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**030031. SQUARE DANCE (V)**

Losch, V, 1930s, B.

Musical score for Square Dance (V) in G major, 4/4 time. The score consists of four staves. The first three staves contain the main melody with sections labeled A..., B..., C..., D., and B... The fourth staff contains four variations labeled A, B, C, and D.

Rhythm: march, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.30 #31

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**030032. BOB RIDDEO or BOB RIDDLEY (F)**

Mount Pleasant Tablatures, 1950s, B.

Musical score for Bob Riddeo or Bob Riddley (F) in G major, 2/4 time. The score consists of two staves. The first staff contains the main melody, and the second staff contains a variation.

Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.30 #32 (and top staff on p.33)

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**031033. FRENCH FOURS (V)**

Losch, V, 1930s, B.

Musical score for French Fours (V) in G major, 4/4 time. The score consists of two staves. The first staff contains the main melody with sections labeled A... and 3. The second staff contains a variation labeled Var. A.

Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.31 #33

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

### 031034. COTILLION [sic] (V)

Learned from a black man.

Losch, V, 1930s, B.

Musical score for Cotillion [sic] (V) in 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melody with several triplet markings (indicated by a '3' above the notes). The second staff continues the melody and includes a sharp sign (#) above a note. The third and fourth staves provide a harmonic accompaniment, with the fourth staff ending with a triplet marking. The piece concludes with a double bar line.

Looks like the worn-down remnant of some Irish or Scottish reel tune. One can see some resemblance between this melody and One Thousand, p.25, 5th.

Rhythm: march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.31 #34

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

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### 031035. STRAIGHT FOURS

Losch, V, 1930s, B.

Musical score for Straight Fours in 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melody with several measures of music, including first and second endings (labeled '1 B..' and '2'). The second staff continues the melody and includes a sharp sign (#) above a note. The piece concludes with a double bar line.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.31 #35

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

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### 032036. OLD REEL

Strosnider, V, 1930s, B.

Musical score for Old Reel in 4/4 time. The score consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features a melody with several measures of music, including first and second endings (labeled 'A...' and 'B.....'). The second staff continues the melody and includes a sharp sign (#) above a note. The piece concludes with a double bar line.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.32 #36

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

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**032037. MR HOPPLE (V)**

Named for the old player Christ Hopple.

Losch, V, 1930s, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.32 #37

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**032038. TOSS THE FEATHERS (V)**

Losch, V, 1930s, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.32 #37 (and top 2 staves of p.33)

Notes: The book has 2 identical endings for the 2nd part, plus the extra half-note delay before the "D.C."

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**033039. REEL (V)**

Losch, V, 1930s, B.

Rhythm: reel<sup>3</sup>, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.33 #39

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**033040. FIFE TUNE (F)**

Mount Pleasant Tablatures, 1950s, JB.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.33 #40

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

Dance to the Fiddle, March to the Fife  
**034041. SQUARE DANCE (V)**

Losch, V, 1930s, B.

A....

Var. A <sup>3</sup>

Detailed description: This block contains two staves of musical notation for 'Square Dance (V)'. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. A section labeled 'A....' is indicated above the first few measures. The second staff continues the melody, featuring a triplet of eighth notes marked '3' and labeled 'Var. A'. The piece concludes with a double bar line.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.34 #41

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**034042. THREE LITTLE NIGGERS LAYIN' IN BED (V)**

Losch, V, 1930s, B.

Detailed description: This block contains a single staff of musical notation for 'Three Little Niggers Layin' in Bed (V)'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes, with a repeat sign at the end. The piece concludes with a double bar line.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.33 #39

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**034043. BREAKDOWN (V)**

Detailed description: This block contains two staves of musical notation for 'Breakdown (V)'. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily composed of quarter notes. The second staff continues the melody, ending with a double bar line.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.34 #43

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**035044. DADDY KILLED THE BROWN BULL (V)**

I. Morris, V, 1930s, B.

A...

Var. A

Detailed description: This block contains two staves of musical notation for 'Daddy Killed the Brown Bull (V)'. The first staff has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is composed of quarter and eighth notes. A section labeled 'A...' is indicated above the first few measures. The second staff continues the melody, ending with a double bar line. A variation labeled 'Var. A' is shown at the end of the second staff.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.35 #44

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**035045. DICK'S HANDSPIKE (V)**

I. Morris, V, 1930s, B.



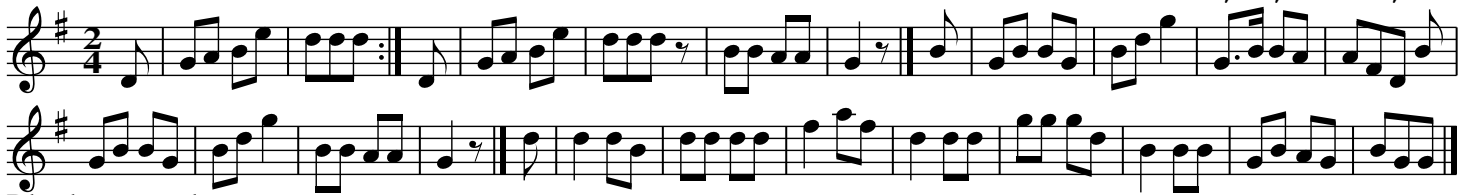
Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.35 #45

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**035046. OLD TIMES (F)**

I. Morris, V, 1930s, B.



Rhythm: march

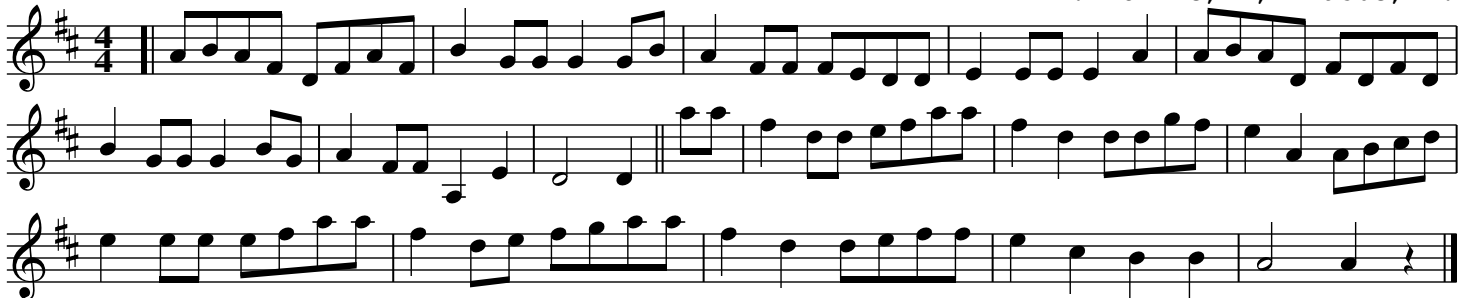
Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.35 #46

Notes: The book has K:D, but there are no C notes, and it starts and ends in G, so I fixed it.

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**036047. MARIA MORRIS TUNE (V)**

I. Morris, V, 1930s, B.



Named for a woman who liked it.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.36 #47

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**036048. MOUNT PLEASANT QUICKSTEP (F)**

Mount Pleasant Tablatures, 1950s, JB.

Two efforts to restore this tune's proper time.

1st.

2nd.

Rhythm: quickstep, march, jig

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.36 #48

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**036049. LITTLE SHOES (V)**

I. Morris, V, 1930s, B.

Rhythm: polka, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.36 #49 (and top staff of p.37)

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**036049. LITTLE SHOES (V)**

I. Morris, V, 1930s, B.

Rhythm: polka, reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.36 #49 (and top staff of p.36)

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

Dance to the Fiddle, March to the Fife  
**037050. OLD DANCE (V)**

J. Smalley, V, 1944, B.

From Slim Crissner, Washington County  
 Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.37 #50

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**037051. KEEP YOUR FEET OUT OF THE SAND (V)**

J. Smalley, V, 1944, B.

1 These G notes have up-arrows above; the meaning isn't obvious.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.37 #51

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

Dance to the Fiddle, March to the Fife  
**038052. RUSTIC DANCE (VF)**

Walter Neal, V, 1942, JB.

The musical score for "Rustic Dance (VF)" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a section labeled 'A' and 'A...', followed by 'B.....' and 'C.....'. The second staff contains 'D.....', 'Var. A', 'B', 'C', and 'D'. The third staff starts with 'B' and 'A...', and the fourth staff features 'Var. A'. The music is characterized by a steady eighth-note rhythm.

1 These G notes have up-arrows above; the meaning isn't obvious.

Rhythm: reel

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.38 #52

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**038053. OLD REEL (V)**

Ireland, V, 1944, B.

The musical score for "Old Reel (V)" is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a section labeled 'A...'. The second staff contains 'tr' (trill) and 'B.....'. The third staff features '1', 'C..', '2', 'Var. A', 'B', and 'C'. The music includes a trill and a double bar line with first and second endings.

Rhythm: reel, hornpipe

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.38 #53 (and top 2 staves on p. 39)

Transcription: 2026 John Chambers <jc:trillian.mit.edu>

**039054. GOVERNOR TAYLOR'S MARCH (F)**

Known a long time; where learned, unknown.

Horner, F, 1944, JB.

The title of this tune reflects the constant tendency of fifers to give their tunes names associated with things military, or else commemorative of famous historical figures, events, or places. This particular air seems to have a different title whenever it is found. Other sets include O'Neill MI, No.1813, I Won't Be a Nun; Roche, II, No.341, The Officer on Guard; MacDonald Gesto, p.129, Napoleon Crossing the Alps; Perron, I, No.51, Dennis Murphy's Hornpipe. Some tunes that seem closely related, and that suggest the derivation of our march tune from some song air are Ford, p.37, Pewter Mug; White Ex, p.37, The Tin-Ware Lass; and Joyce 1909, No.330, the Ladies Dressed in Their Garments So Green.

Rhythm: march, hornpipe

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.39 #54

Notes: The intended ending repeat pattern isn't at all obvious.

The A1A2 BA2 pattern is just a guess; play it as you like.

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**039055. REEL (V)**

Ireland, V, 1944, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.39 #55

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**040056. REEL (V)**

Losch, V, 1930s, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.40 #56

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

Ireland, V, 1944, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.40 #57

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**040058. GRANNY WILL YOUR DOG BITE [I] (FV)**

As he has always known it.

Horner, F, 1961, JB.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.40 #58

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**041059. GRANNY WILL YOUR DOG BITE [II] (V)**

A

Ireland, V, 1944, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.40 #58

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**041059. GRANNY WILL YOUR DOG BITE [II] (V)**

B

Reed, V, 1930s, B.

Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.40 #58

Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

**041059. GRANNY WILL YOUR DOG BITE [II] (V)**

T. Patterson, V, 1930s, B.



Rhythm: reel, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.40 #58

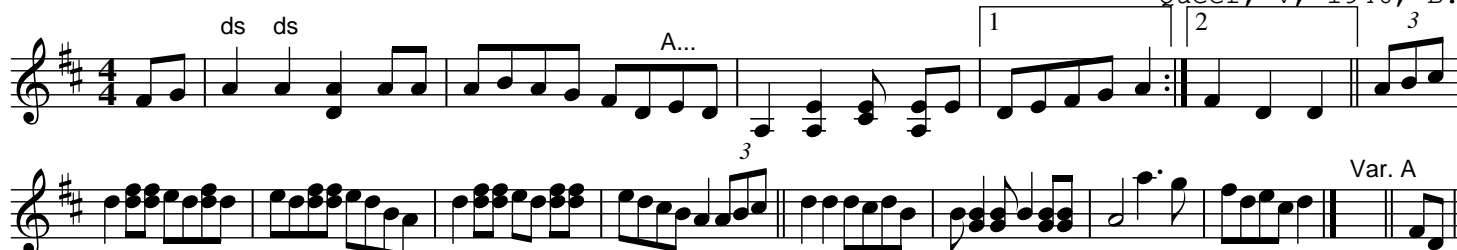
Transcription: 2026 John Chambers &lt;jc:trillian.mit.edu&gt;

Titles: same for all three versions. Notice the exchange of place between parts in Version A, as over against Versions B, C. Accompanying Version C is the "refrain".

Johnny get your hair cut, hair cut, hair cut. Johnny get your hair cut just like me.

**277. ROUND UP THE YEARLINGS [I] (V)**

Queer, V, 1946, B.



Learned from the Nashville, Tenn., radio.

Rhythm: air, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.232 #277A

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**277. ROUND UP THE YEARLINGS [I] (V)**

Queer, V, 1946, B.



Learned from the Nashville, Tenn., radio.

Rhythm: air, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.232 #277A

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

## 277. ROUND UP THE YEARLINGS [I] (V)

S. Hail, V, 1930s, B.

Learned along the Mason-Dixon Line.

Rhythm: air, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.232 #277B

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

## 277. ROUND UP THE YEARLINGS [I] (V)

S. Hail, V, 1930s, B.

Learned along the Mason-Dixon Line.

Rhythm: air, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.232 #277B

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

## 278. ROUND UP THE YEARLINGS [II] (V)

Boden, V, 1957, JB.

\* The e notes look like whole notes; it's not obvious what this means.

Rhythm: air, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.233 #278 II

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

## 278. ROUND UP THE YEARLINGS [II] (V)

Boden, V, 1957, JB.

Musical score for 'Round Up the Yearlings [II] (V)' in G major, 4/4 time. The score consists of four staves. The first staff is labeled 'A.....'. The second staff is labeled 'B....' and contains two asterisks (\*). The third staff is labeled 'E..' and 'F.....' and also contains two asterisks (\*). The fourth staff is labeled 'Var. A' and contains six measures labeled 'B', 'C', 'D', 'E', and 'F'.

\* The e notes look like whole notes; it's not obvious what this means.

Rhythm: air, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.233 #278 II

Transcription: 2025 John Chambers <jc:trillian.mit.edu>

## 590041. OLD SET DANCE, Part of The Lancers (V)

Simmons, V, 1941, B.

Musical score for 'Old Set Dance, Part of The Lancers (V)' in G major, 6/8 time. The score consists of three staves. The first staff is labeled 'A..' and 'C...'. The second staff is labeled 'D..' and 'E...'. The third staff is labeled 'Var. A' and contains six measures labeled 'B', 'C', 'D', 'E', and 'E'.

Rhythm: jig

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.\_\_\_\_ #\_\_\_\_

Notes: "See the note to our No. 566."

Transcription: 2025 John Chambers <jc:trillian.mit.edu>

**590042. JIG (V)**

Simmons, V, 1930s, B.

Musical score for Jig (V) in 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains measures 1 through 8, with a repeat sign and a first ending bracket over measures 7 and 8. The second staff continues from measure 9 to 16, with a second ending bracket over measures 15 and 16. The third staff contains measures 17 through 24, with a 9/8 time signature change at measure 17. The fourth staff contains measures 25 through 28, with a key signature change to one flat (Bb) at measure 25. Various measures are labeled with letters A through D, and some have accents (^) or slurs. The piece ends with a double bar line and the instruction 'D.S.' (Da Capo).

Rhythm: jig

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.590 #42

Notes: This is a distant relative of the Swallow Tail jig.

The book's notes say "The G on the E-string was generally played a little high."

The =c note in bar 8 has an up-arrow suggesting the same slightly high intonation.

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

**590043. COCK OF THE EAST AND WEST (V)**

Simmons, V, 1930s, B.

Musical score for Cock of the East and West (V) in 6/8 time. The score consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains measures 1 through 8, with a repeat sign and a first ending bracket over measures 7 and 8. The second staff continues from measure 9 to 16, with a second ending bracket over measures 15 and 16. The third staff contains measures 17 through 24, with a 9/8 time signature change at measure 17. The fourth staff contains measures 25 through 32, with a key signature change to one flat (Bb) at measure 25. Various measures are labeled with letters A through H, and some have slurs. The piece ends with a double bar line and the instruction 'F again'.

Rhythm: jig, march

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.590 #43 (2 staves on p.591)

Transcription: 2025 John Chambers &lt;jc:trillian.mit.edu&gt;

# 591044. The QUEEN'S MARRIAGE (V)

Orange and Blue

Simmons, V, 1930s, B.

The main musical score consists of five staves of music in G major and 6/8 time. The first staff contains measures labeled A... through D... The second staff contains measures labeled E.. The third staff contains measures labeled F... and G... with up-bow decorations (^) above the first and last measures. The fourth staff contains measures labeled H... through L... The fifth staff contains measures labeled K.. and L..

"(^)" represents the up-arrow decoration used in this tune, whatever it means.

Var. A consists of two staves of music. The first staff contains measures labeled B, C, and D. The second staff contains measures labeled E, F, G, G, H, I, J, K, and L.

Rhythm: jig

Book: DTFMTF: Sam Bayard's "Dance to the Fiddle, March to the Fife" p.591 #44

Transcription: 2025 John Chambers <jc:trillian.mit.edu>