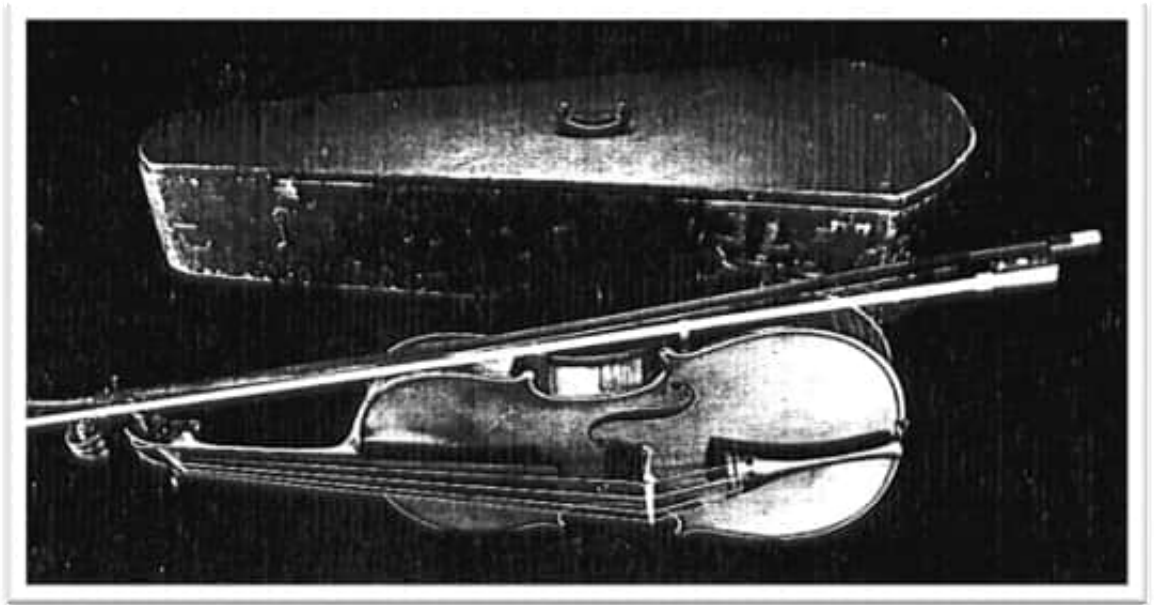


William Litten's
FIDDLE TUNES

1800 – 1802



GALE HUNTINGTON

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Transcribed by
GALE HUNTINGTON

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Publishing Note

Exhaustive attempts have been made to find the original publisher to secure rights to republish but to no avail.

This publication is offered in the spirit of musical cooperation generally found in the folk music world. It is a valuable collection that ought not to be lost again. Gale Huntington's original work in bringing this music out of museum archives is fully appreciated.

I originally printed just a few copies for attendees at a workshop at the Australian National Folk Festival in 2006. The collection was improved by the addition of chords by my son, James Johnson. The left-overs books were offered via my website www.davidjohnson.id.au and as there has been a steady demand I have reprinted in small batches as required.

I have also extracted what I consider the best of the collection and offer this Selection as well via my website. This music is clearer for reading and it is organised into 4 or 8 bar lines which is a valuable aid to folk musicians.

David Johnson

2008

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INTRODUCTION

This collection of fiddle tunes was made by William Litten at sea on a vessel, or on two different vessels, of the British India fleet in the years 1800, 1801, and 1802.

Everything that we know about the man is from disjointed material on the inside front and back covers of the manuscript book and from scraps of information on the pages of the book itself and from the music. The notes in the text are difficult to decipher because Litten's handwriting and spelling are both very bad, and in places the paper has bled. On the other hand the tunes themselves were transcribed without too much difficulty, for Litten was a good musician.

The manuscript is in the library of the Dukes County Historical Society in Edgartown, Massachusetts, on the Island of Martha's Vineyard.

Here are some of the facts that we can gather from the scattered notes. The British India fleet sailed from England May 27th, 1800, and arrived in China February 10th, 1801.*

The fleet consisted of sixteen war vessels. The names of the vessels and of six of the captains of them are listed on the inside back cover of the book. Not all are legible but here are nine of the ships and six of the captains, Litten's spelling: Neptune, Bombay Castle, Dorsetshire, Lady Jane Dundass, Bengall, Royal Bark, Gorgon, Royal Admiral, City of London, and captains Spens, Hamleton, Moreton, Torrington, Ramsay, and Bissette.

We can not be sure which ship Litten was on on the voyage out, but on the return voyage he was evidently on H.M.S. *Gorgon*, for he mentions a stop of that vessel at St. Helena on June 3rd, 1802. Litten's duty was that of ship's musician. At that time there was no chanteying on British war vessels, for chanteying was considered much too undignified for His Majesty's service. Instead of a chanteyman all war vessels of any size carried an official fiddle player whose music helped to lighten some of the heavier work. A little after Litten's time the cornet began to compete with the fiddle.

But just as in merchant vessels where the chanteyman had to go aloft to take in sail or reef with the rest of the crew, stand his trick at the wheel and stand watch, so Litten seems to have had other duties in addition to that of musician. Once he speaks of himself as "William Litten waterman." Again in a note that is not entirely clear he says, "Buried 12 men drowned 2 ditto total 14." That was probably on the voyage from England to China and makes one think that perhaps Litten had some of the duties of a surgeon's mate.

In contrast to Litten's terrible spelling and handwriting his musical notation is good. There are mistakes in it but almost all of them seem to be errors of haste or carelessness. A few such very obvious mistakes I have corrected as where Litten has only one sharp in his key signature for a tune in D major.

With one exception I have not put in accidentals where Litten left them out, for I can not be sure that that was carelessness or whether he actually played the tune that way. That one exception is "The Woodford Ship" where Litten has an F sharp and a B flat in his key signature. I just could not make sense of some of his setting and did make some changes, perhaps not enough. A few other difficulties that I encountered will be found in the notes and references.

Thus as nearly as possible I have tried to leave the tunes exactly as Litten recorded them. However in a few instances I have put a tune in 4/4 time where Litten had it in split time, because it seemed better that way. I have also put a few in 2/4 time. But neither of those two really changes anything. I did hesitate a long time before leaving the accidentals out of "Collage Hornpipe." But so Litten had it, and so he may have played it and so I have left it.

Some of Litten's incidental notes in the pages of the manuscript are interesting if not very helpful or instructive in getting a better picture of the man and his duties. Above "Kissing and Flirting" he says "This was wrote by my own blood Cut my Thumb with a Panknife Blood Blood of Litten." His blood seems to have made pretty good ink for the appearance of that tune is indistinguishable from the rest of the music. In another place Litten gives us a laundry list, but it is not clear if it was his own laundry or whether he was doing it for an officer. And there is a very unclear list of ingredients for some sort of a drink. But mostly Litten stuck to his music.

*John Cumpston, E.D., D. Litt. of Australian National University, says that the fleet visited Australia and may have made other stops during the passage. (Personal communication)

A few of the tunes in the book are by someone other than Litten, one whose spelling and handwriting are better, but whose music is not. His name may have been Matthew Torbet, for that name is under one of the tunes. Also there are a few tunes and tune fragments in pencil but in which the notes are not given a value, making it impossible to reconstruct them.

The manuscript was brought home to the Vineyard by Allen Coffin of Edgartown. His name appears on the inside cover of the book. Allen Coffin must surely have been younger than Litten. But they may have been shipmates, if not on that voyage perhaps on a later one. Coffin was born in 1788. But many boys did go to sea at twelve or thirteen in those days, and many Americans were serving in the British navy, usually because they had been pressed into the service.

James Coffin, Allen's father, had been a seaman and then a shipmaster. But by 1800 he had retired from the sea and was an Edgartown merchant and a man of real wealth for the period. He had a fleet of small merchant vessels that sailed to all parts of the world. Such men as James Coffin often did send their sons to sea at an early age to learn the business.

We can not be sure that Allen Coffin played the fiddle but he probably did or why would he want Litten's book? Also there were a great many

more fiddle players a hundred and seventy-five years ago than there are today. We do know that Allen's family was a musical one, two of his daughters played the violin and played it well. It could be just that fact that accounts for the book's survival.

Allen Coffin is mentioned several times in Jeremiah Pease's diary for the early years of the 19th century. Jeremiah was a singer and he and Allen were friends. They used to go fishing and eeling through the ice together. Perhaps they made music together, too.

But about William Litten, we do not know even whether he was English, Scottish, Irish or American. There are some very good Irish tunes in the book and some equally good Scottish and English ones. However Litten did not seem to care too much for the typically Scottish dotted eighth and sixteenth note combination. In fact, some of his Scottish tunes play like Irish versions of them. There are even some almost American tunes in the book. That "almost" is because American fiddle tunes were rare in those days and even some tunes that we think of as American had their origin in the British Isles.

So here is the fiddle tune repertory, or probably just part of the repertory, of a long ago sea-faring fiddle player. And we can be thankful that Allen Coffin brought the book home with him.

REELS, STRATHSPEYS AND HORNPIPES

ST. CATHERINES LANE AT FIVE

Handwritten musical notation for "The Rose Tree" in G major, 2/4 time. The melody is written on a treble clef staff with a key signature of one sharp (F#). The lyrics "The Rose Tree" are written below the staff. The melody consists of two lines of music. The first line starts with a repeat sign and ends with a double bar line. The second line continues the melody and also ends with a double bar line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second line starts with a repeat sign and ends with a double bar line. The notes are: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

THE RUFFLIANS RANT

Handwritten musical notation for the song "The Sound of Silence" in treble clef, 2/4 time. The notation is written on four staves. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in a simple, accessible style. The guitar chords are indicated by letters above the notes: D, Em, Bm, A, and G. The first staff contains the first line of the melody, the second staff contains the second line, the third staff contains the third line, and the fourth staff contains the fourth line. The notation is written in a clear, legible hand.

THE ROYAL HUNT

ROYAL REVIEW

Two staves of music in G major (one sharp). The melody is written in treble clef. Chords are indicated above the notes: D, G, Bm, A, D, G, A, D on the first staff; D, A, Bm, F#m, G, D, A, D on the second staff.

OVER YOUNG TO MARRY

Three staves of music in G major. The melody is written in treble clef. Chords are indicated above the notes: Em, D, Em, Am, Em (triple), D, C, D on the first staff; Em, Am, Em, Bm, Em, D, C, Bm on the second staff; Em, Am, Em, Bm, Em, G, Em, Bm on the third staff.

NAVY DANCE

Two staves of music in G major. The melody is written in treble clef. Chords are indicated above the notes: D, Em, D, Em, D, A, D, G, D, A, D on the first staff; D, A, D, G, D, A, D on the second staff.

MISS MANNS REEL

Two staves of music in G major. The melody is written in treble clef. Chords are indicated above the notes: G, F, G, A, D on the first staff; G, F, G, A, D on the second staff.

MRS. MURRAY'S REEL



MISS FLORA McDONALD'S REEL



JAMES BAILEY IN BOMBAY



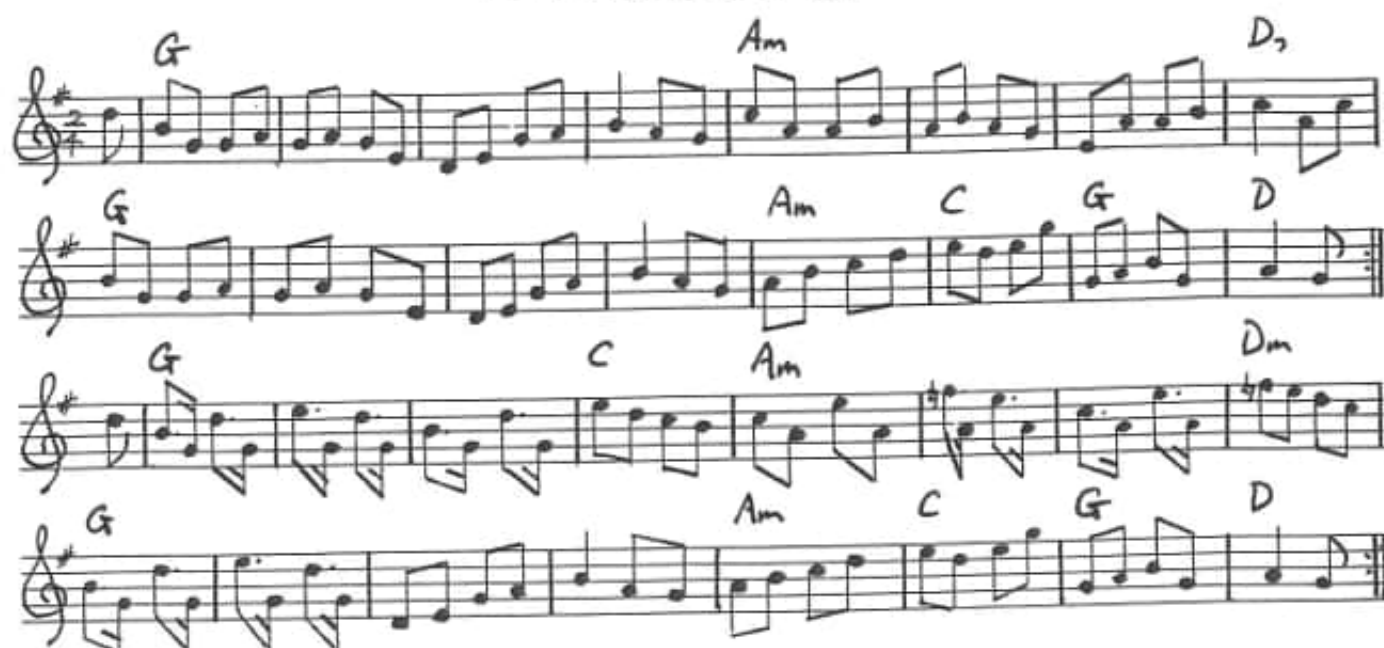
THE HIGHLAND MAN



GARISSON FROLICK



MISS CARBERYS REEL



MISS BLAIRS REEL



MISS CAMPBELLS REEL

Chords for Miss Campbell's Reel: D, Em, C, D, G, A, D, D, Em, D, A7, D, D, Em, D, G, A7, D.

DUKE OF GORDONS REEL

Chords for Duke of Gordon's Reel: G, D, G, D, G, G, D, G, D, G, C, Em, D, G.

DOWNEYS LOCK

Chords for Downey's Lock: Gm, F, D, Gm, Bb, F, Dm, F, F, Cm, D, Eb, Dm, D7.

MISS BAIRDS OF NEW BYTHE STRASPEY

Handwritten musical score for 'MISS BAIRDS OF NEW BYTHE STRASPEY'. The score is written on three staves in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the notes: D, A7, D, Em, D, Em, G, D, A, D, A, D.

DIVEL AMONG THE TAYLORS

Handwritten musical score for 'DIVEL AMONG THE TAYLORS'. The score is written on two staves in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the notes: D, A, G, D, A, D.

MGO AND DAGA

Handwritten musical score for 'MGO AND DAGA'. The score is written on two staves in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the notes: D, A, D, A, D.

LIGHT HORSE REEL

Handwritten musical score for 'LIGHT HORSE REEL'. The score is written on two staves in treble clef, with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the notes: G, Am, G, Am, Em, Em, D, C, Em, D, C, G.

LORD SUMMERS REEL

Chords: G, C, G, D, G, G, D, C, G, D, C, G, D, G

THE NYMPH

Chords: D, A, D, A, D, G, A, G, D, A, D, A, D, Bm, D, Em, A, D, G, A, D

LADY GARNERS TROOP

Chords: F, C, F, C, F, F, Bb, F, Gm, C, F, Bb, F, C, F, F, Bb, F, Gm, C, Bb, F, C, F

LADY HARDWICKS REEL

First setting of Lady Hardwicks Reel in D major, 2/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The rhythm is consistent throughout. Chords are indicated above the notes: D, A7, D, A7, D, A7, D, A7, D. The piece ends with a double bar line and repeat dots.

LORD McDONALDS REEL

First setting of Lord McDonalds Reel in D major, 2/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The rhythm is consistent throughout. Chords are indicated above the notes: G, D, G, D7, G. The piece ends with a double bar line and repeat dots.

LORD McDONALDS REEL (Second Setting)

Second setting of Lord McDonalds Reel in D major, 2/4 time. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The rhythm is consistent throughout. Chords are indicated above the notes: G, D7, G, D7, G. The piece ends with a double bar line and repeat dots.

LADY CAMPBELLS DELIGHT

Handwritten musical notation for the song "The Sound of Silence" by Simon & Garfunkel. The notation is written on four staves in G major (one sharp) and 4/4 time. The melody is written in treble clef. Chords are indicated by letters above the staff: D, Bm, D, Em, D, Bm, A, Bm, D, A, D, Bm, A, D, Em, Fm, Bm, D, Bm, A, Bm, E, Bm, G, D. The notation includes eighth and sixteenth notes, rests, and repeat signs at the end of each staff.

LADY BRUCES REEL

Handwritten musical notation for the guitar solo of "Sweet Home Alabama". The notation is written on two staves in G major (one sharp) and 2/4 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. Chord names (G, Em, Am, D, C) are written above the notes. The piece ends with a double bar line and repeat dots.

THE WHITE COCHEAD

The image shows handwritten musical notation for two staves. Both staves are in treble clef with a key signature of one sharp (F#). The music consists of eighth-note patterns.

- Top Staff:** Chords indicated above the staff are G, D, G, Am, and Em. The melody starts on G4, moves through A4, B4, C5, D5, E5, F#5, and ends on G5.
- Bottom Staff:** Chords indicated above the staff are G, D, G, D, Em, Bm, and G. The melody starts on G4, moves through A4, B4, C5, D5, E5, F#5, and ends on G5.

LA VIRITTY

Two staves of music in treble clef, key of G major (one sharp). The melody consists of eighth and sixteenth notes. Chords are indicated above the notes: C, F, C, G, C, Dm, C, G, C on the first staff; and C, Am, Dm, G, Em, C, D, G, D, G on the second staff.

THE BOTTOM OF THE PUNCH BOWL

Two staves of music in treble clef, key of D major (two sharps). The melody consists of eighth and sixteenth notes. Chords are indicated above the notes: D, C, D, G, A, D on the first staff; and D, G, A, D, G, A, D on the second staff.

LITTEN HORNPIPE

Three staves of music in treble clef, key of F major (one flat). The melody consists of eighth and sixteenth notes. Chords are indicated above the notes: F, Gm, C, Gm on the first staff; Gm, F, C, F, C, F on the second staff; and Gm, C, Bb, Gm, F, C, F on the third staff.

HORNPIPE

Two staves of music in treble clef, key of D major (two sharps). The melody consists of eighth and sixteenth notes. Chords are indicated above the notes: D, G, A, D, G, A, D on the first staff; and D, G, D, Em, A, D, A, G, Em, A, D on the second staff.

DEL CAROS FANCY

Two staves of music in treble clef, key of D major (one sharp), 4/4 time. The melody is written in a single line across both staves. Chords are indicated above the notes.

Chords: C, G, C, Dm, C, Dm, G7, C, G, C, F, G, C, C, G, Am, Dm, Em, G, Dm, F, C, G, C.

LAURAL AND LINDSAY

Three staves of music in treble clef, key of D major (one sharp), 4/4 time. The melody is written in a single line across all three staves. Chords are indicated above the notes.

Chords: D, A, D, C, D, Am, D, A7, D, A, D, A, D, A, D, A, D.

THE COLLAGE HORNPIPE

Three staves of music in treble clef, key of D major (one sharp), 4/4 time. The melody is written in a single line across all three staves. Chords are indicated above the notes.

Chords: D, Em, A, D, G, Em, A, G, A, D, D, G, Em, A, G, A, D.

THE CALEDONEAN LADDIE

Chords for 'THE CALEDONEAN LADDIE':
 Staff 1: D, G, A, D, Em, A, D, G, A, D, Em, A, D
 Staff 2: Bm, Em, A, G, Bm, D, G, D, G, Em, A7
 Staff 3: D, Em, Bm, A, Em, A, D, A7, D

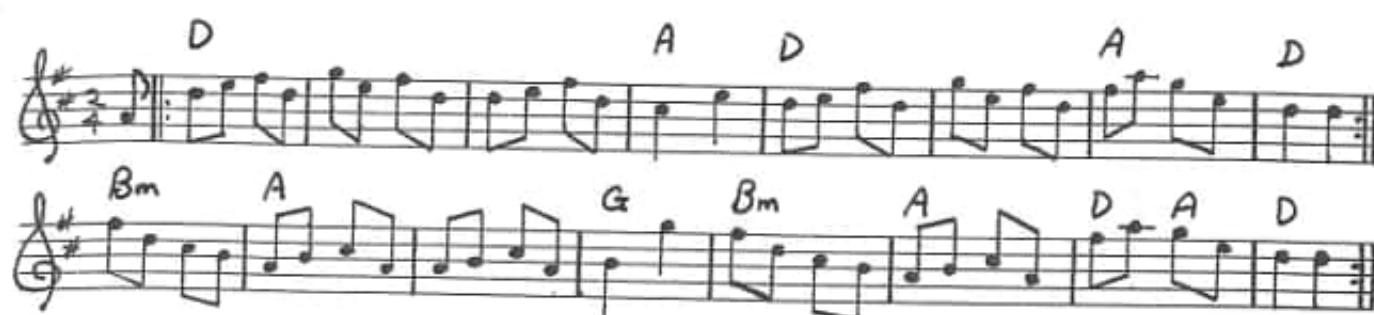
THE CALEDONEAN HUNT

Chords for 'THE CALEDONEAN HUNT':
 Staff 1: D, G, Em, D, G, D
 Staff 2: D, G, Em, D, G, D, A, D
 Staff 3: D, G, D, Em, A, D, G, D, G, D, A7
 Staff 4: D, G, D, C, A, D, Bm, G, A, D

BONEY LADS

Chords for 'BONEY LADS':
 Staff 1: A, D, A, D, A, E, A, D, A, D, E, A
 Staff 2: A, D, A, D, A, E, A, D, A, D, E, A
 Staff 3: A, D, A, D, A, E, D, A, D, A, D, E, A

WILD IRISH MAN



LITTLE FANNYS LOVE



THE BANKS OF GRAY



LADY RAMSEY

GC G G C G GC G Am G D
G D C G D G Em D
G D Em Bm Em D C G D

WELCOME HERE AGAIN

D A D A D
D G A D G A D

PATRICKS HILL

A D A E A D A E, A
A Bm A E A E A E, A

THE BUFF AND BLUE

Handwritten musical score for 'THE BUFF AND BLUE' in G major, 4/4 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The notes are written in a simple, rhythmic style. The chords are indicated by letters above the notes: G, D, G, Am D G on the first staff; G, D, G, C D G on the second staff; and Em, D, Em, C D G on the third staff.

SPEED THE PLOW

Handwritten musical score for 'SPEED THE PLOW' in A major, 2/4 time. The score consists of four staves. The first three staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a bass clef. The notes are written in a simple, rhythmic style. The chords are indicated by letters above the notes: A, D, A, E on the first staff; A, D, A, E, A on the second staff; A, D, A, E on the third staff; and A, Bm, A, Bm, E, D E, A on the fourth staff.

ASHLEYS RIDE

Handwritten musical score for 'ASHLEYS RIDE' in D major, 2/4 time. The score consists of three staves. The first two staves have a treble clef and a key signature of two sharps (F# and C#). The third staff has a bass clef. The notes are written in a simple, rhythmic style. The chords are indicated by letters above the notes: D, A, Bm, D, A, D, A, Em, A, Bm, A, D on the first staff; D, G, D, A, D, G, D, A, D on the second staff; and D, A, Bm, A, D, A, D, A, D on the third staff. Below the third staff, the text 'Reworked 1st Line' is written.

KISS MY LADY

Chords: D, A, D, G, A, D, A, D, A, D, D, F#m, G, Em, D, G, Em, D, A, D, D, Em, Bm, A, D, G, A, G, D, Em, Bm, Em, G, D, A, D.

SCOTTS REEL

Chords: Em, D, Em, D, Em, G, D, C, Am, Em, G, D, Em.

SIR DAVID HUNTER BLAIR

ALL WELL

Handwritten musical score for 'ALL WELL' in G major, 2/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The chords are written above the notes: G, Am, G, D, G, Am, D, G. The second staff has chords: G, Am, D, Em, G, C, G, C, G, D, G.

PRINCE WILLIAM OF AUGUSTER

Handwritten musical score for 'PRINCE WILLIAM OF AUGUSTER' in G major, 2/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The chords are written above the notes: G, Am, Em, G, D, G, Am, Em, Am, D, G. The second staff has chords: G, Am, D, G, Em, Am, C, D, G.

HUN HAYDN

Handwritten musical score for 'HUN HAYDN' in C major, 2/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of no sharps or flats. The second staff has a treble clef and a key signature of no sharps or flats. The melody is written in eighth and sixteenth notes. The chords are written above the notes: C, G, C, F, C, G, C, Dm, Am, Dm, G, C. The second staff has chords: C, F, C, F, G, C.

WARRENS VICTORY

Handwritten musical score for 'WARRENS VICTORY' in G major, 2/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth and sixteenth notes. The chords are written above the notes: D, Em, D, Em, G, D. The second staff has chords: D, C, D, G, D.

CUMBERLAND HOUSE

Handwritten musical score for 'CUMBERLAND HOUSE' in G major (one sharp). The score consists of four staves of music. The chords are: G, C, D, Em, Bm, C, G, Am, C, D, Em, C, G, G, Em, Bm, C, D, Em, C, G.

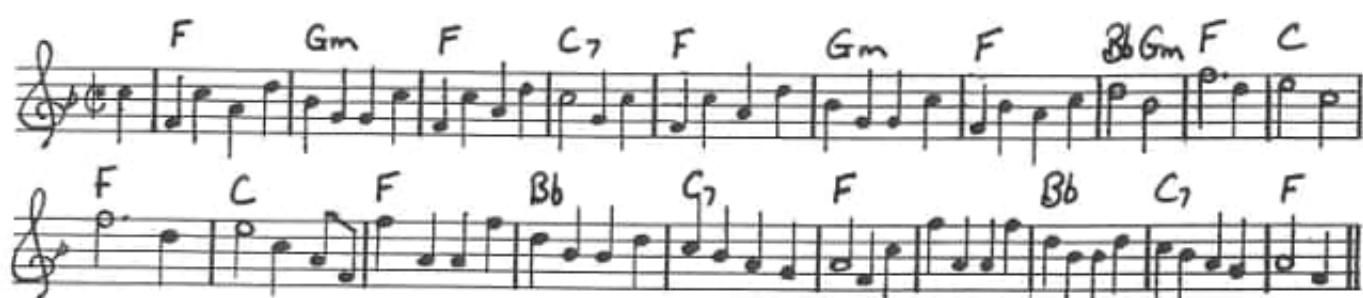
THE VILLAGE MAID

Handwritten musical score for 'THE VILLAGE MAID' in G major (one sharp). The score consists of six staves of music. The chords are: G, D, G, D, G, C, D, Bm, D, G, G, C, D, G, A, D, G, C, D, C, A, D, G, D, G, D, G, C, D, Bm, D, G, Am, G, Am, D, G, D, G, D, G, C, G, D, G, D, G, C, Am, G, C, D, G.

SIR ROGER DeCOVERLYS REEL

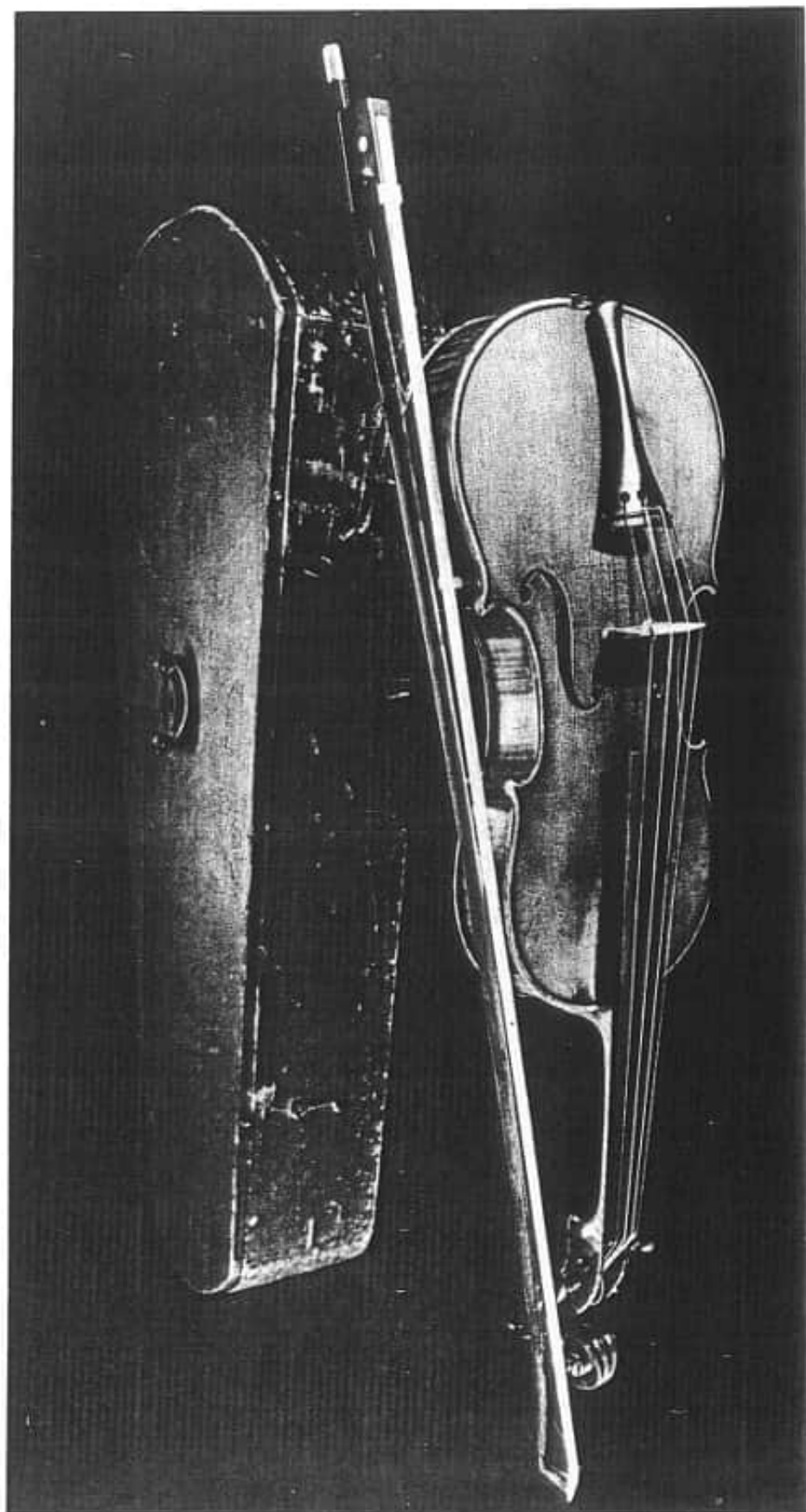


I AM A BRISK AND SPRIGHTLY LAD



YANKEE DOODLE





Photograph by Alison Shaw

Fiddle and case. The case is just about what William Litten probably used. The neck of his fiddle would have been slightly shorter.

JIGS AND OTHER DANCES

THE MINERS OF WICKLOW

Two staves of music in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment on the bottom staff. Chords are indicated above the notes.

Chords: D, G, D, Em, D, G, D, G, A, D, D, A, D, A, D, A, G, A, D.

SHIP NEW RIGGED

Two staves of music in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment on the bottom staff. Chords are indicated above the notes.

Chords: D, A, D, G, A, D, D, G, A, D, G, D, A, D.

BORING THE LEATHER

Two staves of music in F major (two sharps) and 6/8 time. The melody is written on the top staff, and the accompaniment on the bottom staff. Chords are indicated above the notes.

Chords: Dm, F, C7, Dm, F, C7, Dm, C7, Dm, F, C, F, Dm, C7, F, Dm, F, C.

THE SCULLION PEASANT

Two staves of music in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment on the bottom staff. Chords are indicated above the notes.

Chords: D, A, D, A, D, G, A, D, A, D, A, D, G, A, D, D, A, D, A, D, G, A, D.

OFF SHE GOES

Handwritten musical notation for the piece "OFF SHE GOES". It consists of two staves in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are written above the notes: D, G, A, D, G, D, A, D, G, A, D, A, D.

GO TO THE DEVIL AND SHAKE YOURSELF

Handwritten musical notation for the piece "GO TO THE DEVIL AND SHAKE YOURSELF". It consists of two staves in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are written above the notes: D, Bm, D, A, D, D, G, Em, A, D, A, D.

LORD CORNWALLIS JIGG

Handwritten musical notation for the piece "LORD CORNWALLIS JIGG". It consists of two staves in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are written above the notes: D, Bm, D, A, D, D, G, Em, A, D, A, D.

THE CURLY LOCKS

Handwritten musical notation for the piece "THE CURLY LOCKS". It consists of two staves in G major (one sharp) and 6/8 time. The melody is written on the top staff, and the accompaniment is on the bottom staff. Chords are written above the notes: D, A, D, Em, A, Fine D, A, D, A, D, Em, A7.

D.C.

PRIMROSE GAOL

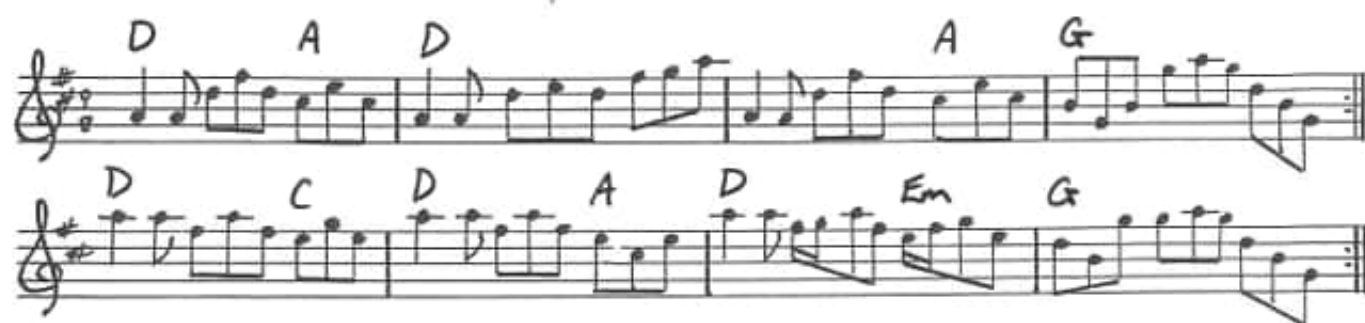
Handwritten musical notation for 'The Rose Tree' in G major, 6/8 time. The melody is written on two staves. The first staff contains the first six measures, and the second staff contains the next six measures. Chords are written above the notes: D, Am, G, D, Em, Am in the first staff, and D, Em, Bm, C, G, Am, G, D, G in the second staff.

LUMMDON

FOX HUNTERS JIGG

KISSING AND DRINKING

KISSING AND FLIRTING



KISS IN THE FURZ



JIGG POLTAGUE



HEY MY NANCY



KISS MY WIFE AND WELCOME

Em D Em C Bm Em D G D Em

Em G D Bm Em G D G D C D

The musical notation for 'KISS MY WIFE AND WELCOME' consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The melody is written in eighth notes. The second staff also has a treble clef, a key signature of one sharp, and a time signature of 12/8. The bass line is written in eighth notes. The piece ends with a double bar line and repeat dots.

HEAR GUNNER WATTS

The musical notation for 'HEAR GUNNER WATTS' consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The melody is written in eighth notes. The second staff also has a treble clef, a key signature of one sharp, and a time signature of 3/8. The bass line is written in eighth notes. The piece ends with a double bar line and repeat dots.

COTTILION

G D G D G D G D G D G

G D G Em Bm Am G Bm Am D Em Bm Am D G

The musical notation for 'COTTILION' consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The melody is written in eighth notes. The second staff also has a treble clef, a key signature of one sharp, and a time signature of 2/4. The bass line is written in eighth notes. The piece ends with a double bar line and repeat dots.

HANOVER WALTZ

G D G D G

G D C D G

G Am D Em G D G

The musical notation for 'HANOVER WALTZ' consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The melody is written in eighth notes. The second staff also has a treble clef, a key signature of one sharp, and a time signature of 3/4. The bass line is written in eighth notes. The piece ends with a double bar line and repeat dots.

THE BROUNSWICK WALTZE

Handwritten musical score for 'THE BROUNSWICK WALTZE' in 3/4 time, G major. The score consists of two systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters G, D, and C above the notes. The piece ends with a double bar line and repeat dots.

GERMAN WALTZ

Handwritten musical score for 'GERMAN WALTZ' in 3/4 time, A major. The score consists of two systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters A, D, G, and Bm above the notes. The piece ends with a double bar line and repeat dots.

COURTNEYS RANDO

Handwritten musical score for 'COURTNEYS RANDO' in 3/4 time, G major. The score consists of two systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters G, D, and C above the notes. The piece ends with a double bar line and repeat dots.

PRINCESS OF WALES MINUET

Handwritten musical score for 'PRINCESS OF WALES MINUET' in 3/4 time, G major. The score consists of two systems, each with a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. Chords are indicated by letters G, D, Am, Em, and C above the notes. The piece ends with a double bar line and repeat dots.

[illegible][illegible]



Gale Huntington playing the fiddle

Photo by Hollis Engley

MARCHES AND SONG MELODIES

MARSCILLOIS MARCH

Handwritten chord notations for Marscillois March:

Staff 1: G D G Am D G D

Staff 2: G D G D D₇ Em Am Em D

Staff 3: Gm D₇ Gm D₇ Gm D Gm

Staff 4: D G C D G

MAIDENS MARCH

Handwritten chord notations for Maidens March:

Staff 1: D G D Em A D

Staff 2: A Bm A D G A D

LORD CORNWALLIS MARCH

Handwritten chord notations for Lord Cornwallis March:

Staff 1: D A D G D A D Em A D

Staff 2: A D A Em A D G Em D Em A D

THE DORCHESTER MARCH

Chords: D, A, D, G, A, D, D, G, D, G, A, G, A, D

BONAPARTES MARCH

Chords: D, A, D, A, D, G, A, D, Em, A, D, Em, Bm, Bm, A, D, G, D, A, D, A, D, A, D

FAREWELL TO LIMERICK OR

THE CROPPYS RETREAT

Handwritten musical score for 'FAREWELL TO LIMERICK OR THE CROPPYS RETREAT'. The score is written on three staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the staff: D, A, Bm, D, A, D, D, G, D, Bm, D, G, Bm, D, G, A, D.

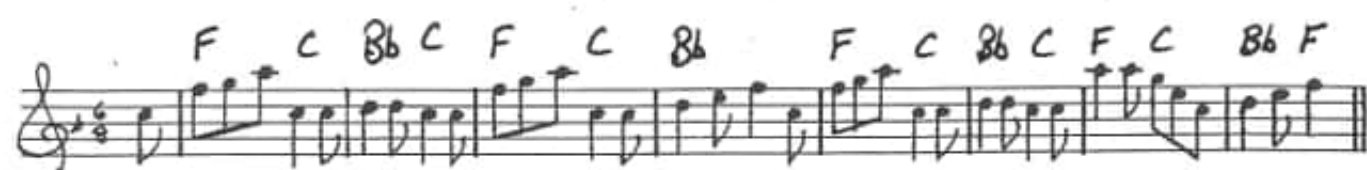
PHIL ORMAND

Handwritten musical score for 'PHIL ORMAND'. The score is written on four staves in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. The melody is composed of eighth and sixteenth notes. Chords are indicated above the staff: Bb, F, C, Dm, F, Dm, Bb, F, C, Dm, F, Dm, F, Bb, F, C, F, Dm, F, Bb, F, C, D, F, Dm, C, F.

NO TITLE I

Handwritten musical score for 'NO TITLE I'. The score is written on two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes.

NO TITLE II



MAIRY LA MORE



THE GALLEY SLAVE



THE LASS OF PATTYS MILL



THE THORN



WITHIN A MILE OF EDINBROW TOWN



THE WOODFORD SHIP

Handwritten musical score for 'THE WOODFORD SHIP' in G major, 4/4 time. The score consists of three staves. The first staff begins with a Gm chord and ends with a D chord marked 'Fine'. The second staff continues the melody with chords D, Gm, Cm, A, Dm, A, and Dm. The third staff features a bass line with chords C, G, C, G, Am, G, Dm, Eb, Gm, and D. The piece concludes with a D.C. (Da Capo) instruction.

LISTEN TO THE VOICE OF LOVE

Handwritten musical score for 'LISTEN TO THE VOICE OF LOVE' in D major, 2/4 time. The score is written on three staves. The first staff has chords D, A, D, G, D, Bm, A, G, and A. The second staff has chords D, A, D, A, G, D, and A. The third staff has chords D, A, D, G, A, G, A, Bm, A, and D. The piece ends with a double bar line.

WOODLANDS

Handwritten musical score for 'WOODLANDS' in C major, 3/4 time. The score consists of three staves. The first staff has chords C, F, C, and G. The second staff has chords G, C, G, F, C, Dm, G, and C. The third staff has chords F, C, G7, and C. The piece ends with a double bar line.

THE BLUE BELLS OF CHALLON

G C G D G D G C G D G

G Em D Am D G C G D G

The musical notation for 'The Blue Bells of Chalon' is written on two staves in G major (one sharp). The melody is in the upper staff, and the accompaniment is in the lower staff. The key signature has one sharp (F#). The time signature is 4/4. The melody starts with a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), then a half note (B4), a quarter note (A4), and a dotted half note (G4). The accompaniment starts with a half note (G3), a quarter note (B2), a quarter note (D3), and a half note (E3). The piece ends with a double bar line.

THE WOUNDED HUZUR

Am G C Em Am G Am

C G Dm F Em G

Am G C Am Em Am

The musical notation for 'The Wounded Huzur' is written on three staves in A minor (no sharps or flats). The melody is in the upper staff, and the accompaniment is in the lower two staves. The key signature has no sharps or flats. The time signature is 4/4. The melody starts with a half note (A3), a quarter note (B3), a quarter note (C4), and a half note (D4). The accompaniment starts with a half note (A2), a quarter note (C3), a quarter note (E3), and a half note (F3). The piece ends with a double bar line.

FROM NIGHT TILL MORN

D A D Em Bm A D A D

Em G A D G A G D A

D A D Em G D A D A D

Em G D A D A D A D

The musical notation for 'From Night Till Morn' is written on four staves in D major (two sharps). The melody is in the upper staff, and the accompaniment is in the lower three staves. The key signature has two sharps (F# and C#). The time signature is 4/4. The melody starts with a half note (D4), a quarter note (E4), a quarter note (F#4), and a half note (G4). The accompaniment starts with a half note (D3), a quarter note (F#3), a quarter note (A3), and a half note (B3). The piece ends with a double bar line.

THE YELLOW HAIR LADIE

1st Time 2nd. Time

1st. Time 2nd. Time

LIFE LIKE A SEA IN CONSTANT MOTION

Handwritten musical notation for the guitar part of "The Windmills of Your Mind". The notation is on two staves, both in G major (one sharp) and 4/4 time. The first staff contains the main melody, and the second staff contains the guitar accompaniment. Chords are written above the notes.

Staff 1 (Melody):
A D A D G A D A D G A Bm E7 A

Staff 2 (Guitar):
D G A G D A G Em G D A D

MY LOVE SHES BUT A LASSIE YET

Handwritten musical notation for the second system of "The Christmas Song". It consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a bass clef. Chords are written above the notes. The melody continues with eighth and sixteenth notes.

THE PLOUGHBOY

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score consists of four staves. The first staff is the melody, and the second, third, and fourth staves are accompaniment. Chords are written above the notes. The piece ends with a "Fine" marking.

Chords: D, Bm, G, D, A, D, A, D, Bm, G, D, A, Em, D, Em, D, Em, D, A, D, G, D, A, D, E, A, E, A, E, A, D, E, A.

Fine

FA LA LA

[illegible]

NOTES AND REFERENCES

Almost fifty of Litten's tunes were not located. Undoubtedly a search in the libraries of London, Edinburgh, Glasgow, Dublin and Belfast would uncover many of them.

Also four or five tunes in the manuscript were not transcribed, either because the editor could not interpret them or because he did not think they were interesting enough. One that was not transcribed is "God Save The King," because it is exactly like the standard setting. Litten calls it just "King."

Also, the editor knows that he must have

missed some references in his search and that in spite of the fact that he tried to be as careful as he could be.

One thing that the editor did do is go to as many works as he could that are more or less contemporary with the manuscript. Later works are included to give some idea of the continued popularity of many of the tunes.

Much of the search was in the Music Division of the Library of Congress, the rare book section of the Music Section of the Boston Public Library and in the rare book room of the Harvard Music Library.

THE BANKS OF GRAY

Macdonald, *The Skye Collection*, p. 71, in 2 sharps, 4/4 time, called the "Banks of Garry." Very similar except that Macdonald has a first and second ending for the second strain.

McGlashan, *A Collection Of Strathspeys, Reels...*, p. 32, called "The Banks Of Gary," in the same key and quite similar.

THE BLUE BELLS OF CHALLON

The common name for this tune is "The Blue Bells Of Scotland," and that is the title given for it in all of the references below. It is usually thought of as a song but it was also used as a dance tune. Perhaps "The Blue Bells Of Challon" was the original title but, if so, it has not been located in the references.

Campbell, *Book Of Strathspey Reels, Waltzes And Irish Jiggs*, London, n.d., c. 1800. With dance directions. One strain similar, the other quite different.

Gems Of Scottish Song, p. 69.

Johnson, *Our Familiar Songs*, pp. 501-503, with a full page of background information.

Reddall, *Songs That Never Die*, p. 140.

BONEY LADS

The proper title of this tune is "Because I Was A Bonny Lad," and is so given in the manuscript collection that Emmerson notes, and in Bremner and McGlashan. It also is called "The Bonny Lad," and "Because He Was A Bonny Lad."

Bremner, *A Collection Of Scots Reels...*, p. 14. In D and with some differences.

Emmerson, *Rantin' Pipe And Tremblin' String*, notes it as found in a manuscript collection of 1734.

Macdonald, *The Skye Collection*, p. 9. The first strain similar, the second some differences.

McGlashan, *A Collection Of Strathspeys, Reels...*, p. 44. Similar but a more elaborate setting.

The Northumbrian Pipers' Tune Book, p. 10.

One Thousand Fiddle Tunes, p. 16. A quite different setting.

THE BOTTOM OF THE PUNCH BOWL

Beck, "Henry Beck's Flute Book," p. 23. A nice setting.

Emmerson, *Rantin' Pipe And Tremblin' String*, notes it as being in a manuscript collection of 1768.

Howe, *Musicians' Omnibus*, No. 2, and so very different as to be almost only a related melody.

Macdonald, *The Skye Collection*, p. 187. Very similar.

Roche, *A Collection Of Irish Airs*, Vol. III, p. 17.

Stewart-Robertson, *The Athole Collection*, p. 148.

THE BROUNSWICK WALTZE

Not located. The editor had difficulty in transcribing this melody, but hopefully it is as Litten intended it. Of course, it should be spelled "The Brunswick Waltz."

THE CALEDONEAN HUNT

Glen, *The Glen Collection*, Vol. 1, p. 3. A quite different setting.

Howe, *Musicians' Omnibus*, No. 2. Similar but not as good as Litten's setting.

Joyce, *Old Irish Folk Music And Songs*, pp. 111-112, called "My Love Is In The House." The first strain is almost identical with Litten's, the second quite different. It is straight eighth notes, not dotted eighths and sixteenths, as is O'Neill's below. This is only one of the many differences between Irish and Scottish melody.

Macdonald, *The Skye Collection*, p. 54.

One Thousand Fiddle Tunes, p. 125.

O'Neill, *Waifs And Strays Of Gaelic Melody*, p. 148.

THE CALEDONEAN LADDIE

Ford, *Traditional Music In America*, p. 115, called "Caledonian Hornpipe."

Howe, *Musicians' Omnibus* No. 2, in B flat and not nearly as good a setting as Litten's.

One Thousand Fiddle Tunes, p. 116.

White's Unique Collection, p. 21.

COLLAGE HORNPIPE

The "College Hornpipe" is one of the most popular of all fiddle tunes and has been for a long time. It is not often heard in D today for most fiddle players do not like to have to go into the third position. However, Beck's and Chappell's settings -- note below -- are both in D. B flat seems to be much the most common key. Also, in almost all settings of the tune the G's, or corresponding notes in the third measure of the second strain, are raised a half tone. Perhaps this was a slip on Litten's part and he actually did play the G's sharped, but failed to so indicate.

Beck, "Henry Beck's Flute Book," p. 12.

Cazden, "Jigs, Reels and Squares," Vol. I, p. 47.

Chappell, *Popular Music Of The Olden Time*, pp. 740-741. Chappell gives us some interesting background information on hornpipes.

Harding's Collection, No. 6. In C.

Howe, *Musicians' Omnibus*, p. 45. In B flat.

McGlashan, *A Collection Of Strathspeys, Reels...*, p. 33. In B flat and very similar to Litten's version.

Old Time Fiddler's Favorite Barn Dance Tunes. In B Flat.

Old Time Jigs And Reels, p. 45.

One Thousand Fiddle Tunes, p. 87.

Shattuck, "A. Shattuck's Book," p. 104. An unusual setting.

White's Unique Collection, p. 87.

CUMBERLAND HOUSE

"Cumbernauld House" is the proper title of this melody.

Johnson, *The Scots Musical Museum*, No. 142, p. 149. Uses "Cumbernauld House" with a song called "Where winding forth adorns the vale."

Napier, *A Selection ... Of Scots Songs*, Vol. II, p. 48.

Ritson *Scottish Songs*, Vol. 1, pp. 145-146. In G and quite similar to Litten.

DEL CAROS FANCY

Not located. Madam Del Caro was an entertainer of the late eighteenth century.. In *One Thousand Fiddle Tunes* there is an entirely different melody called "Madam Del Caro's Hornpipe."

DIVEL AMONG THE TAYLORS

Not located. There is a fiddle tune, "The Devil Among The Tailors," which seems to be the ancestral version of "The Devil's Dream."

THE DORCHESTER MARCH

Emmerson, *Rantin' Pipe And Tremblin' String* notes this march as being in a manuscript collection of 1768.

DOWNEYS LOCK

Not located. Litten's sub-title for this tune is "The Lock Downey Pissed Through." It could be one of Litten's original numbers. He seems to have liked flats.

FA LA LA

Not located. Note that there are nine measures in the second strain. That and the fermata may indicate that this is a song melody. There is a tune called "Fa La La" in Chappell's, *Music Of The Olden Time*, but it does not seem to be even related to Litten's tune.

FAREWELL TO LIMERICK OR THE CROPPYS RETREAT

One Thousand Fiddle Tunes, p. 11, called "The Banks Of Enverness." It is not as good a setting as Litten's.

O'Neill *Music Of Ireland*, p. 262, (No. 1413), called "Molly What Ails You?" Also on p. 282, (No. 1527), there is a closely related melody called "You're Right My Love."

The opening measures of Litten's "Farewell To Limerick" are found in a number of other melodies. As an example see Litten's own "The Banks Of Gray." Also, the song was very popular and there are a number of melodies for it in print but most of them do not seem even related to Litten's.

FOX HUNTERS JIGG

Howe, *Musicians' Omnibus* No. 2, p. 105, in two sharps.

Levey, *The Dance Music Of Ireland*, No. 64.

The Robbins Collection, p. 4.

Roche, *Collection Of Irish Airs*, p. 27, in G.

All of the settings of "The Fox Hunter's Jig" given above are quite different from Litten's but they do seem to be the same tune.

GO TO THE DEVIL AND SHAKE YOURSELF

Campbell's...*Country Dances*, pp. 22-23. This is an unusually long dance tune, actually ten strains. Of those ten Litten's are strains five and six. Many other of the older dance tunes also have been cut down from more strains than are now usually played.

DeVile, *The Violin Player's Pastime*, p. 10.

Filmore, *The American Veteran Fifer*, p. 66.

Ford, *Traditional Music In America*, and this seems to be only a related melody.

The Henry Hudson Manuscript, No. 169.

Howe, *Musicians' Omnibus*, p. 43.

Howe, *Musicians' Omnibus* No. 2, p. 107. A related melody.

Howe, *Howe's School For The Violin*, p. 39.

Levey, *The Dance Music Of Ireland*, No. 13.

Longman And Broderip's Sixth Selection. The page numbers have been trimmed off in the copy of the book studied. (Boston Public Library.)

One Thousand Fiddle Tunes, p. 52. Very similar but Litten's is the better setting of the two.

O'Neill, *Music Of Ireland*, p. 133, (No. 714), called "When Sick Is It Tea You Want?" Very similar to Litten. On p. 132, (No. 710), there is a different setting called "The One-Legged Man."

O'Neill, *The Dance Music Of Ireland*, p. 73.

Shattuck "A. Shattuck's Book," p. 59.

HANOVER WALTZ

Not located. It is very unusual to find a fiddle tune set as high as this one. Litten was clearly a violinist as well as a fiddle player.

HEY MY NANCY

Bremner, *A Collection Of Scots Reels*, p. 46, called "Hey My Nanny." It is in 9/8 time but so different that it might almost be called a different tune.

Emmerson, *Rantlin' Pipe And Tremblin' String*, notes this as being in a manuscript collection of 1734, also called "Hey My Nanny," and in 9/8 time.

One Thousand Fiddle Tunes, p. 68, a slip jig called "Hunt The Fox," in the same key and very similar to Litten's "Hey My Nancy," but perhaps not quite as good.

THE HIGHLAND MAN

The proper title of this tune is "The Highland Man Kissed His Mother."

Bremner, *A Collection Of Scots Reels*, p. 10, and also in C.

DeVile, *The Violin Player's Pastime*, p. 22. The first strain is different, the second very much like Litten's.

Howe, *Musicians' Omnibus*, No. 2, p. 116, a quite different setting.

Macdonald, *The Skye Collection*, p. 105. Some differences in the first strain, the second very similar to Litten.

One Thousand Fiddle Tunes, two what are perhaps only related melodies. One on p. 27 called "The Jolly Seven," the other on p. 29 called "Around The World."

Stewart-Robertson, *The Athole Collection*, p. 50. Quite similar to Litten.

HUN HAYDN

Not located. But note that this could be a melody by Franz Joseph Haydn. But why the "Hun?"

This editor had thought that the term for a German originated in World War I. Of course, Franz Joseph was actually Austrian, but perhaps Litten did not distinguish between Austrians and Germans.

JIGG POLTAGUE

Howe, *Musicians' Omnibus* No. 2, p. 104. A slip jig in C called "Jig Polthogue," but a very different setting.

KISS IN THE FURZ

O'Neill, *Music Of Ireland*, p. 212, (No. 1123), called "A Blast Of Wind." The first strain is very similar to Litten's. The second strain has eight instead of four measures and is less similar.

KISS MY LADY

The anonymous manuscript. In the same key and quite similar.

KISSING AND DRINKING

Levey, *The Dance Music Of Ireland*, No. 91. A very different setting.

KISSING AND FLIRTING

Not located. Note that this is actually a not very different setting of Litten's "Kissing and Drinking."

LADY CAMPBELLS DELIGHT

McGlashan, *A Collection Of Strathspeys, Reels...*, No. 1, p. 2, with the same title and in the same key and very similar except that it has dotted eighth notes and sixteenths rather than Litten's straight eighth notes.

One Thousand Fiddle Tunes, p. 36, called "Lucy Campbell's Reel." A longer setting than Litten's. The first strain is very similar. The second strain less so, but better.

LADY GARNERS TROOP

Campbell, *New And Favorite Country Dances...*, 14th book, p. 9, called "Mrs. Garden Of Troup," and that is the proper title.

Glen, *The Glen Collection*, Vol. II, in F and quite similar.

Macdonald, *The Skye Collection*, p. 147. Also in F. Very similar except that it has dotted eighths and sixteenths instead of straight eighth notes.

One Thousand Fiddle Tunes, p. 6, called "Lady Gardner's Reel," in G. The first strain very similar to Litten's, the second less so.

Stewart-Robertson, *The Athole Collection*, p. 205. Quite similar.

LADY HARDWICKS REEL

Not surely located. Some settings of "The Keel Row" resemble it slightly.

LADY RAMSEY

The proper title for this tune is "Lady Mary Ramsay," or "Lady Mary Ramsay's Strathspey."

Gow, *A Fourth Collection Of Strathspey Reels*, p. 15, in E flat, similar.

Macdonald, *The Skye Collection*, p. 34, called "Lady Mary Ramsay." The first strain is very similar. There are some differences in the second.

O'Neill, *Music Of Ireland*, p. 284, (No. 1536), in G, and a nice setting but without any of the typically Scottish dotted eighths and sixteenths.

One Thousand Fiddle Tunes, p. 127, and so different that perhaps it should be called only a related tune.

Stewart-Robertson, *The Athole Collection*, in D, and quite similar to Litten. On p. 268 there is another setting in E flat.

THE LASS OF PATTYS MILL

"The Lass of Peatie's Mill" is the correct title.

Beck, "Henry Beck's Flute Book," p. 139. A quite different setting.

Corri, *A New And Complete Collection...Of Scots Songs*, p. 11.

Howe, *Musicians' Omnibus* No. 2, in C and quite different.

Johnson, *Our Familiar Songs...* pp. 585-586, with background information.

Johnson, *The Scots Musical Museum*, p. 21, (No. 20).

Kerr, *Kerr's Caledonian Collection*, p. 30, called a country dance.

McGlashan, *A Collection Of Strathspeys, Reels...*, p. 12.

Napier, *A Selection Of Favorite Scots Songs*, Vol. I, p. 19.

Ritson, *Scottish Songs*, Vol. I, pp. 129-130.

Sime, *The Edinburgh Musical Miscellany*, pp. 96-97.

Thomson, *Orpheus Caledoneus*, p. 1.

LITTENS HORNPIPE

Not located. There is a "Little Hornpipe," in Bayard's *Hill Country Tunes* but it does not seem to be derived from Litten's tune.

LORD CORNWALLIS JIGG

Not located. But notice that this is actually a not so very different setting of "Go To The Devil And Shake Yourself."

LORD McDONALDS REEL

Bayard, *Hill Country Tunes*, No. 16, called "Leather Britches." Bayard notes that "Leather Britches" and "Lord McDonald's Reel" are very closely related. Also, both tunes are sometimes called just "Virginia Reel."

Cazden, "Jigs, Reels and Squares," called "Leather Britches."

DeVillie, *The Violin Player's Pastime*, p. 53, called "Virginia Reel" or "McDonald's Reel."

Gow, *A Third Collection Of Strathspey Reels*, p. 9. A longer version but with two strains that are almost identical to Litten's.

Kerr, *Kerr's Caledonian Collection*, p. 9.

Longman and Broderip's *Fifth Selection*, p. 21. Called "McDonald's Reel" and very similar.

Old Time Fiddler's Favorite Barn Dance Tunes, p. 20, called "Leather Britches."

Old Time Jigs And Reels, p. 26.

O'Neill, *The Dance Music Of Ireland*, p. 116. A longer setting but with two strains similar to Litten's.

O'Neill, *The Music Of Ireland*, p. 262, (No. 1408), called "Lord McDonald."
The Robbins Collection, p. 20.

MAIDENS MARCH

DeVile, *The Violin Player's Pastime*, p. 47, called "Oh, Come, Maidens, Come." The first strain quite similar, the second strain quite different.

MAIRY LA MORE

Not located. "Mary La More," of course, was a song. Perhaps Litten couldn't figure out where the bars should be or how many measures there were in a strain. Very occasionally one will find an Irish song written as Litten's "Mairy La More."

MARSCILLOIS MARCH

This is a not too unusual setting of the "Marseillaise." The song will be found in many popular song books, as:

Wier, *The Book Of A Thousand Songs*, p. 316.

THE MINERS OF WICKLOW

Bunting, *The Ancient Music Of Ireland*, p. 76 in F, and very similar to Litten.

Holden, *A Collection Of Old Established Irish Slow And Fast Tunes*, p. 6.

Levey, *The Dance Music Of Ireland*, p. 76, and very similar to Litten.

O'Neill, *Music Of Ireland*, p. 185, (No. 995). The same title, time and key but so different as to be almost a different tune.

The Robbins Collection, p. 56.

Shattuck, "A. Shattuck's Book," p. 69. Also in D and quite similar to Litten.

MISS BAIRDS OF NEW BYTHE STRASPEY

Glen, *The Glen Collection*, p. 47, called "Miss Baird Of Newbyth" in G and 4/4 time.

Stewart-Robertson, *The Athole Collection*, p. 8, called "Lady Baird," and on p. 75 in C, called "Mrs. Baird of Newbyth."

MISS BLAIRS REEL

Bremner, *A Collection Of Scots Reels*, p. 5. Some differences.

Emmerson, *Rantin' Pipe And Tremblin' String*, notes it as being in a manuscript collection of 1768.

MISS CAMPBELLS REEL

Macdonald, *The Skye Collection*, p. 121, called "Miss Campbell of Menzie's Reel" and very similar to Litten.

One Thousand Fiddle Tunes, p. 20, called "Miss Campbell's Reel" but it is so different that it may not be even a related tune.

MISS CARBERYS REEL

Joyce, *Old Irish Folk Music And Songs*, p. 164. A quite different setting called "Lady Carbury."

MISS FLORA McDONALDS REEL

Bremner, *A Collection Of Scots Reels*, p. 21. Very similar to Litten.

McGlashan, *A Collection Of Strathspeys, Reels...*, p. 29, called "Miss McDonald's Reel" and quite similar to Litten.

Stewart-Robertson, *The Athole Collection*, p. 247, called "Flora McDonald" in G. Some parts very similar to Litten, others less so.

MISS MANNS REEL

Not located. Should the F's in the fourth measure of the second line be naturals? This is how Litten has them so this is how we will leave them. Of course a fiddle player will play them as he wants.

MRS. MURRAYS REEL

Bremner, *A Collection Of Scots Reels*, p. 11, called "Miss Murray's Reel."

MY LOVE SHES BUT A LASSIE YET

Filmore, *The American Veteran Fifer*, p. 31.

Gems Of Scottish Song, p. 160, with the information that originally the tune was "Lady Bodinscoth's Reel."

Johnson, *The Scots Musical Museum*, p. 234, (No. 225).

Kerr, *Kerr's Caledonian Collection*, p. 29, and called a "Country Dance."

Scanlon, *The Violin Made Easy*, p. 41.

Shattuck, "A. Shattuck's Book," p. 9. A quite different setting.

Wier, *The Book Of A Thousand Songs*, p. 309.

THE NYMPH

This is another example of Litten's beautiful spelling, for "The Nymph," of course, is the proper title.

Gow, *A Second Collection Of Strathspey Reels...*, p. 36. Similar except that it does not *da capo* if one can use that as a verb.

Longman And Broderip's Country Dances, Reels..., p. 26. Similar except that the third strain is slightly different and repeats.

OFF SHE GOES

Cazden, "Jigs, Reels And Squares," Vol. 1, p. 5, in C. And note that unless the fiddle is discorded "Off She Goes" plays much better in D than in C.

Chappell, *Popular Music Of The Olden Time*, p. 796, does not give us the melody but does state that it is by George Macfarren, and is English and not Irish. That is a crack at R. M. Levey for including it in his *Dance Music Of Ireland*. Yes. But the tune seems to have been just as popular in England and Scotland as it was in Ireland. It was also very popular in the United States. Chappell calls it a country dance.

DeVillie, *The Violin Player's Pastime*, p. 13.

Filmore, *The American Veteran Fifer*, p. 34.

Ford, *Traditional Music In America*, p. 53, a three strain tune called "Rustic Dance" and the first strain is almost identical with Litten's "Off She Goes." The last two strains are entirely different.

Gallagher, *Irish Songs And Airs*, No. 11, called "Off They Go."

Harding's Collection, No. 43, called a country dance.

Holden, *A Collection Of Old Established Irish Slow And Quick Tunes*, p. 35.

Howe, *Musicians' Omnibus*, No. 2, p. 107.

Levey, *The Dance Music Of Ireland*, No. 89.

Macdonald, *The Skye Collection*, p. 190. Similar to Litten's setting except that it is loaded with grace notes.

One Thousand Fiddle Tunes, p. 58. Close to Litten but set 12/8 time.

O'Neill, *Music Of Ireland*, p. 170, (No. 914).

The Robbins Collection, p. 31.

Stewart-Robertson, *The Athole Collection*, p. 137.

OVER YOUNG TO MARRY

Gems Of Scottish Song, pp. 66-67, what seems to be a closely related melody called "I'm Over Young To Marry Yet."

One Thousand Fiddle Tunes, p. 9.

PHIL ORMAND

Joyce, *Old Irish Folk Music And Songs*, p. 73, called "Old Phillip Armour." In 3/4 time but a quite different setting.

THE PLOUGHBOY

DeVile, *The Violin Player's Pastime*, p. 69, in C and called "The Plough Boy - A Country Dance." This is a shorter and less interesting setting than Litten's.

Sime, *The Edinburgh Musical Miscellany*, pp. 192 - 194. A good but quite different setting.

PRIMROSE GAOL

Not located. Note that the second E in the first measure of the second line would sound better if it were a G. But it is left as Litten had it. The editor has tried not to change anything unless it is obviously a mistake of carelessness.

PRINCE WILLIAM OF AUGUSTER

Campbell, *10th Book Of New And Favorite Country Dances*, p. 2, called "Prince William Of Gloucester's Favorite," with dance directions.

Litten does not indicate the groups of eighth notes as triplets but such they must be. The second strain of this tune is in a hand other than Litten's with no values given to the notes which makes it very difficult to interpret. But what we have here may be close to what was intended.

THE RUFFIANS RANT

Bremner, *A Collection Of Scots Reels*, p. 43. Similar.

Campbell, *12th Book Of New And Favorite Country Dances*, p. 1.

Preston, *A Collection Of Scots Reels And Country Dances*, p. 43.

SHIP NEW RIGGED

Gow, *A Second Collection Of Strathspey Reels...*, called "The New Rigged Ship," with "Miss Findley's Delight" as a second title. There is an extra strain in the second half. Emmerson's *Rantin' Pipe And Tremblin' String*, pp. 13-14, uses this tune from Gow's collection as an example. He calls it "the well known country dance jig."

Macdonald, *The Skye Collection*, p. 192, called "The New Rigged Ship."

SIR DAVID HUNTER BLAIR

Campbell, *Strathspey Reels...Irish Jigs...*, p. 2, called "Sir David Hunter Blair's Reel." In F with dance directions.

DeVile, *The Universal Contradance Album*, No. 30. The second strain is quite different.

Stewart-Robertson, *The Athole Collection*, p. 237, in F.

SIR ROGER DeCOVERLYS REEL

Burchenal, *American Country Dances*, p. 11.

Cazden, "Jigs, Reels And Squares," Vol. 1, p. 35.

Chappell, *Popular Music Of The Olden Time*, pp. 534-535, in D and an interesting setting, with dance directions. This tune is very old as Chappell tells us.

Harding's Collection, No. 26, called a country dance.

Howe, *Musicians' Omnibus*, No. 2, p. 128.
 Macdonald, *The Skye Collection*, p. 189.
 Moffat, *Dances Of The Olden Time*, p. 49.
Old Time Jigs And Reels For The Violin, p. 16.
One Thousand Fiddle Tunes, p. 53.
 Playford, *The Dancing Master*, p. 167. In A and quite similar to Litten. Brief dance directions.
The Robbins Collection, p. 189.

SPEED THE PLOUGH

Burchenal, *American Country Dances*, p. 37.
 DeVille, *The Violin Player's Pastime*, p. 77.
 Ford, *Traditional Music In America*, p. 78.
 Greenleaf, *Ballads And Sea Songs Of Newfoundland*, p. 376, called "God Speed The Plough," and a very different setting.
Harding's Collection, No. 15.
 Howe, *Musicians' Omnibus*, p. 41, with brief dance directions.
Howe's School For The Violin, p. 29.
 Knauff, *Virginia Reels*, Vol. 1, p. 4.
 Linscott, *Folk Songs Of Old New England*, pp. 111-112, with dance directions.
 Macdonald, *The Skye Collection*, p. 5.
Old Time Fiddlers Barn Dance Tunes, p. 34.
One Thousand Fiddle Tunes, p. 21.
The Robbins Collection, p. 25.
 Sharp, *Country Dance Tunes*, Vol. 1, p. 8.
 Stewart-Robertson, *The Athole Collection*, p. 15.
 Sym's *Old Time Dances*, p. 6.
White's Unique Collection, p. 15.

It will be noted from the above references that this tune does not seem to be as old as many others in Litten's collection. However, it has been very popular for a long time.

THE VILLAGE MAID

Campbell, *1st Book Of New And Favorite Country Dances And Reels...*, p. 6. In G, 4/4 time. Similar.

WELCOME HERE AGAIN

Emmerson, *Rantin' Pipe And Tremblin' String*, notes the title "You'll Aye Be Welcome Back Again," which very likely is the same tune, in a manuscript collection of 1734.
One Thousand Fiddle Tunes, p. 3. Same title and key but with some differences.
 Shattuck, "A. Shattuck's Book," p. 74, called "You Be Welcome Here Again," in D and quite similar, also on p. 112, in G called "Welcome Here," with some differences from the first setting.

WHEN IN WAR ON THE OCHEN

Chappell, *Popular Music Of The Olden Time*, p. 642, a quite different setting. Chappell says the melody is "Admiral Benbow," and that "When In War On The Ocean," was one of a number of songs written to it.

THE WHITE COCKADE

Cazden, "Jigs, Reels and Squares," Vol. 1, p. 20.
 DeVille, *The Violin Players's Pastime*, p. 35, and a quite different setting.
 Emmerson, *Rantin' Pipe And Tremblin' String*, p. 124, from *The Athole Collection*.
 Filmore, *The American Veteran Fifer*, p. 7, in G and called "Highland Laddie" or "The White Cockade." G is much the preferred key for this tune and "Highland Laddie" is often given as a second title. As will be seen by all the citations this tune has been very popular for a very long time.

Gems Of Scottish Song, p. 173, with some background and two more titles.

Harding's Collection, No. 18.

Howe, *Musicians' Omnibus*, p. 44.

Johnson, *The Scots Musical Museum*, p. 281 (No. 272), with what is undoubtedly the original song.

Longman And Broderip's Country Dances, Reels..., p. 14.

Macdonald, *The Skye Collection*, p. 188, with some differences.

Napier, *A Selection Of...Scots Songs*, Vol. III, p. 23.

O'Neill, *Music Of Ireland*, p. 338, (No. 1803), an unusual and quite different setting.

Ritson, *Scottish Songs*, Vol. II, p. 430, in F for the song setting.

The Robbins Collection, p. 26.

Shattuck, "A. Shattuck's Book," p. 13, a quite different setting.

WILD IRISH MAN

McDermott, *Allen's "Irish Fiddler,"* p. 13, called "The Wild Irishman." It is in D split time and does not seem to be even related to Litten's tune.

McGlashan, *A Collection Of Strathspeys, Reels...*, p. 36, in D. The interesting thing about this setting is that it is in 6/8 time. In spite of that, the melody is much like Litten's.

O'Neill, *Waifs And Strays Of Gaelic Melody*, p. 69. Also in 6/8 time and also similar to Litten.

WILLIAM LITTEN COUNTRY DANCE

Not located. It is a good tune and may have had some currency. Note that Litten leaned rather heavily on "Scotts Reel" for this or it may have been the other way around.

WITHIN A MILE OF EDINBROW TOWN

This is another example of Litten's beautiful spelling. Elsewhere his spelling is "Edinboro," which isn't quite so bad.

Gems Of Scottish Song, pp. 32-33. In the background information it is stated that the song goes back to the close of the 17th century.

Howe, *Howe's 500 Scotch And Irish Songs*, p. 160.

Johnson, *Our Familiar Songs*, pp. 410-411, with more background information.

Johnson, *The Scots Musical Museum*, p. 49, (No. 48).

Songs Of Scotland, The Royal Edition, Vol. I, p. 11.

THE WOODFORD SHIP

Not located. In a few places Litten's setting for this tune was exceedingly difficult, partly because his key signature contains F sharp and B flat. However, this must be essentially as he wanted it.

THE WOUNDED HUZUR

Creighton, *Maritime Folk Songs*, p. 159, and a very different setting.

Howe, *Howe's 500 Scotch And Irish Songs*, p. 174.

Howe, *Musicians' Omnibus* No. 2, p. 129, in B flat and a quite different setting.

Johnson, *Our Familiar Songs*, pp. 543-544, with the proper title which, of course, is "The Wounded Hussar." There is also background material which makes it clear that the song was very popular.

YANKEE DOODLE

Adams, "Adams Music Book," p. 15, and quite close to the standard setting, which Litten's certainly is not.

DeVile, *The Violin Player's Pastime*, p. 39, and like Litten's has some interesting differences from the standard setting.

Ford, *Traditional Music In America*, p. 259, and used as the melody for a children's play party song.

Howe, *The Leviathan Collection Of Instrumental Music*, p. 2.

Howe, *Musicians' Omnibus*, p. 16.

Johnson, *Our Familiar Songs*, pp. 583-586, with some interesting background information.

Linscott, *Folk Songs Of Old New England*, p. 118, and given as one of the tunes used for the Virginia reel.

Shattuck, "A. Shattuck's Book." Shattuck gives us four quite different settings of "Yankee Doodle." Not only are they different in varying degrees from each other but they are also different from Litten's and from the standard setting. They are found on pages 18, 28, 30, and 53.

THE YELLOW HAIR LADIE

The proper title is "The Yellow-Haired Laddie," and it was a very popular tune for a long time.

Beck, "Henry Beck's Flute Book," p. 37.

Calliope, pp. 156-157.

Gems Of Scottish Song, pp. 91-92, with the information that all that is known about the melody is that it is very old.

Howe, *Musicians' Omnibus*, No. 2, p. 116. A simple but similar setting.

Napier, *A Selection Of Favorite Scots Songs*, Vol. 1, p. 66.

O'Neill, *Music Of Ireland*, p. 27, (No. 155), called "The Brown Haired Boy," and a nice setting.

Ritson, *Scottish Songs*, Vol. 1, pp. 125-126.

Sime, *The Edinburgh Musical Miscellany*, pp. 52-53.

Thomson, *Orpheus Caledonius*, p. 12.

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