

Local titles: as above, A; *Squirrel Hunting*, B; *Dilly's Favorite*, D; *Old Common Time*, E; *The Pennsylvania Quickstep*, F; *Nigger on the Woodpile*, H; *Jenny Put the Kettle on, We'll All Take Tea*, I; no title, C, G. Titles for A, B, prevail; that for D is the name of a player of former times; those for F, H, are floaters. The fiddler James Taylor stated that this tune was called *The Bell Cow* around the town of Rogersville, Greene County, with this accompanying rhyme:

I had a little dog, and Spotty was his name,
And he used to run the bell cow up and down the lane.
I fed her in the mush pot and milked her in the pail,
And away went the bell cow, stickin' up her tail.

In this tune, a "stop beat" piece, according to Horner (for the term "stop beat" see note to No. 387), we have several mutually inseparable versions of one of the most widespread and ramifying of our British Isles melodic families; a highly characteristic type of family, in fact, such as occurs repeatedly in our folk music.

What with the obvious variant sets, the apparent derivatives, and the affiliated melodies that look and sound like modified versions, the forms of this tune are nearly innumerable. There are instrumental and vocal (marching, dancing, and singing) forms; quick and slow forms; forms in 2/4, 4/4, 6/8, and 3/4 time; forms in major, Mixolydian, Dorian, and mixed modes—and all showing such a maze of crisscrossing resemblances that none of the differentiating features just mentioned can possibly be used to separate the versions and seeming derivatives into any clear-cut groups or unmixed classes. Whatever its prehistory, this tune must be a very old one. Our No. 220 is by no means the only form of it in the present collection. In my opinion, other members of the same family are Nos. 251, 452, and 606; and it seems not impossible that No. 605 also forms part of this same set of relations, as well as Nos. 221 and 222. I have somewhat arbitrarily entitled this whole melodic complex the *Welcome Home* tune-family: see Bayard HCT, Nos. 44–48 and No. 89, with accompanying notes: these airs are also members of the family.

As might be expected, members of this melodic complex in both British and American tradition have been given so many names that only a few recurrent old-country titles can be listed here, namely: *The Oysterwives' Rant*; *The Haughs of Cromdale*; *Wate You How the Play Began*; *The Hillside*; *Welcome Home*; (*Fare Thee Well*) *Sweet Killaloe*. Here I shall simply set down references to a number of versions: those in 2/4 and 4/4 time in one main group, and those in 6/8 and 3/4 in another. Such listing is for expediency only: it does not imply pronounced differences between the versions enumerated thus, for the interlocking resemblances transcend anything like indications of time or rhythm. The versions assembled here as our No. 220 correspond most closely with those sometimes going by the last two old-country titles listed.

Representatives of this family in 4/4 and 2/4 include the following: Aird, I, No. 11; Murphy MS, p. 37 (our Nos. 221, 222, tie in with this set); Aird, III, No. 474; Aird, VI, No. 6; Johnson, III, No. 298, V, No. 488 (see Glen, pp. 157, 211, who claims to have found the air in a MS of 1710); Oswald Cal PC, II, p. 134; AVF, Nos. 39, 122; Bruce and Stokoe, p. 183; Joyce 1909, Nos. 275, 729, 842; Petrie Stan, Nos. 983, 1056, 1425; O'Neill MI, Nos. 1283, 1449, 1809; Carroll Coll, p. 49 (like our Version E, but in a minor mode); Surene, p. 112; Campbell LPM, p. 8; Smith Scot M, I, p. 106, IV, p. 58; Wilson Comp Ball, pp. 37, 71; Kerr, I, p. 10, 4th, IV, Nos. 97, 138; Ross BT, Bk. 2, p. 4; Ross HBM, Bk. 4, pp. 1, 2; Gow STR, I, p. 20; Gow CR, I, p. 8, 1st; Gow BNG, pt. 1, p. 6, 2nd; Roche, I, No. 178, II, No. 339, III, No. 213; Scot CD, pt. 13, No. 10, first tune; Henebry

1928, p. 148, Nos. 25, 26; McCullough, No. 46; Harding AR, No. 32, JIFSS, XV, pp. 17, 18; McDonald Gesto, p. 56; Kennedy FTB 1, No. 35; Hogg, Ser. I, Song II; Hogg, Ser. II, Song LXIX; Hannagan, III, p. 57.

Sets in 6/8 and (occasionally) 3/4 are in Aird, I, No. 6; Murphy MS, p. 17; Johnson, III, No. 258; Joyce 1909, Nos. 193, 241, 281; Kennedy FTB 1, No. 76; Petrie Stan, Nos. 926, 934, 937; One Thousand, pp. 54, 5th, 58, 8th, 62, 7th; Bruce-Emmett, p. 60, 1st; Kerr, I, p. 47, 6th, II, No. 65, IV, No. 208; Roche, I, Nos. 99, 128; Roche, II, No. 250; Jarman, p. 63, 2nd; JR, II, p. 4; Robbins, No. 74; Harding AR, No. 124; Harding Orig, No. 81; White Un, No. 10; Feis Ceoil, No. 67; McDonald Gesto, p. 106, 1st, p. 115, 2nd; Karpeles 100, p. 25; Kennedy FTB 1, No. 77, FTB 2, p. 2; Perron, II, No. 60; Costello, *Amhráin Mhuighe Seóla*, p. 60; Aird, III, No. 479; O'Neill MI, No. 913; Kerr, I, p. 40, 7th (with these last three cited, cf. our No. 605). Also, supposing that our Nos. 221 and 222 are cognate members of this family, compare Roche, II, 242, 243, and Joyce 1909, No. 73 (*Cock Your Pistol Charlie*). This last sentence, however, represents mere groping in the semi-darkness: compare the note to Nos. 221 and 222, immediately following.

Other versions and derivatives of this prolific tune-family keep turning up in twentieth-century Irish collections, whether of earlier or more recent date, and in 4/4 or 6/8 time. They should be compared not only with our Nos. 220 and 221, but also with Nos. 585 and 594; and they represent mostly the *Old Common Time*, *Killaloe*, and *Squirrel Hunters* group of versions. For examples, we can cite Feldman, pp. 87 (1st and 2nd), 88, 1st, 110, 2nd and 3rd; O'Neill DMI, No. 410 (not in other O'Neill books, but cf. Petrie Stan, No. 926); and O'Neill WS, No. 92. For further examples of the first half of this tune joined with different second strains, see O'Neill MI, No. 1449; O'Neill DMI, No. 683; and O'Neill WS, No. 301.

Note: A "stop beat," as referred to in the paragraph beneath the lyrics, is "when the fifes stop playing the drums simultaneously stopped beating, without any finishing rolls, beat patterns between strains, or other flourishes." (from notes on #387)

Also, not that "F" at the top of the notes refers to the offensive title, not used in our TOTW, but from which it derived. The notation for this version was recorded by F. Lloyd in 1952 and is included below.

The possible fife tune origin was stated by one of the recorded fiddlers, F. Horner, when he recorded for Samuel Bayard in 1960.

F

Lloyd, F, 1952, 1E