Samuel Bayard followed in the tradition of the significant tune collectors of the nineteenth and early twentieth centuries. His lifelong work was the collection of folk music and songs from Western Pennsylvania. He was born in 1908 in Pittsburgh and showed interest in folklore at an early age. His family introduced him to Scandinavian and Greek mythology, and German sagas. After reading an article by Theodore Roosevelt on “The Ancient Irish Sagas” he became enamored of Irish folklore and folk music and even took up the study of Gaelic, so he could study old Irish literature in the original language.¹

Bayard was also talented in music. He learned to play piano at an early age and later he taught himself to play melodeon (Irish two-row accordion), as well as fiddle and fife. He had a particular gift for remembering tunes. In 1964 he sang and played folk tunes, songs and ballads on a series of 39 tape recordings preserved at the University of Pennsylvania Folklore Archive.²

In a personal letter, Alan Lomax called Bayard “… the only man who can whistle every published melody in the Anglo-American-Irish tradition from memory, without losing one particle of his considerable aplomb.”³

In 1928, his parents took him on a trip to Britain, France and Ireland, where Bayard discovered that he could write down melodies by ear. He made plans to return to Ireland to collect folk songs, but soon discovered that there was just as rich a music tradition at home in Western Pennsylvania. Following in the tradition of other ballad and folk music collectors, Bayard set out to collect the folk music of his own region. Starting at his uncle’s home in Greene County, he walked to the homes of most of his informants, occasionally hitching a ride on a mail carriage. When Bayard began collecting music in 1928, he made transcriptions in the field -- musical notation written by hand on manuscript paper. He would have an informant play or sing a given tune for him several times, until he was satisfied that his transcription was correct.

Bayard continued his education at the Pennsylvania State University, earning an undergraduate degree in 1934. He went on to do graduate work in folklore and literature at Harvard University, where he studied with the pioneer scholar of the time, George Lyman Kittredge, earning his


² An inventory of these recordings may be found at: http://www.sas.upenn.edu/folklore/grad_program/handbook/Bayard.pdf

³ From a personal letter (Dec. 10 [1984?]!) found among Samuel Bayard’s papers at the Special Collections Department of the Pennsylvania State University Libraries.
Master of Arts degree in 1936. He returned to Penn State as an instructor of English composition in 1945, and eventually became a professor teaching courses in comparative literature and folklore. Like his mentor Kittredge, Bayard served a term as President of the American Folklore Society in 1965-66. He “officially” retired in 1973, but continued to teach courses on his own for another ten years. He was active in folk music research up to the time of his death in 1997.

Bayard’s early collecting journeys culminated in the publication of *Hill Country Tunes* (Philadelphia: American Folklore Society, 1944), one of the first scholarly collections of American instrumental folk music. In it he described the actual playing of performers from Western Pennsylvania, with detailed notes on the players and their individual styles. The bibliography of *Hill Country Tunes* showed that even at that time, Bayard had amassed a significant collection of tune books. He provided detailed cross-references for each of the tunes he collected to those contained in earlier published collections. In the preface he says,

> I offer no apology for making such extensive use of commercial collections of popular dance music in compiling the notes. The deficiencies of these compilations, as reference sources for the scientific study of traditional music, are obvious, and require no enumeration. At the same time such volumes do contain a large mass of genuine dance music belonging to the British-American tradition (p. viii-ix).

Although *Hill Country Tunes* was a groundbreaking work, Bayard was never fully satisfied with it since it contained only ninety-five tune transcriptions and their variants collected from nine musicians in southwestern Pennsylvania. He also felt there were some errors and omissions that could be corrected in a more comprehensive work.

Beginning again in 1948, Bayard continued collecting tunes, this time recording them on magnetic tape. He worked with the assistance of a Phil R. Jack, a companion fieldworker interested in local history. Jack would operate the tape recorder, while Bayard conducted the interviews. Later Bayard transcribed the tunes from these recordings into musical notation. From 1948 to 1963 they recorded approximately 30 hours of music collected from 68 performers. These field recordings are today in the Special Collections Library at Penn State University. I have written an earlier article with the details of his collection of field recordings.5

Bayard and Jack collected tunes from fiddlers, but they also found rich folk traditions among fife players and singers. They had originally planned to publish a book just about the fife tunes, but found many connections between the fiddle and fife tunes and eventually published a book about both traditions. *Dance to the Fiddle, March to the Fife* (State College: Pennsylvania State University Press, 1982) contained transcriptions to 695 tunes, and their variants, collected from 106 musicians. Almost twenty years passed from the time when Bayard recorded the last of his field tapes and *Dance to the Fiddle* appeared. He used that time to study in depth the materials he had already collected, rather than collecting more. The result was a meticulously documented folk tune book, based directly on transcriptions made in the field or from field recordings.

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Dance to the Fiddle was a model of folk music research based on what actually existed in Western Pennsylvania.

As with Hill Country Tunes, Bayard provided extensive annotations for each tune and its variants with cross references to earlier published tunes found in his collection of tune books. In the introduction to Dance to the Fiddle, Bayard explains,

It is obvious that any effort to trace the tunes or understand the history of our British-American instrumental folk music must rely on printed and manuscript tune-books issued from the late sixteenth through the early twentieth centuries. These collections, filled with their miscellanies of airs (of which the majority are dateless and authorless), give us the only insight we can gain into the nature of popular music in the past (p. 5-6).

Bayard tells that travel to various libraries to study these tunes books was not feasible and interlibrary loans not practicable, so he had to collect these books himself in order to do his documentation (p. 3). In reviewing Dance to the Fiddle Alan Jabbour, former Director of the American Folklife Center at the Library of Congress, wrote:

…the comparative notes for this volume deserve the highest praise. Bayard’s knowledge of the literature of British and American instrumental folk music is encyclopedic. Annotations on the histories of individual tunes refer to sources that range from 17th and 18th century British dance collections through the reams of popular tune collections published in 19th and 20th century America.6

After publication of Dance to the Fiddle, Bayard continued to study the many songs he had collected. At the time of his death, he had nearly completed a third book with transcriptions of 558 song and ballad tunes, including texts and up to twenty variants.7 The manuscript, which promised to be his most important work, is missing from his papers at Penn State.

In addition to his books, Bayard published several articles on how similar tunes were related in “tune families.” His seminal article from 1950 defined a tune family as, “…a group of melodies showing basic interrelation by means of constant melodic correspondences and presumably owning their mutual likeness to descent from a single air that has assumed multiple forms through processes of variation, imitation and assimilation.”8 Out of the thousands of tunes that Bayard knew from memory, he identified just seven major tune families, and estimated a total of only 55 tune families in the Anglo-American repertory.9

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7 From correspondence between Bayard and Pennsylvania State University Press, among his papers.


Bayard’s Vernacular Tune Book Collection

The *New Grove Dictionary* defines a “tune book” as: “A collection of psalm tunes with an instructional preface, designed for use in the early American singing schools”\(^\text{10}\) which has cross references to psalmody and shape note hymnody. This definition shows what in the past has been the emphasis in tune book research by musicologists and music librarians. It leaves out, for example, fiddle tune books, which have always been important to fiddlers and other dance musicians, especially those playing in northern styles. Also, there are a plethora of song books which fit neither into psalmody nor shape note hymnody. In his book *Victorian Songhunters* author E. David Gregory uses the term *vernacular song* to describe the type of music published in these tune books, arguing that the term includes *folksong* but is broader, while it is more specific than *popular song*\(^\text{11}\). I have adopted the term *vernacular* to describe the music in the tune books of Bayard’s collection, which include both instrumental and song books. His collection includes books of instrumental dance music, songs appropriate for singing at social occasions, and short pieces arranged for amateur performance. I believe that the definition of “tune book” should be simply a *book containing a collection of short pieces of music, either vocal or instrumental*.

Staring in the 1920s, Bayard began acquiring tune books for the purpose of documenting the possible origins of the tunes he collected in Pennsylvania. These books were purchased mostly from antiquarian book dealers in England and represented a rich tradition of folk music collecting going back as far as the eighteenth century. Over many years his tune book collection grew large, but was also quite specific. The tune books he purchased concentrated on folk music from the British Isles, many compiled by the well-known “song hunters” of the past.

In the mid-1990s Bayard began donating his field recordings, research materials and books to the Pennsylvania State University Libraries. There were three separate inventories of his donated books, one for those from his office, one for those from his home, and one for those donated in September 1991. These inventory bibliographies included academic books as well as tune books. As the books were donated, they were cataloged and classified, with the rare books and the tune books going to the Special Collections Library. Each book received a bookplate and a note in the cataloging record that it had been donated by Bayard.

I compiled the Bayard vernacular tune book bibliography from items listed on the three inventories, where a “tune book” was any item containing some form of musical notation, even solfège. Using this definition, there were a total of 139 tune books. The collection was almost evenly split between song and instrumental books, with 63 (45%) instrumental tune books, and 66 (47%) song books. Only ten books (7%) contained both songs and purely instrumental tunes. Bayard also donated songsters that contained only lyrics, but not the tunes, and also books that contained only dance notation. I listed these twenty-two items in a separate addendum to the tune book bibliography.

Bayard’s tune book collection reflected his specific research interests, namely folk music, both instrumental and vocal, belonging to Anglo-Celtic traditions. This collection is important

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\(^{10}\) S.v. “Tune Books” in *Grove Music Online*.

precisely because it was compiled by a single individual and concentrates on a specific area of scholarship. Of the 139 tunes books in Bayard’s collection, the oldest, William Thompson’s *Orpheus Caledonius*, dates from 1725; the newest dates from 1980, a facsimile edition of *Kerr’s first collection of merry melodies* first published in the 1870s. Twenty (14%) were published in the eighteenth century, sixty-eight (49%) were published in the nineteenth century, and fifty-one (37%) in the twentieth century. Of the twentieth century books, thirty-eight (out of fifty one or 75%), come before 1950. Also, many of the twentieth century books are facsimile reprints of older tune books, such as the two scholarly reprints of John Playford’s *The English Dancing Master* from 1651, perhaps the first vernacular tune book. There is also a nineteenth century reprint of Thomas D’Urfey’s *Wit and Mirth, or Pills to Purge Melancholy* originally begun by Henry Playford in 1699.

The vast majority of these tune books (80%) were published in Scotland, Ireland, England, and Wales. Only twenty-three (16%), were published in America, and just four (3%) published in France and Germany. The following chart compares where these tune books were published (only the first place listed on the titles pages):

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Where the books were published does not give the truest picture as to their national content, since, for example, there were several books containing Scottish tunes that were published in London. The following chart, based on the titles of the books, shows their national content:

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Surprisingly, there were just four tunes books that had more than one nationality listed in their titles (3%), and these were some combination of England, Ireland, Scotland and Wales. Using this more accurate measurement, tunes from those four countries account for 85% of the music in Bayard’s collection. It also shows that this collection of vernacular music was overwhelmingly national in character.
Most of the individual tune books in Bayard’s collection may be found in libraries around the world, but it is unusual to have a collection of these types of tune books together in a single library. Many of these tune books have been reprinted in facsimile and modern editions, as well as being preserved on microfilm. Their rare-book value has diminished somewhat in recent years, since many of them have been scanned and are available on the web as PDFs. It is necessary to know that a tune book exists and its place in the history of folk music scholarship before it can be found in reprinted, micro or PDF versions, hence the value of tune book bibliographies.

Published Vernacular Music

Folk music by definition is music that exists in *aural tradition*. By setting this music into written notation, it is taken out of its original context, placed into a *fixed* form and conveyed to the musically literate. Music in aural tradition exists in *variant* forms, but printed music transmits a single, stable form. Bayard searched these books for tunes similar to the ones he collected from aural tradition in Pennsylvania. In the introduction to *Dance to the Fiddle…*, he tells of a “re-creative” process where tunes were broken up into melodic strains, then recombined to create new tunes. This was true both for tunes in aural tradition, as well as those found published collections (p.7-9). He found some well-preserved tunes and also many that were derivatives of them, i.e. in the same tune family.

The early publishers made little distinction between tunes that were composed and those that were collected. Ultimately, all the tunes in these books were originally composed by someone. Cecil Sharp, the well-known tune collector, refuted the romantic notion of “collective composition” by the folk, famously saying, “The individual …composes, the community selects…” We simply may not know the composer for tunes that exist in aural tradition.

There are at least four possible sources for tunes published in these books: 1. They were composed, usually by someone close to the publisher, 2. They were collected and transcribed from aural tradition, 3. They were taken from unpublished manuscripts, or 4. They were taken from earlier published sources. Various authors state simply that the tunes were “collected from the best possible sources.” The tune books in Bayard’s collection show ample evidence of all of these sources. In many cases, tunes passed fluidly into and out of aural tradition, and also between written sources, appearing and reappearing in tune books from various generations.

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12 The Library of Congress has most of these tune books and some have been digitized. Many of them, in various editions, are found at the National Library of Scotland. They may be viewed on the web through their digital archives, under “Special Collections of Printed Music.”

13 An important vernacular tune book bibliography in this regard is *Sources of Irish Traditional Music c. 1600-1855*, ed. by Aloys Fleischmann et. al. (New York: Garland, 1998), 2 vols.


A bibliography of musical works published in eighteenth century London by John Walsh,\textsuperscript{16} shows that a substantial number of their publications could be considered vernacular music. These include numerous collections of country dance music, popular songs from operas, and tutors for various instruments. It would exclude works where specific composers were named and those in the standard forms of art music, such as sonatas and concertos. Vernacular music formed a significant part of the Walsh catalog. William Weber, in writing about music publishing in eighteenth century London, has said,

…They sold chiefly sheet music for both voice and instruments, designed for amateurs to play at home, and editions of instrumental works for purchase mostly by music societies. Their main new marketing device was to sell subscriptions of monthly sheets of music, mostly songs made popular in the London theaters and instrumental pieces derived from dance forms. …Collections of the most popular numbers in prominent recent opera productions were also published regularly.\textsuperscript{17}

Both Scotland and Ireland, where the majority of the Bayard tune books originate, had music cultures where “amateurs and professionals met on equal terms.”\textsuperscript{18} David Johnson tells how “folk” and “classical” music in Scotland coexisted within the same cultural framework and that “…the leisured and professional classes of Scotland, who were responsible for the propagation of classical music, were also very much in touch with folk music.”\textsuperscript{19} He says,

…by the end of the eighteenth century there were musical societies in most sizable towns in the country, giving regular amateur classical music concerts. Thus every facility was available for the literate folk-fiddler to dabble in classical music, if he wished. Conversely, the classical violinist could dabble in folk music. As a result, the two categories of player became intermixed, and in the process folk music absorbed many elements of classical style … fiddle music differed from other forms of folk music at the time in that it was transmitted, in its most developed form, not aurally but on paper.\textsuperscript{20}


\textsuperscript{18} Margaret Hogan, \textit{Anglo-Irish Music 1780-1830}, (Cork, Ireland: Cork University Press, 1966), p. 73. She includes chapters on the influence of the folk music collections, beginning with harp festivals in the late eighteenth century, where Edward Bunting began collecting music in aural tradition. She also has a chapter on “Music Sellers and Publishers” listing fifty-five in Dublin during this period (from Humphries \textit{Music Printing in the British Isles}) saying, “Music copyrighted in England had no protection in Ireland. Thus Dublin firms made fortunes on pirated editions of English and Continental works. … The trade was so profitable that several English firms opened Dublin branches…”, 104.


\textsuperscript{20} Ibid., 111-12.
Works on the history of Scottish music\textsuperscript{21} say a great deal about the creators of the tunes books found in Bayard’s collection. Many of them were trained in classical music and were composers of art music, as well as being transcribers and arrangers of folk and popular music. Much of the vernacular music was actually composed, but the publishers did not always document the origins of tunes accurately.

Types of Tune Books

The tune books in Bayard’s collection were created for a variety of purposes. The majority were meant to be used for performing music and not to provide accurate transcriptions of folk music. They were what Charles Seeger called \textit{prescriptive} rather than \textit{descriptive}.\textsuperscript{22} In studying these tune books, similarities and differences become apparent between various types of books in the collection. I offer these various “types” merely as a way to show general tendencies and not as hard and fast categories. Not every tune book in the collection fit neatly into these various types, but they do offer a way to compare their physical layout, the purpose for which they were published, their possible use, and their content.

Upper Class Tune Books

Some were obviously created for the upper class amateur musician, to be performed in a “salon,” “parlor,” or “drawing room” setting. This can be seen from their larger size, printing on quality paper, fine bindings, and the fact that they included lists of “subscribers” from among the gentry. The tunes in these kinds of books were typically presented in arrangements, frequently with treble and bass lines that could be played on piano or other keyboard instrument, or with two instruments, such as violin (or oboe, or “German flute”) and cello, or perhaps even as piano trios. Many of the titles of these tune books say as much.

Both instrumental and song books are reflected among upper class tune books. The song books could have treble and bass lines, or just a single line of music. Some look like piano-vocal scores. The song lyrics were typically printed separately, beneath the music or on a facing page, especially for multiple verses.

The instrumental books contained dance tunes, instrumental versions of song tunes, and short arrangements of composed music. The dance music may have been actually performed for dances, but may also have been played just for the enjoyment of the musicians and listeners. It is interesting to consider that arrangements of folk music were played in the same salons as art music! Indeed some of the upper class tune books contain folk tunes arranged by well known composers. They may have included this “authentic” folk music out of a sense of romantic nationalism, as a symbol of their national identity.


\textsuperscript{22} Charles Seeger, “Prescriptive and Descriptive Music Writing” \textit{Musical Quarterly} 44, 2 (April 1958): 184-195.
William Thomson’s *Orpheus Caledonius* from 1725 is the oldest book in the collection.\(^{23}\) It is a well-known tune book mentioned in many sources as one of the earliest examples of published Scottish songs. It is also a good example of an upper class tune book, in a large size (37 cm, at the spine) and printed on quality paper. There is a three page list of subscribers, which begins with “Her Royal Highness, the Princess of Wales” who bought six copies. The remaining names are mostly Dukes, Earls, Lords, Captains and Countesses, showing that this type of tune book appealed to the nobility and the gentry. The financial success of this book was largely guaranteed considering that nearly 300 copies were already sold even before publication. The *Orpheus Caledonius*, contained a wide variety of vernacular songs, including a version of “Auld Lang Syne,” that predated the familiar one we know today, attributed to Robert Burns, by more than sixty years. The music has treble and bass lines, with the first verse between the staves and subsequent verses printed underneath (Illustration 1).

George Thomson hired well-known composers of the time to arrange accompaniments to Scottish folk songs, as in his *A Select Collection of Original Scottish Airs* (1803-1805) with accompaniments arranged by Pleyel, Kozeluch & Haydn. He also had well known poets such as Robert Burns and Sir Walter Scott replace the ribald and bawdy lyrics of the original folk songs with something more appropriate to upper class tastes. He produced six folio volumes in this series between 1793 and 1841. According to David Johnson, these volumes were not an artistic success and today are considered more an historical curiosity.\(^{24}\)

Even the first edition of Francis O’Neill’s *Music of Ireland* (1903), perhaps the most well known fiddle tune book, could be considered an upper class tune book. It is thick and large, with embossed and gilded covers, fine paper and printing, and was probably expensive for the time. It has been reissued in dozens of less expensive editions, which have been purchased and used by generations of fiddlers as a kind of “bible” for Irish tunes, but the first edition showed the highest quality.

The title page tells us that O’Neill collected 1850 melodies “…from all available sources” though tradition has held that he collected most of them from the playing of Irish immigrants in Chicago. O’Neill was not the first in America to publish a collection containing Irish traditional music, since *Ryan’s Mammoth Collection*, which became *Coles 1000 Fiddle Tunes* was published some twenty years earlier.\(^{25}\)

David Johnson describes a “drawing room” style of eighteenth century Scottish instrumental music where the tune book compilers would:

\[^{23}\] Bayard’s collection also contains a facsimile edition of the *Orpheus Caledonius* (Folklore Associates, 1962), with an excellent foreword by Henry George Farmer, Keeper of Music at the Glasgow University Library.


…dig up the best Scottish traditional music, most of which had never been printed; put it before the civilized world in a suitably ‘refin’d’ form; and enhance Scotland’s reputation abroad. ‘Refinement’ would be achieved by mixing the Scots tunes with elements of Italian music…

William McGibbon’s *A collection of Scots tunes* (1742, 1744, 1755) was the crowning achievement of this style. Bayard’s collection includes two subsequent editions of this work, (ca. 1768, 1795) each containing instrumental tunes in treble/bass arrangements. They are both printed in oblong format, but are larger than pocket size.

Pocket Instrumental Books

Other tune books in the Bayard collection were obviously meant to serve as resources for dance musicians. In lots of ways these books are the opposite of the upper class books. They are smaller in size, many just the right size to fit into a pocket and be carried to engagements, which is frequently reflected in their titles. Many of them are printed in an oblong (horizontal) format, in what the inventory bibliographies called “oblong quarto,” though “oblong octavo” may have been more appropriate. They are printed on serviceable paper and have functional bindings. Most lack the engraved frontispieces and lists of subscribers found in upper class books. They pack as many tunes as possible on each page, usually written in a single line, in treble clef, with short titles. They contain mostly dance music, though like with the upper class books, they could contain many other kinds of instrumental music. It is fascinating to consider that dance musicians, even from this early age, used what amounted to “fake books” to increase their working repertory!

Bayard’s collection contains the second, third, and sixth volumes of James Aird’s *A selection of Scotch, English, Irish, and foreign airs, adapted for the fife, violin, or German flute…* from the late eighteenth century. They provide a good example of pocket instrumental books, being in oblong format and containing hundreds of tunes in single lines of music. According to Frank Kidson, the first volume of this series included the earliest printed version of “Yankee Doodle.” Other well known pocket instrumental books in the collection include Cahusac’s *Pocket Companion* (ca. 1800) and Gale’s *Pocket Companion* (ca. 1790).

Thomas Wilson’s *Companion to the Ballroom* (1817), also in the collection, gives some important information on the dance musicians of the time. He was the dancing master for the King’s Theatre Opera House of London and includes a “Dissertation on the State of the Ballroom,” where he mentions the use of pocket books by the musicians. They were sometimes blamed for not being able to play every requested tune, even though “…the original and proper


27 Idid., 37.

28 Bayard’s notes on the title page show that he originally thought it was published in 1762, but he corrected it to ca.1768 and writes, “This edition is from the original plates.”

names had been perverted” (p. 234). He says, “When dances are inserted in Pocket Books, the Editor should be careful to mention from whose Collections they were selected, that the original may be referred to in case of necessity” (p. 235). Sometimes when an unknown tune was requested, the musicians “Instead of playing what they ask for, (if such a Tune could be found) often play something they compose extempore, or some obscure air, which is not likely to be known” (ibid.). He tells how dance musicians “are frequently treated worse than servants…”, and that “some ply them with Liquor since…nothing is so amusing as a drunken fiddler” (p. 233).

These dance musicians may have been considered servants or traveling mendicants, without a great deal of formal musical training, but they may still have used tune books. There is an old joke about the tune collector who asks the fiddler “Can you read music?” The fiddler replies, “Not enough to hurt my playing any!” The fact is that many self-trained musicians may not be able to perform from written music, but they may use written music as a reference, or mnemonic device to remember familiar tunes and also to learn new ones that might be requested. Thus pocket instrumental tune books may have been a valuable resource for learning and retaining tunes even for those considered musically illiterate.

Wilson refers to “fiddlers” but doesn’t mention what other instruments were played. His book had a frontispiece specifically engraved for the book (Illustration 2) that shows what looks like two fiddles, oboe, horn, harp and psaltery in the box on the left. There is also a bagpiper, playing some distance away from the other musicians. There are four figures in a box along the back wall on the right who may also be musicians, though their “instruments” look indefinite. The illustration shows men, women and children dancing. There are at least three groups of dancers. One group in formal clothing, dancing in straight lines, a second group with formal clothing arranged as couples in a circle, and a third group in folk costume, the same as being worn by the bagpiper. The first group may be dancing some form of older country dance, the second group appears almost certainly to be dancing the waltz, a newer popular dance form coming to England from the continent, and the third group, dressed in folk costume, appearing to be dancing folk dances. If this illustration is accurate, it shows an interesting mixture of folk, popular and classical cultures that came together at these dances.30

Barbara Downie tells that eighteenth century Scottish folk musicians could not make a living playing folk music alone and they had little choice but to turn to classical music if they wanted to be professional musicians.31 Many of the greatest Scottish fiddlers of this era, William McGibbon, Alexander McGlashan and Nathanial Gow, were players and teachers of European art music as well. McGibbon was a concert violinist and the first Scottish composer of violin sonatas.32 McGlashan and Gow played in the orchestra of the Edinburgh Musical Society,

30 Randall Goldberg, musicologist at Youngstown State University, pointed out that this illustration is reminiscent of the final scene of the first act from Mozart’s Don Giovanni, where three dance forms are presented simultaneously representing the social classes of society. See Andrea Lindmayr-Brandl, “Dance.” In The Cambridge Mozart Encyclopedia (Cambridge: Cambridge University Press, 2006), 135.


32 Johnson, Scottish Fiddle Music, 192
which gave professional concerts at St. Cecilia’s Hall every Friday evening, and played together other nights of the week in Edinburgh’s highest paid dance band. Each of these “professional folk musicians” created vernacular tune books found in Bayard’s collection.

Pocket Song Books

Like the pocket instrumental books, the pocket song books are also small and meant to fit in a pocket. I distinguished these from the instrumental pocket books since they were generally published in an upright (vertical) format and they were used in different contexts. They also pack in as many tunes and lyrics as possible in a small space. Again the tunes are typically a single line in treble clef, though some just have solfège symbols, or only the lyrics. These books were undoubtedly used in social singing occasions, at home or in singing societies, or at the pub or tavern. Some pocket song books show similar characteristics to upper class tune books, such as fine bindings and engraved frontispieces, suggesting that may have been more directed towards the gentry than the more functional instrumental pocket books.

A good example of this type of tune book is *The Edinburgh musical miscellany*. Bayard’s collection has the first edition (1792) and both volumes of the second edition (1804, 1808). The first piece in the second edition happens to be “To Anacreon in Heaven” as, “Sung by Mr. Bannister at the Anacreontic Society.” This melody was later used by Francis Scott Key for the “Star Spangled Banner.” Oscar Sonneck wrote a report for the Library of Congress in 1909 on the origins of “Star Spangled Banner,” where he said that this tune was published in numerous collections and as sheet music. It was so ubiquitous that, “…[it] must have been familiar to all convivial souls in the British Isles toward 1800.” As to its great range, Sonneck says that this was “…considered the sine qua non of effective drinking songs.” (Illus. 3)

On the influence of these printed collections on folk singers, A. L. Lloyd has written:

…No doubt, the influence of printed collections has been greater on Scottish singers than on English, because Scottish collections have been abundant over a longer period, and have circulated widely in a land where villagers, crofters, and farm-hands have long been busy readers. From the time of Alan Ramsay’s *Scots Songs* (1718-19) and *Tea Table Miscellany* (1724) onward, formal song collections passed from hand to hand in country as well as town, among folk singers as well as drawing room performers.

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33 Idid., 5.


Both upper class and pocket books were produced by the same publishers. A good example is James Oswald, a well-known fiddler, tune collector, composer and publisher. He began life as a dancing master in Scotland and after moving to London in 1741 became “one of the musical giants in the land.” In addition to dance music, in London he became a prolific composer of art music, frequently publishing under Italian pseudonyms, and even formed a secret composer’s society called, “The Temple of Apollo,” which included his editorial assistant, the young Charles Burney. Bayard’s collection includes his Second Collection of Curious Scots Tunes, for violin and German flute, with a thorough bass for the harpsichord, a thin upper class tune book intended for drawing room performances. Oswald’s name appears as the composer for some of the pieces, but most remain anonymous.

Bayard’s collection also has two different versions of Oswald’s most successful publication, The Caledonian Pocket Companion. Originally issued in six volumes starting in the 1740s, it grew to twelve volumes and many editions by the nineteenth century. An interesting characteristic of this “pocket companion,” is that it is not really pocket sized. It was an instrumental collection for the German flute or violin. Volume 1 in Bayard’s collection contains a fingering chart for the German flute, so it may have functioned partially as a tutor. There are hundreds of tunes presented in single line notation in treble clef, without accompaniments, but many do have added variations. The term “pocket companion” may have been added to the title to indicate that these were relatively inexpensive volumes that contained simple notation, not intended for drawing room “concerts,” rather as a source for dance music. Oswald probably composed most of the music himself but called it “traditional,” knowing that it would give it automatic authority and acceptability.

Scholarly Tune Books

Scholarly tune books can be recognized for their “dissertations” on folk or national music, and include tunes primarily for illustration. Scholarly tunes books were probably used less for performing music than for learning about the music they describe. William Dauney’s Ancient Scottish Melodies (1838) provides an excellent example. The book deals primarily with the Skene Manuscript (ca. 1620), including a 214 page “Preliminary Dissertation” and an appendix on the “Analysis and Structure of the Music of Scotland.” Dauney provides transcriptions of the 83 tunes in the Skene Manuscript with an analysis of each tune.

Bayard’s collection also contains two works by the well-known collector Edward Bunting: A General Collection of the Ancient Music of Ireland (1809) and The Ancient Music of Ireland (1840). Each has extensive essays on the Irish harp, illustrated with piano arrangements of the music. Bunting actually transcribed tunes at harpists’ conventions and competitions in the late


39 David Johnson’s article in Music Printing and Publishing says 15 volumes, but Kidson says 12 volumes in his British Music Publishers. Later Johnson corrected this mistake by saying it was actually 12 volumes (in the Preface to the 3rd edition of his Scottish Fiddle Music), ix.

40 Johnonson, Scottish Fiddle Music, 67-68.
eighteenth century, and from individual players whom he names. In the preface of *The Ancient Music of Ireland* he says, “The object, then, of the present publication chiefly is to give the remaining airs of the collection arranged in true harp style, for the pianoforte, accompanied by a practical digest of ancient Irish musical science” (p. 6). There are 150 airs, 120 of them published for the first time.

Similar to what Bunting did in Ireland, Nicholas Bennett collected harp music in Wales for his *Alawon fy ngwlad = The Lays of my Land* (1896), which also contains an extensive essay on the music and musicians. In the “Editorial Note” he says,

“…The musical Editor has spared no endeavor in order to arrive at a correct reading of the Airs. This often proved to be a very exacting task, arising from the many errors and variations which melodies transmitted orally, or copied by more or less untrained musicians are naturally subject to. Airs of … English, Scotch, or Irish origin … he has invariably discarded; though it may be, and often is difficult to determine at all times the nationality of every old Air, in a country where the minstrels and harpists of its different nationalities have intermixed …” (p. iv).

William Chappell, one of the best known nineteenth century music publishers in London, has three books in Bayard’s collection: *A Collection of National English Airs* (1838-40), which he later expanded into *Popular Music of Olden Times* (1855-59), and *Old English Popular Music* (1893), a complete revision done by H. Ellis Wooldridge. Each of these works contains extensive essays on the history of English popular music and annotations for every tune, where Chappell argues broadly for the English origins of the tunes.

John Glen in *The Glen Collection of Scottish Dance Music* (1891) takes issue with Chappell, claiming that even though tunes were first published in England, many were of Scottish origin. Glen provides valuable information in helping to study the other Scottish collections. The *Glen Collection*… includes biographical sketches of nearly two dozen early Scottish musicians and music sellers. His *Early Scottish Melodies*… (1900) includes an extensive bibliography of manuscripts and printed works in chronological order, with musical examples.

George Petrie, an important collector of Irish traditional music, has two books in Bayard’s collection. From the preface of his …*Ancient Music of Ireland* (1855), we learn that he started transcribing tunes as a boy and over the years amassed a large collection of previously unpublished tunes. He was a friend of Edward Bunting and offered the collection to him for publication, but Bunting refused to acknowledge Petrie’s contribution. His 1855 volume, published by the “Society for the Preservation and Publication of the Melodies of Ireland,” was just a portion of Petrie’s tunes, which were presented in keyboard arrangements. More than thirty years after Petrie’s death, composer Charles Villiers Stanford edited his manuscripts and published a scholarly edition of Petrie’s work as *The Complete Collection of Irish Music* (1902).

In the preface to *Ancient Irish Music* (1890) Patrick Weston Joyce explains that his collection is a continuation of Petrie’s work. Originally, the tunes came from his father. When he found that many of these tunes were not published, he wrote down the ones he could remember and “…went among the peasantry during vacations, for several successive years, noting down whatever I thought worthy of preserving, both music and words. In this way I gradually accumulated a very large collection” (p. iii). His book includes both song and dance tunes in piano and piano vocal arrangements.
Frank Kidson was another significant tune book scholar. His three tune books in Bayard’s collection give scholarly commentary on each of the tunes and historical information as to their sources and the publishers. Old English Country Dances (1890) includes a valuable bibliography of English country dance music from Playford (1651) to early nineteenth century.

Tutors

Bayard’s collection contains several examples of tune books intended to teach playing or dancing, where tunes are included for illustration. The Compleat Country Dancing Master (1731) is the second oldest tune book in the collection and a good example of a tutor. It contains directions for dancing and tunes that are appropriate for each dance. The purpose of this book was obviously to teach dancing and the tunes are incidental. Bayard’s collection contains several other examples of dance tutors, as well as books for teaching how to play the union pipes (O’Farrell’s), and the fife and drum (George Bruce). These books not only served as methods for learning, they were also a significant source for tunes.

Paperbound Tune Books

The collection also contains several tune books that are paperbound. Some are printed on newsprint (pulp) and are more fragile than many of their older cousins. They are more ephemeral than upper class or pocket books and are thus rare in many cases. There are two examples produced by the National Play Bureau of the Works Project Administration, a New Deal agency that carried out public works projects during the depression era. One of these projects was to collect and publish folk music from various regions of the country, such as John Cox’s Folk-songs Mainly from West Virginia (1939) and Arthur Hudson’s Folk Tunes from Mississippi (1937). They are a rare and significant resource for folk music scholarship. Other examples of paperbound tune books are found throughout the collection, including examples from the well-known collectors Cecil Sharp and Maude Karpeles.

Bibliographical Problems

Many of the tune books in Bayard’s collection presented interesting bibliographical problems. Most were lacking publication dates, so I had to rely on cataloging records and marginalia. Some were issued in multiple volumes and editions, which may or may not have been reflected on their title pages. Sometimes there was conflicting information, even within the same volume. There was also the problem of having various tune books bound together within the same physical volume. Most likely the original owners bound similar books together in order to preserve them and make them more easily accessible. Many tune books were reissued in new series or editions drawing on the same basic source materials. This made sense for publishers who were trying to get continuing returns from successful publications.

Kidson’s British Music Printers and Engravers: London, Provincial, Scottish, and Irish (London: 1900), not part of Bayard’s collection, is an important work in the study of tune books.
Bayard’s collection contains two different versions of *The Caledonian Musical Repository*, the earliest from 1806 contains 118 songs. There are two copies of the 1811 version, showing an entirely different set up and engraving from the 1806 version. The number of pages is the same, but there are only 115 songs. It does not claim to be a new edition of the 1806 version; but neither does it say it is a subsequent volume. To make matters even more complex, there is a second engraved title page following the table of contents, which calls it *Crosby’s Caledonian Musical Repository*, published by Benjamin Crosby in London. The 1811 version was probably published in London, rather than Scotland. In comparing the contents of these two versions, seventy eight songs are the same. The 1806 version has forty unique songs, and the 1811 version thirty seven unique songs. In other words, between 1806 and 1811, there were forty songs removed and replaced with thirty seven different songs.

One of the most important figures represented in Bayard’s Collection is Niel Gow and his son Nathaniel. Through the patronage of the Duke of Atholl, the Gow family became among the best known fiddlers and dance musicians in Scotland. Nathaniel, “set and prepared for publication”\(^{42}\) pieces as they had been performed by his father, the first volume of which sold more than a thousand copies making them among the richest musicians in Scotland.\(^{43}\) These volumes contained many old traditional tunes, as well as contemporary original compositions by the Gow family and others. Nathaniel omitted the composers’ names, unless they were upper class, knowing that it was better to present them as “traditional” and was purposely vague as to what was old and what was new. As David Johnson has said,

> Users of the Gow volumes could never quite be sure which tunes were ancient ones (fitted with new titles), which were modern (with composer’s names omitted), and which were an editorial mixture of the two. Nor did they want to find out; what they wanted was a sense of mythical participation in an age-old tradition…\(^{44}\)

There are three different series of Niel Gow tune books in Bayard’s collection: the *Strathspey Reels, The Complete Repository*, and finally *The Beauties of Niel Gow*. These series were bound together in various physical volumes, so it was difficult to discover what was represented in the collection and how. The following chart shows what was found in each volume by their call numbers in chronological order and will help users of the bibliography find the locations of individual volumes.

\(^{42}\) See the article on the Gow family in *A Dictionary of Musicians from the Earliest Times*, ed. by John Sainsbury, (London: Sainsbury and Co., 1825).

\(^{43}\) Johnson, *Scottish Fiddle Music*, 220.

\(^{44}\) Ibid, 221.
Gow Volumes in Bayard’s Collection

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<tr>
<th>M 1746 .S32 1803 Q</th>
<th>M 1746 .G7 C7 1817 v.1-3 Q</th>
<th>M 1746 .G7 B4 1818 Q</th>
<th>M 1746 .G7 C7 1828 Q</th>
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<td><em>A Second collection of strathspey reels, &amp;c...</em> [1803]</td>
<td><em>Beauties of Niel Gow</em> [Pts 1-2]</td>
<td><em>Fourth collection of strathspeys &amp; dances...2nd ed.</em></td>
<td><em>Part first of the complete repository...</em></td>
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<tr>
<td><em>A Collection of strathspey reels...</em> Duchess of Athole [1784]</td>
<td><em>Fifth collection of strathspeys and reels &amp;c...3rd ed.</em></td>
<td><em>Part second of the complete repository...</em> the Dutchess of Bucleugh...</td>
<td><em>Part second of the complete repository...</em> Dutchess of Bucleugh... [? ed.]</td>
</tr>
<tr>
<td><em>Part first of the complete repository of original Scots slow strathspeys...</em> Duchess of Gordon...</td>
<td><em>Part third of the complete repository...</em> the Countess of Loudoun and Moira... 3rd ed.</td>
<td><em>Part third of the complete repository...</em> the Countess of Loudoun and Moira... 3rd ed.</td>
<td><em>Part third of the complete repository...</em> the Countess of Loudoun and Moira... 3rd ed.</td>
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<td><em>Part second the complete repository...</em> the Dutchess of Bucleugh...</td>
<td><em>Part fourth of the complete repository...</em> Nobility and Gentry of Scotland... [? ed.]</td>
<td><em>Part fourth of the complete repository...</em> Nobility and Gentry of Scotland... [? ed.]</td>
<td><em>Part fourth of the complete repository...</em> Nobility and Gentry of Scotland... [? ed.]</td>
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The original owners apparently tried to acquire complete sets of these series and bound together various editions and printings, as well as similar series. Occasionally we see the names of the owners, as with the volume containing the first and second Collection of strathspey reels (M 1746 .S32 Q) which has “Miss Jane Chambr’e,” stamped on the top board. Sometimes owners bound unrelated music together. Bayard’s collection contains a copy of Alexander McGlashan’s *A Collection of Reels...* (1781) bound together with a piano vocal score of the opera *Blue Beard* by Michael Kelly. A second copy of Nathaniel Gow’s *The Vocal Melodies of Scotland* (ca. 1820), at Penn State but not a part of Bayard’s collection, is bound with numerous works of art music. Such a practice tends to show that vernacular music was performed on an equal footing in salons and drawing rooms together with art music.

Part of the motivation of the Gows in publishing “folk” music was the hope that a single definitive form would emerge. This was found clearly in the short statements above the actual music on the first page of each volume of Niel Gow’s *Complete Repository...* In *Part first* second paragraph we read about a primary motivation; that of preserving the traditional music close to its original form.

In presenting this Repository to the Public, which is the first time those tunes in the Style as played by Niel Gow and Sons has been in print, it has been the object of the Publishers to preserve them for the Amateurs of the Style of Music in their native simplicity, and free from the Corruption of whim and Caprice ... (p.1)

The text found on the same page in *Part second*... we see an additional motivation, that of establishing a standard for national tunes and dances.
The original Scotch Strathsby, Reels, and Jigs, of which this Collection consist, are brought forward with a view to serve as a Standard of those National Tunes and Dances, for we cannot avoid mentioning, in every part of Scotland where we have occasionally been, and from every observation we were able to make, we have not once met with two Professional Musicians who play the same notes of any Tune. This being the case, the Standard now proposed, will we hope appear abundantly apparent; and that a conformity in playing these tunes, may with great propriety be adopted (p.1).

In Part third... we see an effort “to conciliate an uniformity in playing” the national tunes, by both amateur and professional musicians.

In giving this our Complete Repertory to the Public it was our wish to conciliate and procure a conformity in the style and manner of playing these National Tunes and Dances. Having succeeded so far by our first two parts as to obtain the approbation of Amateurs, as well as of Professional Musicians, We now venture to submit to the Public this our third part of the Complete Repository, and humbly trust our Endeavors to conciliate an uniformity in playing those tunes will soon be Established in every part of the Island (p.1).

By the time we get to Part fourth... the Gows claim success in establishing a conformity in the national tunes. This may have been true to a large extent, especially among the upper classes, due to the popularity of this series of tune books.

…their Original aim being obtained, namely, that of conformity being observed throughout the Island, by Amateurs, as well as Professional People, playing the same notes of every tune, without the confusion which prevailed previous to the appearance of the Repository… (p.1)

In trying to establish a standard, the Gows were most likely motivated by financial considerations. Certainly they wanted their versions of these tunes performed rather than those which were passed on in aural tradition. For musicians who could read music, tune books provided a way to perform music more consistently. Naturally the Gows wanted to sell as many tune books as possible and what better way to do that than for them to establish a “standard” that would be adopted throughout the land? The fact that they claim to have succeeded may only be partially true. On the one hand, these tune books sold well and were widely known among musicians and may have served as “reference books” showing the “definitive” versions of tunes. On the other hand, others were also publishing tune books which many have had variant versions. Tune books had less influence on musicians who could not read music. They would play tunes as they could remember them, with mistakes, omissions, and fragments of the published versions. They could simplify tunes or combine unrelated tune fragments. Though this process, there have always been variants and entirely new tunes have been born.

Conclusion

Bayard’s collection proves that there is a long a tradition of published vernacular music, which has not received the same degree of scholarly attention as art music or sacred music. The tune books collected by Bayard made it possible for him to discover “tune families,” documenting
how various tunes were related and also helped him to identify the possible origins of tunes he collected in Western Pennsylvania.

The creators of these tune books had more fluid boundaries between the categories of “classical, folk and popular” music than we do today. All three categories may be found in these tune books, arranged for vernacular performance. The publishers recognized both amateur and professional musicians, the amateurs being mainly the “drawing room” variety and not musically illiterate folk musicians. Both amateurs and professionals used these books, and they had an influence on folk musicians of the time.

Many of the tunes were collected from folk musicians, but just as many tunes were composed, or borrowed from other written sources. The publishers did not often document the sources of the tunes they published, since their purpose in many cases was to sell more tune books. We can surmise that there was a complex relationship between the musically literate and musically illiterate, or genuine folk musicians. Many of the tunes were published in various kinds of arrangements, which would “civilize” or “refine” the original folk material. Undoubtedly, performances from tunes books were also heard by folk musicians and thus tunes made their way back in to aural tradition. As a result tunes passed fluidly into and out of aural tradition and also between written sources. Much of the debate found in the prefaces of these tunes books deals with the authenticity and nationality of specific tunes.

These tune books also point out an interesting demarcation between functional music, such as dance music, and music for pure entertainment. Some of the tune books were meant to be used for playing in a parlor or salon, in what eventually would become a concert or chamber music setting. Other books were meant to be portable, to be taken to dances to provide a large supply of dance tunes, or to the pub for recreational singing.

Vernacular tune books are one of the only windows into understanding the vernacular music culture of the past. There have always been vernacular forms of music that enriched the everyday lives of common people. This could include music performed at home in drawing rooms or parlors, or music played for dancing, or songs that were sung in pubs and taverns. Much of this music was created and passed on in aural tradition, only later to be published in tune books and song books, then passed on further by musically literate amateurs. It undoubtedly had a great impact on the quality of life of common people, since they were performing or enjoying this music in personal settings. The music in these tune books shows an incredible amount of variety and flexibility. Vernacular music makes up the “black matter” of the musical universe.

If Bayard proved anything by documenting the tunes he collected with earlier published versions, it was that these tunes continued to be known in aural tradition, even into the twentieth century in Western Pennsylvania. Vernacular tune books are very worthy of further study.

**Final version of this article completed April 15, 2015**
ABSTRACT

This article and annotated bibliography pertain to the vernacular tune book collection of Samuel P. Bayard, housed at the Special Collections Library at The Pennsylvania State University. The collection reflects Bayard’s research interests, namely folk music, both instrumental and vocal, belonging to Anglo-Celtic traditions. He donated 139 tunes books, defined as books containing some form of musical notation, even solfège. An additional 22 songsters and dance notation books are listed as an addendum to the bibliography. The majority of these books (85%) contain music from England, Scotland, Ireland and Wales. The tunes were both composed and collected, or taken from earlier publications or manuscripts, passing fluidly into and out of aural tradition and also between written sources. These books were used for performing music in parlors and drawing rooms, as resources for dance musicians and recreational singing, and as scholarly studies of vernacular music. Many present interesting bibliographical problems. Vernacular tune books are one of the only windows into understanding the vernacular music culture of the past and are very worthy of further study.
Illustration 1. *Auld lang syne* as found in William Thomson’s *Orpheus Caledonius* (1725) from Bayard’s collection.
Illustration 2. Frontispiece to Thomas Wilson’s *Companion to the Ballroom* (1817) from Bayard’s collection.

Illustration 3. “To Anacreon in Heaven” from *The Edinburgh musical miscellany* (1792) in Bayard’s collection.
Bibliography

Samuel Bayard’s Collection of Vernacular Tune Books


_Bremner, Robert, arr._ Thirty Scots Songs. Adapted for voice and harpsichord by Robert Bremner, the words by Allen Ramsey. London: Printed and sold by R. Bremner, [ca. 1770] [vol. I only, some staining] 32 pp., 34 cm. M 1746 .T46 1770 v.1 Q. Songs with treble/bass, and figured bass accompaniment. First verse between staves, additional verses follow. English texts.
Bruce, George B. *The drummers and fifer’s guide; or self instructor: containing a plain and easy introduction of the rudimental principles for the drum and fife: to which are added, marches, quicksteps, side-beats, troops, retreats, signals, calls, &c., with explanatory remarks, when to be used, also, the duty for garrison or camp, to be performed by both instruments, as used in the U.S. Army, the drum major’s duty, the fundamental principles of modern drum music, beats for drum corps, &c., &c.* New York: William A. Pound & Co., 1880. 96 pp., 30 cm. [worn illus. boards, front cover: “by Geo. B. Bruce and Dan D. Emmett”]

MT 735 .B78 1880. Tutor with fife tunes, most written with two lines, second line for drums.


ML 3652 .B79 1882. Songs and instrumental tunes; single lines of music. Songs with first verse underlay, additional verses follow.

Bunting, Edward. *The Ancient Music of Ireland, arranged for the piano forte, to which is prefixed a dissertation on the Irish harp and harpers, including an account of the old melodies of Ireland.* Dublin: Hodges and Smith, 1840. 88, 109 pp., 33 cm. [Original cloth, bright, some crushing on one corner, cover embossed with a golden harp, excellent copy]

M 1744 .B942 Q. A newer companion volume to the *General Collection* …, this volume contains extensive essays on the Irish harp, illustrated with tunes in piano arrangements. The newly written essays cover some of the same ground as the *General Collection*.

Bunting, Edward. *A general collection of the ancient music of Ireland, arranged for the piano forte; some of the most admired melodies are adapted for the voice, to poetry chiefly translated from the original Irish songs by Thomas Campbell and other eminent poets: to which is prefixed a historical & critical dissertation on the Egyptian, British and Irish harp.* London: Clementi, [1809] 3, 28, 72 pp., 38 cm. [Duplicate. Modern boards, worn, text foxed, sound copy]

M 1744 .B942 G46 1809 Q. Contains extensive essays on the Irish harp, illustrated with songs and instrumental pieces in piano-vocal and piano arrangements; collected from Irish harpists.

Cahusac’s pocket companion for the German flute or violin, being a selection of favorite songs, airs, minuets, marches, allemands, cotillons, dances and duetts properly adapted for those instruments. London: W. M. Cahusac, [180-] [Oblong, quarto, re-backed] 4 vols. in one, each 48 pp., 12 x 19 cm., title index to the four volumes.

M 1624.7 .C35 1800. Songs and instrumental pieces, single line of music with text underlay.

Caledonian country dances: Being a collection of all the celebrated Scotch country dances now in vogue, with the proper directions to each dance, as they are perform’d at court & publick entertainments, for the violin, hoboy, or German flute; with their basses for the bass violin or harpsichord. London: Walsh, [1736] 3rd ed. [3 vols. in one] 100, 100, 100 pp., 10 x 17 cm. [Old calf, split in half, broken binding, fragile condition, paper and engraving good, dated by SB “1752”]

M 1746 .C13 1736. Single line tunes with dance descriptions. See Oswald, James.
The Caledonian musical repository: A choice selection of esteemed Scottish songs, adapted, for the voice, violin, & German flute. Edinburgh: Published by Oliver & Co., [1806]. 286 pp., 18 cm. [¾ leather, engraved title page, good condition]
M 1746 .C149 1806. 118 songs: single line tunes with first verse, additional verses follow.

[Two copies: c.1: cloth cover, spine torn, untrimmed; c.2: ¾ leather]
M 1746 .C148 1811. 115 songs: single line tunes with first verse, additional verses follow.

Campbell, Alexander, coll. and arr. Albyn’s anthology; or, a select collection of the melodies & vocal poetry to Scotland and the Isles...the modern Scottish & English verses adapted to the Highland, Hebridean & Lowland melodies written by Walter F. Scott, Esq. and other living poets of the first eminence. [2 vol. bound in one] 100, 99 pp., 40 cm. Edinburgh: Oliver & Boyd, 1816-18. [¾ leather, corners rough, marbleized boards, sound copy]
M 1746 .C25 A42 1816 Q. Six page preface with history; piano-vocal arrangements.


M 1740 .C54 C64 1840. v.1 v.2 Q. v. 1 text only, contains essay on ancient minstrelsy; v.2 Preface describes tunes collected from other printed sources; list of subscribers with more than 300 names; songs and instrumental tunes in piano arrangements.

ML 3652 .C46 1893. Songs, some single line, some two lines, treble and bass clefs in four-part harmony. v.1: Early songs, ballads and dance tunes. v.2: Later songs, ballads and dance tunes. First published 1838-40 as "A collection of national English airs" which was afterwards expanded into his "Popular music of the olden time" (1859, 2 vols.) Part of the latter edition was published under title "The ballad literature and popular music of the olden time."

*A’ Choisir Chiuil: The St. Columbia collection of Gaelic songs, arranged for part singing.*
London: Bayley & Ferguson, [190-?] 100 pp., 25 cm. [Clean copy in cloth covered printed boards]
M 1746 .A35 1901. Song texts in Gaelic; music in four parts notated in solfège.

Christie, W[illiam]. *Traditional ballad airs: Arranged and harmonized for the pianoforte and harmonium, from copies procured in the counties of Aberdeen, Banff, and Moray. Edited, with the words for singing and with illustrative notes.*
M 1746 .C45 1876. Piano-vocal score, music on the right, texts on the left.

Clark, George W., comp. *The liberty minstrel.*
New York: Saxton and Miles; Boston: Leavitt & Alden; [etc.], 1845. 4th ed. 184 pp., 18 cm. [worn cloth, some water staining]

*The compleat country dancing master: Containing great variety of dances, both old and new; particularly those perform’d at the several masquerades: ... with their proper tunes, and figures (or directions) to each dance: The tunes fitted to the violin or Hautboy and most of them within the compass of the German flute or common flute. Engraven in a fair character and carefully corrected.*
London: Printed for and sold by John Walsh, printer and instrument maker…, 1731. 150 leaves, lacks leaf 27, 11 x 21 cm. [Vol. 1 only: a companion volume, ‘The second book of the The compleat country dancing master,’ was published in 1719.]
M 1740 .C65 1731. Single line instrumental tunes, with dance directions beneath.

M 1629 .F685 1939. Single line tunes, text underlay, songs and instrumental pieces with descriptions.

[Crosby, Benjamin]. *Crosby’s English musical repository: A choice selection of esteemed English songs, adapted for the voice, violin and German flute.* London: B. Crosby & Co., [ca. 1812]. 292 pp., 19 cm. [Modern boards, untrimmed, some staining]
M 1740 .C76 1812. Single line songs with first verse; additional verses follow.
Dauney, William. *Ancient Scottish melodies: From a manuscript of the reign of King James VI, with an introductory enquiry illustrative of the history of the music of Scotland.* Edinburgh: Printed for the Maitland Club, 1838. x, 390 pp., 28 cm. [3/4 leather, 19th cent. Some foxing, untrimmed, sound copy] DA 750 .B259 1838. Deals primarily with the “Skene manuscript” and its contents. Includes a “Preliminary Dissertation” on the history of Scottish music (214 pp.) then a transcription of the Skene manuscript (83 tunes) and a written analysis of each tune. Ends with an appendix on “Analysis and Structure of the Music of Scotland” by Mr. Finlay of Edinburgh with twelve more tunes.


D’Urfey, Thomas. *Songs compleat, pleasant and divertive, set to musick by Dr. John Blow, Mr. Henry Purcell, and other excellent masters of the town.* Title pages v. 2-6: *Wit and Mirth, or Pills to Purge Melancholy; being a collection of the best merry ballads of songs, old and new, fitted to all the humours, having each their proper tune for either voice or instrument: most of the songs being set new.* London: Printed by W. Pearson, for J. Tonson, 1719-20. 6 vols. 19 cm. each. [19th c. reprint, ca.1870; ¾ leather, marbleized boards, good condition.] M 1738 . W77 1719. On each spine: “Pills to purge melancholy, T. Durfey.” Single line tunes with extensive texts. “First issue of the 4th edition of a collection assembled and published 1699 (i.e. 1698)-1706 in 4 vols. by Henry Playford under title: *Wit and mirth; or, Pills to purge melancholy.* D’Urfey edited the present edition, of which his own songs (with one by Dryden) form the first two vols. cf. Day, Cyrus L. “Pills to purge melancholy.” Reprinted from the *Review of English Studies, 3* (no. 30, 1932)”—from catalog record OCLC #9373296.

The Edinburgh musical miscellany: A collection of the most approved Scotch, English, and Irish songs, set to music. 2nd ed. vol.1. Edinburgh: Mundell and Son, 1804. 359 pp., 18 cm. [leather binding, paper boards, fair condition]

The Edinburgh musical miscellany: A collection of the most approved Scotch, English, and Irish songs, set to music. 2nd ed. vol.2. London: B. Crosby & Co., 1808. 372 pp., 20 cm. [Top cover detached, paper boards, untrimmed]


Fraser, S[imon] Capt., ed. The airs and melodies peculiar to the Highlands of Scotland and the Isles, communicated in an original pleasing and familiar style, the lively airs introduced as medleys to form a sequence to each slower movement, with and an admired plain harmony for the piano forte, harp, organ, or violoncello, intended to preserve simplicity than load with embellishment. Edinburgh: Printed and sold for the editor ; London: J. Gow, [1815 preface date]. 120 pp., 33 cm. [leather binding, printed boards]

Gale's pocket companion for the German flute or violin, containing the most approved Scotch, English, & Irish airs, songs, Strathspeys, reels, &c. adapted by R. A. Smith. Glasgow: Printed and sold by R. Gale, [ca. 1790] 48 pp., 11 x 17 cm. [Oblong quarto] [Bound with Aird’s 6th and last volume...]

Glen, John. The Glen collection of Scottish dance music, strathspeys, reels, and jigs, selected from the earliest printed sources, and from the composer's works. Arranged with new accompaniments for the pianoforte. Edinburgh: [J. Glen], 1891. xx, 48 pp., 37 cm. [binding damp-stained]

Glen, John. Early Scottish melodies, including examples from mss. and early printed works, along with a number of comparative tunes, notes on former annotators, English and other claims, and biographical notices, etc. Edinburgh: J. & R. Glen, 1900. xvi, 271 pp., 28 cm. [Darkened cloth, very good copy]

Glen, John. The Glen collection of Scottish dance music, strathspeys, reels, and jigs, selected from the earliest printed sources, and from the composer's works. Arranged with new accompaniments for the pianoforte. Edinburgh: [J. Glen], 1891. xx, 48 pp., 37 cm. [binding damp-stained]

Glen, John. Early Scottish melodies, including examples from mss. and early printed works, along with a number of comparative tunes, notes on former annotators, English and other claims, and biographical notices, etc. Edinburgh: J. & R. Glen, 1900. xvi, 271 pp., 28 cm. [Darkened cloth, very good copy]

ML 3655 .G55 1900. Extensive bibliography of manuscripts and printed works in chronological order, illustrated with musical examples. Debate about Scottish melodies claimed by the English. Includes chapters on William Chappell, English claims, The Scots Musical Museum, and Early Scottish musicians and engraving. More extensive than The Glen collection...
Gow, Nathaniel, arr. *The vocal melodies of Scotland dedicated to His Grace the Duke of Buccleuch & Queensberry, arranged for the piano forte or harp, violin & violoncello.*
Edinburgh: Printed for & sold by Nathaniel Gow and Son, [between 1818 and 1823] [2 vols. in one] 36, 36 pp., 33 cm. [modern boards, second [i.e. third] part untrimmed, second part has title: *Part 2nd the vocal melodies of Scotland*…]
M 1746 .V63 1818. Tunes mostly in treble/bass arrangements. [Note: PSU owns second copy under M 273 .H3 S39 1700 Q, not donated by SB]

Gow, Niel. *Beauties of Niel Gow [Parts 1-2] being a selection of the most favorite tunes from his first, second and third collections of Strathspeys, reels and jigs chiefly comprising the compositions of Niel Gow and Sons, the dances arranged as medleys all of which are adapted for the harp, piano-forte, violin and violoncello, respectfully dedicated to the noblemen and gentlemen of the Caledonian hunt.*
Edinburgh: Printed and sold by Nathaniel Gow and Son. [1818?] 38 pp., each, 33 cm. [all engraved, leather binding, loose marbleized board, back board missing] [First and second parts bound together; bound with *Fourth*… and *Fifth collection of strathspeys*…]
M 1746 .G7 B4 1818 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.

Gow, Niel. *A collection of strathspey reels with a bass for the violoncello or harpsichord most humbly dedicated to the Duchess of Athole by Niel Gow at Dunkeld.*
Edinburgh: Printed for the author and sold by Corri and Company, [1784?] [All engraved, temporary red morocco, top board stamped “Miss Jane Chambr’e,” spine gilt, very good condition] 36 pp., 33 cm. [Bound with *A second collection*…which appears first in the volume]
M 1746 .S32 1803 Q. Instrumental tunes in treble/bass arrangements.

Gow, Niel. *A second collection of strathspey reels, &c.: with a bass for the violoncello or harpsichord most humbly dedicated (by permission) to the noblemen and gentlemen of the Caledonian hunt by Niel Gow at Dunkeld.*
M 1746 .S32 1803 Q. Instrumental tunes in treble/bass arrangements.

Gow, Niel. *A third collection of strathspey reels, &c.: for piano-forte, violin, and violoncello, dedicated to the most noble Marchioness of Tweeddale.*
Edinburgh: printed and sold by Gow & Shepherd at their music shop no. 16 Princes Street; London: to be had of John Gow no. 31 Carnaby Street Golden Square, 1792. [2], 36 pp., 32 cm. [Bound with *The complete repository*…]
M 1746 .G7 C7 1817 v.1-3 Q. Instrumental tunes in treble/bass arrangements.

M 1746 .G7 B4 1818 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.
Gow, Niel. *Fifth collection of strathspeys and reels &c for the piano-forte, harp, violin and violoncello dedicated to the right honorable the Countess of Dalhousie by Niel Gow & Sons.* Third edition corrected and improved by Nath. Gow. Edinburgh: Printed and sold by Rob. T. Purdie: [also] sold by N. Gow & Son, [1809?] 36 pp., 33 cm. [At bottom of the title page SB writes, 1809, at the top, after 1817; Bound with Beauties of Niel Gow…]
M 1746 .G7 B4 1818 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.

Gow, Niel. *Part first of the complete repository of original Scots slow strathspeys and dances, the dances arranged as medleys for the harp, or piano-forte, violin, violoncello, &c. humbly dedicated to Her Grace the Duchess of Gordon by Niel Gow & Sons.* Edinburgh: Printed and sold by Gow & Shepherd, [181?-? 38 pp., 33 cm. [First 4 pp. alphabetical index in fountain pen; pagination in fountain pen; additional music notation in fountain pen pasted on back leaf. Bound with A third collection of strathspey reels…]
M 1746 .G7 C7 1817 v.1-3 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons. Additional copy: M 1746 .G7 C7 1828 Q.

Gow, Niel. *Part second of the complete repository of original Scots slow strathspeys and dances, the dances arranged as medleys in their respective keys for the harp, or piano-forte, violin, violoncello, &c. humbly dedicated to the Duchess of Buccleugh by Niel Gow & Sons.* Edinburgh: Printed and sold by Gow & Shepherd, [181?-?] 38 pp., 33 cm. [Bound with A third collection of strathspey reels…]
M 1746 .G7 C7 1817 v.1-3 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.

Gow, Niel. *Part second of the complete repository of original Scots slow strathspeys and dances, the dances arranged as medleys in their respective keys for the harp, or piano-forte, violin, violoncello, &c. humbly dedicated to the Duchess of Buccleugh by Niel Gow & Sons.* Edinburgh: Printed and sold by Rob. T. Purdie, [also] sold by N. Gow & Son, [182?-?] 38 pp., 33 cm. [Bound with Beauties of Niel Gow]
M 1746 .G7 C7 1828 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.

Gow, Niel. *Part second of the complete repository of original Scots slow strathspeys and dances, the dances arranged as medleys in their respective keys for the harp, or piano-forte, violin, violoncello, &c. humbly dedicated to the Duchess of Buccleugh by Niel Gow & Sons.* Third edition corrected and improved by Nath. Gow. Edinburgh: Printed and sold by Rob. T. Purdie, [also] sold by N. Gow & Son, [182?-?] 38 pp., 33 cm. [Bound with Beauties of Niel Gow]
M 1746 .G7 B4 1818 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.
Gow. Niel. *Part third of the complete repository of original Scots slow strathspeys and dances, the dances arranged as medleys for the harp, or piano-forte, violin, violoncello, &c. humbly dedicated to Her Grace the Countess of Loudoun and Moira by Niel Gow & Sons.* Edinburgh: Printed and sold by Gow & Shepherd, [181-?] 38 pp., 33 cm. [Bound with *A third collection of strathspey reels...*]

M 1746 .G7 C7 1817 Q. Instrumental tunes in treble/bass arrangements. Many pieces named for patrons.


Guilbert, Yvette. *Pastourelles of the XV century.* Boston: Oliver Ditson, 1919. 58 pp., 31 cm. [worn paper wrappers, text fine, illus. cover]


M 1744 .H64 1877. Piano arrangements of some of the Petrie Collection.

Horncastle, Fred[eric]k W[illia]m. *The Music of Ireland, as performed in Mr. Horncastle’s Irish entertainments, in which are introduced the bardic & Connaught caoines, songs, fairy chant & songs, rural ballads, songs of occupation, marches, jigs, &c. for the harp or pianoforte.* London: Published by the editor, 1844. 109 pp., 35 cm. [¾ leather, broken binding]

M 1744 .H67 M8 1844 Q. Songs in piano-vocal arrangements, some three and four part harmony, a few instrumental tunes (marches) in piano arrangements; list of subscribers, approx. 100 names.

Huntington, Gale, comp. *William Litten’s Fiddle Tunes 1800-1802*. Vineyard Haven, MA: Hines Point Pubs., 1977. 63 pp., 28 cm. [signed by compiler; annotations by SB as to number in DFMF]

*The Irish musical repository: A choice selection of esteemed Irish songs, adapted for the voice, violin, and German flute*. London: Printed for B. Crosby & Co., [1808]. 288 pp., 17 cm. [modern ¾ leather, marbleized boards, untrimmed, some foxing, excellent copy]
M 1744 .I63 1808. Single line tunes with underlying texts.

Jackson, W[illiam]. *A collection of favourite Irish tunes composed by W. Jackson Esq.r composer of the celebrated dance called the Morning Brush*. Dublin: John Lee, [1780?] 10 pp., 18 x 25 cm. [disbound, brittle condition]

Johnson, James, comp. *The Scots musical museum, humbly dedicated to the Catch Club instituted at Edin’r June 1771*. Edinburgh: Printed and sold by Johnson & Co., 1787-1803. 6 vols. 24 cm. each. [taped bindings, worn boards]
M 1746 .A2 J67 1787. Songs, piano-vocal arrangements; first verse inserted, additional verses follow.


Johnson, John Rosmond, ed. *Rolling along in song: a chronological survey of American Negro music, with eighty-seven arrangements of Negro songs, including ring shouts, spirituals, work songs, plantation ballads, chain-gang, jail-house, and minstrel songs, street cries and blues*. New York: The Viking Press, 1937. 224 pp., 26 cm. [Dust wrapper chipped and torn, a few pieces missing, top and bottom of spine, otherwise a clean copy]

Joyce, P. W. [Patrick Weston], coll. and ed. *Ancient Irish music: Comprising one hundred Irish airs hitherto unpublished; many of the old popular songs; and several new songs*. The harmonies by Professor Glover. 4th ed. London: Longmans, Green, & Co., 1890. ix, [1], 104 pp., 15 cm.
M 1744 .J68 1890. Songs and dance tunes in piano or piano-vocal arrangements.


McDonald, Patrick. *A collection of Highland vocal airs, never hitherto published. To which are added a few of the most lively country dances or reels, of the North Highlands, & Western Isles: and some specimens of bagpipe music.* Edinburgh: Printed for the publisher, [1784] 22, 43 pp., 35 cm.

McDowell, Lucien L. and Flora Lassiter McDowell. *Folk dances of Tennessee: Old play party games of the Caney Fork Valley.* Ann Arbor, MI: Edward Brothers, 1938. 78 pp., 28 x 22 cm. [duplicate, paper wrappers]
GV 1771 .M34 1938. Detailed written descriptions of dances with graphical dance notation; dances accompanied by *songs*, single line tunes with multiple verses.

McGibbon, William. *A collection of Scots tunes for the violin or German flute and a bass for the violin, cello or harpsichord,* with some additions by R. Bremner. London: Preston & Sons, [ca. 1768] 4 vols. in one continuous pagination, 120 pp., 17 x 24 cm. [Oblong quarto, worn cloth binding]
M 1746 .M29 C63 1762. Treble/bass arrangements for keyboard; index of titles.

McGibbon, William. *A collection of Scots tunes, some with variations for a violin, hautboy, or German flute with a bass for a violoncello or harpsichord.* Edinburgh: Printed & sold by Neil Stewart, [ca. 1795] 3 vols. in one.: 22, 20, 19 pp., 17 x 24 cm.
M 1746 .M29 C64 1795 Q. Instrumental tunes mostly in treble/bass arrangements.

McGlashan, Alexander. *A collection of reels, consisting chiefly of Strathspeys, athole reels, &c. with a bass for the violoncello or harpsichord.* Edinburgh: N. Stewart & Co., [1781] 46, 74 pp., 24 x 31 cm. [marbled boards, taped broken spine]

M 1746 .M83 M3. Mostly song texts, with 41 pp. of music, piano or piano-vocal arrangements.

M 1746 .M85 O72 1913 Q. Piano-vocal arrangements of songs in Gaelic, titles with English translations, solfège included.


Murphy, John. *A collection of Irish airs and jigs with variations, adapted for the piano forte, violin and violoncello...performed on the union pipes at Eglinton Castle.* Paisley: A Blaikie, [180-?] 40 pp., 35 cm. [half leather, marbled boards, darkened, engraved text, bookplate of Bibliotheca Lindesiana] M 1744 .M87 C65 1800. All instrumental tunes, jigs, slip jigs, and airs; for piano, violin and cello. 2 pp. list of subscribers (250? names); after “Murphy’s coll. of Irish music” to be had at Gow & Shepherd’s, Edinburgh.


*O’ Farrell’s collection of national Irish music for the union pipes, comprising a variety of the most favorite slow & sprightly tunes, set in proper style & taste with variations and adapted likewise for the German flute, violin, flagellet, piano & harp, with a selection of favorite Scotch tunes, Also a treatise with the most perfect instructions ever yet published for the pipes.* London: Gow, [1792] ii, 53 pp., 18 x 26 cm. [oblong quarto, marbled paper boards, covers detached, broken leather spine] MT 530 .O31 1792. Tutor with many single line tunes.

**Old English songs and dances.** Decorated by Graham Robertson. London, New York & Bombay: Longmans, Green & Co., 1902. [fine printing] [58] thick unnumbered pages. 40 x 29 cm. ML 89 .O44 1902. Song texts, then single line tunes; artistic illustrations.

O’Neill, Francis, ed. *O’Neill’s music of Ireland; eighteen hundred and fifty melodies: airs, jigs, reels, hornpipes, long dances, marches, etc. many of which are now published for the first time, collected from all available sources.* Arranged by James O’Neill. Chicago: Lyon & Healy, 1903. 4, [4], 366 pp., 32 cm. [gilt stamped, green cloth, some signatures, sprung, very good copy] M 1744 .O59 1903. Single line tunes; Gaelic and English titles, annotated by SB.


Oswald, James. *The Caledonian pocket companion, containing a favorite collection of Scotch Tunes, with variations for the German flute, or violin, to which is added a correct scale for German flute with an Index to each volume.* London: Printed for Straight & Skillern, [1743?]. 2 vols. 192, 162 pp., 25 cm. [¾ leather, badly worn marbled boards, covers detached, text including folding plate comprising a fingering chart and “Complete scale for the German flute” in vol. 1 intact and in good order] MT 262 .C36 1743. Hundreds of single line tunes, treble clef.


Parry, John. *A collection of Welsh, English and Scotch airs with new variations, also four new lessons for the harp or harpsichord composed by John Parry, to which are added twelve airs for the guitar.* London: Printed for and sold by John Johnson, [ca. 1760]. 82 pp., 33 cm. M 1738 .P27 A6 1761 Q. Keyboard music, twelve airs for guitar annotated by SB, four lessons composed by John Parry.


*Pills to Purge Melancholy* see D’Urfey, Thomas.


[Ritson, Joseph, comp.] *Scotsian songs: In two volumes.* 2nd ed. Glasgow: Hugh Hopkins, 1869. 288 pp., 21 cm. [vol. 1 only, worn cloth, untrimmed]


GV 1796 .M7 S522 1912. Detailed written descriptions of dances, some graphical dance notation, with occasional single line tunes.

M 1744 .I78 1828. Piano-vocal arrangements of songs, with underlying texts in English.

M 1746 .S658 1820 v.1-3; v.4-6. Piano-vocal arrangements of songs.

Stewart, Charles. *The Killin collection of Gaelic songs with music and translations.* Edinburgh: MacLachlan & Stewart, 1884. 107 pp., 32 cm. [good copy in cloth]
M 1746 K544 1884 Q. Songs with Gaelic texts and English translations; SATB piano arrangements by James Merrylees; solfège included.

Thomas, Jean. *Devil’s ditties: Being stories of the Kentucky mountain people... with the songs they sing.* Chicago: W. Wilber Hatfield, 1931. vii, [1], 180 pp., 27 cm. [Sun darkened cloth, brittle paper]

Thomas, John. *Y caniedydd Cymreig = The Cambrian minstrel: A collection of the melodies of Cambria, with original words in English and Welsh; together with several original airs.* Merthyr Tydfil: Printed for the author by David Jones, 1845. iv, 204 pp., 22 cm. [Cloth binding, worn boards]
M 1742 .T56 Y3 1845. Mostly single line tunes with underlying text in Welsh with English translations.

[Thomson, Mr. [George], ed.] *A select collection of original Scottish airs for the voice, with introductory and concluding symphonies and accompaniments for the piano forte, violin and violoncello by Pleyel, Kozeluch & Haydn with select and characteristic verses both Scottish and English adapted to the airs including upwards of one hundred new songs by Burns.* London: Printed and sold by T. Preston; sold also by G. Thomson, Edinburgh, the editor and proprietor [1803-1805]. 4, 100 pp., 32 cm. [vol. 1 & 2 bound together, includes index to second volume; broken leather binding, worn boards with inscription: “Mary Herbert”; vol. 4: ¾ leather, boards with inscription “G. Thomson’s Collection of Scottish Songs” 151-200, 5 pp., 37 cm.] M 1746 .T5 1803 Q. Mostly songs in piano-vocal arrangements, some duets, English texts.


Thomson, W[illiam]. *Orpheus Caledonius, or, a collection of the best Scots songs set to Musick.* London: Engraved and printed for the author, [1725]. 58 leaves, 37 cm. [Modern boards, title page stained, section approx. ¾ inch torn out lower left corner affecting one letter, text foxed, subscriber’s list present, p. 43 lacking a portion of lower right corner not affecting the engraved text]
M 1746 .T5 O8 1725 Q. Songs with treble/bass accompaniment and first verse, additional verses follow; 277 subscribers.

*The Thrush: A choice selection of the most admired popular songs, heroic, plaintive, sentimental, humorous, and bacchanalian; arranged for violin, flute and voice.* By the editor of the “Sky Lark.” London: Thomas Tegg, 1827. vii, 327 pp., 19 cm. [tight, in worn boards, engraved title page]
M 1778 .T558 1827. Single line tunes with underlying text.

Topliff, Robert. *A selection of the most popular melodies of the Tyne and the Wear, consisting of 24 original airs peculiar to the counties of Durham & Northumberland, three of which are harmonized with appropriate words, symphonies & accompaniments, and the remainder variously arranged for the pianoforte...* London: R. Topliff, [n.d. ca. 1830] 39 pp., 35 cm. [worn boards, foxing]
M 1740 .T67 S45 1830 Q. Mostly instrumental tunes for piano; some songs in three-part harmony with piano accompaniment.
Williams, M[a]ria Jane. *Ancient national airs of Gwent and Morganwg; being a collection of original Welsh melodies, hitherto unpublished ... to which are added the words usually sung there to, collected and arranged for the harp or piano forte.* Llandovery: W. Rees; London: D’Almaine and Mackinlay, 1844. 86 pp., 38 cm. [Some foxing, original cloth, broken spine] M 1742 .W55 A53 1844. Piano-vocal arrangements of songs with Welsh texts; contains “List of persons for whom copies of this work have been printed” more than 300 names.


Wilson, Thomas. *A companion to the ball room; containing a choice of the most original and admired country dances, reels, hornpipes, waltzes, and quadrilles &tc with appropriate figures to each...* London: Printed for D. Mackay & sold by Sherwood, Neely, and Jones [et.al.], [1817] 3, xx, 21-251 pp., 19 cm. [half leather, marbleized boards. Spine: “Companion to the Ballroom.”] Wilson is dancing master to the King’s Theater Opera House [London]; engraved frontispiece] M 1450 .W55 C6 1817. Mainly single line tunes for various dance styles, with written dance instructions beneath each. Also contains a “Dissertation on the present state of the English Ballroom” including the music, musicians and etiquette of the ballroom.

*Wit and Mirth, or Pills to Purge Melancholy* see D’Urfey, Thomas.

**Addendum: Samuel Bayard’s Songsters and Dance Notation Books**


Bell, Robert, ed. *Early ballads illustrative of history, traditions, and customs; also Ballads and Songs of the Peasantry of England taken down from oral recitation and transcribed from private manuscripts, rare broadsides, and scarce publications.* London: George Bell & Sons, York Street, Covent Garden, 1877. viii, 472 pp., 19 cm. [advertisements and catalogs bound in] PR 1181 .B7 1877. Ballad texts with contextual information for each.


