

My Love is But a Lassie Yet

The musical score is written in D major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody starts with a quarter rest, followed by a quarter note D, and then a series of eighth and quarter notes. A boxed letter 'A' is placed above the first measure. The second staff continues the melody with a dotted quarter note and an eighth note, followed by a quarter note and an eighth note. Chords D and G are indicated above the notes. A first ending bracket labeled '1.' spans the final two measures. The third staff begins with a second ending bracket labeled '2.' over the first two measures. The melody continues with a quarter note and an eighth note. Chords D, A7, D, G, and D are indicated above the notes. A boxed letter 'B' is placed above the first measure. The fourth staff continues the melody with a quarter note and an eighth note. Chords A7, D, G, D, and G are indicated above the notes. The fifth staff begins with a first ending bracket labeled '1.' over the first two measures. The melody continues with a quarter note and an eighth note. A second ending bracket labeled '2.' spans the final two measures. The score concludes with a double bar line.

"My Love is But a Lassie Yet", also known as "My Lover's but a Lady Yet", "Big Muddy", "Buffalo Nickel", "Chinky Pin", "Chinquapin/Chinquipin", "Crumb Creek Posey", "Cumberland Square Eight", "Darling Child", "The Duke of York", "The Farmer Had a Dog", "Fourth of July", "The Gordons Hae the Girding o't", "Hair in the Butter", "Hornets Nest Reel", "I'm My Momma's Darling Child", "The King's Head" (a floating title in Pa.), "Lady Badinscoth's Reel", "Lead Out", "Lindsay Munnell Tune", "Love Somebody, Yes I Do!", "Midnight Serenade", "Miss Farquharson's Reel", "Missouri Mule", "Old Kingdom", "Old Taylor", "*Reel de la politique*", "*Reel des montagnes*", "Richmond Blues", "Soapsuds Over the Fence", "Sweet Sixteen", "Ten Nights in a Bar Room", "Too Young to Marry", "Tripping on the Mountain", "The Virginia Reel" (a floating title in Pa.), "The White Cockade" (a floating title in Pa.), "Yellow Eyed Cat" is a Scottish, Irish, English and American air, reel, polka (Ireland), pipe march and country dance tune in D Major (most versions) or C Major (Huntington). The parts are played AB (Howe, Silberberg, Sweet) or AABB (most versions).

This melody has been used as an air, country dance, quadrille, Scots Measure, reel, pipe march and polka.

The most common title, "My Love is but a Lassie Yet", is used because of two songs composed to it, one by Robert Burns and the other by James Hogg. The tune itself first appeared in print in **Bremner's Scots Reels** of 1757 as "Miss Farquharson's Reel". The writer of **Gems of Scottish Song** asserts that the original title of the tune was "Lady Badinscoth's Reel".

In modern times the tune is often played in a set to accompany the country dance "The Dashing White Sergeant".

In Ireland, the tune was converted to a polka and played under the titles "My Love is But a Lassie" and "Tripping on the Mountain".

The melody is widespread in America. Bayard considers it the most widespread instrumental folk tune in Pennsylvania tradition. It seems mostly to have been known as an instrumental air among folk musicians in general. Bayard gives 22 versions in **Dance to the Fiddle**.

The tune was printed under the title "Richmond Blues" in George P. Knauff's **Virginia Reels, volume II** (Baltimore, 1839) and was still cited as commonly played for country dances in Orange County, New York, in the 1930's. In the South, old-time musicians know the tune under the title "Sweet Sixteen" and "Too Young to Marry", among several other titles. It was well-known to musicians in both North and South during the Civil War era. It was known in Quebec as "*Reel des montagnes*".

It was printed in Aird's **Selection of Scotch, English, Irish and Foreign Airs, vol. 2** (c. 1785), Alexander's **Alexander's New Scrap Book, vol. 6** (c. 1845), Bayard's **Dance to the Fiddle** (1981), Bruce & Emmett's **Drummer's and Fifer's Guide** (1880), Ford's **Traditional Music of America** (1940), **Gems of Scottish Song** (1894's), Gow's **The Vocal Melodies of Scotland** (1822), Graham's **Popular Songs of Scotland** (1908), Hopkins's **American Veteran Fifer** (1905), Howe's **Diamond School for the Violin** (1981) and **1000 Jigs and Reels** (c. 1867), Jarman's **Old Time Fiddlin' Tunes** (1938), Johnson's **Scots Musical Museum, vol. 3** (1787-1803), Kennedy's **Fiddler's Tune-Book, vol. 1** (1951), Kerr's **Merry Melodies, vol. 1** (c. 1875), Miller & Perron's **New England Fiddler's Repertoire** (1983), Neil's **The Scots Fiddle** (1991), Ostling's **Music of '76** (1939), Pickow's **Hammered Dulcimer** (1979), Riley's **Flute Melodies, vol. 2** (1820), Silberberg's **Fiddle Tunes I Learned at the Tractor Tavern** (2002), Smith's **Scottish Minstrel, vol. 5** (1820-24), Sweet's **Fifer's Delight** (1964/1981), Thede's **The Fiddle Book** (1967), Trim's **Musical Heritage of Thomas Hardy** (1990) and Wilson's **A Companion to the Ballroom** (1840).

It was recorded by John Wynne & John McEvoy on **Pride of the West** (2007), John McKenna & James Morrison (1928), F&W String Band on **F&W String Band** (1969), Tom Ennis & John Gerrity (1922).