

Pigtown Fling

Musical score for "Pigtown Fling" in G Major and E Minor, 4/4 time. The score consists of four staves. Staff 1 (Section A) starts with a repeat sign and contains the first two measures of the first ending. Staff 2 (Section B) contains the second ending, starting with a repeat sign and ending with a double bar line. Staff 3 (Section C) contains the third ending, starting with a repeat sign and ending with a double bar line. Staff 4 contains the final two measures of the piece. Chord symbols G, D7, Em, and C are placed above the notes. First and second endings are indicated by "1." and "2." above the staves.

"The Pigtown Fling", also known as "Stoney Point", "Buck Creek Girl/Gals", "Buffalo Breakdown", "George Brown's Bonvivant", "Goin' Up Chaney", "Hop Along Sally", "Kelton's Reel", "Off with Your Jacket", "Old Dad", "Old Mother Goodwin" (Pa.), "Stony Point Reel" (Pa. title, 1866), "Warm Stuff", "Wild Horse", "Wild Horses at Stoney Point" is an American, Scottish, Irish Reel in G Major & E Minor.

It is one of a number of tune variations and titles derived from "Miss McLeod's Reel" and its Scottish ancestor "Mrs. MacLeod of Raasay". "Pigtown Fling" is the common New England title for this widely known tune.

Chet Parker, a hammered dulcimer player from western New York, called it "Buffalo Breakdown". There are similarities to "Nigger in the Woodpile", "In the Woodpile" and "Cotton Patch". It is called "Pigtown" in County Donegal, Ireland, although Perlman (1979) says it was originally a Co. Kerry polka, also called "Pigtown". It was collected from seven southwestern Pa. fiddlers by Samuel Bayard.

It was printed in Adam's **Old Time Fiddlers' Favorite Barn Dance Tunes** (1928), **American Veteran Fifer** (1905) (as "George Brown's Bonvivant"), Bayard's **Dance to the Fiddle** (1981), Bulmer & Sharpley's **Music from Ireland** (1974), Christeson's **Old Time Fiddler's Repertory** (1973), Kerr's **Merry Melodies** (1880's), Krassen's **Appalachian Fiddle** (1973), Skinner's **Harp and Claymore** (1904) and many others.

It was recorded by Jilson Setters (who used the pseudonym Blind Bill Day) (1928) as "The wild horse on Stoney Point", The Chieftains, Bob McQuillen & Old New England, Leo Kretzner & Jay Leibovitz and others.