

ONESOME TUNES

FOLK SONGS FROM THE KENTUCKY MOUNTAINS

THE WORDS COLLECTED AND EDITED BY
LORAINÉ WYMAN

THE PIANOFORTE ACCOMPANIMENT BY
HOWARD BROCKWAY

VOLUME ONE

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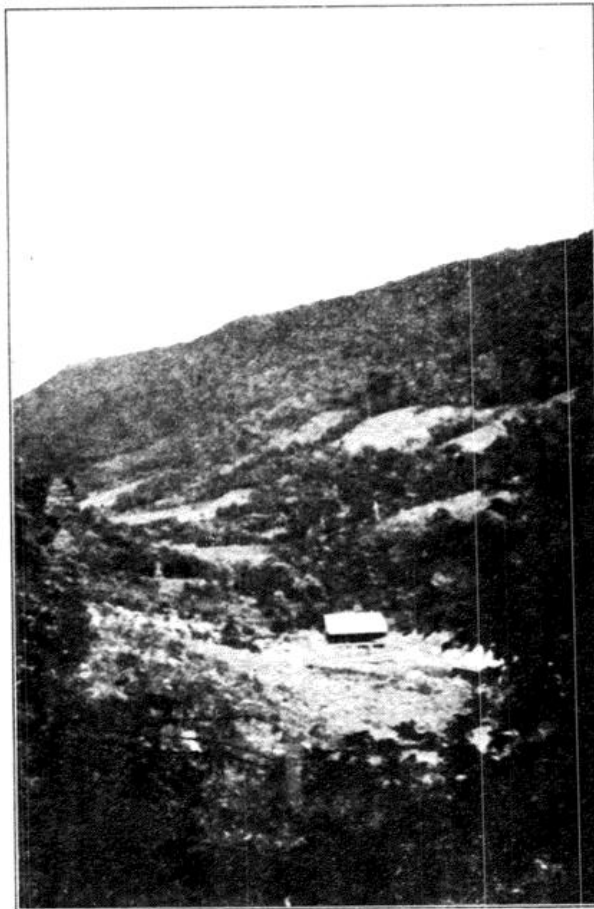
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To the Friends

WHO MADE THE GATHERING
OF THESE SONGS POSSIBLE THIS
BOOK IS GRATEFULLY DEDICATED



THE HOME OF THE LONESOME TUNES

¶ In publishing this collection of Folk Songs we wish it to be primarily an impression of Kentucky music — that is to say, songs reproduced as nearly as possible as we heard them sung by the people, regardless of their extraneous origin or defects. To correct these melodies and to perfect the poetic versions would give them a totally different character. Our main effort has been to give this volume the simplicity and the naïveté which is the great quality of these mountain songs.

L. W.

¶ It is our duty and our great pleasure to acknowledge our obligation to those from whom these songs have been gleaned. No one who has not made the attempt can appreciate the difficulty of committing to paper words and music coming from the lips of another. It gives to the term "oral tradition" a new meaning.

¶ If the difficulty of him who writes is great, how much greater is the tax upon the patience and kindness of those who sing!

¶ We were the happy recipients of enduring patience and unfailing kindness from the following, whom we hope we may venture to call our friends.

¶ Mrs. Sallie Adams, Miss Mary Ann Bagley, Mrs. Abner Boggs, Mr. Art. Boggs, Miss Fidella Day, Mrs. Jasper Day, Mr. Fitzhugh Draughn, Mr. Leonard Meece, Mrs. Powell, Miss Talitha Powell, Mrs. Betty Jane Smith, Mr. Hillard Smith, Mr. Bristol Taylor, Miss Anna May Wagers, Miss Lauda Whitt, and the children of the Pine Mountain and Hindman Settlement Schools.

OCTOBER, 1916.

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Barbara Allen

(Knott County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Tempo commodo *mf* 

1. All in the mer - ry

month of May — When the green buds they — were swell - ing, —

Wil - liam Green on his death-bed lay. — For the love of Bar - ba - ra



Al - len, *mf* 2. Ho sent his ser - - vant

This system contains the first two lines of the musical score. The vocal line begins with the lyrics 'Al - len,' followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is placed above the vocal line, and *mp* is placed below the piano accompaniment.

to the town To the place where she was dwell - ing Say - ing

This system contains the next two lines of the musical score. The vocal line continues with the lyrics 'to the town To the place where she was dwell - ing Say - ing'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mp* is visible at the start of the piano part.

"Love, there is a call for you If your name is Bar - ba - ra

This system contains the third and fourth lines of the musical score. The vocal line has the lyrics '"Love, there is a call for you If your name is Bar - ba - ra'. The piano accompaniment features a more active right hand with chords and moving lines. A dynamic marking of *p* is placed below the piano part.

Al - len." *p* 3. She was ve - ry slow - ly

This system contains the final two lines of the musical score. The vocal line begins with 'Al - len.'" followed by the lyrics '3. She was ve - ry slow - ly'. The piano accompaniment concludes with a final chord. A dynamic marking of *p* is placed above the vocal line, and *ped.* markings are present below the piano part.

get - ting up, — And ve - ry slow - ly go - ing — The

on - ly words she said to him — Were "Young man I think — you're

Verse 1-6 and 8-13 End of verse 6

dy - ing!' — 4. "Don't Al - len!"

7. When she got in — two miles of town, — She

pp sempre con due pedale

heard the death _____ bells ring - ing _____ They rang _____ so

mp

clear as if to say _____ "Hard - heart - ed Bar - ba - ra

pp

Al - len! _____ 8. So

D.S. *D.S.*

End of last verse

bri - er. _____

pp *ppp*

Red *Red*

Barbara Allen

Barbara Allen

I

All in the merry month of May
When the green buds they were swelling,
William Green on his death-bed lay
For the love of Barbara Allen.

II

He sent his servant to the town
To the place where she was dwelling
Saying "Love, there is a call for you
If your name is Barbara Allen."

III

She was very slowly getting up
And very slowly going,
The only words she said to him
Were "Young man I think you're dying."

IV

"Don't you remember the other day
When you were in town a-drinking,
You drank a health to the ladies all around
And slighted Barbara Allen?"

V

"O yes, I remember the other day
When I was in town a-drinking,
I drank a health to the ladies all around,
But my love to Barbara Allen."

VI

He turned his pale face to the wall
And death was in him dwelling;
"Adieu, adieu, to my friends all,
Be kind to Barbara Allen."

VII

When she got in two miles of town
She heard the death bells ringing:
They rang so clear, as if to say
"Hard-hearted Barbara Allen!"

VIII

So she looked east and she looked west
And saw the cold corpse coming,
She says "Come round you nice young man
And let me look upon you."

IX

The more she looked the more she grieved
Until she burst out crying
"Perhaps I could have saved that young man's life
Who now is here a-lying."

X

"O Mother, O Mother, come make my bed
O make it both soft and narrow,
For sweet William died to-day
And I will die to-morrow."

XI

"O Father, O Father, come dig my grave
O dig it deep and narrow,
For sweet William died in love
And I will die in sorrow."

XII

Sweet William was buried in the old church tomb,
Barbara Allen was buried in the yard;
Out of William's heart grew a red rose,
Out of Barbara Allen's grew a brier.

XIII

They grew and grew to the old church tower
And they could not grow any higher;
And at the end tied a true lover's knot
And the rose wrapped around the brier.

The Barnyard Song

(Knott County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Con spirito

mf

1. I had a

f *pp* *mf*

cat and the cat pleased me, I fed my cat un-der yon-der tree. Cat goes fid-dle-i-

mf

fee — 2. I had a hen and the hen pleased me, I fed my hen un-der

yon-der tree. Hen goes chim-my-chuck chim-my-chuck, Cat goes fid-dle-i - fee.—

mf

3. I had a duck and the duck pleased me, I fed my duck un - der

yon - der tree. Duck goes quack quack, Hen goes chim - my - chuck chim - my - chuck,

Cat goes fid - dle - i - fee. — 4. I had a goose and the goose pleased me, I

fed my goose un - der yon - der tree. Goose goes swish - y swash - y Duck goes quack, quack,

The Barnyard Song

Hen goes chim-my-chuck chim-my-chuck, Cat goes fid-dlo-i-fee.—

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Hen goes chim-my-chuck chim-my-chuck, Cat goes fid-dlo-i-fee.—". The piano accompaniment is in a grand staff (treble and bass clefs) and features a simple harmonic accompaniment with chords and moving lines in both hands.

5. I had a sheep and the sheep pleased me, I fed my sheep un-der yon-der

The second system of musical notation continues the song. The vocal line begins with a measure rest followed by the lyrics: "5. I had a sheep and the sheep pleased me, I fed my sheep un-der yon-der". The piano accompaniment continues with a similar harmonic style.

tree. Sheep goes ba-ba, Goose goes swish-y swash-y, Duck goes quack

The third system of musical notation continues the song. The vocal line begins with a measure rest followed by the lyrics: "tree. Sheep goes ba-ba, Goose goes swish-y swash-y, Duck goes quack". The piano accompaniment continues with a similar harmonic style.

quack, Hen goes chim-my-chuck chim-my-chuck, Cat goes fid-dlo-i-fee.—

The fourth system of musical notation concludes the song. The vocal line begins with a measure rest followed by the lyrics: "quack, Hen goes chim-my-chuck chim-my-chuck, Cat goes fid-dlo-i-fee.—". The piano accompaniment concludes with a final chord.

6. I had a hog and the hog pleased me, I fed my hog un - der

This system contains the first line of music. The vocal line is in the treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "6. I had a hog and the hog pleased me, I fed my hog un - der".

yon - der tree. Hog goes griff - y gruff - y, Sheep goes ba ba,

This system contains the second line of music. The vocal line continues with the lyrics: "yon - der tree. Hog goes griff - y gruff - y, Sheep goes ba ba,". The piano accompaniment continues with chords and moving lines in both hands.

Goose goes swish - y swash - y, Duck goes quack quack, Hen goes

This system contains the third line of music. The vocal line continues with the lyrics: "Goose goes swish - y swash - y, Duck goes quack quack, Hen goes". The piano accompaniment continues with chords and moving lines in both hands.

chim - my chuck chim - my chuck, Cat goes fid - dle - i - fee. —

This system contains the fourth and final line of music. The vocal line concludes with the lyrics: "chim - my chuck chim - my chuck, Cat goes fid - dle - i - fee. —". The piano accompaniment concludes with a final chord and a fermata over the last note.

The Barnyard Song

7. I had a cow and the cow pleased me, I fed my cow un-der

yon-der tree. Cow goes moo moo, Hog goes griff-y gruff-y, Sheep goes

ba ba, Goose goes swiah-y swash-y, Duck goes quack quack,

Hen goes chim-my chuck chim-my chuck, Cat goes fid-dle-i - fee.—

8. I had a horse and the horse pleased me, I fod my horse un - der

yon - der tree. Horse goes neigh neigh, Cow goes moo moo, Hog goes griff - y

gruff - y, Sheep goes ba ba, Goose goes swish - y swash - y, Duck goes quack

quack, Hen goes chim - my chuck chim - my chuck, Cat goes fid - dlo - i - fee. —

The Barnyard Song

f

9. I had a dog and the dog pleased me, I fed my dog un-der yon-der tree.

Dog goes bow wow, Horse goes neigh neigh, Cow goes moo moo, Hog goes griff - y

accelerando e dim. al fine

gruff - y, Sheep goes ba ba, Goose goes swish - y swash - y, Duck goes quack

accelerando e dim. al fine

pp

quack, Hen goes chim-my chuck chim-my chuck, Cat goes fid-dle-i - fee.

pp

The Barnyard Song

13

I

I had a cat and the cat pleased me,
I fed my cat under yonder tree.
Cat goes fiddle-i-fee.

II

I had a hen and the hen pleased me,
I fed my hen under yonder tree.
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

III

I had a duck and the duck pleased me,
I fed my duck under yonder tree.
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

IV

I had a goose and the goose pleased me,
I fed my goose under yonder tree.
Goose goes swishy-swashy,
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

V

I had a sheep and the sheep pleased me,
I fed my sheep under yonder tree.
Sheep goes ba-ba,
Goose goes swishy-swashy,
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

VI

I had a hog and the hog pleased me,
I fed my hog under yonder tree.
Hog goes griffy-gruffy,
Sheep goes ba-ba,
Goose goes swishy-swashy,
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

VII

I had a cow and the cow pleased me,
I fed my cow under yonder tree.
Cow goes moo-moo,
Hog goes griffy-gruffy,
Sheep goes ba-ba,
Goose goes swishy-swashy,
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

VIII

I had a horse and the horse pleased me,
I fed my horse under yonder tree.
Horse goes neigh-neigh,
Cow goes moo-moo,
Hog goes griffy-gruffy,
Sheep goes ba-ba,
Goose goes swishy-swashy,
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

IX

I had a dog and the dog pleased me,
I fed my dog under yonder tree.
Dog goes bow-wow,
Horse goes neigh-neigh,
Cow goes moo-moo,
Hog goes griffy-gruffy,
Sheep goes ba-ba,
Goose goes swishy-swashy,
Duck goes quack-quack,
Hen goes chimmy-chuck chimmy-chuck,
Cat goes fiddle-i-fee.

Billie Boy

(Jackson County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegretto *mf*

1. Where are you

go - ing, Bil - lie Boy, Bil - lie Boy, Where are you go - ing, Charm - ing

Bil - lie?" "I am go - ing to see my wife, At the plea - sure of my

life. She's a young thing can - not leave her moth - er." 2. Can she

colla voce *p*

bake a cher - ry pie, Bil - lie Boy, Bil - lie Boy, Can she

molto legato

Detailed description: This system contains the first four measures of the song. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part begins with a *molto legato* instruction. The lyrics are: "bake a cher - ry pie, Bil - lie Boy, Bil - lie Boy, Can she".

bake a cher - ry pie, Charm - ing Bil - lie?" "She can

Detailed description: This system contains measures 5-8. The vocal line continues with the lyrics: "bake a cher - ry pie, Charm - ing Bil - lie?" "She can". The piano accompaniment continues with chords and moving lines in both hands.

bake a cher - ry pie as quick as a cat can wink her eye, She's a

mf

Detailed description: This system contains measures 9-12. The vocal line has the lyrics: "bake a cher - ry pie as quick as a cat can wink her eye, She's a". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking in the final measure.

young thing can - not leave her moth - er." 3. "Can she

mp
p
p
rit.

Detailed description: This system contains measures 13-16. The vocal line has the lyrics: "young thing can - not leave her moth - er." 3. "Can she". The piano accompaniment features a *mp* (mezzo-piano) dynamic marking at the start, followed by *p* (piano) markings in measures 14 and 15, and a *rit.* (ritardando) marking at the end.

sweep up a house, Bil - lie Boy, Bil - lie Boy, Can she

pp *simile*

sweep up a house, Charm - ing Bil - lie?" "She can sweep up a

pp

house as quick as a cat can catch a mouse, She's a young thing can-not leave her

colla voce

moth - er." *Fine.* *p* *D.S.* 4. "Can she

Fine. *mf* *p* *D.S.*

Billie Boy

I

"Where are you going, Billie Boy, Billie Boy
Where are you going charming Billie?"
"I am going to see my wife
At the pleasure of my life,
She's a young thing cannot leave her mother."

II

"Can she bake a cherry pie Billie Boy, Billie Boy
Can she bake a cherry pie charming Billie?"
"She can bake a cherry pie
As quick as a cat can wink her eye,
She's a young thing cannot leave her mother."

III

"Can she sweep up a house Billie Boy, Billie Boy
Can she sweep up a house charming Billie?"
"She can sweep up a house
As quick as a cat can catch a mouse,
She's a young thing cannot leave her mother."

IV

"Can she bake a pone of bread Billie Boy, Billie Boy
Can she bake a pone of bread charming Billie?"
"She can bake a pone of bread
Between the oven and the lid,
She's a young thing cannot leave her mother."

V

"Can she make up a bed Billie Boy, Billie Boy
Can she make up a bed charming Billie?"
"She can make up a bed
Seven feet above her head,
She's a young thing cannot leave her mother."

VI

"How tall is she Billie Boy, Billie Boy
How tall is she charming Billie?"
"She's as tall as any pine
And as straight as pumpkin vine,
She's a young thing cannot leave her mother."

VII

"How old is she Billie Boy, Billie Boy
How old is she charming Billie?"
"Twice six, twice seven
Twice twenty and eleven,
She's a young thing cannot leave her mother."

Brother Green

or
The Dying Soldier
(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Moderato con molto espressione *mf*

1. O

mf *rall.* *p* *a tempo*

Broth - er Green, O, come to me, For

I am shot and bleed - ing Now I must die

no more to see, My wife and my dear

p *rall.*

chil - dren. _____ 2. The south - ern foe _____ has laid _____

mf

a tempo

mf

Red.

_____ me low, On this cold ground _____ to suf - fer _____

_____ Stay broth - er stay _____ and lay me a - way, And

write my wife _____ a let - ter. _____

rall.

Fine.

p

rall.

Fine.

Red.

Brother Green

p
8. Tell her that I am pre - pared to die, And

pp
rit.

Detailed description: This system contains the first two lines of music. The vocal line begins with a piano (*p*) dynamic and the lyrics "8. Tell her that I am pre - pared to die, And". The piano accompaniment starts with a pianissimo (*pp*) dynamic and includes a *rit.* (ritardando) marking. The music is in a minor key and 4/4 time.

want to meet her in hea - ven Since

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "want to meet her in hea - ven Since". The piano accompaniment continues with sustained chords and moving bass lines.

mf *rall.* *p* *a tempo*
I be - lieved in Je - sus Christ, My sins are all

mf *rall.* *pp* *a tempo*
rit.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has dynamics *mf*, *rall.*, *p*, and *a tempo*. The piano accompaniment has dynamics *mf*, *rall.*, *pp*, and *a tempo*. A *rit.* marking is present at the beginning of the piano part. The lyrics are "I be - lieved in Je - sus Christ, My sins are all".

mf *D.S.* *4. My*
for - giv - en.

mf *p* *mf*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has dynamics *mf*, *D.S.* (Da Capo), and *4. My*. The piano accompaniment has dynamics *mf*, *p*, and *mf*. The lyrics are "for - giv - en.".

Brother Green
or
The Dying Soldier

I

O Brother Green, O come to me,
For I am shot and bleeding,
Now I must die no more to see
My wife and my dear children.

II

The southern foe has laid me low
On this cold ground to suffer,
Stay, brother stay and lay me away,
And write my wife a letter.

III

Tell her that I am prepared to die
And want to meet her in heaven,
Since I believed in Jesus Christ,
My sins are all forgiven.

IV

My little children, I love them well,
I could once more see them,
That I might bid them a long farewell
Want we meet in heaven.

V

Dear Mary, you must train them well
And train them up for heaven;
Teach them to love and serve the Lord
And then they will be respected.

VI

Dear father, you have suffered long
And prayed for my salvation;
Now I must die and leave you all
So fare you well temptation.

VII

Dear sister, now you must not grieve
For the loss of your dear brother;
For I am going to learn to live
To see my blessed mother.

VIII

Two brothers yet I will not forget,
A-fighting in this Union;
With my dear wife I have given of my life,
So put down this rebellion.

IX

Your ears are deaf, your eyes are dim,
But Oh! that wonderful story;
We will meet again in that bright world,
Where all is peace and pleasure.

X

O Brother I am dying now,
O I do die so easy,
Surely Death has lost its sting
Because I love my Jesus.

XI

Go tell my wife she must not grieve,
Go kiss my dear little children;
For they will call for me in vain
When I am gone to heaven.

The Bed-time Song

(Jackson County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro con spirito

1. Saw a crow a -
2. In came the
3. In came the
4. In came the

fly - ing low _____ Kit - ty a - lone,
lit - tle bee _____ Kit - ty a - lone,
lit - tle flea _____ Kit - ty a - lone,
lit - tle rat _____ Kit - ty a - lone,

Kit - ty a - lone. Saw a crow a - fly - ing low
Kit - ty a - lone. In came the lit - tle bee
Kit - ty a - lone. In came the lit - tle flea
Kit - ty a - lone. In came the lit - tle rat

Kit - ty a - lone a - lie; Saw a crow a -
 Kit - ty a - lone a - lie; In came the
 Kit - ty a - lone a - lie; In came the
 Kit - ty a - lone a - lie; In came the

fly - ing low And a cat a - spin - ning tow,
 lit - tle bee With some hon - ey on his knee,
 lit - tle flea With a fid - dle on his knee,
 lit - tle rat With some but - ter and some fat,

Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree. _____
 Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree. _____
 Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree. _____
 Kit - ty a - lone a - lie Rock - a - ma - ry - a - ree. _____

The Bed-time Song

I

Saw a crow a-flying low
Kitty alone, Kitty alone
Saw a crow a-flying low
Kitty alone a-lie;
Saw a crow a-flying low
And a cat a-spinning tow
Kitty alone a-lie
Rock-a-mary-a-ree.

II

In came the little boo
With some honey on his knee.

III

In came the little flea
With a fiddle on his knee.

IV

In came the little rat
With some butter and some fat.

Frog Went A-Courting

The Words collected by
LORAIN WYMAN

(Estill County, Kentucky)

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro con molto brio

pp *mysterioso*

gva.....5:

The piano introduction features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a melodic line with a grace note and a five-measure phrase. The bass staff provides a rhythmic accompaniment with eighth notes and chords. Dynamics include *pp* and *mysterioso*. Performance markings include *gva.....5:* and *senza pedale*.

mf Verses 9 and 10

1. Frog went a-court-ing and he did ride, Rink-tum bo-dy minch-y cam - bo, To
2. He rode down by the mill side door

mf

The first system of the song includes the vocal line and piano accompaniment. The vocal line has two verses. The piano accompaniment consists of a treble and bass staff. Dynamics include *mf* and *p*.

Sword and buck-ler by his side, Rink-tum bo-dy minch-y cam - bo.
hear his sad-dle squeak and roar

mf

The second system of the song includes the vocal line and piano accompaniment. The vocal line continues the lyrics. The piano accompaniment consists of a treble and bass staff. Dynamics include *mf* and *p*.

Ki-man-ee-ro down to Cai-ro Ki-man-ee-ro Cai-ro Strad-dle ad-dle lad-da bob-bo

mf

The third system of the song includes the vocal line and piano accompaniment. The vocal line continues the lyrics. The piano accompaniment consists of a treble and bass staff. Dynamics include *mf*.

Lad-da bob-bo-link-tum, Rink-tum bo-dy minch-y cam - bo.

mf

p subito

gva.....5:

senza pedale

The final system of the song includes the vocal line and piano accompaniment. The vocal line concludes the lyrics. The piano accompaniment consists of a treble and bass staff. Dynamics include *mf* and *p subito*. Performance markings include *gva.....5:* and *senza pedale*.

mf Verses 11 and 12

3. He rode down to La - dy Mous - e's house Rink - tum bo - dy minch - y cam - bo,
4. The old mouse came home at last

The old mouse was not at home Rink - tum bo - dy minch - y cam - bo.
Shook her big fat sides and laughed

Ki-man-ee-ro down to Cai-ro, Ki-man-ee-ro Cai-ro, Strad-dle ad-dle lad-da bob-bo,

Lad-da bob-bo-link - tum, Rink - tum bo - dy minch - y cam - bo.

gva.....

Frog went a-courting

Verses 13 and 14

5. He took Miss Mou - sie on his knee, Rink - tum bo - dy minch - y cam - bo,
6. Who will make the wed - ding gown?

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes dynamic markings of *f* and *mf*.

Pray Miss Mouse will you mar - ry me? Rink - tum bo - dy minch - y cam - bo.
Old Miss Rat from pump - kin town

The second system continues the musical score with a vocal line and piano accompaniment. The piano part includes dynamic markings of *f* and *mf*.

mf *cresc.*
Ki - man - ee - ro down to Cai - ro, Ki - man - ee - ro Cai - ro Strad - dle ad - dle lad - da bob - bo

The third system features a vocal line and piano accompaniment. The piano part includes dynamic markings of *mf* and *cresc.*

Lad - da bob - bo - link - tum, Rink - tum bo - dy minch - y cam - bo.

The fourth system concludes the musical score with a vocal line and piano accompaniment. The piano part includes dynamic markings of *p* and *8va*.

Frog went a-courting

Verse 15

7. Where will the wed - ding break - fast bo? Rink - tum bo - dy minch - y cam - bo,
8. What will the wed - ding sup - per bo? A

Way down yon - der in a hol - low tree Rink - tum bo - dy minch - y cam - bo. Ki - man - ee - ro,
fried mos - qui - to and a roast - ed flea

down to Cai - ro Ki - man - ee - ro Cai - ro Strad - dle ad - dle lad - da bob - bo,

Lad - da bob - bo - link - tum Rink - tum bo - dy minch - y cam - bo. Fine.

8va..... Fine.

Frog went a-courting

Frog Went A-Courting

I

Frog went a courting and he did ride
Rinktum body minchy cambo
Sword and buckler by his side
Rinktum body minchy cambo.

REFRAIN

Kimaneero down to Cairo
Kimaneero Cairo
Straddle addle ladda bobbo
Ladda bobbolinktum
Rinktum body minchy cambo

II

He rode down by the mill side door
To hear his saddle squeak and roar

III

He rode down to Lady Mouse's house
The old mouse was not at home

IV

The old mouse came home at last
Shook her big fat sides and laughed

V

He took Miss Mousie on his knee
Pray Miss Mouse will you marry me?

VI

Who will make the wedding gown?
Old Miss Rat from pumpkin town

VII

Where will the wedding breakfast be?
Way down yonder in a hollow tree

VIII

What will the wedding supper be?
A fried mosquito and a roasted flea

IX

First came in was a bumble bee
A fiddle buckled on his knee

X

Next came in were two little ants
Fixing around to have a dance

XI

Next came in was a little flea
To dance a jig for the bumble bee

XII

Next came in was a big black snake
Passing around the wedding cake

XIII

Next came in was a big black bug
On his back was a whiskey jug

XIV

Next came in was a big Tom cat
Swallowed up mouse and growled at the rat

XV

Frog jumped up and winked his eye
Wished to hell the cat would die!

Frog went a-courting

The Ground Hog

(Knott County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Molto vivace

1. Whet up your knife, and whis-tle up your

ff *ff* *ff*

cresc.
dog, Whet up your knife, and whis-tle up your dog, We're go-ing to the

cresc.

ff *simile*

hills to hunt a ground hog, Whack fal doo-dle all day. —

ff *ff*

2. Too ma - ny rocks, and too ma - ny logs, Too ma - ny rocks and

cresc. *cresc.*

* (As interlude, play only four measures)

The Ground Hog

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too ma - ny logs, Too ma - ny rocks to hunt ground hogs,

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "too ma - ny logs, Too ma - ny rocks to hunt ground hogs,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 2/4 time signature. The piano part features a steady bass line of quarter notes and a treble line with chords and moving lines.

ff Whack fal doo - dle all day. _____

The second system continues the musical score. The vocal line starts with a forte (*ff*) dynamic and the lyrics "Whack fal doo - dle all day." followed by a long horizontal line. The piano accompaniment features a forte (*ff*) dynamic and includes a crescendo hairpin leading to a piano (*p*) dynamic. The piano part has a complex texture with chords and moving lines in both staves.

mf *cresc.*
3. O - ver the hills and through the brush

The third system begins with a vocal line marked *mf* and *cresc.* (crescendo). The lyrics are "3. O - ver the hills and through the brush". The piano accompaniment also features a *mf* dynamic and a *cresc.* hairpin. The piano part includes a triplet of eighth notes in the treble staff and a bass line with chords and moving lines.

O - ver the hills and through the brush There we struck that

The fourth system continues the musical score. The vocal line has the lyrics "O - ver the hills and through the brush There we struck that". The piano accompaniment features a steady bass line and a treble line with chords and moving lines. The piano part includes a triplet of eighth notes in the treble staff and a bass line with chords and moving lines.

The Ground Hog

hog's sign fresh Whack fal doo-dle all day.

This system features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic. The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

4. Up came Ber-ry with a ten foot pole, Up came Ber-ry with a

This system continues the vocal line with a mezzo-forte (*mf*) dynamic and includes a *cresc* (crescendo) marking. The piano accompaniment also features a *mf* dynamic and a *cresc* marking.

ten foot pole, And ram'd it in that ground hog hair,

This system continues the vocal line and piano accompaniment. The piano accompaniment includes a treble and bass clef with various chords and melodic lines.

Whack fal doo-dle all day. day.

Dal $\frac{3}{4}$ ff Last verse

This system concludes the piece with a vocal line and piano accompaniment. The piano accompaniment includes a treble and bass clef with various chords and melodic lines. The system ends with a double bar line and a *ff* (fortissimo) dynamic marking.

The Ground Hog

I

Whet up your knife and whistle up your dog, *(bis)*
 We're going to the hills to hunt a ground hog.
 Whack fal doodle all day.

II

Too many rocks, and too many logs, *(bis)*
 Too many rocks to hunt ground hogs.

III

Over the hills and through the brush, *(bis)*
 There we struck that hog's sign fresh.

IV

Up came Berry with a ten-foot pole, *(bis)*
 And roused it in that ground hog hole.

V

Up came Kate and stood right there, *(bis)*
 'Til Berry twisted out some ground hog hair.

VI

Kate and Berry kept prizing about, *(bis)*
 At last they got that ground hog out.

VII

Took him by the tail and wagged him to a log, *(bis)*
 And swore, by grab, it's a pretty fine hog.

VIII

Work, boys, work as hard as you can tear, *(bis)*
 The meat'll do to eat and the hide'll do to wear.

IX

Work, boys, work for all you'll earn, *(bis)*
 Skin him after night and tan him in a churn.

X

They put him in a pot and the children began to smile, *(bis)*
 They ate that ground hog before it struck a boil.

XI

Up stepped Susie with a snigger and a grin, *(bis)*
 Ground hog grease all over her chin.

John Riley

(Mc Goffin County, Kentucky)

The Words collected by
LORAINE WYMAN

Melody collected and
 Pianoforte accompaniment by
HOWARD BROCKWAY

Andante sostenuto

The musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante sostenuto'. The piano accompaniment begins with a dynamic of *mf* and includes various articulations such as slurs and accents. The vocal line starts with a dynamic of *p* and includes lyrics with hyphens indicating syllable placement. The lyrics are: '1. On walk - ing out one sum - mer's morn - ing, To take the cool and pleas - ant air, I spied a fair and most beau - ti - ful dam - sel Her cheeks wore'. The piano accompaniment continues with a dynamic of *mf* and includes a *p* dynamic marking in the final system.

1. On walk - ing out one sum - mer's morn - ing, To take the
 cool and pleas - ant air, I spied a
 fair and most beau - ti - ful dam - sel Her cheeks wore

poco rall. *a tempo* *p*

like some li - ly fair. _____ 2. Then I went

poco rall. *a tempo* *p*

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'like', followed by a quarter note 'some', a quarter note 'li - ly', and a quarter note 'fair.' with a long horizontal line extending to the right. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo markings are 'poco rall.', 'a tempo', and 'p'.

up to her say - ing "Would you like to be a sail - or's

Detailed description: This system contains the second line of music. The vocal line continues with a half note 'up', followed by a quarter note 'to her', a quarter note 'say - ing', and a quarter note 'Would you like to be a sail - or's'. The piano accompaniment continues with a similar melodic and bass line structure.

mf

wife?" "Oh no, oh no," she quick - ly an - swered "My mind is to

mf

Detailed description: This system contains the third line of music. The vocal line starts with a half note 'wife?', followed by a quarter note 'Oh no, oh no,', a quarter note 'she quick - ly', and a quarter note 'an - swered'. The piano accompaniment continues with a similar melodic and bass line structure.

poco rall. *1st & 2nd times* *p*

live a sin - gle life." _____ 3. I said "Fair maid

poco rall. *p*

Detailed description: This system contains the fourth line of music. The vocal line starts with a half note 'live a sin - gle life.' with a long horizontal line extending to the right, followed by a quarter note '3. I said' and a quarter note 'Fair maid'. The piano accompaniment continues with a similar melodic and bass line structure.

7th Verse

p

— 7. Then I walked up to her sweet kiss - es, Tho kiss - es I

gave her were one, two and three, I'm the

mf

man whom they call John Ri - ley, I've just re -

mf

rall.

turned to mar - ry theo. ———

rall. *p*

John Riley

I

On walking out one summer's morning,
To take the cool and pleasant air,
I spied a fair and most beautiful damsel
Her cheeks were like some lily fair.

II

Then I went up to her saying
"Would you like to be a sailor's wife?"
"Oh no, Oh no," She quickly answered,
"My mind is to live a single life."

III

I said "Fair maid what makes you differ
From all the rest of woman kind
You are too fair, you are too handsome
To marry you I would incline."

IV

"Kind sir, kind sir, I could have married
Some two or three long years ago,
All to a man whom they called John Riley
Who was the cause of my overthrow."

V

"O leave off thinking of John Riley,
Come go with me to some distant shore,
We'll sail over to old Pennsylvania
Where John Riley lives for evermore."

VI

"I'll not leave off thinking of John Riley,
Nor go with you to some distant shore;
My mind is with him, I cannot forsake him
Tho' his face I may never see any more."

VII

Then I walked up to her sweet kisses,
The kisses I gave her were one, two and three,
"I'm the man whom they call John Riley,
I've just returned to marry thee."

Jackaro

(Knott County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro comodo *mf* *mf* *rall.* *mf* *mf* *mf* *poco rall.* *p* *poco rall.* *p* *p*

Verses, 1-6

1. There was a silk mer- chant, In
Lon- don he did dwell; He — had one on- ly daugh- ter, The truth to you I'll
tell, O the truth to you I'll tell. — 2. Her sweet- hearts they were
plon- ti- ful, She court- ed both day and night, Till — all on Jack- ie Fra- zier, She

poco rall. *a tempo*

placed her heart's de - light, O she placed her heart's de - light. — 3. "I will

lock you in my dun - geon, Your bo - dy I'll keep con - fined, If there's none but Jack - ie

mf

Fra - zier, That will ev - er suit your mind," "O that will ev - er suit your

Verses, 1-6 *mf* *Dal* $\frac{3}{8}$ Verses, 7-10

mind" — 4. "You can down to the tail - or's shop, And 7. She went

dressed all in men's gray; And labor-ed for the cap-tain To bear her far a -

way, O to bear her far a - way. 8. Your waist is long and

poco rall. *p a tempo*

poco rall. *p a tempo*

slen - der, Your feet they are too small, Your checks too red and ro - sy, To face the can-non

ball.' "O to face the can-non ball." 9. It's call me Jack-a - ro."

Verses, 7-10 *rall.* *mf* Ending of Verse to *rall.*

rall. *mf* *rall.* *a tempo p*

mf

11. She sailed all o'er the o - cean, All o'er the deep blue sea; Till —

rall. *mf* *a tempo*

rall.

safe - ly she was land - ed In the wars of Ger - man - y, O in the wars of Ger - man -

rall. *pp*

mf a tempo

y. — 12. She went out to the bat - tle field, And viewed it up and down; A -

mf a tempo

rall. *a tempo* *mf*

mong the dead and wound - ed, Her dar - ling boy she found, O her dar - ling boy she found. — 13. She

rall. *a tempo* *mf*

ped. *ped.* *ped.* *ped.*

picked him up all in her arms, And car-ried him to the town, And called in a phy-

si - cian, To cure up all his wounds, O to cure up all his wounds. 14. And
rall. *a tempo mf*
rall. *a tempo mf*
 2nd Version of ending This

now they're happily mar - ried, In Ger - man - y they dwell, This — sto - ry to their
 cou - ple now are mar - ried, How well they do a - gree, This — cou - ple now are

chil - dren So oft - en they do tell, O so oft - en they do tell. —
 mar - ried, So why not you and me? O so why not you and me? —

mf *molto rall.*
mf *molto rall.* *p* *pp*

Jackaro

I

There was a silk merchant,
In London he did dwell;
He had one only daughter,
The truth to you I'll tell,
O the truth to you I'll tell.

II

Her sweethearts they were plentiful,
She courted both day and night,
Till all on Jackie Frazier
She placed her heart's delight,
O she placed her heart's delight.

III

"I will lock you in my dungeon,
Your body I'll keep confined,
If there's none but Jackie Frazier
That will ever suit your mind,"
O that will ever suit your mind.

IV

"You can lock me in your dungeon,
It's hard to be confined:
But there is none but Jackie Frazier
That will ever suit my mind,"
O that will ever suit my mind.

V

When her parents saw him coming,
They flew in an angry way;
She gave him forty shillings,
To bear him far away,
O to bear him far away.

VI

He sailed all over the ocean,
All over the deep blue sea
Till safely he was landed
In the wars of Germany,
O in the wars of Germany.

VII

She went down to the tailor's shop,
And dressed all in men's gray;
And labored for the captain
To bear her far away,
O to bear her far away.

VIII

"Your waist is long and slender,
Your feet they are too small,
Your cheeks too red and rosy,
To face the cannon ball,
O to face the cannon ball."

IX

"It's true my waist is slender,
My fingers long and small;
It would not change my countenance
To see ten thousand fall,"
O to see ten thousand fall.

X

"Kind sir, your name I'd like to know
Before on board you go;"
She smiled all in her countenance,
They call me Jackaro,
O they call me Jackaro.

XI

She sailed all over the ocean,
All over the deep blue sea;
Till safely she was landed
In the wars of Germany,
O in the wars of Germany.

XII

She went out to the battle field,
And viewed it up and down;
Among the dead and wounded
Her darling boy she found,
O her darling boy she found.

XIII

She picked him up all in her arms
And carried him to the town,
And called in a physician
To cure up all his wounds,
O to cure up all his wounds.

XIV

And now they're happily married
In Germany they dwell
This story to their children
So often they do tell,
O so often they do tell.

2nd Version of ending

This couple now are married,
How well they do agree;
This couple now are married,
So why not you and me?
O so why not you and me?

The Hangman's Song

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Con spirito

1. "Hang - man,
2. "Hang - man,

hang - man, - slack up your rope, O slack it for a while, I
hang - man, - slack up your rope, O slack it for a while, I

mf
looked ov - er yon - der and I see Paw com - ing, He's walked for man - y a long
looked ov - er yon - der and I see Maw com - ing, She's walked for man - y a long

milo! "Say Paw, say Paw, - have you brung me a - ny gold. A - ny
milo! "Say Maw, say Maw, - have you brung me a - ny gold. A - ny

gold for to pay my fine?" "No, sir, no, sir, - I've brung you no
gold for to pay my fine?" "No, sir, no, sir, - I've brung you no

gold, No gold for to pay your fine, But I'm just come for to
gold, No gold for to pay your fine, But I'm just come for to

see you hanged, Hanged on the gal-lows line! — "O you won't love and it's
see you hanged, Hanged on the gal-lows line! — "O you won't love and it's

hard to be be-loved, And it's hard to make up your time, You've
hard to be be-loved, And it's hard to make up your time, You've

The Hangman's Song

poco rall.

broke the heart of man - y a true love, True love, but you won't break
 broke the heart of man - y a true love, True love, but you won't break

poco rall.

mine! -
 mine! -

mf

3. "Hang - man

a tempo

mf

rit.

hang - man, - slack up your rope, O slack it for a while, I

f

rit.

p

looked ov - er yon - der and I see my sweet - heart com - ing, She's

p

The Hangman's Song

walked for man-y a long mile?' Sweet-heart sweet-heart, have you brung me an-y

gold, An-y gold for to pay my fine?' "Yes sir,

yes sir, I've brought you some gold, Some gold for to pay your fine. For

I'm just come for to take you home, From on the gal-lows line!'

The Hangman's Song

The Hangman's Song

I

"Hangman, hangman, slack up your rope
O slack it for a while,
I looked over yonder and I see Paw coming
He's walked for many a long mile."

"Say Paw, say Paw, have you brung me any gold,
Any gold for to pay my fine?"
No sir, no sir, I've brung you no gold,
"No gold for to pay your fine,
But I'm just come for to see you hanged,
Hanged on the gallows line."
"O you won't love and it's hard to be beloved
And its hard to make up your time, (crime?)
You have broke the heart of many a true love,
True love, but you won't break mine."

II

"Hangman, hangman, slack up your rope
O slack it for a while,
I looked over yonder and I see Maw coming
She's walked for many a long mile."

"Say Maw, say Maw, have you brung me any gold,
Any gold for to pay my fine?"
"No sir, no sir, I've brung you no gold,
No gold for to pay your fine,
But I'm just come for to see you hanged,
Hanged on the gallows line."
"O you won't love and it's hard to be beloved
And its hard to make up your time,
You have broke the heart of many a true love,
True love, but you won't break mine."

* * * *

III

"Hangman, hangman, slack up your rope
O slack it for a while,
I looked over yonder and I see my sweetheart coming
She's walked for many a long mile."

"Sweetheart, sweetheart, have you brung me any gold,
Any gold for to pay my fine?"
"Yes sir, yes sir, I've brought you some gold,
Some gold for to pay your fine,
For I'm just come for to take you home
From on the gallows line."

* The above is repeated with the successive substitution of "brother" and "sister" - - the third verse here given being the last verse.

The Lady and the Glove

(Letcher County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Con spirito

mf

1. 'Twas coat, vest and

f *rall.* *allegro* *mf*

pant - a - loons, the la - dy she put on, And a - way she went hunt - ing with her

dog and her gun. She hunt - ed all a - round where the far - mer doth

dwell, Be - cause in her heart — she loved him so well. — 2. She

poco rall.

poco rall.

fired sev - 'ral shots but noth - ing did she kill, At

p

length the young far - mer came in - to the field, Then

mf

as to dis - course with him it was her in - tent, With her dog and her

poco rall. gun — to meet him she went. *D.S. §* Last time
 clare. *D.S. §*

p poco rall. *f* *p*

gva basso

The Lady and the Glove

I

'Twas coat, vest and pantaloons the lady she put on
And away she went hunting with her dog and her gun,
She hunted all around where the farmer doth dwell
Because in her heart she loved him so well.

II

She fired several shots, but nothing did she kill,
At length the young farmer came into the field,
Then as to discourse with him it was her intent
With her dog and her gun to meet him she went.

III

"I'd have thought you'd have been at the wedding last night
To have presented to the squire his beautiful bride."
"O no," said the farmer, "the truth to you I'll tell,
I would not give her away for I love her too well."

IV

This pleased the young lady, to hear him so bold,
As she gave him her glove that was flowered with gold:
Saying "Take this, I found it as I came along
As I was a-hunting with my dog and my gun."

V

This lady went home with her heart full of love,
She gave out the words that she had lost her glove;
"The man that will find it and bring it to me,
The man that will find it — his bride I will be."

VI

No sooner then the farmer had heard of the words
Than straight with the glove to the lady he goes,
Saying "Here, honest lady, it's I have found your glove,
Will you be so kind as to grant me your love?"

VII

"My love's already granted," the lady she replied;
"I love the sweet heart of the farmer," she cried;
"I'll be mistress of my dairy and the milker of my cow,
While the jolly brisk young farmer goes whistling to his plow."

VIII

"It's now I have got him I'll tell you of my fun,
How I hunted for the farmer with my dog and my gun;
It's now I have got him so closely in my snare
I'll enjoy him forever O I vow and declare."

The Little Mohee

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegretto grazioso $\% mp$

1. As I went a - walk - ing — all by the sea -

shore — The wind it did whis - tle, — the wa - ter did roar. —

2. As I sat a - mus - ing, — my - self on the grass. — Oh,

who did I spy, — but a young In - dian lass. —

poco rall. *a tempo*

p

3. She came and sat by me, _____ Took hold of my

pp

* *rit.*

1st, 2nd, 3rd, 4th and 5th times

hand _____ And said "You're a stran-ger _____ and in a strange

poco rall.

land." _____

4. "But

a tempo

Dal %

Dal %

Last time

molto rall

days _____ with the Lit-tle Mo-hee? _____

molto rall.

ppp

* *rit.*

The Little Mohee

I

As I went a-walking all by the seashore
The wind it did whistle, the water did roar.

II

As I sat a-musing, myself on the grass,
Oh, who did I spy but a young Indian lass.

III

She came and sat by me, took hold of my hand
And said "You're a stranger and in a strange land"

IV

"But if you will follow you're welcome to come
And dwell in the cottage where I call it my home."

V

The sun was fast sinking far over the sea,
As I wandered along with my little Mohee.

VI

Together we wandered, together we roam,
'Til I came to the little cottage where she called it her home.

VII

She asked me to marry and offered her hand
Saying "My father's the chieftain all over this land"

VIII

"My father's a chieftain and ruler can be,
I'm his only daughter, my name is Mohee."

IX

"O no, my dear maiden, that never can be,
I have a dear sweetheart in my own countree"

X

"I will not forsake her, I know she loves me,
Her heart is as true as any Mohee."

XI

"It was early one morning, Monday morning in May,
I broke her poor heart by the words I did say."

XII

"I'm going to leave you, so fare you well, my dear,
My ship's spreads (sails) are now spreading, over home I must steer."

XIII

The last time I saw her she knelt on the strand,
Just as my boat passed her she waved me her hand

XIV

Saying "When you get over with the girl that you love
O remember the Mohee, in the cocoanut grove."

XV

And when I had landed with the girl that I love,
Both friends and relations gathered round me once more.

XVI

I gazed all about me, not one did I see
That really did compare with my little Mohee.

XVII

And the girl I had trusted had proved untrue to me,
So I says "I'll turn my courses back over the sea"

XVIII

"I'll turn my courses and backward I'll flee,
I'll go and spend my days with the little Mohee."

Little Sparrow

(Knott County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Molto moderato e grazioso

mf

1. Come all you
2. I wish I
3. I wish I had

mf *rall.* *p* *a tempo*

gva basso

fair and ten - der la - dies, Take warn - ing how you court young
were some lit - tle spar - row And I had wings and I could
known bo - fore I court - ed That love had been such a kill - ing

men, They are like a star in the cloud - y morn - ing They'll first ap -
fly, I would fly a - way to my false lov - er And while hed
crime, I'd have lock'd my heart with a key of gold— And tied it

poco rall. *p*

pear and then they're gone. They'll tell to you some love-ly
 talk I'd sit and cry. But I am not a lit-tle
 down with a sil-ver line. Young man, nev-er cast your eyes on

poco rall. *pp*

sto-ry, They will prove to you that their love is
 spar-row I have no wings, nor can I
 beau-ty For beau-ty's a thing that will do-

mf *p*

true, And a-way they will go, and court some oth-er, Oh, that is the
 fly; I will sit down here in grief and sor-row And pass off
 cay, For the pret-ti-est flow'rs that grow in the gar-den Soon will

mf *p*

mf molto rall. 1st & 2nd times Last time

love they have for you. _____
 trou-ble un-til I die. _____
 with-er and fade a - way. _____

mf molto rall. *p*

Little Sparrow

I

Come all you fair and tender ladies
Take warning how you court young men,
They are like a star in the cloudy morning
They will first appear and then they're gone.
They will tell to you some lovely story
They will prove to you that their love is true,
And away they will go and court some other
Oh, that is the love they have for you.

II

I wish I were some little sparrow
And I had wings and I could fly,
I would fly away to my false lover
And while he'd talk I would sit and cry.
But I am not a little sparrow
I have no wings, nor can I fly;
I will sit down here in grief and sorrow
And pass off trouble until I die.

III

I wish I had known before I courted
That love had been such a killing crime,
I would have locked my heart with a key of gold
And tied it down with a silver line.
Young man, never cast your eyes on beauty,
For beauty is a thing that will decay,
For the prettiest flowers that grow in the garden
Soon will wither and fade away.

Lord Batesman

OR

The Turkish Lady

(Letcher County, Kentucky)

The Words collected by
LORAIN WYMANMelody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Andante molto espressivo

p

1. There was a

man who lived in Eng - land, He was of some high do -

gree, He be - came un - eas - i - ly dis - con -

tent - ed, Some fore - ign land some lands to see.

poco rall *a tempo*

mf

2. He sail - ed east, and he sail - ed

mf

west, He sail - ed all o'er the Turk - ish

shore, Till he was caught and put in pri - son, Ne - ver to

poco rall

be re - leased an - y more.

poco rall *a tempo*

Lord Batesman

mf *cresc.*

3. The Turk he had but the one lone daughter, — The fair-est my

f

eyes did ev - er see, She stole the keys from her fath - er's

dim. *mf poco rall* *p*

dwell - ing, And de - clared Lord Bates - man she'd set free.

dim. *mf poco rall* *p a tempo*

Dal § Last time

4. She led him free."

pp

Lord Batesman

Lord Batesman
or
The Turkish Lady

I

There was a man who lived in England,
He was of some high degree;
He became uneasily discontented,
Some foreign land, some lands to see.

II

He sailed east and he sailed west,
He sailed all over the Turkish shore,
Till he was caught and put in prison
Never to be released any more.

III

The Turk he had but the one lone daughter,
The fairest my eyes did ever see,
She stole the keys from her father's dwelling
And declared Lord Batesman she'd set free.

IV

She led him down to the lower cellar
And drew him a drink of the strongest wine
Saying every moment seems an hour
O Lord Batesman if you were mine.

V

Let's make a vow, let's make a promise,
Let's make a vow, let's make it stand:
You vow you'll marry no other woman
I'll vow I'll marry no other man.

VI

They made a vow, they made a promise,
They made a vow, they made it stand:
He vowed he'd marry no other woman
She vowed she'd marry no other man.

VII

Seven long years had rolled around
It seemed as though it were twenty-three,
And if he's gone some seven years longer
There is no other man can marry me.

VIII

Seven long years had rolled around
It seemed as though it were twenty-nine,
She bundled up her finest clothing
And declared Lord Batesman she'd go find.

IX

She went 'til she came to the gate, she tingled,
How boldly then she rang the bell:
"Who's there? Who's there?" cried the proud young porter,
"O come unto me and quickly tell."

X

"O is this here Lord Batesman's castle
And is his lordship here within?"
"O yes, O yes," cried the proud young porter,
"He's just now taking his young bride in!"

XI

"Go remember him of a piece of bread,
Go remember him of a glass of wine,
Go remember him of the Turkish lady
Who freed him from the cold iron bond."

XII

O away and away went this proud porter,
O away and away and away went he
Until he came to Lord Batesman's chamber
When he went down on his bended knee.

XIII

"What news? What news?" my proud young porter,
"What news? What news? Come tell to me!"
"There is a lady at your gate, sir,
Fairer than your new bride ever can be.

XIV

She has got rings on every finger
And on one finger she has three,
With as much gay gold about her middle
As would buy half Northumberland.

XV

O she bids you remember a piece of bread,
O she bids you remember a glass of wine,
O she bids you remember the fair young maid
Who set you free from close confine!"

XVI

He stamped his foot upon the floor
And burst the table in pieces three:
Says "I forsake both lands and dwellings
For the fair ladye who set me free."

Loving Nancy

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegretto

1. The heart is the

for - tune of all wo - man - kind, They're al - ways con - trolled, they're

al - ways con - fined. Con - trolled by their par - ents, un - til they are wives, Then

slaves for their hus - bands, the rest of their lives. 2. I've

al - ways been a poor girl, my for-tune's been bad, I've of - ten been

p

court - ed, by the wag - on - er's lad. Ho court - ed me dai - ly, by

mf

mf

night and by day, And then for to leave me and go - ing a -

p poco rall.

p poco rall.

1st & 2nd times Last time

way. 3. Your stand.

a tempo

Loving Nancy

Loving Nancy

I

The heart is the fortune of all womankind,
 They are always controlled, they are always confined;
 Controlled by their parents until they are wives,
 Then slaves for their husbands the rest of their lives.

II

I've always been a poor girl, my fortune's been bad,
 I've often been courted by the wagoner's lad;
 He courted me daily by night and by day,
 And then for to leave me and going away.

III

"Your parents don't like me because I am poor,
 They say I'm not worthy of entering their door;
 I work for my living, my money's my own,
 And if they don't like me they can leave me alone."

IV

The coccoo is a pretty bird, she sings as she flies,
 She gives us good tidings and tells us no lies;
 She feeds on sweet flowers to make her voice clear
 And never hollas "coccoo" 'til the spring of the year.

V

"Go put up your horses and feed them some hay,
 Come and sit you down by me, while you have to stay;"
 "My horses are not hungry, they won't eat your hay,
 So farewell, Loving Nancy, I'll feed on the way."

VI

"Your wagon needs greasing, your bill is to pay,
 Come sit you down by me, while you have to stay."
 "My wagon is greasy, my whip's in my hand,
 So farewell, Loving Nancy, I've no time for to stand."

The Old Maid's Song

65

(Pulaski County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro giocoso *mf*

1. I had a sis - ter
2. I had a sis - ter
3. I nev - er will be

f *sf* *mf*

red. *

Sal - ly, — that was young - er than I am, — Sho had so man - y sweet - hearts she
Sus - an, — that was ug - ly and ill sha - pen, — Be - fore she was six - teen years
scold - ing, — and I nev - er will be jeal - ous, — My hus - band shall have mon - ey to

red. * *simile*

had to do - ny them, But as for my own part, I nev - er had
old she was tak - en, Be - fore she was eight - een a son and a
go to the ale - house, And while he's there spend - ing I'll be home

rall.

ma - ny, If you all knew my heart I'd be thank - ful for an - y.
daugh - ter, Here I'm six and for - ty and nev - er had an of - fer. Come a
sav - ing, And I leave it to the world if I'm not worth tho hav - ing.

f *rall.*

mf lands - man, a pins - man, a tink - er or a tail - or, — A fid - dler or a

mf *f*

tea tea tea simile

danc - er, a plough - boy or a sail - or, — A gen - tle - man or a poor man, a

3

fool or a wit - ty, Don't you let me die an old maid, but take me out of

1st & 2nd rall.

rall.

pi - ty. — 2. I take me out of pi - ty. —

mf *3rd or Final ending*

rall.

rall.

The Old Maid's Song

The Old Maid's Song

I

I had a sister Sally that was younger than I am
She had so many sweethearts she had to deny them,
But as for my own part I never had many
If you all knew my heart I'd be thankful for any.

REFRAIN

Come a landsman, a pinsman, a tinker or a tailor,
A fiddler or a dancer, a ploughboy or a sailor,
A gentleman or a poor man, a fool or a witty,
Don't you let me die an old maid, but take me out of pity.

II

I had a sister Susan that was ugly and ill-shapen,
Before she was sixteen years old she was taken;
Before she was eighteen a son and a daughter,
Here I'm six and forty and never had an offer.

III

I never will be scolding and I never will be jealous,
My husband shall have money to go to the alehouse;
And while he's there spending I will be home saving,
And I leave it to the world if I'm not worth the having.

The Nightingale

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BRÖCKWAY

Andante sostenuto

p

1. One

morn - ing, one morn - ing, one morn - ing in May, I met a fair coup - le a -

pp molto legato

mak - ing their way, And one was a la - dy so neat and so fair, The

poco rall.

oth - er a sol - dier, a brave vol - un - teer. 2. Good

poco rall.

Allegretto grazioso

mf *cresc.*

morn - ing, good morn - ing, good morn - ing to thee, O where are you go - ing, my
la - dy, pret - ty la - dy, it's time to give o'er, O no pret - ty sol - dier, please

Allegretto grazioso

p *cresc.*

mf *dim.*

pret - ty la - dy, O I am a - go - ing to the banks of the sea, To see the
play one tune more, I'd rath - er hear your fid - dle, or the touch of one string, As see the

mf *dim.*

p *poco rall.* *a tempo*

wa - ters a - glid - ing, hear the night - in - gale sing. — 3. We
wa - ters a - glid - ing, hear the night - in - gale sing. — 5. Pret - ty

p *poco rall.* *a tempo*

mp

had - n't been a - stand - ing but one hour or two, When from his knap - sack a
sol - dier, pret - ty sol - dier, will you mar - ry me? O no pret - ty la - dy, that

mp

fid - dle he drew, The tune that he played made the val - leys ring, O see the
nev - er can be, I have a wife in Lon - don, and child - ren twice three, Two

wa - ters a - glid - ing, hear the night - in - gale sing. — 4. Pret - ty
wives in the arm - y's too ma - ny for mo. — 6. I'll

Sixth verse
go back to Lon - don, and stay there one year, And of - ten will think of you

my lit - tle dear, If ev - er I re - turn, 'twill be in the Spring, To see the

wa - ters a - glid - ing, hear the night - in - gale sing!

The Nightingale

I

One morning, one morning, one morning in May
I met a fair couple a-making their way,
And one was a lady so neat and so fair,
The other a soldier, a brave volunteer.

II

"Good morning, good morning, good morning to thee,
O where are you going my pretty lady?"
"O I am a-going to the banks of the sea,
To see the waters a-gliding, hear the nightingale sing."

III

We hadn't been a-standing but one hour or two
When from his knapsack a fiddle he drew,
The tune that he played made the valleys ring,
O see the waters a-gliding, hear the nightingale sing.

IV

"Pretty lady, pretty lady, it's time to give o'er,"
"O no, pretty soldier, please play one tune more,
I'd rather hear your fiddle or the touch of one string
As see the waters a-gliding, hear the nightingale sing."

V

"Pretty soldier, pretty soldier, will you marry me?
O no, pretty lady, that never can be;
I have a wife in London and children twice three:
Two wives in the army's too many for me."

VI

"I'll go back to London and stay there one year
And often I'll think of you my little dear,
If ever I return, 'twill be in the spring
To see the waters a-gliding, hear the nightingale sing!"

The Mary Golden Tree

or

The Lonesome Low

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMANMelody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro comodo

f

1. There was a lit-tle ship and she

mf *rall.*

sailed up - on the sea, And she went by The name of the Ma - ry Gol - den

cresc. *f* *mf*

Tree, As she sailed up - on the lone and the lone - some low, As she

cresc. *f* *mf*

poco rall.

sailed up - on the lone - some sea. 2. There

poco rall. *a tempo*

was an - oth - er ship and she sailed up - on the sea, And she went by the name of The

mf

Turk - ish Rob - ber - y, As she sailed up - on the lone and the lone - some

cresc.

cresc. *f*

low, As she sailed up - on the lone - some sea. _____

mf *poco rall.* *a tempo* *p* *mf*

3. There was a lit - tle sail - or un - to the cap - tain said, "O

p *dim.* *pp*

Cap - tain, O cap - tain, what will you give to me, If I'll

sink them in the lone and the lone - some low. If I'll

sink them in the lone - some sea?" 4. "Two

Last time
sea?"

The Mary Golden Tree
or
The Lonesome Low

I

There was a little ship and she sailed upon the sea,
And she went by the name of The Mary Golden Tree;
As she sailed upon the lone and the lonesome low,
As she sailed upon the lonesome sea.

II

There was another ship and she sailed upon the sea,
And she went by the name of The Turkish Robbery;
As she sailed upon the lone and the lonesome low,
As she sailed upon the lonesome sea.

III

There was a little sailor unto the captain said:
"O Captain, o captain, what will you give to me
If I'll sink them in the lone and the lonesome low,
If I'll sink them on the lonesome sea?"

IV

"Two hundred dollars I'll give unto thee,
And my oldest daughter I'll wed unto thee;
If you'll sink them in the lone and the lonesome low,
If you'll sink them in the lonesome sea."

V

He bowed upon his breast and away swam he
Til he came to the ship of the Turkish Robbery
As she sailed upon the lone and the lonesome low
As she sailed upon the lonesome sea.

VI

Then out of his pocket an instrument he drew,
And he bored nine holes for to let the water through
As she sailed upon the lone and the lonesome low,
As she sailed upon the lonesome sea.

VII

Some had hats and some had caps,
And they tried to stop them awful water gaps,
For they were sinking in the lone and the lonesome low,
For they were sinking in the lonesome sea.

VIII

He bowed upon his breast and back swam he
Til he came to the ship of The Mary Golden Tree,
As she sailed upon the lone and the lonesome low
As she sailed upon the lonesome sea.

IX

"O Captain, O Captain, won't you take me on board
O Captain, O Captain, won't you be good as your word,
For I've sunk them in the lone and the lonesome low
For I've sunk them in the lonesome sea?"

X

"O no! I will neither take you on board,
O no! I will neither be good as my word,
For I'm sailing on the lone and the lonesome low
For I'm sailing on the lonesome sea!"

XI

"If it wasn't for my love for your daughter and your men
I would do unto you as I did unto them,
I would sink you in the lone and the lonesome low
I would sink you in the lonesome sea!"

XII

He turned upon his back and down sank he
"Farewell, farewell, to The Mary Golden Tree
For I'm sinking in the lone and the lonesome low,
For I'm sinking in the lonesome sea!"

Peggy Walker

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro con brio *mf*

1. There was a jol - ly

f *mf simile*

far - mer who lived a neigh - bor nigh, There was a jol - ly

f

far - mer who lived a neigh - bor nigh. He

poco rall. *poco rall.*

a tempo *poco rall.* *Fine*

had but ono fair daugh - ter, up - on her I cast my eye.

a tempo *poco rall.* *Fine*

mp
2. I asked her if she'd be

f a tempo *mf* *subito mp*

will - ing for me to cross the plain, I asked her if she'd be

mf *mf*

will - ing for me to cross the plain, And if she would be

f *mf* *p*

poco rall.
true to me till I re - turn a - gain. — 3. She

poco rall.

Peggy Walker

I

There was a jolly farmer who lived a neighbor nigh, (*bis*)
He had but one fair daughter, upon her I cast my eye.

II

I asked her if she'd be willing for me to cross the plain, (*bis*)
And if she would be true to me till I return again.

III

She said she would be true to me until death did decline, (*bis*)
Then I shook hands and parted with the girl I left behind.

IV

I set my boat for Iceland, strange people I might see, (*bis*)
I met Miss Peggy Walker, she fell in love with me.

V

I quit my work one evening, went walking up the street, (*bis*)
The stage was just returning and a post-boy I did meet.

VI

He handed me a letter that I might understand, (*bis*)
The girl I left behind me had gone with another man.

VII

Whilst I stood there lamenting, said he "Poor boy, don't cry, (*bis*)
For I have money a-plenty, to serve both you and I."

Pretty Polly

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegretto con molto espressione

mf 1 In Lon - don fair cit - y a

la - dy did dwell, In Lon - don fair cit - y a la - dy did dwell, Con -

rall. cern - ing her beau - ty no tongue can tell. *p* 2 I court-ed Pret-ty

Poll - y the live - long night, I court-ed Pret-ty Poll - y the live - long

poco rall. *mf*

night. And then just to rob her be - fore day - light. — 3 "Come

home Pret-ty Poll - y and go a - long with me. Come home Pret-ty Poll - y and

poco rall.

go a - long with me. Be - fore we get mar - ried some pleas - ure we'll

p *poco rall.*

11th Verse ending
molto rall.

see' — 4 He weep and to mourn. —

molto rall. *pp*

Pretty Polly

I

In London far city a lady did dwell,
Concerning her beauty no tongue can tell.

II

I courted pretty Polly, the livelong night,
And then just to rob her before daylight.

III

"Come home, pretty Polly, and go along with me,
Before we got married some pleasure we'll see."

IV

He led her over hills and through valleys so deep,
At last pretty Polly began for to weep.

V

"Willy, O Willy, I'm afraid of your ways,
I'm afeared you're leading my body astray."

VI

She trusted him a piece further and what did she spy,
But a new dug grave, two spades a-lying by.

VII

"Polly, pretty Polly, you're guessing just right,
I've finished your grave I was digging last night."

VIII

She threw her arms around him and trembled with fear,
"How can you kill a poor girl that loves you so dear?"

IX

"No time for to talk, no time for to stand,"
He came with his knife all in his right hand.

X

He stabbed her to the heart and the heart blood did flow,
Down in her grave pretty Polly must go.

XI

He threw the sod over her and turned to go home,
And left little birds to weep and to mourn.

Six Kings Daughters

(Letcher County, Kentucky)
(Estill County, Kentucky)

The Words collected by
LORAINÉ WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro con spirito

1. "Get up, get up pret-ty Pol-ly," he

says And go a - long with me, I'll take you a - way to New Scot - land, And

there we'll mar - ry and stay, stay, stay, And there we'll mar - ry and stay!

2. She stole fif - ty pounds of her fa - ther's gold, And bo - sides her

moth - er's fee And two of the hors - es that stand in the stall Where

there were thir - ty and three, three, three, Where there were thir - ty and three...

mf
3. She bound her - self on the bon - ny, bon - ny black And him on the

tab - bit bay, They rode 'til they came to the high sea - side One

Red
Six Kings Daughters

poco allargando

hour be - fore 'twas day, day, day, One hour be - fore 'twas day.—

poco allargando

*red **

4. "Light down, light down pret - ty Pol - ly," he says, Light down, light

f

poco rall. *a tempo*

down with me, This is the place I've drown - ed six And

poco rall. *a tempo*

poco allargando

you the sev - enth shall be, be, be, And you the sev - enth shall be.—

poco allargando *ff*

mf *Dal* $\frac{3}{4}$

5. Go pull —
9. She bound her -

mf a tempo *mf*

Verses 9 & 12

self on the bon - ny, bon - ny black, And she led the tab - bit

p

bay, She rode 'til she came to her fa - ther's house One

p

hour be - fore 'twas day, day, day, One hour be - fore 'twas day.

poco rall.

12. "What's the mat - ter, what's the mat - ter! — pret - ty Pol - ly ho

f a tempo

said "What's the mat - ter, what's the mat - ter — with thee?" "I

thought you had gone to New Scot - land, And there for to mar - ry and

stay, stay, stay, And there for to mar - ry and stay." —

rall.

rall.

Red. Red.

Six Kings Daughters

I

"Get up, get up, pretty Polly," he says
 "And go along with me,
 I'll take you away to New Scotland
 And there we'll marry and stay."

II

She stole fifty pounds of her father's gold
 And besides her mother's fee
 And two of the horses that stand in the stall
 Where there were thirty and three.

III

She bound herself on the bonny, bonny black
 And him on the tabbit bay,
 They rode 'til they came to the high sea-side
 One hour before it was day.

IV

"Light down, light down, pretty Polly," he says,
 "Light down, light down with me,"
 This is the place I've drowned six
 And you the seventh shall be."

V

"Pull off, pull off, that costly gown
 And lay it by yonders tree
 It never shall be said such costly wear
 Shall rot in the salt water sea."

VI

"O turn yourself all around and about
 Your face toward the sea,
 It never shall be said such a rascal as you
 A naked lady for to see."

VII

He turned himself all around and about
 And his face toward the sea
 And with her little white tender arms
 She shoved him into the sea.

VIII

"Lie there, lie there, you falso-hearted man
 Lie there instead of me,
 If this be the place you drowned six
 The seventh you shall be."

IX

She bound herself on the bonny, bonny black
 And she led the tabbit bay,
 She rode 'til she came to her father's house
 One hour before it was day.

X

* Up speaks, up speaks that pretty parrot bird
 In her cage where she be,
 "What's the matter, what's the matter with my pretty Polly
 She's up so long before day."

XI

"Hush up, hush up, pretty parrot bird,
 Tell none of your tales on me;
 Your cage shall be made of the yellow beaten gold
 And your doors of ivory."

XII

"What's the matter what's the matter pretty Polly" he said
 "What's the matter what's the matter with thee?"
 "I thought you had gone to New Scotland
 And there for to marry and stay."

* Verses X and XI may be omitted to shorten ballad in singing
 Six Kings Daughters

The Sweetheart in the Army

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegretto grazioso

p

1. A neat fair la - dy walk - ing in the

mf *p*

quasi pizzicato

gar - den, A well dressed sol - dier came rid - ing

by, O he rode up so kind - ly spok - en, And asked "Lit - tle

Miss, won't you fan - cy I?" 2. "Go 'way, go

mf

'way, you brav - ed sol - dier, You're not the

man I've tak - en you to be. You're not the man of an - y

rall.

hon - or, Or you nev - er would have forced your - self on

rall.

1st seven verses *a tempo* *p* 8th verse

me." 3. "I have a thee"

a tempo *p* *pp* *rall.*

The Sweetheart in the Army

I

A neat fair lady walking in the garden,
A well-dressed soldier came riding by,
O he rode up so kindly spoken
And asked "Little Miss won't you fancy I?"

II

"Go away, go away, you braved soldier,
You're not the man I've taken you to be,
You're not the man of any honor
Or you never would have forced yourself on me."

III

"I have a sweetheart all in the army,
He has been gone for seven long years;
And if he is gone some seven years longer,
Not a man on earth can marry me."

IV

"Perhaps he is dead, perhaps he is drownéd,
Perhaps he is on some battlefield slain,
Perhaps he has courted some girl and married,
Perhaps his love some maid did gain."

V

"If he is dead I hope he is happy,
Or if he is on some battlefield slain
Or if he has courted some girl and married
I love that girl for loving him."

VI

He drew his hands all from his pocket,
They looked so long, so neat and small;
Three golden rings all on his fingers,
Down at her feet he let them fall.

VII

She picked them up all on her little fingers,
The kisses she gave was one, two and three;
"And is this my little single soldier
Returning home for to marry me?"

VIII

He picked her up all in his arms,
The kisses he gave was one, two and three,
Says "This is your little single soldier
Returning home for to marry thee!"

Sourwood Mountain

91

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro giocoso *mf*

1. Chick - en crow - ing on

f *mf simile*

Sour - wood Moun - tain, Hey ho

did - dle dum dee - ay, Get your dogs and

we'll go a - hunt - ing, Hey ho

did - dle dum dee - ay. 2. My true love sho

lives in Letch - or Hoy ho

did - dle dum dee-ay, She won't come and I won't fetch her

Hoy ho did - dle dum dee - ay.

Sourwood Mountain

I

Chicken crowing on Sourwood Mountain,
 Hey ho diddle dum dee-ay
 Get your dogs and we'll go a-hunting,
 Hey ho diddle dum dee-ay.

II

My true love she lives in Letcher,
 Hey ho diddle dum dee-ay
 She won't come and I won't fetch her
 Hey ho diddle dum dee-ay.

III

My true love's a blue-eyed daisy
 Hey ho diddle dum dee-ay
 If I don't get her I'll go crazy
 Hey ho diddle dum dee-ay.

IV

Big dog bark and little one bite you
 Hey ho diddle dum dee-ay
 Big girl'll court and little one'll slight you
 Hey ho diddle dum dee-ay.

V

My true love lives up the river
 Hey ho diddle dum dee-ay
 A few more jumps and I'll be with her
 Hey ho diddle dum dee-ay.

VI

My true love lives in the hollow
 Hey ho diddle dum dee-ay
 She won't come and I won't follow
 Hey ho diddle dum dee-ay.

Sweet William and Lady Margery

(Harlan County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Andante con moto *mf* $\text{\textcircled{S}}$

1. Sweet Wil - liam rose one

ear - ly morn - ing And dressed him - self in blue, — Sweet Wil - liam rose one

ear - ly morn - ing And dressed him - self in blue. — "Pray tell to me your

long wed - ded love, Whose be - twixt La - dy Mar - ge - ry and you?" — 2. "I

poco rall. *mp*

poco rall.

poco più mosso

know no harm by you, La-dy Mar-ge-ry, Nor you know none by

poco più mosso

me ——— I know no harm by you, La-dy Mar-ge-ry, Nor

you know none by me; ——— Be - fore to - mor - row

mf

mf

mf

poco rall.

eight o' - clock, A rich wed - ding you shall see!" 3. La - dy

poco rall.

p

p

Sweet William

Mar - g'ry sat at the high win - dow, A - comb - ing back hor

rca *rca* *simile*

hair, _____ La - dy Mar - g'ry sat at the high win - dow, A -

comb - ing back her hair. _____ She saw Sweet Wil - liam and his bride, As

rall. *a tempo* *rall.* *a tempo*

they came rid - ing there. _____

rall. *rall.* *a tempo* *rall.*

1st, 2nd & 3rd times *mf* *D.S.* 4. 0 *D.S.*

Sweet William

End of 12th verse

mf

13. Un - wind, un - wind her pale cold face, Her

cheeks I'm a - bound to see. _____ She is the girl I've

al - ways loved, Who stole my heart from me. _____ Un - wind, un - wind her

pale cold face, Her cheeks I'm a - bound to see. _____ 14. Three

rall.

P

rall.

a tempo
dolcissimo

times he kissed her li - ly white hand, Three times he kissed her

dolcissimo
p

a tempo

breast. _____ Three times he kissed her li - ly white hand, Three

rall. *pp* *a tempo meno mosso*

times he kissed her breast. _____ Sev-en times he kissed her

rall. *pp* *a tempo meno mosso*

lunga pausa *rall.*

cold pale face, And then did go to rest. _____

lunga pausa *rall.* *ppp*

Sweet William and Lady Margery

I

Sweet William rose one early morning
 And dressed himself in blue, (*bis*)
 "Pray tell to me, your long-wedded love,
 Whose betwix Lady Margery and you?"

II

"I know no harm by you, Lady Margery,
 Nor you know none by me; (*bis*)
 Before to-morrow eight o'clock
 A rich wedding you shall see!"

III

Lady Margery sat at the high window
 A-combing back her hair, (*bis*)
 She saw sweet William and his bride
 As they came riding there.

IV

O she threw down her ivory comb
 And then threw back her hair (*bis*)
 And then sank down from her high window
 And was never seen back there.

V

When day was gone, and night was come,
 And all men fast asleep, (*bis*)
 Lady Margery rose with tears in her eyes
 And stood at sweet William's bed-feet.

VI

Says "How do you like your new feather bed,
 How do you like your sheet, (*bis*)
 How do you like your new wedded love
 Who's in your arms asleep?"

VII

"Very well I like my new feather bed,
 Very well I like my sheet, (*bis*)
 But the best thing that I always loved
 Is the girl at my bed-feet."

VIII

Sweet William called his merry men all
 By one, by two, by three, (*bis*)
 Says "I'll away to Fair Margery's bower
 With the leave of my ladye."

IX

And when he came to Fair Margery's bower
 He knocked at the ring; (*bis*)
 And who so ready as her seven brothers
 To rise and let him in.

X

"Good morning, Good morning," he says to them all,
 "What makes you look so sad?" (*bis*)
 "We're grieving over the loss of our sister, Lady Margery,
 Who died for the love of you."

XI

"Where's Lady Margery, how does she do,
 O is she in her hall, (*bis*)
 Or is she in chamber bright
 Among them ladies all?"

XII

"She's not in her chamber bright,
 Nor she's not in her hall, (*bis*)
 She is lying in her red-lined coffin
 With her pale face turned to the wall!"

XIII

"Unwind, unwind her pale cold face,
 Her cheeks I'm a-bound to see, (*bis*)
 She is the girl I always loved
 Who stole my heart from me."

XIV

Three times he kissed her lily white hand,
 Three times he kissed her breast, (*bis*)
 Seven times he kissed her cold pale face
 And then did go to rest.

William Hall

(Knott County, Kentucky)

The Words collected by
LORAIN WYMAN

Melody collected and
Pianoforte accompaniment by
HOWARD BROCKWAY

Allegro moderato

1. As Will - iam crossod the

brin - y o - coan And land - ed safe on the

oth - er side, Says "If Ma - ry's a - livo and I can find her

I'll make hor my law - ful brido." 2. As

I went walk - ing up Cold Iron, There my mind was

p

*And **

on my girl; Cool drops of rain fell

as it hap - pened My true love I there did meet...

mf *p* *poco rall.*

mf *p* *poco rall.* *pp*

1st & 2nd times Last time

3. "Good gave to you!"

a tempo *mf* *p* *pp*

William Hall

I

As William crossed the briny ocean
 And landed safe on the other side,
 Says "If Mary's alive and I can find her
 I'll make her my lawful brido."

II

As I went walking up Cold Iron,
 There my mind was on my girl;
 Cool drops of rain fell as it happened
 My true love I there did meet.

III

"Good morning to thee pretty fair one
 And how would you like to fancy mo?"
 "O my fancy's placed on a brisk young farmer
 Who has lately crossed the sea."

IV

"Come describe your sweetheart unto me,
 Describe your lover unto me;
 Perhaps I've seen some sword pass thro' him
 On the ground your love did fall"

V

"He was both tall, both neat and handsome
 And he had pretty blue eyes withall,
 O he had black hair and he wore it curly
 And his name was William Hall."

VI

"I saw a French cannon ball shot thro' him,
 Upon the ground your love did fall;
 O he had black hair and he wore it curly
 And his name was William Hall."

VII

She wrung her lily white hands saying
 "Lord have mercy, what shall I do!"
 "O now to prove my story to you,
 Here is the ring that I gave you!"

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