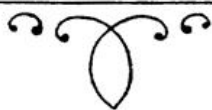


FOLK-SONGS OF THE KENTUCKY MOUNTAINS



Twenty Traditional Ballads
and
Other English Folk-Songs

NOTATED FROM THE SINGING OF THE

KENTUCKY MOUNTAIN PEOPLE

AND

ARRANGED WITH PIANO ACCOMPANIMENT

BY

JOSEPHINE Mc GILL

INTRODUCTORY NOTE BY

H. E. KREHBIEL

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AN INTRODUCTORY NOTE

When, in April, 1916, I published in *The New York Tribune*, the words and tunes of several English ballads, received from Miss Josephine McGill, as they had been handed down orally for generations among the mountaineers of Kentucky, I accompanied the publication with some brief comments on the success which had of recent years accompanied the efforts to collect these ancient Songs in the South Atlantic States. An explanation of the phenomenon was found, or at least sought, in the circumstance that there has been a larger survival of the old English and Scottish ballad in the mountainous regions of Kentucky, Tennessee, Virginia, Georgia and the Carolinas, than elsewhere in the country, because of the isolation in which their inhabitants lived. There can be no doubt, however, that much of the success of the Southern collectors is due to their extraordinary zeal, stimulated by the fact that romantic elements have attended their researches, which are absent in cities and more populous rural districts. Urban peoples feel little interest in traditions of any kind. Their lives are too full of contemporaneous distractions, diversions and entertainments. Moreover, he who wants folksongs must go after them, and his search must be laboriously and systematically conducted.

When Professor Child, of Harvard University, made his monumental collection, and still more monumental comparative study, he was thrown chiefly upon the manuscripts and printed collections which he could find in Europe. He did not have such an admirable agency as the present English Folk-Song Society, to help him, by collecting songs from the mouths of folksong singers in Great Britain; and for traditional American versions he was thrown wholly upon chance, and the interest of a few friends. Had he undertaken a lecture-tour of the country, and appealed to his hearers to make him the repository of their memories, he would have gleaned a richer harvest. Such, at least, has been my experience. For some years I have talked to a considerable number of clubs, schools and popular audiences, between the Atlantic and the Mississippi River, on the subject

of "Wandering Ballads." I seldom left a meeting without at least one contribution to my portfolios.

The "Journal of American Folk-Lore" has done good work in the folk-song field for ten years or more; but the contributions have been desultory; and, though the musical side of the quest has not been neglected altogether, the record of variant texts has been much larger than the record of melodies. Now the musical side of the study is receiving the attention of musical experts. The melodies of a large collection of ballads made by Mrs. John C. Campbell, of Asheville, N. C., have undergone scrutiny and revision from Mr. Cecil J. Sharp, an acknowledged English authority, who also collated them with oral tradition. Miss McGill had been earlier in the field, but since her first fruits were exhibited by The Tribune, Mr. Howard Brockway and Miss Lorraine Wyman have visited the district, in Kentucky, which Miss McGill had already partially gleaned. Through Miss McGill's publication, and others, I make no doubt but that some of the old songs will find their way into the concert rooms, and thus attain to new life and a wider currency.

From Hindman, Kentucky, I hear that an English example, which has been very fruitful of results, has been followed, and the ballad tunes sung at the Settlement School, which has been headquarters of collectors. Two years ago Professor Reed Smith reported in "The Journal of American Folk-Lore," that the tunes of ballads collected in Georgia were sung in the Mount Berry School, in that State, and in the Spring of 1916 the Varsity Quartette of the University of South Carolina, sang five ballads at the meeting of the State Teachers' Association. In The Tribune I also directed attention to the unique and agreeable enterprise of the Edith Rubel Trio, in playing at its concerts artistic arrangements of some of the Kentucky Ballads collected by Miss McGill. Plainly, folk-song is having a real awakening, and interest in it is no longer to be merely scientific, or literary, and confined to the few.

New York, March 6, 1917.

H. E. KREHBIEL.

PREFACE

It has been said that a good melody is not for an age—but for all time. Such a conclusion is inevitable to one who finds in remote sections of the world melodic survivals whose ancestry can be traced to far distant lands and climes.

Shut off in his fastnesses, the Kentucky mountaineer has preserved as a proud heritage many traditional ballads, and other fine old Scotch and English folk-songs brought to America by his colonial ancestors.

From a literary point of view, the most valuable of these survivals are the ballads which, according to the ancient ballad tradition, are always sung (not recited) by the mountain balladist. The lament called forth from the mother of the Ettrick Shepherd on the publication of the *Border Minstrelsy*: "Ye ha'e broken the charm now, and they'll never be sung mair," was indeed prophetic; for it is only in such isolated regions as the Kentucky mountains that one may still hear "these canticles of love and woe" chanted as in days of old.

Besides the ballads, however, there are other traditional songs, such as "The Cuckoo," "As I Walked Out," et cetera, less interesting for their literary value, but having a vital melodic charm which our age can ill afford to lose.

The present collection was made during the autumn of 1914, in Knott and Letcher Counties, Kentucky, in the heart of the mountain region—many miles from the nearest railroad.

Sincere thanks are expressed to all who assisted in the making of the collection, which was suggested by Miss May Stone, head of the Settlement School at Hindman, Knott County, Kentucky.

For advice about the literary texts particular indebtedness is felt toward Miss Lucy Furman, (author of *Mothering on Perilous*) whose long residence in the mountains makes her opinion one to be highly valued.

Acknowledgment is made to the following mountain people, from whose singing the airs were notated:—

Mrs. Sally Adams, Mrs. Dave Mullins, Mrs. Martha Richie, Mrs. Julie Morgan, Mrs. Isom Richie, Mr. Will Wooten, Mrs. Tom Witt, Mrs. Betty Jane Smith, Mr. Wiley Parks, and the children of the Hindman Settlement School.

To Messrs. Jason Richie, Rob Morgan, and Senator Hillard Smith, who were frequently consulted, especial thanks are due.

JOSEPHINE MCGILL.

DEDICATION:

To those in the Kentucky Mountains

“who take delight in singing,”

these arrangements

are dedicated

by

“The strange woman who went among them

looking for Song-Ballets”.

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* Asterisks indicate ballads as distinguished from the other songs in this volume. The titles and numbers in parentheses are those given in the Cambridge Edition of Professor Child's English and Scottish Popular Ballads.

LADY GAY.

There was a lady, a lady gay,
Of children she had three;
She sent them away to the north countrie
To learn high gramarye.

They had been gone but a very little while,
Scarcely three weeks to a day;
When death, cold death came hasting along,
And stole those babes away.

“If there is a King in heaven,” she said,
“That wears the brightest crown,
Pray send to me my three little babes
Tonight or in the morning soon.”

It was just about old Christmas time,
The nights being cold and clear;
She looked and saw her three little babes
Come running home to her.

She set a table both long and wide,
Put on it bread and wine;
“Come eat and drink, my three little babes,
Come eat and drink of mine.”

“We do not want your bread, mother,
We do not want your wine;
For yonder stands our Saviour dear,
To Him we must resign.”

She fixed a bed in the long back room,
Spread over it fine sheets,
And covered it with a cloth of gold,
That the sounder her babes might sleep.

Up rose the oldest one in the bed,
“The cock’s a-crowing for day;
We’re going never to come back again,
Away, and away, and away.

Green grass grows over our heads, mother,
Cold clay is under our feet;
And ev’ry tear that you shed for us
It wets our winding sheet.”

Lady Gay

about 104 ♩

1. There

2. had been gone but a ve-ry lit-tle while, Scarce - lie three weeks to a

three; day; She sent them a-way to the north coun - trie_ To
When death, cold death came hast - ing a - long, And

learn high gram-a - rye. stole those babes a - way. 2. They 3. "If

there is a King in_ heaven" she said, "That wears the bright-est-
4. was just a-bout old Christ-mas time, The nights being cold and-

crown, Pray send to-me my- three lit-tle ba-bes To -
clear; She looked and saw her- three lit-tle ba-bes Come

night or in the-morning soon?
run- ning home to- 4. It her.'

5. She set a- ta-ble both long and wide, Put
7. fixed a- bed- in the long back room, Spread

on it bread and wine; "Come eat and drink, my—
o - ver it fine sheets, And cov - ered it with a

three lit - tle ba - bes, Come eat and drink of mine.' 6. "We
cloth of gold, That the sound - er her babes might sleep. 8. Up

do not want your bread, moth - er, We do not want your—
rose the - old - est one in the bed, "The cock's a - crow - ing for

wine; For yon - der stands our Sav - ior dear To
day; We're go - ing nev - er to come back a - gain, A -

Him we— must re - sign."
- way, and a - way, and a - way,

7. She
9. Green

grass grows ov-er our— heads, moth-er, Cold clay is un-der our—

feet; And ev' - ry— tear that you shed for— us— It

wets our— wind-ing— sheet."

LORD LOVEL.

Lord Lovel he stood at his castle wall
Combing his milk-white steed;
Down came the Lady Nancie Belle
A-wishing her lover good speed.

"Where are you going, Lord Lovel?" she cried,
"Where are you going?" cried she;
"I'm going, my dear Lady Nancie Belle,
Strange countries for to see."

"When will you come back, Lord Lovel?" she cried,
"When will you come back?" cried she;
"In a year or two, or three at most,
I'll return to my Lady Nancie."

He hadn't been gone but a year and a day
Strange countries for to see,
When a languishing thought came over his mind—
It was of the Lady Nancie.

He rode and he rode on his milk-white steed
Until he came to the town;
And there he heard St. Pancras' bells,
And the people all mourning round.

"What is the matter?" Lord Lovel, he cried,
"What is the matter?" cried he;
"There's a lord's lady dead," the women replied,
"Some call her the Lady Nancie."

He ordered the grave to be opened wide,
The shroud to be turned down;
He kissed, and kissed her clay-cold lips,
Then the tears came trinkling down.

"I'll take a kiss, kind Madam," said he,
"I am sure you can never kiss me;
But I'll vow a vow to great God above
That I'll never kiss lips after thee."

Lady Nancie Belle died like it might be today;
Lord Lovel, like it might be tomorrow;
Lady Nancie Belle died for pure, pure grief;
Lord Lovel, he died for sorrow.

Lady Nancie was laid in St. Pancras' Church,
Lord Lovel was laid in the choir;
And out of her breast there grew a red rose,
And out of his a briar.

They grew, and they grew to the old church top,
Then they could grow no higher;
There they tied in a true lover's knot
For all true lovers to admire.

Lord Lovel

80

1. Lord Lov-el he stood at his cas - tle_ wall__
 3. "When will you come back, Lord_ Lov - el?" she_ cried, "When

Comb-ing his milk - white steed; Down came the La - dy
 will you come back?" cried she; "In a year or two, or

Nan - cie_ Belle A - wish-ing her lov - er good speed. 2. "Where
 three at - most, I'll re - turn to my La - dy Nan - cie." 4. He

are you go-ing, Lord Lov-el?" she cried, "Where are you go-ing?" cried
had'nt been gone but a year and a day Strange coun-tries for— to

she; "I'm— go-ing, my dear La-dy Nan - cie— Belle, Strange
see; When a lan-guish-ing thought came in - to his mind, It was

coun - tries for— to— see.
of the La - dy Nan - cie.

5. He rode and he rode on his milk - white steed Un -
7. He or - dered the grave to be o - pened wide, The

- til he came to the town; And there he heard St. Pan - cras' bells, And the
shroud to be turned down; He kissed, and kissed her clay - cold lips, Then the

peo - ple all mourn - ing - round. 6. "What's the
tears - came trink - ling - down. 8. "I'll take

mat - ter, what's the mat - ter?" Lord Lov - el, he - cried "What's the
a kiss, I'll take a kiss, kind Ma - dam," said - he, "I am

mat - ter, what's the mat - ter?" cried he; "There's a lord's la - dy dead," the
sure - you can nev - er kiss me; But I'll vow a - vow to great

wom-en re - plied, Some— call her the La - dy Nan - cie,
God— a - bove, That I'll nev - er kiss lips— af - ter thee.

9. La - dy Nan-cie Belle died like it might be to - day, Lord
10. La - dy Nan-cie was laid in St. Pan - cras' Church, Lord
11. They grew, and they grew to the old church top, Then

Lov-el, like it might be to - mor - row; La - dy Nan-cie Belle died for
Lov-el was— laid in the choir; And— out of her breast there
they— could grow no high-er; There they tied— in a true

pure, pure grief; Lord Lov-el, he died for— sor-row.
grew a red rose, And out— of his a— bri-ar.
lov - er's knot For— all— true loversto ad - mire.

3 times

THE GYPSIE LADDIE

There came two gypsies from the north,
They were all wet and weary O;
They sang so neat and so complete,
It charmed the heart of the lady O.

The squire he came home one night
Inquiring for his lady O;
The news so quickly lit on him,—
“She’s gone with the dark-eyed gypsie O.”

“Go saddle up my milk-white steed,
Go saddle up my brownny O;
And I will ride both night and day
To overtake my honey O.”

He rode east and he rode west,
He rode north and southward too;
There he spied his sweet little miss
A-following the dark-eyed gypsie O.

She pulled off the garment that she wore,
And laid it down for a head-rest O;
She lay on the grass and drank of the dew;
And followed the dark-eyed gypsie O.

“Would you forsake your house and land,
Would you forsake your baby O;
Would you forsake your own true love,
And follow the gypsie laddie O?”

“What cares I for house and land,
What cares I for money O;
I’d rather have a kiss from the gypsie’s lips
Than all your land and money O.”

The Gypsie Laddie

about 96

1. There

came two gyp-sies from the north, They were all wet and wea-ry O; They
2. squire he came home at night In - quir-ing for his la-dy O; The

sang so neat and so complete, It charmed the heart of the
news so quick-ly lit on him, "She's gone with the dark-eyed

1. la - dy O. 2. The gyp-sie O"

3. Go sad-dle up my milk-white steed, Go
4. He rode east and he rode west,

sad-dle up my brown-y O; And I will ride both
He rode north and south-ward too; There he spied his

night and day To o - ver - take my hon-ey O"
sweet lit-tle miss A - fol-low-ing the dark-eyed gyp-sie O.

5. She pulled off the gar-ment that she wore, And laid it down for a
6. you for - sake your house and land, Would you for-sake your

head-rest O; She lay on the grass and drank of the dew; And
ba - by O; Would you for - sake your own true love, And

fol - lowed the dark-eyed gyp-sie O.
fol - low the gyp - sie lad-die O? "6: Would "7: "What cares I for house and land,

What cares I for mon - ey O; I'd rath - er have a kiss from the

gyp-sie's lips Than all your land and mon-ey O."

LORD RANDAL.

"Where have you been, Randal, it's Randal my son,
Where have you been, Randal, my pretty sweet
one?"

"O I've been a-courting, mother make my bed soon,
For I'm sick at the heart, and I fain would lie
down."

"What did you have for your supper, it's Randal my
son,
What did you have for your supper, my pretty
sweet one?"

"Fried eels and fresh butter, mother make my bed
soon,
For I'm sick at the heart and I fain would lie
down."

"What will you leave to your father, it's Randal my
son,
What will you leave to your father, my pretty
sweet one?"

"A chest of fine clothing, mother make my bed soon,
For I'm sick at the heart, and I fain would lie
down."

"What will you leave to your brother, it's Randal
my son,
What will you leave to your brother, my pretty
sweet one?"

"My horse and fine saddle, mother make my bed
soon,
For I'm sick at the heart, and I fain would lie
down."

"What will you leave to your sister, it's Randal my
son,
What will you leave to your sister, my pretty
sweet one?"

"My land and fine buildings, mother make my bed
soon,
For I'm sick at the heart, and I fain would lie
down."

"What will you leave to your sweetheart, it's Ran-
dal my son,
What will you leave to your sweetheart, my pretty
sweet one?"

"A rope and a gallows, mother make my bed soon,
For I'm sick at the heart, and I fain would lie
down."

"What will you leave to your mother, it's Randal
my son,
What will you leave to your mother, my pretty
sweet one?"

"A dead son to bury, mother make my bed soon,
For I'm sick at the heart, and I fain would lie
down."

Lord Randal

about 126 

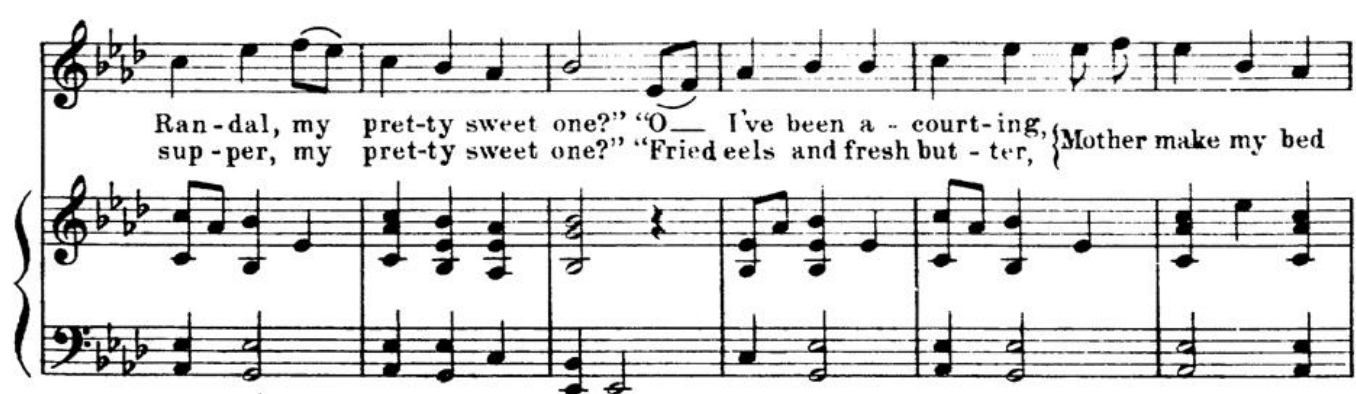



1. "Where

have you been Ran-dal, it's_ Ran-dal my son, Where_ have you been,
 2. have for your sup-per, it's_ Ran-dal my son, What did you have for your

Ran-dal, my pret-ty sweet one?" "O_ I've been a - court-ing, {Mother make my bed
 sup-per, my pret-ty sweet one?" "Fried eels and fresh but - ter,

soon, For I'm sick at the heart, and I fain would lie down.' 2. "What did you down."

3. "What will you leave to your fath-er, it's_ Ran-dal my
 4. "What will you leave to your broth-er, it's_ Ran-dal my
 5. "What will you leave to your sis-ter, it's_ Ran-dal my

son, What will you leave to your fath-er, my_ pret-ty sweet one?" "A_
 son, What will you leave to your broth-er, my_ pret-ty sweet one?" "My_
 son, What will you leave to your sis-ter, my_ pret-ty sweet one?" "My_

chest of fine cloth-ing,
 horse and fine sad-dle,
 land and fine build-ings, } Moth-er make my bed soon, For I'm sick at the

heart, and I fain would lie down."

3 times

6. "What will you leave to your sweet-heart, it's— Ran - dal my

son, What will you leave to your sweet-heart, my— pret - ty sweet

one?" "A— rope and a gal-lows, moth-er make my bed soon, For I'm

sick at the heart, and I fain would lie down."

7. "What will you leave to your moth-er, it's— Ran-dal my son, What will you

leave to your moth-er, my— pret-ty sweet one?" "A— dead son to

bur-y, moth-er make my bed soon, For I'm sick at the heart, and I

fain would lie down."

LITTLE SPARROW.

Come all you fair and tender ladies,
Take warning how you court young men;
They are like a star in the cloudy morning,
They first appear and then they're gone.

They tell to you some lovely story,
They swear to you their love is true;
Then away they'll go and court some other,
And that's the love they have for you.

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'd sit and cry.

But I am not a little sparrow,
I have no wings, nor can I fly;
I will sit down in grief and sorrow,
And pass my trouble by and bye.

I wish I'd known before I courted,
That love had been so hard to gain;
I'd have locked my heart with a key of golden,
And tied it down with a silver pin.

Young men ne'er cast your eyes on beauty,
For it's a thing that will decay;
The prettiest flowers that grow in the garden,
They soon will wither and fade away.

Little Sparrow

72

1. Come all you
3. I wish I
5. I wish I'd

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 be - fore I court - ed, That love had been so hard to

men; They are like a star in the cloud-y - morn - ing, They first ap -
fly; I would fly a - way to - my false lov - er, And while he'd
gain; I'd have lockt my heart with a key of gold - en, And tied it

pear and then they're gone. 2. They tell to you some love-ly
 talk I'd sit and cry. 4. But I am not a lit-tle
 down with a sil-ver pin. 6: Young men ne'er cast your eyes on

sto - ry, They swear to you their love is true; Then a-way they'll
 spar - row, I have no wings, nor can I fly; I will sit
 beau - ty, For it's a thing that will de - cay; The pret-ti-est

go and court some oth - er, And that's the love they have for
 down in grief and sor - row, And pass my trou - ble by and
 flowers that grow in the gar - den, They soon will with - er and fade a -

you.
 bye.
 way.

3 times

rit.

LORD THOMAS.

"O mother, O mother, come riddle my sport,
Come riddle it all as one;
Must I go marry Fair Ellender,
Or bring the brown girl home?"

"The brown girl she has house and lands,
Fair Ellender, she has none;
I warn you on my blessing, Sir Thomas,
Go bring the brown girl home."

"Go saddle up my milk-white steed,
Go saddle him up for me;
I'll go invite fair Ellender,
My wedding for to see."

He rode, he rode till he came to the hall,
He tingled all on the ring;
Nobody so ready as Fair Ellender,
To rise and let him come in.

"What news, what news," fair Ellender cried,
"What news have you brought to me?"
"I've come to invite you to my wedding.
Is that good news for thee?"

"Bad news, bad news," fair Ellender cried,
"Bad news have you brought to me;
I once did think I would be your bride,
And you my bridegroom would be."

"O mother, O mother, come riddle my sport,
Come riddle it all as one;
Must I go to Lord Thomas's wedding,
Or tarry at home with thee?"

"O enemies, enemies you have there,
The brown girl she has none;
I warn you on my blessing, my child,
To tarry this day at home."

"There may be many of my friends, mother,
But many more of my foes;
But if I never return again,
To Lord Thomas's wedding I'll go."

She dressed herself in scarlet red,
Her maids she dressed in green;
And every town that she passed through,
They took her to be some queen.

LORD THOMAS.—*Continued*

She rode, she rode till she came to the hall,
She tingled all on the ring;
Nobody so ready as Lord Thomas himself,
To rise and bid her come in.

He took her by the lily-white hand,
And led her through the hall;
And set her down in a golden chair,
Among the ladies ail.

“Is this your bride?” fair Ellender cried,
“That looks so wondrous brown?
You once could have married as fair a ladie
As ever the sun shone on.”

“Despise her not, Fair Ellen,” he cried,
“Despise her not to me;
I love the end of your little finger,
Much better than her whole bodie.”

The brown girl had a little penknife,
It was both keen and sharp;
Between the long ribs and the short,
She pierced fair Ellender’s heart.

“O what is the matter?” Lord Thomas, he cried,
“O are you blind?” cried she;
“And don’t you see my own heart’s blood,
Come trickling down my knee?”

He caught the brown girl by the hand,
And led her across the hall;
He drew a bright sword, he cut off her head,
And threw it against the wall.

“O mother, O mother, go dig my grave,
Go dig it wide and deep;
And place fair Ellender at my head,
The brown girl at my feet.”

He placed the butt against the wall,
The point against his breast;
Saying: “Here’s the end of three poor lovers,
God take them all to rest.”

Lord Thomas

about 108 ♩.

1. "O
3. "Go

moth-er, O moth-er, come rid-dle my sport, Come rid-dle it all— as
sad - dle up— my milk-white steed, Go sad-dle him up— for

one; — Must I go mar-ry Fair El - len - der, Or
me; — I'll go in - vite — Fair El - len - der, My

bring the brown girl home?" 2. "The brown girl she— has
wed - ding for— too see." 4. He rode, he rode till he

house_ and lands, Fair El-len-der, she_ has none; I
 came to the hall, He tin-gled all on_ the ring; No

warn you on_ my bless-ing, Sir Thomas, Go bring the brown girl home?"
 bod-y so ready as Fair El-len-der, _ To rise and let him come in.

5. "What
 7. "O

news, what news," Fair El-len-der cried, "What news have you brought to me?" _ "I've
 mother, O mother, come rid-dle my sport, Come riddle it all_ as one; _ Must

come to in-vite you to— my wed-ding, Is that— good news for
I— go to Lord Thomas's— wed-ding Or tar-ry at home with

thee?" 6 "Bad news,— bad news," Fair El-len-der cried, "Bad
thee?" 8 "O en - e - mies, en - e - mies you— have there, The

news have you brought to me; I once did think I would
brown girl she— has none; I warn you on— my

be— your bride, And you— my bridegroom would be."
blessing, my child, To tar-ry this day— at home?"

9. "There may be many of my
11. She rode, she rode till she
13. "Is this your bride?" Fair

friends, moth-er, But ma - ny more of my foes; But if— I rev-er re -
came to the hall, She tin-gled all on the ring; No - bo - dy so ready as Lord
El - len - der cried, "That looks so wondrous brown? You once could have married as

turn— a - gain, To Lord Thomas's— wed-ding I'll go." 10. She
Thomas him-self, To— rise and bid her— come in. 12. He
fair a la - die As— ev - er the sun— shone on." 14. "Des -

dressed her-self in scar - let red, Her maids she dressed in green; And
took her by the li - ly - white hand, And led her through the hall; And
pise her not, Fair El - len," he cried, "Des - pise her not— to me; I

ev - ery town, that she passed through, They took her to be - some queen.
 set her down in a gold - en chair, A - mong the la - dies all.
 love the end of your lit - tle fin - ger, Much more than her whole bod - ie?"

3 times.

15. The

brown girl had a lit - tle pen - knife, It was both keen and sharp; Be -

tween the long ribs and the short, She pierced fair El - len - der's heart.

Faster

16. "O what is the matter?" Lord Thomas he cried, "O are you blind?" cried she;—"And
17. He caught the brown girl by—the hand, And led her a-cross the hall;— He

don't you see my own heart's blood, Come trick - ling down my knee?"
drew a bright sword, he cut off her head, And threw it a - gainst the wall.

Slower

18. "O mother, O mother, go dig my grave, Go dig it both wide and
19. He placed the but— a - gainst the wall, The point— a - gainst his

deep; And place Fair El-len-der at my head,— The brown girl at— my
breast; Saying: "Here's the end— of three poor lovers, God take them all to

feet!"
rest."

ff

THE CUCKOO.

A-walking and talking, a-walking goes I,
To meet my true lover, we'll meet by and bye;
For meeting's a pleasure, and parting's a grief,
An inconstant lover is worse than a thief.

A thief will but rob you and take all you have,
An inconstant lover will bring you to the grave;
The grave will consume you, and turn you to dust;
There's not one in a thousand a poor girl can trust.

Come all you pretty fair maids take warning by me,
Never place your affections on a green growing
tree;
For the leaves they will wither, the roots will decay,
The beauty of a fair one will soon pass away.

Cuckoo is a pretty bird, she sings as she flies,
She brings us good tidings, and tells us no lies;
She sucks all sweet flowers to keep her voice clear,
She never cries "Cuckoo" till spring of the year.

The Cuckoo (1)

about 126 




1. A - walk - ing and talk - ing, a - -
 2. thief will but rob - you and
 3. all you pret - ty fair - maids take
 4. - koo is a pret - ty bird, she



- walk - ing goes I, To meet my true
 take all you have, An in - con - stant
 warn - ing by me, Ne'er place your af -
 sings as she flies, She brings us good

lov - er, we'll meet by and bye; For - meet - ing's a
 lov - er will bring you to the grave; The - grave will con -
 - fec - tions on a green grow - ing tree; For the leaves they will
 tid - ings, and - tells us no lies; She - sucks all sweet

pleas - ure, and part - ings' a grief, An in - con - stant
 - sume you, and turn you to dust; There's not one in a
 with - er, the roots will de - cay, The beau - ty of a
 flow - ers to keep her voice clear, She nev - er cries


1.2.3. 4

lov - er is worse than a thief.
 thou - sand a poor girl can trust. 2. A
 fair - one will soon pass a - way. 3. Come
 "Cuc - koo" till spring of the 4. Cuc -

4

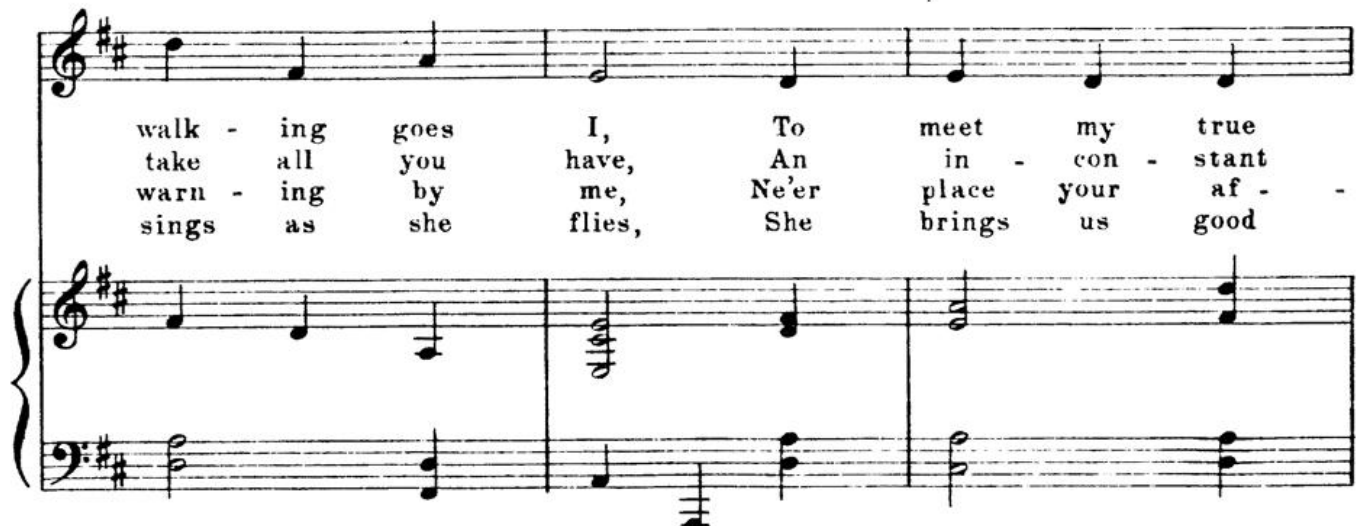
year.

The Cuckoo (2)

about 128 




1. A - walk ing and talk - ing, a -
 2. thief will but rob you and
 3. all you pret - ty fair maids take
 4. - koo is a pret - ty bird, she



walk - ing goes I, To meet my true
 take all you have, An in - con - stant
 warn - ing by me, Ne'er place your af -
 sings as she flies, She brings us good

lov - er, we'll meet by and - bye; For - meet - ing's a
 lov - er will - bring you to the grave; The - grave will con -
 - fec - tions on a green grow - ing - tree; For the leaves they will
 tid - ings, and - tells us no - lies; She - sucks all sweet

pleas - ure, and part - ings' a grief, An, in - con - stant
 - sume you, and turn you to dust; There's not one in a
 with - er, the roots will de - cay, The beau - ty of a
 flow - ers to keep her voice clear, She nev - er cries

1. 2. 3. 4

lov - er is worse than a thief.
 thou - sand a poor girl can trust. 2. A
 fair one will soon pass a - way. 3. Come
 "Cue - koo" till spring of the 4. Cue -

4

year.

BARBARA ALLEN.

All in the merry month of May,
When green buds they were swelling;
Young Jemmy Grove on his death bed lay
For love of Barbara Allen.

He sent his servant to the town,
The town where she was dwelling;
"Fair maid there is a call for you,
If your name be Barbara Allen."

So slowlie, slowlie she got up,
And slowlie she went to him;
But all she said when she got there,
"Young man, I think you're dying."

"O yes, I'm sick and very sick,
And death is with me dealing;
No better will I ever be
If I don't get Barbara Allen."

"O don't you remember in yonder town,
When the red wine you were filling;
You drank a health to the ladies all around
And slighted Barbara Allen?"

"O yes, I remember in yonder town,
When the red wine I was filling;
I drank a health to the ladies all around,
But my love to Barbara Allen."

He turned his pale face to the wall
While death was with him dealing;
"Adieu, adieu to my dear friends all,
Be kind to Barbara Allen."

As slow-lie, slow-lie she got up,
As slow-lie she went from him;
The birds they sang so clear in her ear,
"Hard-hearted Barbara Allen."

As she were walking o'er the fields,
She heard those death bells knelling,
And every stroke it seemed to say,
"Hard-hearted Barbara Allen."

As she were walking through the streets,
She saw the corpse a-coming;
"Take off, take off that winding sheet,
And let me look upon him."

The more she looked, the more she grieved,
Till she bursted out a-crying:
"O pick me up and take me home,
For surely I am dying."

"O mother, mother, make my bed,
Go make it long and narrow;
Young Jemmy died for me today,
I'll die for him tomorrow."

"O father, father, dig my grave,
Go dig it deep and narrow;
Young Jemmy died for me through love,
I'll die for him through sorrow."

"Farewell," she said, "ye virgins all,
And shun the fault I fell in;
Henceforth take warning by the fate
Of cruel Barbara Allen."

Barbara Allen

69 ♩

1. All in the
mer - - ry month of May, When green buds they were
2. ser - - vant to the town, The town where she was
swell - ing; Young Jem - my Grove on his death bed lay For
dwell - ing; "Fair maid there is a call for you, If your
love of *Bar - ba - ra Al - len.
name be Bar - ba - ra 2. He sent his Al - len.

* Wherever this name occurs, it may, if preferred, be abbreviated to—Barb'ra.

3. So slow - lie,
4. "O yes, I'm

slow - lie she got up, And slow - lie she went
sick and ver - y sick, And death is with me

to him; But all she said when she got there - "Young
deal - ing; No bet - ter will I ev - er be If I

man I think you're dy - ing."
dонт get Bar - ba-ra Al - len."

1 2

5. "O don't you re - mem - ber in yon - der town, When the red wine you were
6. "O yes I re - mem - ber in yon - der town, When the red wine I was

fill - ing; You drank a health to the la - dies all a - round And
fill - ing; I drank a health to the la - dies all a - round, My

1 2
slight - ed Bar - ba - ra Al - len?"
love to Bar - ba - ra Al - len."

7. He turned his pale face to the wall, While death was with him deal - ing; "A -
8. As slow - lie, slow - lie she got up, As slow - lie she went from him; The

- dieu, a - dieu to my dear friends all, Be kind to Bar - ba-ra
birds they sang so clear in her_ ear, -Hard - heart - ed Bar - ba-ra

Al - len.' 9. As she were walk - ing o'er the fields, She
Al - len.' 10. As she were walk - ing through the streets, She

heard those death bells knell - ing; And ev - 'ry stroke it -
saw the corpse a - com - ing; Take off, take off that -

seemed to_ say, -Hard - heart - ed Bar - ba-ra Al - len.'
wind - ing sheet, That I may look up - on him.'

11. The more she looked, the more she grieved, Till she burst out a - cry - ing; "O
 12. "O moth - er, moth - er, make my bed, Go make it long and nar - row; Young

pick me up and take me home, For sure - ly I am dy - ing;"
 Jem - my died for me to - day, I'll die for him to - mor - row.

13. O father, fa - ther dig my grave, Go dig it deep and nar - row; Young
 14. "Farewell," she said, "ye vir - gins all, And shun the fault I fell in; Hence -

Jem - my died for me through love, I'll die for him through sor - row.
 - forth take warn - ing by the fate Of cru - el Bar - ba - ra Al - len.

THE MERMAID.

Last Friday morning as we set sail,
Not very far from land;
We all espied a fair mermaid,
With a comb and a glass in her hand.

*Chorus

The stormy winds do blow, blow blow,
And the raging seas how they roar;
And us three sailors climbing to the top,
And the land all a-lying down below.

The first came up was the captain of the ship,
And a jolly looking fellow was he;
O I've this night in merry Eng-a-land,
A wife that is weeping for me."

The next came up was a pretty little boy,
And a pretty little fellow was he,
Saying, "I've this night in merry Eng-a-land,
A mother that's looking for me."

The next came up was the greasy old cook,
And a greasy old fellow was he:
Saying: "I care more for the kettle and the stove
Than I do for the raging of the sea."

The gallant old ship, she turned herself around,
Yes three times over again;
The very last time she turned herself around,
She sank to the bottom of the sea.

*Chorus after each verse.

The Mermaid

96

1. Last Fri - day morn - ing as
2. The first came up was the

we — set — sail, Not — ver - y — far — from —
cap-tain of the ship, And a jol - ly look - ing fel - low was —

land; We all es - pied a fair — mer - maid, With a
he; "O I've this day in mer - ry Eng - a - land, A —

comb and a glass in her hand, in her hand, With a
wife that is weep - ing for me, for — me, A —

CHORUS

comb and a glass in her hand. {The storm - y winds do
 wife that is weep - ing for me.}

The first system of the chorus features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "comb and a glass in her hand. {The storm - y winds do wife that is weep - ing for me.}". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part uses chords and single notes to support the vocal melody.

blow, blow, blow, And the rag - ing seas how they roar; And us three sail - ors

The second system continues the chorus with the lyrics: "blow, blow, blow, And the rag - ing seas how they roar; And us three sail - ors". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment.

climb - ing to the top, And the land all a - ly - ing down be -

The third system continues with the lyrics: "climb - ing to the top, And the land all a - ly - ing down be -". The musical notation follows the same format as the previous systems.

- low, down be - low, And the land all a - ly - ing down be - low.

The fourth system concludes the chorus with the lyrics: "- low, down be - low, And the land all a - ly - ing down be - low.". The musical notation follows the same format as the previous systems, ending with a double bar line.

3. The next— came up was a
 4. The next— came up was the
 5. The gal-lant old ship, she—

pret - ty lit - tle boy, And a pret - ty lit - tle fel - low was—
 greas - y old— cook, And a greas - y old— fel - low was—
 turned her - self a - round, Yes— three— times— ov - er a -

he; "O I've— this day in— mer - ry Eng - a - land, A—
 he; "O I— care more for the ket - tle and the stove, Than I
 - gain; The ver - y last time she— turned her - self a - round, She—

moth - er that's look - ing for me, for— me, A—
 do for the rag - ing of the sea, of the sea, Than I
 sank to the bot - tom of the sea, of the sea, She—

CHORUS

moth - er that's look - ing for me."
do for the rag - ing of the sea."
sank to the bot - tom of the sea." } The storm - y winds do

blow, blow, blow, And the rag - ing seas how they roar; And us three sail - ors

climb - ing to the top, And the land all a - ly - ing down be -

- low, down be - low, And the land all a - ly - ing down be - low. *3 times*

THE FORSAKEN GIRL.

I walked out one morning so early in spring,
To hear the small birds whistle and the night-
ingales sing;
It was all at a distance, I heard a sad moan,
"I am a poor strange girl and far from my home.

O William, O William, it's for your sake alone,
That I left my poor father and mother to mourn;
That I left my poor father and mother to mourn;
I am a poor strange girl and far from my home.

O don't you remember last Saturday night,
The words that you said as you sat by my side?
You told me you loved me, your heart lay in my
breast,
That unless we got married you never could rest.

I'll build me a castle on yon mountain so high,
Where the wild geese can see me as they do pass
by;
Where the turtle dove can hear me and help me
to mourn,
For I am a poor strange girl and far from my
home."

The Forsaken Girl


76 

walked out one morn - ing so ear - ly in spring, To —
 Will - iam, O Will - iam, it's for your sake a - lone, That I

hear the small birds whis - tle — and the night - in - gales sing; It was
 left — my poor fath - er and moth - er to mourn; That I

all at a dis - tance, I heard a sad moan, "I —
 left my poor fath - er and moth - er to mourn; I —





am a poor strange girl and far from my home."
 am a poor strange girl and far from my home."

3. "O
 4. "I'll

don't you re - mem - ber last Sat - ur - day
 build me a cas - tle on yon moun - tain so

night, The — words that you said as you
 high, Where the wild geese can see me as

sat by my side? You — told — me you
they do pass by; Where the tur - tle dove can

loved me, your heart lay in my breast, That un -
hear me and help — me to mourn, For I

- less we got mar - ried you nev - er could rest."
am a poor strange girl and far from my home."

JOHN AND WILLIAM.

O John and William walkèd out one day
To view the iron band.
Says John to William, "At any price
We'd better turn home again."

"O no," says William, "That can never be
That we'll return again,
For I'm the one loves pretty Susanne
And I will murder thee."

"What will you tell to my mother dear,
When she askès for her son John?"
"I left him at the cottage school
His lessons for to learn."

"What will you tell to my father dear,
When he askès for his son John?"
"I left him in the high wild woods
A-learnin' his hounds to run."

"What will you tell to my pretty Susanne
When she askès for her true love John?"
"I left him in the grave-lie deep,
Never more to return."

She mourned the fish all out of the sea,
The birds all out of the nest;
She mourned her true love out of his grave
Because that she could not rest.

"What do you want, my pretty Susanne,
What do you want with me?"
"A kiss or two from your pretty bright lips
Is all that I ask of thee."

"Go home, go home, my pretty Susanne,
Go home, go home," said he;
"If you weep and mourn all the balance of your
days
You'll never more see me."

John and William

84

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

1. O

John and Will-iam walk-ed out one day To view the ir - on -
 2. no.' says Will-iam, "That can nev - er be That we'll re - turn a -

band. Says John to Will - iam: "At an - y price We'd
 - gain, For I'm the one - loves pret - ty Su - sanne And

bet - ter turn home a - gain."
 I - will mur - der - thee?" 2. "O 3. "What

will you tell to my moth - er dear, When she ask - ès for her Son
 4. will you tell to my fath - er dear, When he ask - ès for her Son

John?" "I left him at the cot - tage school His
 John?" "I left him in the high wild woods A -

les - sons for to learn." 5. "What will you tell to my
 - learn-in' his hounds to run." 4. "What

pret - ty Su - sanne When she askès for her true love John?" "I

left him in the grave - lie deep, Nev - er - more to re - -

- turn." 6. She mourned the fish all out of the sea, The
7. do you want my pret - ty Su - sanne, What

birds all out of the nest; She mourned her true love -
do you want of me?" "A kiss or two from your

out of the grave Be - cause that she could not rest. 1 2
pret - ty bright lips Is all that I ask of thee? 7. "What 8. "Go

home, go home, my— pret - ty Su - sanne, Go—

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "home, go home, my— pret - ty Su - sanne, Go—". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and block chords in the right hand.

home, go home," said he; "If you weep and mourn all the

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes on the word "mourn". The piano accompaniment continues with the same rhythmic pattern.

balance of your days You'll nev - er_ more see_ me."

The third system concludes the vocal line with a triplet of eighth notes on the word "see". The piano accompaniment features a large fermata over the final chord in the right hand.

The fourth system shows the vocal line with a whole rest, indicating the end of the vocal part. The piano accompaniment continues with a steady eighth-note bass line and block chords in the right hand, ending with a fermata.

THE CHERRY TREE.

When Joseph was an old man, an old man was he,
He married Virgin Mary, the Queen of Galilee.

As Joseph and Mary were walking one day
Here are apples, here are cherries, enough to
behold.*

Then Mary spoke to Joseph so meek and so mild,
"Joseph gather me some cherries, for I am with
child."

Then Joseph flew in anger, in anger flew he,
"Let the father of the baby gather cherries for
thee."

Then Jesus spoke a few words, a few words spoke
He,
"Let my mother have some cherries, bow low down
Cherry Tree."

The cherry tree bowed low down, bowed low down
to the ground,
And Mary gathered cherries while Joseph stood
around.

Then Joseph took Mary all on his right knee:
"What have I done—Lord have mercy on me!"

Then Joseph took Mary all on his left knee:
"O tell me little baby, when Thy birthday will be?"

"The sixth day of January my birthday will be,
When the stars in the elements shall tremble with
glee."

*The Cambridge Edition of Child's English and Scot-
tish Popular Ballads gives two versions of this carol. In
version A the above stanza appears thus:—
Joseph and Mary walked through an orchard green
Where was berries and cherries as thick as might be seen.

The Cherry Tree

98

1. When Jo-seph was an
2. *As Jo-seph and—

old man, an old man was he, He mar - ried Vir-gin Ma - ry, the—
Ma - ry were walk - ing one day Here are ap - ples, here are cher - ries e -

Queen of Gal - i - lee, He mar - ried Vir - gin Ma - ry, the—
- nough - to be - hold, Here are ap - ples, here are cher - ries e -

*The Cambridge Edition of Child's English and Scottish Popular Ballads gives two versions of this carol. Inversion A the above stanza appears thus:

Joseph and Mary walked through an orchard green
Where was berries and cherries as thick as might be seen.

Queen of Gal-i - lee.
- nough — to be - hold.

3. Then Ma - ry spoke to Jo - seph so meek and so - mild, "Jo - seph
4. Then Jo - seph flew in an - ger, in an - ger flew he, "Let the

gath - er me some cher - ries, for — I am with child, Jo - seph
fath - er of the ba - by gath - er cher - ries for — thee, Let the

gath - er me some cher - ries, for — I am with child."
fath - er of the ba - by gath - er cher - ries for — thee?"

5. Then
6. The

Je - sus spoke a few words, a few words spoke He, "Let my,
cher - ry tree bowed low down, bowed low down to the ground, And—

moth - er have some cher-ries bow low down Cherry Tree, Let my
Ma - ry gath-ered cher-ries while Jo - seph stood a - round, And—

moth - er have some cher - ries bow — low down Cher - ry Tree?"
Ma - ry gath - ered cher - ries while — Jo - seph stood a - round.

7. Then
8. Then

Jo - seph took — Ma - ry all on his right knee: "What
Jo - seph took — Ma - ry all on his left knee: "O —

have — I — done? Lord, have mer - cy on — me! What —
tell me lit - tle ba - by when Thy birth - day will be, O —

have — I — done? — Lord, have mer - cy on — me."
tell me lit - tle ba - by when Thy birth - day will be?"

9. "On the

sixth day of — Jan - u - ary my birth-day will be, When the

stars_ in the el - e - ments shall trem - ble with glee, When the

stars_ in the el - e - ments shall_ trem - ble with glee."

AS I WALKED OUT.

As I walked out one evening late
To hear the birds sing sweet,
I sat me down in a lonesome grove
To see true lovers meet.

To see true lovers meet, my love,
And to hear what they had to say.
To see true lovers meet, my love,
And to hear what they had to say.

Come, sit you down by me, my love,
Come, sit you on the green.
It has been three-quarters of a long year
Since together we have been.

"I can't sit down and I won't sit down,
For I've not a moment's time;
And more than that, you've another true love,
And your heart's no longer mine."

As I Walked Out

100 

1. As I walked out one eve - ning late To

hear the birds sing sweet; I sat me down in a lone - some grove To

see true lov - ers meet. To see true lov - ers meet, my love, And to

hear what they had to say; To see true lov - ers meet, my love, And to



hear what they had to say. 2. Come,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'hear what they had to say.' and ends with a measure containing the number '2.' followed by the instruction 'Come,'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

sit you down by_ me, my love, Come, sit you on the green. It has

The second system continues the vocal line with the lyrics 'sit you down by_ me, my love, Come, sit you on the green.' and ends with 'It has'. The piano accompaniment continues with a similar rhythmic pattern.

been three quar-ters of a long year Sinceto-geth-er_ we have been. Sinceto-

The third system continues the vocal line with the lyrics 'been three quar-ters of a long year Sinceto-geth-er_ we have been.' and ends with 'Sinceto-'. The piano accompaniment continues with a similar rhythmic pattern.

geth- er_ we_ have been, my love, Sinceto-geth-er we have been; It has

The fourth system continues the vocal line with the lyrics 'geth- er_ we_ have been, my love, Sinceto-geth-er we have been;' and ends with 'It has'. The piano accompaniment continues with a similar rhythmic pattern.

been three quar-ters of a long year Sinceto-geth - er we have been.

The fifth system concludes the vocal line with the lyrics 'been three quar-ters of a long year Sinceto-geth - er we have been.' and ends with a final note. The piano accompaniment concludes with a final chord.

3. "I can't sit-down and I won't sit-down, For I've

not a mo - ments time; And more than that you've an -

oth-er true love, And your heart's no- long-er mine. Your heart's no- long-er -

mine, my love, your heart's no long-er - mine; And more than that you've an -

oth-er true love, And your heart's no- long-er mine."

SWEET WILLIAM.

Sweet William arose on last May morning,
And dressed himself in blue;
"Come, tell unto me that long, long love
Between Lyddy Marget and you."

"I know no harm of Lyddy Marget, my love,
I'm sure she knows none of me;
By eight o'clock tomorrow morning
Lyddy Marget my bride shall see."

Lyddy Marget was sitting in her own bower room
A-combing her yellow hair;
She saw Sweet William and his new bride
As they came riding near.

Lyddy Marget threw down her golden comb,
And quickly she bound up her hair;
And away she went from her own bower room,
No more to be seen there.

The day being past and night come on
When all men were asleep,
Lyddy Marget's ghost came about midnight
And stood at Sweet William's bed feet.

"How do you like your bed?" she said,
"How do you like your sheet;
How do you like that fair ladie
That lies in your arms asleep?"

"Very well I like my bed," he said,
"Very well I like my sheet;
But better I like the fair ladie
That stands at my bed feet."

The night being gone and day come on,
When all men were awake;
Sweet William he rose with trouble on his mind
From the dream that he dreamed last night.

"Such dreams, such dreams as I dreamed last night,
Such dreams are never good;
I dreamed my room was full of wild swine,
My bride bed full of blood."

Sweet William he called his merry men all
By ones, by twos and by threes;
Before them all he asked his bride
If Lyddy Marget he might go see.

SWEET WILLIAM—*Continued*

"What will you do with Lyddy Marget, my love,
And what will you do with me?"

"Today I go see Lyddy Marget," he said,
"Tomorrow return to thee."

He rode till he came to Lyddy Marget's hall,
And dinged so loud on the ring;
And who so ready as her own brothers
To rise and let him come in?

"Is Marget in her own bower room,
Or is she in her hall,
Or is she in the kitchen
Among her merry maids all?"

"She's neither in the kitchen,
She's neither in her hall;
But she is in her own bower room
Laid out against the wall."

"Raise up, raise up that coffin lid
So I can gaze within;
And let me kiss her clay-cold lips
Lord send it the breath was in."

First he kissed her on the cheek,
And then he kissed her chin;
And then he kissed her clay-cold lips
That oft times had kissed him.

"Fold down, fold down those snowy white sheets,
All made of linen so fine;
Today they hang over Marget's corpse,
Tomorrow hang over mine."

Lyddy Marget died like it might have been today,
Sweet William died tomorrow;
Lyddy Marget died for pure, pure love,
Sweet William died for sorrow.

Lyddy Marget was buried in the lower church yard,
Sweet William was buried in the higher;
And out of her grave there sprang a red rose,
And out of his grave a briar.

They grew and they grew to the high church top,
And then they could grow no higher;
And there they tied in a true lover's knot
The red rose and the briar.

Sweet William

112 


1. Sweet

Will-iam he rose on last May morning, And dressed him-self in blue; "Come

tell un-to me that long, long love Be - tween Lyddy Marget and you." 2. "I

know no— harm of Lyd- dy Marget, my love, I'm sure she knows none of me; By

rit *a tempo* *rit* *a tempo*





eight o - clock to - mor - row morn - ing Lyd - dy Mar - get my bride shall

see?"

3. Lyd - dy Mar - get was sit - ting in her own bow - er room A -
 5. The - day be - ing past - and - night come - on When
 7. "Ver - y well I - like - my - bed," he - said, "Ver - y

- comb - ing her yel - low hair; She - saw sweet Will - iam and -
 all men - were a - sleep, Lyd - dy Mar - get's ghost came a -
 well I - like my sheet; But - bet - ter - far I like the

his new bride As they came rid - ing near. 4. Lyd - dy
 - bout mid - night And stood at sweet William's bed feet. 6. "How -
 fair la - die That stands at - my - bed feet." 8. The -

rit
 Mar - get threw down her gold - en comb, - And quick - ly she bound up her
 do you - like your bed?" she said - "How - do you - like your
 night be - ing gone and day come on, - When all men were a - -

a tempo.
 hair; And a - way she went from her own - bow - er room, No -
 sheet; How - do you like that - fair - la - die That -
 - wake; Sweet Will - iam rose with - trou - ble on his mind from the

a tempo

more to - be seen there.
 lies in your arms a - sleep?"
 dream that he dreamed last night.

3 times

9. "Such dreams, such dreams as I dreamed last night, Such
11. "What will you— do with Lyd-dy Mar-get, my love, And

dreams are— nev - er good; I dreamed my— room was—
what will you do with me?" "To - day I go see Lyd-dy

full of wild swine, My bride— bed— full of blood!" 10. Sweet
Mar-get," he said, "To - mor-row re - turn to thee." 12. He

Will - iam— called his— mer - ry men— all By— ones, by— twos and by
rode till he came to Lyd-dy Mar - - get's hall, And dinged so— loud on the

a tempo

threes; Be - fore_ them all he asked his bride If Lyd-dy
ring; And who so read-y as her own broth - ers To _____

a tempo

Mar - get he might_ go see. 13. "Is Mar get_ in her
rise and_ let him come in? 15. "Raise up, raise up that

bow - er room, Or is she in her hall; Or is_ she in the
cof - fin lid So I can gaze with - in; And let_ me kiss her

kitch - - en A - mong her mer - ry maids all?" 14. "She's
clay cold lips Lord send it_ the breath was in." 16. First

neith - er - in - her kitch - - en, She's neith - er - in her
he kissed her on the cheek, And then he kissed her

a tempo
hall; But she is in her own bow-er room Laid
chin; And then he kissed her clay cold lips That

out a - gainst the wall.' 17. "Fold - down, fold - down - the -
oft times had kissed him. 19. Lyd-dy Mar - get was bur-ied in the

snow-y white sheets, All made of - lin-en so - fine; To -
low-er church yard, Sweet Will - iam was bur-ied in the high-er; And

day they hang ov - er Mar - get's — corpse, To - mor - row hang ov - er
out of her grave there sprang a red rose, And out of his grave a

mine." 18. Lyd-dy Mar - get — died like it might have been to - day, Sweet
briar. 20. They — grew and they grew to the high — church top, — And —

a tempo
Will - iam died to - mor - row; Lyd-dy Mar - get — died of
then they could grow no high - er; — And — there they tied in a true

a tempo

pure, pure love, Sweet Will - iam died of sor - row.
lov - er's knot The red rose and the bri - ar.

BANGUM AND THE BOAR.

There is a wild boar in these woods,
Dillom dom dillom.
He eats our flesh and drinks our blood,
Tum a qui quiddle quo qum.

How shall I this wild boar see?
Dillom dom dillom.
"Blow your horn and he'll come to thee."
Tum a qui quiddle quo qum.

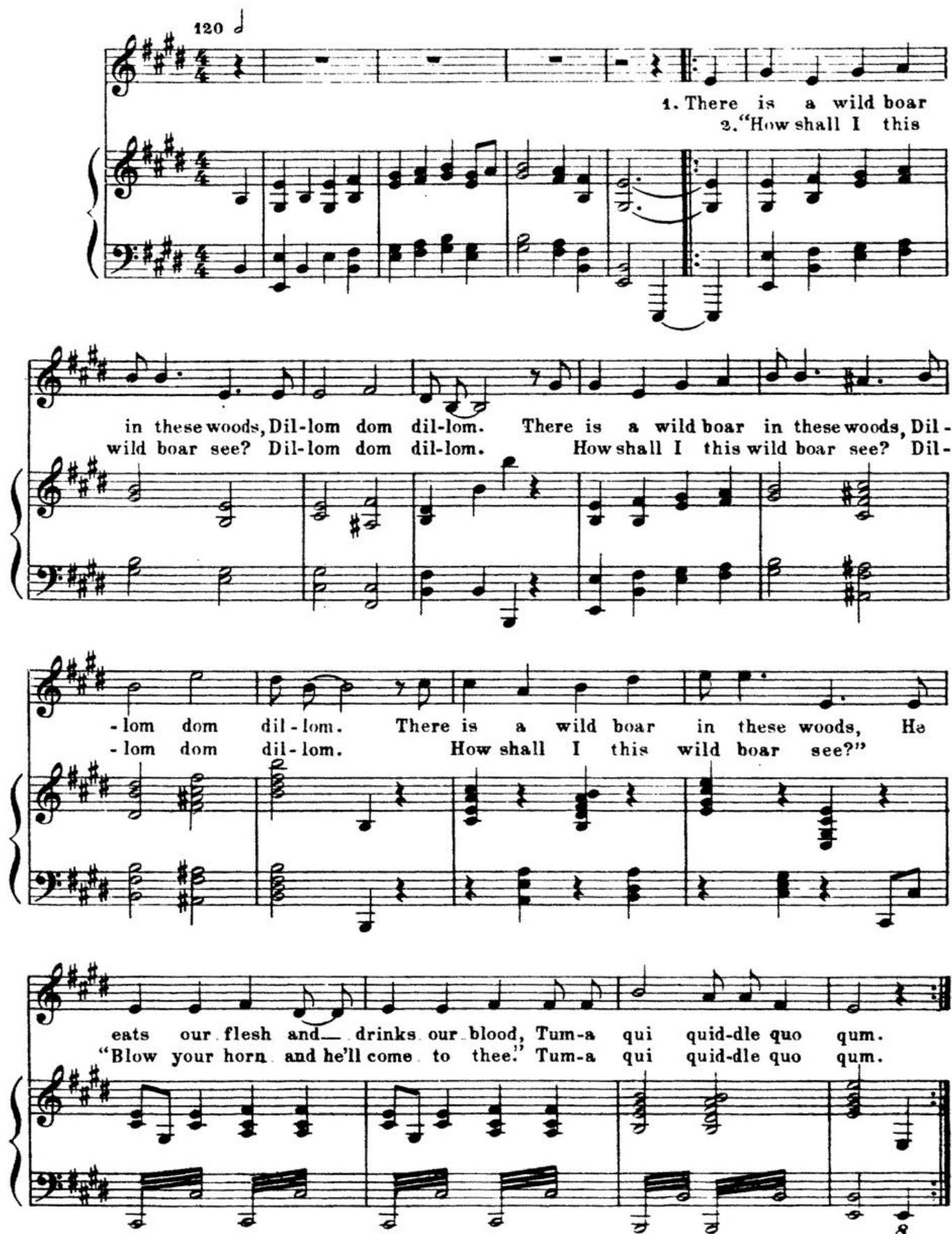
Bangum blew his horn a blast,
Dillom dom dillom.
The wild boar came cutting oak and ash.
Tum a qui quiddle quo qum.

Bangum drew his wooden knife,
Dillom dom dillom.
And he worried the wild boar out of his life.
Tum a qui quiddle quo qum.

Bangum rode to the wild boar's den,
Dillom dom dillom.
And he found the bones of a thousand men.
Tum a qui quiddle quo qum.

Bangum and the Boar

120 *d*



1. There is a wild boar
2. "How shall I this

in these woods, Dil-lom dom dil-lom. There is a wild boar in these woods, Dil-
wild boar see? Dil-lom dom dil-lom. How shall I this wild boar see? Dil-

- lom dom dil-lom. There is a wild boar in these woods, He
- lom dom dil-lom. How shall I this wild boar see?"

eats our flesh and drinks our blood, Tum-a qui quid-dle quo qum.
"Blow your horn and he'll come to thee." Tum-a qui quid-dle quo qum.

3. Ban-gum blew his horn a — blast, Dil - lom dom

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics "Ban-gum blew his horn a — blast, Dil - lom dom". The piano accompaniment consists of chords and moving lines in both hands.

dil - lom. — Ban - gum blew his horn a — blast, Dil - lom dom

The second system continues the music. The vocal line starts with "dil - lom." followed by a rest, then "Ban - gum blew his horn a — blast, Dil - lom dom". The piano accompaniment continues with similar harmonic support.

dil - lom. Ban - gum blew his horn a — blast, The wild boar came cut - ting

The third system continues the music. The vocal line starts with "dil - lom." followed by a rest, then "Ban - gum blew his horn a — blast, The wild boar came cut - ting". The piano accompaniment continues with similar harmonic support.

oak and ash, Tum a qui quiddle quo qum.

The fourth system concludes the piece. The vocal line starts with "oak and ash, Tum a qui quiddle quo qum." The piano accompaniment continues with similar harmonic support.

4. Ban-gum drew his— wood-en— knife, Dil - lom dom dil-lom.
5. Ban-gum rode to the wild boar's den, Dil - lom dom dil-lom.

Ban-gum drew his— wood-en— knife, Dil - lom dom dil-lom.
Ban-gum rode to the wild boar's den, Dil - lom dom dil-lom.

Ban-gum drew his— wood-en— knife, And he wor-ried the wild boar—
Ban-gum rode to the wild boar's den, And he found the bones of a

out of his life, Tuma qui quiddle quo qum.
thous-and men, Tuma qui quiddle quo qum.

THE GREENWOOD SIDE.

There was a lady in yonder town,
Alone, alonie O;
She's taken her a walk one day
Down by the greenwood sidey O.

She leaned her back against a thorn,
Alone, alonie O;
And there her two little babes were born
Down by the greenwood sidey O.

She drew a penknife from her side,
Alone, alonie O;
She took her two little babies' lives
Down by the greenwood sidey O.

She passed along again one day,
Alone, alonie O;
She saw her two little babes at play
Down by the greenwood sidey O.

"O babes, O babes, if you were mine,"
Alone, alonie O;
"I'd dress you up in silk so fine"
Down by the greenwood sidey O.

"O mother, O mother, when we were yours,"
Alone, alonie O;
"You neither allowed us coarse nor fine"
Down by the greenwood sidey O.

"You drew a penknife from your side,"
Alone, alonie O;
"You took your two little babies' lives"
Down by the greenwood sidey O.

"Seven long years you've rested well,"
Alone, alonie O;
"The rest of your life you'll spend in hell"
Down by the greenwood sidey O.

The Greenwood Side

54

1. There

was a la - dy in yon - der town, A - lone, a - lon - - ie
 2. leaned her back a - gainst a thorn, A - lone, a - lon - - ie

O; She's tak - en her a walk one day Down
 O; And there her two lit - tle babes were born Down

1. by the green-wood side - - y - O.
 2. She side - - y - O.

3. She drew a pen - knife from her side, A -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

- lone, a - lon - - ie O; ——— She took her two lit - tle

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) over the first measure, followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line.

ba - bies' lives Down by — the green - wood side - - y — O.

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) over the first measure, followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line.

4. She passed a - long — a - gain one day, A -
5. "O babes, O babes, if you were mine," A -

The fourth system contains two vocal lines and a piano accompaniment. The first vocal line (labeled 4.) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The second vocal line (labeled 5.) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with chords and a bass line.

- lone, a - lon - - ie O; She saw her two lit - tle
 - lone, a - lon - - ie O; "I'd dress you up - in

babes at play, Down by the green - wood side - - y - O.
 silk so fine" Down by the green - wood side - - y - O.

6. "O moth - er, O moth - er, when we were yours," A -
 7. "You drew - a pen - - knife from your side," A -

- lone, a - lon - - ie O; "You neith - er al - lowed us
 - lone, a - lon - - ie O; "You took - your two lit - tle

coarse nor fine" Down by— the green - wood side - - y— O.
 ba - bies lives" Down by— the green - wood side - - y— O.

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase, followed by a triplet of eighth notes and a wavy hairpin. The piano accompaniment consists of chords and moving lines in both hands.

8. "Seven long years you've rest - ed well," A -

The second system continues the musical score. The vocal line starts with a rest followed by a melodic phrase. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

- lone, a - lon - - ie O; "The rest of your life— you'll

The third system shows the vocal line with a triplet of eighth notes and a wavy hairpin. The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure.

spend in hell" Down by— the green - wood side - - y— O.

The fourth system concludes the musical score. The vocal line features a triplet of eighth notes and a wavy hairpin. The piano accompaniment ends with a fortissimo (ff) dynamic marking and a final chord.

LOVING HANNAH.

"Loving Hannah, loving Hannah, come give me
your hand,
And say if ever you marry, that I shall be the
man."

I rode to church on Sunday, my true love passed
me by,
I knew her mind was changing by the movements
of her eye.

When her parents saw me coming they flew in
angry rage:
"You must not steal my daughter, for she is under
age."

"Kind sir, to steal your daughter I never yet did
try,
But court her in some bride-room I never will
deny."

My love's both neat and proper, and she is very
small,
And she is quite good looking, and that's the best
of all.

Her hair is black as the raven, her eyes as black
as the crow,
Her cheek as red as the rosie that blooms in the
morning glow.

If I were on some ocean or in some foreign town,
I'd put my foot in a bonny boat and sail the world
around.

I'd sail all over the ocean, I'd sail all over the deep,
I'd think of loving Hannah, and then sit down and
weep.

Loving Hannah

128

1. "Loving
2. I—

Han - nah, loving Han - nah, come give - me your hand, And
rode to church on - Sun - day, my - true love past me by, I

say if ev - er you mar - ry, that I shall be the man, — That
knew her mind was chang - ing by the move - ments of her eye, — By the

I shall be the man, — that I shall be the man, And
move - ments of her eye, — by the move - ments of her eye, I

say if ever you mar - ry, that I shall be the man." 3. When her
knew her mind was chang - ing by the movements of her eye.

par - ents saw me com - ing they flew in an - gry rage: "You
4. sir, to steal your daugh - ter I nev - er yet did try, But

must not steal my daugh - ter, for she is un - der age, For
court her in some bride - room, I nev - er will de - ny, I

she is un - der age, for she is un - der age, You
nev - er shall de - ny, I nev - er shall de - ny, But

must not steal my daugh - ter, for she is un - der age?"
court her in some bride - room, I nev - er will de - 4. "Kind ny." 5. My

love's both neat and pro - per, and she is ve - ry small, And

she is quite good look - ing, and that's the best of all, And

that's the best of all, and that's the best of all, And

she is quite good look - ing, and that's the best of all. 6. Her

hair is black as the rav - en, her eyes as black as the crow, Her

cheek as red as the ro - sie that blooms in the morn-ing glow, — That

blooms in the morn-ing glow, — that blooms in the morn-ing glow, Her

cheek as red as the ro - sie that blooms in the morn-ing glow. 7. If —

I were on some o - cean or in some for - eign
 s. sail all over the o - cean, I'd sail all over the

town, I'd put my foot in a bon - ny boat and sail the world a -
 deep, I'd think of lov - ing - Han - nah, and then sit down and

round, And sail the world a - round, and sail the world a -
 weep, And then sit down and weep, and then sit down and

round, I'd put my foot in a bon - ny boat and sail the world a -
 weep, I'd think of lov - ing - Han - nah, and then sit down and

round s. I'd - weep.

HER CHEEK IS LIKE SOME
BLOOMING RED ROSE.

Her cheek is like some blooming red rose,
All in the month of June;
Her voice is like some sweet instrument,
That's just been put in tune.

So fare you well, my own true love,
So fare you well awhile;
I am going away, but to come back again
If it be ten thousand miles.

Her Cheek is Like Some Blooming Red Rose

56 

1. Her — cheek is like some

blooming red rose, All in the month of June; Her voice is

like some sweet in-stru-ment, That's just been put in





tune. 2. So_

fare you well, my own true love, So fare you well a -

while; I'm going a - way, but to come back a - gain If it

be ten thous - and miles.

THE "GOLDEN WILLOW TREE."

I had a little ship, and I sailed her on the sea,
Crying: "O the land that lies so low;"
I had a little ship, and I sailed her on the sea,
And she went by the name of the "Golden Willow Tree."
As we sailed in the lowlands low, low, low,
As we sailed in the lowlands low.

We hadn't been sailing past weeks two or three,
Crying: "O the land that lies so low;"
We hadn't been sailing past weeks two or three,
Till we came in sight of the British robbie,
As we sailed in the lowlands low, low, low,
As we sailed in the lowlands low.

Then up spake our little bold cabin boy,
Crying: "O the land that lies so low;"
Then up spake our little bold cabin boy,
Saying: "What will you give me if the ship I will destroy?"
As we sailed in the lowlands low, low, low,
As we sailed in the lowlands low.

"O I will give you gold, or I will give you fee,"
Crying: "O the land that lies so low;"
"O I will give you gold, or I will give you fee,
Or I'll give to you my daughter to sail with you on the sea,
If you'll sink her in the lowlands low, low, low,
If you'll sink her in the lowlands low."

He turned upon his breast, and away swam he,
Crying: "O the land that lies so low;"
He turned upon his breast, and away swam he,
And he swam till he came to the British robbie,
As we sailed in the lowlands low, low, low,
As we sailed in the lowlands low.

He had a little instrument prepared for the use,
Crying: "O the land that lies so low;"
He had a little instrument prepared for the use,
And he bored nine holes, and he bored them all at once,
As we sailed in the lowlands low, low, low,
As we sailed in the lowlands low.

"O Captain, Captain, take me on board,
Crying: 'O the land that lies so low,
O Captain, Captain, take me on board,
And be unto me as good as your word,
For I've sunk her in the lowlands low, low, low,
For I've sunk her in the lowlands low.'"

"I will not take you in on board,
Crying: 'O the land that lies so low,
I will not take you in on board,
Nor be unto you as good as my word,
Though you've sunk her in the lowlands, low, low, low,
Though you've sunk her in the lowlands low."

"If it wasn't for the love that I bear for your men,
Crying: 'O the land that lies so low,
If it wasn't for the love that I bear for your men,
I would do unto you as I've done unto them,
I would sink you in the lowlands low, low, low,
I would sink you in the lowlands low."

He turned upon his head, and down went he,
Crying: "O the land that lies so low;"
He turned upon his head, and down went he,
And he sank himself to the bottom of the sea,
As we sailed in the lowlands low, low, low,
As we sailed in the lowlands low.

The "Golden Willow Tree"

104

1. I
2. We

had a lit-tle ship, and I sailed her on the sea, ——— Cry-ing:
hadn't been— sail-ing past— weeks two or three, ——— Cry-ing:

"O the land that lies so— low;"— I had a lit-tle ship— and I
"O the land that lies so— low;"— We had— been— sail-ing past—

sailed her on the sea, And she went by the name of the "Gold-en Wil-low Tree," As we
weeks two or three, Till we came in— sight of the Brit-ish rob-ber-ie, As we

Detailed description: This is a musical score for a song. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system shows the beginning of the piece with a measure rest in the vocal line. The second system contains the first two lines of lyrics. The third system contains the next two lines of lyrics. The fourth system contains the final two lines of lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sailed in the low-lands low, low, low, As we sailed in the low-lands low.
 sailed in the low-lands low, low, low, As we sailed in the low-lands low.

3. Then up spake our lit-tle bold cab-in boy, — Cry-ing:

"O the land that lies so— low;" — Then up spake our lit-tle

bold cab-in boy, Say ing: "What will you give me if the ship I will destroy?" As we

sailed in the low-lands low, low, low, As we sailed in the low-lands low.

4. "O I will give you gold, or— I will give you fee,"
 5. turned up- on his breast, and a - way— swam— he,
 6. had a lit - tle in - strument pre - pared for the use,

— Cry-ing: "O the land that lies so— low;" — "O
 — Cry-ing: "O the land that lies so— low;" — He
 — Cry-ing: "O the land that lies so— low;" — He

I will give you gold,— or— I will give you fee,— Or I'll
 turned up - on his breast, and a - way— swam— he,— And he
 had a lit - tle in - strument pre - pared for the use,— And he

give to you my daugh-ter to sail with you on the sea, If you'll
 swam till he came to the Brit - ish rob - her - ie, As we
 bored nine— holes, and he bored them all at once, As we

sink her in the low - lands low, low, low, If you'll sink her in the low - lands
 sailed in the low - lands low, low, low, As we sailed in the low - lands
 sailed in the low - lands low, low, low, As we sailed in the low - lands

low." 5. He low. 7. "O Cap-tain, Cap-tain,
 low. 6. He

take me on board, — Crying: "O the land that lies so low, — O

Cap-tain, Cap-tain, take me on board, And be un-to me as good as your word, For I've

sunk her in the low - lands low, low, low, For I've sunk her in the low - lands low."

8. I— will not— take you in on board, — Crying: "O the land that
 9. "If it wasn't for the love that I bear for your men, — Crying: "O the land that

lies so— low; — I will not— take you— in on board, Nor—
 lies so— low; If it wasn't for the love that I bear for your men, I would

be un-to you as— good as my word, Though you've sunk her in the low - lands
 do un-to you as— I've done unto them, I would sink you in the low - lands

low, low, low, Though you've— sunk her in the low - lands low."
 low, low, low, I would sink you in the low - lands low."

10. He turned up-on his head, and— down went he, _____ Crying:

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "10. He turned up-on his head, and— down went he, _____ Crying:". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines in both hands.

"O the land that lies so— low;"— He turned up - on his head, and

The second system continues the vocal line with the lyrics "'O the land that lies so— low;"— He turned up - on his head, and". The piano accompaniment continues with similar harmonic support.

down went he,— And he sank him-self to the bot-tom of the sea, As we

The third system has the vocal line with lyrics "down went he,— And he sank him-self to the bot-tom of the sea, As we". The piano accompaniment features more complex chordal textures.

sailed in the low - lands low, low, low, As we sailed in the low- lands

The fourth system has the vocal line with lyrics "sailed in the low - lands low, low, low, As we sailed in the low- lands". The piano accompaniment continues with rhythmic accompaniment.

low,

The fifth system has the vocal line with the word "low,". The piano accompaniment concludes the piece with sustained chords and a final cadence.

BABES IN THE WOODS.

My dear, do you know a long time ago,
Two little children whose names I don't know
Were stolen away on a bright sunny day
And were left in the woods, as I've heard people
say.

And when the night came on, so sad was their
plight,
The sun had gone down and the moon gave no
light.
The poor little children they sobbed and they cried
And all in the darkness they laid down and died.

And when they were dead the robin so red
Took strawberry leaves and over them spread,
And all the day long this was their song—
"O don't you remember the babes in the woods?"

Babes in the Wood

92

1. My

dear — do you — know — a long — time a - - go,

Two lit - tle chil - dren whose names — I don't know. Were

stol - en a - - way — on a bright — sun - ny day, And were

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The lyrics are: '1. My dear — do you — know — a long — time a - - go, Two lit - tle chil - dren whose names — I don't know. Were stol - en a - - way — on a bright — sun - ny day, And were'. There are various musical notations such as slurs, ties, and a triplet in the vocal line.

left in the woods, as I've heard — peo-ple say. 2. And

2. when — the night came on, — so sad — was their
3. when — they were dead — the rob - - in so —

plight, The sun had gone down — and the
red Took straw - - ber - ry leaves — and —

moon — gave no light. The poor lit - tle —
ov - - er them spread, And all the day —

chil - - dren they sobbed _____ and they
 long _____ this _____ was their

cried, _____ And _____ all _____ in _____ the
 song- _____ "O _____ don't _____ you _____ re - -

dark - - - ness they laid _____ down and
 - mem - - - ber the babes _____ in the

died.
 wood?"

p

3. And

Queen of Gal-i - lee.
- nough — to be - hold.

3. Then Ma - ry spoke to Jo - seph so meek and so - mild, "Jo - seph
4. Then Jo - seph flew in an - ger, in an - ger flew he, "Let the

gath - er me some cher - ries, for — I am with child, Jo - seph
fath - er of the ba - by gath - er cher - ries for — thee, Let the

gath - er me some cher - ries, for — I am with child?
fath - er of the ba - by gath - er cher - ries for — thee?'