

*The* FRANK C. BROWN COLLECTION *of*  
NORTH CAROLINA  
FOLKLORE

---

THE FOLKLORE OF NORTH CAROLINA COLLECTED BY DR. FRANK C. BROWN  
DURING THE YEARS 1912 TO 1943 IN COLLABORATION WITH THE NORTH CAROLINA  
FOLKLORE SOCIETY OF WHICH HE WAS SECRETARY-TREASURER 1913-1943

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IN SEVEN VOLUMES

---

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THE  
MUSIC  
OF THE  
FOLK SONGS

*Edited by*

JAN PHILIP SCHINHAN

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COTTON CHOPPERS

*frontispiece*

WEEDING THE TOBACCO SEEDBED

facing page 152

MOUNTAIN HAYSTACKS

facing page 366



## PREFACE

WITH all the influence of phonograph, radio and television even on the most remote rural communities, the soil and the conditions from which folk music sprang have rapidly been changing. What we should like to think of as folk song, a humble, homely expression of shared experience and emotion, has certainly undergone considerable changes. But we also have changed and it is more and more evident that in classical music as in the other creative arts we cannot hope to recover the attitude of the generation from which it sprang. The same, of course, is true of folk music, but we can love it nonetheless.

Today, more than ever before, we are aware of the need of understanding other peoples and cultures as well as our own. We come closer to our progenitors when we become familiar with stories they made up, the songs they created and sang. Stephen Vincent Benét, who has given us many a story based on folklore, wrote once: "It's always seemed to me that legends and yarns and folktales are as much a part of the real history of a country as proclamations, and provisos and constitutional amendments. . . . they tell a good deal about what people admire and want, about what sort of people they are."

Folk song keeps on flowing from the minds of the people. As the primitive wall paintings in the caves near Altamira in Spain and others in southern France, folk song was the fulfilment of a human need for expression, so we find that the unlettered and the untraveled have not only the desire but also the ability and imagination to express themselves through whatever means seem appropriate to the idea or emotion.

As Wiora has abundantly shown in his *Europäische Volksmusik*, folk song, like other creative efforts of the folk, is not the work of wholly untrained minds, nor is it, as some have thought, merely "gesunkenes Kulturgut."<sup>1</sup>

The quatrain so common in English ballads, finds its counterpart in musical forms, particularly our Reprisesbar; and if we remember the dominating influence of the Roman Church from its beginning upon the life of the people, we shall not wonder that the musical idiom of the Chant heard day after day also became a part of the musical vocabulary of the people.

The appreciation of the importance and value of popular lore has a long history. Charlemagne, at the beginning of the ninth century, ordered a collection of folkloristic material, but Pope Leo III, who crowned his benefactor as emperor in 800, after Charlemagne had subdued the Roman insurrection, insisted upon the destruction of all such material, and the emperor so ordered. Although such setbacks have frequently occurred, there was decided progress when, in 1630, Gustavus of Denmark ordered a collection of all sorts of such material to assist him in the govern-

<sup>1</sup> For a similar proof in English literature cf. Albert B. Friedman, *Ballad Revival* (Chicago, 1961), chap. III.

ment of his country. He was the first to require that the music as well as the words of the folk songs be preserved. More than a century later, Goethe's friend Herder in Germany and Percy in England devoted themselves to this work. The efforts of recent decades to save whatever could be recovered are like a last-minute attempt, but they are better than none. In this spirit the task of editing volumes IV and V of the Brown Collection was undertaken. There was never any idea of establishing, *ex cathedra*, a methodology which would be a law and sacrosanct. It was felt, however, that there was a need for at least trying to bring some order into a rather confused state of affairs. It was the hope of this writer that whatever he might contribute to the cause would serve as a stimulus to other workers in the field. Should someone find a more satisfactory terminology or way of treating the material, so much the better.

It is again a pleasure to acknowledge the understanding and co-operation shown me at all times by Dr. Paull F. Baum of Duke University as editor, as well as by Mr. Ashbel Brice, the guiding spirit of the Duke University Press.

I shall never be able to show all the gratitude I feel towards my wife, Elizabeth Logan Schinhan, for all she has been to me through all these years.

J. P. S.

Kannapolis, May 1961

## INTRODUCTION

VOLUME V contains the melodies which belong to the texts in the companion volume III. While it is often difficult to make a sharply defined distinction between ballads and folk songs proper, one thing is certain: ballads tell of happenings in the life of people usually well known to their contemporaries. These stories are always told objectively, whether they deal with domestic tragedies, murdered lovers, outlaws, incidents of war, or occupational pursuits. Not so, however, with folk songs. Here the subjective definitely enters and in many cases goes to the extreme of gross sentimentality. It must be admitted that some of these songs, like many of our popular songs of today, are not exactly admirable manifestations of a part of our national character. As Hubert G. Shearin has said: "They are hardly worth preserving, even by title, save for the fact that in spite of the pseudo-literary tang, they are fellow travelers by oral traditions with the true folksongs and song-ballads."<sup>1</sup> One British author, Miss Anne G. Gilchrist, regards them as expressing "the peculiar type of sentimentality which seems distinctly American."

Besides 557 songs and their variants, covering all the classifications given in volume III, there are 128 songs not contained in that volume. These songs deal with a variety of types: Drinking, Negro, Love, Hunting, Religious Songs, Chanties, and such, dating from the First World War. Of the 66 children's game songs, a small number also appear in the first group, as they do in volume III. When they occur again among the game songs, they are referred to by the number of the music score. The texts to these songs are to be found in volume I.

Anyone interested in more than getting a tune of a ballad or folk song is requested to study the introduction found in volume IV before perusing either volume IV or V.

Some features of the folk songs, which considerably outnumber those of the ballads, seem unexpectedly different. In the latter, the plagal scales outrank the non-plagal three to one, whereas in the former, the number of the plagal scales is less than two and a half times that of the non-plagal. As in the ballad tunes, so in the folk songs, the most frequent scales are the third pentatonic with 208, and the heptachordal scales with 170, not including, however, the Church modes. Next come the hexachordal with 90, and the hexatonic (4) with 89. A like relationship is found between the pentachordal with 31, and the tetratonic (4) with 30. Noteworthy also is the overwhelming use of the third pentatonic mode as compared with all of the other four: 208 as against 10. It may be surprising to find forty scales classified as irrational.

While there is not much difference between the beginnings on I and V in either the ballads or the folk songs, the start on the third degree, being more than twice as frequent in the folk songs, should be mentioned.

<sup>1</sup> Hubert G. Shearin and Josiah H. Combs, *A Syllabus of Kentucky Folk-Songs* (Lexington, Ky., 1911), p. 29.

Could this be due to the influence of the major tonality? The number of ballads and folk songs beginning on the weak beat (not counting those with repeated first tone) shows only a majority of one in the ballads, whereas the beginnings on the strong beat gives the folk songs a majority of better than four to one. The descending progressions after a repeated first tone in the folk songs surpass those in the ballads by 131. The preponderance of the first degree as final tone is even more evident in the folk songs. In the ballads we find a meter of  $\frac{3}{4}$  only sixty-three times, in the folk songs, the number is two hundred, as is likewise that of the meter  $\frac{2}{2}$ . A striking dissimilarity is that between  $\frac{3}{2}$  and  $\frac{1}{4}$ . In the folk songs, the number of the former is almost three times as large, for the latter, better than two times. Strangely enough, the number of circular tunes is the same in both. For this term and its application see Phillips Barry, "Folk Music in America," JAFI xxii (1909), 77.

Of the most frequent structures we find the following:

BALLADS	FOLK SONGS	
aa <sup>1</sup>	109	115
Barform	29	95
a b c d	60	76
a b	94	56
Reprisesbar	36	50

In the folk songs, the barforms and the Reprisesbars taken together show the barforms outranking any other form used.

Progressions by skips as against steps show, as in the ballads, a preference for the former: 1,112 in 744 songs. The only exception occurs in the additional folk songs, where out of 128 songs 65 use more steps, as compared with 59 using more skips, and four having an equal number of each. The range of all the melodies varies from a major third to a major thirteenth. The most frequent are the octave (252), the major sixth (107), major ninth (99), minor seventh (54), major and minor tenth (43 each), and fifth and eleventh (40 each).

If we wish to have the rather young science of ethnomusicology accepted into the fraternity of strict sciences, it will behoove us to use concise, accurate, and logical terms and, in our discussions, use care in making statements, being certain that they will stand the test of scientific analysis. In doing this, the present writer has always felt that there was no need to change any terms which have been in use for a long period of time and have measured up to the requirements stated above.

1. With regard to a fermata  $\circ$  or  $\omega$ , used to indicate an extended, or respectively shortened duration of a tone, the present editor, together with Cecil Sharp, Phillips Barry, and numerous other scholars in the field has used the sign  $\circ$  generally to indicate an extension of one half of the value of the note above which the sign was placed. There are, however, quite a few cases in the ballads as well as the folk songs where this limit is exceeded. This is a purely individual matter, for there is no law governing the absolute limit one way or another.<sup>2</sup>

<sup>2</sup> For a contemporary example in operatic singing, cf. Irving Kolodin's criticism of Dino Formichini's singing of *La Bohème*, end of act I, *Saturday Review*, April 29, 1961, p. 37.

2. *Scales.* In beginning the numerical series of the pentatonic modes thus: c d f g a, where the interval of a third occurs from two to three, the practice of Hugo Riemann and numerous leading musicologists like Robert Lach, Curt Sachs, Gustave Reese, and others has been followed. See especially Curt Sachs's *The Rise of Music in the Ancient World East and West*, New York, 1943, p. 124.

In acknowledging the necessity for clear and logical terms we should reject a statement saying that a series of six tones in a gapped scale lies within a sixth. And it might prove rather embarrassing to try to explain how a series of tones, say from the lower V to III above the tonic, can contain a run of six consecutive notes.

The occurrence of a third, major or minor, in no way affects the series as being hexachordal or hexatonic. It does, however, affect the quality of the tonal row; and it is interesting to compare the tunes of the ballads with those of the folk songs. In the former we find that out of 517 scales 43 have minor thirds from the tonal center, two have both major and minor. In the scales of 744 folk songs, this relationship is twenty-one to seven.

As mentioned in the Introduction in volume IV, the present writer only reluctantly used the term *plagal* for scales extending below their normal range and he would gladly replace it with 'mixed scales.' Unfortunately, the latter has already been accepted in musical terminology to designate a scale covering the complete range of an authentic and the corresponding *plagal* mode. Should there be, as there well might, one or two tones missing in this series, this would then seem to leave the problem where it was. At any rate, the term '*plagal*' was not always confined to a scale one fourth below the tonal center, and the distinction between authentic and *plagal*, considered as normal by the theorists of the tenth up to the twelfth centuries, breaks down in the development of the sequences.

Something needs to be said to clarify the term '*irrationality*' and its use. As in Greek and Latin prosody '*irrational*' was used to indicate that the normal ratio between *arsis* and *thesis* was not preserved, so it may fittingly be used to indicate that the normal ratio of intervals, as understood when speaking of a given Church mode or of a major or minor scale, is not observed. '*Irrational*' is merely a general term to indicate the abnormality of a phenomenon. If for statistical reasons it is desired to break down the occurrences of whole and halfsteps, this distinction can very easily be indicated. But no matter what the relationship between the individual tones may be (the ones missing are always indicated), if this does not conform to our normal or rational concept of what a Dorian, Phrygian, minor or major or pentatonic scale is, the relationship is not normal, not rational, and therefore '*irrational*.'

3. *Range.* The difference in range or ambitus between the melodies of the ballads and those of the folk songs is but slight. In both, the largest span is that of a thirteenth, or one octave and a sixth. The smallest range in the ballads is a fourth, in the folk songs a major third. Numerically, in the latter, the highest in frequency is the octave (252), next, the major sixth (107), major ninth (99), minor seventh (54), major and minor tenth (43 each) and fifth and eleventh (40 each).

4. *Melodic Line, or Interval Succession in Pitch.* For a detailed discussion of this term see volume IV, pp. xxviii-xxx. In 744 folk songs and games, the preference for progressions by skips is evidenced by a majority of 1112. Noteworthy is the phenomenon of common intervallic progressions, which, however, are functionally totally different. Compare, for example, F-414 and 31 FSSM No. 40. In the ballads, there are some modal melodies or melodies with a modal 'flavor' which chose not to adhere to one mode; in the folk songs the modes being very much in the minority, there is less of this tendency. In view of the strong influence of the Church and its music, we should not wonder at this, especially, if we recall some melodies in the *Musica Enchiriadis* and other early treatises. These anticipate Ockeghem's fifteenth-century *Catholica*.

The melodic relationship of tunes in this Collection is given, except in a few cases where the relationship is obvious, in the notes following the music scores. The reason why this editor hesitated to quote melodies from various publications can best be shown by referring to JAFI XLIV (1931), 419, 'Lullaby.' This is one of the most atrocious assaults on musical intelligence ever encountered. For what not to do, see Sharp K II, No. 118, all versions. Cf. here F-246 and remarks.

5. *Meter, or Interval Succession in Time.* Nothing needs to be added to what was given in volume IV, pp. xxxi-xxxiv.

6. *Structure, or Gestalt: Over-all Rhythm.* The methodology used for the analysis of the various musical forms is that of Alfred Lorenz,<sup>3</sup> which is followed by all the leading European scholars. The external appearance of the Mastersinger strophe and the form of the French troubadour lyric are very much alike, but the latter, as F. Gennrich has shown, (*Grundriss*, 188, 223, 240, 245) goes back to entirely different roots. Nevertheless, the music of the widely traveled troubadours as well as that of the Roman Church, as mentioned before, certainly influenced the music of the people, just as the reverse is true. At any rate, we find the first evidence of barform in vocal music in the hymns of the late Antique as well as the Syrian Madhrase, which are related to the former.

In most cases, the songs have been broken down into their smaller units, although these were finally compounded into what was called 'Gestalt' or 'Over-all Rhythm.' The present writer accepts wholeheartedly the idea that, in any artistic creation, the whole is more than merely the sum of its parts.

The unpsychological viewpoint that music is a compound of tones, is supported by the notation. . . . It abstracts from the living, instantaneous nuance which, if at all, it can render only in remote terms, and through laborious circumscription. Thus it places the emphasis . . . on the physical fact; the tones and their acoustical and temporal relations which, in the manner of all theory, it simplifies and schematizes.<sup>4</sup>

Referring to the 'Conclusion' in volume IV, p. xxxviii as his 'Credo,' the present writer cannot join any scholar who blindly follows Aristotle's

<sup>3</sup> Cf. volume IV, p. xix, n.1.; also MGG, I 1259-67.

<sup>4</sup> E. von Hornbostel, "Melodie und Skala," JMP XIX (1912), 13.

dictum,<sup>5</sup> "If you want to understand the invisible, look carefully at the visible," and stops at the latter. One can have a minute description of all physical characteristics and observable habits and still find himself baffled when confronted by the enigma of a human being.

Without denying the value of Metfessel's Phonophotography, one cannot help asking: "Is music an auditory or a visual experience?" when he reads: "The sound waves in singing can be analyzed only by *visual* methods, because as soon as the ear picks them up, certain fundamental changes take place, which are due to the sluggishness and varying sensitivity of the ear itself."<sup>6</sup> Should we now apply the same idea to the well-known peculiarities of the human eye and its perception of things by using a color organ to represent in tones the colors contained in a painting?

When we consider the psychological fact that no two persons see or hear the same thing alike, it would be well to remember Dr. Johnson's saying: "It ought to be the first endeavor of a writer to distinguish nature from custom; or that which is established because it is right, from that which is right only because it is established." Almost thirty years ago the present writer expressed himself on this subject:

Merely to classify these songs as strophic forms of varying content is always the most palpable solution, but does not do justice to the native genius and the intuitive and unerring artistic instinct of these peoples. Music being the expressed emotion, is a psychological phenomenon, and its appeal, as well as its effect, is determined by factors which are distinctly a part of the psychological make-up of man.<sup>7</sup>

As attitudes as well as moods vary, and as man is constantly affected by new experiences, the stimulus of music will find a different response at different times. This is equally true of an analysis that goes beyond the most obvious facts. Varying aspects of the same phrase will be found at different times. What at one time appears to be perfectly satisfactory or the only choice available, will, at another time, take second or third place in comparison.<sup>8</sup> For this reason, in most analyses, the various possibilities of divisions and subdivisions of phrases are given, which the study of these melodies unfolded. All these suggested analyses are not only perfectly possible, but they are based on logically developed arguments, furnishing ample proof for every claim made. It is not expected that all of them will be accepted by all scholars at all times; in such cases it is merely submitted that the psychological facts referred to above are thereby manifested. Nevertheless, let us all join ranks in furthering the work to be done always remembering Goethe's words:

"Geprägte Form, die lebend sich entwickelt."

<sup>5</sup> *Aesthetics* III, (b).

<sup>6</sup> Milton Metfessel, *Phonophotography in Folk Music* (Chapel Hill, 1928), pp. 27-28.

<sup>7</sup> Jan P. Schinhan, "The Music of the Papago and Yurok" (Structures), Dissertation submitted to the Philosophical Faculty, University of Vienna, 1933.

<sup>8</sup> H. Th. Moore, "The Genetic Aspect of Consonance and Dissonance," *Psychological Monographs* xvii, No. 2 (1914), 1-68; p. 63.



## ABBREVIATIONS

- ABFS *American Ballads and Folk Songs.* By John Avery Lomax and Alan Lomax. New York, 1934.
- ABS *American Ballads and Songs.* By Louise Pound. New York, [1922].
- AFM *American Folk Music.* By George Pullen Jackson. Boston, [1947].
- AFSC *American Folk Songs for Christmas.* By Ruth Crawford Seeger. New York, 1953.
- AFSCh *American Folk Songs for Children.* By Ruth Crawford Seeger. New York, 1948.
- AIM *Ancient Irish Music.* By P. W. Joyce. Dublin, 1912.
- AMS *American Mountain Songs.* By Ethel Park Richardson and Sigmund Spaeth. New York, [1927].
- ANA *A Nonsense Anthology.* By Carolyn Wells. New York, 1902.
- ANFS *American Negro Folk-Songs.* By Newman I. White. Cambridge [Mass.], 1928.
- AnFSC *Animal Folk Songs for Children.* By Ruth Crawford Seeger. New York, 1950.
- ANS *American Negro Songs.* By John W. Work. New York, 1940.
- APPS *The American Play-Party Song.* By Benjamin A. Botkin. Lincoln, Nebraska, 1937.
- APPSSG *Alamance Play-Party Songs and Singing Games.* By Fletcher C. Collins. Elon College, N. C., 1940.
- As *America Sings.* By Carl Carmer and Edwin John Stringham. New York, 1942.
- ASb *The American Songbag.* By Carl Sandburg. New York, [1927].
- ASB *Ancient Songs and Ballads.* By Joseph Ritson. London, 1829. 2 vols. Vol. 1.
- ASM *Ancient Scottish Melodies.* By William Dauney. Edinburgh, 1838.
- ASoWS *Another Sheaf of White Spirituals.* By George Pullen Jackson. Gainesville, Fla., 1952.
- ATB *The American Tune Book.* Charlotte, N. C., 1950 (Reprint).
- Bancroft *Games for the Playground, Home, School and Gymnasium.* By Jessie N. Bancroft. New York, 1910.
- BANS *The Book of American Negro Spirituals.* By James Weldon Johnson and Rosamund Johnson. New York, 1944. 2 vols.

- BB *Ballads of Britain.* By John Goss. London, 1937.
- BBM *British Ballads from Maine.* By Phillips Barry, Fannie H. Eckstorm, [and] Mary W. Smyth. New Haven, 1929.
- BFSSNE *Bulletin of the Folk-Song Society of the Northeast.* Cambridge [Mass.], 1930-37.
- BISB *The Burl Ives Songbook.* New York, [1953].
- BKH *Ballads of the Kentucky Highlands.* By Henry Harvey Fuson. London, 1931.
- BLSTL *Ballads, Love-Songs and Tragic Legends, from the Southern Appalachian Mountains.* By John Jacob Niles. New York, 1938.
- BM *Ballad Makin' in the Mountains of Kentucky.* By Jean Thomas. New York, 1939.
- BMFSB *Twenty-Nine Beech Mountain Folk Songs and Ballads.* By Mellinger Henry and Maurice Matteson. New York, 1936.
- BNAF *A Bibliography of North American Folklore and Folk Song.* By Charles Haywood. New York, 1951.
- BoS *A Book of Shanties.* By C. Fox Smith. Boston & New York, 1927.
- Botsford *Botsford Collection of Folk Songs.* By Florence A. Botsford. New York, 1930.
- Bowman *John Henry.* By James Cloyd Bowman. Chicago, 1942.
- BS *Ballads and Songs.* By G. L. Kittredge, 1917. (JAFI xxx, No. cxvi.)
- BSI *Ballads and Songs of Indiana.* By Paul G. Brewster. Bloomington, Indiana, 1940.
- BSM *Ballads and Songs Collected by the Missouri Folk-lore Society.* By H. M. Belden. Columbia, Missouri, 1940.
- BSO *Ballads and Songs from Ohio.* By Mary O. Eddy. New York, [1939].
- BSS *Bahama Songs and Stories.* By Charles L. Edwards. New York, 1895. Reprint MAFLS III, New York, 1942.
- BSSB *Ballads and Songs of the Shanty-Boy.* By Franz Rickaby. Cambridge [Mass.], 1926.
- BSSM *Ballads and Songs of Southern Michigan.* By Emelyn E. Gardner and Geraldine J. Chickering. Ann Arbor, 1939.
- BSSN *Ballads and Sea Songs from Newfoundland.* By Elizabeth Greenleaf [and] Grace Y. Mansfield. Cambridge [Mass.], 1933.
- BSSNS *Ballads and Sea Songs from Nova Scotia.* By W. Roy MacKenzie. Cambridge [Mass.], 1928.
- BSUS *Ballads Surviving in the United States.* By C. Alphonso Smith. New York, 1916.
- BT *The Ballad Tree.* By Evelyn Kendrick Wells. New York, [1950].

- BTFLS *Bulletin of the Tennessee Folklore Society.* Maryville, Tenn., 1935—.
- CCIM *The Complete Collection of Irish Music.* By Geo. Petrie. (Ed. C. V. Stanford). London, 1902-05.
- CH *Church Harmony.* By William Walker. Chambersburg, Pa., 1841.
- Christie *Traditional Ballad Airs.* By W. Christie. Edinburgh, 1876-1881. 2 vols.
- CPS *Cabin and Plantation Songs.* By Thomas P. Fenner. New York, 1901. (3rd ed.)
- CRS *Cooperative Recreation Service Publications.* Kit: O; P; Q; R; T; 24; 47; 48; 53; 54.
- CS *Cowboy Songs and Other Frontier Ballads.* By J. A. Lomax and Alan Lomax. New York, 1938. (In a few cases the earlier edition, 1910, is cited.)
- CSV *Country Songs of Vermont.* By Helen H. Flanders [and] Helen Norfleet. New York, [1937].
- DD *Devil's Ditties.* By Jean Thomas. Chicago, 1931.
- Dean *Flying Cloud and One Hundred and Fifty Other Old Time Songs and Ballads.* By M. C. Dean. Virginia, Minn., n.d.
- DESO *Down-East Spirituals, and Others.* By George Pullen Jackson. New York, [1943].
- Dett *Religious Folk Songs of the Negro.* Ed. R. Nathaniel Dett. Hampton, Va., 1927.
- DFW *Drawn from the Wood.* By Frank Shay. New York, 1929.
- DL *Deutscher Liederhort.* By Ludwig C. Erk and Franz M. Böhme. Leipzig, 1925. 3 vols.
- EAS *Early American Songs.* By Margaret and Travis Johnson. New York, [1943].
- EASM *Early American Sheet Music.* By Harry Dichter and Elliot Shapiro. New York, 1941.
- ECS *English County Songs.* By Lucy Broadwood and J. A. F. Maitland. London, 1893.
- EFC *English Folk Chanties.* By Cecil J. Sharp. New York, n.d.
- EFSS *English Folk Songs for Schools.* By Baring Gould and Cecil J. Sharp. London, n.d.
- EFSSC *English Folk-Song, Some Conclusions.* By Cecil J. Sharp. London, 1907.
- EM *English Music.* By W. J. Turner. London, 1947.
- Em *English Melodies from the 13th to the 18th Century.* By Vincent Jackson. London, 1910.
- EPG *Education by Plays and Games.* By Geo. Johnson. New York, 1907.

- ESB *The Everybody Sing Book*. Ed. Kenneth S. Clark. New York, 1930.
- ETSC *English Traditional Songs and Carols*. By Lucy Broadwood. London, 1908.
- ETWVMB *East Tennessee and Western Virginia Mountain Ballads*. By Celeste P. Cambiaire. London, 1935.
- FB *Frontier Ballads*. By Charles J. Finger. New York, 1927.
- FBSE *Folk Ballads of Southern Europe*. By Sophie Jewett. New York and London, 1913.
- FdDG *Follow de Drinkin' Gow'd*. Ed. J. Frank Dobie. Austin, Texas, 1928.
- FGJ *Folk Games of Jamaica*. By Martha W. Beckwith. Poughkeepsie, 1922. (Folk-Lore Foundation's Publications.)
- FHA *Folk Hymns of America*. By Annabelle Morris Buchanan. New York, 1938.
- FLI *Folklore from Iowa*. By Earl J. Stout. New York, 1936.
- Florida *Some Materials for Physical Education in Florida Elementary Schools*. Bulletin 21.
- FMA *Folk Music in America*. By Phillips Barry. National Service Bureau, [New York], 1939.
- FMNEE "Folk Music of Northeastern England," in *Collected Essays*. By W. Gillies Whittaker. London, 1940.
- Ford *Traditional Music of America*. By Ira W. Ford. New York, 1940.
- FSA *Folk-Songs of America*. By Robert W. Gordon. National Service Bureau, [New York], 1938.
- FSCSG *Folk Songs, Chanteys and Singing Games*. By Charles H. Farnsworth and Cecil J. Sharp. New York, 1909-12.
- FSE *Folk-Songs of England*. Ed. Cecil J. Sharp. Books I, II, III, IV, V, various editors. London, 1908-12.
- FSEK *Folk Songs of Europe*. Ed. Maud Karpeles. For the International Folk Music Council. London, [1956].
- FSF *Folksongs of Florida*. By Alton C. Morris. Gainesville, Fla., 1950.
- FSFP *Folk Song and Folk Poetry as Found in the Secular Songs of the Southern Negro*. By Howard W. Odum. JAFL xxxv.
- FSFS *Folk Songs of the Four Seasons*. By Harvey Officer. New York, 1929.
- FSKH *Folk-Songs from the Kentucky Highlands*. By Josiah H. Combs. New York, 1939.
- FSKM *Folk-Songs of the Kentucky Mountains*. By Josephine McGill. New York, [1917].

- FSM *Folksongs of Mississippi and Their Background.* By Arthur Palmer Hudson. Chapel Hill, N. C., 1936.
- FSmWV *Folk-Songs Mainly from West Virginia.* By John H. Cox. National Service Bureau of the Federal Theatre Project. W.P.A. New York, 1939.
- FSN *Folk Songs from Newfoundland.* By Maud Karpeles. [London], 1934.
- FSoA *Folksongs of Alabama.* By Byron Arnold. University, Ala., 1950.
- FSONE *Folk Songs of Old New England.* By Eloise Hubbard Linscott. New York, 1939.
- FSRA *Folk-Songs of Roanoke and the Albemarle.* By Louis W. Chappell. Morgantown, W. Va., 1939.
- FSS *Folk-Songs of the South.* By John Harrington Cox. Cambridge [Mass.], 1925.
- FSSH *Folk-Songs from the Southern Highlands.* By Mellinger E. Henry. New York, [1938].
- FSSM *30 and 1 Folk Songs from the Southern Mountains.* By B. L. Lunsford and L. Stringfield. New York, 1929.
- FSSom *Folk Songs from Somerset.* By Cecil J. Sharp and Charles L. Marson. London, 1904-09. 5 vols. in 1.
- FSUSA *Folk Song U. S. A. 111 Best American Ballads.* By John A. Lomax and Alan Lomax. New York, 1948.
- FSV *Folk-Songs of Virginia. A Descriptive Index.* By Arthur Kyle Davis. Durham, N. C., 1949.
- FTM *Folk Tunes from Mississippi.* By Arthur Palmer Hudson and George Herzog. National Play Bureau Publication No. 25, July 1937.
- GBFS *The Golden Book of Favorite Songs.* By John W. Beattie et al. Chicago, 1923.
- GCS *A Garland of Country Song.* By S. Baring-Gould, and H. Fleetwood Sheppard. London, 1895.
- GGMS *A Garland of Green Mountain Song.* By Helen Hartness Flanders. Boston, 1934.
- Gomme *The Traditional Games of England, Scotland, and Ireland.* By Alice Bertha Gomme. London, 1894-98.
- GOS *The Good Old Songs.* By C. H. Cayce. Martin, Tenn., 1913.
- GRSB *The Gold Rush Song Book.* By Eleanor Black and Sidney Robertson. San Francisco, 1940.
- GSAC *Games and Songs of American Children.* By William Wells Newell. New York, 1883; enlarged ed., 1903, 1911.

- HCSB *The Home and Community Song Book.* By Thomas W. Surette and Archibald T. Davison. Boston, 1931.
- HFLB *Hoosier Folklore Bulletin.* Bloomington, Ind., 1942-45. Thereafter: *Hoosier Folklore.*—HFL.
- HOSFG *Hullabaloo and Other Singing Folk Games.* By Richard Chase. Boston, 1940.
- IMWS *Iron Men and Wooden Ships.* By Frank Shay. Garden City, N. Y., 1924.
- IOA *In Old Alabama.* By Anne Hobson. New York, 1903.
- ISB *Irish Street Ballads.* By Colm O'Loughlin [O Lochlainn]. London, 1939.
- JAFI *Journal of American Folklore.* 1888—.
- JEFSSS *The Journal of the English Folk Dance and Song Society.* London, 1931—. Successor to JFSS.
- JFSS *The Journal of the Folk-Song Society.* London, 1899-1931.
- LFFS *Louisiana French Folk Songs.* By Irene Therese Whitfield. Baton Rouge, La., 1939.
- Logan *Sketches of the Broad River and Kings Mountain Baptist Associations from 1800-1882.* By John Randolph Logan. Shelby, N. C., 1887.
- LT *Lonesome Tunes. Folk Songs from the Kentucky Mountains.* By Loraine Wyman and Howard Brockway. New York, [1916].
- MAFLS *Memoirs of the American Folklore Society.* No. xxix is "Folk-Lore from Iowa," by Earl J. Stout, 1936.
- McLendon *A Finding List of Play-Party Games.* By Altha Lea McLendon, SFLQ viii (1944), 201-34.
- Mellows *Mellows: A Chronicle of Unknown Singers.* By R. Emmet Kennedy. New York, 1925.
- MHITB *The Music Hour Intermediate Teacher's Book.* By Osborne McConnally *et al.* New York, 1931, 1938.
- MIOH *Music in Our History.* By Maude M. Slawson. Dubuque, Iowa. 1951.
- MM *Minstrelsy of Maine.* By Fannie H. Eckstorm and Mary W. Smyth. Boston, 1937.
- MemM *Memory Melodies.* By Lucien L. and Flora L. McDowell. Smithfield, Tenn., 1947.
- MMP *Mountain Minstrelsy of Pennsylvania.* By Henry W. Shoemaker. Philadelphia, 1931. A revision of NPM.
- MPFDC *My Pious Friends and Drunken Companions.* By Frank Shay. New York, 1927.
- MQ *Musical Quarterly.* New York, 1915—.
- MSFSH "More Songs from the Southern Highlands." By Mellinger E. Henry. JAFI xlv (1931), 61-115.

- MSHF *More Songs of the Hill Folk.* By John J. Niles. New York, [1936].
- MSNC *Mountain Songs of North Carolina.* By Marshall Bartholomew and Susannah Wetmore. New York, 1926.
- MSON *Minstrel Songs Old and New.* Oliver Ditson Company, Boston. n.d.
- MWS *Maine Woods Songster.* By Phillips Barry. Cambridge [Mass.], 1939.
- NAB *Native American Balladry.* By G. Malcolm Laws, Jr. Philadelphia, 1950.
- NASb *New American Songbag.* By Carl Sandburg. New York, 1950.
- NASB *The New American Song Book.* By Marx and Annie Oberndorfer. Chicago, 1933.
- NCFL *North Carolina Folklore,* Chapel Hill, N. C. Vols. I-VII. Publication of the N. C. Folklore Society and the U. N. C. Folklore Council.
- Newell See GSAC
- NFS *Negro Folk Songs.* By Natalie Curtis Burlin. New York, 1918-19. 4 vols.
- NFSSLB *Negro Folk Songs as Sung by Lead Belly.* By John Avery Lomax and Alan Lomax. New York, 1936.
- NFMNS *Negro Forget Me Not Songster.* 2 vols. Library of Congress.
- NGMS *The New Green Mountain Songster.* By Helen Hartness Flanders, Elizabeth Flanders Ballard, George Brown and Phillips Barry. New Haven, 1939.
- NPM *North Pennsylvania Minstrelsy.* By Henry W. Shoemaker. 2nd ed., Altoona, Pa., 1923.
- NS *The Negro and His Songs.* By Howard W. Odum and Guy B. Johnson. Chapel Hill, N. C., 1925.
- NSNH *The Negro Sings a New Heaven.* By Mary Allen Grissom. Chapel Hill, N. C., 1930.
- NSOB *Negro Singer's Own Book.* Philadelphia, (1846?).
- NSSUS *Negro Slave Songs in the United States.* By Miles Mark Fisher. Ithaca, N. Y., 1953.
- NWS *Negro Workaday Songs.* By Howard W. Odum and Guy B. Johnson. Chapel Hill, N. C., 1926.
- NYFLQ *New York Folklore Quarterly.* 1945—.
- OASPS *The Ozarks: An American Survival of Primitive Society.* By Vance Randolph. New York, 1931.
- OBC *The Oxford Book of Carols.* By Percy Dearmer, R. Vaughan Williams, and Martin Shaw. London, 1928, 1951.

- ODNR *The Oxford Dictionary of Nursery Rhymes*. Ed. Iona and Peter Opie. Oxford, 1951.
- OFS *Ozark Folksongs*. Collected and edited by Vance Randolph. Columbia, Mo., 1946, 1948, 1949, 1950. 4 vols.
- OHEFS *One Hundred English Folk Songs*. By Cecil J. Sharp. New York and Boston, [1916].
- 100 EFS see also OHEFS
- OHFFS *One Hundred-Forty Folk Songs*. By Archibald T. Davison and Thomas Whitney Surette. Boston, 1917.
- OIFMS *Old Irish Folk Music and Songs*. By Patrick W. Joyce. London, 1909. 3 parts.
- OSC *Our Singing Country*. By John A. Lomax, Alan Lomax, and Ruth Crawford Seeger. New York, 1941.
- OSSG *Old Songs and Singing Games*. By Richard Chase. Chapel Hill, N. C., 1938.
- Owens *Swing and Turn: Texas Play-Party Songs*. By William A. Owens. Dallas, 1936.
- PC *Pulling Chanties*. By Cecil J. Sharp. London, n.d.
- PMOT *Popular Music of the Olden Time*. By W. Chappel. London, [1859]. 2 vols.
- PSB *People's Song Book*. By Waldemar Hille. New York, 1948.
- PSL *Pennsylvania Songs and Legends*. By George G. Korson. Philadelphia, 1950.
- PTFLS *Publications of the Texas Folk-Lore Society*. Austin, 1916—.
- R *The Revivalist*. By Joseph Hillman. Troy, N. Y., 1869.
- RAS *Rolling Along in Song*. By Rosamund Johnson. New York, 1937.
- RaW *Read 'Em and Weep*. By Sigmund Spaeth. New York, 1945. (New and revised edition.)
- RFSN *Religious Folk Songs of the Negro*. By Thomas P. Fenner. Hampton, Va., 1924.
- RG *Roll and Go*. By Joanna C. Colcord. Indianapolis, 1924.
- Rimbault *Nursery Rhymes, with Tunes*. . . . By Edward F. Rimbault. London, n.d.
- SA *Singing America*. By Augustus D. Zanzig. Boston, n.d.
- SAH *Sacred Harp*. Ed. J. L. White. Atlanta, Ga., 1911.
- SAS *Songs of American Sailormen*. By Joanna C. Colcord. New York, 1938. (Revised edition of *Roll and Go*.)
- SBML *Songs and Ballads of the Maine Lumberjacks*. By Roland Palmer Gray. Cambridge [Mass.], 1924.
- SBPPG *The Source Book of Play-Party Games*. By M. Katherine Price. Minneapolis, 1949.

- SCB *South Carolina Ballads*. By Reed Smith. Cambridge, [Mass.], 1928.
- SCFS *A Selection of Collected Folk-Songs*. Vol. I. Arr. by Cecil J. Sharp and R. Vaughan Williams. London, 1951.
- SCS *Thirty-six South Carolina Spirituals*. By Carl Diton. New York, 1928.
- SCSM *A Song Catcher in Southern Mountains*. By Dorothy Scarborough. New York, 1937.
- SFLQ *Southern Folklore Quarterly*. Gainesville, Fla., 1937—.
- SFSEA *Spiritual Folk-Songs of Early America*. By George Pullen Jackson. New York, [1937].
- SFSPP *Studies in Folksong and Popular Poetry*. By Alfred M. Williams. London, 1895.
- SG *The Scottish Gaël*. By James Logan. Hartford, 1855. (5th American Ed.)
- SharpK *English Folk Songs from the Southern Appalachians*. By Cecil J. Sharp and Maud Karpeles. London, 1932. 2 vols.
- Shearin *A Syllabus of Kentucky Folk-Songs*. By Herbert G. Shearin and Josiah Combs. Lexington, Ky., 1911. *Transylvania Studies in English* II.
- SHF *Songs of the Hill-Folk*. By John J. Niles. New York, [1934].
- SHIS *Saint Helena Island Spirituals*. By Nicholas George Julius Ballanta. New York, 1925.
- SHMC *Southern Harmony and Musical Companion*. By William Walker. W.P.A. repr., New York, 1939.
- SHP *Songs of the Hills and Plains*. By Harry Robert Wilson. Chicago, [1943].
- SJS *The Story of the Jubilee Singers (with Their Songs)*. By J. B. T. Marsh. Boston, 1881.
- SKMT *Seven Kentucky Mountain Tunes*. By John Jacob Niles. New York, 1928.
- SMBFS "Still More Ballads and Folk-Songs from the Southern Highlands." By Mellinger Henry. *JAF* xlv (1932), 1-176.
- SMLJ *Songs of the Michigan Lumberjacks*. By Earl C. Beck. Ann Arbor, 1941.
- SNE *Seven Negro Exultations*. By John Jacob Niles. New York, 1929.
- SNS *Seventy Negro Spirituals*. By William Arms Fisher. Boston, 1926.
- SNSAM *Seventeen Nursery Songs from the Appalachian Mountains*. By Cecil J. Sharp. London, 1955.
- SO *Scottish Orpheus*. By Adam Hamilton. Edinburgh, n.d.
- SoA *Songs of America*. By David Ewen. Chicago, 1947.

- SOCG *Songs of the Old Camp Ground.* By Lucien L. McDowell. Ann Arbor, Michigan, 1937.
- SOCH *The Social Harp.* By John G. McCurry. Philadelphia, 1855, 1859.
- SoG *Songs of Grace.* Ed. E. S. Lorenz and I. Baltzell. Dayton, Ohio, 1879.
- SOH *The Southern Harmony and Musical Companion.* Compiled by William Walker, Spartanburg, S. C. (Printed in New Haven, Conn. 1835.)
- SRA *Songs of the Rivers of America.* By Carl Carmer and Dr. Albert Sirmay. New York, 1942.
- SS *Slave Songs of the United States.* By William F. Allen. New York, 1867 (reprinted 1929).
- SSGSI *Slave Songs of the Georgia Sea Islands.* By Lydia Parrish. New York, 1942.
- SSLKFS *A Selection of Some Less Known Folk-Songs.* Vol. 2. Arr. by Cecil J. Sharp, R. Vaughan Williams, and others, compiled by Cyril Winn. London, 1951.
- SSSA *Songs Sung in the Southern Appalachians.* By Mellinger E. Henry. London, [1934].
- STA *Singing through the Ages.* By Roy Harris and Jacob Evanson. Music ed. Edwin J. Stringham. New York, 1940.
- TAFL *A Treasury of American Folklore.* By B. A. Botkin. New York, [1944].
- Talley *Negro Folk Rhymes.* By Thomas W. Talley. New York, 1922.
- Tanner *A Game Program in Physical Education for the Elementary School and Junior High School.* By Jessie Rand Tanner. New York, 1929.
- TAS *Treasury of American Songs.* By Olin Downs and Elie Siegmeister. New York, 1943.
- TBSSG *Traditional Ballads, Songs and Singing Games.* By Richard Chase. Chapel Hill, N. C., 1935.
- TBmWV *Traditional Ballads Mainly from West Virginia.* By John Harrington Cox. National Service Bureau, 75 S, 1939. (American Folk Song Publications No. 3; mimeographed.)
- TBV *Traditional Ballads of Virginia.* By Arthur Kyle Davis. Cambridge [Mass.], 1929.
- TChC *Ten Christmas Carols from the Appalachian Mountains.* By John Jacob Niles. New York, 1935.
- Texas FS *Texas Folk Songs.* By William A. Owens. Austin, Texas, 1950.
- T 55 CS *Twice 55 Community Songs, No. 2. The Green Book.* Boston, 1923.

- T 55 PCS *Twice 55 Plus Community Songs*. By Peter W. Dykema et al. Boston, 1919.
- TFH *Twelve Folk Hymns*. By A. Buchanan and John Powell. New York, 1934.
- TFS *A Treasury of Folk Songs*. By Sylvia and John Kolb. New York, 1948.
- TKMS *Twenty Kentucky Mountain Songs*. By Loraine Wyman and Howard Brockway. Boston, [1920].
- TNEFL *A Treasury of New England Folklore*. By B. A. Botkin. New York, 1947.
- TNFS *On the Trail of Negro Folk-Songs*. By Dorothy Scarborough. Cambridge [Mass.], 1925.
- TSFL *A Treasury of Southern Folklore*. By B. A. Botkin. New York, [1949].
- TSNS *Traditional Songs from Nova Scotia*. By Helen Creighton and D. H. Senior. Toronto, 1950.
- TSSI *Tales and Songs of Southern Illinois*. By Charles Neely. Menasha, Wis., 1938.
- TT *Traditional Tunes*. By Frank Kidson. Oxford, 1891.
- TTCB *Traditional Tunes of the Child Ballads*. By Bertrand Harris Bronson. Princeton, New Jersey, 1959.
- VBFB *The Viking Book of Folk Ballads*. By Albert B. Friedman. New York, 1956.
- VFSB *Vermont Folk-Songs and Ballads*. By Helen H. Flanders and George Brown. Brattleboro, Vt., 1932. 2nd ed.
- VGS *Vocal Gems of Scotland*. By Ernest Haywood, London, 1938.
- VTWL *266 Volks- Trink- und Wanderlieder*. By Hugo Hartmann. Darmstadt, n.d.
- VSBS *Vagabond Songs and Ballads of Scotland*. By Robert Ford. London, 1899.
- WaS *Work and Sing*. By Elie Siegmeister. New York, n.d.
- WCIYS *What Call it, You Say*. By Samuel Walker Catts. Montgomery, Alabama, 1957.
- Whittaker See FMNEE
- WNS *White and Negro Spirituals*. By George Pullen Jackson. New York, [1944].
- Wolford *The Play-Party in Indiana*. By Leah J. Wolford. Indianapolis, 1916.
- WSMML *Weep Some More My Lady*. By Sigmund Spaeth. New York, 1945.
- WSSU *White Spirituals in the Southern Uplands*. By George Pullen Jackson. Chapel Hill, N. C., 1933.
- ZfMW *Zeitschrift für Musik Wissenschaft* (vol. VI).



THE MUSIC OF THE  
FOLK SONGS



# I

## COURTING SONGS

### I A PAPER OF PINS

A

'The Paper of Pins.' Sung by Clarice Burleson. Recorded at Crossnore, Avery county, August 8, 1940. F. C. B. notes: "I think that although Clarice's home is near Asheville, she learned most of her songs at Crossnore." The beginning certainly reminds one of the same of 'Gran'ma Grunts' (F-155). The sequence of the gifts in this version is: Paper of pins; Dress of red; Little grey dog; Key to my chest. Traditional answer given by maid: "I'm determined to be an old maid." At the conclusion the young man says: "I will remain a bachelor and I won't marry her." For additional texts cf. SharpK II 45, No. 92A, also SCFS 41-3 and 70-1; and JAFL XLIX (1936), 260-2.

F-1

'I'll give to you a pa - per of pins—  
That's the way our love be - gins— If you will  
mar - ry me, o me, if you will mar - ry me.'

For melodic relationship cf. \*\*OFS III 41, No. 354, where the melodic tendency is the same as in our version; \*SharpK II 45, No. 92A, beginning only.

Scale: Tetratonic (2), plagal. Tonal Center: e-flat. Structure: abcd (2,2,2,2).

## E

'A Paper of Pins.' Sung by Bascom Lamar Lunsford. Recorded at Turkey Creek, Buncombe county. Additional title given 'Little Lap Dog.' The only other versions using "Madam" in addressing the lady are SharpK II 45, No. 92F; SCSM 301 (c); SCFS 42; BSO 124-5, No. 39D; and BSM 507. For reference tracing the song back to medieval times cf. TFS 174.

F-2

The musical score is written on a single treble clef staff in 2/4 time. It consists of six lines of music. The first three lines contain the lyrics: 'Ma - dam, I'll buy you a pa - per of pins, And that's the way that love be - gins, If you will— mar - ry me, me, me, If you will mar - ry me.' The first three lines end with double bar lines. The fourth line begins with a first ending bracket (1) and ends with a double bar line. The fifth line begins with a second ending bracket (2) and ends with a double bar line. The sixth line begins with a third ending bracket (3) and ends with a double bar line. The seventh line begins with a fourth ending bracket (4) and ends with a double bar line. The eighth line begins with a fifth ending bracket (5) and ends with a double bar line. The ninth line begins with a sixth ending bracket (6) and ends with a double bar line. The tenth line begins with a seventh ending bracket (7) and ends with a double bar line.

For melodic relationship cf. \*\*AMS 52, measures 1-4; FFS 422; SharpK II 45, No. 92A; JAFI xxviii 266 ('Chase that Squirrel'); TFS 174, general melodic line of first four measures; \*SFQ vi 225.

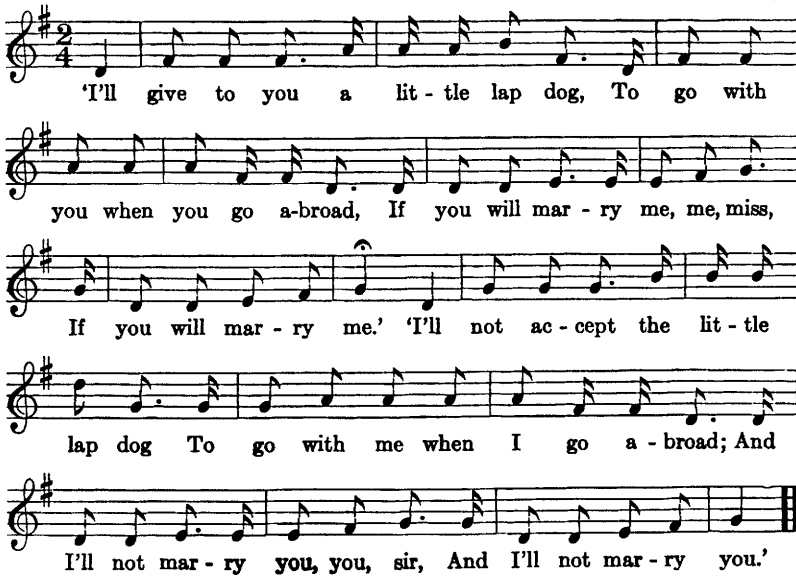
Scale: Mode III, plagal. Tonal Center: f. Structure: abac (2,2,2,2).

## H

'Paper of Pins.' Sung by Miss Pearl Webb. Recorded at Pineola, Avery county, 1921. Another title given is 'Little Lap Dog.' Cf. SharpK II 45, No. 92A, stanza 7. Our recording gives only this one stanza. The peculiar tonal juxtaposition of the two characters speaking is interesting. When the man is speaking, the melody moves in the dominant realm although it cadences in the tonic key. The answer of the girl begins in the latter, deviates momentarily into the dominant region, only to cadence with the same formula as the previous phrase. As only one stanza was recorded, it cannot be stated definitely whether this distinction is intentional or not, or, what is probably more likely, the singer having made a wrong start, corrects herself in the second part of the

melody. One needs only to compare the last six measures with measures 3-8 to convince himself that this assumption is more than a good guess.

F-3



'I'll give to you a lit - tle lap dog, To go with  
 you when you go a-broad, If you will mar - ry me, me, miss,  
 If you will mar - ry me.' 'I'll not ac - cept the lit - tle  
 lap dog To go with me when I go a - broad; And  
 I'll not mar - ry you, you, sir, And I'll not mar - ry you.'

For melodic relationship cf. \*\*SharpK 11 45, No. 92A; BSO 120, No. 39A; ABFS 323 with our last eight measures. TFS 174, measures 1-2 with our 9-10, also the melodic tendency of measures 3-4 with our 11-12; the latter also in GSAC, No. 5; FSF 422; EAS, No. 46; and AMS 52, measures 1-4 with our 9-12.

Scale: Hexatonic (4), plagal. Tonal Center: g. Structure: aa<sup>1</sup>baa<sup>1</sup>b = mm<sup>1</sup>n plus mm<sup>1</sup>n (2,2,4,2,2,4) = bar plus bar.

## 2

## MADAM, WILL YOU WALK?

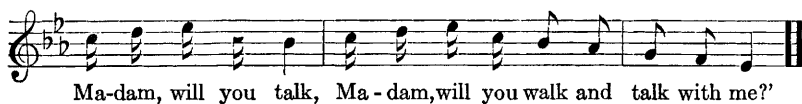
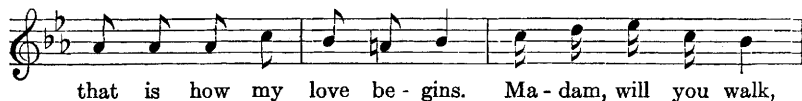
## A

'Madam, Will You Walk?' Sung by an anonymous singer to Mrs. Sutton at Forest City, Rutherford county, 1927. Recorded as ms score. For a different textual version cf. FSCSG 88, No. 4; also Newell (GSAC) 55-6.

F-4



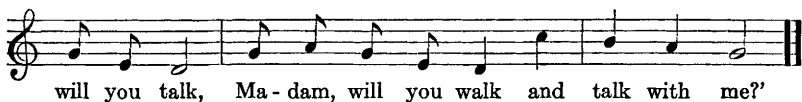
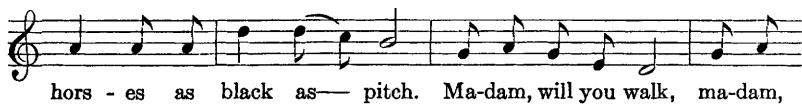
'I will give you a pa - per of pins, For



Scale: Heptachordal. Tonal Center: e-flat. Structure:  $mm^1nnn^1 (2,2,1,1,2)$   
 $= mm^1n (2,2,4)$ ;  $n^1$  is terminally incremented. The tonal center is the lowest tone.

## B

'Madam, Will You Walk?' Sung by Miss Emeth Tuttle at Lenoir, Caldwell county. Recorded as MS score, May 1921. The text supposedly like the first stanza of 2A (III 9-10) is given here as found in the MS score.



For melodic relationship cf. \*\*\*OFS III 42, No. 354B.

Scale: Hexachordal, plagal. Tonal Center: g. Structure:  $mm^1n (2,2,4) =$   
 bar.

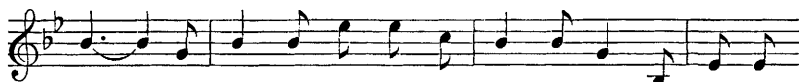
## 3

## THE COURTING CAGE

## A

'Kind Sir, I See You've Come Again.' Sung by Miss Jewel Robbins, at Pekin, Montgomery county, in 1922.





for.— For when we part-ed on yon-ders hill I told you



to come no more, more, more, I told you to come no more.'

For melodic relationship cf. \*\*\*SCSM 437B; OFS III 53, No. 361; SharpK II 250, No. 177B.

Scale: Tetratonic (2,4) plagal. Tonal Center: e-flat. Structure: aa<sup>1</sup>abb<sup>1</sup> (2,2,2,2,2).

## B

'If You Will Only Be My Bride.' Sung by C. K. Tillett at Wanchese, Roanoke Island, December 29, 1922. There are some melodic similarities with 3A. This version is based on the Midgett text. Second stanza (cf. variations): "Kind sir, I know you have a very fine ship."



'Kind miss, I have a ver-y fine ship, She plows the



o - cean wide, And she can be at your com-mand If you'll



on - ly be my bride, bride, If you'll on - ly be my bride.'



For melodic relationship cf. \*\*SCSM 436; SharpK II 250, No. 177B and OFS III 42, No. 354B, first six measures. There is a surprising similarity between the beginning of this song and that of 'The House Carpenter,' IV 40, by the same singer.

Scale: Mode III. Tonal Center: d. Structure: aa<sup>1</sup>a<sup>2</sup>bb<sup>1</sup> (2,2,2,2,2). The tonal center is the lowest tone.

7

## SOLDIER, SOLDIER, WON'T YOU MARRY ME?

c

'Soldier, Soldier, Won't You Marry Me?' Sung by J. W. Lawrence at Zionville, Watauga county, in 1915. Recorded as ms score by A. J. Burrus. Like 7B, the structure of our melody demands two of the stanzas as given in III 15, 7A. The text is that of Mrs. R. D. Blacknall.

F-8

The musical score is written on a single treble clef staff. It begins with a 2/2 time signature, which changes to 3/2 in the second measure. The melody is simple and folk-like, with a mix of quarter and eighth notes. The lyrics are printed below the staff, with some words like 'pret - ty' and 'hat - ter's' hyphenated across lines. The score ends with a double bar line and a final chord.

Sol - dier, sol - dier, won't you mar - ry me with your  
 sword and gun? 'Oh, how can I mar - ry such a  
 pret - ty girl as you And I've got no hat for to  
 wear, wear, wear, And I've got no hat for to  
 wear?' She ran to the hat - ter's shop as  
 fast as she could go, She brought the best there  
 was there— Cry - ing, 'Sol - dier, here is one.

For melodic relationship cf. \*\*BSO 211, No. 89A, last two measures like our 8-9; BSO 212, No. 89B, measures 1-2 and 5-6; JAFI xxviii 158 and OFS 1 289, No. 65, measures 1-2.

Scale: Mode III. Tonal Center c. Structure: abcca<sup>1</sup>d (4,3,2,2,3,2). The a<sup>1</sup> shows an interesting contraction of the first two measures into one, rhythmically altered. Circular tune (V). The tonal center is the lowest tone.

D

'Soldier, Soldier, Won't You Marry Me?' Sung by Miss Jean Holman at Durham, 1922. Text by Mrs. R. D. Blacknall. The structure of the melodic line demands two stanzas as given in III 15.

F-9

'Sol - dier, sol - dier, won't you mar - ry me With your  
ri - fle, fife, and drum?' 'O, how can I mar - ry such a  
pret - ty girl as you, When I've got no cap to put  
on?' A - way she flew to the hat - ter's shop, As  
fast as she could run, And bought a cap of the  
ver - y best, And the sol - dier put it on.

For melodic relationship cf. \*\* BSO 212, No. 89B, measures 1-2 and 5-6 and the same in our version; JAFI xxviii 158 and OFS 289, No. 65, measures 1-2; \*SHP 51, first measure only.

Scale: Heptachordal, plagal. Tonal Center: g. Structure: aba<sup>1</sup>bcc<sup>1</sup>c<sup>2</sup>b (2,2,2,2,2,2,2,2) = aa<sup>1</sup>bb<sup>1</sup> (4,4,4,4).

9

## THE OLD MAN'S COURTSHIP

c

'The Old Man.' Sung by Miss Gertrude Allen. Recorded at Durham, July 26, 1923. For additional texts cf. BMFSB 8 and FSoA 22.

F-10

My moth - er brought an old man Home to see

me With his old grey beard a - flop - ping.

I would-n't have him, I would-n't have him.

For melodic relationship cf. \*\*BMFSB 8, melodic line of first four measures with that of our first three; BSO 132, No. 42 A, and the melodic line of first two measures with that of our first three; \*SharpK 11 95E, measures 3-4 and our chorus; FSoA 22, measures 3-4 and ending with same in our version.

Scale: Hexatonic (4), plagal. Tonal Center: e-flat. Structure: nmm (4,2,2) = inverted bar. Circular tune (V).

## 10

## WHEN I WAS A YOUNG GIRL

'When I Was a Young Girl.' Sung by Miss Catherine Cox of Salisbury, Rowan county. No date given. For additional texts cf. GSAC 88, No. 25 and FSoA 154. The same song occurs also in *Traditional Games of England, Scotland, and Ireland* by Gomme, 11 362. Cf. also *Games for the Playground, Home, School, and Gymnasium*, by Jessie H. Bancroft; FSCSG 86; FSF 204-5; incidentally, the melody of the latter is that of the German folk song: 'O, Du Lieber Augustin.'

F-11

When I was a young girl, young girl, young girl, When I was a young girl, then, oh then With a ha ha this - a - way, ha ha that - a - way, This - a - way, that - a - way then.

For melodic relationship cf. \*\*SFLQ 11 151, beginning and ending.

Scale: Pentachordal, plagal. Tonal Center: g. Structure: mm<sup>1</sup>n (2,2,4) = bar.

## 12

## MADAM, I HAVE GOLD AND SILVER

'Seven Long Years.' Sung by a Negro servant, Maria McCauley, as reported by Mrs. R. D. Blacknall of Durham. No date. Compare the melodic outline of this with that of 'A Pretty Fair Maid, Down in the Garden' 92A(2), IV 170, including the variation of measures 5-7.

F-12



'O ma - dam, I've both gold and sil - ver, O ma - dam,  
I've both house and land, O ma - dam, I have this world of  
treas - ure And you may use them at your com - mand.'

Scale: Mode III. Tonal Center: c. Structure: aa<sup>1</sup>bb<sup>1</sup> (2,2,2,2). The tonal center is the lowest tone.

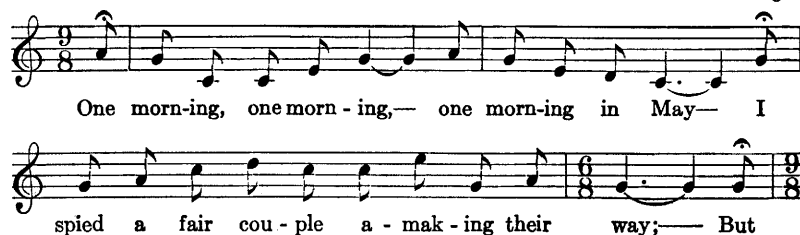
## 13

## ONE MORNING IN MAY

## A

'One Morning in May.' Sung by Mrs. Myra Barnett Miller. Recorded August 1939, 1940, or 1941 at Lenoir, Caldwell county. This melody is closely related to that of the anonymous version (F-14) which follows. There, the singer alters some of the text: "One was a lady, the other a soldier, He served in the war . . ." (see under variations, measures 5-7). Speaking of 'One Morning in May' (NCFL III, No. 10) the author states "not in Brown Collection." It is however, to be found in III 24, and our present tune will be found practically identical with that quoted in the article. For additional text variants cf. FSoA 48; AFM, No. 16 and SharpK II 212, No. 157B.

F-13



One morn-ing, one morn - ing,— one morn-ing in May— I  
spied a fair cou - ple a - mak - ing their way;— But

one was a la - dy and the oth - er a sol - dier—

Who'd fit in the wars,— a free vol - un - teer,—

5 5-6

For melodic relationship cf. \*\*BSO 230, No. 103 and JFSS (1905-6) 9, first two measures, general melodic line, with ours. This holds likewise true for all the other versions.

Scale: Mode III. Tonal Center: c. Structure: abb<sup>1</sup>a<sup>1</sup> (2,2,2,2). The tonal center is the lowest tone.

## A(1)

'One Morning in May.' Anonymous contribution without date or place. There are slight melodic as well as metrical differences in this recording which are given under variations. In spite of the very strong similarity to the Miller version, it can be observed here what a rhythmical alteration can do to a tune. This melody assumes a sort of restless driving quality. There is a slight difference between the MS score and the recording. The melodic line, measure 6 (in the score 3/8, measures 11-12) is a-c-a instead of g-c-a as in the score, and rhythmically, the quarter g and dotted eighth c in the score is found in the recording as given below. The "who has" of the text requires two sixteenth notes instead of the one in the score. Almost the entire tune is identical with that of G-16.

F-14

One— morn-ing, one morn-ing, one morn-ing in May I

spied a fair cou - ple a - mak - ing their way; But

one were a la - dy and the oth - er a sol - dier

Who had fought in the wars,— a— free vol - un - teer.



For melodic relationship cf. \*\*\*OFS 1 269, No. 58E. Our first two measures are identical with all that is given there.

Scale: Hexatonic (4). Tonal Center: c. Structure: abb<sup>1</sup>a<sup>1</sup> (2,2,2,2). The tonal center is the lowest tone.

C

'One Morning in May.' Collected by Dr. W. Amos Abrams at Boone, Watauga county, September 1937. No singer given. In one stanza, the first two measures are repeated before continuing; in another, measures 3-4 are repeated. This tune is closely related to the Miller version (13A) as well as the anonymous version, 13A(1). It is interesting to observe what can happen to a melody at the hands of various singers.

F-15



For melodic relationship cf. \*\*As 136A, beginning and ending.  
Scale: Mode III. Tonal Center: c. Structure: abb<sup>1</sup>a<sup>1</sup> (2,2,2,2). The tonal center is the lowest tone.

## D

'One Morning in May.' Sung by Miss Lizzie Fincher. Recorded at Monroe, Union county in 1922. Both this and the following version, in their initial measures, show some relationship with the preceding tunes. Between themselves there is additional similarity in the endings. The ms score and the recording differ in one slight detail: the third beat of measure five is d" in the recording and c" in the ms score.

F-16

One morn-ing, one morn-ing, one morn-ing in May I  
 spied a fair cou-ple a-wan-d'ring a-way;  
 One was a la-dy as—fair as could be, The  
 oth-er was a sol-dier and a brave lad was-he.

For melodic relationship cf. \*\*OFS I 266, No. 58A and SharpK II 193, No. 145C; \*SFLQ II 154.

Scale: Hexatonic (4). Tonal Center: c. Structure: abb<sup>1</sup>a<sup>1</sup> (2,2,2,2). Every phrase cadences on I. The tonal center is the lowest tone.

## E

'One Morning.' Set down by Owen Wister, June 7, 1915, no place given. Excepting one evident error of omission on the part of the copyist, the anonymous version as given on ms score 197 is identical with that of another ms giving Owen Wister as the author. The latter version, according to a note by Dr. Newman I. White, was discovered among old papers, but "too late for cataloguing." The note also states: "Not of N.C. provenience." This, no doubt, refers to the text of that version. The other version spoken of above was catalogued and the source given as anonymous. The only text given is that of the beginning: "Good morning, good morning." This is the second stanza of version A as given in III 24. As the handwriting in both ms scores is definitely that of two different copyists, the mystery deepens when we consider the fact that both melodies were noted in the key of A (here transposed) and show a tempo indication of Allegretto. The text of both, as stated above, is different. This would eliminate the assumption that one is merely a copy of the other. One more factor. There is another version by Miss Lizzie Fincher (13D), the first two measures of which are identical with those of

this version (13E) and closely related to the two remaining versions. Still two more factors must be mentioned. The structures of all five versions are identical, and melodically (excepting the Owen Wister version), the second and last measures are identical in all.

F-17



'Good mor - row, good mor - row, good mor - row,' said she. 'And  
where are you go - ing, fair la - dy?' said he. 'I am  
go - ing to the bank, to the bank of Lo lee For to  
see the wa - ter glid - ing, hear the night - in - gale sing, For to  
see the wa - ter glid - ing, hear the night - in - gale sing.'

For melodic relationship cf. \*\*\*SFLQ II 154; \*\*OFS I 266, No. 58A, first six measures; BSO 230, No. 103 and BSM 241, No. D.

Scale: Hexachordal. Tonal Center: c. Structure:  $abb^1a^1a^2 (2,2,2,2,2) = abb^1a^1 (2,2,2,4)$ . The tonal center is the lowest tone.

14

No, Sir

B

'No, Sir.' Sung by Jessie Hauser of Pfafftown, Forsyth county. Recorded at Durham, July 26, 1923. In the basic melodic outline all three versions F-18, F-19, and F-20 are alike. F-19 is the only one that does not repeat the phrase of the chorus.



No, ———— sir.

These are the actual sounds produced while the singer states an emphatic "No" in the fourth measure of the chorus.



Scale: Heptachordal. Tonal Center: c. Structure: abacd (2,2,2,2,6) = aa<sup>1</sup>b (4,4,6) = mm<sup>1</sup>n = bar. The tonal center is the lowest tone.

## D

'No, Sir.' Sung by Miss Aura Holton. Recorded at Durham in 1921 or 1922. First two measures remind one of 'Last Rose of Summer.'

F-20

Tell me why, oh tell me tru - ly, Tell me  
 why you scorn me so. That each time I ask a  
 ques - tion, You al - ways an - swer No?"  
 No, sir, no, sir, no, sir, no, sir.

For melodic relationship cf. \*OFS III 104, No. 385.

Scale: Heptachordal. Tonal Center: c. Structure: abacd (2,2,2,2,8) = aa<sup>1</sup>bb (4,4,4,4). The tonal center is the lowest tone.

## 17

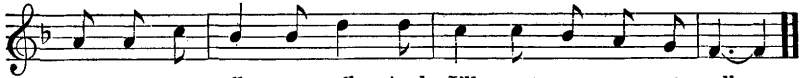
## I WOULDN'T MARRY

## H

'I'm Determined to Be an Old Maid.' Sung by Mrs. Ewart Wilson. Recorded at Pensacola, Yancey county, in 1929. The ms score taken down by Miss Vivian Blackstock as mentioned in III 32H, could not be found. The tune for the stanza also serves for the chorus. For additional varied text cf. FSF 156-7.

F-21

I'll not mar - ry a man that's rich, For  
 he'll get drunk and fall in a ditch; So I'll not



mar - ry at all, at all, And I'll not mar - ry at all.—

For melodic relationship cf. \*\*\*Texas FS 218, measures 4-8; \*\*DD 160, first and last two measures.

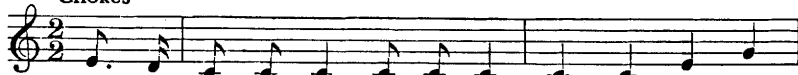
Scale: Hexachordal, plagal. Tonal Center: f. Structure: abcd (2,2,2,2).

## L

'I'm Determined to Be an Old Maid.' Reported by Mrs. Sutton as heard at Lenoir, Caldwell county, in 1917. Name of singer not given. This version gives only the melody for the chorus. No additional tune is given for the stanza, but the latter can be sung to the melody of the chorus. The score given below represents a revision of the ms score. In the original, the first c in the second measure was a dotted half-note. Thus, not only the textual rhyme of "shade" and "maid" came on a different beat in their respective measures, but also the melodic correspondence of measures 1, 3 and 5 was obliterated. Having said this much, it was not deemed necessary to place a hold above the c which was shortened in the process.

F-22

## CHORUS



I'm de - ter-mined to be an old maid; I'll take my



stool and rest in the shade, And I'll not mar - ry a -



tall, a - tall, And I'll not mar - ry a - tall.

Scale: Tetratonic (4). Tonal Center: c. Structure: aa<sup>1</sup>a<sup>2</sup>b (2,2,2,2).

## M

'An Old Man.' Sung by Mrs. Ephraim Stamey. Recorded at Altamont, Avery county, July 14, 1940. Also called 'The Old Man.' Our first stanza is the third as given in III 34M. Our second is the first, but altered, our third is the fourth as given there.

F-23



3. I'd rath - er mar - ry a young man With for - ty

cows to— milk Than to mar - ry a old man With  
 skin in sat - in and silk. The old man, the old man,  
 The old man he is gray, The young man's heart is  
 full of love. Get a - way, old man, get a - way.

6 11 14-15

For melodic relationship cf. \*BSSM 420, first measure and our first two.

Scale: Hexatonic (4), plagal. Tonal Center: g. Structure: aa<sup>1</sup>bb<sup>1</sup>a<sup>2</sup>a<sup>3</sup>ab<sup>1</sup> (2,2,2,2,2,2,2,2) = abaa<sup>1</sup>b<sup>1</sup> (4,4,4,2,2). The a<sup>1</sup> and b<sup>1</sup> represent the first two measures of a and the last two measures of b respectively.

2nd stanza (first in 17M, but altered) :

I'd rather marry a young man,  
 I tell you the reason why:  
 His face is never . . . . .,  
 His chin is always dry.

3rd stanza (4th in 17M) :

The old man he comes poking in,  
 'I'm tired of my life';  
 The young man he comes skipping in,  
 'Come kiss me, my dear wife.'

0

'Old Maid's Song.' Sung by Alexander Tugman. Recorded at Todd, Ashe county, in 1922. The notation of the ms score was changed from 4/4 to 2/2 This tune will also fit the text of 'I Won't Marry at All' (17J) by the same singer. Compare the beginning with that of the anonymous version (17L). The first two measures are the same as in the song 'Oh, it Ain't Gonna Rain No Mo'.'

I'll not mar - ry a man that's young, For he'll

F-24

give me a piece of his tongue; And— I'll not mar-ry a -

tall, a - tall, And I'll not mar-ry a - tall.

Scale: Mode III. Tonal Center: e-flat. Structure: abcd (2,2,2,2). The tonal center is the lowest tone.

## R

'I Wouldn't Marry.' Contributed by Thomas Smith of Zionville, Watauga county, in 1915. Singer's name is not given. The notation of the ms score has been changed from 4/4 to 2/2. The text in the fifth measure is missing. For an additional text cf. SharpK II 381, No. 272. The beginning somewhat resembles that of version 17M.

F-25

I would not mar-ry an old— man, And I'll

tell you the rea - son why: His nose is nev - er

- - - His shoes is nev - er dry. A sol - dier boy, a

sol - dier boy, A sol - dier boy for me. If

ev - er I get mar - ried A sol - dier's bride I'll be.

For melodic relationship cf. \*BSSM 420, No. 174, first two measures; SharpK II 381, No. 272, melodic line of first two measures of chorus.

Scale: Heptachordal, plagal. Tonal Center: g. Structure: aa<sup>1</sup>ba<sup>1</sup>cd (2,2,2,2,4,4) = Reprisebar + strophe.

## 19

## WHEN I WAS SINGLE

## I

'I Wish I Was Single Again.' Sung by Miss Jewell Robbins. Recorded at Pekin, Montgomery county, in 1922. Cf. remarks to F-27.

F-26

I mar-ried a wife,- a - ha— I mar-ried a  
 wife a - ha— I mar-ried a wife, the bane of my life,  
 And I wish I was sin - gle a - gain.— I  
 wish I was sin - gle a - gain,— I wish I was  
 sin - gle a - gain;— When I was sin - gle my  
 pock-ets did jin - gle, I wish I was sin - gle a - gain.—

For melodic relationship cf. \*\*\*PTFLS, No. VI 232, first six measures; FSF 154, and OFS III 66, last four measures and chorus; \*ABFS 156 B; MemM 78, last three measures.

Scale: Heptachordal, plagal. Tonal Center: g. Structure: || : aa<sup>1</sup>bb<sup>1</sup> (2,2) : ||.

## J

'When I Was Single.' Sung by J. C. Knox. Recorded at Leland, Brunswick county, between 1922 and 1924. MS score notation has been changed from C to 2/2. The last four measures are almost identical with those of the J. Robbins version (F-26).

F-27

When I was sin - gle, oh! then, When I was  
 sin - gle, oh! then, When I was sin - gle my pock - ets would  
 jin - gle, And I wish I were sin - gle a - gain.

The musical score is written on three staves in G major (one sharp) and 2/4 time. The melody consists of eighth and quarter notes, with some triplets and slurs. The lyrics are placed below the notes. The piece ends with a double bar line.

For melodic relationship cf. \*\*\*OFS III 66, No. 365A; ABFS 156B; FSoA 77; FSF 154; Ford 327; \*\*ASb 47.

Scale: Heptachordal, plagal. Tonal Center: g. Structure: aa<sup>1</sup>bb<sup>1</sup> (2,2,2,2)

## II

### DRINK AND GAMBLING SONGS

20

#### THE DRUNKARD'S HELL

B

'Dark and Stormy Night.' Sung by Mrs. Nora Hicks. Recorded at Mast's Gap, Watauga county, September 5, 1940. The singer gave the title as 'The Drunkard's Confession.' The text is more like 20-C, however. In eight measures we have here two (full) authentic cadences. It is quite noteworthy that all three versions have basically the same rhythmic pattern, which consists of the first measure with up-beat. Closely related to F-29.

F-28

There was a dark and star-less night I saw and  
heard an awful sight. The light-ning flashed, loud  
thun-der rolled A - cross my dark, be - night - ed soul.

For melodic relationship cf. \*\*OFS II 409, No. 313, first four measures, also the ending.

Scale: Mode III, plagal. Tonal Center: g. Structure: abcd (2,2,2,2).

C

'On a Dark and Stormy Night.' Sung by Dr. I. G. Greer. Recorded at Boone, Watauga county, in 1915-16 or 1921-22. Here again we have two full or authentic cadences within eight measures. The entire song is closely related to F-30.

F-29

On a dark and storm - y night I saw and

heard an aw - ful sight. The light-nings played, loud thun-ders  
 rolled A - cross my dark, be - night - ed soul.

For melodic relationship cf. \*\*OFS II 409, No. 313.

Scale: Mode III, plagal. Tonal Center: f. Structure: abcd (2,2,2,2).

## E

'Drinking Song.' Sung by Aunt Becky Gordon. Recorded at West Asheville, Buncombe county, July 19, 1939. The beginning as well as the ending is quite similar to that of F-28, slightly less to F-29.

## F-30

'Twas on a dark and drear - y night I heard and  
 saw an aw - ful sight. The wind did blow, far down be -  
 low Where all the dy - ing drunk - ards go.

For melodic relationship cf. \*OFS II 409, No. 313.

Scale: Mode III, plagal. Tonal Center: g. Structure: abcd (2,2,2,2).

## 21

## THE DRUNKARD'S DOOM

'The Drunkard's Doom.' Sung by Dr. I. G. Greer, recorded at Boone, Watauga county, in 1915 or 1916. Compare measures 3-4 with those of F-6 and F-8; this melodic idiom seems to enjoy almost universal popularity.