

British Ballads & Folk Songs

From The **JOAN BAEZ** Songbook

DESIGN / JULES HALFANT

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folksinger, with
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chord progressions
for the guitarist
and capo-key
indications
enabling the
beginning
instrumentalist
to play along
with the
Joan Baez
recordings.
Illustrations in
color by
Eric von Schmidt.

**RYERSON
MUSIC
PUBLISHERS,
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A DIVISION OF
VANGUARD RECORDS
NEW YORK

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PHOTO/WILLIAM CLAXTON

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&
Folk
Songs

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BRITISH BALLADS AND FOLK SONGS
FROM THE JOAN BAEZ SONGBOOK

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Joan Baez

by
John M. Conly

The paramount fact about Joan Baez is beauty. She has it; she generates it; and she uses it. Lest this seem rhapsodical, be it admitted that she is a human being, with impulses, frailties, and foibles, perhaps even a little young wickedness. But the gospel is beauty.

Plainly she has no desire to appear a conventional beauty. Indeed, she dresses against any such possibility. Her admirers waggishly advert to her concert costumes as gunny sacks. They aren't, quite, but they are commonly handwoven garb, purposely shapeless, so that she seems almost a twig-legged waif, a grown-up Little Match Girl, in the spotlight. Offstage she is not in the least twiggy. She has a fine, lithe dancer's body. One has the impression that she would fence very well (as, metaphorically, against the everyday world, she does). She is vividly alert.

She is a personage, of which she is aware. Or, rather, perhaps, she may think of herself as a purpose, of which she has been given charge whether she wants it or not. She is conscious of her image. At an artist's studio, during the preparation of this book, she idly moved behind his drawing board and, half-doodling, sketched a picture (she draws very well and quickly). It was a Joan Baez. More to the point, it was a stylized Joan Baez, with tresses flowing forward over the shoulders, a young mystery. This is her image, and do not read the word in the Madison Avenue sense. It is not an image she created for any public; it is truly the image she has found, thus far, looking for Joan Baez. She offers it honestly.

She offers it, also, with love. Love and beauty are indivisible—in her singing, her living, her view of the world. There is consummate musicality in her art, but the word seems to trouble her, and she would rather call it loving.

Joan Baez is of Mexican and Scottish-Irish parentage, and her father is a rather noted scientist and educator. She has lived in a number of places, mostly cities, and has been exposed to all the education she wanted. However, folk song was her own discovery, in her late teens (remember, she is precocious). Patently it filled a want in her. She has not said this, but her work shows it (as does this book): it offered her a sort of kinship with the continuing "condition humaine," the changeless part of man's nature; the sensitivity, humor, bravery, acceptance, and shrewdness that have sustained our kind in all ages and quarters of the world—and which we need now.

Joan Baez has purveyed this, beautifully, with her voice and her presence. Now she continues the effort with this book. It would seem highly likely that anyone who buys this book already owns at least one Joan Baez record. Anyone who doesn't: buy one. However, do not try to imitate her singing. In the first place, you can't. In the second place, that is not what she offers this book for. You are supposed to discover your own way into the songs, as she did. It should be a lovely adventure.

For the Guitarist

The chord progressions indicated above the music are the chords as they sound in the key in which the arrangement is written. Following these are chords in parentheses which are the chords actually played when a capo is used to avoid the more difficult bar chords.

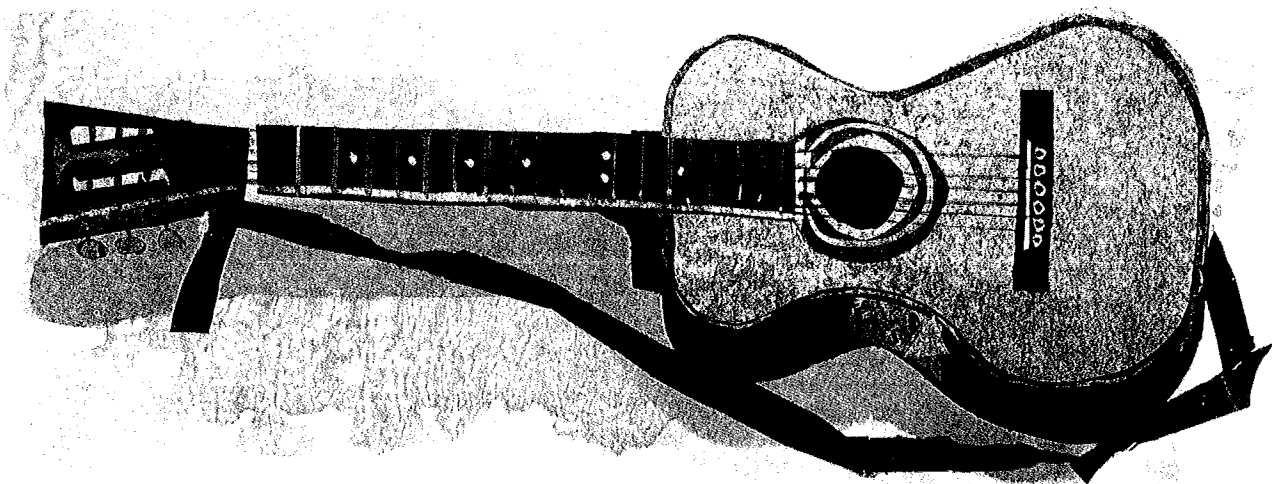
For the guitarist who wishes to play along with the Joan Baez recordings, which are often in different keys than the keys of the piano arrangements, we have supplied a legend above each song, as for example:

Key: E Capo: 4th Play: C

This means that Joan Baez sings this song in the key of E; that the capo is to be placed at the 4th fret; that the player is to finger the chords as if they were in C, but that they will actually sound in E.

Occasionally, the harmony of the piano arrangement differs from Joan Baez' guitar accompaniment. In these cases, Joan's harmony is indicated by a footnote, so that the pianist who wishes to observe her original chord progressions can do so.

The editors have refrained from suggesting any "picking" styles, preferring to leave that choice up to the guitarist.





BRITISH BALLADS AND FOLK SONGS

Part 1 - Child Ballads

Among the finest of all the folksongs in the English-speaking world are the 305 classic British ballads which Francis James Child of Harvard recognized as being truly traditional, and which he analyzed in great detail in his monumental five volume work, The English and Scottish Popular Ballads (1882-1898). These ballads are still identified by the numbers which he assigned to them and, though more than half a century has passed since his work was completed, only a few ballads have been recommended as additions to Child's canon, an indication of the degree to which Child's selections have become the standard by which all balladry is judged.

An 18th century English broadside ballad has intertwined with a 17th century traditional Scottish ballad to produce one of the dramatic gems of British balladry. Poaching, even by a nobleman, was a serious crime. His high position, however, entitled him to a death befitting his station in life. Geordie's sweetheart (or wife) pleads for his life, usually to no avail, though in at least one other version he obtains his freedom thanks to the sheer force of her character.

Geordie

KEY: F MINOR CAPO: 1ST PLAY: E MINOR (CHILD NO. 209)

Moderately

F#m(Em) *C#m(D) D(C) **A(Em or G) F#m(Em)
 As I walked out — o - ver Lon - don — bridge —

**A(Em or G) E(D) F#m(Em) **A(Em or G) E(D)
 one mist- y morn-ing ear - ly, — I o-ver- heard a fair pret-ty

C#m(Bm) D(C) A(G) C#(B7) F#m(Em) (C)
 maid — was la - ment- ing — for her Geor - die. —

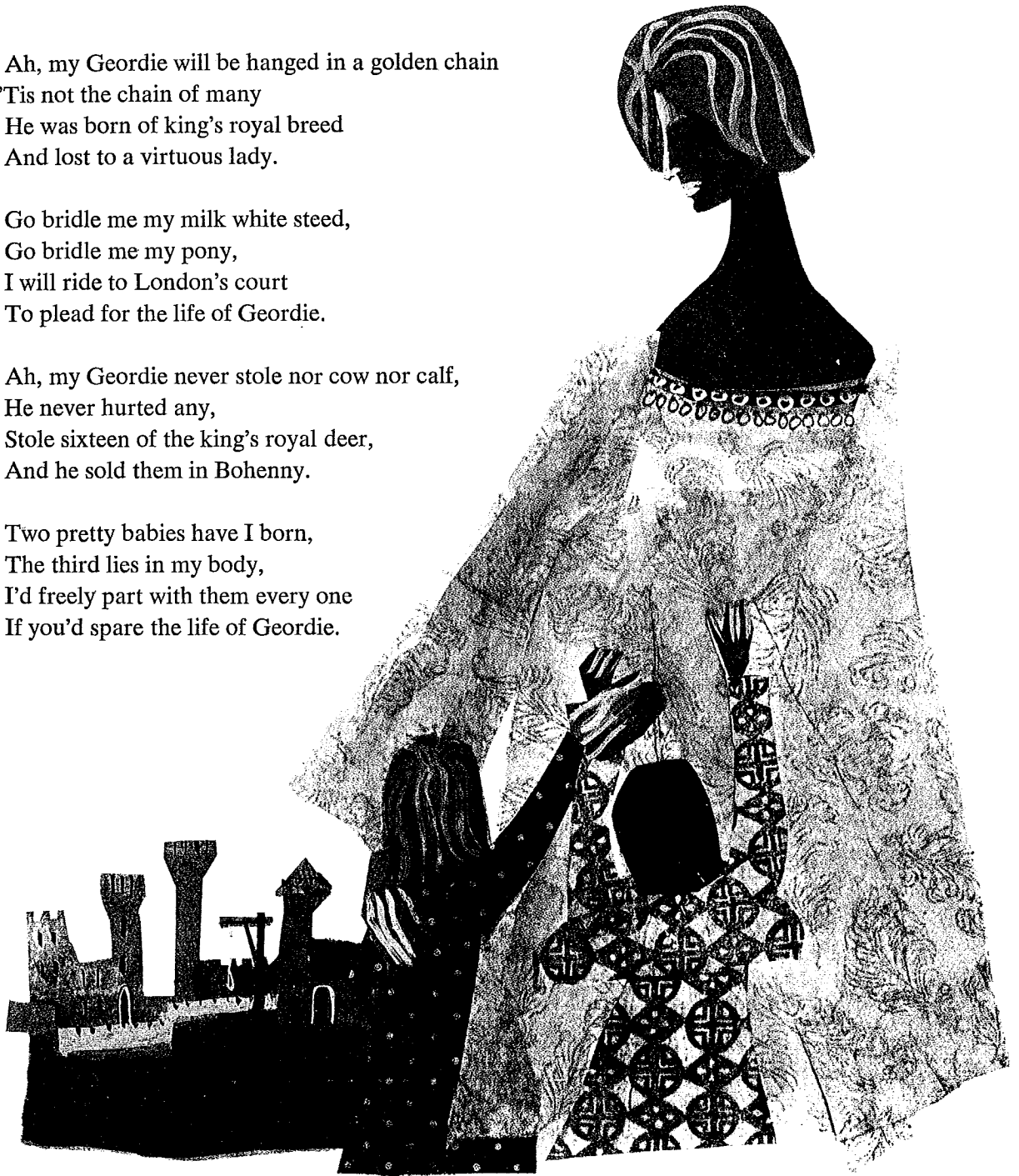
*As performed: E(D).
 **As performed: F#m(Em).

2. Ah, my Geordie will be hanged in a golden chain
'Tis not the chain of many
He was born of king's royal breed
And lost to a virtuous lady.

3. Go bridle me my milk white steed,
Go bridle me my pony,
I will ride to London's court
To plead for the life of Geordie.

4. Ah, my Geordie never stole nor cow nor calf,
He never hurted any,
Stole sixteen of the king's royal deer,
And he sold them in Bohenny.

5. Two pretty babies have I born,
The third lies in my body,
I'd freely part with them every one
If you'd spare the life of Geordie.



6. The judge looked over his left shoulder,
He said fair maid I'm sorry
He said fair maid you must be gone,
For I cannot pardon Geordie.

7. Ah, my Geordie will be hanged in a golden chain,
'Tis not the chain of many,
Stole sixteen of the king's royal deer
And he sold them in Bohenny.

Gm(Dm) A (E or C) (E) Dm(Am)

Mer - ry Scot - land there were three, ———— And they did cast

Gm(Dm)

lots which of them — should go, — should go, — should

A (C or E) (E) Dm(Am) F(C) C(G)

go, ———— And — turn rob - ber all on the salt

Dm(Am)

sea. ————

first and others | *last*

2. The lot it fell first upon Henry Martin,
The youngest of all the three,
That he should turn robber all on the salt sea, the salt sea, the salt sea,
For to maintain his two brothers and he.
3. They had not been sailing but a long Winter's night,
And part of a short Winter's day,
When he espied a stout lofty ship, lofty ship, lofty ship
Come a-bibbing down on him straight way.
4. "Hello, hello," cried Henry Martin
"What makes you sail so nigh?"
"I'm a rich merchant ship bound for fair London town, London town,
London town,
Would you please for to let me pass by?"
5. "Oh, no, oh no," cried Henry Martin,
"This thing it never could be,
For I have turned robber all on the salt sea, the salt sea, the salt sea,
For to maintain my two brothers and me."
6. "Come lower your tops'l and brail up your mizzen,
Bring your ship under my lee
Or I will give to you a full cannon ball, cannon ball, cannon ball,
And all your dear bodies drown in the salt sea."
7. "Oh no, we won't lower our lofty topsail,
Nor bring our ship under your lee
And you shan't take from us our rich merchant goods, merchant
goods, merchant goods,
Nor point our bold guns to the sea.
8. And broadside and broadside and at it they went
For fully two hours or three,
'Til Henry Martin gave to them the death shot, the death shot,
the death shot
And straight to the bottom went she.
9. Bad news, bad news to old England came,
Bad news to fair London town,
There's been a rich vessel and she's cast away, cast away, cast away,
And all of her merry men drowned.

Mary Hamilton

The ballad tale told here bears resemblance to two distinct historical occurrences: one relating to a 16th century incident in the court of Mary Queen of Scots, and the other to an affair in the court of Russia's Czar Peter in the 18th century. At this late date, however, oral tradition has altered the story too greatly to pinpoint the exact incident on which the ballad might have been based. The long circumstantial version given here does not have much currency today among traditional singers; all that usually remains is a lyric lament in which Mary Hamilton makes a farewell speech without any explanation of why she is being punished.

KEY: B CAPO: 2ND PLAY: A

(CHILD NO. 173)



Quite moderately

D(A)

Word is to the

Bm (F#m or D) *A(A) D(A)

kit - chen gone And word is to the

A7 (E) G (D) D (A)

hall, And word is up to Mad - am the -

Bm (F#m) D (A) **G (E) A7 (E) D (A) 2nd and others

Queen And that's the worst of all,

*As performed: D(A).
 **As performed: A7(E) through measure.

1st verse only

That Mar - - y Ham-il - ton's borne a - -

babe to the high - est Stu-art of all.

2. "Arise, arise, Mary Hamilton,
Arise and tell to me,
What thou hast done with thy wee babe
I saw and heard weep by thee?"

3. "I put him in a tiny boat,
And cast him out to sea,
That he might sink or he might swim,
But he'd never come back to me."

4. "Arise, arise, Mary Hamilton,
Arise and come with me;
There is a wedding in Glasgow town,
This night we'll go and see."

5. She put not on her robes of black,
Nor her robes of brown,
But she put on her robes of white,
To ride into Glasgow town.

6. And as she rode into Glasgow town,
The city for to see,
The bailiff's wife and the provost's wife
Cried, "Ach, and alas for thee."

7. "Ah, you need not weep for me," she cried,
"You need not weep for me;
For had I not slain my own wee babe,
This death I would not dee."

8. "Ah, little did my mother think
When first she cradled me,
The lands I was to travel in,
And the death I was to dee."

9. "Last night I washed the Queen's feet,
And put the gold in her hair,
And the only reward I find for this,
The gallows to be my share."

10. "Cast off, cast off my gown," she cried,
"But let my petticoat be,
And tie a napkin 'round my face;
The gallows I would not see."

11. Then by and come the King himself,
Looked up with a pitiful eye,
"Come down, come down, Mary Hamilton,
Tonight, you'll dine with me."

12. "Ah, hold your tongue, my sovereign liege,
And let your folly be;
For if you'd a mind to save my life,
You'd never have shamed me here."

13. "Last night there were four Marys,
Tonight there'll be but three,
There was Mary Beaton, and Mary Seton,
And Mary Carmichael, and me."

"The Great Silkie of Sule Skerry" is one of numerous tales of the 'Sillies,' or seafolk, known to the inhabitants of the Orkney Islands and the Hebrides. These enchanted creatures dwell in the depth of the sea, occasionally doffing their seal skins to pass on land as mortal men. Legend has it that they then accept human partners, and some families on the islands actually trace their ancestry to such marriages. In more complete versions of the ballad the Silkie's forecast of the death of himself and his son (stanzas 5 and 6) eventually come to pass. The tune is by Dr. James Waters of Columbia University.

Silkie

KEY: D

CAPO: NONE

PLAY: D

(CHILD NO. 113)

Moderately

G(D) F(C) G(D)

p

G(D) F(C) G(D)

An earth - ly nurse — sits and sings, And

Pedal simile

F(C) G(D)

Aye, she sings by li - ly — wean, And

C(G) G(D) F(C) G(D) F(C) Am(Em)

lit-tle ken I my bairn's fath - er, Far less the land

Dm (Am) G(D) *F G

— where he dwells in. —

*As performed: G(D) to end.

2. For he came one night to her bed feet,
And a grumbly guest, I'm sure was he,
Saying "Here am I, thy bairn's father,
Although I be not comely."
3. "I am a man upon the land,
I am a silkie on the sea,
And when I'm far and far frae land,
My home it is in Sule Skerrie."
4. And he had ta'en a purse of gold
And he had placed it upon her knee,
Saying, "Give to me my little young son,
And take thee up thy nurse's fee."
5. "And it shall come to pass on a summer's day,
When the sun shines bright on every stane,
I'll come and fetch my little young son,
And teach him how to swim the faem."
6. "And ye shall marry a gunner good,
And a right fine gunner I'm sure he'll be,
And the very first shot that e'er he shoots
Will kill both my young son and me."



This is without doubt the best known and most widely sung of all British traditional ballads, both in the Old World and in America. Most variants strongly resemble one another, undoubtedly due to the frequent publication of this ballad in songsters, chapbooks, penny garlands and on broadsides from the 17th century on.

Barbara Allen

KEY: B CAPO: 2ND PLAY: A

(CHILD NO. 84)

Moderately

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The lyrics are: "Twas in the merry month of May, When green buds all were swell-in', Sweet William on his death bed lay for the love of". Chords are indicated above the vocal line: D(A), A(E), D(A), G(D), D(A), D7(A), G(D), D(A), Bm(F#m), and D(A). The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand.

D(A) A(E) D(A)

"Twas in the mer - ry month of May, When green buds

G(D) D(A) D7(A)

all were swell - in', Sweet Wil - liam

G(D) D(A) Bm(F#m) D(A)

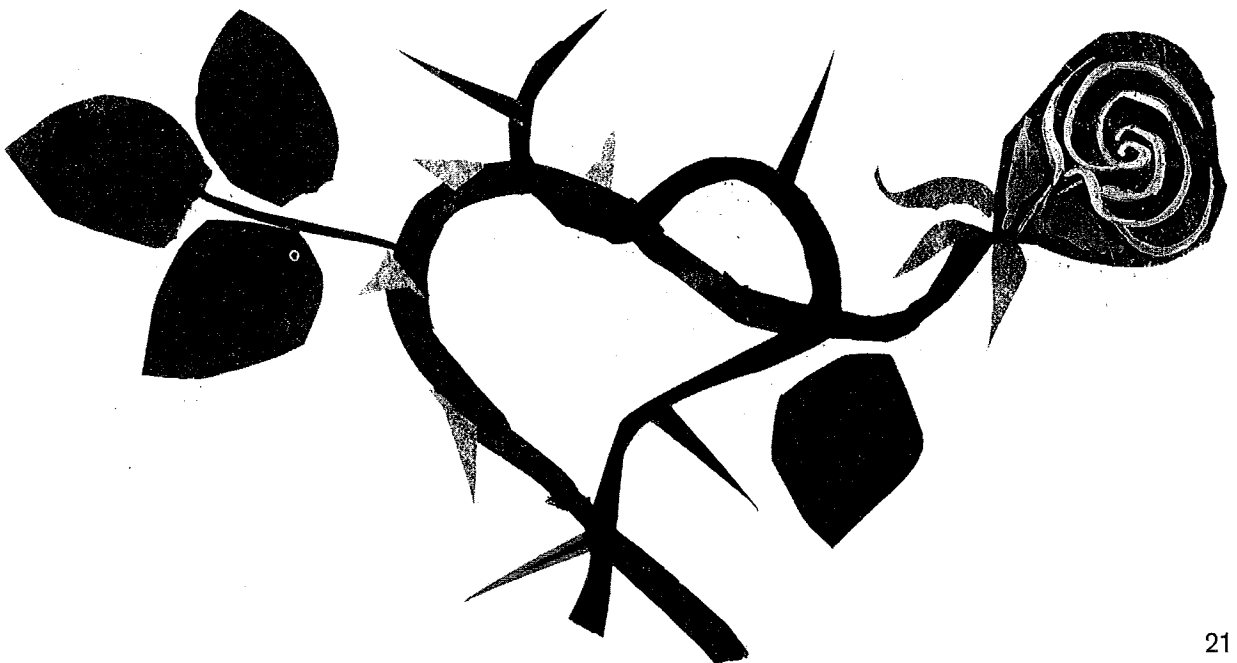
on his death bed lay for the love of

A7(E) D(A)

Bar - bara Al - len.

The musical score is for the song 'Barbara Allen'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line starts with a half note 'Bar' and a quarter note 'bara' in the first measure, followed by a half note 'Al' and a quarter note 'len.' in the second measure. The piano accompaniment consists of a treble and bass clef. The treble clef part has a melody that follows the vocal line, while the bass clef part provides a harmonic accompaniment with chords and moving lines.

2. He sent his servant to the town,
To the place where she was dwellin',
Saying, "You must come to my master dear,
If your name be Barb'ry Allen."
3. So, slowly, slowly she got up,
And slowly she drew nigh him,
And the only words to him did say,
"Young man, I think you're dyin'."
4. He turned his face unto the wall,
And death was in him wellin',
"Good-bye, good-bye to my friends all,
Be good to Barb'ry Allen."
5. When he was dead and laid in grave,
She heard the death bells knellin',
And every stroke to her did say:
"Hard-hearted Barb'ry Allen."
6. "Oh mother, oh mother, go dig my grave,
Make it both long and narrow;
Sweet William died of love for me,
And I will die of sorrow."
7. "And father, oh father, go dig my grave,
Make it both long and narrow,
Sweet William died on yesterday,
And I will die tomorrow."
8. Barb'ry Allen was buried in the old church-yard,
Sweet William was buried beside her;
Out of Sweet William's heart there grew a rose,
Out of Barb'ry Allen's, a briar.
9. They grew and grew in the old church-yard,
'Til they could grow no higher;
At the end they formed a true lovers' knot,
And the rose grew 'round the briar.



Aside from its exquisite poetry and music, this ballad is notable for its exhibition of the universal popular belief that excessive grief on the part of mourners disturbs the peace of the dead. Most of the verses of "The Unquiet Grave" can be found in other ballads and folk lyrics, suggesting the possibility that what we have here is only a fragment of a longer ballad still undiscovered. But in its few short verses it presents a compelling and highly dramatic vignette of love, death and grief.

The Unquiet Grave

KEY: C CAPO: NONE PLAY: C

(CHILD NO. 78)

Moderately

C (G+F)

Cold

pp

F(F, etc.) C F C G⁷ C

blows the wind to my true love,

p

*Am **Em **Dm G

And gent - ly drops the rain.

*As performed: C.
 **As performed: G⁷ throughout.

G⁷ *Am F C
 I've nev - er had but one true
 love, And in green - wood
 he lies slain. *last time only*

2. I'll do as much for my true love,
 As any young girl may,
 I'll sit and mourn all on his grave,
 For twelve months and a day.

3. And when twelve months and a day was passed,
 The ghost did rise and speak,
 "Why sittest thou all on my grave
 And will not let me sleep?"

4. "Go fetch me water from the desert,
 And blood from out the stone,
 Go fetch me milk from a fair maid's breast
 That young man never has known."

5. "My breast it is as cold as clay,
 My breath is earthly strong,
 And if you kiss my cold clay lips
 Your days they won't be long."

6. "How oft on yonder grave, sweetheart,
 Where we were wont to walk,
 The fairest flower that e'er I saw
 Has withered to a stalk."

7. "When will we meet again, sweetheart,
 When will we meet again?"
 "When the Autumn leaves that fall from the trees
 Are green and spring up again."

This is one of the most popular of English religious folk ballads. Its tale derives from the Pseudo-Matthew gospel, and in medieval times was frequently dramatized in folk plays and mystery pageants including, among others, those performed by the Grey Friars in Coventry. Fuller versions of the ballad sometimes contain predictions of Jesus' birth, death and resurrection.

The Cherry Tree Carol

KEY: D CAPO: NONE; TUNE 6TH STRING TO D PLAY: D (CHILD NO. 54)

Moderately

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano part is marked *mf* (mezzo-forte). The lyrics are: "When Joseph was an old man, An old man was he, He married Virgin Mary, The Queen of Galilee, He married Virgin". Chord symbols are placed above the vocal line: F(D) for the first system; C7(A), *Dm(G), and F(D) for the second system; and A7(F#) and Bb(G) for the third system. The piano accompaniment features a simple harmonic accompaniment with a steady bass line and chords that support the melody.

*As performed: Bb(G).

F(D) C7(A) F(D)

Mar - y, The Queen of Ga - li - lee.

2. Joseph and Mary walked through an orchard green,
There were berries and cherries as thick as might be seen,
There were berries and cherries as thick as might be seen.
3. And Mary spoke to Joseph, so meek and so mild,
"Joseph gather me some cherries, for I am with child,
Joseph gather me some cherries, for I am with child."
4. And Joseph flew in anger, in anger flew he,
"Let the father of the baby gather cherries for thee,
Let the father of the baby gather cherries for thee."
5. Then up spoke baby Jesus from in Mary's womb,
"Bend down the tallest tree that my mother might have some,
Bend down the tallest tree that my mother might have some."
6. And bent down the tallest branch 'til it touched Mary's hand,
Cried she, "Oh, look thou Joseph, I have cherries by command,"
Cried she, "Oh, look thou Joseph, I have cherries by command."



This is one of the best of the American versions of "The Wife of Usher's Well," a remarkable ballad on the theme of persistent grief and tears disturbing the sleep of the dead. The children have been sent away to learn magic (grammaree), a point rarely recognized by the folk who sing the ballad. The children's death and their mother's prayer for their return culminates in their ghostly visit to warn her of the effect of her mourning. In most American versions of the Child ballads supernatural motifs disappear, except where, as in the case of "Lady Gay," there are religious overtones to the ballad tale.

Lady Gay

KEY: E \flat

CAPO: 3RD

PLAY: C

(CHILD NO. 79)

Moderately

E \flat (C) Cm (Am)

There was a La - - - dy and a La - dy Gay, _____

mf

E \flat (C)

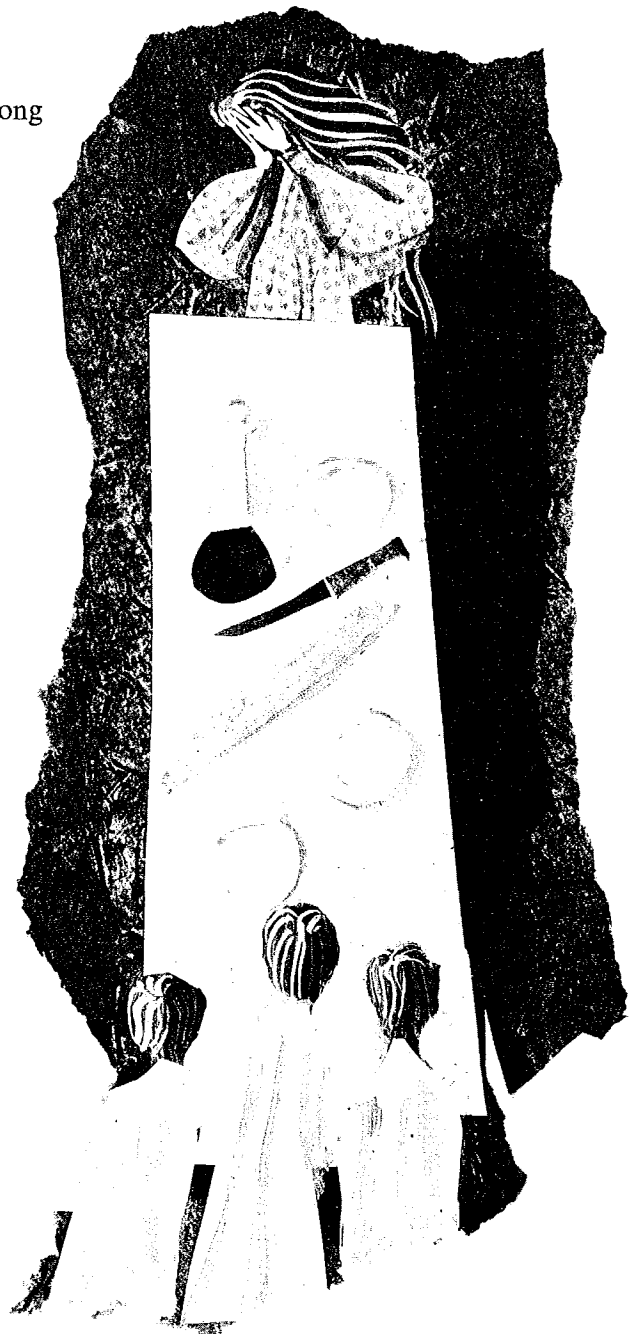
— Of — child - ren she had three, _____ She sent them a - way _____

— to the North Coun - tree _____ To learn their

Cm (Am) *first and others* *last*

gram - ma - ree.

2. They'd not been gone but a very short time,
Scarcely three weeks and a day,
When death, cruel death, came harkening along
And stole those babes away.
3. "There is a King in Heaven", she cried,
"A King of third degree
Send back, send back my three little babes,
This night send them back to me."
4. She made a bed in the uppermost room,
On it she put a white sheet,
And over the top a golden spread
That they much better might sleep.
5. "Take it off, take it off," cried the older one,
"Take it off, take it off," cried he,
"For what's to become
of this wide wicked world
Since sin has first begun."
6. She set a table of linen fine,
On it she placed bread and wine,
"Come eat, come drink, my three little babes
Come eat, come drink of mine."
7. "We want none of your bread, mother,
Neither do we want your wine,
For yonder stands our Savior dear,
To Him we must resign."
8. "Green grass is over our heads, mother,
Cold clay is over our feet,
And every tear you shed for us,
It wets our winding-sheet."



Child's title for this ballad, "James Harris, or the Daemon Lover," indicates the supernatural status of the returning lover, a point which is usually rationalized or eliminated in most American versions. In this fine version, however, the demonic character of the suitor is alluded to in the dramatic closing verses. Next to "Barbara Allen," this is probably the most popular of the Child ballads performed in American tradition.

House Carpenter

KEY: C MINOR CAPO: 3RD PLAY: A MINOR (CHILD NO. 243)

Moderately

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is C minor (one flat) and the time signature is common time (C). The tempo is marked 'Moderately'. The piano part includes dynamic markings such as *p* and *smoothly flowing*, and articulation like accents (*˘*) and slurs. The lyrics are: "Well met, well met, my own true love, Well met, well met," cried he, "I've just re-turned from the salt, salt sea, All for the love of thee."

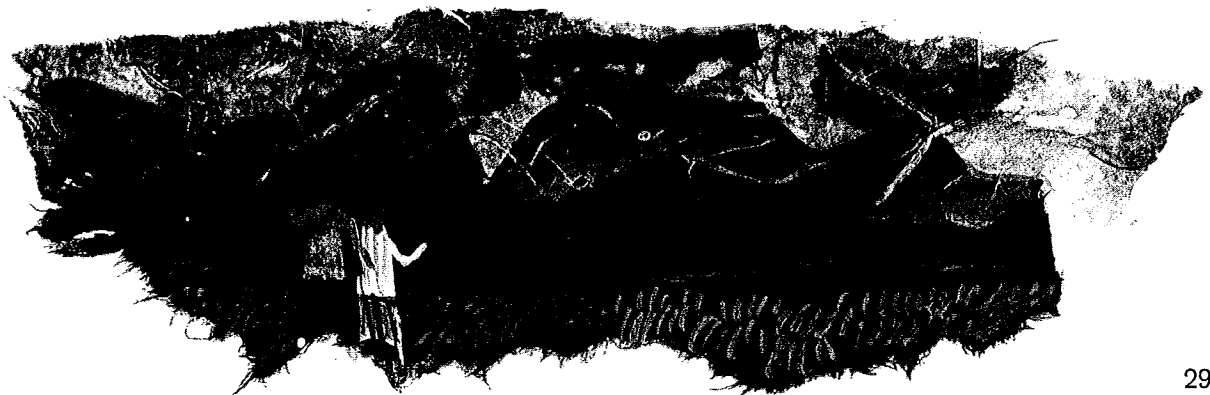
System 1: Chords: Dm(Am), C(G), Dm(Am). Lyrics: "Well met, well met, my own true love,"

System 2: Chords: C(G), Dm(Am), F(C). Lyrics: Well met, well met," cried he, "I've just re-turned from the

System 3: Chords: C(G), Am(Em), *Bb(Am), C(G or E), Dm(Am). Lyrics: salt, salt sea, All for the love of thee."

*As performed: Dm(Am).

2. "I could have married the king's daughter, dear,
She would have married me,
But I have forsaken her crowns of gold
All for the love of thee."
3. "Well, if you could have married the king's
daughter, dear,
I'm sure you are to blame,
For I am married to a house carpenter,
I find him a nice young man."
4. "Ah, will you forsake your house carpenter,
And go along with me,
I'll take you where the grass grows green,
By the banks of the salt, salt sea."
5. "Well, if I should forsake my house carpenter,
And go along with thee,
What have you got to maintain me on
And keep me from poverty."
6. "Six ships, six ships all out on the sea,
Seven more upon dry land,
One hundred and ten all brave sailor men,
Will be at your command."
7. She picked up her own wee babe,
And kisses gave him three,
Said, "Stay right here with my house carpenter,
And keep him good company."
8. Then she putted on her rich attire,
So glorious to behold,
And as she trod along her way,
She shone like the glittering gold.
9. Well they'd not been gone but about
two weeks,
I know it was not three,
When this fair lady began to weep,
She wept most bitterly.
10. "Ah, why do you weep, my fair young maid,
Weep you for your golden store
Or do you weep for your house carpenter,
Who never you shall see any more."
11. "I do not weep for my house carpenter
Or for any golden store,
I do weep for my own wee babe
Who never I shall see any more."
12. Well, they'd not been gone but
about three weeks,
I'm sure it was not four,
Our gallant ship sprang a leak and sank,
Never to rise any more.
13. One time 'round spun our gallant ship
Two times 'round spun she,
Three times around spun our gallant ship
And sank to the bottom of the sea.
14. "What hills, what hills are those, my love,
That rise so fair and high?"
"Those are the hills of Heaven my love,
But not for you and I."
15. "And what hills, what hills are those,
my love,
Those hills so dark and low?"
"Those are the hills of Hell, my love,
Where you and I must go."



This dramatic ballad traces back to at least the beginning of the 17th century in Britain, but has proven more popular in this country than in the Old World. Its tale of adultery and the gruesome revenge which follows has struck a responsive note in the New World wherever Puritan and Calvinist precepts hold sway, undoubtedly accounting for its widespread popularity in this country despite its great length.

Matty Groves

KEY: B \flat MINOR

CAPO: 1ST

PLAY: A MINOR

(CHILD NO. 81)

Moderately and freely

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B \flat minor (one sharp, F#) and the time signature is 3/4. The tempo/mood is 'Moderately and freely'. Chord markings are placed above the vocal line. The lyrics are written below the vocal line.

System 1: Chords: Bm(Am), Em(Dm), Bm(Am). Lyrics: Hi - ho, hi - ho, ho - li - day, the best day of the

System 2: Chords: F#(E), Bm(Am), Em(Dm), Bm(Am). Lyrics: year, Lit-tle Mat - ty Groves to church did go some ho - ly words to

System 3: Chords: F# \flat (E), *G(Am), *Em(E) F#(E), **Bm(Am). Lyrics: hear, some ho - ly words - to hear.

*As performed: Bm(Am), F#(E).

**For some verses: Em(Dm) passing through Bm(Am) and F#(E) to Bm(Am).

2. He spied three ladies dressed in black,
As they came into view,
Lord Arlen's wife was gaily clad,
A flower among the few, a flower among the few.
3. She tripped up to Matty Groves,
Her eyes so low cast down,
Saying, "Pray, oh, pray come with me stay,
As you pass through the town, as you pass through the town."
4. "I cannot go, I dare not go,
I fear 'twould cost my life,
For I see by the little ring you wear,
You are Lord Arlen's wife, you're the great Lord Arlen's wife."
5. "This may be false, this may be true,
I can't deny it all,
Lord Arlen's gone to consecrate
King Henry at Whitehall, King Henry at Whitehall."
6. "Oh, pray, oh pray come with me stay,
I'll hide thee out of sight,
I'll serve you there beyond compare,
And sleep with you the night, and sleep with you the night."
7. Her little page did listen well,
To all that they did say,
And ere the sun could rise again
He quickly sped away, he quickly sped away.
8. And he did run the Kings' highway,
He swam across the tide,
He ne'er did stop until he came
To the great Lord Arlen's side, to the great Lord Arlen's side.
9. "What news, what news, my bully boy,
What news brings you to me,
My castle burned, my tenants robbed,
My lady with baby, my lady with baby?"
10. "No harm has come your house and land,"
The little page did say,
"But Matty Groves is bedded up
With your fair lady gay, with your fair lady gay."
11. Lord Arlen called his merry men,
He bade them with him go,
He bade them ne'er a word to speak,
And ne'er a horn to blow, and ne'er a horn to blow.

12. But among Lord Arlen's merry men
Was one who wished no ill,
And the bravest lad in all the crew
Blew his horn so loud and shrill, blew his horn so loud and shrill.
13. "What's this, what's this," cried Matty Groves,
"What's this that I do hear?
It must be Lord Arlen's merry men,
The ones that I do fear, the ones that I do fear."
14. "Lie down, lie down, little Matty Groves,
And keep my back from cold,
It's only Lord Arlen's merry men
A-callin' the sheep to fold, a-callin' the sheep to fold."
15. Little Matty Groves he did lie down,
He took a nap asleep,
And when he woke Lord Arlen was
A-standing at his feet, a-standing at his feet.
16. "How now, how now, my bully boy,
And how do you like my sheets?
And how do you like my fair young bride
Who lies in your arms asleep, who lies in your arms asleep?"
17. "Ah, it's very well I like your bed,
And it's fine I like your sheets,
But it's best I like your fair young bride
Who lies in my arms asleep, who lies in my arms asleep."
18. "Rise up, rise up, little Matty Groves,
As fast as e'er you can;
In England it shall ne'er be said
I slew a sleeping man, I slew a sleeping man."
19. And the firstest stroke little Matty struck,
He hurt Lord Arlen sore,
But the nextest stroke Lord Arlen struck,
Little Matty struck no more, little Matty struck no more.
20. "Rise up, rise up, my gay young bride,
Draw on your pretty clothes,
Now tell me do you like me best
Or like you Matty Groves, or the dying Matty Groves?"
21. She picked up Matty's dying head,
She kissed from cheek to chin,
Said, "It's Matty Groves I'd rather have
Than Arlen and all his kin, than Arlen and all his kin."
22. "Ah, woe is me and woe is thee,
Why stayed you not your hand?
For you have killed the fairest lad
In all of England, in all of England."



BRITISH BALLADS AND FOLK SONGS

Part 2 - Broadside Ballads

Almost from the inception of printing, ballad and song materials were published on one side of single sheets of paper of various sizes and sold for a few pennies by street singers and hawkers at country fairs and on the streets of towns and cities throughout Europe, and later in the New World as well. Taking their name from those song sheets which were wider than they were long, the ballads which appeared on them became known as 'broadside' ballads. The artistry of these compositions was generally of a lower order than those of the older traditional ballads, many of them being the work of hack scribes in the employ of the printers. But the ballad sheets helped to wing these songs on their way into oral circulation, in the course of which many were smoothed out and changed from journalistic dross to minor oral masterpieces.

The ballad scholar, Malcolm G. Laws, Jr., has classified many of the non-Child ballads found in America, and the numbers which appear after the titles are those which he has assigned to ballads given here.

The rejected suitor who in turn rejects his false lover when she finally calls for him is a popular theme in traditional and broadside balladry, and numerous different versifications have been collected from traditional singers on both sides of the Atlantic Ocean. This is one of the best of them, uncomplicated by the introduction of other themes.

Once I Knew a Pretty Girl

KEY: E MINOR

CAPO: NONE

PLAY: E MINOR

(LAWS P 10)



Slow and very free

Gm(Em) Cm(Am)

1. Once I knew a pret-ty girl — I loved her as my life — I'd

Gm(Em) Bb(6) D7(B7)

glad - ly give my heart and hand — to make her — my

* Gm(B⁷) Gm(Em) D⁷(B⁷) Gm(Em)

wife, Oh, _____ to make her my_ wife.

a tempo, moderately 2nd and subsequent verses.

Gm(Em)

2. She took me by the hand,

Cm(Am)

She led me_ to the door, She

Pedal simile

Gm(Em) D(B⁷)

put her arms_ a - round me say - ing "Please don't come no

*As performed: D⁷(B⁷).

Gm(Em)

more, Oh, _____

D⁷(B⁷) Gm(Em)

please _____ come no more." _____

3. Well, I'd not been gone but about six months,
 When she did complain,
 And she wrote me a letter,
 Saying, "Please come back again,
 Ooh, please come again."

5. So come all ye young lovers,
 Take a warning from me,
 And never place your affections
 On a green growin' tree,
 Ooh, on a green growin' tree.

4. And I wrote her an answer,
 Just for to let her know,
 That no young man should venture,
 Where once he could not go,
 Ooh, where once he could not go.

6. 'Cause the leaves they will wither,
 Roots will decay,
 And the beauty of a young maid,
 Will soon fade away,
 Ooh, soon fade away.

Silver Dagger

Family opposition to the marriage of lovers takes many forms in traditional ballads, almost all of which end either with the lovers committing suicide or one of them being done away with by the recalcitrant parents. In this version of "The Silver Dagger," however, the ballad ends inconclusively for we are not told what course will be taken by the rejected lover.

KEY: D \flat CAPO: 4TH PLAY: A

(LAWS M 4 AND G 21)



Lively

F(A) Bb(D)

f

This system shows the beginning of the piece. The treble clef staff has a whole rest. The bass clef staff has a piano accompaniment starting with a forte (*f*) dynamic. The key signature has one flat (Bb) and the time signature is common time (C). The first measure is marked with the chord F(A) and the second with Bb(D).

F(A) F(A)

Don't sing love songs, _____ you'll wake my

This system contains the first line of lyrics. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with chords and moving lines in both hands.

Bb(D) F(A)

moth-er, _____ She's sleep-ing here _____

This system contains the second line of lyrics. The vocal line continues with a half note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment provides harmonic support.

Gm(Bm)

_____ right by my side, _____ And in her

This system contains the third line of lyrics. The vocal line continues with a half note F4, a quarter note E4, and a quarter note D4. The piano accompaniment concludes the phrase.

E_b(G) *Cm(Em)*

right hand a sil-ver dag - ger

Gm(Bm) *E_b(G)*

She says that I can't be your

F(A) *first and others* *last*

bride. 2. All men are

r.h.

2. All men are false, says my mother,
 They'll tell you wicked, lovin' lies.
 The very next evening, they'll court another,
 Leave you alone to pine and sigh.

3. My daddy is a handsome devil,
 He's got a chain five miles long,
 And on every link a heart does dangle
 Of another maid he's loved and wronged.

4. Go court another tender maiden,
 And hope that she will be your wife,
 For I've been warned, and I've decided
 To sleep alone all of my life.

This ballad appears to have been founded on an actual occurrence. In the 17th century, young Lord Craigton was married to Elizabeth Innes, a girl several years his senior, in a child marriage intended to consolidate family fortunes. The young husband died several years later. The use of a colored ribbon as a marriage token (stanza 4) is a centuries-old tradition still found in rural folk communities. The ballad is widely known in Scotland ("Lang A-Growing"), Ireland ("The Bonny Boy"), and in England under the title given here.

The Trees They Do Grow High

KEY: F MINOR

CAPO: 1ST

PLAY: E MINOR

(LAWS O 35)

Moderately slow

Gm(Em) Cm(Am) Gm(Em)

The trees they grow high and the leaves they do grow

p
sustained

Bb(G) Dm(Bm) Gm(Em)

green, Ma - ny is the time my true — love I've

*Dm(Em) Eb(C) Cm(Am) *Eb(Em) Bb(G)

seen, Ma - ny an hour I've watched him all a - lone, He's

The musical score is written for guitar and voice. It consists of three systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is F minor (one flat). The time signature is common time (C). The tempo is 'Moderately slow'. The first system has three measures with chords Gm(Em), Cm(Am), and Gm(Em). The second system has three measures with chords Bb(G), Dm(Bm), and Gm(Em). The third system has five measures with chords *Dm(Em), Eb(C), Cm(Am), *Eb(Em), and Bb(G). The piano accompaniment includes a 'p' (piano) dynamic and a 'sustained' marking with a slur over the bass line in the first two systems.

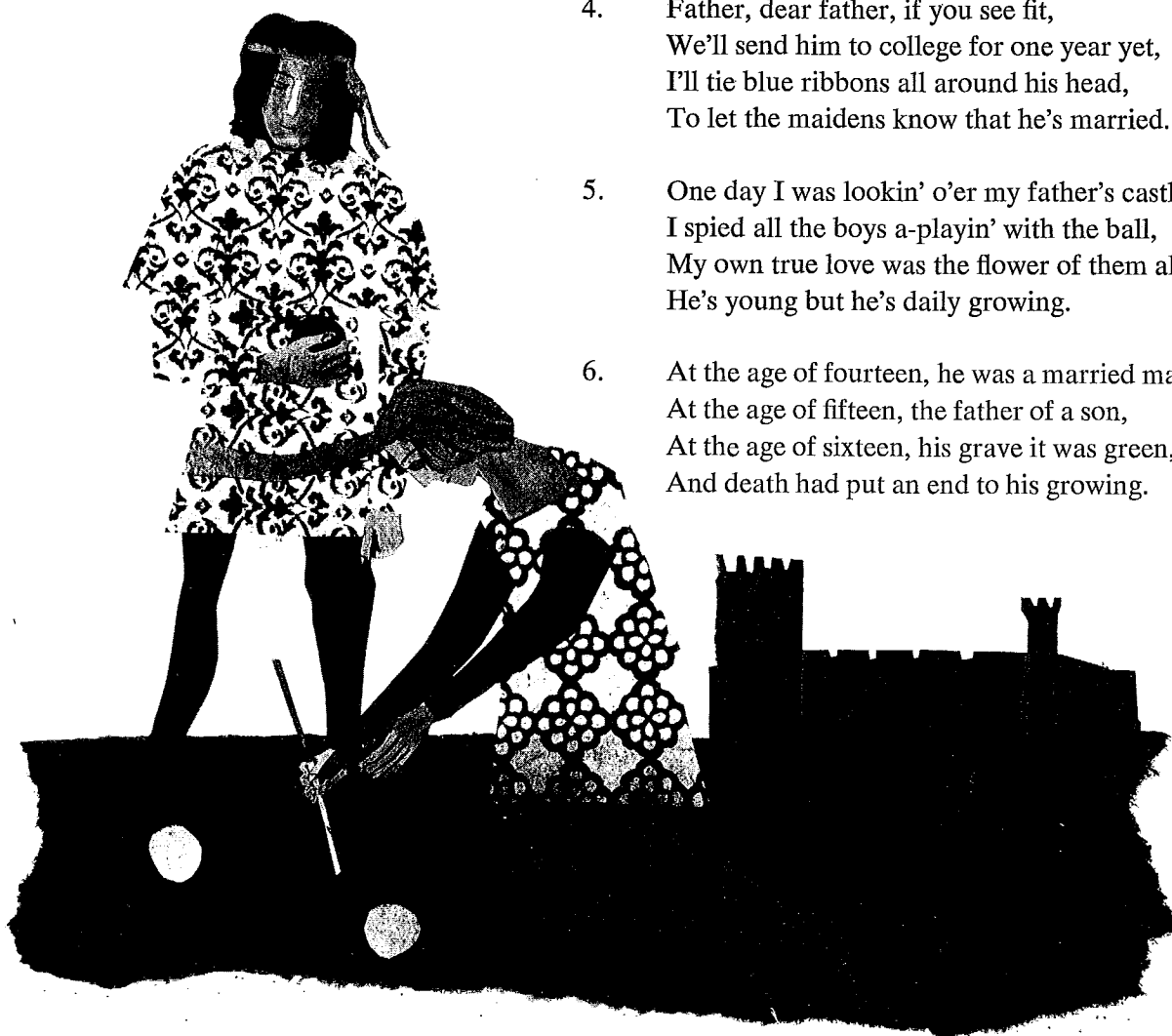
*As performed: Gm(Em).

S
O
1

Dm(Bm) Cm(Am) Dm(Bm) Gm(Em) *Cm Gm

young, but he's dai - ly grow - ing.

2. Father, dear father, you've done me great wrong,
You have married me to a boy who is too young,
I'm twice twelve and he is but fourteen,
He's young but he's daily growing.
3. Daughter, dear daughter, I've done you no wrong,
I have married you to a great lord's son,
He'll make a lord for you to wait upon,
He's young but he's daily growing.
4. Father, dear father, if you see fit,
We'll send him to college for one year yet,
I'll tie blue ribbons all around his head,
To let the maidens know that he's married.
5. One day I was lookin' o'er my father's castle wall,
I spied all the boys a-playin' with the ball,
My own true love was the flower of them all,
He's young but he's daily growing.
6. At the age of fourteen, he was a married man,
At the age of fifteen, the father of a son,
At the age of sixteen, his grave it was green,
And death had put an end to his growing.



The girl who disguises herself as a soldier or sailor in order to be at the side of her lover is an age-old theme, and in English alone more than 20 different ballads on this theme have been collected from traditional singers. "Jackaroe" is one of the most popular of these to be found in America. Here, as in most ballads about a "female warrior," all ends well.

Jackaroe

KEY: D MINOR

CAPO: 5TH

PLAY: A MINOR

(LAWS N 7)



Lively

Em (Am) G (C) B (E7)

There was a weal-thy mer - chant, In Lon-don he did dwell,

p smoothly flowing

Em (Am) G (C) C (F)

— He had a love - ly daugh - ter, The truth to you I'll

G(C) Em(Am) B(E7) Em(Am) (C)

tell, _____ Oh, the truth to you I'll tell. _____

2. She had sweethearts a-plenty and men of high degree,
 There was none but Jack the sailor her true love e'er could be,
 Oh, her true love e'er could be.

3. Now Jackie's gone a-sailing with trouble on his mind,
 To leave his native country and his darling girl behind,
 Oh, his darling girl behind.

4. She went into a tailor shop and dressed in men's array,
 And stepped on board a vessel to convey herself away,
 Oh, convey herself away.

5. "Before you step on board, sir, your name I'd like to know."
 She smiled all in her countenance, "they call me Jackaroe,
 Oh, they call me Jackaroe."

6. "Your waist is light and slender, your fingers are neat and small
 Your cheeks too red and rosy to face the cannon-ball,
 Oh, to face the cannon-ball."

7. "I know my waist is slender, my fingers neat and small,
 But it would not make me tremble to see ten thousand fall,
 Oh, to see ten thousand fall."

8. The war soon being over, they hunted all around,
 And among the dead and dying her darling boy she found,
 Oh, her darling boy she found.

9. She picked him up all in her arms and carried him to the town,
 And sent for a physician who quickly healed his wounds,
 Oh, who quickly healed his wounds.

10. This couple, they got married, so well did they agree,
 This couple they got married, so why not you and me,
 Oh, so why not you and me.

In its original Irish form, this ballad told of a race between a horse named 'Sku-ball' and a mare, 'Miss Portly,' on the Kildare race track in the early 19th century. In America the song has been most popular in the Negro south, where the winning horse is known variously as 'Stewball' or 'Kimball.' The music for this version is the work of the Greenbriar Boys.

Stewball

KEY: C CAPO: NONE PLAY: C

(LAWS Q 22)

Lazy rhythm

Stew - ball was a good horse, He wore a high

head, And the mane on his fore - top

(small notes optional for any verse)
Was as fine as silk thread.

2. I rode him in England,
I rode him in Spain,
And I never did lose, boys,
I always did gain.
3. So come all you gamblers,
Wherever you are,
And don't bet your money
On that little gray mare.
4. Most likely she'll stumble,
Most likely she'll fall,
But you never will lose, boys,
On my noble Stewball.
5. As they were a-ridin'
'Bout halfway around,
That gray mare she stumbled
And fell on the ground.
6. And away out yonder,
Ahead of them all,
Came a-prancin' an' dancin'
My noble Stewball.



The original British broadside ballad from which this version is descended lists the many crimes of the narrator, including the robbery of various Lords, Dukes and Earls, for which he is eventually condemned to the gallows. In oral tradition the narrative element is pretty weak, his crimes are generalized and his burial instructions give no indication of his capture and sentencing. Its handsome tune more than makes up for the loss of details in this ballad version.

Rake and Rambling Boy

KEY: C CAPO: 3RD PLAY: A

(LAWS L 12)

Lively

The musical score is written in treble and bass clefs with a common time signature. It consists of three systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a steady bass line and chords in the right hand. Chord symbols are placed above the vocal line: G7(E7), C(A), (A7), F(D), C(A), C7(A7), F(D), G7(E7), and F(D). The tempo is marked 'Lively' and the piano dynamic is 'mf'. The lyrics are: 'Well, I'm a rake and a rambling boy, There's ma-ny a ci - ty I did en - joy, And now I've mar - ried me a pret - ty lit - tle wife'.

Well, I'm a rake and a rambling boy,

There's ma-ny a ci - ty I did en - joy,

And now I've mar - ried me a pret - ty lit - tle wife

G⁷(E⁷) C(A)

— And I love her dear - er ————— than I love my life. —————

The musical score consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef, showing a melody with a long note on 'er' and a final note on 'life.' The piano accompaniment is on two staves (treble and bass clefs), featuring chords and a rhythmic pattern. The key signature is one flat (F major/D minor).

2. Oh, she was pretty, both neat and gay,
 Caused me to rob the broad highway,
 Oh, yes I robbed it, I do declare,
 And I got myself ten thousand there.

4. Oh, when I die, don't bury me at all,
 Place my bones in alcohol,
 And at my feet, place a white snow dove,
 To tell the world that I died for love.

3. Well, I'm a rake, etc.

5. Well, I'm a rake, etc.



Cecil Sharp discovered several versions of this ballad in the Southern Appalachians on his collecting trips during the first World War, though it appears to have disappeared from American tradition since that time. It is still extremely popular in Scotland as "The Bonnie Lass o' Fyvie—O" and was earlier known in England as "Pretty Peggy of Derby."

Fennario

KEY: E CAPO: 4TH PLAY: C

Moderately lively

The musical score is arranged in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (Bb), and the time signature is common time (C).

System 1: The vocal line begins with a rest, followed by a quarter note G4. The piano accompaniment starts with a *p* dynamic and a *lightly flowing* texture. Chords above the staff are F(C), Bb(F), F(C), and Bb(F). The system ends with the vocal note "As".

System 2: The vocal line has lyrics: "we marched down to Fen - na - ri - o,". The piano accompaniment continues with the same texture. Chords are F(C), Bb(F), and F(C). The system ends with the vocal note "As".

System 3: The vocal line has lyrics: "we marched down to Fen - na - ri - o, ——— Our". The piano accompaniment continues. Chords are *Dm and Am(Em). The system ends with the vocal note "Our".

*As performed: F(C).

*Bb(G) F(C) **Am

Cap - tain fell in love with a lad - y like a

Dm(Am) Bb(F)

dove, They called her by name, pret - ty

***Gm F(C) F(C)

first and others last

Peg - gy, oh. 2. What oh.

rit.

*As performed: C(G).
 **As performed: F(C) is retained.
 ***As performed: Bb(F) is retained.

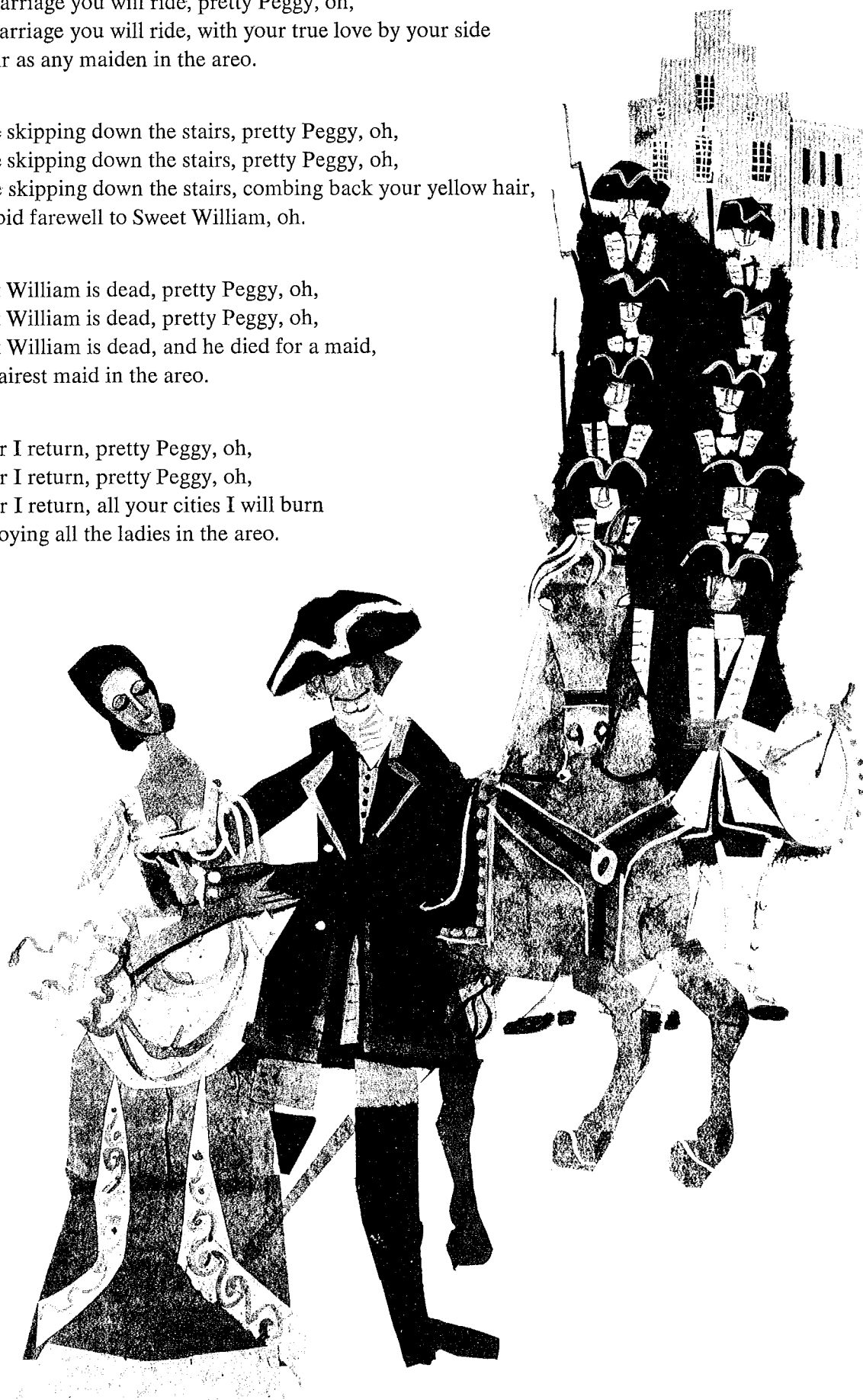
2. What will your mother think, pretty Peggy, oh?
 What will your mother think, pretty Peggy, oh?
 What will your mother think, when she hears the guineas clink,
 And the soldiers all marching before you, oh?

3. In a carriage you will ride, pretty Peggy, oh,
In a carriage you will ride, pretty Peggy, oh,
In a carriage you will ride, with your true love by your side
As fair as any maiden in the areo.

4. Come skipping down the stairs, pretty Peggy, oh,
Come skipping down the stairs, pretty Peggy, oh,
Come skipping down the stairs, combing back your yellow hair,
And bid farewell to Sweet William, oh.

5. Sweet William is dead, pretty Peggy, oh,
Sweet William is dead, pretty Peggy, oh,
Sweet William is dead, and he died for a maid,
The fairest maid in the areo.

6. If ever I return, pretty Peggy, oh,
If ever I return, pretty Peggy, oh,
If ever I return, all your cities I will burn
Destroying all the ladies in the areo.



John Riley

The returning soldier or sailor who disguises himself in order to test his sweetheart's fidelity has long been a favorite theme with ballad singers. Of course, everything turns out happily when she proves true and he reveals his real identity to her. To prove his identity, the 'long lost lover' usually shows her one half of a token which they broke between them at his departure.

KEY: C MINOR CAPO: 3RD PLAY: A MINOR

(LAWS N 42)



Lively, flowing

Dm(Am) Dm(Am)

Fair young maid

The first system of music is in 4/4 time. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The key signature has one flat (D minor).

G(D) Dm(Am)

all in a gar - den,

The second system continues the melody. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a whole rest. The piano accompaniment maintains the eighth-note pattern. The key signature remains D minor.

G(D) Dm(Am)

Strange young man, pas - ser - by,

The third system continues the melody. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a whole rest. The piano accompaniment maintains the eighth-note pattern. The key signature remains D minor.

F(C) C(G)

Said "Fair maid, will you mar - ry me?"

The fourth system concludes the melody. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a whole note C5. The piano accompaniment maintains the eighth-note pattern. The key signature remains D minor.

Gm(Dm) Dm(Am)

This then, sir, _____ was her re - ply.

first and others *last*

rit. *pp*

- | | |
|--|--|
| <p>2. "Oh, no, kind sir, I cannot marry thee,
For I've a love who sails all on the seas,
He's been gone for seven years,
Still no man shall marry me."</p> | <p>4. "If he's in some battle slain,
I will die when the moon doth wane.
If he's drowned in the deep salt sea,
I'll be true to his memory."</p> |
| <p>3. "What if he's in some battle slain,
Or drowned in the deep salt sea?
What if he's found another love,
And he and his love both married be?"</p> | <p>5. "And if he's found another love,
And he and his love both married be,
I wish them health and happiness
Where they dwell across the sea."</p> |
6. He picked her up all in his arms,
And kisses gave her, one, two, three,
Saying, "Weep no more, my own true love,
I am your long lost John Riley."

Tragedy resulting from parental opposition to the marriage of two lovers was a favorite broadside theme. Though the text has the sound of British broadside balladry, the ballad of "Willie Moore" has been reported only in America, and rather rarely at that. One Ozark singer reported having met a Reverend William Moore who claimed the song was written about him. Such claims can usually be taken with a grain of salt.

Willie Moore

KEY: F# CAPO: 2ND PLAY: E

Fast

F(E) * C7(E)

Wil-lie Moore was a King

F (E, etc.) C7

aged twenty one, Court - ed a maid - en fair, — Her

F C7 F

eyes were like two dia - monds bright, Ra - ven black was her

Detailed description: The musical score is for the song 'Willie Moore'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Fast'. The score consists of three systems, each with a vocal line and a piano accompaniment. The first system starts with a vocal line on a whole rest, followed by the lyrics 'Wil-lie Moore was a King'. The piano accompaniment features a five-tone drone in the bass. The second system has lyrics 'aged twenty one, Court - ed a maid - en fair, — Her'. The third system has lyrics 'eyes were like two dia - monds bright, Ra - ven black was her'. Chord markings include F(E), C7, and F. Dynamics like 'f' and 'mf' are present. A performance note at the bottom explains the drone accompaniment.

*As performed: F(E) throughout song as a drone with the five-tone melody in the bass.

	<i>first and others</i>	<i>last</i>
--	-------------------------	-------------

hair, hmm,hmm,hmm.

2. He courted her both day and night,
 To marry him she did agree,
 But when they went to get her parents' consent,
 They said, "This could never be," hmmm, hmmm, hmmm--.

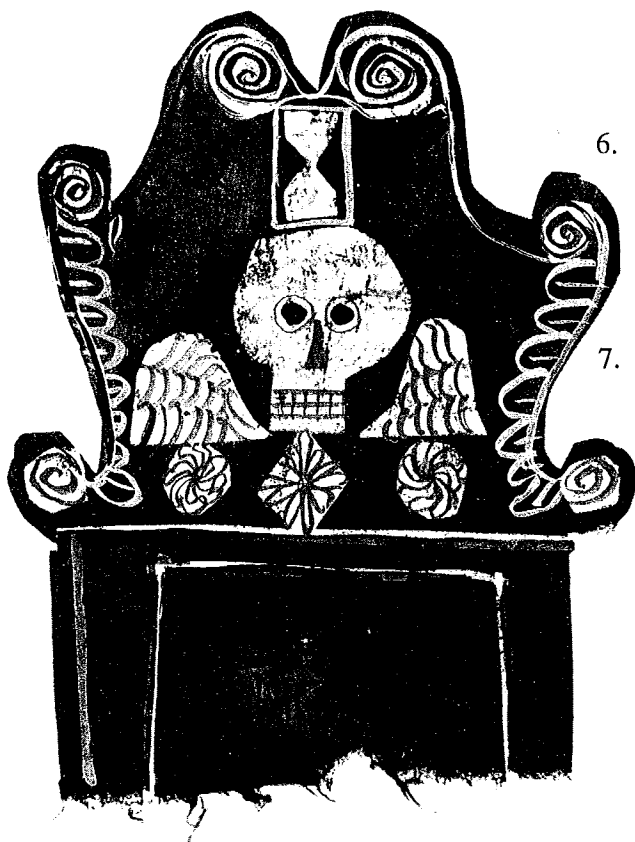
3. "I love Willie Moore," sweet Annie replied,
 "Better than I love my life,
 And I would rather die than weep here and cry,
 Never to be his wife," hmmm, hmmm, hmmm--.

4. That very same night sweet Anne disappeared,
 They searched the country 'round
 In a little stream by the cabin door,
 The body of sweet Annie was found, hmmm, hmmm, hmmm--.

5. Sweet Annie's parents they live all alone,
 One mourns, the other cries,
 In a little green mound in front of their door
 The body of sweet Annie now lies.

6. Willie Moore scarce spoke that anyone knew,
 Soon from his friends did part,
 And the last heard of him was he's in Montreal,
 Where he died of a broken heart,
 hmmm, hmmm, hmmm--.

7. Willie Moore was a king, etc.



Usually the villain of this piece is a 'butcher boy,' and the scene takes place in 'Jersey City.' Despite its localization in America, this ballad traces back to an amalgamation of two British broadsides: "The Squire's Daughter" and "There Is a Tavern in the Town."

Railroad Boy

KEY: D MINOR

CAPO: 5TH

PLAY: A MINOR

(LAWS P 24)

2. "Oh, mother dear, I cannot tell,
It's that railroad boy that I love so well,
He's courted me my life away
And now at home he will not stay."

3. "There is a place in London town,
Where that railroad boy goes
and sits him down,
He takes a strange girl on his knee,
And he tells to her what he won't tell me."

4. Her father, he came home from work,
Saying, "Where's my daughter,
she seemed so hurt."
He went upstairs to give her hope,
And he found her hanging by a rope.

5. He took a knife and he cut her down
And on her bosom these words he found:

6. "Go dig my grave both wide and deep,
Put a marble stone at my head and feet,
And at my breast put a white snow dove,
To tell the world that I died of love."

Moderately

Em(Am) B7(E) Em(Am) D(G)

stairs _____ to make her bed, _____ And not a

G(C) Bm(Em) Em(Am) *(5th verse ends here)*

word _____ to her moth - er said, Her moth - er

Em(Am) B7(E) Em(Am)

she _____ went up - stairs too, say - ing, "Daugh - ter, oh

*Em(C) Bm(Em) Em(Am)

daugh - ter, _____ what's troubl - ing you?" _____

*As performed: G(C).

Here is another familiar newspaper headline theme: "Jealous Lover Stabs Rival to Death." The broadside of yesteryear was the direct ancestor of today's newspapers, and headline stories have changed little since their earlier publication on English and Irish broadsides. This is a particularly handsome Ohio version of a ballad that should be better known.

The Lily of the West

KEY: B \flat MINOR

CAPO: 6TH

PLAY: E MINOR

(LAWS P 29)



Fast

Bm(Em)

f

Bm(Em) *^(G)

When first I came to Lou-is -

melody

f

bring out l. h.

E(D) Bm(C) (Em)

ville, Some plea - sure there to find, A

sf *sf*

D(G) (D) (C) (Em)

dam - sel there from Lex - ing - ton Was pleas - in' to my

*Here, and throughout, the free piano transcription will differ considerably from performance with guitar.

Bm(Em) (G) (D)

mind. Her ro - sy cheeks, her ru - by lips, Like

(Em) Bm(Em)

ar - rows pierced my breast --- And the name she bore was

(G) E(D) D(C) (Em)

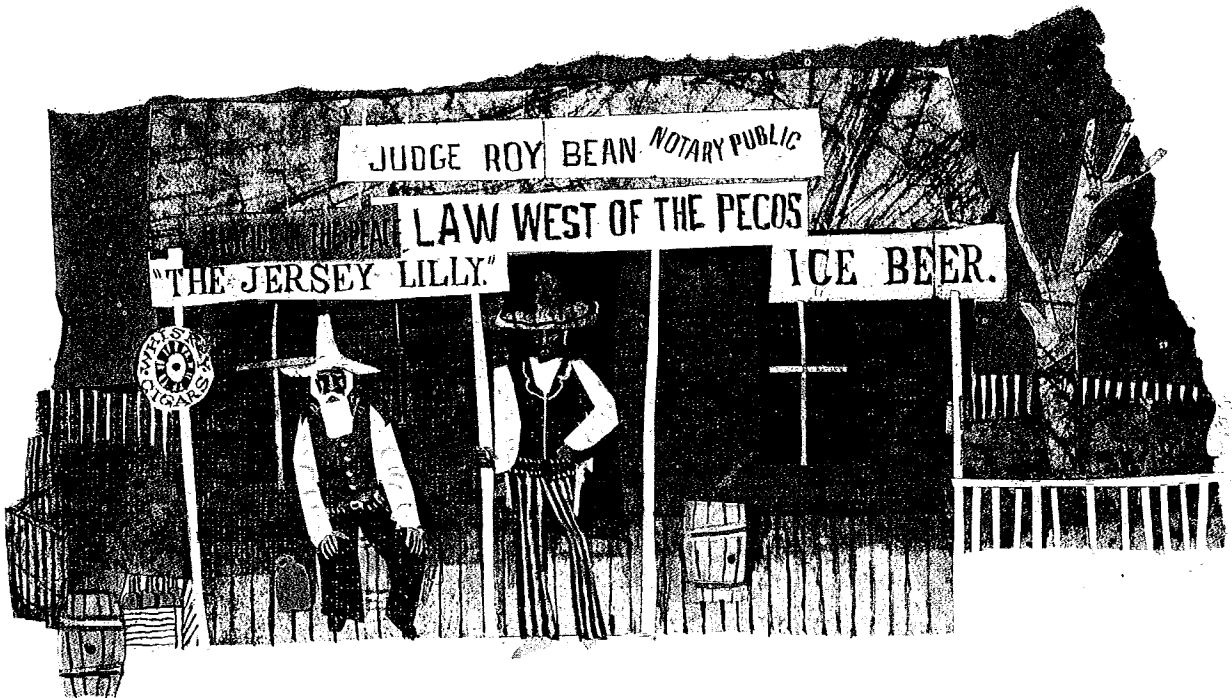
Flo - ra, The Lil - y of the

Bm(Em) *first and others* *last*

West. 2. I

2. I courted lovely Flora some pleasure there to find,
But she turned unto another man which sore distressed my mind.
She robbed me of my liberty, deprived me of my rest—
Then go, my lovely Flora, the lily of the West.

3. 'Way down in yonder shady grove, a man of high degree
Conversin' with my Flora there, it seemed so strange to me.
And the answer that she gave to him it sore did me oppress—
I was betrayed by Flora, the lily of the West.



4. I stepped up to my rival, my dagger in my hand,
I seized him by the collar, and boldly bade him stand.
Being mad to desperation I pierced him in the breast—
Then go, my lovely Flora, the lily of the West.

5. I had to stand my trial, I had to make my plea,
They placed me in the criminal box and then commenced on me.
Although she swore my life away, deprived me of my rest—
Still I love my faithless Flora, the lily of the West.

The Joan Baez Recordings

JOAN BAEZ

Silver Dagger / East Virginia / Fare Thee Well / House of the Rising Sun / All My Trials / Wildwood Flower / Donna Donna / John Riley / Rake and Rambling Boy / Little Moses / Mary Hamilton / Henry Martin / El Preso Numero Nueve.

VANGUARD VRS-9078 (Monophonic) and VSD-2077 (Stereophonic)

JOAN BAEZ, VOL. 2

Wagoner's Lad / The Trees They Do Grow High / The Lily of the West / Silkie / Engine 143 / Once I Knew a Pretty Girl / Lonesome Road / Banks of the Ohio / Pal of Mine / Barbara Allen / The Cherry Tree Carol / Old Blue / Railroad Boy / Plaisir d'Amour.

VANGUARD VRS-9094 (Monophonic) and VSD-2097 (Stereophonic)

JOAN BAEZ IN CONCERT

Babe, I'm Gonna Leave You / Geordie / Copper Kettle / Kumbaya / What Have They Done to the Rain / Black is the Color of My True Love's Hair / Danger Waters / Gospel Ship / House Carpenter / Pretty Boy Floyd / Lady Mary / Até Amanhã / Matty Groves.

VANGUARD VRS-9112 (Monophonic) and VSD-2122 (Stereophonic)

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PART 2**

Once I Had a Sweetheart / Jackaroe / Don't Think Twice, It's All Right / We Shall Overcome / Portland Town / Queen of Hearts / Manhã de Carnaval / Te Ador / Long Black Veil / Fenario / 'Nu Bello Cardillo / With God On Our Side / Three Fishers / Hush Little Baby / Battle Hymn of the Republic

VANGUARD VRS-9113 (Monophonic) and VSD-2123 (Stereophonic)

JOAN BAEZ / 5

There but for Fortune / Stewball / No, No, No, It Ain't Me, Babe / The Death of Queen Jane / Bachianas Brasileiras No. 5 (Villa-Lobos) / Go 'Way From My Window / I Still Miss Someone / When You Hear Them Cuckoos Hollerin' / Birmingham Sunday / We'll Go No More A-Roving / O Congaceiro / The Unquiet Grave.

VANGUARD VRS-9160 (Monophonic) and VSD-79160 (Stereophonic)

The Joan Baez Recordings

FAREWELL, ANGELINA

Farewell, Angelina / Daddy, You Been On My Mind / It's All Over Now, Baby Blue / The Wild Mountain Thyme / Ranger's Command / Colours / Satisfied Mind / The River in the Pines / Pauvre Ruteboeuf / Sagt Mir wo die Blumen sind / A Hard Rain's a-Gonna Fall.

VANGUARD VRS-9200 (Monophonic) and VSD-79200 (Stereophonic)

NOËL

O Come, O Come, Emmanuel / Coventry Carol / The Little Drummer Boy / Down in Yon Forest / The Carol of the Birds / Ave Maria (Schubert) / Mary's Wandering / Away in a Manger / Cantique de Noël / What Child Is This / Silent Night / Instrumentals – Good King Wenceslas / Bring a Torch, Jeannette, Isabella / Angels We Have Heard On High / Deck the Halls / Adeste Fidelis.

VANGUARD VRS-9230 (Monophonic) and VSD-79230 (Stereophonic)

JOAN

Be Not Too Hard / Eleanor Rigby / Turquoise / La Colombe (The Dove) / Dangling Conversation / The Lady Came From Baltimore / North / Children of Darkness / The Greenwood Sidie / If I Were a Carpenter / Annabel Lee / Saigon Bride.

VANGUARD VRS-9240 (Monophonic) and VSD-79240 (Stereophonic)

**FOLK FESTIVAL AT NEWPORT,
1959, VOL. 2**

Virgin Mary / We Are Crossing Jordan River / with Bob Gibson.

VANGUARD VRS-9063 (Monophonic) and VSD-2054 (Stereophonic)

NEWPORT BROADSIDE 1963

With God On Our Side / with Bob Dylan.

VANGUARD VRS-9144 (Monophonic) and VSD-79144 (Stereophonic)

**EVENING CONCERTS
AT NEWPORT,
1963, VOL. 1**

Oh, Freedom / Wagoner's Lad / Te Ador / Até Amanhã.

VANGUARD VRS-9148 (Monophonic) and VSD-79148 (Stereophonic)

**EVENING CONCERTS
AT NEWPORT,
1964, VOL. 2**

Pilgrim of Sorrow / We Shall Overcome.

VANGUARD VRS-9184 (Monophonic) and VSD-79184 (Stereophonic)

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