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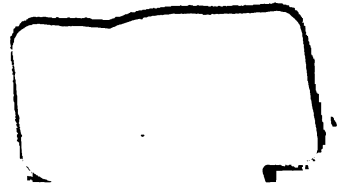
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SONGS FROM THE HILLS
OF
VERMONT

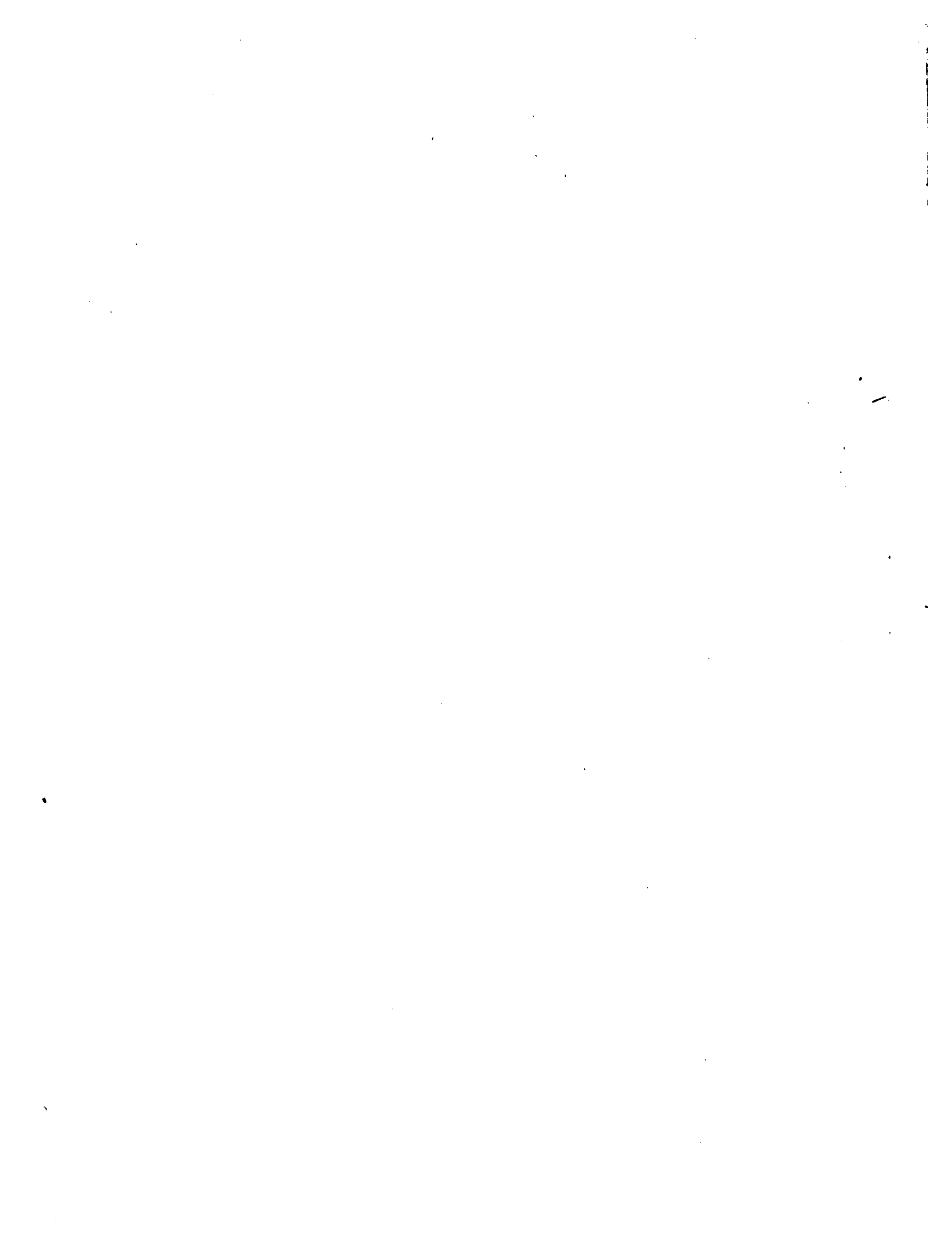
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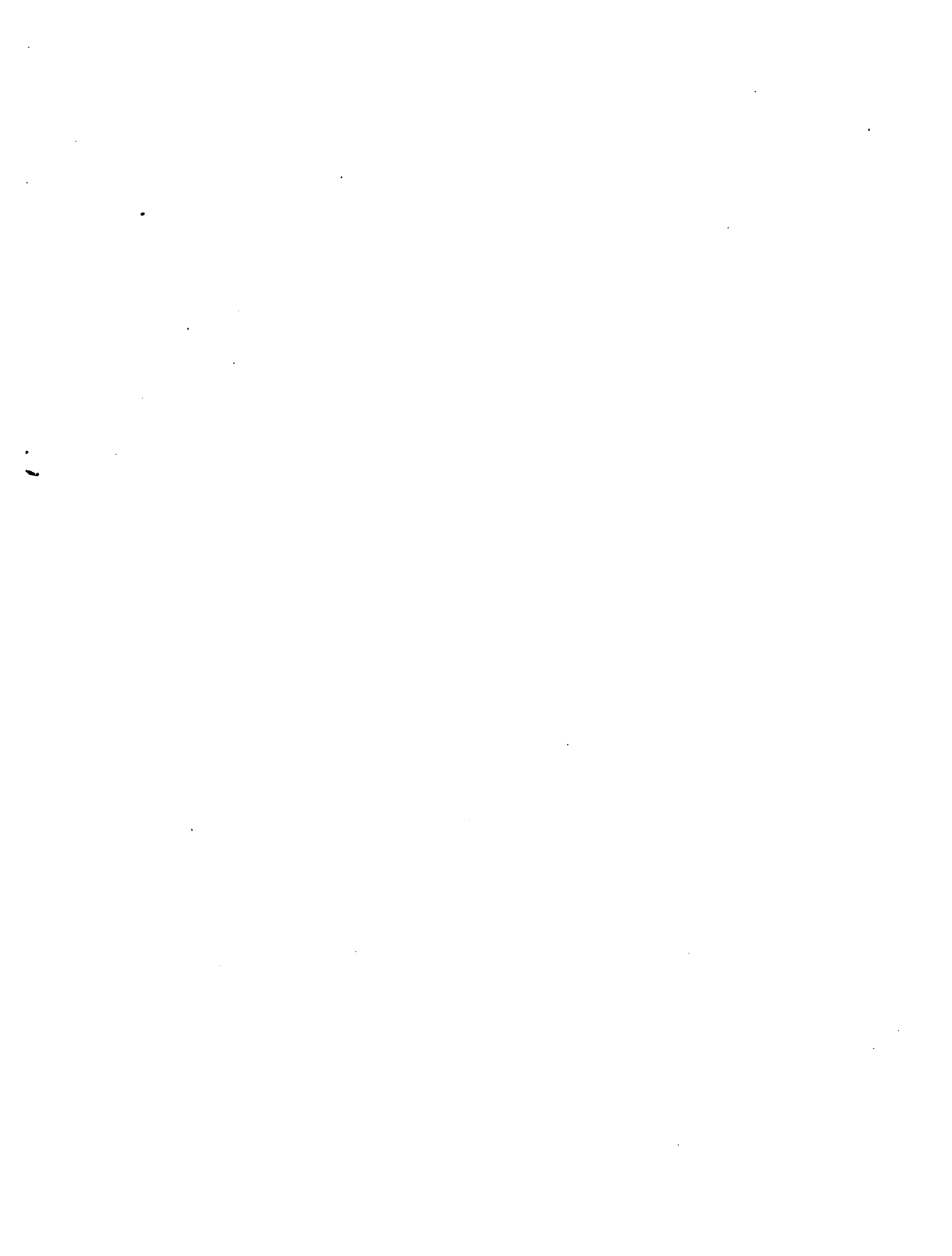
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SONGS FROM THE HILLS
OF
VERMONT

Sung by
JAMES and MARY ATWOOD
and
AUNT JENNY KNAPP



Texts Collected and Edited
by
EDITH B. STURGIS

Tunes Collected and Piano Accompaniments Arranged
With Historical Notes
by
ROBERT HUGHES



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Dedicated to
JAMES and MARY ATWOOD
and to
the Memory of
AUNT JENNY KNAPP

PREFACE

In a pleasant sunlit valley lying close up to the Green Hills of Vermont is a tiny village so small that its only connection with the outer world is by an old stage which rumbles in once a day from the railroad eight miles off. There are hardly more than a dozen houses in the town, one small store, and the Post Office, which is one room in a family dwelling house. A real Vermont trout brook, typically brown and clear, runs along one side of the village road, reflecting in wide, quiet spaces the blue of the sky and the big shadow of Pisgah Mountain that stands on guard as it were over the town. Pisgah is nearly four thousand feet high and forms a climax to the range of smaller mountains which surround the little valley. Bear and wildcat often roam these hills, and the gentle folk who live here the year round tell many tales of the wild animals seen and heard—tales which one can verify if one has woodcraft. This is God's country, unmolested, undisturbed by the hand of man; it lies far enough out of the beaten track to be sweet and clean and quiet. You have only to climb high up on any of the smaller hills through the natural garden of blue gentians, everlasting, and pink steeple-bush, and turn around, and there is all the world before you,—great wide stretches of sky, the blue distant mountains, a hemisphere of hills and valleys to delight the eye;—and you feel as if Heaven were very near.

There are many quaint and delightful characters in the village, as it is a community of unusual people of the good old Vermont stock. Many of them have never gone out of the state. We number them all among our friends. But the poet and his wife, James and Mary Atwood, are the two that are now uppermost in our minds, as they and their intimate friend, "Aunt Jenny" Knapp, who spent the summer with them last year, gave us all the songs in this little book.

Mary and James are farmers in their everyday life, cultivating their little farm and living off its produce. They belong in their simplicity to the rugged strength of all that hill country, the pointed fir, the brooks and the abundant wild flowers. Mary is a delightful character, full of a generous, open-hearted hospitality and affection, with a whimsical side that makes her excellent company. She has a truly delicious sense of the ridiculous and yet a real appreciation of songs and poetry (especially James's poetry). For, besides singing the old songs learnt from boyhood up, James makes verses of his own to suit every oc-

asion. Nothing is too lowly or too high for his pen. He keeps a continuous "Current Events" in verse. History is always in the making for these two dear people, whether it be the straying of a neighbor's hog into their precious garden and the resulting destruction of their potato patch, the arrival of a new visitor at one of the adjacent houses, or an unusual purchase at the village store.

Theirs is a real home: there is a marvellous feeling of contentment with life and with each other which impresses you the moment you step across the threshold of their orderly little house. "Love alters not here, nor bends with the remover to remove." They still behold each other in the light of romance and affection, and as Mary sits by James's side and gently reminds him of a word or verse in his song over which he may be hesitating, one feels that one is far away from unhappiness and discord, that here is peace. Surely it is a privilege to be counted as their friend.

James has always sung, and is above everything else a Folk-Singer, just as his father and grandfather were before him, and one of the delightfully modest remarks with which he is apt to preface his singing is, "I'm not what you'd call a regular singer, you know, for I never learned by book nor never saw nothin' writ down. But—" and there comes over his face a gentle smile, "I've allus sung just 'cause I can't help it. My father was the same way and my grandfather too. Guess you'd call us of the old school of singing."

Years ago he must have had a fine baritone voice. Even now, while the strength and quality may be lacking, it is as true as ever and never quavers or hesitates, whether it be in the strange old minor ballads in the ancient modes or in the early American songs—may we not call them American Folk-Songs?—which have been handed down from father to son in this country. Fixing his eye on space James sings for the love of the song, for the story it tells, often stopping to laugh gently to himself, often ending with tears in his eyes. He cares not at all for the effect he makes, but he dearly loves you to love the song too, and will often enter into a dissertation on its history and probable origin. Each character in each song has for him, and for Mary, too, a personality of its own, and it is typical of him to end one of the ballads, perhaps that of "Lord Thomas and Fair Eleanor," with a soft twinkle in his eye and "I wonder now if he'd a been as happy if he'd a married Fair Eleanor from the start as he thought he

would. You know, I kinder think she wan't all she might ha' been, after all. She had a pretty sharp tongue, I'm thinkin'." It is this absorbing interest that keeps the songs always fresh and beautiful to them; they do not need moving pictures or vaudeville to amuse them, for the songs of many years back are always with them, and the people live again for them.

Mary has a deep and powerful voice, although she doesn't pretend to be a singer. Of the fifty odd songs we got from these three dear people she gave us only a few, but she sang them with gusto and fine emphasis.

I cannot end without a word about "Aunt Jenny," a dear and quaint old lady who came to live with James and Mary. She was not a "singer" like James, but her memory was unfailling, and she sang after a fashion of her own, so that it was always possible to get her tunes. She, no less than the Atwoods, lived her real life in the bygone romances and stories she had learned in her youth and middle age.

It might be raining the proverbial menagerie outdoors, but once inside the little cottage, life became intensely interesting. With our chairs drawn up around the open fire, and a preliminary

remark from Mary of "Rest your hat, Eduth; I'll go call in James from the potato patch. He wouldn't like to miss your visit. Aunt Jenny's thought up a new song for you," we were off in a cloud of dust, entering a world of fancy, fun, or love, as the case might be, much more real than the raging of the elements outside.

In most of the songs we have adhered strictly to the original script; but in a few of the oldest ballads we have thought it best to make some slight alterations to render the text suitable for present-day publication. In our generation we do not deal quite so frankly with all subjects as writers formerly did, and certainly we could not sing the original versions of some of the ballads with the unconscious simplicity of James and Mary. They accept these ballads in their entirety and feel in no way obliged to apologize for them, although James will occasionally prepare the hearer with some such remark as "There ain't nothin' bad about this song, so fur ez I can see, 'ceptin' its criminality."

E. B. S.

Groton, Massachusetts,
June, 1919.



NOTES ON THE SONGS

The following notes on the songs in this volume have been prepared in order to give the reader the most important references for tracing the histories and various versions of the songs. It is not claimed for them, however, that they cover the field exhaustively. The compiler is indebted to Professor George L. Kittredge of Harvard for his invaluable advice and assistance in gathering the material for the notes.

1. **Daily Growing** (sung by James Atwood) is a version of a ballad often recorded in Scotland and England but apparently never before recorded in this country. Johnson's "Scots Musical Museum" gives a version communicated by Burns, "Lady Mary Ann," based on "Craighton's Growing," from a MS. collection of Ancient Scottish Ballads owned by the Rev. Robert Scott, Glenbucket Parish. See Johnson's "Scots Musical Museum," ed. Stenhouse, vol. iv, pp. 349, 388*-389*; vol. ii, p. 390 (No. 377). "Craighton's Growing," like the majority of the old ballads, relates an incident which actually took place. Sir Robert Innes obtained the guardianship of the young Lord Craighton, or Craigstoun, upon the death of the latter's father in 1631, and soon afterwards married him to his oldest daughter, Elizabeth Innes. The young husband died in 1634. See Maidment's "A North Country Garland," 1824, pp. 12-14 (ed. Goldsmid, 1884, pp. 21-24); Maidment's "Scottish Ballads and Songs," 1859, pp. 232-235; Finlay's "Historical and Romantic Ballads," 1808, vol. i, pp. 179-180; Motherwell's "Minstrelsy," 1827, pp. 86-87; Charles Mackay's "Legendary and Romantic Ballads of Scotland," 1851, pp. 196-197; R. Ford's "Vagabond Songs of Scotland," vol. ii, pp. 183-184; *Journal of the Folk-Song Society*, vol. i, p. 214; vol. ii, pp. 44, 95, 206, 274; vol. v, pp. 190-193; Sharp's "One Hundred English Folksongs," pp. 58-59 (No. 25). This ballad has been printed in broadsides, as by H. Disley, London, and, about 1880, by H. J. Wehman, New York (No. 756).

2. **Posey Boy** (sung by Aunt Jenny Knapp) is a version of the familiar "Swapping Song" in which "The Unlucky Man" or "The Foolish Boy" exchanges one article after another for something of less value until he finally has nothing. See "Journal of American Folk-Lore," vol. xxvi, pp. 143-144; vol. xxix, p. 190; Shearin, "Syllabus," p. 35; Campbell and Sharp, "English Folksongs from the Southern Appalachians," p. 313 (No. 115); Halliwell's "Nursery Rhymes of England," 1st ed.,

pp. 6-8 (6th ed., pp. 92-93); M. H. Mason's "Nursery Rhymes and Country Songs," p. 16; Rimbault's "A Collection of Old Nursery Rhymes," p. 24.

3. **The Spinster's Lament** (sung by James Atwood) is a rearrangement of certain stanzas of the ballad "The Wooing Maid" preserved in a seventeenth-century broadside in the Roxburghe collection ("Roxburghe Ballads," ed. Chappell, vol. 3, pp. 51-56). Other versions have been printed under the titles "Old Maid's Song," "The Lovesick Maid," "Don't Let Me Die a Maid," and "Some at Eighteen." See "Journal of American Folk-Lore," vol. xxx, pp. 355-356; Baring-Gould's "A Garland of Country Song," pp. 16-17 (No. 6).

4. **The Banks of the Dee** (sung by Aunt Jenny Knapp) has apparently not been recorded in this country before. The song is printed in "The Songs of Scotland" (Alex. Gardner, pub., London, 1893) with a note stating that it was written in 1775 "on the occasion of a friend leaving Scotland to join the forces in North America." The words in the second stanza, "But now he's gone from me . . . To quell the proud rebels . . ." lend color to the statement, but the corresponding words in the present version, "But now he's gone from me . . . To quell the wild Spaniard," point to a different origin. The song has circulated widely in broadsides.

5. The oldest extant version of **The Frog in the Spring** (sung by Mary Atwood) is "The Marriage of the Frogge and the Mouse," printed with music among the "Country Passtimes" in Ravenscroft's "Melismata," 1611. In 1580 a ballad entitled "A Most Strange Wedding of the Frog and the Mouse" was licensed to Edward White at Stationers Hall; and a song, "The Frog Came to the Myl Dur" (mill door) was sung in Wedderburn's "Complaint of Scotland" as early as 1549. (See Chappell's "Popular Music of the Olden Time," 1855, vol. i, p. 88.) For a group of related Scottish texts see Maidment's "Scottish Ballads and Songs," 1859, pp. 153-157; C. K. Sharpe's "A Ballad Book," No. 30; *Journal of the Folksong Society*, vol. ii, p. 225. For English traditional versions see Halliwell's *Nursery Rhymes* (1st ed.), No. 93, pp. 70-72; Rimbault's "Collection of Old Nursery Rhymes," pp. 26-27; Miss Mason's "Nursery Rhymes and Country Songs," pp. 8-9; Rimbault's "A Little Book of Old Songs and Ballads," p. 87; Baring-Gould's "A Book of Nursery Songs and Rhymes," No. 17, p. 27. There is an Irish version printed

in "Notes and Queries," 1st series, vol. ii, p. 75. American versions have been printed in the "Journal of American Folk-Lore," vol. xxvi, pp. 134-135; Brockway and Wyman, "Lonesome Tunes," vol. i, pp. 25-29; Campbell and Sharp, "English Folksongs from the Southern Appalachians," Nos. 119-120, pp. 317-319. For the version sung by Liston see Davidson's "Universal Melodist," 1847, vol. i, pp. 166-167.

6. For other versions of **The Soldier's Return** (sung by James Atwood) see the "Journal of American Folk-Lore," vol. xxv, pp. 2-3; vol. xxvi, pp. 176-177; vol. xxviii, p. 147; vol. xxix, pp. 184-185; vol. xxx, pp. 334-335; Sharp's "American-English Folksongs," No. 11, pp. 48-52; Campbell and Sharp, No. 57, pp. 200-203.

7. I have been unable to find **The Warranty Deed** (sung by James Atwood) in print.

8. **The Shining Dagger** (sung by James Atwood) shows the admixture of the two ballads, "The Drowsy Sleeper" and "The Silver Dagger." See the "Journal of American Folk-Lore," vol. xx, p. 260; vol. xxx, pp. 338-343, 361-363; Campbell and Sharp, No. 47, pp. 173-175.

9. **Botany Bay** (sung by James Atwood) has been recorded in England in Barrett's "English Folksongs" (No. 52, pp. 90-91) and in the Journal of the Folksong Society (vol. v, p. 85). See also Sharp's "One Hundred English Folksongs," No. 86, pp. 198-199. I do not know that this song has been

recorded in America, although I have heard it sung with the words "Charlestown Jail" substituted for "Botany Bay."

10. **Mary of the Wild Moor** (sung by Mary Atwood), evidently a very popular ballad, has been published with quite a different tune in Barrett's "English Folksongs" (p. 76) and in Kidson's "Traditional Tunes" (p. 77). A version with a tune similar to the present one is found in Helen K. Johnson's "Our Familiar Songs" (pp. 303-304). See also the "Journal of American Folk-Lore," vol. xxvi, p. 355; and vol. xxix, p. 185. The song has been printed in other song-books and in broadsides.

11. For other versions of **The Birds' Court-ing Song** (sung by James Atwood) see Campbell and Sharp, pp. 310-311.

12. For other versions of **The Little Pig** see Halliwell's "Nursery Rhymes," 1st ed., No. 27, p. 18 (6th ed., No. 542, p. 266); M. H. Mason's "Nursery Rhymes and Country Songs," pp. 32-33; Rimbault's "A Collection of Old Nursery Rhymes," No. 34, p. 42.

13. I have been unable to find a printed version of the unique and interesting old ballad, **The Half-Hitch** (sung by James Atwood).

R. H.

Boston, Massachusetts,
June, 1919.

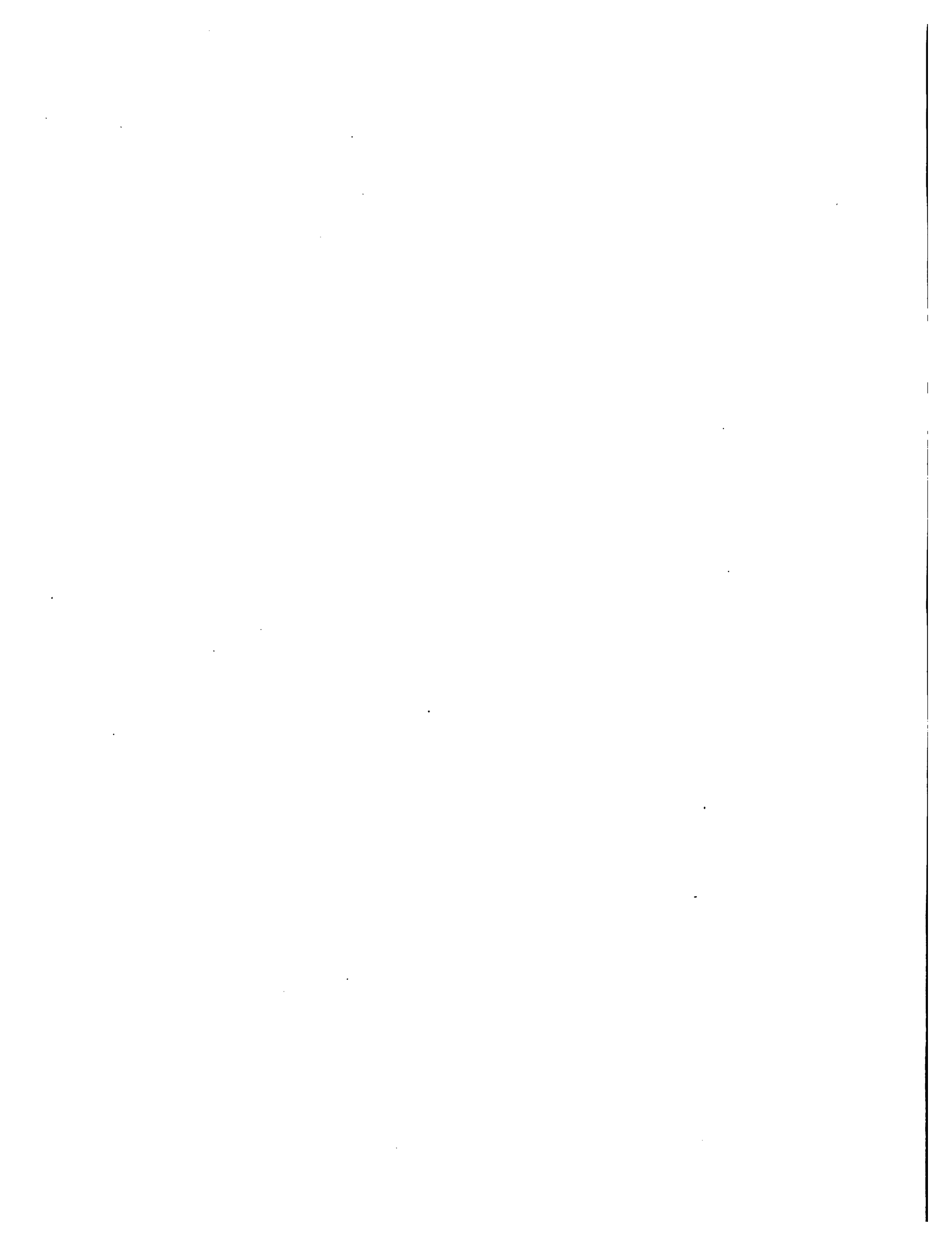


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7

**SONGS FROM THE HILLS
OF
VERMONT**



Daily Growing

Moderato

mp

1. The
3. "My

leggero

1

mf

f

trees they are tall and the leaves they are green. Man-y a time my
daugh-ter, my daugh-ter, I've done you no harm, I've mar-ried you to the

mp

true love I've seen; Man-y an hour have I passed all a-lone, My
rich lord's son, And he will make a lord for you to wait up-on: He's

poco cresc.

bon-nie lad's a long time a - grow - - ing.
 young, but he's dai - ly - grow - - ing."

2. "Oh fa - ther, oh fa - ther, you've done me great harm, You've
 4. "Oh fa - ther, oh fa - ther, if you see - fit, I'll

mar - ried me to a boy that's too young! For I am twice twelve and
 send him to col - lege for one year - yet. I'll bind a blue rib - - bon

he's but four-teen, He's young, but he's dai - ly - grow - - ing."
 all a-bout his hat, To let the maids know he is mar - - ried."

5. As I looked down from my father's castle wall,

There I saw the boys a - play - ing with their ball. My own true love was the

flow'r of them all, He's young, but he's dai - ly grow - ing.

6. I made him a shirt of the fin - est of lawn, And sewed it all with my

mf

own love - ly hand, And with ev - 'ry stitch the tears came flow - ing down: He's

Più lento

young, but he's dai - ly grow - ing. 7. At the age of four - teen he

was a mar - ried man; At the age of fif - teen, the fa - ther of a son; At the

f *p*

age of six - teen his grave it was green, And that put an end to his grow - ing!

Posey Boy

Con moto, spiritoso

2

1. My
4. I

f

Ped. *

fa-ther he died, and I did-n't know how. He left me six hors - es to
sold my calf and bought me a pig, It did-n't cost much 'cause it

mp

drive to the plough. With a wim - wam - wad - dle, O stick - stock - strad - dle, O
was - n't ver - y big. With a wim - wam - wad - dle, O stick - stock - strad - dle, O

poco rall. *a tempo*

Po-sey Boy, Po-sey Boy, rid-ing on a broom. 2. I sold my hors-es and
 Po-sey Boy, Po-sey Boy, rid-ing on a broom. 5. I sold my pig and

poco rall. *a tempo*

poco cresc.

bought me a oow. I want-ed to make a for-tune, but I
 bought me a cat, The pret-ty lit-tle crea-ture in the

poco cresc.

did-n't know how. With a wim-wam-wad-dle, O
 chim-ney cor-ner sat. With a wim-wam-wad-dle, O

stick-stock-strad-dle, O Po-sey Boy, Po-sey Boy, rid-ing on a broom.
 stick-stock-strad-dle, O Po-sey Boy, Po-sey Boy, rid-ing on a broom.

3. I sold my cow and
6. I sold my cat and

f *dim.* *mf*

bought me a calf. I want-ed to make a for-tune but I
bought me a mouse, Set fire to its tail and

lost the bet-ter half. With a wim - wam - wad - dle, O
burned down the house. With a - wad - dle, O

stick - stock - strad - dle, O Po-sey Boy, Po-sey Boy, rid - ing on a broom.
stick - stock - strad - dle, O Po-sey Boy, Po-sey Boy, rid - ing on a broom.

The Spinster's Lament

Comodo

3

♩
* ♩ ♩ ♩

1. Come all ye pret-ty maid-ens, some old and some young-er, Who
 3. I have a sis-ter Sal-ly; tho' young-er than I am, She
 5. I nev-er will scold and I'll nev-er be jeal-ous, I'll

col ♩

now have your sweet-hearts, but I must wait long-er, Some six-teen, some eigh-teen, and
 has so man-y sweet-hearts, she's forced to de-ny 'em; I nev-er was guil-ty of de-
 give my hus-band mon-ey to spend at the ale-house, And while he's there spend-ing I'll

poco riten.

some late-ly mar-ried, And so on a - go - ing, - such things they are car-ried,
 ny - ing of man - y, The Lord knows my heart, I would take up with an - y! } A
 be home a - sav - ing, I'll let the world judge if I'm not worth the hav - ing. } *poco riten.*

a tempo

lin - man, a tin - man, a tin - ker, a tai - lor, A fid - dler, a ped - dler, a
a tempo

plough-man, a sail - or; Come gen - tle, come sim - ple, come fool - ish, come wit - ty, Don't

crescendo

rit. *molto riten.* *Fine*

let me die an old maid, but take me out of pit - y!

rit. *molto riten.* *Fine*

p delicatamente

stringendo *poco riten.*

sf *senza ped.*

2. I have a sis-ter Su-san; tho' pale and mis-shap-en, Be-
 4. I've of - ten heard said by my fa - ther and moth-er That

col ped.

fore she was six-teen years old she was tak-en, Be - fore she was eight-teen a
 go - ing to one wed-ding leads to an - oth - er. If that be the case, I will

son and a daugh-ter, And I'm six-and-thir - ty and nev-er had an of - fer. } A
 go with-out bid-ding, I'll let you all judge if I don't want a wed-ding. } *poco riten.*

a tempo

lin - man, a tin - man, a tin - ker, a tai - lor, A fid - dler, a ped - dler, a

a tempo

legato

plough - man, a sail - or; Come gen - tle, come sim - ple, come fool - ish, come wit - ty, Don't

molto crescendo

molto riten.

let - me die an old maid, but take me out of pit - y!

molto riten.

p delicatamente

a tempo

The Banks of the Dee

Andante, ma non troppo lento

4

mp *sempre legato e cantabile* *poco riten.* *p*

The piano introduction consists of three measures. The first measure has a treble clef and a key signature of three sharps (F#, C#, G#). The bass clef part begins with a whole note chord. The second measure continues the bass line with a half note chord. The third measure features a *poco riten.* marking and a piano (*p*) dynamic, with a treble clef part playing a descending eighth-note scale.

1. It was sum-mer, and soft-ly the breez-es were blow-ing, And
 3. Yet_ time and my prayers may per - haps soon re - store him, Blest

a tempo

The first system shows the vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in a treble clef with a key signature of three sharps. The piano accompaniment is in a bass clef with the same key signature. The tempo marking *a tempo* is placed below the piano part.

sweet - ly the night - in - gale sang in the tree. At the
 thought! might re - store my dear Jim - my to me. And_

The second system shows the vocal line and piano accompaniment for the second two lines of lyrics. The vocal line continues in the treble clef with a key signature of three sharps. The piano accompaniment continues in the bass clef with the same key signature. The lyrics end with "And_" followed by a long horizontal line.

foot of the hill where the riv-er was flow-ing. I sat my-self down on the
when he re-turns, with what care I'll watch o'er him, He nev-er shall leave the sweet

poco riten. *mf a tempo* *p*
banks of the Dee. Flow on, love-ly Dee! Flow on, thou blest riv - er! Thy
banks of the Dee! The Dee then shall flow, all its beau - ty dis - play - ing, The

poco riten. *a tempo* *mf* *p*

sun - ny green banks shall be dear to me ev - er! 'Twas there I first won the af -
lams on its banks shall a - gain be seen play - ing, While I with my Jim-my am

mf

p *Fine*
fec - tion and fa - vor Of Jim - my, the glo - ry and pride of the Dee.
care-less - ly stray - ing And tast - ing a - gain all the joys of the Dee.

Fine *p*

29137 * All arpeggios should be played comparatively slowly.

2. And— now he's gone from me and left me thus mourn-ing, To

pp *legatissimo* *pooo a pooo*

quell the wild Span - iard, so val - iant is he. As—

pooo *creso.*

yet there's no hope of his speed - y re - turn - ing To

mp

wan - der a - gain on the banks of the Des. He's

pooo dtm.

segue

gone, hap - less youth, o'er the wild roll - ing bil - lows, The

mf *pooo* *a* *pooo* *cresc.*

kind - est and dear - est of all the gay fel - lows; He's

left me to mourn him a - mong the green wil - lows, The

p *mp* *mp*

lone - som - est maid on the banks of the Dee.

p *D.C.*



The Frog in the Spring

Allegretto

5

- 1. There
- 3. "O,
- 5. He

was a frog lived in a spring,
 Mis - sis Mouse, are you with - in?" } Sing - song pad - dy won - cha
 took the mouse where he did dwell. }

ky - me - o. { He had such a cold that he could - n't sing.
 "O yes, kind sir, I sit and spin."
 'Twas in the bot - tom of the well. }

poco sf

Sing - song pad - dy won - cha ky - me - o. Ky - mo, ka - ro,

del - to, ka - ro, Ky - mo, ka - ro, Ky - mo. Strim-strum, pop-a-did-dle,

There by the rig - dum, Rig - dum bot-tom in the Ky - me - o!

2. They
4. "There
6. She

took him out and put him on the ground,
has been here a fine young man," } Sing - song pad - dy won - cha
wad - ed in up to her chin,

ky - me - o, { And he jumped up and bound - ed a - round.
"And I will have him if I can."
And wished she was a maid a - gain. }

Sing - song pad - dy won - cha ky - me - o. Ky - mo, ka - ro,

del - to, ka - ro, Ky - mo, ka - ro, Ky - mo. Strim-strum pop-a-did-dle

there by the rig - dum, Rig - dum bot - tom in the Ky - me - o!

The Soldier's Return

Moderato

6

p

1. 'Twas
4. 'Twas

mp *p*

mp

once that I court - ed a charm - ing la - dy bright, And
sev - en long years that I serv - ed my King, In

sempre legato *mp*

mf *più f*

on her I fix - ed my own heart's de - light. I
 sev - en long years I re - turn - ed home a - gain, My

mf *poco stentando*

court - ed her for love, her love I did ob - tain: I'm
 heart so full of woe, my eyes so full of tears; How

poco stentando

a tempo *mp* *p*

sure I have no rea - son in love to com - plain.
 hap - py would I be for to meet with my dear!

a tempo

pp

2. Her
 5. 'Twas

poco cresc.

p

fa - ther proved cru - el, so cru - el un - to me, He
 then I re - solved to her fa - ther's house to go, To

pppp *a* *pppp* *cresc.*

scarce would al - low her to keep me com - pa - ny. He
 see if my true love was yet a - live or no. But

mf pppp stentando

locked her up so high, he kept her so se - vere, I
 when her moth - er saw me, she said to me and cried, "My

pppp stentando

a tempo mp *slentando* *Fine*

scarce - ly had a sight of my own dear - est dear.
 daugh - ter loved you dear - ly, and for love she died."

a tempo mp *slentando* *Fine*



a tempo
mf
 8. 'Twas then I re - solv - ed a sol - dier for to go, To

a tempo
mf
marcato il basso

più f
 see wheth - er I could for - get my love or no. But

più f

f when I came there, the ar - my was so bright, It *mf*

f *mf*

caused me to think of my own heart's de - light.

mp



The Warranty Deed

Quasi allegretto

7

1. A
4. Her

law - yer there was I will call Mis - ter Clay; He
hus - band he saw with a - maze - ment and grief A

had but few cli - ents and they did - n't pay. At length of star -
cu - rious per - form - ance of hers with her teeth; She took them all

va - tion he grew so a - fraid That he court - ed and mar - ried a
out with her fin - gers and thumbs; Said she, "I'm ac - cus - tomed to

wealth - y old maid. 2. At the wed - ding the bride - groom made one sad mis -
sleep in my gums." 5. She went to the mir - ror to take down her

l.h.

take; 'Twas not in o - mit - ting the cards nor the cake. The
hair, And when she had done so her cra - nium was bare. "You

gan to pre - pare to re - tire to re - pose. Her
 see such strange do - ings be - fore his own gaze; He

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The vocal line begins with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some slurs.

hus - band sat by her ad - mir - ing her charms That
 quick - ly jumped up and ran out at the door, And

The second system continues the musical piece. The vocal line has a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment includes a prominent bass line with dotted notes and a right-hand line with slurs and ties.

gave him such pleas - ure to clasp in his arms.
 poor Mis - sis Clay nev - er saw his face more.

The third system concludes the piece. The vocal line starts with a dotted quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment features a bass line with dotted notes and a right-hand line with slurs and ties. The system ends with a double bar line and repeat dots.

The Shining Dagger

Moderato ma non troppo

8

1. "A-wake, a -
4. "It is no
7. Then did he

wake, you drow-sy sleep-er, A-wake and lis - ten un - to me! There's some-one
use to ask my fa - ther, For he is on his bed of rest, And by his
seize his own bright dag-ger And pierced it through his ach-ing heart. "A - dieu, a -

at your bed-room win-dow, A-weep - ing there most bit-ter - ly." 2. Ma-ry raised her
side is a shin-ing dag-ger To pierce the heart that I love best." 5. He said, "Ma-ry
dieu, my dar-ling Ma-ry; A-dieu, a - dieu, we now must part!" 8. Then Ma - ry

head from her drow-sy pil-low To see who call - ing her might be. Whom did she
 dear, go ask your moth-er If you my wed - ed bride may be; If she says
 seized the blood-stained dag-ger And pierced it through her lil - y breast. "A - dieu, a -

spy but her own true lov - er A-weep-ing there most bit - ter - ly.
 'No', love, re-turn and tell me, And I no more will trou-ble thee."
 dieu, both - fa-ther and moth-er, My love and I are now at rest."

3. He said, "Ma-ry dear, go ask your fa - ther If you my wed - ded bride may
 6. "It is no use to ask my moth-er, She too in - tends to set us
 9. "Oh I can climb the tall - est tree, love, And I can reach the high - est

be. If he says 'No', love, re-turn and tell me, And I no more will trou-ble thee."
 free. So go, my dear, and - court some oth-er, And I no more will trou-ble thee."
 nest, And I can pluck the - sweet-est rose, love, But not the heart that I love best."

Botany Bay

Moderato, energico

9

up I was in Lin-coln-shire, the place I know right well, Brought
we sailed down the riv - er the twen - ty - ninth of - May, On

up by hon - est par - ents the truth to you I'll tell; — Brought
 ev - 'ry ship that we passed by I could hear the sail - ors say, — "There

up by hon - est par - ents and reared most ten - der - ly, Till
 goes a load of clev - er lads; they're roll - ing in - to Bot - a - ny Bay; There

I be - came a rak - ish lad at the age of twen - ty - three. —
 goes a load of clev - er lads; they're roll - ing in - to Bot - a - ny Bay." —

2. My
 5. There

rit.

char - ac - ter was tak - en and I was sent to — jail; My
 is a lass in Lin - coln - shire, the place I know right well, And if

friends they found it was in vain to get me out on bail; — The
 ev - er I gain my lib - er - ty, a - lone with her I'll dwell; — I'll

ju - ry found me guil - ty and the judge to me did say, "The
 shun all e - vil com - pa - ny and bid a - dieu to New South Wales, I'll

ju - ry's found you guil - ty, my lad, and we'll roll you in - to Bot - a - ny Bay" — 3. There
 shun all e - vil com - pa - ny and bid a - dieu to New South Wales, 6. Now

stood my a - ged fa - ther, saw me ar - rained at the bar, Like -
 all you brisk and live - ly lads, take warn - ing now by — me And

wise my ten - der moth - er a - tear - ing of her hair, — A -
 shun all e - vil com - pa - ny, or you will rue the day; — You'll

tear - ing of her old gray locks, these words I heard her say: "O
 rue the de - por - ta - tion, my boys, if they roll you in - to Bot - a - ny Bay! You'll

son, dear son, what have you done, that you're roll - ing in - to Bot - a - ny Bay?" —
 rue the de - por - ta - tion, my boys, if they roll you in - to Bot - a - ny Bay! —

Mary of the Wild Moor

Moderato

10

1. One
8. O

night when the wind it blew cold, Blew bit - ter a - cross the wild
what must the fa - ther have felt When he came to the door in the

moor,
morn? Young— Ma - ry she came with her child
There he found Ma - ry dead and her child

Wan - d'ring home to her own fa - ther's door, Say - ing,
Fond - ly clasped in its dead moth - er's arms. The

"Fa - ther, O pray let me in! Have pit - y on
vil - la - gers point out the spot Where a wil - low droops

me, I im - plore; Or the child on my bo - som will
o - ver the door, Say - ing, "There Ma - ry per - ished and

die From the winds that blow 'cross the wild moor!"
died From the winds that blew 'cross the wild moor." *Fine*

2. "O why did I

leave my lone cot, Where once I was hap - py and free?

Doomed to roam with-out friends or a home, O, Fa - ther, have

pit - y on me!" But her fa-ther was deaf to her cry: Not a

voice nor a sound reached his ear. But the watch-dog did howl and the

vil-lage bell tolled From the winds that blew 'cross the wild moor.

D.C. al Fine

Birds' Courting Song

Allegro e leggerissimo

11

poco riten.

♭2 ♭2 ♭2 ♭2 *

1. "Hi!" said the black-bird, sit-ting on a chair, "Once I court-ed a la - dy fair;

a tempo

poco riten.

♭2 * ♭2 ♭2 * ♭2 ♭2 * ♭2 * ♭2

She proved fick-le and turned her back, And ev-er since then I've dressed in black."

poco riten.

mp

staccato senza pedale

poco riten.

legato

♭2 * ♭2

poco riten.

rea - son that I fly in the night Is be - cause I've lost my heart's de - light."

poco riten.

poco cresc.

legato

a tempo

Tow - dy, ow - dy, dil - do - dum, Tow - dy, ow - dy, dil - do - day,

a tempo

tr

tr

legato

Tow - dy, ow - dy, dil - do - dum, Tol - lol - li - dy, dil - do - day!

tr

legato

3. "Hi!" said the lit - tle mourn - ing dove, "I'll tell you how to re - gain her love:

ppp

legato

** legato*

poco riten.

poco riten.

Court her night and court her day, Nev-er give her time to say 'O nay!'"

a tempo

Tow-dy, ow - dy, dil - do - dum, Tow-dy, ow - dy, dil - do - day,

a tempo

molto staccato

Tow-dy, ow - dy, dil - do - dum, Tol - lol - li - dy, dil - do - day!

4. "Hi!" said the wood-peck-er, sit-ting on a fence,

mf

dim.

"Once I court-ed a hand-some wench; She got scar-y and from me fled, And

poco riten. ev-er since then my head's been red." *a tempo* Tow-dy, ow - dy, dil - do - dum,
poco riten. *a tempo*

Tow-dy, ow - dy, dil - do - day, Tow-dy, ow - dy, dil - do - dum, Tol - lol - li - dy,

dil - do - day!

poco riten.

5. "Hi!" said the blue-jay, as she flew, "If I was a young man I'd have two. If

a tempo

♩ * ♩ ♩ * ♩ ♩ * ♩ * ♩

one proved faith-less and chanced for to go, I'd have a new string to my bow."

poco riten.

mp *molto p*

legato

a tempo

Tow-dy, ow-dy, dil-do-dum, Tow-dy, ow-dy, dil-do-day,

a tempo

♩

Tow-dy, ow-dy, dil-do-dum, Tol-lol-li-dy, dil-do-day!

♩ * ♩ * ♩ *

The Little Pig

Allegro, con umore

12

Piano introduction in G major, 4/4 time. The music starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro, con umore'. The introduction consists of four measures. The first measure has a whole rest in the treble and a bass line starting with a quarter note G2, followed by a quarter rest. The second measure has a quarter note G2 in the bass, followed by a quarter rest. The third measure has a quarter note G2 in the bass, followed by a quarter rest. The fourth measure has a quarter note G2 in the bass, followed by a quarter rest. The piece ends with a double bar line. There are two 'Ped.' markings with asterisks below the bass line, one at the beginning and one at the end.

Vocal and piano accompaniment for the first two lines of lyrics. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The lyrics are: 1. There was an old wom-an and she had a lit - tle pig, — 2. This lit - tle old wom-an kept the pig in the barn, —. The piano accompaniment consists of four measures. The first measure has a quarter note G2 in the bass, followed by a quarter rest. The second measure has a quarter note G2 in the bass, followed by a quarter rest. The third measure has a quarter note G2 in the bass, followed by a quarter rest. The fourth measure has a quarter note G2 in the bass, followed by a quarter rest. There are two 'Ped.' markings with asterisks below the bass line, one at the beginning and one at the end.

Vocal and piano accompaniment for the second two lines of lyrics. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The lyrics are: Um ————— There was an old wom-an and she Um ————— This lit - tle old wom-an kept the. The piano accompaniment consists of four measures. The first measure has a quarter note G2 in the bass, followed by a quarter rest. The second measure has a quarter note G2 in the bass, followed by a quarter rest. The third measure has a quarter note G2 in the bass, followed by a quarter rest. The fourth measure has a quarter note G2 in the bass, followed by a quarter rest. There are two 'Ped.' markings with asterisks below the bass line, one at the beginning and one at the end.

had a lit-tle pig, — Um ————— There
 pig in the barn, — Um ————— This

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "had a lit-tle pig, — Um ————— There" on the first line and "pig in the barn, — Um ————— This" on the second line. The piano accompaniment is in grand staff (treble and bass clefs) and includes a fermata over the first measure. There are two "Red *" markings below the piano part, one under the first measure and one under the eighth measure.

was an old wom-an and she had a lit-tle pig, He did-n't cost much 'cause he
 lit-tle old wom-an kept the pig in the barn, The pret-ti-est thing she

The second system of music continues the vocal line with the lyrics "was an old wom-an and she had a lit-tle pig, He did-n't cost much 'cause he" on the first line and "lit-tle old wom-an kept the pig in the barn, The pret-ti-est thing she" on the second line. The piano accompaniment continues in grand staff. There are two "Red *" markings below the piano part, one under the first measure and one under the eighth measure.

was-n't ver-y big, — Um —————
 had on the farm, — Um —————

The third system of music features the vocal line with lyrics "was-n't ver-y big, — Um —————" on the first line and "had on the farm, — Um —————" on the second line. The piano accompaniment continues in grand staff. There are three "Red *" markings below the piano part, one under the first measure, one under the eighth measure, and one under the fifteenth measure.

3. This lit-tle old wom-an fed the pig on clo-ver, Um _____ This
 5. The lit-tle old wom-an she died of grief, Um _____ The

*Red * Red * Red * Red **

lit-tle old wom-an fed the pig on clo-ver, Um _____ This
 lit-tle old wom-an she died of grief, Um _____ The

*Red * Red * Red * Red **

lit-tle old wom-an fed the pig on clo-ver, And he laid down and
 lit-tle old wom-an she died of grief, Now was-n't that a

*Red **

died all o-ver, Um _____ *un poco*
 great re-lief, Um _____ 4. The
 6. The

*Red * Red * Red * Red **

più lento

lit-tle pig-gy died 'cause he could-n't get his breath, — Um
lit-tle old man laid down and died, — Um

Quasi marcia, un poco più lento

leggerissimo ma ben accentato

The lit-tle pig-gy died 'cause he could-n't get his breath, Um
The lit-tle old man laid down and died, — Um

The lit-tle pig-gy died 'cause he could-n't get his breath, Now
The lit-tle old man laid down and died,

was-n't that a hor-ri-ble death? — Um
ONE, TWO, THREE laid side by side, — Um

The Half-Hitch

Allegretto

13

1. A

poco rit.

mp *mf* *f* *mf*

Detailed description: This block contains the piano introduction for the piece. It is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics range from mezzo-piano (mp) to forte (f). The piece concludes with a first ending marked '1. A' and a 'poco rit.' instruction.

no - ble rich man in Plymouth did dwell, He had but one daugh - ter, a
 an - swer did suit him as well as the rest, It lay ver - y heav - y and
 13. When they were mar - ried they sat down to eat, With her fin - gers she hauled out the
a tempo

sempre ben ritmato

Detailed description: This block contains the first vocal entry and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in bass clef. The tempo is marked 'a tempo' and the performance instruction is 'sempre ben ritmato'. The music is in 6/8 time and three sharps.

beau - ti - ful girl. A hand - some young farm - er with rich - es sup - plied He
 hard on his breast: "How can I bear for to make her my bride?" But
 cab - bage and meat. As she stood a - stoop - ing, some called her his 'bride, Say - ing

Detailed description: This block contains the second vocal entry and piano accompaniment. The vocal line continues in treble clef with lyrics. The piano accompaniment continues in bass clef. The tempo remains 'a tempo' and the performance instruction is 'sempre ben ritmato'. The music is in 6/8 time and three sharps.

court-ed this fair maid to make her his bride. — — — — —
 still he did ask her be - hind him to ride. (*spoken*) "Your horse'll
 "Pray go a - long— and sit by his side." (*spoken*) "I'll sit in the chimney

lasciate sonare

Ad.

— — — — — 2. He court-ed her long and gain-ed her love, And
 throw me, I know." 8. "No," re-plied he, "my horse he will not." So
 corner as I'm used to." 14. She burned all her fin-gers in the pud-ding, I fag, Then

p

*

then she in - tend - ed this young man to prove; When he asked her to mar-ry, she
 then she climbed up, and be - hind him she got. He wished him-self well from his
 licked them and wiped them off on her old rags; They gave her a can-dle, what

quick-ly re-plied And told him right off she would not be his bride. . . .
 prom-is-es free, But he turned to her, say-ing, "Will you have me?"
 could she want more? And showed her the way to the cham-ber door.

crescendo

(spoken) "Yes, I will!"
 (spoken) "Husband, when you hear my shoes go 'clung' you may

poco a poco *crescendo* *al*

3. He vowed then that home he quick-ly would steer, And
 9. "My heart, it doth fail me, I dare not go home, My
 come along." 15. Up-stairs then she went and kept step-ping a-bout, His

f *p* *poco* *a*

by a sad oath to her he did swear How he'd
 par - ents will think I am sore - ly un - done. I will
 moth - er said to him, "What think is the rout?" He

wed the first wo - man that e'er he did see, If she was as mean as a
 leave_ you here with my neigh - bor to tar - ry, With - in a few days_ with
 cried out, "Dear moth - er, pray don't say a word, For ne'er an - y com - fort can

poco stentando

beg - gar could bel - 4. She
 you I will mar - ry." (spoken) "You won't, I know." 10. He
 this world af - ford!" 16. A

poco stentando

lasciate sonare



or-dered her ser-vants this man to de-lay. Her jew-els and rings, she
told her he would, and home he did go; He soon told his fa-ther and
lit-tle while lat-er her shoes they went "clung," They gave him a can-dle and

laid them a-way. She put on the worst of old rage she could find: She
moth-er al-so. Of his wee-ful case—and how he had sworn. His
bade him go 'long. Up-stairs then he went,— and quick-ly he found As

looked like a tea-pot be-fore and be-hind.
par-ents said to him, "For that do not mourn."
hand-some a la-dy as e'er stepped the ground.

poco dim.

poco più tranquillo

5. She rubbed both her hands on the old chimney back, And
 11. "Oh, ne'er break your vows, but bring home your girl, We'll
 17. All dressed in the richest of clothes to behold, She was

poco più tranquillo

calando

then blacked her face from corner to crack; Then a -
 soon snug her up and she'll do ver - y well." They
 fin - er and fair - er than pic - tures of gold; He

round to the road she flew like a witch, With her
 asked his old spark to the wed - ding to come, Her
 great - ly re - joiced at this end to his fears, For he

pet - ti - coat hoist - ed all on the half - hitch. 6. The
 ser - vants re - plied that she was not at home. 12. They in -
 mar - ried the la - dy he'd court - ed for years. 18. Down -

tempo I^o

young man came rid - ing and when he did see her, He
 vit - ed her maid - ens to wait on her there, And
 stairs then they went and a frolic they had, Which

mf *poco*

cried out, "A - las!" for his oath he did fear. But
 then for the wed - ding they all did pre - pare; They
 made both their hearts feel mer - ry and glad;

cresc.

poco riten.

be - ing so faith - ful to keep his words true, He soon o - ver - took her, say - ing,
Pub - lished they were, and in - vit - ed the guests, And then they in - tend - ed the
looked like two flow - ers which pleas - ed the eye. With man - y full glass - es all

poco riten.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a treble clef and contains the lyrics. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The tempo marking *poco riten.* is placed above the vocal line.

1. & 2.

"Pray, who are you?" (*spoken*) "I am a woman."
bride for to dress. (*spoken*) "I'll just be married in my old
7. This clothes."

lasciate sonare

The second system continues the musical score. It features a vocal line and piano accompaniment. The key signature remains three sharps. The tempo marking *lasciate sonare* is written in the piano part. The system concludes with a double bar line and a fermata over the final note of the vocal line. A small asterisk (*) is located at the bottom right of the piano part.

3.

wished them great joy.

poco allarg.

The third system of the musical score features a vocal line and piano accompaniment. The key signature is three sharps. The tempo marking *poco allarg.* is written above the piano part. The piano accompaniment includes dynamic markings of *f* (forte) and *ff* (fortissimo). The system ends with a double bar line and a fermata over the final note of the vocal line.