

**BRITISH
AND
AMERICAN
SONGS**

**CYRIL
PUSTAN**



VEB VERLAG ENZYKLOPÄDIE LEIPZIG

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Foreword

Some of the songs in this book are several hundred years old, others are not quite as old, while some are fairly new. All of them are popular. In one version or another they are loved and sung by people whose native tongue is English, whether it be in Britain, America, Canada, Australia, or elsewhere. The ninety-three songs in this book are but a few bars of a great symphony – the symphony of the people who work for their daily bread and constantly strive for a better life. They are the people who in their work and play create music, the music of the people. It is no easy task to select from the vast riches of hundreds and hundreds of beautiful melodies and texts the small number of songs that appear in this book. How many others could just as easily have been chosen in their place! Space limitations permitted less than a fifth of the number originally regarded as indispensable in a truly representative collection. The songs chosen for this first collection are mostly from the British Isles or America.

I wish to thank my wife for her unstinted and valuable help in every phase of the book. My sincere thanks are also due to Mrs. Christine Patzer of the Sektion Sprachwissenschaft, Friedrich Schiller University, Jena, who generously gave of her time to assist with the manuscript. I also wish to thank Mrs. Teichmann, Jena, and Mr. Just of the Volkshochschule, Jena, for their help with some of the musical transcriptions, and Dr. Rudolph Löwe of the Sektion Sprachwissenschaft, Jena, for his suggestion that a tune should be included which would fit any limerick. Above all, thanks are due to Dr. Friedrich Beer, of the Sektion Sprachwissenschaft Jena, whose cooperation was one of the most important factors in getting this book finished. Basically, however, this book owes its existence to the countless poets and musicians, folksingers and songwriters, known and unknown, who have given so much to the world's cultural heritage.

Two records have been made containing excerpts from 44 of the songs in this book. (British and American Songs, VEB Verlag Enzyklopädie, Leipzig 1971. Sung by Cyril Pustan and the Student Chorus of the English Language Department, Friedrich Schiller University, Jena.) In this connection, special thanks are due to Professors Spitzhardt and Pohl of the Sektion Sprachwissenschaft for their support and encouragement; to Mr. Joachim Kirchhoff of the VEB Verlag Enzyklopädie Leipzig for his patience and cooperation in preparing both book and records; to Mr. Just, guitarist; to Mrs. Jahn (Volkshochschule) and Mrs. Teichmann for the assistance they gave the student chorus and me with our singing; and, in particular, to Miss Göring (Volkshochschule), who helped check the final proofs and also conducted the chorus.

I hope this little booklet will bring you as many hours of pleasure as I had in compiling it. A song can only live by being sung. It is only by singing the songs in this booklet that you can bring them to life. So sing them and give pleasure to yourself and others around you.

Cyril Pustan

How You Can Make The Best Use Of This Song Book

1. If you know English well and can read music at sight you can immediately begin to learn any song in this book without preliminary preparation. Otherwise, you can learn the songs most quickly and easily if you will work your way step by step as recommended below. This method has been tried and tested in my classes at the Friedrich Schiller University, Jena, for the past five years with good results.
2. Try to hear the song sung first of all before you begin work on it. This is necessary to get the right mental set, to have an overall impression of the melody, rhythm and spirit of the song, and to establish a vivid aural image towards which you can work. Records or tapes may be available. Or you may be able to prevail on a teacher to sing the song for you. The importance of a strong overall impression at the very outset cannot be overstressed. This is a basic principle and is well documented in research into the psychology of learning.
3. Learning the first verse and chorus is the key to success. Therefore concentrate on this alone in the first sitting. Once you have learned the first verse and chorus by heart, all the other verses will easily fall into the song pattern at a later sitting. (See paragraph 13 for exceptions to this rule.)
4. Begin by reading the first verse and chorus through aloud to get the meaning and rhythm of the song. Check on words and phrases that are not understood. Use the vocabulary. If necessary use a dictionary. Read any comments given on the song. A good understanding of the text and rhythm is basic to proper rendition of any song. This may seem self-evident, but in my experience students often can be reminded of it with profit. Remember, too, that silent reading has no great place in learning songs. The song has a direct road to the mind, and that road is through the ear. Therefore right from the start, read aloud and sing aloud.
5. Read the first verse and chorus aloud, paying special attention to the pronunciation and stress indicated for the individual words of the text.
6. Again read the first verse and chorus aloud, this time tapping in rhythm with finger, pencil or foot.
7. Now you are ready to sing the first verse and chorus. Sing aloud. Enjoy the song. Enjoy, too, the sense of accomplishment that comes with learning something new and doing a good, workmanlike job at it.
8. Again sing the same. This time while singing look away from the page from time to time. As you do so, try to picture the page in your mind – the arrangement of the page, the words, the music, and any illustration.
9. Repeat this (No. 8) at spare moments during the next few days. Keep the song book handy to refresh your memory. A quick glance will do. Soon you will find the tune and words firmly fixed in your mind.

10. Now you are able to sing the first verse and chorus by heart, you need only to reinforce your achievement as follows. Sing your new song, by heart if possible, for your family, friends, neighbours and workmates. Sing it to them on all possible occasions. Remember, repetition aloud is the soul of song and language learning.

11. Your final step is to teach the song to others. Family, friends and workmates can then sing with you and double your pleasure. Children pick up songs with amazing ease. Teaching a song to others is the best possible way to learn it yourself, a perfect example of personal benefit combined with the general good of all.

12. Now follow the same procedure with the additional verses of the same song. The major part of the job has been done. You will have the swing and feeling of the song so well in hand that the additional verses will easily fall into place. Now that you know the whole song do not fail to sing it for others and to teach it to them.

13. Exceptions to the rule (see paragraph 3): Several verses or the whole song may be tackled at one sitting where there is much repetition, as in *Good Night, Ladies*, or where the sense of the song requires it, as in *The Riddle Song*. However, for longer or more difficult songs like *The H-Bomb's Thunder*, *Nelly Gray*, or *Ye Banks And Braes*, you will get better and faster results if you follow the steps suggested in the preceding paragraphs.

Note To Teachers And Advanced Students

The English Pronouncing Dictionary by Daniel Jones has served as a guide in the phonetic transcriptions. However, it will be noted that words like *and*, *as*, *of*, *the*, *to*, and others which may often have a weak or neutral form in rapid everyday speech have in this songbook frequently been given their full or nearly full vowel values.

Singing is not everyday speech. In singing enunciation tends to be more exact, as the words of a song are generally sung more slowly than they would be spoken. This is true even in a song where the tempo is comparatively fast. This gives the pronunciation of each word more of an individual character within the word group and therefore a pronunciation more approximate to the word in isolation. Furthermore, an open or partially open vowel sound lends ease to singing, aids resonance and helps listeners to understand what is being sung. In many cases if weak or neutral vowel sounds had been used the dictates of the musical notation would have caused these weak sounds to be unduly stretched, resulting in distorted language and song rendition.

Lack of attention to purity of vowel sounds and clarity in the enunciation of consonants is not an uncommon fault even among professional singers. Often enough, English concert singers are unintelligible to English audiences. To counter this defect on the part of the singers, at many song recitals the texts of the songs are printed in the programme.

You will note in many of the songs the music requires enunciation of all syllables of the text. For the purpose of easier singing, especially for students not so familiar with English sounds, the syllabic consonants in such words as *paddled* ['pædlɪd] (*Auld Lang Syne*), *people* ['pi:pl] (*Strangest Dream*), *little* ['lɪtl] (*Little Brown Jug*), etc., have been phonetically transcribed as ['pædɔld], ['pi:pəl], ['lɪtəl], etc.

In everyday connected speech for economy of effort and time, elision and liaison are frequent - words are run into one another, sounds are slurred, endings are clipped, vowels are strong or weak according to their stress position in the sentence. This is normal, and to give each vowel its full value or to sound every consonant in everyday connected speech would be pedantic. In song or poetry, however, the magic is interwoven with the beauty of vocal expression. Purity of sound of both vowels and consonants plays a greater role. Words may undergo changes to fit the mood of the song. Individual interpretation is given much greater scope with resulting variations from everyday connected speech. In this book British pronunciation has been used throughout.

Approximate English-German Phonetic Equivalents

CONSONANTS

[tʃ] touch	deutsch	[ʃ] shoe	Schnee
[dʒ] injure	Budget	[ʒ] measure	Ingenieur
[ŋ] long	Fang	[j] yes	ja
[θ] path	lisped "Nass"	[s] case	gross
[ð] father	lisped "Faser"	[v] very	Vase
		[w] away	similar to sound heard after A in <i>Aue</i> . To get [w], first practice saying [u:] instead of [w], then gradually shorten to [w]: [u:ei] → [wei]. [e'u:ei] → [e'wei].

VOWELS

[i:] feet	lieb	[u] could	Nuss
[ɪ] big	mit	[u:] moon	Fuss
[e] less	Bett	[ʌ] love	Resembles sound in <i>Katze</i> , <i>kommen</i> , or <i>Gott</i> , but with lips spread instead of rounded and with jaws wide apart.
[æ] man	More open than Ä in <i>Äpfel</i> or <i>Ähre</i> . Practice tightening throat and keeping mouth very wide open for this sound.	[ə:] word	Longer, more open than ö in <i>Goethe</i> , <i>Mörder</i> , spoken with lips spread as for [i:] and with only little space between jaws. Last sound in <i>bitte</i> , when lengthened, is similar to [ə:].
[ɑ:] far	wahr	[e] area	Menge
[ɔ] lot	More open than o in <i>Motte</i> . Tongue is held as low down and as far back as possible, lips are not rounded.		
[o:] before	Komfort		

DIPHTHONGS

[ei] name	Resembles <i>mehr</i> or <i>Meer</i> but with added glide from [e] to [i]. Both vowels are pronounced. Keep lips spread or neutral. Distance between jaws is medium at start but diminishes during production of this diphthong.	[ai] like	leicht
		[au] house	Maus
		[ɔi] boy	treu
		[iə] here	hier
		[eə] there	resembles <i>Bär</i> or <i>Krähe</i>
		[uə] poor	Kur
[ou] go	Resembles o in <i>Büro</i> but with [u] added. Lips only slightly rounded at start. Lip rounding increases to produce sound of [ou].		

Explanatory Notes To Vocabulary

1. (Amer.) American – (Brit.) British – (colloq.) colloquial – (old) old fashioned – (sl.) slang – (Scot.) Scottish – (ungramm.) ungrammatical –

2. CONTRACTIONS COMMON BOTH IN SONGS AND IN EVERYDAY MODERN SPEECH

CAN'T cannot – *DIDN'T* did not – *DOESN'T* does not – *DON'T* do not – *HAVEN'T* have not – *ISN'T* is not – *I'D* I would – *HE'D* he would – *THEY'D* they would – *I'LL* I will – *YOU'LL* you will – *I'M* I am – *IT'S* it is – *I'VE* I have – *THEY'VE* they have – *WE'VE* we have – *YOU'VE* you have – *LET'S* let us – *SHE'S* she is – *THAT'S* that is – *THERE'S* there is – *WHAT'S* what is – *WHO'RE* who are – *WON'T* will not

3. TERMS COMMON IN SONGS BUT NOT IN EVERYDAY MODERN SPEECH

A-COMING, *A-SAILING*, etc. coming, sailing – *DOTH* does – *E'ER* ever – *'FORE* before – *HE'S FORGOT* he has forgotten – *TO BE FORGOT* to be forgotten – *FOR TO* to – *HATH* has – *NE'ER* never – *NIGH* near – *O'ER* over – *OFT* often – *THEE*, *THOU* you – *THINE* your – *'TIS* it is – *THRO'* through – *'T WAS* it was – *'T WILL* it will – *YE* you

4. DOUBLE SUBJECT USING BOTH NOUN AND PRONOUN

Examples: *A THIEF HE WILL ROB YOU* (see *On Top Of Old Smoky*), *BEER AND WATER THEY DON'T MIX* (see *Old John Braddle-um*), a thief will rob you, beer and water don't mix, etc.

5. SCOTTISH TERMS

AULD LANG SYNE days gone by – *BONNIE* beautiful – *BRAE* hillside – *FU'* full – *GLEN* narrow valley – *GOWAN* mountain daisy – *ILKA* each – *KEN* to know – *LOCH* lake – *O'* of – *SAE* so

6. UNGRAMMATICAL TERMS

AIN'T am not, is not, are not – *BROKE* penniless – *GONNA* going to

7. COMMENTS

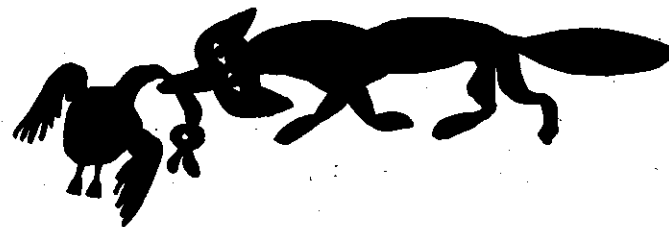
Comments have been given on many of the songs in this book. This background information should prove especially useful to teachers and advanced students.

8. STRESS

'precedes accented syllable

Section 1

Animal Favourites



1 The Bear Went Over The Mountain

ðə beə went 'ouve ðə 'mauntin

+ /A/s/"
With enthusiasm

Favourite American sociable song



The bear went o-ver the moun-tain, The bear went o-ver the
ðə beə went 'ouve ðə 'mauntin, ðə beə went 'ouve ðə



moun-tain, The bear went o-ver the moun-tain, To
'mauntin, ðə beə went 'ouve ðə 'mauntin, tu



see what he could see. — And all that he could see, — And
si: wot hi: kud si: .ænd o:l ðæt hi: kud si: .ænd



all that he could see, — Was the oth - er side of the
o:l ðæt hi: kud si: , woz ði 'aðə said ov ðə

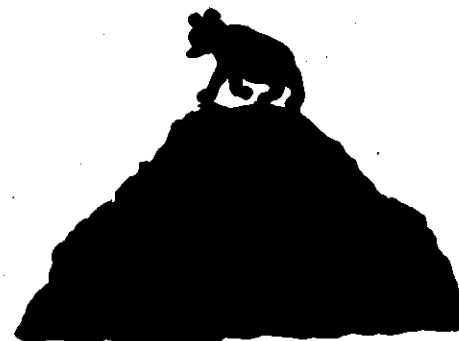


moun-tain, The oth - er side of the moun-tain, The
'mauntin, ði 'aðə said ov ðə 'mauntin, ði



oth - er side of the moun-tain, Was all that he could see. —
'aðə said ov ðə 'mauntin, woz o:l ðæt hi: kud si: .

This is a light-hearted song that confirms the popular saying, "The grass always looks greener on the other side of the fence." The song is a great favourite at outings, parties, and all kinds of social occasions. The melody is the same as in the British *For He's a Jolly Good Fellow*.



2 The Fox

ðə fɒks

++/E/f
Brisk and gay

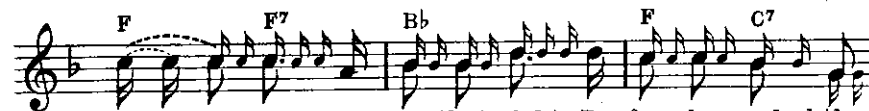
American version of an old
English song



1. The fox went out one win-ter's night. He
ðə fɒks went aut wan 'wintəz nait. hi:



prayed for the moon to give him light, For he'd
preid fə: ðə mu:n tu giv him lait, fə: hi:d



man-y a mile to go that night Be-fore he reached the
'meni ə mail tu gou ðæt nait bi'fə: hi: ri:tft ðə



town O, town O, town O. He'd man-y a mile to
taun ou, taun ou, taun ou. hi:d 'meni ə mail tu



go that night Be-fore he reached the town O. ———
gou ðæt nait bi'fə: hi: ri:tft ðə taun ou.

2. He ran till he came to the farmyard pen.

hi: ræn til hi: keim tu: ðə 'fɑ:mjɑ:d pen.

The geese and ducks were kept therein.

ðə gi:s ænd dʌks wə: kept ðær'in.

"A couple of you must grease my chin

ə 'kʌpəl ov ju: mast gri:s mai tʃin

Before I leave this town O, town O, town O,

bi'fə: ai li:v ðis taun ou, taun ou, taun ou,

A couple of you must grease my chin

Before I leave this town O."

3. He grabbed the grey goose by the neck,

hi: græbd ðə grei gu:s bai ðə nek,

Threw the black duck over his back,

θru: ðə blæk dʌk 'ouvə hiz bæk,

He didn't care about their quack, quack, quack

hi: 'didnt keə ə'baut ðə kwæk, kwæk, kwæk

And their legs all dangling down O, down O, down O,

ænd ðə legz ə:l dæŋliŋ daun ou, daun ou, daun ou,

He didn't care about their quack, quack, quack

And their legs all dangling down O.

4. The farmer's wife jumped out of bed.

ðə 'fɑ:məz waif dʒʌmpt aut ov bed.

Out of the window she stuck her head,

aut ov ðə 'windəu ʃi: stʌk hə: hed,

Crying, "John, John, the grey goose is gone,

'kraɪŋ, "dʒɒn, dʒɒn, ðə grei gu:s iz gɒn,

And the fox is in the town O, town O, town O,"

ænd ðə fɒks iz in ðə taun ou, taun ou, taun ou,"

Crying, "John, John, the grey goose is gone,

And the fox is in the town O."

5. He ran till he came to his cosy den.

hi: ræn til hi keim tu: hiz 'kɒuzi den.

There were his little ones, eight, nine, ten.

ðə wə: hiz 'litl wʌnz, eit, nain, ten,

They said, "Daddy, you'd better go back again,

ðei sed, "'dædi, ju:d 'betə gou bæk ə'gen,

'Cause it must be a mighty fine town O, town O, town O,"

kəz it mast bi: ə 'maiti faɪn taun ou, taun ou, taun ou,"

They said, "Daddy, you'd better go back again,

'Cause it must be a mighty fine town O."

6. The fox and his wife without any strife
 ðə fɒks ænd hiz waif wi'ðaʊt 'eni straɪf
 Cut up the goose with a fork and a knife.
 kʌt ʌp ðə gu:s wið ə fɔ:k ænd ə naɪf.
 They never had such a supper in their life,
 ðei 'nevə hæd sʌtʃ ə 'sʌpə in ðeə laɪf,
 And the little ones chewed on the bones O, bones O, bones O,
 ænd ðə 'lɪtl wʌnz tʃu:d ən ðə baʊnz ou, baʊnz ou, baʊnz ou,
 They never had such a supper in their life,
 And the little ones chewed on the bones O.



1. *HED* he had - *MANY A MILE* many miles - 2. *FARMYARD* space enclosed by sheds, barn, etc. on farm - *PEN* small enclosure for poultry, sheep, or cattle - *COUPLE* a pair, two - *WILL GREASE MY CHIN* here: will be eaten by me - 3. *TO GRAB* to make a sudden snatch at - *TO CARE* to be concerned, to feel interest - 4. *TO STICK* (stick, stuck, stuck) to put (quickly) - 5. *DEN* hole where an animal lives - *DADDY* child's word for father - *MIGHTY FINE* (old Amer. sl.) very good - *'CAUSE* because - 6. *STRIFE* argument - *TO CHEW* to work (food, etc.) between the teeth in order to crush it

3 Old MacDonald Had A Farm

ould mæk'dɒnəld hæd ə fɑ:m

+ /E/f/''

Lively, with humour

Traditional English



1. Old Mac-Don-ald had a farm, e - i - e - i -
 ould mæk'dɒnəld hæd ə fɑ:m, i: - ai - i: - ai -



o. And on this farm he had a cow, e - i - e - i -
 ou. ænd ən 'ðɪs fɑ:m hi: hæd ə kau, i: - ai - i: - ai -



o. With a moo, moo here, And a moo, moo there,
 ou. wɪð ə mu:, mu: hɪə, ænd ə mu:, mu: ðeə,



Here a moo, There a moo, Ev-'ry-where a moo, moo,
 hɪə ə mu:, ðeə ə mu:, 'evriweə ə mu:, mu:,

Chorus



Old Mac-Don-ald had a farm, e - i - e - i - o.
 ould mæk'dɒnəld hæd ə fɑ:m, i: - ai - i: - ai - ou.

The song continues with different animals and objects and the noises they make being substituted for "cow" and "moo". Here are the most popular:

SHEEP (baa) / HORSE (neigh) / PIG (oink) / DOG (bow-wow) / CAT (meow) /
 ji:p (ba:) hə:s (nei) pi:g (oɪŋk) dɒg ('bau-'wau) kæt (mi:'au)
 DUCK (quack) / CHICKEN (cluck) / TURKEY (gobble) / DONKEY (hee-haw) /
 dʌk (kwæk) 'tʃɪkɪn (klʌk) 'tɜ:ki ('gɒbəl) 'dɒŋki ('hi:'ho:)
 CAR (rattle)
 kɑ: ('rætəl)

4 One More River

wan mə: 'rivə

++/A/m"
Lively

An American song of Negro origin

E

1. Old No - ah, once he built the ark, There's
ould 'nouə, wəns hi: bilt ði ɑ:k, ðeəz

B7 E

one more riv-er to cross, And patched it up with
wan mə: 'rivə tu krɔs, ænd pætʃt it ʌp wɪθ

B7 E

hick-o-ry bark, There's one more riv-er to cross,
'hikəri bɑ:k, ðeəz wan mə: 'rivə tu krɔs,

Chorus
E A E B7 E

One more riv-er, There's one more riv-er to cross,
wan mə: 'rivə ðeəz wan mə: 'rivə tu krɔs,

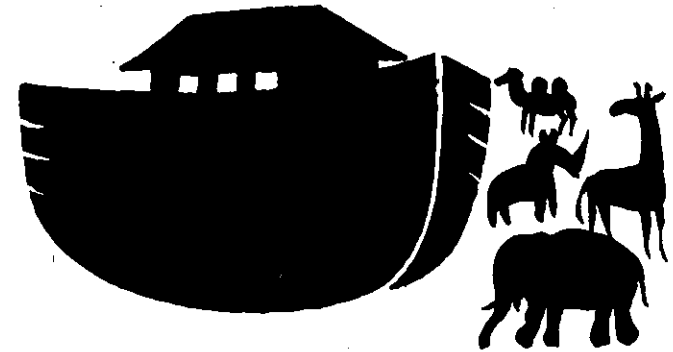
A E B7 E

One more riv-er, There's one more riv-er to cross.
wan mə: 'rivə, ðeəz wan mə: 'rivə tu krɔs.

2. He anchored the ark to a great big rock,
hi: 'æŋkəd ði ɑ:k tu: ə greɪt bɪg rɒk,
There's one more river to cross,
ðeəz wan mə: 'rivə tu krɔs,
And then he began to load his stock,
ænd ðen hi: bɪ'gæn tu laʊd hɪz stɒk,
There's one more river to cross.
ðeəz wan mə: 'rivə tu krɔs.

Chorus

3. The animals went in one by one, There's ...
ði 'æniməlz went in wən baɪ wən
The Elephant chewing a caraway bun, There's ...
ði 'elifənt 'tʃuɪŋ ə 'kærəweɪ bʌn
4. The animals went in two by two ...
tu: baɪ tu:
The Crocodile and the Kangaroo ...
ðə 'krɒkədail ænd ðə 'kæŋgə'ru:



5. The animals went in three by three ...
θri: baɪ θri:
The tall Giraffe and the tiny Flea ...
ðə tə:l dʒi'rɑ:f ænd ðə 'taɪni fli:
6. The animals went in four by four ...
fɔ: baɪ fɔ:
The Hippopotamus stuck in the door ...
ðə 'hɪpə'pɒtəməs stʌk ɪn ðə dɔ:

7. The animals went in five by five ...
faiv bai faiv

The Bees mistook the Bear for a hive ...
ðə bi:z mis'tuk ðə beə fɔ:r ə haiv

8. The animals went in six by six ...
siks bai siks

The Monkey was up to his usual tricks ...
ðə 'mʌŋki wəz ʌp tu: hiz 'ju:ʒʊəl triks

9. The animals went in seven by seven ...
'seven bai seven

Said the Ant to the Elephant "Who're you shoving?" ...
sed ði ənt tu: ði 'elɪfənt "hu:ə ju: 'ʃʌvɪŋ?"

10. The animals went in eight by eight ...
eit bai eit

Some were early and some were late ...
səm wɜ: əli ænd səm wɜ: leɪt

11. The animals went in nine by nine ...
nain bai nain

They all formed fours and marched in line ...
ðei ə:l fɔ:md fɔ:z ænd mɑ:tʃt in laɪn

12. The animals went in ten by ten ...
ði: 'æniməlz went in ten bai ten

If you want any more I will sing it again ...
ɪf ju: wɒnt 'eni mɔ:ər ai wɪl sɪŋ ɪt ə'geɪn

1. *HICKORY* North American hardwood tree - 2. *TO LOAD STOCK* to bring live animals on to a means of transport - 3. *CARAWAY BUN* small round cake made with caraway seeds - 6. *HIPPOPOTAMUS* large African mammal inhabiting rivers - *TO BE STUCK* to become wedged (in) - 8. *TO BE UP TO* (sl.) to do, to be at - 9. *TO SHOVE* (sl.) to push roughly - 11. *TO FORM FOURS* to make rows of four
This rollicking, humorous song recalls the tale of Noah and the ark in the flood. It is a great favourite with young people, especially at holiday camps and on hikes. The chorus can be sung after the first, second, and last verse or after every verse, as you wish.

Originally a Negro song of slavery days, this song exists in a number of dialect versions. As in many other Negro songs, the original chorus contains a reference to crossing the Jordan River, symbolic of death and rebirth but also of escape from slavery into freedom on earth: "One more river, / And that's the river of Jordan, / One more river, / There's one more river to cross." The different versions of the song contain dozens of verses.

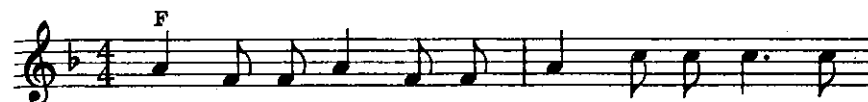
5 The Sow Took The Measles

ðə sau tuk ðə 'mi:zəlz

+ +/A/m/"
Briskly, with humour

Humorous tale of an early
American pioneer's troubles

Chorus



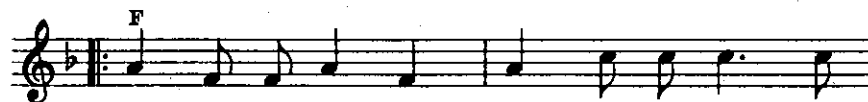
How do you think I be - gan in the world? I
hau du: ju: θɪŋk ai bi'gæn in ðə wɜ:ld? ai



got me a sow and sev-'ral oth - er things. The
got mi: ə sau ænd 'sevərəl 'ʌðə θɪŋz. ðə



sow took the mea-sles, and she died in the spring.
sau tuk ðə 'mi:zəlz, ænd fi: daɪd in ðə sprɪŋ.



1. What do you think I made of her hide? The
wɒt du: ju: θɪŋk ai meɪd əv he: haɪd? ðə



ver - y best sad - dle that you ev - er did ride.
'veri best 'sædəl ðæt ju: 'evə dɪd raɪd.



Sad - dle or bri - dle or an - y such thing, The
'sædəl ə: 'braɪdəl ə:r 'eni sʌtʃ θɪŋ, ðə

sow took the mea-sles, and she died in the spring.
 sau tuk tə 'mi:zəlz, ænd fi: daɪd in tə sprɪŋ.

2. What do you think I made of her nose?

wət du: ju: θɪŋk ai meɪd əv hə: nouz?

The very best thimble that ever sewed clothes.

ðə 'veri best 'θɪmbəl ðæt 'evə soud klouðz.

Thimble or thread or any such thing,

'θɪmbəl ɔ: θred ɔ:r 'eni sətʃ θɪŋ,

The sow took the measles, and she died in the spring.

Chorus

3. What do you think I made of her feet?

wət du: ju: θɪŋk ai meɪd əv hə: fi:t?

The very best pig's feet that you ever did eat.

ðə 'veri best piɡz fi:t ðæt ju: 'evə did i:t.

Pickled or plain or any such thing,

'pɪkəld ɔ: pleɪn ɔ:r 'eni sətʃ θɪŋ,

The sow took the measles, and she died in the spring.

Chorus

4. What do you think I made of her eyes?

wət du: ju: θɪŋk ai meɪd əv hə:r aɪz?

The very best marbles that ever won a prize.

ðə 'veri best 'mɑ:bəlz ðæt 'evə wʌn ə praɪz.

Marbles or pebbles or any such thing,

'mɑ:bəlz ɔ: 'pebəlz ɔ:r 'eni sətʃ θɪŋ,

The sow took the measles, and she died in the spring.

Chorus

Title: *SOW* female pig - *TO TAKE* here: to get, to fall ill with - *MEASLES* a contagious children's disease marked by fever and red spots on the skin - Chorus: *I GOT ME* I got (bought) myself - 1. *HIDE* animal skin - *SADDLE* leather seat for riding horseback - *BRIDLE* headgear with which a horse is governed - 2. *THIMBLE* (metal) finger cap for sewing - 3. *TO PICKLE* to preserve in vinegar and spices, as in making the popular pickled pig's feet - 4. *MARBLES* small round coloured glass balls used in children's game - *PEBBLES* small round stones, such as those found on the seashore or in a stream

Section 2

Cowboys and Pioneers



6 Buffalo Gals

'bafəlou gælz

+ +/A/m/''

With a light beat

19th century American folk song

C

1. As I was walk - ing down the street,
æz ai woz 'wɔ:kɪŋ daʊn ðə stri:t,

G7 **C**

Down the street, down the street, A pret - ty girl I
daʊn ðə stri:t, daʊn ðə stri:t, ə 'prɪti gɜ:l ai

G7 **C**

chanced to meet, And we danced by the light of the moon.
tʃɑ:nst tu mi:t, ænd wi: dɑ:nst baɪ ðə laɪt əv ðə mu:n.

Chorus

F **C**

Buf - fa - lo gals, won't you come out to - night,
'bafəlou gælz, wɔʊnt ju: kəm aʊt tu'nait,

G7 **C** **F**

Come out to-night, come out to-night? Buf - fa - lo gals, won't you
kəm aʊt tu'nait, kəm aʊt tu'nait? 'bafəlou gælz, wɔʊnt ju:

C **G7** **C**

come out to-night, And dance by the light of the moon?
kəm aʊt tu'nait, ænd dɑ:ns baɪ ðə laɪt əv ðə mu:n?

2. I danced with the girl with a hole in her stocking.
ai dɑ:nst wið ðə gɜ:l wið ə houl in hə: 'stɔ:kɪŋ.
Her heels kept knocking and her toes kept rocking.
hə: hi:lz kept 'nɔ:kɪŋ ænd hə: tu:z kept 'rɔ:kɪŋ.
I danced with the girl with a hole in her stocking,
ai dɑ:nst wið ðə gɜ:l wið ə houl in hə: 'stɔ:kɪŋ,
By the light of the silvery moon.
baɪ ðə laɪt əv ðə 'silvəri mu:n.

Chorus

3. I asked her if she'd stop and talk,
ai ɑ:skt hə: if ʃi:d stɒp ænd tɔ:k,
Stop and talk, stop and talk,
stɒp ænd tɔ:k, stɒp ænd tɔ:k,
Her feet took up the whole sidewalk,
hə: fi:t tuk ʌp ðə houl 'saɪdwa:k,
By the light of the silvery moon.
baɪ ðə laɪt əv ðə 'silvəri mu:n.

Chorus



4. I asked her if she'd be my wife,
ai ɑ:skt hə: if ʃi:d bi: maɪ waɪf.
Be my wife, be my wife,
bi: maɪ waɪf, bi: maɪ waɪf,
And I'd be happy all my life
ænd aɪd bi: 'hæpi ɔ:l maɪ laɪf
If she would marry me.
ɪf ʃi: wʊd 'mæri mi:.

Chorus

1. *DOWN* along - *TO CHANCE TO* to happen to - Chorus: *GALS* (colloq.) girls - *WON'T YOU* will you not - 2. *STOCKING* women's leg covering, now made of synthetic material - 3. *SIDEWALK* (Amer.) pavement

Buffalo Gals is the best known of many versions of the Negro dialect song *Lably Fan* written about 1844. John Hodges, a minstrel singer, sang it all over the USA with a group called the Virginia Serenaders. In "The Adventures of Tom Sawyer" by Mark Twain (Chapter 2), the little Negro boy Jim is mentioned as singing this song - *Jim came skipping out at the gate with a tin pail, and singing "Buffalo Gals"*. As the tune became popular the name was changed to fit different localities. It entered the realm of folk song, and in 1944 became a popular hit again, this time under the title of *Dance with a Dolly with a Hole in her Stocking*.

7 Clementine

'kleməntain

++/A/m/

Lively, but not too fast

Popular American song about the California gold rush of 1849



1. In a cav - ern, in a can - yon, Ex - ca -
in ə 'kævən, in ə 'kænjən, 'ekske -



vat - ing for a mine, Lived a min - er, for - ty
veitiŋ fɔ:r ə main, livd ə 'mainə 'fɔ:ti



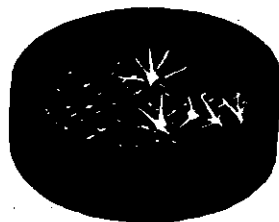
nin - er, And his daugh - ter Clem - en - tine.
'naine, ænd hiz 'dɔ:tə 'kleməntain.

Chorus (Melody as above):

Oh my darling, oh my darling, oh my darling Clementine,
ou mai 'dɑ:liŋ, ou mai 'dɑ:liŋ, ou mai 'dɑ:liŋ 'kleməntain,
You are lost and gone for ever, dreadful sorry, Clementine!
ju: a: lɔst ænd gɔn fɔ:r 'evə, 'dredful 'sɔ:ri, 'kleməntain!

2. Light she was and like a fairy,
lait ʃi: wɔz ænd laik ə 'feəri,
And her shoes were number nine.
ænd hɜ: ʃu:z wɜ: 'nambə nain.
Herring boxes without topses
'heriŋ 'bɔksiz wið'aut 'tɔpsis
Sandals were for Clementine.
'sændəlz wɜ: fɔ: 'kleməntain.

Chorus



3. Drove she ducklings to the water
drouv ji: 'dʌklɪŋz tu: ðə 'wɔ:tə

Every morning just at nine,
evri 'mɔ:nɪŋ dʒʌst æt naɪn,
Struck her foot against a splinter,
strʌk hɜ: fut ə'ɡɛnst ə 'splɪntə,
Fell into the foaming brine.
fel intu ðə 'foumɪŋ braɪn.

Chorus

4. Rosy lips above the water,
'rouzi lips ə'bʌv ðə 'wɔ:tə,
Blowing bubbles mighty fine,
'blouɪŋ 'bʌbəlz 'maɪti faɪn,
But, alas, I was no swimmer,
bʌt, ə'læs, aɪ wɔz nou 'swɪmə,
So I lost my Clementine.
sou aɪ lɔst maɪ 'kleməntaɪn.

Chorus

5. In my dreams she still does haunt me
ɪn maɪ dri:mz ji: stɪl dʌz hɔ:nt mi:
Dressed in garments soaked in brine.
drest ɪn 'ɡɑ:mənts soukt ɪn braɪn.
Though in life I used to hug her,
ðəu ɪn laɪf aɪ ju:st tu hʌɡ hɜ:,
Now she's dead I draw the line.
naʊ ji:z ded aɪ drɔ: ðə laɪn.

Chorus

6. How I missed her, how I missed her,
hau aɪ mɪst hɜ:, hau aɪ mɪst hɜ:,
How I missed my Clementine,
hau aɪ mɪst maɪ 'kleməntaɪn,
Till I kissed her little sister
tɪl aɪ kɪst hɜ: 'lɪtl 'sɪstə
And forgot my Clementine.
ænd fə'ɡɔt maɪ 'kleməntaɪn.

Chorus

1. *CANYON* deep narrow valley with stream - *TO EXCAVATE* to dig (deep) - *MINE* deep underground passages where coal, iron, etc. are obtained - *MINER* worker in mine - *FORTY-NINER* gold miner in the California gold rush of 1849 - *Chorus: DREADFUL* (ungramm.) dreadfully, extremely - 2. *FAIRY* beautiful woman with magical powers - *NUMBER NINE* a very large size, the average being 5 or 6 - *TOPSES* (ungramm.) tops - 3. *BRINE* salt water - 4. *MIGHTY FINE* (old Amer. sl.) very well - 5. *TO DRAW THE LINE* to stop at a certain point - 6. *TO MISS* to feel the lack of

As the irreverent humour indicates, this was originally a student song (by Percy Montrose). There is probably no English speaking person today who does not know the sad fate of *Clementine*.

8 Home On The Range

houm on ðə reindʒ

++/A/s/'
With an easy swing

America's most popular cowboy song
Words by Dr. Higley Brewster
Music by Daniel E. Kelly



1. Oh, give me a home where the buf - fa - lo
ou, giv mi: ə houm wɛə ðə 'bʌfəloʊ



roum, And the deer and the an - te - lope play, —
roum, ənd ðə diər ənd ði 'æntiləʊp plei,



— Where sel - dom is heard a dis - cour - ag - ing
wɛə 'seldəm iz hə:d ə dis'kʌrɪdʒɪŋ



word, And the skies are not cloud - y all day. —
wɔ:d ənd ðə skaɪz ɑ: nɒt 'klaʊdi ɔ:l dei.

Chorus



Home, home on the range, — Where the deer and the
houm, houm on ðə reindʒ, wɛə ðə diər ənd ði



an - te - lope play, — Where sel - dom is heard a dis -
'æntiləʊp plei, wɛə 'seldəm iz hə:d ə dis -



cour - ag - ing word, And the skies are not cloud - y all day. —
'kʌrɪdʒɪŋ wɔ:d, ənd ðə skaɪz ɑ: nɒt 'klaʊdi ɔ:l dei.

2. Where the air is so pure and the zephyrs so free
wɛə ði ɛər iz sou pjʊər ənd ðə 'zefəz sou fri:
And the breeze is so balmy and light
ənd ðə bri:z iz sou 'bɑ:mi ənd laɪt
That I would not exchange my home on the range
ðæt aɪ wʊd nɒt iks'tʃeɪndʒ maɪ houm ɒn ðə reindʒ
For all of the cities so bright.
fɔ:r ɔ:l ɒv ðə 'sɪtiz sou braɪt.

Chorus

3. How often at night when the heavens are bright
haʊ 'ɒfən æt naɪt wen ðə 'hevənz ɑ: braɪt
With the light from the glittering stars,
wɪð ðə laɪt frɒm ðə 'glɪtərɪŋ stɑ:z,
Have I stood there amazed and asked as I gazed
hæv aɪ stʊd ðɛər ə'meɪzd ənd ɑ:skt æz aɪ geɪzd
If their glory exceeds that of ours.
ɪf ðəə 'glɔ:ri ik'si:dz ðæt ɒv 'aʊəz.

Chorus

Title: *RANGE* vast stretches of land used for cattle raising - 1. *BUFFALO* American bison originally found in huge herds on the great American western plains, slaughtered off by the white invaders and now practically extinct - *TO ROAM* to wander - *DISCOURAGING* here: unfriendly - *ALL DAY* the whole day - 2. *ZEPHYR* (little used) light breeze - *BALMY* mild - 3. *TO GLITTER* to sparkle, to gleam - *TO EXCEED* to surpass

Home on the Range expresses the nostalgic yearning of the cramped and harried city-dwelling average American to get out into the wide open spaces he knows so well from all the cowboy films. Originally written by a prairie doctor in the pioneer days of Smith County, Kansas, the song was published under the title of *Western Home* in 1873. It remained in obscurity, more or less forgotten for almost 40 years. In 1910 it was rediscovered and renamed *Home on the Range* by the well-known folklore expert, John A. Lomax. He heard it in San Antonio, Texas, from a Negro cook for a cowboy outfit. The song became a declared favourite of America's great president Franklin Delano Roosevelt. Its wide popularity earned millions of dollars for its publishers. Following a famous legal battle over the song's ownership, the court verdict placed *Home on the Range* in the public domain.

9 I Ride An Old Paint

ai raid ən ould peint

++/A/s/'
Relaxed, swinging

One of the best known American
cowboy songs

F

1. I ride an old paint, I lead old Dan, I'm
ai raid ən ould peint, ai li:d ould dæn, aim

C7 F

go - ing to Mon - ta - na to throw the hoo - ley - ann. They
gouɪŋ tu: Mɒntæne tu θrou ðə hu:lɪæn. ðei

C7 F

feed in the cou - lee, they wa - ter in the draw, Their
fi:d in ðə 'ku:li:, ðei 'wɔ:tər in ðə drou:, ðeə

C7 F

tails are all mat - ted, their backs are all raw.
teɪlz ɑ:r ɔ:l 'mætid, ðeə bæks ɑ:r ɔ:l rɔ:.

Chorus C7 F

Ride a - round, lit - tle do - gies, ride a - round them slow. The
raid ə'raund, 'lɪtl 'dougiz, raid ə'raund ðem slou. ðe

C7 F

fier - y and the snuf - fy are rar - ing to go.
'faiəri ænd ðə 'snafi ɑ: rɪəriŋ tu gou.

2. When I die, take my saddle from the wall,
wen ai dai, teik mai 'sædəl frəm ðə wɔ:l,
Lead out my pony, lead him out of his stall,
li:d aut mai 'pouni, li:d him aut əv hiz stɔ:l,
Tie my bones to the saddle, turn his face towards the west,
tai mai bounz tu: ðə 'sædəl, tɜ:n hiz feɪs tə:dz ðə west,
And we'll ride the prairie, that we love the best.
ænd wi:l raid ðə 'preəri, ðæt wi: lʌv ðə best.

Chorus

1. *PAINT* wrong pronunciation of "pinto", Spanish for a horse with white and dark patches of irregular pattern - *MONTANA* western state between Wyoming and Canada - *HOOLEYANN* lariat or rope used to lasso cattle - *COULEE* narrow grass covered ravine - *TO WATER* to drink water (said of cattle) - *DRAW* shallow stream in a narrow valley - *MATTED* entangled - *RAW* inflamed, sore - Chorus: *DOGIE* motherless calf - *FIERY* spirited - *SNUFFY* impatient, snorting - *RARING* eager -
2. *PRAIRIE* flat treeless grassland, typical of American middle west

Every spring groups of cowboys drove huge herds of thousands of head of cattle north over a thousand miles (1600 km.) or more of rough winding trails and mountain passes. The trails led from Texas to Wyoming and Montana. The cattle had to leave Texas before the hot dry summer to reach the green pastures of the plateau country in Wyoming and Montana. The mournful and slow cowboy songs helped to soothe the cattle and prevent the much feared stampede. In stampedes the cattle suddenly became frightened and ran. Many of the herd would be injured or trampled to death before the cowboys could manage to stop the stampede. Sometimes cowboys were also trampled to death in a stampede.

Cowboys and their songs flourished from about 1830 to 1870, then gradually lost out as the railroads began taking over great tracts of land and as the open prairies were ploughed under for wheat. There were many bitter struggles. The cattle barons finally lost their right to unlimited free grazing and free transportation over long distances for their immense herds of longhorns, under the sole guidance and care of the cowboys. The loss of the open range was overcome by the introduction of new breeds of beef cattle and new methods of raising and marketing them. Cowboys were no longer needed as before. Yet their mournful, nostalgic work songs have spread all over the English speaking world and their hold on us remains strong today.

10 Red River Valley

red 'rɪvə 'væli

++/A/s

Moderately slow, with feeling

American cowboy song



1. From this val-ley they say you are go-ing. We will
from 'dis 'væli 'dei sei ju: a: 'gouɪŋ. wi: wil



miss your bright eyes and sweet smile, For they
mis jə: braɪt aɪz ænd swi:t smaɪl, fə: 'dei



say you are tak-ing the sun-shine That has
sei ju: a: 'teɪkɪŋ ðə 'sʌnʃaɪn ðæt hæz



bright-ened our path-ways a-while. Come and
'braɪtənd 'aʊə 'pɑ:θweɪz ə'waɪl. kʌm ænd



sit by my side if you love me, Do not
sit baɪ maɪ saɪd ɪf ju: lʌv mi:, du: nɒt



has-ten to bid me a-dieu. But re-mem-ber the Red Ri-ver
'heɪsən tu bɪd mi: ə'dju:. bʌt rɪ'membə ðə red 'rɪvə



Val-ley And the cow-boy who lov'd you so true.
'væli ænd ðə 'kaʊbɔɪ hu: lʌvd ju: sou tru:.

2. It's a long time now I've been waiting
ɪts ə lɒŋ taɪm naʊ aɪv bɪn 'weɪtɪŋ
For those words that you never will say.
fə: ðəʊz wɜ:dz ðæt ju: 'nevə wil sei.
And it's now that my fond heart is breaking,
ænd ɪts naʊ ðæt maɪ fɒnd hɑ:t ɪz 'breɪkɪŋ,
For they say you are going away.
fə: 'dei sei ju: a: 'gouɪŋ ə'wei.

Chorus

3. When you go to your home o'er the ocean
wen ju: ɡəʊ tu: jə: haʊm ə ðɪ 'oʊʃən
Oh, remember the many happy hours
əʊ, rɪ'membə ðə 'meni 'hæpi 'aʊəz
That you spent in the Red River Valley,
ðæt ju: spɛnt ɪn ðə red 'rɪvə 'væli,
And the love we exchanged midst its bowers.
ænd ðə lʌv wi: ɪks'tʃeɪndʒd mɪdst ɪts 'bəʊəz.

Chorus



4. Do you think of the valley you're leaving?
 du: ju: θɪŋk əv ðə 'væli juə 'li:vɪŋ?
 Oh how lonely and how dreary it will be.
 'ou hau 'ləunli ænd hau 'driəri it wil bi:.
 Do you think of the kind hearts you're breaking,
 du: ju: θɪŋk əv ðə kaɪnd hɑ:ts juə 'breɪkɪŋ,
 And the pain you are causing to me.
 ænd 'ðə peɪn ju: ə: 'kɑ:zɪŋ tu: mi:.

Chorus

5. They will bury me where you have wandered,
 ðeɪ wil 'beri mi: wɛə ju: hæv 'wɔ:ndəd,
 Near the hills where the daffodils grow,
 niə ðə hɪlz wɛə ðə 'dæfədɪlz grəʊ,
 When you're gone from the Red River Valley,
 wen juə gɒn frəm ðə red 'rɪvə 'væli,
 For I can't live without you, I know.
 fɔ:r aɪ kɑ:n't liv wi'ðaʊt ju:, aɪ nəʊ.

Chorus

1. *PATHWAY* a narrow way or path made by people walking across fields, through woods, alongside a river, etc. - Chorus: *ADIEU* good-bye (not commonly used in daily speech) - 2. *FOND* loving - 3. *O'ER* poetical form of over - *MIDST ITS BOWERS* in the shade under the trees - 4. *DREARY* gloomy, dull, dismal

Among others, there exists a Red River in the southern state of Arkansas and another in the state of North Dakota. The song is a well known cowboy song. The melody was taken from an earlier nineteenth century love song, *In the Bright Mohawk Valley*. The Mohawk is a large river in upper New York state named after an Indian tribe, whose struggles against the invading white man were immortalised in the famous novels of James Fenimore Cooper. Another version of *Red River Valley* includes this verse: And should you ever return / To this lone prairie land of the West, / May the white girl you marry remember / That the red maiden loved you the best.

11 The Streets Of Laredo

ðə 'stri:ts əv læ'reɪdəʊ

++/A/s
 Slowly, freely

A dying cowboy's last request

1. As I walked out in the streets of La -
 æz aɪ wɔ:kt aʊt ɪn ðə stri:ts əv læ -

re - do, As I walked out in La - re - do one
 'reɪdəʊ, æz aɪ wɔ:kt aʊt ɪn læ'reɪdəʊ wʌn

day, I saw a young cow-boy all wrapped in white
 dei, aɪ sɔ: ə jʌŋ 'kaʊbɔɪ ɔ:l ræpt ɪn waɪt

lin - en, Wrapped in white lin-en and cold as the clay.
 'lɪnɪn, ræpt ɪn waɪt 'lɪnɪn ænd kəʊld æz ðə kleɪ.

2. "I see by your outfit that you are a cowboy,"
 "aɪ si: baɪ jɔ: 'aʊtfɪt ðæt ju: ɑ:r ə 'kaʊbɔɪ,"
 These words he did say as I boldly walked by.
 ði:z wɜ:dz hi: dɪd seɪ æz aɪ 'bəʊldli-wɔ:kt baɪ.
 "Come sit down beside me and hear my sad story,
 "kʌm sɪt daʊn bɪ'saɪd mi: ænd hiə maɪ sæd 'stɔ:ri,
 Shot in the breast and I know I must die.
 ʃɒt ɪn ðə brest ænd aɪ nəʊ aɪ mʌst daɪ.

3. "Twas once in the saddle I used to go dashing,
 "twɔz wʌns in ðə 'sædəl ai ju:st tu gou 'dæʃɪŋ,
 'Twas once in the saddle I used to go gay.
 'twɔz wʌns in ðə 'sædəl ai ju:st tu gou gei.
 First I went drinking and then to card playing,
 fɜ:st ai went 'driŋkiŋ ænd ðen tu:kɑ:d 'pleiɪŋ,
 Shot in the breast and I'm dying today.
 ʃɒt in ðə brest ænd aim 'daiɪŋ tu'dei.

4. "Let six husky cowboys come carry my coffin,
 "let siks 'hʌski 'kaubɔiz kʌm 'kæri mai 'kɒfɪn,
 Let six pretty maidens come carry my pall.
 let siks 'priti 'meidənz kʌm 'kæri mai pɔ:l.
 Throw bunches of roses all over my coffin,
 θrou 'bʌntʃɪz əv 'rouzɪz ə:l 'ouvə mai 'kɒfɪn,
 Roses to deaden the clods as they fall.
 'rouzɪz tu 'dedən ðə klɒdz əz ðei fə:l.

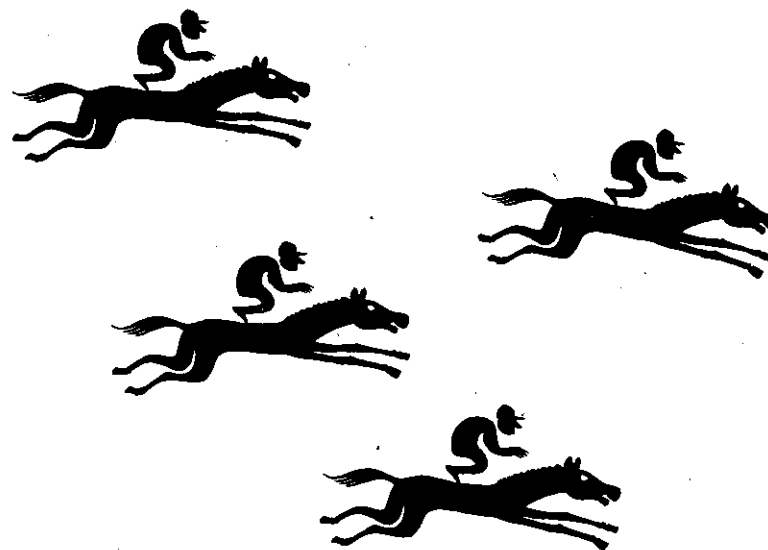
5. "Oh, beat the drum slowly and play the fife lowly,
 "ou, bi:t ðə drʌm 'slouli ænd plei ðə faif 'louli,
 And play the dead march as you carry me along.
 ænd plei ðə ded mɑ:tʃ əz ju: 'kæri mi: ə'ləŋ.
 Take me to the green valley and lay the earth over me,
 teik mi: 'tu: ðə gri:n 'væli ænd lei ði ə:θ 'ouvə mi:
 For I'm a poor cowboy and know I've done wrong."
 fə:r aim ə puə 'kaubɔi ænd nou aiv dʌn rɔŋ."

6. We beat the drum slowly and played the fife lowly
 wi: bi:t ðə drʌm 'slouli ænd pleid ðə faif 'louli
 And bitterly wept as we carried him along.
 ænd 'bitəli wept əz wi: 'kærid him ə'ləŋ.
 For we all loved our comrade, so brave, young and handsome,
 fə: wi: ə:l lʌvd 'aʊə 'kɒmrid, sou breiv, jʌŋ ænd 'hænsəm,
 We all loved our comrade although he'd done wrong.
 wi: ə:l lʌvd 'aʊə 'kɒmrid ə:l'ðou hi:d dʌn rɔŋ.

Title: *LAREDO* town on the Rio Grande founded by the Spanish in the 1750's, taken by the USA in the Mexican War 1846-1848 - 2. *OUTFIT* clothing, equipment - 4. *HUSKY* strong - *PALL* heavy cloth thrown over coffin - *TO DEADEN* to soften sound (of) - *CLOD* lump (of earth) - 5. *FIFE* small simple flute - *LOWLY* (old) softly - *TO DO WRONG* possibly here: to cheat at cards. In the 19th century cowboy code of behaviour, cheating at cards called for the immediate death penalty. The cheated player could at once shoot the cheater without fear of reprisal from the law or the dead man's family or friends.

Section 3

Hunting, Racing, Drinking



12 The Camptown Races

ðə 'kæmptaun 'reisiz

+++/A/f
Lively tempo

Words and music by Stephen Foster
One of the most popular
American songs



1. The Camp-town la-dies sing this song, Doo-dah! Doo-dah! The
ðə 'kæmptaun 'leɪdɪz sɪŋ ðɪs sɔŋ, 'du:da: 'du:da: ðə



Camp-town race-track's five miles long, oh, Doo-dah day! I
'kæmptaun 'reɪstræks faɪv maɪlz lɔŋ, ou, 'du:da: deɪ! aɪ



came down there with my hat caved in, Doo-dah! Doo-dah! I'll
keɪm daʊn ðeə wɪð maɪ hæʔ keɪvd ɪn, 'du:da: 'du:da: aɪl



go back home with my pocket full of tin, oh, Doo-dah day!
ɡoʊ bæk hoʊm wɪð maɪ 'pɒkɪt fʊl əv tɪn, ou, 'du:da: deɪ!



Chorus
Going to run all night, Going to run all day! I'll bet my
'ɡoʊɪŋ tə rʌn ɔ:l naɪt, 'ɡoʊɪŋ tə rʌn ɔ:l deɪ! aɪl bɛt maɪ



mon-ey on the bob-tail nag, Some-bod-y bet on the bay.
'mɒni ɒn ðə 'bɒtɪl næg, 'sʌmbədi bɛt ɒn ðə beɪ.

2. The long-tail filly and the big black horse, Doodah, Doodah!
ðə 'lɒŋ-teɪl 'fɪli ənd ðə bɪɡ blæk hɔ:s, 'du:da:, 'du:da:!
They fly the track and they both cut across, Oh Doodah-day!
ðeɪ flaɪ ðə træk ənd ðeɪ bəʊθ kʌt ə'krɒs, ou 'du:da:deɪ!
The blind horse sticking in a big mud hole, Doodah, Doodah!
ðə blaɪnd hɔ:s 'stɪkɪŋ ɪn ə bɪɡ mʌd hoʊl, 'du:da:, 'du:da:!
Can't touch bottom with a ten-foot pole, Oh Doodah-day! Chorus
kɑ:nt tʌtʃ 'bɒtəm wɪð ə 'ten-fʊt poʊl, ou du:da:deɪ!

3. Old muley cow comes onto the track, Doodah, Doodah!
əʊld 'mju:li kəʊ kʌmz 'ɒntu: ðə træk, 'du:da:, 'du:da:!
The bobtail flung her over his back, Oh Doodah-day!
ðə 'bɒtɪl flʌŋ hɜ:r 'oʊvə hɪz bæk, ou 'du:da:deɪ!
Then flew along like a railroad car, Doodah, Doodah!
ðen flu: ə'lɒŋ 'laɪk ə 'reɪlroʊd kɑ:, 'du:da:, 'du:da:!
Running a race with a shooting star, Oh Doodah-day! Chorus
'rʌnɪŋ ə reɪs wɪð ə 'ʃu:tiŋ stɑ:, ou 'du:da:deɪ!

4. See them flying on a ten-mile heat, Doodah, Doodah!
si: ðem 'flaɪɪŋ ɒn ə 'ten-maɪl hi:t, 'du:da:, 'du:da:!
Round the race track, then repeat, Oh Doodah-day!
raʊnd ðə 'reɪs-træk, ðen ri:'pi:t, ou 'du:da:deɪ!
I win my money on the bobtail nag, Doodah, Doodah!
aɪ wɪn maɪ 'mʌni ɒn ðə 'bɒtɪl næg, 'du:da:, 'du:da:!
I keep my money in an old tow bag, Oh Doodah-day! Chorus
aɪ ki:p maɪ 'mʌni ɪn ən əʊld təʊ bæɡ, ou 'du:da:deɪ!

1. **DOODAH** nonsense refrain - **RACE TRACK** specially prepared path for sport of running horses in competition - **WITH MY HAT CAVED IN** (old sl.) with very little money - **TIN** (sl. old in USA, still current in England) cash, money - Chorus: **BOBTAIL** with tail cut short - **NAG** (sl.) horse, often an inferior horse - **BAY** reddish brown (horse) - **FILLY** young female horse, usually under four years of age - **TO STICK** to be caught fast - **CAN'T TOUCH BOTTOM WITH A TEN FOOT POLE** even a stick or pole 3 metres long is too short to reach the firm ground beneath the mud hole (1 foot equals 30 cm.) - 3. **MULEY** mulish, obstinate - **RAILROAD CAR** a train consists of a number of railroad cars linked together - **SHOOTING STAR** a small meteor appearing like a star moving rapidly and disappearing - **HEAT** (sport) a race or contest - **TOW** (old) coarse cheap material made of broken flax or hemp

Popular American song about horse racing and betting, full of good-natured exaggeration. Written shortly after the middle of the 19th century by the famous American songwriter Stephen Collins Foster (1826-1864), it earned fortunes for its publishers, while Foster received nothing for it.

13 Come, Landlord, Fill The Flowing Bowl

kam, 'lænlə:d, fil ðə 'flouɪŋ bəʊl

++/E/m
Rollicking

A favourite drinking song of
British students



1. Come, land-lord, fill the flow-ing bowl Un - til it runs
kam, 'lænlə:d, fil ðə 'flouɪŋ bəʊl ən'til it rʌnz



o - ver, Come, land-lord, fill the flow-ing bowl Un -
'ouvə, kam, 'lænlə:d, fil ðə 'flouɪŋ bəʊl ən -



til it runs o - ver. For to-night we'll mer-ry be,
'til it rʌnz 'ouvə. fə: tu'nait wi:l 'meri bi:,



For to-night we'll mer-ry be, For to-night we'll
fə: tu'nait wi:l 'meri bi:, fə: tu'nait wi:l



mer-ry be, To - mor-row we'll be so - ber.
'meri bi:, tu'mərəʊ wi:l bi: 'səʊbə.

2. The man who drinks just small beer, And goes to bed quite sober,
ðə mæn hu: driŋks dʒʌst smɔ:l biə, ænd goʊz tu:bed kwait 'səʊbə,
Fades as the leaves do fade, That drop off in October. *Chorus*
feɪdz æz ðə li:vz du feɪd, ðæt drɒp ɔ:f in ɒk'təʊbə.

3. The man who drinks good strong beer, And goes to bed right mellow,
ðə mæn hu: driŋks gud strɒŋ biə, ænd goʊz tu:bed rait 'meləʊ,
Lives as he ought to live, And dies a jolly good fellow. *Chorus*
livz æz hi: ɔ:t tu liv, ænd daɪz ə 'dʒɒli gud 'feləʊ.

4. But he who drinks just what he likes, And then gets half-seas-over,
bʌt hi: hu: driŋks dʒʌst wɒt hi: laɪks, ænd ðen gets 'hɑ:f-si:z-'əʊvə,
Will live until he die, perhaps, And then lie down in clover. *Chorus*
wil liv ən'til hi: daɪ, pə'hæps, ænd ðen laɪ daʊn in 'kləʊvə.

5. The man who kisses a pretty girl, And goes and tells his mother,
ðə mæn hu: 'kɪsɪz ə 'prɪti ɡɜ:l, ænd goʊz ænd telz hiz 'mʌðə,
Ought to have his lips sealed off, And never kiss another. *Chorus*
ɔ:t tu hæv hiz lips si:ld ɔ:f, ænd 'nevə kis ə'nʌðə.



1. **LANDLORD** keeper of an inn - **BOWL** deep round dish without handle, larger than a cup. Used now for soup or porridge, etc., but no longer for drinking - **Chorus: MERRY** happy, cheerful - **SOBER** not drunk, serious - 2. **SMALL BEER** weak beer - **TO FADE** to lose colour or freshness - **TO DROP OFF** to fall - 3. **MELLOW** slightly intoxicated, sociable - **JOLLY** (Brit. sl.) very - 4. **HALF-SEAS-OVER** half drunk - **IN CLOVER** in great wealth and luxury - 5. **SEALED OFF** firmly closed, tightly fastened - The usual version is: ... ought to have his lips cut off ...

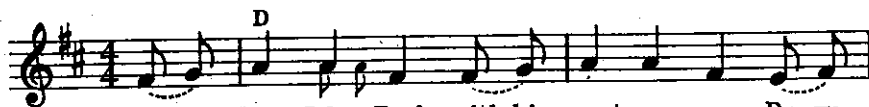
Well-known traditional drinking song, very popular with British male students. At British universities this means most of the student body. Formerly, as everywhere else, no women students were permitted. Even today in Britain, however, women average only approximately one fourth of the student body. At Oxford the proportion is six men to one female student, and at Cambridge ten male to one female student.

14 John Peel

dʒən pi:l

+++/E/f
Bright and strong

Hunting song based on an
old English melody



1. Do ye ken John Peel with his coat so gay, Do ye
du: ji: ken dʒən pi:l wið hiz kout sou gei, du: ji:



ken John Peel at the break of day, Do ye ken John Peel when he's
ken dʒən pi:l æt ðə breik ov dei, du:ji: ken dʒən pi:l wen hiz

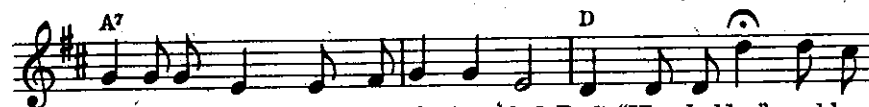


far, far a-way, With his hounds and his horn in the morn-ing?
fa:, fa:r ə'wei, wið hiz haundz ænd hiz hɔ:n 'in ðə 'mɔ:nɪŋ?

Chorus



For the sound of his horn brought me from my bed, And the
fo: ðə saund ov hiz hɔ:n brɔ:t mi: from mai bed, ænd ðə



cry of his hounds which he oft-times led, Peel's "View halloo" would a-
krai ov hiz haundz wiʃ hi: ɔfttaɪmz led, pi:lz "vju: he'lu:" wud ə-



wak-en the dead Or the fox from his lair in the morn-ing.
'weɪkən ðə ded ɔ: ðə fɔks from hiz laɪr 'in ðə 'mɔ:nɪŋ.

2. Yes, I ken John Peel and Ruby too,
jes, ai ken dʒən pi:l ænd 'ru:bi tu:,
Ranter and Ringwood, Bellman and True,
'ræntə ænd 'rɪŋwud, 'belmən ænd tru:,
From a find to a check, from a check to a view,
frəm ə faɪnd tu: ə tʃek, frəm ə tʃek tu: ə vju:,
From a view to a death in the morning.
frəm ə vju: tu: ə deθ 'in ðə 'mɔ:nɪŋ.

Chorus

3. Then here's to John Peel from my heart and soul,
ðen hiez tu: dʒən pi:l frəm mai hɑ:t ænd soul,
Let's drink to his health, let's finish the bowl,
lets drɪŋk tu: hiz helθ, lets 'fɪnɪʃ ðə bəʊl,
We'll follow John Peel through fair and through foul,
wi:l 'fəʊləʊ dʒən pi:l θru: fə ænd θru: faʊl,
If we want a good hunt in the morning.
ɪf wi: wənt ə gud hʌnt 'in ðə 'mɔ:nɪŋ.

Chorus

Sing last verse softly and slowly:

4. Do ye ken John Peel with his coat so gay,
du: ji: ken dʒən pi:l wið hiz kout sou gei,
He lived at Troutbeck once on a day.
hi: livd æt 'traʊtbek wɒns ɒn ə dei.
Now he has gone far, far away,
nau hi: hæz gɒn fa:, fa:r ə'wei,
We shall never hear his voice in the morning.
wi: ʃæl 'nevə hiə hiz vɔis 'in ðə 'mɔ:nɪŋ.

Chorus

1. *DO YE KEN* (old) do you know - *COAT SO GAY* traditional bright red hunting jacket - *HOUND* hunting dog - *VIEW HALLOO* the shout made by a hunter on seeing the fox start from covert - *LAIR* den - 2. *A FIND* said of dogs finding the scent of the fox - *A CHECK* said of dogs making a pause, as on losing the scent - *DEATH* here: death of the fox - 3. *THROUGH FAIR AND FOUL* through good or bad, through thick and through thin - 4. *ONCE ON A DAY* (old) formerly, once - *GONE FAR, FAR AWAY* in other words, John Peel has died

The Oxford Companion to English Literature states of John Peel '... he was born at Caldbeck, Cumberland, in 1776, and for over 40 years ran the famous pack of hounds that bore his name. He died in 1854. The words of the song were composed by his friend John Woodcock Graves. The tune is based on that of an old rant called *Bonnie Annie*, and is the regimental march of the Border Regiment.' (The Times, 19. Oct. 1929.) Note: a rant is an old English dance of a character not now known.

15 Little Brown Jug

'lɪtəl braʊn dʒʌg

++/E/f
Heartily

Well known English drinking song
Music by R. A. Eastburn



1. My wife and I live all a-lone In a
mai waif ænd ai liv ɔ:l ə'loun in ə



lit-tle log hut we call our own. She loves gin and
'lɪtəl lɒg hʌt wi: kɔ:l 'aʊər oun. ʃi: lʌvz dʒɪn ænd



I love rum. I tell you what, we've lots of fun.
ai lʌv rʌm. ai tel ju wɒt, wɪ:v lɒts ɒv fʌn.

Chorus



Ha, ha, ha, you and me, Lit-tle brown jug, how I love thee!
hɑ:, hɑ:, hɑ:, ju: ænd mi:, 'lɪtəl braʊn dʒʌg, haʊ ai lʌv θi:!



Ha, ha, ha, you and me, Lit-tle brown jug, how I love thee!
hɑ:, hɑ:, hɑ:, ju: ænd mi:, 'lɪtəl braʊn dʒʌg, haʊ ai lʌv θi:!

2. When I go toiling to my farm
wen ai gou 'tɔɪlɪŋ tu: maɪ fɑ:m
I take little brown jug under my arm.
ai teɪk 'lɪtəl braʊn dʒʌg 'ʌndə maɪ ɑ:m.
I place it under a shady tree,
ai pleɪs ɪt 'ʌndər ə 'ʃeɪdi tri:,
Little brown jug, 'tis you and me!
'lɪtəl braʊn dʒʌg, tɪs ju: ænd mi:!

Chorus

3. If I'd a cow that gave such milk,
ɪf aɪ ə kəʊ ðæt geɪv sʌtʃ mɪlk,
I'd clothe her in the finest silk.
aɪd kləʊð hɜ:r ɪn ðə 'faɪnɪst sɪlk.
I'd feed her on the choicest hay,
aɪd fi:d hɜ:r ɒn ðə 'tʃɔɪsɪst heɪ,
And milk her forty times a day!
ænd mɪlk hɜ: 'fɔ:ti taɪmz ə deɪ!

Chorus

4. 'Tis you who makes my friends my foes,
tɪz ju: hu: meɪks maɪ frendz maɪ fəʊz,
'Tis you who makes me wear old clothes.
tɪz ju: hu: meɪks mi: wɜər ould kləʊðz.
Here you are, so near my nose,
hɪə ju: ɑ:, səʊ niə maɪ nəʊz,
So tip her up and down she goes!
səʊ tɪp hɜ:r ʌp ænd daʊn ʃi: gəʊz!

Chorus

1. LOG HUT wooden cabin - 2. TO TOIL to work hard - 3. CHOICEST finest -
4. FOE enemy - TO TIP to tilt, to slant

Section 4

Humour and Fun



16 Billy Boy

'bili bɔi

++/E/m/”
Lightly and cheerfully

English humorous song



1. Oh, where have you been, Bil-ly Boy, Bil-ly Boy, Oh
ou, wɛə hæv ju: bin, 'bili bɔi, 'bili bɔi, ou



where have you been, charm-ing Bil-ly? I have
wɛə hæv ju: bin, 'tʃɑ:mɪŋ 'bili? ai hæv



been to seek a wife, She's the joy of my life, She's a
bin tu si:k ə waɪf, ʃi:z ðə dʒɔɪ əv maɪ laɪf, ʃi:z ə



young thing and can-not leave her moth-er.
jʌŋ θɪŋ ænd 'kænət li:v hɜ: 'mʌðə.

2. Did she ask you to come in, Billy Boy, Billy Boy?

did ʃi: ɑ:sk ju: tu kʌm in, 'bili bɔi, 'bili bɔi?

Did she ask you to come in, charming Billy?

did ʃi: ɑ:sk ju: tu kʌm in, 'tʃɑ:mɪŋ 'bili?

Yes, she asked me to come in,

jes, ʃi: ɑ:skt mi: tu kʌm in,

There's a dimple in her chin,

ðeəz ə 'dɪmpəl in hɜ: tʃɪn,

Chorus

3. Did she set for you a chair, Billy Boy, Billy Boy?

did ʃi: set fɔ: ju: ə tʃɛə, 'bili bɔi, 'bili bɔi?

Did she set for you a chair, charming Billy?

did ʃi: set fɔ: ju: ə tʃɛə, 'tʃɑ:mɪŋ 'bili?

Yes, she set for me a chair,

jes, ʃi: set fɔ: mi: ə tʃɛə,

She has ringlets in her hair,

ʃi: hæz 'rɪŋlɪts in hɜ: hɛə,

Chorus

4. Can she bake a cherry pie, Billy Boy, Billy Boy?

kæn ʃi: beɪk ə 'tʃɛəri paɪ, 'bili bɔi, 'bili bɔi?

Can she bake a cherry pie, charming Billy?

kæn ʃi: beɪk ə 'tʃɛəri paɪ, 'tʃɑ:mɪŋ 'bili?

She can bake a cherry pie

ʃi: kæn beɪk ə 'tʃɛəri paɪ

In the twinkling of an eye,

ɪn ðə 'twɪŋklɪŋ əv ən aɪ,

Chorus

5. How old is she, Billy Boy, Billy Boy?

hau ould ɪz ʃi:, 'bili bɔi, 'bili bɔi?

How old is she, charming Billy?

hau ould ɪz ʃi:, 'tʃɑ:mɪŋ 'bili?

Three times six and four times seven,

θri: taɪmz sɪks ænd fɔ: taɪmz 'sevən,

Twenty-eight and eleven,

'twenti-eɪt ænd i'levən,

Chorus

3. *TO SET A CHAIR FOR SOMEONE* to invite someone to sit down - *RINGLET* small curl (of hair) - 4. *CHERRY PIE* one of the most popular American bakery products, cherries baked in a flat dish between two layers of pastry - *IN THE TWINKLING OF AN EYE* in a second, in the wink of an eye

There are numerous versions of this song, some from England and some from Ireland. Some regard *Billy Boy* as a parody on sentimental love songs. *Billy Boy* has also travelled to America and become popular there. Verse No. 4 is an American addition to the song.

17 Ilkley Moor

'ilkli muə

+ /E/m/''
Gay and ironic

A sample of Yorkshire humour
and one of the best known
English folk songs

Chorus

1. Where have you been this wet cold night? On
weə hæv ju: bin 'bis wet kould nait? ɔn

Ilk - ley Moor baht 'at. Where have you
'ilkli muə ba:t a:t. weə hæv ju:

been this wet cold night? Where have you been this wet cold
bin 'bis wet kould nait?

night? Where have you been this wet
Where have you been this wet cold night?
weə hæv ju: bin 'bis wet kould nait?

Chorus

cold night? On Ilk - ley Moor baht 'at, On Ilk - ley Moor baht
ɔn 'ilkli muə ba:t a:t, ɔn 'ilkli muə ba:t

'at, On Ilk - ley Moor baht 'at.
a:t, ɔn 'ilkli muə ba:t a:t.

2. You've been out courting, Mary Jane, etc.
ju:v bin aut 'kɔ:tɪŋ, 'mɛəri dʒeɪn,
3. You'll go and catch your death of cold, etc.
ju:l gou ænd kætʃ jɔ: deθ ɔv kould,
4. Then we shall have to bury you, etc.
ðen wi: ʃæl hæv tu 'beri ju:,
5. Then worms will come and eat you up, etc.
ðen wɜ:mz wil kʌm ænd i:t ju: ʌp,
6. Then ducks will come and eat the worms, etc.
ðen dʌks wil kʌm ænd i:t ðə wɜ:mz,
7. Then we shall go and eat the ducks, etc.
ðen wi: ʃæl gou ænd i:t ðə dʌks,
8. Then we shall all have eaten you, etc.
ðen wi: ʃæl ɔ:l hæv i:tən ju:,
9. That's where we get our own back, etc.
ðæts weə wi: get 'aʊər oun bæk,
10. Last verse

There is a moral to this song,
ðɛər iz ə 'mɔrəl tu: ðis sɔŋ,
On Ilkley Moor baht 'at,
ɔn 'ilkli muə ba:t a:t,
There is a moral to this song,
ðɛər iz ə 'mɔrəl tu: ðis sɔŋ,
There is a moral to this song,
ðɛər iz ə 'mɔrəl tu: ðis sɔŋ,
Never go without your hat,
'nevə gou wi'ðaut jɔ: hæʔ,
Never go without your hat,
nevə gou wi'ðaut jɔ: hæʔ,
On Ilkley Moor baht 'at.
ɔn 'ilkli muə ba:t a:t.

1. *ILKLEY MOOR* open ground near town of Ilkley in Yorkshire - *BAHT 'AT* without a hat (bar the hat) - 2. *TO COURT* to keep company with person of the opposite sex - 3. *TO CATCH ONE'S DEATH OF COLD* to die from a bad cold, probably pneumonia - 4. *TO BURY* to put under ground (as a dead body) - 9. *TO GET ONE'S OWN BACK* this may be intended as a pun, as two meanings are possible: to get back one's own property; to be revenged - 10. *MORAL* point

This song has made the town of Ilkley famous. *On Ilkley Moor baht 'at*, as the song is also called, is sung wherever Englishmen get together. It is usually heard in the Yorkshire dialect. The final verse is a latter-day addition. In Yorkshire dialect "baht" is something like [ba:t], and "at" is between [a:t] and [æt].

18 Let Him Go, Let Him Tarry

let him gou, let him 'tæri

+++/I/I/?"
Briskly and with spirit

Popular Irish song



1. Fare-well to cold win-ter, sum-mer's come at
'fæwel tu: kould 'winte, 'sæməz kəm at



last. Noth-ing have I gained, but my true love have I
lɑ:st. 'nʌθɪŋ hæv əl geɪnd, bət maɪ tru: lʌv hæv əl



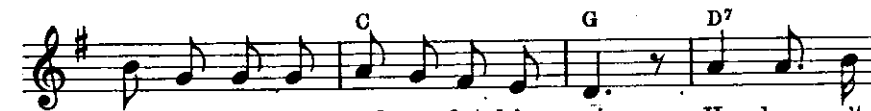
lost. I'll sing and I'll be hap-py, like the
lost. əɪl sɪŋ ənd əɪl bi 'hæpi, laɪk ðə



birds up-on the tree, For since he de-ceived me I
bɜ:dz ə'pɒn ðə tri:, fɔ: sɪns hi: dɪ'si:vɪd mi: əl



care no more for him. Let him go, let him
keə nəʊ mɔ: fɔ: hɪm. let hɪm ɡəʊ, let hɪm



tar-ry, let him sink or let him swim. He does-n't
'tæri, let hɪm sɪŋk ɔ: let hɪm swɪm. hi: 'dʌznt

G

care for me, and I don't care for him. He can
 kɛə fo: mi:, and ai dɒnt kɛə fo: him. hi: kən

C

go and get an - oth - er that I hope he will en -
 ɡoʊ ənd ɡet ə'noðə ðət ai həʊp hi: wil in -

G D7 G

joy, For I'm going to mar-ry a far ni-cer boy. (2. Ho)
 'dʒɔɪ, fɔ: ɔɪm 'ɡoʊɪŋ tu 'mæri ə fɑ: 'naɪsə bɔɪ.

2. He wrote me a letter saying he was very bad.

hi: raʊt mi: ə 'letə 'seɪɪŋ hi: wəz 'veri bæd.

I sent him back an answer saying I was very glad.

ai sent him bæk ən 'ɑ:nsə 'seɪɪŋ ai wəz 'veri glæd.

He wrote me another saying he was well and strong,

hi: raʊt mi: ə'nʌðə 'seɪɪŋ hi: wəz wel ənd strɒŋ,

But I care no more about him than the ground he walks upon.

ðət ai kɛə nəʊ mɔ: ə'baut him ðən ðə ɡraʊnd hi: wɔ:ks ə'pɒn.

Chorus

3. Some of his friends had a good kind wish for me,

səm ɒv hiz frendz hæd ə ɡʊd kaɪnd wɪʃ fo: mi:,

Others of his friends, they could hang me on a tree.

'ʌðəz ɒʌ hiz frendz, ðeɪ kʊd hæŋ mi: ɒn ə tri:.

But soon I'll let them see and soon I'll let them know

bət su:n ail let ðəm si: ənd su:n ail let ðəm nəʊ

That I can get a new sweetheart on any ground I go.

ðət ai kən ɡet ə nju: 'swi:θɑ:t ɒn 'eni ɡraʊnd ai ɡoʊ.

Chorus

4. He can go to his old mother now and set her mind at ease.

hi: kən ɡoʊ tu: hiz ould 'mʌðə nəʊ ənd set hə: maɪnd ət i:z.

I hear she is an old, old woman, very hard to please.

ai hiə ʃi: iz ən ould, ould 'wʊmən, 'veri hɑ:d tu pli:z.

Always slighting me and talking ill, that's what she's always done

'ɔ:lweɪz 'slaitɪŋ mi: ənd 'tɔ:kiŋ ɪl, ðæts wɒt ʃi:z 'ɔ:lweɪz dʌn

Because I was courting her great big ugly son.

bi'kɔ:z ai wəz 'kɔ:tiŋ hə: ɡreit big 'ʌɡli sʌn.

Chorus

Title: *TO TARRY* to stay - 1. *TO DECEIVE* here: to be unfaithful - 2. *BAD* here: ill, sick - 4. *TO SLIGHT* to treat with disdain - *ILL* badly - *TO COURT* (Brit.) to keep company, to go out regularly with the same person of the opposite sex

An independent minded young Irish girl says good riddance to her boy-friend.



19 Michael Finnigan

'maikəl 'finigən

+ / I / f /"
Lustily

Humorous Irish traditional song



1. There was an old man called Mi - chael Fin - ni - gan,
ðeə wəz ən ould mæn kɔ:ld 'maikəl 'finigən,



He grew whis - kers on his chin - i - gin, The
hi: gru: 'wiskəz on hiz 'tʃinigin, ðə



wind came up and blew them in - i - gin,
wind keɪm ʌp ænd blu: ðem 'inigin,



Poor old Mi - chael Fin - ni - gan, Be - gin - i - gin.
puə ould 'maikəl 'finigən, bi'ginigin.
(attacca D. C.)

2. There was an old man called Michael Finnigan,
He got drunk through drinking ginigin,
hi: gɒt drʌŋk θru: 'drɪŋkɪŋ 'dʒinigin,
Thus he wasted all his tinigin,
ðʌs hi: 'weɪstɪd ə:l hiz 'tinigin,
Poor old Michael Finnigan, beginigin.

3. There was an old man called Michael Finnigan,
He went fishing with a pinigin,
hi: wɛnt 'fɪʃɪŋ wɪð ə 'pinigin,
Caught a fish but dropped it inigin,
kɔ:t ə fɪʃ bʌt drɒpt ɪt 'inigin,
Poor old Michael Finnigan, beginigin.

4. There was an old man called Michael Finnigan,
Climbed a tree and barked his shinigin,
klaɪmɪd ə tri: ænd bɑ:kɪd hiz 'ʃinigin,
Took off several yards of skinigin,
tu:k ə:f 'sevrəl jɑ:dz əv 'skɪnigin,
Poor old Michael Finnigan, beginigin.

5. There was an old man called Michael Finnigan,
He grew fat and then grew thinigin,
hi: gru: fæt ænd ðen gru: 'θɪnigin,
Then he died and had to beginigin,
ðen hi: daɪd ænd hæd tu bi'ginigin,
Poor old Michael Finnigan, beginigin.

1. *WHISKERS* beard - 2. *TIN* (Brit. sl.) money - 4. *TO BARK ONE'S SHINS* to accidentally scrape the skin off the front of the leg below the knee - *YARD* 9/10 of a metre, or 0.9 m

The nonsense syllables *-igin* added to *chin*, *begin*, *tin*, etc. look and sound somewhat like *again* and rhyme with *Finnigan*.

20 Oh, Susanna

ou, su:'zænə

++/A/m
Brightly

Popular American song
Words and music by Stephen Foster



1. I've come from Al - a - bam - a with my ban - jo on my
aiv kam frəm ,ælə'bæmə wið mai'bændʒou on mai



knee, I'm going to Lou - i - si - an - a my
ni:, aim 'gouɪŋ tu: lu:izɪ'ænə mai



true love for to see. It rained all night the
tru: lav fə: tu si:. it reind ə:l nait ðə



day I left, the weath - er was so dry, The
dei ai left, ðə 'weðə wəz sou drai, ðə



sun so hot I froze to death, Su - san - na, don't you cry.
sən sou hot ai frəuz tu: deθ, su:'zænə, daunt ju: krai.

Chorus



Oh, Su - san - na, oh, don't you cry for me, I've
ou, su:'zænə, ou, daunt ju: krai fə: mi:, aiv



come from Al - a - bam - a with my ban - jo on my knee.
kam frəm ,ælə'bæmə wið mai'bændʒou on mai ni:.

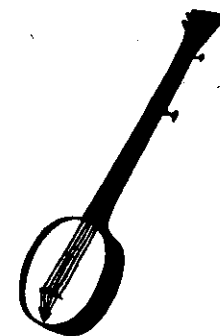
2. I had a dream the other night, when everything was still,
ai hæd ə dri:m ði 'ʌðə nait, wen 'evriθiŋ wəz stil,
I thought I saw Susanna dear, a - coming down the hill.
ai θə:t ai sə: su:'zænə diə, ə-'kʌmiŋ daun ðə hil.
The red, red rose was in her hand, the tear was in her eye,
ðə red, red rouz wəz in hæ: hænd, ðə tiə wəz in hæ:r ai,
I said, "I'm coming from the south, Susanna don't you cry."
ai sed, "aim 'kʌmiŋ frəm ðə saʊθ, su:'zænə daunt ju: krai."

Chorus

3. I soon will be in New Orleans, and then I'll look all 'round,
ai su:n wil bi: in ,nju ɔ:'li:nz, ænd ðen ail luk ə:l raʊnd,
And when I find Susanna, I'll fall upon the ground.
ænd wen ai faɪnd su:'zænə, ail fə:l ə'pən ðə graʊnd.
But if I do not find her, then I'll surely die,
bʌt if ai du: nɒt faɪnd hæ:, ðen ail 'ʃʊəli daɪ,
And when I'm dead and buried, Susanna, don't you cry.
ænd wen aim ded ænd 'berɪd, su:'zænə, daunt ju: krai.

Chorus

1. ALABAMA state in southern USA -
LOUISIANA state in southern USA,
bounded by Mississippi River and Gulf of
Mexico - 3. NEW ORLEANS capital of
Louisiana - TO FALL here: to kneel



Stephen Collins Foster, gifted composer of many of America's best loved songs, died alone and poverty stricken on January 13, 1864, in Bellevue Hospital, New York City. He was 38 years old. Because of his alcoholism, his marriage and career had already broken up. For the same reason he was often so poor he could not afford to buy music paper and even jotted down words and melodies on to ordinary brown wrapping paper. These songs were later published in millions of copies and sung the world over. *Oh, Susanna* was the most popular song of the year 1848 and became the theme song of the forty-niners in the California gold rush of 1849.

21 Old John Braddle-um

ould dʒɒn 'brædələm

+/E/m/”
Lively

Traditional English song



1. Num-ber One, Num-ber One, Now my song has
'nambə wʌn, 'nambə wʌn, nau mai sɒŋ hæz



just be - gun. With a rum - tum - tad - dle - um,
dʒʌst bi'gʌn. wɪð ə 'rʌm - tum - 'tædəl - əm,



Old John Brad - dle - um, Jol - ly coun - try folk are we.
ould dʒɒn 'brædələm, 'dʒɒli 'kʌntri fəʊk ɑ: wi.

2. Number two, Number two,
'nambə tu:,

Some like boots and some like shoes.
sʌm laɪk bu:ts ænd sʌm laɪk ʃu:z.

Chorus

3. Number three, Number three,
'nambə θri:,

Some like coffee and some like tea.
sʌm laɪk 'kɒfi ænd sʌm laɪk ti:.

Chorus

4. Number four, Number four,
'nambə fɔ:,

Some say nought but think all the more.
sʌm sei nəʊt bʌt θɪŋk ɔ:l ðə mɔ:.

Chorus

5. Number five, Number five,
'nambə faɪv,
All must work to keep alive.
ɔ:l mʌst wɜ:k tu ki:p ə'laɪv.

Chorus

6. Number six, Number six,
'nambə sɪks,
Beer and water they won't mix.
biə ænd 'wɔ:tə ðei wəʊnt mɪks.

Chorus

7. Number seven, Number seven,
'nambə 'sevən,
Is just the same as number eleven.
ɪz dʒʌst ðə seɪm əz 'nʌmbə i'levən.

Chorus

8. Number eight, Number eight,
'nambə eɪt,
I like a door but some like a gate.
aɪ laɪk ə dɔ: bʌt sʌm laɪk ə geɪt.

Chorus

9. Number nine, Number nine,
'nambə naɪn,
I drink beer 'cause I don't like wine.
aɪ driŋk biə kɔ:z aɪ daʊnt laɪk waɪn.

Chorus

10. Number ten, Number ten,
'nambə ten,
There are no women where there are no men.
ðeə ɑ: nəʊ wɪmɪn weə ðeə ɑ: nəʊ men.

Chorus

11. Number eleven, Number eleven,
'nambə i'levən,
Much the same as Number seven.
mʌtʃ ðə seɪm əz 'nʌmbə 'sevən.

Chorus

12. Number twelve, Number twelve,
'nambə twelv,
If you want any more you can sing it yourself.
ɪf ju: wɒnt 'eni mɔ: ju: kən sɪŋ ɪt jɔ:'self.

Chorus

Chorus: RUM-TUM-TADDLE-UM nonsense syllables used as refrain - 4. NOUGHT nothing - 6. BEER AND WATER THEY (ungramm.) beer and water

22 Tavern In The Town

'tævən in ðə taun

+++/E/H"
With a hearty swing

Favourite British student song,
based on a Cornish folk song



1. There is a tav - ern in the
ðear iz ə 'tævən in ðə



town, in the town, And there my true love sits him
taun, in ðə taun, ænd ðeə mai tru: lav sits him



down, sits him down, And drinks his wine 'mid
daun, sits him daun, ænd driŋks hiz wain mid



laugh-ter free, And nev - er, nev - er thinks of me.
'lɑ:ftə fri:, ænd 'neve, 'neve θiŋks ov mi:.



Chorus Fare thee well, for I must leave thee, Do not let the part-ing
fə ði: wel, fɔ: əI mʌst li:v ði:, du: nɒt let ðə 'pɑ:tiŋ



grieve thee, And re - mem - ber that the best of friends must
gri:v ði:, ænd ri'membə ðæt ðə best ov frendz mʌst



part, must part. A - dieu, a - dieu, kind friends, a -
pɑ:t, mʌst pɑ:t. ə'dju:, ə'dju:, kaɪnd frendz, ə -



dieu, a - dieu, a - dieu, I can no long - er stay with
'dju:, ə'dju:, ə'dju:, əI kæn nou 'lɒŋgə steɪ wɪð



you, stay with you. I'll hang my harp on a
ju:, steɪ wɪð ju:. əI'l hæŋ maɪ hɑ:p ɒn ə



weep-ing wil-low tree, And may the world go well with thee.
'wi:pɪŋ 'wɪləu tri:, ænd meɪ ðə wɜ:ld ɡəu wel wɪð ði:.

2. He left me for a damsel dark, damsel dark,
hi: left mi: fɔ: ə 'dæmzəl dɑ:k, 'dæmzəl dɑ:k,
Each Friday night they used to spark, used to spark,
i:tʃ 'fraɪdi naɪt ðeɪ ju:st tu spɑ:k, ju:st tu spɑ:k,
And now my love, once true to me,
ænd nau maɪ lav, wʌns tru: tu: mi:,
Takes that dark damsel on his knee.
teɪks ðæt dɑ:k 'dæmzəl ɒn hɪz ni:.

Chorus

3. Oh, dig my grave both wide and deep, wide and deep,
ou, dɪɡ maɪ greɪv boʊθ waɪd ænd di:p, waɪd ænd di:p,
Put tombstones at my head and feet, head and feet,
put 'tu:mstəʊnz ət maɪ hed ænd fi:t, hed ænd fi:t,
And on my heart carve a turtle dove,
ænd ɒn maɪ hɑ:t kɑ:v ə 'tɜ:təl dəv,
To signify I died of love.
tu 'sɪgnɪfaɪ əɪ daɪd əv lav.

Chorus

Title: *TAVERN* public house for supply of food and drink (pub) – Chorus: *FARE THEE WELL* (old) goodbye – *TO GRIEVE* (poetic) to cause sorrow – *HARP* stringed musical instrument played with the fingers – *WEEPING WILLOW* kind of tree with slender drooping branches – 2. *DAMSEL* (poetic) girl – *TO SPARK* (sl.) to go out together, to keep company (with one of the opposite sex) – 3. *TOMBSTONE* memorial stone placed over grave – *TURTLE DOVE* kind of pigeon noted for cooing and affectionate nature – *TO SIGNIFY* to make known

A farewell to a faithless lover, sung to a very cheerful tune. One source lists William H. Hills as the author and 1911 as the date of publication of this song. However, most sources identify *Tavern in the Town* as a folk song and make no mention of any author.

23 There's A Hole In My Bucket

ðeəz ə houl in mai 'bakit

+/E/m/'
Plaintively

Popular folk song from Britain



1. There's a hole in my buck - et, dear Li - za, dear
ðeəz ə houl in mai 'bakit, diə 'laizə, diə

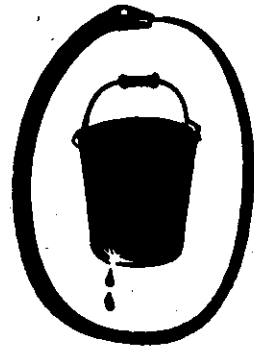


Li - za, There's a hole in my buck - et, dear Li - za, a hole.
'laizə, ðeəz ə houl in mai 'bakit, diə 'laizə, ə houl.

Liza (brightly)

2. Then mend it, dear Georgie, dear Georgie, dear Georgie,
ðen mend it, diə 'dʒo:dʒi, diə 'dʒo:dʒi, diə 'dʒo:dʒi,
Then mend it, dear Georgie, dear Georgie, mend it.
- G.: 3. With what shall I mend it, dear Liza, ... with what?
wið wət ʃæl ai mend it, diə 'laizə. ... wið wət?
- L.: 4. With a straw, dear Georgie, ... a straw.
ə strəʊ.
- G.: 5. The straw is too long, dear Liza, ... too long.
tu: lɒŋ.
- L.: 6. Then cut it, dear Georgie, ... cut it.
kət it.
- G.: 7. With what shall I cut it, dear Liza, ... with what?
- L.: 8. With a knife, dear Georgie, ... a knife.
ə naɪf.
- G.: 9. The knife is too blunt, dear Liza, ... too blunt.
tu: blʌnt.
- L.: 10. Then sharpen it dear Georgie, ... then sharpen it.
'ʃa:pən it.
- G.: 11. With what shall I sharpen it, dear Liza, ... with what?
- L.: 12. With a stone, dear Georgie, ... a stone.
ə stoun.

G.: 13. The stone is too dry, dear Liza, ...	too dry.
L.: 14. Then wet it, dear Georgie, ...	tu: drai.
G.: 15. With what shall I wet it, dear Liza, ...	wet it.
L.: 16. With water, dear Georgie, ...	wet it.
G.: 17. In what shall I get it, dear Liza, ...	with what?
L.: 16. With water, dear Georgie, ...	with water.
G.: 17. In what shall I get it, dear Liza, ...	wið 'wo:tə.
in wot fæl ai get it, die laiza, ...	in what?
L.: 18. In a bucket, dear Georgie, ...	in wot?
G.: 19. <i>There's a hole in my bucket, dear Liza, ...</i>	in a bucket.
	in ə 'bakit.
	<i>a hole.</i>



1. **BUCKET** container with handle for water, milk etc. - **TO MEND** to fix, to repair - **GEORGIE** affectionate or familiar form of George

Well known humorous duet between energetic wife and tired husband.

Section 5

Love



24 All Through The Night

o:l θru: ðə nait

+++/W/s
Rather slowly, with feeling

Traditional Welsh melody



1. While the moon her watch is keep - ing, All through the
wail ðə mu:n hæ: wɒtʃ ɪz 'ki:piŋ, o:l θru: ðə



night, While the wea-ry world is sleep-ing, All through the
nait, wail ðə 'wiəri wɜ:ld ɪz 'sli:piŋ, o:l θru: ðə



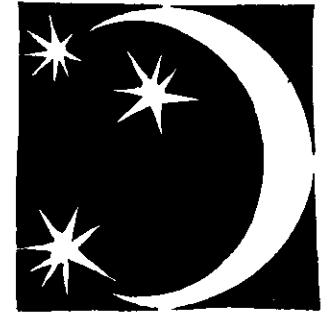
night, O'er my bo - som gen - tly steal - ing,
nait, 'ouə mal 'buzəm 'dʒentli 'sti:liŋ,



Vi - sions of de - light re - veal - ing, Breathes a pure and
'vi:ʒənz əv di'lait ri'vi:liŋ, bri:ðz ə pjʊər ənd



ho - ly feel - ing, All through the night.
'houli 'fi:liŋ, o:l θru: ðə nait.



2. Love, to thee my thoughts are turning,
lav, tu: ði: mai θɔ:ts a: 'tɜ:niŋ,
All through the night,
o:l θru: ðə nait,
And for thee my heart is yearning,
ænd fɔ: ði: mai hæ:t ɪz 'jɜ:niŋ,
All through the night.
o:l θru: ðə nait.
Though sad fate our lives may sever,
ðou sæd feɪt 'auə laɪvz mei 'sevə,
Parting will not last forever,
'pɑ:tiŋ wil nɒt læst fə'revə,
There's a hope that leaves me never,
ðeəz ə houp ðæt li:vz mi: 'nevə,
All through the night.
o:l θru: ðə nait.

1. *TO KEEP WATCH* to be on duty, to be on guard - *BOSOM* breast, heart - *VISION* thing seen in dream or imagination - *TO REVEAL* to show - 2. *TO YEARN* to long for - *TO SEVER* to cut apart, to separate

25 Annie Laurie

'æni 'lauri

+++/Sc/s
Tenderly

Well known Scottish love song



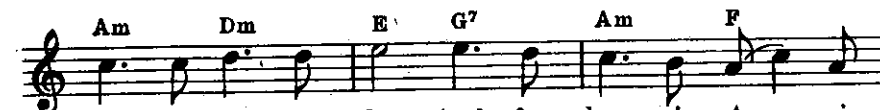
1. Max - wel - ton braes are bon - nie, Where ear - ly falls the
mækswelton breiz æ: 'boni, wɛər 'ɛ:li fɔ:lz ðə



dew, And 'twas there that An - nie Lau - rie gave
dju:, ænd twɔz ðeə ðæt 'æni 'lɔ:ri geiv



me her pro - mise true, Gave me her pro - mise true, Which
mi: hæ: 'promis tru:, geiv mi: hæ: 'promis tru:, wɪtʃ



ne'er for - got shall be, And for bon - nie An - nie
neə fə'gɒt ʃæl bi:, ænd fɔ: 'boni 'æni



Lau - rie I'd lay me down and die.
'lɔ:ri aɪd lei mi: daʊn ænd daɪ.

2. Her brow is like the snow-drift
hə: braʊ ɪz laɪk ðə 'snəʊ-drɪft
Her throat is like the swan.
hə: θrəʊt ɪz laɪk ðə swən.
Her face it is the fairest
hə: feɪs ɪt ɪz ðə 'feərɪst
That e'er the sun shone on,
ðæt ɛə ðə sʌn ʃɒn ɒn,
That e'er the sun shone on,
And dark blue is her eye,
ænd dɑ:k blu: ɪz hɜ:r aɪ,
And for bonnie Annie Laurie
I'd lay me down and die.

3. Like dew on the gowan lying
laɪk dju: ɒn ðə 'gəʊən 'laɪɪŋ
Is the fall of her fairy feet:
ɪz ðə fɔ:l ɒv hæ: 'feəri fi:t.
And like wind in summer sighing,
ænd laɪk wɪnd ɪn 'sʌmə 'saɪɪŋ,
Her voice is low and sweet.
hə: vɔɪs ɪz ləʊ ænd swi:t.
Her voice is low and sweet,
And she's all the world to me,
ænd ʃi:z ɔ:l ðə wɜ:ld tu: mi:,
And for bonnie Annie Laurie
I'd lay me down and die.

1. BRAE (Scot.) hillside - BONNIE (Scot.) beautiful - 'Twas (old) it was - NE'ER (poetic) never - FORGOT (poetic) forgotten - I'D I would - LAY ME DOWN (old) lie down - 2. BROW (poetic) - forehead - SNOWDRIFT snow blown into a high pile - E'ER (poetic) ever - 3. GOWAN (Scot.) mountain daisy

In the original Scotch version the last word in each verse is DEE [di:] instead of DIE [daɪ]. The song can be sung either way.

There actually was an Annie Laurie. Born in 1682 to Sir Robert Laurie of Maxwellton in Dumfriesshire, Scotland, she married Alexander Ferguson and lived to be over 80 years of age. Her unsuccessful suitor William Douglas wrote the verses of *Annie Laurie*. In 1835, a century and a half after the birth of Annie Laurie, the melody to Douglas's poem was composed by Lady John Scott (1810-1900). Sentimental though it is, the song remains one of the best loved Scottish songs.

26 Barbara Allen

'bɑ:bərə 'ælin

Traditional British folk song

+++/E/s
Free and with expression

1. In Scar-let Town where I was born There
in 'skɔ:lɪt taun wɛər ai wɔz bɔ:n ðeə

was a fair maid dwell-ing, - Made ev-'ry youth cry-
wɔz ə fɛə meɪd 'dwellɪŋ, meɪd 'evrɪ ju:θ kraɪ

"Well - a - Day." Her name was Barb-'ra Al-len.
'welə'deɪ. hə: neɪm wɔz 'bɑ:bərə 'ælin.

2. All in the merry month of May
ɔ:l in ðə 'merɪ mʌnθ əv meɪ
When green buds they were swelling,
wen grɪn bʌdz ðeɪ wə: 'swelɪŋ,
Young William Grove on his death bed lay
jʌŋ 'wɪljəm grəʊv ən hɪz deθ bed leɪ
For love of Barb'ra Allen.
fɔ: lʌv əv 'bɑ:bərə 'ælin.

3. So slowly, slowly, she came up
səʊ 'sləʊli, 'sləʊli, ʃi: keɪm ʌp
And slowly, she came nigh him.
ænd 'sləʊli, ʃi: keɪm naɪ hɪm.
And all she said when there she came,
ænd ə:l ʃi: sed wen ðeə ʃi: keɪm,
"Young man, I think you're dying."
"jʌŋ mæn, aɪ θɪŋk juə 'daɪɪŋ."

4. When he was dead and laid in his grave
wen hi: wɔz ded ænd leɪd ɪn hɪz greɪv
Her heart was struck with sorrow.
hɜ: hɑ:t wɔz strʌk wɪð 'sɔ:rəʊ.
"Oh, mother, mother, make my bed,
"əʊ, 'mʌðə, 'mʌðə, meɪk maɪ bed,
For I shall die tomorrow.
fɔ:r aɪ ʃæl daɪ tu'mɔ:rəʊ.

5. "Farewell," she said, "Ye maidens all,
"fɛə'wel," ʃi: sed, "ʃi: 'meɪdənz ə:l,
And shun the fault I fell in.
ænd ʃʌn ðə fɔ:lt aɪ fel ɪn.
Henceforth take warning by the fall
'hens'fɔ:θ teɪk 'wɔ:nɪŋ baɪ ðə fɔ:l
Of cruel Barb'ra Allen.
əv kruəl 'bɑ:bərə 'ælin.

6. "Father, father, go dig my grave.
"fɑ:ðə, 'fɑ:ðə, ɡəʊ dɪɡ maɪ greɪv.
Go dig it deep and narrow.
ɡəʊ dɪɡ ɪt di:p ænd 'nærəʊ.
Young William died for me today,
jʌŋ 'wɪljəm daɪd fɔ: mi: tu'deɪ,
I'll die for him tomorrow."
aɪl daɪ fɔ: hɪm tu'mɔ:rəʊ."

7. They buried William in the old churchyard
ðeɪ 'berɪd 'wɪljəm ɪn ðɪ ɔ:ld 'tʃɜ:tʃjɑ:d
And Barb'ra in the new one.
ænd 'bɑ:bərə ɪn ðə nju: wʌn.
From William's grave grew a red, red rose,
frəm 'wɪljəmz greɪv grəʊ: ə red, red rəʊz,
From Barbara's a briar.
frəm 'bɑ:bərəz ə 'braɪə.

8. They grew and grew to the old church wall
ðeɪ grəʊ: ænd grəʊ: tu: ðɪ ɔ:ld tʃɜ:tʃ wɔ:l
Till they could grow no higher,
tɪl ðeɪ kʊd grəʊ nəʊ 'haɪə,
And there they tied in a true love-knot,
ænd ðeə ðeɪ taɪd ɪn ə tru: 'lʌv-nɒt,
The red rose and the briar.
ðə red rəʊz ænd ðə 'braɪə.

3. *NIGH* near - 5. *TO SHUN* to avoid - *HENCEFORTH TAKE WARNING* learn from my example - 7. *BRIAR* plant bearing thorns - 8. *LOVE KNOT* a decorative knot symbolic of love

This ballad has been known for over 300 years and exists in many versions - Scottish, Irish, English, and American. In some versions the lover dies after a duel over the beautiful but hard-hearted Barbara Allen. Even in those versions Barbara Allen leaves him lying on his death bed. In all the versions, however, she regrets her cruelty and herself dies the next day or so.

In his famous 17th century diary, Samuel Pepys recorded his 'perfect pleasure' on hearing the 'little Scotch song of Barbery Allen'. Two versions of the ballad are included in Thomas Percy's monumental collection of old poems and ballads, "Reliques of Ancient English Poetry", first published in 1765.

27 Careless Love

'keəlis ləv

+/A/s/"
With restrained rhythm

Widely known American folk song
based on a Negro packet-boat song



1. Love, oh love, oh care-less love, Love, oh
ləv, ou ləv, ou 'keəlis ləv, ləv, ou



love, oh care-less love, Love, oh love, oh
ləv, ou 'keəlis ləv, ləv, ou ləv, ou



care-less love, Oh, see what love has done to me. (1)
'keəlis ləv, ou, si: wot ləv hæz dən tu: mi:.

2. When my apron strings were long, (3x)
wen mai 'eipren strɪz wə: lɒŋ,
You passed my window with a song.
ju: pɑ:st mai 'wɪndəʊ wɪð ə sɒŋ.
3. Now my apron strings won't tie, (3x)
nau mai 'eipren strɪz wəʊnt taɪ,
You pass my cabin door right by.
ju: pɑ:s mai 'kæbɪn dɔ: raɪt baɪ.
4. I love my mama and papa too, (3x)
aɪ ləv maɪ 'mɑ:mə ænd 'pɑ:pə tu:,
I'd leave them both to go with you.
aɪd li:v ðəm boʊθ tu gou wɪð ju:.

5. Love has broken this heart of mine, (3x)

lʌv hæz 'brʊkən ðis hæ:t əv maɪn,

It will break that heart of yours sometime.

ɪt wɪl breɪk ðæt hæ:t əv jə:z 'saɪntaɪm.

6. I cried last night and the night before, (3x)

aɪ kraɪd lɑ:st naɪt ænd ðə naɪt bi'fɔ:,

I'll cry tonight, then cry no more.

aɪl kraɪ tu'nait, ðen kraɪ nou mɔ:.

1. *CARELESS* thoughtless, carefree - 2. *APRON* loose garment worn over front of dress to keep it clean - *STRINGS* ties, strips of material to fasten the apron in back - *WON'T* will not - 3. *CABIN* small house, hut in the country - *RIGHT* (colloq., adds emphasis), *TO PASS RIGHT BY* to go directly past without stopping

The American pronunciation of 'mama' and 'papa' is given in verse 4. The English pronunciation is [mə'mɑ:] and [pe'pɑ:], which would hardly fit in this song.

According to Alan Lomax, *Careless Love* is one of the first blues songs. As in the case of *Careless Love*, some of the early blues ran to sixteen bars and four lines, the twelve-bar three-line blues being a later development.

28 Down In The Valley

daʊn ɪn ðə 'væli

+ /A/β/''
Smoothly, with feeling

Popular American folk song,
probably a prisoner's lament



1. Down in the val - ley, Val - ley so low, —
daʊn ɪn ðə 'væli, 'væli sou lou,



Late in the eve - ning, Hear the wind blow. —
leɪt ɪn ði: 'i:vniŋ, hiə ðə wind blou.

Chorus



Hear the wind blow, dear, Hear the wind blow. —
hiə ðə wind blou, diə, hiə ðə wind blou.



Late in the eve - ning, Hear the wind blow. — (3. I'm)
leɪt ɪn ði: 'i:vniŋ, hiə ðə wind blou.



2. If you don't love me,
if ju: dount lʌv mi:,
Love whom you please,
lʌv hu:m ju: pli:z,
Put your arms round me,
put jə'r ɑ:mz raund mi:,
Give my heart ease.
giv mai hɑ:t i:z.
Give my heart ease, dear,
giv mai hɑ:t i:z, diə,
Give my heart ease,
giv mai hɑ:t i:z,
Put your arms round me,
put jə'r ɑ:mz raund mi:,
Give my heart ease.
giv mai hɑ:t i:z.

3. I'm writing this letter,
aim 'raitɪŋ ðis 'letə,
Containing three lines.
kən'teɪnɪŋ θri: laɪnz.
Answer my question,
'ɑ:nsə mai 'kwestʃən,
Will you be mine?
wil ju: bi: maɪn?
Will you be mine, dear,
wil ju: bi: maɪn, diə,
Will you be mine,
wil ju: bi: maɪn,
Answer my question,
'ɑ:nsə mai 'kwestʃən,
Will you be mine?
wil ju: bi: maɪn?

1. **VALLEY** stretch of land between hills or mountains, often with a river flowing through it - 2. **WHOM YOU PLEASE** any one you wish - 3. **CONTAINING** which has - 4. **IN CARE OF** used in addresses on letters and often abbreviated c/o - for example, Mr. John Smith c/o Birmingham Jail, Birmingham, Alabama - 5. **VIOLETS** small wild or garden plants with sweet smelling flowers of bluish purple colour

Birmingham is the largest city in the southern state of Alabama, USA. It is also the name of the second largest city in England. (Amer.) ['bɜ:rmɪŋ'hæm]

4. Write me a letter,
raɪt mi: ə 'letə,
Send it by mail.
send it baɪ meɪl.
Send it in care of
send it ɪn keə ɒv
Birmingham Jail,
'bɜ:rmɪŋəm dʒeɪl,
Birmingham Jail, dear,
'bɜ:rmɪŋəm dʒeɪl, diə,
Birmingham Jail,
'bɜ:rmɪŋəm dʒeɪl,
Send it in care of
send it ɪn keə ɒv
Birmingham Jail.
'bɜ:rmɪŋəm dʒeɪl.

5. Roses love sunshine,
'rouzɪz lʌv 'sʌnʃaɪn,
Violets love dew,
'vaɪələts lʌv dju:,
Angels in heaven
'eɪndʒəlz ɪn 'hevn
Know I love you,
nəʊ aɪ lʌv ju:,
Know I love you, dear,
nəʊ aɪ lʌv ju:, diə,
Know I love you,
nəʊ aɪ lʌv ju:,
Angels in heaven
'eɪndʒəlz ɪn 'hevn
Know I love you.
nəʊ aɪ lʌv ju:.

29 The Foggy, Foggy Dew

ðə 'fɒɡi, 'fɒɡi dju:

+ +/E/s
Freely, steadily

English folk song



1. When I was a bachelor, I lived all a-lone, I
wen aɪ wɒz ə 'bætʃələ, aɪ lɪvd ɔ:l ə'ləʊn, aɪ



worked at the weav-er's trade; And the
wɜ:kt æt ðə 'wi:vəz treɪd; ʌnd ðə



on-ly, on-ly thing that I did that was wrong Was to
'əʊnli, 'əʊnli θɪŋ ðæt aɪ dɪd ðæt wɒz rɒŋ wɒz tu



woo a fair young maid. I wooed her in the
wu: ə feə jʌŋ meɪd. aɪ wu:əd heə ɪn ðə



winter-time And in the summer, too; And the
'wɪntətɑɪm ʌnd ɪn ðə 'sʌmə, tu:, ʌnd ðɪ



on-ly, on-ly thing I did that was wrong Was to
'əʊnli, 'əʊnli θɪŋ aɪ dɪd ðæt wɒz rɒŋ wɒz tu

keep her from the fog - gy, fog - gy dew.
 ki:p hæ: frəm ðə 'fɔ:gi, 'fɔ:gi dju:.

2. One night she knelt close by my side,
 wʌn naɪt ʃi: nelt kləʊs baɪ maɪ saɪd,
 When I was fast asleep.
 wen aɪ wəz fɑ:st ə'sli:p.
 She threw her arms around my neck,
 ʃi: θru: hæ:r ə:mz ə'raʊnd maɪ nek,
 And then began to weep.
 ænd ðen bi'gæn tu wi:p.
 She wept, she cried, she tore her hair.
 ʃi: wept, ʃi: kraɪd, ʃi: tə: hæ: hæ:
 Ah me, what could I do?
 ɑ: mi:, wət kud aɪ du:?
 So all night long I held her in my arms,
 sɔ: ə:l naɪt lɔŋ aɪ held hæ:r ɪn maɪ ə:mz,
 Just to keep her from the foggy, foggy dew.
 dʒʌst tu ki:p hæ: frəm ðə 'fɔ:gi, 'fɔ:gi dju:.

3. Again I am a bachelor, I live with my son,
 ə'geɪn aɪ æm ə 'bætʃələ, aɪ liv wið maɪ sʌn,
 We work at the weaver's trade;
 wi: wɜ:k æt ðə 'wi:vəz treɪd;
 And every single time I look into his eyes
 ænd 'evri sɪŋɡəl taɪm aɪ luk 'ɪntu hɪz aɪz
 He reminds me of the fair young maid.
 hi: ri'maɪndz mi: əv ðə feə jʌŋ meɪd.
 He reminds me of the wintertime
 hi: ri'maɪndz mi: əv ðə 'wɪntətɑɪm
 And of the summer too;
 ænd əv ðə 'sʌmə tu:;
 And the many, many times that I held her in my arms,
 ænd ðə 'meni, 'meni taɪmz ðæt aɪ held hæ:r ɪn maɪ ə:mz,
 Just to keep her from the foggy, foggy dew.
 dʒʌst tu ki:p hæ: frəm ðə 'fɔ:gi, 'fɔ:gi dju:.

Title: *DEW* moisture from the air condensed in small drops on cool surfaces from evening to morning - *FOGGY* beclouded, indistinct; (old) grass covered ground -
 1. *BACHELOR* unmarried man - *WEAVER'S TRADE* occupation of making cloth -
 2. *KNELT* to kneel, knelt, knelt - *TORE* to tear, tore, torn - 3. - *EVERY SINGLE TIME* emphatic for 'each time'

At one time weaving was a male occupation. The weavers worked on their own wooden looms in their own cottages. The industrial revolution in England (1760) made it possible for women and children to take over this work in the newly opened textile factories, in which steam driven machinery replaced manual labour and skill. The wages paid in the factories were so low and the production so high that independent weavers were gradually forced out of existence.

This song, a popular favourite of folk singers on both sides of the Atlantic, is believed to have come originally from Suffolk, England. There are many versions of the song. The version given here is probably one of the best known.

30 Greensleeves

'grɪnslɪ:vz

+++/E/s"
Slowly, with feeling

English folk song first
published in the 16th century



1. A - las, my love, you do me wrong, To
ə'læs, mai lav, ju: du: mi: rɒŋ, tu



cast me off dis-cour-teous-ly; And I have loved
kɑ:st mi: ə:f dɪs'kɔ:tʃəsli, ænd ai hæv lavd



you so long, De-light - ing in your com - pa - ny.
ju: sou lɒŋ, dɪ'laitɪŋ in ju: 'kɑmpəni.

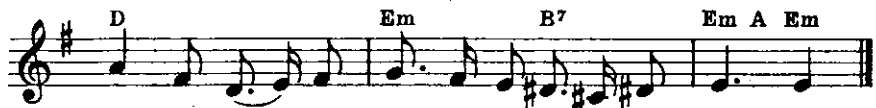
Chorus



Green - sleeves was all my joy,
'grɪnslɪ:vz wɒz ə:l mai dʒɔɪ,



Green - sleeves was my de-light, Green-sleeves was my
'grɪnslɪ:vz wɒz mai dɪ'lait, 'grɪnslɪ:vz wɒz mai



heart of gold, And who but my La - dy Green-sleeves.
hɑ:t əv gould, ænd hu: bət mai 'leɪdi 'grɪnslɪ:vz.

2. I have been ready at your hand
ai hæv bin 'redi æt jə: hænd
To grant whatever you would crave.
tu grɑ:nt wət'evə 'ju: wud kreɪv.
I have both waged life and land,
ai 'hæv bouθ 'weɪdʒəd 'laɪf ænd 'lænd,
Your love and goodwill for to have.
ju: 'lʌv ænd 'gud'wɪl fɔ: tu 'hæv.

Chorus

3. I bought thee kerchers to thy head
ai bɔ:t ði: 'kɜ:tʃəz tu: ðai hed
That were wrought fine and gallantly;
ðæt wə: rɔ:t faɪn ænd 'gæləntli;
I kept thee both at board and bed,
ai kept ði: bouθ æt bɔ:d ænd bed,
Which cost my purse well-favour'dly.
wɪtʃ kɒst mai pɜ:s wel-'feɪvədli.

Chorus

4. Thy smock of silk, both fair and white,
ðai smɒk əv sɪlk, bouθ feə ænd waɪt,
With gold embroidered gorgeously;
wɪð gould ɪm'brɔɪdəd 'gɔ:dʒəsli;
Thy petticoat of sendal right;
ðai 'petɪkəʊt əv 'sendəl raɪt;
And these I bought thee gladly.
ænd ði:z ai bɔ:t ði: 'glædli.

Chorus

5. Well, I have wished with many a sigh,
wel, ai hæv wɪʃt wɪð 'meni ə saɪ,
That thou my constancy might'st see,
ðæt ðəu mai 'kɒnstən'si maɪtst si:,
And that yet once before I die
ænd ðæt jət wʌns bɪ'fɔ:ə ai daɪ
Thou wilt vouchsafe to love me.
ðəu wɪlt vaʊtʃ'seɪf tu lʌv mi:.

Chorus



Title: *GREENSLEEVES* here: name of girl - 1. *TO CAST OFF* to abandon, to discard - *DISCOURTEOUSLY* (old) impolitely - 2. *TO CRAVE* (literary) to desire - *TO WAGE* (old) to pledge as security - 3. *KERCHER* (old) kerchief, scarf - *WROUGHT* skilfully made - *BOARD AND BED* (old) room and board, accommodations - *WELL-FAVOUR'DLY* (old) considerably - 4. *SMOCK* loose overgarment - *PETTICOAT* woman's undergarment - *SENDAL RIGHT* (old) good material - 5. *TO VOUCHSAFE* (literary) to grant

The topic of wealthy suitor and fickle and expensive mistress plus the flowery vocabulary indicate that this song was originally current among the nobility rather than the common people. Be that as it may, the plaintive melody and the familiar tale of scorned love have kept the song's popularity alive over the centuries. Published in 1580, the song is mentioned about 1600 in Shakespeare's "Merry Wives of Windsor". In recent years the song has enjoyed a wave of international popularity.

31 I Know Where I'm Going

ai nou weər aim 'gouɪŋ

++/I/m
Freely, with conviction

Love song, originally from Ireland



1. I know where I'm go-ing, And I know who's go-ing with me...
ai nou weər aim 'gouɪŋ, ənd ai nou hu:z 'gouɪŋ wɪθ mi:.



— And I know who I love, But the dear knows who I'll mar-ry.
ənd ai nou hu: ai lʌv, bʌt ðə diə nouz hu: 'aɪl 'mæri.

2. Feather beds are soft,
'feðə bedz a: sɒft,
And painted rooms are bonny,
ənd 'peɪntɪd ru:mz a: 'bɒni,
But I would trade them all
bʌt ai wʊd treɪd ðəm ɔ:l
For my handsome, winsome Johnny.
fɔ: maɪ 'hænsəm, 'wɪnsəm 'dʒɒni.

3. Some say he's too poor,
sʌm sei hi:z tu: puə,
But I say he's bonny.
bʌt ai sei hi:z bɒni.
The fairest of them all
ðə feərist ɔv ðəm ɔ:l
Is my handsome, winsome Johnny.
ɪz maɪ hænsəm, 'wɪnsəm 'dʒɒni.

4. I know where I'm going,
 ai nou weər aim 'gouɪŋ,
 And I know who's going with me.
 ænd ai nou hu:z 'gouɪŋ wið mi:
 I know who I love,
 ai nou hu: ai lʌv,
 But the dear knows who I'll marry.
 bʌt ðə diə nouz hu: ail 'mæri.

1. *THE DEAR KNOWS* goodness knows, I don't know - 2. *BUCKLE* (old) fasten -
 3. *TO TRADE* to exchange - *WINSOME* charming

Irish settlers probably brought this love song to the mountain areas of the southern Appalachians during American colonial times.

32 Loch Lomond

lox 'loumænd

++/Sc/s

Fairly slowly, with expression

/ A Scottish lover's farewell



1. By yon bon-nie banks and by yon bon-nie
 bai jən 'bɒni bæŋks ænd bai jən 'bɒni



braes, Where the sun shines bright on Loch Lo-mond, Where
 breiz, weə ðə sʌn ʃaɪnz braɪt ɒn lɒx 'loumænd, weə



me and my true love were ev-er wont to go, On the
 mi: ænd mai tru: lʌv we:r 'evə wʌnt tu goʊ, ɒn ðə



bon-nie, bon-nie banks of Loch 'Lo-mond. Oh,
 'bɒni, 'bɒni bæŋks ɒv lɒx 'loumænd. ou,



you'll take the high road And I'll take the low road, And
 ju:l teɪk ðə haɪ rəʊd ænd ail teɪk ðə ləʊ rəʊd, ænd



I'll be in Scot-land be-fore you. But
 ail bi: ɪn 'skɒtlænd bi'fɔ: ju:. bʌt

F F7 Bb Gm7 C7

me and my true love will nev-er meet a-gain On the
mi: ænd mai tru: lav wil 'nevə mi:t ə'gen on ðə

F Bb F C7 F

bon-nie, bon-nie banks of Loch Lo-mond.
'bɒni, 'bɒni bæŋks əv lɒx 'loumɒnd.

2. 'Twas there that we parted in yon shady glen
twɔz ðə ðæt wi: 'pɑ:tɪd ɪn jən 'ʃeɪdi glen
On the steep, steep side of Ben Lomond,
on ðə sti:p, sti:p saɪd əv ben 'loumɒnd,
Where in purple hue the Highland hills we view,
wɛər ɪn 'pɜ:pəl hju: ðə 'haɪlənd hɪlz wi: vju:,
And the moon coming out in the gloaming.
ænd ðə mu:n 'kʌmɪŋ aʊt ɪn ðə 'gloumɪŋ.

3. The wee birdies sing and the wild flowers spring,
ðə wi: 'bɜ:dɪz sɪŋ ænd ðə waɪld 'flaʊəz sprɪŋ,
And in sunshine the waters lie sleeping.
ænd ɪn 'sʌnʃaɪn ðə 'wɔ:təz laɪ 'sli:pɪŋ.
But the broken heart will ken no second spring again,
bʌt ðə 'brʊkən hɑ:t wɪl 'ken nou 'sekənd sprɪŋ ə'gen,
And the world does not know how we are grieving.
ænd ðə wɜ:ld dʌz nɒt nou hau wi: a: 'grɪ:vɪŋ.

Chorus

Chorus

Title: *LOCH* (Scot.) lake. *LOCH LOMOND* lies northwest of Glasgow, Scotland's largest city. This lake is the largest and one of the most beautiful of the Scottish lakes - 1. *YON* (old) yonder, those - *BONNIE* (Scot.) lovely - *BRAE* (Scot.) hillside - *EVER* always - *WONT* (old) accustomed - 2. *GLEN* narrow valley - *BEN LOMOND* mountain 3,192 ft. high at north end of Loch Lomond - *HUE* (literary) colour, shade - *GLOAMING* dusk, twilight - *KEN* (Scot.) to know

Most authorities mention no author of *Loch Lomond*. However, a few believe that Lady John Scott, who wrote the music for *Annie Laurie*, may also have written the verses or music, or both, of the song *Loch Lomond*.

33 Nelly Gray

'neli grei

++/A/s
Fairly slowly and
with feeling

A story of Negro slave life
based on actual events

D D7

1. There's a low green val-ley on the
ðeəz ə lou grɪ:n 'væli on ði

G D E7

old Ken-tuck-y shore, There I've whiled many hap-py hours a-
ould ken'taki ʃɔ:, ðeər aɪv waɪld 'meni 'hæpi 'aʊəz ə-

Em7 A A7 D D7

way, A- sit-ting and a-sing-ing by the
'wei, ə- 'sɪtɪŋ ænd ə- 'sɪŋɪŋ baɪ ðə

G D A7 D

lit-tle cot-tage door, Where lived my dar-ling Nel-ly Gray.
'lɪtlə 'kɒtɪdʒ dɔ:, wɛə lɪvd maɪ 'dɑ:lɪŋ 'neli grei.

Chorus A7 D

Oh my poor Nel-ly Gray, they have tak-en you a-
ou maɪ puə 'neli grei, ðeɪ hæv 'teɪkən ju: ə-

E7 Em7 A A7

way, And I'll nev-er see my dar-ling an-y more. I'm
'wei, ænd aɪl 'nevə si: maɪ 'dɑ:lɪŋ 'eni mo: aɪm

sit-ting by the riv-er and I'm weep-ing all the
 'sitiŋ bai ðə 'rivər ænd aim 'wi:piŋ o:l ðə

day, For you've gone from the old Ken-tuck-y shore.
 dei, fo: ju:v gon from ði ould kent'aki ʃə:.

2. When the moon had climbed the mountain and the stars were shining too,
 wen ðə mu:n hæd klaimd ðə 'mauntin ænd ðə stɑ:z wə: 'ʃainiŋ tu:,
 Then I'd take my darling Nelly Gray,
 ðən aid teik mai 'dɑ:liŋ 'neli grei,
 And we'd float down the river in our little red canoe,
 ænd wi:d flout daun ðə 'rivər in 'auə 'litəl red kə'nu:,
 While my banjo sweetly I would play. *Chorus*
 wail mai 'bændʒou 'swi:tli ai wud plei.

3. One night I went to see her, but "She's gone," the neighbours say,
 wən naɪt ai went tu si: hə, bət "ʃi:z gon," ðə 'neibəz sei,
 The white man bound her with his chain.
 ðə wait mæn baund hə: wið hiz tʃein.
 They have taken her to Georgia for to wear her life away,
 ðei hæv 'teikən hə: tu: 'dʒɔ:dʒjə fə: tu wəə hə: laɪf ə'vei,
 As she toils in the cotton and the cane. *Chorus*
 əz ʃi: toɪlz in ðə 'kɒtən ænd ðə keɪn.

1. **KENTUCKY** one of the southern slave-holding states until the American civil war of 1861-1865 - **TO WHILE AWAY** to pass time pleasantly - **COTTAGE** small house especially in the country, wooden hut - **DARLING** dear, precious, beloved - **Chorus: WEEPING ALL THE DAY** crying all day long - 3. **TO BIND, BOUND, BOUND** to tie or fasten - **GEORGIA** state in the deep south, slave-holding until 1865

The conditions of work and punishment on the large plantations in the deep South were very severe and many slaves working on these plantations died an early death. The profitable cotton and sugar cane plantations were therefore constantly buying new slaves not only in the notorious New Orleans slave market, but also in the other slave holding states further north. Not infrequently raids were organized to steal slaves and to kidnap Negroes who were not in slavery. The captured victims were put in chains and taken to the deep South, where they fetched good prices on the plantations.



34 On Top Of Old Smoky

on top ov ould 'smouki

++/A/s
Heartfelt

American folk song



1. On top of old Smok - y all cov - ered with
on top ov ould 'smouki o:l 'kavəd wið



snow — I lost my true lov - er from
snou ai lost mai tru: 'lavə frəm



court - ing too slow. — Now court - ing is
'kɔ:tiŋ tu: slou. nau 'kɔ:tiŋ iz



pleas - ure, and part - ing is grief, — And a
'pleʒə, ænd 'pɑ:tiŋ iz gri:f, ænd ə



false heart - ed lov - er is worse than a thief. —
fə:ls 'hɑ:tid 'lavər iz wɜ:s ðæn ə θi:f.

2. A thief he will rob you and take all you have,
ə θi:f hi: wil rɒb ju: ænd teik ə:l ju: hæv,
But a false hearted lover will lead you to your grave.
bət ə fə:ls 'hɑ:tid 'lavə wil li:d ju: tu: jə: greiv.
The grave will decay you and turn you to dust,
ðə greiv wil di'kei ju: ænd tɜ:n ju: tu: dʌst,
Not one boy (girl) in a thousand a poor girl (boy) can trust.
nɒt wʌn bɔi (gɜ:l) in ə 'θaʊzənd ə puə gɜ:l (bɔi) kæn trʌst.

3. They'll hug you and kiss you and tell you more lies
ðei'l hʌg ju: ænd kis ju: ænd tel ju: mɔ: laiz
Than the cross-ties on the railroad or the stars in the skies.
ðæn ðə 'krɒs-taiz ɒn ðə 'reilrəʊd ɔ: ðə stɑ:z in ðə skaiz.
They'll tell you they love you to give your heart ease,
ðei'l tel ju: ðei lav ju: tu giv jə: hɑ:t iz,
But the moment your back's turned they'll court whom they please.
bət ðə 'moumənt jə: bæks tɜ:nd ðei'l kɔ:t hu:m ðei pliz,

4. So come all you young maidens and listen to me,
səʊ kʌm ə:l ju: jʌŋ meidənz ænd 'lisən tu: mi:,
Never place your affection on a green willow tree.
'nevə pleis jə: ə'fekʃən ɒn ə gri:n 'wiləʊ tri:.
For the leaves they will wither and the roots they will die.
fɔ: ðə li:vz ðei wil wiðə ænd ðə ru:ts ðei wil dai.
You'll all be forsaken and never know why.
ju:l ə:l bi: fə'seikən ænd 'nevə nəʊ wai.

5. On top of old Smoky all covered with snow,
ɒn tɒp ov ould 'smouki o:l 'kavəd wið snəʊ,
I lost my true lover from courting too slow.
ai lost mai tru: 'lavə frəm 'kɔ:tiŋ tu: sləʊ.
Take me back to old Smoky, old Smoky so high,
teik mi: bæk tu: ould 'smouki, ould 'smouki səʊ hai,
Where the wild birds in heaven can hear my sad cry.
wɛə ðə waiлд bɜ:dz in 'hevən kæn hiə mai sɛd krai.

1. **OLD SMOKY** possibly in the Great Smoky Mountains, part of the Appalachian mountain range in the states of North Carolina and Tennessee - **TO COURT** to go steady, to keep company, to go out regularly with the same person of the opposite sex - 2. **FALSE HEARTED** unfaithful - 3. **CROSS-TIES** wooden or concrete beams serving as cross supports, here: between steel rails of railroad tracks

This popular old American folk song has many versions and verses. Some have been traced back as far as 16th century England, others are of later date.

35 The Riddle Song

ðə 'rɪdəl sɒŋ

+ /E/s/''
Softly

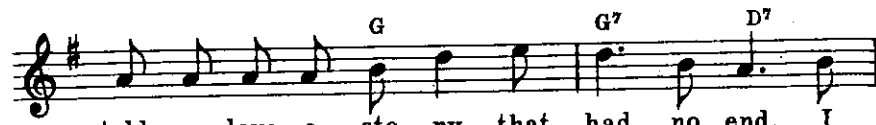
A favourite folk song, this ballad is well known in both Britain and the USA



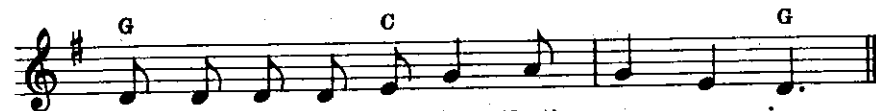
1. I gave my love a cher-ry that had no stone. I
ai geiv mai lav ə 'tʃeri ðæt hæd nou stoun. ai



gave my love a chick-en that had no bone. I
geiv mai lav ə 'tʃikin ðæt hæd nou boun. ai



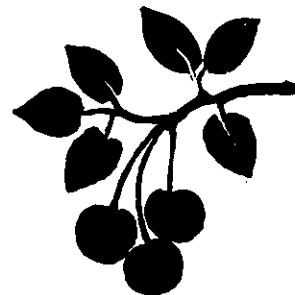
told my love a sto-ry that had no end. I
tould mai lav ə 'stɔ:ri ðæt hæd nou end. ai



gave my love a ba-by that's no cry-ing.
geiv mai lav ə 'beibi ðæts nou 'kraiɪŋ.

2. How can there be a cherry that has no stone?
hau kæn ðə bi: ə 'tʃeri ðæt hæz nou stoun?
How can there be a chicken that has no bone?
hau kæn ðə bi: ə 'tʃikin ðæt hæz nou boun?
How can there be a story that has no end?
hau kæn ðə bi: ə 'stɔ:ri ðæt hæz nou end?
How can there be a baby that's no crying?
hau kæn ðə bi: ə 'beibi ðæts nou 'kraiɪŋ?

3. A cherry when it's blooming, it has no stone.
ə 'tʃeri wen its 'blu:miŋ, it hæz nou stoun.
A chicken when it's peeping, it has no bone.
ə 'tʃikin wen its 'pi:piŋ, it hæz nou boun.
The story of our love, it has no end.
ðə 'stɔ:ri ɒv 'aʊə lav, it hæz nou end.
A baby when it's sleeping, there's no crying.
ə 'beibi wen its 'sli:piŋ, ðeəz nou 'kraiɪŋ



Title: *RIDDLE* problem given to be solved or guessed at – 1. *STONE* large seed of cherry, apricot, plum or peach – *CHICKEN* young hen or rooster – *BONE* part of the hard framework of the body – *THAT'S NO CRYING* (poetic) that does not cry – 3. *BLOOMING* in blossom – *TO PEEP* to make a weak shrill sound, as of a newly hatched or baby bird. In some versions of this song the text gives instead of *PEEPING* the word *PIPPING*, from *TO PIP* to hatch

Songs in the form of question and answer, or riddle songs, were once widespread. In many of these songs the prize for answering the traditional three questions was marriage. Riddle songs had their counterpart in popular myths and fairy tales in which the hero or heroine had to carry out three difficult tasks or guess answers to three questions. In some, the penalty for failure was death. A variant was three chances at the same question or task. *The Riddle Song* given here, also known as *I Gave My Love a Cherry*, is one of the few riddle songs that are still widely sung today. Its simplicity and lovely melody never fail to appeal. In the third verse the end phrase, 'there's no crying', is traditionally sung very softly and fades away.

36 Ye Banks And Braes

ji: bæŋks and breiz

+++/Sc/s
Slowly and tenderly

Words by Robert Burns



1. Ye banks and braes o' bon-nie Doon, How
ji: bæŋks and breiz ə 'boni du:n, hau



can ye bloom sae fresh and fair? How can ye chant, ye
kæn ji: blu:m sei freʃ and feə? hau kæn ji: tʃɑ:nt, ji:



lit-tle birds, And I sae wea-ry
'lital bæ:dz, and ai sei 'wiəri



full o' care. Thou'lt break my heart, thou warb-ling bird, That
ful ə keə. θəʊlt breik mi hæ:t, θəʊ 'wɔ:blɪŋ bæ:d, θæt



wan-tons thro' the flow-ry thorn, Ye mind me o' de-
'wɔntənz θru: ðə 'flaʊəri θɔ:n, ji: maɪnd mi: ə di-



part-ed joys, De-part-ed nev-er to re-turn.
'pɑ:tɪd dʒɔɪz, dɪ'pɑ:tɪd 'neve tu ri'tɜ:n.

2. Oft have I roved by bonnie Doon
oft hæv ai rouvd bai 'bɒni du:n
To see the rose and woodbine twine,
tu si: ðə rouz ænd 'wʊdbain twain,
And ilka bird sang o' its love,
ænd 'ɪlkə bæ:d sæŋ ə its lʌv,
And softly sae did I o' mine.
ænd 'sɒftli sei did ai ə maɪn.

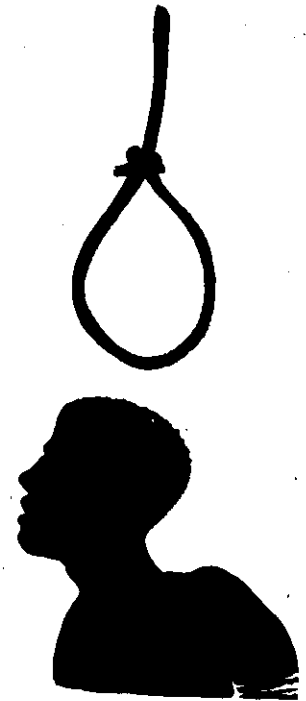
With lightsome heart I pulled a rose
wið 'laɪtsəm hæ:t ai puld ə rouz
Full sweet upon its thorny tree,
ful swi:t ə'pɒn its 'θɔ:ni tri:,
But my false lover stole the rose
bʌt maɪ fɔ:ls 'lʌvə stəʊl ðə rouz
And, ah, he left the thorn with me.
ænd, a:, hi: left ðə θɔ:n wið mi:.

1. *BRAE* hillside - *DOON* river in Ayr County, Scotland, which flows into Firth of Clyde - *SAE* so - *CHANT* sing - *TO WARBLE* to sing with many turns and variations - *TO WANTON* (old) to frolic about - *FLOWERY THORN* hawthorn or blackthorn, flowering shrubs bearing sharp pointed processes - *TO MIND* (old) to remind - *TO DEPART* to go away - 2. *TO ROVE* to wander - *WOODBINE* honeysuckle vine - *TO TWINE* to wind around, to interlace - *ILKA* (Scot.) every - *LIGHTSOME* (old) light - *FULL* (old) very - *FALSE* unfaithful

The words to *Ye Banks and Braes* were written by Scotland's national poet, Robert Burns (Jan. 25, 1759—July 21, 1796) to the tune of an older melody called *The Caledonian Hunt's Delight*, believed to be of Irish origin. Burns' song first appeared in print in 1792 under the title of *The Banks o' Doon*. Burns, the son of a poor farmer and himself a farmer, was put to work in the fields at an early age. By the age of 15 he was already a skilled ploughman. He made up some of his most famous poems and lyrics while working in the fields and wrote them down at night. Many of his best known verses level vitriolic satire at men (and women) of wealth or title and treat the common people with warm sympathy and good humour. His many tender love lyrics were often the fruit of his personal experiences. Burns gave an enthusiastic welcome to the American Revolution and later to the French Revolution. He suffered material disadvantages because of his unorthodox opinions, but remained an outspoken independent thinker. Burns died at the age of 37, a victim of excessive physical labour, drink, and illness. In his well-known poem, "A Man's a Man for A' That", Burns predicted that one day the class differences which divided society would be ended: 'It's coming yet for all that, / That man to man the world o'er / Shall brothers be for a' that.'

Section 6

Negro Spirituals and Protest

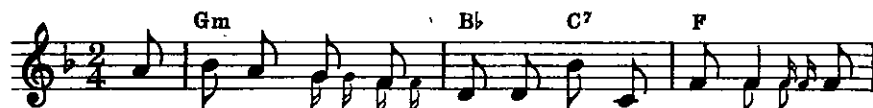


37 The Blue-Tail Fly

ðə 'blu:teɪl flaɪ

+++/A/m/"
Bold and free in delivery

American folk song
This story of a slave owner's sudden
end has become widely popular



1. When I was young I used to wait On mas-ter and
wen ai wɒz jʌŋ ai ju:st tu weɪt ɒn 'mɑ:stə ənd



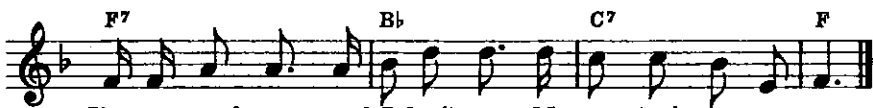
hand him his plate, And pass the bot-tle when he got dry, And
hænd him hiz pleɪt, ənd pɑ:s ðə 'bɒtl̩ wɛn hi: gɒt draɪ, ənd



brush a-way the blue-tail fly. Jim-my crack corn, and
brʌʃ ə'weɪ ðə 'blu:-teɪl flaɪ. 'dʒɪmi kræk kɔ:n, ənd



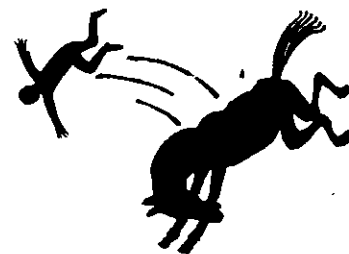
I don't care. Jim-my crack corn, and I don't care.
ai daʊnt keə. 'dʒɪmi kræk kɔ:n, ənd ai daʊnt keə.



Jim-my crack corn, and I don't care, My mas-ter's gone a - way.
'dʒɪmi kræk kɔ:n, ənd ai daʊnt keə, maɪ 'mɑ:stəz gɒn ə'weɪ.

2. And when he rode in the afternoon,
ənd wɛn hi: rəʊd ɪn ðɪ ɑ:ftə'nu:n,
I followed with a hickory broom,
aɪ 'fɒləʊd wɪð ə 'hɪkəri brʊ:m,
The pony being rather shy
ðə 'pəʊni beɪŋ 'rɑ:ðə ʃaɪ
When bitten by the blue-tail fly.
wɛn 'bɪtən baɪ ðə 'blu:teɪl flaɪ.

Chorus



3. One day he rode around the farm,
wʌn deɪ hi: rəʊd ə'raʊnd ðə fɑ:m,
The flies so numerous they did swarm.
ðə flaɪz sɒ 'nju:mərəs ðeɪ dɪd swɔ:m.
One chanced to bite him on the thigh,
wʌn tʃɑ:nsɪ tu baɪt hɪm ɒn ðə θaɪ,
The devil take the blue-tail fly.
ðə deɪvəl teɪk ðə 'blu:teɪl flaɪ.

Chorus

4. The pony ran, he jumped, he pitched,
ðə 'pəʊni ræn, hi: dʒʌmpɪt, hi: pɪtʃt,
And tumbled master in the ditch.
ənd 'tʌmbəld 'mɑ:stə ɪn ðə dɪtʃ.
He died, and the jury wondered why.
hi: daɪd, ənd ðə 'dʒʊəri 'wʌndəd waɪ.
The verdict was: the blue-tail fly.
ðə 'vɜ:dɪkt wɒz: ðə 'blu:teɪl flaɪ.

Chorus

5. They laid him under a persimmon tree.
ðeɪ leɪd hɪm 'ʌndə ə pə:'sɪmən tri:.
His epitaph is there to see:
hɪz 'epɪtə:f ɪz ðeə tu si: :
Beneath this stone I'm forced to lie,
bɪ'ni:θ ðɪs stəʊn aɪm fɔ:st tu laɪ,
And all because of the blue-tail fly.
ənd ə:l bɪ'kɔz ɒv ðə 'blu:teɪl flaɪ.

Chorus

Title: *BLUE-TAIL FLY* horsefly, a rather large fly whose bite is very painful - 1. *TO WAIT ON* to serve food at the table - Chorus: *CRACK CORN* may refer to 'cornercracker', nickname for a native of the state of Kentucky; 'cracker' is also a contemptuous expression for a southern poor white, generally unable to afford eating much more than cracked corn, i.e. coarsely ground maize, or Indian corn - *I DON'T CARE* I'm not worried, it's all right with me - 2. *HICKORY* North American nut tree with tough, heavy wood - *SHY* anxious, skittish - 3. *TO CHANCE* to happen by accident - *TO BITE (ON)* to cut into, to nip with the teeth, here: to sting - *THIGH* upper part of leg - 4. *TO PITCH* to fling, to plunge - *JURY* group of persons sworn to make a decision on case in court, usually 'Guilty' or 'Not Guilty' - *TO WONDER* to be uncertain as to the reason - *VERDICT* jury's decision - 5. *PER-SIMMON* tree in southern United States with yellow fruit which is extremely sour before ripening, very sweet when ripe - *EPITAPH* verse engraved on a tombstone

'The history of this little ballad is that of so many of the best of the black-face minstrel songs. The refrain, a genuine bit of plantation song, was picked up by the abolitionist composer, John Work, and made into a song which became a favourite of many Unionists, among them Abraham Lincoln. Then the song passed back into folk currency among Negroes. Professor Dorothy Scarborough discovered this version in Louisiana in the 1920s; I found it in her book ("On The Trail of Negro Folksong" - C. P.), taught it to the Golden Gate Quartet and to Burl Ives, who made it again into one of America's best loved songs.' (Alan Lomax, Penguin Book of American Folk Songs, middlesex, England, 1966)

38 Down By The Riverside

daun bai ðə 'rivesaid

+ /A/t/''
With a steady swing

Negro spiritual, now world famous as peace song



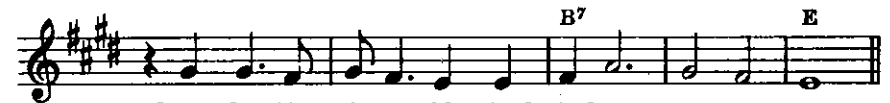
1. I'm gon-na lay down my sword and shield Down by the
aim 'gəne lei daun mai sɔ:d ənd fi:ld daun bai ðə



riv-er-side, Down by the riv-er-side, Down by the
'rivesaid, daun bai ðə 'rivesaid, daun bai ðə



riv-er-side. I'm gon-na lay down my sword and shield
'rivesaid. aim 'gəne lei daun mai sɔ:d ənd fi:ld



Down by the riv-er-side, And stud-y war no more.
daun bai ðə 'rivesaid, ənd 'stadi wɔ: nou mo:.

Chorus



I ain't gon-na stud-y war no more, Ain't gon-na
ai eint 'gəne 'stadi wɔ: nou mo:, eint 'gəne



stud-y war no more, Ain't gon-na stud-y
'stadi wɔ: nou mo:, eint 'gəne 'stadi

war no more. I ain't gon-na
wɔ: nou mə: ai eint 'gɔnə

stud-y war no more, Ain't gon-na stud-y war no
'stadi wɔ: nou mə:, eint 'gɔnə 'stadi wɔ: nou

more, Ain't gon-na stud-y war no more.
mə:, eint 'gɔnə 'stadi wɔ: nou mə:.

2. I'm gonna talk with my brothers ...
aim 'gɔnə tɔ:k wið mai 'brʌðəz ...
3. I'm gonna shake hands around the world ...
aim 'gɔnə feik hændz ə'raund ðə wɜ:ld ...
4. I'm gonna bury that atom bomb ...
aim 'gɔnə 'beri ðæt 'ætəm bɒm ...
5. I'm gonna shout out the call of peace ...
aim 'gɔnə ʃaʊt aʊt ðə kɔ:l əv pi:s ...

1. *GONNA* (ungramm.) going to - Chorus: *AIN'T* (ungramm.) am not, is not, are not - *It ain't necessarily so* (from the musical "Porgy and Bess"). 'Ain't' is often combined with another typical error of English grammar, the double negative: *Ain't gonna study war no more; I ain't got nobody* (the title of a hit song of the great American depression of the 1930's). Though widely used, 'ain't' is considered the hallmark of uneducated speech. The foreign student needs to understand the usages of 'ain't' but is well advised to steer clear of it himself. An exception must be made, of course, for this outstanding international classic, also popularly known as *Ain't gonna study war no more*. - 4. *TO BURY* to put under the ground, to put away

'A rousing hallelujah spiritual that has made many a sinner shout in church, this song also served as a drill march for Negro regiments in the Second World War, and it sounds fine with a New Orleans jazz band as well.' (Alan Lomax, *ibid.*)

39 Joshua Fought The Battle Of Jericho

'dʒɔʃuə fɔ:t ðə 'bætl əv 'dʒerikou

++/A/f
With a strong beat
Chorus

Militant Negro spiritual

Josh-ua fought the bat-tle of Je-ri-cho,
'dʒɔʃuə fɔ:t ðə 'bætl əv 'dʒerikou,

Je-ri-cho, Je-ri-cho, Josh-ua fought the
'dʒerikou, 'dʒerikou, 'dʒɔʃuə fɔ:t ðə

bat-tle of Je-ri-cho, And the walls came tumb-ling down.
'bætl əv 'dʒerikou, ənd ðə wɔ:lz keim 'tʌmblɪŋ daʊn.

1. You may talk a-bout the king of Gi-de-on, You may
ju: mei tɔ:k ə'baʊt ðə kiŋ əv 'gidjən, ju: mei

talk a-bout the man of Saul, There's none like good old
tɔ:k ə'baʊt ðə mæn əv sə:l, ðeəz nan laik gud ould

Josh-ua At the bat-tle of Je-ri-cho.
'dʒɔʃuə æt ðə 'bætl əv 'dʒerikou.

2. Up to the walls of Jericho

ʌp tu: ðə wə:lz əv 'dʒerikou

He marched with spear in hand.

hi: mɑ:tʃt wið spiə in hænd.

"Go blow those ram-horns," Joshua cried,

"gou blou ðouz 'ræm-hɔ:nz," 'dʒɔʃuə kraid,

"Cause the battle is in my hand!"

"kə:z ðə 'bætəl iz in mai hænd!"

Chorus

3. Then the lamb, ram, sheep-horns began to blow,

ðen ðə læm, ræm, 'fi:p-'hɔ:nz bi'gæn tu blou,

The trumpets began to sound,

ðə 'trampits bi'gæn tu saund,

Joshua commanded the children to shout,

'dʒɔʃuə kə'mɑ:ndid ðə 'tʃildrən tu ʃaut,

And the walls came tumbling down.

ænd ðə wə:lz keim 'tæmblɪŋ daun.

Chorus

Title: *JOSHUA* famous military leader of ancient times - *JERICO* ancient city north of the Dead Sea - Chorus: *TO TUMBLE* to fall suddenly and violently - 3. *GIDEON*, *SAUL* Biblical heroes - 4. *RAM* a male sheep - *CHILDREN* here: the Jewish people, at that time slaves

Negro spirituals were on the surface solely religious hymns. As such, they were acceptable to the slave owners and even regarded with contemptuous amusement. But in singing with such deep fervour of the suffering and final victory of an enslaved people who lived in a foreign land some thousands of years ago, the Negro slaves expressed through the medium of song their own longing for freedom. These spirituals helped them take heart for the future.

40 Michael, Row The Boat Ashore

'maɪkəl, rou ðə bout ə'ʃɔ:

+ /A/s/"
Steady tempo

Negro spiritual and work song

Chorus



1. Mi-chael, row the boat a-shore, Hal-le-lu -
'maɪkəl, rou ðə bout ə'ʃɔ:, hæli'lʊ:-

Chorus



jah, Mi-chael, row the boat a-shore, Hal-le-lu - jah. (8.The)
jə, 'maɪkəl, rou ðə bout ə'ʃɔ:, hæli'lʊjə.

2. Michael's boat is a music boat, Hallelujah, (2x)
'maɪkəlz bout iz ə 'mju:zɪk bout, hæli'lʊ:jə,
3. Sister, trim the heavy sail, Hallelujah, (2x)
'sɪstə, trɪm ðə 'hevi seɪl,
4. Jordan's stream is wide and deep, Hallelujah, (2x)
'dʒɔ:dənz stri:m iz waɪd ænd di:p,
5. Brother, lend a helping hand, Hallelujah, (2x)
'brʌðə, lend ə 'helpɪŋ hænd,
6. Michael's boat is freedom's boat, Hallelujah, (2x)
'maɪkəlz bout iz 'fri:dəmz bout,
7. Jordan's stream is chilly and cold, Hallelujah, (2x)
'dʒɔ:dənz stri:m iz 'tʃɪli ænd kəʊld,
8. The river's run and darkness come, Hallelujah, (2x)
ðə 'rɪvəz rʌn ænd 'dɑ:knis kʌm,
9. Michael, row the boat ashore, Hallelujah, (2x)

1. *TO ROW* to propel with oars along the surface of the water - 3. *TO TRIM* to set a sail to suit the wind - 5. *TO LEND A HELPING HAND* to give aid with a job, to pitch in - 8. *THE RIVER'S RUN* the trip is safely over.

This old slave song was both a work song and a spiritual. The typical two-part construction found in this and many other Negro songs is regarded by experts in the field as being derived from African community singing. In the first part of the song the solo singer often makes a statement, as in this song. Or he may ask a question, as in other well known Negro spirituals. In the second part of the song the chorus answers. The reply may be a set phrase, as here. It may also be a repetition of part or all of the solo text, or some other variation.

41 Nobody Knows The Trouble I've Seen

'noubədi nouz ðə 'trəbəl aiv si:n

+/A/s
With dignity

Negro spiritual

Chorus

No-bod - y knows the trou - ble I've seen,
'noubədi nouz ðə 'trəbəl aiv si:n,

No-bod - y knows my sor - row. No-bod - y knows the
'noubədi nouz mai 'sərou. 'noubədi nouz ðə

trou-ble I've seen, Glo - ry, hal - le - lu - jah. 1. Some-
'trəbəl aiv si:n, glɔ:ri, ,hæli'lu:jə. səm -

times I'm up, some-times I'm down, Oh yes, Lord. Some-
'taimz aim ap, sɒmtaimz aim daun, ou jes, lɔ:d. səm -

times I'm al-most to the ground, Oh yes, Lord.
'taimz aim 'ɔ:lmoust tu: ðə graund, ou jes, lɔ:d.

2. Although you see me going along,
 ə:l'ðou ju: si: mi: 'gouɪŋ ə'ləŋ,
 Oh yes, Lord,
 I have my troubles here below,
 ai hæv mai 'trʌbəlz hɪə bi'lou,
 Oh yes, Lord.

Chorus

Chorus: *TROUBLE* grief - 2. *TO GO ALONG* (dialect) to get along, to manage in everyday life. The song begins and ends with the chorus, which is also sung between the two verses. In everyday speech 'nobody' is pronounced ['noubədi], but when singing this song ['nou'bədi].

Into the few simple lines of this spiritual are telescoped the Negro people's experiences in America over the past centuries.



'Although many slave spirituals took their start from the folk hymns of the whites, the qualities that gave them universal appeal were Negro. They are magnificent group songs, composed by a people having all the special African skills in singing and improvising in chorus. They reflect the African's intimate and personalized attitudes to celestial affairs. Most of all, they poignantly express the emotions of an enslaved people. In the official Southern view, if not always in practice, the Negro slave was regarded as no better than an animal. When it was convenient and profitable, slave families were broken up, mothers were sold away from their children and wives from their husbands. After freedom, the Negro was left to shift for himself, without land or place or roots. Out of such experiences came this lament, one of the most deeply moving of songs.' (Alan Lomax *ibid.*)

42 No More Auction Block For Me

nou mə: 'ə:kʃən blək fə: mi:

Negro spiritual

+/A/s
 Slowly

Solo *Chorus*

D G D G Bm Em A7

1. No more auc-tion block for me, No more, no more,
 nou mə: 'ə:kʃən blək fə: mi:, nou mə:, nou mə:,

Solo *Chorus*

D G D Bm Em A7 D

No more auc-tion block for me, Man-y thou-sand gone.
 nou mə: 'ə:kʃən blək fə: mi:, meni 'θauzənd ɡən.

2. No more driver's lash for me,
 nou mə: 'draivəz læʃ fə: mi:,
 No more, no more,

No more driver's lash for me,
 Many thousand gone.

3. No more peck of corn for me,
 nou mə: pek əv kɔ:n fə: mi:,
 No more, no more,

No more peck of corn for me,
 Many thousand gone.

4. No more pint of salt for me,
 nou mə: paɪnt əv sɔ:lt fə: mi:,
 No more, no more,

No more pint of salt for me,
 Many thousand gone.

1. **AUCTION BLOCK** wooden platform on which slaves stood while being sold to the highest bidder - **MANY THOUSAND GONE** many people had gone before along this same road to slavery and death - 2. **DRIVER'S LASH** whip of the slave driver - 3. **PECK OF CORN** measure of food rations of maize, or corn - 4. **PINT OF SALT** half litre of very salty water, which slaves were often forced to drink before being put on sale. The salt made them drink a great deal of water; this increased their weight and thus their sale price.

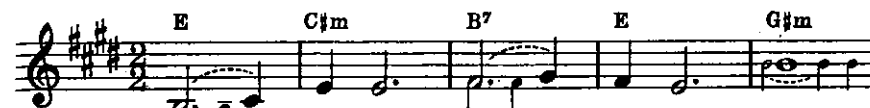
This solemn yet deeply emotional song is a farewell to slavery. A slave who could say goodbye to the auction block, the driver's lash, the peck of corn and the pint of salt stood either before death or before freedom. Except for the comparatively few who were freed by their own masters, the majority of the 4 million slaves living in the United States before the outbreak of the Civil War (1861-1865) could expect only death to set them free. Over a period of many years, a total of perhaps 75,000 slaves did succeed in the long and dangerous flight to the northern states of the USA or to Canada. This was done with the help of the secret "underground railroad" organized by escaped slaves, Quakers, Abolitionists and other opponents of slavery. Thus, the famous escaped slave Harriet Tubman (born about 1820, died 1913) conducted a total of over 300 slaves to freedom by way of the underground railroad. During the Civil War she served the Union cause as a nurse, laundress, and spy. As a result of the Civil War, all the slaves were set free. This song expresses their feelings.

43 Oh, Freedom

ou, 'fri:dəm

+/A/m
Strong, steady beat

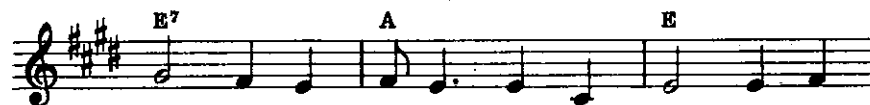
Militant Negro spiritual



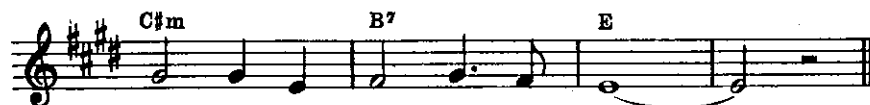
1. Oh, free-dom! Oh, free-dom! Oh,
ou, 'fri:dəm! ou, 'fri:dəm! ou,



free-dom o-ver me. And be-fore I'd be a
'fri:dəm 'ouvə mi:. ænd bi'fə:r aid bi: ə



slave, I'll be bur-ied in my grave, And go
sleiv, all bi: 'berid in mai greiv, ænd gou



home to my Lord and be free.
houm tu: mai lə:d ænd bi: fri:.

2. No segregation, no segregation,
nou ,segri'geiʃən, nou ,segri'geiʃən,
No segregation over me.
nou ,segri'geiʃən 'ouvə mi:.

Chorus

3. No more weeping, no more weeping ...
nou mɔ: 'wi:pɪŋ,

4. No more mourning, no more mourning ...
nou mɔ: 'mɔ:nɪŋ,

5. No more Jim Crow, no more Jim Crow ...
nou mo: dzim krou,
6. Oh, what singing, oh, what singing ...
ou, wot 'sɪŋɪŋ,
7. Oh, what shouting, oh, what shouting ...
ou, wot 'ʃaʊtɪŋ,
8. Oh, freedom! Oh, freedom ...



2. **SEGREGATION** separation of the white and Negro races, with the Negroes being forced into inferior status by the whites (Verse 2 is a recent addition) - 4. **TO MOURN** to feel or show grief for the death of someone - 5. **JIM CROW** term used to denote discrimination against Negroes in USA. Jim Crow was originally the name of a stereotyped Negro figure in a song of the early 19th century.

The average American, black as well as white, learns in school that most of the slaves were happy and care free 'on the old plantation'. Songs like *No More Auction Block For Me* and *Oh Freedom*, which were very popular among Negroes during the Civil War period, are not mentioned in the schools. Nor do schools or school books mention that thousands of slaves ran away from the plantations and joined the army of the North to fight against slavery. The average American would be amazed, perhaps incredulous, to hear this. The exact number of Negroes who fought in the Civil War is not known, but estimates range from 100,000 to over 200,000.

44 Selma Town

'selme taun

+/A/s
Simply, directly

Negro protest song based on
Portland Town, by Derroll Adams



1. I was born and bred in Sel-ma town, I was born and
ai woz bo:n ænd bred in 'selme taun, ai woz bo:n ænd



bred in Sel-ma town, Yes, I was, Yes, I was. 4. They
bred in 'selme taun, jes, ai woz, jes, ai woz. 5. They're

2. I grew up and married in Selma town. (2x)
ai gru: ʌp ænd 'mærid in 'selme taun.
Yes, I did (2x)
jes, ai did
3. I had children one, two and three. (2x)
ai hæd 'tʃɪldrən wʌn, tu ænd θri:.
Yes, I did (2x)
jes, ai did
4. They lynched my children, one, two and three. (2x)
ðei 'lɪntʃt məi 'tʃɪldrən, wʌn, tu: ænd θri:.
Yes, they did (2x)
jes, ðei did
5. They're not going to lynch our children any more. (2x)
ðeə not 'gəʊɪŋ tu lɪntʃ 'aʊə 'tʃɪldrən 'eni mo:.
No, no more (2x)
nou, nou mo:
6. We'll all live free in Selma town. (2x)
wi:l ɔ:l liv fri: in 'selme taun.
Yes, we will (2x)
jes, wi: wil

1. *TO BE BRED IN* to be raised in, to be reared in - 4. *TO LYNCH* to murder a person by mob action. In the southern states of the USA the mob is white and the victim Negro.

How many lynchings have taken place in the South of the United States will probably never be fully known, since the local police often work hand in glove with or actually belong to the infamous secret society, the Ku Klux Klan, which organizes and carries out the lynchings. The Klan was founded in 1865 to maintain white supremacy by members of the Confederate Army, which had been defeated that same year after four years of warfare. The Klan, first established in Georgia, soon became powerful all over the South. It succeeded in establishing a system of complete Negro-white segregation, prevented Negroes from voting, and used lynching freely to get rid of Negroes who tried to assert their rights and even more to intimidate all Negroes. After the first World War, the Ku Klux Klan expanded and became active all over the United States to deal with returning Negro soldiers who had fought 'to save democracy' and now wanted their share. In recent years, the Negro civil rights movement has become widespread in the South. The secret opposition has also increased its activities. Not only Negroes but a number of white men and one white woman, all of them openly helping the civil rights movement in the South, have been found murdered. Their deaths to this day remain unpunished. But the weapon of secret—or open—terror can no longer stifle the demand for basic human rights for Negroes. The raised black fist at the 1968 Olympic Games in Mexico made this clear to the whole world.

45 Sometimes I Feel Like A Motherless Child

sam'taimz ai fi:l laik ə 'mʌðəlis tʃaɪld

+/A/s/''

Quietly but with feeling

Negro spiritual



1. Some-times I feel like a moth - er - less child,
sam'taimz ai fi:l laik ə 'mʌðəlis tʃaɪld,



Some-times I feel like a moth - er - less child,
sam'taimz ai fi:l laik ə 'mʌðəlis tʃaɪld,



Some-times I feel like a moth - er - less child, A
sam'taimz ai fi:l laik ə 'mʌðəlis tʃaɪld, ə



long way from home, — A long way from home.
ləŋ wei frəm hɒm, ə ləŋ wei frəm hɒm.

2. Sometimes I feel like I'm almost gone (3x)

sam'taimz ai fi:l laik aim 'ɔ:lmoʊst gɒn

A long way from home,

ə ləŋ wei frəm hɒm,

A long way from home.

3. Sometimes I feel like a feather in the air (3x)

sam'taimz ai fi:l laik ə 'feðər in ði ɛə

And I spread my wings and I fly,
ænd ai sprɛd maɪ wɪŋz ænd ai flai,
I spread my wings and I fly.



1. *MOTHERLESS* without a mother, orphaned - 2. *GONE* here: dead - 3. *TO SPREAD ONE'S WINGS* to get ready to fly, to become free
In everyday speech *SOMETIMES* is pronounced ['sʌmtaimz] but in this song it is traditionally pronounced [səm'taimz].

Slave owners often sold children and their mothers to different buyers. Children 5 or 6 years old were already working on plantations without their parents. Many slaves thus grew up alone and never knew their families.

46 Swing Low, Sweet Chariot

swɪŋ lou, swi:t 'tʃəriət

Negro spiritual

+/A/s
Slowly, with feeling

Chorus

G

Swing low, sweet char - i - ot,
swiŋ lou, swi:t 'tʃəriət,

Bm Em G7

Com-ing for to car-ry me home, Swing low, sweet
'kɑmiŋ fo: tu 'kæri mi: hɔm, swiŋ lou, swi:t

C G D7 G Fine

char - i - ot, Com-ing for to car-ry me home.
'tʃəriət, 'kɑmiŋ fo: tu 'kæri mi: hɔm.

G C G

1. I looked o-ver Jor-dan and what did I see,
ai lukt 'ɔvə 'dʒɔ:dən ænd wɒt did ai si:

G Bm Em G7

Com-ing for to car-ry me home, A band of an-gels
'kɑmiŋ fo: tu 'kæri mi: hɔm, ə bænd əv 'eɪndʒəlz

C G D7 G

com-ing af-ter me, Com-ing for to car-ry me home.
'kɑmiŋ 'ɑ:ftə mi:, 'kɑmiŋ fo: tu 'kæri mi: hɔm.

2. If you get there before I do,
 if ju: get ðə bi'fɔ:r ai du:,
 Coming for to carry me home,
 Tell all my friends I'm coming too,
 tel ə:l mai frendz aim 'kɑ:mɪŋ tu:,
 Coming for to carry me home.

3. I'm sometimes up and sometimes down,
 aim 'sɑ:ntaɪmz ʌp ænd 'sɑ:ntaɪmz daʊn,
 Coming for to carry me home,
 But still my soul feels heavenly bound,
 bʌt stɪl maɪ sɔ:l fi:lz 'heɪvənli baʊnd,
 Coming for to carry me home.

Chorus: *SWING LOW* (imperative form of the verb) here: come down from the sky to the ground - *CHARIOT* ancient two-wheeled horse-drawn vehicle - *FOR TO* (old) to - 1. *JORDAN* (see comment under *When The Saints Go Marching In*) - *TO COME AFTER* to come and get

This beautiful spiritual was first heard in Europe when a group of Negro students went on a singing tour of Europe in 1873. Their purpose was to raise funds for higher education for Negroes in America. The money raised helped establish Fisk College in Nashville, Tennessee, as a great educational centre for Negroes at a time when white institutions of learning showed little interest in higher education for the millions of former slaves and their children in the South. The Fisk Jubilee Singers drew great crowds on their tour in Europe and opened the eyes of many Europeans to the realisation that the Negroes, despite slavery, had kept alive their great cultural heritage. Negro spirituals thus helped break down powerful prejudices ingrained through centuries of slave owner propaganda. The interest in Negro music aroused in Europe by the Fisk Jubilee Singers then and on later tours has continued to this day. One of the greatest exponents of Negro spirituals in modern times has been the outstanding Negro singer Paul Robeson.

47 We Shall Overcome

wi: ʃæl ,əʊvə'kɑ:m

+ /A/s/''
 Slowly, with dignity

Anthem of the American Negro
 civil rights movement



1. We shall o - ver - come, — we shall o - ver -
 wi: ʃæl ,əʊvə'kɑ:m, wi: ʃæl ,əʊvə -



come, — We shall o - ver - come some day.
 'kɑ:m, wi: ʃæl ,əʊvə'kɑ:m sɑ:m dei.

Chorus



— Oh, — deep in my heart, I do be -
 ou, di:p in maɪ hɑ:t, ai du: bi -



lieve We shall o - ver - come some day.
 'li:v wi: ʃæl ,əʊvə'kɑ:m sɑ:m dei.

2. We'll walk hand in hand (3×) some day. Chorus
 wi:l wɔ:k hænd in hænd sɑ:m dei.
3. We shall organize (3×) some day. Chorus
 wi: ʃæl 'ɔ:gənaɪz
4. We shall end Jim Crow (3×) some day. Chorus
 wi: ʃæl end dʒɪm krou
5. We shall walk in peace (3×) some day. Chorus
 wi: ʃæl wɔ:k in pi:s

- | | | |
|-------------------------------|----------------|---------------|
| 6. We shall build a new world | (3x) some day. | <i>Chorus</i> |
| wi: ʃæl bɪld ə nju: wɜ:ld | | |
| 7. We are not alone | (3x) today. | <i>Chorus</i> |
| wi: a: nɒt ə'loun | tə'dei. | |
| 8. We are not afraid | (3x) today. | <i>Chorus</i> |
| wi: a: nɒt ə'freɪd | | |
| 9. Black and white together | (3x) now. | <i>Chorus</i> |
| blæk ænd waɪt tə'geðə | | |
| 10. We shall overcome | (3x) some day. | <i>Chorus</i> |



Title: *WE SHALL OVERCOME* we will win (over great odds, in spite of powerful opposition) – *SHALL* expresses determination here. *SHALL* is not used much in modern American speech. *WILL* is widely used with all persons (usually 'll) and serves as either simple future or to express determination.

The coal miners of West Virginia expressed the hopes of millions of their fellow Americans when in the 1930's they wrote the verses of *We Shall Overcome*. They set the words to an old Negro spiritual *I'll Overcome Some Day*.

Millions of Americans at that time were unemployed, hungry and suffering severe hardship. After Franklin D. Roosevelt became President in 1932 he introduced the New Deal Policy, which many American workers and middle-class intellectuals believed would bring to realisation the "American Dream" of peace, prosperity and equality.

The New Deal was an attempt to keep American capitalism on its feet. Public works projects were undertaken to create jobs for some of the millions of unemployed. Mild as the policy of the New Deal was, it was attacked by the big corporations as being too socialist. The American dream never materialised. The New Deal died.

After the Second World War the U.S. emerged as the richest and most powerful capitalist country in the world. The progressive forces in America had played a great role during the war to defeat fascism. After the war they became the victims of the cold war. McCarthyism ruled the day.

But if the New Deal was dead, if democracy had been trampled upon, the American Communist Party persecuted, and great Americans such as Paul Robeson refused the right to travel abroad, there was one thing which had not died—the people's spirit to resist these attacks. *We Shall Overcome* took on new meaning. It was sung at demonstrations for Negro rights. It has since become the anthem of the American Negroes in their fight for freedom and equality. Martin Luther King was murdered, but *We Shall Overcome* is still the battle-cry of the Freedom Fighters who follow in his footsteps.

The song is sung at peace demonstrations throughout the USA and Britain. America's leading folk singers, Pete Seeger, Joan Baez, and others have spread the song across the world, adding new verses as the need arose.

The first time I heard this song was after a peace demonstration in France in June, 1961. It was being sung by three women in jail. One came from the USA, another from Britain and the third from West Germany.

48 When The Saints Go Marching In

wen ðə seints gou 'mɑ:tʃɪŋ in

+ / A / m /"
Brisk marching tempo

Negro spiritual



1. I am just a lone-ly pil-grim, — Plod-ding
ai æm dʒʌst ə 'ləʊnli 'pɪlgrɪm, 'plɒdɪŋ



through this world of sin. — But I want to build a
θru: ðɪs wɜ:ld əv sɪn. bʌt aɪ wɒnt tu bɪld ə

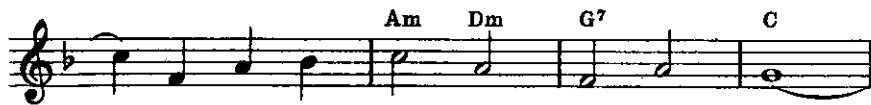


cit-y — where all peo-ple can march in. —
'sɪti wɛər ə:l 'pi:pəl kæn mɑ:tʃ in.

Chorus



Oh, when the saints — go march-ing in, —
ou, wen ðə seints gou 'mɑ:tʃɪŋ in,



— Oh, when the saints go march-ing in, —
ou, wen ðə seints gou 'mɑ:tʃɪŋ in,



— Oh Lord, I want to be in that num-ber —
ou lɔ:d, aɪ wɒnt tu bi: in ðæt 'nʌmbə



— When the saints go march-ing in. —
wen ðə seints gou 'mɑ:tʃɪŋ in.



2. Roll on Jordan, roll on high.
roul ən 'dʒɔ:dən, roul ən haɪ.

Roll one 'side as we go by.
roul wʌn saɪd əz wi: gou baɪ.

There's a better world a-coming,
ðəz ə 'betə wɜ:ld ə-'kʌmɪŋ,

And the saints go marching in.
ænd ðə seints gou 'mɑ:tʃɪŋ in.

Chorus

3. I am just a weary trav'ler,
aɪ æm dʒʌst ə 'wiəri 'trævlə,

Trav'ling through this world of woe,
'trævliŋ θru: ðɪs wɜ:ld əv wəʊ,

But I'm working for that morning,
bʌt aɪm 'wɜ:kɪŋ fɔ: ðæt 'mɔ:niŋ,

When there'll be peace down here below.
wen ðeəl bi: pi:s daʊn hiə bi'ləʊ.

Chorus

4. Some say this world of trouble
sʌm seɪ ðɪs wɜ:ld əv 'trʌbl̩

Is the only one we need,
ɪz ði 'əʊnli wʌn wi: ni:d,

But I'm waiting for that morning
bʌt aɪm 'weɪtɪŋ fɔ: ðæt 'mɔ:niŋ

When the new world is revealed.
wen ðə nju: wɜ:ld ɪz ri:'vi:l̩d.

Chorus

Additional popular choruses:

1. And when the sun begins to shine,
and wen ðə san bi'ginz tu ʃaɪn,
And when the sun begins to shine,
Oh Lord, I want to be in that number
When the sun begins to shine.
2. Oh, when the trumpets sound a call, *etc.*
ou, wen ðə 'trampits saund ə kɔ:l,
3. Oh, when the new world is revealed, *etc.*
ou, wen ðə nju: wɜ:ld iz ri'vi:ld,

1. *TO PLOD* to walk heavily – Chorus: *NUMBER* company of persons – 2. *JORDAN*
(see comment below) – 3. *WOE* (old) grief

Jordan: To the Negro slaves Jordan was the gateway to a better world. Here on this earth all was sorrow and suffering for them, but once they had crossed the river Jordan they would find peace and happiness. Hence the many references to Jordan in so many Negro spirituals.

Section 7

Sailor Songs and Sea Shanties



49 The Drunken Sailor

ðə 'drʌŋkən 'seilə

++/E/f"
Lusty

British sea shanty



1. What shall we do with the drunk-en sail-or,
wət ʃæl wi: du: wið ðə 'drʌŋkən 'seilə,



What shall we do with the drunk-en sail-or,
wət ʃæl wi: du: wið ðə 'drʌŋkən 'seilə,



What shall we do with the drunk-en sail-or,
wət ʃæl wi: du: wið ðə 'drʌŋkən 'seilə,



Ear-ly in the morn-ing? Hoo-ray and up she ris-es,
'ə:lai in ðə 'mɔ:niŋ? hu'rei ænd əp ʃi: 'raiziz,



Hoo-ray and up she ris-es, Hoo-ray and
hu'rei ænd əp ʃi: 'raiziz, hu'rei ænd



up she ris-es, Ear-ly in the morn-ing.
əp ʃi: 'raiziz, 'ə:lai in ðə 'mɔ:niŋ.

2. Put him in the long boat till he's sober (3x) early in the morning.

put him in ðə lɒŋ bəʊt til hi:z 'səʊbə

Chorus

3. Pull out the plug and wet him all over (3x) early in the morning.

pʊl aʊt ðə plʌŋ ænd wet him ə:l 'əʊvə

Chorus

4. Put him in the scuppers with the hosepipe on him (3x) early in the morning.

put him in ðə 'skʌpəz wið ðə 'həʊzpaip ən him

Chorus

5. Heave him by the leg in a running bowline (3x) early in the morning.

hi:v him bai ðə leg in ə 'rʌniŋ 'bəʊlin

Chorus

6. Tie him to the taffrail when she's yard arm under (3x) early in the morning.

taɪ him tu: ðə 'tæfrel wen ʃiz ja:d ə:m 'ʌndə

Chorus

7. Put him in a leaky boat and let him bale her (3x) early in the morning.

put him in ə 'li:ki bəʊt ænd let him beɪl hɜ:

Chorus



Nautical terms: 2. *LONG BOAT* the largest boat carried by a merchant sailing vessel - 3. *PLUG* stopper - 4. *SCUPPER* an opening cut so that water falling on deck can flow overboard - *HOSEPIPE* flexible tube for carrying water from a faucet or hydrant - 5. *TO HEAVE* to throw, to cast - *RUNNING BOWLINE* a seamen's knot used when hoisting loads - 6. *TAFFRAIL* railing around a ship's stern - *YARDARM* cylindrical spar tapering to each end slung horizontally or diagonally across mast to support a sail - 7. *LEAKY* allowing water to enter or escape, here: in danger of sinking - *BALE* (also *BAIL*) to dip water out of a leaky boat using a bucket, etc.
Note: The word *EARLY* ['ɜ:li] is traditionally pronounced ['ə:lai] in this song - Chorus: *UP SHE RISES* may refer to the sail being raised

The well-known folklore authority A. L. Lloyd writes of the sailor's life in the 18th and 19th centuries, "Conditions afloat were notoriously hard: crowded quarters, weevilly food, little hygiene but plenty of lash, and perhaps a two years' wait for wages at the end of it all, for those who survived the dangers of battle, shipwreck, the fall from the yards, the epidemic in the fo'c'sle ... Admiral Vernon ... put the matter bluntly: 'Our fleets are defrauded by injustice, manned by violence, and maintained by cruelty.'" Under such conditions, sailors away at sea for from six months to two or three years might well be expected to go on a spree the moment they reached port.

A. L. Lloyd gives a further explanation for the drunken sailor, especially in the late 19th century. "Companies whose ships had a reputation for being hard and hungry ..." could not get sailors to sign on and therefore arranged to get them another way. "The unscrupulous sailor boardinghouse master would render the seaman unconscious with drink, drug or blackjack, deliver the body to a waiting ship, and pocket his fee."

50 The Erie Canal

ði 'iəri kə'næl

++/A/s/"
Strong, steady beat

American traditional song



1. I've got a mule, her name is Sal, Fif-teen miles on the
aɪv gɒt ə mju:l, he: neɪm ɪz sæl, 'fɪf'ti:n maɪlz ɒn ðɪ



Er-ie Ca-nal. She's a good old work-er and a
'iəri kə'næl. ʃi:z ə gud ould 'wɜ:kə r ənd ə



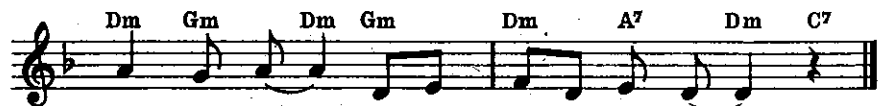
good old pal, Fif-teen miles on the Er-ie Ca-nal. We've
gud ould pæl, 'fɪf'ti:n maɪlz ɒn ðɪ 'iəri kə'næl. wi:v



hauled some bar-ges in our day, Filled with lum-ber,
ho:ld səm bɑ:dʒɪz ɪn 'aʊə deɪ, fɪld wɪð 'lʌmbə,



coal and hay, And we know ev-ry inch of the way From
kəʊl ənd heɪ, ənd wi: nəʊ 'evri ɪntʃ əv ðə wei frəm



Al - ba - ny — to — Buf - fa - lo. —
'ɔ:lbeni tu: 'bʌfelou.

Chorus



Low bridge, ev - 'ry-bod - y down! Low bridge, for we're
ləʊ brɪdʒ, 'evrɪbɒdi daʊn! ləʊ brɪdʒ, fɔ: weɪr



go - ing through a town; And you'll al - ways know your
gəʊɪŋ θru: ə taʊn; ənd ju:l 'ɔ:lweɪz nəʊ jə:



neigh-bour, You'll al - ways know your pal, If you've
'neɪbə, ju:l 'ɔ:lweɪz nəʊ jə: pæl, ɪf ju:v



ev - er nav - i - gat - ed on the Er - ie Ca - nal.
'evə 'nævɪgeɪtɪd ɒn ðɪ 'iəri kə'næl.

2. Get up there, Sal, we passed a lock,
get ʌp ðeə, sæl, wi: pɑ:st ə lɒk,
Fifteen miles on the Erie Canal,
'fɪf'ti:n maɪlz ɒn ðɪ 'iəri kə'næl,
And we'll make Rome 'fore six o'clock,
ənd wi:l meɪk rəʊm fɔ: sɪks ə'klɒk,
Fifteen miles on the Erie Canal.
'fɪf'ti:n maɪlz ɒn ðɪ 'iəri kə'næl.
Just one more trip and back we'll go
dʒʌst wʌn mɔ: trɪp ənd bæk wi:l gəʊ
Through the rain and sleet and snow,
θru: ðə reɪn ənd sli:t ənd snəʊ,
'Cause we know every inch of the way
kɔ:z wi: nəʊ 'evri ɪntʃ əv ðə wei
From Albany to Buffalo.
frəm 'ɔ:lbeni tu: 'bʌfelou.

Chorus

1. *MULE* offspring of mare and male donkey - *MILE* 1,6 km. - *15 MILES* the distance the mule could pull the barge every day - *TO HAUL* to pull (heavy loads) - *LUMBER* planks and boards of wood - *HAY* grass cut and dried for use as animal food - *INCH* 2,5 cm equals 1 inch - *ALBANY* capital of New York state. Starting point of Erie Canal - *BUFFALO* industrial city near Niagara Falls and Lake Erie. Endpoint of Erie Canal. - *LOW BRIDGE* a low bridge is ahead - *TO NAVIGATE* to sail, here: a humorous exaggeration - 2. *TO MAKE* to reach, to arrive at - *ROME* city in upstate New York, between Albany and Buffalo

The Erie Canal in New York state extended from Albany to Buffalo. It was completed in 1825 and connected the Hudson River with Lake Erie. It helped make New York City the nation's financial centre and opened the road for farm products of the Great Lakes area to the cities of the Eastern Seaboard. The canal also helped foster emigration from the heavily populated Eastern Seaboard to the pioneer settlements in the Middle West. In the state of New York itself, many new cities sprang up along the route of the canal.

51 Good Night, Ladies

gud nait, 'leidiz

Traditional American and
British favourite

+ /E/m/'
Slowly

1. Good night, la-dies, Good night, la-dies,
'gud 'nait, 'leidiz, 'gud 'nait, 'leidiz,

Good night, la-dies, We're going to leave you now.
'gud 'nait, 'leidiz, wi:ə 'goin tu li:v ju: nau.

Mer-ri-ly we roll a-long, roll a-long, roll a-long,
'merili wi: roul ə'lɔŋ, roul ə'lɔŋ, roul ə'lɔŋ,

Mer-ri-ly we roll a-long, o'er the dark blue sea.
'merili wi: roul ə'lɔŋ, o: ðə dɑ:k blu: si:.

The phrase 'Good night, ladies' occurs three times in Verse 1. In Verse 2 and Verse 3 replace 'Good night, ladies' as follows:

2. Farewell, ladies (3×) We're going ...
fea'wel, 'leidiz
 3. Sweet dreams, ladies (3×) We're going ...
swi:t dri:mz, 'leidiz
- FAREWELL** (old) goodbye

Originally a sea shanty, this easy going old favourite can be heard at holiday camps and all kinds of get-togethers.

52 Haul Away, Joe

hə:l ə'wei, dʒou

++/E/s/'

With a strong beat

British sea shanty of the sailing era



1. When I was a lit-tle lad, so my moth-er told me,
wen ai wəz ə 'litəl læd, sou mai 'mɑðə tould mi:



Way, haul a - way, we'll haul a - way, Joe. (3. The)
wei, hə:l ə'wei, wi:l hə:l ə'wei, dʒou.

2. That if I did not kiss the girls my lips would grow all mouldy ...
ðæt if ai did nɒt kis ðə ɡɜ:lz mai lips wud ɡrou ə:l 'mouldi
3. The cook is in the galley making chow so handy ...
ðə kuk iz in ðə 'ɡæli 'meikiŋ tʃəu sou 'hændi
4. The captain's in his cabin pulling on his brandy ...
ðə 'kæptinz in hiz 'kæbin 'puliŋ ən hiz 'brændi
5. King Louis was the king of France before the revolution ...
kiŋ 'lu:i wəz ðə kiŋ əv frɑ:ns bi'fə: ðə ,revə'lu:ʃən
6. King Louis got his head cut off and spoiled his constitution ...
kiŋ 'lu:i ɡɒt hiz hed kʌt əf ænd spɔild hiz ,kɒnsti'tju:ʃən
7. Way, haul away, we'll haul away the bowline ...
wei, hə:l ə'wei, wi:l hə:l ə'wei ðə 'boulin
8. Way, haul away, the packet is a-rolling ...
wei, hə:l ə'wei, ðə 'pækɪt iz ə-'rouliŋ
9. Way, haul away, we'll haul for better weather ...
wei, hə:l ə'wei, wi:l hə:l fə: 'betə 'wedə
10. Way, haul away, we'll hang and haul together ...
wei, hə:l ə'wei, wi:l hæŋ ænd hə:l tə'geðə

Title: *TO HAUL AWAY* to pull, to tug, as on a rope - 2. *MOULDY* overgrown with fungus (like old bread) - 3. *GALLEY* kitchen of a ship - *CHOW* (sl.) dinner, food, meal(s) - *HANDY* here: skilfully - 6. *CONSTITUTION* physical makeup, shape - 7. *BOWLINE* rope used to help keep a sail taut - 8. *PACKET* a fast sailing ship that carried mail - *ROLLING* (sl.) moving fast

Shanties, or chanties, were the work songs of sailors during the heyday of the merchant and naval sailing vessel in the 19th century. Shanties were typically English language songs because during this period American packet ships and clippers and - after the middle of the century - British clippers dominated the seas.

The crews included men of many nations, and the rough, often ungrammatical sailor's English served as the means of communication for all. Competition between ships became ever fiercer and speed more essential as the factories established in the Industrial Revolution in England, and later in other countries, began to pour out floods of cheap goods for which markets were sought all over the world. The shanties became more and more important as a means of securing precision timing and maximum efficiency in carrying out all the necessary manual labour involved. For this reason it was essential to have a good shantyman - a man who led the shanty singing and thus set the work pace aboard ship.

There were many different kinds of shanties used for different kinds of jobs to be done. *Way, Haul Away* is a short haul shanty, used when the work gang had to give a short hard pull on a rope at regular intervals. The shantyman sang each verse, the gang joined in to sing the chorus and pull together on the rope. But even the utmost speed obtainable from streamlined sailing ship design, from driving the crew hard, and from the use of shanties to speed and synchronize effort could not keep the Industrial Revolution from conquering on sea as it had on land. As early as 1819 the first ocean going steamer, the "Savannah", still aided by sails, went from Savannah, Georgia, to Liverpool, England in 26 days. But the sailing ships of America's crack Black Ball Line were making it in 23 days. It was not until the Suez Canal opened in 1869 and the route to the Far East was thus shortened that steamers could carry both a pay load and enough coal to beat the sailing vessels' time. By 1880 the sailing vessels were on their way into history and with them went their work songs. The sailing ships have gone but the sea shanties still live on.

53 Johnny Todd

'dʒɒni tɒd

+++/E/m
Smoothly, freely

Advice to a sailor
A popular old sea shanty from
the English port of Liverpool



1. John-ny Todd he took a no-tion, For to
'dʒɒni tɒd hi: tuk ə 'nəʊʃən, fə: tu



cross the o-cean wide. — And he left his true
krɒs ði 'oʊʃən waɪd. — ænd hi: left hi:z tru:



love be-hind him, Weep-ing by the Liv-er-pool tide.
lʌv bi'haind him, 'wi:pɪŋ baɪ ðə 'lɪvəpu:l taɪd.

2. For a week she wept full sorely,
fə:r ə wi:k ʃi: wept ful sə:li,
Tore her hair and wrung her hands,
tə: hæ: heər ænd rʌŋ hæ: hændz,
Till she met with another sailor,
tɪl ʃi: met wið ə'nʌðə 'seɪlə,
Walking on the Liverpool sands.
'wɔ:kiŋ ɒn ðə 'lɪvəpu:l sændz.
3. "Why, fair maid, are you a-weeping
"wai, feə meɪd, a: ju: ə-'wi:pɪŋ
For your Johnny gone to sea?
fə: jə: 'dʒɒni gɒn tu: si:?
If you'll wed with me tomorrow,
ɪf ju:l wed wið mi: tu'mərou.
I will kind and constant be.
aɪ wɪl kaɪnd ænd 'kɒnstənt bi:.

4. "I will buy you sheets and blankets,
"aɪ wɪl baɪ ju: ʃi:ts ænd 'blæŋkɪts,
I'll buy you a wedding ring.
aɪl baɪ ju: ə 'wedɪŋ rɪŋ.
You shall have a gilded cradle
ju: ʃæl hæv ə 'gɪldɪd 'kreɪdəl
For to rock your baby in."
fə: tu rɒk jə: 'beɪbi ɪn."

5. Johnny Todd came back from sailing,
'dʒɒni tɒd keɪm bæk frəm 'seɪlɪŋ,
Sailing o'er the ocean wide,
'seɪlɪŋ ɔ: ði 'oʊʃən waɪd,
And he found that his fair and false one
ænd hi: faʊnd ðæt hi:z feər ænd fə:ls wʌn
Was another sailor's bride.
wəz ə'nʌðə 'seɪləz braɪd.

6. All you men who go a-sailing
ɔ:l ju: men hu: gou ə-'seɪlɪŋ
Save yourselves from grief and woe.
seɪv jə:'selvz frəm gri:f ænd wəu.
Don't you leave your love like Johnny -
daʊnt ju: li:v jə: lʌv laɪk 'dʒɒni -
Marry her before you go!
'mæri hæ: bi:fə: ju: gou!

1. *HE TOOK A NOTION* he decided - *FOR TO* (old) to - *TO WEEP* (literary) to cry - *LIVERPOOL* seaport on Mersey River, Lancashire, England. Greatest port in West Britain and one of the world's leading trade centres - *TIDE* rise and fall of sea level due to attraction of moon - 2. *FULL SORELY* (old) very much, very hard - 3. *TO WED (WITH)* (old) to marry - *CONSTANT* faithful - 4. *TO GILD* to cover with gold leaf or gold-coloured paint - 5. *FALSE* untrue, unfaithful + *BRIDE* newly married woman - 6. *WOE* (literary) sorrow, distress

Adapted and edited with new material by Cyril Pustan (based on the traditional song)

54 The Mermaid

ðə 'mɜ:meid

++/E/m"
Brightly

Traditional English song



1. One Fri-day morn when we set sail, And our
wan 'fraidi morn wen wi: set seil, ænd 'aue



ship not far from land, We there did es-py a
ʃip not fɑ: frɔm lænd, wi: ðeə did is'pai ə



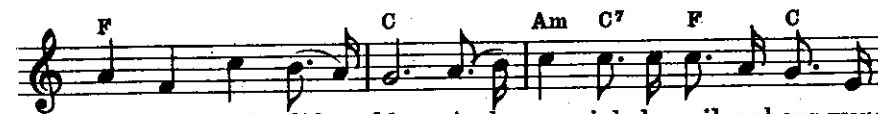
fair-pret-ty maid, With a comb and a glass in her
fɛə 'priti meid, wið ə kɔm ænd ə glɑ:s in hɜ:



hand, her hand, her hand, With a comb and a glass in her hand.
hænd, hɜ: hænd, hɜ: hænd, wið ə kɔm ænd ə glɑ:s in hɜ: hænd.



While the ra-ging seas did roar, And the
wail ðə 'reidziŋ si:z did ro:, ænd ðə



storm-y winds did blow, And we jol-ly sail-or boys were
'sto:mi windz did blou, ænd wi: 'dʒɒli 'seile boiz we:r



up were up a-loft, And the land lub-bers ly-ing down be-
ʌp we:r ʌp ə'loft, ænd ðə lænd 'lʌbəz 'laifiŋ daun bi-



low, be-low, be-low, And the land lub-bers ly-ing down be-low.
'lou, bi'lou, bi'lou, ænd ðə lænd 'lʌbəz 'laifiŋ daun bi'lou.



2. Then up spoke the captain of our gallant ship,
ðen ʌp spɔk ðə 'kæptin ɒv 'aue 'gælənt ʃip,
And a well-spoken captain was he,
ænd ə wel'spɔkən 'kæptin wɔz hi:,
"For the loss of our long boat we all shall be lost,
'fo: ðə lɒs ɒv 'aue lɔŋ bɔut wi: ə:l ʃæl bi: lɒst,
And go to the bottom of the sea, the sea, the sea,
ænd ɡɔu tu: ðə 'bɒtəm ɒv ðə si:, ðə si:, ðə si:,
And go to the bottom of the sea."

Chorus

3. Then up spoke the mate so sturdy for to view,
ðen ʌp spɔk ðə meit sou 'stɜ:di fo: tu vju:,
And a well-spoken mate was he,
"I've married a wife in fair London town,
'aiv 'mærid ə waif in fɛə 'lʌndən taun.
And tonight she will weep for me, for me, for me,
ænd tu'nait ʃi: wil wi:p fo: mi:,
And tonight she will weep for me."

Chorus

4. Then up spoke the little cabin boy,
 ðen ʌp spouk ðə 'litəl 'kæbin bɔɪ,
 And a well-spoken cabin boy was he,
 "I've a father and mother in fair Portsmouth town,
 "aɪv ə 'fɑːðə ænd 'mʌðə ɪn fɛə 'pɔːtsməθ taun,
 And tonight they will weep for me, for me, for me,
 ðeɪ
 And tonight they will weep for me."

Chorus

5. Then three times round went our gallant ship,
 ðen θriː taɪmz raʊnd went 'auə 'gælənt ʃɪp,
 And three times round went she,
 ænd θriː taɪmz raʊnd went ʃiː,
 And she gave one whirl, and she gave one twirl,
 ænd ʃiː geɪv wʌn wɜːl, ænd ʃiː geɪv wʌn twɜːl,
 As she sank to the bottom of the sea, the sea, the sea,
 æz ʃiː sæŋk tuː ðə 'bɒtəm ɒv ðə siː, ðə siː, ðə siː,
 As she sank to the bottom of the sea.

Chorus

1. *TO ESPY = TO SPY* to catch sight of - *GLASS* looking glass, mirror - *LAND-LUBBER* sailor's term for person not used to sea - *LYING DOWN BELOW* here: because of seasickness - 2. *WELL-SPOKEN* polite, refined, pleasant - *LONG BOAT* largest life boat carried by sailing ship - 3. *MATE* ship's officer below rank of captain - 4. *CABIN BOY* boy who waits on officers and cabin passengers of a ship - 5. *WHIRL* rapid circular motion - *TWIRL* light quick turn

According to sailor superstition, sighting a mermaid at sea was a sure omen of coming disaster.

The landlubbers mentioned in *The Mermaid* may have been passengers. They may also have been men who had been kidnapped from the towns, on the highways, or from the local countryside to serve as sailors. Many historical documents and songs of the late 18th and early 19th century refer to the press gangs. These were detachments of armed men under command of an officer who had legal power to force men into military or, more commonly, naval service. Britain at this time was expanding its commerce and building up its world-wide empire. Men were needed to man the ships. But conditions on board were so bad and treatment so brutal that not enough men would go of their own free will. The famous Admiral Nelson, whose statue in Trafalgar Square is a landmark of London, led press gangs as a young naval officer.

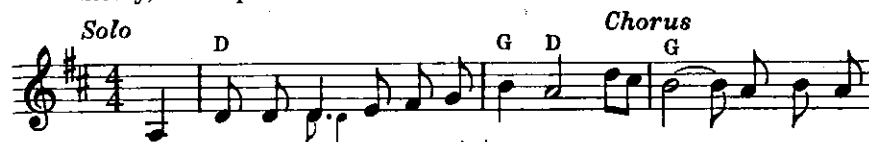
55 Shenandoah

ˌʃenən'doə

+ /A/s/

Slowly, with expression

American sea shanty



1. Oh Shen-an-doah, I long to hear you, A - way, you roll-ing
 ou ˌʃenən'doə, aɪ lɒŋ tu hiə(r) juː, ə'wei, juː 'roulɪŋ

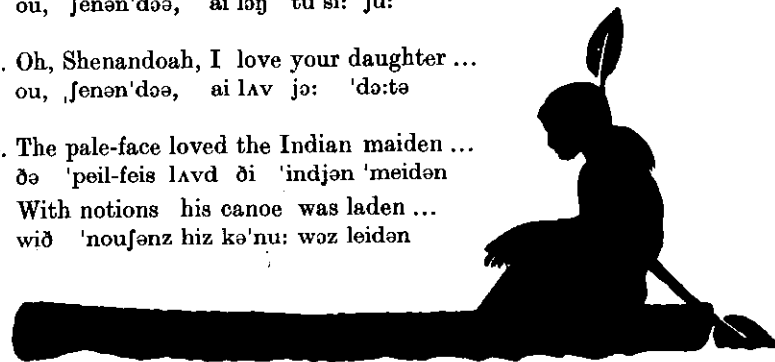


riv-er... Oh Shen-an-doah, I long to hear you, A -
 'rɪvə. ou ˌʃenən'doə, aɪ lɒŋ tu hiə(r) juː, ə -



way, - I'm bound to go, 'cross the wide Mis - sou - ri.
 'wei, aɪm baʊnd tu goʊ, kros ðə waɪd mɪ'zuəri.

2. Oh, Shenandoah, I long to see you ...
 ou, ˌʃenən'doə, aɪ lɒŋ tu siː juː
3. Oh, Shenandoah, I love your daughter ...
 ou, ˌʃenən'doə, aɪ lʌv jəː 'dɔːtə
4. The pale-face loved the Indian maiden ...
 ðə 'peɪl-feɪs lʌvd ði 'ɪndjən 'meɪdən
 With notions his canoe was laden ...
 wɪð 'nəʊfənz hɪz kə'nuː wəz leɪdən



5. Oh, seven long years since last I saw you ...
 ou, sevən lɔŋ jɪəz sɪns lɑ:st aɪ sə: ju:
6. Oh, Shenandoah, I took a notion ...
 ou, ʃenən'dəə, aɪ tuk ə 'nəʊʃən
 To sail across the stormy ocean ...
 tu seɪl ə'krɒs ðə 'stɔ:mi 'oʊʃən
7. Oh, Shenandoah, I'm bound to leave you ...
 ou, ʃenən'dəə, aɪm baʊnd tu li:v ju:
 Oh, Shenandoah, I'll not deceive you ...
 ou, ʃenən'dəə, aɪl nɒt di'si:v ju:
8. Oh, Shenandoah, I long to hear you ...

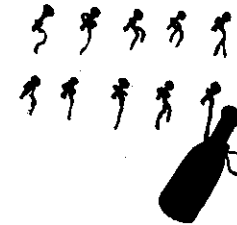
1. *SHENANDOAH* name of a large river in the states of Virginia and West Virginia, also name of a famous Indian chief - *TO LONG* to feel a strong wish, to yearn - 4. *PALE-FACE* Indian term for a white man - *NOTIONS* various small useful articles, here for trading with the Indians - *TO BE LADEN* to be loaded - 6. *TO TAKE A NOTION* (old) to decide (to do something) - Amer.: [ʃenən'dəə] or [ʃenən'də:]

Shenandoah was one of the best known capstan and windlass shanties of the great sailing ship era. The capstan and windlass were heavy revolving drums or barrels for winding cable which was used to raise anchor, hoist heavy sails or move heavy loads. The machinery was made to turn by the crew's shuffling walk around it, pushing the attached heavy horizontal or vertical bars which operated as levers. The shantyman sang the verse solo, the crew joining in on the chorus to heave and push. *Shenandoah's* double chorus, with the second part extra long, was used to help create the powerful effort this heavy work demanded.

With all due respect to the authoritative Daniel Jones Pronouncing Dictionary which gives the pronunciation of Shenandoah as [ʃenən'dəʊə] all the British and American folk-singers that I have heard pronounce *Shenandoah* as [ʃenən'dəə] or [ʃenən'də:].

Section 8

Sociable Songs



56 Auld Lang Syne

'ɔ:ldlæŋ'sain

++/Sc/s
Slowly, with sentiment

Internationally known traditional
Scottish song

F Dm Gm C7

1. Should auld ac-quain-tance be for-got And
fud ɔ:ld ə'kweintəns bi: fə'got ænd

F F7 Bb F Dm

nev - er brought to mind? Should auld ac-quain-tance
'nevə brɔ:t tu: maɪnd? fud ɔ:ld ə'kweintəns

Gm C7 Dm Gm7 C7 F Bb *Chorus*

be for-got And days of auld lang syne? For
bi: fə'got ænd deɪz ɒv 'ɔ:ld læŋ 'sain? fɔ:r

F Dm Gm Bb F F7 Bb

auld lang syne, my dear, For auld lang syne, We'll
'ɔ:ld læŋ 'sain, maɪ diə, fɔ:r 'ɔ:ld læŋ 'sain, wi:l

F Dm Gm C7 Dm Gm7 C7 F

take a cup of kind-ness yet, For auld lang syne.
teɪk ə kʌp ɒv 'kaɪndnis jet, fɔ:r 'ɔ:ld læŋ 'sain.

2. We two have run about the braes
wi: tu: hæv rʌn ə'baʊt ðə breɪz
And pulled the gowans fine,
ænd puld ðə 'gəʊənz faɪn,
But we've wandered many a weary foot
bʌt wi:v 'wɒndəd 'meni ə 'wiəri fut
Since auld lang syne.
sɪns 'ɔ:ldlæŋ'sain.

Chorus

3. We two have paddled in the brook
wi: tu: hæv 'pædəld ɪn ðə brʊk
From morning sun till noon,
frɒm 'mɔ:niŋ sʌn til nu:n,
But seas between us broad have roared
bʌt si:z bi'twi:n ʌs brɔ:d hæv rɔ:d
Since auld lang syne.
sɪns 'ɔ:ldlæŋ'sain.

Chorus



4. And here's a hand, my trusty friend,
ænd hiəz ə hænd, maɪ 'trʌsti frend,
And give us a hand of thine,
ænd gɪv ʌs ə hænd ɒv ðaɪn,
We'll take a right good willie waught
wi:l teɪk ə raɪt gud 'wɪli wɔ:t
For auld lang syne.
fɔ:r 'ɔ:ldlæŋ'sain.

Chorus

5. Then here's until we meet again,
ðen hiəz ʌn'tɪl wi: mi:t ə'gen,
Good health to thee and thine.
gud 'helθ tu: ði: ænd ðaɪn.
My thoughts will ever be with thee
maɪ θɔ:ts wil 'evə bi: wið ði:
For auld lang syne.
fɔ:r 'ɔ:ldlæŋ 'sain.

Chorus

6. When hair is white and backs are bent,
 wen hær iz wait ænd bæks a: bent,
 And our years have seen their prime,
 ænd 'auə jɪəz hæv sɪn ðeə praɪm,
 We'll still be comrades true, my friend,
 wi:l stil bi: 'kəmridz tru:, mai frend,
 For auld lang syne.
 fə:r 'ouldlæŋ'sain.

Chorus

Title: *AULD LANG SYNE* days gone, by old times - *ACQUAINTANCE* friendship - *FORGOT* forgotten - 2. *BRAE* (Scot.) hillside - *GOWAN* (Scot.) mountain daisy - 4. *TRUSTY* (old) trusted, faithful - *THINE* (old) yours - *WILLIE WAUGHT* big drink - Amer.: ['ouldlæŋ'sain]

Auld Lang Syne has been one of the world's most popular songs for a century and a half. The melody is believed to be an ancient folk dance from the Strathspey district in northeastern Scotland. The words are partly traditional and partly by Robert Burns, Scotland's national poet, whose version appeared in 1794. Verses 5 and 6 are modern additions. *Auld Lang Syne* is traditionally sung at New Year's Eve and at the close of reunions and many other social gatherings. In Scotland, the first verse and chorus are sung with everyone holding hands in a circle. On the second verse, everyone crosses hands in front, giving his right hand to the person on the left and his left hand to the person on the right.

Verses 5 and 6 are written by Cyril Pustan, © Jena 1971

57 For He's A Jolly Good Fellow

fə: hi:z ə 'dʒɒli gud 'felou

+ /E/s/''

With energy and sentiment

Popular English social song



(Solo)

F

Bb

F

For he's a jol - ly good fel - low, For
 fə: hi:z ə 'dʒɒli gud 'felou, fə:



C

F

F7

he's a jol - ly good fel - low, For he's a jol - ly good
 hi:z ə 'dʒɒli gud 'felou, fə: hi:z ə 'dʒɒli gud

(Chorus)



fel - low, And so say all of us. — And
 'felou, ænd sou sei ɔ:l ov əs. ænd



so say all of us, — And so say all of
 sou sei ɔ:l ov əs, ænd sou sei ɔ:l ov



us, — For he's a jol - ly good fel - low, For
 əs, fə: hi:z ə 'dʒɒli gud 'felou, fə:



he's a jol - ly good fel - low, For he's a jol - ly good
 hi:z ə 'dʒɒli gud 'felou, fə: hi:z ə 'dʒɒli gud

(Chorus)

B \flat C 7 F

fel - low, And so say all of us. —
 'felou, ænd sou sei o:l əv əs.

This is a sociable song sung at birthdays, anniversaries, weddings, and all sorts of celebrations. After singing the song, the group calls for three cheers for the person in whose honour the song has been sung.

If the person's name is John Smith, for example, one person in the group calls out, "Three cheers for John Smith! Hip, hip ..." And the group immediately responds, "Hooray!" The caller then repeats, "Hip, hip ..." The group responds, "Hooray!" The third repetition of "Hip, hip ..." and "Hooray!" is followed by prolonged applause.

58 The Green Grass Grew All Around

ðə grɪn grɑ:s gru: ə:l ə'raʊnd

++/E/f/”
 With vim and vigour

English folk song

F

1. Once in a field there was a tree, The love-li-est
 wʌns in ə fi:ld ðeə wɒz ə tri:, ðə 'lʌvli:st

B \flat C 7 Chorus F C 7

tree That you ev-er did see. And the green grass grew all a-
 tri: ðæt ju: 'evə did si:. ænd ðə grɪn grɑ:s gru: ə:l ə-

F 7 B \flat F C 7 F

round, all a-round, And the green grass grew all a - round.
 'raʊnd, ə:l ə'raʊnd, ænd ðə grɪn grɑ:s gru: ə:l ə'raʊnd.

2. And on this tree there was a branch, The love-li-est
 ænd ɒn ðɪs tri: ðeə wɒz ə brɑ:ntʃ, ðə 'lʌvli:st

B \flat C 7 F

branch That you ev-er did see. The branch was on the
 brɑ:ntʃ ðæt ju: 'evə did si:. ðə brɑ:ntʃ wɒz ɒn ðə

Chorus C 7 F C 7

tree, And the tree was in the field, And the green grass grew all a-
 tri:, ænd ðə tri: wɒz in ðə fi:ld, ænd ðə grɪn grɑ:s gru: ə:l ə-

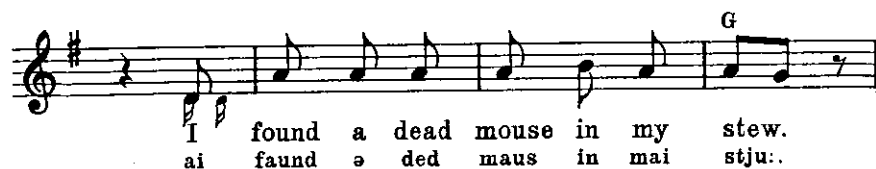
59 Limerick Tune

'limerik tju:n

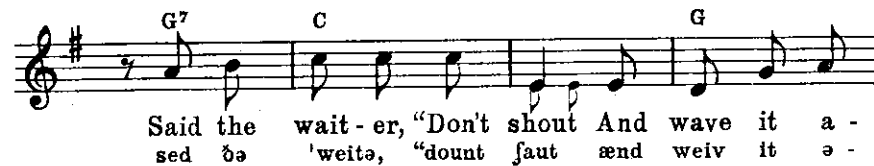
++/E/m
Fast and light



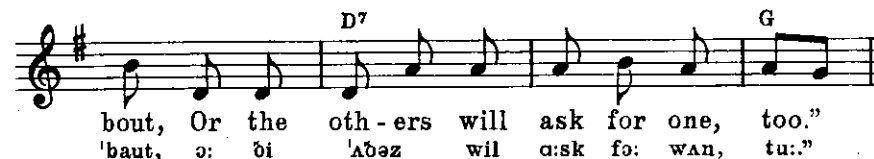
In one of those ca-fes in Kew,
in wan ov bouz 'kæfeiz in kju:.



I found a dead mouse in my stew.
ai faund ə ded maus in mai stju:.



Said the wait-er, "Don't shout And wave it a -
sed bæ 'weitə, "dount faut ænd weiv it ə -



bout, Or the oth-ers will ask for one, too."
'baut, ə: ði 'ʌðəz wil ɑ:sk fə: wan, tu:."

Title: *LIMERICK* five line nonsense verse (see below) - *KEW* select district in London - (*IRISH*) *STEW* a popular working class dish prepared by slow gentle boiling, or stewing, of meat, potatoes, and onions cut small, and having a thick gravy, or sauce. Other vegetables in season may also be added.

Now have a go at this one:

There was a young maid who said, "Why
ðeə wəz ə jɑŋ meid hu: sed, "wai
Can't I look in my ear with my eye?
kɑ:nt ai luk in mai iə wið mai ai?

If I put my mind to it,
if ai put mai maind tu: it,

I'm sure I can do it.
aim 'juə ai kæn du: it.

You never can tell till you try."
ju: 'nevə kæn tel til ju: trai."



TO PUT ONE'S MIND TO SOMETHING to determine to do something, to try hard to do something - *YOU NEVER CAN TELL TILL YOU TRY* popular saying offering encouragement - *TO TELL* here: to predict, to know in advance

Now try this tune with any other limerick you wish.

A limerick is a light verse form of 5 lines of which lines 1, 2, and 5 are of three feet and rhyme, and lines 3 and 4 are of two feet and rhyme. Edward Lear's "Book of Nonsense" (1846) used this verse form.

The words 'Will you come up to Limerick?' occurred in a chorus sung by the whole group at parties after verses extemporized by individuals. Limerick is a town in the county of Limerick in Southern Ireland and was the last stronghold of James II (read: James the Second) during the wars of the 17th century.

60 The More We Get Together

ðə mə: wi: get tə'geðə

+/E/m
Rollicking

An English song for social occasions



The more we get to- geth- er, to - geth- er, to -
ðə mə: wi: get tə'geðə, tə'geðə, tə -



geth- er, The 'more we get to- geth- er, the mer-rier we'll
'geðə, ðə mə: wi: get tə'geðə ðə 'meriə wi:l



be. For your friends are my friends, And my friends are
bi: fə: jo: frendz ə: mai frendz, ænd mai frendz ə:



your friends. The more we get to- geth- er, the mer-rier we'll be.
jo: frendz. ðə mə: wi: get tə'geðə, ðə 'meriə wi:l bi:

61 My Bonnie

mai 'boni

+/E/m/'
With a swing

British traditional song



1. My Bon-nie is o- ver the o- cean, — My
mai 'boni iz 'ouve ði 'oufən, — mai



Bon-nie is o- ver the sea, — My Bon-nie is
'boni iz 'ouve ðə si:, — mai 'boni iz



o- ver the o- cean, — Oh, bring back my
'ouve ði 'oufən, — ou, briŋ bæk mai



Bon-nie to me. — Bring back, bring back,
'boni tu: mi:. — briŋ bæk, briŋ bæk,



Bring back my Bon-nie to me, to me. Bring back,
briŋ bæk mai 'boni tu: mi:, tu: mi:. briŋ bæk,



bring back, Oh, bring back my Bon-nie to me. —
briŋ bæk, ou, briŋ bæk mai 'boni tu: mi:.

2. Oh, blow ye winds over the ocean,
 ou, blou ji: windz 'ouvə ði 'oufən,
 Oh, blow ye winds over the sea,
 ou, blou ji: windz 'ouvə ðə si:,
 Oh, blow ye winds over the ocean,
 And bring back my Bonnie to me.
 ænd briŋ bæ k mai 'bɒni tu: mi:.

Chorus

3. Last night as I lay on my pillow,
 la:st nait æz ai lei ɒn mai 'pilou,
 Last night as I lay on my bed,
 la:st nait æz ai lei ɒn mai bed,
 Last night as I lay on my pillow,
 I dreamed that my Bonnie was dead.
 ai dremt ðæt mai 'bɒni wəz ded.

Chorus

4. The winds have blown over the ocean,
 ðə windz hæv bloun 'ouvə ði 'oufən,
 The winds have blown over the sea,
 ðə windz hæv bloun 'ouvə ðə si:,
 The winds have blown over the ocean,
 And brought back my Bonnie to me.
 ænd brɔ:t bæ k mai 'bɒni tu: mi:.

Final Chorus:

Brought back, brought back,
 brɔ:t bæ k, brɔ:t bæ k,
 Brought back my Bonnie to me, to me.
 brɔ:t bæ k mai 'bɒni tu: mi:, tu: mi:.
 Brought back, brought back,
 Oh, brought back my Bonnie to me.

Title: *BONNIE* pleasant, attractive, dear (one). Chiefly in Scottish usage, probably of French origin, from bon, good. - 2. *YE* (old) you - 3. *DREAMED* (Amer.) [dri:mɪd]

The authorship and origin of this song are not known. It is believed to have come originally from the north of England during the 18th century. *My Bonnie* has since spread all over the world.

62 My Name Is Bill Foster

mai neim iz bil 'fɒstə

+/E/m/"
 Lively, but not too fast

An English song with no end



63 She'll Be Coming Round The Mountain

ʃi:l bi: 'kɑmiŋ raund ðə 'mauntɪn

+/A/f/'
With plenty of spirit

American sociable song



1. She'll be com-ing round the moun-tain when she
ʃi:l bi: 'kɑmiŋ raund ðə 'mauntɪn wen ʃi:



comes, (when she comes), She'll be com-ing round the
kɑmz, (wen ʃi: kɑmz), ʃi:l bi: 'kɑmiŋ raund ðə



moun-tain when she comes, (when she comes) She'll be
'mauntɪn wen ʃi: kɑmz, (wen ʃi: kɑmz) ʃi:l bi:



com-ing round the moun-tain, She'll be com-ing round the
'kɑmiŋ raund ðə 'mauntɪn, ʃi:l bi: 'kɑmiŋ raund ðə



moun-tain, She'll be com-ing round the moun-tain when she comes.
'mauntɪn, ʃi:l bi: 'kɑmiŋ raund ðə 'mauntɪn wen ʃi: kɑmz.

2. She'll be driving six white horses when she comes ...

ʃi:l bi: 'draɪvɪŋ sɪks waɪt 'hɔ:sɪz wen ʃi: kɑmz

3. Oh, we'll all go to meet her when she comes ...

ou, wi:l ə:l gou tu mi:t hɜ: wen ʃi: kɑmz

4. We will kill the old red rooster when she comes ...

wi: wil kil ði ould red ru:stə wen ʃi: kɑmz

5. We will all have chicken and dumplings when she comes ...

wi: wil ə:l hæv 'tʃɪkɪn ænd 'dʌmplɪŋz wen ʃi: kɑmz

6. She'll be coming round the mountain when she comes ...

4. *ROOSTER* male of domestic fowl - 5. *CHICKEN* barnyard fowl or its flesh used as food - 5. *DUMPLING* small light mass of dough steamed or boiled with soup or stew

64 Skip To My Lou

skip tu: mai lu:

+ / A / I / "

Brisk and gay

American play party song



1. Rab-bit on the hill-side big as a mule,
'ræbit on ðə 'hil'said big æz ə mju:l,



Rab-bit on the hill-side big as a mule,
'ræbit on ðə 'hil'said big æz ə mju:l,



Rab-bit on the hill-side big as a mule,
'ræbit on ðə 'hil'said big æz ə mju:l,



Skip to my Lou, my dar-ling. Skip, skip, skip to my Lou,
skip tu: mai lu:, mai 'dɑ:lɪŋ. skip, skip, skip tu: mai lu:,



Skip, skip, skip to my Lou, Skip, skip,
skip, skip, skip tu: mai lu:, skip, skip,



skip to my Lou, Skip to my Lou, my dar-ling.
skip tu: mai lu:, skip tu: mai lu:, mai 'dɑ:lɪŋ.

2. Flies in the buttermilk, shoo, shoo, shoo! (repeat 3x)
flaiz in ðə 'bʌtəmlɪk, fu:, fu:, fu:!

Skip to my Lou, my darling.
skip tu: mai lu:, mai 'dɑ:lɪŋ.

Chorus

3. Flies in the sugar bowl, shoo, fly, shoo! (repeat 3x)
flaiz in ðə 'fʊgə bəʊl, fu:, flai, fu:!

Skip to my Lou, my darling.

Chorus

4. Lost my best girl, what'll I do? (repeat 3x)
lɒst mai best ɡɜ:l, 'wɒtəl ai du:?

Skip to my Lou, my darling.

Chorus

5. I'll get another, a better one too. (repeat 3x)
aɪl get ə'nʌðə, ə 'betə wʌn tu:.

Skip to my Lou, my darling.

Chorus

6. My girl wears a number ten shoe. (repeat 3x)
maɪ ɡɜ:l weəz ə 'nʌmbə ten fu:.

Skip to my Lou, my darling.

Chorus

7. When I go courting, I'll court you. (repeat 3x)
wen ai ɡəʊ 'kɔ:tɪŋ, aɪl kɔ:t ju:.

Skip to my Lou, my darling.

Chorus

8. Cows in the cornfield, two by two. (repeat 3x)
kaʊz in ðə 'kɔ:nfi:ld, tu: baɪ tu:.

Skip to my Lou, my darling.

Chorus

9. We'll keep it up 'til half past two. (repeat 3x)
wi:l ki:p it ʌp til hæ:f pɑ:st tu:.

Skip to my Lou, my darling.

Chorus



10. Skip a little faster, that won't do. (repeat 3×)
 skip ə 'lɪtəl 'fɑ:stə, ðæt wəʊnt du:.
 Skip to my Lou, my darling.

Chorus

11. Little red wagon, painted blue. (repeat 3×)
 'lɪtəl red 'wæɡən, 'peɪntɪd blu:.
 Skip to my Lou, my darling.

Chorus

1. *TO SKIP* to jump lightly and quickly - 2. *FLIES* plural of fly, here: the ordinary housefly - *SHOO* cry used for driving away birds, small animals, etc. - 6. *NUMBER TEN SHOE* a size 44 shoe - 7. *TO COURT* to try to win someone in marriage - 8. *CORN* here: used with the American meaning of maize or Indian corn - 9. *TO KEEP IT UP* to continue, to go on - 10. *THAT WON'T DO* that's not good enough

A number of communities of settlers and pioneers forbade dancing on religious grounds. The musical instrument which was mostly used to accompany dancing was the fiddle. This instrument was considered by many of the religious elders to be the devil's instrument. Dancing and dance music were sinful. As they were not allowed to dance or have dance music, the young people invented the play party. This was mainly skipping accompanied by handclapping and singing. *Skip to my Lou* was one of the best-known play-party songs of frontier days and is still a great favourite as a song today.

SKIP TO MY LOU: All couples join hands in a circle and skip around one man in the centre, all singing the chorus. The circle stops and claps hands while the man in the centre skips around inside the circle, all singing the first verse. At the end of the verse, the centre man skips to the girl of his choice. Her ex-partner skips to the centre instead. All couples again join hands and circle around the new man in the centre. All sing the chorus as before. Again, the circle stops and claps hands while the man in the centre skips around inside the circle, all singing the second verse. At the end of the verse, the centre man skips to the girl of his choice, and her ex-partner goes to the centre. The game goes on as long as the verses last, and there are many more of them than could be given here.

65 Ten Green Bottles

ten · grɪn 'bɒtlz

+ /E/m/"
 With emphasis

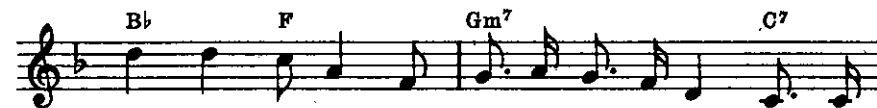
English humorous song



1. There were ten green bot-tles hang-ing on the wall,
 ðeə wə: ten grɪn 'bɒtlz 'hæŋɪŋ ɒn ðə wɔ:l,



Ten green bot-tles hang-ing on the wall, And if
 ten grɪn 'bɒtlz 'hæŋɪŋ ɒn ðə wɔ:l, ænd ɪf



one green bot-tle should ac-ci-dent'-ly fall, There'd be
 wʌn grɪn 'bɒtl ʃʊd ,æksɪ'dentli fɔ:l, ðeəd bi:



nine green bot-tles hang-ing on the wall.
 naɪn grɪn 'bɒtlz 'hæŋɪŋ ɒn ðə wɔ:l.

- | | |
|--|---------------------------------|
| 2. There were nine ...
ðeə wə: naɪn | 6. There were five ...
faɪv |
| 3. There were eight ...
eɪt | 7. There were four ...
fɔ: |
| 4. There were seven ...
'seven | 8. There were three ...
θri: |
| 5. There were six ...
sɪks | 9. There were two ...
tu: |

Last Verse:

There was one green bottle hanging on the wall,
ðeə wəz wʌn grɪ:n 'bɒtəl 'hæŋɪŋ ɒn ðə wɔ:l,

One green bottle hanging on the wall,
wʌn

And if that green bottle should accident'ly [ˌæksɪ'dentli] fall,

There'd be nothing but the smell hanging on the wall.

ðeəd bi: 'nʌθɪŋ bʌt ðə smel 'hæŋɪŋ ɒn ðə wɔ:l.

In some versions the last line of the last verse is sung instead as follows:

There'd be no green bottles hanging on the wall.

ðeəd bi: nɔ: grɪ:n 'bɒtəlz 'hæŋɪŋ ɒn ðə wɔ:l.

1. **ACCIDENT'LY** accidentally, by chance

1. **NICKNACK PADDY WHACK** nonsense syllables - Chorus: **TO ROLL** to walk unsteadily - 5. **HIVE** beehive, house for bees - 7. **DEVON** a red cow of the Devon County breed - 9. **LINE** clothesline

Begin slowly, then speed up as you go along. Sing last verse at top speed.

66 This Old Man

ðɪs ould mæn

Well known English song

+/E/f
With vigour

- | | |
|---------------------------------|---------------------------------|
| 1. This old man, he played one, | He played nick nack on my drum, |
| ðɪs ould mæn, hi: pleɪd wʌn, | hi: pleɪd 'nɪk næk ɒn maɪ drʌm, |
| 2. two, | shoe, |
| tu: | fu: |
| 3. three, | tree, |
| θri: | tri: |
| 4. four, | door, |
| fɔ: | dɔ: |
| 5. five, | hive, |
| faɪv | haɪv |
| 6. six, | sticks, |
| sɪks | stɪks |
| 7. seven, | Devon, |
| seven | deven |
| 8. eight, | gate, |
| eɪt | geɪt |
| 9. nine, | line, |
| naɪn | laɪn |
| 10. ten, | hen, |
| ten | hen |

Chorus

Nick nack pad - dy whack, give a dog a bone,
'nɪk næk 'pædi wæk, gɪv ə dɒg ə baʊn,

This old man came roll - ing home.
ðɪs ould mæn keɪm 'roulɪŋ haʊm.

Section 9

Workers', Farmers', and Peace Songs



67 The Banks Of Marble

ðə bæŋks ov 'mɑ:bəl

+++/A/m
Lively tempo

American workers' protest song,
written during the depression of
the 1930's

Words and Music by Les Rice

C G C F

1. I've trav-elled — a-round this coun-try, — From shore —
aiv 'trævæld ə'raund ðis 'kɑ:tri, frəm ʃɔ:

C G7

— to shin-ing shore. — It real - ly made me
tu: 'ʃaɪnɪŋ ʃɔ:. ɪt 'ri:li meɪd mi:

C G7 C

won-der, — the things — I heard and saw. —
'wɒndə, ðə θɪŋs aɪ hɜ:d ənd sɔ:.

Chorus C

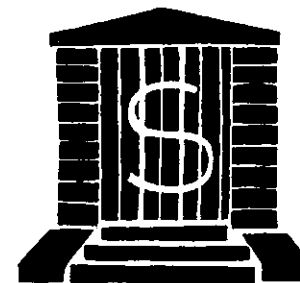
But the banks are made of mar-ble, — With a
bət ðə bæŋks a: meɪd ov 'mɑ:bəl, wɪð ə

G7 C

guard — at eve-ry door, — And the vaults are stuffed with
gɑ:d æt 'evri dɔ:, ənd ðə voʊlts a: stʌft wɪð

G7 C

sil-ver — That the peo - ple sweat-ed for. —
'sɪlvə ðæt ðə 'pi:pəl 'swetɪd fɔ:.



2. I saw the weary farmer
aɪ sɔ: ðə 'wiəri 'fɑ:mə
Ploughing sod and loam.
'pləʊɪŋ sɒd ənd ləʊm.
I saw the auction hammer
aɪ sɔ: ði 'ɔ:kʃən 'hæmə
Knocking down his home.
'nɔ:kɪŋ daʊn hɪz hoʊm.

Chorus

3. I saw the tired housewife.
aɪ sɔ: ðə 'taɪəd 'haʊswaɪf.
She was standing in the store.
ʃi: wəz 'stændɪŋ ɪn ðə stɔ:.
I heard the grocer saying,
aɪ hɜ:d ðə 'grəʊsə 'seɪɪŋ,
"This is going to cost you more."
"ðɪs ɪz 'ɡəʊɪŋ tu kɒst ju: mɔ:."

Chorus

4. I saw the weary miner
aɪ sɔ: ðə 'wiəri 'maɪnə
Scrubbing coal dust from his back.
'skrʌbɪŋ kəʊl dʌst frəm hɪz bæk.
I heard his children saying,
aɪ hɜ:d hɪz 'tʃɪldrən 'seɪɪŋ,
"Got no coal to heat the shack."
"gɒt nəʊ kəʊl tu hi:t ðə ʃæk."

Chorus

5. I've seen my brothers starving
aɪv si:n maɪ 'brʌðəz 'stɑ:vɪŋ
Throughout this wealthy land.
θru:'aʊt ðɪs 'welθi lænd.
It's time we got together
ɪts taɪm wi: gɒt tə'ɡeðə
And together made a stand.
ənd tə'ɡeðə meɪd ə stænd.

Chorus

Final Chorus

6. Then we'd own those banks of marble
 ðen wið oun ðouz bæŋks əv 'mɑ:bəl
 With the guard at every door,
 wið ðə gɑ:d æt 'evri dɔ:,
 And we'd share the vaults of silver
 ænd wi:dʒə ðə vɔ:ltz əv 'silvə
 That the people sweated for.
 ðæt ðə 'pi:pəl 'swetid fɔ:.

1. *SHORE TO SHORE* here: coast of Atlantic Ocean to coast of Pacific Ocean -
 Chorus: *GUARD* armed sentry - *VAULT* special underground storage room - 2. *SOD*
 top layer of grass land - *LOAM* fertile soil - *AUCTION* sale of house or goods to the
 highest bidder - *TO KNOCK DOWN* to sell at auction - 3. *STORE* shop - *GROCER*
 owner of food store - 4. *GOT* (we) have - *SHACK* wooden hut - 5. *TO GET TO-
 GETHER* to unite - *TO MAKE A STAND* to resist

68 Drill, Ye Tarriers, Drill

dril, ji: 'tæriəz, dril

++/A-I/I''

19th century American work song

With steady rhythm



1. Ev' - ry morn - ing at sev - en o' - clock There are
 'evri 'mɔ:nɪŋ æt 'seven ə'klɒk ðeər a:



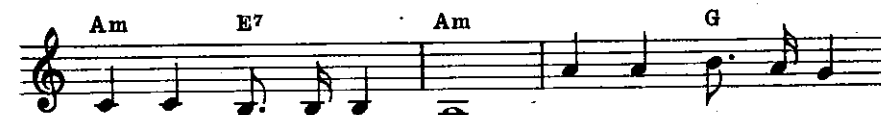
twen - ty tar - ri - ers - drill - ing at the rock. And the
 'twenti 'tæriəz 'drilɪŋ æt ðə rɒk. ænd ðə



boss comes a - round and he says, "Keep still And
 bɒs kʌmz ə'raʊnd ænd hi: sez, "ki:p stil ænd



come down hea - vy on the cast iron drill." And
 kʌm daʊn 'hevi ɒn ðə 'kɑ:st 'aɪən dril." ænd



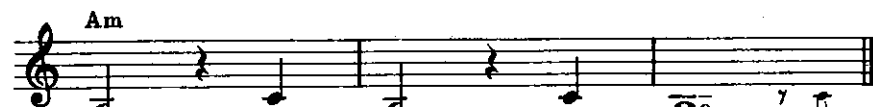
drill ye tar - ri - ers, drill! Drill, ye tar - ri - ers,
 dril ji: 'tæriəz, drill! dril, ji: 'tæriəz,



drill! Oh, it's work all day for the su-gar in your tea,
 drill ou, its wɜ:k ɔ:l dei fo: ðə 'ʃʊgə in jo: ti:



Down be-hind the rail-way. And drill ye tar-ri-ers,
 daun bi'haind ðə 'reilwei. ənd dril ji: 'tæriəz,



drill! And blast! And fire! 2. The
 drill! ənd blɑ:st! ənd 'faie! 3. When

2. The foreman's name was John McCann.
 ðə 'fo:mənz neim wəz dʒɒn mə'kæn.
 Oh, Lord, he was a blame mean man.
 ou, lɔ:d, hi: wəz ə bleim mi:n mæn.
 Last week a premature blast went off
 lɑ:st wi:k ə 'premə'tʃus blɑ:st went ɔ:f
 And a mile in the air went big Jim Goff.
 ənd ə mail in ði eə went big dʒim gɒf.

Chorus

3. When next pay day it came around
 wen nekst pei dei it keim ə'raund
 Jim Goff a dollar short was found.
 dʒim gɒf ə 'dɒlə ʃɔ:t wəz faund.
 When he asked what for, came this reply,
 wen hi: ə:skt wɒt fɔ:, keim ðis ri'plai,
 "You were docked for the time you were up in the sky."
 "ju: wə: dɒkt fɔ: ðə taim ju: wər ʌp in ðə skai."

Chorus

1. **TARRIER** construction worker who drilled holes and set off explosions in rock to clear the way for the railroad line - **DRILL** (noun) a pointed steel tool for boring holes - **TO DRILL** to bore holes - **ROCK** mountains through which the railroad line had to pass - **TO COME DOWN HEAVY** to strike hard - **CAST IRON** iron shaped by being run into a mould - Chorus: **TO BLAST** to blow up rocks, etc., with dynamite - **TO FIRE** to explode the dynamite - 2. **FOREMAN** a workman in charge of other workmen on a job - **BLAME MEAN** very nasty or small minded - **PREMATURE** too early - **MILE** 1,6 km. - 3. **PAY DAY** day when wages are paid, formerly Saturday - **TO BE DOCKED** to be paid less than the regular wages as punishment

This Irish tall tale was first published in 1888 by Thomas F. Casey, a popular Irish singer who had once himself worked as a tarrier. Many Irishmen came to the United States because of the great potato famine in Ireland in the 1840's. It is estimated that in the five years from 1846 to 1851 approximately one million Irish died of starvation and disease and over 1,500,000 emigrated, mostly to the U.S.A. The immigrants had to take whatever work they could get. Thus the dangerous job of tarrier was carried out all over the country by gangs of newly arrived Irish labourers. There was of course no question of work safety regulations or payment for injuries received at work. The song itself has remained popular ever since for its rollicking melody and sarcastic humour.

69 The Family Of Man

ðə 'fæmili əv mæn

+++/E/m"
With energy

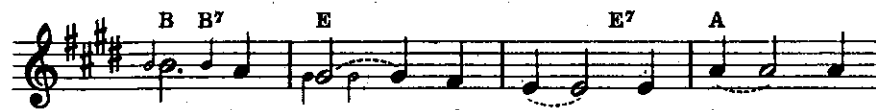
By Karl Dallas
One of the most widely sung songs
of the British peace movement



1. I be-long to a fam-i-ly, the big-gest on the
ai bi'lɒŋ tu: ə 'fæmili, ðə 'bigist ɒn bi



earth. A thou-sand eve-ry day are com-ing to
ə:θ. ə 'θaʊzənd 'evri dei c: 'kɑmiŋ tu:



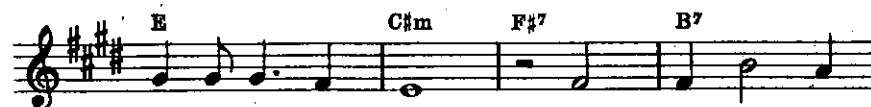
birth. Our name is -n't Dal-las or Has-ted or
be:θ. 'aʊə neim iznt 'dæləs o: 'hæstid o:



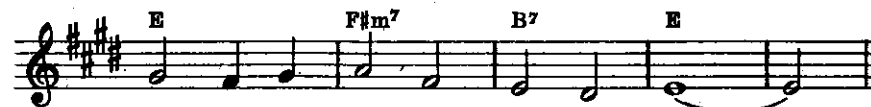
Jones, It's a name eve-ry man should be proud he
dʒəʊnz, its ə neim 'evri mæn ʃʊd bi: praʊd hi:



owns. It's the fam-i-ly of man keeps grow-ing, The
əʊnz. its ðə 'fæmili əv mæn ki:ps 'grəʊniŋ, ðə



fam-i-ly of man keeps sow-ing The
'fæmili əv mæn ki:ps 'səʊniŋ ðə



seeds of a new life eve-ry day.
si:dz əv ə nju: laif 'evri dei.



2. I've got a sister in Melbourne, a brother in Parea,
aiv got ə 'sistə in 'melbən, ə 'brədə in pæ'ri:
The whole world is dad and mother to me.
ðə houl waid wə:ld iz 'dæd ənd 'mʌðə tu: mi:
Wherever you turn you will find my kin,
wɛə'evə ju: tɜ:n ju: wil faɪnd maɪ kin,
Whatever the creed, or the colour of the skin.
wət'evə ðə kri:d, o: ðə 'kɒlə əv ðə skin.

Chorus

3. The miner in the Rhondda, the worker in Berlin,
ðə 'maɪnə in ðə 'rɒndə, ðə 'wɜ:kə in bæ:'lin,
Men across the world who reap and plough and spin.
mən ə'krɒs ðə wə:ld hu: ri:p ənd pləʊ ənd spin.
They've all got a life and others to share it,
ðeɪv ə:l got ə laɪf ənd 'ʌðəz tu: ʃeə it,
Let's bridge the oceans and declare it:
lets brɪdʒ ði 'oʊʃənz ənd di'kleə it:

Chorus

4. From the North Pole ice to the snow at the other,
 frəm ðə nɔ:θ pəʊl aɪs tu: ðə snəʊ æt ði 'ʌðə,
 There isn't a man I wouldn't call brother.
 ðəə ɪznt ə mæn aɪ 'wʊdn't kɔ:l 'brʌðə.
 But I haven't much time, I've had my fill
 bʌt aɪ 'hævnt mʌtʃ tʌɪm, aɪv hæd maɪ fɪl
 Of the men of war who want to kill.
 ɒv ðə mən ɒv wɔ: hu: wɒnt tu kɪl.

Chorus

5. Some people say the world is a horrible place,
 sʌm 'pi:pəl sei ðə wɜ:ld ɪz ə 'hɒrəbəl pleɪs,
 But it's just good or bad as the human race.
 bʌt ɪts dʒʌst gud ɔ: bæd æz ðə 'hju:mən reɪs.
 Dirt and misery or health and joy,
 dɜ:t ænd 'mɪzəri ɔ: helθ ænd dʒɔɪ,
 Man can build or can destroy.
 mæn kæn bɪld ɔ: kæn dɪs'trɔɪ.

Chorus

1. *TO COME TO BIRTH* to be born - 2. *MELBOURNE* city in Australia - *PAREE* = Paris - *DAD* (familiar) father - *KIN* relatives, family - *CREED* religious belief - 3. *RHONDDA* mining district in Wales - *TO REAP* to harvest - *TO PLOUGH* to turn earth up for sowing - *TO SPIN* to make thread for weaving into cloth - 4. *TO HAVE ONE'S FILL OF* to have more than enough of, to be tired of

70 The Farmer Is The Man

ðə 'fɑ:mər ɪz ðə mæn

Rallying song of the American
 pioneer farmers
 Late 19th century

+++/A/m
 Steadily



1. Oh, the farm-er comes to town With his wag-on bro-ken
 ɒ, ðə 'fɑ:mə kʌmz tu: taʊn wɪð hɪz 'wæɡən 'brəʊkən



down, Yet the farm-er is the man who feeds them
 daʊn, jət ðə 'fɑ:mər ɪz ðə mæn hu: fi:dz ðəm



all. If you'll on - ly look and see, I
 ɔ:l. ɪf ju:l 'əʊnli lʊk ænd si:, aɪ



think you will a-gree That the farm-er is the
 θɪŋk ju: wɪl ə'gri: ðæt ðə 'fɑ:mər ɪz ðə



man who feeds them all. The farm-er is the man, The
 mæn hu: fi:dz ðəm ɔ:l. ðə 'fɑ:mər ɪz ðə mæn, ðə



farm-er is the man, Lives on cred-it till the fall. Then they
 'fɑ:mər ɪz ðə mæn, lɪvz ɒn 'kredɪt tɪl ðə fɔ:l. ðen ðeɪ

E

take him by the hand And they lead him off the
teik him bai ðə hænd ænd ðei li:d him ɔ:f ðə

A B⁷ E

land, And the mid-dle-man's the man who gets it all.
lænd, ænd ðə 'midəlmænz ðə mæn hu: gets it ɔ:l.

2. Oh the lawyer hangs around
ou ðə 'lə:jə hæŋz ə'raund
While the butcher cuts a pound,
wail ðə 'butʃə kʌts ə paund,
But the farmer is the man who feeds them all.
bʌt ðə 'fɑ:mə iz ðə mæn hu: fi:dz ðəm ɔ:l.
And the preacher and the cook
ænd ðə 'pri:tʃə ænd ðə kuk
Go strolling by the brook,
gou 'strouliŋ bai ðə bruk,
But the farmer is the man who feeds them all.

The farmer is the man,
The farmer is the man,
Lives on credit till the fall,
With the interest rate so high,
wið ði 'intrist reit sou hai,
It's a wonder he don't die,
its ə 'wʌndə hi: dɔunt dai,
For the mortgage man's the man who gets it all.
fɔ: ðə 'mɔ:gidʒ mænz ðə mæn hu: gets it ɔ:l.

2nd Chorus

3. When the banker says he's broke
wen ðə 'bæŋkə sez hi:z brouk
And the merchant's up in smoke,
ænd ðə 'mɔ:tʃənts ʌp in smouk,
They forget that it's the farmer feeds them all.
ðei fə'get ðæt its ðə 'fɑ:mə fi:dz ðəm ɔ:l.
It would put them to the test
it wud put ðəm tu: ðə test
If the farmer took a rest,
if ðə 'fɑ:mə tuk ə rest,
Then they'd know that it's the farmer feeds them all.
ðen ðeid nou ðæt its ðə 'fɑ:mə fi:dz ðəm ɔ:l.

The farmer is the man,
The farmer is the man,
Lives on credit till the fall,
His pants are wearing thin,
hiz pænts ɑ: 'weəriŋ θin,
His condition, it's a sin,
hiz kən'diʃən, its ə sin,
He's forgot that he's the man who feeds them all.
hi:z fə'got ðæt hi:z ðə mæn hu: fi:dz ðəm ɔ:l.

3rd Chorus

1. *WAGON* (Brit. *WAGGON*) four-wheeled vehicle for carrying loads, pulled by horses - *BROKEN DOWN* worn to the point of breaking, a satirical reference to the farmers' generally old and patched up wagons - 1st Chorus: *CREDIT* here: Money borrowed from the bank, another satirical reference to the widespread system under which the farmers often had to borrow money in order to live until the autumn harvest - *MIDDLEMAN* dealer or agent who buys up crops as cheaply as possible and resells them at a profit - 2. *TO HANG AROUND* to idle about, to kill time - *PREACHER* minister, pastor, person who delivers sermons - 2nd Chorus: *INTEREST RATE* money paid for privilege of borrowing money, normally 6-7% but here much higher - *HE DONT* (ungramm.) he doesn't - *MORTGAGE* transfer of ownership of property as security for debt, failure to repay on time resulting in loss of property - 3. *TO BE BROKE* (slang) to be without money, to be penniless - *FARMER FEEDS* farmer (who) feeds - 3rd Chorus: *PANTS* (Amer.) trousers - *HE'S FORGOT* (ungramm.) he's forgotten

71 The Hammer Song

ðə 'hæmə səŋ

+ /A/m/'
With steady beat

Modern American progressive song
Words by Lee Hays
Music by Pete Seeger



1. If I had a ham-mer, I'd ham-mer in the
if ai hæd ə 'hæmə, aid 'hæməɪn ðə



morn-ing, I'd ham-mer in the eve-ning
'mɔ:nɪŋ, aid 'hæməɪn ði: 'i:vniŋ



All o-ver this land. I'd ham-mer out
ɔ:l 'ouvə ðis lænd. aid 'hæməɪn aʊt



dan-ger, I'd ham-mer out a warn-ing,
'deɪndʒə, aid 'hæməɪn aʊt ə 'wɔ:nɪŋ,



I'd ham-mer out love be-tween all of my broth-ers
aid 'hæməɪn aʊt lʌv bi'twi:n ɔ:l ɒv maɪ brʌðəz



All o-ver this land.
ɔ:l 'ouvə ðis lænd.

2. If I had a bell [bel] I'd ring [rɪŋ] it in the morning,
I'd ring it in the evening
All over this land.
I'd ring out danger, I'd ring out a warning,
I'd ring out love between all of my brothers
All over this land.

3. If I had a song [sɒŋ] I'd sing [sɪŋ] it in the morning,
I'd sing it in the evening
All over this land.
I'd sing out danger, I'd sing out a warning,
I'd sing out love between all of my brothers
All over this land.

4. Well, I've got a hammer and I've got a bell,
wel, aɪv gɒt ə 'hæmə ænd aɪv gɒt ə bel,
And I've got a song to sing
ænd aɪv gɒt ə sɒŋ tu sɪŋ
All over this land.
ɔ:l 'ouvə ðis lænd.

It's the hammer of justice, it's the bell of freedom,
ɪts ðə 'hæməɪn ɒv 'dʒʌstɪs, ɪts ðə bel ɒv 'fri:ðəm,
It's a song about love between all of my brothers
ɪts ə sɒŋ ə'baʊt lʌv bi'twi:n ɔ:l ɒv maɪ 'brʌðəz
All over this land.

1. **ALL OVER** everywhere (in) - 2. **I'D HAMMER OUT** I would hammer out about -
3. **I'VE GOT A SONG TO SING** I have a song that I must sing.

Pete Seeger is a tall, lanky American with deep set eyes and a friendly open smile. He has been in the forefront of the progressive movement in the U.S.A. ever since his early youth, singing and playing his guitar at strikes, demonstrations and protest actions throughout the land. At one time he was occupied with the organization of a folk group known as The Almanac Singers. He worked together on this venture with the famous Woody Guthrie. Later Pete Seeger was responsible for the formation of The Weavers, a singing group whose fame spread across the English speaking world. Summoned before the powerful and much feared reactionary Un-American Committee in Washington, Pete Seeger courageously defended himself. Blacklisted by the USA's major radio and television networks, Pete Seeger's talents have nevertheless made him famous at home and abroad. *The Hammer Song*, *Wantonamera*, *We Shall Overcome* and *Good Night, Irene* are only a few of the many songs he has launched to international success. Beyond this, Pete Seeger's unswerving loyalty to the working class through good times and bad has earned him the enduring respect and affection of millions the world over.

72 The H-Bomb's Thunder

ði 'eitfbɒmz 'θʌndə

+++ /E/m/'
Sustained,
with feeling

Words by John Brunner
Tune *Miner's Lifeguard*
Song of the British Easter Marches

G G7

Don't you hear the H-bomb's thun-der — Ech-o
dɒnt ju: hiə ði 'eitfbɒmz 'θʌndə 'ekou

C G

like — the crack of doom? While they rend — the skies a-
laɪk ðə kræk ɒv du:m? waɪl ðeɪ rɛnd ðə skaɪz ə-

Em A7 D

sun-der, — Fall-out makes the earth a tomb. Do you
'sʌndə, 'fɔ:laut meɪks ði ɜ:θ ə tu:m. du: ju:

G G7 C

want — your homes to tum-ble, Rise in smoke to-wards the
wɒnt jo: haʊmz tu 'tʌmbəl, raɪz ɪn smu:k tə'wɔ:dz ðə

G Em

sky? Will you let — your cit-ies crum-ble, — Will you
skaɪ? wɪl ju: let jo: 'sɪtɪz 'krʌmbəl, wɪl ju:

Chorus
D7 G G7 C

see — your chil-dren die? Men and wom-en, — stand to-
si: jo: 'tʃɪldrən daɪ? mɛn ænd 'wɪmɪn, stænd tə-

G A7 D

geth-er. — Do not heed the men of war. Make your
'geðə. du: nɒt hi:d ðə mɛn ɒv wɔ:. meɪk jo:

G7 C G D7 G

minds up now or nev-er, — Ban the bomb for ev-er-more.
maɪndz ʌp naʊ ɔ: 'neve, bæn ðə bɒm fɔ: 'evə'mɔ:.

2. Tell the leaders of the nations,
tel ðə 'li:dəz ɒv ðə 'neɪʃənz,
Make the whole wide world take heed:
meɪk ðə haʊl waɪd wɜ:ld teɪk hi:d:
Poison from the radiations
'pɔɪzən frɒm ðə 'reɪdɪ'eɪʃənz
Strikes at every race and creed.
straɪks æt 'evri reɪs ænd kri:d.
Must you put mankind in danger,
mʌst ju: put mæn'kaɪnd ɪn 'deɪndʒə,
Murder folk in distant lands?
'mɜ:də fɒk ɪn 'dɪstənt lændz?
Will you bring death to a stranger,
wɪl ju: brɪŋ deθ tu: ə 'streɪndʒə,
Have his blood upon your hands?
hæv hɪz blʌd ə'pɒn jo: hændz?

Chorus

3. Shall we lay the world in ruin?
ʃæl wi: lei ðə wɜ:ld ɪn ruɪn?
Only you can make the choice.
'əʊnli ju: kæn meɪk ðə tʃɔɪs.
Stop and think of what you're doing,
stɒp ænd θɪŋk ɒv wɒt ju: 'du:ɪŋ,
Join the march and raise your voice.
dʒɔɪn ðə mɑ:tʃ ænd reɪz jo: vɔɪs.
Time is short, we must be speedy.
taɪm ɪz ʃɔ:t, wi: mʌst bi: 'spi:di.
We can see the hungry filled,
wi: kæn si: ðə 'hʌŋgrɪ fɪld,

House the homeless, help the needy.
 hauz ðə 'houmlis, help ðə 'ni:di.
 Shall we blast, or shall we build?
 ʃæl wi: bla:st, ɔ: ʃæl wi: bild?

Chorus

1. **CRACK OF DOOM** loud resounding noise of final world destruction - **TO REND ASUNDER** to split apart - **FALL-OUT** radioactive particles that poison the air and ground after a nuclear explosion - **TOMB** grave - **TO TUMBLE** to fall down suddenly - **TO CRUMBLE** to fall to pieces - Chorus: **TO TAKE HEED OF, TO HEED** to pay attention to - **TO BAN** to forbid - **BAN THE BOMB** slogan of the British peace movement - **FOREVER MORE** for all time, forever - 2. **RADIATION** waves of energy resulting from a nuclear explosion - **CREED** religious belief - **MANKIND** humanity, the human race - **FOLK** people - 3. **MARCH** the peace march at Easter and other demonstrations - **TO BLAST** to explode the H-Bomb, to destroy

John Brunner, young London science fiction writer, wrote the words of this song for the first Easter peace march to Aldermaston. Brunner brought the text he had written to a meeting which was to discuss songs for the march. He read his verses to the group. With a few changes here and there the group collectively fitted the text into the melody of a stirring old Welsh hymn tune *Calon Lan*. This tune was well known because Welsh coal miners, probably emigrants to America, had used it for the lively *Miner's Lifeguard*, a song which urged, 'Union miners, stand together, / Do not heed the owners' tale. / Keep your hand upon your wages, / And your eyes upon the scale.' Published in 1958, *The H-Bomb's Thunder* has practically become the anthem of the annual British peace marches, in which hundreds of thousands have taken part, coming from many parts of England and indeed from all over the world. In 1968 Brunner announced his establishment of a new peace prize.

73 Hold The Fort

hould ðə fɔ:t

++/A/m"
 Broadly, with emphasis

American trade union song



1. We meet to-day in free-dom's cause and raise our voi-ces
 wi: mit tu'deɪ in 'fri:dəmz kəʊz ænd reiz 'aʊə 'voɪsɪz



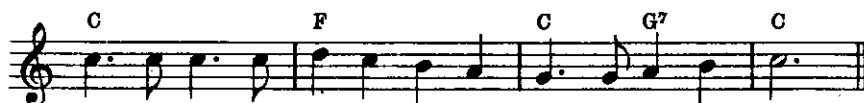
high. We'll join our hands in un-ion strong to
 hai. wi:l dʒɔɪn 'aʊə hændz in 'ju:njən strɔŋ tu



bat-tle or to die. Hold the fort for
 'bætəl ɔ: tu dai. hould ðə fɔ:t fɔ:



we are com-ing, Un-ion men be strong!
 wi: a: 'kɑmɪŋ, 'ju:njən men bi: strɔŋ!



Side by side we'll bat-tle on-ward, Vic-to-ry will come!
 said bai said wi:l 'bætəl 'ɔnwəd, 'vɪktəri wil kɑm!

2. Look, my comrades, see the Union's banners waving high,
 luk, mai 'kəmridz, si: ðə 'ju:njənz 'bænz 'weivɪŋ haɪ,
 Reinforcements now appearing, victory is nigh.
 ri:in'fə:smənts nau ə'piəriŋ, 'vɪktəri iz nai.

Chorus

3. See our numbers still increasing, hear the bugles blow!
 si: 'aʊə 'nʌmbəz stɪl ɪn'kri:sɪŋ, hiə ðə 'bju:ɡəlz bləʊ!
 By our union we shall triumph over every foe.
 baɪ 'aʊə 'ju:njən wi: ʃæl 'traɪəmf 'əʊvə 'evri fəʊ.

Chorus

4. Fierce and long the battle rages but we shall not fear!
 fiəs ənd lɒŋ ðə 'bætlə 'reɪdʒɪz bʌt wi: ʃæl nɒt 'fiə!
 Help will come whenever it's needed, cheer, my comrades, cheer!
 help wɪl kʌm wen'evə ɪts 'ni:diɪd, tʃiə, mai 'kəmridz, tʃiə!



Title: **HOLD THE FORT** keep fighting, don't give up. Now a popular expression in everyday speech - **FORT** originally a primitive military outpost built to fight the Indians in outlying areas - 2. **REINFORCEMENTS** additional troops, help - **NIGH** (old) near - 3. **FOE** enemy - 4. **WHENE'ER** (old) whenever

The tune of *Hold the fort* was taken from a gospel hymn composed during the American Civil War (1861-1865). The text, however, is believed to have been written by British transport workers a quarter of a century later.

74 Joe Hill

dʒou hɪl

Words by H. Hayes
 Music by Earl Robinson
 World famous American workers'
 song

++/A/s
 With expression



1. I dreamed I saw Joe Hill last night, A-live as you and
 ai dremt ai sɔ: dʒou hɪl lɑ:st naɪt, ə'laɪv əz ju: ənd



me. Says I, "But, Joe, you're ten years dead." "I
 mi: sez ai, "bət, dʒou, juə ten jɪəz ded." "ai



nev-er died," says he. "I nev-er died," says he.
 'neve daɪd," sez hi: "ai 'neve daɪd," sez hi:

2. "In Salt Lake City, Joe," says I,
 "ɪn sɔ:lt leɪk 'sɪti, dʒou," sez ai,
 Him standing by my bed,
 hɪm 'stændɪŋ baɪ maɪ bed,
 "They framed you on a murder charge."
 "ðeɪ freɪmd ju: ɒn ə 'mɜ:də tʃɑ:dʒ."
 Says Joe, "But I ain't dead."
 sez dʒou, "bət aɪ aɪnt ded."
 Says Joe, "But I ain't dead."

3. "The copper bosses killed you Joe,
 "ðə 'kɒpə 'bɒsɪz kɪld ju: dʒou,
 They shot you, Joe," says I.
 ðeɪ ʃɒt ju:, dʒou," sez aɪ.
 "Takes more than guns to kill a man."
 "teɪks mɔ: ðən ɡʌnz tu kɪl ə mæn."
 Says Joe, "I didn't die."
 sez dʒou, "aɪ dɪdnt daɪ."
 Says Joe, "I didn't die."

4. And standing there as big as life,
 ænd 'stændɪŋ ðeər əz bɪɡ əz laɪf,
 And smiling with his eyes,
 ænd smɑɪlɪŋ wɪð hɪz aɪz,
 Says Joe, "What they can never kill
 sez dʒou, "wɒt ðeɪ kæn 'nevə kɪl
 Went on to organize,
 went ɒn tu 'ɔ:ɡənaɪz,
 Went on to organize."

5. "From San Diego up to Maine
 "frɒm 'sæn di:'eɪɡou ʌp tu: meɪn
 In every mine and mill,
 ɪn 'evrɪ maɪn ænd mɪl,
 Where workers strike and organize
 wɛə 'wɜ:kəz straɪk ænd 'ɔ:ɡənaɪz
 It's there you'll find Joe Hill,
 ɪts ðeə ju:l faɪnd dʒou hɪl,
 It's there you'll find Joe Hill."

6. Repeat the first verse very softly and slowly.

1. *JOE HILL* American union organizer - *SAYS I* (ungramm.) I said - 2. *SALT LAKE CITY* capital of Utah - *HIM STANDING* (ungramm.) as he was standing - *TO FRAME* to falsely accuse and convict - *I AIN'T* (ungramm.) I am not, I'm not - 3. *COPPER BOSSES* owners of the copper mines - *TAKES* it takes, it requires - 5. *SAN DIEGO* California seaport on the Pacific Ocean, near Mexican border - *MAINE* state at northeast tip of USA, bordering on Canada and the Atlantic Ocean - *MINE* industrial excavation for metals, coal, salt, etc. - *MILL* factory, such as steel mill, cotton mill, etc

Joe Hill was a young Swedish worker who emigrated to the United States in 1901 at the age of 22. He became a well-known strike leader and union organizer. In 1910 he joined the Industrial Workers of the World, a militant working class organization popularly known as the I.W.W., or the Wobblies. The I.W.W. was very active organizing workers during the first 20 years of the 1900's, especially in the west of the U.S.A. Joe Hill also wrote many popular songs for the Wobblies. He paid for his organizing activities with his life. He was framed for murder and died on November 19, 1915 before a firing squad in Salt Lake City, centre of the rich Anaconda copper mining interests. In a last letter from prison he wrote the now famous workers' slogan, "Don't waste time mourning—organize."



75 John Brown's Body

dʒɒn braʊnz 'bɒdi

+ /A/s/''
March tempo

Anti-slavery song of the
American Civil War 1861-1865



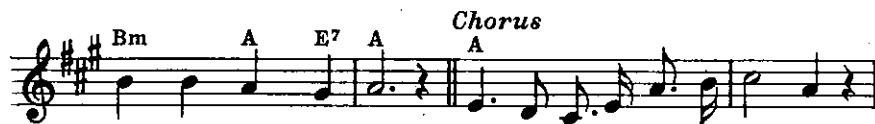
1. John Brown's bod-y lies a- mould-'ring in the grave,
dʒɒn braʊnz 'bɒdi laɪz ə- 'mouldrɪŋ ɪn ðə greɪv,



John Brown's bod - y lies a- mould-'ring in the grave.
dʒɒn braʊnz 'bɒdi laɪz ə- 'mouldrɪŋ ɪn ðə greɪv.



John Brown's bod-y lies a- mould-'ring in the grave, But his
dʒɒn braʊnz 'bɒdi laɪz ə- 'mouldrɪŋ ɪn ðə greɪv, bʌt hɪz



soul goes march-ing on. Glo-ry, glo-ry, hal-le-lu-jah,
soul goʊz 'mɑ:tʃɪŋ ɒn. 'glɔ:ri, 'glɔ:ri, 'hæll'lu:ʒə,



Glo-ry, glo-ry, hal-le-lu-jah, Glo-ry, glo-ry, hal-le-
'glɔ:ri, 'glɔ:ri, 'hæll'lu:ʒə, 'glɔ:ri, 'glɔ:ri, 'hæll-



lu - jah, But his soul goes march-ing on. 2. He
'lu:ʒə, bʌt hɪz soul goʊz 'mɑ:tʃɪŋ ɒn. 4. The

2. He captured Harper's Ferry with his nineteen men so true
hɪ: 'kæptʃəd 'hɑ:pəz 'feri wɪð hɪz 'naɪnti:n men soʊ tru:
And frightened old Virginia till she trembled through and through.
ænd 'fraɪtənd ould və'dʒɪnjə tɪl ʃi: 'trembeld θru: ænd θru:,
They hanged him for a traitor, themselves the traitor crew,
ðei hæŋd hɪm fɔ:r ə 'treɪtə, ðəm'selvz ðə 'treɪtə kru:,
But his soul goes marching on. *Chorus*

3. John Brown died that the slave might be free, (3x)
dʒɒn braʊn daɪd ðæt ðə sleɪv maɪt bi: fri:,
But his soul goes marching on. *Chorus*

4. The stars above in heaven now are looking kindly down, (3x)
ðə stɑ:z ə'bʌv ɪn 'heven naʊ a: lʊkɪŋ 'kaɪndli daʊn,
But his soul goes marching on. *Chorus*

1. *TO MOULDER* to decay, to turn into dust - 2. *TO CAPTURE* to take by force - *HARPER'S FERRY* town in Virginia (now West Virginia) where Shenandoah River flows into Potomac River - *FERRY* a place where a boat carries people across a river, lake, etc. - *VIRGINIA* large slave holding state in the South - *TRAITOR* person who betrays a friend or cause

On October 16, 1859, the United States government military arsenal at Harper's Ferry was attacked by the ardent abolitionist John Brown, a white man, and his 19 followers, including two of his own sons. They intended to obtain weapons and distribute them to the Negro slaves for an armed revolt. The project failed. John Brown's last words before he was hanged were, 'I pity the poor in bondage that have none to help them. That is why I am here ...' Although he and his followers all paid for their courageous attempt to overthrow slavery with their lives, the end result was that opposition to slavery grew stronger in the North of the United States. Songs like *John Brown's Body* helped to crystallize anti-slavery feeling. In 1861 the American Civil War broke out. After four years of bloody and bitter fighting, the North defeated the South and slavery came to an end.

76 Kevin Barry

'kevin 'bæri

+++/I/s
Slowly, with feeling

Irish resistance song of 1920



1. In Mount-joy Jail that bit-ter morn-ing, High up -
in 'mauntɔɟɔɪ dʒeɪl ðæt 'bɪtə 'mɔ:nɪŋ, haɪ ə -



on the gal-lows tree, Kev-in Bar-ry gave his
'ɒn ðə 'gæləʊz tri:, 'kevin 'bæri geɪv hɪz



young life For the cause of lib-er-ty. But a
jʌŋ laɪf fɔ: ðə kɔ:z əv 'lɪbətɪ. bʌt ə



lad of eight-teen sum-mers, Yet there's no one can de-ny As he
læd əv 'eɪtɪ:n 'sʌməz, jət ðeəz nəʊ wʌn kæn dɪ'naɪ əz hɪ:



walked to death that morn-ing, Proud-ly held his head up high.
wɔ:kt tu: deθ ðæt 'mɔ:nɪŋ, 'praʊdli held hɪz hed ʌp haɪ.

2. Shoot me like an Irish soldier,
ʃu:t mi: laɪk ən 'aɪərɪʃ 'səʊldʒə,
Do not hang me like a dog.
du: nɒt hæŋ mi: laɪk ə dɒg.

For I fought for Ireland's freedom
fɔ:r aɪ fə:t fɔ:r 'aɪələndz 'fri:dəm

On that bright September morn,
ɒn ðæt braɪt sep'tembə mɔ:n,

All around the narrow side streets
ɔ:l ə'raʊnd ðə 'nærou saɪd stri:tɪz

Where we fought them hand to hand.
weə wi: fə:t ðəm hænd tu: hænd.

Shoot me like an Irish soldier
ʃu:t mi: laɪk ən 'aɪərɪʃ 'səʊldʒə

For I fought to free Ireland.
fɔ:r aɪ fə:t tu fri: 'aɪələnd.

3. On that morning when they put him
ɒn ðæt 'mɔ:nɪŋ wen ðeɪ put hɪm
In a dark and dreary cell
ɪn ə dɑ:k ænd 'driəri sel

British soldiers tortured Barry
'brɪtɪʃ 'səʊldʒəz 'tɔ:tʃəd 'bæri

Just because he would not tell.
dʒʌst bi'kɔ:z hi: wʊd nɒt tel.

"Name your comrades, name them to us!"
"neɪm jɔ: 'kɒmɪdɪz, neɪm ðəm tu: ʌs!"

You'll be spared, we'll let you go.
ju:l bi: spɛəd, wi:l let ju: ɡəʊ.

Turn informer and we'll free you."
tɜ:n ɪn'fɔ:mə ænd wi:l fri: ju:."

Proudly Barry answered, "No!"
'praʊdli 'bæri 'ɑ:nsəd, "nəʊ!"

4. Calmly standing at attention

'kɑ:mli 'stændɪŋ æt ə'tenʃən

While he bade his last farewell

wail hi: bæd hiz lɑ:st 'fæ'wel

To his broken-hearted mother,

tu: hiz 'brʊkən-'hɑ:tid 'mʌðə,

Whose grief no one can tell,

hu:z gri:f nou wən kæn tel,

For the cause he proudly cherished

fɔ: ðə kɔ:z hi: 'praʊdli 'tʃerɪʃt

This sad parting had to be,

ðis sæd 'pɑ:tiŋ hæd tu bi:,

Then to death walked softly smiling

ðen tu: deθ wɔ:kt 'sɒftli 'smaɪlɪŋ

That old Ireland might be free.

ðæt ould 'aɪələnd maɪt bi: fri:.

1. *MOUNTJOY JAIL* prison in Dublin, capital of the Irish Republic - *GALLOW** *TREE* the wooden framework of the gallows, used for hanging - *KEVIN BARRY*, an 18 year old Irish student, hanged in Dublin, November 1, 1920, the first Irish patriot to be hanged in Ireland in 117 years. His death inspired many students to join the fight for Irish independence from Britain - 2. *THEM* the so-called Black and Tans, a specially recruited force of British stormtroopers - *FOUGHT* fight, fought, fought - 3. *TO TORTURE* to cause intense suffering - *TO TELL* here: to talk, to betray - 4. *AT ATTENTION* to stand upright - *BAD* to bid, bade, bidden he said his last goodbyes - *CHERISH* to hold dear, to love

Adapted and edited with new material by Cyril Pustan (based on the traditional song) © Jena 1971.

77 Mighty Song Of Peace

'maɪti sɔŋ əv pi:s

A song of the British peace movement

Words by John Hasted and Johnny Ambrose, based on a traditional tune

+ /E/m/''

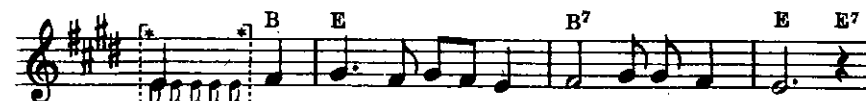
With steady beat



1. A might-y song of peace will soon be ring-ing,
ə 'maɪti sɔŋ əv pi:s wɪl su:n bi 'rɪŋɪŋ,



Soon be ring-ing, soon be ring-ing, A might-y song of
su:n bi 'rɪŋɪŋ, su:n bi 'rɪŋɪŋ, ə 'maɪti sɔŋ əv



peace will soon be ring-ing All o-ver this world.
pi:s wɪl su:n bi 'rɪŋɪŋ ə:l 'əʊvə ðɪs wɜ:ld.

Chorus



All o-ver this world, this world, All o-ver this
ə:l 'əʊvə ðɪs wɜ:ld, ðɪs wɜ:ld, ə:l 'əʊvə ðɪs



world, A might-y song of peace will
wɜ:ld, ə 'maɪti sɔŋ əv pi:s wɪl

E B7 E
 soon be ring - ing All o - ver this world.
 su:n bi 'riŋiŋ o:l 'ouve ðis we:ld.



A mighty song of peace occurs above twice in the verse and once in the chorus. In the subsequent verses and chorus, this phrase is lengthened each time as shown below:

2. A mighty song of unity and peace
ə 'maiti sɔŋ əv 'ju:niti ænd pi:s
3. A mighty song of justice, unity and peace
'dʒʌstis
4. A mighty song of freedom, justice, unity and peace
'fri:dəm
5. A mighty song of friendship, freedom, justice, unity and peace
'frendʃɪp

1. **MIGHTY** great, powerful - **PEACE** freedom from war - **TO RING** to sound, to resound, to summon - **ALL OVER** everywhere (in) - 2. **UNITY** union, oneness, state of being united - 3. **JUSTICE** fairness - 4. **FREEDOM** condition of being free - 5. **FRIENDSHIP** being friends, the feeling between friends

In this song each verse increases in length by one additional word.

78 Strangest Dream

'streɪndʒɪst dri:m

++/C/m
Calm but rhythmic

Canadian peace song
By Ed McCurdy

C
 1. Last night I had the stran-gest dream I'd
 lɑ:st naɪt ai hæd ðə 'streɪndʒɪst dri:m aɪd

F C G7
 nev - er dreamed be - fore. I dreamed the
 'neve dremt bi'fo:. ai dremt ðə

C Am Dm G7 C
 world had all a - greed To put an end to war.
 we:ld hæd o:l ə'gri:d tu put ən end tu: we:.

F C G7
 I dreamed I saw a might - y room, The room was
 ai dremt ai so: ə 'maiti ru:m, ðə ru:m wəz

C F
 full of men, And the pa - per they were
 ful əv men, ænd ðə 'peɪpe ðeɪ we:

C Am Em G7 C
 sign-ing said They'd nev - er fight a - gain.
 'saɪniŋ sed ðeɪd 'neve faɪt ə'geɪn.

2. And when the paper was all signed,
 ænd wen ðə 'peipə wəz ə:l saɪnd,
 And a million copies made,
 ænd ə 'mɪljən 'kɒpɪz meɪd,
 They all joined hands as brothers and friends,
 ðeɪ ə:l dʒɔɪnd hændz æz 'brʌðəz ænd frendz,
 And joyful songs were sung.
 ænd 'dʒɔɪfʊl sɒŋz wə: sʌŋ.
 And the people in the streets below
 ænd ðə 'pi:pəl ɪn ðə stri:ts bi'ləʊ
 Were dancing round and round,
 wə: 'dɑ:nsɪŋ raʊnd ænd raʊnd,
 And guns and swords and uniforms
 ænd ɡʌnz ænd sɔ:dz ænd 'ju:nɪfɔ:mz
 Were scattered on the ground.
 wə: 'skæɪtəd ɒn ðə ɡraʊnd.

3. And when I woke up, I made up my mind
 ænd wen aɪ wəʊk ʌp, aɪ meɪd ʌp maɪ maɪnd
 That dream of mine to fulfil,
 ðæt dri:m ɒv maɪn tu ful'fɪl,
 And so for peace I'm striving now
 ænd səʊ fɔ: pi:s aɪm 'straɪvɪŋ nəʊ
 And fighting with a will.
 ænd 'faɪtɪŋ wɪð ə wɪl.
 Yes, peace must reign all over our world,
 jes, pi:s məst reɪn ə:l 'əʊvər 'aʊə wɜ:ld,
 That great dream must come true,
 ðæt ɡreɪt dri:m məst kʌm tru:,
 Humanity shall live in peace
 hju'mænɪti ʃæl lɪv ɪn pi:s
 Beneath a sky so blue.
 bi'ni:θ ə skai səʊ blu:.



1. *STRANGEST* most unusual, most remarkable – 2. *TO SCATTER* to throw about –
 3. *TO STRIVE* to struggle – *TO REIGN* to rule

This peace song, unique in text and melody, has attained wide popularity at peace demonstrations. New verses are often added to topical songs as they go on their travels. The third verse included here is one such recent addition, added by author. Verse 3 is written by Cyril Pustan, © Jena 1971.

79 This Land Is Your Land

ðɪs lænd ɪz jə: lænd

+/A/m

With energy and sentiment

Chorus

Words and music by Woody Guthrie

1. This land is your land, — this land is my land, —
 ðɪs lænd ɪz jə: lænd, ðɪs lænd ɪz maɪ lænd,

— From Cal-i-for-nia — to the New York is-land, —
 frəm kælɪ'fɔ:njə tu: ðə 'nju:jɔ:k 'aɪlənd,

— From the red-wood for-est — to the Gulf Stream wat-ers, —
 frəm ðə 'red'wud 'fɔ:ɪst tu: ðə ɡʌlf stri:m 'wɔ:təz,

— This land was made for you and me. —
 ðɪs lænd wəz meɪd fɔ: ju: ænd mi:.

(Verses: same tune as chorus)

1. As I was walking that ribbon of highway,
 æz aɪ wəz 'wɔ:kɪŋ ðæt 'rɪbən ɒv 'haɪweɪ,
 I saw above me the endless skyway,
 aɪ sɔ: ə'bʌv mi: ðɪ 'endlɪs 'skaiweɪ,
 I saw below me that golden valley,
 aɪ sɔ: bi'ləʊ mi: ðæt 'ɡəʊldən 'væli,
 This land was made for you and me.
 ðɪs lænd wəz meɪd fɔ: ju: ænd mi:.

Chorus

2. I've roamed and rambled and followed my footsteps
 aiv rəʊnd ənd 'ræmbld ənd 'fəʊld məi 'fʊtstɛps
 To the sparkling sands of her diamond deserts,
 tu: ðə 'spɑ:kliŋ sændz əv hɜ: 'daɪəmənd 'dezəts,
 And all around me a voice was sounding,
 ənd ə:l ə'raʊnd mi: ə voɪs wəz 'saʊndɪŋ,
 This land was made for you and me.

Chorus

3. When the sun was shining, and I was strolling,
 wen ðə sʌn wəz 'ʃaɪnɪŋ, ənd aɪ wəz 'strəʊlɪŋ,
 And the wheat fields waving, and the dust clouds rolling,
 ənd ðə wi:t 'fi:ldz 'weɪvɪŋ, ənd ðə dʌst klaʊdz 'rəʊlɪŋ,
 As the fog was lifting, a voice was chanting,
 əz ðə fɒg wəz 'lɪftɪŋ, ə voɪs wəz 'tʃɑ:ntɪŋ,
 This land was made for you and me.

Chorus

Chorus: *ISLAND* Manhattan, the centre of New York City, is located on an island - *REDWOOD FOREST* unique forest in California of giant trees of genus Sequoia, 100-340 feet (33-113 m.) high and up to 3000-4000 years old - *GULF STREAM* warm ocean current along Gulf of Mexico flowing north up the east coast of the U.S.A. - 2. *TO ROAM* to wander - *TO RAMBLE* to walk with no definite route

Woody Guthrie (Woodrow Wilson Guthrie 1912-1967) left his native Oklahoma for California during the great depression of the 1930's, much as did the Okies described in John Steinbeck's "The Grapes of Wrath". At an early age he began writing songs and wrote over a thousand during his lifetime, many reflecting his own experiences in hard times. *This Land is Your Land* is one of his songs that has reached the top in both America and England. It has stirred many Americans to realize for the first time that America should rightfully belong to all the American people.

30 We Shall Not Be Moved

wi: ʃæl nɒt bi mu:vɔd

+ /A/s/

Strong and steady rhythm

American trade union song



1. The u-nion is be-hind us, We shall not be moved. The
 ðə 'ju:njən ɪz bi'hænd əs, wi: ʃæl nɒt bi mu:vɔd. ðə



u-nion is be-hind us, We shall not be moved. Just like a
 'ju:njən ɪz bi'hænd əs, wi: ʃæl nɒt bi mu:vɔd. dʒʌst laɪk ə



tree that's standing by the wa-ter, We shall not be moved.
 tri: ðæts 'stændɪŋ baɪ ðə 'wɔ:tə, wi: ʃæl nɒt bi mu:vɔd.

Chorus



We shall not, we shall not be moved. We shall not,
 wi: ʃæl nɒt, wi: ʃæl nɒt bi mu:vɔd. wi: ʃæl nɒt,



we shall not be moved. Just like a tree that's standing by the
 wi: ʃæl nɒt bi mu:vɔd. dʒʌst laɪk ə tri: ðæts 'stændɪŋ baɪ ðə



wa-ter, We shall not be moved.
 'wɔ:tə, wi: ʃæl nɒt bi: mu:vɔd.

'The union is behind us' occurs twice in the first verse. In the following verses replace the phrase 'The union is behind us' each time with the following:

2. The union is a-marching
ðə 'ju:njən iz ə-'mɑ:tʃɪŋ
3. We're fighting for our children
wiə 'faɪtɪŋ fə:r 'aʊə 'tʃɪldrən
4. Black and white together
blæk ænd waɪt tə'geðə

The words are sung clearly and with emphasis. When hundreds or thousands of voices ring out with this song at meetings and demonstrations, the meaning cannot fail to be understood.

81 Which Side Are You On?

wɪtʃ saɪd a: ju: ɒn?

+ +/A/m/”
Moderately, with emphasis

Well known American picket line song



1. Come all of you good work-ers, Good news to you I'll tell, Of
kəm ɔ:l ɒv ju: gud 'wɜ:kəz, gud nju:z tu: ju: ɔ:l tel, ɒv



how the good old un - ion Has come in here to dwell.
haʊ ðə gud ould 'ju:njən hæz kəm ɪn hɪə tu dwel.

Chorus



Which side are you on, boys? Which side are you on?
wɪtʃ saɪd a: ju: ɒn, bɔɪz? wɪtʃ saɪd a: ju: ɒn?



Which side are you on, boys? Which side are you on?
wɪtʃ saɪd a: ju: ɒn, bɔɪz? wɪtʃ saɪd a: ju: ɒn?



2. My daddy was a miner
 mai 'dædi wəz ə 'maɪnə
 And I'm a miner's son,
 ænd aɪm ə 'maɪnəz sən,
 And I'll stick with the union
 ænd aɪl stɪk wɪð ðə 'juːnjən
 Till every battle's won.
 tɪl 'evri 'bætəlz wən.

Chorus

3. They say in Harlan County
 ðei sei in 'hɑ:lən 'kaunti
 There are no neutrals there.
 ðeər a: nou 'nju:trəlz ðeə.
 You'll either be a union man
 ju:l 'aɪðə bi: ə 'juːnjən mæn
 Or a thug for J. H. Blair.
 ɔ:r ə θʌg fɔ: dʒei eɪtʃ bleə.

Chorus

4. Oh, workers can you stand it?
 ou, 'wɜ:kəz kæn ju: stænd ɪt?
 Oh, tell me how you can.
 ou, tel mi: hau ju: kæn.
 Will you be a lousy scab
 wɪl ju: bi: ə 'laʊzi skæb
 Or will you be a man?
 ɔ: wɪl ju: bi: ə mæn?

Chorus

5. Don't scab for the bosses,
 daʊnt skæb fɔ: ðə 'bɒsɪz,
 Don't listen to their lies.
 daʊnt 'lɪsən tu: ðeə laɪz.
 Us poor folks haven't got a chance
 əs puə fəʊks 'hævnt got ə tʃɑ:ns
 Unless we organize.
 ən'les wi: 'ɔ:gənaɪz.

Chorus

1. *UNION* here *TRADE UNION* association of workers - 2. *MINER* worker in a mine - *MINE* underground excavations for obtaining coal or metal - *TO STICK WITH* to be faithful to - 3. *HARLAN COUNTY* name of district in the state of Kentucky - *THUG* gangster, hired strike breaker - *J. H. BLAIR* chief law enforcement official of Harlan County at the time - 4. *TO STAND (SOMETHING)* to endure, to bear (something) - *LOUSY* infested with lice, worthless, bad - 5. *TO SCAB* to be a strike breaker, to work at a place where the workers are on strike - *US* (here ungramm.) we

Opinion differs as to whether this song was composed by Florence Reece, the 12 year old daughter of a Kentucky coal miner, or by her mother. The mother and her daughters sang the song at strike meetings during the Harlan County coal miners' strike of the early 1930's. The coal strike was one of the longest and bloodiest in United States history. The song has since become an international trade union and workers' song. The words were set to the tune of a traditional ballad. The original melody, according to Alan Lomax, was the English tune *Jack Munro*.

Section 10

Xmas and Other Special Songs



82 The Canadian Exile

ðə kə'neɪdʒən 'eksail

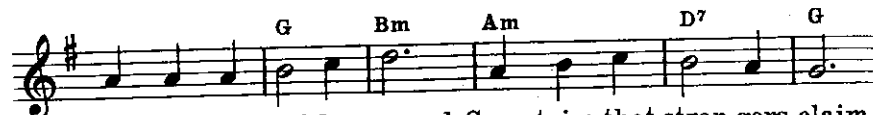
++/C/s

Fairly slowly and with feeling

A French-Canadian song



1. From his Ca-na-dian home, Ban-ished a wan-d'rer came.
 frɒm hɪz kə'neɪdʒən hoʊm, 'bæɪnɪʃt ə 'wɒndrə keɪm.



Home-sick and sad he roamed Coun-tries that stran-gers claim.
 'hoʊmsɪk ənd sæd hi: roʊmd 'kʌntrɪz ðæt 'streɪndʒəz kleɪm.



Home-sick and sad he roamed Coun-tries that stran-gers claim.
 'hoʊmsɪk ənd sæd hi: roʊmd 'kʌntrɪz ðæt 'streɪndʒəz kleɪm.

2. Wandering on one day,
 'wɒndərɪŋ ɒn wʌn deɪ,
 Down by the ocean's side,
 daʊn baɪ ði 'oʊfənz saɪd,
 This poor Canadian boy
 ðɪs puə kə'neɪdʒən bɔɪ
 Turned to the waves and cried,
 tɜ:nd tu: ðə weɪvz ənd kraɪd,
 This poor Canadian boy
 Turned to the waves and cried:



3. "If you my land should see
 "ɪf ju: maɪ lænd ʃʊd si:
 My so unhappy land,
 maɪ sɔʊ ən'hæpi lænd,
 Say to my friends from me
 seɪ tu: maɪ frendz frɒm mi:
 They in my memory stand.
 ðeɪ ɪn maɪ 'meməri stænd.
 Say to my friends from me
 They in my memory stand.

4. "If in these lands I die,
 "ɪf ɪn ði:z lændz aɪ daɪ,
 Canada, weep for me,
 'kænədə, wi:p fɔ: mi:
 As in my dying hour,
 əz ɪn maɪ 'daɪɪŋ 'aʊə,
 My eyes are turned to thee,
 maɪ aɪz ɑ: tɜ:nd tu: ði:
 As in my dying hour,
 My eyes are turned to thee."

1. *TO BE BANISHED* to be sent into exile - *HOMESICK* longing for home - 3. *TO STAND* to remain

A song about a young French Canadian far from Canada and homesick for his native land. The original is in French. In its English version, this song was made popular through the singing of Paul Robeson. This song carries with it overtones of the long struggle waged by the French speaking minority against the English speaking government.

83 Hush, Little Baby

hʌʃ, 'lɪtəl 'beɪbi

++/A-E/s
Soft and warm

An American lullaby

1. Hush, lit - tle ba - by, don't say a word,
hʌʃ, 'lɪtəl 'beɪbi, dɒnt seɪ ə wɜ:d,

Ma - ma's go - ing to buy you a mock - ing - bird.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə 'mɒkɪŋbɜ:d.

2. If that mocking-bird won't sing,
if ðæt 'mɒkɪŋ-bɜ:d wəʊnt sɪŋ,
Mama's going to buy you a pretty ring.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə 'prɪtɪ rɪŋ.
3. If that pretty ring turns brass,
if ðæt 'prɪtɪ rɪŋ tɜnz brɑ:s,
Mama's going to buy you a looking-glass.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə 'lʊkɪŋ-glɑ:s.
4. If that looking-glass gets broke,
if ðæt 'lʊkɪŋ-glɑ:s ɡets brəʊk,
Mama's going to buy you a billy-goat.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə 'bɪlɪ-ɡəʊt.
5. If that billy-goat won't pull,
if ðæt 'bɪlɪ-ɡəʊt wəʊnt pul,
Mama's going to buy you a cart and bull.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə kɑ:t ænd bul.

6. If that cart and bull turn over,
if ðæt kɑ:t ænd bul tɜ:n 'əʊvə,
Mama's going to buy you a dog named Rover.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə dɒɡ neɪmd 'rəʊvə.
7. If that dog named Rover won't bark,
if ðæt dɒɡ neɪmd 'rəʊvə wəʊnt bɑ:k,
Mama's going to buy you a horse and cart.
'mɑ:məz 'gɔɪŋ tu baɪ ju: ə hɔ:s ænd kɑ:t.
8. If that horse and cart fall down,
if ðæt hɔ:s ænd kɑ:t fɔ:l daʊn,
You'll still be the sweetest little baby in town.
ju:l stɪl bi: ðə 'swi:tɪst 'lɪtəl 'beɪbi ɪn taʊn.

1. *HUSH* be quiet (repeated to babies to get them to sleep) - *MOCKING-BIRD* American bird of the thrush family famous for its ability to mimic the song of other birds - 3. *URNS BRASS* shows itself to be made of brass, not of genuine gold. Brass is a bright yellow metal made by mixing copper and zinc - 4. *GETS BROKE* (sl.) becomes broken - *BILLY GOAT* male goat - 6. *ROVER* wanderer. Rover is a favourite name for a dog - 8. *IN TOWN* in the city

A favourite lullaby. If the baby is still not asleep when you finish the last verse, start over again. The song is of English origin, but has won far greater popularity in the U.S.A. The American pronunciation of 'mama' is given throughout the song. The English pronounce the word [mə'mɑ].

84 Jingle Bells

'dʒɪŋɡəl belz

++/A/f/”
With spirit

Traditional American song popular
at Christmas and winter festivities



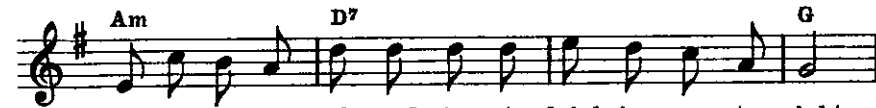
1. Dash-ing through the snow in a one-horse o-pen sleigh,
'dæʃɪŋ θru: ðə snəʊ ɪn ə 'wʌn-hɔ:s 'əʊpən sleɪ,



O'er the fields we go, Laugh-ing all the way.
'ə ɒə fi:ldz wi: ɡəʊ, 'lɑ:fiŋ ə:l ðə wei.

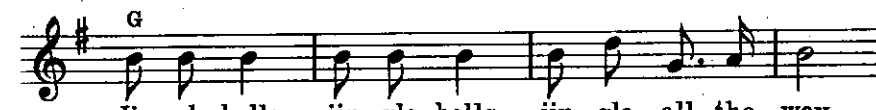


Bells on bob-tail ring, Mak-ing spir-its bright. What
belz ɒn 'bɒtəl rɪŋ, 'meɪkɪŋ 'spɪrɪts braɪt. wɒt



fun it is to ride and sing A sleigh-ing song to-night.
fun ɪt ɪz tu raɪd ənd sɪŋ ə 'sleɪŋ sɔŋ tu'nait.

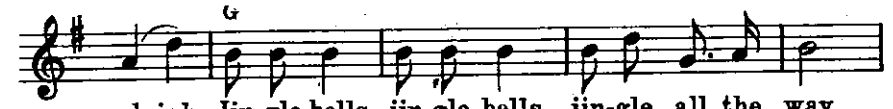
Chorus



Jin-gle bells, jin-gle bells, jin-gle all the way.
'dʒɪŋɡəl belz, 'dʒɪŋɡəl belz, 'dʒɪŋɡəl ə:l ðə wei.



Oh, what fun it is to ride in a one-horse o-pen
ou, wɒt fʌn ɪt ɪz tu raɪd ɪn ə 'wʌn-hɔ:s 'əʊpən



sleigh. Jin-gle bells, jin-gle bells, jin-gle all the way.
sleɪ. 'dʒɪŋɡəl belz, 'dʒɪŋɡəl belz, 'dʒɪŋɡəl ə:l ðə wei.



Oh, what fun it is to ride in a one-horse o-pen sleigh. 2. A
ou, wɒt fʌn ɪt ɪz tu raɪd ɪn ə 'wʌn-hɔ:s 'əʊpən sleɪ.

2. A day or two ago
ə dei ɔ: tu: ə'ɡəʊ
I thought I'd take a ride,
aɪ θɔ:t aɪd teɪk ə raɪd,
And soon Miss Fannie Bright
ænd su:n mis 'fæni braɪt
Was seated by my side.
wɒz 'si:tɪd baɪ maɪ saɪd.
The horse was lean and lank,
ðə hɔ:s wɒz li:n ənd læŋk,
Misfortune seemed his lot,
mɪs'fɔ:tʃən si:md hɪz lɒt,
He got into a drifted bank,
hi: ɡɒt 'ɪntu ə 'drɪftɪd bæŋk,
And we, we got upset.
ænd wi:, wi: ɡɒt əp'set.

Chorus

3. Now the ground is white,
 nau ðə graund iz wait,
 Go it while you're young.
 gou it wail juə jʌŋ.
 Take the girls tonight,
 teik ðə ɡɜ:lz tu'nait,
 And sing this sleighing song,
 ænd siŋ ðis 'sleiŋ sɔŋ.
 Just get a bobtailed bay,
 dʒʌst get ə 'bɒtəild bei,
 Two forty for his speed,
 tu: 'fɔ:ti fɔ: hiz spi:d,
 Then hitch him to an open sleigh,
 ðen hitʃ him tu: ən 'oupən slei,
 And crack, you'll take the lead.
 ænd kræk, ju:l teik ðə li:d.

Chorus

Title: *TO JINGLE* to make clinking or tinkling sounds, said of bells, keys, coins, etc. - 1. *ONE-HORSE OPEN SLEIGH* old fashioned large sled pulled by one horse - *BOBTAIL* horse with tail trimmed short - 2. *TO BE SEATED* to be sitting - *LEAN AND LANK* bony, skinny - *LOT* fate - *DRIFTED BANK* deep pile of wind-blown snow - *UPSET* turned over - 3. *GO IT* (old sl.) go ahead - *TO TAKE* here: to take the girls sleighing - *BAY* horse of bay (tan) colour - *TO HITCH* to fasten, to harness - *TO TAKE THE LEAD* to get ahead (in a race)

The average American city dweller seldom sees a horse. He has probably never seen a one-horse open sleigh or any sleigh at all. But the song *Jingle Bells* is as popular as ever. When sung at winter festivities, glasses and plates are tapped with knives or forks in time to the rhythm.

85 Twelve Days Of Christmas

twelv deiz ov 'krisməs

++/E/f
 Lusty



(1.) The first day of Christ-mas my true love sent to
 ðə fɜ:st dei ov 'krisməs mai tru: lav sent tu:



me A par-te-ridge in a pear tree.
 mi: ə 'pɑ:təridʒ in ə pɛə tri:.



(2.) The sec-ond day of Christ-mas my true love sent to me
 ðə 'sekənd dei ov 'krisməs mai tru: lav sent tu: mi:



Two tur-tle doves and a par-te-ridge in a pear tree.
 tu: 'tɜ:tl dəvz ænd ə 'pɑ:təridʒ in ə pɛə tri:.



3. The third day of Christ-mas my
 ðə θɜ:d dei ov 'krisməs mai



true love sent to me 3. Three French hens,
 tru: lav sent tu: mi: θri: frentʃ henz,



Two tur-tle doves and a par-te-ridge in a pear tree.
tu: 'tɜ:təl dʌvs ənd ə 'pɑ:tərɪdʒ ɪn ə pɛə tri:.

In this song 12 Christmas presents are given. Each day a new present is added to those already given on all the previous days. In each verse the singer names the new present and repeats in reverse order the list of all the presents, the lover has sent on the previous days. The list always begins with the last present sent and ends with the first present sent.

4. The fourth day of Christmas my true love sent to me
fo:θ
Four colly birds, three ...
fə: 'kɒli bɜ:dz
5. The fifth day of Christmas my true love sent to me
fɪθ
Five gold rings, four ...
faɪv ɡəʊld rɪŋz
6. The sixth day of Christmas my true love sent to me
sɪksθ
Six geese a-laying, five ...
sɪks ɡi:s ə-'leɪɪŋ
7. The seventh day of Christmas my true love sent to me
'sevənθ
Seven swans a-swimming, six ...
'sevən swɒnz ə-'swɪmɪŋ
8. The eighth day of Christmas my true love sent to me
eɪθ
Eight maids a-milking, seven ...
eɪt meɪdz ə-'mɪlkiŋ
9. The ninth day of Christmas my true love sent to me
naɪnθ
Nine drummers drumming, eight ...
naɪn 'drʌməz 'drʌmɪŋ
10. The tenth day of Christmas my true love sent to me
tenθ
Ten pipers piping, nine ...
ten 'paɪpəz 'paɪpɪŋ

11. The eleventh day of Christmas my true love sent to me
ɪlevənθ

Eleven ladies dancing, ten ...
ɪ'levən 'leɪdɪz 'dɑ:nsɪŋ

12. The twelfth day of Christmas my true love sent to me
twelfθ

Twelve lords a-leaping,
twelv lɔ:dz ə-'li:piŋ,
Eleven ladies dancing,
Ten pipers piping,
Nine drummers drumming,
Eight maids a-milking,
Seven swans a-swimming,
Six geese a-laying,
Five gold rings,
Four colly birds,
Three French hens,
Two turtle doves.

And a par-te-ridge in a pear tree.

1. *PARTERIDGE* incorrect spelling for *PARTRIDGE* kind of game bird - *TURTLE DOVE* kind of pigeon noted for cooing and affectionate behaviour - 3. *FRENCH HEN* possibly red-legged French partridge - 4. *COLLY* (dialect) black - 6. *A-LAYING* laying eggs - 10. *PIPER* bagpipe player - 12. *A-LEAPING* jumping

This song is traditionally sung during the month of December. It is one of the most popular songs for the festive season.

Once you know the melody and the introductory phrase 'The ... day of Christmas my true love sent to me ...' you can use Verse No. 12 as a convenient memory jog arrangement for singing the whole song through from beginning to end. Also keep in mind that in this cumulative song the tempo increases from verse to verse. The last verse is sung at top speed.

The Christmas season formerly was much longer, like the great pagan festival of the winter solstice on which it was originally based and which the church took over and transformed. The twelve days of Christmas are now familiar to us only in the title of this song. Twelfth Day, January 6, marked the close of the Christmas festivities. Twelfth Night has come down to us in the title of Shakespeare's comedy "Twelfth Night, Or What You Will", so called because it was performed for the Twelfth Night celebration at the court of Queen Elizabeth on the evening of January 5, 1601.

Christmas gifts are no longer as lavish, either, as in the song *Twelve Days of Christmas*. The modern custom in Britain is to give presents to those who live at a distance from one's own locality before Christmas, to family members living at home on Christmas Day, and to people living in the area on Boxing Day, December 26th. On Boxing Day, Christmas boxes are given especially to the postman, milkman who delivers milk to the house, and to others rendering services throughout the year.

Formerly a Christmas box was a box or package containing a Christmas present. Today, it is customary to say to the milkman or postman, "Here is your Christmas box," and to hand him a present of money instead of a box.

In the United States, however, the Christmas season ends abruptly with Christmas Day, and gift giving is over on that day. In both countries, children hang up their stockings on Christmas Eve. Santa Claus, with long white whiskers and wearing a red suit and stocking cap, flies through the air driven by a team of reindeer on Christmas Eve. He comes down the chimney with his pack on his back and leaves the children their presents. Smaller gifts go into the stockings, larger ones under the Christmas tree. They are found by the children early on Christmas Day in the morning.

In the USA both Christmas Day and New Year's Day are public holidays. In Scotland both days are holidays but New Year's Day is the major day of celebration. In England, however, New Year's Day is an ordinary working day. In recent years, English workers have been demonstrating their resentment over having to work on this internationally celebrated holiday by large scale absenteeism from work on New Year's Day.

Section 11

Rounds



86 Are You Sleeping, Brother John?

ɑ: ju: 'sli:piŋ, 'brʌðə dʒɒn?

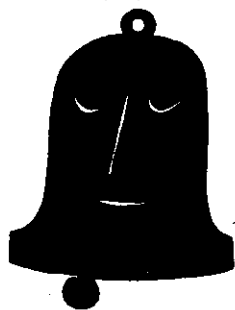
+/E/s
With a swing

Popular English four part round
of French origin

1. Are you sleep-ing, are you sleep-ing, bro-ther John,
ɑ: ju: 'sli:piŋ, ɑ: ju: 'sli:piŋ, 'brʌðə dʒɒn,

bro - ther John? Morn-ing bells are ring - ing,
'brʌðə dʒɒn? 'mɔ:nɪŋ belz ɑ: 'riŋɪŋ,

morn-ing bells are ring-ing. Ding, dong, bell! Ding, dong, bell!
'mɔ:nɪŋ belz ɑ: riŋɪŋ. dɪŋ, dɒŋ, bel! dɪŋ, dɒŋ, bel!



Here is a round sung by holiday campers in Britain:

87 Come To Dinner

kʌm tu: 'di:nə

(Tune: *Are You Sleeping, Brother John?*)

+/E/s

Come to dinner, come to dinner, there's the bell, there's the bell.
kʌm tu: 'di:nə, kʌm tu: 'di:nə, ðeəz ðə bel, ðeəz ðə bel.
Bacon and potatoes, bacon and potatoes,
'beɪkən ænd pə'teitouz, 'beɪkən ænd pə'teitouz,
Ding, dong, dell! Ding, dong, dell!
dɪŋ, dɒŋ, del! dɪŋ, dɒŋ, del!

BACON thin slices of moderately fat pork fried until just crisp and beginning to curl. In the U. S., bacon and eggs are favoured for breakfast. The eggs are fried briefly in the sizzling bacon fat and are served 'sunny side up', that is with the yolks facing upwards and unbroken.

Here is a trade union recruiting round from Britain:

90 Heigh Ho, Nobody Home

'hei 'hou, 'noubedi houm

+/E/s
Defiantly

Old English three part round

1 Em Bm Em Bm 2 Em

Heigh ho, no - bod - y home, Meat nor
'hei 'hou, 'noubedi houm, mit: nɔ:

Bm Em Bm 3 Em

drink nor mon - ey have I none, Yet shall
drink nɔ: 'mani hæv ai nan, jet sæl

Bm Em Bm

I be mer - - ry.
ai bi: 'meri.

MEAT here: food - DRINK here: anything to drink - YET nevertheless

This satirical fragment in the spirit of the 20th century blues is thought to date from the late Middle Ages in Britain. The demand for wool had made sheep raising so much more profitable than the old system of farming, using serf labour, that the nobility tore down peasant huts and forcibly drove thousands of peasants from the land they had lived on for centuries past. The land was then enclosed by the nobility and used for sheep raising. The now homeless and penniless peasants thronged to the cities or wandered through the countryside, begging and looking for work. For such vagrancy, severe penalties were dealt out, up to and including mutilation or hanging.

91 Kookaburra

'kukəbəɹə

+/Au/s
Gaily

A four part round from Australia

1 F Bb F

Koo - ka - bur - ra sits on the old gum tree. —
'kukəbəɹə sits ɔn ði ould gam tri:.

2 F Bb F

Mer - ry, mer - ry king of the bush is he. —
'meri, 'meri kiŋ ɔv ðe buʃ iz hi:.

3 F Bb F

Laugh! Koo - ka - bur - ra, laugh! Koo - ka - bur - ra,
la:f! 'kukəbəɹə, la:f! 'kukəbəɹə,

4 F Bb F

Gay your life must be. Wah, wah, wah.
gei jɔ: laif mast bi: wa:, wa:, wa:.

KOOKABURRA Australian bird whose call sounds like loud laughter - GUM TREE eucalyptus ['ju:kə'liptəs] tree in Australia - BUSH rough uncultivated area, wild country.



92 Oh, How Lovely Is The Evening

ou, hau 'lʌvli iz ði: i:vniŋ

+/E/s
Flowing

Old English three part round

1 F B♭ F B♭ F

Oh, how love-ly is the eve-ning, is the eve-ning,
ou, hau 'lʌvli iz ði: i:vniŋ, iz ði: i:vniŋ,

2 F B♭ F B♭ F

When the bells are sweet-ly ring-ing, sweet-ly ring-ing,
wen ðə belz ɔ: 'swi:tli 'riŋŋ, 'swi:tli 'riŋŋ,

3 F B♭ F B♭ F

Ding, dong, ding, dong, ding, dong.
diŋ, dɔŋ, diŋ, dɔŋ, diŋ, dɔŋ.

93 Sweetly Sings The Donkey

'swi:tli siŋz ðə 'dɔŋki

+/A/m
With cheerful emphasis

English three part round

1 G D G

Sweet-ly sings the don-key at the break of day.
'swi:tli siŋz ðə 'dɔŋki æt ðə breik ɔv dei.

2 D G

If he won't sing loud-er, he will get no hay.— Hee-
if hi: wount siŋ 'laude, hi: wil get nou hei. 'hi:-

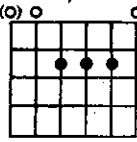
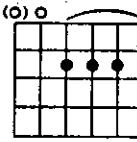
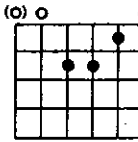

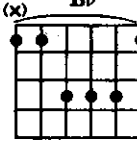
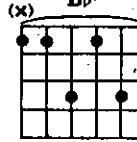
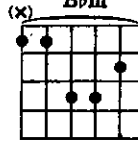

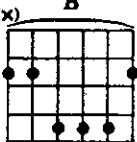
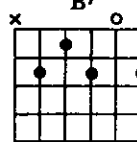
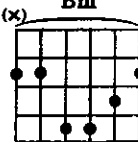

3

haw, Hee-haw, Hee-haw, Hee-haw, Hee-haw.
'hɔ:, 'hi:'hɔ:, 'hi:'hɔ:, 'hi:'hɔ:, 'hi:'hɔ:.

BREAK OF DAY dawn, sunrise

Key To Guitar Chords (As Indicated On The Songs In This Book)

The small o above a string indicates that the string is an open string and is sounded with the fingered strings. The small x above a string indicates that the string should not be sounded. The curved line above the strings indicates that a Barré should be formed with the index finger.

<p>A</p> 	<p>A⁷</p> 	<p>Am*</p> 
		
<p>B^b</p> 	<p>B^{b7}</p> 	<p>B^bm</p> 
		
<p>B</p> 	<p>B⁷</p> 	<p>Bm</p> 
		

*) Minor 7th chord and diminished 7th chord see 4

C **C7** **Cm**

(x) 0 0 0 3 (4) (7) (3)

(x) 0 0 3 (x) (7) (3)

(x) 0 1 (7) (1)

C# **C#7** **C#m**

(x) 0 0 0 2 (4) (7) (1)

(x) 0 0 2 (x) (7) (1)

(x) 0 1 (7) (1)

D **D7** **Dm**

x 0 0 2 (3) 3 (4) 1 (2) 0 0

x 0 0 2 (3) 3 (4) 1 (2) 0 0

x 0 0 1 (2) 2 (3) 0 0

E **E7** **Em ***

0 0 2 (3) 1 (4) 3 (4) 0 0

0 0 2 1 3 0 0

0 0 2 1 3 0 0

F **F7** **Fm**

1 1 2 3 4 1

1 1 2 3 4 1

1 1 2 3 4 1

F# **F#7** **F#m ***

1 1 2 3 4 1

1 1 2 3 4 1

1 1 2 3 4 1

G **G7** **Gm ***

0 0 0 3 (2) 2 (1) 3 (2)

0 0 0 2 3 0 0

0 0 0 2 3 0 0

G# **G#7** **G#m**

1 1 2 3 4 1

1 1 2 3 4 1

1 1 2 3 4 1

*) Minor 7th chord and diminished 7th chord see 4

*) Minor 7th chord and diminished 7th chord see 4

Am⁷

Em⁷

F#m⁷

Gm⁷

F#dim
A-dim
C-dim

G-dim
C#dim
E-dim

G#dim
E-dim
D-dim

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		●			+++	I	s					
	Δ			●	+	Au						
		●			+++	I	f			"		
		●			++	E	m					
					++	E	f					
					++	Sc	s					x
●					++	E	m			"		x
	Δ				+	I	f			"		
					+	A	s					x
					+	A	s					x
					+	A	s					
					+	E	m			"		
		●			+	E	m			"		
		●			+	E	m			"		
		●			+	E	m			"		
					++	A	s					x
					+	A	s					x
					+	A	s					
					+	A	s					
					+	A	s					
					++	A	s					x
					+	A	s					
					+	A	s					
					+	A	s					
					++	A	s					x
					+	A	s					
					+	A	s					
					+	A	s					
					++	A	s					x
					+	A	s					
					+	A	s					
					+	A	s					
					++	A	s					x
					+	A	s					
					+	A	s					
					+	A	s					
					++	A	s					x
					+	A	s					
					+	A	s					
					+	A	s					
					++	A	s					x

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