

Twenty-two American Folk Tunes

*Arranged for Piano
Elementary Grades*

Ruth Crawford Seeger

*7 West Kirke Street
Chevy Chase, D.C.
Maryland*

FOREWORD

In writing these pieces, there were two objectives:

- (a) to acquaint the piano student with at least a small part of the traditional (i.e., "folk") music of his own country, and to give this to him in a form which can be used at the same time for piano practice
- (b) to present this music in an idiom savoring as much as possible of the contemporary, preferring a bareness rather than a richness of style, and accustoming the student's ear to a freer use of the fifth, fourth, seventh, and second intervals so abundantly used in most contemporary music. (Curiously enough, there is part-singing widespread throughout the southeastern states, and has been for the past hundred years, which reveals in these characteristics of "modern" music.)

The melodies around which these pieces have been built are traditional American melodies. There are thousands more, just as good and just as alive. It is the belief of this composer that, just as the child becomes acquainted with his own home environment before experiencing the more varied contacts of school and community, so should the music student be given the rich musical heritage of his own country as a basis upon which to build his experience of the folk and art music of other countries.

It is to be stressed that these little pieces have been written chiefly as piano pieces. The singing of them is, of course, highly important; it can be left to the instructor, whether each piece is learned first as a song. To this end, as well as to add flavor, a few verses of each song have been included, and the pieces so constructed that they can be used as accompaniments on occasion. But they have been designed to serve as well for piano practice.

1938
Washington
DC

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I would suggest including only
three or four of the many
verses of each song.

These melodies have been taken from
the following collections (and nothing
but the melody has been used, the arrange-
ments being entirely my own) :

American
Lomax, *Ballads, Boon and Folksongs*

Sandburg, Songbag

Sharpe, English Folk Songs from the Southern Appalachians

Lunsford, Thirty One Songs

I believe very strongly that, just as the child becomes acquainted with his own home environment before experiencing the more varied ~~ambiances~~ of school and community, so should he become acquainted with the folk music music of his own country as a firm basis upon which to build his experience of the folk and art music of other countries. There are thousands of traditional American melodies, - fine, strong, simple, - a rich musical heritage. And I have often remarked how children who sing ~~lacadastically~~ or not at all music which is given them to sing in school rooms and which is foreign to them, will become lively and enthusiastic participants as soon as the American folk song, familiar in spirit and subject, is introduced.

Title	Source	Page
Little Turtle Dove	Lunsford	14
The Old Gray Mare	Sharpe	
The Babes in the Wood	" I	309
Charlie's Sweet	" II	376
Mammy Loves	" II	341
Lord Thomas		
London's Bridge	Dusenbury	
Gray Goose	Lomax	242
Boll Weevil	Sandburg	8
The Higher Up the Cherry Tree	Sharpe II	
What'll We do with the Baby	Sharpe	336
I Ride an 'Old Paint	Sandburg	12
The Three Ravens	Sharpe I	63
Ground Hog	" II	340
XXXX Sweet Betsy	Lomax	424
Frog Went a-Courtin'	Lomax	310
Cindy	Lunsford	42
Darby's Ram	"	8
Rosemary and Thyme	Sharpe	
Come All you Fair and Tender Ladies	"	
I Dreamed Last Night	Sandburg	149

Billy Boy

Title	Source	Page
Peer Little Furlie Dove	Lonsford	14
The Old Gray Mare	Sharpe	
The Babes in the Wood	Sharpe I	309
Charlie's Sweet	Sharpe II	376
Mummy Loves	Sharpe II	341
Lord Thomas	Garwick	
London's Bridge	Dasenbury	
Gray Geese	Lomax	243
Bell Weevil	Sandburg	8
The Nigger Up the Cherry Tree	Sharpe II	
What'll We Do With the Baby?	Sharpe	326
I Ride an old Paint	Sandburg	12
The Three Ravens	Sharpe I	68
Ground Hog	Sharpe II	240
Sweet Betsey	Lomax	424
Frog Went a-Courtin'	Lomax	310
Cindy	Lonsford	42
Darby's Hen	Lonsford	8
Rosemary and Thyme	Sharpe	
Come All you Fair and Tender Ladies	Sharpe	
I Dreamed Last Night	Sandburg	140
Billy Boy		

London's Bridge

Not fast

mf London's Bridge is a-burnin' down, $\text{\textcircled{O}}$ girls re member me London's

Bridge is a-burnin down for the prettiest girl I know. know.

LONDON'S BRIDGE

London's bridge is a-burning down,
O girls remember me.
London's bridge is a-burning down
For the prettiest girl I know.

Choose the one as we march around,
O girls remember me.
Choose the one as we march around,
Of the prettiest girl I know.

Take her by the right hand,
O girls remember me,
Take her by the right hand
For the prettiest girl I know.

And tell her how you love her,
I girls remember me
And tell her how you love her,
For the prettiest girl I know.

Hug her neat and kiss her sweet,
O girls remember me
Hug her neat and kiss her sweet
For the prettiest girl I know.

Charlie's Sweet

Tolly

mf Char- lie's neat and Char- lie's sweet Char- lie he's a dan- dy,

This system contains the first four measures of the piece. The melody is written in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are written below the notes. The first measure is marked *mf*. The piece ends with a fermata over the final note of the fourth measure.

Char- lie he's a nice young man, Dad feeds the girls on can- dy.

Coda

This system contains the next four measures of the piece. The melody continues in the same key and time signature. The lyrics are written below the notes. The piece concludes with a *Coda* symbol at the end of the fourth measure.

The Three Ravens

Not too fast

mf Three old crows sat on a tree
Just as black as crows could be

3 5 5 4 5 4 3

5(4) 5(2/3) 5

mp Poor old crow, poor old crow,
Just as black as crow could be. The

6 5 4 3

mf old he-crow says to his mate
f firm "What shall we do for meat to eat?"

5 4 3 2 1

5(4) 3(2) 5

mp Poor old crow, poor old crow,
Just as black as crow could be.

3 5 5 4 5 4 3

5(4) 5(2/3) 5

I Ride an old Paint

With Vigor

mf I ride an old Paint, I lead an old Dan, I'm goin' to Mon tan' Just to

throw the Hooli-an, They feed in the coulees, They wa-ter in the draw, their

*Sra-
bassa* *Sra-
bassa*

mp tails are all matted, their backs are all raw. Ride a- round, little dogies, Ride a-

*Sra-
bassa* *mp*

round them *slow,* For the fie-ry and snuffy are rar-in to go.

Simply

The Higher up the Cherry Tree

xx

mpo
The higher up the cher-ry tree, the ri-per grows the berry; the sooner a young man

5 2 5 2 4 2 3 2 1 2 1 4 3

courts a girl, the sooner he will mar-ry.

1 3 5 2 5 4 5 2 4 2 3

3 2 1 3 2 1 4 1

3 2 3 5 4 5 4 2 3 5 3 1 4 5 1

I went over to my love's house, but I'm going ^{back} no more, for my foot slipped, ^{and} I went down ^{and} my head ^{went} under the floor.

4 3 2 3 5 4 5 3 4 5 4 5 2 5

The Gray Goose

Firmly

First system of musical notation. It consists of a treble and bass staff. The treble staff contains the melody with lyrics: "Well, last Mon- day morning, Lowd, Lowd, Lowd, Well, last". The bass staff contains the accompaniment. Above the treble staff are fingerings: 5, 1, 1, 2, 3, 5. Below the bass staff are fingerings: 3, 4, 5, 3, 4, 5.

Second system of musical notation. It consists of a treble and bass staff. The treble staff contains the melody with lyrics: "Mon- day morning, Lowd, Lowd, Lowd,". The bass staff contains the accompaniment. Above the treble staff are fingerings: 3, 4, 2, 1, 3, 4. Below the bass staff are fingerings: 3, 4, 5, 5, 5.

THE GRAY GOOSE

Well, last Monday morning,
Lawd, Lawd, Lawd,
Well, last Monday morning,
Lawd, Lawd, Lawd,

My daddy went a-hunting,
Lawd, Lawd, Lawd,
My daddy went a-hunting,
Lawd, Lawd, Lawd,

Hunting for the gray goose, etc.

And he went to the big wood, etc.,

And he took along his rulu, etc.,

And the hound dog he went too,

Hound dog begin to whining,

Along come a gray geese,

Well, up to his shoulder,

And ram back the hammer,

And pull on the trigger,

And the gun went boe-lee

Down he come a-falling,

He was six weeks falling,

And he put him on the wagon,

And he take him to the white house.

O, your wife and my wife,

They'll give a feather picking;

He was six weeks picking,

And they pu him a a-cooking;

He was six weeks ceeking,

And they put him on the table

And the fork wouldn't stick him.

Well, they threw him in the hog-pen,

And the hogs couldn't eat him,

Well, he broke the old saw's jawbone,

So they took him to the sawmill,

And he broke the saw's teeth out,

And the last time I seed her

She was flying 'cross the ocean,

Had a long strip of gealings

And they all went "Quenk, quenk,"

Lawd, Lawd, Lawd,

And they all went "Quenk, quenk,"

Lawd, Lawd, Lawd.

Darby's Ram

Javnty

mf

(1 - - - 2 4
2 1 2 1 2 4 3 2 3)

As I went out to Darby All on a summer's

(2 4 - - 5 4 2 1 3 - 2 - 1) (4 -)
2 4 3 4 5 4 2 1 3 4 3 4 3 2 1

mp

day I met the biggest ram, sir, that e- ver fed on hay. And he

Chorus
mp

(1 -) (3 -) (5 -)
2 3 2 3 5 4-5

ram bled, And he ram- bled, And he ram- bled Till these

butchers cut him down. down.

DARBY'S RAM

As I went out to Darby
All on a summer's day,
I met the biggest ram, sir, that ever fed on hay.
That ever fed on hay.

Chorus:

And he rambled
And he rambled
And he rambled,
Till those butchers cut him down.

He had four feet to walk on,
He had four feet to stand,
And every one of his four feet,
They covered an acre of land.

This ram he had two horns sir,
They reached up to the moon,
A man went up in January,
And he didn't come back till June.

The wool that was on his back, sir,
It reached up to the sky,
The eagles built their nests there,
For I heard the little ones cry.

Cindy

Lightly

mp

Handwritten musical notation for the first system of the song 'Cindy'. It features a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "You wish I was an apple, Cindy, she hanging on a tree south and every time my she's so sweet the". Above the staff, there are fingerings: 2, 3, 4. Below the staff, there are fingerings: 3, 3, 1, 3, 1, 1, 3. There are also some handwritten notes like 'p' and 'a'.

Chorus

mf

Handwritten musical notation for the chorus of 'Cindy'. It features a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Cin-dy passed, she'd take a bite of me. hon-ey bees, swarm a-round her mouth. Get a-long home". Above the staff, there are fingerings: 4. Below the staff, there are fingerings: 3, 1, 1, 3, 2, 1, 3, 3, 5. There are also some handwritten notes like 'p' and 'a'.

Handwritten musical notation for the second system of 'Cindy'. It features a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "Cin-dy, Cindy, Get a-long home, Cin-dy, Cindy, Get a-long home, Cindy, Cindy". Above the staff, there are fingerings: 2, 4, 2. Below the staff, there are fingerings: 7, 3, 5, 4, 4, 3, 5, 4.

Handwritten musical notation for the third system of 'Cindy'. It features a treble and bass clef with a 2/4 time signature. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "I'll marry you some time! time!". Above the staff, there are fingerings: 3, 2, 1, 4, 1, 2. Below the staff, there are fingerings: 3, 5, 4, 4, 3, 5, 4.

CINDY

You ought to see my Cindy; she lives away down south,
She's so sweet the honey bees swarm around her mouth.

Chorus:

Get along home, Cindy, Cindy, get along home, Cindy, Cindy,
Get along home, Cindy, Cindy, I'll marry you sometime.

I wish I was an apple, a-hanging on a tree,
And every time my Cindy passed, she'd take a bite of me.

I went down to Cindy's house, did not go to stay,
But when I saw that pretty little girl I just couldn't go away.

She took me to the parlor, she cooled me with her fan,
She told me I's the prettiest thing in the shape of mortal man.

She told me that she loved me, she called me sugar plum,
She throwed her arms around me, I thought my time had come.

I wish I had a needle, as fine as I could sew,
I'd sew the girls to me coat tail and down the road I'd go

Cindy in the summer time, Cindy in the fall,
If it can't be Cindy all the time, it won't be Cindy at all.

Sweet Betsy from Pike

With humor

mp 3 2 3 3 2 1

O don't you re- member sweet Betsy from Pike, who crossed the wide

mp 1 1 1 2 *cresc.* 3 *poco a poco*

5 4 5 3 2 2 5 4 5

prai-ries with her lo- ver Ike, With two yate of cat- tle and

2 1 1 *f* 2 1

3 2 1 3 2 3 3 3

one spot- ted hog A tall shanghai roos- ter and an old yal- ler

1 2 *decrease* 3 *p*

1 2

dog

f 2 3

SWEET BETSY FROM PIKE

O don't you remember sweet Betsy from Pike
Who crossed the wide prairies with her lover Ike,
With two yoke of cattle and one spotted hog
A tall shanghai rooster and an old yaller dog?

The shanghai ran off and the cattle all died;
The last piece of bacon that morning was fried.
Poor Ike got discouraged and Betsy got mad,
And the dog wagged his tail and looked wonderful sad.

The alkali desert was burning and bare,
and Isaac's soul shrank from the death that was there;
"Dear old Pike County, I'll go back to you"
Said Betsy "You'll go by yo'self if you do"

They soon reached the desert where Betsy gave out,
And down in the sand she lay rolling about;
When Ike in great terror looked on in surprise,
Saying, "Betsy, get up, you'll get sand in your eyes".

Sweet Betsy got up in a great deal of pain,
and declared she'd go back to Pike County again;
Then Ike heaved a sigh and they fondly embraced
and she traveled along with his arm round her waist.

They swam the wide rivers and crossed the tall peaks
and camped on the prairies for weeks upon weeks,
Starvation and cholera and hard work and slaughter,
They reached California spite of hell and high water.

One morning they climbed up a very high hill,
and with wonder looked down on old Placerville;
Ike shouted and said, as he cast his eyes down,
"Sweet Betsy, my darling, we've got to Hongtown".

Long Ike and sweet Betsy attended a dance,
Where Ike wore a pair of his Pike County pants,
Sweet Betsy was covered with ribbons and rings,
Quoto Ike "You're an angel, but where are your wings?"

With Spirit

Ground Hog

mf Shoulder up ^{your} gun and call your dog, Shoulder up ^{your} gun and call your dog, A-way to the woods to

5 4 3 5 5 4 3 5 5 4 (2/5)

catch a ground hog, Ground hog

2 (3/5) 3 5 4 3 2 1 3 4 3 2 1 3

2 3 2 4 2 1 1 3 2 1 1 2

Two in the cleft and one in the log, Two in the cleft and one in the log, Sealed his nose, thought

5 4 3 5 5 4 3 5 5 4 (2/5)

knew it was a hog, Ground hog.

1 (3/5) 3 5

Shoulder up your gun and call your dog,
Shoulder up your gun and call your dog,
Away to the woods to catch a ground hog,
Ground hog.

Two in the cleft and one in the leg,
Two in the cleft and one in the leg,
See'd his nose, thought I knew it was a hog,
Ground hog.

Children all around, they screamed and cried, etc.
Children all around, they screamed and cried,
They love a ground hog stewed and fried
Ground hog.

Yonder comes Sally with a snigger and a grin,
Yonder comes Sally with a snigger and a grin,
Ground hog grease all over her chin,
Ground hog.