SCVFA Slow-Jam Tunes as of September 2016

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2	**Angeline the Baker aka Angelina Baker** (D)	9/15-
3	**Arkansas Traveler** (D)	4/15-
4	**Cripple Creek** (A)	4/15-1/16
5	**Girl I Left Behind Me, The** (G)	1/15-
6	**Hot Corn, Cold Corn** (G)	7/15-7/16
8	**Irish Washerwoman** (G)	3/15-7/15
9	**Jaybird** (D)	11/15-
10	**June Apple** (A)	8/16-
11	**Kesh Jig, The** (G)	2/15-7/15
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13	**Long Journey Home** (Two Dollar Bill) (G)	8/15-3/16
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16	**Mountain Dew** (G)	5/15-3/16
18	**Old Joe Clark** (A Mixolydian, or mixed)	12/14-1/16
19	**Over the Waterfall** (A)	11/15-
20	**Red Wing** (G) (instrumental and singing ver.)	4/16-
22	**Red-Haired Boy** (A Mix.) (as hornpipe and reel)	8/15-
23	**Saint Anne's Reel** (D)	8/16-
24	**Soldier's Joy** (D) (2 versions)	12/14-
25	**Squirrel Hunters** (A Mixolydian & A Dorian)	4/16-
26	**Swallowtail Jig** (Edor)	8/16-
27	**Whiskey Before Breakfast** (D)	8/16-
28	**Wildwood Flower** (C)	1/15-
30	**Will the Circle Be Unbroken** (A)	5/15-3/16
31	**Worried Man Blues** (G)	2/15-3/16

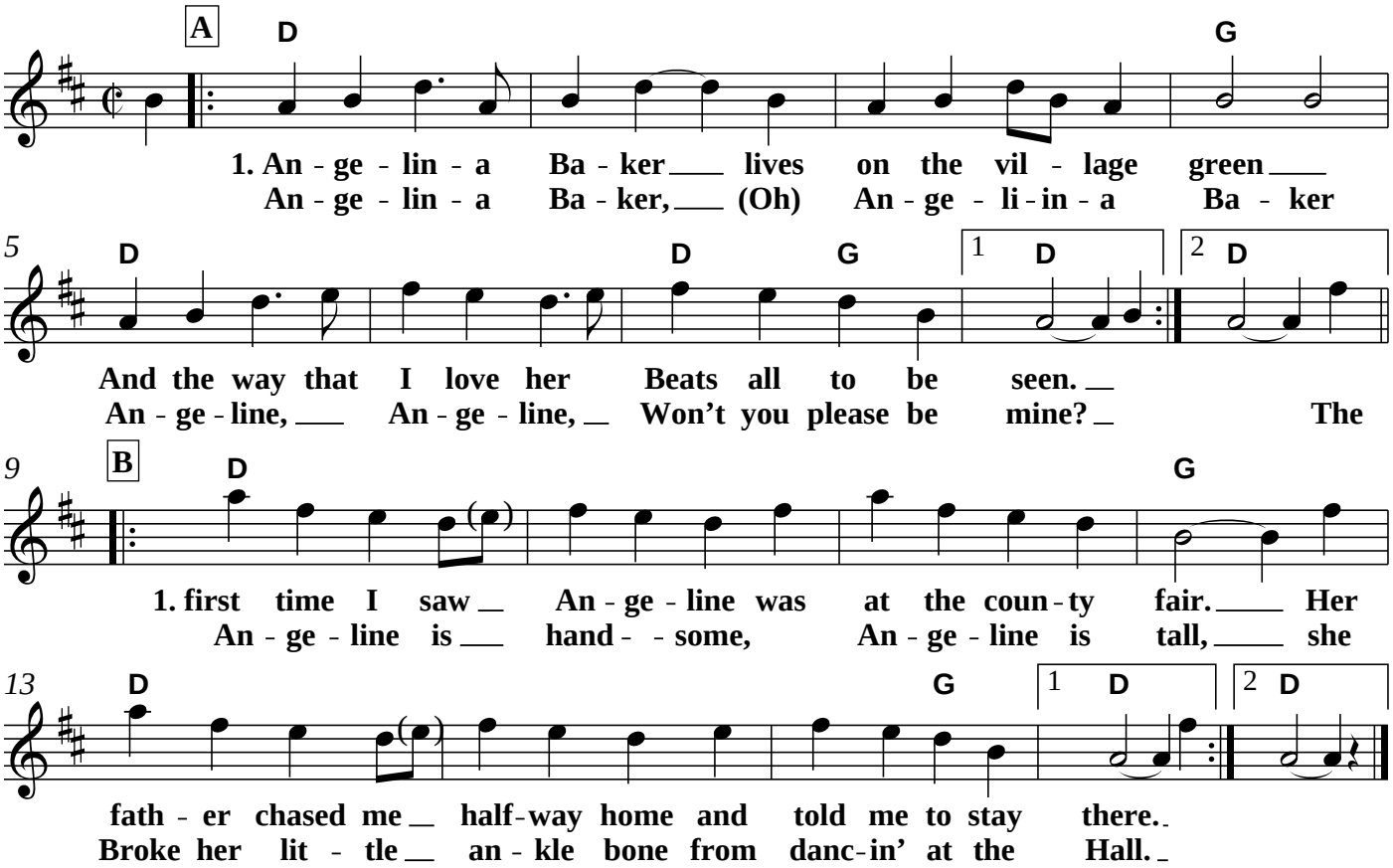
Key: D maj.

𝅗𝅥 = **90**

Angelina Baker

aka Angeline the Baker

Traditional, arr. Pete Showman



Arr. by Pete Showman 9/30/05; re-typeset in ABC 3/5/12; rev 2: 8/25/15.

Stephen Foster wrote a song called Angelina Baker in 1851, with a different (though some say related) tune. Since this one is more common in old-time circles we've called the Foster version Angelina Baker's Gone, to distinguish them. Lyrics to this tune often seem to reflect a mix of Angeline, the Baker, and Foster's Angelina Baker. These lyrics are from Mudcat Cafe and other sources; they're arranged to work with the usual AABB repeat pattern.

2A. Angelina Baker, her age is forty-three
I give her candy by the peck, but she won't marry me.
Angelina Baker, Angeline I know
Wish I'd married Angeline, twenty years ago.

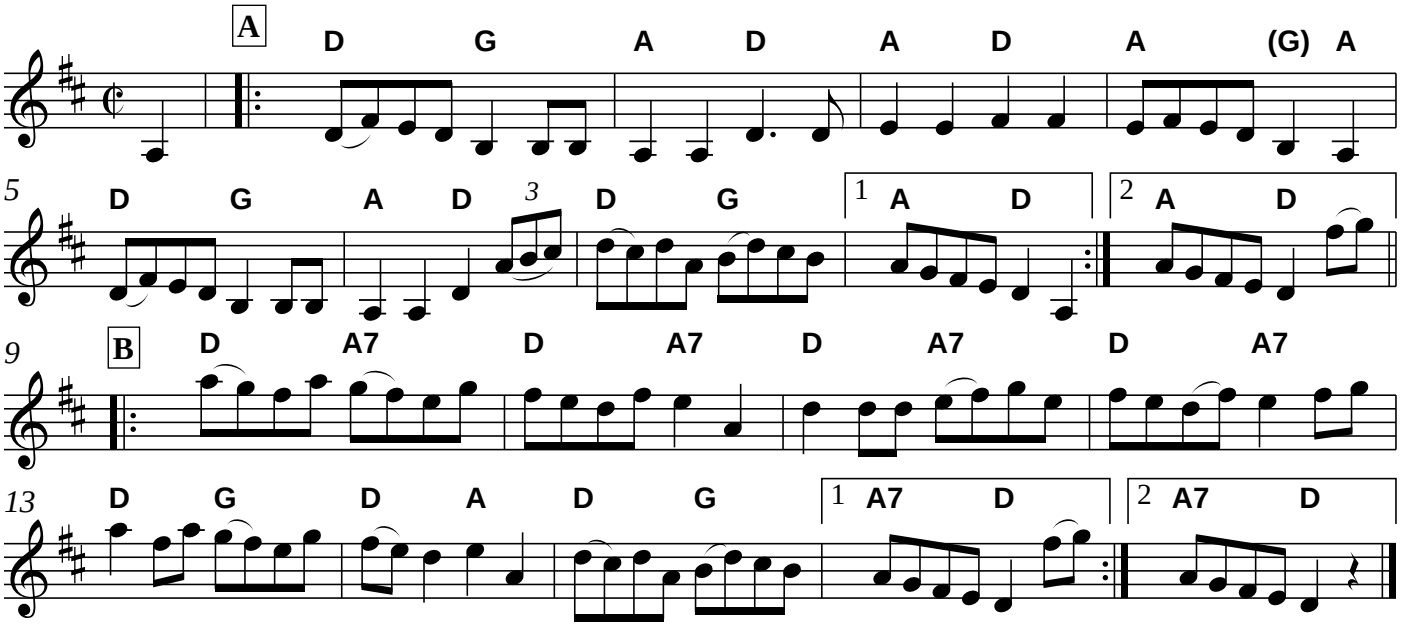
2B. She won't do the bakin' because she is too stout
She makes cookies by the peck and throws the coffee out.
Angeline taught me to weep, she taught me to moan
Angeline taught me to weep, and play on the old jawbone

Final chorus 1x (to 'A' part):
Angelina Baker, Angelina Baker
Angeline, Angeline, won't you please be mine?

The Arkansas Traveler

D major
♩ = **90**

Traditional, arr. Pete Showman



1. Once upon a time in Arkansas, an old man sat in his little cabin door,
   And fiddled at a tune that he liked to hear, a jolly old tune that he played by ear.

   It was raining hard but the fiddler didn't care, he sawed away at the popular air,
   Though his roof-tree** leaked like a water-fall, it didn't seem to bother the old man at all.

2. A traveler was riding by that day, and stopped to hear the fiddler play;
   The cabin was afloat and his feet were wet, but still the old man didn't seem to fret.

   So the stranger said: "Now it seems to me, you'd better mend your roof," said he.
   But the old man said, as he played away: "I couldn't mend it now, it's a rainy day."

3. The traveler replied: "That's all quite true, but this, I think, is the thing for you to do;
   Get busy on a day that is fair and bright, then pitch the old roof till it's good and tight."

   But the old man kept on playin' at his reel, and tapped the ground with his leathery heel:
   "Get along," said he, "for you give me a pain; my cabin never leaks when it doesn't rain!"

** A roof-tree is a ridgepole running along the peak of the roof.

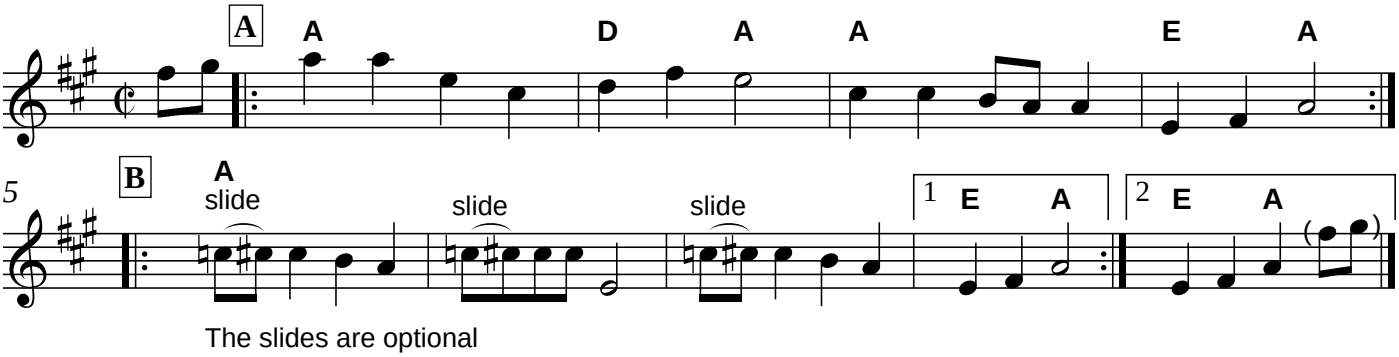
Arr. and typeset in ABC by Pete Showman 1/24/06; rev 3: 6/1/13

A simple version of Cripple Creek, more or less as I would sing it:

Key: A major
♩ = **90**

Cripple Creek

Traditional old-time
Arr. Pete Showman



Here are some example lyrics. You can find many more on the Web.

A. I've got a gal at the head of the creek, goin' up to see her 'bout two times a week.
She's got eyes of darkest brown, makes my head turn all a-roun'

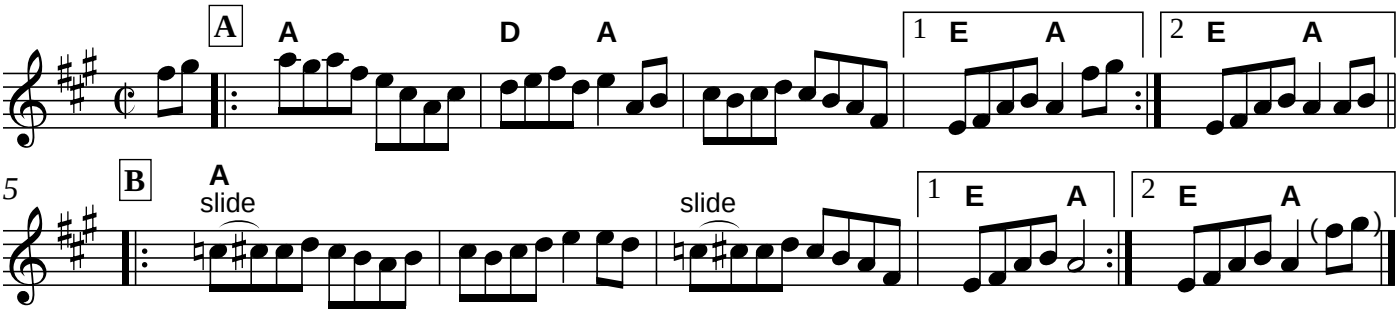
B. Goin' up Cripple Creek, goin' on a run, goin' up Cripple Creek to have a little fun.
Goin' up Cripple Creek, goin' in a whirl, goin' up Cripple Creek to see my girl.

A fancier version that could be used as a basic bluegrass break:

Key: A major
♩ = **90**

Cripple Creek

Traditional
Arr. Pete Showman



Here are the equivalent chords in G, for those who may be using a capo to play in A. There are 2 beats per measure. A slash '/' means to repeat the same chord on the 2nd beat.

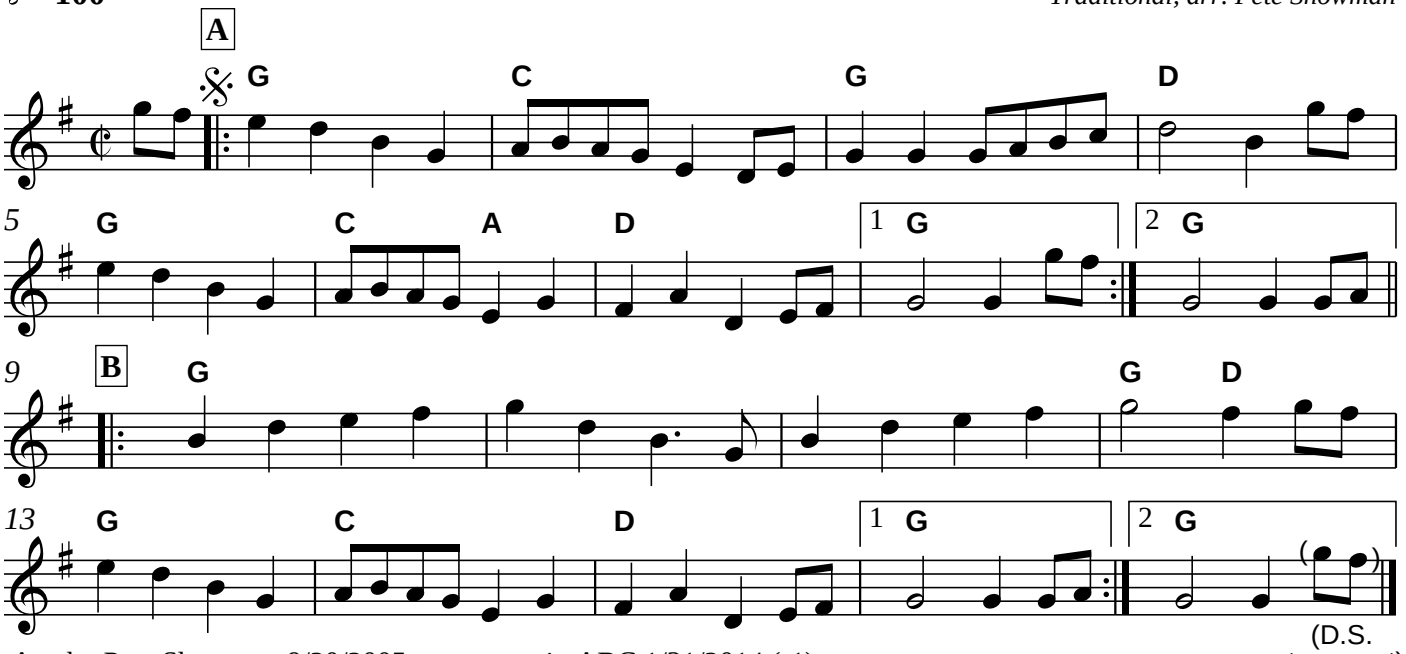
[A part] **|: G / | C G | G / | D G :|**
[B part] **|: G / | G / | G / | D G :|**

Typeset in ABC by Pete Showman, 7/12/2015 (rev. 2).

The Girl I Left Behind Me

G Maj.
♩ = **100**

Traditional, arr. Pete Showman

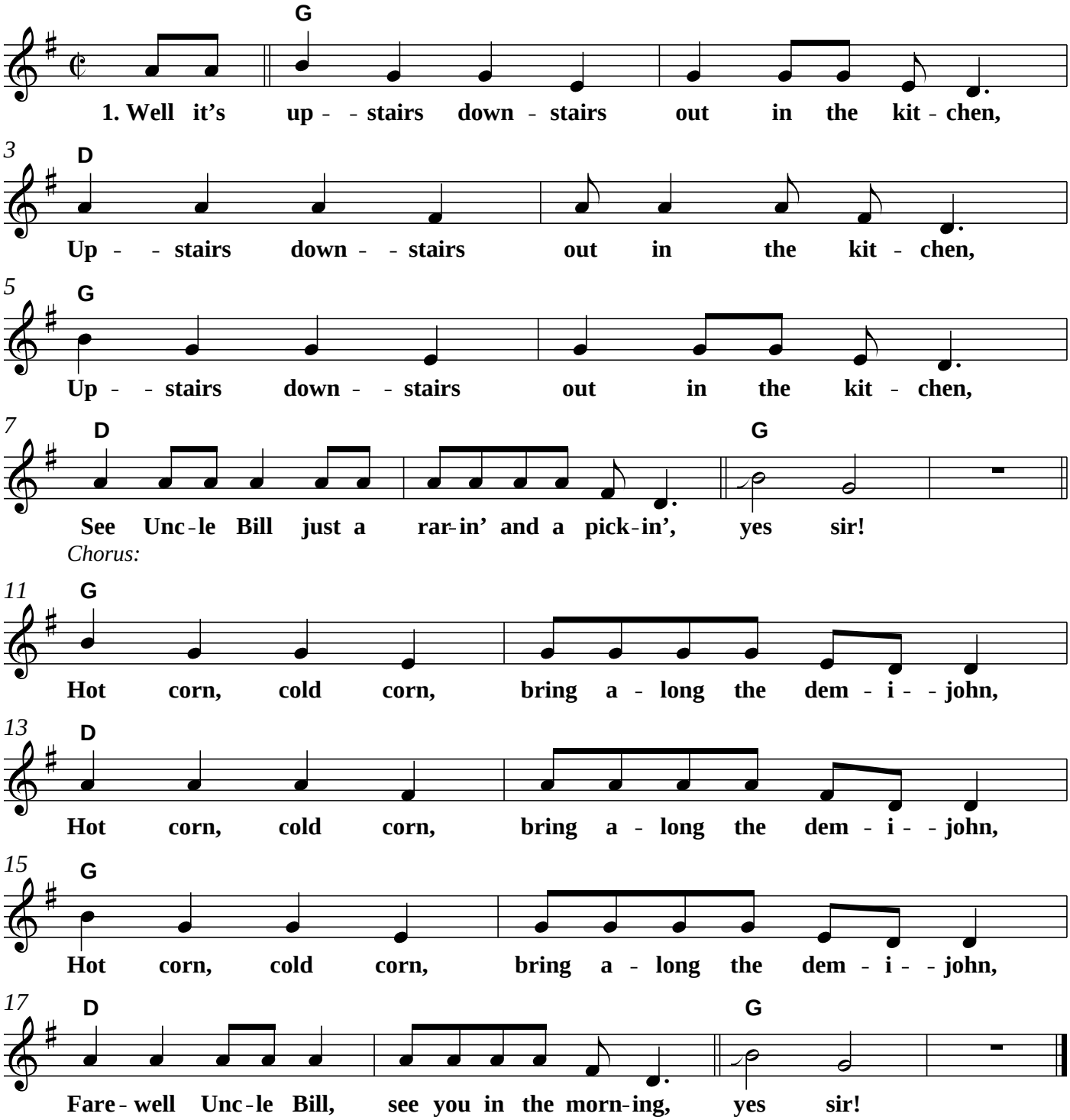


Arr. by Pete Showman 9/20/2005; re-typeset in ABC 1/31/2014 (r1)

Key: G major
♩ = **90**

Hot Corn, Cold Corn

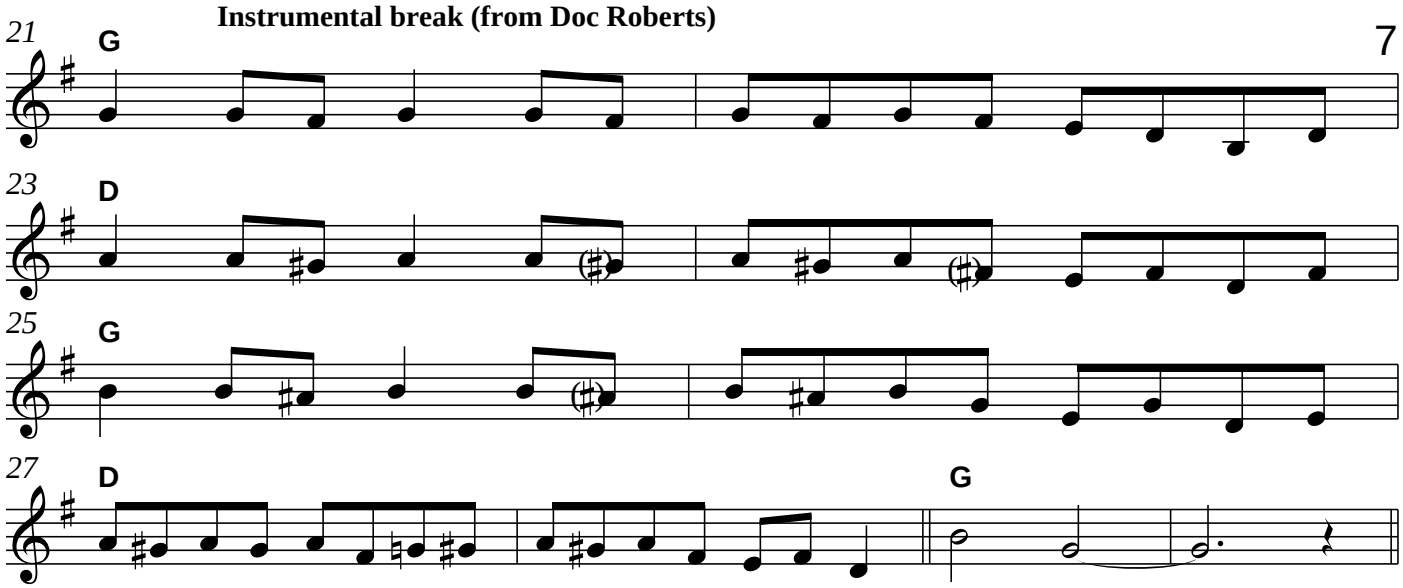
Traditional **
Arr. Pete Showman



** An old song popularized in the bluegrass community by Lester Flatt, Earl Scruggs and the Foggy Mountain Boys. Here's a video of the band playing it on Hootenanny, around 1964: www.youtube.com/watch?v=nov127Ta_Eg

This instrumental break is based on "Fiddlin'" Doc Roberts's mandolin playing on a 1934 recording by Asa Martin (1900-1979, guitar and probably vocals here), and Roberts (1897-1978, playing mandolin on this recording though he was mainly known as a fiddler). See www.youtube.com/watch?v=C9rk-1EPSZI. These lyrics are Flatt's, from the above Hootenanny video. The vocal melody is mostly Flatt's, with a few bits from the Martin-Roberts recording.

Transcribed, arranged and typeset in ABC by Pete Showman, 7/16/2015 (rev. 1).



Some more lyrics, first from Flatt and Scruggs (ca. 1964):

1. Well it's upstairs downstairs out in the kitchen (3x)
   See you Uncle Bill just a-rarin' and a-pickin', yes sir
   -- Chorus --
2. Well it's old Aunt Peggy won't you fill 'em up again (3x)
   Ain't had a drink since I don't know when, yes sir.
   -- Chorus --
3. Well yonder comes the preacher and the children are a-crying (3x)
   Chickens all a-running and the toenails [a] flying, yes sir
   -- Chorus --

These are from Martin and Roberts (1934) (slightly cleaned up):

1. Upstairs, downstairs, out in the kitchen (3x)
   I met old Cook just a-rarin' and a-pitchin', yes sir!

   Chorus:
   Hot corn cold corn bring along the demijohn (3x)
   Fare thee well my Allie** gal, meetcha in the morning, yes sir
2. Preacher's all a-comin' and the children's all a-cryin' (3x)
   Chickens all a-wringin' and the toenails flyin', yes sir
   -- Chorus --
3. Had a little dog and his name was Ned / He run that chicken 'til he fell dead,
   He got choked on old corn bread / Sure am sorry that dog is dead, yes sir!
   -- Chorus --
4. Preacher in the pulpit takin' in the money / Children in the bee hive gettin' all the honey
   Aunt Sue shoutin' and a-singin' for joy / Happiest lot of people that ever I saw, Yes sir!

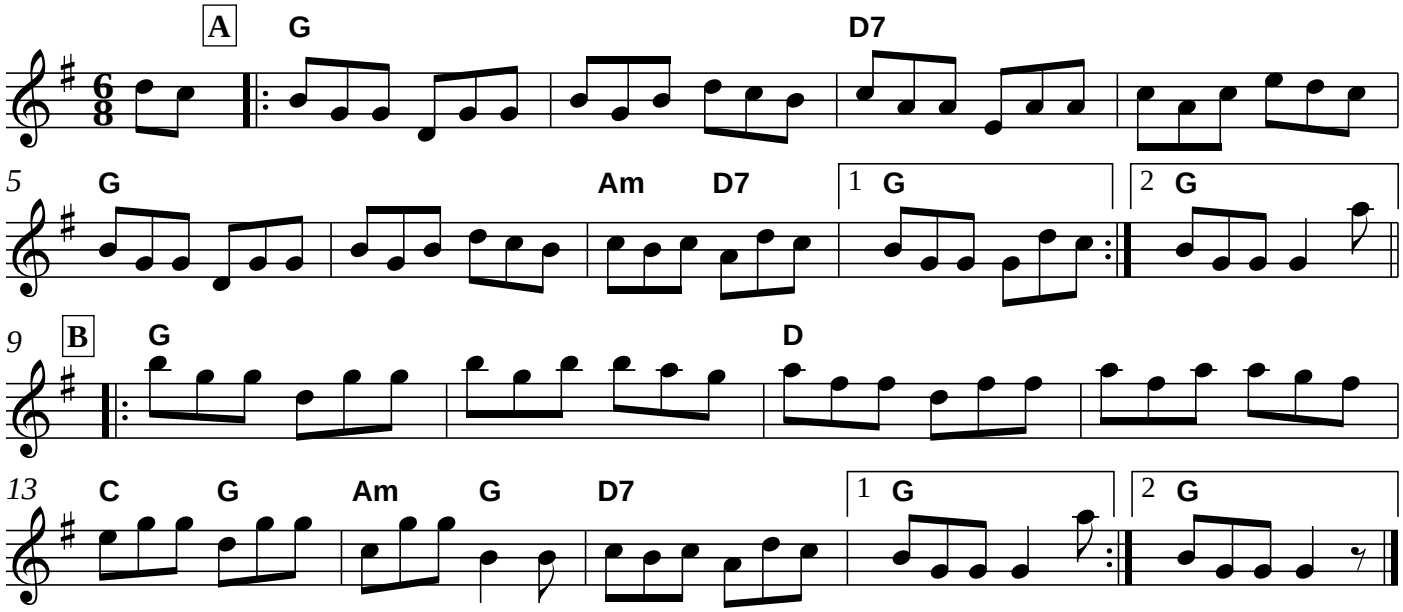
Notes on the lyrics:
(1) Demijohn: a large narrow-necked bottle usually enclosed in a wicker basket, often used for holding liquor.
(2) Rarin': presumably rearing (as a horse might), as in "rarin' to go"
** Or maybe Ellie gal -- or alley gal?

Transcribed, arranged and typeset in ABC by Pete Showman, 7/16/2015; rev. 2 8/26/2015.

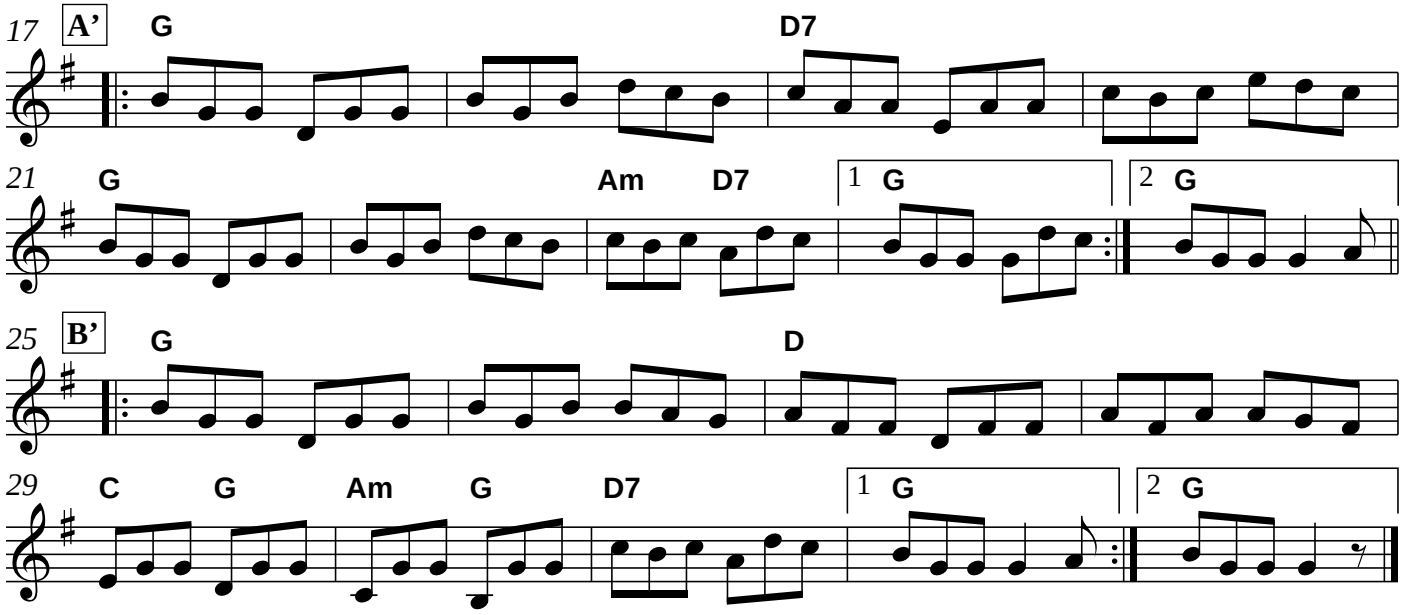
Key: G major
♩. = **90**

The Irish Washerwoman

Traditional Irish-American



One of many alternate forms, with a different measure 4 and a low 'B' part:

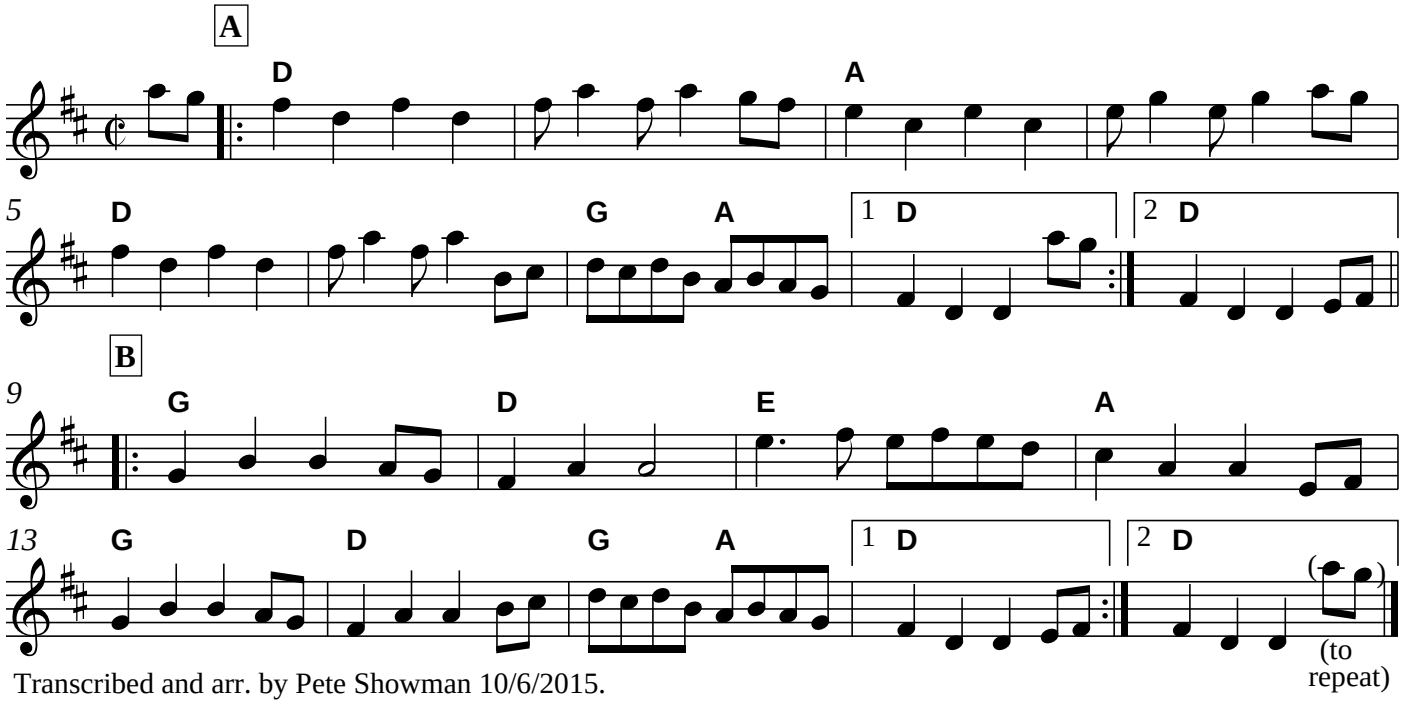


Typeset in ABC by Pete Showman 12/19/07

D Major
𝅗𝅥 = **90**

Jaybird

Traditional, arr. Pete Showman



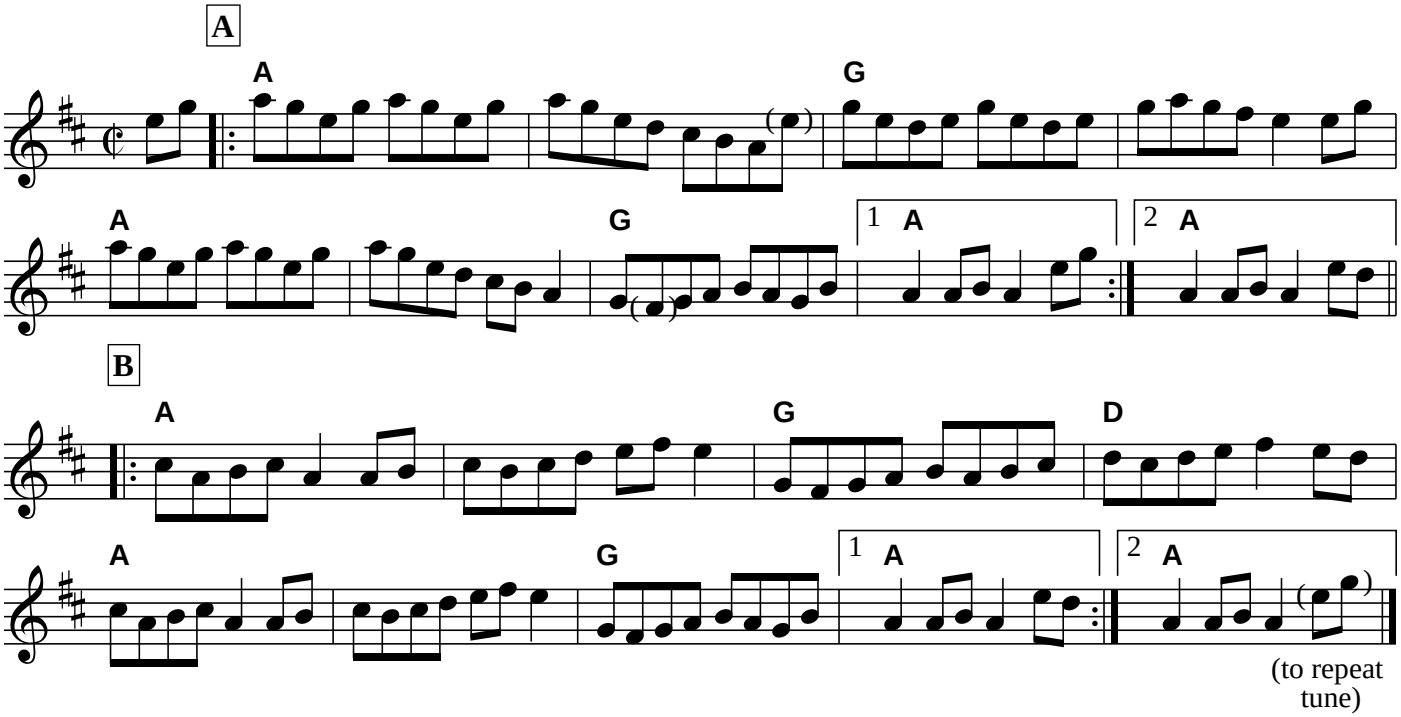
Transcribed and arr. by Pete Showman 10/6/2015.

10

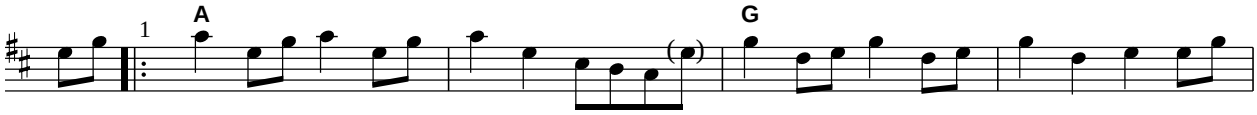
Key: A Mixolydian
♩= **90**

June Apple

Traditional, arr. Pete Showman

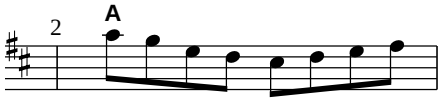


This is about how I usually play it, though I sometimes simplify it a time or two if I get tired of playing (or hearing) so many notes. For example you could start the A part like this, leaving out some of the "fill" notes:

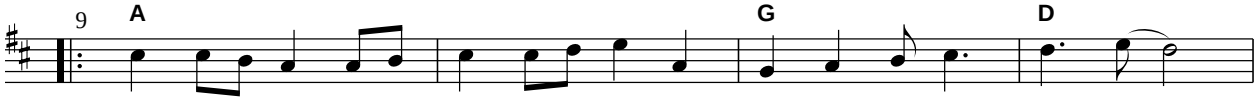


You can find lots of other variations; for example,

the Fiddler's Fakebook and the Phillips Collection both do measure 2 like this:



and the Fiddler's Fakebook starts the B part like this (another example of a less-notey variation):



Arr. and typeset in ABC Plus by Pete Showman 7/4/2016.

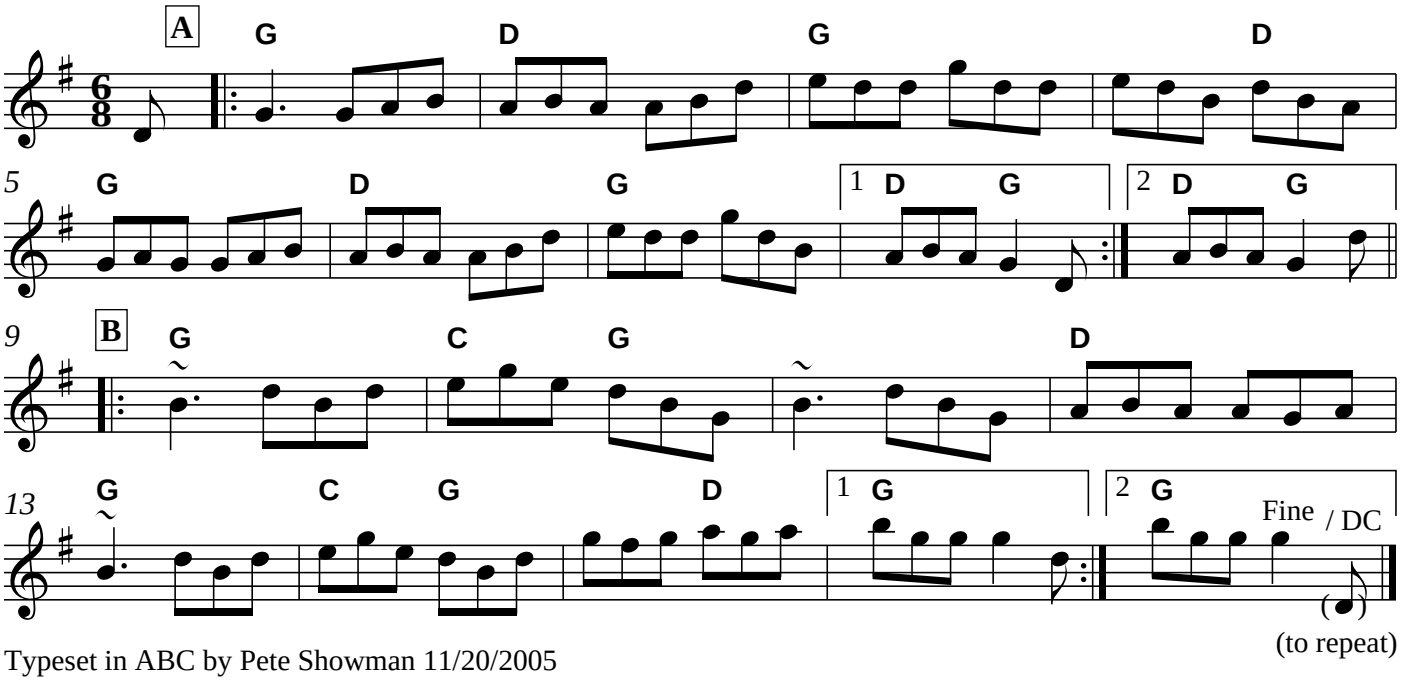
Key: G major

♩. = **90**

The Kesh Jig

The Kincora

Traditional Irish



Typeset in ABC by Pete Showman 11/20/2005

Key: D Major

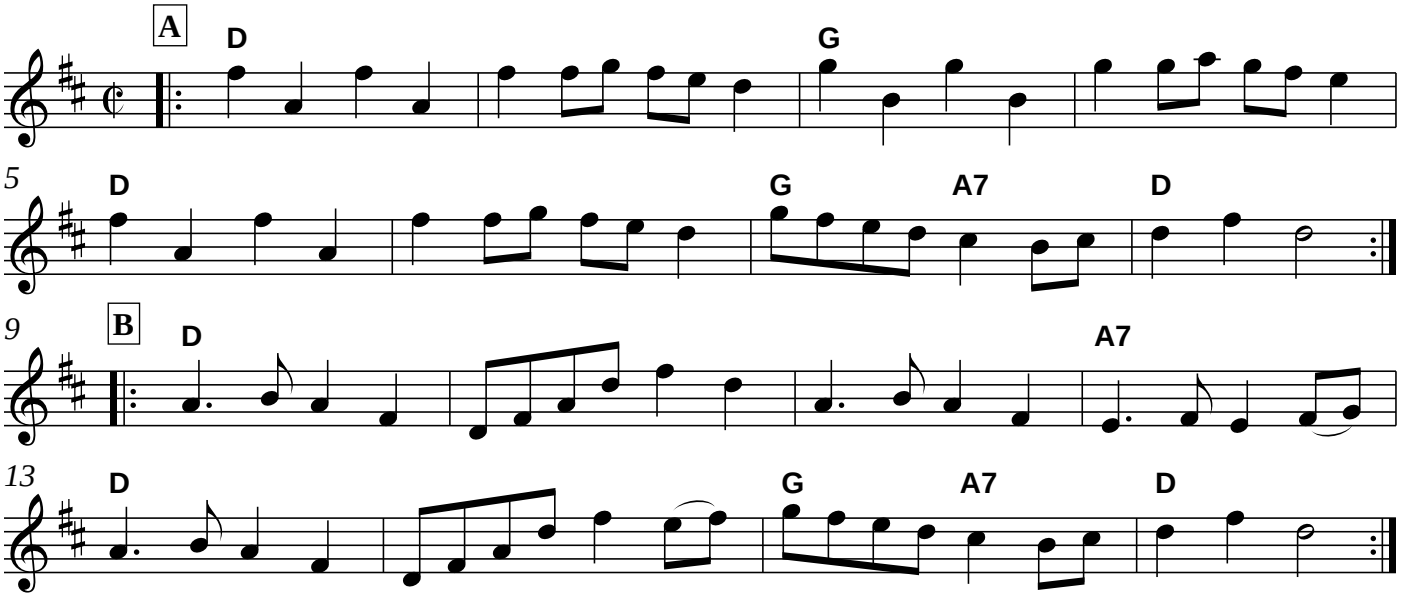
𝅗𝅥 = **90**

Liberty

(a basic version)

Traditional old-time

Arr. Pete Showman



Key: D Major

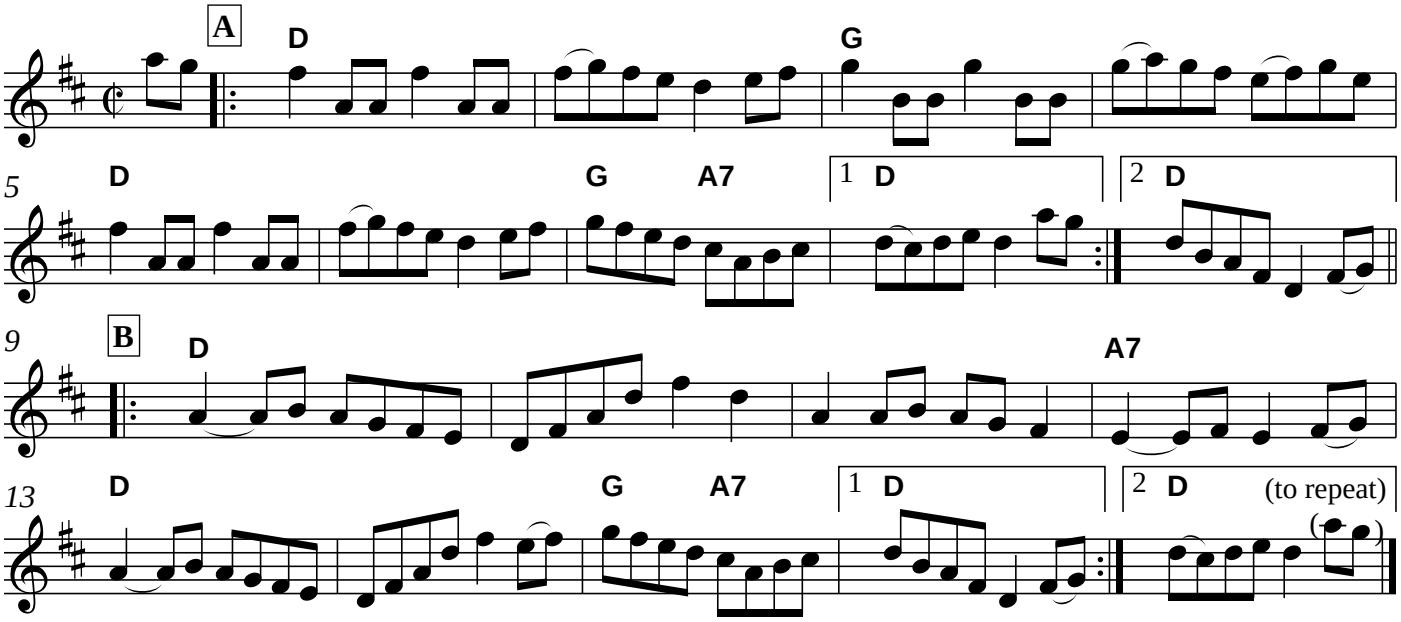
𝅗𝅥 = **90**

Liberty

(a fancier version, mixed shuffle bowing)

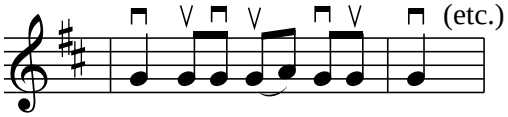
Traditional

Arr. Pete Showman



The slurs shown are just "serving suggestions": one way of managing bow direction. The goal is to keep the bowing fairly regular without being too robotic, and to come out "even" at the end of each part (at least). Try other patterns to see what you like, and try varying both bowing and the extra notes as you repeat the tune.

Shuffle bowing is alternating a quarter note with two eighths.
The bow direction repeats after two patterns:



Arranged and typeset into ABC by Pete Showman 11/4/2005 (rev 3)

Key: G Maj.

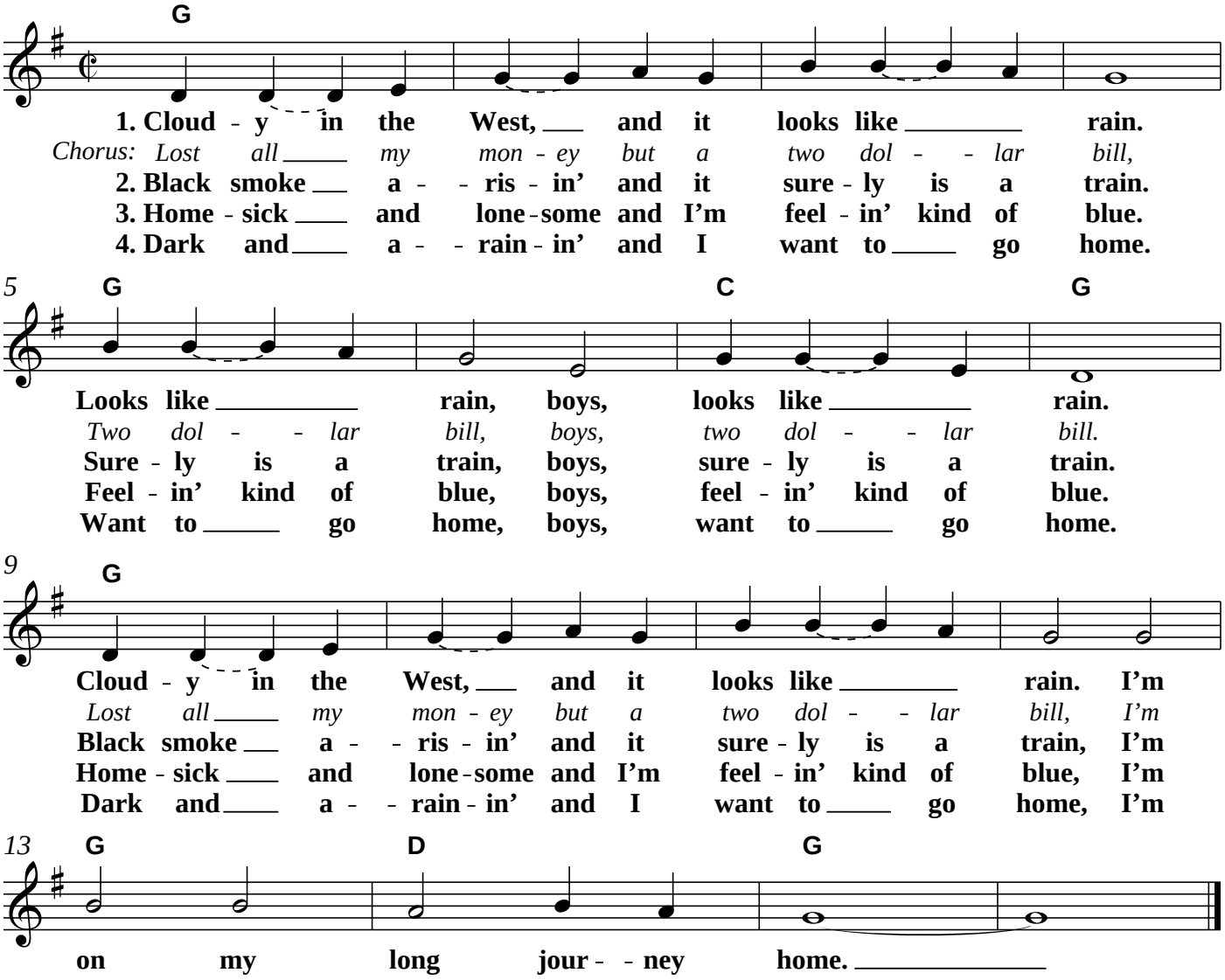
𝅗𝅥 = **90**

Long Journey Home

(a.k.a. Two Dollar Bill)

*Composer unknown**

Arr. by Pete Showman



Arr. and typeset in ABC by Pete Showman 10/20/15 (rev 2)

* Most sources list this as "traditional" or "composer unknown," though one website credits prolific gospel song writer Albert E. Brumley, who wrote *I'll Fly Away*. www.allmusic.com/album/long-journey-home-mw0000690604 says the first recording was by the Monroe Brothers (young Bill and one of his brothers, Charlie) in 1936: www.youtube.com/watch?v=V4ZLjumc8x0. But its introduction to bluegrass seems often credited to the Stanley Brothers, who recorded it in 1961, e.g. at www.youtube.com/watch?v=q-dhLfIDCUg. The order and selection of verses varies considerably. The first two verses here and the chorus are about what the Stanley Brothers did in the above recording.

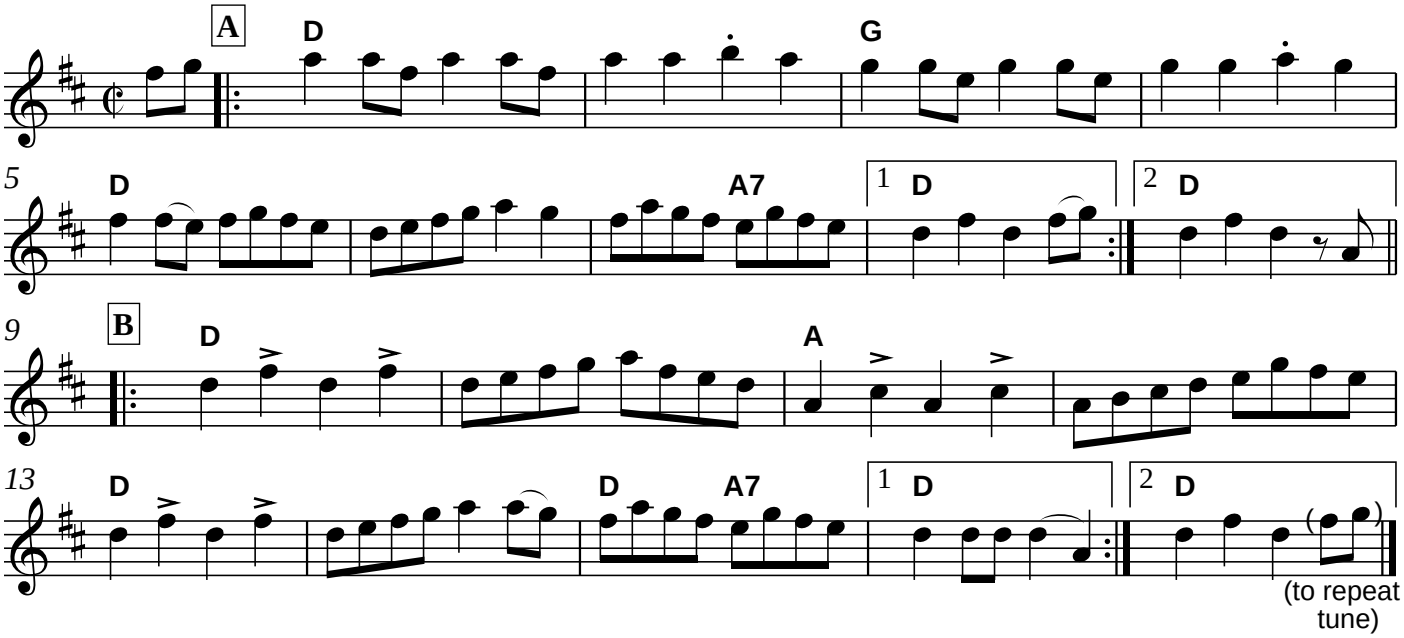
Two Dollar Bills

Yes, they're real! Two dollar bills are still officially in circulation, though they aren't common now, at least not here in California. But when I was growing up in New England in the 1950s and '60s they were about as common as fives. If you bought something for a dollar and gave the clerk $5, you'd almost always get two $2 bills back. Here's a picture of the design in use since about 1928.

Key: D Maj.
♩= **90**

Mississippi Sawyer

Traditional,
Arr Pete Showman



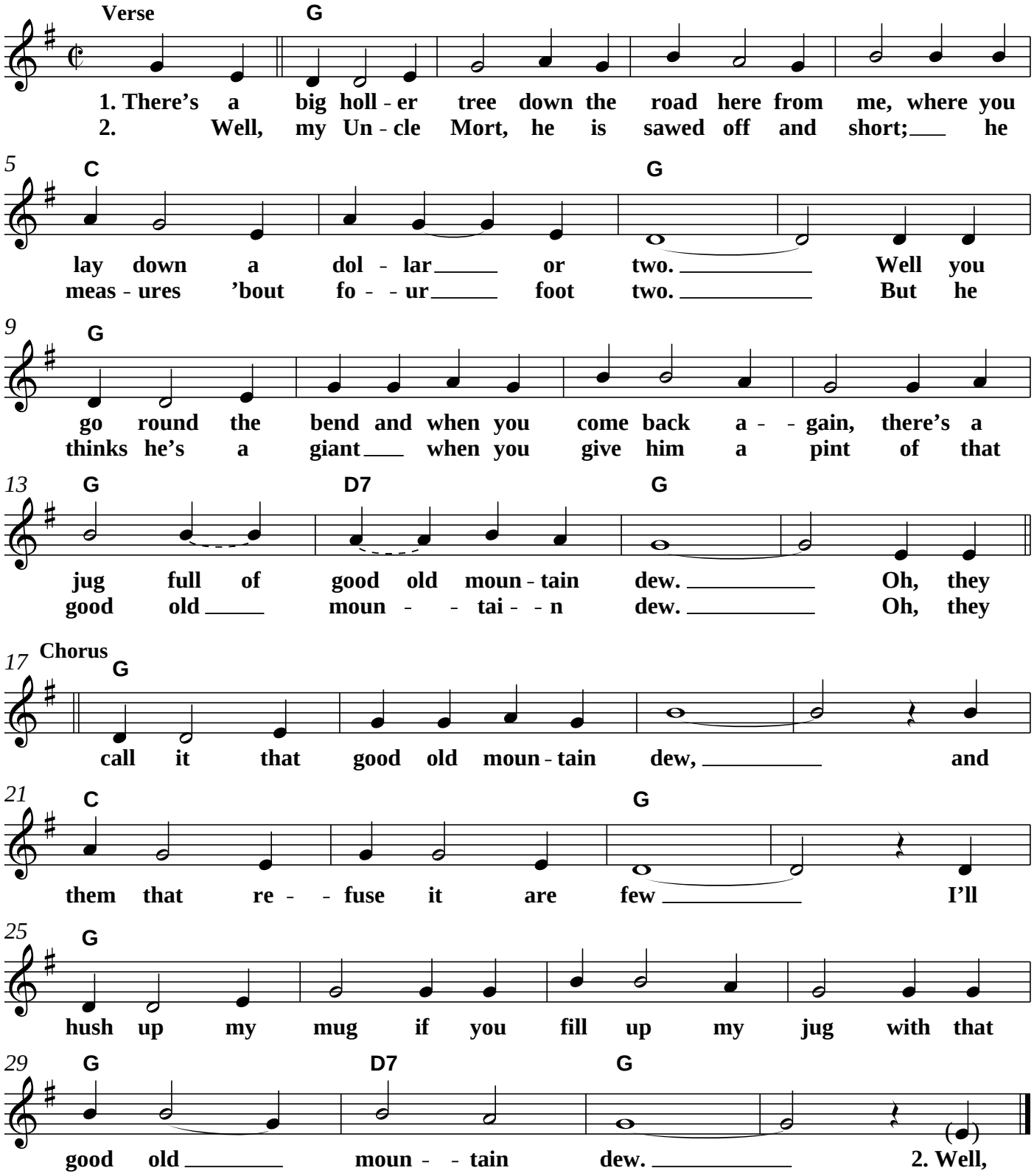
I've heard lots of variations on this tune; this is one way I play it, with a mix of shuffle bowing (e.g. meas. 1, 3 and 5) and individual eighth notes (e.g. meas. 6, 7 and 10). You can also play it an octave low for variety.

Arr. and typeset in ABC by Pete Showman 2/2006; r2 2/9/2014.

Key: G Maj.
♩ = **90**

Mountain Dew

Bascom Lamar Lunsford and Scotty Wiseman (1928, 1935)



Arr. and typeset in ABC by Pete Showman 9/19/15 (rev 2)

Example sources: Flatt & Scruggs (verses like 1 & 2) at www.youtube.com/watch?v=khFkNsBbmAQ; Grandpa Jones (verses like 1-4) at www.youtube.com/watch?v=tQBNBbiTUY8. The melody and lyrics vary considerably.

A few more verses (3 & 4 based on Grandpa Jones's singing; 5 & 6 from traditionalmusic.co.uk):

3. My Aunty June bought some brand new perfume;
   it had such a sweet smelling pu_.
   To her surprise, when she had it analysed,
   it was nothin' but that good old mountain dew.

4. My Uncle Bill's got a still on the hill
   where he'll run off a gallon or two.
   The birds in the sky get so drunk they can't fly
   from smelling that good old mountain dew.

5. The preacher came by with a tear in his eye
   he said that his wife had the flu.
   We said that he ought to give her a snort
   of that good old mountain dew.

6. Mr Roosevelt told me just how he felt
   the day that the whiskey law ran through. He said
   if your liquor's red it will swell up your head;
   better stick to that good old mountain dew.

Key: A Mixolydian

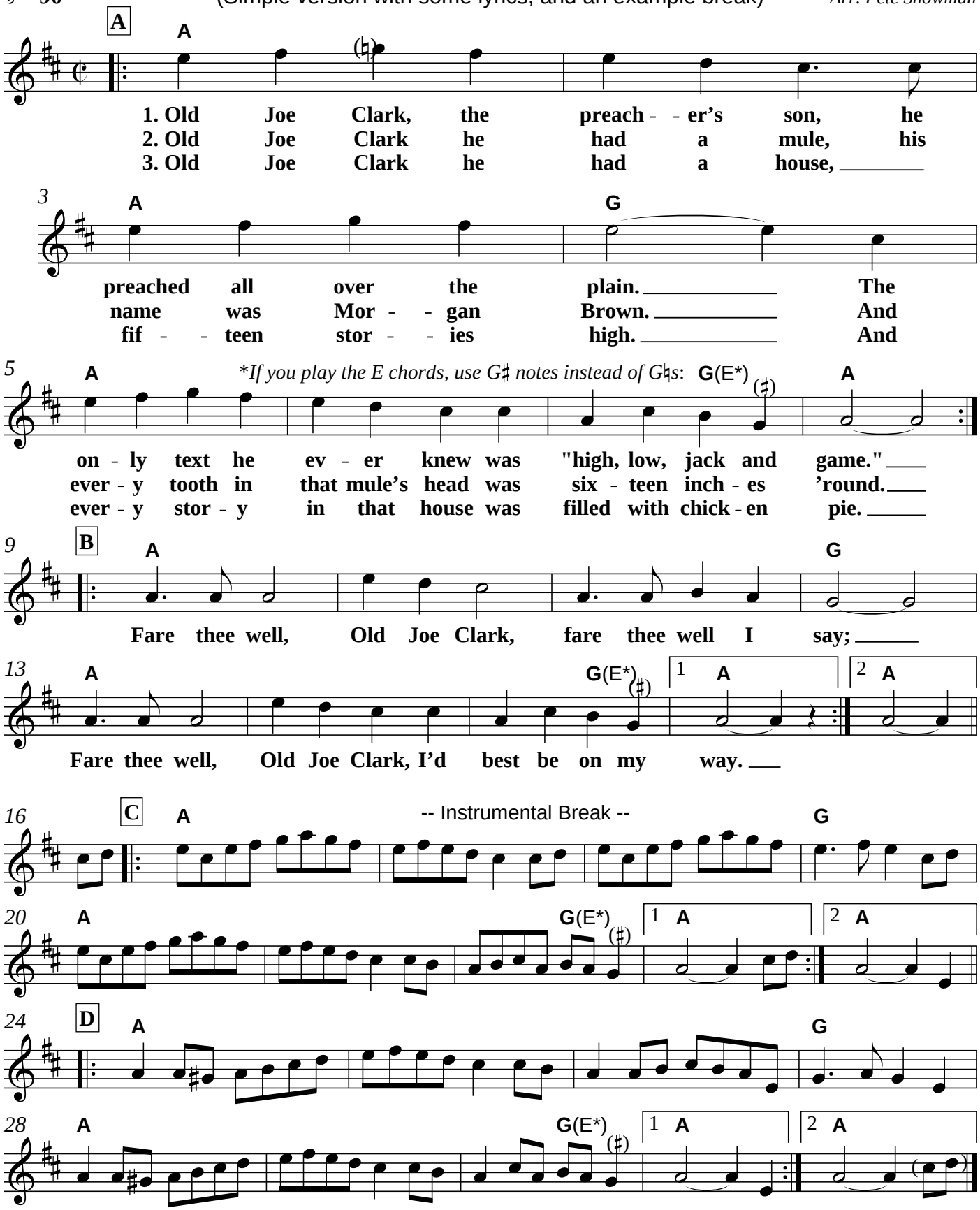
Old Joe Clark

Traditional

♩ = **90**

(Simple version with some lyrics, and an example break)

Arr. Pete Showman



To sing with the repeats you could sing on A2 and B1. Arr. and typeset in ABC by Pete Showman, rev 2: 9/27/2015

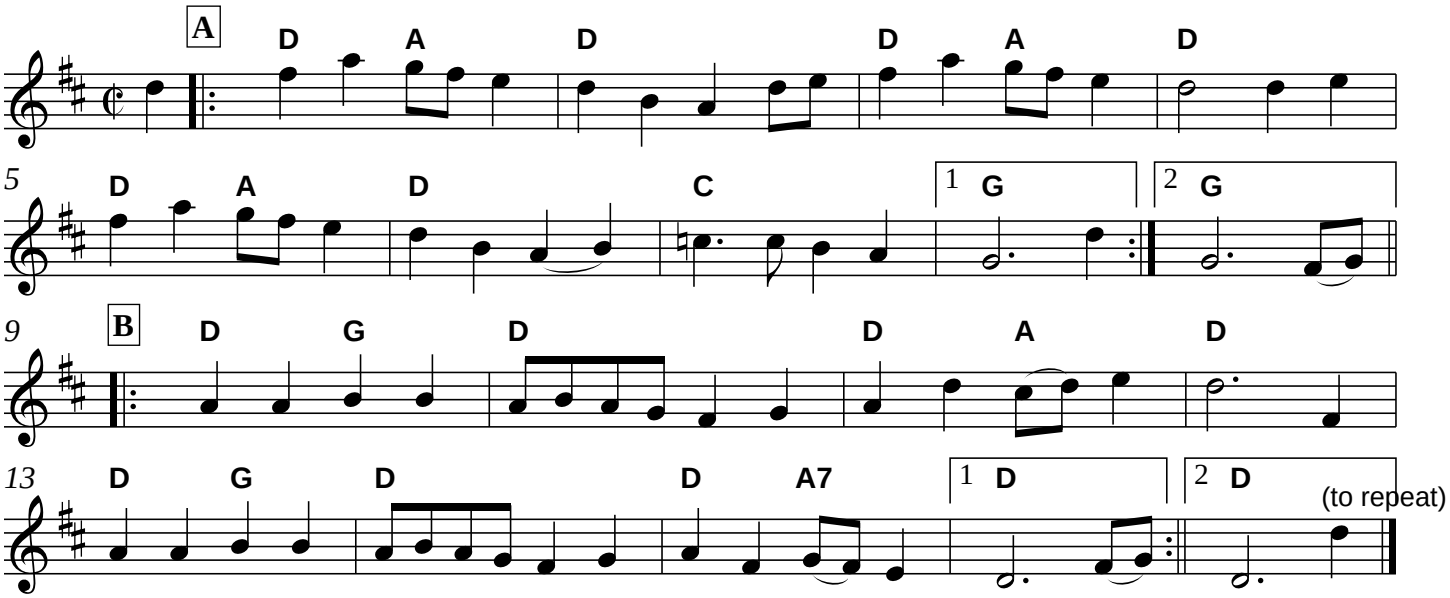
D major

𝅗𝅥 = **90**

Over the Waterfall

(a basic version)

Traditional, arr. Pete Showman



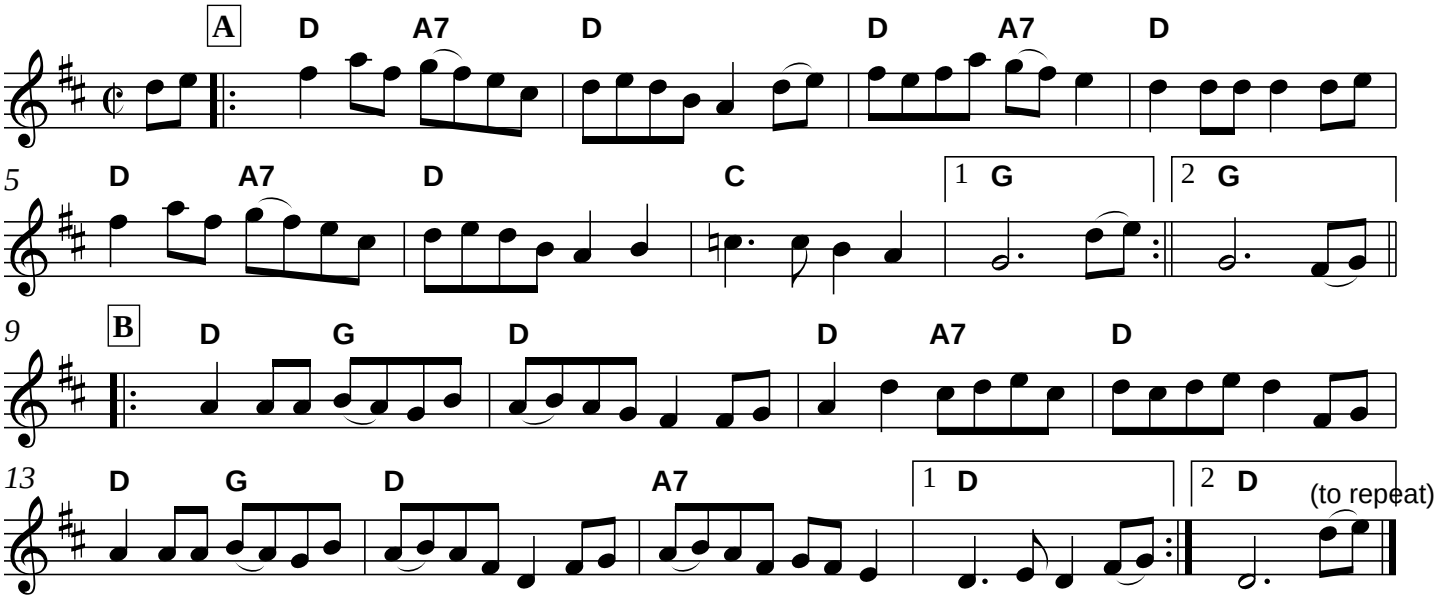
D major

𝅗𝅥 = **90**

Over the Waterfall

(a fancier version)

Traditional, arr. Pete Showman



Arr and typeset in ABC by Pete Showman. r4 2/8/2012

Key: G major

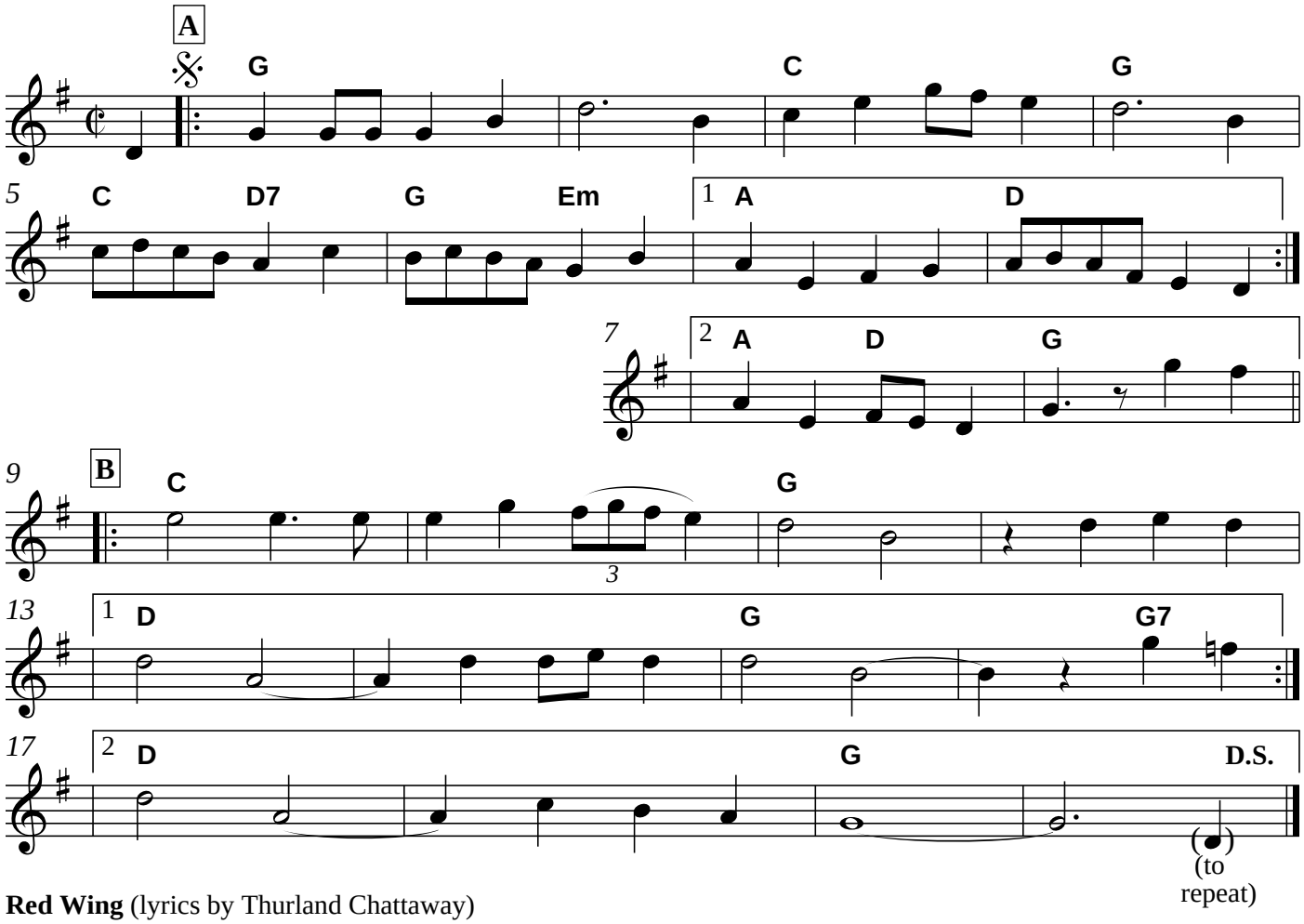
♩ = **90**

Red Wing

(as instrumental)

Music by Kerry Mills (1907),

lyrics by Thurland Chattaway
Arr. Pete Showman



Red Wing (lyrics by Thurland Chattaway)

There once was an Indian maid,
A shy little prairie maid,
Who sang a lay, a love song gay,
As on the plain she'd while away the day;

She loved a warrior bold,
This shy little maid of old,
But brave and gay, he rode one day
To battle far away.

Chorus:
Now, the moon shines tonight on pretty Red Wing
The breeze is sighing, the night bird's crying,
For afar 'neath his star her brave is sleeping,
While Red Wing's weeping her heart away.

She watched for him day and night,
She kept all the campfires bright,
And under the sky, each night she would lie,
And dream about his coming by and by;

But when all the braves returned,
The heart of Red Wing yearned,
For far, far away, her warrior gay,
Fell bravely in the fray.

Repeat chorus

Arranged and typeset in ABC by Pete Showman 3/31/2006 (rev. 3: 3/20/2016)

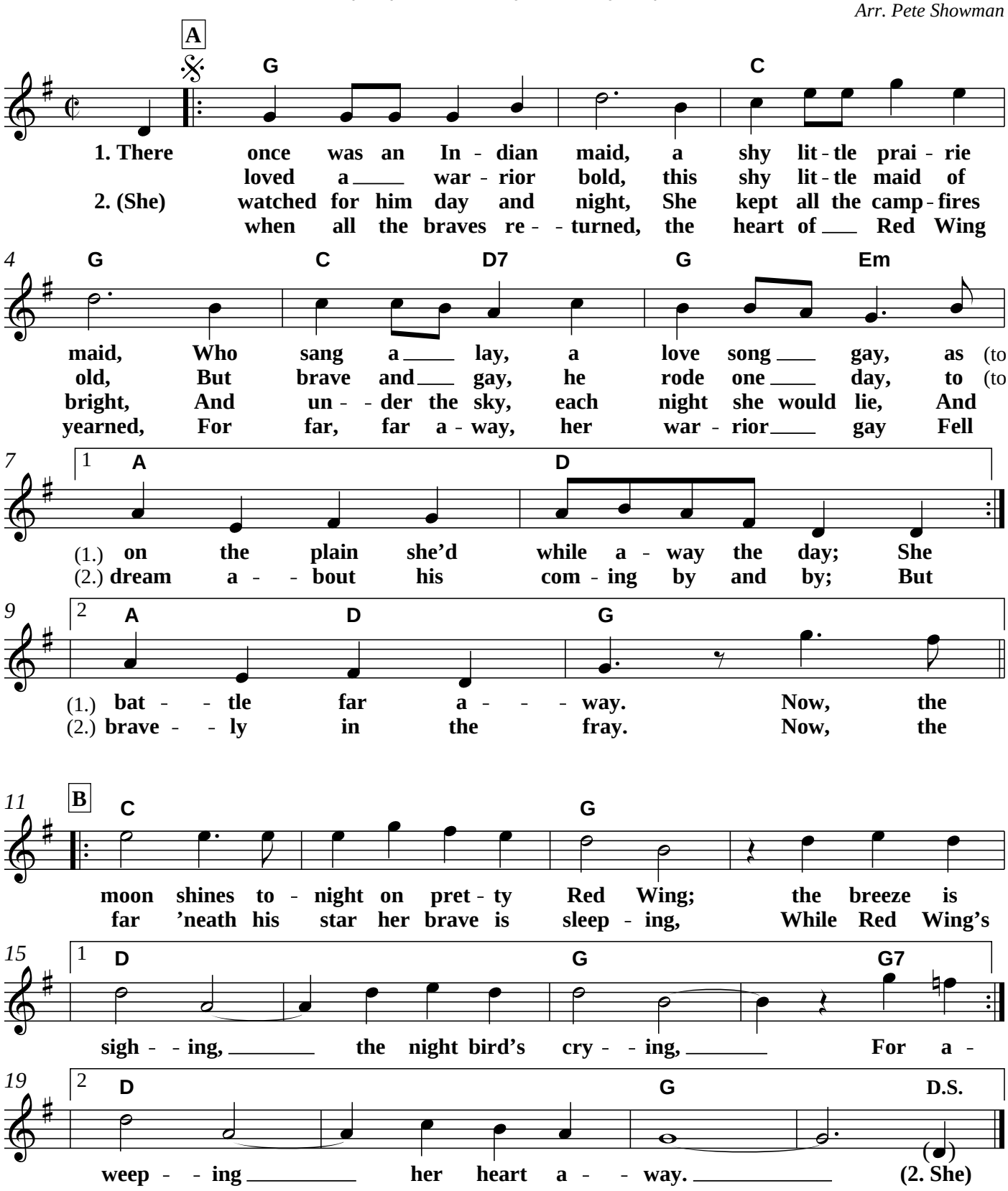
Key: G major

♩ = **90**

Red Wing

(simplified melody; in-line lyrics)

Music by Kerry Mills (1907),
lyrics by Thurland Chattaway
Arr. Pete Showman



Arranged and typeset in ABC by Pete Showman 3/31/2006 (rev. 3: 3/20/2016)

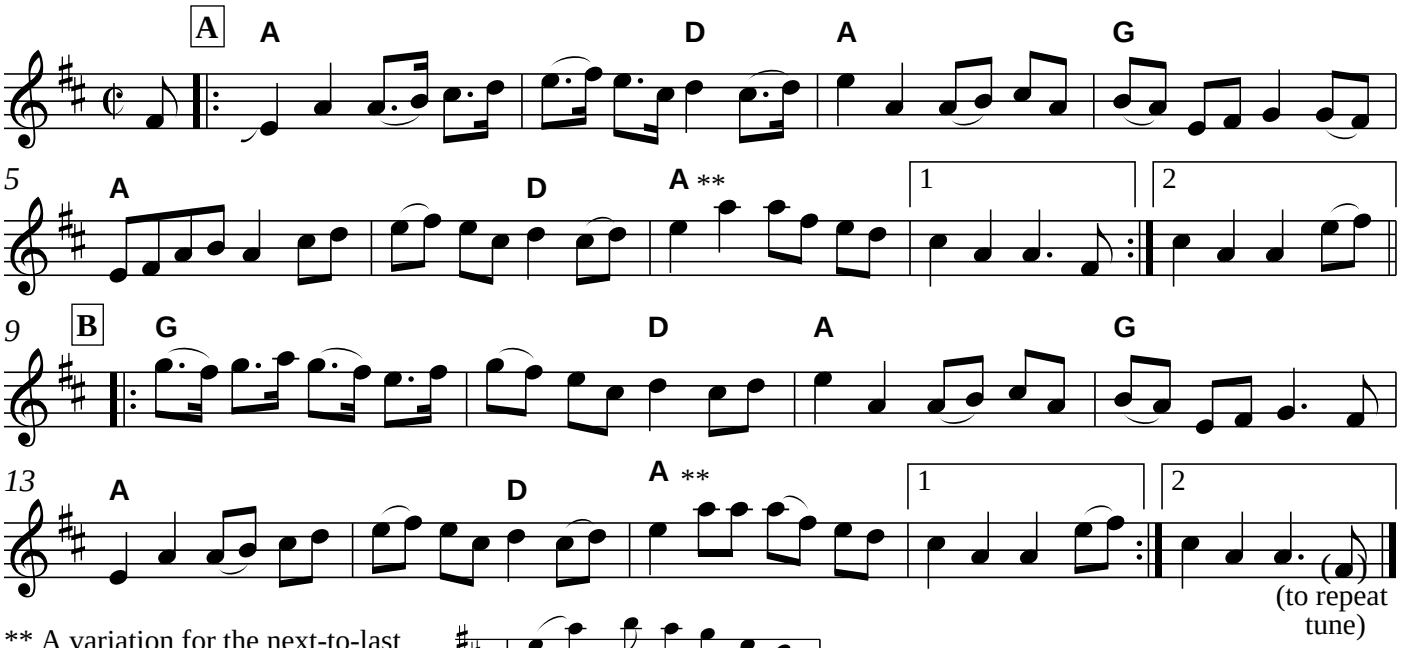
Key: A Mix.

Red Haired Boy / Little Beggarman

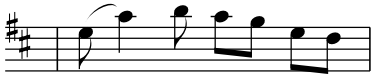
♩ = **80**

(basic version, as a hornpipe)

Traditional Irish



** A variation for the next-to-last measures of the A and/or B parts:



The tempo for a hornpipe dance is fairly slow (lots of fancy footwork), and is played with a syncopated feel. Here the dotted rhythm is only written out in the first couple of measures to illustrate, but it extends throughout the tune. I like the hornpipe feel -- and the slower pace makes it easier to add ornaments (or to sing the words for Little Beggarman; for that, omit the A and B repeats and maybe play it in a lower key like D Mix.). But nowdays you'll often hear hornpipes played as if they were reels: fast, and with an even beat.

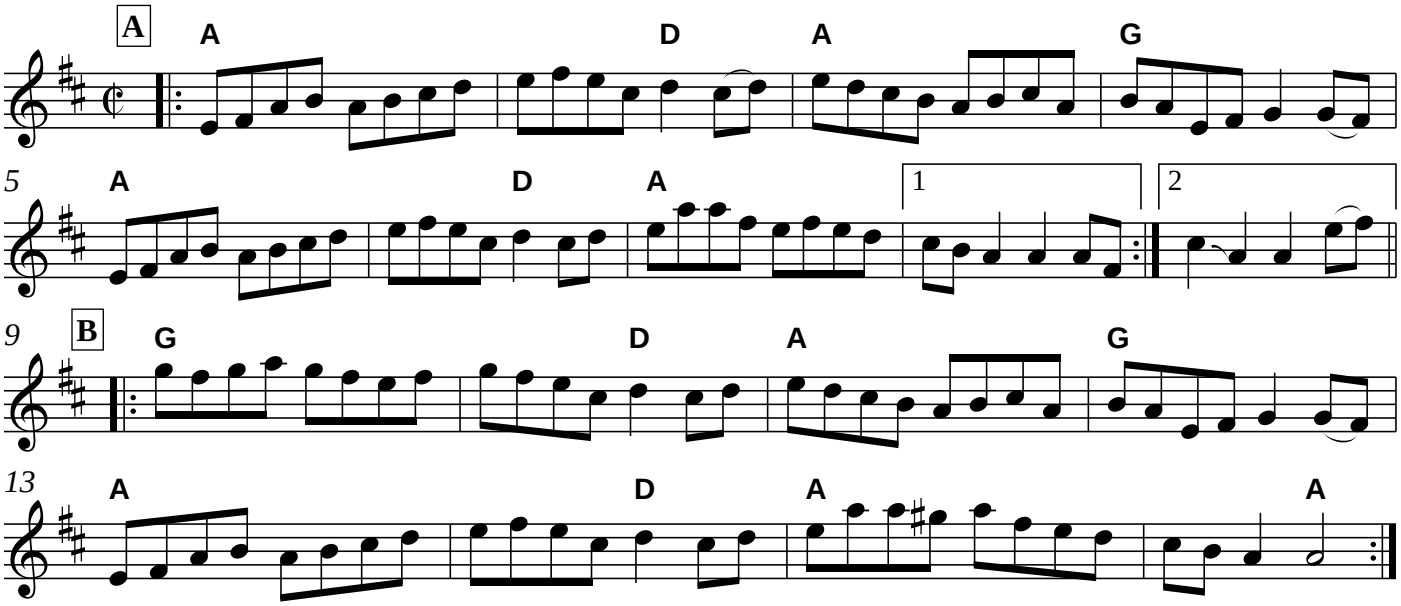
Key: A Mixolydian

Red-Haired Boy

Traditional Irish

♩ = **90**

(fancier version, as a reel)

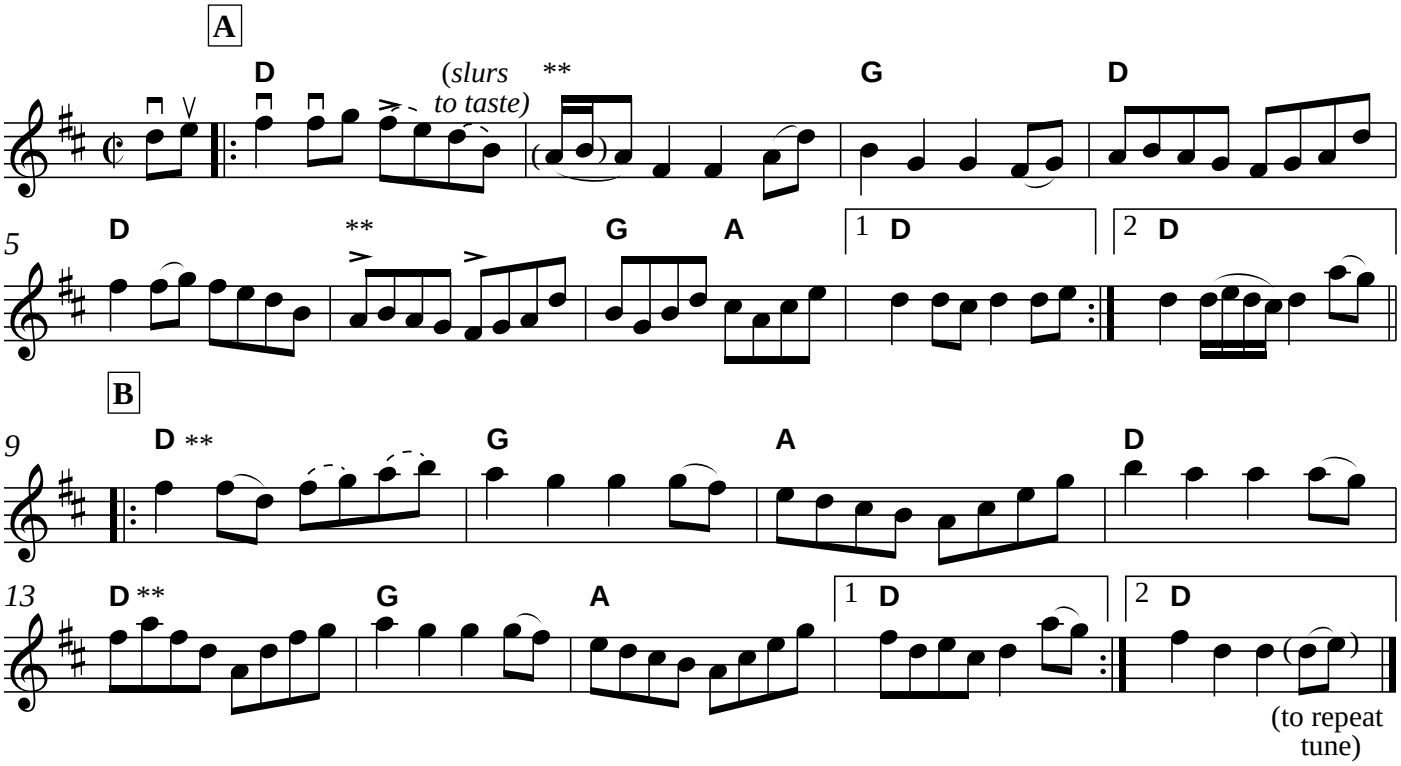


Arranged and typeset in ABC by Pete Showman, Nov. 2005; rev 2: 9/19/2015

Key: D
♩ = **90**

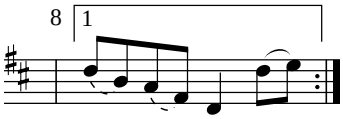
Saint Anne's Reel

Traditional Fr. Canadian
Arr. Pete Showman



For fiddlers: The runs of four quarter notes could be bowed individually, or slurred in pairs (as suggested in measures 1 and 9) or "shuffle bowed" (slurring the first two notes but not the second two). As always, bowing is "to taste," to get the sound you want.

** Meas 2 and 6 are interchangeable example variations, as are 9 and 13.
The first (or second) ending of the 'A' part could also be (for example):



Arranged 2001 2005, 2016 by Pete Showman; typeset in ABC Plus 7/25/2016 (rev. 3).

Key: D Major

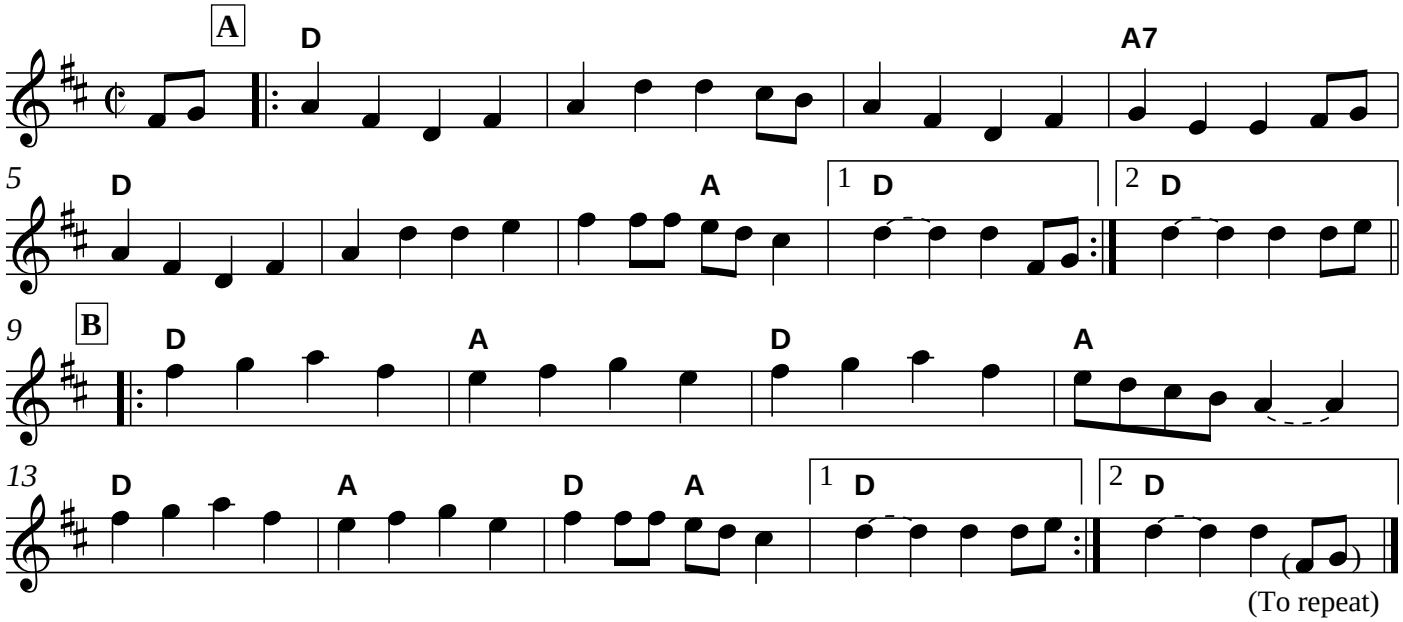
♩ = **90**

Soldier's Joy

(Basic melody)

Traditional old-time

Arr. Pete Showman



Key: D Major

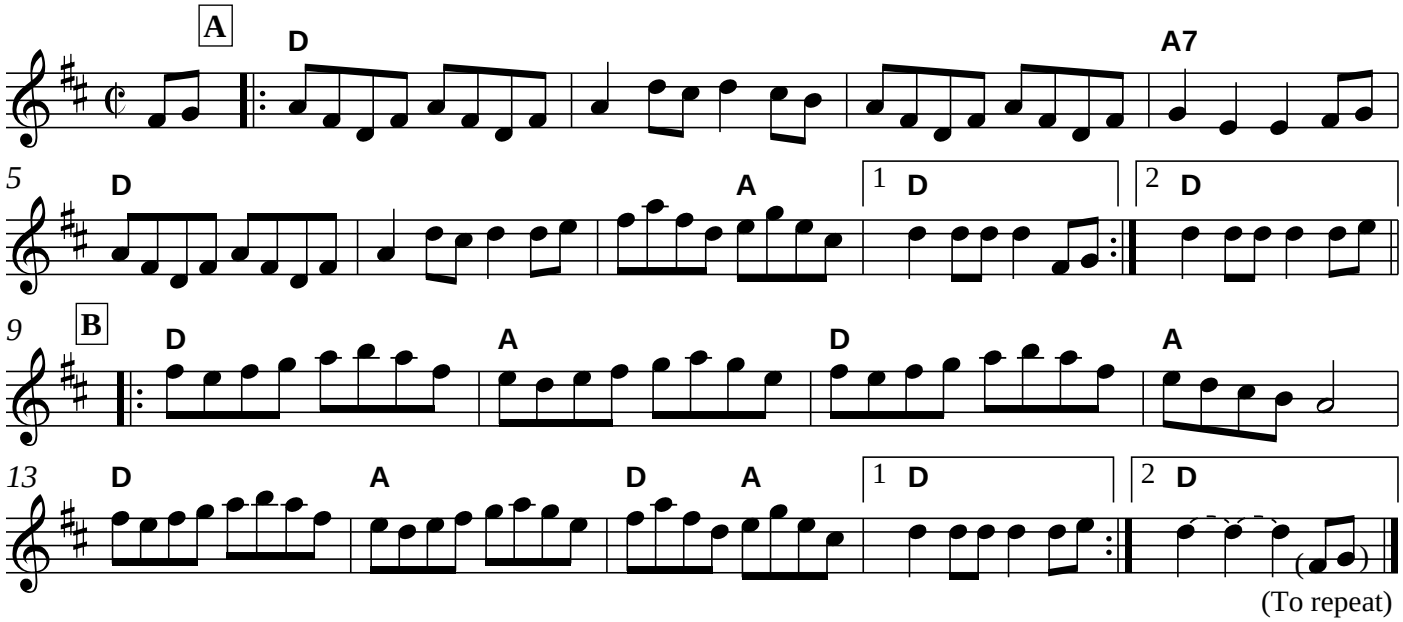
♩ = **90**

Soldier's Joy

(Fancier Break Example)

Traditional old-time

Arr. Pete Showman

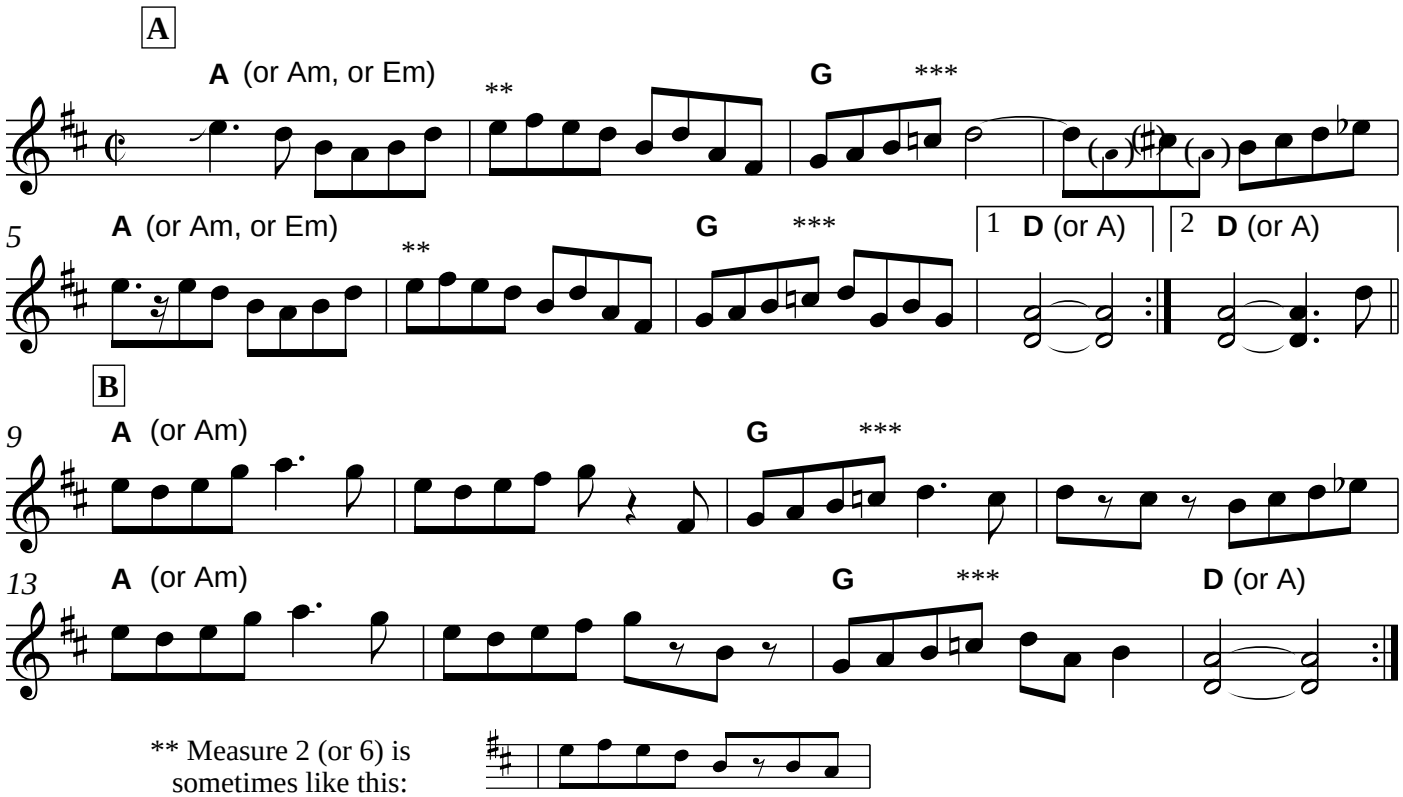


Arranged by Pete Showman 11/4/2005; re-typeset into ABC 7/27/15

Key: A Mixolydian (&/or A Dorian)
𝅗𝅥 = **90**

Squirrel Hunters

Traditional
From John Hartford's playing



** Measure 2 (or 6) is sometimes like this:

Transcribed and typeset in ABC by Pete Showman, from the playing of John Hartford (fiddle), with Mark Schatz (Bass), Mike Compton (mandolin) and Chris Sharp (guitar), playing at the Kentucky Folk Festival at Berea College in Bardstown, KY in 1998. Apparently John got it from Samuel Bayard's "Dance to the Fiddle, March to the Fife," tune no. 220. See www.youtube.com/watch?v=gV98pfwsM3k. Watch the video to see John's smooth bowing and fingering; there are good closeups of the fiddle. (rev. 2: 3/20/2016)

Notes on the Mode(s) and Chords

*** These C notes often sound half-way between C♮ and C♯, but I think usually more towards C♮. As I hear John's playing it's partly A-Mixolydian (C#) and partly A-Dorian (C natural), though some transcriptions push all the C's one way or the other.

The mode of the tune is often ambiguous, e.g. there are no C notes in the first two measures, so you can't tell if it's A-Mixolydian (major) or A-Dorian (minor) -- and as noted above, when they do occur they sound halfway between natural and sharp. The typical A-Mixolydian "A & G" accompaniment shown is what I mostly hear, but the chords could also be "Am & G", as for A-Dorian. Ideally accompanists could play A chords without the third (C) note, to make them ambiguous too.

The D chord at the ends of the parts is *not* typical for A Mixolydian (more like D major) but it seems to be what's played -- even though in John's fiddle chord the A note seems to dominate over the D (suggesting an A key). You could also play an A chord (and make the lower note of the melody chord 'E' instead of 'D').

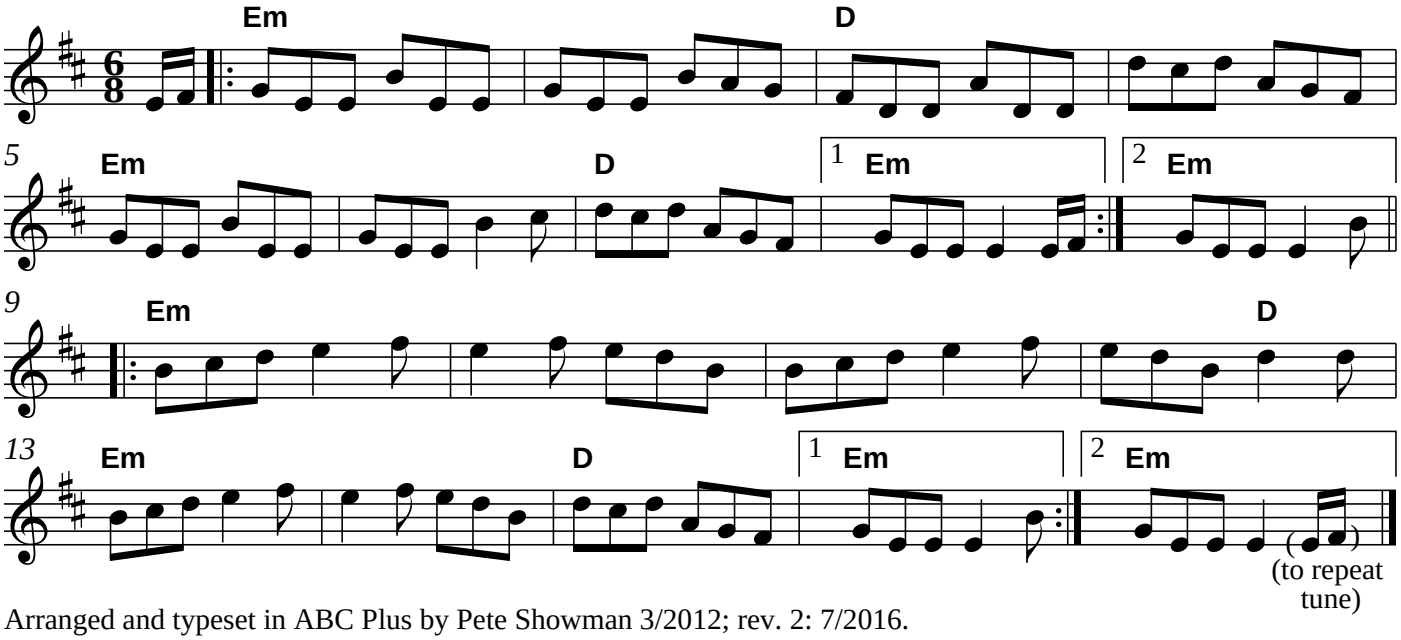
Some transcriptions substitute Em for the A chords at least in the [A] part; do that if you prefer.

Key: E Dorian

♩. = **90**

The Swallowtail Jig

Traditional Irish

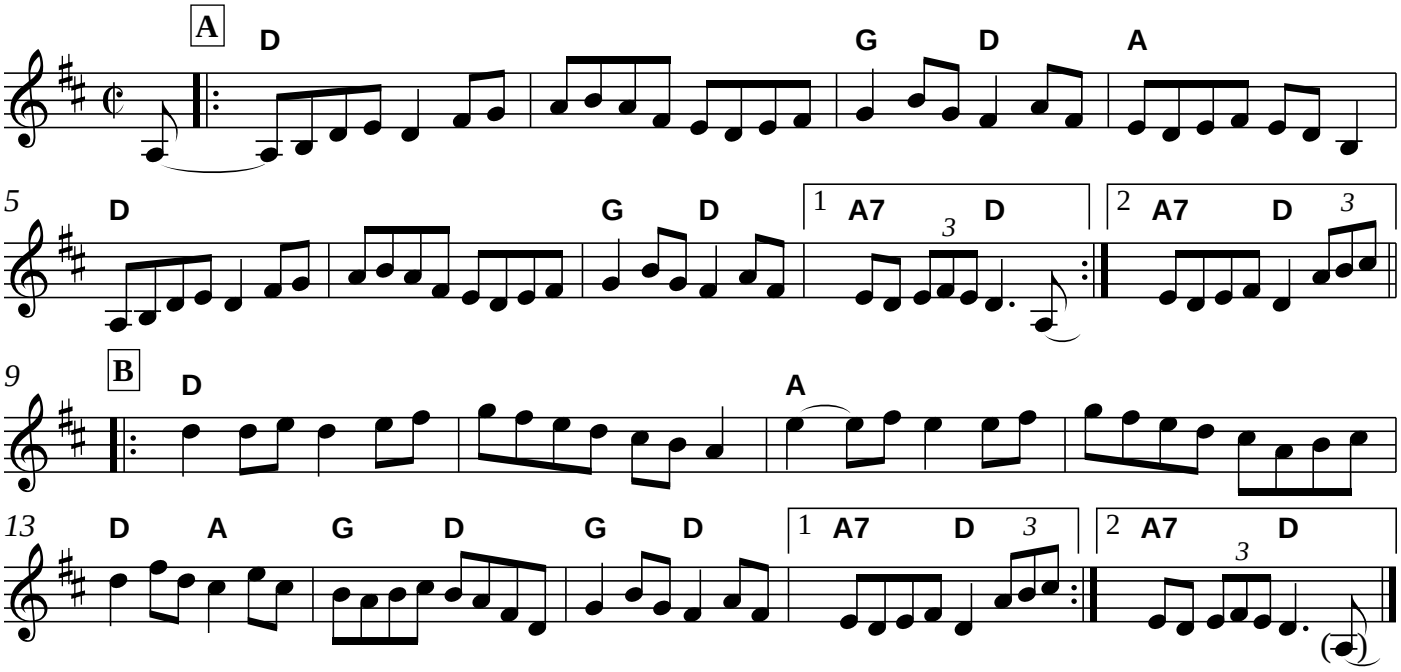


Arranged and typeset in ABC Plus by Pete Showman 3/2012; rev. 2: 7/2016.

Key: D
♩ = **90**

Whiskey Before Breakfast

Traditional(?)
Arr. Pete Showman



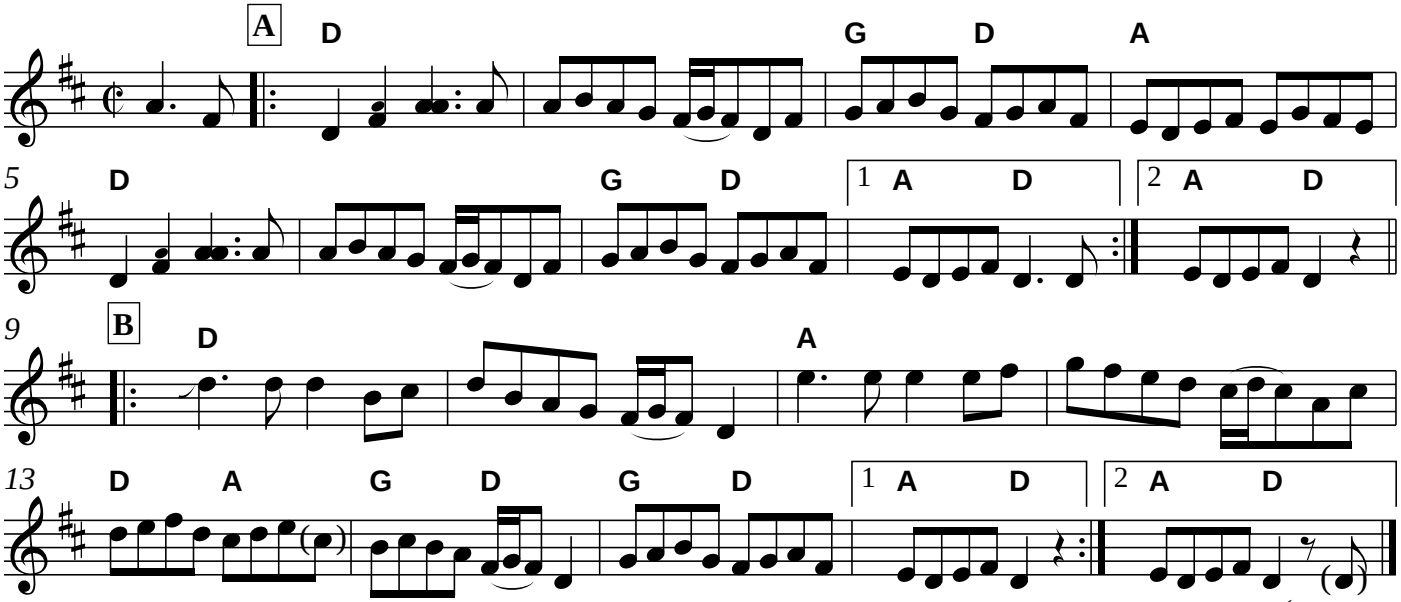
(to repeat tune)

This is how I learned it. I prefer this first (and fifth) measure, similar to the version in the Fiddler's Fakebook, to the perhaps more common "D-F#-A" beginning. Metis fiddler Andy DeJarlis (Northwestern Canada) is credited with popularizing the tune in the 1950s, and some suggest he wrote it (or at least adapted it from earlier tunes). See below for a transcription from his *Backwoods Fiddle Tunes* LP (128 bpm; www.youtube.com/watch?v=7RZ25JBzQR8).

Key: D
♩ = **100**

Whiskey Before Breakfast

From Andy DeJarlis's playing;
transcr. and arr. by Pete Showman



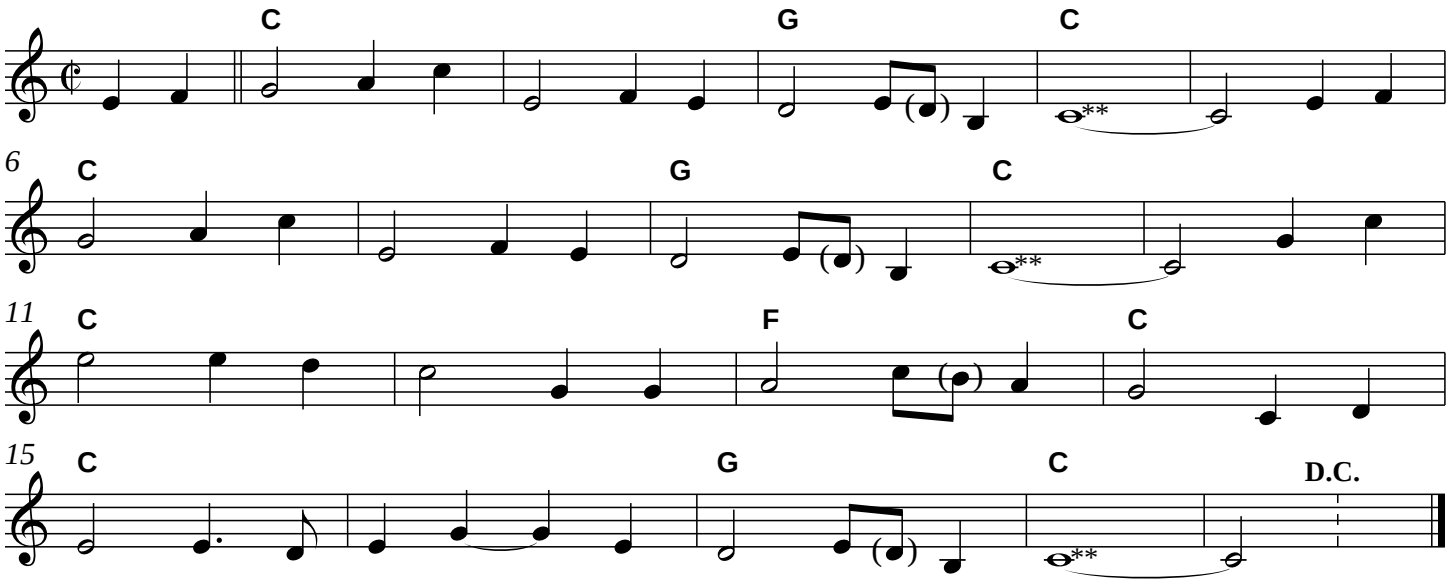
(to repeat tune)

Arranged and typeset in ABC Plus by Pete Showman. Rev. 1: 8/20/2016.

Key: C Maj.
♩= **90**

Wildwood Flower

*Traditional (sort of)**
Arr. Pete Showman (et al.)



** These 'C' notes at the ends of lines are often stretched as shown, adding extra "turnaround" measures.

Emmylou Harris and Iris Dement lyrics
(www.youtube.com/watch?v=7_x9B__0rgE)

1. I will twine and will mingle my raven black hair
With the roses so red and the lilies so fair,
And the myrtle so bright with an emerald hue
The pale emanita and hyssop so blue.***

2. Oh, he taught me to love him and called me his flower
A blossom to cheer him through life's weary hour
Now my heart is now wondering no misery can tell
He left me no warning no words of farewell

3. I will dance I will sing and my life shall be gay
I will charm every heart in the crowd I will sway
Though my heart is now breaking he never shall know
How his name makes me tremble my pale cheeks to glow

4. Oh, he taught me to love him and promised to love
And cherish me over all others above
Oh, I long to see him and regret the dark hour
He's gone and neglected this frail wildwood flower

"Mother" Maybelle Carter's lyrics

1. Oh, I'll twine with my mingles and waving black hair
With the roses so red and the lilies so fair
And the myrtles so bright with emerald dew
The pale and the leader and eyes look like blue.

2. Oh, I'll dance, I will sing and my laugh shall be gay
I will charm ev'ry heart, in his crown I will sway
When I woke from my dreaming, idols were clay
All portions of love then had all flown away.

3. Oh, he taught me to love him and promised to love
And to cherish me over all others above
How my heart now is wond'ring misery can tell
He's left me no warning, no words of farewell.

4. Oh, he taught me to love him and called me his flow'r
That was blooming to cheer him through life's dreary hour.
Oh, I'm longing to see him through life's dark hour
He's gone and neglected this pale wildwood flower.

* *Wildwood Flower* was popularized by the Carter Family, particularly as sung by "Mother" Maybelle Carter in a 1928 recording. Maybelle said she had learned the song as a youngster, from her grandmother. It's believed that it was originally a song called *I'll Twine 'Mid the Ringlets*, copyrighted in 1860. The music, similar to the melody above, was by J.P. Webster. The lyricist was "Maud Irving," likely a pseudonym for the poet J. William Van Namee (see Eric M. Bram's article, *The Mystery of Maud Irving (the "Wildwood Flower")*, at www.ergo-sum.net/music/MaudIrving.html, and the original sheet music, at www.ergo-sum.net/music/Twine'MidTheRinglets.pdf.)

Maybelle Carter later said some of the words had "gotten mixed up" and that "they don't make much sense in a few places in the song." Many variations out there attempt to correct that, and there's much discussion on the Web about what the lyrics "should be" -- but no real answers. The online version of this transcription (at www.fiddlers.org/tunes/) also has the original published lyrics to "'Mid the Ringlets" for comparison, from Wikipedia and Peter Wernick's "Bluegrass Songbook".

*** In the original, "The pale aronatus with eyes of bright blue." But "aronatus" is not a known flower name. Some sing "pale amanita" or "pale emanita", and sometimes "and islip so blue," but neither "emanita" nor "islip" is a recognized flower. "Amanita" is an often-poisonous mushroom (with no blue 'eyes'). Hyssop has blue flowers, but is not native to the U.S.

Arr. and typeset in ABC by Pete Showman, text revised 4/7/2016 (rev 4)

* Though the song was popularized in the 20th Century by the Carter Family, it seems to be based on this song, published in 1860. The song was handed down orally (and garbled in places) within the Carter Family. The music for this older song was by J.P. (Joseph Philbrick) Webster. The lyrics were by "Maud Irving", and were apparently taken from a poem, also by "Maud Irving," published somewhat earlier in a women's magazine of the time. (Maud Irving is believed to be a pseudonym for the poet J. William Van Namee; see Eric M. Bram's article *The Mystery of Maud Irving (the "Wildwood Flower")* at www.ergo-sum.net/music/MaudIrving.html). There are references to the poem, but the poem itself has apparently been lost. You can see the original song here: www.ergo-sum.net/music/Twine'MidTheRinglets.pdf

Note: Music composer J.P. Webster also wrote the Civil War era song "Lorena".

I'LL TWINE 'MID THE RINGLETS

Lyrics by Maud Irving, music by J.P. Webster

1. I'll twine 'mid the ringlets of my raven black hair,
The lilies so pale and the roses so fair,
The myrtle so bright with an emerald hue,
And the pale aronatus++ with eyes of bright blue.

2. I'll sing, and I'll dance, my laugh shall be gay,
I'll cease this wild weeping, drive sorrow away,
Tho' my heart is now breaking, he never shall know,
That his name made me tremble and my pale cheeks to glow.

3. I'll think of him never, I'll be wildly gay,
I'll charm ev'ry heart, and the crowd I will sway,
I'll live yet to see him regret the dark hour
When he won, then neglected, the frail wildwood flower.

4. He told me he loved me, and promis'd to love,
Through ill and misfortune, all others above,
Another has won him; ah! misery to tell;
He left me in silence, no word of farewell.

5. He taught me to love him, he call'd me his flower
That blossom'd for him all the brighter each hour;
But I woke from my dreaming, my idol was clay;
My visions of love have all faded away.

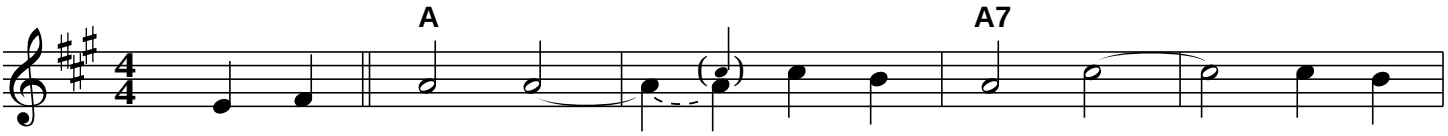
++ Originally "aronatus" but there seems to be no such flower, so perhaps it was an error (mis-spelling?) on the part of the poet / lyricist. Some suggest that "amaranthus" is more logical. But most of those are strongly colored, not "pale", nor do they have "blue eyes". Another guess at what was meant is "amanita" (the mushroom family that includs the poisonous mushroom known as the "Death Cap"). Some, but not all, are pale -- but still no "blue eyes". And why would a woman put mushrooms in her hair, poisonous or not?

30

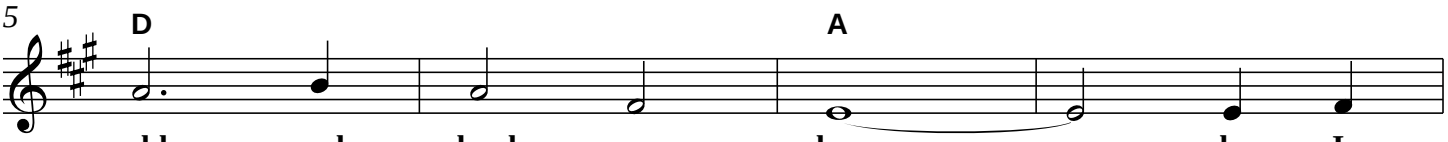
Key: A Major
♩ = 75

Will the Circle Be Unbroken

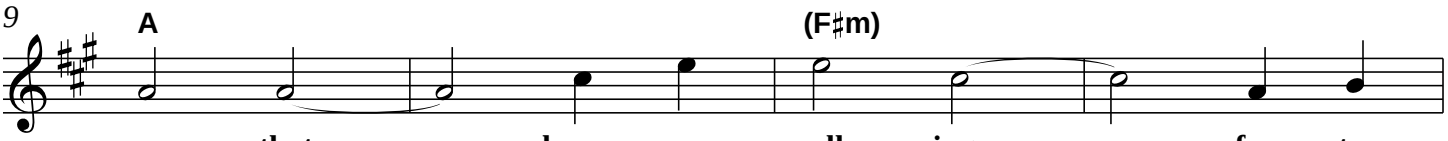
*A.P. Carter***



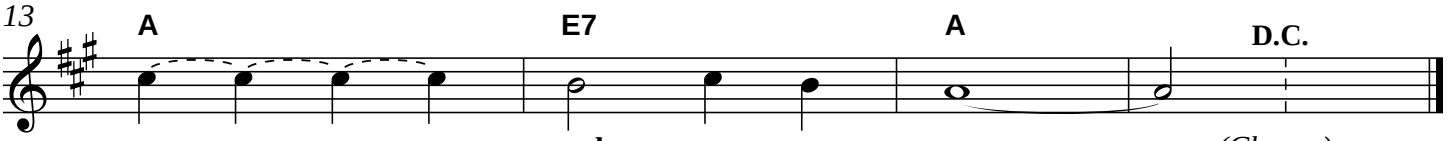
1. I was stand - ing by my win - dow, on a
Chorus: Will the cir - - cle be un - - brok - en, by and
2. Lord I told that un - der - - tak - - er, Un - der-
3. I fol - lowed close be - - hind her, tried to
4. I went home, My home was lone - ly, now my



cold and cloud - - y day, when I
by, Lord, by and by. There's a
ta - - ker please drive slow. For this
hold up and be brave. But I
mo - - ther she has gone. All my



saw that hearse come roll - - ing, for to
bet - - ter home a - - wait - - ing, in the
bo - - dy that you're tak - - ing,* Lord, I
could not hide my sor - - row, when they
broth - - ers, sist - ers cry - - ing, what a



car - ry my moth - - er a - - way. *(Chorus)*
sky, Lord, in the sky.
hate to see her go *(Chorus)*
laid her in the grave. *(Chorus)*
home so sad and a - - lone. *(Chorus)*

* Or often "hauling" or "carrying"

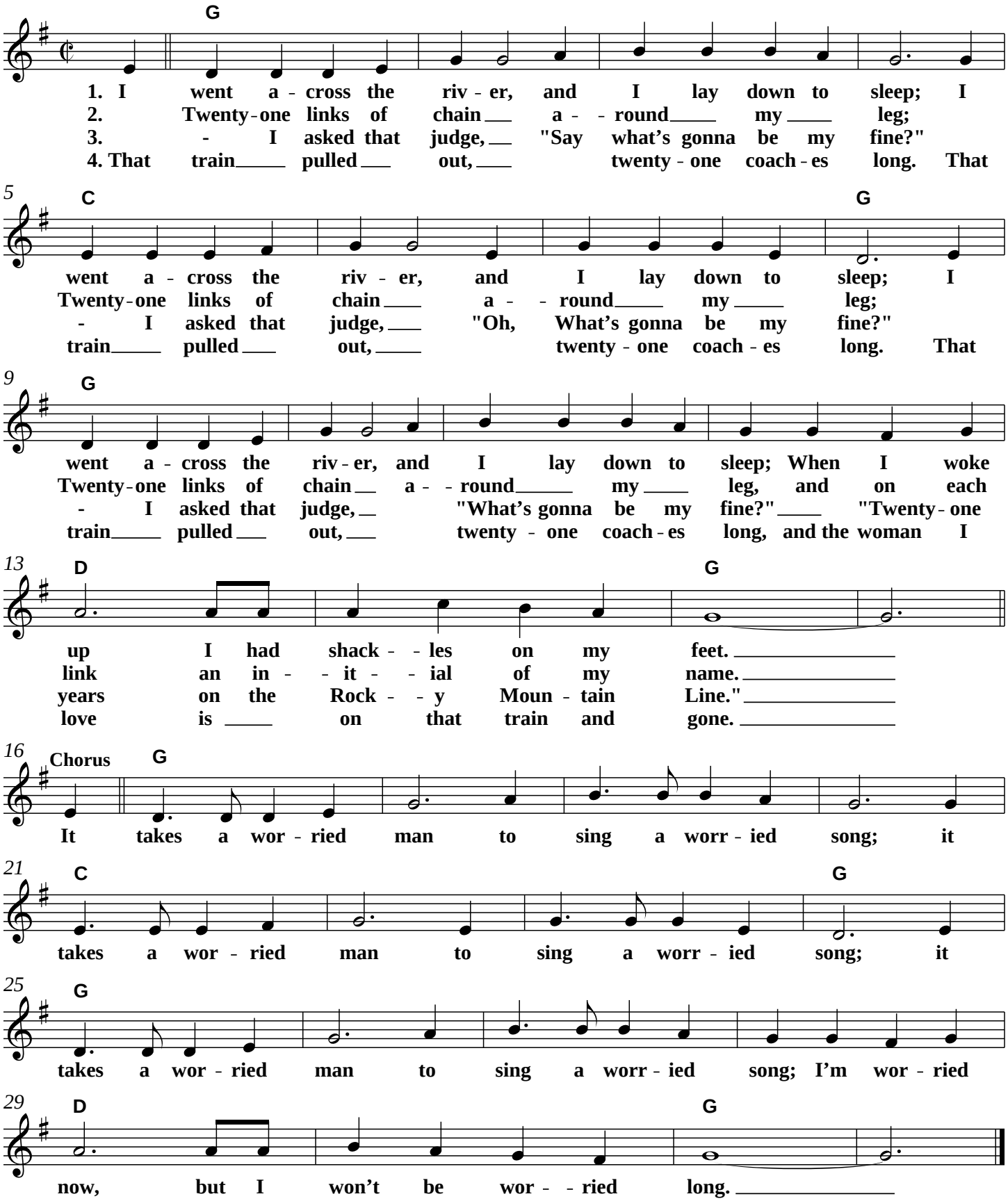
**This version is generally credited to A.P. Carter of the Carter Family, but it was based in part on a 1907 hymn of the same name (words by Ada R. Habershon and music by Charles H. Gabriel). The chorus lyrics are similar and the melodies are vaguely related, but the verse lyrics are entirely different.

Arr. and typeset in ABC by Pete Showman 12/11/15 (rev 1).

Worried Man Blues

♩ = 90

Traditional



Arr. and typeset in ABC by Pete Showman 11/16/15 (rev 2). Performances vary, e.g. Woodie Guthrrie, Stanley Brothers, Caerter Family. These lyrics are mostly from Woody Guthrie, though he only repeated lines twice. Some singers begin with a chorus.