

# Journal of the Folk-Song Society.

No. 12.

Being the Third Part of Vol. III.

All versions of songs and words published in this Journal are the copyright of the contributor supplying them, and are printed in this Journal on behalf of that contributor, whose permission must be obtained for any reproduction thereof.

London :

19, BERNERS STREET. W.

PRINTED PRIVATELY FOR THE MEMBERS OF THE SOCIETY  
BY BARNICOTT AND PEARCE, AT THE ATHENÆUM PRESS, TAUNTON.

MAY, 1908.

FOLK-SONG SOCIETY.

*LIST OF OFFICERS.*

MAY, 1908.

*President :*

THE RIGHT HON. LORD TENNYSON, P.C., G.C.M.G., ETC.

*Vice-Presidents :*

SIR ALEXANDER C. MACKENZIE, MUS. DOC., LL.D., D.C.L.  
Principal of the Royal Academy of Music.

SIR C. HUBERT H. PARRY, BART., MUS. DOC., D.C.L., C.V.O.  
Director of the Royal College of Music.

SIR CHARLES VILLIERS STANFORD, MUS. DOC., D.C.L.  
Professor of Music in the University of Cambridge.

*Committee :*

SIR ERNEST CLARKE, *Chairman*.  
MISS LUCY BROADWOOD, *Hon. Editor*.  
WALTER FORD, ESQ.  
MRS. FRANK W. GIBSON (Miss Eugenie  
Joachim).  
MRS. G. LAURENCE GOMME.  
PERCY GRAINGER, ESQ.

A. P. GRAVES, ESQ.  
FREDERICK KEEL, ESQ.  
FRANK KIDSON, ESQ.  
J. A. FULLER MAITLAND, ESQ.  
CECIL SHARP, ESQ.  
RALPH VAUGHAN WILLIAMS, ESQ.,  
Mus. Doc.

*Hon. Secretary :*

MRS. WALTER FORD,  
19, BERNERS STREET, LONDON. W.

*Hon. Treasurer :*

MRS. G. LAURENCE GOMME.

## COLLECTING WITH THE PHONOGRAPH

---

### THE OLD SINGERS & THE NEW METHOD.

WHEN I first started collecting folk-songs with the phonograph, in the summer of 1906, in North Lincolnshire, I was surprised to find how very readily the old singers took to singing into the machine. Many of them were familiar with gramophones and phonographs in public-houses and elsewhere, and all were agog to have their own singing recorded, while their delight at hearing their own voices, and their distress at detecting their errors reproduced in the machine was quite touching.

The other day, in Gloucestershire, an old folk-singer, on hearing a long song of his repeated by the phonograph, said: "He's learnt that quicker nor I"; while another old man commented—"It do follow up we wonderful."

I have often found folk-singers show keenness about one another's records, an interest I have seldom seen them extend to one another's performances in the ordinary way. I have not noticed that the unusualness of singing into the machine upset the steady nerves of country-folk, in Lincolnshire or elsewhere, to the extent of marring their performances. One Lincolnshire singer, Mr. Joseph Taylor, said: "It's läke (like) singin' with a muzzle on"; but he sang his best all the same. Even having their heads guided nearer to, or further from, the recording trumpet never seems to break the flow of the old folk's memory or freedom of delivery.

In fact, when once the strangeness of the new method is over, it is far less upsetting to folk-singers and chantymen than having their songs noted in the ordinary way, as it is such a boon to them not to be continually stopped during their performances. Not only does their memory tend to be far more accurate when they are free to sing a song through from end to end (having to stop only at the end of the run of each wax cylinder, *i.e.* about  $2\frac{1}{4}$  minutes), but their unconscious sense for rhythmic and dynamic contrasts and dramatic effects—in the case of those few singers who indulge in the latter—has such incomparably greater scope.

## SOME PRACTICAL HINTS.

I have done my collecting with a "Standard" Edison-Bell Phonograph, and have found that size very serviceable. Mr. Sharp has expressed to me the belief "that careful experiment would show that the phonograph records certain consonants more clearly and prominently than others." I am inclined to believe that this is not unlikely. In any case it is wise when collecting to always note down all words of songs independently of the phonograph; for though it is generally possible to detect in the machine even minute dialect details of already noted words, it is seldom easy to distinguish unknown words with reliability, particularly in the case of faint records. I further agree with Mr. Sharp that it is advisable always to note down the tunes of songs in the ordinary way before or after recording them in the phonograph. Apart from the danger that records run of getting damaged before their contents have been extracted from them, it is interesting and instructive to compare tunes noted down straight from the singers with notings down culled from many phonographic repetitions of the same songs. In my own case I must confess that such comparisons turn out sorely uncomplimentary to my recordings without the phonograph.

It is possible to note down from the machine difficult and very fast tunes with far greater accuracy if the speed-screw be screwed down until the record is running much below its original pitch and speed. Baffling intervals, short hurried notes, the component notes of twiddles and ornaments, etc., that are impossible to make out at the original speed, become, by this means, comparatively clear and distinguishable. (*See note to No. 12.*)

It has been suggested to me that by this method one is overapt to note down many minute details which play a practically negligible part in the complete impression of the song at full speed in actual performance. While realising that there may be much truth in this objection to the above described method I cannot say that my personal experience so far has led me to share it. I have not noticed that new and unlooked-for details revealed themselves in songs when run much below their original speed, but rather only that already noticed enticing points became as it were enlarged and graspable where before they had been tantalizingly fleeting and puzzling. My experience is, however, very limited, as I have never slowed down any records of songs but such as disclosed at their full speed a greater richness of detail than I could satisfactorily cope with at that rate.

If a truthful preservation of the dynamics of a singer's performance be desired, it is imperative that his or her mouth be kept at a practically unvarying distance from the recording trumpet whilst making the record; as, otherwise, singing alter-

natively nearer to and further from the trumpet arbitrarily introduces misleading "lounds" and "softs" into the record.

In order to record the duration of pauses between all the verses of a song extending over more than one wax cylinder, it is best, when nearing the end of the run of each cylinder, not to stop the singer at the end of a verse, but to let him start a fresh verse and then break him off. The duration of the pause between this partly recorded verse and the one preceding it is thus recorded, and the interrupted (fragmentary) verse can be started afresh on the next cylinder.

I am indebted to Mr. Cecil Sharp for making me acquainted with an article on "The ethnological study of music" by Charles S. Myers, M.A., M.D., which contains in an appendix some excellent advice as to the manipulation of the phonograph. Among many usual hints are the following :

"Before a record is taken the clockwork should always be fully wound up."

"When a note of given pitch is sounded before the trumpet at the time of taking the record, and when a note of precisely the same pitch is later reproduced by that record, we can be assured that the cylinder is rotating at the same speed during reproduction as it was during the taking of the record. Accordingly, a pitch-pipe, such as is sold at the music shops, should form part of the phonographic equipment. . . . Just before any desired record is taken, this pitch-pipe is sounded before the trumpet. Of course the clockwork must not be stopped or its speed altered after the pitch-pipe has sounded."

"If the singer's voice falls obliquely on to the trumpet, a very jarring and unfaithful record will result."

"We have always to be on our guard against purely accidental deviations from strict intonation. We may detect them by procuring repeated phonographic versions of the melody at different times from the same or different individuals."

### ADVANTAGES OF THE PHONOGRAPH.

It cannot be made too widely known that the phonograph puts valuable folk-song, sea-chanty, and morris-dance collecting within the reach of all possessed of the needful leisure and enthusiasm.

Anyone who knows a folk-song when he or she hears it, and can distinguish stirring tunes from dull ones, can, even if devoid of accurate hearing and experience of the technicalities of musical notation, give invaluable help towards the preser-

vation of the rich traditional treasures of these islands by phonographing peasant and sailor songs, chancies, and dances for future notation, study, reference, and comparison. It is, however, of the utmost importance that such records be handed over for their translation into musical notation to none but collectors and musicians highly versed in the wide possibilities of musical notation, and if possible dowered with insight into, and experience of, the vast realms of irregular rhythm. The speed with which phonograph records can be taken is considerable. I took records of over seventy songs and versions of songs in two days in Lincolnshire, and that without undue haste. But the *quality* of collecting opened up by the phonograph, is, perhaps, of even greater value than the *quantity*. To my mind the very greatest boon of the gramophone and phonograph is that they record not merely the tunes and words of fine folk-songs, but give an enduring picture of the live art and *traditions* of peasant and sailor singing and fiddling; together with a record of the dialects of different districts, and of such entertaining accessories as the vocal quality, singing-habits, and other personal characteristics of singers. And a knowledge of such points is every bit as indispensable to good renderings of folk-music as is experience of the traditions of cultured music to its proper interpretation. I think that most folk-song enthusiasts who have had the good luck to hear the singing of gifted folk-singers and chantymen, must feel that much of the attractiveness of the live art lies in the execution as well as in the contents of the songs, and will surely welcome the ability of the gramophone and phonograph to retain for future ages what is otherwise but a fleeting impression. From his phonograph the collector can note down at full leisure, and with all possible care and thoroughness, repeating his records again and again, in part and in whole, until he has extracted from them a host of details that seem to him fascinating, interesting, or instructive.

The following are some of the chief practical advantages of mechanical collecting :

- 1.—Preservation of tune and words, and all details of performance for study by future generations, and for future *mechanical notation* when the needful inventions are made. (See page 152.)
- 2.—Not having to interrupt singers during their performances; except at the end of the run of each cylinder.
- 3.—The possibility of having a singer's single performance (as accurately preserved in the wax) noted down by several different musicians.
- 4.—Being able to note down leisurely and unhurriedly, and to repeat records (in part and in whole) over and over again, and at any degree of slowness.
- 5.—The possibility of comparing the details of various performances of the same song by the same singer.

The following is a summary of some of the chief details upon which phonograph records throw light :

- 1.—Pitch, key of performance, and relation of intervals one to another. Variability of folk-song scales.
- 2.—Metronome-speed of songs, and chief variations of speed throughout them.
- 3.—Precise degrees of rhythmic irregularities.
- 4.—Precise duration of pauses between verses and half-verses, etc.
- 5.—Melodic variants throughout all the different verses of a song.
- 6.—Dynamic details. (Only reliable, however, where certain precautions have been taken. See page 148.)
- 7.—Length of notes, staccatos, legatos, etc.
- 8.—Component notes of ornaments, that are hard to catch at the original speed of a performance. Portamentos, etc.
- 9.—Dialect, and its variability. Blends of vowel-sounds.
- 10.—Added meaningless syllables ; and all details of the allotment of syllables to notes.

Mechanical collecting must surely offer advantages also to those who consider a record of the "normal tune" of a song (taken down by an experienced collector able to distinguish between momentary and radical variations) more valuable than a detailed notation of the more or less slight variations occurring throughout a singer's performances of the song ; for surely the collector could determine upon the "normal tune" with greater thoroughness and insight after a leisurely, and if need be often repeated, comparison of two or more phonographed versions of a singer's renderings than he could after listening to many unpreserved performances.

But the more I hear talented traditional singers in the flesh, and study phonograph records of their singing, the stronger grows my *personal feeling* that any noting down of an *individually and creatively gifted* man's songs that does not give all possible details of all the different verses of his songs, and, in certain cases, of his different renderings at different times (*see* No. 12 for note on the value of several records of the same song), cannot claim to be a representative picture of such a man's complete art and artistic culture, but only of a portion of it ; hardly more representative of his whole artistic activity and import than is a piano arrangement of an orchestral score. On the other hand, I fully realize that the singing of less gifted individuals quite often does not repay anything more laborious than the more usual method of notation (*i.e.* one verse of the tune, with a few melodic variants, and the words written down separately, and without dialect), though the actual tunes may, as such, be well worth having.

## THE NEED OF OTHER INVENTIONS TO SUPPLEMENT THE GRAMOPHONE AND PHONOGRAPH.

The gramophone and phonograph record admirably what our ears and systems of notation are too inaccurate and clumsy to take advantage of. Personally I deeply regret having to rely on my own hearing in any delicate matter of pitch. One is so distressingly liable to think one hears what one is expecting to hear. I have caught myself noting radically different intervals in the same passage of the same phonograph record on different occasions.

Is it not regrettable, that, despite the enthusiasm over modal tunes, we have no scientific record of the average relation of the number of vibrations of the modal seventh to those of its keynote as sung by folk-singers? Collectors agree that the seventh in modal tunes is neither quite the sharp or flat seventh of the ordinary scale, but we are still wholly without exact knowledge on this subject.

Even what one does hear with fair accuracy loses in exactitude when translated into our very limited musical and verbal notations. I find it impossible to render into musical notation anything approaching the full charm of the great or slight rhythmic irregularities ever present in traditional solo singing. In the case of rhythmically erratic songs (such as No. 12) my attempts at comparative exactitude result, I must confess, in a regrettably disturbing impression to the eye; whereas the impression of the actual performance is rhythmically smooth and flowing, though quaint and wayward.

To my mind the invention of a machine is badly needed that would record on paper (as the phonograph does on wax) all sounds played or sung into it, giving the number of vibrations of each note, precise rhythmic durations of notes (by accurately proportioned line lengths—much like the slits in pianola music) and pauses, dynamics, vowel-sounds and blends, etc. Such a machine, producing a visible record on paper, together with the phonograph and gramophone preserving an audible record, would surely afford ideal means for collecting the music and speech of the known world, providing also (its notation being standardized and applicable to all tonal and rhythmic possibilities) a basis for universal comparison.

From an article on "Photographing Sound" in the *Windsor Magazine* for January, 1908, it would seem that Dr. Mârage, of Paris, has constructed an instrument that would note all details of pitch, duration, dynamics, and vowel-sounds with the needful accuracy; but whether his sound-photographs could easily be translated into a readable and universally applicable musical notation remains to be seen. Whenever such an invention does arrive, it will, of course, be able to note down from all gramophone and phonograph records that are in a good enough state of

preservation. Therefore the careful taking and *preserving* of good gramophone\* and phonograph records is doubtless the best preparation for the advent of such a mechanical recorder-on-paper. In its present absence, however, I cannot pretend that any of my notations are more than approximately correct in any respect, despite sincere efforts in the direction of accuracy. As regards rhythms, for instance, I have had to put up with the *nearest writable* form of what I actually heard.

### “NARRATIVE SONG,” AND ITS INVENTIVENESS.

In whatever ways folk-song may appeal to individual enthusiasts coming to it fresh from other planes of culture (and, surely, the breadth of its appeal is a splendid manifestation of its life-force!), whether exclusively or chiefly as pure music or literature; or for its philological, historical or local interest, etc., it seems incontestable that to the folk-singer himself it appeals first and foremost as “narrative song,” and that, for him, words and music are practically inseparable. To most folk-singers, the tune of a song in (say) its fifth verse is not merely a repetition of the tune of “verse one” sung to different words, but is, rather, *the particular music to those particular words*. I do not think this is overstating the case. There even seem to be positive traditions regarding certain variations introduced to accompany particular parts of the words of certain songs, which are (at least within my limited experience) almost as widespread and general as the normal tunes from which they differ. (See the note to No. 10 instancing this tendency in different versions of “Lord Bateman.”) As a composer will differently harmonize and score repetitions of the same theme to satisfy his craving for contrast and variety, so will the same instincts (in a lesser state of development and consciousness) lead the creatively-gifted folk-singer or chantyman to evolve more or less profuse melodic, rhythmic, and dynamic variants out of his “normal tune” to meet the emotional needs of different verses, and match their changing word-rhythms; all in accordance with his dim sense for an organic whole. It is into these small details that he puts the intimate flavour of his personality. I should not care the less to lack the modification of the Valhalla *motif* that occurs in *Götterdämmerung* (Act ii, near the end of scene 1) because the pith

\* I delight to say that the Gramophone Co. has started making records of the singing of genuine folk-singers. They have begun with Mr. Joseph Taylor, of Saxby-All-Saints, Lincolnshire, and have recorded his renderings of the following songs, which will very shortly be available: “Brigg Fair” (*Folk-Song Journal*, Vol. II, No. 7), “The Sprig of Thyme,” “Died for Love” (No. 7), “Lord Bateman” (No. 10), “Bold William Taylor” (No. 15), “Rufford Park Poachers” (No. 6), “The White Hare” (No. 8), “Georgie” (No. 9), “Creeping Jane,” “Worcester City,” “Maria Martin,” “The Gypsy’s Wedding-Day” (No. 16).

of that *motiv* may be said to be fully stated in its first appearance in *Rheingold* (Act i, opening of scene 2). In the same way, an array of "normal tunes," however lovely, cannot compensate me, personally, for the least little (preservable) manifestation of artistic creativeness and versatility on the part of gifted peasant and seafaring singers that is allowed to die with them, unrecorded for ever.

A faithful record of all the details of a song's different verses could scarcely fail to be highly advantageous to arrangers of folk-songs and chanties who appreciate these branches of art first and foremost as "narrative song," and wish to emphasize this side of them in their settings. Such arrangers cannot but feel at a loss when confronted with a folk-song or chanty of which both words and tune are fine, but of the wedding together of which there is no available record beyond the first verse.

Even if the most explicit tune-variants be given, these, however keenly they may delight his purely musical sense, can help the arranger but little in his setting unless there also be an account of exactly which syllable has fallen to each note. In the absence of such a record the arranger has to fake his own allotment of syllables to notes, and his attempts are pretty sure to differ more than triflingly from what the genuine traditional singer made out of the same material, and to lack much of the original charm and flavour.

For instance, who but a traditional singer would hit upon the following allotment of syllables and general word-treatments?

The setting of the words: "raised him fê-rom the groun'," in verse five of No. 2;

First quarter of verse two of No. 4;

Beginning of verse two of No. 5;

Beginning of verse four, and last half of verse seven, of No. 11, etc.

To-day, musicians who wish to arrange "narrative songs," can still avail themselves of the chance of hearing the performances of yet-surviving folk-singers and chantymen, but what will they do years hence, when traditional singing is as dead in Great Britain as it already is in most parts of Western Europe? To such arrangers gramophone and phonograph records of *complete songs*, and as exact as possible notings down from these, will surely be a great boon.

## UNIFORM RECURRENCE OF IRREGULARITIES.

It is astonishing how triflingly a good singer's song will differ in, say, four different phonograph records of it. It is my experience that, in the case of singers with alert memories, very little of even the minutest details is random, but that the smallest rhythmic irregularities are repeated with no less uniformity than are regular rhythms.

Mr. George Wray, a very rhythmically irregular singer, is surprisingly uniform so much so that when listening to his own records being reproduced in the machine (which he delights to do) he will most often join in too, and find no difficulty in keeping well together with the record, as regards rhythms, twiddles, added syllables, dynamics, etc. ; the two forming a weirdly "bubbly" duet. This frequent uniform repetition of irregularities, goes, to my mind, to prove that very many of them are not mere careless or momentary deviations from a normal, regular form, but radical points of enrichment, inventiveness, and individualisation, evolved in accordance with personal characteristics, and hallowed and cemented by consistent usage.

The two records of the first verse of "Merican Frigate" that are quoted in No. 13, do not bear out this general experience. I also took a third phonograph record of this first verse, which coincided closely with the second record, so that it would seem that the first verse as it appears in the first record is an instance of non-uniform irregularity. On the other hand, the three records of No. 12, and the two (or more) records I took of most interesting songs, are witnesses to the great frequency of uniformly recurring irregularities of all kinds.

## RHYTHMIC CONTINUITY BETWEEN VERSES AND HALF-VERSES.

Many singers seem to have a feeling for rhythmic continuity between one verse and another. Those who evince this sense at all often present, if anything, a more consistent continuity between verses than between half-verses. Often a tune, otherwise preponderantly regular, will have rhythmically irregular, though uniformly recurring, pauses between its verses and half-verses.

This linking together of the repetitions of tunes, as well as of the halves of tunes, into an unbroken rhythmic flow embracing the full length of each song, bespeaks some sense for a closely-knit formal whole, and seems to me a distinct advance upon mere repetitions of a tune with random gaps in between. Acquaintance with all these details (to which, of course, the phonograph stands reliable witness), might have value for arrangers of folk-music.

For instances of uniformity of duration of pauses *see* Nos. 1, 10, 11, 13, and 14, and the notes on this heading there given.

## FOLK-SONG SCALES IN THE PHONOGRAPH.

Of seventy-three tunes phonographed in Lincolnshire, forty-five are major, and twenty-eight modal. None of the latter are definitely Æolian, though some mainly Dorian tunes occasionally have quickly passing minor sixths. Most are in a mongrel blend of Mixolydian and Dorian. I can recall no song starting *purely* Mixolydian or Dorian that becomes during its progress *purely* Dorian or Mixolydian, though I have instances of songs starting *mainly* in the one mode and ending *mainly* in the other. No. 5 is such an one, if its last verses be taken to be mainly Dorian in feeling. Some tunes begin and end the verse in a different mode, like No. 8. But I doubt if this procedure would be found to be reliably adhered to throughout a song of any length.\* See *English Folk-Song: some Conclusions*, page 70.

Some singers change their thirds from minor to major, and their sevenths from flat to sharp, or *vice versa*, with surprising frequency and speed. Mr. Joseph Leaning (of Barton-on-Humber, North Lincolnshire) sang me one verse of a version of "The pretty maid milking her cow," of which I took two phonograph records. In one record he sang Mixolydian, with sharp sevenths in the upper octave and flat sevenths in the lower octave, while in the other record he sang the sevenths as before, but changed his thirds from minor to major ten times within the one verse.

It is, however, generally more usual to hear sevenths sung flat in the upper octave and sharp in the lower octave. (Many such sharp sevenths in the lower octave occur as auxiliary notes between repetitions of the tonic.) I have noticed the same tendency with regard to minor and major thirds. Records B and C of No. 12 have occasional major thirds in the lower octave, but invariably minor thirds in the upper octave. The second phonograph record of No. 8 shows faint traces of a similar tendency. A striking example of this custom will be found in "The Banks of the Clyde" (*Folk-Song Journal*, No. 6, page 5).

For quick changes from sharp to flat sevenths, and *vice versa*, see No. 11, and record C of No. 12.

In songs in which flat and sharp sevenths occur at random, there are sometimes striking instances of the sharp seventh being preferred in downward cadences, while the flat seventh is chosen for upward passages. This is delightfully at variance with the usages of cultured music. For instances of this, see the setting of the words "Creature my two eyes did see," in verse four of No. 10, and of the words "Creature my eyes did e'er see," in verse four of No. 11, and similar passages in

\* Since writing the above Mr. Taylor has remembered nearly all the verses of No. 8, and seemed to me, contrary to my expectations, to adhere throughout to the mixture of modes present in the notation of the song in this Journal. (June 20th, 1908.)

verses five and eight of the same song. There are also some indications of this predilection in No. 9, and in verses four and five of No. 12.

Definite flat and sharp sevenths (but not *vice versa*) often occur consecutively, so as to form chromatic passages. Mr. Leaning sang me a version of "Old friend gardener and ploughman" in which the following phrase occurs distinctly no less than five times;



and I heard the same consecutive use of the flat and sharp seventh in a version of the same song sung to me in Gloucestershire. Possibly this use of the sharp seventh, as a passing note between the flat seventh and the tonic above it, is modern.

On several occasions other chromatic intervals have been distinctly sung to me by genuine folk-singers. A Norfolk man living in North Lincolnshire (Mr. Edgar Hyldon, of Barrow Haven) sung me the following corrupt version of "I'm seventeen come Sunday," the chromatics of which came out identically in two phonograph records:



See also verse 7 of No. 11

*I cannot recollect ever having come across a downward chromatic passage of any kind amongst folk-singers.* Alternate major and minor thirds sometimes follow very closely one upon the other, though I can recall no case of their doing so *consecutively*, so as to form chromatic passages.

Major thirds sometimes occur in preponderantly Dorian tunes as leading notes to the interval of the fourth (*see* Nos. 4, 6, 14, 15, and records B and C of No. 12.) The tendency to flatten the second of the scale, noticed by Mr. Sharp (*see English Folk-Song: some Conclusions*, p. 72), is instanced once in this *Journal*; at the end of verse one of No. 7. Sharp fourths do not seem to occur to any extent in modal tunes (*see*, however, the passage marked \*\* in No. 14), though they are not so uncommon in major tunes. *See*, for instance, No. 1, and verse five of the second phonograph record of No. 13.

It is noteworthy how seldom the sixth is dwelt upon, or attacked with a jump, in modal tunes. It will be interesting to see if the phonograph will record any instances of a definite tendency to alternate major and minor sixths (thus producing a mongrel Dorian and Æolian scale) to the extent to which a like tendency obtains with regard to major and minor thirds and sharp and flat sevenths.

A study of all the more lengthy songs that I have had time to note down carefully from my phonograph records, leads me to believe that the folk-singers whose songs I have recorded have seldom shown any trustworthy tendency to sing their songs *quite purely* in any mode, or even to keep predominantly to any one mode for any length of time, or in different performances of the same songs.

Are not we collectors—when our observations are not checked by some unbiased mechanical verdict—rather apt, maybe, to credit to folk-singers a more implicit adherence to one mode at a time than is actually their habit? (Much as a former generation of collectors read, willy-nilly, into traditional tunes the art-music scales to which alone they were then accustomed). And also, does not phonographic testimony to the extreme variability of folk-singers' thirds and sevenths, and the occasional slight variability of some of their other intervals, furnish some excuse for the well-worn tiresome pronouncement that queer folk-song intervals have their origin in "singing out of tune?" Of course, good folk-singers do nothing of the kind, according to their own lights. It is merely that in their modal singing the intervals of the third and seventh are mutable and vague, although the tonic, the second, the fourth, the fifth, and in most cases the sixth, are usually strikingly definite and well adhered to.

My conception of folk-scales, after a study of them in the phonograph, may be summed up as follows: that the singers from whom I have recorded do not seem to me to have sung in three different and distinct modes (Mixolydian, Dorian, Æolian), but to have rendered their modal songs in *one single loosely-knit modal folk-song scale*, embracing within itself the combined Mixolydian, Dorian, and Æolian characteristics, and generally consisting of:

Firstly—The *tonic, second, major and minor (or mutable) third, fourth, fifth, and flat seventh*—employed to form part of the bed-rock of tunes, besides acting as passing and auxiliary notes; often attacked with a jump, and dwelt upon (sustained). The interval of the *second* seems, however, to be much less often dwelt upon in modal tunes than the other above intervals.

Secondly—The *sixth*, which is generally major, though sometimes minor (and when acting as a quickly-moving passing or auxiliary note is often alternately either, or a blend of both), and the *sharp, or mutable, seventh*; which intervals do not, as a

rule, form part of the bed-rock of tunes, but act chiefly as passing and auxiliary notes, and are not usually dwelt upon, or attacked with a jump.

The combined intervals appear as follows :



This suggestion of a combined modal folk-scale, called forth by study of the evidence furnished solely by my own batch of phonograph records, is here put forward in all tentativeness, and mainly in the hope that it will arouse comparison, and find confirmation or refutation in the general phonographic experience of other collectors.

*[The Editing Committee, in considering Mr. Grainger's theories which are based on most careful observations, wish to point out that the general experience of collectors goes to show that English singers most rarely alter their mode in singing the same song. About the value of the phonograph as an aid to collecting there can be no doubt ; whether it is sufficiently perfect as yet to be preferred as a substitute for the human ear is still a disputable point. Similar careful records and analysis of the performances of trained singers and instrumentalists would therefore be of great value in helping to determine this.]*

## ORNAMENTS.

Besides such usual twiddles and arabesques as those in the opening bar of No. 6, in bar three of No. 10 (to the word "Lord"), in bar fifteen of No. 11, the bars marked (a) and (b) in No. 16, etc., the phonograph often reveals ornamental "bleatings," such as those marked (d) in No. 16. (See also those on the word "found" in No. 8, and in No. 11, verse eight, bar three). They are always boldly attacked (often being sung rather louder than the rest of the phrases in which they occur), and are, I am convinced, not merely the quaverings of old and shaky voices, but are introduced, like other ornaments, to give point and flourish.

Folk-singers do not seem to habitually introduce their ornaments at the same points, but rather to add them at will, without any set plan.

## DYNAMICS.

The folk-singers whom I have heard will practically never sing any one passage consistently loud throughout; nor consistently very soft throughout, except when the passage lies very low for the voice. They make much use of accents of every degree of strength, which are seldom wholly absent from any of their phrases, and jut out strikingly (particularly in the case of a singer like Mr. Wray) from the average tone of the passages in which they occur. This average tone is often *p* or *mf*, but oftenest *mp*, and is of just that degree of power which the singer can sustain without effort. May this disinclination, on the part of folk-singers, to use their full vocal strength (except for sudden short accents) be one of the reasons why they so often preserve the freshness and true intonation of their voices up to such great ages? The accents perhaps most often fall together with the rhythmic pulse; but quite frequently they will occur chiefly on off-beats. See, for instance, verse three, and the beginning of verse five, of No. 11.

Chantymen, are, I think, more inclined to sing whole phrases with the full strength of the voice; doubtless because they have been accustomed to make themselves heard above wind and weather. Folk-singers get far sharper contrasts between legato and staccato effects than do most art-singers. They have, as a rule, a very big range of staccato and half-staccato effects.

## DIALECT.

Dialect, not unnaturally, is richer in everyday speech than in folk-song singing. Folk-song words mostly come to peasant singers as it were "from without." They are handed down orally from past ages, or on ballad sheets, and are often full of phrases that singers repeat parrot-like without grasping their meaning.

They, therefore, are not inclined to introduce local dialect phrases into their songs, but keep, rather, to the usual English ballad vocabulary, even in the case of modern or locally-made words. It is a case of dialect pronunciation of ordinary English phrases, seldom more. Thus, it is my experience that a Lincolnshire man who can be relied upon to say "ligg" (lie) in his daily speech, will persistently sing "lay" (lie) in his songs. Further, in talking, the people of different districts may show a tendency to pitch the voice high or low, or a predilection for up or down cadences, etc., whereas in singing, the prescribed notes of tunes do not allow a display of these characteristics.

Many of the double-vowel sounds so peculiar to Lincolnshire speech disappear in singing. A man who will say: "he rō-ed (rode) far awā-ā," will most likely sing: "he rôde far awāy." Where dialect does not actually lessen in singing, it often alters considerably. Vowels that are short in speaking, naturally become long when sung to sustained notes. Thus "büt" spoken, will likely become "bôt" or "bòt" when sung to a long note. Similar adjustments take place with all vowel sounds. Certain traditions seem to be in force, causing alterations of vowel sounds according to whether they are sung short and unaccented, or long and accented. Thus I have noticed a general tendency (not, however, amounting to a rule) to sing "ī" to long or accented notes, and "ē" to short or unaccented notes, in the case of the vowel sound in the affix "ly," or in such words as "my," "thy," etc.

In No. 11 "thē" (thy) falls twice on short light notes in verse six, while "thy" occurs on a longer, heavier note in verse seven.

In No. 12 "mē" (my) is sung to a short note in verse three, while "my" in verses one, four and five, and ("bold)-li" in verses three and four fall on longer notes.

In No. 14 ("lov-e)-li" in verse two and ("ear)-li" in verses nine and ten occur on accented notes, while ("ear)-ly" is found to lighter notes in verses nine and ten. On the other hand, in No. 5 there is no sign of this custom in the use of "my" and "mē" (my), although both are present.

From what limited collecting I have done in counties other than Lincolnshire, it is evident to me how greatly richness of dialect varies in different localities. While songs, from parts of the country comparatively poor in dialect, might lose but little of their flavour if their words were noted in ordinary standard English, many of the songs that I have heard in Lincolnshire would, on the other hand, suffer almost as much, if deprived of their local pronunciation and added syllables, as would broad Scotch songs subjected to a similar treatment. I have never come across a song sung exclusively and uniformly in dialect. Different dialectic forms, and standard English pronunciations, all appear conjointly. Singers mix "man" and "màn," "rôde" and "rō-ed," etc., together in the same breath. Of course, practically all words in the mouths of country-side singers have a slightly richer tinge than obtains in cultured English pronunciation, but it is, alas, impossible to render all such phonetic subtleties by means of any practicable system of spelling or accents. As a rule the different vowel sounds are seldom kept quite distinct one from the other, a blend of two of them being more usual. Wherever such vowel-mixtures have been especially noticeable I have tried to render them by placing the two vowels of which they seemed to me to be a blend one above the other, as  $\frac{o}{\bar{o}}$ ,  $\frac{u}{\bar{u}}$ , etc. (See Key.)

## ADDED MEANINGLESS SYLLABLES.

The custom of adding meaningless syllables to words, in order to avoid singing one syllable to more than one note (mentioned by Mr. Sharp in *English Folk-Songs: some Conclusions*, page 109), is very generally prevalent amongst North Lincolnshire singers. I have met few who do not indulge in the practice to some extent, while many carry it to such amusing lengths as to make the words of their songs fairly unintelligible at first hearing. In extreme cases this habit becomes quite as drastic a phonetic modifier as broad dialect pronunciation. For instance: "For to crē-ūse in the chān-ni-del of old Eng-gē-land's fame," in No. 13.

The following are the chief modes of adding meaningless syllables that have come under my notice :

- (1). Inserting "de" before "l," "n," or "m," as : "âdel" (all), "aden" (an), "thedem" (them).
- (2). Inserting "é" between words and syllables, as : "baby it é was born," "sick-é-ness," etc.
- (3). Making an extra syllable of a final "n" or "m," as : "ma-n," "sô-m" (some).
- (4). Making a separate syllable of the first consonant of double-consonants, as : "cē-lothes," "fē-rom," "dē-gē-rees" (degrees).

A customary way of treating a short note, for which there is no separate syllable in the text, is to slur it quickly upward or downward to its next note (a longer one), pronouncing that next note's syllable to both notes, as, for instance :



## THE IMPRESS OF PERSONALITY IN TRADITIONAL SINGING.

In the last letter I received from Dr. Edvard Grieg, he wrote :

“ I have always found that they are mistaken who would divide the artist from the man ; on the contrary, the two are indissolubly wedded one to the other. In the man can be found the parallels of all the artist's traits—yes, even the most minute.” (Translation).

This seems to me to be no less true of folk-music than of any other art. However predominantly communal the broad evolution of folk-songs (and chanties ?) has been, and still is, there surely can be no question of the extreme individualism of the only tangible preservable manifestations of this evolution ; *i.e.* the different versions of different singers. Even if two singers' versions of the same tune tally fairly closely in the essentials of tune and text, the emotional and typical impressions that they create may differ startlingly one from the other ; each mirroring the personality of the singer. In most cases, however, the different versions of tunes differ not inconsiderably. Read, for instance, Mr. Sharp's account of “ Brennan on the Moor,” as heard by him at a village inn. (See *English Folk-Song : some Conclusions*, p. 19).

Some singers will, of course, pass on songs in almost exactly the form first learnt (amongst my singers, Mr. George Gouldthorpe seems to be an instance of this), but many characterize, vary, corrupt, and re-create them almost beyond recognition.

Gifted folk-song and chanty singers of exceptional temperament stand out as gloriously from their fellows of less attractive emotional fibre in this, as in any other branch of art and life ; and it is to such peasant and sailor talents that collectors need to go for valuable versions of heart-stirring grip.

Whilst some singers will invest all they touch with pathos and poetry, others will instil into their renderings a rare sweep and smack of freedom ; some will specialize beauty of vocal tone and melodic curve, while others again will sacrifice these qualities for the attainment of a high degree of characterisation, lively energy, or narrative interest, etc.

Behind all this variegated mass of personal characteristics the collector, and the student of accurately noted variants, may feel the throb of the communal pulse, but each single manifestation of it is none the less highly individualistic and circumscribed by the temperamental limitations of each singer.

It is with a consciousness of the extent to which the collector is dependent upon the talent of the individuals from whom he notes, and of the big debt of thankfulness due from lovers of folk-music to all such singers as enrich the traditional art of our races, by the infusion into it of the charm of their sweet, pure, quaint, breezy, lovable personalities, that I venture to give the following sketches of the characteristics of the three men who have sung both best, and most, to me.

MR. JOSEPH TAYLOR, OF SAXBY-ALL-SAINTS, NORTH LINCOLNSHIRE,

Is bailiff on a big estate, having formerly been estate woodman and carpenter. Though his age is seventy-five (in 1908) his looks are those of middle-age, while his flowing, ringing tenor voice is well nigh as fresh as that of his son, who has repeatedly won the first prize for tenor solo at the North Lincolnshire musical competitions. He has sung in the choir of Saxby-All-Saints Church for forty-five years. He is a courteous, genial, typical English countryman, and a perfect artist in the purest possible style of folk-song singing. Though his memory for words is not uncommonly good, his mind is a seemingly unlimited storehouse of melodies, which he swiftly recalls at the merest mention of their titles; and his versions are generally distinguished by the beauty of their melodic curves and the symmetry of their construction. He relies more on purely vocal effects than almost any folk-singer I have come across. His dialect and his treatment of narrative points are not so exceptional; but his effortless high notes, sturdy rhythms, clean unmistakable intervals, and his twiddles and "bleating" ornaments (invariably executed with unflinching grace and neatness) are irresistible. He most intelligently realizes just what sort of songs collectors are after, distinguishes surprisingly between genuine traditional tunes and other ditties, and is, in every way, a marvel of helpfulness and kindness. Nothing could be more refreshing than his hale countrified looks and the happy lilt of his cheery voice.

MR. GEORGE GOULDTHORPE

Was born at Barrow-on-Humber, North Lincolnshire. His age is sixty-eight. He was a lime-burner. His personality, looks, and art are a curious blend of sweetness and grim pathos. Though his face and figure are gaunt and sharp cornered, and his singing voice somewhat grating, he yet contrives to breathe a spirit of almost

caressing tenderness into all he does, says, or sings; even if a hint of tragic undercurrent be ever present also. A life of drudgery, ending, in old age, in want and hardship, has not shorn his manners of a degree of humble nobility and dignity, exceptional even among English peasants; nor can any situation rob him of his refreshing (unconscious) Lincolnshire independence. His child-like mind, and his unworldly nature, seemingly void of all bitterness, singularly fit him to voice the purity and sweetness of folk-art. He gives out his tunes in all possible gauntness and barrenness, for the most part in broad, even notes; eschewing the rhythmic contrasts, ornaments, twiddles, slides, and added syllables that most North Lincolnshire singers revel in. His charm lies in the simplicity of his versions, and the richness of his dialect, which he does not eliminate from his songs to the extent that most singers do, while in his every-day speech it might be hard to beat.

He and his brother, William Gouldthorpe, have their songs from their father, learning them at evening on his knees, in early childhood. It would seem to be the father (still much remembered as a great songster) who has stamped the Gouldthorpe trade-mark upon the songs; for the singing of his sons is so alike as to suggest their being contributors almost solely to the "continuity" phase of folk-song evolution (to use Mr. Sharp's phrases).

#### MR. GEORGE WRAY, OF BARTON-ON-HUMBER, NORTH LINCOLNSHIRE,

Has a worldlier, tougher, and more prosperously coloured personality. He was born at Barrow-on-Humber, and was eighty years old when he sang to me in 1906. From the age of eight to seventeen he worked in a brickyard, after which he went to sea as cook and steward, learning some of his songs aboard ship. After that he again worked at a brickyard for forty years; and, later on again, he sold coals, taking them to Barton, Barrow, Goxhill, etc., in his own ship, and also carrying them round on his back (in "scuttles"), as much as twenty tons a day. He carried coals till he was aged seventy-three, and then he "give over." Now, in his old age, he enjoys independence, and says: "And thā (they) sā (say) a poor mǎn hās'n't a chānce." He used to be a great dancer. He took a prize (a fine silver pencil) for dancing, at Barton, at the age of fifty-four; performing to the accompaniment of a fiddle, which he considers "better than anything to dance to." His brother (now dead) was a left-handed fiddler, and played much at country dances in the Brigg neighbourhood, learning all his tunes by ear, as he could not read music. He considers folk-song singing to have been destroyed by the habit of singing in church and chapel choirs, and waxes hot on this subject, and on the evils resultant upon singing to the accom-

paniment of the piano. He is convinced that people might all keep their vigour as late in life as he, if they did not overfeed.

A consciousness of snug, self-earned success underlies the jaunty contentment and skittishness that tinge all his renderings. His art shares the restless energy of his life. His style is more a triumph of personal characteristics than of abstract beauty. Many of his tunes are fairly commonplace, as, for instance, No. 13; but he manages, by means of all kinds of swift touches of swagger, heaps of added meaningless syllables, queer, hollow vowel-sounds (doubtless owing to his lack of teeth), and a jovial, jogging persistency to invest his singing with a neverfailingly amusing quaintness. He uses his low voice mainly for pattering, bubbling, jerky, restless, and briskly energetic effects, only using anything approaching its full strength in quick accents, or for occasional high, long-held notes, or for sudden dramatic attacks (such as "I would give it all," in verse five of No. 11).

I have previously referred to the consistent uniformity of many of his rhythmic irregularities (*see* p. 155). He sometimes indulges in that habit, mentioned by Mr. Sharp, on p. 20 of *English Folk-Songs: some Conclusions*, of singing, after the first verse, the second half only of a tune.

He has a grand memory for the words of his songs. The sixteen songs he sang to me contain ninety-four fully and effortlessly remembered verses, and I do not doubt but that this is only a portion of his complete repertory.

## SIGNS AND ACCENTS USED IN THIS JOURNAL.

I have chosen to indicate dialect pronunciations by means of accents over vowels, rather than by "spelling out," because of the greater uniformity and phonetic exactness of the first-named method, and in the hope that it will present a less disturbing picture to the eye than a series of unfamiliar spellings.

The phonetic vowel-accents used are those of "The Century Dictionary" (which seem to me to allow the maximum retention of the standard spelling), and are as follows:

### KEY TO PRONUNCIATION.

a = a . . .	as in fat.	o = o . . .	as in not.
â = a . . .	„ ask.	ô = o . . .	„ note.
ä = a . . .	„ far.	ö = o . . .	„ move.
ā = a . . .	„ fate.	ô = o . . .	„ nor.
ã = a . . .	„ fare.		
â = a . . .	„ fall.	u = u . . .	„ tub.
		û = u . . .	„ pull.
e = e . . .	„ met.	ũ = u . . .	„ mute.
ê = e . . .	„ meet.	ü = German ü	„ Güte.
é = e . . .	„ her.		
î = i . . .	„ pin.	oi = oi . . .	„ oil.
ī = i . . .	„ pine.	ou = ou . . .	„ pound.

To these are added:

ṛ = burred r,

and the following duplicatory accents (introduced to permit a still further retention of the standard spelling):

ó, and óu = ú.

óó = ö.

ây = ä.

All accents apply to the letters *beneath* them, except  $\dot{r}$ .

The standard English pronunciation obtains in all words ordinarily spelt and printed.

Accents affect only the letters beneath or above them. The standard English pronunciation therefore obtains in *all portions of words* ordinarily spelt and printed. Thus: "hōses" (houses) should be pronounced "hōzez" (so as to rhyme with "oozes"), not like "who says;" "Tālk" should be pronounced with the "l" mute, so as to rhyme with "park," etc.

Unaccented letters *printed in italics*, forming part of words otherwise ordinarily spelt and printed, are to be sounded according to the key, *not* according to the standard English pronunciation (the standard pronunciation obtaining, however, in the ordinarily printed parts of these words).

Thus: "father" should rhyme with "lather," not with "rather."

"Wounded" ,, ,, "founded," ,, "soon dead."

"Was" ,, ,, "has," ,, "Boz."

"Talking" should sound like "tall king," not rhyme with "Dorking."

Where two vowels (accented or unaccented) are printed one above the other, a blend of both sounds is intended.

Thus:  $\begin{matrix} \text{u} \\ \text{o} \end{matrix}$  is to sound like a blend of the vowel-sounds in "not" and "nut."

$\begin{matrix} \hat{o} \\ \text{o} \end{matrix}$  " " " " "odd" and "Maud."

$\begin{matrix} \bar{c} \\ \bar{a} \end{matrix}$  " " " " "grade" and "greed."

The vowel sound in "gr $\bar{o}$ und" is to sound like a blend of the vowel sounds in "ground" and "grown."

,, ,, "i $\hat{o}$ ve" do. do. do. "dove" and "law."

A bracketed word following a dialect word gives the latter's standard English equivalent, as: dā-ā (day).

Encircled numbers are verse-numbers, as: (2).

Words, notes, or accidentals bracketed with a question mark are faint or indistinct in the phonograph record, as: (who) (•) (??)

All songs in this *Journal* that are noted down from phonograph records are marked to that effect.

## MUSICAL SIGNS.

' (above the staff) = breathing mark.

; (        „        ) = a slight gap in the rhythmic continuity, often occasioned by the taking of breath.

— = stress, or slight accent.

> = greater accent.

*sf* = very great accent.



I wish here to heartily thank Lady Winefride Cary-Elwes for facilitating the collecting of folk-songs in North Lincolnshire by kindling enthusiasm for traditional singing within the Brigg neighbourhood, and by her splendid discovery of old singers.

PERCY GRAINGER.

CHELSEA,

*May, 1908.*

## I.—SIX DUKES WENT A-FISHIN'.

Phonographed and noted by Percy Grainger.

SUNG BY MR. GEORGE GOULDTHORPE,  
AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

Sung in (starting and ending on) F♯. M.M. ♩ = about 96. *The notes somewhat detached, and with slight stress on nearly every beat.*



(1) Six Dukes went ā - fish - in' Down by yon sē - ā - side; Wōn (one) of



them spied a dead bo - dy Lain by the wā - ter - side. (2) They



one said to ich (each) ō - ther, Thē - ese words I've heard them sāy; "It's the



Roy - al Duke of Grānt - ham What the tide has wshed a - wāy." (3) Thā (they)



took him ūp to Ports - mōth, To a plāce where he was known; From



there ūp to Lon - don To the plāce where he was born. (4) Thāā (they)

took  $\ddot{o}$ t (out) his bow - ils, (bowels) And stretched out his feet, And they

balm - ed his bo - dy With ro - sis s $\acute{e}$  (so) sweet. (5) Six

Dukes stood be - fore 'im, Twelve rāzd (raised) him from the groun'; Nine

Lords fol - l $\acute{e}$ r'd āf - t' r'im (after him) In th $\acute{e}$ r (their) black mourn - in' gow $\acute{n}$ .

(6) Black was their mou - r - nin' And white was their wand, And s $\acute{e}$  (so)

yal - l $\acute{e}$ r was the flām - boys What they car - ried in th $\acute{e}$ r 'and. (7) He

nō (now) lies be - twixt two tō - wers, He nō (now) lies in cold clāy, When the

Roy - al Queen of Grānt - ham Went weep - in' a - wāy.

When singing this song to me on September 4th, 1905, and on several other occasions, Mr. Gouldthorpe sang  $C\sharp$  (as in verse one of the above), in place of the  $C\sharp$ 's marked \*. However, in another phonograph record taken on July 28th, 1906, (and practically identical in all details with that here given), the  $C\sharp$ 's occur as above.

Mr. Gouldthorpe also repeatedly sang the C's as above when performing away from the phonograph. The words of verses five and six were first noted by Miss Lucy E. Broadwood, at Brigg, on May 7th, 1906.

I have not yet succeeded in finding this song anywhere except in the near neighbourhood of Brigg and Barrow-on-Humber. The pauses between most of the verses are of uniform length.—P. G.—20,6/08

## 2.—SIX DUKES WENT A-FISHIN'.

SECOND VERSION.

SUNG BY MR. JOSEPH LEANING,

AT BRIGG, LINCOLNSHIRE, AUGUST 4TH, 1906.

Phonographed and noted by Percy Grainger.

Sung in E $\flat$ . M.M.  $\text{♩}$  = about 80.

*mp* *mf*

(1) There was six Dukés went a - fish - in' Down by yon riv - er

*mf* *mp*

side, When they saw ā dead bo - dy Go - in' floa - ti - din' (floating) with the

*mp* *mf*

tide. (2) They one sez (says) to each o - ther, As I've heard them

*mf*

say: "It's thē Roy - al Duke of Grant - ham Which the tide has ē washed ā -

*mf*

- way." (3) They took him to Ports - ē - mouth, A plāce ē where he was

*mf*

known; They con - veyed hi - m up to Lon - don Thē pé - lāce where he was



born. (4) They took out his bowels, They stretched out his



feet, They adorned his body With the roses so



sweet. (5) There was six Dukes walked before him, Six



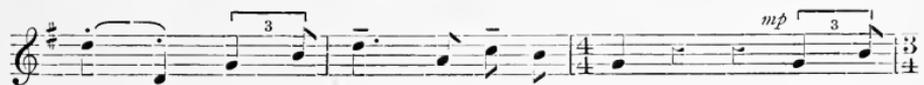
raised (raised) him from the ground, And twelve Lords followed



after In their black mourning gown. (6) O black was their



mourning And white was their wand, And yellow was the



flamboyants That they carried in their hand. (7) Be -



twixt yon two towers His body's now



(lain?) When the Royal Queen of Grant-ham Went away.

\* or "lays," or "lay"?

### 3.—THREE DUKES WENT A-FISHIN'.

THIRD VERSION.

Phonographed and noted by Percy Grainger.

SUNG BY MR. DEAN ROBINSON,  
AT BRIGG, LINCOLNSHIRE, JULY 26TH, 1906.

Sung in E $\flat$ . M.M.  $\text{♩}$  = about 152. *Very jerkily.* *pp* *f* *mf*

Three Dukes went ā - fish in' Down.....

by the sea - sā - ēd, (side) And they spied a dead

bo - dy Cōme a - rol - ling with the tide. etc.

The rest of Mr. Dean Robinson's words do not differ materially from those of the two foregoing versions, except the last verses, which run :

Then black was their mournin',  
And two coffins made sound,  
And lang was the pall  
They trailed over the groun'.

He lies in two coffins,  
And he lies in blē-ō (blue) clay,  
And the Royal Queen of Grantham  
Went weeping awāy.

P. G.

On first hearing this ballad two years ago, I was struck by its sincerity, and, believing that it deals with some historical event, I have tried to identify the event; and here submit the results of my search for what they are worth. Of the numberless collections of broadside ballads extant, few have any kind of index, and for research work many therefore remain practically useless. The "Six Dukes" ballad may yet be found preserved in some form which will throw new light upon its historical import. Any information which readers can contribute on the subject will be gratefully welcomed.

So far as I can ascertain at present, there are, besides the traditional Lincolnshire versions here given, which we will call A, only two other recorded versions: B and C. B was contributed to *Longman's Magazine* xvii, 217 (1890) by a lady who noted it from the singing of a labourer in Suffolk, without the "very good tune" to which he sang it. This version has eight stanzas, the first and second running: (1) "Six lords went a-hunting down by the seaside, And they spied a dead body washed away by the tide. (2) Said one to the other, as I've heard them say, 'Tis the famous Duke of Bedford, by the tide washed away." The third, fourth and fifth verses, are very similar to those of A, No. 1, except that Portsmouth is "the place where he was born." The sixth verse has only one line remembered: "And the Royal Princess Mary went weeping away." The seventh verse corresponds in the main with the sixth of A, No. 1, and verse eight describes the noise of drums, trumpets and guns as they "put him in the ground." In *Longman's Magazine*, Mr. Andrew Lang invited suggestions as to who this drowned Duke could be. Later; Professor Child reprinted the ballad as a note upon "The Death of Queen Jane," observing that *one half seemed a plagiarism upon that old ballad*, and that the remainder of "The Duke of Bedford" was so "trivial" that he had not attempted to identify this Duke, "any other Duke would probably answer as well."

C, the last version, is in the *Ballad's Society's* edition of the Roxburghe Ballads, (part xv, vol. v, 1885). It was contributed by the then editor, the Rev. J. W. Ebsworth,\* as a note on the Duke of Grafton, son of Charles II. The editor states that he learnt this "very rare ballad" first "from his father, to whom it had been sung by his (sic) centenarian grandmother"; and he refers also to possessing "a rough reprinted copy, a stall version, issued so late as 1738." I regret, that through ill-health, Mr. Ebsworth was unable to answer my enquiries, or to throw more light upon his traditional ballad which is here quoted:

### THE DUKE OF GRAFTON.

As two men were a-walking, down by the sea-side,  
 O! the brave Duke of Grafton, they straightway espied,  
 Said the one to the other, and thus they did say,  
 "It is the brave Duke of Grafton that is now cast away."

They brought him to Portsmouth, his fame to make known,  
 And from thence to fair London, so near to the crown.  
 They pulled out his bowels, and they stretched forth his feet,  
 They embalmed his body with spices so sweet.

\* Recently deceased.

All things were made ready, his funeral for to be,  
Where the royal Queen Mary came there for to see,  
Six Lords went before him, six bore him from the ground,  
Six Dukes walk'd before him in black velvet gowns.

So black was their mourning, so white were their bands !  
So yellow were their flamboys they carried in their hands !  
The drums they did rattle, the trumpets sweetly sound,  
While the muskets and cannons did thunder all around.

In Westminster-Abbey 'tis now call'd by name,  
There the great Duke of Grafton does lie in great fame ;  
In Westminster-Abbey he lies in cold day,  
Where the royal Queen Mary went weeping away.

The most important difference of version C lies in the first two verses.

After a fruitless hunt in available peerages, I one day quoted "the Six Dukes" ballad to Miss Charlotte Burne, who suggested that it might well apply to William De La Pole, Duke of Suffolk. Having followed Miss Burne's clue, through many chronicles and detailed accounts of De La Pole, I feel that it has a very strong claim to be thought the right one; and the importance of this particular song becomes manifestly great when considered as the traditional survival of a ballad made 458 years ago.

For convenience a short summary of De La Pole's history is here given, in which points, carefully verified, are set down as explaining the ballad.

William De La Pole, 1st Duke of Suffolk, was born in that county (1396). He owned much property in Suffolk, Yorkshire, and Lincolnshire. His ancestors were merchant-princes in Hull already in 1296, and his was the first family of merchants to become founders of a great noble English house. By his marriage with the widowed Countess of Salisbury he became connected with the royal Beauforts. He fought with Bedford successfully against the French. Being sent as ambassador to arrange the marriage of Henry VI with Margaret of Anjou, he incurred the deadly hatred of many of his countrymen by restoring England's cherished foreign acquisitions of Maine and Anjou to Margaret's father. He was betrothed to Margaret as the King's proxy, and upon this Hall, Holinshed and other chroniclers based their vile accusations concerning the Queen and Suffolk, which, perpetuated by Shakespeare, have since been wholly refuted by modern and impartial historians. Suffolk became the beloved friend and adviser of Henry and Margaret, and the rival for life of the King's uncle, the Duke of Gloucester. The great nobles, alarmed at his

political power and his wealth, raised vague accusations against Suffolk of his being party to Gloucester's death, and of conspiring to obtain the throne for his son (married to a royal princess, and whose son became Earl of Lincoln).

The King contrived that his friend should absent himself abroad for a few years. In the year 1450, Suffolk set out for France, on board the Duke of Exeter's ship. His enemies seized him, and without trial hurried him into a little boat, where he was beheaded with a rusty sword. His body was flung upon the sea shore near Dover, where it was found by his chaplain—according to one contemporary. The news was sent by friends to the King, who ordered the body to be brought to London, there to receive funeral honours of the most unusual magnificence. He was buried in Suffolk, "the place where he was born," and lies in Wingfield church, built by his ancestor. Stow differs from other chroniclers by stating that he was buried at Hull\*. Contemporary lampoons and songs on Suffolk exist in abundance (see *Political Poems and Songs*, ii, 222—34, and Ritson's *Ancient Songs*, 1792), but amongst them there is none more striking than a lengthy satire on his funeral, in which the extraordinary number of spiritual and temporal peers who assisted is turned into ridicule, and which forms a sort of spiteful parallel to the ballads here given. Suffolk's home, Wingfield Castle, still stands. Conspicuous is its noble gate-house, built by his grandfather Michael De La Pole. This is flanked by two great towers, and though Westminster Abbey may be the two-towered building mentioned in the ballad, it is not impossible that the gate-house of Wingfield Castle is intended, seeing that it would afford a natural lych-gate at the solemn home-bringing of the dead owner.

Whatever may be thought of the claims put forward so far, it is a remarkable fact that this ballad survives in traditional form amongst the simple folk of Suffolk, and North Lincolnshire (more especially in the immediate neighbourhood of Hull), where the Duke of Suffolk was beloved, and had his staunchest supporters. The adjective "royal" in the Lincolnshire version is absent from B and C. If "The Duke of Grantham" be "The Duke of Suffolk," indeed, the Lincolnshire word merely voices the popular idea that William de la Pole, allied twice by marriage ties with the royal family, was himself royal. Shakespeare may have shared the idea, for he makes Suffolk say to the captain, one of his murderers, "King Henry's blood, the honourable blood of Lancaster, must not be shed by such a jaded groom." (*Henry VI*, act iv, scene 1). The simple brevity of "The Royal Queen went weeping away,"

\* Miss Gilchrist's ancient peerage the "Catalogue of Honour" (1610) states that he was buried "in the Carthusian Friars, at Hull," and his son at Wingfield. Perhaps the body was removed later, supposing the peerage and Stow to be correct.

is as fine in its dramatic effect as is the long scene in which Shakespeare depicts her as lamenting over the head of Suffolk.

Mr. Ebsworth's version, C, remains yet to be considered. By a curious coincidence the ballad seems, in part, applicable to the Duke of Grafton also. The son of Charles II, he volunteered under Marlborough in Ireland, espousing the cause of William of Orange against his uncle James. In 1690 he was with four regiments who waded in a marsh "up to their arm-pits" to storm the walls of Cork. He was there shot, and carried into the city, where, after a fortnight, he died. "His bowels were buried" in Ireland, and his body was taken to London and buried at Euston in Suffolk, the property of his wife, heiress to Lord Arlington. In the Ebsworth version it is left uncertain whether "the Duke" is washed up dead by the sea or not, whereas versions A and B are explicit. "Queen Mary" would correctly apply to James' daughter, crowned in 1689. In version C she is "The Royal Princess Mary," and in A "The Royal Queen of Grantham" who I think may be "Queen Margaret." It is worth mentioning that Michael de la Pole had in the year 1354 "demesne lands of Grafton" amongst other property in Yorkshire. The illiterate country singer will invariably substitute local names for names which convey nothing to his mind. A Sussex man would have sung of "the Duke of Norfolk" or "the Duke of Horsham," most probably; so a "Duke" and even a "Queen" of Grantham need not surprise us; nor need we assume that "Grantham" is a corruption of "Grafton." In Child's *Ballads* three traditional versions of "The Death of Queen Jane" have verses very similar to the fifth and sixth verses of "The Six Dukes," A, No. 1, and to the last verse of "The Duke of Grafton;" and "The Royal King Henry came weeping away" appears in the ballad. It is possible that our Lincolnshire and Suffolk ballad may be the oldest of all, that it was adapted by ballad-makers at the time of Jane Seymour's death, and that possibly it was again adapted to record the death of the Duke of Grafton. The language of the ballad is certainly far older than the time of William and Mary.

Mr. Gouldthorpe's fifth and sixth verses appeared with dramatic suddenness. He had many times sung the song without them, asserting that the ballad was complete. The excitement of singing in the folk-song competition at Brigg must have set his sub-conscious memory to work, and on the concert platform he quite naturally included the forgotten stanzas, to his own utter amazement, for he had not thought of them for forty years, he was sure! It is noteworthy that Mr. Gouldthorpe had no idea of what "a flamboy" means. He had learnt his song from his father who lived within six miles of Hull.—L. E. B.

Since the foregoing was written I have found the following broadside in the British Museum [1876, f. 1], which was licensed 1690. I give the first three stanzas and the fifth; the fourth [beginning "Besides the whole nation did seem"] and the sixth and last [beginning "His brave Noble Men with King William"] are incomplete, owing to the broadside being torn, but they are in high-flown seventeenth-century language utterly unlike that of the versions A and B.

*The Noble Funeral of the Renowned Champion the Duke of Grafton who was slain at the Siege of Cork, and Royally Interred in Westminster Abbey. To the Tune of, Fond Boy: or, Loves a sweet Passion. (Printed for Charles Bates at the Sun and Bible in Py-Corner).*

1. As two men was walking down by the sea-side,  
And the rare (*sic*) D. of Grafton was shot in his side  
They stepped unto him, and thus they did say,  
Oh the rare D of Grafton is now cast away :  
They sent him to Portsmouth, with Royal Renown,  
And from thence to fair London, being near the crown.
2. (*sic*) they divided his bowels, and laid at his feet,  
Whilst they imbalmed his body with spices so sweet,  
Six weeks together they kept him from the clay,  
While the Nobles appointed his Funeral day,  
Twelve Lords went before him, six bore him to th' ground  
While the Drums and the trumpets did solemnly sound.
3. in Westminster-Abbey its now call'd by name,  
the Rare Duke of Grafton was bury'd in Fame.  
they sighed and sobbed, and spent their whole day,  
While our Gracious Queen Mary came weeping away.  
When the rare Duke of Grafton lay deep in the clay,  
then his souldiers went wandering every way.  
. . . . .
5. But Death, that grim King now hath took him away,  
(And left us in sorrow and sadness this day)  
And sent him a while for to lye in the dust,  
till Angels shall place him with Saints 'mongest  
then let the brave Actions and Deeds be extol'd  
Of the stout Duke of Grafton that Champion bold.  
. . . . .

L. E. B.

#### 4.—THE "RAINBOW."

SUNG BY MR. GEORGE R. ORTON,

Photographed and noted by Percy Grainger.

AT BRIGG, LINCOLNSHIRE, AUG. 4TH, 1906.

Sung in F  $\frac{9}{8}$  M.M.  $\bullet$  about 92. *The first verse sung with a certain lazy ease.*

(1) O as we were a - sail - in' down by the Span - ish

shore, Where the drums they did beat and the large can-nons did

roar ; There we spied a löf - ty ar - my go

bear - in' o - ver the main, O, which caus - es us to

hoist up ou - er top - most sail a - gain. (2) Our

cap - tain says ; " be rea - dy, O ; " he says ; " mē (my) boys, stand

true..... To face the Span - ish ar - my we late - ly did pur -

- sö ; (pursue) O to face the Span - ish ar - my lay 'long the o - cean

wide, And with - out a good pro - tec - tion, boys, we'll take the first broad -

*mp*  
 side." (3) There was broad - side to broad - side, those ves - sels o'er they

*mf*  
 went; For sink - in' one a - no - ther it was their full in -

*f* *mf*  
 tent; And the ve - ry se - cond broad - side our cap - tain he got

*mp*  
 slain, And a dam - sil jump - ed in his place to give com - mand a -

*mp* *f* *mp*  
 gain. (4) O, they fought for near - ly four hours, for four..... hours or  
 (Another record.)

*mf* *f* *mf* *mp*  
 mēr, (more) Till we had scā'ce a mān on board our gal - lant ship to

*Faster.*  
*mf* *f* *mp*  
 stē - ēr; Till ..... we had scā'ce a mān on board to

*-slide*  
*mf* *mp* *mf*  
 fi - ēr (fire) off a gun, While the blood fe - rom our decks like a

*slight.* *mf* *f* *mf*  
 ri - ver it did run. (5) O, for quar - ters, for quar - ters, the  
 (Another record.)

Span - ish boys did cry. "You've had the best of quar - ters;" this

dam - sel did re - plä - ē: (reply) "You have had the best of

quar - ters..... that e'er we can ð - ford;(afford) You must fight, sink, or

swim, mē boys, or jump o - ver - board." (6) So now the wār is

o - ver and we'll take a glass of wine;..... You can drink to

your true love, and I will drink to mine..... Here's a

(Another record.)

health un - to that dam - sil..... who fought up - on the

main; O, she has a roy - al gal-lant ship, and the "Rain - bow"'s hea name.

When singing to me at Barrow Haven on July 27th, 1906, Mr. Orton almost invariably sang B $\flat$  (instead of A as in the above) as the initial note of the third bar of the tune. Mr. Orton is a fine singer, and he instilled a rare spirit of freedom and breeziness into his rendering of this song. He is a Norfolk man (born at Beeston, Market Dereham), and learnt "The Rainbow" from a Mr. Tom King, also a Norfolk man, at Hull.

See *Traditional Tunes*, p. 99, and "As we were a-sailing" in *A Sailor's Garland*, p. 292. Compare this tune, and tunes Nos. 5 and 6, with the following airs in *Folk-Song Journal*, Vol. ii, No. 8; Nos. 21 (both versions), 28, 31, and 36. Also with *Petrie Collection*, No. 516. More particularly compare Nos. 4, 5, and 6 of this *Journal* with Nos. 36, 31, and 28 of *Journal* No. 8, respectively. This family group of tunes seems to me to show particularly interesting processes and stages of variation.—P. G.

Versions of this ballad have been noted in Dorsetshire by Mr. H. E. D. Hammond, to variants of the familiar major tune "The Banks of Sweet Dundee."—L. E. B.

I noted down in Somerset—also in August, 1906—a version of this ballad to a major form of the tune given above. The words of this version are more or less like Mr. Orton's, except that it contains an additional verse at the end. In the first stanza I noted down "Admiral's Ship" for "Lofty Army" (Mr. Kidson gives "Lofty Enemies"); in the fifth verse the vessel is styled *The Britannio*, and in the last *The Union*—there is no mention of the *Rainbow*.—C. J. S.

A version of the words was noted in Sussex from Mr. Verrall to the same tune as the "Jolly Thresherman" (see *Folk-Song Journal*, Vol. ii, p. 198)—R. V. W.

As Mr. Grainger points out, I gave a Yorkshire version of his song in my *Traditional Tunes*, 1891. Since these tunes I have heard a complete version from a Worcestershire man, and found other copies in print—as "The Female Captain, a new song." There is a ballad-sheet copy (no printer's name) in my collection. In this the name of the ship is *The Union*, and the enemy is the French. In Christie's *Traditional Ballad Airs*, Vol. ii, p. 176, there is a Scottish version called "The Bold Damosel." I also find a copy in a little book, *The American Songster* (1538), called "The Female Warrior," where the name of the ship is, again, *The Union*.—

F. K.

## 5.—THE NORTH-COUNTRY MAID.

SECOND VERSION OF THE TUNE OF NO. 4.

Phonographed and noted by Percy Grainger.

SUNG BY MR. JOSEPH LEANING,  
AT BRIGG, LINCOLNSHIRE, AUG. 4TH, 1906.

Sung in F, & in D. M.M. ♩. = about 96.

(1) O my love she was born in the North Coun - try wide, Where  
 hills and lof - ty moun - tains sur - round - ed e - ve - ry side; She's  
 teeth as white as i - vo - ry, she's eyes as black as a sloe, And she's  
 wound - ed my poor heart then where e - ver she go. (2) My  
 par - ents se - pa - rāt - ed me so far from my dear, Which  
 caus - ed me to sigh and shed me - de - nē (many) a tear; For in  
 sleep - ing I do mourn and in wak - in' I do cry, And it's

all for the sake of mē (my) dar - ling I die. (3) My hand..

..... is scarce a - ble my pen for to 'old,..... To

write (é) my lôve let - ters and priz - es of gold. (4) Go and

sad - dle me my horse that I mãy go ride O - ver

'ills and lof - ty moun - tains sur - rōnd - ed e - ve - ry side ; O - ver

'ills and lof - ty moun - tains I wan - der a - dend (and) I roam In re -

quest of mē (my) Pol - ly, mē own coun - try's love.

I often find it very hard to determine upon the exact pitch of the interval of the third in Mr. Leaning's singing, in this and in other of his songs. Nevertheless the B's marked (?) sound to me distinctly higher than the minor third.

Mr. Leaning sang this song with great lilt, and in parts with striking expressiveness. It is noteworthy, that for his most pathetic moments ("darling, I die," in verse two, and "mē own country's lôve" in verse four) he has chosen the sharp third, while the minor third is used with a merry swing in the same verses (for the words:

“wakin’ I do cry,” and “wander adend I roam.”) He gets charming contrasts between half-staccato passages and phrases sung with clinging tone.

For a variant of the same song, entitled “Oh, my love, she was born in the North Country wide,” see *Petrie Collection*, No. 516. See notes to No. 4.—P. G.

The words of the last half of the first verse appear in a number of traditional ballads; and also in “Bristol City,” which was not claimed as traditional by the editors who included it in *English County Songs*, but which has since 1893 been found in greatly varying forms, not only on broadsides of the 17th century and onwards, but also in so many different shapes, amongst illiterate singers, that its claim to be considered “traditional” is really fairly strong after all.—L. E. B.

## 6.—RUFFORD PARK POACHERS.

THIRD VERSION OF THE TUNE OF NO. 4.

Phonographed and noted by Percy Grainger.

SUNG BY MR. JOSEPH TAYLOR,  
AT BRIGG, LINCOLNSHIRE, AUG. 4TH, 1906.

Sung in F  $\sharp$ . M. M.  $\text{♩}$  — about 160. *With well-sustained rich vocal tone.*

*p* *mf* *mp*

(1) They ..... say that for - ty gal lant poach - ers there was ..

mess; They 'ad of - ten been at - tac - ted when the nūm - ber it was

less. (CHORUS.) So poach - er bold, as... I ún - fold, keep up your gal-lant

heart, And think a - bout those poa - chers bold, that

night at Rö-fut (Kufford) Park. (2) A. . . . . bück or doe, be -  
 - lieve it so, a pheas-ant or an 'are Was sent on earth for.....  
 ev-'ry one quite e-qual for to share.(CHORUS.) So poach-er bold, as.....  
 I ün-fold, keep up your gal-lant heart, And think a-bout those  
 poa-chè-rs bold, that night in Rö-fut Park.

- (3) The keepers they begun the fight  
 With stones and with their flails,  
 But when the poachers they started to fight  
 They quickly turned their tails.

The next verse, of which Mr. Taylor cannot remember the form, tells of a head-keeper, named Roberts, being killed. Mr. Taylor says the song is founded on fact. See notes to No. 4.—P. G.

*Cf.* the tune of "The Jolly Thresherman," *Folk-Song Journal*, Vol. ii, No. 8, p. 198; and also "The Northamptonshire Poacher," *Folk-Song Journal*, Vol. i, No. 3, p. 118, the tune of which is like the above, though the words have only the subject of poaching in common. "The Painful Plough" is commonly sung to variants of a similar tune, which is also known as "The Manchester Angel."—

L. E. B.

The bars of  $\frac{3}{8}$ -time are probably due to an exaggerated accent being put on the third note of a bar of  $\frac{2}{4}$ -time. The bars of  $\frac{3}{4}$ -time are clearly uniform in design with these, and the whole tune points to a perfectly regular original in  $\frac{2}{4}$ -time.—

J. A. F. M.

## 7.—I WISH MY BABY IT WAS BORN.

(DIED FOR LOVE.)

Collected by Miss Lucy E. Broadwood and Percy Grainger,  
at Brigg, May 7th, 1906.

SUNG BY MR. JOSEPH TAYLOR,  
AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

The below phonographed (July 28th, 1906) and noted by Percy Grainger.

Sung in E. M.M. ♩ = about 160. With great lilt.

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of eight staves of music. The lyrics are written below the notes. The score includes various musical notations such as dynamics (mp, pp), articulation (>), and phrasing slurs. There are also some performance instructions like '< >' above notes. The lyrics are as follows:

(1) I wish my ba - by it é was born, Ly - in'  
 smil - in' on ..... its fath - er's knee, A - dend (and)  
 I was dead and in my grave, ..... And green ..... grass  
 grow - in' all o - ver me. (2) Dig me ..... my  
 grave long, wide and deep, Put a mar - bil stone at my  
 head and feet; ..... But a tur - tle white dove ..... put  
 o - ver a book For to let the world know that I died ..... for love.

For references to other versions, words and tunes, see "In Jessie's City," *Folk-Song Journal*, Vol. ii, No. 8, p. 159, and notes. The ballad, in widely varying forms,

seems one of the most popular amongst country singers. The above Dorian air has some likeness to "The song of Agincourt."—L. E. B.

*Cf.* the tunes of "Henry Martin" and "Brimbledon Fair," in *Folk-Songs from Somerset*, Nos. 30 and 78.—C. J. S.

The first four bars of this beautiful tune are curiously like the opening phrase of the tune to Psalm lxxx in the Scottish Psalter of 1635 (a tune which the modern editor of the Psalter, the Rev. Dr. Livingston, says cannot be traced in any earlier psalter, and is presumably of Scottish origin). *Cf.* also with Dr. Vaughan Williams' Northumbrian "Psalm-tune" *Journal*, Vol. iii, No. 10, p. 45.—A. G. G.

*Cf.* the first verse with one in "Waly, Waly," Johnson's *Scots' Musical Museum*, No. 158.—F. K.

## 8.—THE WHITE HARE.

*Phonographed and noted by Percy Grainger.*

SUNG BY MR. JOSEPH TAYLOR,

AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

Sung in D. M.M. ♩ = about 88. *With much swing, and even tone.*

*mf* *slide* (♯?)

They..... went to the place where the white hare used to

*Another record.*

lie, They uncoupled (uncoupled) their beagles and be-

-gins for to try; They uncoupled their

beagles and they bate (beat) the bushes round, But never was a

white hare that ē - - er could be found..... With mē (my)  
 (Another record.)

rī tol the di - del ol the rī tol the day.

In a second phonograph record the notes marked \* sound very like F♯.

Mr. Taylor sometimes sings D♯ or D♭ in place of the note marked \*. He could remember no other verses.\* See *Traditional Tunes*, p. 140.—P. G.

The modal uniformity, which is usually characteristic of Mixolydian-Dorian tunes, seems in this case to be lacking. The first phrases are pure Dorian, and the remaining ones equally pure Mixolydian—nothing could be more characteristic of the latter mode than the pause and rhythmical point on the flattened-seventh, which occurs on the word "found." Consequently this strikes me as a clear instance of a folk-air that modulates, though without change of tonal-centre (akin to the modulation of tonic-minor to tonic-major in modern music). It is a pity that Mr. Taylor could only remember a single verse. It is just possible that if he could have continued his song he might have modified his tune in the later verses. I have so often found that a singer will sing the first verse of a song differently from the others; this is usually, although not invariably, because he has not got thoroughly into his stride.—C. J. S.

Since I wrote the above, Mr. Taylor has recalled six verses of the song closely resembling the words in *Traditional Tunes*, and has had a record made of it by the Gramophone Co. He seemed to me to keep throughout to the plan of the above; i.e., invariably singing minor thirds in the upper octave, and major thirds in the last six bars, and mostly minor thirds in the lower octave throughout the rest of the tune. The truth of this impression will, I expect, soon be able to be put to the test, as the Gramophone Co.'s record of the song will very shortly be available.—P. G.—20 6, 08.]



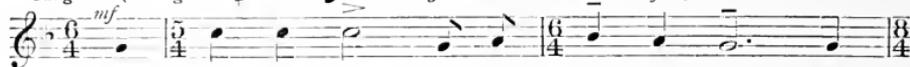
tends to confirm, the sixth degree being so often missing in Scottish, Æolian or Dorian tunes. (The absence of the sixth renders the mode more or less ambiguous). Mr. Grainger's tune, which exhibits a similar, though not complete, avoidance of the sixth, strikes me as decidedly Scottish in character, and has some resemblance to the "Lady o' Gight," though the latter is in  $\frac{3}{4}$ -time.—A. G. G.

### 10.—LORD BATEMAN.

Phonographed and noted by Percy Grainger.

SUNG BY MR. JOSEPH TAYLOR,  
AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

Sung in B (ending on F $\sharp$ ). M.M.  $\text{♩} =$  about 138. *With even and beautifully sustained tone.*



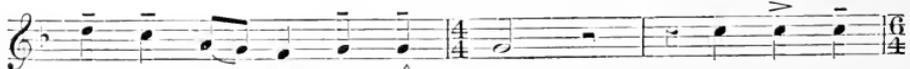
(1) Lord Bate - man was a - den (an) no - ble Lord, A



no - ble Lord ..... of some high dē - gē ree ; (degree) He shipped him -



- se - delf (self) on ..... board of a ship, Sō - m (some) for - eign



cōun - tē - ry he would gō see. (2) He sail - ed



east and he sail - ed west, Ûn - til he came to pē - roud Tur -



- key, Where he was tā - ken and put in pri - sun Ûn - til his ē

The  
identical  
(No. 6)  
No  
song  
no  
ca  
t

life..... it ē grēō (grew) quite wea - ry. (3) And in this  
pri - sun there grēō (grew) a tree, It grēō so large ..... and it grēō so  
strong; Where he was chē - ned (chained) a - round the mid - dle Un - til his ē  
life .. ..... it ē was al - most gone. (4) His  
jail - or 'ad bŭt one hōn - ly (only) daugh - ter, The fair - est  
crea - ture my two eyes did see; She stole the keys of her fath - er's  
pri - sun, And said Lord Bate - - mun she would set free.

The pauses preceding verses two and three are of uniform length. I have noted but three well-remembered versions of "Lord Bateman." In these three I have noticed that the first quarter of the verse beginning: "His jailor had but one daughter" [verse four of the above] is in each case sung to a melodic phrase more or less closely resembling that which accompanies these words in the above version.

Thus a version of "Lord Bateman" sung to me by Mr. Joseph Leaning (of B<sup>or</sup>on-Humber, North Lincolnshire), opens its second verse as follows :



while all his other six verses start on the following lines:



Mr. Wray's singing of these particular words (*see* No. 11, verse four) also tallies fairly closely with the beginning of Mr. Taylor's fourth verse; in any case his treatment of the word "daughter" is identical with that of the two other versions, and the general trend of the whole quarter verse in the three versions is much the same.

It thus seems that there may be some special tradition bearing upon this particular spot in the ballad. It would be interesting to know if other collectors have noticed a similar treatment of this particular quarter verse.

Can the name of "Bateman" have any connection with the name "Baadsmānd," "Batsman" (meaning boat's-man), so familiar in Scandinavian folk-ballads? I cannot recollect any ballads about "liden Baadsmānd" having a plot at all akin to that of our "Lord Bateman."—P. G.

Child, who deals exhaustively with the ballad of "Lord Bateman" under the head of "Young Beichan" (in *English and Scottish Ballads*), states that Scandinavian, Italian and Spanish ballads preserve a story essentially the same. The names "Her Peder den Rige" and "Ellensborg" (Ellen) are found in nearly all the Scandinavian versions. For other tunes *see* "The Loving Ballad of Lord Bateman," illustrated by Cruikshank, 1839 (Cruikshank learnt his tune from a street singer); also *Sussex Songs*, Christie's *Traditional Ballad Airs* ("Lord Beichan"), *Northumbrian Minstrelsy*, *Songs of Northern England*, *Shropshire Folk-Lore*, *Traditional Tunes*, *English County Songs*, Child's *Ballads* (*see* above) and *Folk-Song Journal*, Vol. i, No. 5, p. 240.—L. E. B.

The ornamental figure at the beginning of the penultimate bar of this song is identical with the first four notes of the fourth bar of the preceding song, "Geordie" (No. 9), and may be a personal peculiarity of Mr. Taylor's.

Note also the three notes to the words "creature may" in the last verse of this song, the first three notes of the second bar of "Geordie," and again, the first three notes of the penultimate bar of "The White Hare" (No. 8). I have elsewhere called attention to this very characteristic use of the passing note in folk-airs. When the folk-singer wishes to connect a note with its fourth below, he will usually employ the note which is nearest to the one that he is singing and which, therefore, he has clearest in mind. But, as a general rule, he will keep in his scale and take the nearest *diatonic* note. Now, in all three of these cases, Mr. Taylor sang the *chromatic* note. Indeed, in this song and in "Geordie" these are the only occasions in which he employs a chromatic note at all. Is this also an individual peculiarity?—C. J. S.

## II.—LORD BATEMAN.

SECOND VERSION.

SUNG BY MR. GEORGE WRAY, OF BARTON-ON-HUMBER, LINCOLNSHIRE,

Phonographed and noted by Percy Grainger.

AT BRIGG, LINCOLNSHIRE, AUG. 4TH, 1904

Sung in (F, F $\sharp$ ) (ending on (C, C $\sharp$ )). M.M.  $\text{♩}$  = about 112. *The time somewhat irregular and jerky.*

(1) Lord Bate - man was a - den(a) no - ble lord, A  
no - ble lord..... of high de - gree; He shipped him - self on board of  
ship, Some for - eign coun - tè - ries he would go see. (2) He sail ed

east and he sail-ed west, On-til he came ..... to the proud Tur-

- key; Where he was ta-ken, put in-to pri-son, On-til his

life it grew quite wea-ry; Where he was ta-ken, put in-to

pri-son, On-til his life..... it grew quite wea-ry. (?) And in this

pri-son there grēō (grew) a tree, It grew so stout ..... and it grew so

strong; Where he was chē-ned (chained) by the mid-dle Un-til his

life..... it was āl-most gone; Where he was chē-ned.... by the

mid-dle Un-til his life ..... it was āl-most gone.

(4) Thē Tur-kē he 'ād but one on-li daugh-ter, The fair-est



health that she drunk un - to him; 'I wish, Lord

Bate - mun, thē (thy) heart was mine.' And ev - 'ry health that she drunk un -

to him; 'I wish, Lord Bate - mun, thē heart was mine.' (7) Then she

took him to - her - er - father's 'ar - bour, And gave to hi - m a ship of

fame; Say - ing; 'a - dieu, a - dieu, my dear Lord

Bate - man, I'm a - fraid I shall ne - ver see thy face a - gain.' (8) 'For

seven long years I will make a vow; For se - ven long years, and I'll keep it

strong; If you do get wed to no ò - ther wo - man I will get

wed to no ò - ther man.' (9) When se - ven long years a - den (and)

*Very slightly lingeringly.*

*Very slightly lingeringly.*

*mp*

*mp* *clingingly.*

*p* *mp*

*sf* *slightly quicker.*

*very slightly quicker.*

fō - ēr-teen days, When for seven long years ē well known to me, She fetch ed

*slightly faster.*

ūp all her gay clo - thing And crossed the seas to Lord Bate - man ; She fetch ed

ūp all her gay clo - thing And crossed the seas to Lord Bate - mun.

\* These three notes sound almost like a laugh, as indeed do many of the other twiddles (for instance, those on the word "life," in verse two).

As in Mr. Wray's singing generally, the accented notes are surprisingly louder than the other notes of the phrases in which they occur.

It is noteworthy how almost invariably the initial note of a verse falls just five quavers later than the entry of the last note of the preceding phrase. There are only two convincing exceptions throughout the nine verses (ends of verses three and eight), for the gap at the end of verse seven is occasioned by the first wax cylinder coming to an end. The same length of pause is also consistently adhered to between most half-verses and repetitions of half-verses. Mr. Wray's performance of the above is full of queer charm and effective contrasts. The first phrase of verse four is rendered with a delightful suggestion of secrecy; the words "I would give it all," in verse five, with a dramatic intensity rare in folk-singers; while the slight lingering on the words "young lady" at the end of verse five, and on the syllables "to him," in verse six, gives them point and tenderness. Note, also, the quite special phrase coined to convey the lady's leave-taking in verse seven; the smooth plaintive start of this half-verse contrasts charmingly with its half-spoken, pattering (yet pathetic) close. The chromatics (*e, f, f<sup>♯</sup>, g*) here, are very distinct in the record. I have, however, heard Mr. Wray sing this passage to quite different intervals. He seems to sing this song very differently at different times.

The second half of the tune differs in the first verse from all the remaining verses (which follow a quite different melodic plan), with the exception of the second half of verse seven, which somewhat resembles that of verse one.

It is not rare to find two distinctly different versions of the same tune sung during one performance of a widely-known song.—P. G.

*Cf.* this version of the tune with the air of “The Banks of Sweet Primroses.”—  
L. E. B.

Both versions may also be compared with Mr. Kidson’s “Nightingale” tune in *Traditional Tunes*.—A. G. G.

## 12.—LORD MELBOURNE.

(THE DUKE OF MARLBOROUGH.)

SUNG BY MR. GEORGE WRAY,

AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

*Thrice phonographed and noted by Percy Grainger.*

Phonograph record A

Sung in (A?, ? A?) FAST. M.M. ♩ = about 176. *Jerkily, and with restless great energy.*

*p* (a) *slightly slower.*

(1) I am an Eng-lish mán born by birth, Lord Mel-bourne is my  
 name. In Dev-on-shē-ér I first drew bê-reath, Thát  
 place of no-ble fame. I was be-lôved..... by  
 á-del (all) my..... men, My kings and pri-den-cis (princes) oi  
 - wise; I nev-er fâ-deld (failed) in a-ny-thing Bôt (but)

The musical score consists of five staves of music in treble clef. The first staff begins with a 5/8 time signature and includes dynamic markings *p* and *slightly slower.* The second staff has a 6/8 time signature and includes a *\*\** marking. The third staff has a 7/8 time signature and includes a *(c)* marking and dynamic markings *mf* and *f*. The fourth staff has a 6/8 time signature and includes a *mf* marking. The fifth staff has a 6/8 time signature and includes a *\** marking. The lyrics are written below the notes, with some words in italics and some in parentheses. The piece ends with a double bar line.

one great vic - to - ry. (2) Then good Queen A - den (Ann)

sent us on bô - ârd, To Flen - dre we did go; We'd

left the bā nks of New Found - land To face oër {dar - ling} (daring)  
 {dä - dlin}

foe. We'd climbed those lôf - ty 'i - dells a - woi, (away) With

bro - ken gôn's, (guns) shields loike - waise,..... And all those fam - ous

towns we took, To all the wô - ruld's sur - prise.

(3) King Charles the se - cond we did re - serve To

face our foam - ing French, And to the bat - tle

oi. El - e - ments We bold - li did ad - vance.





fight with cò - rage bold..... I've led my me - den  
 through smoke and fi - er, Bòt now..... to death must yield.

*This last verse is then repeated, but its second half is sung once only.*

*Variants.*

Record C. (a) *slightly slower.* Record C. (b)

Record B. (c) etc.  
 Record C. etc.

Record B. (d) *pp* etc.  
 Record C. etc.

Records B and C. (e) etc.

Record B. (f) Record C. (g)

The following repeats of portions of verses occur :

In record B : last quarter of (1), last half of (3), last half of (4). (6) is incomplete.

In record C: last half of (4). (5) is sung without any repetition, and after its last note Mr. Wray adds (in speaking voice) "must yield."

In record C a distinct  $F\sharp$  is heard in place of those notes marked \*, and a questionable  $F\sharp$  in place of those marked \*\*. There are also occasional  $F\sharp$ 's in record B, occurring, like those in record C, in the lower octave, but never in the higher. Otherwise the three records resemble one another closely in all important points.

The order of taking the records was as follows: B, A, C. They were all made on the same day. Thus Mr. Wray's pure Dorian performance (record A) occurred between the two in mongrel scales.

These three records are an instance of the gain occasionally to be had of taking several records of the complete song. Thus, had I taken but record A, I should have had no indication of Mr. Wray's tendency (twice out of thrice), to sing the song in a blended Mixolydian and Dorian scale, whereas, had I taken records B and C, but not A, I should have lacked an instance of his having once sung the song in the Dorian mode throughout. Without record B there would be no account of his habit of occasionally repeating the last quarter of a verse, while record C alone contains the spoken repetition of the last few words of the song, so characteristic of folk-singers in general, and Mr. Wray in particular.

I am well aware that many of the minute rhythmic irregularities of the above (such as the  $\frac{3}{16}$ -bars) are mere wayward and theoretically unimportant lengthenings and shortenings of rhythms fundamentally regular. Nevertheless their presence added to the extreme quaintness of Mr. Wray's rendering, and I feel there may be value in as literal as possible a translation into musical notation of all his details. To compass this I screwed down the speed regulator of the phonograph until the record sounded an octave below its original pitch, and, accordingly, at half its original tempo. Thus, the metronome rate that had originally fitted to the crochets now beat to the quavers. At this degree of slowness it was far easier to arrive at a clearer consciousness of the pitch and duration of many of the quick notes of the song.

Thus a note to which the metronome beat a tick and a half was determinable as having the duration of three semiquavers; three notes of even length to which the metronome beat two ticks (the second tick falling midway between the second and third note), being quaver triplets, etc., etc.

Despite all this care, however, I fear that the rhythms of the above can lay claim to only approximate exactitude.

At verse four: "my head in camp did fall" (note that Lord Melbourne is still alive in verse five!), is an amusing corruption of "my aide-de-camp did fall," as collected by Miss Lucy Broadwood (see "The Duke of Marlborough," *Folk-Song Journal*,

No. 4, p. 157). No doubt the rhythmic stock of the above version has originally been as regular as that of Mr. Burstow's (both variants of the same tune), Mr. Wray's song being an instance of a rhapsodic mode of performance grafted upon an underlying regular rhythmic structure. The first impression from Mr. Wray's singing of "Lord Melbourne" is that of a half-extemporized recitation. Nevertheless a comparison of the three phonograph records shows that he repeats his irregularities with great uniformity in different performances. —P. G.

Mr. H. E. D. Hammond has noted a Dorian variant of the tune in Worcestershire, where the singer called the hero "Lord Marlborough." The Worcestershire air is very much like the Mixolydian tune noted by me in Sussex, except for the Dorian minor third. The version in Barrett's *English Folk-Songs* (see "Marlboro'") which the editor states "is preserved in the Eastern Counties," is a curious blend of the Sussex air and the Lincolnshire air, the second half of the tune having the minor third, and several characteristics in common with Mr. Wray's second strain—L. E. B.

### 13—'MERICAN FRIGATE; OR, PAUL JONES.

SUNG BY MR. GEORGE WRAY,

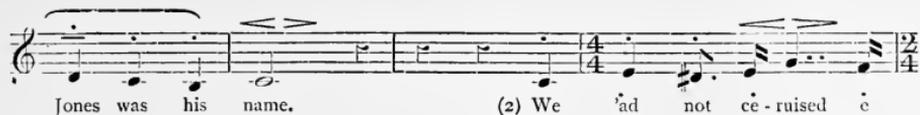
Phonographed and noted by Percy Grainger.

AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

Sung in B. FAST. M.M. ♩ = about 192. *Energetic and patterning.*

(1) O, it's a 'Mer - i - con fri - gate cal - led "Rich - ard" by  
 name, Mount - ed guns for - ty - fô - wër (four) fé - rom New Yo - rk she  
 came For to crū - üse (cruise) in the chan - ni - del (channel) of  
 Old Eng - ge - land's fame, With a no - ble cō - mând - er, Paul

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a 2/4 time signature, followed by changes to 6/8, 7/8, 3/4, and 4/4. The second staff starts with a 4/4 time signature, then changes to 3/4, 3/8, and 3/4. The third staff begins with a 3/4 time signature, then changes to 3/8, 3/4, and 3/4. The fourth staff starts with a 3/4 time signature, then changes to 3/8, 3/4, and 3/4. The score includes various musical notations such as dynamics (p, mp, mf, sf), articulation (accents, slurs), and performance instructions like 'slide'.



Jones was his name. (2) We 'ad not ce-ruised e



long be-fore two sail we spied, A large for-ty -



fo-wer, a twen-ty-like-wise, And



fif-ty bright ship-pin'..... e well lo-ded (loaded) with store,



And the con-voy ..... stood in for the old York-shi-er shore.



(3) A-bout the hou-wer (hour) of twed-elve (twelve) we came a-long -



side; With a long speak-in' trom-pit; e "whence came you," he



cried. \*\* "Come an-swer me quick-e-li; I will



hail you no more; Or else a broad-side in-to

*p* you I will pour. *mf* \*\* Côme, an - swer me quick - è - li; I will

hail you no more; Or else a broad - side in - to

you I will pour." (4) We è fought them fò - èr (four)

glass - es, fò - èr glass - es \*to wòn, (one) Ti - dill (till) fi - ty bold

sea *mf* men è lie (s?) dead od - en (on) the spòt; And

fi - ty - five more... lie a - blee - di - den' (bleeding) in gòar, (gore) While the

thun - dór - ing can - non from Paul Jones did ròar;

À - den (and) fi - ty - five more lie a - blee - di - din' in

gòar, While the thun - dór - ing can - non from Paul Jones did

*mp*  
rôär. (5) Ou - èr car - pen - ter, been (being?) fright - ened, to

Paul Jones did say: "Ou-er<sup>o</sup> ship she makes wa - ter since

fight - ing<sup>(?)</sup> to - day." Paul Jones he made

än - sôr, (answer) in the 'eight of his oi pride: "If we

can't do..... no bet - ter let's sink a - long - side." Paul

Jones he made än - sôr, in the 'eight of his oi pride: "If we

can't do no bet - ter let's sink a - long - side."

(6) Pö - del Jones he then spoke, and he to his men did



say : " Let ev - e - ry me - den (man) stand the best of his



oi play." For broad - side per broad - side e we



fought on the main, Like tröë (true) bück - skin



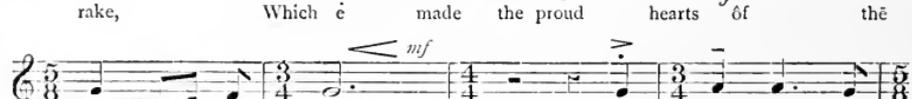
'ors - es we re - turned it a - gain. (7) The (e?)



"Ze - pe - rus" wove roun' ou - er ship for to



rake, Which e made the proud hearts of thē



Eng - lish to wake. (or; ache?) The shot flew so



'öt bö - ez, (boys) we could not stand it long; When the



brave Brit - ish col - ors from the Eng - lish came down.



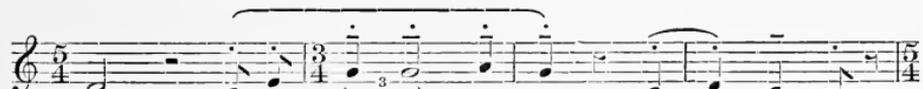
(S) "It's e now, my brave boys, we have ta - ken a rich



oi prize; A large for - ty - fô - wôr, a twen - ty oi like -



oi - wise. \*\*\* (Please?) help these poor moth - ers thut have rea - son to



weep For the love of their sons, ā un - fath - om



deep. \*\*\* (Please?) help these poor moth - ers..... that have rea - son to



weep For the love of their sons ā un - fath - om deep."

2nd phonograph record of verse 1.



It's a 'Mer - i - con fri - gate cal - led "Rich - ard" by

name; mount-ed guns for-ty fô-wôr,... from  
 New York she came for to crê-ôse in the  
 chan-nil ..... of Old Eng-ge-land's fame, with a  
 no-ble cô-mând-er, Paul Jones was his name.

Note the invariable entry of the first note of each verse six crotchets later than the entry of the last note of the preceding verse throughout this otherwise somewhat rhythmically irregular song. These lengths between verses correspond surprisingly exactly to the metronome ticks at 192. The same uniformity is not present in the gaps between half-verses.

\* On other occasions Mr. Wray sang "four (or; five) glasses so hot" instead of "four glasses to one."

\*\* I cannot quite make out these two words in the phonograph record. I believe "Come answer" is what Mr. Wray sang, though I originally took them to be "Cô-mând, sîr."

\*\*\* This word is not audible in the record. Usually Mr. Wray sings: "We must help these poor mothers, etc." Is "bücksin 'orses" (in verse six) a corruption of "buccaneers?"—P. G.

John Paul, the terror of our coasts, was born near Kirkcudbright in 1747. His father was head-gardener, and he for a time was under-gardener, to Lord Selkirk. Being dismissed, he went to sea, became ultimately master of a vessel, and, taking the name of "Paul Jones," he enlisted under the Revolutionary flag when the rupture between Great Britain and America took place. His knowledge of the British, but more especially the Scottish coasts, enabled him to retaliate successfully upon the English for the wrongs inflicted upon America. The foregoing ballad relates one of

his most remarkable adventures. In the autumn of 1779 he fell in with a British convoy from the Baltic, under the escort of the *Scrapis* (forty-four guns), and the *Countess of Scarborough* (twenty-two guns). Paul Jones' squadron consisted of *Old Richard* (forty guns), the *Alliance* (forty guns), the *Pallas* (thirty-two guns), and the *Vengeance* (twelve guns). The result was one of the most memorable naval actions on record. The convoy took refuge under the guns of Scarborough Castle, and the *Old Richard* and the *Scrapis*, fastened together by Paul Jones with his own hands, lay at action in a calm sea, by moonlight, from 7.30 in the evening till nearly midnight. Finally, Paul Jones took command of the *Scrapis*, and having abandoned the disabled *Old Richard*, he sailed away, leaving her to sink next day, with many wounded on board. Paul Jones' own narrative describes how, a bullet having destroyed one of the pumps, the carpenter was seized with panic.

Many honours were conferred upon Paul by the French Government and America. He also commanded a Russian squadron in the Black Sea against the Turks in 1788. He died in Paris, 1792, at the age of fifty-three. The Americans, considering Paul Jones the virtual founder of the United States navy, lately sought for his body in Paris, found it, and conveyed it to America, where it was received with enthusiasm. He was the first sea captain who compelled the British flag to strike to the stars and stripes. He was a thorough seaman, and of ferocious courage, but odiously vain, and of detestable moral character. There is an account of his exploits in *A Pedlar's Pack of Ballads* (Edinburgh, 1869), together with a ballad fairly similar to the above, but without verses six and seven. In verse four the alternative "five glasses we run" of the book version makes more sense, probably meaning "five glasses were run." ["A sea-man's *watch-glass* is half-an-hour. We say a ship fought three glasses." See Webster's Dictionary]. The above tune is one of the commonest of our ballad-airs.—L. E. B.

I have noted this ballad many times in Somerset and elsewhere. The words of one of my variants tally very closely with Mr. Wray's set, except that the "Scrapis" verse ("Sea-press" in my version) comes two verses earlier. "Buck-skin 'orses" is, perhaps, a corruption of "British Heroes."

Cf. a Mixolydian version in *Songs of the West*, No. 108, and note thereto.—C. J. S.

As the form "buckskin heroes" occurs in other versions it is possible that Mr. Grainger's derivation from "buccaneers" is really the correct one, and "British Heroes" a confusion which has crept in. The ballad is written from Paul Jones' side of the fight, and so the "heroes" were not British but American. Moreover, they *were* buccaneers (*i.e.* pirates) if they were not "buckskins."—A. G. G.

# 14.—BOLD WILLIAM TAYLOR.

SUNG BY MR. GEORGE GOULDTHORPE,

Phonographed and noted by Percy Grainger.

AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906.

Sung in G. M.M. ♭ between 108 & 120. *The time very even, and with lilt.*

*p* *mf* *f* *p* *mp* *sf* *mf* *mf* *mf* *sf* *mf* *mf* *sf* *mf* *mp*

(1) I'll sing you a song ā - bout two lōv - ers, O, from Lich-fied-eld (field)

town thā (they) cāme; O the yōung... mān's nāme was Will-yum Tāy-lor, The

mā - a - den's nāme was Sa - rah Grāy. (2) Now for..... a sol - dier

Will-yum's list - ed, For... a sol - dier he 'as gōne, he's

gōne and left sweet lōv - e - li (lovely) Sāl - ly For tē (to) sigh a - den (and)

foēr (for) to mourn. (3) Sāl - ly's pa - rents thā - ē (they) con-trolled 'er,

Filled 'er heart full of grief and woe, And then at last she

vow - ed ān' said For a sol - dier she would go. (4) She



dressed her-self in mán's ap - pá - ril, Mán's ap - pá - ri - del



She put on, And for to seek bold Will - yum Tay - lor, And



for tè (to) seek hi-m she 'as gône. (5) Wón (one) dáy... as she wás



ex - er - cis - in', Ex - er - cis - in' a - mongst the rest, With a



sil - ver chē - an (chain) húng down her wā - ast - coat And



there he spied her... milk white breast. (6) And



then... the cap - tain he stepped up to her, Asked her what had



brought her there. "I've côme tè seek my own trē - ö (true) löv - er,



He has proved to..... me so vère." (severe) (7) "If you've

cōme... tē seek yēr own true lōv - er, Prāy tell tō  
 me his nāme." "His nāme it is bold Will - yum Tay - lor,  
 O from Lē - ich - fie - deld tōwn he cāme." (8) "If his  
 nāme it is bold Will - yum Tay - lor, And he has proved tō  
 you so vĕre; He's got mār - ri - ed to an Ir - ish lā - dy,  
 He got mār - ri - ed the o - ther yēcr. (year) (9) If you rise ear - li  
 in the morn - in', Ear - ly by the break of dāy, There  
 you shall spy bold Will - yum Tāy - lor Walk - in' with this  
 lā - dy gāy." (10) Then she rose ear - li in the morn - in',

Ear - ly by the brēk (break) of dāy, And there she spied bold

Will - yum Tay - lor, Walk - in' with this lā - dy gāy. (11) And

then she called for a brāce of pis - tils, A

brāce of pis - tils at her cō - mānd, And there she shot bold

Will - yum Tay - lor, With his bride at his right 'ānd. (12) And

then the cāp - ten was well plē - ez - ed, (pleased)

Was well plē - ē - zed what she had dōne, And there he māde her a

u gret (great) cō - mānd - er A - board ship o - ver all his men.

\* This C<sub>2</sub> is very distinct in the record, as is also that in Mr. Taylor's version (see \* in following song). It is curious that they both should have happened to sing this note sharp.

\*\* These intervals are also very clear in the phonograph, though they are doubtless but an upward slurring of F—C.



For a major variant, within the same compass, but in the key of G, see "Oh, no John," *Folk-Songs from Somerset*, No. 94; and for a Dorian version, see "The Disdainful Lady," in Miss Bulne's *Shropshire Folk-Lore*, p. 652.—C. J. S.

## 15—BOLD WILLIAM TAYLOR.

SECOND VERSION.

First noted by Miss Lucy E. Broadwood and Percy Grainger,  
at Brigg, May 7th, 1906.

SUNG BY MR. JOSEPH TAYLOR,  
AT BRIGG, LINCOLNSHIRE.

The version below, phonographed on July 28th, 1906, and noted by Percy Grainger.

Sung in G. M.M. ♩ = about 126. Very cheerily, and absolutely in time.

(a) *pp* < *mp*



Wil - liam Tay - lor he has list - ed, For..... a sol - dier



he has gōne, He has gōne..... left his own trēö (true) lōv - er



For to sigh a - den (and) for to mourn.

The only other perfectly remembered verse was:



And then she called for a brace of pis - tils (pistols)



Which was brought at her cō - mānd; So she fired 'nd (and) shot bold



Wil - liam Tay - lor ē With his bride at his right hānd.

Variants from fragments of other verses.

(a)



etc.



Mr. Hammond has a Dorset variant of this tune (attached to "Madam, I am come to court you") which, like Mr. Sharp's, has a Dorian ending, though the sixth degree of the Dorian mode is absent from its scale. Both Mr. Hammond's variant and Mr. Sharp's, here printed, have points of close resemblance to the old Welsh Dorian melody printed in the Welsh Calvinistic Methodist Hymn Book, under the title of "Llanilar." The Mixolydian form of "William Taylor" is the only one I have noted myself.—A. G. G.

[Since phonographing the above Mr. Taylor has remembered all the missing verses, and the complete ballad has been recorded by the Gramophone Co.—P. G.—20/6/08.]

## 16.—THE GIPSY'S WEDDING DAY.

Phonographed and noted by Percy Grainger.

SUNG BY MR. JOSEPH TAYLOR,  
AT BRIGG, LINCOLNSHIRE, JULY 28TH, 1906

Sung in (D, E<sup>?</sup>) M.M.  $\frac{3}{4}$  about 92. *Rhythmic and swinging.*

(1) My..... fa - ther is the King..... óf the

gip - sies, thát is trē - ū, (true) My mo - ther she learn - ed me some

cāmp - ing for té (to) do. They put a páck u - pon mē (my) báck, they

all did é wish me well; ..... So I set off for Lón - don some



- (2) As I was awalking a fair Lóndon street  
 A hân'sóme young squi-re I chànc-ed for to meet ;  
 He view-ed my brown cheeks and he lik-ed them so well ;  
 He said : “ mē (my) little gipsy gē-rl, can you mē fortune tell ? ”
- (3) “ O, yes, ” I returned, “ give me hold of your hând ;  
 For you have got riches, you've houses ànd you've lánd.  
 Büt all those pretty maidens you müst put them to wón (one) side,  
 For I'm the little gipsy girl that is to be your bride. ”
- (4) N<sup>ō</sup><sub>ow</sub>, once I was a gipsy gē-rl, but now a squi-re's bride ;  
 I've servants for to wait on me, and in mē carriage ride.  
 The bells they shall ring merrily and sweet music plā-ē (play),  
 And crown the glad tidings of the gipsy's wedding day.

This song is very generally sung in Lincolnshire.—P. G.

This is much the same as the broadside of five verses, “The Little Gipsy Lass,” printed by Jackson and Son, Birmingham. The tune has been noted elsewhere, and to other words; and I doubt its being “country-made,” or of any great age.—L. E. B.

I have noted down this song once in Devonshire and twice in Somerset, and have always felt doubtful about its folk-origin.—C. J. S.

I also have noted this tune in almost precisely the same form to other words—“A Sailor's Song.” It does not appear to be of any greater antiquity than “A-Nutting we will go,” another tune of the same character, and neither of them have the appearance of genuine folk-airs.—A. G. G.

# 17.—SHEPHERD'S DAUGHTER.

(THE KNIGHT AND SHEPHERD'S DAUGHTER.)

SUNG BY MR. WILLIAM ROBERTS,

Noted by Percy Grainger.

AT BERRINGHAM-ON-TRENT, LINCOLNSHIRE, JULY 30TH, 1906.

(1) It's of a shep-herd's daugh-ter Kep' sheep on yon-ders 'ill; A  
 sqai re's son came ri-den' (riding) by, And he fāan (fain) would have his will.  
 you and I, you and I, he fāan would have his will.

*Variants. (a)*

(2)

- (2) "He tōk (took) me by the lilywhite hand,  
 And by the silken sleeve;  
 And he g<sup>u</sup>ntly laid me on the ground  
 Before I gave him lēave."
- (3) "Since you have had your will o' me,  
 Prā-ā (pray) tell to me your n<sup>a</sup>me,  
 That when my bā-āby it is born  
 I can call it by the sā-ame."
- (4) "Sometimes they call me Jack," said he,  
 "Sometimes they call me John,  
 But when I'm in the fair king's c<sup>o</sup>urt  
 Mā (my) nāme is Sweet Willyūm."

See *Traditional Tunes*, p. 19, and notes.—P. G.

This is a fragment of the ballad "The Knight and Shepherd's Daughter" (*see Child's Ballads*).

*Cf.* the tune of "King Henry, my Son," *Folk-Song Journal*, Vol. iii, No. 10, p. 43.  
—L. E. B.

Besides "Earl Richard" (*Folk-Songs from Somerset*, No. 28), I have noted down three versions of this ballad in the West Country. The folk-words, as distinguished from the printed ones, are very beautiful. The refrain in all my variants is very characteristic—as in Mr. Roberts's air. There are several points of similarity—notably in the rhythm of the refrain—between this Lincolnshire air and the old tune "My Dog and I," or "Bobbing Joan" (*Chappell's Popular Music*, i, 291).—C. J. S.

An interesting form of the tune. It is to be hoped that some other version of the song may yet throw light upon the "You and I" of the refrain, which appears to be a corruption.—A. G. G.

### 18.—THE MERRY KING.

(*or* : IT'S A MERRY KING OF OLD ENGLAND.)

SUNG BY MR. ALFRED HUNT,

AT WIMBLEDON, LONDON, AUGUST, 1905.

*Noted by Percy Grainger.*



- (1) It's a merry king of Old England  
That stole my love away ;  
And it's I in Old England  
No longer can't stay.  
I'll swim the wide ocean  
All on my bare breast,  
For to find out my true love  
Whom I do love best.

- (2) And it's when I have found her  
To my own heart delight,  
I will be as true to her  
By day as by night.  
I will be as true to her  
As a true turtle dove,  
Nor I never shall, no, I never will  
Prove false to my love.
- (3) For it's meeting is a pleasure  
And parting is a pain,\*  
And an onconstant lover  
Is worse than a thief.  
For a thief will but rob you  
And take all you have ;  
And an onconstant lover  
Will bring you to the grave.
- (4) The grave it will rot you,  
And will bring you to dust ;  
And there is not one, in twenty  
Young men, girls can trust.  
They will kiss you, they will court you,  
Poor girls to deceive ;  
And there's not one, in twenty  
Young men, girls can believe.
- (5) In the middle of the ocean  
There shall grow a myrtle tree,  
The green leaves shall wither  
And the branches shall die,  
The green leaves shall wither  
And the branches shall die,  
If ever I prove false to her,  
To the girl that love me.

\* Grief ?

- (6) The bells they shall ring  
 And the music shall play,  
 And all sorts of music  
 As ever can be found.  
 The bells they shall ring,  
 And the drum make a noise,  
 For to welcome my kind love  
 With abundance of joy.

Mr. Hunt is a laborer, and hails from Kirdford, in West Sussex.

See *Folk-Song Journal*, Vol. i, No. 4, pp. 205 and 208. The opening words of the second of these songs, "The Americans," etc., would seem to be a corruption of the first words of the above, "It's a merry king," etc.—P. G.

"The Merry King" possibly may be Edward IV, whose "Princely wooing of the faire maid of London," beginning "Fair Angel of England" (*Roxburghe Collection*, No. i, p. 58, and *Bagford Collection*, No. ii, p. 105), shows him in the light of an imperious lover, prepared to carry off "the faire maid" at all costs. The ballad of King Edward actually is connected through its tune-title with a ballad by Laurence Price (*circa 1656*). This is in the *Roxburghe Collection*, No. iii, p. 130, and is called "Love's Fierce desire and hope of Recovery. A true and brief description of two resolved Lovers, etc. To an excellent new Tune (its own) or, 'Fair Angel of England.'" Laurence Price's ballad is a dialogue in two parts. The man addresses Celia in seven dull stanzas, the first of which begins: "Now the tyrant hath stolen my dearest away," but which have nothing else in common with the traditional words. Celia then replies "to her faithful friend" in eight stanzas, beginning "Thy presence, dear friend, I have well understood." Other stanzas which have points of likeness with the traditional follow, and are here given, as below:

- (2) "'Tis neither the Tyger, the Wolf, nor the Bear,  
 Nor shall Nylus' crocodile put me in fear.  
 I'll swim through the ocean upon my bare breast  
 To find out my Darling whom I love the best.
- (3) And when I have found him, with double delight,  
 I'll comfort him kindly, by day and by night;  
 And I'll be more faithful than the Turtle Dove,  
 Which never at all did prove false to her Love.

- (6) The Satyrs shall pipe, and the Syrens shall sing,  
 The wood-nymphs with musick shall make the grove ring:  
 The Horn it shall sound, and the Hounds make a noise,  
 To fill my Love's heart with ten thousand rare joys."

The above words are more like those in *Folk-Song Journal*, Vol. i, No. 4, pp. 205 and 208, than "The Merry King" version, as "The Inconstant Lover" words are not included. Price directed other ballads of his writing to be sung to the tune "The Tyrant hath stolen." In Playford's *Musical Companion*, or *Catch as Catch Can* (1667 and 1673), there is a song of four verses, set for four voices by J. Playford, which begins "Though the Tyrant hath ravish'd my dearest away." The first stanza (about Mopsa and Celia) is much like Price's first verse, but the whole song is really different. The air is here given, as it is obviously a variant of the traditional tunes, but weaker than the best of them. We have probably yet to find the original source of all the known versions. There is another air in Playford's *Musical Companion* which has a strong likeness to them. This is "The Waitts" by Mr. Jer. Savile, beginning "Fa la la la." A curious likeness may be noticed between all these tunes (see also those quoted by A. G. G.), and the Sussex tune "Twankydillo" which is linked closely with the air of "The Goose and the Gander" (see Kidson's *Traditional Tunes*).—L. E. B.

#### THOUGH THE TYRANT HATH RAVISH'D MY DEAREST AWAY.

FROM J. PLAYFORD'S *Musical Companion*, 1667 AND 1673.



#### THE WAITTS.

FROM THE *Musical Companion*, 1667 AND 1673.



The words of this song appear to have been mixed up with those of the "Cuckoo"—a maiden's lament over an inconstant lover. Verse five is a confusion of two different verses and sentiments. The "myrtle-tree" verse should run :

" In the middle of the ocean shall grow a myrtle-tree  
Ere I prove false to the girl that loves me."

The myrtle-tree (an emblem of love), growing in the ocean, is in folk-songs a symbol of the impossible event which is to put a period to the lover's fidelity. On the other hand, an apple-tree in the ocean occurs in the trooper's jeering reply to the "fair maid," who asks when he will return to marry her. The sycamore tree, with which the myrtle has somehow been confused in Hunt's song, seems to be a type of inconstancy :

" Come, all you pretty fair maids, wherever you be,  
And never set your love on a sycamore tree ;  
For the green leaves will wither, the root will decay,  
Oh, I am forsaken, oh woe, well-a-day !"

There is perhaps a hint of a similar symbolism in the Elizabethan willow-song :

" A poor soul sat sighing by a sycamore tree."

Is it possible that an old pronunciation, "*sigh*-camore," suggested this idea, or that "syc" suggested sickliness? I have so far been unable to discover why the sycamore should meet with contumely in folk-ballads. Evelyn complains of the early fall of its leaves, which, he says, "turn to mucilage" on the ground, and are unpleasant to tread upon ; but it is not a short-lived tree. Perhaps the bad odour in which it appears in folk-song is merely the outcome of British contempt for an alien immigrant (it\* was of recent importation in Shakespeare's time), as contrasted with the "jolly oak" of native birth.

The tune here given is puzzling, as it seems to be made up of well-known phrases belonging to various others. The first half is like the old Welsh hymn-tune, "Rhâd Râs," and the second like the old Welsh "O Gariad,"—another hymn-tune which I have heard in North Wales. The whole tune has also a general resemblance to an Irish tune which I have noted to "Pretty Susan, the Pride of Kildare." The two other variants in the *Journal* may also be compared with the tunes subjoined.—

A. G. G.

\* The sycamore-maple, *Acer pseudo-platanus*.

## RHÂD RÂS.

*Alaw Ffrengig.*

From the Welsh Calvinistic Methodist Hymn Book, Carnarvon, 1897, where it is called "Alaw Ffrengig" (French Air?)

## O GARIAD.

*Old (?) Traditional Welsh Hymn Tune.*

See Barrett's *English Folk-Songs*, No. 47; *A Garland of Country Song*, No. 1 (and Rev. S. Baring-Gould's note thereto); *Folk-Songs from Dorset*, p. 24, etc., etc. I have variants taken down in Sussex, Gloucestershire, and elsewhere. My Sussex version is almost exactly the same as Mr. Grainger's in both tune and words, except that the latter begin with "The Americans stole, etc," and end—as all my other versions do—with the two well-known "Cuckoo" verses. I have never heard "Myrtle Tree" but always "Sycamore Tree" (corrupted into "A Sailor so Free" in Barrett's version). The corruption of "The Merry King" into "The Americans" reminds me of "American Corn" which I once heard for "Merry I incoln" in the opening line of "Little Sir Hugh" (see *Folk-Songs from Somerset*, No. 68).—C. J. S.

# 19.—STORM ALONG.

WIND'US (WINDLASS) CHANTY.

Collected and noted by H. E. Piggott  
and Percy Grainger.

SUNG BY MR. JOHN PERRING, OF DARTMOUTH,  
AT DARTMOUTH, JAN. 18TH AND 25TH, 1908.

*Slowly and intensely.*

SOLO. (a)

Musical notation for Solo (a) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The lyrics are: (1) Old Storm - y's dead { or, a - den } and in his ..... grave.

*Clingingly and without accent.*

*intensely.*  
SOLO. (c)

Musical notation for Solo (c) in 4/4 time. The melody starts with a half note A4, followed by quarter notes B4, C5, B4, A4. A slur covers the first four notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The lyrics are: A. ā, ā, Mis - ter Storm - a - long. Storm - y's dead and

Musical notation for the Chorus in 4/4 time. The melody starts with a half note G4, followed by quarter notes F4, E4, D4. A slur covers the first four notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The lyrics are: in his grave. { or, To mē way ā - yō } storm a - long.

*Variants.*

Musical notation for Variant (a) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The lyrics are: (1a) Oh, Storm-y's dead and in his grave. A. ā, ā, Mis-ter Storm - a - long.

Musical notation for Variant (2a) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes.

Musical notation for Variant (4a) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The lyrics are: etc.

Musical notation for Variant (5a) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes.

Musical notation for Variant (b) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes.

Musical notation for Variant (b) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes.

Musical notation for Variant (b) in 4/4 time. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4. A slur covers the first six notes. The next measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes. The final measure has a half note G4, followed by quarter notes F4, E4, D4. A slur covers the last three notes.

(v) *tenderly.* *p* *slide.* etc.

(1)

(c) *p* etc.

(4) What we don't see..... ev - 'ry day.

(d) *f* *pp* (*echo-like.*)

Mr. Perring has been a deep-sea sailor to most shores of the world, in the capacity of chantyman: often merely singing for the others while they did the actual work. He tells tales of sea-captains vying with each other in their efforts to secure for their own ships any renowned chantyman, sure that his enlivening presence would stir their crews to unwonted briskness. It is a strange thought that these wayward, listless outpourings have thus had their hard commercial value.

Mr. Perring explained that, as the length of a chanty depends upon the duration of the shipboard work to which it is sung, only a few of its verses are fixed and wide-spread, the remainder being made up on the spur of the moment. Thus the words are often devoid of any real plot or story, each verse frequently painting a separate picture of its own, or lightly recalling some striking situation of the sailing days. He says he has always been in the habit of extemporizing the bulk of his verses. Therefore it is not surprising that two performances by him of the same chanty differ widely as to text, and considerably as to musical variants.

Thus, on January 18th, 1908, he sang the words of "Storm Along" as follows:

- (1) As above.
- (2) Old Stormy here and Stormy there.  
Stormy here and Stormy there.
- (3) Our captain said: "We shall sail to-day."  
Our captain said: "We sail to-day."
- (4) To Indiã that's far away.  
{ To Indiã that's far away. }
- { or: What we don't see ev'ry day. }
- (5) And a place we don't see every day.  
A place, etc.
- (6) Old Stormy said, in the Biscay Bay. (twice).

while on January 25th, 1908, they ran :

- (1a) Oh, Stormy's dead and in his grave.  
Stormy's dead, etc.
- (2a) We'll dig his grave with a golden spade. (twice)
- (3a) And lower him down with a silver thread. (twice)
- (4a) Oh, storm to-day and storm no more.  
Storm to-day, etc.
- (5a) Until we reach our native shore. (twice)
- (6a) I wish I was old Stormy's son. (twice)
- (7a) I'd build a ship five thousand ton. (twice)
- (8a) I'd build a ship to go round Cape Horn. (twice)

On this occasion (January 25th, 1908) the second chorus lacked the dynamic contrasts above noted, but was sung either loud or soft throughout.

Mr. Perring has a strong rich voice, capable of extreme modulation. He sings with a nasal drawl, sliding up to his high notes and down to his low notes with searching intensity. He invests chanties (and these, to my mind, have as great an emotional charm as country folk-songs), with a strange blend of sea-born weirdness and human tenderness. I long to make phonograph records of his performances, with all their wayward, random impulsiveness, and profuse melodic, rhythmic, and dynamic variations. I do not expect that his irregularities will show anything like the consistent uniformity so noticeable in records of folk-songs. Mr. Perring has a briny fragrance about his personality, and is a bold figure to behold in his jersey, vehemently swinging his arms and clenched fists to the lilt of his extra impassioned deliveries. He seems to me one of the most creatively gifted, fiery-spirited traditional singers I have yet heard. (See *A Sailor's Garland*, edited by John Masefield, p. 306).—P. G.

*Cf.* "Storm Along" in Tozer's *Sailor's Songs or Chanties*.—L. E. B.

See "Old Stormy," in L. A. Smith's *Music of the Waters*, p. 16.—C. J. S.

There is a variant nearly the same as Tozer's in the *Yachting Monthly*, for October, 1906, and two others—one considerably different—are included in W. J. Alden's article in *Harper's Magazine*, 1882. "Storm Along," "Tom's gone to Hilo," and "Lowlands" are all chanties which strike me as negro in character, if not in origin.  
—A. G. G.

## 20.—STORMY.

(PUMPING CHANTY.)

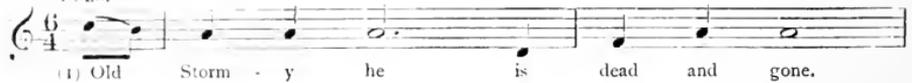
SECOND VERSION OF NO. 19.

COLLECTED AND SUNG BY  
MR. CHARLES ROSHER.

Noted by Percy Grainger, July 24th, 1906.

*Slow and heavy.*

SOLO.

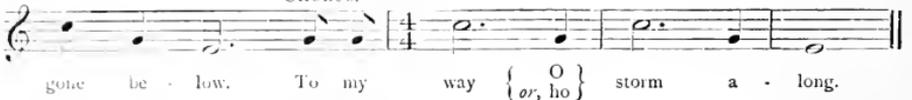


CHORUS.



SOLO.

CHORUS.



- (2) We'll dig his grave with a golden spade,  
We'll lower him down with a silver chain.

Mr. Rosher has collected a rich store of fine sea-chanties, learning to sing them in real sailor fashion when at sea. By his kind permission Nos. 20, 21, 23, 25 are included in this *Journal*.

See the *Standard* of November 17th, 1906.—P. G.

“Old Stormy” seems to be a purely mythical character, and this chanty has apparently originated during work at the pumps in heavy weather, in a desire to placate and lay the spirit of the storm by a mournful eulogy of his virtues and a description of his honoured burial, (on the folk-charm principle of suggesting or imitating the thing which one wishes to happen). He is “that good old man,” as the fairies are, conciliatingly, the “good folk,” but this American (negro?) form seems to convey a mild remonstrance against his conduct :

“Old Stormy, he was a bully old man,  
To me way, you Storm Along!  
Old Stormy, he was a bully old man,  
Fi-i-i, Massa Storm Along!”

This chanty, may, as has been suggested, be of negro birth, and have been originally an African rather than a nautical myth, though quite in keeping with sailor superstitions.—A. G. G.



Mr. Alden calls this perhaps the wildest and most mournful of all sailor songs. Much care, he says, has been given to "Lowlands" by chanty-men, and it has often been improved; and he speaks of the wonderful shading given to this song by the subtle and delicate variations of time and expression made by chanty-men of genius. In their late (?) form, the words run:

"I dreamt a dream the other night,  
*Chorus*: Lowlands, lowlands, hurrah, my John,  
I dreamt I saw my own true love,  
*Chorus*: My lowlands aray."

The writer in the *Yachting Monthly* says: "Years ago a merchant seaman was never a 'Jack' tar, as his naval brother, but a 'John.' A crew of men was often spoken of as 'the Johns,' particularly in Liverpool; hence the use of the term ('my John') in chanties."

The "Lowlands" refrain is perhaps an echo of the old "Golden Vanity" song, or its precursor. The broadside copy of this,\* referring to Sir Walter Raleigh, was directed to be sung to the tune of "Sailing in the Lowlands" (Christie's traditional version preserves this refrain!), which tune would thus appear to belong to a still earlier sea-song.

There is also an American plantation-song with the refrain "In the Louisiana lowlands, low."—A. G. G.

\* 19th Century.

\* "Sailing low in the lowlands, low in the sea,  
Sailing low in the lowlands low."

## 22.—DOLLAR AND A 'ÄLF A DAY.

(CAPSTAN CHANTY.)

SECOND VERSION OF NO. 21.

SUNG BY MR. JOHN PERRING,

Collected and noted by H. E. Piggott and Percy Grainger.

AT DARTMOUTH, JANUARY 18TH, 1908.

SOLO. *Slow*,  
(a) *mp*

(1) Five dol - lars a day is a white - man's pay. Way.....

*clingingly.*

CHORUS. (b) *Faster.*

SOLO. *Slow*,  
*mp*

Five dol - lars a day..... is a

*slidingly.*

CHORUS. *mf* (c)

white man's pay. My..... dol - lar..... and a 'älf a day.

*Variants.*

(a)

(b)

(c)

- (2) But a dollar and a half is a nigger's pay. (twice)
- (3) The nigger works both night and day. (twice)
- (4) But the white man, he works but a day. (twice)

Mr. Perring said this is a "tipical" Negro chanty, sung by black sailors in the East Indian trade, in complaint at their being harder worked and lower-waged than white seamen. When singing this chanty to Mr. Piggott on January 25th, 1908,

Mr. Perring's tune was practically identical with that of No. 21, except the first chorus, which ran :



See verses three, four, five, and six of "Roll the Cotton Down," in *A Sailor's Garland*, p. 311.—P. G.

Another negro chanty, "Tapiocum," (learnt on shipboard by a friend from the singing of an old coloured seaman), is of a more cheerful cast. It describes the happy darkies hauling in the cargo "on de lebbly" (levy = river embankment or wharf), with a gay chorus of

"Working on de cotton-boat, ten bob a day, oh,  
Pompey, can yo prick upon de banjo"? etc.

A. G. G.

### 23.—SANTA ANNA.

(WINDLASS CHANTY).

Noted by Percy Grainger, July 24th, 1906.

COLLECTED AND SUNG BY  
MR. CHARLES ROSHER.

SOLO. *Slow and mournful.* CHORUS. SOLO.

A musical staff in treble clef, 4/4 time signature. The first measure is a quarter note. The second measure is a quarter note. The third measure is a quarter note. The fourth measure is a quarter note. The fifth measure is a quarter note. The sixth measure is a quarter note. The seventh measure is a quarter note. The eighth measure is a quarter note. The ninth measure is a quarter note. The tenth measure is a quarter note. The lyrics "San - ta An - na's dead and gone. A - way, San - te An - ne. O" are written below the staff.

CHORUS. *slacken.*

A musical staff in treble clef, 4/4 time signature. The first measure is a quarter note. The second measure is a quarter note. The third measure is a quarter note. The fourth measure is a quarter note. The fifth measure is a quarter note. The sixth measure is a quarter note. The seventh measure is a quarter note. The eighth measure is a quarter note. The ninth measure is a quarter note. The tenth measure is a quarter note. The lyrics "San - te An - ne is gone be - low. All on the plains of Mex - i - co." are written below the staff.

## 24.—SANTA ANNA.

SECOND VERSION.

SUNG BY MR. ROYSTON CLIFFORD.

*Collected and noted by Hon. Everard Feilding, London, June 19th, 1908.*

SOLO. *Rather slow.* CHORUS.

Far a - way there's a land they say. Heave a - way, San - tē An - na.

SOLO. CHORUS.

San - tē An - na won the day. On the banks and plains of Mex - i - co.

Mr. Clifford sometimes reverses the order of succession of the first and second half of the tune. He remembers no other verse but the following, which he says is the last verse :

Thought I heard the chief mate say :  
 By the banks, etc.  
 One more pull and then belay.  
 Heave away, etc.

—P. G.

*Cf.* "Clear the track, let the Bulgine run," *Folk-Song Journal*, Vol. iii, No. 10, p. 31, and "On the plains of Mexico," *Tozer's Sailors Songs or Chanties*.—L. E. B.

The last phrase of the tune is nearly the same as that of "As I walked out" in *Songs from Dorset*, p. 8.—C. J. S.

For other very similar versions of "Santa Anna" ("The Plains of Mexico") see an article on "Sailor Songs" by W. J. Alden in *Harper's Magazine*, 1882, and another, "The Sea Chanty," by an anonymous writer in the *Yachting Monthly*, October, 1906. Mr. Alden says that the predominance of Santa Anna's name in sailor songs is probably due to Southern negroes, who still sing songs of which the name of the Mexican general is the burden. The variant he notes is in F minor, with sharpened seventh, but the *Yachting Monthly* form is Dorian, as Mr. Grainger's (which is very near it), also appears to be, though the sixth degree is absent from his tune.

There is a marked correspondence of rhythm and accent between the American chanties "Santa Anna" and "Let the Bulgine run" on the one hand, and various

forms of the old English sailor song, "The Coast of Barbaree," on the other, which suggests that the two American chanties are possibly sung to an old "Coast of Barbaree" tune. Compare the first refrain of the English song:

- (a) "Blow *high*, blow *low*, and so sailed we,"  
or (b) "With *hey*, with *ho*, for and a nonny no,"

with the corresponding negro refrain in "Clear the track, let the Bulgine run:":

"Ah, *ha*! Ah, *ho*! Are you most done?"

and again this form:

(c) "From the coast of Barbary - a,"

with

"Hurrah, you Santy An-na,"

and then compare the second refrain:

(d) "Alóngst the coast of Bárbarý"  
with "All ón the plains of México."

- 
- (a) First refrain from the printed version entitled "The Salcombe Sailor's Flaunt."  
(b) Ditto from another, "The Sailor's Onely Delight."  
(c) Ditto from the fragment in *The Two Noble Kinsmen*.  
(d) Second refrain of version b.

Some "Coast of Barbaree" tune may possibly yet come to light in England to confirm this suggestion as to the derivation of the above American chanty-tunes. I have already pointed out the resemblance of "Clear the track" to traditional versions of "Shule Agra."—A. G. G.

When the history of the Sailor's Chanties comes to be written a great many difficult problems will have to be faced. For instance, it will have to be asked how it comes about that so many are, obviously, of American origin. Also, how it is that so many seem to centre round Mexico, or have place-names belonging to that quarter of the American Continent. Also, why we do not find any English, or other European coast or port included in the random rhymes which are strung together in chanties. Miss Gilchrist's note is of considerable interest, but I doubt very much the "Coast of Barbaree's" connection with the American chanties. It seems exceedingly strange that among the great number of chanties lately noted there are none that we can confidently assign to a period as early as the 18th century.

I am drawing a sharp line between the working chanty and the sea-song. Even such an item as "Outward Bound" ("To Liverpool Docks we bade Adieu"), is a sea-song and not a working chanty, though frequently mis-named as of the latter class.—F. K.

## 25.—TOM'S GONE TO ILO.

(PUMPING CHANTY.)

COLLECTED AND SUNG BY

MR. CHARLES ROSHER.

Noted by Percy Grainger, April 3rd, 1907.

SOLO. *Slow.* ; CHORUS. ; SOLO.

(1) Tom has gone, and I'll go too. A-way, haul ē I-lo. O

CHORUS.

Tom has gone and I'll go too. Tom's gone to I-lo.

(2) Tom he was my dearest friend. (twice)

(3) Tom has gone to Dixie's land. (twice)

Mr. Rosher says that the verses from "Storm Along," "We'll dig his grave, etc.," and "We'll lower him down, etc.," often got worked into this chanty.

See "Tommy's gone to Hilo," in *A Sailor's Garland*, p. 317.—P. G.

*Cf.* the version in Tozer's *Sailor's Songs or Chanties*, and L. Smith's *Music of the Waters*.—L. E. B.

*Cf.* also "John's gone to Hilo," a version sung in 1863 ("The Sea-Shanty," *Yachting Monthly*, October, 1906). When used as a halyard (pulling) chanty, the rhythm of the refrain is different, as in the version quoted without music in "The Chantey Man" (*Harper's Magazine*, but date unknown to me), where the united pull on the rope comes as indicated:

"Tommy's gone and I'll go, too,

*Chorus:* A-way, ey, oh,

Tommy's gone to Timbuctoo,

*Chorus:* Tom's gone to Hilo."

This accentuation also fits the "setting-sail" version given by Tozer.—A. G. G.

## 26.—TOM'S GONE TO ILO.

(CAPSTAN CHANTY.)

SECOND VERSION.

SUNG BY MR. JOHN PERRING,

AT DARTMOUTH, JANUARY 18TH, 1908.

Collected and noted by H. E. Piggott and Percy Grainger.

SOLO. *Slower.* CHORUS. (a)

(Way' ?) | I · lo. |  
or, Hi · lo. |

SOLO. CHORUS. (b)

Tom's gäne (gone) { to I · lo. }  
or, Hi · lo. }

Variants. (a)

(b)

- (1) Tom is gäne (gone) and I'll go too. (twice)
- (2) Tom is gäne, what shall I do? (twice)
- (3) He's gäne away across the sea. (twice)
- (4) When he comes back he'll marry me. (twice)
- (5) And he'll no longer go to sea,  
But stay at home along with me.

This is one of the most interesting and characteristic variants I have seen, and strikes me as distinctly negro in flavour. The avoidance of the leading-note is worth noting. Gapped scales—with one or sometimes two notes missing—are noticeable amongst other negro melodies, such as the plantation-hymns of the Jubilee singers. This fact has led to the assumption that such negro tunes are of Scottish extraction.—A. G. G.

## 27.—SHALLOW BROWN.

(HAULING CHANTY.)

SUNG BY MR. JOHN PERRING,

Collected & noted by H. E. Piggott & Percy Grainger. AT DARTMOUTH, JAN. 18TH AND 25TH, 1908.

*Slowly, plaintively, & dramatically.*

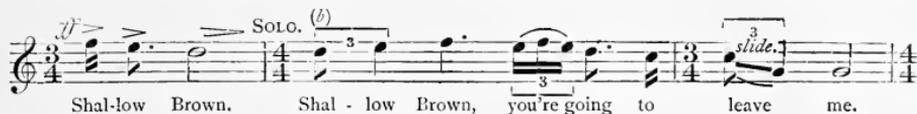
CHORUS.

SOLO. (a)



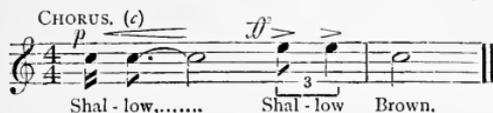
(1) Shal - low Brown, you're going to leave me. Shal - low,.....

SOLO. (b)



Shal - low Brown. Shal - low Brown, you're going to leave me.

CHORUS. (c)



Shal - low,..... Shal - low Brown.

Variants. (a)



(3) Shal - low Brown, you're going to leave me.

(b)



(3) Shal - low Brown, you're going to leave me.

(c)



(3) Shal - low Brown, you're going to leave me.

- (2) Shallow Brown, don't ne'er deceive me. (twice)
- (3) You're going away across the ocean. (twice)
- (4) But you'll ever be my heart's devotion. (twice)
- (5) For your return my heart is burning. (twice)
- (6) When you return, we'll then get married. (twice)
- (7) I'll not regret I ever tarried. (twice) etc.

This is supposed to be sung to Shallow Brown, as his ship is weighing anchor, by a woman standing on the quay, Mr. Perring said. He did not know why Brown was called "Shallow;"—"unless it was that he was shallow in his heart."—P. G.

The tune "Shallow Brown" in Tozer's *Sailor's Songs* should be compared. Tozer's words are different.—L. E. B.

See "Shallow Brown" and "Sally Brown," with which the above has some affinity, in L. Smith's *Music of the Waters*, p. 48.—C. J. S.

W. J. Alden, in his "Harper" article already mentioned, gives a version practically identical with Tozer's tune. Tozer describes it as a pumping-chanty, but Alden as one of the four-line pulling-songs with two choruses—an advance in the direction of the windlass song, as the most primitive type of hauling-chanty has but one chorus. A. G. G.

## OBITUARY.

---

FRANK JAMES SAWYER.

BORN JUNE 19TH, 1857: DIED APRIL 29TH, 1908.

It is with great regret that we record the death of another distinguished member of our Society, Dr. F. J. Sawyer, who passed away at Brighton, his birthplace and home, after a rapid illness. From 1877 to the present year he held the post of organist at St. Patrick's Church, Hove, which has always been distinguished for its beautiful musical services; and by the founding of the Brighton and Hove Choral and Orchestral Society, and other musical associations, he did most valuable work in his native town. His compositions are sound and earnest. He was for many years one of the professors at the Royal College of Music, London, and had a great reputation as teacher, there, and in many other quarters. As a lecturer Dr. Sawyer was particularly successful; his humour and geniality, added to his thorough knowledge, making the most abstruse subject interesting.

His uncle, the late Mr. F. E. Sawyer, F.S.A., was an enthusiastic collector of Sussex traditional songs (*see* his paper, "Sussex Songs and Music," read before the British Archæological Association, August, 1886). Dr. Sawyer was in the habit of helping him with the musical part of collecting and lecturing, and became himself a collector in his spare moments. Our British national and folk-songs often formed the subject of his lectures, and he had arranged to read a paper at Hove, on April 30th, upon "Folk-Songs from Sussex Villages," when, on the previous day, death summoned him. Dr. Sawyer's high character and lovable disposition endeared him to a wide circle of sincere friends.

## EDITORIAL NOTES.

---

### JOURNAL OF THE FOLK-SONG SOCIETY.

#### VOLUME I.

- No. 1.—*Inaugural Address*, February 2nd, 1899, SIR C. HUBERT PARRY; *Modal Survivals in Folk-Song*, E. F. JACQUES; *Folk-Song Collecting*, KATE LEE; *Miscellaneous Contributions of British Songs, etc.* (Out of print).
- No. 2.—*Folk-Song Survivals in Jewish Worship*, REV. F. COHEN; *Sailors' Songs*, FRANK KIDSON; *Miscellaneous English Songs, etc.*
- No. 3.—*Sussex Songs*, collected by W. PERCY MERRICK.
- No. 4.—*Sussex and Surrey Songs, etc.*, collected by LUCY BROADWOOD.
- No. 5.—*Songs from Yorkshire, etc., etc.*, collected by FRANK KIDSON, C. CARR MOSELEY, W. PERCY MERRICK, etc. (Out of print).

#### VOLUME II.

- No. 6.—*Songs from Somersetshire and North Devon*, collected by CECIL SHARP.
- No. 7.—*The Ballad Sheet and Garland*, F. KIDSON; *Miscellaneous Contributions of British Songs, Ballads and Carols, etc.*
- No. 8.—*Songs from Seven English Counties*, collected by R. VAUGHAN WILLIAMS, MUS. DOC.
- No. 9.—*British Songs*, collected by ANNIE G. GILCHRIST and FRANK KIDSON, etc.

#### VOLUME III.

- No. 10.—*Songs from County Waterford*, collected by LUCY BROADWOOD; *Miscellaneous Contributions from the Northern Border, the South of England, etc.*, collected by SYDNEY NICHOLSON, E. SWEETING, MUS. DOC., etc., etc. Subject Index and Indexes to Vols. I and II.

No. 11.—*Dorsetshire Songs*, collected by H. E. D. HAMMOND.

Applications from members for back numbers of the *Journal* should be made to the Hon. Secretary, 19, Berners Street, W. The Committee hope to reprint Nos. 1 and 5. The price of Nos. 3 and 4 is 5s. 2d. each (post free). Other numbers cost 3s. 2d. each (post free).

RECENT AND FORTHCOMING PUBLICATIONS.

*Shakespearian Bidford Morris Dances*, collected and edited, with instructions and piano arrangement, by JOHN GRAHAM. J. Curwen and Sons, 24, Berners Street, W. (2s.)

*Folk-Songs from the Eastern Counties*, collected and edited, with piano accompaniment, by R. VAUGHAN WILLIAMS, MUS. DOC. (Fifteen songs). Novello and Co. (3s. net).

*Nursery Rhymes and Country Songs*, collected and edited by M. H. MASON. (Reprint of First Edition, issued 1878; contains fifty-eight songs, with very simple accompaniments). Metzler and Co., 42, Great Marlborough St., W. (2s. 6d. net).

*English Traditional Songs and Carols*, collected and edited, with annotations and piano accompaniment, by LUCY E. BROADWOOD. (Thirty-nine songs; forthcoming in August or September). Boosey and Co., 295, Regent Street, W. (2s. 6d. net). *A cheap edition in both notations, tunes and words only, to follow.*

