

THE Pete Seeger Sampler

SI-FP-FW87-D c -03326
Seeger, Pete
Pete Seeger Sampler



Folkways Records • New York

DESCRIPTIVE NOTES ARE INSIDE POCKET

THE PETE SEEGER SAMPLER

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The successive frontiers of our country isolated and preserved many songs from many lands, constantly added new ones to our musical heritage and spread them across the country. What made us a people and a country made Pete Seeger a creative artist. "... that right hand on the banjo ... a steel stallion that could gallop out any kind of rhythm (with all the counter point and pedal point anyone could wish) in flamenco, blues, jazz, hillbilly, minstrel, dulcimer, or guitar style... no better singer or song-leader in the country, none more honest, none more capable of setting a crowd on fire than Peter Seeger who had puzzled and practiced his way to perfection by listening to what the people had learned to do in their folk music." Although his forbears were among the early settlers, Pete was city-bred and his method was learning anew the blues and ballads, the work songs and love songs, the lullabies and hard-hitting songs of the people, that stretched across the continent.

As a Connecticut school boy Pete Seeger did not think of becoming a musician. He never received formal training, (although his father is a well known musicologist and his mother was a violinist) but always liked to make music in some way, using musical glasses, whistles, the ukelele and playing tenor banjo in the school band. In 1935 when he was sixteen years old he was "smitten" by a 5-string banjo played at a square dance festival in Asheville, North Carolina. "This (the banjo) was my calling card three years later when I quit college and crossed the country." (He also plays the recorder, guitar, piano, flute, mandolin and is now working on perfecting the steel drum made from discarded oil drums adapted from the Trinidadian version of same.)

He sang the old songs and made up new ones for the Hooversville community camp in Oklahoma, for farmers and factory workers and ladies auxiliaries in Denver and San Francisco down to Mexico and back to New York, where in 1939 he worked as a porter at the New York World's Fair, roving puppeteer playing to dairy farmers during the milk strike of '39 and as then assistant to Alan Lomax in the Archives of American Folk Song in the Library of Congress.

He says: "I found myself picking up change singing songs. Feeling, in addition, that it was an occupation useful to mankind, I have done it ever since, through two years with the Almanac Singers, three and one-half years in the Army, three years as director of Peoples Songs and three years with the Weavers."

Pete has sung his way into the hearts of many communities, rural and city, with the hundreds of songs brought here by the sons and daughters of every continent under the sun. Whether he sings as he has, in taverns and churches, street corners and back porches, in Town Hall and Carnegie Hall, to nursery school children and college students, to soldiers and factory workers and farmers, in union halls, on TV and radio, in saloons - Ciro's and barrel-house, for the movies and on records. He learned much by singing and playing with the musicians of rural communities. He is grateful also for what they taught him to his family and "to Woody Guthrie, Aunt Molly Jackson and Huddie Ledbetter for their instruction of music and life; to thousands of musicians and singers and folklorists, to non-musicians such as Joe Gelder of Alabama, Victor Jerome of New York and Hugh DeLacy of Seattle, who showed me how music can help shape a healthy life. I feel myself very fortunate to have been able to lead such a life and envy no one except children because they have so many years ahead of them."

As the songs he sings and the music he plays of the people finds an evergrowing response, the personal note of our troubador and bard has taken on a more universal character. Peter Seeger, the "long tall string bean kid from up New England," now the father of three children, devoted to the music of the people hopes that one day soon our folk music, an honest combination of many music traditions will take its place beside the other great art traditions and that as "the apex of a pyramid is as high as the base is broad, we will have great music in our country when many people are able to make their own music."

JOHNNY COMES DOWN TO HILO

We are told that Hilo was a port in South America. No matter to the sailors, evidently. They mixed in verses about Mobile, and probably improvised new ones in every port. This is a Capstan or Windlass Shanty.

O, was you ever down in Mobile Bay?
Where they load the cotton on a
summer's day?

Chorus: Johnny comes down to Hilo,
Poor old man.
O wake her, o, shake her,
O who's that gal with the blue
dress on?
Johnny comes down to Hilo,
Poor old man.

I never see the like since I been born,
A great big gal with the sea-boots on.

Chorus: Johnny comes down to Hilo,
Poor old man.
O wake her, o, shake her,
O who's that gal with the blue
dress on?
Johnny comes down to Hilo,
Poor old man.

PUTTING ON THE STYLE

A popular song of the latter part of the 19th Century. This version of it was learned by children in a summer camp in the Catskills, Camp Woodland, from a local resident, at one of their annual folk festivals.

Young man in a carriage,
Driving like he's mad,
With a pair of horses
He borrowed from his dad.
He cracks his whip so lively
Just to see his lady smile;
But she knows he's only
Putting on the style.

Chorus: Putting on the agony
Putting on the style;
That's what all the young folks
Are doing all the while.
And as I look around me
I'm very apt to smile,
To see so many people
Putting on the style.

Sweet sixteen goes to church
Just to see the boys;
Laughs and giggles
At every little noise.
She turns this way a little,
Then turns that way a while,
But everybody knows she's only
Putting on the style. Cho.

Young man in a restaurant,
Smokes a dirty pipe,
Looking like a pumpkin
That's only half-way ripe.
Smoking, drinking, chewing
And thinking all the while,
That there's nothing equal
To putting on the style. Cho.

Young man just from college,
Makes a big display,
With a great big jawbreak
That he can hardly say;
It can't be found in Webster's
And won't be for a while,,
But everybody knows he's only
Putting on the style. Cho.

Preacher in the pulpit,
Shouting with all his might;
Glory, Hallelujah!
Put the people in a fright.
You might think it's Satan
Coming up and down the aisle,
But it's only the preacher
Putting on the style. Cho.

DELIA'S GONE

A Bahaman version of an American honky-tonk ballad.

Johnny shot his Delia
On a Christmas night;
First time he shot her
She bowed her head and died.

Refrain: Delia's gone, one more round, etc.

Sent for the doctor
Doctor came too late;
Sent for the minister
To lay out Delia straight.

Refrain

Delia, Delia, where you
Been so long?
Everybody's talking about
Poor Delia dead and gone.

Refrain

DIG MY GRAVE

The original Bahaman folk choral arrangement of this Bahaman hymn was transcribed by Ruth Crawford Seeger in the songbook collection "Our Singing Country" (J. and A. Lomax).

Go and dig my grave both long and narrow.
Make my coffin neat and strong. (2)

To to to my head, to to to my feet,
To to to carry me, Lord, when I die. (2)

Oh, my soul's gonna shine like a star
My soul's gonna shine like a star.
My soul's gonna shine like a star,
Lord, I'm bound to heaven when I die.

(Repeat)

ITALIAN CHRISTMAS CAROL

In Naples every Christmas the country bagpipers come to town and play through the streets. This is their most popular song. The bagpipe and a clarinet play the introduction and interludes; then two singers give forth with simple harmony on the verses. The English lyrics are by Peter Seeger.

It was on a night like this,
A little babe was born;
The shepherds gathered round
To guard him till the dawn.

Above them shone a star,
A star so wondrous light;
That never since in all these years
Have we seen one half so bright.

Shining so truly shining so brightly,
Guiding their footsteps from afar.
It led them through the night,
A path to love and brotherhood
By following its light.

O, come with us tonight,
And join us on our way;
For we have found again that star
To greet us every day.

Although throughout our land,
Men search the skies in vain
Yet turn their glance within their hearts
They would find that star again

Shining so truly shining so brightly,
Guiding their footsteps from afar.
It led them through the night
A path to love and brotherhood
By following its light.

DEEP BLUE SEA

Deep blue sea, baby, deep blue sea. (3)
It was Willie what got drowned in the
Deep blue sea.

Lower him down with a golden chain. (3)
It was Willie what got drowned in the
Deep blue sea.

Dig his grave with a golden spade. (3)
It was Willie what got drowned in the
Deep blue sea.

SPANISH FOLK SONG

Not all American folk songs are in the English language, of course. Over a million citizens along the Mexican border speak Spanish as their main tongue, and their folk music, though it has Latin roots, has as much right to be termed American folk music as British ballads collected in the Appalachians. This song was taught to Pete by folklorist Jenny Vincent, who learned it from her neighbors in New Mexico.

Dios bendiga de dia venturoso
Y bendiga la prenda que adora
Ya los angelos canten en coro
Por los años que complex muy bien.

Las estrellas vista en gala
Y la luna se hena de encanto
Al saber que te dia de tu santo
Por los años que complex muy bien.

SIDE II

HOE DOWN

Whoa! mule, whoa!
Whoa that mule! I say,
Keep your seat Miss Liza
Ain't got long to stay.

If I was a sugar tree
Down in the middle of town,
Every time a pretty girl passed
I'd shake some sugar down.

I'M ON MY WAY

I'm on my way to freedom land (3)
I'm on my way, great God, I'm on my way.

I asked my brother to come with me (3)
I'm on my way, great God, I'm on my way.

If he says no, I'll go alone (3)
I'm on my way, great God, I'm on my way.

I asked my boss to let me go (3)
I'm on my way, great God, I'm on my way.

If he says no I'll go alone (3)
I'm on my way, great God, I'm on my way.

I'm on my way and I won't turn back (3)
I'm on my way, great God, I'm on my way.

HEY LI-LEE, LI-LEE-LO

Lots of verses to this song,
Hey li-lee, li-lee-lo;
Got to make 'em up as you go along,
Hey li-lee, li-lee-lo.

Now is there a poet in the house?
Hey li-lee, li-lee-lo;
Someone who can rhyme louse with mouse?
Hey li-lee, li-lee-lo.

.....

Two old maids sittin' in the sand,
Hey li-lee, li-lee-lo;
Each one wishing the other was a man,
Hey li-lee, li-lee-lo.

.....

Now you talk of East and West,
Hey li-lee, li-lee-lo;
Think I got a verse about the best,
Hey li-lee, li-lee-lo.

Listen, folks here is my thesis,
Hey li-lee, li-lee-lo;
Peace in the world or the world in pieces,
Hey li-lee, li-lee-lo.

Hey li-lee, li-lee-lo etc.

LULLABY

Hush, tarara-ra, hush, tara
Times is mighty hard.
A dollar a day is all they pay
For work on the boulevard.

BEANS, BACON, & GRAVY

I was born long ago, in 1894,
I've seen many a panic, I will own;
I've been hungry, I've been cold,
And now I'm growing old,
But the worst I seen was 1931.

INDONESIAN LULLABY

Arranged by Peter Seeger.
"I have waited for you so long. Now that
I have found you, I will never let you go."

Suliram, suliram, ram, ram,
Suliram yang manis,
Adu hai indung suhoorang.
Bidjakla sana dipandang manis.

Tingi la, tingi si matahari.

Suliram, anaklakoorbau mati toortambat.
Suliram, sudala lama saiya menchari.
Baruse klarung saiya mendabat.

JOSHUA FIT THE BATTLE OF JERICHO

Joshua came to Jericho.
Took his horn and gave a blow.
Said that city had to go.
That's the end of Jericho...

Chorus: That morning -
Joshua fit the battle of Jericho
Jericho, Jericho
Joshua fit the battle of Jericho
And the walls came tumbling down.

You may talk about your kings of Gideon,
You may talk about your men of Saul,
There's none like good old Joshua
At the battle of Jericho. Cho.

Up to the walls of Jericho
He marched with spear in hand,
"Go blow those ram-horns," Joshua
cried,
"Cause the battle is in my hands." Cho.

There's no man like Joshua
No man like Saul
No man like Joshua
At the battle of Jericho. Cho.

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SIDE 1

- Band 1. Johnny Comes Down to Hilo
- Band 2. Puttin' On The Style
- Band 3. Deep Blue Sea
- Band 4. Spanish Folk Song (Happy Birthday!)
- Band 5. Delia's Gone
- Band 6. Dig My Grave
- Band 7. Italian Christmas Song

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SIDE II

Band 1. Part One:
Hoe Down, I'm On My Way
Hey Li-Lee, Li-Lee-Lo
Band 2. Part Two:
Lullaby, Depression Blues,
Indonesian Lullaby,
Joshua Fit The Battle
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