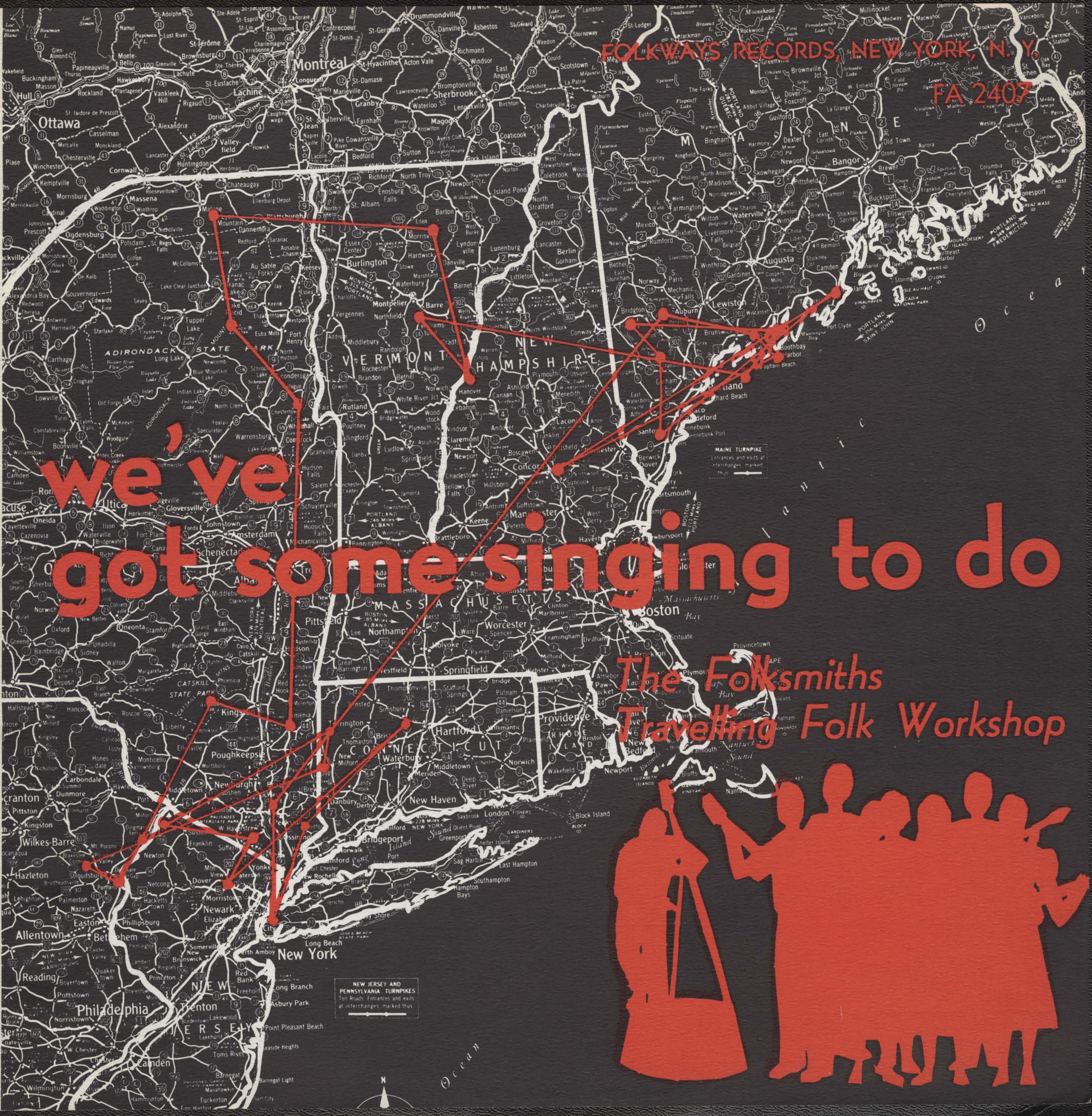


FOLKWAYS RECORDS, NEW YORK, N. Y.
FA 2407

we've
got some singing to do

The Folksmiths
Travelling Folk Workshop



we've got something to do

POCKET OF
FOLKLIFE PROGRAM
SMITHSONIAN INSTITUTION

LORD, I'VE GOT SOME SINGING TO DO
HAVA NA SHIRA
JOHN HENRY
OLD HANNAH
GLORY BE TO THE NEW-BORN KING
COME UP HORSEY
THREE WHITE GULLS
MARY HAD A BABY
SINNER MAN
BLOOD-STRAINED BANDERS
HOLD ON
KUM BA YAH
WADE IN THE WATER
RUN TO JESUS
HEY LANGOR
TINA
ALL NIGHT LONG

DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS Album No. FA 2407

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**we've
got some singing to do**

*The Folksmiths
Travelling Folk Workshop*



ABOUT THE FOLKSMITHS

The Folksmiths are a group of eight students from Oberlin College who share an enthusiasm for folk music - singing, dancing, and playing instruments. We organized in December 1956 with the idea of sharing our interest with others. Having only the summer vacation free for travelling, the Folksmiths looked to summer camps and resorts as areas ripe for the introduction of folk music.

All winter and spring we planned, wrote letters, talked with specialists in the folk world, and rehearsed. After appearing before several audiences in the Cleveland area, we performed in a hootenanny in New York City and began our summer operations.

Our tour, extending from Pennsylvania to Main, lasted seven weeks and covered 3600 miles. At the camps we divided our teaching sessions among songs, folk dances, folk games, and instrument making and playing, the proportions depending on the camp's needs. Singing programs we divided between performance and group participation. The songs on this record are samples from both categories.

When teaching these or other songs, we found a banjo or guitar useful in overcoming group rhythm problems. However, an occasional unaccompanied song helps keep the interest in and emphasis on the singing itself. Rounds should be unaccompanied and if possible should have a leader for each part. We hope these songs will be not only entertaining, but also valuable to camps and song leaders.

Members of the Folksmiths, summer 1957

Joani Blank: 20, from Massachusetts, incoming junior, majoring in sociology; Joani led dancing, taught recorder playing, some games. Driver

Chuck Crawford: 18, from Ohio, incoming sophomore, undecided in college major; Chuck played banjo and guitar, led singing, taught games. Car packer, driver, mechanic.

Joe Hickerson: 21, from Connecticut, graduated from Oberlin, incoming graduate student at Indiana University, majored in physics; Hick played banjo and guitar, led singing, taught games. Treasurer.

Bo Israel: 19, from Ohio, incoming junior, majoring in general literature; led dancing, taught games, told folk tales, played mandolin and washtub bass. Car packer, driver.

Sarah Newcomb: 19, from Virginia, incoming sophomore, majoring in psychology; Newc led singing, taught lummi sticks, poi, games, played some banjo and guitar. Mother (i.e., nurse, cook, food buyer, etc.), driver.

Ricky Sherover: 17, from New York, incoming sophomore, majoring in history and literature; Ricky played guitar, some banjo, led singing, taught lummi sticks, poi, games, Secretary.

David Sweet: 20, from Ohio, incoming senior, majoring in far-eastern history; Dave led dancing, some singing, taught instrument making, played bongo drums. Originator of idea of Folksmiths, handled itinerary, arrangements, driver.

Ruth Weiss: 19, From Maryland, incoming junior, majoring in French; Ruth taught recorder playing, poi, dancing, led some singing. Only Soprano.

SIDE I, Band 1: LORD, LORD, I'VE GOT SOME SINGING TO DO.

"Oh Lord, I've Got Some Singing To Do" was our opening song in many concerts and workshops. The words and music of the chorus are well suited for any group, and

the song sets a very good mood for an hour or so of singing. According to Tony Saletan of Cambridge, Mass., LORD, LORD, was written by Robert Schmertz of Pittsburgh, Penn. We learned it from Tony and used our own arrangement, although we never sang it in quite the same way twice.

CHORUS:
OH, LORD, I'VE GOT SOME SINGING TO DO (3)
Don't call me Lord too soon.

The Lord made the world in just six days,
And on the seventh day his name we praise,
The earth so green and the sky so blue,
OH, LORD, I'VE GOT SOME SINGING TO DO.

(CHORUS)

Talk about the moon, the queen of night,
That bathes all the world with her silver light,
And lights my way the whole night through
OH, LORD, etc.

(CHORUS)

Talk about the sun, the friendly sun,
That wakes me in the morning when the day's begun,
Warms my soul the whole day through,
OH, LORD, etc.

(CHORUS)

Talk about the rain, the drizzling rain,
That falls upon the mountain and on the plain,
Weeps for me the whole night through,
OH, LORD, etc.

(CHORUS)

Talk about the breeze that blows to me,
The voices of my friends wherever they be,
And I know they're singing too,
OH, LORD, etc.

(CHORUS)

SIDE I, Band 2: HAVA NA SHIRA

This is a Hebrew round which we learned at the New Jersey Y Camps in Milford, Pa. It soon became one of our favorite songs and we included it in many programs during the rest of the summer. Rounds are always good to include in a workshop.

Hava Na Shira)
Shire Haleluja.) (3)

Translation:

Let us sing a song of praise.

SIDE I, Band 3: JOHN HENRY

Originally a Negro ballad and legend, JOHN HENRY has been used by both white and Negro singers and instrumentalists as a dance tune, work song, and street song. It is perhaps the most widely recorded American folk song. The Folksmiths used this song extensively for three reasons: it offers good possibilities for group singing and performing; it is always a good idea (and often necessary) to include familiar and favorite songs in a program; and, as someone once said, "When in doubt, sing JOHN HENRY."

JOHN HENRY was a little baby,
Sitting on his daddy's knee:
He took a big piece of steel in his right hand
And said,
"Steel's gonna be the death of me, Lord, Lord,)"
Steel's gonna be the death of me.") (2)

JOHN HENRY was a little baby,
Sitting on his mammy's knee;

He said, "The big rock tunnel in the C & O road,
Gonna be the death of me, Lord, Lord,) (2)
Gonna be the death of me.

The captain said to JOHN HENRY;
"Gonna bring my steam drill round,
Gonna bring my steam drill out on the job,
Gonna whup that steel on down, Lord, Lord,) (2)
Gonna whup that steel on down."

JOHN HENRY said to his captain,
"A man aint nothing but a man,
And before I let a steam drill beat me down,
I'll die with a hammer in my hand, Lord, Lord,) (2)
I'll die with a hammer in my hand."

JOHN HENRY said to his shaker,
"Shaker, why don't you sing,
I'm throwing nine pounds from my hips on down
Just listen to that cold steel ring, Lord, Lord,) (2)
Just listen to that cold steel ring."

The man that invented the steam drill,
Thought he was doing fine.
JOHN HENRY drove him thirteen feet,
Steam drill only drove nine, Lord, Lord,) (2)
Steam drill only drove nine."

The sun was hot and shining,
There wasn't any breeze at all,
Sweat run down like water down a hill
That day JOHN HENRY let his hammer fall, Lord, Lord,) (2)
That day JOHN HENRY let his hammer fall."

JOHN HENRY, Lord, he was so small,
And the mountain was so high.
The very last words I heard that poor boy say,
"Bring me a cool drink of water 'for I die, Lord, Lord,) (2)
Bring me a cool drink of water 'for I die."

JOHN HENRY was hammering on the mountain,
His hammer was striking fire.
He hammered so hard, he broke his poor heart,
He layed down his hammer and he died, Lord, Lord,) (2)
He layed down his hammer and he died."

Now every Monday morning,
When you hear the bluebirds sing,
You can go to the tunnel on the C & O road,
You can hear JOHN HENRY's hammer ring, Lord, Lord,) (2)
You can hear JOHN HENRY's hammer ring."

SIDE I, Band 4: OLD HANNAH

A field holler and work song from the state prison
farms of the South. "Hannah" refers to the sun. This
is a good response song and was used by the Folksmiths
during singing workshops, usually unaccompanied.

For different words, see FOLKWAYS record P475; Negro
Prison Camp Work Songs.

Won't you go down, old HANNAH,
(Well, well, well,) (2)
Don't you rise no more
Won't you go down OLD HANNAH,
Don't you rise no more.

Well you should have been here,
In nineteen and four.

There was a dead man
At every turn row.

Hey there, little boy,
How'd you get so long?

Well I shot down my rider
In the sheriff's arms.

Wont' you go down, OLD HANNAH
Don't you rise no more.

SIDE I, Band 5: GLORY BE TO THE NEW BORN KING (PRETTY LITTLE BABY)

Mary's little baby is a common theme in Negro spirit-
uals and lullabies (see AMEN, Band 8). This song was
probably used in both these capacities. We learned it
from the singing of Peggy Seeger, who had heard it from
her mother's collection and from a woman in Pittsburgh.
The melodic interpretation here is Peggy's. It was used
by the Folksmiths for serenading campers in the evening,
as well as in performances.

The Virgin Mary had a little baby,
Humm.. pretty little baby, (2)
Glory to the new born King.

What are you going to call the pretty little baby? etc.

Some call him one thing, think I'll call him "Jesus,"

Some call him one thing, think I'll call him "Emanuel,"

The Virgin Mary had-a One son,

Some call him one thing, think I'll call him "Saviour,"

REPEAT FIRST VERSE:

SIDE I, Band 6: COME UP HORSEY

This Negro Lullaby and children's song was collected
from Vera Hall of Alabama by John A. and Alan Lomax for
the Library of Congress. A version appears as the
"Little Lap Dog Lullaby" in Ruth Crawford Seeger's
book ANIMAL SONGS FOR CHILDREN: Doubleday, 1950. Like
many lullabies, it promised exciting things for the
child; things which will probably never materialize.
We learned this version from Peggy Seeger, and added a
few animals of our own. It is a good song for
encouraging very young children to sing and make noises.

CHORUS:

Come up, horsey, hey hey,) (2)
Come up, horsey, hey hey.) (2)

Mama's gonna buy you a little bird. (3)
Gonna go tweet, tweet, when you get home.

(CHORUS)

Subsequent verses include:

Little dog.....woof woof
Little frog.....croak croak
Little cat.....meow meow
Little goat.....baa baa
Big giraffe.....
Etc.

SIDE I, Band 7: THREE WHITE GULLS

This is an Italian song occasionally found in song
collections for grammar schools. Recently, we learned
it from Tony Saletan of Cambridge, Mass., who is
credited with the third verse. We used it as a lullaby
for serenading.

There were three white gulls a-flying, (3)
And they soared through the sky. (3)

In the waves they dipped their soft wings, (3)
And they soared through the sky. (3)

In the clouds they danced and tumbled, (3)
And they soared through the sky. (3)

There were three white gulls a-flying, (3)
And they soared through the sky. (3)

SIDE I, Band 8: AMEN (MARY HAD A BABY)

"AMEN" is one of many Negro spirituals which have been subject to arrangement and adaptation for choral groups. The present version of this song is probably a result of such an adaptation. We found it a good number for a song leader's repertoire. The "Amen's" can be sung by the group, with the leader improvising the verses.

Amen,
Mary had a baby,
Amen,
Mary had a baby,
Amen, Amen, Amen.

Wrapped him in swadling. (2)

Angels watching over. (2)

Went away to Egypt. (2)

Mary had a baby. (2)

SIDE II, Band 1: OH SINNER MAN

This spiritual about judgment day is probably of white origin. It has recently become a favorite on many college campuses. We learned it from Bob Gibson and Guy Carawan.

CHORUS:

Oh sinner man,
Where are you going to run to, (3)
All on that day.

Run to the rock, rock was a-melting, (3)
All on that day.

(CHORUS)

Run to the moon, moon was a-bleeding, (3)
All on that day.

(CHORUS)

Run to the sea, sea was a-boiling, (3)
All on that day.

(CHORUS)

Run to the Lord, "Lord will you hide me," (3)
All on that day.

(CHORUS)

Run to the devil, devil was a-waiting, (3)
All on that day.

(CHORUS)

SIDE II, Band 2: BLOOD STRAINED BANDERS

Religious texts speak of the "blood-stained bandits" and the "banders of Hell." From one or both of these sources comes the BLOOD STRAINED BANDERS, a spiritual and street-singers' song of the southern mountains. The verses tend to become arbitrary, but the chorus is excellent for group singing.

If you want to get to heaven,
Way out on the other shore,
Keep out of the way of the Blood Strained Banders,
Oh good shepherd, feed my sheep.

CHORUS:

One for Paul and one for Silas,
One for to make my heart rejoice,
Can't you hear the lambs a-crying,
Oh good shepherd, feed my sheep.

The subsequent verses include:

Long-tongued liars.....
Gun-shot devils.....
Banjo pickers.....

SIDE II, Band 3: HOLD ON (KEEP YOUR HAND ON THE PLOW)

HOLD ON is a spiritual of both the white and Negro; of the revival meetings and the pioneers. It has been sung for years at folk song gatherings in Oberlin, and contains various sets of verses.

Mary wore three links of chain,
Every link was Jesus' name,
(Keep your hand on the plow, hold on.)

CHORUS:

Hold on, hold on.
Keep your hand on the plow, hold on.

Paul and Silas bound in jail,
Weren't nobody to pay their bail,
Keep your hand on the plow, hold on.

Paul and Silas began to shout,
Jail doors open and they walked out,
Keep your hand on the plow, hold on.

(CHORUS)

Peter was so nice and neat,
Wouldn't let Jesus wash his feet,
Keep your hand on the plow, hold on.

Jesus said "If I wash them not,
You'll have no father on this lot."
Keep your hand on the plow, hold on.

Peter got anxious and so he said,
"Wash my hands, my feet, and my head,"
Keep your hand on the plow, hold on.

(CHORUS)

Got my hand on the gospel plow,
Wouldn't take nothing for my journey now,
Keep your hand on the plow, hold on.

(CHORUS)

Mary wore three links of chain,
Every link was Jesus' name,
Keep your hand on the plow, hold on.

SIDE II, Band 4: KUM BA YAH (COME BY HERE)

This is a song from the West coast of southern Africa. Like many African songs, it combines elements of harmony and response which are helpful in group singing. Verses can be made up ranging from "Someone's reading" to "someone's groaning" etc. One version appears in print in several pocket songbooks of the Cooperative Recreation Service of Delaware, Ohio and is Copyrighted by them. They collected it from a professor at Baldwin Wallace College in Ohio, who heard it from a missionary in Angola, Africa.

CHORUS:

KUM BA YAH, my Lord, KUM BA YAH, (3)
Oh Lord, KUM BA YAH.

Someone's singing, Lord, KUM BA YAH, (3)
Oh Lord, KUM BA YAH.

Someone's sleeping Lord, KUM BA YAH, (3)
Oh Lord, KUM BA YAH.

Someone's shouting Lord, KUM BA YAH, (3)
Oh Lord, KUM BA YAH.

(CHORUS)

SIDE II, Band 5: WADE IN THE WATER

A favorite at Oberlin for several years, WADE IN THE WATER has two sets of verses. The color verses are frequently encountered in spirituals and are a good means of getting groups to participate. The repeating lines and choruses are also well suited for group singing and are found in many such songs. The version sung by the Folksmiths combines the two types of verses, as well as two variants of the melody.

CHORUS:

Wade in the water,
Wade in the water, children.
Wade in the water,
God's a-going to trouble the water.

Jordons' water is chilly and cold,
(God's a-going to trouble the water.)
Chills the body but not the soul,
(God's a-going to trouble the water.)

(CHORUS)

Who's that yonder dressed in black?
Must be the children that God sent back.

(CHORUS)

Who's that yonder dressed in white?
Must be the children of the Israelite.

(CHORUS)

If you get to heaven before I do,
Tell all my friends that I'm coming to.

(CHORUS)

SIDE II, Band 6: RUN TO JESUS

RUN TO JESUS appears in John Greenway's book, AMERICAN FOLKSONGS OF PROTEST: University of Pennsylvania Press, 1953, with a remark that Frederick Douglass, the escaped slave who later became an abolitionist leader, gave this song to the Fisk Singers. Douglass said that hearing it in the fields first gave him the idea to escape from slavery. We learned it from the singing of Tony Saletan.

CHORUS:

Run to Jesus, shun the danger,
I don't expect to spend much longer here.) (2)

He will be your dearest friend,
And he'll help you to the end.
I don't expect to spend much longer here.

(CHORUS)

I thought I heard them say,
"There'll be lions in the way."
I don't expect to spend much longer here.

(CHORUS)

Many mansions will there be,
One for you and one for me.
I don't expect to spend much longer here.

(CHORUS)

SIDE II, Band 7: HELAN GAR

We learned "Hey Langor" from Louise Ganter, a counselor at Camp Treetops in the Adirondacks. As a result of several oral transmissions (and distortions), the version sung here is a folk-processed miscarriage. However, unaware that our version was incorrect, we used it extensively during the second half of the summer, with very good response from campers.

HELAN GAR is the most widely sung drinking song of the Scandanavian countries. The version sung here is Swedish, and the correct words are listed below as well as the words which we learned.

Hey lan gor, tsing humphrele la la la la ley.
Hey lan gore, Tsing humphrele la la ley.
Danse miki hey lan gor,
Han hey leliki hey lan for.
Hey lan gor, tsing humphrele la la ley.

SWEDISH:

Helan gar, sjung hop fa der lan lan lan lej.
Helan gar, sjung hop fa der lan lan lej.
Dem som inte helan tar,
Dem skall inte halvan far.
Helan gar, sjung hop fa der lan lan lej.

TRANSLATION:

Down with a whole glass, sing hop fa der etc.
He who can't finish a whole one,
Won't get another half. etc.

SIDE II, Band 8: TINA

TINA comes from the tiny country of Basutoland in Southern Africa. It appears in the Cooperative Recreation Service pocket songbook, CHANSONS DE NOTRE CHALET. There are two editions of this book, the second of which gives the literal translation as, "We are the burning fire; we burn; we burn." TINA, KUM BA YAH, and DEEP BLUE SEA, became the favorite songs at most of the camps which the Folksmiths visited.

PART ONE:

TINA, singu, leluvutaeo,
Watcha, watcha, watcha.) (2)

PART TWO:

A. Watcha, watcha, watcha, watcha. (2)

B. La, la la la la la la, etc.

SIDE II, Band 9: ALL NIGHT LONG

Often the concluding number on our programs, ALL NIGHT LONG was recently introduced to folk-singing circles by Barry Kornfeld of New York City and by Tony Saletan. Barry got it from Roy Berkeley of New York who apparently adapted it from an old hillbilly record. We found it a good number for group response, and many verses can be made up for it.

CHORUS: (Singing)

ALL NIGHT LONG, all night long,)
All night long, from midnight on.) (2)

Went down to the station, ready to go,
If the train don't come,
Something's wrong down the road.

(CHORUS)

If I live, and don't get killed
Make my home in Louisville,
In Louisville, in Louisville,
That's if I live, and don't get killed.

(CHORUS)

If anybody asks you, who wrote this song,
Tell them it was me and I sing it all night long.

(CHORUS)

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For remarkable stamina and tolerance: Our collective and co-operative parents

For enthusiastic receptions:

3000 campers
1700 concert attenders

For places to practice:

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