Someday We'll Meet Again

OLD TIME MUSIC OF THE SOUTHERN MOUNTAINS

Iron Mountain String Band

VOLUME 3

Brooke Moyer, Guitar      Eric Davidson, Banjo      Caleb Finch, Fiddle

COVER DESIGN BY RONALD CLYNE
Old Time Music of the Southern Mountains played by the Iron Mountain String Band
Vol. 3

Brooke Moyer — guitar
Caleb Finch — Fiddle
Eric Davidson — banjo

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Produced and Annotated by Eric Davidson

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**SOMEDAY WE'LL MEET AGAIN**

Old Time Music of the Southern Mountains played by the Iron Mountain String Band

Volume 3

Brooke Moyer - guitar  
Caleb Finch - fiddle  
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The Band:

The Iron Mountain String Band has played old time, traditional Virginia and North Carolina music since the early 1960's. The Band learned the ballads, songs and dance tunes which comprise its repertoire from a collection of field recordings begun in the late 1950's by Eric Davidson and later joined by Caleb Finch, as well as others. Though some of the field recordings have been issued in a series of Folkways records (listed below), most have not; this collection continues to provide the Band with a vast source of authentic material.

Iron Mountain, from which the Band draws its name, is a long, wooded ridge near Independence, Virginia which was often used as a camp grounds on music collecting trips. Among its oak and pines are scattered fruit trees and foundations of abandoned homesteads.

The Iron Mountain String Band recreates the sound of old time Appalachian mountain music, from the days before the advent of 3-finger banjo styles, the dobro, the mandolin, and other influences which gave rise to the modern country synthesis known today as "blue grass music." The once remote surrounds of southwestern Virginia held a music with unique and robust qualities, including complex and rhythmic fast dance tunes and plaintive ballads of local and ancient events. Despite major societal and lifestyle changes in the last hundred years, much of the older musical traditions remained largely intact until the 1950's. A brief perspective is provided in the following section (History), and the interested reader is referred to our published field recordings (listed below) which are accompanied by detailed notes.

The earlier traditional music of the southern Appalachians included several distinct elements, all exemplified in the selections on this album. Among these are ancient ballads, often sung alone without instrumentation or with only minimal accompaniment—banjo, dance tunes played in the clawhammer banjo style, with a closely interlocked fiddle part featuring many double stops, and a variety of topical songs either performed by the Hudson River Valley, Galax string band known as the "Grayson County Bogtrotters." (More about the Bogtrotters is told in "The Music" section below) The very best of old time music was largely preserved as an oral tradition; to keep it alive and vital in performances which today's audiences can enjoy; to recreate again, with the same spirit and as accurately as possible, the moods and modes of old time Southern country music.

The Iron Mountain String Band was originally formed by Eric Davidson, Caleb Finch, and others in New York City, during the late 1960's. The iron mountain was the guitar player and ballad singer with the Band, and she can be heard on the first record issued in 1973, "The Iron Mountain String Band, An Old Time Southern Mountain String Band" (Folkways FA 2473). Since about 1972, the Band has been located in Southern California. Its second album appeared in 1975: "Walkin' in the Parlor, The Iron Mountain String Band" (Folkways FA 2477). Several years before this, Brooke Moyer had joined the Band as a guitar player and singer, thus establishing its current constitution. Brooke is 40 years old when this record was made, learned the traditional mountain fiddle style from Uncle Wade Ward and Glen Smith, and from the field recordings. He grew up near the Hudson River Valley in southern New York State and in Connecticut and has been a fiddler since about 1960.

Eric Davidson, 42 when this recording was assembled, was originally taught the clawhammer style of banjo picking by Uncle Wade Ward in the late 1950's. He also grew up in the Hudson River Valley of New York State and in Massachusetts. He has devoted much of his spare time over the past 25 years to field recording and playing traditional country music of the Southern Appalachians.

Over the past two decades, the Iron Mountain String Band has performed at festivals, concerts, colleges, clubs, bars, and music houses, from South Carolina to Massachusetts, and all over California. Occasionally, the Band provides music for dances and is often to be heard live over the radio. The Band can be contacted through Eric Davidson at 2256 Brambling Lane, Pasadena, California, or Caleb Finch, 2144 Crescent Drive, Altadena, California 91101.

The Music:

The roots of Southern Appalachian mountain music are ancient and derive from the British Isles. English-speaking settlers in the 17th and 18th Centuries brought with them theail and songs, which were largely preserved as an oral tradition. The fiddle (European violin) was probably the major melodic instrument in the early days, here, as elsewhere in the colonies. Dulcimers were also common, as were to a lesser extent, fifes. Curiously, the dulcimer, a major instrument in the British Isles, never became established in Southern Appalachia; however, the sound of the traditional mountain fiddle, with its drone strings and double stops, strongly resembles the bagpipes. The banjo was introduced sometime during the Colonial period, most likely by slaves from Africa who worked in the lowland and foothill plantations. It is not known when the banjo's distinctive 5th string was added, but this must have occurred well before the American Civil War. (discussed in Folkways FS 3832). The guitar was a relatively recent arrival to southwestern Virginia, sometime in the late 19th or early 20th Century.

The earliest phase of Southern Appalachian traditional music directly reveals its British Isles ancestry. Some ballads have changed remarkably little during nearly four centuries. For example, "Lord Thomas and Fair Elinnor" (Side II, Band 3) can be traced by similar...
verses on popularized broadsides from 17th Century England collected by Samuel Pepys (see Bibliography), in subsequent field collections in England by Francis J. Child (1892-1909), and by Bob Hester in Appalachia (see Cecil J. Sharp (1932), and by Band members in the 1960's. Other ballads of British origin on this album are "Peggy Dearie" (Side I, Band 2) and "Cruel War" (Side I, Band 5). Lineages of tunes are much more difficult to trace, since many banjos are open strings were bowed or brushed to give a characteristic drone, like that of the bagpipe. In the traditional banjo picking style of the Virginia and North Carolina mountains, the high (short) fifth string was plucked each beat with the thumb and the other strings were individually struck downward by the forefinger nail; the configuration of fingers in position is known as the "claw-hammer" or "down-picking" style. The sound of minor modes and drone strings, while Georges weird or haunting to modern ears, was familiar and natural to the older generations.

The fiddle-banjo combination for playing dance tunes, which may have originated in southwestern Virginia in the 18th or 19th Century (see notes in Folkways FS 3832), led to a unique musical genre. This hard-driving, yet intricate music is represented here in "Sally Anne" (Side I, Band 1), "Chicken Reel" (Side I, Band 3), "Pretty Little Willow" (Side II, Band 4), and "Sourwood Mountain" (Side II, Band 6). The familiarity of the fiddle-banjo repertoire to traditional musicians in this region made it possible for musicians to play together effectively, even at first meeting. A basic factor in the stability of the instrumental music was its construction from a limited vocabulary of traditional phrases or licks (see notes to Folkways FS 3811).

In addition to ballads traceable to the British Isles, early bars and ballads were composed in the "Early Period" in which "Poor Ellen Smith" (Side I, Band 4) retells the story of a murder of a local girl in 1892. "Little Maggie" (Side II, Band 6) is a well-known tune from subsequent phases by the absence of the guitar and by the rarity of part singing. In general, songs and ballads would be sung by one person.

The next phases of the music are concurrent with the major social changes in the early part of this century, when people, particularly in the band, began to move from isolated mountain farms. The advent of electricity, bringing radio and then television (by the 1960's to most homes), of travel, and the shift from an agrarian lifestyle to town lifestyles are represented in detail by musical changes. In these changes was associated with the guitar, which tended to impose a new harmonic structure on the music, in some cases radically altering the original tunes. However, some tunes like "Little Maggie" were readily adapted to the new style with little change. The Carter family made renditions of many songs and ballads from the Early Period which were widely popular models for adaptation of the older music (see notes in FS 3832 and AH 3831). Part singing became an increasingly popular feature of string band music, probably drawing from religious music as well as "barber shop quartet" models. During the period after the first World War, many local string bands were recorded, and a few became nationally known. The nearly 60 recordings made by John Lomax in Virginia on the New River was a regional focus for string band music; the Galax VA radio station in Honaker has remained a famous event for decades.

An early Galax band which was a major model for the Iron Mountain String Band was the Grayson County Boytrotters. It included the three members of the Ward family: W. Breeden, the younger brother, Wade Ward, his older brother, David Crockett Ward (both deceased), and Crockett's son, Fielders, who is still alive. Uncle Ward is acknowledged as one of the great traditional musicians of this century and was a major source of detail and personal encouragement in learning this music. He left an extensive legacy in a series of field recordings made by Band members (Folkways FS 2380, FS 2381, and AH 3831), as well as some earlier recordings in the Library of Congress made by Lomax.

The Boytrotters, like many other Southern Appalachian string bands of the 1920-1940 era, utilized several fiddles and guitars, and an autoharp, as well as the 5-string banjo which was mainly picked clawhammer style (cf. the guitar and plucked bass came later and were never used by the Boytrotters). A well-known arrangement for performing "Uncle Wade" (Side I, Band 7), probably originated in this century. The Boytrotters also played many old dance tunes and songs from the earlier phase, bluegrass style. These new banjo styles, Early bands, had diverse repertoires which included obviously new sources from Negro bluegrass style, as well as new styles of banjo picking. Charlie Poole, the leader of the North Carolina Ramblers from nearby, had a large influence in popularizing a 3-finger, up-picked banjo style in the 1930's which can be considered a forerunner of the now ubiquitous 3-finger bluegrass style. These new banjo styles were more versatile in playing jigs and 3/4 (waltz) time and were more adaptable to a wide range of musical keys than the old clawhammer style.

A contemporary Galax area band which plays bluegrass style, while still retaining many older characteristics, is the Virginia Mountaineers (Side II, Band 7), as well as The B 8 String Band (Side II, Band 7). The guitar has the "Highlifter" and "Budded Roses" (Side II, Band 2), and in "Somebody We'll Meet Again" (Side II, Band 7). The singing or rhythm and role and part singing is prominent. These songs represent the last stages in the
musical developments of southwestern Virginia which mainly grew from local antecedents.

Field Recordings:
1. "Traditional Music from Grayson and Carroll Counties" (Folkways FS 3811);
2. "Ballads and Songs of the Blue Ridge Mountains" (Asch AH 3831);
3. "The Music of Roscoe Holcomb and Wade Ward" (Folkways FA 2363);
4. "Glen Neaves and the Virginia Mountain Boys" (Folkways FA 3830);
5. "Band Music of Grayson and Carroll Counties" (Folkways FS 3832);
6. "Uncle Wade, A Memorial to an Old Time Virginia Banjo Picker" (Folkways FA 2380);
7. "The Virginia Mountain Boys, Vol. 2" (Folkways FA 3833);
8. "The Virginia Mountain Boys, Vol. 3" (Folkways FA 3839).

Previous Recordings by the Iron Mountain String Band:
1. "The Iron Mountain String Band, an Old Time Southern String Band", Eric Davidson, Caleb Finch, Peggy Haine. (Folkways FA 2473, issued in 1973);

Acknowledgments:
This album was recorded at the studios of Audio Engineering Associates, Pasadena, California. We are indebted to Pitt Kinsolving for his enthusiasm and patience in engineering this recording. It is a pleasure to acknowledge the invaluable assistance of Terry Thomas who played a major role in organizing and directing the recording sessions and in editing the tapes. We are also grateful to Doris Finch and Jane Rigg whose assistance was indispensable throughout the project.

Bibliography:
Pepys, Samuel, Broadside, Pepys Collection; Magdalen College (Cambridge University, England). Some of Pepys' extensive collection of more than 5,000 broadsides was given by Thomas Percy in "Reliques of Ancient English Poetry" (London, 1794), reprinted by Dover Publishing Company, New York, 1965. Bishop Percy prefaced the version of "Lord Thomas" as follows: "...is given (with corrections) from an ancient copy in black letter, in the Pepys collection entitled, 'A tragical ballad on the unfortunate love of Lord Thomas and fair Ellinor, together with the downfall of the browne girl'. In this same collection [i.e., Pepys'] may be seen an attempt to modernize this old song, and reduce it to a different measure: A proof of its popularity" (Vol. 3, pp.82-85, Dover ed.). Sharp, Cecil J., English Songs from the Southern Appalachians, G.F. Putnam Sons, New York, 1941.

SIDE I

Band 1: "Sally Anne". In D; banjo (5th A, EDAD), fiddle (EADA), guitar; vocal, Davidson. A classic traditional dance tune, famous throughout Appalachia, which is still played by Bluegrass bands. The verses are not sung in any particular order and have ribald or ironic implications ("Grease my wooden leg, so to say"). Field recordings by us on Folkways FA 2380 (Wade Ward) and FA 3832 (Wade Ward and Glen Smith) represent the old "Sally Anne" as an instrumental showpiece. See also, "Sal's Got a Meatskin" (Carlisle Bros., Panacord 25639) and Jimmie Driftwood, "Sal Got a Sugarlip.

1. Ever seen a muscrat, Sally Anne Dragging her fat tail through the sand Haste to the wedding, Sally Anne Do not say 'no' to me. Chorus: Shake that little foot, Sal, Sal Shake that little foot, Sally Anne.
2. Sift the meal and save the bran The old cow loves it, Sally Anne Sift the meal and save the bran The old cow needs it, Sally Anne. Chorus.
3. Sal's got a meatskin laid away Grease my wooden leg, so to say, Sal's got a meatskin laid away Grease my wooden leg so to say. Chorus.
4. You can kiss just who you can I'm going to kiss Sally Anne You can go home with who you can I'm going home with who Sally Anne. Chorus.

Band 2: "Peggy Dear". In D; (instruments as in Band 1); vocal, Moyer. An ancient ballad transplanted from the British Isles. It shares verses with "Silver Dagger" (Sharp #165) and "Young Men and Maids", Asch AH3831. This version was recorded from Ruby Vass.

1. Oh Peggy dear, go ask your poppa If you can be a bride of mine If he says yes, come back and tell me If he says no, we'll run away.
2. Oh Willie dear, ain't no use asking For he's in his room taking a rest And by his side's a silver dagger To slay the one that I love best.
3. Oh Peggy dear, go ask your mamma If you can be a bride of mine If she says yes, come back and tell me If she says no, we'll run away.
4. Oh Willie dear, ain't no use asking For she's in her room taking a rest And by her side's a silver dagger To slay the one that I love best.
5. Then she pulled out that silver dagger And drove it through her fair white breast Oh goodbye mussie and goodbye poppa Goodbye to the one that I love best.
6. Then he picked up that blood-stained dagger And drove it through his shevelled breast Oh goodbye Peg, oh goodbye darling Goodbye to the one that I love best.

Band 3: "Chicken Reel". In D; fiddle and banjo as in Band 1. This lively traditional dance tune is played without the guitar as in the old days in southwest Virginia. Before the turn of the century, the string band was unknown in those remote mountain lands. Also recorded on Folkways FA 2360 (Wade Ward and Glen Smith).

Band 4: "Poor Ellen Smith". In D; instruments as in Band 1; vocal, Davidson. This tragic ballad tells of the murder of Ellen Smith in Forsyth County, North Carolina, on July 20, 1892. Court records of the trial are still available today. The protestation of innocence about her murder by the singer allegedly refers to Ellen's swain, Peter De Graff. De Graff fled after the murder and was later arrested in Winston-Salem, N.C. There he was convicted and hung the following year. According to local legend, the ballad itself was composed by De Graff, who is said to have played the tune on his banjo while seated on his own coffin.

An early recording was made by the famous local musician Henry Whitter (OKEH HO237) (Whitter is mentioned in the ballad of Tom Dooley, "If it hadn't been for Whitter I'd have been in Tennessee." Folkways FA 3811). Field recordings by us are on Folkways FS 3811 and FA 3830.

1. Poor Ellen Smith and how was she found Shot through the heart, laying cold on the ground.
2. Ellen lies cold, along the graveyard I look through these bars, Lord knows it is hard.
3. Who was so cruel, so heartless and base
   To murder poor Ellen in that lonesome place.

4. I got a letter yesterday I read it today
   The flower on her grave is faded away.

5. I stayed off a year, I prayed all the time
   The man would be found who committed that crime.

6. They took their Winchester and hunted me down
   And I was at home in Mt. Airy town.

7. Sheriff and bloodhounds, they hunted me down
   And I stayed at home in Mt. Airy town.

8. McArthur will hang me, he will if he can
   Now how can I die an innocent man.

9. McArthur will hang me, my fate I don't know
    I'm free of the charge that's laid on my door.

10. Drinking and gambling and roaming around
    A ball from some pistol knocked poor Ellen down.

11. Her body was mangled, her clothes strewn around
    And blood marked the spot where Ellen was found.

12. It's poor Ellen Smith, and how she was found
    Shot through the heart, laying cold on the ground.

Band 5: "Cruel War". In D; instruments as in Band 1; vocal, Moyer. This plaintive ballad of British Isles origin may refer back to Queen Anne's war early in the 18th Century. It is also known as "The Warfare is A-Raging" (Sharp, Ballad #113). The theme of a girl disguising herself in men's clothes to clinch solid love is treated in numerous ballads and songs (cf. "Jack Went A-Sailing", or "Jack Munro", Sharp #65). This version was learned from Aunt Polly Joines (see our field recording, Folkways AH 3831). A similar ballad is "No Lilly Ho", also on AH 3831.

1. The cruel war is raging and Johnny he must fight
   I want to be with him from morning to night.
   I want to be with him, it grieves my heart so
   Won't you let me go with you, No, my love, no.

2. I'll tie back my hair and men's clothing I'll put on
   I'll pass as your comrade as we go marching on
   As we go marching on, that's what grieves my heart so
   Won't you let me go with you, No, my love, no.

3. Your waist it's too slender, your fingers they're too small
   Your cheeks too red and rosey to face the cannonball.
   To face the cannonball, that's what grieves my heart so
   Won't you let me go with you No, my love, no.

4. I know my waist is slender, my fingers they are small
   But it never made me tremble to see 10,000 fall.
   To see 10,000 fall, that's what grieves my heart so
   Won't you let me go with you No, my love, no.

5. The cruel war is raging and Johnny he must fight
   I want to be with him from morning to night.

Band 6: "Little Maggie". In A; banjo (5th A, EEAEB); fiddle (REAE); guitar; vocal by Davidson. According to D. K. Wilgus (Notes to "The Doc Watson Family" Folkways FA 2366), "One can place the origin of the song no earlier than the late nineteenth century, not only because of its style, but, assuming the reference to distilling to be original, because of the strong Federal actions against moonshiners beginning in the late 1870's. The earliest notice of the song is on a Virginia record dated February, 1906." Thus does Wilgus describe the origin of the family of songs including "Darling Corey" and "Little Maggie". Most of the present day "Maggie" (as distinct from "Corey") versions have been derived ultimately from a Virginia record by Grayson and Whitter (Victor 40135). "Maggie" is an exciting, driving tune and has remained very popular with bluegrass bands. The true mixolydian, in which "Maggie" is written, can be easily chorded by using major chords built on the 1st and 7th notes of the scale. It has been recorded by Obray Ramsay and Henry Gentry, Larry Richardson, Stanley Brothers (Rich-r-Tune #423), J. E. McAlister (Montgomery Ward M 7309), Earl Taylor and his Stoney Mountain Boys, and many others.

1. Now it's yonder stands little Maggie
   With a dram glass in her hand
   She's drinking down her trouble
   Over courting another man.

2. Now can I ever stand it
   To see them two blue eyes
   A shining like two diamonds
   I'll pass as your comrade as we go marching on

3. March me down to the station
   With a rifle strapped around her shoulder
   With a dram glass in her hand
   I'm riding to some far distant land.

4. Pretty flowers were made for blooming
   And the sun was made to shine
   Little girls were made for loving
   Little Maggie was made to be mine.

5. Oh I'd rather be in some dark holler
   Where the sun don't ever shine
   Than to see you be another man's darling
   And to know you'll never be mine.

6. Oh the last time I seen little Maggie
   She was standing on the banks of the sea
   With a rifle strapped around her shoulder
   And a six-shooter laying by her knee.

Band 7: "Waterbound". In A; banjo (5th A, EEAEB); fiddle (REAE); guitar; vocal by Finch. This humorous song was often played by the Grayson County Bogtrotters in the 1930's where it was recorded by Lomax: Library of Congress, Archive of American Folksong No. 1343 A5.

1. Waterbound and I can't get home
   Waterbound and I can't get home
   Waterbound and I can't get home
   Down in North Carolina.

2. The old man's mad and I don't care
   The old man's mad and I don't care
   The old man's mad and I don't care
   Just so I get his daughter.

3. If he don't give her up, we're gonna run away
   If he don't give her up, we're gonna run away
   If he don't give her up, we're gonna run away
   Down to North Carolina.

4. Dick and Charley, let's go home
   Dick and Charley, let's go home
   Dick and Charley, let's go home
   Before the water rises.

5. Chickens a'crowing in the old pine tree
   Chickens a'crowing in the old pine tree
   Chickens a'crowing in the old pine tree
   Down in North Carolina.

6. Waterbound and I can't get home
   Waterbound and I can't get home
   Waterbound and I can't get home
   Way down in North Carolina.

SIDE II

Band 1: "Lonesome Road Blues". In D; instruments as in Side I; Band 1; vocal, Moyer. This is a song known to all string bands from the Grayson-Gravois Counties area, and has many variations such as "Goin' Down This Road Feelin' Bad", etc. See Woodrow Wilson Guthrie (AAFS 3418 A1); "I'm Blowin' Down This Old Dusty Road" (Folkways FP 11); a modern version is recorded by Cousin Emmy, "Lonesome Road Blue" (Decca 24215). See also, Virginia Mountain Boys (Folkways FS 3933).

1. I'm going down this road feeling bad
   I'm going down this road feeling bad
   I'm going down this road feeling bad,
   Lord, Lord
   And I ain't gonna be treated this a-way

2. I'm blowin' down this road feeling bad
   I'm blowin' down this road feeling bad
   I'm blowin' down this road feeling bad
   Lord, Lord
   And I ain't gonna be treated this a-way
Band 2: "Budded Roses" (or, "Down Among Them Budded Roses") In A; instruments as in Side I, Band 7. Also known as "Little Bunch of Roses", "Budded Roses" is much older than collector of mountain lore who recently died. Also known as "Little Bunch of Roses", "Budded Roses" is widely popular and ancient ballad which involves a triangle ending in the violent death of all three. Many variants of text and tune have been collected throughout North America and the British Isles and was popular enough to be printed as a broadside in the 17th Century. Samuel Pepys collected several similar versions to this here (see Bibliography). In the Child collection, it is Ballad #73, and is also closely related to Child Ballads #74 and #75. It is also known as "Lord Thomas and Fair Ellinor" or "Lord Thomas and Fair Annet". Most versions preserve distinctions of skin or hair color. An early recording was made from Bascom Lamar Lunsford (Library of Congress, 1779B) by Lomax in 1935. In the Child collection, it is Ballad #73, and is also closely related to Child Ballads #74 and #75. It is also known as "Lord Thomas and Fair Ellinor" or "Lord Thomas and Fair Annet". Most versions preserve distinctions of skin or hair color. An early recording was made from Bascom Lamar Lunsford (Library of Congress, 1779B) by Lomax in 1935.

1. Little sweetheart we have parted From each other we must go Many miles may separate us In this world of care and woe.

2. But I've treasure of the promise That you made me in the lane When you said we'd be together When them roses bloom again.

3. Now this parting brings us sorrow Oh, it almost breaks my heart But pray darling will you love me When we meet no more to part.

4. Down among them budded roses I ain't nothing but a stem I have parted from my darling Never more to meet again.

5. Will this parting be forever Will there be no coming day When our hearts will be reunited And all troubles pass away.

6. Darling meet me up in heaven That's my true and earnest prayer If you love me here on earth dear I am sure you'll love me there.

7. Lord Thomas rose up bright early one morn And dressed himself in blue Mother, I'm going to get married today And I want advice from you.

8. Now the brown girl has both house and land Fair Ellender had none Therefore I bid you with my blessing Go bring that brown girl home.

9. But he rode 'til he come to Fair Ellender's hall And rattled at the rein There was no one more ready than she To rise and let her in.

10. Lord Thomas rose up bright early one morn And dressed himself in blue Mother, I'm going to get married today And I want advice from you.

11. Now the brown girl has both house and land Fair Ellender had none Therefore I bid you with my blessing Go bring that brown girl home.

12. But he rode 'til he come to Fair Ellender's hall And rattled at the rein There was no one more ready than she To rise and let her in.

13. Lord Thomas rose up bright early one morn And dressed himself in blue Mother, I'm going to get married today And I want advice from you.

14. Now the brown girl has both house and land Fair Ellender had none Therefore I bid you with my blessing Go bring that brown girl home.

15. But he rode 'til he come to Fair Ellender's hall And rattled at the rein There was no one more ready than she To rise and let her in.

16. Lord Thomas rose up bright early one morn And dressed himself in blue Mother, I'm going to get married today And I want advice from you.

17. Now the brown girl has both house and land Fair Ellender had none Therefore I bid you with my blessing Go bring that brown girl home.

18. But he rode 'til he come to Fair Ellender's hall And rattled at the rein There was no one more ready than she To rise and let her in.

19. Lord Thomas rose up bright early one morn And dressed himself in blue Mother, I'm going to get married today And I want advice from you.

20. Now the brown girl has both house and land Fair Ellender had none Therefore I bid you with my blessing Go bring that brown girl home.
The humorous verses recall the often uninhibited encounters of young men and women at the night-long dances and other occasions where this music was played.

1. Chickens crowing on the Sourwood Mountain
   Hey diddle-I-diddle-I-day
   So many pretty girls I can't count them
   Hey diddle-I-diddle-I-day.
   Chorus: Chickens crowing on the Sourwood Mountain
   Hey diddle-I-diddle-I-day
   So many pretty girls I can't count them
   Hey diddle-I-diddle-I-day.

2. My true love ain't half grown
   Hey diddle-I-diddle-I-day
   Jumps on the boys like a dog on a bone
   Hey diddle-I-diddle-I-day.
   Chorus.

3. My true love lives on the ocean
   Hey diddle-I-diddle-I-day
   Devil takes a woman when she gets a notion
   Hey diddle-I-diddle-I-day.
   Chorus.

4. My true love is a black-eyed daisy
   Hey diddle-I-diddle-I-day
   If I can't have her I'll go crazy
   Hey diddle-I-diddle-I-day.
   Chorus.

5. My true love lives in the holler
   Hey diddle-I-diddle-I-day
   She can't come and I won't follow
   Hey diddle-I-diddle-I-day.
   Chorus.

Band 7: "Someday We'll Meet Again, Sweetheart".
   In D; instruments as in Side I, Band 1; vocal, Moyer and Davidson. This popular song was written and copyrighted by the highly influential bluegrass musicians, Lester Flatt and Earl Scruggs. Another recording is on Folkways FA 3830.

1. The time has come to say goodbye
   I'm asking you to please don't cry
   The time to me won't seem so long
   To know I'll have you back at home
   Chorus: Someday we'll meet again sweetheart
   We'll meet and never more to part
   Someday we'll meet again sweetheart
   Don't cry or you will break my heart.

2. Oh sweetheart I'm leaving now
   Yes, I'll soon be on my way
   Each night upon my knees I'll pray
   Sweetheart we'll meet again someday.
   Chorus.