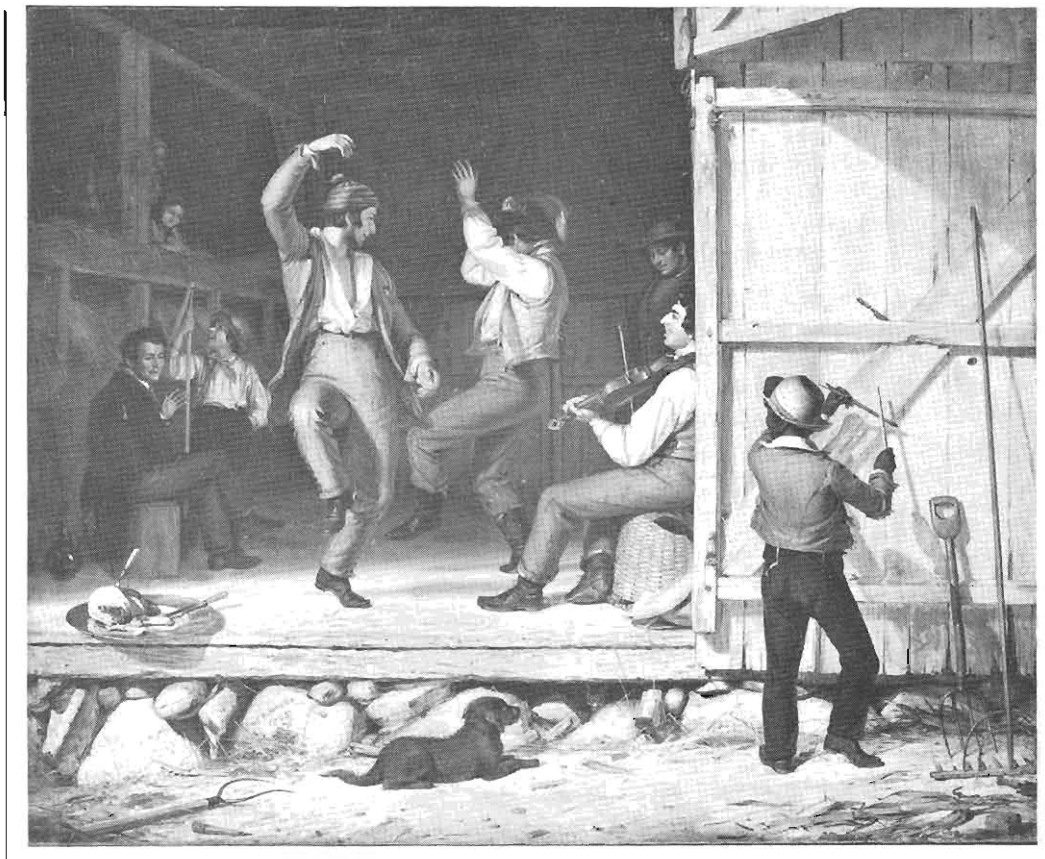


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Edited by B. A. Botkin

PLAY AND DANCE



SONGS AND TUNES

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COVER: William Sidney Mount (1807–1868), "Dance of the Haymakers or Music Is Contagious," 1845, oil on canvas, 25 by 30 inches. Courtesy of The Museums at Stony Brook. Gift of Mr. and Mrs. Ward Melville, 1950.

**A1—HASTE TO THE WEDDING,
OFF SHE GOES (JIG MEDLEY)**

A2—IRISH WASHERWOMAN

A3—PIGTOWN FLING

A4—DEVIL'S DREAM

A5—NANCY'S FANCY

Played on the dulcimer by Thomas Mann at Ortonville, Iowa, 1937. Recorded by Mrs. Sidney Robertson Cowell.

Most of us, when we hear the world "dulcimer," think of the plucked dulcimer, of the zither type, which is common in the southern Appalachians. Mr. Mann's dulcimer is of the cymbalum variety, struck with two padded hammers, and has sixty-two strings instead of from three to eight, as in the case of the other. The cymbalum is a forerunner of the modern pianoforte. This unique record derives added importance from the fact that the jigs and reels played by Mr. Mann are a direct link with the traditional dance music of England.

In answer to an inquiry, Mr. Mann writes as follows of his instrument and his repertoire:

"I learned to play the dulcimer from my father. He came from England and the family brought over the old English dulcimer player. My playing, I think, is American. The dulcimer that I made the record with was made by myself. I have built seven dulcimers. [Dulcimer] Number 4 made these records. The first I built I scrapped. All the rest are in use. Number 4 was built in 1935 out of native lumber I got at the sawmill and was seasoned four years before being assembled. I play at dances, jigs and reels, and also on other occasions. . . . I consider all types of music as suited to the dulcimer, as I play all types—classical, semi-classical, waltzes, etc. . . . I have played in an orchestra, and my favorite is a trio consisting of violin, accordion, and dulcimer. . . . I built my first dulcimer in 1912 as I had an old one that did not suit me and would not tune up true, so began to improve on them. The first was almost a failure, but the rest are good. Numbers 4, 5, 6, and 7 are wonderful instruments."

The Amateur's Song Book (Part First, Boston, 1843, pp. 4-5) gives a text for the tune, "Come, Haste to the Wedding," beginning:

Come, haste to the wedding, ye friends and
ye neighbors,
The lovers their bliss can no longer delay,
Forget all your sorrows, your cares and your
labors,
And let every heart beat with rapture to-day;
Ye votaries all,
Attend to my call,
Come revel in pleasures that never can cloy,
Come, see rural felicity, which love and
innocence ever enjoy.

According to a New Jersey legend, the fiddle tune, "Devil's Dream," was so named because it "was learned by a fiddler from the Devil himself." (Herbert Halpert, "The Devil and the Fiddle," *Hoosier Folklore Bulletin* 2 (December 1943): 42.) Ira W. Ford (*Traditional Music of America* New York, 1940), p. 62) gives these words with the tune:

Forty days and forty nights
The Devil was a-dreaming.
Around the bark, old Noah's Ark,
The rain it was a-streaming.
The monkey washed the baboon's face,
The serpent combed his hair.
And up jumped the Devil
With his pitchfork in the air.

A6—OLD BLUE SOW

Played by Enos Canoy on the fiddle, Tim Canoy on the mandolin, and Lola Canoy on the guitar at Magee, Miss., 1939.

A7—WHERE'D YOU GET YO' WHISKY?

**A8—PORE LITTLE MARY SETTIN'
IN THE CORNER**

Sung with fiddle by Enos Canoy, with beating of straws by Jim F. Myers, at Magee, Miss., 1939. Recorded by Herbert Halpert.

The three Canoys (Enos, his cousin, Tim, and the latter's wife, Lola) had been playing together as the Canoy Band for about two years before the time of this recording. Enos Canoy has played the fiddle since he was twelve years old. He constructed his first fiddle out of a pine box and decorated his present instrument with hand-tooled and painted figures. In the last two pieces, Jim Myers (who has been playing the fiddle since he was nine) furnishes a rhythmic accom-

paniment by "beating" or "knocking" two straws on the strings which the fiddler is not using at the time.

"The Old Blue Sow" (played in A) is an old tune which Enos Canoy learned from his uncle, an old-time fiddler. "Where'd You Get Yo' Whisky?" was learned from Robert Runnels of Simpson County, and "Pore Little Mary Settin' in the Corner," from Robert Runnels and Love Kennaday.

A version of "Where Did You Git Yo' Whisky?" appears as a stanza of "Cindy," in Bascom Lamar Lunsford's *30 and 1 Folk Songs from the Southern Mountains* (New York, 1929), pp. 42-43.

WHERE'D YOU GET YO' WHISKY?

1. Where'd you git yo' whisky?
Where'd you git yo' dram?
Stole it from a bootlegger
Way down in Bootleg Town.

CHORUS

- Got a little home to go to—
2. Where'd you git yo' whisky, etc.

CHORUS

Got a little home to go to, [3]
Way down in jailhouse now.

A9—SALLY GOODIN

Played on the banjo by Justus Begley at Hazard, Ky., 1937. Recorded by Alan and Elizabeth Lomax.

A10—OLD SALLY BROWN

Sung with banjo by Calvin Cole, assisted by Dan Tate, at Fancy Gap, Va., 1941. Recorded by Fletcher Collins.

A11—OH, FLY AROUND, MY PRETTY LITTLE MISS

Sung with banjo by O. L. Coffey of Shulls Mills, N. C. Recorded at Blowing Rock, N. C., 1936, by John A. Lomax.

These three "frolicking" songs have been selected to represent various styles of southern banjo playing in the hoedown class.

The most familiar of the pieces, "Sally Goodin," is more commonly played as a fiddle tune, to which the following verses are often sung:

Gimme a piece o'pie,
Gimme a piece o'pudding;
Give it all away
To hug Sallie Goodin.

(Harvey H. Fuson, *Ballads of the Kentucky Highlands*, p. 158)

"Oh, Fly Around, My Pretty Little Miss" (recorded through the courtesy of the late Frank C. Brown) is related to the play-party song known variously as "Pretty Little Pink" and "Shady Grove."

OLD SALLY BROWN

1. Old Sally, young Sally, cousin Sally Brown,
Hollow of her foot kept a-diggin'
in the ground.
Ho, babe, and-a come on down.
Ho, boys, and you better get around.

CHORUS

- Swing old Adam and swing old Eve,
Swing once more before you leave.
2. ———?———
3. Ho, babe, and-a come on down.
Ho, babe, and you better get around.

CHORUS

Swing old Adam and swing old Eve,
Swing once more before you leave.
Ho, babe!

OH, FLY AROUND, MY PRETTY LITTLE MISS

1. Oh, fly around, my pretty little miss,
Oh, fly around, my daisy,
Oh, fly around, my pretty little miss,
You almost drove me crazy.
2. Every time I go that road,
It looks so dark and dreary [hazy].
Every time I go that road,
I go to see my daisy.
3. If I had no horse a-tall,
I'd be found a-crawling'
Up and down the rocky branch
A-huntin' for my darlin'.

A12—SOLDIER'S JOY

Played by Nashville Washboard Band (James Kelly on the mandolin, Frank Dalton on the guitar, Tom Carroll on the tin can, and Theopolis Stokes on the washboard) at Nashville, Tenn., 1941. Recorded by Alan Lomax and John W. Work.

A13—BILE DEM CABBAGE DOWN

Played by E. C. Ball on the guitar and Blair C. Reedy on the mandolin, with singing by E. C. Ball, at Rugby, Va., 1941. Recorded by Alan Lomax.

The old English dance tune, "Soldier's Joy," has been considerably transformed in this breakdown arrangement. But, in spite of "hot licks" on the lard-can bull fiddle and the washboard, the performance is in true folk style.

For additional stanzas and the tune of the minstrel song, "Bile Dem Cabbage Down," see *On the Trail of Negro Folk-Songs* by Dorothy Scarborough (Cambridge, 1925), pp. 124-25, 168, where it is given both as a dance song and as a song about animals.

BILE DEM CABBAGE DOWN

1. Went to see my gal last night,
I done it kinda sneakin'.
Kissed at her mouth and hit her nose,
And the doggone thing was leakin'.

CHORUS

- Bile dem cabbage down [Bile dem cabbage,
bile dem cabbage],
Turn the hoe-cake round [Bile dem
cabbage down].
The only song that I can sing
Is bile dem cabbage down.
2. Went up on the mountain and
I give my horn a blow.
Thought I heard my true love say,
Yonder comes my beau.
 3. Took my girl to the blacksmith shop
To have her mouth made small.
She turned around a time or two
And swallowed shop and all.

B1—THE GIRL I LEFT BEHIND ME

B2—SALLY GOODIN

Played by Oscar Harper on the fiddle, Harman Clem on the guitar, Homer Peters on the banjo, and Ray Hanby on the bass viol, with calling by Bob McClary, at Dallas Square Dance Club, Dallas, Tex., 1942. Recorded by John A. Lomax.

Bob McClary, a caller "from away back," demonstrates the hearty southwestern style of singing and half-singing dance calls, to which a tune like "The Girl I Left Behind Me" is excellently suited. The figures for the two dances, only excerpts of which are given here, are as follows: 1. Swing the girl you left behind you; 2. All four gents swing Sally Goodin at the same time.

The Dallas Square Dance Club is typical of the many local groups of square-dance enthusiasts which have sprung up all over the country. John Lomax, who recorded these dances, notes: "The Dallas Square Dance Club, with Dr. Ramsey Moore president, is composed of young married couples popular in society, who gather twice a month for the fun of square dances at the Dallas Tennis Club Building. Bob McClary, of Farmers Branch, calls the turns . . . the recordings catch the spirit of the dance; the 'band' plays in genuine old style, and the caller's couplets are fairly clear."

THE GIRL I LEFT BEHIND ME

Break and trail home,
Lady in the lead and the gents follow up.
Circle eight and you'll all get straight,
And everybody dance.
Don't be lazy, do-si-do, and a little more
dough.
Chicken in the bread tray scratchin' out
dough.
Granny, will your dog bite? No, child, no.
And everybody dance.
Swing your partners, promenade,
And-a home you go and you meet your taw.
Everybody dance just as pretty as you can.

Four young gents swing out to the right,
And swing them by the right hand.
Swing your partners by the left
And promenade the girl behind you.
Oh, that girl, that pretty little girl,
The girl I left behind me,
With the rosy cheeks and the curly hair,
Oh, the girl I left behind me.
Everybody rest.

Four young gents swing out to the right,
And swing them by the right hand.
Swing your partners by the left
And promenade the girl behind you

Oh, that girl, that pretty little girl,
The girl I left behind me,
With the rosy cheeks and the curly hair,
Oh, the girl I left behind me.
Four young gents swing out to the right, etc.

Four young gents swing out to the right,
And swing them by the right hand.
Swing your partners by the left
And promenade the girl behind you.
Oh, that girl, that pretty little girl,
The girl I left behind me.
I'll weep and cry till the day I die
For the girl I left behind me.
Circle eight and you'll all get straight,
And everybody dance.
Don't be lazy, do-si-do, and a little more
dough. . . .

SALLY GOODIN

Four gents up and swing Sally Goodin
with the old right hand,
Now your taw with your left hand,
Now the old lady with your right hand,
Now your taw with your left hand.
Don't forget that girl from Arkansas.
Two-hand swing,
Everybody dance.
Partners to the left, and the left all around.
Promenade your corner as you come down.
One foot up and the other one down,
Make that big foot jar the ground.
Amazing grace, how sweet it sounds.
The jaybird kicked the snowbird down.
Everybody rest.

Four gents up, etc.
Don't forget to swing grandmaw.
Two-hand swing.
Everybody dance just as pretty as you can.
Partners to the left, etc.
One foot up and the other one down,
Make that big foot jar the ground.

Four gents up, etc.
Don't forget that girl from Arkansas.
Two-hand swing.
Everybody dance just as pretty as you can.
Amazing grace, how sweet it sounds.
The jaybird kicked the snowbird down.
One foot up and the other one down,
Make that big foot jar the ground.
Everybody dance.

Do-si, around your corner.
Back around your partner.
Corner left with the old left hand,
Partner right with the grand right and left.
Everybody dance.
Watch your partner-and-a watch her close.
You meet her on the corner,
double the dose.
Once and a half and treat 'em all alike
If it takes all night, and everybody dance.
Get hot!
Everybody dance just as pretty as you can.
Hooray! boys. Swing your taw.
Swing your partner and promenade the hall.
Everybody dance.
Circle eight and you'll all get straight.
And everybody dance.
Don't be lazy, do-si-do, and a little more
dough.
Chicken in the bread tray scratchin' out
dough.
Granny, will your dog bite? No, child, no.
And everybody dance.
Swing your partner and promenade,
And-a home you go, the old last time,
And you know where.

B3—DEVIL'S DREAM

B4—MISSISSIPPI SAWYER

Played by string band (J. C. Fowler, Elic Buckner, and Alva Ruffner) with calling by S. C. Simon, at Lubbock, Tex., 1937. Recorded by John A. Lomax.

Although this record has been selected for listening rather than for dancing, it is hard to keep one's feet still while "sitting out this one." Mr. Simon's calls—spoken, half-sung, or sung—are more than calls; they are a new kind of musical performance, for which the string band furnishes a sort of merry-go-round accompaniment and the interpolated cries of the dancers and other sounds of the dance provide a vivid background. The picture evoked makes one feel like an eye witness if not an actual participant.

The figures for the two dances are as follows:

- A. Wave the ocean, wave the sea,
Wave that pretty girl back to me.
- B. Right hand cross and how do you do?
Left hand back and how are you?

DEVIL'S DREAM

All promenade, single file.
Right back, Indian style.
Swing the corner, two-hand swing.
Now your partner, promenade the ring.

First couple lead.
Dance the ocean wave.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Gents left, ladies right.
Swing your corner by the right,
half way around;
Back to the left and all the way around;
Promenade your corner and
you come around.
Same boy, same girl.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Gents left, ladies right.
Swing right, a half way around;
Back to the left and all the way around;
Promenade your corner and
you come around.
Same old boy, different girl.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Gents left, ladies right.
Swing right, half way around;
Back to your left and all the way around;
Promenade your corner, you come around.

Same boy, different girl.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Gents left, turn to the right.
Swing right, half way around;
Back to your left and all the way around;
Promenade your corner, you come around.
All wait till you get straight.
Pass left, you go right,
Change left and right,
Forward around,
And swing your corner, you come around.
Do-si, boys, you all know.
Swing your corner like you're swinging
on a gate.
Swing your partner, pull your freight.

First gent lead.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Change left, change to the right,
Swing right, half way around;
Back to your left and all the way around;
Promenade your corner, you come around.
Gents left; ladies to the right.
Swing right; a half way around;
Back to your left and all the way around;
Promenade your corner, you come around.
Same boy, different girl.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Gents left, ladies to the right.
Swing your right and a half way around;
Back to your left and all the way around;
Promenade your corner, you come around.
All wait till you get straight.
Do-si, boys, you all know.
Chicken in the bread pan picking up dough.
Come on, boys, don't be so slow.
Grab your partner and around you go.
Same eight till you get straight.
(Git hot!)
Swing your corner by the right,
Partner by the left.
Grab 'em right along, all night long.
Come on, boys, don't be so slow,
Swing your corner, swing her twice.
Treat 'em all alike.
Swing that girl, that pretty little girl.
Swing your corner, swing her twice.
Swing your corner like you're swinging
on a gate.
Now your partner; pull your freight.
First gent lead.
Wave the ocean, wave the sea,
Wave that pretty girl back to me.
Gents left, ladies to the right.
Swing right, half way around;
Back to your left and all the way around;
Promenade your corner, you come around.

MISSISSIPPI SAWYER

Eight hands across, form a ring.
Everybody dance, everybody swing.
Turn down, right back, Indian style.
Swing corner, two-hand swing,
Honor partners, promenade the ring.

First couple lead.
 Ring up four, in the middle of the floor.
 Right hand across, how d'you do?
 Left hand back and-a how are you?
 Swing your corner by the right,
 Partner by the left.
 Balance all, all night long.
 Same four, middle of the floor.
 Do-si, boys, you all know.
 Chicken in the bread pan, picking up dough.
 Come on, boys, don't be so slow.
 Swing your partner, and around you go.
 Same four, the middle of the floor.
 Change, six and two.
 Ring up six till you get fixed.
 Gents swing right, leads pass back.
 Do-si round, swing your corner till you
 come around.
 Honor partners, balance all.
 Ring up six till you get fixed.
 Gents swing right, leads pass back.
 Do-si round.
 Swing your corners till you come around.
 Honor partners, balance all.
 Same six till you get fixed.
 Change, six and two.
 Ring up eight till you get straight.
 Right hand across and how d'you do?
 Left hand back and-a how are you?
 Swing corner by the right,
 Partner by the left.
 Balance all, all night long.
 Ring up eight till you get straight.
 Swing your corner by the right,
 Partner by the left.
 Pass right along, all night long.
 Come on, boys, don't be so lazy.
 Dip that hunk in a whole lot of gravy.
 Swing that corner like swinging on a gate.
 Honor partner, and pull your freight.
 Same eight till you get straight.
 Four ladies change.
 Change once more.
 Change this time, you all know.
 Change this time and no more.
 Honor your partners and bow, balance all.

First gent lead.
 Ring up four in the middle of the floor.
 Right hand across and-a how d'you do?
 Left hand back and-a how are you?
 Swing corner by the right,

Partner by the left.
 Balance all, all night long.
 Same four, middle of the floor.
 Swing corner by the right, half way around;
 Back to the left and all the way around;
 Promenade the corner, you come around.
 Same four, middle of the floor.
 Ring up six till you get fixed.
 Gents pass left, to the right, leads pass back.
 Do-si round and swing your corner, you
 come around.
 Honor partners, balance all, all night long.
 Ring up six till you get fixed.
 Do-si, boys, you all know.
 Chicken in the bread pan picking up dough.
 Come on, boys, I see you're so slow.
 Swing your corner, round you go.
 Ring up eight till you get straight.
 Swing corner by the right,
 Partner by the left.
 Pass right along—all night long.
 Come on, boys, don't be so lazy.
 Dip that hunk in a whole lot of gravy.
 Rope the bell, bell the calf.
 Swing your corner once and a half.
 Treat 'em all alike.
 Come on, boys, don't be so slow.
 Whip that babe, and around you go.
 Honor partners, balance all.

NEGRO GAME SONGS

B5—WE'RE GOIN' AROUND THE MOUNTAIN

Sung by Eva Grace Boone and group at Brandon, Miss., 1937. Recorded by John A. Lomax.

B6—OLD LADY SITTING IN THE DINING ROOM

B7—LITTLE SALLY WALKER

B8—ALL AROUND THE MAYPOLE

Sung by Eva Grace Boone and group at Brandon, Miss., 1939. Recorded by Herbert Halpert.

B9—SISSY IN THE BARN

B10—LITTLE ROSA LEE

Sung by Eva Grace Boone and group at Brandon, Miss., 1937. Recorded by John A. Lomax.

B11—GWAN ROUN', RABBIT

B12—SATISFIED

Sung by Anne Williams and group of Dundee, Miss. Recorded at Moorehead Plantation, Lula, Miss., 1942, by Alan Lomax and Lewis Jones.

Whether singing the older English games, such as "Sally Walker," or the newer games of Negro origin, these Mississippi Negro school children bring to their performance the rhythmic and mimetic qualities that belong to folk drama and ritual. These traits emerge most strikingly in games that combine clapping with a marked degree of repetition, as in "Gwan Roun', Rabbit" and "Satisfied." The latter is a particularly good example of the "call" and "response" (solo and chorus) structure of Negro folk songs, including work songs and spirituals as well as game songs. In *Negro Folk Rhymes* (New York, 1922), pp. 264 ff., Thomas W. Talley relates this phase of play and dance songs to field calls. John W. Work, in *American Negro Songs* (New York, 1940), pp. 4-5, cites evidence of African origin. The usage, however, is also found among other peoples.

For another text and tune of "Old Lady Sittin' in the Dining Room," see *Our Singing Country*, collected and compiled by John A. Lomax and Alan Lomax, Ruth Crawford Seeger, music editor (New York, 1941), p. 70. For a variant of "All around the Maypole," see *On the Trail of Negro Folk-Songs*, by Dorothy Scarborough (Cambridge, 1925), p. 142.

WE'RE GOIN' AROUND THE MOUNTAIN

1. We're goin' around the mountain, two by two,
We're goin' around the mountain, two by two,
We're goin' around the mountain, two by two,
So rise, Sally, rise.
2. Let me see you make a motion, two by two.

3. That's a pretty po' motion, two by two.
4. Let me see you make a better one, two by two.

Directions: The players in couples walk around in a ring, clapping hands on the second and fourth stanzas. The odd player in the center, who is squatting as the game begins, rises as bid and makes a motion of some sort, like a dance.

OLD LADY SITTIN' IN THE DINING ROOM

Old lady sittin' in the dining room,
Sittin' by the fire.
Her foot slipped and she fell down,
Raise up higher and higher.

Choose the one the ring go round,
Choose the one the morning,
Choose the one with the coal black hair,
And kiss her and call her honey.
[Repeat.]

Directions: The players join hands in a ring and skip about, while the player in the center acts out the words—squatting, falling, rising, choosing and kissing a partner. The game is repeated, with the one chosen taking the center, while the other joins the ring.

LITTLE SALLY WALKER

Little Sally Walker,
Sittin' in the saucer,
Rise, rise, little Sally, rise.
Oh, cry, Sally, cry,
Oh, wipe yo' cheek,
Oh, shake it to the east,
Oh, shake it to the west,
Oh, shake it to the very one you love the best.
[Repeat.]

Directions: The players join hands in a ring, singing, while the player in the center suits the action to the words. At the end of the song, the player chooses another one "in" and the game is repeated.

ALL AROUND THE MAYPOLE

All around the maypole, maypole, maypole,
All around the maypole,
And now, Miss Sally, won't you shout for
joy?
Shout for joy, shout for joy, shout for joy?
And now, Miss Sally, won't you shout for
joy?
And now, Miss Sally, won't you bow?
[Repeat.]

Directions: The players join hands in a ring and walk around, stopping and clapping hands while the player skipping in the center bows and chooses a partner to "jump" or dance with.

SISSY IN THE BARN

Sissy in the barn, barn, the levee,
Prettiest little couple I ever did see.
Oh, barn, barn, put your arms all around me,
Say, little sissy, won't you marry me?

Oh, step back, gal, don't come near me.
All those sassy words you say.
Oh, barn, barn, put your arms all around me,
Say, little sissy, won't you marry me?

LITTLE ROSA LEE

1. Ah, little Rosa Lee,
Little Rosa Lee, little Rosa Lee,
Ah, little Rosa Lee,
Come go with me to Tennessee.
2. Ah, little Rosa Lee,
I got a horse and buggy, too.
Ah, little Rosa Lee,
I got a buggy can pull me through.
3. Ah, little Rosa Lee,
What did the hen duck say to the grey
[drake?]?
Ah, little Rosa Lee,
No more cross you have to lay.

4. Ah, little Rosa Lee,
Little Rosa Lee, little Rosa Lee,
Ah, little Rosa Lee,
Come go with me to Tennessee.
5. Ah, little Rosa Lee,
I got a horse and buggy, too.
Ah, little Rosa Lee,
I got a buggy can pull me through.
6. Ah, little Rosa Lee. . . .

Directions: The players couple up in a ring, while the odd player in the center tries to steal a partner. The odd player sings the verses, the others sing the refrain: "Ah, little Rosa Lee." The first stanza serves as a chorus.

GWAN ROUN', RABBIT

1. My dog treed a rabbit,
My dog treed a rabbit.
Now watch that critter sittin' on that log,
Now watch that critter how he do that dog.

CHORUS

Now gwan roun', rabbit,
Now gwan roun', rabbit.

Gonna catch my cow, gonna catch her by
the tail,
Gonna milk her in the coffee pot, pour it
in the pail.

3. My dog treed a rabbit,
My dog treed a rabbit.
4. Now watch that critter sittin' on that log,
Now watch that critter how he do that dog.
5. My dog treed a rabbit,
My dog treed a rabbit.
Gonna catch my cow, gonna catch her by
the tail,
Gonna milk her in the coffee pot, and throw
it in the pail.
6. My rabbit's gittin',
My rabbit's gittin' my turnip top.

SATISFIED

I never been
Satisfied.
I never been
Satisfied.
Went down in,
Satisfied,
New ground field,
Satisfied.
Rattlesnake bit me,
Satisfied,
On my heel,
Satisfied.
That didn't make me
Satisfied.
That didn't make me
Satisfied.
I never been
Satisfied.
I never been
Satisfied.
Been to the river,
Satisfied.
Been baptized,
Satisfied.
That didn't make me
Satisfied.
That didn't make me
Satisfied.
I never been
Satisfied.

I never been
Satisfied.
Went to the river,
Satisfied.
Been baptized,
Satisfied.
That didn't make me
Satisfied.
I never been
Satisfied.
I never been
Satisfied.
Went down in,
Satisfied,
New ground field,
Satisfied.
Rattlesnake bit me,
Satisfied,
On my heel,
Satisfied.
That didn't make me
Satisfied.
Mamma can't make me
Satisfied.
Papa can't make me
Satisfied.
I never been
Satisfied.
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