A Collection and Analysis of Folk Songs from Wales, Sanpete County, Utah

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A COLLECTION AND ANALYSIS OF FOLK SONGS FROM WALES, SANPETE COUNTY, UTAH

A Thesis
Presented to the
Department of Music
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Leslie E. Rees
June, 1966
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CHAPTER I

INTRODUCTION

Wales, Utah is situated on the west side of Sanpete Valley, eighteen miles from Manti, and near the geographical center of the state. The site was chosen in 1857 by John E. Rees, who, in company with an Indian chief Tabinian, discovered a vein of coal cropping out of the mountain ledges. In 1859 a group of fifteen Welsh families led by Mr. Rees settled on the present site and named the colony Wales in honor of their homeland. They began to develop mining operations and to haul the coal by wagon to Salt Lake City and elsewhere. The product became known as the best coal in Utah for blacksmithing.

All was not peace and security in those early years, as the Indians were troublesome, and in 1866 the settlement was abandoned, the people moving to Moroni and other nearby towns. However, with the demand for coal increasing constantly, the men soon returned and resumed mining operations. To facilitate delivery of the coal to Salt Lake, a railroad was built by a company formed in 1870. This enterprise was later sold to an English syndicate which operated it for some years. The quality of the coal gradually deteriorated as the mine grew deeper, and with the discovery of coal in Carbon County, operations at the Wales site were suspended, the railroad was removed, and the town of Wales was left an agricultural community.¹ The Wales of today is a colony of honest,

industrious, and hospitable farmers and stockraisers.

Throughout the history of Wales, Utah, music has played an important role. The inhabitants lived in crude log houses and mud huts, yet they danced and sang as they worked and suffered. Much of the music sung was folk music of another land learned from parents and grandparents in an oral tradition and was never preserved in written form. One of the foremost musicians of Wales and the man from whom much of the material for this thesis was obtained was John N. Edmunds, the grandfather of the writer. His memoirs have been recorded by his son N. L. Edmunds and his daughter Sarah Jane Rees. There are many songs which were known to him that are contained in this collection. These songs were taught him by his parents while in the "old country" of Wales and during his boyhood days in Utah. It is the firm belief of the author that they are true folk songs.

Purpose of the Study

The purpose of this study was to collect and record folk songs known to some of the older inhabitants of Wales, Utah. An analysis was made of thirty of the forty-six songs for the purpose of attaining a knowledge of their characteristics such as form, rhythm, melody, tempo, tonality, melodic interval range, phrase and period length, theme repetition, texture, and ornamentation. Observations were also made with reference to the textual influence on the overall musical effect.

Importance of Study

The nation's history is mirrored in its folk songs. "There is a song connected with almost every famous person, place, and event in
American history. We can learn much about history, geography, and psychology from the words of folk songs. Above all, we can acquire musical tolerance.*2

Great composers of the past and present recognize the wealth of material in folk music for use in creating compositions of major proportions. Vaughn Williams asked:

How is the composer to find himself? How is he to stimulate his imagination in a way which will lead to his voicing the sentiments of himself and his fellows? I need hardly at this time point to the folk song as a worthy study—a germ from which all musical developments ultimately spring.³

Activity in the gathering of folk songs has been extremely limited in this area of Utah, and, as time passes the sources of information are gradually disappearing. It is felt there is urgent need for preservation of this segment of our culture. The author hopes that this thesis will stimulate the interest of others in the further collection and preservation of folk music in Utah.

Procedure

An exhaustive effort was made to reach the best sources of folk songs in order to secure the most nearly authentic recordings and accurate interpretations of the music and text. The people were visited in their homes and asked to sing songs they had learned from their parents and grandparents. These songs were then recorded on magnetic tape. Care was taken to avoid those which they had learned in

school, church and from books. An emphasis was placed on ballad type songs which usually described an event or personal experience. Approximately seventy-five songs were recorded, of which forty-six are contained in the collection.

Definition of Terms

Folk song is defined in the Harvard Dictionary of Music as "The musical repertory and tradition of communities as opposed to art music which is the artistic expression of musically trained individuals."^4

Folk music is music that is kept alive through oral transmission and is the product of evolution, subject to variations in melodic line and text. Folk tunes tend to be short and simple in phrase and structure. Length is achieved by repetition of the melodic line and the text. Perhaps the most common type of folk song is the ballad—usually the tale of a personal experience or of some heroic deed. Another type is the folk hymn based on a secular tune and sung with religious text. This type of hymnody first came into existence in the late years of the eighteenth century and became an integral part of the religious life of the people at that time. In addition there are folk songs of many occupations: railroading, canal life, mining, herding, farming and others.

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5 Ray M. Lawless, Folk Singers and Folksongs in America (New York: Sloan and Pierce, 1960), p. 84.
Related Literature

Although the collecting of folk songs has been carried on much longer, the serious business of preserving and organizing folk music began early in the twentieth century. As early as 1917, Cecil Sharp, a famous British collector, gathered literally hundreds of English folk songs from the Southern Appalachian Mountains. The Archive of American Folk Song in the Library of Congress now has more than 40,000 examples of recorded folk music, some of which are available to the public on phonograph records.

Francis James Child (1824–1896), one of the greatest scholars in the field of folk music in America was foremost in the scientific practice of classifying, comparing, and analyzing tunes and texts. His collection, "The English and Scottish Popular Ballads" has become a model for later works of this type. John and Allan Lomax have made significant contributions to the discovery and preservation of folk music. John Lomax and son Allan, recorded on tape recording hundreds of folk songs from field workers in the Southern States. John Lomax is known as the great pioneer in the collecting of folk songs and dances, and his work has become the nucleus of the Archive of American Folk Song. The work of Phillip Barry is an important addition to this field for he was the first to apply the concept of "modes" to folk tunes and to analyze the various ways in which the melodic phrases of a tune are composed and developed into full structures.

8 Lawless, Folk Singers, p. 10.
Others who have made important contributions as collectors and performers of folk songs include John Jacob Niles,11 Burl Ives,12 Helen H. Flanders,13 George Pullen Jackson,14 Vance Randolph,15 and B. A. Botkin.16

Little activity has been done in Utah in the field of folk song collecting. The Daughters of the Utah Pioneers have preserved some lyrics but no music is included in their collection. Dr. Lester A. Hubbard of the University of Utah has published a volume of ballads and songs from Utah.17 There are some songs in the Archive of American Folk Song that were obtained by Austin E. and Alta S. Fife of Occidental College, Los Angeles, California. These are old Mormon hymns and tunes that were secured from various sources in southern Utah.18 In 1950 Elvis B. Terry of Orem, Utah made a study of folk songs of Enterprise, Utah. This collection is part of a master's thesis in music at the Brigham Young University.19 Thomas E. Cheney of Provo, Utah has collected folk songs in Idaho and Utah since the 1930's. His Mormon collection includes the texts of over a thousand songs. These songs are being

14 George Pullen Jackson, Spiritual Folk Songs of Early America (New York: J. J. Augustin Publisher, 1937).
17 Lester A. Hubbard, Ballads and Songs from Utah (Salt Lake City: University of Utah Press, 1961), p. 475.
19 Ibid.
edited for contribution to the Archive of Folk Music at the University of Indiana. Mr. Cheney has also prepared a recording of Mormon folk songs which is available at the library of the Brigham Young University.

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CHAPTER II

FOLK SONGS

This chapter will present forty-six songs that were sung for this collection by the following persons: Mrs. Sarah Jane Rees, Mrs. Catherine Lewis, Mr. Nathaniel L. Edmunds, Mr. Henry C. Lamb, Mrs. Annie Beck, Mrs. Emily Bell, and Mr. and Mrs. L. W. Jones.

The songs are arranged in alphabetical order for convenience sake and may be referred to by page number when the reader is engaged in reading Chapter 3, entitled Analytical Digest. An asterisk before the title in the Table of Contents indicates the song has been formally analyzed by the author. Data which summarizes the findings obtained in the analysis will be found on the Recapitulation page which concludes Chapter 3.
All The Little Chickens In The Garden

I used to know a farmer, a good old faithful soul. I used to go around his farm, his smiling face to see. He had a lovely daughter and win her I did try, and when I asked him for her hand, why this was his reply:

"Treat my daughter kindly. Say you'll do no harm and when I die, I'll will to you my house and little barn, my horse, my cow, my sheep, my plow, likewise my horse and barn and All The Little

Chickens In The Garden."
Annie Of The Vale

The young stars are glowing, their clear lights bestowing, their
radiance fills the calm, clear skies at night —. Come
forth like a fairy, so blithe and merry, and
ramble in their soft and mystic light. Come, come,
come, love —, come. Come ere the night arches pale. Oh —
come, come, come, come, come, come dear
come in thy beauty, thy marvel of beauty. Come dear

Annie, Dear Annie Of The Vale.
As I Sat Upon My Dear Old Mother's Knee

A tender recollection—that I've cherished all my life and age, but may seem dearer day by day. 'Tis a memory of a mother who smiled in days gone by, drove all my troubled fancied fears away. I remember in the evening when the fire was burning bright—she called me to her side and said to me: "Be brave my boy and truthful and never be ashamed all the lessons that you learned on mother's knee." She was gentle and was kind and I'll ever bear in mind the many golden lessons she taught me. I have wealth and earthly power, yet I'd give all for one hour—that I Sat Upon My Dear Old Mother's Knee.
Back In The Days Of Childhood

Back in The Days Of Childhood———, my heart was at your feet———. Fondly I dreamed that some-day——— you'd make my
life complete——. Now all those ties are broken———,
from me you turn away———. Still though my heart seems to
tell me——— that you wish me back some-day———. Farewell, Love———, though now you bid me go———. Some sad
day——— you'll wish me back I know———. Some day here,
when life's no longer gay———, you'll know I love you———
You'll wish me back some day———.
The Blind Boy

The Blind Boy's been at play, mother and
many games we had. I led him on his way, mother and
every step made glad. The tears came down his cheeks—as
first I thought him sad. The reason was he

could not see the sunshine and the flowers. The
reason was he could not see the sunshine and the

flowers.
Oh Brigham Young was a Mormon bold and a
leader of the roaring rams, and a shepherd of a heap of
pretty little sheep and a nice fold of pretty little
lambs, and he lived with five and forty wives in the
city of great Salt Lake where they woo and coo as
pretty doves do, and cackle like ducks to a drake.
Brigham, Brigham Young, 'tis a miracle he sur-
vived, with his roaring rams and pretty little lambs, and
five and forty wives.
Darling Josie

Wilt thou meet me to-night at the old garden gate. Meet me there for I've something sweet to hear—and I long to meet you there where so oft we've met before, ere I leave you to wander far away. Do not grieve, darling one, for I'm going far away. Then come, for the hour's growing late—and I'll whisper in your ears—something sweet for you to hear—if you'll meet me, Darling Josie at the gate. Meet me there—at the gate. Wilt thou meet me at—the gate, and I'll whisper in your ear something sweet for you to
(continued)

hear ---- if you'll meet me, Dar-ling Jos-ie at the gate ------.
Dear Little Wife

My Dear Little Wife, she is just forty-five, she's ten years younger than I — she's fond of her pleasure and drinks lager beer and often goes out for a spree — oh she leaves me behind the dear baby to mind, the house all in order to keep. In-lee, ah-lee, lull-a-by baby your ma-ma will come by and by ————.
Don't Leave Your Mother, Tom

How well do I remember the many years ago I journeyed down to Plymouth with my mother you must know. The ships were in the harbour with flags and banners dressed, and weeping wives and children were waiting with the rest. My father was a sailor—Aboard a man of war. Oh, once again was going to leave us—by the shore. He kissed our lips at parting while standing on the Key and as he bade us both good-bye, these words he said to me: "Don't Leave Your Mother—Tom, when I am gone. Don't let her weary lad. Don't let her mourn. Remember that she
(continued)

cared for you when I was far away. Don't leave your

mother when her hair turns gray.
Don't Sell Him Another Drink

Don't Sell Him Another Drink, please—he's reeling already you see—and I fear when he comes home to-night—he'll beat poor Mother and me—. She is waiting in darkness and cold—and dreading to hear him come—. Ah, he treats us so bad when he's drunk. Oh, don't sell dear father more rum—. Don't Sell Him Another Drink, please— he's reeling already you see—and I fear when he comes home to-night—, he'll beat poor Mother and me.
Last night I was out rather late — 'twas only an
innocent spree. My wife, my coming did
wait, while sleeping I thought she would be — I
found her in temper and tears — for she scratched both my
eyes and my ears. She cried, "'twas a sin and a
shame." 'Twas then I could only exclaim: "Oh the
club had a meeting to-night, Love; of business we
had a great sight, Love. Don't think for a moment I'm
tight, Love; for I've only been Down At The Club —.
Duck-Foot Sue

I hope you're listening while I tell— you—the love I had for a gal— and they called her Duck-foot Sue. She was gentle and divine, long-waisted in the feet. Her heels stuck out behind like an eighteen carat weight. Now I will tell— you of a girl I loved so true, she's a chief engineer of a Chinese laundry up in Kalamazoo. Her beauty was all she had. She was dressed like a Mississippi shad. She had a rubber lip like a rudder to a ship and a rat tan she——had.
The Explosion

At --- Pleasant Valley Winter Quarters -----

I am sor - ry for to say those poor col - liers there, so

sud - den ------- from this earth were called a - way.

Oh the acci - dent that happen - ed --- with -

in the coal mine under - ground ----- did

cause much grief and la - ment - ing --- in the neigh-bor-hood a -

round. Oh the sight of that ex - plo - sion ----

it would cause one's heart to ache. Wive's were call - ing for their

hus - bands ---- sob - bing though their hearts would break.

Chil - dren cry - ing for their fa - thers ----,

moth - ers call - ing for their sons. Oh but this was most heart-
(continued)
rend-ing -- caus-ing all to mourn with them.
The Frying Pan

I have a wife, a good one too, one better you can't find, but lately it occurred to me she's clear out of her mind. She did a thing to me today, I guess it was my error. I sat down in The Frying Pan she just took off the fire. My wife took off The Frying Pan and sat it on the chair. I went to sit me down, I didn't know it was there, and I sat in the boiling fat with pain, I scarce could speak. I bet that I'm not able now to sit down for a week.
Granny's Old Arm Chair

O my grandmother, she at the age of eighty-three, one day in May took very ill and died. And after she was dead, while the will of course was read by the lawyer as we all stood by his side. To my brother it was found she had left one hundred pound, the same unto my sister did declare. But when he came to me, oh the lawyer said, "I see. She has left to you the old arm chair. How they tittered, how they chaffed, how my brother and my sister laughed when they heard the lawyer declare that Granny had only left to me The Old Arm Chair.
Hear Him Calling

Jesus, friend of little children wants to be
always sheltered by Him, always by His side.

Happy are the children who have heard His call.

Hear today His calling, hear Him one and all.

Don't you hear Him calling? Come, come, come.

Wont you hear Him calling? Come, come, come.

Don't you hear Him calling? Come, come, come.

Heed His calling, come, come, come.
I'll Remember You Love In My Prayers

When the curtain of night is pinned back by the stars and the beautiful moon mounts the skies — and the dew-drops from heaven are kissing the rose, it's then that my memory flies — as if on the wings of some beautiful dove in haste with her message to bear — to bring you a kiss of affection and say "I'll Remember You Love In My Prayers ---."
In The Shadow Of The Pines

We wandered In The Shadow Of The Pines, my love and I as the winds were freshly blowing from the sea—when sudden fitful darkness came across the sunny sky and a shadow came between my love and me. Some hasty words were spoken and almost unawares, hasty answers to unthinking anger led. Well our hearts felt bitter longing and our weeping and our prayers there could make no fond and cruel words unsaid. Come back, come back to me sweet-heart and love me as before. Come back, back to me sweet-heart and
(continued)

leave me ne-ver more----. In life's dull
path-way-- the sun no long-er shines----.

Come love and meet me In The Shad-ow Of The Pines----.
I've Been Faithful To You

Why do you turn from me darling? Why all this coldness today? Is it a fault that I love you?

Is it a sin can you say. Tell me the truth ere you leave me. You love another 'tis true. Have I deserved this, oh tell me, since I've been faithful to you. Love, I've been faithful to you. I've loved you tenderly too. Though you regret that we have met, it has not always been true. You say that I have been false and that I've broken my vows. Look in my eyes, dear.

See what you find there, that I've Been Faithful To You.
In boyhood days I'd read of two brothers, Jack and Ned. Both loved the same sweet maiden years ago, and so devoted they, Ned to Jack, he said: "One day you'll marry Jane while far from here I'll go ----. He went, they met no more, 'til the breaking of the war when brothers to the front they marched away. Side by side they fought until for his country's flag Jack fell. In recalling this I've heard Ned often say ---- "He's left his children and his wife, his own sweet darling Jane and a babay girl he knew in life he'd never see again." "Dear Ned," said he, "when
(continued)

I'm at rest, return home, I implore. Protect the ones that

I loved best and leave them never more.
Kitty With The Buckles On Her Shoes

Ladies, please to pity me I've tumbled into
love with a girl as fair as Venus, she's as
gentle as a dove. My heart did thump and
jump and bump for I'm 'fraid that I might lose my
darling little Kitty with The Buckles On Her
Shoes. Short folk, tall folk, ain't you heard the
news? I'm goin' to marry Kitty with The Buckles On Her
Shoes. Short folk, tall folk, ain't you heard the
news? I'm goin' to marry Kitty With The Buckles On Her Shoes.
Let Me Kiss Him For His Mother

Let Me Kiss—Him For—His Mo—ther——. Let me
kiss his youth—ful brow——. She has loved him as none
other, I——feel her bless—sing now———. Though
cold that form lies sleep—ing: sweet—angels
watch a—row—ing. Beneath the weep—ing wil—low oh:
lay him gen—tly down. Sleep, dear—est sleep. I
love——you as——a broth—er——. Kind friends a—
round you———weep. I Kiss Him——For His Mo—ther——.
Let's Go Name The Kid

I'm bothered, yes I'm bothered completely and I'm vexed. I'm the father of a little boy. I'm angry and I'm vexed. Oh, I've ninety nine relation and they almost drive me wild. Both one and all, both great and small. Oh, let's go name the child.

Some they want him Michael while others want him Matt.

Some they want him James, while others want him Pat. Oh some they want him Charlie while others want him Paul. By Heav'ns, I don't know what I'll do to name that kid at all.
I am as fine a Welsh girl as ever you did see. Although I live in Wales, I'm as cute as cute can be. I cook and churn and milk the cow and thus I pass my time, and many a chap in this town would like me for a wife. Though but sixteen, don't think me green. You are mistaken there; though fresh the meadow, yet I have no hay-seeds in my hair.
Long Ago

There's a mystic golden shore, where the surge is ever-more breaking music on the strand soft and low. And I hear this ceaseless hymn, I can see the headlands dim. 'Tis the golden shore of sweet Long Ago. There are countless hopes and fears, there are shades of vanished years where the sounding surges break to and fro. There are buds and garlands fair, bound with threads of auburn hair on the golden shore of sweet Long Ago. Long Ago—sweet Long Ago. On the golden shore of sweet Long Ago. Long Ago—sweet Long Ago. On the golden shore of sweet Long Ago.
Mary Dal-di-Davod

Oh Mary Dal-di-Davod, my an dod. Oh ——

Mary Dal-di-Davod, my an dod. Oh ——

Mary Dal-di-Davod—oh, Mary Dal-di-Davod—Oh

Mary Dal-di-Davod, my an dod. Oh, we'll

have some rol-y pol-y when it's done. Oh, we'll

have some rol-y pol-y when it's done. Oh, we'll

have some rol-y pol-y--we'll have some rol-y pol-y--we'll

have some rol-y pol-y when it's done.
Mo Corky's Gone Away

The hero of my humble song was once a mighty man, a shining light in the neighborhood and chief of all his clan, but when he found through course of time, the tricks his friends did play, he's gone away and left them. Mo Corky's gone away. Oh, he's gone, he's gone, he's gone away to stay, and now the cry is everywhere, Mo Corky's Gone Away.
Mill Mae

The straw-berr-ie's grow in the mow-ing, Mill Mae and the bob-o-link-sings in the tree. And all day is heard the sweet war-bling of birds. Then come to the mea-dow with me. We'll pick the ripe clus- ters among the deep grass on the knoll in the mow-ing, Mill--Mae, and a-long af-ter-noon to-geth-er we will pass where the clo-ver is grow-ing, Mill--Mae. Tra la la la la Tra la la la la Tra la la la la la la la la la la la la la la la. In the long af-ter-noon to-geth-er we'll play where the clo-ver is grow-ing, Mill Mae.
Lying on my dying bed through the dark and silent night, praying for the coming day, came a vision to my sight. Nearby I stood before my love in the sunlight's mellow gleam, and I knew no peace until Mother—Kissed Me In My Dream—

Mother—, Mother—, Mother Kissed Me In My Dream.
My Little Lost Irene

I see a winsome girl-ish face with eyes of azure blue. Within their depths a lingering trace—

Of love so sweet and true—. Within my heart I

Feel the clasp of little hands——— so small.

For the joy to hold them there——— I'd

give my little all. At last my little

darling, sweet beneath the willows—green, while

I am left to mourn alone—My Little Lost Irene,
Still I hear the song that Mother sang as she laid me down to rest and sleep. In her prayers she used to humbly ask that the angel's watch o'er me would keep. Oh how little then I knew—what this life to me would be———. But I never shall forget——

Mother's Song she sang to me. Mother dear——

Mother dear—your song I never can forget. Though many years have passed and gone, still I hear thy sweet song singing yet.
A - rouse with fond e - mot - ion and let your mind ex - pand. Let fill-ing give ex - press - Ion— and toast your na - tive land. Camb - rai, de - light-ful Camb - rai, the soil that gave me birth— Cre - a - tion in its beau - ty— My home its joy - ous mirth. My Na - tive Land tho far a - way--- from thee. Thy hills and dales my love - ly Wales, for - ev - er dear to me.
(HE) Tell me one thing, tell me truly. Tell me why you scorn me so. Tell me why, when asked a question, why you always answer "no"? (SHE) My father was a Spanish merchant and before he went to sea, he told me to be sure and answer "no" to all you said to me. (HE) If, when walking in the garden I should ask you to be mine and I tell you how I loved you, would you then my heart decline? (SHE) No Sir! — No Sir! — No Sir! — No Sir — No Sir! — No Sir! — No Sir! — No.
The Old Familiar Voices

I hear the old familiar voices— They sounded in the long ago and—now they fear the passing shadow—of—one sweet form that well I know. I'm weary and my heart is yearning for rest within my childhood home. Oh—if I knew they would forget me—no—more in sorrow would I roam. I'm weary and my heart is yearning. Oh—must I ever, ever roam? Is—there no joy at my return—will no one bid me welcome home?
Come all you pretty fair maids, some old and some younger. You're all getting sweethearts. I must not tarry longer. Some fifteen and sixteen, some younger get married and I'm five and twenty and must not tarry longer. Sing fol-dol-the did-dle, dol-dol-di-did-dle dol-dol-di-did-dle di-o. Sing fol-dol-di-did-dle dol-dol-di-did-dle, dol dol di did-dle, di o.
Miss Grimm, an old maid, tall and thin, took in her head a
fun-ny whim. A splendid par-ty she would give to
all old maids who round her lived. They all con-ferred and
said, "'Tis right, old ba-che-lors we should in-vite for
we love men," they did de-clare. 'Twould come off quite a
famed af-fair. Such fun and mirth and fest-ive joys, old
ba-che-lors that night were boys. Quite deep in love each
one did fall, that eve-ning at The Old Maid's Ball.
The Old Musician And His Harp

Years have come and passed a-way, golden locks have
turned to gray. Golden rings that shined so fair,
time has changed to fill the air. Yes, I've neared the
river's side. Soon I'll launch up-on it's tide.

Soon my boat with mightiest oar safe will pass to
yon-der shore. Bring my heart to me again,
let me sing a gentle strain. Let me hear it's
chords once more, ere I pass to yon bright shore.
Here we gather every morning in this place we hold so dear.

For the fount of knowledge coming, we will gladly hasten here. Happy school-room, Happy school-room.

Here we meet with friends so true. Here we walk in wisdom's footsteps, daily learning something new.
I saw a young bride in her beauty and pride—decked in her snowy array—and the bright flush of joy shining high on her cheek with the future blooming and gay—and with woman's devotion she laid her fond hopes at the shrine of idolatrous love—and she anchored her hopes to this perish ing earth by the chain which her tenderness wove. But I saw when those heart strings were bleeding and torn and the chain had been severed in two. She had changed her white robes for the sables of grief and her bloom for the paleness of
woe... But the healer was there, pouring balm on her heart and wiping the tears from her eyes... He had strengthened the chain, he had broken in twain and fastened it firm to the skies... There it whispered, a voice, 'Twas the voice of her God. I love thee, I love thee. Pass Under The Rod.
The Picture That Is Turned Toward The Wall

Far away beyond the glamour of the city and its strife, in a quiet little homestead by the sea, where a tender loving lassie used to live a happy life, contented in her home as she could be. Thought she'd like to see the city, and one night she ran away and they'd thought no sorrow could in life befall. But she left them all one evening and their said hearts knew the truth when her father turned her picture to the wall. There's a name that's never spoken, a mother's heart has broken—there's just another missing from the old home, that is all—There's still a memory living—and a father unforging—and a
Picture That Is Turned Toward The Wall.
Sauce Pan Fosh

Mary Ann's poor finger is withered and——

David the servant feels bad. The baby in its crib is crying and the cat is now scratching Johnny Lad.

Sauce Pan Fosh is a boiling on the fire. Sauce Pan Fosh is a boiling o'er the fire and the cat is now scratching Johnny lad.
As I walked out one evening in Spring, I heard the wind whistling the nightingale's song. I spied a fair damsel as sweetly she sang: "I'm going to get married on Monday morning, on a Monday morning, on a Monday morning. I'm going to get married on Monday morning."
When I'm Gone You'll Soon Forget Me

When I'm Gone You'll Soon Forget Me, and 'tis better I should go. You'll regret the day you met me, you have often told me so. Once your heart was in my keeping and perchance you love me yet. Far away I'll soon be sleeping. When I'm gone you'll soon forget. When I'm Gone You'll Soon Forget Me when from you I'm far away. You'll be happy in the old home that you dreamt for day by day. In your heart there'll be no longing, not one fain or fond regret. I will leave you in life's morning,

When I'm Gone You'll Soon Forget.
The Wild Rover

I've been a wild rover for many long years and spent all my money on brandy and beer. I mean to give over, lay my money in store and I never will play—the wild rover no more. Nay, no never, nay, never more, and I never will play—the Wild Rover no more.
Will You Love Me When I'm Old?

I would ask of you my darling a—question soft and low, one that gives me many—a heart-ache as the moments come and go. Your—love I know is truthful but the true—est love—grows—
cold. It is this that I would ask you—"Will you Love Me When I'm Old?" Life's morn will soon be wan—ing and its even—ing bells—be—tolled but my heart will know no sad—ness—if You Love Me—When I'm Old but my heart will know no sad—ness if You Love Me—When I'm Old.
CHAPTER III

ANALYTICAL DIGEST

A complete and comprehensive description of the musical characteristics exhibited by the thirty folk songs selected from this collection for critical examination reveals tendencies from which many interesting and informative conclusions may be drawn. These conclusions are the result of an analysis of their rhythm, melody, theme repetition, ornamentation, form, tonality, tempo, tessitura, phrase and period length, melodic interval appearance, note value range, texture, and over-all pitch range.

The purpose of this chapter was to draw significant information from the data on the recapitulation sheet that would aid in the formal analysis of the songs. The statistics generally support the commonly accepted theory that nothing is sacred in the construction and style of folk songs. Free rhythmic characteristics of these tunes in some instances cause the meter and rhythm to be complicated and seemingly without order. The rhythmic complexity ranges from a simple division of the beat to its unequal division and from regular to irregular meter. On occasion there appears to be an accentuation of ordinarily unaccented beats of the measure. The multi-metric feature of some of the songs appears to be a result of textual influence primarily.

Agogic accent is present in some degree and exerts important underlying effects on the rhythmic structure of several of the songs. The emphasizing of a note or word that results in this type of accent
appears to occur as a climax to an ascending melodic pattern:

Example 1

Mary Dal-di-David

Another factor which has strong influence on the rhythmic characteristics of some of the songs is the forceful grouping of consonants within the phrase. The stronger breath impulse needed to articulate these language components naturally causes a more pronounced pulse in the textual flow when such a situation exists:

Example 2

The Old Maid (measures 17-24)

The use of syncopation as a factor influencing rhythm is of minor importance in this collection.

In reviewing the time values of the notes with reference to rhythmic structure, it was found that slightly more than two-thirds of
the songs are grouped around the median range of note values ($\text{\large \textbf{\textdagger}}$). The remaining one-third of the songs exhibit a greater ($\text{\large \textbf{\textdagger}}$) or less ($\text{\large \textbf{\textdagger}}$) range of time values.

Much can be said of the melodic structure of the songs and a more definitive analysis can be made because melody separates itself rather easily and naturally from the other factors, especially in monophonic folk songs. A melodic analysis may be effected in two main divisions: melodic materials, and melodic procedure. A resume of pertinent melodic materials including pitch range, tessitura, and intervals reveals, among other things, that folk melodies are typically narrow in pitch range. The average pitch range of these songs is 5.9 scale degrees or almost a major sixth. It is interesting to observe here that the average pitch spread utilized by the human voice during the course of a day is about a perfect fifth. This precludes whispering and shouting. In accounting for the number of different melodic intervals found in the songs, the vast preponderance of seconds is noted. Forty-eight percent of the melodic progressions are based on major or minor seconds. Twenty percent utilize unison progressions and eighteen percent use major and minor thirds. The remainder of the melodic intervals, including fourths, fifths, sixths, sevenths, and octaves, appear in progressively fewer instances.

The melodic line in many of the songs has a distinct tendency to cluster in one or the other of the two tetrachords. This characteristic is a result of the narrow pitch range noted earlier.

Example 3

The Little Welsh Girl (original key)
The tessitura of the songs was, of course, determined by the voice range of the persons who sang them. Sixteen of the thirty songs were sung in a low register. In this event, transposition was applied for convenience in scoring. Twelve songs were sung at a medium pitch level and two were sung at a rather high level. It is interesting to observe that mood expressed by the textual message definitely influenced the tessitura. A text displaying sadness and resignation called for a low pitch level:

Example 4
Pass Under The Rod (original key)

But I saw when those heart strings were bleeding and torn and the chain had been severed in two----. She had changed her white robes for the sables of grief.

On the other hand, a song of joy or humor usually was sung in a higher register: Example 1, "Mary Dal-di-Davod," page 62.

Observation of melodic procedures with reference to phrase and period construction reveals a tendency toward the traditional four measure phrase and eight measure period. All but two of the thirty
songs under study use this construction form. These two employ the two measure phrase length and four measure period length:

Example 5  The Blind Boy

Example 6  My Dear Little Wife

Considerable use of theme repetition is a distinct characteristic of this body of songs as it is with much folk music. Songs found on pages
10, 17, 20, 21, 23, 25, 27, 31, 32, 36, 38, 46, 47, 54 and 60 use this device profusely. Repetition is used in moderate amounts in songs on pages 9, 13, 15, 28, 34, 35, 42, 56 and 59. In numbers 29, 41, 43, 48 and 49 repetition is used in a somewhat lesser degree and in number 57 there is none at all.

The tendency toward "free melodic flight" is rather foreign to folk music in general. Melodic progression in a great majority of the songs of the entire collection is diatonic in nature. Chromaticism is used sparingly in a few examples:

Example 7 Jack and Ned

In boy-hood days I'd read of two broth-ers, Jack and Ned. Both loved the same sweet maid-en years a-go.

A distinct characteristic of the thirty songs under analysis is the conjunct type of melodic movement. Eighty-six percent of the melodic progressions involve unisons, seconds, and thirds. The remaining fourteen percent include fourths, fifths, sixths, sevenths, and octaves. Intervals of a conjunct nature are supposedly more emotional and expressive, while disjunct intervals are prevailingly static and reserved.  

All the melodies under study are of a tonal nature with definite

key feeling, a factor that is substantiated by the generous repetition of the tonic note and the other tones of the implied tonic chord. Although it is not the purpose of this thesis to include harmonic analysis of the songs, observations of characteristic melodic patterns and progressions seem to imply a basic harmonic structure of tonic, dominant and sub-dominant harmonies. Another observation of the melodic lines reveals patterns of melodic contour which are significant in the delivery of the textual thought of the songs. A melody can be described as having geometrical design, including upward and downward motion. An ascending movement always has a character of energy and tension. It strives to complete and clinch the message of the text and music, then releases its hold and subsides in a descending movement, momentarily, only to gather strength for another ascent. In folk melodies this two-fold melodic motion is not extreme in either direction due to the narrow pitch range; nevertheless, this same "physical" phenomenon regulating melodic motion is a powerful force in helping each song convey its true message.

Ornamentation is a matter of personal interpretation in any rendition of a folk song and depends on the delivery style of the singer at the moment of performance. Many of the embellishments used are of an unorthodox variety and do not lend themselves to notation. The most common embellishment and one that occurs in many of the songs is a glide from one tone to the next in instances where the pitch changes. The use of grace notes, mordents, appoggaturas, suspensions, and other orthodox means of melodic adornment are largely non-existent in this collection.

One of the most difficult tasks in an analysis of melody is to

2 Ibid., p. 437.
determine its character with respect to appropriateness to the text and rightness to carry and express the message of the words. The marriage of music and words would be perfect if they complimented each other fully, but there can be no such perfect union of these two components because music, like all art, is an illusive thing that cannot be created, then locked in place so that every hearing of the same composition creates the same affective and emotional impact on the listener. The song itself, the subtlety, sincerity, expressiveness and skill of the performer; the receptiveness, background, and experience of the hearer; the occasion and conditions under which the performance is done, all combine to create the total effect. Who will say it is possible to more than approximate the same set of conditions twice in succession? In some instances there is a very high degree of affinity between the text, melody, and rhythm as each performs its part distinctly in the total scheme of the whole song. The reader's attention is called to Example 8, "The Old Maid," page 69. The meter of the text at the beginning is duple and the rhythm of the phrase parallels the statement of the text by making an incomplete assertion in like character. The second phrase, similarly incomplete, ends in a feeling of unrest both melodically and in thought. The third phrase also is expressed as a question. There is no rest here in music or in words. Then in the fourth phrase the answer is given for these introductory phrases with the melody descending to a restful point. The second period is in basically the same design as the first one with music and text supporting each other in strictly syllabic manner; that is, for each new syllable there is a new note. The nonsense section of this folk song (meas. 17-24) is an example of alliteration, assonance and rhyme, conveying nothing very pro-
found in poetic or musical meaning, but fitting charmingly into the general character of the whole song:

Example 8  The Old Maid


A classification of the forms evident in the thirty songs selected for critical examination reveals a variety of several types.
Generally, however, they can be termed simple binary and simple ternary with some expansion. Two songs are of the through composed variety: Example 8, "The Old Maid," and Example 9, "Wedding Bells":

Example 9

Wedding Bells

As I walked out one evening in Spring, I heard the wind whistling the night-in-gale's song. I spied a fair damsel, as sweetly she sang, "I'm going to get married on Monday morning, on a Monday morning on a Monday morning. I'm going to get married on Monday morning.

Occurring most often are the forms A-B-C and A-A-A-A-A. The former appears four times and the latter three times. Included in the A-B-C form are the songs "Mill Mae," "Mother Kissed Me in My Dreams," and "The Old Maid's Ball." "All The Little Chickens," "Don't Sell Him Another Drink," and "The Frying Pan" are constructed in the A-A-A-A-A form. Other varied forms occur once or twice. Length of the songs averages twenty-nine
measures or three and one-half eight measure periods each.

In a presentation of the tonality characteristics of the thirty songs selected for special study, twenty-nine of them are in the major mode. This fact is significant in an analysis of these songs because it reflects their generally light-hearted and joyous character. It is interesting to note here that the happier songs are usually sung at a faster tempo.

In an analytical study of single line melody, there is no significant information concerning texture except to say it is strictly monophonic in the thirty examples under examination.

Dynamic shading is entirely a result of vocal emphasis, rather than being partially determined by texture and fabric as the case would be if harmony were present.
Recapitulation of Analytical Data

Meter:
Number of songs in duple meter: 22
Number of songs in triple meter: 6
Number of songs in irregular meter: 2

Rhythm:
Number of songs in simple rhythm: 27
Number of songs in syncopated rhythm: 3

Tempo:
Number of songs in moderate tempo: 20
Number of songs in medium slow tempo: 7
Number of songs in slow tempo: 3

Range of Note Values:

Melody:
Average Pitch Range in scale degrees: 5.9

Intervals (melodic)

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Period Length:
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Total Measures: 867
Average number of measures per song: 28.9
CHAPTER IV

SUMMARY

This study was designed to collect, record and analyze folk songs that were sung by the people of Wales, Utah in the earlier days of its settlement. The unique cultural background and history of this small community in Sanpete County has made it a fertile field for research and activity of this kind. Wales, Utah has been most richly endowed with its musical heritage. The Welsh nation has always been known as the singing nation and wherever they migrated, the Welsh people took their inherent musical talent with them. Some of the songs contained in this collection were learned in the "old country" and remembered throughout the lives of the persons who sang them. The present writer has been able to find two of these songs in the Welsh section of the library at Brigham Young University. The writer has also in his possession a letter from Mrs. Sarah Jane Rees, stating information and circumstances attending possible origins of a number of the songs. This information may be found in the Appendix to this thesis.

The songs were sung by individuals in their homes and were recorded on magnetic tape. They were then transcribed in notation in as nearly an authentic manner as possible. A formal analysis has been made of thirty representative selections with all pertinent data appearing on a recapitulation sheet. An analytical digest of this information reveals significant findings about the essential characteristics of these songs such as their form, rhythm, meter, tempo, melodic intervals, phrase
and period length, theme repetition, tonality, texture, ornamentation, and tessitura.

A brief review of the findings revealed in the analysis of the thirty selected songs identifies definite characteristics and tendencies that are typical of all the songs in the collection. It will be noted that over two-thirds are in duple meter. The rhythmic structure of twenty-seven songs is of simple variety. Twenty of them were performed in moderate tempo. The average range of note values is rather small when compared to some other ballad type songs. Observation also shows that the pitch range is not extreme when compared to that of songs of more sophisticated types such as composed ballads and arias. Phrases and periods conform to the conventional lengths with the four measure phrase being found in twenty-eight of the thirty examples. Half of the songs employ a great amount of thematic repetition and in only one song is this characteristic absent. A major tonality pervades the entire select list except in one instance, "Sauce Pan Fosh," page 56. This song is definitely in the minor mode. Structural forms of the melodies cover a rather wide variety. In thirty instances there are seventeen different forms; the most common type appearing only four times.

The author feels this analysis is a valuable addition to the present collection and it is recommended that further investigation into this particular area of the folk song field be carried on. In the light of the information revealed by the present study there seems to be a great deal more to learn about folk songs, their importance in the field of serious music, and their impact on our cultural heritage in general.
BIBLIOGRAPHY

Books


Periodicals


Recordings


Unpublished Material

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* indicates song was used in analysis
APPENDIX

Following is a resume of information obtained from Mrs. Sarah Jane Rees attending the circumstances under which she learned some of the songs and their possible origin:

"The Little Welsh Girl"
This song was sung around town by many of the young girls of Wales. The origin is unknown.

"Let Me Kiss Him For His Mother"
Her father taught this song to his children and probably came from the "old country."

"The Blind Boy"
The Street boys from Carbon County came to Wales to visit relatives and sang this song in church.

"The Old Familiar Voices"
This song was known and sung by the older people in groups such as the ward choir.

"The Frying Pan"
This song was learned by a Mormon missionary while he served in England. President David O. McKay was his companion and probably knows the song too.

"Mary Dal-di-Davod"
Her father brought this song from Old Wales.

"The Wild Rover"
She also learned this song from her father.

"Darling Josie"
A group of coal miners from Spanish Fork, Utah came to Wales to dig coal and taught this song.
"Mill Mae"

This song was learned from an aunt who migrated from Old Wales.

The song "Sauce Pan Fosh" on page 56 of the present collection was found in the collection entitled "Welsh and English Hymns and Melodies," a publication of the Gymanfa Gnu Association of the United States and Canada. Both melody and words are included on page 83 of the book. There is little variation with the version contained in the present collection as can be readily seen by comparing the two. A Welsh text that accompanies the English words would tend to establish the Welsh ancestry of the song.

Another melody found on page 72 of the same volume is similar to the one that is used in "Hear Him Calling," on page 27 of the present collection.

Information concerning the origins of the remainder of the songs has not been established.
A COLLECTION AND ANALYSIS OF
FOLK SONGS FROM WALES, SANPETE COUNTY, UTAH

An Abstract
Of a Thesis
Presented to the
Department of Music
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Leslie E. Rees
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The purpose of the study was to collect folk songs that were known and sung by the early inhabitants of Wales, Sanpete County, Utah. It was felt that these songs were an integral part of the very existence of the people who settled there and that the messages contained within the music and lyrics gave an insight into the joys, the sorrows, and the longings of those who sang them. Care was taken to contact those persons who were known to be well founded in the cultural background of Wales and would be able to sing the songs in a musical manner in order that accurate and authentic recordings could be obtained. These people were visited in their homes and asked to sing songs they had learned from their parents and grandparents. They were asked specifically to omit those songs they had learned from books, in church, and in school. It was felt that in this way the material collected would be true folk music.

The songs were recorded on magnetic tape and transcribed to manuscript in as nearly an authentic manner as was possible. A copy of the original tape is included as a part of this thesis.

An analysis was made of thirty songs which are representative of the collection. This exhaustive examination revealed much significant information concerning the musical characteristics of the songs, particularly with regard to meter, rhythm, tempo, melodic intervals, length of phrases and periods, theme repetition, tonality, texture, tessitura, and ornamentation. Pertinent data was compiled and recorded.
on the recapitulation sheet. It represents in statistical form the findings of the analysis which are discussed fully in Chapter III.

A summary of the findings tends to substantiate many facts long associated with folk songs regarding their melodic and rhythmic styles, their structural form as well as emotional and mood characteristics.

While there have been many collections made of folk songs in the past, the author feels that this analysis is a unique contribution to the field and one that makes the thesis more meaningful and worthwhile. It is also hoped that interest will be aroused in others to continue and develop this particular technique in the folk song field.

APPROVED:

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Chairman, Advisory Committee

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