

# *Seven Songs*

*arranged for voice and piano*

*Donald Cobb*



*Billy Boy*

*The Curtains of Night*

*The Old Ship of Zion*

*Colorado Trail*

*A Life on the Ocean Wave*

*Brave Wolfe*

*Polly Wolly Doodle*





*Brave Wolfe*

BILLY BOY is a song of centuries old Celtic and English derivation, and common in many community song books from the 1930s and 1940s in this country.

CURTAINS OF NIGHT is a sentimental, or parlour song from the 19th Century. No composer is listed in the many song collections in which it appears. It's found in cowboy song books, in a Mormon song collection, and comes in many melodic variants.

THE OLD SHIP OF ZION derives from the American shape-note tradition of the 19th Century. This hymn is found in an "Original Sacred Harp" volume, Denison edition; also in "American Hymns, Old and New", Columbia University Press.

COLORADO TRAIL is a traditional cowboy song, and found in many folk and cowboy collections.

A LIFE ON THE OCEAN WAVE was a popular song composed in 1838 in New York City by the English composer Henry Russell. The song is in many community song collections, including one published by Fischer in 1918 called "The Book of One Thousand Songs." "Woodman, Spare that Tree" is also by Russell.

BRAVE WOLFE is traditional, composer unknown, with ties to events in the battle between the French and English for Quebec City. It was published as a broadside in the colonies.

POLLY WOLLY DOODLE is a frequent song in many older community song collections. Often its origin is not described. In one collection it is identified as a college song, in another a minstrel song, and at times simply as an American song. Its first known printed appearance, in 1880, was in a Harvard College song book.



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ABOUT THE ILLUSTRATIONS:

Thomas Eakins, realist painter, (1844-1916), friend of Walt Whitman, portrayed a striking range of American musical life in his works: a concert singer, zither player, cowboy singer with guitar, banjo player and dancer, cellist, oboist, violinist and, as on the cover of this volume, Frances Eakins, the artist's sister, pianist.

Credits:

Cover, page 6

Thomas Eakins *Frances Eakins*, ca. 1870

NELSON-ATKINS MUSEUM OF ART, Kansas City, Missouri.

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Thomas Eakins *Home Ranch*

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WILLIAMS, 1929

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Thomas Eakins *Negro Boy Dancing* 1878

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Thomas Eakins *Negro Boy Dancing: Perspective Study* ca. 1877-78

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SEVEN SONGS

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# Billy Boy

English-American song

arranged by  
Donald Cobb

♩ = ca. 100

Voice

Oh, — where have you been, Bil - ly

Piano

*mf*

*mp*

Boy, Bil - ly Boy, Oh, — where have you been, charm-ing Bil - ly? — I have

been to seek a wife, she's the joy — of my life, She's a young thing and can - not leave her

*mp*

*poco*

moth - er. — Did she

*mf*

bid you to come in, Bil - ly Boy, Bil - ly Boy, Did she bid you to come in, charm-ing

*mp*

This system contains the first three measures of the song. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The piano part begins with a mezzo-piano (*mp*) dynamic. The lyrics are: "bid you to come in, Bil - ly Boy, Bil - ly Boy, Did she bid you to come in, charm-ing".

Bil - ly? \_\_\_\_\_ Yes, she bade me to come in, there's a dim - ple on her chin, She's a

*lightly*

This system contains measures 4 through 6. The piano part features a triplet of eighth notes in the right hand, marked *lightly*. The lyrics are: "Bil - ly? \_\_\_\_\_ Yes, she bade me to come in, there's a dim - ple on her chin, She's a".

young thing and can - not leave her moth - er. \_\_\_\_\_

*f*

This system contains measures 7 through 9. The key signature changes to one flat (B-flat major) at the start of measure 8. The piano part has a forte (*f*) dynamic in measure 9. The lyrics are: "young thing and can - not leave her moth - er. \_\_\_\_\_".

Can she

This system contains measures 10 through 12. The piano part features a crescendo leading to a final chord. The lyrics are: "Can she".

make a cher-ry pie, Bil - ly Boy, Bil - ly boy, Can she make a cher-ry pie, charm-ing

*mf*

Bil - ly? \_\_\_\_\_ She can make a cher-ry pie, quick's a cat can wink her eye, She's a

*mp*

young thing and can - not leave her moth - er. \_\_\_\_\_

*f*

*rall.* *a tempo*

Did she

*mf*

set for you a chair, Bil - ly Boy, Bil - ly Boy, Did she set for you a chair, charm-ing

This system contains the first three measures of the song. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The melody is simple and rhythmic, with lyrics written below the notes. The piano part provides harmonic support with chords and single notes.

Bil - ly? \_\_\_\_\_ Yes, she set for me a chair, She has ring-lets in her hair, She's a

This system contains measures four through six. The vocal line continues the melody, with a short rest indicated by a line. The piano accompaniment continues with harmonic support, featuring some arpeggiated chords and single notes.

young thing and can - not leave her moth - er. \_\_\_\_\_

This system contains measures seven through nine. The vocal line ends with a long rest. The piano accompaniment continues, with a change in time signature from 3/4 to 4/4 in measure eight. The piano part includes a dynamic marking of *f* (forte) in measure eight.

How \_

*mf*

This system contains measures ten through twelve. The vocal line has a short rest followed by the word 'How'. The piano accompaniment continues, with a dynamic marking of *mf* (mezzo-forte) in measure twelve. The system ends with a double bar line.



old is she, Bil - ly Boy, Bil - ly Boy, How - old is she, charm-ing

This system contains the first three measures of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The lyrics are: 'old is she, Bil - ly Boy, Bil - ly Boy, How - old is she, charm-ing'.

Bil - ly? She's threetimes six, four times seven, twen-ty - eight and e-leven, She's a

This system contains measures 4 to 6. The vocal line continues with the lyrics: 'Bil - ly? She's threetimes six, four times seven, twen-ty - eight and e-leven, She's a'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

*rall.* *a tempo*

young thing and can - not leave her moth - er.

This system contains measures 7 to 9. Measure 7 is marked *rall.* (rallentando). Measures 8 and 9 are marked *a tempo* (return to original tempo). The lyrics are: 'young thing and can - not leave her moth - er.'. The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking in measure 8.

**Slower** **Broadly**

She's a young thing and can-not leave her moth-er.

This system contains measures 10 to 13, ending with a double bar line. Measures 10 and 11 are marked **Slower**. Measures 12 and 13 are marked **Broadly**. The lyrics are: 'She's a young thing and can-not leave her moth-er.'. The piano accompaniment includes a *legato* marking in measure 11 and a *f* (forte) dynamic marking in measure 12. The system concludes with a *mf* (mezzo-forte) dynamic marking and a final chord.



Thomas Eakins, *Frances Eakins*  
NELSON-ATKINS MUSEUM OF ART

# Curtains of Night

Parlor song (19th C.)

Donald Cobb

$\text{♩} = \text{ca. } 48$

The piano introduction is in 6/8 time, marked *mf*. It features a melody in the right hand with a triplet of eighth notes and a quarter note, and a bass line in the left hand with a half note and a quarter note. The key signature has two flats (B-flat and E-flat).

**A bit slower**

When the cur - tains of night are pinned back by the stars And the

The vocal line is in 6/8 time, marked *mp*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats.

beau-ti - ful moon leaps the sky, — And the dew-drops of heav-en are kiss-ing the rose, It is

The vocal line continues in 6/8 time, marked *mf* and *mp*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats.

**A little more movement**

then that my mem - o - ries fly. Go where you will on land or by sea, I'll

The vocal line continues in 6/8 time, marked *mp*. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The key signature has two flats.

*poco rall.*

share all your sor-rows and cares, — And at night when I kneel by my bed-side to pray I'll re -

**A bit more movement**

mem-ber you, love, in my prayers. —

*poco* *mf* *dim.*

*poco rall.*

When the cur-tains of night are pinned back by the stars And the beau-ti - ful moon leaps the

sky, — And the dew-drops of heav-en are kiss-ing the rose, It is then that my mem-o-ries

*poco*

### A little more movement

fly. Go where you will on land or by sea, I'll share all your sor-rows and

*mp*

*poco rall.*

cares, — And at night when I kneel by my bed-side to pray I'll re-mem-ber you, love, in my

*p*

*ritard.*

*poco rall.*

**A bit slower**

*ossia:*

prayers. — I'll re-mem-ber you, love, in my prayers. —

*mf*

*mp*

# The Old Ship of Zion

Shape-note hymn

Donald Cobb

♩ = ca. 92

What ship is — this — that will take us all home, O — glo - ry hal - le -

lu - jah, And — safe - ly — land — us on Ca-naan's bright shore? O —

glo - ry hal - le - lu - jah. 'Tis the old ship of Zi - on, hal - le - lu, hal - le - lu, 'tis the

old ship of Zi - on, hal - le - lu - jah.

*poco*, >

*mf*

The\_ winds may\_ blow\_ and the bil-lows may foam, O glo-ry hal-le-

lu - jah. But\_ she is\_ a - ble to land us all home, O

glo-ry hal-le - lu - jah. 'Tis the old ship of Zi-on, hal-le - lu, hal-le - lu, 'Tis the

old ship of Zi-on, hal-le - lu - jah.

She land - ed all who have gone be - fore, O glo - ry hal - le -

*mf* *poco* *mf* *poco*

lu - jah, And yet she is a ble to land still more, O glo - ry hal - le -

lu - jah. 'Tis the old ship of Zi - on, hal - le - lu, hal - le - lu, 'Tis the

*slightly seperated, not heavy* *poco*

old ship of Zi - on, hal - le - lu - jah.

*f*



*rall.* *a tempo*

If I ar - rive there, then, be-fore you do, O

*poco* *mp* *mf*

*poco rall.* *short* *a tempo*

glo-ry hal-le-lu - jah, I'll tell them that you are com-ing up, too,

*mp*

O glo-ry hal-le-lu - jah. 'Tis the old ship of Zi-on, hal-le -

*mp a bit separated*

*rall.*

lu, hal-le-lu, 'Tis the old ship of Zi-on, hal-le-lu - jah.

*poco*



Thomas Eakins *Home Ranch*  
PHILADELPHIA MUSEUM OF ART

# Colorado Trail

Cowboy song

Donald Cobb

$\text{♩} = \text{ca. } 72$

*poco rall.*

*a tempo, with some freedom*

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G3, a half note A3, and a half note B3. The first measure of the piano part is marked *mf*. The second measure of the piano part has a *poco* marking above it. The third measure of the piano part is marked *mp*. The lyrics "Ride all the lone-ly night," are written below the vocal line.

The second system of the musical score continues the vocal and piano parts. The vocal line has three measures: "Ride through the day." (half note G4, quarter note A4, quarter note B4), "Keep the herd a - mov-in' on," (half note G4, quarter note A4, quarter note B4), and "Mov-in' on its way." (half note G4, quarter note A4, quarter note B4). The piano accompaniment consists of three measures of chords and single notes. The lyrics are written below the vocal line.

The third system of the musical score continues the vocal and piano parts. The vocal line has three measures: "Weep all ye lit-tle rains, wail, winds, wail." (half note G4, quarter note A4, quarter note B4), "All a - long, a-long, a - long the" (half note G4, quarter note A4, quarter note B4). The piano accompaniment consists of three measures of chords and single notes. The lyrics are written below the vocal line. A *broadening* marking is placed above the final measure of the vocal line.

*poco rall.*

Col - o - rad - o Trail.

*poco* *mf*

The first system of the musical score for 'Col-o-rad-o Trail'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'poco rall.'. The piano part includes a 'poco' marking and a mezzo-forte (*mf*) dynamic.

*a tempo**almost**almost*

Eyes like the morn - ing star, Cheeks like a rose. Lau - ra was a pret - ty girl,

*mp* steadily, gently

The second system of the musical score. The tempo is marked 'a tempo'. The piano part is marked 'mp' and 'steadily, gently'. There are two 'almost' markings above the piano part, each with a short musical phrase.

*poco rall.**a tempo**almost*

God Al - might - y knows. Weep all ye lit - tle rains, wail, winds, wail.

The third system of the musical score. The tempo is marked 'poco rall.' followed by 'a tempo'. The piano part includes an 'almost' marking with a short musical phrase.

*broadening**poco rall.**a tempo**short*

All a - long, a - long, a - long the Col - o - rad - o Trail.

*mf* *short* *short* *short*

The fourth system of the musical score. The tempo is marked 'poco rall.' followed by 'a tempo'. The piano part includes a 'broadening' marking and several 'short' markings with musical phrases. The dynamic is marked 'mf'.

*rall.*      *a tempo*      *almost*

Ride through the storm-y night, Dark is the sky.

*almost*

Wish I'd stayed in A - bi - lene, Nice and warm and dry.

*almost*

Weep all ye lit-tle rains, wail, winds, wail. All a - long, a-long, a - long the

*poco rall.*      *a tempo*      *poco rall.*

Col - o - rad - o Trail.

# A Life on the Ocean Wave

Henry Russell - 1838

Donald Cobb

$\text{♩} = \text{ca. } 84$

*poco rall. a tempo*

A life on the o - cean wave, — And a home on the roll - ing

deep, — Where the scat - tered wa - ters rave, — And the winds their rev - els keep! Like an

ea - gle caged I pine — On the dull un - chang - ing shore, — Oh give me the flash - ing

brine, — The spray and the tem - pest roar — A life on the o - cean wave, — and a

*mf* *f* *mp* *mf* *f* *mf* *mf*

home on the roll - ing deep, — Where the scat - tered wa - ters rave, — And the winds their rev - els

keep, — The winds, — the winds, — the winds their rev - els keep, — The

*mf*

**A bit livelier**

winds, — the winds, — the winds their rev - els keep. —

*f*

*mf*

**Tempo I**  
(♩ = ca. 84)

Once more on the deck I stand \_\_\_\_ Of my own swift-gliding craft, \_\_\_\_ Set sail!

Fare - well to the land, \_\_\_\_ The gale follows far \_\_\_\_ a - baft: We shoot through the spark-ling

foam, \_\_\_\_ Like an o - cean bird set free; \_\_\_\_ Like the o - cean birds, our home \_\_\_\_ We'll

*rall.* *a tempo*  
find far out on the sea! \_\_\_\_ A life on the o - cean wave, \_\_\_\_ And a home on the roll - ing



deep, Where the scat-tered wa - ters rave, And the winds their rev - els keep, The

*mf*

winds, the winds, the winds their rev - els keep, The winds, the

winds, the winds their rev - els keep.

*rall.* *a tempo*

*v*

*poco rall.*

*mp*

# Brave Wolfe

English-American song (18th C.)

Donald Cobb

*poco rall.* ♩ = ca. 88

Bad news is come to\_\_\_

*mf freely* *mp*

town,\_\_\_ bad\_ news is\_\_\_ car - ried.\_\_\_\_\_ Bad news is whis - pered 'round, my\_

love is\_\_\_ mar - ried.\_\_\_\_\_ Bad\_ news is come to\_\_\_ town, I\_\_\_

*mf*

*poco rall. a tempo*

fell a-weep-ing. — They stole my love from me while I lay-sleep-ing —

*p* *mp*

*poco rall. a tempo*

I'll

*mp with movement*

go and tell my love that I will leave her, — All

*mp*

*stretch*

in the wars of France I'm bound for - ev - er, All

in the wars of France where the can-non does rat - tle,

There I'll my-self ad - vance and face the bat - tle.

*pushing ahead*

Love,

here's a dia - mond ring, if you'll ac - cept it, 'Tis

for your sake a - lone, long time I've kept it. When

you this po - sy read, think on the giv - er, Mad - am, re - mem - ber

me, or I'm un - done for - ev - er.

*poco rall.*



Thomas Eakins *Negro Boy Dancing*  
METROPOLITAN MUSEUM OF ART

# Polly Wolly Doodle

Minstrel/college song

Donald Cobb

$\text{♩} = \text{ca. } 100$

Piano introduction in B-flat major, 2/4 time. The right hand features a melody with eighth and sixteenth notes, accented with a ^ and marked with a forte (f) dynamic. The left hand provides a bass line with eighth and sixteenth notes, also accented with a ^.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Oh, I went down South for to see my Sal, Sing". The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics include *mp* (mezzo-piano) and *sim.* (simile).

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Pol-ly wol-ly doo-dle all the day. My— Sal she am a spunk-y gal, Sing". The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Pol-ly wol-ly doo-dle all the day. Fare thee well, fare thee well, fare thee". The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. Dynamics include *mf* (mezzo-forte) and *poco* (poco).

well my fair - y fay, \_\_\_\_\_ For I'm goin' to Lou'-si - an - a, For to see my Su - si - an - na, Sing

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a half note A4, then a quarter note Bb4, and a half note A4. This is followed by a half note G4, a quarter rest, and a half note A4. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat major).

Pol-ly wol-ly doo-dle all the day.

The second system of the musical score. The vocal line continues with a half note G4, a half note A4, and then rests for two measures. The piano accompaniment continues with the same eighth-note bass line and chords. A *mf* (mezzo-forte) dynamic marking appears in the piano part. The key signature remains B-flat major.

The third system of the musical score. The vocal line has a half note G4, a half note A4, and then rests. The piano accompaniment features triplet eighth-note figures in both the treble and bass staves. The key signature remains B-flat major.

Oh, my Sal, she am a

The fourth system of the musical score. The vocal line has a half note G4, a half note A4, and then rests. The piano accompaniment features a syncopated bass line with eighth-note figures. A *syncopated* marking is present. The system concludes with a double bar line. The key signature remains B-flat major.



mai - den fair, Sing Pol - ly wol - ly doo - dle all the day, \_\_\_\_\_ With cur - ly eyes and

The first system of the musical score features a vocal melody in G major, 4/4 time. The lyrics are 'mai - den fair, Sing Pol - ly wol - ly doo - dle all the day, \_\_\_\_\_ With cur - ly eyes and'. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand, both in G major.

laugh - ing hair, Sing Pol - ly wol - ly doo - dle all the day. \_\_\_\_\_ Fare thee well, fare thee

The second system continues the melody. The lyrics are 'laugh - ing hair, Sing Pol - ly wol - ly doo - dle all the day. \_\_\_\_\_ Fare thee well, fare thee'. The piano accompaniment includes a 'mf smoothly' marking in the right hand.

well, fare thee well my fair - y fay, \_\_\_\_\_ For I'm goin' to Lou' - si - an - a, For to

The third system continues the melody. The lyrics are 'well, fare thee well my fair - y fay, \_\_\_\_\_ For I'm goin' to Lou' - si - an - a, For to'. The piano accompaniment continues with the same harmonic pattern.

see my Su - si - an - na, Sing Pol - ly wol - ly doo - dle all the day.

The fourth system concludes the melody. The lyrics are 'see my Su - si - an - na, Sing Pol - ly wol - ly doo - dle all the day.'. The piano accompaniment includes a 'mf playfully' marking in the right hand.

Piano accompaniment for the first system. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes. The music is in a key with one flat (B-flat major or D minor).

Piano accompaniment for the second system. The right hand continues the melody, and the left hand features a more active bass line with eighth notes. A dynamic marking of *f* heavily is present. The system concludes with a double bar line.

Piano accompaniment for the third system. The right hand has a melodic line with a triplet of eighth notes marked *f*. The left hand has a bass line with eighth notes. The system ends with a double bar line.

Piano accompaniment for the fourth system. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. The system ends with a double bar line.

*rall.**a tempo**mp*

Oh, a

grass-hop-per sit-tin' on a rail - road track,

Just

pick-in' his teeth with a car - pet tack, Fare thee

*mf*

well, \_\_\_\_\_ fare thee well, \_\_\_\_\_ fare thee well, my fair - y fay, \_\_\_\_\_ For I'm

goin'to Lou'si - an - a, For to see my Su - si - an - na, Sing Pol-ly wol-ly doo-dle all the day.

Be -

*f*

hind the barn up - on my knees, Sing Pol - ly wol - ly doo - dle all the day. I

*poco*  
*mf* frolicking *sim.*  
*poco*

thought I heard a chick - en sneeze, Sing Pol - ly wol - ly doo - dle all the day. \_\_\_\_\_ Fare thee

well, fare thee well, fare thee well my fair - y fay, \_\_\_\_\_ For I'm

*a bit stronger*

goin' to Lou' - si - an - a, For to see my Su - si - an - na, Sing Pol - ly wol - ly doo - dle all the day. He \_

*f*



day. \_\_\_\_\_ Fare thee well, fare thee well, fare thee well my fair - y

fay, \_\_\_\_\_ For I'm goin' to Lou'-si-an-a, For to see my Su-si-an-na, Sing

Pol-ly wol-ly doo-dle all the day.

*mf cresc. poco a poco*

*molto ritard.*



Thomas Eakins *Negro Boy Dancing: Perspective Study*  
PENNSYLVANIA ACADEMY OF THE FINE ARTS

## BILLY BOY

Oh, where have you been Billy Boy, Billy Boy,  
 Oh, where have you been charming Billy?  
 I have been to seek a wife, she's the joy of my life,  
 She's a young thing and cannot leave her mother.

Did she bid you to come in Billy Boy, Billy Boy,  
 Did she bid you to come in charming Billy?  
 Yes she bade me to come in, there's a dimple in her chin,  
 She's a young thing and cannot leave her mother.

Can she make a cherry pie, Billy Boy, Billy Boy,  
 Can she make a cherry pie, charming Billy?  
 She can make a cherry pie, quick's a cat can wink her eye,  
 She's a young thing and cannot leave her mother.

Did she set for you a chair, Billy Boy, Billy Boy,  
 Did she set for you a chair, charming Billy?  
 Yes, she set for me a chair, she has ringlets in her hair,  
 She's a young thing and cannot leave her mother.

How old is she, Billy Boy, Billy Boy,  
 How old is she, charming Billy?  
 She's three times six, four times seven, twenty-eight and eleven,  
 She's a young thing and cannot leave her mother.

## THE CURTAINS OF NIGHT

When the curtains of night are pinned back by the stars  
 And the beautiful moon leaps the sky,  
 And the dew-drops of heaven are kissing the rose,  
 It is then that my memories fly.

Go where you will on land or by sea,  
 I'll share all your sorrows and cares,  
 And at night when I kneel by my bedside to pray  
 I'll remember you, love, in my prayers.

## THE OLD SHIP OF ZION

What ship is this that will take us all home  
 O\_\_ glory hallelujah,  
 But she is able to land us all home,  
 O\_\_ glory hallelujah.

'Tis the old ship of Zion, hallelu, hallelu,  
 'Tis the old ship of Zion, hallelujah.

The winds may blow and the billows may foam,  
 O\_\_ glory hallelujah,  
 And safely land us on Canaan's bright shore?  
 O\_\_ glory hallelujah.

'Tis the old ship of Zion, hallelu, hallelu,  
 'Tis the old ship of Zion, hallelujah.

She landed all who have gone before,  
 O\_\_ glory hallelujah,  
 And yet she is able to land still more,  
 O\_\_ glory hallelujah.

'Tis the old ship of Zion, hallelu, hallelu,  
 'Tis the old ship of Zion, hallelujah.

If I arrive there, then, before you do,  
 O\_\_ glory hallelujah,  
 I'll tell them that you are coming up too,  
 O\_\_ glory hallelujah.

'Tis the old ship of Zion, hallelu, hallelu,  
 'Tis the old ship of Zion, hallelujah.

## COLORADO TRAIL

Ride all the lonely night, Ride through the day.  
 Keep the herd a-movin' on, Movin' on its way.  
 Weep all ye little rains, Wail, winds, wail.  
 All along, along, along, The Colorado Trail.

Eyes like the morning star, Cheeks like a rose.  
 Laura was a pretty girl, God Almighty knows  
 Weep all ye little rains, Wail, winds, wail.  
 All along, along, along, The Colorado Trail.

Ride through the stormy night, Dark is the sky.  
 Wish I'd stayed in Abilene, Nice and warm and dry.  
 Weep all ye little rains, Wail, winds, wail.  
 All along, along, along, The Colorado Trail.

## A LIFE ON THE OCEAN WAVE (HENRY RUSSELL 1838)

A life on the ocean wave, And a home on the rolling deep,  
 Where the scattered waters rave, And the winds their revels keep!  
 Like an eagle caged I pine On the dull unchanging shore,  
 Oh give me the flashing brine, The spray and the tempest roar.

A life on the ocean wave,  
 And a home on the rolling deep,  
 Where the scattered waters rave,  
 And the winds their revels keep,  
 The winds, the winds, the winds their revels keep,  
 The winds, the winds, the winds their revels keep.

Once more on the deck I stand Of my own swift-gliding craft,  
 Set sail? Farewell to the land, The gale follows far abaft:  
 We shoot through the sparkling foam, Like an ocean bird set free;  
 Like the ocean birds, our home We'll find far out on the sea!

A life on the ocean wave,  
 And a home on the rolling deep,  
 Where the scattered waters rave,  
 And the winds their revels keep,  
 The winds, the winds, the winds their revels keep,  
 The winds, the winds, the winds their revels keep.



## BRAVE WOLFE

Bad news is come to town, bad news is carried.  
 Bad news is whispered 'round, my love is married.  
 Bad news is come to town, I fell a-weeping.  
 They stole my love from me while I lay sleeping.

I'll go and tell my love that I will leave her,  
 All in the wars of France I'm bound forever,  
 All in the wars of France where the cannon does rattle,  
 There I'll myself advance and face the battle.

Love, here's a diamond ring, if you'll accept it,  
 'Tis for your sake alone, long time I've kept it.  
 When you this posy read, think on the giver,  
 Madam, remember me, or I'm undone forever.

## POLLY WOLLY DOODLE

Oh, I went down South for to see my Sal,  
 Sing Polly wolly doodle all the day.  
 My Sal she am a punky gal,  
 Sing Polly wolly doodle all the day.

Fare thee well, fare thee well, fare thee well my fairy fay,  
 For I'm goin' to Louisiana, For to see my Susianna,  
 Sing Polly wolly doodle all the day.

Oh, my Sal, she am a maiden fair,  
 Sing Polly wolly doodle all the day.  
 With curly eyes and laughing hair,  
 Sing Polly wolly doodle all the day.

Fare thee well, fare thee well, fare thee well my fairy fay,  
 For I'm goin' to Louisiana, For to see my Susianna,  
 Sing Polly wolly doodle all the day.

Oh, a grasshopper sittin' on a railroad track,  
 (Sing Polly wolly doodle all the day.)  
 Just pickin' his teeth with a carpet tack,  
 (Sing Polly wolly doodle all the day.)

Fare thee well, fare thee well, fare thee well my fairy fay,  
 For I'm goin' to Louisiana, For to see my Susianna,  
 Sing Polly wolly doodle all the day.

Behind the barn upon my knees,  
 Sing Polly wolly doodle all the day.  
 I thought I heard a chicken sneeze,  
 Sing Polly wolly doodle all the day.

Fare thee well, fare thee well, fare thee well my fairy fay,  
 For I'm goin' to Louisiana, For to see my Susianna,  
 Sing Polly wolly doodle all the day.

He sneezed so hard he couldn't cough,  
 Sing Polly wolly doodle all the day.  
 He sneezed his head and tail clear off,  
 Sing Polly wolly doodle all the day.

Fare thee well, fare thee well, fare thee well my fairy fay,  
 For I'm goin' to Louisiana, For to see my Susianna,  
 Sing Polly wolly doodle all the day.

Fare thee well, fare thee well, fare thee well my fairy fay,  
 For I'm goin' to Louisiana, For to see my Susianna,  
 Sing Polly wolly doodle all the day.

DONALD COBB, composer, was born in 1936 in Oakland, California. His music-making began in the family home, and at age 15 in a hotel summer band. He studied with composers Richard Donovan, Leon Kirchner and Darius Milhaud. He has taught and led musical ensembles in many schools and colleges, including Mills College, the Athenian School, Wildshaw School in San Francisco and Friendsville Academy in Tennessee. Community and traditional song has been an abiding study. In the 1970's, he was musical director of the Oakland Museum Spring Concerts, highlighting music of American and California composers.

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ALSO BY DONALD COBB:

CRAZY JANE SONGS

*Six songs on poems of W. B. Yeats  
for voice and piano*

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THE SPRINGFIELD OF THE FAR FUTURE

*Poetry of Vachel Lindsay  
for SATB chorus, with piano*

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