

1	SERIOUS TOM	STEVE JORDAN and GEOFF JERRAM, with chorus	01:56
2	THE COUNTRY CARRIER	TIM RADFORD	02:33
3	BEDLAM	CHERYL JORDAN, with guitar accompaniment by Geoff Jerram	04:26
4	NANCY	TIM RADFORD	02:23
5	AVINGTON POND	STEVE JORDAN	01:41
6	THE STREAMS OF LOVELY NANCY	GEOFF JERRAM	01:53
7	I AM A BRISK YOUNG SAILOR	STEVE JORDAN	02:41
8	THE BROKEN TOKEN	GEOFF JERRAM, vocal and guitar accompaniment	04:18
9	THE FEMALE DRUMMER	STEVE JORDAN with George Skipper, accordion and Clive Skipper, drums, with chorus	02:47
10	THE GAMEKEEPERS LIE SLEEPING	DAVE WILLIAMS	01:13
11	ROBIN HOOD AND THE TANNER	STEVE JORDAN	03:27
12	POLLY VAUGHAN	CHERYL JORDAN	02:59
13	THE FACTORY GIRL	TIM RADFORD	02:01
14	THE 'LONDON' MAN O' WAR	STEVE JORDAN and GEOFF JERRAM	03:13
15	LONG LOOKED FOR COME AT LAST	TIM RADFORD, with guitar accompaniment by Geoff Jerram	03:42
16	THE OWSLEBURY LADS	DAVE WILLIAMS, with chorus	02:24
EXTRA TRACKS —			
17	WHEN THIS OLD HAT WAS NEW	ALTON COMMUNITY CHOIR, BROUGHTON VILLAGE CHOIR, AND THE ANDOVER MUSEUM LOFT SINGERS	02:33
18	THE FLOWER OF SERVING MEN	TIM RADFORD	05:26
19	TOM BARBARY	SARAH MORGAN	04:52
20	HERE'S ADIEU TO ALL JUDGES AND JURIES	TIM RADFORD	03:05
21	THE FAITHFUL PLOUGH	STEVE JORDAN	02:08
22	THE SPRIG OF THYME	SARAH MORGAN	03:56
23	SWANSEA TOWN	GWILYM AND CAROL DAVIES Gwilym, vocal and melodeon, Carol, vocal and electric piano	03:54
24	THE FEMALE HIGHWAYMAN	STEVE JORDAN	02:45
25	THE WILD ROVER	THE ANDOVER MUSEUM LOFT SINGERS, with solo by Paul Sartin	04:01

1	THE POOR OLD COUPLE	COMMONER'S MUCK Jon Witcher, lead singer, Pete Harris, guitar and Chris Mitchell, mandolin	03:09
2	I LIVE NOT WHERE I LOVE	SYLVIA ROGERS, with guitar accompaniment by Bill Rogers	03:34
3	THE BOY AND THE HIGHWAYMAN	STEVE JORDAN	02:50
4	THE SAUCY SAILOR BOY	TIM RADFORD	01:43
5	THE UNQUIET GRAVE	CHERYL JORDAN, with guitar accompaniment by Geoff Jerram	03:37
6	JUST AS THE TIDE WAS FLOWING	GEOFF JERRAM and STEVE JORDAN	03:38
7	THE GREY HAWK	GEOFF JERRAM, vocal and guitar accompaniment	03:40
8	NELLY THE MILKMAID	CHERYL JORDAN, with chorus	02:27
9	THE WINTER'S GONE AND PAST	TIM RADFORD	02:07
10	THE SAILOR DECEIVED	GEOFF JERRAM	01:59
11	THE SHEEP-SHEARING SONG	SYLVIA ROGERS, with guitar accompaniment by Bill Rogers	02:44
12	THE THREE BUTCHERS	STEVE JORDAN	02:19
13	FAREWELL DEAREST NANCY	GEOFF JERRAM, vocal and guitar accompaniment	03:42
14	YE MAR'NERS ALL	STEVE JORDAN	01:55
15	GREEN BUSHES	TIM RADFORD	02:43
16	THE ASTROLOGER	COMMONER'S MUCK	02:08
EXTRA TRACKS —			
17	THE BONNY LABOURING BOY	HELEN WOODALL AND THE OLD PULL & PUSH BAND Helen, vocal, with Ian, guitar; Nick, rhythm guitar; Steve, drums	02:40
18	I SOWED SOME SEEDS	GEOFF JERRAM	01:22
19	JOHN BARLEYCORN	GWILYM DAVIES	03:15
20	THE SHEEP STEALER	CAROL DAVIES, vocal and electric piano; Gwilym, melodeon	03:25
21	THE DEATH OF QUEEN JANE	RON COE	03:26
22	JOHN BLUNT	GWILYM AND CAROL DAVIES Gwilym, vocal and melodeon, Carol, vocal and electric piano	02:06
23	THE SHOEMAKER'S KISS	PAUL MARSH	03:35
24	THE NIGHTINGALES SING	HELEN WOODALL, vocal and guitar accompaniment	02:34
25	THE BANKS OF GREEN WILLOW	RON COE	03:26
26	THE CRUEL MOTHER	HELEN WOODALL AND THE OLD PULL & PUSH BAND	03:05



Folk Songs from Hampshire First issued 1974 as FT2006. Recorded by Tony Robinson.

Folk Songs from Dorset First issued 1975 as FT3007. Recorded by Andy Jackson.

Digital re-mastering for CD, most 'extra' recordings, production, booklet, all notes unless otherwise indicated, design and artwork by Paul Marsh for Forest Tracks 2005 ©

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**FTBT
2CD1**

FOLK SONGS FROM HAMPSHIRE AND DORSET

Collected by Dr. George B. Gardiner
and Henry and Robert Hammond
between 1905-1909

folk songs
from
hampshire



collected 1905-09 by DR. GEORGE B. GARDINER

folk
songs from
dorset



collected 1905-09 by HENRY and ROBERT HAMMOND

BACK TRACKS FROM FOREST TRACKS.

2-CD RE-ISSUE OF TWO LPs OF TRADITIONAL FOLK SONGS
originally released by Forest Tracks in 1974 and 1975.

Includes 19 "extra" tracks and extended notes in 32pp booklet.

TRADITIONAL FOLK SONGS SUNG BY LOCAL SINGERS.



FTBT
2CD1

FOLK SONGS FROM HAMPSHIRE AND DORSET

All notes by Paul Marsh unless otherwise indicated.

2005 IS THE CENTENARY YEAR of the first folk songs being collected by Dr. George B. Gardiner in Hampshire and Henry and Robert Hammond in Dorset.

These CDs are issued to commemorate those men and their work. They include the songs issued on the 1974 LP, "Folk Songs from Hampshire", FT2006 and the 1975 LP, "Folk Songs from Dorset", FT3007, original sleeve notes and updated notes, (including biographies of George Gardiner and the Hammond brothers extracted from Frank Purslow's 1967 and 1968 articles published in the Folk Music Journals of the EFDSS), and 19 "extra" songs especially recorded this year.

When Frank Purslow selected the songs from the Hammond and Gardiner ~~ms~~ for his four EFDS song books: "Marrow Bones", "The Wanton Seed", "The Constant Lovers" and "The Foggy Dew", he chose "songs to be sung".

The singers on these CDs originally learned their songs from books, but with the passage of time and through singing them in all kinds of situations, many have refined and even altered the songs and tunes to suit their personal characteristics and voices. This is of course perfectly valid as the songs were constantly re-worked and altered by the singers within the tradition.

We present these CDs, not as an academic study of the collections, but as our tribute to all those original singers, for their generosity and willingness to pass on their songs, and to George Gardiner and Henry and Robert Hammond, and others, for their diligence and dedication in finding and noting their songs and tunes.

We feel sure that the singers from whom the songs were collected - in times so very different from the present - would be delighted to know that their songs are still being sung and enjoyed a hundred years later.

As John Edgar Mann - who first had the germ of the idea of Forest Tracks recording their tribute to the work of the early collectors - stated on the LP sleeve of "Folk Songs from Hampshire" in 1974:

"If George Gardiner hadn't set out for the Hampshire countryside in that far-off Edwardian summer of 1905, the folk song clubs of Britain would be the poorer for it. The singers on these records have all been featuring Gardiner versions in the song clubs of the same county. ...

...And so, when "Forest Tracks" came into being, we all agreed to put on record (literally) our own tribute to the indefatigable doctor.

In addition to dedicating the album to the memory of Dr. Gardiner, the 'Forest Tracks' committee... and the singers... would like to add another dedication - to Frank Purslow, without whose researches and publications of songs from the Hammond and Gardiner collections, this project would have been impossible."

Since John wrote that back in 1974, the companion volume, "Folk Songs from Dorset", has been issued. The current Forest Tracks team would like to second John's sentiments and add to them a tribute and dedication to the memory of Henry and Robert Hammond for their work in Dorset.

The Vaughan Williams Memorial Library of the EFDSS has the original notebooks, manuscripts, etc., and microfilm copies which can be viewed. The library also have a few recordings made in Hampshire in 1909 by Dr. Gardiner with J. F. Guyer and by Ralph Vaughan Williams. These important and very rare cylinder recordings were only discovered a few years ago, amongst a box of wax cylinders, many in poor condition, that was found in the archives at Cecil Sharp House.

With the 1901 census and other archives of the period now available there is still plenty of opportunity for further study, particularly of the singers and their lives.

folk songs from hampshire

1. SERIOUS TOM. (Steve Jordan and Geoff Jerram, with chorus). Collected from James Channon, Ellisfield, Basingstoke, in September, 1907, this is described by Frank Purslow as "a typical 19th century pub song". Although very short in duration, it is not short on psychology: despite his protests, one wonders whether Tom is really all that happy with his bachelor state – fear, the last verse reveals, has held him back from matrimony ("the hazard is too great to run"). Still a fine, vigorous song to sing in a pub. . . or anywhere else except church.

2. THE COUNTRY CARRIER. (Tim Radford) As the text that should have accompanied this tune (from the singing of Henry Norris at the Farnham Union in the adjoining county of Surrey in April, 1909), is missing, Purslow uses an earlier Hampshire text to go with it in his "Wanton Seed" collection from Gardiner and Hammond. The texts taken down by Gardiner in June, 1905, at Hursley from the singing of William Randall; the song is thought to 'have originated in a stage production of the previous century'. A cheering, delightful song guaranteed to appeal to the animal-loving English.

3. BEDLAM. (Cheryl Jordan, with guitar accompaniment by Geoff Jerram). A Hogarthian song with a sentimental ending it tells of a maiden lingering in a madhouse as a result of being parted from her true love by her parents. The prolific Moses Blake, of Emery Down, Lyndhurst, sang a shorter version to Dr. Gardiner in June, 1906, and Frank Purslow has augmented it with the words from a broadside. Bedlam (Old Bethlam Hospital) stood at Moorfields, London, from 1675 until 1814.

4. NANCY. (Tim Radford). From the singing of William Garrett at Petersfield Workhouse. This is a moving declaration of unrequited love. Purslow has made additions and amendments to the text via Moses Blake.

5. AVINGTON POND. (Steve Jordan). This ancient tune, with the "derry down" chorus, crops up everywhere. even in industrial ballads like "*The Coalminer and the Poor Pitman's Wife*". Obviously here a local bard has added topical words to it. Richard Hall sang it to G.B.G. in 1905 in Itchen Abbas, close to the village of Avington. Purslow says the text was a bit garbled, so he "restored" it. The last verse obviously refers to Itchen Abbas where there is still a Plough Inn.

6. THE STREAMS OF LOVELY NANCY. (Geoff Jerram). This inexplicable and mystical song has turned up in several versions in various parts of the South and West. Scholars have tried hard to probe its true meaning. Gardiner collected a version at Axford in July, 1907, from "Granny" Goodyear, who figures in Bob Copper's delightful book "*Songs and Southern Breezes*." But the text and tune here are that collected in 1905 from William Brown at Cheriton, whose son, "Turp." was recorded for the BBC by Bob Copper (landlord of "Turp's" local, the H.H. Inn at Cheriton, for a time). My own first meeting with "Turp.", a woodcutter and thatcher, was in a wood not far from Cheriton; later he sang for me and some friends at the "Aitches" and, later still at a cellidhe at Marlands Hall, Southampton. "Turp.", of whom Bob Copper paints a charming portrait in words in "*Songs and Southern Breezes*," sang from the stage of the hall, firmly and beautifully for a man in his eighties, approximately the same song and words presented to us here by Geoff Jerram (in memory of a stiff-backed ex-soldier with a sparkling eye, a colourful buttonhole and a loving personality).

7. I AM A BRISK YOUNG SAILOR. (Steve Jordan). Purslow notes that this is: "A rather uncommon song, not often collected. Thought to be originally of Irish origin. The tune, which sounds English enough, fits the words like a glove." From the singing of Richard Hall at Itchen Abbas (1905). Text amended from a similar version from David Marlow, Basingstoke Workhouse, August 1906.

8. THE BROKEN TOKEN. (Geoff Jerram, with his own guitar accompaniment). Sometimes known by other titles (e. g. "*A Fair Maid Walking in Her Garden*"), this is a beautiful song on the familiar theme of the broken ring, concerning ballads which occur in many European countries. Gardiner collected the song in 1906 from George Blake in the Southampton suburb of St. Denys, just five minutes over Cobden Bridge from my home in Bitterne Park where these words are being written.

9. THE FEMALE DRUMMER. (Steve Jordan, with George Skipper, accordion; Clive Skipper, drums; and chorus). Girls must have been pretty tough in past centuries; in the 17th and 18th centuries it seems it was not uncommon for females to dress up as males and serve in the Services. The ballad of the female drummer turns up in a number of variants. One example, collected by Percy Grainger in the North of England, has an equally delightful, though quite different tune to the one on our record (collected from William Bone, Medstead, in November, 1907, though the version here has been textually regulated and slightly augmented by Frank Purslow from other versions). One would think that Steve Jordan's wife, Cheryl, would have been a more appropriate choice for singer, but Steve has made the song his own in Hampshire folk music circle and gets away with things to some extent by beginning the song with the words: "It's of a young girl" instead of "When I was a young girl".

10. THE GAMEKEEPERS LIE SLEEPING. (Dave Williams). A slightly truncated version of the one printed in "Marrow Bones" (Purslow used two Gardiner "communications" one from Charles Bull, of Marchwood, in June, 1907, and another from James Ray, a 21 year old Gypsy, at Petersfield, the following year... the song has proved popular with the travelling people).

11. ROBIN HOOD AND THE TANNER. (Steve Jordan). Best known of the Robin Hood ballads. In "The Wanton Seed" Purslow has used a version collected from William Randall at Hursley in June, 1905, in addition to a verse plus amendments to the text from James Buckland. (Micheldever, September, 1908). Robin and Little John, it will be noted, are a long way from Sherwood Forest.

12. POLLY VAUGHAN. (Cheryl Jordan). One of the most popular of all folk songs and found in both England and Ireland, this was heard by Gardiner from William Bone of Medstead, and a Mrs. Matthews (exact locality not known). The story of a young man who shoots his sweetheart in mistake for a swan, has always chilled. Purslow writes: "The supernatural appearance of Polly at her sweetheart's trial lends weight to the theory that the song originally had connections with a mythical swan-maiden".

13. THE FACTORY GIRL. (Tim Radford). Believed to be of Irish origin (Purslow's "Constant Lovers"), this is an interesting song with a modern title and some literary imagery ("*The God of love, young Cupid, my heart had trepann'd*"). Collected from David Clements, Basingstoke, in August, 1906.

14. THE "LONDON" MAN O' WAR. (Geoff Jerram and Steve Jordan). From the "*Avington Pond*" communicant, Richard Hall, of Itchen Abbas, with textual amendments from James Blooming, Upper Farringdon, this is a fine naval song that has cropped up in versions far and wide.

15. LONG LOOKED FOR COME AT LAST. (Tim Radford, with guitar accompaniment by Geoff Jerram). In his presentation of this delightful piece in "The Wanton Seed", Purslow has augmented the text of William Winter, of Andover (July, 1906), with that of a Gloucestershire version. At the time of writing Tim was thinking of naming his newly acquired house "Long Looked for Come at Last"! Lovely title.

16. THE OWSLEBURY LADS. (Dave Williams and chorus). A splendid broadside of great interest to local historians. James Reeves wrote of it in "The Everlasting Circle": "No better text has come to light of this ballad of the last labourers' revolts of 1830" (not 1813, as the song states). Threshing and other farm machinery was broken and severe sentences passed. Of 245 prisoners, some were fined, some transported and two were hanged. Among those transported was James Boyes, a small farmer, and there is still a Boyes Farm at Owslebury. Collected from James Stagg at Winchester in 1906.

"EXTRA" HAMPSHIRE TRACKS (Notes by Paul Marsh)

17. WHEN THIS OLD HAT WAS NEW. (The Massed Choir). Collected from Daniel Wigg, (Aged 84), Preston Candover, July 1907. Purslow writes: "No text seems to have been noted from this singer, so that issued by Wright of Birmingham has been used, slightly adapted. There were earlier texts than this, and the original 'inspiration' for these was obviously Martin Parker's *'Time's Alteration'* of about 1630, which was intended to be sung to the tune used previously for *'Old Simon the King'*."

18. THE FLOWER OF SERVING MEN. (Tim Radford). Albert Doe, Bartley, December 1908. Purslow refers to Albert Doe as: "Apparently a good singer with a very fine repertoire, some if not all, of Irish origin." Purslow notes: "The tune of this version betrays its country of origin, as it is a variant - a good one - of a tune much associated with texts of Irish origin, such as *'The Croppy Boy'*, *'Sweet William'* and *'The Wild and Wicked Youth'* and several others. Nevertheless, this appears to be the only version of the ballad noted in England in the 20th century. The earliest known text is the mid-17th century ballad-sheet one entitled *'The Famous Flower of Serving Men'*, composed by Laurence Price. The ballad is believed to be much older and descended from the mainstream of traditional balladry."

19. TOM BARBARY. (Sarah Morgan). Tune and text from Charles Bull of Marchwood with verses 7 and 11 added from Fred Osman, Lower Bartley. Purslow writes: "This is a fairly late version of the ballad of *'Lord Thomas of Winesberry'*, (known also as *'Willie O' Winsbury'*, *'John Barbary'* and *'Tom the Barber'*. Professor Child quotes George Kinloch (*'Ancient Scottish Ballads'*, p.89) as suggesting that the hero is James V of Scotland."

20. HERE'S ADIEU TO ALL JUDGES AND JURIES. (Tim Radford). Once extremely popular, but now almost forgotten. Collected from George Blake at St. Denys, Southampton, May, 1906, the verses have been slightly re-arranged by Purslow to agree with the usual order. Tim's tune is not the same as that published from Blake.

21. THE FAITHFUL PLOUGH. (Steve Jordan). This song, collected from Richard Hall of Itchen Abbas in June 1905, is unpublished. Ploughmen have long been important and well respected figures and songs about ploughing and ploughmen are some of our oldest agricultural ditties. This song might well have been sung at harvest-homes.

22. THE SPRIG OF THYME. (Sarah Morgan). From the singing of David Marlow in Basingstoke Workhouse, September 1906, with additions from Moses Blake, Emery Down, Lyndhurst, May 1906. Purslow describes this as "A 'classic' of English folk song which has now become somewhat intermingled with *'The Seeds of Love'*. Unfortunately the issue has become even more confused as the tunes of the two songs have become almost interchangeable. Both songs were printed by just about every press in England during the last century (19th), usually in confused versions and under an assortment of names."

23. SWANSEA TOWN. (Gwilym and Carol Davies). Collected from William Randall, Hursley in June 1905. Purslow writes: "A version of *'Adieu My Lovely Nancy'*, which seems to be a rewrite of the earlier *'Nancy of Yarmouth'*." A version of this song is popular in Ireland where it is known as *"The Holy Ground"*.

24. THE FEMALE HIGHWAYMAN. (Steve Jordan) Another taken directly from the mss, noted from Richard Hall of Itchen Abbas, June 1905. First published in the eighteenth century as *"Sylvie, the Female Highwayman"*. Dressing in disguise, in this case as a highwayman, to test whether a lover is true, is a popular theme in traditional song.

25. THE WILD ROVER. (The Andover Museum Loft Singers, with solo by Paul Sartin). From the singing of Henry Lee of Whitchurch in May, 1906. Verses 3 & 4 are based on a version noted in Wiltshire by Alfred Williams. Purslow included this distinctive version of this well known song. He writes: "In view of the sentiments expressed I have often wondered where it was sung - not in pubs anyway!"

folk songs from dorset

1. THE POOR OLD COUPLE. PMB 71 from Mrs. Searle in Dorchester Union, Dec., 1906. Known all over England, it is old enough to have been taken to America, where Sharp discovered it in the Southern Appalachians, taken there originally by 18th century immigrants from Britain. Although the verse pattern of English versions is consistent, and the tunes related, the details of the story sometimes vary. Occasionally the old man falls out of the tree and dies, after being put to bed with his head tied with a "blue ribbon" – an echo of some forgotten magical rite, perhaps? In at least one collected version, the old woman actually pulls the ladder away from under her spouse. Hardly "an old nursery song" as Alfred Williams described it in "Folk Songs of the Upper Thames" – But anyone reading his severely censored version could hardly be blamed for believing him. The basic situation is, of course, as old as the hills and is to be found in the songs and tales of almost every country in the world.

2. I LIVE NOT WHERE I LOVE. PMB 43 from Robert Barrett, Piddletown, Sept., 1905. A traditional survival of a broadside song entitled "*The Constant Lover*" written by P(eter) L(owberry) and published about 1638. At about the same time Martin Parker wrote a song called "*A Paire of Turtle Doves*" and it is almost certain that the one song inspired the other, but which came first is now impossible to say: they were both obviously written with the same tune in mind. Claude M. Simpson in "*The British Broadside Ballad and Its Music*" discusses the songs and their antecedents in his usual thorough manner. Even he, however, can only put forward a tune printed in 1662 as the possible vehicle for the texts. This tune is nevertheless interesting as it contains several musical phrases which appear in Barrett's tune, and my own assumption is that the tune printed by Simpson is the correct tune, but that traditional use has reshuffled the phrases and made an altogether better tune of it. Another possibility is that, as Barrett's tune and the printed tune can be harmonised almost identically (but not quite), the traditional tune has somehow resulted from a harmonisation of the printed tune. William Chappell ("*Popular Music of the Olden Time*" 1855/9) prints a then current "West Country tune" with a "thoroughly Somersetshire ending" which is a close variant of Barrett's tune; he also recounts how the famous early 19th century critic, William Hazlitt, used to entertain his friends with a West Country version of the song, the text of which he gives, and which is almost identical with Barrett's of a century later.

3. THE BOY AND THE HIGHWAYMAN. PWS 19 from George Vincent, Corfe, Nov., 1906. Apparently first printed as a song sheet in 1782 it allegedly tells of an actual occurrence described in print in 1766. (This, however, should be taken with a pinch of salt; it was a commonplace for printers of ballads to vouch for the authenticity of the stories which formed the basis of their verses, even to the extent of putting forward some quite preposterous "proof" such as the name of the murdered girl being "cut deeply in the grass so green" on which her body was found.) Printed about the same time as this song were two others with very similar story lines, probably originally with the same tune in mind. This particular song is often called "*The Yorkshre Bite*" – a bite being a dialect name for a trick – although the original (?) ballad mentions "Hartfordshire". Whatever tune the song was originally sung to, this seems to have been forgotten as collected versions make use of a variety of tunes, most of them existing as vehicles for other songs. Both the Hammonds and Gardiner heard this particular tune sung to other words at a slower tempo.



4. THE SAUCY SAILOR BOY. Unpublished. Mss.Sm20 from Mrs. Gulliver (?Gulliford) 1905. These are Mrs. Gulliver's words, but the very fine tune in the mixolydian mode (which was almost certainly originally pentatonic – minus 2nd and 6th degrees) is from Tim's own repertoire of tunes. This particular one he heard many years ago at Sidmouth and "it just stuck". Should you feel that this is cheating, I can only point out that singers have been altering tunes and texts and changing the relationships of tunes and texts for centuries; it is, in fact, an essential part of the "folk process" and is the main difference between art music which is always performed as conceived by the original composer – and folk music – which depends on continual re-creation (regeneration or degeneration as the case may be) at the hands of each performer.

The usual type of tune to which this song is sung is not, in fact, very English: a heavily accented 3/4 obviously inspired by the landler type tunes beloved of the German bands which used to be a regular feature of 19th century town life. I do not think the words are of very great age, probably not earlier than the 1830's. The broadside texts I have seen are all of a fairly late date.

5. THE UNQUIET GRAVE. PMB 96. BKDS 10 from Mrs. Jane Hann, Stoke Abbot, June 1906. I myself must admit to a little "cheating" with this song. The actual tune sung by Mrs. Hann was the second part of the tune which I printed in "Marrow Bones", and her verses were half the length. (I pointed this out in my original notes, but they were not used.) The ballad has, in fact, been collected many times to this "truncated" tune; but as the full tune is one of the glories of British folk song, I printed it in full, and this is the way that Cheryl sings it. The actual tune is usually referred to as "*Dives and Lazarus*" because of its early association with the ballad of that name. The ancient belief that excessive mourning disturbs the rest of the dead is very widespread and has still not entirely disappeared. This theme is considerably elaborated upon by Prof. Child in "The English & Scottish Popular Ballads" in his notes to the versions of the ballad he prints therein (No.78). He quotes numerous examples from European sources, and also from ancient Roman, Greek, Persian and Indian ballads and epics. As he also points out, portions of this ballad, or verses very similar, occur as parts of other ballads, and it may be that it has come down to us in a very imperfect form. On the other hand, the ballad was printed on broadsides more or less in the forms in which it is usually collected, so it may well be that it was the broadside printers who "made" the present ballad out of scraps of older ones.

6. JUST AS THE TIDE WAS FLOWING. PMB 48 from Walter Diment, Cheddington, July 1906. An example of a class of song which was immensely popular during the early part of the 19th century. There must have been many hundreds of songs written about seamen during the period from roughly 1775-1825 (although written before and since in almost equally large numbers). "Jack Tar" was everybody's darling – not always for the same reason. He was as important to the defence of these islands as the R.A.F. was during the Second World War, and the Government encouraged anyone to sing his praises. Charles Dibdin, as "official" propagandist to the Admiralty, churned out an unending stream of them. He, at least, knew a little about life at sea as he had a brother in the Navy (immortalised as "*Tom Bowling*"), but I suspect that very few of the city hacks and opera librettists, who wrote the majority of these songs, had even seen the sea. Very few of the products of this industry have survived; most have disappeared without trace and can only be glimpsed as one ploughs through the volumes of broadsides preserved in such archives as the British Museum. Needless to say, none of these genteel and patriotic songs portrayed the sheer physical hardship or the squalid condition of life at sea, or the miseries caused by the press gang system. But the broadside presses occasionally produced songs which did show the other side of the picture and it was these that the common people took to their hearts. This particular song seems to have been a late-comer on the scene, but was widely accepted into the tradition, presumably because of the age-old interest in sexual adventure. It is invariably sung to the same tune, although it may have appropriated it from an earlier song "*The Blue-eyed Stranger*" (now only to be found in balladsheet collections). The tune was well-known to Morris dancers in the Stow-on-the-Wold area under this alternative title.

7. THE GREY HAWK. PMB 39 & BKDS 14 from Robert Barrett, Piddletown, May, 1905. One of a family of songs descended from the 17th century song "*Cupid's Trepan*". Not only did the text of the original song give rise to many variations and imitations, but the tune became a vehicle for many other texts. All these later off springs can be quite easily identified by the inevitable "Brave boys" refrain and repetition of the last line of each verse. The words of Robert Barrett's song are a version of the text of the original, slightly rewritten at a later date, and sung to a far better tune. To judge from the songs collected from him, he was a very sensitive singer with an ear for a good tune. It is often forgotten that there are bad traditional singers as well as good ones, and whilst some singers can mangle a tune almost beyond recognition, others can actually improve on what has been passed to them - albeit probably unconsciously - but not always.

8. NELLY THE MILKMAID. PMB 59 from Mrs. Marina Russell, Upwey, Jan./Feb., 1907. An older version of a song which is still to be heard in the dressing rooms after a Rugger match: "*Young Roger*". Mrs. Russell's tune would suggest that her song is of some antiquity; not that that makes it more "folk" than the "after-the-match" variety, but it usually turns out that the older the version of a song the more interesting the tune - to musicians anyway: This one is obviously an adaptation of a dance tune, certainly as old as the 16th century and probably Continental in origin.

9. THE WINTER'S GONE AND PAST. PFD 96. BKDS29 (as "*Farewell, My Joy and Heart*") from Joseph Vincent, Warcham (not J. Baker as per BKDS); verses 3 and 4 are from Mrs. Russell, Upwey. This tune was popular enough in the early 18th century for compilers of ballad operas to make constant use of it. The earliest known text to be traditionally associated with it is "*The Condescending Lass*" which was printed (as "*I am a Pretty Wench*") in the Folk Song Society's Journal No.8. If the tune is regarded as a later development of an earlier tune called "*Paul's Steeple*" or "*The Duke of Norfolk*", then its history can be traced back to before 1639 when the early tune is mentioned in Fletcher's play "*Monsieur Thomas*". The present text is probably of very early 18th century date. The tune has a vague family resemblance to that of the "*Sheep-shearing Song*" later on this record, but this is probably merely an indication as to when it passed into traditional use, as it also contains "overtones" of several other traditional tunes whose origins can be traced to the late 17th century.

10. THE SAILOR DECEIVED. PMB 75. BKDS6 from J.Pomeroy, Bridport, 1906. A fragment of a much longer song dating originally from the 17th century, of which a more complete version can be seen in Gavin Grieg's "*Folk Songs of the North East*" (of Scotland). It is more usually called "*The Disappointed Sailor*". A fairly full version was also collected in Sussex by Clive Carey in 1912. It is one of several ballads which commence with the line "Early, early all in the spring" and of about three which then proceed "I went on board for to serve the King". (The opening few words seem to have caught the imagination of the ballad writers). It would appear to have been one of the earliest to make use of this opening gambit. A very late example is the Irish song "*The Croppy Boy*". In outline the complete song tells how the sailor and his sweetheart exchange vows of faithfulness on parting, and she promises to marry him when he returns from the wars. His mind becomes uneasy when he receives no letters from her and, on his return, her father tells him that she has married another, presumably for money. He upbraids her and curses the gold that causes lovers' unfaithfulness, although she solemnly declares that she has written letters to him, but received no answers. He vows to forsake all womankind and henceforth to live a lonely life at sea. This is the substance of the original ballad, but all this still sounds like a mere preamble to a typical "ghost" ballad in which the girl would soon regret her hasty marriage and pine for her original lover who, however, is drowned at sea unknown to her. His ghost then appears to claim her and she, thinking it is indeed her old lover, follows the spirit who takes her with him back to the bottom of the sea.

11. THE SHEEP-SHEARING SONG. PMB 77 from William Miller, Wootton Fitzpaine, April, 1906. Another traditional survival, but this time of "A Sheep-shearing Ballad, set by Mr. J(ohn) Barret" and included in Barrett's music for a play "*Country Lasses; or, The Custom of the Manor*" produced in 1715. Whether the tune was Barrett's own or whether he merely adapted existing popular tune (and text?) for his purpose - a common contemporary practice - is open to question. Personally I feel that the tune is an

elaboration of an earlier one, subsequently restored nearer to its traditional shape by the invariable practice of traditional singers (several generations of them) in discarding in essential trimmings. Whichever way one looks at it, it is a remarkably fine tune.

12. THE THREE BUTCHERS. PMB 89. Tune from William Cousins of Bath, Jan., 1906; text from Frank Stockley, Wareham, Nov., 1906. Another traditional survival of a very old ballad. The earliest known copy, presumably the original, is a broadside "*The Three Worthy Butchers of the North*" written by Paul Burges and printed about 1675. This is reprinted in "Roxburgh Ballads" Vol. VII pp. 59-63. The ending, however, is different to that of the present song, and includes a chorus. Like most versions recovered from tradition, Stockley's text appears to derive from a late, 17th century re-working of Burges's ballad (published by Bissal), which was then subsequently further amended and shortened by 19th century printers such as Pitts and Catnach.

13. FAREWELL, DEAREST NANCY. PWS 39 from Mrs. Marina Russell, Upwey, Feb., 1907. Probably written by the 18th century Seven Dials equivalent of a "Grub Sheet hack", although there is some evidence that it might be Irish in conception. As, however, it deals with a situation close to the hearts - and experiences - of ordinary people, it became very popular, and was soon widely known. If it ever had a tune of its own, this was as probably "*Farewell and Adieu to You, Spanish Ladies*" as any other. A few collected texts contain stock verses warning young maidens not to fall in love with sailors, who will only leave them to mourn. At least one American version very nearly descends to pathos, with Nancy witnessing her lover being swept into the sea, where-upon she instantly dies of shock - presumably a fairly late 19th century American ballad printer's "improvement".

14. YE MAR'NERS ALL. Mss.Dt.777 (tune) from Mrs. Russell, Upwey; Dt.580 (text) from William Haines, Sherborne. More usually called "*A Jug (or Jorum) of This*". Although not obvious from the present version, it would appear from the evidence of broadside texts to be a distant relative of the Irish "*Jug of Punch*". The words are of no great age, but the tune is on old one which turns up traditionally in all sorts of different guises. As noted by Henry Hammond the tune is in strict 5/4 time and, although there is nothing particularly odd about the rhythm of 5/4 in traditional music, Steve's rendering of the tune, in a much freer rhythm and with natural phrasing, supports a view that I have held for some time - that the early collectors, on occasion, heard songs in 5/4 because they WANTED to hear 5/4 time. Most of these tunes turn up elsewhere in quite normal 3/2 rhythm.

15. GREEN BUSHES. PMB 38 from Ishmael Cornick, Burstock, June 1906. His text is padded from that of George Dowden, Piddlehinton, June 1905. It is, in any case, a standard broadside text. At one time this was one of the most popular songs with country singers, and many versions exist in collectors' manuscripts. Presumably it originated as a stage song or pleasure-garden song sometime during the 18th century, probably expanded as a broadside. At least the words suggest this sort of genesis. Its great popularity began, however, when snatches of it were sung in a play by J. B. Buckstone, produced in 1845, and called "Green Bushes". A curtailed version of the old text was immediately published with the tune used in the play which, although its composition was credited to F. W. Fitzwilliam, was already well-known both in England and in Ireland, and also in Scotland where it is known as "*Oh Whistle and I'll Come To Ye, My Lad*". Ishmael Cornick's tune is completely different, and a very fine tune it is, even if it is a bit "arty".

16. THE ASTROLOGER. PMB 1. Tune, lAc. J. Penny, Poole, Oct., 1906; text, Mrs. Marina Russell, Upwey, Jan., 1907. The original (?) song was printed in 18th century chapbooks as "*The Crafty Maid Outwitted by the Old Fortune Teller*", although it would appear to be of earlier origin. Mrs. Russell's text was incomplete but what words she did have corresponded very well with such a printed text, and so I used part of the chapbook text to complete the song. Robert Hammond did not note Penny's text, contenting himself with the remark that the singer's first line commenced "Its of an abolden astrolinger".

"EXTRA" DORSET TRACKS (Notes by Paul Marsh)

17. THE BONNY LABOURING BOY. PMB p9. from Robert Barrett, Piddletown, October, 1905. Purslow notes: "Judging by the number of ballad sheets, the earliest known being about 1820, this song would appear to have enjoyed great popularity. Versions have turned up all over England and Ireland and quite a few in North America." Parental opposition to a young person's chosen sweetheart is a common theme of traditional song, and the usual reason is mis-matched class as here.

18. I SOWED SOME SEEDS. TEC p31. Tune and text from Ishmael Cornick, Burstock, 1906. Geoff has taken the verses from Ishmael Cornick's "I Sowed Some Seeds" as published in "The Everlasting Circle", p.160, and sung them to Cornick's tune published as "The Hostesses Daughter" in "The Wanton Seed", which was amended using words from Mrs Gulliver of Combe Florey, Somerset. The tune is in 5/4 time.

19. JOHN BARLEYCORN. PCL p48. Tune from Mr. D. Legg, of Oxbridge. Text mainly from William Miller, Wootton Fitzpaine, April 1906, with a few amendments/additions from several other versions in the Hammond and Gardiner mss. first issued on a ballad sheet in 1624, this song, about the mythical John Barleycorn figure, has enjoyed enduring popularity. At one time it was one of the commonest songs to be found in the countryside, sung to a number of tunes.

20. THE SHEEP STEALER. PCL p89. The Hammonds noted this song four times; this variant of the tune comes from 73 year old Edith Sartin, Corscombe, July, 1906. Text is from George Dowden of White Lackington, 1905. The dreadful poverty of the labouring poor led to some risking the death penalty or transportation to feed their families.

21. THE DEATH OF QUEEN JANE. PBoFEFS p31. From Marina Russell, Upwey, 1907. This song is a re-working of historical fact. Jane Seymour, whose family seat was Marwell Hall, nr. Winchester, became the third wife of Henry VIII in 1536. They married in secret at Marwell 11 days after Anne Boleyn, Henry's second wife, was beheaded. Jane died in 1537, twelve days after giving birth to Henry's only son, who later became Edward VI. Marwell is also believed to be linked with a tragedy, the story of which is told in "The Mistletoe Bough", a song about a young bride who hides in a linen chest during a game of hide and seek. She is discovered, some time later by her distraught husband, to have died from suffocation.

22. JOHN BLUNT. PMB p47. From Mrs. Searle in Dorchester Union, Dec. 1906. An English version of the Scots "Barring of the door" songs. The consequences of its theme of stubbornness regardless of the outcome, is much relieved by its comedy.

23. THE SHOEMAKER'S KISS. PMB p79. From William Bartlett in Wimborne Union, 1905. This song has a sexual theme. Purslow states: "This song was printed by the Seven Dials song-sheet merchants about 1840, and is probably much older. The refrain 'so green as the leaves' is not just word spinning; this imagery is quite common in British Folk Song, and this symbolic phrase would have received immediate recognition from the Elizabethans. It was Polonius who said of his daughter, Ophelia, 'She is a green girl' (Hamlet). The adjective is still in common use, of course, but has lost much of its original significance."

24. NIGHTINGALES SING. PMB p60. From William Bartlett in Wimborne Union, 1905. A popular love song where the fiddle is used as a sexual symbol. A very large body of traditional song is based on sexual themes; although these are treated in many different ways. The symbolism in this and similar songs seems to have been overlooked by the early collectors when arranging the songs for singing in schools.

25. THE BANKS OF GREEN WILLOW. PCL p4. from Henry Way (of Stoke Abbott), in Bridport Union, May, 1906. The Hammonds' singer had only a small portion of the text. Frank Purslow took verses from several versions in both the Hammond and Gardiner manuscripts to present a more or less comprehensive narrative. Purslow states: "It is evident that the reason for the girl and her baby being thrown overboard is that the ship is refusing to sail due to the presence of a 'wrong-doer' on board, a widespread superstition which plays a part in several other British Ballads. The song appeared on 19th century broadsides and the tune is the one always associated with this song. It was used by the young English composer, George Butterworth (1885-1916), in his orchestral rhapsody 'The Banks of Green Willow - Idyll for Orchestra'."

26. THE CRUEL MOTHER. PMB p22. From Mrs. Case, Sydling St. Nicholas, Sept., 1907. Purslow notes: "The tragic theme of this ballad is well known throughout the world." The story is of a girl who is about to be married but is with child by another man. Wishing to appear still a virgin she murders her children when they are born. Later she sees their ghosts who tell of the fate awaiting her for her wicked deed. Once upon a time this was one of the best loved ballads in England, as shown by the large number of beautiful variants of the tunes and of the refrains. "The Cruel Mother", one of the oldest ballads, is here given a very up-to-date treatment.

THE PERFORMERS – 1974/1975 (Notes by John Edgar Mann)



JON WITCHER



CHRIS MITCHELL



PETE HARRIS



DAVE WILLIAMS



TIM RADFORD



GEOFF JERRAM



CHERYL JORDAN



STEVE JORDAN

COMMONER'S MUCK (Jon Witcher, Pete Harris, Chris Mitchell) :: Jon, the solo voice of the group, is a Dorset man from Purbeck and is very proud of his roots in the county. He works for the Ordnance Survey in Southampton. Chris, a Kent born systems analyst for an aircraft company, and Pete, a Welshman from Newport who teaches just outside Southampton, both play guitar and mandolin and are solo singers in their own right.



SYLVIA ROGERS



BILL ROGERS

DAVE WILLIAMS :: A pioneer of the folk revival in Southampton, Dave is a frequent broadcaster; plays several instruments; makes hammer dulcimers and folk toys; belongs to diverse groups, such as the Balladiers, The Stinking Prongful and Gutta Percha's Elastic Band; and currently entertains at medieval banquets. Born at Pooks Green, Marchwood, close to the home of Gardiner communicant Charles Bull, Dave (a purchasing agent by profession) resides in Totton.

TIM RADFORD :: A native of Totton, once Britain's largest village, Tim danced for Twynham (Christchurch) Morris before moving to Banbury, Oxfordshire where he works for Oxfordshire County Council as a work study man. Tim runs his own song club in Banbury and dances with Oxford City Morris. He is currently engaged in reviving the Adderbury Morris side. Despite his Midlands folk interests, Tim still hankers for his native South.

BILL AND SYLVIA ROGERS :: These two New Forest teachers, firm folk favourites in the South for some years, represented the South-Hampshire District of the English Folk Dance and Song Society at the national gathering in 1974. Like everyone else on the record they are associated with Southampton's Fo'c'sle Folk Music Club.

GEOFF JERRAM :: Nicknamed "May Morning", because of the opening lines of many of his songs, Geoff is a long established Hampshire singer who has made a particular study of Hammond and Gardiner songs. Once a Winchester Morris man, he is currently squire of the Men of Wight side. Geoff works in Southampton as a computer operator, commuting daily from his home at Cowes, Isle of Wight. He was born in Freemantle, a suburb of Southampton.

CHERYL JORDAN :: A native of Sholing, Southampton, Cheryl first became interested in folk song when, as a student at Oxford, she attended the Heritage Society Club meetings. She met husband Steve at the Fo'c'sle, where both are residents. Their home is in Totton. Cheryl works for the Ordnance Survey in Southampton.

STEVE JORDAN :: Steve was born in Upton, East Devon and first came to Hampshire to study for a maths degree at Southampton University. He helped to found the University Morris Side, Red Stags, and decided to settle in the county. A schoolteacher at Lymington, Steve dances for the Winchester Morris Men. Two of the organisers of SoFHA (South Hants Folk Association), Steve and Cheryl have been active in both song and dance circles, running ceilidhs, clubs, and country dances.

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THE PERFORMERS – 2005 *(Notes by Paul Marsh)*

HELEN WOODALL :: Helen, a native of Dorset, is an established and popular singer. She sang on "First Tracks", back in 1972. Active around the folk clubs and festivals for many years, she was for a while the singing partner of Tim Radford. A founder member of Bournemouth's FreeXpress Folk Club, she is best known nowadays for her accordion playing in the popular barn dance band, The Old Pull and Push, of which she has been a member for over fifteen years.

THE OLD PULL AND PUSH BAND :: The Old Pull and Push Band have been at the forefront of Dorset's folk dance scene since the 1970s. Steve, drums, was born in Dorset. Although he started out playing in rock bands Steve has been the heartbeat of The Old Pull and Push Band since it began. Ian, guitar, has his musical roots in R&B, and came to folk music later in life. Nick, rhythm guitar, has been involved in the folk scene for many years.

GWILYM AND CAROL DAVIES :: Despite his Welsh name Gwilym was born in Waterlooville, Hampshire. Since his teens he has been involved in folk song and has made a point of noting and performing songs he learned from traditional singers he met in the South of England. Gwilym has lived in Gloucestershire for many years, where, with his wife Carol, he continues to sing and play traditional music. Gwilym plays melodeon and banjo and Carol, electric piano, and they are also both members of Puzzlejug, a popular Gloucester folk dance band.

GEOFF JERRAM :: Early retirement has enabled Geoff to devote more time to his many interests. Still very much involved in Morris dancing – Geoff is currently dancing with Winchester – in 1986 he rose to its highest office: "Squire of The Morris Ring". A much respected Morris dancer, musician and singer, Geoff now lives in deepest Wiltshire.

SARAH MORGAN :: Sarah is a very fine singer, particularly noted for her harmony group work. She also accompanies herself on the concertina. Married to Steve, Sarah has made a study of the songs of Hampshire, her adopted county. She is currently involved in The Gardiner Project, which celebrates the centenary of Gardiner's work in Hampshire by means of a series of concert performances of traditional songs collected in Hampshire. The singing is provided by three community choirs from Alton, Broughton and Andover, some of whom can be heard on this CD.

STEVE JORDAN :: Steve left teaching many years ago and works as a jobbing gardener. In the 1980s he founded Winchester's City Morris side. Steve is a very versatile and popular singer on the folk club and festival scene. He is also much in demand as an entertainer and speaker on the village hall/W.I. circuit. He runs the monthly Song and Supper Evenings at Wherwell, with Sarah.

PAUL MARSH :: Winchester born Paul has been a familiar face on the local folk scene for over thirty years, as a singer and instrumentalist. His first involvement with Forest Tracks was back in 1978, when as the drummer in The Bursledon Village Band he recorded two tracks for "Hampshire: A Musical Portrait". Since those early days he has had several of his "field" recordings of traditional performers issued and is the driving force of the team of three that is now Forest Tracks.

RON COE :: Ron has been involved in the South's folk and Morris scene since the early sixties. Born in Gosport, he lived in Chichester for a while when he helped to run The Chichester Folk Club. He has danced with The Martlet Sword and Morris in Sussex and has been a member of Winchester Morris Men for thirty years, as a dancer and musician. Ron is also a member of the Forest Tracks team.

TIM RADFORD :: Tim has lived in Massachusetts, USA, for the past eight years but occasionally comes back to dance with Adderbury Morris, which he helped to start up again some twenty-five years ago. Tim has many songs collected in his native Hampshire in his repertoire, and is happy to sing them at every opportunity, whichever side of the Atlantic he is on.

ALTON COMMUNITY CHOIR, BROUGHTON VILLAGE CHOIR AND THE ANDOVER MUSEUM LOFT SINGERS :: The three choirs featured on "*When This Old Hat was New*" – Alton Community Choir: musical director, Carolyn Robson; Broughton Village Choir: musical director, Sarah Morgan and the Andover Museum Loft Singers: musical director, Paul Sartin – sing in a style of harmony which owes much to old traditions, both secular and sacred, with the emphasis very much on enjoyment of singing together as a performance. They usually perform in village halls and for seasonal and other occasions in their own communities, but were very pleased to sing together as one choir for this centenary re-issue.

"*When This Old Hat was New*" was arranged by Roger Watson, for TAPS – a folk development agency for the Southern Arts region – as part of a project to create contemporary versions of traditional songs. Roger, working alongside local singers and musicians, organised singing workshops in local communities. It was out of such workshops that these choirs were formed.

"*The Wild Rover*", sung by the Andover Museum Loft Singers, was arranged for them by Paul Sartin, from Purslow's book, "*The Constant Lovers*".

THE PERFORMERS - 2005



HELEN WOODALL



GWILYM DAVIES



CAROL DAVIES



GEOFF JERRAM



TIM RADFORD



STEVE JORDAN



SARAH MORGAN



RON COE



PAUL MARSH

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THE COMBINED VOICES OF THE ALTON COMMUNITY CHOIR, BROUGHTON VILLAGE CHOIR AND THE ANDOVER MUSEUM LOFT SINGERS.



THE ANDOVER MUSEUM LOFT SINGERS, PAUL SARTIN (CENTRE).

THE RECORDINGS AND THE RE-ISSUES

To celebrate the centenary of the first folk songs collected by the Hammonds in Dorset and Gardiner in Hampshire, Forest Tracks have re-issued their classic LPs, "Folk Songs from Hampshire" and "Folk Songs from Dorset". They are released on CD for the first time.

The songs, first released on Forest Tracks LPs, FT2006 and FT3007, were taken from four books of folk songs, selected from the Hammond and Gardiner manuscripts, by Frank Purslow: "Marrow Bones", 1965; "The Wanton Seed", 1968; "The Constant Lovers", 1972 and "The Foggy Dew", 1974. E.F.D.S Publications Ltd., 50 New Bond Street, London. (These books are currently out of print.)

In these books Frank selected over 350 songs which ranged from locally collected versions of nationally well known songs and ballads to unique songs about local places, persons and events.

The singers on the LPs were well known on the local folk scene in the 1970s. When the books were published some were keen to learn local versions and quickly adopted them into their repertoire. Indeed, many of these singers – as can be heard on the 'extra' tracks – are still singing songs from the Hammond and Gardiner collections. The "extra" tracks include Hammond and Gardiner songs published in "The Penguin Book of English Folk Songs" and "The Everlasting Circle". Two are directly from the mss and unpublished.

The respective LPs are in their original running order, each followed by 'extra' recently recorded tracks, with the exception of "A Week's Work Well Done" on the Hampshire CD. The singer, Steve Jordan, felt strongly that its subject of domestic violence should not be considered entertainment in the twenty-first century and requested the song's withdrawal from the re-issue.

Forest Tracks respects Steve's request and have included instead "I Am A Brisk Young Sailor", a track that Steve recorded at the time but for which there was no room on the LP. "A Week's Work Well Done", can of course still be heard on the original LP: "Folk Songs from Hampshire" FT2006, and can be found on p.98 of "Marrow Bones".

It's very difficult to apply modern sensibilities to what we now term folk songs. These songs have been sung, enjoyed, passed down and subtly re-worked over generations. The subjects covered: love, lust, greed, deception, betrayal, work, the lot of the poor, ridicule of officialdom, politics, customs, fertility, heroes and battles, hunting, myth, magic, and the vices of gambling and drinking are timeless. They appeal because the stories they tell convey the essence of our life experiences.

Some might not be considered "politically correct" in these times, but many songs remain popular and are still sung.

In times when the majority of working people were illiterate or had little access to books and newspapers, songs were a way of passing on information, collective experience and wisdom.

Songs were quickly made up about things that were topical or controversial at the time, and they often enjoyed mass appeal, much like the topics and stories in tabloid newspapers and TV "soaps" today. The tradition constantly evolves. Some popular contemporary songs are absorbed into the tradition, but with the changes and variations introduced to the songs as they pass orally from singer to singer, the song's author is soon forgotten. Frank Purslow states: "The essential characteristic of a folk song is that it can be appreciated by anybody; when it ceases to be understood or the subject matter becomes irrelevant it drops out of circulation".

The original LP sleeve notes can be found after biographies of Dr. Gardiner and Henry and Robert Hammond by Frank Purslow and chapters on the early folk song movement and notes on the singers and their songs.

BACKGROUND

In the latter part of the 19th century there was a growing sense of nationalism especially amongst the middle and upper classes. There was a desire to recapture what was perceived by many to be a golden age – a time of “Merrie England”. Towns and villages held pageants, in which the inhabitants dressed up as historical, mythological or legendary figures from their past. Writers, poets and artists also harked back to this golden age. The labouring poor were often depicted in paintings and books as in some way embodying the true spirit of England. But these romantic portrayals, with fresh faced children and picturesque cottages, bore little similarity to the harsh and difficult conditions so many of them lived and worked in.

In a drive to move away from what was increasingly seen as the corrupting influences of European romanticism, there was a belief that the pure culture – thought to have been almost lost – might still be found in the songs and airs of “the peasantry”. The rural population were thought most likely to be unaffected by the whims of an arty and elite society with its desire for the latest fashion. Getting back to the innocence of this golden age required a search for its survivors.

At the turn of the last century a small number of dedicated and inspired academics set out to seek out those who still sang the old songs. They each covered an area, moving from village to village, in some cases returning over several years, and noted down on paper, thousands of songs, airs and dance tunes. The singers were found at work, out in the fields, in the public houses, in their homes and in the workhouses – local institutions where the poor of the parish of all ages, particularly the elderly and infirm, were looked after.

Documenting the popular culture of the rural population was not their intent. There was little information noted about the singer, their occupation or why and where the songs were sung. They were the “source”. With the emphasis very much on finding singers and noting songs, it is easy to forget that these were ordinary people who lived ordinary lives, of which singing was a part.

Although some collectors recognised the importance of preserving the songs for their texts and airs before they were lost, for others the drive was to gather raw material for what they believed was the forthcoming revolution in English arts and music. Whatever their motivation those folk song collectors left us a great legacy of English songs. Without their efforts so many songs and ballads would be lost to us.

Classical composers such as Ralph Vaughan Williams, George Butterworth and Percy Grainger were among those that went out in the field collecting folk songs. They drew upon these airs, re-working them and using them as inspiration for compositions. English classical music from this period remains widely popular today.

The collectors published their findings as “folk songs” – a term not usually known to their singers. The Folk Song Society in London was where the songs were sent for preservation and study. The collectors gave lectures on their activities to local musical and historical societies. It was then that some of the most recently collected songs would be discussed and “performed” to a piano-forte accompaniment.

The songs which had played such an important part in the day-to-day lives of the singers and their communities, were often edited, censored for their more earthy sentiments or, in some cases, re-written to suit the sensibilities of the time. After this filtering process, folk songs could be heard in concerts, sung by trained singers in evening dress, on the radio, on commercial gramophone recordings and in the state education system, where alongside national songs, they were taught to and sung by school children.

After this initial burst of interest in the song collections had subsided, many of the manuscripts lay in archives waiting to be re-discovered.

Cecil Sharp House in London is the headquarters of the English Folk Dance and Song Society. Many of the early collectors' original manuscripts and note books, including those of the Hammonds and Dr. Gardiner, were deposited there.

In the mid 1950s the Skiffle phenomenon had encouraged many young people to play guitars and banjos and make their own music. Around the same time recordings of American blues, old-timey songs and traditional ballads began to be available in specialist record shops. In 1916 Cecil Sharp had made a collecting trip to the Appalachian region of the USA, which he described as "far more fertile for collecting English folk songs than England itself".

Inspired by these recordings – many of which featured singers whose families had emigrated from Britain and Ireland during the 1800s taking their traditions, songs and culture with them – people started to look for their own folk music and in the late fifties what has become known as the second "Folk Revival" began.

Folk clubs sprang up nationwide, where folk enthusiasts performed to an appreciative audience. Some composed and performed their own songs. Others were more interested in the traditional songs and tunes. Manuscripts were revisited and edited into song books and tune books which were published to meet this growing interest, including the four Purslow books from the Hammond & Gardiner collection. "Revival" singers made much use of these early collections, giving the songs a new lease of life.

One of the oldest folk clubs in the country, Southampton's Fo'c'sle Folk Club, was founded in 1963. It quickly gained a reputation for presenting the best of the tradition. The Fo'c'sle also had many well respected and capable resident singers among its club members.

"Marrow Bones" the first of Frank Purslow's books, featuring songs from the Hammond and Gardiner manuscripts, was published in 1965. Local song texts and tunes were now easily accessible, and some of the Fo'c'sle club's singers learned the local versions of songs they had been singing.

By the time the third book, "The Constant Lovers", was published in 1972, Forest Tracks had decided to record the LP "Folk Songs from Hampshire". Fo'c'sle Folk Club bookings secretary, John Edgar Mann, a local journalist with an interest in Gardiner's work, joined the team for the project. Songs were selected from those collected in Hampshire by Dr. George B. Gardiner between 1905 and 1909 and particular resident singers from the Fo'c'sle were approached to sing them. In many cases they learned the songs especially for the project.

The LP record, which was issued in 1974 with sleeve notes by John Edgar Mann, was an immediate success. The singers had generally kept faithful to the versions published – apart from the odd word or two – although the tunes to which they were sung were not always the same as that noted. Songs that have been sung over a long period invariably change slightly in the "folk process".

Inspired by its success, Forest Tracks issued "Folk Songs from Dorset" with notes by Frank Purslow, in 1975. This drew on the songs collected by Henry and Robert Hammond in Dorset between 1905 and 1907, including those in Purslow's fourth and last book, "The Foggy Dew", published in 1974.

The two LPs and these CD re-issues remain unique. To date they stand alone for featuring songs entirely from the Hammond and Gardiner collections.

Traditionally, folk songs were usually performed unaccompanied. Most of the songs on these CDs are sung unaccompanied, but when accompaniments are used they are done so in the spirit of the song.

The original notes are reproduced later in this booklet. We have extended them and are especially pleased to include information on Henry and Robert Hammond and George B. Gardiner, extracted, by kind permission of Frank Purslow and the EFDSS, from Frank's important and in-depth Folk Music Journal articles.

THE COLLECTORS

The first to collect English traditional songs from the singers was the Rev. John Broadwood, who published privately a small volume of *Sussex Songs* in 1843.

Some forty years later a small number of enthusiasts, among them Frank Kidson of Leeds and Sabine Baring-Gould of Lewtrenchard, Devon, started to note songs from the tradition and publish them. But it was not until 1903 that Cecil Sharp began the systematic collection of folk songs in Somersetshire.

Sabine Baring-Gould was a West Country parson. Born in 1834, he settled back in his native Devon in 1887 and soon after began to collect and publish folk songs. Aided by Rev. Fleetwood Sheppard and Rev. Bussell, who noted the melodies, Baring-Gould traversed Devon and Cornwall in his quest for folk songs. He called at inns and cottages where he persuaded the singers he met to give him their songs.

The rescue of the melodies was his prime motivation. Baring-Gould believed that the melodies, particularly those in modal tuning, were more precious than the words, which he described as, "often commonplace and could frequently be found on broadside ballad sheets".



A ballad seller, c.1890.

Broadsides – so named because the song sheets were printed "broadside" (landscape) on single sheets of paper – were produced in increasing numbers from the sixteenth century onwards. There were usually two songs printed side by side on each sheet. The subjects were often topical: a murder, a disaster, a political scandal or national figures and events.

The song sheets were printed and passed to ballad sellers who hawked them around the streets and fairs singing or shouting the songs as they went. Keen to learn the latest song people eagerly bought the sheets for a small sum and "picked up the tune" by ear. This accounts for the same songs being found across wide areas, and for the variations in texts and tunes.

James Reeves, in his book, "The Everlasting Circle", notes that a sense of urgency coupled with a genuine concern that this heritage of songs and music should be saved before it perished with the old singers, drove the Rev. Baring-Gould to write, as late as 1905:

"Few counties of England have been worked. Sussex has been well explored by the late Rev. John Broadwood, and then by Miss Lucy Broadwood; Yorkshire, by Frank Kidson; Northumberland, by Dr. Collingwood Bruce and Mr. John Stokoe. Mr. Cecil Sharp is now engaged on Somersetshire, and Dr. Vaughan Williams on Essex. Who will undertake Lincolnshire, Dorset, Hampshire, and other counties?"

As if in direct response to this appeal, two brothers, Henry and Robert Hammond, began collecting songs in 1905 in Dorset and simultaneously Dr. George B. Gardiner in Hampshire.

Gardiner and the Hammonds already knew each other, having previously collaborated earlier that year collecting songs in Cornwall and Somerset. But with Cecil Sharp covering Somerset so thoroughly, it was suggested by Lucy Broadwood, niece of Rev. John Broadwood and secretary of the Folk Song society, that they turn their attentions to Hampshire and Dorset.

GEORGE B. GARDINER

(Extracted from Frank Purslow's article: "*The George Gardiner Folk Song Collection*", published in the Folk Music Journal, FMJ 1 (1967): 129-157.)

GEORGE BARNET GARDINER was born at Kincardine-on-Forth, Perthshire, Scotland in 1852 or early 1853, the son of a Minister.

After graduating with an M.A. degree from Edinburgh University, where he had distinguished himself in classical subjects, he became assistant to Professors Blackie and Butcher at the University. In 1883 he was appointed to the staff of the Edinburgh Academy as Classics Master, a post he held until 1896.

He had a mind well stored with learning of widely different kinds. Sanskrit, Greek and Latin, classical philology and antiquities were not enough to occupy his time or sate his thirst for knowledge; he was a German and Swedish scholar as well, and a keen lover of music, interesting himself in such backwaters of the great musical streams as led him to 'The Home of the German Band' and to the study of the popular song of Sweden.

In 1890 Henry Hammond had joined the staff of the Academy. Although also a classics master Hammond's interests were much wider than Gardiner's - he was a first-class athlete and sportsman - but the two men shared an intense interest in folk song and became close friends.

Gardiner had had this interest in folk song for many years, originally that of his native Scotland, but in the course of his visits to the Continent he gradually extended his range of interest, and in 1903 he "entered on the systematic study of the folk songs of Europe."

It then occurred to him that England might have such songs, and on hearing of its existence, he immediately became a member the Folk Song Society, obtaining the six issues of the Journal published up to that date, together with all the published collections then available.

"In these volumes I at last found what I wanted - a body of nameless, hereditary English songs of the people comparable to the songs published in the Swedish collection of Geyer and Afzelius, the Manx collection, the Balmoral collection of Scotch songs and the Hungarian collection of Matrai-Gabriel."

The first English song appearing in Gardiner's note-books is a version of "*Jones' Ale*" noted together with about twenty others in the Bath area sometime in 1904. Despite his extensive knowledge of folk song and of music in general, Gardiner would not trust himself to note down tunes correctly, so this first batch of songs were probably noted in collaboration with Henry Hammond, whose home was in Clevedon, a few miles away.

Early in 1905 Gardiner and Hammond were staying at Minehead and resolved "to collect some of the gleanings of Mr. Sharp's harvest". In February and May 1905 Gardiner collected some 26 songs in Cornwall, with the help of two local musicians, E. Quintrell of Helston and C. S. Parsonage of Launceston. And in June of that year he noted a few songs in Somerset with Hammond.

Following a suggestion by Lucy Broadwood, Gardiner turned his attentions to the largely unexplored territory of Hampshire where the composer Balfour Gardiner (no relation) had promised help in noting the tunes.

During June 1905 Gardiner and his new collaborator noted about 60 songs in the areas of Twyford, Cheriton, Hursley, Ropley and Itchen Abbas, but the haymaking season, followed by the harvest brought their work to a halt. The country people were either too busy or too tired to sing.

From January to March 1906 Gardiner was staying at Bath with Hammond and they noted about 100 songs in the vicinity. After this Hammond, again at Lucy Broadwood's suggestion, started work on his Dorset collection, with the help of his brother Robert and Gardiner returned to Hampshire.

Enlisting the services of two more local musicians, Charles Gamblin of Winchester and J. F. Guyer of Southampton, Gardiner started work in earnest. This time when the haymaking season arrived he turned his attention to the workhouses "where singers can be had at any time". By November he had noted about another 450 songs. The next year (1907) between May and November he added another 440.

From the evidence of his note-books it appears that his method of working was perhaps unique, albeit probably dictated by circumstances. As the work of collection proceeded it is obvious that the musicians rarely, if ever accompanied Gardiner on his expeditions. A list of songs known by the singer was noted together with whatever texts Gardiner was able to obtain, or was interested in noting in full. Later—presumably when one of his collaborators had some free time — the note book was handed over to a musician who revisited the singers and noted the tunes. When studying these tunes it does strike one very forcibly that very few "variants" are shown. It is highly likely, in my opinion, that the musicians rarely bothered to hear more than the first verse of song.

This method of working becomes increasingly obvious as time goes on, in January 1909 Gamblin was noting tunes to songs which Gardiner had taken down the previous September. Later still the time gap increases with the inevitable melancholy note "singer gone". This is almost certainly the reason why no songs noted after the end of 1907 were ever sent to the Society. In his spare time, presumably the winter months, Gardiner was arranging for all the songs he thought worth preserving to be copied and regular "budgets" were sent to Miss Broadwood. Because of the time lag in noting the tunes and the time spent in the actual copying, Gardiner was well over twelve months behind his actual collecting when he sent his last batch of songs in 1909.

It is not clear when Gardiner ceased his collecting activities. He continued visiting various workhouses right through 1908 and possibly into 1909 adding another 320 songs to his collection. In total Gardiner collected 1,460 songs of which 1,165 have tunes.

Gardiner seemed to suffer bouts of ill health towards the end of his life. He died on 19th January 1910, after a brief illness and was buried in Edinburgh.

F. Purslow

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HENRY AND ROBERT HAMMOND

(Extracted from Frank Purslow's article: "*The Hammond Brothers' Folk Song Collection*", published in the *Folk Music Journal*, FMJ 1 (1968): 236-266.)

HENRY HAMMOND was born at Priston, Somerset in 1866, as was his brother Robert in 1868. Their father had retired early from H. M. Bengal Civil Service due to ill health and the family moved to Clevedon in 1869.

Henry was a polished and tasteful classical scholar and in 1890 he joined the Edinburgh Academy as a Classical Master, where he soon became one of its most distinguished members. Teaching Latin and French he was an interesting and stimulating teacher and was well liked and respected by his pupils. Keenly interested in music Henry was also an all round athlete.

An excellent cricketer, he also played football and Rugby and he twice ran for Oxford against Cambridge in the mile race. Naturally he took a great interest in school games and devoted much of his time to coaching in football, cricket and athletics. He studied the theory of education and published a special report on Secondary schools in Baden. It was this work that brought him so much before the notice of educational authorities that in 1899 he was appointed Director-General of Education in Rhodesia.

After only twelve months in his Rhodesian post Henry suffered a severe breakdown in health from which he never fully recovered.

The effects of the enforced semi-idleness caused by his ill health must have been all the more galling to one of such an active nature. Maybe it was this that led him to the collection of folk songs, for here was something that was useful and would enable him to be 'out and about', without having to adhere to a strict schedule.

Little is known of Robert regarding his early years or subsequent career.

It was presumably at the Academy that Henry first met Dr. George Gardiner, and may have caught the enthusiasm for folk songs from him. The two men became close friends and spent a lot of time in each other's company. Gardiner was in Bath in 1904 and noted songs there with the assistance of Henry, who noted the tunes.

It was while they were staying at Minehead early in 1905 that the idea of collecting on a serious scale seems to have entered their heads.

The Hammonds' attempts at "trying to collect some of the gleanings of Mr. Sharp's harvest" bore immediate fruit. When collecting songs, the burden was shared equally, Robert noting the words and Henry the tunes.

Dr. Gardiner had to leave temporarily for Cornwall (where he forthwith started his own collecting activities), so the brothers decided to proceed on their own. Their first "finds" were at Combe Florey, West Somerset: Mrs Gulliver, from whom they noted 43 songs, and Amos Ash, who gave them 13. By this time Dr. Gardiner had rejoined them and the total Somerset yield was 83 songs.

At Miss Broadwood's suggestion the brothers then turned their attentions to the virgin territory of Dorset where, during the months of August, September and October 1905 they noted a further 193 songs. During this first Dorset sortie they were fortunate in discovering several good singers with important repertoires: Robert Barrett of Piddletown (53 songs), William Bartlett in Wimborne Union (40), Joseph Elliott of Todber, an ex-fisherman (21) and George Dowden of Lackington (19). They were not to note quite so many songs again from a single singer until they met the inexhaustible - and infuriating - Mrs Marina Russell at Upwey in 1907.

In February 1906, Dr. Gardiner was joined at Bath by Henry and together they noted some songs from the inmates of Bath Workhouse. They then moved to Winchester where they noted 21 songs in the immediate area. These Bath and Winchester songs are duplicated in Hammonds' and Gardiner's mss.

The two brothers were off again on their bicycles in March 1906 and from then until July they toured the Dorset countryside noting another 283 songs in the process. After a short break during August they were hard at work again and it appears from the evidence of the note-books that they continued non-stop with a short break for Christmas - through till February 1907. The 218 songs gathered during this period include the first batch of 82 from Mrs. Russell. It should be remembered that Henry was a semi-invalid and, although their wanderings in the middle of winter may indicate both men's enthusiasm for the task they had undertaken, the inclement weather, a certainty at that time of year, could not but have taken its toll of Henry.

The six months' activity was the last large-scale bout of song collecting by the brothers. There was then a significant level of inactivity for six months until August when they cycled down through Halstock Leigh and Corscombe to Sydling St. Nicholas and Cerne Abbas, noting 49 songs on the way. In December 1907 they revisited Mrs. Russell who added a further 18 songs, bringing her personal total to exactly 100 songs. Apart from six songs from Marlborough, Wilts (probably not noted by them) and five Dorset songs whose date of collection is uncertain, the second visit to Upwey brought their collecting to a close. The last batch of songs was forwarded to Miss Broadwood on 27th November 1906, making a total of 412 songs.

Apart from Henry's introduction to the selection of songs published in the Folk Song Society's Journal in 1907, neither of the Hammonds seems to have ever made any public statements regarding their activities, the material they collected or their attitude towards English folk song in general. Unlike Dr. Gardiner it is doubtful if they made a close study of the songs they noted. Their attitude seems to have been that they were doing their job to the best of their ability and that it was up to people more qualified than they to pass judgement on the results.

Henry died on Thursday 16th June 1910, after being taken ill with pneumonia, and is buried in Edinburgh.

Robert remained a member of the Folk Song Society until at least 1921. The exact date or circumstances of his death are not known.

F. Purslow

THE SINGERS AND THEIR SONGS

There seems to have been little information noted about the singers and their lives by either the Hammonds or Dr. Gardiner, other than the singer's age and the place the song was collected. This is not too surprising as the emphasis was on collecting the songs and noting any variants and sending them in to the Folk Song Society for preservation and study.

I have followed up a few of the singers whose songs are featured on these CDs using the 1901 census.

Among them the three singers Gardiner encountered in June 1905, on his first collecting trip, at Twyford, a village a few miles to the south of Winchester, on the Portsmouth road.

Gardiner referred to Twyford as, "My first happy hunting ground in Hampshire", because of the happy welcome he received there.

William Smith (aged 73), a general labourer, born in Chilbolton, Hampshire; Henry Godwin (aged 79), a farm labourer, born in Twyford, and John Carter (aged 77), a labourer and road mender, living in the High Street, between them gave Gardiner 11 songs and two carols.

On the 1901 census for Twyford, John Carter's birthplace is given as Henstead. This could possibly be the village just south of Lowestoft, Suffolk, or a mis-hearing of Hensting, a hamlet just about three miles from Twyford.

John Carter's singing of "*The Banks of the Sweet Primroses*" was worthy of special mention in a letter that Gardiner wrote to the Hampshire Chronicle in September, 1906. "The good people of Twyford sing the 'The Sweet Primroses' in an exquisitely beautiful form."



Twyford High Street, 1905.

During June 1905 – on his first collecting foray in Hampshire – Dr. Gardiner visited the villages of Twyford, Compton and Hursley – each village no more than a few miles apart and all to the south and west of Winchester, and Itchen Abbas, Cheriton and Old Alresford and Ropley, all close to the Alton railway line and a few miles from each other to the east of Winchester.

Hursley yielded ten songs from William Randall. Randall was 59 years old, blind and living back in the village of his birth on a Navy pension.

In an article in the Hampshire Chronicle (20-2-1909), Gardiner describes finding Randall after asking at a local inn for, "anyone who could warble a song as old as the parish church". He was told, "There's a blind man who sometimes makes an awful noise in the tap room. You might try him. He lives at the far end of the village".

In Cheriton, a small village to the east, midway between Winchester and Alresford, Gardiner found William Brown, a painter by occupation, most probably on nearby Tichborne estate. Brown was 35 years old when he sang for Dr. Gardiner in 1905. The following year, 1906, in nearby Tichborne, Gardiner noted several songs from George Baldwin, a 52 year old farm labourer, who was born in Cheriton.

Richard Hall, of Itchen Abbas, Nr. Winchester, was another of the singers visited by Gardiner in June, 1905. Steve Jordan has made a particular study of Richard Hall and his songs. Steve, who sings several of Hall's songs on the "Hampshire CD", supplied the following information and photograph:

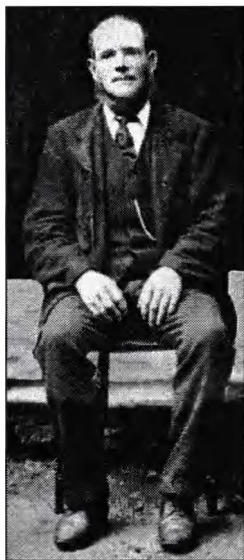
"Born in 1856, the eldest son in a family of nine, Dick Hall and his wife Alice had ten children themselves. He lived all his life in Avington, an estate village a few miles up the Itchen Valley from Winchester. He worked on the estate for all of his adult life and coming from a family of woodsmen he developed an extensive knowledge of trees becoming head sawyer overseeing the estate sawmills.

He was in many ways the leading character in village life as parish clerk, sexton, churchwarden, captain of bell-ringers, leader of the local cricket scene and organiser of village events and celebrations. Dick was a member of the 'glee club' in neighbouring Itchen Abbas and was in demand as a solo singer at concerts in his own and surrounding villages. Always 'very jovial, courteous and obliging' it was said that 'no programme was considered complete without one or two humorous ditties from his repertoire'."

In his FMJ 1 (1967) article Purslow states: "Gardiner obviously took great care to note the exact words the singer sang – even if they didn't make sense. There is no attempt at bowdlerisation in the note-books, although many of the texts were not sent to Miss Broadwood in complete form. He appears to have been willing to note versions of any songs which seemed to him to have any 'folk' quality at all, even of quite modern comic songs if he thought the tunes were interesting, or if the singer had a distinctive way of singing the tune, no matter how hackneyed it might be.

For the most part his musical collaborators seem to have been as conscientious as himself. If they weren't absolutely sure they at least said so."

Slight differences or "variants" can be explained by the fact that no singer ever sings the same song twice in exactly the same way.



Richard Hall, 1905.

In 1907 Gardiner found several good singers of the older generation when he visited Preston Candover, a village near Basingstoke in the north of the county.

Among them was Moses Mills, who was born in 1826 and lived in Preston Candover for over ninety years. Moses was a farm labourer who ploughed with oxen in his younger days. He was fond of a drink and a joke.

Moses usually went to church on Sunday evenings for, he said, by so doing, he saved fourpence and sometimes eightpence. (Beer was then fourpence a pint.)

When Bob Copper travelled around Hampshire looking for old songs on behalf of the BBC in the 1950s, he found singers from the next generation. In his excellent book "Songs and Southern Breezes", Bob wrote about his collecting activities.

Referring to a visit he had made to Preston Candover during that period, Bob wrote: "No matter which way I turned in this part of Hampshire I seemed to find someone who remembered or had heard tell of the visits of Dr. Vaughan Williams and Dr. Gardiner. So frequently did their names crop up that I could almost hear the clip clop of their horses' hooves and the rumble of the iron clad wheels of their fly on the winding country roads between burgeoning hedgerows...."

The names of the old singers were still on people's lips. Dan'l Wigg, 'Marty' Munday, Granny Goodye'r, Moses Mills and though they had lain long in the churchyard beneath their respective, moss-grown headstones, their memory lived on. They haunted in the pleasantest and most inspiring way, my whole sojourn in the area. But fortunately there was nothing ethereal about some of their songs. These were still being sung by several people who had learned them from the old folk who had attracted the original collectors in the first place."

It's no surprise really for as Bob pointed out: "Their songs after all had been a prominent part of the social life of the village".

Frank Purslow makes the following observation in his 1967 Folk Music Journal article: "Gardiner, too, seems to have been one of the few early collectors to be aware of quite distinct local mannerisms. He mentions that especially the singers of Preston Candover, Axford and district who, instead of ending a phrase on the tonic on the strong beat, preferred to land on the 7th or the 2nd on the strong beat and move up or down to the tonic on the next - not in every song, of course, but certainly where the rhythm of the words allowed for it.

And then there is the case of the people of East Stratton who, like Hammond's Mrs. Russell, had a distinct preference for singing in the more unusual modes and mixtures of modes."



Moses Mills, Preston Candover, 1897.

Both Henry Hammond and George Gardiner submitted articles to the Folk Song Society's Journal detailing their collecting activities.

In the JFSS 3 (1907): pp. 59-136. Henry Hammond states: "My brother and I have collected folk-songs in many parts of Dorsetshire during the last two years. Our "hunting" (the pursuit really requires all the arts of the chase) has been desultory owing to my indifferent health; still, we have obtained up to now four hundred distinct ballads and songs, my brother noting words and I tunes. I have not made a point of recording *all* alternative versions of tunes, but have taken down some two hundred which impressed me.

About two thirds of the separate airs in our collection are major, the remaining third, together with a far larger proportion of the variants, Dorian, Mixolydian, or Æolian. My experience of minor airs in Dorset confirms that of Mr. C. J. Sharp in Somerset. I have not yet heard one sung.

The songs here printed, though few, represent the types of peasant song most popular in the county, though rollicking ballads, such as the "*Friar in the Well*," the "*Jealous Old Woman*," "*Chilbridge Fair*," and the "*Derry Down*" songs are more widely sung than might be inferred from the one or two examples I have been able to give....

And here, in conclusion, I wish to offer our most sincere thanks, firstly to all country singers who have spent hours in telling us all about their most interesting old songs and selves (most are over seventy, though their ages range from thirteen to ninety-three). ..."

Of course not all of the singers were local people. People travelled from a wide area to work in domestic service, or followed the seasonal work on farms. Others were labourers and road-menders moving from job to job and place to place. There were also many who worked on the building of the railways. Armies of migrant railway and canal workers, many from Ireland and Scotland, settled in an area, sometimes for months on end. They spent their leisure time in the local inns, where songs from their own communities would be sung alongside and absorbed into the local tradition.

Dr. Gardiner and the Hammonds also collected a great number of songs in the Workhouses. During the period the Hammonds and Gardiner were collecting there were 13 Workhouses in Dorset and 33 in Hampshire. They took in the poor and infirm of all ages, and that would, of course, include those born elsewhere who had moved into the area to work, bringing their local songs with them.

Nor is there a typical traditional singer. Men and women of all ages sang the songs because they enjoyed them. Although many that sang for the Hammonds and Gardiner were labourers, both agricultural and general, the occupations of the singers ranged from, fishermen, farm-workers, ex-servicemen, all kinds of tradesmen, gardeners to domestic servants. They also collected songs from the wives of many of those singers. In May 1906 the Hammonds even noted songs from a Dr. Graham in Bournemouth, and from thirteen year old Beatrice Crawford in West Milton.



A Dorset couple outside their cottage. c.1900.
Typical of those who sang for Henry
and Robert Hammond.

Other singers, such as 75 year old retired farmer William Miller of Wootton Fitzpaine and 83 year old Ishmael Cornick, of Burstock, were described in the 1901 census as "living on own means". (The singers' ages are calculated from the age noted in the 1901 census, but they often differ from those given by the collectors.)

Ishmael Cornick was born in Cardiff, Wales, c.1818. We don't know how he had earned his living but he married Ann, from Stoke Abbott, and settled in the Mosterton/Burstock area. Perhaps influences from the Welsh song tradition may account for his tune for "Green Bushes" being described by Purslow as "completely different, and a very fine tune it is, even if it is a bit 'arty'."

Songs were also noted from Gypsies. Gardiner collected several songs from Albert Doe, who in 1906 was living in Bartley, a small village to the west of Southampton, on the fringes of the New Forest. In the 1901 census Doe's age was given as 40 and he was supporting his 11 children by selling firewood.

Cycling the back road from Dorchester to Weymouth in late January and early February of 1907 the Hammonds came upon the most prolific of their informants: Mrs Marina Russell of Upwey. She was 74 years old but she sang them 84 songs at their first visit and another 18 songs in the December of that year. Marina sang songs and fragments of songs and ballads she had learned throughout her long life.

Born in Corscombe, c.1833, Marina was the daughter of stone mason, James Sartin. In her teens she was employed in the glove making trade until her marriage to Charles Russell, a brick & pipe yard labourer. Having married Charles, under a background of extreme poverty she struggled to bring up 11 children. She lived in Upwey from 1871 until 1908 and during this time she suffered the loss of her husband and two children. Alone, tolerating great toil and hardship, she not only brought up her remaining children but also the illegitimate child of her daughter, working at times as a charwoman.

Several singers knew a large number of songs and fragments of songs. The prolific George Blake of St. Denys and Richard Hall of Itchen Abbas added greatly to Gardiner's store of songs and several of their songs are on the Hampshire CD. September 1905 was particularly bountiful for Robert and Henry Hammond as they toured the villages of Dorset in search of songs. During that month they collected 53 songs from Robert Barrett, a 68 year old agricultural labourer of Piddletown; 21 songs from Joseph Elliott, an ex-fisherman living at Todber and 40 songs from William Bartlett who was in Wimborne Union Workhouse.

I couldn't find William Bartlett on the 1901 census for Wimborne Minster or the Workhouse, although there were several William Bartletts living in Dorset. Whether any of these were in the Wimborne Union in 1905 we can only speculate.

Where the songs were sung we can only guess. Singing was a part of the social life of working folk in towns and villages in the early 1900s. It helped to pass the long and often solitary hours spent working at monotonous jobs. Many of the "labouring class" were highly skilled in their particular tasks and their ability to remember songs and stories gained them respect and a certain "standing" within their community. Those who entertained with their songs in the inns, or at village functions or social events, were often rewarded with drink, and so would be keen to add the latest song to their repertoire. Others would be called upon for one particular song - their "party piece".

Songs were also handed down through the family. When they were sung, the previous singers were acknowledged. Women sang too, whilst at work and in the home. They didn't get to sing much in public, because although women worked alongside the men, in domestic service or labouring in the fields, the social restraints of the time prevented them from mixing with men in the tap rooms and bars.

The songs on the CDs were "given" to the collectors 100 years ago. Forest Tracks is proud to play its part in carrying them on into the twenty-first century.

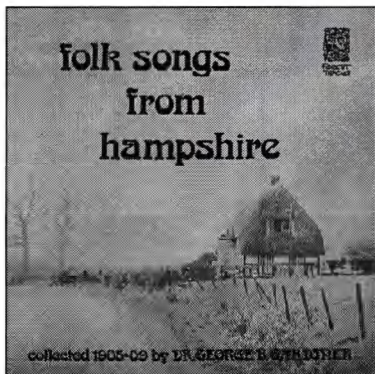
folk songs from hampshire

1974 Notes by John Edgar Mann

The Search

Who was George Gardiner? He was a Scot, an academic whose first love was the folk music of his "ain country". Later in his life he began to study the folk songs of Europe, learning examples in ancient French, German, Russian, Swedish, Finnish, Hungarian, Bohemian and Slovenian. It was only then that he became curious about the songs of England and joined the Folk Song Society. In a letter to the Editor of the "Hampshire Chronicle", published in that weekly news-paper on September 1st, 1906, reporting on the progress of his initial adventures in collecting within the county, he mentions the beauty and quaintness of a number of songs. Of one in particular, he wrote: "The good people of Twyford sing 'The Sweet Primeroses' in an exquisitely beautiful form. If one wants a lovely song, let him go to Twyford and learn 'The Primeroses' instead of buying the treacly drawing-room ballads that are so unblushingly thrust upon us from day to day These constitute the tinned meat department of musical literature." Now, of course, "The Sweet Primeroses," Gardiner's variant and others, is one of the most popular songs to be heard in English folk song clubs, though all the versions I know seem to have an oddly incomplete looking text.

Twyford, a village a few miles to the South of Winchester, was, incidentally, what Dr. Gardiner called "my first happy hunting ground in Hampshire." Happy because he had a happy welcome'. There he collected eleven songs and two carols. Hursley, between Winchester and Romsey, yielded ten songs. Itchen Abbas, to the east of Winchester, was the home village of an excellent singer who provided 18 songs, including "a very fine ancient melody wedded to modern words." This is "Avington Pond," one of our choices for the album. G. B. G. told the readers of the "Chronicle" that - at the time of writing - he had noted about 350 songs from Hampshire alone. In succession he had "worked" in Old Alresford, Bishop's Sutton, Micheldever, Lyndhurst, and the workhouses at Lyndhurst Road, Romsey, Southampton, Fareham, Winchester, Whitchurch ... and was currently engaged at Basingstoke workhouse. The workhouses were - presumably because of the age of their inmates - splendid sources: Southampton produced 45 songs, Fareham 25, Winchester 20, Basingstoke as many as 50 up to the end of August. The reason why the indefatigable doctor turned his attention to the workhouses was because his work among the village folk had been hampered by the haymaking and the harvest. He wrote: "One day I walked for miles near Lyndhurst and Minstead without making any headway. Everybody was working until sunset and came home rather in a sleeping than a singing mood. I politely said to some of the people: "This is really too bad. My song harvest is at a standstill. To oblige me could you not put off that hay-making for a year? They would not consent" (a vein of similar ironic humour runs through Gardiner's letters, suggesting that he was far from being a dour dominic).



Dr. George B. Gardiner.

How did Gardiner go about discovering his singers? He simply asked anybody. "If I am driving to Micheldever or Lyndhurst, I tell the driver what I am doing, and ask him to name anyone who can sing an old-world song. If he cannot tell, I go to the blacksmith or the innkeeper, who know the neighbourhood as well as most men, and invariably I am received with the utmost civility. When I make my first visit I explain what I am doing and the kind of song I want, and when people really understand my object I find them not only willing but eager to help me." Sometimes, of course, the good doctor was misunderstood. "Are you travelling for the Gramophone Company?" and "Do you represent Novello and Co.?" were just two of the questions he was asked. Once he called on an old lady who was prepared for his visit. But someone else answered the door. When Gardiner spoke of old songs, he got the reply: "We don't want any. We have no money to give for old songs - we really don't require any today..." His letter (later re-published in the Journal of the Hampshire Field and Archaeological Society) was principally intended to interest readers in folk song and thus enlist their support in passing on the names and address of would-be informants. We do not know what response he received, but it is a fact that Gardiner managed to collect at least 1,460 songs. After his death his notebooks and those of his associates came into the possession of the Folk Song Society and it is from these manuscripts and, those of the Hammond Brothers that Frank Purslow prepared three excellent collections, published by the English Folk Dance and Song Society - "Marrow Bones," "The Wanton Seed" and "The Constant Lovers," source books of the repertoire of many club singers (notably those featured in our album). Gardiner's associates, referred to above, included two church organists, Charles Gamblin (1834-1921) of St. Cross, Winchester, and J. F. Guyer of Southampton, and the composer H. Balfour Gardiner (no relation). The latter lived at Sutton Scotney and it was he who promised to note down tunes when Gardiner first began his labours. And in one month - June, 1905 - they collected 60 songs in Twyford, Cheriton, Hursley, Ropley, and Itchen Abbas. Then haymaking started, and the workers were too tired or too busy to sing! The following year, this time assisted by Gamblin and Guyer, the collector began again. The organists, however, did not usually accompany him on his expeditions. Armed with his notebooks they normally returned to the singers to take down the tunes. Cecil Sharp refers in his writings to the immediate importance of collecting; he called that lazy, golden decade before the holocaust of the first World War as "the eleventh hour." Gardiner knew it and was from time to time reminded of it. In January, 1909, Gamblin was taking down tunes to songs collected by Gardiner the previous September. Sometimes it was too late, and two sad words, "singer gone," had to be added to Gardiner's text... Even in those far off days of nearly 70 years ago, the aged had the greater number of songs, for the oral tradition was already dying and most of their sons and grandsons were more familiar, or at least more interested in, the songs of Marie Lloyd and her colleagues. So naturally Gardiner found "goldmines" in the workhouses. At one such establishment an old lady hid beneath the bedclothes when called on to sing; but the good doctor fortified her with peppermints and reassurances, and she "sang for her supper" (the Hampshire Observer, "now merged with its rival weekly, the "Chronicle," later wrote of Gardiner's relationship with his singers, of "his little acts of kindness in monetary gifts and gifts in kind" which "won him heaps of friends among the people of our poor houses"). Sometimes the reception Gardiner got on his travels wasn't too friendly. "My first hunting ground," he wrote, "was Twyford and there I made an awful mistake. I asked the landlord of an inn, who had just come to Twyford, if he knew of any singers and he recommended one, a Mr. Sherry. I knocked at the door and asked for Mr. Sherry. He angrily replied: "My name is not Sherry. It is Chivers. I had unfortunately addressed him by his nickname, and the wonder is that I escaped with my life..."

What would Dr. Gardiner have thought of our singers' renderings of the songs he collected? The "Chronicle" carries a report in its issue of February 20, 1909, that, in the company of four singers, "Mr. C. Dawes, Mrs. E. V. Boyce, Mr. Barker and Miss E. Hood," he gave an illustrated lecture on his collecting work to the Southampton Society of Old Hartleyans, which was held at Hartley College (forerunner of Southampton University). The songs sung were: "*Sing Ovy, Sing Ivy*," collected from William Mason at Easton; "*The Seeds of Love*" (Charles Mills, Cheriton); "*The Margold*"; "*Sovay, Sovay*" (Mrs. Burke, Tichborne); "*Our Ship She Lies in Harbour*" (collected from Mrs. Edwards at Hartley Wintney); "*Abroad as I was Walking*" (Alfred Porter, Basingstoke); "*Here's Adieu my lovely Nancy*" (84-year old David Marlow, Basingstoke); "*Sweet Primroses*" (John Carter, Twyford); and "*The Tree in the Wood*".

folk songs from dorset

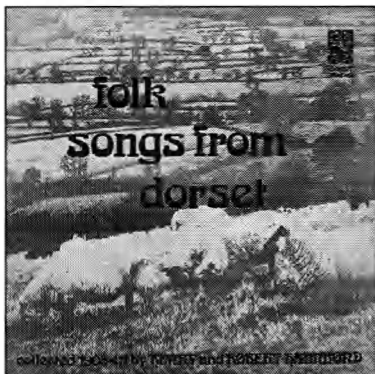
1975 Notes by Frank Purslow

The Songs

on this record are taken from a collection made between 1905 and 1909 by Henry and Robert Hammond at precisely the same time that Dr. George Gardiner was collecting the songs which were included on "Folk Songs From Hampshire", a previous Forest Tracks record (FT 2006). For a short time, in fact, the three collectors worked together in Somerset; but as this area was being very thoroughly covered by Cecil Sharp, Miss Lucy Broadwood, who was then secretary of the Folk Song Society, suggested that they turned their attentions to the virtually unexplored territories of Hampshire and Dorset.

For a long time the collections of both Gardiner and the Hammonds were unknown to anyone but specialist researchers, being completely overshadowed by Cecil Sharp's monumental efforts. Sharp was, of course, a non-stop propagandist and, even today, his is the name that springs inevitably to mind when one hears the words "folk song" or "folk dance". But over the past ten years more and more singers have become aware of the less well-known collectors, and of their important contributions to our knowledge of the British traditions of song and dance.

Quite apart from the enthusiastic reception that greeted the four books of songs from the Hammond and Gardiner collections which were prepared for publication by myself (see * below), songs from these collections – both published and unpublished – are now staple fare at Folk Song Clubs, and have been included on recordings of the more commercially minded contemporary "folk-singers". So those dedicated amateurs of the late-Edwardian era did not labour in vain.

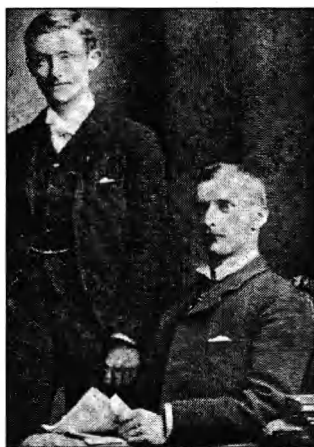


The Collectors

Henry and Robert Hammond were born at Priston, near Bath, in 1866 and 1868 respectively. Their father had retired early from the Indian Civil Service due to ill health and shortly after they were born, the family moved to Clevedon, Somerset, and then to Madeira, where their father died almost immediately after arrival. His widow, Caroline, and her family returned to Clevedon where they remained until her death.

Their acquaintances in Clevedon included the Birch family, whose daughter Constance became Mrs. Cecil Sharp in 1893, and the Revd. Marson, whose son Charles was to become Sharp's first collaborator. (It was in Charles Marson's vicarage garden at Hambridge that Sharp heard his first genuine folk song in 1902).

From 1890 to 1899 Henry Hammond was teaching at the Edinburgh Academy, where one of his colleagues was Dr. Gardiner, who already had a



Robert and Henry Hammond.

strong interest in folk song, both of his native Scotland and of Europe generally.

In 1899 – the year coincidentally that the Folk Song Society was formed, and Sharp first witnessed a performance by a traditional (albeit revived) Morris team – Henry was appointed Director General of Education in Rhodesia, but after only one year this post he suffered such a severe breakdown in health that he never fully recovered, and he

remained a semi-invalid for the rest of his life. On his return to this country he renewed his acquaintance with Dr. Gardiner, and it was during a joint holiday at Minehead in 1905 that they resolved to try, as Henry put it in a letter to Lucy Broadwood, "to collect some of the gleanings of Mr. Sharp's harvest". Some songs noted in Cornwall and Somerset were the immediate result, but then the collectors went their separate ways, coming together from time to time at places like Bath and Winchester to compare their finds and to indulge in a short bout of joint collecting in these areas.

Once they had decided to concentrate on Dorset, the two brothers, armed with notebooks, pencils, penknives (and the proverbial toothbrush?), would set off from Clevedon on their cycles and journey off into the Dorset countryside, staying overnight at whatever inns they could find, and spending sometimes many weeks, even months, "in the field" listening to anyone who would sing them an old country song. It would appear that quite a fair proportion of this work was undertaken during the winter months, presumably because, as Gardiner discovered and remarked upon, in the fine weather the country people were either too busy or too tired to sing.

With Henry noting the tunes and Robert the words, their total yield was 648 "complete" songs, plus another 270 without tunes. I assume that these texts represent work carried out by Robert on his own, probably while Henry was too unwell to accompany him.

Henry died at the early age of 43, in Edinburgh, a few months after his friend George Gardiner; the date of Robert's death is not known, but he remained a member of the Folk Song Society and corresponded with Lucy Broadwood until at least 1921.

"Marrow Bones" (1965), "The Wanton Seed" (1968), "The Constant Lovers" (1972), "The Foggy Dew" (1974), all published by E.F.D.S.S. Publications Ltd., and obtainable at Cecil Sharp House, 2 Regents Park Road, London NW1 7AY. Publication of a song in these books is indicated in the following notes by PMB, PWS, PCL and PFD respectively. In addition the English Folk Dance and Song Society also published in 1948 a small, but excellent, book containing 26 songs from the Hammond manuscripts: "A Dorset Book of Folk Songs", edited by Joan Brocklebank and Biddie Kindersley (BKDS). One or two songs are also included in "The Penguin Book of English Folk Songs", edited by A. L. Lloyd and Vaughan Williams.

NOTES: The notes are intended purely as background information for those who wish to know a little more about the songs.

Folk songs, however, stand or fall by the most basic criterion: their appeal as songs. The original singers of these songs sang them because they liked singing them. To sing a song, or listen to a song because it is "an interesting traditional survival of a 17th century ballad" or (worse) because it is "quaint", is to kill it stone dead.



ACKNOWLEDGMENTS

Thanks are due to many who have contributed to this CD re-issue, in particular the following:

Frank Purslow, for his research, his four song books without which... and for his help and interest in these re-issues and permission to reprint extracts of his articles for the Folk Music Journal.

Malcolm Taylor, librarian of the EFDSS Vaughan Williams Memorial Library, for permission to reprint photographs of the collectors and Folk Music Journal extracts.

John Edgar Mann, who first had the idea to record these albums.

And last, but by no means least, the singers – both those that sang their songs, often patiently repeating them whilst the songs and tunes were being noted down, all those years ago, and the singers on these recordings, who have lifted those songs from off the page and made them live again.

Songs from the Hammond and Gardiner collections can be found in:

"MARROW BONES" (1965), "THE WANTON SEED" (1968), "THE CONSTANT LOVERS" (1972), "THE FOGGY DEW" (1974). Selected and Edited by Frank Purslow. EFDSS Publications Ltd., 50 New Bond St., London W1. (Currently out of print.)

"THE PENGUIN BOOK OF ENGLISH FOLK SONGS". Edited by R. Vaughan Williams and A. L. Lloyd. Penguin Books 1959. (Reprinted 2003 by EFDSS as "CLASSIC ENGLISH FOLK SONGS", ISBN 0 85418 188 1.) Available from all good bookshops or from the EFDSS, Cecil Sharp House, 2 Regents Park Road, London NW1 7AY. www.efdss.org

"THE EVERLASTING CIRCLE", English traditional verse from the mss of S. Baring-Gould, H.E.D. Hammond and George B. Gardiner. Edited by James Reeves. Heinemann 1960, (texts only).

"A DORSET BOOK OF FOLK SONGS". Edited by Joan Brocklebank and Biddie Kindersley. EFDSS Publications, 1948.

And the following EFDSS publications: JFSS 3 (1907): pp. 59-136. Article by Henry Hammond; JFSS 3 (1909): pp. 247-317. Article by Dr. George Gardiner; FMJ 1 (1967): pp. 129-157, Purslow, F. "The George Gardiner Folk Song Collection"; FMJ 1 (1968): pp. 236-266. Purslow, F. "The Hammond Brothers' Folk Song Collection".

Hampshire singers Frederick White and David Clements, recorded "in the field" directly onto wax cylinders by Dr. Gardiner and Ralph Vaughan Williams in 1909, can be heard on the 1998 CD "A Century of Song", EFDSS CD02.

THE RECORDINGS

In the spirit of those early collectors most of the "extra" tracks were recorded "in the field" – the songs were sung, and the performances captured, in one take. Some background sounds may therefore be audible, due to the non-studio surroundings. The "extra" tracks were recorded in many different circumstances, so some variation in ambient sound is inevitable. We hope that this will not spoil your enjoyment.

I recorded the "Choir" in the back room of the White Hart Public House in the hamlet of Stoke, Near Andover on 3-3-05. Steve and Sarah's songs were recorded in the "Lion's Den" at the back of The White Lion, Wherwell on 14-4-05 as were Geoff's and mine on 29-4-05. Helen Woodall and The Old Pull and Push Band's songs were recorded in West Moors, Dorset on 17-4-05. Ron Coe's songs were recorded at his home in Winchester on 26-4-05.

The exceptions were Gwilym's and Carol's songs, which were recorded by Stephen Rowley at Pitchcombe, Gloucester on 28-4-05 and Tim's songs, which he recorded at home in the United States in February 2005, and sent over.

Paul Marsh