

Rural Roots
of
Bluegrass
Songs, Stories & History
by
Wayne Erbsen



"Bluegrass is just plain talk put to music." Ben Humphreys, North Carolina

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Preface

It's been more than twenty years since I wrote my last book on bluegrass. When it came out in 1981, we called it the *Backpocket Bluegrass Songbook*. After all these years and ump-teen printings, it's still going strong. So why write another bluegrass songbook now? The answer is quite simple. In 2000, the Coen brothers released the film *O Brother, Where Art Thou?* It was almost as if a bombshell had exploded. For traditional music, things would never be quite the same again. What did the movie do? It opened up the ears of a new generation to the roots of bluegrass music. Suddenly, college age students with purple hair, tattoos and nose rings became interested in American roots music, including bluegrass. Something strange was happening.

Ever since that movie hit, us crusty old-timers have been staggering around in a state of semi-shock. We never thought we'd live to see the day that young people from America's mainstream would embrace traditional music as they have. The last time something like this happened was in 1972, when the movie *Deliverance* came out. As a result of that film, thousands of people grabbed banjos and were determined to learn how to play them. The movie made such an impact that people didn't know what hit them! But I could tell by that far-off look in their eyes that they'd been bitten by the bluegrass banjo bug!

And now, it's even worse! I'll give you an example. For over twenty years I've been teaching Appalachian music at a small liberal arts college near Asheville, North Carolina called Warren Wilson College. Not long after the *O Brother* film came out, my normally sparsely attended classes were overflowing with students hungry to learn music from the film's soundtrack. In my beginning guitar class, eighteen out of twenty of the kids raised their hands when I asked them if the film and soundtrack had anything to do with their decision to sign up for this class. These kids were bent on learning real roots music. I was shocked and pleased all at the same time.

Of course, all this sudden interest in roots music begs the question of why the music from *O Brother* suddenly became so popular. Why did it strike a responsive chord now? And why are people so ready to listen to songs of hobos and chain gangs and of songs that were last popular in the 1930s? What changed? I think America changed. I think we've gotten so far from our rural roots that city kids hardly know that earth lies beneath the sidewalks in front of their houses. They long to get dirt between their toes! For many people, roots music is a simple and direct way to dig through the concrete sidewalks of modern life down to where the roots grow. And instead of shovels, picks and hoes, they're using banjos, fiddles, guitars, and mandolins. In so doing, they're searching for their own roots, their rural roots. By the time the *O Brother* film came out, Americans were simply hungry for something down-to-earth after too many years of being "uptown."

"I've been all over the world and I've never been uptown." George Shuffler

Before You Start Singing...

The songs chosen for this collection helped form the core repertoire of the music that would eventually be called “bluegrass.” The singers who sang them didn’t give a hoot what name people called their music. To them, it was just “good old country music,” “mountain music,” “old-time music,” or they even jokingly referred to it as “hillbilly music.” Most of the songs originated before the turn of the 19th century, and some are even older. By the time the newfangled recording equipment started capturing them in the ‘twenties and ‘thirties, these songs were old enough to sprout whiskers and were considered “old-favorites.”

As you sing your way through these pages, you’ll notice that the songs themselves are drawn from a wide swath of traditional material. There are old-fashioned sentimental parlor songs from New York’s Tin Pan Alley, fiddle and banjo tunes, heart or love songs, and mountain folk ballads. The subject matter is broad, with songs about moonshining and gambling next to temperance songs. Not to be neglected are the large number of the old gospel favorites which are always challenging to sing. Interspersed in between some of the songs are profiles of the musicians who performed them.

You’ll soon discover that the songs are arranged in alphabetical order, to help you find them. They are pitched in the keys that work well for the average male singer or that are relatively easy to play on the guitar. Feel free to sing them in the key that works best for you.

Please keep in mind that bluegrass music is nothing more than just plain old rural American music. Nothing fancy. For this reason alone, you should just belt out these songs in your own natural voice without a second thought about the quality of your voice. Just about anybody can sing who has the nerve to do it.

Don’t just believe me. Here’s some words of wisdom from Hank Williams:

“You ask what makes our kind of music successful. I’ll tell you. It can be explained in just one word: sincerity. When a hillbilly sings a crazy song, he feels crazy. When he sings, ‘I laid My Mother Away,’ he sees her a-laying right there in the coffin. To sing like a hillbilly, you have to have lived like a hillbilly. You have to have smelt a lot of mule manure.”



Bluegrass Etiquette

There’s an unwritten rule in bluegrass (that I have now written down): Even if you’re able to do it, avoid playing the melody along with the singer. Your turn to play the melody will come when it’s your “break” or solo. Until the spot light shines on you, concentrate on playing backup.

A Beautiful Life

In the days when hymn books were few and far between, song leaders would “line-out” or “deacon out” each phrase of a hymn for the congregation to follow. “A Beautiful Life,” composed by William M. Golden in 1918, was undoubtedly influenced by this practice. Usually performed as a quartet, each phrase is sung by the lead voice, which is then echoed by the other members of the quartet. On the chorus, the bass singer gets a chance to sing lead. When the Monroe Brothers recorded it in Charlotte, North Carolina on January 28, 1938, amazingly enough, they sang it as a duet with Bill singing bass! On March 31, 1958, almost exactly twenty years later, Bill recorded it again with the Blue Grass Boys. This time, he sang tenor.

Each day I'll do a gold-en deed By help-ing
those who are in need. My life on earth is but a
span And so I'll do the best I can.
Chorus
Bass: Life's ev'-ning sun is sinking low A few more days and I must
go To meet the deeds that I have
done Where there will be no set-ting sun.

To be a child of God each day	I'll help someone in time of need
My light must shine along the way.	And journey on with rapid speed
I'll sing his praise while ages roll	I'll help the sick, the poor and weak
And strive to help some troubled soul.	And words of kindness to them speak.

The only life that will endure	While going down life's weary road
Is one that's kind and good and pure.	I'll try to lift some traveler's load.
And so for God I'll take my stand	I'll try to turn the night to day
Each day I'll lend a helping hand.	Make flowers bloom along the way.

All The Good Times Are Past and Gone

Songs of misery and suffering are somehow always the best songs to sing. They seem to grab at our souls more than the light and care-free fare. Pound for pound, "All The Good Times Are Past and Gone" ranks pretty high on the misery scale. The penchant for these kind of sad laments goes back at least to the mid-19th century, when songs of utter sentimentality and despair first found their way into people's hearts. Although recorded by Fred & Gertrude Gossett in Atlanta, Georgia on April 15, 1930 for Columbia, it was the Monroe Brothers' August 3, 1937 recording that eventually brought it into bluegrass.

The simple melody of "All The Good Times Are Past and Gone," makes it an ideal song to learn harmony. In fact, if you're wanting your first taste of singing tenor, try this. Before the lead singer begins singing his or her part, ask him or her to play the first string on their guitar or mandolin. That is an E note. You can actually sing an interesting, but strange, harmony by singing all the verses and chorus using only that E note. Once you start getting the hang of harmony singing, you can then begin to follow the melody as it goes up and down.

Chorus

All the good times are past and gone,
All the good times are o'er,
All the good times are past and gone, Lit - tle
dar - ling don't you weep no more.

I wish to the Lord I'd never been born,
Or died when I was young.
I'd never have seen your sparking blue eyes
Or heard your lying tongue. (Chorus)

Don't you see that distant train
A-coming around the bend?
It's taking me away from this old town
To never return again. (Chorus)

Come back, come back my own true love
And stay a while with me
For ever I had a friend in this world
You've been a friend to me. (Chorus)

Oh don't you see that lonesome dove
Flying from pine to pine?
He's mourning for his own true love
Just like I mourn for mine. (Chorus)

Amazing Grace

The most well-known gospel song of all time must surely be “Amazing Grace.” Its composer, John Newton, led a life that swash-buckling novels are made of. Born in 1725, he shipped out with the British navy at the age of nine, after the death of his mother. He later deserted, but was caught and whipped and put in irons. He then joined the crew of a slave ship which carried its human cargo from Africa to the American colonies. When Newton was twenty-three, his ship was battered by a violent storm. Thinking the vessel would go down, he prayed for the first time since his mother died. When the storm had passed he turned to God and began studying the Scriptures. Even after he became the captain of a slave ship, he continued to study the Bible. By the age of thirty-nine, he gave up life at sea and was ordained as a minister of the Church of England. He composed “Amazing Grace” while in Olney, England, setting the words to an anonymous hymn tune.

A - maz - ing grace how sweet the sound That
 saved a wretch like me I
 once was lost, but now am found Was
 blind, but now I see

'Twas grace that taught my heart to fear
 And grace my fears relieved
 How precious did that grace appear
 The hour I first believed. (Chorus)

Through many dangers, toils and snares
 I have already come
 'Twas grace that brought me safe thus far
 And grace will lead me home. (Chorus)

When we've been there ten thousand years
 Bright shining as the sun
 We've no less days to sing God's praise
 Than when we first begun. (Chorus)

Callahan Brothers

We stood there for a moment, staring at the watermelon-sized hole in the floor. "That's where the groundhog made his entrance. He chewed a hole right through the floor." I turned toward the spry eighty-one year old Homer Callahan and said, "he must have wanted to get in awful bad." "Maybe so," Homer joked, "but he sure was disappointed when he got inside. There's not a crumb to eat in here!" We laughed and went out on the front porch of the old Callahan's homeplace in Bear Branch, North Carolina. No one had lived in the house for many years, and the weeds were knee high in the yard. As I turned on my portable tape recorder, Homer kept me in stitches for several hours as he told me tales of growing up in rural Madison County, North Carolina.

"My brother Walter was two years older than I am. My parents were both musically inclined, and Walter learned guitar as a young kid. When he was ten and I was eight, we'd go down to the tobacco warehouse in Asheville and perform for the tobacco farmers. Walter would play guitar, and I would dance. The farmers would pitch us dimes, which seemed like big money to us back then, in 1920."

Homer explained that by the time they were in their teens, Walter had perfected his skills on the guitar, and he had taken up not only the mandolin and the guitar, but also the banjo, fiddle, ukelele, harmonica and bass. I learned that they worked especially hard on their harmony singing and virtually invented the duet yodel. While performing at Asheville's Rhododendron Festival, the manager of a Knoxville radio station heard them and hired them to perform on the radio for four dollars a week, where they were sponsored by the J.F.G. Coffee Company. In 1934, an Asheville furniture dealer was so impressed with their singing and playing that he contacted W.R. Calaway of the American Record Company, who offered the brothers a chance to record in New York. Homer recalled that they stayed in the Wilson Hotel and the guests were so fascinated with their appearance and mountain speech that they bought them "eats" just to hear them talk.



Walter, Gus (?) & Homer with Ester Koehler & Evelyn Land

With ARC's Art Satherley looking on, the Callahan Brothers cut thirteen sides beginning on January 2, 1934. This made them the first of a long list of brother duets to record in country music. Among the songs recorded that day was "She's My Curly Headed Baby," a song which the brothers wrote and would make famous. With the success of these first recordings, the Callahan Brothers were called back to the studio on August 16, 1934, where they recorded fifteen more songs, including "Little Poplar Log House on the Hill," which was later covered by the Carter Family in 1940. I was shocked when Homer suddenly stood up and pointed a short way up the hill from where we were sitting, saying, "right up there, that's where the poplar log house used to stand." I couldn't believe what I was hearing! To be able to trace this song to this Madison County hillside was nothing less than amazing.

As the lazy afternoon sun started to dip below the tall mountains behind the Callahan homeplace, Homer regaled me with yet more stories of a musical career that spanned over seven decades. He told that by the time



Front: Alma Callahan, unknown, Walter
back: unknown, Homer

their first records hit the market, they were hired by radio WHAS in Louisville, Kentucky where they earned the whopping sum of four dollars a day. The trail then led them to WWVA in Wheeling, West Virginia and then to WLS in Cincinnati, Ohio, where they performed with Red Foley and the Coon Creek Girls until 1938. After stops at several radio stations in Oklahoma and Missouri, they ended up in Texas, which became their base of operations throughout much of the 1940s. It was during this period that Walter and Homer changed their names to Joe and Bill. Homer wisecracked that their given names were too hard to pronounce.

In 1945, the Callahan Brothers traveled to Hollywood to appear with Jimmy Wakely in several B-movies, including "Springtime in Texas," which Homer referred to as a "shoot-em-up." In 1951, they toured with Lefty Frizzell, who Homer even managed for a time. Eventually, Walter decided to retire and move back to Asheville, where he passed away in 1971. At the time of our interview in about 1980, Homer was in good health and he went on to live to the ripe old age of ninety.

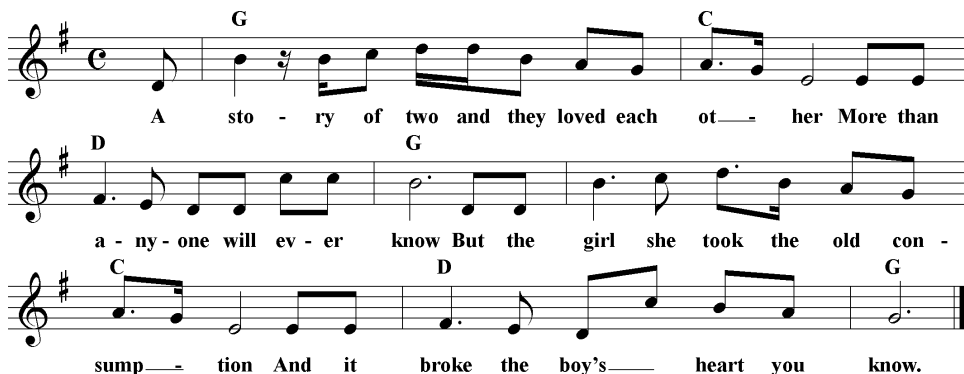
Before the afternoon was over, Homer and I had dragged out our instruments and played and sang several of the songs that he and his brother had written and made famous. These included "They're at Rest Together," "Sweet Thing," and of course, "Curly Headed Baby." I found out quick that Homer still had an incredibly powerful voice, and even at sixty-eight, he could yodel the paint off a barn door. When I called his house in Dallas, Texas this past fall to chat with him about this book that I was working on, I found out from his son, Buddy, that he had only passed away in September, 2002. I'm just glad I got to know him and shared a lot of laughs with him.

They're at Rest Together

Rebel Records recently released a CD entitled "Live Again! WCYB, Bristol Farm & Fun Time." This valuable collection captures bands such as the Stanley Brothers, Flatt & Scruggs and Mac Wiseman in 1948, at the very beginning of their careers. If you listen close to this album, you'll hear Ralph Stanley playing in a primitive two-finger banjo style similar to the way Wade Mainer played. On this recording, Carter Stanley introduces "They're at Rest Together" by calling it an "old timer." Strangely, there is no mention that it was composed by the Callahan Brothers only 13 years before. Hardly an "old timer!"

Homer remembered that they wrote this song about a young couple they knew in the Asheville area. Back in the 'twenties, the clean mountain air attracted patients suffering from consumption or tuberculosis, including Jimmie Rodgers.

Like many of the Callahan Brothers' songs, "They're at Rest Together" features a twin yodel, which we did not attempt to transcribe below. To get the full flavor of how to do this yodel, you should order the CD entitled "The Callahan Brothers" on the Old Homestead label in Brighton, Michigan.



They carried her up to the mountain
To try to gain her health you see
But listen all of you good people
You never can whip old TB.

He would often go up to the mountain
And sit upon his sweetheart's bed
And the saddest thing of all the story
Now the boy he is dead.

They buried them both in the mountain
They sleep together now at rest
The old TB took them to heaven
But God up yonder knows the best.



Homer Callahan with unknown friend
on the Big D Jamboree

Turkey in the Straw

Almost a dozen Scottish, Irish and English tunes claim the honor of inspiring "Turkey in the Straw." When it was first published in 1834 as "Old Zip Coon," both George W. Dixon and the team of Bob Farrel and George Nickols vigorously claimed they wrote it. In 1861, Daniel D. Emmett, the author of "Dixie," added to the confusion by publishing a new song he called "Turkey in the Straw," which attached itself to the melody of "Old Zip Coon."

As I was go-ing down the road With a tir-ed team— and a
 heav-y load I cracked my whip and the lead-er sprung I
 said good-bye to the wa-gon tongue *Chorus* Tur-key in the straw, haw, haw, haw
 Tur-key in the hay, hay, hay, hay Roll 'em up and twist 'em up a
 high tuck-a-haw And— hit 'em up a tune called— 'Tur-key in the Straw'

Oh, I went out to milk but I didn't know how
 I milked a goat instead of a cow
 A monkey sittin' on a pile of straw
 A-winkin at his mother-in-law. (Chorus)

Then I come to the river and I couldn't get across
 So I paid five dollars for an old blind horse
 Well he wouldn't go ahead, and he wouldn't stand still
 So he went up and down like an old saw mill. (Chorus)

I met Mr. Catfish comin' down stream,
 Says Mr. Catfish, "What does you mean?"
 Caught Mr. Catfish by the snout
 And turned Mr. Catfish wrong side out. (Chorus)

As I came down the new cut road
 Met Mr. Bullfrog, met Miss Toad
 And every time Miss Toad would sing
 Ole Bullfrog cut a pigeon wing. (Chorus)

White House Blues

Mc - Kin - ley _____ hol - lered, _____ Mc - Kin - ley _____ squalled, _____

Doc says _____ "Mc - Kin - ley, _____ I can't find _____ that

ball," From Buf - fa - lo _____ to Wash - ing - ton. _____

Roosevelt in the White House, he's doing his best
 McKinley in the graveyard, he's taking his rest
 He's gone a long, long time.

Hush up, little children, now don't you fret
 You'll draw a pension at your papa's death
 From Buffalo to Washington.

Roosevelt in the White House drinking out of a silver cup
 McKinley in the graveyard, he'll never wake up
 He's gone a long, long time.

Ain't but one thing that grieves my mind
 That is to die and leave my poor wife behind
 I'm gone a long, long time.

Look here, little children now don't you fret
 You'll draw a pension at your papa's death
 From Buffalo to Washington.

Standing at the station just looking at the time
 See if I could run it by half past nine
 From Buffalo to Washington.

Yonder comes the train, she's coming down the line
 Blowing in every station Mr. McKinley's a-dying
 It's hard times, hard times.

Look here you rascal, you see what you've done
 You've shot my husband with that Iver-Johnson gun
 Carry me back to Washington.

Doc's on the horse, he tore down his rein
 Said to that horse, "You've got to outrun this train"
 From Buffalo to Washington.

Doc come a-running, takes off his specs
 Said "Mr. McKinley, better pass in your checks
 You're bound to die, bound to die."

Whoa Mule

Raymond Fairchild and other ace banjo players have turned “Whoa Mule” into a banjo showpiece by managing to capture the sound of a braying mule by hitting the strings behind the bridge. Some of the floating verses to the song were collected in Auburn, Alabama as early as 1915.

I went up on the moun-tain, To get me a sack of corn,
 Rac- coon set his dog on me, And the pos- sum blew his horn.—
Chorus
 Whoa mule, whoa, Whoa mule I say,
 Keep your seat Miss Li- za Jane, Hold tight to the sleigh.—

Whoa mule, whoa,
 Whoa mule I holler
 Tie a knot in that mule's tail
 And he'll go through the collar. (Chorus)

Went up on the mountain,
 Give my horn a blow
 Thought I heard some pretty girl say.
 Yonder comes my beau. (Chorus)

I would not marry a tall slim gal,
 Tell you the reason why
 Her neck's so long and stringy
 I'm afraid she'd never die. (Chorus)

I went to kiss my gal last night
 I thought I would do it sneakin'
 I missed her mouth and hit her nose
 And the doggone thing was leakin'. (Chorus)

A peanut sittin' on a railroad track
 His heart was all a-flutter
 Around the curve come a passenger train,
 Toot toot peanut butter! (Chorus)



Samantha Bumgarner & Eva Davis

Bless his heart. My long-lost, late friend Harley Carpenter used to lean back in his favorite easy chair at his home near Buckeye, West Virginia and spin tales about bear hunting, fishing, coon hunting, and bluegrass. In the most convincing tones, he would try to tell me that women had no place in bluegrass, except as fans and the wives of the men who played bluegrass. Stubborn as a mule, I wasn't able to convince him otherwise, and he didn't live quite long enough to hear the likes of Hazel Dickens, Alice Gerrard, Allison Krause, Laurie Lewis, Kathy Kallick, Lynn Morris, or Allison Brown. Surely one earful of any of these outstanding musicians and singers would have changed even Harley's stubborn mind.

Back when I was playing with Harley, Richard Hefner, and Dwight Diller in the Black Mountain Bluegrass Boys in the mid 1970s, it was hard to imagine the strong role women would eventually play in bluegrass. But one has only to turn back to the earliest days of country music to see their influence. It was women who sang and preserved the old ballads which helped form the heart of the bluegrass repertoire. And it was the high pitched, strident tone of many of the women ballad singers who strongly influenced the very style of bluegrass vocals.

All this is but a long winded way of introducing Samantha Bumgarner and Eva Davis, two women who stood tall at the dawn of recorded country music. In April of 1924, they traveled far from the mountains near Dillsboro, North Carolina to New York City to record for Columbia. In tow was Samantha's banjo and fiddle and Eva's banjo. After taking the elevator to the top floor of the Gotham National Bank Building, they were soon seated in front of a large horn that served as a precursor to the modern microphone. As the pair of mountain women sang and played, history was being made as the needle in the recording device in the next room dug grooves in a cake of wax as it slowly rotated. The songs they preserved that day were the earliest recordings of songs that have since gone on to be bluegrass and old-time standards: "Wild Bill Jones," "John Hardy," "Shout Lou," "Fly Around My Pretty Little Miss," and "I Am My Mama's Darling Child," better known as "Soldier's Joy." If you consider two people a "band," they were among the first old-time bands to record. Only two groups beat them to the punch, and only by one month. In March of 1923, Riley Puckett and Gid Tanner recorded for Columbia and also in March, Fiddlin' John Carson and the Virginia Reelers made records for Okeh.

Almost nothing is known about Eva Davis, who sang "Wild Bill Jones" and played the banjo in a two-finger style. Samantha Bumgarner, on the other hand, enjoyed a long career in music, playing frequently around the Asheville, North Carolina area with legendary fiddler Marcus Martin, from nearby Swannanoa, and with Fiddlin' Bill Hensley, from Avery Creek. In the 1930s Samantha even traveled to Texas, where she had her own radio show on XERA, sponsored by the infamous goat-gland pitchman, Dr. John Brinkley. Samantha's credits also include being part of Bascom Lamar Lunsford's troop of musicians and dancers who performed at the White House in June of 1939 at the invitation of President and Mrs. Franklin D. Roosevelt for King George VI and Queen Elizabeth of England.

Wild Bill Jones

For those of you who relish songs of outlaws, scoundrels, thugs and thieves, here is the quintessential southern mountain ballad. It combines the bravado of a western movie with themes of jealousy, whiskey drinking, and trains. The lyrics presented here are just as they were sung by Eva Davis on April 24, 1924 as she sat with her banjo in front of Columbia Records' acoustical horn.

G

As I walked out — for to take a lit - tle walk, I

D G

walked up - on that Wild — Bill Jones. He was

walk - in' and a talk - in' by my true love - er's side, — I for -

D G

bid — him to leave — her a - lone. —



Samantha Bumgarner

Wild Bill Jones

He says my age it is just twenty-one,
Too old for to be controlled
I drew my revolver from my side
I destroyed that poor boy's soul.

Well he kicked and he staggered boys he fell to the ground
And he give one dying groan
I throwed my arms around my true lover's neck
Saying baby you'll be left alone.

I've got one dollar in my pocket book
And a dollar in my hand
Well it's come on boys and let's take a drink
While I have this money for to spend.

Well it's pass around your long neck bottle
And we'll all get on a spree
For today was the last of old Wild Bill Jones
And tomorrow'll be the last of me.

My honey she wrote me a letter
Saying darling can't you make bail
I wrote her well another one
Saying, "Darling I done got bail."

My honey she wrote me another one
Said, "Darling what might your bail be?"
My woman she sent me a ten dollar bill
Said, "Darling come back home to me."

I was on that old train when she blowed for midnight
I was on her when she whistled for day
She went around the curve and she strained every nerve
This old engine goin' to carry me away.

Well the engineer he said to his fireman
"Just a little more extra coal"
We'll heat her red hot and we'll keep her in the trot
And we'll run her in some lonesome hole.

"Flatt & Scruggs' music was more polished than ours was. We didn't try to put any extra things in it. We sung it just the way it was wrote." Ralph Stanley

Wildwood Flower

Over the years, I've had more people ask me questions about some of the lyrics to "Wildwood Flower" than any other song. What puzzles many people is the way Sara Carter Sang the lyrics, "the pale and the leader and eyes look like blue." In 1974, Joe Hickerson, head of the Archive of Folk Song at the Library of Congress, gave me a sheet that was reportedly transcribed from the original 1860 sheet music of "I'll Twine Mid the Ringlets," with lyrics by J. P. Webster and melody by Maud Irving. It contained the lines, "And the pale aronatus with eyes of bright blue." Recently, Joe told me that sheet is now missing from the Library of Congress collection, and, after all these years, I no longer have it either.

I'll — twine 'mid the ring - lets of ra - ven black hair — The
 li - lies so pale and the ros - es so fair, — The
 myr - tle so bright with an em - er - ald hue, And the
 pale a - ron - a - tus with eyes of bright blue. —

I'll sing and I'll dance my laugh shall be gay
 I'll cease this wild weeping drive sorrow away;
 Tho' my heart is now breaking he never shall know
 That his name made me tremble and my pale cheek to glow

I'll think of him never, I'll be wildly gay,
 I'll charm every heart and the crowd I will sway;
 I'll live yet to see him regret the dark hour
 When he won then neglected the frail wildwood flower

He told me he love me, and promised to love
 Through ill and misfortune, all other above'
 Another has won him, oh! misery to tell
 He left me in silence no words of farewell!

He taught me to love him, he call'd me his flower
 That blossom'd for him all the brighter each hour
 But I woke from my dreaming my idol was clay
 My visions of love have all faded away

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