APPENDIX. Songs in the corpus

The left-hand column lists all of the songs in the corpus, with those containing one or more of Michael Taft’s twenty most common blues lyric formulas shown in **bold**.

The center column catalogues the lyric formulas in every song. For strophic songs— in which different lyrics combine with the same musical material in successive verses—the Appendix simply lists the number of the verse in which lyric formulas appear, followed by bracketed numbers that correspond to Taft’s list of the twenty most common formulas (2006, 193). For example, 1: [1] means that verse 1 contains formula [1] (**human have the blues**). Formulas expressing the travel motif (2, 3, 14, 15, 16, and 20) are shown in **underlined bold**.

When a formula appears in a chorus—a formal section that repeats, with the same lyrics and music (which often contrasts that of the verse)—this is indicated with “C.” When a formula appears in a refrain—a line or fragment of a line that repeats in a verse or chorus, or both—this is indicated with “R.” Formulas that appear in choruses and refrains are counted only once. For songs in the AABA form, the pertinent section is indicated in **bold** (e.g. AABA or AABA). For songs with repetitions of the AABA form, a superscript, parenthesized number follows to indicate the statement (e.g. AABA\(^{(1)}\)). For rare songs in which the form is unclear and it is difficult to determine the number of verses, a superscript question mark is placed after the verse number (e.g. 3\(?\)).

The right-hand column shows the earliest known dates for country music sources printed in sheet music, songsters, and hymnals predating the recordings, following Meade (2002).
<table>
<thead>
<tr>
<th>SONGS IN THE CORPUS</th>
<th>FORMULAS IN THE SONGS</th>
<th>EARLIEST APPEARANCE IN SHEET MUSIC, SONGSTERS, AND HYMNALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Songs using one or more of the lyric formulas are shown in <strong>bold</strong>.</td>
<td>Formula numbers are shown in [brackets]. Formulas expressing the travel motif are shown in <em>underlined bold</em>.</td>
<td>After Meade (2002).</td>
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<tr>
<td>FRANK HUTCHISON Complete Recordings (1926–1929)</td>
<td></td>
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<tr>
<td>The Train that Carried the Girl From Town [1926]</td>
<td>1: [5] [20]. R: [20]. 9: [3].</td>
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<tr>
<td>Coney Isle</td>
<td>11: [2]. 12: [2].</td>
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<tr>
<td>All Night Long</td>
<td>2: [4]. 4: [4].</td>
<td>ca. 1844</td>
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<tr>
<td>Alabama Girl, Ain’t You Comin’ Out Tonight?</td>
<td>1: [7] [2].</td>
<td>1887</td>
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<tr>
<td>Hell Bound Train</td>
<td></td>
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<tr>
<td>Back in My Home Town</td>
<td>2: [2]. 3: [2].</td>
<td></td>
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<tr>
<td>----------------------</td>
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<tr>
<td>The Boston Burglar</td>
<td>R: [2].</td>
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<td>The Chevrolet Six</td>
<td>2: [5] [14].</td>
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<tr>
<td>Cumberland Gap</td>
<td>2: [7]. 5: [2]. 7: [2].</td>
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</tr>
<tr>
<td>The Deal</td>
<td>7: [7].</td>
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</tr>
<tr>
<td>Johnny and Jane—Part 2</td>
<td>51 total</td>
<td></td>
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<tr>
<td>Cannonball Blues</td>
<td>26 travel motif: 51%</td>
<td></td>
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[British Ballad]
<table>
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<td>THE CARTER FAMILY</td>
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<tr>
<td>August 1927 through May 1931</td>
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<tr>
<td>Bury Me Under the Weeping Willow</td>
<td>3: [6].</td>
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<tr>
<td>The Little Log Cabin By the Sea</td>
<td>1903</td>
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<tr>
<td>The Poor Orphan Child</td>
<td>1898</td>
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<tr>
<td>The Storms Are On the Ocean</td>
<td>1: [3] [2].</td>
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<tr>
<td>Single Girl, Married Girl</td>
<td>1910</td>
</tr>
<tr>
<td>The Wandering Boy</td>
<td>1894</td>
</tr>
<tr>
<td>Meet Me By the Moonlight, Alone</td>
<td>C: [6] [6].</td>
</tr>
<tr>
<td>Keep On the Sunny Side</td>
<td>1899</td>
</tr>
<tr>
<td>Anchored In Love</td>
<td>1911</td>
</tr>
<tr>
<td>John Hardy Was a Desperate Little Man</td>
<td>5: [2]. 5: [2].</td>
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<tr>
<td>I Ain’t Goin’ to Work Tomorrow</td>
<td>1: [3] [3]. 2: [6]. 5: [12].</td>
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<tr>
<td>Will You Miss Me When I’m Gone</td>
<td>5: [15].</td>
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<td>River of Jordan</td>
<td>1900</td>
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<tr>
<td>Chewing Gum</td>
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<tr>
<td>Song Name</td>
<td>Notes</td>
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<td>-----------------------------------------------</td>
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<tr>
<td>Wildwood Flower</td>
<td></td>
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<tr>
<td>I Have No One to Love Me (But the Sailor On</td>
<td>1: [3]. 4: [7].</td>
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<tr>
<td>the Deep Blue Sea)</td>
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<tr>
<td>Forsaken Love</td>
<td>C: [6]. 4: [16].</td>
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<tr>
<td>Sweet Fern</td>
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<tr>
<td>My Clinch Mountain Home</td>
<td>4: [7]. 7: [2].</td>
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<tr>
<td>God Gave Noah the Rainbow Sign</td>
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<td>I'm Thinking Tonight of My Blue Eyes</td>
<td>3: [6].</td>
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<tr>
<td>Little Moses</td>
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<td>Lulu Wall</td>
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<td>The Grave On the Green Hillside</td>
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<tr>
<td>Don’t Forget This Song</td>
<td>6: [17].</td>
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<tr>
<td>Foggy Mountain Top</td>
<td>4: [16].</td>
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<tr>
<td>Bring Back My Blue-Eyed Boy to Me</td>
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<tr>
<td>Diamonds In the Rough</td>
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<td>Engine One-Forty-Three</td>
<td>2: [2]. 4: [7]. 5: [7].</td>
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<tr>
<td>The Homestead On the Farm</td>
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<td>The Cyclone of Rye Cove</td>
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<td>Song Title</td>
<td>Key</td>
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<tr>
<td>Motherless Children</td>
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<td>When the Roses Bloom in Dixieland</td>
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<tr>
<td>No Telephone In Heaven</td>
<td>2:</td>
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<tr>
<td>Western Hobo</td>
<td>3:</td>
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<td>Carter’s Blues</td>
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<td>Wabash Cannonball</td>
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<tr>
<td>A Distant Land to Roam</td>
<td>1:</td>
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<tr>
<td>Jimmie Brown the Newsboy</td>
<td>2:</td>
</tr>
<tr>
<td>Kitty Waltz</td>
<td>3:</td>
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<tr>
<td>Fond Affection</td>
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<td>The Cannonball</td>
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</tr>
<tr>
<td>The Lovers’ Farewell</td>
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<tr>
<td>There’s Someone Awaiting for Me</td>
<td>1:</td>
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<tr>
<td>The Little Log Hut in the Lane</td>
<td>3:</td>
</tr>
<tr>
<td>When the Springtime Comes Again</td>
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<td>When the World’s On Fire</td>
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<td>I Have an Aged Mother</td>
<td>6:</td>
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<tr>
<td>The Dying Soldier</td>
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</tr>
<tr>
<td>Song</td>
<td>Key</td>
</tr>
<tr>
<td>-------------------------------</td>
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<tr>
<td>Worried Man Blues</td>
<td>C: [10] [17]. 2: [2] [9]. 5: [7]. 6: [15]. 8: [7].</td>
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<td>Lonesome Valley</td>
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<td>On the Rock Where Moses Stood</td>
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<tr>
<td>Room In Heaven for Me</td>
<td></td>
</tr>
<tr>
<td>Lonesome Pine Special</td>
<td>1: [18] [2]. 5: [2].</td>
</tr>
<tr>
<td>No More the Moon Shines on Lorena</td>
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<tr>
<td>On My Way to Canaan’s Land</td>
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<tr>
<td>Where Shall I Be?</td>
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<td>Sow ‘Em On the Mountain (Reap ‘Em In the Valley)</td>
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<td>Darling Nellie Across the Sea</td>
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<td>The Birds Were Singing of You</td>
<td>4: [9].</td>
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<tr>
<td>Weary Prodigal Son</td>
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<tr>
<td>My Old Cottage Home</td>
<td>5: [3].</td>
</tr>
<tr>
<td>When I’m Gone</td>
<td>R: [15].</td>
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<tr>
<td>Sunshine In the Shadows</td>
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<tr>
<td>Let the Church Roll On</td>
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<tr>
<td>Lonesome For You</td>
<td>3: [5]. 4: [6].</td>
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</table>
| Can’t Feel At Home | 80 total  
<p>| | <strong>39 travel motif: 49%</strong> |</p>
<table>
<thead>
<tr>
<th>Song</th>
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<th>Year</th>
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<tr>
<td>The Girl I Left In Sunny Tennessee</td>
<td>1: [2] [2].</td>
<td>1899</td>
</tr>
<tr>
<td>I’m the Man that Rode the Mule Around the World</td>
<td></td>
<td>1894</td>
</tr>
<tr>
<td>Can I Sleep In Your Barn Tonight Mister</td>
<td>2: [7]. 3: [2].</td>
<td>post 1896</td>
</tr>
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<td>Don’t Let Your Deal Go Down Blues</td>
<td>2: [5] [14].</td>
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<tr>
<td>Good-Bye Booze</td>
<td></td>
<td>1901</td>
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<tr>
<td>Monkey On a String</td>
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<td>1907</td>
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<tr>
<td>Leaving Home</td>
<td>1: [5] [16]. 2: [8] [12]. C: [3] [16]. 4: [7].</td>
<td>1912</td>
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<td>Budded Rose</td>
<td>1: [14]. 2: [7]. 3: [6].</td>
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<tr>
<td>There’ll Come a Time</td>
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<td>1895</td>
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<tr>
<td>White House Blues</td>
<td>5: [18].</td>
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</tr>
<tr>
<td>The Highwayman</td>
<td>1: [2] [12].</td>
<td></td>
</tr>
<tr>
<td>Hungry Hash House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If I Lose, I Don’t Care</td>
<td></td>
<td></td>
</tr>
<tr>
<td>You Ain’t Talkin’ to Me</td>
<td>1: [2]. R: [7]. 3: [7] [2].</td>
<td>1909</td>
</tr>
<tr>
<td>Coon from Tennessee</td>
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<tr>
<td>Title</td>
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<td>Year</td>
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<td>--------------------------------------------</td>
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<tr>
<td>The Letter that Never Came</td>
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<td>1886</td>
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<tr>
<td>Falling By the Wayside</td>
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<td>1892</td>
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<tr>
<td>Take a Drink On Me</td>
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<td></td>
</tr>
<tr>
<td>My Wife Went Away and Left Me</td>
<td>1: [3] [5].</td>
<td>1889</td>
</tr>
<tr>
<td>I Cannot Call Her Mother</td>
<td></td>
<td>1855</td>
</tr>
<tr>
<td>I Once Loved a Sailor</td>
<td>1: [6].</td>
<td>1904</td>
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<tr>
<td>Husband and Wife Were Angry One Night</td>
<td>1: [6] [7]. C: [6].</td>
<td>1896</td>
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<tr>
<td>Ramblin’ Blues</td>
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<td>1917</td>
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<td>Took My Gal A-Walkin’</td>
<td>1: [7] [7].</td>
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<tr>
<td>What Is Home Without Babies</td>
<td></td>
<td>1900</td>
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<tr>
<td>Jealous Mary</td>
<td>4: [6].</td>
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<td>Old and Only In the Way</td>
<td>1: [14]. 2: [7].</td>
<td>1880</td>
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<tr>
<td>Shootin’ Creek</td>
<td>R: [2].</td>
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</tr>
<tr>
<td>Bill Mason</td>
<td>2: [2]. 4: [2].</td>
<td></td>
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<tr>
<td>Good-Bye Mary Dear</td>
<td>1: [3].</td>
<td>1902</td>
</tr>
<tr>
<td>Leaving Dear Old Ireland</td>
<td>1: [3] [7] [12]. 2: [7] [7].</td>
<td>1889</td>
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<tr>
<td>Baltimore Fire</td>
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<td>Song</td>
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<tr>
<td>Sweet Sunny South</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He Rambled</td>
<td>1: [16].</td>
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<td>Sweet Sixteen</td>
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<td>Gypsy Girl</td>
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<td>The Only Girl I Ever Loved</td>
<td>4: [7].</td>
<td>1880</td>
</tr>
<tr>
<td></td>
<td>5: [6].</td>
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<tr>
<td>If the River Was Whiskey</td>
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<td>ca. 1860–64</td>
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<tr>
<td>It's Movin’ Day</td>
<td>1: [16].</td>
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<td>Good-Bye Sweet Liza Jane</td>
<td>C: [14].</td>
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<tr>
<td>Look Before You Leap</td>
<td>2: [13].</td>
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</tr>
<tr>
<td>Just Keep Waiting Till the Good Time Comes</td>
<td>C: [14].</td>
<td>1911</td>
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<tr>
<td>Milwaukee Blues</td>
<td>1: [16].</td>
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<td></td>
<td>2: [20].</td>
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<td></td>
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<tr>
<td>Where the Whippoorwill Is Whispering Good-Night</td>
<td>66 total</td>
<td>1913</td>
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34 travel motif: 52%
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<td>Down In Florida On a Hog</td>
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<td></td>
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<tr>
<td>Birmingham Jail</td>
<td>3: [6]. 4: [14].</td>
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<tr>
<td>Columbus Stockade Blues</td>
<td>R: [5] [18].</td>
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<tr>
<td>Gamblin’ Jim</td>
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<tr>
<td>Lonesome In the Pines</td>
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<tr>
<td>After the Ball</td>
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<tr>
<td>I Can’t Tell Why I Love You</td>
<td>2: [6] [6]. R: [6].</td>
<td></td>
<td>1900</td>
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<tr>
<td>The Irish Police</td>
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<tr>
<td>The Hobo Tramp</td>
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<tr>
<td>Alto Waltz</td>
<td></td>
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<td>Mexican Rag</td>
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<td>Birmingham Jail No. 2</td>
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<td>R: [6].</td>
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<tr>
<td>Country Girl Valley</td>
<td>C: [6] [14].</td>
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DARBY & TARLTON
Complete Recordings (1927–1933)

Notes: The dates and years provided are approximate and based on the information available.

1927–1933 recordings are noted with [2].

The Irish Police and The Rainbow Division are noted with [?].

Tune: ca. 1850 for Down In Florida On a Hog and Mexican Rag.

1892 for I Can’t Tell Why I Love You.

1900 for The Hobo Tramp.

1919 for Afters the Ball and Country Girl Valley.
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<th>Page 2</th>
<th>Page 3</th>
<th>Year</th>
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<td>Lonesome Railroad</td>
<td>R: [12]. 2: [7]. 3: [15].</td>
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<tr>
<td>If You Ever Learn to Love Me</td>
<td>1: [6]. 2: [2]. 3: [7]. 5: [12] [3].</td>
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<td>If I Had Listened to My Mother</td>
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<td>Traveling Yodel Blues</td>
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<td>Heavy Hearted Blues</td>
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<td>The New York Hobo</td>
<td>4: [2].</td>
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<td>All Bound Down In Texas</td>
<td>1: [2]. C: [2].</td>
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<td>1882</td>
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<td>Slow Wicked Blues</td>
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<td>Down In the Old Cherry Orchard</td>
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<td>1902</td>
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<td>When the Bluebirds Nest Again</td>
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<td>Beggar Joe</td>
<td></td>
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<td>ca. 1877</td>
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<td>When You’re Far Away From Home</td>
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<td>Sweet Sarah Blues</td>
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1893

[1895—Ben Harney—not in Meade 2002]
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98 total
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3: [7].

C: [15].

3: [8] [8]. 5: [12] [19].

Hello Little Boy

C: [6]. 8: [5] [12].

AABA: [9]. AABA: [12]. AABA: [9].

3: [7].

C: [2].

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Chess Recordings (1951–1968)  
Collected on *Willie Dixon: The Chess Box* |   |
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Ain’t That Love

Drown In My Own Tears

Come Back Baby

Sinner’s Prayer

Funny (But I Still Love You)

Losing Hand

A Fool For You

Hallelujah I Lover Her So

Mess Around

This Little Girl of Mine

Mary Ann

Greenbacks

Don’t You Know

I Got a Woman

What Would I Do Without You

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60 total
16 travel motif: 27%
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<td>My Baby Left Me</td>
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AABA¹: [18].

1: [13].

69 total

19 travel motif: 28%
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R: [13].

4: [6].

ABA: [7], [19]. AABA: [13].

81 total
24 travel motif: 30%
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<td>Rave On</td>
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<tr>
<td><em>Fool’s Paradise</em></td>
<td>AABA: [6]. AABA: [8].</td>
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<td>Take Your Time</td>
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<td>Well…All Right</td>
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<td>Think It Over</td>
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<tr>
<td><em>Early In the Morning</em></td>
<td>1: [12]. 2: [12].</td>
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<td>Heartbeat</td>
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<td><em>It's So Easy</em></td>
<td>1: [7].</td>
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<td>Reminiscing</td>
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<td>It Doesn’t Matter Anymore</td>
<td>AABA: [3] [3] [12]. AAABA: [12].</td>
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<td>Raining In My Heart</td>
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<td>Peggy Sue Got Married</td>
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<td>Crying, Waiting, Hoping</td>
<td>R: [2]. 1: [18] [6].</td>
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<td>What To Do</td>
<td>R: [13].</td>
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