



MTO 26.4 Examples: Stoia, Blues Lyric Formulas in Early Country Music, Rhythm and Blues, and Rock and Roll

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.20.26.4/mto.20.26.4.stoia.html>

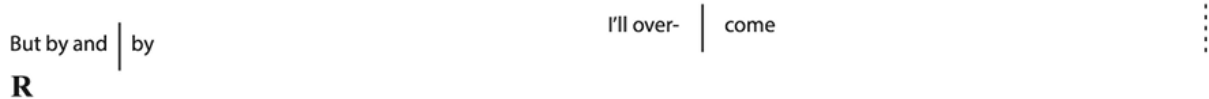
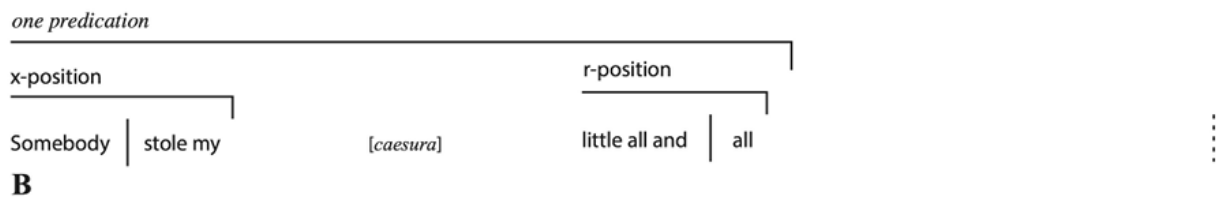
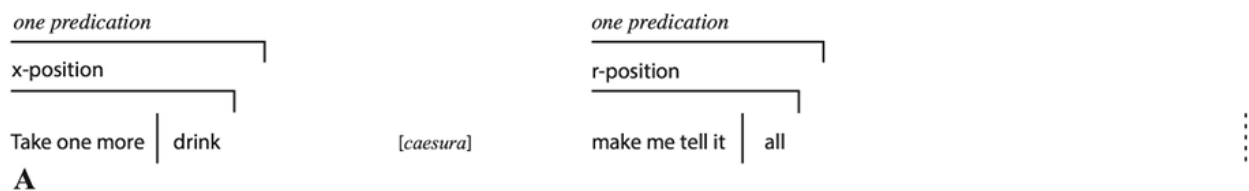
Example 1. Ida Cox, “Ida Cox’s Lawdy, Lawdy Blues” (1923); standard twelve-bar blues with AAB poetic form, x- and r-positions separated by caesuras, and instrumental responses following each line

The musical score is presented in three systems, each representing a line of the AAB blues form. The key signature is B-flat major (two flats) and the time signature is 12/8. The notation includes treble clef, a key signature of two flats, and a 12/8 time signature. The lyrics are written below the notes, with some words underlined. Annotations above the staff identify structural elements: 'x-position' and 'x-formula' are indicated by brackets over the first measure of each line; 'caesura' is marked with a downward arrow at the start of the second measure; 'r-position' is indicated by a bracket over the final measure of each line; and 'instrumental response (clarinet)' is noted above the final measure of each line. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are placed below the staff to indicate the bar structure.

lines of text: A

lines of text: B

Example 2. Mississippi Bracey, "I'll Overcome Someday" (1930), verse 6; one predication in the second line spanning both the x- and r-positions



Example 3. Lyric formulas in early blues

I love you

I love you pretty mama; believe me it ain't no lie

I quit my woman

The day you dare to quit me; baby that's the day you die

(Blind Blake, "Early Morning Blues," 1926. After Taft 2006, 210.)

I go away from some place

I'm going away, to the one I know

I am worried

I'm worried now, but I won't be worried long

It won't be long

(Charley Patton, "Down the Dirt Road Blues," 1929.)

I love you

I love my baby; my baby don't love me

I love you

I really love that woman; can't stand to leave her be

(Robert Johnson, "Kind Hearted Woman Blues," 1936. After Taft 2006, 121.)

Example 4. Lyric formulas in the songs of Frank Hutchison

I woke up this morning

I woke up this morning, freight train on my mind
I believe, old rounders, I'd better hike down the line

Some thing is on my mind

I go away from some place

Gonna leave this country, sure gonna leave it soon
In this ice-cold world, they sure can have my room

I go away from some place

When I leave here, just hang crepe on your door
I won't be dead, I just won't be here no more

(“Worried Blues,” 1926, verses 9, 10, and 11.)

I quit my woman

Daddy, daddy, what are you going to do
When sweet mama leaves you with those worried miner blues

What am I going to do

I have the blues

I love you

If you don't believe I'm sinking, look what a hole I'm in
If you don't believe I love you, look what a fool I've been

(“The Miner's Blues,” 1928, verses 2 and 4.)

Example 5. Lyric formulas in contemporary songs recorded by the Carter Family

I go away from some place I'm going to leave this country, I'm going around this world

I go away from some place I'm going to leave this country, for the sake of one little girl

I love you Well she told me that she loved me, and it gives my poor heart grief
When she's got her back turned on me, she's courting whoever she please

I'll hang my head in sorrow, I'll hang my head and cry *I cry*

I'll hang my head in sorrow as my darling passes by

(“I Ain't Goin' to Work Tomorrow,” 1928, verses 1, 2, and 5.)

I quit my woman My baby's left me, she even took my shoes

Enough to give a man these doggone worried blues *I have the blues*

I come to some place I'm going up north, I'm going up north this fall

If luck don't change, I won't be back at all

(“The Cannon-Ball,” 1930, verses 3 and 4.)

I was walking out this morning, with rambling on my mind *Some thing is on my mind*

I come to some place I am going to catch the Special, that train called the Lonesome Pine

I come to some place Oh I'm going back to Texas, where the lonesome coyotes whine

Where the longhorn cattle are roaming round that cabin home of mine

(“Lonesome Pine Special,” 1930, verses 1 and 5.)

Example 6. Lyrical comparison of “Fond Affection” as collected by early twentieth-century folklorists and as recorded by the Carter Family; lyric formulas in the second verse shown in bold italics

“The Dear Companion,”
Rosie Hensley, NC, 1916
(Sharp 1932, 2:109)

I once did have a dear companion
indeed I thought his love my own
Until a black eyed girl betrayed me
and then he cares no more for me

Just go and leave me if you wish to
it will never trouble me
For in your heart you love another
and in my grave I’d rather die

“Fond Affection”
Austin E. Elliott, NC, 1919
(Brown 1952, 2:401–2)

Once I loved a fond affection
and he thought this world of me
Till some dark-eyed girl persuaded
then he thought no more of me

Go and leave me if you wish to
never let me cross your mind
If you think I’m so unworthy
go and leave me, never mind

“Fond Affection,”
The Carter Family, 1929

Once I loved your fond affection
all my hopes on you was spent
Till a dark-eyed girl persuaded
and you cared no more for me

Go on and leave me if you wish to
never let me cross your mind
In your heart you love another
never on earth will I call you mine

Example 7. Musical comparison of “Fond Affection” as collected by (a) Sharp (1932, 2:109); (b) Brown (1952, 2:401–2); and (c) recorded by the Carter Family

phrase 1

(a) Sharp, 1916

I once did have a dear com - pan - ion; In - deed, I thought his love my own,

(b) Brown, 1919

Once I loved a fond af - fec - tion, And he thought this world of me,

(c) Carter Family, 1929

Once I loved your fond af - fec - tion, all my hopes on you was spent
I I IV I

phrase 2

Un - til a black - eyed girl be - trayed me, And then he cares no more for me.

Till some dark - eyed girl per - suad - ed; Then he thought no more of me.

Till a dark - eyed girl per - suad - ed, and you care no more for me
IV I V I

Example 8. The Carter Family, "Fond Affection"; two formula positions per line, separated by a caesura

x-position	<i>x-formula</i>		r-position	<i>r-formula</i>	
Go on and	leave me if you	wish to,	[caesura]	never let me cross your	mind
A					⋮

x-position	<i>x-formula</i>		r-position			
In your	heart you love an-	other	[caesura]	never on earth will I call you	mine	
B						

Example 9. James McGuire, "Three Leaves of Shamrock" (1889)

BEAUTIFUL SONGS

As Sung By *Hoke* MUSIC #15

THAT'S J. FARRON

SPARE THAT OLD MUD CABIN (6)
LEAVE THAT OLD CRADLE TO ME (4)
THREE LEAVES OF SHAMROCK (4)
IRISHMAN'S TOAST (4)

EXILE'S LAMENT ♦

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Allegheny, Pa.

FOR SALE BY ALL MUSIC DEALERS * NEW YORK CITY HARDING'S MUSIC OFFICE



MUSIC
#3

THREE LEAVES OF SHAMROCK.

Words and Music by JAMES M^c GUIRE.

Andante.

The piano introduction consists of two staves of music. The right hand plays a series of chords and single notes, while the left hand provides a simple harmonic accompaniment. The tempo is marked 'Andante'.

The first two lines of the song are shown. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "1. When leaving dear old 2. Tell him since he".

The next two lines of the song are shown. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "Ireland, in the merry month of June, The birds were sweetly singing, and all went away how bit-ter was our lot, The landlord came, one win-ter day and".

The final two lines of the song are shown. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "na-ture seem'd in tune; An Irish girl ac-costed me, with a sad tear in her turned us from our cot. Our troubles were so ma-ny, and our friends so ve-ry".

eye; And as she spoke these words to me she bit-ter-ly did cry: "Kind few! And brother dear our mother used to of ten sigh for you "Oh!

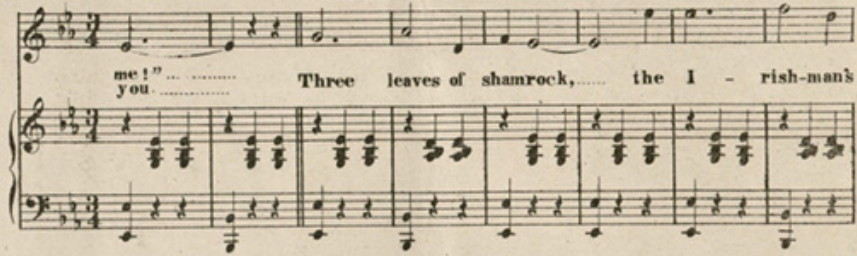
sir, I ask a fa-ve-r, oh! grant it to me please; 'Tis not much that I dar-ling son come back to me!" she of-ten used to say. A-las, one day, she

ask of you, but 'twill set my heart at ease; Take these to my broth-er Ned, who's sick-en-ed, and soon was laid a-way. Her grave I've water'd with my tears, that's

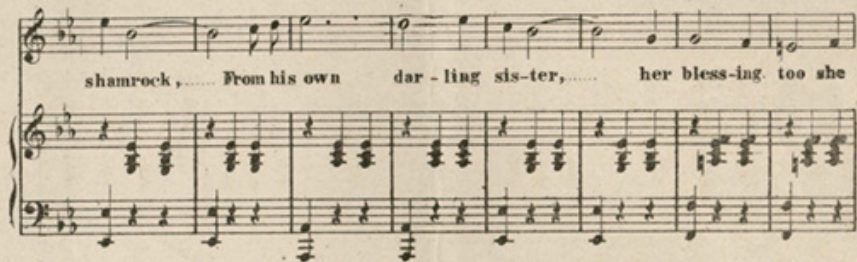
far a-cross the sea, And don't for-get to tell him, sir, that they were sent by where these flowers grew; And, brother dear, they're all I've got, and them I send to

CHORUS.

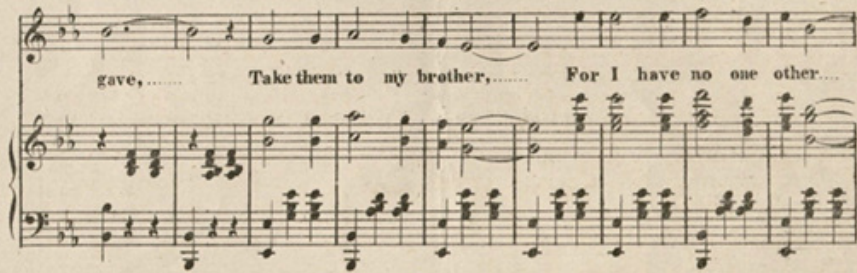
me! .. you .. Three leaves of shamrock, .. the I - rish-man's



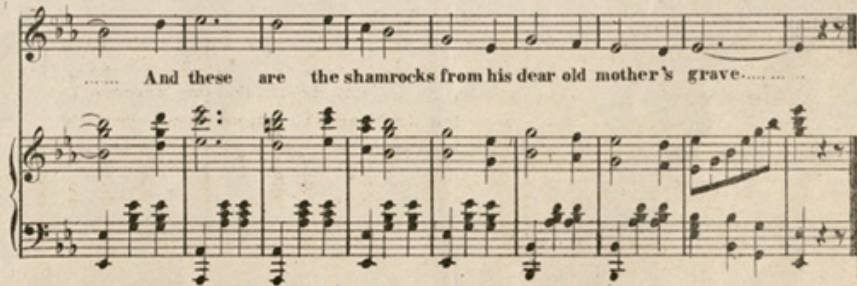
shamrock, .. From his own dar - ling sis - ter, .. her bless - ing too she



gave, .. Take them to my brother, .. For I have no one other...



..... And these are the shamrocks from his dear old mother's grave.....



Example 10. Melodies and harmonic reductions of (a) James McGuire, “Three Leaves of Shamrock” (1889) and (b) Charlie Poole with the North Carolina Ramblers, “Leaving Dear Old Ireland” (1929)

(a) McGuire

A—antecedent 1 2 3 4 5 6 7 8 1 9 10 11 12 13 14 15 16

When leaving dear old Ireland... ..all nature seemed in tune. An Irish girl ac- costed me... ..she bitterly did cry:

A—consequent

(b) Poole

Verse 1 antecedent consequent

When leaving dear old Ireland... ..all nature seemed in tune. An Irish girl ac- costed me... ..so bitterly she cried:

B—contrasting bridge 17 18 19 20 21 22 23 24 1 25 26 27 28 29 30 31 32

"Kind sir, I ask a favor... ..but t'will set my heart at ease. Take these to my brother Ned... ..that they were sent by me!"

Verse 2 antecedent consequent

"Kind sir, I ask a favor... ..but'll set my heart at ease. Take these to my brother Ned... ..that they were sent by me!"

Chorus

Three leaves of shamrock... ..her blessing too she gave, Take them too my brother... ..his dear old mother's grave.

Chorus antecedent consequent

Three leaves of shamrock... ..her message too she gave, Take these too my brother... ..his an- gel's mother's grave.

The image displays two musical examples, (a) and (b), each consisting of a melody line and a harmonic reduction line. Example (a) is for James McGuire's 'Three Leaves of Shamrock' (1889) and example (b) is for Charlie Poole's 'Leaving Dear Old Ireland' (1929). Both are in 2/4 time. The harmonic reductions use Roman numerals (IV, I, V) and figured bass notation (7, 5, 4, 7b, 7, 6, 4, 7, 5, 3, 4) to indicate the underlying harmony. The score is divided into sections: Verse 1 (antecedent and consequent), Verse 2 (antecedent and consequent), a B-contrasting bridge, and a Chorus (antecedent and consequent). The lyrics are written below the melody lines, and the harmonic reductions are written below the bass lines. The score includes bar numbers and structural labels like 'A-antecedent', 'A-consequent', 'B-contrasting bridge', 'Verse 1 antecedent', 'consequent', 'Verse 2 antecedent', 'consequent', and 'Chorus antecedent', 'consequent'. The lyrics for 'Three Leaves of Shamrock' are: 'When leaving dear old Ireland... ..all nature seemed in tune. An Irish girl ac- costed me... ..she bitterly did cry:'. The lyrics for 'Leaving Dear Old Ireland' are: 'When leaving dear old Ireland... ..all nature seemed in tune. An Irish girl ac- costed me... ..so bitterly she cried:'. The lyrics for the bridge are: '"Kind sir, I ask a favor... ..but t'will set my heart at ease. Take these to my brother Ned... ..that they were sent by me!"'. The lyrics for the chorus are: 'Three leaves of shamrock... ..her blessing too she gave, Take them too my brother... ..his dear old mother's grave.' and 'Three leaves of shamrock... ..her message too she gave, Take these too my brother... ..his an- gel's mother's grave.'

Example 11. Lyric formulas in the first verse of “Three Leaves of Shamrock,” by James McGuire (1889) and “Leaving Dear Old Ireland,” by Charlie Poole with the North Carolina Ramblers (1929)

I go away from some place

When leaving dear old Ireland, in the merry month of June

The birds were sweetly singing, and all nature seemed in tune

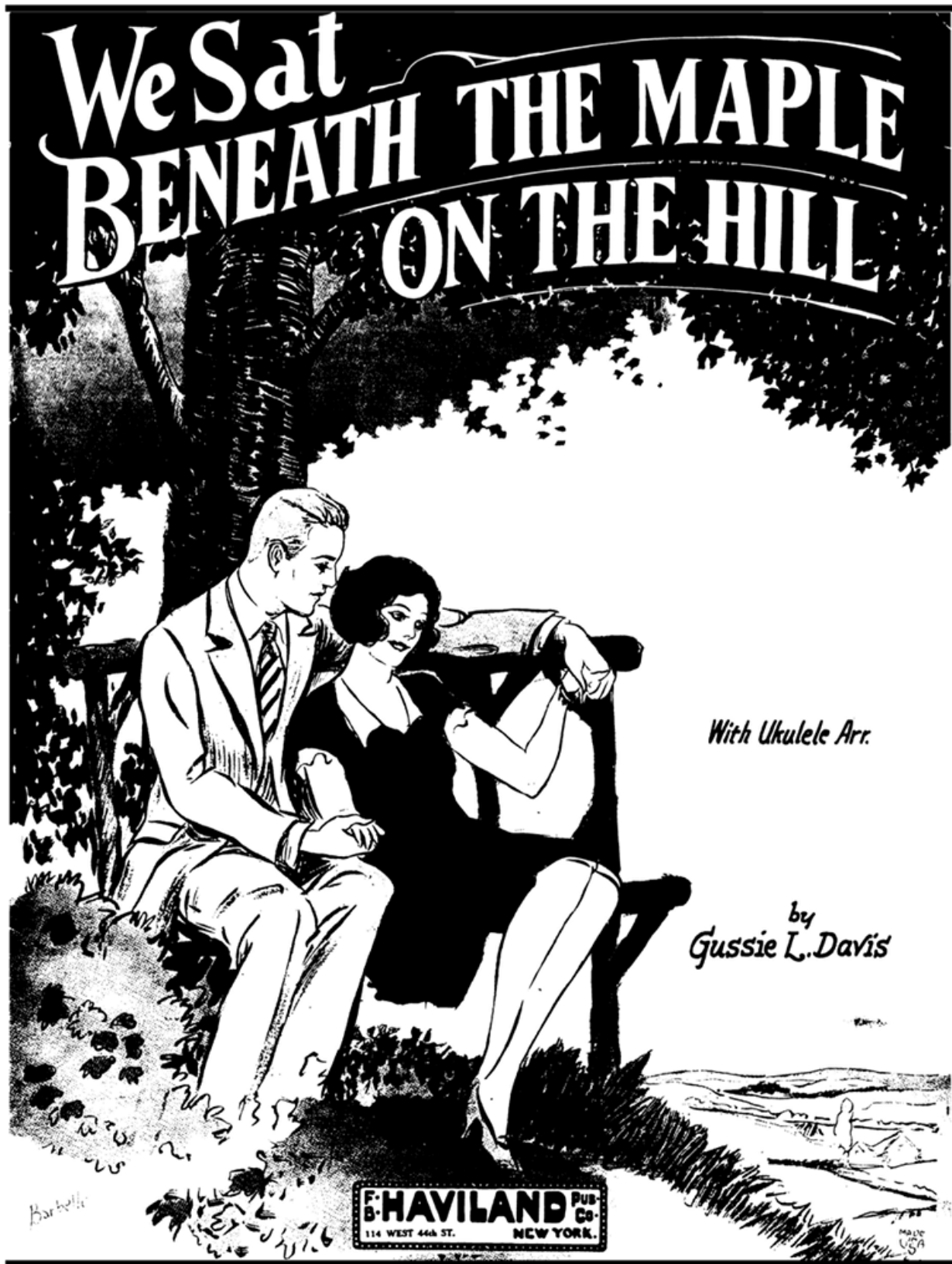
An Irish girl accosted me, with a sad tear in her eye

I tell you

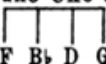
And as she spoke these words to me she bitterly did cry

I cry

Example 12. Gussie L. Davis, "We Sat Beneath the Maple On the Hill" (1880) [1928 reprint]



We Sat Beneath The Maple On The Hill 3

Tune Uke to

 F B \flat D G

By GUSSIE L. DAVIS

Andante espressivo

Piano *mf*




p

Near a qui - et coun - try Vil - lage grows a
 Don't for - get me lit - tle darl - ing when they've



ma - ple on the hill, There I sat with my Jen - net - ta long a -
 laid me down to rest, 'Tis a lit - tle wish, oh darl - ing that I



go. — When the stars were shin - ing bright - ly and we heard the whip - poor - will, Then we
 crave. — When you lin - ger there in sad - ness think - ing darl - ing of the past, Let your



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4

vowed to love each oth - er ev - er more. We would
 tears — kiss the flow - ers on my grave. I will

sing love songs to - geth - er when the birds had gone to rest, And would
 soon be with the An - gels on that bright and peace - ful shore, Ev - en

lis - ten to the mur - mur of the rill — Then I'd fold my arms a - round her, lay my
 now I hear them com - ing o'er the rill. So good - bye my lit - tle darl - ing, for my

head up - on her breast, When we sat be - neath the map - le on the hill.
 time has come to go, I must leave you and the map - le on the hill.

Chords: F7, C7, F7, Bb, Bb, F7, P7, Bb, Eb, P7, C7, P7, Bb

Refrain

Chord diagrams: Bb, Bb, G7, C7

We are get-ting old and fee-ble, Yet the stars are shin-ing bright, And we

Chord diagrams: F7, Bb, D-7, F7

lis-ten to the mur-mur of the rill. Will you

Chord diagrams: Bb, Bb, Cm

al-ways love me darl-ing as you did those star-ry nights When we

Chord diagrams: F7, C7, F7, Bb

sat be-neath the map-le on the hill.

Example 13. Melodies and harmonic reductions of (a) Gussie L. Davis, “We Sat Beneath the Maple On the Hill” (1880) and (b) Darby & Tarlton, “The Maple On the Hill” (1930)

(a) **Davis**

A—antecedent 1 2 3 4 5 **A—consequent** 6 7 8

Near a quiet country Village...
 ...sat with my Jennetta long ago. When the stars were shining brightly..
 ...love each other ever-more.

(b) **Darby & Tarlton**

Verse 1 antecedent consequent

In a quiet and country vil-lage...
 ...sat with my Jennetta long ago. As the birds were singing sweetly...
 ...love each other every-more.

B—contrasting bridge **A—consequent**

9 10 11 12 13 14 15 16

We would sing love songs together...
 ...listen to the murmur of the rill. Then I'd fold my arms around her...
 ...beneath the maple on the hill.

Chorus [Refrain]

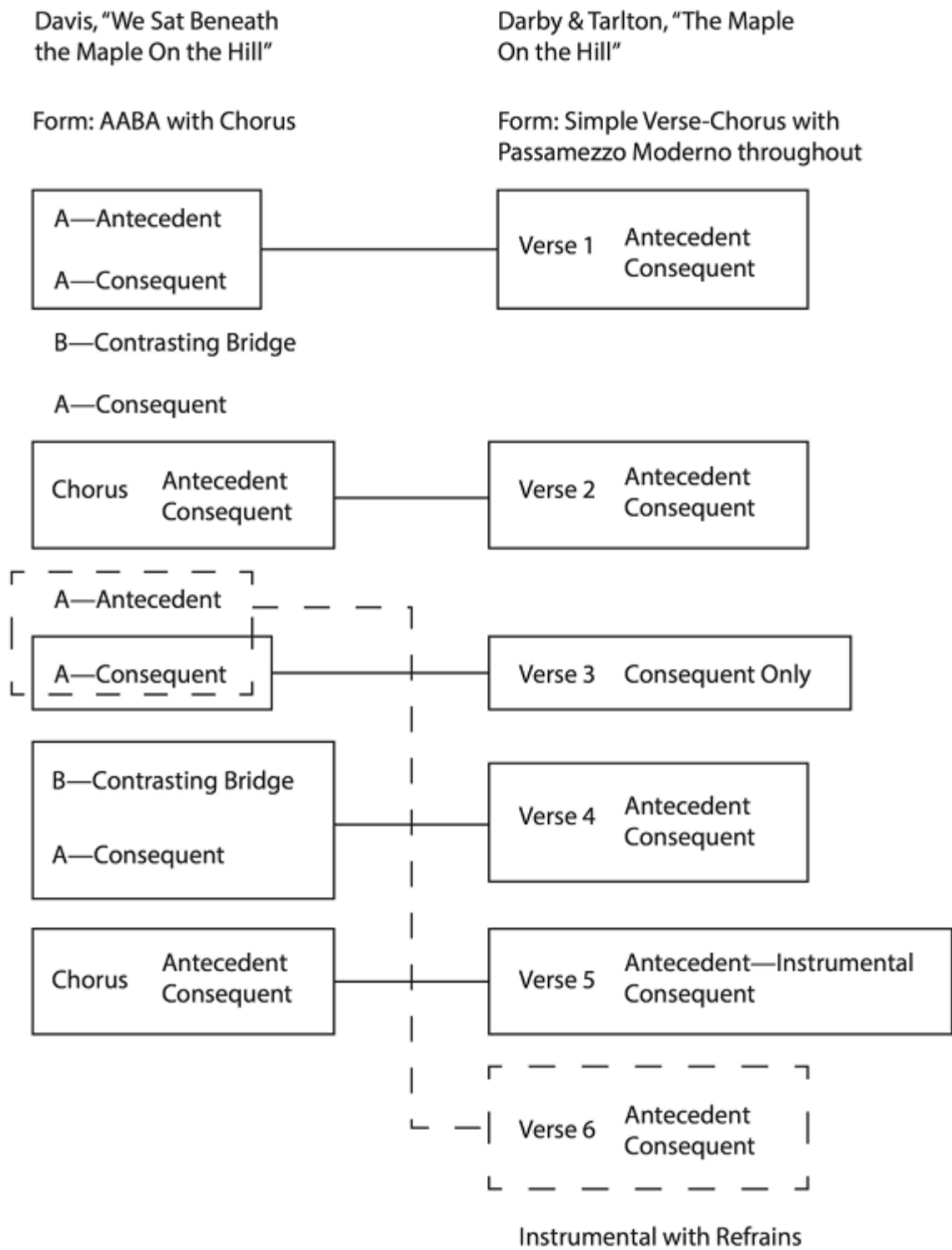
We are getting old and feeble...
 ...listen to the murmur of the rill. Will you always love me darling...
 ...the maple on the hill.

Verse 2 antecedent consequent

We are growing old my dar-ling...
 ...listened to the murmur of the rill. A- will you always love me dar-ling...
 ...the maple on the hill.

The image displays a musical score for two songs. Part (a) shows the melody and harmonic reduction for Gussie L. Davis's 'We Sat Beneath the Maple On the Hill' (1880). It features a main section with an antecedent (measures 1-4) and consequent (measures 5-8) structure. The lyrics are: 'Near a quiet country Village... / ...sat with my Jennetta long ago. When the stars were shining brightly.. / ...love each other ever-more.' Part (b) shows the melody and harmonic reduction for Darby & Tarlton's 'The Maple On the Hill' (1930). It includes Verse 1 with antecedent and consequent parts, a contrasting bridge (measures 9-12), and a consequent part (measures 13-16). The lyrics are: 'In a quiet and country vil-lage... / ...sat with my Jennetta long ago. As the birds were singing sweetly... / ...love each other every-more.' The bridge lyrics are: 'We would sing love songs together... / ...listen to the murmur of the rill. Then I'd fold my arms around her... / ...beneath the maple on the hill.' The chorus (refrain) lyrics are: 'We are getting old and feeble... / ...listen to the murmur of the rill. Will you always love me darling... / ...the maple on the hill.' Verse 2 lyrics are: 'We are growing old my dar-ling... / ...listened to the murmur of the rill. A- will you always love me dar-ling... / ...the maple on the hill.' The score includes treble and bass staves for both melody and harmonic reduction, with various musical notations such as notes, rests, and bar lines. Harmonic reductions are shown as numbers below the bass staff.

Example 14. Comparison of form and lyrical content in Davis, “We Sat Beneath the Maple On the Hill” (left) and Darby & Tarlton, “The Maple On the Hill” (right). Connected boxes indicate shared lyrical content

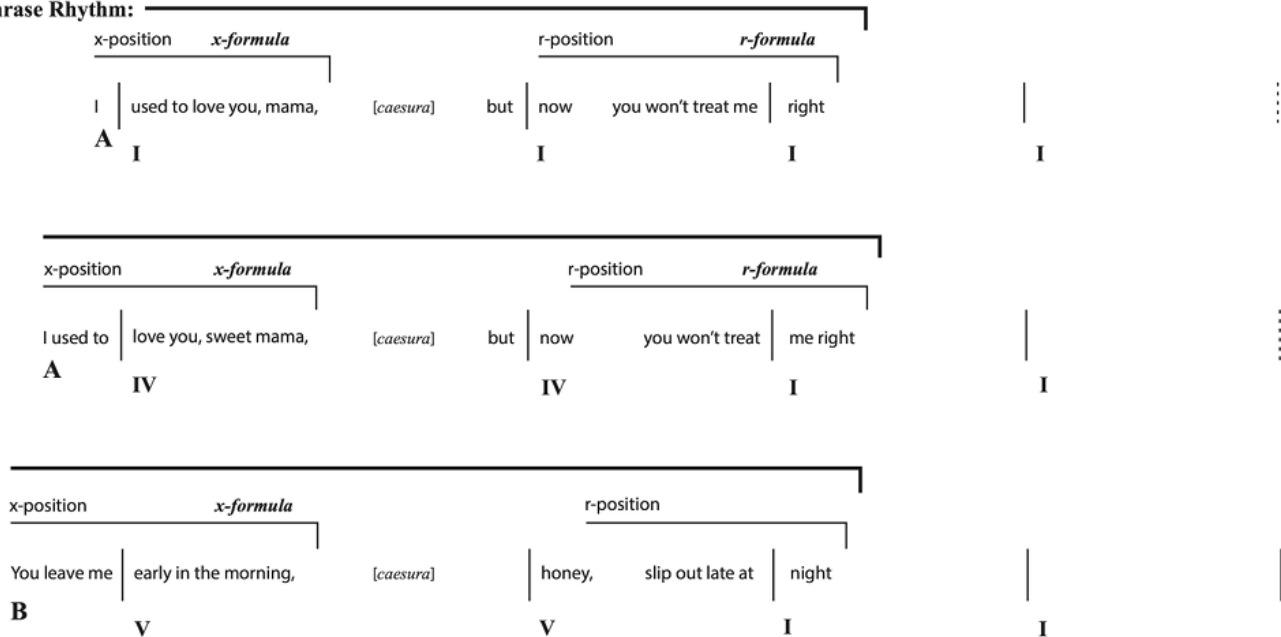


Example 15. Lyric formulas in the songs of Darby & Tarlton

	Darling, the sun's a-rising, the moon is sinking low	
	I been with you all night long, pretty mama, now your daddy's got to go	<i>Everywhere I go</i>
<i>I love you</i>	I used to love you, mama, but now you won't treat me right	<i>I treat you right</i>
<i>I go away from some place</i>	You leave me early in the morning, honey, slip out late at night	
<i>I love you</i>	Lord, the man you love, he's gone and left this town	<i>I'm leaving town</i>
<i>I have a woman</i>	I used to have a sweet mama, but now I done turn her down	
	("Rising Sun Blues," 1930, verses 1, 3, and 4.)	
<i>I woke up this morning</i>	I woke up this morning with the blues all around my head	
	I dreamed last night the woman that I love was dead	
<i>I come to some place</i>	She came to the jailhouse this morning, fell down on her knees	
<i>I tell you</i>	She said to the jailkeeper "Won't you give me back my good man if you please"	
	("Heavy Hearted Blues," 1928, verses 1 and 2.)	
	I got the freight train rambles, I got the box cars on my mind	<i>Some thing is on my mind</i>
	I'm bound to see my little honey, baby, if I go stone blind	
<i>I go to some place</i>	I'm going to Columbus, Georgia, where they sleep out on the ground	
	And I'm a pile driving daddy, but woman I can turn your damper down	
	(Freight Train Ramble," 1929, verses 2 and 4.)	

Example 16. Darby & Tarlton, "Rising Sun Blues," verse 3; twelve-bar blues with conventional phrase rhythm and placement of x- and r-positions and caesuras

Phrase Rhythm:



Example 17. Lyric formulas in the songs of Ruth Brown

I quit my woman Now I'm sitting here trying to drink my blues away
Since my baby's been gone I have them every night and day

I am worried Well, shine on, big bright moon shine on
You just worry my baby till you make him come back home *I'm going back home*

I tell you Well, my friends all tell me what a darn big fool I've been
Well, I may be a fool but I sure want him back again

Well, shine on, big bright moon shine on
Well, if it don't make my baby send him right back home *I'm going back home*

(“Shine On,” 1951, verses 1, 4, 6, and 7.)

I love you Well, you ain't good looking, you ain't nobody's dream
Well, but when you love me, can't help but scream

Well, it's bye, baby, bye

I quit my woman Well, I'm leaving you, baby, hang your head and cry *I cry*

(“Hello Little Boy,” 1954, chorus and verse 8.)

I love you I want to love you, love you, love you, love you, love you all the time
I love you I want to love you, love you, baby, if I live to ninety-nine

(“5-10-15 Hours,” 1952, verse 2.)

Example 18. Ruth Brown, "5-10-15 Hours," verse 2; lyric formulas appearing with the typical AAB poetic form, phrase rhythm, caesura placements, formula positions, harmonic rhythm, and instrumental responses of the prewar twelve-bar blues scheme

Phrase Rhythm: _____

x-position	<i>x-formula</i>	r-position			
I want to	love you, love you, love you,	[caesura]	love you, love you all the	time	[instrumental response] _____
A	I		I	I	I

x-position	<i>x-formula</i>	r-position			
i want to	love you, love you, love you,	[caesura]	love you, love you all the	time	[instrumental response] _____
A	IV		IV	I	I

x-position	<i>x-formula</i>	r-position			
I want to	love you, love you, baby,	[caesura]	if I live to ninety-	nine	[instrumental response]
B	V		IV	I	I

Example 19. Lyric formulas in the songs of Willie Dixon

I treat you good/bad

You got to do me right, I'm going to do you wrong

I treat you good/bad

You've got to treat me mellow, if we're going to get along

I treat you good/bad

You've got to treat me kind, baby, let me be

'Cause *it beats you* doing what you're trying to do to me

You've got to hold me, baby, yes, and squeeze me tight

I love you

You've got to make me love you every day and every night

(“Do Me Right,” 1955, verses 1, 2, and 4.)

Well, all of you girls think the days are done

I am worried

You don't have to worry, you can have your fun

You've been bending and hiding right behind his back

I have a woman

And you've got your man that you don't like

Throw that cat, baby, out of your mind

Some thing is on my mind

Follow me, baby, and have a real good time

(“300 Pounds of Joy,” 1963, verses 1 and 2.)

Example 20. Lyric formulas in the songs of Fats Domino

I quit my woman

Please don't leave me, baby, please don't go

Everywhere I go

I quit my woman

Well, if you go away and leave me, gee, you're gonna hurt me so

I love you

Yes, I love you, baby, gonna tell all the world I do

I quit my woman

Well, if you go away and leave me, don't know what I'm going to do

What am I going to do

(“Please Don't Leave Me,” 1953, verses 1 and 2.)

I love you

You said you love me, how come you treat me like you do?

You're acting, baby, like you found somebody new

I'll give you all my money, and all my loving too

I tell you

Now tell me, baby, tell me what more can I do

What am I going to do

I am worried

You got me worried, I'm worried over you

If you don't come back to me, I don't know what I'm gonna do

What am I going to do

(“You Said You Love Me,” 1956, verses 1, 2, and 3.)

Example 21. Lyric formulas in the songs of Ray Charles

Heartbreaker, girl, you sure is gone

I will be gone

Heartbreaker, how you carry on

You're a bobbysoxer, mean mistreater too

You're just a little schoolgirl, but you sure know what to do

What am I going to do

How can I help, baby, it if I'm in love with you

I've been your fool, baby, tell me what more can I do

What am I going to do

(“Heartbreaker,” 1958, verses 1, 2, and 5.)

Tell me how do you feel when your baby crosses your mind

Some thing is on my mind

Do you crack up with loud laughter, or do you break down and start crying

I cry

(“Tell Me How Do You Feel,” 1959, verse 2.)

I dreamed someone else was here with you

Doing all the things that I used to do

What am I going to do

I come to some place

Well, well, you know I came home, and found you gone

I will be gone

I never felt so, so all alone

You were so cold, I wonder why

You didn't care how much I cried

I cry

I tell you

You know I begged you to come back fast

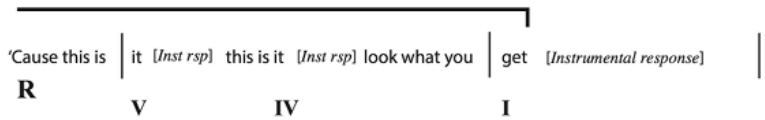
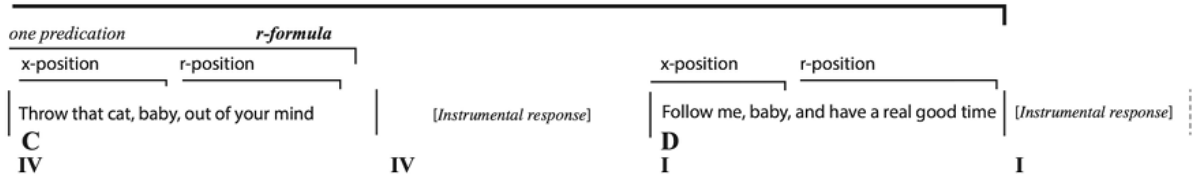
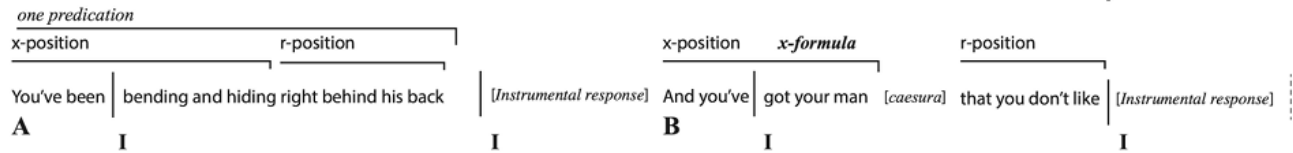
You know without you, baby, I know I couldn't last

(“I Had a Dream,” 1958, verses 1, 2, 3, and 4.)

Example 22. AB/CD/R poetic form and longer vocal phrases in Willie Dixon's "300 Pounds of Joy," verse 2; with x- and r-positions confined to half a bar, some pairs combining with only one predication; multiple call and response pairings in each phrase; and acceleration of harmonic rhythm in last phrase, resulting in abbreviation of the form to ten bars

(https://www.youtube.com/watch?v=fj2UadHc_Qg; accessed September 4, 2020))

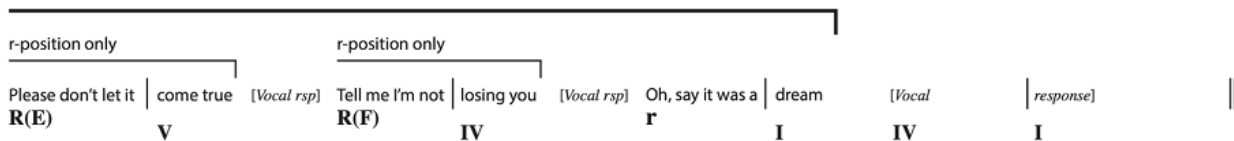
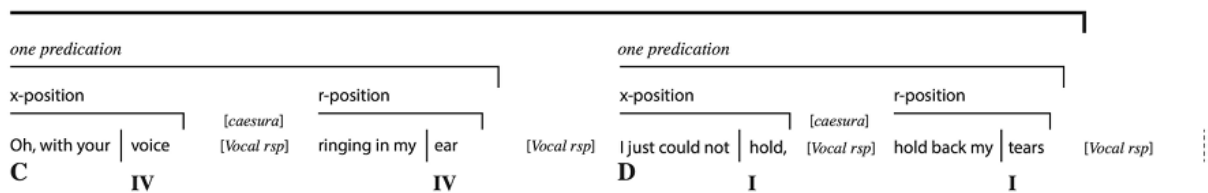
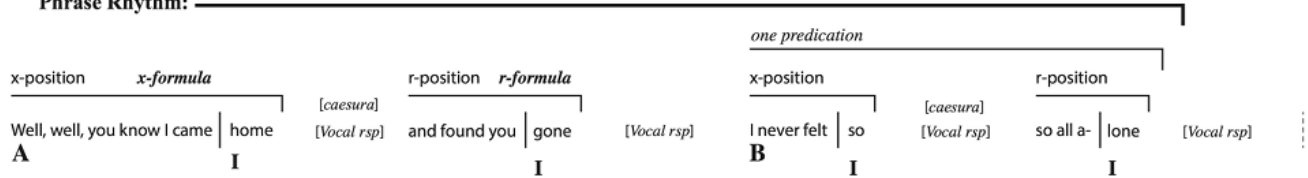
Phrase Rhythm:



Example 23. AB/CD/R(EFr) poetic form and longer vocal phrases in Ray Charles’s “I Had a Dream,” verse 2; with x- and r-positions confined to pickups and downbeats, some pairs combining with only one predication; and elongated caesuras combining with vocal responses

(<https://www.youtube.com/watch?v=V8m7uqiXn3Q>; accessed September 2, 2020)

Phrase Rhythm:



Example 24. Charlie Poole with the North Carolina Ramblers, “If the River Was Whiskey” (1930); standard twelve-bar blues with ABR(CD) poetic form

Phrase Rhythm:

If the river was whiskey, and I was a duck I'd dive to the bottom and I'd never come up

A I I I **B** I I

Oh, tell me how long have I got to wait

R(C) IV IV I I

Oh, can I get you now must I hesi- tate

R(D) V V I I

Example 25. Chuck Berry, "Johnny B. Goode" (1958); twelve-bar blues with AB/CD/EF poetic form

Phrase Rhythm:

Deep | down in Louisiana, close to | New Orleans Way | back up in the woods among the | evergreens
A I I **B** I I

There | stood a log cabin made of | earth and wood Where | lived a country boy named | Johnny B. Goode
C IV IV **D** I I

Who | never ever learned to read or | write so well But he could | play a guitar just like a- | ringing a bell
E V V **F** I I

Example 26. Lyric formulas in the songs of Elvis Presley

I quit my woman

Yes, my baby left me, never said a word

Was it something I done, something that she heard?

Lord, I stand at my window, wring my hands and cry

I cry

I hate to lose that woman, hate to say goodbye

Baby, one of these mornings, lord, it won't be long

It won't be long

You'll look for me, baby, and daddy will done gone

I will be gone

Now I stand at my window, wring my hands and moan

All I know is that the one I love is gone

I will be gone

(“My Baby Left Me,” 1956, verses 1, 2, 3, and 4.)

I woke up this morning

Well, I woke up this morning, and I looked out the door

I can tell that old milkcow, I can tell the way she lowed

Well, if you see my milkcow please ride her on home

I ain't had no milk and butter since my cow's been gone

I will be gone

I treat you good

Well I tried to treat you right, day by day

Get out your little prayer book, get down on your knees and pray

Well I tried everything to get along with you

I tell you

I'm gonna tell you what I'm going to do

What am I going to do

I'm gonna quit my crying, I'm gonna leave you alone

I go away from some place

If you don't believe I'm leaving you can count the days I'm gone

I will be gone

I go away from some place

I'm gonna leave, you're gonna need your loving daddy's help someday

Well, you're gonna be sorry you treated me this way

(“Milkcow Blues Boogie,” 1955, verse 1, 2, and 4.)

Example 28. Lyric formulas in the songs of Buddy Holly. The refrain “If you love me” is counted only once in the appendix

I tell you

Tells you that she wants to use the car

Never explains what she wants it for

I tell you

You tell her “Honey, get on out of that bed”

She says “Leave me alone, I’m just about dead”

I have a woman

If you got a good mama that’s staying at home

You’d better enjoy it ‘cause it won’t last long

It won’t be long

(“Midnight Shift,” 1958, verses 2, 3, and 4.)

I love you

Well, if you love me, honey, will you let me know

If you really love me then never let me go

Well, love me never leave me, or you’ll make me cry

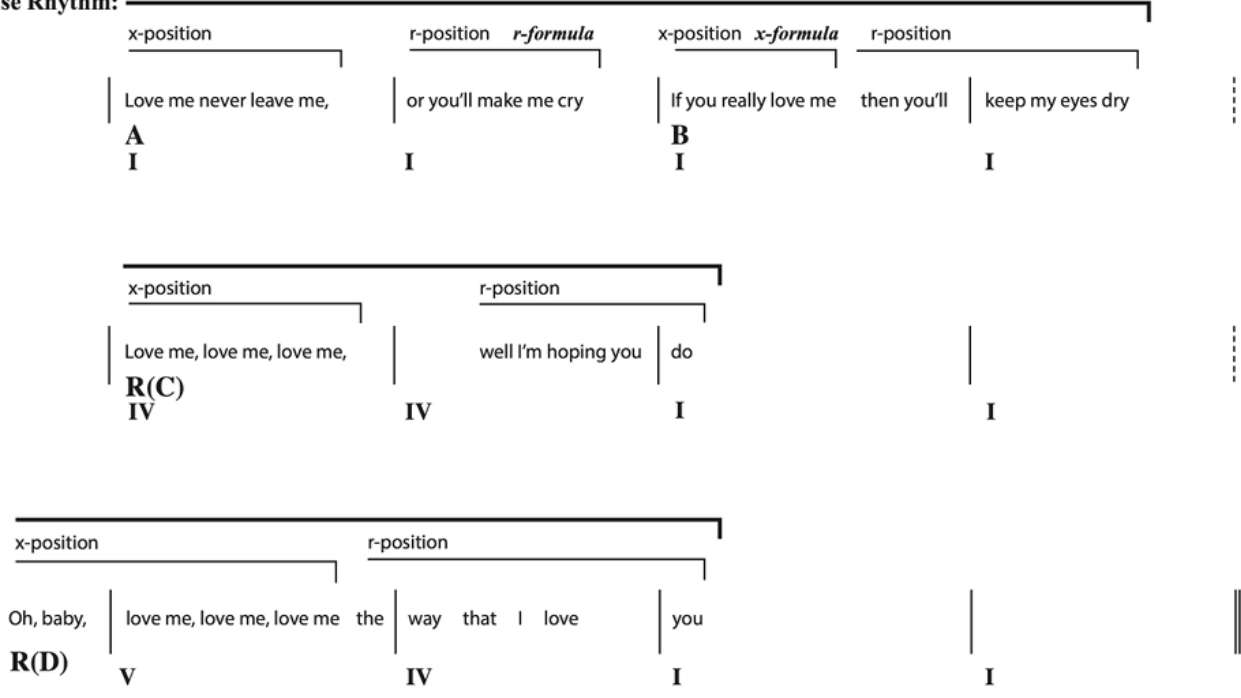
I cry

If you really love me then you’ll keep my eyes dry

(“Love Me,” 1956, verses 1 and 2.)

Example 29. Buddy Holly, "Love Me," verse 2; twelve-bar blues and ABR(CD) poetic form

Phrase Rhythm:



Example 30. Buddy Holly, "Midnight Shift," verse 4; twelve-bar blues and AB/CD/EF poetic form

Phrase Rhythm:

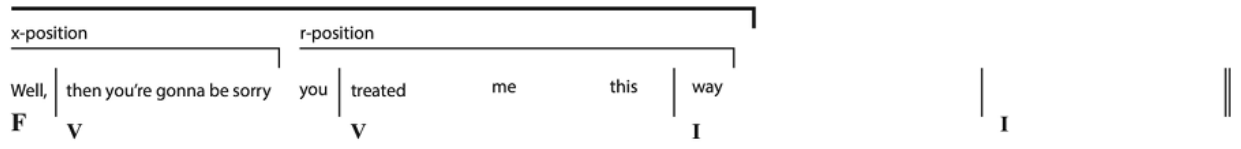
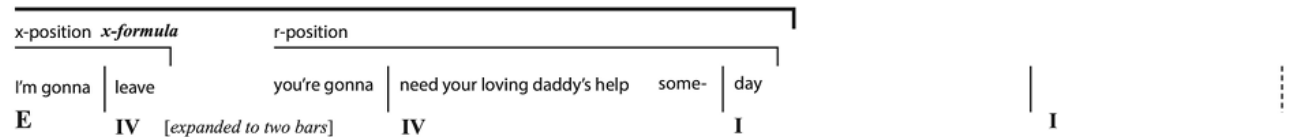
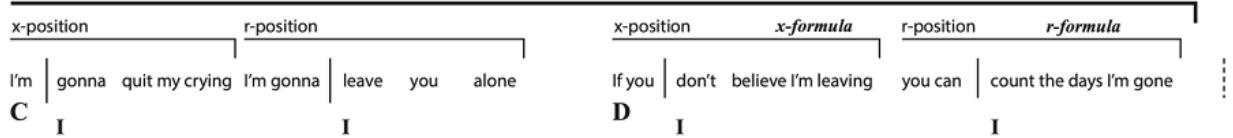
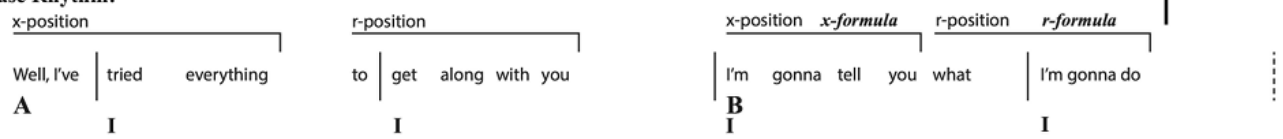
x-position	<i>x-formula</i>	r-position	x-position	r-position	<i>r-formula</i>	
If you	got a good mama	that's	You'd	better enjoy it	'cause it	won't last long
A	I	I	B	I	I	⋮

x-position	r-position	x-position	r-position
When you think	every- thing's alright	She starts	slipping round in the middle of the night
C	IV	D	I
IV		I	I

x-position	r-position	x-position	r-position
Brother,	there just ain't no ifs	'Cause	Annie's been working on the midnight shift
E	IV	F	I
V		I	I

Example 31. Elvis Presley, “Milkcow Blues Boogie,” verse 4; expansion of the twelve-bar form to sixteen (underlying) bars

Phrase Rhythm:



Example 32. The percentages of formulas expressing the travel motif (formulas 2, 3, 14, 15, 16, and 20) in the corpus

		Total in corpus	Travel motif
Prewar	Frank Hutchison	51	51%
	Carter Family	80	49%
	Charlie Poole	66	52%
	Darby & Tarlton	98	47%
	[Total]	[295]	[49%]
<hr/>			
Postwar	Ruth Brown	42	24%
	Willie Dixon	32	22%
	Fats Domino	81	28%
	Ray Charles	60	27%
	Elvis Presley	69	28%
	Johnny Cash	81	30%
	Buddy Holly	57	18%
	[Total]	[422]	[26%]