

APPALACHIAN MINING SONGS

**for Tenor or Baritone and Piano
with Optional Harmonica and String Bass**

**Arranged by
BRUCE TRINKLEY**

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These songs originally appeared in *Pennsylvania Songs and Legends*, George Korson, Editor, published by University of Pennsylvania Press in 1949.

They were sung by 19th and early 20th Century miners in the Appalachian Mountains of Pennsylvania and West Virginia. The choral arrangements were written in memory of my father, who began working in the coal mines of Pennsylvania when he was 9 years old.

The arranger expresses his appreciation to the Institute for the Arts and Humanistic Studies and to the College of Arts and Architecture of The Pennsylvania State University for fellowship grants that fostered the creation of these arrangements.

NOTES ON THE SONGS

The Broken Shovel, collected by George Korson from a saloonkeeper in Carbondale, PA in 1925, describes a fist fight that was supposed to have occurred in 1890 in Beaver Brook between Neddy Kearn and Barney Gallagher. The fight was broken up by the Pretta-Moor, a local peddler whose nickname derives from the Gaelic, meaning “big potatoes”.

The jauntness of *Down in a Coal Mine* comes from its origin as a stage song popular in the anthracite fields of the Appalachians. The solo is a typical declamation of the young men who went to work in the mines at an early age and seldom received much of a formal education.

The Shoofly was written during the economic turndown of the 1870s by a village schoolmaster, Felix O’Hare. In 1871 the mine at Valley Furnace in the Schuylkill Valley was closed causing severe anxiety and despair. The miners might have been able to go over to the Shoofly, a nearby colliery, but a “bad seam” had been struck there, causing the company to close the mine.

Union Man was written and sung by Albert Morgan in the Newkirk Tunnel Mine near Tamaqua, PA in 1946. The song describes the hard life in the mines and the perils of rising prices and rising wages. The A.F.L. and C.I.O. refer to the two union organizations, the American Federation of Labor and the Congress of Industrial Organizations. John L. Lewis (1880-1969) was active in the AFL, founded the CIO and was the president of the United Mine Workers from 1920-1960.

After a grueling week of hard work in the mines, workers celebrated after payday on Saturday night. But the hangover on *Blue Monday* prompted a rarely-kept vow to join the White Ribbon, referring to the symbol of the Women’s Christian Temperance Union, founded by Frances Willard in 1873.

1. The Broken Shovel

For Voice and Piano

arranged by Bruce Trinkley

Voice

Pesante ♩ = 88

f marcato

Good Chris-tians all, _____ come and lend an ear, un-to me

Piano

ff sonore

f

6 dit-ty _____ and the truth you'll hear. It's of Bar-ney Gal-la-gher so bold and throe, ar-rah that broke me

6

10 sho-vel, ar-rah that broke me sho-vel, ar-rah that broke me _____ fine brand new sho-vel in

10

poco dimin.

13 two. When the whis - tle blew ___ and the sho-vel was broke, old Ned - dy

13 *mf cresc.* *ff* *f*

18 Kearn ___ was the first man spoke, say - ing "Bar - ney Gal - la - gher, come tell me throe, phat for you broke me

18

22 *Piu mosso* ♩ = 84 sho - vel, phat for you broke me sho - vel, phat for you broke me ___ fine brand new sho-vel in two."

22 *mf sonore*

26 *mf with mounting anger* "Oh", said Bar - ney Gal - la - gher in a stut - t'ring way, "I'll crack your jaw, ___ if I hang this

26 *simile*

31

day, to in-sult a man so bold and throe, a - bout your blood - y sho - vel, a - bout your blood - y

35

Faster, with greater intensity ♩ = 88

sho - vel, a - bout your blood - y sho - vel that was broke in two."

39 *mf*

Bar - ney and Mc-Glynn they both pitch in, like Cor - bett and Mit - chell they form a

42

ring. The crowd a - round be - gan to roar. Then who the di - vil

ff *subito p* *molto cresc.*

cresc. *subito p* *molto cresc.*

46

en - tered, then who the di - vil en - tered, then who the di - vil en - tered but the pret - ta

49

ff

moor. "Howlt on, howlt on, we must have fair play. He's a Ross' - s man,

ff

52 *mp cresc.*

we will win the day. But if you touch him, then I'll touch__ you." That was all a -

52 *p cresc.*

56 *f*

bout the sho-vel, that was all a - bout the sho-vel, that was all a - bout_____ the

56 *f*

59 *dim.* *p*

sho - vel that was broke in_____ two._____

59 *dim.* *mf* *p* *pp*

2. Down in a Coal Mine (1872)

For Voice and Piano

arranged by Bruce Trinkley

In a jaunty style $\text{♩} = 66$

Voice

mf

1. I am a jo - vial
2. My hands are hor - ny

Piano

f very rhythmic *dim.* *mf*

col - lier lad as blithe as blithe can be, and
hard and black from work - ing in the vein —

let the times be up - good or bad, they're all speech the same to
like the clothes be - on my back, my speech is rough and

mf

10

me; plain. there's And lit - tle of this world with I know and
I've

13

care less for its ways, and where the dog star
one ex - cuse to say - it's not the col - lier's

16

ne - ver glows I wear a - way the days.
heart that's bad, it's his head that goes a - stray.

Slow and expressive ♩ = 88

19 *mp*

Down in a coal mine un - der - neath the ground,

19 *legato e calmato*

mp

23 *cresc.* *f* *dim.* *mp*

where a gleam of sun - shine ne - ver can be found.

23 *cresc.* *f* *dim.* *mp*

27 *mf* *mp*

Dig - ging dus - ky dia - monds all the year a - round, a

27 *mf* *mp*

31 *cresc.* *f* *dim. rit.* 1. 2.

way down in a coal mine un - der - neath the ground. ground.

31 *cresc.* *rit.* 1. 2.

f *dim.*

3. The Shoofly

For Voice and Piano

arranged by Bruce Trinkley

Piano

Moderato $\text{♩} = 50$

mp *mf*

Red. *Red.* *simile*

9 *mp*

As I went a - walk - ing one fine sum - mer's
when I drew nigh her, she sat on her

9 (r. h. 2nd time only)

9 *mp*

16

morn - ing, it was down by the fur - nace I chanced for to stroll. I e - spied an old la - dy, I'll
hunk - ers for to fill up her scut - tle she just had be - gun. and to her - self she was

16

16

23 swear she was eight-y, at the foot of the dirt banks a - root - ing for coal. _____
sing - ing a dit - ty and these are the words the old la - dy did

23 1. *mf*

30 And sing: _____ A - cry - ing "Och - one! sure I'm *f* *ten.*

30 2. *mp* *cresc.* *mf* *ten.*

38 *mf*
near - ly dis - tract - ed for it's down by the Shoo - fly they cut a bad vein, and since they con -

38 *mp* *mp dim.*

45 *mp*
demned the old slope at the fur - nace, sure _____ all me fine neigh - bors must leave here a -

45

Poco piu mosso $\text{♩} = 52$ *mf*

gain." _____ "Twas

f *mf* *dim.*

on - ly last eve - ning that I asked Mc - Gin - ley to tell me the rea - son the
said that the dia - mond it was ra - ther bo - ny, be - sides too much dirt in the

(2nd time r.h. 8va)

mp

cresc. *f*

fur - nace gave o'er. He told as me the comp - 'ny had spent eight - y thou - sand, and
se - ven foot vein. And as for the Mam - moth, there's no length of gang - way, un -

cresc.

1. 2.

find - ing no pro - spects, they would spend no more. He
less they buy land from old A - bel and Wayne. _____
8va - - - - -

mf *dim.* *cresc.*

78 *f* *ten.*

A - cry - ing "Och - one! sure I'm near - ly dis - tract - ed, for it's down by the

(8va) 78 *f* *ten.*

84 *dim.* *mp*

Shoo - fly they cut a bad vein. And since they con - demned the old slope at the fur-nace, sure all me fine

84 *dim.* *p*

92 *f* **Piu mosso** $\text{♩} = 54$

neigh-bors must leave here a - gain." _____ And as for Mike Roo - ney, I

92 *mf* *f*

99

owe him some mo - ney. Like - wise Pat - rick Kearns, I _____ owe him some more. And as for old John

99

106

Ea - gen I ne'er see his wa - gon but I think of the debt that I owe in the store.

106

106

dim.

mp

114

I owe but - cher and ba - ker, like - wise the shoe - ma - ker, and for plow - in' me gar - den I owe Pat Mc -

114

114

mf

f

122

Quail; like - wise his old mo - ther for one thing and a - no - ther, and to drive a - way bo - ther, an

122

122

sfz

sfz

sfz

dim.

Meno mosso ed espressivo

129 *mp*

odd quart of ale. _____ A - cry - ing "Och - one! sure I'm near - ly dis - tract - ed, _____ for it's

129 *sfz*

129 *mp*

137 *p*

down by the Shoo - fly they cut a bad vein. _____ And since they con - demned the old slope at the fur - nace, _____

137 *p*

146 *pp mysterious* *rit. e dim.*

_____ sure _____ all me _____ fine neigh - bors _____ must leave here _____ a - gain."

146 *pp* *rit. e dim.*

January 1, 1995 State College, Pennsylvania

4. Union Man

For Voice and Piano

arranged by Bruce Trinkley

Allegro giocoso ♩ = 104

Voice

Piano

ff *f* *mf* *ff* *f*

I think I sing that lit-tle song, hope I say it

no - thing wrong. Hope my song it bring good cheer just like cou-ple of shots of beer.

U-nion man! U-nion man! He must have full din-ner can. A. F. L., C. I. O., call-in' strike—

20 out she go! ————— We all got con-tract, she ex-pire. Mis-ter Lew-is made like fire.
We sign-in' con-tract, we get raise, af-ter strik-in' twen-ty days.
I fire shot at ten o'-clock, tum-ble bush-es full of rock.

27 Mi-ners stri-kin' too much time. Un-cle Sam take o-ver mines. U-nion man!
But-cher comes and ring-in' bell. He rais-es pri-ces, what the hell!
Tim-ber break-in' o'er my head, jeep-ers cripes, I think I'm dead!

32 U-nion man! He must have full din-ner can. A. F. L., C. I. O., call-in' strike—

38 out she go! ————— I'm drink-in' too much beer last night, to go to work, I

Largo rubato

1, 2. 3. rit. *mp*
ff *dim.* *rit.* *mp* *sonore*

44 *mf* *rit.* *mp*
 don't feel right. In my can some bread and meat. I'm too damn sick, I can - not eat.

Molto espressivo ♩ = 92
 49 *p*
 U - nion man! U - nion man! He must have full din - ner can. A. F. L., C. I. O.,

55 *ff* **Tempo primo**
 call - in' strike — out she go! — *subito a tempo* U - nion man! U - nion man! He must have full

61
 din - ner can. A. F. L., C. I. O., call - in' strike — out she go! —

5. Blue Monday

For Voice and Piano (with optional harmonica)

arranged by Bruce Trinkley

Andante con moto ♩ = 120
molto legato

Harmonica *mp*

Poco piu mosso ♩ = 132

pp *molto legato* *mp*
con pedale

Piu mosso ♩ = 148

p *poco accel.* *mf* *p*

I went up - town last Sat - ur - day

Detailed description: The musical score is for the song 'Blue Monday'. It is arranged for voice and piano, with an optional harmonica part. The tempo starts at 'Andante con moto' (120 bpm) and increases to 'Poco piu mosso' (132 bpm) and then 'Piu mosso' (148 bpm). The key signature has one sharp (F#). The piano part features a 'con pedale' section and a 'poco accel.' section. The lyrics 'I went up - town last Sat - ur - day' are written under the piano part in the final section.

36 night, in - tend - ing to get one drink. _____ The boys were all stand - ing in front of the bar,

simile

69

Blue Mon-day af - ter pay. _____ Your shots are bad and your bud-dy is mad, and the

77

shaft will work all _____ day. _____ Now I'll have no more Blue Mon - days to

85 *cresc.*

make my hair turn gray. _____ I'll join the White Rib-bon, and then I'll be giv-in' me

85 *cresc.*

93 *p molto legato e dolce*

wife the whole of me pay. Mm Mm

93 *p molto legato e dolce*

102

Mm Mm

102

111 *mp cresc. poco a poco*

But if they would on - ly stay at home, their dol-lars and dimes to save,

111 *cresc. poco a poco*

mp

120 *mf* *f*

when a strike comes on they could sing this song: "Op - e - ra - tor your work we don't need!"

120 *mf* *f*

Piu mosso ♩ = 152
grandly

128 *grandly*

But it's al - ways the same Blue Mon - day, Blue Mon-day af - ter pay. _____

128 *ff* *f grandly*

136

Your shots are bad and your bud - dy is mad, and the shaft will work all _____ day. _____

136

144

Now I'll have no more Blue Mon - days to make my hair turn gray.

152

I'll join the White Rib-bon, and then I'll be giv - in' me wife the

158

whole of me pay.

158

whole of me pay.