


The ballad of shirley collins

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The popular song À «The Gallows Tree» Redirects here. For a tree used for the execution by hanging, see fork tree. À «The gold ball» redirects here. For English worldwide, you see the gold dance (Dandy). For other uses, see Golden Ball (disambiguation). À «The Sycamore Tree» redirects here. For other uses, see Sycamore (disambiguation). À «The Maid Freed from the Gallows» is one of the many titles of an old popular song on a condemned girl that pleaded someone to buy his freedom from the executioner. In the Ballate collection compiled by Francis James Child at the end of the 19th century, it is indexed as Child Ballad number 95; 11 variants, some fragmentary, are indexed as 95A to 95K. [1] The ROUD FOLK SONG index identifies it as a number 144. The ballad exists in different folkloristic variants, coming from different countries, and has been reworked in various formats. For example, it was recorded in 1939 as À «The Gallis Pole» by the folk singer Huddie À «Lead Belly» Ledbetter, and in 1970 as À «Gallows Pole», a arrangement of the version of Fred Gerlach, of the LED Zeppelin, in the Zeppelin III LED album. Synopsis There are many versions, who tell all a similar story. A girl (a young man) or a man who is going to be hanged (in many variants, for unknown reasons) pleads the executioner, or judge, to wait for someone who could corrupt him. Generally, the first person (or people) to arrive, which can include the parent or brother of the condemned, has brought nothing and often came to see them hanged. The last person to arrive, often their true love, brought the gold, the silver or some other value to save them. [1] Although traditional versions do not solve the destiny of condemned in a way or otherwise, [necessary quote] you can assume that tangent would happen. Depending on the version, the condemned can break all those who failed them. The typical refrain is: hanged, hanged, hanged / loose a little rope. I think I see my father / ride many kilometers. "Father, did you bring silver? / Father, did you bring gold, or did you come to see me / hang to the pole of the fork?" "No, I didn't bring silver, / no I didn't bring the gold. I just came to see you / hang on the pole of the fork. Perhaps demonstrating his innocence, honest, or loyalty, or the virginity of the girl. Such an interpretation would explain why a number of song variants have condemned to ask if visitors took gold or paid tax. In at least one version the answer is: À «I didn't bring you the gold / but I paid your compensation." [2] The song is also know as À «The Pricky Bush», a title derived from Often used to complain about the situation of the girl, comparing it to that of being captured in a bush of Briery, which irritates her, irritates, needed] in versions that bring this theme, the typical refrain can add: o the messed bush, the pungent bush, punished me the heart full of pain; If I ever go out from the pungent bush, I will never put it more. Variations and collected Versions Lucy Broadwood has published a version of the song in her influential book "English Country Song" (1893). [3] In the early 1900s, Cecil Sharp has collected many versions throughout England, from Yorkshire to Somerset, and his notes and transcriptions are available through the Vaughan Williams Memorial Library site. [4] [5] [6] Field recordings Many audio recordings have been created by collectors of popular songs of traditional versions of the song. The English version of the song tends to be called "The Prickle Holly Bush", several recordings of which they were made around the half of the twentieth century, particularly in the south of England. [7] Folklorist Peter Kennedy recorded Walter Lucas of Sixpenny Handley, Dorset singing a version in 1951, [8] and Sarah Ann Tuck of nearby Chideok who sang a similar version the following year. [9] Bob Copper recorded Fred Hewett of Mapledurwell, Hampshire, singing a version in 1955. [10] The song seems much less widespread in Ireland and Scotland. [11] [12] Different American versions were recorded, particularly in the Appalake region, where the English popular songs had been preserved. [13] Frank Proft of Pick Britchess, North Carolina was recorded by W. Amos Abrams in 1939. [14] Viper's Jean Ritchie, Kentucky sings a traditional version learned by family members, who was registered by Alan Lomax (1949) [15] and Kenneth Goldstein (1961) [16] and published on the album "The Best of Jean Ritchie" (1961) with an accompaniment of mountain dulcimer. [17] Sarah Organ Gunning, another Kentuckian, Shame a version similar to the Mark Wilson collector in 1974. [18] An unusual version sung by Mrs. Lena Bare Turbyfill was harvested by Herbert Halpert in 1939. [19] The texts Francis James Child They found the English language version "defective and distorted", as, in most cases, the narrative rationality had been lost and only the sequence of ransoming remained. Numerous European variants explain the reason for redemption: heroïn was captured by pirates. [20] of the texts he pressed, one (95F) had "degenerate" in a children's game, while others had survived as part of a Northern English Cante-Fable, The Golden Ball (or Key). [20] The most extended version is not a song at all, but a fable entitled "The Golden Ball", collected by Joseph Jacobs in more English Fairy Tales. History focuses on his boyfriend's exploits he has to recover a golden ball to save her love her nose. The incident resembles the history of youth that began to learn that fear was. [21] Other fairy tales in language recounting the story more fully, they always revisit some variants that are hanging the heroine for having lost a golden object.[22] "Gallows Pole" and commercial recordings Piombo Belly version Folksinger Huddie "Lead "Leadledbetter, who also popularized songs like "cotton fields" and "midnight special," recorded for the first time "the gallis pole" in the 1930s. his clinging and strident tenor delivers the lyrical counterpoint, and his story is dotted with spoken words, as "he interrupted his song to discuss his theme".[23] folk singer John Jacob Niles recorded the song at least twice: on March 25, 1940 as the maid released by gallows, reissued on the compilation album "my precarious life in the public domain," then in April 1960 in a more dramatic version like "the hangman" on his album "the ballads of John Jacob Niles." the version of odetta folksinger odetta published the song under the title "the gallows pole" in his third album at the gate of the gate of judy collins and bob dylan performed the song anathea in 1963 (including a version at the 1963 newport folk festival.) accredited to the roth and lydia wood. is thematically similar to Hungarian "feher anna," also to the detail of the name of the brother (Iazlo.) (citation needed) appeared on his third album, judy collins 3, published in early 1964. bob dylan recorded a series of "seven curses" in 1963, during sessions for his album the times they are A-Changin. the song tells a similar story, but from the point of view of the condemned's daughter. Here, she's not the girl who must be hanged but her father, for stealing a stallion. the woman offers to buy the father's freedom from the judge, who answers: "the gold will never deliver your father/the price my dear is you, instead." the maiden pays the terrible price of the judge, but wakes up the next morning to find that his father was hanged, anyway. [24] derry Gaol/The streets of derry an Irish version of the song, entitled "derry gaol" or "the streets of derry" (roud number 896.) has the young man marching on the streets of derry "26 as an officer of command / that a man dies on the tree of gallows." the album is onestyle for the band to sound material, influencedA vacation Jimmy page and Robert's plant led to the Bron-Yr-Aur cottage in the Welsh countryside. [28] The notes of the coatings include the credit of the songwriting "Traditional: arranged per page and plants". Page Adapted the song from a version of American Folk Musician Fred Gerlach. [28] [29] which is included in his 1962 album Guitar Twelve-Strings for Folkways records. [30] Composition "Beauty of the cock" begins as a simple acoustic guitar rhythm; Mandolino is added, then the electric guitar is short after, and then Banjo and drums join simultaneously. The instrumentation accumulates up to a crescendo, increasing in time while the song progresses. The progression of the acoustic guitar chord (in standard tuning) is simple with a riff based on the variants of the opening of an agreement and the D and G chords that occur in the verse. Page played Banjo, acoustic guitar of six and 12 strings and electric guitar (a Gibson Les Paul), while John Paul Jones played almond and bass. [28] [29] The page stated that, similar to the song "Battle of Evermore" which was included in their fourth album, the song emerged spontaneously when it started experimenting with Jones 'Banjo, a tool that had never played before. "I just chose it and started moving my fingers until the chords seemed right, which is the same way I work the compositions when the guitar is in different tunings." [31] It is also one of the favorite songs of the page on LED Zeppelin III . [29] LED Zeppelin performed the song a couple of times live during the Zeppelin LED Concerts in 1971. [28] Reception in a retrospective Review by Led Zeppelin III (Edition Deluxe), Kristofer Lenz as a result of the sound gave "Galows Pole" a positive review, writing the track is "an excellent representation of the acoustic prowess of the page, as his simple guitar line soon entered by 12 strings and banjo." [32] Lenz further wrote that Jones joins the fun, "as he Adds a pore" [32] Changes in other countries This article needs additional citations for verification. Please help improve this article by adding quotes to reliable sources. The material not brought can be challenged and removed. Find Sources: "The waitress freed from the hairpins" à " Newspapers " Books " Scholará " JSTOR (20 April) (Learn how and when to remove it Message of the model) About 50 versions were reported in Finland where it is well known as "Lunasettavva Neito". It is entitled "Den BortsÅ ¥ Ida" in Sweden ("Die Losgekaufte" in German). A Lithuanian version has the waitress asking relatives to redeem it with their best animals or thingshouse, crown, ring, sword, etc.) the girl seduces her relatives who refuse to give up their property and bless her boyfriend, who redeemed her. in a Hungarian version called "feher anna," collected by béa la BartÅ3k in his studio the Hungarian folk song, the brother of anna LÅjszlÅ3 is imprisoned imprisondsteal hers. Anna sleeps with Judge HorvÅ¼th to free him but does not succeed in saving her life. Then he greets the judge with 13 seers. "Cecilia" is one of the most popular and popular songs in Italian folk music. Without reference to any curse, he tells a story not very different from that of "Feher Anna" and "Sette curses". Cecilia's husband was convicted of hanging, and she asks the captain how it is possible to save his life. The captain promises to save his husband if Cecilia sleeps with him, but in the morning Cecilia sees from the window his man was hanged. [33] The song is also found in North Sami, entitled Nieida Kajon Sis, which tells a story that strongly resembles the Lithuanian version. The waitress asks his relatives (father, mother, brother, sister and uncle) to redeem it with their best objects or animals (horse, cow, sword, crown and ship). [34] Francis James Child describes further examples of the Faroe Islands, Iceland, Russia and Slovenia, many of which have a man who is redeemed by a woman. [20] The theme of retarding its execution while waiting for the rescue of relatives appears with a similar structure in the classic 1697 "Bluebeard" by Charles Perrault [35] (translated in English in 1729). See also Children's List Ballads The Child Ballad "Geordie" also features a rescue from the fork from a payment. List of Zeppelin LED tracks written or inspired by other references ^ b Child, Francis James. "The waitress free from the scaffold." Popular English and Scottish Ballads. 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