

# Black Is the Color of My True Love's Hair

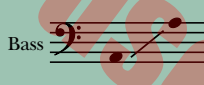
Southern Appalachian Mountains Folk Song

Arranged by

**DAVID EDDLEMAN**

SATB Voices with Keyboard

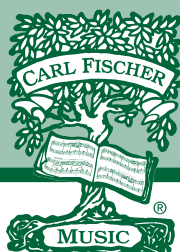
## RANGES:



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## Performance Notes

*Black Is the Color of My True Love's Hair* is one of the most beautiful and well-known of the British folk songs that made their way to the Southern Appalachian mountains by way of the English, Scottish and Welsh peoples who fled into the southern mountains in the seventeenth and eighteenth centuries to escape British rule. In the late nineteenth and early twentieth centuries, the English folk-song scholar Cecil Sharpe went “songcatching” in the mountains of Georgia, North Carolina, Tennessee and Virginia to discover how those folk songs might have changed over the centuries to reflect their differences from their British antecedents. He published his findings in two volumes of an important book called *British Folk Songs of the Southern Appalachians*. This book, still in print after many decades, is considered one of the most important studies of the folk songs of that area of the country.

This arrangement of *Black Is the Color* differs in an important way from the usual settings in that it is composed in an uneven meter of  $\frac{5}{4}$ . If you think of the  $\frac{5}{4}$  meter as being a combination of 2 + 3 beats, there should be no trouble getting into the “swing” of the meter. This will be especially easy when you realize that after the first one-and-a-half measures the first beat of each measure is always a half note, which will be the first two beats, followed by the last three beats which are represented by quarter and eighth notes. This unique meter gives the melody a different sort of feeling and a kind of urgency that best represents the earnestness of the lover’s feelings for his beloved.

### A Note to the Director

If you have a chance, play a recording of the second movement of Tchaikovsky’s Sixth Symphony, subtitled the “Pathétique,” also in  $\frac{5}{4}$  meter. As the music plays have the singers count softly the five beats in each measure. The meter makes the music sound like a kind of “jackleg” waltz.

# Black Is the Color of My True Love's Hair

for SATB Voices with Keyboard and Optional Guitar

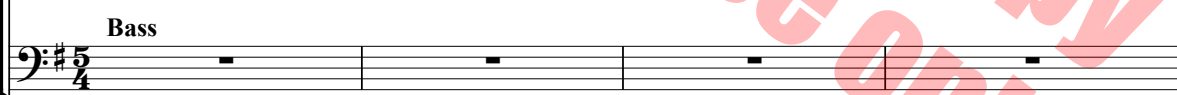
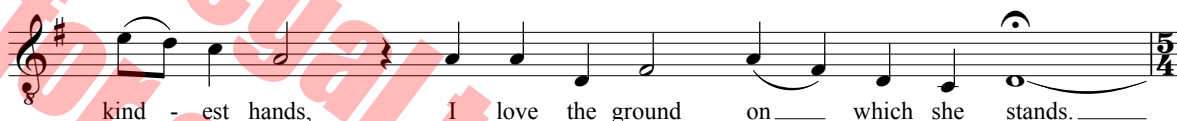
Folk Song from the Southern Appalachians

Arranged by David Eddleman

Freely (♩ = 64)

*mp* *espressivo*

Tenor  
solo



\*Chord symbols are provided for an optional guitar part. The rhythm of the guitar part should reflect the rhythm of the keyboard part as much as possible.

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hair, Her face is some - thing won - d'rous fair, The soft-est eyes and kind - est

hair, Her face is some - thing won - d'rous fair, The soft-est eyes and kind - est

D C D C D C D C

hands, I love the ground where - on she stands.

hands, I love the ground where - on she stands.

*mf* (tutti)

I love my

*mf*

I love my

D C D C D C/G F7/G D D7 F7/G

14

love and well she knows, I love the ground where - on she

love and well she knows, I love the ground where - on she

(no guitar)

17

goes. Some-times I wish the day would come

goes. Some-times I wish the day would come when she and

When she and I would be as one(nnn). —  
I would be as one. — one(nnn). —

**A little slower**

*f* I'll write a poem of a few short  
*f* I'll write a

**A little slower**

D C D C<sup>9</sup> D  
(with guitar) (no guitar)

28

rhymes to tell my love ten thous - sand times, I'll toss it in the riv - er's

poem of a few short rhymes to tell my love ten thous - sand times, I'll toss it

*f* I'll write a poem of a few short lines, I'll toss it in the riv - er's

*f* I'll write a poem and I'll toss it in the riv - er's

(keyboard double voices if necessary)

32

*rit.*

flow and hope she reads that I love her so. I love her so, I love her

in the riv - er's flow and hope she reads that I love her so. I love her

*8* flow and hope she reads that I love her so, and hope she reads that I love her

flow and hope she reads that I love her so, and hope she reads that I love her

*rit.*

Slower ♩ = 110

so. \_\_\_\_\_

so. \_\_\_\_\_

so, that I love her so. \_\_\_\_\_

so, that I love her so. \_\_\_\_\_

Slower ♩ = 110

*mf* (with guitar)

C D C

*mp*

Black is the col-or of my — true love's

E♭ D♭ E♭ D♭<sup>9</sup> E♭ D♭

*mp*



42

hair. Her face is some - thing won - d'rous fair, The soft - est

*mp*

Her face is some - thing won - d'rous fair, The soft - est

*mp*

The soft - est

E $\flat$  D $\flat$  E $\flat$  D $\flat$  E $\flat$  D $\flat$

45

eyes and kind - est hands. I love the ground where - on she

eyes and kind - est hands. I love the ground where - on she

eyes and kind - est hands. I love the ground where - on she

*mp*

I love the ground where - on she

E $\flat$  D $\flat$  E $\flat$  C $\flat$  D $\flat$

*mf*

The musical score is for the song "I Love the Mountains" and is divided into two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system contains the continuation of the piano accompaniment.

**System 1:**

- Vocal Parts:** Four vocal staves (Soprano, Alto, Tenor, Bass) are shown. Each staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is simple, consisting of a half note followed by a dotted half note. The lyrics "I love the" are written below the staves. The dynamic marking *mf* (mezzo-forte) is placed above the first vocal staff.
- Piano Accompaniment:** The piano part begins with a treble clef and a key signature of three flats. It features a simple harmonic accompaniment with a half note followed by a dotted half note. The dynamic marking *mf* is also present.

**System 2:**

- Piano Accompaniment:** The piano part continues with a treble clef and a key signature of three flats. It features a simple harmonic accompaniment with a half note followed by a dotted half note. The dynamic marking *mf* is also present.
- Lyrics:** The lyrics "I love the" are repeated for the vocal parts.
- Tempo/Style:** The tempo/style marking "Slowly and freely" is written below the piano part.
- Chords:** The piano part includes chord markings: E $\flat$ , D $\flat$ , E $\flat$ , and D $\flat$ .
- Instrumentation:** The piano part is marked "(no guitar)".

**Slowly and freely**

51

ground where - on she stands. *pp* *morendo*

ground where - on she stands. *pp* *morendo*

ground where - on she stands. *pp* *morendo*

ground where - on she stands. *pp* *morendo*

very slow arpeggio

*ppp*

Ped. \_\_\_\_\_

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