



**Home School On A Dime**

Educational Excellence On A Budget



# Ballads

Part of the  
**Poetry Workshop series**

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# Week 1: Introduction to Ballads

## Monday:

A **ballad** is a type of narrative poem that is often set to music and tells a story. It typically has a **refrain**, which is a repeated phrase or line.

Now, let's read and analyze a ballad together. We will focus on the meter and rhyme scheme.

**Meter** refers to the rhythmic pattern of stressed and unstressed syllables in a line of poetry.

**Rhyme scheme** refers to the pattern of rhyming words at the end of each line.

As we read the following ballad from "*Don Quixote*", pay attention to the meter and rhyme scheme. You may want to listen to the rhythm of the poem or clap along to help you hear the stressed and unstressed syllables. Once we've finished reading, we will discuss the meter and rhyme scheme as a class.

### **Copywork:**

Practice your penmanship skills by copying a stanza from the ballad. Choose a stanza that you enjoyed or found interesting, and try to copy it as neatly and accurately as possible.

### ***The Ballad of the Curious Impertinent***

*In the kingdom of love, there once dwelt  
A knight and his lady fair and bright,  
Whose love for each other never wilt,  
And whose hearts burned with passion's light.*

*But then there came a curious impertinent,  
Who sought to test their love with a plan,  
And he set out to prove his argument,  
That no love can withstand the test of man.*

*He told the knight of a lady's charms,  
A lady worthy of the knight's desire,  
And he urged the knight to hold her in his arms,  
And to see if his love would then expire.*

*For love is a flame that cannot be tamed,  
And it burns bright in the heart of the true,  
And though the knight was sorely shamed,  
His love for his lady remained ever true.*

*The lady, too, was put to the test,  
With a false letter that sought to deceive,  
And though her heart was sorely distressed,  
Her love for her knight did not leave.*

*For love is a flame that cannot be tamed,  
And it burns bright in the heart of the true,  
And though the impertinent's plan was aimed,  
Their love remained forever new.*

*So let us remember this ballad's refrain,  
For love is a flame that cannot be tamed,  
And though the world may cause us pain,  
True love will always remain.*

## Tuesday:

Answer the following questions about the ballad on the previous page.

1. What is the title of the ballad, and what does it suggest about the story or theme of the ballad?

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2. Who is the narrator of the ballad, and what is their perspective?

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3. What is the setting of the ballad, and how does it contribute to the overall mood or tone of the poem?

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4. Who are the characters in the ballad, and what are their motivations and actions?

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5. What is the conflict or problem presented in the ballad, and how is it resolved?

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6. How does the ballad use languages, such as metaphor, symbolism, or figurative language, to convey its message or theme?

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7. What is the rhyme scheme and meter of the ballad, and how does it contribute to the overall structure of the poem?

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8. How does the ballad use repetition, such as refrains or repeated lines, to emphasize certain ideas or emotions?

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9. What is the overall message or theme of the ballad, and how is it relevant to the period or culture in which it was written?

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10. How does the ballad compare to other ballads or poems you have studied, and what makes it unique or similar to those works?

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**Narration:**

- Summarize the ballad to a parent or teacher

**Memorization:**

- Memorize the refrain from the ballad

**Copywork:**

- Copy a stanza from the ballad

## Wednesday:

Follow the steps to write your ballad:

- Choose a topic: The first step in writing a ballad is to choose a topic. A ballad is a narrative poem, so the topic should be something that tells a story. It could be a historical event, a personal experience, or a fictional story.
- Structure the ballad: A ballad typically has four-line stanzas with an ABAB rhyme scheme. The first and third lines have four stressed syllables, and the second and fourth lines have three stressed syllables. The final stanza should be a refrain, which is a repeated line that ties the ballad together.
- Develop the story: Once you have your topic and structure, it's time to develop the story. Think about the characters, setting, and plot. The story should have a clear beginning, middle, and end. It should also have a problem or conflict that is resolved by the end of the ballad.
- Write the first stanza: Start by writing the first stanza of the ballad. This stanza should introduce the characters and setting and set the tone for the rest of the poem.
- Write the subsequent stanzas: Continue writing the subsequent stanzas, following the ABAB rhyme scheme and focusing on advancing the story. Each stanza should build on the previous one and move the story forward.
- Write the refrain: Once you have written all of the stanzas, it's time to write the refrain. This should be a repeated line that ties the ballad together and reinforces the main theme or message.
- Revise and edit: After you have written the ballad, take some time to revise and edit it. Read it out loud to check the rhythm and flow of the poem, and make any necessary changes to the wording or structure.
- Share your ballad: Finally, share your ballad with others! You could perform it in front of an audience, share it with friends and family, or even submit it to a poetry contest or publication.

Remember, writing a ballad takes practice and patience. Don't be afraid to experiment with different styles and structures, and most importantly, have fun with them!

### **Copywork:**

Copy a stanza from your ballad

### **Narration:**

Share your ballad with a partner and summarize their ballad to them

## Thursday:

### **Read:**

- Explore more ballads and discuss the literary devices and rhyme schemes found in each.

### **Write:**

- Continue writing ballads and incorporating feedback from peers and the teacher.

### **Memorization:**

- Memorize one stanza from your ballad

### **Copywork:**

- Copy a stanza from a peer's ballad

## Friday:

### **Reading**

- Explore more ballads in class and discuss common themes and literary devices used across ballads

### **Narration:**

- Discuss a peer's ballad and summarize its key themes and literary devices

### **Memorization:**

- Review and memorize the refrain from the ballad studied in class

### **Copywork:**

- Copy a stanza from a ballad studied in class



## Week 2: Ballads- Rhyme Scheme & Meters

### Monday:

One of the defining features of a ballad is its use of rhyme, often with simple and repetitive structure. **Rhyme** is the repetition of sounds at the end of words, and it's an important tool for creating a sense of rhythm and musicality in a ballad.

To identify the rhyme scheme in a ballad, follow these steps:

- Read the ballad carefully and identify the end words of each line. These are the words that come at the end of each line and are typically the focus of the rhyme.
- Assign a letter to each end word based on its sound. For example, if two lines end with words that sound the same, assign both of them the same letter. If two lines end with words that have different sounds, assign them different letters.
- Mark each line with the letter that corresponds to its end word. For example, if the first and third lines of the ballad both end with words that sound the same, mark them with the letter "A." If the second and fourth lines end with words that sound the same but are different from the first and third lines, mark them with the letter "B."
- Look for patterns in the letters. The pattern of letters that corresponds to the end words is the rhyme scheme of the ballad.

#### **Example:**

*Oh, the sea is a cruel **mistress** (A)  
She takes what she **will** (B)  
And she cares not for our **sorrows** (C )  
Or our hopes **unfulfilled** (B)*

In this example, the end words are "mistress," "will," "sorrows," and "unfulfilled." We can assign them the letters A, B, C, and B, because "will" and unfulfilled are the rhyming words. The rhyme scheme of this ballad is therefore ABCB.

#### **Copywork:**

- Copy a stanza from a ballad of choice. Pay special attention for proper penmanship. Then mark the rhyme scheme. Use the checklist above as needed.

#### **Narration:**

- Summarize how the rhyme scheme contributes to the overall structure of the ballad.

#### **Memorization:**

- Review and memorize a refrain studied in class so far

## Tuesday:

**Meter** is a fundamental element of poetry that refers to the pattern of stressed and unstressed syllables in a line of verse. Meter is what gives poetry its distinctive rhythm, and it can greatly affect the overall tone and mood of a poem. There are several different types of meter, but the most common are iambic, trochaic, anapestic, and dactylic.

In **iambic meter**, the stress falls on every other syllable, starting with the second syllable. The word "believe" is iambic because the stress falls on the second syllable: be-LIEVE.

An example of a line of iambic meter in a ballad might be:

*"The wind was a howling and the waves were a crashing"*

In the **trochaic meter**, the stress falls on every other syllable, starting with the first syllable. The word "poetry" is trochaic because the stress falls on the first syllable: PO-e-try.

**Example:**

*"Once upon a midnight dreary, while I pondered, weak and weary"*

In **anapestic meter**, the stress falls on every third syllable, with the first two syllables unstressed and the third syllable stressed. The word "understand" is anapestic because the stress falls on the third syllable: un-der-STAND.

**Example:**

*"Twas the night before Christmas, and all through the house"*

In **dactylic meter**, the stress falls on every third syllable, with the first syllable stressed and the next two syllables unstressed. The word "elephant" is dactylic because the stress falls on the first syllable: EL-e-phant.

**Example:**

*"This is the forest primeval, the murmuring pines and the hemlocks"*

To practice identifying meter in ballads, here are a few examples. Which meters are used on each piece? Check your answers at the end of today's lesson.

**Bonnie Barbara Allan**

*In scarlet town, where I was born,  
There was a fair maid dwellin',  
Made every youth cry Well-a-way!  
Her name was Barbara Allan.*

**The Rime of the Ancient Mariner**

*It is an ancient Mariner,  
And he stoppeth one of three.  
'By thy long grey beard and glittering eye,  
Now wherefore stopp'st thou me?*

**The Ballad of Frankie and Johnny**

*Frankie and Johnny were sweethearts,  
Oh, Lord, how they could love!  
Swore to be true to each other,  
Just as true as stars above.*

**Copywork:**

- Copy a stanza from one ballad and mark the meter. You can use one of the examples from today's lesson, or use your own.

**Narration:**

- Recite a ballad you've been working on memorizing.

**Memorization:**

- Memorize one line from a ballad studied in class

**Answers:**

1. This ballad is written in trochaic meter.
2. This ballad is written in mixed meter, with lines alternating between iambic tetrameter and iambic trimeter.
3. This ballad is written in iambic tetrameter.

Wednesday:

**The Rime of the Ancient Mariner**

by Samuel Taylor Coleridge

**PART I**

*It is an ancient Mariner,  
And he stoppeth one of three.  
'By thy long beard and glittering eye,  
Now wherefore stopp'st thou me?*

*The Bridegroom's doors are opened wide,  
And I am next of kin;  
The guests are met, the feast is set:  
May'st hear the merry din.'*

*He holds him with his skinny hand,  
'There was a ship,' quoth he.  
'Hold off! unhand me, grey-beard loon!  
Eftsoons his hand dropt he.*

1. What is the meter of "The Rime of the Ancient Mariner," and how is it characterized?

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2. What is the rhyme scheme of the ballad, and how does it contribute to the overall effect of the poem?

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3. How does the use of repetition in the first stanza contribute to the overall structure of the ballad?

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**The Ballad of Bonnie and Clyde**  
by Bonnie Parker and Clyde Barrow

*Bonnie and Clyde, Bonnie and Clyde,  
How does your reckless love survive?  
In a world that's got you down.*

*They met in Texas, a state of mind,  
They fell in love, and were left behind.  
They robbed and killed, and then they died.  
And left behind a legend that'll never die.*

1. What is the meter of "The Ballad of Bonnie and Clyde," and how is it characterized?

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2. What is the rhyme scheme of the ballad, and how does it help to tell the story of Bonnie and Clyde?

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3. How does the repetition of the phrase "Bonnie and Clyde" contribute to the overall effect of the ballad?

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**Barbara Allen (Traditional)**

Author unknown

*In Scarlet Town, where I was born,  
There was a fair maid dwellin',  
Made every youth cry Well-a-way!  
Her name was Barbara Allen.*

1. What is the meter of "Barbara Allen," and how is it characterized?

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2. What is the rhyme scheme of the ballad, and how does it contribute to the melancholy mood of the story?

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3. How does the use of traditional language and dialect contribute to the overall effect of the ballad?

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**Memorization:**

- Review and memorize key lines from ballads studied in class

## Thursday:

### **Writing:**

- Practice writing ballads with a specific meter and rhyme scheme assigned by the teacher.

### **Copywork:**

- Swap your new ballads with a classmate and copy one of its stanzas.

### **Narration:**

- Discuss how the assigned meter and rhyme scheme influenced your writing

### **Memorization:**

- Memorize one stanza from your own ballad

## Friday:

### **Discussion:**

- Share ballads written with assigned meter and rhyme scheme in class and discuss how the assigned elements influenced the writing process

### **Narration:**

- Discuss a peer's ballad written with an assigned meter and rhyme scheme and summarize its key themes and literary devices

### **Memorization:**

- Work to memorize your ballad

### **Copywork:**

- Copy a stanza from a ballad studied in class that uses a particular meter and rhyme scheme

# Week 3: Ballads- Recitation & Literary Devices

Monday:

## **Narration:**

An oral presentation of a ballad is often referred to as a recitation or a performance. It involves the oral delivery of a ballad with a focus on vocal inflection, pacing, and body language to convey the story and emotions of the ballad to the audience. The term "recitation" is often used to refer to a formal, memorized performance of a ballad, while "performance" may be used more broadly to describe any type of oral presentation of a ballad, whether memorized or read from a script.

It is important to understand the story that the ballad is telling. This will help you to convey the emotions and mood of the ballad when presenting it. Take some time to read through the ballad again and make notes about the characters, setting, and events that take place.

Using the ballad you've been working to memorize, follow the steps in both of the following checklists to practice an oral presentation:

## **Recitation Tips:**

- Practice reading the ballad aloud several times to get a feel for the rhythm and pacing. Try to pay attention to the natural pauses and inflection points in the ballad. Record yourself reading the ballad, and then listen back to it to evaluate your pacing and inflection.
- Use Vocal Inflection. When delivering an oral presentation of a ballad, it's important to use vocal inflection to convey the mood and emotions of the story. For example, you may want to use a softer, more gentle tone of voice when describing a romantic scene, or a louder, more forceful tone when describing a battle.
- Varying your pace can also be an effective way to keep your audience engaged and convey the emotions of the ballad. You may want to slow down during intense or emotional scenes to emphasize their importance, or speed up during action-packed scenes to create a sense of urgency.
- Consider using gestures to enhance your presentation. For example, you may want to use hand gestures to emphasize certain words or phrases, or to create a visual representation of the action taking place in the ballad.

Body language is an important aspect of delivering a recitation of a ballad because it can enhance the overall effectiveness of the performance. It can help to convey the mood and emotions of the ballad, and can also help to engage the audience and maintain their interest.



When reciting a ballad, the performer's body language can help to emphasize certain words or phrases, and can also help to create a visual representation of the action taking place in the ballad. For example, a performer may use hand gestures to indicate the movement of a character, or facial expressions to convey the emotions of a particular scene.

Additionally, body language can help to convey confidence and authority to the audience. A performer who stands tall, maintains good posture, and makes eye contact with the audience is more likely to be perceived as confident and in control, which can help to enhance the overall effectiveness of the recitation.

### **Body Language Tips:**

- Stand Tall:** When delivering an oral presentation, it's important to stand tall and maintain good posture. This will convey confidence and authority to your audience, and help you to project your voice more effectively.
- Make Eye Contact:** Making eye contact with your audience is an important way to engage with them and maintain their attention. Try to make eye contact with different members of your audience throughout your presentation, and hold their gaze for a few seconds before moving on. You are presenting the ballad to specific people, so your eyes should reflect this.
- Use Facial Expressions:** Facial expressions can be an effective way to convey the emotions and mood of the ballad you are presenting. Smile during happy or romantic scenes, and furrow your brow or frown during more intense or emotional scenes.
- Use Hand Gestures:** Using hand gestures can also be an effective way to enhance your presentation and convey meaning to your audience. For example, you may want to use a sweeping gesture to indicate a large movement or action, or a pointing gesture to emphasize a particular word or phrase. Use these purposefully and not overly so. You want to hold attention without distracting from the piece.
- Use Movement:** Movement can also be an effective way to engage with your audience and keep their attention. Consider walking around the stage or moving to different parts of the room to emphasize different parts of the ballad.
- Dress Appropriately:** Finally, it's important to dress appropriately for your presentation. Choose clothing that is comfortable, but also professional and appropriate for the occasion. This step won't be needed for a classroom presentation, but it is important to keep in mind. This will help you to feel confident and prepared when delivering your presentation, and will demand a level of respect and attention appropriate for the setting.

**Copywork:**

- Copy a stanza from a ballad and mark the areas where you would use vocal inflection or change pacing while performing

## Tuesday:

**Discussion:**

- Discuss how your vocal inflection and pacing contributed to the overall delivery of your ballad

**Copywork:**

- After having practiced your recitation yesterday, you likely have a good idea of where and how to use vocal inflections. Copy a stanza from your own ballad and mark the areas where you would use vocal inflection or change pacing while performing

**Narration & Memorization:**

- Practice delivering your ballads orally, incorporating vocal inflection, body language, and pacing. Refer to the checklists from yesterday as needed. The less you can look at your notes, the better.

## Wednesday:

Today we will be examining various ballads with regard to their themes and literary devices.

Themes are underlying ideas or concepts that are explored in a work of literature, such as a novel, poem, or play. A theme is not the same as a plot or a summary of events, but rather refers to the broader, more abstract ideas that are being explored through the story.

Themes can be universal and timeless, such as love, loss, and the human condition, or they can be specific to a particular time and place, such as the struggle for civil rights or the impact of technology on society. A theme is often developed through the use of various literary devices, such as imagery, symbolism, and metaphor, and can be inferred from the actions and dialogue of the characters, as well as the overall tone and mood of the work.

Identifying and analyzing themes in literature can help readers to gain a deeper understanding of the work and the ideas it explores. Themes can also provide a way for readers to connect with the work on a personal level, as they may resonate with certain ideas or concepts explored in the story.

Let's go over some themes commonly represented within classical ballads.

- **Love and Romance:** Many ballads focus on themes of love and romance, often involving tragic or forbidden love stories.
- **Heroism and Bravery:** Ballads often feature heroic characters who display bravery and courage in the face of danger or adversity.
- **Betrayal and Revenge:** Betrayal and revenge are common themes in ballads, often involving characters who seek revenge for a past wrong.
- **Supernatural and Folklore:** Ballads often incorporate supernatural or folklore elements, such as ghosts, witches, and magic.

A literary device refers to a technique or tool that an author uses to create a particular effect in a work of literature. Literary devices are often used to enhance the meaning, tone, or beauty of a text, and can be found in a variety of literary forms, including poetry, prose, and drama.

Some common literary devices include:

- **Imagery:** The use of descriptive language and sensory details to create vivid mental pictures for the reader.
- **Metaphor:** The comparison of two dissimilar things to create a deeper understanding of one of them.
- **Symbolism:** The use of objects, characters, or images to represent abstract ideas or concepts.
- **Foreshadowing:** The use of hints or clues to suggest what will happen later in the story.
- **Irony:** The use of language that conveys the opposite of its literal meaning, often for humorous or dramatic effect.
- **Alliteration:** The repetition of initial consonant sounds in a series of words or phrases to create a musical quality to the text.
- **Repetition:** The repetition of words, phrases, or ideas for emphasis or to create a sense of rhythm and momentum.

Literary devices can be used in a variety of ways to create different effects in a work of literature. For example, an author may use imagery to create a vivid sense of place or to convey the emotions of a particular scene, while the use of irony may be used to create a sense of humor or to highlight the contrasts between different characters or situations. By using literary devices effectively, authors can create works of literature that are rich, complex, and engaging.

**Discussion:**

- Compare and contrast different ballads, looking for common themes and literary devices used across multiple texts.

**Writing:**

- Write a paragraph or two that analyzes the themes and literary devices used in one classic ballad, using evidence from the text to support your analysis.

**Memorization:**

- Keep working toward memorizing your original ballad. Use your knowledge of literary devices and themes to re-evaluate your performance

## Thursday:

### **Writing:**

- Pick a specific literary device you would like to practice. Write a ballad based on your choice.

### **Copywork:**

- Copy a stanza from your own ballad that incorporates the assigned literary device

### **Discussion:**

- Discuss how the chosen literary device contributed to the overall meaning of your ballad

### **Memorization:**

- Continue to rehearse your ballad presentation. Tomorrow you will be performing!

## Friday:

### **Discussion:**

- Discuss a peer's ballad written yesterday and summarize its key themes and literary devices

### **Narration:**

- Perform the ballad you've been practicing. Take turns filming each other for the presentations. This is your final performance of this piece, so try your best to utilize the knowledge you've gained. Allow yourself 20-30 minutes beforehand to practice.

### **Copywork:**

- Copy a stanza from a ballad studied in class that you think uses a literary device in a particularly effective way

# Week 4: Ballads - Fine Tuning

## Monday:

### Memorization & Narration:

Here are some suggestions to make the memorization process more effective: Practice them on a new ballad of your choice.

- Manageable sections:** Instead of trying to memorize the entire ballad at once, break it down into smaller sections. This will make it easier to focus on one part at a time and reduce the feeling of overwhelm.
- Repetition:** This is one of the most powerful tools for memorization. Once you've memorized a section of the ballad, repeat it several times until it feels comfortable. Then move on to the next section and repeat the process. As you memorize more sections, go back and repeat the earlier ones to reinforce them.
- Visualization:** Visualization can be a helpful tool for memorization. Try to create mental images or associations that correspond to the lyrics. For example, if the ballad mentions a river, imagine yourself standing beside a river. This will help you remember the lyrics more easily.
- Practice regularly:** Consistent practice is key to memorization. Set aside time each day to practice the ballad, even if it's just for a few minutes. This will help you build muscle memory and make the memorization process easier over time.
- Mnemonic devices:** Mnemonic devices are memory aids that can help you remember information more easily. For example, you could create an acronym or a rhyme to help you remember a particularly tricky section of the ballad.

### Copywork:

- Copy a stanza from the new ballad. Try to make it look as neat as possible.

### Discussion:

- Discuss how repetition and visualization techniques can aid in the memorization of a ballad

## Tuesday:

### Memorization:

- practice memorizing the ballad using the repetition and visualization techniques learned yesterday. Refer to the checklist as necessary.

### Copywork:

- Copy a stanza from the ballad. Keep it as neat as possible.

### Narration:

- Discuss how repetition and visualization techniques aided in the memorization of your ballad

## Wednesday:

### **Reading:**

- Study more ballads and practice identifying the meter, rhyme scheme, literary devices, and themes used in each

### **Copywork:**

- Copy a stanza from a ballad studied in class and identify its key elements

### **Narration:**

- Summarize the key elements of a ballad studied in class

### **Memorization:**

- Memorize one stanza this week's ballad.

## Thursday:

### **Narration & Memorization:**

- Practice delivering memorized ballads orally, focusing on vocal inflection, pacing, and memorization techniques

### **Copywork:**

- Copy a stanza from your memorized ballad and mark the areas where you would use vocal inflection or change pacing while performing

### **Discussion:**

- Discuss how memorization techniques aided in the delivery of your memorized ballad

## Friday:

### **Discussion:**

- Swap memorized ballads in class and discuss the effectiveness of possible memorization techniques and delivery styles.
- Review key takeaways from the entire unit on ballads. Take note of the checklists and lessons covered, and discuss what you've learned with the class.

### **Copywork:**

- Copy a stanza from a ballad studied in class that is particularly memorable or meaningful to you

### **Narration:**

- This is your final ballad performance of the year. Practice alone for 20-30 minutes, keeping key tips and tricks in mind. When you come together as a class, practice recording each other during your presentations.

# Ballads

Utilize this section throughout the ballads unit. They have been formatted with larger print, one (or less) per page. This is so students can study, mark, make notes, highlight, and more. There are various points within the unit where students are asked to choose a ballad and complete an assignment with it. They can choose from this list, or find their own from other sources. The lessons will work the same either way, but I do recommend that the students choice for his/her first memorization piece be a longer one, as this will be practiced at length.

Note; **Traditional ballads** are anonymous and have been passed down orally through generations. They are often associated with a particular region or culture and tell stories of love, adventure, tragedy, and folklore. The authorship of these ballads is usually unknown, and they have been preserved through folk traditions and various written collections over time.

**Bonnie Barbara Allan**  
(traditional ballad)

*In Scarlet Town where I was born,  
There was a fair maid dwellin',  
Made every youth cry Well-a-way,  
Her name was Barbara Allan.*

*All in the merry month of May,  
When green buds they were swelling,  
Young Jemmy Grove on his death-bed lay,  
For love of Barbara Allan.*

*He sent his man unto her then,  
To the town where she was dwelling;  
"You must come to my master dear,  
Gin ye be Barbara Allan."*

*For slowly, slowly rase she up,  
And slowly, slowly left him,  
And sighing said, she could not stay,  
Since death of life had reft him.*

*She's gane unto her father's house,  
And at the door they're knockin';  
"O wha is this," cried her father,  
"That's at the door a-knockin'?"*

*"It's I, Barbara, your daughter dear,  
Your only bairn and darling;  
Your young Jemmy Grove on his death-bed lies,  
For love of Barbara Allan."*



*"O hooly, hooly raise him up,  
And hooly bring him hither;  
And let him kiss my dochter dear,  
Before the man we leave her."*

*Her father took him by the hand,  
And led him through the room;  
And all the people cried for shame,  
To see him kiss her so.*

*She's gane into her chamber then,  
Where a' her maids were mournin';  
As soon as they saw her father's Jemmy,  
They werena for him sorry.*

*He's ta'en the sheet from aff his bed,  
And he's put it o'er her;  
"O tak' aff, tak' aff the sheet," she cried,  
"I see him, where he stands, O!*

*"O bonnie was his yellow hair,  
And bonnie was his breist-bone;  
But ah! my cruel father's done  
The deed that's laid him lowly."*

*And in his grave now he is laid,  
And o'er his head a stone is;  
And now she's dead and laid beside,  
O' bonnie Jemmy Grove is.*

## **The Cruel Mother** (traditional ballad)

*There was a lady lived in York,  
Fal la la la lay;  
She fell in love with her father's clerk,  
Down by the greenwood side, O.  
Refrain: With a down derry derry down, down, down.*

*She laid her hand against a thorn,  
Fal la la la lay;  
And there she had two pretty babes born,  
Down by the greenwood side, O.  
Refrain: With a down derry derry down, down, down.*

*She took a stick to beat them in,  
Fal la la la lay;  
And every lick she gave them,  
Cried, "Waes me for my sin!"  
Refrain: With a down derry derry down, down, down.*

*"O mother dear, when we are grown,  
Fal la la la lay;  
We'll seek out for your clerk, our father,  
Down by the greenwood side, O."*

*Refrain: With a down derry derry down, down, down.*

*They hadn't been in the forest a week,  
Fal la la la lay;*

*Till they met with their father asleep,  
Down by the greenwood side, O.*

*Refrain: With a down derry derry down, down, down.*

*They took the gold from their father's purse,  
Fal la la la lay;*

*And they took a knife and ended his life,  
Down by the greenwood side, O.*

*Refrain: With a down derry derry down, down, down.*

*And when their mother came to know,  
Fal la la la lay;*

*They had killed their father dear,  
Down by the greenwood side, O.*

*Refrain: With a down derry derry down, down, down.*

*She turned herself into a dove,  
Fal la la la lay;*

*And flew unto the heavens above,  
Down by the greenwood side, O.*

*Refrain: With a down derry derry down, down, down.*

**Sir Gawain and the Green Knight**  
(anonymous medieval ballad)

*The King lay at Camelot one Christmas-tide,  
With many a gallant lord and lovely lady by his side.  
'Mid the revels of the Round Table these were the words that came,  
From a stranger, huge and hideous, who interrupted the game.*

*"A boon, a boon, ye knights so free!  
By the might that rests in Camelot's royalty,  
Grant me the right, as I ask of thee,  
To deal one blow unhinder'd, and then depart in peace."*

*The King in silence gazed around, and all the knights were still,  
Save Sir Gawain, who rose in haste, and took up the gauntlet chill.  
"First, tell me, stranger, what thou art, and who thy lord may be;  
What lands are these, where these knights are, and what thy quest may  
be?"*

*"I am not of thy table round, King Arthur, and thy name  
I know not, nor thy land, nor aught concerning thee or thine.  
I come to thee from the far-off land of heathen paynim time,  
With challenge to thy bravest knights to try with me in fight."*

*But none would take the challenge up, for fear of the stranger's might,  
Until the King and Gawain both agreed to the fight.  
Sir Gawain rose in his seat, and took the axe from his hand,  
And with a single blow he struck off the stranger's head.*

*The stranger rose up from the ground, and took his head in hand,  
And spoke these words before them all, ere he did from them depart:  
"My name is the Green Knight; in this guise I came to court,  
To test thy pride and thy courtesy, and all thy knightly sport."*

## **The Battle of Otterburn**

(traditional ballad)

*It fell about the Lammas time,  
When the muir-men win their hay,  
The doughty Douglas bound him to ride  
Into England, to drive a prey.*

*He chose the Gordons and the Graemes,  
With them the Lindesays light and gay;  
But the Jardines wald not with him ride,  
And they rue it to this day.*

*And he has burn'd the dales of Tyne,  
And part of Bambrough shire;  
And three good towers on Reidswire fells,  
He left them all on fire.*

*And he march'd up to Newcastle,  
And rode it round about;  
'O wha's the lord of this castle,  
Or wha's the lady o't?'*

*But up spake proud Lord Percy then,  
And O but he spake hie!  
'I am the lord of this castle,  
My wife's the lady gay.'*

*'If thou'rt the lord of this castle,  
Sae weel it pleases me;  
For, ere I cross the border fells,  
The tane of us shall die.'*

*He took a lang spear in his hand,  
Shod with the metal free,  
And for to meet the Douglas there  
He rode right furiouslie.*

*But O how pale his lady look'd,  
Frae aff the castle-wa';  
When down before the Scottish spear  
She saw proud Percy fa'.*

*'Had we twa been upon the green,  
And never an eye to see,  
I wad hae had you flesh and fell;  
But your sword shall gae wi' me.'*

*They buried him at Châtelherault,  
And the Branksome bells did ring;  
And the border-beacons burnt bright that night,  
For a' the border to hear the news.*

***The Twa Sisters***  
*(traditional ballad)*

*There were two sisters lived in a bower,  
Hey ho, the bonny milldams of Binnorie;  
And the youngest of them was the fairest flower,  
By the bonny milldams of Binnorie.*

*There came a knight from the west country,  
Hey ho, the bonny milldams of Binnorie;  
He courted the eldest with his tongue so free,  
By the bonny milldams of Binnorie.*

*He gave to her a silver nutmeg,  
Hey ho, the bonny milldams of Binnorie;  
And bade her keep it for his sake,  
By the bonny milldams of Binnorie.*

*But the younger sister she had a dream,  
Hey ho, the bonny milldams of Binnorie;  
She dreamed that the knight was drowned in the  
stream,  
By the bonny milldams of Binnorie.*

*She rolled her mantle her about,*

*Hey ho, the bonny milldams of Binnorie;  
And plunged herself in the milldams so deep,  
By the bonny milldams of Binnorie.*

*She floated like a feather down,  
Hey ho, the bonny milldams of Binnorie;  
Until she came to the miller's dam,  
By the bonny milldams of Binnorie.*

*The miller's daughter pulled her out,  
Hey ho, the bonny milldams of Binnorie;  
And there she spied her sister's nutmeg,  
By the bonny milldams of Binnorie.*

*They made a harp of her breast-bone,  
Hey ho, the bonny milldams of Binnorie;  
Whose sounds would melt a heart of stone,  
By the bonny milldams of Binnorie.*

*The strings were made of her yellow hair,  
Hey ho, the bonny milldams of Binnorie;  
And the harp it sounded ever quare,  
By the bonny milldams of Binnorie.*

*They took the harp to her father's hall*



## **The Bonnie Banks o' Loch Lomond**

(traditional Scottish ballad)

*By yon bonnie banks and by yon bonnie braes,  
Where the sun shines bright on Loch Lomond,  
Where me and my true love were ever wont to gae,  
On the bonnie, bonnie banks o' Loch Lomond.*

*Refrain: Oh, ye'll tak' the high road, and I'll tak' the low  
road,*

*And I'll be in Scotland afore ye;  
But me and my true love will never meet again,  
On the bonnie, bonnie banks o' Loch Lomond.*

*'Twas there that we parted, in yon shady glen,  
On the steep, steep side o' Ben Lomond,  
Where the broken hearted kenna find a second spring,  
For the woeful heart that's in true love's bondage.*

*Refrain: Oh, ye'll tak' the high road, and I'll tak' the low  
road,*

*And I'll be in Scotland afore ye;  
But me and my true love will never meet again,  
On the bonnie, bonnie banks o' Loch Lomond.*

## **The Unquiet Grave** (traditional English ballad)

*Cold blows the wind to my true love,  
And gently drops the rain;  
I have never had but one true love,  
In cold grave she was lain.*

*Refrain: Oh, love, oh, love, oh, careless love,  
All in my heart's a-doing;  
For you have caused me to lie alone,  
For I am a-weary of you.*

*I'll do as much for my true love  
As any young man may;  
I'll sit and mourn all on her grave  
A twelvemonth and a day.*

*Refrain: Oh, love, oh, love, oh, careless love,  
All in my heart's a-doing;  
For you have caused me to lie alone,  
For I am a-weary of you.*

**The Golden Vanity**  
(traditional English ballad)

*There was a ship sailed on the lowland sea,  
And the name of the ship was the Golden Vanity;  
And we feared she would be taken by the Spanish enemy,  
As she sailed on the lowland, lowland, lowland sea.*

*Refrain: And it's brave boys, stand true, stand strong,  
For we shall overcome the foe,  
And we'll sink or we'll swim, and we'll die or we'll win,  
As we sail on the lowland, lowland, lowland sea.*

*Up spoke the cabin-boy of our gallant ship,  
And a well-spoken boy was he;  
"Oh captain, captain, won't you hear me plee,  
And sink her in the lowland, lowland, lowland sea?"*

*Refrain: And it's brave boys, stand true, stand strong,  
For we shall overcome the foe,  
And we'll sink or we'll swim, and we'll die or we'll win,  
As we sail on the lowland, lowland, lowland sea.*

*"Oh no, oh no, my cabin-boy,  
That thing it ne'er can be;  
For I have a wife and a baby at home,  
And they are dependent on me."*

*Refrain: And it's brave boys, stand true, stand strong,  
For we shall overcome the foe,  
And we'll sink or we'll swim, and we'll die or we'll win,  
As we sail on the lowland, lowland, lowland sea.*

*But the boy he proved a traitor to our gallant ship,  
And a traitor to our country;  
For he hoisted up the Union Jack,  
And sank her in the lowland, lowland, lowland sea.*

*Refrain: And it's brave boys, stand true, stand strong,  
For we shall overcome the foe,  
And we'll sink or we'll swim, and we'll die or we'll win,  
As we sail on the lowland, lowland, lowland sea.*

*Now all you captains of the British fleet,  
And admirals so bold and true;  
Don't trust a boy with a curly head,  
For he'll prove your overthrow.*

*Refrain: And it's brave boys, stand true, stand strong,  
For we shall overcome the foe,  
And we'll sink or we'll swim, and we'll die or we'll win,  
As we sail on the lowland, lowland, lowland sea.*

## **The Gypsy Laddie** (traditional Scottish ballad)

*There was a lady lived in the North,  
Hey ho, the gypsy laddie;  
She had three daughters, they were all in court,  
Down by the greenwood side, O.*

*Refrain: Sing O, the bonny, bonny gypsy laddie,  
O, he is handsome, O, he is pretty,  
O, he is the darling of my heart,  
And I'll love him till I die.*

*She sent for a servant to come to her bower,  
Hey ho, the gypsy laddie;  
Saying, "Go and bring me the gypsy laddie,  
Down by the greenwood side, O."*

*Refrain: Sing O, the bonny, bonny gypsy laddie,  
O, he is handsome, O, he is pretty,  
O, he is the darling of my heart,  
And I'll love him till I die.*

**Lord Lovel**  
(traditional English ballad)

*Lord Lovel he stood at his castle gate,  
Hey ho, the wind and the rain;  
He's been there for seven long years and more,  
A-waiting for Lady Nancy.*

*Refrain: Oh, who will shoe my bonny feet,  
And who will glove my hand,  
And who will kiss my rosy lips,  
All in the Northumberland?*

*He's mounted up a milk-white steed,  
Hey ho, the wind and the rain;  
He's taken along a silver spear,  
And to Lady Nancy's he's gone.*

*Refrain: Oh, who will shoe my bonny feet,  
And who will glove my hand,  
And who will kiss my rosy lips,  
All in the Northumberland?*