

**APPALACHIAN  
MINING SONGS**

**for Bb Clarinet, Alto Saxophone and Piano**

**Arranged by  
BRUCE TRINKLEY**

# APPALACHIAN MINING SONGS

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1. The Broken Shovel	4
2. The Shoofly	8
3. Union Man	16
4. Blue Monday	22

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 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.

## THE BROKEN SHOVEL

Good Christians all, come and lend an ear,  
unto me ditty and the truth you'll hear.  
It's of Barney Gallagher so bold and throe,  
arrah that broke me shovel, arrah that broke me shovel,  
arrah that broke me fine brand new shovel in two.

When the whistle blew and the shovel was broke,  
old Neddy Kern was the first man spoke,  
saying "Barney Gallagher, come tell me throe,  
hat for you broke me shovel, phat for you broke me shovel,  
phat for you broke me fine brand new shovel in two."

"Oh", said Barney Gallagher in a stutt'rin' way,  
"I'll crack your jaw, if I hang this day,  
to insult a man so bold and throe,  
about your bloody shovel, about your bloody shovel,  
about your bloody shovel that was broke in two."

Barney and McGlynn they both pitch in,  
like Corbett and Mitchell they form a ring.  
The crowd around began to roar.  
Then who the divil entered, then who the divil entered,  
then who the divil entered but the pretta moor.

"Howlt on, howlt on, we must have fair play.  
He's a Ross's man, we will win the day.  
But if you touch him, then I'll touch you."  
That was all about the shovel, that was all about the shovel,  
that was all about the shovel that was broke in two.

### **THE SHOOFLY**

As I went a-walking one fine summer's morning,  
it was down by the furnace I chanced for to stroll.  
I espied an old lady, I'll swear she was eighty,  
at the foot of the dirt banks a-rooting for coal.  
And when I drew nigh her, she sat on her hunkers  
for to fill up her scuttle she just had begun.  
and to herself she was singing a ditty  
and these are the words the old lady did sing:

A-crying "Ochone! sure I'm nearly distracted  
for it's down by the Shoofly they cut a bad vein,  
and since they condemned the old slope at the furnace,  
sure all me fine neighbors must leave here again."

'Twas only last evening that I asked McGinley  
to tell me the reason the furnace gave o'er.  
He told me the comp'ny had spent eighty thousand,  
and finding no prospects, they would spend no more.  
He said that the diamond it was rather bony,  
besides too much dirt in the seven foot vein.  
And as for the Mammoth, there's no length of gangway,  
unless they buy land from old Abel and Wayne.

A-crying "Ochone! sure I'm nearly distracted,  
for it's down by the Shoofly they cut a bad vein.  
And since they condemned the old slope at the furnace,  
sure all me fine neighbors must leave here again."

And as for Mike Rooney, I owe him some money.  
Likewise Patrick Kearns, I owe him some more.  
And as for old John Eagen I n'er see his wagon  
but I think of the debt that I owe in the store.  
I owe butcher and baker, likewise the shoemaker,  
and for plowin' me garden I owe Pat McQuail;  
likewise his old mother for one thing and another,  
and to drive away bother, an odd quart of ale.

A-crying "Ochone! sure I'm nearly distracted,  
for it's down by the Shoofly they cut a bad vein.  
And since they condemned the old slope at the furnace,  
sure all me fine neighbors must leave here again."

### **UNION MAN**

I think I sing that little song, hope I say it nothing wrong.  
Hope my song it bring good cheer just like couple of shots of beer.

#### *Chorus*

Union man! Union man! He must have full dinner can.  
A. F. L., C. I. O., callin' strike out she go!

We all got contract, she expire. Mister Lewis mad like fire.  
Miners strikin' too much time. Uncle Sam take over mines.

We signin' contract, we get raise, after strikin' twenty days.  
Butcher comes and ringin' bell. He raises prices, what the hell!

I fire shot at ten o'clock, tumble bushes full of rock.  
Timber breakin' o'er my head, jeepers cripes, I think I'm dead!

### **BLUE MONDAY**

I went uptown last Saturday night, intending to get one drink.  
The boys were all standing in front of the bar, telling what they could think.  
Their entries they were driving, rooms and pillars too.  
I never saw such a mess of coal as around that barroom flew!

But it's always the same Blue Monday, Blue Monday after pay.  
Your shots are bad and your buddy is mad, and the shaft will work all day.  
Now I'll have no more Blue Mondays to make my hair turn gray.  
I'll join the White Ribbon, and then I'll be givin' me wife the whole of me pay.

# 1. The Broken Shovel

For Bb Clarinet, Alto Saxophone and Piano

Appalachian mining song

arranged by Bruce Trinkley

**Pesante e marcato** ♩ = 76 *always well-articulated, with an Irish brogue*

**Clarinet**

**Alto Saxophone**

**Piano**

*ff* *sonore* *f*

*poco dimin.*

**Piu mosso** ♩ = 80 *ff*

*mf* *sonore*

16

*simile*

21

25 **Faster, with greater intensity** ♩ = 84

*mf*

*p.*

29

*ff*

*ff*

29

*cresc.*

*p.*

*p.*

*p.*

*p.*

33

*subito p molto cresc.*

*subito p molto cresc.*

*subito p molto cresc.*

*subito p molto cresc.*

37

*vehemently!*

*ff*

*vehemently!*

*ff*

37

*ff*

*ff*

41

*mp cresc.*

*p cresc.*  
*senza pedale*

44

*mf cresc.*

*f*

47

*sostenuto*

*dim.*

*p*

*sostenuto*

*dim.*

*p*

47

*pp*

*dim.*

*mf*

*p*



# 2. The Shoofly

For Bb Clarinet, Alto Saxophone and Piano

arranged by Bruce Trinkley

Moderato  $\text{♩} = 50$

*mp*

*mf*

Piano

*Ped.* *Ped.* *simile*

9

*mp*

9

*mp*

17

*mp*

17

25

*f*

*f*

25

*cresc.*

*mf*

31

*ten.*

*ten.*

31

*ten.*

*mp*

*mf*

37

37

43

*mp* *f*

$\text{♩} = 52$

49 **Poco piu mosso**  $\text{♩} = 52$

*mp* *dim.* *p*

*mf* *dim.* *mp*

55

*mp*

61

*p cresc.* *mp*

*cresc.* *mf*

*cresc.* *mf*

61

Detailed description: This system contains measures 61 through 66. It features three staves: a vocal line (top), a piano right-hand line (middle), and a piano left-hand line (bottom). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano right-hand line has a melodic line with eighth and quarter notes, while the left hand plays a simple bass line of half notes. Dynamics include *p cresc.*, *mp*, *cresc.*, and *mf*.

67

*mf* *ten.*

*mf* *ten.*

*cresc.* *f* *ten.*

*Sva*

67

Detailed description: This system contains measures 67 through 72. The vocal line has a half note G4, a quarter rest, and a half note G4. The piano right-hand line has a melodic line with eighth and quarter notes, and the left hand plays a bass line of half notes. Dynamics include *mf*, *ten.*, *cresc.*, *f*, and *ten.*. A *Sva* (Sustained) marking is present above the piano right-hand line.

73

*dim.*

73

Detailed description: This system contains measures 73 through 78. The vocal line has a half note G4, a quarter rest, and a half note G4. The piano right-hand line has a melodic line with eighth and quarter notes, and the left hand plays a bass line of half notes. Dynamics include *dim.*

79

*mp*

*p*

85

**Piu mosso**  $\text{♩} = 54$

S

A

T

*f*

*mf*

*f*

91

B

*f*

97

97

dim.

103

103

mp

mf

109

109

f

115

dim.

dim.

sfz

sfz

sfz

dim.

Meno mosso ed espressivo  $\text{♩} = 44$

121

mp

sfz

mp

126

mp

131

*p*

*p*

136

*pp*

*pp*

142

*rit. e dim.*

*rit. e dim.*

*rit. e dim.*



# 3. Union Man

For Bb Clarinet, Alto Saxophone and Piano

arranged by Bruce Trinkley

**Alto Sax**

**Piano**

**Allegro giocoso** ♩ = 104

*mf*

*ff* *dim.* *mf*

7

*ff*

13

*f*

*f*

*f*

20

*mf*

*ff* *dim.* *mf*

27

*f*

*f*

*ff* *f*

33

*ff* *dim.*

40 *mf*

Musical score for measures 40-46. The system includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by a melodic phrase. The piano accompaniment features chords and a bass line. Dynamics include *mf*.

47 *f*

47 *ff* *f*

Musical score for measures 47-52. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment has chords and a bass line. Dynamics include *f* and *ff*.

53 *molto rit. e dim.* *mp*

53 *ff* *molto rit. e dim.*

Musical score for measures 53-59. The system includes a vocal line and a piano accompaniment. The vocal line has a melodic line with a long note. The piano accompaniment has chords and a bass line. Dynamics include *mp* and *ff*.

**Largo rubato** ♩ = 72

59

SA

*mp*

T

*mp* *sonore*

B

**Molto espressivo** ♩ = 92

64

*p*

*p*

64

*p* (*piano adlib or tacit til m. 75*)

69

69

**Tempo primo**

74 *subito a tempo* *ff*

74 *subito a tempo* *ff*

*(play) ff* *f*

S

A

T

78

78

B

82

*ff*

82

**This is a blank page.**

# 4. Blue Monday

For Bb Clarinet, Alto Saxophone and Piano

arranged by Bruce Trinkley

**Andante con moto** ♩ = 120

*sempre legato*

Clarinet

*mp*

*molto legato*  
*p*  
*con pedale*

**Poco piu mosso** ♩ = 132

*mp*

*mf*

*mf*

33 **Piu mosso** ♩ = 144

*p*

*p sempre legato*

41

*pp*

*mp*

49

*cresc.*

*cresc.*

*mp cresc. poco a poco*



57

64 **Piu mosso** ♩ = 152  
*grandly*  
*ff*  
*grandly*  
*ff*

71

78

Musical score for measures 78-84. The system consists of three staves. The top two staves are vocal lines with long melodic phrases and slurs. The bottom staff is a piano accompaniment with chords and a steady bass line. Measure numbers 78, 79, 80, 81, 82, 83, and 84 are indicated at the beginning of their respective lines.

85

Musical score for measures 85-91. The system consists of three staves. The top two staves are vocal lines with long melodic phrases and slurs. The bottom staff is a piano accompaniment with chords and a steady bass line. Measure numbers 85, 86, 87, 88, 89, 90, and 91 are indicated at the beginning of their respective lines.

92

Musical score for measures 92-98. The system consists of three staves. The top two staves are vocal lines with long melodic phrases and slurs. The bottom staff is a piano accompaniment with chords and a steady bass line. Measure numbers 92, 93, 94, 95, 96, 97, and 98 are indicated at the beginning of their respective lines.