

Sandy, He Belonged to the Mill

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San - dy, he be - longed to the mill. San - dy, he be - longed to the mill.

San - dy, he be - longed to the mill, and the mill be - longed to San - dy.

"Say, Mis-ter San-dy won't you loan me your mill?— Say, Mis-ter San-dy won't you loan me your mill?—

Say, Mis-ter San-dy won't you loan me your mill?" "Course I will," says San - dy.

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is simple and repetitive, with lyrics written below the notes.

Mrs. L.D. Ames, "The Missouri Play Party," *The Journal of American Folk-Lore*, Vol. 4, 1911, p. 303.

Movement: The formation is couples in two circles with the boys on the inside, and the girls on the outside.
There is an extra boy in the middle.

- The couples promenade until, "Say, Mister Sandy..." when they swing first right, then left, then right and left again.
- During the swinging, the extra boy tries to steal a partner and, if successful, the boy whose partner he stole goes into the middle as the song is repeated.

Shiloh

Scra-pin' up the sand in the bot-tom of the sea, Shi - loh, Shi - loh,

Scra-pin' up the sand in the bot-tom of the sea, Shi-loh, Li - za Jane. Oh, how I

love her! Oh, ain't that a shame! Oh, how I love her! Bye-bye Li - za Jane!

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and repetitive, with lyrics written below the notes.

Mrs. L.D. Ames, "The Missouri Play Party," *The Journal of American Folk-Lore*, Vol. 4, 1911, p. 317.

Movement: The formation is two circles with boys on the inside and girls on the outside.

- Couples promenade around the circle on the first two phrases.
- On "Oh, how I love her," swing to the right.
- The second time they sing "Oh, how I love her," swing to the left.
- On "Bye-bye Liza Jane," the boys move up to the next girl and get a new partner.