

Blackeyed Suzie

D G D

G D D A7 D G

D G D *Fine*

A sample of some verses sometimes sung to this tune:

1. I may get drunk, I may get woozy
But I'm comin' home to Black eyed Susie.
Black eyed Susie lives in a holler
She won't come and I won't call her.

Chorus

Hey, Black eyed Susie
Ho Black eyed Susie
Hey, Black eyed Susie, Hey.

2. All I need to make me happy
Two little boys to call me Pappy.
One named Bill and the other named Davy
Like their biscuits sopped in gravy.
Chorus
3. All I need in this creation's
A pretty little wife and a big plantation.
Black eyed Susie's long and tall
Sleeps in the kitchen with her feet in the hall.
Chorus

"Black Eyed Susie", also known as "Hop Up Kitty Puss", "Kitty Puss", "Possum Up a Simmon Tree", "Puncheon Camp" or "Puncheon Camps" is an American air and reel in D Major (most versions) or G Major (Newcomer). It is played in standard or GDad fiddle tunings. The parts are played AB (Christeson, Krassen/1983, Silberberg), AABB (Brody, Krassen /1973) or AA'BB' (Phillips).

New Lost City Ramblers (1964) note:

"One of the most popular breakdown tunes widespread throughout the South and Southwest in both song and instrumental versions."

Bayard (1981) traces the history of the tune, beginning in the British Isles with a melody called "Rosasolis", set by Giles Farnaby (c. 1560–c.1600), which appears in the **Fitzwilliam Virginal Book**. Another version of the melody is called "Morris Off" and appears in Jehan Tabourot's **Orchesographie** (1588); it is still used for English morris dances and has been called the earliest recorded morris tune. Still another version appears as an old Welsh harp tune in *Alawon Fy Ngwlad* (Lays of My Land). Later developments of the tune were popular in England and Scotland from the early 17th century through the 18th, under the title "Three Jolly Sheep Skins" while in Ireland a variation became known as "Aillilliu mo Mhailin" (Alas my little bag).

Musicologist Vance Randolph collected and recorded the breakdown in the early 1940's for the Library of Congress from Ozarks Mountains fiddlers and it was similarly waxed in 1939 from the playing of Tishomingo County, Mississippi, fiddler John Hatcher for the same institution. A fiddler from Texas, Elmo Newcomer of near Pipe Creek, was recorded by John and Ruby Lomax in 1939, playing the tune in GDad tuning.

This is one of those fiddle tunes with words sometimes sung to keep the band from getting bored playing many repetitions until the dance is done.

It was printed in Bayard's **Dance to the Fiddle** (1981), Brody's **Fiddler's Fakebook** (1983), Christeson's **Old Time Fiddler's Repertory, vol. 1** (1973), Krassen's **Masters of Old-Time Fiddling** (1983), Krassen's **Appalachian Fiddle** (1973), Kuntz's **Ragged but Right** (1986), Phillips' **Traditional American Fiddle Tunes, vol. 1** (1994), Silberberg's **Fiddle Tunes I Learned at the Tractor Tavern** (2002), Titon's **Old Time Kentucky Fiddle Tunes** (2001) and Thomas & Leeder's **The Singin' Gatherin'** (1939).

It was recorded by Clyde Davenport on **Puncheon Camps** (1992), John Hilt on **Swope's Knobs**, Brad Leftwich, Bruce Molsky et al on **Mountairy.USA** (2001), Lowe Stokes (1928), Lily May Ledford on **The Coon Creek Girls** (1968), Cockerham, Jarrell, and Jenkins on **Down to the Cider Mill**, Kirk Sutphin on **Old Roots and New Branches** (1994), Doc Roberts on **Classic Fiddle Tunes** and on **Fiddlin' Doc Roberts** (1999), The Hill Billies on **The Hill Billies/Al Hopkins and His Buckle Busters: Complete Recorded Works in Chronological Order, vol. 2** (reissue), New Lost City Ramblers on **String Band Instrumentals** (1964), Doc Roberts & John Booker (1927), Elmo Newcomer (1939), Rafe Stefanini on **Old Time Friends** (1987), Jim Bowles on **Railroading Through the Rocky Mountains** (1992), Whitter's Virginia Breakdowners (Henry Whitter, John Rector, James Sutphin), Buddy Thomas on **Kitty Puss: Old Time Fiddle Music From Kentucky**, John W. Summers on **Indiana Fiddler** (1984), J.P. Nestor and Edmonds (1927) and Jilson Setters (as Blind Bill Day) (1928).