

NORTHERN ILLINOIS UNIVERSITY
American History Through Music
Thesis Submitted to the
University Honors Program
In Partial Fulfillment of the
Requirements of the Baccalaureate Degree
With Upper Division Honors
Department of Elementary Education
by Sara Caracheo
DeKalb, Illinois
August, 1995

VIDEO CASSETTE ATTACHED

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ABSTRACT:

American History Through Music is a compilation of American folk songs and brief historical summaries dating from this country's inception to the early 1980's. It is designed to be used educationally in various ways. It could be used as a supplement to American history as each time period is studied. It would also be useful as a review of American history at the end of a year's study. Finally, it could be modified to serve as a musical production for performance before an audience.

There are eight time periods included: Colonial Times, The American Revolution, The Nation Grows, Westward Expansion, Differing Ways of Life, The Civil War, The Cowboy Era, and Great Immigration. These time periods and the music would be altered to suit the needs of each particular classroom setting. There is also a cassette tape of the fifth grade at Clay Elementary School in Woodstock, IL performing the songs.

AMERICAN HISTORY THROUGH MUSIC

HONORS CAPSTONE PROJECT

SPRING, 1995

SARA CARACHEO

ADVISOR- DR. UAN NEST

PROJECT SUMMARY

I have attempted to compile a varied selection of music that represents highlights of American history from our country's inception to 1988. As I put this project together, I realized there were many different directions I could take. I decided to develop a basic framework that could easily be adapted to fit several different purposes. Therefore, I have included photocopied selections of music, an overview of their place in history, and program notes regarding each song. This material could be adapted in several ways, depending on the purpose and age level of the students involved.

I envision this project as having three possible uses. It could be used as social studies lessons throughout the year. It could also be used as a year-end review of American history. Finally, it could be used as a musical program for the students to present to an audience.

First, the music and its history could be used throughout the school year as various time periods are studied in American history. Songs could be supplementary or integral parts of study. Music would be a wonderful addition to the social studies curriculum at any age level. It is also more memorable than dry facts and dates.

Secondly, the songs and their history could be used as a review of American history at the end of the year. They would provide an interesting and useful way of reminding students of the history they

had discussed throughout the school year. This could be used in conjunction with the use of the songs throughout the year, but they wouldn't necessarily have to be used together.

Finally, the songs and their history could be used as a musical program for the students to present to an audience. So often in elementary schools students are expected to present musical programs by grade level. An American history music program would be more meaningful to students and parents because it would be connected to their studies. Many other aspects of history could be brought into this type of program. Students could develop period costumes and even draw period scenery for the different historical eras. This would really strengthen their grasp of American history.

In order for this project to be used in any of the three aforementioned ways, the music would have to be adapted. Unless suitable arrangements could be found within the school's music supply, the folk melodies would have to be arranged to suit the student body. This project could really be used at any grade level which studied American history from fifth grade to eleventh grade. The music would need to be adapted to suit the students' abilities. I have selected mostly folk melodies so that copyright law can be obeyed as the melodies are arranged anew.

I also feel that this project can continue to grow as I grow in my teaching career. Songs can be added, omitted, or changed with each

new year. Time periods can also be added or omitted as the curriculum dictates for a particular classroom. In conclusion, this project, although completed for the purposes of this Capstone, is really never ending. I hope it will continue to grow and change as I do.

HISTORICAL OVERVIEW

These summaries of historical periods can be used as background for the class or spoken as a narrative between the songs if the students perform the project. While they are very brief, they try to give a taste of what the time period was like. Students might also choose to write their own historical summaries if they are going to present a program. This would be another opportunity for them to review and learn more.

Colonial Times:

During the 1600's and 1700's, many Europeans came to America and settled along the East Coast. They formed colonies that were governed by the British. The colonists were a very religious and hardworking people. Their only music was either religious hymns or children's playing songs.

OLD HUNDRED

SKIPTOMYLOU

FROM THE DELL

American Revolution:

By 1775, the colonists had grown tired of British rule and laws they considered unfair. They declared their independence and began the Revolutionary War. Although many colonists fully supported the struggle for independence, all had to deal with the hardships of war.

YRNKEÐOODLE

JOHNNYHRSGONËFORR SOLDER

The Nation Grows:

As the colonies became more and more crowded, some people decided to move westward in search of better lives and more land. As the country grew, two important innovations made communication and travel easier. Canals and railroads were invented in the early 1800's and quickly put into use.

ERIECRNRL

SHE'LLBECOMN' ROUNDTHEMOUNTAIN

Westward Expansion:

The brave souls who moved west in search of new and better lives faced many hardships. Through it all, they persevered and even managed to keep their spirits high as they journeyed to their promised land.

BOUND FOR THE PROMISED LAND
SWEET BETS FROM PIKE

Differing ways of life:

As people settled in various parts of the country, new ways of life emerged. Those who moved westward often became farmers and ranchers. Those in the north lived in cities and became an industrialized society. Those in the south often owned large plantations which required slaves. With the invention of machines that increased the need for cotton, slaves' lives grew harder. Some slaves sang songs to pass the time and keep up their hope. Others used songs as secret messages and helped fellow slaves escape north on the Underground Railroad.

SWING LOW, SWEET CHARIOT
FOLLOW THE DRINKING GOURD

Ueu War:

With the differing lifestyles in the North and South came differing opinions. In the 1850's Southern states felt their rights and way of life were being threatened. When Abraham Lincoln was elected in 1860, southern states started to secede and even form their own nation. By 1861, we were engaged in the Civil War, which would last a long four years.

DIHIE
BATTLECRYOFFREEDOM
ERTNGGOBERERS

Cowboy Times:

After the nation was reunited, there came another westward surge. Many went west in search of gold; others just longed for a change in lifestyle. The late 1800's were the golden age of the cowboy.

HOMEONTHERANGE
ACROSSHEWIDEMISSOUR

Immigration:

The late 1880's and early 1900's were also a time of great immigration to the United States. People came from all over the world to start new lives in the melting pot of America. Because of the many cultures that joined together to form this country, we have a diversity in many aspects of life. Perhaps it is the rainbow of cultures from which we have come that make our country the rich and varied nation we still are.

GREEN GROWTH ILLRCS

AMERICA THE BEAUTIFUL

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CHAPTER I
Music of the Pilgrims

"From modern jazz back through the ages,
Way to the primal pipes of Pan
The lady in her parlor singing
The solitary Indian flinging
His weird wild song to the setting sun.
"Music's the tie and the kinship of man
And ever will be 'til man is done."

Anon.

Music history in the United States did not go way back to the first pipes of Pan, but it did have a very meagre beginning in the early part of the seventeenth century. When the Pilgrims landed on Plymouth Rock, they were very thankful to reach our shores, for they had had a very long trying journey across the ocean. They expressed their thanks and gratefulness in the music of their hymns, which they brought with them from their former homes. One of their favorite hymns was "Old Hundred". The words, which they sang with real feeling and devotion, were taken from the one-hundredth Psalm of the Bible. It was customary, in that early church service, to have one person "line"-oue', or sing, the words of each phrase, as the congregation held the last tone of the preceding one; so that everyone would be sure of the words and the tune of the next line. This is probably the reason for the long tones at the beginning of some of our hymns today.

As you sing this great hymn, "Old Hundred", you will recognize the tune as that of the "Doxology", which is sung in many churches at the present time.

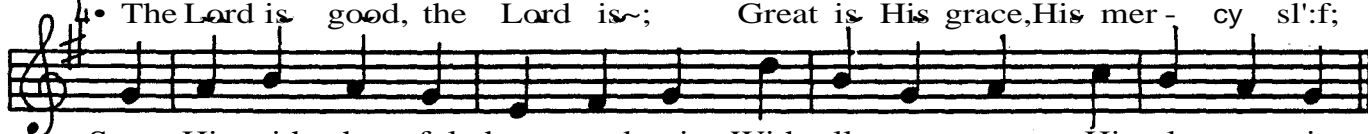
Psalm 100

Old Hundred¹
f; \

Louis Bourgeois (1~51)



1. Ye ~ons round the earth, re-joyce Be-fore the Lord TOur SOT-'reign King,
2. The Lord is God; 'tis He a-lone Doth life and breath and be - ing give;
3. En-ter His gates with songs of joy, 'Withpraises to His courts re- pair,
4. The Lord is good, the Lord is~; Great is His grace, His mer - cy sl'f;



Serve Him with cheer-ful heart and voice, With all your tongues His glo - ry sing.
We are His work, and not our own, The sheep that on His pas-tures live.
And make it our di - vine em- ploy To pay your thanks and hon-ors there.
And the whole race of man shall find His truth from age to age en - dure.

¹From the Fourth Book of NEW MUSICHORIZONS, copyright Silver Burdett Company. Reprinted by permission.



Yan - kee Doo - dle, keep it up, Yan - kee Doo - dle dan - dy,

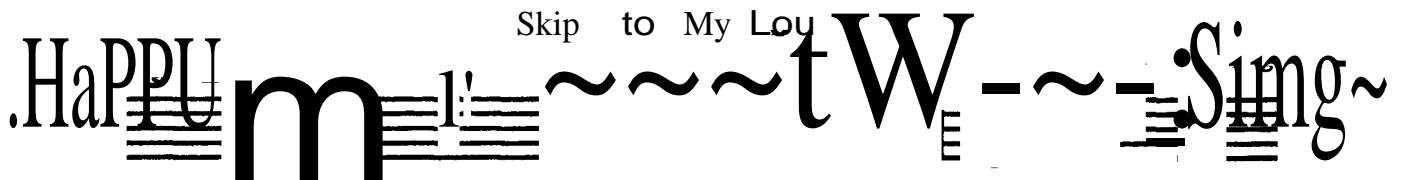


Mind the mu - sic and the step, And with the girls be hand - y.

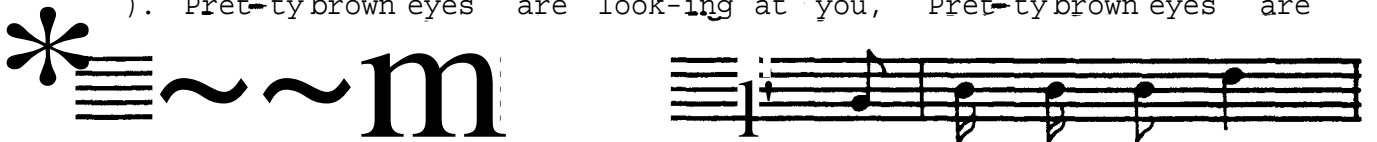
One of our modern living composers. Morton Gould arranged the tune of "Yankee Doodle" for the orchestra. Can you tell what he did to make it interesting for the different instrument players?

Recording- "Yankee Doodle" -Arranged by Morton Gould

In the peaceful days that followed that war, the colonists found time to have some fun. One of their popular folk games was "Skip to My Lou"; I know you have all played games in which one boy or girl in the center is without a partner. They manage to get one, but that puts someone else in the center alone- and so the game goes on. Our first stanza says, "Lost my girl, now what will I do? Of course if a girl is in the center, she will sing, "Lost my boy, now what will I do"? You could learn this song very quickly, and then play the game.



1. Lost my girl, now what will I do; Lost my girl, now
2. Get another, better one too, Get another,
3. Pretty brown eyes are looking at you, Pretty brown eyes are



what will I do; Lost my girl, now what will I do?
 better one too, Get another, better one too,
 looking at you, Pretty brown eyes are look - ing at you,

Skip to my Lou, my dar - ling.
 Skip to my Lou, my dar - ling.
 Skip to my Lou, my dar - ling.

REFRAIN

Skip, skip, skip to my Lou; Skip, skip, skip to my LOu;

Skip, skip, skip to my Lou; Skip to my Lou, my dar - ling.

Suggested Supplementary Material

Songs

- Old Colony Times-Music Everywhere-A Singing School Series
- The Noble Duke of York (game) -American Singer Series, Book III
- Drummer Boy-American Singer Series, Book IV
- Lady Round the Lady-Our Land of Songs-A Singing School Series
- In Good Old Colony Times-Singing America-Zanzig et al.

Recordings

- Songs of Early America-Sung by Siegmester Singers

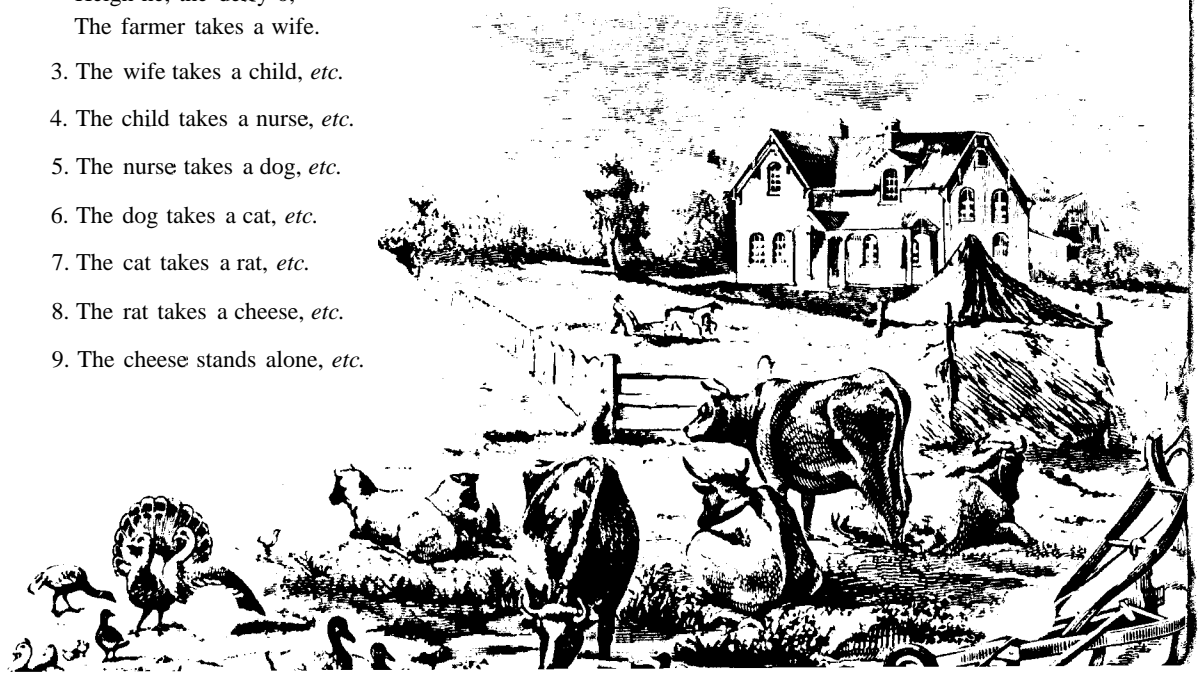
THE FARMER IN THE DELL

1. The farm - er in the dell, The farm - er in the

dell, Heigh - ho, the der - ry - o. The farm - er in the dell.

First cousin to the nineteenth-century country dance was the "singing game," which also derived from the "playing game" of colonial times, as well as from the morris and druid dances of ancient Britain. One of the singing games most popular with children was THE FARMER IN THE DELLS, a "game of choosing," in which a "farmer" is selected and stands in the center of a turning circle of players. He then selects a "wife," who joins him and selects a "child," and so forth. The last to be chosen, the "cheese," becomes the "farmer" when the game begins again. A more sophisticated type of singing game was the "kissing party," an early evening rendezvous of young adults in a kitchen or parlor. One of the songs frequently chosen for the occasion was the perky GOIN' TO BOSTON. In the Kentucky Mountains this song was sung to a fast hand-clapping and foot kicking game, which usually were about a

2. The farmer takes a wife,
The farmer takes a wife,
Heigh-he, the derry-o,
The farmer takes a wife.
3. The wife takes a child, *etc.*
4. The child takes a nurse, *etc.*
5. The nurse takes a dog, *etc.*
6. The dog takes a cat, *etc.*
7. The cat takes a rat, *etc.*
8. The rat takes a cheese, *etc.*
9. The cheese stands alone, *etc.*



Yankee Doodle

1. — Fath'r and I went down to camp, A - long with Cap-tain Good-'in,
 2. And there we saw a thou-sand men, As rich as Squire Da - vid;
 3. And there was Cap-tain Wash-jng-ton Up - on a slap-ping stal - lion,
 4. And there I saw a lit - tle keg, Its head was made of leath- er;
 5. And there I saw a swamp-ing gun, As big as a log of ma - ple,

And there we saw the men and boys As - thick as has - ty pud - din'.
 And what they wast-ed ev - 'ry day, I wish it could be sav - ed.
 A - giv - I U g or - ders to his men; I guess there was a mil-lion.
 They knocked up - on it with two sticks To call the men to - geth - er.
 Up - on a might-y lit - tle cart, A load for fa - thers cat ' - tle.

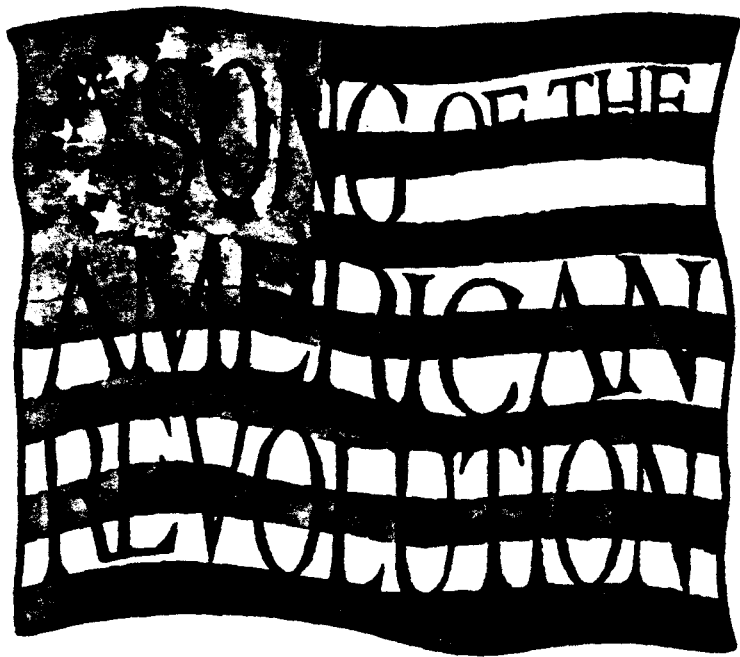
CHORUS

Yan - kee Doo-dle keep it up, Yan - kee Doo-dle dan - dy,

Mind the mu - sic and the step, And with the girls be hand - y.

6. And every time they fired it off
 It took a horn of powder,
 And made a noise like fathers gun,
 Only a nation louder.

7. It scared me so I hooked it off,
 Nor stopped, as I remember,
 Nor turned about till I got home
 Locked up in mother's chamber.



"Yankee Doodle" is the most famous song to come out of the American Revolution. But "Johnny Has Gone for a Soldier" is probably the most beautiful.

As you listen to the recording, imagine the sadness felt by a young woman when her loved one went to fight in the war.

Johnny Has Gone for a Soldier

Song of the American Revolution Collected by John Allison



1. There I sat on But - ter- milk Hill, Who could blame me
2. Me oh my, I loved _ him so, Broke my heart to
3. I'll sell my flax, I'll sell _ my wheel, Buy my love a



- cry my fill; And ev - 'ry tear would
 see him go, And on - ly time will _
 sword of steel So it in bat - tie _



- turn a mill; John - ny has gone for a sol - dier.
 heal my woe; John - ny has gone for a sol - dier.
 he may wield; John - ny has gone for a sol - dier.



Oil on canvas. H. 149 in. W. 255 in. The Metropolitan Museum of Art, Gift of John Stewart Kennedy, 1897. (97.34)

Wasl
 Hepl
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 And!
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 Over
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 And
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Traditional

The Erie Canal

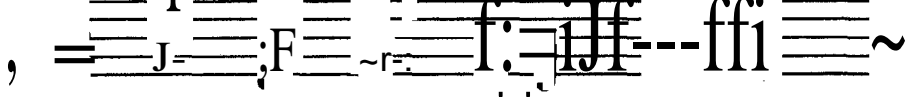
1848
American Folk Song



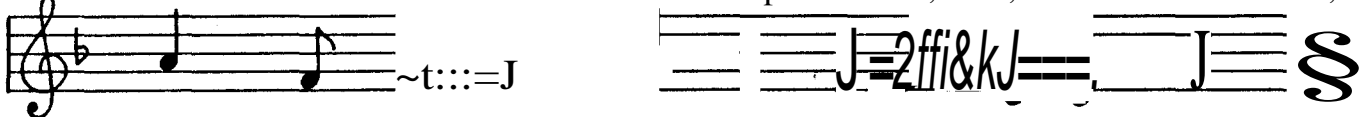
1. I've got a mule, her name is Sal, Fif-teen miles on the E-rie Can-al, -
get. a - long our way,



She's a good old 'Work-er and a good old pal, Fif-teen miles on the
you; life I'd ne-er part with Sal,



E - rie Can - ale - - ~Gel.~ ~Vauled some barg - es in our day,
up there, mule, here comes a lock,



Filled with lum - ber, coal and hay, And we know ev - try
~ll make Rome about six o' - clock, - One more trip and



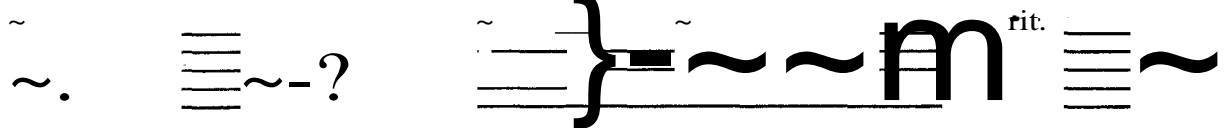
inch of the way From Al - ba - ny to Buf - fa - ~



Low bridge, ev-'ry-bod-y downt Low bridge, for we're go-ing thro' a town.



And you'll al-ways know your neigh-ber, You'll al - ways know your pal,



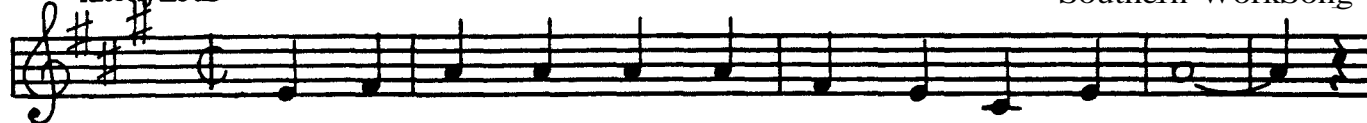
If you ev - er nay - i-gat - ed on the E - rie Can - ale -

Another machine, about which we can sing, is the train. When railroads were first developed, they were the main topic of conversation among people. Many strange tales and songs naturally arose about this new monster. When the people heard the whistle of the train, they all ran to the station to see it pull in. Some of the early trains had six horse-power engines. The song speaks of six white horses, which were the six white ribbons of steam that came from the engine. The coming of the train was an exciting affair, which the townspeople celebrated with a feast. What did they have to eat at this celebration? The song, "She'll Be Coming Round the Mountain", tells you.

She'll Be Coming Round the Mountain

Anonymous

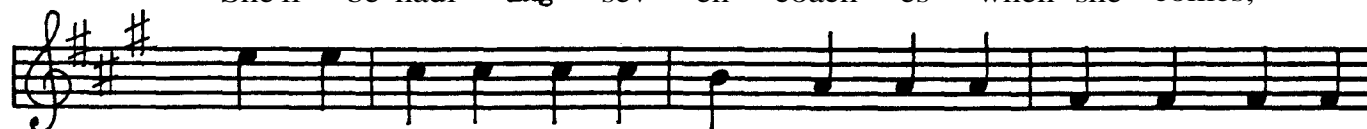
Southern Work Song



1. She'll be com - ing 'round the moun - tain when she comes, -
2. She'll be driv - ing six white hors - es when she comes, -
3. She'll be haul - ing sev - en coach - es when she comes, -



She'll be com - ing 'round the moun - tain when she comes; -
 She'll be driv - ing six white hors - es when she comes; -
 She'll be haul - ing sev - en coach - es when she comes; -



She'll be puff - ing and a - steam - ing And her whis - tle will be
 Six white hors - es she'll be driv - ing When the loc - al is ar -
 Sev - en coach - es she'll be haul - ing And the steam gauge will be

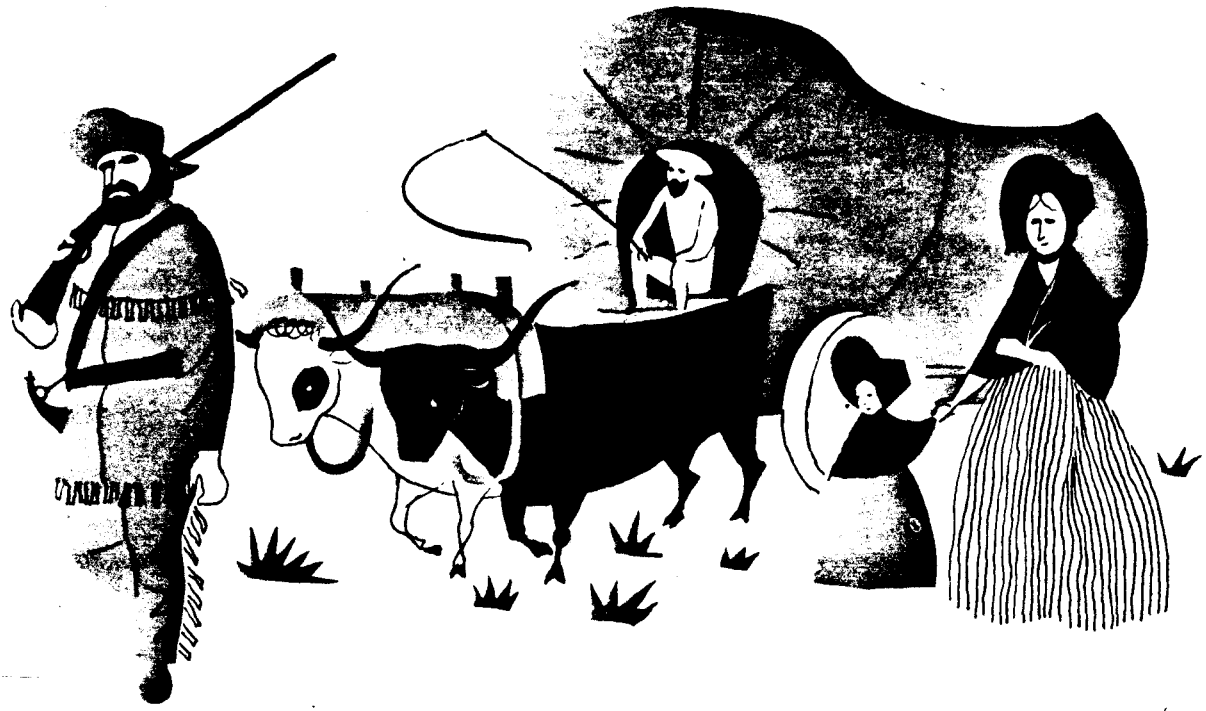
~~J§j§~



scream - ing, She'll be com - ing 'round the moun - tain when she comes.
 riv - ing, She'll be driv - ing six white hors - es when she comes.
 fall - ing She'll be haul - ing sev - en coach - es when she comes.

These new trains required tracks of steel rails, which were hammered down with steel spikes. Driving these spikes down into the rock was very hard work. There was one man, John Henry, who could whop steel spikes down faster than anyone else. People came from far and near just to watch him pound the steel down, as the little shaker boy held the spikes steady for him. The work of building or laying the tracks was made easier by the use of songs. The men swung their hammers and sang or grunted, to the rhythm of the music. A song, called "Drivin' Steel", shows you how it would sound.

I'



Bound for the Promised Land

Hundreds of stirring Hallelujah songs were born in the Great RefJifJal that swe-t through Virginia, Kentucky, and Tennessee, in the early 1800's. "Bound for the Promised Land," which trQfkeled ~erha-s farthest of all these songs, reflects the o-timism of a ~ioneer ~eo-le and the courage of a young and growing country.

Allegro

Melody transcribed by George Pullen] actson

mf (min dmin C, B~

1. On Jor-dan's storm-y banks I stand And cast a wish-ful
 2. the trans- port - ing rap-t'rous scene That ris - es to_ my

mf

Red. col8 basso Red. Red. * Red. Red. *

&mUI dmi. B~ F C F Cv F Bb amin

eye To Ca - naan's fair and hap-py land, Where my pos - ses - sions
 sight, Sweet_ ' fields ar - rayed in liv - ing green And riv - ers., of de -

Red. 'tw. Red. Red. Red. Red. Red. Red. Red. Red.

Reprinted from WAil. S., ll... E. IIN S.wIN... U, J. U' Geor., Pull... Ja. bou U' perminioa of the Vainnit)' of North Carolina P... and the author. eo', ri, ht 1933 U' the V"innit)' of North Caroli" a P....

Bound for the Promised Land

dmin *Ckof^{US}* *f* dmin C B \flat
 lie. light. I am bound for the prom-ised land, — I'm bound for the prom-ised
 land; O who will come and go with me, I am bound for the prom-ised land.

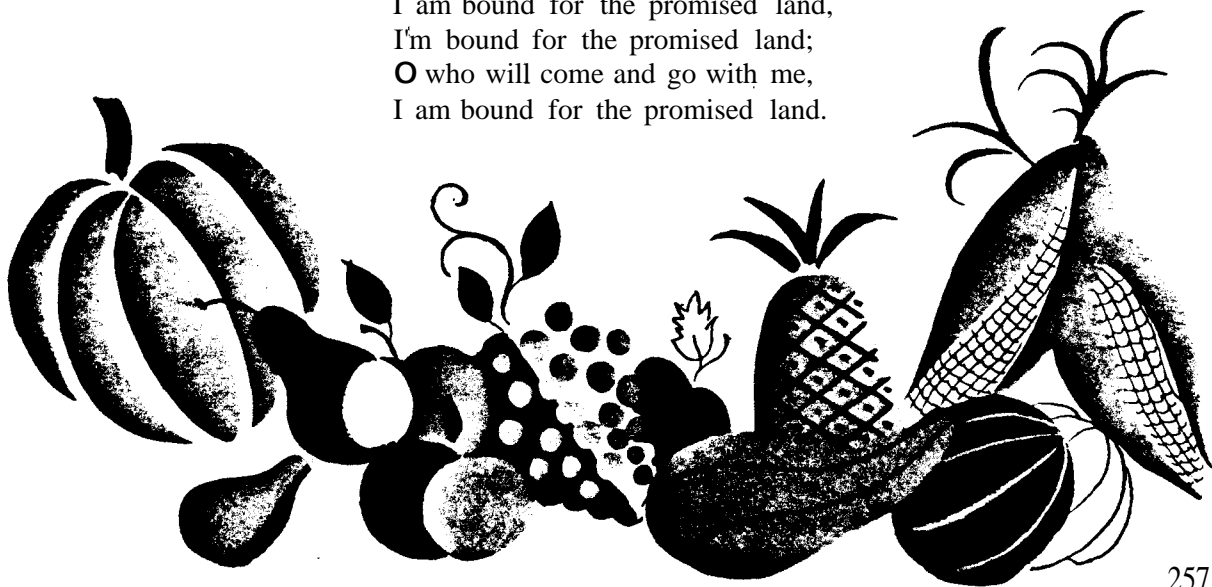
amln dmin B- Fe Fe F (min. amln dmin)
 f w. ~. ~. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. *

3. There generous fruits that never fail
 On trees immortal grow;
 There rocks and hills and brooks and vales
 With milk and honey flow.

4. Soon will the Lord my soul prepare
 For joys beyond the skies,
 Where never-ceasing pleasures roll,
 And praises never die.

CHORUS

I am bound for the promised land,
 I'm bound for the promised land;
 O who will come and go with me,
 I am bound for the promised land.



Sweet Betsy From Pike²

I-S~
American Traditional
arr. by Marjorie Brooks



1. Did you ev - er hear of sweet Bet - sy from Pike, **Who**
2. The al - ka - li des-ert was burn-ing and bare, **And**
3. They swam the wide riv - ers and crossed the tall **peaks,** **They**

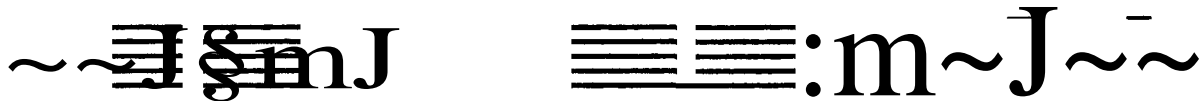
~~J~J~m



crossed the wide prai - ries with her hus - bam, Ike, With
Ike cried in fear, "We are lost, I de - clare. My
on the prai - rie for weeks up-on weeks; They



two yoke of cat - tle and one spot - ted hog, A-
dear old Pike Coun - ty, I'll go 'back to you." Said
fought with the In - dians with mus - ket and ball; They



tall shang - hai roost - er, an old yal - ler dog?
Bet - sy, "You'll go by your - self if you do."
reached Cal - i - for - nia in spite of it all.



Sing too ra li oo ra li oo ra li ay,



Sing too ra li oo ra li oo ra li aye

²From On Wings of Song of A WORLD OF MUSIC SERIES. Used by permission of Ginn and Company, owners of the copyright.

A Sob-Chorus Song

When the recording of "Swing Low, Sweet Chariot" is played, listen for the solo parts; sing along on the chorus parts.

Swing Low, Sweet Chariot CD

Black Spiritual.

REFRAIN

Chorus



Swing low, sweet char - i - ot, __ Com-in' for to car-ry me home;

8010 *Chorus.*

Swing low, sweet char - i - ot, __ Com-in' for to car-ry me home.

VERSE

1. I looked o - ver Jor - dan and what did I see? _____
2. If you get __ there be - fore I __ do, _____

Chorus

8010

Com -In' for to car - ry me home; A band _ of an - gels
Tell all_ my friends I m

Chorus

com -in' af - ter me, __
com -in' __ too, __ Com-in' for to car - ry me home.

"~_<d<h.'" -----


- 3. I'm sometimes up and sometimes down,
Comin' for to carry me home,
But still my soul feels heavenly bound,
Comin' for to carry me home.

Add a Partner Song

Here is another Black Spiritual. It can be sung as a partner song with the refrain of "Swing Low, Sweet Chariot."

m ~ 

All night, all__ day, An - gels watch-ing 0 - ver me my Lord.L,

W ~ **J** ~ ~ ~ ~ **f:F** :  ~ **J** ~

All night, all__ day, An - gels watch-ing o - ver me.





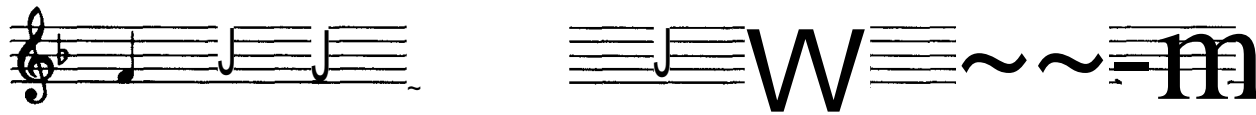
Fol-low _____ the drink - ing gourd! Fol - low _____ the



drink - ing gourd.L For the old man is a - wait - ing for to



car- ry you to free-dom If you fol-low the drink - ing gourd. When the



sun comes back, and the first quail calls, _ Pol+low _____ the



drink - ing gourd.L, For the old man is a - wait - ing for to



car - ry you to free-dom If you fol -low the drink - ing gourd.

(Repeat chorus)

The riverbank makes a very good road,
The dead trees will show you the way.
left foot, peg foot, traveling on,
Follow the drinking gourd.

(Repeat chorus)

The river ends between two hills,
Follow the drinking gourd.
There's another river on the other side,
Follow the drinking gourd ..

(Repeat chorus)

When the great big river meets the little river,
Follow the drinking gourd.
For the old man is a-waiting for to carry you to freedom
If you follow the drinking gourd.

Dixie

DAN D. EMMETT

Allegro

mf

1. 1_ wish I was' in de land ob cot - ton, Old times dar am
2. Oia., Mi - sus mar - ry_ "Will - de - wea.. ber]' Wn - Hum was a
S.Dars buck-wheat cakes an'_ In - gen bat - ter, Makes you fat or a

not for - got - ten, Look a - way, Look a - ('Way! Look a - way! Dix - ie
gay de - ceab - er; Look a - way, Look a - way! Look a - way! Dix - ie
lit - tle fat - ter, Look a - way, Look a - way! Look a - way! Dix - ie -

Land. In_ Dix ie Land where I was born in,
Land. BuL when he puL his_ arm a - round her, He
Land. Denc; hoe it down and_ scratch your grab - ble, To

Ear - ly on_ one frost y morn . in; Look - a -
smiled as fierce as a for ty pound - er, Look - a -
Dix - res land_ I'm bound to trab . ble, Look . a -

11 *r*
 way! Look - a - way! Look - a - way! Dix - ie Land.

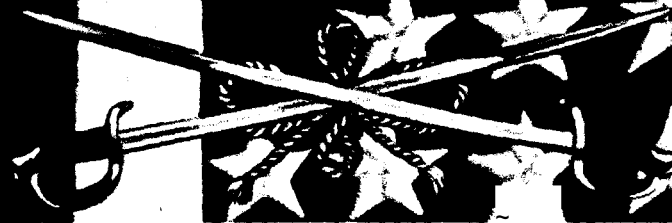
CHORUS
 11 *a*
 Den_ I wish I was in Dix- ie, Hoo - ray! Hoo - ray! In

11
 Dix - ie Land, I'll take my stand To lib and die in

11
 Dix - ie, ~ . . way, A - way, A - way down south in

11 *p*
 Dix - ie, A - way, A - way, A - way down south in Dix - ie,

A CONSTITUTIONAL SONG



"Battle Cry of Freedom" was a very popular rallying song of the North. Soldiers sang it in battle, in camps, and on long marches. The Confederates were also attracted to this spirited tune and had a version of their own. Here is one verse of the Northern version and one verse of the Southern version.

Battle Cry of Freedom

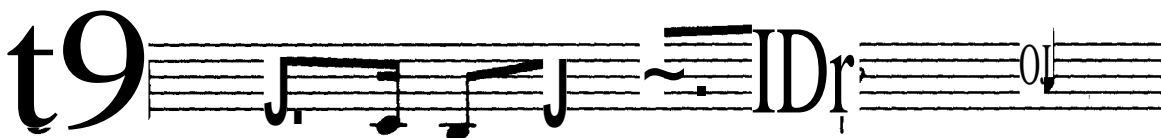
Northern Words by George F. Root Southern Words by W. H. Barnes Music by George F. Root

1'6(0\ @ VERSE



(Northern) Yes, we'll ral - ly round the flag, boys, we'll ral - ly once a - gain,

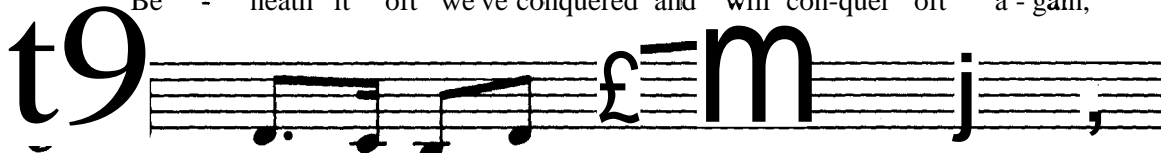
(Southern) Our _ gal-lant boys have marched to the roll-ing of the drums,



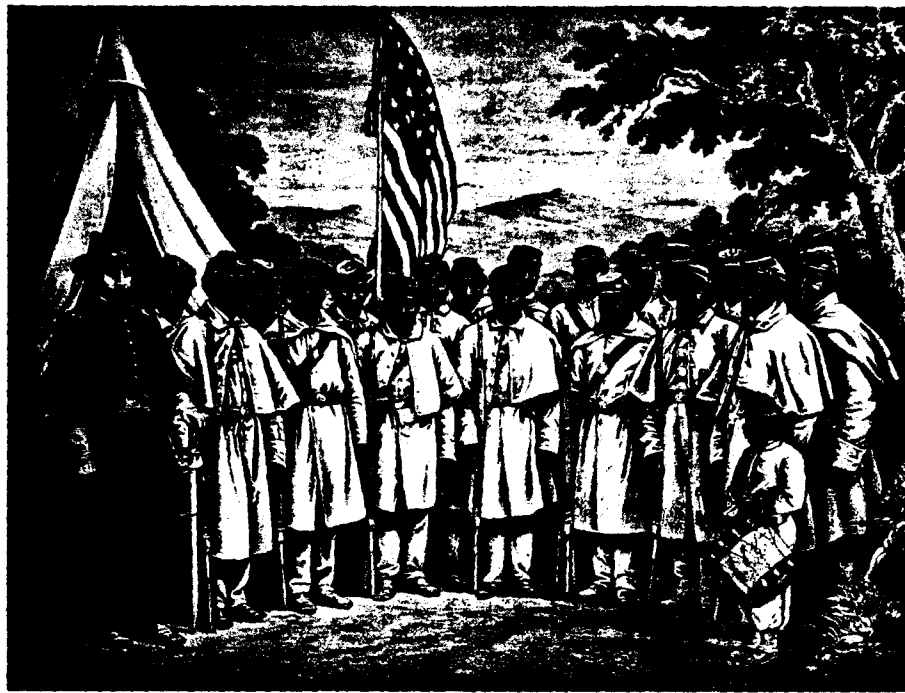
Shout - ing the bat - tle cry of free - dom,
Shout, shout, the bat - tle cry of free - dom,



We will ral - ly from the hill - side, we'll gath - er from the plain,
Be - neath it oft we've conquered and will con-quer oft a - gain,

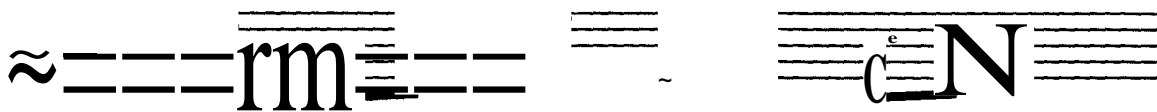


Shout - ing the bat - tle cry of free - dom.
Shout, shout, the bat - tle cry of free - dom.



Black soldiers at Camp during Civil War *William Penn*

~REFRAIN



The Un - ion for - ev - er, Hur - rah, boys, Hur - rah!
 Our Dix - ie for - ev - er, she's never at a loss.



Down, with the trai - tor, Up with the star;
 Down, with the eag - le, up with the cross;



While we ral - ly round the flag, boys, ral - ly once a - gain,
 We - n., raj - ly round the bonny flag, ~e'll. ral - ly once a - gain,



Shout - ing the bat - tie cry of free - dom.
 Shout, shout the bat - tie cry of free - dom.

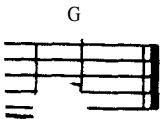
L. E. Watters



Is
As he
His



s of the
~ who is
as the



l.
e.

Walter Evans

- ny;
done;

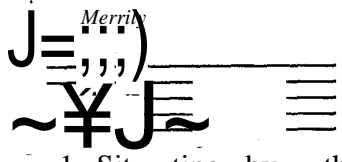
- ly.
- one.

D)

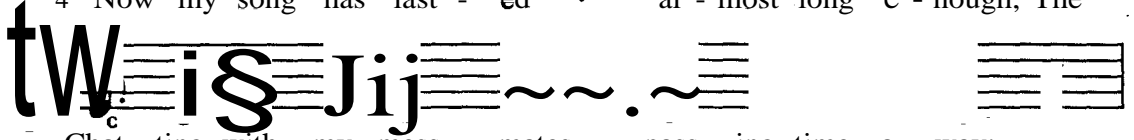
Eating Goober Peas

A. Pindar
Merrily

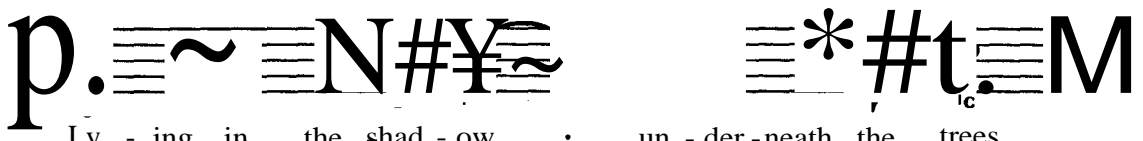
P. Nutt



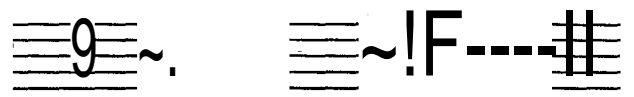
1. Sit - ting by the road - side . on a sum - mer day
2. When a horse - man pass - es the sol - diers have a rule To
3. Just he - fore the bat - tle the gen - 'ral hears a row, He
4. Now my song has last - ed . al - most long e - nough, The



Chat - ting with my mess - mates, . pass - ing time a - way:
cry out at their loud - est, . "Mis - ter, here's your mule."
says, "The Yanks are com - ing, . Hear their ri - fles now." He
sub - ject's in - ter - est - ing but rhymes are might - y rough, I



Ly - ing in the shad - ow . un - der - neath the trees.
But an - oth - er pleas - ure en - chant - ing - er than these Is
turns a - round in won - der. What do you think he sees? A
wish this war was o - ver, when free from rags and fleas, We'd



Good - ness, how de - li - cious eat - ing goo - ber peas.
wear - ing out your grind - ers eat - ing goo - her peas.
band of Geor - gia sol - diers eat - ing goo - her peas.
kiss our wives and sweet - hearts, and gob - ble goo - her peas.



Good . ness, how de - li - eious, ' Eat - ing goo - ber peas!

"Goob~~er~~ peas" are really peanuts, and the people who originally sang this song must have liked them, judging by the cheerful mood of the music.

The song dates back to 1866, when it was first printed. It was very popular with the soldiers in the South during the war between the states.

A Home iO!U:..of..Doors

If you traveled around the world, you would see all kinds of homes. This song tells about a home out-of-doors.

Home on the Range Q

American Cowboy Song



1. Oh, give me a home where the buf - fa - lo roam,
2. How of - ten at night when the heav - ens are bright



Where the deer and the an - te - lope play, _____
With the lights from the glit - ter - ing stars, _____



Where sel - dam is heard a dis - cour - ag - ing word,
Have) stood there a - mazed and_ asked as I gazed,



And the skies are not cloud - y all day. _____
If their glo - ry ex - ceeds that of ours. _____

REFRAIN



Home, home on the range, _____

Where the deer and the an - te - lope play, _____

Where sel - dam is heard a dis - cour - ag - ing word,

And the skies are not cloud - y all day. _____

Open Range

Prairie goes to the mountain,
 Mountain goes to the sky.
 The sky sweeps across to the distant hills
 And here, in the middle,
 AmI.

Hills crowd down to the river,
 River runs by the tree.
 Tree throws its shadow on sunburnt grass
 And here, in the shadow,
 Is me.

Shadows creep up the mountain,
 Mountain goes black on the sky,
 The sky bursts out with a million stars
 And here, by the campfire,
 AmI.

Kathryn and Byron Jackson



ACROSS THE WIDE MISSOURI

The westward urge of pioneer and settler was driven by mighty motives: a need for land, a search for wide-open spaces, an opportunity for wealth, the hope of greater liberty. But going to the West also meant leaving the East, forsaking the long familiar and the well loved for the new, the untried, and the hazardous. This extraordinarily beautiful song expresses the wayfarer's emotions in movingly simple terms.

Very freely

1. Oh, Shen - an - doah, _ | long to hear you, A -
 2. Oh, Shen - an - doah, _ | love your daugh - ter, A -
 3. Oh, Shen - an - doah, _ | I'm goin' to leave you, A -

mp

G D G D

G D G D

I long to
 way, you roll - ing riv - er! Oh, Shen-an - doah, _ | long to
 way, you roll - ing riv - er! Oh, Shen-an - doah, _ | I love your
 way, you roll - ing riv - er! Oh, Shen-an - doah, _ | I'm goin' to

Bm O G

hear you,)
daugh - ter,)
leave you,)

A - way, I'm bound a -

F#m G O A7 O D.C.

way, A - cross the wide Mis - sou - rio.

The musical score is written for piano in G major and 4/4 time. It consists of two systems. The first system has two measures: the first measure contains the lyrics 'hear you, daugh - ter, leave you,' and the second measure contains 'A - way, I'm bound a -'. The second system has three measures: the first measure contains 'way, A - cross the', the second measure contains 'wide Mis - sou - rio.', and the third measure contains 'rio.'. The score includes various chords (Bm, O, G, F#m, A7) and a double bar line with 'D.C.' (Da Capo) at the end.

He exchanges one river, the Shenandoah, for another, the Missouri. Rolling through a fold of Virginia's Blue Ridge, the Shenandoah marks a portion of the continent's earliest western frontier. Rising in the Rocky Mountains of Montana, coursing through the Dakotas, forming the Nebraska-Iowa border, and winding down into Missouri to join the Mississippi River at St. Louis- embarkation point for the nation's new frontier-the Missouri River marked the entrance to the Far West.

Although *The Pioneer*, by the great eastern American painter Winslow Homer, is set not in Virginia's Shenandoah Valley but in the Adirondack Mountains of upstate New York, it does suggest the similarly gentle, well-forested landscape the westward-bound settler was leaving to risk his fortune- and his life- in the titanic country of the Missouri and beyond: a land vaster and wilder, but also less hospitable and more threatening.

William Jacob Hays, a New York artist best known for his quiet paintings of animals, fruit, and flowers, made one trip to the West, in 1860. Among many other paintings, that journey produced the magnificent view of the "wide Missouri" reproduced on the opposite page, which conveys something of the frontier's boundless promise and endless challenge.



A Herd of Bison Crossing the Missouri River
William Jacob Hays, Sr., American, 1830-1875
Oil on canvas, 1863
BBHe

Gillie, GftOWTHE LILACS



A favorite song of Irish immigrants to America was GREEN GROW THE LILACS, which soon became popular throughout the United States. Its lyrics refer to the sacrificing of Ireland's beauty for the promise of freedom in America. (The version printed here is from the repertoire of Tony Kraber, one of the leaders of the folk-song renaissance.) JIMMY RANDAL is another song that had its origin in the Old World; indeed, this unhappy tale of a poisoning was known in almost every European country. (The earliest printed version appeared in Italy in the seventeenth century.) Sir Walter Scott, the poet and novelist, believed that the original Jimmy might have been Thomas Randolph, or Randal, Earl of Murray, who died in 1332.

G

Green grow the li - lacs, all spar - kling with dew; I'm

mf

SA SA simile

G+6 07

lone - ly, my dar - ling, since part - ing with you. But

G+6 C+6

by our next meet - ing I'll hope to prove true, And

07 G+6 07 G

change the green li - lacs to the Red, White, and Blue.