

Songs of America

More than 50 distinctly American songs are included in this set of lead sheets.
Editing includes suggestions for lever changes and options for keys that account for 22 string harps.

<https://www.hornandharp.com>

America the Beautiful

lyrics: Katharine Lee Bates music: Samuel Ward

Chord symbols for the first staff: C, C[♯], G⁷, Em, G⁷, C

Chord symbols for the second staff: C, C[♯], G, E[°], G, D⁷, G⁷

Chord symbols for the third staff: C, G⁷, C, G⁷, F, G⁷, C, C⁷

Chord symbols for the fourth staff: F, C, F, C, G, C

Samuel Ward wrote this melody in 1882 but it wasn't paired with the text we know today until 1920. Katherine Bates wrote the poem in 1893 after a trip to Colorado and an expedition to the top of Pikes Peak. It was sometime around 1904 that the poem and this tune met, along with many other tunes that were used with this set of lyrics. The National Federation of Music Clubs held a contest in 1926 to find the best setting for the poem and this tune of Samuel Ward's won the contest. This was the year of the 18th amendment (Prohibition) and the 19th amendment (women's right to vote).

This is the National Hymn of the United States. The National Anthem is the Star Spangled Banner. Bates had traveled cross country before she wrote the poem and included in the lyrics are sights she saw, including: "the White City", which refers to the buildings at the World's Columbian Exposition in Chicago, the wheat fields of Kansas and the view of the majestic great plains as she saw them from Pikes Peak.

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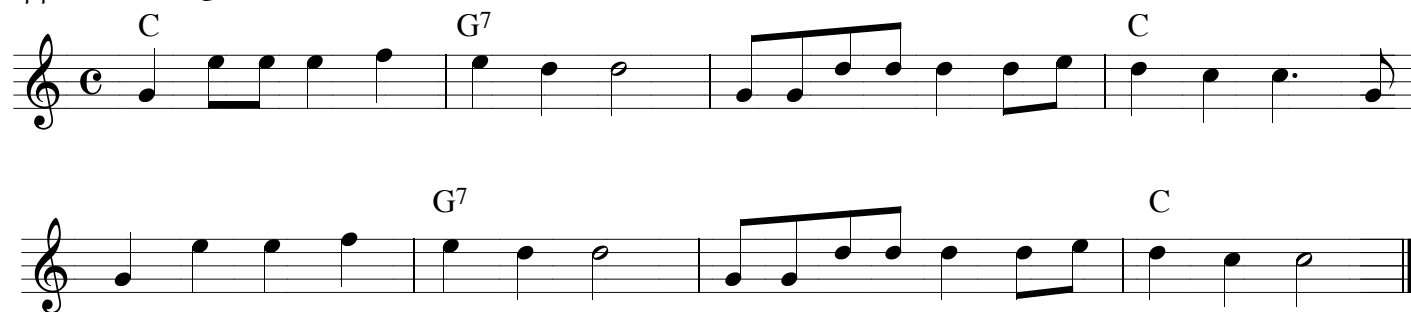
The musical score is written on a single treble clef staff in 4/4 time. The melody consists of 16 measures. The chords indicated above the staff are: C, C#°, G7, Em, G7, C, C, C#°, G, E°, G, D7, G7, C, G7, C, F, G7, C, C7, F, C, F, C, G, C.

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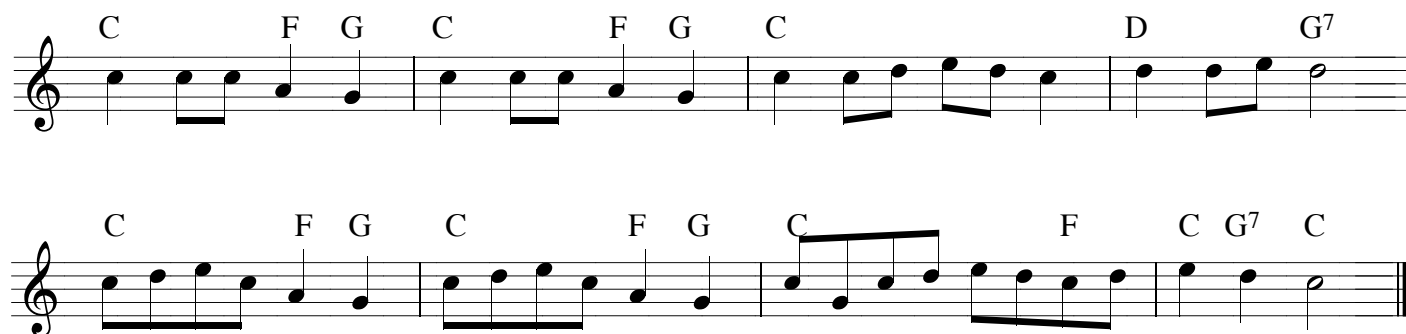
Hush, Little Baby

South Appalachian/English



Dance to Your Daddy

Eastern seacoast of America



Bye Bye Bunting



Now the Day is Over

J. Barnaby



Rock-a-Bye-Baby

There is a tradition that this was written by a young Mayflower pilgrim after he watched Indian women rock their children in birch bark cradle boards hung in trees. Printed versions are found as far back as the 18th century. During this time Galileo Galilei asserted that Copernicus was correct in that the earth was not the center of the universe, René Descartes became known for his philosophical ideals and Sir William Harvey (1616) discovered the circulation of blood.

Chords for 'Rock-a-Bye-Baby':

Staff 1: C, G⁷, C, G⁷

Staff 2: B^{dim}, C, G, C, A^{dim}, G^{m7}, C, G, C

Staff 3: G⁷, C, F/A, C, G⁷, C

All the Pretty Little Horses

American South

Chords for 'All the Pretty Little Horses':

Staff 1: A^m, D^m, G, A^m, A^m, F

Staff 2: G, A^m, C, F, G, A^m

Hush, Little Baby

South Appalachian/English



Dance to Your Daddy

Eastern seacoast of America

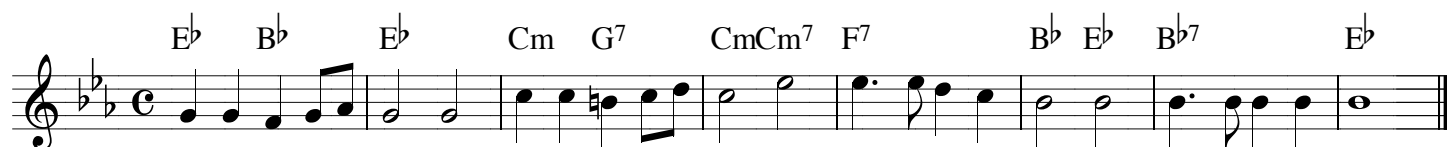


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Chords for 'Rock-a-Bye-Baby':

- Staff 1: E \flat , B \flat 7, E \flat , B \flat 7
- Staff 2: Ddim, E \flat , B \flat , E \flat , Cdim, B \flat m7, E \flat , B \flat , E \flat
- Staff 3: B \flat 7, E \flat , A \flat /C, E \flat , B \flat 7, E \flat

All the Pretty Little Horses

American South

Chords for 'All the Pretty Little Horses':

- Staff 1: C \flat m, F \flat m, B \flat , C \flat m, C \flat m, A \flat
- Staff 2: B \flat , C \flat m, E \flat , A \flat , B \flat , C \flat m

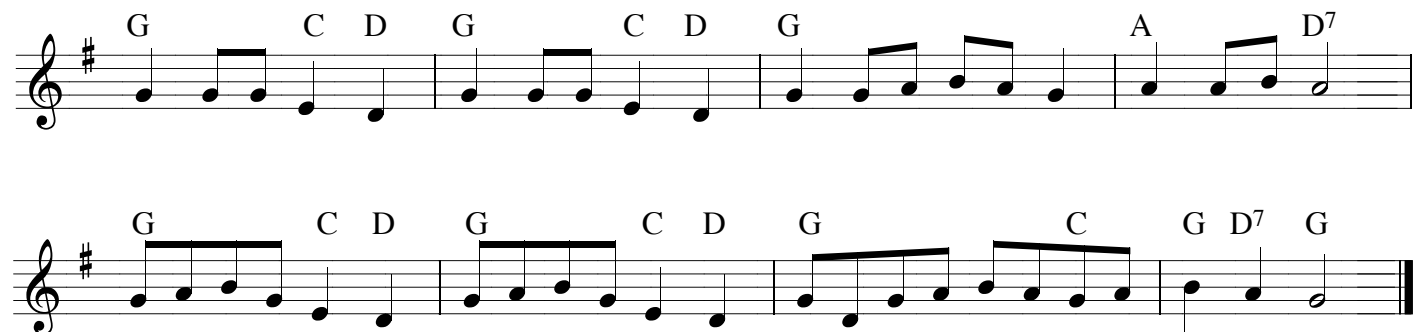
Hush, Little Baby

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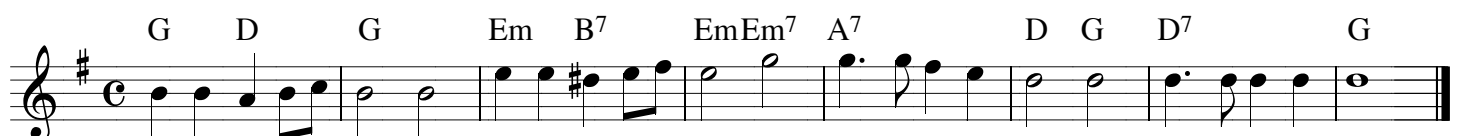


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Chords for 'Rock-a-Bye-Baby':

Staff 1: G, D7, G, D7

Staff 2: F#dim, G, D, G, Edim, Dm7, G, D

Staff 3: D7, G, C/E, G, D7, G

All the Pretty Little Horses

American South

Chords for 'All the Pretty Little Horses':

Staff 1: Em, Am, D, Em, Em, C

Staff 2: D, Em, G, C, D, Em

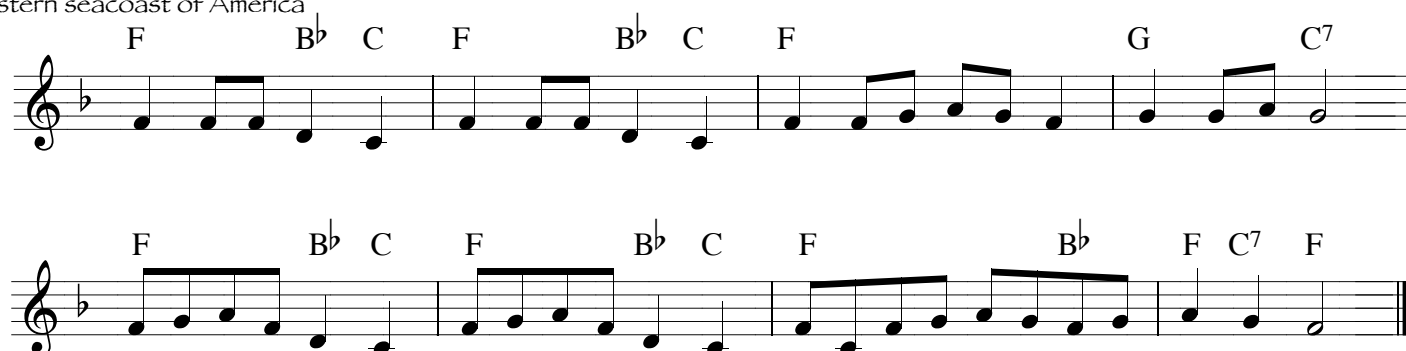
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Chords: F, C⁷, F, C⁷, Edim, F, C, F, Ddim, Cm⁷, F, C, F, C⁷, F, B^b/D, F, C⁷, F

All the Pretty Little Horses

American South

Chords: Dm, Gm, C, Dm, Dm, B^b, C, Dm, F, B^b, C, Dm

Aura Lee

lyrics: W.W. Fosdick music: George R. Poulton

The musical score for 'Aura Lee' is written in 4/4 time and consists of four staves. The key signature has one flat (Bb). The chords for each staff are as follows:

- Staff 1: F, G⁷, C⁷sus⁴, C⁷, F
- Staff 2: F, G⁷, C⁷sus⁴, C⁷, F
- Staff 3: F, A⁷, Dm, F⁷, B^bmaj⁷, B^bm, F
- Staff 4: F, D⁺⁷, D⁷, G⁷, C⁷sus⁴, C⁷, F

George R. Poulton (music) and W.W. Fosdick (words) wrote this in Cincinnati in 1861. It didn't receive much notice until 1880 when college glee clubs became popular and during the heyday of the barbershop quartet it was a natural. It took Elvis Presley's performance of the tune with new words (Love Me Tender) to shoot this song to immortality in 1956. Due to advance orders, Presley's recording for RCA went gold before the recording was released. It is also sung at the United States Military Academy at West Point as Army Blue, traditionally heard at football games.

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lyrics: W.W. Fosdick music: George R. Poulton

Chords for 'Aura Lee':

Staff 1: G, A⁷, D⁷sus⁴, D⁷, G

Staff 2: G, A⁷, D⁷sus⁴, D⁷, G

Staff 3: G, B⁷, E^m, G⁷, Cmaj⁷, C^m, G

Staff 4: G, E⁺⁷, E⁷, A⁷, D⁷sus⁴, D⁷, G

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Battle Hymn of the Republic

tune: William Steffe c.1855

words: Julia Ward Howe 1862

The musical score is written on four staves, each beginning with a treble clef and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing rests. Chords are indicated by letters above the staff: C, F, C, C, C, Dm, C, G7, C, C, F, C, Dm, C, G7, C. The score ends with a double bar line.

This tune was written by William Steffe around 1855 in South Carolina. The two lyrics associated with it then were "Canaan's Happy Shore" and "Brothers, Will You Meet Me?" and both were campfire songs. By 1860 "John Brown's Body", about the famed abolitionist, was sung to the tune. Julia Ward Howe's words were first published on the front page of *The Atlantic Monthly* in February 1862 and those are the words most people know today. Julia Ward Howe's lyrics appeared in Martin Luther King Jr.'s "How Long, Not Long" speech in 1965 and in his last speech, given the night before he was assassinated, his last public words were "Mine eyes have seen the glory of the coming of the Lord". In the 1940's the song was revived when Fred Waring began to include it in his live concerts. It was such a hit that he ended his concerts with it for 32 years. This tune has been used in 44 films including *Mother Machree* (1928), *The Right Stuff*, and *Rocket Science* (2007). Alexander Glazunov included this tune throughout his *Triumphal March*, op. 40 (1892) which he composed for the Columbian Exposition in Chicago.

Battle Hymn of the Republic

tune: William Steffe c.1855

words: Julia Ward Howe 1862

The musical score is written in G major (one sharp) and common time. It consists of four staves of music. The chords indicated above the notes are: G, C, G, G, G, Am, G, D7, G, G, C, Am, G, D7, G.

This tune was written by William Steffe around 1855 in South Carolina. The two lyrics associated with it then were "Canaan's Happy Shore" and "Brothers, Will You Meet Me?" and both were campfire songs. By 1860 "John Brown's Body", about the famed abolitionist, was sung to the tune. Julia Ward Howe's words were first published on the front page of *The Atlantic Monthly* in February 1862 and those are the words most people know today. Julia Ward Howe's lyrics appeared in Martin Luther King Jr.'s "How Long, Not Long" speech in 1965 and in his last speech, given the night before he was assassinated, his last public words were "Mine eyes have seen the glory of the coming of the Lord". In the 1940's the song was revived when Fred Waring began to include it in his live concerts. It was such a hit that he ended his concerts with it for 32 years. This tune has been used in 44 films including *Mother Machree* (1928), *The Right Stuff*, and *Rocket Science* (2007). Alexander Glazunov included this tune throughout his *Triumphal March*, op. 40 (1892) which he composed for the Columbian Exposition in Chicago.

Battle Hymn of the Republic

tune: William Steffe c.1855

words: Julia Ward Howe 1862

The musical score is written on four staves in B-flat major (two flats). The first staff contains the first four measures, with chords Bb and Eb marked above. The second staff contains measures 5 through 9, with chords Bb, Bb, Bb, Cm, Bb, and F7 marked above. The third staff contains measures 10 through 12, with chords Bb, Bb, and Eb marked above. The fourth staff contains measures 13 through 16, with chords Bb, Bb, Cm, Bb, F7, and Bb marked above. The piece concludes with a double bar line at the end of the fourth staff.

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Beautiful Dreamer

Stephen Collins Foster (1864)

Chords indicated above the staff:

Staff 1: $E\flat$, Fm , $B\flat 7$

Staff 2: $E\flat$, $E\flat$, Fm

Staff 3: $B\flat 7$, $E\flat$, $B\flat 7$

Staff 4: $E\flat$, Cm , $F7$, $B\flat 7$

Staff 5: $E\flat$, Fm , $B\flat 7$

Staff 6: $E\flat$, Cm , $A\flat$, $E\flat$, $B\flat 7$, $E\flat$

This was the last of 189 songs written by Stephen Collins Foster and was published posthumously the year before the Civil War ended. Foster had been discouraged at the end of his life as he struggled with depression and difficulty writing successful songs. At this time, Chicago was a "muddy town on stilts" and Lyon and Heady opened their first store in which they began to repair harps from Europe.

Beautiful Dreamer

Stephen Collins Foster (1864)

The musical score for "Beautiful Dreamer" is presented in six staves. The key signature is one flat (Bb). The chords are indicated above the notes: C, Dm, G7, C, C, Dm, G7, C, G7, C, Am, D7, G7, C, Dm, G7, C, Am, F, C, G7, C.

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Because

Helen Guy

Chord progression for "Because":

G Bm Am D7 E Am D9 G G7 C Edim G D7 G G7 C Edim A Dm B Em Cm Eb G D7 G Bm Am D7 E Am D9 G G7 C Edim G D7 G

Written by Helen Guy and published under the pseudonym of Guy d'Hardelot, this is actually of English origin, not American. It came to this country with great success with the opening of the first American "electric theater" movie houses and quickly became a standard at weddings along with *O Promise Me* which had been a favorite for 13 years by this time. This was also the year that the New York Central railroad began passenger service between New York City, Scott, Shackleton and Wilson reach the South Pole, Kid Curry Logan, second in command of Butch Cassidy's Wild Bunch Gang was sentenced to 20 years hard labor and Theodore Roosevelt became the first American president to ride in an automobile. Perry Como's 1949 recording reaches number 4 on the charts. It's also been recorded by Plácido Domingo, Mahalia Jackson, Mario Lanza, Sarah Vaughan, Jussi Björling and Enrico Caruso.

Black is the Color of My True Love's Hair

1915

Am C Am⁷ Dm Am Em G

Am Am⁷ Am Dm

Am C/G F Am/E Dm F/C Dm

F Dm Em Am Dm

Am Em F Em Am

optional coda

There are many variants of this tune, the best known of which is from the Southern Appalachian Mountains. It may be based on a Scottish or Irish tune of a similar title.

Black is the Color of My True Love's Hair

1915

Chords indicated above the staff:

- Line 1: Cm, Eb, Cm7, Fm, Cm, Gm, Bb
- Line 2: Cm, Cm7, Cm, Fm
- Line 3: Cm, Eb/Bb, Ab, Cm/G, Fm, Ab/Eb, Fm
- Line 4: Ab, Fm, Gm, Cm, Fm
- Line 5: Cm, Gm, Ab, Gm, Cm

optional coda

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Black is the Color of My True Love's Hair

1915

Em G Em⁷ Am Em Bm D

Em Em⁷ Em Am

Em G/D C Em/B Am C/G Am

C Am Bm Em Am

Em Bm C Bm Em

optional coda

There are many variants of this tune, the best known of which is from the Southern Appalachian Mountains. It may be based on a Scottish or Irish tune of a similar title.

The Buffalo

The Banks of the Pleasant Ohio

Chords indicated above the staff:

Staff 1: C, F, G, C

Staff 2: G, D, G, G⁷, C

Staff 3: Am, Em/G, F, C, G, F, C, G

Staff 4: C, Dm, G, C/E, Dm⁷, Am/C, G

Staff 5: C, F/C, Dm, G, C

Found along the Missouri and Ohio Rivers, this appeared in at least six broadsides. Broadside were publications used to disperse news, advertisements, proclamations as well as the lyrics to songs. Typically, only the words to songs were published, with a note as to what tune was to be used. They were usually sold by peddlers. The lyrics to this tune extoll the wonders of the plains, the buffalo herds, the plentiful fish in the rivers, and the sugar cane. It is a song of hope sung by those brave enough to seek their fortunes in the American West.

The Buffalo

The Banks of the Pleasant Ohio

The musical score for "The Buffalo" is written in G major (one sharp) and 6/8 time. It consists of five staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, C, D, G
- Staff 2: D, A, D, D⁷, G
- Staff 3: Em, Bm/D, C, G, D, C, G, D
- Staff 4: G, Am, D, G/B, Am⁷, Em/G, D
- Staff 5: G, C/G, Am, D, G

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The Buffalo

The Banks of the Pleasant Ohio

Chords indicated in the score:

- Staff 1: E \flat , A \flat , B \flat , E \flat
- Staff 2: B \flat , F, B \flat , B \flat 7, E \flat
- Staff 3: C \flat m, G \flat m/B \flat , A \flat , E \flat , B \flat , A \flat , E \flat , B \flat
- Staff 4: E \flat , F \flat m, B \flat , E \flat /G, F \flat m7, C \flat m/E \flat , B \flat
- Staff 5: E \flat , A \flat /E \flat , F \flat m, B \flat , E \flat

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Careless Love

The musical score for "Careless Love" is written in C major and consists of four staves of music. The first staff has a C chord above the first measure, a G7 chord above the second measure, and a C chord above the third measure. The second staff has C, G7, C, F, C, and G7 chords above its measures. The third staff has C, G7, C, C+, F, and Fm6 chords above its measures. The fourth staff has C, G7, C, F, and C chords above its measures. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple, with many notes being half notes or whole notes, and some measures containing rests. The chords are indicated by letters (C, G7, F, C+, Fm6) above the staff.

Many believe this American folk song to be the granddaddy of the blues. Its roots are hazy, perhaps dating to the early 19th century in Kentucky. By the late 1920's famous singers like Bessie Smith began to record their renditions and by the 1930's it was frequently heard on the radio. By this time George Gershwin's *Summertime* from *Porgy and Bess* (1935) was already popular. Jerome Kern, Rodgers and Hammerstein were also composing popular music, much of which is still listened to today.

Careless Love

The musical score for "Careless Love" is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff has a G chord above the first measure and a D7 chord above the second measure. The second staff has G, D7, G, C, G, and D7 chords above its measures. The third staff has G, D7, G, G+, C, and Cm6 chords above its measures. The fourth staff has G, D7, G, C, and G chords above its measures. The melody is composed of quarter and half notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line at the end of the fourth staff.

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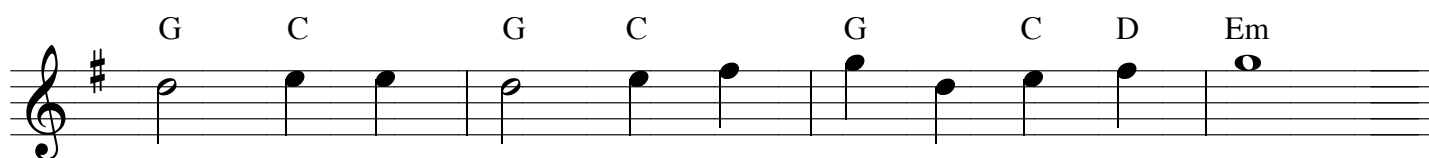
Careless Love

Chords: F, C⁷, F, B^b, F, C⁷, F, C⁷, F, F⁺, B^b, B^bm⁶, F, C⁷, F, B^b, F

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Revolutionary War Anthem
William Billings, Boston, 1770

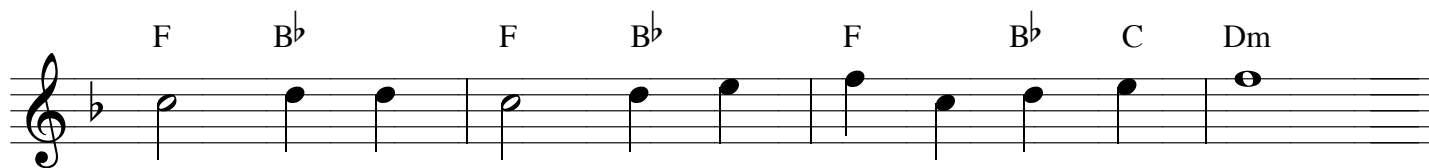
♩ = 115



During the Revolutionary War, only "Yankee Doodle" was more popular than this song. It later became a standard with Sacred Harp singers when Philip Doddridge wrote religious words to replace the patriotic words of Billings. American composer William Schuman used the tune in the third movement of his "New England Triptych" (1956).

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George M. Cohan

lever harp

Yankee Doodle Dandy

Chords for 'Yankee Doodle Dandy':

- Staff 1: C, D⁷, G⁷, Dm⁷, C
- Staff 2: A⁷, Dm, A⁷, Dm, D⁷
- Staff 3: Am, G⁷, Dm, C, D
- Staff 4: G⁷, Dm⁷, C, G⁷
- Staff 5: C, G, C, G⁷, C, Gm, D⁷, G⁷, C

You're a Grand Old Flag (1906)

Chords for 'You're a Grand Old Flag':

- Staff 1: G⁷, C, F, C, G⁷, C, Em, C, G⁷, C, G⁷, C, Gdim
- Staff 2: G⁷, Dm⁷, G⁷, Dm⁷, G⁷, C, Em⁷, Am, Am⁷, D⁷
- Staff 3: G⁷, Dm, B^{b7}, G⁷, C, F, C, G⁷
- Staff 4: C, Em, C, Em, A⁷, Dm, G⁷, C, G⁷
- Staff 5: C, G⁷, Gdim, G⁷, D⁷, C, G⁷, C

George M. Cohan considered Yankee Doodle Dandy to be his personal song. He was born on the 3rd of July but always wished he that he shared the nation's birthday. New York City mayor LaGuardia proclaimed July 3, 1942 to be George M. Cohan Day after James Cagney starred in the movie Yankee Doodle Dandy, the story of Cohan's life. Cohan's other hits include Give My Regards to Broadway and Mary's a Grand Old Name.

George M. Cohan

Yankee Doodle Dandy

Chords for 'Yankee Doodle Dandy':

- Staff 1: B \flat , C 7 , F 7 , Cm 7 , B \flat
- Staff 2: G 7 , Cm, G 7 , Cm, C 7
- Staff 3: F 7 , Cm, B \flat , C
- Staff 4: F 7 , Cm 7 , B \flat , F 7
- Staff 5: B \flat , F, B \flat , F 7 , B \flat , Fm, C 7 , F 7 , B \flat

You're a Grand Old Flag (1906)

Chords for 'You're a Grand Old Flag':

- Staff 1: D 7 , G, C, G, D 7 , G, Bm, G, D 7 , G, D 7 , G, Ddim
- Staff 2: D 7 , Am 7 , D 7 , Am 7 , D 7 , G, Bm 7 , Em, Em 7 , A 7
- Staff 3: D 7 , Am, F 7 , D 7 , G, C, G, D 7
- Staff 4: G, Bm, G, Bm, E 7 , Am, D 7 , G, D 7
- Staff 5: G, D 7 , Ddim, D 7 , A 7 , G, D 7 , G

George M. Cohan considered Yankee Doodle Dandy to be his personal song. He was born on the 3rd of July but always wished he that he shared the nation's birthday. New York City mayor LaGuardia proclaimed July 3, 1942 to be George M. Cohan Day after James Cagney starred in the movie Yankee Doodle Dandy, the story of Cohan's life. Cohan's other hits include Give My Regards to Broadway and Mary's a Grand Old Name.

My Country 'Tis of Thee

lyrics: Samuel Francis Smith, 1831

The musical score is written in G major (one sharp) and 3/4 time. It consists of four staves of music. The chords for each staff are as follows:

- Staff 1: G, Am, D, Em⁷, D, G, Em, Am
- Staff 2: G, D, Em, Am, G, D, G
- Staff 3: D⁷, G, D, G, C
- Staff 4: G, C, G, D⁷, G

In 1831 Lowell Mason (hymn writer) asked Samuel Francis Smith to translate some lyrics in German school songbooks or to write new lyrics. During the project, a melody from Muzio Clementi's Third Symphony caught his attention. Instead of translating lyrics, he wrote his own, creating this American patriotic hymn. At the time he had no idea that the British national anthem had its beginning from the same symphony. The text we as Americans associate with this melody was first performed on July 4, 1831 at a children's Independence Day celebration in Boston and it was first published in 1832.

Cowboy songs are different from country music. Cowboy music is earlier and some hold that it is more purely “American”. American songs tend to mimic the pattern of speech rather than the form of European classical music forms which included scales and larger leaps. It is a more gentle melodic line than the folk music of the British Isles and less rhythmically complex than Hispanic or African music. Harmonic progressions in cowboy music are often unorthodox. American country music appeared about the 1930s in the form of Hillbilly music and has its roots in the folk music of southern America (Cajun, Afro-American and Latin American influence).

Home on the Range, Kansas, 1875

Authorship of this is most often given to Dr. Brewster Highly and Dan Kelly, both Kansas homesteaders in 1873. Dr. Highly, who wrote the words first, lived about twenty miles from Kelly who was the best guitar player in Smith County. They gave it the title “My Western Home”. They failed to copyright the song and today it has many variants. It was a favorite of many public officials and in 1947 became the state song of Kansas and was used as the theme song for the 1980 movie *Where the Buffalo Roam*.

Cowboy’s Dream

Listen for the quote from “My Bonnie Lies Over the Ocean”.

The Streets of Laredo

Also known as the “Cowboy’s Lament”, this ballad has been popular for many years. The lyrics are in the form of a dying cowboy’s last words. Johnny Cash, Joan Baez, Roy Rogers, Marty Robbins, Chet Atkins, Arlo Guthrie, Rex Allen and many country and western singers, as well as avant-garde rocker John Cale, the British pop group Prefab Sprout and Mercury Rev have recorded versions of this song.

Round Her Neck She Wore a Yellow Ribbon

First published in 1831, this was revived first in 1917, then again in the mid-20th century. This is the title John Valentine gave the song but it’s also been known as *All Around My Hat* (1830) and *She Wore a Yellow Ribbon* (1954) when Ralph Flanagan recorded it for a movie of the same name. In 1951 Tommy Tucker and Eddie Miller both recorded it and radio broadcasts shot it up the charts. During WWI it was used by the U.S. Army. Mitch Miller (1958) and Bing Crosby (1962) both recorded it as well. Roy Rogers and Dale Evans used it in the first movie they shared together, *The Cowboy and the Senorita* of 1944.

Cowboy's Dream

The musical score for "Cowboy's Dream" is written in 3/4 time with a key signature of one flat (Bb). The melody is presented on a single staff with various chords indicated above the notes. The chords are: F, Bb, C7, C7, F, F, Bb, C, C7, F, C7, F, C, F, Bb, C, C7, F, F, Gm, Gm, C7, C7/D, C7/E, F, F/C, F, Gm, C7, C7/D, C7/E, F.

Cowboy songs are different from country music. American country music didn't appear until about the 1930s and has its roots in the folk music of southern America influenced by Cajun, Afro-American and Latin American influence. The earliest country music was Hillbilly music. Cowboy music is earlier and some hold that it is more purely "American". American songs tend to mimic the pattern of speech rather than the form of European classical music forms which included scales and larger leaps. It is a more gentle melodic line than the folk music of the British Isles and less rhythmically complex than Hispanic or African music. Harmonic progressions in cowboy music are often unorthodox.

Home on the Range

Chords for "Home on the Range":

Staff 1: G, C, G, A⁷, D⁷

Staff 2: G, C, G, D⁷, Am⁷, D⁷, G

Staff 3: G, D⁷, G, Em, A⁷, D⁷

Staff 4: G, C, Cm, G, D⁷, Am⁷, D⁷, G

Cowboy's Dream

Chords for "Cowboy's Dream":

Staff 1: G, C, D⁷, D⁷, G, G

Staff 2: C, D, D⁷, G, D⁷, G

Staff 3: D⁷, G, D, G, C, D

Staff 4: D⁷, G, G, Am, D⁷, D⁷/E, D⁷/F[♯]

Staff 5: G, G/D, G, Am, D⁷, D⁷/E, D⁷/F[♯], G

The Streets of Laredo or "Cowboy's Lament"

Chords: G D7/A G D7 G C G/D D7 G

Chords: D7 G D7 G C D7 G

Musical notation for the first song, featuring a treble clef, key signature of one sharp (F#), and 3/4 time signature. The melody consists of eighth and quarter notes, with a final double bar line.

Round Her Neck She Wore a Yellow Ribbon

Chords: D Bm D E7

Chords: A7 D F#m

Chords: Bm Gm6 D A7 D G D

Chords: Bm Gm6 D A7 D G D

Chords: F#m Bm Gm6 D A7 D

Musical notation for the second song, featuring a treble clef, key signature of two sharps (F# and C#), and common time signature. The melody consists of quarter and eighth notes, with a final double bar line.

The Streets of Laredo or "Cowboy's Lament"

Chords: F, C7/G, F, C7, F, Bb, F/C, C7, F

Chords: C7, F, C7, F, Bb, C7, F

The musical notation is in 3/4 time, key of B-flat major. The melody consists of eighth and quarter notes. The first line contains 9 measures with chords F, C7/G, F, C7, F, Bb, F/C, C7, and F. The second line contains 7 measures with chords C7, F, C7, F, Bb, C7, and F, ending with a double bar line.

Round Her Neck She Wore a Yellow Ribbon

Chords: C, Am, C, D7

Chords: G7, C, Em

Chords: Am, Fm6, C, G7, C, F, C

Chords: Am, Fm6, C, G7, C, F, C

Chords: Em, Am, Fm6, C, G7, C

The musical notation is in common time (C). The melody features a mix of quarter, eighth, and half notes, with some measures containing beamed eighth notes. The first line has 8 measures with chords C, Am, C, and D7. The second line has 8 measures with chords G7, C, and Em. The third line has 8 measures with chords Am, Fm6, C, G7, C, F, and C. The fourth line has 8 measures with chords Am, Fm6, C, G7, C, F, and C. The fifth line has 8 measures with chords Em, Am, Fm6, C, G7, and C, ending with a double bar line.

Daisy Bell

Harry Dacre

The musical score for "Daisy Bell" is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. The chords indicated above the notes are as follows:

- Staff 1: G, D7, G
- Staff 2: G, D7, G, D7, G
- Staff 3: Em, C, Em, B7, B+7, B7, Em, D7, D7+
- Staff 4: G, Em, C, Em, B7, B+7, B7, Em, A7
- Staff 5: D7, G
- Staff 6: C, G, D7, G
- Staff 7: Em, A7, D7
- Staff 8: G, C, G
- Staff 9: D7, G, D7, G, D7, G

Composed by Harry Dacre in 1892, this was probably the most popular song of the "Gay Nineties". The most memorable modern performance of the piece is probably from the Movie "2001, A Space Odyssey" where Douglas Rain, as the voice of HAL 9000 sings an a cappella version. The first computer to synthesize speech was the Bell Labs IBM 704 in 1962. Physicist John Larry Kelly, Jr. used this song for the sample. There was a Swedish version that was popular in 1929.

Daisy Bell

Harry Dacre

Chords indicated above the staff:

Staff 1: Eb, Bb7, Eb

Staff 2: Eb, Bb7, Eb, Bb7, Eb

Staff 3: Cm, Ab, Cm, G7, G+7, G7, Cm, Bb7, Bb7+

Staff 4: Eb, Cm, Ab, Cm, G7, G+7, G7, Cm, F7

Staff 5: Bb7, Eb

Staff 6: Ab, Eb, Bb7, Eb

Staff 7: Cm, F7, Bb7

Staff 8: Eb, Ab, Eb

Staff 9: Bb7, Eb, Bb7, Eb, Bb7, Eb

Staff 10: Bb7, Eb, Bb7, Eb, Bb7, Eb

Composed by Harry Dacre in 1892, this was probably the most popular song of the "Gay Nineties". The most memorable modern performance of the piece is probably from the Movie "2001, A Space Odyssey" where Douglas Rain, as the voice of HAL 9000 sings an a cappella version. The first computer to synthesize speech was the Bell Labs IBM 704 in 1962. Physicist John Larry Kelly, Jr. used this song for the sample. There was a Swedish version that was popular in 1929.

Dixie

Minstrel song before 1865

The musical score for "Dixie" is written in G major (one sharp) and 4/4 time. It consists of six staves of music. The chord symbols above the notes are as follows:

- Staff 1: D, G
- Staff 2: D, Bm, A, D, D
- Staff 3: G, D, Bm
- Staff 4: A, D, G, E, A
- Staff 5: D, G, D, E, D, A
- Staff 6: D, E, D, A⁷, D

A Northerner, Daniel Decatur Emmett wrote this Confederate War Song before the Civil War for the Byrant Minstrels. It was first performed in New York as part of a minstrel show. Some think that the word "Dixie" refers to (worthless) ten dollar bills that were issued in New Orleans. The bills were printed in French and were sometimes referred as "Dixie's". The French word for ten is "dix".

Dixie

Minstrel song before 1865



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Dixie

Minstrel song before 1865

The musical score for 'Dixie' is written in 4/4 time. It consists of six staves of music. The chords indicated above the notes are: C, F, C, Am, G, C, C, F, C, Am, G, C, F, D, G, C, F, C, D, C, G, C, D, C, G7, C. The melody is written in treble clef and includes various note values such as quarter, eighth, and sixteenth notes, as well as rests.

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1798

Written at the request of singer Gilbert Fox by Joseph Hopkinson, Hail Columbia was an immediate national success. The lyrics were intended to "rouse the American spirit" and they did just that. In the audience for the premiere performance was President John Adams and his entire cabinet. At the time France and England were at war with each other and Congress had just passed the Alien and Sedition Act. So moved by feelings of patriotism and American Independence, the audience stood during the seventh encore and sang the chorus with Fox. Within a week the song was performed in New York City and very soon the entire fledgling nation knew of it. For the next 25 years or so Hail Columbia was played at flag-lowering ceremonies on American ships.

Benjamin Franklin learned to play harp while in France as ambassador (1777-1784) and was a fan of the music of the Irish harpist/composers Turlough O'Carolan. Thomas Jefferson's daughter Martha studied harp in Paris with the same teacher as Franklin (Madame De Genlis) and a harp was kept at Monticello. Louise Adams, wife of President John Quincy Adams played harp at the White House as did Dolley Madison, wife of 4th president James Madison.

1798

The musical score for 'Hail Columbia' is written in 4/4 time on a single treble clef staff. The key signature has one flat (B-flat). The melody consists of 32 measures. Chords are indicated above the staff at various points: F (measure 1), C7 (measure 2), F (measure 3), C7 (measure 4), F (measure 5), C (measure 6), G (measure 7), F (measure 8), C (measure 9), Dm (measure 10), C (measure 11), F (measure 12), C (measure 13), G (measure 14), C (measure 15), F (measure 16), Gm (measure 17), D (measure 18), Gm (measure 19), C (measure 20), F (measure 21), C (measure 22), C7 (measure 23), F (measure 24), C7 (measure 25), F (measure 26), C (measure 27), F (measure 28), F (measure 29), C7 (measure 30), F (measure 31), C7 (measure 32), F (measure 33), Gm (measure 34), C7 (measure 35), F (measure 36), Bb (measure 37), F (measure 38), C7 (measure 39), F (measure 40). There are also triplets in measures 12, 13, 37, and 38.

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Home on the Range

1875

The musical score for "Home on the Range" is written in 3/4 time with a treble clef and a key signature of one flat (Bb). The score consists of five staves of music. The chords indicated above the notes are: F, Bb, F, G7, C7, F, Bb, F, C7, Gm7, C7, F, F, C7, F, Dm, G7, C7, F, Bb, Bbm, F, C7, Gm7, C7, F.

Authorship of this is most often given to Dr. Brewster Highly and Dan Kelly, both Kansas homesteaders in 1873. Dr. Highly, who wrote the words first, lived about twenty miles from Kelly who was the best guitar player in Smith County. They gave it the title "My Western Home". They failed to copyright the song and today it has many variants. It was a favorite of many public officials and in 1947 became the state song of Kansas and was used as the theme song for the 1980 movie *Where the Buffalo Roam*.

Home, Sweet Home

Henry R. Bishop & John Howard Payne (1792-1862)

The musical score for "Home, Sweet Home" is written in F major (one flat) and 4/4 time. It consists of five staves of music. The first four staves are the main melody, and the fifth staff contains two endings. Chords F, C, and C7 are indicated above the notes.

Sir Henry Bishop's melody can be heard in the underscore of "The Wizard of Oz" (1939) as Dorothy speaks the words "There's no place like home". It is quoted in Sir Henry Wood's "Fantasia on British Sea Songs" and in Alexandre Guilmant's "Fantasy for Organ" Op. 43.

While the tune is British, the words are decidedly American, written by John Howard Payne while living abroad for the drama "Clari, the Maid of Milan". The play was turned into an opera and this song had great success. Payne himself lived without a true home most of his life. After his mother died when he was 13, he moved about a lot.

In 1967 Sinji Iwamura wrote a new Japanese wedding hymn to this melody. It is one of several Western style songs popular at Japanese weddings.

Home, Sweet Home

Henry R. Bishop & John Howard Payne (1792-1862)

The musical score for "Home, Sweet Home" is written in G major (one sharp) and 4/4 time. It consists of five staves of music. The first four staves are the main melody, and the fifth staff contains two endings. Chords G and D7 are indicated above the notes.

Sir Henry Bishop's melody can be heard in the underscore of "The Wizard of Oz" (1939) as Dorothy speaks the words "There's no place like home". It is quoted in Sir Henry Wood's "Fantasia on British Sea Songs" and in Alexandre Guilmant's "Fantasy for Organ" Op. 43.

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Home, Sweet Home

Henry R. Bishop & John Howard Payne (1792-1862)

The musical score for "Home, Sweet Home" is written in E-flat major (two flats) and 4/4 time. It consists of five staves of music. The first four staves are the main melody, and the fifth staff contains two endings. Chord symbols (Eb, Bb, Eb7, Bb7) are placed above the notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

Sir Henry Bishop's melody can be heard in the underscore of "The Wizard of Oz" (1939) as Dorothy speaks the words "There's no place like home". It is quoted in Sir Henry Wood's "Fantasia on British Sea Songs" and in Alexandre Guilmant's "Fantasy for Organ" Op. 43.

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lever harp

Jenny Lind Polka

Jenny Lind's Favorite



This polka was named for the famous Swedish singer, Jenny Lind. She was called the "Swedish Nightingale". She knew Hans Christian Andersen from her tour in Denmark and three of his fairy tales were inspired by her, "The Ugly Duckling", "The Angel" and "The Nightingale". She became friends with Felix Mendelssohn when she toured Germany. It was P.T. Barnum that brought Jenny Lind to the United States. He'd learned of her when he toured Europe and though he never heard her sing, he knew that the hall was always sold out for her performances. Barnum offered her \$1,000 a night plus expenses for up to 150 performances. The contract was eventually renegotiated to Lind's favor and she earned \$250,000 for 93 performances. Much of her earnings went to charities. \$1,000 went to build a church in Chicago and \$5000 went to a Swedish friend, Poly Von Schneidau to purchase a new camera for his studio, a camera used to create one of the earliest daguerreotypes of Abraham Lincoln. The Jenny Lind archive is kept at North Park College near Chicago.

lever harp

Jenny Lind Polka

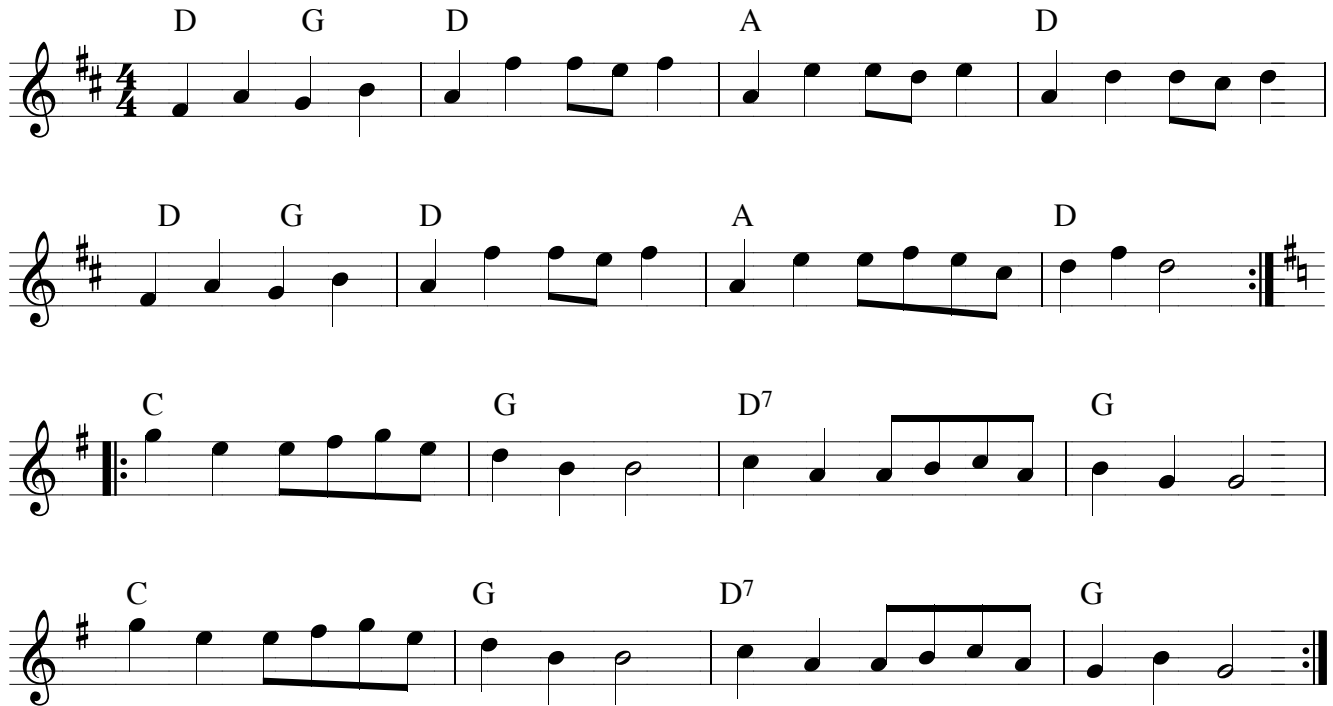
Jenny Lind's Favorite

The musical score for "Jenny Lind Polka" is written for lever harp in G major (one sharp) and 4/4 time. It consists of four staves. The first two staves contain the main melody, and the last two staves contain a bass line. Chords are indicated above the notes: D, G, D, A, D in the first staff; D, G, D, A, D in the second staff; C, G, D7, G in the third staff; and C, G, D7, G in the fourth staff.

This polka was named for the famous Swedish singer, Jenny Lind. She was called the "Swedish Nightingale". She knew Hans Christian Andersen from her tour in Denmark and three of his fairy tales were inspired by her, "The Ugly Duckling", "The Angel" and "The Nightingale". She became friends with Felix Mendelssohn when she toured Germany. It was P.T. Barnum that brought Jenny Lind to the United States. He'd learned of her when he toured Europe and though he never heard her sing, he knew that the hall was always sold out for her performances. Barnum offered her \$1,000 a night plus expenses for up to 150 performances. The contract was eventually renegotiated to Lind's favor and she earned \$250,000 for 93 performances. Much of her earnings went to charities. \$1,000 went to build a church in Chicago and \$5000 went to a Swedish friend, Poly Von Schneidau to purchase a new camera for his studio, a camera used to create one of the earliest daguerreotypes of Abraham Lincoln. The Jenny Lind archive is kept at North Park College near Chicago.

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When Johnny Comes Marching Home

Patrick S. Gilmore

The musical score is written in 6/8 time on a single treble clef staff. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, often beamed in pairs. Chords are indicated by letters above the staff: Dm, F, Am, and Gm. The piece concludes with a double bar line.

This was written by Patrick S. Gilmore in 1863, for his sister, Annie Gilmore as she longed for her husband, Captain John O'Rourke to return from duties with the Union Light Artillery in the Civil War. This song didn't become a national hit until years later. Intended for a Peace Jubilee to celebrate the end of the Civil War, the first performance included a 1000 piece orchestra and a choir of 10,000. Beginning with William McKinley's presidency and the Spanish-American War it was taken up by the people of American and was sung through both World Wars. It was used in the films *Gone With the Wind* (1939), *Stalag 17* (1953), *Dr. Strangelove* (1964) and *Die Hard With a Vengeance* (1995). The music of John Phillip Sousa and Scott Joplin was popular in 1898.

When Johnny Comes Marching Home

Patrick S. Gilmore

lever harp

Chords indicated in the score: Bm, D, D, Bm, D, F#m, D, F#m7, Bm, F#m7, Bm, F#m7, Bm, Em, F#, Bm.

This was written by Patrick S. Gilmore in 1863, for his sister, Annie Gilmore as she longed for her husband, Captain John O'Rourke to return from duties with the Union Light Artillery in the Civil War. This song didn't become a national hit until years later. Intended for a Peace Jubilee to celebrate the end of the Civil War, the first performance included a 1000 piece orchestra and a choir of 10,000. Beginning with William McKinley's presidency and the Spanish-American War it was taken up by the people of American and was sung through both World Wars. It was used in the films *Gone With the Wind* (1939), *Stalag 17* (1953), *Dr. Strangelove* (1964) and *Die Hard With a Vengeance* (1995). The music of John Phillip Sousa and Scott Joplin was popular in 1898.

When Johnny Comes Marching Home

Patrick S. Gilmore

lever harp

Chords indicated in the score:

- Staff 1: Dm, F
- Staff 2: F, Dm, F
- Staff 3: Am, F, Am⁷, Dm
- Staff 4: Am⁷, Dm, Am⁷, Dm, Am⁷, Dm, Gm, A, Dm

This was written by Patrick S. Gilmore in 1863, for his sister, Annie Gilmore as she longed for her husband, Captain John O'Rourke to return from duties with the Union Light Artillery in the Civil War. This song didn't become a national hit until years later. Intended for a Peace Jubilee to celebrate the end of the Civil War, the first performance included a 1000 piece orchestra and a choir of 10,000. Beginning with William McKinley's presidency and the Spanish-American War it was taken up by the people of American and was sung through both World Wars. It was used in the films *Gone With the Wind* (1939), *Stalag 17* (1953), *Dr. Strangelove* (1964) and *Die Hard With a Vengeance* (1995). The music of John Phillip Sousa and Scott Joplin was popular in 1898.

When Johnny Comes Marching Home

Patrick S. Gilmore

lever harp

Chord symbols: Gm, Bb, Bb, Gm, Bb, Dm, Bb, Dm⁷, Gm, Dm⁷, Gm, Dm⁷, Gm, Cm, D, G

This was written by Patrick S. Gilmore in 1863, for his sister, Annie Gilmore as she longed for her husband, Captain John O'Rourke to return from duties with the Union Light Artillery in the Civil War. This song didn't become a national hit until years later. Intended for a Peace Jubilee to celebrate the end of the Civil War, the first performance included a 1000 piece orchestra and a choir of 10,000. Beginning with William McKinley's presidency and the Spanish-American War it was taken up by the people of American and was sung through both World Wars. It was used in the films *Gone With the Wind* (1939), *Stalag 17* (1953), *Dr. Strangelove* (1964) and *Die Hard With a Vengeance* (1995). The music of John Phillip Sousa and Scott Joplin was popular in 1898.

When Johnny Comes Marching Home

Patrick S. Gilmore

The musical score is written in G minor (two flats) and 6/8 time. It consists of four staves of music. The chords indicated above the notes are: Gm, Bb, Bb, Gm, Bb, Dm, Bb, Dm7, Gm, Dm7, Gm, Dm7, Gm, Cm, D, Gm.

This was written by Patrick S. Gilmore in 1863, for his sister, Annie Gilmore as she longed for her husband, Captain John O'Rourke to return from duties with the Union Light Artillery in the Civil War. This song didn't become a national hit until years later. Intended for a Peace Jubilee to celebrate the end of the Civil War, the first performance included a 1000 piece orchestra and a choir of 10,000. Beginning with William McKinley's presidency and the Spanish-American War it was taken up by the people of American and was sung through both World Wars. It was used in the films *Gone With the Wind* (1939), *Stalag 17* (1953), *Dr. Strangelove* (1964) and *Die Hard With a Vengeance* (1995). The music of John Phillip Sousa and Scott Joplin was popular in 1898.

The Entertainer

lever harp

Scott Joplin (1902)

Chords indicated in the score:

- Staff 1: F, C, G⁷, C, G, C, C⁷, F, C, D⁷
- Staff 2: G⁷, C, C⁷, F, C, G⁷, C, C⁷
- Staff 3: F, Fm, C, G⁷, 1. C, G, 2. to next strain, 3. C, fine
- Staff 4: C, F, Fm, C
- Staff 5: G, D⁷, G⁷, C
- Staff 6: F, Fm, C, C⁷, F, F⁷, C, D⁷, G⁷, 1. C, 2. C, G

D.S. al Fine

Ragtime is a musical form that is defined by its syncopated melody. It is usually in 2/4 time over a regular bass line. During the the height of the ragtime's popularity, from 1897 through WW I, improvisation was very common. The roots of Ragtime come from minstrel shows, cakewalks and black folk music. Ragtime music got a boost in popularity when it was featured at the 1893 Columbian Exposition in Chicago. Scott Joplin, Ben Harney and Shep Edmonds (father of ragtime) all performed at the Exposition.

The Entertainer

pedal harp

Scott Joplin (1902)

Chords: F, C, G⁷, C, G, C, C⁷, F, C, D⁷, G⁷, C, C⁷, F, F^m, C, G⁷, 1. C, G, 2. to next strain C, 3. C fine, C, F, F^m, C, G, D⁷, G⁷, C, F, F^m, C, C⁷, F, F^{#°}, C, D⁷, G⁷, 1. C, 2. C, G

D.S. al Fine

Ragtime is a musical form that is defined by its syncopated melody. It is usually in 2/4 time over a regular bass line. During the the height of the ragtime's popularity, from 1897 through WW I, improvisation was very common. The roots of Ragtime come from minstrel shows, cakewalks and black folk music. Ragtime music got a boost in popularity when it was featured at the 1893 Columbian Exposition in Chicago. Scott Joplin, Ben Harney and Shep Edmonds (father of ragtime) all performed at the Exposition.

I'll Take you Home Again Kathleen

Thomas Westendorf (1875)

lever harp

Chord symbols for the lever harp score:

Staff 1: C, G7, B, C, G7

Staff 2: Gdim, G7, C, C, G7, B, C

Staff 3: G7, D7, C, D7, G, G7

Staff 4: B, C, G7, C, E7

Staff 5: Am, Dm, E, A7, D7, C, D7, C, D

Staff 6: G, C, G7, B, C

Staff 7: G7, Gdim, G7, C, G7

Staff 8: F, C, G, C

Published the same year that Alexander Graham Bell patented the telephone, this was one of two big hits in 1876. It was written by Thomas Westendorf, a public school music teacher in Plainfield, IN. He wrote it while his wife Jennie was visiting her home town in Odgensburg, NY and changed the name. It was a favorite song of Thomas Edison and Henry Ford. A signed copy hangs in Ford's museum in Detroit. This was the year of Custer's Last Stand at Little Big Horn and the year Bell invented the telephone.

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I'll Take you Home Again Kathleen

Thomas Westendorf (1875)

D A7 C# D A7

Adim A7 D D A7 C# D

A7 E7 D E7 A A7

C# D A7 D F#7

Bm Em F# B7 E7 D E7 D E

A D A7 C# D

A7 Adim A7 D A7

G D A D

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The Liberty Ball

Hutchinson's Republican Songster (1860)

The musical score for "The Liberty Ball" is written in 6/8 time and consists of 28 measures across eight staves. The melody is composed of eighth and sixteenth notes, with some measures containing beamed eighth notes. Chord changes are indicated by letters (C, F, G, Am) placed above the staff at the beginning of specific measures. The chords are: C (measures 1, 5, 9, 13, 17, 21, 25, 29), F (measures 3, 7, 11, 15, 19, 23, 27), G (measures 6, 10, 14, 18, 22, 26), and Am (measure 28). The piece concludes with a double bar line at the end of the eighth staff.

Originally an Irish drinking song called *Rosin the Beau*, this same tune was used as a campaign song for Abraham Lincoln's political campaign with the title *Lincoln and Liberty Too*. As *The Liberty Ball* it was an anti-slavery song. Many campaigns used it as well, under the titles *Adams and Liberty*, *Jefferson and Liberty*, *Jackson and Liberty*, *Tipppecanoe and Liberty*. *When Sherman Marched Down to the Sea* is also sung to this tune.

The Liberty Ball

Hutchinson's Republican Songster (1860)

Chord symbols: D, G, D, D/A, D, G, D, A, D, D, G, D, A, D, D, G, D, A, D, Bm, D, A, D.

Originally an Irish drinking song called *Rosin the Beau*, this same tune was used as a campaign song for Abraham Lincoln's political campaign with the title *Lincoln and Liberty Too*. As *The Liberty Ball* it was an anti-slavery song. Many campaigns used it as well, under the titles *Adams and Liberty*, *Jefferson and Liberty*, *Jackson and Liberty* and *Tippecanoe and Liberty*. *When Sherman Marched Down to the Sea* is also sung to this tune.

The Liberty Ball

Hutchinson's Republican Songster (1860)

Chord symbols: G, C, G, G/D, G, C, G, D, G, G, C, G, D, G, G, C, G, D, G, Em, G, D, G.

Originally an Irish drinking song called *Rosin the Beau*, this same tune was used as a campaign song for Abraham Lincoln's political campaign with the title *Lincoln and Liberty Too*. As *The Liberty Ball* it was an anti-slavery song. Many campaigns used it as well, under the titles *Adams and Liberty*, *Jefferson and Liberty*, *Jackson and Liberty* and *Tippecanoe and Liberty*. *When Sherman Marched Down to the Sea* is also sung to this tune.

Marine's Hymn

C G7 C G7 C

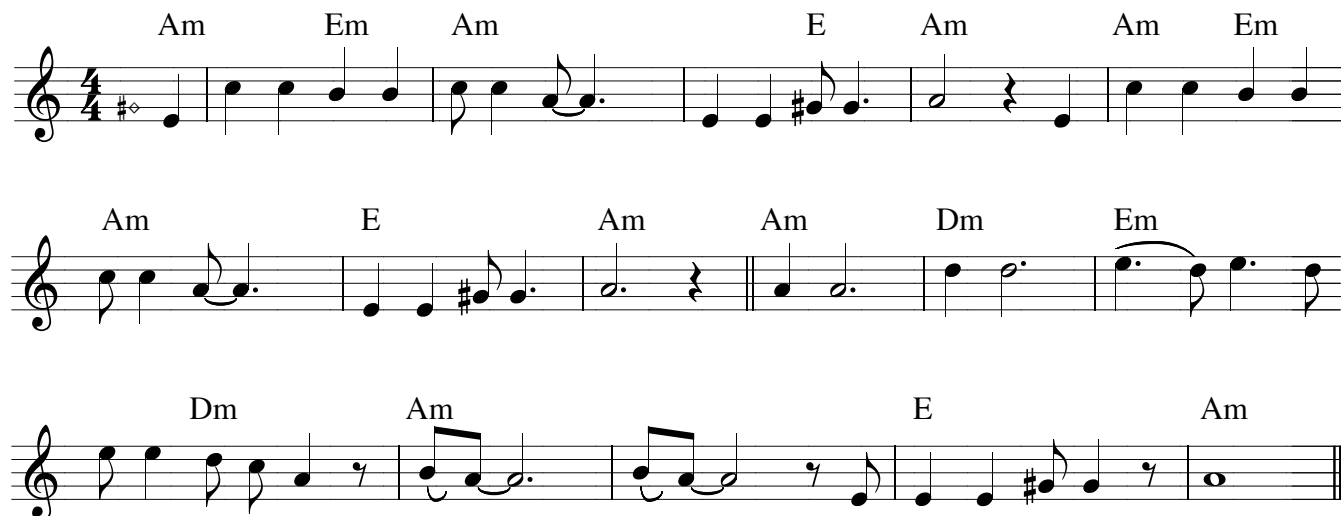
C G7 C G7 F

C Cdim C F C C

G7 C G7 C

In 1805 the Marine's flag included the inscription "To the Shores of Tripoli". After the Mexican War (1846-1848) the phrase "to the Halls of Montezuma" was added. An unidentified Marine wrote the first verse while on duty in Mexico and it was he that transposed the line to improve the meter. Thirty years later, (1880), the Marine's Hymn was set to a folk song used by Offenbach in his opera *Genevieve de Brabant*. There's doubt as to whether the origins of the tune are French or Spanish. It was first published as the Marine's Hymn in 1913 and by 1930 all of America knew it. While this was gaining notice, Kurt Weill's *Threepenny Opera* was popular here as well as abroad. The best known, most enduring song from the opera is *Mack the Knife* (1928). America was in the beginning of the Great Depression (following the crash in 1929) and Lindbergh had 3 years earlier complete the first transatlantic flight. It is featured in the 1950 movie *The Halls of Montezuma* featuring Jack Palance, Karl Malden and Jack Webb.

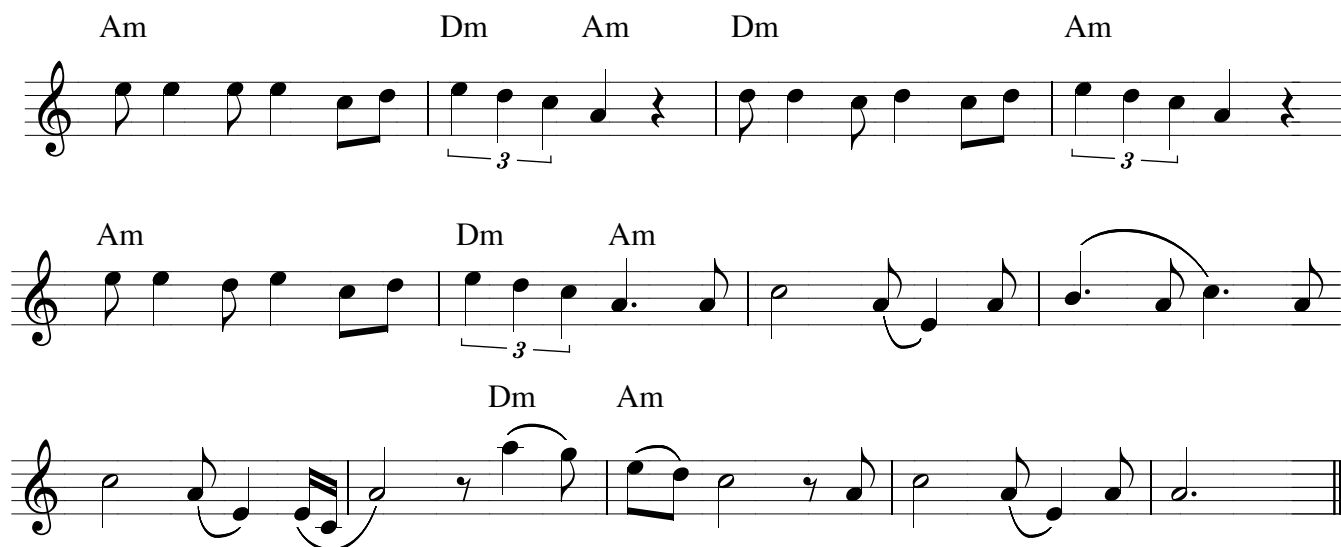
Negro Spiritual



Harriet Tubman was the best known of the engineers on the Underground Railroad. Some say that this song is about her. The Negro regiments in the Civil War sung this song to keep their spirits up.

Sometimes I Feel Like a Motherless Child

Negro Spiritual, before emancipation



This Negro spiritual date to the era of slavery when it was common practice to sell slave children away from their parents. Typical of the Negro spirituals, this song conveys both a sense of despair and pain along with a feeling of hope. George Gershwin used bits of this in Summertime, the opening song to his opera Porgy and Bess (1935).

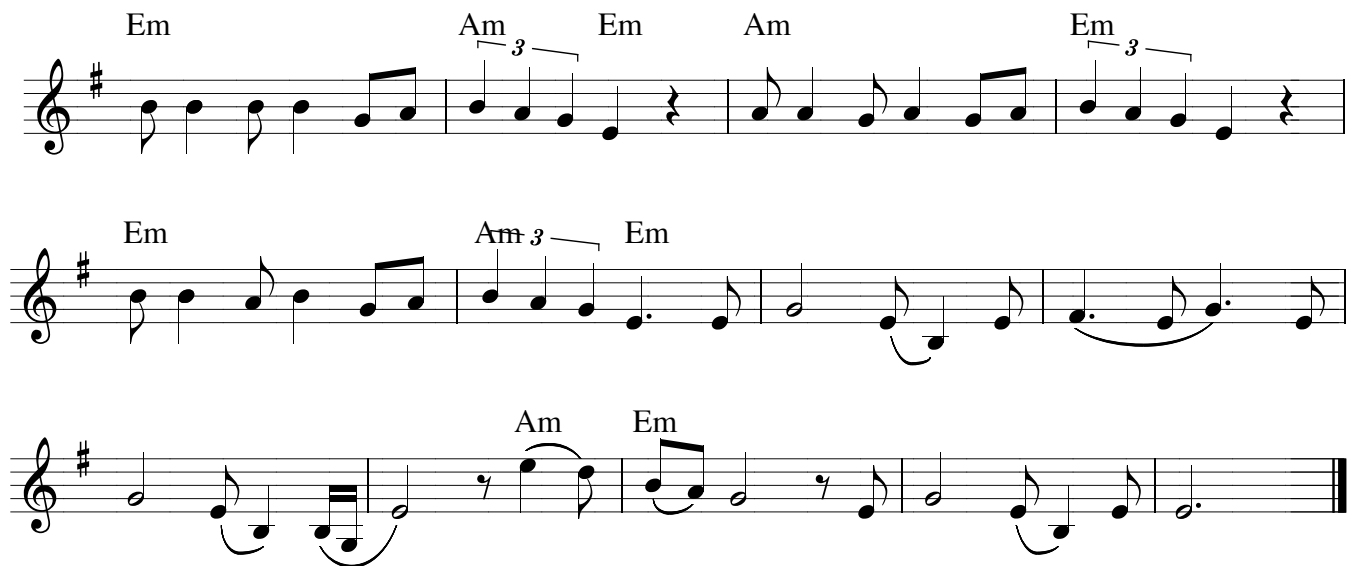
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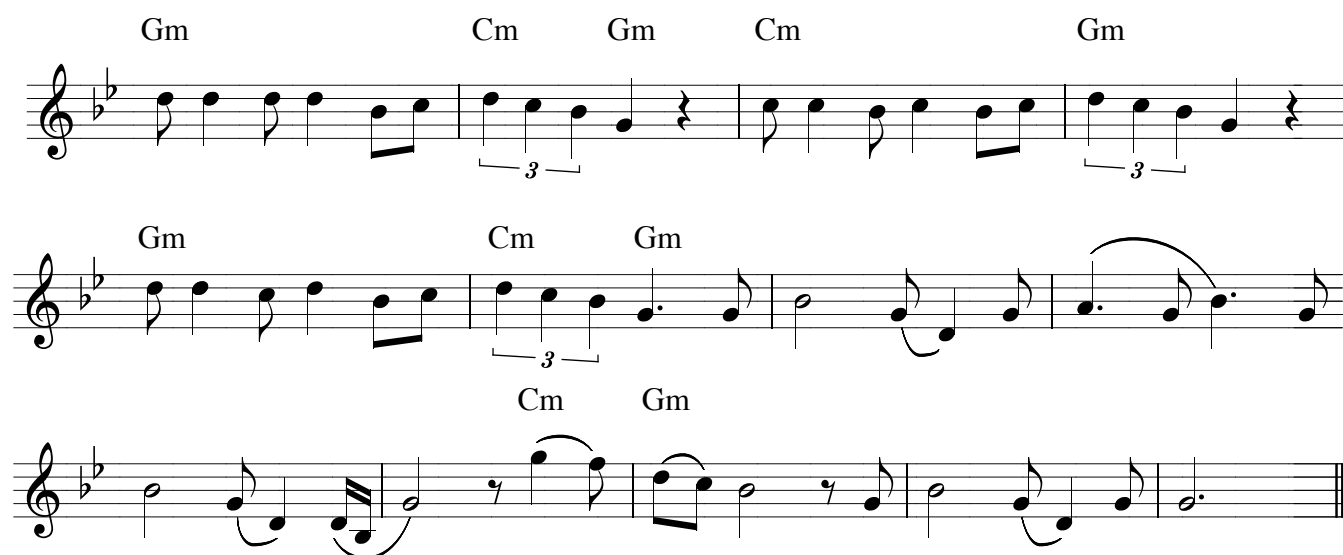
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Good Night Ladies

Farewell Ladies (1847)

E.P. Christy (1815-1862)

The musical score for "Good Night Ladies" is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with a C chord above the first measure and a G chord above the fifth measure. The second staff continues the melody, featuring a C chord above the first measure, a C7 chord above the second measure, an F chord above the third measure, a C chord above the fourth measure, a G7 chord above the fifth measure, and a C chord above the sixth measure. The third staff concludes the piece with a C chord above the first measure, a G7 chord above the second measure, a C chord above the third measure, a G7 chord above the fourth measure, and a C chord above the fifth measure. The score ends with a double bar line.

Christy didn't claim to have created the minstrel show but he did claim to have been the first to harmonize and originate the present style of Negro minstrelsy". The true source of early minstrel shows was the songs and dances of the slaves in the antebellum South.

Good Night Ladies became a well known signal to an evening's end.

Good Night Ladies

Farewell Ladies (1847)

E.P. Christy (1815-1862)

G D

G G⁷ C G D⁷ G

G D⁷ G D⁷ G

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Good Night Ladies became a well known signal to an evening's end.

Goodnight, Irene

Chords: G, D7, G, G7, C, D7, G, D7, G, G7, C, D7, G, D7, G.

Gussie Lorde Davis' (1863-1899) song "Irene, Good Night" of 1886 became one of America's most noted folk songs when Lead Belly recorded it in a version edited by John Lomax and Alan Lomax.

Lead Belly was born Huddle William Ledbetter (1888-1949). Leadbelly's version is the one cataloged in the Library of Congress archives. Recently released from prison in September 1937, Lead Belly met John Lomax and begged for a job as a driver. Lomax was then busy collecting American folk songs. Leadbelly became known as the "singing convict".

Goodnight, Irene

The musical score for "Goodnight, Irene" is written in 3/4 time and consists of five staves of music. The notes are as follows:

- Staff 1: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 2: F4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 3: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 4: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).
- Staff 5: C4 (half), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

Chords indicated above the notes:

- Staff 1: C, G7, C, C7
- Staff 2: F, G7, C, G7
- Staff 3: C, C7, F, G7
- Staff 4: C, G7, C
- Staff 5: C7, F, G7, C

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Old Folks at Home

Stephen Foster (1851)

The musical score for "Old Folks at Home" is presented in six staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The melody is simple and repetitive, with a chorus that repeats every four measures. The chords are indicated by letters C, F, and G above the notes. The first staff has chords C, F, C, G. The second staff has chords C, F, C, G, C. The third staff has chords C, F, C, G. The fourth staff has chords C, F, C, G, C. The fifth staff has chords G, C, F, C. The sixth staff has chords C, F, C, G, C.

Composed for the New York Christy Minstrels, Foster originally agreed (with payment) to allow E.P. Christy to be listed as the creator of the work. It has been the state song of Florida. Though Foster never saw the Swanee River this song was responsible for bringing tourists to Florida to see the river. It was called an "Ethiopian Song" as the lyrics are sung from the view point of a black man. They are often viewed today as racist, however, Foster strongly supported the Abolitionist Movement.

Old Folks at Home

Stephen Foster (1851)

Chord symbols above the staves: Eb, Ab, Eb, Bb, Eb.

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Old Folks at Home

Stephen Foster (1851)

D G D A

D G D A D

D G D A

D G D A D

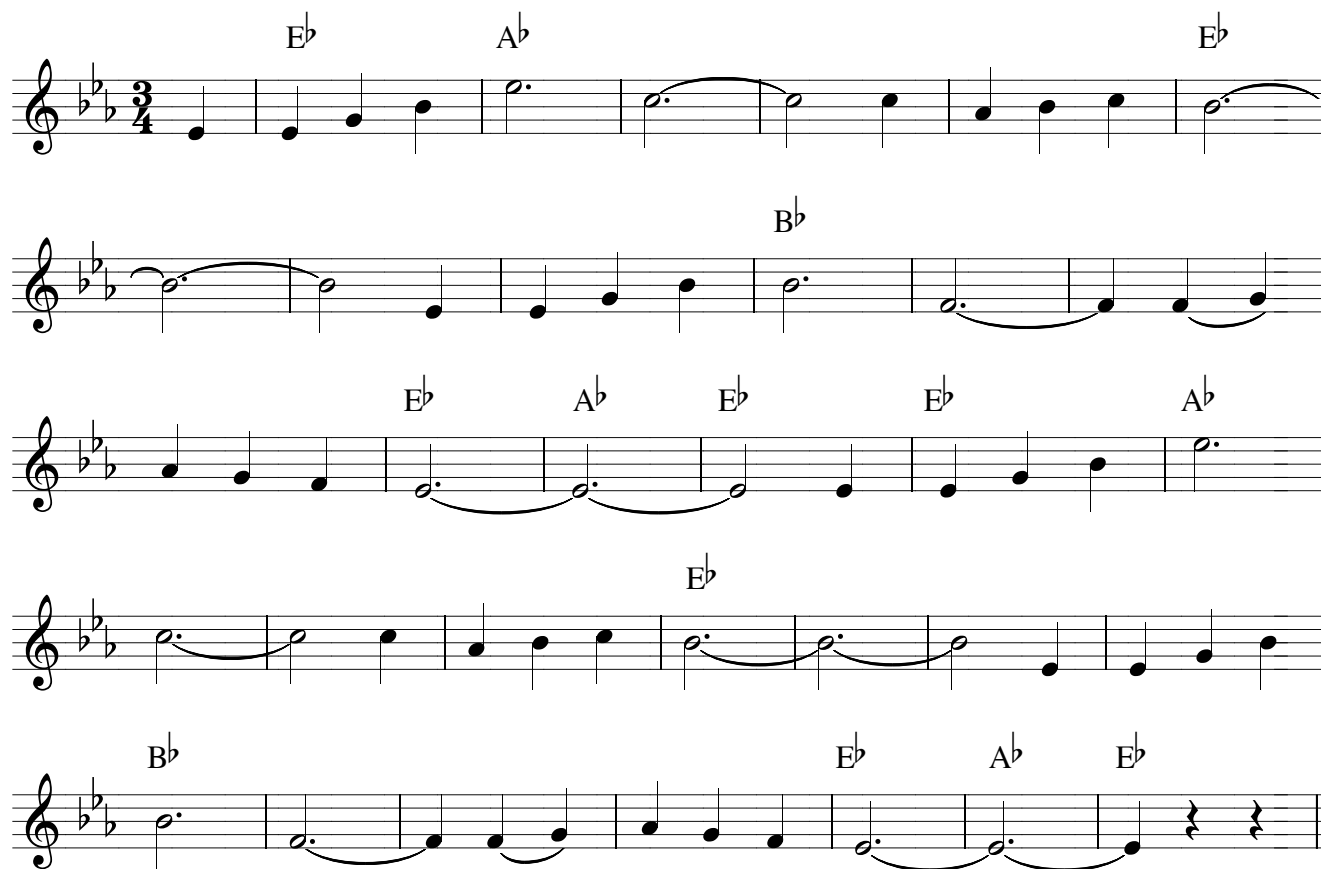
A D G D

D G D A D

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On Top of Old Smokey

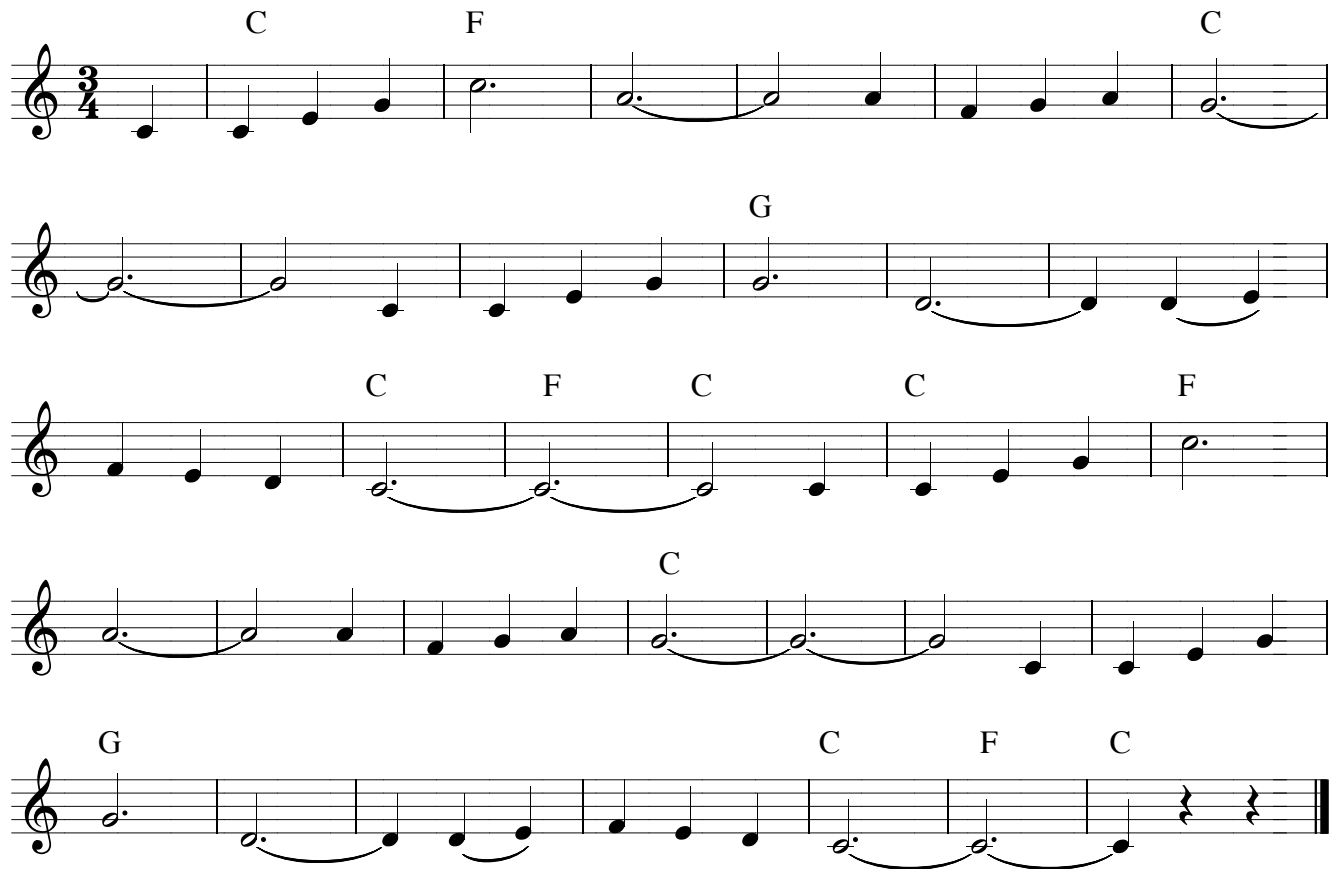
Appalachians/Blue Ridge Mountains



Old Smokey refers to one of the tall hazy peaks in the Blue Ridge Mountains in the Southern Appalachians, a few miles from Asheville, North Carolina. The people who settled there were from Ireland, Scotland and England. This American song grew out of the traditional love for song that these immigrants brought with them. In the early 19th century when many of these mountain people moved west, they took this songs with them. Eventually everyone on the Southeast Trail knew it. The song appeared in the Gene Autry movie Valley of Fire. The recording by The Weavers used an arrangement by Pete Seeger, and was made on February 21, 1951. It was released by Decca Records and reached #2 on the Billboard chart and #1 on the Cash Box chart, and sold over a million copies.

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The Lakes of Pontchartrain

New Orleans

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of a series of eighth and quarter notes, some with ties. Chords are indicated by letters and symbols above the staff: E-flat, B-flat/D, C minor, G minor/B-flat, A-flat7, A-flat, E-flat, G minor, C minor, B-flat, C minor, E-flat, A-flat, E-flat, G minor/D, E-flat, B-flat, E-flat, C minor, A-flat, E-flat, B-flat/D, C minor, G minor/B-flat, A-flat, B-flat, and E-flat.

Alternate titles include The Creole Girl and Pontchartrain. This is commonly thought of as a traditional Creole love song, which takes the form of a ballad, a form that tells a (usually long) story.

The Lakes of Pontchartrain

New Orleans

Chords: G, D / F \sharp , Em, Bm/D, C⁷, C, G, Bm, Em, D, Em, G, C, G, Bm/F \sharp , G, D, G, Em, C, D/F \sharp , Em, Bm/D, C, D, G.

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The Lakes of Pontchartrain

New Orleans

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of one flat (Bb). The melody consists of 24 measures, grouped into six lines of four measures each. Chords are indicated above the staff at the beginning of each measure or group of measures. The chords are: F, C/E, Dm, Am/C, Bb7, Bb, F, Am, Dm, C, Dm, F, Bb, F, Am/E, F, C, F, Dm, Bb, F, C/E, Dm, Am/C, Bb, C, F.

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O Promise Me

words: Clement Scott music: Reginald DeKoven

Chords for "O Promise Me":

Staff 1: C, F, B \flat F B \flat , F, C, B \flat , B \flat m, F

Staff 2: Gm, C, Gm, B \flat , A, C

Staff 3: F, C, Dm, Gm, A

Staff 4: B \flat , A, Dm, B \flat m, F, B \flat , F, G 7 , C, F

Written during the Victorian age, a time when classical music lovers preferred the music of European composers, this semi-classical song was first introduced in 1898 and was a failure. DeKoven was composing during the ragtime era but his main interest was operetta. He first caught the public's attention with "Robin Hood" which opened in Chicago on June 9, 1890, the same year that Lyon and Healy built their first pedal harp in Chicago. This harp was sturdier than European harps, with 2000 moving parts.

Written in 1889 and , the temperamental leading soloist in the production flew into a rage during the first performance declaring that there was not one song in the operetta that suited her voice. When she threatened to quit, DeKoven went to the orchestra pit and played and sang "O Promise Me" from memory. Davis fell in love with the song, eventually cutting it for a seven-inch Berliner disc, which has been reissued on Music From the New York Stage, 1890 - 1920, Volume 1 (Pearl 9050). In the early twentieth century, it was recorded many times. Rob Roy, which opened in 1894, may have been De Koven's most popular operetta in that it was the show to have the longest run, but no song in Rob Roy appealed to the public for long, in contrast to "O Promise Me" from Robin Hood. For the better part of a century this song was popular at weddings both in the States and in England. When it debuted, there were 42 states and the Dakota Territory had just been purchased from the Sioux Indians.

The House of the Rising Sun

New Orleans

Slowly

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slowly'. The melody consists of a single line of music with various note values and rests. Chords are indicated above the staff at specific points: Cm, F, A-flat, Cm, E-flat, G7, Cm, E-flat, F, A-flat, Cm, G7, and Cm. The piece ends with a double bar line.

This classic folk ballad was nearly lost until Alan Lomax, curator of the Archive of American Folk Song for the Library of Congress found it in Kentucky in 1932. It became a pop hit when The Animals recorded it during the British Invasion in 1964. More popular today than in the times of the early settlers, it has a place on the RIAA Song of the Century list and received a Grammy Hall of Fame Award in 1999. There are several theories about the meaning of the House of the Rising Sun. Some say it is a metaphor for a brothel, others that it refers to the slave pens used to hold slaves at auction.

The House of the Rising Sun

New Orleans

Slowly

The musical score is written on four staves in 3/4 time, using a treble clef and a key signature of one flat (Bb). The notes are as follows:

- Staff 1: Dm (Bb, D, F), G (Bb, D, F), Bb (Bb, D, F). Notes: Bb, D, F, Bb, D, F, Bb, D, F, Bb, D, F.
- Staff 2: Dm (Bb, D, F), F (Bb, D, F), A7 (Bb, D, F). Notes: Bb, D, F, Bb, D, F, Bb, D, F, Bb, D, F.
- Staff 3: Dm (Bb, D, F), F (Bb, D, F), G (Bb, D, F), Bb (Bb, D, F). Notes: Bb, D, F, Bb, D, F, Bb, D, F, Bb, D, F.
- Staff 4: Dm (Bb, D, F), A7 (Bb, D, F), Dm (Bb, D, F). Notes: Bb, D, F, Bb, D, F, Bb, D, F, Bb, D, F.

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The House of the Rising Sun

New Orleans

Slowly

The musical score is written on a single treble clef staff in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Slowly'. The score consists of four lines of music, each with a 4-measure phrase. Chords are indicated above the staff: Fm, Bb, Db, Fm, Ab, C7, Fm, Ab, Bb, Db, Fm, C7, and Fm. The melody is a single line of music, with notes and rests corresponding to the 4-measure phrases.

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The Rosary

pedal harp

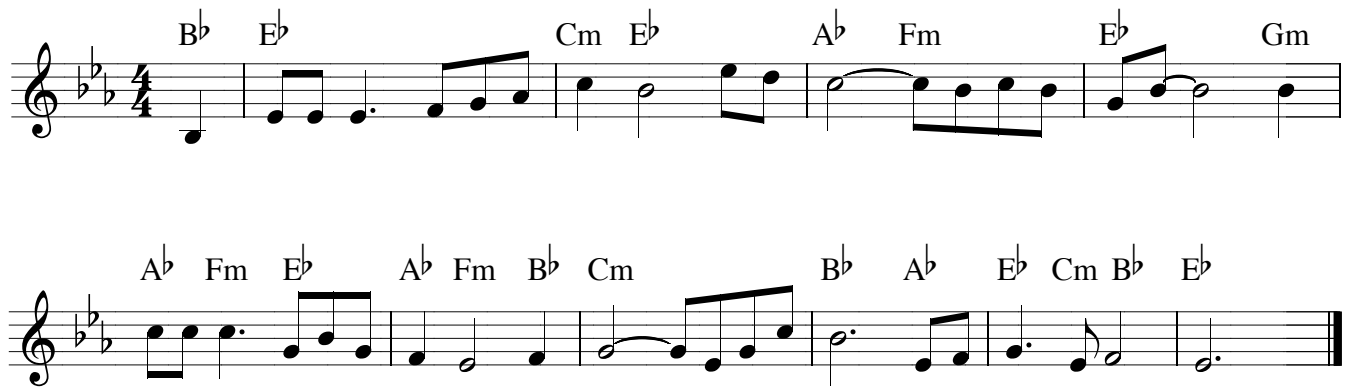
lyrics: Robert Cameron Rogers music: Ethelbert Nevin

Chords indicated in the score:

- Staff 1: B \flat , B \flat dim F 9 , F 7 , B \flat
- Staff 2: B \flat dim F 9 , F 7 , B \flat 7
- Staff 3: D 7 , E \flat , F 9 , F 7 , B \flat
- Staff 4: B \flat , B \flat dim F 9 , F 7 , B \flat , B \flat dim
- Staff 5: F 9 , F 7 , B \flat 7 , E \flat
- Staff 6 (Endings):
 - 1. G, D
 - 2. C 9 , B \flat , F 7 , B \flat

Ethelbert Nevin set poetry of Robert Cameron Rogers to music in 1898 and this was first published that year. Sales the first year were moderate, about 2000 copies but sales were steady and by 1913 it had sold over a million copies in a country that was predominately Protestant. The Titanic sunk a year earlier and Tin Pan Alley was publishing popular music at a furious pace. This composition is very different from the likes of Alexander's Ragtime Band.

Shenandoah



This lovely (sea) chantey began on land, originating in the region of the Mississippi and Missouri Rivers. The lyrics refer to a trader who had fallen in love with the daughter of Indian Chief Shenandoah. It became widely popular by the 1840s, the era of the fast clipper ships. It was used on ships as a "capstan chantey", where the sailors push the capstan bars around and around in order to hoist the heavy anchor.

Musically historical events of significance in the Midwest in the 1800s:

1834: John Baptiste Beaubien brings first piano to Chicago

1834: Mark Beaubien brings the first violin to Chicago.

December 1835: The Chicago Harmonic Society is established., the first musical organization in Chicago.

1860: Wurlitzer Company opens a branch store in Chicago.

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Sidewalks of New York

lyrics: James W. Blake music: Charles E. Lawlor

Chords for 'Sidewalks of New York':

Staff 1: C, G, C, F, C, F

Staff 2: C, D⁷, G⁷

Staff 3: C, G, C, F, C

Staff 4: F, C, A⁷, D⁷, G⁷, C, G

Staff 5: C, G, C, F, C

Staff 6: F, C, A⁷, D⁷, G⁷

Staff 7: C, G, C, F, C

Staff 8: F, C, A^{m7}, D⁷, C

Written by vaudeville singer Charles Lawlor during a visit to a friend in New York, this became an almost instant hit. It was common during this time for impatient composers to sell the rights to their songs for a few thousand dollars. This song sold well over a million copies. When the copyright expired 28 years later, Lawlor renewed it. The song was so popular that during the New York's World's Fair in 1939 auto horns played the phrase "boys and girls together". No wonder Lawlor renewed his copyright to this gem.

Harpist Alphonse Hasslemans was writing music in France at this time. He had already been professor of harp at the Paris Conservatory for over 20 years. His students count among them Henriette Renie, Lily Laskine, Carlos Salzedo, and Marcel Grandjany and many of their students are actively performing today. The Hershey chocolate bar was introduced in 1894.

Sidewalks of New York

lyrics: James W. Blake music: Charles E. Lawlor

Chord symbols for the musical score:

Staff 1: G, D, G, C, G, C

Staff 2: G, A⁷, D⁷

Staff 3: G, D, G, C, G

Staff 4: C, G, E⁷, A⁷, D⁷, G, D

Staff 5: G, D, G, C, G

Staff 6: C, G, E⁷, A⁷, D⁷

Staff 7: G, D, G, C, G

Staff 8: C, G, E^{m7}, A⁷, G

Written by vaudeville singer Charles Lawlor during a visit to a friend in New York, this became an almost instant hit. It was common during this time for impatient composers to sell the rights to their songs for a few thousand dollars. This song sold well over a million copies. When the copyright expired 28 years later, Lawlor renewed it. The song was so popular that during the New York's World's Fair in 1939 auto horns played the phrase "boys and girls together". No wonder Lawlor renewed his copyright to this gem.

Harpist Alphonse Hasslemans was writing music in France at this time. He had already been professor of harp at the Paris Conservatory for over 20 years. His students count among them Henriette Renie, Lily Laskine, Carlos Salzedo, and Marcel Grandjany and many of their students are actively performing today. The Hershey chocolate bar was introduced in 1894.

Sidewalks of New York

lyrics: James W. Blake music: Charles E. Lawlor

The musical score is written on a single staff in 3/4 time, with a key signature of one flat (Bb). The melody consists of eighth and quarter notes, often beamed together. Chords are indicated by letters (F, C, Bb, G7, C7, D7, Dm7) placed above the staff at specific measures. The piece concludes with a double bar line.

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Simple Gifts

Shaker Hymn: Elder Joseph Brackett



Joseph Brackett was born in Cumberland, Maine (1797) and joined the Shakers in Gorham, Maine. He became the first minister of the Maine Shaker Society. Some Shaker manuscripts indicate that this is a dancing song and the alternate title of the tune is "Lord of the Dance". Aaron Copland used this in his score for Martha Graham's ballet *Appalachian Spring* (1944) and he set it again for voice and piano in his set *Old American Songs* (1950).

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Meet Me in St. Louis, Louis

lyrics: Andres B. Sterling music Kerry (Frederick Allen) Mills

moderately fast

lever harp

The musical score is written for lever harp in 3/4 time, with a key signature of two flats (Bb and Eb). It consists of nine staves of music. Above the staves, various chords are indicated: Bb, Bb, Cm, F7, Bb, Gdim, Bb, Bbm, F, C7, F7, Bb, Bb, Bbm, F, C7, F7, Bb, Eb, Bb, Bb, Gm7, C7, F7, Cm6, A7(b5), D7, G7, C7, F, Bb, Gm7, C7, Bb. The melody is written in a single line on a treble clef staff, with various note values including quarter, eighth, and half notes, as well as rests. The piece concludes with a double bar line.

Written in an attempt to capitalize on the hubbub surrounding the St. Louis Exposition by Andrew B. Sterling (lyrics) and Kerry (Frederick Allen) Mills (music), this became the theme song of the exposition which commemorated the 100th anniversary of the Louisiana Purchase. America now boasted 45 states and the first New York skyscraper, the Flat Iron Building or 22 stories. It is probably best known today because of it's use in the Judy Garland movie Meet Me in St. Louis of 1944. Russian and Japan were at war in 1904, Puccini's *Madame Butterfly* debuted in Milan and was a bomb and the Great Baltimore Fire destroyed more than 1500 buildings in 30 hours.

Meet Me in St. Louis, Louis

lyrics: Andres B. Sterling music Kerry (Frederick Allen) Mills
lever harp

moderately fast

The musical score is written in 3/4 time and consists of nine staves of music. The melody is primarily composed of eighth and quarter notes, with some half notes and rests. Chords are indicated by letters above the staff, including C, G7, C, Adim, Cm, G, D7, C, C+, Fm, Adim, C, C, Cm, G, D7, G7, C, F, C, C, Am7, D7, G7, Dm6, B7(b5), E7, A7, D7, G, C, Am7, D7, and C. The score ends with a double bar line.

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Meet Me in St. Louis, Louis

lyrics: Andres B. Sterling music Kerry (Frederick Allen) Mills

moderately fast

Chords indicated in the score:

- Staff 1: B \flat , B \flat , C m
- Staff 2: F 7 , B \flat , Gdim, B \flat , B \flat m, F, C 7
- Staff 3: F 7 , B \flat , B \flat
- Staff 4: B \flat +, E \flat m, Gdim, B \flat
- Staff 5: B \flat , B \flat m, F, C 7 , F 7 , B \flat
- Staff 6: E \flat , B \flat , B \flat
- Staff 7: G m 7 , C 7 , F 7 , C m 6 , A 7 (\flat 5), D 7
- Staff 8: G 7 , C 7 , F
- Staff 9: B \flat , G m 7 , C 7 , B \flat

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While Strolling Through the Park One Day

Ed Haley (1884)

Composed by Ed Haley, the original title was "The Fountain in the Park", this song was a favorite tune on the vaudeville circuit (nearly half a century). This was the era of the gaslight and horse cars in cities and kerosene and buggies in the countryside. The American West was growing rapidly and many took advantage of free homesteads and the discovery of precious metals. Railroads were expanding, business were forming the first real monopolies and the American Federation of Labor was three years old, and the "Louisville Slugger" baseball bat was introduced when this song was a hit.

not recommended for lever harp

Swing Low, Sweet Chariot



When Sarah Hannah Sheppard of Tennessee was sold as a slave in 1847, she was to be separated from her baby. As the day approached, she threatened to throw herself and her baby into the Columbia River rather than be a slave in Mississippi and lose her child. An old woman overheard and encouraged Sarah to "Let the chariot of the Lord swing low", an image of God's reaching down to save his people. She then prophesied that the child would do great work for the Lord and she encouraged Sarah not to do it. Sarah heeded the advice, returned home and allowed herself to be sent to Mississippi. Her daughter, Ella Sheppard Moore enrolled in Fisk University and joined the Jubilee Singers and toured with them from 1871 until 1878 at which time she went to try to find her mother. She found her mother and brought her to live with her in Tennessee. Sarah composed this song long before her daughter came and found her. Influences of it can be heard in Anton Dvorak's New World Symphony in the coda of the first movement.

The NBC Coast to Coast network was established in 1926. Duke Ellington was performing with "The Washingtonians" and Louis Armstrong was recording with his "Hot Five" and "Hot Seven" groups. The microphone was in use and full orchestras could now be recorded.

Swing Low, Sweet Chariot

Chords: C, F, C, Am, Em, Dm7, C, F, C; Dm7, G7, C; G7, C, F, C, Am, G7, C, C, F, C; Am, Em, Dm7, C, F, C, Dm7, G7, C.

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Swing Low, Sweet Chariot

Chords: C, F, C, Am, Em, Dm7, C, F, C; Dm7, G7, C; G7, C, F, C, Am, G7, C, C, F, C; Am, Em, Dm7, C, F, C, Dm7, G7, C.

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Swing Low, Sweet Chariot

The musical score for "Swing Low, Sweet Chariot" is written in F major (one flat) and 4/4 time. It consists of four staves of music. The chords for each staff are as follows:

- Staff 1: F, B \flat , F, Dm, Am, Gm 7 , F, B \flat , F
- Staff 2: Gm 7 , C 7 , F
- Staff 3: C 7 , F, B \flat , F, Dm, C 7 , F, F, B \flat , F
- Staff 4: Dm, Am, Gm 7 , F, B \flat , F, Gm 7 , C 7 , F

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I Love You Truly

Carrie Jacobs-Bond

C Am Dm⁷ G⁷ Dm G⁷ C

C Am Dm⁷ G⁷ Dm G⁷ C

E Am C Am

C Am C Dm⁷ G⁷ C

Carrie Jacobs-Bond included this in the first collection of songs she published. When Boston Opera Company's Jessie Bartlett Davis began to sing her songs she began to receive notice. *I Love You Truly* was published as a separate song in 1906 and was the turning point of her life. She sang this song for Presidents Teddy Roosevelt, Warren G. Harding and Calvin Coolidge by invitation to the White House. In 1920 it made #1 on Billboard Magazine's charts.

I Love You Truly

Carrie Jacobs-Bond

G Em Am⁷ D⁷ Am D⁷ G

G Em Am⁷ D⁷ Am D⁷ G

B Em G Em

G Em G Am⁷ D⁷ G

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I Love You Truly

Carrie Jacobs-Bond

Chords for the first two staves: F, Dm, Gm⁷, C⁷, Gm, C⁷, F

Chords for the third staff: A, Dm, F, Dm

Chords for the fourth staff: F, Dm, F, Gm⁷, C⁷, F

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Wabash Cannon Ball

1880s



Originating sometime around 1880, this is a magical American hobo song. When the railroad grew, the hoboes took advantage and were able to move about the country quickly and easily. By the time a hobo reached the Ozarks, they'd heard this song. By the 1930's, hillbilly singers took the song to radio.

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Wabash Cannon Ball

1880s

G

C D⁷

G

C D⁷ G

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The Wayfaring Stranger

Appalachian Folk Song

rather slowly

Am

D

Am

Am

Dm

Am

Em

F

Dm

Em

F

Am

Am

Dm

Am

The Appalachian Mountains were settled by English, Scottish, Irish and Welsh immigrants. The lyrics to their music reflects the difficulty of carving out a living in the rugged conditions they found there. In speaking of the region, Woodrow Wilson said that "In these mountains is the original stuff of which America was made." By the War of 1812 this song was widely known in the young country of the United States. It was a favorite spiritual in its day and was sung at many revival meetings.

French harpist Robert Nicholas Charlse Boscha, court harpist to Napoleon Bonaparte left France in 1817 (the year Madison left the White House) to escape arrest for forgery, was convicted in absentia and heavily fined. He toured the United States and was called a "wag" by the Boston Times. His concerts often ended with improvisations on songs requested by the audience and among the most popular requests were Yankee Doodle and The Star Spangled Banner.

The Wayfaring Stranger

Appalachian Folk Song

rather slowly

Em

A

Em

Em

Am

Em

Bm

C

Am

Bm

C

Em

Em

Am

Em

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The Wayfaring Stranger

Appalachian Folk Song

rather slowly

Cm

F Cm Cm

Fm

Cm Gm Ab Fm

Gm Ab Cm Cm

Fm Cm

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Wondrous Love

Words attributed to Alexander Means

The musical score for 'Wondrous Love' is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of 16 measures, each with a corresponding chord symbol written above it. The notes are mostly quarter and half notes, with some measures containing a 'shaped note' (a note with a horizontal line through it, indicating a specific pitch in Sacred Harp singing). The chords are: Fm, Cm, Gm, Fm, E-flat, Fm, E-flat, Cm, A-flat, Gm, Cm, B-flat, Cm, B-flat, Fm, B-flat, Fm, Cm, F, B-flat, Cm, Fm, Cm, Gm, A-flat, E-flat, E-flatm, E-flat, Cm, A-flat, Gm, Cm, B-flat, Cm, E-flat, Gm, Fm.

This hymn tune, Wondrous Love, is typical of an American hymn tune. It was popular with the shaped note and Sacred Harp singing, which was in full use by 1844 when the first shaped note hymnal was published. Many of the songs were in a minor or modal scale, like this one which is in dorian mode. It would have been sung in a way that allows each part (soprano, alto, tenor (lead) or bass to retain a degree of melodic independences. This was called dispersed harmony and led to interesting dissonances.

Wondrous Love

Words attributed to Alexander Means

The musical score for 'Wondrous Love' is written in 4/4 time and consists of four staves. The melody is composed of quarter and eighth notes, with a final double bar line at the end of the fourth staff. Chords are indicated by letters above the staff: Dm, Am, Em, Dm, C, Dm, C, Am, F, Em, Am, G, Am, G, Dm, G, Dm, Am, D, G, Am, Dm, Am, Em, F, C, Cm, C, Am, F, Em, Am, G, Am, C, Em, Dm.

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Christmas Hornpipe

Thunder Hornpipe

C Dm G

F C Dm G C

C Am F G C F G

G F C Dm G 1. C 2. C

This dance tune appears throughout New England by several titles. It was published in *Ryan's Mammoth Collection* (1883, Boston) as *Vinton's Hornpipe*. Other titles include *Thunder Hornpipe* and *Oyster Hornpipe*.

Christmas Hornpipe

Thunder Hornpipe

D Em A

G D Em A D

D Bm G A D G A

A G D Em A 1. D 2. D

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Christmas Hornpipe

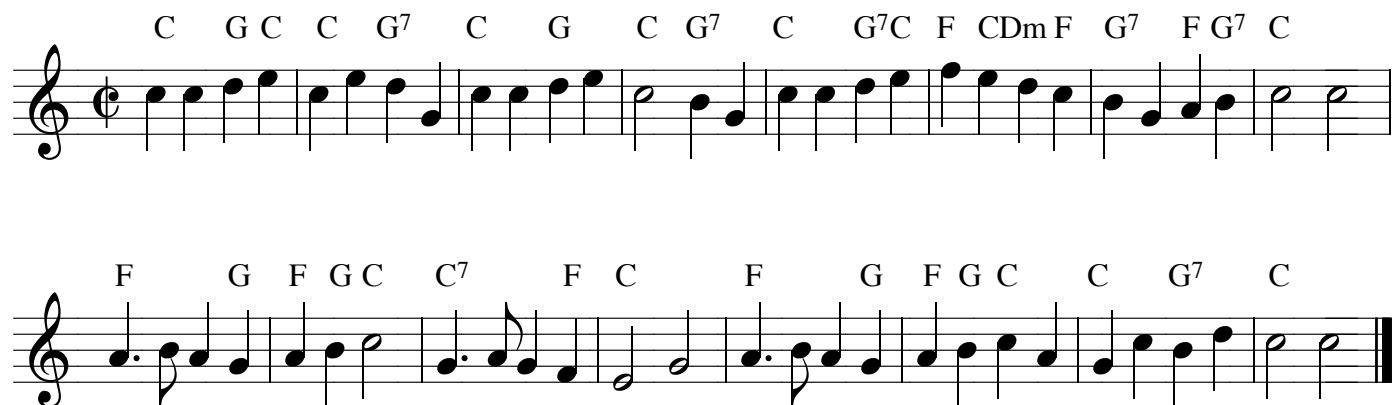
Thunder Hornpipe

The musical score is written on a single staff in 4/4 time with a key signature of two flats (Bb and Eb). The melody consists of several measures, many of which contain triplets or four-note groups. Chord symbols are placed above the staff at various points: Bb, Cm, F, Eb, Bb, Cm, F, Bb, Bb, Gm, Eb, F, Bb, Eb, F, F, Eb, Bb, Cm, F, and Bb. The score concludes with a first ending (marked '1.') and a second ending (marked '2.').

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Yankee Doodle

1754, Revolutionary War Song



This melody probably came from an English children's game song called "Lucy Lockett". It's said that Oliver Cromwell wore an Italian-style hat with a long brown feather in it, called a "macaroni". The term Yankee was a term the British soldiers used to call the New Englanders and was derived from either the Dutch work "Janke" or the from the way the native Americans' pronounced the word "English" as "Yenghis". The term "doodle" meant a half-wit or fool.

The pedal harp was introduced in Paris in the 1740s. This was the era of classical composers Mozart, Haydn, and the early music of Beethoven. Italian harpists Pescetti and Dussek wrote for these early pedal harps. When harpist Nicanor Robert Charles Boscha toured the United States in the 1820s this was a popular encore request. He would oblige audiences with a spontaneous improvisation of variations on this tune.

Chester

Revolutionary War Anthem

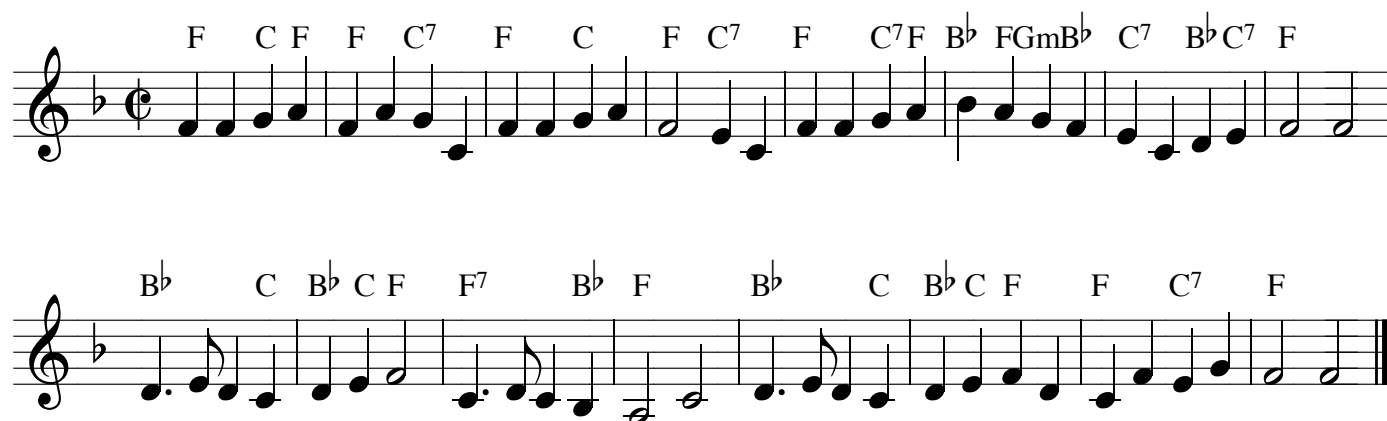
William Billings, Boston, 1770



During the Revolutionary War, only "Yankee Doodle" was more popular than this song. It later became a standard with Sacred Harp singers when Philip Doddridge wrote religious words to replace the patriotic words of Billings. American composer William Schuman used the tune in the third movement of his "New England Triptych" (1956).

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Yankee Doodle

compiled by Barbara Ann Fackler

1754, Revolutionary War Song

Chords for Yankee Doodle:

Line 1: C, G, C, C, G⁷, C, G, C, G⁷

Line 2: C, G⁷, C, F, C, Dm, F, G⁷, F, G⁷, C

Line 3: F, G, F, G, C, C⁷, F, C

Line 4: F, G, F, G, C, C, G⁷, C

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Yankee Doodle

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1754, Revolutionary War Song

Chord symbols for the first staff: G, D, G, G, D⁷, G, D, G, D⁷

Chord symbols for the second staff: G, D⁷, G, C, G, Am, C, D⁷, C, D⁷, G

Chord symbols for the third staff: C, D, C, D, G, G⁷, C, G

Chord symbols for the fourth staff: C, D, C, D, G, G, D⁷, G

This melody probably came from an English children's game song called "Lucy Lockett". It's said that Oliver Cromwell wore an Italian-style hat with a long brown feather in it, called a "macaroni". The term Yankee was a term the British soldiers used to call the New Englanders and was derived from either the Dutch word "Janke" or the way the native Americans' pronounced the word "English" as "Yenghis". The term "doodle" meant a half-wit or fool.

The pedal harp was introduced in Paris in the 1740s. This was the era of classical composers Mozart, Haydn, and the early music of Beethoven. Italian harpists Pescetti and Dussek wrote for these early pedal harps. When harpist Nicanor Robert Charles Boscha toured the United States in the 1820s this was a popular encore request. He would oblige audiences with a spontaneous improvisation of variations on this tune.

Round Her Neck She Wore a Yellow Ribbon

John Valentine

The musical score is written in E-flat major (three flats) and 2/4 time. It consists of six staves of music. The chords indicated above the notes are as follows:

- Staff 1: E \flat (measures 1-4), Cm (measures 5-6)
- Staff 2: E \flat (measures 1-2), F 7 (measure 3), B \flat 7 (measure 4), E \flat (measures 5-6)
- Staff 3: Gm (measures 1-2), Cm (measure 3), A \flat m 6 (measure 4), E \flat (measure 5), B \flat 7 (measure 6)
- Staff 4: E \flat (measures 1-2), A \flat (measures 3-4), E \flat (measures 5-6)
- Staff 5: Cm (measures 1-2), A \flat m 6 (measure 3), E \flat (measure 4), B \flat 7 (measure 5), E \flat (measure 6), A \flat (measures 7-8)
- Staff 6: E \flat (measures 1-2), Gm (measures 3-4), Cm (measures 5-6), A \flat m 6 (measures 7-8), E \flat (measures 9-10), B \flat 7 (measure 11), E \flat (measures 12-13)

First published in 1831, this was revived first in 1917, then again in the mid-20th century. This is the title John Valentine gave the song but it's also been known as All Around My Hat (1830) and She Wore a Yellow Ribbon (1954) when Ralph Flanagan recorded it for a movie of the same name. In 1951 Tommy Tucker and Eddie Miller both recorded it and radio broadcasts shot it up the charts. During WWI it was used by the U.S. Army. Mitch Miller (1958) and Bing Crosby (1962) both recorded it as well. Roy Rogers and Dale Evans used it in the first movie they shared together, *The Cowboy and the Senorita* of 1944.

Round Her Neck She Wore a Yellow Ribbon

John Valentine

Chords: G, Em, G, A7, D7, G, Bm, Em, Cm6, G, D7, G, C, Em, Cm6, G, D7, G, C, Bm, Em, Cm6, G, D7, G.

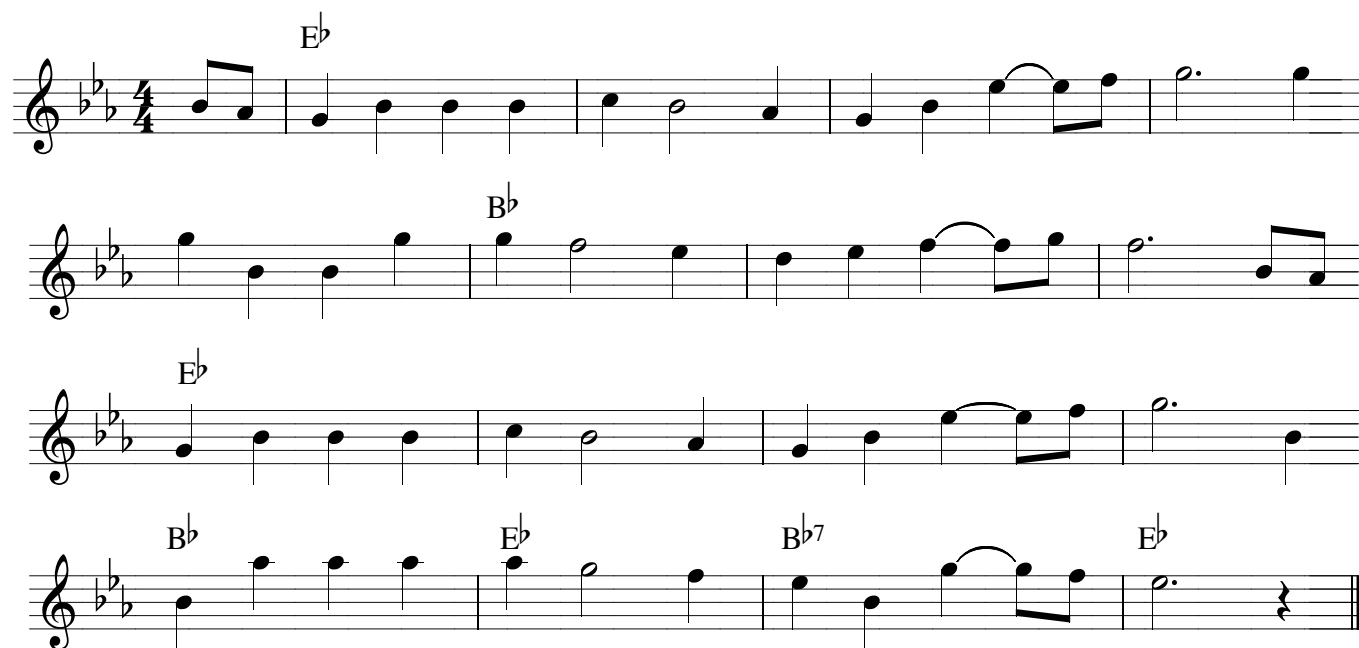
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Round Her Neck She Wore a Yellow Ribbon

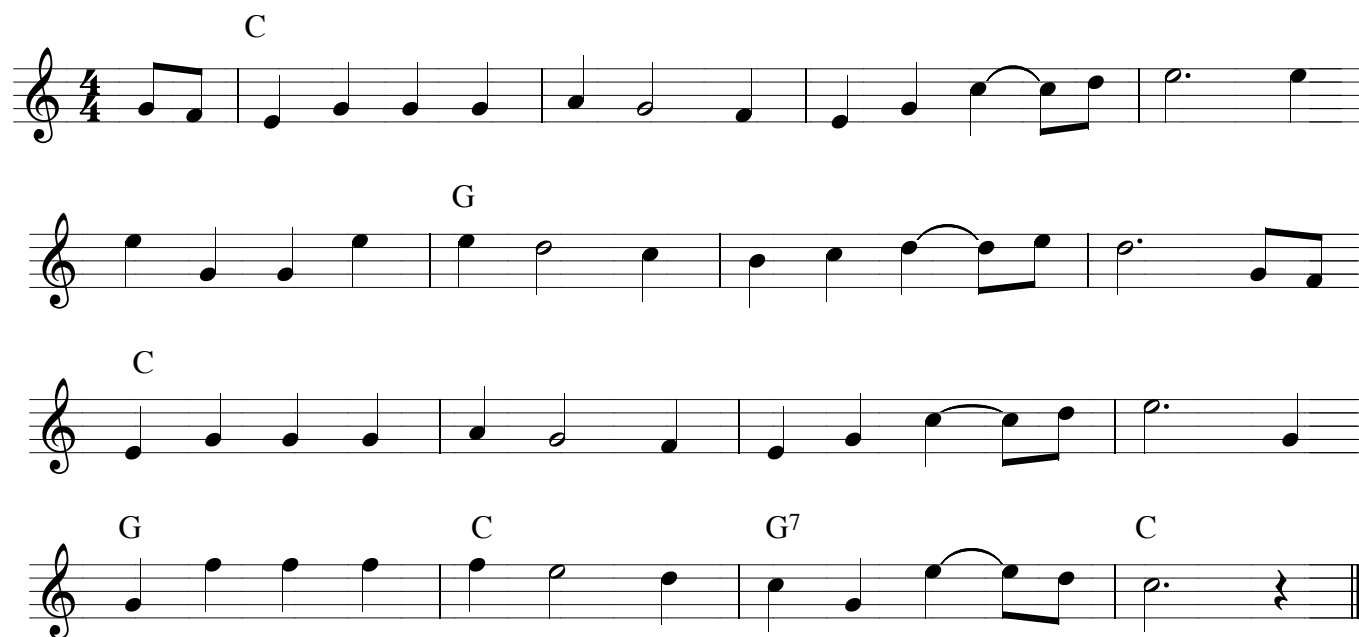
John Valentine

The musical score is written on six staves in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing rests. Chord symbols are placed above the staff at various points: C, Am, C, D7, G7, C, Em, Am, Fm6, C, G7, C, F, C, Am, Fm6, C, G7, C, F, C, Em, Am, Fm6, C, G7, C. The score ends with a double bar line.

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Texas legend holds that Emily West, a free black woman seduced the commander of the Mexican forces, distracting the enemy and helping to win victory for Sam Houston's troops in the Texas War of Independence.



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