

A STUDY OF THE AMERICAN CIVIL WAR AS REFLECTED IN THE MUSIC
OF THE PERIOD AND THE APPLICATION OF THAT MUSIC TO
A JUNIOR-HIGH-SCHOOL CHORAL PRODUCTION

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COLLEGE OF
FINE ARTS

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CHAPTER I

ORIENTATION TO THE STUDY

Introduction

The foremost purpose of music in education is to serve the basic human needs of the student. Mursell states:

The aims of the music program should take the form of specific statements of the tangible, practicable effects that music can and should have on human nature, human living, and human growth.¹

He further specifies that these aims should be enjoyment, success, discipline, social development, and widening cultural horizons.² This study deals with music education in the junior high school--specifically, a choral program designed to demonstrate the musical skills of a ninth-grade chorus.

. . . the value of a musical skill is most fully realized when one gives the benefit of that skill, in performance, to others.³

The development of musical growth and musical skills depends upon a student's experience with music. In the Dallas Independent School District, music education is required in grades one through eight and is elective in grades nine through twelve. A teacher of junior-high-school music in a curriculum such as this must realize that the eighth-grade general music class is very important in determining a student's

¹James L. Mursell, Music Education Principles and Programs (Dallas: Silver Burdett Company, 1956), p. 36.

²Ibid., pp. 36-65.

³Joseph A. Leeder and William S. Haynie, Music Education in the High School (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958), p. 183.

future musical experiences. Building a successful ninth-grade chorus from the eighth-grade "feeder-classes" depends on how well a teacher understands and fulfills the musical and educational needs of the adolescent student.

Characteristics of the Adolescent

Andrews and Leeder describe the adolescent as having the following basic characteristics:

1. Emotional
 - a) Intense and moody.
 - b) Lacking steadiness, consistency, and control of expression.
 - c) Hero worship.
 - d) Love of adventure and excitement.
 - e) Reverence for God.
 - f) Great emotional capacity.
2. Social
 - a) Needs to belong to a group.
 - b) Needs group acceptance.
 - c) Extrovert will "show off" to call attention to himself.
 - d) Introvert will retire within himself to avoid possible ridicule.
3. Physical
 - a) Rapid growth may result in awkwardness.
 - b) Glandular changes may cause fatigue, excess energy, nervousness.
 - c) Complexion problems.
 - d) Voice changing in pitch or tone quality.
4. Intellectual
 - a) Three levels according to the intelligence quotient: average, above average, below average.
 - b) Need flexible standards to serve the needs of the various levels of intelligence and ability.¹

Bishop Fulton J. Sheen states that, "The psychology of teen-agers may be reduced to three dominant characteristics: self-consciousness, imi-

¹Frances M. Andrews and Joseph A. Leeder, Guiding Junior-High School Pupils in Music Experiences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1953), pp. 12-16.

tativeness, and restlessness."¹ He further elaborates several behavioral patterns which express these characteristics. Some examples are:

1. Self-consciousness
 - a) Wearing clothes and hair styles that attract attention.
 - b) Writing names on books, fences, etc.
 - c) Turning away from the family wants in an effort toward independence and self-assertiveness.
 - d) Making loud noises on street corners and buses.
 - e) Getting feelings hurt very easily.
2. Imitativeness
 - a) Sensitive to outside influences; afraid to do what is not "the thing."
 - b) Boys want to be like their Fathers.
 - c) Girls want to be like their Mothers.
 - d) Teens dress alike.
 - e) Inability to express own personality, hence lean on someone else--hero worship.
 - f) Merge into groups and clubs.
3. Restlessness
 - a) Short attention span.
 - b) Strong desires for affection, love, friendship, and a place in society.
 - c) "Puppy love" and "crushes" are common.
 - d) Energy for dancing but often no energy for doing a job for Mother.²

Redl and Wattenberg discuss the problems of the adolescent and classify them in the following categories: (1) status--the importance of acceptance and prestige within the group and the approval of adults; (2) the topic of sex which creates a multitude of conflicts; (3) the timing of growth; (4) emancipation from dependence to independence; (5) reaching a clarification of an ego ideal; (6) changes of conscience--an alteration of values; (7) prevention from getting proper practice in adult modes of behavior.³ Generally, then, the junior-high-school student comes in

¹Bishop Fulton J. Sheen, Life is Worth Living, First and Second Series (New York: Garden City Books, 1955), p. 66.

²Ibid., pp. 67-69.

³Fritz Redl and William W. Wattenberg, Mental Hygiene in Teaching, Second Edition (New York: Harcourt, Brace and Company, 1959), pp. 101-107.

varying sizes with a vast complex of emotional, physical, intellectual, and social problems, most of which are self-centered.

Music to Serve Adolescent Needs

It should be the purpose of the junior-high-school music program to furnish the teen-ager with experience in all areas of music education--singing, listening, rhythmic movement, and creative activity. It is important that the teacher make musical learning a challenge without forcing. Adolescents will not be forced to learn anything. Many of them have already formed very positive attitudes toward music as a result of their experiences in elementary schools. Some of them have learned to love music, some of them have learned to hate it. Those who love it are usually the ones who know elementary theory and are eager to progress in this and other areas of musical experience. Those who say they hate it are usually the ones who also say, "I can't," when asked to sing, name a key signature, or clap a rhythm pattern. There are always a few students who have never been in a general music class at all before. There are also some students who have had private study in piano or other instruments, or who play in the band or orchestra. This accumulation of varied musical attitudes, abilities, and experiences demands a teacher with a high degree of patience, ingenuity, musicianship, and an attempted understanding of adolescent psychology.

In any discussion of music for teen-agers of the present generation, the mention of "rock 'n' roll" is inevitable. This author neither condones nor condemns "rock 'n' roll" music, but chooses to favor the purpose it serves in satisfying the emotional, social, and physical needs of the adolescent. Bear in mind that the adolescent is searching for

independence, self-expression, and freedom from the restrictions that parents and teachers apply to children. They feel this is their music, and teachers who are privileged to work with this age group must be tolerant of it and even learn to enjoy it if they expect to channel the student's eagerness and enthusiasm for music into paths which will lead to the classics.

The need of the junior-high-school student to belong to a group and be accepted by that group is probably the most valuable asset to the promotion of the music program. Once the music department proves itself with a successful performance by its senior group, it becomes fashionable among the students to like music and to seek admittance to this prestige group. When a seventh- or eighth-grade class begins asking what they must do to get into the ninth-grade chorus instead of complaining that they are required to take music, the way is clear for musical learning. Musical symbols take on new meaning. Tone quality and voice placement become important. Changing voices are exciting. Harmony is beautiful to hear and fun to sing. "Long-hair" music is not so bad after all. Sitting straight and breathing correctly make singing easier. Discovering music is an adventure rather than a chore. Because the appearance of a performing group in a successful choral program inspires others to seek admittance to the group, it becomes a motivating factor in winning teen-agers to music and aids in bridging the gap between required music and elective music.

The theme of the American Civil War was encouraged for the choral program for a number of reasons. Eighth-grade social studies is a course in American history. Members of the ninth-grade chorus had studied the Civil War just one year before, and eighth-grade classes would have just

finished their study of it by the time the program was ready for presentation. April 12, 1961, would be the opening date of the nation-wide observance of the Civil War Centennial. The program could possibly coincide with some of these important historical dates.

Music, because of its very structure and meaning, is rich material for integration. Since it fosters creative imagination, it may carry a pupil out of himself and identify him with far-off places, great historical events, and generous feelings for all mankind.¹

History books and mimeographed pages of dates, names, and places are excellent for the student who enjoys reading and memorization, but many students find in music added motivation for learning.

There seems to be an overall feeling in America today that any show of patriotism is silly, or outmoded, or unsophisticated. "We praise the merits of tooth paste in music more frequently than the Gettysburg Address or the Bill of Rights."² The author believes patriotism is essential to the survival of any country and that it should be manifest in the young people of America today. Singing the songs of the Civil War period should help to stir new feelings of patriotism and acquaint today's youth with the strong nationalistic devotion of yesterday's youth.

Expressions of patriotism in music are in evidence throughout the history of great nations. Feelings of nationalism have, at times, influenced folk songs and battle songs. Music inspired by nationalism lives to encourage and renew those same feelings which gave it birth in times of new crisis when a nation or a cause must regenerate its followers with patriotic vigor. At no time does a nation or a cause need such a renewed

¹ Andrews and Leeder, op. cit., p. 106.

² Charles W. Hughes, The Human Side of Music (New York: Philosophical Library, Inc., 1948), p. 158.

upsurge of expressed loyalty as in the time of war. Music has the power to unite a crowd and concentrate its patriotic sentiment into a unified expression of nationalism, replete with the potentialities of vigorous action.¹ Patriotism obviously reaches its height during war-time, and therefore much music reflecting patriotism appears.

In the history of the United States of America, no era produced as much music specifically catering to the patriot as the period of the American Civil War.

Never had there been so many patriotic songs. Every great victory was celebrated. The heroes were also immortalized in song. It actually seemed as if the song writers were fighting the war among themselves.²

Some historians have attempted to categorize these songs. Larzer Ziff has grouped them into three loose categories--sentimental, patriotic, and light-hearted.³ In a recently published collection, Songs of the Civil War,⁴ the songs are classified under nine separate headings, and even then the author explains that some of the songs do not fit into any one of the nine.

This collection has been broken down into nine main sections but I rush to admit that the categorization is often arbitrary and that some songs, which defy classification, are placed among their particular bedfellows for want of a better home.⁵

¹James Stone, "War Music and War Psychology in the Civil War," Journal of Abnormal and Social Psychology, XXXVI, No. 4 (October, 1941), 547-8.

²Margaret Bradford Boni (ed.), The Fireside Book of Favorite American Songs (New York: Simon and Schuster, Inc., 1952), p. 125.

³Larzer Ziff, "Songs of the Civil War," Civil War Journal, Vol. 2, No. 3 (September, 1956), p. 8.

⁴Irwin Siber (ed.), Songs of the Civil War (New York: Columbia University Press, 1960).

⁵Ibid., p. 4.

A century has passed since the Civil War. From April, 1961, to April, 1965, centennial celebrations will be in evidence throughout the United States. Certain areas of the country which were directly involved in this conflict are recreating the famous battles for tourists and townspeople. New books have appeared that deal exclusively with the events of the Civil War period. Several popular magazines have published articles or series in keeping with the centennial celebration, and a large number of recordings are on the market that present the music of the 1860s. Oil companies, which are very generous in providing the touring public with road maps of every state, are now publishing Civil War Centennial maps showing the exact location of battlefields, monuments, routes of numerous campaigns, and enough historical reading material to keep the traveler busy between stops.

Now is the time, it seems, when programs and pageants about the Civil War would best be accepted by the public. This project has combined research, musical knowledge, educational facilities, and the enthusiasm of youthful singers to create such a program for use in a junior-high-school music curriculum.

Statement of Problem

This study has been focused upon the creation of a choral program for the junior-high-school vocal level based on the music of the American Civil War period. The preparation of the program began by finding the songs, studying them for their historical value and their practical application in relating the events and emotions of the times, and then selecting from these the songs to be used in the production. The songs were then arranged for mixed chorus, a narrative was written which would give story-

line to the production, and the technicalities of costuming and staging were worked out to give the program the best possible setting. The purpose of this project was threefold: (1) to close the school year with a program that would display the musical skills learned in the chorus classes; (2) to have that program coincide with the Civil War Centennial in order to give the students a renewed interest in their national heritage; (3) to provide for their further social, emotional, intellectual, physical, and aesthetic development.

CHAPTER II

MUSIC OF THE AMERICAN CIVIL WAR

Why does any war become a singing war? Why have the men who fought in the American Civil War been referred to, as has no other group in the history of American fighters, as the "singing soldiers?"¹ Perhaps James Stone has answered these questions in the statement, "music during wartime gives an air of normality to what is essentially an abnormal social condition."² Music has been used during wartime throughout the history of all nations as a means of "exciting that passion which the most eloquent oration would fail to inspire."³ Leaders of armies have discovered that a singing army is a cheerful army; and a cheerful army is invincible.⁴

The Civil War was a war in which emotions dictated to Americans, and they joined the side for which they had the strongest feeling.

...the war was a matter of deep feeling rather than of deep thinking. Men and women supported the war because they felt, not because they had been intellectually persuaded; and you can best understand emotion through music.⁵

¹Bell Irvin Wiley, The Life of Billy Yank (New York: The Bobbs-Merrill Company, 1952), p. 157.

²Stone, op. cit., p. 543.

³Lieut.-Col. H. E. Adkins (Ret.), Treatise on the Military Band (New York: Boosey & Co. Ltd., 1945), p. 1.

⁴C. A. Browne, The Story of Our National Ballads (New York: Thomas Y. Crowell Company, 1919), p. 3.

⁵Bruce Catton, "The Confederate Legend," The Confederacy 1861-1862 (Washington, D. C.: Columbia Records DL-220), p. 12.

ments to be fought, and the lives of about 600,000 men to be snuffed out.¹ The conflict ended at Appomattox Court House with the surrender of General Lee to General Grant on April 9, 1865.² National shrines stand today at the sites of the famous battlegrounds; museums are filled with rifles, sabers, belt buckles, musket-balls, crumpled bugles, and tattered battle-flags; and historical societies have made collections of old photographs, diaries, and letters. The composers and music publishers of the 1860s and, indeed, the soldiers themselves have given this nation the songs of the Civil War period. These songs have spanned the years to sing again and again of the heroism, the sentiment, the heartbreak, and the humor of a tragic era.

...the spirit that moved the soldiers is one of America's permanent possessions, and that spirit best embodies itself in music, which comes closer than any of the other arts to communicating the incommunicable.³

What were the songs; why were they written; who were the composers; and which songs found the most favor with the two armies? To answer these questions it is necessary to divide the songs, much as the nation was divided. Each side had its own songs, but many songs enjoyed equal popularity in both the Union and the Confederate camps. Numerous parodies were written to make a Confederate song suitable to a Union cause and vice versa. History records instances of the two armies uniting in some competitive singing from the opposite banks of a river; a serenade that often closed with a combined rather than an opposing chorus.

¹Facts About the Civil War (Washington, D. C.: The Civil War Centennial Commission, 1960), pp. 9, 12.

²Ralph Happel, Appomattox Court House (Washington, D. C.: U. S. Government Printing Office, 1958), p. 3.

³Catton, "...Farewell Mother," op. cit., p. 12.

The men in blue and the men in gray marched to war to the strains of the military quickstep which seemed to jingle forth the word that going to war was fun and even the battles would not be too serious.¹ Within a few months the men began to realize that camp life was lonely and boring and that going into battle was a dreadful and frightening experience. Little or no diversion was brought into the camps by outside entertainers, and the soldiers were too poorly paid to buy pleasure in near-by towns. When evening came they gathered at their campfires and sang.²

They sang for the sheer joy of making music; they also sang to combat homesickness, to buoy drooping spirits, to relieve boredom and to forget weariness and fear. "The harder the going the more lustily they sang."³ Wherever the men gathered, whether on the march, in transport boats or trains, around a campfire, or at a party, the most pleasurable recreation seemed to come from participation in musical activity.

Soldiers of the sixties were the "singin'-est" soldiers in American history, and more songs of the quality that endures⁴ came out of the Civil War than came from any other conflict.

The American Civil War officially began on April 12, 1861, when the garrison of Fort Sumter at Charleston, South Carolina, was bombarded by secessionists who demanded their right to the Federal fort.⁵ Thus began one of the bloodiest conflicts in history. The war was to last for four years with approximately 6,000 battles, skirmishes, and engage-

¹Bruce Catton, "...Farewell Mother," The Union 1861-1865 (Washington, D. C.: Columbia Records DL-244), p. 12.

²Catton, "The Confederate Legend," op. cit., p. 12.

³Wiley, op. cit., p. 159.

⁴Bell Irvin Wiley, They Who Fought Here (New York: The Macmillan Company, 1959), p. 144.

⁵Frank Barnes, Fort Sumter (Washington, D. C.: National Park Service Historical Handbook Series, No. 12), p. 15.

Songs of the Confederacy

Patriotic Songs

When the war began, the Union had "The Star Spangled Banner" and such composers as Walter Kittredge, Patrick Gilmore, and George F. Root. The Confederacy had no songs to call its own, nor did it have any notable composers. The Southern troops went to war, strangely enough, to a marching song written by the Northern composer, Daniel Decatur Emmet. Emmet's song had first been performed in a New York minstrel show in 1859. It was heard in New Orleans in 1860 and became an immediate favorite throughout the South.¹ "Dixie" became the "national anthem" of the Confederacy.² John Philip Sousa once said, "A march stimulates every center of vitality, wakens the imagination and spurs patriotic impulses which may have been dormant for years."³ "Dixie," according to one Confederate volunteer, was just such a song: "The first time I heard 'Dixie' I felt like I could take a cornstalk, get on the Mason and Dixon's line, and whip the whole Yankee nation."⁴ This catchy tune was so popular that the Union armies created a number of parodies which enabled them to adopt the song for their own.⁵ Following is a typical example:

Away down South in the land of traitors,
Rebel hearts and Union haters,
Look away, look away, look away to the traitor's land.⁶

¹Browne, op. cit., pp. 99-108.

²Charles P. Roland, The Confederacy (Chicago: The University of Chicago Press, 1960), p. 158.

³John Philip Sousa, Marching Along (Boston: Hale, Cushman & Flint, 1941), p. 358.

⁴Wiley, op. cit., p. 22.

⁵Wiley, The Life of Billy Yank, p. 162.

⁶Ibid.

"The Bonnie Blue Flag" was an equally popular patriotic song of the Confederacy. The composition was inspired by the single-starred first flag of the Confederacy and was set to the music of an old Hibernian song entitled the "Irish Jaunting Car."¹ It was written by Harry McCarthy in 1861 and became so powerful throughout the South that when the war was over, General Benjamin F. Butler confiscated the music plates, fined the publisher, and threatened punishment to any Rebel heard whistling or singing the song.² The women of the South were often called upon to play hostess to Union officers. These gentlemen, full of charm and dignity, tried to make a favorable impression on the Southern belles, but their dreams of winning the adoration of the ladies faded when the party moved to the parlor piano and they were serenaded in arrogant defiance with "The Bonnie Blue Flag."³

Other martial favorites were "The Yellow Rose of Texas" (composer unknown) and "Maryland, My Maryland" (adapted to the familiar "O Tannenbaum"). "The Yellow Rose of Texas" is believed to have been a minstrel song written around 1853.⁴ During the last months of the war, Confederate soldiers sang this song while retreating, cold and barefoot, from General John B. Hood's tragic beating in Tennessee. They changed the words to express their situation:

And now I'm going Southward
For my heart is full of woe
I'm going back to Georgie
To find my "Uncle Joe."

¹Bell Irvin Wiley, The Life of Johnny Reb (Indianapolis: The Bobbs-Merrill Company, 1943), p. 155.

²Boni, op. cit., p. 142.

³Catton, "The Confederate Legend," pp. 9-10

⁴Silber, op. cit., p. 56.

You may sing about your dearest maid,
And sing of Rosalie,
But the gallant Hood of Texas
Played hell in Tennessee.¹

"Maryland, My Maryland" was written by James Ryder Randall after an attack on the 6th Massachusetts as it forced its way through Baltimore.² Of the numerous stirring songs of the Union, none possessed the emotional tug of the Rebel favorite "The despot's heel is on they shore, Maryland! My Maryland!"³

Songs of Sentiment

The Confederate soldier was a sentimental man; a homesick farmer, a very young boy who missed his mother's kitchen, an aristocratic land-owner who found the discomforts of camp-life very trying, a family-man who ached for the sight of his children, or a young man yearning for the sweetheart he left behind him. Whether on picket duty or sitting around a campfire, Johnny Reb found great comfort in the sentimental melodies of the time. Bruce Catton has expressed the soldier's need of singing in the following:

The songs said what the Confederate soldier himself could not easily say. They picked him up when the road was rough, they complained for him when his grievance was too sweeping for explicit statement, they took his humor and his longing, his loneliness and his hot pride, his discouragement and wild unflagging zest for action, and they transmuted them into a language that is as universal as it is timeless. They express, actually, the spirit that made the Southern Confederacy a nation for four years against all of the odds---deep sentiment, hopeless yearning, a sense of drama and high destiny, and the tingling feeling of that savage joy in combat which ranked the Confederate⁴ private with the greatest fighting men the world has ever known.

¹Wiley, The Life of Johnny Reb, p. 121.

²Henry Steele Commager (ed.), The Blue and the Gray, Vol. I (New York: The Bobbs-Merrill Company, Inc., 1950) p. 567.

³Wiley, The Life of Billy Yank, p. 44.

⁴Catton, "The Confederate Legend," p. 9.

The biggest competitor of the marching song was the sentimental ballad, found in great profusion among the soldiers and civilians of both the North and the South.

Perhaps the favorite of these was "Lorena"; and, although it is associated with the Confederate cause, it could be heard in both Northern and Southern camps. Many Southern girls were named for this song which was actually written before the war.¹ Another very popular ballad among the Southern soldiers was "All Quiet Along the Potomac Tonight," which told of the picket's loneliness and constant danger of being shot.² "Somebody's Darling," written by John Hill Hewitt, was in such demand, first in the South and then in the North, that Schreiner & Son had difficulty keeping the public supplied with sheet music.³ Gone With the Wind, the Civil War novel written in the Twentieth Century from the Southern point of view, mentions all of these songs to present a more realistic picture of Confederate sentimentality.⁴ "'Home Sweet Home' was probably the most popular of all songs sung by wearers of the gray.-----'Annie Laurie' and 'Juanita' also ranked very high in soldier esteem."⁵ Sentimental songs, no matter where they originated, were never barred from crossing into enemy territory, nor were they the personal property of either the men in uniform or the civilians who stayed at home. They were sung and wept over by everyone on both sides of the war. "When This

¹Silber, op. cit., p. 119.

²Bruce Catton (narrative) and Richard M. Ketchum (ed. in charge), The American Heritage Picture History of the Civil War (New York: American Heritage Publishing Co., Inc., 1960), p. 379.

³Silber, op. cit., p. 121.

⁴Margaret Mitchell, Gone With the Wind (Garden City, New York: Garden City Books, 1954), pp. 111, 113, 130, 195.

Cruel War is Over" ("Weeping Sad and Lonely")¹ and "The Vacant Chair"² certainly enjoyed this kind of popularity. The former was so pathetic and heart-rending that it was banned by the Army of the Potomac because the commanders believed it was responsible for numerous desertions.³

Religious Songs

Religion had an important role during the war; where there were services, there was always singing. Pocket-size song books were made available to the soldier, two of which were The Army Hymn Book and Hymns for the Camp.⁴ Most of the songs were of a religious nature, but the following is an example of a patriotic song adapted for the Confederacy to the tune of "God Save the King":

Our loved Confederacy,
May God remember thee
And warfare stay;
May He lift up His hand
And smite the oppressor's hand
While our true patriots stand
With bravery.⁵

The hymns, for the post part, were old favorites that the men had sung long before the war. "All Hail the Power of Jesus' Name," "Amazing Grace," "How Sweet the Sound," "How Firm a Foundation," "Just As I Am," "Rock of Ages," and "Nearer My God to Thee" are examples of hymns which were sung in the Confederate camps.⁶

¹Wiley, The Life of Johnny Reb, p. 152.

²Silber, op. cit., p. 117.

³Ibid., p. 119.

⁴Stone, loc. cit., p. 557.

⁵Wiley, The Life of Johnny Reb, p. 185.

⁶Ibid.

Songs of the Union

The Union soldiers were no different from the Confederate soldiers in their sentimentality, their patriotic vigor, and their love of singing. These feelings found expression in song.

If there was a difference in the songs of the North as against those of the South, that difference was to be found only in the sentiment expressed in lyrics which were either topical, local, or political. Even then, many of the high-minded songs expressing high purposes in general terms could be interchanged, since each side considered its cause to be right, just and even Holy.¹

The soldiers of the Union army, like those of the Confederate army, went off to war to gay military quick-step marches, sang songs of devotion to country and high ideals while on the march, and gathered in camp at dusk to express their loneliness in the sentimental ballads of the day.

Patriotic Songs

When the war began, the armies left for camp to the strains of "The Star Spangled Banner," "The Girl I Left Behind Me," or "Johnny Is Gone for a Soldier," while Germans in the Ninth Ohio sang their native "Morenroth."² In July of 1862, Lincoln called for 300,000 volunteers, and the departing troops would sing,

We are coming Father Abraham
Three hundred thousand more.³

But the favorite going-away song was the soul-stirring "John Brown's Body."⁴ Not only was it a favorite going-away song, but, according to

¹Goddard Lieberman, "Introduction," The Union 1861-1865 (Washington, D. C.: Columbia Records DL-244) p. 5.

²Wiley, The Life of Billy Yank, p. 32.

³Ibid.

⁴Ibid.

letters and diaries, it was also the number-one song in all of the Federal camps.¹

John Brown was a fanatical, self-appointed savior of the negro slaves and was eventually arrested and hanged after staging a raid on Harpers Ferry in October, 1859.² After Brown's death, an old Southern camp-meeting song was given new words by Northern abolitionists who wished to use this incident to further their cause against the South.³ Within two years, millions throughout the North were chanting:

John Brown's body lies a-mouldering in the grave,
But his truth goes marching on.⁴

Parodies sprang up constantly to express a new argument, immortalize a dead comrade, or sing out for a new cause. The following are but a few:

"We'll hang Jeff Davis to a sour apple tree."⁵

"Ellsworth's body lies a-mouldering in the grave."⁶

"The bugle blasts are sounding, 'tis time to be away."⁷

A negro regiment, the First Arkansas, adapted the song as their own with these words:

Oh, we're the bully soldiers of the "First of Arkansas,"
We are fighting for the Union, we are fighting for the law,
We can hit a Rebel further than a white man ever saw,
As we go marching on.⁸

¹Wiley, The Life of Billy Yank, p. 159.

²Harpers Ferry National Monument (Washington, D. C.: U. S. Government Printing Office, 1961).

³Browne, op. cit., pp. 129-145.

⁴Silber, op. cit., p. 11.

⁵Wiley, The Life of Billy Yank, p. 159.

⁶Ibid., p. 160.

⁷Ibid.

⁸Silber, op. cit., p. 26.

Of all the words set to this tune, those which have lived the longest and which have become almost a national hymn of the United States of America are those written by Julia Ward Howe in 1862. The creator of the immortal "Battle Hymn of the Republic" describes its birth as follows:

We were invited one day to attend a review of the troops at some distance from the town. While we were engaged in watching the maneuvers, a sudden movement of the enemy necessitated immediate action. The review was discontinued, and we saw a detachment of soldiers gallop to the assistance of a small body of our men who were in imminent danger of being surrounded and cut off from retreat. The regiments remaining on the field were ordered to march to their cantonments. We returned to the city very slowly, of necessity, for the troops nearly filled the road. My dear minister was in the carriage with me, as were several other friends. To beguile the rather tedious drive, we sang from time to time, concluding, I think, with:

John Brown's body lies a-mouldering in the ground;
His soul is marching on.

The soldiers seemed to like this and answered back, "Good for you!" Mr. Clark said, "Mrs. Howe, why don't you write some good words for that stirring tune?" I replied that I had often wished to do this but had not as yet found in my mind any leading toward it.

I went to bed that night as usual and slept, according to my wont, quite soundly. I awoke in the gray of the morning twilight, and as I lay waiting for the dawn, the long lines of the desired poem began to twine themselves in my mind. Having thought out all the stanzas, I said to myself, "I must get up and write these verses down, lest I fall asleep again and forget them." So with a sudden effort I sprang out of bed and found in the dimness an old stump of a pen which I remembered to have used the day before. I scrawled the verses almost without looking at the paper. I had learned to do this when, on previous occasions, attacks of versification had visited me in the night and I feared to have recourse to a light lest I should wake the baby, who slept near me. I was always obliged to decipher my scrawl before another night should intervene, as it was only legible while the matter was fresh in my mind. At this time, having completed my writing, I returned to bed and fell asleep, saying to myself, "I like this better than most things that I have written."

The poem, which was soon after published in the Atlantic Monthly (February 1862), was somewhat praised on its appearance, but the vicissitudes of war so engrossed public attention that small heed was taken of literary matters. I knew and was content to know that the poem soon found its way to the camps, as I heard from time to time of its being sung in chorus by the soldiers.

--Howe, Reminiscences¹

¹Commager, op. cit., pp. 571-573.

The "Battle Hymn of the Republic" was never as popular among the soldiers and civilians as the original "John Brown's Body";¹ nonetheless, when it was sung, it elicited a tremendously stirring emotional reaction from those listening or participating in its performance. The following account supports this belief:

Among the singers of the "Battle Hymn" was Chaplain McCabe, the fighting chaplain of the 122d Ohio Volunteer Infantry. He read the poem in the Atlantic, and was so struck with it that he committed it to memory before rising from his chair. He took it with him to the front, and in due time to Libby Prison, whither he was sent after being captured at Winchester. Here, in the great bare room where hundreds of Northern soldiers were herded together, came one night a rumor of disaster to the Union arms. A great battle, their jailers told them; a great Confederate victory. Sadly the Northern men gathered together in groups, sitting or lying on the floor, talking in low tones, wondering how, where, why. Suddenly, one of the negroes who brought food for the prisoners stopped in passing and whispered to one of the sorrowful groups. The news was false: there had, indeed, been a great battle, but the Union army won, the Confederates were defeated and scattered.

Like a flame the word flashed through the prison. Men leaped to their feet, shouted, embraced one another in a frenzy of joy and triumph; and Chaplain McCabe, standing in the middle of the room, lifted his great voice and sang aloud,--

"Mine eyes have seen the glory of the coming of the Lord!" Every voice took up the chorus, and Libby Prison rang with the shout of "Glory, glory, hallelujah!"

The victory was that of Gettysburg. When, some time after, McCabe was released from prison, he told Washington, before a great audience of loyal people, the story of his war-time experiences; and when he came to that night in Libby Prison, he sang the "Battle Hymn" once more. The effect was magical; people shouted, wept, and sang, all together; and when the song was ended, above the tumult of applause was heard the voice of Abraham Lincoln, exclaiming, while tears rolled down his cheeks,--

"Sing it again!"

Richards and Elliott, Julia Ward Howe²

George F. Root was one of the most versatile composers of the Union. His songs ranged from the deeply sentimental "Just Before the Battle Mother" to the stirring march "The Battle Cry of Freedom." Of his

¹Wiley, The Life of Billy Yank, p. 160.

²Commager, op. cit., p. 573.

many compositions, the above mentioned, plus "Tramp, Tramp, Tramp" and "The Vacant Chair," were those which enjoyed the greater number of performances among the soldiers and civilians. "The Battle Cry of Freedom" was written in the summer of 1862, and its inspirational effect on various occasions has turned the song into a legend.¹ The Hutchinson Family was responsible for introducing the song and promoting its popularity throughout the East.² They were a group of singers, also composers, who were famous for touring the Union camps and hospitals during the war.³ After the Hutchinsons introduced the song in numerous camps and among the civilian populace, "The Battle Cry of Freedom" became the song most heard in every part of the Union. Not even the composer could have guessed what an electrifying effect his song was going to have on the Northern armies. Early in 1863 the Union had suffered a defeat, and morale was very low. One soldier near Murfreesboro wrote the following:

By a happy accident, the glee club which came down from Chicago a few days afterward, brought with them the brand-new song, "We'll Rally 'Round the Flag, Boys," and it ran through camp like wildfire. The effect was little short of miraculous. It put as much spirit and cheer into the camp as a splendid victory. Day and night you could hear it by every camp fire and in every tent. Never shall I forget how those men rolled out the line: "And although he may be poor, he shall never be a slave." I do not know whether Mr. Root ever knew what good work his song did for us there, but I hope so.⁴

One account tells how Root's song rallied a defeated army and returned them to battle with renewed vigor. During the Battle of the

¹Silber, op. cit., p. 9.

²Ibid.

³Allan Nevins, "Lincoln, War Song, and War Poetry," The Union 1861-1865 (Washington, D. C.: Columbia Records DL-244), p. 35.

⁴Silber, op. cit., p. 9.

Wilderness in 1864, the Union IX Corps was thrown back by a savage Rebel attack. Suddenly one of the men began singing, "We'll rally round the flag, boys, we'll rally once again"; and soon the entire brigade was yelling out the chorus, "The Union forever, Hurrah! boys, Hurrah!" The men in blue returned to the fight.¹ The final words of this chorus were reported to have been the last words spoken by one dying Union soldier.²

In another account of the emotional impact of "The Battle Cry," the effected party was a Rebel officer; the emotion was fear.

The hold that "The Battle Cry of Freedom" gained on soldiers and public is illustrated by a story told by Richard Wentworth Browne after the war. He visited Richmond just after Appomattox. One evening he and three friends formed a quartet and began singing. They were interrupted by a note from one of the highest Confederate generals, asking permission to bring his staff over and listen to the music. When they courteously sang Southern songs, the general said he specially wished to hear Northern pieces. The quartet then went through their repertory---"The Battle Hymn," "We're Coming Father Abraham," "Tramp, Tramp, Tramp," and others, till they closed with Root's stirring song. When the applause ended a tall, fine-looking Confederate major remarked: "I shall never forget the first time I heard that song. 'Twas a nasty night during the Seven Days battles, and raining. I was on picket, when some fellow on the other side struck up a song, and others joined in the chorus until it seemed to me the whole Yankee army was singing. A man with me sang out, 'Good Heavens, Captain, what are those fellows made of, anyway? Here we've licked 'em six days running, and now, on the eve of the seventh, they're singing Rally Round the Flag.' I am not naturally superstitious, but I tell you that song sounded like the knell of doom, and my heart went down into my boots; and though I've tried to do my duty, it has been an uphill fight with me ever since that night."³

Other Union patriotic songs were "For The Dear Old Flag I Die," "Marching Along," "The Army of the Free," and Henry C. Work's "Marching

¹ Catton, The American Heritage Picture History of the Civil War, p. 379.

² Browne, op. cit., p. 125.

³ Nevins, loc. cit., p. 34.

Through Georgia," to mention but a few.¹

Songs of Sentiment

The Yankees, like the Rebels, preferred the sentimental songs. They sang of "Aura Lee," "Bonnie Eloise," and the Rebel sweetheart "Lorena." They also sang the deeply moving "Tenting Tonight," "Weeping Sad and Lonely," and Root's "Just Before the Battle Mother." The latter was very popular due to the extreme youth of so many of the soldiers who preferred the comfort of their mothers' arms to those of a sweetheart.² So many of the Civil War songs had at least one parody, and this tearful ballad was no exception:

Just before the battle, Mother,
I was drinking mountain dew.
When I saw the Rebels marching,
To the rear I quickly flew.³

"Home, Sweet Home" ranked high among the sentimental songs of both the Union and Confederate armies. "Gay and Happy Still," another Union favorite, is credited by one Iowa volunteer with bringing welcomed relief to troops suddenly caught in a tense situation.

While passing through a deep ravine where clouds of dust rose in suffocating columns to our faces, rendering breathing difficult, I began to doubt my ability to proceed, when suddenly the stillness of the scene was broken by Corporal N. B. Graham, of Company E, in a loud clear voice singing,

"Let the wide world wag as it will,
I'll be gay and happy still."

The sentiments of the song contrasted so strangely with our feelings and circumstances that we gained momentary relief in a hearty laugh.⁴

¹Silber, op. cit., pp. 27, 30, 32, 43.

²Catton, "...Farewell Mother," p. 34.

³Commager, op. cit., p. 576.

⁴Wiley, The Life of Billy Yank, p. 161.

Humorous Songs

Both the Union and the Confederacy had songs of humor and nonsense. "Goober Peas" ridiculed the poor rations of the Rebel army which had to be supplemented with peanuts or "goobers."¹ The North had "Grafted Into the Army"² and a minstrel show favorite called "The Invalid Corps."³ Actually, the Invalid Corps was a worthy and helpful organization which allowed men who were unfit for regular military service to work for the Union cause.⁴

Birth of A Bugle Call

It is a little known fact that the famous "Taps" is the creation of a Civil War General.⁵ In July of 1862, the Army of the Potomac was encamped at Harrison's Landing in Virginia, and, having just fought the Seven Day's Battle before Richmond, they were both weary and a little pensive. It had suddenly become apparent to the Northern Army that this was not going to be an easy war, nor would it be a short one. The men became homesick, and with nightfall the nostalgia spread. General Daniel Butterfield, an accomplished musician whose chief hobby was that of creating bugle calls, sensed the mood of his men. The "lights-out" call in use at that time did not seem appropriate for this moment of sorrowful solitude. The General sent for his bugler and began whistling a new call to him, over and over, until he had perfected it. That very night Butterfield's brigade was the

¹Commager, op. cit., p. 584.

²Ibid.

³Wiley, The Life of Billy Yank, p. 166.

⁴Ibid., p. 342.

⁵Frances Howard, "How 'Taps' Was First Blown," Etude, LXII, No. 5 (May, 1944), p. 266.

first to hear the lingering refrain of "Taps." The effect was electrifying, and the next morning buglers from adjoining camps asked if they might learn and use the new call. The popularity of "Taps" spread quickly throughout the Army of the Potomac and beyond. It soon replaced the old "lights-out" call and, by general orders, was placed in the official United States regulations.

Band Music in Both Armies

Band music was encouraged and enjoyed by both of the Civil War armies. Early in the war Washington had daily concerts and staged big parades which not only stimulated patriotic fervor among the townspeople but also drew many sightseers to the city.¹ General Lee, after listening to a brass serenade, remarked, "I don't believe we can have an army without music."² Skilled musicians and good instruments were not always plentiful, and the bands occasionally had a rather unharmonious sound; still, they contributed to happiness and morale.³ Many of the regiments had no more than three or four musicians,⁴ but an Alabama brigade boasted two or three regimental bands which entertained with "the best kind of martial music every morning and evening."⁵ Generally, the bands were used to accompany drills,⁶ to play for dress parades,⁷ to give occasional con-

¹Margaret Leech, "Gaiety, Dread on the Home Front," "Civil War, Part V," Life, Vol. 50, No. 9 (March 3, 1961, p. 70.

²Wiley, The Life of Johnny Reb, p. 157.

³Ibid.

⁴Fitzgerald Ross, Cities and Camps of the Confederate States (Urbana: University of Illinois Press, 1958), p. 40.

⁵Wiley, The Life of Johnny Reb, p. 156.

⁶Ibid.

⁷Daniel Wait Howe, Civil War Times (Indianapolis: The Bowen Merrill Company, 1902), p. 61.

certs,¹ and to play "tattoo," a name given to the pre-lights-out concert played by the fifes and drums.² Some bands played patriotic and martial airs to urge men to feats of valor.³

A Pennsylvania sergeant wrote to his wife that at Cedar Mountain on August 9, 1862, "we went into the field with the Band p[laying] Dixey." An Ohio soldier who was at Shiloh wrote after the war: "We waited for three quarters of an hour before receiving the command to move. During that time one of the regimental bands played 'Hail Columbia.' It was the first and only time that I heard music on a battlefield and soon after I saw that heroic band playing 'Over the Hills and Far Away.'"⁴

The bandsman's role in battle varied in different regiments. As a rule the bandsmen dispersed when action began but stayed on the alert in order to help remove the wounded.⁵ Sometimes commanders insisted that the bands continue to play during combat.⁶

Brigadier General Horace Porter stated that at Five Forks he encountered one of Major General Phil Sheridan's bands playing "Nellie Bly" under a heavy fire,⁷ "as cheerily as if it were furnishing music for a country picnic."

There is further evidence that the bandsmen were not always assigned to remain in the background to play their instruments or care for the wounded; rather, they were called upon to join their fellow soldiers in the actual fighting.

On the first day of Gettysburg the bandsmen of the 20th Maine were ordered to drop their instruments and seize their implements

¹Wiley, The Life of Billy Yank, p. 157.

²Commager, op. cit., p. 270.

³Wiley, The Life of Billy Yank, p. 158.

⁴Wiley, They Who Fought Here, p. 248.

⁵Ibid., p. 250.

⁶Ibid.

⁷Ibid.

of warfare. "Every pioneer and musician who could carry a musket went into the ranks."¹

Music Brings Enemies Together

Many stories have come out of many wars that have caused a reader to react with "goose-flesh," laughter, or tears. Stories from the Civil War that deal with the fraternization of the Union and Confederate soldiers to exchange newspapers, coffee and tobacco, songs, conversation, and even prayers² cannot help but initiate in the reader a feeling of awe, wonder, and a deep sympathetic sadness. It is true that the opposing armies felt a strange kinship and that they did not actually hate each other. Perhaps this is why they were able to rebuild a nation when the war was over.³ "For the armies did commune with each other between battles, and when they did so they did it most successfully with music."⁴

In January, 1863, a Virginia lieutenant wrote:

We are on one side of the Rappahannock, the Enemy on the other....Our boys will sing a Southern song. The Yankees will reply by singing the same tune to Yankee words.⁵

One Confederate soldier got religion at a camp revival; and when his comrades took him to the Rapidan river for baptism, it aroused the curiosity of the Federals on the other side. During the baptism both Rebels and Yankees joined in the singing of "There Is A Fountain Filled With Blood."⁶

¹Wiley, They Who Fought Here, p. 250.

²Bell Irwin Wiley, "The Soldiers Life North and South," "Civil War, Part III," Life, Vol. 50, No. 5 (February 3, 1961), p. 73.

³Catton, "The Confederate Legend," p. 13.

⁴Ibid.

⁵Wiley, They Who Fought Here, p. 145.

⁶Ibid., pp. 145-146.

The following account of fraternizing through music is given by Bruce Catton in his essay, "The Confederate Legend":

During the winter of 1862-63 the Confederate Army of Northern Virginia was camped on the south shore of the Rappahannock river at Fredericksburg and the Federal Army of the Potomac was camped on the north bank, a matter of a hundred yards away. One winter evening, with the cold sky turning steel-grey edging off to black, certain Federal bands came down to the water's edge, massed themselves into one huge band, and began to play. All around them, on the steep hillsides overlooking the river, sat the Union soldiers; just across the water, grouped on the broad plain, were the Confederates.

The Northern bands played Northern war songs, of course---"John Brown's Body," and "Rally 'Round the Flag," and the favorite tearjerker of the sentimental Yankee soldier, "Tenting Tonight." And when they had finished their repertoire, the Confederates called across to them: "Now play some of ours."

So those Northern bands began to play Southern tunes---"Dixie," and "My Maryland," and "The Bonnie Blue Flag," and all the rest, while 150,000 fighting men in two armies sat on dusk and listened, fire-light glinting off of the black water that flowed between them.

At last, with full night coming down and the buglers getting ready to blow "Taps," the massed bands, by inspiration, broke into "Home Sweet Home."

Federals and Confederates tried to sing the song, which spoke of everything that they had left behind---of everything that so many of them would never see again---while the smoke of the campfires scented the winter dark and all the guns were cold. They tried to sing but they could not do it, because they all choked up and sat there with tears going down their tanned cheeks while the trumpets reminded them of what lay on the other side of war. And at last the song died away, and the soldiers all went off to bed...and a couple of months later they were tearing each other's hearts out in the dreadful battle that was fought in the blazing thickets of Chancellorsville.¹

These are but a few of the recorded instances when Yankees and Rebels put down their guns to join in a serenade only to pick up those guns on the following day and raise their voices in angry curses.

Classical Music During the War Years

Very little information can be found concerning the performance of the classics during the Civil War. The composers, the public, and

¹ Catton, "The Confederate Legend," pp. 13-14.

certainly the soldiers were more concerned with the events of the day; and popular music seemed to be the only kind of music that flourished. The concert halls suffered a shortage of attendance, but there are records of numerous symphonic concerts and performances by touring opera companies.¹

The Legacy

The years 1860-1865 have been called America's tragic years.² The conflict has been called "The War Between the States" by some, the "Civil War" by others. There remains a wealth of pictures, letters, diaries, biographies, and old newspapers to record and verify the events of each day during the period. But what of the sounds? There were no recordings made in the parlors of homes in either the North or the South during that last year of conflict when the women gathered at the piano to sing:

The men will cheer, the boys will shout,
The ladies they will all turn out,
And we'll all feel gay,
When Johnny comes marching home.³

Only in one's imagination can one reconstruct the terror of the Rebel yell which, reaching the ears of the Union troops, froze their blood.⁴ What was the conversation of the men who sat around the campfire, weary, lonesome, afraid of the dawn, as they reflected upon yesterday and tomorrow? "They are all gone now, with their tattered flags and their stained and faded uniforms, but they still speak to us through their songs."⁵

¹Donald Mintz, "The Civil War and Music," Musical Courier, Vol. CLXIII, No. 8 (July, 1961), pp. 9-13, 64.

²Paul M. Angle and Earl Schenck Miers, Tragic Years 1860-1865, Vols. I & II (New York: Simon and Schuster, 1960).

³Ibid., p. 1049.

⁴Lieberson, loc. cit., p. 5.

⁵Catton, "The Confederate Legend," p. 8.

There are countless collections of Civil War songs and numerous recordings, one of which claims to duplicate the famous Rebel yell. Douglas Southall Freeman, a Civil War veteran, described and vocally reproduced the Rebel yell just before his death at the request of researchers for Columbia Records.¹ Listen to the songs, read the lyrics, sing the melodies, and, through them, find the heart-beat, the very soul of a nation that almost died in one of the bloodiest conflicts ever recorded in the history of mankind.

History Speaks Aloud Through Music

In this study, the Civil War has provided the setting for a musical program, the organization and presentation of which will be discussed in the following chapters. Musical selections, costumes, stage settings and properties, and the script for narration were based upon the facts thus presented. The entire program, including the choral arrangements, was designed for the purpose of serving the educational and musical needs of a junior high school ninth-grade chorus. The secondary aim of this program was to offer the public an opportunity to be entertained by the vocal, creative, and showmanship abilities of this age level.

Through the songs of the American Civil War, the participating students and those people who attended the program were brought closer to the events and emotions of one of this nation's most memorable and dramatic tragedies.

¹Richard Bales, "The Songs and Their Origins," The Confederacy 1861-1865 (Washington, D. C.: Columbia Records DL-220), p. 31.

CHAPTER III

METHODS AND PROCEDURES OF CREATING A JUNIOR HIGH SCHOOL CHORAL PROGRAM

Introduction to the Chorus

The vocal music department of W. E. Greiner Junior High School in Dallas, Texas, traditionally has presented its two ninth-grade choruses in programs each spring for the purpose of entertaining the public and accomplishing a climax of the year's choral activities. The school has long employed two vocal teachers to meet the demands of a large enrollment in the choral department. The membership of each chorus varies every year and is not limited except that each prospective member must pass a vocal test and be an over-all good school citizen. This study deals with the spring program of one of these choruses. The 1960-61 chorus of 172 students for whom this project was created consisted of fifty-five sopranos, fifty-two altos, thirty-one tenors or unchanged voices, and thirty-four baritones. The chorus was divided into two classes, each of which met every day for one hour. Program preparation necessitated special rehearsals to bring the two classes together. These were usually held on-stage in the school auditorium for forty-five minutes before the first morning classes began. No afternoon rehearsals were scheduled because of the conflict with the school athletic program which involves a great number of boys enrolled in chorus.

Students are invited to join chorus as a result of their accomplishments in eighth-grade general music classes. Preparation for chorus is only one school term of singing, one term being a requirement of all eighth-grade students in the Dallas Independent School District. Each eighth-grade student auditions for ninth-grade chorus by singing a scale, a solo, and a part in a double quartet. Reading is not a prerequisite to chorus membership. It is generally accepted by music educators that this age group should be exposed to reading constantly, but those who are not ready to learn, for whatever reason, will not. Therefore, by the time they are selected for ninth-grade chorus on the basis of tuned voices and ears and a sincere desire to improve their musical learning, some of them are still not ready to read. They are dependent on those who can read and who have the stronger ear and voice, but, by association with these stronger singers and the printed music, it is believed that they can and will develop relative pitch and the ability to read. Some of the chorus members are private piano students, others are members of the school band or orchestra, and a few are private voice students. The majority of the members are simply boys and girls who like to sing and who will work diligently to prove it.

A beginning chorus with such a personnel can produce some rather discouraging sounds. By October the chorus begins to take shape; by the first of November it is ready to sing the first program of the school year. This program consists of any three songs that the chorus has mastered and is given for a student assembly in conjunction with the other chorus which also presents three numbers. After this performance, all

efforts are turned toward a Christmas program. When the new term begins, plans for the spring program are introduced to the chorus. Simultaneously, both choruses work on a choral workshop or city choral contest.

Presenting An Idea

The students always anticipate the spring program with enthusiasm because many of them have been in the audience for spring programs performed by other choruses. Consequently they are eager to be a part of this program which always draws a capacity crowd. A large number of ex-students return each year to compare the work of the present chorus with the one in which they sang.

In 1960-61 the three themes presented for approval were based upon Hawaii, Broadway, and the Civil War. All three were discussed extensively in regard to songs, costumes, and staging. A point was made that 1961 was the one-hundredth anniversary of the Civil War, and this might be an opportune time for such a program. The students were allowed a few days to decide which theme they wanted. The teacher spoke in favor of the Civil War because of the Centennial. The students voted and the Civil War theme won by a large majority. The vote, however, indicated only a wish to please the teacher, for the attitude toward the theme was one of apathy.

The teacher prepared publicity glamorizing the Civil War idea. Life magazine which published the first of a six-part series of articles on the Civil War became a great asset.¹ Many students brought the magazine to school so that the pictures and stories might be posted on the

¹Life, Vol. 50, No. 1 (January 6, 1961), pp. 48-70.

classroom bulletin board. One student mentioned that the school library had a new book on the Civil War¹ which was on reserve and could be seen only with special permission from the librarian. The school librarian was besieged with requests to see this book. Interest in the project had taken root.

Selection of Songs

Research revealed that the supply of songs from the Civil War period was large, numbering well into the hundreds. Irwin Silber states that he has at least 10,000 songs which could be classified as Civil War songs.² The problem of song selection was, therefore, not the lack of material but rather the choice of songs which would sensitively reflect the expressions of the time. The initial song list included "The Battle Hymn of the Republic," "Dixie," "When Johnny Comes Marching Home," "Tenting Tonight on the Old Camp Ground," "Aura Lee," "John Brown's Body," and "Tramp, Tramp, Tramp." The name of Stephen Foster also appeared on the list rather than a specific Foster song. Further research involving the collecting of songs from various sources, and the purchase of several record albums featuring Civil War music led to the extension of the list. Separate lists of songs of the North and songs of the South were then made to distinguish between the two and to assure an equal show of attention to both. Since a number of students in the chorus were formerly from Northern states, interest was divided.

¹The American Heritage Picture History of the Civil War, edited by Richard M. Ketchum. (New York: American Heritage Publishing Co., Inc., 1960).

²Irwin Silber (ed.), Songs of the Civil War (New York: Columbia University Press, 1960), p. 4.

The major problem was reducing the vast number of songs available to a list of workable proportion. The solution was to match one Northern song with one Southern song. For the Union "Battle Cry of Freedom," there was the Confederate "Bonnie Blue Flag"; for the North's sweetheart "Aura Lee," there was the South's "Lorena"; for the rousing "Hold On, Abraham," there was "The Yellow Rose of Texas"; and for "The Battle Hymn of the Republic," there was "Dixie."

Both armies had sung "Tenting Tonight on the Old Campground," "Just Before the Battle Mother," and "Home, Sweet Home." The entire nation sang the songs of Stephen Foster. Patrick Gilmore's "When Johnny Comes Marching Home" and George F. Root's "The Vacant Chair" were also nationally popular.

The final selection of songs was made only after deciding to divide the program into a series of scenes. The scenes were organized as follows: (1) the recruiting of men for both armies and the farewell parties given in their honor, (2) the men in camp early in the war, (3) a battle, (4) the women at home grieving for men lost in battle, (5) the men in camp late in the war, (6) the surrender of the Confederacy and the soldiers' return home. For each of these scenes, certain songs were selected to express the mood and atmosphere of the particular setting (See Chapter IV). Narration was written to introduce the program and to unify the scenes. "John Brown's Body" and a Negro spiritual served as a prologue to the show.

Choral Arranging for Junior-High-

School Voices

A regular soprano-alto-tenor-baritone chorus arrangement often

is not suitable to the vocal range of fourteen-year-olds. The ninth-grade soprano should be kept within a range from middle-C to F at the top of the staff. She can sing a low B flat or up to a high A but should not be required to do so often. The alto should sing from an A below middle-C up to third-space E. Many altos can sing soprano very easily and are, therefore, called upon to take a second-soprano part when an arrangement calls for it. The boys' voices present the real problem. Changed voices are assigned to sing baritone, and the range of this group is widely varied. It is rare to find a low G, F, or E in the baritone section at Greiner; yet, at one time, there was a boy who could sing a low C, and several others who could sing a strong low E. Generally speaking, the baritone range should be from first-space A to middle-C with a possibility of a not too frequent high D or E. Boys with unchanged voices occupy the tenor section and are called tenors rather than cambiata or alto-tenor. Many of these boys are capable of singing soprano or alto, but it is unwise to ask a ninth-grade boy to sing either of these parts. Therefore, the tenor range must be kept low enough to be within the range of the changing voice and high enough to keep the unchanged voice from singing below its normal range. The tenor range, the most limited of all of the voice parts, is one octave, from F below middle-C to F above middle-C. When the part calls for one or two steps below this octave, the changing voices can sing them without the aid of the higher voices; when the part calls for higher tones, the unchanged voices can sing them with some of the lower voices going into a falsetto.

The limited ranges of a ninth-grade chorus require editing of some music or completely new arrangements by the teacher. All of the songs for the Civil War program were teacher-arranged with the exception

of "The Battle Hymn of the Republic,"¹ and a transposition of "Just Before the Battle Mother."²

Melody lines of the songs to be used were obtained from numerous song collections or from listening to recordings. These were then put into a suitable key, harmonized into three, four, or more parts, copied on a ditto master, and duplicated into multiple copies to supply the music folders used in the chorus classes. Although many of the students do not actually read music, they are always provided with music to aid their learning.

The order of the choral presentation on the program was varied in mood to provide a sustained audience interest. Not only were the arrangements for full chorus purposely varied; but also many of the songs were set apart as solos, some to be chorally accompanied, others to be instrumentally accompanied. Two Stephen Foster songs were arranged for a girls' small ensemble. One song each was arranged for a three-part boys' chorus and a three-part girls' chorus. Another song was chosen specifically to accompany a dance rather than to be sung. When program plans were first formulated, the only musical instruments considered for accompaniment were two pianos and a snare drum; as the rehearsals progressed and ideas expanded, two timpani, one piccolo, and one trumpet were added.

Assignment of Yankees and Rebels

The chorus had to be divided into two groups representing the

¹"Battle Hymn of the Republic," Waring Choral Series, No. A-28 (Delaware Water Gap, Pennsylvania: Shawnee Press Inc.).

²"Just Before the Battle Mother," The Fireside Book of Favorite American Songs, edited by Margaret Bradford Boni. (New York: Simon and Schuster, Inc., 1952), p. 153.

soldiers and ladies of the two sides taking part in the conflict. A ninth-grade chorus is characteristically composed of a few strong singers in each part and a majority of weaker followers.

Dividing the girls was a simple matter. The sopranos were to be ladies of the North and the altos were to be ladies of the South. The boys, however, had to be divided equally into two groups containing first and second tenors, baritones, and basses. It was feared that such a division might weaken the balance of parts. Fortunately, the chorus had previously learned and performed two of the program songs for a February convention of the Texas Music Educators Association. One of these songs, "When Johnny Comes Marching Home," required the boys to sing in four parts, the girls in three; the other song, "Aura Lee," featured the boys alone in three parts. With these two songs as a criterion for testing, an early morning rehearsal was called. The chorus risers were divided into two equal sections leaving enough space between them for several students to enter the stage area simultaneously from the back of the stage. The girls were arranged on the risers with the sopranos on stage right and the altos on stage left. The second-sopranos, selected from the sopranos and altos, lined the inside edge of each of the two riser sections, thus keeping that voice part in its proper place between the other two. The first tenors were counted and divided--then the second tenors, the baritones, and the basses. As each section was divided the boys were assigned to positions in front of either the sopranos or the altos. Two semi-circles were thus formed with careful attention given to equal distribution of the stronger voices within each voice part.

The chorus members had no idea what all these maneuvers were about. They had not been told that a decision was being made to assign

them to be Northerners or Southerners. They were asked to sing "When Johnny Comes Marching Home" and "Aura Lee" from these positions. The division of parts had not destroyed the effectiveness of their harmony at all; in fact, it was felt that the quality of sound was even better than it had been when the chorus sang the two songs from a standard choral position.

The sopranos and the semi-circle of boys seated in front of them on stage right were told that they would be the Yankees; the altos and boys on stage left did not have to be told what their assignment was as evidenced in the gleeful shouts which came from that side of the stage. After this, there was some "trading-off" among the boys, but the Yankee who could not find a Rebel with whom to change places grudgingly accepted his part. The girls had no choice.

Suggestions for Costumes

Once the Union and Confederate assignments had been made it was necessary to concentrate on appropriate costumes to portray the uniforms of the men and the dress styles worn by the women during the Civil War period. Life magazine was the main source of reference because of the beautifully detailed illustrations which accompanied each article in its Civil War series.¹

The students were encouraged to use clothes they already had or could borrow, or to purchase articles which could be worn again after the show was over. It was suggested that the effect of a Union Uniform could be achieved by using a pair of blue-jeans and a navy shirt. The

¹"Civil War," Parts I-VI, Life, Vol. 50, Nos. 1, 3, 5, 7, 9, 11 (January 6, 20; February 3, 17; March 3, 17, 1961).

Confederates could use a suit of either gray or khaki work clothes. It was also pointed out that many of the Civil War soldiers from both sides never wore a uniform at all, but rather went to war in plaid shirts and whatever trousers they owned. The girls planned to wear full-length dresses in the style of the period which could be cut short to serve as suitable school or party wear. The program was being prepared for presentation in late April or early May, which meant the auditorium probably would be very warm. The students were requested to keep this in mind and to make every effort to assemble their costumes from cotton or other light-weight materials.

The boys were given their choice of representing any rank from private to general. This choice was limited by the stipulation that all officers must wear large-brimmed hats and coats appropriately bedecked with braid, sash, and other necessary trim which would set their uniforms apart. There were no more than five officers for each army when the costumes were finally assembled.

Colored Mystic Tape was used to trim the uniforms. Both armies used half-inch gold tape to simulate stripes on their shirt sleeves; red one-inch tape was used on the trousers of the Confederate uniform to line the outside leg seam; gold one-inch tape lined the trouser seam of the Union uniform; both armies used the respective red or gold to trim their shirt collars. Caps and officers' hats were ordered at a discount from a local department store. Each boy reported his hat size or was measured and indicated the hat color he needed according to his military assignment.

The homemaking department was consulted for patterns and materials to provide ideas for the girls' costumes. Fortunately, a new ruffled style in blouses and dress sleeves was in vogue (spring, 1961) and was

identical to the numerous pictures of the dresses of the Civil War period. This fact encouraged the girls to choose designs which not only enhanced their 1861 costumes, but which with minor alterations could also be suitable for their 1961 wardrobes. Most of the dresses were made by professional seamstresses or by the girls' mothers, but several girls chose to make their own as a part of their term project in homemaking classes. These projects became a source of pride to both the girls involved and the sewing teacher.

Contributions of Authentic Civil War Relics

Dallas, Texas, which was untouched by the Civil War, seemed a poor place to find authentic relics. However, the students were urged to look at home for any item which could lend realism to the program. Surprisingly enough, students found among their family keepsakes dusty mementos of the War. After the first treasures were displayed in class, the race for relics began in earnest.

The first item discovered was a rusty flint-lock musket with an octagon-shaped barrel. Since the stock was literally rotting away, no one was allowed to touch the gun. It was reported¹ to have been given to Ezekial Dockins by his family when he entered the service of the Union. A student, supposedly well-informed on antique guns, pointed out that the octagon-shaped barrel dated the rifle as circa-Revolutionary War period.² Regardless of when the gun was made and used, it stirred more excitement among the chorus than any song they had sung to date.

In the following weeks the chorus room became a veritable museum.

¹Property of Diann King, 626 N. Ravinia, Dallas, Texas.

²The word of J. C. Cox, student and gun hobbist.

The school principal requested that the relics be displayed for two weeks preceding the choral program in a trophy case outside his office. (See Appendix A for a complete list of relics.)

None of the items gathered generated as much curiosity and interest as did the letter and the diary. (See Appendixes B and C.) The idea that these items contained the actual handwriting of two men who lived one hundred years ago, who were sensitive to the events of their times, who could have conceivably met each other in combat, and who had achieved immortality by simply jotting down their thoughts on paper was enough to excite even the most lethargic student. The letter, which was well protected in a glass frame, was read aloud and passed among the students. The diary, however, was extremely worn and could be examined only superficially by the class. Those passages which more cogently reflected historical fact were read orally. This diary was shared with the social studies classes which were also studying the Civil War. Word of the diary's presence spread quickly throughout the school, and both teachers and students requested to see some of the pages.

During the two weeks that the Civil War relics were displayed outside the principal's office, the school recorded an all-time high in tardiness to classes resulting from students remaining too long in front of the trophy case. The principal stated that he had never seen an exhibit which created more interest.

Use of Supplementary Material to Maintain

Enthusiasm for the Production

The fact has already been mentioned that Life magazine and The American Heritage Picture History of The Civil War had created keen

interest among the students for the subject of their choral production. Another very timely contribution to their interest in the Civil War came with the showing of Gone With The Wind at a downtown theater. The movie ran several weeks and numerous students saw it, discussed it, and recommended it to others. A television series called The Americans,¹ which told of two brothers fighting on opposite sides of the Civil War, was also running concurrent with the choruses activity. The Audio-Visual Aids Catalogue² for social studies classes listed a film called The True Story of the Civil War. Inquiry into the merits of the film from several of the teachers who had shown it revealed favorable comments. The film was ordered and shown to the two chorus classes. It was a composite of Matthew Brady photographs and various sketches by artists of the day, arranged to create the illusion of motion. Narration, background music, and sound effects further enhanced this illusion, and the general reaction of the students indicated complete enjoyment of the film. A number of record albums containing Civil War music were referred to from time to time and recommended as supplemental listening. (See Appendix A.) Two albums, The Confederacy 1861-1865 and The Union 1861-1865, were played in the classroom.

Selecting Instrumentalists, Soloists, and Dancers

A number of private piano students were members of the chorus and had done accompanying for previous performances. It was difficult

¹The Americans, N B C Television Production, WBAP-TV, Mondays, 6:30 to 7:30 p.m. Central Standard Time, Fort Worth, Texas.

²Audio-Visual Aids Catalogue, Social Studies, Grades VIII-XII (Dallas: Audio-Visual Library, Dallas Independent School District, September, 1959), p. 30.

to assign equal duty to each talented pianist in a predominantly a cappella chorus. There was a need for duo-pianists to accompany the difficult Waring arrangement of "Battle Hymn of the Republic." The piano requirements were few, and the arrangements for the rest of the selections were quite simple. Three pianists were finally chosen and the accompaniments were divided among them as equally as possible.

A drummer who had proven quite capable in previous performances with the chorus was again selected for this particular show. He arranged to attend chorus class several times a week to become familiar with the musical numbers to which he always set his own drum accompaniment. The choral teacher rarely dictated a specific drum pattern to this boy because his sensitivity to the music seemed to serve him amply. He was requested to secure an appropriate costume for his on-stage appearance during the finale; he chose to be a Confederate private.

Henry Clay Work's "Kingdom Coming"¹ was the musical setting for a dance to be done in the first scene of the show. The dance was choreographed as a stylized folk dance using a basic two-step throughout. The dancers were chosen according to their ability and experience in square dancing. Eight couples were used: four from the Union side and four from the Confederate side. This number was accompanied by two pianos, drum, and piccolo; the chorus did not sing though there are words to the song. The girl who played piccolo was chosen as a result of her mastery of the part after one week's practice.

The girls' ensemble, known as the "G-Notes," was selected by audition just after the second school term began. This group had a

¹ Richard Bales, "The Union," The Union 1861-1865 (Washington, D. C.: Columbia Records DL-244), p. 56.

regularly scheduled time for rehearsals once a week and kept a repertoire of several songs prepared in the event they were asked to sing for the Parent Teacher's Association, churches, or other community functions. It was felt that they should do one or two numbers on the Civil War program, so they were asked to learn a medley of two Stephen Foster songs.

Try-outs for soloists were held before and after school for one week. The response was astonishing. Seven male solos were originally planned, but, as a result of the superior talent displayed in the auditions, eleven soloists were chosen. At least four performances of the program were scheduled, making it possible to double the performers for some of the songs by starring one set of soloists for the first two shows and another set of soloists for the second two shows. This plan was readily accepted by the boys involved and provided more "starring roles."

A bugler for "Taps" was selected on the recommendation of the band instructor. Since this solo was to be done with a silhouette effect, the bugler was asked to dress in dark clothes and borrow a cap from one of the soldiers for the time he was on stage.

A battle-scene, complete with simulated rifles, was planned. This scene was made more effective by the use of two kettle-drums borrowed from the band room. The typanist, a member of both chorus and the band, was an eager young man who volunteered his services the moment the use of the tympani was suggested.

Obtaining Stage Properties

Many efforts were made to obtain a Confederate battle-flag

through college fraternities known to use this banner in parades or at football games. None was available on loan for the length of time it would be needed. Finally, the administration consented to purchase both a Union flag and a Confederate flag for use by the music department, and a local company was given the order.¹ The flags were to be brought onto the stage during the first scene and placed in the flag staffs at either side of the stage just outside the curtain line. Since the Union army was always located on stage right, its respective banner was also placed on stage right. The Confederate flag like the Confederate army was on stage left.

It seemed impossible to duplicate the long rifles of the period for use as stage props. One boy volunteered to draw a pattern of the 1862 gun that had been brought in and try to make a suitable model in woodshop class. The pattern was drawn, but before work had begun, another child suggested that her father might be able to make some guns in his workshop. She was given the real rifle to take home. Within two days a gun made of balsam wood was brought to class. It was a perfect replica of the original rifle, both in size and color. The music department contracted to pay for twenty such rifles to be made by this craftsman.²

Other stage props included blankets, canteens, bandages, a crutch made of a forked tree limb, and two officers' sabres which were loaned for the relic exhibit and for use on-stage. These swords were carried by two boys who represented Generals Grant and Lee.

¹J. Hugh Campbell Co., 4219 Ross Ave., Dallas, Texas.

²Frank J. Boerder, 1211 Mountain Lake Rd., Dallas, Texas.

Lighting and Stage Equipment

It has already been stated that the chorus risers were arranged in two separate units to denote the two armies and to provide a center stage entrance. A cyclorama curtain at the back of the stage was lifted to give more room to the chorus, thus, a light green brick wall became the only background set for the show. Varied lighting effects provided the desired mood for the different scenes, eliminating the necessity of creating backdrops for which the stage was not properly equipped.

The stage lighting consisted of two rows of overhead lights, one row of footlights, and two small spot lights located on either wall of the auditorium and projected toward the stage. A large spot light was at the back of the auditorium in an upstairs projection room. The stage lights were equipped with red, white, and blue filters and were connected by separate switches to a central switchboard. The switchboard did not have a dimmer control, therefore, all lighting changes were sudden and direct. To supplement the lighting equipment, arrangements were made to purchase four flood lights--two reds and two blues. The red floods were placed to the left and right of center stage on the stage apron to create the illusion of campfires. The blue floods were beamed onto the back wall to create a night sky and silhouette effect when all other lights were out. Lighting cues were set for each of the scenes and assigned to the stage crew. Because of the numerous blackouts and dimly lighted scenes, small clip-on lights were used on the two pianos in the pit.

Rehearsals and Training of Stage Crew

Learning chorus parts, solos, and accompaniments during class time was no problem; putting the two choruses together on the stage was a major undertaking. Several weeks before the show each chorus rehearsed the musical numbers in the order that they would appear on the show, and the narrator often came in to read in his lines. The narrator had been selected from an eighth-grade class to allow all chorus members to participate in the singing. Many extra rehearsals were scheduled for the girls' ensemble, soloists, dancers, and the battle scene, which included all of the boys. These rehearsals were held before school from 8:00 until 8:30 a.m. in the chorus room or on the stage. It was decided that the chorus classes should see the battle scene before full rehearsals began to prevent distraction while on-stage. The first full chorus rehearsal was scheduled for 7:45 a.m. early in April. Most of this meeting time was involved with determining positions for the various scenes. The music of the first scene was sung through once. Subsequent early-morning rehearsals concentrated on singing, working out drum and piano cues, and constant practice of the scene changes with emphasis on quiet movement.

The stage crew was not asked to join the rehearsals until the chorus was thoroughly indoctrinated with its parts. The director prepared a lighting cue sheet and discussed it with the crew during a class period when they were all available. Four boys were used for this job, three backstage and one in the projection room. They were to take care of all stage lights, microphones, curtain cues, and the big spot at the back of the auditorium. The special spots, reds on front-stage and blues at the back wall, were handled either by the director or assigned to

only two of the boys backstage because of a lack of space at the light-board.

A dress rehearsal was held on April 13, 1961, from 8:00 p.m. until 10:00 p.m. The main purpose of the dress rehearsal was to check on each costume and to give the girls a chance to see how difficult their movements could be in full-length dresses. The entire cast was present, including the stage crew and all non-chorus personnel who were playing instrumental accompaniments. The costumes were beautiful; the narrator was excellent; the lighting crew missed some cues; the soloists were very nervous; and the rehearsal was terrible. A vote was taken to have another night rehearsal without costumes the following week. It was scheduled for "6:30 'til ?" on April 18, two days before the first of two presentations of the show before an audience. Two early-morning rehearsals were also scheduled for that week. The last three rehearsals were excellent in every way and the production seemed to be ready for the public.

Curtain Going Up

The first performance of the Civil War show was given in a school assembly on Thursday, April 20, 1961. The price of admission was twenty-five cents, and the audience consisted of seventh- and eighth-grade students enrolled in Greiner and several parents who would not be able to attend the night performances. The following morning a second assembly was given to accommodate all of the ninth-grade students and a few eighth-grade sections that had not attended the day before. Again, there were several parents present.

The two assemblies were successful in both the performances of

the chorus and the response of the audience. Judging from the reaction of the audiences, which is preserved with the program on a tape recording, the favorite solo was "Just Before the Battle Mother"; the best comical number was the "Invalid Corps"; the most inspiring choral number the "Battle Hymn"; and the most inspiring scene the battle scene.

Another choral assembly was given by the other Greiner ninth-grade chorus during the following week. The combination of both choral assemblies provided the substance of the "Musical Mixstravaganza" which was presented on the evenings of May 4 and 5. Tickets for the evening programs were fifty cents.

The staging for the Civil War program was vastly more complicated than for the other choral presentation. Therefore, the Civil War show was presented first, the stage was re-set during intermission, and the second program concluded the evening's entertainment.

Audience reaction, from the student assemblies and the adult patrons who attended the evening programs, indicated that the show was sincerely enjoyed and appreciated. Numerous written commentaries were received from parents and teachers after each of the four performances. The chorus seemed to radiate a feeling of a "job well done," and during the following weeks they frequently asked to sing the Civil War songs "just once more."

CHAPTER IV

A JUNIOR HIGH SCHOOL CHORAL PROGRAM

Production Instructions

The following material was assembled, created, and arranged by the writer with the idea of providing a medium through which the members of a junior high school chorus could find expression, projection, education, and enjoyment. All vocal and instrumental arrangements are original unless otherwise designated.

A program of this kind is very flexible. Musical numbers may be added or subtracted, rearranged musically, or re-set within the structure of the various scenes. Stage properties may be few or many; lighting, simple or complicated; costumes, elaborate or basically unadorned. The instructions and cues suggested here are those used for a program that has been performed, but do not necessarily demand adherence by others who would do a similar musical. Performance time is approximately thirty-five minutes.

Stage Properties

The following items are desired for the production; however, substitutions or deletions would not necessarily destroy the effectiveness of the program.

1. Two flags, one Union and one Confederate
2. Two or more sabres, preferably with scabbards
3. Twenty wooden rifles made to scale from an 1862 gun

4. Canteens and rolled blankets for the camp scenes
5. A quill and a book for the soloist on "Just Before the Battle Mother."
6. Bandages, canes, and crutches for the camp scene which follows the battle scene.
7. Handkerchiefs for some of the girls to wave.

Staging and Lighting

A stage crew must understand the stage directions and the terms used on the lighting cue sheet. (See Appendix D.) Every switch on the switchboard should be marked as to its specific function. This can be done by placing a small piece of white adhesive tape either to the side or under each switch and marking the tape with ink (e.g., F. Blue, for blue footlights; O. Blue, for overhead blue lights; L. Spot, for left spotlight; House, for house lights, etc.). The following terms should be explained to the crew before rehearsals begin:

Stage right: the area to one's right while on stage facing the audience

Stage left: the area to one's left while on stage facing the audience

Center front: stage area near the footlights

Center back: stage area near the back wall

Curtain: main curtain to be opened or closed

Mike: microphone

Warm-up: turn mike on

Lights up: turn on all lights to be used

Lights out: turn out the lights specified

Blackout: all lights out

Right and Left Spots: spotlights on the auditorium walls

Front and Back Floods: lights at center front and center back

Big Spot: spotlight at the back of the auditorium

Strike: remove from stage

Stage apron: stage area between the main curtain and the footlights

Stage lights: all overhead lights and all footlights

Costumes

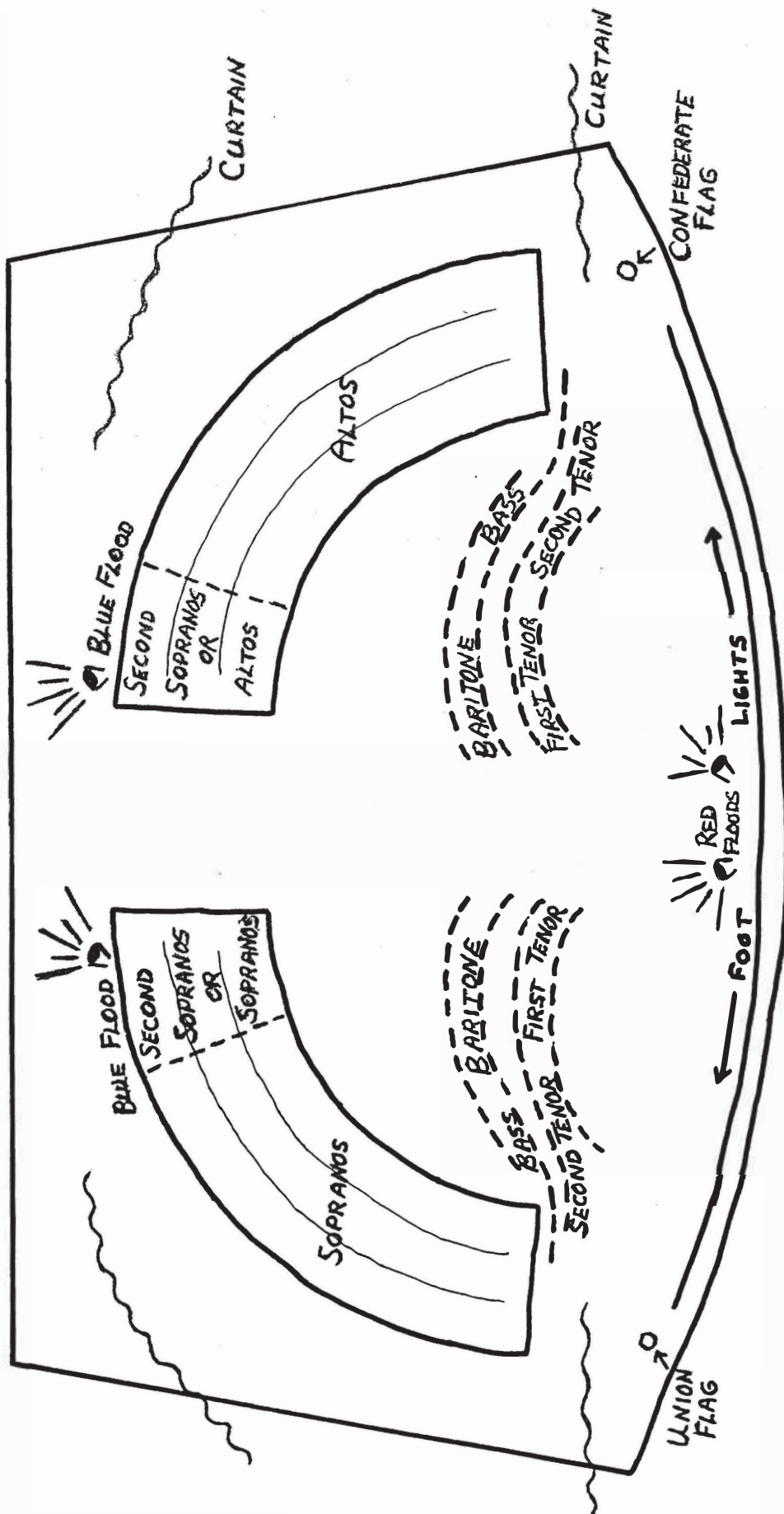
Confederate Soldiers

Gray pants and shirt, or Butternut (Khaki) pants and shirt can be obtained in any department store that carries work clothes. Trim pants seams and collar with red one or two inch Mystic Tape. Yellow tape should be used for sleeve stripes and other trim denoting rank. Officers must have gray wide-brimmed hats; all others should wear gray caps of the Civil War style.

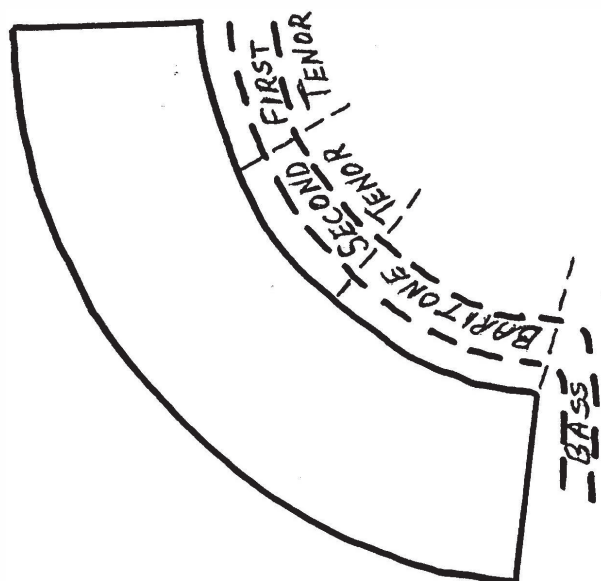
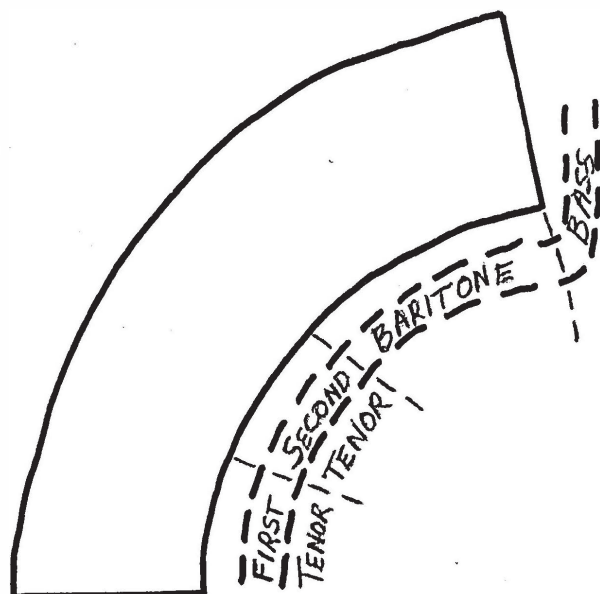
Union Soldiers

The pants and shirts should be navy or dark blue with yellow trim throughout. Blue-jeans or blue work pants and shirts are easily available. Mystic Tape will suffice for the trim, and the hats for officers and men are the same as above except blue instead of gray.

The girls should wear full-length dresses, or blouses and full-length skirts. The preferred material is cotton, solid color or design of small print. Blouses should have quarter-length sleeves (full or plain), high necklines, and a trim of lace or rickrack. Skirts should be full without the use of hoops. Shorter skirts and pantaloons are optional, but they would add variety.



STAGE SET - CAMP SCENES



POSITION OF Boys SURRENDER SCENE AND FINALE

Tenting Tonight Walter Kittredge
Chorus
Taps General Daniel Butterfield
Trumpet Solo

Scene VI: Surrender and soldiers' return home

The Battle Hymn of the Republic Julia Ward Howe
Baritone Solo and Chorus
(Arranged by Roy Ringwald)¹
Furl The Banner poem by Abram J. Ryan
music by Theodore Von La Hache
When Johnny Comes Marching Home Patrick Gilmore
Chorus

The Production

Civil War Program

Prologue

(The position of the chorus members varies with each scene. Essentially the girls are on the risers, and the boys take their places according to the army they represent. The two songs are sung before the curtain opens, therefore all chorus members are on-stage singing with full volume toward the audience. As the second song ends, half the chorus, boys and girls, leave the stage to take assigned places until their entrance cue in Scene I. The narrator speaks into a microphone that is off-stage and should be provided with a lighted stand for his script.)

Narrator: One hundred years ago this nation became engaged in a bitter conflict; a conflict that was to last for four years and bring death to over six-hundred thousand men--American men, fighting on American soil, fighting with incredible determination and courage for causes that were often hard to define. The conflict was the American Civil War; the armies were those of the Union or Northern States and those of the Confederacy or Southern States. Strong emotions drove men either to unparalleled deeds of heroism or to

¹ Roy Ringwald, arranger, "Battle Hymn of the Republic," Waring Choral Series, A-28 (Delaware Water Gap, Pennsylvania: Shawnee Press, Inc.) 25 cents.

the lowest depths of despair and degradation. Brother turned against brother; father against son; and men who did not don the uniform of the Blue or the Grey were shunned and despised. The sentiments of the people who lived during this period of history found expression in memorable songs. Through these songs we shall revisit the America of the 1860s.

Chorus: "John Brown's Body" (see ex. 1.)

Narrator: (speaking over the chorus on the second "Glory hallelujah" of the first chorus of "John Brown's Body")

In October of 1859, the fanatical John Brown seized the Federal Arsenal at Harper's Ferry, Virginia, in an effort to initiate a fantastic plan to liberate and arm the Negro slaves. Several of his followers and some of the townspeople were killed in the fighting that ensued. John Brown was finally captured, tried for treason, and sentenced to be hanged two months later. Abolitionists in the North took advantage of this incident to strengthen their forces against slavery by praising the deeds of John Brown and turning him into a hero--almost a saint. A new marching song came into being which has immortalized Brown and his uprising against slavery.

(Pause--coming in again on the third "Glory hallelujah" of the third and final chorus of "John Brown's Body")

----and the slaves of the South were singing a song about a freedom-train which would take them out of bondage.

Chorus: "Freedom Train" (see ex. 2.)

Narrator: Abraham Lincoln won the Presidential Election of 1860, and with his inauguration South Carolina seceded from the Union, followed by Georgia, Alabama, Florida, Mississippi, Louisiana, and Texas. On February 9, 1861, Jefferson Davis was chosen President of the newly

formed Confederate States of America. In April, Virginia, Arkansas, and Tennessee joined the Confederacy; and North Carolina joined in May. The Confederacy was complete; the Union was dissolved; the great house was divided. The stage was set for a national tragedy.

On April 12, 1861, South Carolinians fired on Ft. Sumter, and the Stars and Stripes fluttered down like a wounded bird. President Lincoln called for volunteers, and they came by the hundreds. The Confederates rallied to their cause under a new banner, the Stars and Bars. War was now reality.

Lights Up and Curtain (consult lighting cue sheet)

Scene I

(The curtain opens with half of the chorus moving around on both sides of the stage. The Union soldiers and their ladies are on stage right, the Confederate soldiers and their ladies are on stage left. The Union flag is carried in by one boy who goes to the top of the risers on stage right and waves it high as the chorus sings "Battle Cry of Freedom." While the song is being sung, all of those chorus members representing the Union side who have remained back stage enter from stage right or center back. When the song is completed, the flag bearer comes down from the risers amid cheers from the crowd and places the flag in the flagstaff on the stage right apron. This procedure is duplicated immediately by a Confederate flag bearer and the off-stage Confederate chorus members as the chorus sings "The Bonnie Blue Flag.")

Chorus: "Battle Cry of Freedom" (see ex. 3)

"The Bonnie Blue Flag" (see ex. 4)

(Girls' ensemble comes to the front of the stage during the following narration)

Narrator: Uniforms became the fashion; going to war, the fad. There

were celebrations, parades, and parties to honor the departing troops.

Ensemble: "Oh! Susanna" and "Camptown Races" (see ex. 5)

Dance: "Kingdom Coming" (see ex. 6 and consult dance instructions on p.165)

(Soldiers begin leaving the stage as the officers from each army call out various divisions. The girls take their places on the risers where they will remain throughout the program and wave handkerchiefs as the boys exit.)

Officers: (ad. lib.)

Union: Army of the Tennessee, Forty-fifth Illinois, Army of Potomac,
Forty-eighth New York, Seventh Connecticut Regiment.

Confederate: Army of Vicksburg, Army of Northern Virginia, Fourth
Alabama, Eleventh Mississippi, First Texas.

Blackout (consult lighting cue sheet)

Scene II

(During the blackout and following narration, the boys take their places on-stage in two semi-circles--the Confederates on stage left, the Federals on stage right. The front row should be seated, the second row kneeling, and the third row standing. A microphone should be between the two semi-circles at the front of the stage.)

Narrator: Camp life was not as glamorous as it had been dreamed. It consisted of endless drilling, inadequate food and shelter, boredom, fear, disillusionment, and a gnawing loneliness. In the evening the men gathered at their campfires to talk away their fears and the uncertainty of what tomorrow would bring. And then they would sing--sing to lift their spirits, sing to dispel their loneliness, sing to get away from the realities of war.

Lights Up

Chorus: "The Yellow Rose of Texas" (see ex. 7)

"Hold On, Abraham" (see ex. 8)

(Three boys move to the microphone at center stage. If the show is given more than one time, it is suggested that three Confederates sing for one show and three Union soldiers for the other. During the piano introduction to each verse, the soloists march around in a circle using affected walks that would indicate a handicap.)

"Invalid Corps" (see ex. 9)

(A Union soldier sings "Just Before The Battle Mother" from the stage right apron. He may or may not use a lapel microphone. He assumes a sitting position and appears to be writing a letter as he sings.)

"Just Before The Battle Mother (see ex. 10)

Blackout

Scene III

(During the blackout, the boys leave the stage, pick up the rifles, and return for the battle. Consult instructions for the battle scene for details of this maneuver. Girls face the back wall.)

Narrator: The bloody combat began and, before it was over, approximately 6,000 battles, skirmishes, and engagements were fought.

Lights Up

The Battle

Blackout

Scene IV

(The girls turn around to face the audience again.)

Narrator: The wives, mothers, and sweethearts waited, prayed, and wept. For many the long awaited reunions never came.

Lights Up

Girls: "The Vacant Chair" (see ex. 11)

Blackout

Scene V

(While the girls are singing, the boys are off-stage adding black eye-brow pencil to their faces to make them appear to be unshaven. Some should add bandages or arm slings, and all of them should return to the stage with their clothes dishevelled. During the blackout and narration which follows Scene IV, the boys move to their former positions in a semi-circle. They take the rifles on-stage with them.)

Narrator: The war went on. The soldiers became weary, yet they still found heart to sing. Sometimes the Union and Confederate encampments

were only a river apart, and the evening serenades would either turn into a battle of song or bring into harmony voices that only a few hours before had shouted battle yells in anger.

Lights Up

Chorus: "Aura Lee" (see ex. 12)

"Dixie" (see ex. 13)

(Union soldier goes to microphone at center stage for solo)

"Lorena" (see ex. 12)

"Tenting Tonight" (see ex. 13)

(At the conclusion of this song, the boys drop their heads almost as if in prayer. A bugler steps into sight between the risers at the back of the stage. He enters from stage left and faces stage right. He remains in position until the blackout.)

"Taps" (see ex. 14)

Blackout

Scene VI

(During the blackout, the boys move out of their semi-circles to form two double-file lines directly in front of the risers. When the lights come on there are ten Union men without guns facing ten Confederate men with guns. As the introduction of the "Battle Hymn" begins, the Confederates hand their guns to the Union soldiers, then both groups return to their places in front of the risers. Two officers, the same two who have appeared throughout to be the embodiment of Lee and Grant, step out of the ranks, salute, and return to their places. By this time the chorus has begun the opening words of the "Battle Hymn." The men are in a kneeling position throughout this scene so that the girls are not hidden either visually or vocally. The Union soloist steps to the microphone a few bars before his solo, then returns to his place for the remainder of the song.)

Narrator: On April 9th, 1865, General Robert E. Lee surrendered to General Ulysses S. Grant at Appomattox, Virginia. A side was defeated, but no side won. The Union was saved.

Lights Up

Chorus: "The Battle Hymn of the Republic" (Waring Choral Series, A-28)

(Two Confederate soldiers move slowly to the Stars and Bars, remove it from the flagstaff, and very carefully fold it as the chorus sings "Furl the Banner.")

"Furl the Banner" (see ex. 17)

(All of the boys move to the back of the stage and go off either side behind the risers. There is no accompaniment to this solemn exit. All heads are lowered. As soon as the last soldier has disappeared back of the risers, a drummer appears at the back center stage, steps forward a few paces, and begins tapping out the rhythm of the first eight measures of "When Johnny Comes Marching Home." The girls sing the introduction, and the boys start entering as they sing the first verse. They appear at center back stage and march forward in two double files to assume the same kneeling positions they had for the "Battle Hymn." At the conclusion of the song they stand, toss their hats in the air, and turn to lift the nearest girl from the risers with shouts of joy.)

"When Johnny Comes Marching Home" (see ex. 18)

Curtain

JOHN BROWN'S BODY

UNISON

TRADITIONAL

TRADITIONAL

1. JOHN BROWN'S BO-DY LIES A- MOULD' RING IN THE GROUND
GONE TO BE A SOLD-IER IN THE AR- MY OF THE LORD HE'S

3. JOHN BROWN DIED THAT THE SLAVE MIGHT BE FREE

JOHN BROWN'S BO- DY LIES A- MOULD' RING IN THE GROUND
GONE TO BE A SOLD-IER IN THE AR- MY OF THE LORD HE'S

JOHN BROWN DIED THAT THE SLAVE MIGHT BE FREE

JOHN BROWN'S BO- DY LIES A- MOULD' RING IN THE GROUND, BUT HIS
GONE TO BE A SOLD-IER IN THE AR- MY OF THE LORD, BUT HIS

JOHN BROWN DIED THAT THE ~~CHORUS~~ SLAVE MIGHT BE FREE, BUT HIS

SOUL GOES MARCH- ING ON - GLO- RY, GLO- RY, HAL- LE

SOUL GOES MARCH- ING ON -

LU- JAH! GLO- RY, GLO- RY, HAL- LE - LU- JAH! GLO- RY, GLO- RY

HAL- LE - LU- JAH! BUT HIS SOUL GOES MARCH- ING ON 2. HE'S

3. 3.

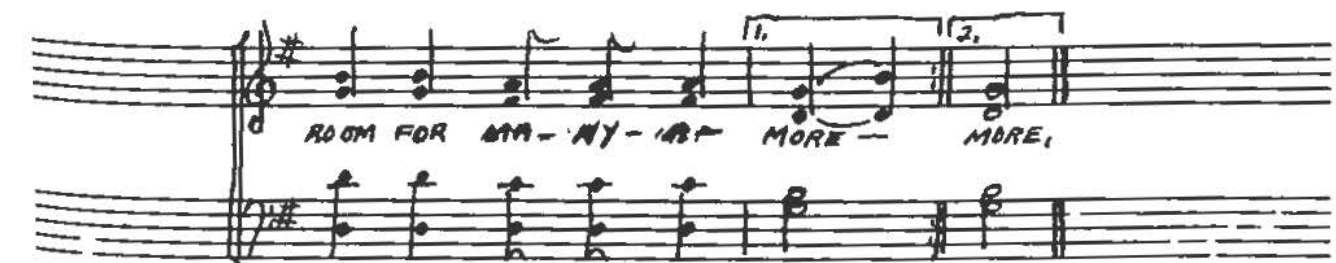
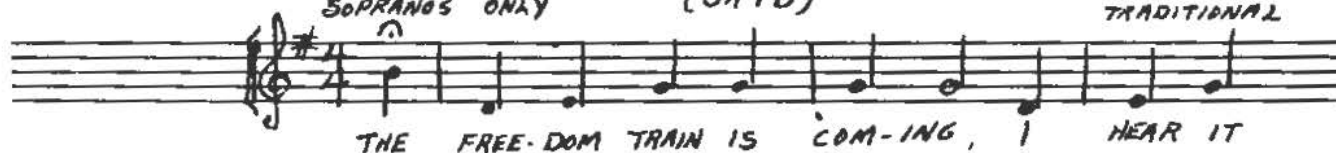
ON.

THE FREEDOM TRAIN

(SATB)

SOPRANOS ONLY

TRADITIONAL



BATTLE CRY OF FREEDOM

(SATB)

GEORGE F. ROOT

1. YES WE'LL RAL-LY ROUND THE FLAG BOYS WE'LL RAL-LY ONCE A-GAIN
2. WE ARE SPRINGING TO THE CALL OF OUR BROTHERS GONE BE-FORE

SHOUT-ING THE BATTLE CRY OF FREEDOM WE WILL
AND WE'LL

RAL-LY FROM THE HILLSIDE WE'LL GA-THER FROM THE PLAIN
FILL THE VA-CANT RANKS WITH A MIL-LION FREE MEN MORE

SHOUT-ING THE BATTLE CRY OF FREEDOM THE UN-ION FOREVER,

HUR-RAN BOYS, HUR-RAN! DOWN WITH THE TRAITOR UP WITH THE STAR

BATTLE CRY OF FREEDOM

-68-



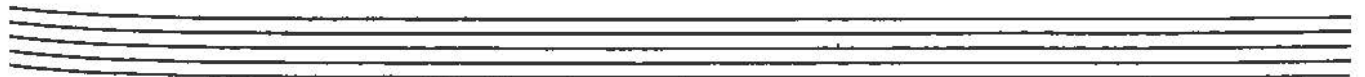
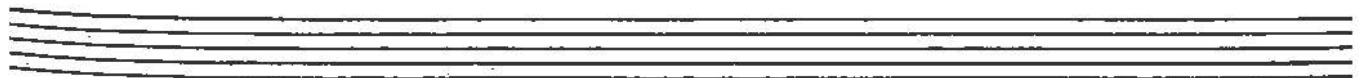
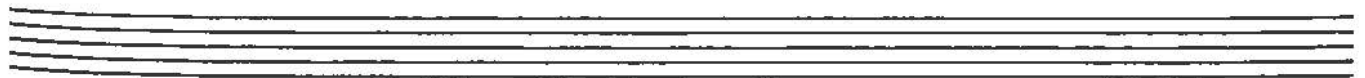
WHILE WE RAL-LY ROUND THE FLAG, BOYS RAL-LY ONCE A-GAIN

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody of eighth and quarter notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.



SHOUT-ING THE BATTLE CRY OF FREE-DOM

The second system of music also consists of two staves in the same key and time signature. The melody in the upper staff continues with eighth and quarter notes, ending with a double bar line. The bass staff continues the accompaniment, also ending with a double bar line.



THE BONNIE BLUE FLAG

(SMTB)

HARRY MACARTHY

1. WE ARE A BAND OF BROTHERS AND NATIVE TO THE SOIL
2. AS LONG AS THE OLD UN-ION WAS FAITHFUL TO HER TRUST LIKE

FIGHT-ING FOR OUR LIBERTY WITH TREAS-URE BLOOD AND TOIL AND
FRIENDS AND LIKE BRO-THERS — KND WERE WE AND JUST BUT

WHEN OUR RIGHTS WERE THREATENED THE CRY ROSE NEAR AND FAR HUR-
NOW WHEN NORTH-ERN TREACH-ERY AT-TEMPTS OUR RIGHTS TO MAR WE

-RAH FOR THE BONNIE BLUE FLAG THAT BEARS A SINGLE STAR
HOIST — THE

CHORUS

HUR-RAH (HUR-RAH) HUR-RAH (HUR-RAH) FOR SOUTHERN RIGHTS HUR-RAH HUR-

THE BONNIE BLUE FLAG

The musical score for 'The Bonnie Blue Flag' is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The lyrics are written between the two staves.

- RAN FOR THE BON-NIE BLUE FLAG THAT BEARS A SIN-GLE STAR

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically for additional notation.

'OH! SUSANNA' 'DE CAMPTOWN RACES'

(SSA)

STEPHEN C. FOSTER

(SING OR SELECTED VOICES)

SAP. AND JND SM.

ALTO

COME FROM AL - A -
RAINED ALL NIGHT THE

PLINK, PLANK-A, PLINK, PLANK-A, PLINK, PLANK-A, PLANK-A, PLINK, PLANK, PLINK, PLANKA, PLANKA

BAM-A WITH MY BAN-JO ON MY KNEE, I'M
DAY I LEFT, THE WEATH-ER IT WAS DRY, THE

PLINK PLANKA PLINK PLANKA PLINK PLANKA PLINK PLANKA PLINK PLANKA PLANKA

GOIN' TO LOU-SI-AN-A MY - TRUE LOVE FOR TO
SUN SO HOT I FROZE TO DEATH; SU-SAN-NA DON'T YOU

PLINK PLANKA PLINK PLANKA PLINK PLANKA PLINK PLANKA PLINK PLANKA

1. SEE, IT CRY

2.

CHORUS

PLINK, PLANKA, PLUNK. PLINK, PLANKA, PLUNK. OH! SU-

SAN-NA OH DON'T YOU CRY FOR ME, COME FROM

AL - A - BAM-A WITH MY BAN-JO ON MY KNEE DE

CAMPTOWN LA-DIES SING DIS SONG, DOO-DAN, DOO-DAN! DE

CAMP-TOWN RACE TRACK FIVE MILES LONG, OH, DOO-DAN-DAY! I

COME DOWN HERE WITH MY HAT CAVED IN, DOO-DAN, DOO-DAN! I

GO BACK HOME WITH A POCKET FULL-O' TIN OH, DOO-DAN-DAY!

CHORUS

GWINE TO RUN ALL NIGHT, GWINE TO RUN ALL DAY, I'LL

BET MY MON-EY ON THE BOB-TAIL NAG SOME-BO-DY

BET ON THE DAY.

KINGDOM COMING

(PICCOLO AND TWO PIANOS)

HENRY CLAY WORK

Musical score for "KINGDOM COMING" (Piccolo and Two Pianos) by Henry Clay Work. The score is arranged for Piccolo, Primo Piano, and Secondo Piano.

The score is divided into two systems, each containing four staves. The first system includes the Piccolo part (top staff) and the Piano parts (Primo and Secondo). The second system continues the Piano parts.

Key markings and annotations include:

- PICCOLO** (top staff)
- PRIMO** (second staff)
- SECONDO** (third staff)
- HOLD 1ST TIME ONLY** (circled A) (first staff)
- HOLD 1ST TIME ONLY** (circled A) (second staff)

The score is written in 4/4 time and features a key signature of one sharp (F#). The Piccolo part is in the treble clef, while the Piano parts are in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

This page contains two systems of handwritten musical notation. Each system consists of five staves. The first staff in each system is a single treble clef. The second and third staves are grouped by a brace on the left and contain a grand staff (treble and bass clefs). The fourth and fifth staves are also grouped by a brace on the left and contain a grand staff. The notation includes various musical symbols: notes (quarter, eighth, and sixteenth), rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f). There are also some circled letters, possibly indicating a key signature or a specific section. The handwriting is in black ink on a white background.

This page contains a handwritten musical score. It begins with a treble clef and a common time signature (C). The score is written on five systems of staves. Each system consists of a single treble staff (likely for voice) and a grand staff (treble and bass clefs) for piano accompaniment. The notation includes various note values, rests, and chord symbols. There are two copyright symbols (©) in the first system. The handwriting is in ink on aged paper.

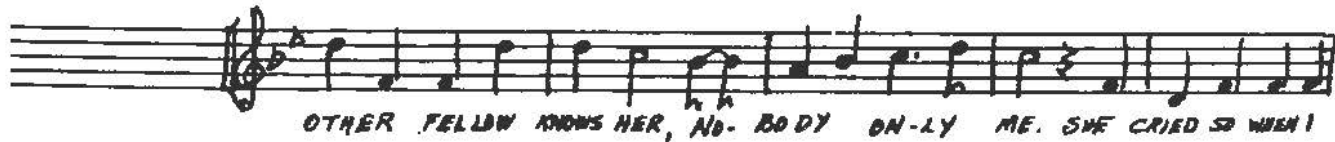
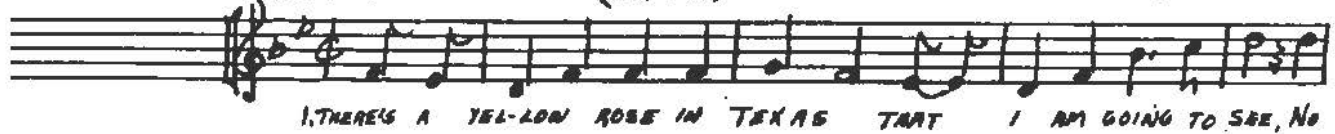
A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is for the vocal melody, featuring a treble clef and a key signature of one flat (B-flat). The second and third staves are for the piano accompaniment, with the second staff using a treble clef and the third staff using a bass clef. The fourth staff is a continuation of the piano accompaniment in the bass clef. The music is divided into two systems. The first system contains the first two staves, and the second system contains the last two staves. The score includes various musical notations such as notes, rests, and bar lines. There are also handwritten annotations: "1." and "2." above the first staff, "D.C." at the end of the first staff, "1." and "2." above the second staff, "D.C." at the end of the second staff, and "1." and "2." above the third staff, "D.C." at the end of the third staff. The handwriting is in ink on aged paper.

THE YELLOW ROSE OF TEXAS

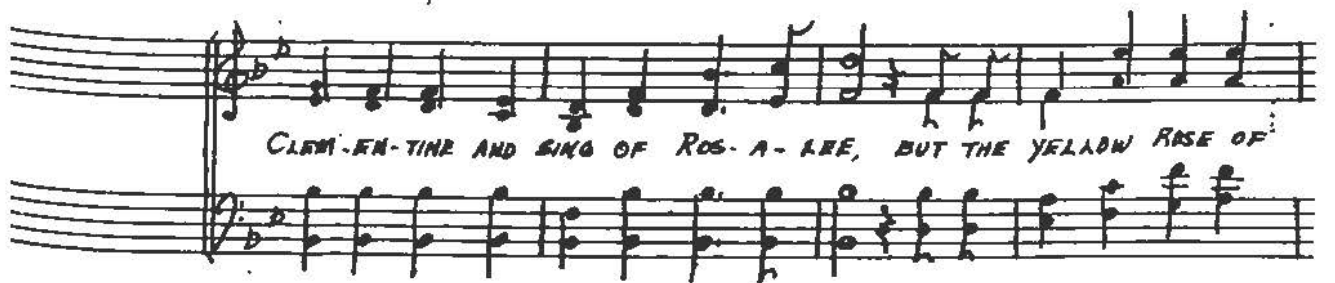
(SATB)

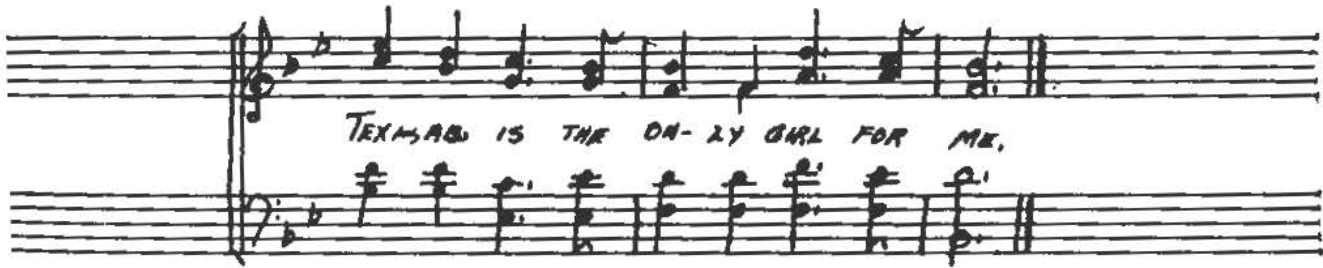
UNISON

UNKNOWN



CHORUS





2. Where the Rio Grande is flowing and starry skies are bright,
She walks along the river on a quiet summer night
I know that she remembers when we parted long ago
I promised to return and never leave her so.
3. Oh I'm going back to find her for my heart is full of woe,
We'll do the things together we did so long ago.
We'll play the banjo gaily, she'll love me as before
And the yellow rose of Texas will be mine forever more.

HOLD ON, ABRAHAM
(WE'RE GOIN' DOWN TO DIXIE)
(SATB)

WILLIAM B. BRADBURY

WE'RE GO-ING DOWN TO DIXIE, TO DIXIE, TO DIXIE WE'RE
AND SHOULD WE FALL IN DIXIE, IN DIXIE, IN DIXIE AND

GO-ING DOWN TO DIXIE TO FIGHT FOR THE DEAR OLD FLAG,
SHOULD WE FALL IN DIXIE WE'LL DIE FOR THE DEAR OLD FLAG,

CHORUS

HOLD ON ABRAHAM NEVER SAY DIE TO YOUR UNCLE SAM

UNCLE SAM'S BOYS ARE COMING RIGHT ALONG SIX HUNDRED THOUSAND STRONG.

INVALID CORPS

(SATS-BARITONE SOLO)

FRANK WILDER

PICCOLO

PIANO

SOLO

CHORUS ENTERS

SOP. ALTO TENOR

BASS

SOLO

(1.) WANTED MUCH TO GO TO WAR, AND WENT TO BE EX-A-MINED. THE

SOP. & ALTO

TENOR & BASS

PIANO

PUM, PUM, PUM

PUM, PUM, PUM

PUM, PUM, PUM

PUM, PUM, PUM

PUM

PUM

PUM

PUM

INVALID CORPS

-81-

Musical score for the first system of the song "INVALID CORPS". It consists of five staves. The top staff is the vocal melody. The second staff contains the lyrics: "SUR-GEON LOOKED ME OVER AND OVER, MY BACK AND CHEST HE HARKERED, SAND". The third staff features a rhythmic accompaniment of "PUM" notes. The fourth and fifth staves are part of a piano accompaniment, with the fourth staff being a grand staff (treble and bass clef).

SUR-GEON LOOKED ME OVER AND OVER, MY BACK AND CHEST HE HARKERED, SAND

PUM, PUM, PUM, PUM, PUM, PUM PUM, PUM, PUM PUM PUM PUM

PUM PUM PUM PUM PUM PUM

Musical score for the second system of the song "INVALID CORPS". It consists of five staves. The top staff is the vocal melody. The second staff contains the lyrics: "HE YOU'RE NOT THE MAN FOR ME YOUR LUNGS ARE MUCH AF-FECT-ED, AND". The third staff features a rhythmic accompaniment of "PUM" notes. The fourth and fifth staves are part of a piano accompaniment, with the fourth staff being a grand staff (treble and bass clef).

HE YOU'RE NOT THE MAN FOR ME YOUR LUNGS ARE MUCH AF-FECT-ED, AND

PUM, PUM, PUM PUM, PUM, PUM PUM, PUM, PUM PUM, PUM, PUM

PUM PUM PUM PUM

Like-wise both your eyes are crossed and other-wise de-fect-ed.

PUM, PUM, PUM PUM, PUM, PUM PUM, PUM, PUM PUM, PUM

PUM PUM PUM PUM PUM PUM

This musical section consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains the lyrics "Like-wise both your eyes are crossed and other-wise de-fect-ed." The second and third staves are piano accompaniment in treble and bass clefs, respectively. They feature a rhythmic pattern of eighth notes and quarter notes, with the word "PUM" written below the notes. The fourth staff is a grand staff (treble and bass clefs) with a piano accompaniment.

CHORUS

SO NOW HE'S WITH THE IN-YA-LIDS AND CAN-NOT GO AND
(THEY'RE)

This musical section consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains the lyrics "SO NOW HE'S WITH THE IN-YA-LIDS AND CAN-NOT GO AND (THEY'RE)". The second and third staves are piano accompaniment in treble and bass clefs, respectively. They feature a rhythmic pattern of eighth notes and quarter notes. The fourth staff is a grand staff (treble and bass clefs) with a piano accompaniment.

FIGHT, SIR! THE DOC-TOR TOLD HIM SO YOU KNOW, OR
(THEM)

COURSE IT MUST BE RIGHT, SIR!

2. While I was there a host of chaps for reasons were exempted
Old "Pursy" he was laid aside, to pass he had attempted.
The Doctor said "I do not like your corporosity, sir!
You'll breed a famine in the camp wherever you may be, sir!"
3. There came a fellow mighty tall, a "knock-kneed overgrowner,"
The Doctor said, "I got no time to take and look you over."
Next came along a little chap who was 'bout two foot nothin',
The Doctor said, "You'd better go and tell your Ma you're coming!"
4. Some had the ticerdolereou, some what they call "brown critters,"
And some were "lank and lazy" too; and some too "fond of bitters."
Some had "cork legs," and some "one eye," with backs deformed
and crooked;
I'll bet you'd laugh'd till you had cried, to see how "cute" they
look-ed.

JUST BEFORE THE BATTLE MOTHER

GEORGE F. ROOT

TENOR SOLO



SOLO

JUST BE-FORE THE BAT-TLE, MOTH-ER,



1

AM THINK-ING MOST OF YOU;



WHILE UP- ON THE FIELD WE'RE WATCH-ING,

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a whole rest. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

WITH THE EN- E- MY IN VIEW,

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a whole rest. The piano accompaniment continues with a similar melodic and harmonic structure.

COM- RADES BRAVE ARE 'ROUND ME LY-ING,

The third system of the musical score. The vocal line concludes the phrase with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5, ending with a whole rest. The piano accompaniment provides a final harmonic support.

Below the third system, there are three additional empty musical staves, each consisting of a single five-line staff.

FILLED WITH THOUGHTS OF HOME AND GOD; FOR

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

WELL THEY KNOW THAT ON THE MOR-ROW

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand playing quarter notes.

SOME WILL SLEEP BE-NEATH THE SOD.

The third system of the musical score. The vocal line concludes with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F5. The piano accompaniment continues with its characteristic eighth-note and quarter-note patterns.

Four empty musical staves at the bottom of the page, indicating the end of the score on this page.

FARE- WELL, MOTN-ER, YOU MAY NEV-ER ———

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "FARE- WELL, MOTN-ER, YOU MAY NEV-ER" followed by a long horizontal line indicating a sustained note. The middle and bottom staves are piano accompaniment in grand staff (treble and bass clefs). The piano part features chords in the right hand and a moving bass line in the left hand.

PRESS ME TO YOUR HEART A-GAIN; BUT

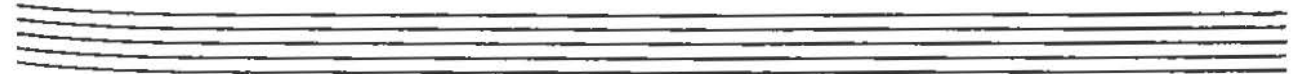
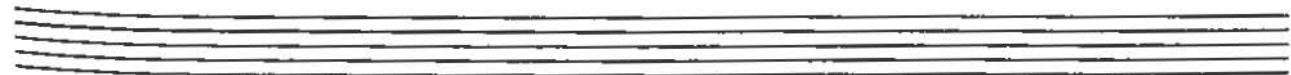
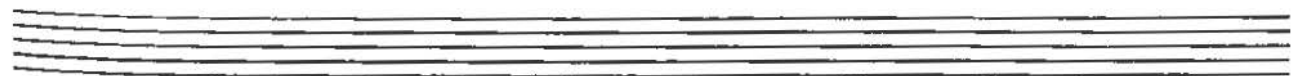
The second system continues the musical score with three staves. The vocal line (top staff) has the lyrics "PRESS ME TO YOUR HEART A-GAIN; BUT". The piano accompaniment (middle and bottom staves) continues with chords and a moving bass line, maintaining the same key signature and tempo.

OH, YOU'LL NOT FOR-GET ME MOTN-ER ———

The third system of the musical score consists of three staves. The vocal line (top staff) has the lyrics "OH, YOU'LL NOT FOR-GET ME MOTN-ER" followed by a long horizontal line. The piano accompaniment (middle and bottom staves) continues with chords and a moving bass line. Below this system, there are two additional empty systems of three staves each, suggesting the end of the page or a continuation on the next page.

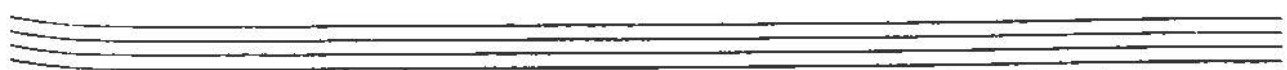
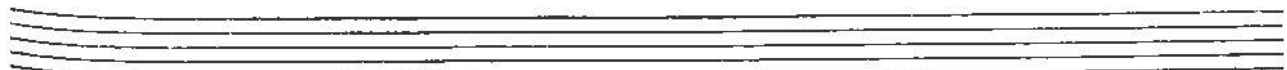
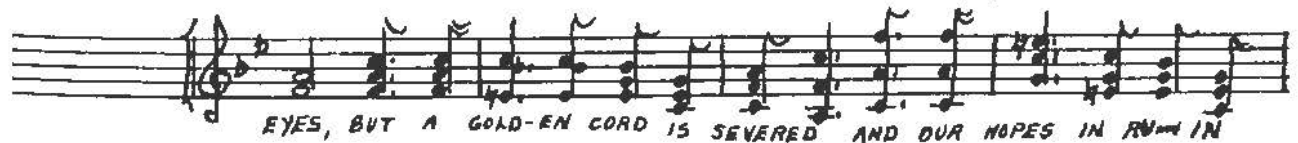
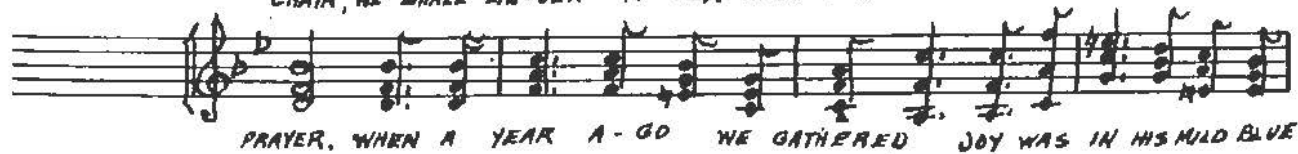
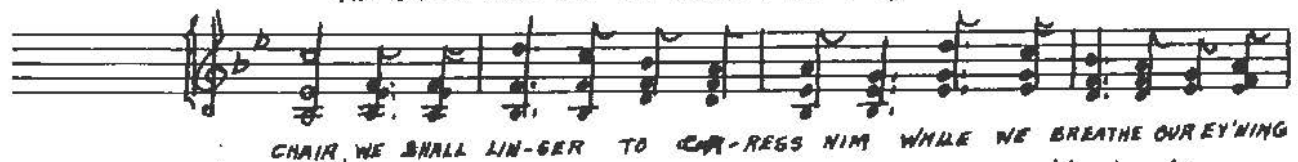
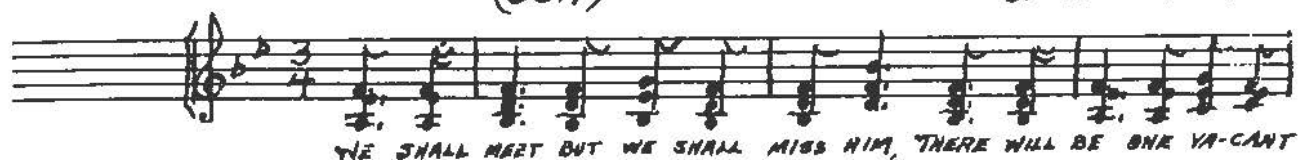
Handwritten musical score for three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains the lyrics "IF I'M NUM-BERED WITH THE SLAIN." written in all caps. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music is handwritten and includes various notes, rests, and a fermata over the final note of the bottom staff.

IF I'M NUM-BERED WITH THE SLAIN.



THE VACANT CHAIR
(SSA)

GEORGE F. ROOT



AURA LEE

(TENOR, BARITONE, BASS)

WORDS W. W. FOSDICK
MUSIC GEORGE R. FOLTON

INTRO.

The introduction consists of two systems of piano accompaniment. The first system is in treble and bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, starting on a half note F#4, followed by a series of eighth and quarter notes. The bass line consists of a few chords. The second system continues the melody in the treble clef, with a long phrase spanning across the system, and the bass line provides harmonic support.

BARITONE (SOLO, OR A FEW SELECT VOICES)

1. AS THE BLACK BIRD IN THE SPRING, 'NEATH THE WIL-LAW
2. WHEN THE MUG-TIE-TIE WAS GREEN, MIDST THE WIN-TER

TENOR

BASS

AH

This section contains the vocal parts for the song. It includes staves for Tenor, Bass, and Baritone. The lyrics are written below the staves. The music is in treble and bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The vocal parts are written in a simple, homophonic style. The piano accompaniment continues in the background.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics: "TREE SNOWS SAT AND PIPED I SHINE IN THY". The middle staff is a vocal line in G major with lyrics: "AH". The bottom staff is a piano accompaniment in G major, featuring a treble and bass clef with a brace. The melody is written in the treble clef, and the bass line is in the bass clef.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line in G major with lyrics: "HEARD HIM SING; SING OF AU-AA LEE, FACE WAS SEEN, MISS-ING LIPS OF ROSE." The middle staff is a vocal line in G major. The bottom staff is a piano accompaniment in G major, featuring a treble and bass clef with a brace. The melody is written in the treble clef, and the bass line is in the bass clef.

Four empty musical staves, each consisting of a five-line staff with a clef and a key signature.

S CHORUS (ALL BARITONES)

AU- RA LEE, AU- RA LEE, MAID OF GOLD-EN
AU- RA LEE, AU- RA LEE, TAKE MY GOLD-EN

HAIR;
RING.
SUN- SHINE CAME A- LONG WITH TREE AND
LOVE AND LIGHT RE- TURN WITH TREE AND

SWAL-LOWS IN THE AIR
SWAL-LOWS IN THE SPRING
(REPEAT CHORUS-1st LINE OF WORDS)

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The lyrics are "SWAL-LOWS IN THE AIR" and "SWAL-LOWS IN THE SPRING". A bracket indicates that the chorus should be repeated from the first line of words.

1, 2, D.S. al 3rd ending.

This system continues the musical score. It features a vocal line and a piano accompaniment. The lyrics "1, 2, D.S. al 3rd ending." are written above the vocal staff. A bracket indicates that the chorus should be repeated from the first line of words.

SPRING

RIT.

This system contains the third and fourth staves of the musical score. The top staff is a vocal line with the word "SPRING" written above it. The bottom staff is a piano accompaniment. A bracket indicates that the chorus should be repeated from the first line of words. The marking "RIT." (Ritardando) is written above the piano staff.

This block contains several empty musical staves at the bottom of the page, likely for additional notation or as a placeholder.

DIXIE LAND

(SATB)

DANIEL DECATUR EMMETT

VERY SLOW - SOFT

(BAR.) LOOK A - WAY, LOOK A - WAY —, LOOK A - WAY — DIX - IE

POCC. RIT.

(1ST TIME - VERY SLOW — ON REPEAT - VERY FAST, CUT-TIME) AND SOFT. AND LOUD.

(CHORUS) HMM I WISH I WAS IN THE LAND OF COT-TON

LAND

OLD TIMES THERE ARE NOT FOR-GOT-TEN LOOK A - WAY — LOOK A - (LOOK A - WAY —

WAY — (LOOK A - WAY) LOOK A - WAY DIXIE LAND IN DIX - IE

LAND WHERE I WAS BORN IN EAR - LY ON A

FROST-Y MORN-IN' LOOK A - WAY (LOOK A-WAY) LOOK A - WAY — LOOK-A-

WAY (LOOK A-WAY) DIX-IE LAND THEN I WISH I WAS IN DIXIE HOO-

RAY, HOO- RAY! IN DIX-IE LAND I'LL TAKE MY STAND TO LIVE AND

DIE IN DIX-IE A - WAY, A-WAY A-WAY, A-WAY DOWN SOUTH IN
(MEL.) A - WAY — A - WAY —

DIX-IE A - WAY A - WAY, A-WAY DOWN SOUTH IN DIXIE —
(MEL.) A - WAY — A - WAY —

LORENA

(SSATB-TENOR SOLO)

J. P. WEBSTER

SOLO

THE YEARS CREEP SLOWLY BY LO-REN — A, THE

SON, 2ND S., ALTO

TEN. & BAR.

PUM **PUM** **PUM** **PUM** **PUM**

PUM **PUM** **PUM** **PUM**

PIANO

SNOW IS ON THE GRASS A-GAIN, THE

PUM **PUM** **PUM** **PUM** **PUM**

PUM **PUM** **PUM** **PUM**

PUM **PUM** **PUM** **PUM**

SUN'S LOW DOWN THE SKY LO-REN — A , THE

PUM PUM PUM PUM

PUM PUM PUM PUM

FROST GLEAMS WHERE THE FLOW'RS HAVE BEEN. BUT THE

PUM PUM PUM PUM

PUM PUM PUM PUM

HEART THROBS ON AS WARM-LY NOW, AS WHEN THE SUM-MER DAYS WERE

NIGH, ON THE SUN CAN NEY-ER DIP SO LOW AS

RIT. A TEMPO

RIT. A TEMPO

RIT. A TEMPO

PUM PUM PUM PUM

PUM PUM PUM PUM

DOWN AFFECTIONS CLOUDLESS SKY. THE SUN CAN

NE-YER DIP SO LOW — AS DOWN AFFECTIONS CLOUDLESS SKY —

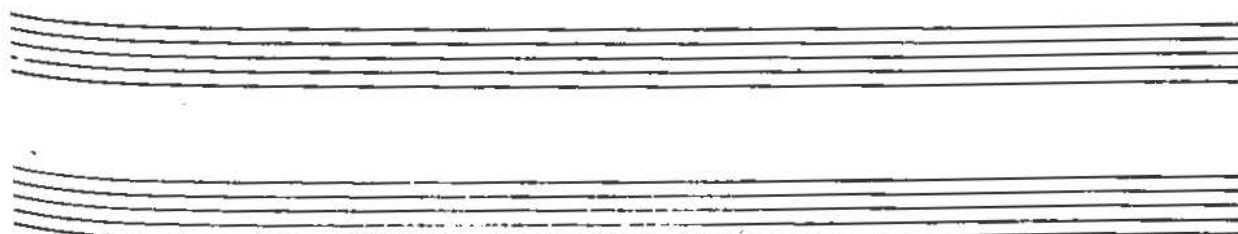
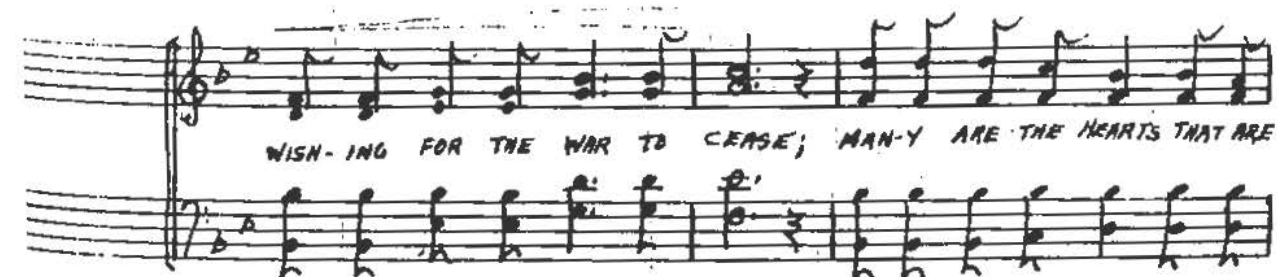
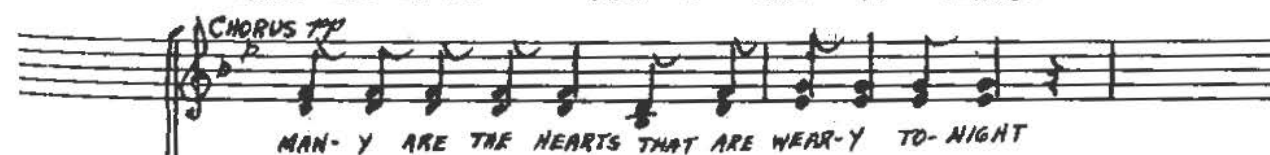
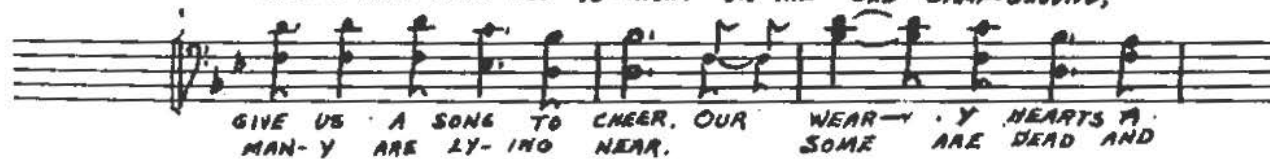
The musical score is handwritten on ten staves. The first system (staves 1-3) contains the lyrics "DOWN AFFECTIONS CLOUDLESS SKY. THE SUN CAN". The second system (staves 4-6) contains the lyrics "NE-YER DIP SO LOW — AS DOWN AFFECTIONS CLOUDLESS SKY —". The score includes vocal lines in treble clef and piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes, often marked with "PUM" to indicate a percussive sound. The vocal lines are written in a simple, accessible style, with some notes marked with a ^ symbol. The score concludes with a double bar line on the final staff.

TENTING TONIGHT

(SATB)

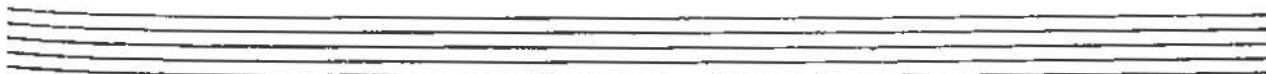
WALTER KITTAEDGE

(MEN ONLY)



1. TENT-ING TO-NIGHT, TENT-ING TO-NIGHT
2. DY-ING TO-NIGHT, DY-ING TO-NIGHT

TENT-ING ON THE OLD CAMP-GROUND.
DY-ING ON THE OLD CAMP-GROUND.



*TAPS**BUGLE**GENERAL DANIEL BUTTERFIELD*

FORM BY ABRAHAM J. RYAN **FURL THE BANNER** (SATB) MUSIC BY THEODORE VON LA HACHE

FURL THE BANNER FOR 'TIS WEARY ROUND ITS STAFF 'TIS DRIPPING DREARY,
(THAT)

FURL IT, FOLD IT, IT IS BEST FOR THERE'S NOT A MAN TO WAVE IT.

AND THERE'S NOT A SWORD TO SAVE IT IN THE BLOOD THAT HEROES GAVE IT

AND ITS FOES NOW SCORN AND BRAVE IT — FURL IT,

HIDE IT LET IT REST

WHEN JOHNNY COMES MARCHING HOME

(SSA TTBB)

PATRICK OILMORE

GIRLS ONLY *mp* *mp*

JOHN-NY COMES MARCH-ING HOME JOHN-NY COMES MARCHING HOME

mf *ff*

JOHN-NY COMES MARCHING, JOHN-NY COMES MARCHING, JOHN-NY COMES MARCHING

HOME JOHN-NY COMES MARCHING, JOHN-NY COMES MARCHING, JOHNNY COMES MARCHING,

(ALL MEN) WHEN JOHNNY COMES MARCHING HOME A- GAIN HUR-RAN —! HUR-

JOHN-NY COMES MARCHING, JOHNNY COMES MARCHING, JOHNNY COMES MARCHING,

RAH —! WE'LL GIVE HIM A HEARTY WEL-COME THEN HUR-

JOHNNY COMES MARCHING, JOHNNY COMES MARCHING, JOHNNY COMES MARCHING,

RAH —! HUR-RAN —! THE MEN WILL CHEER THE

JOHN-NY COMES MARCHING, JOHN-NY COMES MARCH-ING JOHN-NY COMES MARCHING

BOYS WILL SHOUT, THE LA-DIES THEY WILL ALL TURN OUT AND WE'LL

ff

ALL FEEL GAY WHEN JOHN-NY COMES MARCHING HOME

ff

(ALL GIRLS) **f**

mp

GET

DROOM, DROOM, DROOM, DROOM, DROOM, DROOM, DROOM, DROOM

REN-DY FOR THE JU-BI-LEE, HUR-RAH —! HUR-RAH —! WE'LL

mp

DROOM, DROOM, DROOM, DROOM, DROOM, DROOM, DROOM, DROOM

GIVE THE HE-RO THREE TIMES THREE, HUR-RAH —! HUR-RAH —! THE

DROOM, DROOM, DROOM, DROOM, DROOM, DROOM, DROOM, DROOM

ff

SAUR-EL WREATH IS READ-Y NOW TO PLACE UP-ON HIS

mf

DROOM, DROOM, DROOM, DROOM, DROOM, DROOM

LOY-AL BROW AND WE'LL ALL FEEL GAY WHEN JOHNNY COMES MARCHING

DRUM DRUM

HOME — DING, DONG, DING, DONG, DING, DONG, DING, DONG, DING, DONG,

(ALL MEN) THE OLD CHURCH BELL WILL

DING, DONG, DING, DONG, DING, DONG, DING, DONG,

PEAL WITH JOY HUR-RAH —! HUR-RAH —! TO WELCOME HOME THIS

DING, DONG, DING, DONG, DING, DONG, DING, DONG,

DAR-LING BOY HUR-RAH —! HUR-RAH —! THE YEA-LAGE LADS AND

DING, DONG, DING, DONG, DING, DONG,

LAS-SIES SAY, WITH ROS-ES THEY WILL STREW THE WAY AND WE'LL

SOPRANO *ff* *POCO RIT.* *ff*
ALL FEEL GAY WHEN JOHN-NY COMES

ALTO *ff* *POCO RIT.* *mf*
ALL FEEL GAY WHEN JOHN-NY COMES MARCH-ING HOME

TENOR *ff* *POCO RIT.*
ALL FEEL GAY WHEN

BARITONE *ff* *POCO RIT.* *ff*
ALL FEEL GAY WHEN JOHN-NY COMES MARCH-ING

mf *ff*
MARCH-ING HOME MARCH-ING HOME.

mf *ff*
MARCH - ING HOME.

ff *ff*
JOHN-NY COMES MARCH - ING HOME.

mf *ff*
HOME MARCH-ING HOME.

CHAPTER V

SUMMARY, RESULTS, CONCLUSIONS, AND IMPLICATIONS

Summary

The purpose of this study has been to create a junior-high-school choral program which would adequately display the musical accomplishments of a ninth-grade mixed chorus. The music education of this group was geared to meet the needs of the basic human characteristics of the adolescent. These needs were classified as social, emotional, intellectual, physical, and aesthetic.

Junior-high-school students should be furnished with experience in singing, listening, rhythmic movement, and creative activity. Music should not be forced upon the adolescent; rather, he should be led into musical learning by the skill and patience of an interested teacher. The progress and success of musical learning depends upon the quality and quantity of musical experiences. "Rock 'n' roll" is for the enjoyment of teen-agers and the toleration of teachers who wish to understand them and direct their love of music into more refined channels. The need of teen-agers to belong to and be accepted by a group is one of the greatest assets to the music education program. Their desire to belong to a successful singing group is a strong motivating force to musical learning.

The theme chosen for the choral program was the American Civil War. There seems to be a lack of patriotic enthusiasm in the youth of

today. It was felt that the music of this period, so rich in patriotic expression, could renew the students' interest in their national heritage and increase their national pride. The songs of the Civil War expressed deep sentiment in all of the areas of human emotion.

From April, 1961, to April, 1965, there have been and will be centennial celebrations throughout the United States; therefore, the Civil War is the subject of several new books, magazine articles, and record albums. It seemed that programs and pageants about the Civil War would be especially appropriate during this centennial period. Preparation for such a program entailed research, song selection, choral arranging, script writing, costuming, and staging.

Research revealed that the supply of songs from this period was plentiful, varied in mood and sentiment, and deeply expressive of the emotions and feelings of a people living in a time of national upheaval. The soldiers of the 1860s expressed their deepest feelings through singing. Music accompanied their going to war, their longing for home, their loneliness, their pleasures, their devotion to a particular cause, and their fighting and dying. Wherever they were, singing seemed to be their most pleasurable recreation. The succession of events from April 12, 1861, to April 9, 1865, are statistically recorded and monumentally documented. The succession of human feelings is preserved in the music of the period.

The Confederacy was found to be lacking in composers but very capable of applying new words to old songs or turning a Union composer's song into a national anthem. "Dixie," "The Bonnie Blue Flag," "The Yellow Rose of Texas," and "Maryland, My Maryland" were the more important martial songs of the Confederacy. "Johnny Reb" was a sentimental

man and enjoyed singing such ballads as "Lorena," "All Quiet Along the Potomac Tonight," "Somebody's Darling," "Home, Sweet Home," "Annie Laurie," and "Juanita." He also sang "When This Cruel War is Over" and "The Vacant Chair" which he borrowed from the enemy camp. Religious songs were very important and were made easily available in pocket-size books.

The Union soldiers were just as enthusiastic about singing as were the Confederates. They went to war singing "The Star Spangled Banner," "The Girl I Left Behind Me," "Johnny Is Gone for a Soldier," "We Are Coming Father Abraham," and the number-one favorite "John Brown's Body." The latter song had many parodies and was the inspiration for Julia Ward Howe's famous "Battle Hymn of the Republic." George F. Root was responsible for composing some of the favorite songs of the Union: "Just Before the Battle Mother," "Tramp, Tramp, Tramp," "The Vacant Chair," and "The Battle Cry of Freedom." The Hutchinson Family, a group of touring singers, introduced Root's "The Battle Cry of Freedom" which became one of the most inspirational and legendary songs to come out of the Civil War. Other martial favorites were "For the Dear Old Flag I Die," "Marching Along," "The Army of the Free," and Henry C. Work's "Marching Through Georgia." Sentimental favorites were "Aura Lee," "Bonnie Eloise," "Tenting Tonight," "Weeping Sad and Lonely," "Gay and Happy Still," Root's "Just Before The Battle Mother," "Home, Sweet Home," and the popular Confederate song, "Lorena." Both armies enjoyed nonsense songs like "Goober Peas," "Grafted Into the Army," and "The Invalid Corps." "Taps" was the creation of a Union officer, General Daniel Butterfield, who was in search of a more relaxing "lights-out" call to soothe the battle-weary men of the Army of the Potomac in July of 1862.

Band music was encouraged and enjoyed by both of the Civil War armies. Generally, they played for drills, dress parades, and evening concerts. Some bands played to urge men into battle, and others played during the actual combat. Bandsmen often became stretcher bearers or were asked to put their instruments down and pick up a rifle.

There are numerous stories of music serving to bring the Confederate and Union soldiers together for an evening serenade, a religious gathering, or a band concert.

Concerts of classical music were scarce and poorly attended during the war years. The people were concerned with the events of the war, and popular music rather than classical music served to enhance this concern.

The remains of America's tragic years are in the form of pictures, letters, diaries, biographies, old newspapers, tattered uniforms and battle-flags, rusted weapons, and an abundance of songs. The songs are the only vestiges which can live again to retell the story of the Civil War.

The vocal music department of W. E. Greiner Junior High School in Dallas, Texas, has traditionally presented its two ninth-grade choruses in programs each spring for the purpose of entertaining the public and accomplishing a climax of the year's choral activities. The Civil War program was the 1960-61 spring production of one of these choruses. Membership in this chorus numbered 172 students and was achieved by audition and election. The chorus met at each of two class periods for one hour every day. Program preparation necessitated rehearsing during the hours before school started in the morning in order to get the two classes together. Performance progress for the chorus began with an introductory

concert in November and continued through Christmas programs to choral contests and the spring program.

The students were eager to begin working on the spring program but did not seem very enthusiastic about doing a Civil War theme. The idea was publicized and encouraged by the use of pictures, magazine articles, and books.

The major problem of song selection was reducing the vast number available into a list of workable proportion. It was decided to match each Northern song with a Southern song and to divide the program into a series of scenes.

A ninth-grade chorus has a limited vocal range which often prohibits the use of standard SATB arrangements. Special attention was devoted to this fact, and all but two of the twenty songs used were original arrangements aimed at providing for these limitations. Most of the songs were arranged for a cappella chorus, but occasional piano accompaniment, vocal and instrumental solos, and featured vocal and dance ensembles were interpolated for variety of programming and talent.

The chorus had to be divided into two groups representing the soldiers and ladies of the Union and of the Confederacy. This was done according to voice parts, and a trial rehearsal revealed that the division had not destroyed the strength or quality of the total choral blend. The students on stage right were told they would represent the Union; those on stage left were to be Confederates (see Appendix E).

Life magazine was the main source of reference for ideas on assembling appropriate costumes. The students were urged to be conservative in the selection of materials and designs and to avoid the purchase of articles that could not be retained for further wear after the program

was over. Hats for the boys were ordered in bulk from a local department store. Many of the girls made their dresses in homemaking classes; others employed the help of their mothers or professional seamstresses.

It was suggested that the students make a search for relics of the Civil War period. This project eventually involved teachers, parents, eighth-graders, and citizens who had no specific interest in Greiner until that time. The relics were so interesting and so numerous that an exhibit was made of them which drew a continuous crowd of curious students.

Magazine articles, books, motion pictures, and television programs served to supplement the study of the Civil War and keep interest in the project high.

Accompanists, instrumentalists, soloists, dancers, and the members of the girls' ensemble were chosen on the basis of past experience or special audition.

Stage properties were either purchased by the school, contributed by parents, loaned by teachers, or constructed by students.

The stage and lighting equipment consisted of chorus risers, a green brick wall which was actually the back wall of the stage, a lighting system complete with red, white, and blue overhead lights and footlights, microphones, flood lights, spot lights, and a simple switchboard that controlled these lights.

Learning chorus parts, solos, and accompaniments during class time was no problem; putting the two choruses together on the stage was a major undertaking. Extra rehearsals were scheduled for the special groups or soloists. The narrator, an eighth-grader, was able to come into the chorus classes and read his lines while the chorus sang the songs in order. The first full chorus rehearsal was spent in getting

stage positions and directions clear; those that followed concentrated on singing and working out the various cues. Four boys were used as a stage crew and they were responsible for all lighting and curtain cues. The dress rehearsal was held on April 13, 1961, from 8:00 p.m. until 10:00 p.m. The main purpose of the rehearsal was to make sure all of the students had their costumes ready. Musically and technically the rehearsal was terrible. Another night rehearsal was scheduled and several morning rehearsals were planned. Improvement was noted in the later rehearsals.

Four performances of the program were given. The student assemblies were presented at 9:00 a.m. on April 20 and 21, 1961. Evening performances followed on May 4 and 5 for the general public. All of the presentations were warmly and enthusiastically received by capacity and over-capacity audiences.

Material for the program was assembled, created, and arranged by the writer with the idea of providing a medium through which the members of a junior high school chorus could find expression, projection, education, and enjoyment. Instructions, lists of stage properties, costume suggestions, diagrams of the stage set, order of scenes, narration, and music were included for the benefit of anyone who would do a similar program. Performance time is approximately thirty-five minutes (see Chapter IV).

Results

Individual performance and individual contribution to the total success of the Civil War program was probably the most important accomplishment realized in the overall evaluation of the production. There

were eleven vocal solos. This is not an unusual number from a chorus of 172 students unless it is noted that the soloists were boys, each one going through the experience of voice changing. One boy, a baritone, had gone into a state of semi-shock just one year before when asked to sing a solo in auditioning for ninth-grade chorus. Another of the soloists was a football letterman; another, a member of the National Junior Honor Society; another, a near failure in all of his academic subjects; and another, a clarinetist in the marching band and a baseball letterman. It did not seem to matter whether they were athletes, honor-roll students, or skilled musicians. They sang their solos well, and they received verbal praise from everyone who heard them. Three pianists, two drummers, a piccolo player, and a trumpet player were used for the various instrumental accompaniments. All of these students had had former experience and were very dependable. Eight couples were assigned to perform the Scene I dance (see Appendix E, photo. no. 4). Twenty girls made up the girls' ensemble known as the "G-Notes" (see Appendix E, photo. no. 3). Aside from these specific assignments, every boy and girl in the chorus had certain stage movements to execute at certain times. Not one of 172 chorus members, four stage hands, one narrator, and two non-chorus band members could afford to make a single mistake. Mistakes were made, carefully studied in rehearsals, and reduced to a minimum. The success of the group effort was emphasized for "in group performances, no one fails . . . when the group succeeds, all members of the group succeed, from the strongest to the weakest."¹

Parents contributed far more than moral support and their ability

¹ Andrews and Leeder, op. cit., p. 332.

to assemble costumes. One father made the twenty guns used in the program (see Appendix E, photo. no. 7). Another father took time off from his job to assist his son, a baritone in the chorus, in setting up a speaker system which transmitted the sound of the pianos in the pit to loud speakers located under each of the two riser sections. Several parents requested permission to tape-record one of the performances, and one father spent several hours setting up professional equipment so that a "good" tape could be made. Many parents became involved, not only in the production, but in other activities that evolved from the Civil War project. Several students took trips during Easter vacation which took them to Civil War memorials. They returned to the classroom laden with souvenirs and pamphlets which they eagerly shared with the class. This encouraged other students to request that the family summer vacations be planned in the general direction of Civil War sites. Numerous postcards are testimony to the success of their missions.

Reactions to the program were varied and interesting. Teacher reaction to the production was very favorable. Comments such as, "I cried during every song," "Who would have ever believed old ----- could sing a solo?," "The battle was almost too realistic," "How do you get those kids to sound like that?," "I'm going to bring my wife to the night show--this one is too good to miss," were heard. The history teacher expressed the wish that the entire show could be filmed for future use. The principal called a local television station, described the show, and asked if they could use films of it for a newscast or public interest feature. A television cameraman came to the second student assembly, and that same evening the pictures and program data were a featured news item. The principal also wrote a letter to the administrators of the Dallas

Independent School District praising the production and requesting their presence for one of the two night performances. Parent reaction was also very favorable. Many wrote notes expressing praise, thanks, and appreciation for the program and for their son's or daughter's devotion to the Greiner chorus. Ex-students and fellow students were also praising the chorus and saying, "I wish I could see it again," or bragging that they had seen it twice. Generally, the Civil War program seemed to evoke a multitude of emotional responses.

It has been over a year since the Civil War program was presented. Postcards, received from the 1960-61 chorus members, are postmarked Atlanta, Vicksburg, Pennsylvania, and numerous other points of historical interest. Phone calls from these students are reminders that, "John Brown's Body is going to be on television tonight"; or to relate that the caller visited a Civil War cyclorama with some friends while in Atlanta, and that when a musical background of "our songs" was played the friends did not understand why she cried; or to confide that the book Gone With The Wind is "much better than the movie"; or to boast the purchase of a new album of Civil War songs by the Mormon Tabernacle Choir. It is known that a large percentage of these ex-students presently are enrolled in high school choirs or church choirs.

Conclusions

The purpose of this project was threefold: (1) to close the school year with a program that would display the musical skills learned in the chorus classes; (2) to have that program coincide with the Civil War Centennial in order to give the students a renewed interest in their national heritage; (3) to provide for the students' further social, emo-

tional, intellectual, physical, and aesthetic development.

The first and second objectives obviously were attained and have been discussed fully throughout the thesis. The final objective needs re-examination and enumeration. Did the project provide for the social, emotional, intellectual, and physical development of the junior-high-school student? Perhaps the following list will serve to answer this question:

1. Social and Emotional
 - a) Membership in a respected and successful group.
 - b) The association of other teen-agers with varying degrees of musical skill and talent.
 - c) An opportunity for individual contribution to a group effort.
 - d) An outlet for emotional expression, aggressiveness, excess energy, and unpredictable moods.
 - e) Prestige of being respected and admired by seventh- and eighth-graders who want to be future chorus members.
 - f) Promotion of school spirit through successful displays of musical accomplishment.
 - g) Stimulation of knowing that the athletes do love to sing, and that they are loyal to both sports and music.
 - h) Opportunity for performance before parents, teachers, and fellow students.
 - i) The encouragement of ex-students, fellow students, parents, teachers, and administrators to always "do your best, remember who you are, and know that we are back of you."
 - j) A foundation in musical experiences which promotes a desire to continue singing in high school, church, college, and community choirs.
 - k) Furthering the school-community relationship through parent contributions and public attendance at programs.
2. Intellectual (Musical Skills)
 - a) A chance to perform good and mediocre choral literature, and to become capable of knowing the difference in the two.
 - b) Opportunity for solo performance and encouragement to work toward this achievement.
 - c) Opportunity for ensemble singing in select groups.
 - d) Creativity in helping to plan performances-- suggesting and producing stage properties, lighting effects, and costumes.

- e) Learning facts about the Civil War with music as the motivating factor.
 - f) Democratic procedure by voting for or against all major issues of concern to the chorus--program themes, dates and times of rehearsals and performances, suitable music for the occasion, and whether or not to accept invitations to perform outside of school.
 - g) Self-evaluation of musical learning by critical analysis of classroom singing and public performance (using a tape recorder when possible).
 - h) Realization of the value of music in relating the events and emotions of past generation.
 - i) Integration of music with history and art.
3. Physical
- a) Directing the changing and changed voices into suitable ranges.
 - b) Adherence to good posture in class and on-stage for the best results in singing.
 - c) Rhythmic movement--marching and dancing.
 - d) Developing correct breathing habits to enhance good vocal production.
4. Aesthetic
- a) The sheer enjoyment of discovering beautiful sounds through listening and singing.
 - b) Appreciation for Civil War music.
 - c) Enjoyment of communicating to others through music.
 - d) Renewal of nationalistic pride through association with a great historical event.
 - e) The challenge to reach ever higher to improve musical skills, increase musical knowledge, and seek refinement and variety in musical taste.

It must be concluded that this program fulfilled the musical and educational needs of the junior-high-school ninth-grade student, and, at the same time, provided an informative and interesting musical experience for the students, teachers, and parents who came to see it. The integration of music and history provides an intimate insight into the society of a time long past; in this case, a society that nearly destroyed a nation. Today that nation survives, and it is the responsibility of all who benefit by her survival to know her trials as well as her triumphs. Only then may they share with her and for her the

pride and knowledge of how she attained greatness.

Implications of the Study

This study has sought to show how a good developmental program in music education can contribute to the total education of the junior-high-school student. Music has meaning only when it can become a part of the everyday business of living and learning. The junior-high-school student is searching for meaningful experiences which will aid him in attaining self-expression, independence of thought, and the cultivation of sound values. The educator is obligated to provide these experiences and to make them both challenging and rewarding. Music, because it can integrate and enhance so many areas of learning, is one of the most valuable tools in achieving this obligation. It is hoped that this study may provide insight into the purpose of music education in the junior high school and possibly suggest new ideas of method and procedure for other music educators.

APPENDIX A

Description and Source of Civil War Relics

Used in the Exhibit

1. Flint-lock musket used by Ezekial Dockins in the service of the Union; property of Diann King, 626 North Ravinia, Dallas, Texas.
2. Rifle, complete with bayonet and a stock-plate engraved with a crown, under which the date 1862 appeared; property of Grady Goode, 1618 Lebanon Ave., Dallas, Texas.
3. Rifle, like the above with no stock-plate or bayonet; property of Kay McGough, 521 South Willomet, Dallas, Texas.
4. Sabre, said to have been contributed to the Confederacy by France and probably dating back to the Napoleonic War; property of Sandra Mosely, 316 Lyman Circle, Dallas, Texas.
5. Two sabres, one a Captain's sabre worn by Joseph P. Reel who fought with the Seagoville Volunteers, the other a Lieutenant's sabre worn by a Lt. Piersol, also with the Seagoville Volunteers (Union Forces); property of Dave Woodbury, 2233 Ft. Worth Ave., Apt. C, Dallas, Texas.
6. Brass belt buckle from a Union uniform; property of Charlene Lawhead, 124 East 12th, Dallas, Texas.
7. Two pairs of ladies high-topped button shoes; property of Larry Witcher, 2519 Boyd, Dallas, Texas.
8. Framed, lace-edged valentine dated February 1, 1859, and a picture of Benjiman Burr, author of the Valentine, who was a Texas Ranger killed during the Battle of Shiloh in the service of the Confederacy; property of Linda Myers, 2603 Anzio, Dallas, Texas.
9. Tattered Confederate battle-flag allegedly salvaged by a civilian bystander after the Battle of Vicksburg; property of Chris Gallie, 2838 Burlington Ave., Dallas, Texas.

10. Pair of spectacles which had been worn by the personal physician of General U. S. Grant; property of Charlene Lawhead, 124 East 12th, Dallas, Texas.
11. Tinted photograph of a Union soldier and his sweetheart; property of Camille Cook, 421 Woolsey, Dallas, Texas.
12. Photograph album containing numerous family portraits but none of uniformed men; owner unknown.
13. Framed letter written by a Confederate soldier in 1862; property of Sarah Rymal, 922 South Bishop, Dallas, Texas.
14. Diary of a Union soldier written during the period January through December, 1864; property of Dr. Marion M. Ricketts, 729 Bizerte, Dallas, Texas.

List of Record Albums Containing

Civil War Music

Songs of the Civil War Era, Lehman Engel and Chorus, Harmony
(Columbia LP) HL 7198.

Songs of the North and South, 1861-1865, The Morman Tabernacle Choir,
Richard P. Condle, Director. Columbia Masterworks ML 5659.

Songs of the South, The Norman Luboff Choir. Columbia Records
CL 860.

Stories and Songs of the Civil War, Ralph Bellamy, Narrator.
RCA Victor LBY-1032.

The Confederacy 1861-1865, Goddard Lieberson, Producer. Columbia
Records DL-220.

The Union 1861-1865, Goddard Lieberson, Producer. Columbia Records
DL-244.

With Love From A Chorus, The Male Chorus of the Robert Shaw Chorale,
Robert Shaw, Conductor. RCA Victor LM-1815.

APPENDIX B

A Letter From A Confederate Soldier

The following words were copied from a letter written in 1862 by a Confederate soldier. The letter is the property of Sarah Rymal, 922 So. Bishop, Dallas, Texas. It was given to her by her grandfather, Eli Virgil Hufstedler, who is the nephew of the soldier and who lives in Hillsboro, Texas. The letter is framed in glass and was photographed for the writer by Harry C. Knode of Dallas, Texas.

There are several places in the letter that are faded and impossible to read. A symbol of four successive dots (....) will indicate a word or group of words that could not be transcribed. No changes or corrections have been made of the writer's punctuation and spelling. To the knowledge of the author the letter has never been published or documented in any way.

Louden, Tennessee
November 13th 1862

Dear Father.

We are all well. We are now lying in camp at the Loudon Bridge on the Tennessee River thirty miles below Knoxville. Have been here ten days. I do not know how long we will remain here. We expect to be ordered away soon, and will probably go into middle Tennessee.

We left this place in August and made a great march into Kentucky. Went nearly all over the Eastern portion of the State; Fought one battle, and took a great number of prisoners, and did a good many other things; the last of which was to ske-daddle out of there; but as I have written you of the progress of the Campaign in former letter, I will not repeat them here.

The health of the Army is good, considering the hardships to which the men have been subjected on the late march across the mountains. Two or three of our company are sick in camps

but none dangerous.

Times look gloomy. Winter is Coming on and the soldiers are poorly supplied with blankets, shoes, and other wearing apparel. Most of our Company have two blankets to the man, and are very well supplied with all sorts of clothing except shoes, and some have drawn shoes, but several of the boys are nearly barefooted.

I cannot say that the prospects of better times, soon is any ways flattering. Everything at present indicates more war, harder fighting, and harder times. But let it come, we must bear it. Be patient and let come what will. We must resolutely stand our ground and fight out our National Salvation.

I know that I think as much of the pleasures of peace, and the society of my family and friends at homes as any man, but I never have once thought, that being deprived of all of these would be half as bad as it would be to submit to the rule of a Tyrant, who had compelled us to submission by his hordes of hirling soldiers with leaden balls and sharp bayonets.

I want peace bad enough; but I do not want it without it is accompanied by Southern Independence.

I have not got any letters from home yet. Bill Bates and Liye Warren got one letter for me from you, but they lost it and I did not get to see it. They said you wrote that Mother was dead, and Jake Hufstedler's wife was dead, and that my family and the people generally were well. That the Yankees had all gone from about Pocahontas, and that they took away a good many horses and some other things.

They got two other letters for me at the same time, but as they did not open them, I do not know who they were from.

I write this letter to send by Cyrus Johnson of Green County, who has been discharged from the army on account of a broken arm. Mr. Johnson proposes coming back by Christmas and bringing letters to all the men here who are from Green, Randolph, and Lawrence Counties.

I wish you would write me a long letter, a very long one, and send it by him of his return. Tell all the families of the men in my Company to write letters and send by Mr. Johnson and we will get them. He agrees to carry this and other letters, and to bring answers or letters from our folk,s and we agree to pay him for each letter he brings. So write something worth paying for. Send at least a dollar's worth in each letter.

I will write another letter in a day or so and send by Col. Simington who will leave for home in a few days. If I can get time I will write more lengthy and for fear my former letters did not get through, I will tell you all about Kentucky and how we got along up there.

Joe Hufsteadler, Eli Nation, and all the boys of Wright's Old Company were up....I did not see them, but some of the boys did. They came back ahead of us however. I have never

heard anything from Jake. He is dead or gone home, certainly, or else he would have written to me.

I do not see any chance to get to go home on a furlough this winter unless we should be ordered across the Mississippi, and I do not think there is much liklihood of that, although there is much talk amongst the boys in camp.

I would like to get off long enough to go home and back, and, as I have never been away from my Company a day, or slept out of camp a night, since I left home, I think I stand as good a chance to get away on leave as anybody in the Regiment. I intend to go home this winter if I can, but that will depend entirely upon the way this part of the army is disposed of.

If we go to Tennessee and are put into winter quarters, I may get off; but if we are kept at active service in the field, there will be no chance to get away.

We lost John....over the mountains, the Yankees got them I suppose and paroled them and they went home.

Don't fail to write and give notice of the opportunity to send letters by Johnson.

I must quit and go to bed, or rather lie down on my old quilt. I never commenced writing until 10 o'clock and now it is nearly midnight and John and Jake and Ike and Jake Folster, and Rube....and John....(my....) are all snoring most melodiously, sleeping just as though they were men instead of soldiers, and in a house on beds instead of in an old open tent upon blankets spread upon the ground.

Eli Hufstedler

To John Hufstedler

Written on 18th 62.

his August 219 28

Louden Tennessee.

November 13th 1862.

Dear Father.

We are all well.

We are now lying in Camps at the Loudon Bridge on the Tennessee River thirty miles below Knoxville. Have been here ten days. I

We expect to be ordered away soon, and will probably go into middle Tennessee.

We left this place in August and made a great march into Kentucky, went nearly all over the Eastern portion of the State, fought one battle, and took a great number of prisoners, and did a good many other things, the last of which was to take the middle out of there but as I have not yet stopped writing of this Campaign in a former letter, I will not repeat them here.

The health of the Army is good, considering the hardships to which the men have been subjected on the late march across the mountains.

Seven or three of our Company are sick. The camp is but none dangerous.

The look gloomy. Winter is coming on and the soldiers have poor supplies of blankets, shoes and winter clothing.

Most of our Company have two blankets to the man and are very well supplied with all sorts of clothing except shoes & some have drawn shoes, but several of the best are nearly worn out.

I can not say that the prospect for better times, soon, is any ways flattering. Every thing at present indicates more war, harder fighting & harder times. But let it come, we must bear it. Be patient and let come what will we must resolutely stand our ground and fight out our national salvation.

I know I think as much of the splendor of peace and the society of my friends at home as any man, but I have once thought, that being deprived of all of these would be half as bad as it would be to submit to the rule of a Tyrant, who had compelled us to submission by his hordes of hireling soldiers with leaden balls & sharp bayonets.

I want peace, bad enough, but I do not want it without it is accompanied by Southern Independence.

I have not got any letters from home yet.

Bill Butler & Lige Warren got one letter for me, from you, but they lost it & I did not get to see it. They also wrote that Mother was dead. & Gabe Ruffled's wife was dead. That my family and the people generally were well. That the war had gone from about Idacium & that they took away a good many horses & some other things.

They got two other letters for me the same time, but as they did not

I am glad to send by Cyrus Johnson
of Green County, who has been discharged
from the Army on account of a broken
arm. Mr. Johnson proposes coming back
by Christmas and bringing letters to all
the men here who are from Green, Randolph
& Lawrence Counties,

I wish you would write me a long letter

~~and I will write you one by return~~
The families of
the men in my company to write letters
to be sent by Mr. Johnson & we will get
them. He agrees to carry this and
other letters, and to bring answers on
letters from our folks & we agree to
pay him for each letter he brings.
We write something worth paying for.
I will at least a dollar's worth in
each letter.

I will write another letter
in a day or so and send by Colonel
Washington who will leave for home in a
few days. If I can get time I will
write more lengthy and for fear our
former letters did not get through I
tell you all about Kentucky and how
we get along up there.

~~In Washington's letter he mentions all the names~~
~~of the great Old Company and says~~
I did not see them but some of the
did, say Cana back ahead of us, how we
have never heard anything from him.
He is dead or gone home, but
or else he would have written to me.

I do not see any chance to get to go
on a furlough this winter unless we should
be ordered across the Mississippi & I do not
think there is much likelihood of that, although
there is such a talk amongst the boys in camp.
I would like to get off long enough to go
home & back, and as I have never

of course a good chance to get away, I
do not intend to go. I have a chance to get away, I
leave as any body in the Regiment, I intend
to go home this winter if I can, but that
depends entirely upon the way this party
the army is disposed of. If we go to San
& are put into winter quarters, I may get
out if we are kept at active service.

The Rebels there will be no chance to get
the mountains. The Rebels of the

I suppose & paroled them & they

don't fail to write & give notice of
opportunity to send letters by express.

I must quit & go to bed, or rather, as
my old Quilt, I never commenced writing

still 10 o'clock and now it is nearly midnight
& John & Ike & Ike & Jake Foster &

are all sleeping peacefully, sleeping just as though

they were men instead of soldiers and
in a house on beds instead of in an

old open tent upon blankets spread upon
the ground. The Regiment

APPENDIX C

From An 1864 Diary

The following words were written by Jasper C. Ricketts from Clay City, Illinois, in the year of 1864 as he served with the Union forces in the Civil War. The pages of the small book (3 inches wide, 6 inches long, and approximately 3/8ths of an inch thick) are yellowed, and much of the ink or moistened gunpowder, as the case may be, has faded so badly that it is scarcely legible; therefore, the author has used a question mark enclosed in parenthesis to indicate the uncertainty of various words or passages. Parentheses have also been used to enclose an alternate transcription where there is a question of accuracy in the translation of the soldier's handwriting. It will be noted that there are some typewritten passages which have a line drawn through them. This is to show that the writer of the diary had crossed out certain phrases or words. An uneven line drawn between two typewritten lines is a duplication of marks found in the diary. No changes or corrections have been made of the writer's punctuation and spelling.

The first page of the diary serves to identify its owner by the following inscription:

Mr. Jasper C. Ricketts 80th
2nd Brig 3rd Div - 15th A.C.
My Home & adress Clay City Clay Co
Ills

January Friday " 1 1864

We marched to Boyds station on the, 31" day of Dec, 1863.
January the 1, camp Boyds, St. was on picket a very hard
storm trees were blown down too soldiers were killed of
the 56 ills.

Saturday " 2

Camped at Boyds, St. orders to build comfortable quarters,
the weather cold.

Sunday " 3

Camped at Boyds, St. Building winter quarters.

Monday 4

Camped at Boyds, St. very cold officers trying to recruit
for veteran service.

Tuesday = 5

Camped at Boyds, St " have comfortable quarters, in the
evening rec orders to be in readiness to march

Wednesday = 6

Orders to fall in line at 6, oclock and marched to Flint
river Ala, distance 11 miles. the weather still very cold

Thursday " 7=" 1864

Camped at Flint river and was detailed to go on a foraging
expedition, returned in the evening with several wagons
loaded with corn and fresh pork.

Friday " 8 1864

Camped at Flint river, Ala. Snowing and Blowing, orders to
be in readiness for marching

Saturday, 9 1864

Started on our line of march at 8 oc. in the morning.
marched to Huntsville Ala distance 12 miles, went in to
camp on Clemenses plantation.

Sunday " 10 = 1864

In camp at Huntsville, Ala the weather is some warmer
Washing our clothes and Pitching our tents

Monday " = 11

Camped at Huntsville, Ala Orders to build winter quarters,

Tuesday " 12

Camped at Huntsville, Ala Hawling boards and brick to
build quarters.

Wednesday " 13 = 1864

Camped at Huntsville, Ala. Was detailed to go on Picket
guard, again the weather is cold.

Thursday " 14 =

Camped at Huntsville, Ala. Was relieved from Picket
came to camp

Friday " 15 =

In camp at Huntsville, Ala Building our winter quarters
the weather some warmer.

January Saturday " 16 1864

Camped at Huntsville, Ala The rebels ar reported to be
in force on the south side of the tenn,

Sunday " 17

In camp at Huntsville, Ala the weather warm our winter
quarters ar finished

Monday " 18

Camped at Huntsville, Ala The weather sultry and warm

Tuesday " 19 1864

Camped at Huntsville, Ala On Picketguard raining

Wednesday " 20

Was releived from Picketguard came to camp

Thursday " 21

On camp guard Huntsville, Ala The rebs reported trying
to cross the river

Friday " 22 1864

In camp at Huntsville, Ala the weather warm

Saturday " 23

In camp at Huntsville, Ala Poleeicing the camp and
getting our arms ready for inspection

Sunday 24

In camp at Huntsville, Ala our arms were inspected they
were in good order

Monday " 25

Camped at Huntsville, Ala the rebs ar crossing the river
near decature, Ala orders to be in readiness to march

Tuesday, 26 1864

Camped at Huntsville, Ala But left camp at 4 oc in the
evening and marched till 3oc in the morning the rebs
retreating.

Wednesday " 27

Rested till 3 P,m. when we were ordered back, we marched
12 miles and rested over night.

Thursday " 28
Marched to camp Huntsville, Ala the weather warm

Friday, 29
Camped at Huntsville, Ala Washing our clothes.

Saturday, 30 " 1864
In camp at Huntsville, Ala the weather getting cold

Sunday, 31
In camp at Huntsville, Ala All quiet along our lines,

February Monday, 1 " 1864
Camped at Huntsville, Ala.

Tuesday, 2
Camp Huntsville, Ala Went out on a Foraging expedition
returned in the evening our wagons loaded with corn

Wednesday, 3 " 1864
In camp at Huntsville, Ala Officers recruiting for the
Vetern Service,

Thursday, 4 =
In camp at Huntsville, Ala Enlisted as a veteren,

Friday, 5 "
In camp at Huntsville, Ala Poleecing the camp, and
hawling wood.

Saturday, 6 "
On Picket guard, Huntsville, Ala raining

Sunday, 7 1864
Was releived from Picket guard returned to camp
Huntsville, Ala.

Monday, 8 "
In camp Huntsville, Ala The weather cold

Tuesday, 9
On Foraging duty 75 (?) Wagons a men to each wagon
returned to camp in the evening the train loaded with
corn.

Wednesday, 10
In camp Huntsville, Ala the rebs attact our force Tenn.
River, but they were repulsed.

February Thursday, 11 = 1864
In camp Huntsville, Ala rec a pass to go out in the country
the land is very roling the principle Productions cotton
corn wheat potatoes the country is well watterd

Friday, 12

On Picketguard Huntsville, Ala The weather is pleasant.

Saturday, 13 "

Was releived from Picket returned to camp. Huntsville, Ala.

Sunday, 14 "

Our arms was inspected was in good order.

Monday, 15 1864

On Picketguard the weather warm

Tuesday, 16 "

Was releived from Picket returned to camp

Wednesday, 17

In camp Huntsville, Ala

Thursday, 18

On Foraging duty returned in the evening the train loaded with corn

Friday, 19 1864

In camp Huntsville, Ala Was not well, rec a letter from home.

Saturday, 20 "

On Foraging duty returned in the evening the train loaded with corn the corn is loaded on the cars and sent to Chattanooga.

Sunday, 21 "

In camp Huntsville, Ala Our arms was inspected at Preaching in the evening rec a letter from cousin M. D.

Monday, 22

In camp Huntsville, Ala The weather pleasant

February Tuesday, 23 1864

On Picketguard the pickets posts was changed. Signed the Pay rools

Wednesday, 24

Was releived from Picket returned to camp. Wrote letter home, was paid off \$200 (or \$2 do.) 17.35 cts

Thursday, 25

In camp Huntsville, Ala Poleecing our Camp and cleaning up our quarters.

Friday, 26

On Foraging duty returned to camp in the evening the train loaded with corn.

Saturday, 27 1864

In camp Huntsville, Ala The Surgeon inspects our quarters.

Sunday, 28 1864

In camp Huntsville, Ala. General inspecting of our arms and equipments

Monday, 29 last

In camp Huntsville, Ala On Picketguard rec a letter from L. Smith. Sentinels duty Here I stand with gun in hand watching the enemy from our land

March Tuesday, 1 1864

Returned from Picket guard to camp. The weather warm wrote a letter to L. Smith.

Wednesday, 2 "

In camp Huntsville, Ala Heavy canonading towards the river, Tenn.

Thursday, 3 "

On Picket duty the weather getting cold and Blustry

Friday, 4 "

Was releived from Picket and returned to camp.

Saturday, 5 1864

Camp Huntsville, Ala Was in the city visited the large Spring.

March Sunday, 6

On Foraging duty 12 miles in the country loaded our train and returned to camp.

Monday, 7

In Camp Huntsville, Ala Cold and snowing. Wrote a letter home.

Tuesday, 8 "

In camp Huntsville, Ala Was not well Wrote a letter to (miss or wife), M.D.

Wednesday, 9 1864

In camp Huntsville, Ala rhumors that we ar going to march.

Thursday, 10 "

In camp Huntsville, Ala The weather cold, rec a letter from home.

Friday, 11 "

Camped at Huntsville, Ala Wrote letter home

Saturday, 12 "

On Picketguard orders to keep a sharp lookout for the enemy the weather cold.

Sunday, 13 1864

Was releived from Picket returned to camp rec a letter from Brother, S.L.

Monday, 14 "

In camp Huntsville, Ala Wrote a letter to S. L.

Tuesday, 15 "

Camped Huntsville, Ala Went to the city Saw the provost guards inspected

Wednesday, 16 "

In camp Huntsville, Ala raining all day wrote a letter to Miss Mol. D

Thursday, 17 " 1864

On Picket guard

Friday, 18 "

Was releived came to camp hawling fire wood

Saturday, 19 "

In camp Huntsville, Ala Rebs reported in th country

Sunday, 20 "

In camp orders to bee in readiness for the rebs drewed 60 rounds of ammunition in the evening our arms by our sides all night

Monday, 21 " 1864

On Picketguard all quiet on our lines the weather cold

Tuesday, 22 "

Returned to camp Huntsville, Ala

Wednesday, 23 "

In camp Huntsville, Ala

Thursday, 24 "

In camp Huntsville, Ala The weather still cold March of of old still stays very cold

Friday, 25 " 1864

In the city Business very dull went to the Christian Commisian and got some papers to read

Saturday, 26 "

Went on Picketguard Huntsville, Ala

Sunday, 27 "

Was relived from guard returned to camp

Monday, 28 "

In camp Henderson came to camp rec a letter from Sherod Ricketts

Tuesday, 29 "

In camp Huntsville, Ala the weather cool

Wednesday, 30

In camp Huntsville, Ala wrote a letter to S. Ricketts.

Thursday, 31 "

In camp Huntsville, Ala raining, on Picket guard in the afternoon

Aprill Friday, 1 " 1864

Returned to camp was fooled how ar you First day of
Aprill orders to get ready to go home went on board the
cars in the evening

Saturday, 2 "

Started for Nashville tenn Landed at 6 in the evening
Staid over night

Sunday, 3 "

At Nashville, Tenn till 3 in the evening went on board the
cars was on our journey all night

Monday, 4 "

Landed at Louisville, Ky marched into the city our
Brekfast at the Soldiers home marched to the City Barracks
Staid over night ~~left the barracks at 3 oc in the afternoon~~
~~Crossed the river on a ferry boat~~

April Tuesday, 5, 1864

Left the barracks at 11 oc marched to the river. Crossed
on a ferry Boat went on Board the cars at Jeffersonville,
Ind, started at 3 oc.

Wednesday, 6 "

Landed at Cin Cin. at Six in the morning marched to the
City Barracks eat our Breakfast started for Col. at 3 oc
in the evening arived at Col at 11 oc that night

Thursday, 7 "

~~Arived at Columbus at 3 in the afternoon~~ marched to ~~the~~
~~State house, staid over night~~ Tods Barracks Staid ovr night

Friday, 8 "

Morning" left Columbus at 5 in the morning went on board
the cars to Cin Cin arived at 11 Oc went Morrisies eating

saloon got my Diner left the City at 6 in the evening
the cars run all night

April Saturday, 9 " 1864
Morning still on the train went 30 miles past home But
finding I was wrong was soon on my way back landed at
home at 12Pm

 Sunday, 10 "
Was at home part of the day the afternoon was spent in
looking at the country visiting my old friend Leonard
Brother was also within (with me?)

 Monday, 11 "
Morning finds me at home with my Parents Brothers and
sisters Home thy charms ar not knowing

April Tuesday, 12 "
At home Walked to the City in the afternoon which is a
small village But pleasant village

 Wednesday, 13 1864
Finds me enjoying the pleasures of home and Friends

 Thursday, 14 "
At home Passing the time with Parents Brothers and Sisters
Was at a Soldiers dinner in the village

 Friday, 15 "
At home Part of the day the afternoon was spent walking
out in the country the weather pleasant

 Saturday, 16 "
Finds me at home But visited my uncle Staid over night
having a pleasant time

 Sunday, 17 " 1864
Still at uncle. J. H. L. (JHG ?) Went home in the evening
the weather cool and raining

 Monday, 18 "
Enjoying home and its pleasures, walked to the City in the
evening

 Tuesday, 19 "
Finds me at home The weather disagreeable Time still flies
which no one denies

 Wednesday, 20 "
At home this Name which is Dear to every Soldier. the
weather very unpleasant

 Thursday, 21 "
Visiting friends in the country Having a pleasant time

Friday, 22 "

At home Went to the City in the afternoon

Saturday, 23 "

Finds me at home Went to meeting in the afternoon

Sunday, 24 "

Again at meeting and Sunday School, also having a pleasure walk in the evening

Monday 25 " 1864

At home the Weather unpleasant Father Building fence

Tuesday, 26 "

Went to Flora Which is a pleasant village

April

Wednesday, 27 "

Finds me at home the weather getting Warm

Thursday, 28

At the City returning home in the evening

Friday, 29 "

At home The weather getting warm

Saturday, 30 Last

Passing the time withat Some friends

May

Sunday, 1, 1864

Went to meeting the weather pleasant

Monday, 2,

Finds me at home

Tuesday, 3 1864

At home, Ills Walking out in the country

Wednesday, 4,

Went to flora Ills, returned home in the evening

Thursday, 5.

At home, Ills

Friday, 6 "

At home, Ills

Saturday, 7 1864

At home, My Furlough is out

Sunday, 8,

At Home, Ills Went to meeting, also Sunday school
Pleasure walk in the evening

Monday, 9 "

Bid adieu to home and friends left Clay City at 11 a.m. for Cin Cin. arrived at 10 at night hired a buss (?) went to Sol. home

Tuesday, 10

Started for the Col, depo (?) met the reg.(?) on 2nd street Cin Cin left the City at 2 in the afternoon landed at Jeffersonvill staid over night. Snowing

Wednesday, 11 " 1864

Crossed the river on a Ferry Boat to Louisville, Ky. Marched to the City Barracks went on board the evening train run all night

May Thursday, 12 =

Arrived at Nashville, tenn, About 5 in the morning took another train at 12 oc and run all night very cold

Friday, 13 "

Arrived at Stevenson, Ala at Five in the morning Went on board the cars going to Larkensville, Ala landed at Larkinsville at 12 oclock

Saturday, 14 "

At Larkinsville drewed our tents the weather pleasant Ala.

Sunday, 15 " 1864

At Larkinsville, Ala Cleaning our arms and Equipments preparing for duty

Monday, 16 "

Marched to Boyds Station Pitched our tents rec a letter from Miss (?) M. D.

Tuesday, 17 "

At Boyds station the rebs reported advancing on Huntsville. Went to Huntsville expected to have a fight Staid over night

Wednesday, 18 "

Returned to Boyds station Ala the weather cool and raining

Thursday, = 19, 1864

On Fatigue duty Building a Stocade

Friday, 20 =

On Fatigue duty Building the Stocade

Saturday, 21 "

In camp wrote a letter to M. D. Rec a letter from D. (?) S.

Sunday, = 22 =

In camp Boyds S.T. Ala Wrote a letter to D.S.

Monday, = 23 " 1864

On Fatigue duty Boyds, ST

Tuesday, 24 =

In camp at Boyds, S.T A hard hail storm

Wednesday, 25 "

On Patroll guard on the rr

Thursday, = 26 "

May In Camp Boyds, S.T Wrote a letter home.

Friday, 27 " 1864

On Picket guard Ala at Boyds, ST

Saturday, 28 "

Was releived from guard and returned to camp.

Sunday, 29,

In Camp Boyds, ST Wrote a letter to H. S.

Monday, = 30 "

Was on Picketguard The weather warm

Tuesday, 31 1864

Was releived from Picket returned to camp rec a letter from home

June Wednesday, =1

In camp at Boyds, ST The rebs attact one of our teamsters was soon repulsed.

Thursday, =2

On Picketguard Wrote a letter home

Friday, =3.

In camp was on Fatigue in the afternoon have orders to be ready to ~~march~~ leave raining nearly all day ~~went on board the cars landed at Huntsville in the evening~~

Saturday, =4 " 1864

Struck tents went on board the cars in the evening and Started for Huntsville landed in the evening

Sunday, = 5 "

Went in to camp Pitched our tents rec a letter from home

Monday, =6 "

Went on Picket guard Near Huntsville the weather Warm

Tuesday, = 7 "

Was releived from guard returned to camp wrote a letter home

Wednesday, =8 " 1864

Camped at Huntsville, went to the City got our Pictures taken came to camp orders to strike tents and move immediately

June Thursday, =9

Went to Browns Station and went on Picket guard expected to be atacted

Friday, =10 "

Camped at Cold Springs, Ala the weather warm

Saturday, 11

On Picket guard Cold Springs

Sunday, =12 1864

In camp Received our Pictures rec a letter from Cou M D

Monday, =13=

On Picketguard cold, SP

Tuesday, =14

Was releived from Picket returned to camp wrote a letter to, M.D. orders to bee in readiness to leave

Wednesday, 15 "

Again was on Picketguard Cold, Springs Ala getting ready to leave

Thursday, =16 1864

Was releived from guard came to camp Struck tents and went on board cars and landed at Huntsville, Ala 9 oc morning

Friday, = 17 "

At Huntsville, Ala. hawling wood and cleaning up our camp

Saturday, = 18 "

In camp Huntsville, Ala wrote too letters to Miss H. S. to home

Sunday, = =19 "

Went to meeting in the City also in the evening

Monday, 20 1864

In camp wrote too letters to Miss S.J.H. and to Miss L true (?)

Tuesday, 21 "

In camp Huntsville, Ala Orders to bee in readiness to march in the morning

Wednesday, = 22 "

Started on our days march at 6 in the morning Marched to
Flint river distance 12 miles Camped over night

June Thursday =23 "

Started on our line of march at 5 in the morning marched
to Paint rock, Ala, distance 15 miles Camped over night
the weather very warm

Friday, =24 " 1864

Started on our line of march at 8 oc Marched to Larkinsville,
Ala distance, 14 miles Camped over night the weather very
warm

Saturday, 25 "

Marched at 6 in the morning to Mud Creek distance 12 miles
Camped over night

Sunday, 26 "

Marched to Swamp Creek distance 7 miles Went on Picket guard
the weather Still very warm

Monday, 27 "

Was releived from Picket returned to camp wrote a letter
home orders to Break up Camp Started at 8 in the evening
very dark marched to Steeveston, Ala (Stevenson) Staid over
night

Tuesday, 28 = 1864

Went on Board the cars to Chattanooga, tenn Staid over night

Wednesday, 29 "

On board the cars to Kingston, Ga Staid over night

Thursday, 30 "

Marched 1 mile and camped Without tents the weather warm

July Friday, =1 "

In camp Kingston, Ga rec a letter from home

Saturday,=2 " 1864

In camp Kingston, Ga

Sunday, =3 " 1864

Camped at Kingston Ga raining the weather getting cool

Monday, 4.

In camp But went on Picket duty at 3 in the afternoon

Tuesday, = 5 "

On Picket guard, rec a letter from Miss M. D also a Photo
Was releived from guard returned to camp rec letter from
Mr. Kenley and S.S. illis

July Wednesday, 6, 1864
In camp Wrote a letter to Kenley and, ss and to Miss M.D
rhumors of heavy fighting at the Front

Thursday, "7 "
In camp Kingston Ga Kingston is a small village situated
near the rr, had been a pleasant village But is now nearly
destroyed by the cruelties of war

Friday, =8 "
In camp Kingston, Ga orders to get our clothes cleaned up

Saturday " =9
Camped at Kingston Ga rec a letter from Miss S.J.H.

Sunday, 10 " 1864
Went on Picketguard Ks Ga raining very hard in the afternoon

Monday, " 11
Was releived from Picket returned to camp rec orders to
bee ready to march. rec our Furlough money \$4.40 cts

Tuesday = 12.
Started on our line of march at 8 in the morning marched
to Cartersville, Ga, camped over night

Wednesday, 13
Marched at 5 oc in the morning Crossing the Etawak river
marched to the allatoona mountains releived the troops at
this place Camped over night

Thursday, = 14, 1864
Camped on the altoona Moun. the country is very rough

Friday, =15 "
Camped at Alatoona, Mount Went on Picket guard and rec a
letter from home

Saturday, 16 "
Was releived from Picket come to camp Wrote letters home

Sunday, 17
Camped at Alatoona Ga Went out in the country to get
Blackberries which ar very plenty in this part of the country.

Monday, 18 1864
Went on Picket duty all was quiet along our lines

July Tuesday, =19=
Was releived from guard returned to camp Rhumors that the
rebs have been driven from Kenesaw Mountain

Wednesday, 20

Camped at Alatoona Ga rec a letter from H. S. Went out in to the country returned to camp in the evening

Thursday, " 21 "

Went on Picket guard raining very hard in the afternoon large trains of rations going to the front

Friday, 22, 1864

Was releived from Picket returned to camp wrote a letter to Sister M.J.R., also to Miss HS

Saturday, 23 "

Was on Fatigue duty on loading rations from the cars Heavy cannonading towards the front

Sunday, 24

In camp Alatoona Mount the citizens ar bringing in their fruit and vegetables they ar sufering for meat and salt

Monday, 25 "

I camp Alatoona, Ga our reg is detached to the Brig for a short time the trains ar loaded with Prisnors going North

Tuesday, 26 1864

On Fatigue duty Building Fortifications rec a letter from Miss M. D

Wednesday, 27 "

In camp Alatoona, Ga Wrote a letter to , M.D.

Thursday, 28 "

Camped at Alatoona Mount Went out in to the country the Citizens very clever

Friday, 29

In camp recived our new guns Spring field Rifle Some of them very rusty

Saturday, 30 " 1864

In camp alatoona Ga raining very hard Prisnors still going north

Sunday, 31

On Fatigue duty onloading rations Alatoona Ga

August

Monday, 1 "=

In camp Alatoona, Ga Orders to bee ready to march in the morning ar going to join our Brigade Stationed at Resaca Ga

Tuesday, 2 " =

Marched at 8 in the morning to Cassville Ga. camped over

night roasting ears for supper rained very hard in the night a complete soaking

Wednesday, 3 " 1864

Marched at 5 in the morning to deersville Ga Staid over night in a large brick house

Thursday, 4 " =

Marched to Resaca, Ga distance 16 miles Staid over night raining very hard

Friday, 5 "

Camped at Resaca, Ga we had no tents and it rained most of the time

Saturday, 6 "

Camped at resaca Ga received a letter from home

Sunday, 7 " 1864

In camp Resaca Ga Wrote a letter home avery hard Storm in the evening

Monday, 8 "

On Fatigue duty onloading our tents Saw one of my old friends W. Hendeson he was wounded and going home for 30 days

Tuesday " 9 =

In camp Resaca Ga Pitched our tents let the rains come we ar ready for it

Wednesday, 10

In camp raining most of the day we received our pay for too months 32 dollars was not well

Thursday, 11 1864

In camp Resaca Ga the weather very warm was not well excused from duty

Friday, 12

Camped at Resaca Ga large trains of rations going to the front

Saturday, 13 " =

In camp Resaca, Ga the village is full of citizens that has come in from the country with their vegitabels to trade

August

Sunday, 14 =

The rebs reported at Calhoun Went to Calhoun Ga on board the cars, the rebs within 5 miles of this place attacted the Cattle drovers they captured 300 head of cattle and retreated

Monday, 15 1864

Got back to Resaca in the night the rebs destroying the railroad near tilton marched to tilton Ga the rebs gone (written above the line---"returned to Resaca") fighting at dalton, Ga

Tuesday, 16 "

The rebs captured too Com of the 17th iowa the rebs were repulsed at dalton, Ga

Wednesday, 17 "

In camp at Resaca Ga orders to be ready to Fall out at a moments warning

Thursday, 18 "

Camped at Resaca Ga Went out on a Scout in the evening out all night

Friday, 19 = 1864

Returned to camp moaned (moved?) our camp the 10 Mo going home

Saturday, 20 "

In camp Resaca Ga on guard in the evening

Sunday, 21 "

Returned to camp the weather warm

Monday, 22 "

Guarding an ambulance train to deersville Ga went on board the cars in the evening and returned to camp Resaca, Ga

Tuesday 23, 1864

In camp the rebs reported near went out on a scout in the evening returning near midnight

Wednesday, 24 "

In camp Resaca Ga received a letter from Miss M.D. one from Sister, M.J.R.

Thursday, 25 "

In camp resaca Ga Wrote a letter to M.D.

August

Friday, 26"

In camp Resaca Ga the weather warm, all quiet on our lines

Saturday, 27

Went on Picketguard Resaca Ga

Sunday, 28 "

Was releived from picket guard come to camp Picket Preaching in the evening

Monday, 29 "

In camp at Resaca Ga received a letter from J.H.S. wrote a letter to M.J.R.

Tuesday, 30 "

In camp at Resaca Ga very warm wrote letter to J.H.S.

Wednesday, 31 1864

Camped at Resaca Ga Went out in the country in the afternoon

Sept

Thursday, 1

Camped at Resaca Ga Went out in the country on a scout returning near midnight

Friday, 2 "

In camp Resaca, Ga the days warm and the nights cold

Saturday, 3 "

In camp Resaca, Ga raining all day The City of atlante is in our pssesion

Sunday, 4 " 1864

In camp Resaca Ga the weather warm, rec a letter from home

Monday, 5 "

Went on Picket guard raining very hard

Tuesday, 6 "

Was releived from guard came to camp Resaca Ga

Wednesday, 7 "

In camp but was caled on to go on a scout was out all night

Thursday, 8 " 1864

Returned to camp the weather warm Resaca Ga

Friday, 9 "

In camp Resaca Ga Just is our cause the confeds must obey our laws the City of Atlan is our hands

September

Saturday, 10 "

In camp the weather warm on duty in the evening

Sunday, 11 "

In camp Resaca Ga rec a letter from home one From Mr. S,S. Ford (?)

Monday, 12 " 1864

In Camp, not well wrote a letter to Mr. SS. one to J.H.S

Tuesday, 13 "

In camp Resaca Ga Wrote a letter home, rec a letter from
Miss L. J. (T. J. or L. T. ?)

Wednesday, 14 "

In camp Resaca Ga the weather cool wrote a letter to L. J.
(?)

Thursday, 15 "

In camp Resaca Ga troops are going back in large numbers
to Chattanooga Tenn.

Friday, 16 " 1864

In camp Resaca Ga No trains has come through to day

Saturday, 17 "

Camped at Resaca Ga trains runing to day

Sunday, = 18 "

In camp Resaca Ga The weather warm

Monday, 19 =

On Picket guard, Ga all quiet on our lines

~~~~~  
For I enlisted in this army Not exactly to my mind But My  
Country caled for helpers And I couldn't Stay behind

Tuesday, 20 "

Was releived from Picket came to Camp was detailed for  
H. D. guard.

Wednesday, 21 "

In Camp Resaca Ga the weather warm

Thursday, 22 "

In Camp Resaca, Ga the weather warm and raining Wrote a  
letter to H.S.

Friday, 23 "

Camped at Resaca Ga raining a Citizen was Shot by one  
of our Pickets

Sept. Saturday, 24 " 1864

Camped at Resaca Ga raining on duty

Sunday, 25 "

Camped at Resaca Ga rec a letter from Miss M.D.

Monday, 26 "

Camped at Resaca Ga raining, all quiet on our lines on  
duty, H.D.

Tuesday, 27 "

Camped at Resaca Ga wrote a letter to Miss M.D. on duty,  
H.D.

Wednesday, 28 " 1864

Camped at Resaca Ga Still raining on duty, H.D.

Thursday, 29 "

Camped Resaca Ga rainine feares that the bridge will bee  
taken away by the flood

Friday, 30 "

Camped at Resaca Ga On duty, H.D.

October Saturday, =1"

In Camp the 32 (52 ?) , o.v.s. (u.v.i. ?) is going to  
Chattanooga was with some of my old acquaintences C  
Howard Mr turner rays boys

Sunday, 2 " 1864

Camped at Resaca Ga raining on duty, H.D.

Monday, 3 "

Camped at Resaca Ga The rr Bridge is is swept off by the  
tide of the water

Tuesday, =4"

Camped at Resaca. Ga Raining very hard Both Bridges ar  
destroyed by the flood On duty

Wednesday, 5 "

In Camp, Resaca Ga the weather very cool the Pioneerers  
ar Building a new Bridge Rhumors that the rebs ar advanc-  
ing on this place

Thursday, 6 " 1864

Camp of the 80th c.v.v.i. (?) R. Ga the weather still  
cold. Engeneeres still working at the Bridge the rebs has  
attacted alatoona Ga

Friday, 7=

Camp Resaca Ga Several of our officers has resigned the  
work at the Bridge is Still progressing the river very high

October Saturday, 8 "

Camp at Resaca Ga the rebs was severly punished at alatoona  
Ga rec our mail a letter from home

Sunday, 9 "

In Camp Resaca, Ga the weather Some warmer rec a letter  
from S.St one from Miss Moll E.D. wrote a letter home,  
On duty one to SSt

Monday, 10 - 1864

Camp Resaca Ga the Bridge is finished one train has passed over it Safe Our Co on fatigue duty Building fortifications

Tuesday, 11 " 1864

In camp at Resaca Ga the election is going off to day the rebs Still reported advancing on this place, Our Co. on fatigue duty

Wednesday, 12

Camped at Resaca Ga all quiet till 1 oclock the rebs drove in our picketts heavy skirmishing we went into the rifle pits

Thursday, 18 "

the rebs in strong force in our front opened there cannon on us at 7 in the morning the rebs sent in a flag of truse asking us to surrender and they would treat us ~~with respect~~ as prisnors and if

Friday, 14 . 1864

we did not, they would not take aney prisnors alive we told them too ~~come and tak the~~ to fight for the place if they wanted it ~~the rebs left this place~~

Saturday, 15 =

the rebs left this place last night part of shermans army is passing to day after the Tonies (?) they ar going towards Chattanooga

Sunday, =16 "

our army is Still passing this place the rebs captured the 17 iowa reg. after a Severe fight they were stationed at tilton Ga

Monday, 17

they also captured Dalton garisoned by 800 colored troops they were all taken prisnors the rebs ar advancing towards Tunnell hill destroying the railroad as they go

October Tuesday, 18. 1864

Our troops ar after them night and day we expect to here of a heavy battle before long the trains ar runing to Atlanta from here

Wednesday, 19 "

In camp Resaca Ga the Tonies ar still going north destroy- the rr they were driven from Snake gap Ga

Thursday, = 20

Camp Resaca Ga all quiet at this place Since the fight the rebs reported near Bridgeport tenn rec. a letter from my brother

Friday, = 21 "

In camp Resaca Ga I Was not well the weather cool and windy  
we ar doing on half rations the rebs reported going into Alabama  
there troops ar almost demoralised

Saturday, 22 = 1864

Camped at Resaca Ga the weather very cool and windy Building  
comfortable winter quarters wrote a letter to my brother

Sunday, 23 "

Camped at Resaca Ga Building our quarters the rr is beeing  
repaired as fast as possible several of the wounded at this  
place has died

Monday, 24 "

Camped at Resaca Ga all is quiet at this place Hawling wood  
for the Col the weather cool the rr is being repaired

Tuesday, 25 "

Camp of the 80 " o.v.v.i. Resaca Ga rhumors that the rebs  
ar at Bridgeport tenn Sherman is Close on to him the weather  
is still cool all quiet at this place Built a chimney to our  
quarters

Wednesday,=26 1864

In camp at Resaca Ga the rebs destroyed the rr near deersville  
Ga one train run off the track several soldiers injured

Thursday = 27

Camp of the 80" o.v.v.i. On duty at reg.= Head Quar, all quiet  
on our lines to day the weather cool

Friday, = 28

Camped at Resaca Ga Hoods army marching towards Mountgomery  
Ala Our army in pursuit

October Saturday, = 29

In camp Resaca Ga the drafted men and conscripts ar going to  
the front in large numbers 12,000 of them camped at this  
place last night

Sunday,= 30 1864

Camped at Resaca, Ga the weather cool Hawling fire wood for ----  
(?) Rhumors that we ar going to leave this place. Co. mustered

Monday, 31 "

Camped at Resaca Ga the camp mustering for frag (?) the sick  
ar being Sent home wrote a letter home

November Tuesday, 1

Camped at Resaca, Ga all quiet on our lines to day Rhumors  
that we ar going on a long march, destination not knowing

Wednesday, 2

In camp at Resaca Ga the 2 P" (?) corp is marching to wards Chattanooga tenn they ar going to releive us the weather cool orders to bee ready to march

Thursday, 3. 1864

Camp at Resaca Ga. all quiet on our lines there is a large number of troops at this place Rec a letter from home

Friday, 4 =

In camp at Resaca Ga rec a letter from cousin M.D. and one from H.S. wrote a letter home

Saturday, 5 "

In camp Resaca Ga the weather cool and raining we have orders too bee ready to march at any moment

Sunday, 6 "

Camped at resaca Ga wrote a letter to H.S and to M.D orders to march at 7 oclock in the morning

Monday, 7 1864

Started on our line of march at 9 oc marched to deersville, Ga distance 15 mil. Camped over night, raining nearly all day

Tuesday, 8 "

Marched at 7 oc very muddy stoped at Cassville Ga for dinner and voted Marched to Cartersville Ga Camped over night

Wednesday, 9 "

In camp at Cartersville Ga the weather cool turning all the teames But 3 turning over the tents was not well

November Thursday, 10 "

In camp at Cartersville Ga Still preparing to go on a long march Come to the Camp rec our pay \$ - 2 (?) dolars 2 months pay and 50 col bounty

Friday, 11 = 1864

In camp at Cartersville Ga the weather cool expect to march tomorrow

Saturday, 12 "

Commennced our line of march at 7 oc in the morning Marched to acworth Ga Camped over night, very cold

Sunday, 13 "

Marched at 6 in the morning passed through Mariett Ga Camped near the Chatahoocha river distance 12 m the Co. on Picket guard



Monday, 14 "

Continued our march to the City of atlanta distance 10 miles  
Camped over night drawing clothing, Burning all the government  
houses in the city also destroying the rr, the city is almost  
destroyed

Tuesday, 15 " 1864

Resumed our march at 7 oc in the morning Marched all day  
camped in a cornfield at night distance of the days march 18  
miles

Wednesday, 16 "

Continued our march to a Small town named, MCdonold Distance  
10 miles camped over night the weather cool

Thursday, 17 "

Continued our march to Jackson Ga Camped near the town heavy  
cannonading to our left Days march Dis, 18 m

Friday, 18 "

Continued our march crossed the Ocmulge river on a Pontoon  
bridge killed several horses could not get them along days  
march Dis. 10 miles

Saturday, 19 1864

Continued our march to hillsborough distance 15 miles  
Raining and muddy

Sunday, 20 "

Continued our march to Clinton a small town camped over night  
raining all night cannonading to our left

Monday, 21 "

Continued our march to within 2 miles of the Macon R R distance  
of days march 16 miles Camped over night

November Tuesday, 22

Continued our march to Gordon Station to destroy the railroad  
returned at 12 oc at night very cold distance of days march  
10 (?) miles

Wednesday 23 1864

In camp at Gordon Station was not very well very tired sore  
feet the weather cool

Thursday, 24 "

Changed our front to the rear camped over night

Friday, 25 "

Continued our march to Irwinton Camped over night. Struck  
the Pine forest or wilderness

Saturday, 26 "

Continued our march Days march Distance 10 miles and  
camped over night in the wood Plenty of Pork and Chickens

Sunday, 27 " 1864

Continued our march In the Pine forrest Camped in the woods  
over night Days march 15 miles.

Monday, 28 "

Continued our march in the wilderness Camped in the forrest  
over night Days march Dis 15 miles

Tuesday, 29 "

Continued our march In the Forest Camped in the woods  
Distance Days march 15 miles

Wednesday, 30 "

Continued our march to a Small village caled Summerville  
Camped over night Days march Distance 12 miles Was not well

December Thursday, 1. 1864

Continued our march from Summervill through the Wilderness  
Camped in a field Distance days march 10 miles

Friday, 2 "

Continued our March till night and camped in a field distance  
Days march 12 miles

Saturday, 3 "

Still in camp our arms was inspected in good order

Sunday, 4

Continued march Still in the Pine forrest Camped in the  
woods over night Distance days march 15 miles

December Monday, 5 1864

Continued our march the weather warm the 2nd Div. in line  
of battle Camped over night Distance 15 m

Tuesday, 6 "

In camp Building brest works the weather warm Plenty of  
fresh Pork and Chickens

Wednesday, 7 "

Continued our march through the forrest which is very swampy  
Distance days march 10 miles

Thursday, 8 "

Moved camp 1 mile the Co on forrage duty Heavy canonading  
towards midnight Suppose it is our gunboats

Friday, 9 " 1864

Continued our line of march Crossed the Ogechee river

Crossed the R R fighting in front Distance days march  
15 m

Saturday, 10 "

Mooved to the Gulf and Savannah Canal guarding the Division  
train fighting going on in front

Sunday, 11 "

In camp Guarding the Div train at lock 17

Monday, 12

Continued our march from lock 17 to Parie Swamp can see our  
vessels on the Sea distance 7 miles have no rations

Tuesday, 13 " 1864

In camp Heavy canonading on our lines report that fort  
McCallister is oures

Wednesday, 14 "

In camp at Parie Swamp have no rations Captured rise (rice ?)  
which is not huled we found it in blocks (?)

Thursday, 15 "

In camp rec our mail received a letter from home and one  
from miss M D one from H S

Friday, 16 "

In camp Parie Swamp have no rations Pound (?) rise wrote  
letter home Some firing on our lines to day

Saturday, 17 " 1864

Still camped at Parie Swamp the Pickets ar attacted our  
rej went our to reinforce them the rebs retreated back

Sunday, 18 "

Camped at Parie Swamp the weather warm Heavy canonading on  
our lines all day get too days rations eat them up in one  
day

Monday, 19 "

Still in camp Heavy canonading to our left orders to have  
inspections of arms every day

Tuesday, 20 "

I On duty mustering mules out of service it is reported the  
rebs has left the City of Savannah rations ar still very  
Scarse

Wednesday, 21 " 1864

Orders to bee ready to march at 10 oclock all quiet on our  
lines Started on our march marched to the City camped

Thursday, 22 " 1864

In camp near the City which the rebs left in good order  
all there large guns fell in to our hands and 25,000 bales  
of cotton

Friday, 23 "

Mooved our camp South of the City was detailed to go on  
picket guard on picket near a large swamp havy frost

Saturday, 24 "

Was releived from Picket guard returned to camp General  
Sherman is revuing our (DC or AC ?) was in the City rations  
Still Scarse our boats cannot get up the river for obstruc-  
tions

Sunday, 25 " 1864

In camp fixing up our quarters the weather Cool the City  
is crowded with soldiers wrote a letter to HS

Monday, 26 "

In camp all quiet our large vessells ar coming up the river  
a detail gone after oysters

Tuesday, 27 "

Went to the City on a pass none of the Stores ar opend yet  
returned to camp in the evening

Wednesday, 28 "

On camp guard the weather cool Captain went home Sent my  
money with him \$80,000 (probably \$80.)

Thursday, 29 " 1864

Was releived from Camp Guard went to the City Several  
vessels at the warf returned to camp at noon

Friday, 30 "

In camp news that we ar going to march Busness is commencing  
very brisk in the City

Saturday, 31 "

In camp drawing rations and drilling detail to work on the  
brestworks the country around the city is levell and pro-  
ductive it is also the strongest fortified place I ever saw  
Some of the works were built in 1777 this place was seized  
once before by the british we captured 150 (750 ?) large  
size guns (word is blurred) Guns and several Gunboats and  
25000 bales of Cotton there is at this time 25000 Inhabitants  
in this city a great many of them in a sufering condition  
but by the order of General Sherman they shall bee properly  
cared for All the layell Citizens has the Privilege of using  
there shops again every thing is beginning to have life and  
those that ar not loyal will have to leave our lines  
Savannah is certainly to bee placed in the front rank of all

the Southern Cities for intelligence and splendor and all the graces that go to make a people great the streets the grand residences which are large and powerful The splendid gardens and the large parks the venerable grave yards the great monuments and the many fountains that are found in every street and all (?) the river is crowded with vessels and the Star Spangled banner waving over them all

Savannah among other things is remarkable for its fine churches they are surrounded on all sides by neat buildings I visited the Methodist Church on a Sabbath the citizens and auditors (?) looked fashionable Full half of the church was occupied by young ladies looking as gay and as brilliant as a flower garden the rich and the poor the grave and gay the loyal and the disloyal were all mingled together

Every thing seems to be cheerful and anxious for work the stores are now open foundries and shops are at work trade and communications is now open to the north, all the stores and houses that were abandoned by their owners that left with the rebellious army have been taken for the use of our army Sherman has given all those that wish to go to the rebellious army permission to leave

I shall stop on this subject and say a word in regard to our march which was very tedious and tiresome the campaign has demonstrated that rivers swamps barren plains demolished bridges and almost impassable roads are not sufficient obstacles to stop the progress of a persevering army, it has fully demonstrated the power of the National Government to carry the ark of the union safely through the shores of desolation over the rough and stormy road of secessions most powerful gales, But we have not yet finished our work the same powerful army that swept across the state of Georgia must yet move on until the whole land shall acknowledge the power and the authority of the Government of the United States we hope for peace we wish for peace but until the last armed foe expires The army of the Union will and must stand as a bulwark against all destroyers come from whence they will may

The last page of the diary contains the following:

|                                      |      |
|--------------------------------------|------|
|                                      | 1864 |
| June the 21 Sent home \$60.00 cts 8. |      |
| Dec Sent home \$80.00                | 1864 |
| June the 16 sent home \$140.00       | 1865 |
| Nov the 22 paid d riley (?) \$20.00  | 1865 |

The notes written on this last page are in purple writing fluid in contrast to the writing in the rest of the diary which varies from light to dark brown.



Sample 1. First Page of Diary

Mr. Joseph L. Dickette 6th Division  
2nd Brig 3rd Div. 15th A.C.

My Home Address Clay City, Mo.  
Ills



Sample 2. From January 1 to January 6, 1864

| January 1, 1864                                                                                                                                                                                                                                              | January 2, 1864                                                                                                                                                                                                                                              | January 3, 1864                                                                                                                                                                                                                                              | January 4, 1864                                                                                                                                                                                                                                              | January 5, 1864                                                                                                                                                                                                                                              | January 6, 1864                                                                                                                                                                                                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Went to school &amp; returned 11:30<br/>           (See 143, 144, 145)<br/>           (See 146, 147, 148)<br/>           (See 149, 150, 151)<br/>           (See 152, 153, 154)<br/>           (See 155, 156, 157)<br/>           (See 158, 159, 160)</p> | <p>Went to school &amp; returned 11:30<br/>           (See 161, 162, 163)<br/>           (See 164, 165, 166)<br/>           (See 167, 168, 169)<br/>           (See 170, 171, 172)<br/>           (See 173, 174, 175)<br/>           (See 176, 177, 178)</p> | <p>Went to school &amp; returned 11:30<br/>           (See 179, 180, 181)<br/>           (See 182, 183, 184)<br/>           (See 185, 186, 187)<br/>           (See 188, 189, 190)<br/>           (See 191, 192, 193)<br/>           (See 194, 195, 196)</p> | <p>Went to school &amp; returned 11:30<br/>           (See 197, 198, 199)<br/>           (See 200, 201, 202)<br/>           (See 203, 204, 205)<br/>           (See 206, 207, 208)<br/>           (See 209, 210, 211)<br/>           (See 212, 213, 214)</p> | <p>Went to school &amp; returned 11:30<br/>           (See 215, 216, 217)<br/>           (See 218, 219, 220)<br/>           (See 221, 222, 223)<br/>           (See 224, 225, 226)<br/>           (See 227, 228, 229)<br/>           (See 230, 231, 232)</p> | <p>Went to school &amp; returned 11:30<br/>           (See 233, 234, 235)<br/>           (See 236, 237, 238)<br/>           (See 239, 240, 241)<br/>           (See 242, 243, 244)<br/>           (See 245, 246, 247)<br/>           (See 248, 249, 250)</p> |



Sample 3. From October 14 to October 21, 1864

October Sunday 14. 1864  
 we did not stay would not take  
 any prisoners alive we killed them  
 some of the white people in the place  
 they were killed the white people  
 October 15  
 The white people were killed  
 part of the morning army is  
 leaving to day after the service  
 they are going towards Chattanooga  
 Sunday 16  
 The army is still going this  
 place they are captured the  
 the morning after a day's fight  
 the army returned at night  
 Monday 17  
 They also captured Dalton  
 General by Geo. Colwell they  
 the whole taken prisoners  
 the white army towards  
 General will destroy the  
 the road as they go

October Tuesday 18. 1864  
 Our troops are after them  
 night and day we expect to  
 have of a heavy battle before  
 long the train coming to Atlanta  
 Wednesday 19  
 in camp received in  
 the service as still going north  
 following the 23 they were  
 driven from their camp  
 Thursday 20  
 Camp received in all quiet  
 this place since the fight the  
 the morning news brought that  
 the white army from the north  
 Friday 21  
 in camp received in all quiet  
 the morning news brought that  
 the white army from the north  
 the morning news brought that  
 the white army from the north



Sample 4. From December 25 to December 31, 1864

December 25, 1864  
In camp, being up and  
packing the supplies and  
the city is crowded with  
soldiers and a lot of  
people.

December 26, 1864  
In camp all quiet and  
large numbers coming up  
the river a detail goes  
after apples.

December 27, 1864  
Went to the city on a small  
boat of the store and spent the  
day in the city and returned to camp in the  
evening.

December 28, 1864  
In camp passed the weather  
and Captain went home but  
had money with him.  
Person.

December 29, 1864  
The relief from camp  
did not want to the city  
several miles at the way  
returned to camp at night.

December 30, 1864  
In camp news that not  
as going to march. Several  
are coming up with in  
the city.

December 31, 1864  
In camp during the day  
and during the day to  
work on the bridge.

The country around the city  
is well and productive  
the city the transport  
portland place. Some have large  
of the work were built in 1864  
the place was destroyed and before  
by the which are captured.



## APPENDIX D

### Lighting Cue Sheet-Backstage

LIGHTS IN USE: All overhead lights; red, white, and blue  
All footlights; red, white, and blue  
Left and right spots on flags  
Red floods on stage apron for camp scenes  
Blue floods at center back to light the back wall  
Big spot at back of auditorium to spot soloists  
Small clip--on lights for pianists

HOUSELIGHTS OUT-- Mike on--Footlights on--Full stage lights on.

Narrator (using backstage mike)

Chorus: "John Brown"

Narrator

Chorus: "Freedom Train"

Narrator (buzzer cue for curtain)<sup>1</sup>

CURTAIN

Chorus: "Battle Cry" (on second verse LEFT SPOT on  
Union flag)

"Bonnie Blue Flag" (on second verse RIGHT SPOT  
on Confederate flag)

Narrator

Girl's Ensemble (BIG SPOT on group)

Dance

BLACKOUT--set up MIKE at center stage during blackout

Narrator (buzzer cue for STAGE BLUES, BLUE FLOODS, RED FLOODS)

LIGHTS UP

Chorus: "Yellow Rose of Texas"

"Hold On, Abraham" (warm-up MIKE)

"Invalid Corps" (center MIKE in use, BIG SPOT  
on the three soloists, warm-up LAPEL MIKE  
for the next number)

"Just Before the Battle Mother" (LAPEL MIKE in  
use, BIG SPOT on soloist)

BLACKOUT--Strike ALL MIKES

Narrator (tympani will cue FLASHING LIGHTS to begin)

Battle Scene (when drum decreases in volume, lights will  
lessen until a BLACKOUT is achieved)

---

<sup>1</sup>A buzzer, which works much like a doorbell, can be wired so that the controls are near the conductor in the pit and the buzz near the stage crew at the light board.

BLACKOUT--set up MIKE at center stage during blackout  
Narrator (buzzer cue for STAGE BLUES, BLUE FLOODS, RED FLOODS)  
LIGHTS UP

Chorus: "Aura Lee"  
"Dixie" (warm-up MIKE)  
"Lorena" (MIKE in use, BIG SPOT on soloist)  
"Tenting Tonight"

ALL LIGHTS OUT EXCEPT BACK FLOODS

"Taps"

OUT BACK FLOODS creating another BLACKOUT--MIKE remains on stage

Narrator (buzzer cue for FULL STAGE LIGHTS and SIDE SPOTS)  
LIGHTS UP

Chorus: "Battle Hymn" (Warm-up MIKE at beginning of song  
for use by soloist)  
"Furl the Banner"  
"When Johnny Comes Marching Home"

CURTAIN--Curtain calls on cue from director  
HOUSE LIGHTS UP

Lighting Cue Sheet--Big Spot

Scene I

"Battle Cry"  
"Bonnie Blue Flag"  
"Foster Medley" (WHITE FILTER--cover entire ensemble, center stage)

Dance

Scene II

"Yellow Rose of Texas"  
"Hold On, Abraham"  
"Invalid Corps" (PINK FILTER--cover three soloists, center stage)  
"Just Before The Battle Mother" (BLUE FILTER--cover one soloist left side of stage near Union flag)

Scene III

Battle

Scene IV

"Vacant Chair"

Scene V

"Aura Lee"  
"Dixie"  
"Lorena" (BLUE FILTER--cover one soloist, center stage)  
"Tenting Tonight"  
"Taps"

Scene VI

"Battle Hymn"  
"Furl the Banner"  
"When Johnny Comes Marching Home"

Dance--"Kingdom Coming"

Four couples from the Union side form a circle on stage right; four couples from the Confederate side form a circle on stage left. Each boy's partner is to his right side. The basic two-step is used throughout the dance.

Two-step:<sup>1</sup> an uneven step in duple meter which may be analyzed as follows:

|                                         | Counts |     | Measures |
|-----------------------------------------|--------|-----|----------|
|                                         | 2/4    | 4/4 |          |
| Step forward R . . . . .                | 1      | 1   |          |
| Close L to R, taking weight L . . . . . | &      | 2   |          |
| Step forward R . . . . .                | 2      | 3   |          |
| Hold . . . . .                          | &      | 4   | 1        |
| To repeat two-step, begin L.            |        |     |          |

All instructions apply to both circles of dancers, each of which is doing identical steps but never intermixing the Union and Confederate groups.

- |    |                                                                                                                                                                                                                                                                                                                       |                 |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| A. | All join hands and circle to the right. Shoulders toward center of circle, head facing center, body turned so that feet are moving in a two-step to the right.                                                                                                                                                        | Measures<br>1-8 |
| B. | Break circle; boy moves up to face his partner and couples assume a closed social dance position. Each couple is circling as they two-step, and the movement of the four couples is still to the right (counter-clockwise) in an overall circle.                                                                      | 9-16            |
| C. | Boy takes girl's left hand, places his left hand on his hip, girl places her right hand on her hip; the joined hands swing forward and partners are back-to-back, then back and partners are face-to-face. Moving counter-clockwise the sequence becomes back-to-back (one measure), face-to-face (one measure), etc. | 16-24           |

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<sup>1</sup> Anne Schley Duggan, Jeanette Schlottmann, and Abbie Rutledge, Folk Dances of the United States and Mexico (New York: The Ronald Press Company, 1948), p. 18.



- |                                                                               |                   |
|-------------------------------------------------------------------------------|-------------------|
| C. (Repeated) Closed social dance position<br>and same steps as in section B. | Measures<br>16-24 |
|-------------------------------------------------------------------------------|-------------------|

Entire musical accompaniment repeated.

- |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |       |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| A. Same as the first section A.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 1-8   |
| B. Grand right and left. Boys move counter-clockwise, girls clockwise. Partners pass right shoulders to face a new partner whom they pass on the left, and so on until the original partner has been passed one time. To begin, boys extend left hand, catching the left hand of the first new partner; then extend right hand for the second; left for the third; right for original partner, and so on until original partners meet for the second time. Boy reaches for her right hand, she circles under her right arm, coming to a position at the boy's right side. | 8-16  |
| C. Boy has right arm around girl's waist from last position. He takes her left hand in his, reaches over their joined hands for her right hand and the two-step continues with the partners moving counter-clockwise (three measures). Boy releases left hand and girl circles under his right arm, coming back to the original position (one measure). Repeat entire movement for the next four measures.                                                                                                                                                                | 16-24 |
| C. (Repeated) Same as first repeated section C.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | 16-24 |

#### Instructions For the Battle Scene

Prior to the opening curtain the twenty guns should be placed backstage; ten on stage right and ten on stage left. During the black-out that precedes this scene the boys will leave the stage and form into groups of three. The Union soldiers are off stage right and the Confederate soldiers are off stage left. The soldiers will come on-stage by threes, group one kneeling to take aim while group two stands just in back of them to take aim. It is up to the individual boy to aim, jerk his upper torso as if kicked by the gun, then turn and leave the stage quickly. As he passes the boys waiting off-stage, he hands

his gun to the next boy in line without a gun and proceeds to the end of the line to take another turn. Certain boys should be asked to fall on-stage as if hit by gunshot. As one boy falls another picks up his rifle and carries it off-stage. No one should fall on his first time out, because the movement of the battle goes very quickly. Considering that each on-stage group consists of twelve boys, it does not take long for a group of fifty or sixty to make an entrance and exit. Three times on-stage could be ample, depending on the number participating.

Two officers, one Union and one Confederate, should come from the center back opening between the risers with sabres drawn spurring the troops to action. The number of times they come on-stage and the length of time they remain can be left up to the individual.

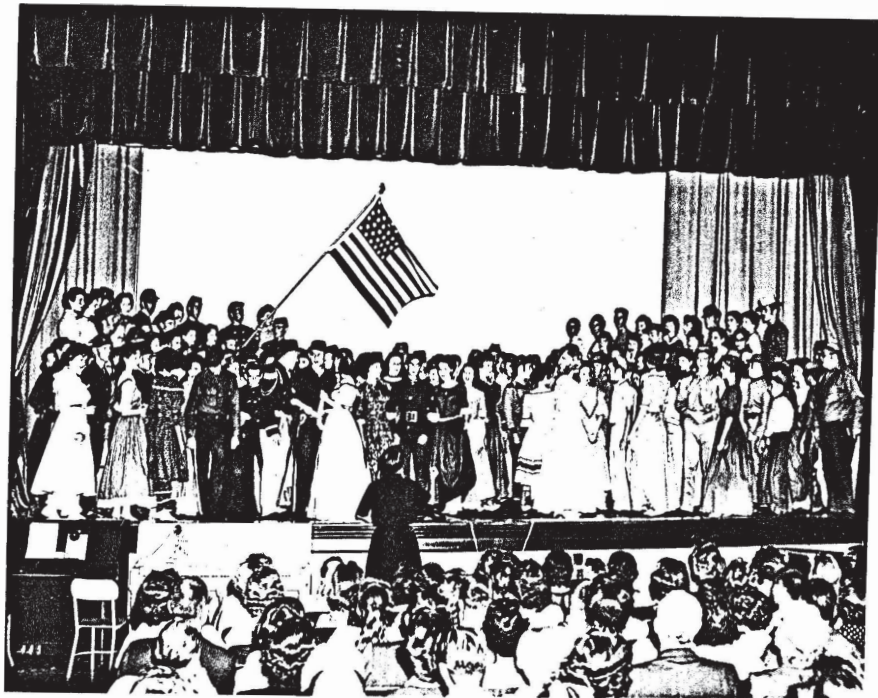
Lighting for the battle scene consists of turning the light switches off and on as rapidly as possible and using as many different switches as possible. This maneuver would require at least two people working side by side who know the light-board well. The effectiveness of this lighting scheme would depend on the number of different switches contained on the light-board. If, for instance, a light-board had only two or three switches to control all of the stage lights, the area of simulated explosion would always be the same, producing a rather monotonous sequence. On the other hand, a light-board equipped with eighteen switches--four each for overhead reds, whites, and blues, and two each for footlight reds, whites, and blues--can create the illusion of explosive flashes in almost any area of the stage.

The sound of the battle scene is created by tympani and snare drum. These drummers should be in the pit where they can see all the action. On cue from the director the tympani begins a soft roll; the

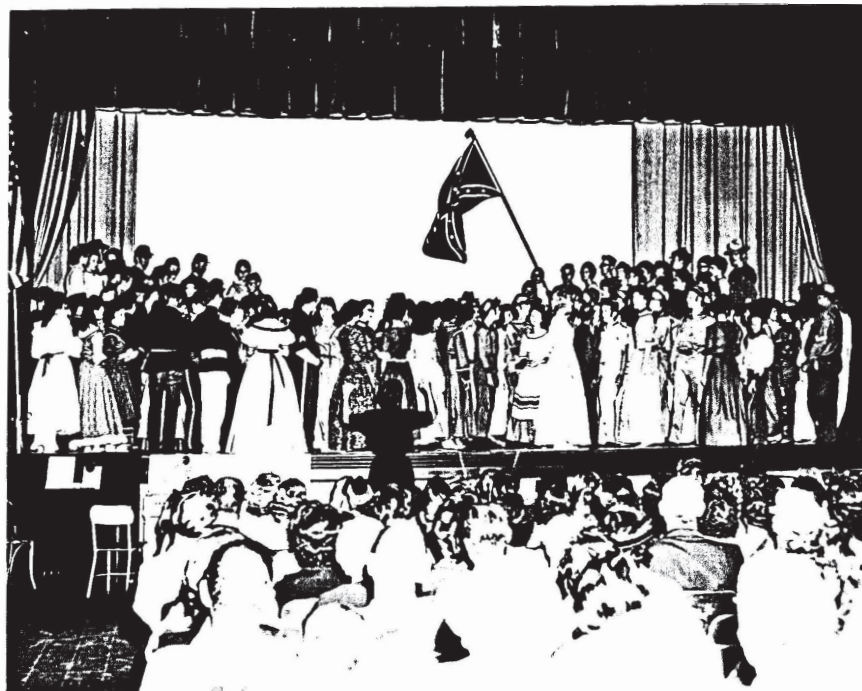
lights start flashing; the soldiers enter; the snare drum begins a succession of rim shots; and the tympani comes up to a fortissimo. This action is continued without a pause until there are several "dead" soldiers" on-stage. A cue is directed to the drummers to start softening their playing. This sound cues the light crew to lessen the flashing lights and the boys to cease their entrances on-stage. The sound and the lights quickly die away, creating silence and a blackout. The boys who have fallen on-stage get up quickly, and quietly move to the closest exit.

## APPENDIX E

The following photographs were taken during the night performances of the Civil War program. They are included in this study to clarify the stage positions of the chorus in the different scenes; to show the variety of costumes created by the students; and to verify the capacity audiences that attended the programs.



1. "Battle Cry of Freedom" Scene I  
Recruiting Union Troops



2. "Bonnie Blue Flag" Scene I Recruiting  
Confederate Troops

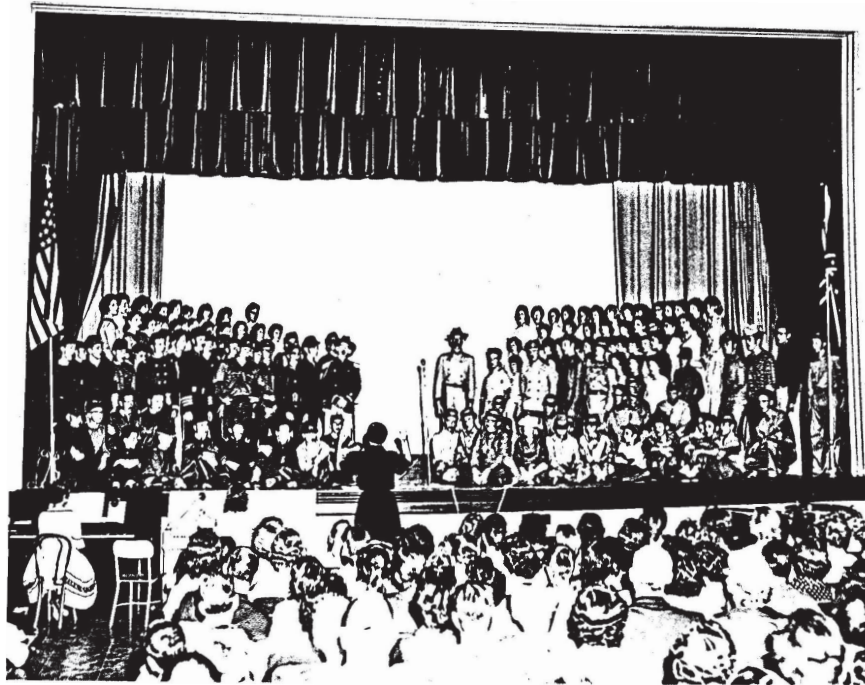




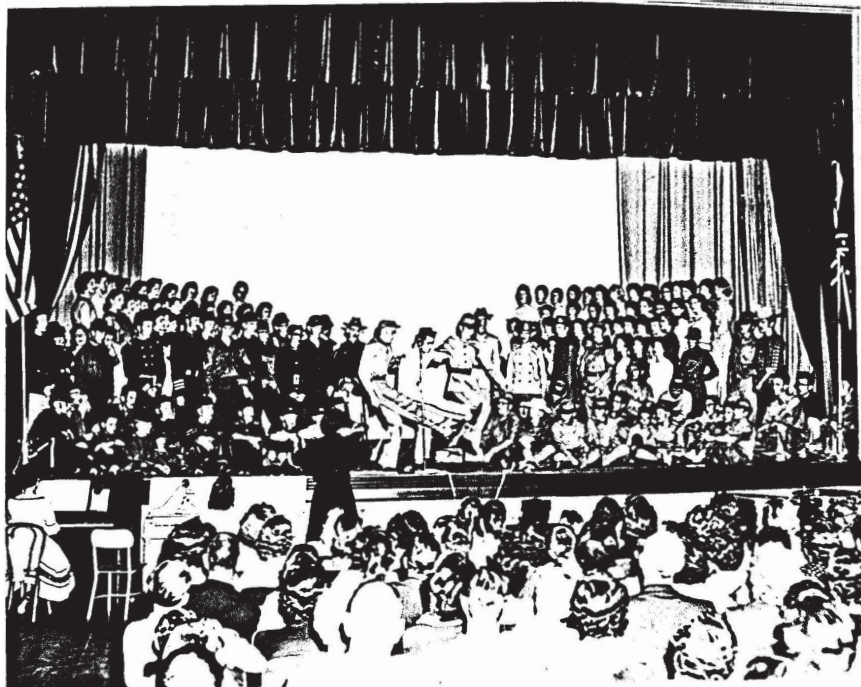
3. "Foster Medley" Scene I Entertaining  
the departing troops



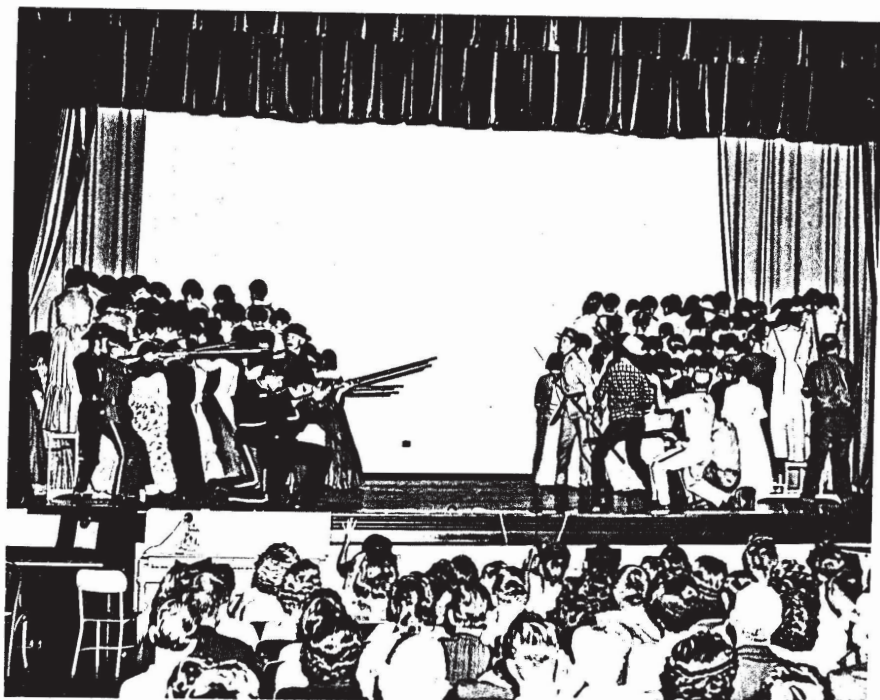
4. "Kingdom Coming" Scene I  
Swing that pretty girl



5. In camp, Scene II. "Yellow Rose of Texas"  
and "Hold On, Abraham"



6. "Invalid Corps" Scene II (note boy on far  
left has moved nearer front of stage  
in anticipation of his solo "Just  
Before the Battle, Mother")



7. The Battle Scene III

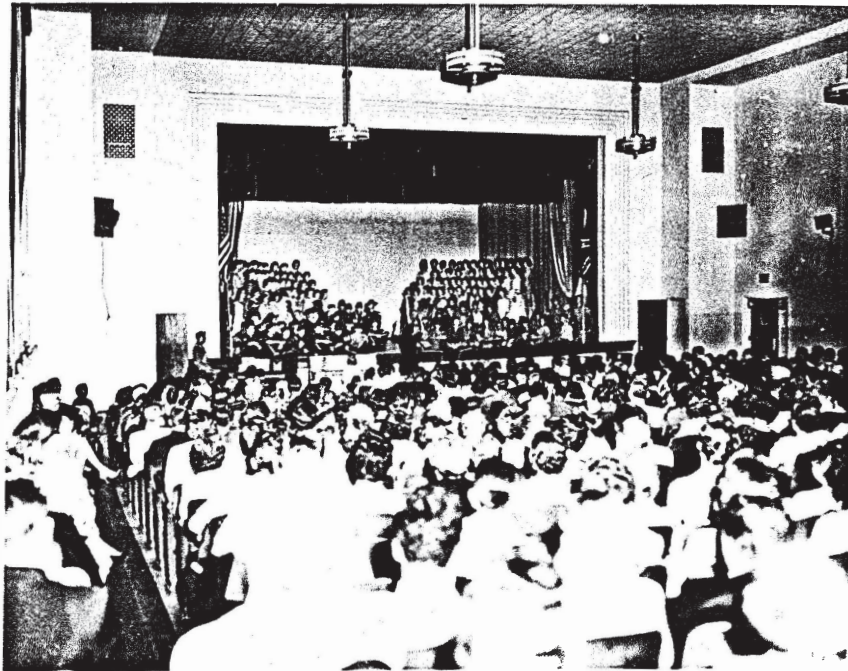


8. "The Vacant Chair" Scene IV The women grieve for their men lost in battle

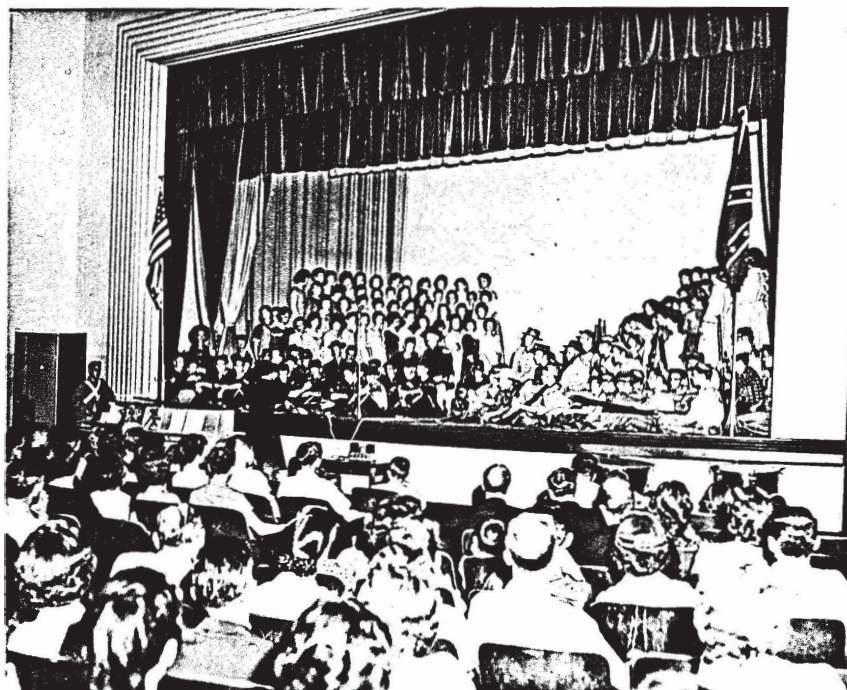




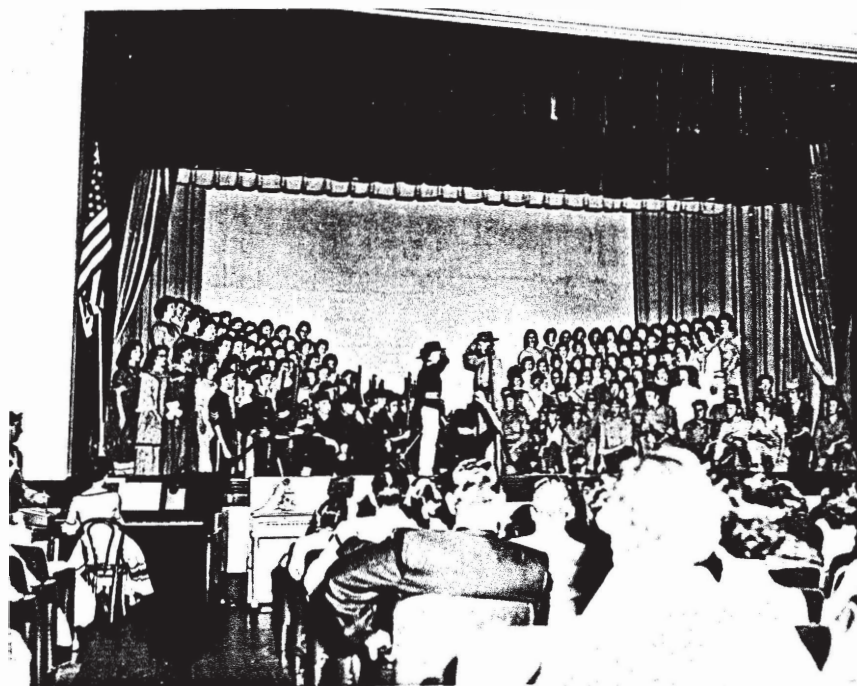
9. In camp, Scene V Battle-weary men sing songs of home



10. W. E. Greiner Junior High School Auditorium  
Standing room only



11. In camp, Scene V "Tenting Tonight"

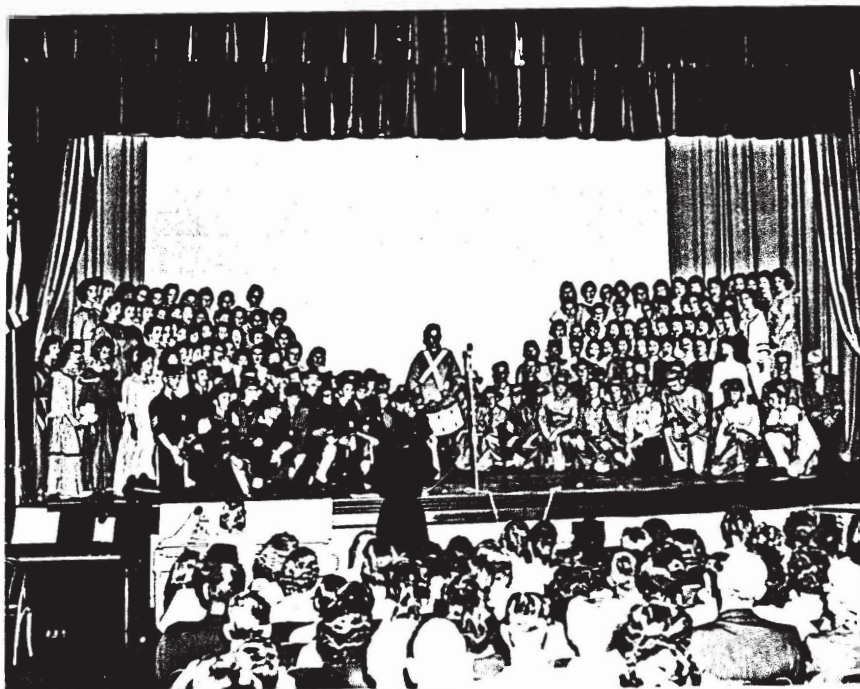


12. The Surrender Scene VI





13. "The Battle Hymn of the Republic" Scene VI



14. "When Johnny Comes Marching Home" Finale

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