

# The **H A R D T A G S**

present: ***“When Lincoln Paid”: Live Soundtrack to Francis Ford's 1913 Film ~ March 2015***

Notes on the folk music score by Marek Bennett & Woody Pringle:

## **BABYLON IS FALLEN (Henry Clay Work, 1863)**

[TITLES] ~ Work's minstrel song documents socioeconomic changes wrought by emancipation during the Civil War, singing the militant advance of U.S. Colored Troops across the Old South: “Babylon is fallen, / And we's a gwine to occupy de land.”

## **OLD ROSIN THE BEAU (Traditional)**

[STUMP SPEECH] ~ This jaunty Anglo-Irish folk melody makes an appearance during various 19<sup>th</sup> century presidential campaigns, including as “Lincoln and Liberty” in *The Hutchinson's Republican Songster for the Campaign of 1860*.

## **BLUE EAGLE JAIL (Arr. Frank B. Converse, 1865)**

[STORM] ~ An intriguing minor tune; the title derives from an 1850 version by the famous clown Dan Rice, who spent a week in Monroe County Jail (Rochester, NY) when his agent accused him of slander. Rice composed a song to make his case, set it to an old 18<sup>th</sup> century tune (“The Jolly Miller” or “The Landlord's Pet”), and wrote it on the jailhouse wall as his contribution to the local historical record. Frank B. Converse included the melody in his *New & Complete Method for the Banjo...* (1865).

## **UNCLE SAM'S FARM (Hutchinson Family Singers, 1850)**

[WIDOW'S PARLOR] ~ Jesse Hutchinson Jr.'s earnest Free Soil re-write of the humorous minstrel tune, “Walk in de Parlor and Hear de Banjo Play” (or, “De History ob de World”). This version provides a stirring tour of a growing continental empire: “Uncle Sam is rich enough to give us all a farm.” Pa Ingalls sings it in the *Little House* books – Indeed, his daughter Laura deems it “the song he sang oftenest”.

## **BATTLE-CRY OF FREEDOM (George F. Root, 1862)**

[UNION THEME] ~ Root composed this song to encourage enlistment at Union war rallies; its chorus intones the standard pro-Union sentiment of the war's opening year: “Union forever, hurrah boys hurrah! / Down with the traitor, up with the star.”

## **OLD FOLKS AT HOME (Stephen C. Foster, 1851)**

[VIRGINIA PLANTATION] ~ Foster's take on slaves' purported “longing for de old plantation,” composed for the minstrel stage.

## **LORENA (Joseph Philbrick Webster, 1857)**

[COURTING BY THE WELL] ~ An 1858 ballad of doomed romance: “A hundred months have passed, Lorena, / Since last I held that hand in mine, / And felt the pulse beat fast, Lorena, / Though mine beat faster far than thine.”

## **NELLY BLY (Stephen C. Foster, 1850)**

[VILLAGE FAIR] ~ This popular minstrel tune also appears as “The People's Nominee,” an 1860 Lincoln campaign song from *The Hutchinson's Republican Songster &c.*

## **WEeping, SAD AND LONELY (Henry Tucker, 1863)**

[PARTING] ~ By some estimates the best-selling sheet music of the Civil War era, Tucker's melody invokes the hopeless longing of Charles Carroll Sawyer's lyrics: “Weeping, sad and lonely, / Hopes and fears, how vain, / Yet praying when this cruel war is over, / Praying we may meet again.”

## **I WISH I WAS IN DIXIE'S LAND (Dan Emmett, 1859)**

[REBEL THEME] ~ Emmett's pre-war New York “walk-around” hit became the unofficial national anthem of the Confederacy, but remained popular on all sides of the war. Lincoln called it “one of the best tunes I have ever heard.”

## **UNITED STATES IT AM DE PLACE (Phil Rice, 1858)**

[CHASE THEME] ~ Deep in Rice's *Correct Method for the Banjo* (1858) lurks this tense, jumpy historical jumble: “If I was a soger I'd be some, / I'd beat de fife and blow de drum, / De sogers say dat fightin's funny, / But when dey'd fight, I would runny.”

## **THE PRISONER'S HOPE (George F. Root, 1864)**

[CAPTURE] ~ Here, Root contemplates the plight of Union soldiers captured by Confederates and resigned to sing songs of home and rescue from “within the prison cell.”

## **ABRAHAM'S DAUGHTER (Septimus Winner, 1861)**

[NOTE HOME] ~ The voice of a volunteer New York “Fire Zouave”, who eagerly enlists early in the war: “One Country and one Flag I say, whoe'er the war may slaughter... / So I'm going down to Washington, to fight for Abraham's daughter.”

## **FUNERAL MARCH (Chopin, 1839) [CONDEMNED]**

~ The famous theme from the 3<sup>rd</sup> movement of Chopin's *Piano Sonata No. 2 in B $\flat$  minor, Op. 35* (1839). Played here as the melody appears in “On to the Morgue” from Carl Sandburg's *American Songbag* (1927). Also played at Chopin's funeral in 1849.

## **WHEN JOHNNY COMES MARCHING HOME (Gilmore, 1863)**

[ALL NIGHT RIDE] ~ Also known to Civil War soldiers as the damn-the-torpedoes drinking song, “Johnny Fill Up the Bowl.”

## **BONNIE BLUE FLAG (Harry Macarthy, 1861)**

[GENERAL'S SON DEPARTS] ~ Macarthy's secessionist ballad, built on the fiddle tune “The Irish Jaunting Car”, shouted by southern soldiers: “Hurrah! Hurrah! For southern rights, hurrah!”

## **MEDLEY: KINGDOM COMING (Henry Clay Work, 1862)**

## **MARCHING THROUGH GEORGIA (George Root, 1865)**

## **I WISH I WAS IN DIXIE'S LAND (Dan Emmett, 1859)**

A trio of kinetic marching songs to help us “see the elephant.”

## **STACKED THEM UP IN PILES (Traditional)**

[END OF BATTLE] ~ From the playing of the late West Virginia fiddler Melvin Wine: “O, we run them nine miles, and we stacked them up in piles; besides what got drowned in the river.”

## **TYCOON JIG (Dan Emmett, 1860) [PRESIDENTIAL THEME]**

~ Dan Emmett's minor jig appears in Buckley's *New Banjo Method* (1860). The term “Tycoon” (Japanese: *Taikun*) originally meant the *shogun* ruler of Japan, a country newly opened to the West by Perry's expedition of 1853. Lincoln's private secretary, John Hay, referred to Lincoln in his journal as “The Tycoon.” The melody seems related to a “Jig from French Quadrilles,” also in Buckley.

## **BATTLE HYMN OF THE REPUBLIC (J. Ward Howe, 1861)**

[REDEMPTION THEME] ~ Howe set her striking poem to the familiar marching song, “John Brown's Body”, itself based on the old 1850s camp hymn, “Say Brothers Will You Meet Us”.