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Political Songsters for the Presidential Campaign of 1860.

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Political songsters for the presidential campaign of 1860

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The Louisiana State University and Agricultural and Mechanical Col., 1994
POLITICAL SONGSTERS FOR THE
PRESIDENTIAL CAMPAIGN OF 1860

A Dissertation

Submitted to the Graduate Faculty of the
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Agricultural and Mechanical College
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requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

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ABSTRACT

Songsters, collections of song texts usually containing no music, proliferated in the nineteenth century for various purposes. They provided a quick and inexpensive means of disseminating popular song texts, not only for pure musical entertainment, but also for political purposes, such as temperance, abolition, and campaigns for national office. This study explores how texts contained in 1860 presidential campaign songsters were used as a means of getting political messages across, the popular tunes of the time that were used as vehicles for the lyrics, and the role of songsters in the activities leading up to the election.

Songsters were produced for three of the four candidates for president in 1860 (Abraham Lincoln, Stephen Douglas, and John Bell). The texts contained within these songsters presented most of the volatile and complex issues of the time, such as slavery and popular sovereignty, in a way more easily understood by the public at large. In addition to addressing issues such as these, texts often contained political rhetoric upholding one candidate while maligning opponents.

Songsters were disseminated in a number of ways. Campaign groups such as the Wide-Awakes (Lincoln) and the Bell-Ringers (Douglas) were responsible for providing songsters and music at political gatherings such as
campaign rallies and ratification conventions. Advertisements for songsters appeared in newspapers such as the New York Times and the Campaign Plain Dealer and Popular Sovereignty Advocate, published for the Douglas campaign.

Most songsters did not contain music, but names of tunes were given or implied by the meter of the text. Much of the music was from minstrelsy, Irish/Scottish balladry, or patriotic music of the time. Dan Emmett and Stephen C. Foster contributed the majority of the minstrel music, while such compilers as Robert Burns (Scots Musical Museum) provided Scottish tunes such as "Auld Lang Syne." Groups such as the Hutchinson Family Singers provided a means of making songs familier to the populace through their performances. Patriotic tunes named included "Yankee Doodle," "America," and the "Star-Spangled Banner."
CHAPTER 1
INTRODUCTION

The period of United States history leading up to the Civil War was a particularly volatile time. Issues such as slavery, federal power, and states' rights were debated throughout the nineteenth century prior to the Civil War. These same issues were important in the 1860 presidential campaign in which Abraham Lincoln, Stephen Douglas, John Breckenridge, and John Bell were candidates. During the course of the campaign, music could be heard at political events such as rallies and parades for each of the candidates. Songsters, collections of song texts usually without music and used at political events, are a particularly valuable source for studying issues and social and musical contexts of the political campaigns of 1860.

The definition of songster has not been addressed adequately over the years. Only a few musical dictionaries and encyclopedias address the topic of songsters. Arthur Schrader defines songster as an "anthology of secular song lyrics, popular, traditional, or topical (occasionally with melody lines) designed to fit in the pocket." Irving Lowens' definition of a songster is a collection of three

---

or more secular poems intended to be sung. The definition of songster used for this study is drawn from those of Lowens and Schrader: an anthology of three or more secular song lyrics topical in nature and occasionally with music. There are some songsters that, although not extremely large, cannot fit into the pocket as Schrader contends. Some sacred collections of the time are labeled songsters on their title pages; these are excluded from the definition used in this study, as they are more properly considered hymn books.

Most songsters do not contain musical notation, but references to names of tunes to be used with new texts are frequently given. No tunes are indicated for many of the texts; structure and meter of the text determine what tune, or tunes, could be used for the text. In many cases, new texts were parodies of, or otherwise related to, older texts already associated with the tune. In those songsters that do contain some music, both melody and harmony are written out.

Songsters were produced in the nineteenth century in mass quantities on cheap paper for various purposes and then frequently discarded after the immediate need had

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3For example, Amos Pilsbury, The Sacred Songster, or, A Collection of Hymns and Spiritual songs (Charleston, South Carolina: G.M. Bounetheau, 1809).
passed. Tunes and song texts that appeared in songsters can sometimes be traced to sheet music publications, newspapers, and broadsides. Songsters represented a inexpensive and quick means of disseminating popular songs of the time in a compact form for rallies, parades, and other ceremonies and for use in the home.

Among the purposes served by songsters, promotion of political candidates and ideas was prominent. Music was an easy means to sway the public on certain issues, and songsters were full of just these types of popular songs. Political songsters played a significant role in the politics and rhetoric of campaigns prior to the Civil War, particularly in the heated debates over the issues dividing North and South. In addition to focusing on issues, songsters often contained songs that made statements about the character of a candidate. The perceived images of people from one section of the country by another are clearly seen in many of the lyrics. Prominent also is the idea of protecting the Constitution and preserving the Union. Songs were an important medium for getting political messages across in a time when there was no radio or television. Although they focused on a rather narrow topic, political songsters represent many of the same characteristics as other types of songsters (viz., sentimental, comic) in their format and in the use of popular tunes of the time.
The songsters examined in this study have many characteristics in common in their physical appearance. Most songsters are approximately 15 cm. in height; they range from 33 to 118 pages in length, with the average being approximately 72 pages. Advertisements appear in some songsters, primarily on the inside of the front cover and on the outside of the back cover. The advertisements range from calls for campaign songs (as in the Republican Campaign Songster no. 1) to every day items such as clothing (as in Uncle Abe's Republican Songster: For Uncle Abe's Choir). Paper covers showing illustrations of the candidate, Uncle Sam, or other meaningful figure are common. For example, Young Men's Republican Vocalist has on its cover a portrait of Abraham Lincoln. A detailed bibliography of songsters examined in this study is found in Appendix A.

From the time of the Declaration of Independence, and especially after the War of 1812, a growing sentiment of nationalism existed in the United States, centering on the nature of the Union. The country was very sensitive to its own identity, individuality, and culture. The American mission of being a haven to those who loved and sought

liberty led to the idea of "manifest destiny," the extension of American freedom over the entire continent. Eventually, however, the feeling of nationalism began to conflict with the southern theory of state sovereignty, or the right of states to govern themselves. Questions arose as to the outer limits of federal government in becoming involved in state and territorial government; just how far should the federal government be allowed to legislate the right of each state or territory to govern itself? Nationalism, by 1860, had become interchangeable with Unionism in that both terms had connotations of a strong federal government.

Before the Civil War, the Federal Government had minimal functions and duties. It took charge of foreign relations, collection of customs, survey and sale of public land, national defense, and distribution of mail. Individual states and territories took on most other responsibilities. Many northerners wanted a consolidated national government, extending powers of the Federal Government to legislate on issues that had previously been left to the states, particularly internal improvements and slavery. The South would have no part in this, and fought for states' rights. The Federal Government's power, it felt, should be limited to what was specifically designated in the Constitution.

*David Herbert Donald, Liberty & Union, 25.*
The nineteenth century was a time of deep political divisions and disunity among different geographic sections of the United States. Conflict between North and South on the issue of slavery has been recognized as a key issue in the causes leading to the Civil War. Slavery, however, was only one aspect of a larger basic conflict between the free-labor society of the North and the slave-based plantation society of the South. Ideologically and economically the two sections of the country could not come to terms. In the North, free labor had existed since the Revolutionary War. The industrial revolution had created major changes in the structure of northern society. Although still extremely rural, the North had become more urban and the northern economy was based on industry and factories to a far greater extent than was that of the South. Many of the larger cities of the time were located in either New England or the Middle-Atlantic states. The South had been relatively immune to the effects of the industrial revolution. Few plants existed; even most of the cotton grown in the South was sent to northern mills. Slavery was seen as a necessary element in the plantation-based economy. Due to the poor condition of land in the southeastern states from years of over-cultivation, western expansion was essential for many farmers and slave owners. Farmers, whether they owned slaves or not, recognized that without the ability to expand into new western territories,
their agrarian society might collapse. This cultural diversity created ongoing disputes between North and South on slavery and its extension. Political leaders failed to find solutions suitable to all sections of the country, while the efforts of agitators further divided the nation.

Most Americans in both sections of the country wanted reform of the political process in order to preserve their idea of Republicanism and a return of power to the people. The differences between North and South are evident, however, in their definition of Republicanism. Both northerners and southerners thought the opposing area was plotting to destroy the Union. Many northerners viewed the South as wanting to tear down the Union and the Federal Government. In reality, southerners only wanted to maintain their way of life and have the freedom to extend this way of life into any and all territories. The southern view was that slaves lived happier and better lives than most northern factory workers, and much better than they would have in their native Africa. Southerners perceived a plot by northern abolitionists, beginning with William Lloyd Garrison (1805-1879), to ruin their way of life, and even to deny them their very existence. They were unable to distinguish between the radical abolitionists and those northerners who may have had vague moral objections to slavery but would not take action to destroy it where it existed.
Both North and South looked to the Constitution as the primary, underlying basis for their views. It became the yardstick against which every governmental action, law, and decision was measured. Northerners, and particularly abolitionists, referred to "freedom and justice for all," including slaves in their anti-slavery arguments. Northerners were against slavery and its extension, although the majority were not abolitionists. Slavery was viewed as an evil with which free government and republicanism could not exist, and southern "slave drivers" were held accountable. The South was viewed as a barrier to democratic equality. Northerners were proud of their freedom and relative equality and considered southern whites either to be a part of a so-called aristocracy or to be shiftless, poor, and lazy. Many northerners thought that there should be a powerful Federal Government that should become involved in all matters from tariffs, railroads, and waterways to prohibiting the extension of slavery.

Southerners wanted the government to act only when needed; they thought that in many cases the government was overstepping the bounds of doing what was "necessary and proper" to carry out its enumerated powers in the Constitution. Only a small percent of the southern white population owned slaves; however, most supported the slave society as it existed. Non-slaveholding southerners
greatly feared what they thought would happen if blacks were freed. The slave population outnumbered whites in some sections of the South. After the Nat Turner (1831) and other uprisings, the fear of slave insurrection haunted some southerners, and the thought of equal rights for "inferior" slaves was horrifying. In addition, they felt that northerners had no business deciding for them the fate of slavery in the South or in the territories. It was not necessary, nor was it proper, according to the Constitution, for the Federal Government to decide for or against slavery in an individual state, or in any territory held by the United States.

Throughout the thirty years preceding the Civil War, the issue of slavery was prominent. Many northern states had banned slavery within their own boundaries during and just after the American Revolution. Vermont's Constitution specifically forbade all slavery in 1777. A 1783 Massachusetts court case freed a slave on grounds that slavery could not exist according to the 1780 state Constitution which proclaimed "inherent liberty" for all. The Pennsylvania and Rhode Island Constitutions both proclaimed that all children born to slave parents would become free at a certain age. New York allowed freedom to all mature slaves born after 1799, but went a step further in its Constitution by proclaiming July 4, 1827 as the date of emancipation for all slaves in the state. As early as
1797, the Northwest Ordinance was in place outlawing slavery in the Northwest Territory. Throughout the 1850s other measures dealing with the issue had been either passed or considered by Congress. These include the Wilmot Proviso, the Missouri Compromise, the Compromise of 1850, and Kansas-Nebraska Act of 1854.

Slavery, federal power, and attendant concerns were issues in the 1860 presidential campaigns of Abraham Lincoln, Republican; Stephen A. Douglas, Northern Democrat; John Breckinridge (the current vice-president), Southern Democrat; and John Bell, Constitutional Union Party. During the course of the campaign, these issues and the character of the candidates became the subject of oratory and song.

Lincoln’s Republican platform for the 1860 campaign spelled out clearly some of the salient subjects of campaign controversy. "Republican abhorrence of all schemes of disunion," a phrase from the 1860 Republican platform, referred to the Southern threat of secession if Lincoln were to be elected. In addition, the Republicans, including Lincoln, were against governmental support of sectional interests, especially the expansion of slavery. These views relate directly to the issue we are most familiar with, slavery, and were held primarily by northerners. Contrary to the beliefs of pro-slavery southerners, the platform did not recommend abolition of
slavery, nor was it Lincoln's intention to abolish slavery where it already existed. Indeed, in his Inaugural Address of March 4, 1861, Lincoln stated "I declare that I have no purpose, directly or indirectly, to interfere with the institution of slavery in the States where it exists. I believe I have no lawful right to do so, and I have no inclination to do so." Over a year earlier in his Cooper Union speech of February 1860, Lincoln emphasized his view of slavery as "an evil, not to be extended, but to be tolerated and protected only because of and so far as its actual presence among us makes that toleration and protection a necessity."

Southerners often referred to Lincoln and his backers as "black-faced" Republicans because of their apparent ties to abolitionists. The basis for these southern beliefs lies only in the perception of Lincoln's character. The young Republican party had run its first Presidential candidate, Jesse Fremont, in 1856. Because of the anti-slavery sentiment associated with Fremont's campaign, Southerners naturally connected the 1860 candidate, Lincoln, with the same sentiments. Song texts from Fremont's songsters even appear in Lincoln songsters


virtually unchanged, only replacing Fremont's name with Lincoln where needed. Table 1 (p. 13), for example, shows texts that appeared in both the 1856 Republican songster, The Freeman's Glee Book, and Lincoln songsters from 1860. Due to the inability of southerners to distinguish Lincoln from such radical abolitionists as John Brown, as well as Lincoln's refusal to explain his position further regarding slavery where it existed, the south promised secession if Lincoln were elected in the 1860 campaign.

In addition, Republicans believed that slave trade in the United States was, as stated in the platform, "a crime against nature and humanity." The African slave trade had been outlawed in 1808, but the domestic slave trade across state lines flourished until the Civil War. Northern slave owners profited from the internal slave trade, exporting slaves primarily to the deep south; this issue was divisive within the ranks of slave states. Moderate southerners, even those in the deep South, reluctantly agreed with Republicans on the issue of slave trade, but only if fugitive slave laws were enforced. Fugitive slave laws and their enforcement created much tension between North and South. Douglas, in an attempt to placate Southern voters, argued in his platform that attempts by individual states to circumvent the federal law requiring fugitive slaves to be returned to their owners were "hostile and subversive to the Constitution."
<table>
<thead>
<tr>
<th>Freemen's Glee Book (73)(^a)</th>
<th>1860 Songsters</th>
</tr>
</thead>
<tbody>
<tr>
<td>God made us Free</td>
<td>Lincoln and Hamlin Songster (40)</td>
</tr>
<tr>
<td></td>
<td>Republican Campaign Songster (44)</td>
</tr>
<tr>
<td>Rallying Song</td>
<td>Songs for the Great Campaign (54)</td>
</tr>
<tr>
<td>For Fremont, the Choice of the Nation</td>
<td>Hutchinson Republican Songster (41)</td>
</tr>
<tr>
<td></td>
<td>Young Men's Republican Songster (30)</td>
</tr>
<tr>
<td></td>
<td>Lincoln and Hamlin Songster</td>
</tr>
<tr>
<td>Hurrah! For Fremont!</td>
<td>Hutchinson Republican Songster</td>
</tr>
<tr>
<td></td>
<td>Lincoln and Hamlin Songster</td>
</tr>
<tr>
<td>Campaign Song</td>
<td>Campaign of 1860 (41)</td>
</tr>
<tr>
<td>Poor Old Buck</td>
<td>Wide-Awake Vocalist (63)</td>
</tr>
<tr>
<td>The White House Race</td>
<td>Campaign of 1860 Wide-Awake Vocalist</td>
</tr>
<tr>
<td>The Fremont Crusader's Song</td>
<td>Lincoln and Hamlin Songster</td>
</tr>
<tr>
<td>Fremont Rallying Song</td>
<td>Connecticut Wide-Awake Songster (50)</td>
</tr>
<tr>
<td></td>
<td>Hutchinson Republican Songster</td>
</tr>
<tr>
<td>The Days of Democracy</td>
<td>Lincoln and Hamlin Songster</td>
</tr>
<tr>
<td>God Speed the Right</td>
<td>Songs for the Great Campaign</td>
</tr>
<tr>
<td>Freedom, Honor, and Native Land</td>
<td>Songs for the Great Campaign</td>
</tr>
<tr>
<td>Freemen win Where Fremont leads</td>
<td>Connecticut Wide-Awake Songster</td>
</tr>
<tr>
<td></td>
<td>Hutchinson Republican Songster</td>
</tr>
</tbody>
</table>

\(^a\)Indicates number of songs in songster.
The most explosive issue of the campaign, and indeed of the entire decade of the 1850s, was the problem of expansion of slavery into new territory. Up until this time, balance in the Senate had been maintained by admittance of one slave state and one free state to the Union at the same time, thereby keeping even the number of senators from each section. In 1820, for example, Maine applied for statehood and was admitted at the same time as the slave state Missouri. The Wilmot Proviso of 1846, a proposal which never became law, demanded that slavery be forbidden by Congressional enactment in all territory gained from Mexico. Although not actually stated in the Republican Platform, this proviso became the underlying basic creed of the Republicans until the Civil War. The Missouri Compromise of 1820 had established the latitude of 36°30', or the southern border of Missouri, as a northern border for the expansion of slavery. Only a limited number of slave states could be carved out of the territory below this line, far fewer than possible free states available from the northern territory. It was proposed that this line be extended to the Pacific Ocean in order to separate free from slave, a move which many northerners supported because they thought it would limit slavery and eventually cause it to disappear. When the territories of Kansas and Nebraska came up for admittance as states in 1854, they could come in as free states under existing laws. Douglas,
and to a certain extent Breckinridge, however, argued that according to the concept of popular sovereignty the territories should decide for themselves the issue of slavery. Due to the influx of border pro-slavery Missourians into Kansas to fix the vote, many riots occurred in the 1850s. The phrase "Bleeding Kansas" was coined by Northerners to represent the outpouring of blood by those defending liberty and freedom. Many campaign songs illustrate how the concept of popular, or "squatter," sovereignty was used against Douglas. An example may be seen in "People’s Nominee," from Hutchinson’s Republican Songster for the Campaign of 1860:

Once we had a compromise
A check to slavery’s wrong;
Douglas crushed the golden prize,
To help himself along,
Then the North, and then the West,
Arose with Giant power,
Pierce succumbed to the South’s behest
But Douglas had to cower.
Hi! Douglas! Sly Douglas!
A Senator would be;
So he tried the "Squatter dodge"
And went for Kansas free.

In addition, according to Douglas, settlers should be allowed to go to these territories with all their property, including slaves, since territories had no laws prohibiting slavery before they became states. Most Southerners agreed with Douglas on this point.

Pro-slavery Democrats, followers of Breckinridge, insisted upon a proposal calling for Congressional protection for slave owners in all territories. Conflict
between this view and Douglas's proposal for popular sovereignty split the Democratic party. Though Douglas tried to appease both North and South, he succeeded in alienating both. Douglas's decision to stand by the Democratic platform of 1856, which promised only congressional non-interference with slavery, created havoc at the Democratic convention in Charleston. Southerners demanded federal protection of slavery. When delegates refused, many Southerners "bolted" and reconvened at a "Southern" Democratic convention in Richmond. There they adopted a slave code platform and nominated Breckinridge for president. The "Northern" Democratic convention reconvened at Baltimore where Douglas was nominated for the presidency. This Democratic Party split virtually assured a Republican victory.

Douglas maintained that the people in the territories, through territorial legislation, could uphold or reject slavery prior to applying for statehood. On the other side, southerners believed that slavery that already existed in territories should be constitutionally protected by the Federal Government regardless of territorial legislation. Slaves were valuable property and were considered by Southerners to be subject to federal protection like any other legal property.

John Bell played a relatively small role in defining issues. Following in the footsteps of the earlier "Know-
Nothings," his Constitutional Union Party supported no political platform or ideas except the "Constitution, the Union, and the Law," as illustrated in the "Bell and Everett Campaign Song" which proclaims:

The Union is our favorite toast,  
The Constitution and the Laws;  
All sections are alike to us,  
For all are bound within our cause.

Bell's party attempted to appeal to Southern conservatives who wanted to save the Union by bargaining with abolitionists, despite the fact that Bell himself was a slave owner from Tennessee, who, of course, supported the cause of slavery. He disliked abolitionists, but he also opposed the extreme pro-slavery sentiment in the deep south such as that expressed by William Lowndes Yancey and the "Fire-eaters," a group of southern politicians and slaveowners who had led a movement toward secession since the 1840s.

Music of the 1860 Campaign

Many different types of music were present in the United States by mid-century, ranging from popular balladry and minstrelsy to imported European songs and instrumental works in the classical tradition. Wiley Hitchcock uses the terms "cultivated" and "vernacular" as broad categories to distinguish between two principal traditions that evolved
from approximately 1820 through 1920.9 The cultivated, or classical tradition, as described by Hitchcock, encompasses that body of music fostered consciously, appreciated for its edification and aesthetic values. This tradition was fueled by an influx of European musicians and conductors such as Louis Anton Jullien (1812-1860) and organizations such as the Boston Handel and Haydn Society and the Germania Musical Society which came from Berlin. Americans did not want to be tied economically and politically to Europe, but they held cultural ideals found in Europe. "Classical" music remained a force in American culture. The cultivated music of Europe flourished primarily in large cities of the east coast where imported music was readily available and where orchestral performances of European music were not uncommon.

Vernacular, or popular music, on the other hand, was more "native," appreciated simply for utilitarian or entertainment value. Music of this tradition was not approached self-consciously, but often driven by the marketplace and how well the music sold. Although a few tunes from opera such as the "Anvil Chorus" and the "Pirates Chorus" are named in songsters, it was the vernacular song tradition that predominated, encompassing songs of Foster, British balladry, and minstrelsy. The

distinction between the vernacular people’s song and cultivated, or "artistic" music, is very well set forth by one unknown writer: "By artistic music we mean such as requires comparatively high degree of musical development both in the power of appreciation and in the skill of performance; and by the people’s song we mean a style so simple and easy (yet pure and chaste) as is ever within the reach of all, including the uncultivated and unlearned."\textsuperscript{10}

Popular song was very important before and during the Civil War in promoting the widely different political sentiments. Popular songs brought political events to a very personal level. Through song, the performer or composer could relate emotional events to the populace. Since most middle and lower class people were familiar with the tunes, volatile issues could be addressed through song lyrics. Topical songs were primarily used by those already drawn to one side of an issue or a campaign, but lyrics could also affect and influence ordinary people who were undecided on many activities and causes of the day. Songwriters, such as Henry Russell (1812-1901) and the Hutchinson Family Singers, strove to elicit a deep emotional response from a mass audience, so as to move it in a certain direction on an issue. Prevailing issues

included temperance, law and legislation, and, most importantly in the decade just before the Civil War, abolition. National songs, such as "Our Union Right or Wrong" from the *Gentle Annie Melodist* (New York: Firth and Pond, 1858), were also published in abundance to stir public feeling towards holding the Union together during the unstable years.

Minstrelsy became extremely popular in the years leading to the Civil War. Minstrel songs were performed mostly by white Americans in black face for white Americans. Minstrelsy flourished primarily in the North and Midwest. It is ironic that in the early developmental years of the minstrel song (1820s and 1830s), lyrics showed no real sympathy for the plight of blacks, depicting their more eccentric features by ridicule, and suggesting they were capable of no more than menial labor, even though the songs were performed primarily in the anti-slavery section of the country. Common instruments used in minstrel shows by Dan Emmett’s troupes and others include the banjo, tambourine, and bones, all associated with the southern black. By the 1850s the minstrel show had become quite sophisticated, borrowing from the genteel tradition. More sympathetic treatment of blacks in the lyrics took place, still with diatonic melodies, but with only slightly more complex harmony. Strophic form and symmetrical phrases were common, and more four-part harmony in the refrains.
appeared in the songs of the 1850s than in the early
minstrel song that had most often been sung entirely solo.
Minstrel songs were accepted in the North as accurate
reflections of Southern slave-life, even though most of the
more popular minstrel groups, such as the Virginia
Minstrels and the Christy Minstrels, were from the North
and had not visited the South.\textsuperscript{11}

The tunes of Stephen Foster (1826-1864) were as well
known in the 1850s as they are today and widely used in
political songsters. It is not surprising that Foster’s
melodies were so popular for settings of political texts
during the decade preceding the Civil War.\textsuperscript{12} His family
was politically active. Foster’s father was a Federalist
early on and later became a Democrat, a member of the
Pennsylvania legislature, collector of tolls, clerk in the
Treasury Department at Washington, and mayor of Allegheny.
Ann Eliza Foster Buchanan, his sister, was married to the
brother of James Buchanan, president just before the Civil
War. Although not active himself in running for or holding

\textsuperscript{11}Charles Hamm, \textit{Music in the New World} (New York: W.W.

\textsuperscript{12}Several sources contain information on Stephen
Foster’s life and music, including William W. Austin,
"Susanna," "Jeanie," and the "Old Folks at Home": \textit{The Songs
of Stephen C. Foster from His Times to Ours}, 2nd ed.
(Urbana: University of Illinois Press, 1987), \textit{The Music of
Saunders and Deane L. Root (Washington: Smithsonian
Institution Press, 1990), and John Tasker Howard, \textit{Stephen
Foster, America’s Troubadour}, 4th ed. (New York: Crowell,
1965).
political office, Foster's music and lyrics may have had political overtones. "My Old Kentucky Home" is said to have been inspired by Harriet Beecher Stowe's novel *Uncle Tom's Cabin*. Foster was prominent in the formation of the Buchanan Glee Club, a Democratic Singing Society for the campaign of 1856. Two of his songs written for the glee club are extant: "The Great Baby Show, or, The Abolition, Show," and "The White House Chair."

Popular music was the basis of musical theater (ballad opera and comic opera) that was part of the culture in the cities as early as the 1750s and continued to be heard in the home and on the stage. English song was popular in America during the eighteenth and early nineteenth centuries. Naturally, the colonists, being mostly British, continued to sing popular English songs in this country. The music of the earliest English songs and songwriters in this country was strophic, diatonic, and published editions appeared with simple accompaniment. Ballad opera had been transplanted to America, and airs taken from these ballad operas were quite popular. In the early years of the nineteenth century, English, Scottish, and Irish songwriters produced many of the most popular songs that served as the basis for popular American song up to the time of the Civil War. Thomas Moore (1779-1852) contributed his *Irish Melodies and National Airs*, first
issued in 1808.\textsuperscript{13} Robert Burns (1759-1796) used many Scottish folk tunes such as "John Anderson, My Jo, John," "Scots Wha Hae Wi' Wallace Bled," and "Auld Lang Syne," all from \textit{Scots Musical Museum} (1797), as settings for his lyrics.\textsuperscript{14} Samuel Lover (1797-1868), an Irish songwriter, produced such favorites as "Rory O'More."\textsuperscript{15} The subjects used and emotions expressed in many of these songs appealed to mid-nineteenth century Americans; they were nostalgic and sentimental, especially about childhood and friends. The music was uncomplicated, easy enough for amateurs to sing in the home. Simple motives and melodic phrases dominated the tunes. These songs served as the basis for popular American song and were sung quite extensively throughout the nineteenth century.

Born in England, Henry Russell was a leading songwriter in America just prior to Stephen Foster.\textsuperscript{16} His compositions ranged from the melodramatic works styled after solo scenes of Italian opera such as "The Maniac," to English-sounding strophic ballads and the simpler sentimental songs such as "The Old Arm Chair," popular in

\textsuperscript{13}Charles Hamm, \textit{Yesterdays} (New York: W.W. Norton, 1979), 44.

\textsuperscript{14}Hamm, \textit{Yesterdays}, p. 61.

\textsuperscript{15}Hamm, \textit{Yesterdays}, p. 173.

\textsuperscript{16}Hamm, \textit{Music in the New World}, 188.
this country. Russell intended his songs to appeal even to those with no musical background.

Songsters were disseminated in a variety of ways. Rallies and other campaign events such as ratification meetings (town assemblies designed to endorse, or "ratify," candidates) were ideal places for new political songs to be performed and learned by the public. The "singing family" was a popular medium for the performance of song in general. It was comprised most often of family members making up a chorus and travelling to performances as a unit. These family troupes had previously been popular in Europe. The Rainer Family, one of the more popular groups, had toured throughout Austria. By the 1850s over fifty such troupes, not always made up of single families, were travelling and concertizing throughout the United States. Groups such as the famous singing Hutchinson Family, Ordway's Aeolians, the Alleghenians, Father Kemp's Old Folks, the Gibsons, and Ossiah's Bard drew enormous crowds to their performances.¹⁷ Many songs became quite popular as a result of the exposure they received in performances by singing families.

By far the most important of the singing groups was the Hutchinson Family, whose performances often included highly political music, especially referring to slavery. The Hutchinsons became acquainted with Frederick Douglass, the black anti-slavery leader of the time who had himself escaped from slavery. At Boston in 1843, the Hutchinson Family participated in their first, but by no means their last, abolitionist rally. "Get off the Track," words by Jesse Hutchinson, was performed for the first time at this rally and was later used for Lincoln's campaign. A June 1844 article in the Herald of Freedom newspaper describes the common response to performances of this song at such rallies:

Their outburst at the convention, in Jesse's celebrated "Get off the Track," is absolutely indescribable in any words that can be penned. And when they came to the chorus-cry that gives name to the song -- when they cried to the heedless pro-slavery multitude that were stupidly lingering on the track, and the engine "Liberator" coming hard upon them, under full steam and all speed, the Liberty Bell loud ringing, and they standing like deaf men right in its whirlwind path, and the way they cried "Get off the Track," in defiance of all time and rule, as magnificent and sublime .... The multitude who have heard them will bear me witness that they transcended the very province of mere music.\(^{18}\)

Evidently the Hutchinson Family's music made a great impression on abolitionists and on Lincoln's supporters.

John Hutchinson became active in politics, editing two songsters (The Connecticut Wide-Awake Songster and

\(^{18}\)Quoted in Hamm, Yesterdays, 146.
Hutchinson’s Republican Songster for 1860) for Lincoln’s campaign. The Hutchinsons were probably responsible for the dissemination of a great deal of political music during the 1860 campaign at events similar to the one described above, and they made their songsters available at these events. It seems likely that the songsters were made available free to those in attendance at rallies.

Political support groups such as the Wide-Awakes for Lincoln, the Bell-Ringers for Bell, and the Little Giants for Douglas were responsible for the dissemination of much of the political music at rallies and parades. The Wide-Awakes, originally formed in Connecticut, proved to be the most highly organized of the groups and the most efficient at spreading the cause of their candidate. The Wide-Awakes became a semi-military organization, leading processions, escorting speakers, organizing rallies, maintaining order, guarding against election day fraud, and distributing campaign materials, including songsters. They wore as their uniform caps and capes of glazed cloth to protect clothing from dripping oil from lanterns and torches. "Privates" generally carried torches; "officers" carried swinging lanterns. The torches were comprised of a rail ("split by Lincoln") with a swinging tin lamp and an American flag bearing the names of Lincoln and his running mate, Hannibal Hamlin. Many of their rallies took place in "Wigwams," gathering places for Republican events.
Invitations to join the Wide-Awakes were given in song. "For Abe shall Have the Belt," for example, proclaims:

 Come, rally with us here tonight,
 Be a Wide-Awake for fun;
 For we shall surely win the day,
 Before old sixty-one!

The Wide-Awakes also compiled songsters and disseminated patriotic songs. Two songsters have "Wide-Awake" in their title, suggesting that the Wide-Awakes were at least in part responsible for their publication: The Wide-Awake Vocalist and the Connecticut Wide-Awake Songster. Other sheet music and broadsides published for the campaign come from the Wide-Awakes. For example, as the broadside "Campaign Song," written by B.H. Grierson of Meredosia, Illinois, was offered for sale by the Meredosia Wide-Awakes. The Wide-Awakes were so effective in the campaign that they instilled fear among Democrats, who referred to the Republican organization as a "nigger-loving" school designed to disrupt any and all Democratic meetings. However, disruptions of Democratic meetings by Wide-Awakes are not recorded.

Accounts of the activities of the Wide-Awakes are quite impressive. A typical event was a rally organized for the inauguration of the Brooklyn Wigwam, reported in the May 22 1860 New York Tribune. Speeches by various

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1H. Preston James, "Political Pageantry in the Campaign of 1860 in Illinois," The Abraham Lincoln Quarterly IV, no. 7 (September 1947): 331.
politicians and a parade were a part of this rally. A dedication song, "Up for the Conflict," set to the tune of "The Star-Spangled Banner," was written for the occasion by W.H. Burleigh. This song text appears in Songs for the Great Campaign of 1860, again to be sung to "The Star-Spangled Banner," and in the Lincoln and Hamlin Songster, where it is designated to be sung to the tune of "Old Oaken Bucket."

On page 1 of the Republican Campaign Songster no. 2, there is an advertisement for both Republican and Democratic songsters. The opening lines of the advertisement reads as follows:

How to make money. The Presidential Campaign of 1860 will be one of the most exciting we have ever had. Large political gatherings will be held almost daily by the different political parties, at which hundreds and thousands of people will assemble. At each of these meetings two or three Wide-Awake agents can each clear from $10 to $50 on campaign documents.

Republican Campaign Songsters numbers 1-5, Democratic Campaign Songsters numbers 1-5, and the Union Campaign Songster, all "to be published" in the near future by the American Publishing House in Cincinnati, Ohio, are then listed. These and other campaign songsters were among the documents distributed by the Wide-Awakes and other political groups.

Groups such as the Little Giants and the Bell-Ringers were not as well organized as the Wide-Awakes for Lincoln. Their activities at some rallies and other events are
documented in newspaper accounts, and they are mentioned in passing in some lyrics, but a strong formal organization is not readily apparent.

Many more organizations are mentioned in the songsters themselves. Most are musical groups, others were groups formed to support a candidate in a general way. The following are some of the organizations named in 1860 campaign songsters.

**Abraham Lincoln**

New York Railsplitter’s Glee Club  
Railsplitters of the Twentieth Ward  
Continents of Philadelphia  
Invincibles  
West Chester Wide-Awake Club  
Fairfield Republican Club  
Bobolink Glee Club  
Young Men’s Republican Union Club of New York

**Stephen Douglas**

Union Glee Club  
Douglas and Johnson Club of Olean  
Little Giants

**John Bell**

Constitutional Union Glee Club  
Bell-Ringers

In a culture without radio and television, the written word was the primary means of spreading news across the country. Newspapers and journals communicated not only news but social and cultural events and advertisements. Song texts were printed in the newspapers. In fact, newspapers played a large role in the dissemination of
political song texts for the 1860 campaign by printing individual lyrics and advertisements calling for new songs to be written for the campaign, by advertising songsters, by reporting accounts of rallies that had taken place, and through announcements of upcoming political events. Musical activities at these rallies were reported as well. The newspapers that contained the most biased articles, accounts of rallies, and song texts were those published specifically for a certain presidential candidate in the 1860 campaign. Douglas was backed by the Campaign Plain Dealer and Popular Sovereignty Advocate, Lincoln by The Railsplitter, and Bell by the Union Guard; all three were published over a short period of time just prior to the election of 1860 specifically for their candidate.

The Campaign Plain Dealer and Popular Sovereignty Advocate was published weekly in Cleveland, Ohio, from June 30, 1860 through October 13, 1860. As in other political newspapers, it contained primarily articles filled with political rhetoric focused upon the issues of the day, extolling the virtues of Stephen Douglas and the vices of the other candidates. Speeches of candidates and other prominent politicians were included. There were accounts of rallies and ratification conventions, often naming tunes played or songs sung. The first issue of June 20, 1860 contained an account of a Douglas ratification meeting, given below.
When all this was being done the Hecker Band starting from Water Street, marched to their stand in the Park, giving their most electrifying touches to "Hail to the Chief," followed up with spirit-stirring notes of the "Marseilles," [sic] "Hail Columbia," and "Yankee Doodle," till some two thousand people had congregated in the Park, every one of whom seemed to be six feet and a half tall . . . .

All of the tunes named in this account are martial, nationalistic, and patriotic; each of the tunes was included in 1860 campaign songsters at least three times. Although there is no indication here that texts from songsters or other sheet-music publications were sung by the crowd or organized choral groups, it is quite possible that songsters were distributed and used by at least some of the participants. Performing groups like the Hutchinson Family, the Continentals, as well as musical segments from groups such as the Wide-Awakes and the Little Giants took part in rallies and were responsible for some of the music of the campaign.

Songsters were advertised in many of the newspapers of the time. For example, in numbers 3-15 of the Campaign Plain Dealer, advertisements promoting a Democratic songster in support of Douglas appeared. In no. 3, the advertisement read in part as follows.

A Douglas Songster and Douglas Envelopes are printed at the Gleaner Office, Cleveland, and are ready for sale at Actual First Cost . . . . Douglas Songster, containing a choice selection of about fifty patriotic Douglas songs, set to popular airs. Price--single copies sent by mail post-paid, for 6 c., 100 copies $3, 1000 copies by express $20. All orders for
envelopes or songsters must be accompanied by cash, and addressed to Walter H. Shupe, Cleveland, Ohio.

A call for campaign songs was sometimes made either in conjunction with advertisements selling songsters or by themselves, such as the call appearing in Campaign Plain Dealer, no. 4.

The Democratic Campaign Songster, no. [ ]²⁰ is just issued, containing a choice collection of D[emo]cratic campaign songs. Single copies 10 cents, postage paid, on receipt of [ ]. To agent we will send 20 copies by mail postage paid $1. By express we will send 100 copies for $4, the [ ] paying freight. Address American Publishing House, Cincinnati, Ohio. N.B. We will pay $10 for the best, $5 for the next five best, and $1 for the ten best Democratic campaign songs, that are sent before the 25th of July, 1860. American Publishing House, Cincinnati, Ohio.

It is not known how the publisher calling for songs originally intended to use the songs, but various lyrics throughout the issues of Campaign Plain Dealer carry the indication that the lyrics were written for The Plain Dealer. "Douglas Song," to the tune of "Old Dan Tucker," fits the description of the above call for songs very well, complete with the inscription "For the Plain Dealer." Although it does not appear in campaign songsters, "Douglas Song" deals directly with issues of the campaign and is written to an extremely popular minstrel tune of the day.

²⁰The blank spaces and brackets in this advertisement appear just as they did in the Campaign Plain Dealer. It is not known what was intended.
In addition, "Douglas Song" makes allusions to other popular tunes containing political messages:

Stephen Douglas stum'd the State
Of Illinois in fifty-eight
And made Old Abram Clear the track
With all the Danites at his back.

The phrase "Clear the Track" is a reference to the Hutchinsons popular song "Get off the Track," also sung to the tune of "Old Dan Tucker." "Campaign Song," to the tune of Stephen Foster's "Camptown Races," appears in the Campaign Plain Dealer, also with the indication "For the Plain Dealer." The lyrics of "Campaign Song" appears in the Democratic Campaign Songster under the title "Presidential Track," also naming the tune "Camptown Races." A variant of these lyrics appears in Lincoln songsters, with only the winner of the race differing. It is not known which version of the lyrics appeared first, but the editors and authors of the various lyrics must have been aware of other publications of the texts.

Song lyrics were printed in every issue of the Campaign Plain Dealer. Some were sentimental in nature, with no reference to political issues, but meant solely for entertainment. Most lyrics, however, dealt directly with campaign issues, attacking the character and political views of Lincoln while extolling those of Douglas. Very few of the lyrics mentioned Bell or Breckinridge. Perhaps the lyricists sensed that Lincoln was the primary threat to
the success of Douglas in the 1860 campaign. In addition, the 1858 debates of Lincoln and Douglas were widely known, and the 1860 campaign seemed to be the perfect rematch.

The songs contain little if any black dialect. There is one notable exception. In the Campaign Plain Dealer of September 18, no. 11, lyrics containing dialect appear with no indication of tune. It is entitled "A Lincoln Nigger" and carries the caption: "White folks I’se gwine to have a little song all by myself."

The most notable lyrics in the Campaign Plain Dealer are those which also appear in songsters for the campaign, a possible indication of their popularity. In addition to the above mentioned "Campaign Song," another song appears in the Campaign Plain Dealer and in songsters for more than one of the candidates. "Douglas--Our Union, Right or Wrong," found in the June 30 issue of the Campaign Plain Dealer, is also printed in the Democratic Campaign Songster. Not only does it appear in these two sources supporting Douglas, but also in every songster published for Lincoln’s campaign, simply titled "Our Union Right or Wrong," and in the Bell and Everett Songster, by S.S. Steele, "as sung by the Constitutional Union Glee Club," and in sheet music form. The popularity of this song was obviously quite enormous, and very little needed to be altered in the lyrics for it to be used by any one of the four candidates involved in the campaign.
The Railsplitter for the Presidential Campaign of 1860 was published by Doug, Spring, & Co. in Cincinnati, Ohio for the Lincoln campaign. Edited by J.H. Jordan and J.B. McKennan, it appeared weekly from August 1, 1860 through October 27, 1860. The following advertisement appeared in every issue of the Railsplitter except no. 13 of October 27.

Republicans, Attention! We have just issued Republican campaign songsters! Nos. 1 and 2, each containing a choice collection of Republican campaign songs. Single copies of either of the above Campaign Songsters, 10 cents; sent, postage paid, to any person on receipt of price. To agents we will send 20 copies by mail, postage paid, for $1. By express we will send 100 copies for $4, the agent paying freight.

An advertisement, given below, appears in the Railsplitter no. 2, August 8, through no. 5, August 29, calling for new songs for the campaign.

Songs wanted. Will our friends throughout the country favor us with good Republican campaign songs! We will pay a premium of $25 for the best, $15 for the second best, and $10 for the third best Republican campaign songs that are sent to us previous to September 25, 1860.

Unlike other newspapers being published during 1860, the Railsplitter contained very few lyrics. Only one issue, no. 10 of October 3, contains lyrics for one campaign song. Entitled "For Lincoln and for Hamlin, Too," and sung to the tune of "Dandy Jim," it does not appear in any of the Republican songsters produced for the 1860 campaign. It is signed "Martha, Clatsville, Pa., Sept. 25, 1860." It is
quite possible that this song was written and sent to the *Railsplitter* in response to advertisements calling for songs in earlier issues.

The *Railsplitter*, as well as some songsters, were advertised in *The Republican Campaign Songster no. 1* and *no. 2*. The advertisement for the *Railsplitter*, appearing on the last page of the songsters, covers a full page and gives details concerning contents of the newspaper and terms for subscription.

The *Union Guard* was the campaign paper published for Bell and Everett. Unlike other campaign newspapers, *The Union Guard* was advertised in the regular press. The *National Intelligencer*, a Washington, D.C. publication that threw its support to Bell, ran the following advertisement.

Bell and Everett Campaign Paper, the *Union Guard*. The undersigned commenced, on the 12th of July, the publication in the city of Washington, a Bell and Everett campaign paper, called the *Union Guard*. The paper will be published every Thursday until the Presidential election in November next, at the following rates: Single subs $0.50. 12 copies $5.00. 26 copies 10.00. Clubs supplied at the following rates: 45 copies $15. 100 copies $30 (sent to one address). N.D. Larner & Co., Washington, D.C.

Other newspapers of the time became heavily involved in the political issues and backed individual candidates, just as they do today. A sectional trend may be seen when looking back at the candidates supported by 1860 newspapers. The northern papers supported Lincoln, middle states either Douglas, Breckinridge, or Bell, and the deep
south either Breckinridge or Bell. These papers were of course much broader in scope than those published exclusively for the campaign. Although political articles dominated the pages as the election of 1860 drew near, agricultural news, news of social events (such as marriages, funerals, etc.), and articles of local interest were also to be found. Most important for this study is the information on music for the 1860 campaign that can be found in newspapers.

The New York Times, already one of the largest, most influential newspapers of the time, played a major role in campaign journalism. It threw its support to Lincoln, but kept the reader abreast of rallies, conventions, and news of other candidates. Many of the articles in the New York Times make mention of music used for campaign rallies and conventions. Under "City Politics" on page 5 of the July 18, 1860 Times appears the following short account.

The Young Men's Republican Union Club. This body held a regular meeting last evening, at their rooms at Stuyvesant Institute, when spirited addresses were made by Messrs. S.W. Griswold, Royal S. Crane, and Thos. H. Rodman before a good audience. The addresses were interspersed with singing by the Rocky Mountain Glee Club.

The Young Men's Republican Union Club and the Rocky Mountain Glee Club were both mentioned in Lincoln songsters of 1860. The Young Men's Republican Vocalist, compiled by William P. Dale "by order of the committee for the campaign of 1860" and published in New York by A. Morris, may have
been connected with the Young Men's Republican Union Club. "Shout for the Prairie King," words by G.W. Bungay and music arranged by A. Cull, is found in the Wide-Awake Vocalist "respectfully dedicated to the Young Men's Republican Club of New York." Several similar dedications were made to the Rocky Mountain Glee Club.

Another group mentioned in many of the accounts of Republican meetings in the New York Times was the Continentals. An August 1 column, "News of the Day," mentions that "The Young Men's Republican Union, at Stuyvesant Institute last evening, listened to the addresses . . . and some capital campaign songs from the Continentals of Philadelphia." And in "Local Politics," also from the August 1 edition, another account tells us more about the Continentals.

The President announced that the eight mysterious gentlemen in red shirts who were present were the Continentals of Philadelphia. The Continentals responded by singing a humorous song, "The goose hangs will hang high," and other melodies tuned to popular airs and predicting both success to "Old Abe" and confusion to his enemies. The songs were well received.

There is little doubt that many of the songs performed by the Continentals appeared in Republican songsters. Many of the songs in the Lincoln and Hamlin Songster are dedicated to the Continentals, and one, "Campaign Song," to the tune of "Dixey's Land," is attributed to "A Continental." The Continentals are mentioned again in an August 3 account of
a Republican meeting: "the Continentals of the campaign support Lincoln and Hamlin; in 1856 they were known as the Minute Men and supported Fillmore and Donnelson." A set of lyrics to the tune of "Ho! Boys carry me 'long," called the "Continental Refrain," by Lemuel Reeves, appears in the Lincoln and Hamlin Songster. Reeves, "of the Philadelphia Continentals," is also named as the principal speaker in the August 3rd account of the Republican meeting of the 14th ward.

Classified advertisements were commonplace in newspapers of 1860, selling everything from corsets to farming implements and pianos. In columns listing new publications in the New York Times, campaign songsters were sometimes included. Two Republican songsters in particular were advertised in the Times from July through October. A July 2nd advertisement lists the Wide-Awake Vocalist for the first time, and in later issues, the Young Men's Republican Vocalist was offered.

The Wide-Awake Vocalist, or, Railsplitter's Songbook—
a new collection of words and music for the Republican campaign, embracing the largest number of thrilling tunes and songs ever published for a campaign. Now in press. Price 10 cents single copy mailed; 12 copies $1.00, 100 copies $7.00. A liberal discount made to the trader. Will be issued this week, by E.A. Daggett, no. 33 Broadway, New York. "First come, first serve."

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Young Men's Republican Vocalist -- by order of the Committee for the Campaign of 1860. A real WIDE-AWAKE songster, containing capital Republican ballads of the right sort, set to familiar airs. Price 8 c.
Each, 75 c. a dozen, or $6 per 100 post paid. Address A. Morris, no. 345 Broadway.

One of the primary newspapers that supported Bell and Everett in their campaign of 1860 was the Washington D.C. National Intelligencer. An announcement of an upcoming rally in the August 6 issue is typical.

Bell and Everett Rally in Georgetown. There will be a Grand rally of the friends of Bell & Everett, in front of the town-house, on Wednesday evening next at 7 o'clock, for the purpose of attending the Mass Meeting in front of City Hall, Washington. A full band of music will be in attendance.

"Come one, come all,
Roll on the Ball."
By order of the Bell and Everett Association of Georgetown.

Many of the song texts, both those supporting Bell and Everett and those supporting other candidates, refer to the Bell-Ringers, a group formed for Bell's Campaign. The accounts show bell-ringing to be a popular activity at rallies. The Cincinnati Gazette, for example, includes an account of a Bell and Everett demonstration held in Covington, Kentucky, in which "no speech could be made unless some stentorarian voice could be found capable of drowning the music and singing of these noise-makers with Union eloquence and Constitutional rhetoric." Lyrics appear throughout newspapers and songster utilizing the symbolism of a ringing bell. In the September 24 National Intelligencer, lyrics entitled "The Union Bell," by "A Lady of Washington" are printed:
Ring out the Bell, the Union Bell,  
O'er mountain and o'er dale.  
Where Ever—its tones of silver sound  
The truth shall there prevail.

In addition to these advertisements announcing the availability of the Union Guard were advertisements through August and September for the Bell and Everett Campaign Songster, "containing a large collection of original and selected national and patriotic songs, as sung by the Constitutional Union Glee Clubs." Its publisher was A. Winch of Philadelphia, and the price for a single copy, 12 cents. The advertisements also boasted of the liberal discounts given to agents and Bell and Everett Associations.

Although songsters were not the only means of political campaigning, all indications are that they played an integral part in nineteenth-century politics preceding the Civil War. The format, the content, and the suggested tunes of songsters were quite similar, but the ideas within the songsters themselves were quite diverse in different elections, and with different political parties in the same election. The songsters for the 1860 campaign, given in Appendix A, not only supply information on how popular music was used during this time, but also reflect the wide variety of emotions and issues at work in the mid-nineteenth century United States.
Chapter 2

Tunes

By the middle of the nineteenth century, indigenous popular music in the United States had developed with characteristically American features, as seen in minstrelsy, spirituals sung by the slaves, and ballads such as those written by Stephen Foster. Irish/English ballads and other imported European music influenced songwriters and performers in the United States such as Jesse Hutchinson of the Hutchinson Family Singers, Dan Emmett, and Stephen Foster, who used elements of various styles familiar to them to create their own music. Others, such as Henry Russell, came to the United States from England, bringing with them the European tradition that so influenced American popular music. For example, Russell's songs often drew on the style of Italian opera in their melodic formulas and dramatic presentations. Hints of Irish ancestry were also seen in the melodic forms of the solo verse and four-part chorus form of song by Stephen Foster and other minstrel songwriters. These types of tunes were simple, strophic, and adaptable to many different texts.

Popular music during the early to mid-nineteenth century had not completely made a break from the classical tradition in the minds of the audience. In addition to balladry and folk music, it encompassed instrumental
variations on opera arias by touring virtuosi such as Henri Herz and performances of art songs by Jenny Lind. Those who collected sheet music for home use often had their collections professionally bound in several large volumes. Many of these bound volumes of sheet music of the time include opera arias along with the songs of Stephen Foster and other ballad composers. Whatever sources songwriters of the time drew upon, songs and performances in the mid-1800s were meant to appeal to persons of varying backgrounds, with or without musical training.

Living standards and musical literacy had increased in the middle class during the nineteenth century. Many homes had pianos in them and songs were written with home performance in mind. The demand for popular music grew with musical literacy, creating a large market for music publishers. Between 1830 and 1861, 134 new publishers of music appeared in the United States. Staples of the music business included instruction books, hymnals, and tune books. However, quick profits could also be made from the sale of sheet music. In response to the demand for sheet music, publishers distributed many editions of songs in this format. Oliver Ditson (Boston) and Firth, Pond & Co. (New York) were two well known publishers of nineteenth-century sheet music, including those pieces

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published for political purposes for the Republican Party. In addition to sheet music, these same publishers produced songsters containing texts of many of the songs that were also published individually. Other lesser known publishers, including Blodgett & Bradford (Buffalo), Russell & Tolman (Boston), and Lee & Walker (Chicago), also produced a sizeable amount of sheet music and songsters for political purposes and for pure musical entertainment.

Choruses of songs were printed in various ways in both sheet music and songsters that contain musical notation, as shown in figure 1 (pp. 45-46). In sheet music, verses were commonly printed for solo voice with piano accompaniment, while the refrain, or chorus, was written for three- or four-part chorus with piano accompaniment and with the melody in the top voice, as seen in figure 1a. Tunes written out in songsters do not contain a piano accompaniment; music for verses consist of a single melody line.

In the songsters, refrains appeared in various ways. Some were in three parts with the melody on top, as seen in Figure 1b. Four-part refrains appeared in three basic formats. Similar to the four-part sheet music chorus are SATB settings without piano accompaniment, most often written on two staves, as in figure 1c. An unusual type of score format, which however appears in two songsters, has the music printed on three staves. The top staff
a) "Old Oaken Bucket" (Boston: Oliver Ditson, no date)

b) "Hail, Columbia," from Songs for the Great Campaign of 1860

c) "The Flag of Our Union," from Young Men's Republican Vocalist

Figure 1: Examples of Score Format in Sheet Music and Songsters
d) "Ho! for Kansas," from Songs for the Great Campaign of 1860

Chorus of "Star-Spangled Banner," from Songs for the Great Campaign of 1860
carries the tenor. The second staff carries two parts, the upper of which has the melody, the lower has the alto. The third staff is for the bass (figure 1d). Another three-staff arrangement has the melody on the top staff; it could be sung by either tenor or soprano. The second staff houses the tenor part and below it the alto. The third staff is for the bass (figure 1e). An unusual feature of figure 1e is that the line below the tenor on the second staff carries the annotation, "alto an octave higher." If this alto line were performed by women's voices, however, it would be sung as it is written. The tenor line, printed as the second line down and sung by men, would actually sound an octave lower. The results would be an SATB setting as we know it. If the alto line were sung by men's voices, they would read it an octave higher as indicated, but both alto and tenor would sound the line in the octave in which it is written. The results would be a setting similar to SATB in the order of the voices if each were written on a separate staff. All of these score formats were common enough at this time that they required no explanation; only rarely (figure 1e) is there any indication in the song as to which part sings which line.

As sheet music proliferated in nineteenth-century society, songs made popular on the stage, or, in the case of political music, at rallies, quickly appeared for sale in stores. Popular political songs were sold as sheet
music, along with the songs of Stephen Foster and the Hutchinson Family, minstrels, ballads, and simple arrangements of opera arias. In many cases, the most popular entries in songsters also made their way as texts in separate sheet music publications. "Honest Old Abe" (Buffalo: Blodgett and Bradford), "Strike for the Right" (Boston: Oliver Ditson), "Honest Abe for Me" (New York: Firth, Pond & Co.), and "Our Union Right or Wrong" (New York: Firth, Pond & Co.) were all published as sheet music for the campaign of 1860 and all appear in one or more songsters.22

In addition to songs, many dances for piano, such as "Lincoln Schottish," "Douglas Schottish," and "Honest Abe's Quick Step," were published for political campaigns and dedicated to a particular candidate. There is no indication that these instrumental pieces were used at rallies. Rather, they were simply topical in nature, written and published in response to the popularity of the candidate.

Tunes named in political songsters of the nineteenth century came from a variety of sources, including minstrel songs (also called plantation melodies or Ethiopian melodies), Irish/Scottish ballads, and transcriptions of

22In the index of the Wide-Awake Vocalist, asterisks mark 24 titles that were to be published as sheet music with piano accompaniments. However, none of these titles have been located as a separate sheet music publication.
operatic music. Some tunes were written specifically for political campaign song texts, but many more came from the sources named above and were already well known long before political texts were written for them. Instant familiarity with the tunes was the important criterion for their selection, because it was important that the people would be able to sing the song with the message of the new text without first having to learn new tunes. The purchaser was able to sing words of unfamiliar texts without the publisher of the songster having to supply the music.

Although tunes were named for many of the texts, metrical patterns of lyrics were often enough to identify popular tunes that could be used. For example, the tune "Hurrah Chorus" is named only twice in 1860 songsters. An additional five texts do not name a tune, but follow the meter of the "Hurrah Chorus" so closely that the tune could easily be used for the other five poems. The accent schemes of these poems are similar and all have masculine cadences. The appearance of the "hurrahs" in the chorus of all five songs also leads to the conclusion that the same tune could be used for all seven of the texts.

Minstrel tunes are suggested for a great number of texts in the songsters of the 1840s, 50s, and 60s. The

23The texts that follow the meter of the "Hurrah Chorus" closely are: "Bay State Hurrah," two different texts both entitled "Campaign Song," "Hurrah Song," and "Rallying Song."
melodies and harmonies of these tunes were characteristically simple, using only tonic, dominant, and subdominant chords with only an occasional secondary dominant, and they were easily sung by both amateur and professional. Some of the lyrics were written in heavy dialect to portray the primarily Northern image of the slave. Most minstrel tunes used in political songsters come from two composers: Daniel Decatur Emmett and Stephen Collins Foster.

Daniel Decatur Emmett was widely known, especially in the North, as a minstrel performer. His music was quite popular and distributed widely both as sheet music and in collections. Some of Emmett's best known tunes of 1860 as shown by the number of designations and written-out appearances in political songsters include "De Boatman's Dance," "Jordan is a Hard Road to Travel," "Dandy Jim of Caroline," "Dixie's Land," and "Settin' on a Rail."

"De Boatman's Dance" was published by Charles H. Keith in 1843 in the form of a sheet music publication. The chorus of this song was known to the Ohio boatmen. As Lincoln was portrayed as a backwoods railsplitter who had travelled the river system, the image of the boatmen on the Ohio River associated with the tune worked well for the Republican supporters in their portrayal of their candidate

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throughout the 1860 campaign. "Hurrah for Abe Lincoln," seemingly the most popular text that names "De Boatman’s Dance," appears in three Republican songsters (The Bobolink Minstrel, Hutchinson's Republican Songster, and the Connecticut Wide-Awake Songster).

The minstrel song "Dandy Jim of Caroline," appeared in several different editions and was a popular representation of the character Zip Coon. Both Zip Coon and Jim Crow were exaggerated stereotypes made popular in minstrelsy during the early to middle nineteenth century by Thomas Dartmouth "Daddy" Rice (1808-1860) and Emmett.25 The original text of "Dandy Jim of Caroline" is probably by Emmett, and perhaps the tune as well. The tune remained popular throughout the nineteenth century and is named in Republican campaign songsters of 1860 for three texts: "Rail Song" (Lincoln and Hamlin Songster), "Old Abe Lincoln is the Man" (Wide-Awake Vocalist), and "Neb-Rascality" (Songs for the Great Campaign of 1860, Hutchinson’s Republican Songster, and Republican Campaign Songster no. 2). The meter, rhyme schemes, and the feminine cadences of the texts that name "Dandy Jim of Caroline" are similar to those same aspects of "Yankee Doodle." Both tunes have similar four-measure phrases as they were written in publications of 1860. Most songster appearances of the campaign song "Neb-Rascality" carry a footnote saying that

25Hamm, Yesterdays, 124.
"Yankee Doodle" can be sung in place of the tunes named. In addition to "Yankee Doodle," "Neb-Rascality" names "Dandy Jim of Caroline," "Scots Wha Hae," and "Burial of Sir John Moore" as tunes to which the text can be sung. This suggests that "Dandy Jim of Caroline" is interchangeable with the above named tunes wherever they appear in campaign songsters.

"I Wish I was in Dixey's Land" was perhaps the most popular of all of Emmett's songs. It was written and composed especially for Bryant's Minstrels in 1859, and the first authorized edition was published by Firth, Pond & Co. in 1860. Described as a "Plantation Song and Dance," "Dixey's Land" attained instant popularity with the American public. It was written at a time when the tension between North and South on the slavery issue was at its greatest. Ironically, during this time of tension, "Dixey's Land" became a popular designation for the South, even though Emmett worked primarily in the North with the viewpoint of a Northerner. An 1861 program of a Bryant's Minstrels performance states that "as many inquiries have been made in regard to the meaning of "Dixey's Land," and as to its location, it may be well to remark that, with the Southern Negroes, Dixie Land is but another name for

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26 Nathan, 294.
"Dixey's Land" is named five times for four different texts in songsters for three of the candidates: "Invitation Song: We're bound to Fix 'em" (Bell and Everett Songster), "Song" (Douglas Campaign Songster), "Campaign Song" (Lincoln and Hamlin Songster), and "Song" (found in three different Republican songsters).

Emmett's "Jordan is a Hard Road to Travel" was mentioned or alluded to in many 1860 campaign songsters. The first edition of "Jordan" that named Emmett as the composer was published in 1853 by Oliver Ditson. The Hutchinson Family made this song one of their standards both in performance and in two 1860 songsters supporting Lincoln edited by Jesse Hutchinson. In addition, a melody entitled "The Other Side of Jordan," adapted from "Jordan is a Hard Road to Travel," appears written out in the Wide-Awake Vocalist. Those lyrics naming "Jordan is a Hard Road to Travel" in Republican songsters contain strong anti-slavery overtones. "A Rail is a Hard Thing to Ride On," from the Gleaner Songster (published for the Democratic campaign), names "Jordan am a Hard Road to Travel" and


28First line of text: Friends of freedom, hear the story.

29Other early editions of "Jordan is a Hard Road to Travel" include: New York: G.C. Christman, 1852 and "Jordan Polka, introducing the favorite melody Jordon [sic] is a Hard Road to Travel composed by Old Dan Emmett," Philadelphia, J.E. Gould, 1853.
contains very different images and messages than those Republican texts utilizing the same tune, as indicated by the title.

Emmett's "Settin' on a Rail" (Philadelphia: G.E. Blake, 1830s) was parodied in some songsters. "Splittin' ob de rail" appeared in the Wide-Awake Vocalist and follows Emmett's tune and text quite closely. Other candidates used variations of this tune with similar texts to make fun of Lincoln. "Campaign Song: Splitting up a Rail," for example, appears in the Bell and Everett Songster with a text derogatory to Lincoln. The meter is slightly different in the text from Bell's campaign songsters, but its references to splitting of the rail seem to be inspired by Emmett's original text and tune.

An immensely popular minstrel tune of the mid-nineteenth century was "Old Dan Tucker." It was named in every known songster for all candidates of the 1860 campaign, and it was used in performance by most minstrel and ballad singers, including Dan Emmett and the Hutchinson Family. The source of this tune is not known. However, Emmett, among others, reminisced in his old age that he had written "Old Dan Tucker." An 1843 edition of the tune published by Miller's Music Salon in New York describes the song as "a favorite Original Negro Melody by Dan Tucker, 30

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Jr." It is included as one of Old Dan Emmit's [sic] Original Banjo Melodies, a series published in Boston by Charles H. Keith in 1843. The tune was brought to popularity by the Virginia Minstrels. "Old Dan Tucker" is used for "Roll Up Your Sleeves, Boys" and "Honest Abe" (both from the Gleaner Songster), "Campaign Song: Get Out of the Way, You Little Giant" (Bell and Everett Songster), "Down with Slavery's Minions," "The Old Man 'bout Fifty-Two," and "Strike for Freedom and the Right," all three from the Lincoln songster, Songs for the Great Campaign of 1860.

Both Republicans and Democrats borrowed freely the minstrel tunes of Stephen C. Foster, regardless of his presumably Northern political convictions. In his plantation ballads, Foster created a more sympathetic treatment of blacks than is found in many other minstrel tunes, and at the same time, tried to appeal to a wide range of public taste. In all of his songs, including his minstrel melodies, Foster combined elements of many different styles in order to appeal to as many of the American people as possible. Perhaps this explains the widespread naming of Foster melodies in songsters, whether political in nature or compiled purely for entertainment.

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"Nelly Bly," "Old Uncle Ned," and "Camptown Races" were by far the most popular of Foster's minstrel tunes to be used in political songsters of 1860. The words of "Ho! for Kansas" by Lucy Larcom with music by Frederick H. Pease appears in *Western Bell: A Collection of Glees, Quartetts, and Choruses* (Boston: Oliver Ditson, 1857), compiled by Edward Perkins and Pease. "Ho! for Kansas" also appears in *Songs for the Great Campaign of 1860*, a Republican songster, by permission of Firth, Pond & Co. Lucy Larcom is again named as the author of the text, but here it is set to Foster's "Nelly Bly." Foster's music is written out in the songster; the verses have only the melody line, while the chorus is given in four-part harmony. The melody is in the second line down, possibly the tenor. This imitates the minstrel performance practice of having a soloist sing the verses, followed by a four-part chorus. "Nelly Bly," originally published in 1849 in its sheet-music edition (New York: Firth, Hall & Pond), could have easily been used for Larcom's text as early as 1857. Perhaps the music of Pease was replaced with that of Foster in 1860 songsters because of the growing familiarity with Foster's tune and that it is easier to sing. Both settings of Lucy Larcom's text are shown in figures 2 and 3 on pages 57, 58, and 59.

Some other texts utilizing "Nelly Bly" may also have appeared as separate sheet music publications. A footnote
Figure 2: "Ho! for Kansas," from the Western Bell: A Collection of Glees, Quartetts, and Choruses, music by Frederick Pease, words by Lucy Larcom
Figure 2 (cont.)

Hail! for Kansas. Concluded

For the true man's toil. Hail! brothers, come brothers, Has ten all with me; We'll

Wrong to o-ver-throw. Hail! brothers, come brothers, Has ten all with me; We'll

Gold-en crops shall bear. Hail! brothers, come brothers, Has ten all with me; We'll

4 Brothers, brave, stem the wave!
Firm the prairie tread!
Up the dark Missouri's flood.
Be your canvas spread,
Sister, true, join us too,
Where the Kansas flows;
Let the northern lily bloom
With the southern rose.
Hail! brothers, etc.

5 One and all, hear our call
Echo through the land;
Aid us with a willing heart,
And a strong right hand;
Feed the spark the Pilgrims struck;
On old Plymouth rock;
To the watchfires of the free,
Millions glad shall flock.
Hail! brothers, etc.
HO! FOR KANSAS.

Words by Lucy Larcom.

Air—"Nelly Bye."

1. Yeo-men strong, hither throng! Nature's hope—east—west—men!

We will make the — wild—er east—Buffalo horn's—singing.

* By permission of Firth, Sons & Co.

Bring the slo—kle, speed the plow, Turn the ready soil!

Freedom is the no—blest pay For the true man's toil.

Chorus.

Ho! brothers! come, brothers! Hasten all—with me; We'll

Ho! brothers! come, brothers! Hasten all—with me; We'll

sing upon the Kansas plains A song of liber—ty!

sing upon the Kansas plains A song of liber—ty!

Figure 3: "Ho! for Kansas," from Songs for the Great Campaign of 1860, music by Stephen Foster, words by Lucy Larcom
to "Hi, Rally! Ho! Rally," which calls for the tune "Nelly Bly," in the *Wide-Awake Vocalist* reads "by permission of Firth, Pond & Co." In addition to "Hi, Rally! Ho! Rally" and "Ho! for Kansas," "Nelly Bly" was named as the tune for "The People's Nominee" in *Hutchinson's Republican Songster* and in the *Republican Campaign Songster no. 2.*

"Old Uncle Ned," written by Foster in 1847, was named six times for five different texts in 1860 presidential campaign songsters (see Appendix C). It was originally written in a solo verse and three-part chorus form, slightly different from the solo verse and four-part chorus of other minstrel songs of the day. The melody and harmony are simple enough to be sung easily by memory. The dialect used by Foster is typical of many of the minstrel songs of the time, but was rarely brought over into the campaign songs. Texts that name "Old Uncle Ned" as the tune are some of the few examples of dialect being used in 1860 campaign songsters.

Foster's tune "Camptown Races," named five times in 1860 campaign songsters, was used with comic texts that greatly resemble the original in their language. Foster himself had even written a campaign text to be sung to "Camptown Races" in 1851 for William and John Bigler,
running for the governorships of Pennsylvania and California respectively.32

Foster’s "O, Susanna" was named three times in 1860 campaign songsters. It is surprising that "O Susanna" did not appear more often, as it was immensely popular. Upon the first performance in 1847, "O, Susanna" attained instant success and maintained its popularity not only in the United States, but worldwide. At least twenty editions appeared between 1848 and 1851, some of which were instrumental arrangements and variations by such composers and performers as Henri Herz.33 Although popular among ballad performers and audiences, "O, Susanna" is associated with Foster’s Ethiopian songs, as it appeared in several collections of minstrel music.

Other Foster tunes were used sparingly in 1860 campaign songsters. For example, "Old Dog Tray" is named once in a Douglas songster, while "Ellen Bayne" is named twice. Although considered a minstrel song because it was printed as "sung by Christy’s Minstrels," "Old Dog Tray" contains no trace of dialect or other melodic

32 Foster not only used "Camptown Races" for political purposes, but also the anonymous Scottish ballad, "Villikens and his Dinah." This ballad was again used for political purposes in 1860 campaign songsters, being named for "Douglas and His Dinah" (Wide-Awake Vocalist), "The Gathering of the Republican Army" (Connecticut Wide-Awake Vocalist), and "Old Abe’s Preliminary Visit to the White House" (Lincoln and Hamlin Songster, Republican Campaign Songster no. 2).

33 Gilbert Chase, America’s Music, 253.
characteristics of minstrel songs. William Austin suggests that Foster got this idea from a ballad by Thomas Campbell (1777-1844), "Poor Dog Tray."  

The music of Frederick Buckley (1833-1864) did not attain the wide popularity of that of Emmett and Foster. Born in England, he came to the United States with his family in 1839. He was a minstrel performer with the New Orleans Serenaders, later known as Buckley's Serenaders in the early 1850s. Formed by Frederick's father, James Buckley, this group became influential in minstrel performance in the late 1840s and early 1850s. Frederick Buckley's tune "Our Union, Right or Wrong," with words by S.S. Steele, became quite popular in the 1860 presidential campaign. It first appears in Buckley's Ethiopian Melodies No. 4 (New Orleans: Cozans, 1857), "as sung by Buckley's New Orleans Serenaders." The text of this minstrel song was reprinted in every known songster for Lincoln, Douglas, and Bell, and the music is written out in songsters that contain musical notation. It also appears as sheet music supporting Lincoln's cause "as sung by Miss C. Hiffert" (Boston: Firth, Pond & Co., 1860), and in the Campaign Plain Dealer and Popular Sovereignty Advocate, Douglas'
1860 campaign newspaper. The text of "Our Union, Right or Wrong" has such universal political sentiments that it appeared in every publication with the text virtually unchanged.

"Wait for the Wagon," written in 1851 by George P. Knauff, is designated as a minstrel song. However, it contains no dialect and was similar in nature to Foster's Ethiopian melodies. "Wait for the Wagon" appears six times in political songsters of 1860.

Other songwriters besides those writing minstrel tunes contributed to the popular music named for texts in presidential campaign songsters. Many of these writers were English, Scottish, or wrote in the style of the ballad tradition handed down by their British predecessors. Some minstrel songs, such as L.H.V. Crosby's "Dearest May," were more in the style of sentimental balladry and influenced by British songwriters. English, Scottish, and Irish ballads and folk songs continued to maintain a presence in American popular music and greatly influenced popular song. Compilations of tunes of unknown origins were also a valuable resource of popular music. Two of these early songwriters and compilers whose music was used

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37 "Dearest May" is named for four 1860 campaign texts: "Abe Lincoln is the Man" (*Connecticut Wide-Awake Songster*), "Campaign Song" (*Lincoln and Hamlin Songster*), "Our State" (*Uncle Abe's Republican Songster*), and "Shout for Lincoln, Shout!" (*Songs for the Great Campaign of 1860*).
in 1860 campaign songsters were Robert Burns (1759-1796) and Thomas Haynes Bayly (1797-1839). However popular Bayly may have been, only one of his tunes was used with any regularity in political music of 1860.

Origins of many of the tunes from the British Isles have not been successfully traced, but many appeared in prominent collections. For example, three of the most popular tunes used in 1860 political songsters come from the Scots Musical Museum of Robert Burns, published in various volumes and editions between 1787 and 1803: "Auld Lang Syne," "Scots Wha Hae Wi' Wallace Bled," and "John Anderson, My Jo, John."

"Auld Lang Syne" is named more than any other tune in 1860 presidential songsters. It appears 25 times for 21 different texts (see Appendix C). As with many of the tunes from Scots Musical Museum, the melody is quite simple, recognizable, and easy for the amateur to grasp. Texts of every type (comical, patriotic, sentimental) were set to "Auld Lang Syne." "Auld Lang Syne," "Scots Wha Hae Wi' Wallace Bled" and "John Anderson, My Jo, John" all contain many of the melodic traits of the typical Scottish ballad, such as the Scottish snap (or reverse dotting), gapped scales, and more melodic leaps than English or American ballads. In addition, they were all originally in the Scots dialect. "Scots Wha Hae Wi' Wallace Bled" is

\[\text{Hamm, Yesterdays, 61.}\]
named six times in 1860 songsters,⁹ while "John Anderson, My Jo, John" is named for three texts.⁴⁰

Active in the 1820s and 30s, Thomas Haynes Bayly wrote many sentimental songs in the English ballad tradition.¹¹ Some of his texts were set to music of Henry Bishop. His music is very close in style to Foster's sentimental ballads. Bayly's "Gaily the Troubadour" (ca. 1830) appears four times in 1860 campaign songsters.

A poem entitled "The Bucket" by Samuel Woodworth (1785–1842) first appeared in a New York Newspaper in 1818. The poem eventually became known as "The Old Oaken Bucket" and received at least three musical settings in published editions. The version of the melody that became most familiar originally appeared as "Araby's Daughter," by George Kiallmark (1781–1835), a popular English composer

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⁹"Scots Wha Hae" is named for "Douglas Song" (Gleaner Songster), "Freemen Banish All Your Fears" (Hutchinson Republican Songster, Uncle Abe's Republican Songster), "Lincoln and Liberty" and "Lincoln is the Word" (Lincoln and Hamlin Songster), "Ode to Freedom" (Republican Campaign Songster No. 1), and "Song for the Election" (Songs for the Great Campaign of 1860).

⁴⁰"John Anderson, My Jo, John" is named for "Dinna' ye Hear the Slogan, Boys: 'Tis Douglas and His Men (Gleaner Songster), "Free Homesteads" (Republican Campaign Songster for 1860), and "John Anderson, My Jo, John: A Campaign Song (Lincoln and Hamlin Songster, Republican Campaign Songster No. 1).

⁴¹Austin, "Susanna," "Jeanie," and "The Old Folks at Home", 147.
and violinist.\textsuperscript{42} "Old Oaken Bucket" was named three times and "Araby’s Daughter" was named twice in 1860 songsters.\textsuperscript{43} Both designations refer to the same tune. An undated sheet music publication of "Old Oaken Bucket" for voice and piano (Boston: Oliver Ditson) calls the tune a "Scotch Air." The melody only of "Araby’s Daughter" is written out in the Young Men’s Vocalist. The melodies in the sheet music publication and the songster are identical, as shown in figures 4 and 5 (pp. 67 and 68).

The tune of "Rosin the Bow" originated as an Irish folk melody with a patriotic text called "Men of the West" and was introduced into America in 1838.\textsuperscript{44} The melody is designated as the tune seven times in songsters of 1860 with such variant titles as "Rosin the Bow," "Old Rosin the Beau," and "Rosin the Beau." The texts are primarily from Lincoln songsters. "Rosin the Bow" is written out for three-part chorus, melody in the middle voice, in the Young Men’s Vocalist. G.W.C., most probably George W. Civis,


\textsuperscript{43}"Old Oaken Bucket" is designated for "Ratification Song" (Campaign of 1860), "Then Fling Out the Banner" (Wide-Awake Vocalist), and "Up Again for the Conflict" (Lincoln and Hamlin Songster, Bobolink Minstrel). "Araby’s Daughter" is named for "Campaign Song" (Lincoln and Hamlin Songster), "Those Noble Old Statesmen" (Young Men’s Republican Songster), and "Campaign Song" (Lincoln and Hamlin Songster).

\textsuperscript{44}Hamm, \textit{Yesterdays}, 146.
How dear to my heart are the days of our glory, The
When men true to Freedom enabled our story, And

time honored days of our national pride,
boldly the friends of oppression fled; By an
ordnance they said there shall be no more slaver, The
regions now free shall remain so forever. And the

prosperous West in their freedom and bravery. Hark! the
act of the Statesmen, the true-hearted Statesman, The
joyce for that act, and oppression do, fy.
honest old Statesman, who died long ago.

The star-spangled banner was a waving before us,
And freedom was thought to be national then—
The wide spreading pinions of Liberty o'er us,
Protected us all from tyrannical men:

When darkly the flag of commotion was waving,
And clouds of destruction seemed gathering fast
Those patriot heroes the tempest were braving,
And the dark clouds of error were thrown to the blast

By the noble old statesman, the true-hearted statesman,
The honest old statesman, who died long ago.

Figure 4: "Araby's Daughter," from
The Young Men's Vocalist
CHORUS.

The old oak-en buck-et, the i - ron-bound buck-et, The moss-cover'd buck-et that hung in the well.

Figure 5: "Old Oaken Bucket"
Boston: Oliver Ditson
named as the editor of the Young Men's Vocalist, is given as the author of the text.

Henry Russell was an immensely influential and popular songwriter in the 1830s and 40s.\textsuperscript{45} Russell was born in England in 1812, but came to the United States in the early 1830s. His music is simple and appealed to people with a wide range of musical backgrounds. However, only his "Cheer, Boys, Cheer," a simple strophic ballad written in the 1830s, was named in political songsters of 1860. Russell's influence in 1860 political music apparently came not in the number of his own tunes used in 1860 songsters, as much as the inspiration and influence his music had on others, such as Stephen Foster and the Hutchinson Family Singers, whose music appeared many more times in political songsters of 1860.

The Hutchinson Family contributed to the popularity of many tunes during the 1840s, 50s, and 60s, including many of those that appeared in 1860 songsters.\textsuperscript{46} In 1841, Judson, John, and Asa Hutchinson formed the original trio,

\begin{flushright}
\textsuperscript{45}Hamm, Yesterdays, 188.
\end{flushright}
called the Aeolian Trio, modeled after the then popular Rainer Family. By 1842, their sister, Abby Hutchinson, was added to the group to form a quartet, and the name was changed to the Hutchinson Family Singers. Initially, the Hutchinson Family Singers performed music of other songwriters only. By the mid-1840s, Judson, Jesse, and Asa were all arranging and adapting new texts and tunes for use by the quartet. Abby did not write any texts or arrange music while the quartet was active, but later made some arrangements of black spirituals in the 1850s. Abby Hutchinson married in 1849, and left the original successful quartet. The original trio did not continue with the same success it had attained with Abby. Jesse Hutchinson eventually broke away and formed the Alleghanians; other family members formed different groups. By the mid-1850s, the original Hutchinson Family Singers seldom performed together. However, each remained active in the political arena. For example, John Hutchinson worked for Lincoln in the 1860 campaign, and edited two Republican songsters, both published by Oliver Ditson: The Connecticut Wide-Awake Songster and the Hutchinson Republican Songster.

The Hutchinsons performed much of the popular music of the time, including their own compositions. Henry Russell’s songs, such as "The Maniac" and "The Ship on Fire," were included frequently in the Hutchinson’s
programs; most of the songs they performed were ballads that blended popular and folk traditions in the style of Russell.47 One of the most popular songs of the Hutchinson Family Singers was "The Old Granite State," an autobiographical text set to the Second Advent (Millerite) hymn tune, "The Old Church Yard."48 The "Old Granite State" is given as the tune for nine different texts in 1860 songsters (see Appendix C). Similar in nature to "Old Granite State" is the Hutchinson Family's "We Are a Band of Freemen," named six times in 1860 songsters.

Foster provided the music for at least one adaptation by the Hutchinson Family Singers with his minstrel tune, "Nelly Bly." "Get Off the Track," originally an abolitionist song made popular through the Hutchinson Family performances and eventually used for the Republican campaign, also made use of a popular minstrel tune of the time. It was set to the tune of "Old Dan Tucker," at one time claimed by Dan Emmett.49

The tune "Axes to Grind," named in several Republican songsters, was also made popular in performances by the Hutchinsons. "Axes to Grind" was one of the Hutchinsons' earlier songs and was more reminiscent of the Anglo-American ballad in its strophic, narrative structure than

47Hamm, Yesterdays, 144.
48Hamm, Yesterdays, 146.
49Hamm, Yesterdays, 150.
some of the later dramatic songs performed by the quartet. It is named for two texts in Hutchinson's Republican Songster, "The Liberty Army" and "Song for the Times." However, two other texts in Republican songsters could easily use the tune. The text "The Candidate with a Cork Leg," from the Wide-Awake Vocalist is similar in meter and contains in the chorus the same type of nonsensical syllables that appears in the Hutchinson's original text, as shown below. "Axes to Grind" would be the appropriate tune for this new text. The chorus of "Old Abe Makes a Preliminary Visit to the White House," a text appearing in seven different Republican songsters, is also similar to "Axes to Grind." This text names "Cork Leg" as the tune, suggesting that "Cork Leg" became another familiar title for the tune, "Axes to Grind."

Ri tu di nu ri tu di nu
Ri nu di na nu ri nu ri nu di na

Chorus of "Axes to Grind"

For Lincoln and for Liberty,
Ri tu di ni nu ri tu di nu ri na

Chorus of "Candidate with a Cork Leg"

Many other American songwriters were influenced by the ballads of Irish/Scottish origins. Henry Tucker was one such composer, active ca. 1850-1870 as a writer of songs in the typical verse-chorus form of balladry. He contributed

50 Hamm, Music in the New World, 192.
to the presidential campaign of 1860 with several songs and arrangements. Three of the songs arranged by Tucker appeared in the *Wide-Awake Vocalist* with both text and written out tunes: "The People Had 5 Candidates, or, The Medley Crew," "The Short and the Long of It, or, The Complaint of Douglas," and "Up, Up and Be Stirring." There is no indication of the original composer of the tune. It could be that the printed music was composed by Tucker, and arranged to new lyrics for the campaign. "Mantles dropped at Lexington" also appears written out in four-part harmony in the *Wide-Awake Vocalist*, with Henry Tucker named as the composer. It appears that the music for each of these songs in campaign songsters was written specifically for the 1860 presidential race or arranged from earlier political songs by Tucker.

Many tunes were written expressly for the political campaign of 1860. For example, in the *Wide-Awake Vocalist*, there appear two songs for male voices with "words and music composed for the N.Y. Railsplitter’s Glee Club by J.J. Clark" (about whom nothing is known): "Forward! Forward! Is the Word" and "We are Coming." A third song, "Arise, Ye Sons of Toil," with words by W.H. Burleigh and music by J.J. Clark (again composed for the N.Y. Railsplitter’s Glee Club) contains a footnote that it was borrowed from the *Republican Songster*. It is not known what songster this refers to.
Other tunes that may have been written for the 1860 campaign include several melodies appearing in *Songs for the Great Campaign of 1860*, edited by George W. Civis. These melodies, "Clear the Way" and "Freedom’s Gathering," for example, give G.W.C. as the songwriter. A similar situation occurs in the *Young Men’s Republican Vocalist*, compiled by William P. Dale. "The Flag of Our Union," by W.P.D., must have been written by the compiler.

These and other tunes composed expressly for the 1860 campaign are written out in one or another of the three 1860 songsters that contain musical notation. Musical notation appears in the *Wide-Awake Vocalist*, *Songs for the Great Campaign of 1860*, and *Young Men’s Republican Vocalist*. Some of the written music in songsters was quite familiar, such as the "Marseillaise" (written out for "Republican! The Nation Calls You" in the *Wide-Awake Vocalist* and "Freedom’s Call" in the *Young Men’s Republican Vocalist*), and "Rosin the Bow" (written out for "The Liberty Ball" in *Songs for the Great Campaign of 1860*). Others, however, were apparently written for the campaign, such as those by J.J. Clark, William P. Dale, George W. Civis, and Henry Tucker. Music in songsters written expressly for the 1860 campaign are typical of most other popular music of the time with their simple chordal structure and short, easily memorized phrases. Quite
often, they were written out in songsters containing musical notation in three- or four-part harmony.

Each political party of 1860 felt that it was defending the rights of the nation in its platform. In the nation's early history, certain texts and tunes had become symbols of the American struggle for independence, and later of the fight to maintain freedom. Several patriotic tunes were put to use in the presidential campaign by all political parties as a means of invoking patriotism and of showing how a particular candidate stands for freedom and for the Constitution. These tunes include "Anacreon in Heaven," "Hail to the Chief," "Hail Columbia," "Yankee Doodle," "America," "Columbia, the Gem of the Ocean," and the "Marseilles Hymn." They originate from a diversity of sources, but all serve similar patriotic purposes.

"Anacreon in Heaven" had been a popular eighteenth-century English drinking song of the Anacreontic Society of London. Between 1790 and 1818, there were at least 85 American parodies adapted to "Anacreon in Heaven." In 1814, Francis Scott Key penned his patriotic poem, "The Star-Spangled Banner." Later during the same year, Key requested Thomas Carr to adapt the melody to the

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"Anacreontic Song." Another popular text for the tune was "Adams and Liberty," by Thomas Paine, son of Robert Treat Paine (signer of the Declaration of Independence). None of the song texts in 1860 campaign songsters use the title "Anacreon in Heaven," but refer to the tune most often as "The Star-Spangled Banner," and only once as "Adams and Liberty." By 1860, the Anacreontic Society background of the tune was unknown to the populace. "The Star-Spangled Banner" is named twelve times in 1860 campaign songsters (see Appendix C); the chorus is shown as it is written out in Songs for the Great Campaign of 1860 in figure 6 (p. 77).

The "Marseillaise" was written during the French Revolution in 1792 by Claude-Joseph Rouget de Lisle and adopted as the French national anthem in 1795. The martial style of the "Marseillaise" seemed to appeal to the people of the United States; the music itself portrays the military and patriotic sentiments of the texts set to it. The popularity in America of the "Marseillaise" was intensified by strong French sympathies, resulting from French aid during the American Revolution. "Marseillaise" is used five times in 1860 campaign songsters.


53 "Marseillaise" is used for "Behold the Furious Storm is Rolling," "Lincoln and the Right," "The Rally," and "The Republican Rallying Song" in Republican songsters (see Appendix C) and for "The Rally Song" in the Gleaner Songster.
And ne'er shall the sons of Columbia be slaves.

While the earth bears a plant, or the sea rolls a wave.

Figure 6: The Chorus of "The Star-Spangled Banner" as It Appears in Songs for the Great Campaign of 1860
"Hail to the Chief," a march derived from a gaelic air, was first associated with the presidency as early as the Fourth of July celebration of 1818, the last year of the presidency of John Quincy Adams. However, its official acceptance as a ceremonial tribute to a president did not occur until 1845, during John Tyler's term in office.54 Surprisingly enough, even though the tune was connected to political uses and to the president, it was named only four times in campaign songsters.55 One additional appearance of "Hail to the Chief" comes with a text entitled "Shout for the Prairie King," complete with the tune written out in four-part harmony in the Wide-Awake Vocalist. Although no mention is made of the tune or its author, the written out music is "Hail to the Chief."

"Hail Columbia" was a commonly used patriotic song in 1860 songsters and sheet music. The tune of "Hail Columbia" was written by Philip Phile sometime before 1789 and was called "The President's March." Originally conceived as a purely instrumental piece, "The President's March" was included on the Marine Band's program as early


55"Hail to the Chief" is named for "Campaign Song" (Bobolink Minstrel, Connecticut Wide-Awake Songster, Hutchinson's Campaign Songster), "Hail to the Chief" (Lincoln and Hamlin Songster), "Rally, Boys, Rally" (Republican Campaign Songster, Republican Campaign Songster No. 2), and "Shout for the Prairie King" (Wide-Awake Vocalist).
March” was included on the Marine Band’s program as early as 1778.\textsuperscript{56} The tune was later adapted to a text by Joseph Hopkinson and the title eventually changed to "Hail Columbia.” In addition, a Mr. Thomas Law added lyrics to the music for a vocalist’s July 4, 1801 performance with the Marine Band. Jenny Lind performed "Hail Columbia" as the finale in a program on December 18, 1854 in Washington, D.C. "Hail Columbia" was used only twice in the 1860 campaign with lyrics portraying the appropriate candidate as the defender of the Constitution and the Union. The music is written out in Songs for the Great Campaign of 1860 in three-part harmony as seen in figure 7 (pp. 80 and 81).

"Yankee Doodle," which originally came to this country from England, was used quite extensively to deride opposing candidates in the 1860 campaign, just as it had been used in the Revolutionary War by colonists to create a negative image of the British. "Yankee Doodle" first appeared in Selection of Scotch, English, Irish and Foreign Airs, edited by Jaimes Aird and published in England in 1775.\textsuperscript{57} In the United States it was first printed in Benjamin Carr’s notable The Federal Overture (New York: B. Carr, 1795), which also included "Le Marsellaise" and other

\textsuperscript{56}Kirk, Music at the White House, 23.

\textsuperscript{57}New Grove Dictionary of American Music, s.v. "Patriotic Music."
HAIL COLUMBIA.

1. Hail Columbia, happy land!
2. Immortal Patriots rise once more! De-

Hail, ye heroes, heaven-born hand, Who fought and bled in defend your rights, de-fend your shore; Let no rude foe with free-dom's cause, Who fought and bled in free-dom's cause, im-pious hand, Let no rude foe with im-pious hand,

And when the storm of war was gone, En-

-joyed the peace your va-lor won. Let In-de-pen-dence
toll and blood, the well-earned prize; While offering peace sin-

Figure 7: "Hail Columbia," from Songs for the Great Campaign of 1860
Figure 7 (cont.)

...be our boast, Ever mindful what is cost.

...cere and just, In heaven we place a manly trust. This...

...ever grateful for the prize. Let its al-ter

...truth and justice may prevail, And ev-ery scheme of

...reach the skies. Firm united let us be,

...bon-dage fall. Firm united, &c.

...lying round our li-ber-ty! As a band of

...brothers joined, Peace and saile-ty we shall find.
national tunes. The jaunty, march-like character of "Yankee Doodle" appealed in many ways to the American public. It is named for eleven different texts in the 1860 campaign songsters, second in number only to "Auld Lang Syne."

The tune "God save the King" was already better known in the United States as "America" by the 1850s. Of British origin, it was apparently introduced here by Lowell Mason after one of his trips to Europe. It was used primarily in Republican songsters with texts meant to elicit a deep love for the United States and a sense of responsibility to save the Union. The hymn-like character of "America" lends itself to the type of religiously patriotic texts set to it. "America" is named five times in 1860 songsters.

Both David T. Shaw and Thomas a Becket claimed authorship of the text of "Columbia, the Gem of the Ocean." The first edition in the United States was published by Lee and Walker (Philadelphia, 1843). In this first appearance, "Columbia, the Gem of the Ocean" is "written and composed


59Jackson, Popular Songs of Nineteenth Century America, 262.

60"America" is named for "Campaign Closing Song" (Young Men's Republican Songster), "Freedom's Anthem" (Republican Campaign Songster no. 1), "God and the Right" and "God Made Us Free" (both from the Lincoln and Hamlin Songster), and "Our Native Land" (Young Men's Republican Songster).
The song was also known as "Red, White, and Blue," referring to the colors of the flags of both the United States and England. It appears in 1860 political songsters eight times under the titles "Columbia the Gem of the Ocean," "Columbia the Home of the Brave," and "Red, White, and Blue."

In examining tunes used in political songsters of 1860, it can be assumed that these were some of the more popular melodies of the day. Appendix B contains a listing of all tunes named in 1860 campaign songsters, while Appendix C presents a listing of tunes named for three or more separate texts, sources for these tunes, and the titles for which they were used. No one type of song was utilized more than others; minstrel tunes, ballads with origins in England, Scotland, Ireland, and the United

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"Columbia the Home of the Brave" is named for "Rallying Song" (Lincoln and Hamlin Campaign Song). "Red, White and Blue" is named for "Lincoln the Pride of the Nation" (Bobolink Minstrel), "Lincoln, the Choice of the Nation" (Republican Campaign Songster no. 2), "Lincoln and Hamlin the True" (Wide-Awake Vocalist), and "Liberty's Star" (Young Men's Republican Vocalist). "Columbia, the Gem of the Ocean" is named for "Columbia, the Home of the World" (Bell and Everett Songster) and "Lincoln and Hamlin! God Bless Them" (Uncle Abe's Republican Songster). Young Men's Republican Vocalist names "Red, White and Blue" for "Lincoln, the Hope of the Nation," while the Lincoln and Hamlin Songster names "Columbia, the Gem of the Ocean" for the same text.
States, and patriotic tunes named in 1860 songsters represent the popular taste of the American people at that time.
CHAPTER 3

TEXTS

Topical songs were a popular means of raising the consciousness and intensifying nationalism of all classes of Americans. Military bands, political clubs, temperance clubs, and many other types of organizations made use of popular tunes with new topical texts, compiling them in songsters to fulfill their needs. The temperance and abolitionist movements were two significant causes that utilized music extensively for their purposes. Temperance songsters, such as Songs for the Temperance Reform Club (no publisher, no date), were published throughout the 1830s and 1840s. The Hutchinson Family presented topical songs as early as the mid-1840s to create a new awareness of the issues of temperance and abolition. Two notable songsters compiled for the abolitionist movement prior to 1860 were The Liberty Minstrel (New York: Leavitt and Olden, 1844) and Anti-Slavery Harp: A Collection of Songs for Anti-Slavery Meetings (Boston: Bela March, 1848).

Music played a role in politics in this country from colonial times. Initially, songs were used to sway the populace in a certain direction in relation to the events of the Revolution, as outlined in Vera Brodsky Lawrence’s Music for Patriots, Politicians, and Presidents (New York: MacMillan Publishing Co., 1975). Both songs with appropriate texts and strictly instrumental music continued
to be written for events in this country throughout the nineteenth century, including political campaigns. The election of 1800, for example, represents the first two-party election. During this and later elections, campaigning by the candidates was considered unbecoming, so songs became one means of conveying political messages. For example, "Jefferson and Liberty," an 1800 campaign song, linked Thomas Jefferson with his Revolutionary War background and liberty, as the title indicates. It was later printed in the *American Patriotic Songbook* (1813) as sung to the "Anacreontic Song."

Following in the tradition established earlier in the nineteenth century, song texts played an important role in presidential campaign literature of 1860. Messages contained in the song texts form a reliable indication of how society came to perceive candidates and issues. The texts reveal emphases on particular issues and mirror much of the political rhetoric of the campaign. Slavery and its various satellite issues were the focal point of the 1860 Presidential campaign. Liberty, freedom, and states rights are topics that pervade songster texts; these were thought of by the people as parts of the larger issue of slavery. Out of 279 texts appearing in Lincoln songsters, 146 deal


with slavery, either directly, or indirectly by speaking of liberty, freedom, and Union. The Kansas/Nebraska problem, popular sovereignty, and the extension of slavery into the territories are all topics of song texts.

Many texts deal with slavery in very general terms, without focusing on any specific campaign issue. Some texts are so directed to the issue of slavery that, taken out of campaign songsters, they could be considered purely abolitionist in nature rather than in support of a Presidential candidate. Song texts giving accounts of events related to the treatment of slaves or to events in a slave’s life are often extremely vivid. This type of song texts appears only in Republican songsters.

Texts that deal with the life of the slave were very popular among northern Republicans. "Hope for the Slave" appeared in Hutchinson’s Republican Songster and in Republican Campaign Songster No. 2. It describes the emotions of a mother on the auction block with separation from her children imminent. Verse one is typical of this common image of the slave as pictured by Northern abolitionists, who used the rhetoric to play on the emotions of the intended audience:

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Millions lie bleeding on the Southern plains,  
Tyrants, unheeding, bind on their chains;  
Moaning in sorrow, toiling in their pain,  
Sighing for liberty, but sighing in vain.  
See the helpless mother, on the auction block  
Shrieking for her children! Hear the tyrants mock!  
See them torn asunder, ne’er to meet again!  
Gone to the rice-swamps, dragging their chains.  
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A similar song text, "Help! O Help!," from the Republican songster Songs for the Great Campaign of 1860, also deals with the slave auction block as well as an attempted escape. Eight verses of this text, the first five of which are given below, portray in very dramatic terms the breaking up of a slave family:

Help! O Help! thou God of Christians!
Save a mother from despair;
Cruel white men steal my children,
God of Christians, hear my prayer.

From my arms by force they rended,
Sailors drag them to sea-
Yonder ship at anchor riding,
Swift will carry them away.

There my son lies pale and bleeding;
Fast, with cords his hands are bound;
See the tyrants, how they scourge him,
See his sides a reeking wound.

See his little sister by him,
Quaking, trembling, how she lies!
Drops of blood her face be-sprinkled--
Tears of my anguish fill her eyes.

Hear the little daughter begging--
Take me, white men, for your own,
Spare! Oh spare my darling brother!
He’s my mother’s only son.

Along with texts that describe the slave’s life on the southern plantation and on the auction block are those that recalled stories of attempted escapes to freedom. A good example of this type of text is "The Fugitive" by J.H. Fletcher from Hutchinson’s Republican Songster, which tells the story of slaves’ experiences during the first few hours of freedom as they struggle to reach the North. Verses 1 and 5 illustrate the sentiment of the entire text:
Under the cover of darkness,
  Watching with lynx-like eyes,
Parting the tangled brushwood,
  Boldly they seek the prize.
Swift, for the boon is Freedom,
  Urging them on to speed,
No matter how they suffer,
  No matter how they bleed.

Oh! to the freedom loving,
  Oh! to the hearts that feel,
How in their simple sorrow
  Stories like these appeal!
Is there no love of pity
  Left in the Nation’s breast,
That, for the love of Freedom,
  Man should be so oppressed!

Images such as this recall Harriet Beecher Stowe’s novel, "Uncle Tom’s Cabin," which first appeared serially in installments in the Abolitionist journal National Era (Washington, D.C., 1851), and was published as a book in March 1852. The novel was a huge success in the North throughout the 1850s, as the plot shows slaves brutally victimized by Southern slaveowners. The South rejected the work as an abolitionist caricature designed to destroy the country.

"Ridden by the Slave Power," from Hutchinson’s Republican Songster, does not deal specifically with the life of a slave, but alludes to the many hardships slaves endured on southern plantations. The first verse exclaims, "Ridden by the slave power, / Crushed beneath the chain, / Now is come our rising hour, / Lo! we’re up again." Verse 2 refers to the slave code, including whips used by

"Potter, The Impending Crisis, 140."
Southern "tyrants" to enforce the laws. The slave code as it existed in 1859 included a strict Fugitive Slave Act that regulated slave trade and allowed Southerners to reclaim their slaves from the North.

Other song texts dealing with slavery in Lincoln songsters view the fight for abolition of slavery as a righteous battle. Frequency of texts like these in Republican songsters elicited from his opponents the characterization of Lincoln and his followers as "black-faced Republicans."

One such text that outlines the battle against slavery very clearly was written by Judson Hutchinson and was performed by the Hutchinson Family. It appears, with only slight differences, in three Republican songsters, with a different title for each appearance: "Jordan," in Hutchinson's Republican Songster; "Take Off Your Coats, Boys," in Wide-Awake Vocalist; and "Slavery is a Hard Foe to Battle," in Songs for the Great Campaign of 1860. It is assumed that Judson Hutchinson is responsible for the texts, all designated to be sung to "Jordan." All three texts contain choruses that exclaim "Then take off your coats and roll up your sleeves, Slavery is a hard foe to

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"Judson Hutchinson is named as the author of "Slavery is a Hard Foe to Battle," while J.H.H. is given as the writer of "Take Off Your Coats, Boys." No author is named for "Jordan."
battle, I believe," but there are slight variations in the verses of the texts. Here are three versions of verse 1:

I looked to the South, and I looked to the West,
And I saw old Slavery a-comin';
With four Northern doughfaces hitched up in front,
Driving freedom to the other side of Jordan.

"Jordan," from Hutchinson's Republican Songster

I looked to the South, and I looked to the West,
And I saw old Slavery a coming,
With a team of Northern doughfaces hitched up in front,
Driving freedom to the other side of Jordan.

"Slavery is a Hard Foe to Battle" from Songs for the Great Campaign of 1860.

I looked to the South, and I looked to the West,
And I saw black slavery a comin';
With Democratic doughfaces harnessed up in front,
Driving niggers to the other side of Jordan.

"Take Off Your Coats, Boys," from Wide-Awake Vocalist

The reference to slave-owners as "Freedom's traitors" is quite common. The text goes on to proclaim the victory freedom must have over slavery.

Slavery was often portrayed as a curse on the United States, as seen in the first verse of "In the Days of True Democracy" (from Lincoln and Hamlin Songster):

In the days of true Democracy
A long time ago
When Jefferson was in the van,
And boldly met the foe,
Men fought for Freedom gallantly
(The same was not a sham)
And slav'ry was forbid to curse
The Farm of "Uncle Sam."
But now those glorious days are past,  
The party sinks so low,  
How altered from its palmy days  
A long time ago.

The remaining verses go on to describe how slavery had continued to darken the future of the country. Squatter sovereignty and border conflicts are also mentioned in the context of slavery problems.

The text of "Men of the North," from Songs of the Great Campaign of 1860 (to the tune of "Suoni la tromba") carries a sentiment similar to that of "In the Days of True Democracy." However, it goes on to speak of a battle to defend freedom from slavery. The first two verses call all men of the north to join the "great army in motion, marching to victory," while the last two verses speak of a battle being waged by freemen against slavery. The text ends by stating, "To our territories shall freedom be given a glorious victory."

The river system in the United States provided major avenues of transportation and was mentioned in many song lyrics; its importance provided a relatively easy image for the voters to grasp. "Salt" River was used a great deal in relationship to the slavery issue in different texts of the 1860 Presidential campaign. "Salt River Chorus" (Songs of the Great Campaign of 1860) to the tune of "Cheer Up, My Lively Lads," is an anti-slavery text containing messages that send slavery "up the river." The chorus states "Then cheer up, my lively lads, In spite of slavery's power;
Cheer up, we'll stop their craft, and up Salt River sail her."

Slavery was only a part of a larger issue of the rights of states to govern themselves, instead of being governed by the Federal government. In addressing this issue, the Constitution became the yardstick by which the populace measured the Federal government. The Constitution carried the clause allowing the Federal government to legislate upon national issues deemed "necessary and proper." This provision was viewed in many different ways. Northerners called for Federal laws to establish protective tariffs, appropriate funds for internal improvements such as roads and bridges, and most importantly the abolition of slavery, or at least to outlaw the slave trade and the extension of slavery into territories. These were considered proper concerns to be addressed by a strong Federal government. Southerners, on the other hand, saw most of these issues as outside the province of Federal legislation, as matters that should be left for state governments to decide. Dissension between North and South became focused particularly on the Kansas/Nebraska act, slavery extension, and Douglas' concept of state sovereignty. Although song texts of the 1860 Presidential campaign that specifically address these issues are not numerous, they are strongly worded and carried strong emotions.
"The People's Nominee," text by Karl Kriton (to the tune of "Nelly Bly") appears in Hutchinson's Republican Songster and Republican Campaign Songster no. 2. It speaks in the chorus and the first verse of the character of Lincoln and Hamlin, but in the remaining four verses it attacks Douglas' stance on state sovereignty, the extension of slavery, and the Kansas situation. Verses 2 and 3 contain some of the strongest language on these issues:

Once we had a compromise
A check to slavery's wrong;
Douglas crushed the golden prize
To help himself along.
Then the North, and then the West
Arose with Giant power;
Pierce succumbed to the South's behest
But Douglas had to cower.
Hi! Douglas! Sly Douglas!
A Senator would be;
So he tried the "squatter dodge,"
And went for Kansas free.

Democrats for "office rats,"
Met to nominate;
"Fire-eaters" came, all aflame,
To sever state from state;
Their slave-code (quand Covode)
Caused the "softs" to quake,
The "Little Giant," now defiant
No Slave-code would take.
Oh! Alas! beef is scarce;
To the North they go;
See once more, at Baltimore,
Our United foe.

Some song texts deal specifically with the Kansas issue. Judson Hutchinson's "Song for the Times" (to the tune of "Axes to Grind") appeared in Hutchinson's Republican Songster and tells how the slaveholders in Kansas would be overcome and freedom prevail. Another text
dealing with the subject is "Ho! for Kansas," words by Lucy Larcom. The text actually appeared in an earlier publication *The Western Bell*66 (Boston: Oliver Ditson, 1857) with the music by F.H. Pease (see figure 2, pp. 57 and 58). It appears in the 1860 Republican songster *Songs for the Great Campaign of 1860*. The chorus sums up the emotions conveyed throughout the text:

Ho! Brothers! Come, Brothers!  
Hasten all with me!  
We'll sing upon the Kansas plain  
A song of liberty.

The Republican song text that deals in greatest detail and in the most colorful language with the issues of state sovereignty and Kansas is "Neb-Rascality," "as sung by the Hutchinson Family." The popularity of "Neb-Rascality" among Lincoln's followers is attested to by its appearance in four different Republican songsters of the 1860 campaign (*Songs for the Great Campaign of 1860, Connecticut Wide-Awake Songster, Hutchinson's Republican Songster, and Republican Campaign Songster no. 2*). Each verse names a different tune; "Yankee Doodle" can be used throughout. The first verse gives a sample of the tone of the entire text. "Neb-Rascality" portrays Douglas in particular as an enemy of justice and human rights because of his support of popular sovereignty. Although the text may seem almost

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66This does not refer to the 1860 Presidential candidate, John Bell.
comical at times, its message is very serious and very clear:

**Neb-Rascality**

Sung to the tune of "Dandy Jim"

1. Kind friends, with your permission, I
   Will sing a few short stanzas,
   About that black Nebraska Bill,
   Including also Kansas;
   All how they had it "cut and dried"
   To rush it through the Senate
   Before the people rallied, and
   Before they'd time to mend it.

Sung to the tune of "Yankee Doodle."

3. There's one thing more I ought to say,
   And that will make us even-
   It is to mention, by the way,
   The Giant's name is Stephen.
   GIANT'S BASS SOLO
   Fe, fi, fo fum,
   I smell the blood of Freedom;
   Fe fi, fo fum,
   Dead or alive, I'll have some.

Sung to the tune of "Burial of Sir John Moore"

5. 'Twas at the dead of night they met
   (So I'm informed the case is),
   Stephen in person leading on
   The army of Doughfaces.
   They voted, at the dead of night,
   While all the land lay sleeping,
   That all our sacred, blood-bought rights
   Were not worth the keeping.

The Hutchinson Family, popularizing songs like this in their performances, never ceased to vocalize their disapproval of slavery and popular sovereignty in their music. Their text, "Get off the Track," was so militant that some publishers initially refused to print it.67

Typically, however, Kansas does not serve as the sole topic of a song, but is heavily referred to throughout a text. "Strike for Freedom and the Right," to the tune of "Old Dan Tucker slow and grave," makes a very strong statement about the Kansas issue in the first verse: "From the bloody plains of Kansas, From the Senate's guilty floor, From the smoking wreck of Lawrence [Kansas], From our Sumner's*6 wounds and gore . . . ." Yet Kansas is not mentioned directly in any of the remaining four verses.

Song texts that appear in the Douglas campaign songster speak very positively of popular sovereignty. "Campaign Song for 1860" states:

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Our motto is, the people's right
To rule where'er they be;
Non-intervention we proclaim,
With popular sovereignty.
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Although there are not many song texts in Douglas songsters and other campaign publications that deal exclusively with the popular sovereignty issue, it is mentioned in a number of texts as being the best solution to the problems of slavery's extension into the territories. "Cheer Up, My Lively Lads" comments, for example, that "Our favorite choice are Douglas and Johnson, Our principles, popular sovereignty, non-intervention."

*Charles Sumner was a Northern senator beaten with a cane by Preston S. Brooks, a South Carolina Senator, in 1856 because of his most famous oration, "The Crime Against Kansas," which took a stance against slavery.
Many of the texts dealing with issues related to slavery and its extension do not mention these issues directly, but deal with the larger, more nebulous ideals of preserving freedom, liberty, the Constitution and the Union. Texts of this type appear in songsters for Lincoln, Douglas, and Bell. Although slavery and popular sovereignty may not be mentioned by name, the overriding emotions of the song nonetheless lend themselves to these issues. "Free State Debate," for example, speaks of freemen rising up throughout the land, especially on the western plain. The chorus states "Then hurrah for freedom . . . throughout our native land." Slavery is mentioned only once in passing in the first verse, but the text has obvious connections with the attack on slavery and the hope for all states to be free, that is, to be without slavery.

Freedom as a topic of song texts and as a vague generality could have many connotations—freedom from slavery, freedom from a Southern way of life, freedom from Northern oppression. The song, "For Freedom, Honor, and Native Land," for example, shows the Republican party's wishes for freedom throughout the United States and its territories. This title appears not only in songsters but as sheet music too (Albany: A. & D.R. Andrews, 1860), as "sung by Miss Carrie Beulah Ross and the Albany Sacred Music Society at the Fourth of July Celebration of the Young Men's Association."
"Ho! Ye Men of Every Station" (Wide-Awake Vocalist) uses such images as freemen joining for the reformation of the country and justice prevailing without oppression, obviously referring to slavery without actually mentioning the Southern way of life. This same text is called "For Freedom and Reform" in the Hutchinson Republican Songster, and a very similar text appears in Douglas campaign songsters with the title "Douglas and Reform." This last version includes stanzas that describe the Douglas fight for the Union against the Southern threats of secession.

Texts that deal with the Constitution and its laws as related to slavery are popular in the songster for Bell and Everett. Because of the platform of Bell’s Constitutional Union party, this seems only natural. These texts are full of pleas for a unified country and an adherence to the laws of the land by all sections. Each section of the country had its own opinion of how law should be interpreted; Bell’s campaign clearly did not force an interpretation on any geographic section. "Song for the Union," by "H.A." (possibly H. Angelo, the editor of the Bell and Everett Songster), is typical in its plea against the dissolution of the Union as threatened by Southerners, though it is addressed to Northerners as well. Here are verses 2-4:

Let Lincoln go and split his rail,  
But he cannot split the Union;  
'Twas put together with wrought nails  
By our sires who were soon ones:  
Let Douglas, Breckinridge, and all,  
With their platforms, go to thunder;
For Bell and Everett rolls the ball
That will make 'em all knock under.

Defenders of Old Treason Brown
Ought to all be swinging
On some tall tree not far from town,
With the knell of treason ringing.
Freemen ought to all rejoice
At the end of all such traitors,
That dare to raise up treason's voice
In defence of treason's capers.

Old Independence Bell should toll
The knell of dissolution,
Each corner posted up in gold
Should be our "Constitution;"
Each parent should their children teach
"Our country's Declaration;"
And guard it from a foeman's reach,
The Bulwark of our nation.

Also by "H.A." is "Campaign Song," given in the Bell and Everett Songster "as sung by the Constitutional Glee Club."

The first verse addresses slavery and abolition by name as being divisive to the Union:

I love our Union and our laws,
Our Constitution too,
And treason must keep off its paws,
Such nonsense will not do.
I'd like to see the subject dropped
I mean the slavery question,
Which abolitionists agitate,
Almost at every 'lection.

A few song texts deal solely with tariffs and internal improvements. Northerners stood solidly in favor of higher tariffs for internal improvements that would benefit Northern industry. "The Good Time Coming," from Uncle Abe's Republican Songster, covers several issues connected with internal improvements. Verse one asks the voters to
"elect a man to wisely rule, and benefit the nation" with various federal projects. The text goes on to extol the virtues of several improvements, such as a strong harbor system (verse 2), the Homestead Bill (verse 3), daily mail (verse 4), the telegraph (verse 5), and a railroad system from the Atlantic to the Pacific (verse 6).

Patriotic or nationalistic themes are common in texts of campaign songsters. For example, the text of what is now our national anthem, "The Star Spangled Banner," complete with an attribution to Robert Treat Paine [sic], appears in Songs for the Great Campaign of 1860. Song texts meant to stir patriotic emotions were used with the tune "Anacreon," or "The Star-Spangled Banner" as it is called in songsters. "Come Sons of the Brave," from Young Men's Vocalist, is a typical example. The second verse, below, sounds as if it could be used for any patriotic event as an additional verse for "The Star-Spangled Banner":

The flag of the brave that to-day is unfurled
Is waving o'er millions, a free, a free happy nation,
Our star spangled banner encircles the world,
As it streams o'er the land and waves o'er the ocean,
'Tis the flag of the free since Washington's day,
And Lincoln will shield it from tyrant's rude sway,
'Til mountains and valleys shall echo again.

"Stand by the Flag" ("Star Spangled Banner" named as the tune), from Douglas Campaign Songster, evokes every sentiment we associate with "The Star Spangled Banner." It plays on patriotic sentiment not only to praise Douglas but
to slander the opponents. The chorus of each verse sums up the emotions involved:

Come, freemen, rally; to the flag let's be true,
We'll save the dear Union, and whip traitors too.
And conquer we must, for our cause it is just,
And this be our motto, "In God is our trust."

Four verses of "The Star-Spangled Banner" also appear in the Bell and Everett Songster for the Campaign with the text we are so familiar with as our national anthem: "Oh! say, can you see, by the dawn's early light." A text by "H.W.,” "National Lyric," also plays on patriotic sentiments similar to "The Star-Spangled Banner." It is quite long, reporting the events of the country's short history in thirteen verses. "National Lyric" closes by proclaiming "And the states, still advancing in splendor will be, / The light of the world and the pride of the free."

In addition to "Star Spangled Banner," other patriotic and nationalistic tunes were named for patriotic texts. "Hail Columbia," for example, appeared in Songs for the Great Campaign of 1860 for Lincoln with a text glorifying the country and past heroes, especially those of the Revolutionary War, who helped to win freedom and liberty. "Columbia, the Gem of the Ocean" is named for eight texts, all patriotic in nature. Likewise, "America," or "God save the King," as the tune was originally known, was used in association with nationalistic themes for texts with titles
such as "God and the Right," "God made us Free," and "Our Native Land."

Other nationalistic texts that use no associated patriotic tunes appear quite frequently in some songsters. "Strike for the Right," words and music by E.W. Locke, was used for Lincoln's campaign in Hutchinson's Republican Songster. Apparently this text and tune became well known during the campaign; it appeared as sheet music published by Oliver Ditson (1860), where it was represented as "sung with rapturous applause at the Fanueil Hall Ratification Meeting." The verses all play on the emotions of the people to stand by the country and the "right." Although the "right" may be interpreted as what is the correct stance according to the Republican platform, its underlying patriotism is unmistakable, as seen in the first verse:

Once more to the combat with rekindled zeal,
Our flag to the breeze, and our hands to the steel!
We strike for the right, and we ask no delay,
We're ready and eager to rush to the fray.

"Our Union Right or Wrong: A National Song," words by S.S. Steele and music by Frederick Buckley, appeared as sheet music as early as 1857 (New York: Firth, Pond & Co.). Its text is clearly focused on the country as a whole without any divisions, playing on patriotic emotion. The song must have been well received by the public, as it appears in both Douglas and Bell songsters with virtually
identical texts. The fourth verse contains some of the text’s strongest language:

- Sons of the press proclaim its worth
  In telegraphic fires,
- Bid young America stand forth
  And emulate their sires;
- Wake sister states and hand in hand,
  Round Freedom’s Temple throng,
- Come shout in one United Band,
  Our Union right or wrong.

Patriotic themes were more prominent in John Bell’s campaign texts than those of any other candidate. They aptly mirror his campaign strategy of focusing only on "the Constitution, the Union, and the laws." Bell’s entire campaign was built on this slogan, and the rhetoric of song texts as well as the preface to the Bell and Everett Campaign Songster clearly point to a united, glorious country. Purely patriotic song texts together with those supporting Union in the face of disunion caused by attitudes towards slavery formed the basis of his campaign strategy. The preface of the Bell and Everett Campaign Songster set the tone for lyrics contained therein. Quotations used in the preface such as "beware of parties characterized by geographic divisions . . .” (Washington) seem to be directed toward certain candidates such as Douglas who were supported by only specific sections of the country. The Union is mentioned in almost all texts that also strike other nationalistic chords such as the Revolution, the "blood of our Fathers" spilled during that
war, Uncle Sam, and Independence Hall as the birthplace of liberty. Publishers were named for many of these song texts, some of which were published as sheet music. For example, "Old Independence Hall" carries the notation "by permission of the publisher, W.H. Coulston, 147 North Eighth Street." "The Union" likewise carries a similar notation, "music to be had of Beck & Lawton, 7th & Chestnut."

All the political parties used lyrics that either extolled their own candidate or degraded the opposition, or both, a campaign tactic still familiar today. As in political rhetoric of today, political views about a candidate varied from region to region. For example, the election of Lincoln was very desirable to Northerners because of his personal qualities, and, most of all, his political views, as the song texts indicate. On the other hand, Southerners held a very different view of Lincoln and stood solidly against him for the very same views. As a result, texts in support of candidates other than Lincoln would attack the same qualities and political stances upheld by Republicans.

The Republican political campaign represented Lincoln in various ways. Lincoln’s designation as the Railsplitter appears time and time again in campaign literature of 1860,

"Published copies of these songs have not been located, so it is not known when or if they were actually published."
including songsters. "Rail Song," for example, plays on this theme throughout its five verses, along with allusions to the slave-trade and the extension of slavery into Kansas. Although the term Railsplitter itself does not appear, the connection is clear, as in the first verse below:

\begin{verbatim}
The people, with unanimous voice,
For President have made their choice,
And the Fourth of March they will be able
To make clean sweep of the Augean stable.
So we'll cut and split and maul away
At the Lincoln rails election day.
\end{verbatim}

A particularly interesting text in support of Lincoln is "Splittin' ob de Rail" from the Wide-Awake Vocalist. It is a parody of Dan Emmett's "Sittin' on a Rail," and one of the very few texts in 1860 songsters that appear in dialect. References to the Railsplitter are abundant, as promised by the title. All of the verses are quite similar to the first verse:

\begin{verbatim}
Old Abe walked out by de light ob de moon,
For Abe, ye know, 's a shy old 'coon,
And merrily, he did sing his tune,
A splittin' ob de rail,
A splittin' ob de rail,
De ten foot oak fence rail.
He cut his art wid wedge and glut
And maul of hickory tough.
\end{verbatim}

The spirit of many of these songs was part of a tradition dating back to the 1840 Presidential campaign of John Tyler. "Campaign Song," appearing in five different Republican songsters, plays on both the Railsplitter and
Honest Abe images of Lincoln while referring to the Tippecanoe campaign of 1840.70 The final two verses are as follows:

For Lincoln the party’s united,
For Hamlin the people are true,
The watch-fires all have been lighted,
As once for Old Tippecanoe.

Then bring out the music and banners,
The "Fence rails," and orators too,
And we’ll teach Loco-Focos good manners,
As we did with Old Tippecanoe.

Lincoln’s honesty and leadership were important to his supporters. Northerners tended to distrust the southern slaveholders and "Fire-eaters’ who cried for secession, so pointing to Lincoln’s honesty was a natural outgrowth of the Northern viewpoint. "Campaign Song," to the tune "Wait for the Wagon" (from Lincoln and Hamlin Songster and Republican Campaign Songster no. 2), focuses on these good qualities, while at the same time attacking the opponents and the Democratic party "split asunder" between two candidates. The second verse contains much of the common rhetoric.

The people want an honest man—
They’re tired of fools and knaves;
They’re sick of imbecile "J.B.,”71
That in the White House raves.

70This text is one of many with the title, "Campaign Song." It appeared in the Hutchinson Republican Songster, the Lincoln and Hamlin Songster, Republican Campaign Songster no. 2, the Bobolink Minstrel, and the Connecticut Wide-Awake Songster.

71John Breckinridge.
They want a man for President
Of firm unyielding will,
That is both honest, brave and true,
And Honest Abe fills the bill.

Often Lincoln's honesty is linked to his western background and upbringing. Although born in Kentucky, Lincoln spent his adult life in Illinois, considered by the more populous east coast as a western state at time of the Civil War. "Then Put Away the Wedges and the Maul" from the Wide-Awake Vocalist, exclaims in the first verse:
"There was an old hero, and they called him Honest Abe, /
And he lived out West, out West." "Abe of Illinois," which appears in four songsters, also focuses on Lincoln's background as a resident of Illinois. The first verse exclaims how many freemen will rejoice for "Abe of Illinois." The remaining verses extol his qualities as a hard worker for a united Union. The title, "Hurrah for Old Abe of the West," expresses the exact sentiment of the content of the lyrics. The last verse proclaims Lincoln as worthy to sit in Washington's chair, with the "true-hearted" people of the country placing him there. Each verse closes with "Three Cheers for Old Abe of the West."
"Hurrah for Abe Lincoln" is a similar song text that combines the railsplitting image and morale boosting "hurrah" for enthusiastic crowds.72

72"Hurrah for Abe Lincoln" appears in Hutchinson Republican Songster, the Bobolink Minstrel, and the Connecticut Wide-Awake Songster.
Lincoln is upheld in some songs as a leader of the free. Images such as the "Honest Abe" and the "Railsplitter" were used to highlight the leadership qualities of Lincoln, especially as it relates to the freedom of the country. Although some of the texts appear to be quite lighthearted in nature, many of the lyrics upholding leadership qualities are quite serious. "Honest Abe of the West" is set to "The Star-Spangled Banner," and, while its purpose is to praise Lincoln, the text sounds very patriotic in nature. The first verse contains all of the serious rhetoric of patriotism in relationship to Lincoln’s abilities:

O hark! from the pine-crested hills of old Maine,
   Where the splendor first falls from the wings of the morning,
And away in the West, over river and plain,
   Rings out the grand anthem of liberty’s warning!
   From green-rolling prairie it swells to the sea,
   For the people have risen, victorious and free;
They have chosen their leader, the bravest and best
   Of them all is Old Abe, Honest Abe of the West!

Three texts set to the tune "Red, White, and Blue" paint Lincoln as a heroic leader of a country in need.
"Lincoln the Choice of the Nation" (from the Republican Campaign Songster no. 2), "Lincoln the Hope of the Nation"

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This version of "Honest Abe of the West" is by Edmund C. Stedman and appears in the Bobolink Minstrel, the Republican Campaign Songster of 1860, the Connecticut Wide-Awake Songster, in which it is called "Honest Old Abe," the Lincoln and Hamlin Songster, and the Wide-Awake Vocalist.
(from the Young Men's Vocalist and Lincoln and Hamlin Songster), and "Lincoln the Pride of the Nation" (from the Hutchinson Republican Songster, Bobolink Minstrel, and Connecticut Wide-Awake Songster) have similar texts containing the same message; each speaks of Lincoln leading the country to freedom from slavery and portrays him as one who stands on principles of laws, freedom, and liberty throughout the country. The first verse of "Lincoln, the Pride of the Nation" is given below.

For Lincoln, the choice of the nation,
The pride of the fearless and free,
We'll drink to his health and his station,
Whatever that relation may be.
His heart beats for Freedom remaining
On the soil where our liberty grew--
For our brethren in Slavery sustaining,
the free flag--the Red, White, and Blue.

"Lincoln, the Hope of the Nation" similarly proclaims Lincoln as the "pride of the brave and the free," while "Lincoln the Choice of the Nation" hails him as the "Champion and son of the free."

A comical text entitled "Old Abe Makes a Preliminary Visit to the White House" (no tune named) appears in five Republican songsters. The text tells the story of Lincoln going to the White House to look around his new residence. The first verse sets the stage:

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74 "Old Abe Makes a Preliminary Visit to the White House" appears in Songs for the Great Campaign of 1860, Connecticut Wide-Awake Songster, Lincoln and Hamlin Songster, Republican Campaign Songster no. 2, and Uncle Abe's Republican Songster.
Old Abr’am there was who lived out in the West,
Esteemed by his neighbors the wisest and the best;
And you’ll see, on a time, if you follow my ditty,
How he took a straight walk up to Washington City.

The Douglas campaign did not produce the same vivid images as did the Lincoln campaign, but texts supporting Douglas appeared all the same. Douglas, because of his small stature and predominance in Illinois politics, became known as the "Little Giant." Some of his support groups took this name, but, unlike the railsplitter image used for Lincoln, the "Little Giant" was used rarely in song texts supporting Douglas. Ironically, not much is said concerning state sovereignty or non-intervention in song texts, two of the primary issues supported by Douglas.

The primary emphasis in lyrics of Democratic songsters in support of Douglas is a patriotic feeling of support and holding the Union together through reforms he would institute, reforms often only vaguely defined. For example, "Douglas and Reform" borrows the tune and parodies the text of "We’re a Band of Freemen," made popular by the Hutchinsons. Instead of proclaiming "for freedom and reform" as in the Republican texts, the new lyrics proclaims "Douglas and reform."

**Douglas text**

The Little Giant goes before us
And the flag of freedom’s o’er us,
We will shout the sounding chorus,
We’re for Douglas and reform.

Hutchinson text

Ho! ye men of every station,
Join with us for Reformation,
And for Freedom and the nation,
We’re for freedom and reform.

The verses explain how the Douglas presidency would do away with "disunion screechers, slave code teachers, and abolitionist preachers." Similarly, "Song," to the tune of "Dixie’s Land," exhorts people to "leave the party that favors sections" by voting for Douglas and his reforms.

Texts such as "The Douglas Flag" and "Campaign Song" by Miss R.H. further portray the noble patriotic character of Douglas that his supporters promoted. "Campaign Song" opens with the words "Oh, Douglas! the choice of the people; the Douglas so noble and brave."

As in Lincoln’s songsters, there are texts that portray Douglas making his way to the White House. These texts do not recount a specific imagined visit like some of those supporting Lincoln, but rather the reaction of various factions when he arrives there. "National Song--Douglas Going Home" is an excellent example, in which opposing parties "... see there’s no use trying, Douglas’ going home" [to the White House].

The songs of Bell’s campaign were geared toward the Union and the Constitution, as his party, the
Constitutional Union Party, set forth in their platform. Texts reflect his stance very well. Connections between Bell, independence and the Constitution are constantly made, as in the "Bell and Everett Campaign Song," which states that "we love our neighbors as ourselves--For all at Independence [Hall] met, Then forward to the ballot-box, and strike for Bell and Everett." "Invitation Song: We are Bound to Fix 'em" describes in part the Constitutional Union Party's platform: "The Constitution's enough for me."

All political parties at the time claimed that the Constitution was sufficient. However, other parties went one step further in their platforms to interpret the Constitution in relation to their stances on various issues. The Constitutional Union Party chose not to adopt a platform, but to stand on the Constitution.75

Ironically, the Gleaner Songster and Democratic Handbook, produced for Douglas' campaign, contains a statement in addition to song texts concerning a platform adopted by the Constitutional Union Party in May of 1860. The statement reads in part:

Whereas, Experience has demonstrated that platforms adopted by the partisan Conventions of the country have had the effect to mislead and deceive the people, and at the same time to widen the political divisions of the country, by the creation and encouragement of geographical and sectional parties; therefore-

Resolved, That it is both the part of patriotism and of duty to recognize no political principles other

75 Potter, The Impending Crisis, p. 417.
than the Constitution of the Country, the Union of the States, and the Enforcement of the Laws.

Just as the Democratic campaign songs upheld Douglas as the candidate who will save the country, so Constitutional Union Party lyrics express the same feeling for Bell. For example, "Come, Freemen, Arouse" states "Let's proclaim in one voice, Bell and Everett's our choice, and our Union is saved from despair." The country would thus be united under Bell, as was expressed in dialect in the song "The Union-Whole Hog or None." The last statement of the chorus remarks "I goes in for de Union, Whole Hog or None."

Bell's name was sometimes used in conjunction with pro-Union rhetoric, as in "Campaign Rally Song":

    Both North and South and East and West,
    The Bell is ringing in each breast,
    When ever'it [Everett] speaks, 'tis for our case,
    Our Union and our glorious laws.

The text goes on to represent Bell and Everett as supporters of the Union and the laws of the country.

Some texts contain messages that denigrate or ridicule one candidate while singing the praises of another. For example, "Campaign Song," from the Young Men's Vocalist, focuses primarily on "Old Uncle Abe" as the people's choice, but three of its seven verses speak of Douglas and the Democrats in connection with disunion. Verses 2 and 3 are given below.
Old Abe will make the Giant "fall,"
Hurrah, &c.
Then let us write upon his crest,
The "Giant Killer of the West,"
Hurrah, &c.

The Democrats their fate bewail,
Hurrah, &c.
Disunion's blast has rent their sail,
Hurrah, &c.
By faction torn, they can't unite,
They fight for spoil, each wants a bite,
Hurrah, &c.

Other songs are directed at the opposition with no
mention of the candidate who is being supported by the
party that produced the songster. One such song, "Look You
There," from Uncle Abe's Republican Songster, makes no
mention of Lincoln but concentrates on the follies of all
the other candidates. Verses 2, 4, and 6 speak of each of
the three opposing candidates by name:

Some folks went for Douglas,
The others say nay,
He is a trimmer, out and out,
So let him go his way.
Look you there.

While some were loud for Breckinridge,
The others rung out nay,
He goes in for disunion,
A game we cannot play,
Look you there.

A few insisted Bell's the man,
The others cried out nay,
He's not the one we want just now,
He ne'er can win the day.
Look you there.

The Democrats, and Douglas in particular, take the
brunt of criticism in Lincoln songsters. For example, "Old
Abe and Little Dug," a text similar to the one above, from the *Wide-Awake Vocalist*, compares Lincoln and Douglas. The second verse is typical of the entire text:

Let democrats at Republicans rail,
Our Abraham is good with a maul,
And will drive a big wedge in Douglas' coat-tail,
To assist the "Giant" to fall.
The Democrats think it easy enough
To beat our card with a "spot;"
We hope they won't fly into a terrible huff
When Abe proves a trump--Dug's not.

Particularly interesting is a parody on Stephen Foster's "Uncle Ned" entitled "Stevy Dug" that appeared in the *Lincoln and Hamlin Songster*, complete with dialect.

The first verse appears below.

Dere was a little man, and his name was Stevey Dug,
To de White House he longed for to go,
But he hadn't any votes through de whole ob de Souf,
In de place where de votes ought to grow.

"Anxious Stephen," to the air of "Cynthia Sue," in the *Wide-Awake Vocalist*, is another such song that focuses upon the follies of Douglas. It not only incorporates the apparent downfall of Douglas but the split between the two Democratic Party factions that resulted in the two 1860 Democratic conventions (at Charleston and at Baltimore) and the two candidates. The first verse and chorus follow:

Stephen's on the anxious seat,
He'd like to rule the nation;
He thought at Charleston, without a doubt,
He'd get the nomination.

Stephen, Oh, Stephen!
You will not do at all,
You did slip at Charleston  
And get a mighty fall.

Later, in the fifth verse, the scene is changed to Baltimore:

Stephen went to Baltimore  
And got a nomination  
Amid the wreck and the uproar  
Of final separation.

Another interesting text that deals with Douglas' yearning to go to the White House as President is "Dug Was Once a Little Man," from the Lincoln and Hamlin Songster. It discusses the "mischief" he created by scheming to be President through his ideology and stance on slavery. Sung to the tune of "Love was Once a Little Boy," the third verse is as follows.

Dug would be a President,  
Heigh-ho, heigh-ho,  
So his soul to treason lent;  
Heigh-ho, heigh-ho.  
He broke a nation's compact through To win the votes of slavery's crew,  
And kicked up his hullabaloo,  
Heigh-ho, heigh-ho.

Two of Lincoln's songsters, the Wide-Awake Vocalist and Hutchinson's Republican Songster, contains a nursery rhyme, "Sing a Song of Sixpence," with changes appropriate to the 1860 campaign entitled "Sing a Song of Charleston."

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76The "nation's compact" refers to the Missouri Compromise. Douglas maintained that the Missouri Compromise was no longer valid. Instead, he advocated popular sovereignty. Northerners felt this to be a plot to win Southern votes.
Its topic is very blunt in its criticism of Douglas’ actions at the two Democratic conventions and his stance on popular, or "squatter," sovereignty. The text appears below in its entirety.

Sing a song of Charleston!
Bottle full of rye!
All the Douglas delegates
Knocked into pie!
For when the vote was opened
The South began to sing
"Your little Squatter sovereign
Shan’t be our King!"

Hi diddle, diddle! the Dred Scot riddle!
The delegates scatter like loons!
The little Dug swears to see the sport,
And the Southerners count their spoons.

There was a little Senator
Who wasn’t very wise
He jumped into Charleston
And scratched out both his eyes.
And when he found his eyes were out,
With all his might and main,
He bolted off to Baltimore
To scratch them in again.

Stephen Foster’s Camptown Races was used both by Lincoln and Douglas campaigns to depict a "horse race" to the White House and the Presidency. Its text was a means to compare the two candidates in a highly rhetorical fashion, but the primary emphasis was on the opposition’s poor showing in the race.

From Illinois there can be found, dudah, dudah,
Two nags upon the campaign ground, dudah, dudah, etc.
First "Little Dug," I do declare, dudah, dudah,
And "Spotted Abe," with kippy hair, dudah, dudah, etc.

They are bound to run this fall,
And I am not afraid
To bet my money on "Little Dug,"
Who'll bet on "Spotted Abe?"

"Presidential Track" (Verse 1 and chorus)
from Douglas Campaign Songster

There's an old plow "hoss" whose name is "Dug,"
Du da, du da,
He's short and thick and a regular "plug,"
Du da, du da day.
    We're bound to work all night,
    We're bound to work all day,
    I'll bet my money on the "Lincoln Hoss,"
    Who bets on Stephen A?

The "Little Plug" had his day,
Du da, du da,
He's out of the ring by all fair play,
Du da, du da day.

"We're Bound to Work All Night" (Verse 1, chorus,
verse 2) from The Wide-Awake Vocalist

As Douglas was the principal victim in Lincoln
songsters, so Lincoln was the primary target in Douglas
songsters. One of the most vivid texts attacks not the
ideology of Lincoln or the Republican Party, but the
awkward physical appearance of Lincoln. No tune is named,
but an inscription appears that the text was "written in
behalf of several leading Republicans, and respectfully
submitted to the party by John Quod, Jr." The first and
seventh verses of this text show how the attacks on Lincoln
resemble some of the political tactics of today:

    Tell us of his fight with Douglas--
    How his spirit never quails;
    Tell us of his manly bearing,
    Of his skill in splitting rails.

    Any lie you tell we'll swallow--
    Swallow any kind of mixture,
But oh, don't we beg and pray you,
Don't for God's sake, show his picture!

"Old Uncle Abe," to the air, "My Old Kentucky Home," also plays on Lincoln's looks, but focuses more on sending Lincoln back to Illinois as a little known lawyer. The chorus expresses the sentiment expanded upon in the verses.

So weep, away, Abe Lincoln!
E're weeks shall pass away,
You will be forgotten, as you were unknown before,
Except in Illinois, far away.

"Democrat's Dream," to "Yankee Doodle," talks a great deal about Lincoln and how his party was clamoring for office. However, the first nine verses lead to the victory of Douglas portrayed in the final two verses, as "United now, the South and North go on in peace together."

Ironically, the last verse proclaims, "Hurrah for Douglas, firm and true--Hurrah for Bell and Union; The Lincolnites are looking blue--Hurrah for Doug. and Johnson." The positive mention of Bell could be in response to a failed plan that tried to form a cohesive backing for one of the three candidates opposing Lincoln. Many Southerners felt that any Presidential candidate was a clear choice over Lincoln.

"Uncle Abe and Johnny Breck" is one of the few examples of Douglas texts that focuses a fair amount of attention on opposing candidates other than Lincoln. Sung to the tune of "Robin Ruff," it takes the form of a
dialogue between Lincoln and Breckinridge, each giving his reasons why the other is not a viable candidate.

Other Douglas texts mention opposition in passing, but the primary purpose of most of these texts was to uphold Douglas. For example, "Stand by The Flag" makes statements in passing such as "Let Lincoln proclaim the irrepressible fight, To spread o'er his country it's withering blight," and "Let Breckinridge follow where Yancey may lead, That Douglas may be crushed and his country may bleed." However, most of the text deals with Douglas, closing with the statement "Brave Douglas shall bear our banner on high."

The texts that appear in Bell songsters tend to focus more upon the praises of its own candidate, but the opposition is mentioned in many songs. As in Douglas texts, those lyrics written in support of Bell focus upon Lincoln as the primary target. Similar to the duet in the Douglas songster between Breckinridge and Lincoln is a text entitled "Uncle Sam and Abe Lincoln: a Duet," by "H.A." to the tune of Foster's "O Susanna." A dialogue between Uncle Sam and Abe Lincoln, it portrays Lincoln as an avid abolitionist who was bound to split the Union. Here are the two verses of the text:

Abe Lincoln
I'm Abe Lincoln
From Illinois d'ye see,
There's not a man in all the land
Can split a rail with me.
Uncle Sam
Oh, Abe Lincoln,
You’re not the man for me,
This Union rail you cannot split
So you’d better let it be.

"Campaign Song: Splittin’ up a Rail," by "H.A."
parodies Dan Emmett’s "Sitting on a rail" and focuses on
Lincoln as the primary target and opposition. It portrays
Lincoln as a would be railsplitter who will actually split
the country instead, as the last verse below shows:

Says I, listen sir,
I’ll give the answer now of it,
’Tis because it’s awful hard to split,
Like the Union sir, ’tis tough.

"That’s so," as sung by the Constitutional Union Glee
Club of Philadelphia, sings the praises of the Union and
the Constitution, but the second and third verses are
dedicated to the Wide Awakes and how they will fail:

The Invincible livery makes a show,
That’s so, that’s so,
Their wood-shed wigwam does also,
That’s so too.
The multitudes of torches tote,
That’s so, that’s so,
But half their bearers cannot vote,
That’s so, too.

They’ve lots of brass and lots of tin,
That’s so, that’s so,
But that won’t put Abe Lincoln in,
That’s so too.
Bell metal soon their doom will fix,
That’s so, that’s so,
With Minute Men of fifty-six,
That’s so, too.
Some song texts appearing in songsters of the Presidential campaign of 1860 were carefully set to tunes that had similar lyrics originally associated with them. Instant familiarity with tunes was important to campaign songwriters so that the text could be the focus of attention. However, in many instances, the relationship between the tune and the new text was meant to invoke a particular emotional response in the performer or the listener. The themes of songs became of prime importance in these instances. Tunes originally thought of as patriotic were most commonly used in this way, with new, but similar texts for the campaign.

An excellent example of a new text containing a theme similar to the original can be seen in the lyrics set to the tune of "Anacreon in Heaven." By 1860, this tune was associated almost exclusively with Francis Scott Key’s patriotic poem, "The Star-Spangled Banner" in the United States. In presidential campaign songsters, texts that utilize the tune "Anacreon in Heaven" name not that title, but "The Star-Spangled Banner." The texts that name this tune are so similar in many of their emotions to Key’s original words that the tune and the new text are easily associated together. This assertion can be seen in the first verse of Key’s "The Star-Spangled Banner" as quoted in Bell and Everett Songster and the first verse of "Have You Heard from Chicago?," from the Wide-Awake Vocalist,
which names as its tune "The Star-Spangled Banner," as
given below. The new text uses such similar phrases as
"the rocket’s red glare," and speaks of the land of the
free and the brave throughout its five verses. In reading
this and other new texts for the 1860 campaign that name
"The Star-Spangled Banner," a sense of patriotism runs
throughout the lyrics with an emphasis on the flag that
will always remain, in part because the appropriate
political party will save and defend it from oppression:

Oh! say, can you see by the dawn’s early light,
What so proudly we hailed at the twilight’s last
gleaning,
Whose broad stripes and bright stars thro’ the
perilous fight,
O’er the ramparts we watch’d were so gallantly
streaming;
   And the rocket’s red glare,
The bombs bursting in air,
Gave proof through the night,
That our flag was still there,
Oh! say, does that star-spangled banner yet wave,
O’er the land of the free, and the home of the
brave?

"The Star Spangled Banner"
As printed in the Bell and Everett Songster

O, say, have you heard from Chicago today,
As the news has flashed onward from station to
station,
O, what is the name that the wing lightnings say
The Republican choice for the head of the nation?
   See the rocket’s red glare,
Soaring high in the air,
And freemen rejoice
   For a victory is there!
Is it Seward or Lincoln whose banner shall wave
To lead on the hosts of the free and the brave?

"Have you Heard from Chicago?"
From the Wide-Awake Vocalist
Similarly, "Hail Columbia," "Columbia, the Gem of the Ocean," and "God Save the King," better known as "America," were associated with patriotic themes in the United States. The new texts appearing in 1860 campaign songsters carry over the same patriotic themes. For example, a typical new verse of 1860 from the Young Men's Vocalist, naming "America" as the tune, could easily be used as an additional verse to the original text most people in the United States associated with the tune:

God bless our native land,
Firm may she ever stand through storm and night,
When the wild tempest rave,
Ruler of wind and wave,
Do thou our country save by the great might.

"Our Native Land"
From Young Men's Vocalist

In addition to those songs with patriotic themes, other lyrics also demonstrate similarities between original and new texts. Of the many minstrel tunes and texts used in campaign songsters, two songs by Stephen Foster, "Old Uncle Ned" and "Camptown Races," provide examples of how minstrelsy was utilized in this way. Foster's original text of "Uncle Ned" was transformed into derogatory lyrics about "Stevy Dug" (Stephen Douglas) and favorable lyrics about "Honest Abe" (Abraham Lincoln). Although the texts may not be similar as are the patriotic songs, both the old and new lyrics tell the characteristics of a particular person in language and phrases that are strikingly similar.
The first verse of "Stevy Dug"7 from Lincoln and Hamlin Songster is similar to the original text (both given below).

Der was an old nigga, dey called him Uncle Ned,
He's dead long ago, long ago,
He had no wool on de top ob de head,
De place wha de wool ought to grow.

"Old Uncle Ned" by Stephen Foster
From the 1848 first edition

Dere was a little man, and his name was Stevy Dug,
To de white house he long'd for to go,
But he had'nt any votes though de whole ob de souf,
In de place where de votes ought to grow.

"Stevy Dug"
From Lincoln and Hamlin Songster

Another text appearing in the Wide-Awake Vocalist, "Then Put Away the Wedges and the Maul," names "Uncle Ned" as the tune. However, it tells of Abraham Lincoln's praiseworthy characteristics instead, as shown in the first verse below.

There was an old hero, and they called him Honest Abe,
And he lived out West, out West;
Work was his pleasure, ever since he was a babe,
But now he's going to have a little rest.

"Then Put Away the Wedges and the Maul"
From Wide-Awake Vocalist

The second Foster tune used in 1860 songsters with texts containing themes much like the original is "Camptown Races," or, "Gwine to Run All Night." The original text tells of a horse race, as mentioned on page 105 above.

7 This texts also appears in the Wide-Awake Vocalist under the title, "Poor Little Dug."
Both Lincoln and Douglas songsters name this tune, calling it "Du Da" instead of "Camptown Races," with texts depicting the two candidates in a similar horse race. The "Du da’s" remain intact in the new texts for the 1860 campaign. The choruses of all three texts for the campaign show the similarities between the original and the new lyrics:

Gwine to run all night!
Gwine to run all day!
I’ll bet my money on de bobtail nag,
Somebody bet on de bay.

"Camptown Races" from the 1850 first edition

We’re bound to work all night,
We’re bound to work all day,
I’ll bet my money on the "Lincoln Hoss,"
Who bets on Stephen A.?

"We’re bound to work all night," Wide-Awake Songster

They are bound to run this fall,
And I am not afraid,
To bet my money on "Little Dug,"
Who’ll be on "Spotted Abe?"

"Presidential Track," Democratic Campaign Songster

The Hutchinson Family made popular several tunes during the 1840s and 50s that subsequently were utilized during the 1860 campaign with various lyrics. "We’re a band of Brothers" was a theme song of the Hutchinson Family performed at the opening and closing of some of their appearances. It is named for a text that appears under
different titles in two Republican songsters\(^7\)\(^8\) and for "Douglas and Reform" in the Douglas Campaign Songster. The chorus of all three versions is strikingly similar to the Hutchinson Family's original text. The new chorus claims "We're a band of freemen" in a manner consistent with the Hutchinson Family version proclaiming "We're a band of brothers." "There's a Good Time Coming," another Hutchinson Family tune, was used for many new texts with the same title, employing passages from the original that claimed a good time to come when a specific candidate is elected.

Political elections at every level tend to produce slogans and catch-phrases, such as "Tippecanoe and Tyler too" (1840) and "I like Ike" (1952 and 1956). This type of phrase and characterization of candidates in the 1860 Presidential campaign appeared in many texts in the songsters. Catch-phrases could be used by one party to praise their candidate's image, and then by the opposing party to ridicule of the same candidate.

Each candidate's party produced characterizations of their candidate they felt would most enhance their party's chance of gaining election to the White House. Portrayals and catch-phrases for Abraham Lincoln's campaign and their frequent appearance in song texts were by far the most

\(^7\)"Ho Ye Men of Every Station" from the Wide-Awake Vocalist, and "For Freedom and Reform" from the Lincoln and Hamlin Songster.
abundant. He was referred to as "Old Abe Lincoln," "Abe of Illinois," "Abe [or Abram] of the West," "Honest Old Abe" or "Honest Abe Lincoln," "Uncle Abe," and "The Railsplitter." Douglas, a leader in Illinois politics, was known as the "Little Giant" or "Little Dug" because of his small physical stature. John Bell’s campaign used images of the Liberty Bell ringing in association with Independence Hall. These and other characterizations were used by the Democrats infrequently as compared with the same number of Lincoln texts. Most often, two or more of the above characterizations were applied to various candidates within a single text. For example, one verse of "Farewell to Buchanan" from Uncle Abe’s Republican Songster (given below), makes mention in some form of all four presidential candidates, and two of their vice-presidential running mates (Lane and Everett):

Uncle Abe will be the victor where Douglas strives in vain;
He is riding over Breckin-ridge and down a little Lane.
So a Bell in next November will mournfully be toll’d,
While Everitt by his "ledger" can find out how much he’s sold.

"Farewell to Buchanan," Uncle Abe’s Republican Songster

Two of the most common political characterizations in Republican songsters were of Douglas the Little Giant, and Lincoln the Railsplitter. "Hurrah Song," from Lincoln and Hamlin Songster, makes several statements about the
candidates using these popular images. The first verse states "Old Abe’s the one to split the rail," while the third verse opens with "Old Abe will make the Giant fall."

"Neb-Rascality" makes use of the images of the Railsplitter very cleverly, even embedding part of a children’s story in the lyrics. "Jack and the Beanstalk" is alluded to in the third verse, with Stephen [Douglas] named as the giant, as seen in the second and third verses:

Iniquity so very great,
Of justice so defiant,
Of course could only emanate
From brain of mighty giant.
This giant now is very small
As all of you do know, sirs,
But then there is no doubt at all
That he expects to grow, sirs.

There is one thing I ought to say
And that will make us even,
It is to mention by the way,
The giant’s name is Stephen.
Fe, fi, fo, fe, fi fum,
I smell the blood of free-dom;
Fe, fi fo, fe, fi, fum,
Dead or alive I’ll have some.

"Get Out of de Way, You Little Giant," from the Wide-Awake Vocalist, is yet another example of the two images of the Railsplitter and the Little Giant used together. Quite often, the Railsplitter image portrays Lincoln splitting the opposition.

Old Abe is coming down to fight,
And put de Democrats to flight,
He’s coming wid de wedge and maul,
And he will split ’em one and all.
Chorus: Get out de way, you Little Giant!
        Get out de way, you Little Giant!
Get out de way, you Little Giant!
You can't come in short and pliant.

Bell's campaign texts appearing in his Bell and Everett Songster make use of the same characterizations of the Railsplitter. "Uncle Sam and Abe Lincoln" mentions Lincoln in his Railsplitter portrayal throughout all of its verses. The second verse depicts Lincoln splitting the country:

Ah! you're the chap called Uncle Abe,
I've heard of you before;
Out West they tell me you once split
Ten thousand rails or more;
If that, sir, is your business here,
Just listen now to me,
I've got a rail you cannot split,
That's my big Union tree.

"Uncle Sam and Abe Lincoln," Bell and Everett Songster

The songs for the Bell and Everett campaign concentrate more on their own candidates rather than ridiculing the opponents. A particular representation was developed on Bell and Everett's names to exemplify freedom and independence. Bell is equated with the Bell in Independence Hall and Everett's name is use in phrases of different meanings such as "when ever it." The texts of "Campaign Rally Song" and "Campaign Song: Get out of the Way" are the best examples of these characterizations in the Bell campaign:

Both North and South and East and West
The Bell is ringing in each breast,
When ever-it (Everett) speaks, it is for our cause,
Our Union and its glorious laws.

"Campaign Rally Song," Bell and Everett Songster

There’s a bell in Independence Hall,
Which in Seventy-Six rang for us all;
There’s another bell whose mighty tongue
Speaks the "Union" now, where "Ever-it’s: (Everett’s)
rung.

"Campaign Song: Get Out of the Way," Bell and Everett
Songster

Song texts of the 1860 Presidential campaign are quite
varied, ranging from the comical to the serious, and reveal
many aspects of society and politics of the time. By
looking at the texts themselves, we can glean from them the
important issues in the political campaigns as well as how
various candidates were viewed by the populace, or at least
by the authors of the texts. Texts served to raise up a
candidate or put down the opposition, forward a particular
stance, or build patriotic enthusiasm in a catchy,
entertaining manner.
CHAPTER 4

CONCLUSIONS

Songsters of all types provide us with a view of nineteenth century cultural and social life in the United States. Through their texts, campaign songsters reveal important political issues and popular images of political leaders. Political messages concerning slavery, the authority of the Federal government, the rights of the states, and popular sovereignty were carried in the lyrics published in songsters and in sheet music form and performed at public rallies and gatherings. Songsters played a meaningful role in furthering political and emotional responses in the people who read or sang from them. Although no songsters have been found for the Breckinridge campaign, advertisements and reports in newspapers inform us that all of the political parties utilized music in the 1860 presidential race at rallies, parades, and other events. Music was an important means of getting political messages across as shown by these various uses.

Likewise, the tunes named and printed out in songsters give a perspective of the popular music of the time, at least in the northern part of the country. The large number of extant songsters tell of the popularity and importance of song in the nineteenth century in general, and the campaign of 1860 in particular. Advertisements of
songsters in newspapers and accounts of music performed at political rallies attest to the proliferation of the songs named in these publications.

The tunes suggested in 1860 campaign songsters provide for us an index of some of the more popular music of the mid-nineteenth century. Tunes in songsters, music mentioned in newspaper accounts, and sheet music publications for the campaign were primarily of the category of popular song. Occasional opera arias and art songs appeared; however, English, Scots-Irish, and American ballads and minstrelsy were the common sources drawn upon for tunes for campaign songs. Generally, these popular songs were simple, step-wise in motion, and were accompanied by unobtrusive harmonic progressions relatively free of chromatic movement. Popular music of the time was meant by both songwriter and performer to appeal to the masses. The simplicity of the popular songs allowed even the musically untrained to participate in singing.

Nicholas Tawa states that the ultimate test of a song lies in the number of people it pleases. Tunes that appeared four or more times in the songsters of 1860 (shown in Appendix C) pleased enough of the populace to be considered useful by the compilers, and were used time and again throughout the campaign. However, the popularity of these tunes as shown by the number of appearances in

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79 Tawa, A Music for the Millions, 181.
songsters can only be considered for the north and west; it is in these geographic locations that most songsters were published and the largest amount of campaign paraphernalia was produced. The tunes and the texts written for songsters may be seen as an accurate portrayal of mid-nineteenth century politics; in the north and west they are a reflection of the view of the people, the culture that produced the political candidates, and the popularity of certain tunes.

Performing groups and political organizations alike played a role in making both tunes and new texts familiar enough to sing without having to read music. Dan Emmett, the Virginia Minstrels, the Christy Minstrels, the Continentals, and the Hutchinson Family Singers are just a few of the performing groups who toured the country, utilizing popular music in their acts. Because of the popularity of these groups and the low cost of admissions, their performances attracted all classes of people. Political organizations like the Wide Awakes, the Bell Ringers, and the Little Giants were active in disseminating popular songs with political messages at rallies, through sponsored performances of groups such as the Continentals and the Hutchinson Family Singers, and the distribution of songsters.

Texts appearing in political songsters of 1860 contain all of the issues and emotions expected in such campaign
literature. Topical songs were commonplace throughout the
nineteenth century. Temperance and abolition of slavery were social issues from the very beginning of the new
government in the United States. Slavery was the primary
issue of the 1860 campaign, and the majority of the song
texts emphasized this or related issues in the songsters.

The geography of the 1860 presidential campaign was
primarily northern. The outcome could have been predicted
by the number of songsters produced for each candidate.
Abraham Lincoln was backed by northerners; he did not
appear on any southern ballots. However, 14 of the 17
known songsters of the 1860 campaign were produced for
Lincoln. Lincoln songsters were published across the
north, from New York to Springfield, Illinois (Lincoln’s
home), and on to the West Coast, in San Francisco. Two
songsters have been located that were published for the
Douglas campaign. These were published in New York and
Cleveland, areas of the country that, in fact, voted
overwhelmingly for Lincoln in the 1860 presidential
election. Douglas was the only candidate who made an
attempt to take his campaign throughout the entire country.
However, his reputation as the Northern Democratic
candidate caused his support in the South to be minimal.
The only known songster to be produced for John Bell’s
campaign was published in Philadelphia. Bell’s support and
all of his votes came directly from the Deep South where no
songsters were known to have been produced and where little record exists of political rallies where songsters would have been used. Yet, *The Bell and Everett Songster* was produced by a northern publisher in a state that threw its support solidly behind Lincoln. John Breckinridge, the Southern Democrat, was supported in the upper South, the "border states" of the Confederacy. No songsters have been located in support of Breckinridge.

Placed in the political culture of the time, songsters reflect the values and views of the people at large. Society in the mid-nineteenth century used songs as a source of strength and courage, and a general escape from the tensions of every day life in a time of great political and social upheaval. Although viewed as an escape, music provided the means to break down many complex political ideas into simple facets, easily understood by the people who came into contact with the texts. Perhaps the simplicity of the tunes helped the people to develop a better understanding of the political issues. The majority of the United States voters was not well versed enough in the political issues of the time to understand all of their intricacies as they were argued in government and in the court system. The political significance of campaign songsters lies in the contents of the texts. The texts wedded to popular melodies of the time present the core of
the major issues of the time in a form easily identifiable and assimilated by the citizenry of the United States.
REFERENCES


APPENDIX A

SONGSTERS OF THE 1860 PRESIDENTIAL CAMPAIGN

The songsters of 1860 cited in Appendix A and used in this study are located at the John Hay Library at Brown University, the Library of Congress, the American Antiquarian Society, the Illinois Historical Society, the Stephen Foster Archives at the University of Pittsburgh, and Miami University. Annotations here include title, editor or compiler (if any named), place of publication, publisher, size in centimeters, number of pages, illustrations, sayings, or other pertinent information found on cover, the presence of music, and the library the songster has been located at. Titles of tunes are arranged alphabetically with corresponding author as named in the songster. Suggested tunes are given; this information is blank where no tune is suggested, even when obvious from title or subtitle of the song. Original spellings are maintained throughout.

John Bell


Illustrated cover (picture of Bell) with caption, "The Union, the Constitution, and the Enforcement of Laws." Handwritten on cover: "Compiled and arranged by H. Angelo." Contains extensive preface on the Constitution.
No music; titles of suggested tunes for most songs given under title of text.

Brown University

<table>
<thead>
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<th>Title</th>
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<tbody>
<tr>
<td>Bell and Everett Campaign Song</td>
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</tr>
<tr>
<td>Campaign Rally Song / by H.A.</td>
<td>Boatman Dance</td>
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<tr>
<td>Campaign Song</td>
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<tr>
<td>As sung by the Constitutional Union Glee Club</td>
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<tr>
<td>Campaign Song / by H.A.</td>
<td>A Little More Cider</td>
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<td>Campaign Song: Ain't I Glad the Time is coming / by H.A.</td>
<td>Out of the Wilderness</td>
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<tr>
<td>Campaign Song: Freedom's Call / by H.A.</td>
<td>Old Dog Tray</td>
</tr>
<tr>
<td>Campaign Song: Get Out of the Way /</td>
<td>Old Dan Tucker</td>
</tr>
<tr>
<td>by H.A.</td>
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</table>

143
Campaign Song: Hurrah, Hurrah
   As sung by the Constitutional Union Glee Club

Campaign Song: Now-A-Days / by H.A.

Campaign Song: Splittin up a Rail / by H.A.

Campaign Song: The Pride of the Nation
   As sung by the Constitutional Union Glee Club

Columbia, the Home of the World
   Columbia, the Gem of the Ocean

Come, Freemen, Arouse / by H.A.
   Dedicated to the Constitutional Union Glee Club of Philadelphia

Dissolution of the Union / by Albert Pike

The Flag of our Union / by H.A.

Freedom’s Light

Invincible Song
   As sung by the Constitutional Union Glee Club

Invitation Song: We are Bound to Fix ‘em / by H.A.

National Lyric / by H.W.

Next November / by H.A.

Old Independence Hall
   By permission of the publisher, W.H. Coulston, 147 Eight Street

The Old Western Gentleman / by H.A.
   In imitation of the "Old Irish Gentleman"

Our Native Land

Our Union, Right or Wrong / by S.S. Stule [sic]
   As sung by the Constitutional Union Glee Club

Our Whole Country

The Poor Continental
   As sung by the Constitutional Union Glee Club

Rather Too Much For a Shilling / by H.A.

Riding on a Rail / by H.A.
   From the Boston Courier, altered to suit the times

Song for the Union / by H.A.

Song for the Union

Star Spangled Banner

That’s so
   As sung by the Constitutional Union Glee Club of Phila.
That's True / by H.A.
Written for the Constitutional Union Glee Club

Uncle Sam and Abe Lincoln: A Duet /
by H.A.

The Union / by Francis de Haes Janvier
(the music to be had of Beck & Lawton, 7th and Chestnut)

The Union--Whole Hog or None / by H.A.
The Union Young and Strong

Washington
By permission of the publisher,
W.H. Coulson [sic], 147 Eighth Street

We'll Stand by the Union Forever
As sung by the Constitutional Union Glee Club
### Stephen Douglas

**Democratic Campaign Songster: Douglas and Johnson Melodies.**


Caption title: The Douglas and Johnson Campaign Songster. Illustrated cover.

No music; titles of suggested tunes for most songs given under title of text.

Brown University, Library of Congress

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<td>Campaign Song / by Miss R.H.</td>
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<td>Campaign Song / by Col. Geo. S. Hickcox.</td>
<td>Oh, Carry Me Till I Die</td>
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<td>Dedicated to the Douglas and Johnson Club of Olean</td>
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<td>Cheer up, My lively lads</td>
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<td>A Democrat’s Dream</td>
<td>Yankee Doodle</td>
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<td>Douglas</td>
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<td>A Douglas! A Douglas!</td>
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<td>Douglas and Johnson / by J.F.R.</td>
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<td>Douglas and Reform</td>
<td>We’re a Band of Freemen</td>
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<td>The Douglas Campaign Rolling / by Michael Dohenny</td>
<td>Irish Molly Oh!</td>
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<td>The Douglas Cause is growing</td>
<td>Free and Easy</td>
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<td>The Minstrel Boy</td>
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<td>The Douglas is Coming</td>
<td>The Campbells are A Coming</td>
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<td>A Douglas Lay</td>
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<td>Douglas--Our Union Right or Wrong!</td>
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<td>Lincoln’s Picture</td>
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<td>Written in behalf of several leading Republicans, and respectfully submitted to the party by John Quod Jr.</td>
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<td>National Song--Douglas Going Home</td>
<td>Few Days</td>
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<td>Old Uncle Abe</td>
<td>My Old Kentucky Home</td>
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<td>Presidential Track</td>
<td>Camptown Races</td>
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<td>Stand by the Flag</td>
<td>Dixey’s Land</td>
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<td>Star Spangled Banner</td>
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Three Cheers for Douglas
The War-Cry

They Will Miss You at Home
To Stephen A. Douglas
Uncle Abe and Johnny Breck

There's Nae Luck
About the House

Robin Ruff

Contains Democratic platforms of 1856 and 1860, the Constitutional Union platform of 1860, and Stephen Douglas' nomination acceptance speech.

No music; titles of suggested tunes for most songs given under title of text.

American Antiquarian Society

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<td>Swanzy, N.H.</td>
<td>Night</td>
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<td>John Anderson, My Jo, John</td>
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<td>'Tis Douglas and His Men</td>
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<td>Douglas and Johnson / by J.S. Stroub,</td>
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<td>Esq., Waldo, Ohio</td>
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<td>Douglas and Popular Sovereignty /</td>
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<td>by H.W. McDonald</td>
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<td>Scots Who have with Wallace Bled</td>
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<td>Dan Tucker</td>
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<td>A Lincoln Nigger</td>
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<td>Oh! Shout! Ye Freemen! / by J.S. Stroub,</td>
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<td>Waldo, O.</td>
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<td>A Rail is a hard thing to ride on /</td>
<td>Jordan am a hard road to travel</td>
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<td>by H.W. Allen, Galena, Oh.</td>
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<td>Rally, Boys, Rally! / by H.W. Allen,</td>
<td>Wait for the Wagon</td>
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A Rallying Song / by Marshall P. Beach
The Rallying Song / by N.A. Gray, Cleveland, Ohio
Roll Up Your Sleeves, Boys! / by "Jones."
A Song for Abolition Times
Songs of Democracy / by J.S. Strong, West Meredith, N.Y.
Up With Our Douglas / by J.S. Stroub, Waldo, O.
We Adore Our Union / by O.L. Woodworth, Bourbon, Ill.
Where We Stand / by J.S. Stroub, Waldo, Oh.

Old Virginia
Marseilles
Dan Tucker
Auld Lang Syne
Uncle Ned
The Old Granite State
Star Spangled Banner
Abraham Lincoln


Verse on cover: "Lincoln and Liberty"

May every man who feels and thinks
The time of triumph is at hand
Repeat the song of Bobolinks
Now ringing through our happy lands;
Now I'll drink-on, drink-on, drink-on
From soft flower cups filled with dew;
Cousin Lincoln--Lincoln--Lincoln
Here are my best respects to you.


No music; titles of suggested tunes for most songs given under title of text.

Brown University, Library of Congress

<table>
<thead>
<tr>
<th>Title</th>
<th>Suggested tune</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abe of Illinois</td>
<td>Auld Lang Syne</td>
</tr>
<tr>
<td>Bay State Hurrah</td>
<td></td>
</tr>
<tr>
<td>The Bobolink's Campaign Song</td>
<td></td>
</tr>
<tr>
<td>/ by George W. Bungay</td>
<td></td>
</tr>
<tr>
<td>Brave Old Abe / by W. Cutter</td>
<td>Auld Lang Syne</td>
</tr>
<tr>
<td>Campaign Song</td>
<td>Hail to the Chief</td>
</tr>
<tr>
<td>Campaign Song</td>
<td>Rosin the Bow</td>
</tr>
<tr>
<td>The Cause of Liberty</td>
<td>Watchman, Tell Us</td>
</tr>
<tr>
<td></td>
<td>of the Night</td>
</tr>
<tr>
<td>Come On! / by Geo. S. Burleigh</td>
<td>Lord Lovel</td>
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<tr>
<td>The Fate of a Fowler</td>
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<tr>
<td>Flag of the Brave</td>
<td>We are a Band of</td>
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<tr>
<td></td>
<td>Freemen</td>
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<tr>
<td>For Freedom and Reform</td>
<td></td>
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<tr>
<td>/ by F.A.B. Simkins</td>
<td>Excelsior</td>
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<tr>
<td>Forward the Ninth!</td>
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<tr>
<td>Freedom's Battle Call</td>
<td>Old Hundred</td>
</tr>
<tr>
<td>/ by George W. Bungay</td>
<td></td>
</tr>
<tr>
<td>Freemens, Banish All Your Fears</td>
<td>Scots Wha Hae</td>
</tr>
<tr>
<td>/ by R. M'N.</td>
<td></td>
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<tr>
<td>The Fugitives / by J.M. Fletcher</td>
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<tr>
<td>Grand Rally</td>
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<tr>
<td>Have You Heard the Loud Alarm?</td>
<td>Granite State</td>
</tr>
<tr>
<td>Honest Abe of the West</td>
<td>Star Spangled</td>
</tr>
<tr>
<td>/ by Edmund C. Stedman</td>
<td>Banner</td>
</tr>
<tr>
<td>Hurrah Chorus</td>
<td></td>
</tr>
<tr>
<td>Hurrah for Abe Lincoln</td>
<td>Boatman Dance</td>
</tr>
</tbody>
</table>
I Spurn the Bribe
/ written by one who could not
be bought

Lincoln

The Lincoln Flag / by George Bungay
The March of the Free
/ by Hon. Horace Greeley

National Cement / by George W. Bungay
New Nursery Ballads for Good
Little Democrats

On to Victory / by Daniel Batcheler
Our Country's Call
The People's nominee / by Karl Kriton
Poor Little Doug: A New Nigger Song
to an Old Nigger Tune
The Present Crisis
/ by James Russell Lowell
Rallying Song
(Awake and raise the battle shout)

Rallying Song
(The War-Drums are beating)

Rallying Song of Rocky Mountain Club

Ridden by the Slave Power
/ by George W. Putnam

Seventy Six / by William C. Bryant
Song

Song of Freedom
Strike for the Right
Suit of Lincoln Green

Up, Again for the Conflict
/ by Wm. H. Burleigh

Up for the Conflict! / by J.G. Whittier

We'll send Buchanan Home
Wide-Awake Club Song

Mountains, Farewell
The Other Side of Jordan
Rosin the Bow
Yankee Doodle
Red, White and Blue
Yankee Doodle
On to Victory
Hail Columbia
Nelly Bly
Uncle Ned
Freemen, Awake
Koch-e-lunk
Benny Haven
Heroes March
Dixey's Land
Old Oaken Bucket
Gaily the Troubadour
Few Days
Wet Sheet and a Flowing Sea
**The Campaign of 1860: Republican Songs for the People.**  

On Cover: Republican Song Book (Illustrated).  
Advertisements on inside cover: Republican Campaign Songster by Thomas Drew, by far the best and cheapest songster out, new songs, and a tune set for every song, price 10 cents; Southern Notes for National Circulation, Echoes from the Cabinet; The Public Life of Capt. John Brown.  
Contains the Republican Platform.  
Portrait of Lincoln on title page.  
Dedication: To the Officers and members of All Republican Clubs in the United States, This little Volume of Songs for the People is respectfully dedicated by the compiler.  
No music; titles of suggested tunes for most songs given under title of text.

<table>
<thead>
<tr>
<th>Title</th>
<th>Suggested tune</th>
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<tbody>
<tr>
<td>The Banner of Freedom</td>
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<tr>
<td>The Broom</td>
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<td></td>
<td></td>
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<tr>
<td>Includes part of B.F. Butler’s speech at the Charleston Convention</td>
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<tr>
<td>Campaign Song</td>
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<tr>
<td>Campaign Song</td>
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<tr>
<td>Campaign Song / by P.P.P.</td>
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<tr>
<td>Campaign Song</td>
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<tr>
<td>Campaign Song--Wide Awake</td>
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<tr>
<td>The Chicago Convention</td>
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<tr>
<td>Du Da</td>
<td></td>
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<tr>
<td>Sung at the Republican Ratification Meeting at Springfield, Illinois</td>
<td>Camptown Races</td>
</tr>
<tr>
<td>The Flag of our Union</td>
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<tr>
<td>Free Homesteads</td>
<td></td>
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<tr>
<td>Freemen--Banish All Your Fears</td>
<td></td>
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<tr>
<td>The Freemen’s Union</td>
<td></td>
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<tr>
<td>Honest Old Abe / by Edmund C. Stedman</td>
<td></td>
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<tr>
<td>The Hurrah Song</td>
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<tr>
<td>(For Lincoln now, our candidate)</td>
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<td></td>
<td></td>
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<td></td>
<td>John Anderson, My Jo, John</td>
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<tr>
<td></td>
<td>Scots Wha Hae</td>
</tr>
<tr>
<td></td>
<td>Star Spangled Banner</td>
</tr>
</tbody>
</table>
Hurrah Song
   (Old Abe's the boy to split the rail)
Lincoln and Hamlin
Lincoln and Liberty
Lincoln and Liberty / by F.A.B. Simkins
Lincoln and Victory
The Lincoln Banner
The Lincoln Hurrah
Little Dug
The Night of the Secession
Oh Where, Tell Me Where?
Old Abe's Preliminary Visit to the White House
Oppression Shall Not Always Reign / by Henry Ware
Our Glorious Constitution
The Rail Song
Ratification Song
That Old Man 'bout Fifty-Two
School
The Senator's Lament
Song (In poor old Democratic times)
A Song for the Campaign
Song of the Officeholder
Strike for the Right
   Sung at the Ratification Convention at Warsaw, Ill., July 2, 1860
Union--Song and Chorus /
   by Geo. P. Morris
Where are They?
The Wigwam Song
Adams and Liberty
Rosin the Bow
Auld Lang Syne
Uncle Ned
King and the Countryman
The Hurrah Song
Tullochgoram
King and the Countryman
Old Oaken Bucket
Robinson Crusoe
Good Old Colony Times
Wait for the Wagon
Few Days
Where, Oh Where are the Hebrew Children?
Yankee Doodle

Contains Republican platform. No music; titles of suggested tunes for most songs given under title of text.

Brown University, Stephen Foster Archives (Pittsburgh)

<table>
<thead>
<tr>
<th>Title</th>
<th>Suggested tune</th>
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<tbody>
<tr>
<td>Abe Lincoln is the Man / by S.C. Miller</td>
<td>Dearest May</td>
</tr>
<tr>
<td>Abe of Illinois</td>
<td></td>
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<tr>
<td>Bay State Hurrah</td>
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<td>Campaign Song</td>
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<td>The Cause of Liberty</td>
<td>Watchman, Tell Us of the Night</td>
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<tr>
<td>Come On! / by Geo. S. Burleigh</td>
<td></td>
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<td>East Soil Chorus / by J.H.</td>
<td>Auld Lang Syne</td>
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<td>Flag of the Brave</td>
<td></td>
</tr>
<tr>
<td>For Freedom and Reform / by F.A.B. Simkins</td>
<td>We’re a band of Freemen</td>
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<tr>
<td>Freedom’s Call</td>
<td>Bruce’s Address</td>
</tr>
<tr>
<td>Freemen, Banish All Your Fears / by R. M’N</td>
<td>Scots Wha Hae</td>
</tr>
<tr>
<td>Freemen Win when Lincoln Leads</td>
<td>Lutzow’s Wild Hunt</td>
</tr>
<tr>
<td>From Bad to Worse</td>
<td></td>
</tr>
<tr>
<td>Gathering of the Republican Army</td>
<td>Villikens and his Dinah</td>
</tr>
<tr>
<td>The Grand Rally</td>
<td></td>
</tr>
<tr>
<td>Hark, Ye Freemen / by Rev.</td>
<td>Bruce’s Address</td>
</tr>
<tr>
<td>James Cruikshanks</td>
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<tr>
<td>Have You Heard the Loud Alarm?</td>
<td>Granite State</td>
</tr>
<tr>
<td>Hope for the Slave / by J.J.H.</td>
<td>Ellen Bayne</td>
</tr>
<tr>
<td>Hurrah Chorus</td>
<td></td>
</tr>
<tr>
<td>Hurrah for Abe Lincoln!</td>
<td>Boatman Dance</td>
</tr>
<tr>
<td>A Jolly Good Crew We’ll Have / by W.S. Sanford</td>
<td>A Little More Cider</td>
</tr>
<tr>
<td>The Liberty Army / by Hutchinson</td>
<td>Axes to Grind</td>
</tr>
<tr>
<td>Lincoln</td>
<td></td>
</tr>
<tr>
<td>Lincoln and Hamlin / a campaign song by a Veteran</td>
<td>&quot;The Following Campaign Song was written by Samuel Copp, Esq.,</td>
</tr>
</tbody>
</table>
aged 75 years, for the Lincoln and Hamlin Club of Stonington, Conn., a place rendered memorable by the gallant repulse of a Naval attack by the British, on the 9th, 10th, 11th, and 12th of August, 1814, in which four days' contest Mr. Copp took part. The original song is furnished to us by the author's friend, Samuel C. Brewster, Esq.

Lincoln and Liberty
Lincoln and Victory!
Lincoln Going to Washington / by S.C.M.
Lincoln, the Pride of the Nation
Lincoln's Nomination / by K.A.M.
The March of the Free / by Hon Horace Greeley
Neb-Rascality
As sung by the Hutchinson Family

Our Country's Call
Our Flag is There
The People's Nominee / by Karl Kriton
Rallying Song
Rallying Song of the Rocky Mountain Club
Ridden by the Slave Power / by George W. Putnam
Song (Friends of freedom, hear our story)
Song of Freedom
Strike for the Right
Uncle Sam's Farm / by Jesse
Vive la Honest Abe / by C.L. Russell
A Wide Awake Rallying Song
Voice of Freedom
We'll Send Buchanan Home
Wide Awake / by Edward E. Rogers
Wide Awake Club Song

Rosin the Bow
Jimmy Crack Corn
Red, White, and Blue
Yankee Doodle
Yankee Doodle, Dandy Jim,
Burial of Sir John Moore,
Scots Wha Hae
Hail Columbia
Nelly Bly
Benny Haven
Dixey's Land
Vive la Companie
Auld Lang Syne
Few Days
Bruce's Address
**Title**  
Abe of Illinois  
Bay State Hurrah  
The Bobolink's Campaign Song /  
by George W. Bungay  
Campaign Song  
Campaign Song  
The Cause of Liberty  
Come on! / by Geo. S. Burleigh  
Fate of a Fowler  
The Flag of the Brave  
The Flag of the Free: a lament /  
by Ella Farman  
For Freedom and Reform  
Freemen, Banish All Your Fears /  
by R. M'N  
Forward, the Ninth!  
This was the watchword of the Flunkies (i.e. Seymour Democrats) during the last election in Connecticut, in which contest the Republicans were victorious. Three cheers for Buckingham and the Old Nutmeg State.  
Free Soil Chorus / by J.H.  
Freedom's Call  
Freemen Win When Lincoln Leads  
The Fugitives / by J.M. Fletcher  
The Grand Rally  
Have You Heard the Loud Alarm?  
Hope for the Slave / by J.J.H.  
Hurrah Chorus  
Hurrah for Abe Lincoln  
I Spurn the Bribe / written by one who could not be bought  
Jordan / by J.J.H.  
The Liberty Army / by Hutchinson  
Lincoln  
Lincoln and Victory!

**Suggested tune**  
Hail to the Chief  
Rosin the Bow  
Watchmen, Tell Us of the Night  
Lord Lovel  
Evening Bells  
Scots Wha Hae  
Excelsior  
Auld Lang Syne  
Lutzow's Wild Hunt  
Granite State  
Ellen Bayne  
Boatman Dance  
Mountain Farewell  
Axes to Grind
Lincoln and Victory / by W. Scott
The March of the Free /
    by Hon. Horace Greeley
Neb-Rascality
As sung by the Hutchinson Family

New Nursery Ballads for
    Good Little Democrats
Our Country's Call
Our Flag is There
The People's Nominee / by Karl Kriton
Rallying Song
Rallying Song of the Rocky Mountain Club
Ridden by the Slave Power / by George W. Putnam
Song
Song for the Times / by Judson
Strike for the Right
A Suit of Lincoln Green
To the Voters of 1860
Uncle Sam's Farm / by Jessie
Wide Awake Club Song

We'll send Buchanan Home

Dandy Jim, Yankee Doodle, Burial of Sir John Moore, Scots Wha Hae
Hail Columbia Nelly Bly Koch-e-lunk Benny Haven Dixey's Land Axes to Grind A Wet Sheet and a Flowing Sea Few Days

Caption title: Republican Campaign Songster. Contains advertisements for The Railsplitter, Lincoln's campaign newspaper, and other campaign paraphernalia. No music, titles of suggested tunes for most songs given under title of text.

Illinois Historical Society

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>The Bobolink's (Campaign) Song</td>
<td>Bobbing Around</td>
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<tr>
<td>Campaign Song</td>
<td>Yankee Doodle</td>
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<td>Democracy as It Is</td>
<td>Star Spangled Banner</td>
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<td>Freedom's Battle Call</td>
<td>Old Granite State</td>
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<tr>
<td>Honest Abe of the West</td>
<td>Carry Me Back to Old Virginny</td>
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<td>Lincoln Campaign Song</td>
<td>Camptown Races</td>
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<td>The Prairie's Pride</td>
<td>Columbia the Home of the Brave</td>
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<td>The Presidential Race</td>
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<td>Rallying Song</td>
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<tr>
<td>Rallying Song</td>
<td>Gentle Annie</td>
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<tr>
<td>Republican Rally</td>
<td>Nelly Gray</td>
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<td>That Old Man 'bout Fifty-Two</td>
<td>Cheer, Boys, Cheer</td>
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<tr>
<td>We'll Send Buchanan Home</td>
<td>Few Days</td>
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<tr>
<td>Wide-Awake Club Song</td>
<td>A Wet Sheet and a Flowing Sea</td>
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<td>Wide Awake Song</td>
<td>Buffalo Gals</td>
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<tr>
<td>A Wide Awake Song</td>
<td>Old Dan Tucker</td>
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</table>

Contains Republican Platform.
No music, titles of suggested tunes for most songs given under title of text.
Brown University, Stephen Foster Archives (Pittsburgh)

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<tr>
<td>Abe Lincoln Comes</td>
<td>Greeting Glee</td>
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<tr>
<td>From the Minnehaha Glee Book</td>
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<td>Abe of Illinois</td>
<td>Auld Lang Syne</td>
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<td>Anti-Party Glee</td>
<td>I Once was Fond of</td>
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<td>a Social Glass</td>
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<td>Campaign Song</td>
<td>Araby’s Daughter</td>
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<td>Campaign Song</td>
<td>Auld Lang Syne</td>
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<tr>
<td>Campaign Song</td>
<td>Constitution and</td>
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<tr>
<td>Campaign Song</td>
<td>Guerrier</td>
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<td>Dedicated to the Railsplitters</td>
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<tr>
<td>of the Twentieth Ward</td>
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<td>Campaign Song / by Charles Githens</td>
<td>Dearest May</td>
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<tr>
<td>Dedicated to the Continentals</td>
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<td>Campaign Song / by a &quot;Continental&quot;</td>
<td>Dixey’s Land</td>
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<td>Campaign Song</td>
<td>Hurrah Chorus</td>
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<td>Campaign Song / by Dr. Chas. Pottinger</td>
<td>Little Wee Man</td>
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<td>Dedicated to the Continentals</td>
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<td>Campaign Song / by W.C. Johnson</td>
<td>New Jer-Se-A</td>
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<td>Dedicated to the Continentals of Philadelphia</td>
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<td>Campaign Song</td>
<td>Rosin the Bow</td>
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<td>Campaign Song</td>
<td>Sparkling and</td>
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<td></td>
<td>Bright</td>
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<td>Campaign Song</td>
<td>Star Spangled Banner</td>
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<td>Campaign Song</td>
<td>Wait for the Wagon</td>
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<td>Campaign Song</td>
<td>Yankee Doodle</td>
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<td>Campaign Song to the Wide Awakes of Philadelphia</td>
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<tr>
<td>/ by G. Collins</td>
<td>Home Again</td>
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<td>Clear the Way</td>
<td>Ho! Boy’s Carry Me</td>
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<tr>
<td>The Continental Refrain /</td>
<td>Long</td>
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<tr>
<td>by Lemuel C. Reeves</td>
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<tr>
<td>Dug was Once a Little Man</td>
<td>Love was Once a Boy</td>
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<tr>
<td>Little</td>
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<tr>
<td>Faith and Trust</td>
<td>Zion</td>
</tr>
<tr>
<td>The Flat-Boat Excursion</td>
<td>We’re Bound to Win</td>
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</table>
Fourth of July Lincoln and Hamlin Song / by Chas. Githens
  Dedicated to the Continentals
Freedom and Reform / by F.A.B. Simkins

God and the Right
God made us Free
Hail to Our Chief / by A. and H.
Honest Abe
Honest Abe of the West /
  by E.C. Stedman
Hurrah for Old Abe of the West /
  by Cyrus Elder
Hurrah Song
I Spurn the Bribe
  Written by one who could not be bought
In the Days of True Democracy!

John Anderson, My Jo, John:
  a campaign song
Lincoln and Hamlin Song
Lincoln and Liberty /
  by Charles Githens
  Dedicated to the Invincibles
Lincoln and Liberty / by E. Hannaford
Lincoln is the Word
  Written for the West Chester Wide Awake Club
Lincoln the Hope of the Nation
  Dedicated to the Continentals by S.S. Money
Old Abe
Old Abe's Preliminary Visit to the White House

Our Glorious Constitution / by Townsend Haines
People's Campaign Song / by Charles Githens
  Dedicated to the "Continental" of Phila.
Rail Song
Rail Lyrics
The Restoration Party's Song
Song of the Free
Song of the Freemen
Stevy Dug

Heart and Lute, or,
  Auld Lang Syne
We're a Band of Brothers
America
America
Hail to the Chief
Few Days
Star Spangled Banner
Vive la Companie
Mountains Farewell
In the Days When We Went Gypsying
Nothing Else To Do
Hazel Dell
Scots Wha Hae
Scots Wha Hae
Columbia the Gem of the Ocean
Auld Lang Syne
Villikens and Dinah
Tullochgorum
Nellie Gray
Dandy Jim
Lord Lovel
Old Granite State
Auld Lang Syne
Campbells are Coming
Uncle Ned
Up, Again for the Conflict /
by Wm. H. Burleigh
Vive la Abe Lincoln / by Charles Leib
Yaller River Melody

Old Oaken Bucket
Vive la Companie
Rosin the Bow

On front cover: price Ten Cents.
On inside front cover: ad for the Republican Pocket Piston.
No music; titles of suggested tunes for most songs given under title of text.
Contains preface dated June 12, 1860 that speaks of importance of songs in elections, even though some "wise men sneer at it as trivial, and beneath the intelligence of age." It is not necessary that it contain much literary merit "if it condenses into some rhythmic form, a popular thought, emotion, or purpose, it is enough to give impulse to the popular heart, however homely the verse or unartistic the air to which it is sung."

Brown University

<table>
<thead>
<tr>
<th>Titles</th>
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<tbody>
<tr>
<td>All Hail! Ye Gallant Heroes</td>
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<tr>
<td>Arise! Ye Sons of Honest Toil /</td>
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<tr>
<td>William H. Burleigh</td>
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<tr>
<td>The Ballot Box</td>
<td>Hark! the Song of</td>
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<tr>
<td></td>
<td>Jubilee</td>
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<tr>
<td>The Banner of Freedom</td>
<td>Star Spangled</td>
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<td></td>
<td>Banner</td>
</tr>
<tr>
<td>The Beauty of Liberty</td>
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<tr>
<td>The Bobolink’s (Campaign) Song /</td>
<td></td>
</tr>
<tr>
<td>by George W. Bungay</td>
<td></td>
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<tr>
<td>Come Up with the Banner</td>
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<tr>
<td>Free Discussion / by J.G. Whitter</td>
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<tr>
<td>Freedom and Reform</td>
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<tr>
<td>Freedom’s Battle Call /</td>
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<tr>
<td>by George W. Bungay</td>
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<tr>
<td>Freedom’s Gathering</td>
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<td>God and the Right</td>
<td>America</td>
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<tr>
<td>God Made Us Free!</td>
<td>America</td>
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<td>Honest Abe</td>
<td>Bennie Havens, O</td>
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<tr>
<td>Honest Abe of the West /</td>
<td>Star Spangled</td>
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<tr>
<td>by Edmund C. Stedman</td>
<td>Banner</td>
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<tr>
<td>The Hour and the Man</td>
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<tr>
<td>Hurrah for Lincoln</td>
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<tr>
<td>Hurrah for the Leader! /</td>
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<tr>
<td>by Edgar Phillips</td>
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<td>The Lament of an O.P.F.</td>
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<tr>
<td>Lincoln and Liberty</td>
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<tr>
<td>The Lincoln Flag</td>
<td>Rosin the Bow</td>
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<tr>
<td>Long Time Ago</td>
<td>Yankee Doodle</td>
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<tr>
<td>Manhood / by Robert Burns</td>
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</table>
March of the Free / by Horace Greeley
The Might with the Right
National Cement / by George W. Bungay
No Fetters for Freedom
Old Abe and the Fire-Eaters / by R. Colby
Old Abe the Railsplitter / by Jesse Clement
On to Victory / by Daniel Batchelor
Our Standard-Bearer / by Robert A. Cumming
The People A Coming
The People’s Candidate
The People’s Chant / by Wm. H. Burleigh
The Poor Voter’s Song
Rally, Boys, Rally! / by William H. Burleigh
Roll on the Ball
The Song of the Kansas Emigrants / by John G. Whittier
Strike for the Right / by E.W. Locke
Up for the Conflict / by Wm. H. Burleigh
Respectfully dedicated to the Ashland and Rocky Mountain Clubs of Brooklyn.
Up, Laggards of Freedom
The Watchword of the Free
The Western Star
The Woodchopper of the West /
by George W. Bungay

Dearest May
Star Spangled Banner
Wet Sheet and a Flowing Sea
Lucy Long
Hail to the Chief
Rosin the Bow
Old Oaken Bucket
Auld Lang Syne
Gaily the Troubadour

Contains advertisements for other campaign songsters, including those for the Democratic party, and other campaign paraphernalia.

No music; titles of suggested tunes for most songs given under title of text.

Miami University

<table>
<thead>
<tr>
<th>Titles</th>
<th>Suggested tune</th>
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<tr>
<td>Bobolink's (Campaign) Song</td>
<td>Du Da</td>
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<tr>
<td>Campaign Song</td>
<td>Hail to the Chief</td>
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<tr>
<td>Campaign Song</td>
<td>Watchman, Tell Us of the Night</td>
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<td>Cause of Liberty</td>
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<td>Freedom and Reform</td>
<td>We're a Band of Freemens</td>
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<td>Freedom through the Land</td>
<td>Old Granite State</td>
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<td>Freedom's Anthem</td>
<td>God Save the King</td>
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<td>Freedom's Battle-Call</td>
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<td>Gaily did Honest Abe</td>
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<td>Honest Abe</td>
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<td>Honest Abe of the West</td>
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<td>Honest Old Abe</td>
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<td>The Hour and the Man</td>
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<td>Hurrah Chorus</td>
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<tr>
<td>Huzzah for Abe Lincoln</td>
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<td>John Anderson, My Jo, John</td>
<td>John Anderson, My Jo, John</td>
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<td>Jordan</td>
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<tr>
<td>Lincoln and Freedom</td>
<td>Vive la Companie</td>
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<tr>
<td>Lincoln and Hamlin</td>
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<tr>
<td>Lincoln and Liberty</td>
<td>Rosin the Bow</td>
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<tr>
<td>Lincoln Rallying Song</td>
<td>Old Folks at Home</td>
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<tr>
<td>Lincoln Song</td>
<td>Highland Laddie</td>
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<tr>
<td>Lincoln, the Pride of the Nation</td>
<td>Red, White and Blue</td>
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<tr>
<td>New Nursery Ballads for Good Little Democrats</td>
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<tr>
<td>Ode to Freedom</td>
<td>Scots Wha Hae</td>
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<td>Old Abe the Railsplitter</td>
<td>Star Spangled Banner</td>
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<td>On to Victory</td>
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<td>Organization Song</td>
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<tr>
<td>The People are A-Coming</td>
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<tr>
<td>Poor Little Dug</td>
<td>Uncle Ned</td>
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<tr>
<td>A new nigger song to an old nigger tune</td>
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</table>
Rallying Song
That Old Tall Man 'bout Fifty-Two
Republican Rallying Song
The Slave Reign is o'er

Splittin' ob de Rail
Strike for the Right
Song of the Campaign
Song of the Campaign
To Abe Lincoln
True Freedom / by James Russell Lowell
Up Again for the Conflict
We'll Send Buchanan Home
Wide Awake

Woodchopper of the West

Marseilles Hymn
O Hard Times Come
Again No More

Old Uncle Ned

Old Oaken Bucket
Few Days
Wet Sheet and a
Flowing Sea

Contains advertisements for upcoming songsters, campaign biographies, *The Railsplitter,* and a call for "Best Republican Campaign Songs."

Portrait of Lincoln on front cover.

No music; titles of suggested tunes for most songs given under title of text.

**Illinois State Historical Society**

<table>
<thead>
<tr>
<th>Titles</th>
<th>Suggested tune</th>
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<tr>
<td>Abe Lincoln</td>
<td>I’m Very Fond of a Social Song</td>
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<tr>
<td>Burial of Douglas</td>
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<td>A Campaign Glee</td>
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<td>Campaign Song</td>
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<td>Campaign Song</td>
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<tr>
<td>Come On!</td>
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<td>The Douglastes</td>
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<td>Douglas’s Prayer</td>
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<tr>
<td>Faith and Works / by J.M. Tucker</td>
<td>Midnight Hour</td>
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<td>The Fire-Eaters / by J.H. Glover</td>
<td>Yankee Doodle</td>
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<td>Flag of the Brave</td>
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<tr>
<td>The Flag of the Free</td>
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<tr>
<td>Free Soil, Free Speech, Free Men</td>
<td>Auld Lang Syne</td>
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<td>Freemen’s Rights</td>
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<td>Hope for the Slave</td>
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<td>Hurrah for Old Abe of the West</td>
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<td>Huzza for Lincoln!</td>
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<td>Lincoln and Freedom</td>
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<td>Lincoln and Hamlin</td>
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<tr>
<td>Lincoln the Choice of the Nation</td>
<td>Red, White and Blue</td>
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<tr>
<td>The Neb-Rascality</td>
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<tr>
<td>Old Abe’s Going Home</td>
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<td>Old Abe’s Preliminary Visit</td>
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<tr>
<td>to the White House</td>
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<tr>
<td>The Old Boat Captain / by Cyrus Elder</td>
<td>Villikens and his Dinah</td>
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<td>Our Candidate!</td>
<td></td>
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<tr>
<td>The People’s Nominee</td>
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<td>The Rally</td>
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<td>Rally, Boys, Rally</td>
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</table>
Rally Once More

Rallying Song
The Republican Ball
Righteous Abe-L
Song for Prairie Land
Three Cheers for Lincoln!

Sound the Rally for
Our Own
Candidate

Rosin the Bow

Contains musical notation for some songs, other tunes suggested by title
Brown University

<table>
<thead>
<tr>
<th>Titles</th>
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<tbody>
<tr>
<td>Be Kind to Each Other /</td>
<td></td>
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<tr>
<td>by Charles Swain</td>
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<tr>
<td>Behold the Furious Storm is Rolling!</td>
<td>Marseilles Hymn</td>
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<td>The Bobbin Candidate</td>
<td>Bobbin' Around</td>
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<tr>
<td>The Breaking Dawn /</td>
<td></td>
</tr>
<tr>
<td>composed by C.M. Traver</td>
<td></td>
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<tr>
<td>By permission of J.H. Hidley, Esq.</td>
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<tr>
<td>Bright is the Daybreak /</td>
<td>Rory O'More</td>
</tr>
<tr>
<td>arranged by G.W.C.</td>
<td></td>
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<tr>
<td>Children of the Glorious Dead /</td>
<td></td>
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<tr>
<td>Mrs. S.T. Martin</td>
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<tr>
<td>Clear the Way /</td>
<td></td>
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<tr>
<td>words by Charles Mackey, L.L.D. ;</td>
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<tr>
<td>music by G.W.C.</td>
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<td>Come, Join the Friends of Liberty</td>
<td>When I Can Read my Title Clear</td>
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<tr>
<td>Come, Voters, Come / G.W.C.</td>
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<tr>
<td>The Day Breaketh</td>
<td>Bavaria</td>
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<tr>
<td>Day is Breaking /</td>
<td></td>
</tr>
<tr>
<td>word by Rev. Nelson Brown ;</td>
<td></td>
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<tr>
<td>music by T. Wood</td>
<td></td>
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<tr>
<td>By permission of J.H. Hidley</td>
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<tr>
<td>Do Your Best</td>
<td></td>
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<tr>
<td>Down with Slavery's Minions /</td>
<td>Old Dan Tucker</td>
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<tr>
<td>by E.W. Locke</td>
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<tr>
<td>Echo from the Rocks of Maine</td>
<td>Auld Lang Syne</td>
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<td>The Flag of Our Union Together /</td>
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<tr>
<td>words by Geo. P. Morris, Esq. ; arr. and harmonized</td>
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</tr>
<tr>
<td>by G.W.C.</td>
<td></td>
</tr>
<tr>
<td>By permission of Wm. Hall &amp; Son</td>
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<td>Fling to Heaven Your Signal Fires! / G.W.C.</td>
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<td>For Freedom, Honor, and Native Land</td>
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<tr>
<td>Free Soil Chorus</td>
<td>Auld Lang Syne</td>
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<tr>
<td>Free Soil Voter's Song /</td>
<td>Old Granite State</td>
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<tr>
<td>by A. Warren Stearns</td>
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<tr>
<td>Free State Debate</td>
<td>Old Granite State</td>
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</table>
Freedom’s Gathering /  
    words by Whittier;  
    music by G.W.C.

The Gathering  
God Speed the Right  
Hail Columbia  
Happy Days are Coming Right Along /  
    arranged and  
    adapted from "Few days" by G.W.C.  
    By Permission of Firth, Pond & Co.

Help! O, Help! / G.W.C.
Ho! For Kansas / words by Lucy Larcom  
    By permission of Firth, Pond & Co.

The Home of the Free  
Hurrah! for Our Cause  

I Dream of All Things Free! /  
    words by Mrs. Hemans;  
    music by G.W.C.

The Joys of Freedom /  
    arranged and harmonized by  
    G.W.C.

The Liberty Ball / G.W.C.
March to the Battlefield / G.W.C.
Men of the North / arranged by G.W.C.
Neb-Rascality
Old Abe Makes a Preliminary Visit  
    to the White House

The Old Man ’Bout Fifty-Two  
Raise a Shout for Liberty  
Right Onward We Go! / G.W.C.
Rouse, Brothers, Arouse! /  
    by Jenny Marse Parker

Salt River Chorus / arranged by G.W.C.

Shout for Lincoln, Shout!  
Slavery is a Hard Foe to Battle /  
    by Judson Hutchinson

Song for the Election  
Song: God bless the People’s Party  
Song: Life’s the cord of silver,  
    binding

Song of the Free / parodied by G.W.C.

Star Spangled Banner /  
    Robert Treat Paine, Jr.

Strike for Freedom and For Right  

There’s a Good Time Coming /  
    words by Charles MacKay;  
    arranged by Edward L. White  
    By permission of Oliver Ditson
There's Room Enough For All / words by L.L. Blanchard ; music by G.W.C.
'Tis a Glorious Year
To One As Well as Another / G.W.C.
To the Rescue!
The True Aristocrats / by C.D. Stuart
Up for the Conflict / by W.H. Burleigh
Up, Laggards of Freedom / by Whittier
Voice of New England / words by Whittier ; music by G.W.C.
Wake, Wake, Ye Freemen All!
Wake, Ye Numbers / words by Lewis
Wake, Ye Sons of Pilgrims
The War-Drums are Beating / arr. by G.W.C.
We'll Crown Our Lincoln President in 1861
Yankee Doodle for Lincoln
Ye Sons of the Soil!

<table>
<thead>
<tr>
<th>Rory O'More</th>
<th>Auld Lang Syne</th>
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<tbody>
<tr>
<td>Star Spangled Banner</td>
<td>Campbells are Coming</td>
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<tr>
<td>Lucy Long</td>
<td>Strike the Cymbals</td>
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<td>McGregor's Gathering</td>
<td>The Chariot</td>
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<tr>
<td>Auld Lang Syne</td>
<td>Yankee Doodle</td>
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<tr>
<td>Campbells are Coming</td>
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</table>
**Uncle Abe’s Republican Songster: For Uncle Abe’s Choir.**


Illustrated cover of man putting flag on post.

Variant advertisements, p. 21-33

No music; titles of suggested tunes for most songs given under title of text.

Illinois State Historical Society

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<th>Titles</th>
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<td>Come On! Come On!</td>
<td>Pirate’s Chorus</td>
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<td>Farewell to Buchanan /</td>
<td>Jeannette and</td>
</tr>
<tr>
<td>by a Republican Lady</td>
<td>Jeannot</td>
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<tr>
<td>Free Soil / by Joseph A. Nunes</td>
<td>Star Spangled</td>
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<td>Banner</td>
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<tr>
<td>Freemen, Banish All Your Fears</td>
<td>Scots Wha Hae</td>
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<td>The Good Time Coming</td>
<td>Yankee Doodle, or,</td>
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<td></td>
<td>Cheer Up, My</td>
</tr>
<tr>
<td></td>
<td>Lively Lads</td>
</tr>
<tr>
<td>Honest Uncle Abe</td>
<td>Benny Havens</td>
</tr>
<tr>
<td>Lincoln and Hamlin! God Bless Them! /</td>
<td>Columbia, the Gem of the Ocean</td>
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<tr>
<td>by Joseph A. Nunes</td>
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<td>Lincoln and the Right /</td>
<td>Marseilles Hymn</td>
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<tr>
<td>by a Republican Lady</td>
<td>Pirates Chorus</td>
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<tr>
<td>Look You There</td>
<td>Anvil Chorus</td>
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<td>The Maul and Wedge</td>
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<tr>
<td>The Meteor</td>
<td></td>
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<tr>
<td>Old Abe’s Visit to the White House /</td>
<td></td>
</tr>
<tr>
<td>by D.W.C. Clarke</td>
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<tr>
<td>Our State / by a Republican Lady</td>
<td>Dearest May</td>
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<tr>
<td>The People’s Choice</td>
<td>Pirate’s Chorus</td>
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<tr>
<td>Uncle Abe</td>
<td>To my Delight</td>
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<tr>
<td>We Will Have a Rail Road</td>
<td>Wait for the Wagon</td>
</tr>
<tr>
<td>The Woodchopper of the West /</td>
<td></td>
</tr>
<tr>
<td>by George W. Bungay</td>
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</tbody>
</table>
The Wide-Awake Vocalist, or, Railsplitter's Song Book. 
words and music for the Republican Campaign of 1860. 

Contains musical notation for some songs, other tunes suggested by title.
Brown University, Library of Congress

Title

Abe of the West and Victory / 
by Farmer Bell

Anxious Stephen! 

Arise! Ye Sons of Honest Toil / 
words by W.H. Burleigh
Music composed for the N.Y. 
Rail-Splitter's Glee Club by 
J.J. Clark
From the Republican Songster, 
by permission

The Baltimore Convention

The Bobolink's Campaign Song / 
word by G.W. Bungay ;
arranged and partly composed by 
A. Cull

The Boy's Wish: 
solo and chorus for children / 
music by M. ; words by G.W.B. ;
arranged by H.W.

The Candidate with a Cork Leg / 
words by G.W.B. ; arr. by 
A. Cull

Cheer, Boys, Cheer 
Respectfully inscribed to the 
Hon. Horace Greeley

Come, Freemen, Come Rally

Douglas and His Dinah / 
music arranged by A. Cull

For Abe Shall Have the Belt

Forward! Forward! Is the word / 
words and music composed for 
the N.Y. Rail-Splitter's Glee Club 
by J.J. Clark

Freedom's Battle Call / 
by George W. Bungay 
Respectfully inscribed to 
Cassius M. Clay

Freedom's Battle Cry / 
music by C. ; words by W.H. 
Burleigh

The Gallant Song of the West 
Our Flag is There

Suggested tune

Cynthia Sue

Tip and Ty

If I were a Little Bird

Cheer, Boys, Cheer
Get Out De Way, You Little Giant / words by B.G.W. ; arranged by A. Cull
Hamlin from the Pilgrim Land Lulu is Our Darling Pride

He Comes! The Fearless Man
Hi, Rally! Ho, Rally! / by J.B. Marsh Nelly Bly
Written for and sung at the Ratification Meeting in White Hall, New Castle, Pa., May 22, 1860

High Old Abe Shall Win / words by G.W.B. ; arranged by Henry Tucker
Ho! Ye Men of Every Station / by F.A.B. Simpkins
Honest Abe of the West We're a band of Brothers

In Good Republican Times / words by G. ; arranged by Henry Tucker
Lincoln and Hamlin the True Star Spangled Banner
The Lincoln Boat Horn
The Lincoln Boys
The Lincoln Flag
Lincoln of the West
Written for the Fairfield Republican Club
Mantles Dropped at Lexington / words by Geo. W. Bungay ; music by Henry Tucker
The March of the Free

The National Hurrah

O Poor Douglas, You Cannot Follow Me O Susanna
Oh, You Can't Go the Caper, Stephen
Old Abe and Little Dug
Old Abe Lincoln is the Man

Old Stormy Europe Strides / by Mrs. C.W. Sawyer
On to Victory / by Daniel Batcheler
The People Had Five Candidates, or, The Medley Crew
/ music arr. by Henry Tucker
Poor Little Dug
Republicans! the Nation Calls You / words by G.W. Bungay ; arr. by A. Cull

Rail Lyrics: The Power of the Rail, or, the Fall of J.B.
Roll on the Republican Ball / by William C. Bryant

Seventy-Six / The Complaint of Douglas / words by B.; music by Henry Tucker

The Short and Long of It, or, Shout for the Prairie King /
words by G.W. Bungay; music arranged by A. Cull
Respectfully dedicated to the "Young Men’s Republican Union Club" of New York

Sing a Song of Charleston / words by M.D.

Splittin’ ob de rail / Sittin’ on a rail
Take Off Your Coats, Boys / The Other Side of Jordan

The Taller Man Well Skilled:
trio for male voices / words by G.; music arr. by Henry Tucker

Then Fling Out the Banner / Wm. H. Burleigh
Then Put Away the Wedges and the Maul
Unroll the Republican Stars / words by Geo. W. Bungay; music arr. by A. Cull
Up for the Conflict / by J.G. Whittier

Up, Up and Be Stirring! / words by B.; music by Henry Tucker

Was ist das Deutschen Vaterland / music arr. by A. Cull
We are Coming (for male voices) / words and music composed for the N.Y. Rail-Splitter’s Glee Club by J.J. Clark
We Have a Man Who Freedom Hails
We Will Vote for Old Abe Lincoln
We’ll All Take a Ride / words by B.; music arranged by A. Cull

We’re Bound to Work all Night Western Star! Give it Three Cheers!

Where, oh, Where is Jimmy Buchanan?

Rosin the Bow

Sing a Song of Sixpence

Old Oaken Bucket

Uncle Ned

Gaily the Troubadour

Old Granite State

Du Da

Gaily the Troubadour

Where, Oh! Where are the Hebrew Children?

Portrait of Lincoln on cover.
"By order of the Committee for the Campaign of 1860."
With caption, "By their songs ye know them. Ours are of Freedom."
Contains musical notation for some songs, other tunes suggested by title.
Brown University

<table>
<thead>
<tr>
<th>Titles</th>
<th>Suggested tune</th>
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<tbody>
<tr>
<td>Anthem of the Free</td>
<td>From Greenland’s</td>
</tr>
<tr>
<td>Banner Song</td>
<td>Icy Mountain</td>
</tr>
<tr>
<td>Campaign Closing Song / W.P.D.</td>
<td>America</td>
</tr>
<tr>
<td>Campaign Song</td>
<td></td>
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<tr>
<td>Come Sons of the Brave</td>
<td>Star Spangled Banner</td>
</tr>
<tr>
<td>The Democratic Vision / W.P.D.</td>
<td>Yankee Doodle</td>
</tr>
<tr>
<td>The Flag of Liberty</td>
<td>Auld Lang Syne</td>
</tr>
<tr>
<td>The Flag of Our Union / W.P.D.; words by Morris</td>
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<tr>
<td>Freedom’s Call</td>
<td></td>
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<tr>
<td>Fusion in a Bell</td>
<td></td>
</tr>
<tr>
<td>A Good Time Coming</td>
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<tr>
<td>Hurrah For Abe Lincoln / words by W.P.D.</td>
<td>Music by permission of O. Ditson</td>
</tr>
<tr>
<td>In the Days of True Democracy / words by Graham</td>
<td></td>
</tr>
<tr>
<td>Join Hand in Hand</td>
<td>Morning Light is Breaking</td>
</tr>
<tr>
<td>Liberty’s Star / L.V.F. Randolph</td>
<td>Red, White and Blue</td>
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<tr>
<td>Lincoln, the Hope of the Nation</td>
<td>Red, White and Blue</td>
</tr>
<tr>
<td>Lincoln’s Welcome</td>
<td>Take Hope</td>
</tr>
<tr>
<td>Old Abe Rents the White House</td>
<td>Cork Leg</td>
</tr>
<tr>
<td>Old Abe’s Rake / W.P.D.</td>
<td>Old Dan Tucker</td>
</tr>
<tr>
<td>Opening Song for the Campaign / W.P.D.</td>
<td>Bonnie Doon</td>
</tr>
<tr>
<td>Opening Song for the Republican Clubs /</td>
<td>Auld Lang Syne</td>
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<tr>
<td>W.P.D.</td>
<td></td>
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<tr>
<td>Our Native Land</td>
<td>America</td>
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<tr>
<td>Over There / words by W.P.D.</td>
<td>Pop Goes the Weasel</td>
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<tr>
<td>The Sick Democracy / W.P.D.</td>
<td>Yankee Doodle</td>
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<tr>
<td>Song of Freedom</td>
<td>Day of Adam and Eve</td>
</tr>
<tr>
<td>Sympathy for Steve / W.P.D.</td>
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<td>Take Hope</td>
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<tr>
<td>Those Nobel Old Statesmen</td>
<td>Araby’s Daughter</td>
</tr>
<tr>
<td>The Wide Awakes / A.B.B.</td>
<td>Anthem of the Free</td>
</tr>
<tr>
<td>A Year to Come / W.P.D.</td>
<td></td>
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</tbody>
</table>
APPENDIX B

TUNES SUGGESTED IN POLITICAL SONGSTERS OF 1860

(Number indicates different texts)

This Appendix lists alphabetically suggested tunes only, with the number of different texts the tune is named. Altered titles of tunes are also indicated. No attempt has been made to count songs that may have been sung to tunes whose titles were not suggested.

<table>
<thead>
<tr>
<th>Tune</th>
<th>Number</th>
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<td>Adams and Liberty</td>
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<td>America</td>
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<td>Anthem of the Free</td>
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<tr>
<td>Anvil Chorus</td>
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<tr>
<td>Araby's Daughter</td>
<td>2</td>
</tr>
<tr>
<td>Auld Lang Syne</td>
<td>21</td>
</tr>
<tr>
<td>Away, Away to School</td>
<td>1</td>
</tr>
<tr>
<td>Axes to Grind</td>
<td>2</td>
</tr>
<tr>
<td>Bavaria</td>
<td>1</td>
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<tr>
<td>Benney Haven</td>
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</tr>
<tr>
<td>Blue-Eyed Mary</td>
<td>1</td>
</tr>
<tr>
<td>Boatman Dance</td>
<td>2</td>
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<td>Bobbin' Around</td>
<td>2</td>
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<tr>
<td>Bonnie Doon</td>
<td>1</td>
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<tr>
<td>Boy with the Auburn Hair</td>
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<td>Bruce's Address</td>
<td>6</td>
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<td>Buffaloes Gals</td>
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<td>Burial of Sir John Moore</td>
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<td>Campbells are Coming</td>
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<tr>
<td>Camptown Races</td>
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<tr>
<td>Carry Me Back to Old Virginia</td>
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<tr>
<td>The Chariot</td>
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<tr>
<td>Cheer Up, My Lively Lads</td>
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<tr>
<td>Cheer, Boys, Cheer</td>
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<tr>
<td>Columbia's the Gem of the Ocean</td>
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<tr>
<td>Come, Brothers, Arouse</td>
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<tr>
<td>Constitution and Guerrier</td>
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<tr>
<td>Cork Leg</td>
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<td>Cynthia Sue</td>
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<td>Dan Tucker</td>
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<td>Dandy Jim of Caroline</td>
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<tr>
<td>Day of Adam and Eve</td>
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<td>Dearest May</td>
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<td>Dixey's Land</td>
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<td>Ellen Bayne</td>
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<td>Evening Bells</td>
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<td>Excelsior</td>
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<td>Few Days</td>
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<td>Flag of Our Union</td>
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<td>Free and Easy</td>
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<td>From Greenland’s Icy Mountain</td>
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<td>Gaily the Troubadour</td>
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<td>Gentle Annie</td>
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<td>Good Old Colony Times</td>
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<td>Granite State</td>
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<td>Greeting Glee</td>
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<td>Hail Columbia</td>
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<td>Hark, the Soft Bugle</td>
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<td>Hark, the Song of Jubilee</td>
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<td>The Harp that Once in Tara’s Hills</td>
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<td>Hazel Dell</td>
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<td>Heroes March</td>
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<td>Highland Laddie</td>
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<td>Ho! Boys, Carry Me Along</td>
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<td>Home Again</td>
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<td>Hunter’s Chorus</td>
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<td>Hurrah Chorus</td>
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<td>The Hurrah Song</td>
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<td>I Once Was Fond of Social Glass</td>
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<td>Jordan’s a Hard Road to Travel</td>
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<td>Lulu is Our Darling Pride</td>
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<td>Nellie Gray</td>
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<td>Nothing Else to Do</td>
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<td>O Carry Me Till I Die</td>
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<td>O Hard Times Come Again No More</td>
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<td>O Susanna</td>
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<td>O, Virginnny</td>
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<td>Oft in the Stilly Night</td>
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<td>Old Dan Tucker (see Dan Tucker)</td>
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<td>Old Dog Tray</td>
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<td>Old Folks at Home</td>
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<td>Old Grey Goose</td>
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<td>Old Hundred</td>
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<td>Old Uncle Ned (see Uncle Ned)</td>
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<td>Old Virginia</td>
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<td>On to Victory</td>
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<td>The Other Side of Jordan</td>
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<td>Our Warrior's Heart</td>
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<td>Out of the Wilderness</td>
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<td>Over the Water to Charlie</td>
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<td>Patrick Casey</td>
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<td>Pirate's Chorus</td>
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<td>The Poachers</td>
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<td>Pop Goes the Weasel</td>
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<td>The Power of the Rail</td>
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<td>The Red, White, and Blue (see Columbia's the Gem of the Ocean)</td>
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<td>Robin Ruff</td>
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<td>Robinson Crusoe</td>
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<td>Rory O'More</td>
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<td>Saileur Boy</td>
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<td>Scots Wha Hae wi' Wallace Bled</td>
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<td>Sing a Song of Sixpence</td>
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<td>Sitting on a Rail</td>
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<td>Sparkling and Bright</td>
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<td>Star Spangled Banner</td>
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<td>Suoni la Tromba</td>
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<td>Take Hope</td>
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<td>Villikens and His Dinah</td>
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<td>Vive la Compagnie</td>
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<td>Wait for the Wagon</td>
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<td>Washing Day</td>
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<tr>
<td>Watchman, Tell Us of the Night</td>
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<td>We are a Band of Freemen</td>
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<tr>
<td>(We Are a Band of Brothers)</td>
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<td>A Wet Sheet and A Flowing Sea</td>
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<td>We’re Bound to Win</td>
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<tr>
<td>When I Can Read My Title Clear</td>
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</tr>
<tr>
<td>Where, Oh, Where are the Hebrew Children</td>
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<tr>
<td>Yankee Doodle</td>
<td>14</td>
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## APPENDIX C

### TUNES SUGGESTED FOR THREE OR MORE TEXTS

#### Auld Lang Syne (21)

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<th>Tune</th>
<th>Source</th>
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<tr>
<td>Abe of Illinois</td>
<td>Bobolink Minstrel&lt;br&gt;Connecticut Wide-Awake Songster&lt;br&gt;Hutchinson Republican Songster&lt;br&gt;Lincoln and Hamlin Songster, or, Continental Melodist</td>
</tr>
<tr>
<td>Brave Old Abe&lt;br&gt;Campaign Song</td>
<td>Bobolink Minstrel&lt;br&gt;Lincoln and Hamlin Songster, or, Continental Melodist</td>
</tr>
<tr>
<td>East Soil Chorus</td>
<td>Connecticut Wide-Awake Songster&lt;br&gt;Songs for the Great Campaign of 1860</td>
</tr>
<tr>
<td>Echo From the Rocks of Maine</td>
<td>Young Men's Republican Songster&lt;br&gt;Lincoln and Hamlin Songster, or, Continental Melodist</td>
</tr>
<tr>
<td>The Flag of Liberty&lt;br&gt;The Fourth of July&lt;br&gt;Lincoln and Hamlin Song</td>
<td>Hutchinson Republican Songster&lt;br&gt;Songs for the Great Campaign of 1860</td>
</tr>
<tr>
<td>Free Soil Chorus</td>
<td>Republican Campaign Songster no. 2</td>
</tr>
<tr>
<td>Free Soil, Free Speech, Free Men&lt;br&gt;Freemen's Rights&lt;br&gt;Lincoln and Victory&lt;br&gt;Lincoln of the West&lt;br&gt;Old Abe</td>
<td>Republican Campaign Songster no. 2&lt;br&gt;The Campaign of 1860&lt;br&gt;Wide-Awake Vocalist&lt;br&gt;Lincoln and Hamlin Songster, or, Continental Melodist&lt;br&gt;Wide-Awake Vocalist</td>
</tr>
<tr>
<td>Old Stormy Europe&lt;br&gt;Strides&lt;br&gt;Opening Song for the Republican Clubs&lt;br&gt;Song of the Free&lt;br&gt;Songs of Democracy&lt;br&gt;The True Aristocrats</td>
<td>Young Men's Republican Songster&lt;br&gt;Lincoln and Hamlin Songster, or, Continental Melodist&lt;br&gt;Gleaner Songster&lt;br&gt;Songs for the Great Campaign of 1860</td>
</tr>
<tr>
<td>Voice of Freedom&lt;br&gt;Watchword of the Free&lt;br&gt;We'll Crown Our Lincoln President in 1861</td>
<td>Connecticut Wide-Awake Songster&lt;br&gt;Republican Campaign Songster&lt;br&gt;Songs for the Great Campaign of 1860</td>
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</table>
Yankee Doodle (14)

Campaign Song to the Wide Awakes of Philadelphia
Democracy As It Is
The Democratic Vision
A Democrat’s Dream
Douglas song
Faith and Works
A Good Time Coming
The Lincoln Flag
Lincoln’s Nomination
National Cement
Neb-Rascality

Lincoln and Hamlin Songster, or, Continental Melodist
Lincoln and Hamlin Campaign Songster
Young Men’s Republican Songster
Democratic Campaign Songster
Cleaner Songster
Republican Campaign Songster no. 2
Uncle Abe’s Republican Songster
Wide-Awake Vocalist
Connecticut Wide-Awake Songster
Hutchinson Republican Songster
Republican Campaign Songster no. 2
Songs for the Great Campaign of 1860
Wide-Awake Songster
Young Men’s Republican Songster
Campaign of 1860
Songs for the Great Campaign of 1860

Star Spangled Banner (12)

Banner of Freedom
Come Songs of the Brave
Free Soil
Have You Heard from Chicago?
Honest Abe of the West
National Lyric
Old Abe, The Railsplitter

Republican Campaign Songster
Young Men’s Republican Songster
Uncle Abe’s Republican Songster
Wide-Awake Vocalist
Bobolink Minstrel
Bell and Everett Campaign Songster
Republican Campaign Songster
Republican Campaign Songster no. 1
Republican Campaign Songster no. 1
Stand by the Flag Democratic Campaign Songster
Star Spangled Banner Bell and Everett Campaign Songster
1860 Songs for the Great Campaign of
Up for the Conflict Songs for the Great Campaign of
1860
Where We Stand Gleaner Songster

Granite State (9)

Free Soil Voter’s Song Songs for the Great Campaign of
1860
Free State Debate Songs for the Great Campaign of
1860
Freedom Through the Land Republican Campaign Songster no. 1
Have You Heard the Loud Connecticut Wide-Awake Songster
Alarm? Hutchinson Republican Songster
Lincoln Campaign Song Lincoln and Hamlin Campaign
Songster
Raise a Shout for Songs for the Great Campaign of
Liberty 1860
The Restoration Party’s Lincoln and Hamlin Songster, or,
Song Continental Melodist
We Adore Our Union Gleaner Songster
We Will Vote for Old Abe Wide-Awake Vocalist
Lincoln

Columbia’s the Gem of the Ocean
(Red, White, and Blue) (8)

Columbia, The Home of Bell and Everett Campaign Songster
the World
Liberty’s Star Young Men’s Republican Songster
Lincoln and Hamlin, God Uncle Abe’s Republican Songster
Bless Them Wide-Awake Vocalist
Lincoln and Hamlin the Republican Campaign Songster no. 2
True Lincoln and Hamlin Songster, or,
Lincoln the Choice of Continental Melodist
the Nation
Lincoln the Hope of the Young Men’s Republican Songster
Nation
Lincoln, the Pride of the Nation | Bobolink Minstrel
Rallying Song | Connecticut Wide-Awake Songster
| Republican Campaign Songster No. 1
| Lincoln and Hamlin Campaign Songster

**Dan Tucker (8)**

| Campaign Song: Get Out of the Way | Bell and Everett Campaign Songster
| Down with Slavery’s Minions | Songs for the Great Campaign of 1860
| Old Abe’s Rake | Uncle Abe’s Republican Songster
| The Old Man ‘bout Fifty-Two | Songs for the Great Campaign of 1860
| Roll Up Your Sleeves, Boys | Gleaner Songster
| Strike for Freedom and for Right | Songs for the Great Campaign of 1860
| Honest Abe | Gleaner Songster
| A Wide Awake Song | Lincoln and Hamlin Campaign Songster

**Rosin the Bow (8)**

| Campaign Song | Hutchinson Republican Songster
| Hurrah for Douglas and Johnson | Lincoln and Hamlin Songster, or, Continental Melodist
| The Liberty Ball | Republican Campaign Songster no. 2
| Lincoln and Liberty | Gleaner Songster
| The Republican Ball | Songs for the Great Campaign of 1860
| Roll on the Ball | Hutchinson Republican Songster
| Roll on the Republican Ball | Lincoln and Hamlin Songster no. 1
| Yaller River Melody | Republican Campaign Songster no. 2
| Wide-Awake Vocalist | Gleaner Songster
| Lincoln and Hamlin |
Bruce’s Address (6)

Come Forth, Freemen! / by Gleaner Songster  
J.S. Stroub
For Liberty  
Connecticut Wide-Awake Songster
Hark! Ye Freemen / by Rev. James Cruikshanks
Connecticut Wide-Awake Songster
Ho! Democrats / by J.S. Gleaner Songster  
Stroub
Bell and Everett Campaign Songster
Our Whole Country  
Bell and Everett Campaign Songster
Wide-Awake / by Edward E. Rogers  
Connecticut Wide-Awake Songster

Few Days (6)

Campaign Song:  
Bell and Everett Campaign Songster
Now-a-days
Happy Days are Coming  
Songs for the Great Campaign of 1860
Right Along
Honest Abe  
Lincoln and Hamlin Songster, or, Continental Melodist
National Song: Douglas  
Democratic Campaign Songster
Going Home
Song of the Officeholder
Campaign of 1860
We’ll Send Buchanan Home  
Lincoln and Hamlin Campaign Songster
Republican Campaign Songster no. 1

Scot’s Wha Hae (6)

Douglas Song  
Gleaner Songster
Freemen Banish all Your Fears  
Hutchinson Republican Songster
Uncle Abe’s Republican Songster
Lincoln and Liberty  
Lincoln and Hamlin Songster, or, Continental Melodist
Lincoln and Hamlin Songster, or, Continental Melodist
Lincoln is the Word  
Lincoln and Hamlin Songster, or, Continental Melodist
Ode to Freedom  
Republican Campaign Songster no. 1
Song for the Election  
Songs for the Great Campaign of 1860
Wait for the Wagon (6)

A Campaign Song  Gleaner Songster
Campaign Song  Lincoln and Hamlin Songster, or, Continental Melodist
Campaign Song  Republican Campaign Songster no. 2
Rally, Boys, Rally  Gleaner Songster
Riding on a Rail  Bell and Everett Campaign Songster
We Will Have a Rail Road  Uncle Abe’s Republican Songster

We Are a Band of Freemen (6)

Douglas and Reform  Democratic Campaign Songster
For Freedom and Reform  Bobolink Minstrel
Connecticut Wide-Awake Vocalist
Hutchinson Republican Songster
Freedom and Reform  Lincoln and Hamlin Songster, or, Continental Melodist
Freedom and Reform  Republican Campaign Songster
Freedom Through the Land  Republican Campaign Songster No. 1
Ho! Ye Men of Every Station  Wide-Awake Vocalist

America (5)

Campaign Closing Song  Young Men’s Republican Songster
Freedom’s Anthem  Republican Campaign Songster no. 1
God and the Right  Lincoln and Hamlin Songster, or, Continental Melodist
God made us Free  Lincoln and Hamlin Songster, or, Continental Melodist
Our Native Land  Young Men’s Republican Songster

Campbells are Coming (5)

The Douglas is Coming  Democratic Campaign Songster
Hurrah! for Our Cause  Songs of the Great Campaign of 1860
Song of the Freemen  Lincoln and Hamlin Songster, or, Continental Melodist
Up, Laggards of Freedom  Republican Campaign Songster
Ye Sons of the Soil!  Songs of the Great Campaign of 1860

Camptown Races (5)

Campan Song  Republican Campaign Songster no. 1
Duda  Connecticut Wide-Awake Songster
The Presidential Race  Lincoln and Hamlin Campaign Songster
Presidential Track  Democratic Campaign Songster
We’re Bound to Work All Night  Wide-Awake Vocalist

Marseilles Hymn (5)

Behold the Furious Storm is Rolling  Songs for the Great Campaign of 1860
Lincoln and the Right Uncle Abe’s Republican Songster
The Rally  Republican Campaign Songster no. 2
The Rally Song / N.A. Gray  Gleaner Songster
Republican Rallying Song  Republican Campaign Songster no. 1

Uncle Ned (5)

Poor Little Dug  Bobolink Minstrel
Song of the Campaign  Republican Campaign Songster for 1860
Stevey Dug  Wide-Awake Vocalist
Then Put Away the Wedges and the Maul  Continental Melodist
Up with our Douglas / J.B. Stroub  Gleaner Songster
### Wet Sheet and a Flowing Sea (5)

<table>
<thead>
<tr>
<th>Song</th>
<th>Source</th>
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<tbody>
<tr>
<td>Campaign Song: Wide Awake</td>
<td><strong>Campaign of 1860</strong></td>
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<tr>
<td>The People’s Candidate</td>
<td><strong>Republican Campaign Songster</strong></td>
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<tr>
<td>The Union Young and Strong</td>
<td><strong>Bell and Everett Campaign Songster</strong></td>
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<tr>
<td>Wide-Awake</td>
<td><strong>Bobolink Minstrel</strong></td>
</tr>
<tr>
<td><strong>Wide-Awake Club Song</strong></td>
<td><strong>Connecticut Wide-Awake Songster</strong></td>
</tr>
<tr>
<td><strong>Wide-Awake Club Song</strong></td>
<td><strong>Hutchinson Republican Songster for 1860</strong></td>
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<tr>
<td><strong>Wide-Awake Club Song</strong></td>
<td><strong>Lincoln and Hamlin Songster, or, Continental Melodist</strong></td>
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<tr>
<td><strong>Wide-Awake Club Song</strong></td>
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<tr>
<td><strong>Wide-Awake Club Song</strong></td>
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### Dearest May (4)

<table>
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<th>Song</th>
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<td>Abe Lincoln is the Man Campaign Song</td>
<td><strong>Connecticut Wide-Awake Songster</strong></td>
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<tr>
<td>Our State</td>
<td><strong>Lincoln and Hamlin Songster, or, Continental Melodist</strong></td>
</tr>
<tr>
<td>Shout for Lincoln, Shout!</td>
<td><strong>Uncle Abe’s Republican Songster</strong></td>
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<tr>
<td><strong>Songs of the Great Campaign of 1860</strong></td>
<td><strong>Songs of the Great Campaign of 1860</strong></td>
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### Dixey’s Land (4)

<table>
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<tr>
<td>Campaign Song</td>
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<tr>
<td>Invitation Song: We’re bound to fix ’em</td>
<td><strong>Bell and Everett Campaign Songster</strong></td>
</tr>
<tr>
<td>Song</td>
<td><strong>Douglas Campaign Songster</strong></td>
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<tr>
<td>Song</td>
<td><strong>Bobolink Minstrel</strong></td>
</tr>
<tr>
<td><strong>Douglas Campaign Songster</strong></td>
<td><strong>Connecticut Wide-Awake Songster</strong></td>
</tr>
<tr>
<td><strong>Douglas Campaign Songster</strong></td>
<td><strong>Hutchinson Republican Songster</strong></td>
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### Gaily the Troubadour (4)

<table>
<thead>
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<tr>
<td>Gaily did Honest Abe</td>
<td><strong>Republican Campaign Songster no. 1</strong></td>
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<tr>
<td>Up for the Conflict / by J.G. Whittier</td>
<td><strong>Bobolink Minstrel</strong></td>
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<td>The Western Sar</td>
<td><strong>Uncle Abe’s Republican Songster</strong></td>
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<td><strong>Republican Campaign Songster for 1860</strong></td>
<td><strong>Republican Campaign Songster for 1860</strong></td>
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<td>Song Title</td>
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<tr>
<td>Western Star! Give it Three Cheers!</td>
<td><strong>Wide-Awake Vocalist</strong></td>
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<tr>
<td>Hail to the Chief</td>
<td><strong>Bobolink Minstrel</strong></td>
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<tr>
<td></td>
<td><strong>Connecticut Wide-Awake Songster</strong></td>
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<tr>
<td></td>
<td><strong>Hutchinson Republican Songster</strong></td>
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<td><strong>Republican Campaign Songster no. 1</strong></td>
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<tr>
<td></td>
<td><strong>Lincoln and Hamlin Songster, or. Continental Melodist</strong></td>
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<tr>
<td>Rally, Boys, Rally</td>
<td><strong>Republican Campaign Songster</strong></td>
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<td></td>
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<td>Shout for the Prairie King</td>
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<td>A Little More Cider</td>
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<td></td>
<td><strong>Connecticut Wide-Awake Songster</strong></td>
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<td></td>
<td><strong>Connecticut Wide-Awake Vocalist</strong></td>
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<tr>
<td></td>
<td><strong>Have / by W.S. Sanford</strong></td>
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<td>Old Oaken Bucket</td>
<td><strong>Lincoln and Hamlin Songster, or. Continental Melodist</strong></td>
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<td><strong>Campaign of 1860</strong></td>
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<tr>
<td></td>
<td><strong>Wide-Awake Vocalist</strong></td>
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<td></td>
<td><strong>Bobolink Minstrel</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Wide-Awake Vocalist</strong></td>
</tr>
</tbody>
</table>
Vive la Companie (4)

Hurrah for Old Abe of the West / by Cyrus Elder
Lincoln and Freedom
Vive la Abe Lincoln / by Charles Leib

Vive la Honest Abe: A Wide-Awake Rallying Song / by C.L. Russell

Benny Haven (3)

Honest Abe
Honest Uncle Abe
Riden by the Slave Power / by George Putnam

Dandy Jim of Caroline (3)

Neb-Rascality
Old Abe Lincoln is the Man
Rail Song

John Anderson, My Jo, John (3)

Dinna' ye Hear the Slogan, Boys: 'Tis Douglas and His Men
Free Homesteads
John Anderson, My Jo,
<table>
<thead>
<tr>
<th>Song</th>
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<tbody>
<tr>
<td>John: A Campaign Song</td>
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<tr>
<td>Nelly Bly (3)</td>
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<tr>
<td>Hi! Rally! Ho! Rally</td>
<td>Wide-Awake Vocalist</td>
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<tr>
<td>Ho, For Kansas</td>
<td>Songs for the Great Campaign of 1860</td>
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<tr>
<td>The People's Nominee</td>
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<td>Republican Campaign Songster no. 2</td>
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<tr>
<td>Nelly Gray (3)</td>
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<tr>
<td>Douglas and Johnson / by J.S. Straub</td>
<td>Gleaner Songster</td>
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<tr>
<td>People's Campaign Song</td>
<td>Lincoln and Hamlin Songster, or. Continental Melodist</td>
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<tr>
<td>Republican Rally</td>
<td>Lincoln and Hamlin Campaign Songster</td>
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<td>O, Susanna (3)</td>
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<td>The Dream / by J.S.</td>
<td>Gleaner Songster</td>
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<td>O Poor Douglas, You Cannot Follow Me</td>
<td>Republican Campaign Songster for 1860</td>
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<tr>
<td>Uncle Sam &amp; Abe Lincoln: A Duet / by H.A.</td>
<td>Bell and Everett Campaign Songster</td>
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<td>The Other Side of Jordan (3)</td>
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<tr>
<td>The Fire-Eaters / J.H. Glover</td>
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<tr>
<td>Jordan / by J.H.H.</td>
<td>Bobolink Minstrel</td>
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<td>Take Off Your Coats, Boys</td>
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<td></td>
<td>Wide-Awake Vocalist</td>
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</table>
### Pirate’s Chorus (3)

| Come on! Come on! | Uncle Abe’s Republican Songster |
| Lincoln Song / by a Republican Lady | Uncle Abe’s Republican Songster |
| The People’s Choice | Uncle Abe’s Republican Songster |

### Villikens and His Dinah (3)

| Douglas and His Dinah | Wide-Awake Vocalist |
| The Gathering of the Republican Army | Connecticut Wide-Awake Vocalist |
| Old Abe’s Preliminary Visit to the White House | Lincoln and Hamlin Songster, or, Continental Melodist Republican Campaign Songster no. 2 |
APPENDIX D

SONG TITLES IN REPUBLICAN SONGSTERS

Authors are given as they are named in songsters. Suggested tune titles are given in parentheses. Abbreviations used for Republican songsters in this Appendix are as follows.

Abbreviations

B Bobolink Minstrel, or. Republican Songster for 1860
C The Campaign of 1860: Republican Songs for the People
CO The Connecticut Wide-Awake Songster
H Hutchinson Republican Songster for 1860
L The Lincoln and Hamlin Songster, or. The Continental Melodist
LH The Lincoln and Hamlin Campaign Songster
R The Republican Campaign Songster for 1860
R1 The Republican Campaign Songster no. 1
R2 The Republican Campaign Songster no. 2
S Songs for the Great Campaign of 1860
U Uncle Abe's Republican Songster
W The Wide Awake Vocalist, or. The Rail-Splitter's Song Book
Y Young Men's Republican Vocalist

Abe Lincoln
Abe Lincoln is the Man / by S.C. Miller
(Dearest May)
Abe Lincoln Comes
(Greeting Glee from the Minnehaha Glee Book)
Abe of Illinois
(Auld Lang Syne)
Abe of the West and Victory / by Farmer Bell
All Hail! Ye Gallant Heroes
Anthem of the Free
Anti-Party Glee
(I Once was Fond of Social Glass)
Anxious Stephen
(Cynthia Sue)
Arise! Ye Sons of Honest Toil /
by Wm. H.Burleigh
The Ballot Box
(Hark! the Song of Jubilee)
The Baltimore Convention
(Tip and Ty)
<table>
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<tr>
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<tbody>
<tr>
<td>The Banner of Freedom</td>
<td>R</td>
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<tr>
<td>(The Star Spangled Banner)</td>
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<tr>
<td>The Banner of Freedom</td>
<td>C</td>
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<tr>
<td>Banner Song</td>
<td>Y</td>
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<tr>
<td>(From Greenland’s Icy Mountain)</td>
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<tr>
<td>The Bay State Hurrah</td>
<td>B,CO,H</td>
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<tr>
<td>The Beauty of Liberty</td>
<td>R</td>
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<tr>
<td>Be Kind to Each Other / by Charles Swain</td>
<td>S</td>
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<td>Behold the Furious Storm is Rolling!</td>
<td>S</td>
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<tr>
<td>(Marseilles Hymn)</td>
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<tr>
<td>The Bobbin Candidate</td>
<td>S</td>
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<tr>
<td>(Bobbin’ Around)</td>
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<tr>
<td>The Bobolink’s Campaign Song / by George W. Bungay</td>
<td>B,H,LH,R,R1,W</td>
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<tr>
<td>The Boy’s Wish / by H.W. (If I Were a Little Bird)</td>
<td>W</td>
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<tr>
<td>Brave Old Abe / by W. Cutter (Auld Lang Syne)</td>
<td>B</td>
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<tr>
<td>The Breaking Dawn</td>
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<tr>
<td>Bright is the Daybreak / arranged by G.W.C. (Rory O’More)</td>
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<tr>
<td>The Broom</td>
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<tr>
<td>Burial of Douglas</td>
<td>R2</td>
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<tr>
<td>Campaign Closing Song / W.P.D. (America)</td>
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<td>Campaign Glee</td>
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<td>Campaign Song</td>
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<td>(Bobbin’ Around)</td>
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<td>(Duda)</td>
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<td>(The Harp That Once in Tara’s Hills)</td>
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<td>(Hurrah Chorus)</td>
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<td>(Star Spangled Banner)</td>
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<td>Campaign Song / by Charles Githens</td>
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<td>(Dearest May)</td>
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<td>Campaign Song / by W.C. Johnston</td>
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<tr>
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<td>Campaign Song / by Dr. Chas. Pottinger</td>
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<td>(Little Wee Man)</td>
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<td>Campaign Song / by Frances C. Woodworth</td>
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<td>Campaign Song to the Wide Awakes of Philadelphia / by G. Collins</td>
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<td>Campaign Song: Wide Awake (A Wet Sheet and a Flowing Sea)</td>
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<td>The Candidate with a Cork Leg /</td>
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<td>words by G.W.B; arr. by A. Cull</td>
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<tr>
<td>The Cause of Liberty (Watchman, Tell Us of the Night)</td>
<td>B,CO,H,R1</td>
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<tr>
<td>Cheer, Boys, Cheer / respectfully inscribed to the Hon. Horace</td>
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<td>Greeley (Cheer, Boys, Cheer)</td>
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<tr>
<td>The Chicago Convention</td>
<td>C</td>
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<tr>
<td>Children of the Glorious Dead / Mrs. S.T. Martin</td>
<td>S</td>
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<tr>
<td>Clear the Way /</td>
<td>L,S</td>
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<td>words by Charles Mackey, L.L.D.; music by G.W.C.</td>
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<td>(Home Again)</td>
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<td>Come, Freemen, Come Rally</td>
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<td>Come, Join the Friends of Liberty (When I Can Read My Title Clear)</td>
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<td>Come On! / by Geo. S. Burleigh</td>
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<td>Come On! Come On! (Pirate's Chorus)</td>
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<tr>
<td>Come Sons of the Brave (Star Spangled Banner)</td>
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<tr>
<td>Come Up With the Banner</td>
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<td>Come, Voters, Come / G.W.C.</td>
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<td>The Continental Refrain / by Lemuel C. Reeves (Ho! Boys Carry Me Long)</td>
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<tr>
<td>The Day Breaketh (Bavaria)</td>
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<tr>
<td>Day is Breaking / words by Rev. Nelson Brown; by permission of J.H. Hidley; music by T. Wood</td>
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<tr>
<td>Democracy as It Is (Yankee Doodle)</td>
<td>LH</td>
</tr>
<tr>
<td>The Democratic Vision / W.P.D. (Yankee Doodle)</td>
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Do Your Best
Douglas and His Dinah /
    music arranged by A. Cull
Douglases
Douglas’s Prayer
    (Midnight Hour)
Down with Slavery’s Minions / by E.W. Lock
    (Old Dan Tucker)
DuDa
    (Camptown Races)
Dug was Once a Little Man
    (Love Was Once a Little Boy)
East Soil Chorus / by J.H.
    (Auld Lang Syne)
Echo From the Rocks of Maine
    (Auld Lang Syne)
Faith and Trust
    (Zion)
Faith and Works / by J.M. Tucker
    (Yankee Doodle)
Farewell to Buchanan / by a Republican Lady
    (Jeannette and Jeannot)
The Fate of the Fowler
    (Lord Lovel)
The Fate of the Free / a lament by Ella Farman
    (Evening Bells)
The Fire-Eaters / by J.H. Glover
    (The Other Side of Jordan)
The Flag of Liberty
    (Auld Lang Syne)
The Flag of Our Union / W.P.D.; words by Morris
    C, Y
The Flag of Our Union Together /
    words by Geo. P. Morris, Esq.;
    arr. and harmonized by G.W.C.;
    by permission of Wm. Hall
    and Son
Flag of the Brave
    B, CO, H, R2
The Flag of the Free
    (Evening Bells)
The Flat Boat Excursion
    (We’re Bound to Win)
Fling to Heaven Your Signal Fires! / G.W.C.
For Abe Shall Have the Belt
For Freedom and Reform / by F.A.B. Simkins
    (We Are a Band of Freemen)
    B, CO, H
For Freedom, Honor, and Native Land
For Liberty
    (Bruce’s Address)
Forward, Forward! Is the Word /
    words and music composed for the
    Railsplitter’s Glee Club by J.J. Clark

S
W
R2
R2
S
C
L
R2
U
B, CO, H
B, H
R2
Y
C, Y
S
B, CO, H, R2
R2
L
S
W
B, CO, H
CO
W
Forward the Ninth!
(Excelsior)

Fourth of July Lincoln and Hamlin Song / L
by Chas. Githens
(Heart and Lute, or, Auld Lang Syne)
Free Discussion / by J.G. Whittier R
Free Homesteads C
(John Anderson, My Jo, John)
Free Soil / by Joseph A. Nunes U
(Star Spangled Banner)
Free Soil Chorus / by J.H. H,S
(Auld Lang Syne)
Free Soil, Free Speech, Free Men R2
(Auld Lang Syne)
Free Soil Voter’s Song / by A. Warren Stearns S
(The Old Granite State)
Free State Debate S
(The Old Granite State)
Freedom and Reform R,R1
(We’re a Band of Freemen)
Freedom and Reform / by F.A.B. Simkins L
(We’re a Band of Brothers)
Freedom Through the Land R1
(We’re a Band of Freemen)
Freedom’s Anthem R1
(God Save the King)
Freedom’s Battle Call / by George W. Bungay B,LH,R,
(Old Hundred) R1,W
Freedom’s Battle Cry / music by C.; W
words by W.H. Burleigh W
Freedom’s Call CO,H,Y
Freedom’s Gathering / words by Whittier; R,S
music by G.W.C.
Freemen, Banish All Your Fears / by R. M’N B,C,CO,
(Scots Wha Hae) H,U
Freemen Win When Lincoln Leads CO,H
(Lutzow’s Wild Hunt)
The Freemen’s Union C
From Bad to Worse CO
The Fugitives / by J.M. Fletcher B,H
Fusion in a Bell Y
Gaily did Honest Abe R1
(Gaily the Troubadour)
The Gallant Song of the West W
(Our Flag is There)
The Gathering S
(Hunter’s Chorus)
The Gathering of the Republican Army CO
(Villikens and His Dinah)
Get Out De Way, You Little Giant W
God Made Us Free! L,R
(America)
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Composer/Arranger</th>
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<tbody>
<tr>
<td>God and The Right</td>
<td>L,R</td>
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<tr>
<td>(America)</td>
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<tr>
<td>God Speed the Right</td>
<td>S</td>
</tr>
<tr>
<td>A Good Time Coming</td>
<td>U,Y</td>
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<tr>
<td>The Grand Rally</td>
<td>B,CO,H</td>
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<tr>
<td>Hail Columbia</td>
<td>S</td>
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<tr>
<td>Hail to Our Chief / by A. and H. (Hail to the Chief)</td>
<td>L</td>
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<tr>
<td>Hamlin from the Pilgrim Land</td>
<td>W</td>
</tr>
<tr>
<td>(Lulu is Our Darling Pride)</td>
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<tr>
<td>Happy Days are Coming Right Along / arranged and adapted from Few Days by G.W.C.</td>
<td>S</td>
</tr>
<tr>
<td>Hark! Ye Freemen / by Rev. James Cruikshanks (Bruce’s Address)</td>
<td>CO</td>
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<tr>
<td>Have You Heard from Chicago? (Star Spangled Banner)</td>
<td>W</td>
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<tr>
<td>Have You Heard the Loud Alarm (Granite State)</td>
<td>B,CO,H</td>
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<tr>
<td>He Comes! The Fearless Man</td>
<td>W</td>
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<tr>
<td>Help! O, Help / G.W.C.</td>
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<tr>
<td>Hi! Rally, Ho, Rally! / by J.B. Marsh (Nelly Bly)</td>
<td>W</td>
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<tr>
<td>High Old Abe Shall Win / words by G.W.B.; arr. by Henry Tucker</td>
<td>W</td>
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<tr>
<td>Ho! For Kansas / words by Lucy Larcom (Nelly Bly)</td>
<td>S</td>
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<tr>
<td>Ho! Ye Men of Every Station / by F.A.B. Simpkins (We’re a Band of Brothers)</td>
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<tr>
<td>Home of the Free</td>
<td>S</td>
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<tr>
<td>Honest Abe</td>
<td>R</td>
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<tr>
<td>(Bennie Heavens, O)</td>
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<tr>
<td>Honest Abe</td>
<td>L</td>
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<tr>
<td>(Few Days)</td>
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</tr>
<tr>
<td>Honest Abe</td>
<td>R1</td>
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<tr>
<td>(A Little More Cider)</td>
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<tr>
<td>Honest Abe of the West / by Edmund C. Stedman (The Star Spangled Banner)</td>
<td>B,CO,L, LH,R,R1,W</td>
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<tr>
<td>Called Honest Old Abe in C.</td>
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<tr>
<td>Honest Old Abe</td>
<td>R1</td>
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<tr>
<td>Hope for the Slave / by J.J.H. (Ellen Bayne)</td>
<td>CO,H,R2</td>
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<tr>
<td>Honest Uncle Abe</td>
<td>U</td>
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<tr>
<td>(Benny Havens)</td>
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<tr>
<td>The Hour and the Man</td>
<td>R,R1</td>
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<tr>
<td>Hurrah for Abe Lincoln</td>
<td>B,CO,H</td>
</tr>
<tr>
<td>(Boatman Dance)</td>
<td></td>
</tr>
<tr>
<td>Hurrah for Abe Lincoln / words by W.P.D.; music by permission of O. Ditson</td>
<td>Y</td>
</tr>
<tr>
<td>Hurrah for Old Abe of the West / by Cyrus Elder (Vive la Companie)</td>
<td>L,R2</td>
</tr>
</tbody>
</table>
Hurrah for the Leader! / by Edgar Phillips
Hurrah Chorus
Hurrah! for Our Cause
(The Campbells are Coming)
Hurrah Song
Hurrah Song
Huzzah for Abe Lincoln
Huzzah for Lincoln
(In a Little Bark We'll Ride)
I Dream of All Things Free! /
words by Mrs. Hemans;
music by G.W.C.
I Spurn the Bribe
(Spurn the Bribe)
In Good Republican Times /
words by G.; arr. by Henry Tucker
In the Days of True Democracy! / words by Graham
In the Days When We Went Gypsying)
John Anderson, My Jo, John: a campaign song
Join Hand in Hand
(The Morning Light is Breaking)
Jolly Good Crew We'll Have / by W.S. Sanford
(A Little More Cider)
Jordan / by J.J.H.
(The Other Side of Jordan)
The Joys of Freedom /
arr. and harmonized by G.W.C.
The Lament of an O.P.F.
The Liberty Army / by Hutchinson
Axes to Grind)
The Liberty Ball / G.W.C.
(Rosin the Bow)
Liberty Battle Song
(Our Warrior's Heart)
Liberty's Star / L.V.F. Randolph
(Red, White, and Blue)
Lincoln
Lincoln and Freedom
Lincoln and Freedom
(Vive la Companie)
Lincoln and Hamlin
Lincoln and Hamlin / a campaign song by a Veteran
Lincoln and Hamlin, God Bless Them /
by Joseph A. Nunes
(Columbia the Gem of the Ocean)
Lincoln and Hamlin Song
(Nothing Else to Do)
Lincoln and Hamlin the True
(Red, White, and Blue)
Lincoln and Liberty
(Adams and Liberty)
Lincoln and Liberty
   (Rosin the Bow) CO
Lincoln and Liberty / by Charles Githens L
   (Hazel Dell)
Lincoln and Liberty / by E. Hannford L
   (Scots Wha Hae)
Lincoln and Liberty / by F.A.B. Simpkins B,C,CO,
   (Rosin the Bow) H,R,R1
Lincoln and The Right / by a Republican Lady U
   (Marseilles Hymn)
Lincoln and Victory! B,CO,H
Lincoln and Victory / by W. Scott B,CO,H
Lincoln and Victory C
   (Auld Lang Syne)
The Lincoln Banner C
The Lincoln Boat Horn W
The Lincoln Boys W
Lincoln Campaign Song LH
   (Old Granite State)
The Lincoln Flag / by George W. Bungay B,R,W
   (Yankee Doodle)
Lincoln Going to Washington / by S.C.M. CO
   (Jimmy Crack Corn)
The Lincoln Hurrah C
Lincoln is the Word L
   (Scots Wha Hae)
Lincoln of the West W
   (Auld Lang Syne)
Lincoln Rallying Song R1
   (Old Folks at Home)
Lincoln Song R1
   (Highland Laddie)
Lincoln Song / by a Republican Lady U
   (Pirate’s Chorus)
Lincoln the Choice of the Nation R2
   (Red, White and Blue)
Lincoln the Hope of the Nation L,Y
   (Columbia’s the Gem of the Ocean)
Lincoln, The Pride of the Nation B,CO,R1
   (The Red, White and Blue)
Lincoln’s Nomination / by K.A.M. CO
   (Yankee Doodle)
Lincoln’s Welcome Y
   (Take Hope)
Long Time Ago R
Look You There U
Manhood / by Robert Burns R
Mantles Dropped at Lexington /
   words by Geo. W. Bungay; music
   by Henry Tucker W
The March of the Free / by Hon. Horace Greeley B,CO,H,
   (Hark, the Soft Bugle) R,W
March to the Battlefield / G.W.C.  
(Oft in the Stilly Night)  
The Maul and the Wedge  
(Anvil Chorus)  
Men of the North / arranged by G.W.C.  
(Suoni la Tromba)  
The Meteor  
The Might with the Right  
National Cement / by George W. Bungay  
(Yankee Doodle)  
The National Hurrah  
(Away, Away to School)  
The Neb-Rascality  
(Dandy Jim, Yankee Doodle, Burial of Sir John Moore, Scots Wha Hae)  
New Nursery Ballads for Good Little Democrats  
The Night of the Secession  
(The Night Before Her Bridal)  
No Fetters for Freedom  
O, Poor Douglas, You Cannot Follow Me  
(O Susanna)  
Ode to Freedom  
(Scots Wha Hae)  
Oh Where, Tell Me Where?  
Old Abe  
(Auld Lang Syne)  
Old Abe and Little Dug  
Old Abe Lincoln is the Man  
(Dandy Jim of Caroline)  
Old Abe, The Railsplitter / by Jessie Clement  
(The Star Spangled Banner)  
Old Abe and the Fire-Eaters / by R. Colby  
(Dearest May)  
Old Abe Makes a Preliminary Visit  
to the White House  
(The King and the Countryman)  
Old Abe’s Going Home  
Old Abe’s Preliminary Visit to the White House  
(Villikens and Dinah)  
Old Abe’s Visit to the White House / D.W.C. Clark  
Old Abe’s Rake / W.P.D.  
(Old Dan Tucker)  
Old Boat Captain / Cyrus Elder  
(Nancy Till)  
The Old Man ’bout Fifty Two  
(Old Dan Tucker)  
Old Stormy Europe Strides / by Mrs. C.W. Sawyer  
(Auld Lang Syne)  
On to Victory / by Daniel Batcheler  
On, You Can’t Go the Caper, Stephen  
Opening Song for the Campaign / W.P.D.  
(Bonnie Doon)
Opening Song for the Republican Clubs / W.P.D. (Auld Lang Syne) Y
Oppression Shall Not Always Reign /
by Henry Ware, Jr. C
Organization Song R1
Our Candidate R2
(Pop Goes the Weasel)
Our Country's Call (Hail Columbia) B,CO,H
Our Flag is There B,CO,H
Our Glorious Constitution / by Townsend Haines (Tullochgoram) C,L
Our Native Land (America) Y
Our Standard-Bearer / by Robert A. Cumming R
Our State / by a Republican Lady (Dearest May) U
Over There / words by W.P.D. Y
The People are A-Coming R,R1
The People Had Five Candidates, or, W
The Medley Crew / music arr. by Henry Tucker
People's Campaign Song / by Charles Githens (Nellie Gray) L
The People's Candidate R
(A Wet Sheet and a Flowing Sea)
The People's Chant / by Wm. H. Burleigh R
The People's Choice U
(Pirate's Chorus)
The People's Nominee / by Karl Kriton (Nelly Bly) B,CO,H,R2
Poor Little Dug B,C,W,R1
[called Little Dug in C]
(Uncle Ned)
The Poor Voter's Song R
(Lucy Long)
The Prairie's Pride LH
(Carry Me Back to Old Virginny)
The Present Crisis / by James Russell Lowell B
(Freemen, Awake!)
The Presidential Race LH
(Camptown Races
Rail Lyrics L
(Lord Lovel)
Rail Lyrics W
(The Power of the Rail, or, the Fall of J.B.)
Rail Song L
(Dandy Jim)
The Rail Song C
(King and Countryman)
Raise a Shout for Liberty S
(Old Granite State)
The Rally
(Marseilles Hymn)
Rally, Boys, Rally! / by William H. Burleigh
(Hail to the Chief)
Rally Once More
(Sound the Rally for Our Own Candidate)
Rallying Song
(Gentle Annie)
Rallying Song of the Rocky Mountain Club
(Old Oaken Bucket)
Republican Campaign Song no. 2
(That Old Tall Man 'bout Fifty-Two)
Republican Rally
(Nellie Gray)
Republican Rallying Song
(Marseilles Hymn)
Republicans! The Nation Calls You /
words by G.W. Bungay; arr. A. Cull
The Restorations Party's Song
(Old Granite State)
Ridden by the Slave Power / by George W. Putnam
(Benney Haven)
Right Onward We Go! / G.W.C.
Righteous Abe-L
Roll on the Ball
(Rosin the Bow)
Roll on the Republican Ball
(Rosin the Bow)
Rouse, Brothers, Arouse / by Jenny Marse Parker
(Flag of Our Union)
Salt River Chorus / arranged by G.W.C.
(Cheer Up, My Lively Lads)
The Senator's Lament
(Robinson Crusoe)
Seventy Six / by William C. Bryant
(Heroes March)
School
The Short and Long of It, or,
The Complaint of Douglas / words
by B.; music by Henry Rucker
Shout for the Prairie King /
words by G.W. Bungay; music arr.
by A. Cull
Shout for Lincoln, Shout!
(Dearest May)
The Sick Democracy / W.P.D.
(Pop Goes the Weasel)
<table>
<thead>
<tr>
<th>Song title</th>
<th>Date/Authors</th>
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<tbody>
<tr>
<td>Sing a Song of Charleston / words by M.D.</td>
<td>(Sing a Song of Sixpence)</td>
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<tr>
<td>The Slave Reign is O'er</td>
<td>(O Hard Times Come Again No More)</td>
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<tr>
<td>Slavery is a Hard Foe to Battle /</td>
<td>by Judson Hutchinson</td>
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<tr>
<td>(Jordan is a Hard Road to Travel)</td>
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<tr>
<td>[Song] (God Bless the People's party)</td>
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<tr>
<td>[Song] (Life's the Cord of silver, binding)</td>
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<td>Song</td>
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<tr>
<td>(Dixey's Land)</td>
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<td>(Good Old Colony Times)</td>
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<td>A Song for the Campaign</td>
<td>(Wait for the Wagon)</td>
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<td>Song for the Election</td>
<td>(Scots Wha Hae)</td>
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<tr>
<td>Song for the Prairie Land</td>
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<tr>
<td>Song for the Times / by Judson</td>
<td>(Axes to Grind)</td>
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<td>Song of Freedom</td>
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<tr>
<td>(Yankee Doodle)</td>
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<td>Song of the Campaign</td>
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<td>Song of the Campaign</td>
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<td>Song of the Free</td>
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<tr>
<td>(Auld Lang Syne)</td>
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<td>Song of the Free / parodied by G.W.C.</td>
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<tr>
<td>(Lutzow's Wild Hunt)</td>
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<tr>
<td>Song of the Freemen</td>
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<tr>
<td>(The Campbells are Coming)</td>
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<tr>
<td>The Song of the Kansas Emigrants /</td>
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<tr>
<td>by John G. Whittier</td>
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<tr>
<td>Song of the Officeholder</td>
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<td>(Few Days)</td>
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<tr>
<td>Splittin' ob de Rail</td>
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<tr>
<td>(Sittin' on a Rail)</td>
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<td>Star Spangled Banner / Robert Treat Paine, Jr.</td>
<td>(Star Spangled Banner)</td>
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<td>Stevy Dug</td>
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<tr>
<td>(Uncle Ned)</td>
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<td>Strike for Freedom and for Right</td>
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<tr>
<td>(Dan Tucker, slow and grave)</td>
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<td>Strike for the Right / by E.W. Locke</td>
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<td>Suit of Lincoln Green</td>
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<td>Sympathy for Steve / W.P.D.</td>
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<tr>
<td>(Day of Adam and Eve)</td>
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<tr>
<td>Take Hope</td>
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<tr>
<td>Take Off Your Coats, Boys</td>
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<tr>
<td>(The Other Side of Jordan)</td>
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</table>
The Taller Man Well Skilled / W
  words by G.; music arr. by Henry Tucker
That Old Man 'bout Fifty-Two C,LH
Then Fling Out the Banner / Wm. H. Burleigh W
  (Old Oaken Bucket)
Then Put Away the Wedges and the Maul W
  (Uncle Ned)
There's a Good Time Coming / S
  words by Charles Mackay; arr. by
  Edward L White;
  by permission of Oliver Ditson
There's Room Enough for All / S
  words by L.L. Blanchard; music by G.W.C.
Those Noble Old Statesmen Y
  (Araby's Daughter)
Three Cheers for Lincoln! R2
'Tis a Glorious Year S
To Abe Lincoln R1
To One as Well As Another / G.W.C. S
To the Rescue! S
  (Rory O'More)
To the Voters of 1860 W
The True Aristocrats / by C.D. Stuart S
  (Auld Lang Syne)
True Freedom / by James Russell Lowell R1
Uncle Abe U
  (To My Delight)
Uncle Sam's Farm / by Jessie CO,H
Union--Song and Chorus / by Geo. P. Morris C
Unroll the Republican Stars / W
  words by Geo. W. Bungay;
  music arr. by A. Cull
Up, Again for the Conflict / by W.H. Burleigh B,L,R,R1
  [called Up for the Conflict in R]
  (The Old Oaken Bucket)
Up for the Conflict / by J.G. Whittier B,W
  (Gaily the Troubadour)
Up for the Conflict / by W.H. Burleigh S
  (Star Spangled Banner)
Up, Laggards of Freedom / by Whittier R,S
  (Campbells are Coming)
Up, Up, and Be Stirring / W
  words by B.; music by Henry Tucker
Vive la Honest Abe: a Wide-Awake Rallying Song / CO
  by C.L. Russell
  (Vive la Companie)
Vive la Abe Lincoln / Charles Leib L
  (Vive la Companie)
Voice of Freedom CO
  (Auld Lang Syne)
Voice of New England / words by Whittier; S
  music by G.W.C.
Wake! Sons of Pilgrims (McGregor’s Gathering) S
Wake, Wake Ye Freemen All! (Lucy Long) S
Wake, Ye Numbers / words by Lewis (Strike the Cymbals) S
The War-Drums are Beating S
Was is des Deutschen Vaterland / music arr. by A. Cull W
The Watchword of the Free (Auld Lang Syne) R
We are Coming (for male voices) / words and music composed for the N.Y. Rail-splitter’s Glee Club by J.J. Clark W
We Have a Man Who Freedom Hails We Will Have a Rail Road (Wait for the Wagon) U
We Will Vote for Old Abe Lincoln (Old Granite State) W
We’ll All Take a Ride / words by B.; music arranged by A. Cull W
We’ll Crown Our Lincoln President in 1861 (Auld Lang Syne in Double quick time) S
We’ll Send Buchanan Home (Few Days) B,CO,H, LH,R1
We’re Bound to Work all Night (Duda) W
The Western Star (Gaily the Troubadour) R,W
Where are They? (Where, Oh, Where are the Hebrew Children) C
Where, Oh! Where is Jimmy Buchanan? (Where, Oh, Where are the Hebrew Children) W
Wide Awake / by Edward E. Rogers (Bruce’s Address) CO
The Wide Awake Club Song (A Wet Sheet and a Flowing Sea) B,CO,H
Wide Awake Song (Buffalo Gals) LH
A Wide Awake Song (Old Dan Tucker) LH
The Wide Awakes / A.B.B. (Anthem of the Free) Y
The Wigwam Song (Yankee Doodle) C
The Woodchopper of the West / by George W. Bungay R,R1,U
Yaller River Melody (Rosin the Bow) L
Yankee Doodle for Lincoln (Yankee Doodle) S
Ye Sons of the Soil!
(Campbells are Coming)
A Year to Come / W.P.D.
VITA

Cheryl T. Taranto was born in Nashville, Tennessee, June 29, 1958. After attending various elementary and secondary schools on military bases, she graduated from Broadmoor High School (Baton Rouge, Louisiana) in May 1976. She attended Louisiana State University where she received a Bachelor of Music Education in 1981. After teaching one year in the band program at Denham Springs Junior High School (Denham Springs, Louisiana), she returned to Louisiana State University where she received a Master in Music Education (1983) and a Master in Library and Information Science (1987), and subsequently entered the doctoral program in Musicology.

Cheryl Taranto has presented papers at the Southern Chapter meeting of the American Musicological Association, the Music OCLC Users Group, and various roundtables at the Music Library Association regional and national meetings. She is active in holding office and working on committees in the Southeast Chapter of the Music Library Association and the Music OCLC Users Group. She is married and is currently residing in Tuscaloosa, Alabama, where she is working as the Music/AV Cataloger at the University of Alabama Libraries.
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Cheryl T. Taranto

Major Field: Music

Title of Dissertation: Political Songsters for the Presidential Campaign of 1860

Date of Examination: February 7, 1994

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]