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Political Songsters for the Presidential Campaign of 1860.

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Political songsters for the presidential campaign of 1860

Taranto, Cheryl T., Ph.D.

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POLITICAL SONGSTERS FOR THE
PRESIDENTIAL CAMPAIGN OF 1860

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
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 familiar 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."¹ Irving Lowens' definition of a songster is a collection of three

¹New Grove Dictionary of American Music, 4 vols. (New York: Grove's Dictionaries of Music, 1986), s.v. "Songster."

or more secular poems intended to be sung.² 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;³ 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

²Irwing Lowens, Bibliography of Songsters printed in America before 1821 (Worcester: American Antiquarian Society, 1976), ix.

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.⁴ 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

⁴Information about United States history presented here was drawn from the following: David Herbert Donald, Liberty and Union (Lexington, Massachusetts: D.C. Heath and Company, 1978), David M. Potter, The Impending Crisis, 1848-1861 (New York: Harper Torchbooks, 1976), and George Brown Tindall, America: A Narrative History, 2 vols. (New York: W.W. Norton, 1984).

liberty led to the idea of "manifest destiny,"⁵ 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.

⁵David 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."⁶ 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."⁷

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

⁶Abraham Lincoln, "First Inaugural Address, March 4, 1861," in Abraham Lincoln: A Documentary Portrait Through His Speeches and Writings, ed. Donald E. Fehrenbacher (Stanford: Stanford University Press, 1964), 151.

⁷Lincoln, "Cooper Union Address," in George Brown Tindall, America: A Narrative History, vol. 1, 610.

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 1
Songs that appeared in both 1856 and 1860 Republican
Songsters without change

<u>Freemen's Glee Book</u> (73) ^a	<u>1860 Songsters</u>
God made us Free	Lincoln and Hamlin Songster (40) Republican Campaign Songster (44)
Rallying Song	Songs for the Great Campaign (54)
For Fremont, the Choice of the Nation	Hutchinson Republican Songster (41) Young Men's Republican Songster (30) Lincoln and Hamlin Songster
Hurrah! For Fremont!	Hutchinson Republican Songster Lincoln and Hamlin Songster
Campaign Song	Campaign of 1860 (41)
Poor Old Buck	Wide-Awake Vocalist (63)
The White House Race	Campaign of 1860 Wide-Awake Vocalist
The Fremont Crusader's Song	Lincoln and Hamlin Songster
Fremont Rallying Song	Connecticut Wide-Awake Songster (50) Hutchinson Republican Songster
The Days of Democracy	Lincoln and Hamlin Songster
God Speed the Right	Songs for the Great Campaign
Freedom, Honor, and Native Land	Songs for the Great Campaign
Freemen win Where Fremont leads	Connecticut Wide-Awake Songster Hutchinson Republican Songster

^aIndicates 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 Richond. 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

⁹H. Wiley Hitchcock, Music in the United States: An Historical Introduction, 3rd ed. (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1988), 53.

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."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

¹⁰Quoted from the New York Musical Review of July 14, 1855, p. 228 in Nicholas Tawa, A Music for the Millions: Antebellum Democratic Attitudes and the Birth of American Popular Music, Sociology of Music Series, no. 3 (New York: Pendragon Press, 1984), 18.

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.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.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

¹¹Charles Hamm, Music in the New World (New York: W.W. Norton and Company, 1983), 239.

¹²Several sources contain information on Stephen Foster's life and music, including William W. Austin, "Susanna," "Jeanie," and the "Old Folks at Home": The Songs of Stephen C. Foster from His Times to Ours, 2nd ed. (Urbana: University of Illinois Press, 1987), The Music of Stephen C. Foster: A Critical Edition, edited by Steven Saunders and Deane L. Root (Washington: Smithsonian Institution Press, 1990), and John Tasker Howard, 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 1808.¹³ 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 Scots Musical Museum (1797), as settings for his lyrics.¹⁴ Samuel Lover (1797-1868), an Irish songwriter, produced such favorites as "Rory O'More."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.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

¹³Charles Hamm, Yesterdays (New York: W.W. Norton, 1979), 44.

¹⁴Hamm, Yesterdays, p. 61.

¹⁵Hamm, Yesterdays, p. 173.

¹⁶Hamm, 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.

¹⁷Information on the singing family in nineteenth-century United States is taken from Russel Blaine Nye, Society and Culture in America, 1830-1860 (New York: Harper & Row, 1974), 133-134 and Nicholas Tawa, Sweet Songs for Gentle Americans: The Parlor Song in America, 1790-1860 (Bowling Green, Ohio: Bowling Green University Popular Press, 198), 72-74.

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

¹⁸Quoted 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.¹⁹ 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

¹⁹H. 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
 Continentals 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 pa[id] \$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."

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 stentorian 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.²¹ 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

²¹Ronald L. Davis, A History of Music in American Life, vol. 1: The Formative Years, 1620-1865 (Malabar, Florida: Robert Krieger Publishing Co., 1982), 182.

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

CHORUS.

45

SOPRANO
The old oak-en buck-et, the i - ron-bound buck-et, The moss - cover'd buck-et that

ALTO.

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

BASS.

a) "Old Oaken Bucket" (Boston: Oliver Ditson, no date)

HAIL COLUMBIA.

1. Hail Co - lum - bia, hap - py land!
2. Im - mor - tal Pa - triots! rise once more! De -

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

CHORUS.

The un - ion, of lakes, the un - ion, of lands,

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

Figure 1: Examples of Score Format in Sheet Music and Songsters

Figure 1 (cont.)

Chorus.

Tenor

Melody Alto

Bass

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

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

- d) "Ho! for Kansas," from Songs for the Great Campaign of 1860

SOLO.

And ne'er shall the sons of Co - lum-bia be slaves,

CHORUS. Tenor.

Alto an Octave higher.

And ne'er shall the sons of Co - lum-bia be slaves,

- e) 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.²³ 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.²⁴ 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

²⁴Hans Nathan, Dan Emmett and the Rise of Early Negro Minstrelsy (Norman: University of Oklahoma Press, 1962), 291.

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 1860.²⁶ 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 Negros, Dixie Land is but another name for

²⁶Nathan, 294.

home."²⁷ "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"²⁸ (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.²⁹ 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

²⁷New Grove Dictionary of American Music, s.v. "Patriotic Music."

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."³⁰ 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,

³⁰Gilbert Chase, America's Music: From the Pilgrims to the Present, rev. 3rd ed. (Urbana: University of Illinois Press, 1987), 239.

Jr." It is included as one of Old Dan Emmet'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.³¹ 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.

³¹Foster, The Music of Stephen C. Foster: A Critical Edition, vol. 1, xiv.

"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

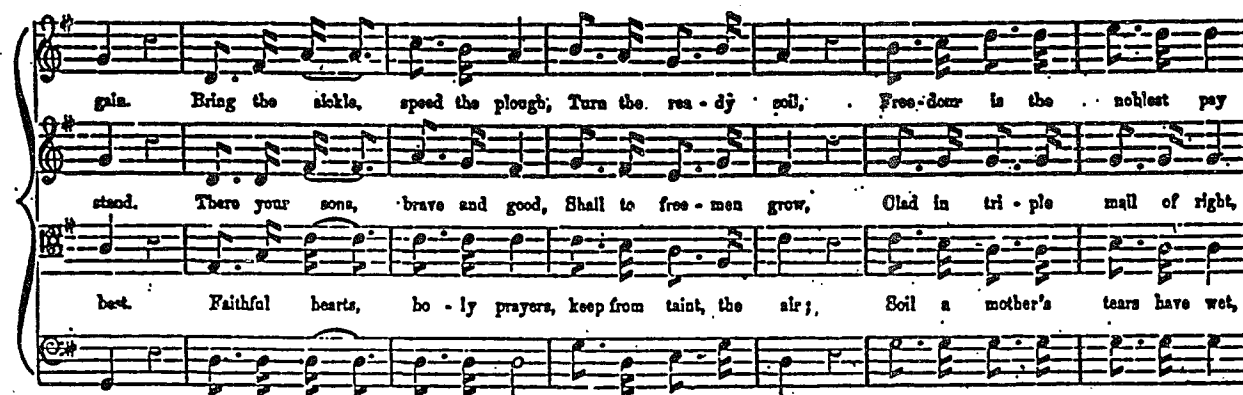
Ho! for Kansas.



1. Yeo-man strong, bith-er throng, Nature's hon-est men; We will make the wil-der-ness Bud and bloom a-

2. Fa-ther baste'l'o'er the waste, Lies a pleasant land; There your fire-side, al-tar stones, Fixed in truth shall

3. Mother come! here's a home In the wait-ing west; Bring the seeds of love and peace, You who sow the



gain. Bring the sickle, speed the plough; Turn the rea-dy soil; Free-dom is the noblest pay

stand. There your sons, brave and good, Shall to free-men grow, Old in tri-ple mall of right,

best. Faithful hearts, ho-ly prayers, keep from taint, the air; Soil a mother's tears have wet,

Figure 2: "Ho! for Kansas," from the Western Bell: A Collection of Gleees, Quartetts, and Choruses, music by Frederick Pease, words by Lucy Larcom

Figure 2 (cont.)

Ho! for Kansas. Concluded

115

For the true man's toil. Ho! brothers, come brothers, Has - ten all with me; We'll
Wrong - to o - ver - throw. Ho! brothers, come brothers, Has - ten all with me; We'll
Gold - en crops shall bear. Ho! brothers, come brothers, Has - ten all with me; We'll

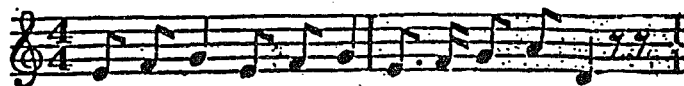
sing up - on the Kan - sas plain, A song of lib - er - ty.
sing up - on the Kan - sas plain, A song of lib - er - ty.
sing up - on the Kan - sas plain, A song of lib - er - ty.

- 4 Brothers, brave, stem the wave!
Firm the prairies 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.
Ho! brothers, &c.
- 5 One and all, bear 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.
Ho! brothers, &c.

HO! FOR KANSAS.*

Words by LUCY LARCOM.

Air—Nelly Bly.



1. Yeo-men at-ron, hith-er throng! Na-ture's hon-est man!



We will make the wil-der-ness bud and bloom a-gain!

* By permission of FINE, Lord & Co.

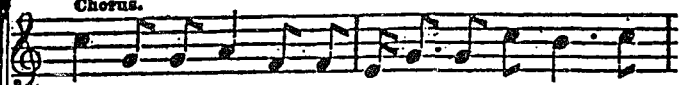


Bring the sle - kle, speed the plow, Turn the rea-dy soil!



Free-dom is the no - blest pay For the true man's toil.

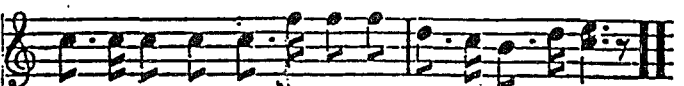
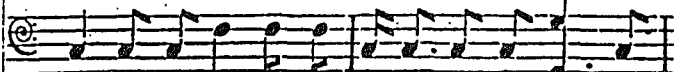
Chorus.



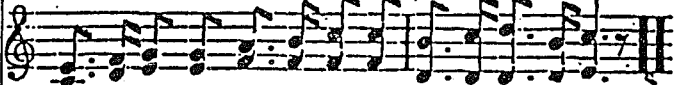
Ho! bro-thers! come, brothers! Hasten all - with me; We'll



Ho! bro-thers! come, brothers! Hasten all with me; We'll



sing up-on the Kan-sas plains A song of lib - er - ty!



sing up-on the Kan-sas plains A song of lib - er - ty!

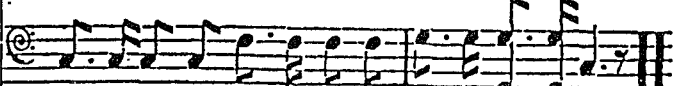


Figure 3: "Ho! for Kansas," from Songs for the Great Campaign of 1860, music by Stephen Foster, words by Lucy Larcom

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

³²Foster 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).

³³Gilbert 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."³⁴

The music of Frederick Buckley (1833-1864) did not attain the wide popularity of that of Emmett and Foster.³⁵ 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'

³⁴William W. Austin, Susanna, Jeanie, and the Old Folks at Home, 2nd ed. (Urbana: University of Illinois Press, 1987), 125.

³⁵New Grove Dictionary of American Music, s.v. "Buckley, Frederick."

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.³⁶ 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,"³⁷ 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

³⁶Tawa, Sweet Songs for Gentle Americans, 99.

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."³⁸

"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

³⁸Hamm, Yesterdays, 61.

named six times in 1860 songsters,³⁹ 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.⁴¹ 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

³⁹"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.⁴² "Old Oaken Bucket" was named three times and "Araby's Daughter" was named twice in 1860 songsters.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 1838.⁴⁴ 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,

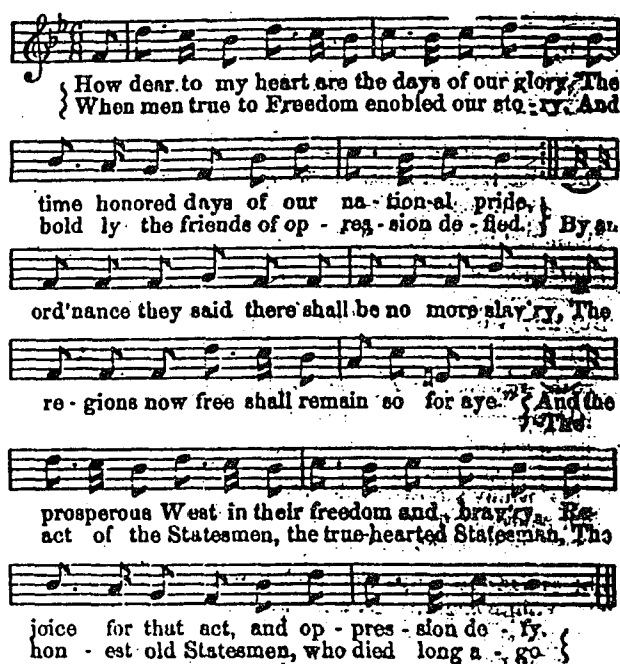
⁴²Richard Jackson, Popular Songs of Nineteenth Century America (New York: Dover Publications, 1976), 279.

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).

⁴⁴Hamm, Yesterdays, 146.

84 THOSE NOBLE OLD STATESMEN.

Air.—Araby's Daughter.



How dear to my heart are the days of our glory, The
 When men true to Freedom enobled our story, And
 time honored days of our na-tion-al pride,
 bold ly the friends of op - res-sion de-fied. } By an
 ord'nance they said there shall be no more slavery, The
 re-gions now free shall remain so for aye. } And the
 prosperous West in their freedom and, bravery, Re-
 act of the Statesmen, the true-hearted Statesman, The
 joice for that act, and op - pres-sion de-ly.
 hon - est old Statesmen, who died long a - go. }

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.

SOPRANO
The old oak-en buck-et, the i - ron-bound buck-et, The moss - cover'd buck - et that

ALTO.

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

BASS.

rit.
hung in the well.

rit.
hung in the well.

rit.

p *sf* *snortz.* *pp*

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.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.⁴⁶ In 1841, Judson, John, and Asa Hutchinson formed the original trio,

⁴⁵Hamm, Yesterdays, 188.

⁴⁶Several recent publications chronicle the lives and music of the Hutchinson Family Singers. Dale Cockrell's Excelsior: Journals of the Hutchinson Family Singers, 1842-1846 (New York: Pendragon Press, 1989) is the most notable recent study. The Story of the Hutchinsons (Tribe of Jesse), by John W. Hutchinson, originally published in 1896, was reprinted in 1977 by Da Capo Press. A volume from the Da Capo Press series, Earlier American Music, entitled Music of the Hutchinson Family Singers is in preparation.

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 Alleghenians; 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 Freeman," 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.⁵⁰ 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

⁵⁰Hamm, 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."⁵¹ 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

⁵¹W. Thomas Marrocco and Harold Gleason, compilers. Music in America: An Anthology from the Landing of the Pilgrims to the Close of the Civil War, 1620-1856 (New York: W.W. Norton, 1964), 280.

"Anacreontic Song."⁵² 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

⁵²New Grove Dictionary of American Music, s.v. "Patriotic Music."

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.

SOLO.



And ne'er shall the sons of Co - lum - bia be slaves,

CHORUS. Tenor.



Alto an Octave higher.



And ne'er shall the sons of Co - lum - bia be slaves,



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



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

⁵⁴Elise Kirk, Music at the White House: A History of the American Spirit (Urbana: University of Illinois Press, 1986), 56.

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 1778.⁵⁶ 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 1775.⁵⁷ 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

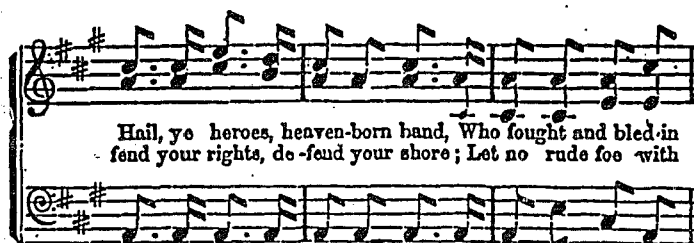
⁵⁶Kirk, Music at the White House, 23.

⁵⁷New Grove Dictionary of American Music, s.v. "Patriotic Music."

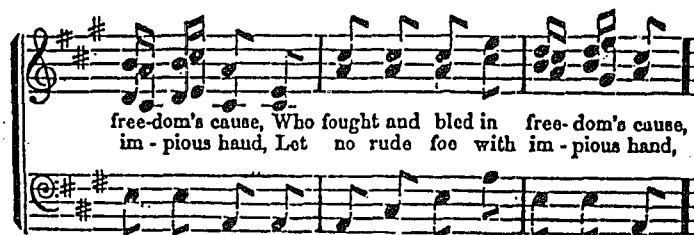
HAIL COLUMBIA.



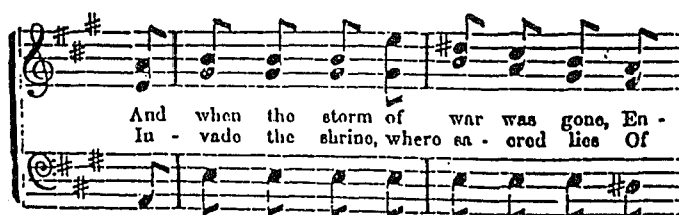
1. Hail Co - lum - bin, hap - py land!
2. Im - mor - tal Pa - triots! rise once more! De -



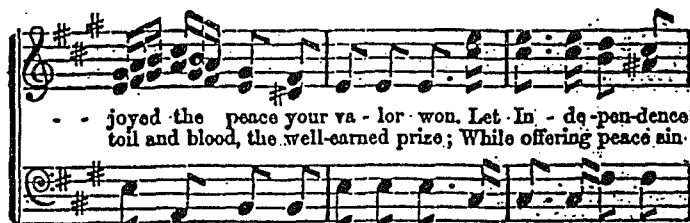
Hail, ye heroes, heaven-born band, Who fought and bled in
fend your rights, de-fend your shore; Let no rude foe with



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 -
In - vado the shrine, where an - cored lies Of



- - joyed the peace your va - lor won. Let In - de - pen - dence
toil 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, Ev - er mind ful what its cost,
- - cere and just, In heaven we place a man - ly, trust That

Ev - er grateful for the prize, Let its al - tar
truth and jus - tice may pre - vail, And ev - ery scheme of

reach the skies. Firm u - nit - ed let us be,
bon - dage fail: Firm u - nit - ed, &c.

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

bro - thers joined, Peace and safe - ty we shall find.

national tunes.⁵⁸ 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.⁵⁹ 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.⁶⁰

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

⁵⁸Oscar Sonneck, Report on The Star-Spangled Banner, Hail Columbia, America & Yankee Doodle (New York: Dover Publications, 1972), 121.

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).

by David T. Shaw" and "arranged by Thomas a Becket." The caption title is "Columbia the Land of the Brave," while the cover title is "Columbia the Gem of the Ocean." 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."⁶¹

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

⁶¹"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,⁶² 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."⁶³

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

⁶²Potter, The Impending Crisis, 407.

⁶³Irwin Silber, Songs America Voted By (Harrisburg, Pa.: Stackpole Press, 1988), 26.

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:

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.

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 1852.⁶⁴ 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

⁶⁴Potter, 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 1860.⁶⁵ 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

⁶⁵Judson 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 Bell⁶⁶ (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

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

⁶⁷Kirk, Music at the White House, p. 61.

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's⁶⁸ 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:

Our motto is, the people's right
To rule where-er they be;
Non-intervention we proclaim,
With popular sovereignty.

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."

⁶⁸Charles 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."⁶⁹

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,

⁶⁹Published 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:

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.

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:

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.

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.⁷³ 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"

⁷³This 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.⁷⁴ The text tells the story of Lincoln going to the White House to look around his new residence. The first verse sets the stage:

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

⁷⁵Potter, 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't [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 through⁷⁶
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."

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
 gleaming,
 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 "Stevey Dug"⁷⁷ 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.

⁷⁷This 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 songsters⁷⁸ 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

⁷⁸"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.⁷⁹ 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

⁷⁹Tawa, 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.

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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

The Bell and Everett Songster: For the Campaign, Containing a Large Collection of National and Patriotic Airs, as sung by the Constitutional Glee Clubs. Philadelphia: A. Winch, 320 Chestnut Street, 1860. 15 cm., 66 p.

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

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

Campaign Song: Hurrah, Hurrah As sung by the Constitutional Union Glee Club	
Campaign Song: Now-A-Days / by H.A.	Few Days
Campaign Song: Splittin up a Rail / by H.A.	Sitting on a Rail
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, Freeman, Arouse / by H.A. Dedicated to the Constitutional Union Glee Club of Philadelphia	Come Brothers, Arouse
Dissolution of the Union / by Albert Pike	
The Flag of our Union / by H.A. Freedom's Light	Old Grey Goose
Invincible Song As sung by the Constitutional Union Glee Club	Saileur Boy
Invitation Song: We are Bound to Fix 'em / by H.A.	Dixey's Land
National Lyric / by H.W.	Star Spangled Banner
Next November / by H.A.	Shouldn't Wonder
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	Bruce's Address
The Poor Continental As sung by the Constitutional Union Glee Club	Boy with the Auburn Hair
Rather Too Much For a Shilling / by H.A.	Over the Water to Charlie
Riding on a Rail / by H.A. From the Boston Courier, altered to suit the times	Wait for the Wagon
Song for the Union / by H.A.	
Song for the Union	Patrick Casey
Star Spangled Banner	
That's so As sung by the Constitutional Union Glee Club of Phila.	

That's True / by H.A.	That's so
Written for the Constitutional	
Union Glee Club	
Uncle Sam and Abe Lincoln: A Duet /	Oh, Susanna
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	Wet Sheet and a
	Flowing Sea
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.

New York: P.J. Cozans, for sale by Ross and Tonsey;
 Dexter & Co.; Okie: Dayton & Jones & Yates, 1860.
 Stereotyped by Vincent L. Dill, 128 Fulton Street, New
 York. 15 cm., 36 p.

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

<u>Title</u>	<u>Suggested tune</u>
Campaign for 1860	
Campaign Song / by Miss R.H.	
Campaign Song / by Col. Geo. S. Hickcox.	Oh, Carry Me Till I Die
Dedicated to the Douglas and Johnson Club of Olean	
Cheer up, My lively lads	
A Democrat's Dream	Yankee Doodle
Douglas	
A Douglas! A Douglas!	
Douglas and Johnson / by J.F.R.	
Douglas and Reform	We're a Band of Freemen
The Douglas Campaign Rolling / by Michael Dohenny	Irish Molly Oh!
The Douglas Cause is growing	Free and Easy
The Douglas Flag	The Minstrel Boy
The Douglas is Coming	The Campbells are A Coming
A popular song dedicated to the Union Glee Club	
A Douglas Lay	
Douglas--Our Union Right or Wrong!	
Lincoln's Picture	
Written in behalf of several leading Republicans, and respectfully submitted to the party by John Quod Jr.	
National Song--Douglas Going Home	Few Days
Old Uncle Abe	My Old Kentucky Home
Presidential Track	Camptown Races
The Rally	
Rally for Douglas	Washing Day
Song	Dixey's Land
Stand by the Flag	Star Spangled Banner

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

The Gleaner Songster and Democratic Handbook: containing a choice selection of Original Douglas & Johnson Songs, The Life of Dougas, the Life of Johnson, The Democratic Platform, The Bell Platform, The Breckinridge Platform, Douglas' Letter of Acceptance.
Cleveland, Ohio: Walter H. Shupe; for sale wholesale and resale by Ingram & Cragg, 1860. 15 cm., 64 p.

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

<u>Title</u>	<u>Suggested tune</u>
A Campaign Song	Wait for the Wagon
A Campaign Song for 1860 / by R. Sawyer, Swanzey, N.H.	My Delight is a Moonshiny Night
Come Forth, Freemen! / by J.S. Strong, West Meredith, N.Y.	Bruce's Address
Dinna Ye Hear the Slogan Boys: 'Tis Douglas and His Men	John Anderson, My Jo, John
Douglas and Johnson / by J.S. Stroub, Esq., Waldo, Ohio	Nelly Gray
Douglas and Popular Sovereignty / by H.W. McDonald	
Douglas Song / by the Bard of Rincon Point	Liberty Tree
Douglas Song / by a Democrat of Somerville, Butler Co., Ohio	Scots Who have with Wallace Bled
Douglas Song / by N. Sylvester, Granger, O.	Yankee Doodle
The Dream / by J.S. Stroub, Esq., Waldo, O.	Susannah
Ho! Democrats / by J.S. Stroub, Waldo, O.	Bruce's Address
Honest Abe / by J.S. Stroub, Waldo, O.	Dan Tucker
Hurrah For Douglas and Johnson! / by J.S. Stroub, Waldo, O.	Rosin the Bow
Hurrah! Hurrah! Hurrah! Boys! / by J.S. Stroub, Waldo, O.	Old Kentucky Home
A Lincoln Nigger	
Oh! Shout! Ye Freemen! / by J.S. Stroub, Waldo, O.	O, Virginny
A Rail is a hard thing to ride on / by H.W. Allen, Galena, Oh.	Jordan am a hard road to travel
Rally, Boys, Rally! / by H.W. Allen, Galena, Ohio	Wait for the Wagon

A Rallying Song / by Marshall P. Beach	Old Virginia
The Rallying Song / by N.A. Gray,	Marseilles
Cleveland, Ohio	
Roll Up Your Sleeves, Boys! / by	Dan Tucker
"Jones."	
A Song for Abolition Times	
Songs of Democracy / by J.S. Strong,	Auld Lang Syne
West Meredith, N.Y.	
Up With Our Douglas / by J.S. Stroub,	Uncle Ned
Waldo, O.	
We Adore Our Union / by O.L. Woodworth,	The Old Granite
Bourbon, Ill.	State
Where We Stand / by J.S. Stroub,	Star Spangled
Waldo, Oh.	Banner

Abraham Lincoln

The Bobolink Minstrel, or, Republican Songster for 1860 /
 edited by George W. Bungay, author of "Crayon
 Sketches," etc. New York: O. Hutchinson,
 publisher, 272 Greenwich Street, 1860. Davies & Kent,
 printers, 113 Nassau Street, N.Y. 15 cm., 72 p.

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.

Advertisement on back cover for "Extemporaneous [sic]
 Discourses by Rev. E.H. Chapin, D.D. and for the New York
 Tribune."

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

Brown University, Library of Congress

<u>Title</u>	<u>Suggested tune</u>
Abe of Illinois	Auld Lang Syne
Bay State Hurrah	
The Bobolink's Campaign Song	
/ by George W. Bungay	
Brave Old Abe / by W. Cutter	Auld Lang Syne
Campaign Song	Hail to the Chief
Campaign Song	Rosin the Bow
The Cause of Liberty	Watchman, Tell Us of the Night
Come On! / by Geo. S. Burleigh	
The Fate of a Fowler	Lord Lovel
Flag of the Brave	
For Freedom and Reform	We are a Band of
/ by F.A.B. Simkins	Freemen
Forward the Ninth!	Excelsior
Freedom's Battle Call	Old Hundred
/ by George W. Bungay	
Freemen, Banish All Your Fears	Scots Wha Hae
/ by R. M'N.	
The Fugitives / by J.M. Fletcher	
Grand Rally	
Have You Heard the Loud Alarm?	Granite State
Honest Abe of the West	Star Spangled
/ by Edmund C. Stedman	Banner
Hurrah Chorus	
Hurrah for Abe Lincoln	Boatman Dance

I Spurn the Bribe / written by one who could not be bought	Mountains, Farewell
Jordan	The Other Side of Jordan
Lincoln	
Lincoln and Liberty / by F.A.B. Simkins	Rosin the Bow
Lincoln and Victory!	
The Lincoln Flag / by George Bungay	Yankee Doodle
Lincoln, The Pride of the Nation	Red, White and Blue
The March of the Free / by Hon. Horace Greeley	
National Cement / by George W. Bungay	Yankee Doodle
New Nursery Ballads for Good Little Democrats	
On to Victory / by Daniel Batcheler	On to Victory
Our Country's Call	Hail Columbia
The People's nominee / by Karl Kriton	Nelly Bly
Poor Little Doug: A New Nigger Song to an Old Nigger Tune	Uncle Ned
The Present Crisis / by James Russell Lowell	Freemen, Awake
. Rallying Song (Awake and raise the battle shout)	
Rallying Song (The War-Drums are beating)	
Rallying Song of Rocky Mountain Club	Koch-e-lunk
Ridden by the Slave Power / by George W. Putnam	Benny Haven
Seventy Six / by William C. Bryant	Heroes March
Song	Dixey's Land
Song of Freedom	
Strike for the Right	
Suit of Lincoln Green	
Up, Again for the Conflict / by Wm. H. Burleigh	Old Oaken Bucket
Up for the Conflict! / by J.G. Whittier	Gaily the Troubadour
We'll send Buchanan Home	Few Days
Wide-Awake Club Song	Wet Sheet and a Flowing Sea

The Campaign of 1860: Republican Songs for the People,
Original and Selected / compiled by Thomas Drew, late
 editor of the Massachusetts Spy. Boston: published by
 Thayer & Eldridge, 1860. Stereotyped and printed by
 Geo. C. Rand & Avery, 3 Cornhill. 15 cm., 64 p.

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.

Brown University

<u>Title</u>	<u>Suggested tune</u>
The Banner of Freedom	
The Broom	
Includes part of B.F. Butler's speech at the Charleston Convention	
Campaign Song	The Harp That Once in Tara's Hills
Campaign Song	A Little More Cider
Campaign Song / by P.P.P.	The Poachers
Campaign Song	Wait for the Wagon
Campaign Song--Wide Awake	A Wet Sheet and a Flowing Sea
The Chicago Convention	
Du Da	Camptown Races
Sung at the Republican Ratification Meeting at Springfield, Illinois	
The Flag of our Union	
Free Homesteads	John Anderson, My Jo, John
Freemen--Banish All Your Fears	Scots Wha Hae
The Freeman's Union	
Honest Old Abe / by Edmund C. Stedman	Star Spangled Banner
The Hurrah Song	
(For Lincoln now, our candidate)	

Hurrah Song	
(Old Abe's the boy to split the	
rail)	
Lincoln and Hamlin	
Lincoln and Liberty	Adams and Liberty
Lincoln and Liberty / by F.A.B. Simkins	Rosin the Bow
Lincoln and Victory	Auld Lang Syne
The Lincoln Banner	
The Lincoln Hurrah	
Little Dug	Uncle Ned
The Night of the Secession	
Oh Where, Tell Me Where?	
Old Abe's Preliminary Visit to	King and the
the White House	Countryman
Oppression Shall Not Always Reign /	The Hurrah Song
by Henry Ware	
Our Glorious Constitution	Tullochgoram
The Rail Song	King and the
	Countryman
	Old Oaken Bucket
Ratification Song	
That Old Man 'bout Fifty-Two	
School	
The Senator's Lament	Robinson Crusoe
Song (In poor old Democratic times)	Good Old Colony
	Times
A Song for the Campaign	Wait for the Wagon
Song of the Officeholder	Few Days
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?	Where, Oh Where are
	the Hebrew
	Children?
The Wigwam Song	Yankee Doodle

The Connecticut Wide-Awake Songster / edited by John W. Hutchinson of the Hutchinson Family Singers; assisted by Benjamin Jepson. "Lincoln and Liberty." New York: O. Hutchinson, publisher, 272 Greenwich Street, 1860. Davies & Kent, stereotypes and Electrotypes, 113 Nassau Street, New York. 15 cm., 72 p.

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

<u>Title</u>	<u>Suggested tune</u>
Abe Lincoln is the Man / by S.C. Miller	Dearest May
Abe of Illinois	
Bay State Hurrah	
Campaign Song	Hail to the Chief
Campaign Song	Rosin the Bow
The Cause of Liberty	Watchman, Tell Us of the Night
Come On! / by Geo. S. Burleigh	
East Soil Chorus / by J.H.	Auld Lang Syne
The Fate of a Fowler	
Flag of the Brave	
For Freedom and Reform / by F.A.B. Simkins	We're a band of Freemen
For Liberty	Bruce's Address
Freedom's Call	
Freemen, Banish All Your Fears / by R. M'N	Scots Wha Hae
Freemen Win when Lincoln Leads	Lutzow's Wild Hunt
From Bad to Worse	
Gathering of the Republican Army	Villikens and his Dinah
The Grand Rally	
Hark, Ye Freemen / by Rev. James Cruikshanks	Bruce's Address
Have You Heard the Loud Alarm?	Granite State
Hope for the Slave / by J.J.H.	Ellen Bayne
Hurrah Chorus	
Hurrah for Abe Lincoln!	Boatman Dance
A Jolly Good Crew We'll Have / by W.S. Sanford	A Little More Cider
The Liberty Army / by Hutchinson	Axes to Grind
Lincoln	
Lincoln and Hamlin / a campaign song by a Veteran	
"The Following Campaign Song was written by Samuel Copp, Esq.,	

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	Rosin the Bow
Lincoln and Victory!	
Lincoln and Victory / by W. Scott	
Lincoln Going to Washington / by S.C.M.	Jimmy Crack Corn
Lincoln, the Pride of the Nation	Red, White, and Blue
Lincoln's Nomination / by K.A.M.	Yankee Doodle
The March of the Free /	
by Hon Horace Greeley	
Neb-Rascality	Yankee Doodle,
As sung by the Hutchinson Family	Dandy Jim, Burial of Sir John Moore, Scots Wha Hae
Our Country's Call	Hail Columbia
Our Flag is There	
The People's Nominee / by Karl Kriton	Nelly Bly
Rallying Song	
Rallying Song of the	
Rocky Mountain Club	
Ridden by the Slave Power /	Benny Haven
by George W. Putnam	
Song (Friends of freedom,	Dixey's Land
hear our story)	
Song of Freedom	
Strike for the Right	
Uncle Sam's Farm / by Jesse	
Vive la Honest Abe / by C.L. Russell	Vive la Companie
A Wide Awake Rallying Song	
Voice of Freedom	Auld Lang Syne
We'll Send Buchanan Home	Few Days
Wide Awake / by Edward E. Rogers	Bruce's Address
Wide Awake Club Song	

Hutchinson's Republican Songster for 1860 / edited by John W. Hutchinson, of the Hutchinson Family Singers.
 "Lincoln and Liberty." New York: O. Hutchinson, publisher, 67 Nassau Street, 1860. Davies and Kent, printers, 113 Nassau Street, New York. 15 cm., 72 p.

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

<u>Title</u>	<u>Suggested tune</u>
Abe of Illinois	
Bay State Hurrah	
The Bobolink's Campaign Song / by George W. Bungay	
Campaign Song	Hail to the Chief
Campaign Song	Rosin the Bow
The Cause of Liberty	Watchmen, Tell Us of the Night
Come on! / by Geo. S. Burleigh	
Fate of a Fowler	Lord Lovel
Flag of the Brave	
The Flag of the Free: a lament / by Ella Farman	Evening Bells
For Freedom and Reform	
Freemen, Banish All Your Fears / by R. M'N	Scots Wha Hae
Forward, the Ninth!	Excelsior
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.	Auld Lang Syne
Freedom's Call	
Freemen Win When Lincoln Leads	Lutzow's Wild Hunt
The Fugitives / by J.M. Fletcher	
The Grand Rally	
Have You Heard the Loud Alarm?	Granite State
Hope for the Slave / by J.J.H.	Ellen Bayne
Hurrah Chorus	
Hurrah for Abe Lincoln	Boatman Dance
I Spurn the Bribe / written by one who could not be bought	Mountain Farewell
Jordan / by J.J.H.	
The Liberty Army / by Hutchinson	Axes to Grind
Lincoln	
Lincoln and Victory!	

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
 Rallyng 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

Lincoln and Hamlin Campaign Songster. Ithaca, New York:
s.n., 1860. 15 cm., 24 p.

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

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

Lincoln and Hamlin Songster, or, The Continental Melodist,
Comprising a Choice Collection of Original and
Selected Songs, in honor of the People's Candidates,
Lincoln and Hamlin, and illustrative of the enthusiasm
everywhere entertained for "Honest Old Abe," of
Illinois and the noble Hamlin of Maine. Philadelphia
 (no.10, South Sixth Street) & Baltimore (54 Baltimore
 St.): Fischer & Brother; New York (68 Bowery): Wm. J.
 Bunch, 1860. 14 cm., 72 p.

Contains Republican Platform.

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

Brown University, Stephen Foster Archives (Pittsburgh)

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

Fourth of July Lincoln and Hamlin Song / by Chas. Githens Dedicated to the Continentals	Heart and Lute, or, Auld Lang Syne
Freedom and Reform / by F.A.B. Simkins	We're a Band of Brothers
God and the Right	America
God made us Free	America
Hail to Our Chief / by A. and H.	Hail to the Chief
Honest Abe	Few Days
Honest Abe of the West / by E.C. Stedman	Star Spangled Banner
Hurrah for Old Abe of the West / by Cyrus Elder	Vive la Companie
Hurrah Song	
I Spurn the Bribe Written by one who could not be bought	Mountains Farewell
In the Days of True Democracy!	In the Days When We Went Gypseying
John Anderson, My Jo, John: a campaign song	
Lincoln and Hamlin Song	Nothing Else To Do
Lincoln and Liberty / by Charles Githens Dedicated to the Invincibles	Hazel Dell
Lincoln and Liberty / by E. Hannaford	Scots Wha Hae
Lincoln is the Word Written for the West Chester Wide Awake Club	Scots Wha Hae
Lincoln the Hope of the Nation Dedicated to the Continentals by S.S. Money	Columbia the Gem of the Ocean
Old Abe	Auld Lang Syne
Old Abe's Preliminary Visit to the White House	Villikens and Dinah
Our Glorious Constitution / by Townsend Haines	Tullochgorum
People's Campaign Song / by Charles Githens Dedicated to the "Continental" of Phila.	Nellie Gray
Rail Song	Dandy Jim
Rail Lyrics	Lord Lovel
The Restoration Party's Song	Old Granite State
Song of the Free	Auld Lang Syne
Song of the Freemen	Campbells are Coming
Stevy Dug	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

The Republican Campaign Songster for 1860 / edited by
William H. Burleigh. New York: H. Dayton, Publisher,
no. 36 Howard Street, 1860. 15 cm., 72 p.

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

Titles

Suggested tune

All Hail! Ye Gallant Heroes
Arise! Ye Sons of Honest Toil /
William H. Burleigh
The Ballot Box

The Banner of Freedom

The Beauty of Liberty
The Bobolink's (Campaign) Song /
by George W. Bungay
Come Up with the Banner
Free Discussion / by J.G. Whitter
Freedom and Reform

Freedom's Battle Call /
by George W. Bungay
Freedom's Gathering
God and the Right
God Made Us Free!
Honest Abe
Honest Abe of the West /
by Edmund C. Stedman
The Hour and the Man
Hurrah for Lincoln
Hurrah for the Leader! /
by Edgar Phillips
The Lament of an O.P.F.
Lincoln and Liberty
The Lincoln Flag
Long Time Ago
Manhood / by Robert Burns

Hark! the Song of
Jubilee
Star Spangled
Banner

We're a Band of
Freemen

America
America
Bennie Havens, O
Star Spangled
Banner

Rosin the Bow
Yankee Doodle

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 /
 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

The Republican Campaign Songster No. 1. Cincinnati:
American Publishing House, 1860. 15 cm., 50 p.

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

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

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

The Republican Campaign Songster No. 2. Cincinnati:
American Publishing House, 1860. 15 cm., 49 p.

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

Titles

Suggested tune

Abe Lincoln
Burial of Douglas
A Campaign Glee

I'm Very Fond of a
Social Song

Campaign Song
Campaign Song
Campaign Song
Come On!
The Douglasses
Douglas's Prayer
Faith and Works / by J.M. Tucker
The Fire-Eaters / by J.H. Glover

Rosin the Bow
Wait for the Wagon

Flag of the Brave
The Flag of the Free
Free Soil, Free Speech, Free Men
Freemen's Rights
Hope for the Slave
Hurrah for Old Abe of the West
Huzza for Lincoln!

Midnight Hour
Yankee Doodle
Other Side of
Jordan

Lincoln and Freedom
Lincoln and Hamlin
Lincoln the Choice of the Nation
The Neb-Rascalinity

Evening Bells
Auld Lang Syne
Auld Lang Syne
Ellen Bayne
Vive la Compagnie
In a Little Bark
We'll Ride

Old Abe's Going Home
Old Abe's Preliminary Visit
to the White House
The Old Boat Captain / by Cyrus Elder
Our Candidate!
The People's Nominee
The Rally
Rally, Boys, Rally

Red, White and Blue
Dandy Jim, Yankee
Doodle, Burial
of Sir John
Moore, Scots
Wha Hae

Villikens and his
Dinah
Nancy Till
Pop Goes the Weasel
Nelly Bly
Marseilles Hymn
Hail to the Chief

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

Songs for the Great Campaign of 1860: Comprising a Choice Collection of Original and Selected Solos, Glees, Choruses, &c., &c., from the best authors, words and music / edited by George W. Civis and by A.B. Burdick.
New York: The Tribune Office, 1860. 19 cm., 118 p.

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

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

Freedom's Gathering /	
words by Whittier ;	
music by G.W.C.	
The Gathering	Hunter's Chorus
God Speed the Right	
Hail Columbia	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	Nelly Bly
By permission of Firth, Pond & Co.	
The Home of the Free	
Hurrah! for Our Cause	Campbells are Coming
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.	Rosin the Bow
March to the Battlefield / G.W.C.	Oft in the Stilly Night
Men of the North / arranged by G.W.C.	Suoni la Tromba
Neb-Rascality	
Old Abe Makes a Preliminary Visit	Cork Leg
to the White House	
The Old Man 'Bout Fifty-Two	Old Dan Tucker
Raise a Shout for Liberty	Old Granite State
Right Onward We Go! / G.W.C.	
Rouse, Brothers, Arouse! /	Flag of our Union
by Jenny Marse Parker	
Salt River Chorus / arranged by G.W.C.	Cheer Up, My Lively Lads
Shout for Lincoln, Shout!	Dearest May
Slavery is a Hard Foe to Battle /	Jordan is a Hard
by Judson Hutchinson	Hard Road to Travel
Song for the Election	Scots Wha Hae
Song: God bless the People's Party	
Song: Life's the cord of silver,	
binding	
Song of the Free / parodied by G.W.C.	Lutzow's Wild Hunt
Star Spangled Banner /	Star Spangled
Robert Treat Paine, Jr.	Banner
Strike for Freedom and For Right	Old Dan Tucker
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 Freeman 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!

Rory O'More
 Auld Lang Syne
 Star Spangled
 Banner
 Campbells are
 Coming

Lucy Long
 Strike the Cymbals
 McGregor's
 Gathering
 The Chariot

Auld Lang Syne

Yankee Doodle
 Campbells are
 Coming

Uncle Abe's Republican Songster: For Uncle Abe's Choir.

San Francisco: Towne & Bacon, Book, Card and Fancy Job
Printers, Southwest Corner Clay and Sansome Streets,
1860. 15 cm., 33 p.

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

TitlesSuggested tune

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

The Wide-Awake Vocalist, or, Railsplitter's Song Book,
words and music for the Republican Campaign of 1860.
 New York: E.A. Daggett, 1860. 12 cm., 64 p.

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

Brown University, Library of Congress

<u>Title</u>	<u>Suggested tune</u>
Abe of the West and Victory / by Farmer Bell	
Anxious Stephen!	Cynthia Sue
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	Tip and Ty
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.	If I were a Little Bird
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	Cheer, Boys, Cheer
Come, Freeman, 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

Get Out De Way, You Little Giant /
words by B.G.W. ;

arranged by A. Cull
Hamlin from the Pilgrim Land

He Comes! The Fearless Man
Hi, Rally! Ho, Rally! / by J.B. Marsh
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

In Good Republican Times /
words by G. ; arranged
by Henry Tucker

Lincoln and Hamlin the True
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
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.

Lulu is Our Darling
Pride

Nelly Bly

We're a band of
Brothers
Star Spangled
Banner

Red, White and Blue

Yankee Doodle
Auld Lang Syne

Hark! the Soft
Bugle
Away, Away to
School
O Susanna

Dandy Jim of
Caroline
Auld Lang Syne

Uncle Ned

Roll on the Republican Ball	Rosin the Bow
Seventy-Six / by William C. Bryant	
The Short and Long of It, or,	
The Complaint of Douglas /	
words by B. ; music by Henry Tucker	
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 /	Sing a Song of
words by M.D.	Sixpence
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 /	Old Oaken Bucket
Wm. H. Burleigh	
Then Put Away the Wedges and the Maul	Uncle Ned
Unroll the Republican Stars /	
words by Geo. W. Bungay ;	
music arr. by A. Cull	
Up for the Conflict / by J.G. Whittier	Gaily the
	Troubadour
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	Old Granite State
We'll All Take a Ride / words by B. ;	
music arranged by A. Cull	
We're Bound to Work all Night	Du Da
Western Star! Give it Three Cheers!	Gaily the
	Troubadour
Where, oh, Where is Jimmy Buchanan?	Where, Oh! Where
	are the Hebrew
	Children?

The Young Men's Republican Vocalist / William P. Dale. New York: A. Morris, 1860. 12 cm., 36 p.

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

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

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.

Adams and Liberty	1
America	5
Anthem of the Free	1
Anvil Chorus	1
Araby's Daughter	2
Auld Lang Syne	21
Away, Away to School	1
Axes to Grind	2
Bavaria	1
Benney Haven	3
Blue-Eyed Mary	1
Boatman Dance	2
Bobbin' Around	2
Bonnie Doon	1
Boy with the Auburn Hair	1
Bruce's Address	6
Buffalo Gals	1
Burial of Sir John Moore	1
Campbells are Coming	5
Camptown Races	5
Carry Me Back to Old Virginia	1
The Chariot	1
Cheer Up, My Lively Lads	2
Cheer, Boys, Cheer	2
Columbia's the Gem of the Ocean	8
Come, Brothers, Arouse	1
Constitution and Guerrier	1
Cork Leg	2
Cynthia Sue	1
Dan Tucker	8
Dandy Jim of Caroline	3
Day of Adam and Eve	1
Dearest May	4
Dixey's Land	4
Ellen Bayne	2
Evening Bells	1
Excelsior	2
Few Days	6
Flag of Our Union	1
Free and Easy	1

From Greenland's Icy Mountain	1
Gaily the Troubadour	4
Gentle Annie	1
Good Old Colony Times	1
Granite State	9
Greeting Glee	1
Hail Columbia	2
Hail to the Chief	4
Hark, the Soft Bugle	1
Hark, the Song of Jubilee	1
The Harp that Once in Tara's Hills	1
Hazel Dell	1
Heroes March	1
Highland Laddie	1
Ho! Boys, Carry Me Along	1
Home Again	1
Hunter's Chorus	1
Hunting Chorus	1
Hurrah Chorus	1
The Hurrah Song	1
I Once Was Fond of Social Glass	2
I Spurn the Bribe	1
If I Were a Little Bird	1
In the Days When We Went Gypseying	1
Irish Molly O	1
Jeannette and Jeannot	1
Jimmy Crack Corn	1
John Anderson, My Jo, John	3
Jordan's a Hard Road to Travel	2
The King and the Countryman	2
Koch-e-lunk	2
Liberty Tree	1
A Little More Cider	4
Little Wee Man	1
Lord Lovel	2
Love Was Once a Little Boy	1
Lucy Long	2
Lulu is Our Darling Pride	1
Lutzow's Wild Hunt	2
Marseilles Hymn	5
McGreggor's Gathering	1
Midnight Hour	1
Minstrel Boy	1
The Morning Light is Breaking	1
Mountains Farewell	1
My Delight in a Moonshiney Night	1
My Old Kentucky Home	2
Nancy Till	1
Nellie Gray	3
Nelly Bly	3
New Jer-Se-A	1
The Night Before Her Bridal	1

Nothing Else to Do	1
O Carry Me Till I Die	1
O Hard Times Come Again No More	1
O Susanna	3
O, Virginny	1
Oft in the Stilly Night	1
Old Dan Tucker	(see Dan Tucker)
Old Dog Tray	1
Old Folks at Home	1
Old Grey Goose	1
Old Hundred	1
Old Oaken Bucket	4
Old Uncle Ned	(see Uncle Ned)
Old Virginia	1
On to Victory	1
The Other Side of Jordan	3
Our Warrior's Heart	1
Our Flag is There	1
Out of the Wilderness	1
Over the Water to Charlie	1
Patrick Casey	1
Pirate's Chorus	3
The Poachers	1
Pop Goes the Weasel	2
The Power of the Rail	1
The Red, White, and Blue	(see Columbia's the Gem of the Ocean)
Robin Ruff	1
Robinson Crusoe	1
Rory O'More	1
Rosin the Bow	8
Saileur Boy	1
Scots Wha Hae wi' Wallace Bled	6
Shouldn't Wonder	1
Sing a Song of Sixpence	1
Sitting on a Rail	2
Sound the Rally for Our Own Candidate	1
Sparkling and Bright	1
Star Spangled Banner	12
Strike the Cymbals	1
Suoni la Tromba	1
Take Hope	1
That's So	1
There's Nae Luck About the House	1
Tip and Ty	1
To My Delight	1
Tullochgoram	1
Uncle Ned	5
Villikens and His Dinah	3
Vive la Compagnie	4
Wait for the Wagon	6
Washing Day	1

Watchman, Tell Us of the Night	1
We are a Band of Freeman	6
(We Are a Band of Brothers)	
A Wet Sheet and A Flowing Sea	5
We're Bound to Win	1
When I Can Read My Title Clear	1
Where, Oh, Where are the Hebrew Children	2
Yankee Doodle	14
Zion	1

APPENDIX C

TUNES SUGGESTED FOR THREE OR MORE TEXTS

Auld Lang Syne (21)

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

Yankee Doodle (14)

Campaign Song to the Wide Awakes of Philadelphia Democracy As It Is	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>
The Democratic Vision	<u>Lincoln and Hamlin Campaign Songster</u>
A Democrat's Dream	<u>Young Men's Republican Songster</u>
Douglas song	<u>Democratic Campaign Songster</u>
Faith and Works	<u>Gleaner Songster</u>
A Good Time Coming	<u>Republican Campaign Songster no. 2</u>
The Lincoln Flag	<u>Uncle Abe's Republican Songster</u>
Lincoln's Nomination	<u>Wide-Awake Vocalist</u>
National Cement	<u>Connecticut Wide-Awake Songster</u>
Neb-Rascality	<u>Bobolink Minstrel</u>
	<u>Republican Campaign Songster</u>
	<u>Connecticut Wide-Awake Songster</u>
	<u>Hutchinson Republican Songster</u>
	<u>Republican Campaign Songster no. 2</u>
	<u>Songs for the Great Campaign of 1860</u>
	<u>Wide-Awake Songster</u>
Song of Freedom	<u>Young Men's Republican Songster</u>
Wigwam Song	<u>Campaign of 1860</u>
Yankee Doodle for Lincoln	<u>Songs for the Great Campaign of 1860</u>

Star Spangled Banner (12)

Banner of Freedom	<u>Republican Campaign Songster</u>
Campaign Song	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>
Come Songs of the Brave	<u>Young Men's Republican Songster</u>
Free Soil	<u>Uncle Abe's Republican Songster</u>
Have You Heard from Chicago?	<u>Wide-Awake Vocalist</u>
Honest Abe of the West	<u>Bobolink Minstrel</u>
	<u>Connecticut Wide-Awake Songster</u>
	<u>Campaign of 1860</u>
	<u>Lincoln and Hamlin Campaign Songster</u>
	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>
	<u>Republican Campaign Songster</u>
	<u>Republican Campaign Songster no. 1</u>
	<u>Wide-Awake Vocalist</u>
National Lyric	<u>Bell and Everett Campaign Songster</u>
Old Abe, The	<u>Republican Campaign Songster</u>
Railsplitter	<u>Republican Campaign Songster no. 1</u>

Stand by the Flag	<u>Democratic Campaign Songster</u>
Star Spangled Banner	<u>Bell and Everett Campaign Songster</u> <u>Songs for the Great Campaign of</u> <u>1860</u>
Up for the Conflict	<u>Songs for the Great Campaign of</u> <u>1860</u>
Where We Stand	<u>Gleaner Songster</u>

Granite State (9)

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

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

Columbia, The Home of	<u>Bell and Everett Campaign Songster</u>
the World	
Liberty's Star	<u>Young Men's Republican Songster</u>
Lincoln and Hamlin, God	<u>Uncle Abe's Republican Songster</u>
Bless Them	
Lincoln and Hamlin the	<u>Wide-Awake Vocalist</u>
True	
Lincoln the Choice of	<u>Republican Campaign Songster no. 2</u>
the Nation	
Lincoln the Hope of the	<u>Lincoln and Hamlin Songster, or,</u>
Nation	<u>Continental Melodist</u> <u>Young Men's Republican Songster</u>

Lincoln, the Pride of the Nation	<u>Bobolink Minstrel</u>
	<u>Connecticut Wide-Awake Songster</u>
	<u>Republican Campaign Songster No. 1</u>
Rallying Song	<u>Lincoln and Hamlin Campaign</u> <u>Songster</u>

Dan Tucker (8)

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

Rosin the Bow (8)

Campaign Song	<u>Hutchinson Republican Songster</u> <u>Lincoln and Hamlin Songster, or,</u> <u>Continental Melodist</u>
	<u>Republican Campaign Songster no. 2</u>
Hurrah for Douglas and Johnson	<u>Gleaner Songster</u>
The Liberty Ball <u>1860</u>	<u>Songs for the Great Campaign of</u>
Lincoln and Liberty	<u>Hutchinson Republican Songster</u>
	<u>Republican Campaign Songster no. 1</u>
The Republican Ball	<u>Republican Campaign Songster no. 2</u>
Roll on the Ball	<u>Republican Campaign Songster</u>
Roll on the Republican Ball	<u>Wide-Awake Vocalist</u>
Yaller River Melody	<u>Lincoln and Hamlin</u>

Bruce's Address (6)

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

Few Days (6)

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

Scot's Wha Hae (6)

Douglas Song	<u>Gleaner Songster</u>
Freemen Banish all	<u>Hutchinson Republican Songster</u>
Your Fears	
Lincoln and Liberty	<u>Uncle Abe's Republican Songster</u>
	<u>Lincoln and Hamlin Songster, or,</u>
	<u>Continental Melodist</u>
Lincoln is the Word	<u>Lincoln and Hamlin Songster, or,</u>
	<u>Continental Melodist</u>
Ode to Freedom	<u>Republican Campaign Songster no. 1</u>
Song for the Election	<u>Songs for the Great Campaign of</u>
	<u>1860</u>

Wait for the Wagon (6)

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

We Are a Band of Freeman (6)

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

America (5)

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

Campbells are Coming (5)

The Douglas is Coming	<u>Democratic Campaign Songster</u>
Hurrah! for Our Cause	<u>Songs of the Great Campaign of</u> <u>1860</u>
Song of the Freeman	<u>Lincoln and Hamlin Songster, or,</u> <u>Continental Melodist</u>

Up, Laggards of Freedom	<u>Republican Campaign Songster</u> <u>Songs of the Great Campaign of</u> <u>1860</u>
Ye Sons of the Soil!	<u>Songs of the Great Campaign of</u> <u>1860</u>

Camptown Races (5)

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

Marseilles Hymn (5)

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

Uncle Ned (5)

Poor Little Dug	<u>Bobolink Minstrel</u> <u>Connecticut Wide-Awake Songster</u> <u>Republican Campaign Songster for</u> <u>1860</u> <u>Wide-Awake Vocalist</u>
Song of the Campaign	<u>Republican Campaign Songster no. 1</u>
Stevey Dug	<u>Lincoln and Hamlin Songster, or,</u> <u>Continental Melodist</u>
Then Put Away the Wedges and the Maul	<u>Wide-Awake Vocalist</u>
Up with our Douglas / J.B. Stroub	<u>Gleaner Songster</u>

Wet Sheet and a Flowing Sea (5)

Campaign Song: Wide Awake	<u>Campaign of 1860</u>
The People's Candidate	<u>Republican Campaign Songster</u>
The Union Young and Strong	<u>Bell and Everett Campaign Songster</u>
Wide-Awake	<u>Bobolink Minstrel</u>
	<u>Connecticut Wide-Awake Songster</u>
	<u>Hutchinson Republican Songster for 1860</u>
	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>
	<u>Republican Campaign Songster no. 1</u>
Wide-Awake Club Song	<u>Connecticut Wide-Awake Songster</u>

Dearest May (4)

Abe Lincoln is the Man	<u>Connecticut Wide-Awake Songster</u>
Campaign Song	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>
Our State	<u>Uncle Abe's Republican Songster</u>
Shout for Lincoln, Shout!	<u>Songs of the Great Campaign of 1860</u>

Dixey's Land (4)

Campaign Song	<u>Douglas Campaign Songster</u>
Invitation Song: We're bound to fix 'em	<u>Bell and Everett Campaign Songster</u>
Song	<u>Douglas Campaign Songster</u>
Song	<u>Bobolink Minstrel</u>
	<u>Connecticut Wide-Awake Songster</u>
	<u>Hutchinson Republican Songster</u>

Gaily the Troubadour (4)

Gaily did Honest Abe	<u>Republican Campaign Songster no. 1</u>
Up for the Conflict / by J.G. Whittier	<u>Bobolink Minstrel</u>
The Western Sar	<u>Uncle Abe's Republican Songster</u>
	<u>Republican Campaign Songster for 1860</u>

Western Star! Give it Wide-Awake Vocalist
 Three Cheers!

Hail to the Chief (4)

Campaign Song	<u>Bobolink Minstrel</u>
	<u>Connecticut Wide-Awake Songster</u>
	<u>Hutchinson Republican Songster</u>
	<u>Republican Campaign Songster no. 1</u>
Hail to the Chief	<u>Lincoln and Hamlin Songster, or,</u>
	<u>Continental Melodist</u>
Rally, Boys, Rally	<u>Republican Campaign Songster</u>
	<u>Republican Campaign Songster no. 2</u>
Shout for the Prairie King	<u>Wide-Awake Vocalist</u>

A Little More Cider (4)

Campaign Song / by H.A.	<u>Bell and Everett Campaign Songster</u>
Campaign Song	<u>Connecticut Wide-Awake Songster</u>
Honest Abe	<u>Republican Campaign Songster no. 1</u>
Jolly Good Crew We'll Have / by W.S. Sanford	<u>Connecticut Wide-Awake Vocalist</u>

Old Oaken Bucket (4)

Campaign Song	<u>Lincoln and Hamlin Songster, or,</u>
	<u>Continental Melodist</u>
Ratification Song	<u>Campaign of 1860</u>
Then Fling Out the Banner / Wm. H. Burleigh	<u>Wide-Awake Vocalist</u>
Up, Again for the Conflict / by J.G. Whittier	<u>Bobolink Minstrel</u>
	<u>Wide-Awake Vocalist</u>

Vive la Companie (4)

Hurrah for Old Abe of the West / by Cyrus Elder	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>
Lincoln and Freedom	<u>Republican Campaign Songster no. 2</u>
Vive la Abe Lincoln /	<u>Republican Campaign Songster no. 1</u>
by Charles Leib	<u>Lincoln and Hamlin Songster, or, Continental Melodist</u>

Vive la Honest Abe: A Wide-Awake Rallying Song / by C.L. Russell	<u>Connecticut Wide-Awake Songster</u>
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Benny Haven (3)

Honest Abe	<u>Republican Campaign Songster for 1860</u>
Honest Uncle Abe	<u>Uncle Abe's Republican Songster</u>
Riden by the Slave Power	<u>Bobolink Minstrel</u>
/ by George Putnam	<u>Connecticut Wide-Awake Songster</u>
	<u>Hutchinson Republican Songster</u>

Dandy Jim of Caroline (3)

Neb-Rascality	<u>Bobolink Minstrel</u>
	<u>Hutchinson Republican Songster</u>
	<u>Republican Campaign Songster no. 2</u>
	<u>Songs for the Great Campaign of 1860</u>
Old Abe Lincoln is the Man	<u>Wide-Awake Vocalist</u>
Rail Song	<u>Connecticut Wide-Awake Songster</u>

John Anderson, My Jo, John (3)

Dinna' ye Hear the Slogan, Boys:	<u>Gleaner Songster</u>
'Tis Douglas and His Men	
Free Homesteads	<u>Republican Campaign Songster for 1860</u>
John Anderson, My Jo,	<u>Lincoln and Hamlin Songster, or,</u>

John: A Campaign Song Continental Melodist
 Republican Campaign Songster no. 1

Nelly Bly (3)

Hi! Rally! Ho! Rally Wide-Awake Vocalist
 Ho, For Kansas Songs for the Great Campaign of
 1860
 The People's Nominee Hutchinson Republican Songster
 Republican Campaign Songster no. 2

Nelly Gray (3)

Douglas and Johnson / Gleaner Songster
 by J.S. Stroub
 People's Campaign Song Lincoln and Hamlin Songster, or,
 Continental Melodist
 Republican Rally Lincoln and Hamlin Campaign
 Songster

O, Susanna (3)

The Dream / by J.S. Gleaner Songster
 O Poor Douglas, You Republican Campaign Songster for
 Cannot Follow Me 1860
 Uncle Sam & Abe Lincoln: Bell and Everett Campaign Songster
 A Duet / by H.A.

The Other Side of Jordan (3)

The Fire-Eaters Republican Campaign Songster no. 2
 / J.H. Glover
 Jordan / by J.H.H. Bobolink Minstrel
 Hutchinson Republican Songster
 Republican Campaign Songster no. 1
 Take Off Your Coats, Wide-Awake Vocalist
 Boys

Pirate's Chorus (3)

Come on! Come on!	<u>Uncle Abe's Republican Songster</u>
Lincoln Song / by a	<u>Uncle Abe's Republican Songster</u>
Republican Lady	
The People's Choice	<u>Uncle Abe's Republican Songster</u>

Villikens and His Dinah (3)

Douglas and His Dinah	<u>Wide-Awake Vocalist</u>
The Gathering of the	<u>Connecticut Wide-Awake Vocalist</u>
Republican Army	
Old Abe's Preliminary	<u>Lincoln and Hamlin Songster, or,</u>
Visit to the White	<u>Continental Melodist</u>
House	<u>Republican Campaign Songster no. 2</u>

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

Abe Lincoln	R2
Abe Lincoln is the Man / by S.C. Miller (Dearest May)	CO
Abe Lincoln Comes (Greeting Glee from the Minnehaha Glee Book)	L
Abe of Illinois (Auld Lang Syne)	B,CO,H,L
Abe of the West and Victory / by Farmer Bell	W
All Hail! Ye Gallant Heroes	R
Anthem of the Free	Y
Anti-Party Glee (I Once was Fond of Social Glass)	L
Anxious Stephen (Cynthia Sue)	W
Arise! Ye Sons of Honest Toil / by Wm. H. Burleigh	R,W
The Ballot Box (Hark! the Song of Jubilee)	R
The Baltimore Convention (Tip and Ty)	W

The Banner of Freedom (The Star Spangled Banner)	R
The Banner of Freedom Banner Song	C Y
(From Greenland's Icy Mountain)	
The Bay State Hurrah	B,CO,H
The Beauty of Liberty	R
Be Kind to Each Other / by Charles Swain	S
Behold the Furious Storm is Rolling! (Marseilles Hymn)	S
The Bobbin Candidate (Bobbin' Around)	S
The Bobolink's Campaign Song / by George W. Bungay	B,H,LH, R,R1,W
The Boy's Wish / by H.W. (If I Were a Little Bird)	W
Brave Old Abe / by W. Cutter (Auld Lang Syne)	B
The Breaking Dawn	S
Bright is the Daybreak / arranged by G.W.C. (Rory O'More)	S
The Broom	C
Burial of Douglas	R2
Campaign Closing Song / W.P.D. (America)	Y
Campaign Glee (I'm Very Fond of Social Glass)	R2
Campaign Song	Y,R1,R2
Campaign Song (Araby's Daughter)	L
Campaign Song (Auld Lang Syne)	L
Campaign Song (Bobbin' Around)	LH
Campaign Song (Constitution and Guerrier)	L
Campaign Song (Duda)	R1
Campaign Song (Hail to the Chief)	B,CO,H,R1
Campaign Song (The Harp That Once in Tara's Hills)	C
Campaign Song (Hurrah Chorus)	L
Campaign Song (A Little More Cider)	C
Campaign Song (Rosin the Bow)	B,CO,H, L,R2
Campaign Song (Star Spangled Banner)	L
Campaign Song (Wait for the Wagon)	C,L,R2

Campaign Song / by a Continental (Dixey's Land)	L
Campaign Song / by Charles Githens (Dearest May)	L
Campaign Song / by W.C. Johnston (New-Jer-Se-A)	L
Campaign Song / by P.P.P. (The Poachers)	C
Campaign Song / by Dr. Chas. Pottinger (Little Wee Man)	L
Campaign Song / by Frances C. Woodworth (Sparkling and Bright)	L
Campaign Song to the Wide Awakes of Philadelphia / by G. Collins (Yankee Doodle)	L
Campaign Song: Wide Awake (A Wet Sheet and a Flowing Sea)	C
The Candidate with a Cork Leg / words by G.W.B; arr. by A. Cull	W
The Cause of Liberty (Watchman, Tell Us of the Night)	B,CO,H,R1
Cheer, Boys, Cheer / respectfully inscribed to the Hon. Horace Greeley (Cheer, Boys, Cheer)	W
The Chicago Convention	C
Children of the Glorious Dead / Mrs. S.T. Martin	S
Clear the Way / words by Charles Mackey, L.L.D.; music by G.W.C. (Home Again)	L,S
Come, Freeman, Come Rally	W
Come, Join the Friends of Liberty (When I Can Read My Title Clear)	S
Come On! / by Geo. S. Burleigh	B,CO,H,R2
Come On! Come On! (Pirate's Chorus)	U
Come Sons of the Brave (Star Spangled Banner)	Y
Come Up With the Banner	R
Come, Voters, Come / G.W.C.	S
The Continental Refrain / by Lemuel C. Reeves (Ho! Boys Carry Me Long)	L
The Day Breaketh (Bavaria)	S
Day is Breaking / words by Rev. Nelson Brown; by permission of J.H. Hidley; music by T. Wood	S
Democracy as It Is (Yankee Doodle)	LH
The Democratic Vision / W.P.D. Yankee Doodle	Y

Do Your Best	S
Douglas and His Dinah / music arranged by A. Cull	W
Douglases	R2
Douglas's Prayer (Midnight Hour)	R2
Down with Slavery's Minions / by E.W. Lock (Old Dan Tucker)	S
DuDa (Camptown Races)	C
Dug was Once a Little Man (Love Was Once a Little Boy)	L
East Soil Chorus / by J.H. (Auld Lang Syne)	CO
Echo From the Rocks of Maine (Auld Lang Syne)	S
Faith and Trust (Zion)	L
Faith and Works / by J.M. Tucker (Yankee Doodle)	R2
Farewell to Buchanan / by a Republican Lady (Jeannette and Jeannot)	U
The Fate of the Fowler (Lord Lovel)	B,CO,H
The Fate of the Free / a lament by Ella Farman (Evening Bells)	B,H
The Fire-Eaters / by J.H. Glover (The Other Side of Jordan)	R2
The Flag of Liberty (Auld Lang Syne)	Y
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	S
Flag of the Brave	B,CO,H,R2
The Flag of the Free (Evening Bells)	R2
The Flat Boat Excursion (We're Bound to Win)	L
Fling to Heaven Your Signal Fires! / G.W.C.	S
For Abe Shall Have the Belt	W
For Freedom and Reform / by F.A.B. Simkins (We Are a Band of Freemen)	B,Co,H
For Freedom, Honor, and Native Land	S
For Liberty (Bruce's Address)	CO
Forward, Forward! Is the Word / words and music composed for the Railsplitter's Glee Club by J.J. Clark	W

Foward the Ninth! (Excelsior)	B,H
Fourth of July Lincoln and Hamlin Song / by Chas. Githens (Heart and Lute, or, Auld Lang Syne)	L
Free Discussion / by J.G. Whittier	R
Free Homesteads (John Anderson, My Jo, John)	C
Free Soil / by Joseph A. Nunes (Star Spangled Banner)	U
Free Soil Chorus / by J.H. (Auld Lang Syne)	H,S
Free Soil, Free Speech, Free Men (Auld Lang Syne)	R2
Free Soil Voter's Song / by A. Warren Stearns (The Old Granite State)	S
Free State Debate (The Old Granite State)	S
Freedom and Reform (We're a Band of Freemen)	R,R1
Freedom and Reform / by F.A.B. Simkins (We're a Band of Brothers)	L
Freedom Through the Land (We're a Band of Freemen)	R1
Freedom's Anthem (God Save the King)	R1
Freedom's Battle Call / by George W. Bungay (Old Hundred)	B,LH,R, R1,W
Freedom's Battle Cry / music by C.; words by W.H. Burleigh	W
Freedom's Call	CO,H,Y
Freedom's Gathering / words by Whittier; music by G.W.C.	R,S
Freemen, Banish All Your Fears / by R. M'N (Scots Wha Hae)	B,C,CO, H,U
Freemen Win When Lincoln Leads (Lutzow's Wild Hunt)	CO,H
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 (Gaily the Troubadour)	R1
The Gallant Song of the West (Our Flag is There)	W
The Gathering (Hunter's Chorus)	S
The Gathering of the Republican Army (Villikens and His Dinah)	CO
Get Out De Way, You Little Giant	W
God Made Us Free! (America)	L,R

God and The Right (America)	L,R
God Speed the Right	S
A Good Time Coming	U,Y
The Grand Rally	B,CO,H
Hail Columbia	S
Hail to Our Chief / by A. and H. (Hail to the Chief)	L
Hamlin from the Pilgrim Land (Lulu is Our Darling Pride)	W
Happy Days are Coming Right Along / arranged and adapted from Few Days by G.W.C.	S
Hark! Ye Freeman / by Rev. James Cruikshanks (Bruce's Address)	CO
Have You Heard from Chicago? (Star Spangled Banner)	W
Have You Heard the Loud Alarm (Granite State)	B,CO,H
He Comes! The Fearless Man	W
Help! O, Help / G.W.C.	S
Hi! Rally, Ho, Rally! / by J.B. Marsh (Nelly Bly)	W
High Old Abe Shall Win / words by G.W.B. ; arr. by Henry Tucker	W
Ho! For Kansas / words by Lucy Larcom (Nelly Bly)	S
Ho! Ye Men of Every Station / by F.A.B. Simpkins (We're a Band of Brothers)	W
Home of the Free	S
Honest Abe (Bennie Heavens, O)	R
Honest Abe (Few Days)	L
Honest Abe (A Little More Cider)	R1
Honest Abe of the West / by Edmund C. Stedman Called Honest Old Abe in C. (The Star Spangled Banner)	B,Co,L, LH,R,R1,W
Honest Old Abe	R1
Hope for the Slave / by J.J.H. (Ellen Bayne)	CO,H,R2
Honest Uncle Abe (Benny Havens)	U
The Hour and the Man	R,R1
Hurrah for Abe Lincoln (Boatman Dance)	B,CO,H
Hurrah for Abe Lincoln / words by W.P.D.; music by permssion of O. Ditson	Y
Hurrah for Old Abe of the West / by Cyrus Elder (Vive la Companie)	L,R2

Hurrah for the Leader! / by Edgar Phillips	R
Hurrah Chorus	B,CO,H,R1
Hurrah! for Our Cause	S
(The Campbells are Coming)	
Hurrah Song	C
Hurrah Song	C,L
Huzzah for Abe Lincoln	R1
Huzzah for Lincoln	R2
(In a Little Bark We'll Ride)	
I Dream of All Things Free! /	S
words by Mrs. Hemans;	
music by G.W.C.	
I Spurn the Bribe	B,H,L
(Spurn the Bribe)	
In Good Republican Times /	W
words by G.; arr. by Henry Tucker	
In the Days of True Democracy! / words by Graham	L,Y
In the Days When We Went Gypseying)	
John Anderson, My Jo, John: a campaign song	L,R1
Join Hand in Hand	Y
(The Morning Light is Breaking)	
Jolly Good Crew We'll Have / by W.S. Sanford	CO
(A Little More Cider)	
Jordan / by J.J.H.	B,H,R1
(The Other Side of Jordan)	
The Joys of Freedom /	S
arr. and harmonized by G.W.C.	
The Lament of an O.P.F.	R
The Liberty Army / by Hutchinson	CO,H
(Axes to Grind)	
The Liberty Ball / G.W.C.	S
(Rosin the Bow)	
Liberty Battle Song	S
(Our Warrior's Heart)	
Liberty's Star / L.V.F. Randolph	Y
(Red, White, and Blue)	
Lincoln	B,CO,H
Lincoln and Freedom	R2
Lincoln and Freedom	R1
(Vive la Companie)	
Lincoln and Hamlin	R2
Lincoln and Hamlin / a campaign song by a Veteran	
C,CO,R1	
Lincoln and Hamlin, God Bless Them /	U
by Joseph A. Nunes	
(Columbia the Gem of the Ocean)	
Lincoln and Hamlin Song	L
(Nothing Else to Do)	
Lincoln and Hamlin the True	W
(Red, White, and Blue)	
Lincoln and Liberty	C
(Adams and Liberty)	

Lincoln and Liberty (Rosin the Bow)	CO
Lincoln and Liberty / by Charles Githens (Hazel Dell)	L
Lincoln and Liberty / by E. Hannford (Scots Wha Hae)	L
Lincoln and Liberty / by F.A.B. Simpkins (Rosin the Bow)	B,C,CO, H,R,R1
Lincoln and The Right / by a Republican Lady (Marseilles Hymn)	U
Lincoln and Victory!	B,CO,H
Lincoln and Victory / by W. Scott	B,CO,H
Lincoln and Victory (Auld Lang Syne)	C
The Lincoln Banner	C
The Lincoln Boat Horn	W
The Lincoln Boys	W
Lincoln Campaign Song (Old Granite State)	LH
The Lincoln Flag / by George W. Bungay (Yankee Doodle)	B,R,W
Lincoln Going to Washington / by S.C.M. (Jimmy Crack Corn)	CO
The Lincoln Hurrah	C
Lincoln is the Word (Scots Wha Hae)	L
Lincoln of the West (Auld Lang Syne)	W
Lincoln Rallying Song (Old Folks at Home)	R1
Lincoln Song (Highland Laddie)	R1
Lincoln Song / by a Republican Lady (Pirate's Chorus)	U
Lincoln the Choice of the Nation (Red, White and Blue)	R2
Lincoln the Hope of the Nation (Columbia's the Gem of the Ocean)	L,Y
Lincoln, The Pride of the Nation (The Red, White and Blue)	B,CO,R1
Lincoln's Nomination / by K.A.M. (Yankee Doodle)	CO
Lincoln's Welcome (Take Hope)	Y
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 (Hark, the Soft Bugle)	B,CO,H, R,W

March to the Battlefield / G.W.C. (Oft in the Stilly Night)	S
The Maul and the Wedge (Anvil Chorus)	U
Men of the North / arranged by G.W.C. (Suoni la Tromba)	S
The Meteor	U
The Might with the Right	R
National Cement / by George W. Bungay (Yankee Doodle)	B,R
The National Hurrah (Away, Away to School)	W
The Neb-Rascality (Dandy Jim, Yankee Doodle, Burial of Sir John Moore, Scots Wha Hae)	CO,H,R2,S
New Nursery Ballads for Good Little Democrats	B,R1
The Night of the Secession (The Night Before Her Bridal)	C
No Fetters for Freedom	R
O, Poor Douglas, You Cannot Follow Me (O Susanna)	W
Ode to Freedom (Scots Wha Hae)	R1
Oh Where, Tell Me Where?	C
Old Abe (Auld Lang Syne)	L
Old Abe and Little Dug	W
Old Abe Lincoln is the Man (Dandy Jim of Caroline)	W
Old Abe, The Railsplitter / by Jessie Clement (The Star Spangled Banner)	R,R1
Old Abe and the Fire-Eaters / by R. Colby (Dearest May)	R
Old Abe Makes a Preliminary Visit to the White House (The King and the Countryman)	C
Old Abe's Going Home	R2
Old Abe's Preliminary Visit to the White House (Villikens and Dinah)	L,R2
Old Abe's Visit to the White House / D.W.C. Clark	U
Old Abe's Rake / W.P.D. (Old Dan Tucker)	Y
Old Boat Captain / Cyrus Elder (Nancy Till)	R2
The Old Man 'bout Fifty Two (Old Dan Tucker)	S
Old Stormy Europe Strides / by Mrs. C.W. Sawyer (Auld Lang Syne)	W
On to Victory / by Daniel Batcheler	B,R,R1,W
On, You Can't Go the Caper, Stephen	W
Opening Song for the Campaign / W.P.D. (Bonnie Doon)	Y

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 (Pop Goes the Weasel)	R2
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, The Medley Crew / music arr. by Henry Tucker	W
People's Campaign Song / by Charles Githens (Nellie Gray)	L
The People's Candidate (A Wet Sheet and a Flowing Sea)	R
The People's Chant / by Wm. H. Burleigh	R
The People's Choice (Pirate's Chorus)	U
The People's Nominee / by Karl Kriton (Nelly Bly)	B,CO,H,R2
Poor Little Dug [called Little Dug in C] (Uncle Ned)	B,C,W,R1
The Poor Voter's Song (Lucy Long)	R
The Prairie's Pride (Carry Me Back to Old Virginny)	LH
The Present Crisis / by James Russell Lowell (Freemen, Awake!)	B
The Presidential Race (Camptown Races)	LH
Rail Lyrics (Lord Lovel)	L
Rail Lyrics (The Power of the Rail, or, the Fall of J.B.)	W
Rail Song (Dandy Jim)	L
The Rail Song (King and Countryman)	C
Raise a Shout for Liberty (Old Granite State)	S

The Rally	R2
(Marseilles Hymn)	
Rally, Boys, Rally! / by William H. Burleigh	R,R2
(Hail to the Chief)	
Rally Once More	R2
(Sound the Rally for Our Own Candidate)	
Rallying Song	B,CO,H,R1
Rallying Song	B,R2
Rallying Song	LH
(Columbia, the Home of the Brave)	
Rallying Song	LH
(Gentle Annie)	
Rallying Song of the Rocky Mountain Club	B,CO,H
Ratification Song	C
(Old Oaken Bucket)	
Republican Campaign Song no. 2	R1
(That Old Tall Man 'bout Fifty-Two)	
Republican Rally	LH
(Nellie Gray)	
Republican Rallying Song	R1
(Marseilles Hymn)	
Republicans! The Nation Calls You /	W
words by G.W. Bungay; arr. A. Cull	
The Restorations Party's Song	L
(Old Granite State)	
Ridden by the Slave Power / by George W. Putnam	B,CO,H
(Benney Haven)	
Right Onward We Go! / G.W.C.	S
Righteous Abe-L	R2
Roll on the Ball	R
(Rosin the Bow)	
Roll on the Republican Ball	W,R2
(Rosin the Bow)	
Rouse, Brothers, Arouse / by Jenny Marse Parker	S
(Flag of Our Union)	
Salt River Chorus / arranged by G.W.C.	S
(Cheer Up, My Lively Lads)	
The Senator's Lament	C
(Robinson Crusoe)	
Seventy Six / by William C. Bryant	B,W
(Heroes March)	
School	C
The Short and Long of It, or,	W
The Complaint of Douglas / words	
by B.; music by Henry Rucker	
Shout for the Prairie King /	W
words by G.W. Bungay; music arr.	
by A. Cull	
Shout for Lincoln, Shout!	S
(Dearest May)	
The Sick Democracy / W.P.D.	Y
(Pop Goes the Weasel)	

Sing a Song of Charleston / words by M.D.	W
(Sing a Song of Sixpence)	
The Slave Reign is O'er	R1
(O Hard Times Come Again No More)	
Slavery is a Hard Foe to Battle /	S
by Judson Hutchinson	
(Jordan is a Hard Road to Travel)	
[Song] (God Bless the People's party)	S
[Song] (Life's the Cord of silver, binding)	S
Song	B,CO,H
(Dixey's Land)	
Song	C
(Good Old Colony Times)	
A Song for the Campaign	C
(Wait for the Wagon)	
Song for the Election	S
(Scots Wha Hae)	
Song for the Prairie Land	R2
Song for the Times / by Judson	H
(Axes to Grind)	
Song of Freedom	B,CO,Y
(Yankee Doodle)	
Song of the Campaign	R1
Song of the Campaign	R1
(Old Uncle Ned)	
Song of the Free	L
(Auld Lang Syne)	
Song of the Free / parodied by G.W.C.	S
(Lutzow's Wild Hunt)	
Song of the Freemen	L
(The Campbells are Coming)	
The Song of the Kansas Emigrants /	R
by John G. Whittier	
Song of the Officeholder	C
(Few Days)	
Splittin' ob de Rail	R1,W
(Sittin' on a Rail)	
Star Spangled Banner / Robert Treat Paine, Jr.	S
(Star Spangled Banner)	
Stevy Dug	L
(Uncle Ned)	
Strike for Freedom and for Right	S
(Dan Tucker, slow and grave)	
Strike for the Right / by E.W. Locke	B,C,CO,H,
	R,R1
Suit of Lincoln Green	B,H
Sympathy for Steve / W.P.D.	Y
(Day of Adam and Eve)	
Take Hope	Y
Take Off Your Coats, Boys	W
(The Other Side of Jordan)	

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 (McGreggor'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	W
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 LH,R1
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 Yaller River Melody (Rosin the Bow)	R,R1,U L
Yankee Doodle for Lincoln (Yankee Doodle)	S

Ye Sons of the Soil!
 (Campbells are Coming)
A Year to Come / W.P.D.

S

Y

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

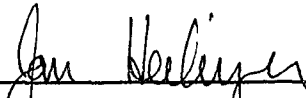
Title of Dissertation: Political Songsters for the
Presidential Campaign of 1860

Approved:


Major Professor and Chairman



Dean of the Graduate School

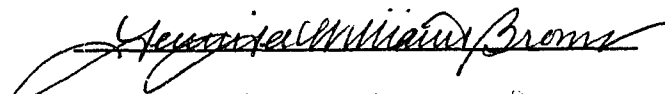
EXAMINING COMMITTEE:










J. Hummelbrink

Date of Examination:

February 7, 1994