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## Music Achievement for Rural Clubs

Extension Service State College

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# Music Achievement for Rural Clubs

Extension Circular 351

November 1935



EXTENSION SERVICE  
STATE COLLEGE  
BROOKINGS, S. DAKOTA

# Songs That Live

(Fifth Year)

Song spans every human life, stills the babe to slumber, satisfies the craving of the heart, inspires human fraternity, brings back memories, incites to action, lulls to rest, comforts the sorrowing and soothes the dying. It is all-powerful and is the only form of art that can be used at one time by great masses of people.

Song is the universal language. The words may be French, German, Norwegian, Russian or Italian, but the music is known, loved and understood in all nations. Songs that reflect the moods, sentiments, aspirations and ideals of past generations and continue to find a response in succeeding generations are truly "Songs That Live."

Programs of the home extension clubs during previous years have included: (1) folk songs, (2) music of the American Indian, (3) art songs of the world's greatest composers, and (4) hymns. Previous programs of the 4-H clubs have been: (1) American Music, (2) Music from Many Lands, (3) The World's Great Composers, (4) Music We Should Know, and (5) The World's Best Known Operas.

This year the home extension clubs and the 4-H clubs have the same music program made up of selections from the National 4-H Music Achievement Program. Thus the same leadership may serve all rural groups carrying a music program.

## Songs That Live

### I. Folk Songs

	Origin
1. ALOHA OE .....	Hawaiian
2. HOME ON THE RANGE .....	American Cowboy
3. LONDONDERRY AIR (arr. by Grainger) .....	English
4. Annie Laurie .....	Scotch
5. Believe Me if All Those Endearing Young Charms .....	Irish
6. All Through the Night .....	Welsh
7. Auld Lang Syne .....	Scotch
8. Drink to Me only with Thine Eyes .....	English
9. Santa Lucia .....	Neapolitan
10. The First Noel .....	Old Carol
11. The Old Refrain (arr. by Kreisler) .....	Viennese
12. Song of the Volga Boatmen .....	Russian
13. Men of Harlech .....	Welsh
14. Prayer of Thanksgiving .....	Netherlands

### II. Religious Songs

	Composer
1. ADESTE FIDELES .....	Portugal
2. JOY TO THE WORLD .....	Handel
3. ONWARD CHRISTIAN SOLDIERS .....	Sullivan
4. Hallelujah Chorus—from The Messiah .....	Handel
5. The Heavens Are Telling—from The Creation .....	Hayden
6. Unfold Ye Portals—from The Redemption .....	Sound
7. Ave Maria .....	Schubert
8. Silent Night, Holy Night .....	Gruber
9. Holy, Holy, Holy! .....	Dykes
10. Lead, Kindly Light .....	Dykes
11. The Little Brown Church in the Vale .....	Pitts
12. The Holy City .....	Weatherly-Adams

### III. Negro Songs

1. OLD FOLKS AT HOME .....	Foster
2. Deep River .....	Burleigh
3. Carry Me Back to Old Virginny .....	Bland
4. Old Black Joe .....	Foster
5. Good News .....	Spiritual
6. Swing Low, Sweet Chariot .....	Spiritual
7. Steal Away .....	Spiritual

#### IV. Patriotic Songs

1. BATTLE HYMN OF THE REPUBLIC ----- Steffe (arr. by)
2. DIXIE ----- Emmett
3. The Star-Spangled Banner ----- Smith
4. Columbia, The Gem of the Ocean ----- A'Becket
5. America, the Beautiful ----- Ward

#### V. Songs from Operas

1. LAST ROSE OF SUMMER—from Martha ----- Flotow
2. O PROMISE ME—from Robin Hood ----- De Koven
3. Toreador Song—from Carmen ----- Bizet
4. Quartette—from Rigoletto ----- Verdi
5. My Heart at Thy Sweet Voice—from Samson and Delilah ----- Saint-Saens
6. Sextette—from Lucia di Lammermoor ----- Donizetti
7. Celeste Aida—from Aida ----- Verdi
8. Knowest Thou the Land?—from Mignon ----- Thomas
9. Soldiers' Chorus—from Faust ----- Gounod
10. Miserere—from Il Trovatore ----- Verdi
11. Pilgrims' Chorus—from Tannhauser ----- Wagner
12. Anvil Chorus—from Il Trovatore ----- Verdi
13. Bridal Chorus—from Lohengrin ----- Wagner
14. Then You'll Remember Me—from The Bohemian Girl ----- Balfe
15. Barcarolle—from The Tales of Hoffman ----- Offenbach
16. Song to the Evening Star—from Tannhauser ----- Wagner
17. Old Heidelberg, Dear Heidelberg—from The Prince of Pilsen ----- Luders
18. Indian Love Call—from Rose Marie ----- Friml
19. One Alone—from The Desert Song ----- Romberg
20. Song of the Vagabonds—from The Vagabond King ----- Friml
21. My Hero—from The Chocolate Soldier ----- Strauss

#### VI. Secular Songs

1. HOME SWEET HOME ----- Bishop
2. LOVE'S OLD SWEET SONG ----- Molloy
3. SWEET AND LOW ----- Barnby
4. MOTHER MACHREE ----- Ball
5. THE ROSARY ----- Nevin
6. ROSES OF PICARDY ----- Wood
7. AT DAWNING ----- Cadman
8. Calm as the Night ----- Bohm
9. Goin' Home ----- Dvorak
10. Serenade ----- Schubert
11. La Golondrina (Mexico) ----- Serradell
12. Song of India ----- Rimski-Korsakov
13. Where My Caravan Has Rested ----- Lohr
14. On the Road to Mandalay ----- Speaks
15. Solvejg's Cradle Song—from the Peer Gynt Suite ----- Grieg
16. Sweet Genevieve ----- Tucker
17. My Wild Irish Rose ----- Olcott
18. Oh, Dry Those Tears ----- Del Riego
19. When You and I Were Young, Maggie ----- Butterfield
20. When Irish Eyes are Smiling ----- Ball
21. There's A Little Bit of Heaven ----- Ball
22. By the Waters of Minnetonka ----- Lieurance
23. From the Land of the Sky-Blue Water ----- Cadman
24. O Sole Mio ----- Di Capua
25. The Earl-King ----- Schubert
26. Lo, Hear the Gentle Lark ----- Bishop
27. The Lost Chord ----- Sullivan
28. Mighty Lak' a Rose ----- Nevin
29. Sylvia ----- Speaks
30. Sing, Smile, and Slumber ----- Gounod
31. I'll Take You Home Again, Kathleen ----- Westendorf
32. Who Is Sylvia? ----- Schubert
33. Songs My Mother Taught Me ----- Dvorak
34. The Bells of Saint Mary's ----- Furber-Adams
35. A Perfect Day ----- Jacobs-Bond
36. Lullaby ----- Brahms
37. Silver Threads Among the Gold ----- Danks

It is difficult to find a book which includes all the numbers listed on the 1935-36 music program. Following is a list of books in which most of the selections may be found:

1. The Golden Book of Favorite Songs—Hall and McCreary Co., Chicago.
2. Fullerton's Selected Songs for Schools—Wallace Publishing Co., Des Moines.

\* Songs listed in small type are additional numbers included on the National 4-H program.



3. The Everybody Sing Book—Paul Pioneer Music Corp., 119 Fifth Ave., New York.

4. I Hear America Singing—C. C. Birchard and Co., Boston, Mass.

5. The One Hundred and One Best Songs—The Cable Co., 1100 Cable Bldg., Chicago.

6. 4-H Club Song Book—C. C. Birchard and Co., Boston, Mass. Available at Extension Service.

7. The New American Song Book—Hall and McCreary Co., Chicago.

8. Sociability Songs—Rodeheaver Co., 28 E. Jackson Blvd., Chicago (Available at Extension Service).

A number has been placed before each song book and corresponding numbers placed after each song to indicate in which book or books that particular song may be found. Example: The Last Rose of Summer—1-2-5-7-8. The song listed may be found in the Golden Book of Favorite Songs, Fullerton's Selected Songs for Schools, The One Hundred and One Best Songs, The New American Song Book, and Sociability Songs.

Each club is expected to make use of all selections during the year and may add some of their own. The schedule following is suggested as appropriate. Clubs starting their work later than October should revise the program to include all selections.

October—	The Last Rose of Summer	1-2-5-7-8
	Home Sweet Home	1-2-3-4-5-6-7-8
November—	Home on the Range	3-7
	Aloha Oe	3-6-7
December—	Joy to the World	1-6-8
	Adeste Fideles	1-2-3-4-6-8
January—	Old Folks at Home	1-2-3-4-5-6-7-8
	Dixie	1-2-3-4-5-6-7-8
February—	Battle Hymn of the Republic	1-2-3-4-5-6-7-8
	Onward Christian Soldiers	1-4-5-7-8
March—	The Rosary	sheet music
	Londonderry Air	2
April—	Roses of Picardy	sheet music
	At Dawning	sheet music
May—	Sweet and Low	1-2-3-4-5-7-8
	Mother Machree	sheet music
June—	Oh Promise Me	sheet music
	Love's Old Sweet Song	1-2-4-5-6-7-8

#### Numbers for Quartette Contest

(for Farm and Home Week, Feb. 4-8, 1936)

Womens—	Southern Medley	Mixed—	Danny Boy
	Mighty Lak' a Rose		Roses of Picardy
Mens—	Home on the Range		Bells of St Mary's
	The Rosary		
	Men of Harlech		

*"The power of enjoying and loving the best music is not a rare and special privilege, but the natural inheritance of everyone who has ear enough to distinguish one tune from another, and wit enough to prefer order to incoherence."*—W. H. HADOW.

## Radio Program

The 1936 music selections will be broadcast on the national 4-H club radio program the first Saturday of each month between 11:30 a.m. and 12:30 p.m. C.S.T.

Station KFDY, Brookings, will broadcast two of these musical selections each Saturday afternoon between 1:30 and 2:00 p.m., C.S.T. On five occasions during the year this station will present ten of the music numbers for the 1936 music program. In some cases it may be possible to assemble the club members for this program. The dates for these broadcasts are as follows:

February 22

May 2

July 18

September 28

December 12

## Music Achievement Tests

At stated times during the year music achievement tests will prove helpful and interesting. The radio programs may be used for a general review of the numbers and later the club members may be tested on their ability to remember the songs. Members of the club may present the numbers or phonograph records may be used. More detailed instructions for the tests are given in the leader's manual.

### 1. Folk Songs

Any song which has come down through the years, expressing the emotions and sentiments of the people, is known as a folk song. Its origin is usually lost in obscurity. It is a song of the people, persisting because it is part and parcel of their lives. The folk song is one of the earliest forms of music carried from nation to nation in Europe by the strolling minstrel, bard or troubadour. Some authorities claim there are no American folk songs\* yet some of the songs sung by Negroes, Indians, cowboys and mountaineers surely must approach closely to qualifying as such.

#### Aloha Oe—Hawaiian

True to the characteristics of folk music, "Aloha Oe" reflects many of the sentiments and emotions of the country from which it comes. The unhurried, romantic life of the Hawaiians is portrayed through the smooth, rhythmic motion of this song. The plaintive melody of the refrain emphasizes the romantic atmosphere ever present in this country.

#### Home on the Range—American Cowboy

The cowboy songs are distinctly American in type. When ranch life was primitive the cowboys would gather at the ranch house during the long winter evenings and entertain the group by singing of their experiences. Often they selected a familiar tune and introduced their own words, and frequently both words and tune were original. It was also customary for the cowboys to sing while driving their herds on the range. "Home on the Range" has a rhythmical swing to it which is characteristic of most cowboy music. It should be sung with a smooth, swinging tempo.

#### Londonderry Air—English

This folk tune is old Irish origin. It became very popular during the World War when the poem "Danny Boy" was sung to this air. Madame

\* "The Song," Upton, page 42.

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*"The effects of good music is not caused by novelty. On the contrary, it strikes us more the more we are familiar with it."*—GOETHE.

Schuman Heink included it on practically all of her programs for the enlisted men. Its simple swinging melody makes it a favorite for choruses, orchestras or small group singing.

## 2. Religious Songs

Music has always been closely associated with religious worship. Many of the hymns today have been in use for centuries. In music, religious fervor found natural expression and continues to do so with increasing power as man's ability to create music has progressed. With the development of musical instruments and more general participation by all of the people in singing, the hymn has come to be a most important phase of religious worship.

### Adeste Fideles—Portugal (Oh Come All Ye Faithful)

The Christmas carol is a favorite form of hymn. This is one of the oldest Italian carols, written in the thirteenth century by Saint Bonaventura, an Italian monk. Its modern musical setting was made by John Reading, organist of Winchester Cathedral, England, where it was first sung in the latter part of the Seventeenth century.

### Joy to the World—Handel

The melody for this hymn first appeared in the Immortal Oratorio, The Messiah, by George Frederick Handel. It was later rearranged into a hymn by the American hymn writer Lowell Mason, who frequently is called the "Father of American Public School Music." He was a New England schoolmaster who insisted that his pupils learn hymns and sing them in school and at home.

### Onward Christian Soldiers—Sullivan

This favorite with all great assemblages is a modern Crusaders' song and has become the processional hymn throughout the Christian world. It is spirited, impressive, martial music—the type that incites to action. The words are by Rev. S. Baring-Gould and the music by Sir Arthur Sullivan. It was originally written in 1865 for a school festival near Harbury, England.

## 3. Negro Songs

If there are any genuine American folk songs, they are the Negro melodies of the days of slavery. They pictured the emotions, the longings, the sadness, as well as the joy of the slave. It was in the singing of them that he found his greatest relief. They were part of his toil, his religion, his scant recreation and his cabin life. Simple, rhythmical, and needing little more accompaniment than the clapping of hands, these songs are usually cheerful and have much repetition. They are rarely sad. Their religious songs are nearly always expressions of hope for a better land. Another group of songs pertaining to the Negro life is the descriptive ballads which sing of Negro life and desires. These melodies usually did not originate from the race themselves but were composed by an author familiar with Negro characteristics.

### Old Folks at Home—Foster

Stephen Collins Foster achieved great success with pleasing ballads descriptive of Negro sentiment. Nothing like them had appeared before nor since. In this respect his career was unique. His first composition appeared in 1816 and there soon appeared about 175 in rapid succession. The

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*"Of all the arts, great music is the art to raise the soul above all earthly storms."*—LELAND, The music lesson of Confucius.

songs are simple in melody, the words expressive and the style distinctive. "Old Folks at Home" is one of the best known and is typical of the Negro melodies. This song has an interesting history. It was composed in 1851. After completing the composition, Foster had no idea what river he should put into the text, but wanted a melodious word with two syllables. After searching the map for some time he discovered the Swanee River in Florida, which has become famous through this song.

#### 4. Patriotic Songs

Patriotic songs have been known to stir an entire populace to action. One of the noblest functions of song is its inspiration to patriotism. Every country has its patriotic songs, many of them springing out of the inspiration of the moment during war or civil strife.

##### **The Battle Hymn of the Republic—Steffe (arr. by)**

Of all the lyrics arising out of the days of the Sixties, the best in poetic merit is "The Battle Hymn of the Republic," written by Julia Ward Howe. It was sung to the melody of "John Brown's Body" which in turn was a camp meeting tune adopted by Charles S. Hall.

##### **Dixie—Emmett**

Oddly enough this is the only song of strictly American origin to gain and retain prominence as a patriotic song. It was written in 1859 by Daniel Decatur Emmett, a Northerner, and became a great favorite in the North before it was known in the South. It was played at the inauguration of Jefferson Davis as president of the Confederacy and was adopted as the Southern war song, although it does not reflect in any way the Southern war sentiment. Even to this day it arouses the old Southern spirit and is enthusiastically greeted wherever it is sung or played before a Northern audience.

#### 5. Songs from Operas

Certain songs stand out from the operas of which they are a part like brilliant stars in a constellation. Their musical beauty and the thoughts which they express have caused them to retain their popularity. While it is true that the story and background of the opera must be known in order to enjoy these selections to their fullest extent, yet there is a certain fascination about some of the songs that puts them in a class by themselves to be sung and re-sung.

##### **The Last Rose of Summer**

The composer of the melody is unknown, but it dates back to the Seventeenth Century and has lost none of its freshness in the Twentieth. It is an old Irish air to which Thomas Moore wrote the words. It is not only a universal favorite among the people but among great singers also. Much of the success of the opera "Martha" is attributed to the fact that Flotow introduces this song into it.

##### **O Promise Me—De Koven**

This song is taken from the opera Robin Hood. The scene was laid in Sherwood Forest in England at the time of Richard the First. In the opera this song is sung by Allan-a-Dale, one of the outlaws. De Koven has written about 20 light operas, two grand operas and more than 400 songs. Perhaps his best known song is "O Promise Me."

#### 6. Secular Songs

Sentiment may be deemed old fashioned and we may try to conceal it, but it is there just the same. Many songs owe their lasting effect to the

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*"Song brings, of itself, a cheerfulness that wakes the soul to joy."—EURIPIDES.*



sentiment which they express and which finds a response in each succeeding generation.

#### **Home Sweet Home—Bishop**

This is generally accorded first place as a song of sentiment. It is a song that came from the heart, speaks to the heart, voices the memories, the longings, the aspirations, the love of all human kind. It brings back childhood days and familiar faces. It appeals to the tenderest and purest sentiment of the human heart. Why was it written? Because John Howard Payne, while doing literary work in Paris in 1822 was overcome with homesickness. Recalling the happy days of his early home life, and seating himself on a bench in a little park, he wrote the lines. The melody was written by Henry Bishop and included in one of his operas the following year. It was an instantaneous success. As long as the love of home exists the love of this sweetly tender song will remain.

#### **Love's Old Sweet Song—Molloy**

This song is one of the most popular of our secular songs. It tells the story of a physically weary body becoming rested by poetry and song. George Upton once made the statement that "the perfect union of music and poetry is in song." The musical setting for this number is particularly well adapted to the poetical theme.

#### **Sweet and Low—Barnby**

Sentimental songs of the Nineteenth Century are simple in melody with stanzas setting forth the homely virtues in a very simple manner. When a boy, Barnby was an alto choir singer in a London cathedral. At the age of 15 he became a music master. His simple musical setting for Tennyson's poem is one of his most popular writings.

#### **Mother Machree—Ball**

This song was originally written for a Chauncy Olcott production but it was not until John McCormack included it in his concerts and recorded it for the talking machine that it became a general favorite. Probably it has nowhere been sung with more feeling than among prison inmates. An observer of a song fest at Sing Sing remarked that the singing of Mother Machree by these men, some of them serving sentences for murder, "was not mere singing—it was life." Ernest R. Ball was also the composer of "Let the Rest of the World Go By."

#### **The Rosary—Nevin**

Compositions of Ethelbert Nevin were written under a severe physical handicap. His semi-invalid condition no doubt influenced his style to some extent. Nevin's compositions are graceful and lyric; his melodies are sentimental, but finely expressive of gentler moods. The Rosary has an appealing melody well suited to the word text. An interesting story is told of this number. A friend once sent Nevin a poem which began with the words "The hours I spent with thee, dear heart." The next day Nevin presented his wife with the manuscript of The Rosary, with the inscription "Just a little souvenir to let you know how I thank le bon Dieu for giving me you."

#### **Roses of Picardy—Wood**

During every war new songs become popular and because of their popularity with the soldiers they continue to live, long after military strife is over. The melody of such songs must be simple, the words either sad or humorous, and it must have a resounding chorus. "Captain Jenks," "Tramp, Tramp, Tramp the Boys are Marching," and "Over There," are characteristic examples of such songs.

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*"Music is one of the most glorious gifts of God. It removes from the heart the weight of sorrows and fascinations of evil thoughts."*—MARTIN LUTHER.

"Roses of Picardy" is an English song written in 1916. Because of its universal appeal it was accepted by the American soldiers when they entered the war. Picardy at one time was a province of France.

#### At Dawning—Cadman

Charles Wakefield Cadman is one of America's outstanding composers. He has spent a great deal of time collecting and studying the Indian folk music of America. His American opera "Shanewis" is one of his most outstanding works. "At Dawning" is a love song sung frequently at weddings. Its graceful melody has given it such popular appeal that one frequently hears it whistled or sung on the street and in the home.

### References

- "The Song"—George P. Upton, 1915—W. F. Hall Printing Company, Chicago  
"Music in American Life"—A. D. Zanzig, 1932—National Recreation Association, New York  
"The Evolution of the Art of Music"—C. Hubert H. Parry, 1930—D. Appleton and Company, New York  
"The Art of Listening"—David Ericberg, 1927—The Caxton Institute, New York  
"Music as a Social Force in America"—R. H. Schauffler and Sigmund Spaeth, 1927—The Caxton Institute, New York.

#### ALOHA OE—Hawaiian

Proudly sweeps the raincloud o'er the cliff,  
Borne swiftly by the western gale,  
While the song of lover's parting grief,  
Sadly echoes amid the flow'ring vale.

#### Chorus:

Farewell to thee, farewell to thee!  
The winds will carry back my sad refrain:  
One fond embrace before we say good-bye  
Until we meet again.

Sweet the thoughts I bear away with me,  
Dear mem'ries of the happy past;  
And tho' now we whisper, fare-thee-well,  
Yet we know we shall meet again at last.

#### HOME ON THE RANGE—American Cowboy

Oh, give me a home where the buffalo roam,  
Where the deer and the antelope play,  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

#### Chorus

Home, home on the range,  
Where the deer and antelope play,  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

How often at night, when the heavens are bright  
With the lights from the glittering stars,  
Have I stood here amazed, and asked as I gazed,  
If their glory exceeds that of ours.

Then I would not exchange my home on the range,  
Where the deer and the antelope play,  
Where seldom is heard a discouraging word,  
And the skies are not cloudy all day.

#### LONDON DERRY AIR—(Arr. by Grainger)

(Would God I Were the Tender Apple Blossom)  
Would God I were the tender apple blossom  
That floats and falls from off the twisted bough,

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*"A man should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul."*—GOETHE.

To lie and faint within your silken bosom  
 Within your silken bosom, as that does now!  
 Or would I were a little burrish'd apple  
 For you to pluck me gliding by so cold,  
 While sun and shade your robe of lawn will dapple,  
 Your robe of lawn and your hair's spun gold.  
 Yea, would to God I were among the roses  
 That lean to kiss you as you flow between,  
 While on the lowest branch a bud uncloses,  
 A bud uncloses to touch you, Queen.  
 Nay, since you will not love, would I were growing,  
 A happy daisy in the garden path,  
 That so your silver foot might press me going,  
 Might press me going, even unto death!

**ADESTE FIDELES—Portugal (O Come, All Ye Faithful)**

O come, all ye faithful,  
 Joyful and triumphant,  
 O come ye, O come ye to Bethlehem;  
 Come and behold Him  
 Born the King of Angels;  
 O come, let us adore Him,  
 O come, let us adore Him,  
 O come, let us adore Him, Christ the Lord.

Sing, choirs of Angels,  
 Sing in exultation,  
 Sing, all ye citizens of heav'en above;  
 Glory to God  
 In the highest;  
 O come, let us adore Him,  
 O come, let us adore Him,  
 O come, let us adore Him, Christ the Lord.

**JOY TO THE WORLD—Handel**

Joy to the world! the Lord is come:  
 Let earth receive her King,  
 Let ev'ry heart prepare him room,  
 And heav'n and nature sing,  
 And heav'n and nature sing,  
 And heav'n and heav'n and nature sing.

Joy to the world! the Saviour reigns:  
 Let men their songs employ,  
 While fields and floods, rocks, hills and plains  
 Repeat the sounding joy,  
 Repeat the sounding joy,  
 Repeat, repeat the sounding joy.

**ONWARD CHRISTIAN SOLDIERS—Sullivan**

Onward Christian soldiers! Marching as to war,  
 With the cross of Jesus, Going on before.  
 Christ, the royal Master, Leads against the foe;  
 Forward into battle, See His banners go!

**Chorus**

Onward Christian soldiers! Marching as to war,  
 With the cross of Jesus, Going on before.

Onward, then ye people! Join our happy throng,  
 Blend with ours your voices in the triumph song;  
 Glory, laud, and honor, Unto Christ the King,  
 This thro' countless ages, Men and angels sing.

**OLD FOLKS AT HOME—Foster**

Way down upon de Swanee Ribber,  
 Far, far away,  
 Dere's wha' my heart is turning ebber,  
 Dere's wha' de old folks stay.  
 All up an' down de whole creation  
 Sadly I roam,  
 Still longin' for de old plantation,  
 An' for de old folks at home.

**Chorus**

All de world am sad and dreary  
 Eb'rywhere I roam;  
 Oh! darkies, how my heart grows weary,  
 Far from de old folks at home.

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*"Music is the universal language of mankind."*—LONGFELLOW.

One little hut among de bushes,  
 One dat I love,  
 Still sadly to my mem'ry rushes,  
 No matter where I rove.  
 When will I see de bees a-hummin'  
 All round' de comb?  
 When will I hear de banjo tummin'  
 Down in my good old home?

**BATTLE HYMN OF THE REPUBLIC—Steffe (arr. by)**

Mine eyes have seen the glory of the coming of the Lord;  
 He is trampling out the vintage where the grapes of wrath are stored;  
 He hath loosed the fateful lightning of His terrible swift sword:  
 His truth is marching on.

**Chorus**

Glory, glory, hallelujah! Glory, glory, hallelujah!  
 Glory, glory, hallelujah! His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps,  
 They have builded Him an altar in the evening dews and damps;  
 I can read His righteous sentence by the dim and flaring lamps;  
 His day is marching on.

**DIXIE—Emmett**

I wish I was in de land ob cotton,  
 Old times dar am not forgotten,  
 Look away! Look away! Look away! Dixie Land  
 In Dixie Land whar I was born in,  
 Early on one frosty mornin'  
 Look away! Look away! Look away! Dixie Land!

**Chorus**

Den I wish I was in Dixie, Hooray! Hooray!  
 In Dixie Land, I'll take my stand,  
 To lib and die in Dixie;  
 Away, Away, Away down south in Dixie  
 Away, away, away down south in Dixie.

Dars buckwheat cakes an' Ingen batter,  
 Makes you fat, or a little fatter,  
 Look away! Look away! Look away! Dixie Land  
 Den Hoe it down an' scratch your grabble,  
 To Dixie Land I'm bound to trabble,  
 Look away! Look away! Look away! Dixie Land!

**LAST ROSE OF SUMMER—From Martha—Flotow**

'Tis the last rose of summer  
 Left blooming alone;  
 All her lovely companions  
 Are faded and gone;  
 No flower of her kindred,  
 No rosebud is nigh,  
 To reflect back her blushes,  
 Or give sigh for sigh.

**HOME SWEET HOME—Bishop**

Mid pleasures and palaces though we may roam,  
 Be it ever so humble, there's no place like home!  
 A charm from the skies seems to hallow us there,  
 Which, seek thro' the world is ne'er met with elsewhere.

**Chorus**

Home! home! sweet, sweet home!  
 There's no place like home, there's no place like home.

An exile from home, splendor dazzles in vain;  
 Oh, give me my lowly thatched cottage again!  
 The birds singing gaily that come at my call;  
 Give me them with the peace of mind, dearer than all.

**LOVE'S OLD SWEET SONG—Molloy**

Once in the dear, dead days beyond recall,  
 When on the world the mists began to fall,  
 Out of the dreams that rose in happy throng,  
 Low to our hearts Love sang an old sweet song;  
 And in the dusk where fell the fire-light gleam,  
 Softly it wove itself into our dream.

**Chorus**

Just a song at twilight, when the lights are low,  
 And the flick'ring shadows softly come and go;  
 Tho' the heart be weary, sad the day and long,  
 Still to us at twilight comes Love's old song,  
 Comes Love's old sweet song.



Even today we hear Love's song of yore,  
Deep in our hearts it dwells for ever-more,  
Footsteps may falter, weary grow the way,  
Still we can hear it at the close of day;  
So till the end where life's dim shadows fall,  
Love will be found the sweetest song of all.

**SWEET AND LOW—Barnby**

Sweet and low, sweet and low, Wind of the western sea;  
Low, low, breathe and blow, Wind of the western sea;  
Over the rolling waters go,  
Come from the dying moon and blow,  
Blow him again to me, While my little one,  
While my pretty one sleeps.

Sleep and rest, sleep and rest, Father will come to thee soon;  
Rest, rest, on mother's breast, Father will come to thee soon,  
Father will come to his babe in the nest,  
Silver sails all out of the west,  
Under the silver moon, Sleep, my little one,  
Sleep my pretty one sleep.

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