



LIBRARY OF
CONGRESS

TPS*Direct*

TEACHING WITH PRIMARY SOURCES

PROFESSIONAL DEVELOPMENT

This professional development plan was created on December 9th, 2010

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WELCOME TO TPS PROFESSIONAL DEVELOPMENT

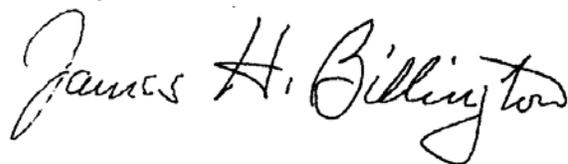
Welcome to Teaching with Primary Sources (TPS) Direct from the Library of Congress. This innovative new tool puts Library of Congress professional development in your hands, and lets you plan, customize, and deliver exactly the program you need, either for yourself or for your fellow teachers. The Library has long been committed to facilitating the professional growth of educators nationwide through programs at the Library and in the field, and now we are proud to deliver our proven program directly to you.

You are joining thousands of educators from around the world who have discovered the power of primary sources in the classroom. Through primary source analysis, teachers can help students construct knowledge, think creatively, and develop the information fluency necessary for success in the 21st century.

With its rich core of over 15.3 million digitized items, including manuscripts, maps, photographs, and sound and video recordings from throughout the U.S. and the world, and its extensive teaching materials, the Library of Congress is uniquely positioned to help you and your colleagues discover new strategies for building your students' capacity to think critically about the world around them.

I hope you'll take this opportunity to use TPS Direct to customize the Library's educational resources for use in your school.

Sincerely,



James H. Billington
The Librarian of Congress

CURRICULUM OVERVIEW

Whether you are a classroom teacher or a professional development facilitator, you can build your own professional development from Teaching with Primary Sources (TPS) Direct. The resulting ready-to-use, downloadable activities can be used as is or incorporated into an already existing professional development program. Available at no cost and without subscription, TPS Direct offerings range from self-paced online interactives for individual teachers to professional development activities for use by facilitators in a workshop setting.

The TPS Direct curriculum is focused around the Library's rich collections of online primary sources, and is structured into three main topics, each offering a variety of activities and lessons addressing distinct goals.

- Primary Sources Overview
 - Understanding Primary Sources
 - Analyzing Primary Sources
 - Teaching with Primary Sources
- Primary Sources from the Library of Congress
 - Exploring www.loc.gov
 - Understanding Legal and Ethical Use of Primary Sources
- Inquiry Learning and Primary Sources
 - Understanding the Inquiry Process
 - Creating Inquiry Activities with Primary Sources

Primary sources provide a window into the past—unfiltered access to the record of artistic, social, scientific and political thought and achievement during the specific period under study, produced by people who lived during that period. Bringing young people into close contact with these unique, often profoundly personal, documents and objects can give them a very real sense of what it was like to be alive during a long-past era and can contribute to a new understanding of the present.

Teaching with primary sources can facilitate:

1. Student engagement
 - Primary sources help students relate in a personal way to events of the past and promote a deeper understanding of cultural history as a series of human events.
 - Because primary sources are snippets of the past, they encourage students to seek additional evidence through research.
 - First-person accounts of events helps make them more real, fostering active reading and response.
2. Development of critical thinking skills
 - Many state standards support teaching with primary sources, which require students to be both critical and analytical as they read and examine documents and objects.
 - Primary sources are often incomplete and have little context. Students must use prior knowledge and work with multiple primary sources to find patterns.
 - In analyzing primary sources, students move from concrete observations and facts to questioning and making inferences about the materials.
 - Questions of creator bias, purpose, and point of view may challenge students' assumptions.
3. Construction of knowledge
 - Inquiry into primary sources encourages students to wrestle with contradictions and compare multiple sources that represent differing points of view, confronting the complexity of the past.
 - Students construct knowledge as they form reasoned conclusions, base their conclusions on evidence, and connect primary sources to the context in which they were created, synthesizing information from multiple sources.

STANDARDS

The Library of Congress is committed to delivering high quality professional development materials for use in schools throughout the country. The Library built its professional development curriculum meeting the staff development standards of the National Society of Staff Development (NSDC). Additionally, each professional development activity has been aligned with standards from the American Association of School Librarians (AASL) Standards for the 21st Century Learner and the International Society for Technology in Education (ISTE) National Educational Technology Standards (NETS) for Teachers.

NSDC's Standards of Staff Development require professional development to improve the learning of all students. The Library aligned its staff development activities to provide context, evaluate instructional process and deepen content knowledge. To learn more about the staff development standards of NSDC, visit www.nsd.org.

The lessons and activities in these modules are based upon the American Association of School Librarians (AASL) Standards for the 21st Century Learner. AASL asks four essential questions to guide instruction:

- Does the student have the right proficiencies to explore a topic or subject further?
- Is the student disposed to higher-level thinking and actively engaged in critical thinking to gain and share knowledge?
- Is the student aware that the foundational traits for 21st Century learning require self-accountability that extends beyond skills and dispositions?
- Can the student recognize personal strengths and weaknesses over time and become a stronger, more independent learner?

Find a complete list of the 21st Century Learner Standards at www.aasl.org.

The International Society for Technology in Education (ISTE) National Educational Technology Standards for Teachers (NETS-T) serve as a roadmap to improve teaching and learning by educators. The Library of Congress supports standards that align the use of technology for delivery of content NETS-T focuses on "using technology to learn and teach" and cover these key components for teachers:

- Facilitate and Inspire Student Learning and Creativity
- Design and Develop Digital-Age Learning Experiences and Assessment
- Model Digital-Age Work and Learning
- Promote and Model Digital Citizenship and Responsibility
- Engage in Professional Growth and Leadership

For more information on ISTE's NETS-T, go to www.iste.org.

MODULE



PRIMARY SOURCES OVERVIEW

Primary sources are the raw materials of history - original documents and objects which were created at the time under study. They provide a window into the past: unfiltered access to the record of artistic, social, scientific and political thought and achievement during the specific period under study, produced by people who lived during that period.

Examining primary sources gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills.

The professional development activities in this module will encourage participants to create a working definition of primary sources, learn to analyze primary sources, and discover and explore how to incorporate primary sources into instructional practice. The goals with supporting activities are:

GOALS

- Understanding Primary Sources
 - Activity: Leaving Evidence of Our Lives*
 - Activity: Lincoln's Pockets*
- Analyzing Primary Sources
 - Activity: Analyzing Photographs*
 - Activity: Analyzing Sheet Music*
 - Activity: Analyzing Maps*
 - Activity: Analyzing Political Cartoons*
- Teaching with Primary Sources
 - Activity: Connecting with Primary Sources*
 - Activity: Music as Historical Artifacts*
 - Activity: Perception through Photography*
 - Activity: Book Backdrops*

MUSIC AS HISTORICAL ARTIFACTS

GOAL	Teaching with Primary Sources	Time Required
OBJECTIVES	Participants will: <ul style="list-style-type: none"> • Examine purpose of music • Analyze a primary source • Develop instructional strategies to help students examine and analyze primary sources 	1 hour 30 minutes
MATERIALS	Materials/Resources Using Primary Sources in the Classroom <ul style="list-style-type: none"> <input type="checkbox"/> Teacher's Guide to Analyzing Sheet Music and Song Sheets <input type="checkbox"/> Primary Source Analysis Tool <input type="checkbox"/> John Brown's Body <input type="checkbox"/> John Brown's Body http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010565/default.html <input type="checkbox"/> Battle Hymn of the Republic <input type="checkbox"/> Battle Hymn of the Republic http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010422/default.html <input type="checkbox"/> Daughters of Freedom <input type="checkbox"/> Daughters of Freedom http://memory.loc.gov/ammem/smhtml/audioidir.html#7102334 <input type="checkbox"/> When Johnny Comes Marching Home <input type="checkbox"/> When Johnny Comes Marching Home http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010447/default.html <input type="checkbox"/> New Johnny Fill Up the Bowl <input type="checkbox"/> Are you from Dixie? <input type="checkbox"/> Are You from Dixie? http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357l)) 	Standards AASL 1.1.6 AASL 2.1.3 AASL 4.3.2 NETS-T 1c NETS-T 2a
PREPARATION	Download the following audio files to the presentation computer: <ul style="list-style-type: none"> • <i>Daughters of Freedom</i> 	

MUSIC AS HISTORICAL ARTIFACTS

<http://memory.loc.gov/ammem/smhtml/audiodir.html#7102334>

- *John Brown's Body*
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010565/default.html>
- *The Battle Hymn of the Republic*
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010422/default.html>
- *When Johnny Comes Marching Home*
<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010447/default.html>
- *Are You from Dixie?*
[http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(edrs+50357l\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357l)))

Print one copy per participant of the items below:

- *Teacher's Guide to Analyzing Sheet Music and Song Sheets*
- *Primary Source Analysis Tool*
- *Daughters of Freedom* sheet music

Print three or four copies (depending on the number of groups) of each of the lyrics/sheet music below:

- *John Brown's Body*
- *Battle Hymn of the Republic*
- *When Johnny Comes Marching Home*
- *New Johnny Fill Up the Bowl*

Ensure speakers are connected to the presentation computer that will project clearly throughout the room.

PROCEDURE

1. Facilitate a large group discussion around the question, "Why do people create music?"
2. Have participants form small groups and discuss the following: "What is a song/piece of music you remember from your childhood? Why do you think you remembered that particular song or music?"
3. Have groups report out from question above and begin large group discussion on the following: "What does music tell us about a culture? How can music help us understand a historical event?"
4. Distribute *Daughters of Freedom* sheet music, but ask participants not to open the music. Ask participants to observe the cover. Discuss: "What do you see on the cover? What does this tell you about the song? Do you notice anything interesting about the cover?" Next, have participants look inside. Discuss: "What do you

MUSIC AS HISTORICAL ARTIFACTS

see? Is there anything interesting here? Why do you think this song was written? Why is it important?"

5. Play the audio file, *Daughters of Freedom*. Discuss: "How does this audio file contribute to a deeper understanding of the music?"
6. Distribute a *Teacher's Guide to Analyzing Sheet Music & Song Sheets* and a *Primary Source Analysis Tool* to each participant. Review the *Teachers' Guide* and explain that the questions are samples to help teachers guide and focus student work.
7. Break participants into small groups and distribute the rest of the sheet music and song sheets. Have groups review and discuss the music, recording their thoughts on the *Primary Source Analysis Tool*.
8. Play the audio files while small groups are working. Note: May want to give five minutes between each song.
 - *John Brown's Body*
 - *The Battle Hymn of the Republic*
 - *When Johnny comes marching home*
 - *Are you from Dixie?*
9. Provide time for large group discussion on what the participants found and learned from reading the sheet music and listening to the songs. How did the music contribute to a deeper understanding of the time period?

ASSESSMENT How can music be incorporated into the participants' standards-based curricula? What do students gain as a result of examining music as a primary source?

Teaching with Primary Sources • Professional Development

MUSIC AS HISTORICAL ARTIFACTS

There are 13 resources for this activity...



Teacher's Guide to Analyzing Sheet Music and Song Sheets

An easy-to-use guide for facilitating student analysis of sheet music and song sheets, with guiding questions and activity ideas

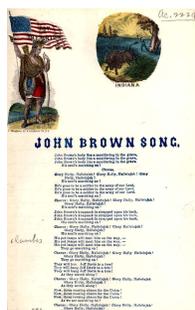
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf



Primary Source Analysis Tool

A simple graphic organizer that helps students respond to and analyze primary sources

http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf



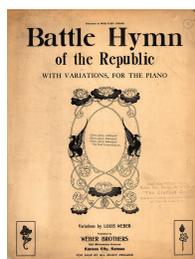
John Brown's Body Song Sheet

[http://memory.loc.gov/cgi-bin/query/r?ammem/amss:@field\(DOCID+@lit\(as106740\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/amss:@field(DOCID+@lit(as106740)))



John Brown's Body

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010565/default.html>



Battle Hymn of the Republic Song Sheet

[http://memory.loc.gov/cgi-bin/query/r?ammem/dukesm:@field\(DOCID+@lit\(ncdhasm.a6037\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/dukesm:@field(DOCID+@lit(ncdhasm.a6037)))

(4 pages)

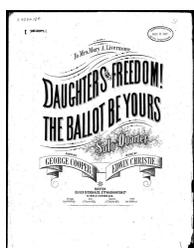
MUSIC AS HISTORICAL ARTIFACTS



Battle Hymn of the Republic

Taken from CD entitled: "The flag flies high." Features the U.S. Army Chorus.

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010422/default.html>



Daughters of Freedom

Sheet music

<http://hdl.loc.gov/loc.music/sm1871.02334>

(4 pages)



Daughters of Freedom

<http://memory.loc.gov/ammem/smhtml/audiodir.html#7102334>



When Johnny Comes Marching Home

Johnson, Song Publisher, ... [Phila. [n. d.]] Music published by Tolman & Co., Boston.

http://www.loc.gov/creativity/hampson/workshop/historical_artifacts/johnnyhome.pdf



When Johnny Comes Marching Home

Taken from CD entitled: "Sing America."

<http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.100010447/default.html>

MUSIC AS HISTORICAL ARTIFACTS

NEW JOHNNY, Fill up the Bowl!



New Johnny Fill up the Bowl

New Johnny, fill up the bowl! Tune- When Johnny comes marching home. J. H. Johnson's card and job printing office, &c., [n. d.]

[http://memory.loc.gov/cgi-bin/query/r?ammem/amss:@field\(DOCID+@lit\(cw103120\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/amss:@field(DOCID+@lit(cw103120)))



Are you from Dixie?

[http://memory.loc.gov/cgi-bin/query/r?ammem/dukesm:@field\(DOCID+@lit\(ncdhasm.a8908\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/dukesm:@field(DOCID+@lit(ncdhasm.a8908)))

(6 pages)



Are You from Dixie?

[http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(eds+503571\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(eds+503571)))

TEACHER'S GUIDE ANALYZING SHEET MUSIC & SONG SHEETS



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see on the cover. · What kind of design or image is printed on the document? · Does anything on the page look strange or unfamiliar? · What names or places appear in the lyrics? · Do you see anything on the page besides writing? · What other details do you notice? · If you know the melody, sing or hum it. What do you notice about how it sounds?

REFLECT

Encourage students to generate and test hypotheses about the source.

What was the purpose of this piece of music? · Who do you think composed it? · Who do you think was intended to sing or play it? · What does the cover tell you about the music? · If it doesn't have lyrics, what instruments were intended to play it? · If you know the melody, how does it add to your understanding? · If someone created this today, what would be different?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? · what? · when? · where? · why? · how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students write a brief description of the song or piece of sheet music in their own words.

Intermediate

Select a song sheet or piece of sheet music. Speculate about the composer's purpose in creating it, and what he or she expected it to accomplish. Do you think it achieved its writer's goals? Explain why you think so.

Advanced

Think about what you already know about this period in history. How do the lyrics support or contradict your current understanding of this period? How does the song highlight the values or opinions held during this period? How do you think the public reacted to this song?

For more tips on using primary sources, go to <http://www.loc.gov/teachers>



PRIMARY SOURCE ANALYSIS TOOL

OBSERVE

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REFLECT

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QUESTION

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FURTHER INVESTIGATION

Ac. 2229



INDIANA

C. Magnus 12 Frankfurt St. N.Y.

JOHN BROWN SONG.

John Brown's body lies a mouldering in the grave,
John Brown's body lies a mouldering in the grave,
John Brown's body lies a mouldering in the grave.
His soul's marching on!

Chorus.

Glory Hally, Hallelujah! Glory Hally, Hallelujah! Glory
Hally, Hallelujah!
His soul's marching on!

He's gone to be a soldier in the army of our Lord,
He's gone to be a soldier in the army of our Lord,
He's gone to be a soldier in the army of our Lord.
His soul's marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah!
Glory Hally, Hallelujah!
His soul's marching on!

John Brown's knapsack is strapped upon his back,
John Brown's knapsack is strapped upon his back,
John Brown's knapsack is strapped upon his back,
His soul's marching on!

Chorus: Glory Hally, Hallelujah! Glory Hallelujah!
Glory Hally, Hallelujah!
His soul's marching on!

{ lambs }

His pet lamps will meet him on the way, —
His pet lamps will meet him on the way, —
His pet lamps will meet him on the way. —
They go marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally Hallelujah!
Glory Hally, Hallelujah!
They go marching on!

They will hang Jeff Davis to a tree!
They will hang Jeff Davis to a tree!
They will hang Jeff Davis to a tree!
As they march along!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah
Glory Hally, Hallelujah!
As they march along!

Now, three rousing cheers for the Union!
Now, three rousing cheers for the Union!
Now, three rousing cheers for the Union!
As we are marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah!
Glory Hally, Hallelujah!
Hip, hip, hip, hip, Hurrah!

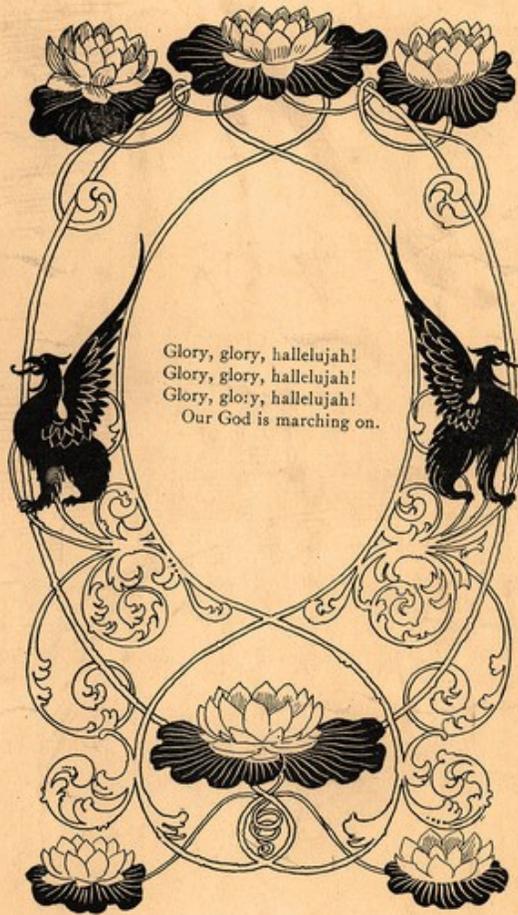
675

Dedicated to MISS ELSIE LINDAU

C

Battle Hymn of the Republic

WITH VARIATIONS, FOR THE PIANO



Send 25c to WEBER BROS.,
 Kansas City, Kansas, for a copy
 "The Clarion Call"
 Nine beautiful Songs, neatly bound. Words
 and Music by Louis Weber.



Variations by LOUIS WEBER

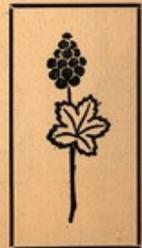
Published by

WEBER BROTHERS

622 Minnesota Avenue

Kansas City, Kansas

FOR SALE BY ALL MUSIC DEALERS



Battle Hymn of the Republic

WITH VARIATIONS

By LOUIS WEBER
146th Composition

The image displays a musical score for the 'Battle Hymn of the Republic' with variations. It consists of seven systems of piano accompaniment, each with a treble and bass staff. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Some measures feature triplets, indicated by a '3' over the notes. The score is marked with '8' at the beginning of each system, likely indicating the measure number. The paper shows signs of age, with some staining and wear at the bottom edge.

Copyright 1917 by Louis Weber.

Old Oaken Bucket—with Variations

Lively

The first section of the music is a piano accompaniment consisting of four systems of grand staff notation. Each system includes a treble clef and a bass clef. The music is in 4/4 time and features a lively, rhythmic melody in the right hand and a steady accompaniment in the left hand. The piece concludes with a final cadence in the fourth system.

Mine Eyes Have Seen the Glory

MRS. JULIA WARD HOWE.

The first part of the hymn features a vocal line with three verses and a piano accompaniment. The lyrics are:

1. Mine eyes have seen the glo-ry of the com-ing of the Lord; He is trampling out the vint-age where the

2. He has sound-ed forth the trum-pet that shall nev-er call re-treat; He is sift-ing out the hearts of men be-

3. In the beau-ty of the lil-ies Christ was born a-cross the sea, With a glo-ry in His bos-om that trans-

The second part of the hymn continues the vocal line and piano accompaniment. The lyrics are:

grapes of wrath were stord; He hath loosed the fate-ful light-ning of His ter-ri-ble swift sword; His

fore His judg-ment seat; Oh, be swift my soul, to an-swer Him! be ju-bi-lant, my feet; Our

fig-ures you and me; As He died to make men ho-ly, let us die to make men free, While

Chorus

The chorus of the hymn features a vocal line and piano accompaniment. The lyrics are:

truth is march-ing on. Glo-ry, glo-ry, hal-le-lu-jah! Glo-ry, glo-ry, hal-le-

God is march-ing on.

God is march-ing on.

The final part of the hymn continues the vocal line and piano accompaniment. The lyrics are:

lu-jah! Glo-ry, glo-ry, hal-le-lu-jah! Our God is march-ing on!

Battle Hymn, 2.

Just Before the Battle, Mother—Variations
 Shall We Meet Beyond the River—Variations
 Twilight Bells—Reverie
 Rocked in the Cradle of the Deep—Variations

Whispering Hope Reverie
 Love's Old Sweet Song—Variations

Send 25c to WEBER BROS.
 Kansas City, Kansas, for a copy of
 "The Clarion Call"
 Nine beautiful Songs, neatly bound. Words
 and Music by Louis Weber.

MUSIC FOR THE HOME

BEAUTIFUL COMPOSITIONS FOR THE PIANO

By LOUIS WEBER

VARIATIONS

Battle Hymn of the Republic	50c
Pass Me Not, O Gentle Savior	50c
Old Black Joe	50c
Tenting on the Old Camp Ground	50c
Safe in the Arms of Jesus	50c
Is My Name Written There	50c
Blest Be the Tie That Binds	50c
Rock of Ages	50c
The Little Brown Church in the Vale	50c
When You and I Were Young, Maggie	50c
Whiter Than Snow	50c
Home, Sweet Home	50c
He Leadeth Me	50c
Beulah Land	50c
Bringing In the Sheaves	50c
Lead, Kindly Light	50c
Marching Through Georgia	50c
I Love to Tell the Story	50c
Nearer, My God, to Thee	50c
God Be with You Till We Meet Again	50c
In the Gloaming	50c
Joy to the World	50c
At the Cross	50c
Mocking Bird's Return	50c
Let the Lower Lights Be Burning	50c
My Faith Looks Up to Thee	50c
Softly Now the Light of Day	50c
Shall We Gather at the River	50c
Annie Laurie	50c
Saved by Grace	50c
Jesus, Lover of My Soul	50c
The Ninety and Nine	50c
Abide With Me	50c
Sweet Bye and Bye	50c
God Will Take Care of You	50c
From Greenland's Icy Mountains	50c
Old Folks at Home	50c
Star-Spangled Banner	50c
O Happy Day	50c
My Old Kentucky Home	50c
Juanita	50c
Sweet Hour of Prayer	50c
What a Friend We Have in Jesus	50c
Just As I Am	50c
In the Cross of Christ I Glory	50c

MEDITATIONS

The Robin's Greeting	50c
Birds of the Woodland	50c
Willie's Evening Prayer	50c
The Shepherd of Galilee	50c
Christmas Bells	50c
King David's Harp	50c
Moonlight on the Ocean	50c
The Star of Bethlehem	50c

MARCHES, WALTZES, ETC.

Our Boys in France (Grand March)	50c
Yeomen Grand March	50c
Willie's March (First Grade)	50c
Little Esther's Waltz (First Grade)	50c
Sunny Side Waltz (First Grade)	50c
Shepherd's Dream Waltz	50c
Moonlight March	50c
Dreams of the Past Waltz	50c
The Old Home Town March	50c
Happy Home March	50c
Kansas City's Triumphal March	50c
Shepherd of the Hills Waltz	50c
Sweet Home Schottische	50c
Silver Brooklet Waltz	50c
Silver Brooklet March	50c
Cedar Grove March	50c
Cedar Grove Galop	50c
Falling Leaves Waltz	50c
Dew Drop Schottische	50c
North Pole Waltz	50c
Santa Fé Trail March-Galop	50c
Carnival Park March	50c
The Swan (Polka Brillante)	50c
Public School March	50c
W. O. W. Grand March	50c
High School March	50c
Lincoln's Log Cabin March	50c
The Whippoorwill Waltz	50c

REVERIES

The Sailor Boy's Dream	50c
Twittering Birds	50c
The Lover's Dream	50c
The Robin's Return	50c
The Holy City (Reverie Pathétique)	50c
The Soldier's Farewell	50c
Life's Golden Sunset	50c
Sabbath Eve	50c
Nightingale's Love Song	50c
Echoes at Eventide	50c
The Skylark	50c
Warblings at Twilight	50c
The Robin's Farewell	50c
My Little Angel	50c
Sweet Memories	50c
Memories of Home	50c
Little Bird's Lullaby	50c

VOCAL

That Story Will Never Grow Old	50c
Only a Little Way to Heaven (Song and Chorus)	50c
You Have Always Been the Same to Me (Old Folks' Song)	50c
Moon, Moon, Moon (Song)	50c
Write to Your Mother, Willie Darling (Ballad)	50c
Ila, Dear (Song)	50c
The World Is Growing Better (Song)	50c

NOCTURNES

Sounds from the Forest	50c
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NOV 2 1897
Music Department

To Mrs. Mary A. Livermore.

DAUGHTERS ^{OF} FREEDOM! THE BALLOT BE YOURS

Solo Quartet

POETRY BY

GEORGE COOPER

MUSIC BY

EDWIN CHRISTIE

BOSTON

OLIVER DITSON & CO. 277 WASHINGTON ST.
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Lee & Walker

DAUGHTERS OF FREEDOM.

Written by GEORGE COOPER.

Composed by EDWIN CHRISTIE.

Air.

1. Daugh. ters of free - dom a - rise in your might!

Alto.

2. Daugh. ters of free - dom, the truth marches on,

Tenor.

3. Daugh. ters of free - dom, the "Bal - lot" be yours, -

Bass.

Piano. *f*

March to the watch - words Jus - tice and Right!

Yield not the bat - tle till ye have won!

Wield it with wis - dom, your hopes it se - cures.

36211

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4

p cres. Why will ye slum - ber? wake, O wake! *ff* Lo! on your
p cres. Heed not the "scorn - er," day by day. *ff* Clouds of op -
p cres. "Rights that are e - qual" - this ye claim, *ff* Bright be your.
p cres. *ff*

mf le - gions light doth break! Sun - der the fet - ters
mf - pres - sion roll a - - way! Sun - der the fet - ters
mf guer - don, fair your fame! Sun - der the fet - ters
mf

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"cus - tom" hath made! Come from the val - - ley,
"cus - tom" hath made! Come from the val - - ley,
"cus - tom" hath made! Come from the val - - ley,
hill and glade!

hill and glade!
hill and glade!
hill and glade!

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WHEN JOHNNY COMES MARCHING HOME.



Music of this Song published by TOLMAN & Co., 291 Washington st., Boston.

When Johnny comes marching home again,
Hurrah! hurrah!
We'll give him a hearty welcome then,
Hurrah! hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out,
And we'll all feel gay
When Johnny comes marching home.

The old church bell will peal with joy,
Hurrah! hurrah!
To welcome home our darling boy,
Hurrah! hurrah!
The village lads and lassies say,
With roses they will strew the way,
And we'll all feel gay
When Johnny comes marching home.

Get ready for the jubilee,
Hurrah! hurrah!
We'll give the hero three times three,
Hurrah! hurrah!
The laurel wreath is ready now,
To place upon his loyal brow,
And we'll all feel gay
When Johnny comes marching home.

Let love and friendship on that day,
Hurrah! hurrah!
Their choicest pleasure then display,
Hurrah! hurrah!
And let each one perform some part
To fill with joy the warrior's heart,
And we'll all feel gay
When Johnny comes marching home.

Johnson, Song Publisher, 7 N. 10th St., Phila.

NEW JOHNNY, Fill up the Bowl!



TUNE.—When Johnny Comes Marching Home.

Jeff. Davis is a stupid fool,
Hurrah! Hurrah!
He thinks he can the Union rule,
Hurrah! Hurrah!
He never went a day to school,
And is as stubborn as a mule,
We'll all drink stone blind—
Johnny, fill up the bowl!

King Cotton is Jeff's darling pet,
Hurrah! Hurrah!
It will deceive him, mark me, yet,
Hurrah! Hurrah!
Then he'll rave and fume and fret,
Was there an ass like him e'er met,
We'll all drink stone blind—
Johnny, fill up the bowl!

John Bull and Johnny Frenchman still,
Hurrah! Hurrah!
Jeff. dreams they will his coffers fill,
Hurrah! Hurrah!

He'll soon find out to his disgrace,
And wish himself out of the place,
We'll all drink stone blind—
Johnny, fill up the bowl!

His blockade runners are all gone,
Hurrah! Hurrah!
His Cabinet are pale and wan,
Hurrah! Hurrah!
Our Union still is pushing on,
To hang the traitors one by one,
We'll all drink stone blind—
Johnny, fill up the bowl!

You'd better then give up at once,
Hurrah! Hurrah!
And play no more the rebel dunce,
Hurrah! Hurrah!
Then we'll extend a brother's hand,
And form again a happy land,
We'll all drink stone blind—
Johnny, fill up the bowl!

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ARE YOU FROM DIXIE?

('CAUSE I'M FROM DIXIE, TOO!)



WORDS BY
JACK YELLEN
MUSIC BY
GEORGE L. COBB

WRITERS OF
"IT'S ALL A DREAM,"
"JUST FOR TO-NIGHT," ETC.

50¢
25/-

M. WITMARK & SONS
NEW YORK CHICAGO SAN FRANCISCO LONDON

Are You From Dixie? ('Cause I'm From Dixie Too)

Words by
JACK YELLEN

Music by
GEORGE L. COBB

Brightly and with animation all through, but not fast

First system of piano accompaniment. Treble clef, 2/4 time. Starts with a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Second system of piano accompaniment. Includes a 'Vamp' section. Dynamics range from forte (*f*) to mezzo-forte (*mf*). The piece ends with a double bar line.

First system of the vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. Dynamics include piano (*p*). Lyrics: Hel - lo, there, stran - ger! how do you do? There's some-thing I'd
It was a - way back in eight - y nine, I crossed the old

Second system of the vocal line and piano accompaniment. Lyrics: like to say to you. Don't be sur - prised,
Ma - son Dix - on line. Gee! but I've yearned,

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PRETTIEST IRISH BALLAD EVER WRITTEN BY THE COMPOSER OF "MOTHER MACHREE"

She's The Daughter Of Mother Machree

REFRAIN *With expression* NENARB & BALL

She's the fair-est of Ire-land's fair daugh-ters, She's as sweet as a
A Fascinating Sequel PRICE 15 CENTS POSTPAID

MUSIC
A-8908

You're re-cog-nized! I'm no de-tec-tive but I've just sur-mised.
 Longed to re-turn To all the good old pals I left be-hind.

You're from the place where I long to be, Your smil-ing face
 My home is way down in A-la-bam' On a plan-ta-

tion near Bir-ming-ham, You're from my own land,
 And one thing's cer-tain,

My sun-ny home-land, Tell me can it be?
 I'm sure-ly flir-tin' With those south-bound trains:

CHORUS
 Are you from Dix-ie? I said from Dix-ie! Where the fields of

M.W.& SONS 15119-3

EASY TO PLAY	DELIGHTFUL TO SING
Come Back To Erin, Mona Darling	
REFRAIN <i>Brightly-but not fast</i> DAVE REED	
Come back to Er-in, Mo-na dar-ling, Back to the land that gave you birth;	
A Great Irish March Song PRICE 15 CENTS POSTPAID	

4

cot - ton beck-on to me. I'm glad to see you, Tell me how be you

And the friends I'm long-ing to see. If you're from A - la - ba - ma,

Ten - nes - see or Ca - ro - line An - y place be - low the Ma - son

Dix - on line. Then you're from Dix - ie, Hur - ray for Dix - ie! 'Cause

I'm from Dix - ie too! Are you from too!

1. 2.

M.W.& SONS 15119-3

BY THE WRITERS OF "A LITTLE BIT OF HEAVEN" A BIG HIT

Good-bye, Good Luck, God Bless You

Is All That I Can Say BRENNAN & BALL

REFRAIN *Tenderly*

Good - bye, good luck, God bless you, Is all that I can say; — But when you
The Best of All Ballads PRICE 15 CENTS POSTPAID

4

cot - ton beck-on to me. I'm glad to see you, Tell me how be you

And the friends I'm long-ing to see. If you're from A - la - ba - ma,

Ten - nes - see or Ca - ro - line An - y place be - low the Ma - son

Dix - on line. Then you're from Dix - ie, Hur - ray for Dix - ie! 'Cause

I'm from Dix - ie too! Are you from too!

1. 2.

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REFRAIN *Tenderly*

Good - bye, good luck, God bless you, Is all that I can say; — But when you
The Best of All Ballads PRICE 15 CENTS POSTPAID

BEAUTIFUL IRISH BALLADS

THAT ARE BEING SUNG BY THE WORLD'S GREATEST ARTISTS
THEY SHOULD BE IN EVERY HOME

MOTHER MACHREE

Lyric by RIDA JOHNSON YOUNG Music by CHAUNCEY OLCOTT & ERNEST R. BALL

Tenderly with much expression

Sure I love the dear sil - ver that shines in your hair, And the
brow that's all fur - rowed, And wrin - kled with care I
kiss the dear fin - gers so toil worn for me, Oh, Oee

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SOLO, FOUR KEYS:—B \flat , (B \flat TO D) C, D, AND F. DUET, TWO KEYS:—B \flat AND F

A LITTLE BIT OF HEAVEN SHURE THEY CALL IT IRELAND

Poem by J. KEIRN BRENNAN Music by ERNEST R. BALL

L.A.

Shure, a lit - tle bit of Heav - en fell from out the sky one day, And
nes - tled on the o - cean in a spot so far a - way; And
when the An - gels found it, Shure it looked so sweet and fair, They

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SOLO, THREE KEYS:—A \flat , (C TO F) B \flat AND C

WHEN IRISH EYES ARE SMILING

Lyric by CHAUNCEY OLCOTT & GEO. GRAFF, JR. Music by ERNEST R. BALL

CHORUS

When I - rish eyes are smi - ling, Sure it's like a morn in
Spring. In the lit of I - rish laugh - ter, You can hear the
an - gels sing. When I - rish hearts are hap - py, All the

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SOLO, THREE KEYS:—C, (C TO E) D AND F

Too-ra-loo-ra-loo-ral THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression in time

Too - ra - loo - ra - loo - ral, Too - ra - loo - ra - li,
Too - ra - loo - ra - loo - ral, Hush now, don't you cry!
Too - ra - loo - ra - loo - ral, Too - ra - loo - ra -

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SOLO, THREE KEYS:—C, (C TO C) E \flat AND F

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