



Music of the United States of America

Volume 22

THE INGALLS
WILDER FAMILY
SONGBOOK

Edited by Dale Cockrell



Published by A-R Editions, Inc.
8551 Research Way, Suite 180
Middleton, Wisconsin 53562

© 2011 American Musicological Society
All rights reserved. No part of this book may be reproduced or transmitted in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the copyright holder.

Printed in the United States of America

ISBN-13 978-0-89579-687-5
ISBN-10 0-89579-687-2
ISSN 0147-0078

Frontispiece: Laura Ingalls Wilder in 1932, upon the publication of *Little House in the Big Woods*. Courtesy of the Laura Ingalls Wilder Memorial Society, Inc. De Smet, S.Dak.

Publication of this edition has been supported by a grant from the National Endowment for the Humanities, an independent federal agency.

∞ The paper in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39-48-1992.

C O N T E N T S

xi	FOREWORD
xiii	ACKNOWLEDGMENTS
xvii	WRITING THE GREAT AMERICAN FAMILY SONGBOOK
xx	Memoir, Memory, and Music
xxvii	The Ingalls Family and Their Music
xxxi	Music in the Little House Books
xxxvii	Book Structures and the Music
xl	The Music of <i>The Ingalls Wilder Family Songbook</i>
xlii	Sources
xlvii	The Edition
xlviii	Performance Practices
xlix	Conclusions and Reflections
li	PLATES
	THE INGALLS WILDER FAMILY SONGBOOK
	FROM THE ORAL TRADITION
	Children's Songs
4	1. Billy Boy
6	2. Bye, Baby Bunting
7	3. Pease Porridge Hot
9	4. Pop Goes the Weasel
13	5. Ring around the Roses
14	6. Sing a Song of Sixpence
16	7. Uncle John
17	8. Weevily Wheat
	Fiddle Tunes
19	9. The Arkansas Traveler
20	10. The Campbells Are Coming
20	11. The Devil's Dream
21	12. The Girl I Left behind Me
23	13. Haste to the Wedding
23	14. Highland Fling
24	15. The Irish Washerwoman
24	16. Life Let Us Cherish

25	17. Money Musk
25	18. Polly Put the Kettle On
26	19. The Red Heifer
Folk Songs	
27	20. Barbara Allen
30	21. Green Grows the Laurel
31	22. Let the Toast Pass
33	23. Mary of the Wild Moor
36	24. Nobody Ask'd You
38	25. Old Grimes
40	26. The Railroader
41	27. Roll the Old Chariot Along
43	28. The Tread-Mill

FROM PUBLISHED SOURCES

Concert/Theater Songs	
46	29. The Big Sunflower
48	30. De Boatmen's Dance
51	31. Buffalo Gals
54	32. Buy a Broom!
59	33. Camptown Races
62	34. Captain Jinks
65	35. Come In and Shut the Door
69	36. Darling Nelly Gray
72	37. Dixie's Land
76	38. Down in Alabam
79	39. De Floating Scow of Old Virginia
82	40. The Gipsy King
85	41. The Gum Tree Canoe
88	42. Home! Sweet Home!
92	43. I Wish I Were Single Again
94	44. Keep the Horseshoe over the Door
98	45. Kitty Wells
101	46. A Life on the Ocean Wave
105	47. Little Annie Rooney
109	48. The May Queen, Part Second: New Year's Eve
117	49. Mistress Jinks of Madison Square
120	50. A Motto for Every Man
124	51. My Old Kentucky Home, Good Night
128	52. Nelly Was a Lady
130	53. The New Year's Come
133	54. Oh! Boys, Carry Me 'Long
137	55. Old Dan Tucker
140	56. Old Folks at Home
142	57. Old John Brown
147	58. Paddle Your Own Canoe
150	59. Roll On Silver Moon
154	60. Skidmore Guard
160	61. Susanna
163	62. 'Twill Nebber Do to Gib It Up So!
165	63. Uncle Ned
169	64. Uncle Sam's Farm
173	65. Wait for the Wagon
177	66. Where There's a Will There's a Way

Hymns/Sunday School Songs

181	67. Am I a Soldier of the Cross?
183	68. Canaan
185	69. Doxology
187	70. The Evergreen Shore
189	71. Gentle Words and Loving Smiles
191	72. The Good Old Way
193	73. The Happy Land
195	74. The Home of the Soul
197	75. Jerusalem, the Golden
198	76. Jesus Holds My Hand
199	77. Lend a Helping Hand
201	78. Merry, Merry Christmas!
203	79. Mountain of the Lord
205	80. My Sabbath Home
207	81. The Ninety and Nine
209	82. On Jordan's Stormy Banks
211	83. Pull for the Shore
213	84. Rock of Ages
215	85. A Shelter in the Time of Storm
217	86. The Star of Bethlehem
218	87. Sweet By and By
219	88. What Shall the Harvest Be?
223	89. When I Can Read My Title Clear

Parlor Songs

224	90. The Battle Cry of Freedom
228	91. The Beacon-Light of Home
232	92. Ben Bolt
235	93. Beware!
237	94. The Blue Juniata
239	95. Daisy Deane
242	96. The Gipsie's Warning
245	97. Golden Years Are Passing By
248	98. In Dreamland far Away
250	99. In the Starlight
254	100. Jingle Bells
258	101. Lilly Dale
261	102. Love's Old Sweet Song
267	103. Marching through Georgia
270	104. The Old Time
273	105. Polly-Wolly-Doodle
276	106. Rock Me to Sleep, Mother
280	107. The Singin Skewl
284	108. When Johnny Comes Marching Home
286	109. The Whip-Poor-Will's Song

Scottish/Irish Songs

289	110. All the Blue Bonnets
292	111. Auld Lang Syne
295	112. Bonny Doon
298	113. Comin' thro' the Rye
301	114. Highland Mary
304	115. My Heart Is Sair for Somebody
307	116. Oft in the Stilly Night
309	117. O Whistle and I'll Come to You

	Singing School Music
313	118. Gaily Now Our Boat Is Sailing
314	119. Great Is the Lord
318	120. The Heavens Declare the Glory
321	121. The Song of the Grass
322	122. Three Blind Mice
323	123. We Are All Here

SONGS OF THE NATION

327	124. America
329	125. Hail Columbia
332	126. The Star Spangled Banner
336	127. Yankee Doodle

APPARATUS

339	Editorial Method
344	The Critical Reports

403	BIBLIOGRAPHY
-----	--------------

APPENDICES

413	Appendix I: Music Referenced by Little House Titles
417	Appendix II: Music Referenced in Unpublished Manuscripts
419	Appendix III: Music Referenced in the "Pioneer Girl" Manuscripts

421	INDEX
-----	-------

Children's Songs

I. BILLY BOY

Anonymous

Anonymous
arr. Edward L. White (1809-51)

Allegretto

p *cresc.*

The piano introduction is in 2/4 time. The right hand starts with a melody of eighth notes, and the left hand provides a steady accompaniment of eighth notes. The piece begins with a piano (*p*) dynamic and gradually increases in volume to a crescendo (*cresc.*) by the end of the first system.

7

1. Oh, — where have you been, Bil- ly boy, Bil- ly boy, Oh, —

The vocal line begins at measure 7. The lyrics are: "1. Oh, — where have you been, Bil- ly boy, Bil- ly boy, Oh, —". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

13

where have you been, charm- ing Bil- ly? I have been to seek a

The vocal line continues at measure 13. The lyrics are: "where have you been, charm- ing Bil- ly? I have been to seek a". The piano accompaniment remains consistent with the previous system.

18

wife, She's the joy — of my life, She's a young thing and can- not leave her

The vocal line concludes at measure 18. The lyrics are: "wife, She's the joy — of my life, She's a young thing and can- not leave her". The piano accompaniment continues with the same eighth-note accompaniment.

Fiddle Tunes

9 . THE ARKANSAS TRAVELER

[?] Joseph Tasso (1802–87)

6

11

References

Little House in the Big Woods – “Christmas,” “Dance at Grandpa’s”

Little House on the Prairie – “The House on the Prairie”

Contexts

“The Arkansas Traveler” must have been one of Charles “Pa” Ingalls’s favorite fiddle tunes, for it occurs more often in books by Wilder than any other. In a memorable passage, the extended family has gathered at Grandpa’s house in Wisconsin for a dinner and dance; Pa was the featured fiddler. After warming up the room with “Buffalo Gals,” Pa struck up “The Arkansas Traveler,” and everyone began to dance.

Suddenly Uncle George did a pigeon wing, and bowing low before Grandma he began to jig. Grandma tossed her spoon to somebody. She put her hands on her hips and faced Uncle George, and everybody shouted. Grandma was jigging.

Laura clapped her hands in time to the music, with all the other clapping hands. The fiddle sang as it had never sung before. Grandma’s eyes were snapping and her cheeks were red, and underneath her skirts her heels were clicking as fast as the thumping of Uncle George’s boots.

The dancing soon became a contest to see who could dance the fastest and the longest. Uncle George “jigged twice as fast”; but so did Grandma, while Pa’s bow “danced over the fiddle strings.”

Grandma kept on jigging. Her hands were on her hips and her chin was up and she was smiling. George kept on jigging, but his boots did not thump as loudly as they had thumped at first. Grandma’s heels kept on clickety-clacking gaily. A drop of sweat dripped off George’s forehead and shone on his cheek.

All at once he threw up both arms and gasped, “I’m beat!” He stopped jigging.

The other occasions on which the tune was invoked were also ones of jollity.

3 3 . C A M P T O W N R A C E S

Stephen Collins Foster (1826–64)

Stephen Collins Foster (1826–64)

Moderato

6 solo

1. De Camp-town la- dies sing dis song.

11 chorus solo chorus

Doo-dah! doo-dah! De Camp-town race-track five miles long. Oh! doo-dah

16 solo chorus solo

day! I come down dah wid my hat caved in. Doo-dah! doo-dah! I

97. GOLDEN YEARS ARE PASSING BY

Will Lamartine Thompson (1847-1909)

Will Lamartine Thompson (1847-1909)

Andante con espressione

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

5

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with the same chordal and rhythmic patterns as the introduction.

1. Gold- en years are pass- ing by, — Hap- py, hap- py gold- en years,

9

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with the same chordal and rhythmic patterns.

Pass- ing on the wings of time, These hap- py, gold- en years;

13

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with the same chordal and rhythmic patterns.

Call them back as they go by, Sweet their mem- 'ries are, —

112. BONNY DOON

Robert Burns (1759–96)

James Miller

Andante

5

(8)

1. Ye banks and braes of bonnie Doon, How can ye bloom sae

1. Ye banks and braes of bonnie Doon, How can ye bloom sae

12

fresh and fair? How can ye chant, ye little birds, And

fresh and fair? How can ye chant, ye little birds, And