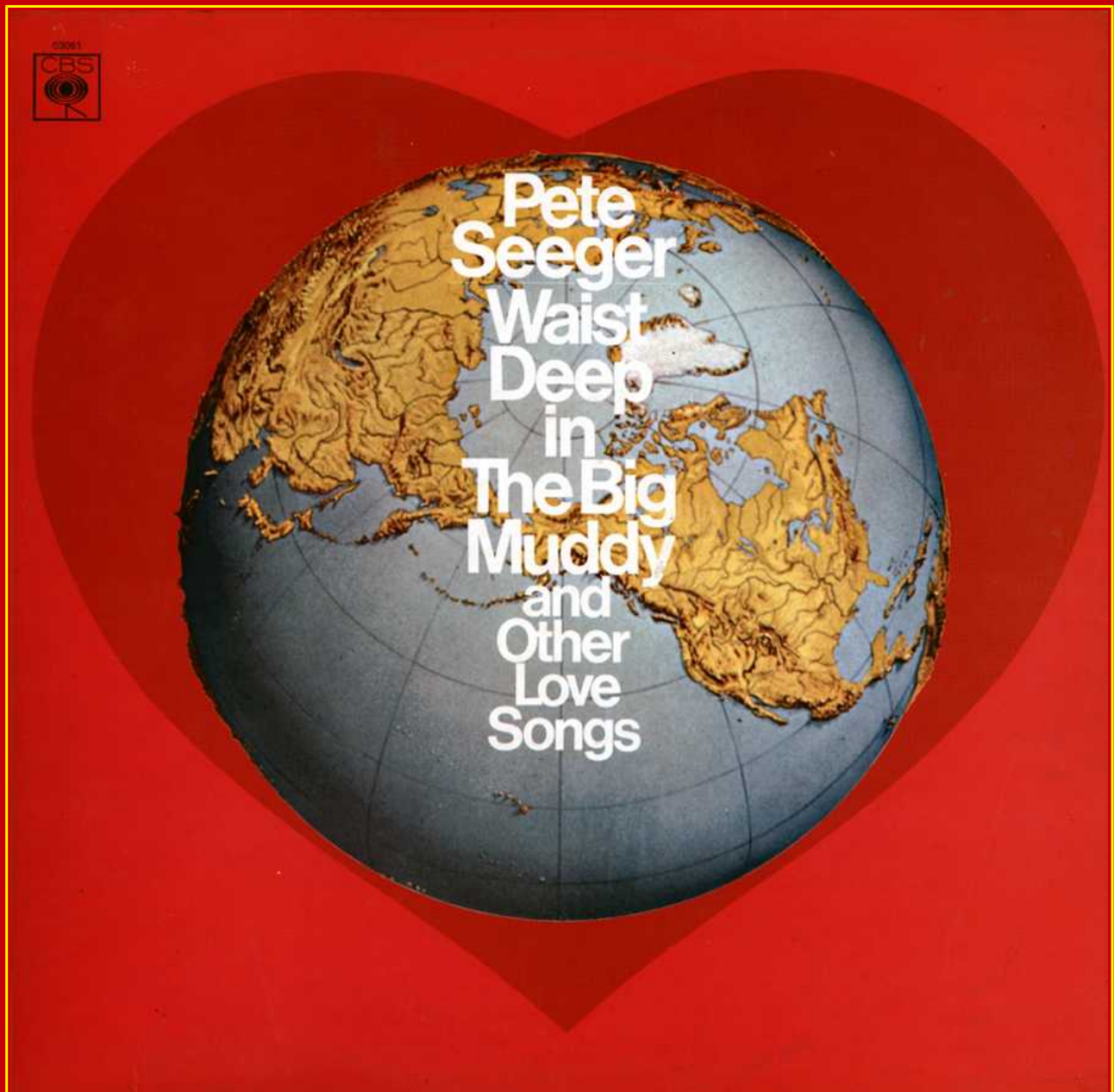


Indledning til Fredssange: En dokumenteret spilleliste over 100 års musik

Samlet og dokumenteret af Holger Terp, Det danske Fredsakademi



Fredssange

Saks eller skriv den sangtitel du er interesseret i, ind i din favorit søgemaskine eller i You Tube, så vil det for en stor dels vedkommende være muligt, at høre musikken.

Peace Songs

Cut or write the song title you're interested in, into your favorite search engine or You Tube, so will it to a large extent be possible to hear the music.

Chansons de la paix

Couper ou écrire le titre de la chanson qui vous intéresse, dans votre moteur de recherche favori ou You Tube, ainsi il dans une large mesure être possible d'entendre la musique.

Lieder des Friedens

Ausschneiden oder schreiben Sie die Liedtitel, der Sie interessiert, in Ihrem Lieblings-Suchmaschine oder You Tube, so wird es zu einem großen Teil möglich sein, die Musik zu hören.

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Indledning

Sange om krig og fred er propaganda — eller sange med *en* holdning om liv og død.

Krige er politikens videreførelse med voldelige, mekaniske midler, hvilket skaber store menneskelige omkostninger i form af død, lemlæstelser og ruin. Denne udvikling er blevet forstærket i takt med krigens industrialisering. I fredstid er store menneskelige tab som regel uacceptabelt af moralske, etiske, religiøse og politiske grunde. Der er endda de, der mener, at krig i sig selv er en forbrydelse. Og derfor er militarismens propaganda nødvendig for, at et flertal i befolkningerne i de krigsførende lande accepterer krigsgrundlaget og dermed også underforstået accepterer en ensretning af udtryksformer og politik. En af forudsætningerne for, at denne indoktrinering kan lykkes, er ved anvendelse af myter og propaganda, at skabe fjendebilleder¹.

Propaganda er nøgleordet i forbindelse med denne fremstilling.

Propaganda, (lat., af propagare 'udbrede'), systematisk tilrettelagt envejskommunikation, der i frihed over for sagligheden med suggestive midler (ord, gerne billeder og musik) sigter mod at styre modtagernes holdning og adfærd. Hvor saglig argumentation med rod i samtale og debat vil vise, bevise og overbevise, vil propaganda ved demagogi overtale og forføre.

— Gyldendals store leksikon

Efter den i 1622 stiftede organisation Congregatio de Propaganda fide 'kongregationen til troens udbredelse', af propagare 'forplante ved podning, stiklinger m.m., udbrede' information, ofte usand eller ensidig, som udsprede for at påvirke andre til at tænke, mene, føle eller gøre noget bestemt.

— Ordbog over det danske sprog

Propaganda, fra latin propagare = udplante, udvide, "det, der bør udledes"...

Propaganda bruges, når et budskab bliver præsenteret som den hele og fulde sandhed, mens det i virkeligheden har en skjult dagsorden. Den kendes fra reklamer.

— Dansk Wikipedia

Propaganda is a form of communication that is aimed towards influencing the attitude of a community toward some cause or position by presenting only one side of an argument. Propaganda is usually repeated and dispersed over a wide variety of media in order to create the chosen result in audience attitudes. — Engelsk Wiki

¹ Et enkelt af mange eksempler på amerikanske propagandafilm under anden verdenskrig er, U.S. Office of War Information, Bureau of Motion: Our Enemy: The Japanese, 1943.

– <http://archive.org/details/OurEnemy1943>

'En Sejrhavne var en betegnelse for private nyttehaver, der blev dyrket under Første og Anden Verdenskrig i USA, Storbritannien, Canada og Tyskland for at imødegå presset på fødevareproduktionen, som verdenskrigene medførte. Udover at etableringen af sejrshaverne indirekte bidrog til krigsindsatsen, ansås haverne også at have en vigtig funktion med at styrke den civile moral, idet de personer, der passede haverne, kunne opnå følelsen af at bidrage positivt til krigsindsatsen med deres daglige bidrag på hjemmefronten.' WIKI

Litteraturen om nyttehaverne er omfattende, specielt i forbindelse med anden verdenskrig.²

2 – <https://archive.org/search.php?query=Victory%20garden>
Eksempelvis: War Garden Guyed. –Washington, D.C.: The National War Garden Commission, 1918.
– <https://archive.org/details/wargardenguyed00nati>

YOU OUGHT TO SEE

THE LITTLE GARDEN OUR BACK YARD



LYRIC BY
JEFF BRANEN

MUSIC BY
JAMES BROCKMAN

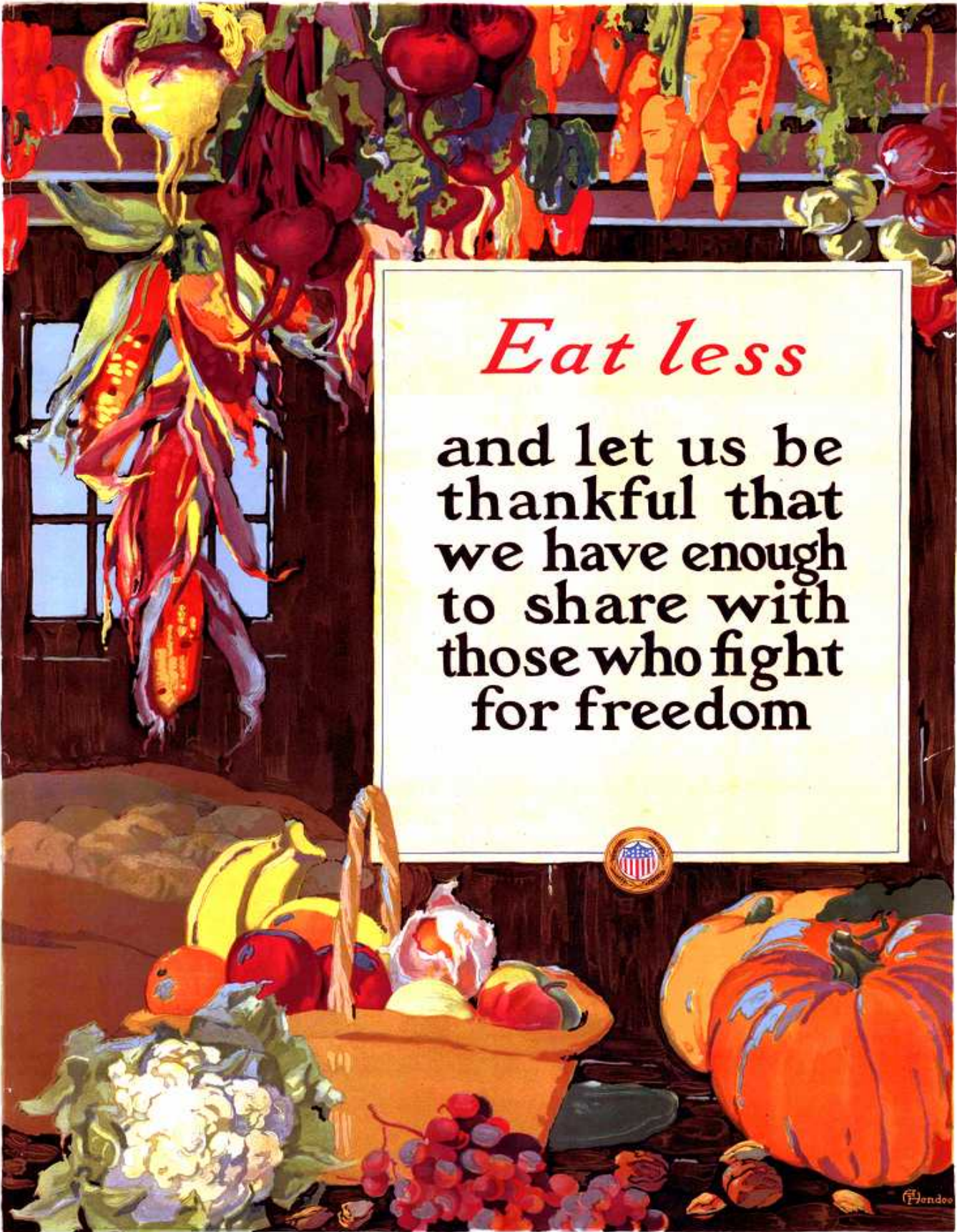
PUBLISHED BY
THE KENDIS-BROCKMAN MUSIC CO. INC. 145 W. 45TH ST. NEW YORK

YES-



**IF YOU EAT
LESS BREAD**

**THE FOOD CONTROLLER'S RATION IS
4 LBS OF BREAD, PER PERSON, PER WEEK.**



Eat less

and let us be
thankful that
we have enough
to share with
those who fight
for freedom



UNITED STATES FOOD ADMINISTRATION

(V17) (9-42)

PHOTOGRAPH BY THE U.S. GOVERNMENT



Why is it necessary to eat less Meat and less Wheat Bread?

THE UNITED STATES FOOD ADMINISTRATION asks you to get behind our soldiers, sailors and Allies by sending them now the most food possible in the least shipping space. Every man, woman and child in America can help by eating less wheat, beef, pork, fats and sugar, more of other plentiful foods which can not be shipped, and by avoiding waste.

What the food situation is

THE men of England, Scotland, Ireland, France, Italy and Belgium are fighting; they are not on the farms. The food production of these countries, our Allies, has therefore been greatly reduced. Even before the war it was much less than the amount consumed. The difference was supplied by the United States, Canada and other countries, including Russia, Roumania, South America, India, and Australia.

This difference is now greater than ever, and, at the same time, food can no longer be obtained from most of the outside countries.

Therefore our Allies depend on North America for food as they have never depended before, and they ask us for it with a right which they have never had before. For today they are our companions in a great war against a common enemy. For the present it is *they* who are doing the fighting, the suffering, the dying—in *our* war.

One million of the finest young men in the United States will soon be fighting side by side with the millions of brave soldiers of France, Great Britain, Belgium, Italy and Russia.

Millions of the men, women, and children of the United States can not go abroad and fight the enemy face to face. But they can fight by helping the fighters fight.

WHY IT IS NECESSARY TO EAT LESS WHEAT BREAD

France, Great Britain, Italy and Belgium must now import sixty per cent of their breadstuffs instead of the forty per cent they imported before the war.

America must supply the greater part of this need. To send them the least that they can live on we must increase our export of wheat from 88,000,000 bushels to 220,000,000 bushels.

We can not send them corn because they have not enough mills to grind it. We can not send them corn meal because it spoils in shipping. The oats, rye, barley, etc. that we send will not support them unless mixed with wheat. **WE MUST SEND THEM MORE WHEAT, and to do this WE MUST EAT LESS WHEAT BREAD.**

WHY IT IS NECESSARY TO EAT LESS MEAT

Because of the lack of fodder and the increased need of meat to feed the soldiers and war workers, France, Great Britain, Italy and Belgium have on hand today 33,000,000 less head of stock than they had before the war. Their herds are still decreasing in spite of the fact that we are now sending them three times as much meat as we did before the war. We must send them more meat this year than ever before.

WHY IT IS NECESSARY TO EAT LESS FATS

The chief source of fats for eating is in dairy products. We are able to produce no more of these now than before the war. Yet last year we sent our Allies three times as much butter and ten times as much condensed milk as we used to send them. Because their milk cows are still decreasing we must send even more butter and condensed milk this year. Because their Hogs are decreasing we must send them more lard.

WHY IT IS NECESSARY TO EAT LESS SUGAR

Before the war France, Italy and Belgium raised all their own sugar. Great Britain bought sugar from Germany.

Now France, Italy and Belgium can not raise much sugar because their men are fighting and Great Britain can not buy sugar where she used to buy it.

All must now get sugar where we get it, and there is not enough to go around unless we save.

How you can help

EAT LESS WHEAT BREAD

Have at least one meal a day without wheat bread. Use instead corn, oat, rye, barley, or mixed cereal breads.

Eat less cake and pastry.

Order wheat bread from your baker at least 24 hours in advance so that he will not bake too much. Cut the loaf of wheat bread on the table. Use all stale wheat bread for toast or cooking.

If every person in America consumes four pounds of wheat flour a week instead of five, we can ship the 220,000,000 bushels which our soldiers and our Allies must have.

EAT LESS MEAT

Eat fish and other sea food, poultry and rabbits, instead of beef, mutton and pork. Fish, chicken, etc. can not be shipped in compact form like meat, and are more perishable.

Do not use either beef, mutton, or pork more than once a day, and then serve smaller portions. Use all left-over meat cold or in made dishes. Use more soups. Use beans; they have nearly the same food value as meat.

Remember that no grain or other human food was used to feed the fish that gives you nourishment. Save the products of the land.

EAT LESS FATS

Use no butter in cooking except left-overs that would otherwise go to waste. Cook with olive or cottonseed oil instead. Save lard by eating less fried foods.

Try to use up all left-over fats in cooking, but if there is some you can not use save it carefully, make scrubbing soap out of it, or sell it to the soap maker.

If every person in America saves one-third of an ounce of animal fat a day we can ship enough for our soldiers, sailors and Allies.

EAT LESS SUGAR

Cut down on candy and sweet drinks. Eat half as much sweets as before and you are still eating more than the Englishman or Frenchman gets.

Use honey, maple sirup and corn sirup on the breakfast table instead of sugar.

Serve cake without frosting or icing. Eat plenty of fruit.

If every person in America saves an ounce of sugar a day our soldiers, sailors and Allies will be provided for

BURN LESS COAL

The railroads can not carry coal to you and also handle military supplies in the quickest way. Help by burning less coal.

Coal supplies power for electric light and steam heat. Turn off both when you don't need them.

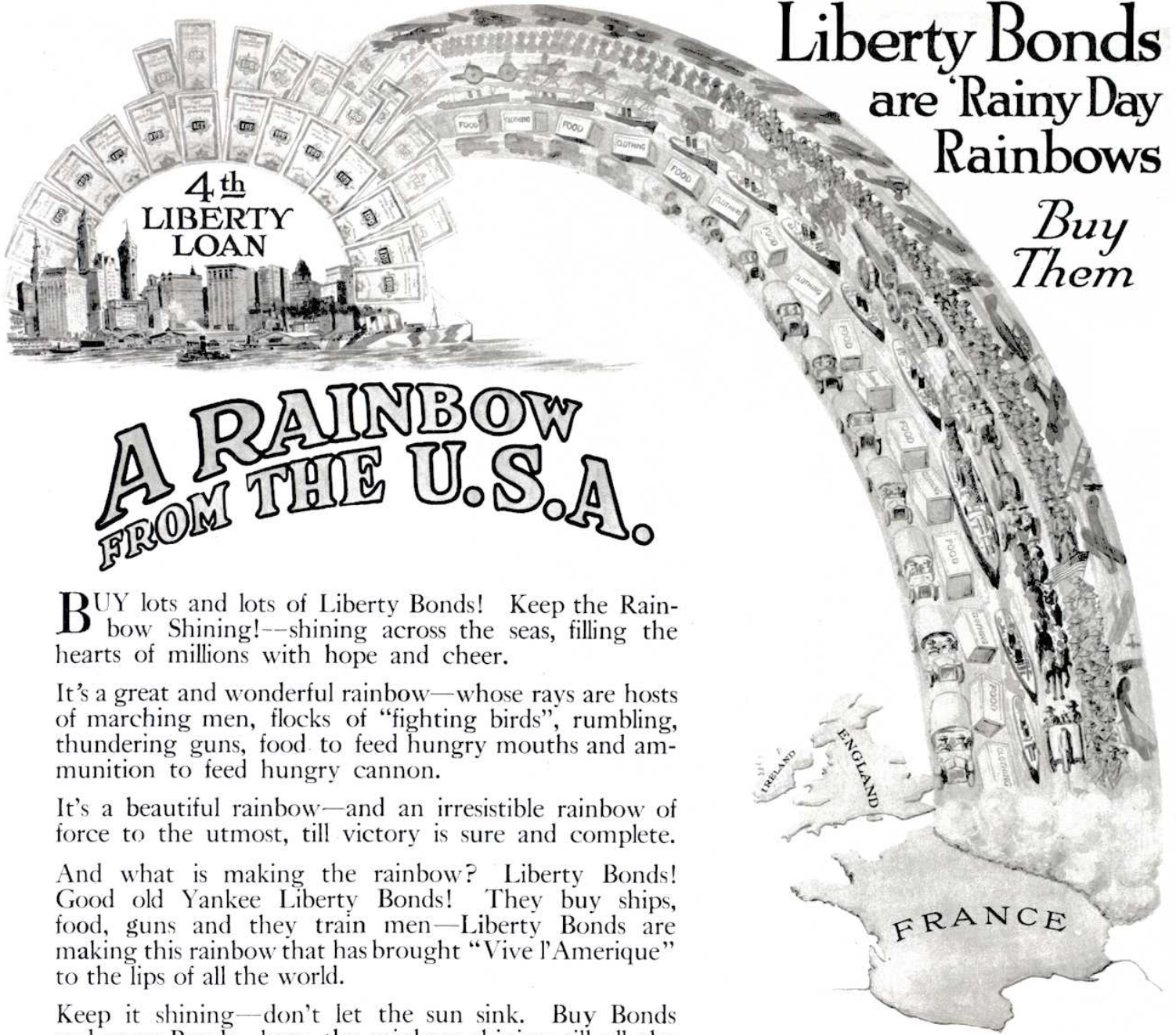
If you can get wood, use it instead of coal.

Eat plenty, wisely, without waste, and help win the war

UNITED STATES FOOD ADMINISTRATION

No. 7.

Washington, D. C.



Liberty Bonds are 'Rainy Day Rainbows

*Buy
Them*

A RAINBOW FROM THE U.S.A.

BUY lots and lots of Liberty Bonds! Keep the Rainbow Shining!—shining across the seas, filling the hearts of millions with hope and cheer.

It's a great and wonderful rainbow—whose rays are hosts of marching men, flocks of "fighting birds", rumbling, thundering guns, food to feed hungry mouths and ammunition to feed hungry cannon.

It's a beautiful rainbow—and an irresistible rainbow of force to the utmost, till victory is sure and complete.

And what is making the rainbow? Liberty Bonds! Good old Yankee Liberty Bonds! They buy ships, food, guns and they train men—Liberty Bonds are making this rainbow that has brought "Vive l'Amérique" to the lips of all the world.

Keep it shining—don't let the sun sink. Buy Bonds and more Bonds—keep the rainbow shining till all the clouds roll by and "fair weather" once more covers the earth with warm golden sunshine.

P.S. Nothing so beautifully tells the story of America's rainbow as that song-hit of the Hippodrome, "A Rainbow from the U. S. A."

(CHORUS)

"France, there's a rainbow in the sky;
Weep no more, can't you see it shining?
France, brush the tear-drops from your eye,
Clouds of war have a silver lining;
See it bending o'er the Western shore,
Growing brighter day by day;
Just see those colors shining through:
It's the old Red, White and Blue,
A Rainbow from the U. S. A."

These are the wonderful words of this wonderful song—if you have a piano try the inspiring notes here illustrated. This song is the most beautiful expression of America's achievement the great war has yet developed. You can get the complete sheet music wherever music is sold, price 30 cents. Truly it is a song of the times—and, like Liberty Bonds, should be in every American Home.

**Get it for your piano—
Your talking machine—
Your player-piano—**

Published by LEO FEIST, Inc., Feist Building, New York City

A Rainbow From The U. S. A.

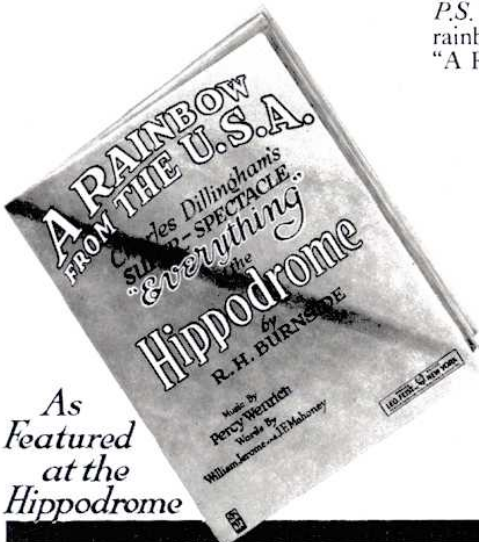
Words by
W.P. JEROME &
JACK MARONEY

Musical by
PERCY WENDELL

CHORUS *Moderato*

France, there's a rain- bow in the sky, Weep no
more, can't you see it shin- ing? France, brush the
tear- drop from your eye, Clouds of war have a sil- ver
lin- ing. See it reach- ing o'er from the west- ern
shore, Grow- ing bright- er day by day, Just see those
col- ored trail and true, It's the old Red, White and
Blue, A rain- bow from the U. S. A.

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Complete Song 30¢, Band 25¢, Orchestra 25¢, Male Quartette 10¢



*As
Featured
at the
Hippodrome*





Da krigen var i gang

Ja, du måler din kedel, måler din hvede
Et halvt pund sukker til en person om ugen.
Folk kunne ikke lide det, de bebrejdede Onkel Sam,
"Jeg skal spare på sukkeret til drengene i Frankrig."

Uden mad og drikke duer helten ikke.

Det er helt elementært igennem historien, at alle krige startes med at nogle lyver om andre.

Betragtes propaganda som anvendelse af massemedier til at fremme en bestemt holdning og adfærd hos målgruppen, er det naturlige spørgsmål at stille sig, hvad har været de mest moderne massemedier i løbet af det tyvende århundredes krige, og hvordan de har været anvendt til krigsformål? I begyndelsen af århundrede var det aviser, tidsskrifter, kunst, plakater, postkort og underholdningsindustriens nodetryk og grammofonplader. Senere kom radio, film, TV og Internettet til. Her drejer det sig om musikken. Hvorfor musik? Musik er global og appellerer til følelser.

Massemedier kan være statsejede, del af en partipresse og ejet af den borgerlige offentlighed. Dette gælder også for musikindustrien og de videnskabelige forlag. Dette indebærer, at det i massemedierne først og fremmest er borgerlige værdisæt som bestemmer, hvad der skal publiceres. Sensationspressens, Yellow Journalism, bliver almindelig i forbindelse med og efter den spansk-amerikanske krig om Cuba i 1898.

Denne krig er i øvrigt, så vidt vides også den første, hvis hvervesange blev kommercielt indspillet.

Aktionærerne ansætter redaktørerne og personalecheferne som igen ansætter redaktionssekretærene og journalisterne. Journalisterne producerer deres historier, men det er redaktionssekretærene og redaktørerne som bestemmer, hvad der skal publiceres, dets prioritering og den form indholdet skal have. Besluttet det, at et kongeligt bryllup eller et cykelløb skal dækkes i flere timer i løbet af en dag, får det den konsekvens, at der desværre ikke er plads i sendefladen eller i avisen til lidt mere seriøst indhold. Når politikerne er enige om at gå i krig, støttes de som regel af den toneangivende del af de borgerlige massemedier. Al debat bortset fra den i partipressen finder sted med deltagernes accept af de præmisser som den borgerlige offentlighed opstiller. Den borgerlige offentligheds værdisæt tillader kun debat og kritik, inden for ganske snævre grænser og rammer, specielt hvis enkeltpersoner eller firmaer træder uden for de accepterede borgerlige værdinormer, samt, politisk mudderkastning. Systemkritik derimod kommer yderst sjældent til orde i de borgerligt dominerede massemedier med det resultat, at alt væsentligt i samfundet forbliver som det er. Forbrugerne i frie samfund har dog en mulighed. Den borgerlige offentligheds massemedier kan fravælges.

Hvad er musik og hvad er sang?

Musik og sang er kulturelt bestemte begreber. Sang og musik kendes i og fra oldtiden og i alle kulturer. Der er grundlæggende to former for musik: Klassisk musik og folkelig musik³. Folkelig musik er al den musik som ikke har sit afsæt i den europæiske klassiske musik. Musik spilles med et eller flere instrumenter eller synges og udtrykker forskellige grader af glæde og tristhed ofte i forbindelse med bevægelse, dans og march. Omkring år 1600 er de europæiske musikinstrumenter så veludviklede, at

3 Et lidt ældre, men meget grundigt musikalsk opslagsværk er det oprindeligt norske over 2200 sider store *Musikkens verden*: musik fra A–Z De luxe udgave udg. / ved Kjell B. Sandved ; gennemset og revideret af Vagn Kappel ; redaktionssekretær, K. Claussen. – København: A S Musikkens Verden Forlag, 1955.

komponister for alvor begynder at komponere instrumental musik, samtidig med at der sker en verdsliggørelse af musikken, der bevæger sig fra kirkerummene over i koncertsalene. Dele af musikken er dermed blevet til ren underholdning. En forbløffende stor andel af musikproduktionen i det forrige århundrede er ren og skær dansemusik.

Kun kopier. Vi har aldrig set eller hørt originalerne.

Arbejder man med ældre historiske primærkilder sidder man som regel på et arkiv eller et forskningsbiblioteks læsesal eller anvender dokumenterede genudgivelser. Altså kopier. Jo sjældnere en publikation er, des flere kopier fremstilles der. Det er der for så vidt intet odiøst i. Kun problemer.

De gamle grammofonplader fra forrige århundredes begyndelse er vanskelige at arbejde med. For det første er det svært overhovedet at anskaffe dem. Findes de på biblioteker, er de ikke til udlån og mange antikvariske musikbutikker er ophørt med at handle med dem. Jeg har selv kun to af originalerne og et par nodetryk fra første verdenskrig i mit arkiv.

For overhovedet at kunne høre de gamle plader forudsættes det at den interesserede også har musikanlæg, der kan afspille dem. Enten de gamle grammofoner eller moderne pladespillere som kan gøre det. Grammofonpladernes afspilningshastighed er også et problem fordi der dengang ikke var vedtagne fælles regler på området. De fleste pladers hastighed var i virkeligheden 78 komma et eller andet – helt op til Edison Diamond Disks 80, og hvis lydteknikeren ikke fanger den rette hastighed lyder resultatet som om at musikerne har sunget ind i en megafon eller at computerens lydkort er gået i stykker. Også grammofonernes nåle og slitage af lakpladerne skaber problemer. På nogle af de tidligste danske pladeudgivelser er det stort set umuligt med normalt udstyr at høre, hvad det er operasangerne synger. Derfor skal genudgivelserne suppleres med tekstgengivelser af sangene. Langt de fleste som arbejder med denne tids musik er derfor nødsaget til at arbejde med genudgivelser på LP, CD eller i Internetbaserede lydformater. Kildekritik af sekundære primærkilder er yderst vigtig for at forstå de sammenhænge, hvori genudgivelserne forekommer.

Det næste problem er, at det er svært at datere de gamle plader når man endeligt har fået fat i dem. Først inden for de sidste 50 år er musikindustrien begyndt at sætte årstal på udgivelserne. Det indebærer, at bibliotekerne ikke sætter årstal på deres registreringer. Så der er som hovedregel ikke meget hjælp at hente på dette område i bibliotekernes databaser.

Musiksøgninger kan være vanskelige

Emnespecifikke musik søgninger er svære er det min personlige erfaring, specielt når det ikke drejer sig om den sidste nye musik.

Der er nu om dage en masse søgema- skiner i Internet tjenester med musi- kalske databaser som har registreret enorme mængder af musik i alle for- mer for medier. Men i disse store data- baser risikerer brugerne at drukne i informationer, således at der ikke kommer et overblik over det eller de emner man søger oplysninger om, så som den store krig og musik. Og det samme er tilfældet med pladeselska- bernes kataloger, reklamer og regi- stranter over specifikke musikgenrer. Litteraturen om disse musik kulturelle emner er også meget begrænset set i forhold til generelle krigsbeskrivelser, og er hovedsagelig engelsksproget — hvilket ikke fremmer søgninger efter den vigtigste musik om krig og fred på andre sprog.

Der er i skrivende stund stort set ingen selvstændig faglitteratur om musikken fra første verdenskrig — bortset fra sangbøger, hverken i danske biblioteker eller andre steder.

På dansk er der kun et par enkelte relevante afsnit i Den europæiske musikkulturs historie, Gyldendals Musikhistorie ; 3, samt, et par enkelte oplysende hjemmesider. Underligt nok er det, ud over koloniperioden og den amerikanske borgerkrig, først an- den verdenskrig og senere krige, der har haft musikhistorikernes interesse⁴. Et godt

4 Music of the War of 1812 in America. /: David K. Hildebrand ; Kate Van Winkle Keller. 2010. — <http://www.1812music.org/bibliography.htm>

Vedrørende borgerkrigens mange sange og musik, hør og se eksempelvis:

Fremragende BBC radioudsendelse om borgerkrigens historie og musik, 1955

The Blue And The Gray Songs Of The Civil War. Charles Chilton. Producer and writer

— <http://www.youtube.com/watch?v=COObyW3xoPc>

Songs of the North:

Marching along; Battle hymn of the Republic; Grafted into the Army; Tenting tonight; Kingdom coming;

Battle cry of freedom; When Johnny comes marching home; Tramp, tramp, tramp; Sherman will march on the sea; Marching through Georgia

Songs of the South:

Dixie; Maryland, my Maryland; Bonnie blue flag; Goober peas; Stonewall Jackson's way; Stonewall Jackson's requiem; Just before the battle; Vacant chair; Life on the Vicksburg Bluff; All quiet along the Potomac

— <http://genome.ch.bbc.co.uk/schedules/bbchomeservice/basic/1955-11-09#at-20.00>

Charles Chilton: Producer and writer who created classic BBC radio shows and inspired 'Oh, What A Lovely War!'. Independent.co.uk, 27 October 2014

The Charles Chilton collection by Paul Wilson. /: Play Back: the bulletin of the British Library Sound Archive. Autumn 2006: 36

March Victor Records

Thou Art Near Me, Margarita.....	De Gogorza
Capricieuse.....	Heifetz
Pastorale.....	De Luca
Marriage of Figaro.....	Galli-Curci
U. S. Field Artillery March Liberty Loan March.....	Sousa's Band
Maytime Waltz American Serenade.....	Waldorf Astoria Orchestra
{ Sweet Little Buttecup.....	Elizabeth Spencer with Shannon Four
{ Homeward Bound.....	Peerless Quartet
{ Liberty Bell (It's Time to Ring Again).....	Peerless Quartet
{ There's a Service Flag Flying at Our House.....	Shannon Four
{ When Stars Are in the Quiet Skies.....	Florence Hinkle
{ The Homeland.....	Lucy Isabelle Marsh
{ Lorraine.....	Reinald Werrenrath
{ Chimes of Normandy.....	Lambert Murphy
{ The further it is from Tipperary.....	Billy Murray
{ I'm Going to Follow the Boys.....	Elizabeth Speneer-Henry Burr
{ Fun in Flanders—Part I.....	Lieut. Gitz-Rice and Henry Burr
{ Fun in Flanders—Part II.....	Lieut. Gitz-Rice and Henry Burr
{ Gems from "Jack O' Lantern".....	Victor Light Opera Company
{ Gems from "Leave It to Jane".....	Victor Light Opera Company

JAMES W. HOLGATE
Victrolas

20 Oswego Street Baldwinsville, N. Y.

Reklame fra pladebutik anvendt som primærkilde i orienteringsfasen. Annoncen stammer fra et landboblad og er dateret 28. februar 1918. Der er adskillige nyheder i reklamen

eksempel herpå er God Bless America: Tin Pan Alley Goes to War af Kathleen E. R. Smith. University Press of Kentucky, 2003. Denne fremstilling som du nu sidder og læser er derfor en primærkilde, specielt til dele af første verdenskrigs kulturhistorie.

Dette eksempel fra den amerikanske borgerkrig er arrangeret specielt for skole- og ungdomsorkestre og er i Danmark indspillet af Lyngby-Taarbæk Skolernes Ungdoms-harmoniorkester på en LP, uden titel!

Civil War Suite. / : arranged by Harold L. Walters. Chicago : Rubank, 1961, includes the tunes "Abraham's Daughter," "Rally 'Round the Flag," "All Quiet Along the Potomac Tonight" and "When Johnny Comes Marching Home."

- https://www.youtube.com/watch?v=xlS9r9ryJ_I

Lyngby-Taarbæk Skolernes Ungdoms-Harmoniorkester ; Gladsaxe Mandolinorkester ; begge dir. af Carl Toftlund Reca RLP 4003 1973

Kriteriet for medtagelse her i denne medfølgende database er, at sangene er udgivet på grammofonplade i en eller anden form inden for de sidste 100 år. Udgivelser på noder, i sangbøger og digte er som hovedregel ikke medtaget fordi langt de fleste kan ikke læse noder. Al musik der er publiceret i Internetarkivet betragtes af det amerikanske kongresbibliotek og af udgiverne som offentlig ejendom. De relevante sange i databasen er derfor sammenkædet med udgivelserne i Internetarkivet, hvor det har kunnet lade sig gøre.

Eksempel på post i Internetarkivet:

[Billy Bragg Live at Mountain Stage on 1991-04-28 \(April 28, 1991\)](#)

The Marching Song Of Covert Batallions	Billy Bragg
Accident Waiting to Happen	Billy Bragg
Tank Park Salute	Billy Bragg
Waiting For The Great Leap Forwards	Billy Bragg

Eksempel på søgning i Internetarkivet: (collection: 78rpm OR mediatype: 78rpm) AND -mediatype: collection AND subject:"1918"

Den første søgeterm svarer til hvilket lokale, det man leder efter er i. Den anden para-

Genudgivet på LP af Val Doonican with George Mitchell Singers. World Record Club – T 629

Songs of the Civil War: New World Records 80202, noter ved Charles Hamm

American Song Sheets—Duke University Libraries Digital Collections – Includes images and text of over 1,500 Civil War song sheets.

Band Music from the Civil War – <http://memory.loc.gov/ammem/cwmhtml/cwmhome.html>

Selected from the collections of the Music Division of the Library of Congress and the Walter Dignam Collection of the Manchester Historic Association (Manchester, New Hampshire). The collection features over 700 musical compositions.

The Civil War Songbook [Música Impresa]: Complete Original Sheet Music for 37 Songs./

Richard Crawford. Dover Publications, Incorporated, 1977.

Our war songs, North and South. – Cleveland: S. Brainards' Sons, 1887.

– <http://archive.org/details/ourwarsongsnorth00sbra>

meter er materialevalg. Den tredje afgrænsning er årstal. Denne form for søgninger kan anvendes i stort set alle bibliografiske databaser, når man leder efter musik.

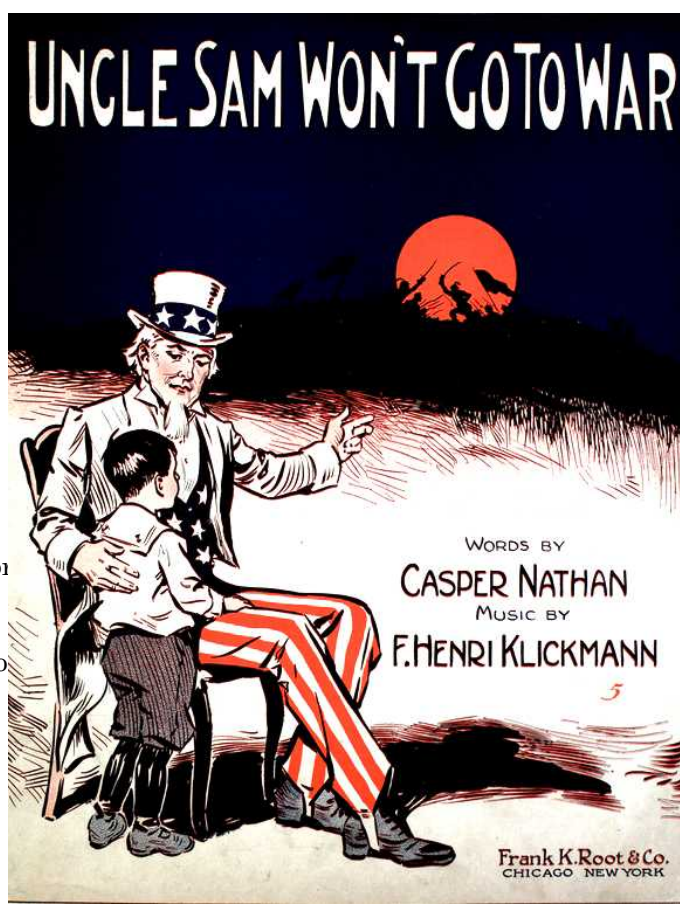
Militærmusik er al den musik der spilles af musikkorps, som er knyttet til de enkelte regimente i de væbnede styrker, reservister og så videre. Militærmusik kan inddeles i marcher, infanterimusik og kavalerimusik samt sømandssange. Et engelsk eksempel på en søgetern for tidlig militærmusik er, Fife and Drum Music.

En anden variant ud i den europæiske og herunder altså den danske militærmusik blev i middelalderen kaldt hele den tyrkiske musik eller janitscharmusikken i Danmark, en besætning hvis medlemmer spillede trompeter og pauker, der tilsyneladende skulle lave så meget larm som overhovedet muligt både når musikanterne var i krig og når de deltog i vagtparaderne i København. Her har vi altså søgetermerne: hele den tyrkiske musik, janitscharmusik, trompeterbog, trompeterbøger og Trompeterkorpsset.⁵

Endnu en søgetern er verbunkos som er en ungarsk dans og musikgenre fra det 18. århundrede. Navnet er afledt af det tyske ord Werbung, et navneord afledt af ud-sagnsordet werben som bl.a. betyder "at rekruttere"; verbunkos=hverver. I slutningen af 1700-t. udvikledes en særlig musikstil, senere benævnt verbunkos ('hvervnings-dans'), fordi den hang sammen med rekrutteringen af mandskab til det østrig-ungarske monarkis hær⁶. »Verbunkos«-dansene synes at være opstået som en slags lokkemad ved hvervning af soldater. De blev danset af uniformerede husarer akkompagneret af sigøjner-musikere med det formål at tiltrække ungdommens opmærksomhed; derefter beværtede man de unge mænd godt, og når de så vågnede op af rusen, var de indrulleret i hæren. Indskrevet i 2008 på den repræsentative liste over menneskehedens immaterielle kulturarv.

Der er for eksempelvis intet i den gamle skillingsvisen Stakkels Hanne fra 1860erne som antyder, at der her er tale om en soldatervise.⁷ Det er en malersvend hun kommer galt i byen med. Det er derfor nødvendigt at se på de sammenhænge som visen først anvendes i. Sangen indgik i farcen "Pigernes Jens" som blev spillet fra 1888 til 1931 på forskellige teatre rundt om i landet. Siden er den defineret som en soldatersang.

Før første verdenskrigs udbrud i 1914 er der kun indspillet få salmer med et pacifistisk tema i USA — samt en anelse militærmusik, mest marscher, eksempelvis Military Band Of New



5 Det danske Hoftrompeterkorps. En historie Bogtrykkeri 1947.

6 Kilde: Dansk Musik Tidsskrift. 1971

7 Stakkels Hanne – Marryat Lauritzen. Gramo

York: *Emmet Guard Marching Song*, 1893 og de lidt senere udaterede *Blaze Away March & Colonel Bogey March*.⁸

En af de første soldatersange på dansk indspillet på lakplade kan være de nationalromantiske *Dengang jeg drog afsted / Holmens faste Stok* med Kapelmester W. Larsens Orkester, København Zonophone 70502 fra 1904.

Den anden kan være *General Langsom*, der udkom i 1908 og som, skulle det vise sig senere, i god tid inden Forsvarskommissionen af 1902 endeligt barslede med sin Betænkning til Regering og Rigsdag sammen med de obligatoriske Bilag til betænkning afgiven af Forsvarskommissionen af 1902 til Regering og Rigsdag og Fortrolige Aktstykker: afgivne af Forsvarskommissionen af 1902 til Regering og Rigsdag Afgivet 1908–1909. *General Langsom* minder om den senere revyvisse *Hen til kommoden* og tilbage igen med tekst af Alfred Kjærulf fra 1936 og *Folketings-boogie-woogie* med tekst af Jesper Jensen fra 1976.

Der er mig bekendt ingen fredsmusik som vi forstår det i dag som protestsange indspillet før krigen, der skulle ende alle krige. Størstedelen af grammofonpladerne før verdenskrigen bestod af underholdningsmusik: klassisk musik, opera og operetter samt religiøs musik i form af salmer osv. Musikken blev dengang og under verdenskrigen først og fremmest spillet i koncertsale, i kirker og i forskellige former for teatre og revyer. Derfor er mange af de tidlige amerikanske og engelske patriotiske⁹, militære hvervesange skrevet til og opført i de populære lystspil, i samtiden kaldet vaudeviller og dermed burde de karakteriseres og katalogiseres som sådan, altså popmusik. I denne sammenhæng registreres disse sange som viser.

Et andet synonym og dermed søgeterm for den amerikanske popmusik i denne periode er *Tin Pan Alley*¹⁰. *Tin Pan Alley* er kælenavnet på den gade i New York, hvor mange musikforlag virkede i perioden fra 1880 til 1953.

Samtidig blev der udviklet nye populære amerikanske musikformer som jazz¹¹, blues,

8 Regimental Band of H.M. Grenadiers Guards With Raymond Newell, Baritone – Cond. by Lt. Col. George Miller. UK Columbia DB 1885; CA 17624 – CA 17623.

9 Se også kapitlet om, *Patriotic and National Music*, i: *The American history and encyclopedia of music*. /: William Lines Hubbard. – New York: I. Squire, 1908.
– <http://archive.org/details/cu31924022388569>

10 Den amerikanske underholdningsindustri tidlige historie er udmærket beskrevet i *Tin Pan Alley: A Chronicle of American Popular Music* af Issac Goldberg. — New York: Frederic Ungar, 1961.

En del af de ældre amerikanske radioudsendelser frem til 1977 dokumenteres og videreformidles af, the *Old Time Radio Researchers Group*, i antologien, *American History Through the Eyes of Radio*.
– http://archive.org/details/OTRR_American_History_Singles

11 Den 10. maj 1919, syv måneder før Amerikas "jazz age" officielt indvarsles, meddelte *New York World* på forsiden, at James Reese Europe, "King of Jazz Music," tragisk var blevet dræbt under hans orkestrets optræden i Boston ...

Under krigen stod han i spidsen for det berømte 369. Infantry "Hellfighters" band i den amerikanske ekspeditionsstyrke, som nogle har hævdet først introduceret Frankrig til amerikansk synkoperet musik. På tidspunktet for sin død var James Reese Europe den bedst kendte sorte kapelmester i Amerika.

James Reese Europe and the Prehistory of Jazz. /: R. Reid Badger. *American Music Spring* 1989 Vol. 7:1

ragtime, gospel og noget senere også filmmusik. Blues har sine rødder i den plantage musik, der opstod efter borgerkrigen. Stort set alle radiostationer var dengang statsdrevne og der var forholdsvis lidt musik i sendefloden. Det finder først sted efter etableringen af den britiske radiostation BBC i 1926–1927.¹² Der var dengang meget få kommercielle radiostationer som udelukkende spillede musik — afbrudt af reklamer. Ikke som i nutiden, hvor det visse steder er reklamer der afbrydes af musik.

Hvordan finder man oplysninger om amerikansk musik i denne periode?

USA har, ifølge Mona Madsen, ikke nogen pligtafleveringsordning, men derimod en copyright lov, der administreres af Library of Congress. Ifølge denne lov skal udgivere, der ønsker at erhverve eneret på udgivelse af deres publikationer, såvel boglige som audiovisuelle, aflevere to eksemplarer af disse til The Copyright Office of the Library of Congress.¹³

Der er tilsyneladende ingen samtidige eller retrospektive diskografier, bortset fra værker om enkelte emner og forhandlerkataloger fra enkeltstående eller flere pladeselskaber samt diskografier over enkelte pladeselskabers udgivelser. Kongresbibliotekets ukomplette, *Catalog: Music and Phonorecords*, starter først i 1953. Det vigtigste opslagsværk over bogtrykt musik er utvivlsomt, *the Library of Congress: Catalog of Copyright Entries: Musical Compositions*.

Kataloget over registreringer af ophavsret er offentliggjort i fire dele. Del 3, indeholder poster over musikalske og musikdramatiske kompositioner, noder og sangbøger. Tilsyneladende ikke grammofonplader. Kataloget indeholder samlinger af ophavsret registreringer, katalogiseret fra juli 1891 til og med december 1977. Nu er det online.

De amerikanske copyright regler gælder også for den udenlandske musik, der er medtaget i opslagsværket.

Eksempel opslag fra *New Series, Vol. 11, Part 2 Last Half Of 1916 Nos, 8—13*:

After the war is o'er; words and music by E. Dalzell, of U. S. Philadelphia, M. D. Swisher. [9624 © July 10, 1916; 2 c. July 11, 1916; E 387378; Eleanore Dalzell, Philadelphia.

America wants peace; words by Robert Dunlop and Austin Pierce, music by E. W. McWhood, of U. S. [9640 © 1 c. June 28, 1916; E 387190; Edward W. McWhood, Newark, N. J.

s. 48–67.

12 The BBC Genome Project

This site contains the BBC listings information which the BBC printed in Radio Times between 1923 and 2009. You can search the site for BBC programmes, people, dates and Radio Times editions.

– <http://genome.ch.bbc.co.uk/>

BBC 1922-1972 BBC Records BBC 50 1972

- <http://www.discogs.com/Various-BBC-1922-1972/release/603005>

13 Dokumentsøgning: Bibliografiske hjælpemidler til manuel og elektronisk dokumentsøgning. /: Mona Madsen. København, Aalborg. Danmarks Biblioteksskole 2006.

Grammofoner blev først produceret af virksomheder som fremstillede andre husholdningsprodukter så som symaskiner. De tidlige grammofoner gengiver lyd med en nål, hvis mekaniske vibrationer forstærkes ved hjælp af et kegleformet horn. De var drevet af fjeder motorer som krævede tilbagespoling. Den mekaniske eller akustiske periode varer frem til 1925, hvor man gik over til elektrisk forstærkning af lyden.

Efterhånden som højttalerne forbedres og nymodens apparatur som forstærkere og radio tilføjes blev det møbelfabrikerne specielt i USA, der overtog fremstillingen af pladespilleren, der blev sat ind i kabinetter, kaldet radiogram på engelsk, hvor der også var omend begrænset plads til pladerne. Før verdenskrigen var grammofoner håndlavede. Under verdenskrigen blev de i lighed med biler og telefoner industrielt masseproducerede og dermed billigere — og der blev endda udviklet og fremstillet (mobile) transportable batteridrevne rejsegrammofoner, således, at soldaterne ved fronten kunne høre de sidste nye hits.

Datidens pladeselskaber var ofte ejet af de møbelfirmaer som fremstillede grammofonerne, selv om der også var selskaber som kun fabrikerede grammofonplader som der dengang var to helt dominerende typer af. Valser og lakplader med 78 omdrejninger i minuttet. Forskellen i de to musikalske medieformer har nu betydning primært i forhold til litteratursøgninger.

Studietiden var dengang som nu dyr, hvilket begrænsede mulighederne for at få udgivet sange på grammofonplade. De skulle helst sælge så meget at omkostninger og musikernes løn blev betalt, desforuden pladeselskabernes fortjeneste.

Jo flere musikere der deltog i de tidlige indspilninger, des dyrere blev pladerne for kunderne. Victor, prissatte i 1908 Lucia Sextet til 7 dollars. Omregnet til over 150 dollars i nutidskurser.¹⁴

Det normale er at der foretages en godkendt studieindspilning som senere genbruges af pladeselskaberne på forskellig vis. Trompetisten Louis Armstrongs 1957 indspilning af *Down by the Riverside*, er således genbrugt på alle senere genudgivelser med den populære trompetist.

Med mindre andet er angivet er alle oversættelser af Holger Terp.

Nodetryk er anvendt som illustrationer, specielt i kapitlet om første verdenskrig.¹⁵

14 Crank Up the Phonograph: Who We Are and Where We Came From in Early Sound Recordings. / Eric Byron. Egen hjemmeside 2014 s. 12..

15 Early music prints is intern alia registered in:
Tidlige nodetryk er bl.a. registreret i:

Manuel universel de la littérature musicale; guide pratique et complet de toutes les éditions classiques et modernes de tous les pays / Universal-Handbuch der Musikliteratur aller Zeiten und Völker: Als Nachschlagwerk und Studienquelle der Welt-Musik-Literatur. / Universal handbook of musical literature. / Redacteur en chef: François Pazdírek. – Wien: Verlag des "Universal-Handbuch der Mu-

Al lyrik medtaget heri dette værk er ikke altid, ligesom al politik og reklamer, lige saglig.

Klaverruller / Piano Rolls har jeg ikke registreret. Der er dog en, *Emblem of Peace. March and Two-Step*, dedikeret til daværende præsident Woodrow Wilson, komponeret af Frank R. Kimball (1816–1910), publiceret i 1908.

Instrumentalmusik registreres som hovedregel ikke. Det går bl.a. ud over al kendt irsk musik om slaget ved Augrham i de Vilhelminske Irlandskrige, 1691, hvortil der hører både dansemusik, polkaer og marcher, samt, eksempelvis størstedelen af den amerikanske orkesterleder Glen Millers musik i perioden 1937–1944.¹⁶

Spillelister i kort titel form afslutter hvert kapitel. Den fulde dokumentation er i regneark på hjemmesiden. Diskografien er ikke engang tilstræbt komplet. Dertil er materialet alt for omfattende. Alene i USA udkom der over 9500 nodetryk med verdenskrigen som tema i årene 1914–1920. Sømandssangene fra første verdenskrig er tilsyneladende ikke indspillet. Ifølge, the Naval Institute, Naval History & Heritage Command, er der omkring 200 amerikanske nodetryk 1914–1919 med flåden som tema. En stikprøveundersøgelse viser, at ingen af disse sange udkom på grammofonplade.

Ifølge Barbara Norman, Musikafdelingen, Canadas Bibliotek og Arkiv – <https://www.collectionscanada.gc.ca/sheetmusic/028008-3300-e.html>

'Blandt Canadas Bibliotek og Arkivs cirka 500 stk. canadiske noder vedrørende første verdenskrig, er der en mærkbar mangel på materiale på fransk. At krigen ikke havde støtte i Quebec, som den har haft det i andre dele af Canada er en historisk kendsgerning, men fransk-canadiske tropper deltog, og komponister som Alexis Contant skrev marcher i ros af de allierede, mens sangskrivere portrætterede efterladte kærester, koner og mødres situation. Mange sange om krigen blev offentliggjort i tidsskrifter såsom *Le Passe Temps* og er derfor ikke repræsenteret i denne database. Desuden blev mange nodetryk, der er offentliggjort i Quebec i den tidlige del af århundredet ikke dateret, og dem uden udtrykkelig krigstidsemner kan have været overset. I det store hele repræsenterede sange produceret i Quebec de samme temaer og bekymringer som dem fra engelsk Canada, med måske med en reduceret vægt på forsvaret af det britiske imperium.'

siklitteratur": Pazdírek & Co., 1904–1910.

– <https://archive.org/search.php?query=Manuel%20universel%20de%20la%20litt%C3%A9rature%20musicale>

'The first part of the Handbook comprises the whole of the available music of all nations, that is to say, all published compositions which at the present time are included in the various catalogs as being still obtainable at the original prices.'

Omfattende boghandlerkatalog over den gang stadig aktuel musik og nodetryk.

16 The battle of the Boyne: together with an account based on French and other unpublished records of the War in Ireland (1688–1691) and of the formation of the Irish brigade in the service of France Martin Secker, London, 1911. – <https://archive.org/details/battleofboynetog00bouluoft>

Battle Of Augrham – The John Renbourn Group. A Maid In Bedlam. Transatlantic Records TRA 348 1977.

Enkelte sange er indekseret flere steder og alt gemmes i et elektronisk arkiv.

En tidlig dansk klagesang om krig er klagesangen om, Da svenskerne bombarderede Aarhus, 1659.¹⁷

For langt de fleste er fred noget underligt undefinerbart, i forhold til modsætningen krig. Det gør det vanskeligt at skrive den gode fredssang, hvorfor langt de fleste af den er protestsange i en eller anden form. Krige er udtryk for en mere eller mindre planlagt politik, som rammer en personligt og finansielt. På samme måde som krigen rammer det samfund man bor i. Det er derfor nemmere at skrive krigssange. Listerne er tilstræbt kronologisk og subjektivt udvalgt. Andre vil helt sikkert vælge anderledes.

Mange tak til: Jesper Jensen, Davic Rovics, Fred Small, Judy Small for tilladelser til at publicere deres sange og oversættelser. Tak til Morten Hein og Renè Aagaard for yderligere oplysninger om de danske 1941 Lili Marlene udgivelser. Desuden mange tak til Frants Villadsen for kommentarer.

¹⁷ Livet i Århus i gamle viser eller hvorledes man har sunget om store og små, alvorlige såvel som muntre hændelser i købstaden og dens omegn gennem tre hundrede år. Samlet og kommenteret af en gammel borger. / : Bernhardt Jensen. Udgivet af Århus byhistoriske Udvalg. Universitetsforlaget i Aarhus. 1975.

Introduction

Songs about war and peace are propaganda – or songs with an attitude to life and death.

Wars are the continuation of policy with violent mechanical means, producing large human costs in terms of death, mutilation and ruin. This development has intensified as the wars became industrialized. In peacetime great human loss are usually unacceptable on moral, ethical, religious and political reasons. There are even those who believe that war itself is a crime. And therefore the propaganda of militarism is necessary in order for the majority of the populations of the belligerent countries accept the basis of war and thus implicitly accepts a uniformity of expression and policy. One of the prerequisites for this indoctrination can succeed, is using of myths and propaganda, thus creating enemy images.

About that militarism. What is it?

Militarism is the deliberate extension of military objectives and rationale into shaping the culture, politics, and economics of civilian life so that war and the preparation for war is normalized, and the development and maintenance of strong military institutions is prioritized. Militarism is an excessive reliance on a strong military power and the threat of force as a legitimate means of pursuing policy goals in difficult international relations. It glorifies warriors, gives strong allegiance to the military as the ultimate guarantor of freedom and safety, and reveres military morals and ethics as being above criticism. Militarism instigates civilian society's adoption of military concepts, behaviors, myths, and language as its own. Studies show that militarism is positively correlated with conservatism, nationalism, religiosity, patriotism, and with an authoritarian personality, and negatively related to respect for civil liberties, tolerance of dissent, democratic principles, sympathy and welfare toward the troubled and poor, and foreign aid for poorer nations. Militarism subordinates other societal interests, including health, to the interests of the military.¹⁸



Militarism has been called a “psychosocial disease,” making it amenable to population-wide interventions.

Propaganda is the key word for this volume.

18 The Role of Public Health in the Prevention of War: Rationale and Competencies William H. Wiist, DHSc, MPH, MS, Kathy Barker, PhD, Neil Arya, MD, Jon Rohde, MD, Martin Donohoe, MD, Shelley White, PhD, MPH, Pauline Lubens, MPH, Geraldine Gorman, RN, PhD, and Amy Hagopian, PhD American Journal of Public Health, Vol. 104, No. 6, June 2014: e34–e47. e37.– <http://scientistsascitizens.org/wp-content/uploads/2014/05/Wiist-paper-AJPH.2013.pdf>

When The War Was On¹⁹

*Yes, you measure your boiler, measure your wheat,
Half a pound of sugar for a person a week.
Folks didn't like it, they blamed Uncle Sam,
"I've got to save the sugar for the boys in France."*

You must nourish the ideals which you support.

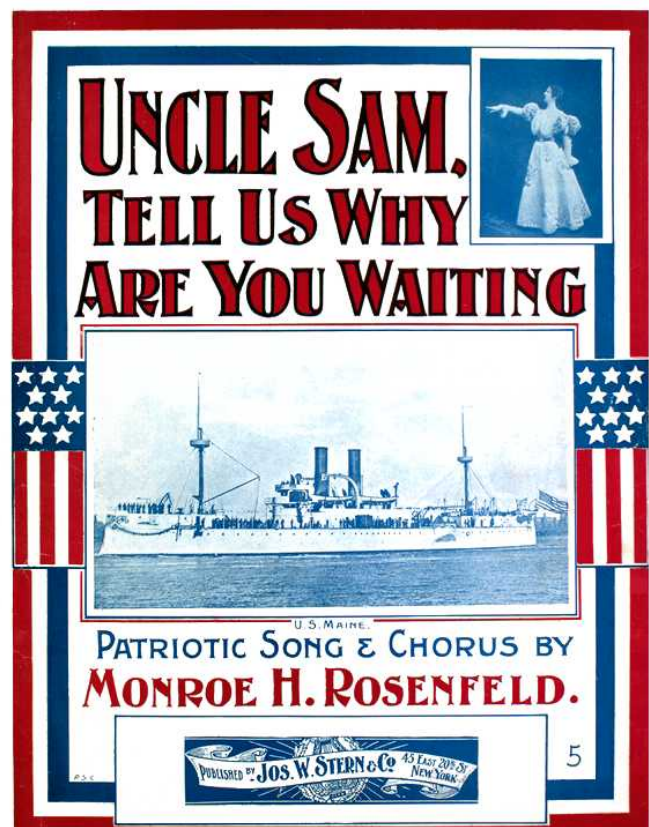
It is quite elementary through history that all wars start with somebody lying about others.

Is propaganda considered as the use of mass media to promote a certain attitude and behavior of the target audience, the natural question to ask one selves is what have been the most modern mass media during the twentieth century wars and how have they been used for war purposes? At the beginning of the century it were, the newspapers, magazines, art, posters, postcards and the entertainment industry's music prints and records. Later came, radio, film, TV and the Internet. Here it is about the music.

Why music? Music is global and appeals to emotions. Mass media can be state-owned, part of a political party press and owned by the bourgeois public. This also applies to the music industry and to the scientific publishing. This implies that the mass media reflects first and foremost bourgeois values which decide what is to be publish. Sensation of the press, yellow journalism, became common during and after the Spanish-American war over Cuba in 1898.

This war is also, to our knowledge the first, whose recruiting songs were commercially recorded.²⁰

Shareholders appoints the chief editors and staff heads which in turn appoints the other editors and journalists. The journalists produce their stories, but it's editorial secretary and the editors which



19 Blind Willie Johnson, 1929 Columbia 14545-D

War time control of distribution of foods, a short history of the Distribution division of the United States

Food administration, its personnel and achievements. /: Albert Newton Merritt.

- New York, The Macmillan company, 1920.

- <http://archive.org/details/wartimecontrolof00merrrich>

decide what's published, its priorities and the form the content is to have. Should it be determined that a royal wedding or a race shall be covered for several hours in the course of a day, it gets the result that unfortunately there is no room during the program or in the newspaper for a little more serious content. When the politicians agree to go to war, they are supported generally by the leading part of the bourgeois mass media.²¹

All debate aside from the party press is planned with its participants acceptance of the premise which the bourgeois public sets. The bourgeois public values only allow debate and criticism within very narrow borders and frames, especially if individuals or firms step outside the accepted bourgeois values and political mudslinging. System criticism on the other hand is an extremely rare voice in the bourgeois-dominated mass media, with the result that the essence of society remains as it is. Consumers in free societies do have a chance. The bourgeois public mass media can be deselected.

What is music and what is the song?

Music and singing are culturally specific concepts. Singing and music is known from the ancient times and in all cultures. There are basically two kinds of music: Classical and popular music. Folksy music is all the music that don't has its starting point in the European classical music. Music is played with one or more instruments or sung and out dent varying degrees of joy and sadness often associated with movement, dance and march. An amazingly large number of the music production in the last century is pure dance music.

Only copies. We have never seen or heard the originals.

If you work with older historical primary sources you usually sit in an archive or in a research library's reading room or use documented reissues. Thus copies. The rarer a publication is, the more copies are made. In this there is so far nothing sinister in. Only trouble.

The old records from beginning of the last century are difficult to work with. Firstly, it is difficult to even obtain them. Do they exist in libraries, they are not to lend and many antiquarian music stores have ceased to trade with them. I have only two of the originals and a few music prints from the First World War in my archive.

For even to be able to hear the old acetate records and cylinders, it is assumed that the interested also has a music system that can play them. Either the old gramophones or modern turntables that can do it. Phonograph records playback speed is also a problem because at that time there was not adopted common rules in the field. Most record rate was in fact 78 point something – up to Edison Diamond Disks 80, and if the sound

20 Uncle Sam, Tell Us why Are You Waiting. Patriotic Song & Chorus. Monroe H. Rosenfeld. – New York: Jos. W. Stern & Co., 1898 & George J. Gaskin 1898 Columbia Phonograph Co. 1898.

21 When media of a small nation argue for war. / Stig Hjarvard and Nete Nørgaard Kristensen. *Media, War & Conflict* 2014, Vol. 7(1) 51–69.

engineer does not catch the right speed the result sounds as though the musicians have sung into a megaphone or the computer's sound card is broken. Also the gramophone needles and tear of lacquer plates are causing problems. On some of the earliest Danish record releases is virtually impossible with normal equipment to hear what it is the opera singers is singing. Therefore, reissues must be supplemented with text representations of the songs. The vast majority working with this old music is forced to work with reissues on LP, CD or in Internet-based audio formats. Source criticism of secondary primary sources is extremely important in order to understand the contexts in which the reissues occurs.

The next problem is that it is difficult to date the old records when you finally got your hands on them. Only within the last 50 years or so, the music industry started to put year of publication on the releases. This means that libraries neither put the year on their records. So there is generally not much guidance in this area in the library databases.

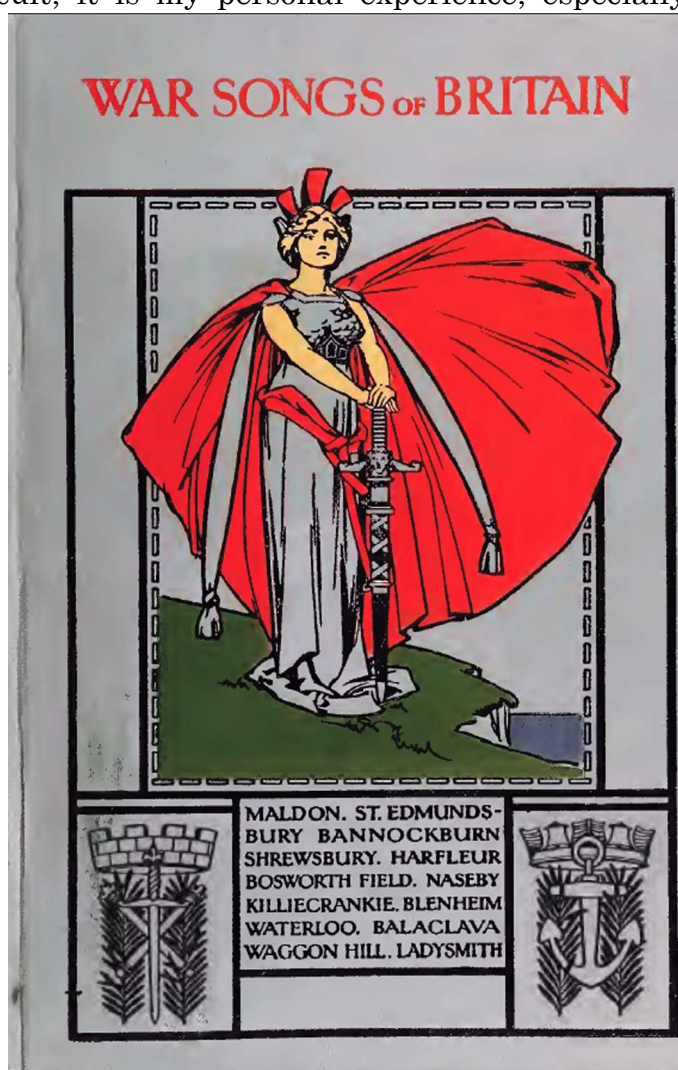
Music searches can be difficult

Topic-specific music searches are difficult, it is my personal experience, especially when it is not about the latest music.

There is now a days a lot of search engines Internet services with musical databases that have registered huge amounts of music in all forms of media. But in these large databases risk the users of drowning in information, so that one not get an overview of the body or topics you are looking for information about, such as the great war and music. And it same is the case with the record companies catalogs, advertisements and registrants of specific music genres.

The literature on these cultural music issues are also very limited compared to general war descriptions and is mostly in English – which does not enhance searches for the most important music on war and peace in other languages

In the time of writing there are almost no independent literature on the music from the First World War – except



songbooks, in either Danish libraries or other places

In Danish, there are only a few relevant sections in European music culture history, Gyldendal's Music History, 3, and, a few informational websites. Strangely enough, it is beyond the colonial period and the American Civil War²², first the Second World War and later wars that have had music historians interest. A good example is God Bless America: Tin Pan Alley Goes to War by Kathleen E.R. Smith. University Press of Kentucky, 2003. This presentation that you now are reading is a primary source, especially for parts of the cultural history of the first world war.

The criterion for inclusion here in the supplied database is that the songs are released on phonograph record in one form or another within the last 100 years. Publications in nodes in song books and poems are generally not included because the vast majority can not read music. All music has been published in Internet archive is considered by the U.S. Congress library and the publishers into the public domain. the relevant songs in the database is linked to the publications in the Internet Archive, where it has been possible.

Example of entry in the Internet Archive

Billy Bragg Live at Mountain Stage on 1991-04-28 (April 28, 1991)

The Marching Song Of Covert Batallions	Billy Bragg
Accident Waiting to Happen	Billy Bragg
Tank Park Salute	Billy Bragg
Waiting For The Great Leap Forwards	Billy Bragg

Example of search in the Internet Archive (collection: 78rpm OR Media Type: 78rpm) AND-media type: collection AND subject: "1918"

The first search term corresponds to where the room, you're looking for is. The second parameter is the choice of materials. The third definition is the year of publication.

22 The Good Old Songs We Used to Sing, '61 to '65. / Osbourne H. Oldroyd.

– Washington, D.C.: Osbourne H. Oldroyd, 1902.

– <http://www.gutenberg.org/files/21566/21566-h/21566-h.htm>

'Produced by Bryan Ness, Linda Cantoni, and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This book was produced from scanned images of public domain material from the Google Print project.) Music transcribed by Linda Cantoni, from The Civil War Songbook (Dover Publications, 1977), and from 19th-Century sheet music in the Library of Congress Civil War and Historic Sheet Music Collections (<http://www.loc.gov>).'

Songs of the Civil War. /: Irwin Silber. Courier Dover Publications, 1960.

Irwin Silber talks with Studs Terkel 1960.

– <https://archive.org/details/popuparchive-1862694>

Songs of the Soldiers. /: Frank Moore. New York, G.P. Putnam, 1864.

– <https://archive.org/details/songssoldiersarr00moorrich>

War-songs for freemen. Dedicated to the army of the United States. /: Francis James Child.

– Boston: Ticknor and Fields, 1862.– <https://archive.org/details/warsongsforfreem00chil>

Such searches can be used in virtually any bibliographic databases when you're looking for music.

Military music is all the music played by the music corps attached to individual regiments in the armed forces, reservists and so on. Military Music can be divided into marches, infantry and cavalry music and sea shanties. An English example of a search term on early military music is, Fife and Drum Music.²³

Yet another search term is verbunkos which is an 18th-century Hungarian dance and music genre. The name is derived from the German word Werbung, a noun derived from the verb werben that means, in particular, "to recruit"; verbunkos—recruiter. Inscribed in 2008 on the Representative List of the Intangible Cultural Heritage of Humanity.²⁴

There are, for example, nothing in the old broadside ballad Poor Hanne from the 1860s which suggest that this is a soldiers song. It is a house painter she is going wrong with. It is therefore necessary to look at the contexts in which the song is used in. First the song was part of the farce "Pigernes Jens / The girls Johnny" which was played from 1888 to 1931 in various theaters around the country. Since it is defined as a soldier's song.

Before the start of World War I in 1914 there are only recorded a few hymns with a pacifist theme in the United States – as well as a slightly military music, most marches, such as Military Band Of New York: Emmet Guard Marching Song, 1893.

The first soldiers songs in Danish recorded on shellacs may be the national romantic Dengang jeg drog afsted / Holmens faste Stok – Kapelmester W. Larsens Orkester, København Zonophone 70502 from 1904.

The second may be The Grand Old Duke of York, which was published in 1908 and which, as it turned out later, well ahead of the Defense Commission of 1902 who finally gave birth to its report to the Government and Parliament with the mandatory Appendix to the report ceded by Defense Commission of 1902 to the government and parliament and the Confidential records from the Members of the Defense Commission of 1902 to the government and parliament. Emitted from 1908 to 1909. The Grand Old Duke of York is reminiscent of the later revue song Towards to the dresser and back again with text by Alfred Kjærulf from 1936 and Folketing–

23 "Fife and Drum: Music of the American Revolution: Military Music in America series, vol. 1," produced by the Company of Military Collectors & Historians, Washington, D.C – <http://archive.org/details/FifeandDrum3>

Music of the American Revolution /: Nathan Hale Ancient Fifes & Drums, CD 2007.

The use of trumpeter is described in the British Rules and Ordynances for the Warre 1544 mentioned in the Renaissance Wind Band and Wind Ensemble. Second Edition. /: Dr. David Whitwell. – Austin, TX: Whitwell Publishing, 2011.

24 – <http://www.unesco.org/culture/ich/index.php?lg=en&pg=00011&RL=00147>

Music examples: Hungarian Dances of the 16th, 17th & 18th Centuries from Organ, Lute and Keyboard Tablatures / János Sebestyén, Harpsichord. Candide CE 31032, 1971

boogie–woogie with text by Jesper Jensen from 1976

There are to my knowledge no peace music as we know it today as protest songs recorded before the war to end all wars. Most of the gramophone records before the war consisted of light music: classical, opera, operettas and religious music in the form of hymns, etc. Then and during the World War the music was primarily played in concert halls, in churches and in various theaters and revues. Therefore, many of the early American and British patriotic, military recruiting songs written for and performed in the popular comedy shows, at the time called vaudeville and thus they should be characterized and cataloged as such, that is pop music. In this context, these songs are recorded as chansons or vocal songs.

A second synonym and thus search term, of American popular music in this period is Tin Pan Alley. Tin Pan Alley is the nickname of the street in New York, where many music publishers worked in the period 1880–1953.

At the same time were developed new popular American music forms: jazz²⁵, blues, ragtime, gospel and somewhat later film music. Blues and gospel has their roots in the plantation music which emerged after the Civil War.

Virtually all radio stations was then state–run and there was relatively little music during the program. It happened first after the establishment of the British BBC radio station in 1926–1927. There was then very few commercial radio stations which exclusively played music – interrupted by commercials. Not as in the present, where some places commercials is interrupted by music.

How to find information about American music during this period?

The United States has, according to Mona Madsen, no legal deposit scheme, but a copyright law, which is administered by the Library of Congress. According to this law, publishers who wish to acquire a monopoly on publishing their publications, as well as bookish audiovisual, shall deliver two copies of these to The Copyright Office of the Library of Congress.

There seems to be no concurrent or retrospective discographies, apart from works on single issue and dealer catalogs from single or multiple labels and discographies over record companies releases. Library of Congress incomplete, Catalog: Music and phonorecords, starting only in 1953. The main reference over book printed music is un–questionable, the Library of Congress: Catalog of Copyright Entries: Musical Compositions.

Catalog of Copyright Entries is published in four parts. Part 3 contains records of musical and dramatic music compositions, sheet music and songbooks. Apparently not gramophone records. The catalog contains collections of copyright records cataloged from July 1891 through December 1977. Now it online.

25 Jazz Records A – Z 1897–1942 (Rust) Storyville Publications, 1972.

The U.S. copyright rules also apply to foreign music included in this reference work.

Example look up from New Series, Vol 11, Part 2 Last Half Of 1916 Nos, 8–13:

After the war is o'er; words and music by E. Dalzell, of U. S. Philadelphia, M. D. Swisher. [9624 © July 10, 1916; 2 c. July 11, 1916; E 387378; Eleanore Dalzell, Philadelphia.

America wants peace; words by Robert Dunlop and Austin Pierce, music by E. W. McWhood, of U. S. [9640 © 1 c. June 28, 1916; E 387190; Edward W. McWhood, Newark, N. J.

Gramophones were first produced by companies that produced other household products such as sewing machines. The early phonographs reproduce sound with a needle, the mechanical vibrations are amplified by means of a cone-shaped horn. They were driven by spring engines that required rewinding. The mechanical or acoustic period lasts until 1925, when it switched to electric amplification.

As speakers improved and new-fangled devices like amplifiers and radio was added, the furniture factories especially in the U.S., which took over production of the record players. The record players was put into cabinets, called radiogram in English, where there was also albeit limited space to the records.²⁶ Before the world's war turntables was handmade. During the war, they were like cars and phones industrially mass-produced and thus cheaper – and there were even designed and manufactured (mobile) portable battery powered travel gramophones, so that the soldiers at the front could hear the latest hits.

Contemporary record companies were then often owned by the furniture companies which manufactured gramophones, even though there were also companies which only fabricated records which at that time were two dominant types. Cylinders and acetate records with 78 rpm. The difference in the two musical forms of media now has significance primarily in relation to literature searches.

The studio time was then, as now expensive, which limited the possibilities of getting released songs on gramophone records. They should ideally sell so much that costs and the musicians salaries were paid, as well as the record companies profits. The more musicians who participated in early the recording sessions, the more expensive the records were for the customers. Victor, by 1908, charged 7 dollars for the 'Lucia Sextet'. Converted to over \$ 150 in current prices. Usually is being made one approved studio recording which later are reused by record companies in different ways. The trumpeter Louis Armstrong's 1957 recording of Down by the Riverside, is used in all subsequent reissues by the popular trumpeter.

Unless otherwise stated, all translations are by Holger Terp.

²⁶ Mitchell, Ogilvie: The talking machine industry (1924?)
— <http://www.archive.org/details/talkingmachinein00mitcuoft>

Sheet music is used as illustrations, especially in the chapter concerning the First World War.

All lyrics included here in this work is not always, like all politics and advertising, straight substantive.

Instrumental music are generally not recorded. This will include all known Irish music about the Battle of Aughran of the Williamite War in Ireland, 1691, encompassing both dance music, polkas and marches and, for example, the bulk of the American bandleader Glen Millers music in the period 1937–1944.

Play lists in short title form concludes each chapter. The full documentation is in the spreadsheets on the website. The discography is not even sought complete. To this is the material much too extensive. In the U.S. alone there appeared around 9500 sheet music with the world war as a theme in the years 1914–1920. Sailor songs from the First World War is apparently not recorded. According to the Naval Institute, the Naval History & Heritage Command, there are about 200 music prints from 1914 to 1919 with the navy as a theme. A sample survey shows that none of these songs appeared on gramophone record.

According to Barbara Norman, Music Division, Library and Archives Canada – <https://www.collectionscanada.gc.ca/sheetmusic/028008-3300-e.html>

'Among Library and Archives Canada's approximately 500 pieces of Canadian sheet music relating to the First World War, there is a noticeable shortage of material in French. That the War did not have the support in Quebec that it enjoyed in other parts of Canada is an historical fact, but French-Canadian troops did participate, and composers like Alexis Contant wrote marches in praise of the Allies, while songwriters portrayed the plight of sweethearts, wives and mothers left behind. Many songs about the War were published in periodicals such as *Le Passe Temps* and are therefore not represented in this database. In addition, many items published in Quebec in the early part of the century were not dated, and those without explicit wartime subject matter might have been missed. By and large, songs produced in Quebec represented the same themes and concerns as those from English Canada, with perhaps a reduced emphasis on the defence of the British Empire.'

For the vast majority peace are something strange indefinable, compared to the contradiction war. This makes it difficult to write the good peace song, so far, most of them are protest songs in one form or another. Wars are an expression of a more or less planned policy that strikes one personal and financially. Just as the war affects the society you live in. It is therefore easier to write war songs. The lists are sought chronological and are subjectively selected. Others will certainly choose different.

Many thanks to: Jesper Jensen, David Rovics, Fred Small for permissions to publish their songs and translations. Also Thanks to Morten Hein and René Aagaard for more

information on the Danish 1941 Lili Marlene releases. In addition, many thanks to .
Francis Villadsen for comments.

Denmark 1943 – Words and Music by Fred Small
Copyright 1988 Pine Barrens Music (BMI)

Præludium

Dona Nobis Pacem

(Translation: Give Us Peace)

Pronouced Don-na No-beece Pah-chem

Traditional

1
Do - na no - bis pa - cem. pa - cem. Do - na no - bis pa - cem.

2
Do - na no - bis pa - cem. Do - na no - bis pa - cem.

3
Do - na no - bis pa - cem. Do - na no - bis pa - cem.

What does a peaceful world look like? Here is a suggestion from an anonymous and undated British broadside.²⁷

Hvordan ser en fredelig verden ud? Her er et bud fra et anonymt og udateret britisk skillingstryk

A Song Of Peace

*The nations no longer in battles disputes
The drum beat no more and the trumpet is mute
The flag of defiance no more is unfurl'd
The nymphs and the swans now more jocund appear,
An innocent pastime makes festive the year,
The blessings of plenty around shall expand,
While peace with contentment shall walk hand in hand.*

27 – <http://ballads.bodleian.ox.ac.uk/view/edition/18193>

"L'homme armé" is a French secular song from the time of the Renaissance. Set in Dorian mode, it was the most popular tune used for musical settings of the Ordinary of the Mass: Over 40 separate compositions entitled Missa L'homme armé survive from the period.. WIKI



L'hom-me, l'hom-me, l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doibt
 8 on doub - ter, doibt on doub-ter, On a fait par-tout cri - er, Que chas-
 17 cun se viengne ar-mer d'un hau-bre-gon de fer L'hom-me, l'hom-me,
 26 l'hom-me ar - mé, l'hom-me ar-mé, L'hom-me ar-mé doibt on doub - ter.

L'homme armé

*L'homme armé doibt on doubter.
 On a fait partout crier
 Que chascun se viengne armer
 D'un haubregon de fer.
 L'homme armé doibt on doubter.*

The Armed Man

The armed man should be feared.
 Everywhere it has been proclaimed
 That each man shall arm himself
 With a coat of iron mail.
 The armed man should be feared.

"L'homme armé" er en fransk verdslig sang fra renæssancen. Sat i dorisk skala, var det den mest populære melodi anvendt musikalsk i almindelige messer. Oover 40 forskellige kompositioner betitlet Missa L'homme armé har overlevet fra perioden. WIKI

L'homme armé, (fr. 'den bevæbnede mand'), vise fra 1400-t. af ukendt oprindelse, der med Dufays Missa L'homme armé som ældste tilfælde indgår som cantus firmus i mere end 30 messer af bl.a. Josquin des Prés og Palestrina, der hver har skrevet to.

Den store Danske

Den bevæbnede mand

Den bevæbnede mand skal frygtes.
Overalt er det blevet annonceret
At hver mand skal bevæbne sig selv
Med en ringbrynje .
Den væbnede mand skal frygtes.

A Farewell to Arms²⁸



*The helmet now an hive for bees becomes,
And hilts of swords may serve for spiders' looms;
Sharp pikes may make
Teeth for a rake;
And the keen blade, the arch enemy of life,
Shall be degraded to a pruning knife.
The rustic spade*

28 Forfatter: Ralph Knevet ; Indspillet af, Sir Richard Rodney Bennett på: Sea Change: The Choral Music of Richard Rodney Bennett / John Rutter Conductor ; The Cambridge Singers ; Royal Philharmonic Orchestra; Farnham Youth Choir. CSCD521, 1535 ; 2001

Musikken er komponeret i 1926. Nodetrykket er bl.a. registreret i: Twentieth Century Composers: Unit 1: Music Manuscripts of Tippett, Bliss and Finzi Author Index.1945 udgaven.

– <http://microformguides.gale.com/Data/Download/2057001A.pdf>

Digtet er trykt på engelsk i: The shorter poems of Ralph Knevet; a critical edition. / by Amy M. Charles – [Columbus] Ohio State University Press,1966.

Billedillustration: Andrea Alciato: Livret des emblemes, 1535.

*Which first was made
For honest agriculture, shall retake
Its primitive employment, and forsake
The rampires steep
And trenches deep.
Tame conies in our brazen guns shall breed,
Or gentle doves their young ones there shall feed.
In musket barrels
Mice shall raise quarrels
For their quarters. The ventriloquious drum
Like lawyers in vacations, shall be dumb.
Now all recruits
But those of fruits
Shall be forgot; and the unarmed soldier
Shall only boast of what he did while there,
In chimneys' ends
Among his friends.*

Et farvel til våbnene

Hjelmen nu et bistade for bier bliver,
Og fæster af sværd kan tjene til edderkoppers væv.
Skarpe spyd kan give
tænder til en rive.
Og den opsatte kniv, ærkefjenden af liv,
skal blive nedbrudt til en beskæringskniv.
Den rustikke spade
som først blev gjort
til ærlig landbrug, skal generobre
dens primitive beskæftigelse og forsage
fortificeringens skridt
og dybe skyttegrave.
Tamme kaniner i vores frække kanoner skal avle,
Eller blide duer deres unger der skal vogte.
I geværløb,
mus skal starte skænderier.
Til deres kvarterer, den bugtalende tromme
ligesom advokater i ferier, skal være stumme.
Nu alle rekrutter
undtagen de af frugter
skal blive glemt, og den ubevæbnede soldat,
må kun prale af, hvad han gjorde dér,
i skorstenens skygge
blandt sine venner.

The next song is by the Danish scientist, mathematician, inventor, designer, author, and poet, Piet Hein 1905–1996, written in 1948.

You Shall Plant a Tree

Unknown translator

*Plant a tree to grow tall
Just one deed that's a sapling
To live when your life's had its fall;
A thing that is lasting,
A solace or joy to recall.*

*Let your heart bear full fruit.
Make your life just one step on a road
That is part of a route;
You shall be one link in a chain
Of existence, one shoot.*

*You shall blossom, with all
Of your harvest sustaining
Some being, no matter how small;
You are part of a future –
And so, plant a tree to grow tall.*

Du skal plante et træ

Du skal plante et træ.
Du skal gøre en gerning,
som lever, når du går i knæ,
en ting som skal vare
og være til lykke og læ.

Du skal åbne dit jeg.
Du skal blive et eneste trin
på en videre vej.
Du skal være et led i en lod,
som når ud over dig.

Du skal blomstre og dræl.
Dine frugter skal mætte
om så kun det simpleste kræ.
Du har del i en fremtid.
For den skal du plante et træ.

Den næste sang der både minder om en gospel og en fagforeningssang og den er skrevet og komponeret i 1952 af den amerikanske folkesanger Woody Guthrie (1912–1967), altså kort før våbenhvilen i Koreakrigen. Den er først indspillet af sangerinden og sangskriveren Eliza Gilkyson (1950–) fra Texas i 2004, kort tid efter Irakkrigens start. Når Peace Call har samlet støv så længe, skyldes det formodentlig den dengang hysteriske politik i USA og herunder arbejdsgivernes modstand mod fagforeninger under den kolde krig: Tænk og bed ligesom min fagforening / Think and pray my union way. Her har vi noget så sjældent som en hornblæser for fred.

Peace Call

*Open your hearts to the paradise,
To the peace of the heavenly angels,
Takes away that woeful shadow dancing on your wall;
Take to the skies of peace, oh friends,
Of peace of the heavenly Father;
Get ready for my bugle call of peace.*

*Peace, peace, peace, peace, peace, peace, peace,
I can hear the bugle sounding,
Roaming around my land, my city and my town;
Peace, peace, peace, peace, peace, peace, peace,
I can hear the horn and voices ring louder,
While my bugle calls for peace.*

*Thick war clouds will throw its shadows,
Darkening the world around you,
But in my life of peace your dark illusions fall;
Think and pray my union way,
Kiss everybody around you;
Get ready for my bugle call of peace.*

*Peace, peace, peace, peace, peace, peace, peace,
I can hear the bugle sounding,
Roaming around my land, my city and my town;
Peace, peace, peace, peace, peace, peace, peace,
I can hear the horn and voices ring louder,
While my bugle calls for peace.*

*If these war storms fill your heart
With a thousand kinds of worry,
Keep to my road of peace, you'll never have to fear;
Keep in the sun and look around
In the face of peace and plenty;*

*Get ready for my bugle call of peace.
Peace, peace, peace, peace, peace, peace, peace.
I can hear the bugle sounding,
Roaming around my land, my city and my town;
Peace, peace, peace, peace, peace, peace, peace.
I can hear the horn and voices ring louder,
While my bugle calls for peace.*

*I'll clear my house of the weeds of fear
And turn to the friends around me,
With my smile of peace, I'll greet you one and all;
I'll work, I'll fight, I'll sing and dance,
Of peace of the youthful spirit;
Get ready for my bugle call of peace.*

*Peace, peace, peace, peace, peace, peace, peace.
I can hear the bugle sounding,
Roaming around my land, my city and my town;
Peace, peace, peace, peace, peace, peace, peace.
I can hear the horn and voices ring louder,
While my bugle calls for peace.*

Den følgende sang blev indspillet af den engelske folkemusikgruppe Fairport Convention i 1973. I musikken er der en fremragende og høreværdig violinsolo af Dave Swarbreck. Første vers er en parafrase over Johannes åbenbaring i Det nye Testamente.

Bring 'em Down

*Time stood dark and silent and the stars they gave no light
I wandered in an endless dream, haunted by the night
I saw four ghostly riders, their horses in a line
Each in turn did point at me and say a mournful rhyme*

*We are the sculptors of the land, the rulers of the sea
We are the falcons of your sins, gardeners of the trees
The air about you is burning and the sea below does drown
And the legacy you leave your spawn will surely bring 'em down
Bring 'em down Bring 'em down Bring 'em down
Bring 'em down Bring 'em down Bring 'em down*

*A curse upon you men of war, with gun or pen in hand
The power sought, or won or brought, the castles made of sand
You always have good reason to take more than you need
Your hearts are full of hatred and your minds are full of greed
Bring 'em down Bring 'em down Bring 'em down
Bring 'em down Bring 'em down Bring 'em down*

*What is deeper than the ocean, colder than the grave
Stronger than your armies all and braver than the brave?
Those who know and know they know will sow on fertile ground
Those who don't and never would are those who will go down
Bring 'em down Bring 'em down Bring 'em down
Bring 'em down Bring 'em down Bring 'em down*

Ødelæg dem

Tiden stod mørkt og stille og stjernerne, de gav intet lys
Jeg kom i en endeløs drøm, hjemsogt af natten
Jeg så fire spøgelsesagtige ryttere, deres heste stod på række
Alle pegede på mig og sagde et vemodigt rim

En forbandelse over jer krigsmænd, med gevær eller pen i hånden
Den søgte, eller vundne eller købte magt, slotte lavet af sand

I har altid god grund til at tage mere end I har brug for
Jeres hjerter er fulde af had og jeres sind er fulde af begær

Hvad er dybere end havet, koldere end graven
Stærkere end jeres hære alle og modigere end de modige?
Dem, der kender og ved, at de kender, vil så på frugtbar jord
De, der ikke vil og aldrig ville er dem, der vil falde

Fredssange, generelt

[Mallebrock i leding farer](#)

[The Diggers Song](#)

Mrs. McGrath

[My Love's in Germany](#)

I Ain't Going To Study War No More

Down By The Riverside, 1948

[There 'll Be A Jubilee](#)

Til Ungdommen / Kringsatt af fjender

Peace, Brother!

Den tapre Landsoldat

[Ballad of October 16](#)

Billy Boy

[Stop The War](#)

When the Lights Go On Again ...

[There's Peace in Korea](#)

[Le déserteur](#)

Kys hinanden, 1954

[Brev til Bulganin](#)

Masters Of War

I Ain't Marching Anymore

[May There Always Be Sunshine](#)

Talkin' World War III Blues

Last Train To Nuremberg

With God On Our Side

Where Have All the Flowers Gone?

Eve Of Destruction

Give Peace A Chance

Peace Train

We Hate To See Them Go

[Happy Xmas \(War Is Over\)](#)

Give Me Love (Give Me Peace)

Military Madness

Singing for Our Lives

[Carry Greenham Home](#)

Cuddle, Cuddle, Cuddle Against The War

Hard Times Of Old England

Don't Sign Up For The War

Flowers Of Peace, 1964

Children Of Abraham

[Song For Rachel Corrie](#)

Ballad Of The Skeletons

Ukendt

Chumbawamba

Pete Seeger

Silly Wizard

Fisk University Jubilee Singers

Sister Rosetta Tharpe

Selah Jubilee Quartet

Tingluti Studiekoret

Benny Goodman

Osvald Helmuth

Almanac Singers

Almanac Singers

[Wingy Manone & His Orchestra](#)

Vaughn Monroe & His Orchestra

Sister Rosetta Tharpe

Boris Vian

Max Hansen

Osvald Helmuth

Bob Dylan

Phil Ochs

Tamara Miansarova et al.

Bob Dylan

Pete Seeger

Bob Dylan & Joan Baez

Pete Seeger

Barry McGuire

John Lennon

Cat Stevens

Malvina Reynolds

John Lennon et al.

George Harrison

Graham Nash

[Holly Near](#)

Peggy Seeger

Nancy Nicolson

Whippersnapper

Aistair Hulett

Anne Hills/Pete Seeger

Julie Felix

David Rovics

Allen Ginsberg et al

Peace Songs: A Benefit Album to Help Children Affected by War /: War Child Canada 2003

- 01 Knockin On Heavens Door – Avril Lavigne
- 02 Redemptiion Song – Chantal Kreviazuk
- 03 One – Jarvis Church
- 04 Livin In A World Corrupt – K OS
- 05 Stand Up – Kyprios
- 06 Love – G Love And Graph Nobel
- 07 If You Tolerate This – David Usher
- 08 Everyone Says Hi (Metro Mix) – David Bowie
- 09 We Gotta Have Peace – The Charlatans
- 10 Change Is Gonna Come – In Essence
- 11 Ooh Child – Beth Orton
- 12 Imagine – Our Lady Peace
- 13 Border Song – Tom McRae
- 14 Hold On (War Child Mix) – Spiritualized
- 15 Love Is The Answer – Basement Jaxx
- 16 Nearer – Moby
- 17 Peace Train – Yusuf Islam
- 18 Fighting For The World – Jann Arden
- 19 Dont Drop That Bomb On Me – Bryan Adams
- 20 Its Going Down Slow – Bruce Cockburn
- 21 Calico Skies – Paul McCartney
- 22 If I Had A Hammer – Gord Downie And The Counrtry Of Miracles
- 23 War – Liam Titcomb
- 24 Everybodys Crying Mercy – Elvis Costello And The Imposters
- 25 Anthem – Leonard Cohen
- 26 Lovers In A Dangerous Time (Live) – Barenaked Ladies
- 27 Le Monde Est Stone (Live) – Garou
- 28 Prayer – Celine Dion
- 29 I Saved The World Today – Eurythmics
- 30 The Beautiful Occupation – Travis
- 31 The Wolf Covers Its Tracks – Billy Bragg

The Armed Man is a Mass by Welsh composer Karl Jenkins, subtitled "A Mass for Peace". The piece was commissioned by the Royal Armouries Museum for the Millennium celebrations, to mark the museum's move from London to Leeds, and it was dedicated to victims of the Kosovo crisis. Like Benjamin Britten's War Requiem before it, it is essentially an anti-war piece and is based on the Catholic Mass, which Jenkins combines with other sources, principally the fifteenth century folk song L'homme armé in the first and last movements.

The Armed Man: A Mass for Peace and Requiem /:: Karl Jenkins. Oscar Fredrik's Vocals, Kammarkör and Sinfonietta 2012 Recorded live March 16, 2012 in Oscar Fredrik's church (Oscar Fredriks kyrka) – Göteborg, Sweden.

– <http://www.youtube.com/watch?v=nBLTngmUgWQ>

The Armed Man Film was created by film maker and director, Hefin Owen, and was 'premiered' in its current form in Johannesburg, South Africa in September 2007
The Armed Boy, an original film that was created exclusively to accompany live performances of The Armed Man, premiered in March 2007. WIKI

The Armed Man A Mass for Peace af den walisiske komponist Karl Jenkins : En messe i 13 satser for blandet kor, solister og symfoniorkester.

Budskabet er fred. Fred mellem nationer og folkeslag, og ingredienserne er en kombination af de traditionelle messesatser og tekster fra bl. a. en række religioner. Medens værket har været opført mange andre steder på kloden, er det i Danmark temmelig ukendt. Det har kun været opført 1 gang ved en lukket koncert i Jylland.

Karl Jenkins, født 1944, komponerede messen på bestilling fra The Royal Armouries Museum. Opførelse skulle ske ved millenium-fejringen, og værket skulle samtidig markere, at museet flyttede fra London til Leeds. Messen er tilegnet ofrene for krigen i Kosovo. – <http://folkekor.dk/node/12323>

La battaglia: Das liderliche Schwarmen der Musquetirer, Mars, die Schlacht undt Lamento der Verwundeten, mit Arien initirt und Baccho dedicirt, von H. Biber, Ao. 1673.

Heinrich Ignaz von Biber (1644–1704): La battaglia sonate (3 violiner, 4 bratcher, 2 violoner, continuo) (1673).

Jean–Christophe Spinosi, Ensemble Matheus. Live at the festival "Sinfonia en Périgord" 2000, Périgeux

Battalia by Heinrich Ignaz Franz Biber: CMP Teaching Plan / Gary Wolfman

– http://www.wmea.com/proxy.php?filename=files/CMP/teaching_plans/Battalia.pdf

'Battalia, edited by Wisconsin native Joel Blahnik, was written in 1673 during the Baroque era. Some historians have attributed this work as Biber's feelings toward the Thirty Year War. This was a religious war fought from 1618–1648 involving most of Europe. It began as a conflict between Protestants and Catholics and spread throughout many European countries. The war often used mercenary armies and created much famine and disease that devastated many countries. Biber might have expressed serious emotions about the war as it was recorded that almost half the male population of German states and over a third of the Czechs were killed. Biber grew up in the Czech area and spent his adulthood in the German state of Austria. Battalia seems to be a statement about all aspects of war, including statements about the social and historical impact of war and the toll on humanity.'

Concerto Nr. 26 i D–dur – La paix (Largo alla siciliana), HWV 351 / La Paix, La Réjouissance / Freden / Royal Fireworks Music / Kongelig Fyrværkerimusik, George Frideric Händel, 1748.

Desertøren eller Deserteuren (Syngestykke)

Desertøren, eller Den rømmende Soldat, lyrisk Tragi-Komedie, senere Syngestykke i 3 Akter, Musikken af Monsigny, Teksten af Sedaine. Oversat af N.K. Bredal. Sæson nr. 28 (1775-76) 28-11-1775 - spillet på Hofteatret.

Le déserteur (Monsigny, Pierre-Alexandre)

- [http://imslp.org/wiki/Le_D%C3%A9serteur_\(Monsigny,_Pierre-Alexandre\)](http://imslp.org/wiki/Le_D%C3%A9serteur_(Monsigny,_Pierre-Alexandre))

- <https://archive.org/details/songscindeserter00dibd>

The songs &c. in the Deserter: a musical drama... / composed by Messrs. Monsigny, Philidor, & C. Dibdin.

- London: Printed for John Johnston ... & Longman, Lukey, & Co.... [1773]

Overture to the Deserter / [arr. by Reinagle]. Philadelphia: A. Reinagle, [ca. 1780] p. 4-6 of music from unidentified anthology Libretto: The deserter: in two acts / by C. Dibdin. Vol. 4 of A collection of the most esteemed farces and entertainments... New ed. Edinburgh: C. Elliot, 1786.

Doctor Atomic is an opera by the contemporary American composer John Adams, with libretto by Peter Sellars. It premiered at the San Francisco Opera on October 1, 2005.

The work focuses on the great stress and anxiety experienced by those at Los Alamos while the test of the first atomic bomb (the "Trinity" test) was being prepared. In 2007, a documentary was made about the creation of the opera, titled Wonders Are Many.

– <http://www.doctor-atomic.com/>

Doctor Atomic er en opera af den moderne amerikanske komponist John Adams til en libretto af Peter Sellars. Den havde premiere på San Francisco Opera den 1. oktober 2005. Værket fokuserer på angsten hos dem, der var på Los Alamos, mens man testede den første atombombe ("Trinity"-testen). I 2007 blev en dokumentarfilm lavet om operaens tilblivelse indspillet. Filmen fik titlen Wonders are Many.

Lullaby of War, for narrator and piano (2007). Haskell Small

'My composition Lullaby of War is both an expression of outrage at our perpetual rationalizations for making war and an offering of compassion for its victims. Set for piano and narrator, it is comprised of six war poems – two from the Civil War era, one from each World War, and two drawn from a contemporary anthology, "Poets Against the War". A prayer theme interconnects the poems as well as opens and closes the work.' – <http://www.haskellsmall.com/compositions/2007/lullaby-of-war>

Marche militaire, D-dur, Deutsch 733:1 (opus 51:1) / Franz Schubert; Anthony Goldstone og Caroline Clemmow, klaver. I Marchtempo; Klassiske stemninger, 033. International Masters Publishers, Skandinavisk Press 1999.

'The Three Marches Militaires, Op. 51, D. 733, are pieces in march form written for piano four-hands by Franz Schubert. The first of the three is far more famous than the others. It is one of Schubert's most famous compositions, and it is often simply referred to as "Schubert's Marche militaire".' WIKI.

Ouverture Solennelle 1812 op. 49 / Peter Iljitsch Tchaikovsky. [Pyotr Ilyich Tchaikovsky (1840–1893)], The Concertgebouw Orchestra / director Paul van Kempen, alternatively: The Year 1812, Festival Overture in E flat major, Op. 49 / Conductor: Leonard Bernstein (1918–1990). New York Philharmonic Orchestra.

– https://archive.org/details/Tchaikovsky_496



Give Peace a Chance from somewhere in the Mediterranean....

Avraham "Abie" Nathan (9 April 1927 – 27 August 2008) was an Israeli humanitarian and peace activist. In 1973, he founded the Voice of Peace radio station. He bought a ship with the help of John Lennon, named it the "Peace Ship", and sailed it outside Israeli territorial waters. The station broadcast 24 hours a day, mostly English-language programs that mainly included popular music, while promoting Nathan's political activities. WIKI and – <http://thevoiceofpeace.co.il/index.php>

Voice Of Peace – Abie Nathan

– http://alexcity.xs4all.nl/voice_of_peace.htm

Ein Mann – und sein Traum von einer heilbaren Welt. So könnte die Überschrift über dem Leben des außergewöhnlichen Friedensaktivisten Abie Nathan (1927 – 2008) aus Tel Aviv lauten. Abie Nathan, ehemaliger Kampfpilot und später überzeugter Pazifist, lebte nach dem Motto: "Sei du selbst die Veränderung, die du in der Welt sehen willst." – <http://www.youtube.com/watch?v=7K4JWld18no>

Avraham "Abie" Nathan (9 April 1927 – 27 August 2008) var en israelsk humanist og fredsaktivist. I 1973 grundlagde han Voice of Peace radiostationen. Han købte et skib med hjælp af John Lennon, kaldte det "Fredskibet", og sejlede det udenfor israelske territorialfarvand. Stationen sendte 24 timer i døgnet, hovedsagelig engelsksprogede programmer, der hovedsagelig var populær musik, og fremmede samtidig Nathans politiske aktiviteter.

Peace On Earth. /: Country Joe McDonald Line LLP 4.00068 1984

– <http://www.countryjoe.com/poe.htm>

01 Live in Peace

02 Sunshine

03 Let it Rain

04 You Can Get It If You Really Want

05 War Hero

06 Feeling Better

07 The Girl Next Door

08 Darlin' Dan (The Rocket Man)

09 Pledging My Love

10 Garden of Eden

11 Space Lovin'

12 Peace On Earth

The Triumph of Peace was a Caroline era masque by James Shirley, performed on 3 February 1634 and published the same year.²⁹

The Triumph of Peace / William Lawes (1602-1645). /: *Concentus Musicus*. Masque music: instrumental and vocal music from the Stuart masque. Nonesuch H-71153 1967.

²⁹ *Musical Creativity in Restoration England.* /: Rebecca Herissone. Cambridge University Press, 2013.



Soldatersange

Parade, optog, honnørmarch, sørgemarch, tappenstreg / taptoe eller militært tattoo / Marschparade. Musikeksempler::

/ Parade, honor march, procession tap toe or military tattoo. Music examples:
Searchlight Tattoo at the White City Stadium [London] 1955 HMV DLP 1098.

1814! The War of 1812 Rock Opera Original Cast Recording Rock 1814 Productions 2013.

'1814! The War of 1812 Rock Opera is a one-hour musical theater piece dramatizing the Battle of Baltimore in the War of 1812. The events of that perilous time — the routed resistance at Bladensburg, the burning of Washington, D.C., the climactic bombardment of Fort McHenry — come to life in a cycle of original rock songs performed live by singers, dancers, and musicians.' – <http://1814therockopera.com/>

- 01 The Battle of Baltimore
- 02 The Fugueness of King George
- 03 War Hawk!

- 04 Too Rockin' to Lose
- 05 I'm No Cupcake
- 06 Burning Down the White House
- 07 Narrator Interlude #1
- 08 Big Ass Flag
- 09 Baltimore Rock City
- 10 Black Powder
- 11 Baltimore or Hell
- 12 Empire of Love
- 13 Killing the General
- 14 Narrator Interlude #2/Bombardment
- 15 Run the Flag Up the Pole (and See Who Salutes)
- 16 Narrator Interlude #3/The Battle of Baltimore (Reprise)
- 17 I'll Hold My Ground/Big Ass Flag (Reprise)

Alle tiders soldatersange: 23 festlige sange. Den Kongelige Livgardes Musikkorps; dirigent: John Frandsen. Danica DCD 8136 1990.

Reveille

Fanemarch Ib Hansen, sang

Stakkels Hanne Ove Verner Hansen, sang

Ser I, hvem der kommer her Christian Sørensen, sang

Kong Christian stod ved højen mast Jørgen Klint, sang

En svensk konstabel fra Sverrig Ove Verner Hansen, sang

Retræte Nielsen, Carl, f. 1865:

Alle gamle garderminder Ib Hansen, Ove Verner Hansen, Jørgen Klint og Christian Sørensen, sang

Horneman, Emil: I går jeg fik min trøje Christian Sørensen, sang

Holmens faste stok Christian Sørensen, sang

I natten klam og kold Jørgen Klint, sang

Kongernes Konge Ib Hansen, sang

Dengang jeg drog afsted Ib Hansen, sang

Heise, Peter: Det var på Isted Hede Christian Sørensen, sang

Krøyer, H. E.: Der er et yndigt land Ove Verner Hansen, sang

Gebauer, J. C.: I alle de riger og lande Ib Hansen, sang

Clemmensen, Niels, f. 1900: Kunzes kompagni Ove Verner Hansen, sang

Bousquet, M.: Jægersborgsangen Ib Hansen, sang

Clausen, Henrik: 3. kompagnis slagsang Jørgen Klint, sang

Hye-Knudsen, Johan: Der rider en konge Jørgen Klint, sang

Riis-Magnussen, Adolf: En lærke letted' Christian Sørensen, sang

Rygaard, Georg: Der er ingenting, der maner Ib Hansen, sang

Frederiksen, Axel, f. 1894: Københavnermarch Jørgen Klint, sang

American Revolutionary War Songs to Cultivate the Sensations of Freedom /
Arthur F. Schrader Folkways Records FH 5279, 1976.

Anchors Aweigh. /: Malmö Brandkårs Musikkår Four Leaf MB 1009 1996

- 01 Anchors Aweigh
- 02 Svensk Fallskärmsjägarmarsch
- 08 Graf Zeppelin
- 10 Svenska Arméns Honnörsmarsch: Under Blågul Fana

Lista över svenska marscher / List of Swedish marches

- http://sv.wikipedia.org/wiki/Lista_%C3%B6ver_svenska_marscher

'Detta är en icke komplett lista över svenska marscher sorterade efter kompositör, titel och eventuellt förband.'

Anchors Aweigh! Songs of the U.S. Navy. /: The U.S. Naval Academy Band and Midshipmen Glee Club. American Heritage 1977

– <https://archive.org/details/anchorsaweighson00usna>

Side 1 features the United States Naval Academy Band. Begun in 1853 with 13 men, the present complement of 64 musicians is charged with providing music for the Brigade of Midshipmen. Led by Lieutenant John R. Blesdoe, these professional men and – since 1970 – women demonstrate their versatility with a rousing series of band numbers.

Side 2 features the 80–member Midshipmen Glee Club, composed of 20 men from each class and led by John B. Talley, the Academy's Director of Musical Activities. Beginning with "Anchors Aweigh," composed by the Academy bandmaster in 1906, the midshipment's repertoire includes sea chanteys, rollicking off–duty songs, the Academy's alma mater – "Navy Blue and Gold" – and concludes with "Eternal Father Strong to Save," the moving hymn that has closed every Academy Chapel service since 1879.

- 01 The Marine hymn
- 02 Hands across the sea
- 03 National emblem
- 04 Gifted leadership
- 05 Naval Academy march
- 06 Jack tar
- 07 Anchors aweigh. (instrumental)
- 08 Anchors aweigh. (choral)
- 09 Blow the man down
- 10 Drunken sailor
- 11 Lowlands
- 12 Medley: We are from Crab Town; We are the old navy; Salvo song (Don't give up the ship)
- 13 We saw the sea
- 14 Submarine song
- 15 Navy blue and gold
- 16 Eternal Father strong to save.

Ballads of the War of 1812, 1791–1836 /: Wallace House Smithsonian Folkways
Records FW05002 / FP 5002 1954

– http://media.smithsonianfolkways.org/liner_notes/folkways/FW05002.pdf

Performed by Wallace House, this collection includes songs from both sides, American and English, sung from the perspectives of patriots and deserters alike. This album features extensive historical notes by Folkways founder Moses Asch and full lyrics for every song.

- | | |
|----------------------------------|-------------------------------------|
| 01 On the 8th Day Of November | 14 James Bird |
| 02 Hail, Columbia | 15 The Battle of Stonington |
| 03 Song of the Vermonters | 16 Ye Parliament of England |
| 04 Jefferson and Liberty | 17 Star–Spangled Banner |
| 05 Johnny Has Gone For A Soldier | 18 The Patriotic Diggers |
| 06 O Benny Havens | 19 The Hunters of Kentucky |
| 07 Hey Betty Martin | 20 Yankee Volunteer |
| 08 Come All Bold Canadians | 21 Old England 40 Years Ago |
| 09 Constitution and Guerriere | 22 Hail Africa Band |
| 10 Charge the Can Cheerily | 23 Andrew Jackson |
| 11 The Hornet and The Peacock | 24 The Harrison Song |
| 12 Shannon and the Chesapeake | 25 The Soldier Song (Aroostook War) |
| 13 Perry's Victory On Lake Erie | |

**The Birth of Liberty Music of the American Revolution New World Records
NW 276 1976**

Genudgivet som CD: The Birth of Liberty Music of the American Revolution New
World Records 80276 1996 – http://www.newworldrecords.org/liner_notes/80276.pdf

- 01 The brickmaker march – American Fyfe Ensemble
- 02 British grenadiers – American Fyfe Ensemble
- 03 Song on liberty – Sherrill Milnes, baryton Jon Spong, cembalo
- 04 General Scott's march – The Liberty Tree Wind Players
- 05 Junto song – Seth McCoy, tenor James Richman, cembalo
- 06 American vicar of Bray – Sherrill Milnes, baryton
- 07 March of the 35th Regiment – The Liberty Tree Wind Players
- 08 Liberty song – Sherrill Milnes, baryton Jon Spong, cembalo
- 09 Lady Hope's reel – American Fyfe Ensemble
- 10 Parody upon a well-known liberty song – Seth McCoy, tenor
- 11 James Richman, cembalo Stone grinds all – American Fyfe Ensemble
- 12 The King's Own Regulars – Seth McCoy, tenor James Richman, cembalo
- 13 Washington's march – The Liberty Tree Wind Players
- 14 William Billings: Lamentation over Boston – The Continental Harmony Singers
dirigent: Thomas Pyle
- 15 William Billings: Independence – The Continental Harmony Singers dirigent:
Neely Bruce
- 16 John Reid: March for the 3rd Regt. of Foot, Lord Amherst's – The Liberty Tree
Wind Players
- 17 John Reid: March for the 76th Regt. – The Liberty Tree Wind Players

- 18 James Oswald: Lovely Nancy – American Fyfe Ensemble
- 19 Abraham Wood: Warren – The Continental Harmony Singers dirigent: Neely Bruce
- 20 Abraham Wood: A hymn on piece – The Continental Harmony Singers dirigent: Neely Bruce

Bless 'Em All and other British Army Songs /: Ewan MacColl Riverside RLP 12–642, 1957

- 01 Bless 'Em All
- 02 Tell Me Boys Have You Any Complaints
- 03 The Dying Soldier
- 04 The Ballad of Wadi Maktilla
- 05 The Trooper Cut Down in His Prime
- 06 Hand Me Down Me Petticoat
- 07 All You Maidens Sweet and Kind
- 08 Columbo
- 09 Seven Years In the Sand
- 10 Join the British Army
- 11 When This Ruddy War is Over
- 12 The Second Front Song
- 13 Brownd Off
- 14 McKaffery
- 15 The Fortress Song
- 16 The D Day Dodgers
- 17 On the Move
- 18 The Ghost Army of Korea

Broad Stripes Bright Stars . /: United States Army Band, The And United States Army Chorus, The And U.S. Navy Band And U.S. Navy Sea Chanters And U.S. Marine Band And United States Air Force Band And Singing Sergeants. United States Department Of Defense P.L. 93–571 1976.

Bundook Ballads /: Ewan MacColl & Peggy Seeger Topic 12T130 LP 1965

- | | |
|--------------------------------|--|
| 01 Any Complaints | 09 Join The British Army |
| 02 The Fortress Song | 10 On The Move Tonight |
| 03 Farewell To Sicily | 11 The Second Front song |
| 04 The Ballad Of Wadi Maktilla | 12 Seven Years In The Sand |
| 05 The Dying Soldier | 13 Hand Me Down Me Petticoat |
| 06 The Ghost Army Of Korea | 14 The Young Trooper Cut Down In His Prime |
| 07 Brownd Off | 15 Bless 'Em All |
| 08 When This Ruddy War Is Over | |

Classic War Movie Themes Emporio 1997.

The Confederacy: [based on music of the South during the years 1861–65]: Principally arrangements of marches, songs, and speeches from the Civil War era for mixed voices, speaker, and orchestra. Recorded at the National Gallery of Art, Washington,

D.C. Columbia Masterworks SL 220 1954. Introduction, by Goddard Lieberson; The Confederate legend, by Bruce Catton; Lee at Appomattox, by Clifford Dowdey; biographical notes by Irving Townsend; and The songs and their origins, by Richard Bales; with lyrics, texts, and music samples. Performer(s): Florence Kopleff, mezzo-soprano; Thomas Pyle, baritone; Edmund Jennings Lee, narrator; Cantata Choir, Lutheran Church of the Reformation; National Gallery Orchestra; conducted by the composer.

- 01 General Lee's grand march
- 02 All quiet along the Potomac tonight
- 03 The bonnie blue flag
- 04 Lorena
- 05 The yellow rose of Texas
- 06 Somebody's darling
- 07 We all went down to New Orleans for Bales
- 08 General Robert E. Lee's farewell order to the army of northern Virginia, Appomattox Courthouse, Virginia, April 10, 1865
- 09 The conquered banner
- 10 Dixie's land, with quickstep and interlude, Year of jubilo

Danske Marcher / Prinsens Livregiments Musikkorps. Naxos 8.554959 1998.

The Red Army Choir (Академический ансамбль песни и пляски Российской Армии имени А. В. Александрова) (Russia) **The Definitive Collection** (2001) Martial Music

Disc01

- 01 Kalinka 00:00
- 02 Partisan's Song 04:29
- 03 Soulika 07:20
- 04 Korobelniki 12:10
- 05 On the Road 17:00
- 06 My Country 20:03
- 07 The Red Army is the Strongest 23:39
- 08 Moscow Nights 26:23
- 09 Along Peterskaia Street 30:15
- 10 Smuglianka 32:41
- 11 Troika Galop 36:02
- 12 Ah Nastassia 38:49
- 13 Echelon's Song 42:26
- 14 My Army 45:30
- 15 Civil War Songs – The Red Cavalry Beyond the River Hello, On the Way 48:49
- 16 Bella Ciao 54:41

Disc 02

- 01 National Anthem of the USSR 57:21
- 02 Oh Fields, My Fields 01:01:06

- 03 The Cliff 01:04:10
- 04 The Cossacks 01:10:43
- 05 In the Central Steppes 01:12:50
- 06 Gandzia 01:18:41
- 07 Cossacks Song (From the Virgin Earth) 01:21:21
- 08 The Roads 01:23:17
- 09 Song of the Volga Boatman 01:28:54
- 10 Dark Eyes 01:32:42
- 11 Let's Go (From Maxime Perepelitsa) 01:37:18
- 12 The Birch Tree 01:40:40
- 13 The Road Song 01:43:38
- 14 The Samovars 01:45:48
- 15 Varchavianka 01:40:19
- 16 Slavery and Suffering 01:52:62

Dybbøl 1864 og andre sange om soldaterlivet. / Fin Alfred DEC 2214, 2014.

Farewell To The Greys. /: Royal Scots Dragoon Guards RCA International (Camden) INTS 1279 1971

Fanfare: Jubilant	Slow Air: Amazing Grace
Trot & Canter	Russian Imperial Anthem
The Keel Row	Slow March & Walk
Bonnie Dundee	Garb Of Old Gaul
Marches	Men Of Harlech
The Back O' Bennachie	March, Strathspeys, Reels & March
The Drunken Piper	Achany Glen
72nd's Farewell To Aberdeen	Craig-A-Bhodaich
Corriechoillie	Dalnahasaig
My Love She's But A Lassie Yet	MacFarlane's
Rantin', Rovin', Robin	Dancing Feet
Cornet Carillon	Dr. Ross
Slow Air & Jigs	Slow Air: Going Home
Leaving Rhu Vatarniish	Evening Hymn: Abide With Me
Nameless	Reveille
The Duck	Quick Marches
Eleanor's	Third Dragoon Guards
Drummer's Salute	Highland Laddie
Scotland The Brave	

Favorite Military Bands EMI 1998 og

Essential Military Bands /: Disky DC 647332 2001 identiske udgivelser

- 01 Colonel Bogey – The Grenadier Guards
- 02 Royal Air Force March Past – The Central Band Of The Royal Air Force
- 03 Anchors Aweigh – The Band Of The Royal Marines
- 04 Men Of Harlech – The Musicians From The Grenadier, Coldstream, Scots, Irish And Welsh Guards

- 05 Scotland The Brave / The Black Bear – The Regimental Band, Pipes & Drums Of The Royal Scots Dragoon Guards
- 06 Amazing Grace – The Regimental Band, Pipes & Drums Of The Royal Scots Dragoon Guards
- 07 Stars And Stripes Forever – The Band Of The Royal Marines
- 08 Those Magnificent Men In Their Flying Machines – The Central Band Of The Royal Air Force
- 09 633 Squadron – The Central Band Of The Royal Air Force
- 10 The Dam Busters – The Central Band Of The Royal Air Force
- 11 Rule Britannia – The Band Of The Royal Marines & Pipes & Drums Of The Argyll And Sutherland Highlanders
- 12 The Standard Of St. George – The Pipes & Drums Of The Gordon Highlanders
- 13 Washington Post – The Band Of The Royal Marines
- 14 Mull Of Kintyre – The Regimental Band, Pipes & Drums Of The Royal Scots Dragoon Guards
- 15 Golden Spurs (Slow March) – The Band Of The Scots Guards
- 16 The Duke Of York (Slow March) – The Grenadier Guards
- 17 The Liberty Bell (March) – The Grenadier Guards
- 18 Battle Of Trafalgar – The Band Of The Royal Marines
- 19 Army And Marine – The Band Of The Royal Marines
- 20 Auld Lang Syne The Band Of The Royal Marines & Pipes & Drums Of The Argyll And Sutherland Highlanders

The fate o' Charlie; Songs Of The Jacobite Rebellions / Archie Fisher; Barbara Dickson; John MacKinnon. Leader Records LER 3002, 1969

Side One

- 01. Cam Ye O'er Frae France (sung by Archie Fisher)
- 02. The Three Healths (sung by Archie Fisher, Barbara Dickson and John MacKinnon)
- 03. Wha Wadna Fight For Charlie (sung by Archie Fisher)
- 04. The White Cockade (sung by Barbara Dickson)
- 05. My Bonny Hieland Laddie (sung by John MacKinnon)
- 06. The Highland Widow's Lament (sung by Barbara Dickson)
- 07. Prestonpans (instrumental)
- 8a. The Battle Of Prestonpans (sung by Archie Fisher)
- 8b. Killicrankie (instrumental)

Side Two

- 01. O'er The Water To Charlie (sung by Barbara Dickson)
- 02. Prince Charlie (instrumental)
- 03. Highland Harry (sung by Barbara Dickson)
- 04. The Fate o' Charlie (sung by John MacKinnon)
- 05. The Highlander's Lament (sung by Archie Fisher)
- 06. O'er The Water (instrumental)
- 07. The Flowers o' the Forest (sung by Barbara Dickson)

The Fighting Scots; Pipes & Drum & Music of the Great Scottish Regiments.
Lismore LCOM 5287 2001

- 01 Bugler Reveille 1st. Battalion The Argyll & Sutherland Highlanders
- 02 Piper Reveille 1st. Battalion The Argyll & Sutherland Highlanders
- 03 Company Marches 1st. Battalion The Black Watch
- 04 Slow Air: Highland Cathedral 1st. Battalion The Royal Highland Fusiliers
- 05 Daily Parade Calls 1st. Battalion The Scots Guards
- 06 Slow Marches: Going Home / My Home / The Skye Boat Song The Royal Scots Dragoon Guards
- 07 Officers' Mess and Sergeants' Mess Calls 1st Battalion The Queen's Own Highlanders
- 08 Company Marches 1st. Battalion The King's Own Scottish Borderers
- 09 Mounted March: Men of Harlech The Royal Scots Dragoon Guards
- 10 Slow Air: The Sands of Kuwait 1st. Battalion The Highlanders
- 11 The Regimental March Past: The Pibroch of Donuil Dubh 1st Battalion The Queen's Own Highlanders
- 12 Dancing Set - The Highland Fling: The Glendaruel Highlanders / Loudoun's Bonnie Woods and Braes / Captain Horne / O'er the Bows to Ballindalloch / The Steamboat 1st. Battalion The Scots Guards
- 13 March Off Parade: The 42nd / The Black Bear / Highland Laddie 1st. Battalion The Black Watch
- 14 The Trot: The Keel Row The Royal Scots Dragoon Guards
- 15 Slow Air: Rhu Vaternish 1st. Battalion The Royal Highland Fusiliers
- 16 The Cabar Feidh Set 1st Battalion The Queen's Own Highlanders
- 17 Retreat Marches: The Kilworth Hills / The Bloody Fields of Flanders 1st. Battalion King's Own Scottish Borderers
- 18 The Canter: Queen Elizabeth's March / The Muckin' o' Geordie's Byre / Bonnie Dundee The Royal Scots Dragoon Guards
- 19 Regimental Marches: Pibroch of Donuil Dubh / The Wee Highland Laddie / The Cock o' the North 1st. Battalion The Highlanders
- 20 Bugler Last Post 1st. Battalion The Argyll & Sutherland Highlanders
- 21 Piper - Lights Out 1st. Battalion The Argyll & Sutherland Highlanders

The Instrumental Sands of Kuwait, written by LCpl Mackenzie about the Gulf War in 1991

Folk Music In America, Vol. 10: Songs Of War & History

Library Of Congress LBC10, 1978

01. Great Grand Dad – Blue Sky Boys
02. Trench Blues – John Bray
03. Everybody Help the Boys Come Home – William & Versey Smith
04. W Amerykańskiem Mieście – Wladyslaw Polak
05. African Love Call – Wilmoth Houdini & His Humming Birds
06. Daytonin Apinajuttu – Antti Syrjäniemi
07. Race Between a Ford and Chevrolet – Oscar Ford
08. Värssyjä Sieltä Ja Täältä – Hiski Salomaa
09. The Panic is On – Hazekiah Jenkins
10. Old Age Pension Check – Roy Acuff & His Smoky Mountain Boys

11. New Red Cross Blues – Springback James
12. Army Blues – David (Honeyboy) Edwards
13. Junior – a Jap Girl's Christmas for Her Santa Claus – Willie Blackwell
14. Convoy – Duke of Iron
15. The Battle in Korea – L. W., Harold & the Carolina Neighbors
16. I'm No Communist – Lulu Belle & Scotty
17. Red's Dream – Louisiana Red

Four Albums Of Military Song From Oscar Brand: Collectors' Choice Music, 2006.

Fremad march / 8. Regiments Musikkorps, Kastellet; dirigent: Henrik Madsen.
Classico CLASSCD 621, 2005.

- 01 Hass, E.: For konge, folk og land: tilegnet heltene fra 9. april 1940
- 02 Bruun, Chr. Å.: 1. Livgarde Bataljon march; 2. Livgarde Bataljon march
- 03 Madsen, Hans, f. 1884: Christiansborg march
- 04 Høyer, N. F.: Gatchina march; Jubilæumsmarch
- 05 Frederiksen, Axel, f. 1894: March danoise
- 06 Olsen, Carl, f. 1878: Dansk honnør march
- 07 Dahl, Baldouin: Dronning Olga march
- 08 Makwarth, Ludvig: Slagelse tappenstreg; Nu kommer garden
- 09 Ernst, Jacob S.: Sangermarch
- 10 Bergmann, Julius: 12. Bataljons 200 års jubilæumsmarch; March til 8. Regiment
- 11 Beyer, Å. V.: Jyske Flyveafdelings march
- 12 Lumbye, H. C.: Mac Mahon march
- 13 Larsen, Christian, f. 1879: Nu kommer garden
- 14 Tofft, Alfred: Fremad march
- 15 Møller, C. C.: Ungarsk husarmarch
- 16 Lindebro, Ricard: Orlogsmarch

Fra de jysk-fynske regimenter : de jysk-fynske styrkers militære musik
Vestre Landsdelskommando³⁰ VLK 001.

Fra de jysk-fynske regimenter : militærmusik gennem 300 år
Vestre Landsdelskommando VLK 002.

Fra de jysk-fynske regimenter: Vestre Landsdelskommando 1801-1990
Vestre Landsdelskommando VLK 003 1990.

French Military Marches³¹ Olympic Records OL 6131 1976

- 01 Claude–Joseph Rouget de Lisle: La Marseillaise
- 02 Victor Clowez: Marche de la 2^e D.B

³⁰ Vestre Landsdelskommando nedlagt 1990, nu Værnsfælles Forsvarskommando.

³¹ On Colonial Textuality and Difference: Musical Encounters with French Colonialism in Nineteenth–Century Algeria. /: Kristy Barbacane. Columbia University 2012.

'Topics include how violent tactics and events during the 1840s infiltrated the early musical compositions of Reyer and how music may be considered an act of violence.'

- 03 Alsace Lorraine–march
- 04 Marche consulaire
- 05 Marche de la Gendarmerie
- 06 Marche du 1^{er} Regiment des Chasseurs Ardennais
- 07 A. Turlet: Sambre–et–Meuse
- 08 Étienne Nicolas Méhul: Le chant du départ
- 09 Hymne de l'Infanterie de Marine
- 10 Jean Alazard: Saint–Cyr
- 11 Marche de la Légion
- 12 Marche des Parachutistes
- 13 Marche du 1^{er} Régiment des Carabiniers

The Garland: A collection of English, Irish, Scotch, naval, and other songs by the best writers.– Montreal: Armour & Ramsay; 1844.

– https://archive.org/details/cihm_60236

Great Comedy War Songs / Alan Randall Contour 202 1974

- A1 Who Do You Think You Are Kidding Mr. Hitler
- A2 The Washing On The Siegfried Line
- A3 It Serves You Right, You Shouldn't Have Joined
- A4 Kiss Me Goodnight Sgt. Major
- A5 Guarding The Homes Of The Home Guards
- A6 Roll Out The Barrel
- B1 When The Lads Of The Village Get Crackin'
- B2 Mr. Wu Is In The Chinese Navy Now)
- B3 Imagine Me On The Maginot Line
- B4 Out In The Middle East
- B5 Spotting On The Top Of The Blackpool Tower
- B6 Bless 'Em All

Die Große Marschparade BASF 22 227 855 1976

Seite 1

- Freiweg (Dragoner RGT. Nr. 14) (im Galopp)
- Parademarsch der 18er Husaren (im Trab)
- Parademarsch Nr. 1 (im schritt)
- Leichte Kavallerie (im Galopp)
- Kreuzritter Fanfare (im schritt)
- Amboss-Polka (im Trab)
- Feldartillerie RGT. Nr. 75 (im Galopp)
- Blechbläsergruppe des Luftwaffenmusikkorps 3. Leitung Major Ottomar Fabry

Seite 2

- Herzog von Braunschweig
- Marsch aus Petersburg
- Herzog von Braunschweig
- Großherzog Friedrich von Baden
- Luftwaffenmusikkorps 3. Leitung Major Ottomar Fabry

Steinmetzmarsch (gleichzeitig Parademarsch d.WBKIII)
Kürassiermarsch "Großer Kurfürst" (Panzerbrigade 21)
Helenemarsch (Parademarsch des ehem. niederrh. Füsilierregts 39)
Heeresmusikkorps 7. Leitung Major Werner Uhlemann
Seite 3

Fliegermarsch
Singende, klingende Motoren
Jagdgeschwader Richthofen
Pariser Einzugsmarsch (Präsentiermarsch der Luftwaffe)
Silbercondor
Nachtjäger
Fliegerfanfare
Luftwaffenmusikkorps 3. Leitung Major Ottomar Fabry
Seite 4

Anker gelichtet
Seeteufel Graf-Luckner-Marsch
Panzerschiff Deutschland
National Embleme
On The Quarter Deck
Marine Präsentier-Marsch
Zum Städtel hinaus
Marine Musikkorps Ostsee. Leitung Oberleutnant zur See Hermann Goldbeck

Das große Platzkonzert der Bundeswehr. / Heeresmusikkorps 6 Hamburg Leitung: Major Johannes Schade. Florett 948 888 1970?

01 Atlantik-Marsch, E. Abromeit
02 Beliebte Marschmelodien aus Alt-Wiener Operetten: Zigeunerbaron, J. Strauss, Bettelstudent, K. Millöcker, Boccaccio, Fr. v. Suppe, Frühlingsluft, J. Strauss, Vogelhändler, K. Zeller
03 Der Dessauer Marsch (Mit drei Solo-Posten für Trompete)
04 Jäger-Märsche (in Jägerbesetzung mit Fürst-Pless-Hörnern): Kleines Halali, Marsch der freiwilligen Jäger, Hörnermarsch – Jäger- und Schützenlocke, Der Jäger aus Kurpfalz
05 Sportkameraden, R. Pesch
06 Flotte Bursche, Ouvertüre, Fr. v. Suppe
07 Die Post im Walde (Solo für Cornett) H. Schäfer
08 Erinnerung an Zirkus Renz – Galopp (Solo für Xylophon) G. Peter
09 Glückskinder Marsch, R. Pesch

The Jacobite Rebellions / Ewan MacColl with Peggy Seeger. Topic 12T79, 1962.

1. Ye Jacobites By Name
2. Such a Parcel of Rogues in a Nation
3. Will You go to Sherrifmuir
4. Wae's me for Prince Charlie
5. Charlie is my Darling
6. Haughs o' Cromdale

7. Bonnie Moorhen
8. Johnnie Cope
9. Cam Ye o'er frae France
10. There's Three Brave Loyal Fellows
11. This is No my Ain House
12. Piper o' Dundee
13. Donald MacGillavry
14. MacLean's Welcome
15. Will Ye No Come Back Again

Jeanne d'Arc au bûcher /: Arthur Honegger Phillips A 01128–9 L 1953

Arthur Honegger 1892–1955, schweizisk komponist.: **Jeanne d'Arc på bålet**: Liveoptagelse, Gamle Scene, Det Kongelige Teater, København 18. november 1956 (velgørenhedsforestilling i anledning af Ungarnshjælpen). Fra Det Kongelige Teaters operarepertoire.

My Name is Napoleon Bonaparte: Traditional Songs on Napoleon Bonaparte. /: Frank Harte & Dónal Lunny. Hummingbird HBCD0027 2001

- A1 Isle Of St Helena
- A2 The Nightingale
- A3 Bonny Light Horseman
- A4 Sweet Laurel Hill
- A5 My Son Tim
- A6 Napoleon's Farewell To Paris
- A7 King's Shilling
- A8 Bonny Bunch Of Roses
- A9 Eighteenth Of June
- A10 Grand Conversation On Napoleon
- A11 Lonely Waterloo
- A12 Green Linnet
- A13 Wounded Hussar

- B1 Mantle Of Green
- B2 The Love Token
- B3 My Love At Waterloo
- B4 Armagh Volunteer
- B5 Plains Of Waterloo
- B6 Dearthairin O Mo Chroi
- B7 Napoleon's Lamentation
- B8 Welcome Napoleon To Erin
- B9 Granuaile
- B10 You Sons Of Old Ireland
- B11 Napoleon Bonaparte
- B12 Whiskey In The Jar

B13 Saxon's Shilling

På march: Sjællandske Livregiments Musikkorps ; dirigent: Svend Lundvig Eminent
ELP 5015

- 01 Danske Livregiments defilér march
- 02 Danske Livregiments jubilæumsmarch
- 03 Falsterske Fodregiments fanfaremarch
- 04 Falsterske Fodregiments defiléringsmarch
- 05 Sjællandske Telegrafregiments march
- 06 Sjællandske Artilleriregiments parademarch
- 07 Feltartilleriregiments revymarch
- 08 Sjællandske Livregiments fanfaremarch
- 09 Sjællandske Trainregiments march
- 10 Sjællandske Ingeniørregiments march
- 11 Gardehusarregimentets estandard march
- 12 Gardehusarregimentets parademarch
- 13 Gardehusarregimentets 200 års jubilæumsmarch
- 14 Gardehusarregimentets revue march

The Rambling Soldier: Life in the lower ranks 1750–1900 through soldier songs /
Roy Harris Fellside Recordings FE017 1979

- 01 Balaclava (Roud 1443)
- 02 McCafferty (Roud 1148)
- 03 Muddley Barracks (Roud 1735)
- 04 The Rambling Soldier (Roud 518)
- 05 I Would That the Wars Were All Done (Roud 2036)
- 06 The Young Recruit or, Thirteen Pence a Day (Roud 12878)
- 07 The Scarlet and the Blue (Roud 163)
- 08 Lass of Swansea Town (Roud 1416)
- 09 The Drum Major (Roud 1678)
- 10 The Hungry Army (Roud 1746)
- 11 Banks of the Nile (Roud 950; Laws N9)
- 12 Chelsea Quarters

**San Patricio. /: The Chieftains feat. Ry Cooder Hear Music HRM-31321-02
2010**

San Patricio is an album by the Irish musical group, The Chieftains featuring Ry Cooder. It tells the story of the San Patricio battalion – a group of Irish immigrant volunteer soldiers who deserted the U.S. Army in 1846 to fight on the Mexican side in the Mexican-American War (1846–1848).

Sea Chanters: Our Navy's Music Volume One. /: United States Navy Band / U.S. Navy Orchestra / U.S. Navy Dance Band / U.S. Navy United States Navy J8OP–8996
– <http://www.discogs.com>

Set Sail: The United States Naval Band, Glee Club, Drum And Bugle Corps Richardson Records RRS-7/8 – <http://www.discogs.com>

Sjællandske Trainregiments march (Aage Beyer) (Musikdirigent D.K. Glæsel)
Falsterske Fodregiments Musikkorps: TrainRegiment STRR 1956?
Reveille, Trainsignal, Sjællandske Trainregiments fanfare, Aucit March, Feltmarch no 42, Feltmarch no 2, Retraite Sjællandske Trænregiments Trompeterkorps: TrainRegiment STRR 1956?

Soldats, conscrits et déserteurs: 20 chansons sur les militaires de toutes les époques. Paris: Universal music SA, 1996

–<http://www.chansons-net.com/mil/mil140.html>

01 Réveillez vous Picards (Anonyme) Chanson de guerre 1470

02 Je me suis engagé Berry, XVIIIème

03 Non, non, plus de combats (Anonyme) Choeurs 1917

04 Le départ du conscrit Anonyme, Langudoc 1810

05 Dans les tranchées de Lagny (Anonyme – V.Scotto) Francis Lemarque

06 La tempête (Traditionnel – Anjou)

07 La Milice (Traditionnel – Anjou)

08 Conscrits, égayons nos 20 ans (Traditionnel – Doubs)

09 La partance (Traditionnel – Quebec)

10 Le conseil de guerre (Traditionnel – Vendee)

11 Ce sont trois jeunes garçons (Traditionnel Haute-Bretagne)

12 Villa de Chambery (Traditionnel – Savoie)

13 Adieu Marie (Traditionnel Val de Loire)

14 Auprès de ma blonde (Joubert)

15 Le lettre de Pelot de Betton (Traditionnel Haute-Bretagne)

16 L'homme armé (Traditionnel)

17 Trois jeunes tambours (Traditionnel)

18 Le soldat mécontent (Traditionnel)

19 A Biribi (Aristide Bruant)

20 Quand Madelon (Louis Bousquet–Camille Robert)

Songs of the Civil War /: Smithsonian Folkways Recordings 1960

101 John Brown's Body – Pete Seeger

102 Johnny is My Darling – Ethel Raim, Elizabeth Knight, & Joyce Gluck

103 Billy Barlow – Jerry Silverman

104 Somebody's Darling – Elizabeth Knight & The Harvesters

105 Old Abe Lincoln – Hermes Nye

106 The Vacant Chair – The New Lost City Ramblers

107 Lincoln and Liberty – Pete Seeger

108 Roll Alabama Roll – Jerry Silverman & The Harvesters

109 Clear the Track – Pete Seeger & group

201 Tramp, Tramp, Tramp – Jerry Silverman & The Harvesters

202 Bonnie Blue Flag – Elizabeth Knight with The Harvesters

- 203 Tenting Tonight – Pete Seeger
 204 Richmond is a Hard Road to Travel – The New Lost City Ramblers
 205 Battle Cry of Freedom – Jerry Silverman & The Harvesters
 206 The Cumberland and the Merrimac – Ellen Stekert
 207 Just Before the Battle, Mother – Jerry Silverman & The Harvesters
 208 Farewell Mother – Hermes Nye
 301 Weeping Sad and Lonely – Elizabeth Knight with The Harvesters
 302 Marching Song of the First Arkansas – Pete Seeger & Bill MacAdoo
 303 Overtures from Richmond – Jerry Silverman
 304 Pat Murphy of the Irish Brigade – Ellen Stekert
 305 Goober Peas – The New Lost City Ramblers
 306 Cumberland Crew – Edward "Sandy" Ives
 307 High Toned Southern Gentlemen – Jerry Silverman
 401 When Johnny Comes Marching Home – Pete Seeger & Bill MacAdoo
 402 Who Will Care for Mother Now? – Jerry Silverman
 403 Marching Through Georgia – Pete Seeger & Bill MacAdoo
 404 No More Auction Block – The Harvesters
 405 Kingdom Coming (Year of Jubilo) Pete Seeger
 406 Booth Killed Lincoln – Cisco Houston
 407 Oh, I'm a Good Old Rebel – Hermes Nye
 408 Two Brothers – Ethel Raim & Ronnie Gluck
 409 Battle Hymn of the Republic – Elizabeth Knight with The Harvesters

**Songs Of The North And South, 1861-1865 /: Mormon Tabernacle Choir³² CBS
 Classical 61746 1976**

- | | |
|------------------------------------|--|
| 01 Tramp, Tramp, Tramp | 08 Tenting On The Old Camp Ground |
| 02 Aura Lee | 09 Sweet Evelina |
| 30 The Bonnie Blue Flag | 10 Dixie |
| 04 He's Gone Away | 11 Kathleen Mavourneen |
| 05 The Battle Cry Of Freedom | 12 Sometimes I Feel Like A Motherless
Child |
| 06 Lorena | 13 When Johnny Comes Marching Home |
| 07 The Battle Hymn Of The Republic | |

**Songs Of Two World Wars. / Jack Warner With The Mike Sammes Singers &
 Orchestra. World Record Club R-02318 1976**

- | | |
|--|----------------------------------|
| A1 Pack Up Your Troubles | The Farm |
| A2 Goodbye Dolly Grey | A6 When At Last This War Is Over |
| A3 Oh How I Hate To Get Up In The
Morning | A7 Here's To Good Old Beer |
| A4 There's A Long, Long Trail A-Winding | A8 Goodbye-ee |
| A5 How You Gonna Keep Them Down On | A9 K-K-K-Katie |
| A10 We Are Fred Karno's Army | |

32 "We Have Something Really Going Between Us Now": Columbia Records' Influence on the Repertoire of the Mormon Tabernacle Choir, 1949–1992, /: Mark Porcaro. Choral Scholar Volume 1, Number 1 Spring 2009.

- http://www.ncco-usa.org/tcs/issues/vol1/no1/porcaro/TCS_Porcaro_MTC.pdf

A11 Take Me Back To Dear Old Blighty	B6 Waltzing Matilda
A12 Comrades	B7 You Are My Sunshine
A13 Mademoiselle From Armentieres	B8 You'll Get Used To It
A14 Quartermaster's Stores	B9 Colonel Bogey
A15 Keep The Home Fires Burning	B10 This Is The Army, Mr. Jones
A16 Tipperary	B11 Alouette
B1 Siegfried Line	B12 We'll Meet Again
B2 Run, Rabbit, Run	B13 She Wore A Yellow Ribbon
B3 Roll Me Over	B14 Lili Marlene
B4 Roll Out The Barrel	B15 Bless 'Em All
B5 Old King Cole	

A Soldier's Life for Me The Folk Songs of Britain Volume 8:

Caedmon Records TC1164 1961

Topic Records 12T196 1970

Side 1

1. List, Bonny Laddie (Roud 3098) John Strachan, Fyvie, Aberdeenshire
2. Swansea Barracks (Roud 1416) Phil Tanner, Llangennith, Glamorgan
3. The Dying Soldier (Roud 2; Laws Q26/B1) Mary Doran, Waterford, Co. Waterford
4. Willie O'Reilly (Roud 714; Laws N38) Robert Cinnamond, Belfast
5. The Banks of the Nile (Roud 950) Sidney Richards, Curry Rivel, Somerset
6. The Bonnet o' Blue (Roud 819) Jean Matthew, Longside, Aberdeenshire
7. The Recruiting Song (Roud 520; Laws J8) William Rew, Sidbury, Devon
8. William Taylor (Roud 158; Laws N11) Harold Covill, March, Cambridgeshire
9. Johnny Harte (Roud 2929) Mrs. Maguire, Belfast
10. The Soldier and the Sailor (Roud 350) Arthur Lenox, Aberdeen
11. Bold General Wolfe (Roud 624; Laws A1) Bob Scarce, Blaxhall, Suffolk

Side 2

1. Muddley Barracks (Roud 1735) Jumbo Brightwell, Leiston, Suffolk
2. Handsome Polly—O (Roud 545) Thomas Moran, Mohill, Co. Leitrim
3. The Deadly Wars (Roud 7284) Jeannie Robertson, Aberdeen
4. McCaffery (Roud 1148) Peter Reilly, Cullyhanna, Co. Armagh
5. Drink Old England Dry (Roud 882) Carol Singers, Haxey, Lincolnshire
6. Prince Charlie Stuart (Roud 3099) Brigid Tunney, Beleek, Co. Fermanagh
7. My Son Tim (Roud 678) Timothy Walsh, Devonport, Devon
8. Napoleon Bonyparte (Roud 3084) Robert Cinnamond, Belfast
9. The Bonny Bunch of Roses—O (Roud 664; Laws J5) Louise Holmes, Dinedor, Herefordshire
10. Napoleon's Dream (Roud 1538) Sam Larner, Winterton, Norfolk
11. The Forfar Soldier (Roud 2857) Jimmy MacBeath, Aberdeen

Department of Defense: **Song of the soldier.**

– <https://archive.org/details/gov.dod.dimoc.30213>

"This "Big Picture" was produced by my father, LTC Edward J. Caputo, who died in

2010. In 1968 it received an "Emmy" Award from the Academy of the Television Arts and Sciences; the first production of the DOD to do so.'

Songs of the Civil War. Columbia UPC: 074644860726 1991

1. Jay Ungar and Molly Mason – Ashokan Farewell
2. Sweet Honey in the Rock – No More Auction Block For Me
3. Ronnie Gilbert – Lincoln and Liberty
4. United States Military Academy Band – Dixie's Land
5. Kathy Mattea – The Southern Soldier Boy
6. John Hartford – Aura Lee
7. Waylon Jennings – Rebel Soldier
8. Richie Havens – Follow the Drinking Gourd
9. Judy Collins – Battle Hymn of the Republic
10. United States Military Academy Band – When Johnny Comes Marching Home
11. Kate & Anna McGarrigle – Was My Brother in the Battle?
12. Hoyt Axton – The Yellow Rose of Texas
13. Sweet Honey in the Rock – Run, Mourner, Run
14. Richie Havens – Give Us a Flag
15. John Hartford – The Secesh (Shiloh)
16. Kathy Mattea – Somebody's Darling
17. Waylon Jennings – An Old Unreconstructed
18. Kathy Matea – Vacant Chair
19. Kate & Anna McGarrigle – Better Times Are Coming
20. John Hartford – Lorena
21. Jay Ungar & Molly Mason – Marching Through Georgia (originally by Henry Clay Work, 1865)
22. Kate & Anna McGarrigle – Hard Times Come Again No More (originally by Stephen Foster, 1854)
23. Hoyt Axton – Oh I'm a Good Old Rebel
24. Ronnie Gilbert – When Johnny Comes Marching Home
25. Staff Sgt. Steve Luck – Taps

Songs Of Our Country Soviet Army Song and Dance Ensemble Mezhdunarodnaya Kniga Д 012753 – 12754 (a) 1963

- A1 Moscow Radio Choir: The Internationale
- A2 Moscow Radio Choir: March Bravely Comrades
- A3 State Russian Folk Choir: Varsovienne
- A4 State Russian Folk Choir: You Fell Victims
- A5 Moscow Radio Choir: Red Banner
- A6 State Russian Folk Choir: The Execution Of The Communitarians
- A7 Soviet Army Song And Dance Ensemble: We Shall Go Bravely Into Battle
- B1 State Russian Choir: We Are Smiths Of Happiness
- B2 State Russian Choir: Our Locomotive
- B3 Choir Of Russian Songs: The Seeing-off Of A Recruit

- B4 State Russian Choir: Far Away, Across The River
- B5 Song Ensemble: In The Seas, In The Waves
- B6 V. Petrov, Song Ensemble: First Mounted Troops Army
- B7 E. Semenkina, A. Frolova, Choir: Going Afar
- B8 Soviet Army Song And Dance Ensemble: Chapæv, The Hero Fought In Ural
- B9 Soviet Army Song And Dance Ensemble: Hey, On Our Way

Songs of Two Rebellions: The Jacobite Wars of 1715 and 1745 in Scotland / Ewan MacColl & Peggy Seeger Folkways FW08756, 1981.

Peter Wessel Tordenskiold (1690–1720), Norwegian–Danish naval officer who took part in the Great Northern War 1701–1720.

Peter Wessel Tordenskiold (1690–1720), norsk–dansk søofficer som deltog i den store nordiske krig 1701–1720.

'Filmen Tordenskjold går i land fra 1942 var en stort anlagt historisk skildring af Tordenskiolds avancement fra løjtnant til kaptajn. Desuden er Tordenskiolds liv blevet genstand for en gennemkomponeret musical skrevet og komponeret af brødrene Adam og James Price. I musicalen bliver krigsminister Gabel og dronning Anna Sophie dem, der er hovedansvarlige for Tordenskiolds død.' WIKI.

The Danish Original Setup of the Musical Tordenskiold / James & Adam Price. The Radio Orchestra et al. / **Den danske originalopsætning af musicalen Tordenskiold** / James og Adam Price. Radiounderholdningsorkesteret med flere. RCA Victor 74321175882 1993

- | | |
|------------------------------------|----------------------------------|
| 01 Skibe, der vender hjem fra kamp | 11 Maskerade |
| 02 Kugler og pokaler | 12 Den mand jeg aldrig når |
| 03 Jeg vil finde vej | 13 Jeg elsked' dig hvert øjeblik |
| 04 Skønhed er magt | 14 Hvad får man ud af en krig |
| 05 Hofscene I | 15 Vejen hjem |
| 06 Kærligheden har forvandlet alt | 16 Længre væk |
| 07 Hvideørn | 17 Hofscene II |
| 08 Dynekilen | 18 Rejs ud |
| 09 Jeg har ventet | 19 Udfordringen |
| 10 Blindebuk | 20 Epilog |

The Union: A cantata on music of the North during the years 1861–65 Columbia Records LS 1006 1958

- 01 The American Army
- 02 Tenting On The Old Campground
- 03 The Battle Cry Of Freedom
- 04 Aura Lea
- 05 The Invalid Corps
- 06 Just Before The Battle Mother

- 07 The Field At Gettysburg
- 08 The Gettysburg Address
- 09 The Presidents Hymn
- 10 The Vacant Chair
- 11 Abraham Lincoln's Funeral March
- 12 Taps
- 13 The President's Grave
- 14 The Grand Review Of The Union Armies
- 15 Assembly Of Guard Detail
- 16 Dress Parade & Dress Guard Mounting
- 17 The Signal Cannon
- 18 When Johnny Comes Marching Home
- 19 The Battle Hymn Of The Republic
- 20 Tramp! Tramp! Tramp!
- 21 Hold On, Abraham
- 22 Marching Through Georgia
- 23 Raw Recruits
- 24 Kingdom Coming
- 25 The Girl I Left Behind
- 26 Flourish For Review

The Valiant Sailor: Songs & Ballads of Nelson's Navy. /: Frankie Armstrong, Roy Harris, A.L. Lloyd, Martyn Wyndham–Read. Topic 12TS232 1973

- 01 Adieu Sweet Lovely Nancy (Roud 165)
- 02 The Banks of the Nile (Roud 950; Laws N9)
- 03 Here's the Tender Coming (Roud 3174)
- 04 The Press–Gang
- 05 The Seventeen Bright Stars
- 06 The Nightingale (Roud 1093; Laws M37)
- 07 The Old Ramillies (Roud 523; Laws K1)
- 08 The Sailor Laddie (Roud 506)
- 09 Nelson's Victory at Copenhagen
- 10 Nelson's Death (Roud 1552)
- 11 The Valiant Sailor (Roud 811)
- 12 Liberty for the Sailors (Roud 3179)
- 13 On Board a Ninety–Eight (Roud 1461)
- 14 The Sailor Boy (Roud 273; Laws K12)
- 15 Poor Jolly Sailor Lads (Roud 1664)

Woes of War / : Seán Cannon Mount MRS 10 MC 1975

- | | |
|---|-----------------------|
| 01 The Kerry Recruit | 07 Universal Soldier |
| 02 Peat Bog Soldiers | 08 Plains of Waterloo |
| 03 Dancing at Whitsun | 09 The Drum |
| 04 Johnny I hardly know yer | 10 Hills of Shiloh |
| 05 Carrig down | 11 Arthur McBride |
| 06 What did the Wife of the Soldier get | |

Spotlight North Dakota presents **Women of the Civil War: A Musical Look at The Civil War through the eyes of Mothers, Wives, Sisters and Sweethearts** by Judy Cook. /: Performances & Events 2011-05-22. – <https://archive.org/>

'Judy Cook, a folksinger and historical balladeer from Laurel, Maryland, delights audiences in Britain and America with songs she loves. After discovering a packet of her great-great-grandparents' letters, she developed a Civil War program of songs introduced with historic details and enhanced with hundreds of projected images. Other historically themed musical programs followed. Judy's programs are enthusiastically received at universities, museums, historical societies, festivals, lecture series and concert series. May 22, 2011'

Tekster til mange ældre tyske soldater- og krigssange er her:

/ Songtexte für viele ältere deutsche Soldaten und Kriegslieder sind hier

Deutsche Volkslieder Archiv: Kriegslieder und Soldatenlieder: Lieder von Soldaten und vom Krieg. – <http://www.volksliederarchiv.de/soldatenlieder>

The Soldier's Poor Little Boy
[Just As The Sun Went Down, 1898](#)
[Break The News To Mother, 1897](#)
[I'll Be with you when the roses Bloom again](#)
[The Soldier's Sweetheart eller Once I had A Sweetheart, 1927](#)
[The Dying Soldier, 1928](#)
 The King's Horses, The King's Men, 1930
 When The Soldiers Get Their Bonus, 1936
 Der er så stille på vor gård (soldatervise), 1948
 Two Brothers On Their Way Blue And Gray, 1951
 The Unknown Soldier, 1953
[The Ballad of Davy Crockett, 1954](#)
 Remember The Alamo, 1955
 Admiral Benbow
[The Young Trooper Cut Down In His Prime, 1958](#)
 The Kerry Recruit, 1957
[A Scottish Soldier, The Green Hills Of Tyrol, 1961](#)
 Universal Soldier, 1961
 The Cruel War, 1962
 Some Fool Made A Soldier Of Me
 Where Have All The Flowers Gone, 1962
 Where Have All The Flowers Gone, 1962
 Where Have All The Flowers Gone, 1962
 Where Have All The Flowers Gone, 1963
 Where have All The flowers Gone, 1969
 The Unknown Soldier, 1968
[Arthur McBride eller Arthur McBride And The Sergeant, 1969](#)
 Little Soldier Boy, 1970
 Soldier From Our Town, 1970
 Tinker, Tailor, Soldier, Sailor, 1970
[Sky Pilot](#)
 Soldier, 1972
 Tin Soldier Man, 1972
 Billy, Don't Be Hero, 1974
 The Bonny Bunch Of Roses, 1977
 General Taylor, 1977
 Cut-Price Hero, 1978
 Soldier Without Faith, 1985
 Too Long A Soldier, 1988
[The Queen And The Soldier, 1985](#)
 When A Soldier Makes It Home, 1996
 High Germanie

Dr. Patrick W. Gainer
 Edna Florence
 Steve Porter
 Vernon Dalhart ; Samuel Raitz ; Andy Sannella

 Jimmie Rodgers

 Buell Kazee
 Milt Shaw & His Detroiters
 Cripple Clarence Lofton & Red Nelson
 Eddie Russell; Calle Martins ensemble
 Irving Gordon
[Elton Britt](#)

 Tex Ritter
 Paul Clayton
 Ewan MacColl & Peggy Seeger
[Richard Dyer-Bennet](#)
 Isla St Clair, Gordon Walker
 Buffy St. Marie
 Peter Paul & Mary
 The Kingston Trio
 Marlene Dietrich
 Howard Morrison Quartet
 Svend Asmussen & Ulrik Neumann
 Pete Seeger
 Nina & Frederik
 The Doors

 Martin Carthy

 The Yardbirds
 Iron Butterfly
 The Yardbirds
 The Boondoggling Yobbos
 Neil Young
[The Kinks](#)
 Paper Lace
 Fairport convention
 Fairport convention
 Ewan MacColl & Peggy Seeger
 Yngwie Malmsteen
 Pat Benatar
 Suzanne Vega
 Arlo Guthrie
 Ewan MacColl

Johnny, I Hardly Knew Ye, 1993
Remember Solferino, 1993
The Soldier's Return (The Deadly Wars)
Soldier Of Love, [1963], 1994
Requiem For A lost cause, 2006
I Don't Wanna Be a Hero
Tramp Tramp Tramp (The Boys Are Marching)
The War Was In Color, 2006
Yes, Let Me Like a Soldier Fall, 1913

Joan Baez
Ian Walker & Sétanta
Ian Walker & Sétanta
The Beatles
Layman Potter
Johnny Hates Jazz
Charles Harrison & Columbia Quartette
[Carbon Leaf](#)
Charles Hackett

**Broadside Ballads on the Crimean War, 1853–1856 Broadside Ballads
Online from the Bodleian Libraries**

A new song called Crimea, or Ding dong da
A new song concerning our army in the East
A new song on the proclamation of peace between the allied powers & Russia
And do I meet thee once again
Be friendship the watchword of England & France
Briton's rejoice, the war is over
Capture & Destruction of Sebastopol
Cheer, boys cheer, for the fall of Sebastopol
Christmas with old friends at home
Conversation of Old England in 1854
Down by the dark arches
The execution of Bernard Cangle, at the front of Cavan gaol, on the 4th of
April, for the barbarous and inhuman murder of Peter
Reilly, on the 22nd of January last
For Honor's Sake
France and England must conquer the Russians
Gallant escape of Pat Mc'Carthy from the Russians
Glorious victory over the Russians! With the taking of Alma & Sebastopol
God defend the right
The great war song
The Heroes of the Crimea, or The assault of Sebastopol
The Irishman's ramble
John Bull & the Russians
Lines on the probable war between England Russia
The Maids Lamentation
New war song. A broadside from the Black sea
On guard
Pat Mc. Carthy
Paudheen Rhu's adventures to the Crimea
Peace for the land that we love!
Russia and Turkey!
The Russian war. Britain, France & victory
The Russians are coming!
Sebastopol
Shouter tae shouter. Or, the Kilties in the Crimea
The Soldier's Letter to His Mother, 1859
Song called the Bouchleen dhoun
Song on the Irish brigade
The standard of England and banner of France
The state of poor old England
Sufferings of the British army in the camp at Sebastopol
The valiant soldier

*We have nicely licked the Russians
What will they say in England?
Welcome home our gallant soldiers
The Young Irish Soldier
The Young soldier's letter to his mother*

Finale: Giv freden en chance

Give Peace A Chance

All we are saying

Is give peace a chance

All we are saying

Is give peace a chance.

Alt, vi siger

Er, giv freden en chance.

Litteratur

Tilstræbt komplette retrospektive nationaldiskografier

Intended complete retrospective national discographies

Australian radio series (1930s–1970s): A guide to holdings in the National Film and Sound Archive of Australia. – Canberra: National Film and Sound Archive of Australia, 1998. – <http://www.nfsa.gov.au/collection-guides/>

The Cold War: A guide to holdings in the National Film and Sound Archive of Australia. – Canberra: National Film and Sound Archive of Australia, 1997. – <http://www.nfsa.gov.au/collection-guides/>

Catalog of Copyright Entries: Music 1917–1977.

– <https://archive.org/>

Sample

Catalog of Copyright Entries: Third Series Volume 27, Part 5, Number 1, Section 1.

Music Current and Renewal Registrations January—June 1 973 /: Library of Congress. Copyright Office. – Washington D. C. U.S. Govt. Print. Off., 1974.

– <https://archive.org/details/catalogofco1973327512libr>

'The Catalogs of Copyright Entries are published compilations of copyright registration records cataloged from July 1891 through December 1977.'

The First Wave: Australian rock & pop recordings, 1955–1963. A complete discography, including listings of newsreel and television footage, documentation and other archival materials held by ScreenSound Australia. /: [compiled by Ross Laird]. – Canberra: The National Film & Sound Archive Australia, 1998.

– <http://www.nfsa.gov.au/collection-guides/>

The Second Wave: The Sixties: Australian rock and pop recordings (1964–1969).

– Canberra: The National Film & Sound Archive Australia.

– <http://www.nfsa.gov.au/collection-guides/>

Tilstræbt komplet retrospektiv nationaldiskografi.

Arkivfortegnelser

Barbara Dane Collection (AFC 1980/001), Archive of Folk Culture, American Folklife Center, Library of Congress, Washington, D.C. – <http://lccn.loc.gov/2010655230>

Collection of sound recordings of interviews, readings by authors, lectures and speeches, and radio broadcasts with songs and music, recorded and compiled by Barbara Dane and Irwin Silber for the "Sing Out!" radio program on WBAI-FM, New York City; and for other radio shows and documentation of other music and events from 1952–1978. Includes interviews with Vietnam War protesters, draft resisters, and topical songs written about the Vietnam War; songs many about other events of the 1960s and 1970s, including the African American civil rights movement; Native

American survival movement; the women's rights and gay rights movements. The collection includes some tapes submitted by performers or listeners of Barbara Dane's shows, some with accompanying letters. Includes interview and songs performed by Catalan poet and composer, Raimon; Philippine songs; Cambodian songs; sound recordings of the Poor People's March on Washington, 1968; folk festivals and other recordings.

Participants and performers include Kathryn Ann Porter, Julian Lee Rayford, Mike Fink, The Weavers, Paul Phillips, Barry Hall, Little Brother Montgomery, Willie Dixon, Mahalia Jackson, Ed Cray, Memphis Slim, Big Joe Williams, Lightning Hopkins, Mance Lipscomb, Fred McDowell, Tony Kraber, Pete Seeger, Estella Mama Yancey, Raimon, Chambers Brothers, and many others.

Finding Aids to Collections in the Archive of Folk Culture

Ronald D. Cohen Collection, 1914–2005 (bulk 1940–2005)

The Southeren Folklife Collection at the Louis Round Wilson Special Collections Library. The Wilson Library at the University of North Carolina at Chapel Hill

'Ronald D. Cohen, professor of history at Indiana University Northwest–Gary, 1970–2005, wrote and edited numerous books and articles, many about American folk music, and co-produced compilations of folk and topical songs. He edited *Red Dust and Broad sides: A Joint Autobiography*, written by Agnes Cunningham (Sis) and her husband Gordon Friesen. Sis Cunningham was a songwriter and musician who performed with the Almanac Singers, a 1940s group of folk musicians, and the Red Dust Players, a 1939 radical agitprop group that performed plays in aid of the Southern Tenant Farmers Union. Gordon Friesen was a newspaper journalist and artist. Cunningham and Friesen fled anti-Communist harassment in Oklahoma and moved to New York City where they founded and published *Broadside*, a magazine that documented topical and folk songs, beginning in the early 1960s. Photo-Sound Associates was organized by Aaron Rennert, Ray Sullivan, and Joel Katz in Greenwich Village in connection with Lee Hoffman and Caravan magazine to document the folk revival movement in New York City.'

Lydia Fish Collection of Vietnam Veteran songs and music inventory / compiled by John L. Mcaskill and David M. Alven. La Salle University; Connelly Library.

1/2 linear foot; in 1 file box (26 x 30 x 39 cm.) + 81 sound cassettes; 1 7/8 ips. (in 3 file boxes) + inventory and index (35 p.; 28 cm.). Box 1. Manuscript files – Box 2. Recordings, A–G (no. 1–26) – Box 3. Recordings, H–O (no. 27–53) – Box 4. Recordings, P–W (no. 54–81).

Notes, correspondence, newspaper clippings, promotional material, etc. on various Vietnam veteran songwriters and musical groups gathered by the author in conjunction with her Vietnam Veterans Oral History and Folklore Project. Includes songs written and recorded after the war and therefore outside the scope of the Project. Cassette tapes include self-recorded performances as well as commercial release

J. C. Gathings Collection

'Less than one linear foot of audio-cassettes and reel-to-reel tapes document information about the Vietnam War, 1960s counter-culture, the peace and anti-war move-

ments, the Black Panther Party, and general social concerns of the era. All of the cassette tapes listed were recorded from reel-to-reel tape masters, which were originally recorded in the early 1970s. Mildred Barrentine donated the collection on behalf of her father, J.C. Gathings.'

Finding Aid, Undated, J. C. Gathings Collection, The Vietnam Center and Archive, Texas Tech University. Accessed 17 Sep. 2014.

<<http://www.vietnam.ttu.edu/virtualarchive/items.php?item=4250000000>>.

Vietnam War Collections In The Archive of Folk Culture. /: Compiled by: Jennifer L. Davis and John C. DeMetrick with assistance from Andrew T. Urban.

Series Editor: Ann Hoog. 2001; 2010; LCFAFA No. 26 – ISSN 0736–4903

– <http://www.loc.gov/folklife/guides/VietnamWar.html>

Ralph Rinzler Folklife Archives and Collections Center for Folklife and Cultural Heritage, Smithsonian Institution: **Woody Guthrie Papers Finding Aid** – Introduction Prepared by Anne S. Abaeo, Amy Roberson, and Stephanie Smith, 2004, based on the original inventory by Jeff Place and Lori Elaine Taylor.

– <http://www.folklife.si.edu/resources/pdf/WoodyGuthrieFindingAid.pdf>

'Original song text, music, drawings, correspondence, and other writings by Woody Guthrie; news clippings, articles, correspondence, and business records related to Woody Guthrie. Date span: 1927–1985. Bulk dates: Guthrie song text, writings, and drawings, 1940–1948; correspondence by and to Woody Guthrie, 1944–1951; correspondence regarding Woody Guthrie, 1956–1977.'

Woody Guthrie Collections In the Archive of Folk Culture

– <http://www.loc.gov/folklife/guides/Guthrie.html>

Compiled by: Todd Harvey

Series Editor: Ann Hoog

Revised: March 2012

Finding Aids to Collections Organized by Topic in the Archive of Folk Culture, **World War II Collections** In The Archive Of Folk Culture. /: Compiled by: Jennifer L. Davis. Series Editor: Joseph C. Hickerson. Publication Date: August 1995; Web Revision February 2006 Series Number: LCFAFA No. 15. ISSN 0736–4903

– <http://2008.myvote.org/www.loc.gov/folklife/guides/WorldWarII.html>

WORLD WAR II SHEET MUSIC COLLECTION

Ruth T. Watanabe Special Collections. Sibley Music Library /: prepared by Mary Rame Fall 1995

- <http://www.esm.rochester.edu/sibley/specialcollections/findingaids/wwii-sheet-music/>

World War II Sheet Music (1941 - 1945)

'The collection contains over 500 items of popular sheet music all published during the years of World War II.

In theme all relate specifically to the war or are of a general patriotic nature. The collection thus represents a very detailed overview of patriotic music during the second World War. The material bears upon the subjects of American popular music and mu-

sic and society. It also possesses value for the study of history of the period.'

Florenz Ziegfeld: An Inventory of His Collection at the Harry Ransom Center. /: Helen Adair and Antonio Alfau, 1999, 2005.

Almindelige diskografier og databaser

Alan Lomax's List of American Folk Songs on Commercial Records (1940).

– <http://roothogordie.files.wordpress.com/2012/09/lomax.pdf>

'Alan's 1940 "List of American Folk Songs on Commercial Records," compiled with the help of his sister Bess and a young Pete Seeger, was the culmination of many hours spent listening to an estimated 3000 pre-war hillbilly and race records. It's now available digitally as a PDF through the Root Hog Or Die blog run by ACE's Nathan Salsburg, who offers context for the list and its influence.'

Alexandrov Ensemble is an official army choir of the Russian armed forces. Founded during the Soviet era, the ensemble consists of a male choir, an orchestra, and a dance ensemble. WIKI.

Alexandrov Ensemble discography

– http://en.wikipedia.org/wiki/Alexandrov_Ensemble_discography

'This is a list of recordings made by the Alexandrov Ensemble (under various titles) since 1928. Within each section (CDs, LPs, 78s etc.) they are in alphabetical order of record labels.'

The American dance band discography, 1917–1942 / Brian Rust. Arlington House Publishers, 1975

Volume 1: Irving Aaronson to Arthur Lange

Volume 2: Arthur Lange to Bob Zurke

American dance band recording made between 1917 and 1942.

American Singing Groups: A History from 1940s to Today. /: Jay Warner. Hal Leonard Corporation, 1992

The Billy Murray Discography: Dubbed Edison Blue Amberol Cylinders. From Edison Blue Amberol Cylinders – Revised & Expanded Edition. /: Allan Sutton. Mainspring Press, undated. – http://www.mainspringpress.com/MURRAY-DISCOG_eba.pdf

Black Recording Artists, 1877–1926: An Annotated Discography. /: Craig Martin Gibbs (compiler). McFarland, 2013.

Blues & Gospel Records 1890–1943, 4th ed. /: Robert M W Dixon; John Godrich; Howard Rye. – Oxford [England]: Clarendon Press ; New York: Oxford University Press, 1997.

'Provides an exhaustive listing of all known recordings of the period with full details on singers, accompanists, place and date of recording, titles, issue numbers, and alternate takes. The fourth edition has been thoroughly revised, adding about 150 new

artists as well as numerous newly discovered recordings of other artists. The book now also includes early cylinder recordings of gospel music from the 1890s.'

Brunswick Records: A Discography of Recordings, 1916–1931. /: Ross Laird. Greenwood Publishing Group, 2001.

This discography documents the full range of Brunswick label recordings through 1931, when the American Record Corporation purchased the label. The data includes affiliated or subsidiary labels such as Vocalion and Melotone.

A Catalog of Music Written in Honor of Martin Luther King, Jr. /: Anthony McDonald. Scarecrow Press, 2012.

Catalogue of Printed Music in the British Library to 1980 (CPM). – (London, 1981–1987.

A catalogue of vocal recordings from the English catalogues of the Gramophone Company, 1898–1899; the Gramophone Company Limited, 1899–1900; the Gramophone & Typewriter Company Limited, 1901–1907; and the Gramophone Company Limited, 1907–1925 / by John R. Bennett.: Greenwood Press, 1978.

– <http://archive.org/details/voicesofthepast017049mbp>

Chicago Peace Museum: Give peace a chance: Music and the struggle for peace: a catalog of the exhibition at the Peace Museum, Chicago, 1983.

Country Music: A Biographical Dictionary. /: Richard Carlin. Routledge, 2014.

Encyclopedia of Popular American Recording Pioneers: 1895–1925. /: Tim Gracyk; Frank Hoffmann. – New York: Haworth Press, 2000.

The Encyclopedia of Swedish Progressive Music 1967–1979: From Psychedelic Experiments to Political Propaganda. /: Tobias Petterson; Ulf Henningsson (Editor). Premium Forlag AB, 2007. – <http://esp.paullee.ru/espc.htm>

Ethnic Music on Records: A Discography of Ethnic Recordings Produced in the United States, 1893–1942. /: Richard K. Spottswood. – Urbana: University of Illinois Press, 1990.

v. 1. Western Europe.

v. 2. Slavic.

v. 3. Eastern Europe.

v. 4. Spanish, Portuguese, Philippine, Basque.

v. 5. Mid–East, Far–East, Scandinavian, English language, American Indian, international.

v. 6. Artist index, title index.

v. 7. Record number index, matrix number index.

Gramophone Records of the First World War: an HMV Catalogue, 1914–1918. Intro-

duced by Brian Rust. – Newton Abbott; Vancouver: David and Charles, [1975].

Goldmine Standard Catalog of American Records 1948–1991. /: Martin Popoff. Krause Publications, 2010.

Music of the Civil War Era: a Discography. (n.d.) The Free Library. (2014). Retrieved Sep 09 2014 from – <http://www.thefreelibrary.com/>

A Pete Seeger Discography: Seventy Years of Recordings. /: David King Dunaway. Scarecrow Press, 2010.

Der Phonographische Ernst Busch – Eine Discographie / Discography / Diskografie zusammengestellt von Bernd Meyer-Rähnitz:
Alphabetisches Titel- und Tonträgerverzeichnis aller Sprach- und Gesangsaufnahmen einschließlich der Filme und tondokumentierten Theateraufführungen; ca. 400 Titel auf ca. 900 unterschiedlichen Tonträgern (Schellack- und Vinylplatten, Folien, Musikkassetten und CDs); ferner der Abdruck aller bekannten Coverttexte und Booklets von 1937 bis 2000, mit einem Vorwort zum phonographischen Schaffen Buschs und einem ironisch-heitern Nachwort von Ben Leenders und Bernd Meyer-Rähnitz.

Principal U.S. Matrix Series, 1910–1924: /: Timothy H. Brooks
Greenwood Publishing Group, 1999.

This detailed compilation of Columbia recordings gathers information about every Columbia record made between 1910 and 1924 and designed for American use.

Smithsonian Folkways: World Of Sound Catalog, 2011.

Smithsonian Folkways Recordings, Collector Records, Consignment, Cook Records, Dyer-Bennet Records, Fast Folk Musical Magazine, Folkways Records, Monitor Records, Minority Owned Record Enterprises (M.O.R.E.), Paredon Records, Smithsonian Folkways Special Series.

All record labels catalogue now published by the Smithsonian Folkways.

Vietnam on Record: An Incomplete Discography. /: Hugo Keesing, Wouter Keesing and C.L. Yarbrough. LaSalle University Special Collections, 2013.

Almindelige opslagsværker og håndbøger

War Slang: American Fighting Words and Phrases Since the Civil War. Second Edition. /: Paul Dickson. – Washington, D.C.: Brassey's, Inc. 2004.
– https://archive.org/details/War_Slang

Bibliographical Handbook of American Music. /: Donald William Krummel.
University of Illinois Press, 1987.

Bibliography of Songsters Printed in America before 1821. /: Irving Lowens.
Worcester: American Antiquarian Society, 1976.

The Blues Encyclopedia. /: Edward Komara, Peter Lee. Routledge, 2004.

Broadside Magazine, 1962–1988.

– <http://broadsidemagazine.com/>

'Broadside Magazine was founded in 1962 by Agnes "Sis" Cunningham and her husband, Gordon Friesen, as a small mimeographed publication. By the end of the seventies it had virtually ceased publication. In 1982 it was revived by Norman Ross, a publisher and songwriter, and Jeff Ritter, a musician and folklorist. Sis & Gordon published Nos. 1–145. Norman & Jeff then published 146–180, after which Sis & Gordon published 6 more issues, and then quit. All issues from # 1–186 are now available free on this site.'

Continuum Encyclopedia of Popular Music of the World Part 1 Media, Industry, Society, Bind 1. /: John Shepherd, et al. A&C Black, 2003.

Folk Music Periodicals 1946–1987

Index For Broadside Magazine Numbers 1 Through 144

– http://cisupa.proquest.com/ksc_assets/catalog/10825.pdf

The Home Front Encyclopedia: United States, Britain, and Canada in World Wars I and II. – Santa Barbara, California: ABC–CLIO, 2007.

Et godt og veldokumenteret almindeligt opslagsværk om dagligdagen under de to krige.

The Jerome Kern Encyclopedia. /: Thomas S. Hischak. Scarecrow Press, 2013.

Krigen i det neutrale åndsliv: Første Verdenskrigs–litteraturen i Danmark. / Bjarne Søndergaard Bendtsen. *Temp*, Nr. 6 2013 S. 170–182.

God litteraturoversigt over samtidig og retrospektive historie udgivelser om krigen.

Military Comedy Films: A Critical Survey and Filmography of Hollywood Releases Since 1918. /: Hal Erickson. McFarland, 2012.

'Beginning with Charlie Chaplin's *Shoulder Arms*, released in America near the end of World War I, the military comedy film has been one of Hollywood's most durable genres. This generously illustrated history examines over 225 Army, Navy and Marine-related comedies produced between 1918 and 2009, including the abundance of laugh-spinners released during World War II in the wake of Abbott and Costello's phenomenally successful *Buck Privates* (1941), and the many lighthearted service films of the immediate postwar era, among them *Mister Roberts* (1955) and *No Time for Sergeants* (1958). Also included are discussions of such subgenres as silent films (*The General*), military-academy farces (*Brother Rat*), women in uniform (*Private Benjamin*), misfits making good (*Stripes*), anti-war comedies (*MASH*), and fact-based films (*The Men Who Stare at Goats*). A closing filmography is included in this richly detailed volume.'

Off Broadway Musicals, 1910–2007: Casts, Credits, Songs, Critical Reception and Per-

formance Data of More Than 1,800 Shows. / Dan Dietz. McFarland, 2010.

Parker, Bernard S.: World War I sheet music: 9,670 patriotic songs published in the United States, 1914–1920, with more than 600 covers illustrated.
– Jefferson, NC: McFarland & Company, 2007.

Record Retailing Yearbook and Directory. –. New York: M & N Harrison, [1946–].

Swing It!: The Andrews Sisters Story. /: John Sforza. University Press of Kentucky. 2004.

Tin Pan Alley and the Philippines: American Songs of War and Love, 1898–1946: a Resource Guide. /: Thomas P. Walsh. Rowman & Littlefield, 2013

'In this innovative resource, Thomas P. Walsh has compiled a unique collection of some 1,400 published and unpublished American musical compositions related to the Philippines during the American colonial era from 1898 to 1946. For the guide, Walsh surveyed a wide array of sources: published songs listed in WorldCat, online catalogs of sheet music collections of university libraries and major public and private research libraries, bibliographic compilations of popular music, periodical literature on music and popular culture, published collections of soldier songs, and sheet music listed for sale on commercial auction websites. The guide also identifies from song registrations in the U.S. Copyright Office's Catalog of Copyright Entries (CCE) forty–eight years of musical compositions relating to the Philippines. By systematically going through the CCE, year by year, Walsh discovered hundreds of unpublished songs written by average Americans expressing their varied views about historical events and personal experiences in America's faraway Southeast Asian colony. Although most of the chronologically listed songs will be new to scholars and students, songs like *Ma Little Cebu Maid*, *My Own Manila Sue*, *My Phillipino Belle*, *Down on the Phillipine Isles*, *Beside the Pasig River*, *My Phillipino Pearl*, and *I Want a Filipino Man* were all published and widely promoted by Tin Pan Alley, as well as performed on stage, and listened to on records and piano rolls across America. The lyrics often illustrate popular American attitudes, from shrilly patriotic numbers about the Battle of Manila Bay and the later Fall of Bataan and Corregidor to wistful, romantic, and even charming reminiscences of happy days spent in old Manila to racially charged pieces rife with deprecating stereotypes of Filipinos.'

The Traditional Ballad Index: An Annotated Bibliography of the Folk Songs of the English–Speaking World. Version 3.4 July 25, 2014. /: Robert B. Waltz and David G. Engle. – <http://www.fresnostate.edu/folklore/BalladIndexTOC.html>

World Record Sales, 1969–1990: A Statistical History of the World Recording Industry. / Michele Hung and Esteban Garcia Morencos, ed and comp. – London: IFPI, 1990.
Afhandlinger

Alan Lomax: Selected Writings, 1934–1997 /: Ronald Cohen. Routledge, 2003
'Alan Lomax is a legendary figure in American folk music circles. Although he pub-

lished many books, hundreds of recordings and dozens of films, his contributions to popular and academic journals have never been collected. This collection of writings, introduced by Lomax's daughter Anna, reintroduces these essential writings. Drawing on the Lomax Archives in New York, this book brings together articles from the 30s onwards. It is divided into four sections, each capturing a distinct period in the development of Lomax's life and career: the original years as a collector and promoter; the period from 1950–58 when Lomax was recording throughout Europe; the folk music revival years; and finally his work in academia.'

American Folksongs of Protest. /: John Greenway.

– Philadelphia, University of Pennsylvania Press, 1953.

– <http://archive.org/details/americanfolksong00gree>

'The purpose of this study is to stimulate the inception of a corrective movement which will consider, evaluate, and preserve those songs still remaining to us. It is, therefore, an introduction rather than a scientific analysis, an impressionistic panorama rather than a blueprint.'

John Greenway was born John Groenweg in Liverpool, England, in 1919 and died in 1991. He was a noted author, singer and scholar who focused on American folk songs of protest. He received his Ph.D. from the University of Pennsylvania, where his dissertation was on "American Folksongs of Social and Economic Protest." It was later published as American Folksongs of Protest, which was the standard work in the field for 40 years. He also studied protest folk songs in Australia. WIKI.

Fremragende godt dokumenteret almindelig sangbog med amerikanske protestsange fra arbejderbevægelsen – industriarbejderne, landarbejderne, minearbejdere og søfolk, fagbevægelsen, emigranter, afroamerikanere m.m. fra landets grundlæggelse til og med anden verdenskrig.

An investigation into the emergence of the anarcho–punk scene of the 1980s. /: M Dines. PhD thesis, University of Salford, UK. 2004 – <http://usir.salford.ac.uk/2040/>

'This thesis aims to investigate the way in which anarchism – both as a means of theoretical political dissent as well as a practical tool of shock – was transformed from the 'chaotic' intent of first wave punk towards a more informed political ideology in the emerging 'anarcho–punk' scene of the 1980s. In particular, I wish to explore the way in which ideas surrounding 'anarcho' and 'punk' were fused together so as to provide a space where individuals could develop a more 'informed lifestyle' in expressing a subversive distaste towards corporate forms of oppression such as multinationals, governments and the police. Chapter one will provide an overview of punk within a wider history of political and philosophical dissent, exploring ideas that link it to a continuing thread of agitation akin to groups such as the Campaign for Nuclear Disarmament and Situationism. This debate will be further explored in chapter two. With particular attention to the music of the Sex Pistols, I wish to explore the extent to which the break down of the post–war consensus, and the resultant economic crisis in Britain in the 1970s, nurtured a social, political and musical environment for first wave punk to flourish. The anarcho–punk scene proper is introduced in the main body of this work. Here, I will turn primarily to the way in which the musical characteristics of the anarcho–punk movement encompass the twin ideals of 'punk' and 'anarchism' so as to pro-

vide a new form of organised dissent towards a capitalist system seen to embody oppression and uniformity. In particular, I wish to explore the extent to which the practical realities of applying a complex political system such as anarchism had repercussions on the transformation of the British punk scene as a whole.'

'Between the Devil and the Deep Blue Sea': Afro–Danish jazz band *Harlem Kiddies* and discourses of race and resistance in 1940s Denmark /: Anne Dvingea. *African and Black Diaspora: An International Journal*, Volume 7, Issue 1, 2014.
Harlem Kiddies 1940–1945. Little Beat LBRC05001

British Writers and MI5 Surveillance, 1930–1960. /: James Smith.
Cambridge University Press, 2012.

Film Music and Film Genre: A thesis submitted for the degree of Doctor of Philosophy, University of Stirling. /: Mark Brownrigg. 2003.

Lady, What Do You Do All Day? Peggy Seeger's Anthems of Anglo–American Feminism: A thesis submitted to the Division of Research and Advanced Studies of the University of Cincinnati in partial fulfillment of the requirements for the degree of Master Of Music in the Division of Composition, Musicology, and Theory of the College–Conservatory of Music 2002. /: Amber Good. B.M. Vanderbilt University.
Afhandlingene indeholder bl.a. en omfattende Peggy Seeger diskografi.

More Than "Sukiyaki" and Idols: Japanese Popular Music 1945–1999: A Thesis Presented to the Interdisciplinary Studies Program: Asian Studies and the Graduate School of the University Of Oregon in partial fulfillment of the requirements for the degree of Master Of Arts. /: Bryan D. Chaney.

– <https://archive.org/details/MoreThansukiyakiAndIdolsJapanesePopularMusic1945-1999>

A history of Japanese popular music in the post–World War II period up to 1999. The focus is on the cultural negotiations of Western popular music forms in Japan and how it reflects changes in broader society. Written as a master's thesis for the University of Oregon in 2000.

The other side: or, notes for the history of the war between Mexico and the United States; written in Mexico; translated from the Spanish, and edited, with notes (1850). A translation of "Apuntes para la historia de la guerra entre México y los Estados–Unidos," México, 1848, by R. Alcaraz, A. Barreiro, J.M. Castillo, F.M. Escalante, J.M. Iglesias, M. Muñoz, R. Ortiz, M. Payno, G. Prieto, I. Ramírez, N. Saborío, F. Schiafino, F. Segura, P.M. Torrecano, F. Urquidi.

The Role of Federal Military Forces in Domestic Disorders, 1945–92. /: Paul J. Scheips, U.S. Army Center of Military History, 2005.
– <https://archive.org/details/CMHPub3020>

This is a digital copy of the third volume of the U.S. Army Center of Military History series, "The Role of Federal Military Forces in Domestic Disorders," and deals with the

period 1945–92. It primarily covers the history of the U.S. Army's response to the civil rights movement and anti-Vietnam war movement. It discusses the Army's deployment to suppress both protests and riots, enforce federal law, and gather intelligence on social movements.

Security Classification of Information Volume 1. Introduction, History, and Adverse Impacts. Revised 2002. /: Arvin S. Quist.

– Oak Ridge, TN: Oak Ridge Classification Associates, LLC, 2002.

– <http://fas.org/sgp/library/quist/>

The Story of Stereo 1880–. /: John Sunier.

– New York: Gernsback Library, 1960; Gernsback Library Book, 98)

– <http://tinyurl.com/lqjs6rb>

'A short history of the development of stereophonic sound. John Sunier discusses film, tape, and disc storage, and recording and reproduction techniques.'

Theatre at War, 1914–18. /: Larry J Collins. Palgrave Macmillan 1997

Vietnamkrigen – Den totale oplevelse. / Gerry & Janet Souter . Soul Media, 2009.

Musikalske fremstillinger

Ach, was für ein reizender Krieg: Ein Musical. Gastspiel. / Joan Littlewood; Charles Chilton. Theatre Workshop, London, in d. DDR, Berliner Festtage 1965.

– Berlin: Deutsche Künstler-Agentur 1965.

Ah dieu! que la guerre est jolie: d'après "Oh what a lovely war. /: Charles Chilton; Joan Littlewood; Pierre Debauche; Workshop théâtre (Londres).

– Paris: La Bibliothèque de Babel, 1972.

American Naval Songs & Ballads. /: Robert Wilden Neeser. Yale University Press, 1938

America on Record: A History of Recorded Sound. /: Andre Millard. Cambridge University Press, 2005.

American popular music: An abridged version of our comprehensive book American popular music: from minstrelsy to MTV": the rock years / Larry Starr, Christopher Waterman.

Contents: "Choo choo ch' boogie": the prehistory of rock 'n' roll, 1945–1955—"Rock around the clock": rock 'n' roll, 1954–1959—"Good vibrations": American pop and the British invasion, 1960s—"Papa's got a brand new bag": country, soul, urban folk, and the rise of rock, 1960s—The 1970s: rock music and the popular mainstream—Outsiders' music: progressive country, reggae, punk, funk, and disco, 1970s—The 1980s: digital technology, MTV, and the popular mainstream—"Smells like teen spirit": hip-hop, "alternative" music, and the entertainment business—Conclusion. Oxford University Press, 2006.

American war ballads and lyrics; a collection of the songs and ballads of the colonial wars, the revolution, the war of 1812–15, the war with Mexico, and the Civil War. /: George Cary Eggleston. – New York ; London, Putnam, 1889.

– <http://archive.org/details/adx2596.0001.001.umich.edu>

Andersen, Ruth: Den rapmusede muse: 10 års Danmarkshistorie i skillingsviser fra Matthias Seests bogtrykkeri. Odense Universitetsforlag, 1995.

Apocalypse Jukebox: The End of the World in American Popular Music.

/ David A. Janssen, Edward J. Whitelock. Counterpoint Press, 2009.

Ballads, and other poems. /: George Lansing: Raymond.

– New York: Putnam 1916.

– <https://archive.org/details/4edballadsotherp00raymuoft>

The Battle Hymn of the Republic: A Biography of the Song That Marches On.

/: John Stauffer, Benjamin Soskis. Oxford University Press, 2013.

Battle Notes: Music of the Vietnam War. /: Lee Andresen. Savage Press, 2003.

Big Lyrics. /: David Rovics, [Own publishing], 2013

Crank Up the Phonograph: Who We Are and Where We Came From in Early Sound Recordings. /: Eric Byron. Egen hjemmeside 2014.

– http://www.crankupthephonograph.com/Crank_Up_the_Phonograph–Eric_Byron.pdf

This work will focus primarily on the variety of commercial sound recordings from the earliest days of sound recording through the early 1930s about and by people outside of the urban, technologically sophisticated "white" American mainstream. In the chapter titled "Comfort in America," the book will also address how recordings by immigrants and for immigrants dramatically changed during the 1940s and 1950s. The bulk of the data comes from the cylinders and 78 rpm records analyzed in the Ellis Island Discography Project. English Acquisition by Immigrants (1880–1940): The Confrontation as Reflected in Early Sound

Recordings – <http://www.columbia.edu/cu/cjas/byron1.html>

Dangerously Funny: The Uncensored Story of "The Smothers Brothers Comedy Hour".

/: David Bianculli. Simon and Schuster, 2009.

Kate Kennedy & Trudi Tate (2011): Literature and music of the First World War,

First World War Studies, 2:1, 1—6.

Folk Music: The Basics / Ronald Cohen Routledge, 2012.

General Edward G. Lansdale and the Folksongs of Americans in the Vietnam War. /:

Lydia M. Fish. Journal of American Folklore Vol. 102 October–December 1989 No. 406

Hitler's Very Own Hot Jazz Band. /: Mike Dash. Past Imperfect
– <http://blogs.smithsonianmag.com/history/2012/05/hitler-very-own-hot-jazz-band/>

Klingende Spil: Af Den Danske Militærmusiks Historie. /: Knud Lindhart.
– København: Levin & Munksgaards Forlag, 1932.

Die Laterne: Lieder und Gedichte. /: Hans Leip.
– Stuttgart: J.G. Cotta'sche Buchhandlung Nachf. Ohne Jahresangabe, 1942

Mademoiselle from Armentieres / illustrated by Herb Roth ; with a discussion of the song and its origin by John T. Winterich. Mount Vernon, N.Y.: Peter Pauper Press, 1953.

McVicar, Ewan: The Eskimo Republic: Scots political folk song in action 1951 to 1999.
– Linlithgow, Gallus Publishing, 2010.. – ISBN 978-0-9565990-4-9
'Ewan McVicar's book investigates the historical roots of Scots political song, and considers the role of key activists and song makers, and how new and old Scottish songs fueled and reported on political actions and campaigns, from the 1950 reiving of the Stane of Destiny through the growth of the SNP to the 1999 reopening of the Scottish Parliament, and on peace campaigns and protests from the 1960s to the 1990s. The work of Hamish Henderson, Matt McGinn, Thurso Berwick, Hamish Imlach, Ewan MacColl and Dick Gaughan is described.'

A Link in a Chain: An Audiotopic Analysis of Pete Seeger, 1955 – 1962. /: Christine A. Kelly, George Washington University. Undated.
– <http://fisherpub.sjfc.edu/cgi/viewcontent.cgi?article=1087&context=nepca>

Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and Inventor of Jazz. / Alan Lomax: Updated, with a New Afterword by Lawrence Gushee. University of California Press, 1973.
– <https://archive.org/details/masterjellyroll000705mbp>

Music of the War of 1812 in America. /: David K. Hildebrand and Kate Van Winkle Keller, November 2010. – <http://www.1812music.org/bibliography.htm>

Music of the World War II Era. /: William H. Young, Nancy K. Young. Greenwood Publishing Group, 2008.

Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio. /: Edited by Timothy D. Taylor, Mark Katz, and Tony Grajeda. Duke University Press, 2012.

Musik til salg : Fra Skandinavisk Grammophon A/S til EMI Music Denmark. / Morten Hein. – København: People's Press, 2003.

Nedslidningen: Udvalgte kildeklip om danskerne og deres neutralitetsforsvar under 1.

Verdenskrig. /: redigeret af Michael Hesselholt Clemmesen. Fakultet for Strategi og Militære Operationer, Forsvarsakademiet, 2007.

Heri er bl.a. eksempler på samtidige danske soldatersange.

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indeholder også en filmografi ned en oversigt over de fleste Vietnam–relaterede film,
samt en bibliografi med de væsentligste bøger om emnet.

Artiklen, der er ajourført til 1992 og færdigredigeret november 1992, blev første gang
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Comin' in on a wing and a prayer / Undervejs med en knækket propel ; Beer barrel polka / Hvor er min kone ; Dixie ; Yankee doodle ; John Brown's body / John Brown's lig ; Lambeth walk.

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The Gest of Robyn Hode: A Critical and Textual Commentary. A companion to the preceding, adding much historical background

The Minnesota History Awards

'Robert Waltz for Minnesota Heritage Songbook, CD-ROM and Web Site (Minnesota Sesquicentennial). A publication of 46 public domain folk songs that are a part of and tell the story of Minnesota's earliest years. The book and associated materials were distributed to over 700 schools, libraries and public repositories across the state.'

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| 2 Tarry trousers | 17 The old 'Ramillies' |
| 3 The banks of the Nile | 18 The ship in distress |
| 4 The bold 'Richard | 19 The little 'Fighting Chance' |
| 5 Jack Tar | 20 Nelson's victory at Copenhagen |
| 6 Oh, the weary cutters | 21 The valiant sailor |
| 7 The press gang | 22 The battle of Boulogne |
| 8 Here's the tender coming | 23 Nelson's death and victory |
| 9 The lowlands of Holland | 24 The sailor boy |
| 10 The sailor laddie | 25 Liberty for the sailors |
| 11 Patrick O'Neal | 26 Rodney so bold |
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a profound influence on his songwriting, inspiring, for example, 'Dirty Old Town'
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'This work has two purposes. The first is to catalogue all commercial recordings made
by Glenn Miller and His Orchestra whether issued or unissued, and to list all non-
commercial records (broadcasts) made by him. The second is to give a running com-
mentary as to his whereabouts, his engagements (with crowds drawn where known),
his films, the changing personnel of his band outside of the recording sessions, and his
accomplishments during the period 1935 to 1942. Note that outside of the recording
session in 1935 the actual period is from 1937 to 1942.'

Sing As We Go / the Autobiography of **Gracie Fields**

– New York: Doubleday & Company, Inc., 1961

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'It was still only 1941, The war went on for another four years. In all that time, and
longer, sometimes with Monty, doing sketches together, I sang for the troops... British,
Australian, Canadian, New Zealand, American, allover the world.'

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Dette er den første danske systematiske, dokumenterede og kronologiske fremstilling af mere end 100 års soldatersange og fredsmusik startende med første verdenskrig og sluttende med Syrien krigen. Nyskabende er fundet af og registreringen af sangene og viserne om værnepligt fra både første og anden verdenskrig, altså generationer før dette tema dukkede op og blev populært i forbindelse med Vietnamkrigen.



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Fredsakademiets vejledning til USAs historie, kultur og politik. 2012. – 286 s.

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