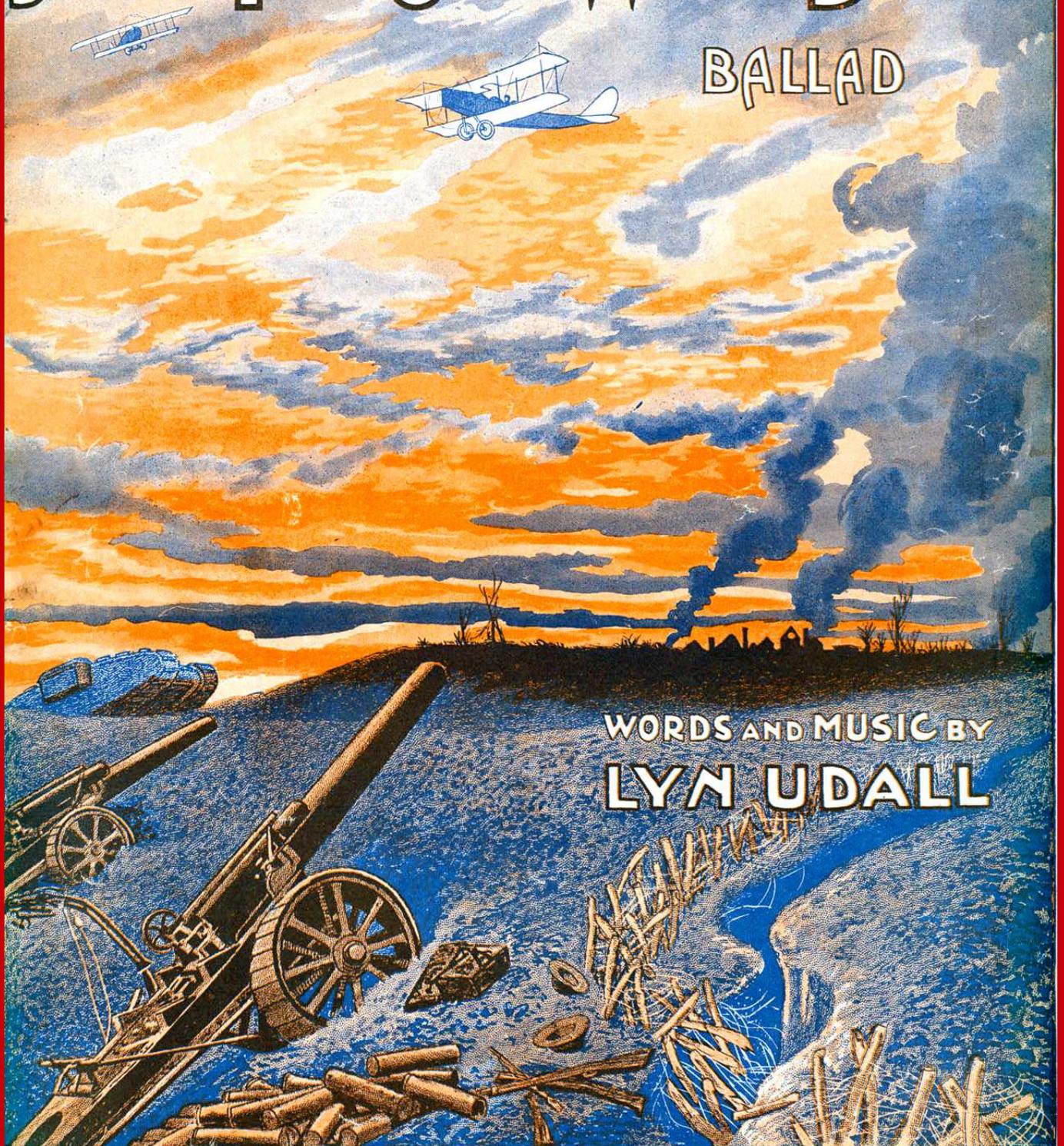


JUST AS THE SUN WENT DOWN

BALLAD



WORDS AND MUSIC BY
LYN UDALL

World War One Songs

Collected and documented by Holger Terp, The Danish Peace Academy

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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Foreword

This songbook is rounded out by Danish Peace Academy's idea of communicating the past 100 years peace music. A project that started after the publication of the Danish songbook *Skjalden sang fredssangen og slaget på marken stoppede*. There are more than 14,000 music prints from the Great War and known is at least 400 contemporaneous records with war and peace as the theme.¹ The music and songs from the First World War is virtually not described in Danish or translated until now.

Events in connection with the marking of the First World War are coming in a steady current in the near future internationally as well as in Denmark, for example, in the British first World War Centenary and the Danish National Archives exhibition *Danes in the Great War* and the Royal Library in Copenhagen's exhibition *Lay Down Your Arms: War Resistance in Denmark 1914-1918*.

The common European cultural heritage portal Europeana, will according to the Royal Library 'the next three years launch a major project with a focus on World War I (1914-1918). From Denmark, the Royal Library, Europeana Collections 1914-1918 participates with material that will focus on photographs, pamphlets and books from the war years with includes the involvement of Reunion project in 1920. ' See also the beautiful French exhibition catalog: *Entendre la guerre : sons, musiques et silence en 14-18 / sous la direction de Florence Gétreau*. Gallimard, 2014.

Coming is probably also new curricula for learners on the First World War and students will henceforth write theses and dissertations of war themes. It is my hope that this songbook will help to unveil this horrible, horrific wars great cultural heritage. A few older songs from before the Great War are included because they were sung and recorded during the world war and also appeared in subsequent wars.

So, has there been progress in the peace and security policy during the last 100 years? In my optics only in a few areas: In education is peace research has become a well-established discipline. Women have joined the organized peace work, and conscientious objectors is no longer treated as inhuman as they were during the World War.

Comments and translations, unless otherwise stated are by Holger Terp

Additional references can be found in this book's introduction, a separate publication which can be ordered on paper at Lulu Marketplace.

- <http://www.lulu.com/shop/search.ep?contributorId=722027>.

¹ The Music Division of the Library of Congress: World War I Sheet Music,
- <http://www.loc.gov/collection/world-war-i-sheet-music/about-this-collection/>

'From 1914 through 1920 the Library of Congress acquired over 14,000 pieces of sheet music relating to what ultimately became known as the First World War, with the greatest number coming from the years of the United States' active involvement (1917-1918) and the immediate postwar period. '

Comments and criticisms are welcome.

Holger Terp, July 2014.

The First World War, 1914-1918 – War Requiem

I have, incidentally, always wondered about the terms the first and second world wars. To the best of my knowledge is the American Revolutionary War, 1775-1783 the First World War and the Napoleonic Wars, 1792-1815, the second, but in order not to create too much confusion for the readers the conventionally accepted names are used in the following.

The screenshot shows a Windows Internet Explorer browser window displaying a page from the Danish Peace Academy's chronology. The page title is "Det danske Fredsakademis kronologi over fredssagen og international politik 1. August 1914 / Ti". The address bar shows the URL "http://www.fredsakademiet.dk/tid/1900/1914/august/aug109.htm". The page content includes a "Manifesto to the British People" dated August 1, 1914, by J. Keir Hardie and Arthur Henderson. It also features a section titled "Fra Helene Stöckers optegnelser" (From Helene Stöcker's notes) with three entries: "Lørdag, den 1. August 1914", "Mandag, den 3. August 1914", and "Onsdag, den 5. August 1914". The browser interface includes a menu bar (Filer, Rediger, Vis, Favoritter, Funktioner, Hjælp), a toolbar with navigation buttons, and a taskbar at the bottom with the Start button and several open applications.

Primary Sources to the First World War history is found in Danish Peace Academy chronology for the years 1914-1918. Additional references are Holger Terp's Danish Reader's guide to the First World War. The conditions of peace work during the war has been documented in English in Holger Terp's Goliath vs. David. Sources of U.S. war participation is Holger Terp's Danish guide to American history, culture and politics, 2012. Among the archives of music are highlighted The Joseph M. Bruccoli Great War Collection at the University of South Carolina².

² Sudduth, Elizabeth, ed. The Joseph M. Bruccoli Great War Collection at the University of South

Great Britain took part in the First World War which after some preparation in the form of the great powers' arms race, which lasted from 1914 to 1918. The United States participated in the years 1917 and 1918, and Denmark was neutral throughout the war – and well of culturally and musically. Already in 1915, the first pacifist silent movies were produced in this country and the first gramophone record, Bell Ring Peace, was unveiled the same year.



*Bell ring loud over land over town
Tell of a bluish sky behind the cloud,
Call for the souls who groan in strife,
Bell, ring peace in our time of feud.*

*Strongly thou shalt call on the souls,
Mention the soft; we wear in our minds,
Call on all who can agree on peace,
Reversing our hatred to toleration...*

Danish politicians adopted in December 1917 after a long up heated political debate the right to conscientious objection. The majority of the politicians would not accept

Carolina: An Illustrated Catalog. Columbia, University of South Carolina, 2005.
— <http://www.sc.edu/uscpres/books/2005/3590.html>

political reasons as the basis of objection, so they introduced a restriction 'for reasons of conscience'.

The War Party in the USA produced huge amounts of propaganda to take the country into war. Advertising people used the most modern mass media in the form of art as posters and postcards, as well as songs and music prints. And there was produced large quantities of these highly effective materials.

Facts Box 1

| | |
|--|---|
| <p>The Congressional Research Service published in 2006 a report on the human cost of U.S. participation in wars since its founding. American War and Military Operations Casualties: Lists and Statistics. The report shows on p 5 that in round figures took 4.7 million American soldiers part in the war. 116,000 of them died and 204,000 were injured. The statistics are reasonably</p> | <p>consistent with the second edition of the American War Department's, the War With Germany: A Statistical Summary, published in August 1919 page 120 On page 130 this report summarizes that, "The number of American lives lost was 125,500, of which about 10,000 were in the Navy, and the rest in the Army and the marines attached to it."</p> |
|--|---|

During the World War there was also sung earlier peace and soldiers songs. Especially the songs from the American Civil War and the Napoleonic Wars were dusted off and sung round about, but here in this presentation, we deal primarily with the contemporary war songs. Good songs have been reused in all wars. For example songs about the returning soldier as the related Here Mantle So Green³, the Eighteenth Day of June and the Plains Of Waterloo. The latter sung by Jacqui McShee on the John Renbourn Group's Enchanted Garden album from 1980.

The Cylinder Preservation and Digitization Project in the United States has so far registered 115 cylinders with the First World War as a theme. Some of the songs are published by several different artists. Most of relevant Danish songs and album releases are documented and recorded in Skjalden sang fredssangen ...

One example from 1918 of a non recorded song from the First World War.

3 Mantle so green. Collections: Bodleian Harding(x) - Bod17040. Imprint Names: Moore, J. Imprint Locations: Belfast. Date between 1846 and 1852. Imprint: Moore, Printer, Castle-court
- <http://www.fresnostate.edu/folklore/ballads/LN38.html>
- http://ballads.bodleian.ox.ac.uk/search/title/Mantle%20so%20green/?query=&f_Collections=Bodleian%20Harding

I'd Rather Be A Pimp To A Mexican Whore

*I'd rather be a pimp to a Mexican whore
Than a first class sergeant in the Hospital Corpse.*

*I'd rather be a bull dog in a nigger's back yard
Than the ranking duty general in the National Guard.*

*[I'd rather be a monkey in the top of a tree
Than the Lieutenant—Colonel in the Q.M.C.]*^{4]}

There is not much information on the Internet about the The Shrapnel Dodgers:

'A vaudeville concert: The Shrapnel Dodgers 1917. St. Clair Avenue, Toronto, Ontario, Canada.'

'Then there were "The Shrapnel Dodgers," a duo missing an eye, a leg and an arm between them, who sang songs and told stories about their recent experiences in the Great War. '⁵

Soldiers songs often have several more or less naughty or bawdy text versions.⁶

Examples of song books: There are 95 soldiers songs in Tommy's Tunes published in two editions.⁷

4 The Robert W. Gordon "Inferno" Collection in the Archive of Folk Song, Library of Congress.

5 - <http://www.adweek.com/news/advertising/summer-vaudeville-86127>

Are we downhearted? no! no! no! Author:Will Donaldson; Ray Sherwood. New York : F.B. Haviland Pub. Co., 1917.

6 Oscar Brand: Bawdy Songs And Backroom Ballads Audio Fidelity AFLP 906 1955

7 Tommy's Tunes: A comprehensive collection of soldiers' songs, marching melodies, rude rhymes, and popular parodies, composed, collected, and arranged on Active Service with the B.E.F., by F. T. Nettleingham, 2nd Lt, R.F.C., and published by Erskine Macdonald, Ltd.London. First Published, October, 1917.

ARE WE DOWNHEARTED? NO! NO! NO!

WORDS BY **RAY SHERWOOD** MUSIC BY **WILL DONALDSON**



Featured by the Sensation of Vaudeville THE "SHRAPNEL DODGERS"

F. B. HAVILAND Pub. Co.
128 WEST 48TH ST. NEW YORK.

The starting point for the recording of the songs from the First World War is the English film *Oh What a Lovely War*, which was originally sent as a radio play in 1961. This serious comedy is to my knowledge the first attempt to reconstruct the most popular songs from the war. The movie and LP versions of the play gives the first important keywords for music searches. *Oh What a Lovely War* has been translated into Danish, Swedish, French and German.



Albert Edward 'Red' Newman, a member of the Canadian variety theater group, the Dumbells, is singing *Oh, It's A Lovely War* with great reviewer praise in the stage show "Biff Bing Bang" on Broadway in New York in the early summer of 1921. This in tempo somewhat slow version of the song was released on 78 together with the music

print in Canada that year. The record is re-released on, the Original Dumbbells, 1977. The LP is in the time of writing under the re-release by, [Museum of Canadian Music](#), National Music Museum.

The Dumbbells

They were not only entertainers—they were also sacrilegious, socially aware, sentimental, irreverent, and intensely Canadian—they were *The Dumbbells*.

The Dumbbells were born in the muck and mire of World War One trenches near Vimy Ridge in France. With the war going on all around them, a group of Canadian soldiers led by Honorary Captain Merton Plunkett, got together a variety show, a rough and ready show that proved to be a great success. These soldiers, none of whom ranked higher than a sergeant, liked to clown, and their friends liked to watch them do it.

After its initial success, Merton Plunkett received permission to form the Canadian Army Third Division Concert Party—named *The Dumbbells* after the divisional insignia. After shaking the mud of Flanders off their hobnailed boots, *The Dumbbells* continued to ride high for 10 golden years, in one successful revue after another. Upon their official formation, *The Dumbbells* thereafter entertained the Canadian troops on a full-time basis.

In the latter part of 1918, they played a four-week engagement at the Coliseum in London, England, and on October 1st, they gave their first Canadian performance at the Grand Opera House in London, Ontario. It was so successful that impresario, Ambrose J. Small, booked the show for 16 weeks at the Toronto Grand Opera House. The performances were roaring successes, largely attended by servicemen and ex-servicemen who howled, for instance, when Red Newman came out in his old, dirty, ill-fitting, bedraggled uniform, with web gear askew, puttees undone, red wig sticking out under a battered helmet, and patiently searching for cooties. They cheered just to see him.

The Dumbbells have been called the phenomenon of Canadian show-business—for here was a concentration of some of the best popular talent ever seen in this country. Such members as comedian Red Newman, ballad singer Al Plunkett, female impersonator Ross Hamilton, pianist and composer, Jack Eyre, Jock Holland, and Stan Bennett, plus many others, became nationally-known figures. They became internationally-known as well, when, in 1921, they invaded the United States, their show running for 12 weeks at the Ambassador Theatre on Broadway. However, Merton Plunkett used to tell the story of how *The Dumbbells* were almost scuppered before they opened on Broadway. In the Princess Theatre in Montreal, they had used a joke about General Douglas MacArthur's famous Rainbow Division being the one that, quote, "came out after the storm was all over". Altho this killed the Canadian servicemen, it drew such violent and vociferous protest from a group of American convention wives in the audience that Dumbbell's comedian, Ben Allen, didn't dare to appear again that night. Then in New York, on opening night, when everybody was tip-toeing around with fingers crossed, two stern



Edward B. Moogk Head of the Recorded Sound Section, National Library of Canada.

females with blood in their eyes, caught Merton Plunkett and demanded if this was the Canadian show that went around insulting American fighting men. Plunkett piously assured them that the foul joke was in another soldiers' revue, and thus managed to get rid of them. As Capt. Plunkett recalled, shuddering at the memory, "If they had ever made a public fuss, we'd have closed that night, instead of running 12 weeks." As it turned out, they loved *The Dumbbells* on Broadway, and the newspaper critics were flattering. *The Dumbbells* succeeded in drawing capacity audiences in theatres and halls throughout Canada.

However in time, vaudeville died, and with it, *The Dumbbells*, who disbanded in 1929. They're all gone now, but they will be remembered with great affection until the last of the "old sweats" passes from the scene to rejoin their comrades of *The Dumbbells*.

Edward B. Moogk

Les Dumbbells

Ils n'étaient pas seulement spectaculaires, ils étaient aussi sacrilèges, socialistes, romantiques, irrespectueux et profondément canadiens. Leur nom? *Les Dumbbells*.

Les Dumbbells sont nés dans le repli des tranchées pendant la première guerre mondiale près de Vimy, en France. Encerclé par la guerre, un groupe de soldats canadiens, sous le commandement de l'honorable capitaine Merton Plunkett, mit sur pied un spectacle de variétés lequel obtint beaucoup de succès. Ces soldats, qui n'ont jamais dépassé le grade de Sergent, aimaient rigoler et leurs amis adoraient les regarder.

Suite à leur succès initial, Merton Plunkett reçut la permission de former la troupe de spectacles de la 3ème division de l'armée canadienne, nommée *Les Dumbbells* après la consignation de la division. Ayant secoué la boue de leurs bottes à caboche, *Les Dumbbells* ont goûté à un succès renouvelé, de revue en revue, pendant dix scintillantes années. Formés officiellement, *Les Dumbbells* ont divertis les troupes canadiennes sur une base régulière.

Vers la fin de 1918, ils ont obtenu un engagement d'un mois au Colisée de

Londres, en Angleterre et le 1er Octobre, ils produisaient leur premier spectacle canadien au "Grand Opera House" à London, Ontario. Leur triomphe fut si intense que l'impresario Ambrose J. Small leur procura un contrat de 16 semaines au "Grand Opera House" de Toronto.

Leurs célèbres représentations attirèrent en grande partie des militaires et des vétérans qui s'esclaffaient lorsque, par exemple, Red Newman surgissait dans son vieil uniforme sale, avec son accoutrement de travers, et sa perruque rouge sous un casque usé, et qui attendait patiemment des foules. Ils s'égayaient seulement à le regarder. *Les Dumbbells* furent proclamés le phénomène du "showbusiness" canadien puisqu'ils réunissaient une pléiade des plus grands talents du pays. Les membres tels que le comédien Red Newman, le chanteur lyrique Al Plunkett, l'expert en personification

féminine Ross Hamilton, le pianiste et compositeur Jack Eyre, Jock Holland et Stan Bennett et plusieurs autres sont vite devenus des têtes d'affiches importantes. Puis ils commurent la renommée mondiale quand, en 1921, ils s'attaquèrent aux États-Unis en mobilisant leur troupe, pendant 3 mois, au "Ambassador Theatre" sur Broadway. D'autre part, Merton Plunkett a raconté plusieurs fois comment cet engagement sur Broadway a failli être dissout. Lors d'une représentation au théâtre Princess de Montréal, ils avaient fait une blague au sujet de la célèbre division "Rainbow" du Général Douglas Mac Arthur à l'effet qu'elle avait fait surface une fois que la tempête se soit calmée. Bien que des militaires canadiens y périrent, cette blague souleva dans l'auditoire des protestations si violentes de la part d'épouses de congressistes américains que le comédien Ben Allen n'a pas osé se produire ce soir là. Puis, le soir de la première à New York, alors que chacun se croisait les doigts, deux dames rébarbatives interceptèrent Merton Plunkett et lui demandèrent s'il s'agissait du spectacle canadien qui avait insulté les soldats américains. Plunkett tenta de les convaincre que cette plaisanterie de mauvais goût appartenait à une autre revue militaire puis s'en débarrassa.

Frémissant à ce souvenir, le Capitaine Plunkett rapporte: "Si elles avaient provoqué une cohue générale ce soir là, nos 12 semaines se seraient par conséquent terminées sur-le-champ."

Au contraire, *Les Dumbbells* firent sensation sur Broadway et les critiques de journaux furent très élogieuses. *Les Dumbbells* attirèrent des foules considérables partout sur leur passage au Canada.

Avec le temps, le vaudeville mourut entraînant dans sa chute funeste la dislocation des *Dumbbells*, en 1929. Ils sont tous disparus mais demeurent vivants dans notre mémoire jusqu'à ce que le dernier de leurs membres quitte la scène pour rejoindre ses camarades des *Dumbbells*.

Adaptation française: Loraine Cordeau

Side 1

- "Red" Newman - O-O-O-OZONE (Carlton-Carter)
- Red" Newman - MY OLD DUTCH CHEST (Waite)
- Albert Plunkett - AND HER MOTHER CAME TOO
- "Jock" (Arthur) Holland - I WOULD IF I COULD (Parsons-Relsie-Tracey)
- Stan Bennett - ARCHIBALD (Braham)
- Capt. Plunkett's Overseas Orchestra - WINTER WILL COME (Plunkett)
- Capt. M. W. Plunkett's Dumbell Orchestra - HORSEY! KEEP YOUR TAIL UP (Hirsch-Kaplan)
- **Henry Burr - THE ROSE OF NO MAN'S LAND (Caddigan-Brannan)
- "Sleepy" Hall's Melody Boys - GOOD-BYE BROADWAY, HELLO MONTREAL (Rose-Dixon-Warren)

Side 2

- Al. Plunkett - O GEE! O GOSH! O GOLLY, I'M IN LOVE (Breuer-Olson-Johnson)
- Stan Bennett - MY WORD (Sterndale-Bennett)
- Ross Hamilton - DARLING I LOVE YOU
- "Red" Newman and Charlie McLean - DIRTY WORK (Weston and Lee)
- **John Charles Thomas - ROSES OF PICARDY (Weatherly-Wood)
- **Edward Hamilton - PACK UP YOUR TROUBLES IN YOUR OLD KIT BAG AND SMILE, SMILE, SMILE! (George Asat-Felix Powell)
- **Harry Fay - IT'S A LONG WAY TO TIPPERARY (Jack Judge-H. Williams)
- "Red" Newman - OH! IT'S A LOVELY WAR (Long-Scott)
- Al. Plunkett - YUM-YUM-YUM-YUM (Weston-Lee-Harris)
- "Red" Newman - CANADA FOR CANADIANS (Weston-Lee)
- **Not members of The Original Dumbbells

Produced by: Eleanor Sniderman

Mastered By: Philip Joiner

Remix Engineer: Harry Bragg
Cover Photo: The Public Archives of Canada - Les Archives Publiques du Canada

Art Director: M. W. Herzog

Oh It's a Lovely War

*Oh, oh, oh, it's a lovely war,
Who wouldn't be a soldier,
eh? Oh, it's a shame to take the pay;
As soon as reveille is gone,
We feel just as heavy as lead,
But we never get up till the sergeant
Brings us breakfast up to bed.*

*Oh, oh, oh, it's a lovely war,
What do we want with eggs and ham,
When we've got plum and apple jam?
Form fours, right turn,
How shall we spend the money we earn?
Oh, oh, oh, it's a lovely war.*

*Up to your waist in water,
Up to your eyes in slush,
Using the kind of language,
That makes the sergeant blush.
Who wouldn't join the army?
That's what we all inquire;
Don't we pity the poor civilian,
Sitting beside the fire...*



Oh! It's a lovely War.

FEATURED BY
RED NEWMAN
OF
The **DUMBELLS**
IN "BIFF, BING, BANG."

by
J. P. LONG
&
MAURICE SCOTT

LEO FEIST TORONTO

ÅH, SIKKEN DEJLIG KRIG

DEN
ENGELSKE
MUSICAL

VELKOMMEN I

FOLKE
TEATRET

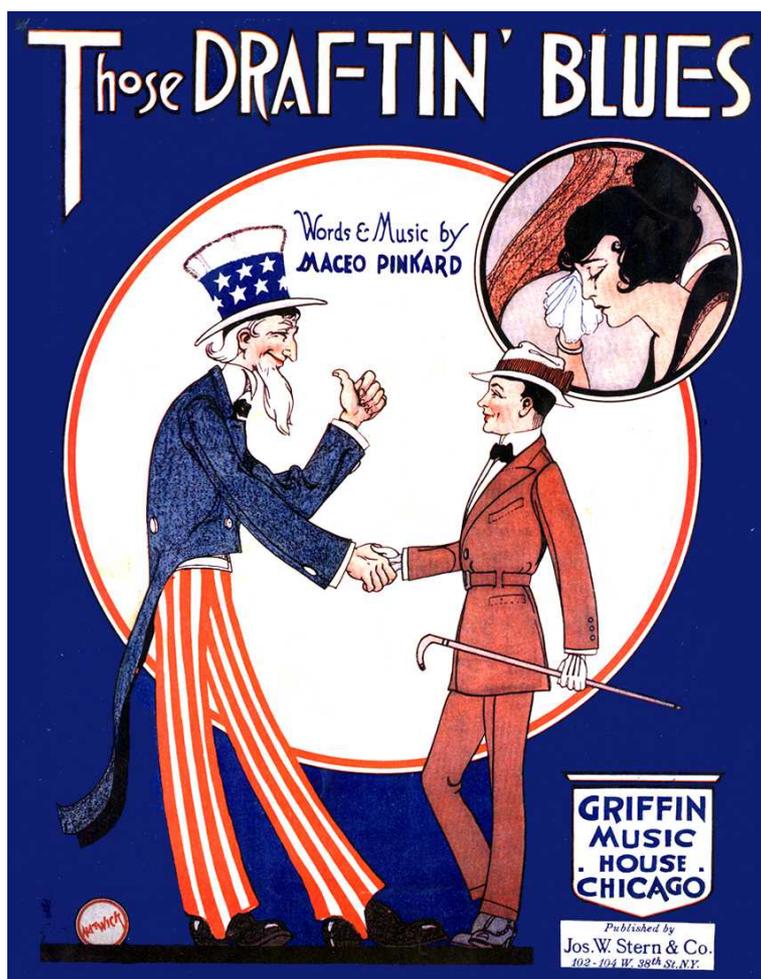
Music composed in enemy territory were generally not played during the war.⁸

Now it is virtually impossible to find contemporary peace music based on the war in the continental Europe, undoubtedly because of the extensive military censorship in all the belligerent countries which lasted throughout the war. I know of only one French poem from the beginning of the war. Lay Down the Arms! by Marcel Martinet from 1919. In Danish

*Fattigmand, Arbejder, Bonde,
Side om Side med dem,
der Er Skyld i din Elendighed,
med de Rige, med de Mægtige,
dem, der skød paa dig, naar du
strejkede,
og bestemte hvilken Løn, du skulde
leve af —
Side om Side med dem, der
omkring deres Fabriker
byggede Kirker og Beværtninger for dig
og lod din Kone og dine Børn græde af Sult
uden en Bid Brød paa Bordet —
Fattigmand, Arbejder, Bonde —
vil du Side om Side med de Rige og de Mægtige,
slaas imod de Plyndrede, de Undertrykte,
imod dine Brødre, imod dig selv? ...*

Other continental protests against the war comes later, such as the French, La Butte Rouge, from 1919.

Inside the UK the war created the battle of the ale and the bar as David Lloyd George's decided to stamp down on alcohol consumption during wartime, which he argued adversely impacted the rate of industrial and munitions production, both in terms of limiting licensing hours and in weakening the actual alcohol content of beer. Prices and taxes continued to rise and, with the introduction of price control in October 1917 for what was now termed 'Government Ale'. A somewhat similar situation in



⁸ Music Resource Guide. / United States Academic Decathlon, 2013 - The chapter on the music of World War One.- <http://www.mrteverett.com/AcDec/Music-Resource-Guide.pdf>

the spirits area emerged in Denmark.⁹



9 Cohen, Einar: Danmark under den store krig : En økonomisk oversigt. Gad, 1928 p. 118.

Lloyd George's Beer

*We shall win the war. We shall win the war.
As I said before, we shall win the war
The Kaiser's in a dreadful fury
Now he knows we're making it in every brewery
'Ave you read of it? 'Seen what's said of it?
In the Mirror and the Mail
It's a substitute, and a substitute
And it's known as Government ale, or otherwise*

*Chorus: Lloyd George's Beer. Lloyd George's Beer
At the brewery, there's nothing doing
All the water works are brewing
Lloyd George's Beer. It isn't dear
Oh they say it's a terrible war, oh Lor
And there never was a war like this before
But the worst thing that ever happened in the war
Is Lloyd George's Beer.*

*Buy a lot of it. All they've got of it
Dip your bread in it. Shove yer head in it.
From January till October
And I bet a penny that you'll still be sober
Get the froth off it. Make your broth with it
With a pair of mutton chops
Drown your dogs in it. Drops some frogs in it
Then you'll see some wonderful hops in that lovely stuff.*

*Chorus: Lloyd George's Beer. Lloyd George's Beer
At the brewery, there's nothing doing
All the water works are brewing
Lloyd George's Beer. It isn't dear
Said Haig to Joffre 'When affairs looked black
If you can't shift the beggars with your gas attack
Get your squirters out and we'll squirt the devils out
With Lloyd George's Beer.*

England 1914

*Night stirs her inky finger in the water of the day,
The tired sun drops slowly in the sky.
And everywhere the gentle air hangs heavy with the day song
Evening calls the lamplight out to come
Children's wooden hoops go clattering down the street
Soon they're called inside, it's getting late.*

*The grand canal
Now splashed with red
Reflects on swallows wings.
The lamplighter knows the song the evening sings.*

*But the gas-lamps stand like soldiers
Hiss warnings to the wind
Their evening vespers prophecy a war.*

*The world divides
And men take sides
The spark bursts into flame
Nothing can be quite the same again.*

*Dog barks in the distance
Child cries in her sleep
Night waits for the dawn with baited breath.
The old school, the old rule
Rung out on a muffinman's bell¹⁰
The lamplighter has made his nightly call.*

*Dreams of hope and peace
Sent clattering down the streets
Empty like the promises they made.
The wars rage on, and different wrongs
Will someone please explain
That peace is not the lamplighter
'Cos he's not coming back again*

10 "The Muffin Man" is a traditional nursery rhyme or children's song of English origin. It has a Roud Folk Song Index number 7922.

Do [or "Oh, do"] you know the muffin man,
The muffin man, the muffin man,
Do you know the muffin man,
Who lives in Drury Lane?



America was formally neutral in the European war, but exported supplies and ammunition to the UK. The transportation was going on inter alia passenger ships. In May 1915 a German submarine sinks the English passenger ship RMS Lusitania¹¹ in the Irish Channel on its way from New York to Liverpool and more than half of the some 2,000 passengers and crew are killed.

11 The Lusitania ("Lucy"), the Shell Crisis and Special Intelligence. / : Patrick Bruskiewich
- <https://archive.org/details/TheLusitanialucyTheShellCrisisAndSpecialIntelligence>

'On May 7th, 1915 a submarine of the German Imperial Navy sank the 32,000 tonne Maritime Fleet Auxiliary Lusitania off the south coast of Ireland. The sinking of this Cunard Line passenger ship resulted in the loss of some 1,200 men, women and children, including 118 Americans, and a number of Canadians as well. Lucy, as Lusitania was affectionately called by the British, was sunk by torpedoes fired at its beam within 20 km of the Old Head of Kinsale, Ireland. The Lusitania was in fact a Royal Navy Auxiliary Cruiser carrying passengers, as well as contraband. She was carrying shells and munitions from America to the UK.'

Horrors and atrocities of the great war, including the tragic destruction of the Lusitania, a new kind of warfare, comprising the desolation of Belgium, the sacking of Louvain, the shelling of defenseless cities, the wanton destruction of cathedrals and works of art, the horrors of bomb dropping, vividly portraying the grim awfulness of this greatest of all wars fought on land and sea, in the air and under the waves, leaving in its wake a dreadful trail of famine and pestilence.

- [Philadelphia, Printed by G. F. Lasher], 1915.- <https://archive.org/details/horrorsatrocitie00mars>

When the Lusitania Went Down

*The nation is sad as can be,
A message came over the sea,
A thousand more, who sailed from our shore,
Have gone to eternity.
The Statue of Liberty high
Must now have a tear in her eye,
I think, it's a shame,
Some one is to blame,
But all we can do is just sigh!*

*Some of us lost a true sweet-heart,
Some of us lost a dear dad,
Some lost their mothers, sisters and brothers,
Some lost the best friends they had.
It's time they were stopping this warfare,
If women and children must drown,
Many brave hearts went to sleep in the deep,
When the Lusitania went down.*

*A lesson to all it should be,
When we feel like crossing the sea,
American ships, that sail from our slips,
Are safer for you and me.
A Yankee can go anywhere,
As long as Old Glory is there,
Altho' they were warned,
The warning they scorned,
And now must cry in despair:*

Keep the Home-Fires Burning ("Till the Boys Come Home) is a British patriotic First World War song composed in 1914 by Ivor Novello with words by Lena Gilbert Ford (whose middle name was sometimes printed as "Guilbert"). The song was published first as "Till the Boys Come Home" on 8 October 1914 by Ascherberg, Hopwood, and Crew Ltd. in London. A new edition was printed in 1915 with the name Keep the Home-Fires Burning. The song became very popular in the United Kingdom during the war, along with It's a Long Way to Tipperary. James F. Harrison recorded Keep the Home-Fires Burning in 1915, as did Stanley Kirkby in 1916. Another popular recording was sung by tenor John McCormack in 1917, who was also [one of] the first to record It's a Long Way to Tipperary in 1914. WIKI.¹²

Danish translation and recording 1915. Also recorded in English by Carl Alstrup (1877-1942): Till the boys come home: "Keep the home fires burning". Hamilton Jacksons Vise : af "Rødt og Hvidt" Odeon A 149067.

Keep the Home Fires Burning

| | |
|--|---|
| <p><i>They were summoned from the hillside They were called in from the glen, And the country found them ready At the stirring call for men. Let no tears add to their hardships As the soldiers pass along, And although your heart is breaking Make it sing this cheery song:</i></p> <p><i>Keep the Home Fires Burning, While your hearts are yearning, Though your lads are far away They dream of home.</i></p> | <p><i>There's a silver lining Through the dark clouds shining, Turn the dark cloud inside out 'Til the boys come home.</i></p> <p><i>Overseas there came a pleading, "Help a nation in distress." And we gave our glorious laddies Honour bade us do no less, For no gallant son of freedom To a tyrant's yoke should bend, And a noble heart must answer To the sacred call of "Friend."</i></p> |
|--|---|

¹² Tunes from 1899 to 1913 : as introduced into "Cavalcade", part 1-2 solos, chorus & orch. cond. by Harry Bidgood Broadcast Twelve. Undated. Intro.: Soldiers of the Queen; Goodbye Bluebell; Soldiers in the park; Goodbye Dolly Gray; Everybody's doin' it now; Alexander's Ragtime Band; It's a long way to Tipperary; There's a long, long trail; Pack up your troubles; Keep the home fires burning; Your King and country need you; Dance little Lady; Ol' man river; Land of hope and glory.

The following song in Jutlandish was distributed by its Danish author Jeppe Aakjær (1866-1930) at the Jenle Folk Festival on August 1, 1915 one year after the war began. Program for the day:¹³ Jeppe Aakjær: "Denmark's new constitution and peace" Minister for the Interior Ove Rode: "About the work that must be done in the service of peace, when the war is over." Jeppe Aakjær's song: "Tell me, must we of to war?"



Tell Me, Must We Of To War?

*Tell me, must we of to war?
Will it draw close to our door?
We are peasants for the Lord,
Therefore preferably live in peace.*

*Peace must come where something has to grow,
Peace on the field, peace in the barn.
Peace in the house and in the house of the king.
This is how a country is made up.*

*What the big got figured out
In a moment of hubris.
The small and tiny
Jostle with until they become gray*

*We will fight, but never war.
Fight it makes sense.
Fight gives strength, life and play.
The war strikes life and man to death*

*There are other things we have to do,
Also more than kneading our butter.
Make our country so beautiful and free,
So all thrives the best therein.*

*That must be our daily learning:
Unjust bread should no one taste,
No ride on any man's neck,
Same court in the farm and in the shed!*

If a spine was curved with honor,

13 - <http://www.jenle.dk/ATekst/XUnderTekst.asp?Find=11>

*If one got too much to bear,
Help him a little, and once again;
Then others as well will come to help!
Recently, our law was made equal to all,
Such a law, we will keep.
If violated, then we'll strike a blow
Then they should be embarrassed thereby*

Sej mæ, ska vi mej i Kri?

Sej mæ, ska vi mej i Kri?
Kan æ dryw wor Dar forbi?
Vi er Bønder for Worherr,
løwer derfor helst i Fred.

Fred mo te, hwor nøj ska grow,
Fred po Awer, Fred po Low;
Fred i Hus som Kongens Gord,
det er søen, en Land bestor!

Hwad de Stur fæk rejen nied
i en Ywbliks Kowtehied
kan de biel og bittesmo
krassel mej, te de blywr gro.

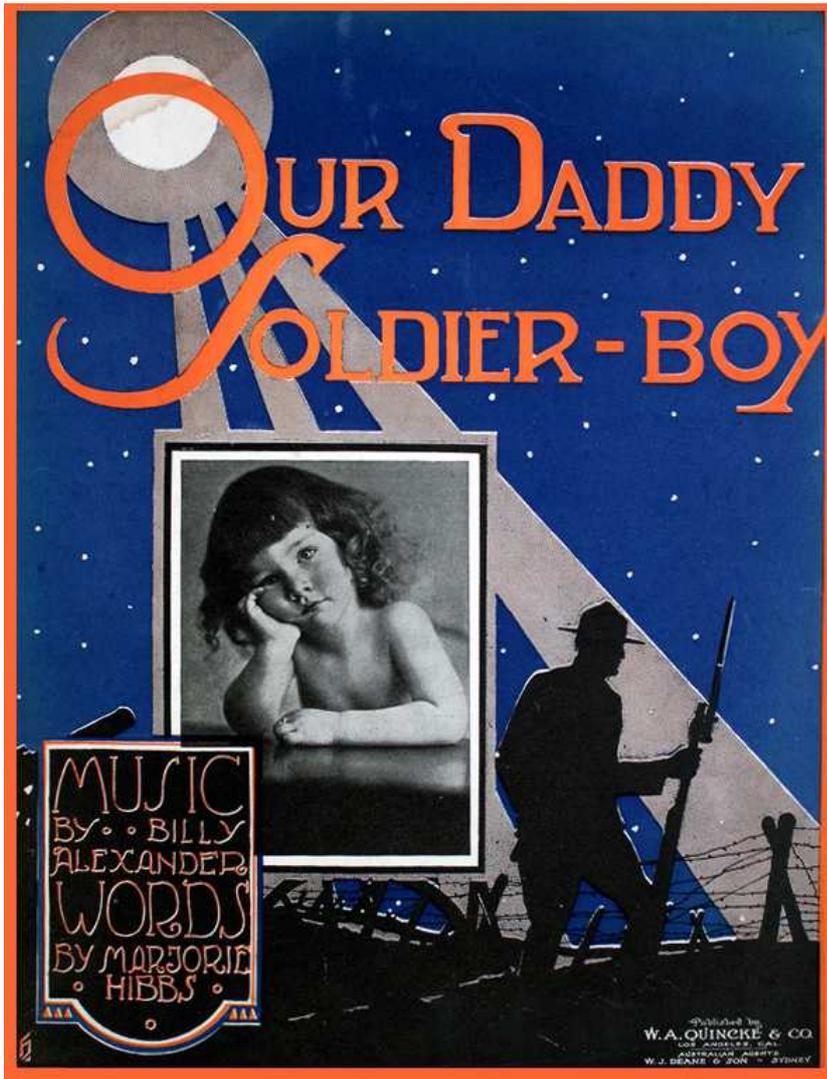
Vi vil Kamp, men aalle Kri.
Kamp det er der Mjenning i.
Kamp gir Kræfter, Lyw og Spel.
Kri slaar Lyw og Mand ihjel.

Der er andt, vi haar aa gjør,
ogsaa andt end ælt wor Smør:
Gjør wor Land saa skjøn og fri,
te dem bejst kund tryws deri.

Det mo vær wor dawle Lær:
Urets Brød mo ingen tær,
ingen Ridt paa naaen Mands Nakk,
liggud Ret i Gord og Brakk!

Hwis en Ryk bløw krum med Ær,
hwis en fæk formøj aa bær,
len en lidt, og lidt ijen;
dæ vil anner saa gi Len!

Nys wor Low bløw lig for aall,
søen en Low vil vi behold.
Krænkes den, saa slaar vi te,
saa de skal blyw legn derve!



Men and children in war

In all the belligerent countries there were both conscripts as well as volunteer soldiers. The majority of the soldiers were young. From 18 years and up to the early twenties. They were skilled and unskilled workers and advanced students. The rank and file came from the lower classes and the officers came from the upper class. The soldiers were so young that they are in some of the songs called the children—and it created problems in the families when they were away from home. But even minor children were recruited as soldiers, Soldier Boy and the Forgotten Soldier Boy, from 1936.¹⁴

Women In War

The children was partly musicians, trumpeters and drummers¹⁵, the Ragtime Drummer. And, Do not Take My Darling Boy Away, protested Phillips and Helen Clark's pious mother of a boy in 1916, where the women would not have anything to say in the civilian life. The women had then neither voting- or electors rights, but some of them were still socially active and organized in political parties and peace movements such as the U.S., the Women's Peace Party and the Women's International League for Peace and Freedom, founded in the Dutch city of The Hague, in April 1915. Women were exempted from military service, but was heavily courted by the military-industrial complex, What an Army We'd Have If They Ever Drafted the Girls.¹⁶

14 Example of a roll of child soldiers. Australian War Memorial: Boy soldiers on the Roll of Honour for the First World War: The following 'boy soldiers' and 'boy sailors' have been identified among the 61,000 names on the Roll of Honour for the First World War!...

- <https://www.awm.gov.au/encyclopedia/boysoldiers/first/>

15 Complete Instructive Manual for the Bugle, Trumpet, Drum: Containing the Signals and Calls Used in the United States Army, Navy, Marine Corps, Revenue Cutter, National Guard, and Boy Scouts' Service. New York: Carl Fischer, 1916.

16 War sirens: how the sheet music industry sold World War I. / : Kristin Griffeth, Candidate for the

According to the then prevailing patriarchal mindset should they simultaneously be lovers, mothers, patriotic thinking breeding machines, buyers of up to several war bonds, That's a Mother's Liberty Loan – and even be participants in the war itself. Among other things, as workers in the defense industry, Sister Susie's Sewing Shirts For Soldiers – and volunteers as Red Cross nurses, the Girl Who Wears A Red Cross on here Sleeve, and Stay Down Here Where You Belong Mothers and Daughters, Wives.

The women were invited to sew and knit socks, shirts and bags for the freezing and poorly uniformed soldiers. It is possible, but still surprising that there was not sufficient military dress factories, maybe it was because the war came dumping as something of a surprise to some military planners, which included the humanitarian Red Cross organizations in this patriot production. One can thus observe that the Red Cross organizations in some of the belligerent countries accepted this and actively supported the military apparatus.¹⁷ This employment policy also continued during World War II.¹⁸

All men, women and children in the U.S. music prints and posters from this period are white. African-Americans, Native Americans and immigrants were not directly targeted for propaganda.

Master of Music Degree. University of Missouri-Kansas City, 2011.

Abstract: During World War I the U.S. Committee on Public Information (CPI) sponsored a national culture of war in posters, speeches, and films. Against this war-soaked cultural backdrop, the sheet music industry echoed the pervasive messages of the CPI, often using images of women to appeal to the American people. Connections between sheet music and CPI poster themes reflect the cultural dominance of war messages, and themes from various CPI-sponsored materials recur as motifs in the era's sheet music. The sheet music covers, lyrics, and musical cues reinforced prototypical roles for women during the war (from angelic nurses to flirtatious tomboy recruits) as established in the poster art, revealing a gendered cultural code. By purchasing sheet music and carrying it into their homes, American citizens literally bought into the war propaganda, heeding the siren call of the female imagery in CPI advertising to invest materially and emotionally in the war effort. Analysis of cover art, titles, lyrics, and musical examples highlights the use of archetypal images of women from poster and advertising traditions, suggesting that the sheet music industry was an unofficial partner of the CPI.

17 Bravely and Loyally They Answered the Call: St. John Ambulance, the Red Cross, and the Patriotic Service of Canadian Women During the Great War. / : Linda J. Quiney. *History of Intellectual Culture*, 2005. Volume 5:1. - ISSN 1492-7810 - <http://www.ucalgary.ca/hic>

Women's Voluntary Organizations in World War I. / : Jacqueline de Vries. *Women, War & Society, 1914-1918*, a Gale Digital Collection, sample, British Red Cross Needlework and Knitting Instructions for Volunteers

Wilkinson, Mary. "Patriotism and duty: the Women's Work Collection at the Imperial War Museum." *The Imperial War Museum Review* : 6,1991, pp.31-37

18 Make Mend For Victory: The Spool Cotton Company, 1942.

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

Makeovers From Men's Suits: U.S. Department of Agriculture

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

Arthur Fields (6 August 1888 – 29 March 1953)¹⁹

'He was born Abe Finkelstein in Philadelphia to Mortimer and Elizabeth Finkelstein. He spent most of his early years in Utica, New York, singing solos as a boy in church. He was a professional singer by age 11 or so, singing illustrated songs with Ray Walker at Wackie's moving picture house, Coney Island. Around age 17 he toured with the Guy Brothers Minstrel Show.

Fields also supplied lyrics to "It's A Long Way to Berlin But We'll Get There" (music was by Leon Flatow), which he recorded for Edison and Columbia. The Columbia label (A2383) gives only Flatow credit for writing the song, following the practice of listing composer but not lyricist. The cover of the November 1917 issue of Edison Amberola Monthly features a photograph of Fields, and page 12 states, "At a recent benefit performance at the New York Hippodrome three copies of 'It's a Long Way to Berlin but We'll Get There,' by Arthur Fields, brought \$500, \$50 and \$50. The proceeds were turned over to a relief fund."



Fields collaborated with Morse on "When I Get Back To My American Blighty," sung by Fields on Victor 18495, issued in October 1918.

The baritone recorded many songs of a topical nature. "Stay Down Where You Belong" fit the country's anti-war mood in late 1914 and 1915 (in it, the devil urges his son to remain "down below"--in Hell--rather than venturing up to the earth's surface, where Europeans were fighting viciously), and when America was later engaged in the European conflict, Fields cut songs that reflected that change. Interestingly, the popular "Let's Bury The Hatchet" on Columbia A2617 at first seems to call for peace until the title line is completed in the song's chorus: "Let's bury the hatchet in the Kaiser's head." This remained in Columbia's catalog even after the war was over.

A song associated with the singer is Bob Carleton's 1918 tune "Ja-Da,"

¹⁹ Tim Gracyk. In: Encyclopedia of Popular American Recording Pioneers: 1895-1925.

which Fields recorded for Victor, Columbia, Edison, and other companies. Victor originally announced to dealers in an advance list of records printed on December 31, 1918, that "Ja-Da" would be issued in March 1919 on the "B" side of Victor 18522, with the "A" side featuring Fields singing a comic stuttering song titled "Oh Helen!" (the list calls it "a good successor to Geoffrey O'Hara's 'K-K-K-Katy'"). "Ja-Da" in fact was issued on 18522 but Billy Murray's "Alcoholic Blues" was on the "A" side.

In 1918, as America suffered its heaviest casualties in Europe, Fields recorded mostly songs that reflected America's involvement in the European conflict. They were incredibly popular and remained available into the 1920s, a few available as late as 1925.

Fields had enjoyed moderate success as a recording artist from 1915 to 1917 but was prominent in 1918 and 1919. Whereas the May 1918 Victor catalog listed only Fields' "Along Came Ruth" and offers no biographical lines, the 1919 catalog lists five more selections, including "When I Send You A Picture of Berlin" (18474) and "Oui, Oui, Marie" (18489). Irving Kaufman recorded a competing version of "Oui, Oui, Marie" on Columbia A2637, but Fields' version proved the more popular. Fields also recorded it for Pathe 20424.

Victor's 1919 catalog states, "When America entered the war, [Fields] promptly placed himself at the service of his country, and did great work in recruiting the old Seventy-first Regiment." He became exclusive to Emerson beginning in September 1919 and was never afterwards an important Victor artist, but Victor for a few years afterwards kept in its catalog the older Fields records that refer to the war. Victor's 1922 catalog lists fifteen titles sung by Fields and adds the cryptic line, "He has gained honestly the great reputation he now enjoys." The last Victor recording featuring Arthur Fields as solo artist was issued in December 1921, "Who'll Be The Next One (To Cry Over You)?" (18821).

Fields recorded for Columbia from 1914 to 1919, and Columbia kept his discs in its catalog for a few years after he ceased recording for the company, offering fifteen titles sung by Fields in its 1921 catalog, two of which duplicated titles that Fields also cut for Victor--the popular "Ja Da" and Irving Berlin's "Oh How I Hate To Get Up In The Morning."

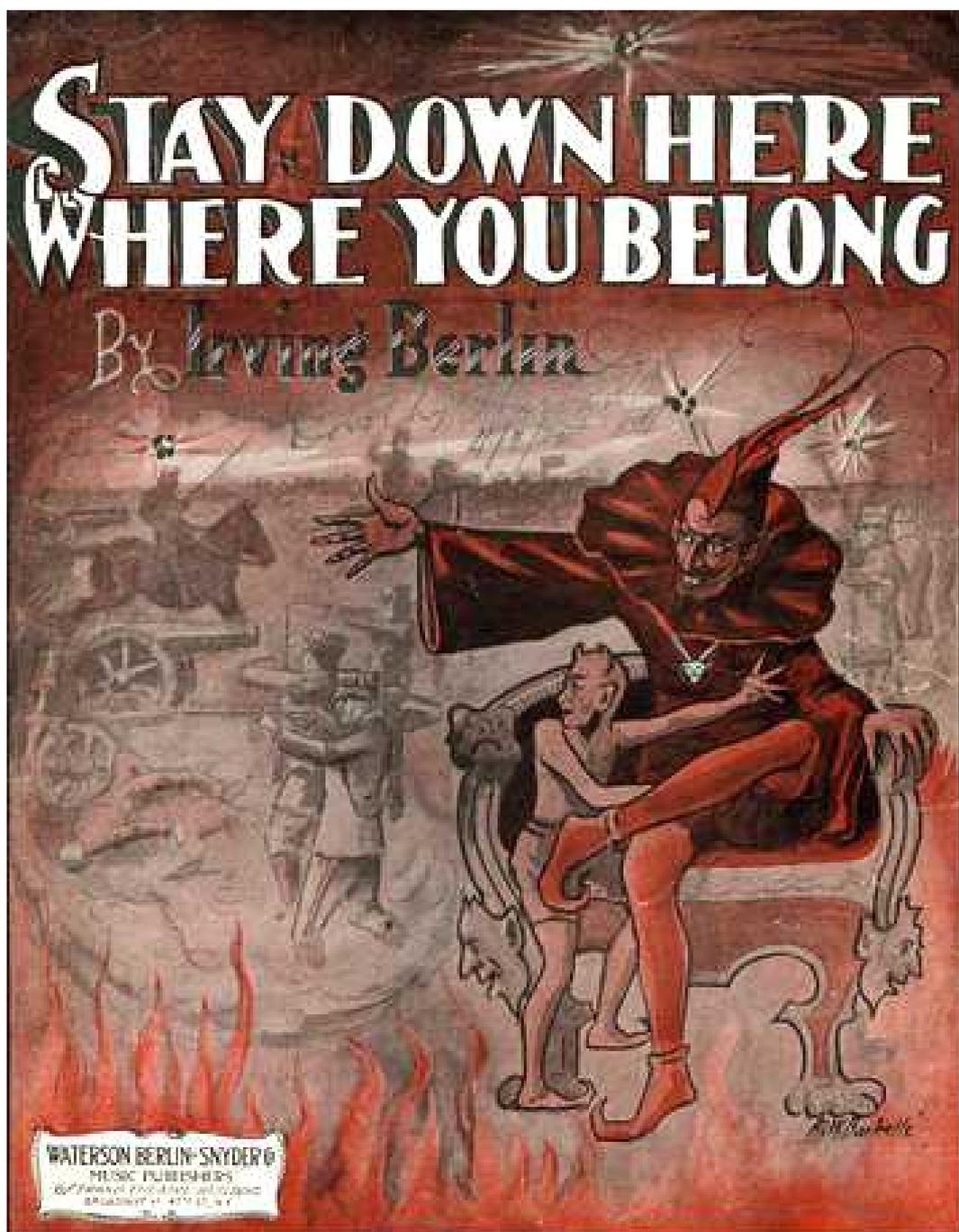
Columbia identified the singer as Eugene Buckley when it issued in July 1918 his performances of "K- K-K-Katy" and "Good Morning Mr. Zip-Zip-Zip" on A2530, the label identifying each song as a "camp song," the two songs being genuinely popular among soldiers. Columbia's use of a pseudonym for the singer at this time is puzzling since in July it also issued "The Yanks Started Yankin'" coupled with "Hunting the Hun" (A2528), with credit given to Arthur Fields. The name Buckley was again used in February 1919 with the release of "Would You Rather Be A Colonel With An Eagle On Your Shoulder, Or A Private With A

"Chicken On Your Knee?" (A2669)--the reverse side is credited to Arthur Fields and the Peerless Quartet. (Field cut the same song for Pathe 22018, and credit is given to Arthur Fields.)

He was among the first to record for the new Aeolian-Vocalion label. A catalog issued in 1918 by the Aeolian Company states, "Those who have enjoyed Arthur Fields' agreeable voice in vaudeville productions will be interested in his first Vocalion records, which include two clever patriotic song-hits of his own composition--'It's A Long Way To Berlin, But We'll Get There' (Fields-Flatow) and 'Throw No Stones' (Fields-Morse). Mr. Fields is a member of the 71st Regiment, and has been featuring these selections in a recruiting campaign for the State – assisted by several other enlisted stage favorites and fifty soldiers."

Another song from the World War I era that Fields helped popularize was Walter Donaldson's "How 'Ya Gonna Keep 'em Down on the Farm?" (Victor 18537). Fields' Victor disc competed with Nora Bayes' version on Columbia. Victor backed Fields' "How 'ya Gonna Keep 'Em Down on the Farm" with a title that opens in a similar way: "How Are You Goin' to Wet Your Whistle?," a song about prohibition sung by Billy Murray.

Fields recorded many titles for Pathe, including Dreyer's "When I Send You A Picture of Berlin" (20413), Meyer's "If He Can Fight Like He Can Love, Good-Night Germany!" (20391), Moret's "Mickey" (22077), and "You'll Find Old Dixie Land in France" (20445).'



Stay Down Here Where You Belong

Down below²⁰

Down below

Sat the Devil talking to his son

Who wanted to go

Up above

Up above

He cried, "It's getting too warm for me down here and so

I'm going up on Earth where I can have a little fun".

The Devil simply shook his head and answered his son:

Stay down here where you belong

The folks who live above you don't know right from wrong.

To please their kings they've all gone out to war

And not a one of them knows what he's fighting for.

Way up above they say that I'm a Devil and I'm bad

Kings up there are bigger devils than your dad.

They're breaking the hearts of mothers

Making butchers out of brothers

*You'll find more hell up there than there is
down below.*

Kings up there

They don't care

For the mothers who must stay at home

Their sorrows to bear

Stay at home

Don't you roam

Although it's warm down below,

you'll find it's warmer up there

If e'er you went up there, my son,

I know you'd be surprised

You'd find a lot of people are not civilized.

²⁰ Stay Down Here Where You Belong written by Irving Berlin in 1914 is also recorded on the American Tiny Tim's (1932-1996) first LP God Bless Tiny Tim from 1968.

Mothers, Daughters, Wives

*The first time it was fathers
the last time it was sons
And in between your husbands
marched away with drums and guns
And you never thought to question
you just went on with your lives
because all they'd taught you who to be
was mothers, daughters, wives.*

*You can only just remember
the tears your mothers shed
As they sat and read the papers
through the lists and lists of dead
And the gold frames held the
photographs
that mothers kissed each night
And the doorframes held the shocked
and silent strangers from the fight*

*And it was 21 years later
with children of your own
The trumpet sounded once again
and the soldier boys were gone
And you drove their trucks and made their guns
and tended to their wounds
And at night you kissed their photographs
and prayed for safe returns*

*And after it was over
you had to learn again
To be just wives and mothers
when you'd done the work of men
So you worked to help the needy
and you never trod on toes
And the photos on the pianos
struck a happy family pose*

*Then your daughters grew to women
and your little boys to men
And you prayed that you were dreaming
when the call-up came again
But you proudly smiled and held your tears
as they bravely waved goodbye*



*And the photos on the mantelpieces
always made you cry
And now your growing older
and in time the photos fade
And in widowhood you sit back
and reflect on the parade
Of the passing of your memories
as your daughters change their lives
Seeing more to our existence
than just mothers, daughters, wives*

chorus

And you believed them

Many mothers protested against the conscription.

As part of the U.S. war preparations were all conscientious objector organizations' activities criminalized, for reasons of national security.^{21, 22}

21 Amnesty and Pardon for Political Prisoners. / : United States Congress. Senate. Committee on the Judiciary, Thomas Sterling. — Washington: Govt. print. off., 1921. Including WWI Draft cases, Convictions, Date of sentence and Judgment p. 107 ff.).

— <http://archive.org/details/amnestyandpardo00stergoog>

The Congress in 1920 provides amnesty for political crimes committed in the United States during the World War. All known conscientious objector cases and their convictions are recorded herein..

22 CRS: U.S. Periods of War and Dates of Current Conflicts. / : Barbara Salazar Torreon 2012.

Don't Take My Darling Boy Away



*A mother was kneeling to pray.
For loved ones at war far away.
And there by her side,
Her one joy and pride,
Knelt down with her that day.*

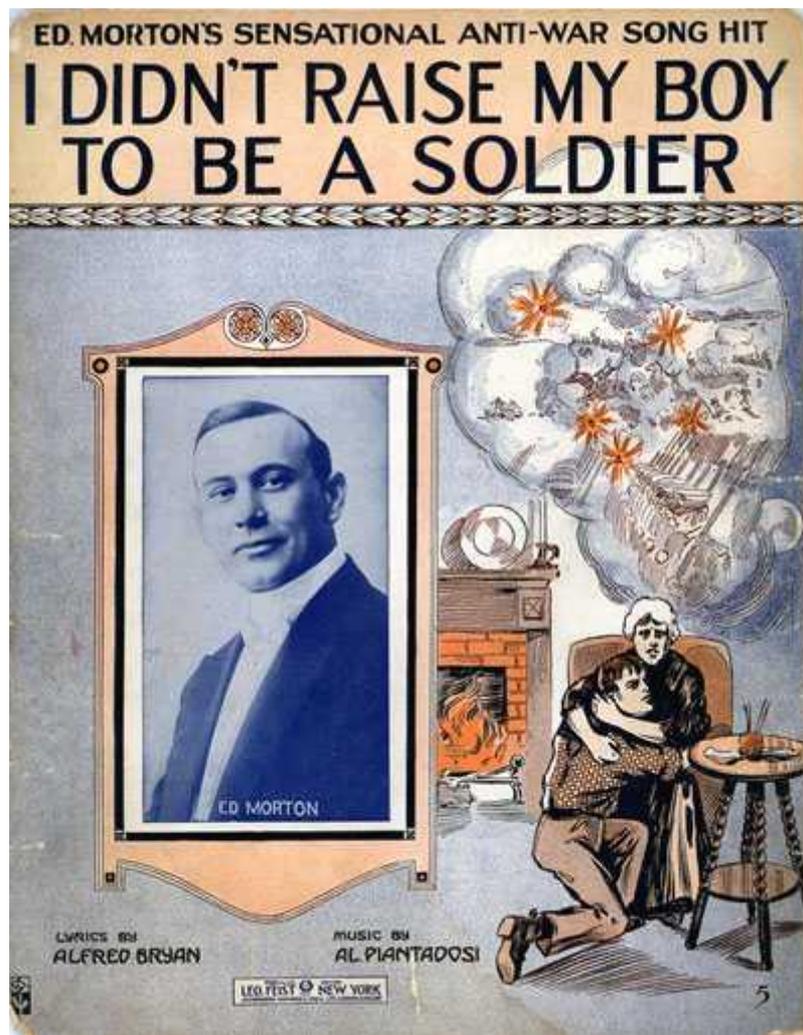
*Then came a knock on the door.
Your boy is commanded to war.
»No Captain please, here on my knees,
I plead for one I adore«.*

*Don't take my darling boy away from me,
Don't send him off to war.
You took his father and brothers three,
Now you've come back for more.*

*Who are the heroes that fight your war?
Mothers who have no say.
But my duty's done
So for god's sake leave one!
And don't take my darling boy away...*

A few years before had the Peerless Quartet, the Beatles of that time been singing I Didn't Raise My Boy To Be A Soldier, while the U.S. was still neutral in the war and the cause of peace was still popular.

Many listened to the message that was sold in more than 700,000 copies during the summer where the record also became known in the British colonies Australia and in Canada. Thus, though it was a commercial success of the big, the record company Victor pulled the record from the stores in April 1917, shortly before the U.S. entered the war. While the Vietnam War raged, the song was recorded by Eli Radish Band on the LP: I didn't raise my boy to be a soldier. The patriots protested: I did not raise my son as a soldier, but he does it anyway and I did not raise my son as a coward, are some of the contrasted titles.



I Didn't Raise My Boy To Be A Soldier

*Ten million soldiers to the war have gone²³
 Who may never return again,
 Ten million mothers' hearts must break
 For the ones who died in vain.
 Head bowed down in sorrow
 In her lonely years
 I hears a mother murmur thro' her tears.*

*I didn't raise my boy to be a soldier
 I brought him up to be my pride and joy
 Who dares to place a musket on his shoulder
 To shoot some other mother's darling boy?*

²³ I Didn't Raise My Boy To Be A Soldier is also recorded in an instrumental version by the Victor Military Band 1915 Victor 35438 ; C-15761/2.

*Let nations arbitrate their future troubles
 It's time to lay the sword and gun away,
 There 'll be no war today
 If mothers all would say:
 »I didn't raise my boy to be a soldier.«*

*What victory can cheer a mother's heart
 When she looks at her blighted home?
 What victory can bring her back
 All she cared to call her own?
 Let each mother answer
 In the years to be
 Remember that my boy belongs to me!*

This song is also found in a contemporary Australian edition of a text protesting against the British Empire's war participation. The Australian version has more verses than the original American.

The reason for the Australian version is that in 1915 toured the feminist champions Vida Goldstein (1869-1949), Adela Pankhurst (1885-1961) and Cecilia John (1877-1955)²⁴, around in Australia to create new branches of the Women's Peace Army. Cecilia John, a famous contralto, often opened the meetings with a well-known anti-war song, which was considered to be such an effective statement against war, that it was forbidden by the war censorship rules²⁵, as "detrimental to the voluntary recruitment of soldiers"²⁶. The song has been published in the journal, *Woman Voter*, November 25th 1915 and

DEDICATED TO
 "THE MOTHERS OF ALL THE BOYS WHO ARE
 TENTING TONIGHT PREPARING TO FIGHT"
 FOR THE GOOD OLD U.S.A.

I'M RAISING MY BOY TO BE A SOLDIER TO FIGHT FOR THE U.S.A.

Words By
LEO J. RYAN

EVERY
SONG
 =A=
HIT!



Music By
MRS. LEO J. RYAN

EVERY
HIT
 =A=
**HOME
 RUN!**

Price 25¢
 By Mail
 Post Paid.

PUBLISHED BY
 RYAN & BRADLEY PUB. CO.
 SO. GROVELAND, MASS.

²⁴ 'Concerned about the indoctrination of children with militaristic ideas, she formed the Children's Peace Army. She also campaigned on behalf of unemployed women and with Ina Higgins, sister of H. B. Higgins, she ran a women's farm at Mordialloc, the Women's Rural Industries Co. Ltd. In 1916 the *Woman Voter* reported Cecilia's attendance at a rape trial in support of the victim...

Cecilia's pacifist activities were carefully monitored by military intelligence. Although she was never arrested, her letters were opened and her home searched. She often sang at anti-war meetings and was once charged and convicted for failing to keep the aisles clear. She sang 'I didn't raise my son to a soldier' to such effect that the song was banned. The *Woman Voter* suffered heavy censorship and armed soldiers once threatened to seize the printing equipment of the Women's Peace Army'.

it has been recorded by Scottish folk singer Hamish Imlach (1940-1996), in 1985., the Australian author is unknown.

The first verse of the two versions are identical and are skipped here.

*I didn't raise my son to be a soldier
I brought him up to be my pride and joy
Who dares to put a musket on his shoulder
To shoot another mother's darling boy
Why should he fight in someone else's quarrels
It's time to throw the sword and gun away
There would be no war today
If the nations all would say
No I didn't raise my son to be a soldier.*

*I didn't raise my son to be a soldier
To go fighting in some far-off foreign land
He may get killed before he's any older
For a cause that he will never understand
Why should he fight another rich man's battle
While they stay at home and while their time away
Let those with most to lose
Fight each other if they choose
For I didn't raise my son to be a soldier.*

*I didn't raise my son to be a soldier
To go fighting heathens round the Horn
If God required to prove that boys are bolder
They'd have uniforms and guns when they were born
Why should we have wars about religion
When Jesus came to teach us not to kill
Do Zulus²⁷ and Hindoos
Not have the right to choose
For I didn't raise my son to be a soldier.*

Patricia Gowland, 'John, Cecilia Annie (1877–1955)', Australian Dictionary of Biography, National Centre of Biography, Australian National University,

- <http://adb.anu.edu.au/biography/john-cecilia-annie-6849/text11861>, accessed 7 July 2013

25 An [Australian] Act to amend the War Precautions Act 1914.

26 How To Defeat Conscription : A Story of The 1916 And 1917 Campaigns In Victoria By Bertha Walker. / : Anti Conscription Jubilee Committee, [Northcote, Vic.] : 1968.

- <http://www.cpa.org.au/resources/classics/solidarityforever.pdf>

27 A reference to Australians participation in the Boer War in South Africa, 1898-1902. The continent's first participation in a war, which was fairly fresh in the minds of a majority of the people who were against the introduction of universal conscription in the country.

*I didn't raise my son to be a soldier
I raised him up to be a gentleman
To find a sweet young girl and love and hold her
Bring me some grandchildren when they can
Why can't we decide that the Empire
Is just as large as it requires to be
And I'd rather lose it all
Than to see my laddie fall
For I didn't raise my son to be a soldier.*

How many soldiers who participated in World War I is not known for various reasons. Some war archives have over the years been destroyed, but a conservative estimate says about 65 million. Everyone thought thrilled at the time that the war would be short-lived and that they all wanted to win it. Many signed on to be heroes and come home, promised richly rewarded with large quantities of booty.

When You Come Back

*When you come back, yes, when you come back,
You'll hear the Yankee cry, "Ata boy, Jack!"
And when you return remember to bring
Some little thing that you get from the king,
And drop me a line from Germany,
Do, Yankee Doodle, do;
When you come back, And you will come back,
There's the whole world waiting for you.*

Some more realistic feared that the war would be long. I may be gone for a long, long time, it is worried in 1917.

TIL GEVÆR

(I·GEVÆR)

(OVER·THERE)

TEKST:

AMERIKANSK·MARSCH

AF

HENRIK·DAHL

GEO·M·COHAN



FORLAGETS · EJENDOM · FOR · SKANDINAVIEN · & · FINLAND

SKANDINAVISK · MUSIKFORLAG
KJØBENHAVN.

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Over there is a wide concept. Far away for most Americans who had never been abroad – and generally was not particularly well informed on foreign policy issues. For the Americans part the war was going on, Over There,²⁸, and preferably without thinking too much on the great personal cost of the recruitment. The past tense form of the sentence, Make your daddy glad to have had such a lad, probably should have gotten someone to wonder. The title of the song probably derives from a theater of war from the Western Front with the subtitle, War Scenes On the Western Front, published in New York in 1914, written by Arnold Bennett.. There are now, according to the Library of Congress music department 78 known versions of the song. Later Over There is used in Yankee Doodle Dandy, an American biographical musical film from 1942 about the composer George M. Cohan, known as "The man who owned Broadway."

Over There

*Johnny, get your gun, get your gun,
get your gun.*

*Take it on the run, on the run, on
the run.*

*Hear them calling you and me,
Every Son of Liberty.*

*Hurry right away, no delay, go
today.*

*Make your Daddy glad to have had
such a lad.*

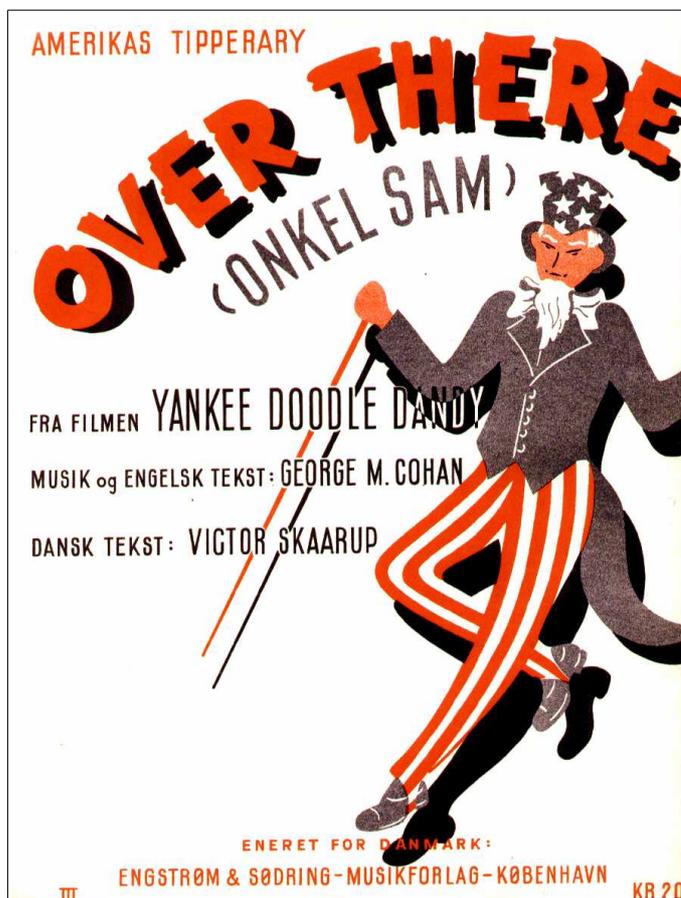
*Tell your sweetheart not to pine,
To be proud her boy's in line.*

*Johnny, get your gun, get your gun,
get your gun.*

*Johnny, show the "Hun" you're a
son—of—a—gun.*

*Hoist the flag and let her fly
Yankee Doodle do or die.*

*Pack your little kit, show your grit,
do your bit.*

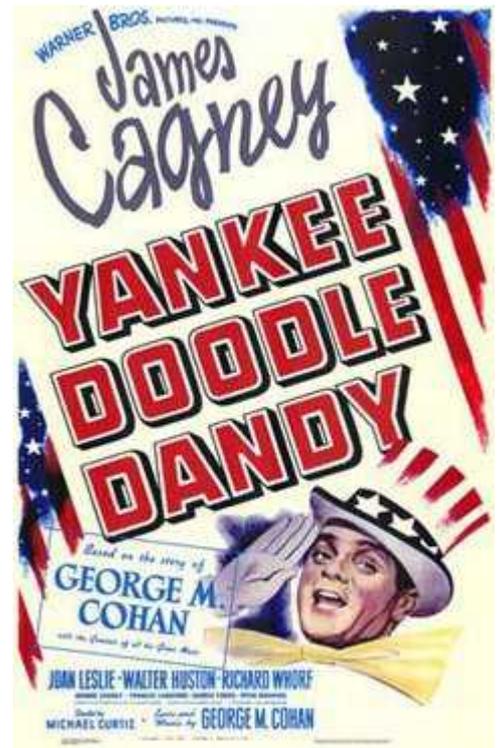


28 There are two Danish translations in the form of music prints of Over There. The first To Rifles by Scandinavian Music Publishing in 1917 and credited: American march of Geo. M. Cohan, Text: Henrik Dahl. [In: State Library] To note, interested parties should also be mentioned that there is a Danish 1917 edition for the salon orchestra also published by Scandinavian Music Publishing. The second Danish edition of Over there came after the liberation in 1945, when the theaters again began importing American films. Here is the text translated by Victor Skaarup: Over there: America Tipperary (Uncle Sam). From the movie Yankee Doodle Dandy, 1952. Copenhagen: Engstrøm and Sødring, 1945.

*Yankee to the ranks from the towns and the tanks²⁹.
Make your Mother proud of you
And the old red—white—and—blue*

*Over there, over there,
Send the word, send the word over there
That the Yanks are coming, the Yanks are coming
The drums rum—tutting everywhere.
So prepare, say a prayer,
Send the word, send the word to beware —
We'll be over, we're coming over,
And we won't come back till it's over, over there.*

In the distance Europe. But where on the continent was the front lines? Far from Tipperary and far from the United States. Also very far from the soup kitchens, parodied the union agitator Joe Hill. *Where Do We Go From Here?*



For most of the ordinary soldiers meant the geographic location of the front not so much.

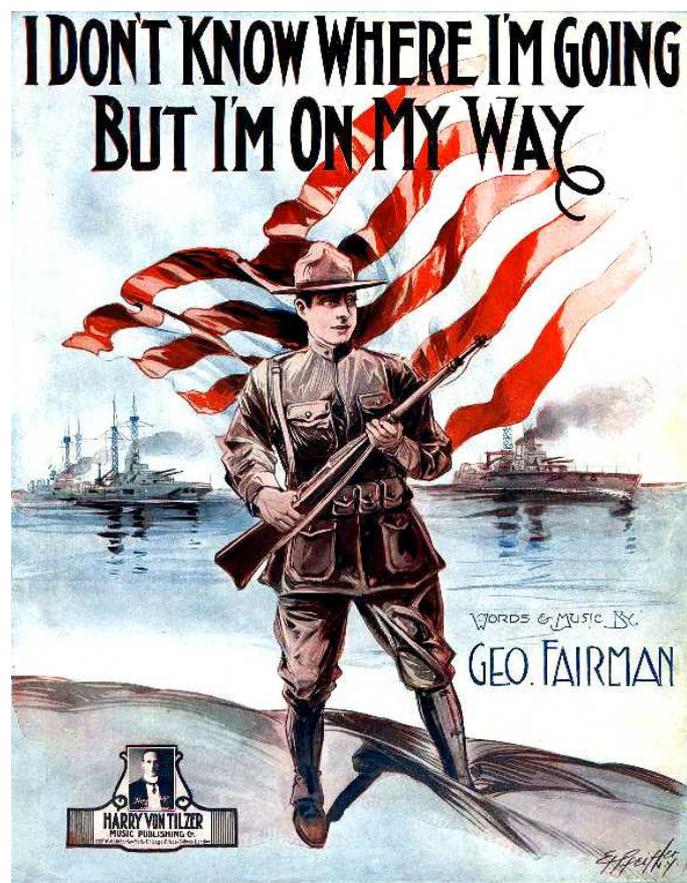
²⁹ Small towns, whose raison d'être was to have water tanks for passing trains..

I Don't Know Where I'm Going But I'm On My Way

*Goodbye everybody I'm off to fight the foe
Uncle Sammy is calling me so I must go
Gee I'm feeling fine don't you wish that you
were me?
For I'm sailing tomorrow over the deep blue
sea.*

*And I don't know where I'm going but I'm on
my way
For I belong to the regulars I'm proud to say
And I'll do my duty-uty night or day
I don't know where I'm going but I'm on my
way.*

*Take a look at me I'm a Yankee thro' and
thro'
I was born on July the Fourth in ninety two
And I'll march away with a feather in my
hat,
For I'm joining the army what do you think
of that?*



The town Tipperary³⁰ turns up several times in Irish music history, for example in The Vow of Tipperary from 1843, a song which is reprinted several times subsequently.³¹

The city became further known after the Irish amnesty campaigns in 1869.³²

30 Tipperary. Small Irish city in the province of Munster, in the southwestern part of the Republic of Ireland.

31 The Spirit of the nation. Ballads and songs by the writers of "The Nation," with original and ancient music, arranged for the voice and piano forte. / : Thomas Osborne Davis. - Dublin: James Duffy. 1843-1845. - <https://archive.org/details/spiritofnationba00ppdu>

Reprinted in: Hyland's Mammoth Hibernian Songster : A collection of over 500 songs that are dear to the Irish heart, including sheets of selected music and numerous toasts and sentiments.- Chicago: J.S. Hyland, 1901.- <https://archive.org/details/hylandsmammothhi00chiciala>

32 A new song on the Amnesty meeting in Tipperary. Written by a friend to the cause. P. Brereton Printer 1 Lr Exchange St Dublin [Undated song sheet]. The Great Amnesty Campaign of 1869 - <http://irishhistorypodcast.ie/the-great-amnesty-campaign-of-1869/>

The Vow of Tipperary

*From Carrick streets to Shannon shore,
From Slievenamon to Ballindeary,
From Longford Pass to Gaillte Mór,
And here I am, alone.
Come hear The Vow of Tipperary.*

*Too long we fought for Britain's cause,
And of our blood were never chary;
She paid us back with tyrant laws,
And thinned The Homes of Tipperary.*

*Too long with rash and single arm,
The peasant strove to guard his eyrie,
Till Irish blood bedewed each farm,
And Ireland wept for Tipperary.*

*But never more we'll lift a hand—
We swear by God and Virgin Mary!
Except in war for Native Land,
And that's The Vow of Tipperary!*

There is a Danish recording of It's a long, long way to Tipperary in English from 1945:

It's a long, long way to Tipperary / Uncle Sam. Sid Merriman with large Concert Orchestra. Song: Helge Leonhard with Chorus. Tono Z 18027-2 Uncle Sam is based on Over There.

Erich Erichsen's Danish translation has been found as a cover for the original American music print from 1912. At the bottom of the front of the original print is a stamp: Scandinavian Music Publishing. The publication is recorded as follows: It's a long, long way to Tipperary: for Piano with text. /: Danish text by Erich Erichsen. Scandinavian Music Publishing. 1914? The Royal Library in Copenhagen notes about this publication, that it is 'incomplete, the music is missing.'

And in Danish: Der er langt hjem til Tipperary. Actor Oscar Stribolt with Choir and Orchestra Accompaniment

It's a long way to Tipperary is also available in a Russian-English version with the Russian Red Army Choir.- It's a long way to Tipperary
- <https://archive.org/details/RussianRedArmyChoir.-ItsALongWayToTipperary>

NO. 348.
Samson's
This Song may be Sung in Public without Fee or Licence Except at Theatres & Music Halls.
The Marching Anthem on the Battlefields of Europe.
THE IMMORTAL
IT'S A LONG, LONG
WAY TO TIPPERARY.
Skandinavisk Musikforlag

Written and Composed
 BY
JACK JUDGE
 AND **HARRY WILLIAMS.**

Sung by **THE**
SOLDIERS
OF THE KING
PHOTO BY LAFAYETTE
Skandinavisk Musikforlag

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It's a long way to Tipperary

*It's a long way to Tipperary,
 it's a long way to go.
 It's a long way to Tipperary,
 to the sweetest girl I know.
 Good-bye, Piccadilly³³,
 Farewell Leicester Square.
 It's a long long way to Tipperary, but my heart's right there.*

³³ In London.

There are two concurrent Danish printings where the original Irish geographical name are replaced with Danish locations:

In the broadside in the Royal Library is the song called It's a long way home to Tappernoje³⁴ The soldier's farewell to his Sweetheart: A fresh and enjoyable song on the brisk soldiers song: It's a long, long way to Tipperary, 1914.³⁵

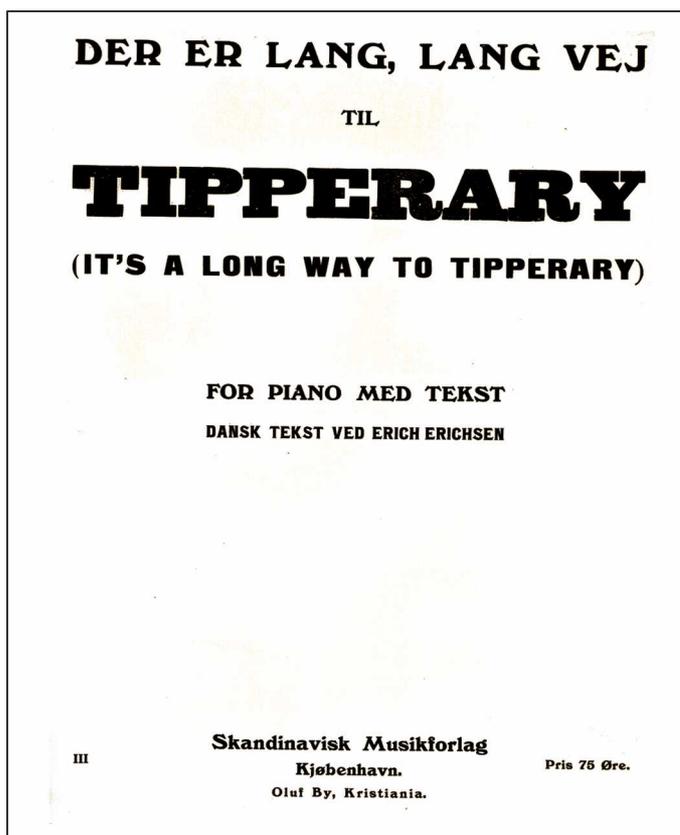
In another concurrently broadside in the State Library in Aarhus states that there is a long, long way to Søborgmose: A brisk Soldiers Song / *Der er lang, lang Vej til Søborgmose: En rask Soldatersang.*³⁶

Tipperary is also referred to in When I Was on Horseback / The Dying Soldier, Roud 2

*Beat the drum slowly and play the pipes only
Play up the dead-march as we go along
And bring me to Tipperary and lay me down easy
I am a young soldier that never done wrong*

The only known person from Tipperary is the blind veteran Patrick Sheehan.

*My name is Patrick Sheehan,
My years are thirty-four;
Tipperary is my native place,
Not far from Galtymore.*



34 Tappernoje: Village in South Zealand 5 km northwest of Præstø.

35 Skuespiller Peter Stribolt : En illustreret Diskografi. / René Aagaard, 2012.

36 Søborg mose Soeborg moor Water hole in Gladsaxe, north of Copenhagen.

For the members of the American entertainment industry, the war was only replacing of one theater scene with another, according to the smash hit of 1917. On the other hand, there were also *A Long, Long Way From Berlin to the United States* and *To Dear Old Broadway*.

Goodbye Broadway, Hello France

*Goodbye New York town, good-bye Miss Liberty,
Your light of freedom will guide us across the
sea,
Ev'ry soldier's sweetheart bidding good-bye,
Ev'ry soldier's mother drying her eye.
Cheer up we'll soon be there, Singing this
Yankee air:*

*Good—bye Broadway, Hello France,
We're ten million strong,
Good—bye sweethearts wives and mothers,
It won't take us long.
Don't you worry while we're there,
It's for you we're fighting too,
So Good—bye Broadway, Hello France,
We're going to square our debt to you.*

*Vive Pershing³⁷ is the cry across the sea.
We're united in this fight for liberty.
France sent us a soldier, brave Lafayette³⁸
Whose deeds and fame we cannot forget.
Now that we have the chance
We'll pay our debt to France.*

The Americans saw their modern music as a weapon.



37 John Pershing (1860 – 1948) American general who served from 1886 to 1924., he was in 1918, commanding general of the American Expeditionary Forces, Europe.

38 Gilbert du Motier, Marquis de La Fayette (1757 – 1834), French general who participated in the American Revolutionary War on the American side.

When Alexander Takes His Ragtime Band To France

*What's the tune I hear, a ringing in my ear,
Come on along, Come on along, It's a wonderful Idea
It's Alexander's band, from down in Dixieland
He's going over there to do his share*

*When Alexander takes his ragtime band to France
He'll capture ev'ry Hun, And take them one by one
Those ragtime tunes will put the Germans in a trance
They'll throw their guns away, Hiphooray, And start right in to dance.
They'll get so excited they'll come over the top
Two-step back to Berlin with a skip and a hop
Old Hindenburg³⁹ will know he has no chance*

*When Alexander takes his ragtime band to France.
There's no time to lose,
They'll put on dancing shoes;
They'll glide away, And slide away,
When they hear those weary blues.
The goose step's on the wane,
The two step's in again;
Like they advanced at first, they've just reversed.*

MacNamara's Band

In Ireland popularized MacNamara's Band the Irish music. The song about MacNamara's Band from 1917 is based on an actual band, the St Mary's Fife and Drum Band, formed in Limerick in 1885. In the late 19th century the band featured four brothers, Patrick, John, Michael and Thomas McNamara, and became famous for playing shows all across Ireland. John McNamara served with the Royal Munster Fusiliers during the Second Boer War and First World War. He was killed in action on May 9th, 1915. "McNamara's Band" is a popular song recorded in late 1945 by the singer Bing Crosby. A slightly earlier recording of this song appears in the 1945 film *The Way to the Stars*. Stanley Holloway leads the crowd in a pub close to a Royal Air Force base during in World War II. The lines of the stanza When the Prince of Wales to Ireland came, he shook me by the hand, were changed to When General Grant to Ireland came, he took me by the hand.⁴⁰

The target the Americans were aimed at was Berlin

39 Paul von Hindenburg (1847-1934), German commander during World War 1 and later German Reich president until his death in 1934.

40 I 1879. Fiore, Jordan D. (1985). Historical Commentary: "When General Grant to Ireland Came". *Bridgewater Review*, 3(3), 18-20.

It's a Long Way to Berlin
But we'll get there

"We'll sing 'Yankee Doodle' under the Linden with some real live Yankee pep!" That's the real "do or die" spirit of this up-to-the-minute war-song hit. Better than "Tipperary" because it goes straight to the point. The music gets there, too—gets to your heart and your feet. By Arthur Fields and Leon Flatow.

"It's a Long Way to Berlin"

CHORUS *well marked*

It's a long way to Ber-lin, but we'll get there Un-cle
 Sam will show the way, O-ver the line, then a-
 cross the Rhine, Shout-ing Hip' Hip' Hoo-ray! We'll sing

The image shows a sheet music page for the song "It's a Long Way to Berlin". The title is written in a stylized, orange font at the top left. Below it is a short paragraph of text in black. To the right, the musical score is presented in three systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. At the bottom of the page, there is a black and white illustration of a trench with soldiers in the distance.

The soldiers would not go to war, but did it anyway and with a certain pride. We Did not want to Fight but by Jingo now we do, sang Stanley Kirkby in 1914, the year when the United States was at war with Mexico, *They're on Their Way to Mexico*. The U.S. had previously, 1846-1848, been at war with its southern neighbor, General Taylor, called Storm Along, Santy Anna or the Plains of Mexico and Saint Patrick's Battalion.

The sailor song, *General Taylor*, is recorded in 1956 by A. L. Lloyd and Ewan MacColl on Row Bullies Row entitled Santy Anna / The Plains of Mexico and by Fairport Convention in 1977, on the LP Bonny Bunch Of Roses. General Zachary Taylor defeated Mexican General Santa Ana at Buena Vista in February 1847 he thus helping to conquer and secure Texas and California for the U.S.. Taylor became president of the United States after the war with Mexico, but died of food poisoning after a short tenure, 1849-1850.⁴¹

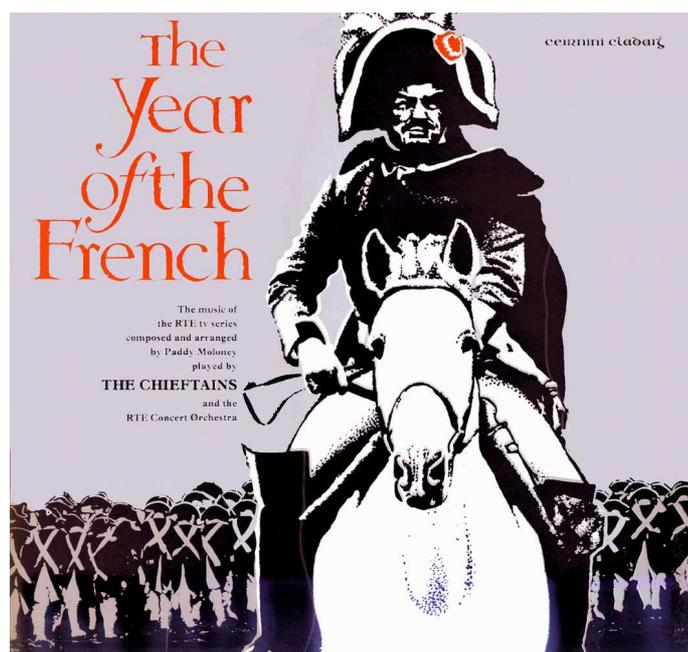
41 Taylor and his generals : a biography of Major-General Zachary Taylor : And sketches of the lives of Generals Worth, Wool, and Twiggs; with a full account of the various actions of their divisions in Mexico up to the present time; together with a sketch of the life of Major-General Winfield Scott, and an account of the operations of his divisions in Mexico; embellished with portraits and engravings. - Philadelphia : E.H. Butler & Co. ; New York : Burgess, Stringer & Co., 1847
 - <http://archive.org/details/taylorhisgeneral00inphil>



The Bonny Bunch of Roses or Bonaparte's Retreat is a British song which refers to Napoleon's unsuccessful attempts to involve Ireland on the French side in the Napoleonic wars.⁴² Short quote.

*Your father raised great armies,
And likewise kings did join the throng;
He was so well provided.
Enough to sweep the world along.*

*But when he went to Moscow,
He was o'erpower'd by drifting snow;
And though Moscow was blazing
He lost the bonny Bunch of Roses, O.*



One of the earliest Napoleon songs on gramophone record is with Billy Murray from 1917.⁴³

42 Samples of British broadside about Napoleon: Ballads Broadside Ballads Online Bodleian Library Subjects: Napoleon I, Emperor of the French, 1769-1821.

- <http://ballads.bodleian.ox.ac.uk/search/title/Bonaparte>

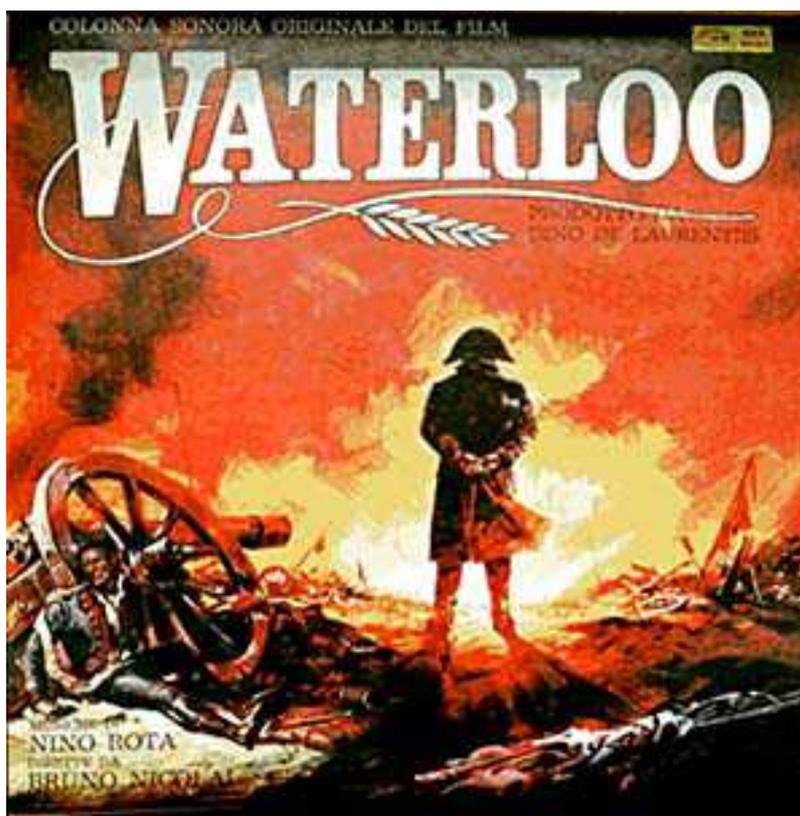
43 Napoleon. Victor 18242; B-19069/2. Republished on Theatre Lyrics of P.G. Wodehouse featuring music by Jerome Kern. Folkways Records FWRFS601 / RF S601, 1961.

Have A Heart. / : Jerome Kern; Pelham Grenville Wodehouse Guy Bolton. - New York : T.B. Harms, Francis, Day & Hunter, 1917. - <https://archive.org/details/haveheart00kern>

The dance tune, Bonaparte Crossing The Rhine, is known in many variations for example the Battle Call Of The Fianna, Battle Of Waterloo, the Battle Of Waterloo, Bonaparte Crossing The Alps, Bonaparte Crossing the Rockies, Bonaparte Crossing The Rocky Mountains, Bonaparte's March, Bonnie's March, County Down, Fare Thee Well Sweet Killaloe, Hot Asphalt, Listowell, Napolean Crossing the Alps, Rohallion, Shermans Maech, The Star Of Columbia, and Sweet Killaloe.

'Napoléon is a 1955 French historical epic film directed by Sacha Guitry that depicts major events in the life of Napoleon I of France. Yves Montand appears as Marshal Lefebvre and Maria Schell as Marie-Louise of Austria. The film also has cameo appearances by a number of notable actors, particularly Erich von Stroheim as Ludwig van Beethoven, and Orson Welles as Napoleon's British jailor, Sir Hudson Lowe. The English version is a contemporary dub made as part of the original production, but does not run as long as the French version.

- https://archive.org/details/Napoleon_



The Battle Of Waterloo, which began as an instrumental dirge was also recorded by the Scottish folk group the Battlefield Band in 1982 on There's A Buzz. The Scottish folk musician and songwriter Jim Malcolm, wrote a text to the song. A few stanzas from the song:

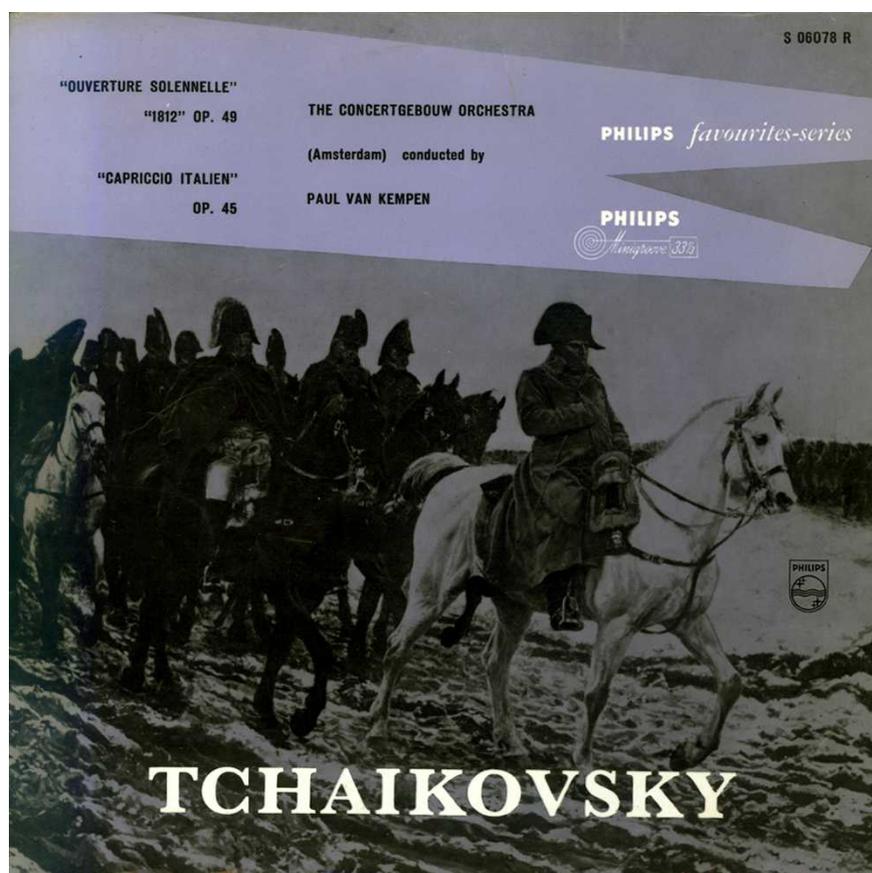
*Surgeon oh surgeon, leave me wi my pain,
Save your knife for others, who will surely rise again,
Surgeon oh surgeon, leave my blood to pour,
Let it drain into the bitter clay once more,*

*Daughter oh daughter, listen dear tae me,
Never wed a sodger, or a widow you will be
Daughter oh daughter, curse your lad to die,
Ere he catches the recruiting sergeant's eye,*

According to the Ballad Index, Napoleon was exiled to the tiny island of Saint Helena (Boney on the Isle of St. Helena). Quote from the song that is believed to be from 1835 and of unknown authorship:

*Bonaparte is away from his wars and his fighting.
He has gone to a place he can take no delight in.
He may sit there and dwell on the glories he's seen, oh,
While alone he remains on the Isle of St. Helena.*

The Napoleonic Wars were much discussed subsequently.



The Grand Conversation on Napoleon

First verse

*IT was over that wild beaten track a friend of bold Buonaparte⁴⁴
Did pace the sands and lofty rocks of St. Helena's shore,
The wind it blew a hurricane, the lightning's flash around did dark,
The sea-gulls were shrieking, and the waves around did roar;
Ah! Such, rude winds, the stranger cried, a while strange the dreary
Where last a gallant hero his envied eyes did close,
But whilst his valued limbs do rot, his name will never be forgot,
This grand conversation on Napoleon arose.*

The Battle Hymn of the Republic

The Hymn, the Battle Hymn of the Republic, written by Julia Ward Howe in December 1861⁴⁵, became popular during and after the Civil War. The psalm is reprinted as sheet music in 1917. The original theme is Doomsday come. A few verses. The older melody by William Steffe is recycled in a sea of songs right up to and including the Vietnam War. The camps refers to outdoor religious meetings in frontier societies where there was not yet built churches. In 1901 modernises the serious humorist Mark Twain the text of the Battle Hymn of the Republic so that it becomes a critique of the U.S. imperialism on the occasion of the Spanish-American War about the Philippines. Incidentally, it should be mentioned that the folk musician Jimmy Driftwood (1907-1998) at the beginning of the Vietnam War recorded a Battle Hymn Of Peace on Voice Of The People Monument MLP 8006 1963. The tune is also used by Red River Dave (Dave McEnergy) in The Trial Of Francis Powers from 1960.

44 A.L. Lloyd recorded The Grand Conversation on Napoleon in 1956 for his Riverside LP English Street Songs. This track was included in 2008 on his 2 CD compilation Ten Thousand Miles Away: English and Australian Folk Songs

- <http://mainlynorfolk.info/lloyd/songs/thegrandconversationonnapoleon.html>

- <http://deriv.nls.uk/dcn9/7489/74893440.9.htm>

The Grand Conversation on Napoleon/The Brave Old Oak, 1818,

'Napoleonic Wars (1803-1815)'

- <http://digital.nls.uk/english-ballads/pageturner.cfm?id=85447904>

Collection of 2,300 broadside ballads, mostly printed in England in the 19th century. Topics range from courtship, crime, disasters and emigration to fashion, theatre, politics, laments sports and old age.

Includes ballads on Scotland and Ireland. Part of the Crawford Collections on deposit from the Balcarres Heritage Trust.

The Grand Conversation: Napoleon and British Popular Balladry / : Vic Gammon.RSA Journal Vol. CXXXVII No.5398 September 1989. - <http://www.mustrad.org.uk/articles/boney.htm>

45 The Story of the Battle Hymn of the Republic. / : Julia Ward Howe. - New York & London, Harper, 1916.- <https://archive.org/details/storyofbattlehym00hall>

*Mine eyes have seen the glory
Of the coming of the Lord
He is trampling out the vintage
Where the grapes of wrath are stored
He has loosed the fateful lightening
Of His terrible swift sword
His truth is marching on*

*I have seen him in the watch-fires
Of a hundred circling camps
They have builded him an altar
In the evening dews and damps
I can read his righteous sentence
By the dim and flaring lamps
His day is marching on*

The Battle Hymn of the Republic, Updated

*Mine eyes have seen the orgy of the launching of the Sword;
He is searching out the hoardings where the stranger's wealth is stored;
He hath loosed his fateful lightnings, and with woe and death has scored;
His lust is marching on.*

*I have seen him in the watch-fires of a hundred circling camps;
They have builded him an altar in the Eastern dews and damps;
I have read his doomful mission by the dim and flaring lamps—
His night is marching on.*

*I have read his bandit gospel writ in burnished rows of steel:
"As ye deal with my pretensions, so with you my wrath shall deal;
Let the faithless son of Freedom crush the patriot with his heel;
Lo, Greed is marching on!"*

*We have legalized the strumpet and are guarding her retreat;
Greed is seeking out commercial souls before his judgement seat;
O, be swift, ye clods, to answer him! be jubilant my feet!
Our god is marching on!*

*In a sordid slime harmonious Greed was born in yonder ditch,
With a longing in his bosom—and for others' goods an itch.
As Christ died to make men holy, let men die to make us rich—
Our god is marching on.*

"ON THE ROAD TO MEXICO"

"THROUGH DIXIELAND"

Song



Words By

J. Will Callahan

Music By

Egbert Van Alstyne

JEROME H. REMICK & CO
New York Detroit .

5

The U.S. anti-Mexican propaganda was mythologized later in the movie, *The Martyrs of the Alamo* in 1915, on the *Ballad Of The Alamo* or *The Battle of the Alamo* and in, *Remember the Alamo*, about the rebellion in spring, 1836 as well as in the *Ballad of Davy Crockett*.

The *Ballad of Davy Crockett* is a song with music by George Bruns and lyrics by Thomas W. Blackburn. The song was introduced in the TV miniseries *Davy Crockett*, whose first television broadcast was sent December 15, 1954 on ABC Disneyland.⁴⁶ The American folk singer and actor Burl Ives (1909 - 1995) adds two verses to the song. Quote:

*He heard of Houston and Austin and so
To the Texas plains he just had to go
Where the land was free and there was room to grow
And he fought and died at the Alamo*

Davy Crockett was incidentally also the name of a tactical American nuclear weapon during the Cold War.

There is a very unusual pacifist song about the paramilitary Texas Rangers during the Civil War, where the Texas Rangers did not fought against the North States troops, but against the Indians. The young ranger had a so-called military crack from his war experiences. The song was written and recorded in the 1930s. The concept of military crack originates from German and is an intense experience which causes a soldier or his dependents to become pacifists.

46 In *Texas with Davy Crockett; a story of the Texas War of Independence.* / McNeil Everett. - London [etc.] W. & R. Chambers, Limited, 1908.

- <http://archive.org/details/intexaswithdavyc00mcnerich>

Story of the wild West and camp-fire chats: a full and complete history of the renowned pioneer quartette, Boone, Crockett, Carson and Buffalo Bill replete with graphic descriptions of wild life and thrilling adventures by famous heroes of the frontier. A record of exciting events on the western borders pushed westward to the sea; massacres, desperate battles, extraordinary bravery, marvelous fortitude, astounding heroism, grand hunts, savage encounters, adventures by flood and field, rollicking anecdotes, tales of sorrow, droll stories, curious escapades, and a melange of incidents that make up the melodrama of civilization in its march over mountains and prairies to the Pacific, including a description of Buffalo Bill's conquests in England with his Wild West exhibition where royalty from all the European nations, paid him a generous homage and made his wonderful show the greatest success of modern times. / : Buffalo Bill. - Philadelphia : Historical Publishing Co., 1888.

- <http://archive.org/details/storyofwildwestc00buffrich>

Texas Rangers

*Come all you Texas Rangers, wherever you may be,
A story I will tell you that happened to me.
My name is nothing extra. The truth to you I'll tell,
I am a roving Ranger, and I'm sure I wish you well.
'Twas at the age of sixteen I joined this jolly band.*

*We marched from San Antonio unto the Rio Grande.
Our captain he informed us, perhaps he thought it right,
'Before you reach the station, boys,' said he, 'you'll have to fight!'
I saw the Injuns coming, I heard them give the yell;
My feelings for one moment no tongue can ever tell.*

*I saw their glittering lances like arrows round my head;
My heart it sank within me, my courage almost fled.
We fought them nine hours before the strife was o'er.
The likes of the dead and wounded I never saw before.
Six as noble Rangers as ever trod the West
Lay buried by their comrades; sweet peace be to their rest.*

*I thought of my dear old mother, who in tears to me did say.
'Perhaps they are all strangers ; with me you'd better stay.'
But I thought her old and childish and that she did not know;
My mind was bent on soldiering and I was bound to go.
Perhaps you have a mother, likewise a sister too,
And perhaps you have a sweetheart to grieve and mourn for you.
If this be your condition, and you may wish to roam,
I advise you by experience, you'd better stay at home.*

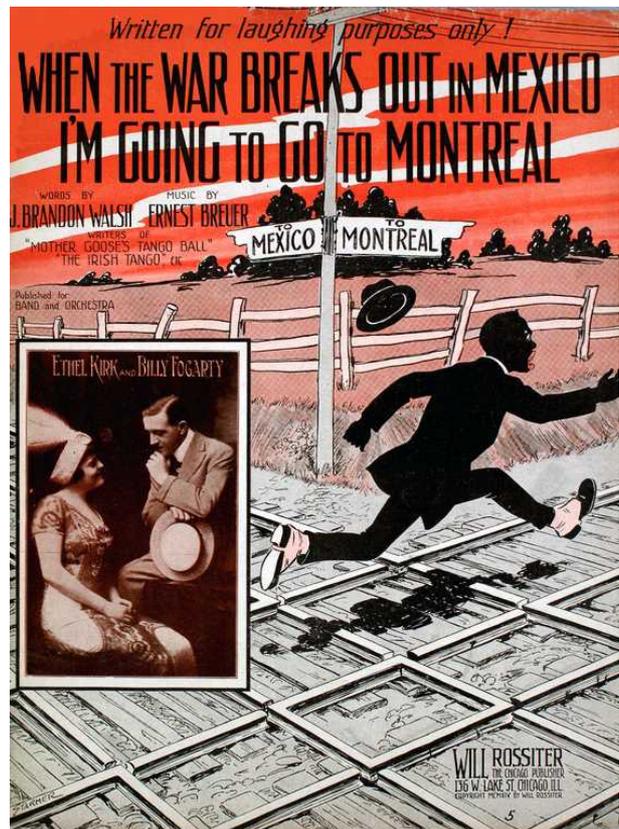
There were no known American conscientious objectors who followed the invitation in 1914 to travel to Canada. The traffic went the other way. Canadian conscientious objectors emigrated to the United States during the early years of the war. In the same manner as conscientious objectors had crossed the two countries' border since the American Revolution wars where Quakers fled to Canada. All these men were called "skedaddles."

'Then again, up to the United States' entry into the war in April, 1917, that country provided a convenient, easy refuge for Canadians who did not want to enlist or to be called "slackers" for not doing so. In 1917, however, ironically enough for the diffident in both countries, the United States instituted conscription from the beginning of its active participation, thus anticipating the Canadian conscription of that year. Ultimately, early in 1918, the two countries reached an official agreement on methods by which they attempted to control and distribute their man power.¹⁴⁷

'In the United States during World War I, the word "slacker" was commonly used to describe someone who was not participating in the war effort, especially someone who avoided military service, an equivalent of the later term "draft dodger." Attempts to track down such evaders were called "slacker raids." WIKI

The invitation to travel north as a conscientious objector became true a couple of generations and wars later.

When The War Breaks Out in Mexico have been recorded by Viola McCoy & the Wright's Minstrels in 1916 and by Pete Dailey & His Chicagoans in 1948:



When The War Breaks Out In Mexico

*Somebody told Sam Jackson 'bout the War in Mexico.
They said, "Your country needs you now, so grab your gun and go.*

47 Hansen, Marcus Lee. The Mingling of the Canadian and American Peoples. Vol 1: Historical. The Relations of Canada and the United States, Ayer. - New Haven : Yale University Press; Toronto: The Ryerson Press; [etc., etc.] for the Carnegie Endowment for International Peace, Division of Economics and History, 1940. pp 248-249.

- <https://archive.org/details/minglingofcanadi00hans>

*Go where the rifles crack and lead each mad attack."
Sam said, "I knew a hero once who got shot in the back,
And after all the folks had read about the charge he led,
They said he was a hero. Ain't it too bad he's dead?
Therefore, I must refuse to help Miss Vera Cruz.
I couldn't go to any war with just one pair of shoes."*

*Sam Jackson said," my head and heart are very, very brave,
But when I am in battle, my two feet will not behave.
I had a fight one day; my head wanted to stay.
In spite of all my head could do, both my feet ran away.*

*A soldier on a battlefield can have lots of bad luck,
For when a bullet comes along, he might forget to duck.
So when the bugles blow, and all the soldiers go,
You'll see me going mighty fast, but not to Mexico.*

*When the war breaks out in Mexico I'm going to Montreal.
On my forty-second cousin up in Canada
I'm going to make a friendly call.
I'd like to be a hero in a suit of blue,
But my insurance policy is overdue.*

*When the war breaks out in Mexico
I'm going to Montreal.
A postal card will reach me up in Canada;
I won't be coming home till fall.*

*'Bout my patriotism, I don't want to brag,
But I'll lean out of a window and I'll wave a flag.
When the war breaks out in Mexico
Some one else can start fighting
Just break the news to father that I'm going to Montreal.*

Ireland was then part of the British Empire – and there were, as always, British recruiting officers on the green island..⁴⁸

Here they had the experience of Irish participation in the American War of Independence, the Napoleonic wars, the conquest of India and Sri Lanka and the Crimean War fresh in their memories through a series of increasingly popular soldiers songs, such as Mrs.. McGrath (from 1815), Glen Of Aherlow about Patrick Sheehan, Johnny Has Gone For a Soldier – based on the medieval ballad Siuil A Rún, I'll Take You Home Again Kathleen, The Kerry Recruit, Arthur McBride and especially Johnny I Hardly Knew Ya, where the soldier flees from his wife and children.



48 Irish sheet music prints and sheet music prints from Irish emigrants in the US from the First World War are among other things registered in: The Irish Sheet Music Archives in the Ward Irish Music Archives, Milwaukee, Wisconsin.

- <http://irishsheetmusicarchives.com/Galleries/Irish-In-World-War-I-Songs.htm>

British-Irish recruiting poster from World War I:

World War I Recruiting Collection, Early Printed Books, Trinity College Library, Dublin

These posters and leaflets were issued by the British Army in Dublin during the war.

- <http://digitalcollections.tcd.ie/content/1032/pdf/1032.pdf>

They Shall Not Grow Old – Irish Soldiers and the Great War. / : Myles Dungan.

- Dublin : Four Courts Press, 1997.

Ireland's Unknown Soldiers: The 16th (Irish) Division in the Great War, 1914-1918. / : Terence Denman. - Dublin : Irish Academic Press, 1992.

'The Great War of 1914-18 saw the Irish soldier make his greatest sacrifice on Britain's behalf. Nearly 135,000 Irishmen volunteered (conscription was never applied in Ireland) in addition to the 50,000 Irish who were serving with the regular army and the reserves on 4 August 1914. Within a few weeks of the outbreak of the war, no less than three Irish divisions – the 10th (Irish), 16th (Irish), and 36th (Ulster) - were formed from Irishmen, Catholic, and Protestant, who responded to Lord Kitchener's call to arms. An estimated 35,000 Irish-born soldiers were killed before the armistice came in November 1918. Over 4,000 of those who died were with the 16th (Irish) Division. Yet, in spite of these facts, serious historical study of Ireland's major involvement in the War has been neglected. Indeed Easter 1916 dominates Irish historiography to such an extent that the period 1914-18 is rarely considered as a distinct era in Irish history.'

Provincial recruiting in the First World War: the Glynn's of Kilrush Co Clare. / : Paul O'Brien.

- http://www.militaryheritage.ie/news/2013/August/Paul_OBrien_Military_Trust_Article_July_2013.pdf

Even the popular Irish tenor Josef Locke (1917-1999), who began publishing phonograph records after World War II ended his career with a peace song. It was released in 1973 after record such as I'll take you home again Kathleen 1947 – with an alternative text, the Soldier's Dream / La Reve Passe 1949, It's a grand life in the army 1953 and thus Let there be peace, 1973. A great deal of Josef Loche's record releases are now in the Internet Archive.

A patriotic Irish musician is encouraged by his father to go to war. The harp player is mortally wounded in battle and destroys the harp's strings. The text was written by the Irish poet and singer Thomas Moore (1779-1852). The lament has since often been played at Irish funerals both in Ireland and among Irish emigrants.

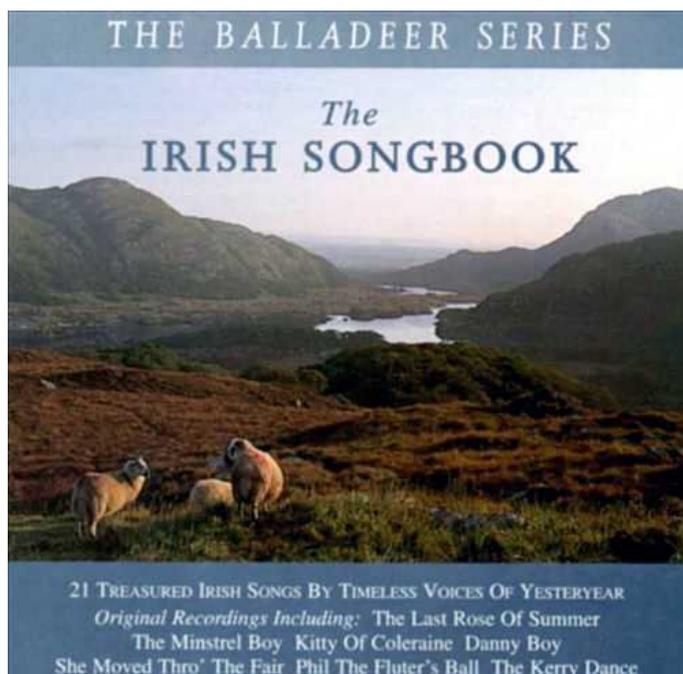
The Minstrel Boy is probably first recorded by the Irish tenor Tom Burke (1890-1967) in 1927. [Here](#), in an edition from 2007 by Kray Van Kirk

The Minstrel Boy

Tune: The Moreen

*The minstrel boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him;
"Land of Song!" said the warrior bard,
"Though all the world betrays thee,
One sword, at least, thy rights shall guard,
One faithful harp shall praise thee!"*

*The Minstrel fell! But the foeman's chain
Could not bring his proud soul under;
The harp he loved ne'er spoke again,
For he tore its chords asunder;
And said "No chains shall sully thee,
Thou soul of love and bravery!
Thy songs were made for the pure and free
They shall never sound in slavery!"*

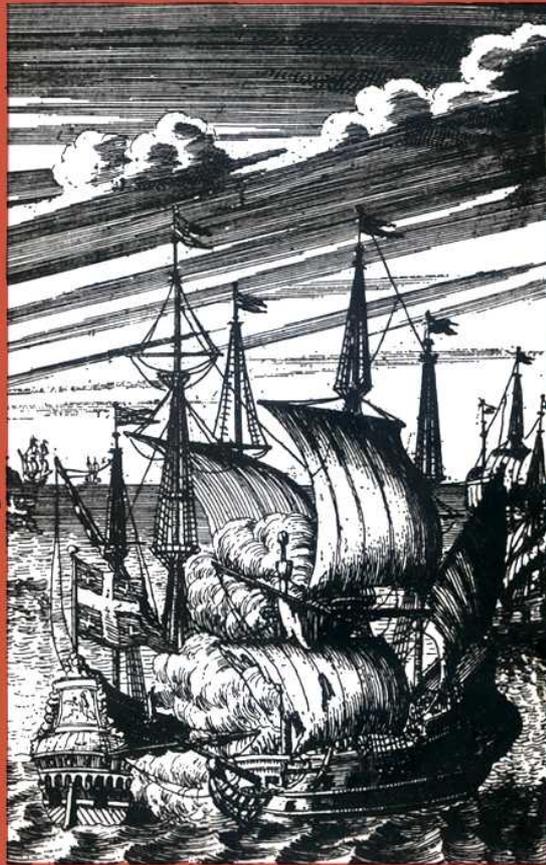


BALLADEN OM KAPTAJN KIDD

Østjydsk
Musikforsyning

BERETNINGEN OM KAPTAJN KIDD

Erik Kjersgaard



'Captain William Kidd (1645 – 23 May 1701) was a Scottish sailor who was tried and executed for piracy after returning from a voyage to the Indian Ocean. Some modern historians deem his piratical reputation unjust, as there is evidence that Kidd acted only as a privateer. Kidd's fame springs largely from the sensational circumstances of his questioning before the English Parliament and the ensuing trial. His actual depredations on the high seas, whether piratical or not, were both less destructive and less lucrative than those of many other contemporary pirates and privateers.' WIKI.

'Captain William Kidd sailed from Plymouth in May 1696 in command of a privateer called the Adventure galley, equipped by private subscription, but with a commission under the Great Seal to seize pirates. Kidd, however, turned pirate himself, was arrested at Boston in July 1699, transmitted to England for trial, and hanged at Execution Dock on May 23, 1701. Captain Kidd's Farewell to the Seas was a popular song and set to a popular tune. The whole ballad is only to be found in Lord Crawford's collection.¹⁴⁹

49 Captain Kidd Roud 1900. After 1701. - <http://www.fresnostate.edu/folklore/ballads/LK35.html>
Introduction to Naval Songs and Ballads 1908.

Captain Kidd was the last person to be hung at Execution Dock, Wapping on the Thames. He was sentenced for murder and piracy on the high seas on May 9, 1701 and was hung on May 23. There was a long history of piracy in the British navy. Francis Drake, the second man to circumnavigate the globe, made his profit by preying on the Spanish. The ballad was first recorded in 1954 by American folk singer Dick Wilder on *Pirate Songs and Ballads*.

The Ballad of Captain Kidd or The Dying Words of Capt. Robert Kidd

*YOU captains brave and bold, hear our cries, hear our cries,
You captains brave and bold hear our cries,
You captains brave and bold,
Tho' you seem uncontrol'd
Don't for the sake of gold lose your souls, lose your souls.*

*My name was Robert Kidd, when I sail'd, when I sail'd,
My name was Robert Kidd when I sail'd
My name was Robert Kidd,
God's laws I did forbid,
And so wickedly I did when I sail'd.*

*My parents taught me well, when I sail'd, when I sail'd,
My parents taught me well when I sail'd,
My parents taught me well
To shun the gates of hell,
But against them I did rebel, when I sail'd.*

*I curs'd my father dear when I sail'd, when I sail'd,
I curs'd my father dear when I sail'd,
I curs'd my father dear,
And her that did me bear,
And so wickedly did swear when I sail'd.*

*I made a solemn vow, when I sail'd, when I sail'd,
I made a solemn vow, when I sail'd.
I made a solemn vow,
To God I would not bow,
Nor myself one prayer allow, when I sail'd.*

*I'd a bible in my hand, when I sail'd, when I sail'd,
I'd a bible in my hand when I sail'd,
I'd a bible in my hand
By my father's great command,
But I sunk it in the sand when I sail'd.*

*I murder'd William Moore as I sail'd, as I sail'd,
I murder'd William Moore as I sail'd;
I murder'd William Moore,
And I left him in his gore,
Not many leagues from shore, as I sail'd.*

*And being cruel still, as I sail'd, as I sail'd,
And being cruel still, as I sail'd;
And being cruel still,
My gunner I did kill,
And his precious blood did spill as I sail'd.*

*My mate took sick and died, as I sail'd, as I sail'd,
My mate took sick and died, as I sail'd;
My mate took sick and died,
Which me much terrified,
When he call'd me to his bedside, as I sail'd.*

*And unto me did say, see me die, see me die,
And unto me did say, see me die;
And unto me did say,
Take warning now I pray
There'll come a reckoning day, you must die.*

*You cannot then withstand, when you die, when you die,
You cannot then withstand, when you die;
You cannot then withstand
The judgements of God's hand,
But bound in iron bands you must die.*

*I was sick and nigh to death as I sail'd, as I sail'd,
I was sick and nigh to death as I sail'd!
I was sick and nigh to death,
And vow'd at every breath,
To walk in wisdom's ways as I sail'd.*

*I thought I was undone, as I sail'd, as I sail'd,
I thought I was undone, as I sail'd;
I thought I was undone,
That my wicked glass was run,
But my health did soon return, as I sail'd.*

*My repentance lasted not, as I sail'd, as I sail'd,
My repentance lasted not, as I sail'd;
My repentance lasted not,*

*My vows I soon forgot,
Damnation's my just lot, as I sail'd.*

*I steer'd from sound to sound, as I sail'd, as I sail'd,
I steer'd from sound to sound, as I sail'd;
I steer'd from sound to sound,
And many ships I found,
And most of them I burn'd as I sail'd.*

*I spy'd three ships of France, as I sail'd, as I sail'd,
I spy'd three ships of France as I sail'd.
I spy'd three ships of France,
To them I did advance,
And took them all by chance, as I sail'd.*

*I spy'd three ships of Spain, as I sail'd, as I sail'd,
I spy'd three ships of Spain as I sail'd;
I spy'd three ships of Spain,
I fir'd on them, amain,
Till most of them were slain, as I sail'd.*

*I'd ninety bars of gold, as I sail'd, as I sail'd,
I'd ninety bars of gold as I sail'd,
I'd ninety bars of gold
And dollars manifold,
With riches uncontrol'd, as I sail'd.*

*Then fourteen ships I see, as I sail'd, as I sail'd,
Then fourteen ships I see, as I sail'd,
Then fourteen ships I see,
And all brave men they be,
And they were too hard for me, as I sail'd.*

*Thus being o'ertaken at last, I must die, I must die,
Thus being o'ertaken at last, I must die,
Thus being o'ertaken at last,
And into prison cast,
And sentence being past, I must die.*

*Farewell to the raging main, for I must die, for I must die,
Farewell to the raging main, for I must die,
Farewell to the raging main,
To Turkey, France & Spain,
I shall ne'er see you again, for I must die.*

*To Newgate now I'm cast, and must die, and must die,
To Newgate now I'm cast, and must die;
To Newgate now I'm cast,
With sad and heavy heart,
To receive my just desert, I must die.*

*To Execution Dock, I must go, I must go,
To Execution Dock, I must go;
To Execution Dock,
Where many thousands flock,
But I must bear my shock, and must die.*

*Come all ye young and old, see me die, see me die,
Come all ye young and old, see me die;
Come all ye young and old,
You're welcome to my gold,
For by it I've lost my soul, and must die.*

*Take warning now by me, for I must die, for I must die,
Take warning now by me, for I must die;
Take warning now by me,
And shun bad company,
Lest you come to hell with me, for I must die;
Lest you come to hell with me, for I must die.*

Throughout the Middle Ages, shipwreck common due to bad weather and strong storms. In the next English ballad sinks the warship Benjamin before or about 1676 precisely because of a storm, and most of the crew perishes⁵⁰. In another undated dirge recounts one of the forced enlisted sailors on Benjamin about his experiences during the shipwreck. Both the mentioned Admiral Cole and the good ship Benjamin has apparently disappeared from history.

⁵⁰ The Benjamin's lamentation for their sad loss at sea by storms and tempests : being a brief narrative of one of his Majesty's ships, call'd, the Benjamin, that was drove into harbour at Plimouth, and received no small harm by this tempest. To a new tune, call'd, The poor Benjamin, O, &c. - [London]: Printed for F. Coles, T. Vere, J. Wright, and J. Clarke, [1676?].

**The Bold Benjamin or Captain Chilver's gone to sea. The Benjamin's
Lamentation for their sad loss at Sea, by Storms and Tempests**

*Now, Admiral Cole has gone to sea,
Oh, me boys, ohh!
Now, Admiral Cole has gone to sea-o!
Brave Admiral Cole has gone to sea
With all our good ship's company,
On board the Bold Benjamin, ohh!*

*We set sail for France and Spain,
Oh, me boys, ohh!
We set sail for France and Spain-o!
We set sail for France and Spain,
Our gold and silver to regain,
On board the Bold Benjamin, oh!*

*We set sail five hundred men,
Oh, me boys, ohh!
We set sail five hundred men-o!
We set sail five hundred men,
And we've come back but fifty-one,
They was lost on Bold Benjamin, oh!*

*And as we drew near Blackwall,
Oh, me boys, ohh!
And as we drew near Blackwall-o!
And as we drew near Blackwall,
Admiral Cole, loud did call:
"Here comes the Bold Benjamin, oh!"*

*Hear the mothers weeping for their sons,
Oh, me boys, ohh!
Hear the mothers weeping for their sons-o!
Hear the mothers weeping for their sons,
And the widows for their husbands,
They was lost on Bold Benjamin, oh!*

The Benjamin's Lamentation 89

*'Ah, Betty, when billows do rage and do roar
For want of thy sight I am troubled sore:
Whilst other are troubled with terror and fear,
Yet I am cheer'd up with the thought of my dear.*

*'No prison is like to the want of thy sight,
Which locks up my bliss, for thou art my delight:
Though distant I am, therefore only opprest,
Yet still my dear Betty doth lodge in my breast.*

*' In the midst of my sorrows, whilst others do mourn,
'Tis the want of my love that doth make me forlorn ;
Yet [I] would not enjoy thee in this cursed place,
Though for want of thy love my tears trickle apace.*

*'But be of good cheer, for every one knows
'Tis an ill wind indeed that no comfort blows ;
And again I do hope thee in England to see,
Then who'l be so happy as Betty and me?*

*'And now, thorough Providence, I am return'd :
By shipwrack I 'scap'd, for our ship it was burn'd;
No torment like mine was when I was a slave,
For the want of my Betty was worse than a grave.'*

During a British-French naval battle in 1702 in the West Indies the British Admiral Benbow is hit by a French cannonball, by which he lost both his legs. And shortly after he dies. Quote from one of the drinking songs about the brave admiral.

*Brave Benbow lost his legs
By chain shot, by chain shot
Brave Benbow lost his legs
By chain shot.*

*The surgeon dress'd his wounds,
Cries Benbow, cries Benbow
The surgeon dress'd his wounds,
Cries Benbow.*

*Brave Benbow lost his legs,
And all on his stumps he begs,
Fight on my English lads,
'Tis our lot, 'tis our lot.*

*Let a cradle now in haste,
On the quarterdeck be placed
That the enemy I may face
'Til I die, 'Til I die.*

It does not appear if Paddy in the following song from World War I is a deserter or just a poor soldier. Shirley Kellogg in London in 1915 sings 'Chinatown, My Chinatown' backed with 'On The Road To Dublin Town', Original Cast recordings from the London Hippodrome revue 'Push and Go' on Columbia 557.⁵¹

On the Road to Dublin Town

*Paddy was a soldier and a fighting man was he,
And he was in the thickest of the fight across the sea;
Sure! Ev'ry time they took a wounded comrade to the rear,
Why, Paddy stopped his fighting just to whisper in his ear:*

*If you're going back to dear old Dublin
Tell Mavourneen O'Shea
That her Paddy boy of her is thinking
Many miles and miles away.
She is sweet and pretty as a picture
In a plain gingham gown,
And I'm certain that she is still waiting for me
On the road to Dublin town*

*Paddy got a letter from his sweetheart and she said,
"Please, darlin', will you write me are you injured' are you dead?"
So Paddy wrote his answer, "I'm not injured, sweetheart mine,
Well that is, not exactly I'm just half-shot all the time!"*

*Finally they made poor Pat a prisoner one day;
They tried him by court martial and he heard the captain say:
"Pat! You'll be shot tomorrow morn at sunrise by my men."
"The deuce I will!" said Paddy, "For I don't get up till ten!"*

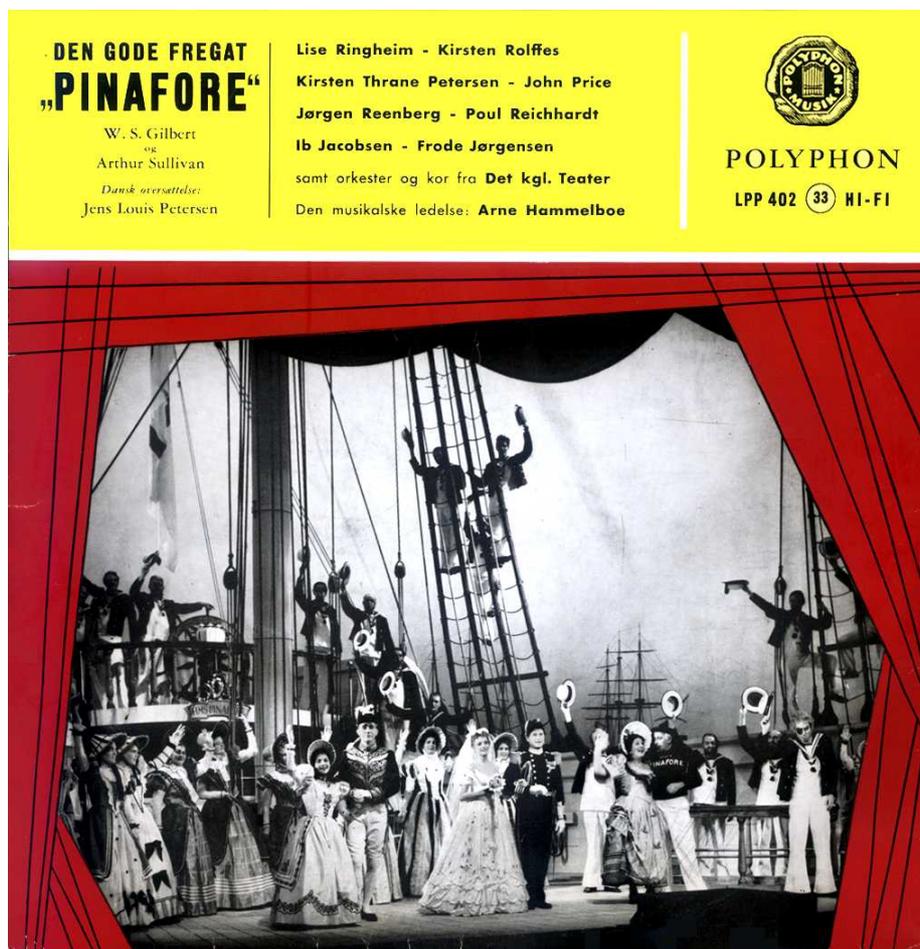
Another admiral who was about to get into trouble, in his apprenticeship as ship master was the fictional Sir Joseph Porter in fact believed to be the British politician and publicist William Henry Smith (1825-1891). Sir Joseph Porter's Song is from the operetta H.M.S. Pinafore; or, The Lass That Loved a Sailor, with music by Arthur Sullivan and a libretto by W. S. Gilbert or in Danish The good frigate Pinafore..

It is a comic operetta from 1878, and the song is about the noble Admiral Sir Joseph Porter in charge of the navy, but without having any knowledge of it. The figure is rooted in reality, there was actually a year earlier been appointed First Lord of the Admiralty, who had never been to sea, but possessed only administrative abilities. Sir

⁵¹ Columbia Records Catalogue 1916-17

- <http://sounds.bl.uk/related-content/TEXTS/029I-COLXX1916X17-0000A0.pdf>

Joseph Porter's Song is best known in this country in Jørgen Reenberg's convincing version, which premiered at the Royal Theatre in 1955. The Danish records are both recordings from the second setup in 1957. The good civil servant sums up his apprenticeship experience as follows:



Sir Joseph Porter's Song

*When I was a lad I served a term
As office boy to an attorney's firm.
I cleaned the windows and I swept the floor,
And I polished up the handle of the big front door.
I polished up that handle so carefuller
That now I am the ruler of the Queen's Navee!*

CHORUS. *He polished up that handle, etc.
As office boy I made such a mark
That they gave me the post of a junior clerk.*

*I served the writs with a smile so bland,
And I copied all the letters in a big round hand –
I copied all the letters in a hand so free,
That now I am the ruler of the Queen's Navee!*

CHORUS. *He copied all the letters, etc.
In serving writs I made such a name
That an articed clerk I soon became;
I wore clean collars and a brand-new suit
For the pass examination at the Institute.
And that pass examination did so well for me
That now I am the ruler of the Queen's Navee!*

CHORUS. *That pass examination, etc.
Of legal knowledge I acquired such a grip
That they took me into the partnership.
And that junior partnership, I ween,
Was the only ship that I ever had seen.
But that kind of ship so suited me,
That now I am the ruler of the Queen's Navee!*

CHORUS. *But that kind of ship, etc.
I grew so rich that I was sent
By a pocket borough into Parliament.
I always voted at my party's call,
And I never thought of thinking for myself at all.
I thought so little, they rewarded me
By making me the ruler of the Queen's Navee!*

CHORUS. *He thought so little, etc.
Now landsmen all, whoever you may be,
If you want to rise to the top of the tree,
If your soul isn't fettered to an office stool,
Be careful to be guided by this golden rule –
Stick close to your desks and never go to sea,
And you all may be rulers of the Queen's Navee!*



DEN GODE FREGAT „PINAFORE“

Operette af W. S. Gilbert og Arthur Sullivan
 Dansk oversættelse: Jens Louis Petersen

Josephine, kaptajnens datter *Lise Ringheim*
 Lille Forglemmigej, en kadrejpige fra Portsmouth *Kirsten Rolffes*
 Hebe, Sir Josephs overkusine *Kirsten Thraue Petersen*
 Kaptajn Coeoran, chef for Pinafore *John Price*
 Sir Joseph Porter, overadmiral, storkors p. p. *Jørgen Reenberg*
 Ralph Rackstraw, letmatros *Paul Reichhardt*
 Dick Dadoje, matros *Ib Jacobsen*
 Bill Bobstay, bådsmand *Frode Jørgensen*

Orkester og kor fra Det kgl. Teater
 Den musikalske ledelse: Arne Hammelboe

Lise Ringheim som Josephine
Paul Reichhardt som
Ralph Rackstraw



Da „Den gode fregat PINAFORE“ den 10. december 1935 første gang satte flag på Det kgl. Teaters Nye Scene i Paul Kammerforts forensættelse og dekoration og under Arne Hammelboes takstok, fik Det kgl. Teater igen for første gang i mange år en vaskeret operettesucces med mere end 60 udsolgte aftener i løbet af det næste halve år. Med ssonens udgang blev forestillingen taget af plakaten; men publikum glemte den ikke, og siden genoptagelsen i december 1957 har det atter været storm på Nye Scene.

På den gode fregat hersker en sand victoriansk ånd (operetten er fra 1878). Ingen bander, endelig ingen bander, men en hellig og venlig omgængelse præger officerer og mandskab, som på det nobleste hulser Lille Forglemmigej — en forladt kvinde i de albestemmelige friser — velkommen, da hun enter ombord for at sælge sine varer. Hun får øje på den unge matros Ralph, og hans navn fylder hende med bange tanker.

Ikke uden grund. For denne gemte gast har nemlig fattet kærlighed til kaptajnens datter Josephine. Rent bortset fra, at standsforskellen gør enhver forbindelse umulig, er det kaptajnens hån, af marineministeren, overadmiral Sir Joseph Porter, storkors p. p., vil ægte datteren.

Det vil Sir Joseph hellere end gerne og kommer i den anledning ombord sammen med alle de tanter, kusiner og søstre, som følger ham, hvor han går og står. Ulykkeligtvis bræder Josephine sig imidlertid ikke spor om admiralen, og yderligere får Ralph endelig taget sig sammen og friser til hende. Først med ringe held, men da et ærligt hjerte og et godt udseende trods alt vejer tunet mod en nok så travt tilværelse, ændres alt — ikke mindst efter at Ralph har truet med selvmord.

Medens overadmiralen og kaptajnen tror, at alt vil ende godt, planlægger besætningen at forlade skibet i nattens løb for at få Josephine og Ralph viet i land. Men stykkets skurk med det hæslige navn Dick Dadoje og et tilsvarende udseende og ry (men iøvrigt en retfærdig og ydret fornuftig matros) advarer kaptajnen, som erber den nihalede kat og stander udflugtsstoget, netop som det skal gå fra boede.

Uanset at Ralph kan henvise til, at han er det bedste, noest menneske kan være, nemlig en enestemand, bliver kaptajnen så oprørt, at han ligefrem bander. Straffen er kachot med det samme, og Ralph må umiddelbart efter følge trop, da han er kommet for skade at opløse, at Josephine og han elsker hinanden.

Alt truer nu med at ende i forsvivelse, men Lille Forglemmigej redder

Oversat: *Kirsten Rolffes som*
Lille Forglemmigej

Nederst: *Jørgen Reenberg som*
Sir Joseph Porter



John Price som
kaptajn Coeoran

situationen ved at fortælle, at kaptajnen og Ralph er forsvundne børn, således at Ralph i virkeligheden er kaptajn og kaptajnen en simpel gast. Herefter kan Sir Joseph naturligvis ikke gætte sig med Josephine, men må nøjes med sin kusine Hebe, Ralph får sin Josephine og kaptajnen Lille Forglemmigej. Så let er det.

Denne LP-plade, som bygges på Det kgl. Teaters rollebesætning ved PINAFORE's genoptagelse i 1957, skulle ved den kronologiske rækkefølge, hvori de enkelte udtræk er optaget, gøre Dem absolut sødygtig, når De nu privat afskber PINAFORE over Deres plade-piller.

God vind.

Louis P.

POLYPHON

★ Denne plade må kun spilles med letvægtspick-up med mikrosafir

LPP 402 (33)
 HI-FI

A. S. L. IRRICH'S BOKTRYKKERI

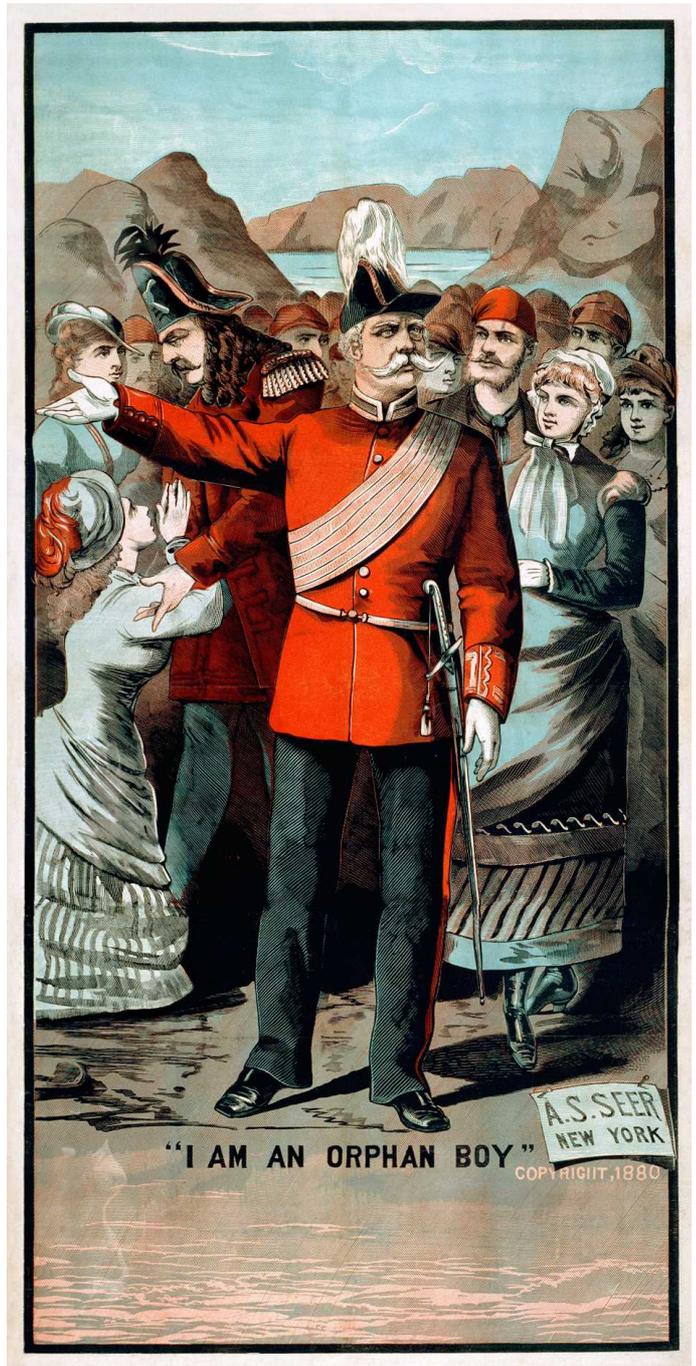
Also generals as contemporary role models takes Gilbert & Sullivan loving care of in the operetta *Pirates of Penzance* from 1879. The following year after *Pinafore* premiered. The song is not quite as well known as Sir Harry Porter's song, because it is very difficult to sing, but continued there has been written new verses to the song.

It's hardly a military secret that knowledge of military historically and currently is part of all higher officers regarded education and the same applies to geometry, mathematics and spherical trigonometry, which are prerequisites for knowledge of ballistics, the doctrine of projectiles motion. The Major-General's other skills, especially classical studies appear hobby fitted and may have originated from high school.

I Am the Very Model of a Modern Major-General

*I am the very model of a modern major-general,
I've information vegetable, animal and mineral,
I know the kings of England and I quote the fights historical,
From Marathon to Waterloo⁵² in order categorical.⁵³*

*I'm very well acquainted, too, with matters mathematical,
I understand equations, both the simple and quadratical,
About binomial theorem, I'm teeming with a lot o' news –
With many cheerful facts about the square of the hypotenuse.*



⁵² Gilbert and Sullivan may refer to: *The Fifteen Decisive Battles of the World: from Marathon to Waterloo*, Sir Edward Shepherd Creasy, 1851.- New York: London, Harper & Brothers, 1908.

- <https://archive.org/details/fifteendecisiveb00crearich>

⁵³ 1) Battles on land, 1A) Battles before and after the invention of the long bow 2) Sea Battles etc.

*I'm very good at integral and differential calculus,
I know the scientific names of beings animalculous,
In short, in matters vegetable, animal and mineral,
I am the very model of a modern major-general.*

*I know our mythic history, King Arthur's and Sir Caradoc's,⁵⁴
I answer hard acrostics, I've a pretty taste for paradox,
I quote in elegiacs all the crimes of Heliogabalus,
In conics, I can floor peculiarities parabolous.*

*I can tell undoubted Rafaels from Gerard Dowes and Zoffanys,
I know the croaking chorus of the Frogs of Aristophanes,⁵⁵
Then I can hum a fugue⁵⁶ of which I've heard the music's din afore,
And whistle all the airs to that infernal nonsense Pinafore;*

*Then I can write a washing-bill in Babylonian cuneiform
And tell you every detail of Caractacus' uniform.⁵⁷
In short, in matters vegetable, animal and mineral,
I am the very model of a modern major-general.*

*In fact, when I know what is meant by "mamelon" and "ravelin",⁵⁸
When I can tell at sight a Mauser* rifle from a javelin,
When such affairs as sorties⁵⁹ and surprises I'm more wary at,
And when I know precisely what is meant by "Commissariat".⁶⁰
When I have learnt what progress has been made in modern gunnery,
When I know more of tactics than a novice in a nunnery,
In short, when I've a smattering of elemental strategy,
You'll say a better major-general has never sat agee.*

54 Caradoc Vreichvras was a semi-legendary ancestor to the kings of Gwent. He lived during the 5th or 6th century. He is remembered in Arthurian legend as a Knight of the Round Table as Carados Briefbras.

55 The frogs of Aristophanes.- London : G. Allen & sons. 1912.
- <https://archive.org/details/cu31924014212686>

56 Fugues are polyphonic works, made up of multiple parts. No single person can sing a fugue.

57 Caractacus didn't wear a uniform. He wore blue paint, or dye, technically, called woad.

The son of Cymbeline, he was a Saxon general who fought the Romans around 50 A.D. (The Romans had invaded England in 43 A.D., and Caractacus led resistance to this invasion.) He and his family were captured by the Romans, carried to Rome as captives, and paraded through the streets. Claudius did not execute him or his family but granted them life because he admired Caractacus's courage. - <http://web.stcloudstate.edu/scogdill/pirates/caractacus.html>

58 A ravelin is a triangular fortification or detached outwork, located in front of the innerworks of a fortress (the curtain walls and bastions). Originally called a demi-lune, after the lunette, the ravelin is placed outside a castle and opposite a fortification curtain.

59 A dash or sally by a besieged garrison upon an investing force.

60 A commissariat is the department of an army charged with the provision of supplies, both food and forage, for the troops. The supply of military stores such as ammunition is not included in the duties of a commissariat. In almost every army the duties of transport and supply are performed by the same corps of departmental troops. An officer of a commissariat is a commissary.

Additional verses

*For my military knowledge, though I'm plucky and adventury,
Has only been brought down to the beginning of the century.
But still, in matters vegetable, animal and mineral,
I am the very model of a modern major-general.*

*I've knowledge in all areas artistic and didactical,
From the utilitarian to totally impractical;
I know the dates of great events both wonderful and sinister,
I even know how short a time John Turner was prime minister.*

*I know the laws of motion, theoretic and mechanical,
In many ways I am Encyclopaedia-Britannical,
With knowledge as gratuitous as ... how an ancient lute is played,
I'm always in demand whenever Trivial Pursuit is played!*

*The one thing I don't understand in anything Shakespearean,
Except it's played in theaters that I get very weary in.
But, still in matters vegetable, animal and mineral,
I am the very model of a modern major-general.*

*I have acquired prowess at communicating verbally,
I know how to personify and blow up with hyperbole,
I've mastered all devices entertaining and rhetorical,
From strict, anaphoristic speech to highly metaphorical;*

*I form ingenious pangrams, I'm a stickler for synecdoche,
I understand all accents, matters not how dialecticky,
I know our planet's history, from ammonites and belemnites,
To hippies, beatniks, and such current-century-type thelemnites.*

*The only thing I just don't get is dialects Ebonical,
Except they get debated in the San Francisco Chronicle,
But still in matters vegetable, animal and mineral.
I am the very model of a modern major-general!*

Johnny I Hardly Knew Ya

While going the road to sweet Athy, hurroo, hurroo
While going the road to sweet Athy, hurroo, hurroo
While going the road to sweet Athy,
A stick in me hand and a drop in me eye,
A doleful damsel I heard cry,
Johnny I hardly knew ye.

With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns,
The enemy nearly slew ye⁶¹
Oh my darling dear, ye look so queer
Johnny I hardly knew ye.

Where are your eyes that were so mild, hurroo, hurroo
Where are your eyes that were so mild, hurroo, hurroo
Where are your eyes that were so mild,
When my heart you so beguiled
Why did ye run from me and the child
Oh Johnny, I hardly knew ye

Where are your legs that used to run, hurroo, hurroo
Where are your legs that used to run, hurroo, hurroo
Where are your legs that used to run,
When you went for to carry a gun
Indeed your dancing days are done
Oh Johnny, I hardly knew ye

It grieved my heart to see you sail, hurroo, hurroo
It grieved my heart to see you sail, hurroo, hurroo
It grieved my heart to see you sail
Though from my heart you took leg-bail
Like a cod you're doubled-up head and tail
Johnny I hardly knew ye

With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns,
The enemy nearly slew ye

⁶¹ The Kandyan Wars (or the Kandian Wars) refers generally to the period of warfare between the British colonial forces and the Kingdom of Kandy, on the island of what is now present day Sri Lanka, between 1796 and 1818. More specifically it is used to describe the expeditionary campaigns of the British army in the Kingdom of Kandy in 1803 and 1815.

*Oh my darling dear, ye look so queer
Johnny I hardly knew ye.*

*Ye haven't an arm, ye haven't a leg, hurroo, hurroo
Ye haven't an arm, ye haven't a leg, hurroo, hurroo
Ye haven't an arm, ye haven't a leg,
Ye're an armless, boneless, chickenless egg
Ye'll have to put with a bowl out to beg
Oh Johnny I hardly knew ye*

*I'm happy for to see ye home, hurroo, hurroo
I'm happy for to see ye home, hurroo, hurroo
I'm happy for to see ye home,
All from the island of Sulloon (**sometimes sung as 'Ceylon'),⁶²
So low in flesh, so high in bone
Oh Johnny I hardly knew ye But sad as it is to see you so, hurroo, hurroo
But sad as it is to see you so, hurroo, hurroo
But sad as it is to see you so,
And I think of you now as an object of woe
Your Peggy'll still keep ye on as her beau,
Johnny, I hardly knew ye*

*With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns, hurroo, hurroo
With your drums and guns and drums and guns,
The enemy never slew ye*

62 All from the island of Sulloon

In 1796, the 1st Battalion of the Madras European Regiment of the English East India Company disembarked in Sri Lanka. It was part of the expeditionary force that 'Johnny Company' had sent in order to capture Colombo from the Vereenigde Oostindische Compagnie (United East Indies Company), or VOC.

The previous year, following the French Revolution, revolutionary troops had invaded and occupied the Netherlands, ousting the Stadhouder and setting up a 'Batavian Republic'.

The Dutch colony in Sri Lanka had declared for the Batavian Republic against the Stadhouder, an ally of the British. Using this as a pretext, the English East India Company had invaded the colony to seize it from its great commercial rival.

Trincomalee was captured in 1795 and early the next year the British landed troops on the west coast, including the 1st Madras Europeans. The expeditionary force quickly captured Negombo. Following the defection from the VOC of the regiment of the Swiss, de Meuron, Colombo fell as well, making 'Johnny Company' the master of the low country.

The Madras Europeans served for a very short period on the island, several detachments being sent overseas to bloody battles in the Phillipines and elsewhere. There do not appear to be any records of further military action, for example against the rebellion of 1798. Nevertheless, it appears that the regiment's brief sojourn wore a deep groove in the collective memory of the troops.

A large number of the soldiers recruited to the regiment were originally from the county of Kildare in Ireland. Indeed, later during the 19th century, a Militia reserve for the regiment was created in co. Kildare. Several men from the Kildare town of Athy were known to have served in the regiment in the early part of the 18th century. So it is likely that Athy men served in Sri Lanka in the 1790s.

- <http://www.colomboherald.com/arts-culture/all-from-the-island-of-sulloon>

*Oh my darling dear, ye look so queer
Johnny I hardly knew ye.*

Hear also: Cannoneer Jabůrek / *Kanonůr Jabůrek*, 1884.

A very early American text variant is,

*Johnny, he got shot in the leg,⁶³
Hurrah! Hurrah!
Now he goes on a wooden peg,
Hurrah! Hurrah!
He lost his eyes, he lost his nose,
He [sic] bit off his ears, and lost all his toes,
And we'll all feel gay
When Johnny comes marching home.
Chorus.— The men will cheer, &c.*

According to an email from the folk music researcher Jonathan Lighter of May 2014, there is a verse more:⁶⁴

63 This verse appears in:

Army of cripples: Northern Civil War Amputees, Disability, and Manhood in Victorian America. / :Jalynn Olsen PadillaProQuest, 2007. Alcot: Hospital Sketches.

More than 20,000 Union Army soldiers returned from the American Civil War missing an arm or a leg. For decades and even generations after the war's end, Americans' image of the Civil War veteran often included an empty sleeve or pant leg. Although scholars of the Reconstruction and Gilded Age eras have studied the experiences of disabled veterans as recipients of federal pension benefits or as beggars on city streets, only recently have they turned to considering veterans within the framework of disability history. This dissertation examines the readjustment, work, and personal experiences of the most visible group of disabled veterans—amputees—along with the shifting cultural meanings attached to their disabled bodies. Using sources such as census and pension records, literary productions, prosthetic manufacturers' catalogs, and amputees' own writings, it explores how the presence of Civil War amputees forced Northerners to reconsider what it meant to be a "cripple" in Victorian America and how the men themselves adjusted to the loss of physical wholeness. - <http://gradworks.umi.com/32/77/3277826.html>

Creating a National Home: Building the Veterans' Welfare State, 1860-1900. / Patrick J. Kelly. Harvard University Press, 1997

See also: Hospital Sketches / : Louisa May Alcott (1832-1888). Boston: James Redpath, Publisher, 221 Washington Street, 1863. - <http://digital.library.upenn.edu/women/alcott/sketches/sketches.html>

64 Jonathan Lighter quotes in the mail: New and Popular Songs: A Collection of the Most Popular Songs of the Day.... - Philadelphia: Simpson & Co., 1864.

'It prints (pp. 60-61) a text of "When Johnny Comes Marching Home," not in the standard version but "as sung by E. F. Dixey."

To Gilmore's words Dixey has added two new concluding stanzas.

Edward Freeman Dixey (1833-1904) was a prominent Philadelphia minstrel.

The Union Army "Invalid Corps," made up of inform or recuperated soldiers still fit for support duties, was renamed the "Veteran Reserve Corps" early in 1864. The "Fire Zou-zous" was the nickname of several Zouave regiments made up of firefighters from Philadelphia and elsewhere.

*When this cruel war is over,
Hurrah! Hurrah!
Johnny he'll join the Invalid corps,
Hurrah! Hurrah!
We'll dress him up in a suit of blue,
For he belongs to the fire zous-zous,
And we'll all feel gay
When Johnny comes marching home.
Chorus.— The men will cheer, &c.*

A quote from the poem the common soldier,⁶⁵

*See, over yonder all day he stands—
And empty sleeve in the soft wind sways,
As he holds his lonely left hand out
For charity at the crossing ways.*

The next Irish soldier was not hit quite so bad. After seven years of war participation in the Napoleonic Wars, he sailed home to his old mother without his legs. The song of unknown authorship is believed to be written immediately after the Napoleonic wars ended.⁶⁶ Some folk music researchers believe, however, that the song is much younger.⁶⁷

65 Anecdotes, poetry, and incidents of the war: North and South. 1860-1865. / ed Frank, Moore. - New York, Publication Office, Bible House, J. Porteus, Agent, 1867 p. 407.

- <https://archive.org/details/anecdotespoet00moor>

66 'O'Lochlainn: "Known to every true-born citizen of Dublin. In the years 1913-1916 it was the most popular marching song of the Irish Volunteers." Moylan: "This song of the Peninsular War dates, according to one source, to 1815. The earliest account of it in Ireland seems to be 1876 when Sam Henry's informant learned it in Belfast."

The final verse of the three Bodleian "Teddy O'Gra" broadsides seems to refer to the Peninsular War or the 1830s First Carlist War (which included Irish volunteers): Hoagland's text refers to the First Carlist War: "All foreign wars I do proclaim Between Don John and the King of Spain...."

The following note from John Moulden is quoted with permission:

"I note that all the ballad sheets of this song in Bodley or Madden are English printed. To my almost certain knowledge there is not a single one of Irish popular print origin in those libraries, the British Library, Birmingham University Library or any Irish library in either ballad sheet or 8-page song book form. This suggests that the song originated in Britain and diffused to Ireland only early in the 20th century. This is not the only possibility but the one the evidence most strongly suggests.

- <http://www.fresnostate.edu/folklore/ballads/MA126.html>

67 Mrs.. McGrath's first recorded by Pete Seeger on the Weavers' Town Hall Concerts of December 1951-1952 reissued on Kisses Sweeter Than Wine, 1994.

TEDDY O'GRA.

*Printed, Printer, wholesale Toy and Marble warehouse,
6, Great St. Andrew Street, Seven Dials*



O come all you sons of Hibernia,
I'll tell you how the world begun
I'll take you where the wars begun [won.
And you shall have a share when the victory's
musha too ra loo.

O Mrs. O'Gra to the captain said,
My son shall be a boatswains mate
And on his head placed a gold lac'd hat,
Here Teddy my child should you like that.

As mistress O'Gra sat watching on the
shore,
For the space of seven long years or more,
Till she spied a ship sailing on the sea
Here blood an ounds philleugh clear the way.

O now Teddy's landed without any legs,
For the loss of them he's gained two wooden
pegs,
And after she had gave him a kiss or two,
Here Teddy my child it cant be you.

O my Son Teddy was tall and slim,
And he had a leg for every shin,
But now he's got no legs at all
Why the devil didn't you fly from the can-
non ball.

O, was you lame, or was you blind,
How came you to leave your two legs behind,
Or was it a walking across the sea,
You wore your two legs down to your knee,

No I was not lame nor I was not blind,
When I left my two legs far behind,
But it was a fighting on the sea
That I wore my two legs off to my knee.

A mighty war I will proclaim
Against the king and the queen of Spain,
And I will make them rue the day
They shot my son Teddy's legs aw

Mrs. McGrath

*Oh, Missis McGrath, the sergeant said,
Would you like to make a soldier out of your son, Ted?
With a scarlet coat, and a three-cocked hat,
Now Missis McGrath, wouldn't you like that?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

*Oh Mrs. McGrath lived by the seashore
For the space of seven long years or more;
Till she saw a big ship sail into the bay,
Here's my son, Ted, wisha, clear the way!
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

*Oh, Captain, dear, where have ye been
Have you been in the Mediterreen?
Will ye tell me the news of my son, Ted?
Is the poor boy livin', or is he dead?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

*Ah, well up comes Ted without any legs
An in their place he had two wooden pegs,
She kissed him a dozen times or two,
Saying, Holy Moses, 'tishn't you.
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

*Oh then were ye drunk, or were ye blind
That ye left your two fine legs behind?
Or was it walkin' upon the sea
Wore your two fine legs from the knees away?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

*Oh, I wasn't drunk and I wasn't blind
But I left my two fine legs behind.
For a cannon ball, on the fifth of May,
Took my two fine legs from the knees away.
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.
Oh, Teddy, me boy, the old widow cried,
Yer two fine legs were yer mammy's pride,*

*Them stumps of a tree wouldn't do at all,
Why didn't ye run from the big cannon ball?
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

*All foreign wars I do proclaim
Between Don John⁶⁸ and the King of Spain⁶⁹,
And by herrins I'll make them rue the time
That they swept the legs from a child of mine.
Wid yer too-ri-aa, fol de diddle aa
Too-ri-oo-ri-oo-ri-aa.*

Already the English writer George Farquhar (1678-1707), criticized in the play *The Recruiting Officer* from 1706 the military enlistment as the adscripted's only legal way to get away from domestic duties. The song is also known later as *Sergeants Twa* or *Twa Recruitin 'Sergeants*, about Scots in British military service.

68 John of Austria (1547-1578)

69 The Eighty Years' War, or The Dutch War of Independence (1568–1648).

Over The Hills

*To wipe his scoundrel Master's Shoes,
For now he's free to sing and play
Over the Hills and far away.
Over the Hills and O'er the Main,⁷⁰
To Flanders, Portugal and Spain,
The queen commands and we'll obey
Over the Hills and far away.*

*We all shall lead more happy lives
By getting rid of brats and wives
That scold and bawl both night and day -
Over the Hills and far away.
Over the Hills and O'er the Main,
To Flanders, Portugal and Spain,
The queen commands and we'll obey
Over the Hills and far away.*

*Courage, boys, 'tis one to ten,
But we return all gentlemen
All gentlemen as well as they,
Over the hills and far away.
Over the Hills and O'er the Main,
To Flanders, Portugal and Spain,
The queen commands and we'll obey
Over the Hills and far away.*

Quote from Twa Recruitin 'Sergeants

*Twa recruiting sergeants came frae the Black Watch
Tae markets and fairs, some recruits for tae catch.
But a' that they 'listed was forty and twa:
Enlist my bonnie laddie an' come awa.*

In the next song's historical signposts: refers to being "sent to France," which could refer to the participation of Ireland in the Glorious Revolution 1688-89 which was the result and culmination of a year-long power struggle between the Crown and Parliament of England, the Nine Years war 1688-1697, called the Williamite War in Ireland - also titled the Jacobite War in Ireland or the Two Kings War (1689-1691). Arthur McBride is known in book printing from the 1840s. It was first recorded by Scottish folk group The Exiles on, Freedom Come All Ye Topic 12 T 143 1966.

⁷⁰ Main, en flod i Tyskland. Den er 524 km lang og flyder gennem delstaterne Bayern og Hessen og er den vigtigste biflod til Rhinen.

Arthur McBride

*Oh, me and my cousin, one Arthur McBride
As we went a walking down by the seaside
Now mark what followed and what did betide
For it being on Christmas morning.*

*Out for recreation, we went on a tramp
There we met Sergeant Napper and Corporal Vamp
And a little wee drummer, intending to camp
For the day being pleasant and charming.*

*“Good morning, Good morning!” the sergeant did cry
“And the same to you gentlemen ” we did reply,
Intending no harm but meant to pass by
For it being on Christmas morning.*

*But says he, “My fine fellows if you will enlist,
It’s ten guineas in gold I will slip in your fist
And a crown in the bargain for to kick up the dust
And drink the King’s health in the morning.*

*For a soldier he leads a very fine life
And he always is blessed with a charming young wife
He pays all his debts without sorrow or strife
And always lives pleasant and charming.*

*And a soldier he always is decent and clean
In the finest of clothing he’s constantly seen
While other poor fellows go dirty and mean
And sup on thin gruel in the morning.”*

*“But”, says Arthur, “I wouldn’t be proud of your clothes
For you’ve only the lend of them as I suppose
And you dare not change them one night, for you know
If you do you’ll be flogged in the morning.”*

*“And although that we are single and free
we take great delight in our own company
And we have no desire strange faces to see
Although that your offers are charming.”*

*“And we have no desire to take your advance
All hazards and dangers we barter on chance
For you would have no scruples for to send us to France*

*Where we would get shot without warning”.
“Oh now! “, says the sergeant “I’ll have no such chat
And I neither will take it from spalpeen or brat
For if you insult me with one other word
I’ll cut off your heads in the morning”.*

*Then Arthur and I we soon drew our hods
And we scarce gave them time for to draw their own blades
When a trusty shillelagh came over their heads
And bade them take that as fair warning.*

*And their old rusty rapiers that hung by their side
We flung them as far as we could in the tide
“Now take them out, Devils!”, cried Arthur McBride
“And temper their edge in the morning”.*

*And the little wee drummer we flattened his pow
And we made a football of his row-de-dow-dow
Threw it in the tide for to rock and to row
And bade it a tedious returning.*

*And we having no money, paid them off in cracks
And we paid no respect to their two bloody backs
For we lathered them there like a pair of wet sacks
And left them for dead in the morning.*

*And now to conclude and to finish disputes
We obligingly asked if they wanted recruits
For we were the lads who would give them hard clouts
And bid them look sharp in the morning.*

*Oh me and my cousin, one Arthur McBride
As we went a walking down by the seaside,
Now mark what followed and what did betide
For it being on Christmas morning*

Enough about recruiting songs this time around. More later.
Below is a Scottish recruiting poster from 1914.

48th Highlanders

**1200 MEN
WANTED AT ONCE**

FOR THE

**134th
HIGHLANDERS**

OVERSEAS BATTALION

UNDER LT.-COL. DUNCAN DONALD

PAY

COMMENCES AT ONCE

UNIFORMS ALL READY

— Apply —

**48th HIGHLANDERS
ORDERLY ROOM
ARMOURIES**



Avenge St. Julien

5^{te} Oplag.

MOR! - ER DET MOR?

(SOLDATENS · SIDSTE · SYN)



TEKST · AF · R. H.

SAT · I · MUSIK · AF · ROBERT SEHOLT

OLUF · BY ·
KRISTIANIA

SKANDINAVISK MUSIKFORLAG
KJØBENHAVN

SVALA · OCH · SÖDERLUND
KGL. HOFMUSIKHANDEL
STOCKHOLM

II

KÖBENHAVNS
MUSIKFORLAG

KR. 0,80

We're In The Army Now

*From the looks of things, we've got to join the army.
Uncle Sammy means to do just what he says.
It won't be long before we're in the trenches,
A-fighting for the dear old USA,
So when anything goes wrong,
We'll sing this little song:*

*We're in the army now.⁷¹
We're not behind a plow.
We'll never get rich a-diggin' a ditch.
We're in the army now.
We're in the army now.
Suppose you wonder how.
But don't you fear. You'll soon be here.
We're in the army now.*

*Now you see the boys as they go marching by you,
In their uniforms and colors, they look grand.
To the tune of "Yankee Doodle he's a dandy,"
They're marching for the dear old Yankee land.
So when anything goes wrong,
We'll sing this little song*

In No Man's Land Christmas is celebrated in 1914, [Christmas truce in no man's land](#), sings the Danish, Lars Lilholt Band, many years later. The soldiers were thoroughly tired of war and hated getting up in the morning. Oh! How I Hate To Get Up In The Morning, notify the composer Irving Berlin (1888-1989) and the singer Eddie Cantor in 1917. The song is from the theatrical performance Yip, Yip, Yaphank, 1918. The song is re-used in the theatrical performance and in the movie, This is the Army, during World War II.

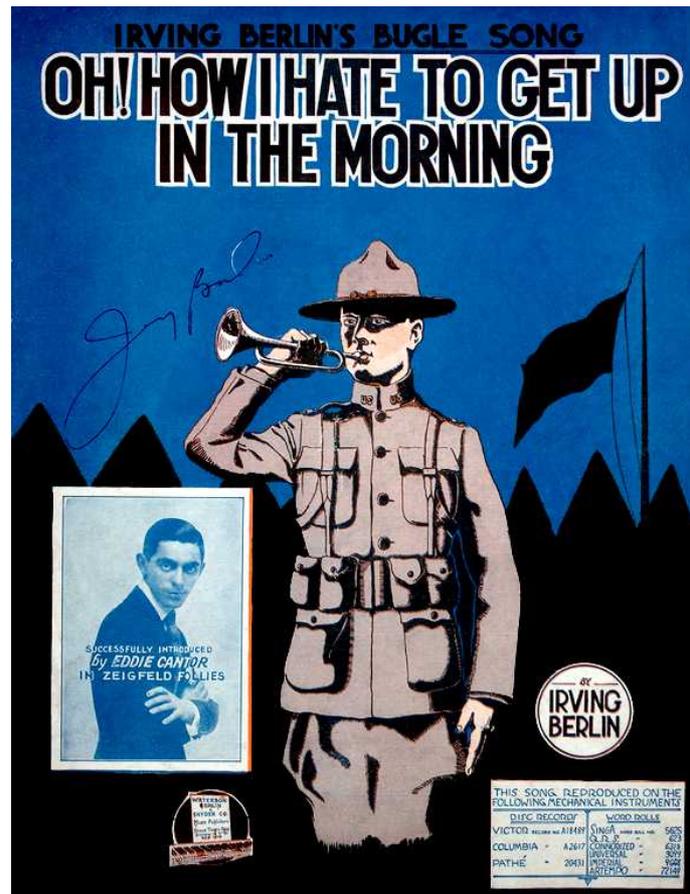
⁷¹ Camp Devens: Described and Photographed. / : Roger Batchelder. - Boston : Small, Maynard & Company, 1918.- <http://archive.org/details/campdevens00batc>

Oh! How I Hate To Get Up In The Morning

*Oh! how I'd love to remain in bed;
For the hardest blow of all,
Is to hear the bugler call:
You've got to get up,
You've got to get up this morning!*

*Some day I'm going to murder the bugler;
Some day they're going to find him dead;
I'll amputate his reveille,
And step upon it heavily,
And spend the rest of my life in bed.*

*A bugler in the army is the luckiest of men,
He wakes the boys at five and then goes
back to bed again;
He doesn't have to blow again until
the afternoon,
If ev'ry thing goes well with me I'll be
a bugler soon.*



A few years before World War the hit, Just Before the Battle, Mother, from the Civil War was recorded. The song was written, composed and published by George F. Root⁷² And it is about the young soldiers strong emotional

⁷² George F. Root, Civil War songwriter : a biography / Polly H. Carder..

- Jefferson, N.C. : McFarland ; London : Eurospan [distributor], 2008.

The Story of a Musical Life: An Autobiography / George F. Root.

- Cincinnati : John Church Co.1891.

- <https://archive.org/details/storyofmusicalli00root>

The Bugle Call / George F. Root.

- Chicago : Root & Cady, 1863.

- <https://archive.org/details/buglecall00root>

"The bugle-call – Stand up for Uncle Sam, my boys – The harp of the Union band – The Union League – America – Clear the way – God save the nation – The skedaddle rangers – The ship of Union – Gone to the war – Flag of the fearless free – Call 'em names Jeff – Stand by the president – "What's the matter?" – The battle-cry of freedom – Where home is – Toll the bell – "O, wrap the flag around me, boys" – A new ballad of Lord Lovell – Our soldiers stand upon the field – Hail, Columbia – The star-spangled banner (lyrics only) – What's the cause of this commotion – Picking lint – After the battle – Unite – Uncle Sam's funeral – Ho! for the gun-boats – The battle-call – Brave boys are they – Jefferson D., Sir – Come rouse up! brave boys – Never forget the dear ones – Grafted into the army – English neutrality – Fine old Union gentleman (lyrics only) – Watchman, what of the night? – Men that dare! – Kingdom coming – Freedom and Union (lyrics only) – There's a good time coming – Thrice hail happy day – Patriotic anthem – God speed the right!

Just before the battle, Mother : song and chorus / George F. Root.

- Chicago : Root & Cady, 1863.

attachment to their mothers. A much-used theme in soldiers songs in all wars.

Just Before the Battle, Mother

*Just before the battle, Mother,
I am thinking most of you,
While upon the field we're
watching,
With the enemy in view.
Comrades brave are round me
lying,
Filled with tho'ts of home and God;
For well they know that on the
morrow
Some will sleep beneath the sod.*

*Farewell, Mother, you may never,
you may never, Mother,
Press me to your breast again,
But, oh, you'll not forget me,
Mother, (you will not forget me)
If I'm numbered with the slain.*

*Hark! I hear the bugles sounding,
'Tis the signal for the fight;
Now, may God protect us, Mother,
As He ever does the right.
Hear the "Battle-Cry of Freedom,"
How it swells upon the air;
Oh, yes, we'll rally round the standard,
Or we'll perish nobly there.*



During one of our late battles in the Civil War, according to the notes in the original sheet music 'among many other noble fellows that fell, was a young man who had been the only support of an aged and sick mother for years. Hearing the surgeon tell those who were near him that he could not live, he placed his hand across his forehead, and with a trembling voice said, while burning tears ran down his fevered cheeks: "Who will care for mother now?";' recorded in 1917 by Will Oakland on Edison Blue Amberol: 3128 and by Jerry Silverman with The Harvesters in 1960.

Who Will Care For Mother Now?

*Why am I so weak and weary-
See how faint my heated breath,
All around to me seems darkness,
Tell me, comrades, is this death?
Ah! How well I know your answer;
To my fate I meekly bow.
If you'll only tell me truly,
Who will care for mother now?*

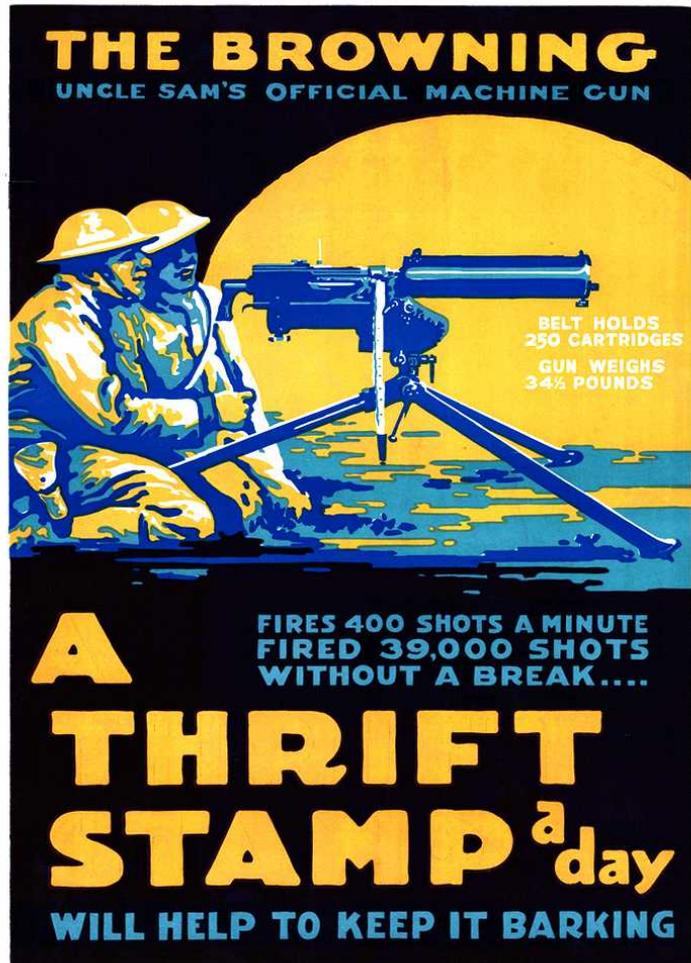
*Soon with angels I'll be marching,
With bright laurels on my brow,
I have for my country fallen,
Who will care for mother now?
Who will comfort her in sorrow?
Who will dry the falling tear?
Gently smooth her wrinkled forehead?
Who will whisper words of cheer?
Even now I think I see her
Kneeling, praying for me! How
Can I leave her in anguish?
Who will care for mother now?*

*Let this knapsack be my pillow,
And my mantle be the sky;
Hasten, comrades, to the battle,
I will like a soldier die.
Soon with angels I'll be marching,
With bright laurels on my brow,
I have for my country fallen,
Who will care for mother now?*

However, the war in Europe evolved, quite different from what recruiting songs had predicted.

The war had been industrialized and mechanized with new weapon systems and technology developments which had run ahead from the war planners and officers which was still sitting on prehistoric horse backs and fighting in the pasts armed sieges.

.The old officers of the general staffs simply did not understand the technological development which had taken place as the industrialization spread. Among the new weapons systems was implemented on a large scale during the war include chemical weapons, flamethrowers, aircraft and submarines. There was the position-war, with its trenches. Artillery battles and the motorized or mechanical battles on land, in the sea and in the air. Bombed last Night and Down in the U 17 ("A Musical Torpedo"). The soldiers died as a result of this development as flies.



Schulte Cigar Stores Thrift Stamp Series—Poster 6

In Europe the recruiting songs therefore disappeared very quickly from the musicians and record companies repertoire.

For more than two years now, I have been trying to forget those first months of the war. The months when the Black Watch and other regiments of the immortal "contemptible little army" marched into the unknown against the fiercest, most efficient military power the world, up to that time, had known; the months when hidden enemies struck swiftly mystifying blows with strange weapons, the more terrible because we did not understand them and had never imagined their power and numbers.

For more than two years I have habitually sought to keep my mind upon other subjects, yet I can recall those days now in the minutest detail. I can hear the sudden thrum of the masked machine guns like gi-

ant partridges drumming; can hear the singing roar of the Prussian airplanes to which, in those days, because of the scarcity of British planes, there could be practically no answer; and I can live again the frightful nights when we made our stand upon the Marne.⁷³

Bombed Last Night

*Bombed last night, and bombed the night before.
Going to get bombed tonight if we never get bombed anymore.
When we're bombed, we're scared as we can be.
Can't stop the bombing from old Higher Germany.*

*They're warning us, they're warning us.
One shell hole for just the four of us.
Thank your lucky stars there are no more of us.
So one of us can fill it all alone.*

*Gassed last night, and gassed the night before.
Going to get gassed tonight if we never get gassed anymore.
When we're gassed, we're sick as we can be.
For phosgene and mustard gas is much too much for me.*

*They're killing us, they're killing us.
One respirator for the four of us.
Thank your lucky stars that we can all run fast.
So one of us can take it all alone.*

⁷³ Joe Cassells: *The Black Watch : A Record in Action*. New York: Doubleday, Page & Company, 1918 s. 3.

A Death

[Telegram from War Office.] August 18.
Regret to inform you that Lieut. D. O. Barnett, Leinster Regt. reported wounded 15th August further particulars will be telegraphed when received. Secretary War Office.

[Telegram from War Office.] August 20.
Deeply regret to inform you that Lieut. D. O. Barnett, Leinster Regt. died of wounds 6th August. Lord Kitchener expresses his sympathy. Secretary War Office.

[Telegram from Buckingham Palace.] August 21.
The King and Queen deeply regret the loss you and the army have sustained by the death of Lieut. D. O. Barnett in the service of his country. Their Majesties truly sympathies with you in your sorrow. Keeper of the Privy Purse.

[From the Military Secretary, War Office.]
M. A. 3. (Cas.) War Office, Whitehall, S.W.,
6th September, 1915.
The Military Secretary presents his compliments to Mr. P. A. Barnett and begs to inform him that a report has just been received from Army Head-Quarters in the Field which states that the late Lieutenant D. O. Barnett, Leinster Regiment, was buried in the Cemetery at Poperinghe.
(Ref Sheet 28 Belgium. Square G. 8. c. 6. 8.)

Quoted from: Denis Oliver Barnett: in happy memory: His letters from France and Flanders, October 1914-August 1915 (1915) p. 221-224

Factbox 2

The battles of the Somme

The battles of the Somme was a British-French offensive during the First World War began July 1, 1916 near Albert in northern France with 13 British and five French divisions.

The Chief Executive of the British side was General Douglas Haig, as opposed to the opponent General Erich Ludendorff who was opposed to the element of surprise in war. Haig was in favor of wearing down of the enemy, but it led rather to run-down of his own troops.

After 4 ½ months of struggle, during which the front moved a few miles, stabilized the situation. The battles first day resulted in the largest single day's casualties (60,000 - a third died) due to an act of war in British history. The battle was primarily set in motion in order to relieve pressure on the French at Verdun and had little military significance.

Danish Wikipedia

The Battle of the Somme, fought in the summer and autumn of 1916, was one of the largest battles of the First

World War. With more than one million casualties, it was also one of the bloodiest battles in human history. The Allied forces attempted to break through the German lines along a 25-mile (40 km) front, north and south of the River Somme in northern France. One purpose of the battle was to draw German forces away from the Battle of Verdun; however, by its end the losses on the Somme had exceeded those at Verdun. The battle is best remembered for its first day, July 1, 1916, on which the British suffered 19,240 dead—the bloodiest day in the history of the British Army.

New World Encyclopedia.

Research guides, primary sources, and representations: Van Hartesveldt, Fred R. *The Battles of the Somme, 1916: Historiography and Annotated Bibliography* Greenwood Press 1996.

Imperial War Museum Viewing Guide: *The Battle of the Somme*. Undated.

Buchan, John: *The battle of the Somme*. - New York, George H. Doran company, 1917.

The next song was often sung by British soldiers as they came out of the front line as others were passing, heading for the front.

The Bells of Hell Go Ting-a-ling-a-ling'

Tune: Ting-a-ling-a-ling-ting⁷⁴

*The Bells of Hell go ting-a-ling-a-ling
For you but not for me.
For me the angels sing-a-ling-a-ling
They've got the goods for me.*

*O Death, where is thy sting-a-ling-a-ling?
O Grave, thy victoree?
The Bells of Hell go ting-a-ling-a-ling
For you but not for me!*

Alternative

*The bells of Hell go ting-a-ling-a-ling
For you and not for me,
And the little devils how they sing-a-ling-a-ling
For you but not for me.*

*O, Death, where is thy sting-a-ling-a-ling?
O, grave, thy victory?
The bells of hell go ting-a-ling-a-ling,
For you but not for me.*

"The French Army Mutinies of 1917 took place amongst the French troops on the Western Front in Northern France. They started just after the conclusion of the disastrous Second Battle of the Aisne, the main action in the Nivelle Offensive and involved, to various degrees, nearly half of the French infantry divisions stationed on the western front. The mutinies were kept secret and their full extent and intensity were not revealed until the last third of the twentieth century."⁷⁵ WIKI.

74 Ting-a-ling-a-ling-ting: Harry Dacre. Copyright, 1892, T. B. Harms & Co.
The Vermilion Box / Edward Verrall Lucas George H. Doran Company, 1916 s. 263.
- <https://archive.org/details/vermilionbox00lucaiala>

75 - http://en.wikipedia.org/wiki/French_Army_Mutinies

See also: Bibliothèque de Documentation Internationale Contemporaine - Les mutineries de 1917.
- <http://www.bdic.fr/desobeir/les-mutineries-de-1917>

'Paths of Glory is a 1957 American anti-war film by Stanley Kubrick based on the novel of the same name by Humphrey Cobb.⁷⁶ Set during World War I, the film stars Kirk Douglas as Colonel Dax, the commanding officer of French soldiers who refused to continue a suicidal attack. Dax attempts to defend them against a charge of cowardice in a court-martial

In 1992, the film was deemed "culturally, historically or aesthetically significant" by the Library of Congress and selected for preservation in the United States National Film Registry. In October and November 2004 the film was shown at the London Film Festival by the British Film Institute. It was carefully remastered over a period of several years; the original film elements were found to be damaged. However, with the aid of several modern digital studios in Los Angeles the film was completely restored and remastered for modern cinema. In addition, Stanley Kubrick's widow Christiane (who also appears in the closing scene as the German singer) made a guest appearance at the start of the performance.' WIKI

Dans les tranchées de Lagny

*En face d'une rivière
Du côté de Lagny
Près des amas de pierres
Qui restent de Lagny,
Dans la Tranchée des Peupliers
Vite on se défile en cachette
Braquant le fusil sur l'ennemi
Prêt à presser sur la gâchette.*

*Aux abords de Lagny
Lorsque descend la nuit
Dans les boyaux on s'défile en cachette,
Car la mitraille nous fait baisser la tête.
Si parfois un obus
Fait tomber un poilu
Près du cimetière on dérobe ses débris
Aux abords de Lagny.*

*Le jour on se repose
Après six jours de turbin,
Ce qu'on fait, c'est la même chose
On va se laver un brin.*

76 Paths of glory : impressions of war written at and near the front (1915). / : Irvin Shrewsbury Cobb - New York : Grosset & Dunlap, 1918. - https://archive.org/details/cihm_71950

*Aux abord de Metz, c'est ça qui est bath
De regarder tous ces militaires
Se laver, se brosse, se frotter les pattes
Aux effets de la bonne eau claire.*

*Au village de Lagny
Lorsque descend la nuit,
Après la soupe, devant quelques bouteilles,
Les Poitevins se comportent à merveille.
Allons, mon vieux cabot,
Vite encore un kilo
Afin d'nous faire oublier les ennuis
Des environs de Lagny.*

*V'la la soupe qui s'achève,
On prépare son fourbi,
Car ce soir, c'est la relève,
On va quitter Lagny.
Des provisions et son bidon,
Voilà ce que jamais on n'oublie.
Au petit bois, je connais l'endroit
Où l'on surveille sa patrie.*

The next song is associated with this mutiny and the song's chorus is sung in *Oh! What a Lovely War*. The song was banned in France until 1974.

La Chanson de Craonne

Paroles diffusées par Raymond Lefebvre

Chanson: Bonsoir M'Amour (Charles Sablon)

*Quand au bout d'huit jours le r'pos terminé
On va reprendre les tranchées,
Notre place est si utile
Que sans nous on prend la pile
Mais c'est bien fini, on en a assez
Personne ne veut plus marcher
Et le cœur bien gros, comm' dans un sanglot
On dit adieu aux civ'lots
Même sans tambours, même sans trompettes
On s'en va là-haut en baissant la tête*

*Adieu la vie, adieu l'amour,
Adieu toutes les femmes
C'est bien fini, c'est pour toujours
De cette guerre infâme
C'est à Craonne sur le plateau
Qu'on doit laisser sa peau
Car nous sommes tous condamnés
Nous sommes les sacrifiés*

*Huit jours de tranchée, huit jours de souffrance
Pourtant on a l'espérance
Que ce soir viendra la r'lève
Que nous attendons sans trêve
Soudain dans la nuit et dans le silence
On voit quelqu'un qui s'avance
C'est un officier de chasseurs à pied
Qui vient pour nous remplacer
Doucement dans l'ombre sous la pluie qui tombe
Les petits chasseurs vont chercher leurs tombes*

*C'est malheureux d'voir sur les grands boulevards
Tous ces gros qui font la foire
Si pour eux la vie est rose
Pour nous c'est pas la même chose
Au lieu d'se cacher tous ces embusqués
F'raient mieux d'monter aux tranchées
Pour défendre leur bien, car nous n'avons rien
Nous autres les pauv' purotins
Tous les camarades sont enterrés là
Pour défendr' les biens de ces messieurs là*

*Ceux qu'ont l'pognon, ceux-là r'viendront
Car c'est pour eux qu'on crève
Mais c'est fini, car les trouffions
Vont tous se mettre en grève
Ce s'ra votre tour, messieurs les gros
De monter sur le plateau
Car si vous voulez faire la guerre
Payez-la de votre peau*

Paroles diffusées par Henry Poulaille

*Quand au bout d'huit jours le repos terminé
On va reprendre les tranchées,
Notre place est si utile*

*Que sans nous on prend la pile
Mais c'est bien fini, on en a assez
Personne ne veut plus marcher
Et le cœur bien gros, comm' dans un sanglot
On dit adieu aux civ'lots
Même sans tambours et sans trompettes
On s'en va là-bas en baissant la tête*

*Adieu la vie, adieu l'amour,
Adieu toutes les femmes
C'est bien fini, c'est pour toujours
De cette guerre infâme
C'est à Craonne sur le plateau
Qu'on doit laisser sa peau
Car nous sommes tous des condamnés
C'est nous les sacrifiés*

*Huit jours de tranchée, huit jours de souffrance
Pourtant on a l'espérance
Que ce soir viendra la r'lève
Que nous attendons sans trêve
Soudain dans la nuit et le silence
On voit quelqu'un qui s'avance
C'est un officier de chasseurs à pied
Qui vient pour nous remplacer
Doucement dans l'ombre sous la pluie qui tombe
Nos pauvr' remplaçants vont chercher leurs tombes*

*C'est malheureux d'voir sur les grands boulevards
Tous ces gros qui font la foire
Si pour eux la vie est rose
Pour nous c'est pas la même chose
Au lieu d'se cacher tous ces embusqués
F'raient mieux d'monter aux tranchées
Pour défendre leurs biens, car nous n'avons rien
Nous autres les pauvr' purotins
Et les camarades sont étendus là
Pour défendr' les biens de ces messieurs là*

*Ceux qu'ont le pognon, ceux-là reviendront
Car c'est pour eux qu'on crève
Mais c'est fini, nous, les troufions
On va se mettre en grève
Ce sera vot' tour messieurs les gros
De monter sur le plateau*

*Si vous voulez faire la guerre
Payez-la de votre peau*

The Song of Craonne, Adieu la vie

Unknown translator.

*When at the end of a week's leave
We're going to go back to the trenches,
Our place there is so useful
That without us we'd take a thrashing.
But it's all over now, we've had it up to here,
Nobody wants to march anymore.
And with hearts downcast, like when you're sobbing
We're saying good-bye to the civilians,
Even if we don't get drums, even if we don't get trumpets
We're leaving for up there with lowered head.*

*Good-bye to life, good-bye to love,
Good-bye to all the women,
It's all over now, we've had it for good
With this awful war.
It's in Craonne up on the plateau
That we're leaving our skins,
'Cause we've all been sentenced to die.
We're the ones that they're sacrificing*

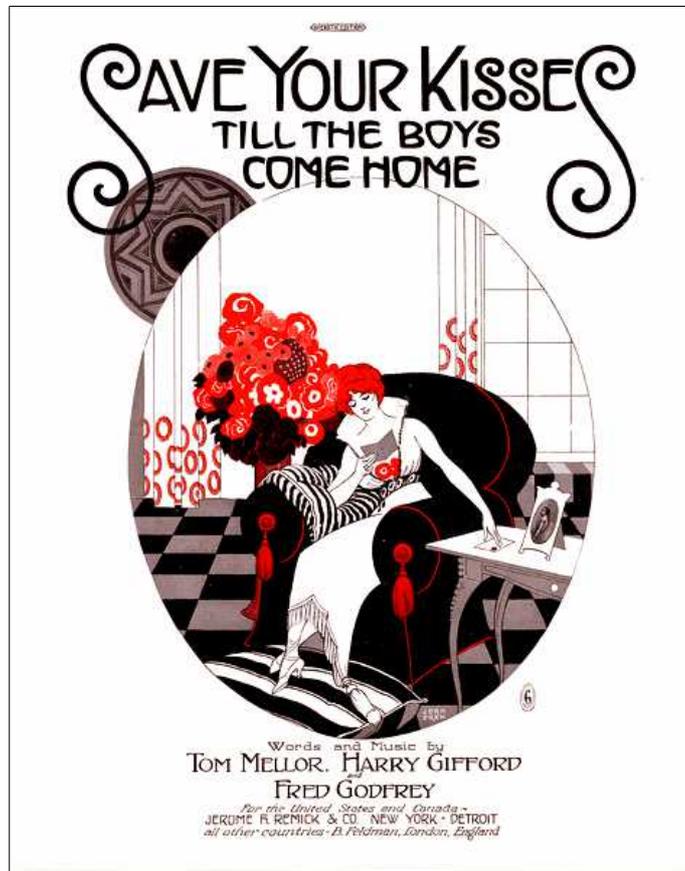
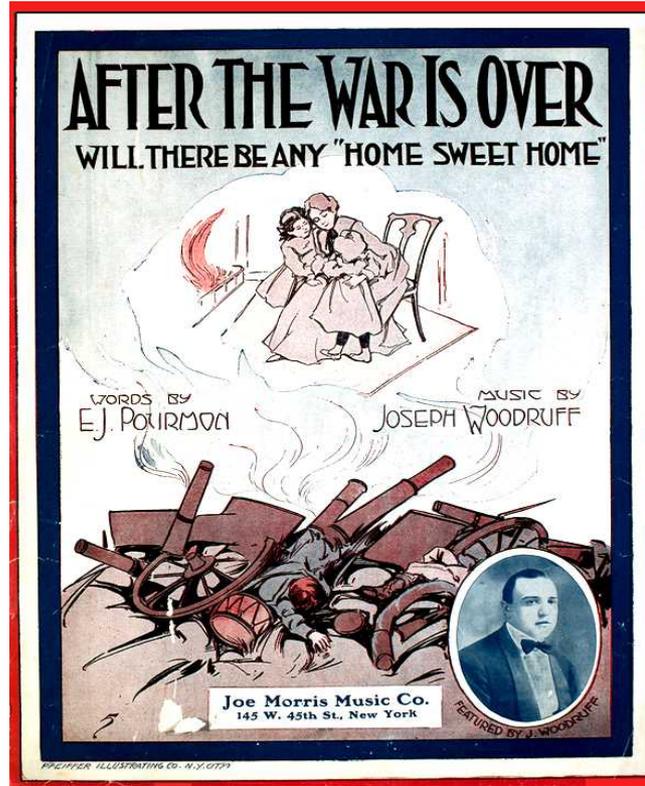
*Eight days in the trenches, eight days of suffering,
And yet we still have hope
That tonight the relief will come
That we keep waiting for.
Suddenly in the silent night
We hear someone approach
It's an infantry officer
Who's coming to take over from us.
Quietly in the shadows under a falling rain
The poor soldiers are going to look for their graves*

*Good-bye to life, good-bye to love,
Good-bye to all the women,
It's all over now, we've had it for good
With this awful war.
It's in Craonne up on the plateau
That we're leaving our hides*

*'Cause we've all been sentenced to die.
We're the ones that they're sacrificing*

*On the grands boulevards it's hard to look
At all the rich and powerful whooping it up
For them life is good But for us it's not the same
Instead of hiding, all these shirkers
Would do better to go up to the trenches
To defend what they have, because we have nothing
All of us poor wretches All our comrades are being buried there
To defend the wealth of these gentlemen here*

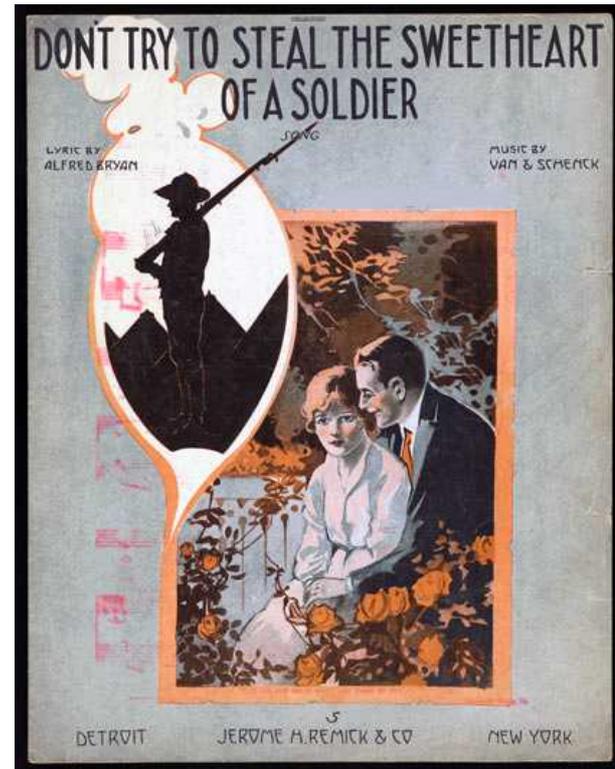
*Those who have the dough, they'll be coming back,
'Cause it's for them that we're dying.
But it's all over now, 'cause all of the grunts
Are going to go on strike.
It'll be your turn, all you rich and powerful gentlemen,
To go up onto the plateau.
And if you want to make war,
Then pay for it with your own skins.*



Aching Hearts

In bourgeois ideology on family, the family relationships are an essential part. Voluntary or compulsory service removes family members from home. This also occurs in other professions, such as the transport sector, but the military is special, commercially considered, because it has the largest share of business-related personal injury when there is war. And this is well known by the soldiers and their families.

Romances, girlfriends and soldiers harmonizes generally not well together, especially if they are separated for shorter or longer period. This is a familiar and universal problem of union formation. We start this issue some unknown place in Bulgaria, while the country was occupied by the Ottoman Empire 1396–1878. The folk dance and ballad about the pretty Marie.



Девојко Мари Хубава / Devojko Mari Hubava

*O pretty girl
Pour me some wine
Wine and white rakija*

*So we can drink
Tell me your problem.
Whose problems are greater?*

*Crazy hero, and young,
My problem is greater.
Because I have clothes (a Hope Chest) to make.*

*My problem is greater, girl,
Because I have (military) duties to perform.
Because I don't have a home built.
My problem is greater.
Because never will we be together.*

The soldiers' songs can be divided into a few categories: Life in the trenches, homesickness, nostalgia, broken hearts and families, mourners and relatives laments over the war dead soldiers. One of the most famous laments over dead soldiers are the Scottish Flowers of the Forest, written by Jean Elliot in 1756, as a dirge about James IV, as

well, many of his noble men and about 10,000 men, the flowers in forest. who died at the Battle of Flodden Field in northern England in 1513. Gramophone recordings and prints of the lament is known from about 1904-1905.⁷⁷

The English folk-rock band Fairport Convention recorded the song on their 1970 LP, Full House and the Scottish-Australian songwriter Eric Bogle refers to Flowers of the Forest in his song No Man's Land, where he ponders by a the grave of a soldier from the first World War, and is considering whether, Flowers of the Forest, was played at the soldier's funeral

***Did they beat the drum slowly and play the fife lowly,
did they sound the death march⁷⁸ as they lowered you down?
and did the band play the last post and chorus?⁷⁹
And did the pipes play the flowers of the forest?***

Fife and drum are also common in more official situations, explains the musician and storyteller Paul Høxbro in connection with the release of the CD Tu tu pan pan in 1995. 'Eg. as a trio leading an infantry unit or on horseback in a royal feast procession and as sound effects to tournaments and jousting...Then the musical instruments were divided into two main groups depending on the volume of the instrument. The powerful such. trumpets, horns and shawm is called haut (high) instruments and all stringed instruments, flutes and portative was named bass (low).The two classes of instruments were generally kept quite separate and did not appear in the same ensemble. But here the fife and drum apparently are an interesting exception, since at the many pictures, where they are represented, in one place to play with trumpet, shawm and bagpipes, the other with harp, lute, psalter, rebec and fiddle.'

It is now common practice in the British and Canadian military to use this tune to mark a soldier's death in Afghanistan during the official memorial service.

Finally, it should be added that the Irish folk singer Pat Woods links the: Green Fields Of France with the melody of Flowers of the Forest, played on flute on, the Cream of Irish Folk Vol 2, Bellevue 1999.

77 Scottish Vernacular Discography, 1888-1960. / : William Dean-Myatt. Draft. December 2012. Preview copy. - <http://www.nls.uk/media/1056403/section-02-a.pdf>

78 George Frideric Händel, Saul HWV 53, 1738 ?

79 The "Last Post" can be either a B♭ bugle call within British Infantry regiments or an E♭ cavalry trumpet call in British Cavalry and Royal Regiment of Artillery (Royal Horse Artillery and Royal Artillery) used at Commonwealth military funerals and ceremonies commemorating those who have been killed in war. WIKI.

THE
FLOWERS OF THE FOREST
THE FAVORITE
SCOTCH SONG

LONDON:
HOWARD & CO.
28, GT MARLBOROUGH STREET, W.

The Flowers Of The Forest

*I've heard the liltin', at the yowe-milking,
Lasses a-liltin' before dawn o' day,
But now they are moaning on ilka green loaning;
"The Flowers of the Forest are a' wede away".*

*As buchts, in the morning, nae blythe lads are scorning,
The lasses are lonely and dowie and wae;
Nae daffin', nae gabbin', but sighing and sobbing.
Ilk ane lifts her leglen, and hies her away.*

*In hairst, at the shearing, nae youths now are jeering,
The Bandsters are lyart, and runkled and grey.
At fair or at preaching, nae wooing, nae fleeching,
The Flowers of the Forest are a' wede away.*

*At e'en, in the gloaming, nae swankies are roaming,
'Bout stacks wi' the lasses at bogle to play.
But ilk ane sits drearie, lamenting her dearie,
The Flowers of the Forest are a' wede away.*

*Dule and wae for the order sent our lads to the Border;
The English, for ance, by guile wan the day:
The Flowers of the Forest, that foucht aye the foremost,
The prime o' our land are cauld in the clay.*

*We'll hae nae mair liltin', at the yowe-milking,
Women and bairns are dowie and wae.
Sighing and moaning, on ilka green loaning,
The Flowers of the Forest are all wede away.*

Then we jump forward to the Spanish Succession War (1701-1714), which offers theme-wise, an equivalent Irish lament, but only over a single soldier: The Bantry Girls Lament.

The Bantry Girls Lament

*Oh, who will plough the fields now
And who will sow the corn
And who will watch the sheep now
And keep them from all harm
And the stack that's in the haggard*

*Unthreshed it may remain
Since Johnny, lovely Johnny
Went to fight the king of Spain*

*Oh, the girls of the Banóg
In sorrow may retire
And the piper and his bellows
May go home and blow the fire
Since Johnny, lovely Johnny
Went sailing o'er the main
Along with other patriots
To fight the king of Spain*

*The boys will sorely miss him
When Moneymore comes round
And grieve that their bould captain
Is nowhere to be found
And the peelers must stand idle
Against their will and grain
Since the valiant boy who gave them work
Now peels the king of Spain*

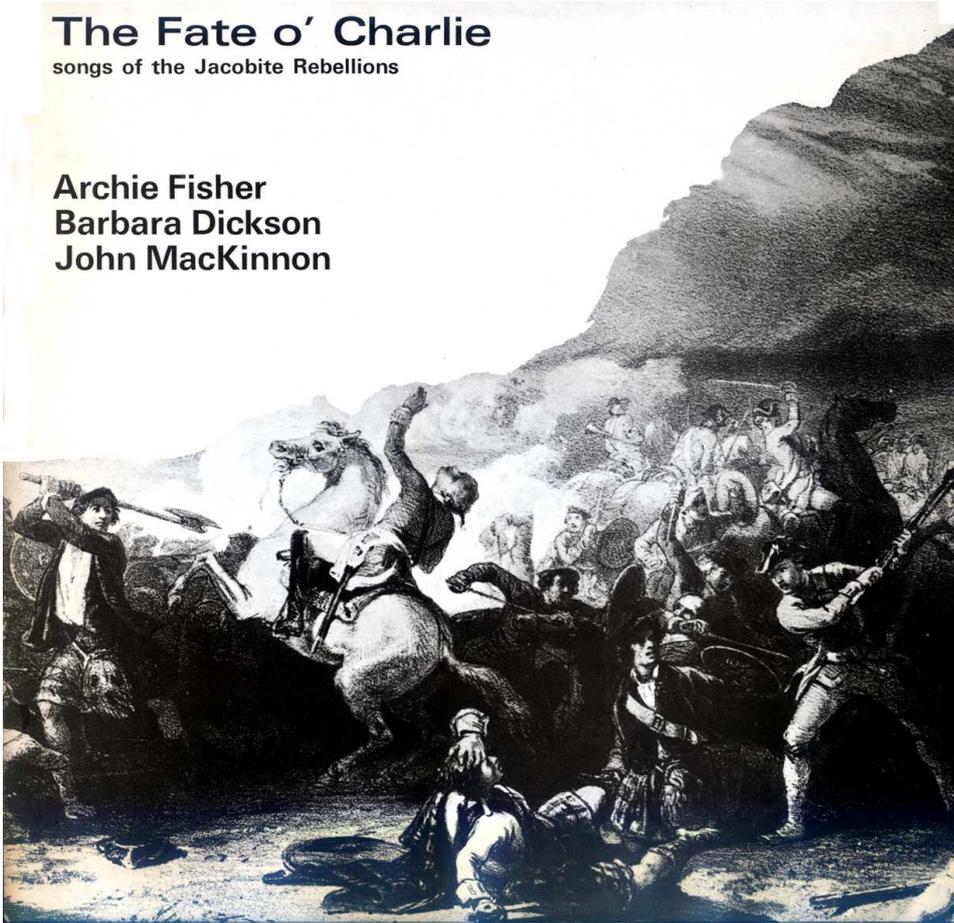
*At wakes and hurling matches
Your likes we'll never see
'Till you come back again to us
Mo storeen óg mo chroi
And won't you trounce the buckeens
Who show us much disdain
Because our eyes are not as bright
As those you meet in Spain*

*Oh, if cruel fate should not permit
Our Johnny to return
His awful loss we Bantry girls
Will never cease to mourn
We'll resign ourselves to our sad lot
And die in grief and pain
Since Johnny died for Ireland's pride
In the sunny land of Spain*

The Fate o' Charlie

songs of the Jacobite Rebellions

Archie Fisher
Barbara Dickson
John MacKinnon



Widows are the theme of the next song which takes place in the early 1640s during the English Civil War. The song's age and the authors are unknown. It is on a local history phonograph record Brummagem Ballads from 1976.

'The Battle of Camp Hill (or the Battle of Birmingham) took place in and around Camp Hill, during the First English Civil War, on Easter Monday, 3 April 1643, when a company of Parliamentarians from the Lichfield garrison with the support of some of the local townsmen, in all about 300 men, attempted to stop a detachment of Royalists, of about 1,200 cavalry and dragoons and 600 to 700 foot, under the command of Prince Rupert from passing through the unfortified parliamentary town of Birmingham.' WIKI

The Armourer's Widow

*When Rupert came to Byrmingeham⁸⁰
We were in sorry plyght
Our blood God's earth ystained by daye,
Our homes in blazing ruins laye
And stained the skye at night.*

*With matchlock and with culverin,
With caliver⁸¹ and drake,⁸²
He battered down our ancient town,
He shot our sons and fathers down,
And Hell on earth did make.*

*Our children's cries, our widows's prayers,
Ascended with the flame,
And called down the wrath divine
Upon the Royal murderer's line,
And brought his kin to shame.*

Aching hearts could also be the cause of the young men became soldiers. Here a quote from the children's song Going to the Mexican War, from 1846:

| | |
|---|---|
| <i>Pretty little pink, I once did think, You and I would marry. But now that you have turned me down, I'll no longer tarry.</i> | <i>I put my knapsack on my back, My gun upon my shoulder, Fly away to Mexico To be a valiant soldier.</i> |
|---|---|

The song is published in Carl Sandburg's American Songbag 1927, and in William Wells Newell's, Games and Songs of American Children, 1883, in which there are the text variation:

To march away to Quebec town.

80 Tales Of Sutton Town And Chase, With Other Tales, & Some Sketches Collected By "TAU" {pseudonym of Thomas A. Vaughton}, And Now Imprinted For The First Time."Battle of Birmingham: Printed and Published by Hudson and Son, Edmund Street and Livery Street 1904.

-http://www.bgfl.org/bgfl/custom/resources_ftp/client_ftp/teacher/history/jm_jones/jmj_battle_of_birm/index.htm

81 An early form of hand gun, variety of the arquebus; originally a gun having a regular size of bore.

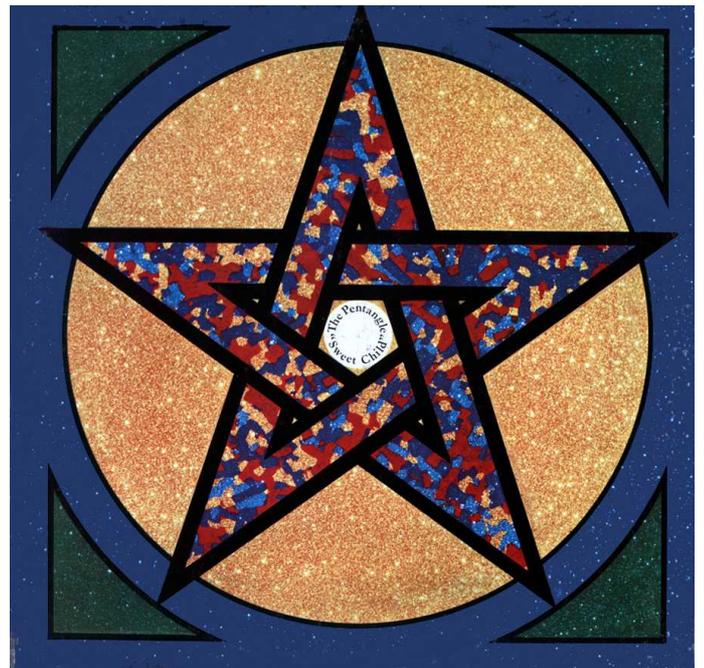
82 A small cannon, used esp. in the 17th and 18th centuries.

Homesickness and nostalgia among soldiers – described as diseases – is known since the Middle Ages⁸³. Aching hearts and laments occurs in all wars throughout history from ancient times to the present. The popular Scottish medieval sailor and love song, *So early, early in the spring* is recorded by Pentangle on *Sweet Child* from 1968. A young man muster as a conscript on a warship:

*Early, early in the spring
I went on board to serve my king
And left my dearest dear behind,
Who ofttime said her heart was mine.*

Text variation in line two

*Early, early in the spring,
I was forced on board to serve my king⁸⁴
A-leaving of my dear behind
Who loved and set her heart towards mine.*



The first U.S. song about military service is from 1862 the time of the Civil War and is written by the renowned songwriter Henry Clay Work (1832-1884).⁸⁵

83 Nostalgia: Hometown longing, homesickness.

The nostalgia concept was developed in a medical treatise. The Dissertation, *Dissertation Medica oder Heimwehe*, which was defended June 22, 1688 by the Swiss physician Johannes Hofer (1669-1752), who described what was then called the Swiss sickness or Swiss illness, *mal du Suisse*, or *Schweizerheimweh*. An epidemic of this disease had broken out among young people more or less compulsory recruited Swiss mercenaries in France and in Italy. The cure of the disease was a reduction of the period of service and return.

84 California Gold: Northern California Music From the Thirties: Ben Rice "I Was Forced On Board To Serve my King."

- <http://www.loc.gov/item/afc9999005.6664> ;
- <http://mudcat.org/thread.cfm?threadid=61371>

85 Songs of Henry Clay Work

- New York : Press of J.J. Little & Ives Co., 1920?

'Agnes by the river – Babylon is fallen – Beautiful Rose – Come back to the farm – Come home, father – Corporal Schnapps – Crossing the grand Sierras – Dad's a millionaire – God save the nation – Grafted into the army – Grandfather's clock – Kingdom coming – Lillie of the snowstorm, or, Please, father, let us in – Little major – Marching through Georgia – Nellie lost and found – No letters from home – Now, Moses – Our captain's last words – Poor Kitty Popcorn, or, The soldier's pet – Ring the bell, watchman – Sleeping for the flag – Song of a thousand years – Sweet Echo Dell – The buckskin bag of gold – The days when we were young – The first love dream – The girls at home – The mystic veil – The picture on the wall – The ship that never return'd – The song of the red man – 'Tis finished, or, Sing hallelujah – Uncle Joe's Hail Columbia – Wake Nicodemus – Watching for pa – Washington and Lincoln – When the evening star went down – Who shall rule this American nation?

Grafted Into the Army

*Our Jimmy has gone for to live in a tent,
They have grafted him into the army;
He finally pucker'd up his courage and went,
When they grafted him into the army.
I told them he was too young, alas!
At the captain's forequarters, they said he would pass.
They'd train him up well in the infantry class,
So they grafted him into the army.*

*Oh, Jimmy, farewell! Your brothers fell
Way down in Alabarmy;
I thought they would spare a lone widder's heir,
But they grafted him into the army.*

*Drest up in his unicorn – dear little chap;
They have grafted him into the army;
It seems but a day since he sot in my lap,
But they grafted him into the army.
And these are the trousies he used to wear –
Them very same buttons – the patch and the tear –
But Uncle Sam gave him a bran' new pair
When they grafted him into the army.*

*Now in my provisions I see him revealed –
They have grafted him into the army;
A picket beside the contented field.
They have grafted him into the army.
He looks kinda sickish – begins to cry –
A big volunteer standing right in his eye!
On, what if the ducky should up and die
Now they've grafted him into the army.*

The next song is French translated in English. Unfortunately, I have not been able to find this old French deserter song in French. It's from before 1895.



The [French] Deserter

Translator Alfred M. Williams.

*"For eight long years within the troop I served",
Without a furlough to relieve my pain.
The longing took me to desert the ranks,
To my fair land to turn my steps again.*

*"I had a luckless meeting on my way,
Three grenadiers before me made a halt.
With handcuffs hard and cold they bound my hands,
And led me to Bordeaux to a prison vault.*

*"Ah, is it then for love of a brown maid,
That in a cell I lie in dismal mood;
My only couch the hard planks of the floor,
Water and black bread my only drink and food."*

*But when the maiden heard these words of grief,
Both night and day she walked her love to see.
"Courage, my dear love," through the grate she said,
"I will find out a way to rescue thee.*

*"I will run out, and seek your captain kind,
Your captain kind, and your brave colonel too.
I will beseech them, and implore a pardon,
I will give them gold to free my lover true!"*

*"I am deeply grieved, my little shepherdess,
That for this grenadier you should moan and cry.
Before the court of war he must soon appear,
And at the drum will be condemned to die!"*

*When the maiden heard the cruel words he said,
Her cheeks grew white that were so rosy red.
The captain threw his arm around her waist,
And kindly bade her lift her drooping head.*

*"Fair shepherdess, take me for your lover,
I will love you well, and free your heart from pain."
Tears within her eyes, and kerchief to her face,
"No, no," she said, "I cannot love again."*

Also drinking could be the cause of military service, The bold deserter or, Why did I desert?, The Deserter. Here is the original text of the song that is believed to be from Ireland and is based on a dance tune from the 1790s. It was recorded by Jil Chambless & Scooter Muse on The Low Rock Song, 2011. The Deserter is also a tough poem, written in 1916 by the English poet Winifred Mary Letts (1882-1972) in the anthology *Hallow-e'en*, and poems of the war, and it is the title of a handful of films, including the Canadian *Le Déserteur* from 2008. It tells the story of Georges Guenette, one deserter from the Canadian army during World War II who was shot and killed by members of the Royal Canadian Mounted Police.

The Bold Deserter

*My parents rear'd me tenderly, I being their only son
Little did they think I was to follow the fife and drum,
At length I courted a pretty girl and she did gain my heart,
She first advised me to list and then for to desert*

*She was my mother's waiting maid, no fairer to be found,
Her checks were of the rosey red, her hair was lovely brown,
Her skin as white as any snow, her teeth all in a row,
And neat, complete and handsome, but with me would not go.*

*Once I thought I ne'er should be in this defected state,
A poor forlorn stranger born, to suffer hardships great,
The birds that fly from tree to tree with sorrow striket my heart,
And the morning star alarms me—O why did I desert?*

*If was curs'd whiskey ruin'd me, from my colours I did fly,
For the want of pay or cowardice, both these I do deny,
It was curs'd whiskey ruin'd me, and bad company too,
So here in pain I must remain, I know not what to do.*

*My cap, my coat, my scarlet cloak, - I now must trow aside,
And in some silent shady grove my body I must hide:
To these light bobs I'll bid adieu where once I took delight,
My journey far I must pursue, and travel it all night.*

*My brother he's a sailor bold, he knows not I am here,
Aloud in vain I cry'd to him, his ship to draw near,
The wind and tide forc'd him away, his boats could not lay to,
So here in pain I must remain, I know not what to do.*

Now to conclude and make an end of my deserting song

*I hope to shine in armour bright, and that before it's long
My officers and serjeants have clothes for me in store,
And if they would but pardon me, desert I would no more.*

The English singer Sandy Denny (1947 – 1978), sang the medieval ballad the Deserter on Fairport Convention's groundbreaking *Liege & Lief* from 1969. The song is known in several text variations.



The Deserter

*I'm a rich merchant's son who'd both honour and fame,
And I dwelt in the city called Oxford by name;
Till my parents turned from me and bid me to go,
To seek for a master, which proved my overthrow.⁸⁶*

*A-drinking, a-drinking, a-drinking went I,
Till a recruiting party came beating down by;
They 'listed me and treated me, until I did not know,
That to the King's barracks they had forced me to go.*

*The first time I deserted I thought myself free,
But my cruel comrades informed on me;
I was quickly followed after and brought back with speed,
I was handcuffed and guarded, heavily ironed indeed.*

*The second time I deserted I thought myself free,
Until my cruel sweetheart informed on me;
They came to the house and soon took me away,
To the prison, where heavily ironed I lay.
The third time I deserted I thought myself free,*

⁸⁶ The sentence is known from the old English ballad Reynardine: 'I said my pretty creature don't let your parents know, For if you do they'll ruin me and prove my overthrow.'

*Until my cruel brother informed on me;
Again they came for me and knocked at the door,
And ironed me safe and to prison me bore.*

*Court martial, court martial they held upon me -
Three hundred lasses and three score and three;
May the Lord have mercy for such cruelty,
Oh, now the King's duty falls heavy on me.*

*The fourth time I deserted I thought myself free,
But my cruel father informed on me;
I was soon followed after and was not forgot,
And the sentence passed on me was for to be shot.*

*Now the day being come and his coffin all fixed,
King George⁸⁷ he came by in his carriage and six;
When the coffin he saw he cried, 'Let him go free,
For he'll make a good soldier in his [own] country.'*

87 Might be George III (1738–1820).

The Deserter, 1916

*There was a man, - don't mind his name,⁸⁸
Whom Fear had dogged by night and day.
He could not face the German guns
And so he turned and ran away.
Just that – he turned and ran away,
But who can judge him, you or I?*

*God makes a man of flesh and blood
Who yearns to live and not to die.
And this man when he feared to die
Was scared as any frightened child,*

*His knees were shaking under him,
His breath came fast, his eyes were wild.
I've seen a hare with eyes as wild,
With throbbing heart and sobbing breath.*

*But oh! it shames one's soul to see
A man in abject fear of death,
But fear had gripped him, so had death;
His number had gone up that day,*

*They might not heed his frightened eyes,
They shot him when the dawn was grey.
Blindfolded, when the dawn was grey,
He stood there in a place apart,*

*The shots rang out and down he fell,
An English bullet in his heart.
An English bullet in his heart !
But here's the irony of life, -*

88 In World War One, the executions of 306 British and Commonwealth soldiers took place. Such executions, for crimes such as desertion and cowardice, remain a source of controversy with some believing that many of those executed should be pardoned as they were suffering from what is now called shell shock. The executions, primarily of non-commissioned ranks, included 25 Canadians, 22 Irishmen and 5 New Zealanders.

A new law passed on November 8th 2006 and included as part of the Armed Forces Act has pardoned men in the British and Commonwealth armies who were executed in World War One. The law removes the stain of dishonor with regards to executions on war records but it does not cancel out sentences. Defence Secretary Des Browne said:

"I believe it is better to acknowledge that injustices were clearly done in some cases - even if we cannot say which - and to acknowledge that all these men were victims of war. I hope that pardoning these men will finally remove the stigma with which their families have lived for years."

- <http://www.theguardian.com/uk/2006/aug/16/military.immigrationpolicy>

*His mother thinks he fought and fell
A hero, foremost in the strife.
So she goes proudly; to the strife
Her best, her hero son she gave.
O well for her she does not know
He lies in a deserter's grave.*

Recycling from the Second Boer War in South Africa, 1902

Goodbye Dolly Gray

*I have come to say goodbye, Dolly Gray,
It's no use to ask me why, Dolly Gray,
There's a murmur in the air, you can hear it everywhere,
It's the time to do and dare, Dolly Gray.*

*So if you hear the sound of feet, Dolly Gray,
Sounding through the village street, Dolly Gray,
It's the tramp of soldiers' true in their uniforms so blue,
I must say goodbye to you, Dolly Gray.*

*Goodbye Dolly I must leave you, though it breaks my heart to go,
Something tells me I am needed at the front to fight the foe,
See – the boys in blue are marching and I can no longer stay,
Hark – I hear the bugle calling, goodbye Dolly Gray.*

Eternal youth is the dream in the Gospel song Where We'll Never Grow Old. Never Grow Old usually refers to an old Southern Gospel song of the same name, also called "Where We'll Never Grow Old", written by James C. Moore on April 22, 1914.

Shortly before the start of the Second Boer War (1899-1902), wrote the English poet Alfred Edward Housman (1859-1936) anthology A Shropshire Lad / The English rose with 36 poems published in 1896 for Housman's own expense after several publishers had rejected it. The book sold slowly at first, but during the Second Boer War was Housman's nostalgic depiction of rural life and young men's premature deaths a success among English readers and became a bestseller. Before and during World War were some of the poems set to music, which further increased their popularity on both sides of the Atlantic. American Edition, John Lane, 1917. The composer George Butterworth (1885-5 August, 1916), is killed during the battles of the Somme. Among the poems are: In summertime on Bredon, The street sounds to the soldiers' tread, and the Lads in their hundreds: It is recorded on: Butterworth: Songs from a Shropshire Lad. Folk Songs from Sussex; The English Song Series 20: George Butterworth: Roderick Williams (bar); Iain Burnside (pn) NAXOS 8.572426 2010.

The lads in their hundreds

*The lads in their hundreds to Ludlow
come in for the fair⁸⁹,
There 's men from the barn and the forge
and the mill and the fold.
The lads for the girls and the lads for the
liquor are there,
And there with the rest are the lads that
will never be old.*

*There's chaps from the town and the field
and the till and the cart,
And many to count are the stalwart, and
many the brave,
And many the handsome of face and the
handsome of heart,
And few that will carry their looks or
their truth to the grave.*

*I wish one could know them, I wish there were tokens to tell
The fortunate fellows that now you can never discern;
And then one could talk with them friendly and wish them farewell
And watch them depart on the way that they will not return.*

*But now you may stare as you like and there's nothing to scan;
And brushing your elbow unguessed-at and not to be told
They carry back bright to the coiner the mintage of man,
The lads that will die in their glory and never be old.*

A variation is All the brave soldiers that can not get older, on Crosby, Stills, Nash & Young's, LP Daylight Again.

Also, the Beach Boys uses a slight variant on of the phrase "*I guess I will not grow old*" in Carry Me Home about a dying soldier. The song written by Dennis Wilson and G. Jakobson was recorded in 1973, but it was not officially released until 40 years later on Beach Boys 50th Anniversary Box.

The American soldiers at the front also had the problem that they could not speak French, When Yankee Doodle Learns To Parlez vous francais, it turned in to, And He'd Say "OO-La-La-Wee-Wee" Wee, wee, Marie (Will You Do This To Me), Hinky pinky parlay-voo or Mademoiselle from Armentieres

⁸⁹ Ludlow is a market town in Shropshire, England. The town is located close to Wales, it is also very close to the county border between Shropshire and Herefordshire. WIKI.

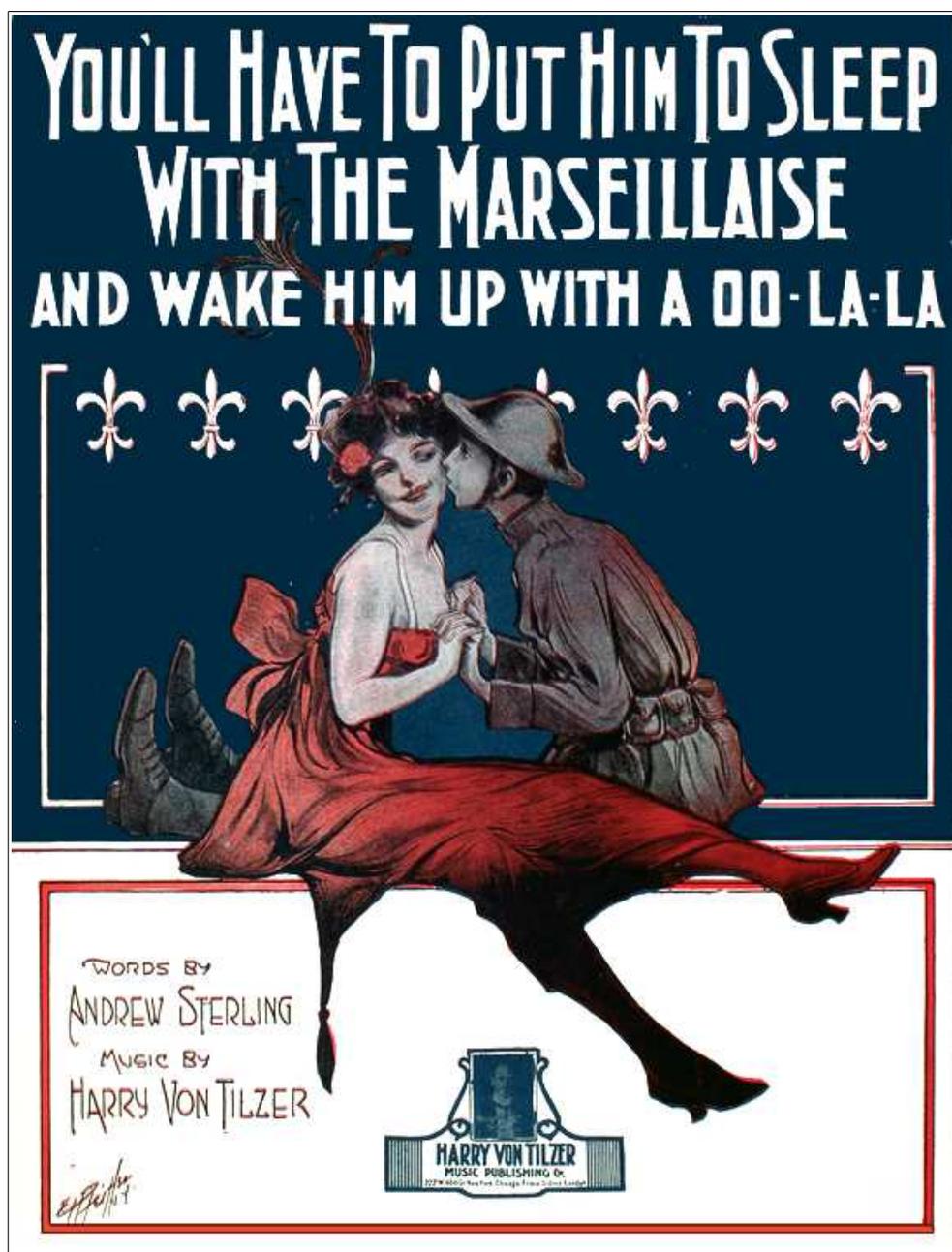


George **BUTTERWORTH**

**Songs from A Shropshire Lad
Folk Songs from Sussex**

Roderick Williams, Baritone • Iain Burnside, Piano





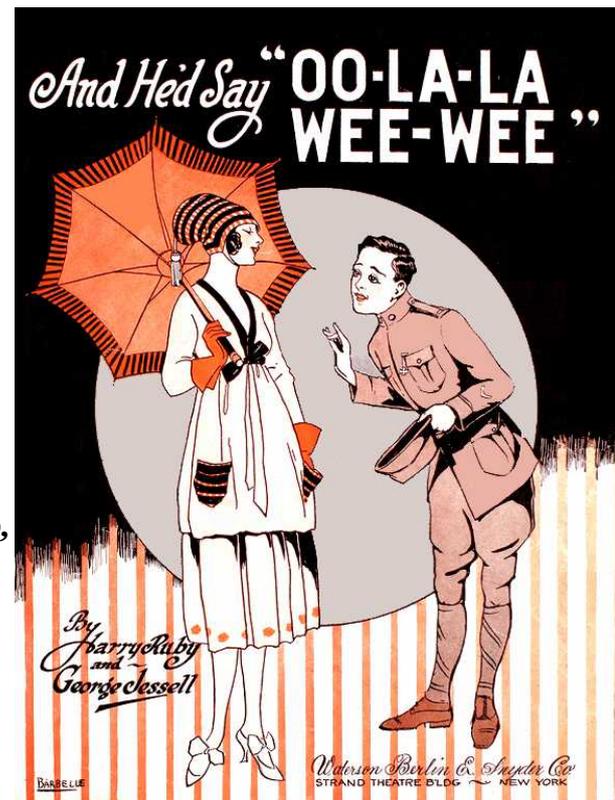
Wee, Wee, Marie (Will You Do This For Me)

*Poor Johnny's heart went pitty pat,
Somewhere in sunny France
He met a girl by chance with ze naughty naughty glance,
She looked just like a kitty kitty cat,
She loved to dance and play,
Tho' he learned no French when he left the trench,*

*He knew well enough to say:
 They walked along the boule boulevard,
 He whispered "You for me,
 Some day in gay Paree I will make you marry me",
 Just then a bunch of bully bully boys,
 Threw kisses on the sly,
 Marie got wise when they rolled their eyes,
 They sang as they passed her by.*

*Wee Wee Marie, will you do zis for me
 Wee Wee Marie, then I'll do zat for you,
 I love your eyes they make me feel so spoony,
 You'll drive me loony, you're teasing me,
 Why can't we parleyvous like other sweethearts do,
 I want a kiss or two from Ma Cherie,
 Wee Wee Marie, if you'll do zis for me
 Then I'll do zat for you, Wee Wee Marie.*

The naughty version



Hinky pinky parlay-vo, Mademoiselle from Armentières

*A big Marine went over to France,
 Parleyvoo,
 A big Marine went over to France,
 Parleyvoo,
 A big Marine went over to France,
 With seventeen inches in his pants,
 Hinky Dinky Parleyvoo.
 And there he met a damsel fair,
 Parleyvoo,
 And there he met a damsel fair,
 Parleyvoo,
 And there he met a damsel fair,
 With big blue eyes and curly hair,
 Hinky Dinky Parleyvoo.*

*The first three months and all went well,
 Parleyvoo,
 The second three months she began to swell,
 Parleyvoo,
 The third three months she gave a grunt,
 And a little Marine jumped out of her cunt,*

*Hinky Dinky Parleyvoo.
The little Marine he grew and grew,
Parleyvoo,
The little Marine he grew and grew,
Parleyvoo,
The little Marine he grew and grew,
And learned to fuck the girlies too,
Hinky Dinky Parleyvoo.*

*Oh the French they are a dirty race,
Parleyvoo,
The French they are a dirty race,
Parleyvoo,
The French they are a dirty race,
They fight with their feet, fuck with their face,
Hinky Dinky Parleyvoo.*

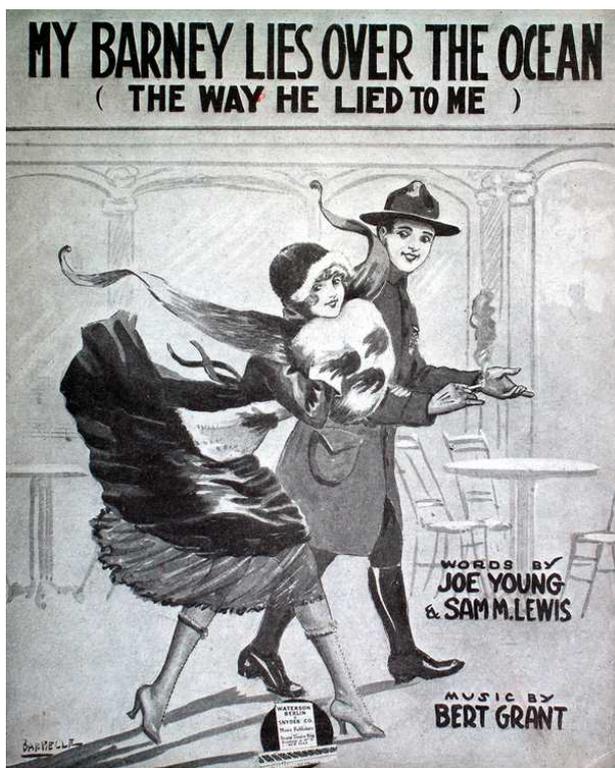
*If you don't believe the story I tell,
Parleyvoo,
If you don't believe the story I tell,
Parleyvoo,
If you don't believe the story I tell,
You can kiss my ass and go to hell,
Hinky Dinky Parleyvoo.*

All songs about soldiers and their lovers describes exclusively heterosexual relationships, young man and young woman. Everything else was unthinkable back then, at least in print and on gramophone record. The French and Belgian women, My Belgian Rose, also could not speak English, but this did not prevent some of the young maidens from being pregnant and have their own small regiment of War Children. And girlfriends at home was no man's land for everyone else, which might not steal the soldiers lovers, *Do not Try to Steal The Sweetheart Of A Soldier*. Common doubt and jealousy gnawed also around.



I Wonder What They Are Doing Tonight (Your Girl And Mine) og *I Wonder Who's Kissing Her Now* – but also on the home front the girls were wondering at what the soldiers did when they were on leave in the foreign and also the stork was busy with babies over in the United States.

Boyfriends would, as time passed, have their men home from war. *Bring Back My Barnie To Me*, they demanded on the basis of the old Scottish sailor song. In World War II sat *My Bonnie* in a bomber. Turning briefly back to the real world outside of poetry, then it is very likely that *My Bonnie* was infected with the Spanish flu or were infected with the then incurable widespread disease tuberculosis, *My Bonny Has Tuberculosis*:



*My Bonnie has tuberculosis
My Bonnie has only one lung
She coughs up a bloody solution
And rolls it around on her tongue*

Back to the music.

Soldiers who were unfaithful to their girlfriends is a known theme over the world. The next Scottish song was recorded already in 1914.⁹⁰

'The Allan Water is a river in central Scotland. Rising in the Ochil Hills, it runs through Strathallan to Dunblane and Bridge of Allan before joining the River Forth. Two broadside ballads refer to the "Allan Water". According to one, a Scottish ballad, the "Allan Water's wide and deep, and my dear Anny's very bonny; Wides the

Straith that lyes above't, if't were mine I'de give it all for Anny." The other, more familiar, English ballad begins "On the banks of Allan Water" and relates the death of a miller's daughter whose soldier lover proves untrue. This version, popularised by C. E. Horn in his comic opera, Rich and Poor (1812), is sung by Bathsheba Everdene at the sheepshearing supper in Thomas Hardy's novel Far From The Madding Crowd (1874).' WIKI.

On The Banks Of Allan Water

*On the banks of Allan Water
When the sweet spring time did fall,
Was the miller's lovely daughter
Fairest of them all
For his bride a soldier sought her
And a winning tongue had he
On the banks of Allan Water
None so gay as she*

*On the banks of Allan Water
When brown autumn spread his store
There I saw the miller's daughter
But she smiled no more*

*For the summer, grief had brought her
And the soldier false was he
On the banks of Allan Water
None so sad as she*

*On the banks of Allan Water
When the winter snow fell fast
Still was seen the miller's daughter
Chilling blew the blast
But the miller's lovely daughter
Both from cold and care was free
On the banks of Allan Water
There a corpse lay she*

⁹⁰ On The Banks Of Allan Water, Edison Blue Amberol: 23156 British series.

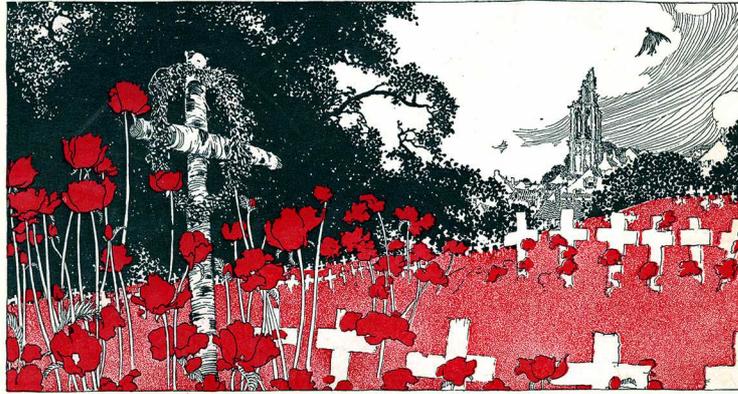


The question was, of course, when will the soldiers return and what will happen then? When You Come Back. One of the battlefields of the Western Front was Flanders in Belgium, Fun in Flanders, There's a Green Hill Out In Flanders and In Flanders Fields.

The poppies in Flanders

Flanders is a region of Belgium, the name comes from a medieval state that included parts of what is now Belgium and northern France. However recalled the soldiers in the First World War often to their service on the Western Front as "France", whether it was in France or even Belgium. The main town, around which the fighting in Flanders revolved was Ypres. This region was fought over in October 1914 to nearly the end of the war in November 1918.

IN FLANDERS FIELDS THE POPPIES GROW



Song with Piano Accompaniment
by
LIEUT. JOHN PHILIP SOUSA

Words by
LIEUT.-COL. JOHN McCRAE



Price, 30 cents, net
(No Discount)

New York • **G. SCHIRMER** • Boston

In Flanders Fields⁹¹

*In Flanders fields the poppies grow
Between the crosses, row on row
That mark our place: and in the sky
The larks still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago*

91 [In Flanders Fields by John McCrae](#) [Canadian Poet, 1872—1918]. With an Essay in Character by Sir Andrew Macphail. New York, 1919.

John McCrae, physician, soldier, and poet, died in France. Lieutenant—Colonel with the Canadian forces.

*We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.*

*Take up our quarrel with the foe:
To you from failing hands we throw
The Torch: be yours to hold it high!
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*

The battles of Flanders are described poetically in A Song of the Guns in Flanders, by Gilbert Frankau.⁹²

*Turn sideways from your lover,
Shudder and swerve and run,
Tilt; stagger; and plunge over
Ablaze against the sun,—
Doves dead in air, who climb to dare
The hawks that guide the gun.*

We know of two original Swedish songs based on the First World War. In one of them, the Most Beautiful Song About Love, or as Eddie Skoller in 1977 shortens the title to The Most Beautiful Song,⁹³ den vackraste visan on kärleken, laments the Swedish journalist and idealist Ture Nerman (1886-1969) all the potential cultural and poetry which were lost simultaneously with the dead soldiers. The song from 1916 was set to music in 1939 and was recorded respectively in 1941 and 1944. The first recording is with Eva Helena Grill & Sven Arefeldts orchestra. The orchestra is also used in the other recording where the singer is Ander Börje.

The most beautiful song about love

Translated by Roland von Malmberg

*The most beautiful song about love, my dear,
was never written down.
It dwelled in the heart of a shy young man
in a little country town.*

*It would have glown over all countries bright
and made sweet spring flowers bow.
Igniting a spark in the hearts of men*

92 New York, Federal Printing Company, 1916.

93 En Aften Med Eddie Skoller - Eddie Skoller. EMI - 6C 058-39225, 1977

to leave the gun for the plow.

*He would have walked under the starlight
with his wide-eyed compassionate girl,
And each verse of violets and loving
would have glown like a precious pearl.*

*The most beautiful song about love, my dear,
was never written down.
It died with a young man, sent as soldier⁹⁴
to a distant border Town.*

Den vackraste visan om kärleken

Den vackraste visan om kärleken
kom aldrig på pränt.
Den blev kvar i en dröm på Montmartre
hos en fattig parisstudent.

Den skulle ha lyst över länderna
och bringat en vår på knä,
och en värld skulle tryckt till sitt hjärta
en ny, en ny Musset.

Han skulle ha vandrat längs kajerna
med en blåögd liten Lucile
och diktat violer och kyssar
nu en natt i april.

Men den vackraste visan om kärleken
kom aldrig på pränt.
Den begrovs i en massgrav i Flandern
med en fattig parisstudent.

The soldiers were killed by the enemy, were mutilated, were shell-shocked and the war dragged on.⁹⁵

It is from the hospitals, psychiatrists and the cemetery burial grounds the truth about the war's wounded, maimed, insanity and death is experienced.⁹⁶ This is also where

94 Read: It was buried in a mass grave in Flanders..

95 See: Trauma—induced dissociative amnesia in World War 1 combat soldiers. Onno van der Hart et al. Australian and New Zealand Journal of Psychiatry, 1999; 33:37—46.

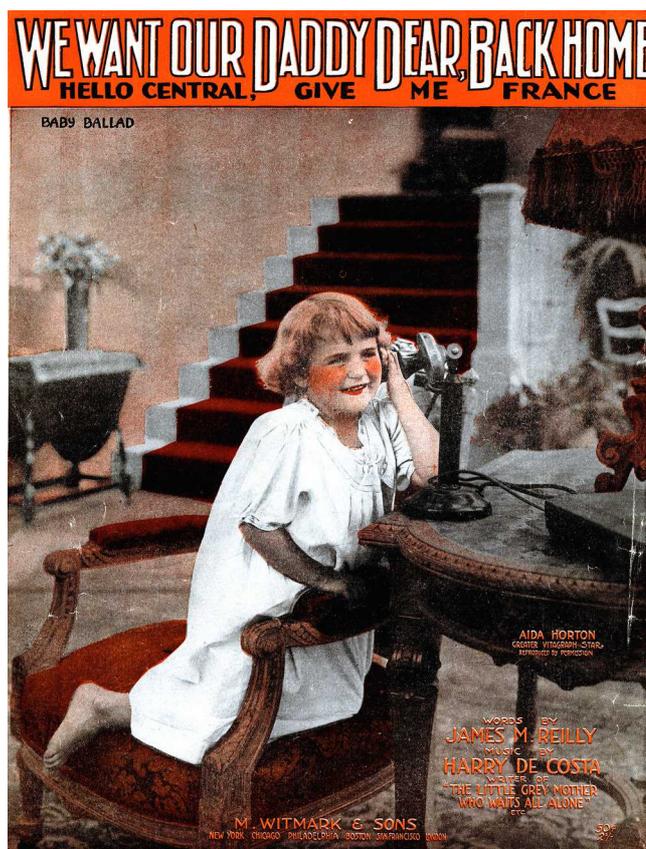
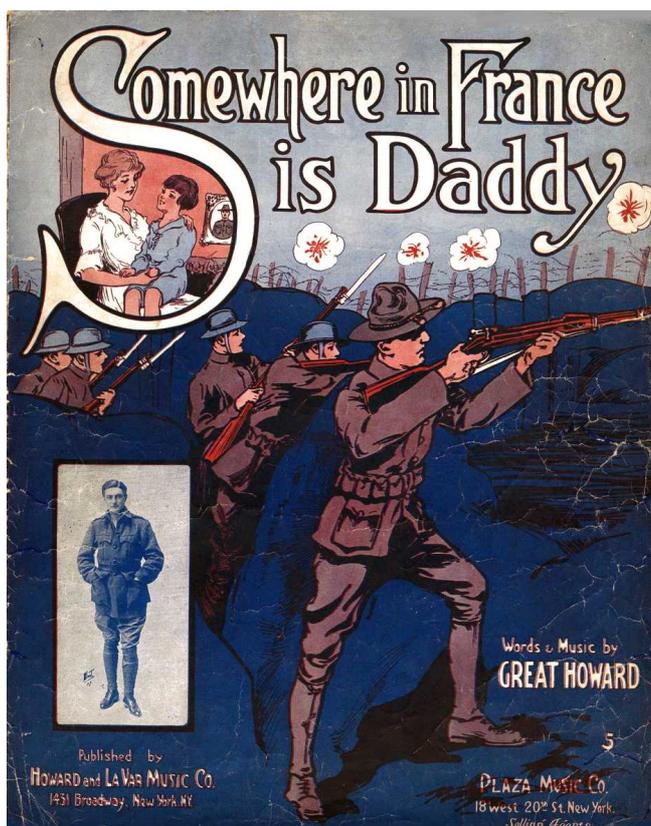
96 [Ellen La Motte: The Backwash of War](#). The Wreckage If the Battlefield as Witnessed by an American nurse. New York: G. P. Putnam's Sons, 1916.

the war's long-term effects are to be found. The archives of the German insane asylums are still today shocking evidence of the world wars horrors.⁹⁷ For some families, ended the First World War not until generations later.



Because of the lack of motorization became the war a grueling trench warfare with a no man's land between the armies on the Western Front, as the residual ing children did not understand much of whilst yheir mums cried when they had gone to bed. One night a telephone operator gets a message from a worried child: I would like to call my father in no-man's land, *Hello Central! Give Me No Man's Land*. Another worried child is so well informed, that it knows that no man's land is somewhere in France for, *Somewhere In France Is Daddy*.

97 Krieg dem Kriege (Im Original: Krieg dem Kriege! Guerre à la Guerre! War against War! Oorlog aan den Oorlog!) ist ein erstmals 1924 erschienenenes Buch des Antimilitaristen Ernst Friedrich.



Hello Central, Give Me France

*A little girl woke when the dawn was near,
 And the nurse said "See your new brother, dear,"
 She went to her mother with wondering stare
 And their thoughts were of Dad who's "over there."
 The little girl crept down the stairs all alone,
 And this love call she sent through the telephone:*

*The little girl smiled, then the clock struck one,
 As the Central called White House, Washington,
 The President heard and he understood,
 Like the father of this great country should.
 He cabled in code every word Central said;
 In the trenches in France the proud Daddy read:*

*Hello, Central, give me France,
 I want to talk to Daddy dear,
 Because I'd like to tell him while I got the chance,
 The stork brought a brand new baby here.*

*Won't you say that its "me"
And he'll answer you'll see;
So hurry, please, and get him on the phone,
Hello, Central, give me France,
'Cause we want our Daddy dear back home.*

And now to the rough version of the ballads on this theme, written and composed by the Swedish-American union agitator Joe Hill.⁹⁸

Don't Take My Papa Away From Me

*A little girl with her father stayed, in a cabin across the sea,
Her mother dear in the cold grave lay; with her father she'd always be –
But then one day the great war broke out and the father was told to go;
The little girl pleaded – her father she needed.
She begged, cried and pleaded so:*

*Don't take my papa away from me, don't leave me there all alone.
He has cared for me so tenderly, ever since mother was gone.
Nobody ever like him can be, no one can so with me play.
Don't take my papa away from me; please don't take papa away.*

*Her tender pleadings were all in vain, and her father went to the war.
He'll never kiss her good night again, for he fell 'mid the cannon's roar.
Greater a soldier was never born, but his brave heart was pierced one day;
And as he was dying, he heard some one crying, A girl's voice from far away.*

⁹⁸ Published as music prints by the syndicalist union, the Industrial Workers of the World, 1916. Recorded on the undated CD, *Two Fan the Flames of Discontent: The Living Songs of Joe Hill*.

The sweetest Child Song ever written.

I WANT TO KISS DADDY GOOD NIGHT



By
GORDON V. THOMPSON

WRITER OF

"WHEN YOUR BOY COMES BACK TO YOU,"
"KHAKI" — "WHEN JACK COMES BACK" ETC.

PUBLISHED FOR
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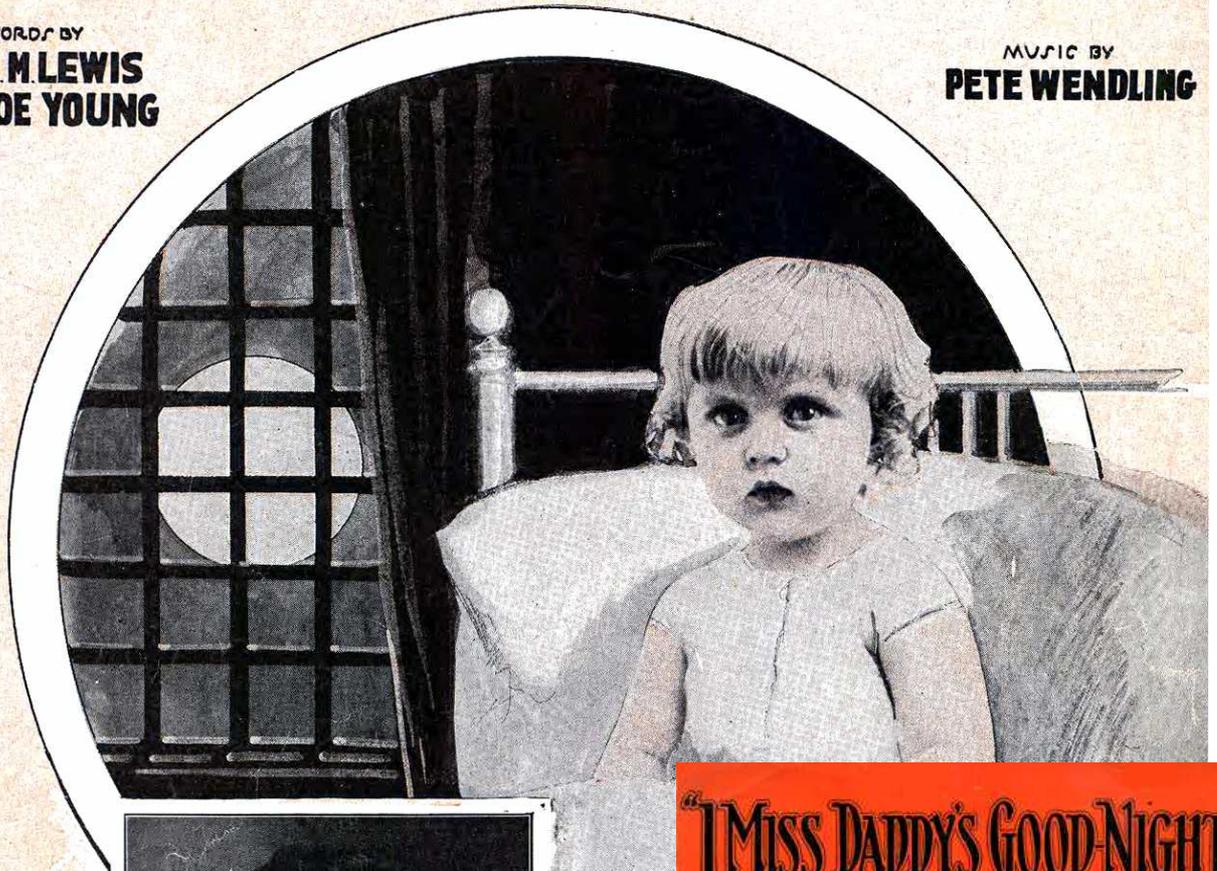
THOMPSON PUBLISHING CO.
75 BAY ST. TORONTO.



OH! HOW I WISH I COULD SLEEP UNTIL MY DADDY COMES HOME

WORDS BY
**SAM M. LEWIS
& JOE YOUNG**

MUSIC BY
PETE WENDLING



SUCCESSFULLY INTRODUCED BY
AL JOLSON

"I MISS DADDY'S GOOD-NIGHT KISS"



BY **KENDIS AND BROCKMAN**

KENDIS-BROCKMAN MUSIC PUB. CO. INC. NYC.
SOLE SELLING AGENT/ PLAZA MUSIC CO. INC. 18 WEST 20TH N.Y.C.

Oh! How I Wish I Could Sleep Until My Daddy Comes Home, continues a third child.

A girl celebrates her birthday sad. She misses her father. A theme that recurs in American songs right up to and including the Vietnam War.

Bring Back My Daddy To Me

*A sweet little girl, with bright golden curls,
Sat playing with toys on the floor,
Her dad went away, to enter the fray,
At the start of this long bitter war;
Her mother said, "Dear your birthday is near,
Tomorrow your presents I'll buy."
The dear little child, quickly looked up and smiled,
And said with a tear in her eye:*

*"I don't want a dress or a do-ly,
'Cause dollies get broken 'round here,
I don't want the skates, the books or the slates,
You bought for my birthday last year;
If you'll bring the present I ask for,
Dear Mother, how happy I'll be;
You can give all my toys To some poor girls and boys,
But bring back my Daddy to me!"*

Just A Baby's Prayer At Twilight (for Her Daddy Over There)

*I've heard the prayers of mothers,
Some of them old and gray
I've heard the prayers of others
For those who went away*

*Oft times a prayer will teach one
The meaning of good bye
I felt the pain of each one,
But this one made me cry*

*Just a baby's prayer at twilight
When lights are low
Poor baby's years
are filled with tears*

*There's a mother there at twilight
Who's proud to know
Her precious little tot
Is Dad's forget-me-not*

*After saying "Goodnight, Mama"
She climbs up stairs
Quite unawares
And says her prayers*

*"Oh! kindly tell my daddy
That he must take care"
That's a baby's prayer at twilight
For her daddy, "over there"*

*The gold that some folks pray for,
Brings nothing but regrets
Some day this gold won't pay for*

Their many lifelong debts.

*Some prayers may be neglected
Beyond the Gold Gates.
But when they're all collected,
Here's one that never waits;*

*Just a baby's prayer at twilight
When lights are low
Poor baby's years
are filled with*

*There's a mother there at twilight
Who's proud to know
Her precious little tot
Is Dad's forget-me-not*

*After saying, "Goodnight, Mama"
She climbs up stairs
Quite unawares
And says her prayers*

*"Oh! kindly tell my daddy
That he must take care"
That's a baby's prayer at twilight
For her daddy, "over there"*

The Rose of No Man's Land

Words by Jack Caddigan
Music by James A. Brennan

You can't go wrong with any Feist Song

Published by LEO FEIST, INC. Feist Building, New York

THE ROSE OF NOMANS LAND

Words by Jack Caddigan

MUSIC BY JAMES A. BRENNAN

JACK MENDELSON
MUSIC CO.
BOSTON, MASS.

One bright spot, however, is that there were roses between the barbed wire, the Rose Of No Mans Land, who also appeared in a French edition, C'est la Rose des Boulets. The roses were Red Cross nurses. Some of their personally experienced the reports were censored during the war.

*I've seen some beautiful flowers,
Grow in life's garden fair,
I've spent some wonderful hours,
Lost in their fragrance rare;
But I have found another,
Wondrous beyond compare.*

BUY A RED CROSS ROSIE

SONG

LYRIC BY ALFRED BRYAN

MUSIC BY HARRY TIERNEY

JEROME H. REMICK & CO.

6

DETROIT NEW YORK

*There's a rose that grows on "No Man's Land"
And it's wonderful to see,
Tho' its spray'd with tears, it will live for years,
In my garden of memory.*

*It's the one red rose the soldier knows,
It's the work of the Master's hand;
Mid the War's great curse,
Stands the Red Cross Nurse,
She's the rose of "No Man's Land".*

The international Red Cross received the Nobel Peace Prize for 1917 and again for 1944.⁹⁹

The soldiers were so pleased with doctors and nurses care that they would not be cured and thus return to the front.

I Don't Want To Get Well

Here's a song that will make you laugh — although it's about a wounded soldier. He was harder hit by his nurse's smile than by the German bullet—and in a far more vulnerable spot. A syncopated melody that won't let your feet keep still. By Johnson, Pease, and Jentes.

"I Don't Want to Get Well"

CHORUS

I don't want to get well, — I don't want to get well.

I'm in love with a beau-ti-ful nurse.

Ear-ly ev-ry morn-ing, night and noon, — The

The illustration at the bottom of the page depicts a nurse in a white uniform and cap, leaning over a soldier lying in a hospital bed. The soldier is covered with a blanket, and the nurse appears to be tending to him. The background shows a simple hospital room with a window and some furniture.

99 History of the American Field Service in France, "Friends of France," 1914-1917, I-III. - Boston; New York: Houghton Mifflin Company, 1920.

I Don't Want To Get Well

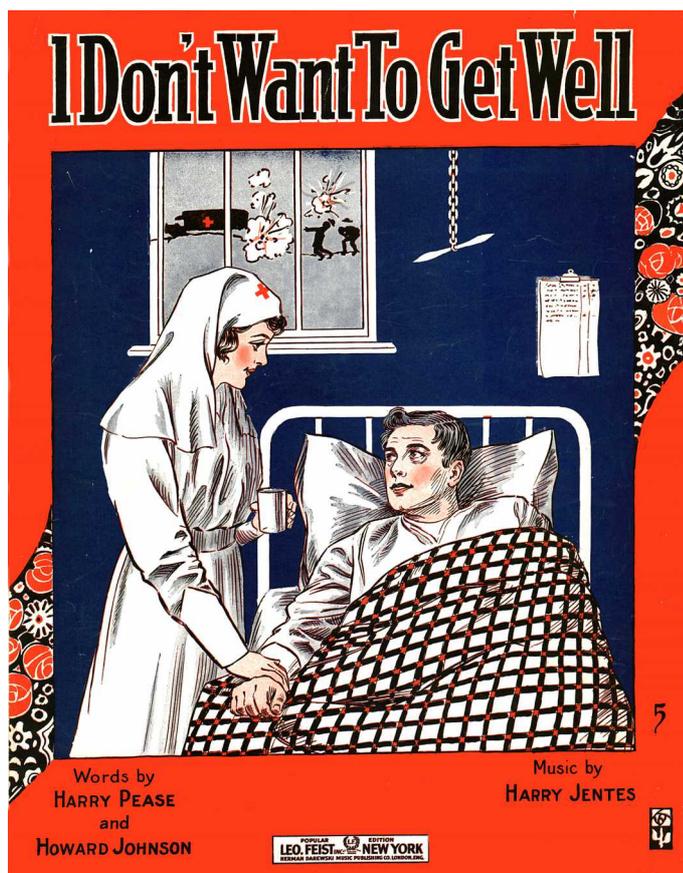
*I just received an answer to a letter
that I wrote,
From a pal who marched away,
He was wounded in the trenches
somewhere in France
And I worried about him night and day,
"Are you getting well," was what I wrote,
This is what he answered in his note:*

*I don't want to get well,
I don't want to get well,
I'm in love with a beautiful nurse.
Early every morning, night and noon,
The cutest little girlie comes
and feeds me with a spoon;
I don't want to get well,
I don't want to get well,*

*I'm glad they shot me on the fighting line, fine,
The doctor says that I'm in bad condition,
But Oh, Oh, Oh, I've got so much ambition,
I don't want to get well,
I don't want to get well,
For I'm having a wonderful time.*

The daily life of the ordinary soldiers in the trenches created homesickness. Both soldiers missing their families and lovers – and the families and girlfriends were missing the soldiers at the fronts, *Roses of Picardy*. A single soldier does not even have a family to say goodbye to on departure, complained the Canadian-American tenor Henry Burr in, *I Wish I Had Someone to Say Goodbye To*, from 1918.

There were roses in Picardy recalls the soldiers.



Roses Of Picardy

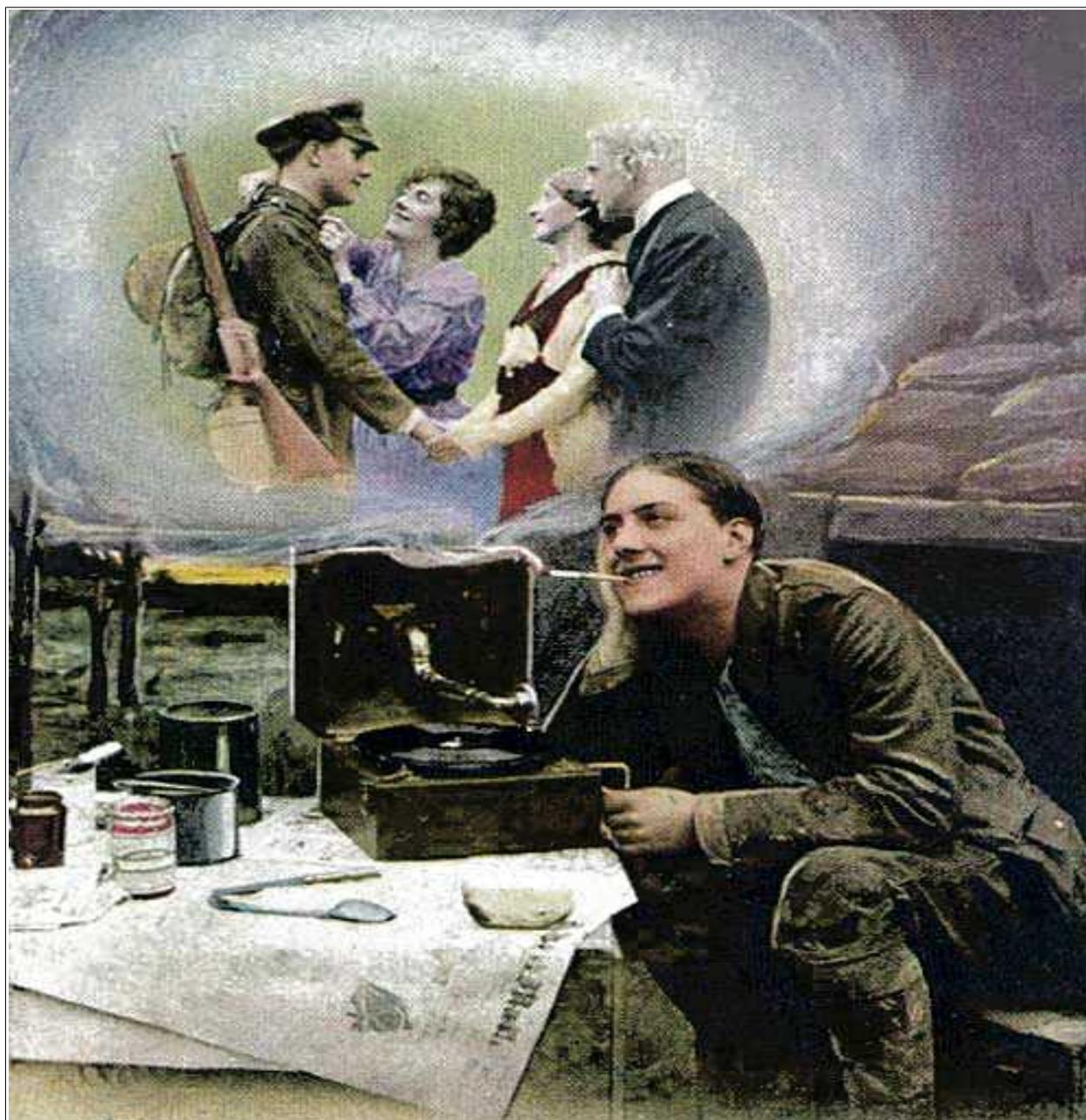
*She is watching by the poplars
Colinette with the sea blue eyes
She is watching and longing and waiting
Where the long white roadway lies
And a song stirs in the silence
As the wind in the boughs above
She listens and starts and trembles
'Tis the first little song of love*

*Roses are shining in Picardy
In the hush of the silver dew
Roses are flowering in Picardy
But there's never a rose like you
And the roses will die with the summer time
And our roads may be far apart
But there's one rose that dies not in Picardy
'Tis the rose that I keep in my heart*

*And the years fly on forever
Til the shadows veil their sighs
But he loves to hold her little hand
And look in her sea blue eyes.
And he sees the rose by the poplars
Where they met in the bygone years
For the first little song of the roses
Is the last little song she hears*

*She is watching by the poplars
Colinette with the sea blue eyes
She is watching and longing and waiting
Where the long white roadway lies
And a song stirs in the silence
As the wind in the boughs above
She listens and starts and trembles
'Tis the first little song of love.*

Fear of what the future brought to them of suffering and grief also had its light-hearted moments. The British soldiers would away from the front, no matter where. To Liverpool, Leeds or even to Birmingham



♫ TAKE ME BACK TO DEAR OLD BLIGHTY. (2).

→ Take me back to dear old Blighty, put me on the train —
for London town,
Take me over there, drop me anywhere,
Birmingham, Leeds, or Manchester—well, I don't care!
I should love to see my best girl, cuddling up again we
soon shall be;
Whoa! Tiddley-iddley-ighty, hurry me home to Blighty—
Blighty is the place for me.

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Take Me Back To Dear Old Blighty¹⁰⁰

*Jack Dunn, son of a gun, over in France today,
Keeps fit doing his bit up to his eyes in clay.
Each night after a fight to pass the time along,
He's got a little gramophone that plays this song:*

*Take me back to dear old Blighty!
Put me on the train for London town!
Take me over there,
Drop me ANYWHERE,
Liverpool, Leeds, or Birmingham, well, I don't care!*

*I should love to see my best girl,
Cuddling up again we soon should be,
WHOA!!!*

*Tiddley iddley ighty,
Hurry me home to Blighty,
Blighty is the place for me!*

*Bill Spry, started to fly, up in an aeroplane,
In France, taking a chance, wish'd he was down again.
Poor Bill, feeling so ill, yell'd out to Pilot Brown:
"Steady a bit, yer fool! we're turning upside down!"*

*Take me back to dear old Blighty!
Put me on the train for London town!
Take me over there,
Drop me ANYWHERE,
Liverpool, Leeds, or Birmingham, well, I don't care!*

*I should love to see my best girl,
Cuddling up again we soon should be,
WHOA!!!*

*Tiddley iddley ighty,
Hurry me home to Blighty,
Blighty is the place for me!*

*Jack Lee, having his tea, says to his pal MacFayne,
"Look, chum, apple and plum! it's apple and plum again!
Same stuff, isn't it rough? fed up with it I am!"*

100 Arabic, Persian: The province Britain.

Oh! for a pot of Aunt Eliza's raspb'ry jam!"

*Take me back to dear old Blighty!
Put me on the train for London town!
Take me over there,
Drop me ANYWHERE,
Liverpool, Leeds, or Birmingham, well, I don't care!*

*I should love to see my best girl,
Cuddling up again we soon should be,
WHOA!!!*

*Tiddley iddley ighty,
Hurry me home to Blighty,
Blighty is the place for me!*

*One day Mickey O'Shea stood in a trench somewhere,
So brave, having a shave, and trying to part his hair.
Mick yells, dodging the shells and lumps of dynamite:
"Talk of the Crystal Palace on a Firework night!"*

*Take me back to dear old Blighty!
Put me on the train for London town!
Take me over there,
Drop me ANYWHERE,
Liverpool, Leeds, or Birmingham, well, I don't care!*

*I should love to see my best girl,
Cuddling up again we soon should be,
WHOA!!!*

*Tiddley iddley ighty,
Hurry me home to Blighty,
Blighty is the place for me!*

The veterans often traumatic war experiences are summarized in the working song *I Ain't Going to Study War No More*, which the Fisk University Jubilee Singers issued in December 1920.

I Ain't Going To Study War No More

*I'm going to lay down my sword and shield,
I'm going to lay down my sword and shield,
Down by the riverside, down by the riverside,
I'm going to lay down my sword and shield.*

Chorus:

*I ain't gong to study war no more
I ain't gong to study war no more
I ain't gong to study war no more
I ain't gong to study war no more.*

A similar conclusion is that in Sir Harry Lauder Do not Let Us Sing Any More About War. The soldiers did not want war no more, nor even sing about it:

*When the cry of peace went ringing through the ranks
of the English-speaking race
There were shouts of joy from ev'ry soldier boy and a big smile on his face
Then they all gathered 'round the old dugout
where their home has been for long
Then cried, "Hurray! we've won the day! Let us sing this song!"*

*CHORUS: "Hurray! The war is over! Hurray! The fight is won!
Back from the life of a rover, back from the roar of the gun,
Back to the dear old Homeland, home with the peaceful dove,
Don't let us sing anymore about war; just let us sing of love."*

*When the cry of peace went ringing through the ships
and the crowds began to throng,
There were shouts of joy from ev'ry sailor boy
and their cheers were loud and long.
Then they all gathered 'round the old canteen
where they sometimes all get wet,
Then cried, "Hurray, hurray! We'll be home by Christmas yet."*

The officers, both during and after the war ring were esteemed low by the soldiers for their military, that is professional incompetence. Even junior officers, the private's immediate superiors, was struck hard against in a British march from 1929, available in numerous variants.

Hanging on the Old Barbed Wire

*If you want to find the Sergeant,
I know where he is,
I know where he is,
I know where he is.
If you want to find the Sergeant,
I know where he is,
He's drunk on the dug-out floor.*

*Chorus: I saw him,
I saw him,
Drunk on the dug-out floor,
I saw him,
Drunk on the dug-out floor.
If you want to find the Captain
He's off on a seven-day leave*

*If you want to find the Colonel
He's pinning another medal on his chest*

*If you want the old battalion,
We know where they are,
We know where they are,
We know where they are.
If you want the old battalion,
We know where they are,
They're hangin' on the old barbed wire.*

*We've seen them,
We've seen them,
Hangin' on the old barbed wire,
We've seen them,
Hangin' on the old barbed wire.*

The exit hymn from the First World War could be varied both in the title and text, depending on the temperament and needs.

When This Lousy War is Over

*When this lousy war is over,
No more soldiering for me,
When I get my civvy clothes on,
Oh, how happy I shall be!
No more church parades on Sunday,
No more putting in for leave,
I shall kiss the sergeant—major,
How I'll miss him, how he'll grieve!
Amen.*

Text variation from Tommy's Tunes.

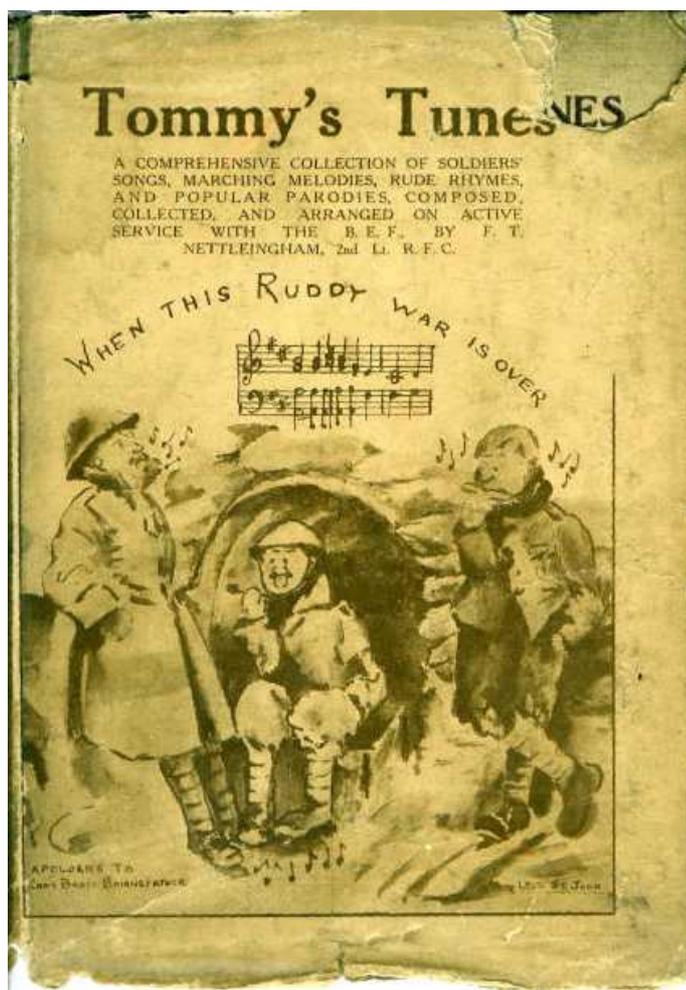
When This Ruddy War Is Over¹⁰¹

*When this ruddy war is over,
O! how happy I shall be!
When this ruddy war is over
And we come back from Germany.
No more blooming kit inspection,
No more church parade for me.*

*When this ruddy war is over,
You can have your R.F.C.
When this ruddy war is over,
Oh! how happy we shall be!*

*When this ruddy war is over
And we come back from Germany.
Roll on, when we go on furlough;
Roll on, when we go on leave,
Then well catch the train for Blighty,
Though well leave the girls bereaved.*

A third variant text, When This Blasted War Is Over:



¹⁰¹Recorded by Ewan MacColl and Peggy Seeger on Barrack Room Ballads, 1958.

When This Blasted War Is Over

*When this blasted war is over, oh, how happy I shall be
When I get my city clothes on, no more soldiering for me*

*No more church parades on Sunday, no more asking for a pass
I shall tell the sergeant-major to stick his passes up his ****

*When this blasted war is over, oh, how happy I shall be
When I get my city clothes on, no more soldiering for me*

*I shall sound my own reveille, I shall make my own tattoo
No more NCOs to curse me, no more bleeding army stew*

*NCOs will all be navvies, privates ride in motorcars
NCOs will smoke the wood pipes, privates puff their big cigars*

*No more standing to entrenches, only one more church parade
No more shivering on the fire step, no more Ticklers Marmalade...*

They Were Only Playing Leapfrog

*One staff officer jumped right over another staff officer's back.
And another staff officer jumped right over that other staff officer's back,
A third staff officer jumped right over two other staff officers' backs,
And a fourth staff officer jumped right over all the other staff officers' backs.
They were only playing leapfrog,
They were only playing leapfrog,
They were only playing leapfrog,
When one staff officer jumped right over another staff officer's back.*

HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM (AFTER THEY'VE SEEN PAREE ?)

WORDS BY
**JOE YOUNG &
SAM M. LEWIS**
MUSIC BY
WALTER DONALDSON



DON'T LET US SING ANYMORE ABOUT WAR, JUST LET US SING OF LOVE

"PEACE SONG"

Written and Composed
by

HARRY LAUDER



T. B. HARMS
FRANCO, GAY & HUNTER
NEW YORK

CLAP YOUR HANDS MY BABY

(FOR YOUR DADDY'S COMING HOME)



LYRIC BY
FRANKIE WILLIAMS

MUSIC BY
EDW. G. NELSON

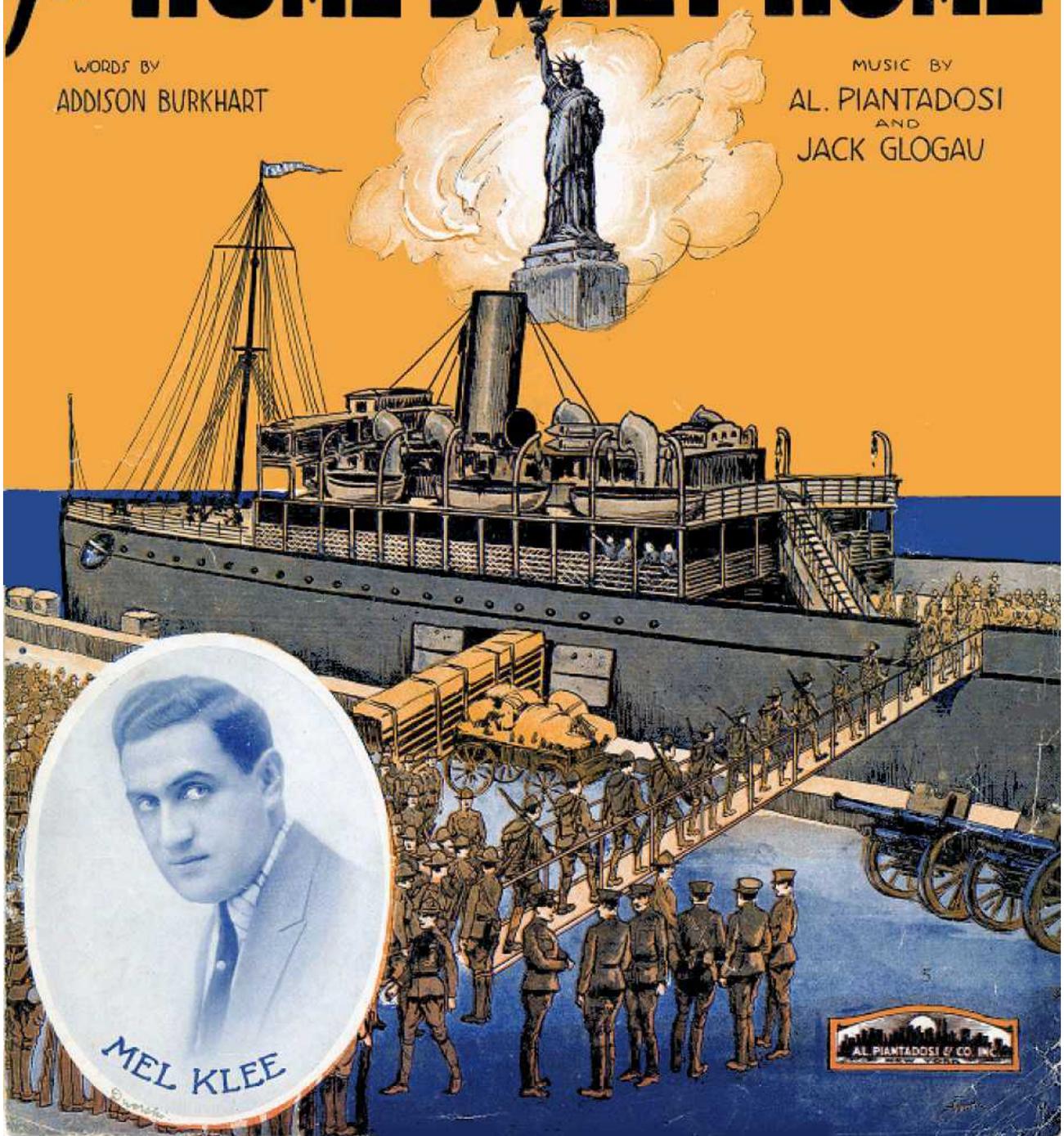
E.E. WALTON

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ALL ABOARD for HOME SWEET HOME

WORDS BY
ADDISON BURKHART

MUSIC BY
AL. PIANTADOSI
AND
JACK GLOGAU



When the war ended, there were over two million American and Canadian soldiers in Europe, All Aboard For Home Sweet Home. They were all, whether they were healthy, sick or injured to sail back home from the European war.¹⁰² After September 1919, the majority of the soldiers had returned home. However,

'American soldiers remained in Europe for some time as the demobilization continued, guarding against renewed hostilities. A newly activated Third Army crossed the French border into Germany on December 1, 1918, to occupy the region around Koblenz, between Luxembourg and the Rhine River. Eight U.S. divisions organized into three corps participated in the occupation of Germany. American occupation forces encountered no unusual difficulties with the populace, and their numbers were rapidly reduced after the Paris Peace Conference ended in May 1919. They numbered only about 15,000 by the beginning of 1920. After rejecting the Treaty of Versailles that resulted from the peace conference, the United States technically remained at war with Germany until a separate peace was signed in the summer of 1921. Occupying forces gradually withdrew after that, until the last thousand troops departed on January 24, 1923.'

- <http://www.eur.army.mil/organization/history.htm>

All aboard for Home Sweet Home

*Cheer up mothers, dry your tears
He's coming back to you.
Sweethearts you'll hear the cheers,
For your hero true,
Battles roar hell hear no more,
Soon he'll sail from France's shore,
When he's paid the debt,
He owes to Lafayette,
He will say goodbye and cry.*

When our boys sail up the Bay

102 Carrying Canadian Troops: The Story of RMS Olympic as a First World War Troopship. / : David R. Gray. Canadian Military History, Volume 11, Number 1, Winter 2002, pp.54-70.

A history of the transport service; adventures and experiences of United States transports and cruisers in the world war. / : Albert: Gleaves. - New York : George H. Doran Company, 1921.

- <https://archive.org/details/historyoftranspo00glea>

'C Report by months of transport duty performed by U.S. Navy and all other ships, U. S. and foreign, in returning troops and other passengers to U. S. prior to signing of armistice.

D Report by months of transport duty performed by U. S. Navy and all other ships, U. S. and foreign, in returning troops and other passengers to U. S. since signing of armistice.'

Hospital Ships Material in the National Museum of Health and Medicine compiled by Michael Rhode, 1996. - <http://www.medicalmuseum.mil/assets/documents/collections/archives/ahospital.pdf>

*A great day that will be,
They'll be more than proud to say,
Hello Liberty,
With joy our hearts will be filled,
Soon our France we will re-build,
For you have been true blue,
So now we say to you,
"au Revoir" but not "goodbye"*

*All aboard for Home Sweet Home again to the girl I left behind,
I go sailing 'cross the foam again,
What a welcome there I find,
And the day that I return to her,
I will make that girl my own,
Hello dear home town,
I'm homeward bound,
All aboard for Home Sweet Home.
All a home.*

The cease-fire also created social and labor market policy problems for the mustered veterans who had experienced the world outside the United States. How Ya Gonna Keep 'Em Down On the Farm After They've Seen Paree, from 1919. A little joy, however, came after the repatriations from the world war. I've Got My Captain Working For Me, rejoices Al Jolson.

After the war an Australian veteran was sitting on his veranda and licked the sunshine as he recalled the time when he lost both his legs in Turkey. The Turks had before the war bought guns of good British and Russian quality and was adept at using them against the attacking Australian soldiers. The veteran daydreamed himself into the city's festive ballroom, where he called Mathilda to waltz, And The Band Played Waltzing Matilda.

The young veterans disability benefits was only a poor consolation.

For the U.S. and UK, the war continued as the Allied intervention in the Russian Civil War which lasted until 1922. Especially the British soldiers protested against the lack of repatriation after the war, but this new war which was a result of the communist revolution in Russia in 1917, did not seem to lead to new music.

The propaganda worked therefore convincing. The inexperienced but highly popular and patriotic second-generation immigrant, Billy Boy, went to war during the First World War. In the second he had become more experienced and wiser and stayed at home with his old mother.

Billy Boy, 1917

*Billy Boy, Billy Boy
you're a soldier of renown
Billy Boy, Billy Boy
in a uniform of brown
What a grand old sight
As you battle for the right
Billy Boy, Billy Boy
with a heart so fond and true
for the Red, White and Blue,
you are loyal thro' and thro'
you put the "Brave" in Bravery
you are my pride and joy
Now let the bugle blow,
come on come on let's go
"Atta" boy my Billy Boy.
Billy Boy.*

*Alexander's Band
Is Back
in Dixieland*

Charles Kroick
1804 Miller Avenue
Belmont, California

RAG

Song

*Lyric by
Jack Yellen
Music by
Albert Gumble*

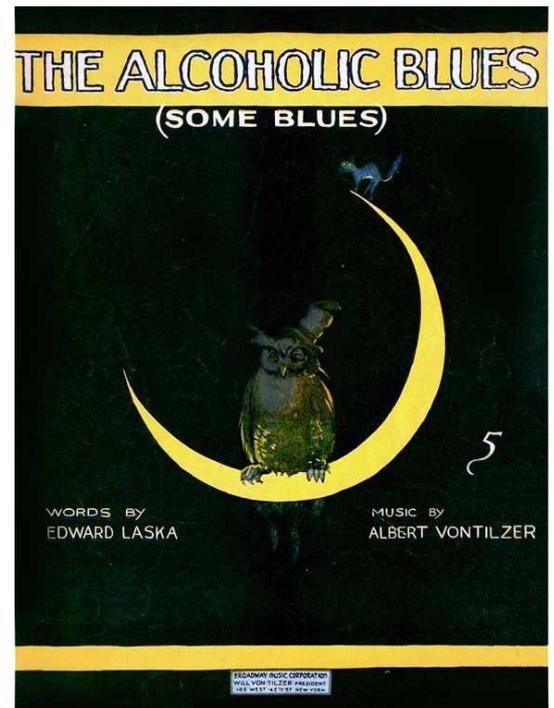
5

Some of the soldiers became alcoholic as a result of their war experiences and was given a new problem with the alcohol prohibition in the United States (1920-1933), Alcoholic Blues also known as Winnsborow Cotton Mill Blues. And the common people were also in short supply in the early twenties, Yes We Have No Bananas.

The Alcoholic Blues

*I love my country, 'deed I do,
But oh, that war has made me blue.
I like fighting; that's my name,
But fighting is the least about the fighting game.
When Mister Hoover¹⁰³ said
to cut my dinner down,
I never even hesitate, I never frown.
I cut my sugar, I cut my coal,
But now they dug deep in my soul.*

*I've got the blues. I've got the blues.
I've got the alcoholic blues.
No more beer my heart to cheer.
No more whiskey. You used to make me frisky.
So long, highball¹⁰⁴. Goodbye, gin.
Oh, tell me when you comin' back agin
Blues—I've got the blues
Since they amputated my booze.
Lordy, Lordy, war is, well,
you know, so I don't have to tell.
Oh, I've got the alcoholic blues, some blues.*



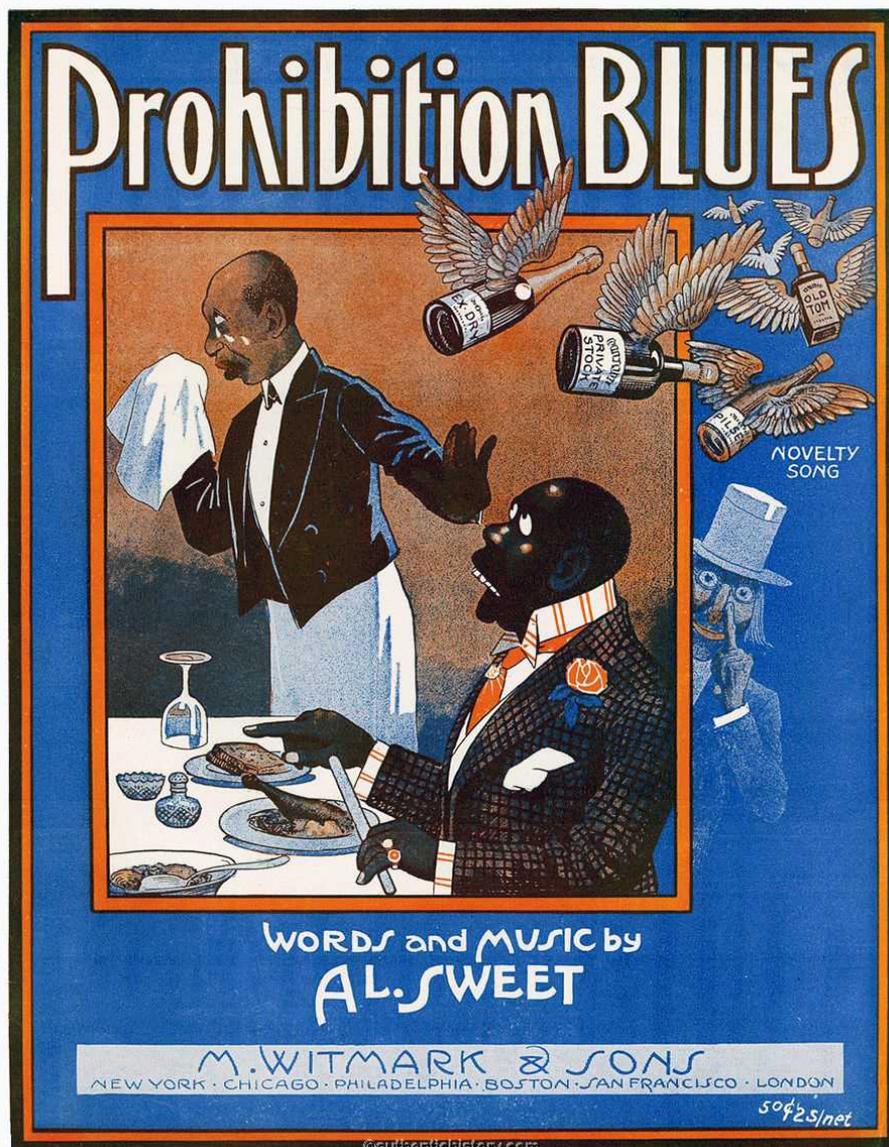
¹⁰³John Edgar Hoover (1895 – 1972) was head of the Federal Bureau of Investigation for 48 years from 1924 until his death in 1972.

Ackerman, Kenneth D. (2007). Young J. Edgar: Hoover, the Red Scare, and the Assault on Civil Liberties. Carroll & Graf.

- <http://archive.org/search.php?query=John%20Edgar%20Hoover>

¹⁰⁴Highball is the name for a family of mixed drinks that are composed of an alcoholic base spirit and a larger proportion of a non-alcoholic mixer. Originally, the most common highball was made with Scotch whisky and carbonated.

*Prohibition, that's the name.
 Prohibition drives me insane.
 I'm so thirsty, soon I'll die,
 I'm simply going to 'vaporate, I'm just that dry.
 I wouldn't mind to live forever in a trench,
 Just if my daily thirst they only let me quench;
 And not with Bevo¹⁰⁵ or Ginger ale,
 I want real stuff by the pail.*



¹⁰⁵ Bevo was a non-alcoholic malt beverage, similar to beer brewed in the United States by the Anheuser-Busch Company beginning in the early 20th century.

Playlist to the First World War

75 songs of World War I. Delta Leisure Group 60441 2014

Murray Johnson: Pack up your troubles
John McCormack: It's a long way to Tipperary
Billy Murray: For me and my gal
American Quartet: Oh, you beautiful doll
Arthur Fields: Oh, how I hate to get up in the morning
Violet Lorraine: If you were the only girl in the world / Violet Lorraine & George Robey
Courtland & Jeffries: Oh! What a lovely war
Irving Berlin: Alexander's Ragtime Band
Helen Clarke: Your king and country want you
Ted Yorke: Hello, hello, who's your lady friend
Henry Burr: I wonder who's kissing her now
Ella Retford: Take me back to dear old Blighty
Harry Champion: Bolied beef and carrots
Henry Burr: The rose of no man's land
American Quartet: Oh Johnny, oh Johnny
Al Jolson: Tell that to the marines
Arthur Fields: You can't beat us
George Grossmith: They didn't believe me / George Grossmith & Haidee De Rance
Charles Hart: Till we meet again / Charles Hart & Lewis James
Charles Hart: It's time for every boy to be a soldier
Anna Wheaton: Till the clouds roll by / Anna Wheaton & James Harrod
Harry Fay: How ya gonin to keep 'em down on the farm
Frederick Wheeler: Here we are again
John McCormack: Send me away with a smile
Billy Murray: Over there
Courtland & Jeffries: Goodbye-eee
John McCormack: Keep the home fires burning
Billy Murray: K-K-K Katy
Al Jolson: Hello central give me no man's land
Jack Charman: Mademoiselle from Armentieres
Gerald Adams: Daisy Bell
Vernon Dalhart: Lorraine, my beautiful Alsace Lorraine
John McCormack: Roses of Picardy
Ernie Mayne: Lloyd George's beer
Jack Sheridan: Belgium put the kibosh on the kaiser
Billy Murray: Sister Susie's sewing shirts for soldiers
Alfred Lester: A conscientious objector
Arthur Boyton: Are we downhearted
Florrie Forde: Never mind the food controller
Marie Lloyd: Now you've got your khaki on

Peerless Quartet: I may be gone for a long long time
 Charles Hart (f. 1884-05-16): The last long mile
 Morton Harvey: I didn't raise my boy to be a soldier
 Stanley Kirby: Somewhere in France, dear mother
 Billy Murray: Pretty baby
 John McCormack: The sunshine of your smile
 American Quartet: Chinatown, my Chinatown
 Alice Green: Will you remember / Alice Green & Raymond Dixon
 Original Dixieland Jazz Band: At the darktown strutters' ball
 John McCormack: Dear old pal of mine
 Clara Butt: Land of hope and glory
 Knickerbocker Quartet: Tramp tramp tramp (The boys are marching)
 Ada Jones: All aboard for Dixieland / Ada Jones & The Peerless Quartet
 John McCormack: A little bit of heaven
 Billy Murray: I love a piano
 Victor Military Band: Poor butterfly
 Van and Schenk: The ragtime volunteers are off to war
 Billy Murray: Play a simple melody / Billy Murray & Edna Brown
 Olive Kline: Love moon / Olive Kline & The Lyric Quartet
 Marion Harris: After you're gone
 Billy Murray: What do you want to make those eyes at me for / Billy Murray & Ada Jones
 Harry Fox: I'm always chasing rainbows
 Felix Arndt: Nola
 Reinald Werreneath: Hello Frisco / Reinald Werreneath & Olive Kline
 Joseph C. Smith: Hindustan / Joseph Smith's Orchestra
 Billy Murray: In Siam
 George McFarlane: Can you hear me calling Caroline
 Henry Burr: In the palace of dreams
 Al Jolson: On the road to Calais
 William C. Handy: St. Louis blues
 Arthur Fields: Everybody loves a jazz band
 Henry Burr: When I leave the world behind
 Peerless Quartet: Au revoir, but not goodbye soldier boy
 Walter Van Brunt: When you wore a tulip and I wore a big red rose
 Murray Johnson: When the moon shines bright on Charlie Chaplin

[Oh! What a Lovely War, 1961](#)

Watch the movie in Youtube

Overture: Girls and Boys Come Out to Play
 Oh! It's a Lovely War ...

The Band Of The Irish Guards

Belgium Put the Kibosh on the Kaiser

The Rita Williams Singer.
 Vocals: Jean Pierre Casse

Medley: We Don't Want to Lose You

The Rita Williams Singers.

(Your King and Country Need You)
 Goodbye—ee
 Silent Night
 Oh! It's a Lovely War
 Oh! It's a Lovely War
 Hush! Here Comes A Whizzbang
 Adieu la Vie
 They Were Only Playing Leapfrog
 When This Lousy War Is Over
 I Want to Go Home
 Bells of Hell
 Far, Far From Wipers
 Pack up Your Troubles
 Keep the Home Fires Burning
 Over There
 They Didn't Believe Me

Vocals: Penny Allen
 Vocals: Corin Redgrave, Joe Melia
 The Rita Williams Singers
 The Band Of The Irish Guards
 The Band Of The Irish Guards
 The Rita Williams Singers
 Vocals: Pia Colombo
 The Rita Williams Singers
 Vocals: Maurice Arthur
 The Rita Williams Singers
 The Rita Williams Singers
 Vocals: Richard Howard
 The Rita Williams Singers
 Vocals: Joanne Brown
 The Rita Williams Singers
 The Rita Williams Singers

War Requiem Opus 66. Benjamin Britten / Vishnevskaya, Fischer-Dieskau & Pears, with the London Symphony Orchestra conducted by Benjamin Britten, 1963. Decca MET 252/3.

Britten's Requiem of the horrors of war: Benjamin Britten's 'War Requiem' is a timeless masterpiece, an attack on man's endless barbarism and an indictment of the initiators to it / Valdemar Lønsted. In: Information, 10/25/2013.

'The 'Danish Broadcasting Corporation marked Benjamin Britten's 100th day with two performances of his War Requiem, the second on Friday on the anniversary itself.'

Barrack Room Ballads, 1958

Join the British Army
 The Ghost Army of Korea
 The Ballad of Wadi Maktilla
 The Young Trooper Cut Down in his Prime
 Bless 'em All
 Any Complaints
 The Second Front Song
 Seven Years in the Sand
 Farewell to Sicily
 Browned off
 When this Ruddy War is Over

Ewan MacColl & Peggy Seeger
 Ewan MacColl & Peggy Seeger

The Great War, an Evocation in Music and Drama Through Recordings Made at the Time. Pearl; Pavilion Records 9355 1989

01 The Metropolitan Military Band - United Forces March
 02 Edna Thornton - Your King and Country Want You
 03 John McCormack - It's A Long Way To Tipperary

- 04 Murray Johnson - Pack Up Your Troubles
- 05 Courtland and Jeffries - Good Bye-ee
- 06 The Jolly Good Fellows - Oh, It's A Lovely War
- 07 John McCormack - Roses of Picardy
- 08 Sergeant E. Dwyer, V.C. - With Our Boys at the Front
- 09 Major A.E. Rees - In the Trenches
- 10 Herbert Payne - Smoke Clouds
- 11 The Roosters Concert Party - If You Want to Find the Sergeant Major
- 12 Gervase Elwes - In Summertime On Bredon
- 13 The Jolly Good Fellows - Take Me Back to Dear Old Blighty
- 14 John McCormack - Keep the Home Fires Burning
- 15 Louise Kirby-Lunn - Have You News of My Boy, Jack?
- 16 Enrico Caruso - Over There
- 17 Florrie Forde - Never Mind the Food Controller
- 18 Peter Dawson - A Bachelor Gay
- 19 Arthur Fields - You Can't Beat Us
- 20 British Troops Advancing on Lille - Gas Shells Bombardment
- 21 The Black Diamonds Band - We All Went Marching Home
- 22 Harry Fay - How Ya Gonna Keep 'Em Down on the Farm?
- 23 Military Band - The Grand Peace Record
- 24 Clara Butt - Land Of Hope And Glory

The Great War: An American Musical Fantasy Archeophone Records ARCH 2001, 2007. - http://www.archeophone.com/product_info.php?products_id=56

'As opposed to other collections of music from World War I that emphasize only "songs the doughboys sang," Archeophone's The Great War: An American Musical Fantasy, investigates the role the recording industry played in promoting the war effort to the American public and traces the history of American involvement in the war by seeing the kind of records that were released. What unfolds is a drama in which the U.S. transforms through a series of stages: from curious bystander and political neutral to naive dove, then from idealistic booster to jingoistic hawk, and finally from jubilant victors to street-wise questioners asking "What was it all for?"'

DISC 1 for The Great War: An American Musical Fantasy

- 01 There's a Long, Long Trail (John McCormack)
- 02 It's a Long, Long Way to Tipperary (American Quartet)
- 03 Keep Your Eye on Uncle Sammy (Peerless Quartette)
- 04 War Talk at Pun'kin Center (Cal Stewart)
- 05 I Didn't Raise My Boy to be a Soldier (Morton Harvey)
- 06 Die Wacht am Rhein (Male Quartet)
- 07 President Wilson's Historical Message, Part III (Anonymous [Excerpt 1])
- 08 Schwertlied (Du Schwert an meiner Linken) (Arion Brooklyn)
- 09 Don't Bite the Hand That's Feeding You (Irving Kaufman)
- 10 America, I Love You! (American Quartet)
- 11 Stay Down Here Where You Belong (Henry Burr)
- 12 Don't Take My Darling Boy Away (Sam Ash)

- 13 President Wilson's Historical Message, Part III (Anonymous [Excerpt 2])
- 14 What Kind of an American Are You? (Arthur Fields)
- 15 Let's All Be Americans Now (American Quartet)
- 16 Long Boy (Byron G. Harlan with Peerless Quartet)
- 17 The Ragtime Volunteers Are Off to War (Van and Schenck)
- 18 I'd Feel at Home if They'd Let Me Join the Army (Billy Murray)
- 19 (Good Bye; and Luck be With You) Laddie Boy (Nora Bayes)
- 20 I Don't Know Where I'm Going but I'm on My Way (Peerless Quartet)
- 21 Arrival of the American Troops in France (Prince's Band and Columbia Male Quartette)
- 22 When You Come Back (and You Will Come Back, There's the Whole World Waiting for You) (Raymond Dixon and Orpheus Quartet)
- 23 When We Wind Up the Watch on the Rhine (Peerless Quartette)
- 24 Throw No Stones in the Well that Gives You Water (Arthur Fields)
- 25 Paul Revere (Vernon Dalhart)
- 26 Lafayette (We Hear You Calling) (Reinald Werrenrath)
- 27 Somewhere in France Is the Lily (Charles Hart)
- 28 I'm Going to Follow the Boys (Elizabeth Spencer and Henry Burr)
- 29 Over There (Enrico Caruso)
- DISC 2 for The Great War: An American Musical Fantasy
- 01 From the Battlefields of France (General J. J. Pershing)
- 02 Hello Central, Give Me No Man's Land (Edna Brown)
- 03 I Want to Be a Soldier Like My Dad (Robert Lewis)
- 04 What Are You Going to Do to Help the Boys? (Charles Hart and Shannon Four)
- 05 The Makin's of the U.S.A. (Peerless Quartette)
- 06 Indianola (Billy Murray)
- 07 They'll Be Mighty Proud in Dixie of Their Old Black Joe (Campbell and Burr)
- 08 Won't You Say a Word for Ireland? (Irving Kaufman)
- 09 When Tony Goes Over the Top (Billy Murray)
- 10 There's a Little Blue Star in the Window (And It Means All the World to Me) (Henry Burr)
- 11 My Sweetheart Is Somewhere in France (Elizabeth Spencer)
- 12 If He Can Fight Like He Can Love (Good Night, Germany) (Farber Sisters)
- 13 Tell That to the Marines (Al Jolson)
- 14 Let's Bury the Hatchet (Arthur Fields)
- 15 What'll We Do With Him Boys? (The Yanks Made a Monkey Out of You) (William J. 'Sailor' Reilly)
- 16 On Patrol in No Man's Land (Lieutenant Noble Sissle)
- 17 Fun in Flanders, Part 2 (Lieutenant Gitz Rice and Henry Burr)
- 18 The Rose of No Man's Land (George Gordon and Robert Bruce)
- 19 Rainbow Division March (Arthur Pryor's Band)
- 20 Oh! What a Time for the Girlies When the Boys Come Marching Home (Avon Comedy Four)
- 21 How 'Ya Gonna Keep 'Em Down on the Farm? (After They've Seen Patee) (Nora

Bayes)

22 Dixie Is Dixie Once More (American Quartet)

23 Johnny's in Town (Arthur Fields)

24 The Boys Who Won't Come Home (Henry Burr)

25 What Has Become of 'Hinky Dinky Parlay Voo' (Bernard and Robinson, The Dixie Stars)

26 Don't Steal Daddy's Medal (Arthur Fields)

Over There! American Songs And Marches Of The Great War - 1917-1918, Vol. 1

The Stars And Stripes Forever

Sousa's Band

[Over There](#)

Enrico Caruso

[From The Battlefields Of France](#)

General Pershing

How Ya Gonna Keep 'Em Down On The Farm?

Harry Fay

[K-K-K-Katy](#)

Billy Murray

Just Before The Battle, Mother

Ernest Pike

Keep Your Head Down, Fritz Boy

American Quartet

Tell That To The Marine

Al Jolson

[Hunting The Hun](#)

[Arthur Fields](#)

[You Can't Beat Us \(If It Takes Ten Million More\)](#)

Arthur Fields

[Good Morning, Mr. Zip-Zip-Zip!](#)

[Arthur Fields & Peerles Quartet](#)

[I May Be Gone For A Long, Long Time](#)

Peerless Quartet

What Has Become Of Hinky Dinky Parlay Voo

Al Bernard

Goodbye Broadway, Hello France!

American Quartet

[I'm Gonna Pin My Medal On The Girl I Left Behind](#)

Peerless Quartet

Hello Central! Give Me No-Man's Land

Henry Burr

Au Revoir But Not Goodbye, Soldier Boy

Peerless Quartet

They Were All Out Of Step But Jim

Van & Schenck

I'm Crazy Over Every Girl In France

Avon Comedy Four

The Coloured Patrol

The Wingates Temperance Band

We'll Do Our Share (While You're Over There)

Peerless Quartet

When Tony Goes Over The Top

Billy Murray

Would You Rather Be A Colonel With An Eagle On

Your Shoulder Or A Private With A Chicken On Your

Knee?

The Yanks Started Yankin'

Arthur Fields

I Ain't Got Weary Yet!

Arthur Fields

The Victorious Stars

The discography of the First World War is divided into three chunks: Before, during and after the U.S. participation in the war. The first cut-off date is April 1917 and the other are November 1919. Since release dates are not registered here, throughout 1917 are regarded as a whole year of war in the U.S. case and the same is true for the 1919 case.

The United States before World War I

This EP is very rare.

Ballads of the American Revolution and the War of 1812: a program of early American songs from collection of John Allison: *Ballad Of Bunker Hill / The Death Of Warren / Johnny Has Gone For a Soldier / Riflemen's Song At Bennington / John & Lucy Allison with Sawyer's Minutemen*, [1940] - Victor P-11.

| | |
|---|---|
| Break The News To Mother | 1899 Henry Burr & Columbia Stellar Quartette |
| I Wonder Who's Kissing Her Now Just Before the Battle Mother | 1909 Peerless Quartet Harry Anthony, James F. Harrison |
| It's A Long Way To Tipperary, 1912 It was not so to be | 1912 Jack Judge & Harry Williams Frank Croxton |
| A Day With the Soldiers Oh, it's a Lovely War War songs | 1913 Peerless Quartet Jolly Old Fellows Victor Male Chorus |
| Across the Rio Grande Are We Downhearted Fleur De Lys, Flower of France Bloom Again I Didn't Raise My Boy To Be A Soldier Jimmy Trigger Returns From The War Keep Your Eye on Uncle Sammy Let Us Have Peace Sister Susies Sewing Shirts For Soldiers Stay Down Here Where You Belong They're on Their Way to Mexico We All Went Marching Home Your King and Country Want You | 1914 Heidelberg Quintet & Billy Murray Arthur Boyton Peerless Quartet Billy Golden & Joe Hughes Peerless Quartet Reinald Werrenrath Billy Murray Irving Berlin, Henry Burr Heidelberg Quintet & Billy Murray The Black Diamonds Band Edna Thornton |
| A Concientious Objector Keep the Home Fires Burning, 1919 Belgium Put The Kibosh On The Kaiser Hello, Who's Your Lady Friend? If War is What Sherman Said It Was I'm On My Way To Dublin Bay Soldier Boy We Didn't want to Fight but by Jingo now we do You'll Be There | 1915 Alfred Lester Reed Miller & Frederick Wheeler Mark Sheridan Soldiers of the King Billy Murray Peerless Quartet The Four Fellows Stanley Kirkby You'll Be There |

1916

| | |
|--|------------------------|
| Are You Half the Man Your Mother Thought You'd Be? | Walter Van Brunt |
| Back From War | Jacob Silbert |
| Don't Take My Darling Boy Away | Phillips & Helen Clark |
| Is There Still Room For Me 'Neath the Old Apple Tree | Peerless Quartet |
| Rose Of No-Man's Land | William Thomas |
| There's a Long, Long Trail | |
| There's a Quaker Down in Quaker Town | Peerless Quartet |
| War Babies | Al Jolson |

The United States during World War I

World War I Patriotic Acoustical Phonograph Recordings: / Daniel J.B. Mitchell.
- <http://archive.org/details/WorldWarIPatrioticAcousticalPhonographRecordingsPart1>

1917

| | |
|--|----------------------------|
| America Here's My Boy | Peerless Quartet |
| A Bachelor Gay | Peter Dawson |
| After the War Is Over (Will There Be Any Home Sweet Home?) | Joseph Woodruff |
| Apres La Guerre /After the War! | Elsie Janis & Her "Gang" |
| Au Revoir, But Not Good-Bye (Soldier Boy) | Peerless Quartet |
| Belgian Rose | Madeleine Harrison |
| Bring Back My Daddy to Me | Madge Evans |
| Bring Back the Kaiser to Me | American Quartet |
| Captain Willie Brown | Cheridah Simpson |
| The Dixie Volunteers | American Quartet |
| The Dream of A Soldier Boy | Edward Earle |
| Don't Try to Steal The Sweetheart Of A Soldier | Anna Chandler; Tom Kelly |
| For Me And My Girl | Billy Murray |
| For Your Country And My Country | Peerless Quartet |
| God Be With Our Boys To-Night | John McCormack |
| Good-bye Broadway, Hello France | Arthur Fields & Chorus |
| Good-Bye, Good Luck, God Bless You | Nora Bayes |
| Good-Bye France | Nora Bayes |
| (Here Is Your) Daddy's Boy | Ed "Tip" Handley |
| I May Be Gone For A Long, Long Time | Shannon Quartet. |
| If I Had A Son for Each Star In Old Glory | Larry Comer, Ben Davis |
| I'll Come Back to You When Its All Over | Henry Burr |
| I'm Going to Follow the Boys | Gladys Leslie |
| It's A Long Long Way Back to Mother's Knee | Sterling Trio |
| It's Been a Long, Long Time Since I've Been Home | Billy Murray |

It's Time For Every Boy To Be A Soldier

[Joan of Arc, They Are Calling You](#)

Keep The Home Fires Burning

Laddie In Khaki

Let's All Be Americans Now

Life In A Trench In Belgium

My Belgian Rose

[My Own United States](#)

[Oh! How I Hate To Get Up In The Morning](#)

[Oh, It's A Lovely War](#)

Pack Up Your Troubles In Your Old Kit Bag And

Smile Smile Smile

The Ragtime Volunteers Are Off To War

[So Long, Mother](#)

Someday They're Coming Home Again

[Somewhere In France Is Daddy](#)

[Till the Clouds Roll By](#)

[Take Me Back To Dear Old Blighty, 1917](#)

Vision of war

[We Are Going Over](#)

When I Get Back To The USA

When The War Is Over Maggie

America, He's For You

The Americans Come!

A Battle In The Air

[All Aboard For Home Sweet Home](#)

Aloha Soldier Boy

[The Americans Come!](#)

[Any Old Place the Gang Goes \(I'll Be There\)](#)

Au Revoir But Not Good-Bye, Soldier Boy

[The Battle Song of Liberty](#)

Bing!, Bang!, Bing 'Em on the Rhine

Bring Back My Soldier Boy To Me

Cheer Up Father

Cheer Up Father; Cheer Up Mother

Come on Papa

Dear Old Pal of Mine

The Dixie Volunteers

Don't Trifle With a Soldier's Heart

[Dreaming Of Home Sweet Home](#)

Everybody's Happy Now

For Your Boy And My Boy

From the North, South, East and West

[Charles Hart](#)

Vernon Dalhart

John McCormack

Joseph Phillips

American Quartet

Henry Burr & Gitz Rice

Campbell & Burr

Raymond Dixon & Orpheus Quartet

Eddie Cantor

Courtland & Jeffries

Murray Johnson

Van & Schenck

Peerless Quartet

Al Jolson

Charles H. Hart tenor with orchestra

Ann Wheaton & James Harrod

Jolly Old Fellows

Harry E. Humphrey

Peerless Quartet

Billy Murray

Ernest Pike

1918

Andrew B. Sterling

Peerless Quartet

Arthur Fields Baritone solo--orchestra

accompaniment

Sidney Carter

Reinald Werrenrath

Arthur Fields & the Peerless Quartet

Peerless Quartet

New York Military Band

Blanche Ring

Olive Kline

Peerless Quartet

Lewis James

Wellington Cross; Eddie Cantor

John McCormack

Peerless Quartet

Frederick V. Bowers

Sterling Trio

Billy Clason

Peerless Quartet

Sir Harry Lauder

| | |
|---|---|
| Fun In Flanders | Peerless Quartet |
| France (we have not forgotten you) | Lambert Murphy |
| France, We'll Rebuild Your Towns For You | Peerless Quartet |
| Give a Little Credit to the Navy | Bud DeSylva & Gus Kahn |
| Give My Regards to Broadway | Geo. M. Cohan |
| Good Bye Boys | Al Johnson |
| Hello Central, Give Me France | Peerless Quartet |
| Hello Central, Give Me No Man's Land | Al Jolson |
| Homeward Bound | Peerless Quartet |
| How I Hate To Get Up In The Morning | Arthur Fields |
| I'm Crazy About My Daddy in a Uniform | Sophie Tucker |
| I Can Always Find a Little Sunshine in the Y.M.C.A. | Lambert Murphy & Orpheus Quartet |
| I Don't Know Where I'm Going But I'm On My Way | Peerless Quartet |
| I Don't Want To Get Well | Arthur Fields & Grace Woods. |
| I'd Like To See the Kaiser With a Lily in His Hand | Henry Lewis |
| I May Stay Away A Little Longer | Peerless Quartet |
| I Wish I Had Someone to Say Goodbye To | Henry Burr |
| If He Can Fight-Like He Can Love, Goodnight Germany | Santly & Norton |
| I'm Going to Follow The Boys | Henry Burr & Elizabeth Spencer |
| Just a baby's prayer at twilight! | Homestead Trio |
| Just Like Washington Crossed The Delaware (General Pershing Will Cross the Rhine) | Arthur Fields & Peerless Quartette |
| Keep the Trench Fires Going for the Boys Out There | Peerless Quartet |
| Keep the Trench Fires Going for the Boys Out There | |
| The Last Long Mile | Charles Hart & the Shannon Four |
| Liberty Bell | Peerless Quartet |
| Le tombeau de Couperin | Maurice Ravel |
| Let's Bury the Hatchet | Arthur Fields |
| Look What My Boy Got In France | Irving Kaufman |
| Madelon | Amparito Farrar |
| Mother Here's Your Boy | Lewis James & Shannon Four |
| My Baby Boy | Lewis James |
| The Navy Will Bring Them Back | Peerless Quartet |
| On the Road to Home Sweet Home | Percy Hemus |
| A Rainbow From the U.S.A. | Peerless Quartet |
| A Soldier's Day : The Way Army | Geoffrey O'Hara |
| Somewhere in France is Daddy | Charles Hart |
| Somewhere In France Is the Lily | Charles Hart |
| A Submarine Attack | Billy Murray |
| Sweet Little Buttercup | Elizabeth Spencer & Shannon Four |
| The worst is yet to come | Billy Murray |
| They Were All Out of Step but Jim | Irving Berlin |
| Three Wonderful Letters From Home | Henry Burr with orchestra accompaniment |
| Tom, Dick and Harry and Jack (Hurry Back) | Shannon Four |

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| We Don't Want The Bacon (What We Want Is A Piece Of The Rhine) | Peerless Quartet |
| We Stopped Them At The Marne | Peerless Quartet |
| We'll Do Our Share, While You're Over There | Peerless Quartet |
| What Did You Do In The War, Daddy | Tom Clare |
| When Alexander Takes His Ragtime Band to France | Marion Harris |
| When I send you a picture of Berlin | Billy Murray |
| When You Come Back | Raymond Dixon & Orpheus Quartet |
| Will You Remember | Alice Green & Raymond Dixon |
| The Yanks Are at It Again | American Quartet & Billy Murray |
| | 1919 |
| After You've Gone | Rachael Grant & Billy Murray |
| Bring Back My Bonnie to Me | Alma Gluck & Orpheus Quartet |
| Bring Me a Letter from My Old Home Town | Billy Jones |
| Don't Let Us Sing Any More About War | Sir Harry Lauder |
| Down The Lane And Home Again | Samuel Ash |
| Here We Are, Here We Are Again | F Wheeler |
| If I'm not at the roll-call, kiss mother "good-bye" for me | Harvey Wilson [i.e. Harvey Hindermeier] |
| I've Got My Captain Working For Me Now | Al Jolson |
| Jim, Jim, I Always Knew That You'd Win | Athur Fields |
| La butte rouge, 1919 | Montéhus |
| Mother, Here's Your Boy | Vernon Dalhart |
| Peace and Plenty Rag | James Scott |
| The Rose Of No Mans Land | Moonlight Trio |
| Tell That To The Marines | Billy Murray |
| Till We Meet Again | Charles Hart & Lewis James |
| While You're Away (Pack Up Your Cares in a Bundle of Joy) | Peerless Quartet |
| The Worst Is Yet To Come | Sir Harry Lauder |

Not finished registrations:

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| Aba Daba Honeymoon | Arthur Collins & Byron G. Harlan |
| All Of No Man's Land Is Ours | Jim Europe's 369th Infantry Hell Fighters Band |
| America Needs You Like a Mother. Would You Turn Your Mother Down? | |
| America Prepare | |
| And He'd Say "OO-La-La-Wee-Wee" | |
| The Angel God Sent From Heaven | |
| Angels of the Cross of Red | |
| Answer Mr. Wilson's Call | |
| At The Dixie Military Ball | |
| Battle in the Sky | |
| Battle That Wasn't | Jolly Jesters |

The Beast of Berlin (We're Going To Get Him)
 Belgium Dry Your Tears
 The Boys From Yankee Land
 Boys in Khaki, Boys in Blue F. Wheeler
 The Boys Who Won't Come Home Charles Hart
 Bring Back a Belgian Baby to Me
 Bring Back the Kiss That I Gave
 Buy a Bond, Buy a Bond For Liberty
 Buy a Red Cross Rosie
 The Call of the U.S.A.
 The Call to Arms
 Christ In Flanders Lambert Murphy
 Cheer Up, Mother
 Clap Your Hands My Baby (For Your Daddy's Coming
 Home)
 Colonel Bogey March Henri Miro
 Do Something Arthur Fields
 Dress Up Your Dollars in Khaki (And Help Win
 Democracy's Fight)
 Each Stitch Is a Thought of You Dear
 Every Boys a Hero in this War Now
 Follow Me To Germany (And Victory)
 For "God," America & You
 For the Sake of Humanity
 France, We Have Not Forgotten You
 Freedom For All Forever
 Frenchy Come to Yankee Land
 The Further It Is From Tipperary Peerless Quartet
 General Pershing Song
 Go Lad and May God Bless You
 God Be With My Wandering Boy-To-Night
 God Bring You Safely to Our Arms Again
 Good-Bye Comrades
 Good-Bye, Little Girl, Good-Bye
 Good-Bye My Soldier Boy
 Have A Little Regiment Of Your Own James F. Harrison
 Have You Heard of My Boy Jack? Louise Kirkby-Lunn
 He Died on the Fighting Line
 Home Again, Boys, Home Again, Back Across the Sea
 I'd Be Proud To Be the Mother of a Soldier
 I Didn't Raise My Boy To Be A Coward Ted Yorke
 I Didn't Raise My Boy To Be a Slacker
 If They Feel Like a War Let Them Keep It Over There
 I'm Going To Raise My Boy To Be a Soldier and a Billy Murray
 Credit to the U.S.A.

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| I'm Sure I Wasn't Raised To Be a Soldier (But I'll Fight for Dear Old Red, White and Blue) | |
| I Dreamt My Daddy Came Home | |
| If You Want To Find The Sergeant Major, 1929 | Tuli Kupferberg |
| If You Were The Only Girl In The World | Roosters Concert Party |
| I'll Wed the Girl I Left Behind | Arthur Fields |
| I'm Going to Be a Soldier and Fight for the U.S.A. | |
| I'm Going to Pin a Medal on the Girl I Left Behind | |
| It's A Long Way to Berlin But We'll Get There | Arthur Fields |
| It's A Long Long Way to the USA ... | Sterling Trio |
| Khaki Bill | |
| The Khaki Boys of U.S.A. | |
| The Laddies Who Fought and Won | Billy Murray |
| Lloyd George's Beer | |
| Long Boy | Steve Porter & Ada Jones |
| Lorraine My Beautiful Alsace Lorraine | Byron G. Harlan |
| Oh Frenchy | Arthur Fields |
| Roses Of Picardy | |
| Send Me Away With A Smile | Arthur Fields |
| So Long Mother | Columbia Quartet |
| The Bravest Heart of All | |
| While They Were Dancing Around | |
| The Girl Who Wears a Red Cross on Her Sleeve | Charles Hart |
| The Little Grey Mother Who Waits All Alone | William Barnes |
| There's a Green Hill Out in Flanders | |
| There's A Vacant Chair In Every Home Tonight | Peerless Quartet |
| They Didn't Believe Me | Alan Turner |
| They'll Be So Proud in Dixie Of Their Old Black Joe | Shannon Four |
| Throw No Stones in the Well That Gives You Water | Gladys Rice & Walter Van Brunt |
| What A Wonderful Message From Home | |
| What Are You Going to Do to Help the Boys | Henry Burr |
| When the Guns Are Rolling Yonder | |
| When Uncle Sammy Leads The Band | Arthur Fields & Peerless Quartet |
| When You Come Back | |
| When You Come Back and You Will Come Back | Peerless Quartet |
| Where Do We Go From Here | Raymond Dixon |
| Your Lips Are No Mans Land But Mine | |
| Yankee Doodle Boy | Billy Murray |

Selected Peerless Quartet Discography

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|---------------------------|------|
| A Day With The Soldiers | 1913 |
| A Rainbow From The U.S.A. | 1918 |
| Alamo Rag | 1911 |

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| America, Here's My Boy | 1917 |
| Arrah Go On, I'm Going Back To Oregon | 1916 |
| At The Devil's Ball | 1913 |
| Au Revoir But Not Good-Bye, Soldier Boy | 1918 |
| Call To Arms | 1909 |
| Don't Forget The Salvation Army (My Doughnut Girl) | 1919 |
| Don't Take My Darling Boy Away | 1915 |
| For Your Boy And My Boy | 1918 |
| For Your Country And My Country | 1917 |
| Goodbye France | 1919 |
| Goodbye, Summer, So Long, Fall, Hello, Wintertime | 1913 |
| Good Morning, Mr. Zip-Zip-Zip! | 1918 |
| He's Had No Lovin' For A Long, Long Time | 1919 |
| Hits Of Days Gone By (Parts 1 & 2) | 1920 |
| Homeward Bound | 1918 |
| I Didn't Raise My Boy To Be A Soldier | 1915 |
| I Don't Know Where I'm Going But I'm On My Way | 1917 |
| I Hate To Lose You | 1918 |
| I May Stay Away A Little Longer | 1918 |
| I Think I'll Wait Until They All Come Home | 1918 |
| I Think We've Got Another Washington (And Wilson Is His Name) | 1915 |
| I'm Gonna Pin My Medal On The Girl I Left Behind | 1918 |
| I'm On My Way To Dublin Bay | 1915 |
| I'm Proud To Be The Mother Of A Boy Like You | 1915 |
| Is There Still Room For Me 'Neath The Old Apple Tree | 1916 |
| Just A Letter For A Boy Over There, From A Gray-haired Mother Over Here | 1917 |
| Just Like Washington Crossed The Delaware, General Pershing Will Cross The Rhine | 1918 |
| Keep The Trench Fires Going For The Boys Out There | 1918 |
| Let Me Linger Longer In Your Arms | 1926 |
| Liberty Bell (It's Time To Ring Again) | 1918 |
| Merrily We'll Roll Along | 1918 |
| My Dream Of The Big Parade | 1926 |
| Pick Me Up And Lay Me Me Down In Dear Old Dixieland (Coon Song) | 1922 |
| Ragtime Dream | 1914 |
| Say A Prayer For The Boys Out There | 1917 |
| Schmaltz's German Band | 1915 |
| So Long, Mother | 1917 |
| Submarine Attack | 1918 |
| The Aeroplane Slide (That Aeroplane Glide) | 1912 |
| The Battle In The Air (World War I Song & sketch) | 1918 |
| The Lights Of My Home Town | 1916 |
| The Makin's Of The U.S.A. | 1918 |

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| The Man Behind The Hammer And The Plow | 1917 |
| The Navy Will Bring Them Back | 1918 |
| The Red, White And Blue | 1914 |
| The Statue Of Liberty Is smiling (on The Hearts Of The World To-day) | 1918 |
| The son Of God Goes Forth To War | 1911 |
| The Submarine Attack Somewhere At Sea (World War I Song & sketch) | 1918 |
| Tell That To The Marines | 1918 |
| There's A Quaker Down In Quaker Town | 1916 |
| We'll Do Our share (while You're Over There) | 1918 |
| We Don't Want The Bacon, What We Want Is A Piece Of The Rhine | 1919 |
| We'll Do Our Share, While You're Over There | 1918 |
| We're Going Over | 1917 |
| What kind Of An American Are You? | 1917 |
| When I send You A Picture Of Berlin (You'll Know It's Over 'Over There,' I'm Coming Home) | 1918 |
| When The Roll Is Called Up Yonder | 1926 |
| When Uncle Sammy Leads The Band | 1917 |
| While You're Away (Pack Up Your Cares In A Bundle Of Joy) | 1919 |
| Who'll Take The Place Of Mary | 1920 |
| You'll Be There | 1915 |
| Young America, We're strong For You | 1916 |

The First World War retrospective

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| | 1920 |
| I Ain't Gonna Study War No More | Fisk University Jubilee Singers |
| I'd Love To fall Asleep and Wake Up in My Mammy's Arms | Peerless Quartet |
| In Flander's Fields The Poppies Grow | John McCrae |
| Down the Trail to Home Sweet Home | Charles Hart, Lewis James |
| Stony Broke In No Man's Land | Frank Miller |
| | 1921 |
| Hinky Dinky Parlay Voo? | Jack Ryan |
| | 1923 |
| It was not so to be | Lambert Murphy |
| Yes We Have No Bananas | Arthur Fields |
| | 1926 |
| My Dream of the Big Parade | Peerless Quartet & Billy Murray |
| | 1927 |
| The Soldier's Sweetheart | Jimmie Rodgers |
| | 1928 |

Put It There (Shag Nasty)

Daisy Bell, 1892

Harry Lauder Medley

When This Ruddy War Is Over

And The Band Played Waltzing Matilda, 1971

No Man's Land (The Green Fields Of France / Willie McBride)

All Quiet on the Western Front

1916

1917

McKinney's Cotton Pickers

1930

Gerald Adams

Harry Lauder, Orchestra

1958

Ewan MacColl & Peggy Seeger

1976

Eric Bogle ; June Tabor

Eric Bogle

1982

Elton John

1991

Motörhead

1999

Linda Ronstadt

Movies

American movies during this period is recorded in:

Library of Congress: Catalog of Copyright Entries: Cumulative Series. Motion Pictures 1912-1939 (51,112 films), 1951.

- <https://archive.org/details/Motionpict19121939librrich0010>

The Green Fields of France. /: Pete Robertson Foggy Dew Productions 2008

'An American college student backpacking in France takes a shortcut through a Veteran's Cemetery. There he encounters the Shades of those buried there. This short film has played at the Portland Art Museum and on Concast in the Portland area. Special thanks to Eric Bogle, Dropkick Murphys and Epitaph records for allowing me to use this song. - Pete Robertson.'

- <http://www.youtube.com/watch?v=Hk-qWBqA5jU>

This is the first Danish systematic, documented chronology of more than 100 years of soldiers songs and peace music starting with World War I and ending with the Syrian war. Innovative is the found of the recording of the songs and ballads on military service from both the first and second world wars, that is, generations before this theme appeared and became popular in the Vietnam War



The book is an interdisciplinary contributions and a primary source of contemplation and understanding of the period's cultural history. It was compiled and translated by the Danish Peace Academy's editor Holger Terp on the occasion of the 100th anniversary of the First World War and the beginning of the 100th anniversary of the publication of the first of many Danish records of peace music.

Holger Terp has, inter alia, published the following works in the Danish Peace Academy

Nuclear Weapons Production in the US, 1941-2011, 2011. - 426 p.

Jesper Jensen List of Works [electronic publication].

Fredsakademiets vejledning til USAs historie, kultur og politik. 2012. - 286 p.

Greenham Common Women's Peace Camps history and song books [electronic publication].

Skjalden sang fredssangen – og slaget på marken stoppede: Bemærkninger til dansk fredsmusiks historie. 2010. - 380 p.

www.fredsakademiet.dk

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