

# NEW NATIONAL HYMN TO BE SUNG HERE ON THE FOURTH



Arthur Farwell, Director of Music in Parks and Recreation Piers, Has Written and Composed "A Hymn to Liberty."

THIS year's "safe and sane Fourth" will have a number of improvements on the initial and amateur effort of last year. One of them will be the singing of a national hymn, composed for the occasion, by two great choruses.

One rendition will be at the City Hall in Manhattan by a selected chorus of the United German Singing Societies; the other will be one of the features of the celebration at the College of the City of New York, where the chorus will be that of the People's Choral Union.

As the singing calls for female as well as male voices, and as the German societies are of male voices only, a careful selection of women singers has been made and added to the regular forces of the German vocalists.

The hymn was written and composed by Arthur Farwell, the Director of Music in Parks and Recreation Piers for this city. Mr. Farwell's work in the way of improving the city's free music and seeing that New York got the most for its money is well known. Viewing the Fourth of July celebration last year, he was impressed

## HYMN TO LIBERTY

Words and Music by ARTHUR FARWELL

Broad J = 66

Rise, ye nations! Man is free! Hail to dawn-crowned Lib-er-ty!  
 Hew the rock and fall the tree, Build for home and Lib-er-ty!  
 On-ward, dauntless, glo-rying, free, Hurl the tides of Lib-er-ty!

Broad J = 66

Age-pent, and tem-pest-born, Shak-ing all earths slum-bering re-gions,  
 Field, for-est, mine, and mart, Lay their gol-den yield be-fore you,  
 Peace bind-ing land to land, Vi-sion high the soul up-hold-ing,

With more motion J = 84

Armed, on the hills of morn, See, a val-iant host as-sem-ble,  
 Faith guid-ing hand and heart, Strike in Freedom's deep foun-da-tion  
 Stay not while time shall stand, Break the na-tions' bars a-sun-der,

With more motion J = 84

Tempo I very broad

Bursts the hymn of Free-dom's le-gions, Chant-ing, vic-to-ry!  
 Speed the task the sun shines o'er you! Love the har-vest be.  
 God through man His will un-fold-ing, In o-ter-ni-ty!

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For marching, the variations in tempo may be disregarded

Firm, though ore-a-tion trem-bles At high heav'ns de-cree.  
 Hearths for a new-born na-tion, Flung from sea to sea.  
 Peal out the new day's won-der, Joy on earth shall bel

more broadly

Age-pent, and tem-pest-born, Shak-ing all earths slum-bering re-gions,  
 Field, for-est, mine, and mart, Lay their gol-den yield be-fore you,  
 Peace bind-ing land to land, Vi-sion high the soul up-hold-ing,

more broadly

Tempo I very broad

Bursts the hymn of Free-dom's le-gions, Chant-ing, vic-to-ry!  
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Chorus of United German Singing Societies Will Sing It at City Hall and People's Choral Union at the C. C. N. Y.

that it invited Mr. Farwell to write the hymn he had advocated, and he did so. The general plan of it he made last Summer and Fall, and the work was completed in the Winter. The committee proved it, and the singing societies of the Choral Union were invited to give it.

Mr. Farwell before his appointment as Director of Music in the parks and recreation piers was widely known as an authority on American music. His studies of Indian folk music, in particular, had made him celebrated.

In discussing his "Hymn to Liberty," for that is the title of the song to be rendered next Tuesday, Mr. Farwell said to a New York Times reporter:

"It is a world-hymn rather than a patriotic hymn in the old-fashioned sense. I have strictly avoided all the paraphernalia of phrasology of the old sort of narrow and egotistic patriotic hymn, and doubt very much if there will ever be another successful hymn of that kind written.

"The cry to-day is world federation, and the 'Hymn to Liberty' is addressed to the nations of the world, especially in the first and third stanzas, in behalf of the idea of liberty for all, and of springing to birth in a new sense with the creating of the American nation."

with the weakness of its musical features, which were chosen in a somewhat haphazard way, of course, was not avoidable in the first trial of an entirely new plan, the more so as the most enthusiastic advocates of safety and sanity had never made any very definite programme of what was to take the place of noise and murder when those features of Independence Day should be abolished.

Mr. Farwell conceived the idea that the singing of a patriotic song, composed for the occasion and sung by a great and well-equipped body of singers, would obviate the objection he saw to the musical part of the celebration. He wrote to the Mayor's committee outlining his ideas, and the members invited him to appear before them.

The committee was so much impressed

## ORIGIN OF FAVORITE FOURTH OF JULY SONGS TOLD BY THE GOVERNMENT

THE researches of the National Library as directed by Congress have produced some interesting information of the four National songs which will be sung all over this country next Tuesday. These are "Yankee Doodle," "America," "Hail Columbia," and "The Star-Spangled Banner." The work of investigation concerning them has been collected by Prof. Oscar S. T. Sonneck, Chief of the Division of Music of the Library of Congress, and Congress ordered that his work be published, but that no copies must be distributed without payment therefor.

The oldest of these songs is "Yankee Doodle." It was sung one hundred and fifty years ago, and next to "Dixie," it is still the most popular of our National melodies. How it originated no one can be absolutely sure. There are sixteen different theories which have sprung up since the song was first sung, in 1775. The first is that it was composed by a British officer of the Revolution, in contempt of the Americans, and that it was written to the jingle of a nursery rhyme which was in use as far back as the time of Charles I. of England. This rhyme began:

Lucy Locket lost her pocket,  
 Upon a bump of her own head,  
 Nothing in it, nothing in it,  
 But the binding round it.

At the same time it was suggested that it might have come from Holland, and had been sung there as a harvest song corresponding to the following, relating to the workmen receiving for their wages as much buttermilk as they could drink and a tenth of the crop:

Yankee Diddle, dodel down,  
 Diddel, duvel lanter;  
 Yankee viver duvel voun,  
 Botermilk and tanther.

This is something like:

Yankee Doodle came to town  
 He stuck a feather in his hat  
 And called it macaroni.

Another theory is that the air had its origin in a military march, which was brought to this country by the Hessian soldiers during our war for independence, and another states that it was founded on a tune in use during the time of Cromwell, and was written to ridicule him. As to the "Kitty Fisher," spoken of in the first verse as the girl who found "Lucy Locket's pocket," she is said to have been a lady of Charles I.'s time who, like many of the ladies of that day, "was not quite so good as she should be." Nevertheless, she was a celebrated character and was painted by Sir Joshua Reynolds more than once.

As to the word "Yankee" that was used by the New England Colonials as an expression meaning "simon-pure" or excellent, and by the British as one of contempt. Some of the British songs, quoted later to John Hancock, the first signer of the Declaration of Independence. Here is one of them:

Yankee Doodle came to town  
 For to buy a Frenchman,  
 We will tar and feather him,  
 And so we will John Hancock.

Here is another, which relates to Hancock's wife, which is said to have been sung by the British officers:

Madam Hancock dreamt a dream,  
 She dreamt she wanted something;  
 She dreamt she wanted a Yankee King  
 To crown him with a pumpkin.

And just one more, which was sung by the schoolboys many years ago:

Yankee Doodle came to town,  
 Put on his striped trousers;  
 You'd be wond' to see the place,  
 There were so many houses.

The earliest printed version to be found of the air "Yankee Doodle" appears in Walsh's collection of dances of the year 1750 under the title of "Kitty Fisher's Jig." The air was also used as the President's march. It was played by the Yankees after the battle of Bunker Hill, so a British officer writes, and was kept in

The New York Journal of 1768 that it was already sung at that time.

Another claim is that the air is of Irish origin and that it is identical with a song entitled "All the Way to Galway," and still another is that it comes from the Hungarian. A Dr. Shuckburgh, a surgeon of the British Army, is claimed to have written it, and a Dr. Shuckburgh is also accredited with its authorship. To sum the whole matter up, of all the sixteen different theories none is proved.

There is no doubt, however, about the authorship of our beautiful National hymn beginning

My country 'tis of thee,  
 Sweet land of liberty,  
 Of thee I sing,  
 Land where my fathers died,  
 Land of the Pilgrims' pride,  
 From every mountain side  
 Let freedom ring.

"America" was written by the Rev. Samuel F. Smith in the town of Andover, Mass., in February, 1822. Dr. Smith was born in 1808, and he died in 1885. It was about 1890 that he wrote an autograph copy of this hymn for Admiral Preble. In this he tells how a friend of his, Mr. William C. Woodbridge, brought over from Europe in 1831 some German music books, and how Lowell Mason, a German scholar, picked out from them some music that might be adapted to hymns. This was at the request of Dr. Smith. Of the translations submitted, the doctor writes, "one fell in with the tune of 'God Save the King,' and I at once took up my pen and wrote the piece in question. It was struck out at a sit-

## How "Yankee Doodle," "America," "Hail Columbia," and "The Star-Spangled Banner" Came to be Written Told by the Chief of Music Division of Library of Congress.

ting, without the slightest idea that it would ever attain the popularity it has since enjoyed.

The first time it was sung publicly was at a children's celebration of American Independence at the Park Street Church, Boston, I think on July 4, 1822. If I had anticipated the future of it, doubtless I would have taken more pains. Such as it is, I am glad to have contributed this mite to the cause of American freedom.

The books of music from which this hymn came were made up of songs used in the schools of Germany. It was first sung here the Fourth of July, and was brought out by Lowell Mason, much to the surprise of Dr. Smith. Edward Everett Hale had written how he as a boy, having spent all his holiday money on root beer, singer snaps, and cysters at a celebration on Boston Common, on his way home marched with other children into the Park Street Church, and there heard the first singing of the hymn "America."

The main objection raised against "America" is that it has the same air as "God Save the King," and that there are other National airs to the same music.

Long before the hymn was written the air was used in such songs as "God Save America," "God Save George Washington," and "God Save the President." A song was made by a Dutch lady at The Hague for the sailors of five American vessels at Amsterdam in June, 1793, which was entitled "God Save the Thirteen States," and that the air was employed at patriotic meetings in our country for years before "America" was written.

As to "Hail Columbia," that song was written by Joseph Hopkinson in 1788. It was penned when a war between France and America was thought to be inevitable, and when Congress was debating the possibilities during one of its sessions in Philadelphia. The poet thus describes how he came to write it:

"The contest between England and France was raging, and the people of the United States were divided into parties for the one side or the other, some thinking that policy and duty required us to espouse the cause of Republican France, as she was called, while others were for connecting ourselves with England, under the belief that she was the great preservative power of good principles and safe government.

"The violation of our rights by both belligerents was forcing us from the just and wise policy of President Washington, which was to do equal justice to both, but to part with neither, and to preserve an honest and strict neutrality between them. The prospect of a rupture with France was exceedingly offensive to the portion of the people who espoused her cause, and the violence of the spirit of party has never risen higher than it did at that time upon that question.

"The theatre was then open in our city. A young man belonging to it, whose talent was high as a singer, was about to take a benefit. I had known him when he was at school. On this acquaintance he called on me one Saturday afternoon, his benefit being announced for the following Monday. His prospects were disheartening, but he said that if he could get a patriotic song adapted to the occasion, he would be enabled to fill a full house; that the poets of the theatrical corps had been trying to accomplish it, but had not succeeded. I told him I would try what I could do for him. He came the next afternoon and the song, such as it is, was ready for him.

"The object of the author was to get

up an American spirit which should be independent of and above the interests, passion, and policy of both belligerents, and look and feel exclusively for our honor and rights. No allusion is made to France or England, or the quarrel between them, or to the question which was most in fault in their treatment of us. Of course, the song found favor with both parties, for both were American; at least neither could disown the sentiments and feelings it indicated. Such is the history of this song, which has endured infinitely beyond the expectation of us. Of course, the song found favor with all, and exclusively patriotic in its sentiment and spirit.

The young man here referred to was Gilbert Fox. The song written for him made such a success that it is said to have ruined him by the many places he was asked to sing it and by the "excessive demands of conviviality."

The first night it was sung it was encored a dozen times and was repeated the next play night by special request. It was again sung the day following under the name of "The New Federal Song," and was afterward advertised as such. It was at first considered somewhat of a political song rather than a National one, and was attacked by the newspapers as being monarchical. The people, however, liked it, and it was sung and whistled on the streets, and soon no public entertainment was considered satisfactory without it. It was taken from Philadelphia to New York, and was equally popular there.

It is said that the air to which "Hail Columbia" was sung was that of "The President's March" composed by a German named Pleyels in 1781. It was in contradistinction to the march of the Republic called "Washington's March." It was sung one night when President Washington attended the theatre, and the audience called for "Washington's March" as soon as "Hail Columbia" was concluded, and greatly applauded the latter. This was at the old John Street Theatre in New York.

Another claim is that a German teacher of music named Roth wrote the air to which "Hail Columbia" was first sung. This man lived in Philadelphia, and the air was first sung in honor of the new President, George Washington. It is doubtful which is correct.

Washington's March, Judge Taney says that the march was composed by Fleyels and that it was struck up whenever the President entered the stage with his family.

The most romantic story of any of these National songs is that of the "Star-Spangled Banner," which was written by Francis Scott Key while witnessing the bombardment of Fort Mifflin from a British man-of-war which lay in front of the fort. There is no authentic record of the composition of this song, but we have an account of its origin from R. B. Taney, who was afterward Chief Justice of the Supreme Court. Judge Taney was a brother-in-law of Francis Scott Key. It seems that Mr. Key went out to see the bombardment of Fort Mifflin, and was a brother-in-law of Francis Scott Key. It seems that Mr. Key went out to see the bombardment of Fort Mifflin, and was a brother-in-law of Francis Scott Key. It seems that Mr. Key went out to see the bombardment of Fort Mifflin, and was a brother-in-law of Francis Scott Key.

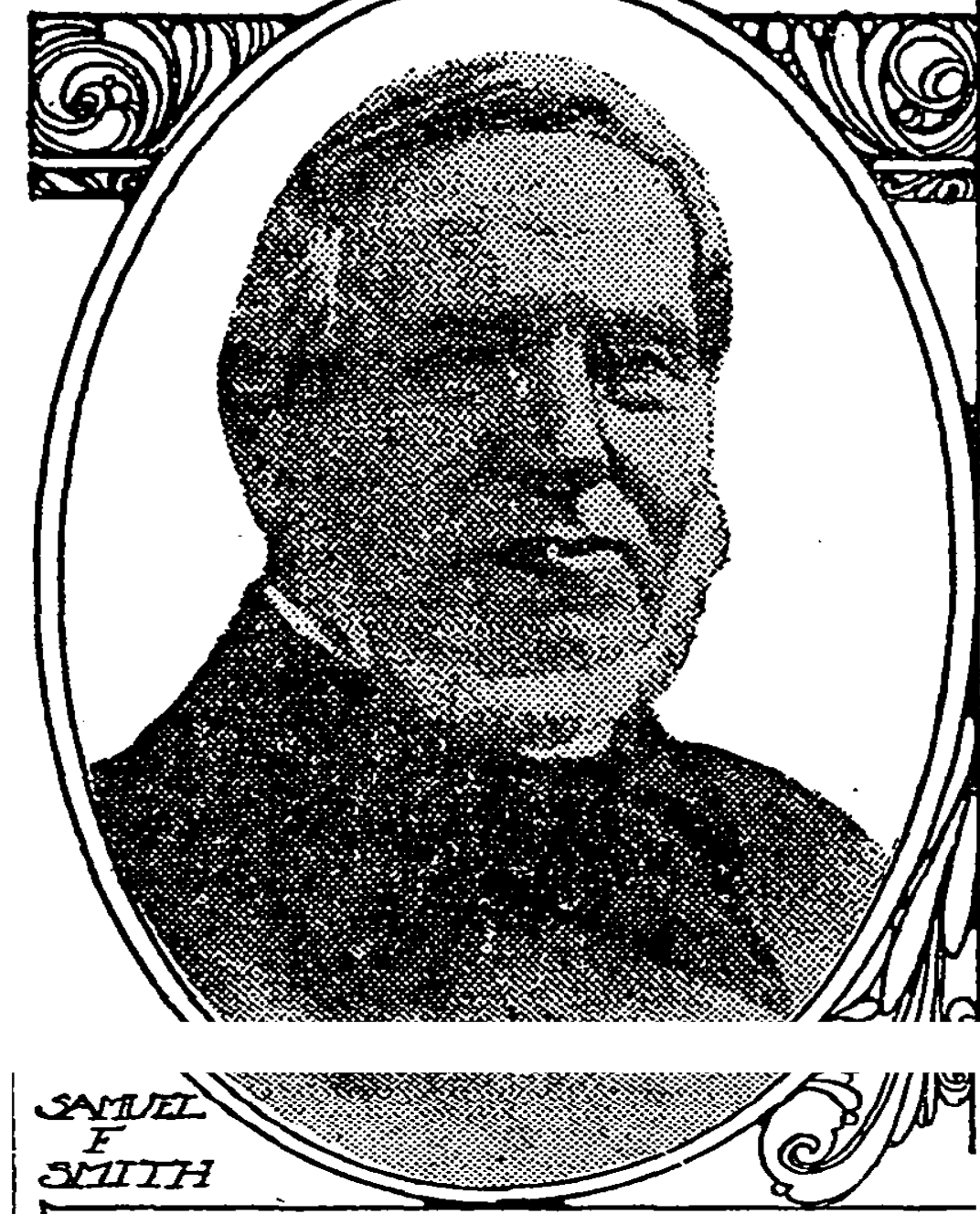
While the bombardment continued it was sufficient proof that the fort had surrendered. But it suddenly ceased some time before day, and as they had no communication with any of the enemy's ships Key did not know whether the fort had surrendered or the attack upon it been abandoned. He paced the deck for the residue of the night in painful suspense, watching with intense anxiety for the return of day and looking every few minutes at his watch to see how long he must wait for it; and as soon as it dawned, he perceived it was light enough to see objects at a distance, his glasses were turned to the fort, uncertain whether he should see there the Stars and Stripes or the flag of the enemy. At length the light came and he saw that our flag was still there. And as the day advanced he discovered from the movements of the boats between the shore and the fleet, that the troops had fought bravely and had slain many wounded men were carried to the ships. At length he was informed that the attack on Baltimore had failed, that the British army was re-embarking, and that he and Mr. Skinner and Dr. Beanes were permitted to leave and go to where they pleased as soon as the troops were on board and the fleet ready to sail.

He then told me that under the excitement of the time he had written a song, and thereupon handed me a printed copy of "The Star-Spangled Banner." When I had read it and expressed my admiration I asked him how he found time in the scenes he had been passing through to compose such a song. He said he commenced it in the fever of the moment on the deck of the vessel when he saw the enemy busily retreating to their ships and beheld again the flag he had watched for so anxiously.

"He said he had written some of the lines upon the back of a letter which he happened to have in his pocket; but for the other lines and words of the song he was obliged to rely altogether on his memory. He finished composing the song in the boat on his way to shore and wrote it out, as I now stand at the hotel that night, immediately after he reached Baltimore. He had no time to spare next morning he took it to Judge Nicholson to ask him what he thought of it, and the Judge was in much pleased with it that he immediately sent it to a printer, and directed copies to be struck off in handbill form. He believed, he said, that it was favorably received by the Baltimore public.

"The air of 'Anacreon in Heaven' was adapted to the words of the Star-Spangled Banner, and so it is sung to this day. The music and words of 'Anacreon' were current in England during the Revolutionary War, and the song itself was published in a number of American music books along about the first of the last century and thereafter, so that it was commonly known in our country. The music of 'Anacreon' was adapted to different popular songs, and it is traced through a dozen or more, beginning with 1771 and ending with 1810.

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*Hail Columbia - happy land,  
 Hail ye heroes - hail ye men  
 Who fought and bled in Freedom's cause  
 Who fought and bled in Freedom's cause  
 And when the storm of war was done,  
 Every'd the peace your labors won -  
 Let Independence be our motto,  
 Ever-memorable what it cost,  
 Ever grateful for the prayer,  
 Let its altars reach the skies -  
 Firm, united, let us be,  
 Rallying around our Liberty,  
 As a band of brothers stand,  
 Peace and safety we shall find.*

*Immortal Patriots use once more  
 Defend your rights, defend your stars;  
 Let us ride for a while upon your hand,  
 Let us ride for a while upon your hand,  
 Inroads the thine, where sacred lies,  
 Of old and blood, the will, the hope  
 While offering Peace, Justice and Truth,  
 In Reason we place a surety ground,  
 That every one of Justice will prevail.  
 And every shade of Justice will prevail.  
 Firm, united, let us be,  
 Rallying around our Liberty,  
 As a band of brothers stand,  
 Peace and safety we shall find.*

AUTOGRAPH COPY OF "HAIL COLUMBIA" WRITTEN BY JOSEPH HOPKINSON IN 1798



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### Yankee Doodle.

MUSIC OF "YANKEE DOODLE" PUBLISHED IN 1782.

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### Yankee Doodle.

MUSIC OF "YANKEE DOODLE" PUBLISHED IN 1782.

38

### Yankee Doodle.

MUSIC OF "YANKEE DOODLE" PUBLISHED IN 1782.

### PRESIDENTS MARCH

THE PRESIDENTS MARCH TO WHICH HAIL COLUMBIA WAS FIRST SUNG AT A THEATRE IN 1789.

THE PRESIDENTS MARCH TO WHICH HAIL COLUMBIA WAS FIRST SUNG AT A THEATRE IN 1789.