

THE IMPACT OF IRISH IMMIGRANTS ON THE MUSIC OF THE AMERICAN CIVIL WAR.

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The Impact of Irish Immigrants on the Music of the American Civil War.

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In Partial Fulfillment

Of the Requirements for the Degree

Master of Music in Music Education

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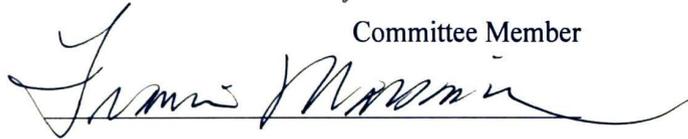
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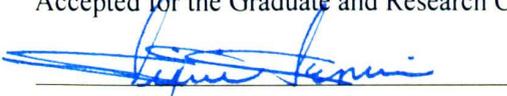
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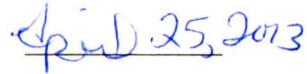
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DEDICATION

This academic work is dedicated to first and foremost my parents Barbara and Dan Robinson. Throughout my life they have been a staple in introducing me to many different genres of music, especially the vast sub-genres of folk music. Through listening to their cassette tapes and compact discs I have continued with their love and connection to Irish music in all forms. Much of what I have been able to do while earning my B.S. and M.Mu. Degrees in Music Education would not have been possible without their continuous support.

I would also like to dedicate this work to Professor Francis Massinon and Dr. Eric Branscome. Mr. Massinon has not only been a wonderful inspiration and teacher for my horn playing, but also an invaluable resource for helping me find threads pertaining to my thesis topic. Dr. Branscome, serving as my thesis chair, provided much needed guidance in how to undertake this large endeavor, and has been an influence in supporting me to present the topic in public settings, such as lecture recitals and other media.

ABSTRACT

This study examined the historical connection between Irish immigrants in America during the American Civil War, and their influence on the music of this era. Music in America during this time developed exponentially as a source of comfort, patriotism, and a way of connecting people across the country. Irish immigrants were crucial to this development, through adaptations of traditional Irish songs for American use during the war.

This examination began with an historical overview of the factors that influenced immigration from Ireland to America in the 1840s. The next aspect of analysis consisted of songs from Irish origins that were adapted for American patriotism. Next the examination followed adaptations of Irish songs by Americans. Finally, the study included an analysis of songs composed as original works about the valor of Irish soldiers in the American Civil War.

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CHAPTER I

Introduction

Irish Immigration

During the middle decades of the 19th century, vast numbers of people from outside North America began to settle in what became the United States. With this influx of diverse people groups, the musical and cultural traditions from each European, African, and Asian country began to interlace with each other to develop a new, distinct American musical sound. Through this inundation of different cultures overtime, American music began to create new genres such as bluegrass, country, jazz and Cajun music.

One particular European group that substantially influenced the American sound was the Irish. Research indicates that the Irish, as with many of the other European immigrants, relocated for political motives, work related reasons, and to search for better living opportunities for their families. Specifically, in Ireland, a nation-wide potato famine in 1845 led to nearly two million Irish immigrating to America, setting the foundation for traditional Irish music to take its place among other musical styles that became influential to the sound of new American genres.¹

In Ireland, nearly one million people died during the mid-1840s due to infected potatoes and overall hunger from food shortage. As a way to survive, people attempted to leave Ireland, in hope of saving their families. In addition to this famine, political unrest between the Irish and the British prompted extensive immigration from Ireland to

¹ *Project for the Active Teaching of American History*,
http://path.coe.uh.edu/seminar2002/week2/immigrant_facts.html (accessed February 25, 2013).

America. More directly, Ireland had not established an independent army, thus the country did not have the proper military means for fighting against the British invasion of their homeland. Participating in the American Civil War provided a means for the Irish to learn how to fight in an organized manner in order to take Ireland back from Great Britain whom they blamed for the famine.

In order to achieve their goals, Irishmen served in the American armies, which for many was the only form of available employment. Though America was open to immigration, people from certain countries or people groups experienced extreme discrimination in the middle 1800s. Irish immigrants, for example were commonly viewed as lower class citizens, often times labeled as beggars, and denied steady employment by business owners. It is commonly known that many businesses advertised “No Irish Need Apply” because there were more immigrants than their were jobs, and many American purists believed that the few open jobs should go to American-born citizens first. However, this discrimination did not prevent the Irish from being enlisted or drafted into the Union and Confederate armies. It must hold true, then, that since there were so many Irish immigrants in America, both on the home front and on the battle field, that the music of the Irish immigrants began to work its way into the patchwork of American music just as music from other countries.

American Music in the Civil War

The period of the American Civil War was a very rich time in terms of musical growth in America. Much of this growth came from composers such as Stephen Foster who wrote patriotic songs to help the population cope with the times, and to lift the spirits of the soldiers. Foster’s compositional repertoire also included blackface and minstrel

songs that became vital components of the American music culture. Minstrel shows were not limited to black face, however, and as will be addressed later, some songs were written to mock the Irish and German immigrants as well. In addition to Foster, another prevalent composer of the period was Patrick S. Gilmore. An Irish immigrant, Gilmore is best known as one of the leading bandmasters in America. His greatest contribution during the American Civil war was an arrangement of the most prominent songs to come from the era, "When Johnny Comes Marching Home Again."

Irish Influences in American Music

In addition to original compositions by Irish-American composers, and songs about Irish nationals in America, many new songs were created by adapting traditional Irish folk music. While there is a significant database containing documentation about these works, there is an insufficient central location of research regarding the adaptation of Irish music and songs written about the Irish soldiers in America during this era. For example, Ken Burns' *The Civil War* included the advancement of people playing music recreationally and the development of band music during the American Civil War, but did not make a strong correlation between Irish immigrants and American Civil War music.² Similarly, Kenneth Olson's *Music and Musket: Bands and Bandsmen of the American Civil War* discussed Civil War band music at length but did not address the likelihood of a correlation between this music and possible musical influences of Irish soldiers in the military.³

² Ken Burns, *The Civil War*, Film, directed by Ken Burns, 1990.

³ Kenneth Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Greenwood Press, 1981).

The Irish who immigrated to America during the famine played an integral role in the development of music in America between 1840-1865. In order to describe the significance of their influence on American Civil War music, four research questions were formulated: 1) What Irish music did Americans adapt for the war effort in both the Union and the Confederacy? 2) What Irish music did the Irish and Americans adapt about Irish soldiers during the American Civil War? 3) What original songs, if any, were written about the Irish soldiers in the American Civil War?

Definitions:

1. Air: A term used in England from the 16th to the 19th century to describe a song or melody, for example the *Londonderry Air*. See also ayre.⁴
2. Ballad: In the context of the presented war songs, ballad pertains to anything singable, simple, or popular in style.⁵
3. Hibernia/Hibernian: Roman name for Ireland.⁶
4. Irish Flute: Wooden transverse flute pitched in the key of D.
5. Jaunting Car: a light, two-wheeled, one-horse cart, once common in Ireland, having two seats set back to back, with a perch in front for the driver; A two-wheeled version of a horse drawn carriage.⁷
6. Jig: A lively rustic English, Scottish, and Irish dance type (see Jig), usually in compound duple or triple time.⁸

⁴ *Oxford Music Online*, 2013, http://www.oxfordmusiconline.com.ezproxy.lib.apsu.edu/subscriber/article/opr/t114/e129?q=air&search=quick&pos=2&_start=1#firsthit (accessed February 2013).

⁵ *Oxford Music Online*

⁶ *Dictionary.Com*, <http://dictionary.reference.com/browse/hibernia?s=t> (accessed February 2013).

⁷ *Dictionary.com*

7. Reel: Scottish/Irish dance, in a duple meter. The reel flourished in Ireland following its introduction from Scotland during the second half of the 18th century, and it is now a favorite dance-song among traditional instrumentalists. In North America the reel is the staple musical fare for square-dances, though in the central and southern United States it is often known by the name breakdown or hoedown.⁹
8. Shillelagh: In Ireland, a stout club or cudgel, especially one made of oak or blackthorn. From Irish Gaelic: *sail* cudgel and *éille* leash.¹⁰
9. Songster: Publication of songs that can be stored easily in a bag or pocket. Thousands were produced during the time period surrounding the American Civil War. They contained the lyrics to the patriotic songs of the period and were used both by soldiers and their families back home. No music notation was provided in these publications. Also known as a broadside.¹¹
10. Tin/Penny Whistle: An inexpensive fipple flute, also known in Gaelic as a feadóg. Unlike the Irish flute, the whistle is an end-blown instrument.¹²

Delimitations:

1. For the purposes of this thesis, only music that contained lyrics was included in the study.
2. Only Irish and American music from approximately 1820 to 1865 was taken into consideration.
3. American music that was clearly influenced by Irish song melodies as revealed by the research questions was studied.

⁸ *Oxford Music Online*

⁹ *Oxford Music Online*

¹⁰ *Dictionary.Com*

¹¹ *Oxford Music Online*

¹² *Dictionary.com*

CHAPTER II

Review of Literature

The purpose of this study was to identify if possible a connection between music the Irish immigrants brought to America during the Civil War and American music from this era. Within the context of the Irish immigrants' influence on American Civil War music, not many sources of literature directly correlate the two entities. Therefore, such correlations were identified through cross-referencing related resources. Throughout the research project, historical concerts, academic books, scholarly websites, and film works were consulted to identify possible connections between Irish and American music during the years of the American Civil War.

Historical concerts

Initial insight into possible influences of Irish music in America was gained through attending performances of traditional Irish ensembles. The first was a live concert by Nosey Flynn, who performs traditional Irish and Scottish music, and often imparts the history behind their performance selections to audiences at their events. It was at a performance that I learned of a possible connection between the song, "Wearing of the Grey" and a traditional song "Wearing of the Green." Such a connection demonstrated the suggestion that other links may exist between Irish and American songs from the American Civil War era.

The members of Nosey Flynn include Sean McNamara, David Coe, and Josh Culley. As stated on McNamara's website, Sean McNamara is a descendent of an Irishman who immigrated to America in 1848. He and his wife, who was born and raised in Ireland, have visited Ireland numerous times to ensure the validity and authenticity of

the music performed in their concerts.¹³ David Coe is a Nashville musician who has performed extensively with Country artists and given fiddle clinics for the Country Music Hall of Fame.¹⁴ Finally, Josh Culley began playing Irish traditional music at an early age, and has been a part of various traditional Irish bands in Washington D.C., Memphis and Nashville.¹⁵

The second performance I attended was during a regularly scheduled event entitled “Music of the Civil War.” The performers, Paul and Kim Caudell, are musicians who specialize in 18th and 19th century folk music, and have been studying and performing this genre since 1995. In 2008, Kim Caudell completed her Master’s Degree in English from Belmont University.¹⁶ Her thesis covered murder ballads, which were popular in Ireland and Scotland during the 14th and 15th centuries as part of the oral tradition relaying different folk tragedies. During their performance, the Caudells shared that not only were some Irish melodies adapted for American use during the Civil War era, but original lyrics were commonly included as part of the adaptations, as in the song “Johnny’s Gone for a Soldier.”¹⁷

¹³ *Owner's Profile*, <http://www.mcnamarasirishpub.com/#!owners-profile/c1ewq>.

¹⁴ *David Coe*, nashvillecountrydancers.org/david_coe.html.

¹⁵ *Josh Culley has the Last Word*, <http://sitemason.vanderbilt.edu/vanderbiltview/articles/2011/03/01/josh-culley-has-the-last-word.134789>.

¹⁶ *Paul and Kim Caudell*, www.myspace.com/paulandkimcaudell.

¹⁷ *Music of the Civil War*, performed by Paul and Kim Caudell, Hermitage.

Academic Books

Books that were consulted included: Breitenfeldt's *The Harp of Old Erin and Banner of Stars*, Colum's *A Treasury of Irish Folklore*, Glass and Singer's *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song*, McWhirter's *Battle Hymns: The Power and Popularity of Music in the Civil War*, Silber and Silverman's *Songs of the Civil War*, and Wright's *Irish Emigrant Ballads and Songs*. Among these printed book resources much of the material was used for historical background about the general atmosphere of music during the American Civil War.

Breitenfeldt's *The Harp of Old Erin and Banner of Stars*¹⁸ described in great detail the reasons why the Irish decided to immigrate to America, and their struggles adjusting to life upon arrival to their new homeland. In addition, Breitenfeldt provided biographical information about many of the Irish officers in the Union and Confederate armies that were cited in musical adaptations of Irish songs.

Colum's *A Treasury of Irish Folklore*¹⁹ contains old stories and poems, with the last section of the book dedicated to some of the oldest known, non-commercial Irish songs. Many of these songs appeared in the research about American Civil War music. Beyond the lyrics and musical notation, each entry was accompanied with short historical explanations.

¹⁸ Sara Breitenfeldt, *The Harp of Old Erin and Banner of Stars* (Lulu Press, 2011).

¹⁹ Padraic Colum, ed., *A Treasury of Irish Folklore*, ed. Padraic Colum (New York, New York: Kilkenney Press, 1989).

The books *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song*²⁰ and *Songs of the Civil War*²¹, were beneficial to the research in that they provided the histories of American adaptations of Irish songs, different parodies, and extensive information about each Irish song that was adapted. A gap in the information though, is the omission of original lyrics and historical meaning of the songs for the Irish, which may suggest why Americans adapted certain songs during the American Civil War.

McWhirter's *Battle Hymns: The Power and Popularity of Music in the Civil War*²² addressed two essential components to the immense production of music during the war: 1) The people's need for music as an outlet and 2) the composers awareness of this need. This helped to justify adaptations by Irish immigrants of Irish melodies into patriotic, coping, and mourning songs during the American Civil War. However, it did not fully answer whether or not adaptations were created to document the Irish soldiers' participation in the war.

The last book used to identify music specifically about Irish soldiers who served in the Civil War was Wright's *Irish Emigrant Ballads and Songs*²³. This text is a collection of ballads and songs brought to America by the Irish during the 1840s. The text

²⁰ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968).

²¹ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia Univeristy Press, 1960).

²² Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012).

²³ Robert L. Wright, *Irish Emigrant Ballads and Songs* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975).

also includes a section of American songs from the Civil War that were adapted Irish songs and American songs. The limitation of this work is that the text focuses almost exclusively on the music of the Irish 69th New York, the most famous completely Irish regiment, without much mention of Irish in other companies or regiments.

Scholarly Websites

Various web resources presented more of the needed information to link Irish songs and their American adaptations. These websites included: Brown's "Valentine Vousden *"whom all old Dubliners will remember,"*" "Civil War Studies," the "City of Oaks Pipe Band 'Wearing of the Green,'" Duke Library's "Historic American Sheet Music," Officers' "Claudy Banks," "Project for the Active Teaching of American History," and the "American Immigrant Law Foundation."

The majority of these sites were used as guides for original lyrics and melody lines for comparison to the adaptations of Irish songs. Duke Library even provided copies of American Civil War era songsters as primary resources. However, Civil War Studies and the "American Immigrant Law Foundation" supplied information about direct numbers of Irish soldiers involved in the American Civil War, which helped to support the speculation of how many Irish songs were disseminated in America.

An intense examination of the lyrics included in these websites revealed that many of the songs, such as "Banks of Claudy" and "Southern Soldier Boy" had similar meanings for both the Irish and Americans. This analysis also revealed that meanings were also commonly changed, as in the case of "Johnny I Hardly Knew Ye," and "When Johnny Comes Marching Home Again." While these websites offered the needed lyrics

and melodies, they did not offer the proper connections between the Irish and the American Civil War.

Film

The final resource for literature about Irish music used in the American Civil War included two historical films: *The Music of the Civil War* and Ken Burns's *The Civil War*²⁴. These films both reiterate the importance of music to the people during the Civil War period. However, like many of the print resources, they did not provide information about the possible influence of Irish music on that of the American Civil War period.

Conclusion

After reviewing the current literature, it is clear that a wealth of resources exist pertaining to the music of the American Civil War, the plight of the Irish immigrants in the war effort, and songs about the Irish 69th. However, these resources do not provide the linkage between the American Civil War songs that have origins within Irish music. In summary, the influence of Irish music exists within the music of the American Civil War, but has not been documented.

²⁴ Ken Burns, *The Civil War*, Film, directed by Ken Burns, 1990.

CHAPTER III

Methodology

The purpose of this study was to identify the influence of Irish immigrants on the music of the American Civil War, with regard to the following research questions: 1) What Irish music did Americans adapt for the war effort in both the Union and the Confederacy; 2) What Irish music did the Irish or Americans adapt about Irish soldiers during the American Civil War; 3) What original songs, if any, were written about the Irish soldiers in the American Civil War?

To begin this study an initial search of online research journals and historical or music-related websites revealed a significant inventory of common melodies between known Irish songs and those of the American Civil War. A sampling of online resources include websites with songs connected to the Irish 69th Brigade, academic forums such as JSTOR and MudCat, and databases of written works such as WorldCat. After identifying correlations between Irish and American songs, the historical narratives of pre-existing Irish songs and American adaptations of these songs were examined to identify specific textual and musical correlations between them.

Lyrical and harmonic analyses was conducted to compare the historical connections of the Irish songs with the American adaptations. Harmonically, songs within the keys of D and G were of primary interest, as most traditional Irish songs are performed in these keys to accommodate Irish flutes. Time signatures were a final factor in making the correlation between Irish jigs and reels to their American adaptations.

Other resources that were examined for this research included published song compilations, television broadcasts, historical performances, re-enacted music albums,

copies of broadsides/songsters, and academic books with a focus on Civil War music and the Irish immigrants' music. These resources were chosen because they are representative of the primary resources available for comparing historical adaptations to original songs. The performances and academic literature provided the essential background information necessary to understand the purpose of the Irish immigrants' reasons for leaving Ireland for America, and gave a sense of the original context for many of the Irish songs used in the Civil War. Print resources were obtained by purchasing books and DVD's online, and by reviewing articles from scholarly online databases.

One performance was a live event on the grounds of the historic home of Andrew Jackson at the Hermitage during an annual celebration of the Music of the Civil War. Attention to details of the performance brought an awareness of stylistic characteristics of Irish music within the songs from the American Civil War. Another live event was a nightly concert given by Nosey Flynn at McNamara's Irish Pub and Restaurant. In both instances, the performers provided historical information about the origins of their music selections.

As replicated sheet music was available through *Songs of the Civil War* (Irwin Silber 1960) and *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* the adapted songs were compared with original versions found online and in *A Treasury of Irish Folklore*. Many of the adaptations were credited as being of Irish origin, but not all could identify the original song. Nevertheless, during the research, similarities between the texts began to emerge through the review of related literature. Thorough comparisons of each songs' contextual meaning were also conducted to demonstrate that Americans and Irish had more commonalities than may have been realized during the

time period. When deciding which songs to include for the discussion of “Irish songs adapted to Salute the Irish in their War efforts” only songs with recognizable original titles were chosen. Many songs claimed to be of Irish origin, were not identified.

CHAPTER IV

Discussion and Results

Discussion

“Deny people their music, you deny their identity.”²⁵ These words speak volumes about any culture at any time, and are especially applicable to the influences of music during times of war. Particularly during the American Civil war, music that was sung in homes, in camps, and by soldiers was a central part of the war effort, serving to boost morale among the soldiers and families left at home.

As evidence of the devotion that people during this era expressed towards music, whenever regulations were established that banned certain songs for political or other reasons, many plainly ignored the ruling, as it would take away the last semblance of their identities. Songs such as “Lorena,” “Camping Tonight” and “Bonnie Blue Flag,” for instance, were often banned for their intense emotional connection to home. Many leaders of the war were concerned that these songs, rather than motivate the troops to ‘give their all’ in battle, would actually entice soldiers to desert their posts. Union leaders sought to ban “Bonnie Blue Flag,” because they felt it was too powerful in encouraging Confederate soldiers. Nevertheless, soldiers and civilians continued to perform banned songs regardless of fines or other consequences. As expressed by one civilian from this era, “the war songs were part of everyone’s meat and drink.”²⁶

In order to understand how Irish songs became influential in America during the Civil War, it is first necessary to understand the circumstances that brought Irish

²⁵ *The Civil War*, Television, 2010.

²⁶ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 22.

immigrants to America, and led them to enlist in the Union and Confederate armies. The presence of the Irish in the decades just before the Civil War served as an introduction to many of the songs that would later be used during the war. This in turn exposed American soldiers to the songs, and eventually led to adaptations using the same melodies, with new 'American' lyrics.

There were two main waves of immigration from Ireland to America, the first during the mid-1700s and the most significant during the potato famine of the mid-1840s. The Irish immigrated to America in order to obtain better living and working conditions than the British had been providing in Ireland. Most importantly, the Irish wanted a chance to be a free people in the sense of being able to formulate their own sovereign government.

Similar to the division between the Northern and Southern states in America, a division existed between the Irish who had settled in America. As previously mentioned, many Irish wanted to govern their own country, but a disagreement on the means for obtaining this freedom from British rule resulted in two opposing groups of Irish citizens. The group Young Ireland was created in 1848, and eventually the Fenian Brotherhood in 1858 (later this became the Irish Republican Army in the 20th Century). In effect, this need for political separation, and the division of Irish citizens into opposing camps can be compared to the divisions in America over slavery that resulted in the Union and the Confederacy. These two groups (The Fenian Brotherhood and Young Ireland) were based in Ireland, and as the Irish immigrated to America they brought their governmental beliefs. This is important musically because many of the songs originating earlier in the 1800s as a result of Ireland's revolt are comparable to the events occurring in America

during the Civil War, as will be discussed later in this chapter. Due to this unrest, many Irish began their journey to America in 1842 to improve their personal lives, and learn how to fight in an organized army in order to return to Ireland to use these tactics to achieve an independent government.

To achieve these goals nearly 175, 000 Irish citizens enlisted in the Union and Confederate armies during the American Civil War.²⁷ According to Breitenfeldt, this represents nearly one fifth of the immigrants registered in the 1860 immigration log. The majority of the immigrants resided in the northern cities of New York, and Boston, while also providing a substantial population in the Southern areas of Memphis, Savannah, and New Orleans.²⁸ Louisiana had one of the largest Irish populations with 25,000 immigrants.²⁹

While there were substantial numbers of Irish in the American armies, not all of the Irishmen who had immigrated to America wanted to fight. Many brought their entire families to America, and wanted to find steady employment rather than participate in the war. Due to the famine and poor living conditions in Ireland, many Irish experienced extreme poverty, causing Americans to mistakenly consider them to be beggars rather than workers. The language barrier caused by intense Irish brogue accents deterred the American people even further. Harsh discrimination ensued, which caused the negative stereotype of the Irish immigrants to fester.

²⁷ Sara Breitenfeldt, *The Harp of Old Erin and Banner of Stars* (Lulu Press, 2011): 10.

²⁸ Sara Breitenfeldt, 11.

²⁹ *Civil War Studies*, civilwarstudies.org (accessed 2012).

As evidence of this discrimination, the Draft Act of 1863 declared all men between the age of 20 and 35 eligible for service unless they could provide a substitute or pay \$300. The Act was regarded as discriminatory towards the Irish people because they could not afford the fee, which led to an even higher increase of Irish soldiers, many of whom only enlisted because they could not pay the fee. This increase of Irish soldiers, both in the North and in the South, augmented the likelihood that the music of Ireland would spread through the soldier camps and directly influence other forms of music among the soldiers.

The first research question developed from consideration of Irish immigrant history. This question examined the possibility of Irish songs that were adapted in America for the war effort in both the Union and the Confederacy. In addition to adaptations both in the North and the South, there were many parodies that were composed, adopting textual nuances and musical techniques from Irish music.

While much of the music in the Civil War camps was original to the time period, and to American musical traditions, many songs were adapted from preexisting Irish melodies. In the introduction to *Songs of the Civil War*, Silverman describes the phenomenon:

In 1861, in those fierce and turbulent months when the Union was falling apart, America's music was struggling to break through the thick crust of its European legacy. True, for the two decades preceding the Civil War, a few gifted songsmiths had begun to write a new kind of music, It was a zestful, lively, songful, rhythmic music composed of plaintive plantation chants and energetic pioneer shouts, *seasoned liberally with a healthy dash of Irish and Scottish melody* [emphasis added] ... The Civil War, with its military and political urgencies, with its grand mixing of backgrounds and cultures, with its need for songs of inspiration and sorrow and laughter, and with its focus on the inner

meaning of the American Union, acted as a catalyst in the development of our music...it liberated American music from its hidebound, alien tradition.³⁰

Silverman's description helps to suggest the fact that the Irish had an influence on the broadened sense of what American music was. As proposed, part of this distinction was due to adaptations of Irish songs and melodies to create new music during the American Civil War.

According to Silber and Silverman, the types of songs found during the war were of four categories: 1) Patriotic/anthems, 2) Sentimental, 3) Minstrel, and 4) Religious. Sentimental songs are separated into four subcategories: Songs of home, songs of sweethearts (women singing for their men), songs to mother, and songs of death/separation.³¹ At the beginning of the war, much of the music was dominated by patriotic songs. As expressed by McWhirter, "Americans wanted to seek out songs that expressed their desire for victory, love of country, and military spirit."³² For the purposes of this study patriotic, minstrel, and sentimental songs will be the focus, as many of the original Irish songs can also be placed into these categories.

This section will list and describe examples of Irish music in the American Civil War in the same structure as the research questions. Full lyrics have been included in the document for line-by-line comparison. The sheet music, when available, has also been included as an appendix when references to the music notation were essential to the discussion, or when full lyrics were unnecessary within the document. The section also

³⁰ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia University Press, 1960): 3.

³¹ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 22-24, 60.

³² Christian McWhirter, 22.

includes a discussion of Irish music that was adapted for the use of American Patriotism, Irish music that was adapted to salute the Irish in their war efforts, and music that was written about the Irish soldiers.

Irish Music Adapted for the use of American Patriotism

Throughout the research, six songs were identified as examples of adaptations of Irish song literature: *Wearing of the Green*, *Rosin the Beau*, *Banks of Claudy*, *Johnny's Gone for a Soldier*, *Irish Jaunting Car*, and *Johnny I hardly Knew Ye*. Each will be examined in a side-by-side comparison of the original text and adapted versions, the historical meaning and significance of the song to the Irish, and the means by which the texts and melodies were altered by Americans in the North and the South

When examining music from the American Civil War, Silber wrote, "The mood of the idiom of both North and South were cast from the same mold, so that, almost without exception, these songs...were sung on both sides."³³ This is the case not only with original compositions, but also in many adaptations as well. Since the Irish fought on both sides it was inevitable that songs from Ireland would heard in all regions of America, and that many song adaptations and parodies would be created.

"The Wearing of the Green."

The first song to examined as an adaptation was the Irish song "The Wearing of the Green." The lyrics pertain to the Irish 1798 uprising against the British.³⁴ As will be revealed with other Irish songs adapted during this era, American versions of the songs

³³ Jerry Silverman, Irwin Silber, *Songs of the Civil War* (New York: Columbia Univeristy Press, 1960): 115.

³⁴ City of Oaks Pipe Band. *Wearing of the Green*, 2000. cityofoaks.home.netcom.com/songs/WearingOfTheGreen.html (accessed 2013).

were not meant to stir celebratory patriotism within the people from Ireland. They were more to tell the story of the people's plight with the British government and instill a more somber and passionate sentiment of patriotism. This song in particular tells of the removal of the shamrock and the 'wearing of the green' (L. 2), thus removing the Irish peoples' identity as being separate from Great Britain. Within the song is also the first of several uses of the word 'mother' (L. 22). In Ireland, the name mother is used as a personification of the homeland, and a term of endearment. A connection can be made here with American songs of the Civil War era, as "one of the most sung about personages in all Civil War music was Mother."³⁵ For example, in each of the following songs, mothers are mentioned in the title, and throughout the text: "Who Will Take Care of Mother Now," "Just Before the Battle, Mother," and "Mother Would Comfort Me." In addition, in Charles Carroll Sawyer's "Who Will Care for Mother Now?" a young soldier laments that while he has fallen for his country, and wonders who will care for his ailing mother. This type of sentiment can be shared with the Irish, as they often personify Ireland as "mother." While many of these 'mothers' were real people, the idea of yearning for home is still prevalent in these songs.

- L. 1 Oh! Paddy, dear, and did you hear The news that's going round,
- L. 2 The shamrock is forbid by law, to grow on Irish ground.
- L. 3 Saint Patrick's Day no more we'll keep, His color can't be seen,
- L. 4 For there's a bloody law agin', the wearing of the green.
- L. 5 I met with Napper Tandy, and he took me by the hand
- L. 6 And said "How's poor old Ireland? And how does she stand?"
- L. 7 She's the most distressful country that ever you have seen,
- L. 8 They're hanging men and women there for wearing of the green.
- L. 9 Then since the color we must wear Is England's cruel red,
- L. 10 Sure Ireland's sons will n'ever forget the blood that they have shed.
- L. 11 You may take the shamrock from your hat and cast it on the sod,
- L. 12 But 'twill take root and flourish still, Tho' underfoot 'tis trod.

³⁵ Jerry Silverman Irwin Silber, 116.

- L. 13 When the law can stop the blades of grass from growing as they grow,
 L. 14 And when the leaves in the summer time their verdure dare not show,
 L. 15 Then I will change the color I wear in my caubeen,
 L. 16 But till that day I'll stick for aye to wearing of the green.
 L. 17 But if at last our color should be torn from Ireland's heart,
 L. 18 Her sons with shame and sorrow from the dear old sod will part.
 L. 19 I've heard a whisper of a country that lives far beyond the say,
 L. 20 Where rich and poor stand equal in the light of freedom's day.
 L. 21 Oh, Erin! Must we have you, driven by the tyrant's hand?
 L. 22 Must we ask a mother's welcome from a strange but happy land?
 L. 23 Where the cruel cross of England's thralldom never shall be seen
 L. 24 And where in peace we'll live and die a wearing of the green.³⁶

"The Wearing of the Grey."

These lyrics are from the viewpoint of a Confederate soldier remembering the fight against the Union Army, revealing the connection to Ireland's fight for freedom from the British. Both speak of the right to wear the respective colors green and grey, yet "The Wearing of the Grey" has a much more reminiscent set of lyrics, rather than the Irish version of urgency for freedom. For example, the original text from line 9 to line 16 states that no matter what the written law has put forth, the British cannot strip the Irish of their proud heritage and identity. In contrast, lines 1, 3, 4, and 9, in "The Wearing of the Grey" promote a different kind of pride. Specifically, the Confederate soldier is not saddened that he has lost the war, but proud of the fact that 'his all' was given and his identity as a steadfast and solid soldier wearing the grey will always be intact.

Another point of comparison between the dispositions of the two songs is that one is a rally cry, while the other admits defeat. "The Wearing of the Green's" lines 22-23 begged Ireland's sons for a continued fight against British rule. In contrast, lines 10 and

³⁶ City of Oaks Pipe Band, *Wearing of the Green*, 2000, cityofoaks.home.netcom.com/tunes/WearingOfTheGreen.html (accessed 2013).

11 of “The Wearing of the Grey” portray a Confederate soldier who recognizes the war’s end, and that the South will have to function as part of one country with the Union.

- L. 1 The fearful struggle’s ended now,
- L. 2 And Peace smiles on our land,
- L. 3 And though we’ve yielded,
- L. 4 We have proved ourselves a faithful band;
- L. 5 We fought them long,
- L. 6 We fought them well,
- L. 7 We fought them night and day,
- L. 8 And bravely struggled for our rights,
- L. 9 While Wearing of the Grey.
- L. 10 And now that we have ceased to fight
- L. 11 And pledged our sacred word
- L. 12 That we against the Union’s might
- L. 13 No more will draw the sword,
- L. 14 We feel despite the sneers of those
- L. 15 Who never smelt the fray,
- L. 16 That we’ve a manly, honest right
- L. 17 To Wearing of the Grey.³⁷

“*We are Coming, Father Abra’am:*”

The lyrics to this adaptation of “The Wearing of the Green” were written as a poem by James Sloan Gibbon, a Quaker and abolitionist who found great inspiration in Lincoln’s 1862 call to arms of three hundred thousand more. The song served as a close rival to George F. Root’s “Battle Cry of Freedom,” in that both cited the rally of American men coming to Lincoln’s aid.³⁸ It is fitting that Patrick S. Gilmore was one of four composers to set the poem to music. For the setting, he chose Ireland’s “Wearing of the Green.” The poem reads:

- L. 1 We are coming, Father Abra’am, Three hundred thousand more,
- L. 2 From Mississippi’s winding stream and from New England’s shore;

³⁷ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 13.

³⁸ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 55-57.

- 27
- L. 3 We leave our plows and work-shops, our wives and children dear,
 L. 4 With hearts too full for utterance, with but a silent tear;
 L. 5 We dare not look behind us, but stead-fastly before,
 L. 6 We are coming Father Abra'am, three hundred thousand more.
 L. 7 We are coming, we are coming, our Union to restore;
 L. 8 We are coming, Father Abra'am, with three hundred thousand more.³⁹

It is also fitting that Gilmore set the text for “We Are Coming Father Abra’am” since both the original “Wearing of the Green” and the poem were intended as a rally cry. This song reveals the need to “restore order to the Union” (L. 7), as the initial song calls for Ireland’s rule to be restored.

“*The Army of the Free.*”

Finally, a Union Army adaptation of the “Wearing of the Green” can be found in “The Army of the Free,” with lyrics by Frank H. Norton. The previous two adaptations share the outline of the melody in the use of eighth notes connected with the text, but “The Army of the Free” uses a more common rhythm in Irish music, the dotted-eighth-sixteenth (Appendix A, measures 2, 7, and 9). The lyrics of “The Army of the Free” do not suggest the wearing of any particular color, but a sense of overall unity throughout all six lines.

- L. 1 In the army of the Union we are marching in the van,
 L. 2 And will do the work before us, if the bravest soldiers can;
 L. 3 We will drive the Rebel forces from their strongholds to the sea,
 L. 4 And will live and die together in the Army of the Free.
 L. 5 The Army of the Free, the Army of the Free,
 L. 6 We will live and die together in the Army of the Free.⁴⁰

³⁹ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 120-121.

⁴⁰ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia Univeristy Press, 1960): 55.

“*Banks of Claudy/Boy with the Auburn Hair.*”

Though patriotic songs/anthems, and laments for mothers were among the most prominent types of music during the Civil war, songs about women missing their loved ones were also quite common.⁴¹ The research surrounding this particular song is still somewhat inconclusive regarding whether “The Boy with the Auburn Hair” is truly an Irish song or not. What has been devised from the current literature is that the original song is of Irish origin, entitled “Banks of Claudy.” In this song, the narrator meets a young lady who longs for her lost loved one, and looks for him on the banks (L. 9-12). In the end, it is revealed that the narrator is her Johnny and has returned home to her (L. 5-6, 25-28), though it is unclear from what battle he has returned from (L. 13-15).⁴²

While in the same context, “Boy with the Auburn Hair” contains the same subject matter, but was performed more as a minstrel set. Often during the war, minstrel groups took the opportunity adapt blackface melodies to mock Irish and German immigrants. According to an 1859 songster, E.F. Dixey, who was a member of Sanford’s Opera Troupe, was a prominent performer of this type of adaptation. In comparing the two songs, the lyrics for “Boy with Auburn Hair” contains American-racist Irish references to placing “Mc” in front of a surname – McAvoy – and also German references in adding nick-names such as “Snicklefritz” and “Kizer” as American spoilage of the German language. The song also removes the lovers from the Claudy Banks to the “Banks of Manniyunk” (Manayunk) and “Germantown,” both of which are in Pennsylvania.

⁴¹ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 14.

⁴² Joe Offer, *Claudy Banks*, <http://www.joe-offer.com/folkinfo/songs/57.html> (accessed 2013).

“Banks of Claudy”

- L. 1 It was on one summer's morning, Being in the month of May,
 L. 2 Down by a flow'ry garden I carelessly did stray;
 L. 3 I overheard a damsel in sorrow to complain,
 L. 4 All for her absent lover that plough'd the raging main.
 L. 5 I boldly stepp-ed up to her And put her in surprise.
 L. 6 I'll own she did not know me My being in disguise;
 L. 7 Said I, "My charming creature, My joy and heart's delight
 L. 8 How far do you go a-travelling This dark and rainy night?"
 L. 9 "My way, kind sir, to the Claudy Banks If you please to show;
 L. 10 Pity a poor girl distracted, For there I have to go;
 L. 11 I am in search of a young man, And Johnny is his name,
 L. 12 All on the Banks of Claudy I'm told he does remain."
 L. 13 "If my Johnny was with me this night, He would keep me from all harm,
 L. 14 But he's in the field of battle All in his uniform;
 L. 15 He's in the field of battle, His foes for to destroy,
 L. 16 Like the roaring king of honour Fought in the Wars of Troy."
 L. 17 "O it's six long weeks and better, Since your true love left this shore;
 L. 18 In crossing the wild ocean, Where foaming billows roar,
 L. 19 In crossing the wide ocean, For honour and for gain,
 L. 20 I am told his ship was wreck-ed All on the coast of Spain."
 L. 21 O in hearing of this dreadful news, It put her in despair,
 L. 22 In wringing of her tender hands And a tearing out her hair;
 L. 23 "now since he's gone and left me, No other man I'll take,
 L. 24 All in some lonesome valley I will wander for his sake."
 L. 25 O his heart was fill'd with joy that night, He could no longer stand;
 L. 26 He fell into her arms, Saying, "Betsy, I'm that man;
 L. 27 I am that faithful young man, Whom once you thought was slain,
 L. 28 Now since we've met on Claudy Banks, We'll never part again."⁴³

“The Boy with the Auburn Hair.”

- L. 1 It was on a Summers morning all in the month of May,
 L. 2 And In those flowery garduing where Bessie did stay,
 L. 3 I over heard a damsniel In sorrow to complain.
 L. 4 All for the sake for her lover he ploughed the roaring main.
 L. 5 Chorus: With his Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh,
 L. 6 Was her darling boy,
 L. 7 He was the boy with the auburn hair his name was McAvoy.
 L. 8 I stept up to this damsniel and did her much surprise,
 L. 9 Because she did not know me I being in singular disguise.
 L. 10 Says I my charming creature my gay young hearted delight,

⁴³ Joe Offer, *Claudy Banks*, <http://www.joe-offer.com/folkinfo/songs/57.html>
 (accessed 2013).

- L. 11 How far have you to travuie! this dark and stormy night
 L. 12 The way kind sir to Manniyunk if you will please to show,
 L. 13 And pity a poor distracted maid for there I have to go,
 L. 14 In search of the faithless heartless young man
 L. 15 And Snicklefritz ins his name
 L. 16 All on the banks of the Schulikill I'm told he does remain
 L. 17 If Johnny Kizer her was here he'd keep me from all harm,
 L. 18 But he's on the field of battuie! with his gallant uniform,
 L. 19 He's on the field of battuie! his foes he will destroy.
 L. 20 Like a roaring oy from Darbia he fought in Germantown.⁴⁴

In the "Boy with the Auburn Hair" the mis-spellings of 'gardening' and 'damsel' indicate the author's attempt to parody the Irish dialect (L. 2-3). The original does not have a chorus, suggesting the American view of "traditional" Irish music as a portrayal of drunken Irishmen. In the case of "Boy with Auburn hair," it is an American derogatory emulation of this non-sense syllable approach, and implies a level of inebriation that the singer may have forgotten the words.(L. 5). There are instances of Irish jig melodies that have words that use 'non-sense' syllables to mimic the music. As an example in "The Rocky Road to Dublin": "Hunt the hair and turn her down the Rocky Road to Dublin, whack for *tol de dah* [emphasis added]." However, these were meant to replicate the sounds of instruments, not as a parody of singing styles.

"Southern Soldier Boy."

The adaptation better known in the Confederacy and which has established more prominence is titled "The Southern Soldier Boy." The song is in the category of separated 'sweethearts' but is decidedly more uplifting than previous selections. Rather than mourning the absence of her love, the wife praises the work of her soldier, and how she

⁴⁴ Duke Library, "Historic American Sheet Music," *Boy with the Auburn Hair*, W.M.H Coulston, 147 Nth, 8th S, 1859, <http://library.duke.edu/rubenstein/scriptorium/sheetmusic/a/a72/a7254/a7254-2-72dpi.html> (accessed 2012).

will dote on him upon his return. Captain G. W. Alexander is credited for the song's lyrics, which read:

- L. 1 Bob Roebuck is my sweet heart's name, He's off to the wars and gone,
- L. 2 He's fighting for his Nannie dear, His sword is buckled on;
- L. 3 He's fighting for his own true love. His foes he does defy.
- L. 4 He is the darling of my heart, my Southern soldier boy.
- L. 5 Yo ho! Yo ho! Yo! Ho ho ho ho ho ho! Ho!
- L. 6 He's my only joy, he is the darling of my heart, my Southern Soldier Boy.
- L. 7 When Bob comes home from war's alarms, we'll start anew in life,
- L. 8 I'll give myself right up to him, a dutiful, loving wife.
- L. 9 I'll try my best to please my dear, for he is my only joy,
- L. 10 He is the darling of my heart, my Southern Soldier Boy.⁴⁵

In this adaptation, Alexander chose to keep the idea of a chorus from "Boy with the Auburn Hair," but changed the 'Oh' to 'Yo ho!' (L. 5). The fundamental suggestion that the lover has already returned to his lady is gone from this version, as the woman speaks of "starting a new life" upon his return (L.7).

The song's greatest support during the American Civil War was given by Miss Sallie Partington, using it to close the musical: the *Virginia Cavalier*. During the war, many musical theaters attempted to keep business alive. Richmond was especially successful in this endeavor, and the "The Southern Soldier Boy" was a favorite of the crowds. As part of the Confederate atmosphere, "Southern Soldier Boy," was regularly greeted with cheers by the largely grey-uniformed audience."⁴⁶

"*Irish Jaunting Car.*"

The next adapted song to be considered was "Irish Jaunting Car." This song was often referred to as a Hibernian melody, and was written by Valentine Vousden in 1850.

⁴⁵ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 252-253.

⁴⁶ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia Univeristy Press, 1960): 121.

Vousden was a prominent entertainer throughout Ireland, performing in the Vaudeville style.⁴⁷ Although the song did not receive much of a reputation in Ireland, its American adaptation gained an extremely high status in America during the Civil War period.

“Home Spun Dress.”

The first adaptation of “Irish Jaunting Car” is “Home Spun Dress.” In line with “Southern Soldier Boy,” “Home Spun Dress” is a song describing a young lady and her love for a southern soldier. An added element is that the lady subject shows her disdain for people in the North. In one version, a young southern girl refuses the hand of a Yankee soldier (L. 2).

- L. 1 I cannot listen to your words, the land’s too far and wide;
- L. 2 Go seek some happy Northern girl, to be your loving bride.
- L.3 My brothers they were soldiers,
- L. 4 The youngest of the three was slain while fighting by the side of General Fitzhugh Lee.⁴⁸

In another version, the narrator hails the value of her home spun cloth, and how the wealthy Northern woman is frivolous and without care:

- L. 1 Oh, yes I am a Southern girl, and glory in the name,
- L. 2 And boast it with far greater pride than glittering wealth or fame;
- L. 3 I envy not the Northern girl her robes of beauty rare,
- L. 4 Tho’ diamonds grace her snowy neck, and pearls bedeck her hair.
- L. 5 Hurrah! Hurrah! For the Sunny South so dear,
- L. 6 Three cheers for the home spun dress that Southern ladies wear!⁴⁹

⁴⁷ Nigel Brown, *Valentine Vousden - "whom all old Dubliners will remember"*, 2007, <http://www.vousden.name/valentine.htm> (accessed 2013).

⁴⁸ Jerry Silverman Irwin Silber, 54.

⁴⁹ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 248-249.

While “Home spun Dress” was popular among the young Southern ladies during the Civil War, an even more influential adaptation was created. That adaptation is “Bonnie Blue Flag” which soon became an anthem for the Confederate war effort.

“Bonnie Blue Flag”

The most recognizable and most famous adaptation of the “Irish Jaunting Car” is the Southern anthem “The Bonnie Blue Flag” by Harry McCarthy. McCarthy was an Irish immigrant who, rather than take offense to the American stereotype of the drunken Irishmen, capitalized on this archetype in his own versions of vaudevillian shows. It is poignant that he as an entertainer chose this song, as it was originally part of Vousden’s vaudeville shows in Ireland. McCarthy was keenly aware of the need for the sense of high levels of patriotism during the war.

In *Battle Hymns: the Power and Popularity of Music in the Civil War*, McWhirter wrote,

“Civil War song writers understood that their words and lyrics could potentially modify the beliefs and behavior of their audiences. At the very least, large armies provided new possibilities for spreading and marketing music, as Southern song writer and performer Harry McCarthy quickly realized.”⁵⁰

McCarthy toured all over the South and performed “Bonnie Blue Flag” at every show, thus making it the biggest rival to “Dixie.” It was even commonly considered a secondary national anthem for the Confederacy.⁵¹

There are two prominent views of how McCarthy became inspired to write the lyrics described in *Songs of the Civil War*:

⁵⁰ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 19.

⁵¹ McWhirter, 22.

One account ascribes the song's origin to the Mississippi Secession Convention, where, on January 9, 1861, a Mr. C. R. Dickson came to the hall carrying a blue silk flag bearing single white star which his wife had just finished making. McCarthy witnessed this scene and was inspired by it to pen the words to the well-known anthem...Others take a more prosaic view of the matter, claiming that McCarthy merely dashed it off as an encore piece for his vaudeville turn...⁵²

Whichever of the accounts are correct, there is no denying that "The Bonnie Blue Flag" has survived as one of the leading songs of the Confederacy. The lyrics for McCarthy's "Bonnie Blue Flag" are:

- L. 1 We are a band of brothers, and native to the soil,
- L. 2 Fighting for our Liberty with treasure, blood and toil;
- L. 3 And when our rights were threaten'd, the cry rose near and far,
- L. 4 Hurrah for the Bonnie Blue Flag, that bears a Single Star!
- L. 5 Hurrah! Hurrah! For Southern Rights Hurrah!
- L. 6 Hurrah! For the Bonnie Blue Flag that bears a Single Star!⁵³

This song was altered over the course of the war to include each state in order of secession. As both "Home Spun Dress" and "Bonnie Blue Flag" gained fame, the word "hurrah" within American Civil War songs did as well ("Home Spun Dress" L. 5, "Bonnie Blue Flag" L. 4-6).

The Union had only one popular parody to "Bonnie Blue Flag", the "Flag with Thirty-Four Stars":

- L. 1 The Rebels sing 'The Bonnie Blue Flag' but we are the 'Striped and Stars,'
- L. 2 Our Union flag we love so true, Will conquer their stars and bars,
- L. 3 Their secesh airs, their 'Maryland,' Their contrabands of war.
- L. 4 Our cause is right, the flag for the fight,
- L. 5 Is the one with Thirty-Four stars!
- L. 6 Hurrah! Hurrah! For Equal Rights Hurrah!
- L. 7 Hurrah! For the dear old flag, with every stripe and star!⁵⁴

⁵² Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia Univeristy Press, 1960): 52.

⁵³ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 16-17.

The parody directly quotes songs of the Confederacy – “Bonnie Blue Flag” itself and “Maryland, My Maryland,” – and keeps the style of the “hurrah” chorus line (L. 6-7).

While “Bonnie Blue Flag” served as a secondary anthem for the South, and the Northern parody thrived in the camps, Irish immigrant soldiers were not always impressed by this adaptation of Irish music. Throughout the war, Irishmen detested the discriminations they saw within the minstrel shows, but took particular offense to the use of their native melodies as adaptations. In reaction to both “Dixie” and “Bonnie Blue Flag” an “Irish soldier cursed ‘the many metrical villainies which have been palmed off on the long-suffering southern people, under the name of National Anthems.’”⁵⁵

“Siúil a Rúin.”

In one particular instance, one adaptation of an Irish song did not lose its authentic Irish lyrics. The song “Johnny’s Gone for a Soldier” combines both original English and Gaelic lyrics from the old Irish song “Siúil a Rúin” with new American lyrics (L.5). The work can be categorized within the sentimental songs, and according to Alan Lomax, “this song [“Siúil a Rúin”] dates from the period after the Treaty of Limerick, when...many young Irish patriots fled to France and served in the armies of the French King.”⁵⁶ A connection can be made with the narrator, a young woman left behind,

⁵⁴ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia University Press, 1960): 53.

⁵⁵ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 77.

⁵⁶ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 104.

as in both songs she “dies her petticoat red” to show loyalty to her love, Johnny (“Siúil L.

13. “Johnny’s Gone for a Soldier” L 16).⁵⁷

“Siúil a Rúin”

- L. 1 I wish I were on yonder hill
- L. 2 Tis there I’d fish and cry my fill
- L. 3 And every tear would turn the mill
- L. 4 I wish I sat on my true love’s knee
- L. 5 Its many a fond story he told to me
- L. 6 He told me things that n’er shall be
- L. 7 Siúil, siúil, siúil a ruin
- L. 8 Siúil go socair 'is siúl go ciúin
- L. 9 Siúil go doras agus éalaigh liom
- L. 10 I'll sell my rock, I'll sell my reel
- L. 11 I'll sell my only spinning wheel
- L. 12 For to buy my love a coat of steel
- L. 13 I'll dye my petticoats, I'll dye them red
- L. 14 And 'round the world I'll beg my bread
- L. 15 Until I find my true love alive or dead⁵⁸

“Johnny’s Gone for a Soldier”

- L. 1 I trace these gardens o’er and o’er
- L. 2 Meditate on each flow’r
- L. 3 Thinking of each happy hour
- L. 4 Oh, Johnny is gone for a soldier
- L. 5 Shoola, shoola, shoola grah
- L. 6 Time can only heal my woe,
- L. 7 Since the lad of my heart from me did go
- L. 8 Oh, Johnny is gone for a soldier
- L. 9 I’ll sell my frock, I’ll sell my wheel,
- L. 10 I’ll buy my love a sword of steel,
- L. 11 So in the battle he may reel,
- L. 12 I wish I was on yonder hill
- L. 13 I wish I were on yonder hill
- L. 14 Tis there I’d fish and cry my fill
- L. 15 And every tear would turn the mill
- L. 16 I’ll dye my dress all over red,
- L. 17 And o’er the world I’ll beg my bread,

⁵⁷ Louis C. Singer Paul Glass, 104.

⁵⁸ Anuna, "Siúil a Rúin," *Celtic Origins*, comps. Michael McGlynn.

- L. 18 So all my friends may think my dead,
 L. 19 Oh, Johnny is gone for a soldier.⁵⁹

With some differing word choices, the two songs are nearly identical regarding the lyrics. The English translation for ‘siuíl a rúin’ is “go my love.”⁶⁰ In both instances, the woman supports her soldier’s desire to fight in the war (“Siuíl” L. 7-9, “Johnny’s Gone for a Soldier” L.5, 10-11). As the Irish were typically considered a part of the lower class during the Civil War period, it is significant that American adaptations did not change many of the original lyrics, and kept parts of the Gaelic language (L 7-9).

“*Johnny I Hardly Knew Ye.*”

The final song that revealed Irish origins is “Johnny I Hardly Knew Ye.” This is another creation by Patrick S. Gilmore for his sister and soon to be brother-in-law Captain John O’Rourke. Of all the songs mentioned to this point, Gilmore’s adaptation is the only one to entirely keep the original Irish melody. However, it is probably the most different in terms of content.

In the original song, “Johnny” has returned from the war haggard, crippled, and forlorn (L. 5-27). His wife is ‘glad to see him home’ but is deeply saddened to see him in his current state (L. 28-33). It is estimated that the song was written during the Crimean War (1820s) in which “Johnny” was an Irishman who fought in Sri Lanka actually serving the British Army for the East India Company.⁶¹

- L. 1 While goin’ the road to sweet Athy, Hurroo, Hurroo
 L. 2 While goin’ the road to sweet Athy, Hurroo, Hurroo!

⁵⁹ Louis C. Singer Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968): 104.

⁶⁰ *Lord of the Dance*, celticlyricscorner.net.

⁶¹ Performed by Sean McNamara with Nosey Flynn, McNamara's Irish Pub, Nashville, 2012.

- L. 3 While goin' the road to sweet Athy,
 L. 4 A stick in my hand, and a drop in my eye,
 L. 5 A doleful damsel I heard cry: "Johnny I hardly knew ye!"
 L. 6 With their drums and guns and guns and drums
 L. 7 The enemy nearly slew ye. John me dear, you look so queer,
 L. 8 Johnny I hardly knew ye!
 L. 9 Where are your eyes that looked so mild? Hurroo, Hurroo
 L. 10 Where are your eyes that looked so mild? Hurroo, Hurroo!
 L. 11 Where are your eyes that looked so mild,
 L. 12 When my poor heart you first beguiled?
 L. 13 Why did you run from me and the child?!
 L. 14 Johnny I hardly knew ye!
 L. 15 With their drums and guns...
 L. 16 Where are the legs with which your run? Hurroo, Hurroo
 L. 17 Where are the legs with which your run? Hurroo, Hurroo!
 L. 18 Where are the legs with which your run,
 L. 19 When first you went to carry a gun?
 L. 20 Indeed your dancing days are done!
 L. 21 Johnny I hardly knew ye!
 L. 22 You haven't an arm you haven't a leg, Hurroo! Hurroo!
 L. 23 You haven't an arm you haven't a leg, Hurroo! Hurroo!
 L. 24 You haven't an arm you haven't a leg,
 L. 25 You're an eyeless, noseless, chickenless egg,
 L. 26 You'll have to be put in a bowl for to beg:
 L. 27 Johnny I hardly knew ye!
 L. 28 I'm happy for to see you home, Hurroo! Hurroo!
 L. 29 I'm happy for to see you home, Hurroo! Hurroo!
 L. 30 I'm happy for to see you home,
 L. 31 All from the Island of Sulloon;
 L. 32 So low in flesh, so high in bone,
 L. 33 Johnny I hardly knew ye!
 L. 34 But sad it is to see you so, Hurroo! Hurroo!
 L. 35 But sad it is to see you so, Hurroo! Hurroo!
 L. 36 But sad it is to see you so,
 L. 37 And to think of you now as an object of woe,
 L. 38 But your Peggy will keep you as her beau;
 L. 39 Johnny I hardly knew ye!⁶²

⁶² Padraic Colum, ed., *A Treasury of Irish Folklore*, ed. Padraic Colum (New York, New York: Kilkenny Press, 1989): 606.

“When Johnny Comes Marching Home Again”

Gilmore’s adaptation was published in 1864, and quickly gained fame across the nation.⁶³ He kept the rhythmic value of the words to match that of the original melody and the original name of the soldier, but changed the overall character of the song (Appendix B). Rather than maintaining the chorus word “Huroo,” (L. 1, 2, 9, 10, 16, 17, 22, 23, 28, 29, 34, 35) Gilmore replaced them with “Hurrah” (L. 1, 2, 6, 7) for a sense of celebration, rather than lamentation. In the original, the wife states that she is happy to see her husband home (L. 28-30), but is surprised at his haggard appearance of being skin and bone (L. 22-25; 32-33). Gilmore’s adaptation provided the image that “Johnny” will be just the same as he left, and will be greeted by “huge crowds and long parades” (L. 3, 7, 9).⁶⁴

- L. 1 When Johnny comes marching home again, Hurrah! Hurrah!
- L. 2 We’ll give him a hearty welcome then, Hurrah! Hurrah!
- L. 3 The men will cheer, the boys will shout, the ladies they will all turn out,
- L. 4 And we’ll all feel gay,
- L. 5 When Johnny comes marching home.
- L. 6 The old church bell will peal with joy, Hurrah! Hurrah!
- L. 7 To welcome home our darling boy, Hurrah! Hurrah!
- L. 8 The village lads and lassies say, with roses they will strew the way,
- L. 9 And we’ll all feel gay,
- L. 10 When Johnny comes marching home.⁶⁵

“When Johnny Comes Marching Home Again” is also an example of a song that was performed in both Northern and Southern camps. Gilmore released the adaptation in the final years of the war, which indicated a renewed sense of rejoicing for both sides.

⁶³ Ace Collins, *Songs Sung Red, White, and Blue: The Stories Behind America's Most Loved Patriotic Songs*. (New York, NY: Harper Collins Publishers Inc., 2003): 201.

⁶⁴ Ace Collins, 201.

⁶⁵ Ace Collins, 201

For example, “As northerners rejoiced by performing traditional and wartime songs, they also embraced new ones that celebrated and defined their victory.”⁶⁶ Not only was it a victory song for the North, but also a victory for the wives, mothers, and families waiting the return of their soldiers.⁶⁷

“For Bales”

Though a song for victory, “When Johnny Comes Marching Home Again” was not without its respective parody. Although most of the parodies were from Union Army, and were intended to mock the Confederacy, “For Bales” was an opportunity for the South to mock Northern soldiers. The song was popular in the New Orleans area, especially from 1863-1864. At this point in the war, the South was not excelling as expected on the battlefield, and “For Bales” allowed for a small social victory in the camps. In A. E. Blackmar’s version of the song, the lyricist tells of the “unsuccessful Union attempt to seize some bales of cotton stored near Red River”⁶⁸ (Appendix C).

Irish Music Adapted to Salute the Irish in their War Efforts

Thus far, this discussion has dealt with the adaptations of Irish music for the use of American patriotism. This, however, was not the only use of Irish music. During the American Civil War, the Irish 69th New York Regiment was one of the most famous groups of Irishmen to serve in the war, and lyrics were set to Irish music to celebrate their bravery. This section will discuss Irish songs that the Irish and Americans adapted about

⁶⁶ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 168.

⁶⁷ Christian McWhirter, 168.

⁶⁸ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia University Press, 1960): 176.

the Irish soldiers in the war. Songs that were identified in the review of related resources that were found to fit these criteria included: “The Harp of Old Erin and Banner of Stars,” “Meagher is Leading the Irish Brigade,” “The New York Volunteer,” “We’ll Fight for Uncle Sam,” and “The Irish Volunteer.”

“The Harp of Old Erin and the Banner of Stars.”

In Wright’s book *Irish Emigrant Ballads and Songs* the subtext for this song reads: “Dedicated to Charles J. Murphy, 1st Lieutenant, Scott Life-Guard, N. Y., by his sincere friend, Thomas Kean.”⁶⁹ This was the first of five songs that were found to be definite adaptations of Irish music to salute and support the Irishmen who fought in the American Civil War. The song’s melody was based on the Irish air “St. Patrick’s Day.”⁷⁰

As mentioned at the beginning of the discussion, the Irish were sympathetic to the war effort, as they saw the political strife to be akin to their own struggles with Great Britain. They saw the need for America to be one nation once again and this understanding was often brought out in song. The opening two verses of the song “The Harp of Old Erin and the Banner of Stars” suggests this sympathy:

- L. 1 The war trump has sounded, our rights are in danger:
- L. 2 Shall the brave sons of Erin be deaf to the call,
- L. 3 When freedom demands of both native and stranger,
- L. 4 Their aid, lest the greatest of nations should fall?
- L. 5 No: I swear by the love that we bear our old Sire-land,
- L. 6 And the vows we have pledged to this home of the free,
- L. 7 As we’d sheathe our swords in the foes of dear Ireland,
- L. 8 We will use them as freely ‘gainst traitors to thee
- L. 21 They’ll conquer though traitors their cannon may rattle,
- L. 22 And bring back triumphant the Banner of Stars

⁶⁹ Robert L. Wright, *Irish Emigrant Ballads and Songs* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975): 448.

⁷⁰ Sara Breitenfeldt, *The Harp of Old Erin and Banner of Stars* (Lulu Press, 2011): 29.

- L. 23 Oh! Long may our flags wave in Union together,
 L. 24 And the harp of green Erin still kiss the same breeze.⁷¹

Later in the song, it becomes apparent that the Irish mentioned within are supporters of the Union (L. 21-24). The Irish saw America as a source of freedom from Great Britain, and many wanted the chance to fight to keep it a great nation.

“Meagher is Leading the Irish Brigade”

This song was set to the air “The Shamrock Shore.”⁷² In the adaptation, the lyrics compare the situation in Ireland with that of America, and call upon the Irish to help fight in the Civil War under the Irish General Thomas Meagher. Samples from the songs’ text that reveal this comparison between Ireland and America, and the call for Irish to fight in the war includes:

- L. 1 You, true Sons of Erin, awake from your slumbers!
 L. 2 The war blast is sounding o’er valley and hill;
 L. 3 Too long you have slept in the bed of affliction...
 L. 4 Your leaders were banished: yet hope has not left you,
 L. 5 So draw your swords quickly...And make one bold dash for your Freedom
 L. 6 Again! No longer have Tyrants your valleys invade...
 L. 7 Let the long silent Harp vibrate its loud numbers;
 L. 8 Now Meagher is leading the Irish Brigade.⁷³

Through songs of this nature, Americans began to view the Irish with a more pleasing impression (L. 3-5). The lyrics also suggest that the Americans were finally able to make a personal connection with the Irish, and not only view them as more than mere army recruits (L. 7-8).

⁷¹ Wright, *Irish Emigrant Ballads and Songs* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975): 456-457.

⁷² Robert L. Wright, 448.

⁷³ Robert L. Wright, 456-457.

“The New York Volunteer.”

During the American Civil War, the Irish 69th New York Regiment was one of the most famous groups of Irishmen to serve in the war, and the regiment was highly praised for their bravery. “The New York Volunteer” was dedicated to the “69th”, with words by comedian and vocalist Thomas Donnelly.⁷⁴ This particular song portrays fighting that took place under the command of General Corcoran. The lyrics relay the Irish soldier’s bravery in battle against the Confederate soldiers. Considering that the lyricist was a comedian, it makes sense that within the song words are spelled in order to reflect the interpretation of the Irish dialect, much like that of “The Boy with the Auburn Hair.” For example, “wint” and “haroes” in line 1, “Naroes” in line 2, and “aisy” in line 4.

- L. 1 I wint down to Virginy, with Corcoran’s bould Haroes,
 L. 2 To have a hand at skivering the Southern would be Naroes,
 L. 3 They say that one can lick us five, but tho’ I’m rather lazy,
 L. 4 I knocked blazes out of twelve of them, and done it mighty aisy.⁷⁵

“We’ll Fight for Uncle Sam.”

Akin to “The New York Volunteer,” “We’ll Fight for Uncle Sam” is told from the perspective of the Irish soldier in American terms. The same types of “Irish” dialect that were evident in “The Boy with the Auburn Hair” appear here. The spellings for “hero” (L. 1), “because” (L. 3, 12), “soldier” (L. 4), “with” (L. 4), “devil” (L. 11, 17), “bold” (L. 12), “peaynuts” (L. 15) and the stereotypical exclamation of “och!” (L. 16).

- L. 1 I am a modern hairo: my name is Paddy Kearney;
 L. 2 Not long ago, I landed from the bogs of sweet Killarney;
 L. 3 I used to cry out: SOAP FAT! Bekase that was my trade, sir
 L. 4 Till I ‘listed for a Soger-boy wid Corcoran’s brigade, sir.
 L. 5 For to fight for Uncle Sam:

⁷⁴ Robert L. Wright, 453.

⁷⁵ Robert L. Wright, 453.

- L. 6 He'll lade us on to glory, O!
 L. 7 He'll lade us on to glory, O!
 L. 8 To save the Stripes and Stars.
 L. 9 Ora, once in regimentals, my mind it did bewhilder,
 L. 10 I bid good-bye to Biddy dear, and all the darling childer;
 L. 11 Whoo! Says I, the Irish Volunteers the divil a one afraid is,
 L. 12 Bekase we've got the soger bould, McClellan, for to lade us.
 L. 13 For to fight for Uncle Sam
 L. 14 We soon got into battle: we made a charge of bay'nets;
 L. 15 The Rebel blaggards soon gave way: they fell as thick as paynuts.
 L. 16 Och hone! The slaughter that we made, bedad, it was delighting!
 L. 17 For, the Irish lads in action are the divil's boys for fighting.⁷⁶

The original melody for both of these songs is "Whiskey in the Jar," an Irish song depicting a highwayman, much like an Irish Robin Hood. Unlike many of the former songs discussed, there is no correlation between the original lyrics and the two adaptations, except the brief mention of Killarney, which is one of the areas original areas in which the rich were robbed by highwaymen.

"The Irish Volunteer."

This song is another adaptation of the familiar melody "Irish Jaunting Car." Like McCarthy, a fellow entertainer named Joe English wrote the lyrics in order to lighten spirits, while also trying to stir patriotism in the community. The song was not included in the previous section under "Irish Jaunting Car," however, because rather than attempting to arouse patriotism amongst Americans, the song was specifically about the Irish who fought in the American Civil War. "The Irish Volunteer" is more of the same with Irish support of the Union and a comparison of the political divide between Ireland and Great Britain, but is different from "Meagher is Leading the Irish Brigade" in that it is told from an Irishman's standpoint, rather than from an American's. The last verse of

⁷⁶ Robert L. Wright, *Irish Emigrant Ballads and Songs* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975): 458

the song depicts the wanted victory over the Confederacy, while also depicting a stereotypical Irish soldier, ready for a toast.

- L. 1 Now fill your glasses up, my boys, a toast come drink with me,
- L. 2 May Erin's Harp and the Starry Flag united ever be;
- L. 3 May traitors quake, and rebels shake, and tremble in their fears,
- L. 4 When next they meet the Yankee boys and Irish Volunteers!
- L. 5 God bless the name of WASHINGTON! That name this land reveres;
- L. 6 Success to Meagher and Nugent, and their Irish Volunteers.⁷⁷

"Paddy's Lament."

Also known as "By the Hush," "Paddy's Lament" portrays perhaps a more accurate description of the Irish immigrants' views of the situation during the American Civil War. Ironically, the air that the Irish adapted was "Happy Land of Erin," yet the lyrics suggest an emotion of anything but happy. In lines 4, 5, and 13, "Paddy" reveals the stress of poverty and leaving Ireland, but in lines 7-9 he warns other Irish not to come to America (Americay) because nothing can be found but war. The song emulates the distress over the Draft Act of 1863 forcing the Irish to fight for Lincoln and the Union (L. 18). The last two lines summarize the overall character of the song, as the Irish narrator has grown weary of the American Civil War.

- L. 1 Oh, it's by the hush me boys
- L. 2 I'm sure that's to hold your noise
- L. 3 And listen to poor Paddy's narration
- L. 4 I was by hunger pressed and in poverty possessed
- L. 5 So I took a thought I'd leave the Irish nation
- L. 6 Here's you boys, do take my advice
- L. 7 To Americay I'd have yous not be coming
- L. 8 There is nothing here but war
- L. 9 Where the murdering cannons roar
- L. 10 And I wish I was at home in dear old Erin
- L. 11 Then I sold my horse and plough, me little pigs and cow
- L. 12 And me little farm of land and I parted
- L. 13 And me sweetheart Bidy Magee, I'm afear'd I'll never see

⁷⁷ Robert Wright, 472.

- L. 14 For I left her that morning broken-hearted.
 L. 15 Then meself and a hundred more to Americay sailed o'er
 L. 16 Our fortune to be making we were thinking
 L. 17 When we landed in Yankee land, shoved a gun into our hand
 L. 18 Saying, "Paddy, you must go fight for Lincoln."
 L. 25 And with the devil I do say, "Curse Americay,"
 L. 26 For I'm sure I've got enough of their hard fighting.⁷⁸

Music Written About the Irish

Of all the songs studied, only one was found to answer the final research question regarding songs written about the Irish during the American Civil War. According to Silber, many of the Irish who took offense to the 'comic Irish' shows often took the stage on their own behalf to fight the negativity.⁷⁹ A song that was written as part of this effort was "Pat Murphy of the Irish Brigade."

"Pat Murphy of the Irish Brigade"

These lyrics by an anonymous author are all too true for many who served in the armies. Just as many American men were never to return home to their loved ones, many Irish were never able to return to Ireland either to fight for the Fenian war against the British, or to return to their families. In relation to "Paddy's Lament," "Pat Murphy of the Irish Brigade" narrates the darker fate of an Irish soldier in the American Civil War. Though in lines 3 and 4 "Paddy" supports the war and serves proudly (L. 6), he does not survive (L. 10-12, 14).

- L. 1 Says Pat to his mother,
 L. 2 It looks strange to see brothers fighting in such a queer manner,
 L. 3 But I'll fight till I die if I never get killed
 L. 4 For America's bright starry banner.
 L. 5 Far away in the East was a dashing young blade,

⁷⁸ Robert L. Wright, 473

⁷⁹ Jerry Silverman Irwin Silber, *Songs of the Civil War* (New York: Columbia Univeristy Press, 1960): 177.

- L. 6 And the song he was singing so gaily
 L. 7 T'was honest Pat Murphy of the Irish Brigade
 L. 8 And the song of the splintered shillelagh.
 L. 9 Sure, the day after battle, the dead lay in heaps,
 L. 10 And Pat Murphy lay bleeding and gory,
 L. 11 With a hole through his head by some enemy's ball
 L. 12 That ended his passion for glory.
 L. 13 No more in the camp will his letters be read,
 L. 14 Or his song be heard singing so gaily,
 L. 15 But he died far away from his friends that he loved,
 L. 16 And far from the land of shillelagh.⁸⁰

Although only one song found that was found about the Irish by an unknown lyricist/composer, it could be speculated that more were created, but were either passed down through the oral traditions and forgotten or the transcriptions may have been lost.

Conclusion

In the beginning of the discussion, the quote “Deny people their music, you deny their identity” served as an apt description of the music produced during the American Civil War. More directly, not only were Americans generating music of their own, but also the saw the beginnings of the ‘melting-pot’ culture, both in society and in music. People of Irish heritage and new immigrants brought songs to the country that helped to solidify the idiosyncrasies of the times, and they furthered the songs’ usages beyond the motherland of Ireland. This music was essential in helping people to remain patriotic, to mourn, and remain true to their reasons for starting the war. “Music is the life and soul of the march; without it, the monotonous tramp, tramp, tramp is the most irksome drudgery in the world.”⁸¹

⁸⁰ Robert L. Wright, *Irish Emigrant Ballads and Songs* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975): 442-443.

⁸¹ Christian McWhirter, *Battle Hymns: The Power and Popularity of Music in the Civil War* (North Carolina: University of North Carolina Press, 2012): 130.

Implications for future Studies

As a limitation to the current study, many sources abound that provide lyrics for the songs used during the American Civil War, but not as many resources are available to confirm the validity of the origins for the songs. More so, the current literature does not always give proper credit to songs that came from Ireland, as in the case of the songs found that were dedicated to the Irish 69th in Wright's *Irish Emigrant Ballads*.

Therefore, future research could endeavor to provide sheet music for more of the lyrics listed in songsters from the American Civil War. For example, "Kelly's Irish Brigade" is said to be based upon "O' Columbia the Gem of the Ocean," which would lead researchers to believe it was an American song adapted about the Irish soldiers. However, Collins stated that "Columbia" might actually be of British origin.⁸² This is of special significance due to the political strife between the Irish and British. The question arises, then, if this was ignorance, or if it was a purposeful mockery, similar to the use of "Yankee Doodle" as a parody of the Red Coats during the American Revolutionary War.

To expand upon the developing new American sound, additional research could examine the likelihood of Irish music's influences on other genre adaptations. Specifically, Lomax suggested a possible link between Irish music and the music of slaves in America by categorizing "Negro Spirituals" with "Negro Reels."⁸³ There may even be a connection with Irish music and that of the American Cowboy songs with the stories of the Irish highwayman "Brennan on the Moor" and Southwestern folk hero "Charlie Quantrell."

⁸² Ace Collins, *Songs Sung Red, White, and Blue: The Stories Behind America's Most Loved Patriotic Songs*. (New York, NY: Harper Collins Publishers Inc., 2003): 70.

⁸³ Alan Lomax, *Folk Songs of North America* (Cassel and Company, 1960): xii.

Conclusion

In conclusion, as can be determined from this study, Irish immigrants and their songs were crucial to the expansion of the musical sound during the American Civil War. Through adaptations of the Irish songs, the melodies have been preserved though original meanings were altered. Both the Irish and Americans used the songs to find inner patriotism, connect with one another, and the Irish were able to share their view of the American Civil War.

SONGS OF THE UNION

G D G D *Chorus*

live and die to - geth - er in the Ar - my of the Free. The

G E7 A

Ar - my of the Free, the Ar - my of the Free, We will

G F#m Bm G Gm D

live and die to - geth - er in the Ar - my of the Free.

SONGS OF THE UNION

2. We may rust beneath inaction, we may sink beneath disease,
The summer sun may scorch us or the winter's blasts may freeze,
But whatever may befall us, we will let the Rebels see,
That unconquered we shall still remain the Army of the Free.
The Army of the Free, the Army of the Free,
Unconquered we shall still remain the Army of the Free.
3. We are the best division of a half a million souls,
And only resting on our arms till the war cry onward rolls;
When our gallant General Porter calls, why ready we shall be,
To follow him forever with the Army of the Free.
The Army of the Free, the Army of the Free,
We will follow him forever with the Army of the Free.
4. We have Butterfield the daring and we've Martindale the cool,
Where could we learn the art of war within a better school;
Add Morell to the list of names, and we must all agree,
We have the finest Generals in the Army of the Free.
The Army of the Free, the Army of the Free,
We have the finest Generals in the Army of the Free.
5. Though we live in winter quarters now, we're waiting but the hour,
When Porter's brave division shall go forth in all its power,
And when on the field of battle, fighting we shall be,
We'll show that we cannot disgrace the Army of the Free.
The Army of the Free, the Army of the Free,
We'll show that we cannot disgrace the Army of the Free.
6. Then hurrah for our Division, may it soon be called to go,
To add its strength to those who have advanced to meet the foe;
God bless it, for we know right well, wherever it may be,
'Twill never fail to honor our great Army of the Free.
The Army of the Free, the Army of the Free,
'Twill never fail to honor our great Army of the Free.

¹ Jerry Silverman, Irwin Silber, *Songs of the Civil War* (New York: Columbia University Press, 1960). 32-34

B. "When Johnny Comes Marching Home"

284

When Johnny Comes Marching Home

Words and Music:
Patrick Sarsfield Gilmore

This song has endured throughout the years. Both Confederate and Union Soldiers used it as a parody. At New Orleans the Confederates sang it to the title "For Bales" and at Gettysburg, the Union soldiers sang about the "Boys of the Potomac," about McClellan, Pope, Burnside and Meade. The home folks sang with joy and hope about the day "When Johnny Comes Marching Home."

Pat Gilmore was the band master of the Union Armies.

Moderato

1. When John-ny comes march-ing home a-gain, Hur - rah, hur - rah! We'll

Chords: Gm, Bb, F

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The first system includes the lyrics: '1. When John-ny comes march-ing home a-gain, Hur - rah, hur - rah! We'll'. Chords Gm, Bb, and F are indicated above the vocal line.

give him a heart - y wel - come then, Hur - rah, hur - rah! The

Chords: Gm, Bb, D7

The second system of musical notation. The vocal line continues with the lyrics: 'give him a heart - y wel - come then, Hur - rah, hur - rah! The'. Chords Gm, Bb, and D7 are indicated above the vocal line.

men will cheer, the boys will shout, The la - dies, they will all turn out, And we'll

Chords: Bb, F, Gm, D

The third system of musical notation. The vocal line concludes with the lyrics: 'men will cheer, the boys will shout, The la - dies, they will all turn out, And we'll'. Chords Bb, F, Gm, and D are indicated above the vocal line.

all feel gay, When John-ny comes march-ing home. home.

2.
 The old church bell will peal with joy,
 Hurrah! Hurrah!
 To welcome home our darling boy,
 Hurrah! Hurrah!
 The village lads and lassies say
 With roses they will strew the way,
 And we'll all feel gay
 When Johnny comes marching home.

3.
 Get ready for the Jubilee,
 Hurrah! Hurrah!
 We'll give the hero three times three;
 Hurrah! Hurrah!
 And laurel is ready now
 To place upon his loyal brow.
 And we'll all feel gay
 When Johnny comes marching home.

4.
 Let love and friendship on that day,
 Hurrah! Hurrah!
 Their choicest treasures then display;
 Hurrah! Hurrah!
 And let each one perform some part
 To fill with joy the warrior's heart.
 And we'll all feel gay
 When Johnny comes marching home.

² Louis C. Singer, Paul Glass, *Singing Soldiers (The Spirit of the Sixties): A History of the Civil War in Song* (New York: Da Capo Press, 1968). 53-54.

C. "For Bales"

192

For Bales

Words: A. E. Blackmar
Music: Patrick Sarsfield Gilmore

This is a Southern parody on "When Johnny Comes Marching Home" that was very popular in New Orleans between 1863 and 1864. The song tells how the Confederate Generals E. Kirby Smith and Richard Taylor "thwarted" the Union attempt to seize cotton stored up at Red River. The Federal government wanted to purchase the cotton, but this idea was not favored by the Union General, N. P. Banks. Hence the reference to Banks with a (?).



Lusty

1. We all went down to New Or-leans, For bales, ___ for bales. ___ We

all went down to New Or-leans, For bales. ___ says I ___ We ___

all went down to New Or-leans To get a peek be-hind the scenes. And we'll

Am E7 Am Dm Am E7 1. Am 2. Am

all drink stone blind, John-ny fill up the bowl." bowl."

2.
 We thought when we got in the "Ring,"
 For bales, for bales;
 We thought when we got in the "Ring"
 For bales, says I;
 We thought when we got in the "Ring,"
 Greenbacks would be a dead sure thing,
 "And we'll all drink stone blind,
 Johnny fill up the bowl."

3.
 The "ring" went up, with bagging and rope,
 For bales, for bales;
 Upon the "Black Hawk" with bagging and rope,
 For bales, says I;
 Went up "Red River" with bagging and rope,
 Expecting to make a pile of "soap,"
 "And we'll all drink stone blind,
 Johnny fill up the bowl."

4.
 But Taylor and Smith, with ragged ranks,
 For bales, for bales;
 But Taylor and Smith, with ragged ranks,
 For bales, says I;
 But Taylor and Smith, with ragged ranks,
 Burned up the cotton and whipped old Banks,
 "And we'll all drink stone blind,
 Johnny fill up the bowl."

5.
 Our "ring" came back and cursed and swore,
 For bales, for bales;
 Our "ring" came back and cursed and swore,
 For bales, says I;
 Our "ring" came back and cursed and swore,
 For we got no cotton at Grand Ecore,
 "And we'll all drink stone blind,
 Johnny fill up the bowl."

6.
 Now let us all give praise and thanks,
 For bales, for bales;
 Now let us all give praise and thanks,
 For bales, says I;
 Now let us all give praise and thanks
 For the victory (?) gained by General Banks,
 "And we'll all drink stone blind,
 Johnny fill up the bowl."

D. "Pat Murphy of the Irish Brigade"

$\text{♩} = 160$ A D A

Says Pat to his moth-er, "It looks strange to see Broth-ers

D A

fight-ing in such a queer man-ner, ——— But I'll fight till I

D A

die if I nev-er get killed for A-mer-i-ca's bright star-ry

SONGS THE SOLDIERS SANG

D Chorus A D

ban - ner." — Far a - way in the East was a dash - ing young

A D

blade, And the song he was sing - ing so gai - ly, —

A D

— 'Twas hon - est Pat Mur - phy of the I - rish Bri -

A D A

gade, And the song of the splin - tered shil - le - lagh. —

SONGS THE SOLDIERS SANG

2. The morning soon broke and poor Paddy awoke,
He found Rebels to give satisfaction,
And the drummers were beating the Devil's sad
tune,
They were calling the boys into action. (Chorus)
3. Sure, the day after battle, the dead lay in heaps,
And Pat Murphy lay bleeding and gory,
With a hole through his head by some enemy's
ball
That ended his passion for glory. (Chorus)
4. No more in the camp will his letters be read,
Or his song be heard singing so gaily,
But he died far away from the friends that he
loved,
And far from the land of shillelagh. (Chorus)

E. "The Harp of Old Erin and Banner of Stars"
To the air "St. Patrick's Day"

The war trump has sounded, our rights are in danger:
 Shall the brave sons of Erin be deaf to the call,
 When freedom demands of both native and stranger,
 Their aid, lest the greatest of nations should fall?
 Shall this banner so dear to the exiled of the Gael,
 By traitors and revels, in anarchy's school,
 Be trailed in the dust, disgraced in the vale,
 While our people, the sov'reign in equity rule?
 No: I swear by the love that we bear our old Sire-land,
 And the vows we have pledged to this home of the free,
 As we'd sheathe our swords in the foes of dear Ireland,
 We will use them as freely 'gainst traitors to thee;
 Need we fear for our cause, when true hearts uphold it,
 Nor strike in their might for the Banner of Stars?
 No, no, with their life's blood they'll guard the rich treasure;
 See how they respond to the call, "shoulder arms"
 Though endeared by those sacred ties, with love beyond measure,
 Of bosom-friends, children, and beauty's sweet charms,
 Yet, they leave all behind, and equip for the battle,
 Between freedom and rapine, like true sons of Mars,
 They'll conquer though traitors their cannon may rattle,
 And bring back triumphant the Baner of Stars.
 Oh! Long may our flags wave in Union together,
 And the harp of green Erin still kiss the same breeze
 And brave ev'ry storm, that beclouds the fair weather,
 Till our harp, like the Stars, floats o'er rivers and seas
 God prosper manly soul heart, on both land and ocean,
 That goes in defiance of danger and scars,
 And sends them safe home, to their wives and their sweethearts,
 With the harp of old Erin and Banner of Stars.⁵

⁵ Robert L. Wright, *Irish Emigrant Ballads and Songs* (Bowling Green, Ohio: Bowling Green University Popular Press, 1975): 448.

F. "Meagher is Leading the Irish Brigade"
To the air "The Shamrock Shore."

You, true Sons of Erin, awake from your slumbers!
The war blast is sounding o'er valley and hill;
Too long you have slept in the bed of affliction
Your moans pierce my heart, like a murmuring rill;
Your leaders were banished: yet hope has not left you,
Though firmly bound by the Conqueror's chain.
So, draw your swords quickly, while strength has been left you,
And make one bold dash for your Freedom again!
Chorus: You, true Sons of Erin, awake from your slumbers!
No longer leave Tyrants your valleys invade
Let the long silent Harp vibrate its loud numbers;
Now Meagher is leading the Irish Brigade.
Oh! How can you slumber, submissively yielding,
While the Eagle of Freedom shrieks loud in the air,
And on strange battle-fields you your sabres are wielding?
No heroes or chieftan more noble are there;
On history's pages your fame is recorded;
Yet the proud Saxon traitor your green hills pollute,
And trample the flag which they should have regarded,
So, strike for your Freedom at tyrant's root.
What monster could look upon Erin's blue mountains,
And view the gray fog looming up on the air
Or sit, for a while, by her bright crystal fountains,
Without adding a tear of pure sympathy there?
Or see her grand Castles with ivy surrounded,
Where now the lone cry of the night Owl is heard,
As her beautiful Rivers with echo resounded
To answer the voice of the romantic birds?
The famed Robert Emmet by perjury smitten,
His cold blooded murder all nations could see:
Now it is time that his Epitaph should have been written,
And Erin once more be great, glor'ous and free;
With the worthy McManus, that Patriot martyr,
Cold, cold in the grave, though their ashes remain:
Yet their spirits forewarn the time is growing shorter,
When Erin's Green Banner will float o'er the main,
Remember the siege of sweet Limerick fair city,
When Sarsfield encountered the balance of power;
And her heroic daughters, both loyal and witty,
Saluted their foes with a hot boiling shower;
Is such Patriotism so easy forgotten,
While the blood of our forefathers courses thro' our veins?
No! their glory exists, though their bones may be rotten,

To conquer our foes yet as Brian did the Danes.⁶

⁶ Robert L. Wright. 456-457.

G. "The New York Volunteer"
To the air "Whiskey in the Jar"

I am a gallant hero the Southern ne'er could frighten,
And all I want's a belly-full of drinking or of fightin';
I'd die to guard the Union, as that alone can save us,
And I'd rather be a blind jackass than that damn fool, Jeff Davis.
For the Stars and Stripes hurrah! That's the flag to float o'er us;
That's the flag to float o'er us, and guide us tro the fray.
I wint down to Virginny, with Corcoran's bould Haroes,
To have a hand at skivering the Southern would-be Naroes.
They say that one can lick us five, but tho' I'm rather lazy,
I knocked blazes our of twelve of them, and done it mighty aisy.
For the Stars and Stripeshurrah! That's the flag to float o'er us;
That's the flag to float o'er us, and guide us tro the fray.
The rebels soon must yield; they cannot stand our banging,
And Davis, Wise and Beauregard will in the air be hanging;
The Stars and Stripes will wave aloft, from Oregon to Maine,
And while the sun shines o'er us, they'll ne'er come down again.
hurrah! That's the flag to float o'er us;
That's the flag to float o'er us, and guide us tro the fray.

Encore verse:

We'll make thim blackguards fly, like chaff before the wind sir;
The devil as much as a greast spot of thim you'll ever find, sir,
In Maryland, and New Orleans, and down to South Carolina;
We'll make Floyd pay back what he stole, and for up all the Rhino.
hurrah! That's the flag to float o'er us;
That's the flag to float o'er us, and guide us tro the fray.⁷

⁷ Robert L. Wright. 453.

H. "We'll Fight for Uncle Sam"
 Also to "Whiskey in the Jar"

I am a modern hairo: my name is Paddy Kearney;
 Not long ago, I landed from the bogs of sweet Killarney;
 I used to cry out: SOAP FAT! Bekase that was my trade, sir,
 Till I 'listed for a Soger-boy wid Corcoran's brigade, sir.
 Chorus: For to fight for Uncle Same;

He'll lade us on to glory, O!

He'll lade us on to glory, O!

To save the Stripes and Stars.

Ora, once in regimentals, my mind it did bewildher,
 I bid good-bye to Biddy dear, and all the darling childher;
 Whoo! Says I, the Irish Volunteers the divil a one afraid is,
 Bekase we've got the soger bould, McClellan, for to lade us.
 We soon got into battle: we made the charge of bay' nets:
 The Rebel blaggards soon gave way: they fell as thick as paynuts.
 Och hone! The slaughter that we made, bedad, it was delighting!
 For, the Irish lads in action are the divil's boys for fighting
 Och, sure, we never will give in, in any sort of manner,
 Until the South comes back agin, beneath the Starry-Banner;
 And if John Bull should interfere, he'd suffer for it truly;
 For, soon the Irish Volunteers would give him Ballyhooly.
 And now, before I ind my song, this free advice I'll tender:
 We soon will use the Rebels up, and make them all surrender,
 And, once again, the Stars and Stripes will to the breeze be swellin',
 If Uncle Abe will give us back our darling boy McClellan.⁸

⁸ Robert L. Wright. 472-473.

I. The Irish Volunteer"
To the air "Irish Jaunting Car"

My name is Tim McDonald, I'm a native of the Isle,
I was born among old Erin's bogs when I was but a child.
My father fought in "Ninety-eight," for liberty so dear;
He fell upon old Vinegar Hill, like an Irish volunteer.
Then raise the harp of Erin, boys, the flag we all revere –
We'll fight and fall beneath its folds, like Irish volunteers!
When I was driven from my home by an oppressor's hand,
I cut my sticks and greased my brogues, and came o'er to this land.
I found a home and many friends, and some that I love dear;
Be jabbers! I'll stick to them like bricks and an Irish volunteer.
Now when the traitors in the South commenced a warlike raid,
I quickly then laid down my hod, to the divil went my spade!
To a recruiting-office then I went that happened to be near,
And joined the good old "Sixty-Ninth" like an Irish volunteer.
Then fill the ranks, and march away! – no traitors do we fear;
We'll drive them all to blazes, says the Irish volunteer.
When the Prince of Wales came over here, and made a hubbaboo,
Oh, everybody turned out, you know, in gold and tinsel too;
But then the good old Sixty-ninght didn't like these lords or peers –
They wouldn't give a d---n for kings, the Irish volunteers!
We love the land of Liberty, its laws we will revere,
"But the divil take nobility!" says the Irish volunteer.
Now if the traitors in the South should ever cross our roads,
We'll drive them to the divil, as Saint Patrick did the toads;
We'll give them all short nooses that come just below the ears,
Then here's to brave McClellan, whom the army now reveres –
He'll lead us on to victory, the Irish Volunteers.
Now fill your glasses up, my boys, a toast come drink with me,
May Erin's Harp and the Starry Flag united ever be;
May traitors quake, and rebels shake, and tremble in their fears,
When next they meet the Yankee boys and Irish volunteers!
God bless the name of WASHINGTON! That name this land reveres;
Success to Meagher and Nugent, and their Irish volunteers!⁹

⁹ Robert L. Wright. 472-473.

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