

APRIL'S THEME "STATE" SONGS

The Arkansas Traveler – This was the state song of Arkansas from 1949 to 1963, and has been the state historical song since 1987. The music was composed in the 1800s by Colonel Sanford C. 'Sandy' Faulkner (1806-1874); the current official lyrics were written by a committee in 1947 in preparation for its naming as state song. Some lyrics are recognizable by children (I'm bringing home a baby bumble bee . . .). The Arkansas Traveler was used frequently in cartoons during the 1930s and 1940s by Merrie Melodies and Looney Tunes.

Mississippi Sawyer – This is a widely known old-time fiddle tune and is considered a top 10 jam tune across the country. The tune has been known to American fiddlers since the early 19th century, and older fiddlers frequently give the tune's title as "The Downfall of Paris." A 'sawyer' was a boatsman's term for an uprooted tree whose roots had become partially anchored to the bottom of the stream bed. Though anchored, the river's currents would cause the trunk to bob up and down, often causing the tree to break surface rather suddenly in front of an unsuspecting river craft. On the Mississippi the problem was of such proportions that special government 'snag boats' patrolled the river in order to protect against such menaces. Since the Mississippi River trade played a large role in the economic life of most Americans of the 19th century, it could be expected that most fiddlers of the period would have known what a Mississippi Sawyer was, whereas the term's significance has been lost to the majority of contemporary fiddlers. Mark Twain, a licensed riverboat pilot in addition to being a renowned writer, knew well the potential menace of sawyers in the river and used the term in fashioning the name of his literary hero, Tom Sawyer.

Missouri – This lively, toe-tapping fiddle tune written by Mike Dappert contains only two chord changes (Em and D). It is a popular jam tune in Missouri for obvious reasons!

Off/Going to California – This hornpipe is also known as The Whiskey Hornpipe, Whiskey, You're the Devil, Whiskey in a Jar and Possum Up a Gum Stump, among many others. It is Irish in origin, but has been adopted by various genres. Seattle fiddler, producer and folklorist Vivian Williams found a version of "Off to California" in a hand-written music manuscript book dating from the 1860's and 1870's from western Oregon, where the melody is titled only as "Jig Cotillion." Like many such manuscripts, it belonged to a musical family, and tunes were entered in different hands and probably different generations.

Tennessee Waltz – This old time waltz bears a striking resemblance to Wednesday Night Waltz. A hit tune for Country and Western stylist Patti Page. The melody has been credited to Pee Wee King, with help from fiddler Tiny "Redd" Stewart. Although the accompanying sheet music is in the key of G, I have a note that it should be played in D.

Yellow Rose of Texas – This tune first appeared as a poem in 1836 and was first published as music in 1853 and became a popular Confederate marching song during the Civil War. Texas legend has it that the Yellow Rose of Texas was a mulatto indentured servant of Colonel James Morgan named Emily West (a.k.a. Emily Morgan). On April 18, 1836 she was working on a flatboat as the Mexican Army marched through New Washington, Texas en route to San Jacinto. Emily was kidnapped and given to General Santa Anna. She was allegedly quartered in Santa Anna's tent on April 21, 1836 when Sam Houston's Texas Army attacked the Mexicans at San Jacinto. The Texans assembled in two lines stretching about 900 yards across. With cries of *Remember the Alamo* and *Remember Goliad*, they charged the encamped Mexican army. The battle lasted less than 20 minutes, but the killing lasted several hours. When it was over 630 Mexicans were dead and 730 taken prisoner. The Texans lost 9 killed and 30 wounded. This horrible retribution was brought on by Santa Anna's policy of no quarter for the rebellious Texans when he had the upper hand. Santa Anna was literally caught with his pants down when the Texans attacked. His lack of leadership at the critical moment is often cited as the reason for the confusion that doomed the Mexicans. As part of the surrender agreement, Santa Anna ordered all Mexican troops remaining in Texas to immediately retreat south of the Rio Grande, ending the Texas war of independence from Mexico. Emily survived the battle and made her way back to New Washington. When Colonel Morgan learned of her ordeal, he was so impressed with her heroism that he repealed her indenture and gave her a passport back to New York. Emily West, James Morgan, Sam Houston and Santa Anna were real people. The battle of San Jacinto on April 21, 1836 was a pivotal event in Texas history. However, there is little evidence that the incident with Emily West and Santa Anna really happened. Neither contemporary Texan accounts nor those of the Mexican officers who were critical of Santa Anna after the battle mention a woman. They attribute the rout and subsequent slaughter to Santa Anna's ignorance and cowardice. His disastrous leadership of the Mexican Army during the Mexican War (1846-1848) provides ample evidence of his military incompetence. The legend of Emily West dates to the 1950s.

Arkansas Traveler

A-Part

Musical notation for the first system of the A-Part. The treble clef staff shows the melody in G major (one sharp) and 4/4 time. Chords D, G, D, and A are indicated above the staff. The bass staff shows the fretboard with fingerings: 7 9 8 (7) 5 | 5 5 | 4 4 7 | 8 8 8 9 | 9 9 | 8 9 8 (7) 5 | 4.

Musical notation for the second system of the A-Part. The treble clef staff continues the melody with chords D, G, D, G, A, and D. The bass staff continues the fretboard with fingerings: 7 9 8 (7) 5 | 5 5 | 4 4 7 | 7 7 7 5 | 4 | 2 1 0.

B-Part

Musical notation for the first system of the B-Part. The treble clef staff shows the melody with chords D, G, D, A, D, A, D, and A. The bass staff shows the fretboard with fingerings: 11 9 10 8 8 | 9 7 8 6½ | 7 7 7 8 | 8 8 | 9 9 8.

Musical notation for the second system of the B-Part. The treble clef staff continues the melody with chords D, G, D, A, D, G, A, and D. The bass staff continues the fretboard with fingerings: 11 9 10 8 8 | 9 7 8 6½ | 7 7 7 5 | 4 | 2 1 0.

Mississippi Sawyer

A-Part

Musical notation for the first system of the A-Part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written on a treble clef staff. The first measure is marked with a 'D' above it. The second measure is marked with a 'G' above it. The fretboard diagram below the staff shows the fingerings for the first four measures, with numbers 1 through 4 indicating the frets.

Musical notation for the second system of the A-Part. The melody continues on the treble clef staff. The first measure is marked with a 'D' above it, the second with an 'A', and the third with a 'D'. The fretboard diagram below the staff shows the fingerings for measures 5 through 8, with numbers 1 through 8 indicating the frets.

B-Part

Musical notation for the first system of the B-Part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is written on a treble clef staff. The first measure is marked with a 'D' above it, and the second with an 'A'. The fretboard diagram below the staff shows the fingerings for measures 9 through 12, with numbers 0 through 4 indicating the frets.

Musical notation for the second system of the B-Part. The melody continues on the treble clef staff. The first measure is marked with a 'D' above it, the second with an 'A', and the third with a 'D'. The fretboard diagram below the staff shows the fingerings for measures 13 through 16, with numbers 0 through 4 indicating the frets.

Missouri

A.

Section A of the song "Missouri" is written in treble clef, key of D major (one sharp), and 4/4 time. It consists of two staves. The first staff begins with an Em chord and a D chord. The second staff begins with an Em chord and ends with an Em chord. The melody is composed of eighth and quarter notes, with a final double bar line and repeat dots.

B.

Section B of the song "Missouri" is written in treble clef, key of D major (one sharp), and 4/4 time. It consists of two staves. The first staff begins with an Em chord and a D chord. The second staff begins with an Em chord and ends with an Em chord. The melody is composed of eighth and quarter notes, with a final double bar line and repeat dots.

The A part below

OFF TO CALIFORNIA

Also called Whiskey Hornpipe.

A

G D7 G C 3 G D7

5 1' 7 1' 3' 2' 7 6 5 1' 3' 5' 1" 6' 5' 6' 7' 1" 7' 1" 5' 6' 5' 3' 1' 2' 3' 2' 7 6 5

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

G D7 G C 3 G D7 3 G D7 3 G 3

1' 7 1' 3' 2' 7 6 5 1' 3' 5' 1" 6' 5' 6' 7' 1" 7' 1" 5' 6' 5' 3' 1' 2' 3' 2' 1' 7 1' 5' 2' 3' 2' 1' 7 1' 5' 6' 7'

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

B

G D7 Em G D7 G D7

1" 7' 6' 1" 7' 6' 5' 7' 6' 5' 6' 7' 6' 5' 3' 1" 7' 1" 5' 6' 5' 3' 1' 2' 3' 2' 7 6 5 1' 7 1' 3' 2' 7 6 5

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

G C 3 G D7 3 G 3 D7 3 G 3

1' 3' 5' 1" 6' 5' 6' 7' 1" 7' 1" 5' 6' 5' 3' 1' 2' 3' 2' 1' 7 1' 5' 6' 7' 2' 3' 2' 1' 7 1'

L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R



Tennessee Waltz



Yellow Rose Of Texas

A-Part

Sheet music for the A-Part of "Yellow Rose Of Texas". The music is in G major (one sharp) and 4/4 time. It consists of a melody line and a guitar accompaniment line.

Chords: D, G, D, G, D, A, D (1st ending), D (2nd ending).

Measure Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9.

Tablature:

Measure 1: D (2), A (3), D (4).
Measure 2: D (4), A (4), D (5), G (5-5).
Measure 3: D (4), A (2), G (2), D (4).
Measure 4: D (7), A (7-7-7), G (8).
Measure 5: D (9), A (9-9-9), G (8), D (9).
Measure 6: G (10), D (9), A (8), G (8-8).
Measure 7: D (9), A (8), G (7), D (7-7).
Measure 8: A (6½), D (7), G (8), A (7-6½).
Measure 9: D (7), A (7-7-7), G (2), D (3).
Measure 10: D (7), A (7-7-7), G (2), D (3).

B-Part

Sheet music for the B-Part of "Yellow Rose Of Texas". The music is in G major (one sharp) and 4/4 time. It consists of a melody line and a guitar accompaniment line.

Chords: D, A, D.

Measure Numbers: 10, 11, 12, 13, 14, 15, 16, 17.

Tablature:

Measure 10: D (2), A (3), G (4), D (4-4).
Measure 11: D (2), A (3), G (4), D (4-4).
Measure 12: D (1), A (2), G (3), D (2).
Measure 13: D (1), A (2), G (3), D (1).
Measure 14: D (2), A (3), G (4), D (4-4).
Measure 15: D (2), A (3), G (4), D (4-4).
Measure 16: D (1), A (2-3-2), G (1).
Measure 17: D (0).