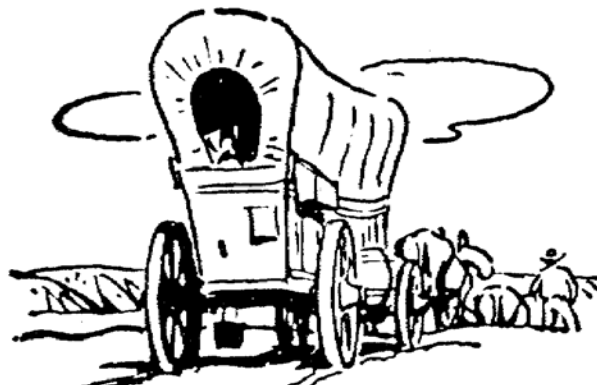


Utah History Folk Songs for Fourth Graders



by Penny Gardner
author of Nine-Note Recorder Books
www.ninenote.com

Songs may be played on recorder or other instruments.
Ties in with 4th grade Utah Studies and music standards.

For Native American songs, order The Nine-Note Recorder Method.
You may request a free review copy by emailing penny9note@gmail.com

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The Bullfight on the San Pedro

Mormon folk song
collected by Thomas E. Cheney; arr. Penny Gardner

Un - der the com - mand of Colo-nel Cook, When pass - ing down San Ped-ro's brook, Where
There as we gained as cend-ing ground, Out from the grass with fear - ful bound, A

cane - grass grow - ing strong and high Was wav - ing as the breeze passed by;
wild fer - o - cious bull ap - peared, And chal - langed fight with horns up - reared.

On the road to Cal - i - for - nia, On our hard and te - dious jour - ney

Far a - long the Rock - y Moun - tains, By San Ped - ro's crys - tal foun - tains.

Ties into Mormon Battalion and the Mexican-American War. (July 1846-July 1847)

Whoa, Haw, Buck and Jerry Boy

Mormon folk song, collected by Thomas E. Cheney

With a mer-ry lit-tle jig and a gay lit-tle song, Whoa,Haw, Buck, and Jer-ry Boy, We

trudge our way the whole day long, Whoa, Haw, Buck, and Jer - ry Boy.

What though we are cov-ered all o-ver with dust It's bet-ter than stay-ing back home to rust, We'll

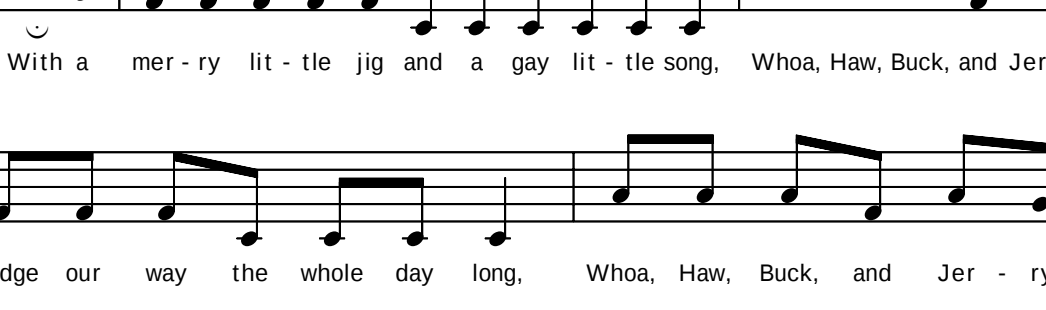
reach Salt Lake some day or bust, Whoa, Haw, Buck, and Jer - ry Boy.

A favorite song during the long trek.

Whoa, Haw, Buck and Jerry Boy

Mormon folk song, collected by Thomas E. Cheney

If singing,
use this version.



With a mer - ry lit - tle jig and a gay lit - tle song, Whoa, Haw, Buck, and Jer - ry Boy, We

trudge our way the whole day long, Whoa, Haw, Buck, and Jer - ry Boy.

What though we are cov - ered all o - ver with dust It's bet - ter than stay - ing back home to rust, We'll

reach Salt Lake some day or bust, Whoa, Haw, Buck, and Jer - ry Boy.

Whoa, Haw, Buck and Jerry Boy

Mormon folk song
collected by Thomas E. Cheney; arr. Penny Gardner

With a mer - ry lit - tle jig and a gay lit - tle song, Whoa, Haw, Buck, and Jer - ry Boy, We

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "With a mer - ry lit - tle jig and a gay lit - tle song, Whoa, Haw, Buck, and Jer - ry Boy, We".

trudge our way the whole day long, Whoa, Haw, Buck, and Jer - ry Boy.

The second system continues the melody and bass line. The lyrics are: "trudge our way the whole day long, Whoa, Haw, Buck, and Jer - ry Boy."

What though we are cov-ered all o-ver with dust It's bet-ter than stay-ing back home to rust, We'll

The third system continues the melody and bass line. The lyrics are: "What though we are cov-ered all o-ver with dust It's bet-ter than stay-ing back home to rust, We'll".

reach Salt Lake some day or bust, Whoa, Haw, Buck, and Jer - ry Boy.

The fourth system concludes the piece with a double bar line. The lyrics are: "reach Salt Lake some day or bust, Whoa, Haw, Buck, and Jer - ry Boy."

Whoa, Haw, Buck and Jerry Boy

Mormon folk song
collected by Thomas E. Cheney; arr. Penny Gardner

With a mer - ry lit - tle jig and a gay lit - tle song, Whoa, Haw, Buck, and Jer - ry Boy, We

The first system of the musical score is in 4/4 time and B-flat major. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: "With a mer - ry lit - tle jig and a gay lit - tle song, Whoa, Haw, Buck, and Jer - ry Boy, We".

trudge our way the whole day long, Whoa, Haw, Buck, and Jer - ry Boy.

The second system continues the melody and bass line. The lyrics are: "trudge our way the whole day long, Whoa, Haw, Buck, and Jer - ry Boy."

What though we are cov-ered all o-ver with dust It's bet-ter than stay-ing back home to rust, We'll

The third system continues the melody and bass line. The lyrics are: "What though we are cov-ered all o-ver with dust It's bet-ter than stay-ing back home to rust, We'll".

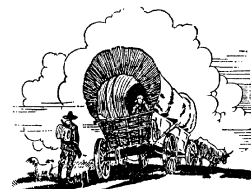
reach Salt Lake some day or bust, Whoa, Haw, Buck, and Jer - ry Boy.

The fourth system concludes the piece with a double bar line. The lyrics are: "reach Salt Lake some day or bust, Whoa, Haw, Buck, and Jer - ry Boy."

Come, Come, Ye Saints

William Clayton

English folk song; arr. Penny Gardner



Come, come, ye Saints, no toil nor la-bor fear; But with joy wend your way.

Though hard to you this jour-ney may ap-pear, Grace shall be as your day. 'Tis

bet-ter far for us to strive Our use-less cares from us to drive; Do

this, and joy your hearts will swell; All is well! All is well!

This Is the Place

Mormon folk song
collected by Thomas E. Cheney; arr. Penny Gardner

First system of musical notation. The melody is written on a treble clef staff in 4/4 time. The lyrics are: "Come all ye peo - ple if you want to hear A stor - y a - bout a brave pi - o - neer." The bass line is written on a bass clef staff with whole notes.

Second system of musical notation. The melody continues on the treble clef staff. The lyrics are: "Brig - ham Young is the pi - o - neer's name, In the Salt Lake Val - ley's where he won his fame." The bass line continues with whole notes.

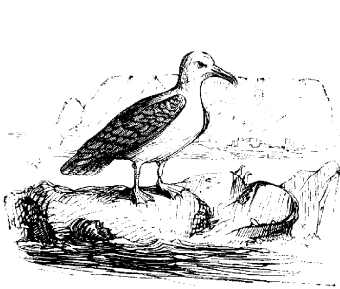
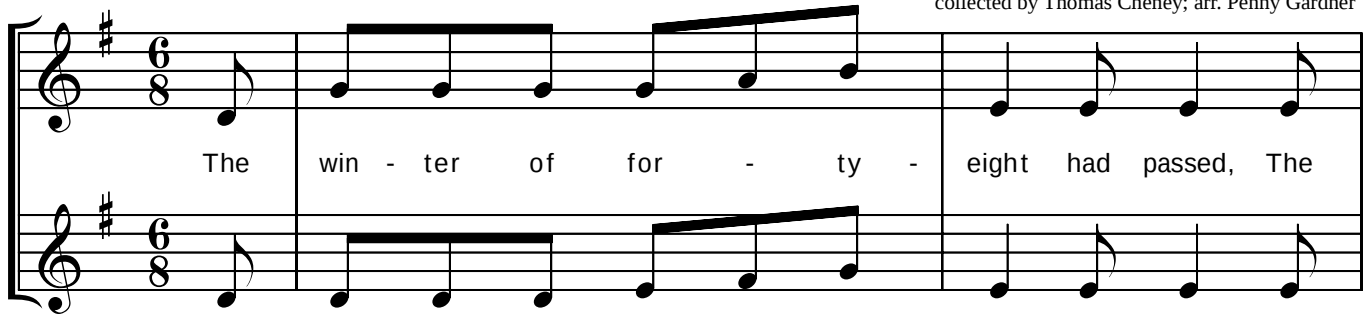
Third system of musical notation. The melody continues on the treble clef staff. The lyrics are: "Brig - ham Young, the west - ern pi - o - neer, Brig - ham Young won a no - ble race," The bass line continues with whole notes.

Fourth system of musical notation. The melody continues on the treble clef staff. The lyrics are: "Brig - ham Young made a broad state - ment when he raised up - on his el - bow and said, 'This is the place.'" The system ends with a double bar line. The bass line continues with whole notes.

The harmony is very easy; play on recorder or xylophone.
Advanced student(s) could play melody on recorder or violin.

The Seagulls and the Crickets

Mormon folk song
collected by Thomas Cheney; arr. Penny Gardner



2. But spring with its smiling skies lent grace
And cheer to the hosts within
And they tilled their fields with a new born trust
And the courage to fight and win.

3. But lo, in the east strange clouds appeared
And dark became the sun
And down from the mountain sides there swept
A scourge that the boldest shun.

4. Black crickets by tens of millions came
Like fog on the British coast,
And the finger of devastation marked
Its course on the Mormon host.

5. With visions of famine and want and woe
They prayed from hearts sincere
When lo, from the west came other clouds
To succor the pioneers.

6. 'Twas seagulls feathered in angel white,
And angels they were forsooth.
The seagulls there by the thousands came
To battle in very truth.

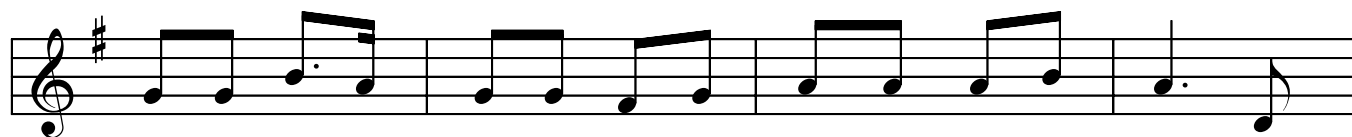
7. They charged down upon the cricket hordes
And gorging them day and night
They routed the devastating hosts
And the crickets were put to flight.

Charlie Knell's Wedding

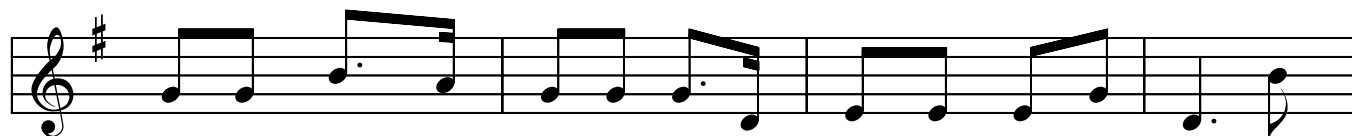
Mormon folk song
collected by Thomas E. Cheney



'Twas in the month of A - pril when our young - est wid - ow wed, And



it was al - most eight o' - clock be - fore they went to bed. The



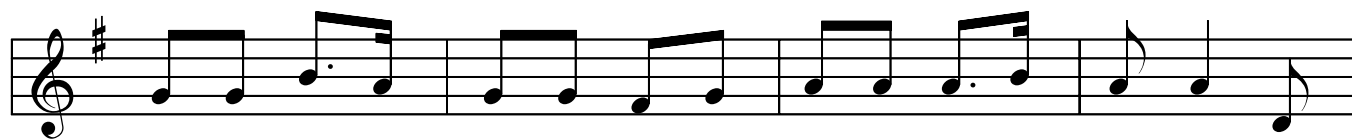
boys they thought they'd shiv - a - ree and that they'd have some fun, and



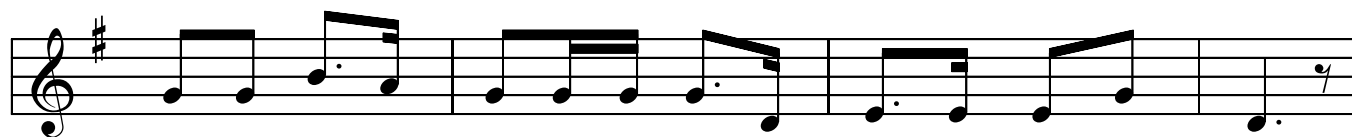
so they got their cans and bells, and this is what they sang:



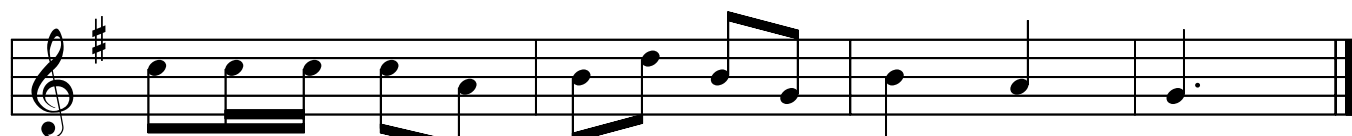
"Oh, Knell, Oh! Don't you hear us hol - ler! If



you will get the danc - ing hall, we will get the call - er. Why



don't you say you'll give us a dance, and then we'll all go home."



All in the world the poor man said was, "No, boys, no!"

Charlie Knell's Wedding

Mormon folk song
collected by Thomas E. Cheney; arr. Penny Gardner

'Twas in the month of A - pril when our young - est wid - ow wed, And

The first system of musical notation for the song. It consists of two staves, both in G major (one sharp) and 2/4 time. The melody is on the top staff, and the accompaniment is on the bottom staff. The lyrics are written below the staves.

it was al - most eight o' - clock be - fore they went to bed. The

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics continue below the staves.

boys they thought they'd shiv - a - ree and that they'd have some fun, and

The third system of musical notation, continuing the melody and accompaniment. The lyrics continue below the staves.

so they got their cans and bells, and this is what they sang:

The fourth system of musical notation, concluding the melody and accompaniment. The lyrics continue below the staves.

"Oh, Knell, Oh! Don't you hear us hol - ler! I f

you will get the danc - ing hall, we will get the call - er. Why

don't you say you'll give us a dance, and then we'll all go home."

All in the world the poor man said was, "No, boys, no!"

Once I Lived in Cottonwood

George A. Hicks; arr. Penny Gardner
Folk Song

Oh, once I lived in Cot - ton - wood, And owned a lit - tle farm, But

The first system of musical notation for the song. It consists of two staves in 4/4 time with a key signature of one sharp (F#). The melody is on the upper staff, and the accompaniment is on the lower staff. The lyrics are: "Oh, once I lived in Cot - ton - wood, And owned a lit - tle farm, But".

I was called to "Dix - ie," Which gave me much a - larm; To

The second system of musical notation. The melody continues on the upper staff, and the accompaniment continues on the lower staff. The lyrics are: "I was called to 'Dix - ie,' Which gave me much a - larm; To".

raise the cane and cot - ton, I right a - way must go, But the

The third system of musical notation. The melody continues on the upper staff, and the accompaniment continues on the lower staff. The lyrics are: "raise the cane and cot - ton, I right a - way must go, But the".

rea - son why they sent me, I'm sure I do not know.

The fourth system of musical notation, which is the final system of the song. The melody concludes on the upper staff, and the accompaniment concludes on the lower staff. The lyrics are: "rea - son why they sent me, I'm sure I do not know."

Correlates to settlement of Southern Utah's "Dixie."

The Utah Iron Horse

Mormon folk song
collected by Thomas E. Cheney; arr. Penny Gardner

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It consists of two staves. The melody is on the top staff, and the accompaniment is on the bottom staff. The lyrics are: I - ron Horse draw - eth nigh With his smoke nos - trils.

The second system continues the melody and accompaniment. The lyrics are: high, Eat - ing fi - re while he blaz - es, Drink - ing wa - ter while he

The third system continues the melody and accompaniment. The lyrics are: graz - es. Then the steam rush - es out, Whis - tles loud, "Clear the

The fourth system concludes the song. The lyrics are: route," For the I - ron Horse is com - ing With the steam in his snout.

Connects to Transcontinental Railroad.

UTAH STATE MUSIC STANDARDS

Standard 1. Singing: The student will develop the voice and body as instruments of musical expression.

Objective 1: Demonstrate ability to sing in tune on an assigned part, with expression, accuracy, and free from strain.

Objective 2 : Use body movement to internalize sounds.

Objective 3 : Discover how songs, singing games, and dances relate to various cultures in the history of Utah.

The *Nine-Note Recorder Method* encourages singing built into the lessons and with lyrics included for the majority of songs. Native American songs are part of the method, with Utah folk songs in the ancillary materials.

Standard 2.

Playing: The student will play instruments as a means of musical expression.

Objective 1: Discover and demonstrate sounds on simple instruments of the classroom and various cultures.

Objective 2: Perform independently or with others simple melodies and accompaniments on classroom instruments.

The *Nine-Note Recorder Method* includes songs and singing games from many cultures. Students are encouraged to use rhythm instruments as they explore musical expression.

Standard 3. Creating: The student will create music through improvising, arranging, and composing.

Objective 1: Create original music and add expression and new form to existing music.

Objective 2: Express ideas, thoughts, emotions aesthetically through singing, playing, and/or creating.

Objective 3: Use the staff system to document arrangements and compositions limited rhythmically to quarter notes/rests and eighth note pairs, and limited melodically to do, re, mi, so, la.

The lesson plans encourage experimentation with arranging and improvising.

Standard 4. Listening The student will listen to, analyze, and describe music.

Objective 1: Recognize quality while creating music performances.

Objective 2: Perceive and respond to messages in music and use of music elements. Students regularly analyze their own performances and those of their classmates.