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Benjamin Russel Hanby, Ohio composer-educator, 1833–1867:
His contributions to early music education

Gross, Jeanne Bilger, Ph.D.
The Ohio State University, 1987
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U·M·I
BENJAMIN RUSSEL HANBY, OHIO COMPOSER-EDUCATOR,
1833-1867: HIS CONTRIBUTIONS TO
EARLY MUSIC EDUCATION

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Jeanne Bilger Gross, B. Mus. Ed., M. A.

The Ohio State University
1987

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Approved By
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To

My Parents
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LIST OF DEFINITIONS

"Infant School": A forerunner of the kindergarten concept imported from Europe; now called "early childhood."

"Limited" song: George F. Root's term: often called a "people's song." Easy range, simple to sing and read, designed to please the "masses" and increase sales.

"Little song": Hanby's term for his easy songs for children; often simple melodic lines or arranged for voices (SATB). Easy to read, learn, and sing.

Mass Education: Education for the general public or "masses."

Music Convention: Large gathering of teachers or leaders who participated in learning new techniques and music, especially applicable in higher education.

Music Convention Leaders: "Teachers of teachers." Professional individuals or teachers who taught and demonstrated teaching strategies, skills, and "new" choral techniques.

"Normals" or "Normal Schools": Early term for college level classes and seminars; implying training beyond secondary school level. Often held at various college campuses.

Pestalozzi, Henrich: Swiss educator and psychologist whose theories included use of subject matter suitable to child growth and development and the use of sequenced material; "Pestalozzian" theory was interpreted by Nagell (and others) and introduced by music educators (including Lowell Mason and Luther Mason) into early school music teaching.

Profile of Volumes: Outlines of the contents of books containing work by Hanby, divided into suitable collections by type of music or volumes; included all songs by Hanby, authors of words and composers of music, and complete lists of contents.

Singing-school: A social gathering of music amateurs found in many communities in early pioneer days, assembled under the leadership of an itinerant musician.
LIST OF DEFINITIONS (continued)

(singing-school master) whose fees were paid either by currency or bartered goods.

Singing-school master: Musician qualified by talent and musical ability to direct a singing group; often a local teacher or self-appointed musician, who performed another job during the day and held the singing-schools at night. (See pp. 30-2.)
Chapter I

INTRODUCTION

Benjamin Russel Hanby was a man of multiple talents. He was, in his short life span of 33 years, an educator, an Otterbein College financial agent (soliciting funds), a leader of singing-schools and assemblies throughout the midwest, a one-room school teacher, a private academy principal, a minister, and children’s music editor for a leading Chicago publishing house. Yet, no matter what else Benjamin Hanby did, he appeared to always be involved in and irresistibly drawn to music, songwriting, and teaching. He was always surrounded by young people and children who were attracted to him and to his music. His natural music talent and outgoing personality flourished in each of his careers. He was drawn into an ever-expanding world, from living in a rural small town to the attraction of a sophisticated city.

Today, nearly 120 years later, the life and work of Benjamin Hanby appear to be growing more important with the passing of time. The Hanby House Museum with its artifacts from Hanby’s life, music, and careers, was considered by Westerville residents to be only a local treasure. It is now supported by the Ohio Historical Society, which included Hanby House in its register of important historical places in Ohio. It is listed in the National Register of Historical
Places maintained by the United States Department of the Interior, confirmed by a bronze plaque on display at the Hanby House. In addition, the General Commission on Archives and History of the United Methodist Church has declared Hanby House a historical shrine and landmark, with an additional plaque also on display. The Westerville Historical Society has established a Hanby Fund to be managed by an Advisory Committee on Investments, which was formed to receive and supervise the numerous donations to the organization.

Hanby House Museum was the former home of the Hanby family, which included Benjamin's parents and seven brothers and sisters. This home, originally purchased by Bishop Hanby for his family, was later purchased by John and Dacia Shoemaker and moved to its present site. It was renovated, restored, and maintained as the Hanby House Museum, supported by the Hanby House members of the Westerville Historical Society, as well as by state and national organizations. It is the objective of many tours, visitors, study groups, Civil War and civil rights groups, and large groups of school children throughout Ohio. Each spring the 12 elementary schools of Westerville send over 1000 fifth graders to spend the day getting acquainted with the history of the city, Hanby House Museum, and other historical sites. This museum houses books, articles, mementos, music of Hanby, and artifacts of family and era, all of which can be viewed during the tours.

The story of Benjamin Hanby often has been reviewed by writers
in reference to his Otterbein College years. His son wrote
that: Hanby enrolled there at age 16; he alternately attended school
and worked to pay his own way; he was commissioned to teach at age
17 in township one-room schools, and took nine years to graduate from
college. His life story is of interest to historians due to his
father’s influence in social-political beliefs and the Anti-Slavery
Movement. Ben watched his father, a bishop in the United Brethren
Church and one of the founders of Otterbein University, operate a
station on the "Underground Railroad." He helped slaves escape from
the South to the North, and young Ben often assisted in the difficult
task for a period of 10 years. Benjamin also observed his father’s
talent in music as he edited a hymnal for his rural churches. That
volume was The Harp, (later called The Sacred Harp), which holds a
unique place in early American hymnology.

The life of Benjamin Hanby was explored by Galbreath (1905),
Garst (1907), Randall (1912), Bartlett (1934) and others in writings
on Hanby’s life due to his Anti-slavery involvement and his song,
"Darling Nelly Gray," written while a student at Otterbein
University. Hoover (1965) deemed this music to be the "Uncle Tom’s
Cabin" of songs. It gained wide popularity for the North in the Civil
War and helped sway public opinion in support of the war to free the
slaves.

Authors have dealt with the topics of religion, college history,
and the Hanby family in stories of the life of Hanby. Many stories
and news accounts were repeated so often that his widow, Kate Winter Hanby, said that "many sketches were dreadfully perverted."

Much had been written on the life of Benjamin Russel Hanby. Yet within the life stories about young Hanby important musical aspects were overlooked. A limited amount of information about his last two years in Chicago was found. There seemed to be a lack of organized source materials on the music of Hanby, as well as on his entire life span. This was also the case in regard to information concerning his early teaching positions held alternately while attending Otterbein. A lack of specific information discussing his music during other careers was noted, and very little was found on his life and career as music editor in Chicago, related by his son.

A study of the life of Benjamin R. Hanby made it necessary to investigate the educational scene of his time, in order to establish clearly the terms of evaluation used then. During his short life significant social and political changes were occurring. Hanby's life and outlook reflected the difficult times in which he lived, as did his music and teaching.

The Problem

It was determined that there was a need to document Benjamin Hanby's life, music, and productivity to ascertain his connections to education and to music education itself. While those connections seemed intricately interwoven, information was found which appeared to emphasize his importance as a music educator as well as composer.
Hanby was a product of his time, a multi-talented man whose life embraced seven different vocations. His involvement with music and song writing was extensive and suggested a need for further study. Hanby was always first the teacher. He led choruses, singing-schools (see List of Definitions, p. xi), assemblies, and conventions (meetings of teachers). This role appeared to be of primary importance to him even when working in other positions.

The music of Hanby had never been researched in depth, although scattered information was available at the Museum. It also appeared that Hanby's involvement with education and music teaching had not been emphasized as much as his religious and socio-political interests (Price, 1965; Shoemaker, 1983; Brainerd Hanby, 1930?).

The major problem seemed to be a need for clarification of his composer-educator roles. An outline was used to show the involved relationship of his work as a music educator, judged by standards of his day. Sub-problems included these questions:

1. What would an annotated study show about the music of Hanby?
2. What influenced him during the following periods of his life?
   (a) His early years from birth to age 16;
   (b) His young adulthood-college years, when he began his song writing;
   (c) His early teaching experiences in three different one-room schools while working his way through college;
(d) His post-graduate and career positions after marriage at age 25 (the day after his college graduation);

(e) The final phase of his life, the important move to Chicago, where he became the children’s music editor for the publishing firm of Root & Cady.

3. Can his lifetime achievements in relationship to his career in music education and teaching be documented by the creation of a Time/Line Chronology?

4. Was there a connection between the early philosophy of Lowell Mason, Boston pioneer in music education; George F. Root, music educator and Chicago publisher; and Hanby, a protege of Root?

5. What happened to Hanby’s writings (after his untimely death) at Root & Cady, publishers, both before and after the great Chicago fire (especially with the copyrights and plates)?

6. What was the significance of the Earl Hoover Hanbyana Collection? (The collection consists of over 237 books containing compositions by Benjamin R. Hanby, collected from all over the world by Hoover. As part of this study a bibliography of the collection was documented and alphabetized for future researchers and a copy was given to the Hanby House Museum for its archives.)

7. Can clarification of the Hanby Genealogy be made which could more clearly reveal the family structure and relationships mentioned in this study? Brainerd Hanby (son) attempted an extensive survey
which was found in privately published papers.

The problems, then, were chiefly those of clarification, organization, and annotation of music and facts about Hanby, which were found widely scattered, generalized, or viewed from another perspective. There was a need to specifically outline the music and life of Hanby, which would perhaps reveal his connection to music education as well as to education itself. This in turn would either reveal or refute the role of Hanby as an unrecognized early music educator.

The Purpose

The purpose of this study was to research and organize a collection of related, documented facts on Hanby as related to music education. An accurate and organized chronicle of facts could:

(1) clarify the stages of Hanby's life;

(2) draw parallels between his life, music, and involvement in music education;

(3) document his role as a music educator typical of his day and era.

Significance of the Study

The life and music of Hanby had become more important with the passing of time. The largest collection of information on Hanby was gathered over a period of more than 70 years by Mrs. Dacia Custer Shoemaker, whose work became an important record of Benjamin Hanby and his music. Her hand-written, unpublished manuscript was finally
edited, and the phrase, "The Verdict of Time," was used as a chapter heading. It indicated her staunch belief in the importance of the music of Hanby and his ensuing place in history. During her lifetime of 100 years, she devoted her time and energy to the collection of information about Hanby, firmly believing in the importance of his music. She remained strong in her conviction about him, collecting information throughout her entire life. However, she never finished the book. There was always something else she needed before she could finish it. Growing interest in Hanby and the Museum appear to reinforce her beliefs in his importance, and the need for a documented study had become evident.

While Hanby's commitment to his family obligations were of basic importance in his career choices, his deeper involvement with music teaching and education was overlooked by many historians. While he attempted to be a minister in his father's footsteps, he was innately attracted to music and performance, both regrettably unwelcome in his particular denomination, as were some of his social and political views. Hanby, accustomed to the liberal views of the atmosphere at college earlier, as minister was irresistibly drawn to music and the writing of songs, neither of which was compatible with the strict fundamentalist views of the times. Thus, his role in music and in music education appeared to emerge even then, showing his involvement in early music education.
An additional need found in the study was to resolve problems of conflicting and inaccurate information which had surfaced regarding Hanby's author/composer roles. Along with other facts, that problem was examined in the annotated study of Hanby songs. (See Appendix B.)

Assumptions, Definitions, and Limitations of the Study

While existing writings on the life of Hanby dwelt on religious, college, and Anti-Slavery aspects of his music, no particular information was found on the perspective of Hanby as music educator. The assumption existed among authors cited earlier that his life dwelt primarily with religious and political ties. While religion was very important to Hanby due to his family background, this study did not emphasize that aspect. Rather, his other careers as music educator and composer were explored.

It was also assumed that political and religious connections had been documented about Hanby in terms of historical accuracy. This study omitted those connections, emphasizing a study of his contributions to education, music education, and his composing.

It was assumed that Hanby was an educator and a music educator in the true definition of his day. This definition was one which followed the role of the early singing-school master, (see List of Definitions), of a convention leader (teaching other teachers), such as George F. Root, and leader of large music assemblies of children.

This study was devoted to the lifetime of Hanby from the perspective of his devotion to music, education, composing, and
publishing. This approach seemed justified by the fact that Hanby wrote his own innovative school room music for his early teaching, for his later "Infant school" (similar to our kindergarten for small children) and singing-school classes, and for his influence on the many children and young people who seemed to always be present in his life.

Hanby appeared to be an early "child-oriented" teaching advocate who believed in making music enjoyable, providing interesting learning experiences, and waiting for the child's "readiness" to learn. His concepts were "avante garde" for his time. As a part of the "education for the masses" movement (pioneered by George Root) Hanby, in his own way, furthered this by his use of the new techniques in teaching music and by bringing it to the masses of school children with whom he worked and for whom he wrote his music.
References


5. Pack, Ibid.


11. Hanby, *Song Writer*, p. 27.

12. Ibid., p. 23.


29. Shoemaker, Appendix.


33. Ibid.
Chapter II.

REVIEW OF RELATED LITERATURE

There has been no extensive study of the life of Benjamin Russel Hanby with emphasis on his roles as music educator, composer, teacher, and singing-school leader. Writings can be found on his religious connections and politics (Bartlett, 1934; Price, 1965; Galbreath, 1905; Garst, 1907; Hancock, 1981; Hoover, 1965; Randall, 1912), as well as his songs on issues of the Civil War and Anti-Slavery. Over the years the life story and songs of Hanby have been popular. His best-known songs included "Darling Nelly Gray" and "Up On the Housetop." Public interest in local history had grown in Westerville, and the interest in Hanby and the Hanby House Museum had increased. Current interest in the House, in Hanby, his music, and his life had been escalating. Yet there had been no extensive scholarly study of the music of Hanby, nor was a study of his life made from the perspective of music education.

The Life of Benjamin R. Hanby

According to Brainerd Oaks Hanby, Hanby's son, Benjamin Russel Hanby was born on July 22, 1833, and died March 18, 1867. His short life of only 33 years and 8 months spanned several vocations which always seemed to involve music, teaching, composing, and
working with young people. He made frequent moves in his career, for his many talents and strong beliefs led him to pursue many interests.

An analysis of texts on the life of Hanby revealed an important, underlying, cohesive element that seemed woven throughout his many interests and abilities, i.e., his irresistible urge to be involved with music, whether in writing, performing, or teaching. The escalating interest in Hanby, his songs, his life, and the Hanby House Museum contributed to the need to document his music.

A primary source of information was found in the obscure writings of Brainerd Oaks Hanby, who wrote biographies of both his father, Benjamin Russel Hanby, and his mother, Mary Katherine (Kate) Winter Hanby. Both of these he published privately. The books contained invaluable quotations from his brothers and sisters, as well as from friends of the family.

A strong secondary source was found in the writings of Dacia Custer Shoemaker, founder and first curator of the Hanby House Museum. She maintained extensive correspondence with many Hanby family members who were her contemporaries and personal friends, and her materials provided the strongest source found in any extensive preservation of Hanby materials and information.

Dacia Custer (Shoemaker) was born in her parents' home in Westerville, delivered by the younger brother of Benjamin Hanby, Dr. William Hanby. Although she was born in 1873 (after Hanby's death in 1867) she nevertheless knew many others of the family and
lived in that era. Her extensive manuscript notes were gathered during her own lifetime of 100 years and yielded an important source of information. Earl R. Hoover, a retired Judge in the Cuyahoga County Court system, was a friend and contemporary of Shoemaker. He was a writer and historian who became involved in preserving the Hanby story and music. Hoover was an experienced public speaker and avid collector of books containing Hanby music. He carried the story of Hanby around the state, the country, and the world (Hoover, 1930, 1941, 1964, 1965, 1985). He discovered and collected songbooks containing Hanby music in countries around the world. He subsequently donated the songbooks to the Hanby House Museum, later to be known as the Earl R. Hoover Hanbyana Collection.

The Hanby family connection with the United Brethren Church (now the United Methodist denomination) and Otterbein College (originally known as Otterbein University) was found to be well-documented. References including Hanby data were found among the works of the following authors: Henry Garst (1907); Willard Bartlett (1934); Robert Price (1965); and Harold Hancock (1971, 1974, 1976, 1980, 1981, 1983), a retired Professor of History at Otterbein College, author and former president of the Westerville Historical Society. Millard J. Miller (1982, 1983), retired Bishop of the United Methodist denomination and chairman of the Hanby House Museum group, was a personal friend and pastor to the earlier biographer, Dacia Custer Shoemaker. Dr. Miller is, in his own right, a primary source on
Shoemaker and her life story as she lived it, and thus had much privileged information.

The late Charles Burleigh Galbreath, historian with the Ohio Historical and Archeological Society, State Archives, and author of Ohio history, discussed Hanby in his volume on *Song Writers of Ohio* (Galbreath, 1905). He was also a personal friend and correspondent of Benjamin Hanby's widow, Kate Winter Hanby.

Other authors of authoritative, documented information included:

1. Pauline Carder (1971), who wrote about Hanby's employer in Chicago, George F. Root; 
2. Dena Epstein (1969), a writer on music publishing in Chicago before the fire; and 
3. William Arms Fisher (1933), a writer interested in the publishing of music in the United States, particularly in Oliver Ditson Company of Boston. They had a strong financial interest in the John Church Company of Cincinnati, for whom Hanby worked at various times.

A careful search of resources revealed gaps or a lack of information and materials in any one group of historical holdings. The music of Hanby was found to be widely scattered across the midwestern and eastern United States with limited availability to researchers. No one group or archive had more than partial data available. Thus for this writer was created a strong need to collect and annotate the songs of Hanby and to evaluate the research materials showing Hanby's connection to early music education. An annotated study was considered important for an evaluation. The wide
dispersal of materials called for an organized study of the music of Hanby. The ensuing investigation revealed that four major groups or collections were involved in the original publications containing Hanby work.

The music of Hanby was found to have been strongly influenced by the educational, sociological, and political climate of his era. His music later was accepted and known as folklore from that historical period of our country. The music had been well-known in the lifetime of Hanby and again became recognized due to the ongoing public interest in early American history. The four famous songs by Hanby appeared to be better known, with "Who Is He in Yonder Stall?" and "Up On the Housetop" being sung world-wide. Benjamin Hanby had gained increasing recognition with the passing of time. Shoemaker (1983) used the title "The Verdict of Time" as a chapter heading, and her prediction was correct, for the music of Hanby was found to have spread around the world (i.e. "Who Is He in Yonder Stall?", Lorenz, 1935). His music in his era had tremendous impact on the socio-political issues of the Civil War, documented by Hoover (1964, 1965), Hancock (1976, 1979, 1980), Osburn (1942), Randall (1912), Richardson (1865), and Shoemaker (1983).

The Music of Benjamin R. Hanby

The procedure in this study included a search for materials and literature through available local resources, including the Hanby House Museum and Archives; the Otterbein Room Archives at Courtright
Memorial Library, Otterbein College; the Westerville Historical Society Archives; and the City of Westerville Public Library Archives. Other sources included college, newspaper, local, and regional publications. The Ohio State Library was contacted, but materials known to be located there were in the process of being re-catalogued and unavailable for "two to three years." A computer search revealed a partial collection at Harvard Divinity School and one in Minneapolis. Contact with the latter proved fruitful, and a xeroxed copy of one rare book was obtained from that privately held collection. Another partial set was viewed at the private home of a Dayton, Ohio researcher, who owned an extensive 4000-volume plus collection of hymnals and Sunday-school song books. The Ohio State Historical Society Museum Archives were valuable in reviewing scarce copies of sheet music and verifying duplicate materials from other sources.

The Ohio State University Library and the Inter-Library Loan Service were contacted; a copy of a dissertation was obtained from The University of Maryland. The Ohio State University School of Music Library was a helpful source on early publishers. Finally, recent additional resources were donated to Hanby House Museum by Judge Earl R. Hoover, retired, who gave to their archives his unpublished notes, files, and books collected from all over the world. Due to ill health, he sent also additional material to the Hanby House in July, October, and November of 1986, and early in 1987.
Numerous other articles, books, and newspaper items on Hanby were found, and they yielded much information when examined closely. Missing sources of information on songs and on Hanby were found in a search through the old, rare file cards donated by Hoover. (The Hoover card file revealed State Library Dewey Decimal numbers, and although the entire "700" section was unavailable, this proved that the volumes existed.)

A logical division of the life of Hanby into segments was made, making possible parallels between career stages and composing. Life stages included: Birth to Age 16; His College and Early Teaching Years; Graduation From College, Family, and First Career; Private Academy Principal, Minister, and Singing-school Leader; and Children's Music Editor.

A discussion of the annotated study and the found collections was included, accompanied by his career positions, music writing, and work locations as evidence of parallel involvement in music education. A survey of his life stages seemed important and a general chronology was established. The Appendices included the chronology, the annotated study, the four collections, and other evidence which validated Hanby's strong but unstated link to music education.

The outlines of the collections of music were called profiles, and organized as follows: SHEET MUSIC; the OUR SONG BIRDS Series, which had six quarterlies: The Snow Bird, The Robin, The Red Bird, The Dove, The Blue Bird, and The Linnet; CHAPEL GEMS, with four
editions; and THE FOREST CHOIR, with three editions. Each collection was listed within a master profile (see List of Definitions, p.xi) and included those songs written by Hanby, drawn from the original lists of "Contents." Following, the entire list of all "Contents" was included, due to the need for comparisons. The Annotated Study of Hanby songs was created as an alphabetical (by title), thematic, master list of all known music and original source of publication, including an additional discussion of songs evaluated as possible Hanby works. The annotation included thematic fragments of each song, verse and/or chorus, key, meter, form, first line, and use.

A table of the authors of words and abbreviations used in the "Contents" was considered important to the discussion of some songs. Discussion about the importance of the Hoover Hanbyana Collection was included.

Procedures were designed to present the songs of Hanby in a logical, ordered fashion, with a close look at the important, scattered sources of information relating to the song writing, careers, and stages of the short life of Hanby (especially as they related to music and education).

**Previous Studies on the Music of Hanby**

The music of Hanby consisted of 68 pieces according to the documentation by Shoemaker. Hanby wrote 11 pieces of sheet music and 57 other songs. This study found more songs written by Hanby or which appeared to have been written by him. Also discovered were
discrepancies which suggested a need for future investigation. Some of those discrepancies occurred in (1) the total number of songs previously attributed to Hanby; (2) in the actual content of the books themselves when compared to the list of "Contents" always found at the back of the volumes; and (3) the use of initials or puzzling symbols substituted for names of authors by Root & Cady publishers.

Due to those problems, it was decided to analyze all publications at point of origin if possible. Charts of information were assembled and compared, and conclusions were drawn in order to determine which songs were actually written and authored by Hanby, as well as to identify any new ones.

The search led to surprising facts when documented information was compared. The early publishing business in Chicago was very informal, to say the least. Information was found about Root & Cady's wide business operation and "loose" copyright practices and sales, including glimpses of their special advertising publication. The financial involvement of the Boston firm of Oliver Ditson Company in the ownership of the John Church Company of Cincinnati was also revealed.

The search through the related literature might be compared to viewing a fine, delicate piece of fabric, attempting to follow the threads with an untrained eye. The publishing design became more complicated as each "thread" was traced, revealing informative, promising, and fascinating research, although the review of
literature proved to be far more extensive than first anticipated.

Technical Information

This document was produced on an Apple IIe Professional Model computer, with dual-disc drive and extended column. Software included PFS:WRITE and PFS:FILE. All printing was done on an Apple Imagewriter II, and then printed on a commercial printer at 99% reproduction, rather than 105% as is more commonly found. Music excerpts were placed on staff paper (8 1/2 x 11), xeroxed, and reduced to 65% or 45% size for inclusion in the Annotated Study.
References


2. Ibid.


5. Ibid.


7. Ibid.


CHAPTER III.

MUSIC IN THE LIFE STAGES OF HANBY

This chapter presents the research data of the life stages of Hanby: Birth to Age 16; College and Early Teaching Years; Career Positions of Financial Agent, School Principal, Minister, Singing School Leader; and Music Editor and Composer. Data were presented in narrative form, supported by the Time/Line Chronology placed in the Appendices. The facts documented Hanby’s life and music as they related to education and his involvement as a music educator typical of his day and historical era. This research also revealed the data and music previously unknown or unidentified as being that of Benjamin Hanby.

From Birth To Age 16

Benjamin Hanby was the first of eight children born to Rev. William and Ann Miller Hanby. The children included Benjamin, Cyrus, Amanda, William, Lizzie, Anna, Sammie, and Jennie. Benjamin’s son, Brainerd Hanby, related facts about the life of his father, whom he called "our song writer," (Hanby, 1930?) and also about his mother (Hanby, 1930?), in biographies. Benjamin Hanby was born in a farm house a quarter of a mile from the village of Rushville in Fairfield County, Ohio, outside Lancaster. He was the "live wire" of the
family and his brother, Cyrus, next to oldest, was his constant companion.

Benjamin's father, William Hanby, had been "bound over" as a boy in Pennsylvania to a harness maker at the age of 7. As an indentured servant, he was cruelly treated when he refused to lie and cheat for his dishonest master. At age 15 he escaped to Ohio. By the time he was 23, and self-taught, he was a licensed United Brethren minister and rode a 270-mile circuit in the church's southern Ohio conference.

Ben's father was also a pioneer in the musical development of his church, compiling one of the first hymnbooks for the United Brethren Church. As a boy, William had only a few months of formal schooling, but he taught himself to read and write and believed that words on a printed page gave knowledge and power. Hupp (1975) said the father was a strong influence, as he founded and printed a church news circular, maintaining his preaching circuit and harness business for several years, until he became bishop in his church.

Benjamin grew up with strong literary interests, respect for the printed word, and musical talent. As a young boy, he became very interested in his father's publishing business in Circleville. He was interested in music, liked to sing, attended singing-schools with his father at neighboring schools, and sang in his father's church choirs. Benjamin had a good voice and displayed an aptitude for music at an early age, having inherited his father's musical
Interests. Benjamin was also famous for his sense of humor and his loud merry laugh, according to his sister, Lizzie. One observer later noted that Benjamin during his lifetime spoke through music, while his father spoke through religion.

The Hanby home was an active and happy place and all members were industrious. When Benjamin's father was away on his duties as itinerant bishop, young Hanby became head of the family and took it very seriously, being proud of his responsibilities. Young Benjamin was energetic, ambitious, and frugal. By the age of 14 he saved enough money to buy himself a beautiful mahogany flute trimmed with German silver keys and ivory mountings, for which he made a walnut case with a brown flannel lining. He carried it within reach at all times, ready for practice. His early interest in music was to become a compelling force which would dominate his life.

Benjamin's father also compiled The Church Harp, a group of early hymns which he collected in his itinerant travels. These he published in 1841, thus becoming a pioneer in the musical development of his church. He also found time to establish a saddle and harness business in Rushville which was managed by his brother-in-law.

Hanby's life was detailed in anecdotal fashion by his son, Brainerd, as it was told to him by his father, mother, sister, aunts, uncles, family, and friends. In his biographies of his father (The Song Writer, 1930?) and his mother (The Widow, 1930?) he gave the personal side of life in his family. His mother had an excellent
memory, and retained her collection of letters and mementos which appeared in the son's biography of her life.

The family's strong interest in music, religion, and literature helped mold the character of Hanby. Benjamin, affected by his father's deep beliefs in temperance and anti-slavery, was very sympathetic to ill-treated slaves. During 10 years of his boyhood he quietly helped his father and family in aiding slaves to escape on the "underground railroad," both in Fairfield county and Westerville. He was frequently exposed to major social and political issues of the day in family discussions when distinguished visitors were present.

Thus, young Hanby spent his early years within the parameters of a rural, hard-working family, near a small Ohio village. He had a solid background in the work ethic and moral behavior of the era, surrounded by loving family and friends. His biographies reported his leadership among peers and family. As fate prepared him for his future destiny, his strong principles, beliefs, and character were deeply entrenched.

Parallels In The Outside World

Many exciting things were occurring in the outside world during this period. The outside world was more sophisticated than Hanby's insulated small-village upbringing. The year 1833 was important to music education, for during this year of Hanby's birth, Lowell Mason established the Boston Academy, the first school of music pedagogy in the United States. This was followed by Mason
issuing his famous Manual of Instruction, the handbook of every singing-school master (See List of Definitions, p. xi). The first music convention at the Boston Academy made use of lectures and discussions.

While Hanby was growing up, the growth of the singing-school was very pronounced. Young Benjamin attended such schools with his father and enjoyed it immensely. Hanby later criticized the personal academic experiences he had encountered as a student in a one-room school. In a letter to a friend he said that his early school teacher was from Ireland and that he "whipped by platoons." He added, "I was given the multiplication table on Friday and on the following Monday was compelled to repeat it from beginning to end and received a blow with a ferrule for every mistake! When I came to teach my own pupils the lesson, I set the whole table with music."

(From this came the first inkling that the "Multiplication Song" was written by Hanby.)

Although Hanby endured primitive education as a child, in the outside music world progressive music meetings were being held across the country. In reference to those conventions one writer of music education history said that hundreds of teachers were trained at the annual conventions and "The National Music Convention" offered leadership training under Lowell Mason. George F. Root, another outstanding convention leader from Root & Cady publishers of Chicago, was to play an important part in the last two years of Hanby’s life.
Cincinnati and Columbus had cultivated musical activities, but in the rural midwest the singing-schools and societies dominated the scene. Birge (1928) said that the singing-school was the only available means of musical instruction. He mentioned that it began as a religious activity but rapidly adapted to the trends of the common life of the people both socially and politically. The major aims were the study of choral music and music reading, which became the foundation and beginning for the national spread of culture and appreciation. Birge wrote that the singing-school was a national institution, yet it always remained a private enterprise. The individual teacher "organized his own classes, which were generally held at night, taught them, and collected his own modest fees." Young Hanby, as he grew up, accompanied his father to such schools.

W. J. Baltzell, in his "Old Time Community Music," (Music Teachers' National Association Proceedings, 1922) was quoted by Birge in stating that the singing-school represented a movement to take to the people a simple, practical form of music in which they could take part in an acceptable fashion. This was the essential need in all popular music education at that time. Within that framework young Benjamin Hanby was growing up in his isolated community in pioneer Ohio. His limited world was shortly to expand.

The singing-schools attended by William Hanby and his son were an important part of the growth of music education. Singing
convention models directed by professional musicians sprang up across the country. According to Birge, the singing-schools were an important sociological influence, penetrating every level of pioneer living, and were the focal point for social gatherings in many communities. Leaders attended national "conventions" and then returned to their own communities, thus helping the movement reach local teachers and singing-school leaders. Birge also believed that it was common for leaders to write their own music and to compile books. This set an important example for Hanby and other young leaders, for as he grew he watched and learned, attending singing-schools whenever he could.

Hanby was not given organized music instruction in school, for music itself was not taught officially in the primary grades. However, Ohio was a leader in its development, with Cincinnati becoming influential in the Midwest. Music was first introduced into Cincinnati secondary schools in 1845 and into the primary grades in 1857. Many rural one-room schools attended by Hanby and his schoolmates offered only the bare rudiments of education. Hanby had no formal training other than singing-schools which he attended, yet those schools felt the impact of the lively musical scenes found in the nearby larger Ohio cities, through the leaders who traveled to the smaller communities.

In Cincinnati, musical activities had been brought by early settlers from New England. Timothy Mason followed his brother,
Lowell, (Boston music teacher and founder of the Magna Charta of Music Education), from New England. He established an Eclectic Academy of Music in Cincinnati in 1834 to promote music education. Keene (1982) said that Timothy Mason was responsible for the first music classes in Cincinnati schools, and used techniques of Luther Mason, (the "Moveable Do" system of note reading), in his teaching. Other figures were Calvin and Harriet Beecher Stowe, who studied European schools and music in 1836. In Cincinnati, the Western Literary Institute and College of Professional Teachers met to discuss vocal music for city schools. In 1838 a group of school children sang in a demonstration at a professional teachers' meeting. By 1838 the music educator, Charles Aiken, arrived in Cincinnati and by 1842 had established a singing class in the Sixth Presbyterian Church. Aiken taught the new system to local musicians, laymen, and school children, using methods taught by Lowell Mason in Boston. During that time of exciting musical growth, Luther Whiting Mason arrived in Cincinnati and taught there from 1856 until 1864, becoming the most famous music teacher in that city. The news of Cincinnati music education probably spread around the state, certainly to Columbus with its musical interests and probably the Hanby family read the news with interest. Columbus was not far behind Cincinnati in advancing music education in its school system.
Music was formally introduced into Columbus schools in 1854 (Minutes of the Columbus Board of Education) and taught there as early as 1847. After 1847, all Columbus elementary teachers were required to teach "general exercises" which included vocal music. Music class performances were often used to improve public relations. Frequent concerts were scheduled as the children sang class music and choruses, mixed in with exercises in geography, reading, and "mental arithmetic;" public exams became a tradition, held at the end of a term; and music performances were a conspicuous part of the exercises. Newspaper reviews were complimentary and the programs were well-received. A December review in 1852 in the Ohio State Journal drew attention to a performance of school children in which the teacher was complimented on his work, "making efficient progress in the science of music." During that same era, in the rural areas singing-schools were the sole means of instruction. Hanby, in Rushville and Lancaster, participated in singing-school activities with his father under various leaders from the Columbus area.

In pre-Civil War days the itinerant singing-school teacher taught on a circuit of several towns on winter evenings, and the profession of singing-school leader developed. During every winter the different communities had singing-schools, which formed gathering points for social and recreational activities for the young people
from a large radius around each community. Members who participated ranged from children ages 9 or 10 up to grandmothers and grandfathers.

In review, the boyhood experiences of Hanby included singing-schools, family get-togethers, and church choir singing. His talents appeared strong as he responded eagerly to the musical experiences with his family and community throughout his childhood.

Music In College and Early Teaching Years

Benjamin Hanby was the first of the eight children to enter Otterbein University in its early stages of existence at Westerville. When Hanby registered at Otterbein on September 1, 1849 he found a whole new world of experiences. He appeared to be a born leader, aware of his influence on young people, yet fun-loving, mischievous, and happy. He was slender, of medium height, and pleasing in his appearance. He liked to whistle or sing as he worked. Lizzie, his sister, told the story that Ben went by stage the day before school registration in August, 1849. He carried with him his carpet bags, a small iron-bound trunk, clothing, mementos, books, and his very important flute, which was his "inseparable companion." She said that her brother was thrilled to take the large step from his youth in the harness and printing shops into the larger life of a college campus, and that he finally found a creative outlet for his abilities.

The son said of his father that "no student in college was more
full of active life, brilliant wit, entertainment, student work, and
sport than Ben. His natural gifts and winning personality made him a
leader..." He also excelled in athletics, being a good runner,
swimmer, and wrestler.

As an Otterbein student Ben "had no theoretical knowledge of
music...his only musical instrument was the flute, which he played
by ear, and a voice which developed into a fine baritone." Hanby
hoped to study piano immediately, but he discovered that there was
only one piano (in 1849), privately owned by Timothy Lee, in the
nearby hamlet called Central College, one mile from Westerville.
Since Lee happened to be a friend of Ben's father, the piano was made
available for practice. As Hanby attended school, he led singing,
organized entertainments, and later founded the first literary
organization, the Philomathean Literary Society, serving as its first
president. His "Valedictory" and other works are held in the
Otterbein Room Archives and in the Westerville Library.

Ben, during his academic years, served as co-editor of the
first student publication, "The Star of Otterbein University," a
16-page handwritten single issue (December 22, 1849) containing his
commentary on academic and national issues. He thus began the
tradition of a student publication at Otterbein, and this tradition
has continued throughout the years.

Records confirmed that Hanby was a student in the summer of
1851. His name first was printed in a catalog for the year ending
June 30, 1852, listed as an "unclassified student" (preparatory). He alternated attending terms at Otterbein with teaching school in three different township schools over a period of nine years. (The college's records showed that he registered in September, 1953, and in October, 1854.) He was listed as a freshman in the four-year college curriculum in June, 1855. After nine years of college work he graduated in June, 1858, in the second graduating class of Otterbein University.

Hanby had begun his teaching career at age 17 in 1850, after receiving a commission to teach. He was first a substitute teacher and then taught in districts 10 and 11 of Clear Creek and Madison townships, (for which he received pay for four months of teaching totalling $99.92.) Records show him registered as a teacher in Fairfield County on November 4, 1853 when he received "Certificate No. 86." (However, according to Shoemaker, he received his first commission at age 17.) Records confirmed that "in the academic year of 1854-1855 tuition fees totalled $40.00. Ben worked hard to pay those fees...his first school was at Clear Creek." It seemed that Ben had been called as a young school master in 1850 to be a substitute public school teacher near Lancaster, Ohio, and returned there the next year. He had a good experience and taught every art he knew: music, drawing, drama, as well as regular academic work. He used singing "to lift up the spirit" and began and closed each day with a song. He presented material "suitable for young children,"
with school days being "joyous days" rather than prevailing harsh teaching methods. Hanby's son, Brainerd, later described his father's early teaching:

"His individual ideas of instruction were in an embryo state when he taught his first school...being a close observer of conditions, and understanding the minds of children, he developed qualities that...caused them to keep good order and to take an interest in their studies." 32

Ben's interest in the "infant school" theory, (a forerunner of the kindergarten concept imported from Europe), led to his founding an Infant School for children ages 3 to 12 in Westerville while a young teacher. He patterned his school after newly established "infant schools" which were becoming popular then in children's education (See List of Definitions, p. xi). The hours spent with young children seemed to strongly influence Hanby professionally, and "he found that the purpose of the school was to give instruction adapted to the understanding of very young children, to make every subject interesting and familiar by visible objects, and to teach order, cleanliness, obedience, and proper manners." That formation of the Infant School was the beginning of Hanby's life long involvement in a teaching relationship with children, for even then, Hanby's mind 33 was "stirring to melody...that children loved." Hanby wrote songs for the Infant School, which soon united with a group of older children. He wrote a song for his brother called "Willie's Temptation," and composed his first song for his Infant School, "Dismissal" hymn, for use at the close of the school day. Those
early students may have been the first to hear "Darling Nelly Gray" as he began working on it.

As Hanby grew in his classroom teaching experiences during those early years his interest in elementary education prompted him to travel to Dayton in July, 1853 to attend a meeting of the Ohio State Teachers’ Association. There he heard "lectures on language, elocution, and the use of the Bible in public schools." In that same month Hanby observed that "the nation was experiencing a general awakening...and that Ohio was in the lead in undertaking reforms in education..."

Hanby was innovative in his early teaching at Clear Creek, for rather than rote learning only, he taught lessons set to music, others to rhymes, or illustrated from drawings. He also wrote and taught his songs from the blackboard, including half a dozen compositions written in college. Among those were the unfinished "Darling Nelly Gray," "Excursion Song," and a "Dismission" hymn. It must be remembered that he was traveling back and forth between Westerville and his current township school every few months; hence his materials were used in each place. Early writers said that "...Hanby’s mind was stirring to melody, and knew a lightness that children love...but more than anything else songs and the rhythm of words gave him happiness."

Hanby sang in the church choirs, he gave programs, and in his school at age 17 he taught his pupils to sing. Galbreath wrote that "...in school he was both teacher and companion...He accompanied the
multiplication tables with song and made the learning of vowels a musical task." This was confirmed by a letter to Hanby's son in 1927 from Mrs. T.M. Adams, then 82, of Zanesville, Ohio, who said: "While your father made us enjoy school work, he insisted on good order...He put some of our studies into music which helped us learn. For instance we learned the vowels in a song that went this way, Ba-Be-Bi-Bo-Bu, a-e-i-o-u." Mrs. Virginia Book, 86, of Rushville, said (August 1, 1927) in a letter to B. O. Hanby that "I went to school to Mr. Hanby and liked him very much. He opened school every morning with prayer and a hymn...He wrote several songs and we learned them in school. He was full of jokes and fun but we had...discipline."

Clear Creek was a pleasant place to work, and it "became a place where...many returned in the evening to work and sing." Hanby had the knack of turning a "tedious task" into "entertainment" and in a way "suitable for children."

While the exact timetable for Hanby's teaching and college work was sketchy, it appeared that after completing his next term at Otterbein, Hanby returned to his hometown of Rushville, serving as substitute teacher for a short time. He then returned to college where, following the next winter term in 1855, he went back to Rushville and found a bad situation, unhappy students, and a depressing classroom, causing him to write: "...a hundred, almost totally demoralized children came to me, then a mere boy, in a wretched hovel of a building to go through a winter's term of school."
I will never forget the sickening characters... upon the walls... and benches. Many of the children were dragged into that gloomy, filthy place by their parents..." Hanby announced they would not study that day. Instead, they worked to apply several coats of white-wash to the walls, hung pictures and greenery to brighten up the classroom and only then did Hanby have music, singing, and finally, the studies.

During a teaching term at Rushville in the autumn of 1855 Hanby and another teacher, W.C. Lewis, attended a singing-school together. Dr. Lewis later said that Hanby, his young assistant from Otterbein, Samuel Evers, and he, frequently spent some evenings together. Lewis was also a grade school teacher about one mile from Rushville, but lived in town. Lewis said that "Ben Hanby was recognized wherever he was known as possessing musical ability of a very high order..." He also mentioned another important fact, that Hanby was working on what was to become a later popular song, "Darling Nelly Gray," and that Hanby "read the manuscript to me, and said... when he was perfectly satisfied with the composition he would set it to music..." Lewis said that the words were "Oh, my darling Nelly Gray, they have taken you away, And I'll never see my darling any more..."

Researchers believe that the song was begun at Rushville and then completed and set to music later in Westerville.

Following each teaching term Hanby returned to campus. In 1852 the first piano in Westerville proper was acquired by the college and
placed in Ladies' Hall, where Ben first studied piano under the instruction of Mathilde Carpenter, taking his lessons with the privilege of practicing there. Practicing at the Lee Home and in Ladies' Hall, he learned rapidly. Hanby's first years at Otterbein were spent at the preparatory level; later at the college level his first faculty and music (theory) teacher was Miss Cornelia Walker, daughter of an Otterbein professor. She said, "I do not think Ben had taken music instruction (theory) until he came to me, but he had taught himself to some extent and could accompany himself on the piano." Hanby's days were thus filled with work and "exercises" (jobs) according to him. His "exercises" were working in the harness shop, as campus maintenance man, tutoring (for 20 cents a lesson), continuing his "engagements" (songs and recitations) at "Exhibitions" in Central College and elsewhere as an entertainer. He used his penmanship for legal documents and advertisements; he helped with local surveying, landscaping, and woodchopping. He and a fellow student lived in a log cabin on about 75 cents per week. His hobby was cabinet making, and he made a beautiful walnut desk for himself. When Bishop Hanby decided to move his family to a new home in Westerville, Benjamin lived at home (the corner of Grove and East Main Streets) and helped to support the family of 11, (including Grandmother Hanby.) Benjamin was a joyous young man, with a good personality and a strong zest for life. His fun-loving attitude and
enjoyment were described by his sister, Lizzie, who reported that "no laugh rang out of the college campus more merrily than his..." In 1855 in Westerville Hanby organized, founded, and directed a Singing-school, with meetings held on Saturdays on the campus in a recitation room in White Chapel, according to "Faculty Minutes," November 2, 1855: "Agreed that B. R. Hanby have the privilege of a recitation room for a juvenile class in singing on Saturday one hour between 3 and 5 p.m."

Hanby then taught in Westerville (Blendon Township) in 1858. The township treasurer's book indicated that for teaching in District No. 10 on September 13, 1856 he received $52.27 and $41.73 on October 30, 1856.

James Clark, later the mayor of Westerville, moved to the village in 1854. He confirmed that Hanby was his teacher, a good friend to the village children, and that he "organized and taught classes in singing, using the round or shaped notes...while a student in college...(and)...was very proficient in music...an excellent singer and player..."

Westerville was a small village in 1856 when Hanby was an active Otterbein student, a one-room school teacher, a hard worker, and a musician. As a growing community, Westerville's first town election had been held, the Otterbein Cemetery was founded, the Franklin Fire Guards (volunteer bucket brigade) was organized, and one year later the prohibition ordinance was enacted. Cows were still
tethered to wooden fences. Boys used "The Commons" for games and went swimming in "Bishop's Swimming Hole" in Alum Creek (where Hanby once saved a friend from drowning).

Young Hanby, in his teaching, was one of hundreds of young teachers who, having acquired some grammar school training, were qualified by commission to be the "school master" in a community. Schools were one-room buildings, with outside pump and plumbing, potbellied stove, and dreary walls. His teaching experiences in those early years were the beginning of Hanby's lifelong involvement in a teaching relationship with children.

In his teaching Hanby learned to be practical. He wrote songs which he used throughout his teaching years. Each winter when Hanby returned to college activities, including writing and debate, college life offered numerous extra-curricular activities:

"...the college scene was lively. Literary-society meetings and sleighing, skating, picnics, and popcorn parties were the chief social diversions. In the winter, on Saturday afternoons when gentlemen callers were permitted, a fire was built in the large iron stove in the parlor of the Ladies' Hall. At church the women sat apart from the men. On Saturday they were permitted to socialize." 49

The piano upon which Hanby practiced was also in the Ladies' Hall. Throughout these many and varied activities the talented Hanby participated, led the fun and singing, worked on his compositions, gave music lessons, practiced on the piano, taught, and worked diligently toward his important goal—that of graduation.

Hanby, the young college student, enjoyed a rich and energetic
life. He appeared to have been exposed to strong viewpoints from visitors in his family's home, for church and university visitors were strong abolitionists. The family and their friends secretly hid slaves on the "underground railroad" for over 10 years. While a college student and during his first teaching (mentioned previously), Hanby had begun to write "Darling Nelly Gray." He dedicated it to his college music and theory teacher, Miss Cornelia Walker, and sent it to Oliver Ditson publishers, Boston. Ditson published it without notifying Hanby, copyrighting it for his company since Hanby failed to do so. Hanby's sister, Amanda, heard the song being sung in Columbus while on a trip there. She hurried home to inform Hanby that his song was published. Jubilant, he wrote to the publisher, who finally replied:

"Dear Sir:

Your favor received. 'Nelly Gray' is sung on both sides of the Atlantic. We have made the money and you the fame, that balances the account."

Oliver Ditson Company"

Further efforts through a lawyer retained by Hanby finally resulted in a settlement of $100.00, of which the lawyer took half. The song itself spread like wildfire, and the rest of the nation took the song to its heart during the Civil War. In 1857 Hanby wrote a temperance ballad, "The Reveller's Chorus," which became popular in later years when the temperance issue replaced slavery as the major crusade of the country.

Throughout all of Hanby's activities one could discern the basic
tenet that "more than anything else, songs and the rhythm of words gave him happiness." Those early experiences set the stage for Hanby's lifelong involvement in music and teaching. Benjamin Hanby "made things happen" wherever he was, seeming to serve as a catalyst creating action and involvement. He was highly popular with the young people in town; his son said that children in Westerville followed him around town, chanting, "Benjamin Hanby is my man!"

During the last two years of college Hanby courted Mary Katherine Winters, daughter of a prominent family in town. Although her parents did not approve, she continued to see Hanby. After a serenade (as a practical joke) by Hanby at Ladies' Hall with his own version of "Mary's Little Lamb," she was so angered that she refused to see him. She changed her name to "Kate" and continued to use it for the rest of her life. To atone and apologize for his embarrassing practical joke, Hanby later took Kate to the Jenny Lind concert held in Columbus.

In the serene atmosphere of the small university village, Hanby studied, taught, and socialized, as he attended school and wrote his songs. As Earl R. Hoover stated, Hanby "hurled his songs at the day's big problems with unbelievable history-making effect," helping to stir public opinion in the North in support of the Civil War. Hoover's hobby was collecting songbooks containing songs by Hanby in his travels around the globe. He wrote that Hanby achieved the unusual: his music gained national fame while Hanby was still alive,
and his music was still alive 120 years later. He wrote that Hanby's fame began with "the immortal 'Darling Nelly Gray'" and sold more copies than any previous song except Stephen Foster's "Old Folks At Home." It was called "The Uncle Tom's Cabin of Song," and achieved a mark in history, gripping the heart of the nation. Hoover said that "...to the North 'Darling Nelly Gray' was an anti-slavery song and a campfire song of the Union Army; yet in the South it was equally loved...and sung by Confederate soldiers around their campfires." Hoover found that The Chicago Tribune declared that the song "swept the country like a cyclone" and also was used during President Lincoln's election when campaign lyrics were set to the tunes. In 1906 it was still being praised as a widely-sung, plaintive wartime ballad. Hoover believed that Hanby's fame rested on four songs: "Darling Nelly Gray," which established his fame in his own era, "Ole Shady," followed by "Santa Claus" (known as "Up on the Housetop") and finally, the hymn "Who Is He In Yonder Stall?", better known in the rest of the English-speaking world than here. The late Dr. E. G. Lorenz, founder of the Lorenz Publishing Company, Dayton, Ohio, discovered the hymn on one of his hymn-collecting trips to England. He brought it back and published it in an early hymnal.

Hoover donated his collection of books on Hanby to the Hanby House Museum in Westerville, each book with Hoover's inscription inside the cover, describing how and where it was found, which song, and page within. This writer made an alphabetical bibliography of
the more than 237 volumes collected, and a copy of the Bibliography
of the Earl R. Hoover Hanbyana Collection was given to the museum
archives. An additional set of materials and files was also donated
by Hoover in 1986-87 to be used as reference tools.

It can surely be said that Benjamin Russel Hanby, an innovative
"history-making" young Otterbein University student and music
teacher caught the hearts and minds of many with music, life, and
legacy as a "song writer."

Parallels in College and Teaching Years

Birge stated, in his history of music conventions (see List of
Definitions,p.xi) of the 1800's,that "...the Music Convention...(and)
...its influence was felt in every section as far west as the
Mississippi and as far south as Virginia," and gave a community new
life. Birge said that musical activities were occurring in
Cincinnati in the Midwest while the Boston Academy was prominent in
the East. Music introduced into those Cincinnati schools came
directly from the singing-school techniques previously mentioned.
Duties of the musician often included being choir director, organist,
singing-school teacher, convention leader, private piano teacher,
and/or public school music teacher in some cities. Into such
an atmosphere and future a young man from Westerville was being
propelled by fate.

Hanby, while at Otterbein, often traveled to Columbus and Dayton
to attend meetings and musical events, which widened his thinking and
theories about teaching and music composition. Hanby was a prolific writer (see Chronology in Appendix A), and his mind appeared to be filled with ideas for teaching and for innovations, as evidenced by songs and techniques which he devised for his early teaching. As always, "his genial, sensitive nature found soul-satisfying expression in song."

Cincinnati teachers were influenced by teaching techniques used by Luther Whiting Mason, who had studied the school-music series of Christian Hohmann (in Cincinnati). Those were based on the work of Johann Nageli, an associate of Pestalozzi in Switzerland. Mason persuaded Oliver Ditson to publish an English translation of the fifth edition in 1859 (German title not given), according to Birge (1928, p. 98). As a result of this publication, new music ideas and techniques from Europe were introduced directly into Ohio. Singing-school leaders and musicians everywhere flocked to conventions which influenced music development in the Midwest and promoted new ideas and books.

Keene, music education historian, mentioned that by 1840 the convention movement (teachers' meeting) named its convocation the National Music Convention; during that first year George F. Root taught a period of voice instruction. The convention offered new music, sight-singing, and handbills which were catalogs, helping conductors circulate their methods while publishers sold materials. (Those who organized the convention held virtual monopolies over it.)
The convention movement seemed to exhibit characteristics of the modern-day music education conventions, and it appeared that commercialism was rampant. It was common knowledge that "authors borrowed from each others' volumes. Whole sections...were lifted from one book to another with little concern for either the originality or legality", a practice which was later to affect compositions written by Hanby. The singing-schools and conventions such as those involving Hanby enjoyed a strong surge of growth from approximately 1850 throughout the Civil War and for about 15 years after. Teachers were trained to introduce music into the public schools. The first music teachers then came directly from those same singing-schools, and the public school class was actually a "transplanted singing-school." Children were taught the elements of music, notes, and music reading.

Carder said that George F. Root, an early leader, brought together leaders in music education at the "normal institutes" (the beginning of training for music educators.) She found evidence that Root conducted institutes in music every summer from 1860 on in Ohio, Indiana, Illinois, Pennsylvania, and New York. (George Root was to later influence the life and writings of Hanby.) Those training meetings were in progress during all of the early years when Hanby graduated, began his traveling, and held his first positions. It would seem logical that he was influenced by information and techniques which he read or observed during his years of maturation.
Root, himself, wrote that in 1863 he had moved to Chicago, (after the war began), and the last "Normal" in which Dr. Mason had taught was in Wooster, Ohio. Root, Mason, George Loomis, and others were teachers of the six-week sessions. Loomis, (later the superintendent of music in Indianapolis), Theodore Perkins, and others were convention leaders then, as well as Luther W. Mason (of the Boston public schools). Root believed that the meetings gave the teachers from rural localities access to new materials, methods of teaching and singing, helped popularize the conventions, and most of all, perpetuated sales, thus spreading techniques across the country to smaller villages and singing-school leaders. He was discussed as a strong leader in the development of mass music education. He believed that the pioneer territory of the Midwest was a vital and active area in which to achieve musical growth. Hanby followed the methods of Root in his later career at Root & Cady publishers.

During 1837, Lowell Mason's *Magna Charta of Music Education* documented his beliefs: to judge music intellectually and morally, as well as physically; to include music reading and voice development, as well as to begin with the young; and to treat music like other learning with "intellectual character." He thought that music was a science, going "from principle to principle, a discipline of the highest order." Amid that world of music, education, and the strong aura of commercialism it was important to consider, from a professional perspective, the role of Benjamin Hanby in his own
immediate world. As an early music educator residing in Westerville, he was influenced by happenings in the world around him. He appeared intelligent, innovative, a born teacher, well-read, aware of trends, experimental and pragmatic in his teaching, and seemed to use what worked best in his classroom. As a college student he attended professional meetings in education. Numerous articles by Hanby were published by the time he was 20. (See Chronology, Appendix A.) His serious study and experiences resulted in a lifetime teaching relationship with children. His wife later reported to historian Galbreath that her husband "...loved children. Teaching them, singing with them, and writing songs for them was his real work." Hanby himself wrote in a letter to a friend:

"I believe there is a royal road to every kind of learning and kindly guides will...point them out...I think a revolution must take place, however, in our educational theories; we must not place a task before the pupil when he is not ready for it."

Hanby was ahead of his time in terms of understanding the term we call "readiness for learning." He also believed that a teacher should act as guide and that instruction should be a gradual and pleasing acquisition of knowledge. A more recent researcher commented that "Ben was a good, innovative teacher...probably considered 'avant garde.'"

As the world of Hanby expanded from one of simplicity to urban experience, his perspective included a pragmatic philosophy. Yet he had a simplistic, eager response to fame and was rather surprised
by his own success. He wrote from his almost cocoon-like existence in college and family structure, sheltered and naive in business practices. Yet at the same time, he was at the center of the Midwest's musical expansion which was beginning in Cincinnati.

As a college student and one-room school teacher Hanby was very practical. His lifetime goals were influenced by family objectives and interests, yet throughout those early years he was constantly drawn to the use of rhythms and words which always intrigued him. He found himself frequently writing and working on his music and songs throughout early teaching and college years.

Hanby appeared to perform the work of an early music educator as well as school teacher in each community in which he served. He used his own techniques, materials, and theories which were similar to those used by other early music educators in the east.

The life and philosophy of Hanby during college and early years of teaching revealed a deep involvement in music and songwriting, a commitment to music and to working with children, and a belief in a modern philosophy of education, including progressive theories and innovative teaching.

Careers After Graduation and Marriage

This section describes the career stages in Hanby's life: from graduation, through marriage, to the move to Chicago in 1865 and his employment at the Chicago firm. His careers after his marriage included: Financial Agent (sometimes called endowment) for
Otterbein University; Principalship at a private boys' academy at Seven Mile (near Hamilton), Ohio; Pastorates at two small church communities; Founder and Director of a Singing-school at New Paris, Ohio, leader of large children's choruses and work for John Church Company of Cincinnati. Hanby's final career position was with Root & Cady publishers, the largest music and publishing firm in Chicago and the Midwest.

Financial Agent and Private Academy Principal

After graduation and marriage to Kate Winter, Hanby and his bride traveled throughout the east, and his world began to expand. During his appearances as speaker, Hanby's persuasive personality made him very successful in his work for the university. He secured cash and pledges surpassing $10,000.00. His salary was $500.00 plus expenses ($147.25) for the year. Hanby received his license to preach in 1859. As he solicited funds, he was an astute observer, widely-read, and well-informed on crucial issues. It was a period of seasoning and maturating for Hanby, with wider exposure to musical leadership. Hanby visited many areas throughout the east serving in a public capacity as song leader, teacher, and speaker. He used his newly acquired skills with large groups. He followed the footsteps of Jepson, early music teacher, previously mentioned. The singing-schools were becoming widely popular, and led to music conventions for training men who displayed strong skills of leadership. Benjamin Hanby was such a leader, gradually
acquiring better skills, achievement, and success.

Ben and his wife returned to Westerville after a year of travel, where a son, Brainerd Oaks, was born to them in May, 1859. Hanby then traveled among Ohio church conferences until January, 1860. When he learned of a school in need of a principal, he and his little family settled in Seven Mile, Ohio. He served as Principal of Seven Mile Academy for two years, meanwhile teaching and composing. While there, the Civil War broke out on April 12, 1861. Hanby, now a family man and minister (exempted from army service), continued as educator and composer. He wrote two songs, "Little Tillie's Grave" and "Ole Shady, the Song of the Contraband." The latter was a great favorite, and "Darling Nelly Gray" continued its popularity.

In perspective, the primitive communication during Hanby's era probably prevented him from knowing how popular his songs were, and that they were being sung overseas. He continued to teach, write, and educate, creating musical interest and awareness in the various communities where he lived.

At Seven Mile, Hanby conducted his customary music class each day and he would teach new songs and exercises. His song, "Ole Shady," was first introduced in a music class, after which a trustee became incensed when his son returned from school and sang it for him.

Hoover wrote that Hanby lost his job because of "Ole Shady." Unfortunately, that same school trustee "was a rich 'Copperhead'" (a
Southern sympathizer) and Ben Hanby was expendable. He had to go. 

Hoover wrote that Hanby was the first to use the Negro dialect and the first to write early "Jubilees" (songs portraying the emotions of a slave approaching freedom). "Ole Shady" was an excellent example of Hanby's ability to "capture the spirit of a man" with an outpouring from the heart. Hoover added that "Ole Shady" was a leading presidential campaign song even into the year 1912.

"Ole Shady" received many honors. In 1909 it was voted by the American people to be included in Heart Songs, the most famous book of old favorites of the American people ever published. "Darling Nelly Gray" was also included, having sold more copies than any other song except Stephen Collins Foster's "Old Folks at Home."

"Darling Nelly Gray" was the only anti-slavery song which gained wide appeal. It "gripped the heart of the nation, even of the South," and was a tribute to Hanby's ability "to reach the universal heart". While it was an anti-slavery song in the North and a campfire song of the Union Army, it was just as popular in the South where it was sung around the campfires of Confederate soldiers. Hoover said that Hanby's wide appeal extended beyond his short career for "his songs had national, international, and timeless impact. One hundred years later they were sung on every continent, and "from small Ohio villages...he hurled his songs at the day's big problems with unbelievable history-making effect." Hoover, eloquent in his praise during his
lifelong interest in Hanby, found that "Ole Shady" was used as a famous recruiting song for the Union Army and was also a great entertainment favorite for many decades.

While those events were occurring on the national scene, young educator Hanby faced a special battle in his own small world. "Ole Shady" caused Hanby to lose his job at Seven Mile Academy. Upset by the trustee's enmity, Hanby resigned, disillusioned and in need for a job to support his family. The sudden termination of his income pressed him into taking a church position in 1862 in Lewisburg, Ohio (Preble County), near Dayton. He continued part-time as composer for the John Church Company of Cincinnati.

In summary, Hanby seemed to be a dedicated singing-school master and educator. His students apparently learned, for Hanby was a born motivator, typical of a good teacher. He appeared to enliven each town or community through which he passed into new musical growth and awareness. His alert mind focused on political and social injustices, and he appeared to write with depth of intellect and musical skill for the cause of justice through his music.

**Hanby as Minister**

Hanby served successively as pastor of two small communities, Lewisburg and New Paris. He supplemented his income with work as composer for John Church Company. His daughter, Minnehaha (named after the Longfellow heroine in "Hiawatha"), was born in Lewisburg.
in November, 1862.

The country was torn by the Civil War and recreation was lacking for the youth of the community. At each church Hanby introduced a successful youth program using music, art, and drama. He bought a small reed organ on easy terms from John Church Company, Cincinnati, and used dramatization, the arts, stories in costume, and other innovative techniques. According to Shoemaker (1983) the programs were successful and the church began to grow. However, the use of flute, organ, and singing created very strong opposition among the fundamentalist members of the congregation, and the young minister eventually resigned. What Hanby failed to realize was that the denominational war to eliminate music from all services was being fought across the country, not only in Hanby's church but in the other sects as well. Each time, Hanby felt rebuffed and asked for a transfer. In 1863, while pastor, Hanby wrote the political commentary, "Terrible Tough," which was dedicated to the Ohio National Guard and was used in their recruitment program and for the Union (Shoemaker, 1983). Hanby had the distinction of seeing two of his songs used at the very same time by opposing sides in a bitter political battle in Ohio: "Terrible Tough," and the music of "Darling Nelly Gray", which was used as a parody.

Hanby's second position included two rural churches, New Paris and nearby Otterbein Chapel (in Darke County), where the same type of situation threatened his work once more. Hanby chose to leave
the ministry to be involved with youth, music, teaching, and the writing of songs. Hanby began, with great intensity, to compose and develop his teaching theories in music and composing, and to begin writing his book on the teaching of singing.

Singing-school Founder and Composer

In 1864, Hanby threw away all restraint and plunged into the world of music. He rented a vacant warehouse on the edge of town for use as a school and organized a musical society to study music. The warehouse became a social center for singing and concerts for the public. Using the same teaching techniques from his first Singing-school, Hanby directed plays, singing, and music classes, used the flute and offending organ, and began work on his songbook, which included his successful music teaching techniques. The school became very popular as the multi-talented Hanby taught voice, composed, and used his leadership skills. Because of the talents and personality of Hanby it was a great musical success as parents came to see performances and to participate and socialize. During the holidays Hanby wrote "Up On the Housetop," originally titled "Santa Claus May Be Recognized," first introduced at Richmond, Indiana, at a Christmas dinner hosted by the Quaker Society for several hundred needy children. It was later performed at the Hanby Singing-school in New Paris during Christmas of 1864, appealing to all who heard it. During the previous year Hanby had been asked to entertain, which he did very successfully, and he was again
invited to return to entertain the assembly of several hundred children. It was then that he took his new song with him, wrote the words on the blackboard, taught the children the song, and had them snap their fingers or clap their hands with the rhythmical "Click, Click, Click." (The very successful song was later published in The Dove when Hanby was in Chicago.) It was found that the original title was changed again when the song later appeared in Chapel Gems. In succeeding years it was known as "St. Nick," "Saint Nicholas," and "Good Saint Nick." Gradually the song became a folksong disseminated in schools and homes, occasionally printed as "author unknown" or "anonymous." Later study of Hanby's life by Shoemaker uncovered the story of the songs' origin.

Hanby made a full-time living through composing and wrote "The Nameless Heroine" while working for the John Church Company in Cincinnati. He and his family continued to live in New Paris, where he composed songs for schools and children's concerts. Hanby commuted back and forth to Cincinnati on occasion, and soon he became famous as a children's entertainer, a concert director, and also as a composer, writing and introducing "Chick-a-dee-dee" during that time. He also wrote "Reveller's Chorus," a statement on temperance, and the political song, "Terrible Tough." The song, "Chick-a-dee-dee" later appeared in McGuffey Reader. (verified by Mrs. Hanby as her husband's song). She said that she accompanied
Hanby to the banquet hall, and the children greeted him, their faces lighting up as they clapped their hands and called out, "Oh, here comes Chick-a-dee-dee!" She said that he sang to them, told them stories, and "was a child with them all evening."

Hoover confirmed that Hanby was the author of "Chick-a-dee-dee" and had penned the memorable song while at New Paris. The poem, entitled "The Snow Bird," (the name Hanby used for his first OUR SONG BIRDS Series), appeared in 1888 in McGuffey's New Third Eclectic Reader, (with 8 verses and titled "Lesson in Verse.") This researcher located the poem in an old family volume; the song was also verified by Mrs. Kate Hanby in the biography by her son as well as on the list of songs credited to Hanby by Galbreath. This writer believed that Hanby was the originator of the words and song; the song may later have been lost, credited to "unknown," or perhaps plagiarized.

In relationship to the questionable earning power of Hanby, Mrs. Kate Hanby wrote that contrary to adverse publicity, the music of her husband "brought good returns and some of his songs are still sung, with but little exception all that he produced was very popular."

In January, 1865, while still working for the Cincinnati firm, Hanby wrote "The Nameless Heroine," a popular song in the North at the end of the War. It was inspired by an incident of the Civil War when a beautiful young lady in the Confederacy helped
fleeing Union prisoners to escape. (See Annotated Study, Appendix B, p. 208.)

Hoover believed that Hanby was not afraid of issues and that "he was not an ordinary many, not just another songwriter." He believed that Hanby "did things with a purpose...having a touch of the immortal...to him...(music)...was an instrumentality 'to serve mankind.'" Hoover also stated that Hanby "had the power to tackle big problems with big songs and to have the mass of the people singing them." (Researcher's underline.) In a speech in Washington, D.C., Hoover stated: "This is the story of Ohio's bard. The youth whose music has become so world famous that he is called 'The Stephen Foster of Ohio.'" (Part of an Address entered in the Congressional Record Proceedings, 89th Congress, 1965.)

Hanby worked for two years full-time for the firm of John Church Company in Cincinnati, a firm with an interesting history. John Church was established in business in Cincinnati with funds from Oliver Ditson, who had employed Church as a young employee in Boston. Ditson had earlier published "Darling Nelly Gray" using questionable business practices and refusing Hanby's claim; yet the song by Hanby had added greatly to the financial success of Ditson in those critical early days of his firm. Ditson later sold his share in the Cincinnati business to John Church.
Although Hanby was cheated by Ditson, he continued to send additional materials to him. Hanby was naive and lacking in business acumen; Ditson, at a later date, published many of Hanby's songs and books. Regarding her late husband's naïveté, Mrs. Kate Hanby later said she had often fought with publishers over his publications. She believed that while her husband had unusual abilities, he was "lacking in combatting business sharks and weak in financial management," and that Hanby sent two more of his songs to Ditson for him "to manipulate," "Ole Shady," and "The Reveller's Chorus." She added that they were copyrighted in Hanby's name but did not produce as much royalty as she believed was due him. Mrs. Hanby, in her dry wit, remarked that "the music author went on the theory that as [sic] Mr. Ditson had swindled him out of Nelly Gray, he would...make up for it on other songs." She said her husband had much confidence in people and could not believe that a man would cheat and not make up for it, "but Mr. Ditson did not embrace this opportunity to be a good Samaritan." Mrs. Hanby believed that she was later cheated out of further rights and funds when a company partner misrepresented some rights due her, saying that they "carefully concealed the matter" and she signed a document without knowing the truth. She stated that she understood that "Ditson played rascally tricks on other song writers" as well.

During the Hanby era all publishing was precarious; songwriters
and lyricists as well as publishers were usually considered to be unscrupulous. The process itself led to the practice. Writers would submit works to composers or publishing firms for arranging and the words in verse were first composed in meter. One such young writer and friend who composed under the "nom de plume" of "Paulina," was a writer to whom Hanby sent many songs. He had sent "Up On the Housetop" to her earlier, including six stanzas he had written. She added two more with references to Hanby family members; Hanby then rearranged the sequencing to include those, as well as the one about Rover, the dog. That version was later published in 1866 by Root & Cady, Chicago. The identity of "Paulina" remained a question in the minds of Hanby researchers. Some thought she was the wife of P.P. Bliss, whom Hanby met in Chicago. However, this theory was refuted by the following information.

Earl Hoover corresponded with a Chicago Tribune columnist, Herma Clark, who had researched the subject. In a letter to Hoover in 1945 Clark wrote that the poems were by "...Mrs. Griswold, of Chicago, for many years a friend of Mr. Bliss and writer of many popular hymns set to music, (who) used the 'nom de plume' of 'Paulina.'" Clark had in a file her old notes which she had taken earlier over the telephone identifying "Paulina" as Mrs. Sophia Paulina (Taylor) Griswold, wife of Dr. William R. Griswold, of Chicago. In her notes she also identified "Up On the Housetop" as "of course it is the Hanby song."
Brainerd Hanby confirmed Mrs. Griswold as one of the leading writers of good verse and included evidence which documented Mrs. Griswold as the writer of "The Lambs of the Upper Fold," which was signed in all publications by Hanby as "Paulina". Mrs. Griswold confirmed that the "lambs" were two infants, one her own first-born child and another a little nephew, who died in the same month. She said the short wide graves marked the resting place of the "Lambs of the Upper Fold."

Thus: (1) Brainerd Hanby's biography was clear in the statement that Mrs. Griswold wrote "The Lambs of the Upper Fold;" (2) the song appeared in The Snow Bird, signed "Paulina" in the table of "Contents;" (3) it was confirmed by Herma Clark, Chicago Tribune reporter (Hoover Files), and B. O. Hanby, and (4) the "Contents" entry was seen and verified by this writer.

During Hanby's work in New Paris and Cincinnati, Rev. Randolph Hibbard (married to Ben's aunt, his mother's sister) was living in Chicago. He corresponded with Hanby, loved music, and later met George Root of Root & Cady, of Chicago, "the largest music house in the country." George Root was already interested in Hanby and after meeting him, made him an excellent offer. Hanby moved his family to Chicago, where he worked as Children's Music Editor for the firm. His work was to "help Mr. Root compile and publish music books for children," and he would on occasion, "travel for the house, lecturing and introducing their music." Thus, Benjamin Russel Hanby was on his way to experience the great Chicago adventure and to pursue
music, education, and composition. The threads of the tapestry were woven together at last.

**Hanby As Composer**

Hanby at times seemed "larger than life" and his grasp of issues phenomenal. His keen intellect felt the injustices of the Civil War. His fine ear for a song and rhyming of words, coupled with his grasp of Negro dialect, prompted him to write "jubilees" while at Seven Mile. His involvement in more profound issues was revealed in his use of music in his daily life, creating the character and themes during that time. While involved in deeper issues, he continued to write his "little songs" for children and teaching. In retrospect those years were more youth- and music-oriented than career-oriented. Hanby's external and internal goals appeared to be in conflict, perhaps due to his being a liberal-minded thinker and also strongly drawn to music. His vision and breadth were wider than that of the citizenry of the small Ohio villages in which he had found himself. Oddly enough, he neither entirely realized his own capabilities nor appeared to learn from his bad experiences. Life seemed to be simplistic in Hanby's era; he appeared to live from day to day, and to "let life happen" to him.

In summary of Hanby's early career years, the gifts of Hanby included: skills for involving everyone around him in a common musical endeavor; enjoyment of teaching music to children and youth; skills of writing "little songs" not meant to be monumental, but
rather from the heart of daily life, intended for children; and the creation of songs which were later to be designated "composed folk songs." He wrote socio-political songs successfully as well, while his children's songs were characteristic of the day. Typical subjects used in that era included home, daily life, God, church, patriotism, little moral lessons, and educational or religious texts.

When Hanby became well-known early in his career, he earned a respected reputation in the greater community and area as a writer, teacher, and children's concert director. His depth of background and wide reputation were responsible for his obtaining the position at Root & Cady publishers, where his next (and final) work was to serve as Children's Music Editor with that firm in Chicago.

This writer's research suggested that throughout those early career years Hanby was more music educator, composer, and singing-school leader than anything else. His characteristics appeared to be those of the early pioneer music educator. He seemed to be a "born teacher" and at heart a singing-school leader, educator, and composer--while being highly versatile, talented, and multiple-skilled. His stated goal was "to serve mankind" through music, and at every crossroad in his short life Hanby unconsciously chose the road of music, composer, singing-school leader, and fundamentally, a music educator. This was to culminate in his strong career posture at Root & Cady.
The Chicago Connection

This section describes the life of Hanby from the time he moved to Chicago until his death at the age of 33 years, 8 months, on March 16, 1867, and concludes with a discussion of his music. This final stage of Hanby’s life proved to be the most important and enlightening, the period when Hanby pulled together the multi-colored threads of the seven occupations in his life into one cohesive fabric. Careful study revealed Hanby as a man truly and "irresistibly drawn to music." In Chicago, the spotlight shone on him, his bright future lay before him, his income was excellent, his family thrived, and he began compiling some of his best work.

Children's Music Editor at Root & Cady

During his employment in Cincinnati and New Paris, Hanby had become widely known as a leader in vocal music and as a songwriter. While working for John Church Company he "composed songs for Sunday and day schools and children's concerts...he soon became famous as a children's entertainer, as a concert director and a composer of songs that the young folks delighted in."

In Chicago, as collaborator and representative of the firm, Hanby was to travel for them, lecturing and introducing their music and instruments. Hanby spent the next two years as Director of the Juvenile Field and Children's Editor for the Chicago firm.

In her well-documented studies of Root & Cady, Epstein listed members as George Frederick Root (1824-1895) and Chauncey Marvin
Cady (1824-1889), and commented that

"...as a member of the firm, Mr. Root took charge of publications, gathering around himself a group of talented young men whose work he encouraged and criticized. Among others, P.P. Bliss, writer and singer of gospel hymns, and B. R. Hanby, composer of 'Darling Nelly Gray,' spoke of his help and encouragement." 105

George F. Root had an updated viewpoint of music education. He had been with Lowell Mason in Boston, who used Pestalozzian techniques (learning by experiencing), easy-to-hard lessons, and the new method of "note-reading." Mason's theories were absorbed by Root, who was a practitioner and connecting link between Mason's theories of teaching music and those educational practices in American schools. The part played by Root and his associates (including Hanby) thus becomes one of significance in music education.

Hanby was projected into this climate and atmosphere when he accepted the Chicago job which required sales and promotion of advertising and music for the firm. In that connection he found a successful, large firm, a strong mentor in Root, an environment conducive to composing, extensions and avenues into the community, and opportunity to organize and lead large choral groups. These were to become an integral part of his Chicago life-style. According to his son, Hanby enjoyed his work, and he and Root became good friends. Root was a finely educated man, a talented musician, somewhat older, with more experience and judgment. Root, in turn, regarded Hanby as one "remarkably gifted," and they "greatly
enjoyed their mutual companionship."

Root mentioned Hanby in his autobiography, saying that "a very interesting and talented man" came to the firm, strongly inclined to music, who decided to make it his life work. He had written "Darling Nelly Gray," which was popular, and while with their firm "he wrote beautiful Sunday and day school songs."

In a letter to his brother Will, Hanby wrote from Chicago on September 7, 1865, saying, "our home is a snug affair and after we get a little more settled we shall be well at ease..."

**Editor, Composer, and Music Educator**

In his work in Chicago, the last but nevertheless most important position and phase in the life of Hanby as a music educator, he organized singing-schools and children's concerts in the midwest, traveling as the representative of the firm. His method was to advertise in advance, to gather young people into a church or school, where he gave programs showing the importance of music (especially song) in daily life. He used flute, organ, and company instruments, and at the end of a week of teaching, he would close with a concert performance or program.

Thus, as Hanby worked, toured, lectured, and organized singing-schools, he created a market for music and instruments. He demonstrated materials and promoted the business interest of the firm. He traveled nearly three weeks out of every four, collaborating with Root in compiling and editing children's song
literature.

The most creative work by Hanby was his original idea for a musical quarterly for children. He wrote much of the material, created the covers and art work, and edited the publication with Root. He re-edited 20 songs he had previously written in New Paris, added more, and called the publication OUR SONG BIRDS Series, each issue named after a bird of the current season. In 1866 four issues were published. The quarterlies were: The Snow Bird (January), The Robin (April), The Red Bird (July), and The Dove (October). Two of his famous songs were included in The Dove, "Up On the Housetop" and "Who Is He In Yonder Stall?" Hanby was ill for eight months and died "not long after The Dove carried his last songs to multitudes of children."

Two more issues were published from the series. The Blue Bird, (Spring), 1867, contained three songs posthumously printed. One more issue, The Linnet, was printed in the series, under different editors with the firm.

Hanby's last few months were still devoted to his music for children, for teaching children, and using the new techniques. His wife's comment regarding his dedication to these interests was cited by Galbreath (1905) and Price (1964).

When Hanby originated the series he "wrote many of the songs," but he also found time to write a new piece of sheet music in Negro
dialect, "Now Den! Now Den!" It was a great success, used popularly in minstrel shows. He wrote also about "freedmen" (former slaves), in a song entitled "In a Horn," based on a contradictory phrase which expressed contempt by former slaves for their masters.

Hanby described his tours in a letter to Mrs. Slade, a verse writer, giving insight into his life at that point, in which he said that he had been absent from home on "a tour among the children," using singing, gathering "little folks" as well as adults into a meeting place, "all to learn to sing by the new method." He spent a week at each place, and then went on to the next stop. "Such is the constant program on these tours..." Hanby corresponded with Mrs. Slade and other writers of "good verse" during his travels away from the firm.

During his first year with the firm, Hanby conducted large groups of children in concert. He began by organizing and promoting a "monster concert" (meaning gigantic or huge), held in Crosby's Opera House in Chicago. He used a guest conductor, a "Professor Foote," who led 600 children in singing the songs Hanby had placed in the Root & Cady new songbooks. The concert was so successful that it was repeated twice; concerts subsequently spread to Milwaukee and other midwestern cities. Leavenworth, Kansas, was the scene of a concert (led by a "W.C.Brown") in which approximately 1000 children participated, again using songs from the Series. Hanby was involved also as organizer and participant.
In addition to those successful ventures, Hanby collaborated with Root, compiling and editing the song book, *Chapel Gems* (1866). He also did a "considerable (amount) of the work" on *Forest Choir* (1867), for which he received no credit. His name was on the cover of *Chapel Gems* (original), however, and removed on the next edition. *The Forest Choir* was published only a few months after the death of Hanby, but was placed under copyright in January, 1867, before his death.

During this successful period Hanby received tempting salary offers from the John Church Company and Oliver Ditson, Boston, but George Root met all offers. The salary was to be $3000.00 per year, plus travel expenses, and he was to receive royalties on all of his published songs. ($500.00 was then considered a good salary, thus Hanby's offer was comparable to 6 times the average salary of today.)

An interesting sidelight in regard to Hanby's rigorous schedule was revealed in a letter of June 6, 1866, when he wrote to Mrs. Slade just prior to his last trip to Minnesota, a land which he considered beautiful and healthful: "I have just said good night to my little family and am finishing this at the music store. I start in a few minutes and must ride all night. It is nearly 10 p.m. at which time the train starts, so for the present farewell. B.R. Hanby."

The first year found Hanby in good health, enjoying a year of "boundless and quite inexpressible joy." He appeared in good health and was reaching large groups of children. During the last
exhausting travel through Minnesota, Hanby developed a heavy chest cold and suffered his first hemorrhage. It was not known that he had contracted tuberculosis earlier.

In that era it was "a common thing for people to die from tuberculosis," according to Dr. Ellen Lorenz Porter, researcher of mid-19th century hymnbooks. Hanby was only one of many casualties from the so-called "consumption" of that day. The son said in regard to his father's illness that he was stopping at a hotel in St. Paul and was "hurrying up two flights of stairs with two valises in his hands. On arriving at the third floor landing...he had a hemorrhage and fell to the floor." Kate Hanby, who was at her home in Chicago, said that a stranger knocked at her door and told her that her husband was ill in a hotel in a city quite far away. She left her children with friends and went to Hanby and found him pale and weak, but sitting up. That helpful stranger had come to Chicago to notify Kate Hanby of her husband's condition. Hanby said that he had been in St. Paul (Minnesota) when the first attack came, and that a kind stranger took care of him as they started home. Aboard the steamer another attack came, and when they reached Prairie Du Chine (Wisconsin) he had to be carried to a hotel. After Hanby and Kate arrived home he was "in a very feeble condition." She said that sometimes he "felt quite like himself and could go to the store and walk out almost every day. We all thought he would get well." She
added that she thought that they "tried too many things for him."

Another excellent source said that "as winter passed away and spring approached, Hanby's strength steadily declined. On March 16, 1867 when he was 33...while looking at a watch held by Mr. Root, he suddenly had a hemorrhage." The words "Don't cry Kate," were heard and then his lips were mute. "Mr. Root said, 'He is gone.'"

Galbreath, a life-long friend of Kate Hanby, confirmed the story and wrote that Hanby arrived home with his lungs seriously affected. He survived with hope bearing him on, his former self in "everything but waning strength. Though confined to his home most of the time, mind and pen were still active." John Galbreath was in a unique position from which to write about Hanby. He was a close friend of Kate Hanby and the son who lived in Indiana. Galbreath's life spanned the turn of the century, and as a peer of that era, he also was a friend of Shoemaker as she began her exploration of the life of Hanby. Galbreath was Librarian with the Ohio Archeological and Historical Society, and first wrote about Hanby in his article appearing in the Ohio Archeological and Historical Society Quarterly, (April, 1905), later printed in book form. His sources included Kate Hanby, Hanby's brothers and sisters, and friends who had known the Hanbys. His documented evidence was a transitional work during the first part of the 20th century as an authoritative statement for later generations studying Hanby's life.
Hoover stated that Hanby died at his home, which was then at 433 West Jackson Street, and confirmed that Root, "the greatest of the Union's Civil War songwriters," was with Hanby at that time.

The return of Hanby's body to Westerville was described by Galbreath who said: "On the campus, at the corners of the streets, and in the study room there were obsequies (burial rites) for such a son. Professors, students, and citizens moved in silent procession to the little cemetery by the winding stream. He was buried in the family plot in Otterbein Cemetery, not far from the University. Shortly after Hanby's death, The Song Messenger of the Northwest, Extra, a Root & Cady publication, carried the notice of Hanby's death to all of the musical world throughout the midwest.

Galbreath listed the following songs verified by Mrs. Hanby as her husband's compositions: "The Holy Hour," "Come From the Hilltop," "Now To the Lord," "The Robin Song," "Excursion Song," "The Boat Song," "Weaver John," "Gondola," and his final song, "The Morning Is Beaming." Galbreath's work contained the words to several of the above songs, including the verses to "The Robin Song." "The Holy Hour" was not seen for many decades, never having been reprinted anywhere. This was due to the scarcity of The Robin (April issue) which also contained "The Robin Song." The song was printed but not listed in the "Contents," and marked "by permission of Tolman." Hanby probably submitted it earlier to the firm, who printed it in another arrangement, but this writer suggests that it is Hanby's
work. The song was known to have been written earlier than its use in The Robin. The song was verified by Mrs. Hanby through Galbreath and was known to have been written by Hanby while in New Paris, and later used in Richmond. It may have had special arrangements made later by other individuals for publication use.

Mrs. Hanby often said that her husband was happier when working with children and writing their songs than in anything else he did. Hanby composed over 60 songs and wrote the words for approximately half of them, according to Price (1964). He also documented evidence to confirm the existence of the manuscript for a new system of music being written by Hanby. The ill-fated manuscript was carried in Hanby’s trunk and when he became ill, the trunk was "supposedly forwarded home but it never reached its destination." The manuscript "included most of his songs...it was ready for the printer when business called him to St. Paul in 1866." The son said "it contained some of the most valuable manuscript he had yet produced...a new system of music with complete manuscript of instruction ready for the printer, and although search was made for it...the trunk was never discovered." The widow confirmed the writing of some 60 songs and hymns by her husband, but Shoemaker (1983, a reprint of 1960 work) claimed that Hanby wrote "more than 80 songs, 70 of which have been identified." The question of what happened to the lost trunk and manuscript emerged as a question in this study.
After Hanby moved to Chicago early in 1865, he quickly adapted to the city, then with a population of about 40,000. He rapidly immersed himself in the work and challenge of the surrounding new musical world. He grew in awareness and knowledge with the new career and life-style. "So happy and fruitful were the next two years as Director of the Juvenile section for the firm; he found himself in a new world, walking and working with some of the greats of that era," commented Shoemaker.

The unusual business firm of Root & Cady was famous as the largest music house in the midwest and a publishing firm which had grown and moved several times. It finally located in the glamorous Crosby Opera House, the glittering new center for music and society in the heart of downtown Chicago. "Root & Cady was outstanding in the volume of its business and the quality of its publications. A major factor contributing to the influence and success of the firm was the character of the partners who composed it." As mentioned earlier, the two original founders and partners were Ebenezer Towner Root (1822-1896), senior partner, former musician in Boston, singer, and older brother of Geo. F. Root; and Chauncey Marvin Cady (1824-1889), the junior partner of the firm. Epstein described Cady as a man who was almost forgotten although he was 'incredibly active.' He was a 'teacher, editor, business man, publisher, conductor, choir director, and amateur singer. He was the first teacher of music at...
Illinois State Normal University, the first conductor of the Chicago Musical Union, and the first president of the village of Hyde Park, Illinois, a well-to-do suburb of Chicago. Epstein's research showed Cady's early years as rich and full. In 1843 he enrolled as a preparatory student at Oberlin, Ohio, prior to entering Oberlin College for one year. From 1851-1853 he attended Union Theological Seminary in New York, where he met George F. Root, who taught music there at that time. When Root wrote music for a cantata for his own choir, Cady wrote the words for it.

Cady went to Chicago in 1856. E. Towner Root followed in 1858, and they formed their publishing firm in 1859. During that same time George Root was in the east working professionally with Lowell Mason. Mason had hired Root and another helper in 1839 to teach in the Boston schools using Mason's techniques. Root's musical success led him to teaching and leading music conventions; in 1850 he took a year's sabbatical to travel to Paris to study piano and singing. While there he met Gottschalk and heard Berlioz conduct. Returning to the United States in 1852, he was interested in Stephen Foster's success and decided to try to write a "people's song" himself. The song was named "The Hazel Dell," George Root published it under the pseudonym of "G. Friedrich Wurzel," and the song was popular. Being successful, he decided in 1855 to devote himself entirely to "conventions, Normals (p. 58), and authorship." Traveling throughout the eastern United States, Root often visited
the store in Chicago. He moved to Chicago to join the firm in December, 1860. As a member of the firm in charge of publications Root selected, criticized, and edited the work of other composers. Epstein mentioned the young men who wrote "useful" music, including Henry C. Work, P. P. Bliss, B. R. Hanby and others. She stated that throughout his career Root remained a "layman's musician," writing music for the tastes and purposes of the widest public. Due to the severe limitations of range and difficulty which he placed on his music to make it accessible to the wide range of the public, it was surprising to find that his texts were universal in appeal and successful. Epstein quoted The Presto, a journal of the music trade, which eulogized Root as a foremost writer of truly American songs. Root's attitude toward composition was very pragmatic, for he said he made music for the people with a particular need in view; he believed it "was something one could do, without being a genius or a great composer." The need for "people's music," "useful songs," and being a "layman's musician" was applied as the standard for the young composers in the assemblage of talent hired by Root. It is impossible to guess what quality of music might have resulted had Hanby lived to freely compose in his own style. His sheet music and a few other songs indicated more potential, although he appeared content with his accomplishments at that point in his life.

Carder's (1971) research pointed to George F. Root as a pioneer educator and as one who made contributions to mass instruction in
music. Geo. F. Root was apparently accurate in evaluating the public's taste, judging from the hundreds of songs and books found listed by Carder and Epstein (1969), for the music books sold all over the country. Carder said that historians remember Root for "The Battle Cry of Freedom," "Tramp, Tramp, Tramp," and "The Vacant Chair," which were examples of 19th century sentimental ballads or patriotic Civil War tunes. However, Root was successful in implementing mass education in public school music, actively involving large numbers in participation.

Irwin Lowens (1964) wrote that equalitarianism was believed to be responsible for the development of "popular" music and was a "significant social trend between 1835-1865." He said there was a huge market for the forms and styles of music preferred by the masses and included ballads, spirituals, polkas and schottisches, salon pieces, and minstrel tunes.

Romanticism was the theme to which the public related: charms of the past, common man, everyday life, nature, and primitive peoples. Farming and rural subjects idealized rural life. The popular songs were emotional and audiences responded with feeling. Carder found that the period of 1830-1860 vigorously reshaped American society; it was one of peaceful dissent with words and writing rather than revolution. Open sentimentality—hopeless, dramatic situations, and the evil of intemperance—were all popular themes.

Hanby easily adapted to the Chicago environment, characterized
by a professional, cultural framework of musicianship, publishing, and "popular" music styles. His style of writing was comfortably accepted, and his teaching and music leadership were well-known. He enjoyed several "popular" hits, a well-known reputation, and his self-taught teaching theories, which comfortably matched the European philosophy of Root. Hanby greatly enhanced the image of Root & Cady, bringing a variety of qualities and skills to the firm. He held a fascination for children, young and old alike; he was very imaginative, keen-minded, and obviously understood children; he used self-devised teaching techniques which we today label "creative;" he taught what we consider a music discipline, voice and note reading; his popular style set the pace for others; his tactics and materials were commonly imitated by observers; he was a rare "teacher of teachers" in his presentations; and he adapted what he knew to what his students needed to know in a distinctive process. Thus, his own abilities and skills were outstanding for one so young; he was also instrumental in spreading techniques typical of music education of the day.

A significant "chain" of theories was established between early Pestalozzian music teaching techniques and Hanby techniques. Lowell Mason, peer and pioneer music educator to Root, used Pestalozzian theory and techniques; Root, first as co-worker to Mason, and then mentor to Hanby, was a link in the chain. Hanby had already devised his quietly practical techniques, but he was a quick learner,
observer, imitator, and adaptable music teacher and director. His intellectual depth kept him aware of the world around him, and he readily improved and updated his ideas. In reality, it would appear that he was the ideal man for the position of Children's Editor at Root & Cady, joining the firm with a strong background of teaching theory and knowledge.

Associated with Root & Cady were other young composers. Epstein provided the complete list of those employed by the firm: P.P. Bliss, H.R. Palmer, Henry Clay Work, Chauncey M. Wyman, James McGranahan, James R. Murray, Eben Rexford, C.C. Case, and Benjamin Hanby. Bliss was Adult Editor and Hanby was Children's Editor. Root selected and edited the work of his composers, using his beliefs to determine his judgments.

Hanby's educational background and philosophy included self-taught concepts: his own interpretation of the "infant school" theory; "learning by doing;" sequenced, "easy-to-difficult" lessons; and use of the "new" method of teaching music (European concepts adapted by Mason). He was well-prepared for entrance into the vitality of the business world of music and the entrepreneurship of Root & Cady.

George Root offered successful skills which were influenced by the practical goals of writing for the popular tastes of the masses. He used "limited" writing, as he called it. Money and success were also great motivators to him, for if money was to be made,
Root found a way to do it. For this philosophy and some rather questionable business practices as well as lack of aesthetic, musical, and classical taste he was heavily criticized by his peers. When asked why he wrote music of lower grade (quality), Root replied that there were tens of thousands of people who would not be supplied if there were only higher grade music. He believed that in grades of music there were two classes of songs: those with vitality to retain the hearts of the people; and those with temporary interest which would pass away.

In retrospect Root's evaluation appeared to be accurate. Later historians theorized that there were three types of folk songs in the languages and customs of each country or geographical area: legendary folk songs, dance songs, and composed folk songs. The latter belonged to the daily life of the people; the composer was known; and they were patriotic, legendary or composed, stemming from some historical crisis ("The Battle Cry of Freedom" was one). Legendary folk songs spoke directly from the singers' hearts, as did American Negro spirituals.

Those same songs found their way into the singing-schools and one-room schools across the nation. Samuel Stille (1953) confirmed that for the generation that studied the famous McGuffey Readers, hundreds of "little red school houses over Ohio" opened with the singing of American songs, a prayer, and reading from the Bible. He said that one of the favorite songs among the children was "Darling
Nelly Gray.

The style of writing used by Hanby was similar to that of Root, for they both composed simple music, were not great songwriters, but wrote for the "people." Root and Hanby wrote forms of composed folk songs, revealing the emotions and life of the people. Hanby was highly skillful in his use of the Negro dialect. The famous Negro singer, Frank Lombard of the Lombard Brothers, made "Ole Shady" a national song by singing it in its original dialect. The public believed that Lombard himself had written it.

**Root & Cady History Affecting Hanby**

There was still some of the frontier life in the Chicago of 1858 when the formation of the firm of Root & Cady was announced in December, 1858 as an "elegant and finely located store in Larmon Block...the most prominent building...facing Court House Square...the center of Chicago's life." The firm's first advertising read in full:

"New music store/95 Clark Street/ Opposite the Court House, Chicago, at the sign of [bar of music] The Star Spangled Banner/ MESSRS. ROOT & CADY/TAKE this opportunity to respectfully inform the music buyers of Chicago and the North West, that they are now receiving one of the largest and most attractive assortments of Musical Merchandise to be found West of New York, consisting in part of

The freshest, newest, and best sheet music of the day/ instruction books of all kinds/ Church music/ glee and juvenile books./ Steinway & sons/ gold medal pianofortes/Prince's & co's/ improved patent melodeons & organs. Wm. Hall & Son's/celebrated/ guitars, flutes and banjos./

Also just imported from Europe, Violins, Violincellos, Coropeans, Cornets, Accordeons, Flutinas, Concertinas, Tambourines, Pitch Pipes, Rosin, Bows, Etc."
"etc. etc.

Such are the facilities of this House that Dealers, Teachers and Seminaries in the Northwest may here obtain the best of everything musical as cheaply and with much greater dispatch than from the Eastern cities.

Organ, Pianos, Melodeons and all kinds of Musical Instruments tuned and repaired in the most reliable manner."

(signed) "E.T. Root
C.M. Cady

Root & Cady
No. 95 Clark St.
Chicago"

The firm’s motto: "One price, small profits, quick returns," was advertised in "Root & Cady’s Column" appearing in the Chicago Tribune. Epstein continued with the following information, saying that on December 1, 1860, George F. Root entered the firm, and Henry Work’s "Marching Through Georgia," and Geo. F. Root’s "Tramp, Tramp, Tramp," were great sellers (almost 100,000 copies on the latter.)

The year 1863 was quite prosperous:

"The Song Messenger for April, 1864 proclaimed that Root & Cady...issued over 250,000 pieces of sheet music...nearly 100,000 books...The plate punching, engraving, lithographying, stereotyping, printing and binding all were done in Chicago and...in their own establishment."

The list of income (Tribune, Jan. 7, 1865) "above and including $3000...for the year ending Dec. 31, 1863," listed for the Chicago music trade was: C.M. Cady, $6,100.; G.F. Root, $7345.; and H.M. Higgins, $6282. For 1864: (printed July 4, 1865) C.M. Cady, $8965.; E.T. Root, $9154.; G.F. Root, $10,188.; and Higgins, $3701.

Throughout the war, Root & Cady’s catalog contained lists of music for voice, piano, or guitar. Composers for the firm included professional and semi-professional musicians of the Chicago area,
some virtuosos, and a sprinkling of national song writers. When Root & Cady decided to expand again, they chose a building on the north side of Washington Street which housed the Crosby Opera House, art gallery, and studios of music teachers, printers, and sculptors. The firm moved in just one month before the Inauguration of the Crosby Opera House on April 20, 1865, at which a "gala performance of 'Il Trovatore'" was held. The new store salesroom, 30 by 180 feet, was elegant with counters, desks, shelves, and floor of oak and black walnut. During that year the store conducted a large retail and wholesale trade as well as publishing, selling pianos, cabinet organs, instruments, and supplies. Sales figures for 1865 showed Root & Cady as the leader with $260,000. Nine other firms had sales figures which came to a grand total of musical merchandise sales in Chicago equaling $1,079,000. Epstein observed that Root & Cady in 1867 quietly began swallowing up smaller firms, purchasing copyrights and plates. She found that the origins of a publisher's stock could be traced back through a pyramid of roots interlocking until the story of one called for unraveling a dozen. She pointed out that in January of 1869 they bought the Tolman Catalog (Henry Tolman Co., of Boston). (Ed.: Hanby had probably sent "Chick-a-dee-dee" to them earlier since copyright was held by them.)

It was found that music publishers were notorious for hiding date and origins of their plates, and on occasion Epstein found new copies of Root & Cady's imprint on redesigned covers that may have...
been 25 years old. She found it difficult to determine year of publication and exact numbers of publications, discovering discrepancies, alterations, and what she termed "peculiar slips," which were evidence of inadequacies. She found that Tolman catalog sheet music prior to Feb. 1, 1868 went to Root & Cady at purchase time. After that date their material went to O. Ditson & Co., Boston, and all music books went to S.T. Gordon, Esq., New York.

George Root had taught elementary music theory, singing classes, private lessons and adult classes, and he was a leading conductor of conventions. Thousands of adults learned theory and choral work at his meetings for music teachers. Root believed the new system of teaching music in Boston, "in which they used the blackboard and sang 'do, re, mi' etc. to the scale" was very important. He slanted all of his writing toward use of those materials at conventions and performances. Between his convention engagements he worked in an office at the firm of Root & Cady and did much of his writing there. He stated: "The name of Root & Cady went all over the land on our war songs, and on our musical monthly, The Song Messenger of the Northwest." With such astute advertising, the firm circulated its own sales information throughout the entire territory of the midwest. Their "house organ" was copyrighted, but rights to music reserved only; they urged readers to copy the articles. Issues contained poems, sketches, musical chitchat, and the first issue included five vocal quartettes by Root. The first Editorial was a "blend of
regional pride, musical uplift, and democratic patriotism.

The Chicago Fire

"The Terrible Disaster," the great Chicago fire of October 9, 1871, divided the history of Chicago into two periods--before and after the fire. On the night when the great catastrophe occurred the entire business section was devastated by fire. The Song Messenger later described the situation, giving the musico-commercial aspects of the fire:

"All the large firms of music dealers were burned out... Root & Cady, A. W. Kimball, Lyon & Healy, Smith & Nixon, A. Reed & Sons, and J. Bauer & Co...no goods were saved from any of the stocks. The most serious loss befell Root & Cady...they had in stock about 30,000 titles of sheet music...7,000 were Root & Cady's own publications...the loss [to them alone] amounts to upwards of $260,000...the accumulations of years of toil..."

"Root & Cady sold its sheet music catalog to S. Brainerd's Sons of Cleveland, its music book catalog to John Church, Cincinnati...Root & Cady never recovered from the losses..." (Ed.: John Church Co. eventually acquired all music.)

According to Root's account of the fire, Jerome Beardslee, an employee of the firm, arrived by horse and buggy at Root's home in early morning, telling him there was a great fire and the store was gone. He said, however, that he "got the books out, and have just brought them home." The wind blew fiercely at the fire, and Root said that miles of intense heat and flame were seen. After the fire, one could not tell where the streets had been located.

The important "Green Box" of plates and manuscripts had been rescued by Murray's brother, Robert, who saw it and saved it. Days
passed before vaults and safes with other plates and account books were cool enough to open. "...when they were, their contents were found to be safe, though some papers were scorched." With plates and copyrights remaining, the firm finally decided to divide, hoping to pay debts in full. E.T. Root, Cady, and William Lewis (violinist) continued under the name of Root & Cady. George Root gave up real estate he owned which, with insurance, might pay off debts. Root then formed another firm, George F. Root & Sons, including Frederick W., Charles, and his brother, William. However, the firms regrouped two more times; George Root & Sons finally formed a connection with the John Church Company, Cincinnati.

An interesting side note appeared when Root taught at a Normal Institute session in 1872 at Chicago University, with F.W. Root, P.P. Bliss, O. Blackman, and others. He reported "we had also at this session Miss Cornelia Walker, now the head of one of the Normal schools of California, as teacher of 'the art of teaching.'" (She had been Hanby's first music teacher at Otterbein.)

It was there that Root was awarded the degree of Doctor of Music as a "courtesy" by Chicago University. In 1873 Geo. F. Root & Sons continued a general music business, and for 13 years the Cincinnati firm of John Church Company was "a tower of strength" to Root. In 1876 he assisted in the National Music Teachers' Association session held in Delaware, Ohio at Christmas time. For the remainder of his life Root remained active, writing music, appearing all over the
United States and visiting Europe once again. His expansive autobiography presented a complimentary account of his own life, a somewhat biased viewpoint of his activities, accurate and at times, a rather self-satisfied point of view. While religious in his life and activities, at times his hidden lack of scruples left something to be desired.

This writer’s research had suggested that everything pertaining to Hanby was lost in the Chicago fire. This was not the case, as evidence points out, for copyright plates, account books, records, and manuscripts in the fireproof safe, as well as the all-important "Green Box", were saved. What was lost was the immediate contents of saleable merchandise, the store, and all of its contents, totally destroyed. Root was fortunate, however, to have found the core of the business records intact in the safe.

After Hanby’s death, but before the fire, the firm continued to work, publish, and prosper, as the war ended. Business was thriving, and the company was publishing heavily, selling tremendous orders of materials.

After the fire and subsequent events, conventions became outmoded, and Root devoted himself to teaching and writing music for public school teaching. From 1872 he served as president of the Chicago Musical College, teaching choral singing and other subjects in the Normal department. He died on August 6, 1895.

In reference to Root & Cady copyright lists and publications,
Epstein believed that there was evidence that the largest part of the missing and unaccounted for publications fell into the category of public domain compositions, perhaps sold in competition with other editions (plagiarism again.) If more missing ones could be found, it could show "how a publisher larded his list," a customary practice in that era.

The Song Messenger Extra, August, 1868, revealed the advertising and extent of the firm's inventory which was to be lost in the fire. It also provided an accurate description of the large publishing firm for which Benjamin Hanby worked as composer and editor:

"...to the left...is the retail sheet music department, where are...over 30,000 different pieces...On the right hand is the retail department for imported goods, such as violins, strings, etc. About the center of the front half of the store are two enclosed desks...On the left, the Cashier's Office...on the right is...the Song Messenger side...In the center of the room, dividing each side...are private offices of the heads of the firm, bookkeeper's desk, and the mail order department.

The entire rear of the room is devoted to pianos, organs, and musical instruments...On one side of the [basement]...you see in triple lines of shelving the wholesale music department...nearly 6000 different pieces of sheet music and from ten to 50 copies each. As we go towards the rear of the store we come to...the shipping clerk's dept. Do you see that table ten feet long and six feet wide, piled full of music and books...those are part of today's orders...Here are daily tied up, marked and shipped from two to three wagon loads...of parcels. This is exclusive of pianos and organs which are shipped in the rear...

Now cross the alley with us, and we enter our printing office where are four steam presses...seven plate presses...while on this side an army of compositors are busy...setting the types for the next Messenger or some music book or other..."

Root's breezy account described the store in 1865 when Hanby was employed there, where a large retail and wholesale trade was
conducted in addition to publishing. Guest performers attracted customers. Root & Cady was a very large establishment, important not only to Chicago and vicinity, but also to the entire midwest and throughout the country. Hanby's work there was very important but short-lived.

Life for Mrs. Kate Hanby and her two children after Hanby's death did not fare as well, however. She first attempted a small millinery business in Westerville which was not successful. She could have received help from family and friends, but Kate was determined to make her own way for her family, which she managed to do. Wanting her children to be well educated, she finally obtained a teaching job in Onargo, Illinois, but after a one year wait for the vacancy. During that time she taught in a country school a mile and a half from town, a distance she walked every day. In the book, The Widow, she wrote:

"Since my husband's death there has [sic] been a good many sketches of his life, many of them dreadfully perverted. I have never yet read an article of his life that was free from error. It has frequently been stated that my husband was unsuccessful in any of his musical composition, with the exception of Darling Nelly Gray. I have been surprised at this ...with little exception, all that he produced was very popular." 164

B. O. Hanby, the son, became a newspaper editor in Indiana. The daughter became head of the Onargo Art Department in Onargo, Illinois. Kate Hanby moved to California, where she was active and made use of her own compositions. She was a leading member of the Friday Morning Club, and through her articles, became well-known in the vicinity of
Los Angeles and elsewhere. Kate Hanby was "an honored guest at a number of musical and social events and attracted considerable attention on account [sic] of her age and ability."

**Hanby and The Chicago Connection**

Hanby, in the "Chicago Connection" of his life, found great happiness and joy. The detailed threads of his abilities, goals, leadership qualities, and irresistible urge to be involved in music came together, culminating in success at Root & Cady. The myriad details in his short life documented the strength of his contributions to music education. Hanby was totally submerged unknowingly in the pattern of a music educator, both as composer and representative of the firm. He pursued his goals of writing, composing, and teaching young people to sing, but on a larger scale and more elaborate version than before. The goals used were those of music education in that era. While fame was ever present in his short adult life, he was very fundamental and down-to-earth. An overview of Hanby's life would suggest almost-theatrical aspects, however not so when seen from the perspective of his hard work, traveling, editing, and work as a music educator.

It is important to consider that his music and compositions for the young were in the educational traditions of that historical era, for they were similar to styles found in the popular *McGuffey Readers*, by William H. McGuffey, LL.D. and *The Cincinnati Music Readers* by Charles Aiken. McGuffey happened to be a boyhood chum
and personal friend of Hanby's father, William. The writing skills of Hanby in music and verse were similar to others of the era, namely George Root's "people's songs;" they were easy, elementary songs meeting the needs or "wants" of the people. Hanby had been writing that style of song quite naturally, and he used the term "little songs" to describe his writing for young people.

Benjamin Hanby was a product of his time, able to capture the thoughts and emotions of the people in his songs which were used as popular songs, classroom songs for public and private schools, in singing-schools, and in Sunday schools. His writings ranged from the "popular" styles of his era to the most used styles in music and classroom teaching. The songs in his OUR SONG BIRDS Series were similar to other publications in use in the midwest, but the songs composed by Hanby were sung in schools across the entire country and even on an international scale. He taught vocal music at all levels; he wrote more than 70 songs for children's classes as well as popular sheet music. His teaching was skillful in that he motivated his students, he was innovative in educational theory and practice, he kept abreast of developing theories, and he recognized students' interests and abilities.

Hanby's "little songs" were based on short moral or social lessons for children. His imaginative use of OUR SONG BIRDS as a series captivated old and young alike. This writer viewed each volume or sheet of music by Hanby and verified the interesting
hand-drawn cover art work and the wide range of songs and exercises found within created by Hanby. After an analysis of all pieces of music known to have been written by Hanby (see Annotated Study), the conclusion was drawn that Hanby was capable of, and had written, several slightly more difficult songs of higher quality than those which were best-known. The simplicity of his early teaching, his youthful inexperience, the slow progress through college, the later socio-political climate, and his own beliefs were his guides for writing songs during his earlier years. Later, he met the demands for "limited" work for the publishing firm and for the limited polarity of musical tastes required by Root. Thus Hanby's songs, although simplistic, cultivated strong reactions, often feelings of devotion, patriotism, loyalty to home, family, pets, concern for others, and little moral lessons, all found in schools and texts of that day. Those characteristics culminated in his very successful two years as Children's Editor for the firm of Root & Cady. He was highly paid, widely acclaimed, respected, loved, and admired by old and young alike, as well as by professionals and peers of his day. Firms from Boston, Cincinnati, and Chicago wanted his services. For such a young man, Hanby accomplished more in his short life than many do in a much longer span. As teacher, singing-school leader, editor, and unrecognized music educator, he achieved much recognition; he wrote, co-authored books, music, and publications, and most of all, composed his songs.
Hanby as Music Educator

Educationally, Hanby believed in participation; motivation; an ordered sequence from easy-to-hard, in small increments; the use of functional music theory; a traditional system of symbols; and the relationships between rhythm, melody, harmony, and dynamics, as presented by Mason, Root, and also Hanby. He wrote what he needed for classroom teaching, and that which was most expedient. He was a "teacher of teachers" as he organized and appeared at various conventions and concerts. He, and his music, was imitated. At times the singing leader was also facilitator, manager, organizer of concerts, and expeditor (as for the "monster concerts" discussed earlier.) He was a good "public relations" man, in our contemporary sense of the word. His song books were used by thousands of school children in their daily work, at home, in schools, and in concerts throughout the country.

This researcher found that Hanby could easily be compared to the contemporary music educator who is active as a choral conductor, supervisor, convention leader or clinician at state and district music teachers' meetings, seminars, and workshops. Hanby was a music education representative for Root & Cady in that sense, for he promoted sales of existing materials for the firm, including music, band and orchestra instruments and supplies. Professional music educators participate in similar ways in today's society. Hanby was a true professional, interested in participating in teachers'
meetings, a counterpart found in today's music teachers, easily verified by exploring contemporary promotions and advertising conducted in the United States through national and state music groups.

Epstein, in her *Music Publishing In Chicago Before 1871*, emphasized the importance of Root & Cady as music teachers and educators:

"All three partners had been music teachers. Root & Cady used teaching devices in their business by printing teaching materials and sponsoring musical conventions to popularize them. ...the bulk of its catalog was made up of...music which represented...the average man of the nineteenth century."

"...Credit should be given to the men who taught America to sing and to read music." 169

Root said, about the need for teaching music, that many grown-up men and women who were "learned and strong in other things," were still in "elementary music states (levels)."

Hanby's songs for children were at the child's own level, in simple fashion, enjoyable, pertinent, and carefully "limited" for them in style, range, and difficulty. He did not attempt to write more difficult music theory at the child's level, although frequently the words were "grown up" due to the fashion of that era of treating children as small adults, especially in the old-fashioned classroom.

Hanby wrote music in the style of "the masses" long before he worked for Root & Cady; he was ahead of his time in that respect. Even before Root had identified "people's music," Hanby was writing in his own similar style, based on political and social reform,
religious themes, folk styles, or dialect, all commonly used later by leaders like Root (who did not attempt this until he returned from his trip to Europe and heard of Stephen Foster's success.) Hanby's music aroused emotions of the people. He wrote songs about how they felt, using the vernacular of the daily conversation. Children and adults alike sang his "popular" songs, and his "hits" were published in sheet music form. He especially touched the hearts of the young, who delighted in his "child-like" understanding of their kind of music.

During his youth in Westerville the village children ran to be with Hanby, chanting, "Benjamin Hanby is our man!" In New Paris and Richmond they called out, "Here comes 'Chick-a-dee-dee!'" to welcome him when he taught them his song at concerts. At Root & Cady, Benjamin Russel Hanby was finally in his true element. The rich tapestry of his life reflected many colors and textures; but most of all it reflected music, songs, and teaching children. Shoemaker said that although Hanby was not a genius, he had the "gift of song" and that "the verdict of time" would prove the importance of Benjamin Russel Hanby and his music to state and national history.

The Music of Hanby

All of the known music of Hanby was located, although sources were widely scattered. The extensive search located all known songs and publications containing original work, as well as repeated use in ensuing pertinent volumes. The songs were placed in a Master Profile
(See Appendix C) of all published original work in which Hanby had been involved, and in an Annotated Study (See Appendix B) of original material.

The Master Profile revealed four major groups which were named Collections. In the Collections were found: (1) SHEET MUSIC (11 songs); (2) OUR SONG BIRDS Series (six quarterly issues): The Snow Bird, The Robin, The Red Bird, The Dove, The Blue Bird, and The Linnet; (3) CHAPEL GEMS, a volume with four editions as follows: CHAPEL GEMS (Original) (1866), CHAPEL GEMS Enlarged (1868), CHAPEL GEMS Enlarged (1872), and CHAPEL GEMS ENLARGED EDITION (1894); and the last volume: (4) FOREST CHOIR Original (January, 1867), FOREST CHOIR (1872), and FOREST CHOIR (1895). While song reprints were found in other volumes (used with or without permission), only the original versions in which Hanby music was found were used. Careful scrutiny provided information about every song found, and individual songs were entered in a master Annotated Study.

Shoemaker claimed that Hanby wrote over 80 songs, but only 68 were found. This writer discovered one overlooked song, "Praise," in The Robin, (which had been documented earlier). The new total was 69 previously listed songs known to have been found, including the 11 pieces of sheet music. The difference between the two numbers then alerted this writer to carefully check each song found in every volume. Subsequent research revealed additional scholarly information about each of the 68 songs. New works were identified by
the categories of "Newly Validated," "Highly Probable," and "Questionable." The category of "Questionable" indicated material thought to be work by Hanby but without adequate proof or verification. In the opinion of this writer, the majority of the first section of one volume, FOREST CHOIR, called "Part I," cannot be verified as any work by Hanby, but nevertheless raised strong questions in the mind of this researcher due to many details which appeared in the writing which were similar to the work of Hanby, and also due to the "long-lost manuscript" ready for the publisher, which was never returned to Hanby. (See discussion, App. C. Collection IV.)

The Annotated Study was deemed essential to validate this research because the music was found to be widely scattered in various resources and without adequate references. Each song was then documented, analyzed, and placed in the Annotated Study. For the Profile each Collection was itemized for those songs known to have been written by Hanby, and the table of "Contents" was analyzed to show author-songwriter sources. Each edition was scrutinized and listed for comparison. Thus were revealed all changes, deletions, unusual details, overlooked authors, and page entries for missing or overlooked items. Coded entries on annotated sheets were used to show the original publishing date and successive use of each song in additional printings.

The methodology used was designed to present the music of Hanby in an orderly, logical fashion. It revealed the scattered sources of
his song writing, where and when written, publisher and year, plus repeated printing in additional volumes. Those sources were then compared with his careers and life stages as they related to music and music education. That organization of data was especially helpful in providing an unusual picture of the work of Hanby at Root & Cady, Chicago, during the last two years of Hanby’s life. Supporting data and information were placed in the Appendices.

The Annotated Study listed the original 69 songs, including Sheet Music. The search through all volumes of collections of music produced eight additional songs as "Validated," and two as "Highly Probable;" with one additional song placed as "Questionable." (See Appendix B, Annotated Study.)

COLLECTION I. SHEET MUSIC contained the 11 pieces of music written by Hanby: "Darling Nelly Gray" (1856); "The Reveller’s Chorus" (1857); "Little Tillie’s Grave" (1860); "Ole Shady" (1861); "Terrible Tough" (1864); "Now Den! Now Den!" (1865); "Angel Nellie" (1865); "The Nameless Heroine" (1866); and "Willie’s Temptation" (1868), written earlier and published posthumously.

The songs, locations where written, and dates of publication gave insight into the path of strong political and social beliefs held by Hanby. While his songs were often detrimental to his careers and life, Hanby continued to write with keen perception about major social ills of his day. With a mighty pen and keen talent he commanded the attention of the nation and the world, focusing on
existing social and political problems. Using the vernacular of his
day, he probed the daily problems of slavery, alcoholism, moral
strength, religion, and education. This he did most effectively with
tremendous impact, while continuing his education and his numerous
short careers.

COLLECTION II. OUR SONG BIRDS Series Profile listed six volumes
published as quarterlies. The first five were written by Geo. F.
Root and B. R. Hanby, and the last one by F.W. Root and J.R. Murray.
All but the second volume, The Robin (Root & Cady, 1866), were
published by the John Church Company, Cincinnati. The volumes were:

Vol. 2. The Robin. April (Spring), 1866. (Siglum: R)
Vol. 3. The Red Bird. July (Summer), 1866. (Siglum: RB)
Vol. 4. The Dove. October (Autumn), 1866. (Siglum: D)
Vol. 5. The Blue Bird. April (Spring), 1867. (Siglum: BB)
Vol. 6. The Linnet. October (Autumn), 1867. (Changed to a
Bi-annual, then dropped.) (Siglum: L)

(For total Contents of Books, see Profiles in Appendix C. For names
of Verse Writers, see Abbreviations of Authors’ Names.)

The OUR SONG BIRDS Series Profile revealed controversial
material, containing numerous discrepancies and errors. The most
glaring problems occurred in The Robin, a scarce issue which had
not been seen by Hanby followers in many decades. It was found to be
a rare volume and the only one printed in Chicago. (Ed.: Extra
issues may have been lost in the inventory of the Chicago fire. The Snow Bird was seen at Hanby House Museum and in the Edmund Lorenz Collection, in Dayton, Ohio. The Robin was found in The 19th Century American Studies, "New England Collection," in Minneapolis, Minnesota after much searching. The Red Bird was viewed at Hanby House Museum, Westerville, Ohio. The Dove, The Blue Bird, and The Linnet were seen only in the Lorenz Collection in Dayton. Copies were printed on poor quality paper and slowly disintegrating.

OUR SONG BIRDS Series was found to be a juvenile publication. It contained indexes on the inside back cover of each of the 4 7/8" x 6 1/4" volumes. Credits were usually initials only for music (upper right hand corner above song) and for words (in "Contents" inside back cover.) Each of the volumes contained approximately 50 songs. They used sentimental, school, patriotic, and Temperance themes, or little moral stories, typical of the day. The vocal range was within the staff and usually in SATB style of limited nature and difficulty. The songs were intended for children and young people, yet the messages were often couched in adult terminology, also typical of that day. Some songs were very short and simple, ranging from little phrases (4 measures) or one sentence lines to longer solos, sometimes with more elaborate piano accompaniment containing ornamental structure (Sheet Music). Piano accompaniments were primarily written in 4-part, SATB style, voiced for glee club or hymn singing, with melody always in the soprano
voice. Songs were verses only but appeared at other times with choruses. Because of the mixtures and confusion regarding composer and authorship, it became imperative to list every song, composer, and author found or identified. Authors of texts were known to frequently submit verses to publishers, who in turn distributed them to their composers to be set to music. Root & Cady often did this, and perhaps Hanby did also. Regarding the entire series, Epstein stated: "Hanby is credited after his death with originating the idea of the Series and doing most of the work on it."

In addition to locating 69 previously documented songs by Hanby, this author found seven newly Validated songs in the OUR SONG BIRDS Series, one in Forest Choir, and two Highly Probable, suggesting that these are the work of Hanby. The songs discovered in this research were:

1. Chick-a-dee-dee
   The Snow Bird, p. 58
2. A Hymn of Praise: O Give Thanks
   The Snow Bird, p. 24
3. Be Kind and True
   The Robin, p. 49
4. The Robin Song
   The Robin, p. 46 (unlisted, but printed in book)
5. Vowel and Consonant Song
   The Robin, p. 57
6. Be You To Others
   The Dove, p. 50
7. They Who Save
   The Blue Bird, p. 21
8. Multiplication Song
   The Forest Choir, p. 87

Highly Probable:

9. Now We Say Farewell
   The Dove, p. 59
10. Song of the Shoemaker

Questionable: (Though not in tally)

If Papa Was Only Ready

The songs labeled Highly Probable had evidence so strong that this researcher proposed that they be counted as Hanby's work unless proven otherwise. Because Hanby did most of the work on the series and had polished many of his songs and exercises he had written earlier for these issues, it would be natural to assume that all unmarked songs were his. While this would not apply to later volumes, at this early career point he was making a major effort to produce the first issue and was using his own materials. Speculation arose about other unmarked songs in the series, thus providing another question which remained unanswered.

The two new songs attributed to Hanby found in The Snow Bird are unquestionably Hanby's work, showing the following validation:
The first song, "Chick-a-dee-dee" was listed "By permission of H. Tolman & Co., ECB." The initials are unknown, but Tolman was a well-known publisher in Boston. "Chick-a-dee-dee" was documented to Hanby by three reliable sources. Galbreath (1905) stated that it was a Hanby song, and included all of the verses in his volume for the Ohio Archeological and Historical Society, documenting it by way of Mrs. Kate Hanby. B. O. Hanby, son, quoted his mother, claiming that the song was used during Hanby appearances at a banquet given by the Quakers at Christmas for several hundred poor children in Richmond,
Indiana. This was confirmed by Price (1965) and by the Ohio Writers' Project (sponsored by The Ohio State Archeological and Historical Society, 1940.) The latter's interesting volume stated:

"While at New Paris, he (Hanby) penned the memorable children's song, 'Chick-a-dee-dee.'" This same reputable group of Ohio historians said that Hanby wrote "60 songs in three years" and also mentioned that "his fame as a concert director and a children's entertainer grew." This reaffirms the theory that Hanby had written more songs than have been discovered.

In terms of a chain of events, Hanby may have sent his song to Tolman publishers while at New Paris (since it was first sung there.) Tolman probably obtained copyright for their firm, and they may have credited one of their composers for some type of accompaniment, yet the words and melody were definitely the work of Hanby. The words "by permission" was a commonly used (and misused) phrase when an author wanted to use material, perhaps previously written by him, or sold to a different or earlier publisher (as in the case of "Darling Nelly Gray.") Kate Hanby also confirmed the authorship by statements in her son's book (The Widow) and confirmed that the words were later used in a McGuffey Reader. (See Ch. III. Singing-school Leader.)

The second song was originally marked "Infant Class," p. 24, but Hanby named it "A Hymn of Praise: O Give Thanks," and it was signed BRH/BRH. This researcher believes that it should be classified as "choral speech and song" by Hanby. It was intended for "Instruction
and Exercises: and contained 4-part arrangements to be used in the
classroom and devotions. While devotional in nature, in that era it
was customary to open a school day with devotions. "Infant Class" or
"A Hymn of Praise: O Give Thanks" is now considered as choral speech
and song in two parts, the second relating to the first. The musical
sentences were then "exercises," considered songs just as were many
others. Hanby himself referred to the unit as "A Hymn of Praise,"
using it in his early schoolrooms for morning devotions.

In The Robin was found the "Vowel and Consonant Exercise" which
was unmarked but documented by B.O. Hanby (193?) in his book about
his famous father. In that volume a former student of Hanby was
quoted as saying in a letter that she remembered very well learning
her letters with "B,a,ba; B,e,be' ba, be, bi, bo, bu," while
attending school under Mr. Hanby. This song is not to be confused
with a song by Root found in another volume; there is no comparison.
Hanby also gave some teaching instructions in a footnote to the song:

"The above will be easily learned by the little ones, and
afford them great amusement, as well as profit...All the
consonants may be used, except C, G, Q, and X." 181

In the same volume, Root and Hanby expressed their (Hanby's?)
views in the "Preface: We are very desirous that you should
understand why this little work is issued, and how to use it. We,
therefore, offer the following remarks:"

"1ST. Very many of the music books now in use in the day
schools, are simply Sunday school music books, never intended
for day schools, and not adapted to them. The religious songs
and hymns will answer, perhaps...for opening exercises, but the
pupils need many other songs, such as are suitable for recreation, or for social enjoyment; and songs of this character are supplied in this book to meet such wants.

2ND. The Sunday school, besides requiring sacred music... needs temperance songs, patriotic songs, excursion songs, festival songs and exhibition (program) songs. These are also supplied in this work, but answer just as well...in the day school, and at home around the fireside.

3RD. Hence to get the full value of the book, it should belong to the pupil...He should use it at home, and in the day school...and to encourage as many as possible to buy for themselves, 'the price is put lower' than music of the same quantity and quality can be procured in any other shape..."  

As can be seen, the stilted formal phrasing shone through the carefully worded "Preface." At the same time it contained a strong advertising pitch for potential buyers. This was only the second issue to reach the public, after a highly successful first issue. The excerpt typifies publications of Root & Cady and similar firms of that era.

In The Robin was found both "We Gather" and "Savior We Thy Children Gather" (pp. 5,23); they are one and the same set of words by Paulina. Hanby created two different tunes, keys, and meters, one in 4/4 and one in 3/4, including them as two different songs. This was sometimes done to fill up a page. "We are Coming" was printed as a title, but never appeared anywhere. (That phrase happens to be the opening sentence in another of Hanby's songs.)

Numerous errors were found in the 49 listed songs. "Now Work Is Done" was marked in Contents with words by GFR, but having been earlier credited to Hanby by Shoemaker, the music was undoubtedly
his. "Be Kind and True" was also marked GFR for words. Yet these two short songs were used as filler at the end of songs by Hanby, and "Be Kind and True" was verified by a former student of Hanby as a song he used in his early schoolroom.

One consistency found in the confusion of that volume was that many of the well-known songs of Hanby were left unmarked in the main part of the song book. For example, "Gondola," "Resisting the Temptor," "The Children’s Welcome," and "Dismission" had no identification in that volume. This led to speculation about other unmarked songs. "Dismission" was marked only "by permission." If Hanby assumed the user would know his songs, then certain of the others became obviously his. "Willie’s Wish" was initialed "SECarmichael/(unmkd.)." Three verses similar to "Willie’s Temptation" were found, and "Willie’s Wish" might also be the work of Hanby. "He Shall Feed His Flock," based on Bible verses, had no marking. It was a solo or call-and-response type of song, much like Hanby’s work. It seemed to be as much Hanby’s work as any other. (Root usually placed his name on his work.) Discovery of many omissions and questions gave need for the category of Highly Probable. Further investigation to compare styles, phrases, and words would be useful in order to authenticate more of the work done by Hanby. As viewed by this writer, The Robin contained so many discrepancies that it was nearly impossible to make an accurate tally of answers, raising more questions than answers about the issue which was apparently assembled
In great haste with many errors. As previously mentioned, Galbreath documented "The Robin Song" as Hanby's work. Mrs. Kate Hanby was quoted by Galbreath in documenting the following songs as his work: "The Robin," "The Holy Hour," "Come From the Hilltop," "Now To the Lord," "Excursion Song," "Boat Song," and "Weaver John."

It is important at this point to emphasize the latitude and liberties taken by compilers and editors of song books in that day. Root was documented as being especially interested in acquiring the catalogues of other companies for that very reason. Firms lifted material from one volume to another without credit, or took credit for work by simply not identifying it. Hanby did much of the work in the co-editing with Root. He may have generously credited Root, of whom he was very fond, with work upon which they collaborated as co-editors. OUR SONG BIRDS Series appeared to be more of the work of Hanby than credited. Also a lack of identification of writers at publication time may have resulted in more loss of his work.

The Red Bird contained no undiscovered songs by Hanby; in fact, it was well-organized, indicating that the earlier excitement and haste had subsided. The Dove contained one validated new song, "Be You To Others," p. 50, and two songs listed as Highly Probable: "Now We Say Farewell," p. 59, and "Song of the Shoemaker," p. 36. "Be You to Others" was validated as being BRH/BRH by the quotation found in the son's book on his father, in which a former student was quoted as remembering singing a song in "Mr. Hanby's class" that said "always
be kind and good." Both "Now We Say Farewell" and "Song of the Shoemaker" were discussed as Highly Probable in the Annotated Study. (See Appendix B.)

The Blue Bird contained three songs known to have been composed by Hanby, who died in March before the issue was published in April, 1867. "They Who Save" was a short sentence in 3-part round form, used at the bottom of the page as filler for "The Penny Song," also written by Hanby. He may have remembered it from his teaching days when in need of a short song. ("Now We Say Farewell" also fits that category.)

In summary, OUR SONG BIRDS Series contained seven Newly Validated songs plus two Highly Probable songs. With addition of the "Multiplication Song" found in The Forest Choir (validated earlier in this work), the total of newly authenticated songs found in this research equalled 10 compositions, plus one Questionable song from The Linnet. (See "If Papa Was Only Ready" in the Annotated Study.)

COLLECTION III. Chapel Gems Nos. 1, 2, 3, and 4 found in the Profile of Music, contained 37 songs by Hanby in the original volume, with Chapel Gems Enlarged (CGE) having 41, plus two Highly Probable songs. The last three editions were copies of CGE, with name changes and copyrights retained and renewed (in 1895 by George F. Root only). After CGO was on the market only a few weeks, Hanby passed away. Root expediently re-edited the book, added new songs, replaced the first one by Hanby with one of his own, extended the contents, and quickly
republished it. At that time he removed the name of B.R. Hanby from
the front outside cover, keeping only his own. (The inside title page
retains the name of Hanby, but in smaller print, with other names
added.) All succeeding issues were the same as CGE (enlarged), which
had many hidden changes, some songs from The Linnet added with their
editors, new authors and composers also, in order to justify the
change of dropping Hanby's name. (See Appendix C. Collection III.)

COLLECTION IV. The Forest Choir was issued in three different
editions; however Nos. 1, 2, and 3 were identical and unchanged.
(Root had not shared authorship.) The volume was arranged in two
Parts; Part I: OUR SONG BIRDS' Singing School (title page), which
contained 131 exercises, pp. 2-78; and Part II. At least 24 of the
140 songs were the work of Hanby, some marked and some unmarked.
Four were repeated which were Highly Probable, and the designated
Questionable song was also included under the name of Paul Bliss.
Upon examination, as can be seen in the charts (See Appendix C), the
repeated printing of songs had numerous and various alterations. The
listing in the Annotated Study was the only way to confirm total
numbers of Hanby songs, or those which can be identified as, or
attributed to, his work.

The entire section of Part I was closely scrutinized by this
researcher, who concluded that it needed more research, firmly
believing that Hanby did much of the work on Part I of The Forest
Choir. The "exercises" were very typical of his early school-room
teaching; some songs included words about his "brother Willie" again; the entire unit was interspersed with hints of his work in the closely knit sequences, exercises, and attention to detail exercised by a new writer, and in the occasional choices of words or names. (Exercise "Half quarter, half quarter" written for "dear brother," for example.) While Root and Hanby worked on all three publications simultaneously, each traveled a great deal, Root to conventions and Normals and Hanby on teaching and selling tours. It was difficult to comprehend how they were able to produce as much as they did in such a short time after returning to offices at the Chicago firm. Yet with Hanby responsible for composing, desiring to succeed, and possessing a nearly completed manuscript ready for the printer, it is this writer's belief that he did contribute most of the material. Root probably added some of his more difficult items to Forest Choir.

It must be remembered that material written by an employee of a firm was considered its property, perhaps justifying Root in claiming the entire work, which went to press at about the time of Hanby's total confinement to his home with tuberculosis, as he became progressively worse for several months. Hanby was not in a position to know or to argue the matter, nor would he probably have done so, since Root was his mentor and friend and Hanby was of a generous nature. Yet the question persists whether Root claimed the work when Hanby did most of the first section. The Preface contained the term
"We" in discussing the Singing-school in Part I, perhaps used by Root to soothe his guilty conscience. Hanby received no credit at all, substantiated by claims of his wife and son that Hanby did much of the work on both Chapel Gems and The Forest Choir.

Again, the lost manuscript story kept coming to mind as this writer viewed Part I of Forest Choir. Could it have been returned eventually to the store of Root & Cady? Was there a second copy left there or portions thereof which were found later and then used? This theory would help explain the question of the lost manuscript and trunk containing Hanby's system for teaching music, which was lost at the time of Hanby's illness in Wisconsin.

The Forest Choir contained one Newly Validated song, the "Multiplication Song." This was confirmed by the son's volume with information from a former student in Hanby's one-room school. Galbreath (1905), Hoover (1965), and Ohio Writers' Project (1940) mentioned his writing of a song to teach the multiplication tables. The song was a simple melodic line, with no accompaniment and no harmony, easy to sing with clever words, typical of a beginning composer. Students still like to sing this and other songs of Hanby as this writer discovered when a group of 35 children performed in May, 1987, for a Hanby House Museum Anniversary program.

Hanby As Music Educator

Data showed that Hanby wrote music for use in the schoolroom, Singing-school, Sunday school, day-school, and home use. As he
matured, he addressed issues in which he believed and about which he was outspoken. His songs were in the vernacular of the day, called "composed folk songs" and "jubilees" by later historians. He was second only to Stephen Collins Foster in popularity and with his music "hits." He was later termed "The Bard of Ohio," as Foster was called "The Bard of Kentucky."

Hanby achieved fame in his lifetime, an unusual feat in those days. Hoover believed that Hanby's fame could be attributed to four songs. The first was "Darling Nelly Gray," written while a sophomore at Otterbein; the second was "Ole Shady," also dealing with a socio-political issue; the third was the famous children's song, "Santa Claus," (a.k.a. "Up On the Housetop"); and his famous hymn, "Who Is He In Yonder Stall?" written for early teaching, using "call and response" style (reminiscent of Negro spirituals and other folk songs) in a format which is used today. Hanby's early version was well ahead of his time, and the technique was included in the OUR SONG BIRDS Series.

Hoover maintained that the songs of Hanby were more widespread than we realize today, suggesting that writings about Hanby should include where Hanby's songs were used:

"In battle, in camps, around campfires, in trenches, in bivouac, in thought of home, on the march, in the quick step (dance), recruiting, in schools, in hymns, by fiddlers, in square dancing, ragtime, minstrelsy, in records, by cowboys on the trail from Texas, in missions, in song books, in foreign languages, in Salvation Army
Hoover spoke with authority, for in his travels around the world his hobby was locating books containing Hanbyana information and songs. He recently gave the remainder of his books to the Hanby House Museum for posterity in memory of Hanby. The collection, mentioned earlier, was placed in bibliographical form by this researcher, and a copy was given to the Hanby House Museum. His collection numbered 237 volumes at the last count with additional volumes completing the collection in 1986-1987. The collection, complete with Hoover's inscriptions of data, will prove invaluable as time goes on, but it remains to be fully investigated and documented.

Hanby As Composer

Hanby's musical arrangements varied from simple melodic one-line sentences or songs ("Multiplication Song," melody only written in ABA form,) to elaborate 4-part arrangements for SATB quartettes, using recitative style and solos ("Terrible Tough"). His talent was one of making the song seem as though a common man was expressing his feelings. Hanby communicated the emotions of the masses through music. He wrote "people's songs" before George Root had coined the phrase.

Root wanted songs of "limited" writing, implying "easy to learn" quality for the masses to read and comprehend. He expected composers
who worked for him to write in this style. Hanby, in his early simplicity, did that naturally. As he began to grow, so did his music. In "Terrible Tough" he used common, street-style vernacular speech and patter. The quartette was to be sung with soloists singing the parts of one "Timothy Huff" who argued with (then) "Governor Brough" that it was "Terrible Tough" to be conscripted into the National Guard. The response by the Governor convinced "Timothy Huff" that it 'wasn't so 'Terrible Tough' to serve in the army after all. The amusing, convincing, and popular song was dedicated to the Ohio National Guard and was used in army conscription efforts during the war.

Another subject of conjecture among Hanby followers was the quality of the music of Hanby. This writer, after viewing all of Hanby's work, presents the following viewpoint. While very young, Hanby found early success and great popularity with his songs. His music was written for his life and times. His popular music was slightly more difficult in composition than his school songs. It must be remembered that Hanby had really just begun his study of theory and composition at Otterbein. As he studied he became more aware of what constituted good writing. His early tunes were simple and amateurish; his musical growth advanced with maturation. His popular songs were of the calibre of his day, becoming more involved as he matured, matching others of the era and those of Root. The restrictions placed on him at the Chicago firm were the standards of
George Root, or the writing of "people's songs" or "limited" music, as he called it. Those restrictions were not unusual, for hundreds of song books were being published with that same level of difficulty. Hanby was writing music for young people more than ever, and he wrote in the style demanded by Root. Had he lived longer, given the strong capabilities shown in 33 short years, his achievements surely could have been much greater. At that stage in his life Hanby was not being challenged musically, but rather, he was told to continue his style of writing "little songs," which were so successful. On the basis of some of his later sheet music with piano arrangements and variety of form, it appeared that he had not begun to tap his true potential. Yet the songs which he wrote had much durability and promise.

The profile of Hanby as a music composer disclosed a young man who demonstrated vigorous creativity during the last two years of his life, but who was prevented from realizing full potential due to his untimely death.
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CHAPTER IV.

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to organize, clarify, and chronicle the life stages of Hanby, to draw parallels to reveal his involvement with teaching and music education, and to document his role as a pioneer music educator typical of his day and era.

The research provided the following data:

1. A Time/Line Chronology revealing parallels of Hanby’s life involvement with music education.
2. A Profile and Annotated Study of all Hanby works found and documented.
3. The early music education philosophy traced from Lowell Mason (European theory) to Root, then to Hanby at Chicago.
4. The music of Hanby after his death and after the great Chicago fire.
5. The importance of other Hanby materials found.
6. A simplified (limited) genealogy of Hanby’s immediate family made to aid in this research.

The data helped to clarify Hanby’s roles and to outline his contribution and involvement in early music education, judged by the
standards of his day. It indicated his parallel lifelong involvement in music, teaching, writing of music, and with children.

Time-Line Chronology

This study provided documentation of the 33 years of Hanby's life and music writing, revealing parallels with music education.

From birth to age 16: Hanby was revealed as a self-taught musician who loved to sing and who learned to play the flute when he was 14. He grew up outside the small rural village of Rushville, Ohio, in a loving, hardworking family structure. Hanby entered Otterbein College in Westerville in 1849 at the age of 16. Early family and childhood influences on Hanby were primarily religion, temperance and literature, interwoven throughout with love for music.

In college and early teaching years: Hanby was always involved with music and teaching as he alternated going to school (prep) with working to pay tuition. Commissioned to teach at age 17, Hanby alternated school teaching with college, taking nine years to earn his degree. His teaching was at Rushville, Clear Creek, and later at Westerville in Blendon Township. He was active on campus and in his teaching communities, involved in music, writing, singing-schools, and social life. He composed songs for his school teaching and college activities and wrote his first famous song, "Darling Nelly Gray," while only a sophomore. He founded two innovative schools while in Westerville. His campus activities
Included creative writing, teaching and leading music, and composing.

After Graduation and Marriage: Hanby and Mary Katherine Winter were married, and Hanby took a position to travel as "Endowment Agent" for Otterbein for two years with great success. After a son was born, Hanby served as principal at a private academy at Seven Mile, Ohio, and then one year each at a small church in Lewisburg and New Paris. At each church, due to opposition and narrow prejudice toward his songs, music, use of organ, instruments, and his political views, he found it necessary to resign. His socio-political writings and songs, his tendency to turn his successful youth programs into singing-schools, and his use of instruments and music in services created opposition. In actuality, Hanby was ill-suited for the ministry, and his final resignation led him into full-time work with music and composing. Hanby opened his own Singing-school in New Paris, where he taught voice, used the organ and flute, began work on his new song book, and held a successful Singing-school. He worked and composed also for the John Church Company in Cincinnati, becoming well-known in the area as a composer, music teacher, and concert director. His song, "Santa Claus," was first written and performed while in New Paris. Hanby's life was characterized by active involvement in music: teaching, composing, working with children, and directing school and chorus groups during that time. His success brought him to the attention of George Root, of Root & Cady publishers, Chicago, who offered him a good
position, generous salary, and opportunity to compose. In 1865 Hanby and his family moved to Chicago, where he became Children's Editor and Director of the Juvenile Field of Root & Cady.

In Chicago: Hanby, preceded by his fine reputation, found new horizons. He helped write, compile, and publish new books and music. He originated a quarterly called OUR SONG BIRDS Series. He helped write and edit Chapel Gems and Forest Choir (the latter for which he received no recognition.) He also traveled three out of every four weeks as a salesman demonstrating music, using singing and instruments, editing, and working on his new system of music instruction. With a bright future and promise of greater success, he was unexpectedly stricken with tuberculosis and was ill about seven months. He died in March, 1867 shortly after his last songs reached the thousands of eager school children waiting for the issue, The Blue Bird, the last of the quarterlies to carry his known songs.

The Profile of Collections

Investigation revealed a widely scattered array of material. The need appeared to catalogue all songs into an Annotated Study, and a Profile of Collections became necessary.

The collections were organized as follows:

COLLECTION I. SHEET MUSIC: (11 songs)

COLLECTION II. OUR SONG BIRDS Series:

Vol. 1. The Snow Bird. January (Winter) 1866
Vol. 2. *The Robin*. April (Spring) 1866
Vol. 3. *The Red Bird*. July (Summer) 1866
Vol. 4. *The Dove*. October (Autumn) 1866
Vol. 5. *The Blue Bird*. April (Spring) 1867
Vol. 6. *The Linnet*. October (Autumn) 1867 (Bi-annual)

All issues were published by John Church Company, Cincinnati, with the exception of Vol. 2. *The Robin*, published at Root & Cady, Chicago.

**COLLECTION III. Chapel Gems (four volumes):**

No. 1. *Chapel Gems* (Original) (1866)
No. 2. *Chapel Gems Enlarged* (1868)
No. 3. *Chapel Gems Enlarged* (1872)
No. 4. *Chapel Gems ENLARGED EDITION* (1894)

**COLLECTION IV. The Forest Choir (three volumes)**

No. 1. *The Forest Choir* Original (1867)
No. 2. *The Forest Choir*, 2nd Printing (1872)
No. 3. *The Forest Choir*, 3rd Printing (1895)

All volumes of each Collection were catalogued and songs were entered in the Annotated Study, which was arranged alphabetically by title, with an analysis of each song. Much confusion was found in *The Robin*. Radical changes were made by Root in *Chapel Gems* in the second edition; he removed Hanby's name from the cover, removed, rearranged, dropped, or added songs to the revision, and reduced the name of Hanby on the title page, diminishing it by the additions.
The Forest Choir remained the same for all three printings since Hanby's name was not included in any way. Repeated printings of songs were notated in the Annotated Study.

The Annotated Study

The Annotated Study contained all known information about the work of Hanby. It showed that he wrote a total of 79 songs: including 11 pieces of Sheet Music, seven new songs (validated,) three designated as Highly Probable (considered Hanby's unless proven otherwise) and one song was In Question, as was "Part I." of The Forest Choir. New songs validated in this study were primarily from the OUR SONG BIRDS Series or The Forest Choir.

Chapel Gems and The Forest Choir revealed carelessness in giving credits to composers, (preferring the word "unknown," "By permission," or "anonymous.") Most published work used techniques of separating names of authors and composers which was confusing and misleading. The scruples of publishers then left much to be desired, and it appeared that the firm of Root & Cady was no exception. Root often appropriated material from other firms as purchases of companies occurred. All publishers plagiarized and lifted material from one volume to another (See Epstein), often with glaring errors. Epstein also gave an accurate picture of Root & Cady's business operation, practices, and copyright procedures, which indicated some evidence of suspicion.

Shoemaker listed 68 songs by Hanby, 31 found in Chapel Gems.
and 22 in The Forest Choir. This researcher found one additional song (previously listed elsewhere), omitted from the count, hence this previous figure was 69, a total of previous songs known. In Chapel Gems (original) 37 songs by Hanby were found. The Forest Choir contained 33 songs, including seven newly validated. Research also revealed many questions about "Part I." of The Forest Choir, called "Our Song Birds' Singing School." That work contained "exercises" strongly resembling work of Hanby, his teaching techniques, words, topics, and experiences found in his one-room school teaching. This finding suggested that this material was part of the long-lost book on teaching music upon which Hanby was working. Hanby was ill when the book went to press, confined to his bed in January, 1867 at time of copyright. Consequently, this research has produced an important, unanswered question which needs further investigation.

Research for the Profile and Annotated Study revealed data with the following discrepancies: songs not attributed to Hanby which were his; in the actual "Contents" list found in the volumes (a song missing from contents or printing, or both); and in the documentation or authenticity of songs when re-edited by Root. The research facts were placed in the APPENDICES for conclusions to be drawn, and for further proof.

Other data discovered included: the financial involvement of Oliver Ditson of Boston who owned half interest in the John Church Company of Cincinnati, helping him get started in business; the true
Identity of the popular verse writer, "Paulina," who was identified as Mrs. Sophia Paulina (Taylor) Griswold, wife of Dr. William R. Griswold, of Chicago; and that the verse writers were popular in that era with all publishers, hence approximately half the songs of Hanby had words written by him, and the rest, by verse writers assigned to the composers at the firm.

**Parallels Tracing Music Education Philosophy From Mason to Hanby**

It was found that the Pestalozzian theories of music were first introduced by Lowell Mason into the Boston public school system. Mason hired young George F. Root to help in teaching. Mason wrote textbooks inculcating Pestalozzian theories for his assistants to use in Boston. The chain of theories (Pestalozzian) which Mason instigated were linked through Mason to Root, who in turn used the teaching theories with the young writers in the publishing firm. That set of theories reinforced those already used by Hanby: i.e. concept of "readiness;" the "infant school" theory; "learning by doing;" "sequenced, easy-to-difficult" lessons, use of the new "Sol-fa" system, round notes, learning to read music and singing the scale. Root wanted "people's songs," "limited" writing, and "useful" songs according to his standards for all of the publications. The social order of the day was "equalitarianism" (equality for all), responsible for "popular" songs of the era. Subjects were often charms of the past, common man, every day life, farming, tragic tales, Romanticism, all favored by the firm's nine writers. Hanby's position under Root
was that of Children's Editor; the Adult Editor was James R. Murray.
The songs and writings by Hanby and others were typical of the times
and of those songs used in "little red school houses" across the
country.

Hanby appeared to be the ideal man for the job at Root & Cady.
He evolved from earlier limitations into the more sophisticated
musical and educational world. He was skillful in adapting his
talents to the needs of the firm, making a professional contribution
to music education philosophy with his music writing, by his use of
teaching techniques, exercises, suggestions for teaching, inclusion
of academic subject matter in song and use of singing techniques.
At Root & Cady he was credited with originating and doing most of the
writing and editing of OUR SONG BIRDS Series. He also did much work
on Chapel Gems and The Forest Choir. In retrospect he appeared to be
quite overloaded with work expectations by the firm, assigned a dual
schedule of traveling three out of every four weeks, as well
as editing. Hanby was a willing, capable, and enthusiastic
worker for Root & Cady in spite of his grueling schedule.

It was found that Hanby and Root wrote very similar music, i.e.,
songs for the people, little songs, composed folk songs, with Hanby
especially gifted at writing popular "Jubilees" and in the Negro
dialect. It should be pointed out that George F. Root was older and
still writing "limited" songs; Hanby was just beginning his career
and showing much promise.
Hanby was highly successful at Root & Cady, well-paid, widely acclaimed, respected by peers and professionals, with other firms vying for his services. He achieved recognition and fame in the midwest as a teacher, Singing-school leader, editor, composer, and director of large children's choruses. He wrote, edited, and co-authored books, music, new songs, and publications.

Evidence indicated that Hanby was involved in the musical life and society of his era; his music reflected the changing social and cultural scenes. His life appeared to crystallize fully in Chicago as he spent his daily life surrounded by music and teaching through music. Root & Cady partners were all former music teachers of respectable professional stature. The firm sponsored teachers' conventions to popularize their music and teaching materials. Hanby was a true professional of his day, working for the firm, promoting materials, music, instruments, and supplies. He participated in teachers' meetings, and he organized concerts for school children. Hanby was part of an educational environment which was making a philosophical and music educational statement of importance. He was part of the drive to spread mass music education to the public (a goal of Root), for Root & Cady, as the largest firm of its day in the midwest, helped reach that first goal of music education. Hanby's music, receiving wide exposure and acceptance, was used across the country and was instrumental in attainment of such a goal.
Hanby died, after an illness lasting about seven months, and the firm continued as usual. Root, however, rapidly revised the year-old edition of *Chapel Gems*, publishing the revision in 1867, followed by *The Forest Choir* revision in 1868. Both contained numerous changes, especially *Chapel Gems Enlarged*, which omitted Hanby’s name.

When the Chicago fire struck on October 8, 1871, the entire publishing district of downtown Chicago was demolished, including Root & Cady. The firm lost its huge inventory (perhaps Hanby material), but it did not lose the valuable plates, copyrights, and contents of the store’s safe, nor did Root lose his valued "Green Box." However, the loss to Root & Cady eventually led to the firm’s demise. Root made a concerted effort to gain a foothold again. The firm re-grouped three times trying to remain solvent and pay off debts, but the owners were not successful. Root survived but never regained the power and success he had enjoyed before.

It was found that the music of Hanby partially survived. *The Robin*, the only issue ever to be published in Chicago, may have become scarce due to the fire. If extra stock had been on hand, it would have been destroyed by the fire, which could account for the later scarcity of that volume. Other books were printed in Cincinnati. Some songs retained their popularity with brief periods of attention, but most were handed down in the old song books, by "oral tradition," and by numerous reprints in later publications. Hanby’s early death resulted in his name being
omitted from many of his songs. Hanby's works undoubtedly suffered from plagiarism, prevalent in his day. Mrs. Kate Hanby fought a long and hard battle with music publishers, for she believed she was tricked by "rascally" methods into signing away some of her rights, especially to the Oliver Ditson Company, according to her son's account of her story.

Hanby Research

Much additional material was found during the last eight months of this study. Some material was placed at the Hanby House Archives and at the Historical Society Archives. The largest set of volumes held by Hanby House Museum was the collection donated by Earl R. Hoover, retired judge from Cleveland. The Earl R. Hoover Hanbyana Collection, named by this writer with the donor's permission, was catalogued alphabetically by title as part of preparation for this study. The collection consists of over 237 volumes from around the world, each containing music by Hanby. A copy was given in 1985 by this writer to the Hanby House Museum for their files. Additional material sent in 1987 by Hoover contained his personal file and Hanby notes collection, some of which was studied for this research.

Hanby Family Genealogy (limited) Needed For This Study

Hanby's family environment appeared to need clarification for this paper. Hence a limited review of the Benjamin Russel Hanby family, with parents, siblings, and their relationships, was included to aid in this reference work.
Conclusions

The chronology revealed clearly the parallel interest and the involvement of Hanby's life with teaching, music, and composing. Hanby was revealed as a true pioneer music educator, although not recognized as such during his time. He was totally immersed in music from his early boyhood until his death, and his activities were a part of the early music education scene of that day. He was a dedicated Singing-school leader, and as such, his talents transferred to the role of early pioneer music educator.

Hanby was found to be a deep thinker, a pragmatic innovator, and a leader who was not afraid of issues nor of using original techniques and theories before they became well-known. He was always irresistibly drawn to music, no matter in what other activity he found himself. Music was constantly and closely interwoven throughout his multi-faceted career, as were teaching and contact with children.

Hoover called him "The Bard of Ohio" and claimed that Hanby had achieved fame in his own lifetime. At the same time his songs exhibited universal appeal, helping to spread mass music education throughout the country.

In his early teaching Hanby began his music education career when he wrote little songs for teaching in his one-room schools, after he had learned in Westerville to play the piano. During college he studied music and theory under Miss Cornelia Walker, and he began to compose in earnest.
He taught music, initiated an "Infant School," and established his own Singing-school on the Otterbein campus. As a sophomore his first popular song, "Darling Nelly Gray," was published, earning recognition and success. In his varied career he was consistently drawn to working with children. He established programs at each of his positions, even though they more closely resembled singing-schools than church youth groups or school programs. Hanby's short life included his active involvement with teaching, singing, composing, working with children, and directing school and large choruses. His music was written for children and youth to be used in learning and teaching situations. His fine reputation earned him a berth at Root & Cady, a prestigious publishing firm, where he helped compile, edit, originate, and publish music books for children and youth. At the same time he traveled widely for the firm, selling, demonstrating instruments, editing, leading children's choruses and Singing-schools, and developing his new system of music instruction.

The Profile of Music revealed data previously unknown. Additional work by Hanby was discovered, including not only the OUR SONG BIRDS Series, but also four editions of Chapel Gems and three of The Forest Choir. Numerous volumes of the Hoover Hanbyana Collection showed repeated usage of songs by Hanby in areas all over the world. The Annotated Study revealed a probable total of 79 songs written by Hanby; words were written by him for approximately one-half of the 79. One entire song and a section of The Forest Choir were left to
be questioned in further investigation and research.

Hanby's music at Root & Cady was specifically limited by the parameters of George F. Root's requirements for his young group of writers. Hanby probably had more potential, but he did not appear to be challenged. He wrote songs for his social era, for young audiences, and for George Root's specifications of style. Benjamin Hanby's socio-political music and involvement in issues was not surprising when his early background and upbringing was explored. His anti-slavery and political songs influenced attitudes toward the Civil War, the state, and in some cases, the world.

Hanby's material for teaching and publishing appeared highly popular because it was timely and in the people's vernacular. His songs for children were "little songs," as he termed them, which followed social and musical parameters of that era. The difference between the songs of Hanby and many others found at that time was that Hanby appeared to understand the emotions of people and children. He seemed to have the capability of expressing the feelings of the masses; his greatest talent appeared to be that of communication. He wrote in a manner and style which was popular in his day. His music seemed to have great appeal, for the more it was sung the more it seemed to be enjoyed. Hanby had a special sense of what children enjoyed, and his wife said about her husband that Hanby "was a child with children" and knew them well. His songs for teaching were appropriate for the era. He probably wrote "people's
songs" in his early teaching even before Root's use of the phrase.

As a representative figure of an early music educator Hanby was a unique figure in his time. His work included being a "speaker, choral leader, and clinician" before those titles existed. He used "infant school" beliefs which included: instruction adapted to the understanding of young children; making the subject interesting and familiar by visible objects; and teaching order, cleanliness, proper manners, and obedience. Students learned by doing. Hanby also used "easy-to-hard", sequenced lessons given in small increments. He used motivation and active participation. He believed in a bright, happy learning environment, and an "alive" classroom. He taught the "new" music discipline, the "moveable Do" and the "tonic Sol-fa" system. He used self-devised techniques, taught art and drawing, turned a "tedious task" into entertainment, and gave music programs. He used rhythm and song to teach vowels, consonants, geography, social behavior, writing, language, and elocution. He wrote "Suggestions" for teaching (included in OUR SONG BIRDS). He taught functional music theory, the relationships between rhythm, melody, harmony, and dynamics, and used the new shaped notes. His song books presented clever tunes and words which appealed to singers. He taught songs by composing and writing them on the blackboard. He taught pupils to sing, led many singing groups, and used his self-devised theories. His concepts of teaching were early unspoken forms of today's modern educational psychology; they were unusual for his era, helping to
spread music education to the masses through his popular song books.

As a leading young composer and teacher Hanby appeared immersed in his work. At the close of his life he had embraced careers which involved creating, teaching, and writing music. He prepared it for use in one-room schools, singing-schools, public and private schools, day schools, and Sunday-schools. He used styles of music which were characteristic of that era. His music ranged from simple sentences in short "A" form to involved arrangements with accompaniments, solos and duets, quartettes, choral speech, and ornamented piano parts.

Conjecture about the quality of Hanby's music was found. It seemed that during the final stage in Hanby's life when his skills were maturing, he was not challenged; his later work might have produced more advanced material. Had Hanby lived longer, (given the capabilities revealed earlier in his 33 productive years,) his potential suggested deeper musical resources and unexplored depths of capability. Benjamin Hanby, in his short lifetime, revealed his "gift of song," and his fame now rests upon "The Verdict of Time." (Shoemaker, 1983)

Recommendations

The following items suggest a need for further research:

1. The Forest Choir, Part I. Determine whether that section could possibly be the "long-lost manuscript" for Hanby's "system for teaching music," a question raised by this research.

2. OUR SONG BIRDS Series, Chapel Gems, and The Forest Choir. Analyze the unmarked songs to determine whether
Recommendations (continued)

they may have been written by Hanby as suggested by this paper and accompanying analysis.

3. **Appendix to Choose You This Day.** Investigate the unpublished, early materials placed in the Hanby House Archives to evaluate additional research data.

4. **Shoemaker Notebook Materials** on music (unpublished). Analyze the scribbled and typed notebook materials collected by Shoemaker in her lifetime, which have never been deciphered. They may be accessible to a trained music scholar.

5. **Hoover Hanbyana Collection.** Document and research the information and data inscribed inside each volume acquired by Hoover, which contained Hanby songs and information from countries around the world, to reveal widespread usage of Hanby music.

6. **Hoover Files and Collection.** Investigate the complete collection of several hundred 3 x 5 cards in the file containing information on Hanby assembled by Hoover in his travels. Analyze and document the papers, folders, and large files of the 8 1/2 x 11 collection.

7. **The Song Messenger of the Northwest.** Document the Root & Cady advertising circular and the firm's history and practices as well as the Hanby connection found contained in those advertising newspapers which circulated widely throughout the midwest.

8. **Plagiarism in the music publishing industry of the 1850's era.** Investigate the problems found within the mid-19th century firms in the eastern half of the United States, including Boston and Cincinnati firms as well as Chicago.
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Books


Hanby. The Remarkable Life of a Songwriter, Author of Darling Nelly Gray and Other Popular Songs. Mt. Vernon, Indiana, 1930? (Cover title: Life of Benjamin R. Hanby with Comments Covering the Family.)


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- Vol. III, 1, January, 1866.
- Vol. IV, 2, May, 1866.
- Vol. IV, 3, June, 1866.
- Vol. IV, 4, July, 1866.
- Vol. IV, 5, August, 1866.
- Vol. IV, 6, September, 1866.
- Vol. IV, 7, October, 1866.
- Vol. IV, 8, November, 1866.
- Vol. IV, 9, December, 1866.
- Vol. IV, 10, January, 1867.
- Vol. IV, 12, March, 1867.

The Song Messenger of the Northwest, Extra. April, Chicago: Root & Cady, 1867. (Mentions "recent death of Mr. Hanby."


Unpublished Manuscripts

"Blendon Township Treasurer's Record, September 13, 1856." Westerville Historical Society Collections. Westerville, Ohio: Westerville Public Library, 1856.


Hanby, Benjamin Russel. "Valedictory Address." Delivered before the Philomathean Society, Otterbein University, Graduation, 1857. Westerville, Ohio: Otterbein Room Archives, Courtright.
Memorial Library, Westerville, Ohio, 1857.

Hoover, Earl R. "The Chicagoan Who Died Here 100 Years Ago Today and Left a Heritage of World-Renown History-Making Music." Address: Given to Kiwanis Club at the Sherman House on the 100th Anniversary of the Death in Chicago of Ben Hanby, March 16, 1867." Copy presented to Otterbein Archives. Westerville, Ohio: Otterbein College Library, 1867.


______. "Report of Visit to Village of Seven Mile in Butler County, Ohio on Sunday, December 6, 1964--The Village Where Songwriter Benjamin R. Hanby Lived When He Wrote the Famous Civil War Song, 'Ole Shady.'" Westerville, Ohio: Typewritten copy, held in Otterbein Room Archives, Courtright Memorial Library, Westerville, Ohio, 1964.


______. "Faculty Minutes, November 2, 1855." "Ben Hanby and Otterbein College, A Source Book." Unpublished manuscript, Otterbein Room Archives, 1965.


Unpublished Miscellaneous Materials


Hoover, Earl R. Letter to Jeanne B. Gross about Hanby music and its uses from Judge Hoover (retired), Cleveland, Ohio, December 6, 1986.


Recently Published (not listed previously):

APPENDIX A

Time/Line Chronology of the Life of Hanby

1. Birth to Age 16
2. College and Early Teaching Years
3. Career Positions
4. The Chicago Connection
### Benjamin Russell Hanby: Birth to Age 16

**Birth to Age 16**

**Benjamin Russell Hanby**

**: b. July 22, 1833; d. March 18, 1867**

*(Age: 33 years, 8 months)*

<table>
<thead>
<tr>
<th>AGE</th>
<th>YEAR</th>
<th>EVENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birth:</td>
<td>July 22, 1833</td>
<td>in a farmhouse near Rushville, Ohio to Rev. William and Ann Miller Hanby.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The family lived alternately in Clear Creek and Rushville, moving frequently due to father's work.</td>
</tr>
<tr>
<td>Early Years:</td>
<td></td>
<td>Sang in Singing-schools and Sunday schools which he attended with his father and their family.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Observed his father's interests in music and the writing of hymn-books.</td>
</tr>
<tr>
<td>Age 6:</td>
<td>1839</td>
<td>Worked in the printing office, folding papers.</td>
</tr>
<tr>
<td>Age 10:</td>
<td>1843</td>
<td>Became paper carrier and collector for his father, riding through the countryside.</td>
</tr>
<tr>
<td>Age 14:</td>
<td>1847</td>
<td>Purchased first flute with money earned and saved for eight years.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Assumed family duties when father appointed bishop of the church conference.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sang and played flute while on delivery routes twice a month, racing his horse around the countryside delivering on his paper routes outside Lancaster, Ohio.</td>
</tr>
<tr>
<td>Throughout boyhood years:</td>
<td></td>
<td>Helped the family with Underground Railroad.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Worked in father's harness and print shops.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Attended one-room schools under hard taskmasters.</td>
</tr>
</tbody>
</table>
Age 16: Entered Otterbein University, Westerville, as a registered student Fall term, September 1, 1849

References


5. Hanby, op. cit.


7. Ibid.


10. Ibid, pp. 41-2.

11. Ibid.
## PART 2

### TIME/LINE CHRONOLOGY: College and Early Teaching Years

<table>
<thead>
<tr>
<th>Age</th>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age 16:</td>
<td>1849</td>
<td>Entered Otterbein University at Westerville, enrolled fall quarter. 1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Edited &quot;Star of Bethlehem&quot; in December, 1849.</td>
</tr>
<tr>
<td>Note:</td>
<td></td>
<td>For the next nine years Hanby alternated teaching and attending college due to economics. 3</td>
</tr>
<tr>
<td>Age 17:</td>
<td>1850</td>
<td>Obtained commission to teach in common schools in Fairfield county. 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wrote &quot;little songs&quot; for use in his school.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Began &quot;Dismissal&quot; Hymn to use at close of school day.</td>
</tr>
<tr>
<td>Age 18:</td>
<td>1851</td>
<td>Records show he taught at Clear Creek in 1850.</td>
</tr>
<tr>
<td>Age 19:</td>
<td>1851</td>
<td>Enrolled at Otterbein in 1851.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Traveled to Central College to practice on Timothy Lee's piano, the only one in area. 8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>College acquired piano for Ladies' Hall. 9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taught at District 10 and 11 of Clear Creek and Madison townships. 10</td>
</tr>
<tr>
<td></td>
<td></td>
<td>College catalog records show him registered as &quot;unclassified student,&quot; June 30, 1852. 11</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wrote literary articles: &quot;Religion and Science,&quot; and &quot;Worth and Wealth.&quot; (Among others.) 12</td>
</tr>
<tr>
<td>Age 20:</td>
<td>1852</td>
<td>Founded first literary organization.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Took first piano lessons from Miss Mathilde Carpenter. 14</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lived in log cabin to save on expenses. 15</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Taught reading in university academy (secondary</td>
</tr>
</tbody>
</table>
PART 2 (continued)

College and Early Teaching Years (continued)

Age 20: (continued)

16 1852
School.)
17 Worked at harness making.

18 1852
Continued to live in log cabin.

19 1853
Worked for college at many odd jobs or "exercises."

20 1853
Founded and directed the "Infant School"

21 1853
Attended Ohio State Teacher's Association meeting in Dayton, Ohio in July, 1853.

22 1853

NOTE: Not all of Hanby's literary work is mentioned here, but more important pieces indicating his interest in writing.

Age 21:

23 1854
Taught at Rushville again (Hamilton township.)

24 1854
Wrote "Excursion Song."

25 1854
Worked on "Darling Nelly Gray" while a college sophomore.

26 1854
Enrolled at Otterbein again in October, 1854.

Age 22:

27 1854
William Hanby family moved to Westerville house, corner of Main and Grove Streets. Hanby moved in with his family; Grandmother Hanby joined them.

28 1854
Father purchased new "Hazelton Square" piano for the home. Always "silent on Sundays."

29 1854
Continued to help family with "Underground Railroad."
Age 23:

30 Returned to teach in Rushville during winter. 1855

31 Taught vowels and multiplication tables in songs he composed for his school. 1855

32 Founded and directed a Singing-school, rehearsing in both his home and at White Chapel on campus of Otterbein University. 1855

33 Conducted evening "sings" in his home using the new piano. 1855

34 Studied piano under Miss Cornelia Walker, university faculty member. 1855

35 Gave music and piano lessons to sisters and brothers. 1855

36 Helped his father in the harness shop in Westerville. 1855

37 Taught at Blendon Township School, Westerville school district, fall term. 1855

38 Wrote "A Life Drama." 1855

Ages 22-23:

39 Taught reading in the academy (preparatory) for twenty cents per lesson. 1856

40 Wrote "The Boat Song." 1856

41 Wrote "The Education of Man." 1856

42 "Darling Nelly Gray" was published by Oliver Ditson Company, Boston. 1856

Throughout College Years:

43 Wrote satirical and humorous articles, plays, and poems for college use; took part in debates; wrote "The Laboring Classes." 1856

Numerous articles and poems were published by the time
PART 2 (Continued)

College and Early Teaching Years (continued)

(continued)
he was 20. 44

Age 23:
Catalog ending June 25, 1856 showed Hanby as a Junior in the "Classical Course."  45 1856
Gave oration at graduation of first class from Otterbein (in which Kate Winter graduated.)  46 1857

Age 24: Wrote "Heroism," a pleading for moral heroism.  1857
Wrote five articles for "The Christian Repository," of Dayton, Ohio.  48 1858
Gave the "Salutatory," his original address in Latin, and his senior oration, "The Beautiful," at his own graduation ceremony.  49 1858

Age 24 years, 11 months:
Graduated from Otterbein University on June 23, 1858.  50 1858

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1 Hanby, Brainerd O. The Remarkable Life of a Song Writer--Author of "Darling Nelly Gray" and Other Popular Songs. 193?: Mt. Vernon, Indiana, pp. 1-3.

2 Shoemaker, Dacia C. Choose You This Day. Edited by Harold B. Hancock and Millard J. Miller. 1983: Westerville Historical Society, p. 79.

3 Hanby, p. 43.

4 Shoemaker, p. 42.  5 Ibid, pp. 45-7
PART 2 (continued)

College and Early Teaching Years (continued)

6 7 8
Ibid., p. 49. Ibid., p. 41. Ibid., p. 38.

9
Ibid., p. 54. 10
Ibid., p. 52.

11

12

13 14 15
Shoemaker, op. cit., p. 76. Ibid., p. 52. Ibid.

16 17 18 19
Ibid., p. 56. Ibid., p. 52. Ibid. Ibid., p. 55.

20 21
Ibid., p. 44. Ibid., p. 48.

22
Price, op. cit.

23 24
Hanby, op. cit., p. 57. Ibid.

25
Shoemaker, op. cit., p. 45.

26

27
Shoemaker, op. cit., p. 58.

28 29
Ibid., p. 61. Ibid.
References (continued)

30 Hanby, op. cit., p. 42.

31 Ibid., p. 9.

32 Shoemaker, op. cit., p. 61.

33 34 35 36
Ibid. Ibid. Ibid., p. 62. Ibid.

37 *Blendon Township Treasurer's Book.* 1855: Westerville Historical Society Collections, Westerville Public Library.

38 39
Shoemaker, op. cit. p. 80. Ibid., p. 56.

40 41 42
Ibid., p. 57. Ibid., p. 80. Ibid.

43 Ibid. (This was one of five articles published.)

44 Ibid., pp. 79-80.

45 Price, op. cit., p. 7.

46 Shoemaker, op. cit. p. 79.

47 Ibid., p. 80.

48 49 50
Ibid. Ibid. Ibid.
(Birth Date: July 22, 1833)

<table>
<thead>
<tr>
<th>Age</th>
<th>Year</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 yrs., 11 mo.</td>
<td>1858</td>
<td>Graduated from Otterbein University on June 23, 1858.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Married Kate Winter on June 25, 1858.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Hired as Endowment Agent for Otterbein University immediately after graduation.</td>
</tr>
<tr>
<td>25</td>
<td>1859</td>
<td>Received license to preach in January, 1859.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Son, Brainerd Oaks, born in May of 1859 at Winter home in Westerville.</td>
</tr>
<tr>
<td>26</td>
<td>1860</td>
<td>Resigned as Endowment Agent in January, 1860.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Accepted Principalship at Seven Mile Academy, a private school near Hamilton, Ohio. Was there two years.</td>
</tr>
<tr>
<td>27</td>
<td>1861</td>
<td>Civil War began on April 12, 1861.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wrote &quot;Little Tillie's Grave.&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Finished &quot;Ole Shady, The Song of the Contraband.&quot;</td>
</tr>
<tr>
<td>27</td>
<td>1862</td>
<td>Resigned private school principalship. Took pastorate at Lewisburg, Ohio, church.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Worked for John Church Company, Cincinnati publishers, part-time.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Daughter, Minnehaha, born November 25, 1862 in Lewisburg.</td>
</tr>
<tr>
<td>28</td>
<td>1863</td>
<td>Wrote &quot;Terrible Tough,&quot; a political statement.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Requested transfer due to narrowness of view of church members, who opposed music and instruments in the church as &quot;Instruments of the devil.&quot;</td>
</tr>
</tbody>
</table>
Early Career Positions (continued)

(continued)

Transferred to New Paris, Ohio and Otterbein Chapel in Darke County (two rural churches). 14

Age 29: Withdrew from ministry due to criticism for use of musical instruments in church services. Was believed to be too liberal. 15

1864

Opened Singing-school in New Paris in old vacant warehouse. Held concerts, taught voice and piano, began writing a music book. Composed vigorously and was published. 16

Wrote "The Nameless Heroine."

Wrote "Up On the Housetop." Performed this at Richmond, Indiana banquet for Quaker "Friends." 17

Wrote "Chick-a-dee-dee" while at New Paris. 18

Singing-school was highly successful but not profitable.

Age 30:

1864 (and 1865)

Employed part and full-time by John Church Company for two years. Worked in Cincinnati; kept his home in New Paris, Ohio. 20

Became well-known as leader in vocal music and as composer of Singing-school and Sunday school songs as well as concert leader. 21

1864

Published "Revellers' Chorus" and "Crowding Awfully." (Temperance songs.) 22

Age 31:

Accepted position of Children's Music Editor with the well-known Chicago firm of Root & Cady. Moved to Chicago. 23

1865

References

1

PART 3 (continued)

Early Career Positions (continued)

References (continued)

2
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3

4

5
Hanby, Brainerd O. The Song Writer. 1930?: Cynthiana, Indiana. Argus Publishing Co., p. 29. (Self-published)

6
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7
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8
Hanby, op. cit., p. 33.

9
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10
Ibid.

11
Ibid.

12
Ibid., p. 92.

13

14
Shoemaker, op. cit. p. 93. Ibid., pp. 82-3.

15
Ibid.

16
Hanby, op. cit., p. 37. Ibid.

17
Ibid.

18

19
Price, op. cit. Ibid. Ibid.

20
Ibid.

21
Ibid.

22
<table>
<thead>
<tr>
<th>Age</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>31-(7)</td>
<td>1865</td>
</tr>
<tr>
<td>(January—Still in Cincinnati) Wrote &quot;The Nameless Heroine.&quot;</td>
<td>1</td>
</tr>
<tr>
<td>Early in 1865, Hanby accepted position of head of Juvenile Field with Root &amp; Cady.</td>
<td>2</td>
</tr>
<tr>
<td>Moved to Chicago. Family moved to &quot;a cottage at 433 W. Jackson St.&quot;</td>
<td>3</td>
</tr>
<tr>
<td>(Listed as &quot;Agent&quot; for Root &amp; Cady in Chicago Directory for 1866.)</td>
<td>4</td>
</tr>
<tr>
<td>Root &amp; Cady partners were former music teachers.</td>
<td>5</td>
</tr>
</tbody>
</table>

1st Year in Chicago:

- Wrote "Now Den! Now Den!" | 1865
- Wrote "In A Horn." | 1865
- "Monster concerts" held in Chicago's Crosby Opera House, originated by Hanby. | 1865
- Concerts used Root & Cady songs. | 1865
- "Monster concerts" held in Milwaukee, Wisconsin and Leavenworth, Kansas; highly successful. | 1865
- Reached large audiences of children. | 1865
- "1000 children concert held in Milwaukee highly successful." Used OUR SONG BIRDS materials. | 1865
- Organized singing-schools, concerts, and performances, Created markets for music and instruments. | 1866
- Polished twenty songs from New Paris days to include in series. | 1866
- Worked and toured for Root & Cady. | 1865
The Chicago Connection (continued)

Age:

31 Civil War ended, April 9, 1865. 15

31 April: "Laudatory letter" on Our Song Birds received from Massachusetts and Iowa. 16

31 May: Letter from correspondent in Charlotte about Our Song Birds being used in concert. 17

31 September: Letter confirmed collection of royalties of $22.00 for "Ole Shady" sheet music. 18

31 "Composed over sixty tunes and wrote words for about half, while in Chicago." 19

31 "Wrote some sixty songs while with Root & Cady." confirmed by widow. 20

Shoemaker claimed Hanby wrote over 80 songs. 21

31 November: "Angel Nellle," "new publication of sheet music." Advertisement, 1 and 1/2 inches in Song Messenger of the North West. 22

31 Traveled three out of every four weeks for firm. 23

31 Collaborated, wrote, and compiled Chapel Gems, (original) with George F. Root. First edition printed early in 1866. 24

31 January: The Song Messenger contained "editorial" on the success of OUR SONG BIRDS Series. 25

32 Did "much of the work" on Forest Choir with Root. 26

32 During 1865 and greater part of 1866: 1865-1866

32 Originated and edited the OUR SONG BIRDS Series as a quarterly with four issues in 1866: 1866

32 The Snow Bird, January, 1866 (Winter Quarterly)
The Robin, April, 1866 (Spring Quarterly)
The Red Bird, July, 1866 (Summer Quarterly)
The Dove, October, 1866 (Fall Quarterly) 27

33 August: Letter from Massachusetts saying OUR SONG BIRDS were "the best juvenile song books published." 28
Age 33: Was preparing for publication also a work containing his 'system of music...ready for the printer.' 

"Manuscript almost ready when he...went to St. Paul." 

Late summer: On lecture tour in Minnesota and Wisconsin he became ill with a severe cold. 

In Prairie du Chien, Wisconsin: At hotel, as he climbed three flights of stairs, his lungs started to hemorrhage. 

He returned home three weeks later, with help of his wife (who had come from Chicago). Unknown to him, he had contracted tuberculosis, commonly called "consumption" in that day. 

Age 33: He arrived home in very feeble condition. 

His trunk was shipped home, but became lost. It contained "his songs and manuscript for his new system of music, with instructions for the printer." 

The trunk was "...never recovered." The work he was preparing for publication was "his system of teaching music." 

Age 33: He continued to work, preparing the October issue of The Dove, which included: 

"Up On The Housetop" (written while in New Paris, and with verses re-edited.) 

"Who Is He In Yonder Stall?" (written while he was attempting to recuperate.) 

33 yrs. 6 mo. 

Continued to work and write songs while he was hopefully recovering from his illness. On some days he "seemed quite like himself" and traveled around, following his usual routine. The family "thought he would recover."
PART 4 (continued)

The Chicago Connection (continued)

Age:
33 years and 7 months: 1867

"January, 1867--The Forest Choir in press and ready on January 19th."

33 years and 8 months: (February) 1867
Hanby became quite pale and feeble. Mr. Root often visited him. Hanby was confined to his bed much of the time.

March 18, 1867: Death of Benjamin Russel Hanby. 1867
Hanby passed away at his home in Chicago with his family nearby and with Geo. F. Root also at his bedside.

Burial in family plot in cemetery in Westerville, Ohio, with inscription "Over the Silent Sea" (song with his music written during illness) placed on tombstone.

April, 1867: Editorial on "The recent death of Mr. Hanby" appeared in The Song Messenger of the North West, Extra, April issue, 1867.

1867 After the death of Hanby the OUR SONG BIRDS Series was made into a bi-annual publication.
1867 The Blue Bird, April 1867 (Spring Quarterly), was published with three songs by Hanby printed posthumously.
1867 April issue of The Song Messenger of the North West carried an advertisement for "Crowding Awfully" by Hanby.
1867 The Linnet, bi-annual issue of OUR SONG BIRDS Series, was edited by Frederick R. Root (G. F.'s son) and J. R. Murray (co-writers at Root & Cady.)

1868 Chapel Gems, Enlarged, was printed. Hanby's name was removed from the cover, but included inside on title page, making it
PART 4 (continued)

The Chicago Connection (continued)

(continued)
appear as though the author was Geo. F. Root. 51

1867

1868: "Willie's Temptation" by Hanby was filed on September 10, 1868, by John Church, Jr. 52

1871: October 9, 1871 (four years later.) The Great Chicago Fire occurred. Downtown Chicago was gutted, everything destroyed, including Root & Cady, and all other music stores. 53

1871 Root & Cady "lost all stock, but the plates and copyrights remained," unharmed in the fire-proof safe. 54

1871 The "Green box" owned by George F. Root was also rescued by a worker and brought to his home. 55

1871 "Within two weeks Root & Cady reestablished offices at 612 Michigan Avenue, Chicago." They had lost over a quarter million dollars in the fire. 56

1872 Chapel Gems Enlarged, was re-printed (3rd time.) 1872

Ed. note: Root & Cady eventually were forced to file bankruptcy within two years, after attempts at reorganizing several times in an effort to pay debtors. Geo. Root & Sons continued as a separate group of publishers. 58

1875 "The fire seemed to be the cause of the eventual death of the company..." 59

1875 The John Church Co. acquired control of most of the remainder of Root & Cady's interests. 60

1894 George F. Root obtained copyright to Chapel Gems, Enlarged (1894), copyright by Geo. F. Root, 61 1866 by Root & Cady. The John Church Co., Cincinnati and New York.
1895: Death of George F. Root occurred.

1930: Mrs. Hanby (Kate) lived to be ninety-five. She died on October 19, 1930. Her long life span paralleled years of researchers Shoemaker, Galbreath, Hoover, and son, Bralnerd, and other family members at certain times. This is to verify her lifespan in relationship to those who were more or less contemporaries of Mrs. Hanby, who knew or or talked with her.

1986: Inquiry regarding copyrights on Hanby work revealed that his songs were in "public domain."

References


2 Ibid. 

3 Ibid., p. 108.


6 Shoemaker, op. cit. 

7 Ibid. 

8 Ibid. 

9 Ibid.

References (continued)


13 14 Ibid. Ibid.


17 Ibid. May, 1865 issue.

18 Hanby, op. cit., p. 32.


21 Shoemaker, op. cit. (Found in statement on back cover of book.)
The Chicago Connection (continued)

References (continued)

22
The Song Messenger of the North West. November, 1865 issue.
Chicago, Root & Cady. Advertisement, p. 121. Hoover Files
Collection, Hanby House Archives, Westerville, Ohio.

23  24

25
The Song Messenger of the North West. January issue. 1866:
Chicago, Root & Cady. Seen in Hoover File Collection, Hanby House
Archives, Westerville. (Hand-copied notes.)

26
Hanby, The Song Writer, p. 25.

27
Shoemaker, op. cit.

28
The Song Messenger of the Northwest, August issue. 1866: Root
& Cady, Chicago, p. 80. "Hoover File Collection", Hanby House Archives
Westerville, Ohio. (Hand-copied notes.)

29  30

31
Shoemaker, op. cit., p. 102.

32
Hanby, op. cit., pp. 50-1.

33
Ohio Writers' Project, Compilers. Westerville In The American
Tradition. The Ohio State Archaeological and Historical Society,
Columbus, Ohio. 1940: Sponsored by the Corporation of Westerville,
Works Projects Administration in the State of Ohio, Federal Works

34  35
Hanby, op. cit., pp. 50-1.  Ibid.

36  37  38
Galbreath, op. cit., pp. 101-2.  Ibid.  Ibid.
The Chicago Connection (continued)

References (continued)

40 Hanby, The Widow, p. 36.


42 43 44 Hanby, The Song Writer, p. 51. Ibid. Ibid.

45 Shoemaker, op. cit., pp. 103-4.


47 Ibid., November issue, p. 25.

48 Shoemaker, op. cit., p. 126.


PART 4 (continued)

The Chicago Connection (continued)

References (continued)


53 54  Ibid., pp. 80-3.  Ibid.


56  Epstein, op. cit.

57  Chapel Gems Enlarged—1872 Edition. Copyright 1868. Published with 1872 in large gold print on cover. The John Church Co., Cincinnati. Viewed in the E. S. Lorenz Collection, Dayton. (Credit given to Geo. F. Root only on cover; Geo. F. Root and B. R. Hanby on inside title page.)

58  Epstein, op. cit.


60  Ibid.

61  Chapel Gems Enlarged Edition (1894). Copyright by Geo. F. Root; 1866 by Root & Cady. The John Church Co., Cincinnati, New York, Chicago. Held in the Hanby Archives, Otterbein Room, Courtright Memorial Library, Westerville. Earl Hoover Files show it to also be in the Ohio State Library (785.7—R67), but it was not available at this time due to re-cataloging. That edition was first placed under copyright in 1866; the enlarged copy is the same as the 1868 edition. It does not ascribe credit to Hanby as he should have had.

62  Carder, op. cit., p. 39.
References (continued)

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APPENDIX B

Annotated Study

with

Index of Alphabetical Titles of Hanby Songs
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78. Now We Say Farewell                    | 239         |
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**Questionable**

If Papa Was Only Ready                     | 240         |
1. A Helping Savior Near

First published: Red Bird, July, 1866
John Church Co., Cincinnati

Classi: Sacred
Key: F Major
Form: AB
Length: 20 meas

First line: "O sing to me of that better land"

Incipit: A Helping Savior Near

2. Angel Nellie—Or Waiting At the Old Linden Tree

First published: 1865, Root & Cady, Chicago

Classi: Secular, sentimental
Key: Eb Major
Length: 32 meas

Meter: 4/4
2. Angel Nellie (cont'd)

Comments: Soldier returns home from the war, and learns his Nelly is dead.

First line: "In the twilight my Nellie is waiting"

Incipit: Angel Nellie

3. Be Kind To God's Creatures

w/m Lora Lee/BRH

First published: Red Bird, July (Summer) 1866: John Church Co., Cincinnati

Class: Children; little moral
Category: SATB

lesson of kindness to animals

Key: D Major

Meter: 4/8

Length: 16 meas (8.8)

Verses: 4

Form: AB

Range: within staff

First line: "Don't kill the little soft-furred hare"

Incipit: Be Kind To God's Creatures

Don't kill the little soft-furred hare,
4. Bird’s Nest, The

Published in: The Blue Bird, April (Spring)
1867: John Church Company
Cincinnati, Ohio

Classi: Children; values; Little moral story; Love of Nature
Category: SATB
Key: G Major
Meter: 6/8
Length: 10 meas (2.2.2.2.2)
Verses: 4
Form: A
Range: within staff

First line: "Freddie came down from a chestnut tree"

Comments: Complete song can be seen in Songs Rarely Seen, APPENDIX.
* (Published posthumously.)

Incipit: The Bird’s Nest

5. Boat Song (aka The Boat Song)

First published: The Red Bird, (Summer)
1866: John Church Company
Cincinnati, Ohio

Classi: Secular, Nature, Children
Category: SATB
Key: C Major
Meter: 6/8
Length: 20 meas (4.4.4.4. plus ending--4)
Range: within staff
5. Boat Song (cont’d)

Verses: 3  Form: A

First line: "Row! Row! Row! over the beautiful blue we go"

Incipit: Boat Song

6. Bolter Brook

w/m Cushing/BRH

First published: The Red Bird, (Summer)
1866: John Church Company
Cincinnati, Ohio

Class: Secular; Boating; Recreational; Social

Category: SATB

Key: G Major

Meter: 6/8

Length: 20 meas (8.12)

Verses: 4

Form: AB

Range: within staff

First line: "Young Bolter Brook is a beautiful brook"

Incipit: Bolter Brook

Refrain

Young Bolter Brook is a beautiful brook. Oh, the long pull is the strong.
7. Burmah (Missionary)  
   SB 12  
   CGO 56  
   CGE 56  
   w/m Slade/BRH  

   First published: The Snow Bird, January (Winter)  
   1866: John Church Co., Cincinnati  

   Classi: Missionary  
   Category: SATB  
   Key: G Major  
   Meter: 4/4  
   Length: 16 meas (4.4.4.4)  
   Range: within staff  
   First line: "A voice that I hear, across the sea"  

   Incipit: Burmah

8. Charlie Wants A Piece Of Bread  
   SB 57  
   FC 91  
   w/m Slade/BRH  

   First published: The Snow Bird, Winter (January)  
   1866: John Church Co., Cincinnati  

   Classi: Secular, Children, Pets  
   Category: SATB  
   Key: F Major  
   Meter: 4/4  
   Length: 8 meas  
   Verses: 6  
   Form: A  
   Range: within staff  
   First line: "Charlie wants a piece of bread"
8. Charlie Wants A Piece Of Bread (cont'd)

Incipit: (exercise song)

![Staff notation]

Charlie wants a piece of bread, Bossie says there

9. Children's Welcome, The

w/m BRH/BRH

Published in: The Robin, April (Spring) 1866; John Church Co., Cincinnati

Classi: Religious, Missionary

Key: F Major

Length: 18 meas (vs 8/cho 10)

Form: AB

Category: SATB

Meter: 4/4

Verses: 4

Range: within staff

First line: "We are coming, we are coming, 'Twas a soft and silvery tone"

Comments: Conversational style; children from all around the world.

Incipit: The Children's Welcome

![Staff notation]

"We are coming, we are coming" 'Twas a soft and silvery tone,

Chorus.

Hail, hail, hail! Thrice, thrice, welcome, let the
10. Christmas Tree

w/m Barnes/BRH

First published: The Dove, October (Fall) 1866: John Church Co., Cincinnati

Classi: Holiday, a Secular

Key: C Major

Length: 24 meas (16.8)

Form: AB

Range: within staff

First line: "With eager steps and hearts in tune"

Incipit: Christmas Tree

11. Come From The Hilltop

w/m Paulina/BRH

First published: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

Classi: Religious, Children

Key: Ab Major

Length: 16 (8.8) meas

Form: AB

Range: within staff

First line: "Come from the hilltop, the vale, and the glen"
11. Come From The Hilltop (cont'd)

Incipit:

Come from the hilltop, the vale, and the glen, on to the temple.

12. Courts Of The Lord, The

First published: The Red Bird, July (Summer) 1866: John Church Co., Cincinnati

Classi: Sacred; Children Category: SATB
Key: C Major Meter: 4/4
Length: 9 meas(2.2.2.3) Verses: 4
Form: Simple A Range: easy, within staff

First line: "We come, we come, a waiting band"

Comments: One of Hanby's early songs; style is very simplistic. This was usual in many of his children's songs and in his early writing.

Incipit: The Courts Of The Lord

We come, we come, a waiting band.
13. Crowding Awfully (Temperance Song)

*SHEET MUSIC*

w/m BRH/BRH

First published: 1866: Root & Cady, Chicago
Also in 1882: American Issue Pub. Co., Westerville, Ohio
(Anti-Saloon League Song Book, E.O. Excell, ed.)

Classi: Temperance
Category: SATB
Key: Ab Major
Meter: 2/4
Length: 22 (14.8)
Verses: 3/cho
Form: AB
Range: within staff

First line: *These Temp'rance folks do crowd us awfully*

Incipit:

Crowding Awfully.

Then forward boys hurrah! we'll

14. Darling Nelly Gray

*SHEET MUSIC*

w/m BRH/BRH

Where Written: Westerville, O.

First published: 1856: Oliver Ditson Company
Boston, Mass.

Classi: Slavery, Socio-political
Issue
Category: SATB, with 4-pt. piano acc.
Key: Eb Major
Meter: 4/4
Length: 32 meas
Verses: 5/2 cho
14. Darling Nelly Gray (cont’d):

Form: AB  Range: within staff

First line: "There’s a low green valley on the old Kentucky shore"

Incipit: Darling Nelly Gray

15. Dismission (Hymn) (aka Prince of Glory)

Written for Infant school, 1850.

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Class: Hymn  Category: SATB
Key: A Major  Meter: 4/4
Length: 24 meas (16.8)  Verses: 2/cho
Form: AB  Range: voiced within staff

First line: "All together, all together, raise, raise the song"

Incipit: Dismission
16. Down From The Skies

First published: The Snow Bird. January (Winter)
1866: John Church Co., Cincinnati

Class: Sacred, Christmas
Key: C Major
Length: 31 meas
Form: AB

First line: "Down from the skies bending low o'er the manger"

Incipit: Down From The Skies

17. Excursion Song—"To be sung while approaching the grove"

First published: The Robin. April (Spring)
1866: Root & Cady, Chicago

Class: Secular; Youth; Recreation and Picnic
Key: Bb Major
Length: 22 meas (14.8)
Form: AB

Range: within staff
17. Excursion Song (cont'd):

First line: "Ho! Ho! Ho! Out to the beautiful groves we go"  
Incipit: Excursion Song

Ho! Ho! Ho! Out to the beautiful groves we go:

18. Farmer's Song (original title)

First published: The Snow Bird, January (Winter) 1866: John Church Company, Cincinnati, Ohio

Class: Secular; Occasional; Children; Greeting  
Category: SATB  
Key: Bb Major  
Meter: 2/2  
Length: 27 meas (2.2.2.2/chor; 2.2.2.2; 2nd end. 3.2.2.2)  
Form: ABC  
Range: SATB/women's duet  
First line: "Up the steeps the morn is bounding"  
Incipit: Farmer's Song

Up the steeps the morn is bounding,  
Cheerily, cheerily we heed the call,
19. Follow Your Leader (Temperance)

First published: The Snow Bird, January (Winter)
1866: John Church Company
Cincinnati, Ohio

Classi: Temperance; Social Commentary
Category: SATB
Key: Bb Major
Meter: 4/8
Length: 16 meas
Verses: 3
Form: A
Range: within staff
First line: "Hark! How your leader's bugle is sounding"

Inципит: Follow Your Leader

20. Gondola

First published: The Robin, April (Spring)
1866: Root & Cady, Chicago

Classi: Sacred; Children
Category: SATB
Key: F Major
Meter: 6/8
Length: 24 meas (8.16)
Verses: 3
Form: AB
Range: within staff
First line: "We come in childhood's joyfulness"
20. Gondola (cont'd)

Incipit: Gondola

No more in childhood's joyfulness, we dwell, may we dwell in

Solene joy.

21. Grant Thy Blessing (Opening)

w/m Slade/BRH

First published: The Snow Bird, January (Winter) 1866: John Church Co., Cincinnati

Class: Devotional; Opening School Day

Key: Ab Major

Length: 32 meas (8.8.8.8)

Form: ABA

Category: SATB

First line: "Holy Father, grant Thy blessing"

Incipit: Grant Thy Blessing

Holy Father, grant Thy blessing,
22. Holy Hour, The

Published only in: The Robin, April (Spring Quarterly) 1866: Root & Cady, Chicago

Class: Devotional; Children
Category: SATB
Key: G Major
Meter: 6/8
Length: 10 meas (2.2.2.2)
Verses: 4
Form: A
Range: within staff

First line: "How sweet the holy hour"

Incipit: The Holy Hour

How sweet the holy hour, when at the throne of grace,

23. Home In Heaven, A

First published: The Red Bird, July (Summer) John Church Co., Cincinnati

Class: Sacred
Category: SATB
Key: Bb Major
Meter: 4/4
Length: 16 meas
Verses: 3
Form: A
Range: within staff

First line: "We are going home, when the toilsome day"
23. Home In Heaven, A. (cont'd)

Incipit: A Home In Heaven

We are going home, dearest child;

24. Household Pets

w/m BRH/BRH

First published: The Red Bird, July (Summer) 1866: John Church Company Cincinnati, Ohio

Class: Secular; Children's

Category: SATB

Key: C Major

Meter: 4/4

Length: 16 meas

Verses: 3

Form: A

Range: within staff

First line: "Jipidee! Jipidee! blithe and gay!"

Incipit: Household Pets

Jip-i-dee! Jip-i-dee! blithe and gay, oh, for we can pipe a -
25. I Will Lift Up Mine Eyes (*Sentences.*)  

w/m Bible/BRH

Written: In 1862 in Lewisburg for evening worship.

First published: The Dove, October (Autumn)  
1866: John Church Co., Cincinnati

Classi: Devotional  Category: SATB
Key: D Major  Meter: 2/4
Length: 28 meas (14.14)  Verses: 1
Form: AB  Range: within staff

First Line: "I will lift up mine eyes to the hills'.

*Song was "based on his father's prayer during his flight from involuntary servitude, 1833." (Psalms 12.) (Shoemaker, "Unpublished Notes," Otterbein Room Archives, Courtright Memorial Library, Otterbein College.

Incipit: I Will Lift Up Mine Eyes

26. In A Horn—"A Song for the times—adapted and arr. by B.R.H."

w/m BRH/BRH

First published: 1865, Root & Cady, Chicago

Classi: Secular; Social Issue;  Category: Solo with acc
Anti-Slavery
26. In A Horn (cont’d)

Key: G Major
Meter: 3/8
Length: 32 meas (8.16.8)
Verses: 5
Form: AB (solo/SATB cho)
Range: within staff

First line: "Say darkies, ole massa is calling to you"
(In dialect) Ed. "In a horn" was a doubting phrase, contradictory, casting aspersion; a slang phrase of that day.)

Incipit:

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V n * ¥ * V
dtuH it-S’
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27. Lambs Of The Upper Fold, The.

w/m Paulina/BRH

Published in: The Snow Bird. January (Winter) 1866: John Church Co., Cincinnati


Classi: Sacred; Devotional; Memorial; Parental Love

Key: D Major
Meter: 4/4
Length: 24 meas (16.4.4)
Verses: 2
Form: ABA
Range: within staff

First line: "'Mid the pastures green of the blessed isles"
27. Lambs Of The Upper Fold, The. (cont'd):

Incipit: The Lambs Of The Upper Fold

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Mid the pastures green of the blessed isles
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28. Learning The Lesson

w/m Paulina/BRH

First published: The Red Bird, July (Summer) 1856: John Church Co., Cincinnati

Class: Secular; Children  
Category: SATB

Key: D Major  
Meter: 3/8

Length: 30 meas  
Verses: 3

Form: Simple A (poorly written.)  
Range: within staff

Has left-over beats. Probably written early in career.

First line: "I'm learning my lesson," said Neddie to Kate"

Incipit: Learning The Lesson

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"I'm learning my lesson," said Neddie to Kate, "for I
29. Little Children In The Temple

First published: The Red Bird, July (Summer) 1866: John Church Co., Cincinnati

Class: Religious; Children Category: SATB
Key: Eb Major Meter: 4/4
Length: 20 meas (8.12) Verses: 3/cho
Form: AB Range: within staff

First line: "See the Savior in the temple" Incipit: Little Children In The Temple

30. Little Eyes ("Infant Class")

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Class: Sacred; Children Category: SATB
Key: G Major Meter: 4/8
Length: 8 meas Verses: 1
Form: Simple A Range: within staff

First line: "Little eyes, little eyes, open with the morning light" Comments: Marked "Geo. B. Loomis" in "Contents." of original copy, but initialed by Mrs. Kate Hanby in her copy given to the
30. Little Eyes (cont'd):

Hanby House Museum as being a song by her husband. Loomis may have polished the composition for publication. If so, Hanby as editor gave him credit. It is credited to Hanby by this writer for the original tune (soprano melody) and words, but because of the initials, not the four-part accompaniment and music, as found and signed in the book.

Incipit:

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:..:.
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Little eyes, little eyes

31. Little Flow'ret (or Little Floweret)

w/m Paulina/BRH

First published: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

"Published in 1892: Little Sacred Songs, J.R. Murray."--D.C. Shoemaker, (Unpublished Notes.)

Class: Sacred; Children Category: SATB
Key: C Major Meter: 3/4
Length: 8 meas Verses: 3
Form: Simple A Range: within staff
First line: "Little flow'ret, press thy way, thro' the darkness"

Incipit:

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Little Flow'ret, press thy way, thro' the darkness
32. Little Tillie's Grave

w/m BRH/BRH

Written: Seven Mile, Ohio
Published: 1860: John Church Co., Cincinnati

Classi: Mourning; Anti-Slavery; Category: SATB
Social Statement
Key: Bb Major    Meter: 4/4
Length: 28 meas (8.8.8.2 [interlude]. Verses: 5/w 2 cho and 2 coda)
Form: Intro.A/Intro/Coda Range: within staff for voices

First line: "'Tis midnight gliding on her deep, dark wings"
Comments: Finally located in the Ohio Historical Society Archives, in "Separate* Collection, No. 30300.

Incipit: 

33. Long Ago

w/m Slade/BRH

First published: The Snow Bird, January (Winter) 1866: John Church Co., Cincinnati
Reprinted in 1892: Little Sacred Songs, J.R. Murray (Shoemaker, Unpublished Notes)

Classi: Children; Devotional Category: SATB
Key: C Major    Meter: 6/8
33. Long Ago. (cont’d)

Length: 8 meas  Verses: 4
Form: Simple A  Range: within staff

First line: "Long ago, when little children came"

Incipit: Long Ago

34. Make Hay While The Sun Shines

First published: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

"Reprinted in The Musical Fountain, 1867: Root & Cady, Chicago."
(Shoemaker, Unpublished Notes.)

Class: Sacred  Category: SATB
Key: E Major  Meter: 4/8
Length: 8 meas (2.2.2.2)  Verses: 4
Form: Simple A  Range: within staff

First line: "Make hay, while the sun shines"

Incipit: Make Hay While The Sun Shines
35. **Morning Song**

- **key**: G Major
- **meter**: 6/8
- **length**: 24 meas (12.12)
- **form**: AB
- **range**: within staff
- **first line**: "The morning is beaming"

**Incipit:**
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\[\text{Incipit: Morning Song}\]
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36. **My Savior's Voice**

- **key**: G Major
- **meter**: 6/8
- **length**: 20 meas (8.12)
- **form**: AB
- **range**: within staff
- **first line**: "The sky was dark above, the sea was dark below"
36. My Savior's Voice (cont'd):

**Incipit:**

My Savior's Voice

![Incipit music notation]

37. Nameless Heroine, The. (aka A Song For The Nameless Heroine/Who Aided the Escaping Prisoners)

**SHEET MUSIC**

w/m Hanby

First published: 1865: John Church Co., Cincinnati
Also: N.Y.: W.A. Pond Co.; Oliver Ditson Co.; Lee & Walker, Philadelphia

**Classi:** Secular; Social Commentary: Loyalty

**Category:** Solo w acc/ and SATB cho

**Key:** G Major

**Meter:** cut time

**Form:** Intro/solo/cho (ABC)

**Range:** within staff; arr. piano accomp.

**Verses:** 3/cho

First line: "Out of the jaws of death, out of the mouth of hell"

Comments: A beautiful young southern girl risked her life to aid three northern soldiers to escape to the Northern lines.

**Incipit:**

The Nameless Heroine (title now in use)

![Incipit music notation]
ANOTATED STUDY (continued)

   *  
   w/m Clark's S.V./BRH  
   *Initials are unknown  
   First published: *The Snow Bird*, January (Winter)  

Classi: Children; Secular;  
Little Moral Story  
Category: SATB  
Key: F Major  
Meter: 4/8  
Form: A  
Range: within staff  
First line: "I missed dear little Mabel from her class and school one day"  
Comments: School lesson; simplistic; conversational style. Typical little moral story common in that day."

Incipit: The New Dress  

39. Now Den! Now Den!--"The Freedman's Song"  
   SHEET MUSIC  
   (1865)  
   w/m BRH/BRH  
   Where written: Chicago  
   Published in 1865: Chicago, Root & Cady  

Classi: Social Commentary; Anti-Slavery in Dialect; Early  
"Jubilee" style  
Category: Solo/SATB cho  
Key: F Major  
Meter: 2/4

Length: 32 meas (piano Intro/8.8.8/coda)  Verses: 4; Intro/vs/ch/coda
Form: Intro/AB/coda; ornamentals; (more advanced arrangement)  Range: 4 octaves/piano
displays difficulty and ornamentation

First line: "De darkies say dis many a day"

Comments: This sheet music, as in several others, indicates more promise and potential for higher quality, advanced composition; it included chording accompaniment, scattered and wide-ranged piano parts with ornamental frills.

Incipit: Now Den! Now Den! "The Freedman's Song"

40. Now To The Lord

w/m BRH/BRH

First published: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

Classi: Devotional; classroom.  Category: SATB
Key: C Major  Meter: 4/4
Length: 8 meas  Verses: 4
Form: Simple A  Range: within staff

First line: "Now to the Lord on High, Ye Saints*
41. Now Work Is Done

w/m BRH/BRH

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Classi: Children; Classroom; Secular

Key: 

Length: 

Form: 

First line: 

Comments: 

Incipit: Now Work Is Done

Ole Shady, Song of the Contraband.

w/m BRH/BRH

Where written: Seven Mile, Ohio

First published: Boston, 1861

Oliver Ditson Co.

Classi: Social Commentary; Negro dialect; early "Jubilee" style

Key: C Major

Length: 16 meas

Form: Intro/AB

Category: Solo/SATB ch

Meter: 4/4

Verses: 5/cho

Range: within staff
42. Ole Shady (cont'd):

First line: "Oh! Yah! Yah! Darkies laugh wid me"

Incipt:

43. O Sing Unto The Lord

w/m BRH/BRH

Published in: The Red Bird, July (Summer)

Class: Devotional; Classroom

Key: C Major

Length: 12 meas

Form: AB; solo/response

First line: "0 sing unto the Lord a new song"

Comments: The book said "For the Infant Class." (Ed. Rather difficult for the very young, even when melody only is used.)

Incipt: O Sing Unto The Lord
44. Over The Silent Sea

First published: The Red Bird, July (Summer)
1866: John Church Co., Cincinnati

Classi: Devotional; In Memoriam;
Sacred
Key: A Major
Length: 18 meas (4.4.4)
Form: A
Range: within staff

First line: "There's a bright happy home high in heaven above"

Comments: Used on the grave of Hanby: "'Over the Silent Sea' passed Benjamin R. Hanby/ aged 33 years" (then poem in full). (Shoemaker, 1983, p. 104.) Notice words were by Cushing.

Incipit:

There's a bright happy home high in heaven above, there is the home of the angels above.

45. Pathway To Heaven, The.

First published: The Snow Bird, January (Winter)
1866: John Church Co., Cincinnati

Classi: Devotional
Key: D Major
Length: 16 meas (4.4.4.4)

Incipit:

Over The Silent Sea
45. Pathway To Heaven, The (cont'd):

Form: AB  Range: within staff

First line: "We have found the way to Heaven"

Incipit: The Pathway To Heaven

46. Penny Song, The

w/m French/BRH

Published in: The Blue Bird, April (Spring) 1867: John Church Co., Cincinnati

(Published posthumously after Hanby's death in March, 1867.)

Classi: Secular; Little Moral  Category: SATB
Lesson; Charity and Giving

Key: F Major  Meter: 4/8
Length: 24 meas (4.4.4/2.2.2.2)  Verses: 3
Form: AB (16/8)  Range: within staff

First line: "Tho' the pennies seem but trifles, and the dollars make but slow"

Incipit: The Penny Song
47. Praise.

\[ \text{w/m BRH /BRH} \]

First published: The Robin, April (Spring)
1866: Root & Cady, Chicago

Classi: Sacred; Youth

Key: G Major

Length: 8 meas

Form: A

First line: "Now let our voices join, to form a sacred song"

Incipti: Praise

\[ \text{R 13} \]

FC 231

48. Rap! Rap! Rap! (*exercise song*)

\[ \text{w/m Slade/BRH} \]

First published: The Robin, April (Spring)
1866: Root & Cady, Chicago

Classi: Secular; Children; Vocational; Carpentry

Key: G Major

Length: 6 meas (2.2.2)

Form: A

First line: "Rap! Rap! Rap! Rap! How the shingles clap!"

Incipti: Rap! Rap! Rap! Rap! How the shingles clap, there has been a timber.
49. Resisting The Temptor

w/m Slade/BRH

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Classi: Secular; Children; Little Moral Lesson; Values

Key: Eb Major

Length: 32 meas

Form: ABA

First line: "Come, merry lad, I am waiting for you" (resisting the temptation to skip school)

Incipit: Resisting The Temptor

50. Reveller's Chorus, The— "A Temperance Song"

w/m BRH/BRH

Published in 1865; 1857: Root & Cady, Chicago
Also in 1867: "Reprinted in The Musical Fountain, Root & Cady, 1867." (Shoemaker, Unpublished Appendix.)

Classi: Temperance Theme

Key: G Major

Length: 24 meas (8.8.8)

Form: IntroAB

First line: "Shouts at the Reveller's banquet, rum is the Reveller's King"
50. Reveller's Chorus, The (cont'd):

Comments: Copy seen at Hanby House.

Incipit: The Reveller's Chorus: A Temperance Song

Stands at the Reveller's banquet

No! No! Per-sis-ly oh!


Published in: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

w/m Cushing/BRH

Class: Children; Devotional Category: SATB
Key: A Major Meter: 4/4
Length: 24 meas (4.4.4.4/4.4) Verses: 3/cho
Form: AB Range: within staff

First line: "The fishers sat within their boat, the long, long, weary night"

Incipit:

The Risen Lord

The fishers sat within their boat, Come — children, tell no longer—
52. Santa Claus  
\textit{Up On The Housetop)}  
\textit{w/m BRH/BRH and Paulina (2 vs. added to BRH)}  
\begin{tabular}{lrr}
\textbf{First published:} & \textit{The Dove, October (Autumn)} & 1866: John Church Co., Cincinnati \\
\textbf{Classi:} & Secular; Children; Christmas; Holiday & Category: SATB \\
\textbf{Key:} & F Major & Meter: 2/4 \\
\textbf{Length:} & 16 meas (8.8) & Verses: 8 \\
\textbf{Form:} & AB & Range: within staff \\
\end{tabular}  
\textbf{First line:} "Up on the housetop, not delay no pause"  
\textbf{Comments:} This song was first sung at New Paris and Richmond. It was not published until 1866 in Chicago. Through the years it became "Unknown" and "Anonymous" until Shoemaker traced and documented it as the work of Hanby. It was originally introduced as "Santa Claus May Be Recognized," at Richmond.  
\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{incipit.png}
\caption{Santa Claus (aka Up On The Housetop)}
\end{figure}

53. Savior, We Thy Children Gather (See Comments)  
\textit{w/m Paulina/BRH}  
\begin{tabular}{lrr}
\textbf{First published:} & \textit{The Robin, April (Spring)} & 1866: Root & Cady, Chicago \\
\textbf{Classi:} & Devotional; Children; Category: SATB \\
\end{tabular}
53. Savior, We Thy Children Gather (cont'd):

Key: A Major
Meter: 2/4
Length: 16 meas (4.4.4.4)
Verses: 3
Form: A
Range: within staff

First line: "Savior, we Thy children gather, in Thy blessed courts today"

Comments: This song has the same words as "We Gather" (also Paulina) but BRH gave the words two entirely different musical settings, thus two different songs. The songs have different meters and different Keys. See "We Gather" in this Annotated Study.

Incipit: Savior, We Thy Children Gather

54. Shepherds of Bethlehem, The.

w/m Cushing/BRH

First published: The Dove, October (Autumn Quarterly)
1866: John Church Co., Cincinnati

Classi: Devotional; Children; Seasonal; Christmas
Category: SATB

Key: D Major
Meter: 4/4
Length: 24 meas (8/16) (2.2.2.2.etc.)
Verses: 3
Form: Very simple AB
Range: within staff

First line: "They were watching on the hillsides, for the coming day"
54. Shepherds of Bethlehem, The. (cont'd):

Comments: Very simplistic and child-like.

**Incipit:** The Shepherds Of Bethlehem

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\text{\textbf{Chorus:}}
\text{They were watching on the hill-side for the Coming Day:}
\text{"Glo-ry to God in the high-est."}
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\text{w/m Paulina/BRH}

First published: The Snow Bird, January (Winter)
1866: John Church Co., Cincinnati

Class: Secular; Social Commentary; Category: SATB
Family Love; Loyalty; Father's Love

Key: C Major
Meter: 3/4
Length: 24 meas (16/8)
Verses: 3/cho
Form: AB
Range: within staff

First line: "Let me kiss you, father, kiss you"

Comments: Family love and loyalty, war-time commentary.

**Incipit:** The Soldier's Motherless Daughter

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\text{\textbf{Chorus:}}
\text{Let me kiss you, father, kiss you, I am I shall have none to rest in,}
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ANOTATED STUDY (continued)

56. Sower, The.

w.m Parry/BRH

Published in: The Blue Bird, April (Spring)
1867: John Church Co., Cincinnati

Classi: Devotional
Category: SATB
Key: D Major
Meter: 3/4
Length: 16 meas (4.4.4.4)
Verses: 4
Form: A
Range: within staff

First line: "Time is not alone a reaper, gath'ring harvests thro' the land"

Comments: Published posthumously.

Incipit: The Sower


w.m BRH/BRH

Published in: The Snow Bird, January (Winter)
1866: John Church Co., Cincinnati

Classi: Temperance
Category: SATB
Key: F Major
Meter: 3/4
Length: 16 meas (8.8) in 2's
Verses: 3
Form: ABA
Range: within staff

First line: "'Round the Temperance standard, rally"
57. Temperance Standard, The. (cont'd):

Incipit:

The Temperance Standard

Round the temperance standard rally,

58. Terrible Tough

w/m BRH/BRH (Seen at Hanby House)

Written in: New Paris, Ohio (while working in Cincinnati)
Published: 1864, John Church Co., Cincinnati

Classi: Social/political
Commentary

Key: Bb Major

Length: 67 meas (15.30.22)

Form: Intro/AB/coda

Category: Solo/SATB quartette cho

Meter: 3/8

Verses: 6

Range: within staff for all voices; piano acc in variation

First line: (vs.1) "A farmer he sat with his chin in his hands"
(cho) "O, Governor Brough! It's terrible tough! I declare you've treated us downright rough!"

Comments: Story of war conscription. Directions given for singing and dramatizing, chorus in fast, chant-like mixed quartette style, cleverly done satire.

Incipit:

A farmer he sat with his chin in his hands,

O, Governor Brough! It's terrible tough! I declare,
59. Thank God For Our Country

w/m Slade/BRH

Published only in: The Snow Bird, January (Winter)
1866: John Church Co., Cincinnati

Classi: Patriotic; Children
Category: SATB
Key: G Major
Meter: 4/4
Length: 16 meas (2 meas phrases)
Verses: 3
Form: A
Range: within staff

First line: "Thank God for our country, the beautiful land"

Incipit: Thank God For Our Country

60. Thanksgiving

w/m Slade/BRH

First published: The Dove, October (Autumn)
1866: John Church Co., Cincinnati

Classi: Devotional; Seasonal
Category: SATB
Key: G Major
Meter: 2/4
Length: 16 meas (4.4.4.4)
Verses: 4
Form: A
Range: within staff

First line: "Harvest fields with golden glow, laden branches"
60. Thanksgiving (cont'd):

Incipit: Thanksgiving

Harvest fields in golden glow.

61. Was It Right?

w/m Slade/BRH

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Classification: Secular; Little Moral
Story; Lesson on Right and Wrong; Kindness

Category: SATB

Key: G Major

Meter: 4/4

Length: 12 meas (2.2.2.2.2.2)

Verses: 3

Form: A

Range: within staff

First line: "If the boys and girls will listen:

Incipit: Was It Right?

If the boys and girls will listen, I will tell them in my song.

62. Weaver John

w/m BRH/BRH

First published: The Dove, October (Autumn) 1866: John Church Co., Cincinnati
62. Weaver John (cont'd):

Classi: Secular; Life Style and Vocation; Occupational;
Key: Bb Major
Length: 16 meas (8.8)
Form: AB

First line: "Down in that cottage lives Weaver John"

Incipit: Weaver John

"Dow in the cottage lives Weaver John And w

Whirly, whirly, click and clock,"

63. We Gather (Opening) (not used) R 5
w/m Paulina/BRH CGO 5
CGE NO

First published: The Robin, April (Spring)
in contents, 1866: Root & Cady, Chicago but not used)

Copy seen: CGO

Classi: Sacred; Children
Key: F Major
Length: 8 meas (2.2.2.2)
Form: A

First line: "Savior, we Thy children gather" (Used as title for other song)
63. We Gather (Opening), (cont’d):

Comments: Words by Paulina are the same for two songs; BRH arranged two different choral settings in different keys and slightly different meters. Because this is a new setting musically, and different from "Savior, We Thy Children Gather," it is considered to be a new song by BRH.

Incipit: We Gather (Opening)

64. When The Old Year Died

w/m Paulina/BRH

First published: The Snow Bird, January (Winter) 1866: John Church Co., Cincinnati

Classi: Occasional; Holiday; New Year's

Category: SATB

Key: b minor

Meter: 4/4

Length: 10 meas

Verses: 4

Form: A

Range: within staff

First line: "There were ringing notes in the festal throng with the dancers' feet and the swell of song"

Comments found: "Sung in Moody's Bible Class, Watch Night Meeting, New Year's Eve, Chicago, 1865." (Shoemaker, Unpublished Notes, Otterbein Archives.)

* (Ed. The only song found in a minor key written by BRH.)

Incipit: When The Old Year Died.

There were ringing notes in the festal throng,
65. Whippoorwill

w/m Slade/BRH

First published: The Red Bird, July (Summer) 1866: John Church Co., Cincinnati

Classi: Secular; Nature Study; Kindness to God's Creatures

Key: G Major

Meter: 4/8

Length: 12 meas (8.4)

Verses: 5/cho

Form: AB

Range: within staff

First line: "O'er fragrant summer fields, new mown"

Incipit: Whippoorwill

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66. Who Is He? (In Yonder Stall)

w/m BRH/BRH

First published: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

Classi: Religious; Holiday; Christmas story

Key:

Meter:

Length: 12 meas (2.2/2.2.2.2)

Verses: 8/cho

Form: AB

Range: within staff for easy singing

First line: "Who is He, in yonder stall?"
66. Who Is He? (In Yonder Stall?) (cont'd):

Comments: "Used at Christmas, but considered all-season. Written in 'Sol-fa' and sung in every country of the world where English is spoken." (Shoemaker, Unpublished Notes, Hanby House Archives.)

One of the four most popular songs written by Hanby. Written for "call-and-response" between leader and class. This song was forgotten for years, but re-discovered in popular use in England by Edmund Lorenz, of Dayton, Ohio, who brought it back and published it in his hymnal in 1935. (Documented by Shoemaker, Lorenz, Hoover, Porter.)

This highly publicized song spread around the world wherever English was spoken, and is better known in other parts of the world than here. Partial documentation found in Hoover Hanbyana Collection. Written for Hanby's school room, Singing-school, and Sunday school use.

Included in the new United Methodist Hymnal to be published in 1987. (Conversation, Dr. M.J. Miller, Westerville, Ohio, April, 1987.)

Incipit: Who Is He In Yonder Stall?

\[ \text{Who Is He In Yonder Stall?} \]

\[ \text{Refrain} \]

67. Willie And The Angels

w/m Paulina/BRH

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Classi: Child's Story  Category: SATB
67. Willie And The Angels (cont'd):

Key: E Major
Length: 16 meas (2.2.2.2)
Form: AB

First line: "Willie laid him down to sleep"

Incipit: Willie And The Angels

68. Willie's Temptation--"A song for children"

First published: 1868 by John Church Company
Cincinnati, Ohio

Class: Children; Little Moral
Story: Winning Over Temptation; Values

Key: F Major
Length: 48 meas
Form: ABC (16.16.16)

First line: "Little Willie stood under an apple tree old"

Written comments found: Written for Ben's Infant School--children 3-8,9 years of age. (Inscription on copy made and "Presented to Hanby House by Daniel A. Harris, former member of Metropolitan Opera Company, and Director of Voice, Oberlin College Conservatory.") Hanby House
68. Willie's Temptation—"A song for children" (cont'd):

House Museum. No date. 1950's?)

_Incident:_ Willie's Temptation

_Willie's Temptation: A Song For Children:_

_Little Willie stood under an apple tree old._

69. Work in God's Vineyard

_w/m Paulina/BRH

_First published:_ The Red Bird, July (Summer) 1866: John Church Co., Cincinnati

_Class:_ Religious; Inspirational

_Category:_ SATB

_Key:_ Eb Major

_Meter:_ 4/4

_Length:_ 16 meas(4.4.4.4)

_Verses:_ 4

_Form:_ A

_Range:_ within staff

_First line:_ "Work in God's vineyard, Jesus hath call'd thee"

_Incident:_

_Work in God's Vineyard_
NEWLY VALIDATED SONGS

70. Chick-a-dee-dee

w/m (Unmkd/perm of Tolman)
now w/m BRH/BRH

First published: The Snow Bird, January (Winter) 1866: John Church Co., Cincinnati

Classi: Secular; Children;
Nature Study

Category: SATB

Key: D Major

Length: 12 meas

Form: Simple A (2.2.2.2.2)

Range: within staff

First line: "The ground was all covered with snow one day"

Incipit: Chick-a-dee-dee

Discussion: This song was validated in this study; it was documented by Hanby (1937), Galbreath (1905), Hoover (1967), Price (1965), and Writers' Project (1944). It appeared in McGuffey's New Third Eclectic Reader, (1888 ed.) under the title, "The Snow Bird," with words used only (as a poem.) The song carried the phrase "By perm. Tolman Co." No doubt the song was first sent by Hanby to Tolman Co. from New Paris after he first wrote it, and placed by them under copyright (as did Ditson with "Darling Nelly Gray." When printed, the four-part arrangement was used, perhaps polished up or varied by the publisher's employee, and credit was not given to Hanby. (Again, that was often done.)

Nevertheless, the song was originally written by Hanby, used in
70. Chick-a-dee-dee (cont'd)

The Snow Bird, edited by Hanby, and he no doubt used it because he had written and had permission to do so. He was careful to give them credit.

In New Paris, Richmond, and Singing-school, Hanby first taught his songs. He then became known as "Here comes 'Chick-a-dee-dee'" when he conducted his concerts and children's gatherings. The song is considered to be the work of Hanby by this researcher.

One other point: on occasion Hanby wrote only words and melody ("Multiplication Song" as an example), using a song for teaching. This may have been the original case for "Chick-a-dee-dee," in the beginning.

71. Hymn of Praise, A.: Give Thanks

"For the Infant Class." C G 86-88
w/m BRH/BRH (so marked in "Contents")

First published: The Snow Bird, January (Winter) 1866: John Church Co., Cincinnati

Key: F Major
Meter: 4/4
Length: 16 meas (3 sentences)
Verses: 9 sentences by teacher; response (SA) by class

#1: 8 meas (4,4)
#2: 4 meas (4)
#3: 4 meas (4)

Form: Simple A
Range: SA within staff

First line (teacher): vs. 1. "O give thanks unto the Lord"
First line (class): "For His mercy endureth forever"

* (Ed.: Hanby referred to this "exercise" as "a hymn of praise," in his directions for singing, P. 25)

Discussion: Pp. 24-5 are choral speech sentences, and p. 26 contains sentences to be sung. They are musically complete, are well-written, and long enough to be considered an exercise
ANNOTATED STUDY (continued)

Newly Validated Songs (continued)

71. Hymn of Praise, A: O Give Thanks (cont’d)

or sentence response. Detailed rote teaching instructions were included.

It is this researcher's thought that these should be included in the list of known songs by Hanby. The three pages are separate from, and precede another song, "Dismission." The responses are a separate set, longer than a few other sentences considered songs, and should be judged accordingly as music often used by Hanby, other composers, and publishers in that era.

Incipit: A Hymn Of Praise: O Give Thanks

72. Be Kind and True

w/m GFR/BRH (Validated)

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Class: Children; Moral Lesson; Fellow Man

Key: F Major

Length: 4 meas

Form: Simple A

Category: Round

Meter: 4/4

Verses: 1

Range: within C scale, soprano

First line: "Be kind and true in all that you may do"

Comments: Marked as words by Root. Formerly claimed as BRH by
72. Be Kind and True (continued)

Shoemaker. The editors worked together so it is possible. Since the song was marked for words only, the song is credited for music to Hanby.

Incipit: Be Kind And True

Be kind and true in all that you may do, keep this in view.

73. Robin Song, The.

w/m (GFR/unmkd) (printed, but not in "contents.")
w/m BRH/BRH

First published: The Robin, April (Spring) 1866: Root & Cady, Chicago

Classi: Children; Nature; Kindness to creatures

Category: SATB

Key: F Major

Meter: 2/4

Length: 24 meas (16/8) (4.4.4.4/4.4)

Verses: 3/cho

Form: AB

Range: within staff

First line: "We are coming sang the robins, For the woods and groves"

Incipit: The Robin Song

We are coming sang the robins, For the woods and groves

We are calling, sing the robins, For the
Discussion: "The Robin" was documented to Hanby by Mrs. Hanby through Galbreath (1905), Writers' Project (1940), and now by this writer.

Many of the well-known songs of Hanby were unmarked in "The Robin" or marked "by permission." "Gondola," "Resisting the Temptor," "The Children's Welcome," and "Dismission" were among those left unmarked. This led to speculation about other unmarked songs. Certainly we know Hanby was the original writer of this song. Perhaps Root arranged the song in 4-pt. accompaniment. We may not know for certain. The song is in the style, mood, and content of Hanby, and it was documented at the turn of the century and later as Hanby's work. This writer considers the fact that it was inserted at the last minute for another song (not included), indicating haste in completing the arrangement.

The entire book was full of errors and indicated great haste or carelessness in preparation. "The Robin" contained so many discrepancies it was nearly impossible to arrive at an accurate tally.

Mrs. Kate Hanby indicated this to be one of Hanby's songs. Credited BRH/BRH.

74. Vowel And Consonant Song -

Published in: The Robin, April (Spring) 1866: Root & Cady, Chicago

Class: Children; School Lesson; Grammar

Category: SATB

Key: F Major

Meter: 4/8

Length: 10 meas

Verses: 1 (with repeats)

Form: A

Range: within staff

First line: "B,a,ba; b, e, be; b-i-bi, ba-be-bi;"
ANOTATED STUDY (continued)

Newly Validated Songs (continued)

74. Vowel and Consonant Song (continued)

Incipit: Vowel And Consonant Song

Discussion: Validated in this paper with evidence found in B.O. Hanby, citing former student of Ben Hanby who attended his one-room school. This writer also found that it quickly intrigued a class of children, who learned it rapidly. (The Song Writer, p. 9)

This song is not to be confused with a vowel song found which was written by George Root, and was much poorer than this song. The phrase, "Ba-be-bi-bo-bu, a-e-i-o-u," was quoted by the former student, and is contained only in Hanby's song.

75. Be You To Others

First published: The Dove, October (Autumn)
John Church Co., Cincinnati

Classi: Children; Character; Moral Traits and Values
Category: Unison, for 3-pt. round
Key: C Major
Length: 12 meas
Form: A
First line: "Be you to others kind and good"
ANOTATED STUDY (continued)

Newly Validated Songs (continued)

75. Be You To Others (continued)

Comments: Typical of the "little songs" written by Hanby early in his teaching in one-room schools. Easiest key, same style and easy meter, with little moral lesson. Former student was quoted by B.O. Hanby regarding a song which said, "Be kind and good," which she recalled singing. (The Song Writer, B.O. Hanby)

Incipit: Be You To Others

76. Multiplication Song

w/m (Unmkd) BRH/BRH (validated)

First published: The Forest Choir
1867: John Church Co., Cincinnati

Classi: Children; Math; Rhythm
Category: Single melody

Key: G; C
Length: 16/32/16/16
Form: ABA coda

First line: Twice one are two, That is very true*

Incipit: Twice one are two, That is very true,
Newly Validated Songs (continued)

76. Multiplication Song (continued)

Discussion: This song was confirmed by B.O. Hanby with information from a former student in Hanby's one room school. Galbreath (1905), Hoover (1965), and Ohio Writers' Project (1944) each mentioned his writing of a song to teach the multiplication tables. The song was simply written, one melodic line, (almost a chant), no harmony; easy to sing with clever words.

Documented to Hanby.

77. They Who Save (Not listed in Contents) BB 21

w/m (unmkd) BRH/BRH (validated)

First published: The Bluebird, April (Spring) 1867: John Church Co., Cincinnati (Printed posthumously)

Class: Children; Little Moral Lesson: Thriftiness

Category: Unison

Key: D Major

Meter: 4/4

Length: 8 meas

Verses: 1 (sentence)

Form: A

Range: within staff

First line: "The one who saves whene'er he can"

Comments: This is Hanby's style of writing, similar in key, range, simplicity, and one-room school style of teaching. The song was probably used as "filler" to complete the page upon which his work, "The Penny Song," appeared. Song has same philosophy of practicality as others he wrote for teaching purposes. Its proximity and usefulness to fill the page cannot be overlooked. It must be remembered he only contributed the three songs for that issue due to illness. This writer attributes this song to Hanby.

Incipit: [Music notation]

They who save whene'er they can,
Highly Probable Songs:

78. Now We Say Farewell

First published in: The Dove, October (Fall) 1866: John Church Co., Cincinnati

Classi: Children; School Lesson; Character Building
Category: Soprano melody; 2-pt. round
Key: D Major
Meter: 4/4
Length: 8 meas
Verses: 1
Form: A (4.4)
Range: within staff
First line: "Now we say farewell, our pleasant work is done"

Discourse: This song was like many others in its simplicity, school-like usage, especially at close of day, with potential for enthusiastic singing. In addition, it was used as filler at the end of the second page of "Santa Claus," edited without a doubt, by Hanby, who in need of a filler, recalled this song and wrote it in. Considered a song by Hanby until proven otherwise by this researcher.

10. The Song Of The Shoemaker

Published in: The Dove, October (Autumn) 1866: John Church Co., Cincinnati

Classi: Children; Community; Vocational
Category: SATB
Key: G Major
Meter: 6/8
Highly Probable Songs: (cont'd)

79. Song of the Shoemaker, The

Length: 10 meas (2.2.2.2.2)

Verses: 6

Form: A

Range: within staff

First line: "The shoemaker sat amid wax and leather, with lapstone"

Discussion: The style, vein, meter, and character of this song strongly resembles "The Weaver." Hanby often wrote about those he knew. Stories quoted by his son mentioned incidents in stores in the village, where Hanby often dropped by to chat. This unmarked song closely resembles Hanby's work in every way. Like other unmarked works, it was probably composed earlier in Hanby's career, and then polished up to be used in his Series in Chicago. Hanby often wrote similar songs, with slight changes in melody and rhythm. Considered to be Hanby's song, unless proven otherwise.

Incipit: The Song Of The Shoemaker

The shoemaker sat amid wax and leather, with

The song created strong doubts in the mind of this researcher. The authorship of the words of the song spoke strongly of Hanby, including references to his family and "the store." The song was published only a few months after the death of Hanby, and
If Papa Was Only Ready

could have also been found among his belongings in his desk after his death. It would have been polished and arranged by Bliss at that time (perhaps at Root's suggestion), copyright obtained, and published under his name. As mentioned in C. III, plagiarism was rampant with no thought of conscience, not even considered such. Material created by an employee was usually considered the property of the employer. In view of the text and contents, with mention of family names and situations, this writer suggested further analysis. Hanby died in March of 1867; the firm published the last issue finally (as a bi-annual, but that did not occur).

First lines of each verse included:

1. "'I should like to die,' said Willie"
2. "But she told me"
3. "There I know I shall be"
4. "There will be none but the holy"
5. "Nellie said that maybe I could"
6. "He must excuse my papa, 'cause he couldn't leave store"

Incipit: If Papa Was Only Ready

\[\text{I should like to die, said Willie,}
\text{If my papa could die too,}\]
**ANOTATED STUDY (continued)**

**Songs Rarely Seen**

**Illustrations of Songs**

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</table>

**NOTES:** The Robin was found in a private collection in the Milwaukee Library System. Permission to use was granted by Elizabeth Fregazzi, Chief Head of the Library.

The Blue Bird and The Dove were seen in a private collection and permission to copy by hand only was given to this writer by the owner of the 4000-volume collection of hymnbooks and Sunday school books. The songs were deemed important due to the scarcity of the volume and lack of viewing for over 50 years.

"Little Tillie's Grave" (SM) was finally viewed at the Ohio State Historical Society Library Archives, Columbus, Ohio and no other copy was located. Permission to reprint in reduced form was given by the library and clearance was made with the Theodore Presser Company, Philadelphia, Pennsylvania, who formerly held copyright ownership on this song (which is now in "public domain.")
Figure 1. Chicka-dee-dee (FC, p. 106)

Vowel and Consonant Exercise (FC, p. 109)

Figure 2. Vowel and Consonant Exercise
The Sower

1. Time is not alone a reaper,
Jah’s reaping harvests tho’ the land,
Blessings from his hand!
Fly the winged hours swiftly
Sowing ever as they fly,
Seeds of love, and truth, and beauty,
Flowers and fruits that never die.

2. Canst thou woo the hours to bless thee,
With the treasures that they bear?
If thou wou’st with earnest labor
Meet them with a hearty greeting
The hours as they come to thee;
Courage, trust, and gentle patience,
Gain their blessing ere they flee.

3. And the hours, onward flying,
Win their blessing from the days,
That the circled year displays.
Spring shall see the generous sowing,
Bright shall be thy summer times;
Autumn rich with golden harvests
Dower thee for a fairer clime.

4. Hours, days, and years move past thee,
Never to their courses returning,
In thy times of grief and woe;
Look not then with fearful sadness
On the past, but live today,
Meet the coming years with gladness,
Hoping, trusting, all the way!

Figure 3. The Sower (BB, p. 16)

The Holy Hour

1. Ever was the holy hour
When at the throne of grace
Or hear my voice, thy upward song
To join the happy throng

2. The friends of Jesus heard the song
And sang to him the strain
With the sweet song of the heart
To join the happy throng

3. Oh, Shepherd, Saviour, King
Come, make this earth thy home
Drive out thy fear, thou mighty One
And make us all thine own.

Figure 4. The Holy Hour (R, p. 10)
Figure 5. Little Tillie's Grave
(Sheet Music)

By permission
APPENDIX C

Profiles of Collections

I. SHEET MUSIC

II. OUR SONG BIRDS Series

III. CHAPEL GEMS

IV. THE FOREST CHOIR
## PROFILES OF COLLECTIONS

### I. SHEET MUSIC By Hanby

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<td>(1) Darling Nelly Gray</td>
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<td>Cincinnati, O.</td>
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<td>(5) Terrible Tough</td>
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<td>1864</td>
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<td>Cincinnati, O.</td>
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<td>(6) Now Den! Now Den!</td>
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<td>Chicago, Ill.</td>
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<td>(10) Crowding Awfully</td>
<td>Chicago, Ill.</td>
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<td>(11) Willie's Temptation</td>
<td>Westerville, O.</td>
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* (Published posthumously)

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NOTES: The songs, locations where written, and years when published, gave insight into the path of strong political and social beliefs held by Hanby. While many times the songs were detrimental to his
Notes (continued)

Personal career and life, he continued to write with keen insight and perception about major wrongs or problems of his day. With a mighty pen and talent he commanded the attention of the nation and the world, focusing attention on the existing social and political problems. With keen insight and in the vernacular of his day, he probed the daily problems of slavery, alcoholism, moral strength, religion and education. This he did most effectively with a tremendous impact on the society of his day.

He wrote songs one and two while a college student and one-room school teacher; numbers three and four were written while principal at Seven Mile, Ohio. Number five was written during his work for the John Church Co., Cincinnati, during employment there. He commuted back and forth from New Paris while writing for that firm.

The remaining songs were submitted to the John Church Company or later to Root & Cady during the year he moved (1865). Number 11, his last song published as sheet music, was probably sent by his widow to John Church Company after the death of Hanby.

"Crowding Awfully" was first published in The Dove in October, 1866 and later was issued as sheet music.

"Darling Nelly Gray," Hanby's first successfully published song, was the most popular of all his work, with "Ole Shady" a close second, being extremely popular with the Civil War troops. "Darling Nelly Gray" was second in the nation in popularity only to "Old
Folks at Home" (the Stephen Collins Foster hit), according to National Magazine, which conducted a survey and found later that those two songs were the great favorites of all time. ("Earl R. Hoover File." 1987: Hanby House Archives, Westerville, Ohio. Unpublished Notes.)

Two other songs for which Hanby became very famous were first published in the OUR SONG BIRDS Series: "Santa Claus" (Up On the Housetop), and "Who Is He In Yonder Stall?"

"Ole Shady" was second to "Darling Nelly Gray" in popularity with the troops fighting in the Civil War, and both sides sang the songs.

Hanby gained his fame through the writing of popular "composed folk-songs" (mentioned in the text) and by his expert use of the Negro dialect in his compositions. (He was the first to do this.) He wrote about every-day happenings and lives of real people, similar to "people's songs" written by Geo. F. Root, whom he met much later. Hanbya called his work "little songs" and "exercises" in his own modest way. (For further information see the Annotated Study beginning on page 181.)
II. OUR SONG BIRDS Series: General Profile

A Collection of Music for/Sabbath and Day Schools/ Classes, and the Social Circle./

Cincinnati: John Church & Co., (5 issues)
Chicago: Root & Cady (1)

64 pp. ea. 4 7/8 x 6 1/4

Siglum: OSB  Category: Juvenile

Indexes: on each inside back cover. With authors' names.

Note: The Snow Bird is the only volume to classify songs by occasion.

Credits: Music--Initials usually given.
Words--names or initials given in back index only. (Stated in Preface, p. 4)

Notation: SATB, two-staff score.

Editors: 1) George Frederick Root (1820-1895), publisher, composer.
2) Benjamin Russel Hanby (1833-1867), composer, children's music editor, Root & Cady, publishers, Chicago.

Contents of each of the six volumes: approximately 50 songs, each has patriotic, Temperance, school, moral, and sentimental. About half of the songs are secular. The range is within the staff. Messages are grown-up, although intended for children. Some songs have verses, others verses/refrains. Composers' names are printed on top right above song; authors of the words are listed in the "Contents" only inside back cover. This makes it very difficult to compare songs. Authors of verses often wrote for various music publishers.

Note: "Hanby is credited after his death with originating the idea of the series and doing most of the work on it." (Epstein, 1969, p. 144)
II. OUR SONG BIRDS Series (continued)

Profile of Quarterlies

Volumes

   Siglum: SB

   Siglum: R

   Siglum: RB

No. 4. The Dove. October, 1866. By Geo. F. Root & B. R. Hanby. Published by John Church & Co., Cincinnati.
   Siglum: D

No. 5. The Blue Bird. April, 1867. By Geo. F. Root & B. R. Hanby. Published by John Church & Co., Cincinnati.
   Siglum: BB

   Siglum: L

(For names of verse writers, see Authors of Verses, in Appendix D.)
II. OUR SONG BIRDS Series (continued)

With Hanby Songs Only

Volume No. 1. The Snow Bird. Winter (January) 1866

(Cover) THE SNOW BIRD:/ A COLLECTION OF MUSIC FOR/ SABBATH AND DAY
(sic)
SCHOOLS/ Juvenile Singing Classes, and the Social Circle./

Being THE WINTER NUMBER OF "OUR SONG BIRDS."/ BY GEO. F. ROOT
AND B. R. HANBY./ 1866/

1866/Cincinnati: Published by John Church & Co. Siglum: SB

Copies Seen: (a) Hanby House Museum, Westerville, Ohio
(b) Edmund Lorenz Collection, Dr. E.J.L. Porter, owner.

No. 1. The Snow Bird: Hanby Songs Only

(Code: V--Validated; HP--Highly Probable; Q--Questionable)

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<td>Follow Your Leader</td>
<td>BRH/BRH</td>
<td>52</td>
</tr>
<tr>
<td>8</td>
<td>Grant Thy Blessing</td>
<td>Slade/BRH</td>
<td>68</td>
</tr>
<tr>
<td>9</td>
<td>Infant Class: A Song of Praise</td>
<td>BRH/BRH</td>
<td>24 V</td>
</tr>
<tr>
<td>10</td>
<td>Lambs of the Upper Fold</td>
<td>Paulina/BRH</td>
<td>18</td>
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<tr>
<td>11</td>
<td>Long Ago</td>
<td>Slade/BRH</td>
<td>30</td>
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<tr>
<td>12</td>
<td>New Dress</td>
<td>Clarks'/BRH</td>
<td>38</td>
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<tr>
<td>13</td>
<td>Soldier's Motherless Daughter</td>
<td>Paulina/BRH</td>
<td>40</td>
</tr>
<tr>
<td>14</td>
<td>Temperance Standard</td>
<td>BRH/BRH</td>
<td>47</td>
</tr>
<tr>
<td>15</td>
<td>Thank God For Our Country</td>
<td>Slade/BRH</td>
<td>31</td>
</tr>
<tr>
<td>16</td>
<td>The Pathway to Heaven</td>
<td>Paulina/BRH</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>When The Old Year Died</td>
<td>Paulina/BRH</td>
<td>46</td>
</tr>
</tbody>
</table>

46 songs were listed in the book.
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

1. The Snow Bird (continued)

Newly Validated:

a) Chick-a-dee-dee
b) Song of Praise: O Give Thanks (originally titled "Infant Class")

Music by Hanby: 17
Words by Hanby: 7

Volume 2. The Robin (January (Winter) 1866

(covers) THE ROBIN:/ A Collection of Music For/ DAY AND SUNDAY
(Sic) SCHOOLS,/ Juvenile Singing Classes, and the Social Circle./
Being The/ SPRING NUMBER OF "OUR SONG BIRDS./ A Juvenile
Musical Quarterly./ By Geo. F. Root and B.R. Hanby./
1866./ Chicago:/ Published by Root & Cady, 67 Washington
Street./

1866: Spring Quarterly Chicago: Root & Cady
63 pp. Siglum: R

Copy seen: (1) From The New England Collection. Privately owned
and held by the Minneapolis Public Library System,
Minneapolis, Minnesota. Used by permission:
Elizabeth Fregazzi, Head Chief, Minneapolis Public
Library; Mr. Harold Kittleson, donor.

(A photocopy of The Robin was made available by Mr. Kittleson in
June, 1986 for this study.)

NOTES: "The Holy Hour" was never used in any other volume as a
reprint. This volume confirms authorship of contents of the
small volume, which was not seen in many decades.
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

Vol. 2. The Robin (continued)

The Robin proved to be the most controversial and confusing of all the quarterlies. It contained numerous errors, which indicated haste in preparation and lack of final editing before sending to the printer. It was also the only volume to be published by the parent publisher, Root & Cady, in Chicago. This may account for the scarcity of the little volume. It may have had more limited printing; one might speculate that other copies were destroyed later in the great Chicago fire.

Ed. note: Previous credits to Hanby were Music--15; Words--6.

Vol. 2. The Robin: Hanby Songs Only

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>W/M</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Be Kind and True (not listed)</td>
<td>GFR/BRH</td>
<td>41</td>
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<tr>
<td>2</td>
<td>Dismission Hymn (repeated from SB)</td>
<td>BRH/BRH</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>Excursion Song</td>
<td>BRH/BRH</td>
<td>61</td>
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<td>4</td>
<td>Gondola</td>
<td>BRH/BRH</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>Little Eyes (composer changed)</td>
<td>BRH/Loomis</td>
<td>39</td>
</tr>
<tr>
<td>6</td>
<td>Now Work Is Done</td>
<td>GFR/BRH</td>
<td>49</td>
</tr>
<tr>
<td>7</td>
<td>Praise</td>
<td>BRH/BRH</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td>Rap! Rap! Rap!</td>
<td>BRH/BRH</td>
<td>49</td>
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<tr>
<td>9</td>
<td>Resisting the Temptor</td>
<td>Slade/BRH</td>
<td>50</td>
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<tr>
<td>10</td>
<td>Savior, We Thy Children Gather</td>
<td>Paulina/BRH</td>
<td>23</td>
</tr>
<tr>
<td>11</td>
<td>The Children’s Welcome</td>
<td>BRH/BRH</td>
<td>16</td>
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<td>12</td>
<td>The Holy Hour</td>
<td>BRH/BRH</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>The Robin Song (printed, not listed)</td>
<td>BRH/per. Tolman</td>
<td>46</td>
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<tr>
<td>14</td>
<td>Vowel and Consonant Song: B,a,ba</td>
<td>BRH/BRH</td>
<td>57</td>
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<tr>
<td>15</td>
<td>Was It Right?</td>
<td>Slade/BRH</td>
<td>40</td>
</tr>
<tr>
<td>16</td>
<td>We Are Coming (listed, not printed)</td>
<td>BRH/BRH</td>
<td>46</td>
</tr>
<tr>
<td>17</td>
<td>We Gather (same words as 10, new music)</td>
<td>Paulina/BRH</td>
<td>5</td>
</tr>
<tr>
<td>18</td>
<td>Willie and the Angels</td>
<td>Paulina/BRH</td>
<td>43</td>
</tr>
</tbody>
</table>

Results found:

a) 15 songs listed in "Contents;" very inaccurate.
b) "Dismission" was repeated from SB.
c) "Little Eyes" had words by Hanby, but music by George Loomis.
d) "We Are Coming" was listed, but not printed.
e) "The Robin Song" was printed, but not listed. No credits were given. Replaced "We Are Coming," p. 46.
f) "We Gather" and "Savior, We Thy Children Gather" were same identical words by Paulina; different tunes and meters.
g) "Now Work Is Done" had words marked GFR in "Contents." Music was previously credited to Hanby by Shoemaker.
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

Vol. 2. The Robin (continued)

Music was unmarked, similar to "Be Kind and True." W/m now changed: credited GFR/BRH.

h) "Be Kind and True" was mentioned in letter to B.O. Hanby, written by a former student who attended one-room school under Hanby, and considered validated.

Newly Validated: (3)

- Be Kind and True p. 41
- Now Work Is Done p. 49
- Vowel and Consonant Song: B,a, ba p. 57
- The Robin p. 46

Work by Hanby found in this volume: Total music—18; work repeated 18 (-1)= 17; 1 not printed= 16; 16+ 4 V= 20.

Work by Hanby: 20

Validated: Music--4
Words--4
Total: Music 20
Words 10

Volume 3. The Red Bird. Summer (July) 1866

(covers)

THE RED BIRD/ A COLLECTION OF MUSIC FOR/ DAY AND SUNDAY
SCHOOLS, JUVENILE SINGING CLASSES, AND THE SOCIAL CIRCLE./
BEING THE SUMMER NUMBER OF "OUR SONG BIRDS."/ A Juvenile
Musical Quarterly./ By GEO. F. ROOT AND B.R. HANBY./ 1866./
(Ed. comment: the following is stamped on.) "J. W.
Galloway. 616 Main Street./ Evansville, Ind./ Cincinnati"
Published by John Church & Co., 66 West Fourth Street./

63 pp. Siglum: RB

Owned by: Hanby House Museum,
Westerville, Ohio.
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

Vol. 3. The Red Bird (continued)

Notes: 52 songs were in The Red Bird, but only 51 listed.
(Omitted was "A Fair Little Girl," p. 43; not by Hanby.)

Hanby Songs Only

List of songs:

1. A Helping Savior Near BRH/BRH 30
2. A Home In Heaven Paulina/BRH 26
3. Boat Song BRH/BRH 46
4. Bolter Brook Cushing/BRH 48
5. Household Pets BRH/BRH 42
6. Learning the Lesson Paulina/BRH 56
7. Little Children BRH/BRH 34
8. My Savior's Voice Cushing/BRH 25
9. O Sing Unto the Lord Hanby Bible/BRH 32
10. Over the Silent Sea Cushing/BRH 22
11. The Courts of the Lord BRH/BRH 5
12. Whippoorwill Slade/BRH 53
13. Work In God's Vineyard Paulina/BRH 19

Music by Hanby: 13
Words by Hanby: 5

Vol. 4. The Dove. Fall (October), 1866

(covers) THE DOVE/ A Collection of Music For/ Day and Sunday
Schools/ Juvenile Singing Classes, and the Social Circle/
Being the "Fall Number of 'Our Song Birds'" By Geo. F.
Root and B. F. Hanby./ 1866./ The John Church Co.,
Cincinnati, Ohio./

63 pp. Siglum: D

Owned by: Dr. E. J. L. Porter, Edmund Lorenz Collection,
Dayton, Ohio.
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

Vol. 4. The Dove (continued)

List of Songs
(1) Be Kind to God's Creaturesa Orena Lee/BRH 42
(2) Be You to Others (new) BRH/BRH 50 V
(3) Christmas Tree Barnes/BRH 22
(4) Come From the Hilltop Paulina/BRH 31
(5) Crowding Awfully SM BRH/BRH 56
(6) Infant Class: Song of Praise (repeat) BRH/BRH 31 V
(7) I Will Lift Up BRH/BRH 30
(8) Little Flow'ret Paulina/BRH 39
(9) Make Hay While the Sun Shines Cushing/BRH 62
(10) Morning Song BRH/BRH 60
(11) Now To the Lord BRH/BRH 5
(12) Now We Say Farewell (BRH/BRH?) 59HP
(13) Now Work Is Done (repeat) GFR/BRH 49 V
(14) Santa Claus BRH;Paulina/BRH 58
(15) Song of the Shoemaker unmkd. (BRH/BRH?) 28HP
(16) Thanksgiving Slade/BRH 7
(17) The Risen Lord Cushing/BRH 28
(18) The Shepherds of Bethlehem Cushing/BRH 28
(19) Weaver John BRH/BRH 38
(20) Who Is He? BRH/BRH 33

Music by Hanby: 16; words by Hanby: 6
V: Be You To Others
   Infant Class: Song of Praise (repeat)
   Now Work Is Done (repeat)
HP: Song of the Shoemaker
   Now We Say Farewell

55 Songs listed in Contents.
TOTAL: Music--20
       Words--10

Vol. 5. The Blue Bird. April (Spring) 1867

(coversic)

THE BLUE BIRD/ OUR SONG BIRD SERIES/ 1867/ A COLLECTION
of Music For/ Day and Sunday School/ Juvenile Singing
Classes, and the Social Circle/ Being the/ Spring Number
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

Vol. 5. The Blue Bird (cont'd)

of "OUR SONG BIRDS" BY Geo. F. Root and B. R. Hanby/ 1867/
Cincinnati: Published by John Church and Co./ 66 W. Fourth
St./

Preface (p. 4) begins: "To the Friends of 'OUR SONG BIRDS'
We are very desirous..." (continues with instructions for
use of the book.)

(signed) "G.F.R.
B.R.H."

Contents: 63 pp.
Siglum: BB

Owned by: Dr. E.J.L. Porter, The Edmund Lorenz Collection,
Dayton, Ohio.

COMMENTS: This was published posthumously after Hanby's death in
March, 1867. He had worked on it, with three of his songs
appearing in the issue (according to Shoemaker.)

Vol. 5. The Blue Bird: Hanby Work Only

1) The Bird's Nest Paulina/BRH 38
2) The Penny Song French/BRH 20
3) The Sower Parry/BRH 16
4) They Who Save BRH/BRH 21 V

Validation: "They Who Save" (unlisted in Contents.) Probably
written as a "filler" to complete the page. Typical of Hanby
little lessons for his students.

Vol. 6. The Linnet, Fall Issue (October), 1867

(covers) THE LINNET/ A Collection of Music For/Day and Sunday
II. OUR SONG BIRDS Series (continued)

Hanby Songs Only (continued)

Vol. 6. The Linnet (continued)

Schools/ Juvenile Singing Classes, and the Social Circle/
Being the Fall Number of OUR SONG BIRDS/ October 1867/
By F. W. Root and J. R. Murray./

1867: The John Church Company, Cincinnati, Ohio

Contents: 54 pp.

Siglum: L

Owned by: Dr. E. J. L. Porter

Edmund S. Lorenz Collection
Dayton, Ohio

COMMENTS: This was the last issue of the collection; it had been changed to a bi-annual for one issue and was then discontinued.

F. W. Root was Geo. R. Root's son. J. R. Murray was another young writer with Root & Cady at the time of the employment of Hanby with that firm. (Epstein, 1969)

Due to various circumstances, no more issues were forthcoming; the entire series consisted of six books.


Questionable: If Papa Was Only Ready

Credits given to PPB/PPaul Bliss

Notes: This writer has strong doubts about the authorship of the words to that song. They speak strongly of Hanby, including references to his family and "the store." (See Annotated Study for details.) The song was published only a few months after the death of Hanby, and could have been found among his belongings in his desk after his death. It could have been polished and arranged by Bliss at that time, copyrighted, and published in that issue, with no one the wiser. As mentioned previously, plagiarism was prevalent with no thought of conscience nor considered as such. That possibility was strong in view of textual content and mention of family members' names and situations. Hanby died in March, 1867; the issue was printed in October. If it was found and used, the element of time passing by would have eliminated questions from readers' minds.
II. OUR SONG BIRD Series (continued)

Profile of All Songs In Each Volume

Vol. 1. The Snow Bird. January (Winter) 1866

(Including songs printed but not listed)

<table>
<thead>
<tr>
<th>Title</th>
<th>w/m</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>Another Little Form.. (Occasional)</td>
<td>GFR</td>
<td>42</td>
</tr>
<tr>
<td>Angel Death... (Funeral)</td>
<td>GFR</td>
<td>15</td>
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<tr>
<td>Burmah... (Missionary)</td>
<td>MBC Slade/BRH</td>
<td>12</td>
</tr>
<tr>
<td>Cast Thy Burden.. (Devotional)</td>
<td>GFR</td>
<td>22</td>
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<tr>
<td>Charlie Wants a Piece of Cake (exercise)</td>
<td>MBC Slade/BRH</td>
<td>57</td>
</tr>
<tr>
<td>Chick-a-dee-dee.. (Occasional)</td>
<td>none./Perm. Tolman &amp; Co.ECB</td>
<td>56</td>
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<tr>
<td>Come.... (Devotional)</td>
<td>MBC Slade/GFR</td>
<td>23</td>
</tr>
<tr>
<td>Come and Join... (Temperance)</td>
<td>WS Peterson</td>
<td>34</td>
</tr>
<tr>
<td>Dismission... (Devotional)</td>
<td>BRH/BRH</td>
<td>27</td>
</tr>
<tr>
<td>Down From the Skies... do**</td>
<td>BRH/BRH</td>
<td>8</td>
</tr>
<tr>
<td>Draw Nigh... do</td>
<td>MBC Slade/GFR</td>
<td>20</td>
</tr>
<tr>
<td>Drummer Boy... (Exercise)</td>
<td>MBC Slade/GFR</td>
<td>56</td>
</tr>
<tr>
<td>Farmer's Song... (Occasional)</td>
<td>BRH/BRH</td>
<td>35</td>
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<tr>
<td>Fly, Birdie Sweet.. (Salutatory)</td>
<td>GFR/GFR</td>
<td>62</td>
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<tr>
<td>Follow Your Leader.. (Temperance)</td>
<td>BRH/BRH</td>
<td>52</td>
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<tr>
<td>Freedman's Appeal.. (Occasional)</td>
<td>MBC Slade/GFR</td>
<td>48</td>
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<tr>
<td>Festival Hymn... do</td>
<td>MBC Slade/GFR</td>
<td>21</td>
</tr>
<tr>
<td>God Is Love... do</td>
<td>GFR</td>
<td>43</td>
</tr>
<tr>
<td>Good Night... (Parting)</td>
<td>MBC Slade/GFR</td>
<td>51</td>
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<tr>
<td>Grant Thy Blessing.. (Devotional)</td>
<td>MBC Slade/BRH</td>
<td>6</td>
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<td>Have You Sold.. (Occasional)</td>
<td>JRM/GFR</td>
<td>44</td>
</tr>
<tr>
<td>How It Marches... (Patriotic)</td>
<td>HHH/HHH</td>
<td>54</td>
</tr>
<tr>
<td>How Strange... (Devotional)</td>
<td>MBC Slade/GFR</td>
<td>35</td>
</tr>
<tr>
<td>Infant Class... (Instruction and Exercises)</td>
<td>BRH/BRH</td>
<td>24</td>
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<tr>
<td>Lambs of the Upper Fold.. (Devotional)</td>
<td>Paulina/BRH</td>
<td>18</td>
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<td>Lillian.. (Occasional)</td>
<td>MBC Slade/GFR</td>
<td>60</td>
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<tr>
<td>Let It Pass... do</td>
<td>GH Green</td>
<td>33</td>
</tr>
<tr>
<td>Little Birds... (Dialog)</td>
<td>MBC Slade/GFR</td>
<td>49</td>
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<tr>
<td>Little Sunbeams.. (Parting song, Infant Class)</td>
<td>Dr B/GCP</td>
<td>28</td>
</tr>
<tr>
<td>Long Ago... (Devotional)</td>
<td>MBC Slade/BRH</td>
<td>30</td>
</tr>
<tr>
<td>May Thy Love... (Devotional)</td>
<td></td>
<td>17</td>
</tr>
<tr>
<td>Ministering Spirits... do</td>
<td>Paulina/HWJ</td>
<td>14</td>
</tr>
<tr>
<td>New Dress... do</td>
<td>Clark's SV/BRH</td>
<td>38</td>
</tr>
<tr>
<td>Our Father Teach.. (Devotional)</td>
<td>GFR/GFR</td>
<td>7</td>
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<td>Praise the Lord... do</td>
<td></td>
<td>13</td>
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<td>School Is Done... (Occasional)</td>
<td>MBC Slade/GFR</td>
<td>61</td>
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<tr>
<td>Soldier's Motherless Daughter... do</td>
<td>Paulina/BRH</td>
<td>40</td>
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<tr>
<td>Sweet is the Work.. (Devotional)</td>
<td>GFR</td>
<td>5</td>
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<tr>
<td>Temperance Standard.. (Temperance)</td>
<td>BRH/BRH</td>
<td>47</td>
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II. OUR SONG BIRD Series (continued)

All Songs Found in Volumes (continued)

Volume 1. The Snow Bird (continued)

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Thank God...(Patriotic)</td>
<td>MBC Slade/BRH</td>
<td>31*</td>
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<tr>
<td>The Pathway...(Devotional)</td>
<td>Paulina/BRH</td>
<td>16*</td>
</tr>
<tr>
<td>We Are Little Sunbeams...(Infant class)</td>
<td>Dr B/GFR</td>
<td>29</td>
</tr>
<tr>
<td>We Come To Thy Temple...(Devotional)</td>
<td>HWJ/HWJ</td>
<td>11</td>
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<tr>
<td>We Praise Thee...do</td>
<td>GFR/GFR</td>
<td>11**</td>
</tr>
<tr>
<td>When The Old Year...(Occasional)</td>
<td>Paulina/BRH</td>
<td>46*</td>
</tr>
<tr>
<td>Winter Time...do</td>
<td>MBC Slade/GFR</td>
<td>50**</td>
</tr>
</tbody>
</table>

* See Annotated Study.
**Ed. note: No explanation was found for use of "do" as listed.

46 songs were listed. 15 have music by Hanby.

* 5 have words by Hanby.

2 Validated. (1) Infant Class
(2) Chick-a-dee-dee

Total: 17 music by Hanby.
7 words by Hanby.

Vol. 2. The Robin. April (Spring) 1866

(Ed.: Including songs printed but not listed.)

<table>
<thead>
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<tr>
<td>Alleluia</td>
<td>GFR</td>
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<tr>
<td>All Thy Works Praise Thee</td>
<td>MBC Slade/GFR</td>
<td>8</td>
</tr>
<tr>
<td>Be Kind and True</td>
<td>GFR/unsigned</td>
<td>41</td>
</tr>
<tr>
<td>Children For the Union</td>
<td>FB Rice/GFR</td>
<td>54</td>
</tr>
<tr>
<td>Come, O Come</td>
<td>Cushing/GFR</td>
<td>25</td>
</tr>
<tr>
<td>Descend, Dear Savior</td>
<td>HL Friebie/HLF</td>
<td>12</td>
</tr>
<tr>
<td>Dismission Hymn</td>
<td>BRH/BRH</td>
<td>14*</td>
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<td>Doxology</td>
<td>F Sewall/GFR</td>
<td>13</td>
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<td>Evening Song</td>
<td>Cushing/GFR</td>
<td>27</td>
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<td>Ever Waiting</td>
<td>Orena Lee/GFR</td>
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<td>Excursion Song</td>
<td>BRH/BRH</td>
<td>61*</td>
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<tr>
<td>Feed My Lambs</td>
<td>JH Edwards</td>
<td>18</td>
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</table>
### II. OUR SONG BIRD Series (continued)

**All Songs Found in Each Volume (continued)**

No. 2. The Robin (continued)

<table>
<thead>
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<th>Title</th>
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<tr>
<td>Gondola</td>
<td>BRH/BRH</td>
<td>6*</td>
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<tr>
<td>Happy Band</td>
<td>DCE/DCE</td>
<td>26*</td>
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<tr>
<td>He Shall Feed His Flock</td>
<td>Cushing/GFR</td>
<td>30</td>
</tr>
<tr>
<td>Jesus By the Sea</td>
<td>Cushing/GFR</td>
<td>28</td>
</tr>
<tr>
<td>Jesus, Gentlest Savior</td>
<td>GFR</td>
<td>7</td>
</tr>
<tr>
<td>Little Eyes. (Infant Class)</td>
<td>BRH/Geo. Loomis</td>
<td>39*</td>
</tr>
<tr>
<td>No Night In the Golden City</td>
<td>HL Frisbie/HLF</td>
<td>32</td>
</tr>
<tr>
<td>Now Kitty and Nell</td>
<td>FC Barnes/GFR</td>
<td>58</td>
</tr>
<tr>
<td>Now Work Is Done (round)</td>
<td>GFR/unsigned (probably BRH)</td>
<td>49</td>
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<tr>
<td>O, Come Away to the School Room</td>
<td>HR Palmer/HRP</td>
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<tr>
<td>O, None in All the World</td>
<td>JG Whittier/GFR</td>
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<td>Pastures Fair</td>
<td>Cushing/Loomis</td>
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<tr>
<td>Playing Bird</td>
<td>EE Rexford/GFR</td>
<td>56</td>
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<tr>
<td>Praise</td>
<td>BRH/BRH</td>
<td>13*</td>
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<tr>
<td>Queen of May</td>
<td>Paulina/GFR</td>
<td>60</td>
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<td>Rap! Rap!</td>
<td>BRH/BRH</td>
<td>49*</td>
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<tr>
<td>Resisting the Tempter</td>
<td>MB Slade/BRH</td>
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<tr>
<td>Savior, We Thy Children Gather</td>
<td>Paulina/BRH</td>
<td>23*</td>
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<tr>
<td>Sweet Bird</td>
<td>Cushing/GFR</td>
<td>44</td>
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<tr>
<td>The Children's Welcome</td>
<td>BRH/BRH</td>
<td>16*</td>
</tr>
<tr>
<td>The Glorious Light</td>
<td>JRM/JRM</td>
<td>36</td>
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<tr>
<td>The Holy Hour</td>
<td>BRH/BRH</td>
<td>19*</td>
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<td>The Little Zulu Band</td>
<td>Paulina/GFR</td>
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<td>The Lord Is My Shepherd</td>
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<td>The Power of Prayer</td>
<td>EW Hicks/GFR</td>
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<td>The Union Greeting</td>
<td>SD Blackall/GCP</td>
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<td>The Word</td>
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<td>Tiny Little Raindrops</td>
<td>JRM/JRM</td>
<td>42</td>
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<td>To Him That Overcometh</td>
<td>JRM/JRM</td>
<td>24</td>
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<td>Tweet! Tweet! Tweet!</td>
<td>WJR/WJR</td>
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<tr>
<td>Vowel and Consonant Exercise</td>
<td>(see Newly Validated)</td>
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<td>Was It Right?</td>
<td>MBC Slade/BRH</td>
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<tr>
<td>We All Might Do Good</td>
<td>?/ GFR</td>
<td>21</td>
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<tr>
<td>We Are Coming</td>
<td>BRH/BRH (omitted in book)</td>
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<tr>
<td>We Gather</td>
<td>Paulina/BRH</td>
<td>5*</td>
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<tr>
<td>Willie and the Angels</td>
<td>Paulina/BRH</td>
<td>43*</td>
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<tr>
<td>Willie's Wish</td>
<td>SE Carmichael/unmkt</td>
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</tbody>
</table>

(future study recommended on unmaked songs)

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We Are Coming--replaced by The Robin Song on p. 46.

5 songs Validated. (See Annotated Study.)
II. OUR SONG BIRD Series (continued)

All Songs Found in Each Volume (continued)

Vol. 2. The Robin (continued)
Music by Hanby: 17
Words by Hanby: 12
Validated: 4  TOTAL: Music—17  Words—12

Volume

Vol. 3. The Red Bird. July (Summer) 1866
(Including songs printed but not listed.)

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<tr>
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<td>(Found in book but omitted from List of &quot;Contents:&quot; )</td>
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<td>A Fair Little Girl..............................GFR.................................43</td>
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<td>A Helping Savior Near.....................BRH/BRH.................................30*</td>
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<td>A Home In Heaven.............................Paulina/BRH.............................26*</td>
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<td>Boat Song..................................BRH/BRH.................................46*</td>
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<td>Bolter Brook.................................Cushing/BRH.............................48*</td>
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<td>Confession................................MBC Slade/GFR.............................7</td>
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<td>Father, Hold My Hand.....................FS Osgood/GFR.............................35</td>
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<td>Flowers and Heaven.........................anon/GFR.................................24</td>
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<td>Fourth of July..............................Paulina/GFR.............................50</td>
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<td>Going Home................................Paulina/GFR.............................17</td>
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<td>Good Night.................................Milnes/?.................................43</td>
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<td>Happy and Glad..............................ECD/GFR.................................38</td>
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<td>Happy Hearts Children Bring.. .Little Hathaway/GFR.................................10</td>
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<td>Household Pets................................BRH/BRH.................................42*</td>
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<td>Infant Class (discussion)................BRH.................................31</td>
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<tr>
<td>(Suggestions for teaching songs.)</td>
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<td>I Will Lift Up My Eyes....................GFR/?.................................29</td>
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<td>Jesus Our Lord..............................F Sewall/GFR.............................10</td>
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<td>Jewels......................................Cushing/GFR.............................33</td>
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<td>Jolly Little Clacker......................Slade/GFR.................................52</td>
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<td>Just One Drop................................Josephine Pollard........................40</td>
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<td>Learning The Lesson......................Paulina/BRH.................................56*</td>
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<td>Little Children In the Temple...BRH/BRH.................................34*</td>
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<td>Lord, Thy Word Abideth....................GFR.................................15</td>
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<td>Maggie and Her Lamb......................Cushing/Loomis.............................38</td>
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<td>My Savior’s Voice.............................Cushing/BRH.............................25*</td>
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II. OUR SONG BIRDS SERIES (continued)

All Songs in Each Volume (continued)

Vol. 3. The Red Book (continued)

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<th>Page</th>
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<tbody>
<tr>
<td>Now To Jesus</td>
<td>FSewall/GFR</td>
<td>11</td>
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<td>O, Sing Unto the Lord.</td>
<td>Bible/BRH</td>
<td>32*</td>
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<tr>
<td>O, We Have Studied Hard Now.</td>
<td>Cushing/GFR</td>
<td>60</td>
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<tr>
<td>Ocean Blue</td>
<td>Cushing/GFR</td>
<td>58</td>
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<tr>
<td>Over the Silent Sea</td>
<td>Cushing/BRH</td>
<td>22*</td>
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<tr>
<td>Praise Ye the Lord</td>
<td>Paulina/GFR</td>
<td>27</td>
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<tr>
<td>Rippling Fast, Rippling Still</td>
<td>Orena Lee/GFR</td>
<td>54</td>
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<tr>
<td>Sing, Sing Good Bye</td>
<td>MBC Slade/GFR</td>
<td>62</td>
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<tr>
<td>Sowing Seed</td>
<td>MBC Slade/GFR</td>
<td>49</td>
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<td>Suffer Little Children</td>
<td>MBC Slade/GFR</td>
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<td>Swiftly Glide the Hours</td>
<td>ECPorter/GFR</td>
<td>6</td>
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<tr>
<td>The Beacon Light</td>
<td>EERexford/GFR</td>
<td>20</td>
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<tr>
<td>The Beauteous Day</td>
<td>Cushing/GFR</td>
<td>14</td>
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<tr>
<td>The Cars are Coming</td>
<td>Cushing/GFR</td>
<td>44</td>
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<tr>
<td>The Courts of the Lord</td>
<td>BRH/BRH</td>
<td>5*</td>
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<tr>
<td>The Dawn</td>
<td>Cushing/GFR</td>
<td>8</td>
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<tr>
<td>The Prodigal Son</td>
<td>Cushing/GFR</td>
<td>28</td>
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<tr>
<td>The Truant</td>
<td>WJ Robjohn/GFR</td>
<td>59</td>
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<tr>
<td>The Young Child Jesus</td>
<td>MBC Slade/GFR</td>
<td>37</td>
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<td>The Young Temperance Volunteer</td>
<td>MBC Slade/GFR</td>
<td>9</td>
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<tr>
<td>Throwing the Stone</td>
<td>Paulina/GFR</td>
<td>36</td>
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<tr>
<td>Tic! Tic!</td>
<td>WJ Robjohn/WJR</td>
<td>47</td>
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<tr>
<td>Victor's Palm</td>
<td>Cushing/GFR</td>
<td>6</td>
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<tr>
<td>Whip-poor-will</td>
<td>MBC Slade/BRH</td>
<td>53*</td>
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<tr>
<td>Work in God's Vineyard</td>
<td>Paulina/Hanby</td>
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</table>

CONTENTS: 52 songs printed. Only 51 listed in "Contents."
"A Fair Little Girl" was added (p. 43).
13 songs by Hanby; words to these, 6.

Vol. 4. The Dove. October (Fall) 1866

All Songs in Each Volume (continued)

<table>
<thead>
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<tr>
<td>All of Every Name</td>
<td>MBC Slade/GFR</td>
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<td>Back and Forth</td>
<td>WJ Robjohn/WJ Robjohn</td>
<td>37</td>
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<tr>
<td>Beautiful Angel</td>
<td>Paulina/GFR</td>
<td>20</td>
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<tr>
<td>Be Kind to God's Creatures</td>
<td>Orena Lee/BRH</td>
<td>42*</td>
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<tr>
<td>Be You to Others (3-pt. round)</td>
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<tr>
<td>Blest Are the Pure</td>
<td>GFR</td>
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### II. OUR SONG BIRDS Series (continued)

#### All Songs (continued)

**Vol. 4: The Dove (continued)**

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<th>Page</th>
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<tr>
<td>Children of Jerusalem</td>
<td>Mrs. FC Barnes/BRH</td>
<td>11</td>
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<tr>
<td>Christmas Tree</td>
<td>G FR</td>
<td>22*</td>
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<tr>
<td>Come, Count the Time (round)</td>
<td>G FR</td>
<td>35</td>
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<tr>
<td>Come From the Hilltop</td>
<td>Paulina/BRH</td>
<td>31*</td>
</tr>
<tr>
<td>Come, O Blessed Savior</td>
<td>Paulina/GFR</td>
<td>17</td>
</tr>
<tr>
<td>Crowding Awfully</td>
<td>BRH/BRH</td>
<td>56*</td>
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<tr>
<td>Does It Pay?</td>
<td>Paulina/GFR</td>
<td>40</td>
</tr>
<tr>
<td>Father, From Whose Hand</td>
<td>Slade/GFR</td>
<td>7</td>
</tr>
<tr>
<td>Father, I Go to Thee</td>
<td>ECM/Miss Victoria Hayden</td>
<td>8</td>
</tr>
<tr>
<td>Free, Free, Free</td>
<td>G FR</td>
<td>53</td>
</tr>
<tr>
<td>Hymn of St. Bernard</td>
<td>G FR</td>
<td>19</td>
</tr>
<tr>
<td>If I Were An Angel</td>
<td>Cushing/GFR</td>
<td>24</td>
</tr>
<tr>
<td>Infant Class (Instructions)</td>
<td>BRH</td>
<td>31</td>
</tr>
<tr>
<td>I Will Lift Up</td>
<td>BRH/BRH</td>
<td>30*</td>
</tr>
<tr>
<td>I Would If I Could</td>
<td>ACraig Smyth</td>
<td>41</td>
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<tr>
<td>Jesus Loves Thee</td>
<td>Laban Lee/Wirving Hartshorn</td>
<td>14</td>
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<tr>
<td>Jesus Loves the Children</td>
<td>DSA/DSA</td>
<td>23</td>
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<tr>
<td>King</td>
<td>EPC/GFR</td>
<td>21</td>
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<td>Let Us With a Gladsome Mind</td>
<td>GFR</td>
<td>6</td>
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<tr>
<td>Lightly, Gently, Gaily Glide</td>
<td>MBC Slade/GFR</td>
<td>47</td>
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<tr>
<td>Little Flow'ret</td>
<td>Paulina/BRH</td>
<td>39*</td>
</tr>
<tr>
<td>Make Hay While the Sun Shines</td>
<td>Cushing/BRH</td>
<td>62*</td>
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<tr>
<td>Morning Song</td>
<td>BRH/BRH</td>
<td>60*</td>
</tr>
<tr>
<td>Now To the Lord</td>
<td>BRH/BRH</td>
<td>5*</td>
</tr>
<tr>
<td>Now We Say Farewell (2 pt. round)</td>
<td>G FR</td>
<td>59V</td>
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<tr>
<td>Our Father, Hear Us</td>
<td>HL Frisbie/HLF</td>
<td>10</td>
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<td>O, When Shall We Be There</td>
<td>HLF/HLF</td>
<td>18</td>
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<tr>
<td>Praise to the Lord</td>
<td>G FR</td>
<td>8</td>
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<tr>
<td>Rallying Song for Bands of Hope</td>
<td>EE Rogers/GFR</td>
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<td>Santa Claus. (Up On the Housetop)</td>
<td>BRH, Paulina/BRH</td>
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<td>Thanksgiving</td>
<td>MBC Slade/BRH</td>
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<td>The Blacksmith (exercise song)</td>
<td>WJR Robjohn/GFR</td>
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<tr>
<td>The Blind Boy</td>
<td>MBC Slade arr from &quot;Rosa Lee&quot; by permission, D.P. Faulde, Louisville</td>
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<tr>
<td>The Morning Light</td>
<td>Peter Stryker/GFR</td>
<td>29</td>
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<tr>
<td>The Play Ground</td>
<td>Paulina/GFR</td>
<td>50</td>
</tr>
<tr>
<td>The Risen Lord</td>
<td>Cushing/BRH</td>
<td>28*</td>
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<tr>
<td>The Shepherds of Bethlehem</td>
<td>Cushing/BRH</td>
<td>28*</td>
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<tr>
<td>The Song of the Shoemaker</td>
<td>BRH/BRH (?)</td>
<td>36V</td>
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<td>The Temperance Sheep</td>
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<td>Thou Art Ever Present</td>
<td>GFR</td>
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<td>'Tiw Wrong to Be Cross</td>
<td>Cushing/GFR</td>
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<td>Two Little Girls</td>
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<td>Weaver John</td>
<td>BRH/BRH</td>
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<td>Whistling Farmer Boy</td>
<td>Slade/GFR</td>
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II. OUR SONG BIRDS Series (continued)

Vol. 4. The Dove (continued)

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<td>BRH/BRH</td>
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<td>Who Will Meet Me?</td>
<td>WOC/GFR</td>
<td>24</td>
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<td>Windows to the Sunrise</td>
<td>WJC/objohn/GFR</td>
<td>24</td>
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<tr>
<td>Wishes</td>
<td>WJC/objohn/GFR</td>
<td>43</td>
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<tr>
<td>&quot;^Now Work Is Done...repeat&quot;</td>
<td>BRH/BRH</td>
<td>49</td>
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</table>

(omission from above list)

Contents:
55 songs were listed.
16 were music written by Hanby.
7 had words by Hanby.

Two songs were Questionable: "Now We Say Farewell"
and "The Song of the Shoemaker." (See Annotated Study.)

Vol. 5. The Blue Bird. April (Spring), 1867

All Songs In Each Volume

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<tr>
<td>A,E,I,O,U</td>
<td>GFR</td>
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<td>(Ed.: Not to be confused with Hanby's B,a,ba; b,e,be.)</td>
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<tr>
<td>A Year Has Gone... (anniversary hymn)</td>
<td>T.Wood</td>
<td>30</td>
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<tr>
<td>April</td>
<td>Emily Huntington Miller/GFR</td>
<td>33</td>
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<tr>
<td>Blue, Bright, and Black Clouds</td>
<td>MBC Slade/HC Work...by permission...(Temperance)</td>
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<td>Bright is the Morning</td>
<td>Cushing/tune: Battle Hymn of the Republic</td>
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<td>Consider the Lilies</td>
<td>Orena Lee/GFR</td>
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<td>Down by the Billows</td>
<td>Slade/GFR</td>
<td>55</td>
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<td>From the Shining Morning Land</td>
<td>Cushing/GFR</td>
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<td>Goodbye, Old Glory</td>
<td>LJ Bates/GFR</td>
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<tr>
<td>Goodnight Song</td>
<td>Dr. Blackall/EEW</td>
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<td>Happy Spring</td>
<td>MCB Slade/HWJ</td>
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<td>How Lovely is the Deep Blue Sky</td>
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<td>In a Neat Little Cot</td>
<td>Robjohn/GWR</td>
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<td>Little Nell</td>
<td>EPC/Loomis</td>
<td>41</td>
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<td>Marching Through Georgia</td>
<td>HOW/HC Work</td>
<td>52</td>
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<tr>
<td>My Father and My Savior</td>
<td>GFR</td>
<td>10</td>
</tr>
<tr>
<td>Now That the Daylight</td>
<td>GFR</td>
<td>13</td>
</tr>
<tr>
<td>O Give Thanks Unto the Lord</td>
<td>GFR</td>
<td>9</td>
</tr>
<tr>
<td>O Lord, How Happy Should We Be</td>
<td>GFR</td>
<td>11</td>
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<tr>
<td>Our Try Company</td>
<td>GA Smyth</td>
<td>24</td>
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<tr>
<td>Rejoice Today</td>
<td>FWR</td>
<td>14</td>
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**II. OUR SONG BIRDS Series (continued)**

**All Songs In Each Volume (continued)**

**Vol. 5. The Blue Bird (continued)**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Composer(s)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rowing Song</td>
<td>MBC Slade/FWR</td>
<td>34</td>
</tr>
<tr>
<td>Saldee</td>
<td>Slade/GFR</td>
<td>45</td>
</tr>
<tr>
<td>Savior and Friend</td>
<td>GFR</td>
<td>7</td>
</tr>
<tr>
<td>Seek the Shepherd</td>
<td>GFR</td>
<td>29</td>
</tr>
<tr>
<td>Show Us the Way</td>
<td>Slade/GFR</td>
<td>6</td>
</tr>
<tr>
<td>Song of the Water</td>
<td>Emily H. Miller/GFR</td>
<td>54</td>
</tr>
<tr>
<td>Speak Evil of No One</td>
<td>GFR</td>
<td>42</td>
</tr>
<tr>
<td>Spring is Coming</td>
<td>FWR</td>
<td>39</td>
</tr>
<tr>
<td>Take Up Thy Cross</td>
<td>Paulina/GFR</td>
<td>8</td>
</tr>
<tr>
<td>The Banner of Peace</td>
<td>Cushing/?</td>
<td>49</td>
</tr>
<tr>
<td>The Bird’s Nest</td>
<td>Paulina/BRH</td>
<td>36*</td>
</tr>
<tr>
<td>The Blue Bird</td>
<td>TWood, Albany, NY/TW</td>
<td>5</td>
</tr>
<tr>
<td>The Boat Ride..(exercise song)</td>
<td>Cushing/GFR</td>
<td>35</td>
</tr>
<tr>
<td>The Cowboy’s Song</td>
<td>Mrs. Annie M. Wells/John Morris</td>
<td>46</td>
</tr>
<tr>
<td>The Hours</td>
<td>FWR</td>
<td>12</td>
</tr>
<tr>
<td>The Laughing Brook</td>
<td>GFR</td>
<td>40</td>
</tr>
<tr>
<td>The Penny Song</td>
<td>HGFrench/BRH</td>
<td>20*</td>
</tr>
<tr>
<td>The Sower</td>
<td>Rev. Geo. Parry/BRH</td>
<td>16*</td>
</tr>
<tr>
<td>The Spires of the Golden City</td>
<td>Paulina/GFR</td>
<td>18</td>
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</table>

The following songs were printed in the book, but **not listed** in contents:

<table>
<thead>
<tr>
<th>Song Title</th>
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<tbody>
<tr>
<td>The Temperance Band</td>
<td>GFR</td>
<td>49</td>
</tr>
<tr>
<td>They Who Save...2 pt. round</td>
<td>unmkd</td>
<td>21*</td>
</tr>
<tr>
<td>Thou City of the Angels</td>
<td>unmkd</td>
<td>31</td>
</tr>
<tr>
<td>Time Flies</td>
<td>Cushing/GFR</td>
<td>25</td>
</tr>
<tr>
<td>Trust</td>
<td>MBC Slade/GFR</td>
<td>17</td>
</tr>
<tr>
<td>Wake Nicodemus</td>
<td>HCWork/HCW</td>
<td>60</td>
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<tr>
<td>Wake Up (exercise song)</td>
<td>Cushing/GFR</td>
<td>51</td>
</tr>
<tr>
<td>We Shall Live Beyond the River</td>
<td>Lettle Hathaway/GFR</td>
<td>26</td>
</tr>
<tr>
<td>When We Pass the River</td>
<td>WWBentley</td>
<td>32</td>
</tr>
<tr>
<td>Who Will Send or Go</td>
<td>MCB Slade/GFR</td>
<td>28</td>
</tr>
<tr>
<td>Willie</td>
<td>GFR</td>
<td>44</td>
</tr>
<tr>
<td>Wondrous Love</td>
<td>LHathaway</td>
<td>27</td>
</tr>
<tr>
<td>Youthful Volunteers</td>
<td>EERogers</td>
<td>56</td>
</tr>
</tbody>
</table>

**Contents:** 54 songs printed; only 40 listed.

3 songs were known to have been composed by Hanby. He did none of the words so far as is known.

1 song in Question, attributed to Hanby by this writer: "They Who Save." See Annotated Study.
<table>
<thead>
<tr>
<th>Title</th>
<th>W/M</th>
<th>Page</th>
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</thead>
<tbody>
<tr>
<td>A Child’s Prayer</td>
<td>JRM</td>
<td>17</td>
</tr>
<tr>
<td>Along the Silent Path</td>
<td>MBC Slade/FWR</td>
<td>30</td>
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<tr>
<td>Apples are Ripe</td>
<td>Cushing/WJR</td>
<td>54</td>
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<tr>
<td>Autumn Song</td>
<td>Robjohn/FWR</td>
<td>55</td>
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<tr>
<td>Autumn Winds</td>
<td>EHM11ler/GFR</td>
<td>31</td>
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<tr>
<td>Autumn’s Queen (cantata)</td>
<td>Slade/GFR</td>
<td>57-62</td>
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<tr>
<td>Baby On the Porch</td>
<td>EHM11ler/JRM</td>
<td>26</td>
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<tr>
<td>Chant</td>
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<td>25</td>
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<tr>
<td>Child’s Evening Hymn</td>
<td>Agatha Ernest/JRM</td>
<td>7</td>
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<tr>
<td>Children’s Praise</td>
<td>JRM</td>
<td>15</td>
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<tr>
<td>Coasting Song</td>
<td>EERexford/JRM</td>
<td>33</td>
</tr>
<tr>
<td>Come to the Beautiful Shepherd</td>
<td>Mrs.OHaskins/same</td>
<td>18</td>
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<tr>
<td>Consider the Lilies</td>
<td>GFR</td>
<td>15</td>
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<tr>
<td>Farm Employments (exercise)</td>
<td>WJRobjohn/Robjohn</td>
<td>48</td>
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<tr>
<td>Good-Night</td>
<td>EHM11ler/GFR</td>
<td>49</td>
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<tr>
<td>Hanging Up the Stocking</td>
<td>Paulina/?</td>
<td>51</td>
</tr>
<tr>
<td>Hills of the Blest</td>
<td>EERexford/FWR</td>
<td>22</td>
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<tr>
<td>I Will Seek My Father</td>
<td>Paulina/&quot;from Blumenthal&quot;</td>
<td>14</td>
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<tr>
<td>If Papa Was Only Ready</td>
<td>PPB1iss/PPB</td>
<td>28 Q</td>
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<tr>
<td>Jesus Will Welcome Us Home</td>
<td>HLFrisbie/HLF</td>
<td>12</td>
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<tr>
<td>Kiss Me Good-Night</td>
<td>EELay/JRM</td>
<td>50</td>
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<tr>
<td>Lambs of the Flock</td>
<td>Mrs.CPHodge/FWR</td>
<td>26</td>
</tr>
<tr>
<td>Let Us Be Happy</td>
<td>JRM</td>
<td>32</td>
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<tr>
<td>Little Mary</td>
<td>FWR</td>
<td>41</td>
</tr>
<tr>
<td>Little Plaid Sunbonnet</td>
<td>Helen L. Bostwick/JRM</td>
<td>42</td>
</tr>
<tr>
<td>Opening Chorus</td>
<td>Paulina/FWR</td>
<td>44</td>
</tr>
<tr>
<td>Opening Hymn</td>
<td>FWR</td>
<td>18</td>
</tr>
<tr>
<td>Our Heavenly Father, Hear</td>
<td>CLozo Smith/CLS</td>
<td>8</td>
</tr>
<tr>
<td>Praise the Lord</td>
<td>JRM</td>
<td>5</td>
</tr>
<tr>
<td>Calling</td>
<td>EHM11ler/FWR</td>
<td>56</td>
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<tr>
<td>Song of the Locomotives</td>
<td>EERexford/FWR</td>
<td>35</td>
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<tr>
<td>Thanksgiving</td>
<td>EERexford/FWR</td>
<td>11</td>
</tr>
<tr>
<td>Thanksgiving Song</td>
<td>Robjohn/M</td>
<td>20</td>
</tr>
<tr>
<td>The Beautiful Gate</td>
<td>HLFrisble/HLF</td>
<td>24</td>
</tr>
<tr>
<td>The Christmas Tree</td>
<td>Mrs.PCBarnes/FWR</td>
<td>52</td>
</tr>
<tr>
<td>The Dear Lambs</td>
<td>JRM</td>
<td>10</td>
</tr>
<tr>
<td>The Gateway of Gold</td>
<td>EERexford/FWR</td>
<td>20</td>
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<tr>
<td>The Hottentots’ Song</td>
<td>Paulina/Jim McCala</td>
<td>16</td>
</tr>
<tr>
<td>The Little Corporal’s Rallying Song</td>
<td>EHM/GFR</td>
<td>34</td>
</tr>
<tr>
<td>The Little Peddler</td>
<td>Paulina/JRM</td>
<td>46</td>
</tr>
</tbody>
</table>
II. OUR SONG BIRDS Series (continued)

All Songs In Each Volume (continued)

Vol. 6. The Linnet (October (Fall) 1867 (continued)

<table>
<thead>
<tr>
<th>Title</th>
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<th>Page</th>
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</thead>
<tbody>
<tr>
<td>Thou Knowest That I Love Thee</td>
<td>Paulina/FWR</td>
<td>9</td>
</tr>
<tr>
<td>To and Fro</td>
<td>EERexford/M</td>
<td>47</td>
</tr>
<tr>
<td>To Thee, O God</td>
<td>JRM</td>
<td>6</td>
</tr>
<tr>
<td>Under the Drift</td>
<td>Geo. N. Smith</td>
<td>30</td>
</tr>
<tr>
<td>Vacation</td>
<td>APhelps/FWR</td>
<td>40</td>
</tr>
<tr>
<td>We Shall Know Each Other There</td>
<td>EER/JRM</td>
<td>29</td>
</tr>
<tr>
<td>Welcome Home</td>
<td>MBC Slade/FWR</td>
<td>53</td>
</tr>
<tr>
<td>Welcome Song</td>
<td>Lule/CLozo Smith</td>
<td>38</td>
</tr>
<tr>
<td>What Little Things Should Do</td>
<td>M</td>
<td>39</td>
</tr>
<tr>
<td>Would You Like a Home in Heaven</td>
<td>EERexford/JRM</td>
<td>19</td>
</tr>
</tbody>
</table>

50 songs were listed. None were previously recognized as work by Hanby.

Questionable: words to "If Papa Was Only Ready," (copyright held by Paul P. Bliss). See Annotated Study.
COLLECTION III

CHAPEL GEMS (four editions)

Profile of Volumes:

Vol. 1. CHAPEL GEMS Original (1866)
Vol. 2. CHAPEL GEMS Enlarged (1868)
Vol. 3. CHAPEL GEMS Enlarged (1872)
Vol. 4. Chapel Gems ENLARGED EDITION (1894)

Collection III. Individual Volume Profile


(cover) CHAPEL GEMS/ FOR SUNDAY SCHOOLS;/ Selected From/

"OUR SONG BIRDS," FOR 1866,/ The "Snow Bird," the "Robin,"
the "Red Bird" and the "Dove"/ by/ GEO. F. ROOT AND B. R.

HANBY/ Chicago: Root & Cady, 67 Washington Street/

128 pp.

Category: SATB

Classification: Juvenile
Notation: 2-staff score

99 songs listed.
31 known Hanby songs contained in
that first printing.

Siglum: CGO (CHAPEL GEMS Original)

Indexes: on inside back cover; editors made up two different lists.

A. "Contents." were shown: no authors given, simply songs and
page numbers. Contents were divided by the editors into the
following categories:

OPENING SONGS. 23
HYMNS. 15
MISCELLANEOUS. 29 "Suitable for singing after the regular lesson
is through; at the monthly or musical concerts, etc." (p.126)
COLLECTION III (continued)

Vol. 1. CHAPEL GEMS Original (1866) (continued)

MISSIONARY.  4
FESTIVALS.  3
CHRISTMAS.  3
INFANT CLASS.  17  Ed.: Includes "Who Is He?" as a
teacher-pupil call-and-response song;
also "Suggestions.", ideas for teaching
children. Much of this is the work of
Hanby, taken from The Snow Bird.

CONCERTS, EXHIBITIONS, PICNICS, ETC.

21

95 songs

Songs Classified: 95, as decided by Root and Hanby, editors.

COMMENTS: There was much overlapping, with some songs omitted from
the first index but included in the second one (see following list),
called the GENERAL INDEX, which was alphabetical by title but
incomplete.

The CONTENTS listed only authors of words; the music showed only
composers' names in upper right hand corner. At no time were they
put together.

In the next two editions, some of this information was totally
missing by carelessness perhaps, or (one could surmise,) by intent.

B. The GENERAL INDEX listed titles and page numbers in the
original copy. The following editions often omitted both the
composer and author, and used the words, "by permission."

Both Root and Hanby worked simultaneously on the OUR SONG BIRDS
Series early issues and on CHAPEL GEMS Original.

Epstein (1969, p. 143) reviewed music books published by Root
COLLECTION III (continued)

Individual Volume Profile

Vol. 1. CHAPEL GEMS Original (1866) (continued)

Discussion (continued)
& Cady. The date upon which each work was deposited for copyright was given, as well as the number of sales.

"CHAPEL GEMS for Sunday Schools, selected from Our Song Birds for 1866. By Ge. F. Root and B. R. Hanby. Filed Oct. 4, 1866. 15,000 copies." (Epstein, 1969, p. 144)

Epstein's work did not show listings for the 1868 Enlarged Edition, nor the 1872 Edition. The 1894 copyright was obtained by George F. Root only. It did not appear in the list in Epstein's work.

For comparison of charts, information from the 1866 and 1868 editions were entered on the same table. The 1868 enlarged edition was used for subsequent editions without further changes. It seemed practical to show only CGO and CGE. The title, previous publishing, author, composer, and page numbers were entered for both CGO and CGE in parallel columns. Column on the left showed original use; column on the right showed page numbers of the songs for quick comparison, and to show whether they were deleted. If so, they were marked. CGO was placed in the first column; CGE on the right. (See accompanying lists.)

VOL. 2. CHAPEL GEMS. Enlarged Edition. 1868.

(covers) CHAPEL GEMS. Enlarged Edition/ Edited by/ Geo. F. Root/

Cincinnati: published by The John Church Co. 74 West 4th St./
Chicago W. 4th St./ Chicago: Root & Sons Music Co./ 200-206
Wabash Ave./ New York: The J. Church Co./ 19 East 16th St./
COLLECTION III (continued)

Vol. 2. CHAPEL GEMS Enlarged Edition. 1868 (continued)

(title page)

ENLARGED EDITION. CHAPEL GEMS. For Sunday Schools; selected from The Snow Bird, Robin, Red Bird, Dove and Blue Bird, by Geo. F. Root and B. R. Hanby; and from THE LINNET. by F. W. Root and J. R. Murray; with Additional Pieces by D. P. Horton, of Brooklyn, N. Y.

1868: Cincinnati: published by John Church & Co.

Copy seen:
Length: 159 pp.

135 songs listed; 41 not in CGO.
Alphabetical listings with page number.

Category: SATB Classification: Juvenile
Notation: Two-staff score. Credits: Composer only.

COMMENTS: "Suggestions." This introduction regarding the use of the book was from the original and all editions were signed by both men's initials, G.F.R. and B.R.H. However, Root dropped Hanby's name from the cover after the death of Hanby, and changed the first song in the book to one of his own. While he gave full credit to Hanby on the 1866 edition, a number of strong changes were made in the enlarged edition when Hanby was dying. Some of his songs appeared only with the words "by permission" or with no name at all. His better known songs carried his name, although even the well-known song,
COLLECTION III (continued)

Vol. 2 GEMS Enlarged Edition, 1868 (continued)

Discussion (continued)
"Dismission" was printed only with "by permission." This edition also seemed to intentionally give much recognition to "The Linnet."

According to Epstein (1969), editors of that day took many liberties with the publishing rules, plagiarism was rampant, and these procedures were far more common than was realized.

Vol. 3. CHAPEL GEMS Enlarged, 1872 Edition (Stamped "1872" in gold on cover)

(Third known printing. Copyright 1868; re-issued in 1872.)

Same contents as 1868. Contained 135 songs. 159 pp.

Siglum: CGEE (CHAPEL GEMS Enlarged Edition)

CONTENTS: found on pp. 158-9. Identical to the 1868 edition, using composers' names only: "by permission;" or by omitting composer's name entirely from the work.

Vol. 4. CHAPEL GEMS ENLARGED EDITION (1894)

CHAPEL GEMS. Enlarged Edition. Copyright 1894 by Geo. F. Root, 1866 by Root & Cady. The John Church Co., Cincinnati, New York,
COLLECTION III (continued)

Vol. 4. CHAPEL GEMS ENLARGED EDITION (1894) (continued)

Chicago.

Length: 159 pp.

Siglum: CGEER (CHAPEL GEMS, ENLARGED EDITION, Root)

COMMENTS: "Who Is He?" is found on p. 7

Initials under "Suggestions" (Foreword) are those of "G.F.R. and B.R.H. as in the original.

Root obviously wanted to continue holding possession of this volume, for he obtained this renewal in 1894, copyright held in his name only. He died in 1895. (Epstein, 1969, p. 159.)

Hanby Work Only Found in CHAPEL GEMS, VOL. 1 AND 2

Vol. 1. CHAPEL GEMS Original

Vol. 2. CHAPEL GEMS Enlarged (with Vols. 2, 3, and 4 being the same.)

(All research information known is listed below.)

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<th>Col. B</th>
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<tr>
<td>A Helping Savior Near (RB)</td>
<td>BRH/BRH</td>
<td>83</td>
<td>83</td>
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<tr>
<td>A Home in Heaven (RB)</td>
<td>Paulina/BRH</td>
<td>54</td>
<td>54</td>
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<tr>
<td>Bolter Brook (D)</td>
<td>Cushing/BRH</td>
<td>118</td>
<td>118</td>
<td></td>
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<tr>
<td>Burmah (SB)</td>
<td>Slade/BRH</td>
<td>56</td>
<td>56</td>
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<tr>
<td>Christmas Tree (D)</td>
<td>Barnes/BRH</td>
<td>70</td>
<td>70</td>
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<td>Come From the Hilltop (D)</td>
<td>Paulina/BRH</td>
<td>81</td>
<td>81</td>
<td></td>
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<tr>
<td>Crowding Awfully (D); (sheet m)</td>
<td>BRH/BRH</td>
<td>122</td>
<td>122</td>
<td></td>
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<tr>
<td>Dismission (R)</td>
<td>BRH/BRH</td>
<td>21</td>
<td>21</td>
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<td>Down From the Skies (SB)</td>
<td>BRH/BRH</td>
<td>68</td>
<td>68</td>
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<tr>
<td>Excursion Song (R)</td>
<td>BRH/BRH</td>
<td>120</td>
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<tr>
<td>Farmer's Song (SB)</td>
<td>BRH/BRH</td>
<td>116</td>
<td>116</td>
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<tr>
<td>Gondola (R)</td>
<td>BRH/BRH</td>
<td>12</td>
<td>12</td>
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<tr>
<td>Little Children in the Temple</td>
<td>(RB) BRH/BRH</td>
<td>73</td>
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<td>111</td>
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<td>Little Eyes</td>
<td>BRH/Loomis</td>
<td>76</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long Ago</td>
<td>BRH/BRH</td>
<td>79</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My Savior's Voice</td>
<td>Cushing/BRH</td>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now to the Lord</td>
<td>BRH/BRH</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>O Sing Unto the Lord</td>
<td>Bible/BRH</td>
<td>89</td>
<td></td>
<td></td>
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<tr>
<td>Over the Silent Sea</td>
<td>Cushing/BRH</td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Santa Claus</td>
<td>BRH, Paulina,2</td>
<td></td>
<td>108</td>
<td>108</td>
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<tr>
<td>Savior, We Thy Children Gather</td>
<td>Paulina/BRH</td>
<td>23</td>
<td></td>
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<tr>
<td>(Infant Class) Hymn of Praise (responses)</td>
<td>BRH/BRH</td>
<td>86</td>
<td>86¥V</td>
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</tr>
<tr>
<td>Thanksgiving</td>
<td>Slade/BRH</td>
<td>65</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Children's Welcome</td>
<td>BRH/BRH</td>
<td>62</td>
<td></td>
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<tr>
<td>The Courts of the Lord</td>
<td>BRH/BRH</td>
<td>72</td>
<td></td>
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<tr>
<td>The Lambs of the Upper Fold</td>
<td>Paulina/BRH</td>
<td>40</td>
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<td>The New Dress</td>
<td>Clark's/BRH</td>
<td>84</td>
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<tr>
<td>The Pathway to Heaven</td>
<td>Paulina/BRH</td>
<td>8</td>
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<td></td>
</tr>
<tr>
<td>The Risen Lord</td>
<td>Cushing/BRH</td>
<td>26</td>
<td></td>
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<tr>
<td>The Shepherds of Bethlehem</td>
<td>Cushing/BRH</td>
<td>66</td>
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</tr>
<tr>
<td>Was It Right?</td>
<td>Slade/BRH</td>
<td>100</td>
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<tr>
<td>We Gather (listed R; not used)</td>
<td>Paulina/BRH</td>
<td>5</td>
<td>--</td>
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<tr>
<td>Weaver John</td>
<td>BRH/BRH</td>
<td>110</td>
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<tr>
<td>Who Is He?</td>
<td>BRH/BRH</td>
<td>75</td>
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<tr>
<td>Willie and the Angels</td>
<td>Paulina/BRH</td>
<td>103</td>
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<tr>
<td>Work in God's Vineyard</td>
<td>Paulina/BRH</td>
<td>15</td>
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37 songs by Hanby were in this volume.
41 songs were added in the 1868 edition.
6 songs contained in each volume which were never listed.
(See CHAPEL GEMS Notes on "Songs Added.")
**COLLECTION III (continued)**

**Complete Listing of All Songs Found**

**Vol. 1. CGO and Vol. 2. CGE combined**

**Note:** All "CONTENTS" (CGO) are as listed, with additional songs of CHAPEL GEMS ENLARGED (CGE). CGO "CONTENTS" are listed under Column 1; CGE lists are in Column 2, with entries from its "General Index."

**Key:** * are songs by Benjamin R. Hanby; — are songs removed from edition; ch indicates a page which was changed; initials are for authors/composers (See Appendix D. Authors of Verses.) Sigla: initials used for coding song book volumes. (See Profiles in Appendix C.)

**CHAPEL GEMS Complete Listing of All Songs**

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<thead>
<tr>
<th>Title</th>
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<tr>
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<td>Cushing/GFR</td>
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<td>A Helping Savior Near</td>
<td>(RB)</td>
<td>BRH/BRH</td>
<td>83</td>
<td>.83 *</td>
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<tr>
<td>A Home in Heaven</td>
<td>(RB)</td>
<td>Paulina/BRH</td>
<td>.54</td>
<td>.54 *</td>
</tr>
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<td>Beautiful Angel</td>
<td>(D)</td>
<td>Paulina/GFR</td>
<td>.42</td>
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<tr>
<td>Bless are the Pure</td>
<td>(D)</td>
<td>Bible/GFR</td>
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<td>.11</td>
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<td>Bolter Brook</td>
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<td>Cushing/BRH</td>
<td>.118</td>
<td>.118 *</td>
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<td>Burmah</td>
<td>(SB)</td>
<td>Slade/BRH</td>
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<td>.56 *</td>
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<td>Cast Thy Burden on the Lord</td>
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<td>FRBice/FBR</td>
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<td>Children of Jerusalem</td>
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<td>GFR</td>
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<td>Christmas Tree</td>
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<td>Barnes/BRH</td>
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<td>Come From the Hilltop</td>
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<td>Confession</td>
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<td>Crowding Awfully</td>
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<td>BRH/BRH</td>
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<td>.122 *SM</td>
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<td>BRH/BRH</td>
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<td>BRH/BRH</td>
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### Collection III (continued)

**Vol. 1 and Vol. 2 CHAPEL GEMS Combined (continued)**

#### Complete Listing of All Songs (continued)

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<tr>
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<td>(R) JHEdwards/JHE</td>
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<td>Flowers in Heaven</td>
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<td>God is Love</td>
<td>(SB) GFR</td>
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<td>Going Home</td>
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<td>Gondola</td>
<td>(R) BRH/BRH</td>
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<td>Good Night</td>
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<td>Happy Hearts Children Bring</td>
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<td>I Will Lift Up Mine Eyes</td>
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<td>If I Were an Angel</td>
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<td>Jesus By the Sea</td>
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<td>Jesus Loves Thee</td>
<td>(D) WI Hartshorn</td>
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<td>Jesus Loves the Children</td>
<td>(D) DSA/DSA</td>
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<td>Jewels</td>
<td>(RB) Cushing/GFR</td>
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<td>King</td>
<td>(D) GFR</td>
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<td>Let It Pass</td>
<td>(SB) CHGreene/CHG</td>
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<td>Lillian</td>
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<td>Little Flow'ret</td>
<td>(D) Paulina/BRH</td>
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<td>Little Eyes</td>
<td>(R) BRH/Loomis</td>
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<td>Little Sunbeams</td>
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<td>Long Ago</td>
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<td>Lord of All</td>
<td>(RB) ASewall/GFR</td>
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<td>Lord, Thy Word Abideth</td>
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<td>May Thy Love</td>
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<td>Ministering Spirits</td>
<td>(SB) Paulina/HWJ</td>
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<td>My Savior's Voice</td>
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<td>No Night in the Golden City</td>
<td>(R) HLFrisbie/HLF</td>
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<td>Now To Jesus Christ the Glory</td>
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<td>Now to the Lord</td>
<td>(D) BRH/BRH</td>
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<td>O Sing Unto the Lord</td>
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<td>.89</td>
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<td>O When Shall We Be There?</td>
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<td>Over the Silent Sea</td>
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<td>Pastures Fair</td>
<td>(R) Cushing/Loomis</td>
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### Complete List of All Songs (continued)

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<td>Praise the Lord</td>
<td>(SB)</td>
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<tr>
<td>Praise to the Lord</td>
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<td>Cushing/GFR</td>
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<td>Praise Ye the Lord</td>
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<td>.55</td>
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<tr>
<td>Santa Claus (aka Up On The Housetop)</td>
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<td>BRH/BRH vs. 1-4; Paulina/BRH, vs. 5,6</td>
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<td>108 *</td>
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<tr>
<td>Savior, We, Thy Children, Gather</td>
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<td>Paulina/BRH</td>
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<td>.23 *</td>
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<tr>
<td>Song of the Shoemaker</td>
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<td>unmkd. (BRH/BRH?)</td>
<td>115</td>
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<td>(Suggestions) Hymn of Praise: O Give</td>
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<tr>
<td>Thanks* (responses)</td>
<td>(SB)</td>
<td>BRH/BRH</td>
<td>.86</td>
<td>.86 *V</td>
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<td>Swiftly Slide the Hours</td>
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<td>ECPorter/GFR</td>
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<td>The Beacon Light</td>
<td>(RB)</td>
<td>EERE/GFR</td>
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<td>The Beauteous Day</td>
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<td>The Blind Boy</td>
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<td>Slade/arr.DP Faulds from&quot;Rosa Lee&quot;</td>
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<td>BRH/BRH</td>
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<td>The Courts of the Lord</td>
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<td>BRH/BRH</td>
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<tr>
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<td>JRMed/JRM</td>
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<td>The Lambs of the Upper Fold</td>
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<td>Paulina/BRH</td>
<td>.40</td>
<td>.40 *</td>
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<tr>
<td>The Little Zulu Band</td>
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<td>Paulina/GFR</td>
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<td>.61</td>
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<tr>
<td>The Morning Light</td>
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<td>PStrryker/GFR</td>
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<tr>
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<td>Clark's SV (omitted)/BRH</td>
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<td>The Pathway to Heaven</td>
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<td>Paulina/BRH</td>
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<td>The Play Ground</td>
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<td>The Power of Prayer</td>
<td>(R)</td>
<td>EWHicks/GFR</td>
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<td>.22</td>
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<td>The Prodigal Son</td>
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<td>The Risen Lord</td>
<td>(RB)</td>
<td>Cushing/BRH</td>
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<td>.26 *</td>
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<tr>
<td>The Shepherds of Bethlehem</td>
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<td>Cushing/BRH</td>
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<td>.66 *</td>
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<tr>
<td>The Union Greeting</td>
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<td>Blackall/GCP</td>
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<tr>
<td>The Young Child Jesus</td>
<td>(D)</td>
<td>Slade/GFR</td>
<td>.30</td>
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<tr>
<td>To Him That Overcometh</td>
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<td>JRMed/JRM</td>
<td>.60</td>
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<td>Victor's Palm</td>
<td>(RB)</td>
<td>Cushing/GFR</td>
<td>.31</td>
<td>.31</td>
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<tr>
<td>Was It Right?</td>
<td>(SB)</td>
<td>Slade/BRH</td>
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<td>100 *</td>
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<tr>
<td>We Are Little Sunbeams</td>
<td>(SB)</td>
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<td>.78</td>
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<td>Paulina/BRH</td>
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<td>Weaver John</td>
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<td>BRH/BRH</td>
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**COLLECTION III (continued)**

**CHAPEL GEMS 1 and 2 Combined (continued)**

### Complete List of All Songs (continued)

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<th>CGF</th>
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<tr>
<td>Whistling Farm Boy</td>
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<td>BRH/BRH</td>
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<tr>
<td>Who Will Meet Me?</td>
<td>Cushing/GFR</td>
<td>40</td>
<td>49 ch</td>
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| Willie and the Angels              | Paulina/BRH | 103 | 103 *
| Work in God’s Vineyard             | Paulina/BRH | 15  | 15 *

**## Little Eyes—documented in The Dove as having words by Hanby, but music by George Loomis. Mrs. Hanby said this was the work of Hanby. One possibility was that Hanby indeed did write the words and tune, but Loomis was asked to do the four-part arrangement. This arranging was often done by someone else. As found, the music is credited to Loomis.**

(ch-page changed) _____________

### Additional Songs Contained in Book but Unlisted in Index:

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<th>Slade/GFR</th>
<th>Slade/GFR</th>
<th>Slade/GFR</th>
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<td>101#V</td>
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<td>Be You to Others</td>
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<td>14</td>
<td>14#V</td>
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<td>Father, From Whose Hand</td>
<td>Slade/GFR</td>
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<tr>
<td>Now We Say Farewell</td>
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<tr>
<td>Come Count the Time</td>
<td>GFR</td>
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### SONGS ADDED TO Original by Root in the 1868 Edition:

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<th>Slade/GFR</th>
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<tr>
<td>A Father in Heaven</td>
<td>Pray/GPHorton</td>
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<td>Along the Silent Path</td>
<td>Slade/FWR</td>
<td>153</td>
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<td>Anniversary Day</td>
<td>Pray/DPH</td>
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<td>Because He Loved Me So</td>
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<td>Children’s Praises</td>
<td>JR M</td>
<td>143</td>
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<td>Cold Water</td>
<td>per. ST Gordon/DPH</td>
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<td>Come</td>
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<td>Come to Jesus</td>
<td>DPHorton</td>
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<td>Consider the Lillies</td>
<td>Orena Lee/GFR</td>
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<td>Father and Savior</td>
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<td>Fitly Spoken Words</td>
<td>Pray/DPH</td>
<td>122</td>
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<td>From the Shining Morning Land</td>
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<td>He Shall Feed His Flock</td>
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<td>I Will Seek My Father</td>
<td>Paulina/<em>Blumentahl</em>FWR</td>
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<td>If Papa Was Only Ready</td>
<td>PPB/PPBliss</td>
<td>154 Q</td>
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<tr>
<td>Invocation to the Spirit</td>
<td>Latin/TR.JTDuryea</td>
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### Complete List of All Songs

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<td>Morning Prayer</td>
<td>STGordon/DPH</td>
<td>108</td>
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<tr>
<td>Only Believe</td>
<td>DPH</td>
<td>124</td>
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<tr>
<td>Our Beautiful Home</td>
<td>GFR</td>
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<tr>
<td>Pilgrim</td>
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<td>Seek the Shepherd ...(BB)</td>
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<td>Show Us the Way ...(BB)</td>
<td>Slade/GFR</td>
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<td>Sweet is the Work ...(SB)</td>
<td>GFR</td>
<td>5</td>
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<td>Sweet 'tis to Sing</td>
<td>per Diapason/DPH</td>
<td>91</td>
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<tr>
<td>Take Up Thy Cross</td>
<td>GFR</td>
<td>136</td>
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<tr>
<td>The Gateway of Gold ...(L)</td>
<td>EERexford/GFR</td>
<td>146</td>
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<td>The Happy Morn We Hail</td>
<td>BPM by per</td>
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<td>The Hottentot's Song ...(L)</td>
<td>Paulina/Jim McCala</td>
<td>144</td>
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<td>The Pilgrim's Planting</td>
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<td>The Spires of the Golden City (BB)</td>
<td>Paulina/GFR</td>
<td>132</td>
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<td>The Word ...(R)</td>
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<td>Thou Knowest that I Love Thee ...(L)</td>
<td>Paulina/FWR</td>
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<td>To Thee, O God ...(L)</td>
<td>JRM</td>
<td>138</td>
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<tr>
<td>We Shall Know Each Other There...(L)</td>
<td>EERexford/JRM</td>
<td>155</td>
<td></td>
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<tr>
<td>Who Will Send or Go?...(BB)</td>
<td>Slade/GFR</td>
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<td>Will You Come?</td>
<td>Mrs. Pray/Horton</td>
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<tr>
<td>Would You Like a Home In Heaven?...(L)</td>
<td>EERexford/JRM</td>
<td>151</td>
<td></td>
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</table>

41 songs by Hanby, with 4 unlisted. 4—Validated; 1—HP.

Note: Contents contained 135 songs. 41 of those were new and not found in the 1866 original edition. They were, however, taken from the OSB Series and, as title explained, additions were by D.P. Horton or new songs by G.F.Root.

Notice that the table of contents used only song and page number. Additional information was gleaned from this study, in cases in which songs were from OSB Series, and information was documented.

The "Songs Added" section did not show authors/composers in the Contents, but were added from references found by this researcher. The Enlarged Edition frequently eliminated any additional information, making it appear that the entire work was by the one composer. This was a common practice in those days, not too ethical, but frequently done. (Epstein, 1969)

** For discussion of "If Papa Was Only Ready," see Questionable Song, Annotated Study, p. 240.
COLLECTION IV. THE FOREST CHOIR

(Three Printings)

Volumes Found in Research

Vol. 1. THE FOREST CHOIR Original (1867)
Vol. 2. THE FOREST CHOIR, 2nd Printing (1872)
Vol. 3. THE FOREST CHOIR, 3rd Printing (1895)

Master Profiles of THE FOREST CHOIR

Vol. 1. THE FOREST CHOIR Original (1867)

(copy) THE FOREST CHOIR/ A Collection of VOCAL MUSIC FOR YOUNG PEOPLE/ Embracing "OUR SONG BIRDS SINGING SCHOOL"/ MUSIC FOR CONCERT, SCHOOL AND HOME/ And Songs, Hymns, Anthems and Chants, for Worship/ by Geo. F. Root./ CHICAGO:/ PUBLISHED BY ROOT & CADY, 67 WASHINGTON STREET./ NEW YORK: A.S. BARNES & CO., 111 & 113 William St./ 1867./

254 pp. Copy seen: Earl R. Hoover Collection, Hanby House

Siglum: FCO (FOREST CHOIR Original) Archives, Westerville, Ohio

Confirmation of Date: Epstein (1969, p. 144) describes the filing for copyright on Jan. 23, 1867, confirming information regarding the first edition.

Classi: Children
Category: SATB

Index: "Contents." were found on pp. 252-254. The book was divided into two parts, with 34 chapters (Part I) based on OUR SONG BIRDS' SINGING SCHOOL (PP. 2-78). Songs for "Concert, School and Home" are Part 2 (pp. 79-251).

Credits: Those were given for M.B.C. Slade, Paulina, and Wm. O. Cushing only. Other credits were eliminated, except for composers' initials or names at upper right hand corner above songs.

The phrase "by permission" was used several times on songs known to be by Hanby, and he was also not credited at
Vol. 1. THE FOREST CHOIR Original (continued)

all on two of his well-known songs: "Dismission Hymn" and "Gondola."

NOTES

The center binding prevents all marks of authors names from being viewed clearly. This makes it more difficult to interpret the strange code of astericks used as guides to authors' names. The "Preface," signed by Geo. Root (p. 2) was dated Chicago, January, 1867, and placed in Copyright by Root & Cady. (The later Edition in 1895 was by George Root only.)

Data Found

Date Confirmation: Epstein (1969, p. 144) describes the filing for copyright on January 23, 1867, confirming information regarding the first edition. The 1895 edition reviewed as seen by this writer confirms the existence of the third volume, although the copyright date listing was not found.

Notes: It appeared that Root was very busy working on simultaneous books, OUR SONG BIRDS (with Hanby doing most of the work), CAPEL GEMS Original, THE FOREST CHOIR Original, and then rapidly, CHAPEL GEMS Enlarged, all within the years 1865-1868. This was parallel to: hiring of Hanby as children's editor and leader of singing-schools, assemblies, and concerts; and his sales trips throughout the west. Following quickly on the heels of all of that activity came the serious illness of Hanby and his subsequent death in March, 1867.

Geo. Root signed the Preface (p. 2) dated Chicago, January 1867. When Hanby's death occurred, Root was undoubtedly working concurrently on the OUR SONG BIRDS Series, CHAPEL GEMS Original and THE FOREST CHOIR all three of which had been compiled with much work done by Hanby.

Perhaps enough time elapsed after application for copyright that Root thought he could eliminate use of identification initials for Hanby work, even on certain known songs. He used "By permission" on some, but not all.

Authors of words were even harder to identify, due to the confusing use of asterisks, referrals, or total elimination of same.
Vol. 1. THE FOREST CHOIR (continued)

Epstein (1969, p. 144) shows the following record for 1867:

"THE FOREST CHOIR. A collection of vocal music for young people; embracing "Our Song Birds' Singing School," music for concert, school and home, and songs, hymns, anthems and chants for worship. Geo. F. Root. [Small format with 254 pages.] Filed Jan. 23, 1867. 8,000 copies."

This was taken from The Song Messenger of the Northwest, Extra, for April, 1867 (Epstein, 1969, p. 143), a publication of Root & Cady, a mouthpiece for their advertising and promotion, as well as a news journal of music for the midwestern area.

Discussion: Hanby's death occurred in March, 1867; Root had filed in January. The Extra appeared in the April issue, stating that it had been filed, and giving the number of copies printed. (This confirmed that he was working on all three publications during that time period. Hanby helped write much of this material for the publications also. (A Song Writer, pp. 40-1.)

In THE FOREST CHOIR Root included only a few of Hanby identification initials with his songs, one was omitted entirely and one said "by permission."

Authors of words were difficult to identify, due to the extensive use of referrals, asterisks, or elimination of same. Yet, a great deal more material may have the stamp of Hanby's talent on it, for his son, B.O. Hanby, wrote that his father did much work for Geo. Root, which:

"...consisted of helping Mr. Root compile and publish music books, especially for children. He originated a quarterly called 'Our Song Birds,' he also assisted Mr. Root with the composition of 'Forest Choir' and 'Chapel Gems,' writing many of the songs."

Hanby's wife said that he designed and drew the pictures and the covers, that he worked on song books for Sunday and day schools, and that these books were widely published. "Many of the songs were written by Mr. Hanby." (B.O. Hanby, A Song Writer, pp. 41-2.)

This was also confirmed by Mrs. M.B.C. Slade, who, B.O. Hanby said, "wrote considerable of the verses of their songs."
Discussion (continued)

Another popular writer of verses for Hanby was Mrs. Sophia T. Griswold, (Hanby, p. 46), also known as "Paulina," discussed in Chapter III of this research.

Vol. 2. THE FOREST CHOIR. 1872 Edition

By Geo. F. Root. The John Church Co., Cincinnati.

Data Found: This volume was found late in the research work. Evidence surfaced from the Earl R. Hoover File confirming that a volume was seen in the Oberlin College Library in 1942. Contact with the Reference Librarian confirmed information about this volume. Hoover notes revealed he had personally seen this edition. Hoover also confirmed the information that "p. 184... 'Santa Claus'", was found in the volume. The volume was a reprint of the 1867 copyright volume. One could speculate that the volume was published again following the Chicago fire. The existence of the volume was confirmed by documented letter from Oberlin College stating the existence of two copies were known, one published by John Church & Co. held at the Brown University Library, and another printing, published by Root & Cady held at the University of Illinois Library.

Vol. 3. THE FOREST CHOIR (1895 Printing)

(title page) THE FOREST CHOIR/ A Collection of Vocal Music for Young People/Embracing "OUR SONG BIRDS SINGING SCHOOL"

MUSIC FOR CONCERT, SCHOOL AND HOME/ And Songs, Hymns, Anthems and Chants, for Worship/ by Geo. F. Root/ published by/ The John Church Co., / Cincinnati, New York, Chicago.

Copyright 1867, Root & Cady;/ 1895 George F. Root./

254 pp.

Copies seen:
(1) Hanby Archives, Otterbein Room, Courtright Memorial Library, Otterbein College Westerville, Ohio.
(2) Earl R. Hoover Collection.

Siglu: FCR (FOREST CHOIR Reprint)
Classi: Children
Vol. 4. THE FOREST CHOIR (1895) (continued)

Category: SATB  Hanby House Museum Archives,
Index: "CONTENTS" found on pp. 252-4. Westerville, Ohio
No other listing; Preface discussed list.

Contents: Alphabetical by title and page number. Credits are given
for M. B. C. Slade, Paulina, and William O. Cushing only. Other
credits were eliminated, except for some names or initials of
composers. Initials were usually placed at top right of song.
If the song had a copyright, the words "by permission" sometimes
were used, but this was not always done. Hanby had two of his
well-known songs lacking any identification in this volume.

The first part of the book contained thirty-four chapters,
based entirely on OUR SONG BIRDS' SINGING SCHOOL (pp. 2-78.)
The remainder of the book contained songs, exercises, and hymns
for "CONCERT, SCHOOL AND HOME." (P. 79.)

Discussion of Data Found:
Marks were not always visible in the center binding of the
book. This made it difficult to determine the asterisks used.
The comment in the book said: "The signs prefixed to some of
these titles indicate the authors of the words." This was then
followed by three different and confusing kinds of asterisks or
combination of same for the three authors mentioned previously.

George Root signed the Preface (p. 2) dated Chicago, January
1867, which was placed in copyright by Root & Cady. The 1895
dition copyright was held by George Root only.

The volume was full and overflowing with contradictions,
errors, and deliberate oversight of information which should have
been revealed.

Judge Earl R. Hoover (retired), confirmed the 1895 copyright
by listing the volume held at the Ohio State Library. It had
been sent to Hoover in December of 1943 by its owner, a woman
named Bertha Uhlendorff, of the University Book Store, Wooster,
Ohio.

Hoover stated that the discovery of an 1895 edition "enabled
us to fill in somewhat the gap in which we had previously
supposed the song ("Santa Claus") was entirely out of print." (Hoover Card File, Hanby House Archives.)
COLLECTION IV (continued)

THE FOREST CHOIR (Three Volumes Combined)

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<th>Hanby Work Only</th>
<th>Source</th>
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<td>Be Kind and True (R)</td>
<td>GFR/BRH</td>
<td>95* V</td>
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<tr>
<td>Be You to Others</td>
<td>unmkd (BRH/BRH?)</td>
<td>128 V</td>
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<td>Boat Song</td>
<td>BRH/BRH</td>
<td>180</td>
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<td>Bolter Brook (D) (CGO; CGE)</td>
<td>Paulina/BRH</td>
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<td>Charlie Wants a Piece of Bread (SB)</td>
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<td>Chick-a-dee-dee (SB)</td>
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<td>BRH/BRH</td>
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<td>Follow Your Leader (SB)</td>
<td>BRH/BRH</td>
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<td>BRH/BRH</td>
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<td>Little Flow'ret (D) (CGO; CGE)</td>
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<td>Make Hay While the Sun Shines (D)</td>
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<td>Morning Song (D)</td>
<td>BRH/BRH</td>
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<td>Multiplication Song</td>
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<td>49 V</td>
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<td>The New Dress (SB) (CGO; CGE)</td>
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<td>Was It Right? (R) (CGO; CGE)</td>
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<td>94</td>
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<td>Weaver John (D)</td>
<td>BRH/BRH</td>
<td>38</td>
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<tr>
<td>When the Old Year Died (SB)</td>
<td>BRH/BRH</td>
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<tr>
<td>Whippoorwill (RB)</td>
<td>Paulina/BRH</td>
<td>97</td>
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Hanby work: 26 songs (+7 newly V)

Total Hanby work in Forest Choir: 33 (26 +7)
Hanby Work Only (continued)

It has been well-documented that Benjamin Hanby helped Geo. F. Root with the writing of the three publications, OUR SONG BIRDS Series, CHAPEL GEMS, and THE FOREST CHOIR. It was virtually impossible to tell how much of THE FOREST CHOIR, Part I. Our Song Birds' Singing School, was the work of Hanby and how much was by Geo. F. Root. Many of the so-called "exercises" and songs strongly resemble work of Hanby in his teaching techniques, experiences, and other topics from his early one-room schools. Many more than were marked were undoubtedly the work of Hanby in this writer's opinion. The OUR SONG BIRDS Series was originated and created by Hanby, and he did most of the work on it. (Epstein, 1969, p.144.) He also had nearly completed the manuscript for a book to teach music to children. At the time of his illness in Minnesota it was lost in shipment back to Chicago and never recovered, according to his son (B.O. Hanby, 1936).

There were 133 forms of exercises, ranging from two measures to full size songs, written and included in THE FOREST CHOIR, Part I. It would appear that much of this material was work of Hanby, and this provided speculation regarding the source of the material. Root did not hesitate to remove the name of B.R. Hanby from the cover of the second edition of CHAPEL GEMS in the 1868 edition. He used it only on the inside title page. He then removed some of the songs of Hanby. He changed references in such a manner as to make it very difficult to identify any authors or composers. He added more and different
Discussion (continued)

songs to confuse the issues.

In FOREST CHOIR George Root followed his usual old format for writing and editing books, a job with which he was very familiar. He included as many songs from OUR SONG BIRDS Series as he could, especially some which had not been in CHAPEL GEMS Original. He began the book with Part I. Our Song Birds' Singing School. This was the idea originated and created by Hanby, edited primarily by him, with teaching hints written by Hanby. The prefaces were always begun with the pronoun "We" and signed by both Root and Hanby. One only needs to read through the material to sense that much of the Singing School was the work of Hanby. This writer was amazed at the findings.

This also applied to many of the exercises which seemed to have the stamp of Hanby upon them, in particular with the style of the little phrases, word choices, and family names. There was also the matter of the use of original material from his one-room school, songs which Hanby had devised to attract the attention of his young charges and to teach them creatively, making learning more appealing. This was not always the case with the work of Root, for at times his songs became trite or inane (although his work was quite popular.)

THE FOREST CHOIR contained many exercises which, to this writer, appeared to be the work of Hanby. It contained two songs which we have validated as songs written by Hanby, although he was never given credit for them. One was the "Multiplication Song," (p. 87) and
Discussion (continued)
another was the "Vowel and Consonant Exercise: B, a, Ba; B, e, Be"
(p. 109) which had appeared originally in The Robin, and was not seen
for many years. Evidence documenting these as the work of Hanby
was found and pointed clearly to Hanby as the composer/author. If, as
is the case for those songs, we considered several others placed in
THE FOREST CHOIR as material penned by Hanby for the use of his own
students in his school rooms, many other short, adjacent "exercises"
appeared for consideration; they definitely need further research,
for there were many questions left unresolved.
**COLLECTION IV (continued)**

**THE FOREST CHOIR (Combined Volumes)**

**Complete Profile of All Songs**

### Symbols Used:
The signs prefixed to some of these titles indicate the authors of the words: *M.B.C. Slade, Paulina, Wm. O. Cushing.* (p. 252) (Symbols resemble originals as much as possible.) Exercises (ex) --pp. 2-72. Commonly known hymn tunes (ht) on pp. 236-240 were "Dedham," "Sicily," and "America." Our Song Birds' Singing School exercises were indicated by "ss." Q referred to Questionable songs.

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| Chick-a-dee-dee                      | unmkd (BRH/per. Tolman) | .106 *
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| Come, Count the Time                 | GFR          | 117  |
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| Come, Rover                          | ss           | 36 ex|
| Come With Me                         | ss           | 14 ex|
| Come, Ye Timid Ones                  | ss           | 4 ex |
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<td>Shall We Stand Still?</td>
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<tr>
<td>She Who Gives the Wrinkled Frown</td>
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<tr>
<td>Sicily</td>
<td>230</td>
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<tr>
<td>Sing a Lay, Bright Queen of May</td>
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<tr>
<td>*Sing Now—Rest Now</td>
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<td>*Sing, Sing Goodbye</td>
<td>150</td>
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<td>Sing Merrily, Sing</td>
<td>57</td>
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<td>Sing the Notes Along With Me</td>
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<td>Sing This Song With Me</td>
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<td>Singing on the Tree Top</td>
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<td>Sleighing Song</td>
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<td>Slowly Sounding Along the Dell</td>
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<td>Softly Sing</td>
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<tr>
<td>Softly the Shades of Evening</td>
<td>78</td>
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<tr>
<td>Sons of Freedom, Awake to Glory</td>
<td>24</td>
</tr>
<tr>
<td>Sower, Mower, Reaper, Thresher</td>
<td>81</td>
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<tr>
<td>*Sowing Seed</td>
<td>171</td>
</tr>
<tr>
<td>Space the Fourth</td>
<td>9</td>
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<tr>
<td>Spring Has Come</td>
<td>39</td>
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<tr>
<td>!Steady, Boys</td>
<td>88</td>
</tr>
<tr>
<td>*Strange Stairways</td>
<td>21</td>
</tr>
<tr>
<td>!Study Hard</td>
<td>77</td>
</tr>
<tr>
<td>!Sweet Bird</td>
<td>196</td>
</tr>
<tr>
<td>!Sweet Spring Time</td>
<td>192</td>
</tr>
<tr>
<td>Sweetest Blossom</td>
<td>13</td>
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<tr>
<td>Swiftly Glide the Hours</td>
<td>234</td>
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<td>Take the Pledge</td>
<td>61</td>
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<tr>
<td>Thanks to Thee</td>
<td>240</td>
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<tr>
<td>The Beacon Light</td>
<td>216</td>
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<tr>
<td>The Blacksmith</td>
<td>93</td>
</tr>
<tr>
<td>The Burlesque Band</td>
<td>124</td>
</tr>
<tr>
<td>!The Cars Are Coming</td>
<td>98</td>
</tr>
</tbody>
</table>
Complete List of All Songs (continued)

Page

The Day is Hot.. (ex. song) ........................................ GFR ...................... 113
The Dawn.................................................................. Paulina/GFR ................. 233
The Farmer's Song.................................................... BRH/BRH .................. 206 *
The Grammar Lesson................................................. GFR ......................... 131
!!The Happy Band .................................................... Cushing/GFR ................. 106
!!The Launch ............................................................ Cushing/GFR .................. 83
The Law of the Lord... (chant) ..................................... 240
The Moon is Bright........................................................ ss......................... 46 ex
The New Dress...(SB) ............................................. BRH/BRH .................. 202 *
!!The Old School House .......................................... Cushing ......................... 82
!!The Playground ..................................................... Paulina/GFR ................. 128
The Rain.................................................................. ss ......................... 31 ex
!!The Soldier's Motherless Daughter...(SB) ................. Paulina/BRH ................. 136 *
The Song of the Shoemaker ....................................... unmkd(BRH/BRH?).... 118 * HP
The Swallow Flies........................................................ ss......................... 29 ex
The Table Was Set........................................................ ss......................... 59 ex
The Three Rabbits..................................................... GFR ......................... 169
The Time Now is Triple.............................................. ss ......................... 33 ex
*The Truant .............................................................. Slade/GFR ..................... 119
The Union Greeting.................................................... Blackall/GCP ............... 218
The Valley of Chamouni.(from Glover) ....................... FWR ......................... 220
The Voice of the Morning........................................... ss ......................... 50 ex
!!The Young Recruits ................................................ Paulina/GFR ................. 104
The Young Temperance Volunteer............................... JR Murray .................... 179
There is a Child........................................................ ss......................... 59 ex
There is Music on the Waters....................................... ss......................... 53 ex
There Was a Little Lambkin........................................ ss......................... 48 ex
Thou Wilt Keep Him...(Anthem) ................................ GFR ......................... 246
Thou Wilt Show Me...(Anthem) .................................. 243
Three Cheers For Our Heroes..................................... ss ......................... 46 ex
!!Throwing the Stone................................................ Paulina/GFR ................. 154
Tic, Tic........................................................................ WJR ......................... 160
Tiny Little Rain Drops................................................ JRM ......................... 175
To Each Beat, a Half Note Sing.................................... ss ......................... 56 ex
To Thee, O God and Savior......................................... WJRobjohn ...................... 226
Tweet, Tweet, Tweet.................................................. WJRobjohn ...................... 167
Two Robin Redbreasts................................................ ss......................... 38 ex
!!Ugly Crow.............................................................. Paulina ......................... 7 ex
Unto Him That Loved Us...(anthem)............................. ss ......................... 241
Unwritten Measures..................................................... ss ......................... 17 ex
Up, Up, Up; Down, Down, Down................................ ss ......................... 48 ex
Upward, Upward, Lightly Bound................................. ss ......................... 40 ex
!!Vacation Over...(exercise song)................................. Cushing ......................... 80
Vowel and Consonant Exercise:
B,a, ba; B, e, be.................................................. unmkd. (BRH/BRH)........... 109 *
*Was It Right?...(R).................................................. Slade/BRH ...................... 94 *
Complete List of All Songs (continued) w/m Page

1 Washington’s Birthday ....................... Paulina/GFR ........... 123
2 We Are Not Quite Sure ................................ ss ............................ 45 ex
3 We Are Standing Face to Face ......................... unmkd. (BRH ?) .... 86
4 We Praise Thee ........................................ GFR ......................... 227
5 We Praise Thee, O, Our Father .................. (Slade/GFR) .......... 225
6 We Will Give Our Whole Attention ................ ss ............................ 34 ex
7 We Will Sing at Morn and Even ................ ss ......................... 7 ex
8 Weaver John ........................................ (D) ............................ BRH/BRH ............... 156 *
9 Weep for the Fallen ................................ ss ............................ 61 ex
10 Welcome to Teacher ................................ Paulina/GFR ........... 183
11 What the Birds are Saying ..................... ss ............................ 86 ex
12 When in the Autumn ......................... ss ............................ 68 ex
13 When the Old Year Died .................... (SB) ............................ BRH/BRH ............... 207 *
14 When the Joyous Day ......................... ss ............................ 238
15 When You See the Letter M ................ ss ............................ 15 ex
16 Where Are They Gone? ........................ ss ............................ 22 ex
17 Where Is Little Susie Gone? ............ ss ............................ 13 ex
18 Where Sweetest Flowers Grow ................ ss ............................ 75 ex
19 Where, Tell Me Where, is Celeste? .... ss ............................ 14 ex
20 Where the Sweetest Daisies Bloom .... ss ............................ 22 ex
21 Whippoorwill? .................. (RB) ............................ Paulina/BRH ........... 97 *
22 Whistling Farmer Boy ...................... Slade/GFR ......................... 116
23 Who Is Down in the Well? ........ ss ............................ 40 ex
24 Why, Dear Comrades? ................ ss ............................ 33 ex
25 !Windows to the Sunrise ..................... Cushing/GFR ........... 138
26 *Winter Time ........................................ Slade/GFR ........... 150
27 Will You Sing After Us? .................. GFR ......................... 209
28 Wishes ........................................................ GFR ......................... 127
29 Worthy Is the Lamb...(anthem) .......... unmkd ......................... 242

Songs Omitted From Contents Listing

30 Good Night ................. (Nethandal) ......................... 254
31 Half Quarter, Half Quarter ........ unmkd . (BRH/BRH?) .... 19

Songs by Hanby: 24.
HP--3; Q--1.

Discussion

More questions were raised than answered as attempts were made to analyze the three printings found. In the title of the book, Root used the phrase, "Embracing ‘OUR SONG BIRDS’ SINGING SCHOOL,'
In the Preface Root was careful to use the pronoun "We" in discussing the materials and songs presented. He also said:

"As to the singing lessons, we think all will agree that they have been prepared with care, and are attractive, progressive and thorough; and, whether this way of teaching them be adopted or not, we believe it will be found that they will go far toward making good singers and ready readers..."

Chicago. January, 1867. (signed) Geo. F. Root

NOTES

This entire study unit was viewed with question by this writer upon careful examination, and certainly will merit further study and investigation. It had so much of the stamp of Hanby on it. One might consider the fact that late fall of 1866 was when Hanby became very ill, eventually being confined to his home and then his bed. He had previously worked a great deal on all three publications for Root. Root placed his volume under copyright in January, 1867. In March Benjamin Hanby died, and the volume came out into major circulation later that year, with advertising in "The Song Messenger of the Northwest" (April issue). This writer wondered at the skillful and sometimes devious presentation of some of the materials found in this book and "Contents."

The 1867 original edition examined was in very poor condition, had seen much use, the poor quality paper was deteriorating with age, and the pages were coming out of the binding. Volume No. 2 was not seen, but its existence verified, and it was the same edition used..."
COLLECTION IV (continued)
THE FOREST CHOIR (Combined Volumes) (continued)

Discussion (continued)
for all three printings (1867). Vol. 3, the 1895 printing, was
recopyrighted in the name of Geo. F. Root only. Volume examined was
in very good condition, showing little wear or use. Both were from
the recently acquired group of books sent to Hanby House Museum by
Earl Hoover. The 1867 edition was smaller. The 1895 volume was put
under copyright by Geo. F. Root, prior to his death which occurred
in August of that same year.

Discrepancies appear often. Songs composed by Root and Hanby
remain unnamed in these volumes. Others were identified only by
authors, but of these only a few names were given any credit. One
might be expected to assume that Root wrote all of the music, since
his name appears as the collector of the songs. Yet it is known that
was not the case. Many facts were obliterated, confused, and ignored
in editing this material. It might readily be assumed that it was
an intention of the compiler to do so because of the rather "crafty"
way in which material was entered. Certainly Hanby was not given the
deserved credit for his materials found in the volume.

SYMBOLS USED in the study were:

ex.................................................exercise found in Part I.
*.................................................(at end of line)......B.R. Hanby song.
ht.................................................known hymn tune.
V....................................................Validated.
HP...................................................Highly Probable.
Q.....................................................Questionable.

SYMBOLS USED at beginning of lines to designate authors:
*.....................................................M.C.B. Slade
!.....................................................Paulina
!!..................................................Wm. O. Cushing
Discussion (continued)

These signs corresponded to similar markings used in the original printing in the Contents; they demonstrated confused presentation and deliberate misrepresentation.
APPENDIX D

Authors of Verses
**TABLE 2**

Authors of Verses

Abbreviations Code to Authors' Names Used in Volumes

<table>
<thead>
<tr>
<th>Name (Alphabetical by First Name)</th>
<th>Code Used</th>
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<tr>
<td>A. Craik Smyth</td>
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<td>Agatha Ernest</td>
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<tr>
<td>Annie Wells (Mrs.)</td>
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<td>A. Phelps</td>
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<tr>
<td>Benjamin Russel Hanby</td>
<td>BRH, B R Hanby</td>
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<tr>
<td>C.H. Greene</td>
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<tr>
<td>Clark's S.V.--(unknown initials)</td>
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</tr>
<tr>
<td>C. Lozo Smith</td>
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</tr>
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<td>C.P. Hodge (Mrs.)</td>
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</tr>
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<td>D.C.E. (unknown)</td>
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<td>Dr. S.D. Blackall</td>
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<td>D.S.A. (unknown)</td>
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<td>E.C.B. (unknown)</td>
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<td>E.C. Porter</td>
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<td>E.E. Rexford</td>
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<td>E.E. Rogers</td>
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<td>Emily Huntington Miller</td>
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<td>E.W. Hicks</td>
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<td>F.B. Rice</td>
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<td>Frederick Woodman Root</td>
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<td>F. C. Barnes (Mrs.)</td>
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<tr>
<td>F. Sewall</td>
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<td>F. S. Osgood</td>
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<tr>
<td>George A. Smyth</td>
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<tr>
<td>George Frederick Root</td>
<td>GFR, Geo. F. Root</td>
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<td>George Loomis</td>
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<td>George Parry (Rev.)</td>
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<td>Helen L. Bostwick</td>
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<td>Henry Clay Work</td>
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<td>Henry Tolman</td>
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<td>H. G. French</td>
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<td>J. G. Whittier</td>
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<td>J. H. Edwards</td>
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<td>James Ramsey Murray</td>
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<td>Josephine Pollard</td>
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<td>Lettie Hathaway</td>
<td>LH Hathaway</td>
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### TABLE 2 (continued)

#### Authors of Verses (continued)

<table>
<thead>
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<th>Name</th>
<th>Code</th>
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<tr>
<td>L. J. Bates</td>
<td>LJB</td>
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<td>M.C.B. Slade, Mrs.</td>
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<td>Milne</td>
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<td>O. N. Haskins, Mrs.</td>
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<tr>
<td>Orena Lee</td>
<td>PStryker</td>
</tr>
<tr>
<td>Sophia T. Griswold, Mrs.</td>
<td>Paulina</td>
</tr>
<tr>
<td>Peter Stryker</td>
<td>PStriker</td>
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<td>S. E. Carmichael</td>
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<tr>
<td>T. Wood</td>
<td>same</td>
</tr>
<tr>
<td>Victoria Hayden, Miss</td>
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</tr>
<tr>
<td>W. Irving Hartshorn</td>
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<tr>
<td>William James Robjohn</td>
<td>WJRobjohn</td>
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<tr>
<td>William O. Cushing</td>
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<td>W. S. Peterson</td>
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<td>W. W. Bentley</td>
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#### CHAPEL GEMS Enlarged, with Additional Authors Added:

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<td>D. P. Horton</td>
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<td>J. T. Duryea (Father)</td>
<td>JTDuryea</td>
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<td>Mrs. Pray</td>
<td>same</td>
</tr>
<tr>
<td>S. T. Gordon</td>
<td>STGordon</td>
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### Notes

* Songs found in OUR SONG BIRDS and CHAPEL GEMS: these names of authors of the words were found only in the lists of contents of OUR SONG BIRDS Series in the small volumes, and only in a back index.

  The composers' names were usually listed at upper right corner above the song itself.

**COMMENTS:** In subsequent issues the word authors' names were omitted. This made it necessary to look at the original volumes for the names of authors, i.e. the first publications of the songbooks, from the years 1866-67.

This in turn created the need for a formation of lists of Contents of each volume, to verify authorship or composition by Hanby himself, or Hanby in cooperation with an author. In CHAPEL GEMS editions, nos. 1 and 2 are combined into chart 6, since enlarged editions 3 and 4 remain the same as 2.
APPENDIX E

Root & Cady Plates and Copyrights

and

Directory of Music Trade in Chicago Before 1871
ROOT & CADY PLATES AND COPYRIGHTS

Selected Excerpts
(Epstein, pp. 143-5)

Plate Number:

"520- 5 Hanby, Benjamin R.

Angel Nellie, or Waiting at the Old Linden Tree. Filed October 30, 1865."

"541- 4 Hanby, Benjamin R.

Now Den! Now Den! (The Freedmen's Song.) Filed December 9, 1865."

"547- 4 Hanby, Benjamin R.

The Reveller's Chorus, a Temperance Song. Filed January 9, 1866."

"611- 4 Hanby, Benjamin R.

In a Horn, a song for the times. Adapted and arranged by B. R. H. Filed May 14, 1866."

"615- 5 Hanby, Benjamin R.

Crowding Awfully. A temperance song and chorus as sung by the Hutchisons. Filed June 4, 1866." (Epstein, pp. 100-2)

NOTE: Five songs only were listed in Epstein book.

Music Books Published: (Epstein, pp. 143-5)

"The date on which each work was deposited for copyright is given below each entry to the left, to the right is the number of sales (where a figure is available as given in The Song Messenger Extra, for April, 1867.)"

"THE SNOW BIRD, a collection of music for sabbath and day schools, juvenile singing classes and the social circle, being the Winter number of ‘OUR SONG BIRDS,’ a juvenile
Selected Excerpts (continued)

[Hanby is credited after his death with originating the
idea of the series and in doing most of the work on it.
The books were appropriately small, containing only 62
pages.]
Filed March 20, 1866. * (Epstein, pp. 143-5)

"THE ROBIN. [April number of OUR SONG BIRDS, cf above.]
Filed March 20, 1866."

"THE RED BIRD. [The Summer number of OUR SONG BIRDS]
Filed June 20, 1866."

"THE DOVE. [The Fall number of OUR SONG BIRDS.]
Filed September, 1866."

"CHAPEL GEMS for Sunday Schools, selected from ‘OUR SONG BIRDS’
Filed Oct. 4, 1866.
15,000 copies."

Notes: The following is not Hanby work, but an example of frequent
changes made in book products by publishers. All print was
copied as originally found in small or large case letters:

and academies... By Geo. F. Root. [The title page in
the deposit copy has the date 1865, whereas the orange
board covers are dated 1866. Same format as earlier
dition, but the number of pages have been increased
from 192 to 211. The sales figure below must cover
both editions.]
Filed Oct. 4, 1866. Nearly 200,000 copies."

"THE FOREST CHOIR. A Collection of vocal music for young people;
embracing ‘OUR SONG BIRDS’ Singing School,’ music for
concert, school and home, and songs, hymns, anthems,
and chants for worship. Geo. F. Root. [Small format
with 254 pages.]
Filed Jan. 23, 1867. 8000 copies."

"THE BLUE BIRD. April number of OUR SONGS BIRDS.
Filed March 30, 1867."
"THE LINNET, a collection of music for day and Sunday schools, Juvenile singing classes and the social circle, being the Fall Number of 'OUR SONG BIRDS' a Juvenile Musical Semi-Annual. By F. W. Root and J. R. Murray. (Ed.: Apparently the only issue to be prepared after Hanby's death. Note it had been changed from a quarterly to a semi-annual.) Filed Oct. 5, 1867.

Note: The following is a sample of advertising found on p. 144 promoting a new publication:

"AN AID TO CONGREGATIONAL SINGING; being introductory to a book of church, convention, and singing school music. [Now in press.] By Geo. F. Root. This pamphlet, also, contains specimen pages from the FOREST CHOIR, MUSICAL FOUNTAIN [Temperance] and CHAPEL GEMS. Filed Feb. 1, 1868."

Epstein included the following:

"Composers Index to Sheet Music" (p. 153)

Hanby, Benjamin Russell, 1833-1867.

Angel Nellie; or, Waiting at the old linden tree. 520

Crowding awfully. 615

The freedman's song. See Now den! Now den!" (Author: this was apparently known by both names.) 541

In a horn. 611

Now den! Now den! 541

The Reveller's chorus. 547

Waiting at the old linden tree. See Angel Nellie."
Selected Excerpts (continued)

Under another category Epstein listed the following: (p. 171)

"Songs of Reconstruction:"

"...they are a reflection of the troubled post-war period and the attitude of certain musicians of the North toward its problems."

"In a Horn.  B. R. Hanby  plate 611

Now den! now den!  B. R. Hanby  541"

"Temperance Songs:" (Epstein, p. 172)

Crowding awfully.  B. R. Hanby  615

The reveller's chorus.  B. R. Hanby  547"

NOTE:

While Root & Cady writers had hundreds of songs listed by plate numbers, Epstein found many unusual discrepancies and frequent gaps in sequencing and numbering. This was most noticeable when that firm began to acquire other firms' materials and plates. While this was sometimes found in many companies, Root & Cady seemed to confuse the listings excessively with their numbering systems and numerous switching back and forth.
DIRECTORY OF MUSIC TRADE IN CHICAGO BEFORE 1871

Excerpts (Epstein, pp. 181-211)

Root & Cady (Ebenezer T. Root and Chauncey M. Cady) music store, 95 S. Clark. 1859

Root & Cady (Ebenezer T. Root and Chauncey M. Cady) music publishers, 95 S. Clark. 1860

Root & Cady (George F. and E. Towner Root and Chauncey M. Cady) music publishers and dealers. 95 S. Clark. 1861-1864

Root & Cady (George F. and E. Towner Root and Chauncey M. Cady) pianos, cabinet organs, melodeons, music and musical instruments, wholesale and retail. Moved to 67 Washington, Crosby's Opera House building. 1865-1866

Root & Cady (George F. and Ebenezer T. Root and Chauncey M. Cady) musical instrument dealers. 67 Washington. 1867

Root, George F. (Root & Cady) bds. 156 W. Adams 1861

Root, George F. (Root & Cady) bds. 378 W. Madison 1862

Root, George F. (Root & Cady) h. 276 W. Washington 1863-1864

Root, George F. (Root & Cady) h. 281 Wabash ave. 1865-1868

Root, George F. (Root & Cady) r. Hyde Park 1869

Additional reference Facts


George Root became involved in the splitting up of the original music company, later establishing various business partnerships with his sons. (Epstein, p. 205.) Ebenezer Towner Root was the brother
Excerpts (continued)
of George F., and Frederick W. was a clerk and composer at various
times for his father, George F. Root.

(Epstein, pp. 181-211)
APPENDIX F

Hanby Family Chart (Limited)
(Great-grandmother Hanby was Ruth ?, born in England.)

John Hanby, Sr. (Pennsylvania--distant cousin to Ruth ?)
m. Ruth ? (1775-1874) ("Great-grandmother Hanby")

John Hanby ("bound over" to farmer)
m. Elizabeth Smith

s sons:

Rebecca

William Hanby (Benjamin's father) (also "bound over" to harness maker)
m. Anne Miller (1807-1879)

*William Hanby and Ann Miller Hanby Children:*

1. Mary (b. and d. 1832)

2. Benjamin Russel Hanby (1833-1867) (See following page)

3. Amanda Hanby (1834-1926), missionary

4. Elinor (b. and d. 1836)

5. Cyrus Hanby (1837-1868), real estate broker
   Chillicothe

6. Anna Hanby (1840-1919)

7. Sarah Jane (Jennie) Hanby (1843-1915), town seamstress
   Westerville

8. William Otterbein Hanby (1847-1879), Westerville Physician
   (delivered Dacia C. Shoemaker)

9. Ruth Elizabeth (Lizzie) Hanby (1849-1930), teacher
   (she and Dacia collected items for Hanby House)

10. Samuel (Sammie) Hanby (1853-1925), Birmingham, Ala.
    Business Man
HANBY FAMILY CHART (continued)

Brothers and Sisters of Benjamin Russel Hanby

Chronological by order of birth; marriage; family

1. Mary Hanby (b. and d. 1832)

2. Benjamin Russel Hanby (1833-1867)
   m. Mary Kathryn Winter (1834-1930)
   (1) Brainerd Oaks Hanby (1859-19), editor, Indiana
       m. Lulu Alice Harper (d. 1833, no children)
   (2) Minnehaha Hanby
       m. Fred D. Jones
       a. Margaret Jones — Jean McMaster
          m. Robert McMaster — Robert (adopted)
       b. Phillip Hanby Jones (Stanford graduate)
          / (chemist)
          m., had daughter, Barbara
          m. Robert Scherrer

3. Amanda Hanby (1834-1926), missionary
   m. Rev. J. Kemp Billheimer
   (1) Winnie Billheimer m. Rev. Shupe, Dayton, no children
   (2) Lou (Lulu) Billheimer
       m. Reuchlin Wright (brother of Orville and Wilbur Wright)
       a. Helen Louise Wright m. George Russell
       b. Herbert Wright m. Irene May
   (3) Daisy Billheimer
       m. Dr. Porter King Tate (Birmingham, Ala.)
       a. Albert Lewis Tate
       b. Porter King Tate, Jr.
   (4) Mark Billheimer m. had one child, Fridanna
HANBY FAMILY CHART (continued)

Brothers and Sisters of Benjamin Russel Hanby (continued)

(5) Fred Billheimer m. but no children

4. Elinor Hanby (b. and d. 1836)

5. Cyrus Hanby (1837-1868)
   m. Fredia Schutte
   i. Martha Hanby (Mt. Vernon, Ohio)
      m. Frank Harper newspaper publisher
         Kenneth Harper
         Donald Hanby Harper m. ?
         sons: Franklin Stafford Harper
                  John Gilbert Harper

6. Anna Hanby (1840-1919), music teacher
   m. Frank Ramsey
   (no children)

7. Sarah Jane (Jennie) Hanby (1843-1915), town seamstress
   m. Rev. William Hewett (died)
     i. ? Hewett (son)
        b. Beatrice
     m. Charles Bedel

8. William Otterbein Hanby (1847-1879) Westerville
   physician (delivered Dacia C. Shoemaker)
   m. Rachel Chambers
     i. Willa Hanby (graduate Oberlin, nursing)
        m. Dr. ? Grant
           (1) James Grant
           (2) Helen Hanby Grant

9. Ruth Elizabeth (Lizzie) Hanby (1849-1930), school
   teacher (she and Dacia Shoemaker
   collected most of items in Hanby House
   Museum)
   m. Rev. Samuel C. Collier (widower with several
   children)
   (no other children)
HANBY FAMILY CHART (continued)

Brothers and Sisters of Benjamin Russel Hanby (continued)

10. Samuel (Samnie) Hanby (1853-1925), Business man in Birmingham, Alabama
m. Hattie Hudson
   (1) Edith Hanby
   (2) Jessie Hanby m. Wylie Roberts

References:
