

PROGRAM NOTES

Faculty Recital

Mark Nelson, Tuba

Marie Sierra, Piano

With guest artist Dr. Kelly Thomas, Euphonium

Pima Community College Music Recital Hall

April 14, 2011, 7:00 PM

Performers



Marie Sierra is a professional pianist who performs collaboratively in over 40 concerts annually and is formerly the staff pianist for the Tucson Girls Chorus and currently the staff pianist for the Tucson Boys Chorus. Recently, Marie has performed and recorded with Artists Michael Becker (trombone) and Viviana Cumplido (Flute). She has also recorded extensively with Yamaha Artist and Saxophonist, Michael Hester, on *Seasons* and *An American Patchwork*. Marie is in demand as an accompanist throughout the United States and Mexico. Additionally, she has performed at numerous international music conferences, including the 2010 International Tuba Euphonium Conference in Tucson. Marie has served on the faculties of the Belmont University in Nashville, and the Blair School of Music at Vanderbilt University. Ms. Sierra earned her Bachelor's degree and

Master's degree in Piano Performance at the University of Miami.



Dr. Kelly Thomas was appointed tuba/euphonium instructor and director of pep bands at the University of Arizona in 2001. A native of Flagstaff, Arizona, he began his studies with R. Winston Morris at Tennessee Technological University. There he earned a Bachelor of Music degree in music education. He also holds a Master of Music degree in music education from Arizona State University where he studied with Sam Pilafian. Kelly completed a Doctor of Musical Arts degree at Arizona State University in 2006. Professor Thomas participated in the famed Tennessee Tech Tuba Ensemble (TTTE), under the direction of R. Winston Morris, while at TTU. Kelly has appeared as a soloist as well as an ensemble member on the following recordings affiliated with the TTTE: *Euphoniums Unlimited* (Mark Records 2004), *The Kings of Brass* (Mark Records 2001), *Tubalogy 601* (Mark Records 2000), and *Unleash the Beast* (Mark Records 1995). In 1995 and 2007 Kelly performed at Carnegie Hall as a soloist and ensemble

member with the TTTE. Dr. Thomas has collaborated with Gunther Schuller, Adam Gorb, Greg Danner, and David Maslanka in recent years. Professor Thomas has also performed at the International Tuba Euphonium Association (ITEA) Conferences in Las Vegas, NV; Conway, Arkansas; Tucson, AZ and Regina, Canada. He has also performed at the United States Army Band Tuba-Euphonium Conference in Washington D.C. In 2003 and 2007 he hosted the ITEA Regional Conference in Tucson, AZ on the campus of the University of Arizona and was the co-host with Dr. Mark Nelson of the International Tuba Euphonium Conference in Tucson Arizona in 2010. In 2005, Kelly conducted the University of Arizona Brass Choir and performed at the International Trumpet Guild Conference in Bangkok, Thailand. Kelly is a founding member and tubist for the *Original Wildcat Jass Band*, a traditional New Orleans and Chicago jazz band. This touring ensemble has been featured throughout Tucson as well as New Mexico, California, and Colorado. They released their debut recording entitled *Introducing...The Original Wildcat Jass Band* in 2004. Their second recording, *I'll Be Glad When You're Dead*, was released in 2007, *Two Deuces* came out in 2009 and their newest album, *The Original Wildcat Jass band Live!* came out this year. Dr. Thomas is a Clinician/Artist for Besson Instruments.

PROGRAM

Beelzebub Air Varié (1886)

Andrea Catozzi

Carl Fischer, Inc. © 1932. www.carilfischer.com. Catalogue W1133. \$9.50

This solo is originally for tuba and concert band. It is a traditional theme followed by a set of variations, first in triplets, then using sixteenth notes, a *Grave* section, the obligatory cadenza, and finally a strict march section followed by furious *subito allegro* finale.

Catozzi's *Beelzebub* was the prize-winning entry in an 1886 competition for instrumental solos sponsored by the Carl Fischer Company. Andrea V. Catozzi was a well-known tuba soloist in the New England area during the late 19th century. He was tuba soloist with the band in Togus, Maine, until 1887, when he joined the Salem (Massachusetts) Band in a similar capacity.

-Information supplied by William Rehrig, author of *The Heritage Encyclopedia of Band Music*

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (1885)

Gustav Mahler (1860-1911)

Wein mein Schatz Hochzeit macht

arranged by Douglas Sparkes

Ging heut' morgens übers Feld

ich hab' ein glühend Messer

Die zwei blaumen Augen von meinem Schatz

Distributed by Cherry Classics Music, ©2010. www.Cherry-Classics.Com. Catalogue cc2392. \$15.00

Songs of the Wayfarer is a tour-de-force work for vocal soloist and chamber orchestra that has had countless performances since its publication in 1897. A translation of the text is found at the end of the program notes. This new arrangement for tuba and piano retains the original key with the solo part transposed down one octave.



Gustav Mahler, (7 July 1860 – 18 May 1911) was a late-Romantic Austrian-Bohemian composer and one of the leading conductors of his generation. As a composer, he acted as a bridge between the 19th century Austro-German tradition and the modernism of the early 20th century. While in his lifetime his status as a conductor was established beyond question, his own music gained wide popularity only after periods of relative neglect which included a ban on its performance in much of Europe during the Nazi era. After 1945 the music was discovered and championed by a new generation of listeners; Mahler then became one of the most frequently performed and recorded of all composers, a position he has sustained into the 21st century. Born in humble circumstances, Mahler showed his musical gifts at an early age. After graduating

from the Vienna Conservatory in 1878, he held a succession of conducting posts of rising importance in the opera houses of Europe, culminating in his appointment in 1897 as director of the Vienna Court Opera (Hofoper).

During his ten years in Vienna, Mahler—who had converted to Catholicism from Judaism to secure the post—experienced regular opposition and hostility from the anti-Semitic press. Nevertheless, his innovative productions and insistence on the highest performance standards ensured his reputation as one of the greatest of opera conductors, particularly as an interpreter of the stage works of Wagner and Mozart. Late in his life he was briefly director of New York's Metropolitan Opera and the New York Philharmonic.

Mahler's *œuvre* is relatively small—for much of his life composing was a part-time activity, secondary to conducting—and is confined to the genres of symphony and song, except for one piano quartet. Most of his ten symphonies are very large-scale works, several of which employ soloists and choirs in addition to augmented orchestral forces. These works were often controversial when first performed, and were slow to receive critical and popular approval; an exception was the triumphant premiere of his Eighth Symphony in 1910. Mahler's immediate musical successors were the composers of the Second Viennese School, notably Arnold Schoenberg, Alban Berg and Anton Webern. Shostakovich and Benjamin Britten are among later 20th-century composers who admired and were influenced by Mahler. The International Gustav Mahler Institute was established in 1955, to honor the composer's life and work.

--- http://en.wikipedia.org/wiki/Gustav_Mahler

Sonata for Tuba and Piano CN 307 (1980)

Thom Ritter George (b. 1942)

I. Vivace e con brio

II. Vivace assai

III. Ballad: mesto

IV. Ben ritmato

Distributed by Tuba-Euphonium Press. ©1994. www.tubaeuphoniumpress.com. Catalogue TEP10339. \$18.00

Thom Ritter George's *Sonata for Tuba and Piano* (CN 307 1980) was composed from March 19, 1980 to June 26, 1980 in Quincy, Illinois. The *Sonata* is part of the composer's longtime

project of writing a solo sonata for every orchestral instrument. The work was written for Daniel Perantoni, an outstanding tuba artist and Thom Ritter George's friend since their student days in the early 1960s at the Eastman School of Music.

The first movement (*Vivace e con brio*) employs the more agile aspects of the tuba's musical resources. Here we find extensive use of leaps with the piano commenting on the boisterous motives of the solo part. The music is cast in sonata-allegro form, each theme and section being brief in duration. Dr. George chooses to de-emphasize the weight of the first movement in relation to the others. Unlike composers of the Classical and Romantic schools, he prefers to shift the emotional and musical weight of the music to later points in multi-movement works. He feels this gives better balance to the work as a whole. The ending of the first movement gives the feeling that "more is to come," rather than "here we are at a great moment in the composition."

The second movement (*Vivace assai*) is a quick moving scherzo, probably a distant descendant of the composer's scherzo in his *Quintet No 1 for Brass Instruments* written in 1965. In the *Sonata for Tuba and Piano*, the scherzo is written in A-B-A-B-A structure, a form beloved by Beethoven and used by him in many of his important compositions. Here the music is playful in nature. The piano's characteristic motive is a *forte* eighth note followed by two *piano* eighth notes. The tuba has somewhat different music, again using leaps and playing longer phrases. The "B" sections (trios) seem quite sustained in contrast, but the forward motion is always continued. Each return of the "A" and "B" sections is written out since each return is shortened from the previously heard version.

The title of the third movement is *Ballad: Mesto*. The theme itself is an old American folk song known as *Brave Wolfe*, of which the first stanza reads:

*Bad news has come to town, bad news is carried,
Some say my love is dead, some say he's married.
As I was a-pondering on this, I took to weeping,
They stole my love away while I was sleeping.*

The modal, melancholy nature of the theme is attractive in its own right and makes a striking contrast to the animated themes of the other movements. The composer is partial to muting brass instruments in lyric movements to provide a change in tone color for these moments. The theme itself provides constant and fluid shifts between $\frac{3}{4}$ and $\frac{4}{4}$ meter as each line of the text is sung. This feature is retained in the Sonata, and this movement is the expressive center of the work. The mood is further enhanced by use of A-flat as the tonal center for this Aeolian mode melody. A-flat stands in a minor subdominant relationship to the outer movements. There is an individual color to this key (seven flats) which is unlike others using "white key" notes. This slow movement is in variation form with all the variations being quiet and lyric in character.

The Sonata ends with a fast dance (*Ben ritmato*) similar in nature to other finales from brass instruments found in Dr. George's works. Since many different meters are used ($\frac{4}{4}$, $\frac{7}{8}$, $\frac{6}{8}$, $3+3+2/8$, etc.), the composer has not written any specific meter signature. Instead, the music is organized by measure lines for the convenience of the players who are asked simply to play the notes and rhythms they find in each measure.

This final movement is organized in sonata-allegro form, but the first and second themes appear in reverse order during the recapitulation. Interestingly, both the first and second themes are fast and hard-driving. Here, the piano asserts itself more strongly than in the other movements and has more direct interplay with the musical ideas forwarded by the tuba.

Particular attention has been given to the Coda. It follows closely on the heels of the

recapitulation and shorted first theme, rounding off the finale but also providing a brilliant conclusion for the Sonata as a whole.

--excerpted from <http://www.isu.edu/~georthom/>

From the performer: In celebration of the 30th anniversary of Dan Perantoni recording this work on his 1981 *Tuba N' Spice* LP album (now available on the *Perantoni Plays Perantoni* CD recording (Mark Custom Recording Service 2433-MCD, 1998) and on his 70th birthday in May of this year, 2011, I wish to dedicate this performance to my teacher, my mentor, and my friend.



Thom Ritter George was born and raised in Detroit, Michigan where he showed an early interest in composition at the age of 10. He was awarded Bachelor of Music and Master of Music degrees in composition from the Eastman School of Music, and the Doctor of Musical Arts degree from the Catholic University of America. He has written over 350 works from simple songs to large symphonic compositions. From 1966 to 1970, Dr. George served as composer-arranger for the United States Navy Band (Washington, D.C.). During the period 1970 – 1983, he was Music Director and Conductor of the Quincy Symphony Orchestra (Quincy, Illinois). From 1983-2007, Dr. George was Music Director and Conductor of the Idaho State Civic Symphony and Professor of Music at Idaho State University. Starting in 2007, Thom Ritter George has been engaged with orchestral guest conducting and new compositions.

Intermission

Sonatina (1960)

1. *Moderato com moto*

2. *Andante affettuoso*

3. *Allegro*

Halsey Stevens (1908-1989)

Peermusic Classical ©1968. www.peermusicclassical.com. Catalogue 61218-468. \$19.95.

Written for Don Waldrop, a prominent Los Angeles studio musician of the era, this three movement work features two outer movements filled with syncopations and modern harmonies with a tender middle movement ballad with some jazz influences.



Halsey Stevens was born in Scott, New York on December 3, 1908, the seventh of eight children of Horace B. and Mary Colenia (Churchill) Stevens. He was educated at Homer (NY) Academy, Syracuse University where he studied composition with William Berwald and piano with George Mulfinger (1926-31, 1935-37), and the University of California Berkeley where he studied composition with Ernest Bloch (1944). He married Harriett Elizabeth Merritt on September 2, 1939 and had three children: Christopher, Ann, and Joanna.

He was on the faculties of Syracuse University, Dakota Wesleyan University (1937-41), Bradley University (Director of the College of Music from 1941 to 1946 [on leave, 1943-46, for service in the United States Navy Reserve]), the University of Redlands (1946), and the University of Southern California from 1946 until his retirement in 1976 (Assistant Professor, Residence, 1972-76; Andrew W. Mellon Professor in the Humanities, 1974-76, Professor Emeritus from 1976 until his death in 1989). 1946-48; Associate Professor, 1948-51; Professor 1951-1976; Chairman Department of Composition, 1949-75; Composer in He also held appointments as visiting professor at Pomona College (1954), the University of Washington (1958), Yale University (1960-61), the University of Cincinnati (1968), and Williams College (1969).

As composer, he wrote extensively for orchestra, various chamber groups, keyboard, and chorus. His music has been played widely throughout the United States and in more than 30 countries. He received commissions from the Louisville Orchestra (*Triskelion*, 1953, and *Sinfonia Breve*, 1957), the University of Redlands (*Trio No. 3*, 1954), the University of Southern California (*The Ballad of William Sycamore*, 1955), the Fromm Music Foundation and the University of Illinois (*Septet*, 1957), the San Francisco Symphony (*Symphonic Dances*, 1958), the New Haven Symphony (*Threnos*, 1968), the Friends of Lee Gibson (*Clarinet Concerto*, 1969), the Claude M. Almand Memorial Fund (*A Testament of Life*, 1959), Sigma Alpha Iota (*In te, Domine, speravi*, 1962), Pi Kappa Lambda, North Texas State University (*Magnificat*, 1962), Georgia Southern College (*Te Deum*, 1967), the Alchin Fund (*Double Concerto*, 1973), and the National Endowment for the Arts (*Viola Concerto*, 1975).

His long list of honors includes two Guggenheim Fellowships (1964-65, 1971-72), Friends of Harvey Gaul Award (1960), National Institute of Arts and Letters Grant (1961), Doctor of Letters degree (honoris causa) from Syracuse University in 1966, USC Distinguished Faculty Award (1973), Ramo Music Faculty Award (1974), and the Abraham Lincoln Award (American Hungarian Foundation, 1978).

His recorded music includes *Triskelion*, *Sinfonia Breve*, *Symphony No. 1*, and *Symphonic Dances*, *Sonata for Solo Cello*, *Sonata for Trumpet and Piano*, *Sonata for Tuba and Piano*, *Concerto for Clarinet*, *Sonatina for Tuba and Piano*, *Sonata for Horn and Piano*, *Partita for Harpsichord*, *Quintet for Flute, Piano, Violin, Viola, and Cello*, and several choral works.

An internationally respected musicologist, Halsey Stevens authored the definitive and monumental work *The Life and Music of Bela Bartok* (Oxford University Press, 1953; revised edition, 1964; Japanese translation, 1961; paperback edition with further revisions, 1967). He also coauthored with his wife Harriett M. Stevens *Easter in the Arts*, a film strip and study manual. Additionally, his scholarly articles have appeared in such publications as *Musical*

Quarterly, Notes, the Journal of Music Theory, Music and Letters (London), *Tempo* (London), *Énekszós* (Budapest), *Musikoloski Zborník* (Ljubljana) and numerous other reviews, and he served as program annotator for the Los Angeles Philharmonic from 1946 to 1951 and for the Coleman Chamber Music Concert series. He lectured in more than 60 American colleges and universities, as well as in Copenhagen, Budapest, Belgrade, Zagreb, Ljubljana, and Milan.

He was a member of the American Composers' Alliance, BMI, American Musicological Society, Phi Mu Alpha, National Association of Composers, USA, and the American Association of University Professors.

Halsey Stevens, distinguished composer, scholar and beloved educator, passed away in a Long Beach, CA, medical facility January 20, 1989, after a long battle with Parkinson's disease.

--- <http://www.halseystevens.com/life/biography/>

Four Songs

Memories (1897)

The Side Show (1921)

Dreams (1897)

War Song No. 2 (He is there!) (1917)

Charles Ives (1874-1954)

transcribed by Ralph Sauer

Distributed by Cherry Classics Music. © 2010 www.cherry-classics.com. Catalogue cc2388. \$17.50.

The four songs chosen by transcriber Ralph Sauer from the original collection of 114 songs privately published in 1922 are examples of the diversity of compositional style that Ives brought to the international music audience. Within the songs the soloist variously has to whistle (*Memories*), shout (*War Song No. 2*), and play snippets of many familiar Americana songs. The texts are also rather interesting as they create an image of various aspects of American life in the late 19th and early 20th century. The complete text for each song is found at the end of the program notes. In the *War Song No. 2*, the transcriber ingeniously uses the countermelody of the original edition originally for a flute, violin, or fife in place of the third verse so the soloist has the opportunity to play both melody and countermelody in the same song.



Charles Edward Ives (October 20, 1874 – May 19, 1954) was an American modernist composer. He is widely regarded as one of the first American composers of international renown. Ives' music was largely ignored during his life, and many of his works went unperformed for many years. Over time, Ives came to be regarded as an "American Original." Ives combined the American popular and church-music traditions of his youth with European art music, and was among the first composers to engage in a systematic program of experimental music, with musical techniques including polytonality, polyrhythm, tone clusters, aleatoric elements, and quarter tones, foreshadowing many musical innovations of the 20th century.

Sources of Charles Ives's tonal imagery are hymn tunes and traditional songs, the town band at holiday parade, the fiddlers at Saturday night dances, patriotic songs, sentimental parlor

ballads, and the melodies of Stephen Foster.
--- http://en.wikipedia.org/wiki/Charles_Ives

Three Trios

Anna Baadsvik (b. 1966)

Cat Affairs (2009)

On A Little Cloud (2009)

White Field Blues (2010)

Ovation AS. ©2009/2010. www.baadsvik.com. Catalogue OV1004. \$30.00.

Dr. Kelly Thomas, euphonium

These three pieces, scored for either two tubas or two euphoniums or one of each plus piano, explore three different forms – the tango, the waltz, and the blues. Each movement is a gem that not only creates marvelous harmonic and rhythmic dynamics between the two solo instruments but also have the soloists work independently as melody and bass line counterparts.



Born in Sweden 1966, Anna Baadsvik started composing at a very early age and she was only five years old when she made her first compositions for solo piano. She has a degree in violin playing and pedagogy from the Royal Academy of Music in Stockholm, Sweden and she has studied composition and arranging at the Trondheim Conservatory of Music in Norway. As a violinist Anna Baadsvik has been playing Swedish, Irish and Norwegian folk music, rock and jazz, as well as the traditional orchestral- and solo repertoire for violin. Her composing is highly influenced by this openness towards different musical styles. One of the more spectacular examples of using elements from improvisation in her works is her fifty minute piece for four hundred female singers, tuba and violin that was premiered in the Nidarosdomen Cathedral in Norway.

A large part of this work was based on improvisation where the composer leads the singers with sixteen individually controllable lights. Anna has a great interest in music for children and has written hundreds of short pieces for educational purposes.

Her production includes works for symphony orchestra, string, wind and brass ensembles. She has a large chamber music production with works for voice, strings, brass, guitar and jazz orchestra as well as a chamber opera.

--- <http://annatones.com/>

TRANSLATIONS and TEXT

Songs of a Wayfarer by Gustav Mahler
Lieder eines fahrenden Gesellen

Wenn mein Schatz Hochzeit macht

When my darling has her wedding-day

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!
I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!

Blue flower! Do not wither!
Sweet little bird - you sing on the green
heath!
Alas, how can the world be so fair?
Chirp! Chirp!
Do not sing; do not bloom!
Spring is over.
All singing must now be done.
At night when I go to sleep,
I think of my sorrow,
of my sorrow!

Ging heut' morgens übers Feld

I walked across the fields this
morning

I walked across the fields this morning;
dew still hung on every blade of grass.
The merry finch spoke to me:
"Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!"

Also, the bluebells in the field
merrily with good spirits
tolled out to me with bells (ding, ding)
their morning greeting:
"Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!"

And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!
Flower and bird, great and small!
"Good day, is it not a fine world?
Hey, isn't it? A fair world?"

Now will my happiness also begin?
No, no - the happiness I mean
can never bloom!

Ich hab' ein glühend Messer

I have a red-hot knife

I have a red-hot knife,
a knife in my breast.
O woe! It cuts so deeply
into every joy and delight.
Alas, what an evil guest it is!
Never does it rest or relax,
not by day or by night, when I would sleep.
O woe!

When I gaze up into the sky
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!

When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!
Would that I lay on my black bier -
Would that I could never again open my
eyes!

***Die zwei blaumen Augen von
meinem Schatz***

The two blue eyes of my darling

The two blue eyes of my darling -
they have sent me into the wide world.
I had to take my leave of this well-beloved
place!
O blue eyes, why did you gaze on me?
Now I will have eternal sorrow and grief.

I went out into the quiet night
well across the dark heath.
To me no one bade farewell.
Farewell! My companions are love and
sorrow!

On the road there stands a linden tree,
and there for the first time I found rest in
sleep!
Under the linden tree
that snowed its blossoms onto me -
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

Translations by Emily Ezust
The Lied, Art Song, and Choral Texts Page
[http://www.recmusic.org/lieder/assemble_texts.html?
LanguageId=7&SongCycleId=108](http://www.recmusic.org/lieder/assemble_texts.html?LanguageId=7&SongCycleId=108)

Four Songs by Charles Ives

Memories

A. Very Pleasant

We're sitting in the opera house;
We're waiting for the curtain to arise
With wonders for our eyes;
We're feeling pretty gay,
And well we may,
"O, Jimmy, look!" I say,
"The band is tuning up
And soon will start to play."
We whistle and we hum,
Beat time with the drum.

We're sitting in the opera house;
We're waiting for the curtain to arise
With wonders for our eyes,
A feeling of expectancy,
A certain kind of ecstasy,
Expectancy and ecstasy... Sh's's's.

B. Rather Sad

From the street a strain on my ear doth fall,
tune as threadbare as that "old red shawl,"
It is tattered, it is torn,
It shows signs of being worn,
It's the tune my Uncle hummed from early morn,
'Twas a common little thing and kind 'a sweet,
But 'twas sad and seemed to slow up both his feet;
I can see him shuffling down
To the barn or to the town,
A humming.

The Side Show

"Is that Mister Riley,
who keeps the hotel?"
is the tune that accomp'nies
the trotting-track bell;
An old horse unsound,
turns the merry-go-round,
making poor Mister Riley
look a bit like a Russian dance,
some speak of so highly,
as they do of Riley!

Dreams

When twilight comes with shadows drear,
I dream of thee, of thee dear one;
and grows my soul so dark and sad as shadows drear,
They tell me not to grieve love, for thou wilt come,
But oh! I can not tell why I fear their words are false:
I dream of thee, I dream of thee, love!
And thou art near till I awake.

When I look back, when I look back on happier days,
my eyes are filled with tears;
I see thee then in visions plain, so true, so full of
love.
But now I fear to ask them if thou art 'live;
They tell me not to grieve love!
For thou wilt come at last:
I dream of thee, I dream of thee, love!
And thou art near till I awake.

War Song No. 2

He is there!

Fifteen years ago today
A little Yankee, little Yankee boy
Marched beside his granddaddy
In the decoration day parade.
The village band would play
those old war tunes,
and the G. A. R. would shout,
"Hip Hip Hooray!" in the same old way,
As it sounded on the old camp ground.

Fifteen years ago today
A little Yankee, with a German name
Heard the tale of "forty-eight"
Why his Granddaddy joined Uncle Sam,
His fathers fought that medieval stuff
and he will fight it now;
"Hip Hip Hooray! this is the day,"
When he'll finish up that aged job.

There's a time in ev'ry life,
When it's do or die, and our yankee boy
Does his bit that we may live,
In a world where all may have a "say."
He's conscious always of his country's aim
which is Liberty for all,
"Hip Hip Hooray!" is all he'll say,
As he marches to the Flanders front.

That boy has sailed o'er the ocean,
He is there, he is there, he is there.
He's fighting for the right,
but when it comes to might,
He is there, he is there, he is there;
As the Allies beat up all the warlords!
He'll be there, he'll be there,
and then the world will shout
the Battle-cry of Freedom
Tenting on a new camp ground.
For it's rally round the Flag boys
Rally once again,
Shouting the battle cry of Freedom.