

A black and white photograph of the Texas State Capitol building, viewed from a low angle looking up. The building's dome and the Statue of Liberty on top are prominent. The sky is a deep blue. The title text is overlaid on the left side of the image.

*Songs
Texas
Sings*

Centennial Edition for Schools



DRIVING THE HERD

REFLECTING the mobile West in living oils, as the cowboys reflect it in their music, Frank Reaugh's picturization of the Texas cattle country is straightforward and sincere, and has won for him the title, Dean of Texas Artists.

Frank Reaugh has transferred to his pictures the setting in which the cowboy's song was born. As he records pictorially the trot of the horse, the cowboy's shout as he drives on a lagging steer, and the quiet hour around the campfire while the first guard rides the herd, so have the composers captured the same themes for their songs.

Not only has Reaugh transposed from nature to his canvases the realism and beauty of the range, but he has created through them a breath of the frontier, and conjures in the imagination the creak of the saddle, the rasp of dry heat, the scent of dust clouds and cattle.

"Driving the Herd" was first produced in oil in 1904, and was purchased three years later by the Dallas Art Association. The reproduction printed above was made from a recent pastel duplication of the original.

SONGS TEXAS SINGS

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COMMENTS BY LOMAX

SOMEONE once defined a "classic" in literature as a book which everybody likes and nobody reads. It would be pleasant to think that Texans *do* sing the songs set down in this carefully selected group. One could go farther and say that these songs, most of them an outgrowth of the Southwest, ought to be sung by the people—especially by the boys and the girls—of this section. When you say they are sung, don't be too sure, except, indeed, when groups of children are lined up in schools—"regimented"—and under a leader's baton take their exercises in music. When these same children drift to the playground and break out in song, a jazz tune will most usually come from a group of girls crooning something like "Baby, Don't You Love Me No More?"

The most widely popular song chosen for *Songs Texas Sings* is the "Eyes of Texas," eight lines of doggerel first written to poke fun at a President of the University of Texas. For many years the song attracted little attention. Nowadays all public school children know the words and can sing the tune. Moreover, the song brings to a close any convention where Texans gather anywhere in the United States. But no one can say why this song, or why any song, has made a "hit."

The group printed here best representing Texas and the Southwest is the Cowboy songs. Such songs make vocal the life of the ranch and the cattle trail. Cowboys sang because they were lonely as they rode after a herd of longhorns. At night they sang to quiet the cattle on the bedding ground, as the cowboy sentinels rode round and round the sleeping herd. These night-herding songs were romantic or minor in tone, telling stories of disaster and death, as in "Little Joe, the Wrangler" and others. "The Old Chisholm Trail," its thousand stanzas and rattling chorus, fitted into the mood of early mornings, and youth, and the rapid lope of a mettlesome horse. "Home on the Range," best known of all cowboy songs, except, perhaps, "Git Along, Little Dogies," has been given to the American audiences through the singing of John McCormack, through the radio, and through the favor of President Franklin Roosevelt.

Some of these songs sprang out of the soil of the Southwest like prairie grass. No one knows the author of the music or the words. Texas has certainly the right to claim them as her own Folk Songs.

—JOHN A. LOMAX.