

NEW YORK: The grand and important state of New York ratifies.

NORTH CAROLINA: (*To Rhode Island*) They've deserted us, left us here by ourselves.

RHODE ISLAND: I never thought the Constitution without a Bill of Rights would ever be ratified.

NORTH CAROLINA: We'll ratify only if the new Congress adds a Bill of Rights.

WASHINGTON: We have created a government where liberty and equality are the only monarchs and justice the only king.⁸ We have with a stroke of our pens established a great Constitution.

UNCLE SAM: Many colonists, including Patrick Henry, delegates from Virginia, North Carolina and others, demanded individual rights!

WASHINGTON: On behalf of the delegates of the Constitutional Convention, I promise a Bill of Rights will be added to the Constitution of the United States.

NORTH CAROLINA: (*Looking at Rhode Island*) Since everyone knows George Washington can be trusted to keep his word, I say the farming state of North Carolina says "Yes" to ratification.

RHODE ISLAND: So as not to be known as "Rogue Island," the smallest state of Rhode Island says yes.

(*Music: America the Beautiful*)

UNCLE SAM: The Right of Amendment has proven to be one of the greatest strengths of our Constitution. (*Pause*) We, by nature, love freedom and we hold dear our natural rights such as the protection of our lives, our property, fair treatment and equal opportunity. We need a government we can trust to protect these basic needs. Our Constitution provides that government. It is one of the greatest political documents in the history of the world, but, like people, it has its shortcomings as well as its strengths. The Constitution does not live without us. We are the foundation of our free government and must be decent, brave, honest, liberty-loving, industrious, patriotic and well-informed about the issues that affect our government. That's why we are here today. We are the ones, like the people before us, who must keep freedom alive.

CONSTITUTION SONG ★ *Performed by all participants with optional hand gestures and flag routine beginning with "We must uphold..." (see page 26)*

PRINCIPAL'S CLOSING: (Optional) Abraham Lincoln said:
 Let every American, every lover of liberty,
 every well-wisher to his posterity support the Constitution.
 Let it be taught in the schools, in seminaries and in colleges.
 Let it be written in primers, in spelling books and almanacs.
 Let it be preached from the pulpit and proclaimed in
 legislative halls, and enforced in courts of justice.
 In short, let it be the political religion of the nation and, in
 particular, establish a reverence for the Constitution.
⁸*Quoted from William D. Hersey*

(*Music: Selected couplet cue*)

COUPLET:
 The states couldn't wait
 They wanted to celebrate!
 Parades were held in grandest style
 The procession stretched mile after mile!
 Our Pageant has now come to its end

As in days of yore, let OUR parade begin.

CAST AND AUDIENCE JOIN IN A PARADE:

The pageant was written by a committee comprised of Elizabeth Christensen, Anne Frackelton, Paula Burton and Barbara Steensland. We gratefully acknowledge our debts to Steven B. Davis, William Hersey, Thomas N. Mills and Knott's Berry Farm Adventures in Education® for their research, ideas, support and encouragement.

PRODUCTION NOTES:	The pageant was produced in Greek theatre format. All cast members are on stage throughout. See diagram, next page. Characters move to the front of the stage when their roles are played. Improvise to suit your production facilities.
Musical Underscore:	<i>The Pledge of Allegiance Song, The Constitution Song</i> , or any other patriotic song.
Couplet Intro and Cue:	First 2 1/2 measures of Pledge Song or other musical cue.
Uncle Sam:	Moves freely on stage: Position and reaction is determined by spoken word and action.
Abigail:	Stage right seated on chair.
Madison:	Stage left, seated on chair behind desk.
Penelope:	Joins Abigail.
Couplets:	Flanked on stage left and stage right (3 separate groups of 4–5 students).
Musical Cue:	First 2 1/2 measures of <i>The Pledge of Allegiance Song</i> .
King George Party:	Rule Britannia music.
Colonists:	Interact stage right, center and left.
Edenton Tea Party:	Stage right. Penelope joins Abigail Adams, Franklin, Minutemen, Jefferson, Washington, Adams and Hancock: Stage center.
Henry and Paine:	Stage right.
Minutemen:	Stage center.
Hamilton:	Stage right, front.
Rutledge:	Stage left, front.

Lyrics to *The Constitution Lives*

See page 21 for accompaniment

The Constitution lives in our land today!
Two hundred years of freedom to guide our way.
'Twas summer of seventeen eighty-sev'n in Independence Hall.
Fifty-five men for freedom's cause wrote laws to govern all.
Article One: The legislative branch is the Congress that makes the laws.
Elected Senators serve six years. A Representative's term is two.
They work in Washington, D.C., for me and you.
Article Two is the executive pow'r. The President's Commander-in-Chief.
He and the Vice-President serve four year terms.
They have the power to act under the law.
Article Three is the court, court, court, court, judicial branch, court, court.
The courts interpret the law: Supreme Court, federal court, state, district,
county court, municipal court, traffic court and more.
Yes, more.
The courts seek justice for all.
Article Four defines the states' rights.
All states enter the Union equally.

Each has a republican form of government with laws of its own.
We respect each other's laws such as...
(Select desired state laws)*
Article Five provides amendments, ways the Constitution
can be changed.
The first ten amendments are called the Bill of Rights.
Seventeen more amendments were ratified!
Article Six declares the Constitution the supreme law of the land.
Our leaders take an oath to support these laws of the U.S.A. (that's us).
Article Seven: Ratification. Nine of thirteen colonies approved.
Delaware led the way; New Hampshire was ninth to ratify the
laws of the land.
Article One, Article Two, Article Three, Four, Five, Six, Seven:
Our Constitution's the grandest ever written!
We must uphold our Founding Fathers' dream, that of freedom for all.
We'll pledge our lives, fortunes and sacred honor to preserve
our Constitution!

*See page 27 or select your own state laws.

COSTUMING FOR THE PAGEANT OF THE CONSTITUTION

by Anne Frackelton

Background

Clothing in colonial times varied according to a person's occupation and position in the community. A farmer and members of his family wore practical, homemade garments. A wealthy merchant, statesman, or plantation owner and his family wore expensive clothing, made of imported materials and designed in fashionable English styles. Trappers wore clothing made from the skins and fur of animals.

The Farmer

The farmer wore a long, loose-fitting linen shirt much like an artist's smock. His pants were of a sturdy cloth, loose enough for freedom of movement. He wore a broad-brimmed hat, probably of leather, to protect his head from the sun and rain. Heavy leather shoes or boots were needed for his work.

Hiking boots will work for this costume. Any loose-fitting, not-too-bright shirt will do over cotton pants.

The Working Man's Wife

The usual attire for the women of the day consisted of long dresses in dark or subtle colors, white aprons and mop caps and possibly lace collars or shawls.

A woman's street-length dress or skirt can easily become a child's long dress. The mop cap can easily be made.*

The Wealthy Colonial Man

A typical style for men of the times called for close-fitting breeches of brocade, silk or velvet, fastened at the knees with silver buckles; a linen shirt with lace ruffles at the neck and wrists; a long, brightly-colored waistcoat (vest); and a knee-length coat. The coat had wide, flowing sides and was decorated with gold braid and several rows of fancy buttons. The European tricorne hat was the fashion of the day for men. Any gentleman who rode a horse would wear riding boots.

The best place to look for a costume is in a woman's closet or at the thrift store. Lacy shirts with ties and ruffles are easy to find. A lacy napkin or doily pinned at the neck makes a fine ascot. A woman's blazer, particularly one made of velveteen, can be adorned and basted to fit a 5th- or 6th-grade child. Fancy vests are easy to find, as they are a fashion accessory for girls and women of today. You can make knee pants by cutting off knit pants or sweats at the knee and adding elastic in a casing hem. Riding breeches are perfect. Men wore black shoes with silver buckles.* Knee socks or opaque knee-high stockings in a color that complements the pants will finish the costume. If you sew, look in the costume section of the popular pattern books. Some have period costumes you can make.

The Wealthy Colonial Woman

Women of wealthy families wore low-necked dresses with tight-fitting bodices, and ruffles at the elbows. They wore full skirts with fancy petticoats.

Check your closets for formals that could be transformed to give the look described. Certain makes of dresses have the old-fashioned look, such as Gunne Sax and Jessica McClintock. A lace doily pinned strategically on the head makes a suitable headpiece. Shop your thrift stores for such used items. Don't forget to check your friends' costume collections for the things you need.

The Trapper

The trapper was also called a buckskin because of the clothes he wore. His jacket and pants were made of leather, often fringed. He wore a coonskin hat and leather boots.

To make a fringed shirt, find a long-sleeved T-shirt, cut fringe at the bottom and on the sleeves, and dye any shade of brown. Wear it over brown jeans or other brown pants.

British Soldier

British soldiers wore red jackets with white pants and black boots. Their black hats were Napoleonic in style.

Using a purchased costume pattern, we made the red jackets. The white knee pants were Little League pants. The hat is easily cut out of black poster board and stapled together at the ends.*

King George

The King wore the same style as a gentleman of the day, with perhaps more lavish fabrics and hat. Our King wore a white ruffled shirt, white Little League pants, a royal red cape (sewn from velvety fabric) with ermine-look trim made from polyester batting cut in strips and marked with a black marking pen. White stockings and black shoes with gold buckles completed the costume.

Queen Mother

The Queen wore a long gown in the style of the day, made of the finest fabrics. Our Queen's dress was made of purple velveteen embellished with gold lamé. Crowns for the King and Queen were purchased at a toy company for \$4.00 each.

*See accessories pages 19 and 20.

REVOLUTIONARY WIGS AND ACCESSORIES...

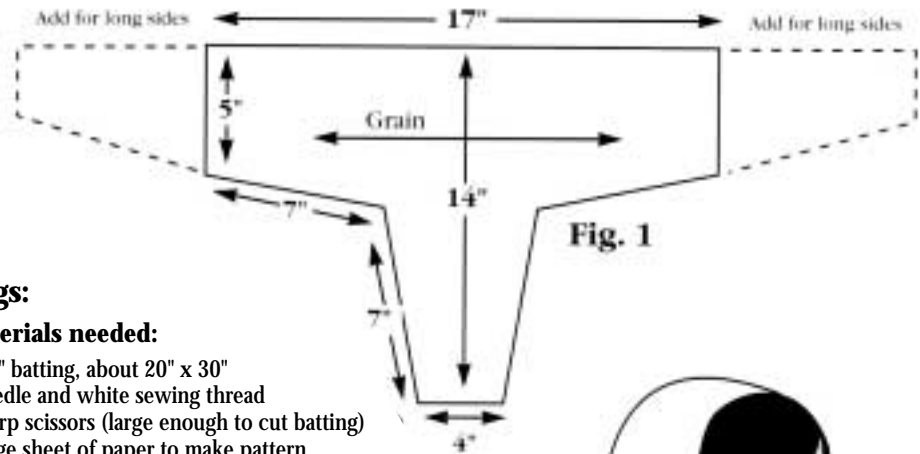


Fig. 2

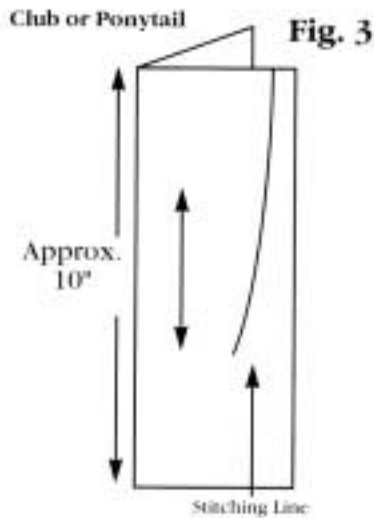


Fig. 3

Wigs:

materials needed:

- 1/4" batting, about 20" x 30"
- Needle and white sewing thread
- Sharp scissors (large enough to cut batting)
- Large sheet of paper to make pattern

optional materials:

- Straight pins
- Low-temp glue gun (high temp melts batting)
- Low-temp glue sticks
- Sewing machine or serger set up with white thread

procedure:

1. Use measurements from Fig. 1 to make a full-size pattern on the large sheet of paper.
2. Place pattern on the batting, making sure the grain of the batting runs along the long edge. If the grain goes the wrong direction, the wig cap will stretch too much.
3. Cut the cap out.
4. Either by hand or machine, sew the 7-inch sides together to form a cap. See Fig. 2
5. Cut club rectangle out, Fig. 3. Sew by hand or machine as illustrated. Trim off excess batting and turn inside out.
6. Gently gather the lower back edge of the cap, checking to make sure it fits the head.
7. Sew the club to the lower back over curls. The joint will be covered with a ribbon tie.
8. Cut out rectangles the size and number needed for the curls on your wig style. (A Washington style takes 4 rectangles, about 2 1/2" x 5" to 6" and 6 rectangles 3 1/2" x 7" to 8". The longer the rectangle, the plumper the curl.)
9. Starting from the narrow measurement, roll the rectangle and sew or glue the curl closed.
10. Glue or stitch the curl onto the cap in the proper position.

optional:

- Instead of cutting and making each curl individually, roll a long strip of batting and machine sew or glue shut. Individual curls are then cut to the length desired. Very small curls may be cut with this method.
- For a feminine style, the long rolls may be curled into a bun and sewn into place.
- For a non-"powdered" style of wig, use an acrylic spray paint to color the wig after it is finished. (Example: spray Jefferson's wig an auburn color).

Franklin's wig was made by covering the top of a student's head with the waist section of a pair of panty hose. A long strip of batting was sewn around the middle of the head. Be careful, of course, not to stick the student. Long vertical cuts formed the strands. The wig was removed from the student's head, and only the batting was lightly sprayed with gray acrylic paint.

Alternative: Purchase synthetic hair from a wig or costume shop to attach to the nylon cap.

(continued on page 20)

Designed and created by Patricia Gemayel, Page Productions



King George



Washington's Wig

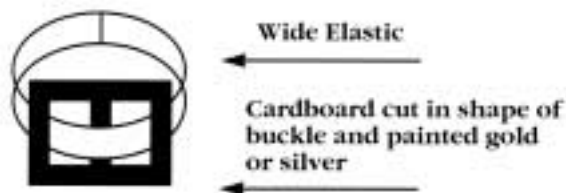


Ben Franklin's Wig



Colonial Woman's Wig

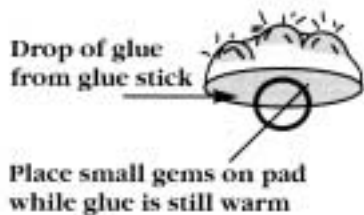
ACCESSORIES (CONT.)



Shoe Buckles

Cut a buckle shape from cardboard. Cover with foil or spray with silver paint. Cut a length of elastic, long enough to fit around the student's shoe. Thread the elastic over the buckle's center bar and sew shut.

To wear, the student simply slips the elastic over any dark shoe for an old-fashioned look.



Buttons

Use a low-temp gold or silver glue stick on a non-stick glue pad or glazed tile to create a circle the size of the desired button. Fill in the circle with more melted glue stick. While the glue is still warm, rhinestones and other decorations may be added for embellishment. After the glue has cooled, remove the circle from the pad and turn over. Using a short piece of wire, such as a cut paper clip, form a "C" shape shank. Use additional glue to fasten to the back of the button. Buttons may be sewn on or held in place by safety pins.

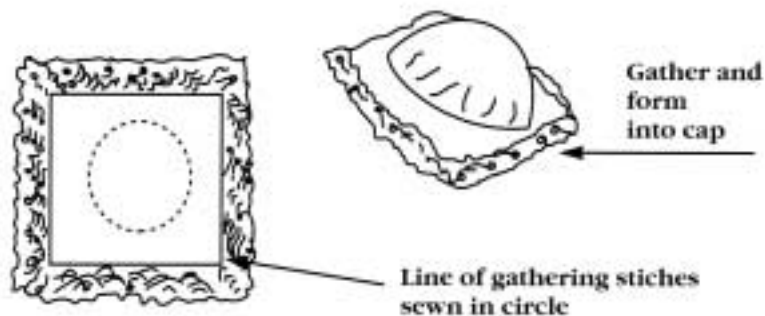
Mop Caps

Use a lacy napkin or handkerchief. Run a line of gathering stitches, forming an 8" circle, in the middle of the square to gather a pouf in the middle. Use a bobby pin or hat pin to hold in place. A circle of white cloth may also be used instead of the napkin. Trim with lace if desired. **Or...**from lightweight white material cut a circle having a diameter of about 16-18 inches. Hem edges using a serger or zig-zag stitch. If desired, sew lightly gathered lace around outer edge. 3" from the outer edge, sew bias tape to form a circular casing. With 1/4" elastic, thread elastic through the casing and pull tight enough to fit the wearer's head. Secure the ends of the elastic together with needle and thread.

If you would rather not sew a casing, use a large-eyed needle threaded with elastic thread and sew a line of gathering stitches where the casing would be. Pull stitches to fit the head. For no hemming, use a lace fabric, non-woven interfacing (not the iron-on type), a decorative napkin or handkerchief. The napkin or handkerchief may be cut into a shape or left square.

Ascot

The ascot is made by gathering one end of a rectangular piece of white fabric and pinning it at the neck. Other suggested fabric: lace, handkerchiefs, napkins and such.



Tricorn Hat

Draw circle on poster board or oak tag. Mark center.

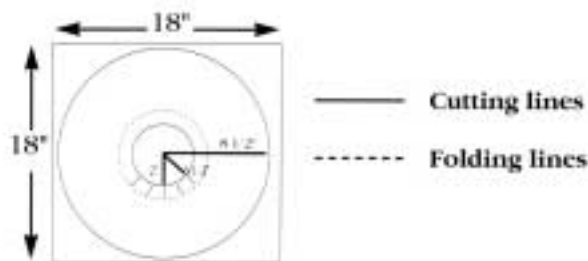
Cut out inner 2" circle and cut slits to 3 1/2" circle.

To make head opening larger, cut slits slightly longer (1/8"-1/4" at a time only!)

Use gold braid to trim or decorate with paint marker. Test on poster board to see if results are satisfactory.

To keep folded corners up, use a touch of glue, a small staple or clear tape.

A piece of black cloth or tissue paper may be placed on head before hat is put on. Put small amount of glue on tabs then put on hat. Carefully remove hat and cloth or tissue. The hat will have molded to head size. Let dry. Trim excess.



To make head opening larger, cut slits slightly longer (1/8" - 1/4" inch at a time only!)



Inspired by and Dedicated to Mr. Henry Salvatori

The Constitution Lives

Lyrics and Music by Paula Burton
Arranged by Jolane Jolley

f $\text{♩} = 105$



Piano

The piano introduction consists of four measures in 4/4 time. The right hand features a melodic line starting on G4, moving up stepwise to D5, then down to G4. The left hand provides a steady accompaniment of quarter notes: G2, A2, B2, C3 in the first measure, and D3, E3, F3, G3 in the second measure, with the pattern repeating in the third and fourth measures.

Vocal *mf* C F/C C C[♯]

The Con - sti - tu - tion lives in our land to - day! Two



The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line of quarter notes in the left hand. Chords are indicated above the vocal line.

mf Dm7 Dm6 C Am G/D D7 G C

hun - dred years of free - dom to guide our way. 'Twas sum - mer of sev - en - teen eigh - ty sev'n in



The vocal line continues with the lyrics. The piano accompaniment maintains the eighth-note accompaniment and quarter-note bass line. Chords are indicated above the vocal line.

C *ten.* F/A *meno mosso* C/G Dm7/F C/E *ten.* Dm7 G9

In - de - pen - dence Hall. Fif - ty five men for free - dom's cause wrote laws to gov - ern



The vocal line concludes with the lyrics. The piano accompaniment features a final cadence with a half-note G2 in the left hand. Chords are indicated above the vocal line.

Article 1

ritard. *a tempo* $\text{♩} = 132$

C **B \flat /C** **C7** **F** **F** **C7**

all. ——— Ar - ti - cle One: The le - gis - la - tive branch is the Con - gress that makes the

F **C7** **F/C** **C7** **F** **C7**

laws. E - lect - ed Sen - a - tors serve six years. A Re - pre - sent - a - tive's term is

F/A **NC** **D \flat 7**

two. They work in Wash - ing - ton, D. C., for me and you. Ar - ti - cle

Article 2

G \flat **D \flat 7**

Two is the Ex - e - cu - tive pow'r, The Pre - si - dent's Com - man - der in

G \flat A \flat m7 D \flat 7 B \flat /D E \flat m A \flat m7 D \flat 7

Chief. He and the Vice Pre - si - dent serve four year terms. They have pow - er to act un - der the

G \flat D7 **Article 3** G

law. Ar - ti - cle Three is the court, court, court, court, ju -

G D G

- - di - cialbranch court, court. The courts in - ter - pret the law; Su -

Am D G C F \sharp m7 \flat 5 Am B

- preme court, fed - er - al court, state, dis - trict, coun - ty court, mu - ni - ci - pal court, traf - fic court and

Article 4

Em B7/D# G7/D ritard. ten. C D7 G a tempo

more. "Yes more" The Courts seek jus-tice for all. Ar-ti-cle Four de-fines the

G G D7/F# G G#°

States' rights. All states en-ter the Un-ion e-qual-ly. e-e-qual-ly Each has a re-

Am7 D7 B/D# Em Am/C rall. D7 ten. //

-pub-li-can form of gov-ern-ment with laws of its own. We re-spect each oth-er's laws such as...

Article 5

D7 D7 C7 a tempo F

Select desired state laws from the list below or choose your own. Spoken: about 15 secs. Ar-ti-cle Five pro-vides a-mend-ments, ways the

C/E C B \flat /D C/E F F F \circ C7 Gm7 C7

changed changed
Con - sti - tu - tion can be changed. The first ten a - mend - ments are called the Bill of Rights.

Gm7 G7 C7 C \circ C7 D \flat 7 **Article 6** G \flat

cresc. ritard. a tempo. *s*
Sev'n - teen more a - mend - ments were ra - ti - fied! Ar - ti - cle Six de - clares the

G \flat D \flat 7 G \flat A \flat m A \flat m7 D \flat

Con - sti - tu - tion the su - preme law of the land. Our lea - ders take an oath to sup -

B \flat /D E \flat m A \flat m/C \flat D \flat 7 G \flat D7 **Article 7** G

- - port these laws of the U. S. A. *That's Us!* Ar - ti - cle Se - ven: Ra - ti - fi -

G D/F# D C/E D/F# G Am D

ca - tion. Nine of thir-teen co - lo - nies ap - proved. *cresc.* Ra - ti - fy, Ra - ti - fy, Del - a - ware led the way; New

G C F#m7b5 Am B Em B7/D# G7 NC

Ra - ti - fy, Ra - ti - fy, to ra - ti - fy the laws of the land. *ritard.* Ar - ti - cle
Hamp - shire was ninth *a tempo*

C A/C# D B/D# Em G7/F C/E G/D C NC

One, Ar - ti - cle Two, Ar - ti - cle Three, Four, Five, Six, Se - ven: Our Con - sti - tu - tion's the

G/D D7 G

grand - - - est e - - - ver writ - ten! *rall.* We must up -
mf rall.

The Constitution Lives

Chords: G, D/F#, C/E, G/D, Am/C, D, G/B, G, C, Am, Cmaj,7, D, C, D/A, D, D7/C, G/B, G, Cmaj,9, Am, G/D, D, G.

Lyrics: hold our Found - ing Fath - er's dream, that of free - dom for all. We'll pledge our lives, for - tunes, and sac - - red hon - or to pre - serve our Con - - - - - sti - - tu - tion!

Performance instructions: *meno mosso*, *mp*, *legato*, *cresc.*, *maestoso*, *ten.*, *ff*, *l.h.*, *r.h.*

State Law Suggestions: Verified 1993
 In Iowa award money is given for excellent teaching.
 In Idaho students aren't the only ones who get report cards. Schools do too!
 California and other states have helmet laws for motorcyclists.
 In Hawaii a seatbelt law is enforced!
 In Mississippi if you are 18 years or younger, you must stay in school or lose your driver's license.

A NOTABLE CONCLUSION

Complete the last five measures (see page 22) or create your own conclusion.

The Musical Staff

Notes	Rests	Name = Counts
		whole = 4 counts
		half = 2 counts
		quarter = 1 count
		eighth = 1/2 count
		sixteenth = 1/4 count

The Constitution Lives

Lyrics and Music by Paula Burton

Article 1

Ar - ti - cle One: The le - gis -

- la - - tive branch is the Con - - gress that makes the

laws. E - - lect - - ed Sen - - a - - tors serve

six years. A Re - pre - - sent - a - tive's term is

two: They work in Wash-ing-ton, D. C., for me and you.

★ ★ ★ YANKEE DOODLE ★ ★ ★

YANKEE DOODLE was one of the most popular tunes used for singing and marching throughout the Revolutionary War. And at the end of the war it became the first of our “national” songs. The tune was originally an English country dance melody. In the original version,

*Yankee Doodle came to Town
Riding on a pony,
Stuck a feather in his cap
And called it Macaroni.*

English dandies were called “Macaroni” and it was to them the reference was made. British Regimental Surgeon Dr. Richard Shuckbury, in 1755, wrote some words for the tune he called *The Yankee’s Return to Camp*, and the song was widely sung by British soldiers in derision of the ragged, ill-kempt Continental soldiers, dressed at best in ill-fitting and incomplete uniforms. But the joke boomeranged. *Yankee Doodle* became one of the most popular songs in America and was heard everywhere. Nowhere was it more popular than with the Continental soldiers. The Minute Men of Lexington had no flag, no uniform, but they had a song—*Yankee Doodle*. And for awhile this popular rollicking song was called the *Lexington March*.

The surrender of the British at Yorktown gave *Yankee Doodle* the status of a national song. On October 19, 1781, when the British troops surrendered at Yorktown, the American and French forces were drawn up in regiments in their handsome liveries with gaiters, the French troops on the left under General Comte de Rochambeau, contrasting with the Americans on the right, poorly clothed and often ragged. General Washington, in full uniform astride his handsome and favorite horse, “Nelson,” waited to receive the British General’s [Cornwallis’] sword. After a long delay, Brigadier Charles O’Hara, mounted on a handsome charger, rode toward Rochambeau and made ready to present his sword. Rochambeau nodded toward Washington, to whom O’Hara turned, doffed his hat and reported that Cornwallis was ill and could not be present.

He tendered his sword. General Lincoln, acting for Washington, received the sword, but immediately handed it back to O’Hara. The dejected and sullen British soldiers then marched off the field, with colors furled and cased.

O’Hara led them into a circle made on an adjoining field by French Hussars. One Regiment at a time laid down their muskets and cartridge boxes. During this part of the ceremony, the British bands played *The World Turned Upside Down*. On the return march through the French and American lines of soldiers with the handsome French standards flying, along with the American colors, the British soldiers carried only their knapsacks. For this march the American bands struck up *Yankee Doodle*.

★ ★ ★ ★ ★

SEVERAL OF THE ORIGINAL VERSES:

*Father and I went down to camp,
Along with Captain Gooding,
There we see the men and boys,
As thick as hasty pudding.
And there we see a thousand men,
As rich as Squire David;
And what they wasted every day,
I wish it could be saved.
And there was Captain Washington,
And gentlefolks about him;
They say he’s grown so tarnal proud,
He will not ride without ’em.*

CHORUS (to be sung between each verse)

*Yankey doodle, keep it up,
Yankey doodle, dandy;
Mind the music and the step,
And with the girls be handy.*

Students may be encouraged to write and perform their own verses to the *Yankee Doodle* melody.

Printed by permission of Shaw, Stanley S.(Ed.) *My Country, ’Tis Of Thee*. Coshocton, Ohio.: Shaw-Barton, 1975.

THE BILL OF RIGHTS BALLAD

by Nancy LaPierre

Sung to the tune *Yankee Doodle*. See page 31.

Amendment One ensures our right
To peaceably assemble.
Free speech and press and worship means
The government won't meddle.

It also says that citizens
Complaining with a reason
Will have the chance to speak their minds
And not be tried for treason.

Amendment Two protects our arms—
No, not the kind with elbows,
Preserves the right to own a gun
For gals, as well as fellows.

Amendment Three keeps soldiers from
Invading uninvited
Our homes and hearths in times of war—
Their trespass will be cited.

Amendment Four says searches must
Be lawfully conducted.
If property is wrongly seized,
Then justice is obstructed.

Amendment Five gives criminals
Protection through the laws.
They need not testify against
Themselves for any cause.

Amendment Six is clear about
Our right to use attorneys;
For speedy and impartial trials—
Our peers sit on the juries.

Amendment Seven preserves the power
Of jurors all together,
So once their verdict has been reached,
Your case is closed forever.

Amendment Eight says bail and fines
Must have a limitation
And guarantees kind treatment
During your incarceration.

Amendment Nine's a boundary line
So government chiefs can't argue
That more and MORE and MORE is theirs—
They must consider us, too.

Amendment Ten says citizens
And states reserve the powers
Undelegated by the Constitution;
These are ours.

REFRAIN :

(To avoid repetition, sing the refrain after every 3 or 4 verses)

**One through ten, let's keep it up!
Anyway you're slicing:
The Constitution is the cake,
The Bill of Rights the icing.**

Use your imagination to add variety to your presentation. For example, alternating verses may be sung to chorus instead of melody, or melody may be played as background music while lyrics are spoken instead of sung. May be spoken to a rhythmic rap-like beat. You may wish to coordinate the music with a visual presentation of the amendments; see page 68.



Yankee Doodle

Arranged by
Robert F. Brunner

Verse

G D7 G D7

Vocal

Yan - kee Doo - dle came to town, a - rid - ing on a pon - y, he

Piano

mf



G C/E D7 G

stuck a fea - ther in his cap and called it Mac - a - ron - i.



Chorus

C G/B D7/A G

Yan - kee Doo - dle, keep it up. Yan - kee Doo - dle, dan - dy,



C Em6/C# G/D D7 G

mind the mus - ic and the step, and with the girls be han - dy.



Yankee Doodle

Arranged by
Robert F. Brunner

Lively

8^{va}

Verse

Piano

mf

loca

tr

8^{va}

8^{va}

Chorus

8^{va}

ADDITIONAL PATRIOTIC SONGS

America

(Henry Carey and Samuel F. Smith)

America The Beautiful

(Katharine Lee Bates and Samuel A. Ward)

Army Air Corps Song (U.S. Air Force)

(Robert Crawford)

Carl Fischer, Inc.,

New York, N.Y.

Anchors Aweigh

(Capt. Alfred H. Miles, U.S.N. [Ret.],

George D. Lottman and Charles A. Zimmerman)

Robbins Music Corp., CBS Robbins Catalogue

The Battle Cry of Freedom

(Civil War Song, Author Unknown)

Battle Hymn Of The Republic

(Julia Ward Howe)

The Caissons Go Rolling Along

(Edmund L. Gruber)

Robbins Music Corp., CBS Robbins Catalogue

Columbia, The Gem of The Ocean

(Thomas A. Becket)

Dixieland

(Daniel Emmet)

Fifty Nifty United States

(Ray Charles)

Roncom Music Company, Shawnee Press, Inc.

Delaware Water Gap, PA

God Bless America

(Irving Berlin)

Irving Berlin Music Co.

Hal Leonard Publishing Corp.

Milwaukee, WI

God Bless The USA

(Lee Greenwood)

Hal Leonard Publishing Corp.

Milwaukee, WI

Hats Off!

(K. Millet)

Southern Music Publishing Co., Inc.

New York, N.Y.

I Am An American

(Ira Schuster, Paul Cunningham and

Leonard Whitcup)

Edwin H. Morris and Co.

The Marine's Hymn

(arr. D. Savino)

Robbins Music Corp.

My Country 'Tis of Thee (America)

(Henry Carey and Samuel F. Smith)

The Pledge of Allegiance Song

(Paula Burton and JoLane L. Jolley)

Brunner Music Publishing Co.

Los Angeles, CA

Standing Proud For The U.S. Constitution

(J.S. Brock)

Eagle Forum Education and Legal Defense Fund

The Star-Spangled Banner

(Francis Scott Key and John Stafford Smith)

So Many Voices Sing America's Song

(Bruce Belland and Robert F. Brunner)

Brunner Music Publishing Co.

Los Angeles, CA

This Is My Country

(Don Raye and Al Jacobs)

Shawnee Press and Warock Corp.

This Land is Your Land

(Woody Guthrie)

Ludlow Music, Inc., New York, N.Y.

Tramp! Tramp! Tramp!

(George F. Root)

We're Tenting Tonight

(Walter Kittredge)

What's More American

(K. Millet)

When Johnny Comes Marching Home

(Louis Lambert)

Yankee Doodle

(Author Unknown)

(I'm A) Yankee Doodle Dandy

(George M. Cohan)

You're a Grand Old Flag

(George M. Cohan)

Hal Leonard Publishing Corp.

Milwaukee, WI

PATRICK HENRY: VOICE OF THE REVOLUTION

by Thomas N. Mills

I was born the second son of nine children on the 29th of May, 1736, at the family farm called Studley in Hanover County in the colony of Virginia. My Father, Colonel John Henry, came to the colonies from Aberdeen, Scotland. My mother, Sarah, was a native of Hanover County, of the family called Winston.

In the late 1600s, my mother's family came to Virginia from Bristol, England, at a time when, in order to populate the "new world" of America, the shareholders of the Virginia Company offered fifty acres for every person who was transported to work the land. In this way, many poor people gained their passage to the colonies. As indentured servants, they cleared and drained the creek bottoms, mainly to plant tobacco.

My forebearers settled along the Pamunkey River, which, in the native language, means "sweat house." It was a steamy expanse of lowland and a place of sickness and fevers, but once "seasoned to the vapors," a family could scratch out a living. It took great faith and hard work, but by selling their crops of tobacco, along with some deer and beaver skins, they survived, and, in time, with God's blessing, prospered.

In my early childhood my family moved to Mount Brilliant, where I was raised and educated. Until the age of ten, I was sent to a small local school where I learned to read and write. I was then tutored at home by my father, who had been educated for four years at Kings College in Scotland. From him I learned both Latin and Greek. I also gained a tolerable proficiency in mathematics, which was the only branch of education in which I had the slightest interest. In truth, my greatest dedication was to hunting and fishing. I also learned to play the fiddle, an accomplishment that made me welcome at many a Virginia gathering.

I had no aptitude for book learning, yet after failing at both shopkeeping and farming, I was determined to read the law and to prepare myself for that profession without attending a university. I barely succeeded in convincing my examiners that I



was fit to practice law, but in 1760 I was granted a license—on the condition that I would continue my studies and master those areas of the law in which they had found me deficient. In practicing law I found a means to support my family, which eventually included sixteen children, and an opportunity to use my greatest gift, my ability to persuade men through speech.

Though riding the circuit to the various courts held in Scotchtown, Lynchburg and Richmond meant that I was away from my beloved family for long periods of time, my practice of the law led me to serve the people of Virginia and to assume my role in the creation of our new country. At the age of twenty-nine, I was elected to the House of Burgesses in the colony of Virginia. It was there that I spoke out against the Stamp Act. In 1774, I was one of the delegates sent by Virginia to the First Continental Congress. During the spring of 1775, I again spoke out against the injustices imposed on the colonies by Great Britain, declaring, "Give me liberty or give me death!"

In 1776, I was honored to become the first governor of the state of Virginia, and to this office I was re-elected for five terms. In 1788, I was a member of the convention which met in Virginia to consider the new Constitution of the United States, and I spoke strongly against its adoption because it did not protect such personal liberties as freedom of speech, press or religion. The later addition of a Bill of Rights was largely as a result of my urging the American people to demand that their human rights be lawfully protected.

It was my firm belief that if our country were to thrive and prosper, all power must flow from the will of the people. Government is but a tool. It is but a structure of laws formed to secure the liberty of its citizens. That tool must never be allowed to become the master. It must remain a tool...in the hands of the people.

I spoke once as a sentinel for the rights of the American people, and I had trust in God that those