

TEACHER'S BOOK

.....

A S I N G I N G S C H O O L

Let Music Ring!

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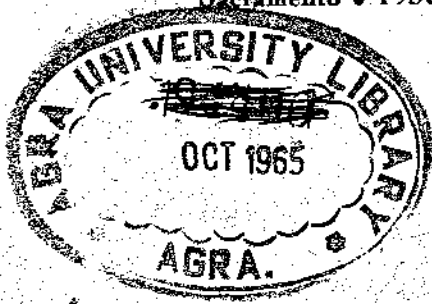
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To our co-workers — the teacher and the accompanist:

Many of you have helped form this book. We hope that our response to your suggestions will lead you, and others whose advice we have not been able to obtain, to move forward with the next essential step. You alone can transform the mute printed notes into vibrant, ringing music.

How often we have been asked for help in making music more significant to the adolescents; to bring them material that will attract them as much as that to which they listen eagerly outside of school; that will send them out of the music room with a song in their hearts if not on their lips; that will make it seem the natural, almost inevitable thing for the boys to sing heartily a considerable variety of songs. Finally — frequently said as though it were a miracle scarcely to be realized — we have been asked whether something can be done to develop tenors who, independently, can sing their own part, both in the grades and the high school.

We firmly believe that this book, with your sympathetic help, can meet all these requirements, and can give help in several other lines, such as increasing acquaintance and satisfaction with the music of America; realization that, at least in music, there can be One World; stimulation of special organizations, or glee clubs for mixed voices, for girls alone, for boys alone, with possibly divisions for standard and for "barber shop" material; extension of listening, sometimes with student performance, of opera, oratorio, and of orchestral selections; broadening of the scope of religion as expressed by a great variety of music; and even another attempt to develop intelligent, capable music readers. We trust that your growing acquaintance with our material and our approaches will lead to your hearty approval of LET MUSIC RING!

THE EDITORS AND PUBLISHERS

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I

ACCOMPANIMENTS

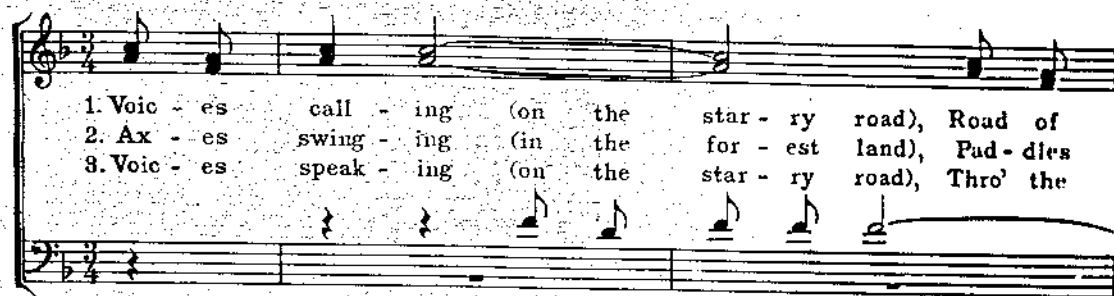
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American Road

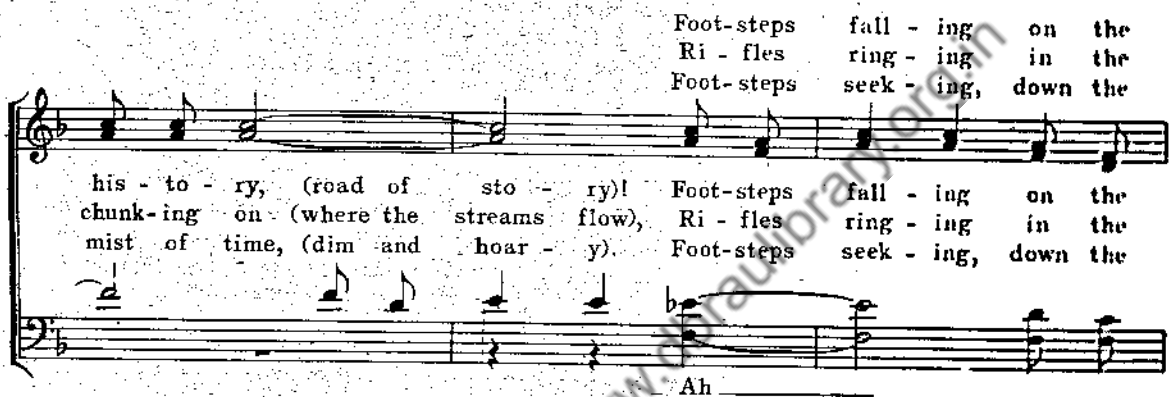
Students' Edition, Page 5

Pierson Underwood

Lawrence Perry



1. Voic - es call - ing (on the star - ry road), Road of
 2. Ax - es swing - ing (in the for - est land), Pad - dles
 3. Voic - es speak - ing (on the star - ry road), Thro' the

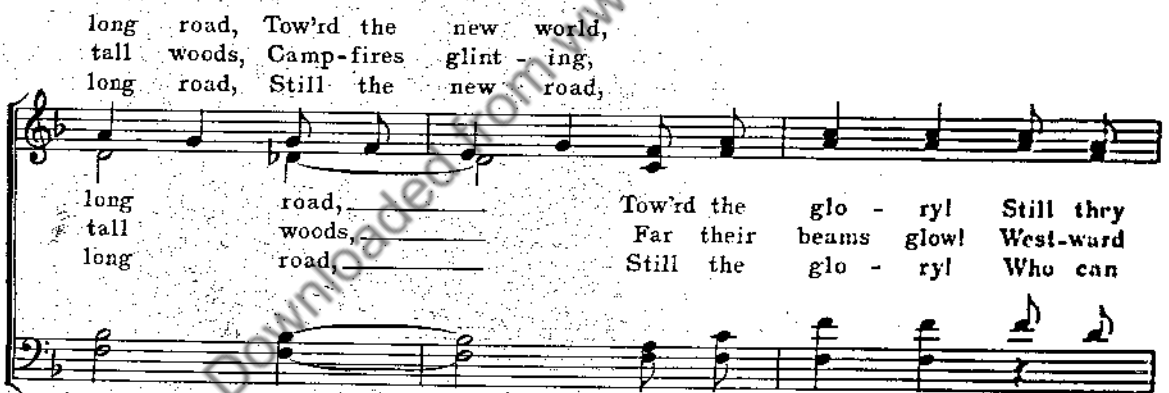


Foot-steps fall - ing on the
 Ri - fles ring - ing in the
 Foot-steps seek - ing, down the

his - to - ry, (road of sto - ry)!
 chunk - ing on (where the streams flow),
 mist of time, (dim and hoar - y).

Foot-steps fall - ing on the
 Ri - fles ring - ing in the
 Foot-steps seek - ing, down the

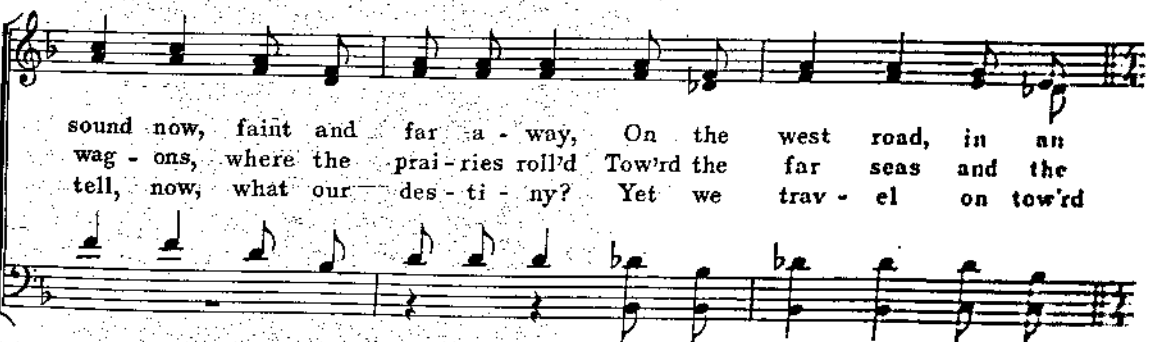
Ah



long road, Tow'rd the new world,
 tall woods, Camp-fires glint - ing,
 long road, Still the new road,

long road,
 tall woods,
 long road,

Tow'rd the glo - ry! Still thry
 Far their beams glow! West-ward
 Still the glo - ry! Who can



sound now, faint and far a - way, On the west road, in an
 wag - ons, where the prai - ries roll'd Tow'rd the far seas and the
 tell, now, what our des - ti - ny? Yet we trav - el on tow'rd

SOLO VOICE [Columbus "Where the sails dropped still in the breath from the sand, Does the
Pocahontas "Do the tall trees stand, sift-ing gold from the sky? Is 'there
A Girl Like a patch-work quilt on the knees of the land, Lie the

ear-ly day.
sun-set gold.
lib-er-ty.

cry of the birds tell of land, new land?"
room for the breeze where my wild birds cry?"
bright col-ored states by the broad sky spanned. SOPRANOS I and II

Ah_____

Ah_____

Still the birds call, (still the
Now the trees yield (to the
Broad their web now (Maine to
TENORS

tides flow), Still the west-ern wa-ters shine in free-dom's flame, Free the
cleared land), Mile by mile the smok-ing cit-ies spread and grow, Yet like
Tex-as), Long the trails where west and north the set-tlers strode, While their

land lies Un-der west-ern skies, As in old days When the Span-iards came.
is-lands, Plains and high-lands, Tell of lost days And the buf-fa-lo.
stars shine, Still their far-skies Tell of free-dom On the west-ern road.

Sun Chant

(American Southwest)
Students' Edition, Page 7

Pierson Underwood

Lawrence Perry

Quietly, but with a steady sweep

1. Camp - fires of night in the star - ry sky are burn - ing low,
2. Noon blinds our sight. Short the shad - ow, long the emp - ty sky.
3. Red rolls the sun tow'rd the pur - ple door of dy - ing day.

mp

p Oo (or open vowel sound) Oo Oo

Star em - bers white, where the mist - y flame of dawn will glow! Come, sun!
Pause, bird in flight! Ar - row fall, while day is pass - ing by! Wide sand,
Far troops the light, like an arm - y, ray by shin - ing ray! Dark, fall!

mf

Oo Oo Oo Oo

Gold, run! Earth, turn! Light, burn! Sun - king - Day - bring!
Gold land! Bright, bare, Earth, air - Wait - soon - High - noon -
Owl, call! Faint - star, Gleam far! Moon - frail, Shine - pale,

rit. *glissando* *Tempo I*

— Bring back the morn - ing! The quiv - er bright, the gold - en bow! Night's flame grows
— In na - ked beau - ty! Let nei - ther wind nor ea - gle cry! Land, sky, be
— Hold high your mir - ror Where sun god treads his lone - ly way. Far thro' the

rit.

Oo Oo

dim. Lo! the sun stands at the rim Where the might - y deeps of day - light flow!
still While the wells of heav - en fill With the burn - ing glo - ry poured on high!
night, Long the trail tow'rd morn - ing light. Far the path till dawn shall glim - mer gray!

rit.

The Riflemen of Bennington

Students' Edition, Page 8

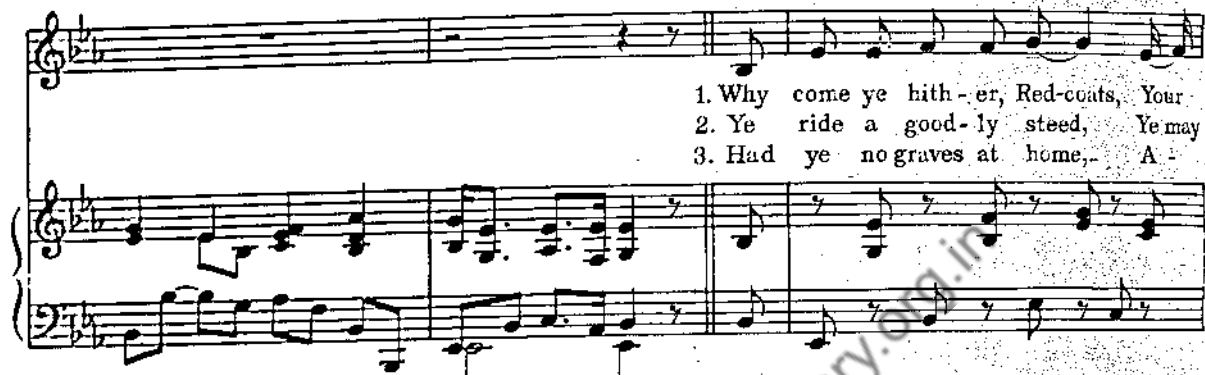
Song of the American Revolution

Piano by Peter W. Dykema

With a brisk snap

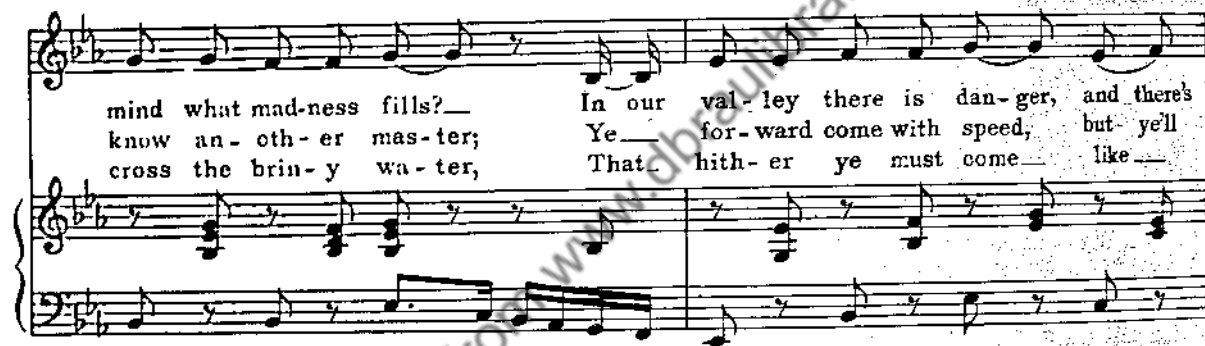


1. Why come ye hith-er, Red-coats, Your
2. Ye ride a good-ly steed, Ye may
3. Had ye no graves at home, A -



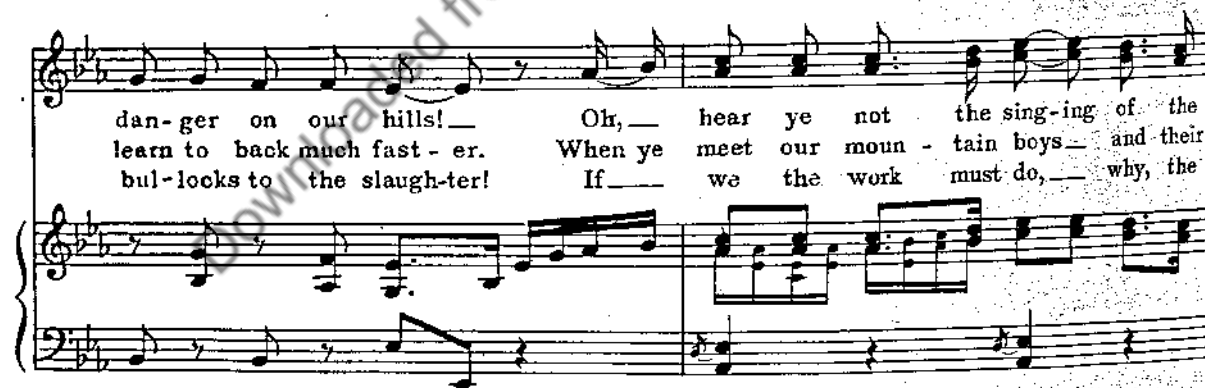
mind what mad-ness fills?—
know an-oth-er mas-ter;
cross the brin-y wa-ter,

In our val-ley there is dan-ger, and there's
Ye— for-ward come with speed, but ye'll
That hith-er ye must come— like—



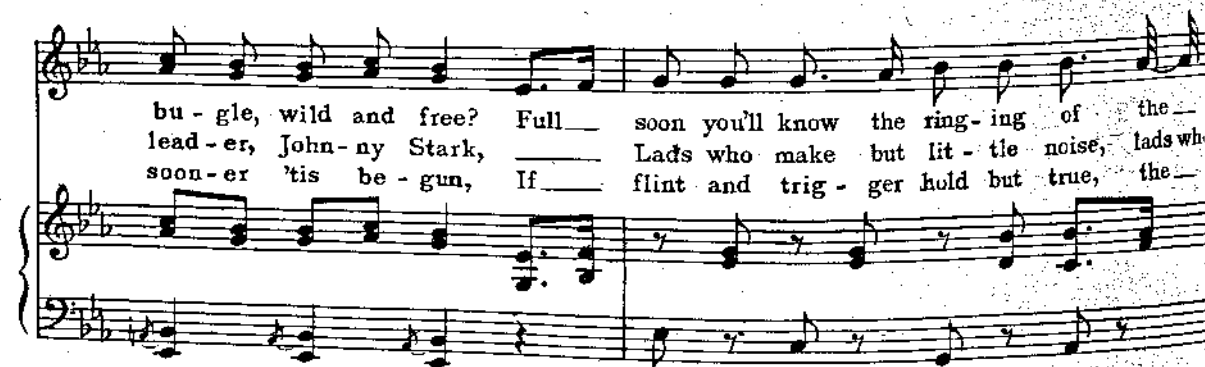
dan-ger on our hills!—
learn to back much fast-er.
bul-locks to the slaugh-ter!

Oh,— hear ye not the sing-ing of the
When ye meet our moun-tain boys— and their
If— we the work must do,— why, the



bu- gle, wild and free? Full—
lead-er, John-ny Stark, —
soon-er 'tis be-gun, If—

soon you'll know the ring-ing of the—
Lads who make but lit-tle noise, lads who
flint and trig-ger hold but true, the—



Used by permission of John Allison.

CHORUS

ri - fle from the tree.
al - ways hit the mark. For the ri - fle, (clap) For the
quick - er 'twill be done.

ri - fle (clap) In our hands will prove no tri - fle!

Johnny Has Gone for a Soldier

Students' Edition, Page 8

Song of the American Revolution
Piano by Gladys Pitcher

1. There I sat on But-ter-milk Hill, Who could blame me,
2. Me oh my, I loved him so, Broke my heart to
3. I'll sell my flax, I'll sell my wheel, Buy my love a

cry my fill, And ev-'ry tear would turn a mill;
see him go, And on-ly time will heal my woe; John-ny has gone for a sol-dier.
sword of steel, So it in bat-tle he may wield;

From the Declaration of Independence

Students' Edition, Page 9

Stuart Bliss Hoppin

Steadily, but not fast
Trumpet in B $\flat$

f *mf* *decamando*

We hold these things to be self - ev - i - dent, That

all men are cre - at - ed e - qual, That they are en - dowed by their Cre -

a - tor with cer - tain un - a - lien - a - ble rights; That a -

* This famous excerpt is the second sentence of the Declaration of Independence, dated in Congress July 4, 1776. It is copied for this setting directly from a facsimile of the original document.

Broader
mp *poco* *a* *poco*
f
 mong these are life,

poco cresc. *mf* *poco* *a* *poco*

cresc.
 lib - er - ty and the pur - suit of

cresc. *allargando*

Still broader
f al fine
 hap - pi - ness.

f al fine

The Star-Spangled Banner

(Service Version)

Francis Scott Key

Students' Edition, Page 9

John Stafford Smith

With spirit and dignity

1. O — say! can you see, — by the dawn's ear - ly
2. On the shore, dim - ly seen — thro' the mists of the
3. O — thus be it ev - er when — free - men shall

light, What so proud - ly we hailed at the twi - light's last
deep, Where the foe's haugh - ty host in dread si - lence re -
stand Be - - tween their lov'd homes and the war's des - o -

gleam - ing? Whose broad stripes and bright stars thro' the per - il - ous
pos - es, What is that which the breeze o'er the tow - er - ing
la - tion! Blest with vic - tory and peace, may the heav'n - res - cued

fight, O'er the - ram - parts we watched were so gal - lant - ly stream - ing?
steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es?
land Praise the Pow'r that hath made and pre - serv'd us a na - tion!

And the rock - et's red glare, the bombs burst - ing in
 Now it catch - es the gleam of the morn - ing's first
 Then con - quer we must, for our causa it is

air, Gave proof thro' the night that our flag was still there,
 beam, In full glo - ry re - flect - ed now shines on the stream.
 just, And this be our mot - to: "In God is our trust!"

O say does that Star - span - gled Ban - ner yet
 'Tis the Star - span - gled Ban - ner, O long may it
 And the Star - span - gled Ban - ner in tri - umph shall

wave_ O'er the land_ of the free and the home of the brave?
 wave_ O'er the land_ of the free and the home of the brave!
 wave_ O'er the land_ of the free and the home of the brave!

col 8va

America

Samuel F. Smith

Students' Edition, Page 10

Henry Carey(?)

Andante con moto

mf

1. My coun-try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

f

Of thee I sing. Land where my fa - thers died! Land of the
 Thy name I love. I love thy rocks and rills, Thy woods and
 Sweet free-dom's song. Let mor - tal tongues a - wake, Let all that
 To Thee we sing. Long may our land be bright With free-dom's

ff

Pil - grim's pride! From ev - 'ry moun-tain side, Let free-dom ring!
 tem - pled hills, My heart with rap - ture thrills Like that a - bove.
 breathe par - take; Let rocks their si - lence break— The sound pro - long.
 ho - ly light; Pro - tect us by Thy might, Great God, our King!

The Oregon Trail

Students' Edition, Page 11

Pierson Underwood

Lawrence Perry

To the
Long the



1. In the first blink of day-light, with the stars grow-ing pale,

2. Long the road to the west-ward, toward the gold in the sky,

creak of the wag - ons on the Or - e - gon Trail,
roll of the grass - es where the prai - rie hens cry,



In the
Long the

young, we were mer - ry, And the
wheels roll - ing un - der, Toward the



hush of the prai - rie we were
roll of the thun - der, with the

young,
wheels,

wea - ry way we rode was en - chant - ed ground! He was
pro - mise of the West, and the new, wild ground! Gath - er



we rode was en - chant - ed ground!
the West, and the new, wild ground! Ah

brown as a fid - dle with the dawn in his eyes, And his
close, lit - tle wag - ons, in the bowl of the night, While the



voice sang like mu - sic where the wa - ter springs rise! All the
stars cir - cle round you, and the Dip - per shines bright! There my



Ah where the wa - ter springs rise!
and the Dip - per shines bright. Ah

birds of the prai - rie, Sing - ing far, sweet and air - y, Called us
love watched for dan - ger, Where the wind stepped, a strang - er. May it



Ah

on be - low the sky, while the sun went round.
tell him of the foe, tho' he make no sound.

while the sun went round. She was
tho' he make no sound. Slum - ber

Ah
slim as a wil - low, and as clear as a spring, Like the
sweet! far is home - land! far the sea, far the sail! Yet was

Ah

Ah
birds of Ken - tuck - y, when they whis - tle and sing. So our
night made for dream - ing on the Or - e - gun Trail, While the

Ah

Ah
hearts, light and air - y, Made the long, lone - some prai - rie Seem a
Dream shines be - fore us, By the good land that bore us, Still to -

Ah

Ah
home for an - y girl rid - ing west - ward bound! bound!
geth - er we will ride, for we're west - ward bound!

Ah

west - ward bound!

Battle Hymn of the Republic

Students' Edition, Page 13

Julia Ward Howe

Early American Tune
Arranged by Peter W. Dykema

Heavily, not fast

Optional B♭ trumpet obbligato (*On piano, play obbligato one whole tone down*)

Use Introduction only for 1st and 3rd stanzas

The musical score is arranged in systems. The piano accompaniment is in 4/4 time with a key signature of one flat (B♭). The vocal line is in the same key and time. The optional trumpet part is in B♭. The score includes an introduction, three stanzas of lyrics, and a descant section. The lyrics are as follows:

1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
 2. I have seen Him in the watch-fires of a hun - dred cir - cling camps, They have
 3. In the beau - ty of the lil - ies Christ was born a - cross the sea, With a

tram - pling out the vin - tage where the grapes of wrath are stored; He hath
 build - ed Him an al - tar in the eve - ning dews and damps; I can
 glo - ry in His bes - om that trans - fig - ures you and me; As He

The score includes various musical notations such as triplets, slurs, and dynamic markings. A watermark 'Downloaded from www.abrbrary.org.in' is visible across the page.

It is suggested that the first verse be sung without descant; the second with descant on the chorus; and the third with descant on both verse and chorus.

loosed the fate - ful light - ning of His ter - ri - ble swift sword; His
 read His right - eous sen - tence by the dim and flar - ing lamps: His
 died to make men ho - ly, let us die to make men free, While

Ah

CHORUS

Hal - le - lu - jah! Glo - ry, ring out the

truth is march - ing on.
 day is march - ing on.
 God is march - ing on.

CHORUS

Glo - ry, glo - ry, hal - le -

(Chorus always vigorously and in tempo)
 Detached

Ed.

glo - ry, ring out the glo - ry, hal - le - lu - jah, hal - le - lu - jah!

lu - jah! Glo - ry, glo - ry, hal - le - lu - jah!

* *Ad.* * *Ad.* *

D.S. Fine

Glo - ry, ring out the glo - ry, His truth is march-ing on.

D.S. Fine

Glo - ry, glo - ry, hal - le - lu - jah! His truth is march-ing on.

D.S. Fine

Ad.

* *Ad.* * *Ad.* *Ad.* *Ad.*

Abe of Illinois

Students' Edition, Page 14

George Frederick McKay

Berton Braley

Like a call

1. Tall Abe Lin - coln, Long boy of Il - li - nois,
2. Wise Abe Lin - coln, Strong boy of Il - li - nois,

Broad Abe Lin - coln, Strong boy of Il - li - nois.
Stout Abe Lin - coln, Strong boy of Il - li - nois.

Dancelike

Ah

Ah

Ah

None was might-i - er, None was bold - er, He could toss a big
He could laugh when his heart was break - ing, Stand un -

Ah

Ah

man right o - ver his shoul - der. He could split a rail - with a
moved when the earth was shak - ing. He could fling de - fi - ance in the

* Bases may sing this melody if desired.

Ah Ah Ah

sin - gle swing. Down a - mong the riv - er men — Abe was king.
 face of fate, Abe was pa - tient, and Abe could wait.

Somewhat marchlike

Strong in bod - y, Strong in mind, — Abe was might - y, Abe was kind.
 Soft of heart, Spir - it made Of cold, grim pur - pose, un - a - fraid.

Strong Abe Lin - coln, Long Abe Lin - coln,

Slow to an - ger, but a na - tion's call Found him hard as a gran - ite wall.
 Tall Abe Lin - coln, with a strength sub - lime To glow till the end of time.

With hymnlike grandeur
mf cresc. poco a poco

Strong boy of Il - li - nois, built to lead, With a strong man's

mf cresc. poco a poco

mf cresc. poco a poco
pow - er in his coun - try's need. Strong boy of Il - li - nois,

mf cresc. poco a poco

guide us — still, Strong boy of Il - li - nois, guide us — still, With a

mf cresc. poco a poco

allargando

1. strong man's vi-sion, and a strong man's will. 2. rit. strong man's will. rit.

allargando

rit.

America, the Beautiful

Katharine Lee Bates

Students' Edition, Page 16

Samuel A. Ward

1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain, — For
2. O beau-ti-ful for pa-triot dream That sees be-yond the years — Thine

pur-ple moun-tain maj-es-ties A-bove the fruit-ed plain. — A-
al-a-bas-ter cit-ies gleam Un-dimmed by hu-man tears. — A-

mer-i-cal A-mer-i-cal God shed His grace on thee, — And
mer-i-cal A-mer-i-cal God shed His grace on thee, — And

crown thy good with broth-er-hood From sea to shin-ing sea.
crown thy good with broth-er-hood From sea to shin-ing sea.

Lili Marlene

Students' Edition, Page 16

From the German
of Hans Leip

Norbert Schultze (1938)

Piano by Gladys Pitcher

Moderato

Tenderly

1. Un-der-neath the lan-tern
2. Or-ders came for sail-ing

by the bar-rack gate, some-where o-ver there, Dar-ling, I re-mem-ber the way you used to wait; 'Twas All con-fined to bar-racks was more than I could bear; I

there that you whis-pered ten-der-ly That you loved me, You'd knew you were wait-ing in the street, I heard your feet, But

al-ways be could not meet My Li-li of the lamp-light, My own Li-li Mar-lene.

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The Range of the Buffalo

Students' Edition, Page 17

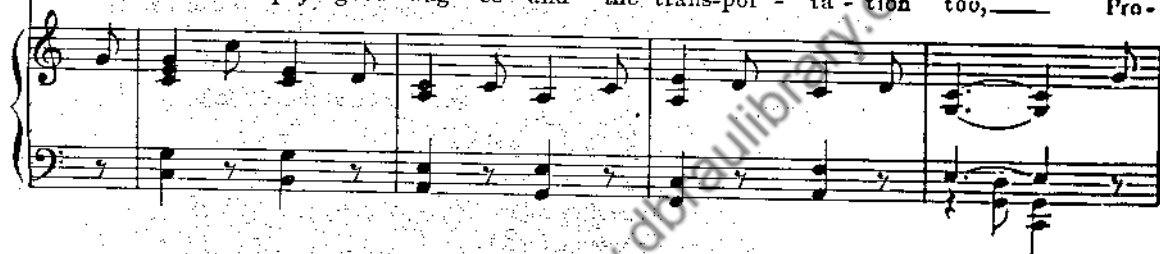
Anonymous

Cowboy Song
Piano by Charles Repper

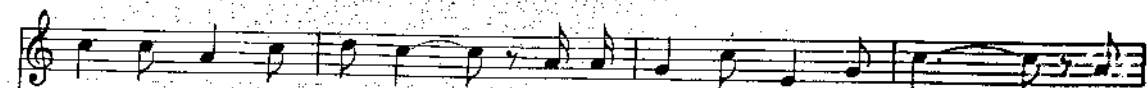
Lively



1. 'Twas in the town of Jacks-bo-ro in eight-teen eight-y-three, — 'A
 2. My-self not hav-ing an-y job, to Cre-go I did say: — "This
 3. "Yes, I will pay good wag-es and the trans-por-ta-tion too, — Pro-



man by name of Cre-go came step-ping up to me, — Says
 job of punch-ing cat-tle de-pends up-on the pay, — But
 vid-ed you'll go with me — and stay the sum-mer thro'; — But



he, "My fine young fel-low, — do you think you'd like to go — And
 if you pay good wag-es — and the trans-por-ta-tion, too, — I'd
 if you're sore and home-sick — and go back to jacks-bo-ro, — I



spend a sum-mer sea-son on the Range of the Buf-fa-lo?"
 like to spend the sum-mer on the Range of the Buf-fa-lo?"
 won't pay trans-por-ta-tion from the Range of the Buf-fa-lo?"

4. It's now the outfit was complete,
 Nine able-bodied men,
 In leather chaps and Stetson,
 And Crego he made ten.
 The going it was easy
 On the route we had to go,
 Until we crossed the river on
 The Range of the Buffalo.

5. Our daily fare was buffalo
 And solid 'dobe bread,
 The bunk I had to sleep in,
 You'd never call a bed.
 The boss he used to haze us,
 Though none of us was slow,
 Until we wished we'd never seen
 The Range of the Buffalo.

6. But now we've crossed the river
 And it's homeward we are bound,
 And in that land forsaken
 We'll nevermore be found;
 So back to wives and sweethearts;
 Tell others not to go,
 No matter if they pay your fare
 To the Range of the Buffalo.

The Old Man in the Wood

Students' Edition, Page 18

New England Folk Song
 Vocal arrangement by Don Malin
 Piano by Augustus D. Zanzig

Moderately fast

1. There was an old man who lived in the wood, As you can plain-ly
 3. The old wo-man took the staff in her hand, And went to drive the
 4. 'Twas "Hey, my good cow," and "Ho, my good cow," And "Now, my good cow, stand

see, Who said he could do more work in a day Than his wife could do in
 plow. The old man took the pail in his hand And went to milk the
 still. If ev-er I milk this cow a - gain 'Twill be a - gainst my

Ah Ah
 three. "If that be so," the old wo-man said, "Why this you must al - low, That
 cow, But Ti - ny hinch'd and Ti - ny flinch'd And Ti - ny cock'd her nose, And
 will!" And when he'd milked the Ti - ny cow, For fear she should go dry, Why

Ah Ah

(After verse 3, D.C. to verse 4)

you shall do — my work for a day, — While I go drive — the plough.
 Ti - ny hit the old man such a kick That the blood ran down to his hose! —
 then he fed — the lit - tle pigs — that were with-in — the sty. —

SOPRANOS

ALTOS

2. But you must milk the Ti - ny cow, For fear she should go dry, And
 5. And then he watch'd the brack - et hen, Lest she should lay a - stray, But

SOPS. AND ALTOS

you must feed the lit - tle pigs That are with-in the sty. And
 he for - got the reel of yarn His wife spun yes - ter - day. He

Ah you must watch the brack - et hen, Lest she should lay a - stray, And
 swore by all the leaves on the tree, And all the stars in heav'n, That is

Ah Ah

you must wind the reel of yarn That I spun yes - ter - day?
 wife could do more work in a day Than he could do in sev'n!

A Boy He Had an Auger

Students' Edition, Page 20

College Nonsense Song
Piano by William D. Peters

Gaily

boy, he had an au - ger, It bored two holes at once; A

boy, he had an au - ger, It bored two holes at once; And

some were eat-ing pop - corn, and some were eat-ing pick-les. Spoken (And the

G is si-lent, as in "fish?")

rapidly

The musical score is written for voice and piano. It features a key signature of one flat (Bb) and a 6/8 time signature. The tempo is marked 'Gaily'. The score includes a piano introduction with a wavy line indicating a tremolo effect, marked with 'p' (piano) and 'f' (forte). The lyrics are: 'boy, he had an au - ger, It bored two holes at once; A', 'boy, he had an au - ger, It bored two holes at once; And', 'some were eat-ing pop - corn, and some were eat-ing pick-les. Spoken (And the', and 'G is si-lent, as in "fish?")'. The piano part includes a section marked 'rapidly'.

Old Dan Tucker

Students' Edition, Page 20

Old American Song
Piano by Adair Ames

1. I come to town de oth-er night, I hear de noise and
2. Ole Dan an' I, we done fall out, An' whatd'youthink 'twas
3. Ole Dan he was a fine ole man, He washed his face in the

see de fight. De watch-man he was run-ning roun' Sez Ole DanTuck-er's come to town!
all a-bout? He bor-row my old set-tin' hen, An' nev-er fetch her back a-gain.
fry-in' pan: He combed his hair wid a wag-on wheel, An' died of tooth-ache in the heel.

CHORUS

So get out de way, Ole Dan Tuck-er, Get out de way, Ole Dan Tuck-er,

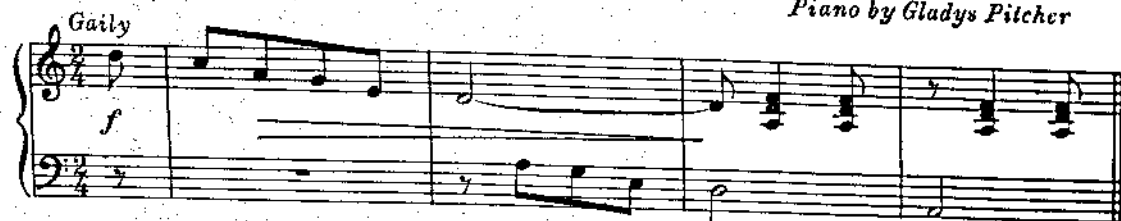
Get out de way, Ole Dan Tuck-er, You're too late to come to sup-er.

Bow, Belinda

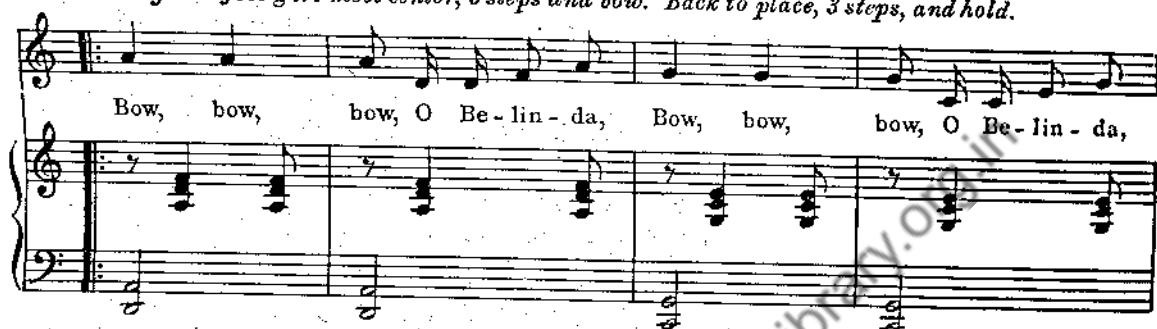
Students' Edition, Page 21

Traditional

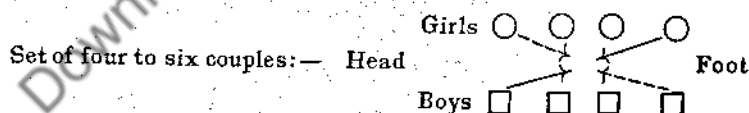
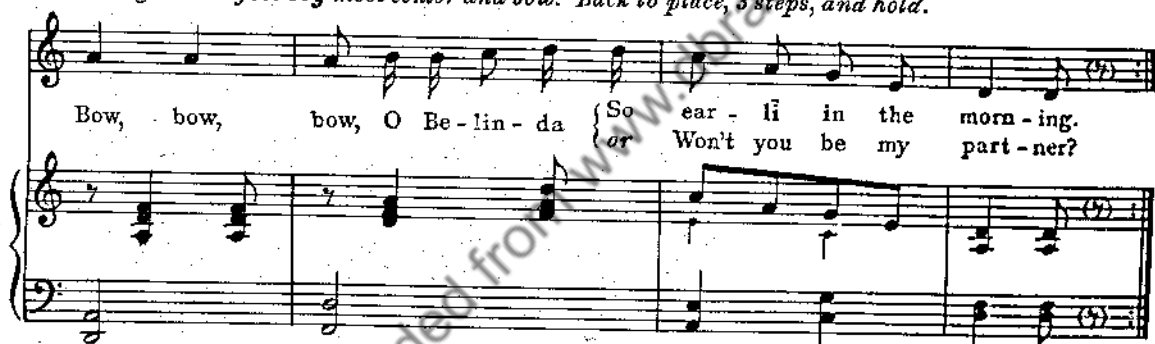
Southern American Song Dance
Piano by Gladys Pitcher



Head boy and foot girl meet center, 3 steps and bow. Back to place, 3 steps, and hold.



Head girl and foot boy meet center and bow. Back to place, 3 steps, and hold.



(3 times) 2. Right hand 'round, O Belinda, (Meet center, swing with right hands, back to place)
So earli in the morning.

3. Left hand 'round, O Belinda (Swing with left hands)

4. Both hands 'round, O Belinda (Swing with both hands)

5. Back to back, O Belinda (Move around each other, back to back)

6. Promenade 'round, O Belinda (Hands crossed, all follow head couple in circle)

7. Thro' the tunnel, O Belinda (Head couple passes under arched arms of other couples, to foot of set. Repeat dance as many times as there are couples)

This dance is like the Virginia Reel without the "reel!"

Gaily, but not too fast



1. Some-bod-y stole my li'l black dog, I wish they'd bring him
seed-tick am my rid-in' horse, The chig-ger am my
2. Peach-es in the sum-mer time, An' ap-ples in the
you go down the new-cut road, An' I go down the

1. 2.

back. He run the seed-tick thro' the fence, An' the chig-ger thro' the crack, O the
mule. — Gwine on down to the old folk's house, An' set up in the cool.
fall. If I don't get the girl I want, Won't have none at all, O
lane. If you get there be-fore I do Talk with Li-za Jane.

Then ha, ha, my dar-lin' chile! Then ha, ha, I say! Then wo, ha, ha, my

1. hon-ey chile! Got no-where to stay! Then no-where to stay!
2. DS.
hon-ey chile! Got no-where to stay! Then no-where to stay!
DS.

The Derby Ram

Students' Edition, Page 22

Traditional

Vermont Folk Song
Piano by Roy S. Stoughton



1. As I went down to Der - by, All on a sum - mer's day. 'Twas
2. The wool on that sheep's back, sir, It reached un - to the sky. The
3. The horns on that sheep's head, sir, They reached un - to the moon. A



there I saw the big - gest sheep That ev - er was fed on hay.
ea - gles built their - nest there, And I heard the young ones cry. And sing
man went up in Feb - ru - a - ry, And nev - er came down till June.



tith - er - y - i re - ou - ry ann, Sing tith - er - y - i o - day. *D.S.*



He's Gone Away

(Ten Thousand Miles)

Students' Edition, Page 23

Traditional

Southern Mountain Song
Abridged, adapted and
arranged by Gladys Pitcher

In free rhythm — not too fast

p UNISON

Oh, he's gone, he's

mf r.h. l.h. mp p

“Led. * “Led. * “Led. *

gone a - way, for to stay a lit - tle while, But he's com - in' back, if he

mf mp p

“Led. * “Led. *

goes ten thousand mile. Look a - way, look a - way o - ver

mf mp p

“Led. “Led. “Led. * “Led. * “Led. *

Yan - dro. BASSES TENORS Who will tie your shoe? And who will glove your

mp

hand, And who will kiss your ru-by lips, when he is gone? Look a - rit.

p rit.

a tempo
mp GIRLS

way, Pap-py'll tie my shoe, and mam-my'll glove my

a tempo

hand, And he will kiss my ru-by lips when he comes back.

mf

mp Look a - way, look a - way, look a - way o-ver Yan-dro.

pp *ppp*

mp *pp* *ppp*

mp *pp* *ppp*

Days of Forty-Nine

Students' Edition, Page 24

Forty-Niners' Song

* Dorian mode

Piano by Gladys Pitcher

Traditional

1. You're gaz - ing now on old Tom Moore, A
bum-mer, too, they call me now, But

re-lic of by-gone days; A
what cares I for _____ praise? For my heart is fill'd with

grief and woe, And oft I do re-pine For the days of old when we

dug the gold, In the days of For-ty - nine. nine.

Chord indications: C min., Bb, 1. C min., 2. C min., C min., G min., F, Bb, G min., G min., Eb, Bb, C min., Bb, 1. and 2. C min., D. C., 3. C min., D. C.

2. I'd comrades then—a saucy set,
They were rough, I must confess,
But staunch and brave, as true as steel,
Like hunters from the West;
But they, like many another fish,
Have now run out their line.
But like good old Bricks, they stood the kicks
In the days of Forty-Nine.

3. Of all the comrades I had then
There's none left now but me,
And the only thing I'm fittin' for
Is a senator to be.
The people cry, as I pass by
"There goes a trav'lin' sign:
There goes Tom Moore, a bumner shore,
Of the days of Forty-Nine?"

If you have a banjo or guitar, play it with this song, for that is the way the Forty-Niners accompanied their songs. (Do not play the piano part when you use the instrumental chords indicated.)

* The *Dorian mode* or scale is centered around 2 (or re) of the *major scale*. (See also *Bow, Belinda*, page 21.)

Cotton Needs Pickin'

Students' Edition, Page 25

Traditional

Negro Work Song
Adapted with action and
arranged by Gladys Pitcher

With a steady swing, not too fast (The melody alone may be sung)

CHORUS F

Oh, the cot-ton needs pick-in' so bad, —

(Circle of couples, facing clockwise)

(Count two in Step, the measure) 1 2 1 2
R L bend, pick cotton,
 place in basket

Cot-ton needs pick-in' so bad, Cot-ton needs pick-in'

1 2 1 2 1 2

Repeat ————— Repeat —————

so bad, — Goin' to pick all o-ver the field. Fine

1 2 1 2 1 2

(Boy dances back of girl, changing places) Step, hop, step, hop, step, hop, stand.
R L R

Fine

F

1. We plant - ed this cot - ton in A - pril On the
 2. Hur - ry up, hur - ry up, chil - dren, Hur - ry

I { (Stepping away from partner) 1 Step, 2 step, 1 step, 2 turn to partner
 II { (In single circle facing center) Bend forward, pick up basket, place it on left shoulder,

F Bb F F

full of the moon, We've had a hot, dry
 up to the field, This weath - er looks so

I { Point to moon with inside hand hold Bend forward and wipe face with bandanna.
 II { Turn R, and, in circle, Step L. step R, step L, hold. Look back over L shoulder at clouds,

Bb G min. F D.S.

sum - mer, That's why it o - pens so soon.
 cloud - y, I think it's go - in' to storm.

I 1 2 1 2 1 2
 II hold. Step, Run (R) run, step, run, run, step (back to place) Repeat Cho. turn. Cho. to Fine

D.S.

The CHORUS may be hummed or played again, and, in circle, R hand on shoulder of one in front, dance may be continued— 4 step, hops forward (starting with R foot); quick about face and 4 step, hops back to place; about face and 8 step; hops off stage.

Some of you may know other verses and action to add or substitute, or you may like to make up your own.

The Broken Shovel

Students' Edition, Page 26

Ballad of the Anthracite Miners

Piano by Gladys Pitcher

1. Good—
2. When the
- Stuttering 3. "O," said
4. Bar-ney
5. "Hoald—

Gmin.

Chris - tians all come lend an ear Un -
whis - tle blew and the shovel was broke, Old -
Bar - ney Galla - gher in a stut - ter - ing way, "I'll
and Mc - Glynn, they both pitch in, Like
on" sez Pret - ta, "we must have fair play, He's a

Ab Eb Bb Eb Ab

to me dit - ty and the truth you'll hear; It's of Bar - ney Galla - gher, so
Ned - dy Kearn was the first man spoke, Say - ing, "Bar - ney Galla - gher, come
c - c - crack your jaw if I hang this day; To in - sult a man so
Cor - bett and Mitch - ell they form a ring; The crowd a - round be -
Ross - 's man and will win the day; But if you touch him then

From *The Miner Sings*. Used by permission of the copyright owners, J. Fischer and Bro.

Cmin. Fmin. Cmin. *pp* Cmin. Fmin. Cmin. *mp*

bold and throe, Ar-rah, that broke me shov-el, Ar-rah, that
 tell me throe, Phat for you broke me shov-el, Phat for you
 b-b-bold and throe A-bout your b-blood-y shov-el, A-bout your
 gan to roar Phan who the div-il en-ter'd, Phan who the
 I'll touch you?" An' that was all a-bout the shov-el, An' that was

pp

Fmin. Cmin. *f* E $\flat$ Fmin. Gmin.

broke me shov-el, Ar-rah, that broke me fine
 broke me shov-el, Phat for you broke me fine
 b-blood-y shov-el, A-bout your b-blood-y shov-el
 div-il en-ter'd, Phan who the div-il en-ter'd
 all a-bout the shov-el, An' that was all a-bout the shov-el

mp *f*

Cmin. Fmin. Cmin. Gmin. 1-4. Cmin. D.S. 5. Cmin.

brand new shov-el in two.
 brand new shov-el in two?"
 that was broke in two?"
 but the Pret-ta moor.
 that was broke in two.

D.S.

Boston Come-All-Ye

Students' Edition, Page 26

Traditional

American Sea Chantey
Piano by William D. Peters

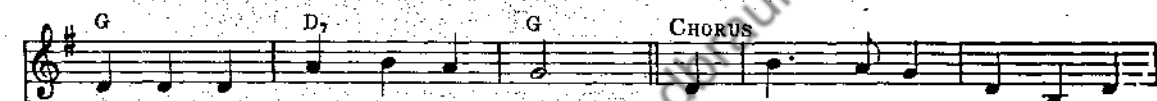
With a good swing



1. Come all ye young sail-or-men, lis-ten to me,— I'll sing you a

2. Oh, first came the whale,— the big-gest of all;— He climbed up a-

3. And next came the mack-rel with his strip-ed back, He hauled aft the



song of the fish of the sea. loft and let ev-ry sail fall. Then blow ye winds west-er-ly,

sheets and he board-ed each tack.

sheets and he board-ed each tack.



west-er-ly blow,— We're bound to the south-ard, so stead-y she goes!



4. Then came the big porpoise with his short snout;
He went to the wheel, calling, "Ready! About!" *Chorus*

5. Then came the bold smelt, the smallest of all;
He jumped to the bridge and sung out, "Topsail, haul!" *Cho.*

6. The herring came, saying, "I'm king of the seas,
If you want a wind, I will blow you a breeze!" *Cho.*

The Shantyman's Life

Students' Edition, Page 27

Traditional

Lumberjack Song
Piano by Gladys Pitcher

Freely, in a story telling fashion *a tempo*

1. Oh, a shan - ty - man's
2. But when spring it comes

life is a wea - ri - some one, Al - tho' some say it's
in, dou - ble hard - ships be - gin, When the wa - ters are

free from care. Swing - ing the axe from morn - ing till
pierc - ing cold. Drip - ping wet our clothes, and our limbs are al - most

night, Midst the for - est so dark and so drear.
froze, And our pike - poles we scarce - ly can hold.

Ly - ing in the shan - ty so bleak and so
Rocks, — shoals, and sands give em - ploy - ment to all

cold, While the cold, — storm - y winds do —
hands, Our — well — bend - ed raft for to

blow, And as soon as the morn - ing stars do ap -
steer, And the rap - ids we run to us are but

pear, To the wild - wood — we must go.
fun, For we're void of all slav - ish fear.

Whistle, Brothers, Whistle!

Students' Edition, Page 28

Pierson Underwood

Lawrence Perry

Moderato SOPRANOS

ALTOS

Oo

(Breathe anywhere you like, but not all at the same time.)

BASSES

There is an old, for-got-ten tune, Called "Whis-tle, broth-ers,

whis-tle!" It's lone-some as a prai-rie moon, And light as down of

It has the taste of moun-tain mist, The smell of wood-fires

TENOR SOLO VOICE

this-tle-mm

burn-ing,

And when it's whis-tled, sweet and clear, You'll hear old times re-

(whistle)

turn-ing. Our fa-thers whis-tled up the wind To set their sails a-

The In - dian ar - rows
 blow - ing, And whis - tled still, to face on shore

Oo
 snow-ing. Like them, all whis - tlers in the dark Who trod these shores be -
 Him

(all whistle)
 fore us, With drums and fifes of Lex - ington, Still bear a ghost - ly

cho - rus! Oo
 New songs are sweet, and so are strings that set the night a -

Oo
 quiv - er, But what can match the sound of wings, or

(words or whistle) Like that same sound a whis - tler
 rip - ple of the riv - er - mm

makes, As light as down of this-tle? Oo

Like bold, sweet sounds of whis-ting

(a few whistle)

rit.

clear? Then whis - tle, broth-ers, whis-tle!

The Four Freedoms

Students' Edition, Page 30

Stuart B. Hoppin

Samuel Richards Gaines

In march time

mf

Free-dom of Speech and

Wor - ship, And Free-dom from Want and Fear, Where Lib - er - ty's torch is

gleam - ing, And our Way of Life is dear. Sing we a song of

tri - umph, Re - sound-ing from shore to shore; The Stars and Stripes that

now fly a-bove Shall fly there for ev-er-more, Shall fly there ev - er-more!

With greater majesty
f DESCANT
 These Free-doms shall not fade! With
 We shall up-hold these Free-doms! We nev-er shall let them fade! With

voic-es both strong and read - y To speak ev - er un - a -
 voic-es both strong and read - y To speak ev - er un - a -

fraid! Sing of tri-umph, Sound - ing shore to

fraid! Sing we a song of tri-umph, Re - sound-ing from shore to

shore; The Stars and Stripes that fly a - bove Shall

shore; The Stars and Stripes that fly — a - bove Shall

ff rit.
fly there for - ev - er - more, Shall fly there ev - er - more! —

ff rit.
fly there for - ev - er - more, Shall fly there ev - er - more! —

ff rit.

Ed.

*

That Ride on the Old Carrousel

Students' Edition, Page 31

Stuart B. Hoppin

Roy S. Stoughton

Tempo di Valse

Piano introduction in 3/4 time. The right hand (l.h.) plays a series of chords and eighth notes, while the left hand (l.h.) plays a simple bass line. The tempo is marked *Tempo di Valse*. Dynamics include *sf* (sforzando) and *a tempo*.

Vocal entry for Boys. The melody is simple and catchy, with lyrics: "Toot - too, toot - too, toot - too, Go - ing 'round, boys, 'round and a -". The piano accompaniment provides a steady bass line.

Continuation of the Boys' song. The melody and piano accompaniment continue with the same rhythmic pattern. The lyrics are: "toot - too. Toot - too, toot - too, toot - toot - too, round, Go - ing 'round, boys, 'round and a - round." The tempo is marked *rit.* (ritardando).

Three verses of the song, each with a different melody. The lyrics are: "1. Oh, a ride on the old car-rou - sel, When the mu-sic's be -
2. You may ride on a ti-ger with ease, Or a horse that is
3. When you go for a stroll in the park, And the day is all". The piano accompaniment is simple and supportive.

Piano conclusion. The right hand (l.h.) plays a series of chords and eighth notes, while the left hand (l.h.) plays a simple bass line. The tempo is marked *a tempo*. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando).

gin-ning to play, Fills your heart full of glee, And it's
paw-ing the air, Catch a ring made of brass, It is
shin-ing and fair, Buy some pop-corn and coke, But be-

cresc.
eas-y to see For a nick-el you're king for a day (for — a
good for a pass, And you ride with out pay-ing a fare (pay-ing a
fore you go broke, Just be sure you have some-thing to spare (some-thing to

cresc.

cresc.

day). You will turn all a-round and a-round, While the
fare). There's a seat, if you choose, made for two, That is
spare). Spend it here and it's sure-ly spent well, For a

f

f

old steam pi - an - o will sound. The tone may be
meant for your sweet-heart and you. En - joy ev - 'ry
ride puts you un - der a spell. You'll nev - er re -

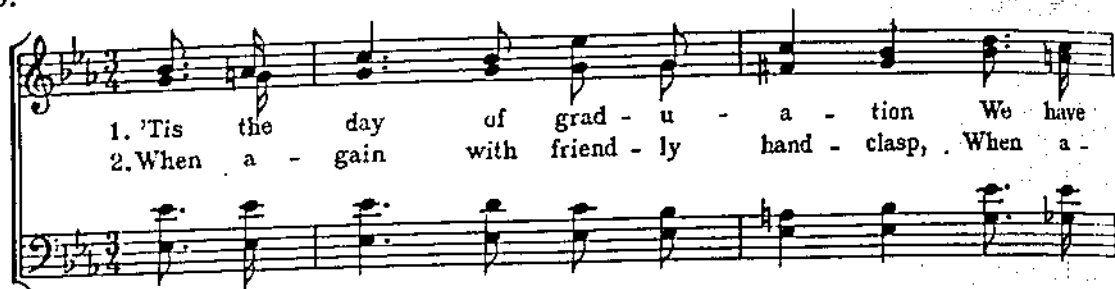
1 and 2.
wheez-y, But still it's quite breez-y, This whirl-ing so far from the
min - ute, For, once you be - gin it, Too soon your brief jour - ney is
gret it, You'll nev - er for - get it, That

3. *piu allarg.* *allarg.*
D.S.
ground through.

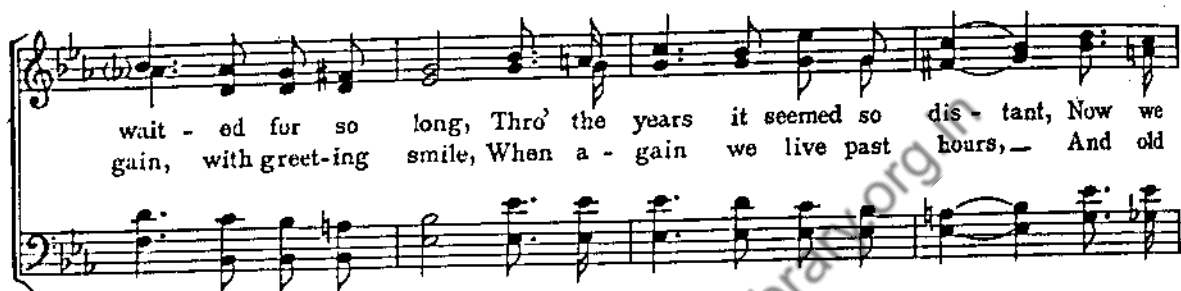
ride on the old car - rou - sel.
D.S.
Go - ing *piu allarg.*

D.S.
f *mf* *allarg.* *molto rit.* *sf*

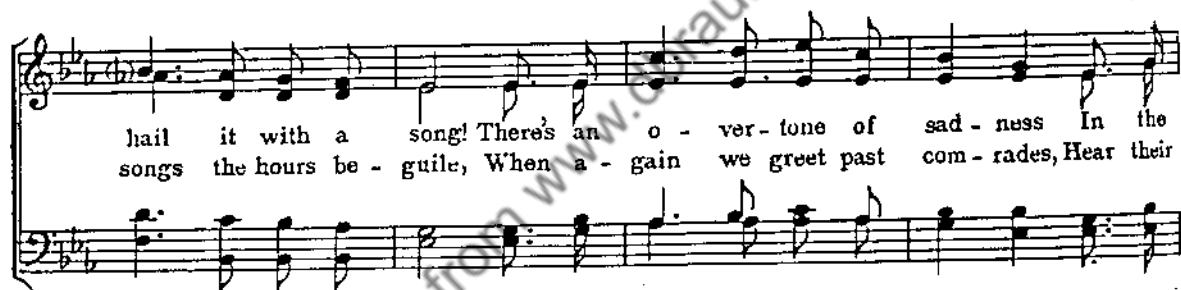
A.S.



1. 'Tis the day of grad - u - a - tion We have
2. When a - gain with friend - ly hand - clasp, When a -



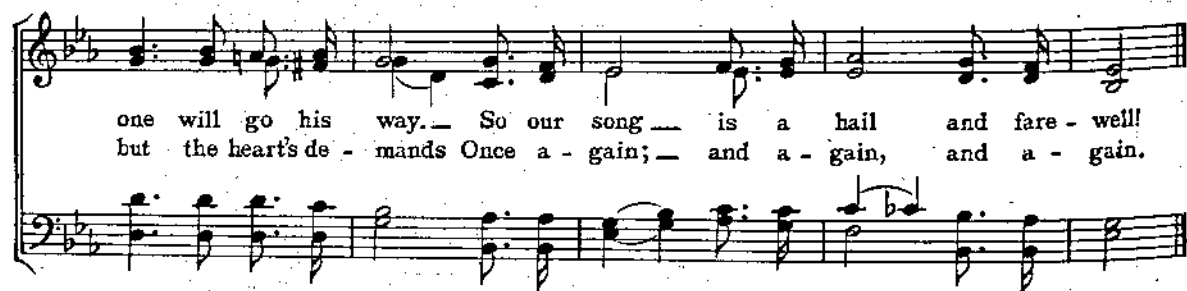
wait - ed for so long, Thro' the years it seemed so dis - tant, Now we
gain, with greet - ing smile, When a - gain we live past hours, — And old



hail it with a song! There's an o - ver - tone of sad - ness In the
songs the hours be - guile, When a - gain we greet past com - rades, Hear their



joy we feel to - day, For we all will part to - mor - row, And each
voic - es, grasp their hands, Then we'll know that this re - un - ion An - swers



one will go his way. — So our song — is a hail and fare - well!
but the heart's de - mands Once a - gain; — and a - gain, and a - gain.

Tapioca Puddin'

Students' Edition, Page 34

S.B.H.

Stuart B. Hoppin

Vigorously and with pep



Tap, tap, tap, tap, Tap - i - o - ca pud - din', —
 Tap, tap, tap, tap, Tap - i - o - ca pud - din', —
 Tap, tap, tap, tap, Tap - i - o - ca pud - din', —

The vocal part features a melody with eighth notes and rests, with lyrics written below. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.



Tap - i - o - ca pud - din',
 Mam - my's lit - tle ba - by
 Tap - i - o - ca pud - din',

Mm, — there's a dish — for — you,
 Mm, — loves his tap - i - o - ca, too.
 Mm, — there's a dish — for — you,

The vocal part continues with a melody that includes a triplet of eighth notes. The piano accompaniment follows the same rhythmic pattern as the first verse.



Ah —
Ah —
Ah —

Cook is in the kitch-en,
Call it "fish - eye pud-din',"
Din - ner bell a - ring-in',

Can't you hear his song? And he's
Nev - er saw the sea, For they
Fills my heart with glee, If there's

The first system of the musical score. It includes a vocal line with lyrics, a piano accompaniment, and three vocal 'Ah' lines at the top. The piano part features a triplet in the right hand.

mak - in' tap - i - o - ca, And he won't be ver - y long.
dig it from the bot - tom Of the tap - i - o - ca tree.
tap - i - o - ca pud-din', That's the place I want to be.

Melody

The second system of the musical score. It continues the vocal and piano parts. The piano part has a 'Melody' label. The lyrics describe a character who has never seen the sea and wants to be in a place called 'tap-i-o-ca'.

CHORUS

Tap, tap, tap - i - o - ca pud-din', —
(Tap something)

(Tap)

Ah, — Noth-in' like a pud-din' When you're

The third system of the musical score, which is the chorus. It includes a vocal line with lyrics, a piano accompaniment, and a '(Tap)' instruction. The lyrics are 'Tap, tap, tap-i-o-ca pud-din', — (Tap something)'. The piano part features a triplet in the right hand.

Ah, Tap, tap, tap - i - o - ca pud-din', When the
fin-ished with the stew. Tap, tap,

poco rit.

1st and 2nd verses *D.S.*

pud - din's tap - i - o - ca, And you've fin - ished with the stew.

poco rit. *D.S.*

poco rit. *D.S.*

3rd verse *allarg. e cresc.* (strike dish-pan-let ring)

fin - ished with the stew.

allarg. e cresc.

The Great American Game

Students' Edition, Page 36

J. Lilian Vandevere

Gail Kubik



1. Fol-low the crowd on a spring af-ter-noon. There's a ball game on to-
2. Pea-nuts and pop make a ball game com-plete, So we spend a dime or

The first two lines of the song are set to a piano accompaniment. The melody continues with eighth and quarter notes. The piano part features a mix of eighth and quarter notes, with a piano (*p*) dynamic marking.

day. _____ The bleach-ers or grand-stand we must get in. The
two. _____ Look! there goes a play that will tie the score. He's

The third and fourth lines of the song continue the melody. The piano accompaniment includes a forte (*f*) dynamic marking followed by a piano (*p*) dynamic marking.

home team is cer-tain to win. The bat-ter has fanned, the
in safe, and hear the fans roar! You stand up and yell un-

mf GIRLS

mf BOYS

The chorus is divided into parts for girls and boys, both marked mezzo-forte (*mf*). The girls' part has the lyrics 'home team is cer-tain to win. The bat-ter has fanned, the in safe, and hear the fans roar!' and the boys' part has 'You stand up and yell un-'. The piece concludes with an instrumental ending in the piano part, marked mezzo-forte (*mf*).

boys — all shout. The next ball is o - ver the fence — and out.
 til — you're hoarse. The ball game is done, and we won, — of course.

Next ball is out.
 We won of course.

f *mf* *p*

BOTH (Shout) *mf*

For its base - ball, base - ball, base - ball, base - ball! It starts in the
 For its base - ball, base - ball, base - ball, base - ball! A swing, and you

mf

ear - ly spring, When ev - 'ry boy has a catch - er's mitt, A
 hear, "Strike one!" A rous - ing crack and a fly - ing ball, Our

smoothly

GIRLS **BOYS (shout)** **GIRLS**

ball and a bat to swing. The seats are hard! The seats aren't hard! The
 team has the first home run. The day is cold! The day's not cold! It's

f

The Great American Game

Students' Edition, Page 36

J. Lilian Vandevere

Gail Kubik



1. Fol-low the crowd on a spring af-ter-noon. There's a ball game on to-
 2. Pea-nuts and pop make a ball game com-plete, So we spend a dime or

The first two lines of the song are written on two staves. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the staff.

day. ——— The bleachers or grand-stand we must get in. The.
 two. ——— Look! there goes a play that will tie — the score. He's.

The next two lines of the song continue the melody and piano accompaniment. The lyrics are written below the staff.

home team is cer-tain to win. The bat-ter has fanned, the
 in safe, and hear the fans roar! You stand up and yell — un-

mf GIRLS

mf BOYS

The final lines of the song are written on two staves. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are written below the staff. The piece ends with a final chord in the piano.

boys — all shout. The next ball is o — ver the fence — and out.
 til — you're hoarse. The ball game is done, and we won, — of course.

Next ball is out.
 We won of course.

f *mf* *p*

BOTH (Shout) *mf*

For its base - ball, base - ball, base - ball, base - ball! It starts in the
 For its base - ball, base - ball, base - ball, base - ball! A swing, and you

mf

ear - ly spring, When ev - 'ry boy has a catch - er's mitt, A
 hear, "Strike one!" A rous - ing crack and a fly - ing ball, Our

smoothly

GIRLS **Boys (shout)** **GIRLS**

ball and a bat to swing. The seats are hard! The seats *aren't* hard! The
 team has the first home run. — The day is cold! The days *not* cold! It's

f

Boys (*shout*) BOTH

sun is hot! The sun's not hot! But it's won-der-ful, just the
going to rain! It will not rain! But just look at the crowd that

p suddenly

GIRLS BOYS GIRLS BOYS

same, — For it's base - ball, base - ball, base - ball, base - ball,
came, —

ALL

The great A - mer - i - can game!

mf *ff suddenly*

1. 2.

ff

Cheering Song

Students' Edition, Page 37

G.P.

Gladys Pitcher

With a good swing

We're

Oo or Ah

cheer-ing the team of dear old — — — High,
 (other versions) { dear old — — — High,
 old — — — High,
 old — — — High,

We're

Oo

Ah

cheer-ing the boys who al- ways do or die.

At

Ah

Ah

noth-ing they'll stop to do their work, They'll nev- er be known to lag or shirk, So

(Words)

fol - low the play, "They're win - ning to - day!" we cry. And so we'll cheer for the boys as

(Spoken) Rack - e - ty rax, co - ax, co - ax!

they go rush - ing by; ————— We'll cheer till our voic - es

Rack - e - ty rax, co - ax, co - ax!

Ah —

reach the dis - tant sky. ————— Wher - ev - er we are we'll

Ah —

(Words)

back the fight for vic - t'ry and for a game that's right, For we are the fans of

dear old
(or other versions)

High

Were

High!

The Deep, Deep South

Students' Edition, Page 38

A. D. F.

With swaying rhythm

Augusta Doan Freeman
Arranged by Roy S. Stoughton

mf *poco rit.* *a tempo* *più allarg.*

The piano introduction consists of two staves. The right hand features a melody with a 7-measure rest at the beginning, followed by a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The tempo markings are *mf*, *poco rit.*, *a tempo*, and *più allarg.*

mp *Moderato (not too slow)*

1. One night I heard the
2. In the long, long watch - es

allarg. *f* *rit.* *mp*

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The tempo is marked *Moderato (not too slow)* with a dynamic of *mp*. The piano part includes markings for *allarg.*, *f*, *rit.*, and *mp*.

wild geese call - ing, call - ing on their flight, And
of the night, fond mem - ries hark once more To

The second system continues the vocal and piano accompaniment. The piano part maintains a steady accompaniment with some harmonic shifts.

cresc. *poco rit.*

when those weird, sweet notes come fall - ing, fall - ing thro' the night, —
by-gone days and by-gone ways, a - long Ol' Bra - zos' shore. —

cresc. *poco rit.*

The final system concludes the piece. It features a vocal melody and piano accompaniment. The piano part includes markings for *cresc.* and *poco rit.* to build up to the final notes.

REFRAIN
With swaying rhythm

mf poco rit. *a tempo*

It makes me want to go south, Oh, car-ry me south To a cab-in down in

mf poco rit. *a tempo*

Dix - ie. I want to go back, Oh, car-ry me back To the

ver - y heart of Dix - ie, Back where the soft gulf -

breeze is blow-in', — Back to the cane and the cot-ton — grow-in', —

dim. *poco rit.*

dim. *poco rit.*

a tempo

Where I can see — Op' Bra - zos a - flow - in', —

a tempo *più allargando*

Op' —

1. *mf* 2. *D.S.*

Back to the deep, deep south (deep deep south). It makes me south (deep, deep south).

allargando *mf* *D.S.*

Square Dance

Pierson Underwood
Lively

Students' Edition, Page 39

Lawrence Perry

Eight hands! All the way a - round! Mist in the val - ley on the
on D. C. Quick feet a - trav - el - ing on

dew - wet ground!
free - dom's ground! John take Em - i - ly, Jim take Jane, And fid - dler,

Fine

play us home a - gain! Hum

Feet on the floor like rain at morn-ing,
Turn with the tune like blown leaves drift-ing.

Hum

Danc - ers shift-ing like a wind-blown sea. Pret - ty girls and plain girls,
(Swing that la - dy in the broom-stick skirt!) Stur - dy girls and slim girls,

Hum

Quick feet step-ping in a land that's free.
Step out bold-ly and you'll take no hurt.

come-and-dance-a - gain girls!
nev - er - nev - er prim girls!

Hum

Hum

Melody

Lean boys, fat boys, mere - ly this - or - that boys, Nev - er mind their
Short boys, tall boys, might as well say *all* boys, Ev - 'ry one's a

Hum

Hum

Hum

na - ture while the bow - string creaks. On - ly old or cold hearts could
danc - er while the tune's the same. Turn-ing as the wind turns and

Hum

Hum

keep from beat-ing fast - er! Who could help but an-swer when an old tunespeaks?
whirl-ing as the wind whirls. (Swing your cor - ner la - dy, then your own sweet dame.)

Hum

D. C. al Fine

EIGHT HANDS 'ROUND

Barn Dance

(Military Schottische)

Students' Edition, Page 42

S. B. H.

American Tune

Ford Record No 117-B

Piano by Stuart B. Hoppin

UNISON

G₇

C

O, come a - long, the

(Optional introduction, omit when making the D.S.)

G₇

C

fid-dles are a - ring - ing; Cal - ler is a - sing - ing, Ev - 'ry - bod - y swing - ing,

G₇

C

Fine

Come and bring your part-ner to the fun, And join us in a barn-dance that has just be-gun.

Fine

G

There'll be so - da pop, crack - er - jack, pres - ents for the la - dies,

D₇ *G*

Some-thing for the old folks, come and bring the ba-bies, Step a-long, step a-long,

D₇ *G*

You can take a chance and spend a lit-tle mon-ey at the Old Barn Dance.

G₇ *C*

Now take your plac-es, read-y for the danc-ing.

G₇ *C*

In the line ad-vanc-ing, ev-'ry-bod-y pranc-ing, Step, step, step, hop,

G₇ *C*

move a-round the floor, And when you hear the mu-sic stop you'll shout for more. If you're

F

won - d'ring what to do you'll find it is - nt hard at all, Just

(Instrumental)

C₇ F

ca - per 'round the hall, and lis - ten for the call; But

if you'd rath - er take a seat than pace a - bout the floor. Just

C₇ F D.S. al Fine

make your - selves at home as you've done be - fore.

A Life on the Ocean Wave

Students' Edition, Page 44

Old American Song

Ford Record No 109-B

Piano by Stuart B. Hoppin

Traditional

♩ F C

1. A life on the o - cean
2. Once more on the deck - I
(Singing calls) Two - head la - dies cross

(Optional introduction, first time only)

F C₇ F C

wave, A home on the roll - ing deep, Where the
stand, Of my own swift glid - ing craft. Set
o - ver and by that gen - tle - man stand.

C₇

scat - tered wa - ters rave, And the winds their rev - els
sail! Fare - well to the land, The gale fol - lows far a -
Side la - dies o - ver and all join

F B_b A

keep! Like an ea - gle caged I pine On this
baft. We shoot thro' the spark - ling foam, Like an
hands. Hon - or your cor - ner lu - dy,

B $\flat$ A

dull, — un - chang - ing shore, — O — give me the flash - ing
 o - cean bird set free. — Like the o - cean birds, our
 Hon - or your part - ners all. — Swing the cor - ner

D min. dim. C γ

brine, — The spray and the tem - pest's roar! —
 home — Well find — far out on the sea. —
 la - dy And prom - e - nade — the hall. —

dim.

F C γ

(Violin, or whistle)

F B $\flat$ F C γ F D.S.

Portland Fancy

Students' Edition, Page 45

Ford Record No 114-A

Arranged by Stuart B. Hoppin

S.B.H.

UNISON

Port - land Fan - cy, eight hands a - round, All cir - cle to left at the

mu - sic's sound, All cir - cle left and let it go! Don't

make it too fast, nor make it too slow. Now turn to the

right - and left, Right - and left, light - ly stride, Now

turn — to the right and left, Choose for your cou-ple the op-po-site side.

With part-ners op-po-site once a-gain, Take your place for a la-dies' chain, With

part-ners op-po-site once a-gain, Take your place for a la-dies' chain.

(Instrumental)

Nelly Bly

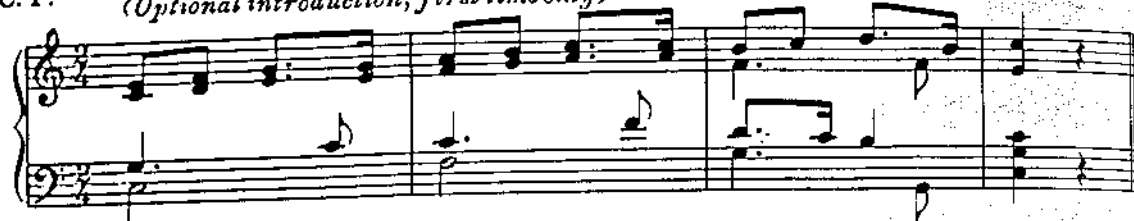
Students' Edition, Page 46

Stephen Collins Foster

Arranged by Stuart B. Hoppin

S.C.F.

(Optional introduction, first time only)



C F G

Nel - ly Bly! — Nel - ly Bly! bring the broom a - long. We'll
(Singing First two give right hands a - cross, take your steps in time; —
calls)

Musical notation for the first system of the song 'Nelly Bly'. It consists of a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

C F G₇ C

sweep the kitch - en clean, my dear, and have a lit - tle song.
Back with left, take hold of hands, and bal - ance four in line.

Musical notation for the second system of the song 'Nelly Bly'. It consists of a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

* C F G

Poke the wood, my la - dy - love, And make the fire — burn, And

Musical notation for the third system of the song 'Nelly Bly'. It consists of a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

C F G₇ C

while I take the ban - jo down, Just give the mush a turn.

Musical notation for the fourth system of the song 'Nelly Bly'. It consists of a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the treble staff.

* Omit section * - - * for dancing.

C F C G G₇

Heigh! Nel - ly, Ho! Nel - ly, lis - ten, love to me, I'll

This system contains the first two lines of the musical score. The vocal part is written on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Heigh! Nel - ly, Ho! Nel - ly, lis - ten, love to me, I'll". Chord symbols C, F, C, G, and G₇ are placed above the vocal staff. The piano part consists of chords and moving lines in both hands.

C F G₇ C

sing for you, play for you a dul - cem mel - o - dy.

This system contains the next two lines of the musical score. The vocal part continues with the lyrics: "sing for you, play for you a dul - cem mel - o - dy." Chord symbols C, F, G₇, and C are placed above the vocal staff. The piano accompaniment continues with chords and moving lines.

p F C D₇ G G₇

p Heigh! Nel - ly, Ho! Nel - ly, lis - ten, love, to me, I'll

This system contains the third two lines of the musical score. The vocal part begins with a piano (*p*) dynamic and the lyrics: "Heigh! Nel - ly, Ho! Nel - ly, lis - ten, love, to me, I'll". Chord symbols F, C, D₇, G, and G₇ are placed above the vocal staff. The piano accompaniment also begins with a piano (*p*) dynamic.

C F G₇ C

sing for you, play for you a dul - cem mel - o - dy.

This system contains the final two lines of the musical score. The vocal part continues with the lyrics: "sing for you, play for you a dul - cem mel - o - dy." Chord symbols C, F, G₇, and C are placed above the vocal staff. The piano accompaniment concludes the piece with chords and moving lines.

Lady Walpole's Reel

Students' Edition, Page 47

Old American Tune
Ford Record No 113-B



Students' Edition, Page 48

J. E. Fancher (abridged)
Arranged by Stuart B. Hoppin

Moderato $E\flat_7$ $A\flat$ $F\sharp_7 \text{dim.}$ $E\flat_7$

f (Optional introduction, first time only)

The first system of the musical score for 'The Swan Song' is shown. It consists of a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Moderato'. The first measure of the treble staff has a chord symbol $E\flat_7$ above it. The second measure has $A\flat$ above it. The third measure has $F\sharp_7 \text{dim.}$ above it. The fourth measure has $E\flat_7$ above it. The first measure of the bass staff has a dynamic marking *f* below it. Below the first measure of the bass staff is the text '(Optional introduction, first time only)'. The music is written in a simple, accessible style with eighth and quarter notes.

UNISON

1. There was a maid - on long a - go Who
 day my prince will come," she said, "In

so ex-celled in dance-ing That young men took a
man-ner so en-tranc-ing, He'll take me to a

turn in line, To be her part - ner was so fine, They
far - off land And he will win my heart and hand," And

Ab Eb

came from plac - es far and wide For her kind fa - vor
so she sent them all a - way To wait for her prince

Ab GIRLS Ab 1. E₃

seek - ing, And tho' some wished to change her name, Her -
charm - ing, And we dis - close, with -

B₇ Eb 2. B₇ min. 7 Eb Ab Fine

an - swer was the same. 2. "Some out re-buke, She set-tled for a duke. Fine

CHORUS Eb F₇ B₉ Eb

"Duch - ess, dance with me!" "O duch - ess dance with me!" The Boys

CHORUS

B $\flat$ ₇ Eb

dukes and earls would stand in line, To be — her part-ner was so fine. "O

F₇ B $\flat$ ₉ Eb

duch - ess, dance with me!" "O duch - ess, dance with me!" Her Boys

E $\flat$ Fmin. B $\flat$ ₇ Eb D. S.

hus - band al - so liked to dance, But sel - dom had a chance.

The Girl I Left Behind Me

Students' Edition, Page 51

Irish-American Folk Tune

(before 1800)

Piano by Gladys Pitcher

Traditional
(Texas version)

The musical score is written for voice and piano. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano introduction consists of several measures of chords and moving lines in both hands. The first system of the score includes a treble staff with a vocal line and a piano accompaniment. The vocal line has three endings marked with '1. If', '2. If', and '3. If'. The piano accompaniment features a steady bass line and a more active treble line. The second system of the score contains the first verse of the song, with lyrics written below the vocal line. The piano accompaniment continues with the same pattern. The third system contains the second verse, also with lyrics below the vocal line. The fourth system contains the chorus, which is marked 'CHORUS' and 'OPTIONAL'. The piano accompaniment for the chorus is also marked 'OPTIONAL'. The score ends with a final piano flourish in the bass staff.

1. If
2. If
3. If

ev-er I trav-el this road a-gain, And tears don't fall and blind me, I'm
cross Red Riv-er one more time, If tears don't fall and blind me, A-
build my nest in a hol-low tree, Where cuck-oo's, they won't find me, I'll

go-ing back to Ten-nes-see To the girl I left be-hind me.
weep-ing for that pret-ty girl, The girl I left be-hind me.
go right back to see that girl, The girl I left be-hind me.

CHORUS
Oh, the pret-ty lit-tle girl, the sweet lit-tle girl, The

OPTIONAL
OPTIONAL

girl I left be - hind me, With ros - y cheeks and curl - y hair, The

Bb7 Eb Bb Eb Fmin.

girl I left be - hind me.

Bb7 Eb D.S. after the last verse

D.S.

Lonesome Road

Students' Edition, Page 52

Traditional

Old American Song
Piano by Gladys Fitcher

Quietly

Look down, look down that lone - some

F Bmin.

road, - Hang down your head and cry; The best of friends must

F C7 F F

*Ad. * Ad. * Ad. * Ad.*

** Ad. * Ad. * Ad. **

B♭ min G dim. F C₇ F

part some-time, — Then why not you — and I? —

Red. *

True love, true love, what have I

Red. * Red. * Red. * simile

done — That you should treat me so? You caused me to

walk and talk with you — Like I nev-er done — be - fo. —

Red. * Red. *

The chord letter accompaniment should not be used with the piano accompaniment.

This version is from *On the Trail of the Negro Folk Song*, by Dorothy Scarborough. Used by permission.

Old Joe Clark

Students' Edition, Page 52

Traditional

Early American Song
Piano by Gladys Pitcher

Dmin.

1. I used to live on the moun-tain top, But now I live in
2. — Once I had a — mul-ey cow, — Mul-ey when she's
3. — Some one stole my — old coon dog, I wish they'd bring him

r.h.
l.h. *r.h.*

Dmin. *Dmin.* *E min.* *F* *E min.* *Dmin.*

town. I'm board-ing at — the big ho - tel, — Court-ing Bet-ty Brown.
born, — Took a buz-zard a thou-sand years To — fly — from horn to horn.
back, He chased the big — hogs thro' the fence, And the lit-tle ones thro' the crack.

CHORUS

Dmin. *C* *Dmin.*

Optional Chorus } Fare you well, old Joe Clark, Good-bye Bet-ty Brown;
Round and round, old Joe Clark, Round and round I say; He'd

Bb *Dmin.* *G min.* *A min.* *Dmin.*

Fare you well, — old Joe Clark, — Fare you well, I'm gone.
fol-low me ten thou-sand miles To hear my fid-dle play.

sfs

The Blue Juniata

Students' Edition, Page 53

Marion Dix Sullivan (1844)

Arranged by Gladys Pitcher

(2d part on the last stanza, if desired)

DESCANT (Hum)

Quietly

1. Wild, roved an In - dian girl, —
 2. Gay was the moun-tain song of
 3. So sang the In - dian girl, —

Hm

bright Al - fa - ra - ta, — Where sweep the wa-ters of the blue Jun-i -
 bright Al - fa - ra - ta, — Where sweep the wa-ters of the blue Jun-i -
 bright Al - fa - ra - ta, — Where sweep the wa-ters of the blue Jun-i -

(Words)

a - ta. — Swift as an an - te - lope, — thro' the for - est
 a - ta. — "Strong and true my ar - rows are, — in my paint - ed
 a - ta. — Fleet-ing years have borne a - way the voice of Al - fa -

Hm

go - ing; — Loose were her jet - ty locks in wav - y tress - es flow - ing. —
 quiv - er; — Swift goes my light ca - noe, a - down the rap - id riv - er. —
 ra - tu; — Still sweeps the riv - er on - the blue Jun - i - a - ta. —

Ed.



Ed.



Angelina Baker

Students' Edition, Page 53

S.C.F.

Stephen Collins Foster

Moderato

A dance may be done to this music between the verses



1. — Way down on the old plan-ta-tion, that's where I was
2. I've seen my An-gel-i-na in the spring-time and the

The piano accompaniment for the first system consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

born, I used to beat the whole cre-a-tion,
fall, I've seen her in the corn-field, and I've

The piano accompaniment for the second system consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

hoe-in' in the corn; Oh! then I work and
seen her at the ball; And ev-ry time I

The piano accompaniment for the third system consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

then I sing, so hap - py all the day, Till
met her she was smil - ing like the sun, But

An - gel - i - na Bak - er came and stole my heart a - way.
now I'm left to weep a tear, 'cause An - gel - i - na's gone.

CHORUS

An - gel - i - na Bak - er! An - gel - i - na Bak - er's gone— She

left me here to weep a tear, and beat on the old jaw - bone.

The Lone Fish-Ball

(Founded on a Boston fact)

Students' Edition, Page 54

Old American Song

Piano by J. L. V.

Traditional
(abridged)

♩ SOLO C

1. There was a man went up and
2. He feels his cash to know his
3. He finds at last a right cheap

G₇ C CHORUS

down To seek a din - ner thro' the town. There was a
pence, And finds he has but just six cents. He feels his
place, And en - ters in with mod - est face. He finds at

G₇ C D.S.

man went up and down To seek a din - ner thro' the town.
cash to know his pence, And finds he has but just six cents.
last a right cheap place, And en - ters in with mod - est face.

D.S.

4. The bill of fare he searches thro',
To see what his six cents will do. (Repeat)

5. The cheapest viand of them all
Is "Twelve and a half cents for two fish-ball!"

6. The waiter he to him doth call,
And gently whispers— "One fish-ball."

7. The waiter roars it thro' the hall,
The guests they start at "One fish-ball."

8. The guest then says, quite ill at ease,
"A piece of bread, sir, if you please?"

9. The waiter roars it thro' the hall,
"We don't give bread with one fish-ball!"

Moral

10. Who would have bread with his fish-ball
Must get it first, or not at all!

The Big Sunflower

Students' Edition, Page 55

B. N. (?)

Bobby Newcomb
Piano by Gladys Pitcher

Casually

rit.

1. There is a charm I
My heart beats fast when

mf a tempo

can't ex-plain— A - bout a girl I've seen;
she goes past In a dress all trimmed in green.

1. 2.

On 2d and 3d verses,
repeat music of entire verse.

CHORUS

And I feel just as hap-py as a big sun-flow'r That nods and bends in the
breez - es; And my heart's as light as the wind that blows The

cresc.

1 and 2 D.S. || 3.

leaves from off the trees-es. trees-es.

rit.

2. As days pass'd on and we became
Like friends of olden times,
I tho't the question I would pop,
And ask her to be mine.

Repeat music of verse

But the answer I received next day—
How could she treat me so?
Instead of being mine for life,
She simply answer'd: "No." *Chorus (sadly)*

3. I went next day, dress'd in my best
This young girl for to see,
To ask her if she would explain
Why she had shaken me.

Repeat music of verse

She said she really felt quite sad
To cause me such distress,
And when I said: "Won't you be mine?"
Of course she answer'd: "Yes." *Chorus (gaily)*

The Mulligan Guard

Students' Edition, Page 56

Ed. Harrigan
Piano by Gladys Pitcher

UNISON

We

shoul - dered guns, — and marched and marched a - way. — From

Bax - ter Street we marched to Av - e - nue

The first system of the musical score. The vocal line is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "Bax - ter Street we marched to Av - e - nue". The music is in 2/4 time and the key signature has one sharp (F#).

A. With drums and fife how

The second system of the musical score. The vocal line continues with the lyrics "A. With drums and fife how". The piano accompaniment continues with chords and moving lines. The lyrics are "A. With drums and fife how".

sweet - ly they did play, As we marched, marched,
marched, we marched, we

The third system of the musical score. The vocal line has two lines of lyrics: "sweet - ly they did play, As we marched, marched," and "marched, we marched, we". The piano accompaniment continues with chords and moving lines.

Guard *Repeat if desired*
marched in the Mul - li - gan Guard (Mul - li - gan Guard).
marched,

The fourth system of the musical score. The vocal line has three lines of lyrics: "Guard", "marched in the Mul - li - gan Guard (Mul - li - gan Guard).", and "marched,". The piano accompaniment continues with chords and moving lines. The lyrics are "Guard", "marched in the Mul - li - gan Guard (Mul - li - gan Guard).", and "marched,".

I'll Take You Home, Again, Kathleen

T.P. W.

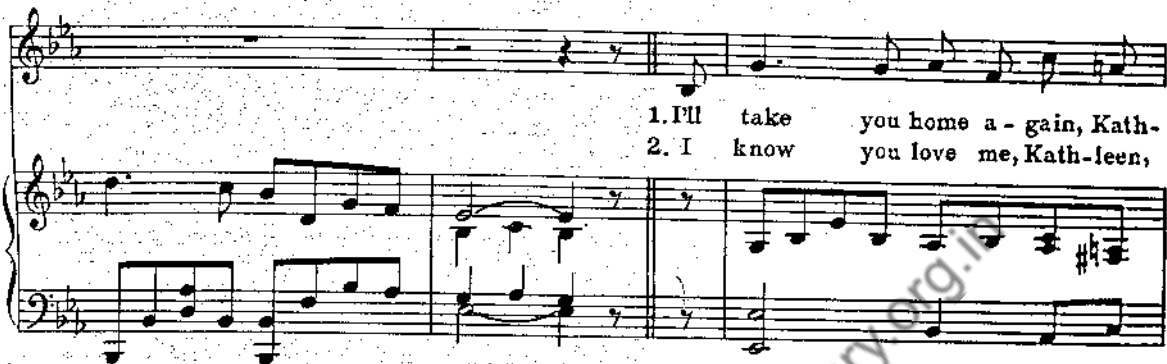
Students' Edition, Page 56

Thomas P. Westendorf

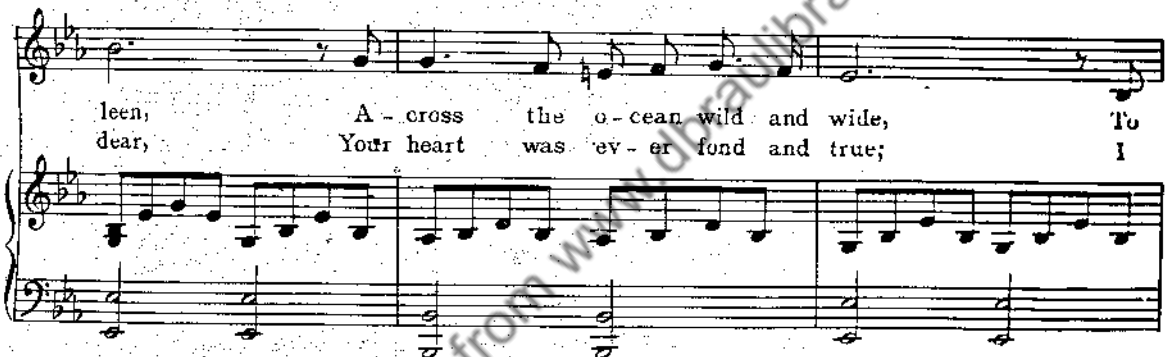
With feeling



1. I'll take you home a - gain, Kath-
2. I know you love me, Kath-leen,



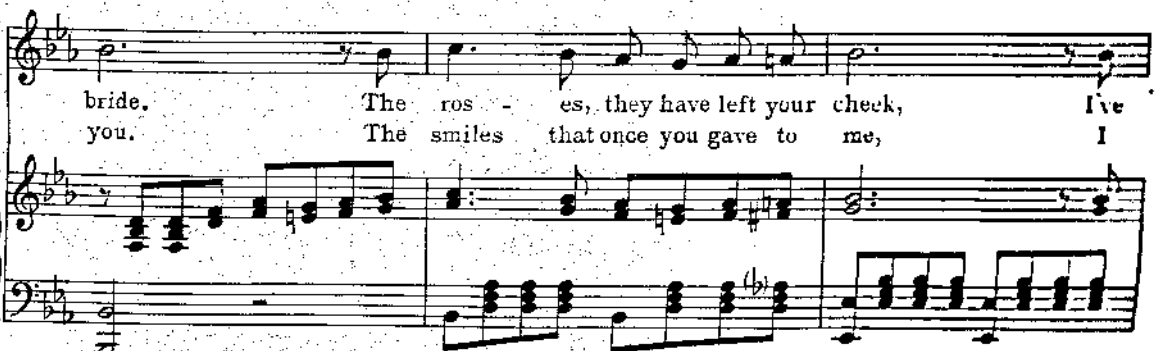
leen, A - cross the o - cean wild and wide, To
dear, Your heart was ev - er fond and true; I



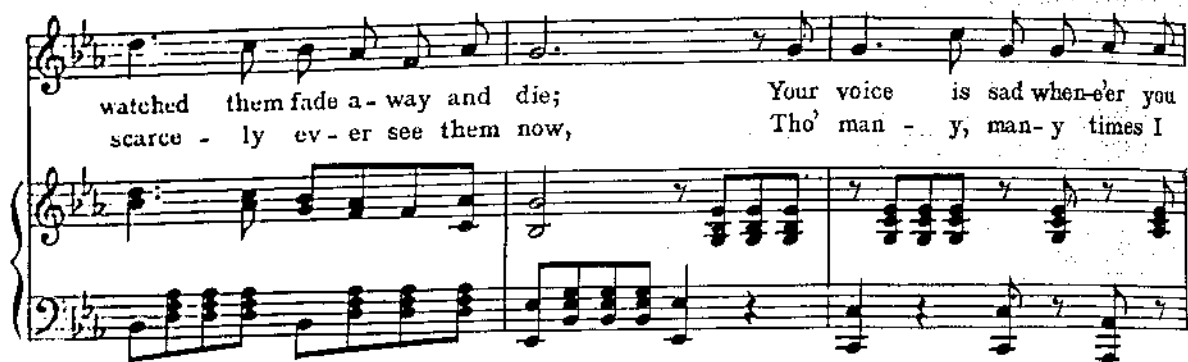
where your heart has ev - er been, Since first you were my bon - ny
al - ways feel, when you are near, That life holds noth - ing dear but



bride. The ros - es, they have left your cheek, I've
you. The smiles that once you gave to me, I



watched them fade a-way and die; Your voice is sad when-e'er you
scarce - ly ev - er see them now, Tho' man - y, man-y times I



speak, And tears be - dim your lov - ing eyes.
see A dark - 'ning shad - ow on your brow.



Oh! I will take you back, Kath - leen, To



where your heart will feel no pain, And when the fields are fresh and



green, I'll take - you to your home a - gain.



Clementine

Students' Edition, Page 57

P. M.

Percy Montrose

1. In a cav - ern, in a
 2. Light she was, and like a
 3. Drove she duck - lings to the
 4. Ru - by lips a - bove the

can - yon, Ex - ca - vat - ing for a mine, Dwelt a
 fair - y, And lher shoes were num - ber nine, Her - ring
 wa - ter, Ev - 'ry morn - ing just at nine, Hit
 wa - ter, Blow - ing bub - bles soft and fine, As for

min - er, for - ty - nin - er, And his daugh - ter Clem - en - tine.
 box - es with - out top - ses, San - dals were for Clem - en - tine.
 foot a - gainst a splin - ter, Fell in - to the foam - ing brine.
 me, I was no swim - mer, So I lost my Clem - en - tine.

CHORUS

Oh, my dar - ling, Oh, my dar - ling, Oh, my dar - ling Clem - en -

tine, You are lost and gone for - ev - er, Dread - ful sor - ry, Clem - en - tine.

Oh, Promise Me

Students' Edition, Page 57

Clement Scott

Reginald de Koven
in *Robin Hood*

The musical score is written for piano and voice. The piano part begins with a *Moderato* tempo and a *p* (piano) dynamic, featuring a steady eighth-note accompaniment. The tempo and dynamics change to *pesante* and *p* for the second system. The vocal melody enters in the second system with a *mf* (mezzo-forte) dynamic. The lyrics are: "Oh, prom-ise me that some day you and I Will take our love to- geth - er to some sky Where we can be a - lone, and faith re - new, And". The piano accompaniment continues with various textures, including chords and moving lines. The final system includes a *cresc.* (crescendo) marking and a *semplice p* (simple piano) marking for the final chord.

Moderato
p

pesante
p

mf
p

Oh, prom-ise me that some day you and I Will

take our love to- geth - er to some sky Where

we can be a - lone, and faith re - new, And

cresc.
semplice p

poco rall.

find the plac - es where those flow - ers grew, *p* Those

p poco rall.

con tenerezza

first sweet vi - o - lets of ear - ly spring, Which

p marcato la melodia

come in whis-pers, thrill us both, and sing Of

cresc.

cresc.

love un-speak - a - ble that is to be, Oh, prom-ise me, oh, prom-ise

f rall.

f rall.

me!

p

pesante

poco rubato

mf Oh, prom - ise me that you will take my

hand,

The most un-worth-y in this love-ly

land,

And let me sit be-side you, in your

eyes

cresc. See - ing the vi - sion - of our

cresc.

p poco rall.

par - a - dise,

ff largamente e con passione

Hear - ing God's mes - sage while the

or - gan rolls its might - y mu - sic to our

con forza
ver - y souls, No love less per - fect than a life with thee. Oh,

con forza

rall.
prom - ise me, oh, prom - ise me!

ff

dim.

rall. *ff*

p *rall.* *pp*

Kentucky Babe

Students' Edition, Page 58

Richard Henry Buck

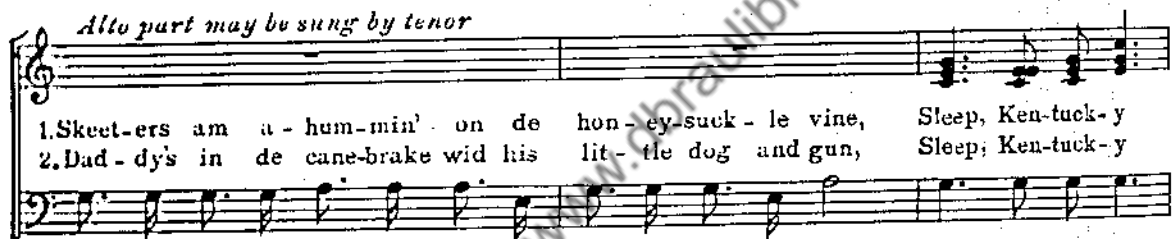
Adam Geibel

Vocal arrangement by G. P.

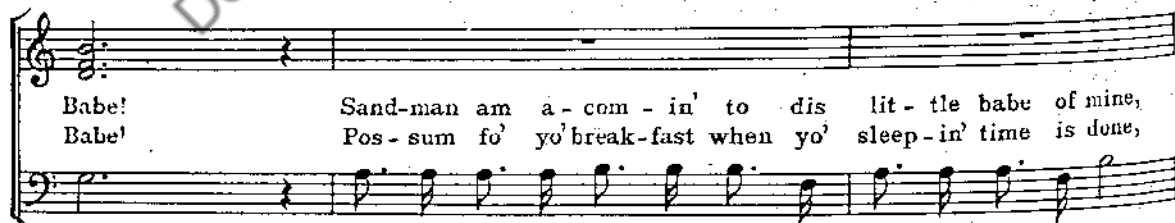
Quietly, but with a good swing



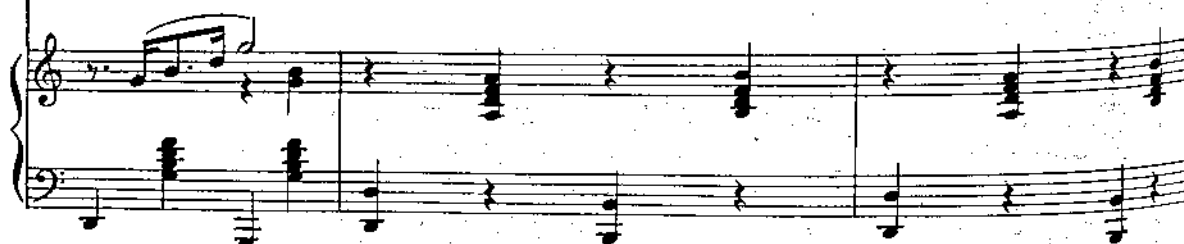
Alto part may be sung by tenor



1. Skeet-ers am a-hum-min' on de hon-ey-suck-le vine, Sleep, Ken-tuck-y
2. Dad-dy's in de cane-brake wid his lit-tle dog and gun, Sleep, Ken-tuck-y



Babe! Sand-man am a-com-in' to dis lit-tle babe of mine,
Babe! Pos-sum fo' yo' break-fast when yo' sleep-in' time is done,



Hum

Sleep, Ken-tuck-y Babe!
Sleep, Ken-tuck-y Babe!

Sil - vry moon am shin - in' in de
Bo - gie man 'll ketch yo' sure un-

Hum

heab - ens up a - bove, Bob - o - link am pin - in' fo' his
less yo' close yo' eyes. Wait - in' jes' out-side de doo' to

lit - tle la - dy - love, You is might - y luck - y,
take yo' by sur - prise. Bes' be keep - in' sha - dy,

p *pp*

rit.

Babe of old Ken-tuck-y, Close yo' eyes in sleep.
Drow - sy lit - tle la - dy, Close yo' eyes in sleep.

rit.

mf a tempo Ah

Fly a - way. Fly a-way, Ken-tuck-y Babe,

mf a tempo

Ah

fly a-way to rest, Fly a - way. Lay yo' lit-tle sleep-y head

Ah

on yo' mam-my's breast. Um Um

pp

p rit. *Girls 2d time. Hum

Close yo' eyes in sleep. Girls 1st time: Pink - a pank - a pink - a pank - a

p rit. *Boys 1st time: Hum

Boys 2nd time: Pink - a pank - a pink - a pank - a

p

pink - a pank - a pink - a pank - a pink - a pank - a pink - a pank - a

pink - a pank - a pink - a pank - a pink - a pank - a pink - a pank - a

Hum
pink - a pank - a pink - a pank - a pink - a pank - a pink - a pank - a

Hum
pink - a pank - a pink - a pank - a pink - a pank - a pink - a pank - a

1.
pink - a pank - a pink - a pank - a pink - a pank - a pink - a pank - a

pink - a pank - a pink - a pank - a

2. Hum *A few voices Hum*
pink-a pank-a pink. pink - a pank-a pink-a pank-a pink - a pank-a pung.

Pink-a pank-a

The Sunshine of Paradise Alley

Students' Edition, Page 60

Walter H. Ford

John W. Bratton

Arranged by Roy S. Stoughton

False moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'False moderato'. The piano part consists of chords and moving lines in both hands. The vocal part enters with two verses of lyrics. The lyrics are as follows:

1. There's a lit - tle side street, such as of - ten you meet, Where the
 2. She's had of - fers to wed by the doz - en, 'tis said, Still she

boys of a Sun - day night ral - ly; Tho' it's not ver - y
 al - ways re - fused them, po - lite - ly; But of late she's been

wide, and it's dis - mal be - side, Yet they call the place
 seen with young Tom - my Kil - leen, Go - ing out for a

Par - a - dise Al - ley. _____ But a maid - en so
 prom - e - nade night - ly. _____ We can all guess the

sweet lives on that lit - tle street, She's the daugh - ter of Wid - ow Mac -
 rest, for the boy she loves best Will - soon change her name from Mac -

Nal - ly. _____ She has bright gold - en hair, and the boys all de -
 Nal - ly; _____ Tho' he may change her name, she'll be known just the

clare She's the Sun-shine of Par - a - dise Al - ley. _____
 same As the Sun-shine of Par - a - dise Al - ley. _____

CHORUS

mf
 Ev - 'ry Sun - day down to her home we go.

All the boys and all the girls they love her

su. Al - ways jol - ly,

heart that is true, I know, She is the Sun-shine of

Par - a - dise Al - ley. 1. 2. ley.

Swinging On a Star

Students' Edition, Page 61

Johnny Burke

Jimmy Van Heusen
Vocal arrangement by G. P.

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 4/4 time, marked *Moderato*. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal melody enters in the second system with the lyrics "Would you like to swing on a star, Car - ry". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The vocal melody continues in the third system with the lyrics "moon-beams home in a jar, And be bet - ter off than you". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The vocal melody continues in the fourth system with the lyrics "are, Or would you rath - er be a mule?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

mf

Would you like to swing on a star, Car - ry

mp

moon-beams home in a jar, And be bet - ter off than you

are, Or would you rath - er be a mule?

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REFRAIN (with a lilt)

1. A mule is an an-i-mal with long, fun-ny ears, He
 (2.) pig is an an-i-mal with dirt on his face, His
 (3.) fish won't do an-y-thing but swim in a brook, He

Ah

Oo ah oo ah,

p-mp-mf

kicks up at an-y-thing he hears, His back is brawn-y but his
 shoes are a ter-ri-ble dis-grace, He's got no man-ners when he
 can't write his name or read a book, To fool the peo-ple is his

Oo ah oo, Oo ah

brain is weak, He's just plain stu-pid with a stub-born streak, And by the
 eats his food, He's fat and la-zy and ex-treme-ly rude, But if you
 on-ly thot, And tho' he's slip-per-y, he still gets caught, But then if

oo, ——— Oo ——— ah ——— oo, ——— And by the
 But if you
 But then if

way, if you hate to go to school, You may grow up to be a
 don't care a feath-er or a fig, You may grow up to be a
 that sort of life is what you wish, You may grow up to be a

way, if you hate school, ——— You may grow up to be a
 don't care a fig, ——— You may grow up to be a
 that's your wish, ——— You may grow up to be a

mule, _____ Or would you like to swing on a star, Car-ry
 pig, _____ Or would you like to swing on a star, Car-ry
 fish, _____ And all the mon-keys aren't in the zoo, Ev-'ry

mule (be a mule). Would you like to swing on a star, Car-ry
 pig (be a pig). Would you like to swing on a star, Car-ry
 fish (be a fish). All the mon-keys aren't in the zoo, Ev-'ry

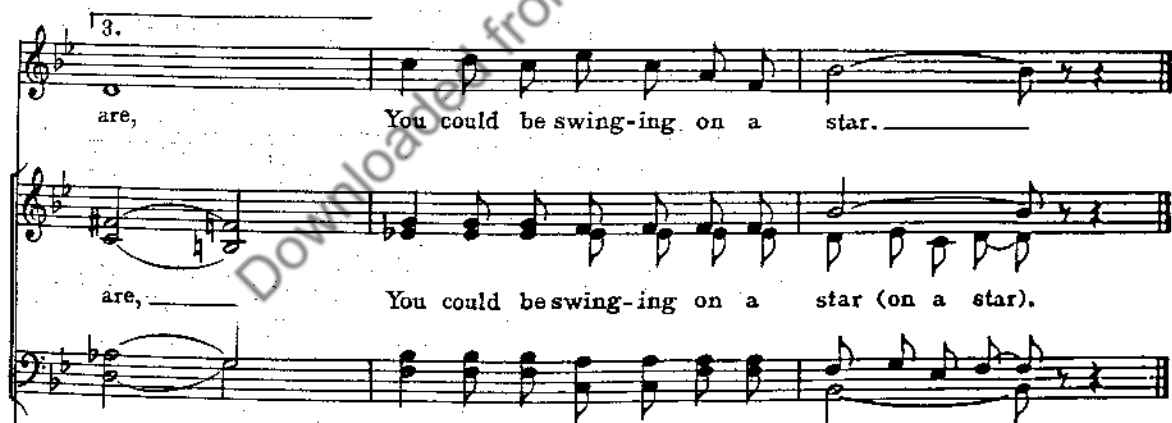
moon-beams home in a jar, _____ And be bet-ter off than you
 moon-beams home in a jar, _____ And be bet-ter off than you
 day you meet quite a few, _____ So you see it's all up to

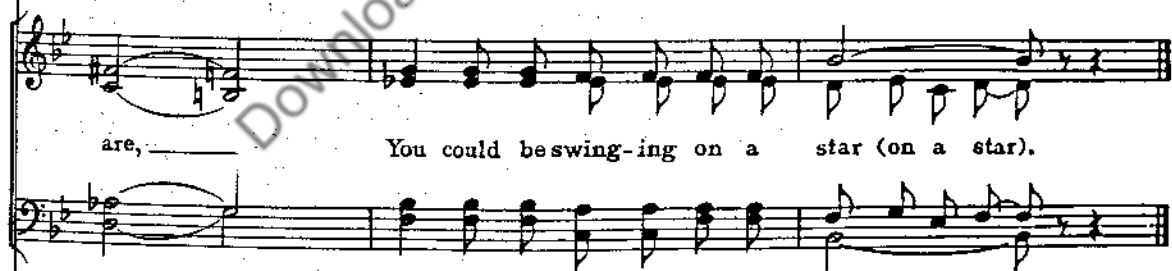
moon-beams home in a jar, a jar, — And be bet-ter off than you
 moon-beams home in a jar, a jar, — And be bet-ter off than you
 day you meet quite a few, a few, — So you see it's all up to

are, Or would you rath-er be a pig? 1 and 2
 are, Or would you rath-er be a fish? 2. A
 you, You can be bet-ter than you 3. A

are — (than you are), Or would you rath-er be a pig, be a pig?
 are — (than you are), Or would you rath-er be a fish, be a fish?
 you — (up — to you), You can be bet-ter than you

(b) 

3. are, You could be swing-ing on a star. 

are, You could be swing-ing on a star (on a star). 

3. 

Aren't You Glad You're You?

Students' Edition, Page 64

Johnny Burke

Jimmy Van Heusen

Vocal arrangement by Peter W. Dykema

Moderato

C Ebdim. Dm₇ G₇

Do you make the most of your five

mp *rit.* *colla voce*

C Dm G₇ C Ebdim. Dm₇ 3 G₇

sens - es, Or is your life like Old Moth - er Hub - bard's

C Dm G₇ C Dm₇ G₇

shelf? Well, mark this on your slate, Life is

C Ebdim. Dm₇ G₇ C G₇ C#dim. Fm₇ Abm₆ Bb₇

not an emp - ty plate, That's if you ap - pre - ci - ate your - self.

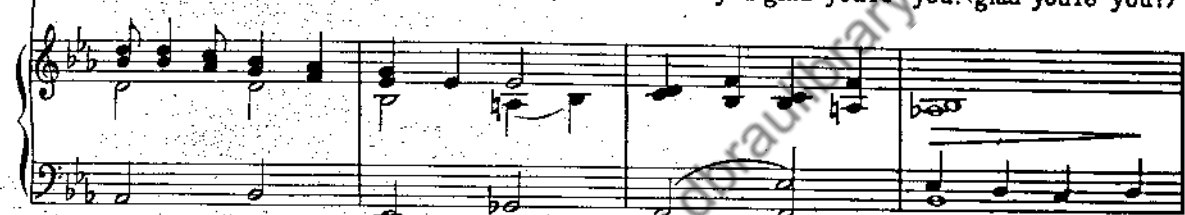
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REFRAIN (moderately, with a lilt)

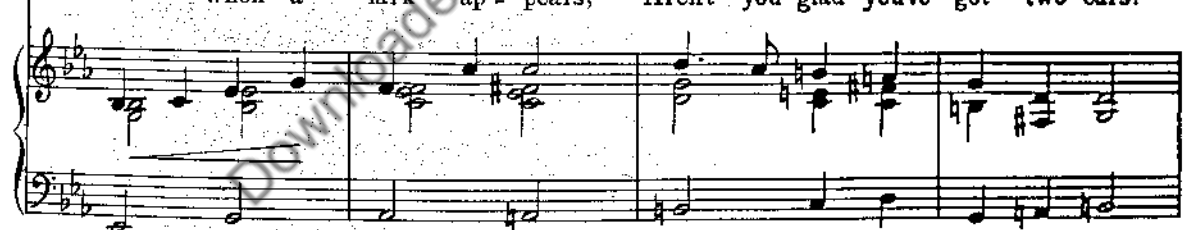
E_b A_b6 $Adim.$
 Ev-'ry time you're near a rose,
 When you're near a rose, — Arent you glad you've got a nose?



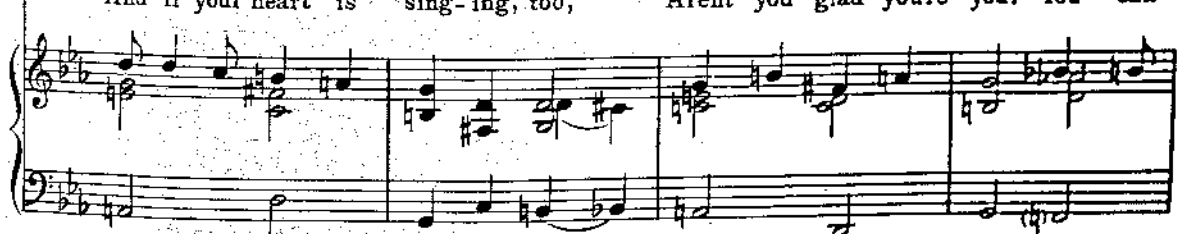
B_b7 E_b $E_bdim.$ E_bm B_b F_7 B_b7
 And if the dawn is fresh with dew, — Arent you glad you're you?(glad you're you?)



E_b A_b6 $Adim.$
 When a mead-ow lark ap-pears,
 When a lark ap-pears, Arent you glad you've got two ears?



Am_7 D_7 G D_7 G $E_bdim.$ Am_7 D_7 G B_b7
 And if your heart is sing-ing, too, Arent you glad you're you? You can



Bbm₇ Eb₇ Bbm₇ Eb₇ Ab Abm₇ Db₇

see a sum-mer sky, or touch a friend-ly hand, Or

Gb Fm₇ Bb₇ Eb Ab₆ Bb₇

taste an ap-ple pie. Par-don the gram-mar, but aint life grand?

Ab Adim. Ab₆ Bb₇ Eb Fm₇ F#dim, Eb

And when you wake up each morn, You wake up each morn, Aren't you glad that you were born?—

Bb₇ rit. Eb C₇+ C₇ Fm₇ Bb₉ Eb

Think what you've got, the whole day thro'— Aren't you glad you're you?—

"THERE IS MUSIC UNINFORMED BY ART"

O Swallow Swift

Students' Edition, Page 65

Cordelia Brooks Fenno

Narciso Serradell
Arranged by N. Clifford Page

Andante con moto

1. O swal-low swift, on ea-ger pin-ion fly - ing, Where wilt thou
2. My child-hood home, my shel-ter'd nest is dis - tant, 'Tis not for

go — when strength is spent and worn? Where wilt thou
me — a - gain to see its shore, But thou, sweet

go bird, if storm-y winds o'er - take thee, And find thee
may have a hap - py spring - time, If friend - ly

home - less, wea - ry and for - lorn? O, ti - ny
hands — now o - pen wide the door. Come, then, to

bird, ——— for thee— my heart is ten ——— der, It grieves me
me, ——— my lone - ly heart to glad ——— den, I'll guard thee

sad - ly thus to see— thy plight; For I, like
safe - ly till— cold win - ter's o'er. When comes the

thee, ——— am a wan - d'rer lone - - - ly, And round me
spring ——— with its glo - rious sun - - - shine, Then shalt thou

blow ——— the bit - ter winds of night. ———
fly ——— and thrill with life once more. ———

p

Enchanting Childhood

Anonymous
English words by
Sue Cornwell

(Encantadôra infância)
Students' Edition, Page 66

Brazilian Folk Tune
Arranged by Fabiano R. Lozano

Allegretto



Andante



dolce

Heart _____ of a child, so lov - ing, so
O _____ co - ra - caõ da in - fan - cia, taõ

dolce



gen - tle and so light,
mei - go e taõ gen - til,



Like ————— to a bloom-ing gar-den, filled with en-chant-ment
 Lem — — — bra um jar-dim flo - ri - do, che - io de en-can - tos

bright; Stretch-ing a - bove a cloud-less blue, can - o - py bright and
 mil. Um ceu res-plen-de - cen - te Lhe ser-ve de de -

high, There, in that per-fect gar - den, Ros - e - ate days went by. O child-hood
 cel; E cor-de ro-sa a vi - da nesse i-de-al ver-gel. A do - ceu -

hap-pi-ness past and sweet, Let ten-der mem-o-ries now re - peat. Ah
 ro-ra do meu vi - ver, que lin-dos qua-dros me faz re - ver. Ah!

mf-pp on repeat

cresc.

Days of en-char-ming child-hood, joy-ous each
En can-ta-do-ra in-fan-cia, to-do ful-

mf-pp on repeat

hour.

g^o

Now

Que

of the past I'm
ro so-nhar com-

dream-ing,
ti-go,

That beau-ti-ful, by-gone
Con-ti-go ó lin-da

flow'r.
flor.

flow'r.
flôr.

Love-ly that flow'r!
O lin-da flor!

Love-ly that flow'r/
O lin-da flor!

Her Beautiful Eyes

Students' Edition, Page 67

English words by
David Stevens

Brazilian Melody
Arranged by Gladys Pitcher

1. Her eyes, her beau-ti - ful eyes, I've
2. _____ nev - er have seen what

1. Her eyes, I
2. Till now I've

nev - er real - ly seen them, Un - til their
al - ways must have been there, Those gleams of

nev - er, nev - er have real - ly seen,
nev - er seen that which has been there -

mag-i - cal charm pos - sessed my heart to - day.
danc-ing de - light, so mod - est, yet so gay.

Till their great charm pos - sessed my heart to -
Gleams of de - light so mod - est, yet so

And since the light of her glance has cured me of my
But now I know what her ten - der glanc - es shy - ly

day. — Since her glance has —
gay. — Now I know what her

blind - ness, No oth - er eyes on earth can
tell me, No oth - er eyes on earth can

cured me of my blind - ness, No one
glance would shy - ly tell me, No one

steal my heart a - way. 2. Till now I
steal my heart a - way.

can steal my heart a - way. steal my heart a - way.

1 2

119

Early One Morning

Students' Edition, Page 68

English Folk Song
Arranged by Don Malin

Traditional

Briskly

mf

1. Ear - ly one morn - ing, just as the sun was ris - ing, I
4. Thus sang the poor maid - en, her sor - rows be-wail - ing, Thus

§ CHORUS

heard a maid sing - in the val - ley be-low. Oh, don't de-ceive me!
sang the poor maid - in the val - ley be-low.

f (to vs. 3) (to vs. 4) Fine

Oh, nev - er leave me! How could you treat a poor maid - en - so?

SOPRANOS

mf

2. Oh, gay is the gar - land and fresh are the ros - es I've

mf ALTOS

(to Chorus) §

culled from the gar - den to bind on thy brow. *mf* 3. Re - mem - ber the vows that you

Hum

(to Chorus) §

Hum

made to your Ma - ry. Re - mem - ber the bow'r where you vowed to be true.

Hum

Skye Boat Song

Students' Edition, Page 69

Harold Boulton

Scottish Folk Song

Moderato

mf

Speed, bon-ny boat, like a bird on the wing, On-ward the sail - ers

mf

Fine

cry; Car - ry the lad that's born to be King, O - ver the sea to Skye.

Fine

ff

Loud the winds howl, loud the waves roar, Thun-der-clouds rend the air;
 Tho' the waves leap, soft shall ye sleep, O - cean's a roy - al bed;
 Burn'dare our homes, Ex - ile and death Scat-ter the loy - al men;

ff

D. C. al Fine

Baf - fled, our foes stand by the shore, Fol - low they will not dare.
 Rock'd in the deep, Flo - ra will keep Watch by your wea - ry head.
 Yet ere the sword cool in the sheath, Char - lie will come a - gain.

D. C. al Fine

A Capital Ship

Students' Edition, Page 70

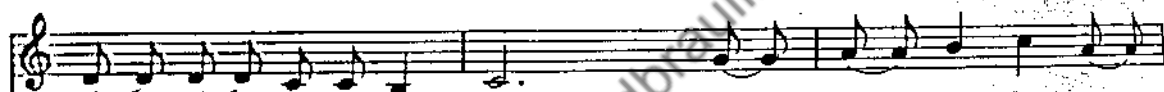
Charles E. Carryl

Old English Tune

Allegro SOLO OR UNISON

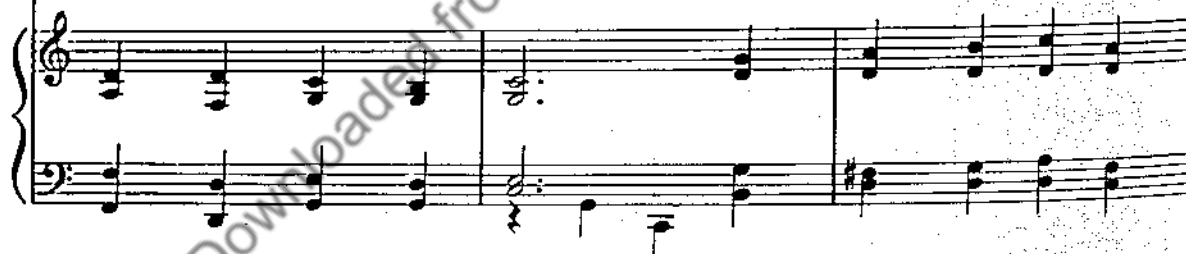


1. A cap-i - tal ship for an o - cean trip Was the
2. The bo' - swain's mate was ver - y se - date, Yet
3. The cap - tain sat on the com-mo-dore's hat, And
4. All nau-ti - cal pride we laid a - side, And we
5. On Rug - bug bark, from morn - till dark, We



Wal-lop-ing Win - dow Blind!
fond of a muse - ment too;
dined in a roy - al way,
ran the ves-sel a - shore
dined till we all had grown

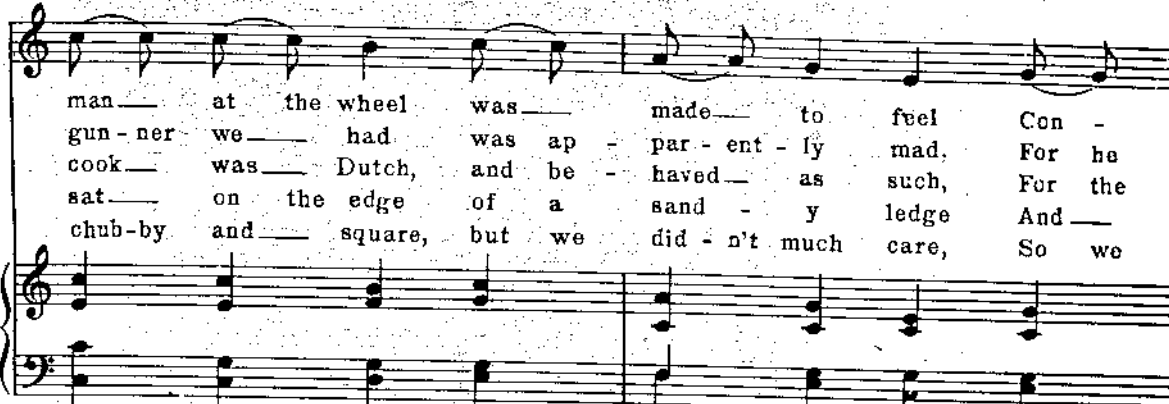
No wind that blew dis -
He played hop-scotch with the
Off toast - ed pigs and
On the Gul-li - by Isles, where the
Un - com-mon-ly shrunk, when a



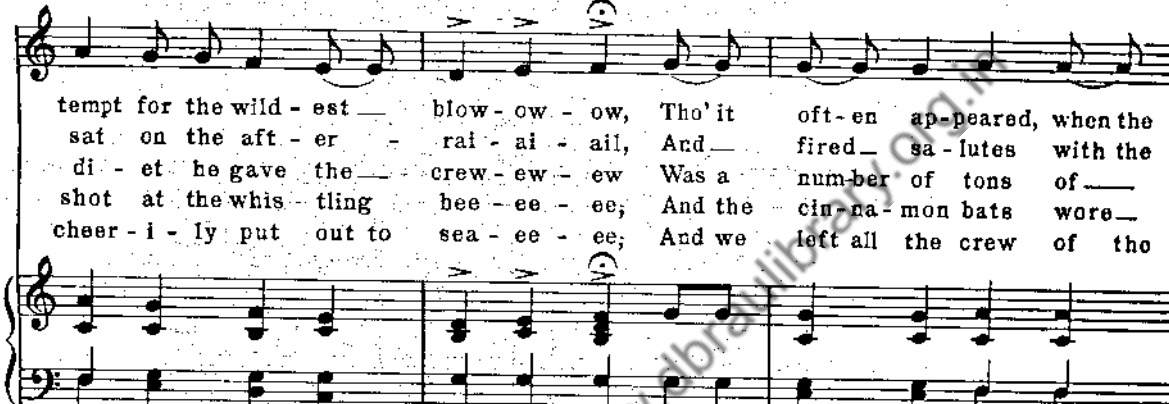
mayed her crew, Or trou-bled the cap - tain's mind;
star - board watch, While the cap - tain he tick-led the crew!
pick-les and figs And gun-ne - ry bread each day.
Poo - poo smiles, And the rub - bly Ub - dugs roar.
Chi - nese junk Came up from the Tor-ri - bly zone.

The
And the
And the
And we
She was

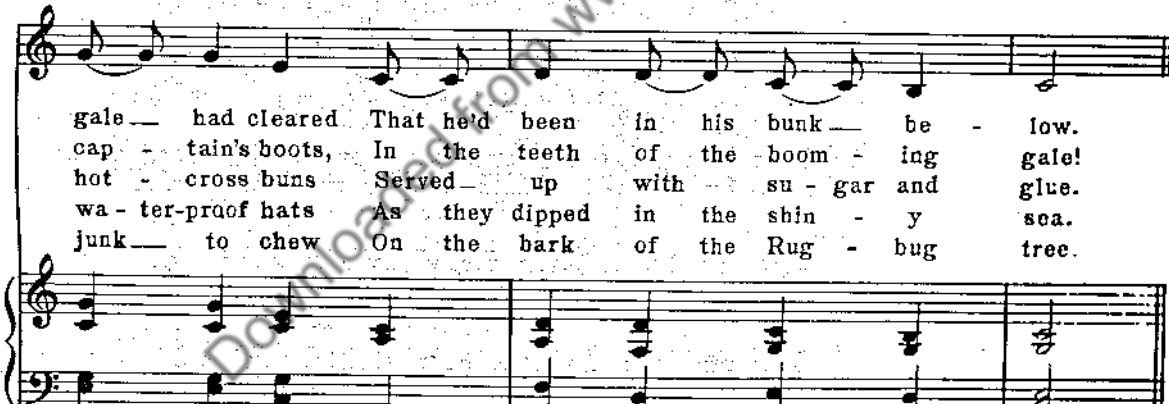




man — at the wheel was — made — to feel Con -
gun - ner we — had was ap - par - ent - ly mad, For he
cook — was — Dutch, and be - haved — as such, For the
sat — on the edge of a sand - y ledge And —
chub-by and — square, but we did - n't much care, So we



tempt for the wild - est — blow - ow - ow, Tho' it oft - en ap - peared, when the
sat on the aft - er - rai - ai - all, And — fired — sa - lutes with the
di - et he gave the — crew - ew - ew Was a number of tons of —
shot at the whis - tling bee - ee - ee, And the cin - na - mon bats wore —
cheer - i - ly put out to sea - ee - ee, And we left all the crew of the



gale — had cleared That he'd been in his bunk — be - low.
cap - tain's boots, In the teeth of the boom - ing gale!
hot - cross buns Served — up with su - gar and glue.
wa - ter-proof hats As they dipped in the shin - y sea.
junk — to chew On the bark of the Rug - bug tree.

CHORUS



Then blow, ye winds, heigh - o! A - rov - ing I will go! I'll

stay no more on Eng-land's shore, So let the mu-sic play-ay-ay! I'm

rit.

rit.

a tempo

off on the morn-ing train, I'll cross the rag-ing main! I'm

a tempo

off to my love with a box-ing glove, Ten thou-sand miles a-way!

Now, Robin, Lend to Me Thy Bow

(FOUR-PART ROUND)
Students' Edition, Page 71

Old English

I II III

1. Now, Rob-in, lend to me thy bow, Sweet Rob-in, lend to me thy bow; For
2. With that the la-dy she came in, And willed them all for to a-gree; For

IV

I must now a-hunt-ing with my la-dy go, With my sweet la-dy go.
hon-est hunt-ing nev-er was ac-counted sin, Nor nev-er shall for me.

The Shepherd's Song

English words by
Adair Ames

Students' Edition, Page 72

Welsh Air
Hufen y Cwaw Melyn
Piano by Peter W. Dykema



GIRLS



1. "Shep-herd, have you seen a lamb-kin wan-der?"

"No, I saw a

2. "I should tend my flock in-stead of chat-ter!"

"Do not take your

BOYS

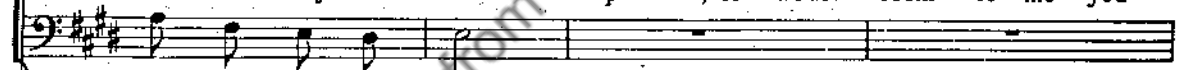


GIRLS



shep-herd-ess in-stead!"
smile a-way from me!"

"Shep-herd, did you hear him bleat-ing
"Shep-herd, it would seem to me you



yon-der?"
flat-ter!"

"All that I could
"I'm an hon-est

hear was what you said."
lad, as you can see."

BOYS -



* If a flute is available, an obbligato for it may easily be drawn from the piano part.

BOTH

"You are but a ver - y sil - ly shep-herd, Still we on - ly
"Ver - y well I know that I should leave you. We should be at

Hum

GIRLS

spoke in pass - ing by."
work, but here we stand."

"You should keep your gaze on the
"I've no time to stay, but I

sheep as they graze."
can't go a - way."

"Shep - herd - ess, I beg you, sit be -
"Leave the flocks to wan - der at their

BOYS

side me.
pleas - ure,

We can sing to - geth - er, you and I."
While we stroll to - geth - er, hand in hand."

BOTH

Lisetto

Students' Edition, Page 73

Traditional Créole words

Translated by Adair Ames

French-African Negro Air

Arranged by Gladys Pitcher

Steadily

FLUTE (optional)

DRUM

(palm) (fingertips)

★)

Li - set - to, leave green fields grow - ing. 'Tis

★) If flute is used, omit right-hand piano melody to first light double bar.

gone now, the joy I knew. My

eyes are like foun-tains flow - ing, Since los - ing

the sight of you.

1st and 2nd time to A - Last time Fine

1st and 2nd time to A - Last time Fine

A

ad libitum

1. Cut-ting
2. When to

can while day is fly-ing, Ten-der tho'ts of you I keep, Or, when
town you go a walk-ing, There a sail-or you may meet. He'll de-

D. S. al Fine

in my cab-in ly-ing, Dreams of you glide through my sleep. Li-
ceive you with his talk-ing, For his words are syr-up sweet. Li-

D. S. al Fine

*) In the absence of a flute, section ★--to--★ may be omitted, or the piano may play the flute part.

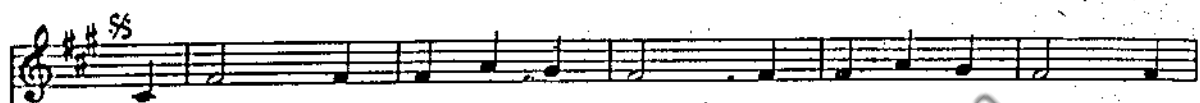
Foolish Señorita

Students' Edition, Page 73

Leonard Kinsman

Spanish Folk Tune
Piano by Gladys Pitcher

Moderato



1. Oh, fair Ra - mo - na Of Bar - ce - lo - na Could find no
2. She frowned on that one, She spurned a fat one, And laughed at



suit-or to please her, Her friends would scold her, And quite oft - en they
all ser - e - nad - ing, She flirt - ed mad - ly, And then served them all



told her, "Look out when you grow old - er, some day!"
bad - ly. She now lives a - lone, sad - ly, they say.



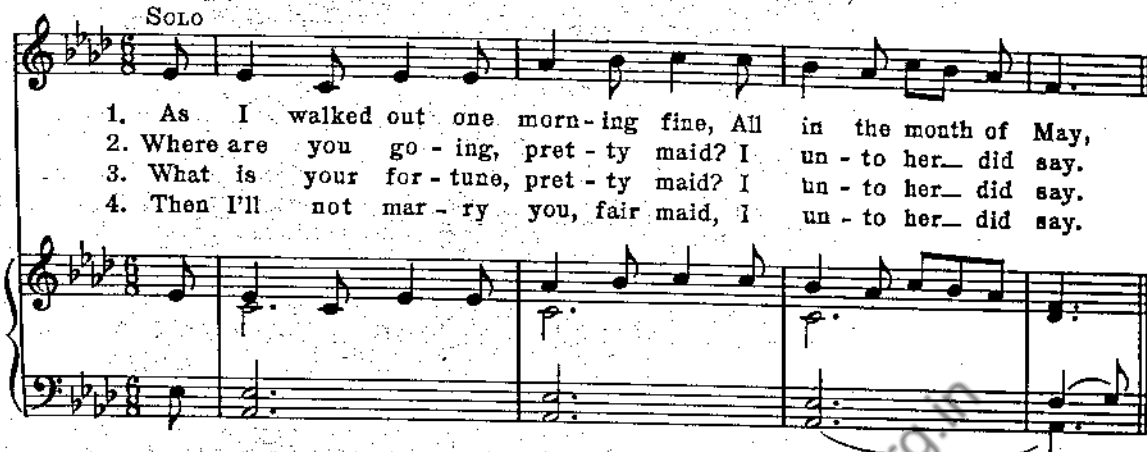
Heave Away, My Johnny

Traditional

Students' Edition, Page 74

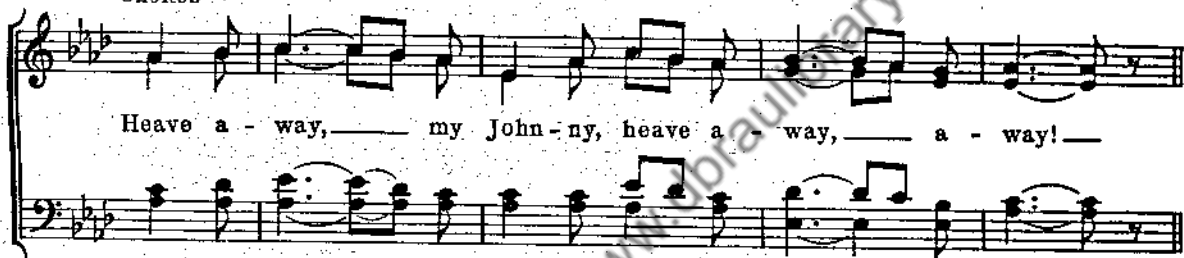
Chantey

SOLO



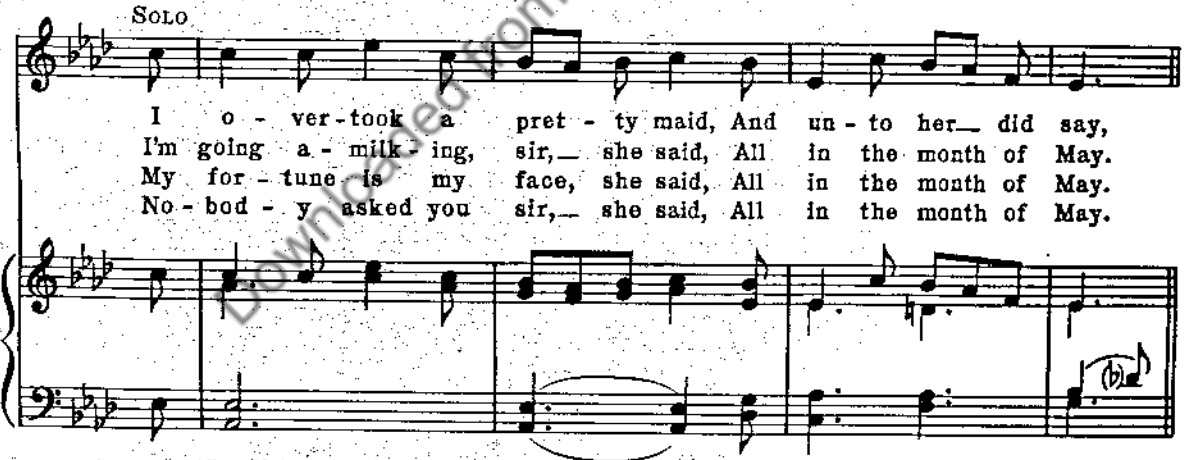
1. As I walked out one morn-ing fine, All in the month of May,
2. Where are you go-ing, pret-ty maid? I un-to her— did say.
3. What is your for-tune, pret-ty maid? I un-to her— did say.
4. Then I'll not mar-ry you, fair maid, I un-to her— did say.

CHORUS



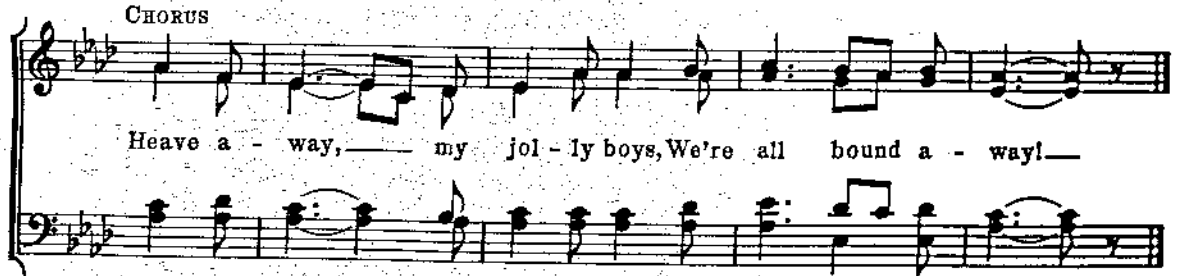
Heave a - way, — my John-ny, heave a - way, — a - way! —

SOLO



I o - ver-took a pret - ty maid, And un - to her— did say,
I'm going a - milk - ing, sir, — she said, All in the month of May.
My for - tune is my face, she said, All in the month of May.
No - bod - y asked you sir, — she said, All in the month of May.

CHORUS



Heave a - way, — my jol - ly boys, We're all bound a - way! —

Oh Vreneli

Students' Edition, Page 74

Translated by V. M. Synge

Swiss Folk Song
Arranged by Earl Roland Larson

Jauntily

1. Oh,
2. Oh,
3. Oh,

The first system of the musical score for 'Oh Vreneli'. It features a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody is marked 'Jauntily'. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of three sharps and a 3/4 time signature. The first measure of the piano part contains a 7-measure rest.

Vron - e - li, my pret - ty maid, Pray tell me, where's your home? "My
Vron - e - li, my pret - ty maid, Pray tell me, where's your heart? "My
Vren - e - li, my pret - ty maid, Pray tell me, where's your head? "Oh,

The second system of the musical score. It continues the melody and piano accompaniment from the first system. The lyrics are written below the treble staff. The piano part continues with a 7-measure rest in the first measure.

home, it is in Switz - er-land, 'Tis made of wood and stone, My
heart," she said, "I gave a - way, But still I feel the smart, My
that," she said, "I gave a - way, 'Tis with my heart," she said, "Oh,

The third system of the musical score. The lyrics continue. The piano part continues with a 7-measure rest in the first measure.

home, it is in Switz - er-land, 'Tis made of wood and stone."
heart," she said, "I gave a - way, But still I feel the smart"
that," she said, "I gave a - way, 'Tis with my heart," she said.

The fourth system of the musical score, which concludes the piece. The lyrics end with a period. The piano part continues with a 7-measure rest in the first measure.

Yo ho ho, tra-la-la - la, Yo ho ho, tra-la-la - la.

Yo ho

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major, indicated by two sharps (F# and C#). The vocal line begins with the lyrics 'Yo ho ho, tra-la-la - la, Yo ho ho, tra-la-la - la.' and ends with 'Yo ho'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

Tra-la-la - la, Tra-la-la - la. Yo ho ho, tra-la-la -

ho, _____ Yo ho ho, _____

The second system continues the musical piece. The vocal line (top staff) has the lyrics 'Tra-la-la - la, Tra-la-la - la. Yo ho ho, tra-la-la -' followed by a line of lyrics 'ho, _____ Yo ho ho, _____' with a long horizontal line indicating a sustained note or a breath mark. The piano accompaniment (bottom staff) continues with chords and moving lines, including some notes marked with 'x' and '*' symbols.

la, Yo ho ho, tra-la-la - la. Tra - la - la - la, Yo ho ho!

Yo ho ho, _____

The third system concludes the musical piece. The vocal line (top staff) has the lyrics 'la, Yo ho ho, tra-la-la - la. Tra - la - la - la, Yo ho ho!' followed by 'Yo ho ho, _____' with a long horizontal line. The piano accompaniment (bottom staff) provides the final harmonic support, ending with a series of chords and a final cadence.

gone now, the joy I knew. My

eyes are like foun-tains flow - ing, Since los - ing

the sight of you.

1st and 2nd time to A Last time

1st and 2nd time to A Last time

2do *

A

ad libitum

A

1. Cut-ting
2. When to

cane while day is fly-ing, Ten-der tho'ts of you I keep, Or, when
town you go a-walk-ing, There a sail-or you may meet. He'll do-

D. S. al Fine

in my cab-in ly-ing, Dreams of you glide through my sleep. Li-
ceive you with his talk-ing, For his words are syr-up sweet. Li-

D. S. al Fine

*) In the absence of a flute, section ★-- to --★ may be omitted, or the piano may play the flute part.

Foolish Senorita

Students' Edition, Page 73

Leonard Kinsman

Spanish Folk Tune
Piano by Gladys Pitcher

Moderato



1. Oh, fair Ra - mo - na Of Bar - ce - lo - na Could find no
2. She frowned on that one, She spurned a fat one, And laughed at



suit-or to please her, — Her friends would scold her, And quite oft - en they
all ser - e - nad - ing, — She flirt - ed mad - ly, And then served them all



told her, "Look out when you grow old - er, some day!"
bad - ly. She now lives a - lone, sad - ly, they say.



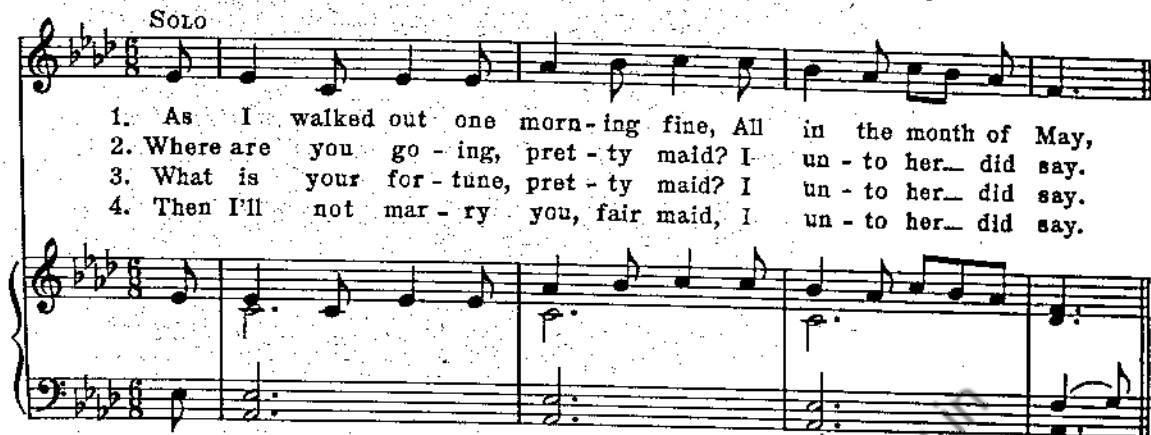
Heave Away, My Johnny

Students' Edition, Page 74

Traditional

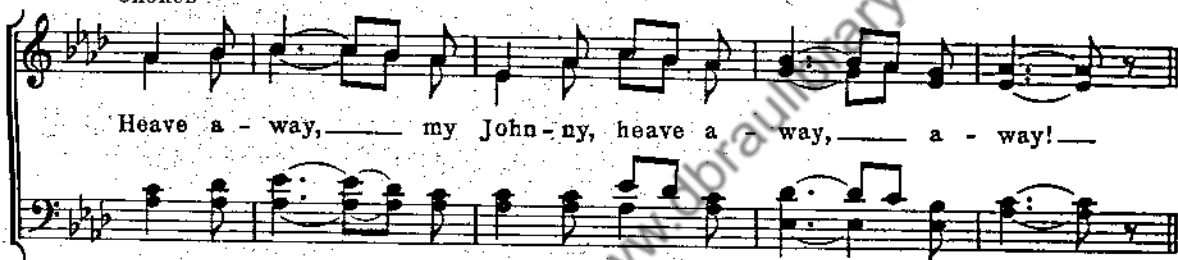
Chantey

Solo



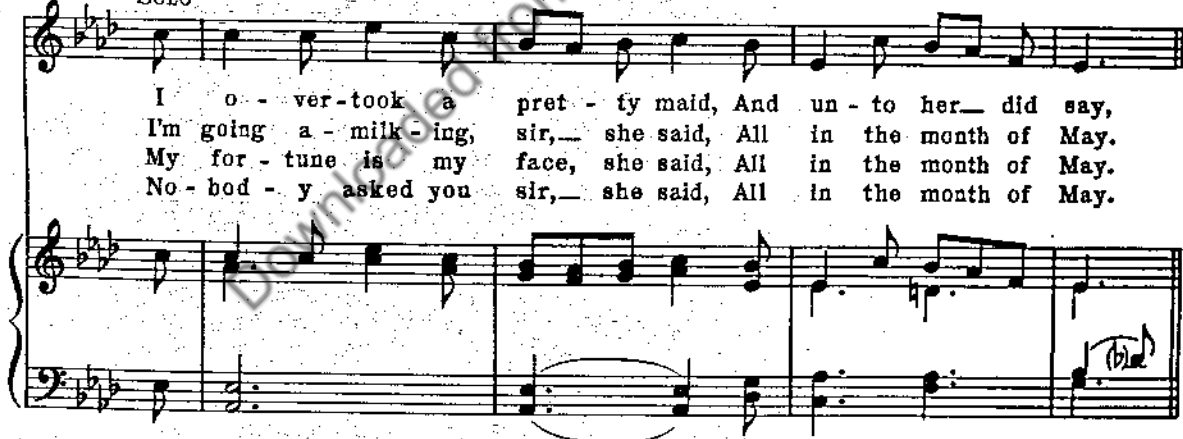
1. As I walked out one morn-ing fine, All in the month of May,
2. Where are you go-ing, pret-ty maid? I un-to her_ did say.
3. What is your for-tune, pret-ty maid? I un-to her_ did say.
4. Then I'll not mar-ry you, fair maid, I un-to her_ did say.

CHORUS



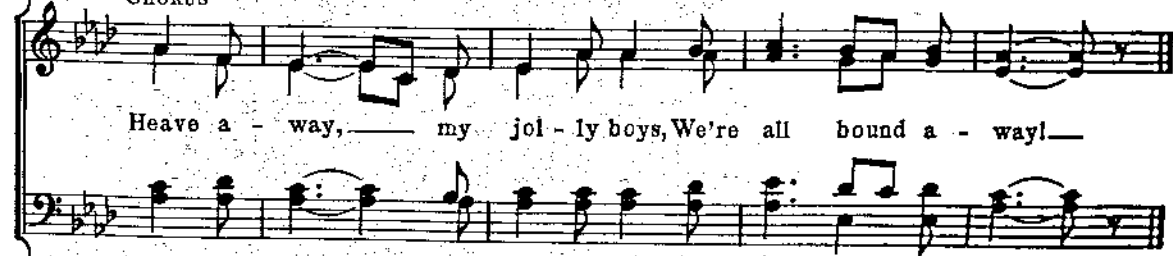
Heave a-way, — my John-ny, heave a way, — a-way! —

Solo



I o-ver-took a pret-ty maid, And un-to her_ did say,
I'm going a-milk-ing, sir_ she said, All in the month of May.
My for-tune is my face, she said, All in the month of May.
No-bod-y asked you sir_ she said, All in the month of May.

CHORUS



Heave a-way, — my jol-ly boys, We're all bound a-way! —

Students' Edition, Page 74

Swiss Folk Song

Arranged by Earl Roland Larson

Jauntily

Jauntily

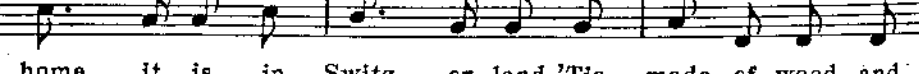
The musical score is written for a single melodic line on a treble clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo/mood is indicated as 'Jauntily'. The melody consists of a series of eighth and sixteenth notes, with some rests. The score is divided into two systems. The first system contains the first four measures, and the second system contains the next four measures. The melody is simple and rhythmic, typical of a children's song.

1. Oh,
2. Oh,
3. Oh,

1. Oh,
2. Oh,
3. Oh,

Vren - e - li, my pret - ty maid, Pray tell me, where's your home? "My
Vren - e - li, my pret - ty maid, Pray tell me, where's your heart? "My
Vren - e - li, my pret - ty maid, Pray tell me, where's your head? "Oh,

home, it is in Switz - er-land, 'Tis made of wood and stone, My
heart," she said, "I gave a-way, But still I feel the smart, My
that," she said, "I gave a-way, 'Tis with my heart," she said, "Oh,



home, it is in Switz - er-land, 'Tis made of wood and stone.
heart;" she said, "I gave a - way, But still I feel the smart."
that," she said, "I gave a - way, 'Tis with my heart," she said.

Yo ho ho, tra-la-la - la, Yo ho ho, tra-la-la - la.

Yo ho

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle is a vocal line in bass clef, and the bottom is a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps). The lyrics 'Yo ho ho, tra-la-la - la, Yo ho ho, tra-la-la - la.' are written below the vocal staves. The piano part provides a harmonic accompaniment with chords and moving lines.

Tra-la-la - la, Tra-la-la - la. Yo ho ho, tra-la-la -

ho, Yo ho ho,

The second system continues the musical piece. It features the same three-staff structure. The lyrics 'Tra-la-la - la, Tra-la-la - la. Yo ho ho, tra-la-la -' are on the vocal staves, followed by 'ho, Yo ho ho,' on the next line. The piano accompaniment continues with similar harmonic support. There are some markings like '7.' and '*' on the piano staff.

la, Yo ho ho, tra-la-la - la. Tra-la-la - la, Yo ho ho!

Yo ho ho,

The third system concludes the page. It follows the same three-staff format. The lyrics 'la, Yo ho ho, tra-la-la - la. Tra-la-la - la, Yo ho ho!' are on the vocal staves, with 'Yo ho ho,' on the line below. The piano accompaniment ends with a final chord. The page number '133' is at the bottom.

Peter Piper (ROUND)

Students' Edition, Page 75

Traditional

Russian Folk Tune
Piano by J. Lillian Vandevere

1
Pe-ter Pip-er picked a

2 3 4
peck of pep-pers, pick-led, green and yel-low.

Peck of pick-led pep-pers Pe-ter Pip-er

Last voice last time
picked, so ripe and mel-low mel-low.

8

The musical score is for a round titled "Peter Piper (ROUND)". It is a Russian folk tune, piano by J. Lillian Vandevere. The score is in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The melody is presented in a single staff with a treble clef. The lyrics are: "Pe-ter Pip-er picked a peck of pep-pers, pick-led, green and yel-low. Peck of pick-led pep-pers Pe-ter Pip-er picked, so ripe and mel-low mel-low." The score includes a piano accompaniment in the lower staves, with a bass clef and a treble clef. The piano part consists of chords and single notes. The score is divided into four systems, each with a measure number (1, 2, 3, 4) above the first measure. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line. The fourth system ends with a double bar line. The score is marked "8" at the bottom right.

The Stupid One

Students' Edition, Page 76

Blair-Edmunds

Il Maccheroni
Old Italian Air

Briskly

f *MELODY*

Ah Ah

1. Such a stu-pid boy is
2. All the lads their eyes are

mf

Ah Ah Ah

To - ny, Can - not dance the tar - an - tel - la, But he eats the mac - a - roll - ing, And they point to him in laugh - ter, But when To - ny goes a -

Ah Ah

ro - ni, And he smiles at Is - a - bel - la. When he plays his con - cer - stroll - ing, All their sweet - hearts fol - low aft - er. To - ny smiles and keeps on

Ah Ah

ti - na, La - zi - ly dron - ing out a meas - ure, Ah
 play - ing, Sing - ing a song that's old and mel - low, Ah

Mel.

Ah

Ev - 'ry
 Nev - er

Ah

pret - ty si - gno - ri - na Lin - gers be - side him and smiles with
 hears the things they're say - ing. To - ny is sure - ly a stu - pid

pp *D. S. (Fine)*

Ah

pp Ah

Ah

pp Ah

pleas - ure.
 fel - low! Ah

pp *D. S. (Fine)*

Heartstrings

Students' Edition, Page 78

S. B. II.

Czech Folk Melody

Adapted and arranged by Stuart Bliss Hoppin

With expression, not too slowly

poco rit.

§

1. There's an old fa-mil-lar strain, Now in mem-'ry sings a -
 3. Vi - o - lins by gyp-sies played, Play a - gain that ser - e -

Opt

§

1. There's an old, old strain, Now it sings a -
 3. Vi - o - lins that played, Play that ser - e -

§

a tempo

gain, — A sweet ser - e - nade from Bo - he - mia, In the
 nade — Your strings sweet - ly sang in Bo - he - mia, Yet I
 Bo - he - mia, long a go.

gain,
 nade

Bo - he - mia.

heart it fills a place, It tran-scends all time and space, — It
won - der if it's true That your strings are breaking, too, — Like

links all the old with the new. — *to 2nd verse*

to 2nd verse

last time heart-strings that held me to you. — *Fine*

last time *Fine*

Faster

2. But now it is far to the Mol - dau shore, Far to its green hills and

flow'r - ing plain. Tho' its fair banks we may roam no more, In

fond rec-ol - lec-tion we turn a - gain. Ah

Ah

Ah

Dancing Together

Students' Edition, Page 79

Blair Edmunds

Polish Folk Tune
Piano by Peter W. Dykema

Brightly

BOYS

1. We're the fin-est lads in the town, and we
2. Flow-ers in your hair make your eyes all the

GIRLS

BOYS

know it. That may all be true; we will soon find out. None candance so
bright-er. Sun-day coats and boots make you look quite neat. Such a tune as

well, and we ask a chance to show it. Danc-ing to-geth-er will not leave a
this makes a heavy foot grow light-er. Click heels, and smart-ly, then slide and re-

doubt (Oh.) Stamp it then, and stamp a-gain, And give a rous-ing shout.
peat. (Oh.) Round the floor, then stamp once more, And whirl on fly-ing feet.

The Csardas

Students' Edition, Page 80

Rosamund Brooks

Hungarian Folk Tune
Arranged by Gladys Pitcher

Gaily

Piano introduction in 2/4 time. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The piece is marked 'f' (forte) and 'Gaily'.

Vocal melody and piano accompaniment for the first verse. The vocal line is in a single staff, and the piano accompaniment is in two staves. The tempo is 'Gaily'.

1. Sure - ly we have done e - nough of work for one day,
All the week has gone and we will rest on Sun - day,
2. Hear the hap - py mu - sic of the csar - das sound - ing,
Feet are set a - stir and ev - 'ry heart is bound - ing,

Vocal melody and piano accompaniment for the second verse. The vocal line is in a single staff, and the piano accompaniment is in two staves. The tempo is 'Gaily'.

Tek-la, stop your spin-ning wheel! Join us in our jol-li-est reel!
Hur-ry now, it's o-ver soon! Mer-ry dance to mer-ri-est tune!

Faster

Play the mu-sic, Ho-li-ha, Ho-li-ha! Gay the mu-sic,

Ho - - - la! Ho

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and contains the lyrics 'Ho - - - la! Ho'. The middle staff is a bass line in bass clef, also in F# major, providing harmonic support. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring arpeggiated chords and a strong rhythmic pattern. The piano part also begins with a forte (*f*) dynamic.

Ho-li-ha, Ho-li-ha!

mf

mf

mf

mf

The second system continues the musical piece. The vocal line (top staff) has a mezzo-forte (*mf*) dynamic and includes the lyrics 'Ho-li-ha, Ho-li-ha!'. The piano accompaniment (bottom staff) also maintains a mezzo-forte (*mf*) dynamic. The middle staff is a bass line in bass clef, providing harmonic support. The piano part features a rhythmic pattern of eighth and sixteenth notes, creating a lively feel. The vocal line includes a melodic phrase that repeats the 'Ho-li-ha' motif.

heels so smart-ly, All to-geth-er, trip it, Ho-la!

f

f

The third system concludes the musical piece. The vocal line (top staff) has a forte (*f*) dynamic and includes the lyrics 'heels so smart-ly, All to-geth-er, trip it, Ho-la!'. The piano accompaniment (bottom staff) also maintains a forte (*f*) dynamic. The middle staff is a bass line in bass clef, providing harmonic support. The piano part features a rhythmic pattern of eighth and sixteenth notes, creating a lively feel. The vocal line includes a melodic phrase that repeats the 'Ho-li-ha' motif.

In My Wagon

Students' Edition, Page 81

English words by
M. de H.

Dutch Folk Tune
Arranged by Mary de Haven

The first system of music consists of three staves. The top staff is a single melodic line in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp. It contains a few notes and rests, ending with a double bar line and a repeat sign. The middle staff is a bass line, also in G major and 3/4 time, starting with a bass clef and containing a few notes and rests, ending with a double bar line and a repeat sign. The bottom staff is a piano accompaniment in G major and 3/4 time, starting with a grand staff (treble and bass clefs) and containing chords and single notes, ending with a double bar line and a repeat sign. To the right of the staves, there are three numbered options for the first staff: 1. As I, 2. As I, and 3. As I. Below these, the text 'SOLO or BASSES' is written.

1. As I
2. As I
3. As I

SOLO or BASSES

The second system of music consists of three staves. The top staff is a single melodic line in G major and 3/4 time, starting with a treble clef and a key signature of one sharp. It contains a few notes and rests, ending with a double bar line and a repeat sign. The middle staff is a bass line, also in G major and 3/4 time, starting with a bass clef and containing a few notes and rests, ending with a double bar line and a repeat sign. The bottom staff is a piano accompaniment in G major and 3/4 time, starting with a grand staff (treble and bass clefs) and containing chords and single notes, ending with a double bar line and a repeat sign. The lyrics for the first three lines are written below the top staff.

drive off to the mar - ket There are old wo - men rid - ing. They have
drive off to the mar - ket There are old men be - side me. They have
drive off to the mar - ket Pret - ty girls fit in neat - ly. They have

The third system of music consists of three staves. The top staff is a single melodic line in G major and 3/4 time, starting with a treble clef and a key signature of one sharp. It contains a few notes and rests, ending with a double bar line and a repeat sign. The middle staff is a bass line, also in G major and 3/4 time, starting with a bass clef and containing a few notes and rests, ending with a double bar line and a repeat sign. The bottom staff is a piano accompaniment in G major and 3/4 time, starting with a grand staff (treble and bass clefs) and containing chords and single notes, ending with a double bar line and a repeat sign. The lyrics for the first three lines are written below the top staff.

filled up all my wag - on, They are fuss - ing and chid - ing.
filled up all my wag - on, And its sore - ly they've tried me.
filled up all my wag - on, And they smile at me sweet - ly.

While po - ny's feet go clip - a - clop, These
 Far from con - tent to sit and chat, They
 No more old wo - men, no old men, I'll

Po - ny goes clip - a - clop,
 They will not sit and chat,
 No wo - men, no old men,

old wo - men scold with - out a stop, *D. S.*
 fight o - ver this and o - ver that, Then whoa, po - ny, whoa!
 take all the pret - ty girls a - gain,

They scold with - out a stop,
 Fight o - ver this and that, Whoa, po - ny, whoa!
 I'll take the girls a - gain, *D. S.*

The Air of May (ROUND)

Students' Edition, Page 81

Czechoslovakian Tune

1 2 3 4

Sweet the eve-ning air of May, Light - ly, gent - ly blow - ing.

Fine

Fra-grant is the li-lac spray, Near the door-step grow-ing. Bow-ing as they

D. C. al Fine

meet the breeze Stand the bloom-ing ap - ple trees, Bloom-ing ap-ple trees.

The Lonely One

Students' Edition, Page 82

Translated by Adair Ames

Philippine Folk Tune
Arranged by Gladys Pitcher

Tempo di Habanera

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, featuring a habanera rhythm. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line. The score is divided into three systems, each with a vocal line and a piano accompaniment line. The lyrics are: "No one may know _____ My weight of woe, _____ I've none to No one may know _____ My weight of woe, _____ love, None to smile and cheer me. _____ I've none to love and cheer me. _____ My heart is I've none to love and none to smile and cheer."

No one may

know _____ My weight of woe, _____ I've none to

No one may know _____ My weight of woe, _____

love, None to smile and cheer me. _____

I've none to love and cheer me. _____ My heart is

I've none to love and none to smile and cheer.

sad _____ That should be glad, _____ While I am

My heart is sad _____ That should be glad,

Who will hark-en and

long-ing for a sweet-heart fond and true. Ah _____

Ah _____

While I want a sweet-heart true. Who _____

come? Hear me, I im - plore you, _____ Show-ing pit-y and

Ah _____

_____ will hark and come? Hear me, I im - plore.

ten-der-ly wip-ing a - way my tears.

Ah

Ah

Show-ing pit - y for all my

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'ten-der-ly wip-ing a - way my tears.' and 'Ah'. The bottom staff is a piano accompaniment in bass clef with lyrics 'Ah' and 'Show-ing pit - y for all my'. Both staves feature triplets and slurs.

Who will hark-en and come,

Make my spir - it light - er,

Ah

Ah

tears. Oh, who will come? Ah

This system contains the next two staves of music. The top staff is a vocal line with lyrics 'Who will hark-en and come,' and 'Make my spir - it light - er,'. The bottom staff is a piano accompaniment with lyrics 'tears. Oh, who will come? Ah'. Both staves feature triplets and slurs.

Drive my sor-row a - way,

And sat-is - fy my heart?

Ah

This system contains the final two staves of music. The top staff is a vocal line with lyrics 'Drive my sor-row a - way,' and 'And sat-is - fy my heart?'. The bottom staff is a piano accompaniment with lyrics 'Ah'. Both staves feature triplets and slurs.

My Belovéd

Students' Edition, Page 84

Esthonian Folk Tune
Arranged by Gladys Pitcher

Leonard Kinsman

1. Torch - es of su - mac are blaz - ing in splen - dor,
2. Si - lent the fields where the small birds were call - ing,

Come, my be - lov - ed, and share in their glow!
Come, my be - lov - ed, and wake them with song.

Tho' au - tumn sun - shine is mist - i - ly ten - der,
Si - lent my heart when your voice is not fall - ing.

Ah
Since you are a - way, All the world is gray.
When I hear you sing, Then will come the spring.
Ah

Turkish Round

Students' Edition, Page 84

1 *p* 2 *mf*
Mil ha - bi lou lou-bi shem-bel, Mil ha-bi lou lou-bi shem-bel,
3 *cresc.* 4 *decresc.*
Mil ha - bi lou lou-bi shem-bel, Mil ha - bi lou lou-bi shem-bel.

OVERTURES

(See pages 85-91, Students' Edition)

COME BEFORE HIS PRESENCE WITH SINGING

Kyrie Orbis Factor

Students' Edition, Page 92

Missa Dominicalis
10th century

p *mf*

1.2.3. Lord, _____ have mer-cy up-on us. 4.5.6. Christ, _____ have mer-cy up-on us.

p *mf* *rit.*

7.8. Lord, _____ have mer-cy up-on us. 9. Lord, _____ have mer-cy up-on us.

O bone Jesu

(Motet)

Students' Edition, Page 92

Giovanni Pierluigi da Palestrina
(circa 1527-1594)

Andante
pp *mf*

O bo-ne Je-su! mi-se-re-re

Je-su!

cre-a-sti nos, tu

no-bis, qui-a tu cre-a-sti nos, tu tu

qui-a tu cre-a-sti nos, tu

Larga

red-e-mi-sti nos pre-ti-o-sis - si-mo.

red-e-mi-sti nos san-gui-ne tu-o pre-ti-o-sis - si-mo.

red-e-mi-sti nos

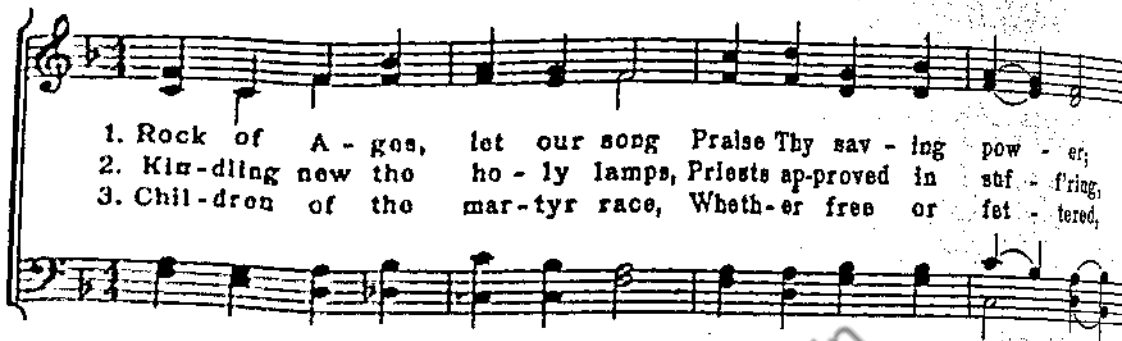
red-e-mi-sti nos pre-ti-o-sis - si-mo.

Rock of Ages

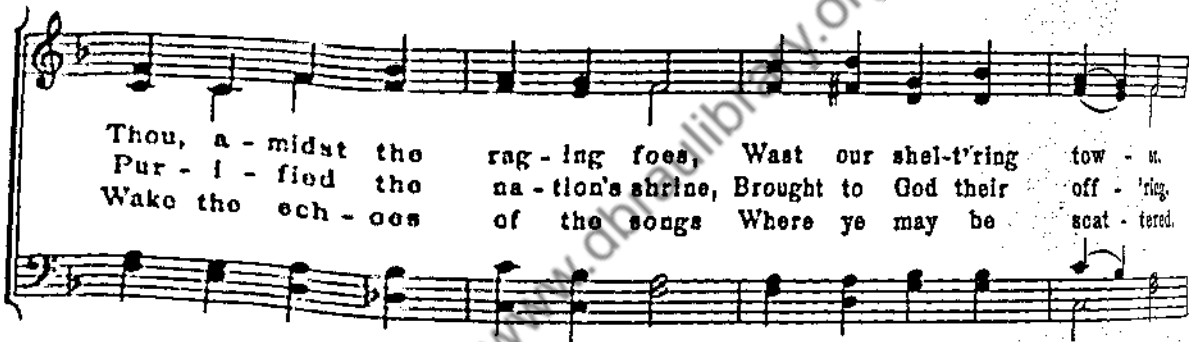
(For the Feast of Lights)
Students' Edition, Page 93

★ M. Jastrow Gottlieb
Adapted from the German of Leopold Stein

Old Synagogal Melody
Moos Zur



1. Rock of A - ges, let our song Praise Thy sav - ing pow - er;
2. Kna - dling new tho ho - ly lamps, Priests ap - proved in suf - f'ring;
3. Chil - dren of the mar - tyr race, Wheth - er free or fet - tered,



Thou, a - midst the rag - ing foes, Wast our shel - t'ring tow - n.
Pur - i - fied the na - tion's shrine, Brought to God their off - 'ring.
Wake the ech - oes of the songs Where ye may be scat - tered.



Fu - rious, they as - sailed us, But thine arm a - vailed us,
And His courts sur - round - ing Hear, in joy a - bound - ing,
Yours the mes - sage cheer - ing That the time is near - ing



And Thy word Broke their sword When our own strength failed us.
Hap - py throngs Sing - ing songs With a might - y sound - ing.
Which will see All men free, Ty - rants dis - ap - pear - ing.

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Old Polish Religious Song

Students' Edition, Page 94

English words by
J. Lilian Vandevere

Old Polish Song
Transcribed and arranged by
Alexandre Tansman

Adagio

p Lord of Hosts on high, —

Optional CELLO obligato

pp religioso sempre legato

Hear thy peo - ple cry! — When in deep dis - tress we

più f

più f

stand, Let thine arm de - fend our land.

Fine

Fine

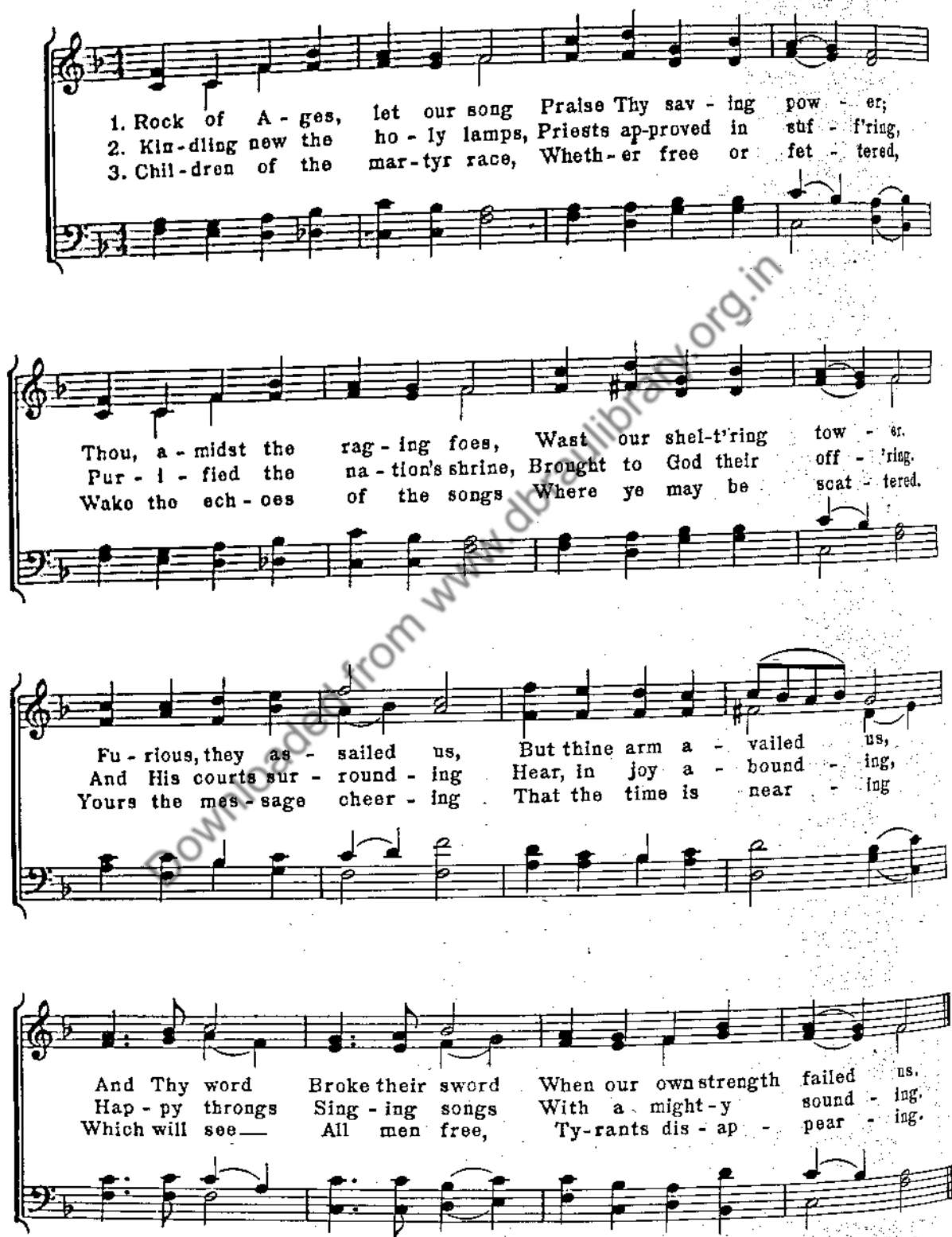
Fine

Rock of Ages

(For the Feast of Lights)
Students' Edition, Page 93

★ M. Jastrow Gottlieb
Adapted from the German of Leopold Stein

Old Synagogal Melody
Mooz Zur



1. Rock of A - ges, let our song Praise Thy sav - ing pow - er;
2. Kin - dling new the ho - ly lamps, Priests ap - proved in suf - f'ring,
3. Chil - dren of the mar - tyr race, Wheth - er free or fet - tered,

Thou, a - midst the rag - ing foes, Wast our shel - t'ring tow - er.
Pur - i - fied the na - tion's shrine, Brought to God their off - 'ring.
Wake the ech - oes of the songs Where ye may be scat - tered.

Fu - rious, they as - sailed us, But thine arm a - vailed us,
And His courts sur - round - ing Hear, in joy a - bound - ing,
Yours the mes - sage cheer - ing That the time is near - ing

And Thy word Broke their sword When our own strength failed us.
Hap - py throngs Sing - ing songs With a might - y sound - ing.
Which will see — All men free, Ty - rants dis - ap - pear - ing.

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Old Polish Religious Song

Students' Edition, Page 94

English words by
J. Lilian Vandevere

Old Polish Song
Transcribed and arranged by
Alexandre Tansman

Adagio

Optional CELLO obligato *p*

pp religioso sempre legato

Lord of Hosts on high, —

Hear thy peo - ple cry! — When in deep dis - tress we

più f

più f

stand, Let thine arm de - fend our land.

Fine

Fine

Fine

p

We, thy peace - ful peo - ple, kneel - ing, Lift our

p

hearts to thee, ap - peal - ing. Save us,

f

f

D. S. al Fine

O God

pp *ff* *pp*

D. S. al Fine

Garden Hymn

Students' Edition, Page 94

From *Southern Harmony*
and *Musical Companion*,

Early American Hymn
Piano by Gladys Pitcher

The Lord in - to his gar - den comes, The

spic - es yield a rich per - fume, The lil - ies grow and

thrive, The lil - ies grow and thrive; Re -

fresh-ing show'rs of grace di - vine, From Je - sus flow to ev - 'ry

vine, And - make the dead re - vive, And - make the dead re - vive.

Glory Now to Thee Be Given

Students' Edition, Page 95

From Philipp Nicolai

J. S. Bach
in *Sleepers, Wake!*

Maestoso

Glo-ry now to thee be giv - en, On earth as in the high-
All of pearl each daz-zling por - tal, Where we shall join the song

Glo - ry now to in high-
All of pearl each join song

- est heav - en, With lute and harp in sweet-est tone.
im - mor - tal Of Saints and An - gels round Thy throne.

- est heav - en,
im - mor - tal

Be - yond all earth-ly ken Those joys di - vine re - main,

Be - yond all earth-ly ken Those joys di - vine re - main,

That God pre - pares. Our hearts a - glow, Like

That God pre - pares. Our hearts a - glow, Like

stars a - bove, Re - joice to — feel His won - drous love.

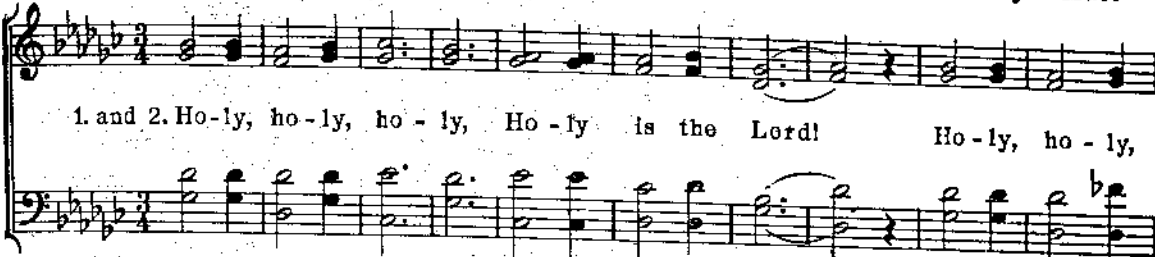
stars a - bove, Re - joice to — feel His won - drous love.

Sanctus

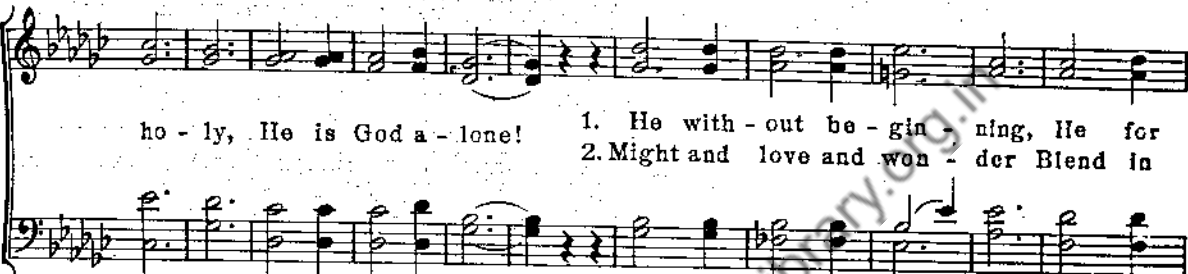
Students' Edition, Page 96

Translated by Sue Cornwell

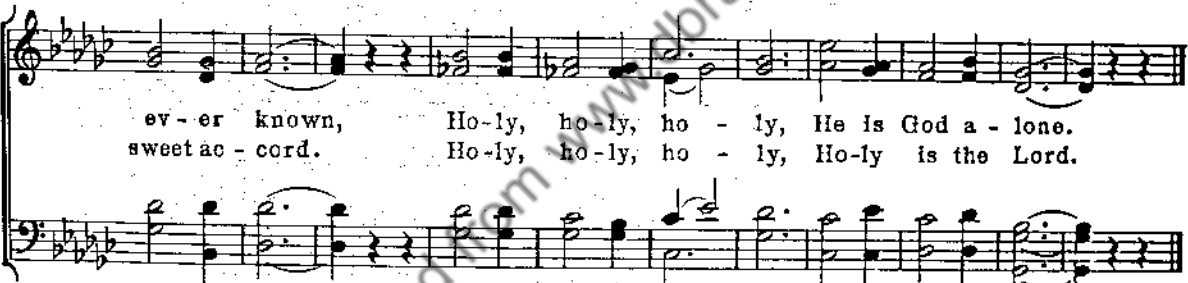
Franz Peter Schubert
in *The Fifth Mass*



1. and 2. Ho-ly, ho-ly, ho-ly, Ho-ly is the Lord! Ho-ly, ho-ly,



ho-ly, He is God a-lone! 1. He with-out be-gin-ning, He for
2. Might and love and won-der Blend in



ev-er known, Ho-ly, ho-ly, ho-ly, He is God a-lone.
sweet ac-cord. Ho-ly, ho-ly, ho-ly, Ho-ly is the Lord.

Alleluia (ROUND)

Students' Edition, Page 96

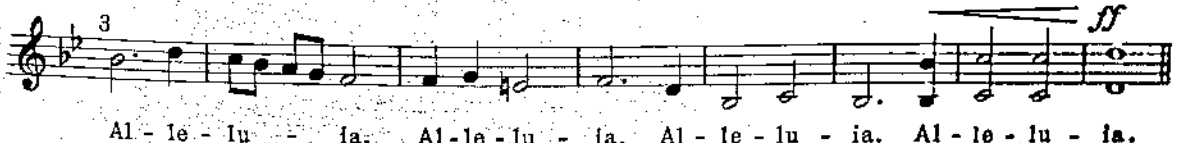
William Boyce



Al-le-lu-ia, Al-le-lu-ia, - - - ia,



Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.



Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.

peace - ful riv - ers, soft_ and slow, A - mid the

ver - dant land-scape flow. 3. Though in a bare_ and

GIRLS *mp*

rug - ged way Through de - vious, lone - ly wilds I

stray, Thy boun - ty shall my pains be - guile; The

bar - ren wil - der-ness shall smile With sud - den greens and

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half note 'bar', followed by quarter notes 'ren', 'wil', and 'der-ness', then a half note 'shall', followed by a quarter rest, a half note 'smile', a quarter note 'With', a quarter rest, a half note 'sud - den', a quarter note 'greens', and finally a half note 'and'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, with various chords and intervals.

herb - age crowned, And streams shall mur - mur all a - round.

The second system continues the musical piece. The vocal line starts with a half note 'herb - age', followed by a quarter note 'crowned,', a quarter rest, a half note 'And', a quarter rest, a half note 'streams', a quarter note 'shall', a quarter rest, a half note 'mur - mur', a quarter note 'all', a quarter rest, a half note 'a -', and finally a half note 'round.'. The piano accompaniment continues with similar textures, including chords and moving lines in both hands.

ALL
4. Though in the paths — of death — I

The third system is marked with a forte 'f' dynamic and the instruction 'ALL'. The vocal line begins with a half note '4.', followed by quarter notes 'Though', 'in', 'the', a half note 'paths —', a quarter note 'of', a half note 'death —', and a final half note 'I'. The piano accompaniment features a strong, rhythmic pattern with chords and moving lines, supporting the vocal melody.

tread, With gloom - y hor - rors o - ver - spread, My

The fourth system concludes the page. The vocal line starts with a half note 'tread,', followed by quarter notes 'With', 'gloom - y', a half note 'hor - rors', a quarter note 'o - ver -', a half note 'spread,', and finally a half note 'My'. The piano accompaniment continues with its characteristic textures, ending with a final chord in the right hand and a sustained note in the left hand.

stead - fast heart shall fear— no ill, For thou, O

Lord, art with me still; Thy friendly crook shall

give me aid, And guide me through the dread-ful shade.

ff poco rit.

Prayer (ROUND)

St. Francis (abridged)

Students' Edition, Page 97

Siebolt H. Frieswyck

Largo

I II

Lord, make me an in - strument of Thy peace. — Where

III

there is in - ju - ry — Thou dost par

IV

don. Where there is doubt Thou giv-est faith, hope, — and love. —

Roll, Jordan, Roll!

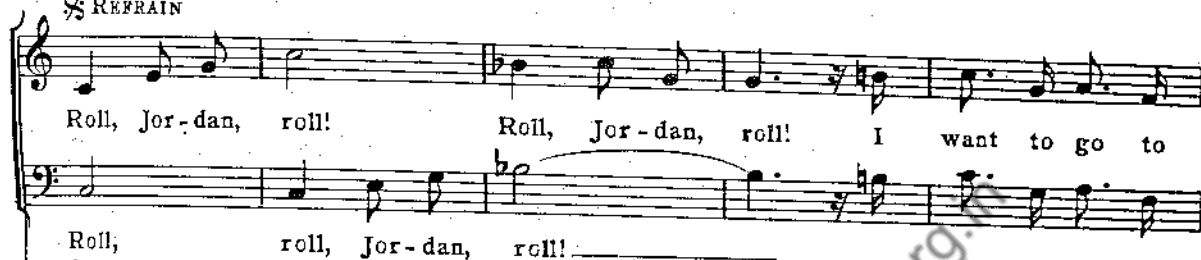
Traditional

Students' Edition, Page 98

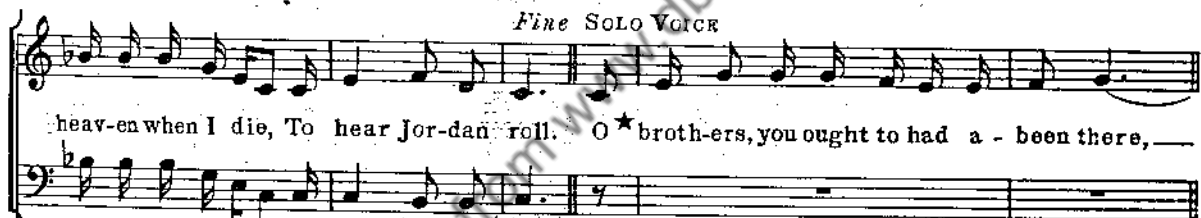
Negro Spiritual
Arranged by Don Malin



REFRAIN



Fine SOLO VOICE



Fine



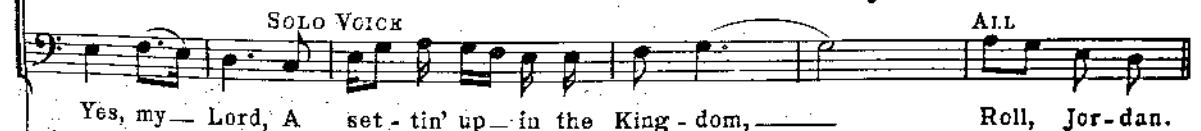
ALL

D.S. al Fine



SOLO VOICE

ALL



Roll, Jor-dan.
D.S. al Fine



★ Sisters, seekers, etc.

Somebody's Knocking at Your Door

Students' Edition, Page 98

Traditional

Negro Spiritual
Arranged by R. Nathaniel Dett

Andante serioso

SOLO: REPEAT

Some - bod - y's knock - ing at your door,

CHORUS

Some - bod - y's knock - ing at your door.

O — sin - ner, why don't you ans - wer? Some - bod - y's knock - ing at your door.

SOLO *

CHORUS

1. Knocks like — Je - sus, Some - bod - y's knock - ing at your door.

SOLO

CHORUS

D. S. al Fine

Knocks like Je - sus, Some - bod - y's knock - ing at your door.

- ★ 2. Can't you hear him? *etc.*
- 3. Answer Jesus. *etc.*
- 4. Jesus calls you. *etc.*
- 5. Can't you trust him? *etc.*

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When the Love Comes Trick-a-lin' Down

Students' Edition, Page 99

Traditional

Negro Spiritual
Arranged by Gladys Pitcher

mf (p, on repeat)

Sis-ter, you ought - a been there,
(Use "Brother, Father, Mother" or other names for more stanzas)

Sis-ter, you ought - a been there, Sis-ter, you ought - a

been there, When the love comes trick-a-lin' down. Oh, down, Go

1 2

Red *

seek (go seek) and ye shall find, Knock (knock, knock), and the door shall be o-pened,

Red. * Red. * Red. Red. *

Ask (oh, ask), and it shall be giv-en, When the love comes trick-a - lin' down.

O ask and it shall be giv-en, When the love comes trick-a - lin' down.

Red. * Red. * Red. * Red.

Sinner, Please Don't Let This Harvest Pass

Traditional

Students' Edition, Page 100

Negro Spiritual

Arranged by William Grant Still

Slowly

Sin-ner, please don't let this har-vest pass; Sin-ner,

Hum ————— Har-vest pass;

please don't let this har-vest pass; Sin-ner,

Hum ————— har-vest pass;

please don't let this har-vest pass,

Hum *Hum* And die and lose your soul at—

last (soul at last). *mp* I know that my Re-deem-er lives (yes, he lives), *mp*

mp I know that my Re-deem-er lives (yes, he lives), *f* I know that my Re-

mp deem-er lives. Sin-ner, please don't let this har-vest pass, — *pp* Sin-ner,

please don't let this har-vest pass, — Sin-ner, please don't let this har-vest pass, Sin-ner

please don't let this har-vest pass, And die and lose your soul at — last. *rit.*

Wayfaring Stranger

Students' Edition, Page 101

Religious folk-ballad, U. S. A.

Piano by Augustus D. Zanzig

In moderate walking time

I'm just a poor way-far-ing stran-ger, A-trav-'ling through this world of

The first system of the musical score. It features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'In moderate walking time'. The lyrics are 'I'm just a poor way-far-ing stran-ger, A-trav-'ling through this world of'.

woe; But there's no sick-ness, toil nor dan-ger In that bright world to which I go.

The second system of the musical score. The vocal line continues with the lyrics 'woe; But there's no sick-ness, toil nor dan-ger In that bright world to which I go.' The piano accompaniment continues with chords and moving lines in both hands.

I'm go-ing there to see my { fa - ther, moth - er, sis - ter, broth - er, } I'm go-ing there no more to

The third system of the musical score. The vocal line includes a list of family members in curly braces: 'fa - ther, moth - er, sis - ter, broth - er,'. The lyrics continue with 'I'm go-ing there no more to'.

roam, I'm just a - go - ing o-ver Jor-dan, I'm just a - go - ing o-ver home.

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics 'roam, I'm just a - go - ing o-ver Jor-dan, I'm just a - go - ing o-ver home.' The piano accompaniment provides a final harmonic support.

Rejoice, Ye Pure in Heart

Students' Edition, Page 102

Edward H. Plumptre

Arthur H. Messiter

1. Re - joice, ye — pure in heart; Re -
2. Bright youth and — snow - crowned age, Strong

joice, give — thanks and sing! Your glo - rious — ban - ner
men and — maid - ens meek, Raise high your — free, ex -

wave — on — high, The cross of Christ, your king.
ult - ing — song! God's won - drous prais - es speak.

Re - joice, re - joice, Re - joice, give thanks and sing.
re - joice, re - joice, Re - joice, give thanks and sing.

Praise the Lord, Ye Heavens Adore Him

(Hyfrydol)

Students' Edition, Page 102

From the Foundling Collection

Rowland H. Prichard
Arranged by Don Malin



ALL, IN UNISON

Praise the Lord, ye heav'ns a - dore - him, Praise him, an - gels

The first system of the hymn, featuring a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves. The lyrics are: "Praise the Lord, ye heav'ns a - dore - him, Praise him, an - gels".

In — the height. Sun and moon, re - joice be - fore - him, Praise him,

The second system of the hymn, featuring a vocal line and piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment provides harmonic support. The lyrics are: "In — the height. Sun and moon, re - joice be - fore - him, Praise him,".

all ye stars of light. Praise the Lord, for he hath spo - ken;

The third system of the hymn, featuring a vocal line and piano accompaniment. The vocal line concludes the phrase. The piano accompaniment ends with a final chord. The lyrics are: "all ye stars of light. Praise the Lord, for he hath spo - ken;".

Worlds his might - y voice o - beyed; Laws which nev - er

can - be bro - ken For their guid - ance he hath made.

Descant for Verse 2

Wor - ship, hon - or, glo - ry, bless - ing, Lord, we of - fer

1. Praise the Lord, ye heav'n's a - dore - him, Praise him, an - gels
2. Wor - ship, hon - or, glo - ry, bless - ing, Lord, we of - fer

On repetition of 1st verse, play voice parts.
On second verse, with descant, play accompaniment.

The Old Ship of Zion

Traditional

Students' Edition, Page 103

White Spiritual
Arranged by Don Malin

1. What ship is this that will take us all home,
2. The winds may blow and the bil-lows may foam, Oh, — glo-ry, hal-le -

lu - Jah! And safe - ly land us on Oa-naan's bright shore,
But she is a - ble to land us all home,

Oh, — glo-ry, hal-le - lu - Jah! 'Tis the old ship of Zi-on, hal-le -

lu, hal-le - lu, 'Tis the old ship of Zi-on, hal-le - lu - Jah! 'Tis the

old ship of Zi-on, hal-le - lu, hal-le - lu, 'Tis the old ship of Zi-on, hal-le -

After the second verse
lu - Jah! 'Tis the old ship of Zi-on, hal-le - lu - Jah!

How Bright Appears the Morning Star

† Philipp Nicolai (1599)
Translated by William Mercer

Students' Edition, Page 104

Philipp Nicolai (1599)
Harmonized by J. S. Bach
Arranged by Don Malin

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of six systems of music. The first system is an instrumental introduction. The second system contains the first line of the vocal melody with the lyrics: "With mer - cy beam - ing Thou Son of Man and". The third system contains the second line of the vocal melody with the lyrics: "How bright ap - pears the morn - ing star, O Right - eous Branch, O Jes - se's Rod!". The fourth system contains the third line of the vocal melody with the lyrics: "from a - far; The host of heav'n re - joice - es; Son of God! We, too, will lift our voice - es;". The fifth system contains the fourth line of the vocal melody with the lyrics: "Je - su, Je - su! Ho - ly, ho - ly, Yet most low - ly,". The sixth system is an instrumental conclusion. The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal parts.

With mer - cy beam - ing
Thou Son of Man and

How bright ap - pears the morn - ing star,
O Right - eous Branch, O Jes - se's Rod!

from a - far; The host of heav'n re - joice - es;
Son of God! We, too, will lift our voice - es;

Je - su, Je - su! Ho - ly, ho - ly, Yet most low - ly,

Boys

Go - ing o'er the hill - side, Through the ice and milk-white snow, I
heard a ewe a - bleat - ing While the wind did blow.

GIRLS

Shep - herds man - ya one Sat a - mong the

Boys

Shep - herds man - ya one Sat a - mong the si - lent sheep, And

si - lent sheep, And no man spake more word than had they been a - sleep.

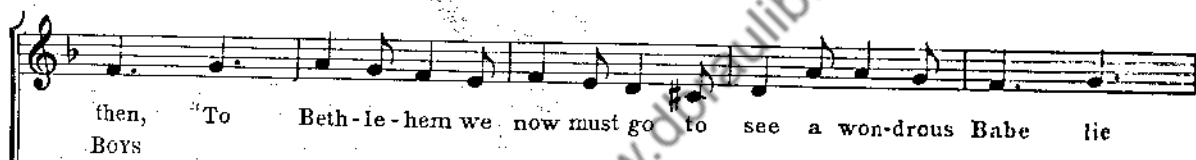
no man spake more word than had they been a - sleep.



GIRLS



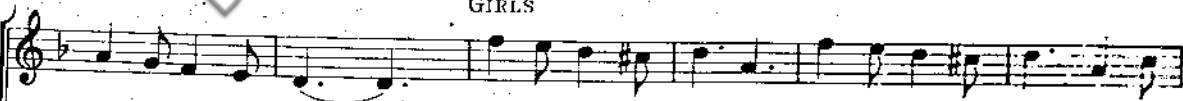
Quoth I, "Fel-lows mine, Why in this guise sit ye here, A-
mak-ing but dull cheer, Shep-herds tho' ye _____ be?" Quoth those fel-lows



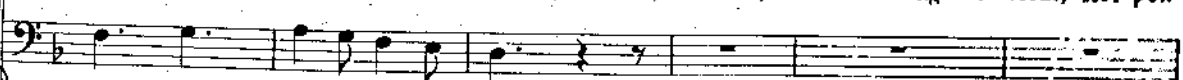
then, "To Beth-le-hem we now must go to see a won-drous Babe lie
Quoth those fel-lows then, "To Beth-le-hem we now must go to see a won-drous



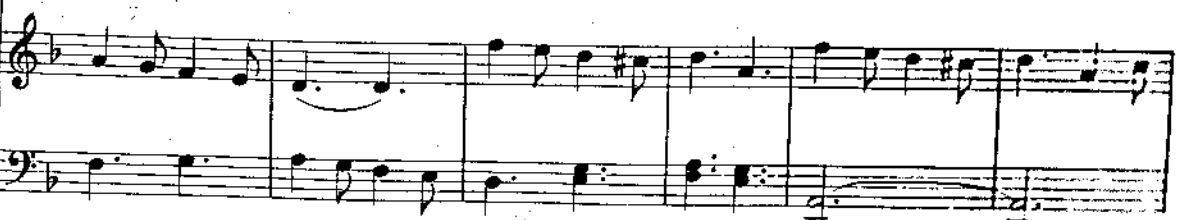
GIRLS

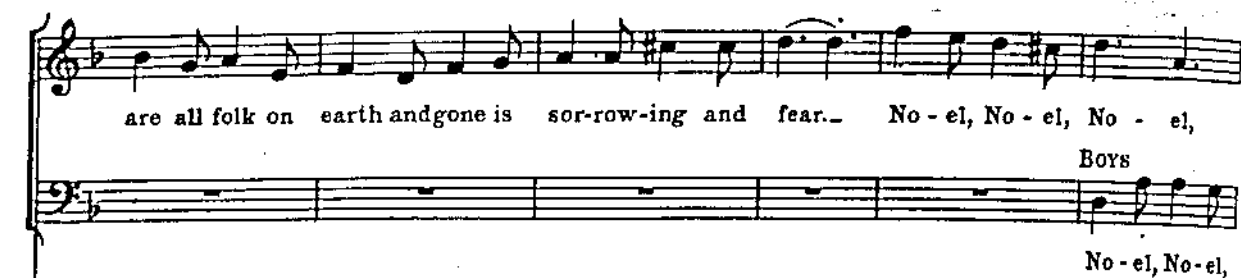


in a manger low." No-el, No-el, No-el, No-el sing we clear, Hol-pen



Babe lie in a man-ger low."

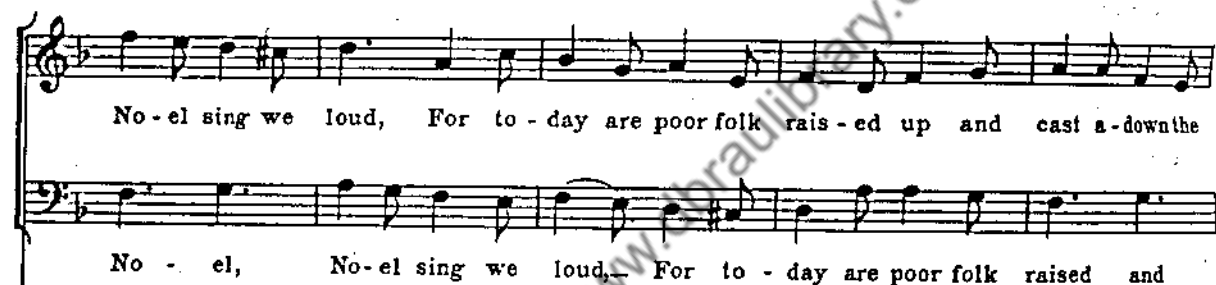




are all folk on earth and gone is sor-row-ing and fear. No - el, No - el, No - el,

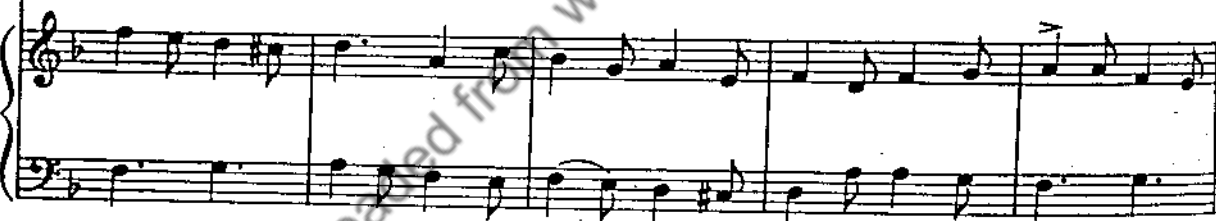
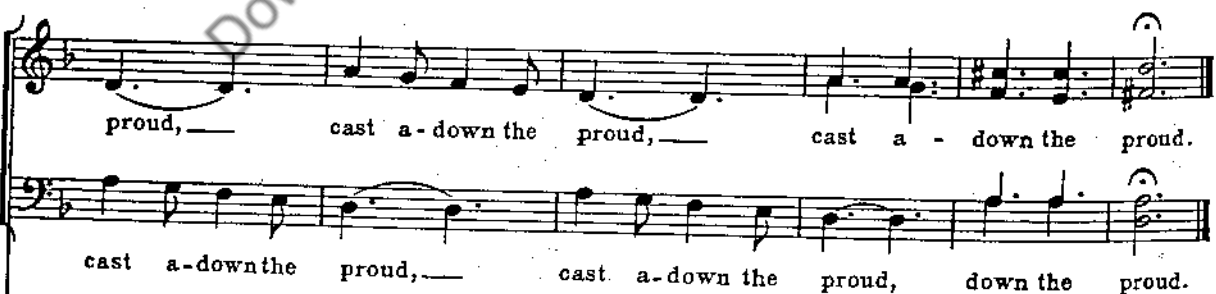
Boys

No - el, No - el,

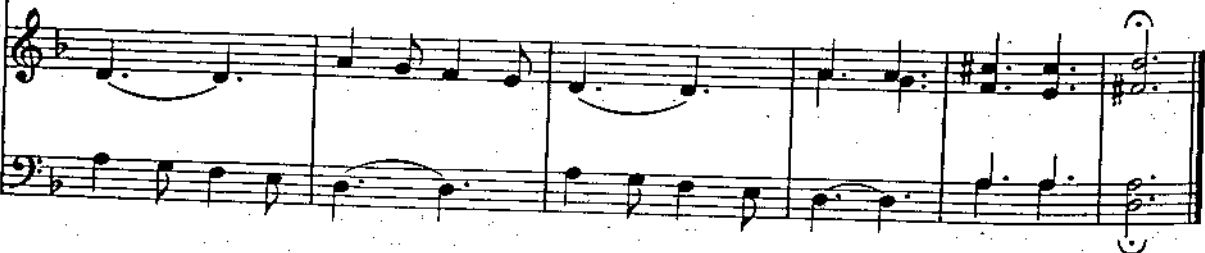
No - el sing we loud, For to - day are poor folk rais - ed up and cast a - down the

No - el, No - el sing we loud, For to - day are poor folk raised and

proud, — cast a - down the proud, — cast a - down the proud.

cast a - down the proud, — cast a - down the proud, down the proud.



He Shall Feed His Flock

Students' Edition, Page 108

George Frederick Handel
in *The Messiah*

Larghetto e piano

The first system of the musical score is in G major, 12/8 time, and begins with a piano (*p*) dynamic. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line starts with a half note G, followed by a quarter note A, and then a half note B. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

The second system continues the musical score. The vocal line has a whole rest, followed by a half note G, and then a half note B. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand. A piano (*p*) dynamic marking is present at the end of the system.

The third system contains the vocal entry with the lyrics: "— shall feed His flock like a shep - - - herd, And". The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are aligned with the notes: "shall" under a half note, "feed" under a quarter note, "His" under a half note, "flock" under a quarter note, "like" under a half note, "a" under a quarter note, "shep" under a half note, "herd," under a quarter note, and "And" under a half note.

The fourth system continues the musical score with the lyrics: "He — shall — gath - er the lambs — with His arm,". The vocal line is on a single staff, and the piano accompaniment is on a grand staff. The lyrics are aligned with the notes: "He" under a half note, "shall" under a quarter note, "gath" under a half note, "er" under a quarter note, "the" under a half note, "lambs" under a quarter note, "with" under a half note, and "His arm," under a quarter note.

with _____ His arm. He

cresc. *p*

— shall feed His flock like a shep - herd, And

He — shall — gath - er the lambs — with His arm,

with _____ His arm. And

cresc. *p*

car - ry — them in His bos - om, And gen - tly lead those — that

The first system of the musical score. The vocal line is in G major, 4/4 time, with lyrics: "car - ry — them in His bos - om, And gen - tly lead those — that". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

are — with young, — And gen - tly lead — those, — and

The second system of the musical score. The vocal line continues with lyrics: "are — with young, — And gen - tly lead — those, — and". The piano accompaniment continues with similar harmonic support.

gen - - tly lead — those that are — with young.

The third system of the musical score. The vocal line concludes the phrase with lyrics: "gen - - tly lead — those that are — with young." The piano accompaniment provides a final harmonic setting for the phrase.

mf *p*

A piano solo section of the musical score. It begins with a mezzo-forte (*mf*) dynamic and transitions to a piano (*p*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady bass line.

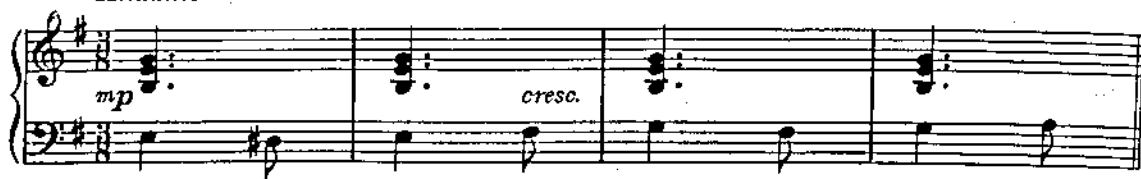
Three Kings of Orient

Students' Edition, Page 108

J. H. H.

Rev. J. H. Hopkins Jr.
Piano by J. Lilian Vandevere

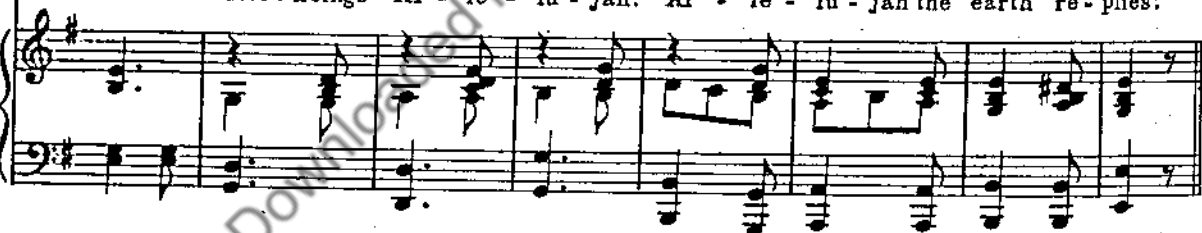
Andante



ALL 1. We three Kings of O - ri - ent are, Bear - ing gifts we trav - erse a -
GASPAR 2. Born a king on Beth - le - hem plain, Gold I bring to crown Him a -
MELCHIOR 3. Frank - in - cense to of - fer have I, In - cense owns a De - i - ty
BALTHAZAR 4. Myrrhis mine, its bit - ter per - fume Breathes a life of gath - er - ing
ALL 5. Glo - rious now be - hold Him a - rise, King and God and Sac - ri -



far, Field and foun - tain, Moor and moun - tain, Fol - low - ing yon - der star.
gain, King for - ev - er, Ceas - ing nev - er O - ver us all to reign.
nigh: Pray'r and prais - ing All men rais - ing, Wor - ship Him, God on high.
gloom, Sor - row - ing, sigh - ing, Bleed - ing, dy - ing, Sealed in the stone - cold tomb.
fice: Heav'n'sings Al - le - lu - jah: Al - le - lu - jah the earth re - plies.



REFRAIN *Faster*

O - Star of Won - der, Star of Night! Star of Roy - al Beau - ty bright;

West - ward lead - ing, Still pro - ceed - ing, Guide us to Thy per - fect Light

Snow in the Street

William Morris
(1834-1896) adapted

Students' Edition, Page 109

Ruth Bampton

1. From far a - way we come to you, The
2. — Under a bent, when the night was deep, There

snow in the street, the wind on the door, To tell of great ti - dings,
lay — three shep - herds, tend - ing their sheep. — O — ye shep - herds,

strange and true, — Min-strels and maids, stand forth on the floor, From far a - way we
what have ye seen To slay — your sorrow and heal — your teen? — In a stall this

come to you To tell — of ti - dings strange and true. —
night we saw A Babe and a maid with - out a flaw. —

Shepherds, Shake Off Your Drowsy Sleep

Students' Edition, Page 109

Traditional

Besangon Carol

Piano by J. Lilian Vandevere

Briskly

mf

1. Shep-herds, shake off your drow-sy
2. Hark, e-ven now the bells ring

mf

sleep, Rise and leave your sil-ly sheep, An-gels from heav'n a-round loud
round, Lis-ten to their mer-ry sound. Hark! how the birds new songs are

sing-ing, Ti-dings of great joy are bring-ing, } Shep-herds, the
mak-ing, As if win-ter's chains were break-ing, }

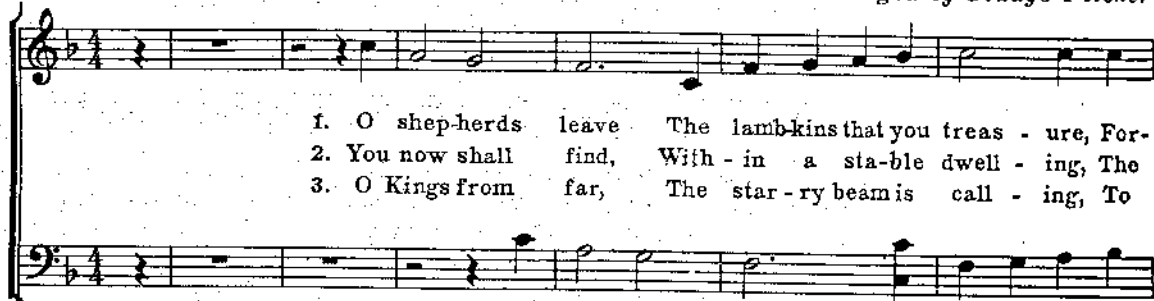
cho-rus come and swell! Sing No-ël! O sing— No-ël!

O Leave Your Sheep

Students' Edition, Page 110

English words by
Sue Cornwell

French Noël
Arranged by Gladys Pitcher



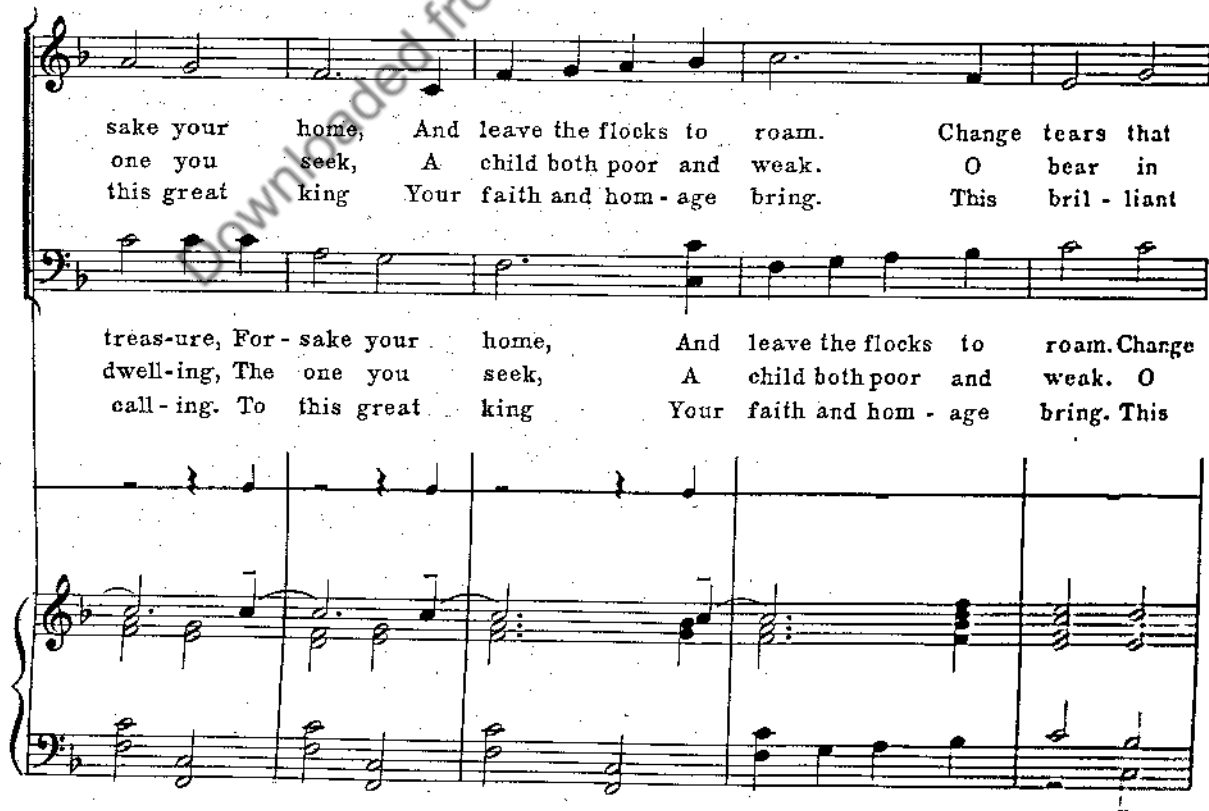
1. O shep-herds leave The lamb-kins that you treas - ure, For-
2. You now shall find, With - in a sta-ble dwell - ing, The
3. O Kings from far, The star-ry beam is call - ing, To



1. O shep-herds leave The lamb-kins that you
2. You now shall find, With - in a sta-ble
3. O Kings from far, The star-ry beam is

TRIANGLE OR BELL

*Tri. * Tri. * Tri. * simile*



sake your home, And leave the flocks to roam. Change tears that
one you seek, A child both poor and weak. O bear in
this great king Your faith and hom-age bring. This bril-liant

treas-ure, For-sake your home, And leave the flocks to roam. Change
dwell-ing, The one you seek, A child both poor and weak. O
call-ing. To this great king Your faith and hom-age bring. This

grieve For joy that knows no meas - ure. Come wor - ship and a - dore The
mind His love be - yond all tell - ing, To come and seek for you. 'Tis
star Leads on where light is fall - ing, Whose dawn you now be - hold. Bring

tears for joy that knows no meas - ure. Come wor - ship and a - dore, a - dore The
bear His love be - yond all tell - ing, To come and seek for you, for you. 'Tis
star leads on where light is fall - ing, Whose dawn you now be - hold, be - hold. Bring

Lord, the Lord, Who com - forts ev - er - more.
he, 'Tis he, 'Tis he, the shep - herd true.
gifts! Bring gifts! Bring frank - in - cense and gold.

Lord, the Lord, The Lord, the Lord, Who com - forts ev - er, ev - er - more.
he, 'Tis he, 'Tis he, 'Tis he, 'Tis he, the shep - herd good and true.
gifts! Bring gifts! Bring gifts! Bring gifts! Bring frank - in - cense and myrrh and gold.

Gloria in excelsis

Students' Edition, Page 111

After an ancient antiphon
Not too slow

Ancient Carol
Arranged by Gladys Pitcher

mf

Tea. * Tea. * Tea. *

1st GROUP 1. Shep - herds in the fields a - bid - ing, Tell us when the ser - aph bright
 2nd GROUP 2. We be - held (it is no fa - ble) God in - car - nate, King of bliss,
 2nd GROUP 3. Qui - ris - ters on high were sing - ing Je - sus and his vir - gin birth.
 1st GROUP 4. Thanks good herd - men; true your sto - ry, Have with you to Beth - le - hem.

*And. * And. * And. * simile*

SOPS. I AND II

ALTOS

Greet - ed you with won - drous ti - ding, What ye saw and heard that night.
 Swathed and cra - died in a sta - ble, And the an - gel strain was this:
 Heav'n - ly bells the while a - ring - ing, Peace, good - will to men on earth.
 An - gels hymn the King of Glo - ry, Car - ol - we with you and them,

ALL

Glo

ri - a!

1

2

In ex - cel - sis De - o.

In ex - cel - sis De - o.

1

2

FOR THE GLEE CLUBS
FOR THE GIRLS

Solvejg's Song

Translated by Sue Cornwell

Students' Edition, Page 112

Edvard Grieg

Un poco andante

Piano introduction in D major, 2/4 time. The melody is in the right hand, starting with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The left hand provides a simple harmonic accompaniment. Dynamics include *p* (piano), *f* (forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

1. The win - ter may pass and the spring go by, the
2. God keep thee when sun-shine thou still dost feel, thou

Piano accompaniment for the first line of lyrics. The right hand has a simple harmonic accompaniment, and the left hand has a simple harmonic accompaniment. Dynamics include *p* (piano).

spring go by,
still dost feel,

The sum-mer may fade and the whole year fly, the
God bless thee when thou shalt be - fore him kneel, be -

Piano accompaniment for the second line of lyrics. The right hand has a simple harmonic accompaniment, and the left hand has a simple harmonic accompaniment. Dynamics include *red.* (ritardando) and *** (crescendo).

whole year fly,
fore him kneel.

But thou wilt be re - turn - ing, wilt sure - ly be mine, wilt
For thine I am and wait thee un - til thou art nigh, un -

Piano accompaniment for the third line of lyrics. The right hand has a simple harmonic accompaniment, and the left hand has a simple harmonic accompaniment. Dynamics include *cresc.* (crescendo) and *red.* (ritardando).

sure - ly be mine. My prom - ise has been giv - en, I wait here, tru - ly thine, I
 til - thou are nigh. If thou art wait - ing yon - der, we two shall meet on high, we

wait here, tru - ly thine. Ah! Ah! Ah! —
 two shall meet on high. — Ah! —

pp *dolce*

p *pp una corda*

ped. *ped.*

Ah Ah —

ped. * *ped. simile*

Ah Ah —

pp *D.S.*

pp *D.S.*

after second verse

p *dim.* *pp*

tre corde

Has Sorrow Thy Young Days Shaded?

Students' Edition, Page 113

Thomas Moore

Irish Folk Song
Arranged by Robert W. Gibb

First system of the musical score. It features a vocal melody in G major (one sharp) and a piano accompaniment. The vocal line begins with a rest followed by a half note G, then a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics 'Has sor-row thy young days sha - ded, As clouds o'er the morn - ing' are written below the vocal line.

Oo ————— Oo —————

Has sor-row thy young days sha - ded, As clouds o'er the morn - ing

Second system of the musical score. The vocal melody continues with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'fleet? — Too - fast have those young days fad - ed, That' are written below the vocal line.

————— Oo ————— Oo —————

fleet? — Too - fast have those young days fad - ed, That

Third system of the musical score. The vocal melody continues with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The piano accompaniment continues with the same eighth-note pattern. The lyrics 'e - ven in sor-row were sweet. —' are written below the vocal line. The system ends with a double bar line. Below the piano part, the text 'L.h.' is written.

MELODY

Does time with his cold — wing

e - ven in sor-row were sweet. —

L.h.

with - er Each feel - ing that once — was

The first system of the musical score consists of three staves. The top two staves are for the vocal line, with lyrics 'with - er Each feel - ing that once — was'. The bottom staff is for the piano accompaniment, featuring a flowing arpeggiated pattern in the left hand and chords in the right hand.

dear? ———— Oo ———— I'll

MELODY

The second system continues the vocal line with lyrics 'dear? ———— Oo ———— I'll'. A 'MELODY' section is indicated between the vocal staves. The piano accompaniment continues with similar arpeggiated figures.

Then child of mis-for-tune, come hith - er, I'll

The third system features the vocal line with lyrics 'Then child of mis-for-tune, come hith - er, I'll'. The piano accompaniment includes a section marked 'r.h.' (right hand) and an asterisk (*) below the staff.

weep with thee, tear — for tear. ————

weep with thee, tear — for tear. ————

The fourth system shows the vocal line with lyrics 'weep with thee, tear — for tear. ————' repeated on two staves. The piano accompaniment features sustained chords and arpeggiated patterns.

The fifth system continues the piano accompaniment with sustained chords and arpeggiated patterns, concluding the page.

Lyrical Song

Students' Edition, Page 113

J. Lilian Vandevere

Alexandre Tansman

Moderato

p

If I should sing (should sing) a mel-o - dy, Should I sing

p legato, tranquillo

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The vocal line begins with a piano (*p*) dynamic. The lyrics are 'If I should sing (should sing) a mel-o - dy, Should I sing'. The piano accompaniment is marked '*p legato, tranquillo*'. The system ends with a repeat sign.

low (sing low) and ten - der - ly, And hope your heart would hear

The second system of the musical score. The vocal line continues with the lyrics 'low (sing low) and ten - der - ly, And hope your heart would hear'. The piano accompaniment continues with chords and moving lines in both hands. The system ends with a repeat sign.

Some ech - o, too soon to dis - ap - pear? Shall my song, like the

The third system of the musical score. The vocal line continues with the lyrics 'Some ech - o, too soon to dis - ap - pear? Shall my song, like the'. The piano accompaniment continues with chords and moving lines in both hands. The system ends with a repeat sign.

leap-ing for-est fire Or the surg - ing crash and lift of the tide, Break

The fourth system of the musical score. The vocal line continues with the lyrics 'leap-ing for-est fire Or the surg - ing crash and lift of the tide, Break'. The piano accompaniment continues with chords and moving lines in both hands. The system ends with a repeat sign.

o - ver you, Fi-nal-ly to die in - to si - - lence?

No, I shall sing (shall sing) this

mel-o - dy, and it may speak(may speak) to you (to you)

Sea Birds

Students' Edition, Page 114

Elizabeth Akers
(1832 - 1911)

George Frederick McKay

Andantino

Oh, lone-some sea gull, float-ing far o'er o - cean's i - cy waste,
'Twixt win - try sea and win - try sky thou sail - est sol - emn - ly,
Oh, rest - less, home-less hu - man soul up - on thy name - less quest.

Aim - less and wide thy wand'rings are, — for - ev - er vain - ly
 Cleav - ing the keen air with thy breast, — no fet - ter on thy
 Gulls float a - bove and bil - lows roll, — thou watch - est still and

SOPRANOS Where is thy mate, and

seek - ing rest,
 wing is pressed;
 quest - ion - est;

ALTOS where is thy mate, -

UNISON

Oh, lone - some sea - gull float - ing far?
 where thy nest, 'Twixt win - try sea and win - try sky?
 Oh, rest - less, home - less hu - man soul?

Rain

Adapted from Paul Hayne

Students' Edition, Page 114

Francis H. McKay

Close to each moun-tain's tow'r-ing peak A white cloud leans its — tear-ful cheek, Till
 all its soul of mys-tic pain — Dis-solves in slow, soft, mist - y rain.
 Dis solves in mist - y rain.

Song of the Shepherd Lehl

A. Ostrovsky

Students' Edition, Page 115

English translation by Stuart Paul

Nicolai Rimsky-Korsakof

in *Snégourotscha*

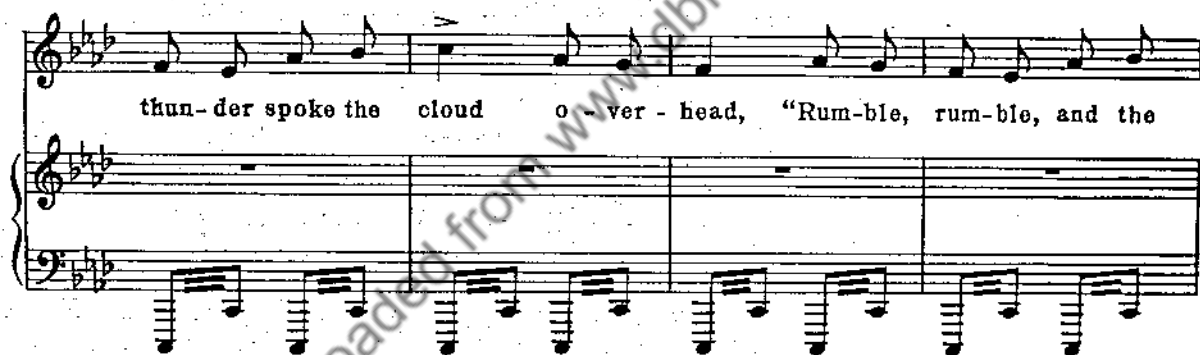
Arranged by Gladys Pitcher

Allegretto giocoso



SOPRANO I
Lento

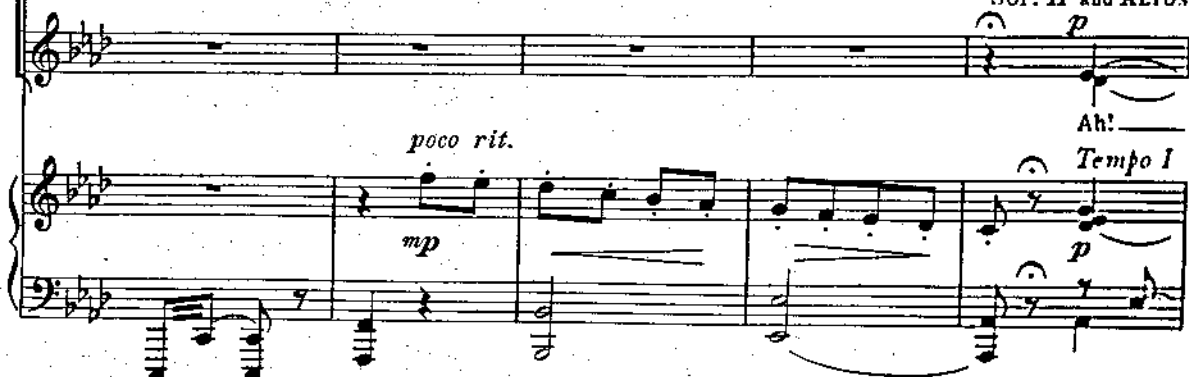
1. To the



SOP. II and ALTO

Ah!

Tempo I



* It is suggested that flute or oboe play the melody in the prelude and interludes. In this case the melody may be omitted by the piano.

droop - ing flow'rs made hap - py by rain; Lit-tle maids will gath-er

Ahl!

ber - ries a - gain, While the young men fol-low gal-ly in their train." Oh, my

poco rit.

poco rit.

Lehl, my Lei-li, Lei-li Lehl!

a tempo

a tempo

p
a tempo

Tea

* *Tea*

* *simile*

SOPRANO I
Lento

Lit-tle maid-ens take the bloom of the flow'rs As they

See

poco rit.
mp

wan-der in the cool, shad-y bow'rs, And their songs, their hap-py songs fill the

SOP. I
Tempo I

hours. But a - las! one maid is lost — to their sight; Her com - pan - ions weep, their

SOP. II and ALTO

Ah!

Ah!

Tempo I

glad - ness takes flight, "Tis the wolf," they cry, in sor-row and in

p

poco rit.

fright. Oh, my Lehl, my— Lei - li, Lei-li, Lehl!

poco rit.

poco rit.

a tempo

Ad. *

p

simile

p

SOP. I *p Lento*

3. Thro' the wood an old man, pass - ing that

p

mf

pp

mf

day, saw the weep - ing maids and paused there to say, "Cease la -

p

SOP. I
poco rall.

Allegretto

ment - ing now, your tears — wipe a - way; For the

SOP. II and ALTO

Ah —

colle parte

dim.

Selected voices or instrument

Ah!

wil - ful miss, to give — you a scare, Runs a - way, so none can

Ah!

p

Ah! Ah! Ah!

find her an - y - where, But she's hid - ing in the thick-et o - ver

poco rit.

Ah! Ah! Ah!

a tempo

there!" Oh, my Lehl, — my Le! - li, Le! - li Lehl!

poco rit.

a tempo

poco rit.

P a tempo

*And. * simile*

Ay, Ay, Ay

Students' Edition, Page 116

Translated by Stuart Paul

Creole Song
Arranged by Gladys Pitcher

Gracefully and freely - not too fast

f *Ped.* ** Ped.* ** Ped.* ***

simile

(Optional, for a few voices on the second verse)

p *Ah* *Ah*

1. If ev - er with-in your heart, *ay, ay, ay* (*ay, ay, ay*), No
2. My love, like a bird a - wing, *ay, ay, ay* (*ay, ay, ay*), Would

rit. *a tempo*

* Pronounced as if the *y* were long *i*.

home you can find for my love (you can find my love, If ev - er with-in your
fly from the frown on your brow (like a bird would fly), My love, like a bird a -

rit.
Ah
rit.

a tempo

heart, ay, ay, ay (ay, ay, ay), No home you can find for my love (you can find... there) As
wing, ay, ay, ay (ay, ay, ay), Would fly from the frown on your brow (like a bird would fly). So

f
Hm
a tempo

t'were a child, de - ceive him, But for an hour re - ceive
smile, and then re - ceive him, E'en tho' yours smile de - ceive

p
Ah
Hm
mp
f
p

rit. *a tempo*

him, ——— De - ceive as you would a — child, ay, ay, ay (ay, ay, ay), And
 him, ——— If ev - er with-in your heart, ay, ay, ay (ay, ay, ay), No

rit. Ah ———

p *rit. pp* *a tempo*

rit. 1 2 *rit.*

— Ay, ay, ay! ———

last time rit. *D. S.*

nev - er — let my love know.
 home you can find for my ——— love. ———

1 *D. S.* 2

last time rit. *a tempo* *rit.*

Fed. * *Fed.* *

a tempo *pp morendo*

Fed. *

Jack and Jill

(An old story, new in appearance)

Students' Edition, Page 118

Adapted from Mother Goose

J. Henry Francis

A Jack and a Jill climbed the hill - side,

With Jill by his side Jack went

Hap-pi - ly care-free and side by side.

No pain-ful goad-ing,

Oh!

gai - ly, Jog-ging a-long in the sun - shine, No

No warn-ing of dan - g'rous hill - sides. But

dark fore-bod-ing, No warn-ing of dan - g'rous hill - sides. But

But,

pail in hand, they went for wa - - - ter, This
 they craved wa - - - ter, This
 they craved wa - ter - filled pail, This

moth-er's bright son and sweet daugh - ter;
 son and daugh - ter, When, sud-den-ly stum-bling, Both
 son and daugh-ter so hale;

came down a - tum-bling, Up - set - ting pail and wa - ter. *Fine*

{ This strange and intriguing story of } or - i - gin, Was nar- { rated to me in }
 { remote and particularly uncertain } { confidence by a }

la - dy Whoseve- { racity and } { ques-tion. } { mitted, in all truthfulness, and with che- }
 { authority I } { However, } { ering kindness, the possibility of its au- }
 { dared not } { she ad- } { thenticity being shrouded in doubtful an- }

tiquity. There - fore, { breth - ren, let me ad - }
 { mon - ish you to be - }

ware of idle and promiscuous gos-sip - ing. (spoken)
 So, to continue:
 D.C. al Fine

The Spirit of Twilight

Students' Edition, Page 119

J. Lillian Vandevere

Johannes Brahms
from *Intermezzo No. 1*

Allegretto placido

The twi - light has come from a coun - try a - far, On her
cheek is a flush, on her fore - head a star. And on —
val - ley and hill the light — lin - gers a - while, — The
na - ture at rest in calm — beau - ty's re - pose, — She
whole sky - land a glow with her smile. — The
floats on - ward at day's tran - quil close. — Her

grass - es are touch'd with a gleam from the west, And a
gown is of cloud with a drap - 'ry of mist, And it

spar - kle of dew where her foot - steps have pressed. She -
bil - lows in folds that the breez - es have kissed. No -

hush - es the voic - es of pas - tures and farms, And the
sound does she make as she tip - toes a - way, And she

wea - ry of heart she en - folds in her arms. With all
wraps all the world in a man - tle of grey.

A Wee Bird Came

Students' Edition, Page 120

Scottish Folk Tune
Arranged by Robert W. Gibb

William Alen

SOPRANO II SOLO % OR SELECTED VOICES

1. A wee bird came to
2. I, "My bird, my

SOPRANO I %

ALTO

Hum or noo

simile

Red.

* *Red.*

*

our ha' door, He war - bled sweet and clear - ly, An'
bon-nie, bon-nie bird, Is that a sang ye bor - row: Are

Hm

Hm

SOP. I

aye the o'er-come o' his sang Was "Wae's me for Prince Char - liel" Oh,
these some words ye've learnt by heart, Or lilt of dool and sor - row?" "Oh,

Hm

when I — heard the bon-nie, bon-nie bird, The tears cam'drap-pln'
 no, no, — no," the wee — bird — sang, "I've flown sincemorn-in'

SOP. II

ALTO

Oh, when I heard
 "Oh, no — no,"

rare - ly. I took my bon - net off my head, For weel I loved Prince
 ear - ly, But such a — day o' wind and rain, Oh, wae's me for — Prince

1 to 2 Fine ⊕ D. S.

Char-liel

Char-liel!" 2. Quoth

1 to 2 Fine ⊕ (Interlude) D. S.

The Painter

Students' Edition, Page 120

G.P.

Gladys Pitcher

Moderato

p

A

p

Red.

* *Red.*

*

fire - ball sink-ing to rest,

Col-or swept out thro' the

simile

mp

sky,

O - range and cor - al a - swirl,

mp

Feath - ers of moth - er - of - pearl

Fanned

Red.

* *Red.*

*

mf cresc. *f*

out, ir - i - des-cent, on high _____ God's pal - ette is

mf cresc. *f*

Red. * *Red.* * *Red.* * *Red.* *

Ah _____ *mp*

spread in the west, _____

mp

Red. * *Red.* * *Red.* *

mp *p* *Hm* _____ *p* *B* *Ah* _____

spread in the west. _____

Red. * *Red.* * *Red.* *

pp *pp* *pp*

Hm _____ *pp*

Red. * *Red.* *

In the Boat

Students' Edition, Page 121

English by
Frederick H. Martens

Edvard Grieg
Arranged by P. C. Warren

Allegretto grazioso

p
con Fed.

The piano introduction consists of two staves. The right hand features a series of eighth-note chords, while the left hand plays a simple eighth-note bass line. The tempo is marked 'Allegretto grazioso' and the dynamics are 'p' (piano) and 'con Fed.' (con fedita).

SOPRANO I AND II

1. Sea - gulls drift - ing on pin - ions snow - y! —
 2. Loose your tress - es, so gold - en twin - ing! —
 3. Gen - tly cra - dle me ris - ing, fall - ing, —

ALTO

p

The vocal part for Soprano I and II and Alto is written on a single staff. The piano accompaniment continues with the same pattern as the introduction. The dynamics are 'p' (piano).

Sun - lit peace!
 Moon - lit joy!
 Bil - lows bland!

Proud of their plum-age so
 On yon-der shore we will
 With voice so ten-der, my

slent. *pp*

The vocal part continues with the lyrics. The piano accompaniment features a 'slent.' (slender) marking and a 'pp' (pianissimo) dynamic. The piece concludes with a final chord in the piano part.

*pp**G^b a tempo*

white and show - y, March the geese.
 dance the shin - ing June-night thro'.
 love is call - ing From the strand.

Row; row, the
 Wait, wait till
 Rock, rock and

*a tempo**Ad. rit.*

white sands gleam, Where the waves o'er the shal-lows dream, Sea - tides slum-ber-ing,
 Saint John's day, You shall dance at our wed-ding gay, Fiddles all mer-ri-ly
 bring me dreams, Till our life a vis-ion seems! Mu - sic, wave-ech-oed,

*rit.**Ad.*

On - ward glid - ing.
 Are you will - ing?
 Round me

*Ad.**dy - ing.*

rid - ing,
 shrill - ing,
 sigh - ing,

On - ward glid - ing.
 Are you will - ing?
 Round me

dy - ing.
a tempo

*tranquillo**poco rit.**p a tempo**p a tempo**Ad.*

*

*Ad.**Ad.**ppp*

*

Gipsy June

Students' Edition, Page 122

J. Lilian Vandevere

Allegro grazioso

Emil Waldteufel

Arranged by Gladys Pitcher

The piano introduction is in 3/4 time, marked *mp* (mezzo-piano) and *Allegro grazioso*. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The piece concludes with a *cresc.* (crescendo) and a final chord marked *ped.* (pedal).

The first system of the song features a vocal melody and piano accompaniment. The vocal line is marked *Gaily* and includes the lyrics: "Down thro' the blos-som-y lane, Where the crest of the hill, Gip-sy". The piano accompaniment is marked *D. S. (June)* and includes the lyrics: "Down thro' the lane, O-ver the hill,". The piano part includes dynamic markings *f* (forte), *rit.* (ritardando), and *mp a tempo* (mezzo-piano, at tempo). The system concludes with a *cresc.* (crescendo) and a final chord marked *ped.* (pedal).

branch-es are drip-ping with rain, Or at play with the wind and the
June has come stray-ing at will. There's a whis-per in or-ard and

Branch-es drip with rain, Or, now at
June has come, at will, Whis-pers in

Branch-es drip with pat-ter-ing rain, Or, now at
June has come, is stray-ing at will, Whis-pers in

The second system of the song features a piano accompaniment for the second verse. The piano part includes dynamic markings *f* (forte) and *cresc.* (crescendo). The system concludes with a final chord marked *ped.* (pedal).

1 sun See her run!

play with the sun, Like the brook - lets that spar-kle and run There is

play with the sun, Like the brook-lets that spar-kle, that spar-kle and run There is

O-ver the glen, "June, June a - gain!" Fine

June! or-ward and glen Say 'Tis June, June a - gain!"

June! a - gain! Fine

Red. * Red. *

Ah

June wand-ers down the cit-y street, She lin-gers to call us and
song ech-oes all the sum-mer day. It wak-ens the morn-ing, it

lure us a - way. While fly - ing on, she will still en-
wel - comes the night Now flash - ing by, but-ter-flies are

a - way, - a - way, Still,
the night, the night, Now

treat, Ah,
gay, "My road's a glad one, Oh, why then de - lay?"
Join - ing the rap - ture and borne by de - light.

By the lake, run - ning on to meet the sea, Past
Gip - sy feet run a - long a mer - ry road, From

Cares out of
Soon she will

mead-ow and marsh-land, Thro' sun-shine or mist,
hill-top to hill-top, On high-way or dune,

mind, fly, Left far be-hind, Call-ing, "Good-bye!"
out of mind, she will fly, be-hind, We fol-low on, who—
good-bye! Soon she'll be gone, so—

1 2
June ————— D. S. al Fine
— can re-sist? June's hap-py June, Gip-sy
fol-low ————— June.

1 2
June. ————— D. S. al Fine
rit.

My Mother Bids Me Bind My Hair

Students' Edition, Page 124

Franz Joseph Haydn

Allegro

mf *fz*

p *piu f*

mf

mf

1. My moth-er bids me
2. 'Tis sad to think the

bind my hair With bands of ros-y hue, Tie
days are gone When those we love are near. I

up my sleeves with rib - ands rare, And lace my bod - ice blue,
sit up - on this mos - sy stone, And sigh when none can hear.

fz

Tie up my sleeves with rib - ands rare, And lace, and
I sit up - on this mos - sy stone, And sigh, and

fz *fz*

lace my bod - ice blue. For
sigh when none can hear. And

fz

why, she cries, sit still and weep; While oth - ers dance and
while I spin my flax - entread, And sing my sim - ple

fz

play?
lay, A - las! I scarce can
The vil - lage seems a -

p *rf* *p*

go or creep, While Lu - bin is a - way. A -
sleep or dead, Now Lu - bin is a - way. The

rit. *mp*

las! I scarce can go or creep, While Lu - bin is a - way, While
vil - lage seems a - sleep or dead, Now Lu - bin is a - way, Now

p *mf* *dim.*

slen - p tan - do pp
Lu - bin is — a - way, is a - way, is a - way.
Lu - bin is — a - way, is a - way, is a - way.

slen - tan - do pp

Rain, Summer Rain

Students' Edition, Page 125

Pierson Underwood

Lawrence Perry

Lightly

Rain, sum-mer rain, Sil-ver la-dy, Thro' the wood-land shad-y, Like a sigh

Hm

Pass-ing by, Light as drift-ing down! Sing-ing low, Gleam and go Thro' the day-light,
D. S. Sum-mer peace, Soft as fleece, Hush-es now your

Hm

thro' the dark-ness, Hill or hol-low, whis-pers fol-low Rus-tle of your gown!
light step wend-ing Like re-mem-bered mu-sic's end-ing, Pass-ing sum-mer rain.

Fine

Sum-mer storm, roll in thun-der, Leaf and tree bend-ing un-der!

Hill to hill earth is shak-ing, Light on light in glo-ry break-ing!

rit. *D. S.*

Ave Maria

Students' Edition, Page 126

English words by Stuart Paul

Jacob Arcadelt (?)

Arranged by Gladys Pitcher

Tenderly

p

A - ve Ma - ri - a, gra - ti - a ple - - na,
A - ve Ma - ri - a, Ho - ly, pure and mild,

cresc.

Do - mi - nus, te - cum A - ve Ma - ri - a, be - ne -
Thy bless - ing grant us, A - ve Ma - ri - a, Let us
cresc.

di - cta - tu, be - ne - di - cta tu in mu - li - e - ri -
know Thy - grace, Guard and keep Thy chil - dren tho' dark shad - ows

*cresc.**mf*

bus et be - ne - di - ctus fru - ctus ven - tris tu - i -
fall. A - ve Ma - ri - a, shed Thy love and peace from
cresc.

*rit.**f*

no break

Je - sus! San - cta Ma - ri - a, o - ra, o - ra pro
Heav - en. O ten - der moth - er hear us, hear us, we

mp *p*

no - bis, San - cta Ma - ri - a, o - ra, o - ra *pro*
 pray thee, Ho - ly Ma - ri - a, hear us, hear us, we

mp *p*

no bis, San - cta Ma - ri - a, o - ra,
 pray thee. A - ve Ma - ri - a, hear us,

rit.

o - ra *pro* no - bis, A - men.
 hear us, we pray thee. A - men.

Passing By

Students' Edition, Page 127

Author unknown

Moderato

Edward Purcell

Arranged by Gladys Pitcher

1. There is a la - dy sweet and kind, Was ne'er a face so pleased my
 2. Her grace-ful mo-tions, her sweet smile, Her wit, her voice, my heart be-
 3. Cu - pid is wing-ed and doth range Both far and wide, fond hearts to

mind; I did but see her pass-ing by, And yet I love her till I die.
 guile; Be-guile my heart, I know not why, And yet I love her till I die.
 change. But change the earth or change the sky, Yet will I love her till I die.

Wanderer's Night Song

Students' Edition, Page 128

Translated from Goethe

Anton Rubinstein

SECOND VOICE

Moun-tains, dim-ly tow'r-ing, Rest in gloom of night,

Pines are dark-ly low'r-ing, Not a bird in sight. Ev'-ry sound is hush'd now,

Wrapt in slum-ber blest, Pa-tience, wan-drer, pa - tience, Soon thou, too, shalt rest.

FIRST VOICE

Moun - tains, dim - ly tow'r - ing, Rest _____ in

SECOND VOICE

Moun-tains, dim-ly tow'r - ing,

p

gloom of night. Pines are dark - ly low'r - ing,

Rest in gloom of night. Pines are dark-ly low'r-ing,

The first system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). It contains the lyrics "gloom of night. Pines are dark - ly low'r - ing,". The middle staff is another vocal line in bass clef, containing the lyrics "Rest in gloom of night. Pines are dark-ly low'r-ing,". The bottom staff is a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

Not _____ a bird in sight. Ev - 'ry sound is

Not _____ a bird in sight. Ev-'ry

The second system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). It contains the lyrics "Not _____ a bird in sight. Ev - 'ry sound is". The middle staff is another vocal line in bass clef, containing the lyrics "Not _____ a bird in sight. Ev-'ry". The bottom staff is a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes. A "cresc." marking is visible in the piano part.

hush'd now, Wrapt in slum - ber blest.

sound is hush'd now, Wrapt in slum - ber blest.

The third system of the musical score consists of three staves. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). It contains the lyrics "hush'd now, Wrapt in slum - ber blest.". The middle staff is another vocal line in bass clef, containing the lyrics "sound is hush'd now, Wrapt in slum - ber blest.". The bottom staff is a piano accompaniment in treble and bass clefs, featuring a rhythmic pattern of eighth and sixteenth notes.

Pa - tience, wan-d'rer, pa - tience, Soon thou, too, shalt

Pa - tience, wan - d'rer, pa - tience, Soon thou, too, shalt

mf *p*

rest. Pa-tience, wan-d'rer, pa - tience,

rest. Pa - tience, wan - d'rer, pa - tience,

dim.

Soon thou, too, shalt rest.

Soon thou, too, shalt rest.

p

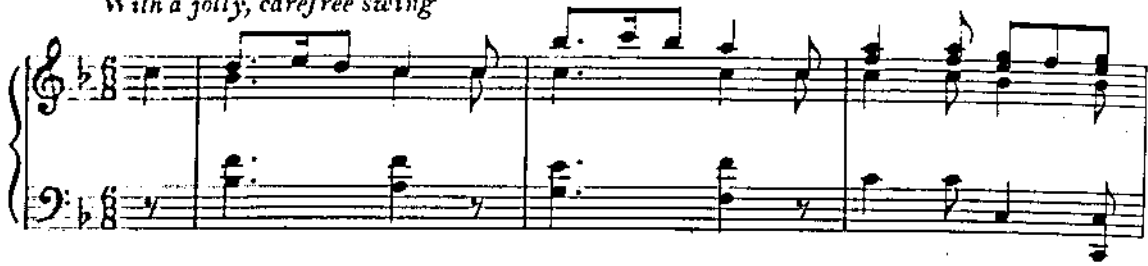
A Yankee Ship and a Yankee Crew

Students' Edition, Page 129

Traditional

Early American Song
Piano by Peter W. Dykema

With a jolly, carefree swing



SOLO VOICE

A Solo Voice part and piano accompaniment for the first line. The voice part is written in the bass clef and begins with the lyrics "A Yan - kee ship and a Yan - kee crew,". The piano accompaniment is in the treble and bass clefs, with the right hand playing a sustained chord in the first measure.

CHORUS

SOLO

Chorus and solo piano accompaniment for the second line. The voice part continues with "Tal - ly hi - ho, you know, ——— O'er the bright blue waves like a". The piano accompaniment continues with chords and moving lines in both hands.

CHORUS

Chorus piano accompaniment for the third line. The lyrics "sea - bird flew, Sing hey a - loft and a - low. ———" are written below the staff. The piano accompaniment continues with chords and moving lines in both hands.

ONE GROUP

Her wings are spread to the fair - y breeze, The spray spark-ling, as thrown from her

ANOTHER GROUP

prow. — Her flag is the proud-est that floats on the seas, Her way hom-ward she's steer-ing

SOLO

CHORUS

now. A Yan - kee ship and a Yan - kee crew, Tal-ly hi - ho, you

SOLO

CHORUS

know, — O'er the bright blue waves like a sea-bird flew, Sing hey a-loft and a - low. —

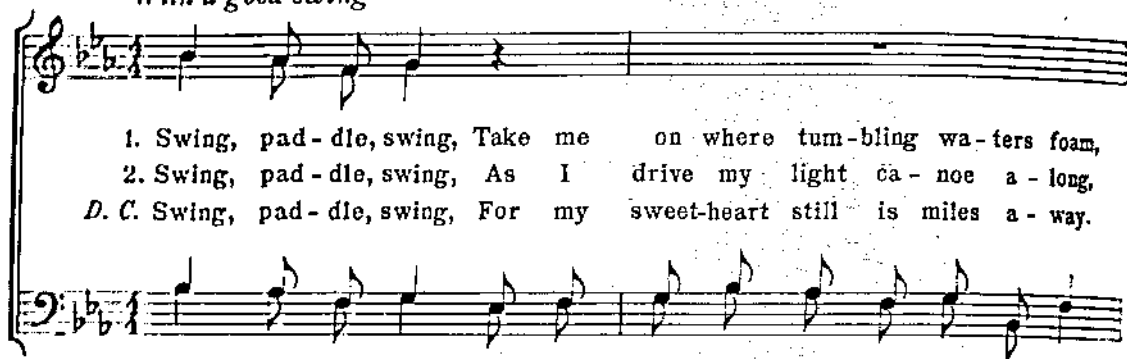
The Voyageur Sings

Students' Edition, Page 130

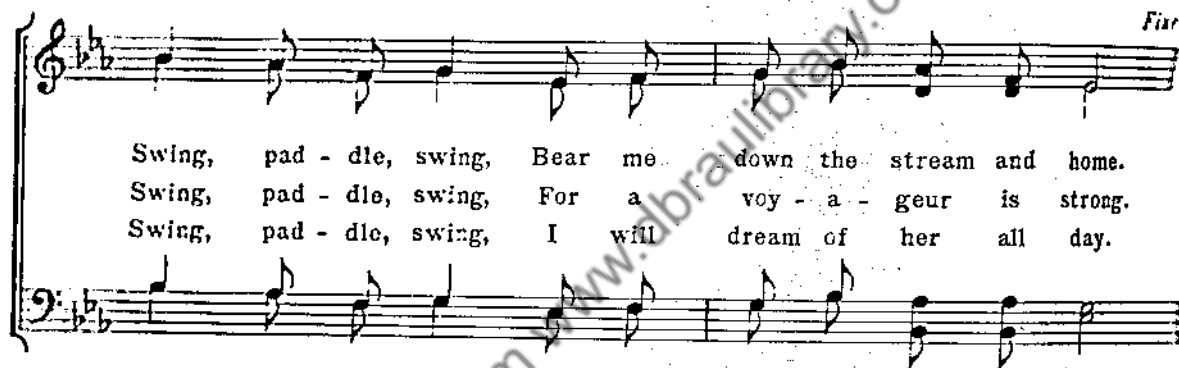
B. E.

French Canadian Song
Arranged by Blair Edmunds

With a good swing



1. Swing, pad - dle, swing, Take me on where tum - bling wa - ters foam,
2. Swing, pad - dle, swing, As I drive my light ca - noe a - long,
D. C. Swing, pad - dle, swing, For my sweet-heart still is miles a - way.



Swing, pad - dle, swing, Bear me down the stream and home.
Swing, pad - dle, swing, For a voy - a - geur is strong.
Swing, pad - dle, swing, I will dream of her all day.

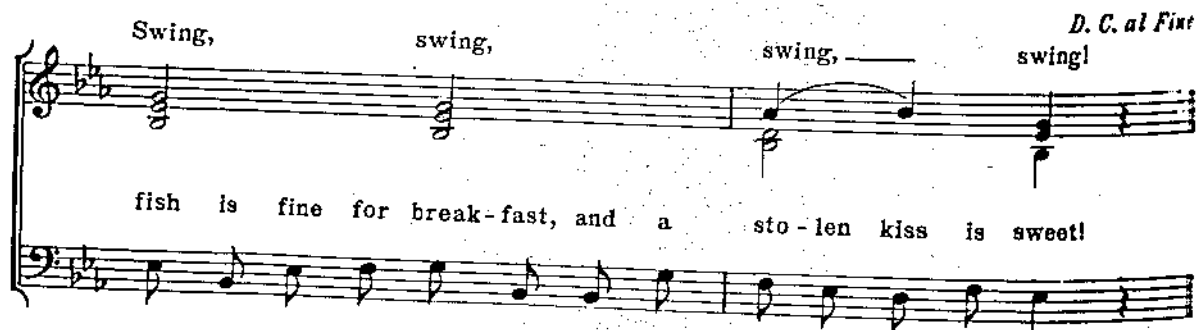
1st TENORS

Swing, swing, swing!

2nd TENOR

Fish is fine for break-fast, when the sun comes up so cheer - i - ly, Oh,

ALL BASSES



Swing, swing, swing, ——— swing!

fish is fine for break-fast, and a sto - len kiss is sweet!

To My Lute

Students' Edition, Page 131

Translated by Adair Ames

Franz Peter Schubert

★ Not too slowly

pp *sempre staccato*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a staccato style, while the left hand plays a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

pp

The vocal line for the first system is on a single staff. It begins with a half rest, followed by a series of eighth and sixteenth notes. The melody is simple and follows the rhythm of the piano accompaniment.

1. Soft-ly, lute,— or I'll be chid- ing, Whis- per what I'm now con- fid - ing
2. En-vious neigh- bor lads are pin - ing, While with- in — her win- dow shin - ing

pp *simile*

The piano accompaniment for the second system continues with the same eighth-note pattern in the left hand and staccato chords in the right hand. The dynamics are marked *pp* and *simile*.

The vocal line for the second system continues with the same melodic pattern as the first system.

To that win- dow there — a — bove.
Still one lone- ly light — burns low.

pp

The piano accompaniment for the third system continues with the same eighth-note pattern in the left hand and staccato chords in the right hand. The dynamics are marked *pp*.

The vocal line for the third system continues with the same melodic pattern as the previous systems.

Like the breez- es, gent - ly blow - ing, Flow'r per- fume and moon- light glow - ing,
Then more soft - ly, lute, be sing - ing, She will hear your mu - sic ring - ing.

ppp

The piano accompaniment for the fourth system continues with the same eighth-note pattern in the left hand and staccato chords in the right hand. The dynamics are marked *ppp*.

★ The accompaniment should be light, soft and staccato, in imitation of the lute.

D. C.

Send it to — my la - dy-love, Send it to — my la - dy-love.
 Neigh-bors, though, must nev - er know, Neigh-bors, though, must nev - er know.

cresc. mf pp dim.

D. C.

after 2nd verse

pp *little retard*

Barter

Students' Edition, Page 131

Clarence E. Flynn

Stuart Bliss Hoppin

Unhurried and distinctly *mf* *a tempo*

I said to

mf *poco rit.* *mp a tempo*

life, ——— "I have a grudge, You are no friend, or I'm no

322

judge. You are the thief ——— who stole a - way My dear -

f > > > *poco ten.* *a tempo*
treas-ured yes - ter-day." Life smiled and said, ——— "Tho' that is

mf *mp poco ten.* *a tempo*

poco rit. *a tempo*
true, ——— Val-ue re-ceived was ren-dered you. ——— Fair trade it was, so

poco rit. *a tempo*

poco rit. *slowly, declamando* *senza rit.*
MELODY curb your sor-row. Have I not giv - en you to-mor - row?"

poco rit. *slowly* *senza rit.*

The Captain of the Pinafore

Students' Edition, Page 132

William S. Gilbert

Arthur S. Sullivan
in *H. M. S. Pinafore*
Arranged by Gladys Pitcher

Briskly



SOLO OR A FEW VOICES (CAPTAIN)

ALL

1. I am the cap-tain of the Pin-a-fore, And a right good cap-tain
2. I do my best to sat-is-fy you all; And with you we're quite con-

CAPT.

too!
tent.

You're ver-y, ver-y good, And—
You're ex-ceed-ing-ly po-lite, And I

be it un-der-stood, I com-
think it on-ly right To re-

ALL

mand a — right good crew.
turn the — com - pli - ment.

We're — ver-y, ver-y good, And—
We're ex-ceed-ing-ly po-lite, And he

CAPT.

be it un-der-stood, He com-mands a — right good crew.
 thinks it on-ly right To re - turn the — com - pli - ment.

Tho' re -
 Bad —

lat-ed to a peer, I can hand, reef and steer, Or ship a — sel - va -
 language or a -buse I — nev-er, nev-er use, What - ev-er the e - mer - gen -

gee;
 cy; I am nev-er known to quail At the fu-ry of the gale, And I'm
 Tho' "Both-er it!" I may — oc - ca-sion-al-ly say, — I

ALL

CAPT.

ALL

nev-er, nev-er sick at sea.
 nev-er use a big, big D.

What, nev-er?

No, nev-er!

What,

CAPT. ALL

nev-er? Hard-ly ev-er. He's— hard-ly ev-er sick at
Hard-ly ev-er says a big, big

sea. Then give three cheers and one cheer more For the hard-y cap-tain of the
D.

Pin - a - fore. Then give three cheers and one cheer more For the

cap-tain of the Pin-a-fore!

8...

Integer Vitae

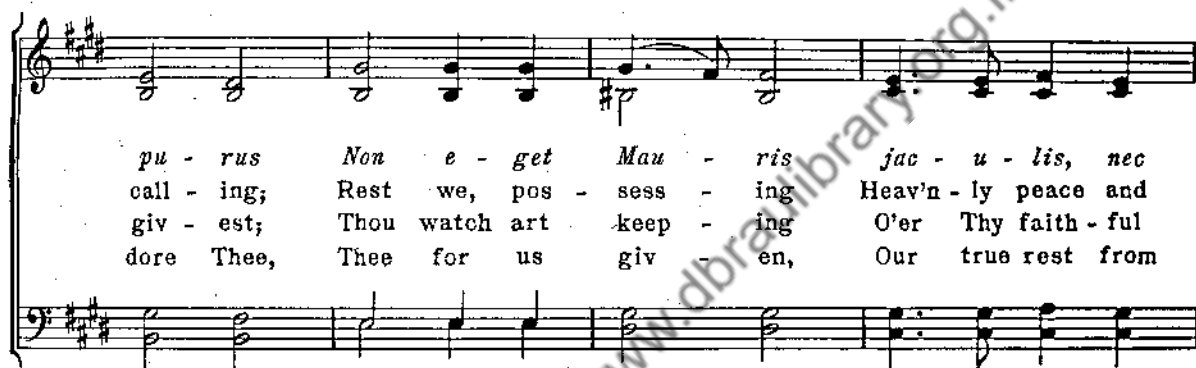
Students' Edition, Page 133

English text by Arthur T. Russell
 Quintus Horatius Flaccus (Ode XXII)

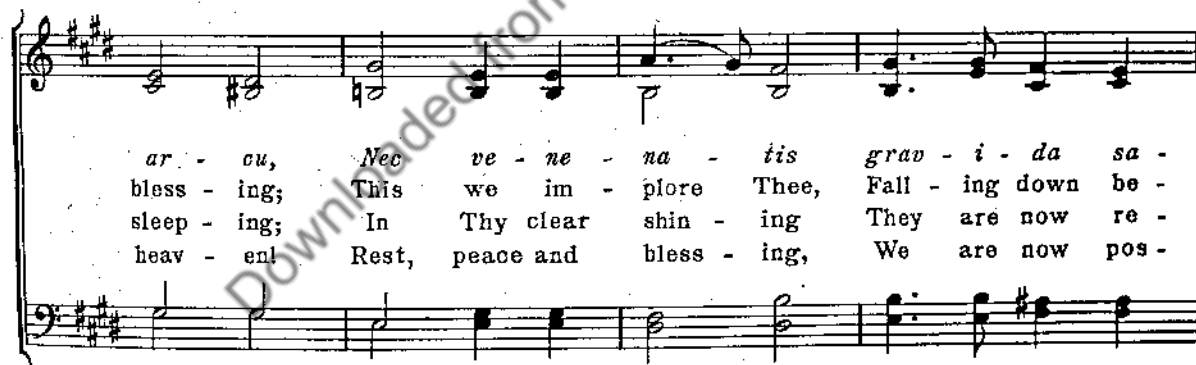
Friedrich F. Flemming



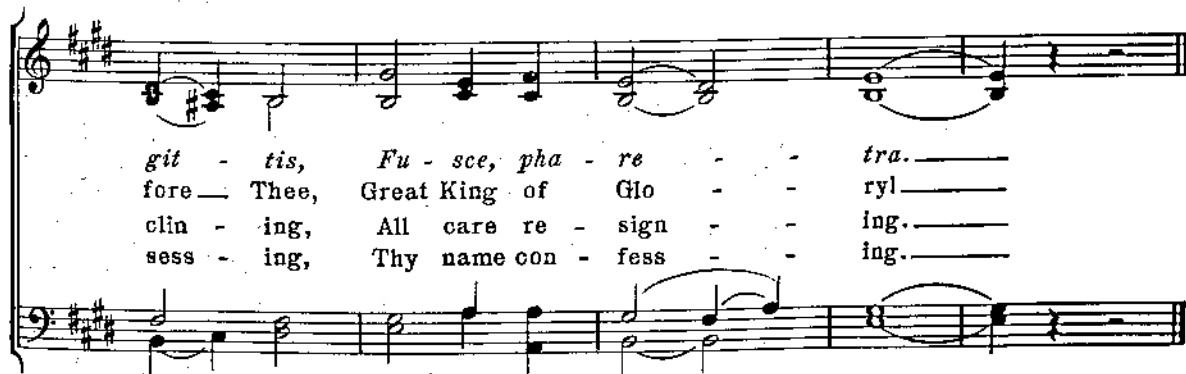
In - te - ger vi - tae scel - e - ris - que
 1. Night shad - ows fall - ing, Men to rest are
 2. Thou ev - er liv - est; End - less life Thou
 3. O Lord of Glo - ry, Praise we and a -



pu - rus Non e - get Mau - ris jac - u - lis, nec
 call - ing; Rest we, pos - sess - ing Heav'n - ly peace and
 giv - est; Thou watch art keep - ing O'er Thy faith - ful
 dore Thee, Thee for us giv - en, Our true rest from



ar - cu, Nec ve - ne - na - tis grav - i - da sa -
 bless - ing; This we im - plore Thee, Fall - ing down be -
 sleep - ing; In Thy clear shin - ing They are now re -
 heav - en! Rest, peace and bless - ing, We are now pos -



git - tis, Fu - sce, pha - re tra. —
 fore — Thee, Great King of Glo - - - ryl —
 clin - ing, All care re - sign - - - ing. —
 sess - ing, Thy name con - fess - - - ing. —

As I Sail Home to Galveston

Students' Edition, Page 134

Hazel Harper Harris

Charles Repper

With a swing

1. As I sail home to Gal - ves - ton In o - le - an - der
 2. Al - tho' I love the roll - ing keel, The waves and brin - y
 3. Salt ce - dars will be feath - er'd pink, And ev - 'ry hum - ble

time, — I sing a chant - ey of the sea, A swing - ing sea - man's
 spray, — The Gulf is blu - er far to me Than Na - ples co - balt
 street — Will flaunt the cor - al, rose, and white Of o - le - an - ders

rhyme, And tell the wind to wing my words A - cross the churn - ing
 bay, And yearn - ing - ly I face the west, Dyed or - ange, plum, and
 sweet. What joy my heart an - tic - i - pates In this sea - gir - dled

foam, To let my own dear folk re - joice That I am com - ing
 time, — As I sail home to Gal - ves - ton, In o - le - an - der
 cline, — As I sail home to Gal - ves - ton, In o - le - an - der

home, That I am com - ing home. —
 time, In o - le - an - der time. —
 time, In o - le - an - der time. —

Tinkers' Song

Harry B. Smith

Students' Edition, Page 135

Reginald de Koven
in *Robin Hood*

Allegro

f

Tis mer-ry, mer-ry, mer-ry, mer-ry jour-ney-men we are, All in the tink-'ring

f sempre staccato

line, sirs, We tramp, tramp, tramp the road-ways near and far When the weath-er it be

fine, sirs, And if so be some churl-ish lout Should make us sur-ly— an-swers, We

f marcato

ff

straight-way drown his ut-t'rance out By tap-ping, tap-ping, tap-ping on our

p

pan, sirs! So we rap, rap, rap, And we tap, tap, tap, From the dawn to the dark of

night, sirs, We are men of met-tle, and the can or ket-tle Does not

live that we can't right, sirs. Tink, tank, clink, clank,

mf Tap on pots or pans as indicated.

mf sempre staccato a leggiero

tink-a tank-a tink, tank! Hear our ham-mers ring, When our

trade is brisk We frolic and we frisk, As hap-py and gay as a king.

A Tailor There Dwelt

Students' Edition, Page 136

Harry B. Smith

Reginald de Koven
in *Robin Hood*

Allegro moderato

f Zum, zum, zum, Hm

mf

1. A tai - lor there dwelt near old
2. The tai - lor grew wroth and ex -

f *f marcato il basso*

Yes, "Oh,

Sher - wood edge Who was deft with an old cross - bow, An
ceed - ing fierce, Cry - ing, "Wife, bring my old cross - bow, My

deft with an old cross - bow,
wife, bring my old cross - bow.

old cross - bow, just so. One
old cross - bow, My bow." And he

pp *f*

Hum _____

day as he sat on his win - dow-ledge Came a - wing-ing a jet - black
 shot then a shaft that was aimed to pierce To the heart of that jet - black

ff Came wing - ing a jet - black crow. — He
 The heart of that jet - black crow. — He

crow, jet-black crow, A jet - black crow. —
 crow, jet-black crow, That jet - black crow. —

rall.

perched near-by and to caw be-gan, They heard him a - near and far. —
 killed his fa-vor-ite pig out-right, The crow cawed and flew a - far. —

rall.

Allegro. giocoso

It takes nine tai-lors to make a

pp La la la la la la la la la la la la la la

f Caw caw caw caw, Caw caw caw,

pp

f

man,

It takes nine

Yes, So a ninth of a man then you are. — La la la la

Yes, a ninth you are, that's what you are. Caw

f

tai-lors to make a man,

f cresc.

rall. — ff

la la la la Yes, So a ninth of a man then you are. —

f cresc. *ff*

caw caw caw!

f cresc.

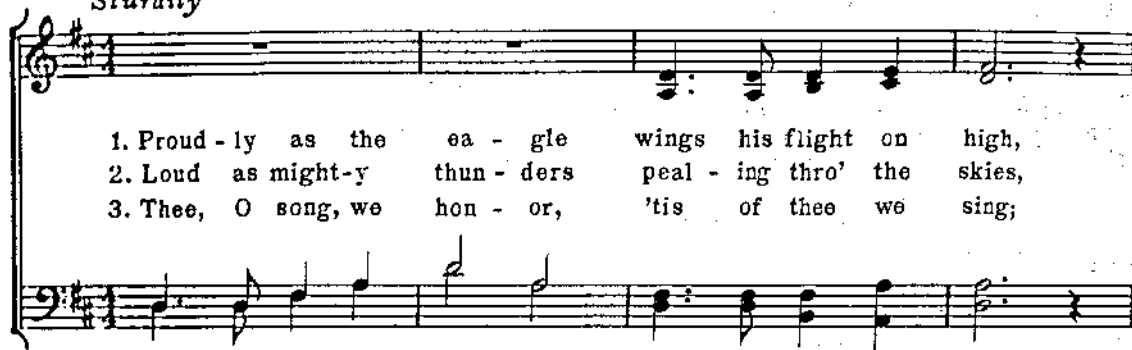
Proudly as the Eagle

Students' Edition, Page 138

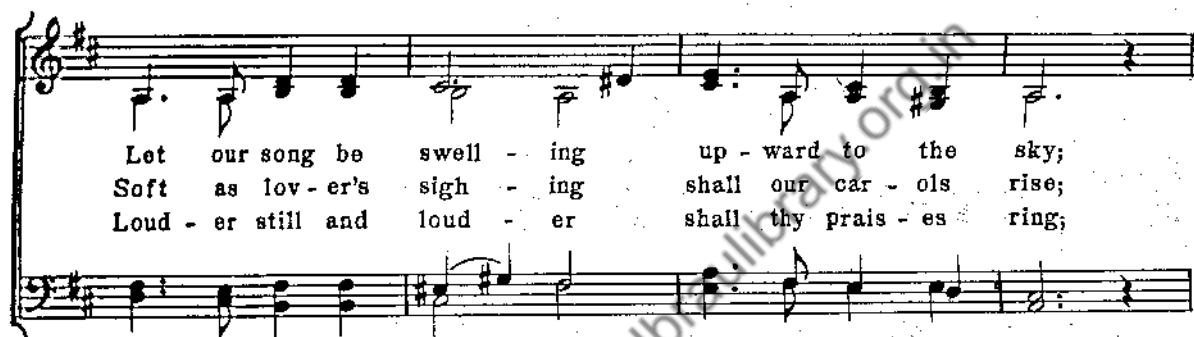
Alfred Stone

Louis Spohr

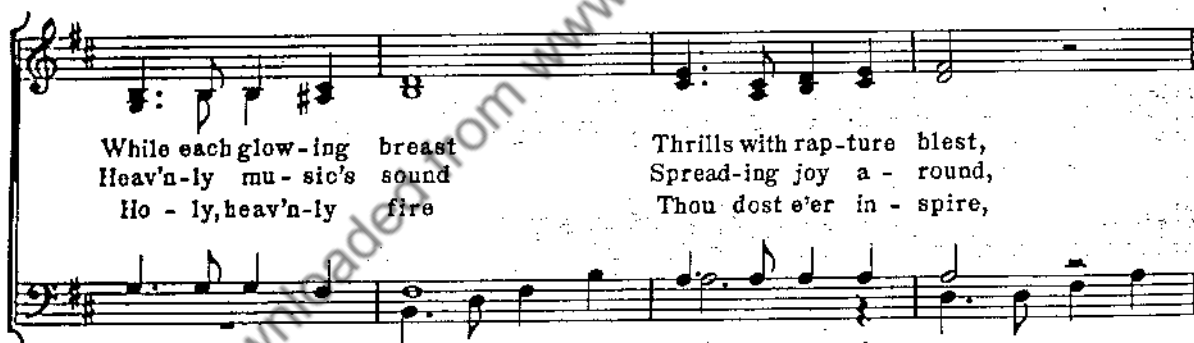
Sturdily



1. Proud - ly as the ea - gle wings his flight on high,
 2. Loud as might-y thun - ders peal - ing thro' the skies,
 3. Thee, O song, we hon - or, 'tis of thee we sing;

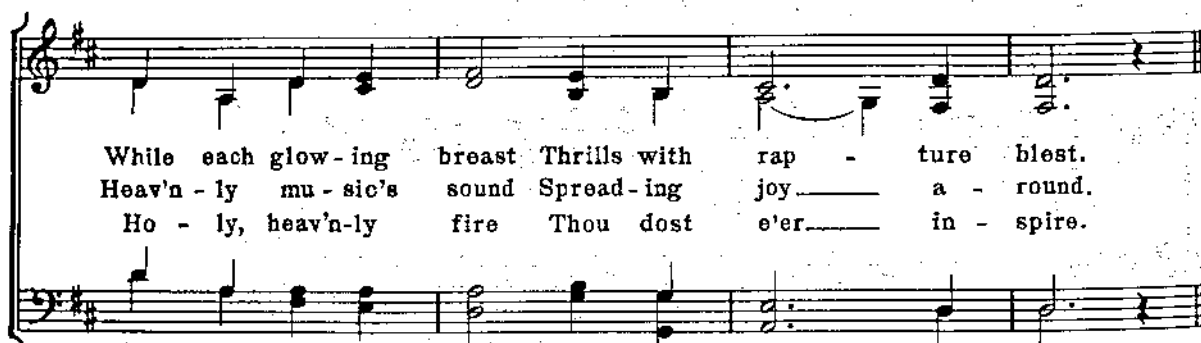


Let our song be swell - ing up - ward to the sky;
 Soft as lov - er's sigh - ing shall our car - ols rise;
 Loud - er still and loud - er shall thy prais - es ring;



While each glow - ing breast Thrills with rap - ture blest,
 Heav'n - ly mu - sic's sound Spread - ing joy a - round,
 Ho - ly, heav'n - ly fire Thou dost e'er in - spire,

While each glow - ing breast Thrills with rap - ture
 Heav'n - ly mu - sic's sound Spread - ing joy a -
 Ho - ly, heav'n - ly fire Thou dost e'er in -



While each glow - ing breast Thrills with rap - ture blest.
 Heav'n - ly mu - sic's sound Spread - ing joy a - round.
 Ho - ly, heav'n - ly fire Thou dost e'er in - spire.

blest, Each glow - ing breast Thrills with rap - ture blest.
 round, Sweet mu - sic's sound Spread - ing joy a - round.
 spire, With heav'n - ly fire Thou dost e'er in - spire.

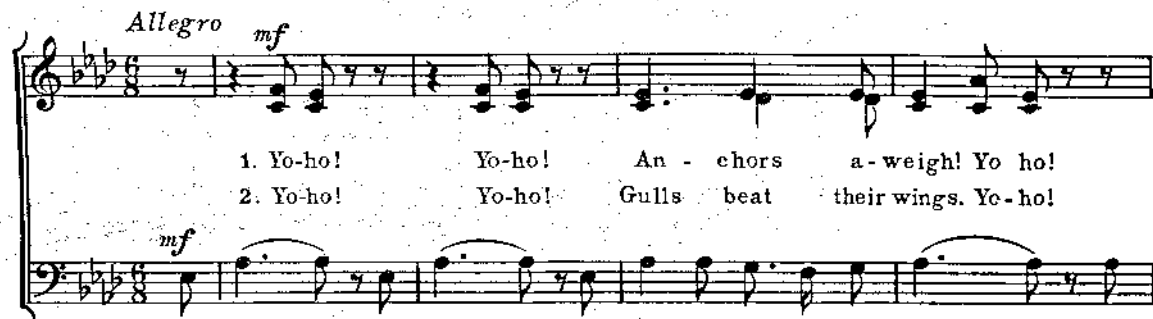
Salt Spray

Students' Edition, Page 139

B. E.

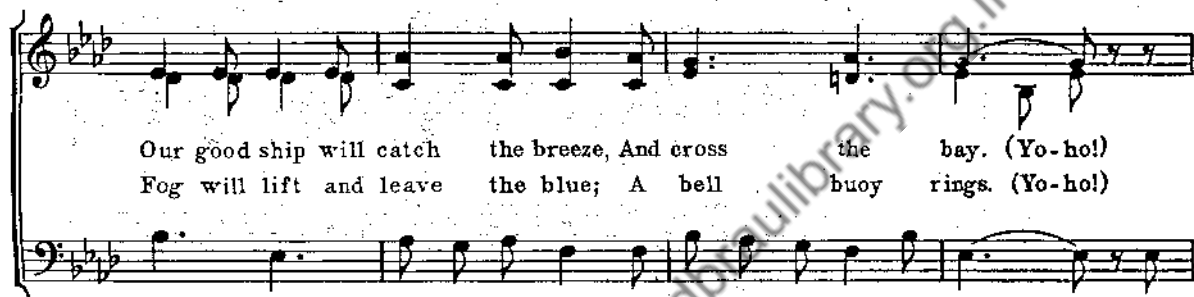
Blair Edmunds

Allegro mf



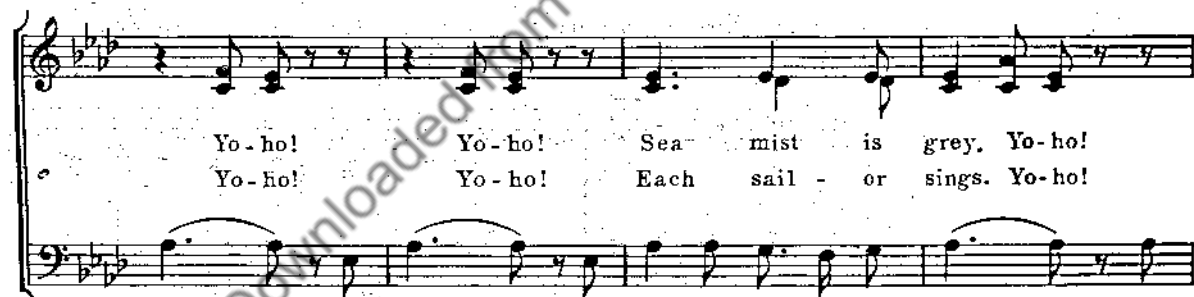
1. Yo-ho! Yo-ho! An - chors a - weigh! Yo ho!
2. Yo-ho! Yo-ho! Gulls beat their wings. Yo-ho!

1. Yo - ho! Yo - ho! The call is "An-chors a - weigh!" Our
2. Yo - ho! Yo - ho! The gulls are beat-ing their wings. The



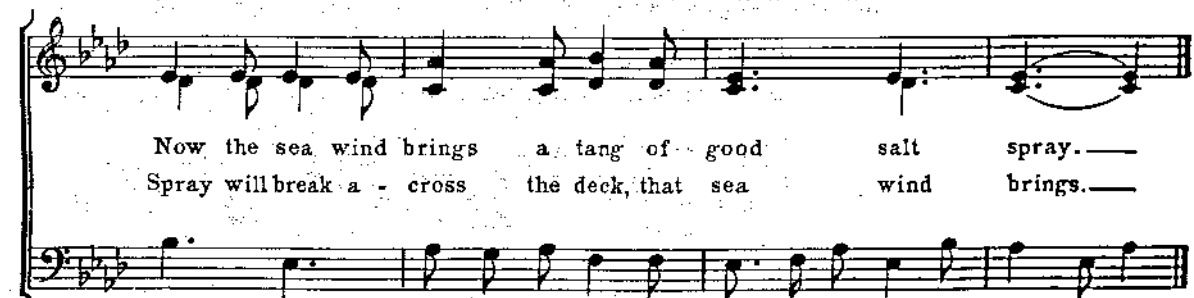
Our good ship will catch the breeze, And cross the bay. (Yo-ho!)
Fog will lift and leave the blue; A bell buoy rings. (Yo-ho!)

good ship, catch-ing the breeze, Is send-ing a-cross the bay. Yo -
fog lifts, leav-ing the blue; An ech-o - ing bell buoy rings. Yo -



Yo-ho! Yo-ho! Sea mist is grey. Yo-ho!
Yo-ho! Yo-ho! Each sail - or sings. Yo-ho!

ho! Yo - ho! Thro' sea-mist bil-low-ing grey, With
ho! Yo - ho! Then join the sail-or who sings, While



Now the sea wind brings a tang of good salt spray.—
Spray will break a - cross the deck, that sea wind brings.—

sea wind bring-ing a tang, A taste of the good salt spray. Yo-ho!
spray breaks o - ver the deck, Salt spray that a sea wind brings. Yo-ho!

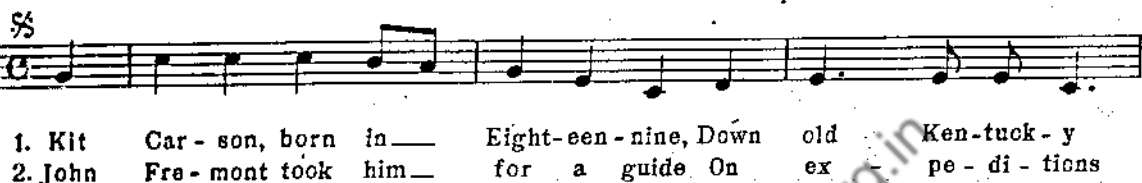
Kit Carson

Students' Edition, Page 140

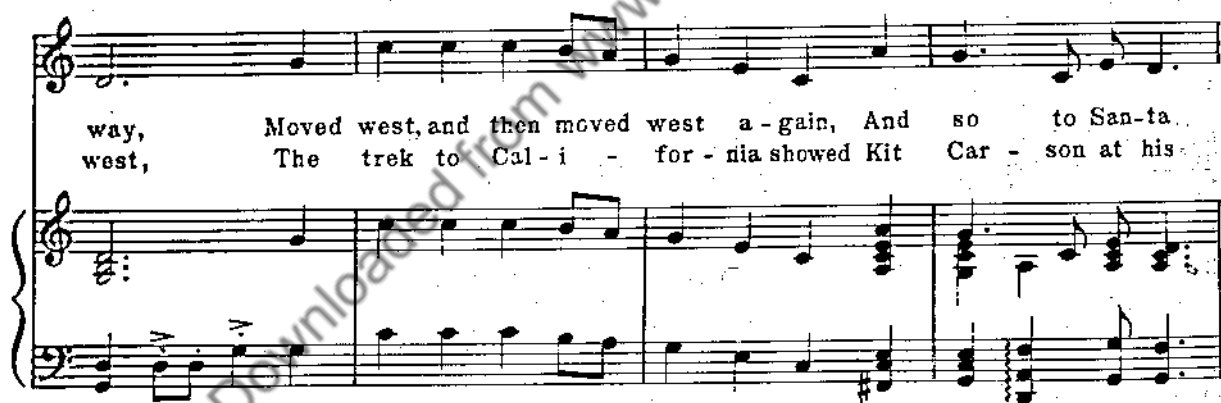
Marion Smith

Stuart B. Hoppin

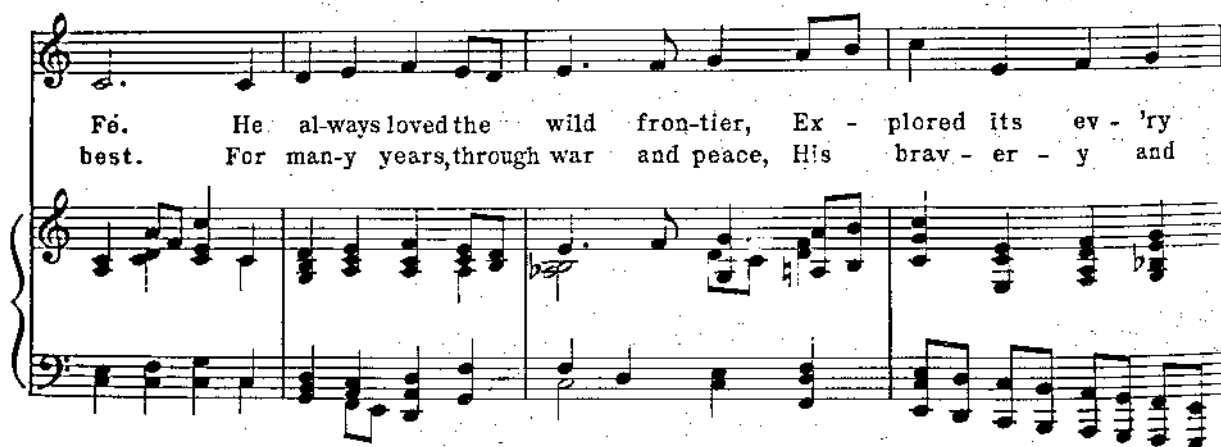
Allegro moderato



way, Moved west, and then moved west a-gain, And so to San-ta
west, The trek to Cal-i-for-nia showed Kit Car-son at his



Fé. He al-ways loved the wild fron-tier, Ex-plored its ev-ry
best. For man-y years, through war and peace, His brav-er-y and



part. The Red Man had re - spect for him Who knew the woods by heart.
 skill Helped serve his coun - try's gov - ern - ment. Let's sing his prais - es still.

8...

(accompaniment for rehearsal only)

Oh, hun - ter and trap - per and wil - der - ness guide. It's

MELODY

Chris - to - pher Car - son I'm talk - ing a - bout! How

straight he could shoot and how fast he could ride, Kit

Car - son, Kit Car - son, the dar - ing young scout.

D. S.

A Toast

David Stevens

Students' Edition, Page 141

Francis Ames

Animato

A health to all who gath - er here! That's

you, and you, and you. To loy - al friend and com - rades dear, That's

dolce
you, and you, and you. Here's hap - py days in

pleas - ant ways, 'Neath cloud - less skies of blue; And
f
'Neath skies of blue.

ff
best of all, a thou - sand friends, Like you, and you, and you. —

Southern Memories★

Students' Edition, Page 142

Plantation Melodies
Arranged by Gladys Pitcher

Moderato

Hm

Hm

In the eve-ning by the moon-light there are sil-ver voic-es sing-ing, There are

MELODY

Hm

lights a-mong the shad-ows where the fire-files are a-wing-ing, From the

Hm

(All using words)

old plan-ta-tion cab-ins you can hear the ban-jos ring-ing, As they

Hm

sing in the eve-ning by the moon-light. — Hear them bells, don't you

O, hear them,

hear them bells? They are ring-ing out the glo-ry of the

Yes, hear them,

★ The middle, or melody part of this number may be sung by either changed or unchanged voices

Lamb. Hal - lo - lu - la, lu - la! Hear them bells, don't you

Hal - lo - lu! O, hear them,

hear them bells? They are ring-ing out the glo-ry of the

Yes, hear them,

Lamb! 'Tis the song, the elgh of the wea - ry,

Met. Oft have you lin-gered a -

hard times, hard times! come a - gain no more! Man-y days have you lin-gered a -

Mel. Oft have you lin-gered a -

re-ent my door, rit.

re-ent my cab-in door, O, hard times, come a - gain no more! —

MELODY rit.

Aunt Dinah's Quilting Party

Students' Edition, Page 144

Traditional

College Song

Moderato

Hm

1. In the sky the bright stars glit-tered, On the bank the pale moon
 2. On my arm a soft hand rest-ed,— Rest-ed light as o - cean
 3. On my lips a whis-per trem-bled, Trem-bled till it dared to
 4. On my life new hopes were dawn-ing,— And those hopes have lived and

MELODY

Hm

shone;
 foam;
 come; And'twas from Aunt Di-nah's quilt-ing par-ty, I was see-ing Nel-lie home.
 grown;

Hm

REFRAIN

I was see-ing Nel-lie home,— I was see-ing Nel-lie home; And'twas

MELODY

Hm

from Aunt Di-nah's quilt-ing par-ty, I was see-ing Nel-lie home.

Hm

In Praise of Friendship

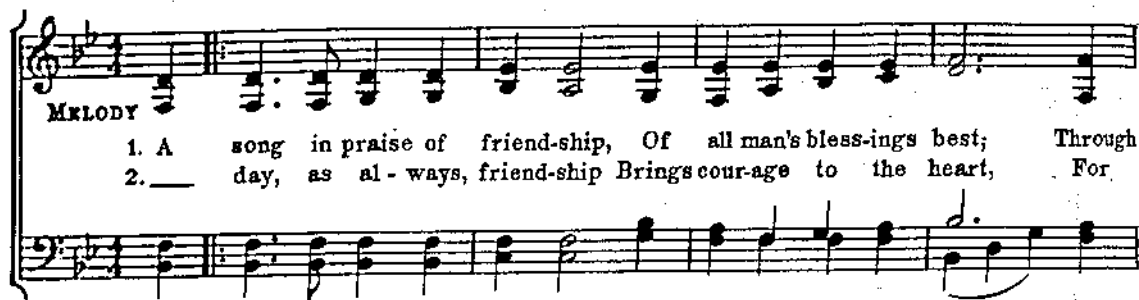
Students' Edition, Page 145

P. W. D.

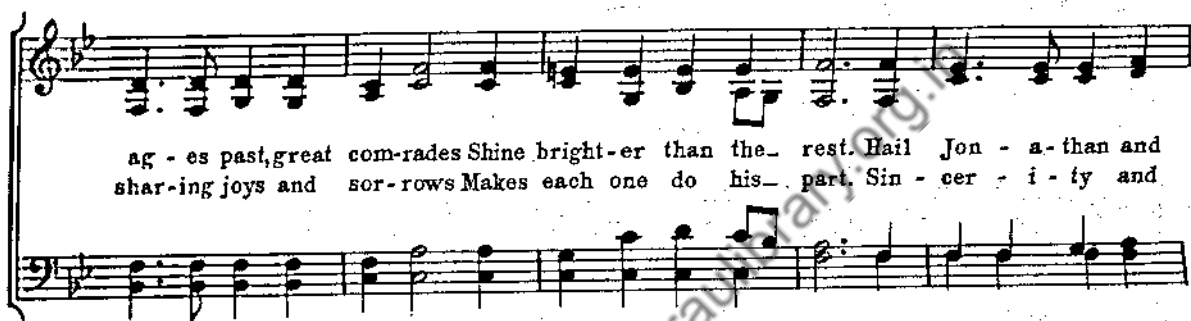
Peter W. Dykema

MELODY

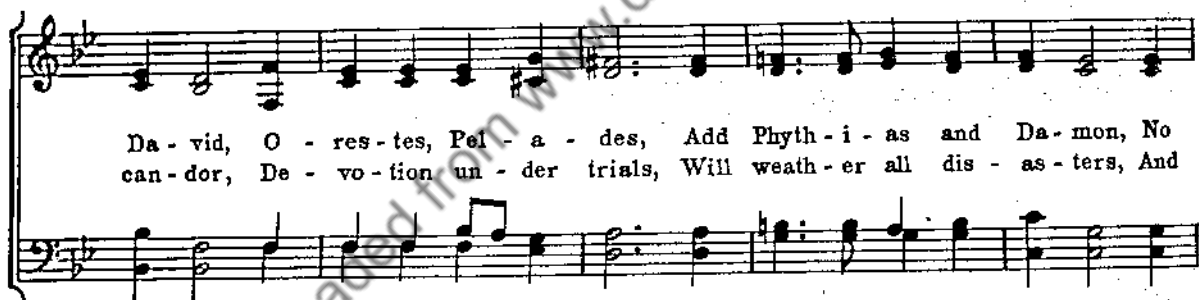
1. A song in praise of friend-ship, Of all man's bless-ings best; Through
2. — day, as al-ways, friend-ship Brings cour-age to the heart, For



ag-es past, great com-rades Shine bright-er than the rest. Hail Jon-a-than and
shar-ing joys and sor-rows Makes each one do his part. Sin-cer-i-ty and



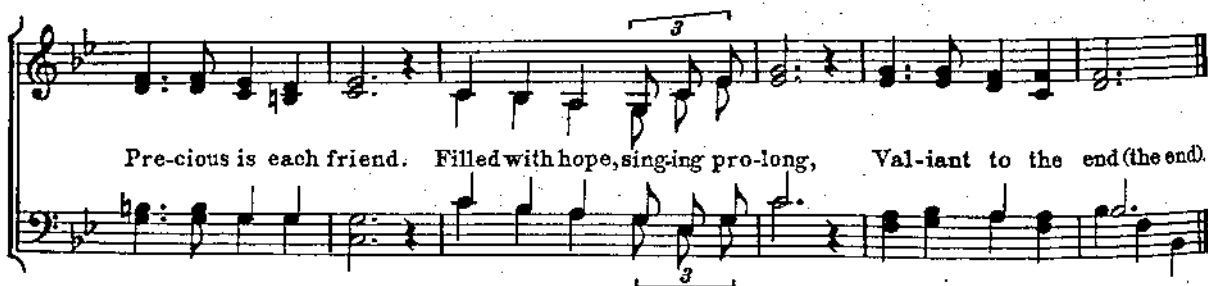
Da-vid, O-res-tes, Pel-a-des, Add Phyth-i-as and Da-mon, No
can-dor, De-vo-tion un-der trials, Will weath-er all dis-as-ters, And



names more fair than these. 2. To-
wreath the world in smiles. So voic-es raise, join in the song!



Pre-cious is each friend. Filled with hope, sing-ing pro-long, Val-iant to the end (the end).

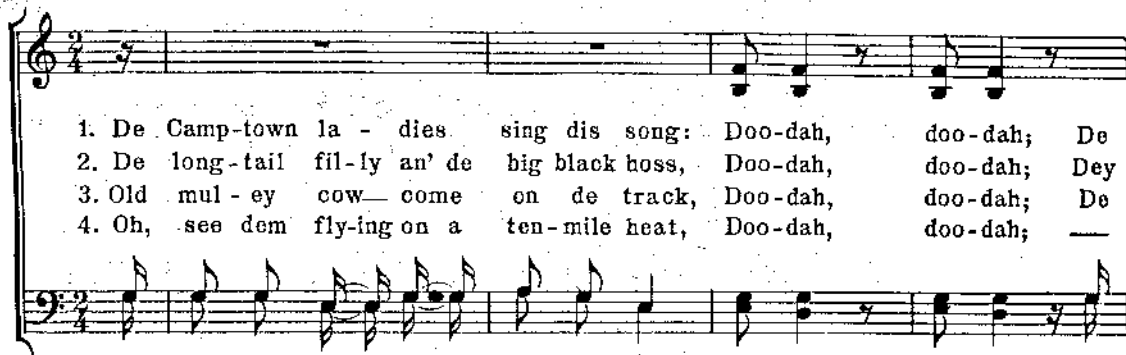


Camp-town Races

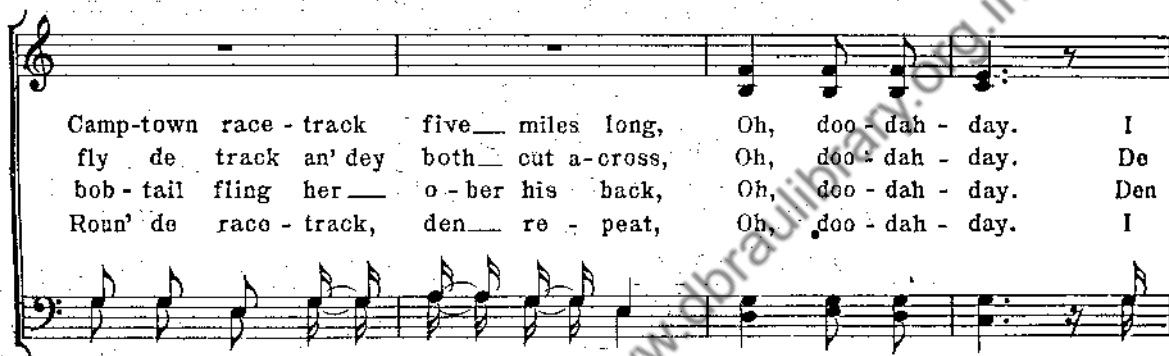
Students' Edition, Page 146

S. C. F.

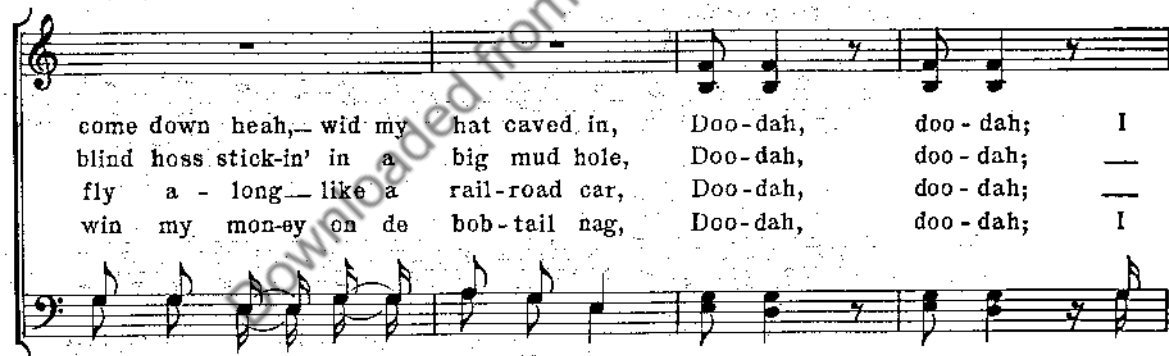
Stephen Collins Foster



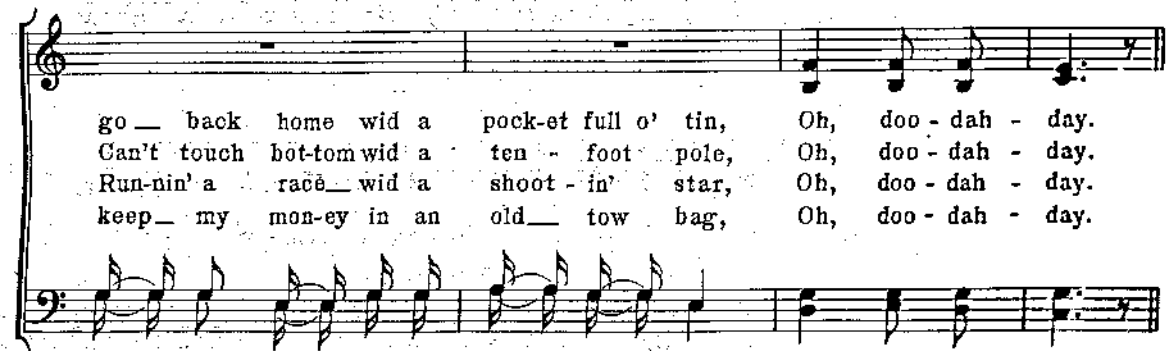
1. De Camp-town la - dies sing dis song: Doo-dah, doo-dah; De
 2. De long-tail fil-ly an' de big black hoss, Doo-dah, doo-dah; Dey
 3. Old mul-ey cow— come on de track, Doo-dah, doo-dah; De
 4. Oh, see dem fly-ing on a ten-mile heat, Doo-dah, doo-dah; —



Camp-town race-track five__ miles long, Oh, doo - dah - day. I
 fly de track an' dey both cut a-cross, Oh, doo - dah - day. De
 bob-tail fling her__ o-ber his back, Oh, doo - dah - day. Den
 Roun' de race-track, den__ re - peat, Oh, doo - dah - day. I



come down heah,— wid my hat caved in, Doo-dah, doo - dah; I
 blind hoss stick-in' in a big mud hole, Doo-dah, doo - dah; —
 fly a - long— like a rail-road car, Doo-dah, doo - dah; —
 win my mon-ey on de bob-tail nag, Doo-dah, doo - dah; I



go — back home wid a pock-et full o' tin, Oh, doo - dah - day.
 Can't touch bot-tom wid a ten - foot pole, Oh, doo - dah - day.
 Run-nin' a race— wid a shoot - in' star, Oh, doo - dah - day.
 keep— my mon-ey in an old__ tow bag, Oh, doo - dah - day.

Gwine to run all night, Gwine to run all day. I'll

MELODY

bet my mon-ey on de bob-tail nag, Some-bod-y bet on de bay (de bay).

D.C.

Vive L'Amour

Students' Edition, Page 147

Words adapted by Stephen Fay

College Song

1. { Let ev-'ry good fel-low now join in a song,
 Suc-cess to each oth-er and pass it a-long,
 2. { A friend on the left and a friend on the right, Vi-ve la com-pa-gniel—
 In love and good fel-low-ship let us u-nite,

MELODY

MELODY

Vi-ve la, vi-ve la, vi-ve l'a-mour, Vi-ve la, vi-ve la, vi-ve l'a-mour;
 Vi - - - vel Vi - - - vel

MELODY

Vi-ve l'a-mour, vi-ve l'a-mour, Vi-ve la com-pa-gniel—

MELODY

Down Mobile

Students' Edition, Page 148

Traditional

Southern Song
Arranged by Gladys Pitcher

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The first system shows the vocal melody starting with a repeat sign and a double bar line, followed by the lyrics "Down Mo - bile,". The piano accompaniment consists of chords and moving lines in both hands. The second system continues the melody with the lyrics "Down Mo - bile, How I loved my Su-sie Jane, Down Mo -". The third system concludes the piece with the lyrics "bile! Sweet-er than the su-gar cane, Down Mo - bile!" and a "Fine" marking. The piano accompaniment includes various musical notations such as slurs, ties, and dynamic markings.

MELODY

Down Mo - bile,

Down Mo - bile, How I loved my Su-sie Jane, Down Mo -

bile! Sweet-er than the su-gar cane, Down Mo - bile!

Fine

p *Mm* *mf*

MELODY

1. Crows won't steal I have heard folks say,
 2. Set a trap for a big blue jay, 'Way down yon-der in the

MELODY

mf *p* *Mm* *mf*

Yon - der in the

p *Mm*

corn - fiel'! But I caught one the oth - er day,
 He took my trap an' flew a - way,

MELODY

corn - fiel'! *Mm*

mf *rall.* *D.S. al Fine*

MELODY

'Way down yon - der in the corn - - fiel'!

mf *rall.*

Yon - der in the corn - - fiel'!

D.S. al Fine

Aura Lee

Students' Edition, Page 148

Allegro

Old English Song (?)

Hum

Hum

Hum

1. As the black-bird in the spring, Neath the wil-low tree, Sat and piped, I
2. On her cheek the rose was born, Mu-sic, when she spoke; In her eyes the

MELODY

Hum *Hum* *Hum*

Hum

heard him sing, Sing-ing Au-ra Lee. Au-ra Lee, Au-ra Lee! Maid of gold-en
rays of morn, In-to splen-dor broke.

MELODY

Hum

hair! (The bright-est) Sun-shine came a-long with thee, And swal-lows in the air.

You Tell Me Your Dream, I'll Tell You Mine

N. M.

Students' Edition, Page 149

Neil Moret (Charles W. Daniels)
Arranged

p MELODY You had a dream, well, I had one, too, —
p I know mine's best, 'cause it was of you. —

Come, sweet-heart, tell me, now is the time, —

You tell me your dream, I'll tell you mine. —

Mister Banjo

Students' Edition, Page 150

Anonymous

Crisply and not too slowly

Creole Tune

Arranged by Gladys Pitcher

Look at the dan - dy there, Mis - ter Ban - jo,
Ring the ban - jo,

Does - n't he put on airs! Mis - ter Ban - jo.

Look at the dan - dy there, Mis - ter Ban - jo,
Ring the ban - jo,

Plink, plunk, plink.

Plink, plunk, plink.
Does - n't he put on airs!

Plink, plunk, plink, Mis - ter Ban - jo.

1. Hat cocked on one side,
2. Boots that go "Crack crack!"
3. Great big dia - mon' ring,

MEL.

Hm

Mis - ter Ban - jo,

Ah - oh - oo

MELODY

Walk - in' stick in han',
Yal - ler gloves, my eye! Mis - ter Ban - jo, Look at the dan - dy
Sil - ver watch an' chain,

MEL.

1 & 2

f

there, Mis - ter Ban - jo, Does - n't he put on airs!

MELODY

D. C.

3

rit. *faster*

there, Mis - ter Ban - jo, Does - n't he put on airs!

MELODY

Which Is the Properest Day to Sing?

Students' Edition, Page 151

Dr. Thomas Augustine Arne.
(1710-1778)*Spiritoso*GIRLS *f, pp on repeat*

Which is the pro-per-est day to sing? Sat-ur-day, Sun-day Mon-day?

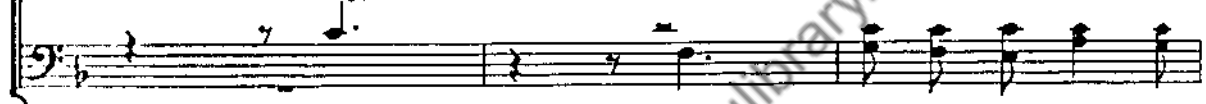
BOYS *f, pp on repeat*

Each, to be sure, 'tis a might-y fine thing! Why should I choose but one day?



Tell me but yours, I'll men-tion my day, Let us but fix on

Why,



Why, why should I name but



some day. Tell me but yours, I'll men-tion my day,



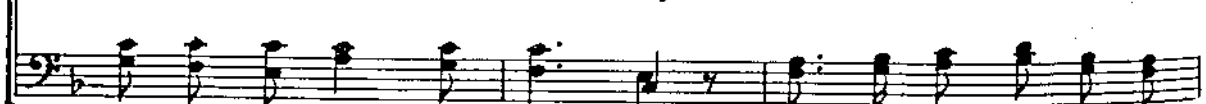
one day?

Why,

why,



Let us but fix on some day. Which? Which?



Why should I name but one day? Each, to be sure, 'tis a



Which? Which? Let us but fix on some day.



might-y fine thing! Why should I name but one day?

Bra - vo! Bra - vo!

Bra - vo! Bra - vo! Why should I name but

Tues - day, Wednes - day, Thurs - day, Fri - day, Sat - ur - day, Sun - day,

one day? Tues - day, Wednes - day, Thurs - day, Fri - day,

Mon - day,

Tues - day,

Sat - ur - day, Sun - day, Mon - day. Which is the pro - per - est

Wednes - day,

Thurs - day, Sat - ur - day, Mon - day,

day to sing? Sat - ur - day, Sun - day, Mon - day, Tues - day, Wednes - day,

Fri - day, Sun - day, Mon - day,

Thurs - day, Fri - day, Sat - ur - day, Sun - day, Mon - day.

A Song of Roads

Students' Edition, Page 152

Elizabeth Evelyn Moore

Gustav Klemm

In broad, vigorous march rhythm

Since first the grass of earth bent down Be-
A ship is for a la-zy man To

fore the heel of man, And long be-fore a ship was built, Some-
drift where-e're he will, But a road is for the stur-dy Who can

fore the heel of man, The-
drift wher-e're he will, Whis-tling

where the road-ways ran; The Ro-mans left their gal-ley oars That
whis-tle up the hill. Let sail-ors take their com-fort, With

road-ways ran; The Ro-mans left their oars, That
up the hill. Let men take com-fort, With

SOP. A

qui - et lit - tle lanes will lead To man-y an an - cient town;

road leads up to Cam - e - lot, A road to Car-cas - sonne,

ALTON *mp*

A road to Cam - e - lot, To Car-cas - sonne, — Oh, a

poco a poco cresc.

road can lead to an - y-where That man once walked up - on.

poco a poco cresc.

That man once walked up - on.

poco a poco cresc.

D. S. al Fine

Aubade

Students' Edition, Page 154

Sir William Davenant
(1606-1668)

Mario Castelnuovo-Tedesco

Andantino e fluente

SOPRANOS I and II *p*

The first system of the musical score. It features a vocal line for Sopranos I and II and a piano accompaniment. The vocal line begins with a whole rest followed by a half note G4. The piano accompaniment starts with a piano (*p*) dynamic and a *dolce* marking. The key signature is one sharp (F#) and the time signature is 6/8. The system concludes with a *Ped.* (pedal) marking.

The

The second system of the musical score. The vocal line continues with the lyrics "lark now leaves his wa-ter-y nest, And climb-ing, shakes his". The piano accompaniment features a *Ped. simile* marking. The system ends with a ** Ped.* marking.

lark now leaves his wa-ter-y nest, And climb-ing, shakes his

The third system of the musical score. The vocal line continues with the lyrics "dew - y wings. He takes this win-dow for the east,". The piano accompaniment continues with flowing sixteenth-note patterns. The system concludes with a *Ped.* marking.

dew - y wings. He takes this win-dow for the east,

The fourth system of the musical score. The vocal line continues with the lyrics "And to im-plore your light he sings." and ends with a long note marked "A -". The piano accompaniment continues. The system concludes with a *TENORS* marking and another "A -" note.

And to im-plore your light he sings. A -

TENORS

A -

The fifth system of the musical score. It features a piano accompaniment with flowing sixteenth-note patterns. The system concludes with a *Ped.* marking.

wake! _____ A - wake! _____ The morn will nev - er

wake! _____ A - wake! _____ A - wake! _____ A -

The first system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal staves have lyrics: 'wake! _____ A - wake! _____ The morn will nev - er' on the top staff and 'wake! _____ A - wake! _____ A - wake! _____ A -' on the bottom staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

rise _____ Till she can dress her beau - ty at your

wake! _____

The second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'rise _____ Till she can dress her beau - ty at your' on the top staff and 'wake! _____' on the bottom staff. The piano accompaniment continues with the same eighth-note pattern, but with some chromatic movement in the bass line.

eyes _____

All

The

The third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'eyes _____' on the top staff and 'All' and 'The' on the bottom staff. The piano accompaniment continues with the same eighth-note pattern, ending with a final chord.

mer - chant bows

un - to the sea - man's star, _____

The

mf
The mer - chant bows un - to the

plough - man from the sun his sea - son takes.

sea - man's star. _____

mf
The

plough - man from the sun his sea - son

takes.

TENORS

mp

p
But still the lov - er

His sea - son takes. _____

won - ders what they are, what they are Who

p

p

look for day, who look for day Be - fore his mis - tress

mp *mf*

BASSES

pp

wakes. A - wake! A - wake! Break

TENORS

A - wake! A - wake! A -

thro' your veils of lawn. Then draw your

wake! A - wake! Then,

p

All p

cur - tains And be - gin the

then draw your cur - tains And be - gin the

dawn.

dawn.

Dedication

Wolfgang Müller

Students' Edition, Page 156

Robert Franz

Translated by J. Lilian Vandevere

Andante espressivo

Oh, do not thank me for my sing-ing; I of-fer praise where praise is

The first system of the musical score for 'Dedication'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Oh, do not thank me for my sing-ing; I of-fer praise where praise is'. The piano accompaniment consists of chords and moving lines in both hands.

duo. You gave the song.— I am re-turn-ing what

col 8va

The second system of the musical score. The vocal line continues with 'duo. You gave the song.— I am re-turn-ing what'. The piano accompaniment continues with similar harmonic support. A 'col 8va' marking is present at the end of the system.

al-ways has be-longed to you. Yours were the

The third system of the musical score. The vocal line continues with 'al-ways has be-longed to you. Yours were the'. The piano accompaniment continues with similar harmonic support.

words, al-tho' I said them. In light— with which your eyes have shone

The fourth system of the musical score. The vocal line concludes with 'words, al-tho' I said them. In light— with which your eyes have shone'. The piano accompaniment concludes with similar harmonic support.

There have I tru - ly found - and read them. Yours is the song, — and

col 8va

yours — a - lone. — Yours is the song, — and yours a - lone. —

col 8va

The Tide Rises

Students' Edition, Page 156

Henry W. Longfellow

Franz Bornschein

ppp The twi-light dark-ens, A - *pp*

Hm — *Hm* — *Hm* — *Hm* — The cur-lew calls;

ppp The tide ris-es, the tide falls, The twi-light dark - ens, cur - lew calls;

long the sea - sands, damp and brown,

pp A - long — the sea-sands brown The trav - 'ler has-tens to - ward the town.

pp

Dark-ness

pp Dark - ness set - ties on roof and walls. *pp*
 set - ties on roof, on roof and walls, But the sea in the dark - ness

pp *very quietly* Waves, _____ with white hands, Ef -
 calls and calls. The lit - tle waves, with their soft white hands, Ef -

rall. *mf* *brisker* face the foot - prints in the sands. The morn - ing breaks; the
 face _____ the foot-prints in sands. The steeds in _____ their

very slowly *pp* steeds in their stalls Stamp and neigh, as the hos - tler calls; The
 stalls _____ Stamp and neigh, _____ as the hos - tler calls; The

ppp day re - turns, but nev - er - more. Re - turns the trav - 'ler to _____ the shore.
ppp

Bell Trio

William S. Gilbert
Allegro

Students' Edition, Page 158

Sir Arthur S. Sullivan
in *H. M. S. Pinafore*
Arranged by Gladys Pitcher

ff

SOPRANOS and ALTOS

(CAPTAIN C.) 1. Nev - er mind the why and where - fore, Love can
(SIR J.) 2. Nev - er mind the why and where - fore, Love can
(JOSEPHINE) 3. Nev - er mind the why and where - fore, Love can

lev - el ranks, and there - fore, Tho' his Lord - ship's sta - tion's might - y, Tho' stu -
lev - el ranks, and there - fore, Tho' your nau - ti - cal re - la - tion In my
lev - el ranks, and there - fore I ad - mit the ju - ris - dic - tion; A - bly

pen - dous be his brain, Tho' her tastes are mean and flight - y, And her
set could scarce - ly pass, Tho' you oc - cu - py a sta - tion In the
have you played your part, You have car - ried firm con - vic - tion To my

for - tune poor — and plain,
 low - er mid - die class,
 hes - i - tat - ing heart.

Ring the mer - ry bells on board ship, Rend the air with war - bling wild,

For the un - ion of his Lord - ship With a hum - ble cap - tain's child. For a

hum - ble cap - tain's daugh - ter, For a gal - lant cap - tain's daugh - ter, And a

Lord that rules the wa-ter, And a tar that plows the wa-ter.

1 & 2

Let the air with joy be lad-en, Rend with songs the air a-bove,

Triangle can be used from here with good effect for eight measures.

1 & 2

For the un-ion of a maid-en With the man who owns her love.

3

Let the air with joy be lad - en, Ring the mer - ry bells on boardship,

For the un - ion of a maid - en, For her un - ion with his Lord - ship,

Rend with songs the air a - bove, For the man who owns her love,

Rend with songs the air a - bove, For the man who owns her love. —

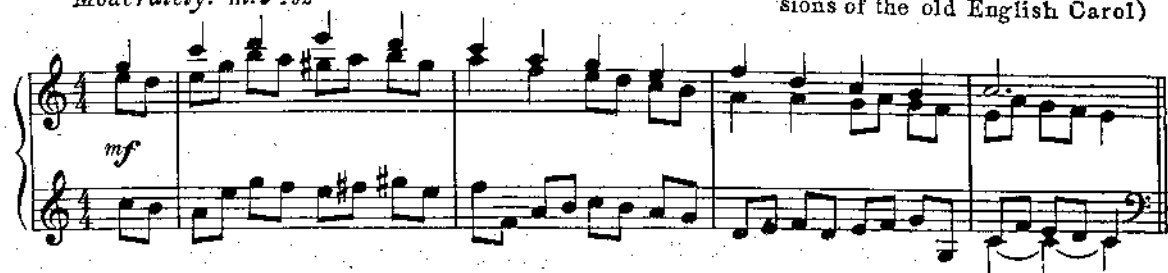
May Day Carol

Students' Edition, Page 160

Old English

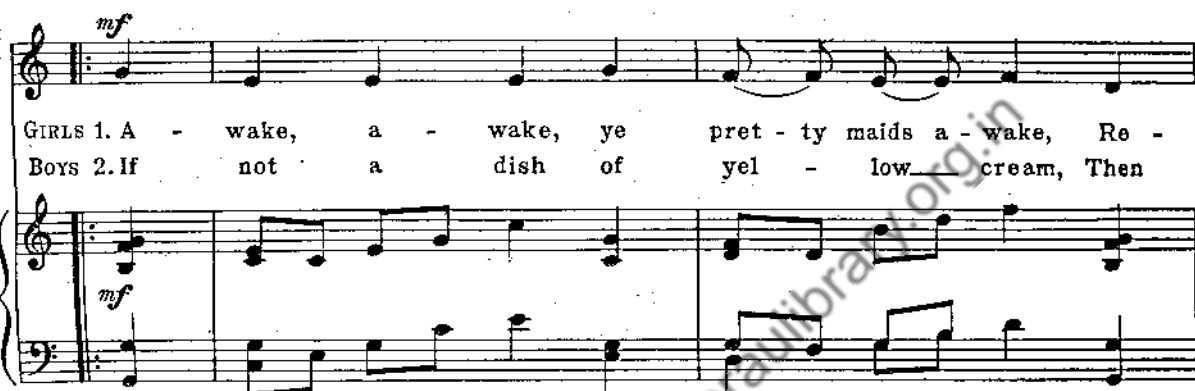
Moderately. m. ♩ = 92

Arranged by Peter W. Dykema
(using two of the several folk versions of the old English Carol)



mf

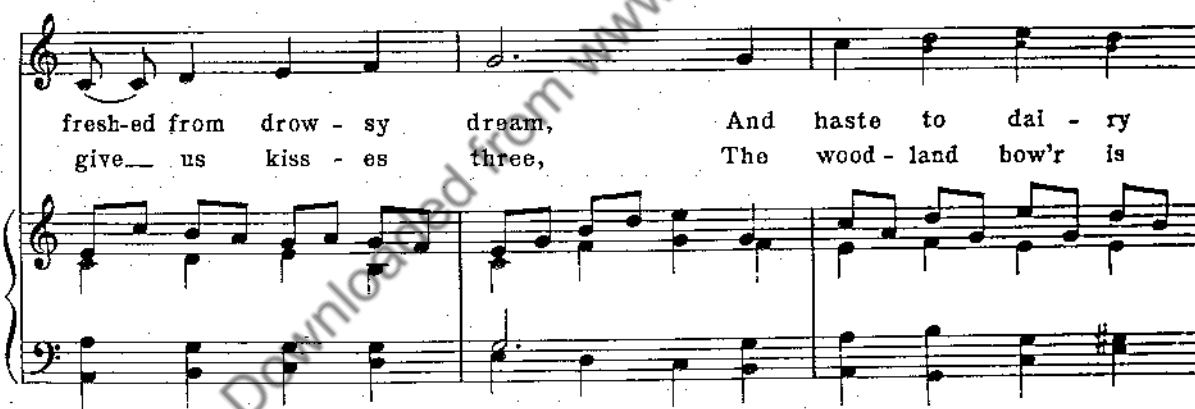
Two staves of piano music in 4/4 time, marked *mf*. The melody is in the right hand, featuring eighth and sixteenth notes, and the accompaniment is in the left hand, featuring quarter and eighth notes.



mf

GIRLS 1. A - wake, a - wake, ye pret - ty maids a - wake, Re -
Boys 2. If not a dish of yel - low cream, Then

Two staves of piano music in 4/4 time, marked *mf*. The vocal lines are in the right hand, and the piano accompaniment is in the left hand.



fresh-ed from drow - sy dream, And haste to dal - ry
give us kiss - es three, The wood - land bow'r is

Two staves of piano music in 4/4 time. The vocal lines are in the right hand, and the piano accompaniment is in the left hand.



house, and take For us a bowl of cream.
white with flow'r, And green is ev - 'ry tree.

Two staves of piano music in 4/4 time. The vocal lines are in the right hand, and the piano accompaniment is in the left hand.

p
 GIRLS Ah _____ Ah _____ Ah _____ Ah _____
 BOYS 3.A branch of May we bear a - bout, Be - fore the door it stands. There's

mf

Ah

not a sprout un-bud-ded out, The work of God's own hands.

firmly

a little brighter

GIRLS 5. Through-out the night, be - fore the light, There fell the dew or rain. It

(Girls rest during 4)

BOYS 4. A - wake, a - wake, ye - pret - ty maids, and take the may-bush in. Or

a little brighter

twink-les bright on the may-bush white, It spark-les on the plain.

'twill be gone ere to - mor-row morn, And you'll have none with - in.

mf cresc.
ALL 6. My song is done, I must be gone, Nor make a long-er stay. God

mf cresc.

bless you all, both great and small, And send you a glad-some May.
hold back a little

hold back a little

All the World Wakens

Students' Edition, Page 162

R. G. W.

Czechoslovakian Folk Song
Arranged by Ralph G. Winslow

Gaily

Primo *f*

Secondo *f*

- mf*
1. All the world wak-ens to greet the day, Haste you then, lad-dies, to
2. Like a gay foun-tain that takes no rest, Glad of all weath-ers, each

work and play.
seem - ing best.

Let all be gay now, Wel-come the day now.

Off we go, lead-ing our gen - tle sheep, gen - tle sheep.

1 2

1 2

After first and second verses

8

f

After first and second verses

This block contains a piano accompaniment for the first system. It consists of two staves, treble and bass clef, in G major. The music is marked with a forte (*f*) dynamic and a tempo of 8. The melody is a continuous eighth-note pattern. The bass line features a steady eighth-note accompaniment.

For 2nd verse - D. S.

8

For 2nd verse - D. S.

This block contains a piano accompaniment for the second system. It consists of two staves, treble and bass clef, in G major. The music is marked with a tempo of 8. The melody is a continuous eighth-note pattern. The bass line features a steady eighth-note accompaniment.

Crisply

mp

3. When the light fad - eth and work is done,
When the day's work is done,

f

When the light fad - eth and work is done,

p

Crisply

This block contains a piano accompaniment with vocal lines. It consists of two staves, treble and bass clef, in G major. The music is marked with a tempo of 8. The melody is a continuous eighth-note pattern. The bass line features a steady eighth-note accompaniment. The vocal lines are written in the treble clef and include the lyrics: "3. When the light fad - eth and work is done, When the day's work is done, When the light fad - eth and work is done,". The piano part includes a section marked *p* (piano) and a section marked *f* (forte).

mp

Sing-ing all gai-ly to set-ting sun,
 Sing-ing all gai-ly to set-ting sun,
 Sing-ing to the set-ting sun,

mp

p

f

Let all be gay now, Gone is the day now,

f

1 *mf* *faster on repeat*

Make the night mer - ry with dance and song.

1 *mf* *f*

2

Make the night mer - ry with dance and song. Hi!

2 *8*

2

The Song of the Gondolier.

Students' Edition, Page 163.

Frank Edwards

Harvey W. Loomis

Tempo di barcarolla *p*

MELODY *mf*

1. From out the calm la - goon — Ap-
2. An old Ve - ne - tian tune — Floats

OPTIONAL *p*

Tempo di barcarolla

p *legato*

con Fed.

pears the sil - ver moon, — And thro' the mel - low light — The
thro' the night of June, — 'Tis ech - oed far and near, — The

mp

gon-do-la takes her flight, — The gon-do-la takes her flight. —
song of the gon - do - lier, — The song of the gon - do - lier. —

p

Fed. *

We Who Love Music

Students' Edition, Page 164

Peter W. Dykema

With optional
instrumental obbligati
P. W. D.

Violin I
or Flute

Violin II

SOPRANO
I and II

ALTO

PIANO

Leisurely, but not too slowly

f *p*

1. We who love mu-sic are nev-er a-
2. We who love mu-sic may nev-er for-

Leisurely, but not too slowly

f *mf*

lone, Mu-sic is al-ways near (is near). Where is a friend more com-
get How we to mu-sic are bound(are bound). Each owes the oth-er a

plete-ly our own, — Read-y to com-fort and cheer (and cheer)?
won-der-ful debt, — Mak-ing still notes liv-ing sound (live sound).

Brighter, faster

Flute 8va to Φ

Violin 1st position or sul G

cresc.

Mu - sic that chuck - les and laughs as it sings (sings), Mu - sic that
Gone is the song when the sing - er is mute (mute), Si - lent the

cresc.

leisurely again
 ♪ Flute loco

leisurely again

Mu - sic sighs,
 Heart - felt themes,

danc - es with wings (with wings),
 strings of the lute (the lute).

Mu - sic that sighs, —
 Heart warm-ing themes —

leisurely again

hold back a little

Mu - sic cries, Mu - sic that soft - ens all sor - row.
 Mas - ter dreams, Who will re - vive them to - mor - row?

hold back a little

Mu - sic that cries, Soft - ens sor - row.
 Each mas - ter dreams For to - mor - row.

hold back a little

Up to time again

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), indicating G major. The music begins with a treble clef and a common time signature. The vocal lines are written in a simple, accessible style, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

We who love mu-sic are nev-er a-lone,— Mu-sic is al-ways near (is near).
We who make mu-sic would give what we may,— That thro' us mu-sic shall live (shall live).

The second system continues the musical piece. It includes a continuation of the piano accompaniment from the first system and a new vocal staff. The piano part features a steady rhythm with chords and single notes. The vocal staff continues the melody, with lyrics written below the notes. The music maintains the G major key signature.

Flute 8va

The third system is dedicated to the Flute 8va part. It consists of a single staff with a treble clef. The music is written in a more melodic and expressive style than the vocal parts, featuring various musical ornaments and dynamics. The key signature remains G major. The system concludes with a 'D.C.' (Da Capo) instruction.

Where is a friend more com-plete-ly our own, Read-y to com-fort and cheer?

The fourth system continues the musical piece. It includes a continuation of the piano accompaniment and a new vocal staff. The piano part features a steady rhythm with chords and single notes. The vocal staff continues the melody, with lyrics written below the notes. The music maintains the G major key signature.

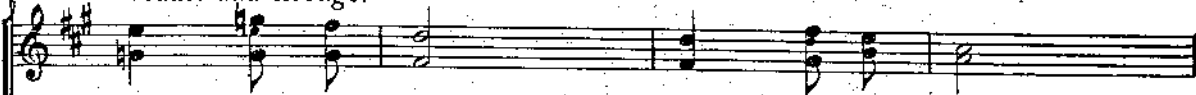
Health, fresh and strong(healthstrong), Hearts filled with song(with song),

Minds that grow keen - er each day (grow keen - er day by day),
 day, each day, —

Broader and stronger



Broader and stronger



Health, heart, and hand, All we com - mand (com-mand),



Glad - ly to mu - sic we give.



Rain and the River

Students' Edition, Page 166

J. Will Callahan

Oscar J. Fox
(Arranged)

mf *mp*

Rain - nn rain - nn

Maestoso

p

in moderate time

p

(2nd verse) Hm

p

Might-y black clouds in the
What do I care if the

1. Riv - er looks black with the shad - ows on it!
2. What do I care if the stream gets mud-dy?

sky a - bove; — Still I ain't scared of the rain, dog-gone it!
waves roll high? — Riv-er's my pal, and the rain's my bud-dy,

Riv-er and rain are the things I love. Rain, pour
 Ain't a-goin' die till my time to die. Here's where

f
 down on me! I'm as hap-py as I can be. Oh—
 I be-long, just— sing-ing my same old song. I
 Oh Lord, oh Lord, I

ah oh! *ff*
 loves the rain and I loves the riv-er, When the storm winds whine and
 loves the rain and I loves the riv-er, *ff*

mf

SOLO VOICE

moan,— I don't com-plain when I shake and shiv-er, And I'm wet clean to the

mf

rall.

mf

rall.

a tempo

hurrying a little

ff

Hng! *Hm*

ALL TENORS

bore; Let the riv-er take my cab-in and the rain soak the ground, I'll

mf

Hm

Hng!

mf

a tempo

ff

rit.

Ah

build an - oth - er cab - in when the flood goes down, —

ff

rit.

Ah

rit.

Last time
Broadly

For I loves the rain and I loves the riv - er, 'Cause the

Broadly

Last time

ff

rain and the riv-er's my own, 'Cause the rain and the riv-er's my

rit. cresc.

rain and the riv-er's my own, 'Cause the rain and the riv-er's my

rit. cresc.

rain and the riv-er's my own, 'Cause the rain and the riv-er's my

rit.

rain and the riv-er's my own, 'Cause the rain and the riv-er's my

ff to end

rain and the riv-er's my own, 'Cause the rain and the riv-er's my

own!

ff to end

rain and the riv-er's my own, 'Cause the rain and the riv-er's my

ff a tempo

* The small notes may be omitted, but should be sung, if possible, for a fuller effect.

O Western Wind

Students' Edition, Page 168

William Ernest Henley

Joseph W. Clokey

SOPRANO

Andante cantabile

p

ALTO

p

1. O

2. Holds

1. Bring her a - gain, O west - ern wind, O
2. Not that her fan - cy holds me dear, Holds

BASS

p

Andante cantabile

1. Bring her a - gain, O
2. Not that her fan - cy

p

p

west - ern wind,
me so dear,

O west - ern
Holds me so

west - ern wind,
me so dear,

O west - ern
Holds me so

west - ern wind,
holds me dear,

O west - ern
Holds me so

marcato

wind,
dear,

wind,
dear,

wind,
dear,

Gen - tle and good and fair and kind, so
On - ly that I may know her near, may

Gen - tle and good and
On - ly that I may

cresc.

So

cresc. May

cresc.

cresc.

pp

fair and kind, so fair and kind.
know her near, may know her near.

pp

fair and kind, so fair and kind.
know her near, may know her near.

pp

fair and kind, so fair and kind.
know her near, may know her near.

mf

O - ver the west-ern sea — A - gain, a-gain to me! Bring

O - ver the west - ern sea, Bring her a-gain to

mf

O - ver the west-ern sea, Bring her a-gain to

f

her a-gain to me! Bring her a-gain to me! To

me! Bring her a-gain to me! Bring her a-gain to

me! Bring her a-gain to me!

me! O west - ern sea! sea! sea!

me! O west - ern sea! sea!

f dim. Bring her a-gain, O west - ern sea! sea!

p rit.

1. 2.

Non nobis, Domine

Students' Edition, Page 169

From Psalm CXV

William Byrd

Non no-bis, Dom - in - e, Non no - bis, sed nom-in-i

Non no-bis, Dom - in - e, non no - bis, sed

Non no-bis, Dom - in - e, non no - -

tu - o da glor - i - am, sed nom-in-i tu - o da

nom-in-i tu - o da glor - i - am, sed nom-in-i tu - -

bis, sed nom-in-i tu - o da glor - i - am, sed

glor - i - am. Non no-bis, Dom - in - e, non Dom - in - e.

o da glor - i - am. Non no-bis, Dom - in - no-bis, Non.

nom-in-i tu - o da glor - i - am. Non am, Non.

1. (last time)

The Soldiers of the Plough

Students' Edition, Page 170

Charles Sangster (1822-1893)

Stuart Bliss Hoppin

With breadth and dignity

mf

1. No maid - en dream, nor
2. In ev - 'ry land, the
3. Blest is his lot, in

poco rit. *mp*

fan - cy theme, Brown la - bor's muse would sing, Her state - ly mien and
toil - ing hand Is blest as it de - serves; Not so the race who
hall or cot, Who lives as na - ture wills, Who pours his corn from

rus - set sheen De - mand a strong - er wing. Long ag - es since, the
in dis - grace, From hon - est la - bor swerves. From fair - est bow'rs bring
Ce - res' horn, And quaffs his na - tive rills! No breeze that sweeps trade's

a little slower

sage, the prince, the man of lord - ly brow, All hon - or gave that
fair - est flow'rs, to deck the swarth - y brow Of those whose toil im -
storm - y deeps, can touch his gold - en prow. Their foes are few, their

REFRAIN

ar - my brave, The Sol-diers of the Plough...
 proves the soil, The Sol-diers of the Plough...
 lives are true, The Sol-diers of the Plough...

Kind heav-en

mf
 Kind heav-en speed the

speed the plough, And blessthe hands that guide it; the
 plough, And bless the hands that guide it: God gives the seed, the

f
 bread we need, Man's la - bor must pro - vide — it. vide — it.

f
 bread we need, Man's la - bor must pro - vide it. vide it.

Lift Up the Voice

Students' Edition, Page 171

Jacobo Peri
in *L'Euridice* (about 1560-1630)

With joy
SOPR. I

Lift up the voice and
Al - ziam le vo - cie'l

heart

cor

with sing-ing, with
can - tan - do, can -

SOPR. II

Lift up the voice and
Al - ziam le vo - cie'l

heart

cor

with
can -

ALTO

Lift up the voice and heart
Al - ziam le vo - cie'l cor

TENOR

Lift up the voice and heart with sing-ing, with
Al - ziam le vo - cie'l cor can - tan - do, can -

BASS

Lift up the voice and heart
Al - ziam le vo - cie'l cor

sing - ing, with sing - ing to heav - en.
tan - do, can - tan do al Cie - lo.

sing - ing, with sing - ing to heav - en.
tan - do, can - tan do al Cie - lo.

with sing - ing to heav - en.
can - tan do al Cie - lo.

sing - ing, with sing - ing to heav - en.
tan - do, can - tan do al Cie - lo.

with sing - ing to heav - en.
can - tan do al Cie - lo.

Our Master Hath a Garden

Students' Edition, Page 172

Traditional

Quietly

Traditional Folk Song

Arranged by Joseph W. Clokey

SOPRANO I and II



1. Our Mas-ter hath a gar-den which fair flow'rs a - dorn. And
2. The lil - y white that bloom-eth there is Pu - ri - ty; The
3. The love-ly dam-ask rose is here call'd Pa - ti-ence; The
4. But still of all the flow'rs, the fair - est and the best Is

ALTO

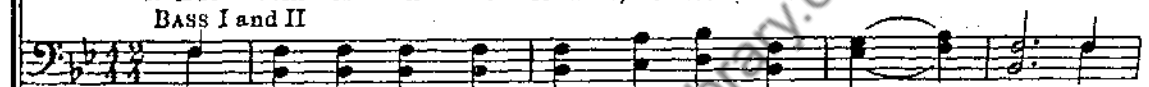


TENOR



1. Our Mas-ter hath a gar-den which fair flow'rs a - dorn. And
2. The lil - y white that bloom-eth there is Pu - ri - ty; The
3. The love-ly dam-ask rose is here call'd Pa - ti-ence; The
4. But still of all the flow'rs, the fair - est and the best Is

BASS I and II



mf

there I go to gath-er both at eve and morn.
 fragrant vi - o - let, sur-named Hu - mil - i - ty. Naught's heard there-in but
 rich and cheer-ful mar-i - gold, O - be - di - ence.
 Je - sus Christ, the Lord Him-self, His name be blest.

there I go to gath-er both at eve and morn.
 fragrant vi - o - let, sur-named Hu - mil - i - ty. Naught's heard but
 rich and cheer-ful mar-i - gold, O - be - di - ence.
 Je - sus Christ, the Lord Him-self, His name be blest.

mp

an - gel hymns, with harp and lute, *ff* Trump-ets loud and

with harp and lute, *ff* Trump - ets,

an - gel hymns, with harp and lute, Trump - ets, loud,

an - gel hymns, with harp and lute,

clar-ions bright, *p* And the gen-tle, sooth-ing flute. *1* *2* flute.

clar-ions bright, *p* And the gen-tle, sooth-ing flute. Trump-ets

clar-ions bright, *p* And the gen-tle, sooth-ing flute. flute.

clar-ions bright, *p* And the gen-tle, sooth-ing flute. flute.

A Field of Wheat

Students' Edition, Page 173

G. F. McK.

Feverently

George Frederick McKay

SOPRANO I and II

1. O ver-dant field in spring-time, of fresh and joy-ful hue, Be-
2. O field of wheat all glow-ing with gold-en, rip-ened grain, A

ALTO

TENOR

1. O ver-dant field in spring-time, of fresh and joy-ful hue, Be-
2. O field of wheat all glow-ing with gold-en, rip-ened grain, A

BASS I and II

neath a sky so smil-ing with hope-ful, ten-der blue. With ev-'ry ver-nal
sun-swept sign of heav-en, up-on the out-stretched plain. A vis-ta bright and

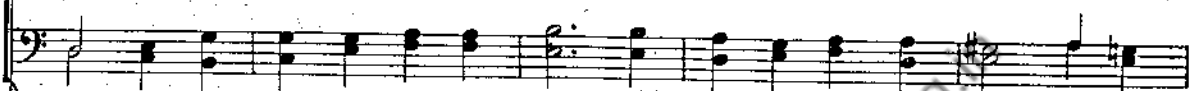
neath a sky so smil-ing with hope-ful, ten-der blue. With ev-'ry ver-nal
sun-swept sign of heav-en, up-on the out-stretched plain. A vis-ta bright and



turn - ing all fresh with morn - ing dew; A sym - bol of the beau - ty which
gleam - ing with fruit of sun and rain; Be - hold the earth's be - stow - ing a



turn - ing all fresh with morn - ing dew; A sym - bol of the beau - ty which
gleam - ing with fruit of sun and rain; Be - hold the earth's be - stow - ing a



na - ture brings a - new, A sym - bol of the beau - ty which na - ture brings a - new.
gift of life a - gain, Be - hold the earth's be - stow - ing a gift of life a - gain.



na - ture brings a - new, A sym - bol of the beau - ty which na - ture brings a - new.
gift of life a - gain, Be - hold the earth's be - stow - ing a gift of life a - gain.



Stopping by Woods on a Snowy Evening

Students' Edition, Page 175

Robert Frost*

Peter W. Dykema

Leisurely, simply, cheerily

The first system of the piano accompaniment features a treble and bass staff. The treble staff contains a series of chords, each marked with a sharp sign (#). The bass staff contains a single line of music. The instruction "Piano subdued throughout" is written across the system.

Piano subdued throughout

The second system of the piano accompaniment continues the treble and bass staves. The treble staff has more chords marked with sharp signs. The instruction "hold back to a stop" is written above the bass staff.

hold back to a stop

Optional descant

The optional descant section consists of two staves. The top staff has three measures, each with a "Hm" marking. The bottom staff has a single line of music. The instruction "pause slightly" is written above the top staff.

Hm Hm Hm

pause slightly

Whose woods these are I think I know, His house is in the vil-lage, though; He

up to time again

will not see me stop-ping here To watch his woods fill up with snow. My

* From New Hampshire, included in *Collected Poems of Robert Frost*, Copyright, 1930, 1939 by Henry Holt & Co. Copyright, 1936 by Robert Frost. Used by permission.

Hm *Hm*

lit - tle horse must think it queer To stop with-out a farm-house near, Be -

Oo *Oo*

tween the woods and fro-zen lake, The dark - est eve-ning of the year. He

hurry a little

Ah *Ah*

hurry a little

gives his har-ness bells a shake, To ask if there is some mis-take. The

brighter and a little faster

steadily again

Oo ——— Oo ——— Oo ——— Oo ———

steadily again

on - ly oth - er sound's the sweep of eas - y wind and down - y flake. The

steadily again

hold back

Hm ——— Hm ——— Hm ———

hold back *resolutely*

woods are love-ly, dark and deep, dark and deep, But I have prom-is-es to keep, And

hold back *resolutely*

more slowly

more slowly

miles to go be-fore I sleep, And miles to go be-fore I sleep.

steadily again *more slowly* *p*

slower and fainter to the end

slower and fainter to the end

COME, ALL TOGETHER, SING!
Poor Peter

Heinrich Heine
Translated by Leonard Kinsman

Students' Edition, Page 176

Robert Schumann

Moderato *mf*

Young Hans and his Gre - tel dance all a -

p

And. * *And.* * *And. simile*

round, In - shouts a wild joy they're show -

ing, Poor Pe - ter stands with nev - er a sound, And -

white as chalk he's grow - ing. Now Hans and his

Downloaded from www.dbrailibrary.org

Gre - tel are young bride and groom, In wed - dingday jew - el-ry

glow - - ing. Poor_ Pe - ter bites at his

nails — in gloom, In — work - day clothes he is

go - ing. And then to him - self poor Pe - ter

said, And looked at the cou - ple quite sad - ly, "If

p

I were not blessed with a lev - el head, I'd do my-self

harm, and bad - ly!"

rit.

The Ring

Students' Edition, Page 177

Translated by
J. Lilian Vandevere

Robert Schumann

Tenderly

p

O ring up-on my fin - ger, My own lit-tle ring of

The first system of musical notation for 'The Ring'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and time, starting with a bass clef. The piano part features a flowing eighth-note melody in the right hand and a steady quarter-note bass line in the left hand. The tempo/mood is indicated as 'Tenderly' and the dynamic is 'p' (piano).

gold, Now close to my lips I will press — you, Will —

The second system of musical notation. The vocal line continues with the lyrics 'gold, Now close to my lips I will press — you, Will —'. The piano accompaniment continues with the same flowing eighth-note pattern. The dynamic remains 'p'.

press you, and close-ly to my heart will hold! Of him I ceased my

The third system of musical notation. The vocal line continues with the lyrics 'press you, and close-ly to my heart will hold! Of him I ceased my'. The piano accompaniment continues with the same flowing eighth-note pattern. The dynamic remains 'p'.

dream - ing, That child - hood dream — that showed his face. A -

The fourth system of musical notation. The vocal line concludes with the lyrics 'dream - ing, That child - hood dream — that showed his face. A -'. The piano accompaniment continues with the same flowing eighth-note pattern. The dynamic remains 'p'.

lone I found my-self stray-ing In des-ert and far-reaching space. O—

ring up-on my fin-ger, 'Twas then that you showed to

me And to my sight un-fold-ed How

end-less the val-ue of life may be. For him I serve and am

accel.

liv-ing, To him give heed a-lone, There

rit.

a tempo *rit.*

give of my-self and then find all my glo - ry, Then find all my glo - ry with.

a tempo *rit.*

a tempo

in — his own. O — ring up - on my fin - ger, My —

a tempo

own lit - tle ring of gold, Now close to my lips I will

press — you, Will press you and close-ly to my heart will hold!

Tramping

(Fussreise)

From the original German
of Edward Morike

Students' Edition, Page 178

Hugo Wolf (1860-1903)

Animato



When with my new - cut - walk - ing staff



Forth I saun - ter ear - ly, O - - ver -



hill and vale, And through the woods my path.



Then — as birds in — ar — — bor Sing with se — cret —
Thus my in — most soul doth wak — en, Is with fe — v'rish

pp

thrill, — Or as grapes of gold — en hue a
long — ing shak — en, Hap — py spring-time, love — ly au — tumn,

won-drous rap-ture feel — When morn-ing sun ap-pear — eth,
strains from par-a — dise — On rap-tured ears re —

f *p*

sound.

f *p*

more quietly (a few voices)

So art thou not whol - ly bad, O soul ——— called sin - ful,

As the spir - it stern would have it;

Love and joy is still thy song, And with praise thy voice doth ring,

As when first the U - ni-verse was cre - at - ed, For the

God of Love, thy Fa - ther and thy Keep

or.

dim. *pp* *rit.*

a tempo
ALL Broad and full

Grant me, Lord, that all life long My days be filled with joy - ful pur - pose,

a tempo *p* *cresc.*

rit. *a tempo*

Ra - diant all, with love in - spired, Like birds in morn - ing song.

rit. *a tempo* *f* *p*

Dear One, Believe

(Caro mio ben)

Translated by J. L.

Students' Edition, Page 179

Giuseppe Giordani (1744-1798)

Moderato

First system of the piano introduction. The treble clef staff contains a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff provides harmonic support with chords. The dynamic marking *p espressivo* is present.

Second system of the piano introduction. The treble clef staff features a trill (tr) on G4. The bass clef staff continues the harmonic accompaniment. Dynamic markings *f* and *p* are indicated.

Third system of the piano introduction. The treble clef staff has a melodic line with a half note G4. The bass clef staff continues the accompaniment. The dynamic marking *mf* is present.

First system of the vocal entry. The treble clef staff begins with the vocal melody. The dynamic marking *mf* and the instruction *cantando* are present.

Dear one, be - lieve, When - e'er we part, Sad - ly I grieve,
Ca - ro mio ben, Cre - di - mi al - men, Sen - za di te

First system of the piano accompaniment for the vocal entry. The treble clef staff has a melodic line. The dynamic marking *p* is present.

Second system of the vocal entry. The treble clef staff continues the vocal melody. The lyrics "Lone - ly my heart..." and "Lan - gui - sce il cor..." are present.

Lone - ly my heart...
Lan - gui - sce il cor...

Dear one, be - lieve,
Ca - ro mio ben,

Second system of the piano accompaniment for the vocal entry. The treble clef staff has a melodic line. The dynamic markings *mf* and *p* are present.

Sad - ly I grieve, Ah, — lone my heart.
Sen - za di te Lan - gui - sce il cor.

I, who a - dore, mourn - ful - ly sigh; —
Il tuo fe - del so spi - ra o - gnor, —

Ah, cease thy cold - ness, ere I die. Cease thy dis - dain,
Ces - sa cru - del — tan - to ri - gor. Ces - sa cru - del

Cease ere I die, — Cease ere I die! Dear one, be - lieve,
tan - to ri - gor, — tan - to ri - gor! Ca - ro mio ben,

When - e'er we part, Sad - ly I grieve, Ah, — lone — my — heart.
 Cre - di - mi al - men, Sen - za di te Lan - gui - sce il cor.

Dear — one, be - lieve, When - e'er we part, Sad - ly I
 Ca - ro mio ben, Cre - di - mi al - men, Sen - za di

grieve, — — — — — Lone - ly my heart.
 te — — — — — Lan - gui - sce il cor.

mp *colle voci* *f*

p *mf*

The Statue at Tsarkoié-selo

Students' Edition, Page 180

Alexandre Pushkin
Translated by Sue Cornwell

César Cui

Andantino

p

Bro - - -

pp

ken the pitch-er of stone. O'er the wa - ter a

maid - en is bend - ing, Seat - ed there sad and a -

poco rit.

lone, Hold - ing one piece in her hands!

poco rit.

f a tempo *mf*

But see! The stream is not dry, It still

p a tempo

runs through the jar that is bro - ken, Ev - er tho

f

rit.

maid bends in woe, Watch - ing the clear

rit.

p a tempo

wa - ter flow.

p a tempo

8va

Ad.

*

Who Is Sylvia?

Students' Edition, Page 180

William Shakespeare
from *Two Gentlemen of Verona*

Franz Peter Schubert

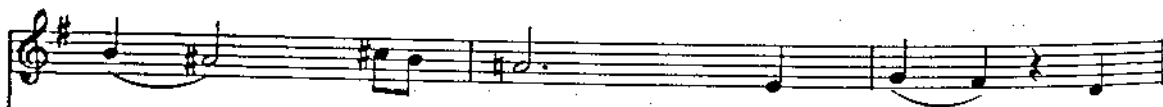
Moderato



1. Who is Syl - via, — what is she, — That
2. Is she kind — as she is fair? — For
3. Then to Syl - via — let us sing, — That



all our swains com - mend her? Ho - ly,
beau - ty lives with kind - ness; Love doth
Syl - via is ex - cel - ling; She ex -



fair, — and wise is she; — The
to — her eyes re - pair, — To
cels — each mor - tal thing — Up -



heav'n such grace did lend her,
 help him of his blind - ness,
 on the dull earth dwell - ing;

pp

That she might ad - mir - ed
 And be-ing helped in hab - its
 To her let us gar - lands

be, That she might ad - mir - ed
 there, And be-ing helped in hab - its
 bring, To her let us gar - lands

be.
 there.
 bring.

To My Piano

Students' Edition, Page 181

Translated by Adair Ames

Franz Peter Schubert
Arranged by Don Malin

mp *cresc.*

1. O gen-tle keys, O gen-tle keys, What sounds of rap-ture are
2. Then would I tell, Then would I tell, Gold-en pi-a - no, what
3. O gen-tle keys, O gen-tle keys, What sounds of rap-ture are

mp *cresc.*

p *cresc.*

mf

sent me thro' these. O — gen-tle keys, O — gen-tle keys,
heav-en - ly spell You — sing so well, you sing so well.
sent me thro' these, Thro' — gold-en keys, thro' gold-en keys.

mf *cresc.*

ALTOS DIVIDE *mf* *Hum* *Hum* *mf* *dim.*

GIRLS OPTIONAL

When aim-less toy - ing Proves but an - noy - ing, I turn to these,
Tears joy is call - ing On you are fall - ing, On sil-ver tone,
Should life be bring - ing Cares that comew-ing, Let mu-sic ring

I turn to these, Dear pian-o keys, I turn to these, _____
 On sil-ver tone My song is flown, On sil-ver tone _____
 Let mu-sic ring! Sing, pian-o, sing! Let mu-sic ring! _____

Dear pian-o keys.
 My song is flown.
 Sing, pian-o, sing!

f *dim.* *f* *dim.*

p *D. C.*

The Power of Music

Blair Edmunds

Students' Edition, Page 182

George Frederick Handel
in *Rodelinda*

Strains of mu-sic com-fort and cheer us, Bring-ing sol-ace,

Meas-ures that are gen-ile—and speak of peace. Mu-sic,

mu-sic heals us of sor-row, Hush-es tur-moil, leav-ing calm,

Lays on ach-ing hearts—a soft balm. Mu-sic, mu-sic—

lifts us To touch God's own hand.

Come Unto These Yellow Sands

Students' Edition, Page 182

William Shakespeare

Henry Purcell

Arranged by Roy S. Stoughton

Rather fast



Boys



Come un-to these yel - - - low sands, And there take hands.



2

GIRLS



there take hands. Foot it feat-ly here and there, And let the rest the bur-den bear.



Hark! Hark! the watch-dogs bark, Hark! Hark! I hear the strain of chan-ti-cleer.



Hark! Hark! I hear the strain of chan - ti - cleer.

At Close of Day

Students' Edition, Page 183

Frederic Chopin

in Nocturne, Opus 37, No. 1.

Arranged by L. Margueritte House

L. M. H.

When the pur - ple shad - ows, blend - ing, Tell the work - er

day is end - ing, Hear, the An - gel - us is call - ing, Sound the bell as night is fall - ing.

Here and there the men are kneel-ing, While o'er all a peace is steal-ing.

Far-flung lights in homes ap-pear-ing Beck-on men as they are near-ing,

rit.
Twilight clos-es, soft-ly blend-ing In-to night as day is end-ing.

rit.

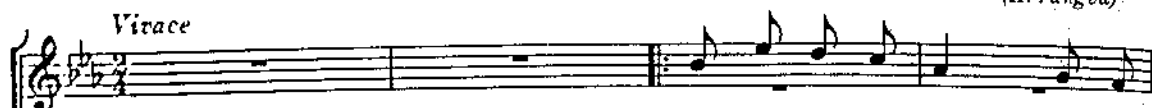
Spring's Music

Students' Edition, Page 184

Benjamin Godard
in Dante
(Arranged)

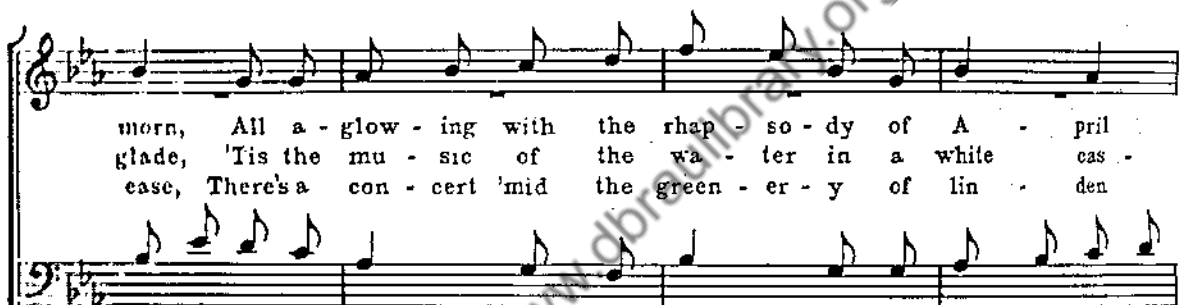
David Stevens

Vivace



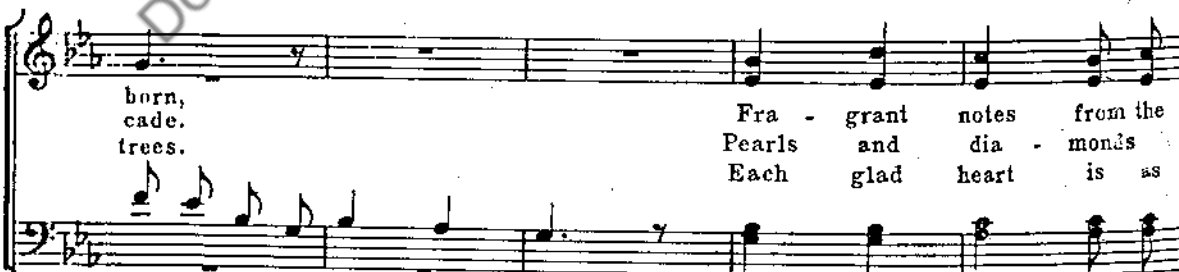
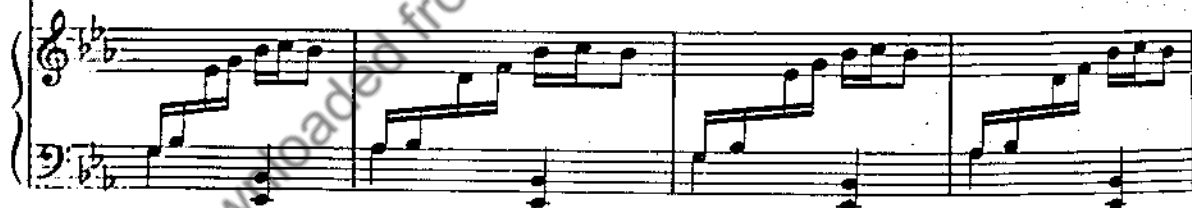
1. Sweet up - on the hill thro' the
2. Heark-en to the tune in the
3. Lin-ger not on pil - lows of

Vivace



morn, All a - glow - ing with the rhap - so - dy of A - pril
glade, 'Tis the mu - sic of the wa - ter in a white cas -
ease, There's a con - cert 'mid the green - er - y of lin - den

- 1 Sweet up - on the hill thro' the morn, All a - glow - ing with the
2. Heark-en to the tune in the glade, 'Tis the mu - sic of the
3. Lin-ger not on pil lows of ease, There's a con - cert in the



born,
cade.
trees.

Fra - grant notes from the
Pearls and dia - monds
Each glad heart is as

rhap-so-dy of A - pril born.
wa - ter in a white cas - cade.
green-er - y of lin - den trees.



song - spar-row's throat, Witch-ing mel - o - dies that wa - ver and
 sprin - kle the moss Where the morn - ing flash - es sun - beams a -
 young as the spring, Ev' - ry bird is like a blos - som a -

float _____ And hold lag - gard dream - ers up to
 cross _____ And vine - leaves in sil - ver mist are
 wing _____ And rap - ture is _____

1 & 2

scorn. _____
 spray'd. _____

thrill-ling on the breeze! _____ Rise,

The first system of the musical score. It consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal staves have lyrics: "thrill-ling on the breeze!" followed by a long line, and then "Rise,". The piano accompaniment features a series of ascending eighth-note patterns in the right hand and a more rhythmic bass line in the left hand.

rise! and join in the song, For

The second system of the musical score. It continues the vocal and piano parts. The lyrics are "rise! and join in the song, For". The piano accompaniment continues with similar ascending patterns in the right hand.

A - - pril, the maid is

The third system of the musical score. The lyrics are "A - - pril, the maid is". The piano accompaniment continues with the same ascending eighth-note patterns in the right hand.

here With her white throat

through. Now she gives the

roun - del rare that lasts the sum - mer

long!

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Cherubic Hymn

Students' Edition, Page 186

English words by Blair Edmunds

Dimitri Bortniansky
From the Russian Liturgy

Adagio Like— a choir of— an-gels ho - - ly,

pp Like a choir of an - gels ho - ly, ho - - ly,

Like ——— a choir of an-gels ho - - ly,

Ho - ly throng-ing ——— through ——— the air,

We would bring to God, the Fa - ther, Our Cre -

pp We would bring to God, ——— the Fa - ther, Our Cre -

We would bring to God, ——— the Fa - ther, Our Cre -

a - tor, Thrice ——— sa-cred song ——— and prayer.

Thrice sa - cred song ——— and prayer.

a - tor, Thrice ——— sa-cred song ——— and prayer.

a - tor, Thrice sa - cred song ——— and prayer.

Far from our hearts, on this bless-ed day, do we cast, do we

Far from our hearts, on this bless-ed day, do we cast, do we

cast each care, each earth-ly care
cast each earth-ly care, each earth-ly care
cast each care, each earth-ly, each earth-ly care

Allegro maestoso
a - way. Now as King of Kings shall we praise, shall we - praise Thee,
a - way.
a - way.

Great God un - seen, by - cher - u - bim a - dor

ed, Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!
Hal - le - lu - jah!

The Lost Chord

Students' Edition, Page 188

Adelaide A. Procter

Arthur S. Sullivan
(Arranged)

Andante moderato

cresc. *f*

dim. *p*

Seat-ed one day at the or-gan, I was wea-ry and ill at ease, And my

fin - gers wan-dered i - dly O - ver the nois - y keys; I

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know not what I was play-ing, Or what I was dream-ing then, But I

cresc. *dim.*

cresc. *dim.*

struck one chord of mu-sic, Like the sound of a great A - men, Like the

p *cresc.* *f*

poco rall. *dim.* *a tempo*

sound of a great — A - men.

p *cresc.* *a tempo* *f*

rit. e dim.

SOP. AND ALTO UNISON

It flood-ed the crim-son twi-light Like the close of an an-gel's

dim. *p*

Psalm, And it lay on my fe-vered spir - it With a touch of— in-fi-nite calm; It

8 *dim.* *dim.*

qui-et-ed pain and sor-row Like love o-ver-com-ing strife; It

8 *cresc.* *cresc.* *dim.*

seemed the har-mo-nious ech - o From our dis - cord - ant life; Bass It

p *p tranquillo*

tranquillo sempre

AND TENOR UNISON

linked all per-plex-ed mean-ings In-to one per-fect peace, And

poco a poco più animato *agitato*

trem-bled a-way in-to si-lence, As if it were loath to cease. I have

f agitato

sought, but I seek it vain-ly, That one lost chord di - vine, Which

f

came from the soul of the or - gan, And en - tered in - to mine.

cresc. molto

grandioso

It may be that Death's bright an-gel Will speak in that chord a - gain, It

rit. f ff

may be that on - ly in Heav'n I shall hear that grand A - men, It

The first system of the musical score consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), indicating G major. The vocal lines are melodic, with the lyrics "may be that on - ly in Heav'n I shall hear that grand A - men, It" written below. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

may be that Deaths bright an - gel Will speak in that chord a - gain, It may be that on - ly in

The second system continues the musical score. It includes two vocal staves and a piano accompaniment. The lyrics "may be that Deaths bright an - gel Will speak in that chord a - gain, It may be that on - ly in" are present. The piano part features dynamic markings: *sf* (sforzando) and *ff* (fortissimo), along with a *rit.* (ritardando) instruction. The key signature remains G major.

Heav'n I shall hear that grand A - men.

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics "Heav'n I shall hear that grand A - men." are written. The piano part includes the instruction *con gran forza* (with great force) and *a tempo* (at the tempo). The system ends with a *rall.* (rallentando) marking. The key signature is G major.

The Voice of Praise

(Ave verum)

J. Lilian Vandevere

Students' Edition, Page 190

Wolfgang Amadeus Mozart

Andantino

p

Great Cre - a - tor,

p legato

all - com - pas - sion, Thou who com-fort-est the lone - ly

pp

heart, Ten - der Fa - ther, Thee — we wor - ship,

pp cresc. f

We

sing.

We sing of Thy lov - ing care.

Na - ture teach - es all Thy

glo - ry, speaks in beau - ty to tell Thy praise.

p poco a poco cresc.

Earth and sky— show forth Thy glo - ry and lead
Earth and sky show forth Thy glo - ry and

p poco a poco cresc.

p poco a poco cresc.

dim. *mf* O God of love, let Thy
all our thoughts to Thee. *mf* O God of love,
lead all our thoughts to Thee. O God of love, let Thy
dim. *mf* thoughts to Thee. O God of love,
dim. *mf*

chil-dren praise Thy ho - ly name!

p *pp*
let Thy chil-dren praise Thy name!
chil - dren praise Thy name!
pp
let us praise Thy name!

Lovely Appear

Students' Edition, Page 191

Charles Gounod
Translated by J. Troutbeck

Charles Gounod
Adapted by Harvey Worthington Loomis

Moderato

p legato
con Ped.

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the first measure of the right hand. The piece is marked 'Moderato' and 'con Ped.' (with pedal).

CHORUS
SOPRANOS

p
Ped. * *Ped.* * *Ped.* * *Ped.* *

Love - ly ap - pear, — o - ver the moun - tains, The

The first system of the chorus features a soprano line and a piano accompaniment. The soprano line has a fermata over the first measure. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Pedal markings are indicated below the piano staff.

Ped. * *Ped.* * *Ped.* * *Ped.* *

feet of them that preach, — and bring good news of peace, — The

The second system continues the chorus. The soprano line has a fermata over the first measure. The piano accompaniment continues with chords and single notes. Pedal markings are indicated below the piano staff.

Ped. * *Ped.* * *Ped.* * *Ped.* *

feet of them that preach, — and bring good news of peace. —

The third system concludes the chorus. The soprano line has a fermata over the first measure. The piano accompaniment continues with chords and single notes. Pedal markings are indicated below the piano staff.

SOPRANOS

pp

Good - will and peace, ——— good - will ———

mf ALTOS

Love - ly ap - pear, — o - ver the moun-tains, The feet of them that

— toward men, ——— good - will

preach, — and bring good news of peace, — The feet of them that preach, — and

SOP. AND ALTO

toward

men. ———

Love - ly ap - pear, ———

TENOR AND BASS

bring good news of peace. ———

mp sempre legato

mp

o - ver the moun - tains, the feet of them that preach, — The

mp *cresc.*

p

feet of them that preach, — Love - ly ap - pear, —

p

p *cresc.*

Love - ly ap - pear, — the feet of them that preach, and bring good

p *cresc.*

QUARTET OR SEMI-CHORUS

dim. *p*

news of peace. — Ye moun - tains, ye per-

dim. *p*

dim. *p legato*

sempre con Ped.

pet - ual hills, bow ye down. — O - ver the bar - ren

mf poco accel.

wastes — shall flowers now have pos - ses - sion; Dark shades of an - cient

mf poco accel.

mf poco accel.

days, — full of hate and op - pres - sion,

p In the bright - ness of joy — *rit.* fade a - way — and are

p *rit.*

QUARTET
a tempo

gone, — *p* Peace on — earth, —

CHORUS
mp a tempo

Love - ly ap - pear, — o - ver the moun - tains, The

mp

legato
a tempo

good - will toward men,

feet of them that preach, — and bring good news of peace, — The

on earth, — good - will! —

feet of them that preach, — And bring good news of peace. —

feet of them that preach, — And bring good news of peace. —

feet of them that preach, — And bring good news of peace. —

feet of them that preach, — And bring good news of peace. —

The Russian Maiden

(from the Serenade for Strings)

Students' Edition, Page 194

S. B. H.

Peter Ilyitch Tchaikovsky

Arranged by Stuart B. Hoppin

Moderato, tempo di valse (gracefully)

p ALTOS

There's a quaint lit-tle Rus - sian maid-en

Who is

p BASSES

p

SOPRANOS AND ALTOS

sing - ing at work in the wheat,

And I lin - ger to

TENORS AND BASSES

poco cresc.

hear while she's sing - ing — In a voice — that is clear — and

sweet, — In a voice — that's clear and sweet. — Ho lol li lol li

rit. *a tempo*

rit. *a tempo*

Swayingly *stringendo* *poco rit.*

ho la ho la, lol li ho la, — Ho la lol li, — ho la

stringendo *poco rit.*

mp. *a tempo*

lol li, — Ho la lol li, — ho lol li — Oh, — then, when the

p

bright stars are gleam-ing, — bal-a-lai-kas — gai-ly

ring. Ho lo! li lo! li lo! li ho. Oh, then, while the bright stars are

TENORS AND BASSES

p

pp

gleam-ing, bal-a-lai-kas gay are ring-ing,

f cresc.

f cresc.

piu f cresc.

gai-ly ring. And the

f

f

ff

quaint lit-tle Rus - sian maid-en, Who is sing-ing at work in the

wheat, Will be danc-ing to soft bal - a - lai - kas

— With a step that is fair and fleet. — Ho loi li loi li

2

She is danc - ing there,

Ah She is danc - ing, Ah

Ah Ah

Ah

danc - ing there. She is danc - ing there, Ah, She is danc - ing

danc - ing there. She is danc - ing

danc - ing there, Ah Ah

mf

gradually diminishing without retarding

Ah

She is danc - ing, danc - ing there, ho, la!

there Ah, danc - ing there, ho, la!

p. dim. pp.

Ah

gradually diminishing without retarding

p. pp.

Jesu, Joy of Man's Desiring

Students' Edition, Page 196

H. R. W.

Johann Sebastian Bach

Edited and arranged by

Harry Robert Wilson

Andante moderato

mf *simile*

The first system of the piano introduction features a treble and bass staff. The treble staff begins with a melody of eighth notes, marked with a mezzo-forte (mf) dynamic and a 'simile' instruction. The bass staff provides a harmonic accompaniment with chords and single notes.

p

The second system continues the piano introduction. The treble staff has a dynamic marking of piano (p). The bass staff continues with its accompaniment.

SOPRANO AND ALTO

(CHRISTMAS) Je - su, joy - of man's de - sir - ing,
(GENERAL) Je - su, joy - of man's de - sir - ing,

The vocal staves for Soprano and Alto. The lyrics are written below the notes. The music is in G major and 3/4 time.

TENOR AND BASS

p mf

The vocal staves for Tenor and Bass. The dynamics piano (p) and mezzo-forte (mf) are indicated. The lyrics continue from the previous system.

In a low ly man ger
Let us sing thy praise to -

The vocal staves for Soprano and Alto. The lyrics are written below the notes. The music continues with a melodic line in the treble staff.

p

The third system of the piano introduction. The treble staff has a dynamic marking of piano (p). The bass staff continues with its accompaniment.

born;
day;

mf *p*

An - gels sang, all hearts in - spir - ing;
For thy life, our souls as - pir - ing,

mf

Kneel to Him this ho - ly morn.
For thy love we hum - bly pray.

p



Wise men low in wor - - ship
Teach - - ing all to love each

The third system of the hymn, featuring a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics. The piano accompaniment consists of a treble and bass staff. The lyrics are: "Wise men low in wor - - ship / Teach - - ing all to love each".

bend - ed,
oth - er,

Shep - herds
Mak - ing

The fifth system of the hymn, featuring a vocal line and piano accompaniment. The vocal line is written on a single staff with lyrics. The piano accompaniment consists of a treble and bass staff. The lyrics are: "bend - ed, / oth - er, / Shep - herds / Mak - ing".

left — their flocks — un - tend - ed.
 ev - 'ry man — Thy broth - er.

Chant the strain that
 Friend and Sav - ior

poco rit.

p a tempo

sound - ed then,
 all can love,

f *allargando*

"Peace on earth, — good — will — toward —
 Sound Thy bless — ings from — a —

f *allargando*

f *allargando*

men."
 hove.

a tempo

p

mf *rit.*

ELIJAH

Introduction

Students' Edition, Page 198

ELIJAH
Slowly

As God the Lord, of Is - ra - el liv - eth, be - fore

whom I stand: There shall not be dew nor rain these years, there shall not be

dew or rain, but ac - cord - ing to my word.

p *sf* *p* *sf* *p* *ff* *rit. dim.*

Lord, Bow Thine Ear

Students' Edition, Page 199

Sostenuto

CHORUS OF PEOPLE
SOPRANOS and ALTOS

TENORS and BASSES

sf *dim.* *sf* *dim.*

Lord, bow thine ear to our pray'r! Lord, bow thine ear to our pray'r!

sf

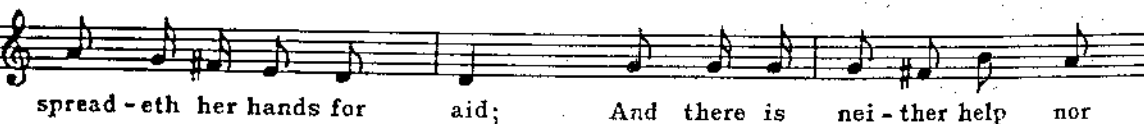
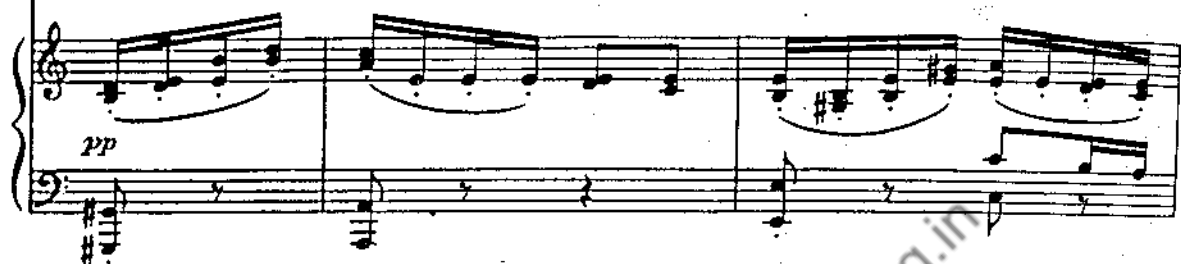
SOPRANO SOLO

dolce



ALTO SOLO

dolce



There — is nei-ther help nor com - - fort.
 com - fort, nei-ther help nor com - - fort.

CHORUS

SOPRANOS and ALTOS

sf cresc.
 Lord, bow thine ear to our pray'r!

TENORS and BASSES

sf cresc.
 Lord, bow thine ear to our pray'r!

SOPRANO SOLO

dolce

ALTO SOLO

dolce

Zi - on spread-eth her hands for aid; And there is nei-ther help nor
 Zi - on spread-eth her hands, she spread-eth her hands for aid; And there is

aid, And there is nei - ther help nor com -

aid, And there is nei - ther help nor com -

SOPRANOS and ALTOS *p*

pray'r! Lord,

p

fort. And there is nei - ther,

fort. And there is nei - ther, —

dim. *p* TENORS and BASSES *dim.*

bow thine ear to our pray'r! Lord, bow thine ear to our

And there is nei - ther help nor com - - - fort.

And — there is nei - ther help nor com - - - fort.

pp SOPRANOS and ALTOS

pray'r! Bow thine ear!

pp

If with All Your Hearts

Students' Edition, Page 202

Andante con moto

This musical score is for the hymn "If with All Your Hearts". It is a three-part setting for voice and piano. The tempo is marked "Andante con moto". The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The lyrics are: "If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly find me?" and "Thus saith our God, 'If with all your hearts ye tru-ly seek me, ye shall ev-er sure-ly find me?'". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal line is a simple melody that follows the lyrics. The score ends with a final chord in the piano part.

“If with all your hearts ye tru-ly

seek me, ye shall ev-er sure-ly find me?”

Thus saith our God, “If with all your

hearts ye tru-ly seek me, ye shall ev-er sure-ly find me?”

Thus saith our God, thus — saith our God.

cresc.
Oh, that I knew — where I might find Him, that I might

p

e - ven come be - fore His pres - ence! Oh! that I

p

cresc.
knew — where I might find Him, that I might e - ven come be - fore His

pres - ence, come — be - fore His pres - ence! Oh, that I

f *p*

knew— where I might find Him!

If with all your hearts ye tru-ly seek me;

ye shall ev-er sure-ly find me? Thus saith our—

God. "Ye shall ev-er sure-ly find me?"

Thus saith our— God.

Cast Thy Burden upon the Lord

Students' Edition, Page 203

Più adagio

pp

Cast thy— bur— den up— on the Lord;

pp

pp

Red.

*

pp

cresc.

and He shall sus— tain— thee. He— nev— er will suf— fer the

pp

cresc.

He is— at thy right hand.

right— eous to fall; He— is at thy right hand. Thy

He is— at thy right hand.

pp

Red.

*

cresc.

mer - cy, Lord, is great, and far a - bove the—

dim. *p*

heav'ns. Let none be made a - sham - ed that

cresc.

wait up - on — Thee!

pp

1. Song of the Volga Boatmen

Students' Edition, Page 204

Sam Drake

Russian Moujik Tune
Piano by Gladys Pitcher*Allegro moderato*

A

1. Pull, men, pull, pull, men, pull!
2. Sing, men, sing, sing, men, sing!

Red.

B

Toil tho' wea - ry, pull, men, pull!
Song gives cour - age, sing, men, sing!

Pull, men, pull, pull, men, pull!
Sing, men, sing, sing, men, sing!

B

Toil tho' wea - ry, pull, men, pull!
Song gives cour - age, sing, men, sing!

Heav'n may help - the -
Trust the might - y -

C

C

poor man's need, Soon the end - may crown the deed. Pull, broth - ers, pull, still
Fa - ther's care, He can make all - la - bor fair. Pull, broth - ers, pull, hold.

D 14 15 16 B

fol - low the shore, — Men must la - bor ev - er - more.
 out thro' the night, — God shall keep — us in — His sight.

2. Irish Love Song

Students' Edition, Page 205

Katherine Tynon Hinkson

Londonderry Air
 (Old Irish Tune)
 Piano by Gladys Pitcher

Andante espressivo

Would God that

I might be an ap - ple blos - som — That falls and floats from off the twist - ed

bough, — To find a home be - side your ten - der blush - es, — And gen - tly

lie where lies that blos-som now. Or would I

Led. * Led. * Led. *

were a lit-tle bur-nished ap-ple,— For you to gath-er, glid-ing by so

fair, While shade and sun your robe of lawn will

Led. *

dap-ple,— And hide to- geth-er in your crown of gold-en hair.

Led. *

3. Past Three O'Clock

Students' Edition, Page 206

London Waits

Arranged by Don Malin

J. Oxenford

1. Past three o' -
2. Past three o' -
3. Past three o' -

clock! Young maid - ens are sleep - ing, Scarce - ly they close Their
 clock! Brave war - riors are sleep - ing, Men - ac - ing foes In
 clock! Tho' oth - ers are sleep - ing, Strange to re - pose Are

bright beam - ing eyes. May our soft num - bers
 dreams they de - spise; Ban - ners wave proud - ly
 sad - lov - ers' eyes. May our song light - ly

Cheer you, but break not In - no - cent slum - bers,
 White we are sing - ing; Trump - ets are loud - ly
 Soothe them in sor - row, Bid - ding them bright - ly

Hear us, but wake not!
 Thro' the air ring - ing! Past three o' - clock And a fine frost - y
 Hope for to - mor - row!

morn - ing! Past three o' - clock! Good - mor - row, Mas - ters all!

9. From Heaven Above (Christmas Chorale)

Students' Edition, Page 207

Melody by Martin Luther (?)
Set by Johann Sebastian Bach

Martin Luther

Adagio

mf

1. From heav'n a - bove to earth I come, To
2. To you, this night, is born a Child, Of

f

bear good news to — ev - 'ry home; Glad ti - dings of — great
Ma - ry, chos - en — moth - er mild; This lit - tle Child, — of

p

joy — I bring, Where — of I now will — say — and sing.
low - ly birth, Shall be the joy of — all — your earth.

cresc.

f

17. Hymn to Joy

Students' Edition, Page 212

Ludwig van Beethoven
from *Symphony No. 9*
(Piano part arranged from
the orchestral score)

J. C. Friedrich von Schiller
Translated by Albert Stoessel

With spirit

Hail to thee! Oh Joy di - vine, thou daugh-ter of E - ly - si - um,

We ap - proach thy shrine all ho - ly Sing - ing prais - es as we come,

Bound to - geth - er by the spell the ra - di - ance of thy pres - ence brings, All—

— man - kind shall be as broth - ers in the shad - ow of thy wings.

21. Skip to My Lou

Students' Edition, Page 213

Traditional

American Song Dance
Piano by Gladys Pitcher



1. Fly's in the but - ter - milk, Skip to my Lou!
2. Fly's in the but - ter - milk, Shoo, fly, — shoo!

The first vocal entry is in 2/4 time, key of D major. The melody is: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of eighth notes in the right hand and eighth notes in the left hand, matching the introduction.

Fly's in the but - ter - milk, Skip to my Lou! Fly's in the but - ter - milk,
Fly's in the but - ter - milk, Shoo, fly, — shoo! Fly's in the but - ter - milk,

The second vocal entry continues the melody and accompaniment from the first entry.

Skip to my Lou! Skip to my Lou, my dar - lin!
Shoo, fly, — shoo! Skip to my Lou, my dar - lin!

The third vocal entry continues the melody and accompaniment, ending with a final chord in the piano.

22. All the Pretty Little Horses

Students' Edition, Page 214

Traditional

Negro Song
Piano by Gladys Pitcher

Quietly

Hush-a - by! Don't you cry, Go to sleep-y lit-tle

simile

ba - by. When you wake You shall have All the pret-ty lit-tle hors - es.

Black and bays, Dap-ples and grays, Coach and six-a lit-tle hors - es.

Hush-a - by! Don't you cry, Go to sleep-y lit-tle ba - by.

rit. e dim.

pp

8va

Red.

Red.

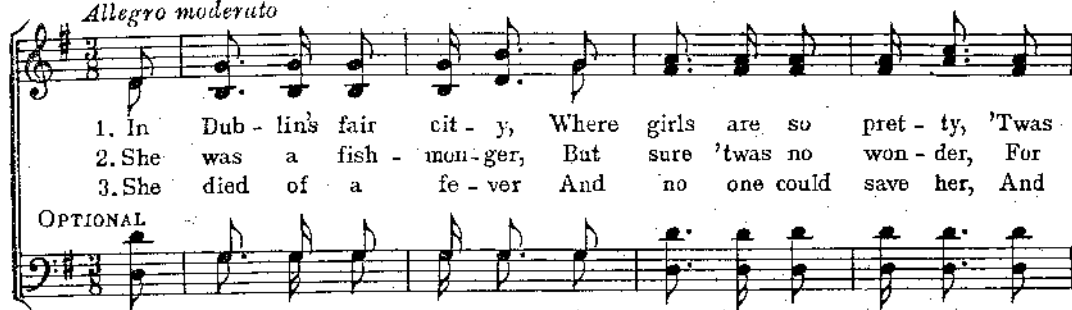
26. Cockles and Mussels

Students' Edition, Page 215

On the third verse, try singing a B $\flat$ for every B; but sing the chorus as written

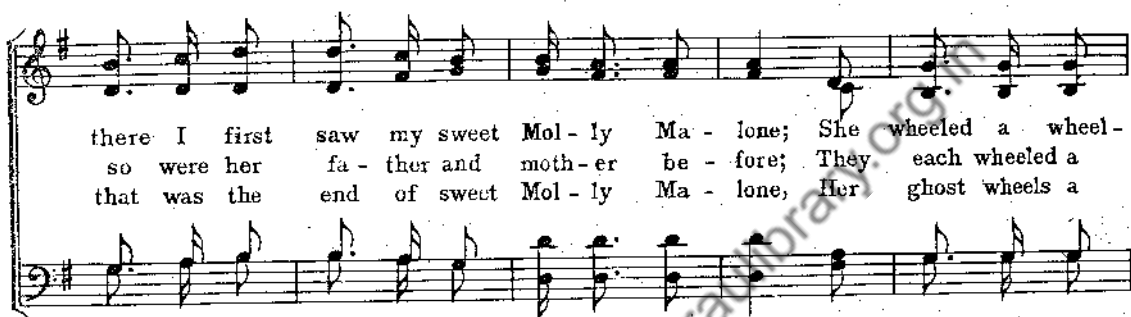
Irish Song

Allegro moderato

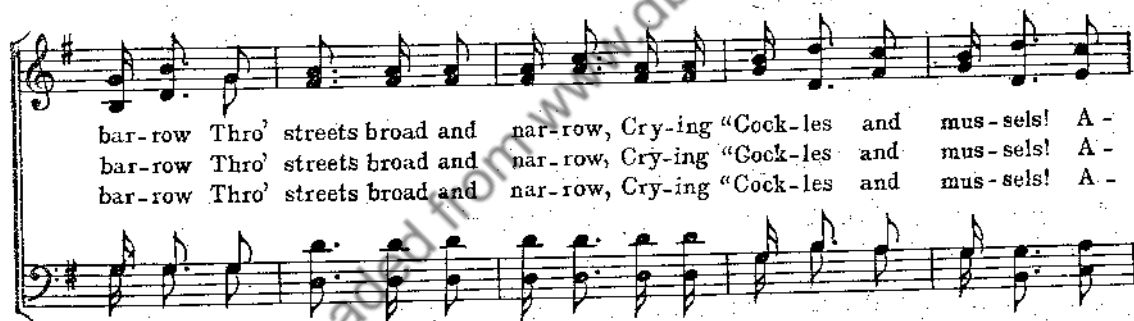


1. In Dub - lin's fair cit - y, Where girls are so pret - ty, 'Twas
 2. She was a fish - mon - ger, But sure 'twas no won - der, For
 3. She died of a fe - ver And no one could save her, And

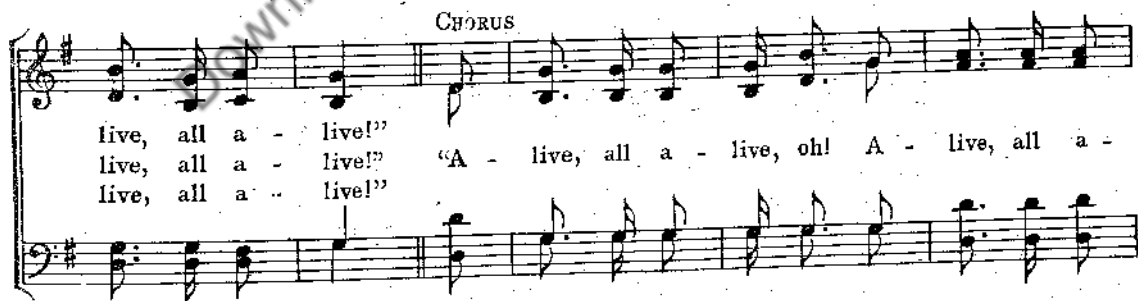
OPTIONAL



there I first saw my sweet Mol - ly Ma - lone; She wheeled a wheel -
 so were her fa - ther and moth - er be - fore; They each wheeled a
 that was the end of sweet Mol - ly Ma - lone, Her ghost wheels a



bar-row Thro' streets broad and nar-row, Cry-ing "Cock-les and mus-sels! A -
 bar-row Thro' streets broad and nar-row, Cry-ing "Cock-les and mus-sels! A -
 bar-row Thro' streets broad and nar-row, Cry-ing "Cock-les and mus-sels! A -



CHORUS

live, all a - live!"
 live, all a - live!" "A - live, all a - live, oh! A - live, all a -
 live, all a - live!"



live, oh!" Cry-ing "Cock-les and mus-sels! A - live, all a - live!"

30. Florian's Song

(Chanson de Florian)

Students' Edition, Page 217

Benjamin Godard

Claris de Florian
Translated by
Cordelia Brooks Fenno

Allegretto

1. Oh, have you seen a-mong the vil-lage lads
2. If with his plair-tive notes of sweet-ness rare,

A shep-herd wise and fair as May?
He charms the wood-land ech-oes clear,

To know him is to love him
If when he pipes his dul-cet

well, And love him deep-er ev-ry day.
notes, The pen-sive maid-en stops to hear,

He is my love,

after verse 2

Bring him to me. His heart is mine, — My faith has he.

32. Anvil Chorus

Students' Edition, Page 218

Giuseppe Verdi
in *Il Trovatore*

Allegro

8

(Triangle if desired)

8

1. 2.

p cresc.

Lo! now the shad - ows of night are — clear - ing, — Bright comes the
Like to the mourn - er who, wea - ry of griev - ing, — Throws off the

pp cresc.

1. 2.

sun, all his ban - ners — fly - ing.
em - blems of sor - row and — sigh - ing.

(They take up their hammers)

To work at - tend ye!

Seize now the ham-mer! Who brings the joy — to the

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (bass clef) consists of a steady eighth-note pattern in the right hand and a steady quarter-note pattern in the left hand, both in G major.

life — of the gyp - sy? Who brings the joy — to the

The second system of the musical score. The vocal line continues with a half note D5, a quarter rest, a quarter note C5, a quarter note B4, and a half note A4. The piano accompaniment continues with the same rhythmic pattern.

life — of the gyp - sy, who? Who brings joy to all his

The third system of the musical score. The vocal line continues with a half note G4, a quarter rest, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the same rhythmic pattern.

days? The gyp-sy maid-en, the gyp - sy maid-en, the gyp-sy maid - en!

The fourth system of the musical score. The vocal line concludes with a half note D5, a quarter rest, a quarter note C5, a quarter note B4, and a half note A4. The piano accompaniment concludes with a final chord in G major.

33. Mingled Melodies (Double Round)

Students' Edition, Page 219

French and English Tunes

Moderato

I II

Are you sleep-ing? Are you sleep-ing? Broth-er John! Broth-er John!

I II

Three blind mice, Three blind mice, See! how they run! See! how they run! They

III

Morn-ing bells are ring - ing, Morn-ing bells are ring - ing,

III

all ran aft-er the farm-er's wife, She cut off their tails with a carv-ing knife, You

IV

Ding, ding, dong! Ding, ding, dong!

IV

nev - er saw such a sight in your life As three blind mice.

37. La Paloma (The Dove)

Students' Edition, Page 221

English text by Wilton Perkins

Sebastian Yradier
Arranged by Gladys Pitcher

Tempo di Habanera

p

1. The day _____ that I sailed a -
I, _____ tho' I roam from
2. And when _____ I re - turn a -
well _____ to the ship, fare -



way on the roll - ing sea,
Chi - na to far Pe - ru,
gain to my na - tive shore,
well to the roll - ing sea,

I said, _____ "Ni - na dear, oh,
At last _____ will be sail - ing
From home _____ and my Ni - na,
And there _____ with the loved ones



prom - ise to wait for
home - ward to love and
nev - er to wan - der
ev - er con - tent I'll

1. _____ And
_____ you.
2. _____ Fare -
_____ be.



{ Ni - na, if some fair morn-ing a ten-der dove _____
 { O - pen the lat-tice, dear-est, the dove will be _____
 { Then comes a day when Ni - na, my joy and pride, _____
 { O - ver the por-tal hov-ers a ten-der dove, _____

Comes to your win-dow out of the blue a - bove,
 Ten-der and true, a to - ken of faith from _____ me._____
 Whis-pers the word that makes her my hap-py bride. _____
 To - ken of our sweet prom-ise of faith and _____ love._____
 1. _____ 2. _____

I will ev - er be true To my home and to

you, Ah! Till the day when my ship comes a - sail - ing

O - ver the o - cean blue!" blue!"

38. Farewell

Students' Edition, Page 222

Folk Song from Saxony (1848)

Translated and arranged by P. W. D.

Slowly
mf A - dieu, for our last good-night! Our song now has tak - en flight,

mf-p I may no - long - er stay. *mf* In sum - mer the clo - vers grow, In

mf-p win - ter the snow - flakes blow, But I shall be a - way.

39. Spring Day

Students' Edition, Page 222

Mary B. Austin

Robert W. Gibb

Quietly, but not too slowly

The first system of the musical score. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The tempo instruction 'Quietly, but not too slowly' is written above the treble staff. The lyrics are: 'Rise with the mist_ of_ Mur-murs of morn - ing_ rise,'.

Rise with the mist_ of_

Mur-murs of morn - ing_ rise,

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'dawn, Skies now a - wake to_ morn, And the first lark Dawn sweeps a - cross the_ skies, Morn, and the first lark_'. The piano part features chords and single notes.

dawn, Skies now a - wake to_ morn, And the first lark

Dawn sweeps a - cross the_ skies, Morn, and the first lark_

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'soar - ing up - ward Trills a_ song of joy re - born._'. The piano part continues with chords and single notes.

soar - ing up - ward Trills a_ song of joy re - born._

soar - ing up - ward Trills a_ song_ of_ joy re - born._

Song of a - wak - 'ning_ spring,

Borne to the earth his_ song, Spring, when the blos - soms

Throng where the fruit_ boughs swing, For the earth sweet notes of glad - ness,

throng, Brings to the earth sweet notes of glad - ness,

Greet the_ birth of_ spring, the_ birth of_ spring.

Greet the_ birth of_ spring, the_ birth of_ spring.

rall.

rall.

rall.

40. Christmas Is Coming

Students' Edition, Page 223

E. Nesbitt

Moderato

I II

Christ - mas is com - ing, the goose is get - ting fat, Please to put a

III

pen - ny in the old man's hat, * Please to put a pen - ny in the old man's hat.

41. Dona nobis pacem (Give to Us Peace)

Students' Edition, Page 223

16th Century (composer unknown)

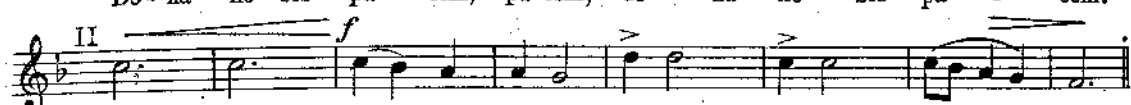
Slowly

I *mf*



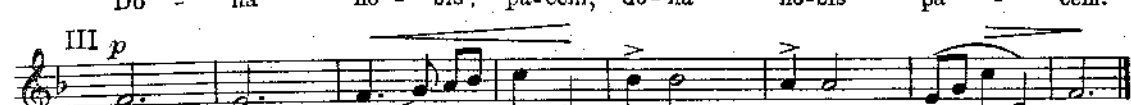
Do - na no - bis pa - cem, pa - cem; do - na no - bis pa - cem.

II *f*



Do - na no - bis, pa - cem; do - na no - bis pa - cem.

III *p*



Do - na no - bis pa - cem; do - na no - bis pa - cem.

42. Taps

Students' Edition, Page 224

Words from Pennsylvania Military College

U. S. Army Bugle Call

Slow



1. Fad - ing light dims the sight, And a star gems the sky, gleam - ing
2. Dear one, rest! In the west Sa - ble night lulls the day on her
3. Love, sweet dreams! Lo, the beams Of the light fair - y moon kiss the



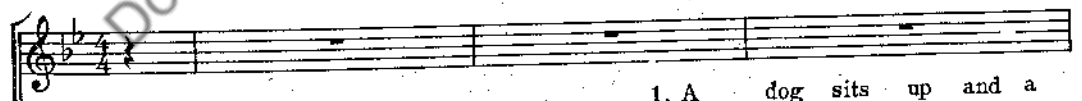
bright, From a - far draw - ing nigh, Falls the night.
breast; Sweet, good - night! Now a - way, To thy rest.
streams; Love, good - night! Ah, too soon! Peace - ful dreams!

43. Ups and Downs

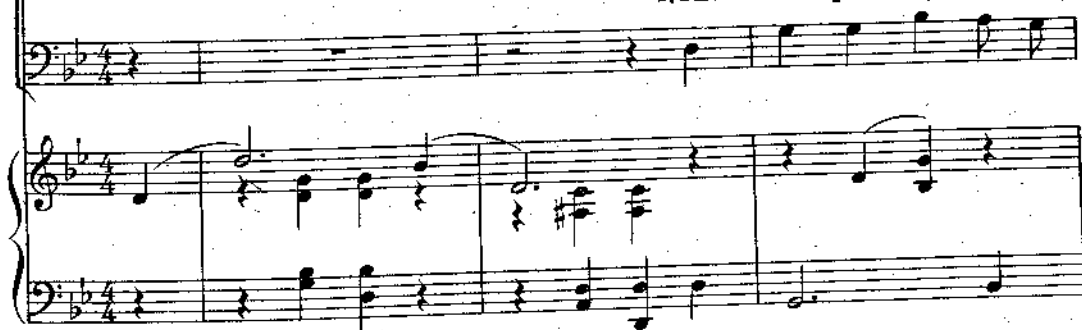
Students' Edition, Page 224

Harvey Worthington Loomis

Arthur Edward Johnstone
Piano by Blair Edmunds



1. A dog sits up and a
2. A coat hangs up, yet a
3. A mill shuts up when a
4. The cash put up is the



dog sits down,
coat hangs down, How queer!
mill shuts down,
cash put down,

The ice broke up when the
A train slows up when a
The barn burned up when the
A man shot up is a

bridge broke down, Last year,
train slows down, That's clear,
house burned down, I hear,
man shot down, I fear,

Oh, it

Oh, it seems like fid-dle fad-dle,

seems like fid-dle fad-dle, Down-right fid-dle fad-dle, Dear (oh, dear!) How queer!

Down means up or down! — Oh, dear! — How queer!

44. The Low-backed Car

Students' Edition, Page 225

Samuel Lover

Old Irish Air

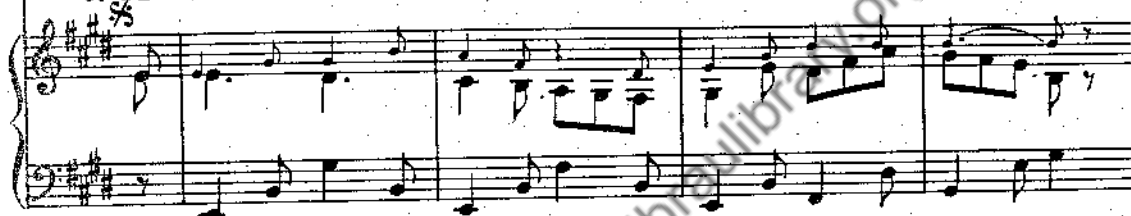
Arranged by William Peters

With a bumpy swing as in a jaunting car



♫ Boys

1. When first I saw sweet Peg-gy, 'Twas on a mar-ket day; —
2. Sweet Peg-gy, 'round her car, sir, Has strings of ducks and geese, —
3. I'd rath-er own that car, sir, With Peg-gy by my side, —



GIRLS

A — low-back'd car she drove, and sat Up — on a truss of hay. —
 But the scores of hearts she slaugh- ters By — far out-num-ber these. —
 Than a coach and four and gold ga-lore, And a la- dy for my bride. —



Boys

But — when that hay was bloom-ing grass, And deck'd with flow'rs of spring, —
 While she — a — mongher poul- try sits, Just like a tur- tle dove, —
 For the la- dy would sit for- ninst — me On a cush- ion made with taste, —



GIRLS

No flow'r_ was there that could com-pare With the bloom-ing girl I sing,
Well worth_ the cage, I do en-gage, Of the bloom-ing god of love!
While Peg-gy would sit be-side_ me, With my arm a-bout her waist,

Boys

As she sat in the low-back'd car, — The man at the turn-pike bar —
While she sits in her low-back'd car, — The lov-ers come near and far, —
As we drove in a low-back'd car, — To be mar-ried by Fa-ther Maher, —

ALL

Nev-er asked for the toll — But just rubb'd his old poll — An' look'd
And — en-vy the chick-en That — Peg-gy is pick-in' While she
O, my heart would beat high — At her glance and her sigh, — Tho' it

Fine

(D.S. for 2 & 3)

aft-er the low-back'd car. —
sits in the low-back'd car. —
beat in a low-back'd car. —

Fine

(D.S. for 2 & 3)

45. O Tempora! O Mores!

(O the Times! O the Manners!)

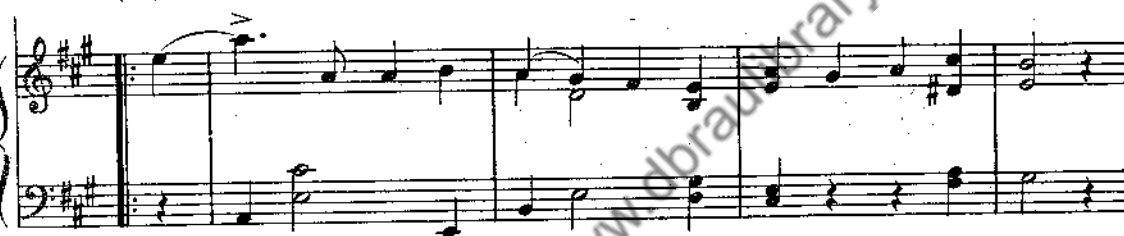
Students' Edition, Page 226

Emmanuel Geibel

Old College Song



1. { There went a fid-dler march-ing, A - march-ing on the Nile,
 { There crept from out the wa - ter, A mon-strous croc-o - dile,
 2. { Then up the fid-dler took at once His cun-ning bow with oare,
 { And from his an-cient fid-dle drew Such tones of mu-sic rare;



O Tem - po - ra! O Mo - res! —

And when it fain would swal-low him, Such teeth you nev-er saw;
 Al - le - gro, dol - ce, pres - to, Such tunes you nev-er saw;

Fal - la - la - la, la, la, O Tem - po tem - po - ra,

To thee be praise for end - less days, Dame Mu - si - ca.

3. And when the fiddle sounded
 Beneath his skillful hands,
 O Tempora! O Mores!
 The crocodile began to dance
 Upon the desert sands.
 O Tempora! O Mores!
 Quadrilles, gavottes, and waltzes,
 Such steps you never saw; *etc.*

4. And now this song is ended,
 The moral's near to seek,
 O Tempora! O Mores!
 It is not well to spend your time
 Alone in learning Greek.
 O Tempora! O Mores!
 But learn at once to fiddle,
 Such sport you never saw; *etc.*

46. Gently to the Listening Ear

Translated from Heinrich Heine

Students' Edition, Page 227

Felix Mendelssohn-Bartholdy

Slowly

1. Gen - tly to the lis - tning ear Wood - land sounds are ring - ing.
 2. Ring out where she may re - pose Till, bright blos - soms meet - ing,

Prom - is - es that spring is near Set the world a - sing - ing.
 You may chance to spy my Rose, Pray give her my greet - ing.

47. Auld Lang Syne

Students' Edition, Page 228

Robert Burns

Scotch Air

mf

1. Should auld acquaintance be forgot, And never bro't to mind? Should
2. And here's a hand, my trusty friend, And gie's a hand o' thine, We'll

auld acquaintance be forgot, And days of auld lang syne?
tak' a cup o' kindness yet, For auld lang syne.

REFRAIN

For auld lang syne, my dear, For auld lang syne, We'll
tak' a cup o' kindness yet, For auld lang syne.

48. O God, Our Help in Ages Past

Students' Edition, Page 228

Isaac Watts (1674-1748)

William Croft

1. O God, our help in ages past, Our hope for years to come,
2. With - in the shadow of thy throne Still may we dwell secure;
3. Be - fore the hills in order stood, Or earth received her frame,

Our shelter from the stormy blast, And our eternal home.
Suf - fi - cient is thine arm alone, And our defense is sure.
From ev - er - last - ing thou art God, To end - less years the same.

49. The Little Brown Church in the Vale

Students' Edition, Page 229

Dr. W. S. Pitts
Piano by Peter W. Dykema

Optional obbligato for violin or flute

The musical score is written for voice and piano. It begins with an optional obbligato for violin or flute. The melody is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand. The lyrics are as follows:

1. There's a church in the val-ley by the wild - wood, No
 2. How— sweet on a bright Sab-bath morn - ing To

love - li - er place in the dale, No— spot is so dear to my
 list to the clear ring-ing bell; Its— tones so— sweet- ly are

child - hood As the lit-tle brown— church in the vale. —
 call - ing, O— come— to the church in the vale. —

CHORUS
rit. a tempo

Come to the church in the wild - wood, O

O — come, come, come, come, come, come, come, come, Come, come, come, come,

come to the church in the dale;

come, come, come, come, come, come, No — spot is so dear to my

After 2nd verse repeat Cho. pp

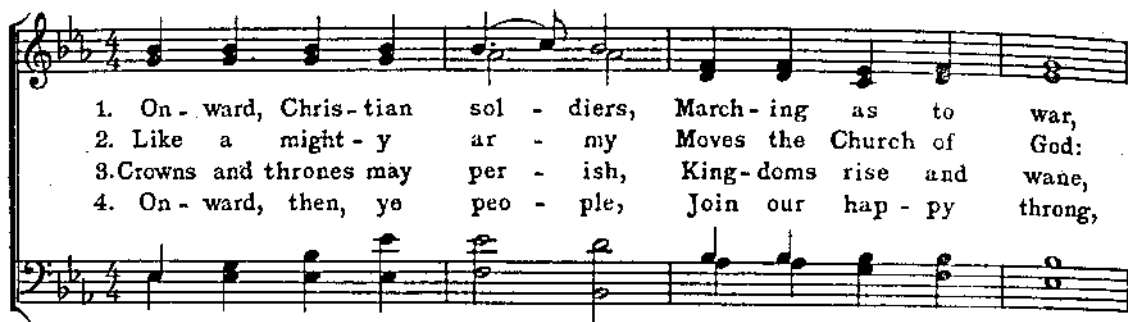
child - hood As the lit - tle brown church in the vale.

50. Onward, Christian Soldiers

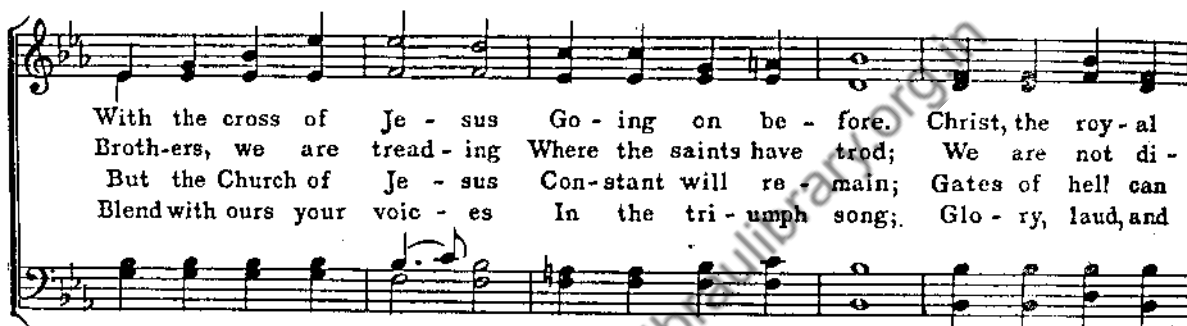
Students' Edition, Page 230

Sabine Baring-Gould

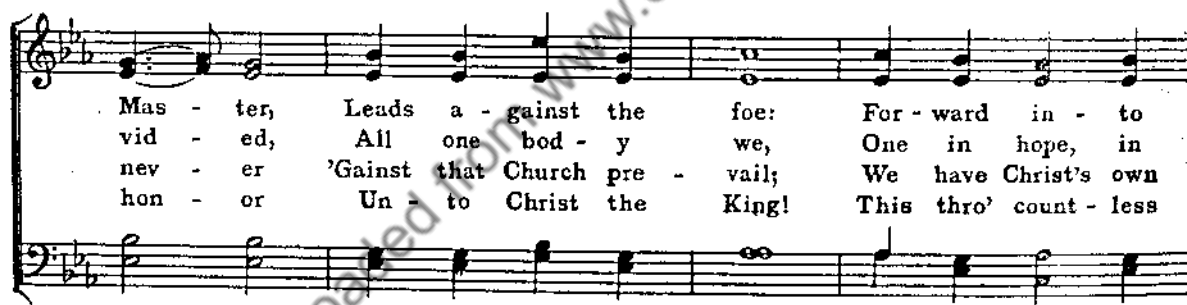
Arthur S. Sullivan



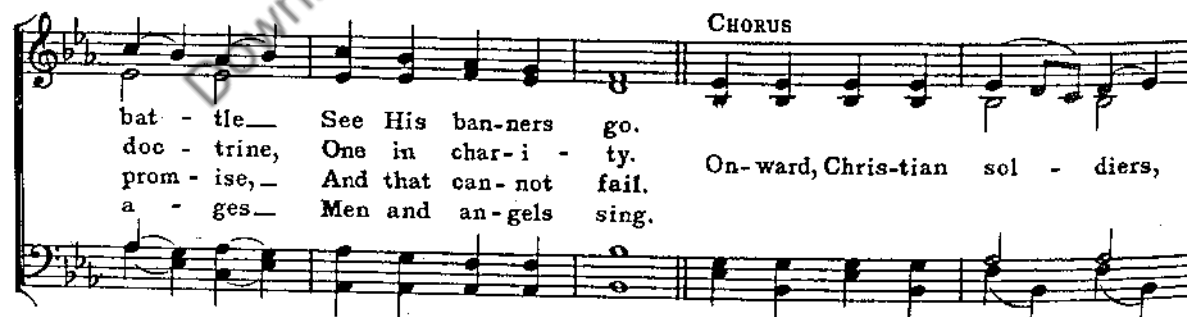
1. On - ward, Chris - tian sol - diers, March - ing as to war,
 2. Like a might - y ar - my Moves the Church of God:
 3. Crowns and thrones may per - ish, King - doms rise and wane,
 4. On - ward, then, ye peo - ple, Join our hap - py throng,



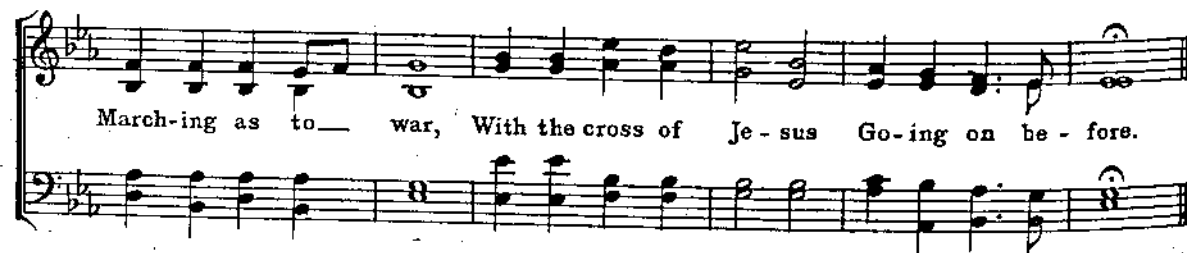
With the cross of Je - sus Go - ing on be - fore. Christ, the roy - al
 Broth - ers, we are tread - ing Where the saints have trod; We are not di -
 But the Church of Je - sus Con - stant will re - main; Gates of hell can
 Blend with ours your voic - es In the tri - umph song; Glo - ry, laud, and



Mas - ter, Leads a - gainst the foe: For - ward in - to
 vid - ed, All one bod - y we, One in hope, in
 nev - er 'Gainst that Church pre - vail; We have Christ's own
 hon - or Un - to Christ the King! This thro' count - less



CHORUS
 bat - tle— See His ban - ners go.
 doc - trine, One in char - i - ty. On - ward, Chris - tian sol - diers,
 prom - ise, And that can - not fail.
 a - ges— Men and an - gels sing.



March - ing as to — war, With the cross of Je - sus Go - ing on be - fore.

51. Praise the Lord

Students' Edition, Page 231

Psalm 103

Ludwig van Beethoven

1. Praise the Lord O my soul; and all that is within me
3. Who forgiveth all thy sin: and healeth
5. O praise the Lord ye cel in strength: ye that fulfill his commandments, and hearken unto the angels of his, ye that ex-

praise his ho - ly name. 2. Praise the Lord
all thine in - firmities. 4. Who saveth thy life
voice of his word. 6. O praise the Lord all
7. O speak good of the Lord, all ye works of his, in all places of

O my soul; and for - get not all his benefits.
from de - struction: and crowneth thee with mercy and lov - ing kindness.
ye his hosts: ye servants of his that do his pleasure. (2d half for 7)
his do - minion: praise thou the Lord O my soul.

52. Fourfold Amen

Students' Edition, Page 232

John Stainer (1840-1901)

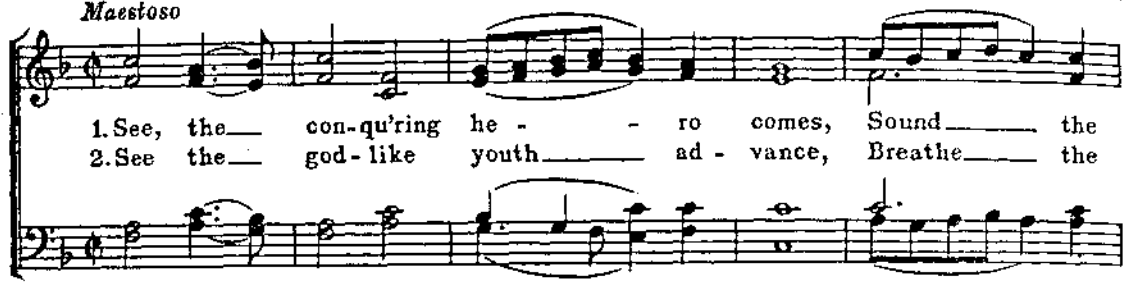
A - - men, A - - men, A - - men, A - - men.

53. See, the Conquering Hero Comes

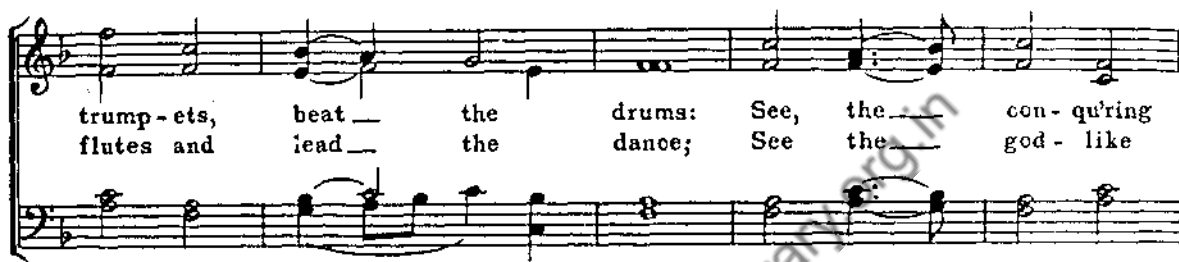
Students' Edition, Page 232

George Frederick Handel
in *Judas Maccabaeus*

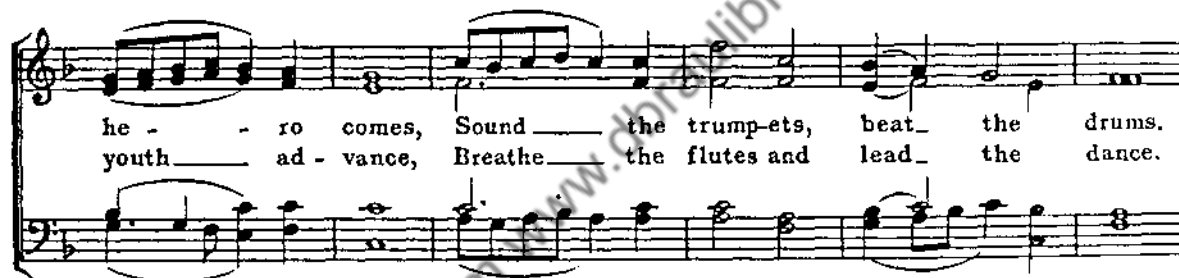
Maestoso



1. See, the con- qu'ring he - - ro comes, Sound the
2. See the god- like youth ad - vance, Breathe the



trump-ets, beat the drums: See, the con- qu'ring
flutes and lead the dance; See the god- like



he - - ro comes, Sound the trump-ets, beat the drums.
youth ad - vance, Breathe the flutes and lead the dance.



Sports pre - pare, the lau - rels bring. Songs of
Myr - - tle wreaths and ros - es twine To deck the



tri - umph to him sing, See, the con- qu'ring
he - ro's brow di - vine.



he - - ro comes, Sound the trump-ets, beat the drums.

54. To Shorten Winter's Sadness

Students' Edition, Page 233

Traditional

Peter W. Dykema

Conspirito

f

1. To short-en win-ter's sad-ness,
 2. While youth-ful sports are last-ing;
 3. For youth it well be-seem-eth,

fa la la la la, fa

Fa la, la la,

See where the nymphs, with glad-ness,
 To feast-ing turns our fast-ing;
 That pleas-ure he es-teem-eth.

fa la la la la, fa

Fa la, fa la,

Dis-guis-ed all are com-ing, Right wan-ton-ly are mum-ming.
 With rev-els and with was-sails Make grief and care our vas-sals.
 And sul-len age is hat-ed That mirth would have a-bat-ed.

ff

Fa la la, fa la la, fa la la, fa la la, Fa la la la la la la, fa

fa la, fa la,

1. 2. D.C. 3. rit.

la, Fa la la la la la la la la, fa la. la la la, fa la!

la la, fa la.

55. Poetry

Students' Edition, Page 234

Arthur S. Sullivan
in *The Pirates of Penzance*

Stephen Fay

Maestoso

f *mf*

1. Hail, Po-e-try! thou heav'n-born maid! Thy lau-rel
2. Hail, Po-e-try! since earth be-gan, Thy voice hath

crown shall nev-er fade. Hail, guard-ian of the sa-cred
been the joy of man. Hail, mes-sen-ger of faith and

flame, To thee we bow, di-vine im-mor-tal name!
love, We praise thy name all oth-er names a-bove!

56. Harvest Home

Students' Edition, Page 234

Old Tune

Paul Hastings

Moderato

1. Oh, come to the field, the rip-en-ed vale and up-land, Oh, sound the praise of
2. Oh, come to the woods, the ma-ple leaves are turn-ing, The nuts a-wait their
3. Oh, come where the fruit now lies in heaps am-bro-sial, And fills the air with

au-tumn days, And sing Har-vest Home! There Ce-res came with Plen-ty's horn And
year-ly fate, Oh, sing Har-vest Home! Jack Frost has been to make his call, The
fra-grance rare, Oh, sing Har-vest Home! A wealth of rus-set, red and green, What

show-ered wheat and gold-en corn, Oh, sing with joy-ful hearts, The Har-vest Home!
chest-nut, beech and ha-zel fall, Oh, sing with joy-ful hearts, The Har-vest Home!
fair-er sight was ev-er seen? Oh, sing with joy-ful hearts, The Har-vest Home!

57. And the Glory of the Lord

Students' Edition, Page 235

George Frederick Handel
in *The Messiah*

Allegro

f

And the glo - ry,

And the glo - ry, the glo-ry of the Lord, And the glo-ry, the glo-ry of the

shall be re - veal -

Lord shall be re - veal - ed,

And the

shall be re - veal - ed,

- ed,

And the glo - ry, the glo-ry of the Lord

glo-ry, the glo-ry of the Lord Shall be re - veal - ed, be etc.

shall be re - veal-ed.

etc.

58. Finlandia

Students' Edition, Page 236

Jean Sibelius
in Finlandia

Allegro moderato espressivo

Downloaded from www.digitallibrary.org.in

Aïda

A Grand Opera by Giuseppe Verdi

Adapted by Clarke Maynard

One of the most popular operas is *Aïda*. It is called a "grand" opera because every bit of it is sung. Light, comic, or what you might call "small" opera has speaking parts.

Aïda is a tragedy. It tells the story of RADAMÈS, an Egyptian soldier, and AÏDA, an Ethiopian slave girl. Their love and devotion is beautiful, even unto death. The story is laid in ancient Egypt, and you should read all of it. Verdi, an Italian musician, wrote magnificent music for this Egyptian story, and we have given you the main parts in English. We hope that you will sing the tunes and hear records from the opera. You may want to read about Egypt, study its customs, its religion, and its people. Then perhaps you will make a music play out of *Aïda*, writing your own continuity and dialogue, and give a production of it.

SCENE I

In a hall in the palace of the king of Egypt, RADAMÈS, captain of the guards, and RAMPHIS, High Priest of the goddess Isis, are talking together. The Ethiopians are attacking Memphis, for AMONASRO, king of Ethiopia, wishes to rescue his daughter, AÏDA, who, unknown as a princess, is held as a slave by AMNERIS, daughter of the Egyptian king. RAMPHIS declares that RADAMÈS has been selected by Isis to lead the Egyptian army against the Ethiopians.

(Students' Edition, Page 237)

RADAMÈS

RAMPHIS

Have you con-sult-ed our sa-cred I-sis?

She hath al-

p legato

RADAMÈS

read-y chos-en one who shall lead the host of our brave ar-mies. Oh, hap-py

RAMPHIS

sol - dier! He is young, but he is fear-less.

The word of I - sis I go to tell the

king.

dim. sempre *morendo*

RAMPHIS leaves, and RADAMES sings of what it would mean to return from battle victorious to AÏDA, and of his great love for her in a song known as Heavenly Aïda (Celeste Aïda).

(Students' Edition, Page 238)

RADAMES

Sup-pose that I be cho-sen! My fond dream would then be real-ized.

Allegretto vivo

The first system of musical notation for the 'Allegretto vivo' section. It consists of three staves: a bass staff at the top, a grand staff (treble and bass) in the middle, and a bass staff at the bottom. The key signature is one flat (B-flat). The top bass staff has a whole rest. The grand staff features a melody in the treble with eighth-note triplets and a piano accompaniment in the bass with eighth-note triplets. The bottom bass staff continues the piano accompaniment with eighth-note triplets.

The second system of musical notation. The top bass staff contains the vocal line with the lyrics "A great ar-my for the fray, I the cho-sen lead-er!". The grand staff and bottom bass staff provide piano accompaniment. The system ends with a double bar line and a repeat sign.

The third system of musical notation. The top bass staff contains the vocal line with the lyrics "O'er all vic-to-rious!". The grand staff and bottom bass staff provide piano accompaniment. The system ends with a double bar line and a repeat sign.

The fourth system of musical notation. The top bass staff has a whole rest. The grand staff and bottom bass staff feature a piano accompaniment with eighth-note triplets. The system concludes with a double bar line, a repeat sign, and a piano section marked *pp* (pianissimo).

The fifth system of musical notation, titled "Andante con espressione". It features a vocal line in the top bass staff with the lyrics "Heav'n - - ly A - i - - da, formed like a". The grand staff and bottom bass staff provide piano accompaniment. The system ends with a double bar line and a repeat sign.

god - - dess, Beau - - ty mys - te - - rious,

pp

Red. *

Red. *

Red. *

Red. *

of light and flow'rs, O'er all my

pp

Red. *

Red. *

Red. *

Red. *

dream - ing, you reign su - preme - ly, You are the

Red. *

Red. *

splen-dor that on me show'rs.

Red. *

Red. *

Red. *

SCENE II

AÏDA, torn between love for her father and for RADAMÈS, has to send the young soldier off to fight and conquer her own people. (*Return Victorious—Ritorna vincitore*). She calls on the gods for pity in her unhappiness (*The Sacred Names—I sacri nomi*).

(*Students' Edition, Page 238*)

Allegro agitato
AÏDA

May vic-to-ry be thine! How can my lips pro-nounce words false and

Moderato im-pious? *cantabile* Mer-ci-ful

pp gods, Here in my pain, Hope is—there none,

Eas-ing my cry? Love, fa-tal love, Oh, dread-ful

love, Break - ing — my heart, — Cause me to die.

p

Mer - ci - ful gods, there in — my pain, Ah — have

poco stringendo

mer - cy, — have mer - cy, Gods, have mer - cy, Gods, have mer - cy on — my —

woe. Give aid, give aid, in this, my pain.

ppp

pp morendo

dolce

morendo

Coll.

SCENE III

In the temple of Vulcan the priest and priestesses hold solemn ceremonies as they install RADAMÈS commander-in-chief of the Egyptian army. There is beautiful music for a sacred dance of the priestesses. You might look this up and plan your own steps for it.

(Students' Edition, Page 239)

Andante con moto GRAND PRIESTESS

Hail! _____

mf (Harp)

might - y Phthà! might - y Phthà! _____ Cre - a -

tor of all liv - ing things! Ah _____ Ah _____

pp We call up - on _____ thee!

PRIESTESS *morendo*

pp *morendo* *rit.*

* Pronounced Täh

RAMPHIS and RADAMÈS together ask the gods to bless and protect Egypt's
sacred soil.

(Students' Edition, Page 239)

pp RAMPHIS *slentando* *rit.*

Thou mak-er of all crea-tures, O-cean, the earth and sky, We call up - on thee!

CHORUS OF PRIESTS *pp* *rit.*

Thou mak-er of all crea-tures, O-cean, the earth and sky, We call up - on thee!

a tempo *rit.*

(Students' Edition, Page 240)

Grave

RAMPHIS

Hear, great a-veng-ing de - i - ty,

Guard - ing our sa - cred na - tion, Thy might-y hand ex-

tend - ing O - ver, o-ver E-gyp-tian soil.

pp *pp dolcissimo*

RADAMES

Al - - might-y one who rul - eth us, Tho' dread-ful war be

RAMPHIS

Thy hand ex - tend - ing,

ppp staccato

with us, Pro - - tect us while de - fend - ing,

Thy might-y hand ex - tend - ing,

O - ver this

This sa - cred land, this sa - cred land.

land, this sa - cred land.

SCENE IV

In AMNERIS' chamber her slaves are attiring her for the feast of triumph. They sing as they work. AMNERIS sings of her love for RADAMÈS and bids him return to her. AMNERIS tricks AÏDA into admitting her love for RADAMÈS.

(Students' Edition, Page 241)

Allegretto giusto

pp

f (Harp)

The first system of music consists of two staves. The upper staff is for the piano and the lower staff is for the harp. The harp part is marked 'f' and the piano part is marked 'pp'. The tempo is 'Allegretto giusto'.

CHORUS OF WOMEN

p Come let us bind your flow - ing hair,

Come let us bind your

With lau - rel wreaths of beau - - ty

flow - ing hair,

With lau - rel green and

rare, While songs of praise rise glo - ri - ous.
 fair, While songs of praise rise

Our songs in praise, in praise of love.
 glo - ri - ous, Our songs in praise of love.
ppp dolce

AMNERIS
 Ah, come, my love, My life with rap - ture

fill - ing, Bring joy un - to my heart, Bring joy un - to my heart.
morendo

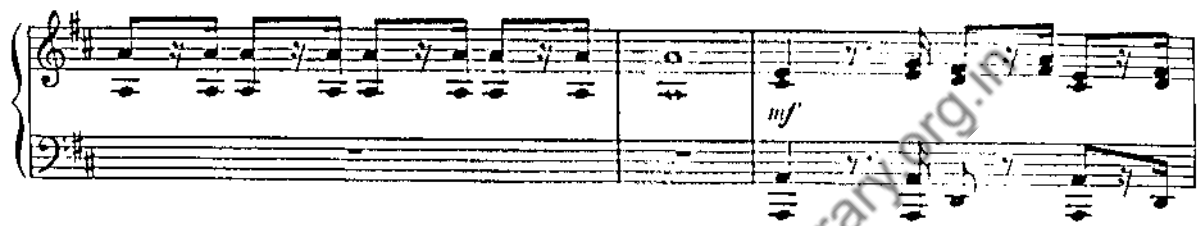
The little slave boys dance for AMNERIS in this scene. Why not find this music and work out a dance for it?

SCENE V

At the entrance to the city of Thebes a triumphal arch is set up, awaiting the return of the victor, RADAMÈS. The king and his followers enter, then AMNERIS and AÏDA, and slaves. The people sing a song of triumph, followed by a chorus of women who sing praises to RADAMÈS.

(Students' Edition, Page 242)

Allegro maestoso



First system of piano accompaniment, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The music includes various chords and melodic lines.

Second system of piano accompaniment, continuing the musical theme from the first system.

Third system of piano accompaniment, featuring a *cresc.* (crescendo) marking in the bass staff.

CHORUS OF PEOPLE

ff E - gypt and I - sis praise we now, She who our soil pro -

Fourth system of the musical score, featuring a vocal line and piano accompaniment. The lyrics are: "E - gypt and I - sis praise we now, She who our soil pro -". The system includes a *ff* (fortissimo) marking.

tect - ed. The King who o'er us reign - eth, Sing

Fifth system of the musical score, continuing the vocal and piano accompaniment. The lyrics are: "tect - ed. The King who o'er us reign - eth, Sing". The system includes a *ff* (fortissimo) marking.

we in joy - ous song, Sing we in joy-ous song. *Fine*

pesanti

Glo - ry,

glo - ry, glo - ry,

simile

Glo - ry, O King!

CHORUS OF WOMEN

cantabile

Twine lo - tus blooms with lau - rel To

wreathe a - bout the vic - tor's brow. Let flow'rs that breathe sweet

per - fume hide all their arms - from sight. Then

dance, E - gyp - tian daugh - - ters, To
 Then dance, E - gyp - tian daugh - ters,
 mys - tic, an - cient car - ols, As round the glow - ing
 To mys - tic, an - cient car - ols, As round the
 sun - light - Dance all the stars - in the height.
 glow - ing sun - light

cresc.
cresc.
fwd. * *simile*
D.S. al Fine
D.S. al Fine

The Ethiopian captives are brought in, among them the king, AMONASRO. He begs for the lives of the captives. A chorus of captives and slaves takes up the plea for mercy. RAMPHIS and the priests try to persuade the Egyptian king that the gods decree death to these prisoners, but at RADAMÈS' request they are released. The king gives the hand of his daughter, AMNERIS, to RADAMÈS as a reward for his victory.

O great King, might-y sov - reign, ma - jes - tic, Save these

dolce

lives, on thy mer - cy de - pend - ing, Tho' to - day cru - el fate has be -

trayed us, Ah, say — will the mor - row bring free - dom from fear?

O great King, might-y sov - reign, ma - jes - tic, Save these

SLAVES

O great King, might-y sov - reign, ma - jes - tic, Save these

PRISONERS

lives, on thy mer-cy de-pend-ing. Tho' to-day cru-el fate has be-

lives, on thy mer-cy de-pend-ing. Tho' to-day cru-el fate has be-

trayed us, Ah, say— will the mor-row bring free-dom from fear?

AMONASRO

Ah, say— will the mor-row bring free-dom from fear?

CHORUS

trayed us, Ah, say— will the mor-row bring free-dom from fear?

Fine

Fine 3

Might-y King, ————— be not moved by their plead - ing, Turn thy

simile

heart ————— from their false sup-pli - ca - tions. For the

gods ————— have de-creed that they per - ish, And the

gods ————— we must ev - er o - bey. *D.S.al Fine*

rit. *D.S.al Fine*

poco cresc.

flow - - - ing, O my dear

poco cresc.

home - - - land, no more shall I re -

turn!

espress.

legato

O my dear home - land, no

more, ah, no more shall I, shall I, shall I re -

turn! My na - tive land, O land of mine, No more shall I re - turn!

pp *col canto*

AÏDA'S father, AMONASRO, appears. He realizes that she awaits RADAMÈS, and insists that AÏDA shall learn from him the plans of the Egyptian army. RADAMÈS enters, and AÏDA begs him to escape with her to Ethiopia. As they start away she questions him as to the route to be followed by the Egyptians. RADAMÈS describes it, and as he does so AMONASRO comes from hiding and reveals himself as king of Ethiopia. As RADAMÈS realizes that he has betrayed his country, AMNERIS comes out of the temple, crying, "Traitor!" and RADAMÈS is seized by the guards. AÏDA and AMONASRO escape.

SCENE VII

RADAMÈS has been brought to the hall of justice. AMNERIS tries in vain to win his love by offering to plead with the king for his life. RADAMÈS declares that he is not a traitor, and that he will expect justice. AMNERIS offers her throne, her country, and her life, but RADAMÈS spurns them all, telling her that his life and honor belong to AÏDA.

(Students' Edition, Page 246)

Andante sostenuto

mf *dim.*

Amneris: Now — to the judg-ment hall they go,
Radamès: When — I am judged, will not be heard

con passione

There — is your fate de - cid - ed. From — ac - cu - sa - tion
Words — that would sound ap - peal - ing, For — in the face of

ter - ri - ble I still have pow'r to free you. For
gods and men No guilt am I re - veal - ing. For

con agitazione

jus - - tice and for par - don, I — at the throne en-
I — am free of trea - son, Sen - tence would have no

pp

con espress.

ten.

pp

treat - ing, Am - bas - sa - dor for par - don, Am-bas - sa - dor for
rea - son, For I am free of trea - son, For doom there is no

par - don, How glad - ly I will be.
rea - son, I know I shall not

Grandioso
AMNERIS (Students' Edition, Page 247)
die. My home - - - land, my

throne, My throne and my

life, _____ All these are

thine, _____ for thee I glad - ly sur - ren - der
RADAMÈS
For

all.
her and for my home - - land I

gave my life and hon - - or.

Hon - or and life, my life and

hon - or have been be - trayed.

a little more sustained
Death would be en - ly rap - ture un-

bound - ed, Since I die for my be -

cresc. *f*

lov - ed, Tho' I should per - ish, Then, in that

mo - ment, Still would my heart be filled with joy.

pp

f

rit.

cresc.

SCENE VIII

AMNERIS, alone in the temple of Vulcan, mourns that her jealousy has meant doom for her beloved RADAMÈS. As she sings, RAMPHIS and the priests enter, and descend to the judgment hall, from which their voices are heard asking the gods for a just verdict. They sentence RADAMÈS to be buried alive. The voice of RAMPHIS, calling to RADAMÈS, echoes in solemn tones from the judgment hall.

(Students' Edition, Page 248)

Andante mosso

AMNERIS (on stage)

Ah, me, his death ap-

elegato

ppp

proach-es! Who now will

save him? He is now in their pow-er, his sen-tence I have

fp

(RAMPHIS AND PRIESTS cross stage and enter judgment hall)

sealed! To the pow'r of these judg-es

I have de-liv-ered him, I, on-ly, I, on-ly,

pp

have be-trayed, To the pow'r of these judg-es, him have I be-trayed.

RAMPHIS AND PRIESTS (*off stage, in free rhythm, unaccompanied*)

Soul of the gods— a-bove us, be de-scend ing.—

Light in our hearts.. a flame that glows e-ter nal,—

Un - to our sen-tence, truth and right-eous-ness lend - - - ing.

(RADAMÈS crosses with guards
Allegro and enters judgment hall)

AMNERIS (sees him)

Now may the spir - it Ah! who will save him?

tutta forza

RAMPHIS AND PRIESTS (off stage)

AMNERIS

Of the gods rest on us! Ah! who will save him?

f *ppp*

RAMPHIS (off stage, slowly)

Ra-da - mès! Ra-da - mès! Ra-da - mès!

ff

RAMPHIS AND PRIESTS (very slowly)

He shall die!

SCENE IX

While with chant and dignified dance the priestesses perform their devotions to mighty Phthà in the temple above, RADAMÈS, languishing in the vault below, is joined by AÏDA. Learning of his doom, she has crept into the vault to die with him, and the lovers sing a tender farewell. AMNERIS, in the temple above them, prays that they may find peace. As the curtain falls, the priestesses invoke once more the great god Phthà.

(Students' Edition, Page 249)

PRIESTESSES

Andante con moto

Hail

mf

might - y Phthà, might - y Phthà, Cre - a

tor - of a liv - ing things! Ah! Ah!

morendo

pp

dim.

We call up - on

thee!

pp

pp

morendo

AÏDA

pp

All now is o - ver, hope on earth we have

pp simile

AÏDA AND RADAMÈS

Slowly rit. *a tempo*

RADAMÈS

none! I fear it is true! O earth, fare-well, fare-well, O val - ley of

rit. meno mosso *a tempo* *pp*

f rit. *pp a tempo*

sor - row, O dream of joy which all too soon — shall

f rit. *pp a tempo*

rit.

fade! For us now o - pen, now o - pen the skies, — That far a -

rit.

pp a tempo

bove us, the realm we may know, — Where end-less day for - ev - er - more shall

pp a tempo *dolciss.*

PRIESTESSES

Might - y — Phthà, might - y — Phthà, might - y

glow.

ppp

Phthà.

RADAMES AND AÏDA

Heav'n's gates are wide, heav'n's gates are

AMNERIS

wide. Peace ev-er-last-ing, Peace ev-er-last-ing,

ppp

AMNERIS Ah! peace!

peace, peace, PRIESTESSES O night-y Phthà!

PRIESTS

pppp

(CURTAIN)

II

SUGGESTIONS FOR THE TEACHER

- I. Introduction
- II. Selecting Songs
- III. Classification of Songs by Voice Arrangement and Comparative Difficulty
- IV. The Changing Voice of the Adolescent
- V. Accompaniments and Obligatos
- VI. Exploring Music Reading
- VII. Special Programs
- VIII. Units of Study
- IX. Aida

The page numbers in these Suggestions for the Teacher and the Notes on Individual Songs refer to the Students' Edition (unless otherwise stated).

I. INTRODUCTION

There are such variations in the interest and the attainments of students who may use this book that the editors have drawn from a wide range of material. Even the most casual inspection will show that the music includes many easily-learned songs and several worthy of serious study by capable high school students. It therefore seems desirable that the teacher attain at the outset a general idea of the contents of the entire book. The suggestions given here for doing this are primarily for the use of the teacher, but many of them, in these days when student participation in planning is a mark of good teaching, may advantageously be used with the pupils.

LET MUSIC RING! is the culmination of the Singing School Series. It is planned to follow the preceding book in the Series, SING OUT! It is suitable for use in upper grades, the junior high school, or the early years of the senior high school. Its place may be further located by saying that it is intended for classes which are ready to develop and strengthen part singing which involves changed and unchanged voices. The general spirit of the book is indicated in its joyous title, and in the dedication to American youth which is printed on page 3.

A bird's-eye view of its contents may most easily be obtained by examining the GENERAL CLASSIFICATION on page 252. The six large headings, AMERICANA; A SINGING WORLD; FOR THE GLEE CLUBS; COME, ALL TOGETHER SING!; EXPLORING MUSIC READING; and AIDA, should lead to inspecting not only the pages on which they begin, but also the first pages of the sub-headings in this classification. The characteristic illustrations for each subdivision will help to interpret the contents. Students will enjoy this rapid exploring. The full-page illustration on page 4 serves as a résumé of several main headings. Can the students discover what the several headings are?

The fifteen headings of the CLASSIFIED INDEX, pp. 251-252, should also be reviewed quickly, because they give a somewhat different view of the general contents of LET MUSIC RING! But there is so much additional information packed into this formulation that it calls for much closer study than can be given to it in a preliminary inspection.

A little later still another grouping will be presented when the material is subdivided according to the voice arrangements. A study of this classification is not essential for the first general view of the book.

It will be evident from this inspection that the songs are not presented in the order of technical difficulty of either words or music. Instead, the groupings cluster around significant personal and social ideas which are essential, not only for strengthening the development of musical interests and powers, but also for illuminating other school subjects and life situations. It therefore would be both unwise and uninteresting for a group of pupils to start at the first page and sing straight through the book. Not only would too many songs of the same type come one after another, but there would be unequal demands made upon the interpretive powers of the singers. LET MUSIC RING!, in other words, is not a minutely graded series of songs, but an anthology of musical expression which has been found to be vital in the life of youth. Instead of indiscriminating leafing of continuous pages, there should be constant selecting of material by teacher and students, according to the interests which control, at any given time, not only musical, but general educational ideas and needs.

Acquaintance with the book as a whole, like knowing the books in a library, will aid in the selection of material which will best advance the interests and develop the skills of those using this book. We now present a number of suggestions on various topics which will assist teachers in planning their instruction.

II. SELECTING SONGS

An over-all view of the contents of LET MUSIC RING! usually produces such a feeling of rich possibilities that the choice of a few songs for immediate use is often difficult. This is especially so during the early stages of becoming acquainted with this book. The thoughtful teacher must use it as an aid to the complete program for her class. What songs will make the most significant contribution? Immediate pleasure is desirable. A wish to return to the book in succeeding periods is essential. Growth in power today should be considered in the light of further goals. Such limitations as the course of study and established routine must be kept in mind. And always there is the underlying consideration of what knowledge, what emotional growth is most worth while.

A full music program for youth should include the following approaches to a well-rounded music education: singing, listening, creating (usually calling for some bodily rhythmic expres-

sion), reading, writing, playing, discussing. So far as possible, these should be interwoven into a more or less coherent whole, such as that brought about by a good project or unit of study. Not many schools provide the music teacher with time and facilities to include all of these approaches in every lesson period, but some contacts with every one of them should be made, at least occasionally, if music is to be properly oriented. Only by that means can music be adjusted effectively to the demands of our highly individualized and hence varying young people.

We are at this point concerned with the contribution which singing can make, and that, to a large extent, depends upon the songs used. So the teacher, as she chooses songs, must constantly think, "While my personal preferences are important since they influence my teaching, the main criterion must be my judgment of how favorably this music will influence my students." In making choices she will be guided by considerations of both immediate and long-term satisfaction. She will bear in mind the vocal powers of the singers, the voice classifications that are feasible and desirable. She will weigh the question as to how the songs shall be learned — by rote or by reading — favoring the latter procedure so long as it can be maintained with interest and actual accomplishment, but not hesitating to use the former if there is no better way at the moment. She will give thought to the number of occasions when the song can be used — whether for class singing alone or for a special program or festival. And she will not forget that her students, in addition to being members of a school group, are also individuals who have many social connections outside the school; that music is a welcome contribution to many social groups, and hence that songs learned in the school which can be sung in home or other social life by individuals or small groups are a definite asset.

These statements are necessarily general, and need to be supplemented by local considerations. Only the teacher who knows her class well and has a good acquaintance with the songs from which she may choose is qualified to decide what shall be offered to a given group. But there are two specific matters with which the Editors can help until the teacher has examined and possibly tested the songs in LET MUSIC RING! — namely, an index of songs according to voice classifications and a grouping of the songs in these classifications with regard to difficulty. Both allocations are somewhat subject to adjustment, i.e., some readjustment or even omission of parts is occasionally feasible, and the evaluation of difficulty will vary according to the powers of the singers. Nevertheless, until the teacher has had the opportunity to form her own estimates, these formulations may prove helpful. (See next section.)

III. CLASSIFICATION OF SONGS BY VOICE ARRANGEMENT AND BY COMPARATIVE DIFFICULTY

UNISON

Comparatively Simple

All the Pretty Little Horses, 214
Angelina Baker, 53
Boston Come-All-Ye, 26
Bow, Belinda, 21
Boy, He Had an Auger, A, 20
Cheering Song, 37
Clementine, 57
Dedication, 156
Foolish Señorita, 73
Four Freedoms, The, 30
From Heaven Above, 207
Hymn to Joy, 212 (boys)
Irish Love Song, An, 205
Life on the Ocean Wave, A, 44
Lone Fish-Ball, The, 54
Lord My Pasture Shall Prepare, The, 97
Oh, Promise Me, 57
Poor Peter, 176
Range of the Buffalo, The, 17
Shepherds, Shake Off, 109
Skip to My Lou, 213
Skye Boat Song, 69 (bass)
Song of the Volga Boatmen, 204
Stopping by Woods, 175
Sunshine of Paradise Alley, The, 60
Tinkers' Song, 135 (boys)
Wayfaring Stranger, 101
Who is Sylvia?, 180

Moderately Difficult

Barn Dance, 42
Days of Forty-Nine, 24
Elijah (introduction), 198 (bass solo)
He Shall Feed His Flock, 108
If With All Your Hearts, 202 (tenor solo)
Kyrie Orbis Factor, 92
Lisetto, 73
Lonesome Road, 52
My Mother Bids Me, 124
Old Joe Clark, 52
Power of Music, The, 182
Shantyman's Life, The, 27
Statue at Tsarkoié-selo, The, 180
To My Lute, 131 (boys)

Difficult

Broken Shovel, The, 26
Dear One, Believe, 179
Ring, The, 177
Solvejg's Song, 112
Tramping, 178

UNISON AND TWO-PART

Comparatively Simple

Angelina Baker, 53
Anvil Chorus, 218
Derby Ram, The, 22
Florin's Song, 217
Garden Hymn, 94
Spirit of Twilight, The, 119

Moderately Difficult

Lili Marlene, 16
Old Polish Religious Song, 94
Portland Fancy, 45
Riflemen of Bennington, The, 8

Difficult

Barter, 131 (boys)
Great American Game, The, 36

UNISON AND THREE-PART

Comparatively Simple

Big Sunflower, The, 55
I'll Take You Home Again, 56
Johnny Has Gone for a Soldier, 8
Yankee Ship and a Yankee Crew, 129 (boys)

Moderately Difficult

Captain of the Pinafore, The, 132 (boys)
From the Declaration of Independence, 9
Painter, The, 120

UNISON AND FOUR-PART

Comparatively Simple

Battle Hymn of the Republic, 13
Capital Ship, A, 70
Girl I Left Behind Me, The, 51
Ha, Ha, My Darlin' Chilel, 22
Heave Away, My Johnny, 74
Little Brown Church, 229
Nelly Bly, 46
O Tempora! O Mores!, 228
Oh, Vreneli, 74
Old Dan Tucker, 20
Ride on the Old Carousel, That, 31
Three Kings of Orient, 108
When the Love Comes Trick-a-lin' Down, 99

Moderately Difficult

Come Unto These Yellow Sands, 182
Deep, Deep South, The, 38
Duchess, The, 48
He's Gone Away, 23
Mulligan Guard, The, 56
Star-Spangled Banner, The, 9

UNISON, TWO- AND THREE-PART

Moderately Difficult

Low-Backed Car, The, 225 (SAB)
Soldiers of the Plough, 170

Difficult

Aren't You Glad You're You?, 64

UNISON, THREE- AND FOUR-PART

Comparatively Simple

Gloria in excelsis, 111

TWO-PART

S. A.

Moderately Difficult

Snow in the Street, 109
Wanderer's Night Song, 128 (boys)

Difficult

Enchanting Childhood, 66
Has Sorrow Thy Young Days Shaded?, 113
O Swallow Swift, 65

Sop. and Bass

Comparatively Simple

Dancing Together, 79
Farewell, 222
Masters in this Hall, 106

Moderately Difficult

La Paloma, 221
Roll, Jordan, Roll, 98
Spring Day, 222

TWO- AND THREE-PART

Comparatively Simple

Taps, 224

Moderately Difficult

Shepherd's Song, The, 72

Difficult

Lyrical Song, 113

TWO-, THREE-, AND FOUR-PART

Moderately Difficult

Lonely One, The, 82

TWO- AND FOUR-PART

Comparatively Simple

Camptown Races, 146 (boys)
O Leave Your Sheep, 110

Moderately Difficult

Spring's Music, 184

THREE-PART

S.S.A.

Comparatively Simple

Rain, Summer Rain, 125

Moderately Difficult

Gypsy June, 122
Jack and Jill, 118
Rain, 114
Sea Birds, 114

Difficult

Ay, Ay, Ay, 116
In the Boat, 121
Lyrical Song, 113
Song of the Shepherd Lehl, 115
Wee Bird Came, A, 120

S.A.B.

Comparatively Simple

Salt Spray, 139 (boys)
Ups and Downs, 224

Moderately Difficult

Bell Trio, 158
Non nobis, Domine, 169
O Western Wind, 168

Boys

Comparatively Simple

Passing By, 127
Salt Spray, 139
Southern Memories, 142
Yankee Ship and a Yankee Crew, A, 129

THREE- AND FOUR-PART

Comparatively Simple

Early One Morning, 68

FOUR-PART

Comparatively Simple

America, 10
 America, the Beautiful, 16
 Auld Lang Syne, 228
 Aunt Dinah's Quilting Party, 144 (boys)
 Camptown Races, 146 (boys)
 Cockles and Mussels, 215
 Dedication, 156
 Down Mobile, 148 (boys)
 Four-fold Amen, 232
 Gently to the Listening Ear, 227
 Harvest Home, 234
 In My Wagon, 81
 Integer Vitae, 133 (boys)
 O God, Our Help in Ages Past, 228
 Old Man in the Wood, The, 18
 Old Ship of Zion, The, 103
 Onward, Christian Soldiers, 230
 Past Three O'Clock, 206
 Poetry, 234
 Sanctus, 96
 See, the Conquering Hero, 232
 Somebody's Knocking, 98
 Song of the Condolier, 163
 Southern Memories, 142
 That Ride on the Old Carrousel, 31
 The Lord My Pasture Shall Prepare, 97
 To Shorten Winter's Sadness, 233
 Vive l'Amour, 147 (boys)
 Voyageur Sings, The, 130
 When the Love Comes Trick-a-lin' Down, 99

Moderately Difficult

Abe of Illinois, 14
 All the World Wakens, 162
 As I Sail Home to Galveston, 134 (boys)
 At Close of Day, 183
 Aura Lee, 148 (boys)
 Bell Trio, 158
 Cast Thy Burden, 203
 Cotton Needs Pickin', 25
 Csardas, The, 80
 Finlandia, 236
 Graduation Song, 33
 In Praise of Friendship (boys), 145
 Jesu, Joy of Man's Desiring, 196
 Kentucky Babe, 58
 Lonely One, The, 82
 Lord, Bow Thine Ear, 199
 Lost Chord, The, 188
 Lovely Appear (with quartet), 191
 May Day Carol, 160
 Mister Banjo, 150 (boys)
 My Belovéd, 84
 Praise the Lord, 231
 Proudly as the Eagle, 138 (boys)
 Rejoice, Ye Pure in Heart, 102
 Rock of Ages, 93
 Song of Roads, A, 152
 Spring's Music, 184
 Square Dance, 39
 Stupid One, The, 76
 Sun Chant, 7
 Tailor There Dwelt, A, 136
 Tapioca Puddin', 34
 To My Piano, 181
 Toast, A, 141 (boys)
 We Who Love Music, 164
 When the Lord of Love, 105
 You Tell Me Your Dream, 149 (boys)

Difficult

Aubade, 154
 Ave Maria, 126 (boys)
 Cherubic Hymn, 186
 Glory now to Thee Be Given, 95
 O Bone Jesu, 92
 Rain and the River, 166
 Russian Maiden, The, 194
 Sinner, Please Don't Let, 100
 Tide Rises, The, 156
 Voice of Praise, The, 190
 Which is the Properest Day, 151

SONGS WITH OPTIONAL PARTS

A. Optional Bass

Two-Part with Optional Bass

Comparatively Simple

Song of the Condolier, 163

Moderately Difficult

Her Beautiful Eyes, 67

Three-part with Optional Bass

Difficult

Heartstrings, 78

B. Optional Tenor and Bass

Comparatively Simple

Girl I Left Behind Me, The, 51

C. Unison, Optional Sop. II and Alto

Comparatively Simple

Big Sunflower, The, 55

I'll Take You Home Again, Kathleen, 56

DESCANTS

A. Unison and Descant

Comparatively Simple

Blue Juniata, The, 53,

Cheering Song, 37

Four Freedoms, The, 30

Stopping by Woods, 175

(in Teacher's Book)

B. Unison, Four-Part, and Descant

Comparatively Simple

Battle Hymn of the Republic, 13

C. Three-Part and Optional Descant

Difficult

Ay, Ay, Ay, 116

D. Four-Part and Descant

Moderately Difficult

Praise the Lord, 102

ROUNDS

Three-Part

Comparatively Simple

Christmas Is Coming, 223

Dona nobis Pacem, 223

Four-Part

Comparatively Simple

Turkish Round, 84

Moderately Simple

Now Robin, Lend, 71

Peter Piper, 75

Air of May, The, 81

Difficult

Prayer, 97

Double

Comparatively Simple

Mingled Melodies, 219

IV. THE CHANGING VOICE OF THE ADOLESCENT

Instead of entering into the somewhat hazy subject of the physical basis for the changing voice of the adolescent, we shall restrict ourselves to some practical suggestions as to what the teacher may do to help her singers. The following principle has simple and effective applications: nature will attend to the necessary physical details of this change if the singer avoids strain in using his voice. Although this counsel is simple, it is frequently disregarded, by both the teacher and the student. The teacher, naturally, is interested in obtaining and retaining proper balance of voice parts. It is troublesome to consider, day after day, whether this or that student should be transferred to another group. Young folk are naturally sensitive about physical changes. They prefer to sing the same part or else stop singing completely, rather than call attention to their changing voices. Possibly a more common reaction for the boy is to think that when his top notes become a little difficult to sing, he should immediately start singing bass.

If the teacher will establish, with her class, a belief that it is natural for the voice to lower gradually, and that, as soon as any singer finds the part in which he is placed uncomfortable at times because of the high tones, all the student has to do is to request that he or she be changed to the next lower part, most of the troubles mentioned above will disappear. Moreover, if, with music of only medium range, the practice is common of interchanging all sopranos and all altos, and the altos and—as they appear—the tenors (sometimes called *alto-tenors*), and finally, even the tenors and the basses, the students will be aided in understanding where they belong. It should be emphasized, however, that these changes should be made only when the parts are of limited ranges. This practice is particularly helpful in providing a more equal division of tenors and basses.

The feasibility of the above suggestions is demonstrated by these lists of songs which suggest possible interchanges in parts.

Interchange Alto and Second Soprano:

Abe of Illinois (chorus), 15

Interchange Alto and Soprano:

Cotton Needs Pickin', 25
The Deep, Deep South (chorus), 38
Nelly Bly, 46
The Duchess, 48
The Girl I Left Behind Me, 51
The Mulligan Guard, 56
Her Beautiful Eyes, 67
Sanctus, 96
Somebody's Knocking at Your Door, 98
Praise the Lord, Ye Heavens Adore Him, 102
When the Lord of Love, 105
Three Kings of Orient, 108 (chorus)
Gloria in excelsis, 111
Cockles and Mussels, 215
Florian's Song, 217

Interchange Alto and Tenor:

American Road, 5
Battle Hymn of the Republic, 13

Cotton Needs Pickin' (in four-part section), 25
Kentucky Babe (lower two parts on upper staff), 58
Sanctus, 96
At Close of Day, 183
Praise the Lord (Chant), 231
Poetry, 234
Finlandia, 236

Interchange Tenor and Bass:

Sun Chant, 7
Battle Hymn of the Republic, 13
Abe of Illinois (chorus), 14
Old Dan Tucker, 20
Ha, Ha, My Darlin' Chile!, 22
Cotton Needs Pickin' (in four part section), 25
The Deep, Deep South (chorus), 38
The Duchess (chorus), 48
The Blue Juniata, 53 (Tenor and Bass may sing in two parts)
Angelina Baker (chorus), 54
The Mulligan Guard, 56
The Shepherd's Song, 72
In My Wagon, 81
The Lonely One, 82
When the Lord of Love, 105
Gloria in excelsis, 111

The excellent effect of showing boys the possibilities of their voices will be evident when they become interested in the sections devoted to *Close Harmony* and *For the Boys*. A particular example may be cited of what happened in an eighth grade that was being introduced to close harmony. (The prevalent practice before this had been three-part singing, S. A. B. It may be noted that the general supervisor had bemoaned the lack of tenors in the high school and had still stoutly maintained that no division of the boys' voices could be made in eighth grade.)

When it was suggested that the boys try to sing, without the aid of the girls, *Vive l'Amour*, 147, all the boys expected to sing second bass. Particularly assertive in this was one young lad who, as he sang the bass, thrust out his chest like a pouter pigeon and strove valiantly to produce low tones that were not in his voice. But when he was asked if he could not sing the melody, which

is assigned to the baritone, he expressed his willingness to try. Success in this led him to attempt the 2nd tenor, which is in about the same range. By the end of the period, he was singing, effectively, the part which was best suited to his voice — namely, the 1st tenor. Probably the only way he and many other boys could willingly be brought into the right part was by experimenting with interchanging parts.

V. ACCOMPANIMENTS AND OBBLICATOS

Since we occasionally refer to accompaniments in the NOTES ON INDIVIDUAL SONGS in this Teacher's Book, a few general remarks on the subject seem advisable.

Before presenting any song, the teacher should play it over, both with and without the accompaniment, and decide just when the accompaniment is to be used with the students.

Some songs are intended to be sung *a cappella*, and in others the voice parts are completely effective in themselves, without accompaniment (as hymns). In these, the accompaniment simply duplicates the voice parts. Such songs should be well learned by the singers before the piano is added, if used at all. (In difficult *a cappella* numbers, the piano may be used occasionally as a check on accuracy of singing.) The following are a few such songs:

Voices Effective Alone: Accompaniment Duplicates Voices

Square Dance, 39
When the Lord of Love, 105
Glory Now to Thee Be Given, 95
(Also practically all hymns)

As I Sail Home to Galveston, 134
The Tide Rises, 156
Cherubic Hymn, 186
The Voice of Praise, 190

There are songs, the voice parts of which sound well by themselves: these include some unison songs in which the melodies stand well alone. In presenting these, the accompaniment may well be withheld until the students can sing the song rather well. Then the accompaniment will come as a pleasant surprise and addition, and its particular contribution to the song can be better evaluated than if it had been included when the singing of the voice parts required more attention. Moreover, singing without accompaniment develops independence of reading and surer blending of voices. Following are a few songs of this class:

Voices Effective Alone, but Accompaniment Adds Desirable Ideas and Color

That Ride on the Old Carrousel, 31
The Deep, Deep South, 38
Her Beautiful Eyes, 67
Oh, Vreneli, 74

The Lord My Pasture Shall Prepare, 97
The Spirit of Twilight, 119
Dedication, 156

Other songs are so constructed that, while the voice parts may be sung alone, the accompaniment is really needed for initial appreciation. A song of this type should be presented with the accompaniment at first reading, in order that its full effect may be grasped at once, later working out any difficulties that appear in singing the voice parts. A few songs where the accompaniment may be presented at first are the following:

Accompaniment Essential for Initial Appreciation

From the Declaration of Independence, 9
Snow in the Street, 109
Has Sorrow Thy Young Days Shaded?, 113
The Painter, 120

In the Boat, 121
Aubade, 154
Jesu, Joy of Man's Desiring, 196

There are other songs, such as modern songs and some art songs, in which the melody and accompaniment are so interwoven that neither is complete without the other. In these, the first presentation should make sure of both, in order to establish immediately the mood of the song. A few such examples are the following songs:

Accompaniment not only Essential for Early Appreciation, but also Adds New and Independent Musical Material

The Great American Game, 36
Lisetto, 73
Old Polish Religious Song, 94
Song of the Shepherd Lelil, 115

Tramping, 178
Dear One, Believe, 179
The Statue at Tsarkoié-selo, 180

With the above suggestions, it will be simple for the teacher to find other selections that fall into these four categories, and to decide what is the best time to introduce the accompaniment to a given song.

As shown in the CLASSIFIED INDEX, there are seventeen songs which have chord letters indicating the accompaniment for guitar, piano-accordion, banjo, or ukelele. Playing one of these accompaniments is a valuable experience for a young musician, requiring preparation, poise, and musicianship. Often it helps the student to find himself, and to make more sure and happy his place in the school world. These chord accompaniments should not be used with the piano accompaniments, for the harmonies sometimes differ.

Obligatos, usually given as optional, may be introduced whenever deemed advisable by the teacher. As to who shall play the instrumental parts:—whenever possible it should be students or outsiders. This is not only because these parts provide excellent experience for the players, but because the teacher is placed in a better position to judge of the ensemble. In such circumstances, her criticism will be a little more objective.

VI. EXPLORING MUSIC READING

Junior and senior high school students whose music instruction in the grades was omitted or inadequately presented may resent being taught the juvenile reading material of the lower grades, but may welcome suitable material presented with an approach appropriate to their years. Adolescents who need to learn to read music should not have merely a *re-view* of elementary instruction; they should have a *new-view* of it, with material which they consider adapted to their needs. Pages 204-236 utilize musical examples which are a part of adult experience and which, therefore, seem grown-up to the adolescent learner and worthy of his attention. It is a common experience to find students in the junior high school who like music, but who dislike music reading. However, if they are asked if they would be glad if they were able to read music so that it was not a laborious process, but a method of quickly gaining command of music scores suited to their growing ability, they almost invariably vote "yes!"

This thirty-three page section is based upon two ideas: (1), it is never too late to learn, and (2), any approach which stimulates new interest promises better results than merely trying again something that has already been done badly. (1), The Adult Education movement has amply demonstrated that the fact that children can learn certain skills is by no means proof that adults who failed to master them as children can never do so. That is to say, not only can old "dogs" be taught new tricks, but in many cases they can learn them more intelligently, more quickly, and more thoroughly than young "dogs" can. (2), Later learning may even be more pleasant and more efficient than the original attempt if the learner, instead of merely retracing what he did inadequately before, now follows, with greater interest and clearer aim, a somewhat different and somewhat fresher course.

While it has been demonstrated that children, properly guided, will welcome what is presented in EXPLORING MUSIC READING, it cannot be denied that even with this material, skillful and careful teaching is necessary. Possibly no better single suggestion can be given teachers than to reaffirm the now generally accepted principle that all learning depends upon interest. The children must make progress and believe that the progress they are making is worth while. The teacher must always be on the watch to see that such conditions prevail. She must change to something else as soon as she believes that the children are losing interest or losing belief in the worth-whileness of what they are doing. The material on these thirty-three pages should be apportioned according to the results it produces. One teacher, in order to have a general concept of how much he should do in a single class period, divided the entire section into forty-eight parts, but always felt free to subdivide it still further or to combine parts according to the progress that the children made. Moreover, when one part seemed not to have sufficient appeal to the children to insure their succeeding with it in a comparatively short time, he either omitted it completely or delayed it until a more auspicious period. At all times he encouraged the students to find, in other parts of the book, illustrations which paralleled the material they were studying in this particular music reading section.

As has been stated above, the teacher should feel free to adapt the printed material to her particular group. Let us give two brief examples of teaching approaches. The students in a certain class were not conscious of phrase structure. The opening material on page 204 seemed to be what they needed. They began with the first paragraph, read aloud, partly by the teacher, and partly by members of the class, each taking a single sentence. Any sentence that was not understood was discussed briefly. Then the class sang *America* from memory; the singers at the end of each of its seven phrases indicated by a motion or by speaking the word *phrase* that they recog-

nized the phrase. The teacher then sang another simple song, either a familiar one, such as *Yankee Doodle*, or a new one with regular phrases, such as *The Derby Ram*, page 22, or *Boston Come-All-Ye*, page 26, or *That Ride on the Old Carrousel*, page 31. Soon the children had great pleasure in saying phrase at the proper places. In one class nothing more was done in that lesson with EXPLORING MUSIC READING, but in another, brighter, class the *Song of the Volga Boatmen* was sung and all the material on pages 204 and 205 to *Repetition and Contrast* was covered.

Another class in the time allotted to this subject during three days covered *Studying Tonal Groups* on page 212 down to *Three Other Melodic Factors* on page 213, and expected to devote portions of two succeeding music periods to examples of scale and chord figures found in other songs throughout the book.

VII. SPECIAL PROGRAMS

As a repertoire of songs is acquired, a reason for perfecting them and an interesting musical project is to use such material as a Special Program. The suggestions given here show only a few of the many ways in which the songs in LET MUSIC RING! may be so grouped. As the students become familiar with this book, many new ideas for such programs will come to them.

In the choice and the combination of songs they will grow in musical appreciation and judgment. The creation of dialogue will give a definite application of their lessons in English. Originating or learning appropriate dances will develop the rhythmic sense and a feeling for musical form. In the discussions which should precede the final decisions on any program, there will be the experience of practical democracy.

1. THE AMERICAN ROAD

(A program of music with living pictures and dancing)

Chorus seated in front of the stage. A large, easily removable wooden frame at front of stage (collaborate with manual training department), with curtains drawn close to the sides and top of frame. A small curtain may be rigged to drop and raise, or draw from one side to the other of the frame for the changes in pictures. Curtains or woodwork may also shield side and top spaces between frame and background. Backgrounds for the living pictures may be boldly sketched (bold lines and colors carry to the audience much better than fine detail) on sheets of wallboard provided with wooden braces to make them stand firmly erect. These may easily be shifted on and off stage as the pictures change. The backgrounds should depict everything except the people in costume and the properties, such as chairs, tables, etc. These may be posed close to the background to give the general picture effect. Some famous pictures are suggested for use with certain songs, special groupings for others. Collaboration with the art department in planning and executing these pictures, or others, will bring forth interesting ideas and may lead to the production of a stunning program. The students should do as much of the planning and work as is possible, advised by the teacher. A well-organized stage crew will be needed for backstage work.

Following is a suggested program, which may be altered as circumstances make necessary.

1. *American Road*, 5

Sung by chorus before curtain is drawn, while first picture is being posed.

2. *Sun Chant*, 7

First two verses sung by chorus before curtain is drawn. At beginning of verse three, open curtain. Close curtain slowly as chorus sings, "Far the path till dawn shall glimmer gray!" Suggested group: against a vivid sun and cloud background, pose several kneeling Indian figures (two will do), with arms extended upward to sun, as if in worship. Or — if it is possible, through the art department, to obtain a print of the picture "Out of the Silence" by George De Forest Brush [Indian in canoe (wallboard), with bow drawn and arrow aimed at birds in flight against vivid sky], this picture might well be used, opening the curtain, slowly, on the first phrase of the second verse, and closing it, very slowly, on the last half of the third verse.

*3. (a) *From the Declaration of Independence*, 9

Sung by chorus while next picture is being posed.

*The order of these two songs may be reversed, singing *Johnny Has Gone for a Soldier* while the "Signing of the Declaration of Independence," painting by John Trumbull (available Artext Print No. 110 — use only the group around table) is posed to be shown during the singing of *From the Declaration of Independence*.

(b) *Johnny Has Gone for a Soldier*, 8

4. *Riflemen of Bennington, The*, 8

5. *The Oregon Trail*, 11

6. *Kit Carson*, 140

or

Days of Forty-Nine, 24

7. *Abe of Illinois*, 14

8. *Garden Hymn*, 94

or

Wayfaring Stranger, 101

9. *The Range of the Buffalo*, 17

10. *Old Joe Clark*, 52

11. *Bow, Belinda*, 21

(or any square dance to tune of *Old Dan Tucker*, 20)

12. *Finale*

Open curtain on picture — "The Minute Man," statue by D. C. French (available Artext Print, No. 502).

Sung by chorus while next picture is being posed.

Open curtain on picture — "The Santa Fe Trail," painting by Young-Hunter (available Artext Print No. 116). The middle section of the picture, only, may be used, showing the two main figures. Any other covered wagon picture would be appropriate, such as "From the New World Symphony," an interpretation of this symphony painted for the Capehart Collection by Peter Hurd (available in the Capehart Collection of Paintings, Portfolio "A", issued by the Capehart Radio, Fort Wayne, Indiana). A part of this picture, only, may be used, showing the lone figure posed against a circle of covered wagons.

Sung by boys while next picture is being posed.

Sung by boys, or entire chorus, with guitar, banjo or accordion accompaniment, while next picture is being posed.

Open curtain on any Lincoln picture. Draw curtain on last chorus. [Suggested pictures: "Portrait of Lincoln," painting by Douglas Volk (Artext Print No. 126); "Lincoln Memorial," statue by St. Gaudens (Artext Print No. 501); or "The Boy Lincoln," painting by Eastman Johnson (Artext Print No. 319)].

Sung by chorus while next picture is being posed.

Sung by soloist (in costume, on stage, in front of curtain) or chorus while next picture is being posed.

Open curtain on cowboy group singing around campfire or chuck wagon with banjo, guitar, or accordion. This is a story song, such as was sung at evening around the campfire. It may be sung by the group in the picture, or by the chorus while the group poses. On last verse, draw main curtain to cover stage completely.

Sung by chorus while stage is quickly cleared of frame and properties, and dancers take their places.

Open curtain as music is played once through. Danced by a group in square dance costumes (simple white blouses and very full ankle-length skirts for girls and sport shirts and dungarees for boys, are appropriate).

Music of *America, the Beautiful* is played once through as dancers and all members of picture casts take places at front of stage; chorus rises; audience rises and all sing *America, the Beautiful*. (An American flag, waving in the breeze — electric fan offstage — and spotlighted, may appear at the back of the stage, if feasible. This may be done by having a small, easily removable curtain over the flag, to be dropped at the proper moment. Or the flag may stand at the side of the stage throughout the program, and, as the house and stage lights are lowered but not extinguished, it may be spotlighted and the concealed fan turned on as the singing begins).

2. THE GAY NINETIES

(A Cotillion)

Original dialogue may be written to take place between the musical numbers.

For costumes — rummage in attics for evening clothes of the period.

The curtain rises on a ballroom scene, couples sitting and chatting in chairs around edge of stage; piano and fiddler (or fiddlers) at one end. (If there is no curtain, couples may enter, conversing, and take seats around edge of ballroom.)

1. Piano and fiddlers strike loud chord for attention; Master of Ceremonies calls, "All ready

for the Grand March!" With some confusion, couples line up; to music of *Life on the Ocean Wave* (St. Ed., p. 44), march around stage, eventually swinging into a "serpentine" (head couple leads line inside last couple, making smaller and smaller circles to center, then turns in opposite direction and "unwinds" line until it is again marching in large circle around stage); then perform any one of the *Standard Grand Right and Left Calls* (see St. Ed., p. 49); promenade hall to seats.

More conversation and chatter – special local dialogue by couples strolling across front of stage, if desired.

2. *Caller*: "Take your partners for the Portland Fancy!" (Much confusion and chatter as couples line up.)

Dance – *Portland Fancy*, 45 (More confusion and chatter)

3. Piano and fiddlers start up a waltz – any regular waltz or *That Ride on the Old Carrousel* (St. Ed., p. 31). Dance as long as desired – till the music stops. (Those not dancing may sing.) More chatter as couples take seats.

4. Master of Ceremonies calls for order and says: "We have with us this evening, etc., etc." – introducing, with appropriate remarks, special groups for a short program. Couples sit around edge of ballroom, listening – with a bit of flirting here and there.

Suggested Program

- A. *Clementine* – solo and chorus. (seated couples join in chorus).
 - B. *Oh Promise Me* – solo (flirting among couples, with a few subdued giggles).
 - C. Boys' chorus or quartet – selections from *Boys' Glee Club* and *Close Harmony* sections (St. Ed., pp. 126-150).
 - D. *Kentucky Babe* – everyone (the chorus, or entire song, is especially good for an accompaniment to a soft shoe dance, if desired).
 - E. Any available specialty may be introduced here.
 - F. *The Sunshine of Paradise Alley* – solo and chorus – everyone.
- (On the last chorus, couples rise and gradually start waltzing – continue to end of chorus).

(End of special program)

5. *Caller*: "A-a-all take partners for *Lady Walpole's Reel* (or *Nelly Bly*). Form sets – with confusion. Dance and promenade to seats, with conversation and flirting.

6. *Master of Ceremonies*: "We will close our cotillion with the recent dance *The Duchess*." Music starts and all take original partners. Dance with grace and dignity, all singing, or only a group which watches, as preferred. At end of dance, bustle and confusion, while escorts go off stage and return with wraps for partners. Business of donning them, conversation – "nice party," etc., good-nights – then all step to front of stage and sing reprise chorus of *The Sunshine of Paradise Alley*, as curtain closes. If there is no curtain, more conversation and good-nights as all gradually depart, singing.

A garden party scene might be arranged using about the same program numbers and dances, but with a much less formal atmosphere – more joking, horseplay, etc.

3. PROGRAM OF RELIGIOUS MUSIC

Suggested titles:

- A. Sing Unto the Lord, All Ye Lands
- B. Religious Music of Different Faiths and Nations
- C. Religious Music of All Ages
- D. Worship in the Western World
- E. Music from the Cathedral, Synagogue, and Meetinghouse

Note: Here are listed religious songs of various nations, from the 10th century to the present time. Where several selections are listed for one country a choice of one or two numbers may be made, as in Germany – possibly one Bach and one Mozart number. If desired, the chorus may be vested and sing against a backdrop depicting a stained glass window. A narrator may introduce each number or each group of numbers, giving a bit of the historical background of the piece or something about the composer and his place in the history of religious music. For instance, a bit about the religious festival use of *Rock of Ages* (Israeli) might be of interest to an audience. The research for and preparation of such introductory notes might well be a project for the English class.

Country	Song	Page
Italy	<i>Kyrie Orbis Factor</i> (10th century plain song)	92
France	<i>Lovely Appear, Counod</i>	191
Germany	<i>Jesu, Joy of Man's Desiring</i> , Bach	196
	<i>Glory now to Thee Be Given</i> , Nicolai-Bach	95
	<i>How Bright Appears the Morning Star</i> , Nicolai-Bach	104
	<i>From Heaven Above</i> , Luther-Bach (Unison chorale)	207
	<i>The Voice of Praise</i> , Mozart	190
Netherlands	<i>Ave Maria</i> , Arcadelt (boys' quartet or chorus)	126
Poland	<i>Old Polish Religious Song</i> (arranged, Tansman)	94
Russia	<i>Cherubic Hymn</i> , Bortniansky	186
Israeli	<i>Rock of Ages</i> (Old Synagogal Melody)	93
England	<i>Alleluia</i> , Boyce (Old English)	96
	<i>Non nobis, Domine</i> , Byrd (Old English)	169
	<i>Onward, Christian Soldiers</i> , Sullivan	230
	<i>The Lord My Pasture Shall Prepare</i> , Shaw (modern English)	97
Wales	<i>Praise the Lord, Ye Heavens Adore Him</i> , Prichard-Malin	102
America	<i>Garden Hymn</i> (early American)	94
	<i>Wayfaring Stranger</i> (early American)	101
	One or two spirituals (choose from the four, pp. 98-100)	
	<i>When the Lord of Love</i> , Chadwick (modern)	105

If desired, for a finale, the excerpt from *Elijah*, by Mendelssohn, may be presented.

4. LET'S DANCE!

One of the best correlations which can be made with certain songs in LET MUSIC RING! is their use with dances. This activity may be carried out in several ways.

- The students may learn the dances as they are given in the book.
See "Eight Hands Round," pp. 41-49
Bow, Belinda, 21 (dancers sing)
Cotton Needs Pickin', 25 (dancers sing)
- They may use square dance and reel steps in the following:
Old Dan Tucker, 20
Skip to My Lou, 213
Square Dance, 39
Old Joe Clark, 52
The Girl I Left Behind Me, 51
- They may make original dances for the following Latin-American songs. In addition to the dancing, a group may plan and play a rhythmic accompaniment, using claves, maracas, guiros, castanets, and hand drums.
Enchanting Childhood, 66
Her Beautiful Eyes, 67
Foolish Señorita, 73 (Spanish Waltz)
La Paloma, 221 (tango)
- They may make original dances with a folk flavor for the following songs:
Sun Chant, 7 (Indian dance with tom-tom)
The Stupid One, 76 (tarantella with tambourines)
Dancing together, 79 (lively steps with stamping)
The Csardas, 80 (whirling steps and stamping)
In My Wagon, 81 (wooden shoe dance)
May Day Carol, 160 (Maypole dance)
The Russian Maiden, 194
Work such as this may be a part of their study of some special country.
- They may apply their own modern dance steps to the following songs, bringing out the more graceful steps, calling for skill, agility, and quick rhythmic sense.
 - Waltzes
That Ride on the Old Carrousel, 31
The Sunshine of Paradise Alley, 60
 - "Jive"
Swinging on a Star, 61
Aren't You Glad You're You? 64
The Deep, Deep South, 38
 - Soft shoe or tap
Kentucky Babe, 58 (especially chorus)
Mister Banjo, 150
 - Interpretive
Gypsy June, 122

A Southern Serenade

If a setting is possible, the stage might represent a southern garden, with appropriate wings and backdrop. With a few chairs and benches, the grouping could be informal. Summer suits, blue coats and white trousers, or the popular sports ensembles would be effective costuming.

1. *Down Mobile*, 148; chorus and tenor solo
2. *Camptown Races*, 146; chorus with banjo accompaniment
3. *Aura Lee*, 148; chorus
4. *Mister Banjo*, 150; banjo accompaniment, tap or soft shoe dance
5. *As I Sail Home to Galveston*, 134; chorus
6. *Angelina Baker*, 53; solo and chorus, guitar accompaniment
7. *Southern Memories*, 142; chorus

All Hands on Deck

If possible, the singers should wear the white duck sailor suits and hats. If feasible, a ship's rail could be built back of the footlights, so as to give the stage the effect of the deck of a ship.

1. *A Yankee Ship and a Yankee Crew*, 129; solo and chorus
 2. *As I Sail Home to Galveston*, 134; chorus
 3. *Boston Come-All-Ye*, 26; chorus with guitar accompaniment
 4. *A Life on the Ocean Wave*, 44; chorus, with violin for instrumental section, and a few hornpipe steps by a group
 5. *Heave Away, My Johnny*, 74; solo and chorus
 6. *Salt Spray*, 139; Three-part chorus
- Optional numbers:
1. *A Capital Ship*, 70; chorus
 2. *The Captain of the Pinafore*, 132; solo and chorus
 3. *La Paloma*, 221; two-part chorus

A Western Sandwich

A backdrop of open country and mountains would lend color to this program. In the center of the stage have an artificial campfire, with the red electric lights strong enough to light up the faces of the singers. They are gathered about the fire, enjoying some songs after the evening meal. Bright plaid shirts and dungarees or khaki trousers, with cowboy hats would make simple costumes.

1. *Days of Forty-Nine*, 24; solo with guitar accompaniment
2. *The Range of the Buffalo*, 17; chorus
3. *Old Joe Clark*, 52; solo with guitar accompaniment, fiddle on chorus
4. *Clementine*, 57; chorus with guitar accompaniment
5. *Kit Carson*, 140; unison chorus with a *cappella* chorus in parts.

In all the four-part songs where a chorus is suggested, a quartet may be used instead. The ukelele may be used instead of the guitar. The boys should be encouraged to write their own dialogue to link the vocal numbers, making the lines short and natural.

6. THIS IS OUR LAND

A patriotic program for mixed glee club and choral speaking group.

("America," in four parts, is hummed as background music.)

ALL VOICES (spoken)

Thousands of feet go walking, walking.
 They plod along country roads,
 They follow crowded city streets.
 They go briskly over the short pavements of little towns.
 They crunch on gravel paths,
 And grate on the sandy streets of small seaside villages.
 Thousands of tongues are talking, talking.

SOLO VOICES (each speaking a line)

They are talking in country stores,
 They argue in schoolrooms,
 They call and answer in happy homes.
 They reach above the din of factories.
 They echo in quiet churches.

ALL VOICES

And the feet that walk go over America,
 And the tongues, in many accents and rhythms, say —
 This is our land! (*Last eight measures of "America" sung in four parts.*)

ONE VOICE

Only a little fringe of colonies,
Their backs to the unknown west,
Their feet set firmly on the eastern coast,
But through them, from Georgia to Vermont,
Runs a shining cord of courage.

SIX SOLO VOICES

Farmers, artisans, fishermen, canny merchants,
Landowners with silver buckled shoes, and builders of stout ships —

ALL VOICES

They all feel the urge toward colonial union.
The grasp of old-world domination tightens, and they rebel.
As one they stand for liberty,
And they voice their demands in fearless words and in unmistakable terms.

(*"From the Declaration of Independence," sung*)

(*"The Star-Spangled Banner," played as background music. May be brass quartet.*)

SOLO VOICE

A flag is needed to stand for this land of ours,
Something to lift our pride, and symbolize our country.
The Continental Congress speaks,
And the Stars and Stripes are born.
With each new state in the Union, a new star is blazoned on the blue field.
Star after star comes out.
Then, when our land is defending her rights on the seas,
Our flag wins a new name.
A loyal American looks for that flag through a dreadful haze of war.
He asks, "Does that star-spangled banner still wave?" (*Last line of song played in parts.*)

(*"Battle Hymn of the Republic," as background music.*)

BOYS' VOICES

There comes a time when our country is threatened —
Not by a foreign foe, but from within.
Men in blue follow our flag,
Determined that nothing shall tear apart this union so hardly won.
A rhythmic campmeeting hymn is caught up by Northern soldiers,
And they trudge with it over many a dogged mile.

GIRLS' VOICES

Then a great woman visions what this melody might say.
She hears in it, not the clump of worn boots,
Not the relentless tread of those who move toward war.
She hears instead the mighty, irresistible footsteps of Truth,
Marching on toward the knowledge of true peace. (*Chorus in four parts, with descant.*)

ALL VOICES

It has grown, this land of ours.
Our people have fared westward,
Until the Pacific rolls before their eager eyes.
From other countries many people have come to share this land.

SOLO VOICES (in turn)

What do they bring to our land?
They bring the will to work.
They bring a fine friendliness.
They bring a love for the land —
This land that will shelter and feed them.
They bring quick laughter and gay dance tunes.

ALL VOICES

Our land has grown, not only in vast extent,
But in some understanding of the privilege and duty of citizenship.
Years have passed since that quill pen went across the Declaration of Independence,
Signing the names of those brave men who deemed no risk too great for liberty.
We have held fast to that liberty through grim conflict.
We have begun to learn the true meaning of our birthright of freedom,
And we have gained the wisdom to set this meaning down plainly,
For all the world to read.

(*"The Four Freedoms," sung*)

(*"America, the Beautiful," as background music, in four parts.*)

ONE VOICE (slowly)

Once the creaking wagon trains crept wearily over the western prairies.
The stage coach jounced and rattled along dusty roads.
The first crude locomotives puffed at a snail's pace.

ANOTHER VOICE (*much more rapidly*)

Now, scurrying motor cars cross the continent for a brief vacation.
Sleek trains shuttle to and fro.
We step casually into a gleaming plane,
And follow the skyways at unheard-of speed.

ALL VOICES

We have breathed new air and glimpsed new vistas.
We have rolled up the horizon, and pushed it far toward the beyond.
We have seen this land of ours.
We have seen — and listened,
Listened to the voice of this land.
It is a blend of tones, a compelling, vibrant, powerful voice.

ONE VOICE

What are those blending tones?

SOLO VOICES (*in turn*)

The clank of machines:
The waves of radio music:
The hum of schoolrooms:
The thunder of huge trucks:
The chug of strong tractors:
The drone of starting planes:
The swelling hymns from the houses where men worship God as they choose.

ALL VOICES

We have seen this great country;
We have heard her mighty voice.
Now we stand erect to say proudly,
This is our land — America — America, the Beautiful. (*Last verse a cappella in four parts.*)

The voices who speak may come from out the glee club, as it is grouped to sing, or they may come from a special and separate group, at one side of the stage. Take a very moderate tempo for all the speeches. Where solo voices speak in turn, they should pick up the cue promptly, but without undue speed. Pay especial attention to enunciation.

7. A BALLAD OPERA

This program, using some of the folk songs, would make a short number for a morning assembly. It is also intended to encourage the students to work out other short operettas using the songs from LET MUSIC RING! A wide variety of subjects might be chosen, and the students could plan the arrangement of the songs in appropriate order for working out some scheme. They may also write the dialogue and plan the costumes. There may be try-outs for solo parts.

The curtain rises on a group of young people in the garden of Nancy's home. They are grouped about, informally, some seated, some standing.

Opening Chorus: *Which Is the Properest Day to Sing?*
Nancy: Now that the music has had a fair start, let the lads carry on.
A Lad: She asks us all, but her eyes turn to Edward!
Edward: (indignantly) Now don't be teasing Nancy! She may look where she pleases, and if I catch her glance, who's to come between us?
A Lad: Save your throat for singing, my lad. Carry the air, while we join you in *Aura Lee*.
A Maid: A good tune, and well sung! But you must agree that you need our voices, too, for a rousing effect. Sing with us, even if the song does tell that you men are not to be trusted. (*Early One Morning*)
A Lad: You pretty maids love to languish like mourning doves, but I prefer our own Will Shakespeare's livelier measures. Why not try *Come Unto These Yellow Sands*?
A Maid: Sad songs are sweet. You'll agree when you hear what happened when *A Wee Bird Came*.
A Lad: You'll not be the only ones with a sprig of heather. But we'll give you the splash of waves in the *Skye Boat Song*.
A Maid: We can't forget Wales, the very home of minstrelsy. John, come and sing *The Shepherd's Song* with me, and let the others join in as they will.
A Lad: Shall the Emerald Isle be left out, while there's an Irish pipe to breathe or a fiddle to play? Not while there's such a melody as *An Irish Love Song*.
A Maid: Must the song be always about love? Give me a jolly tune, with fa-la-la's to trip merrily, say, *To Shorten Winter's Sadness*. (*She leads the song.*)
A Lad: My nose tingles at thought of that winter weather! I'd rather pick a pretty partner for *A May Day Carol*, and a whirl around the Maypole. Quick, men, chose you a partner, and we'll close our singing on a gay springtime note.

Everybody is interested in lists of "best" or "greatest" objects. Who has not wondered which are the greatest paintings, or statues, or cathedrals, or sky-scrapers? What boy or girl does not take pride in knowing the names of the greatest ball players, or athletes, or actors, or generals, or explorers, or presidents? This interest in the leaders extends to various fields, including — for many people — music. What are the greatest operas or symphonies? Who are the twelve greatest composers? Which are the twelve finest songs in LET MUSIC RING? How many of them are "classics?" Young people who are assigned the responsibility of preparing a program of "classics" will grow in ability to weigh values, make decisions, and defend their choices.

Before arranging such a program, an agreement would have to be reached as to what a "classic" is. Curiously enough, for a term that is in common use, there are at least two meanings that are frequently confused. Some student might explain these different meanings and suggest that whoever speaks of a classic should make clear which meaning he has in mind. There is the original sense, used by the Greeks in Athens, fine quality, namely, the best in any field. Then there is the use of this term in music, designating certain composers of a particular period of time. The composers of the 16th, 17th, and first half of the 18th centuries — Bach, Handel, Haydn, Mozart, and the early Beethoven, are frequently called the "classic" writers; while the excellent composers who immediately followed them — the later Beethoven, Schubert, Schumann, Mendelssohn, and others up to the beginning of the 20th century — are called the romanticists. Webster's or any other good dictionary will give additional details. Two concepts of "classics" in music therefore emerge. One is based primarily upon the time when the composers wrote; the other upon the perfection and the enduring qualities of their works.

With these two sets of standards, the students might examine the contents of LET MUSIC RING!, consulting especially these headings in the CLASSIFIED INDEX: A Cappella, Devotion, Literature, and Master Composers. While not all the material listed under these headings will pass muster under both definitions of "classic," there are several that will. Certainly no song should be included in the program that does not, in the opinion of the student who chooses it, seem to be an unusually fine product that has lived for years and that promises to flourish long after our time.

Before each number is performed, the student who has chosen it will give a short talk in which he defends his choice. His talk should aim to inform the listeners, and to gain their support in designating the song as a classic because it is so well constructed that, given a fair chance (much great music needs to be heard several times before full appreciation is developed), it brings pleasure at the time and promises to continue doing so in the future.

Such a study approach by the members of the music class should lead to careful selection of material, devoted study and practice for performing it, and animated discussion both before and after the program.

9. A STUNT PROGRAM OF SCHOOL SONGS

From Webster's definition of a stunt as "any unusual feat or performance, especially one done to attract attention and gain applause," a number of worth-while programs may be planned which will attract adolescents. Consider the possibilities of dramatizing work songs, of which there are about twenty-five in LET MUSIC RING! (see pp. 18, 25, 26, 27, 34, 44, 46, 72, 74, 80, 81, 129, 132, 134, 135, 139, 140, 163, 170, 204, 206, 215, 218, 234).

After the general project has been discussed and the students have examined the book to become acquainted with the rich variety of songs (with or without having the above page numbers written on the blackboard), plans for the program may be formulated, with suggestions covering the following points:

1. Shall all the stunts be prepared for a single occasion, such as an assembly, or shall there be different stunts performed in the classroom in several class periods; or shall what proves successful in the classroom be used for other occasions?

2. Shall each stunt involve all the class, or just a small group? Many dialogue songs call for only three people, two who sing and act what in the text is usually included in quotations, and one to give the intervening parts of the story. In unison songs this may be sung by one or more persons. Allowance should be made for having the audience join in the chorus if the song is a familiar one. If the narrator's part is in harmony, then more than a single singer must be provided. If the conversational parts are in harmony, the actors may sing the words, while the accompanying singers hum their parts. See *The Old Man in the Wood*, 18, and *Nelly Bly*, 46.

3. If small groups are to be used, shall they be made up of students who volunteer, thus usually omitting some members of the class, or shall the group be selected by the teacher or a committee of the students? Shall a song be presented by a single group only, or in some cases shall it be done by one or more other groups, to indicate different ways of treating the same song?

4. Shall there be special costumes, scenery, and properties, such as are suggested by the illustrations in the Students' Edition? Or shall everything be left to the imagination? Or shall there be a compromise, such as might be used in a charade party at home, with cloaks or shawls for costumes, umbrellas for swords, etc., and locations indicated by rough drawings or lettering on cardboard?

As the text of *Soldiers of the Plough*, 170, indicates, most work songs are in praise of men, but *The Old Man in the Wood*, 18, is a clever reply to this point of view. Other songs in which the girls may appear, sometimes with slight changes of text, are *The Csardas*, 80, *In My Wagon*, 81, *Tinkers' Song*, 135, *Song of the Gondolier*, 163 (this may be sung in two parts, without boys, or in three parts by having girls sing the optional bass an octave higher), *Cockles and Mussels*, 215, *Anvil Chorus*, 218, and *Harvest Home*, 234.

10. FOLK SONG PROGRAMS

A. Nations United in Song

The study of other nations is now a subject of prime importance in our schools. The economic relations between us and these other nations is emphasized. The air lines have made travel to these lands more speedy and safe. Those who served in our armed forces speak of far places as casually as they mention the next town. However, it is our privilege to establish, through music, a contact of the spirit, and some recognition of the inner feeling of those other peoples through singing their music.

The folk songs are here listed according to the country of their source. From this list the teacher and students, working together, may plan several types of special programs. These may include solo and group singing, instrumental accompaniments, the writing of dialogue, the research for and designing of costumes, and the planning of original dances.

No definite ideas for such programs are offered, as we wish to leave the joy of unfolding thought to the students and teachers who will take up this most rewarding activity.

England

- A Capital Ship, 70
- Early One Morning, 68
- Heave Away, My Johnny, 74
- May Day Carol, 160
- Past Three O'Clock, 206

Scotland

- Auld Lang Syne, 228
- A Wee Bird Came, 120

Wales

- The Shepherd's Song, 72

Ireland

- Cockles and Mussels, 215
- The Girl I Left Behind Me, 51
- Has Sorrow Thy Young Days Shaded?, 113
- An Irish Love Song, 205
- The Low-Backed Car, 225

Russia

- Peter Piper, 75
- Song of the Volga Boatmen, 204

Israeli

- Rock of Ages, 93

Poland

- Dancing Together, 79
- Old Polish Religious Song, 94

Czechoslovakia

- All the World Wakens, 162
- The Air of May, 81
- Heartstrings, 78

Hungary

- The Csárdás, 80

Estonia

- My Beloved, 84

France

- Masters in This Hall, 106
- O Leave Your Sheep, 110

Switzerland

- Oh, Vreneli, 74

Italy

- The Stupid One, 76

Turkey

- Turkish Round, 84

B. Here and There in America

North America

The various sections of our country have produced songs which are rich in variety. The listing given follows approximately the four general geographical divisions, and it will suggest interesting and colorful programs.

North

- The Shanteyman's Life, 27

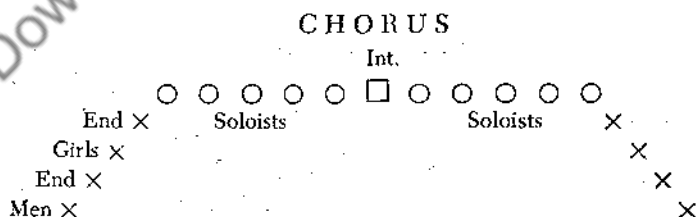
- The Voyageur Sings, 130

- South**
 All the Pretty Little Horses, 214
 Bow, Belinda, 21
 Cotton Needs Pickin', 25
 Down Mobile, 148
 Garden Hymn, 94
 Ha, Ha, My Darlin' Chile!, 22
 He's Gone Away, 23
 Skip to My Lou, 213
 Southern Memories, 142
 Also see all Spirituals
- East**
 The Derby Ram, 22
- South America**
 We relish, as musical seasoning, the intriguing rhythms of Brazil.
- Brazil**
 Enchanting Childhood, 66
- Philippine Islands**
 Some Philippine music is in the native idiom. There are also songs reflecting the Spanish influence, such as the one given below. Compare the rhythmic patterns in *O Swallow Swift*, *Her Beautiful Eyes*, and the Philippine song, *The Lonely One*, 82.
- The Old Man in the Wood**, 18
The Riflemen of Bennington, 8
A Yankee Ship and a Yankee Crew, 129
- West**
 The Days of Forty-Nine, 24
 The Range of the Buffalo, 17
- Mexico**
 O Swallow Swift, 65
- Creole**
 Ay, Ay, Ay, 116
 Lisetto, 73
 Mister Banjo, 150

II. "GENTLEMEN — BE SEATED!"

Many schools enjoy putting on a minstrel show, for it can easily be assembled with few complete rehearsals. It is made up largely of specialties — solos, duets, dance specialties, etc. — interspersed with choruses, jokes, and stories. All but the choruses can be rehearsed separately, and a few chorus rehearsals, with one or two general rehearsals to bring the whole cast together, should suffice. The show must, however, be well thought through, and it is suggested that the music director appoint a committee of students to assist in drawing up the plans. They will have many interesting suggestions!

Traditionally, a minstrel show includes an interlocutor (called Mr. Interlocutor); four end men (two on right, each called Mr. Bones — with clappers, and two on left, each called Mr. Tambo — with tambourines); and the "circle" (chorus and soloists). In order to allow the girls to share in the fun, it is suggested that there be four "end men" and four "end girls" (girls without clappers and tambourines). This makes possible quartettes, double quartettes and dances by this group, which should be made up in black face, and wear bizarre costumes in stripes or checks of bright color, with high collars and big bow ties. These costumes may be rented or prepared by the home economics department. The girls may wear trousers or skirts. The soloists and chorus should be "white face," in evening or summer clothes. The Interlocutor is also "white face" and dressed, preferably, in evening clothes. The positions of the groups should be somewhat like this (the chorus on risers, if possible):



The opening chorus, with entire ensemble standing when the curtain is drawn, may be a single selection, or a group of numbers welded into a sort of medley or potpourri. At the close, the Interlocutor says, in a loud but pleasant voice, "Ladies and gentlemen, please be seated," whereupon all take their seats.

Mr. Interlocutor addresses Mr. Bones (or Tambo), or vice versa, for some sort of a story or joke. They proceed in a conversational manner in some such fashion as the following:

Interlocutor: How come, Mr. Bones, you seem to be looking very sad this evening.

Mr. Bones: Ah is, Mistah Interlocutor. Ah sho' is.

Interlocutor: Why, Mr. Bones? Why are you so sad?

Mr. Bones: Well, you see, Mistah Interlocutor, the trouble is, Ah'se findin' the weather is gettin' so 'spensive.

Interlocutor: The weather is getting expensive? How's that, Mr. Bones?

Mr. Bones: Well, Mistah Interlocutor, I done come home las' night, an' mah wife, she up an' tol' me she'd just paid *fifteen dollars* for a *cold wave*!

or

Mr. Tambo: Mistah Interlocutor!

Interlocutor: Yes, Mr. Tambo.

Mr. Tambo: Say, Mistah Interlocutor, did you hear the story about . . . etc.

Interlocutor: No, Mr. Tambo, I've not heard the story about . . . etc.

Mr. Tambo: Well, you see, Mistah Interlocutor, it was like this . . . etc., etc.

Jokes and stories are interspersed between the musical numbers, all through the program, with the Interlocutor always "playing dumb," and letting the end men or end girls get off their stories and jokes. Good local jokes and stories always make a great hit.

A minstrel show, using material from this book, is outlined below. It may be augmented by any number of specialties that are available in any group, such as solos, group songs, dance specialties, etc. The special numbers (those not performed by end men or girls) should always be introduced by the Interlocutor. Chorus should rise for choral numbers but remain seated when singing with soloists or dancers.

1. Opening chorus (curtain drawn on introduction)

The Deep, Deep South (key of E), 38

Sunshine of Paradise Alley (key of F), 60

Tapioca Puddin' (key of C), 34, (tapped and clicked by end men on tambourines and castanets.

The first number, alone, may be used, if preferred.)

Interlocutor: "Ladies and gentlemen — please be seated!"

(The seating should be rehearsed so that all reach their seats at the same instant, without confusion.

The end men at right execute a short rattle with their "bones," and the other end men strike their tambos twice in unison, as they seat themselves. All this should be timed as strictly as a drill to get the show off to a good start.)

2. Story or joke

3. *Angelina Baker*, 53 — baritone solo with chorus — tenor and bass double soprano and alto, an octave lower

4. *Cotton Needs Pickin'*, 25 — danced by end men and girls as chorus sings

5. Story or joke

6. *Ay, Ay, Ay*, 116, or *Jack and Jill*, 118 — girls' trio

7. Story or joke

8. *I'll Take You Home Again, Kathleen*, 56 — tenor solo, or *Oh, Promise Me*, 57

9. Tap or toe dance specialty (dancer or dancers enter from wings)

10. Story or joke

11. *The Big Sunflower*, 55 — solo — end man and chorus

12. *The Mulligan Guard*, 56 — chorus, with humorous drill by end men and girls

13. Story or joke

14. *Kentucky Babe*, 58 — chorus, with soft shoe dance on 2nd chorus, if desired, perhaps by an end man or girl

15. *Aren't You Glad You're You?*, 64 — soprano and baritone duet — (omit middle notes at end)

16. Story or joke

17. *Rain and the River*, 166 — chorus

18. Square dance to tune of *Old Joe Clark*, 52, or longways dance to *Bow, Belinda*, 21 — (dancers enter from wings)

19. Story or joke

20. Male quartette — select from the following as many numbers as are desired:

Southern Memories, 142

Camptown Races, 146

Aunt Dinah's Quilting Party, 144

Mister Banjo, 150

Down Mobile, 148

You Tell Me Your Dream, 149

21. *The Lone Fish-Ball*, 54 — dramatization by two end men, as narrator and chorus sing

22. Story or joke

23. Finale, *Swinging on a Star*, 61 — entire ensemble, standing

(Curtain)

The above program provides for a story or joke by each end man and each end girl, but more may be added, if desired, also more solos or specialties by the end men and girls.

If you wish to end your program on a serious, patriotic note, the above may be shortened enough to allow for the presentation of *This Is Our Land*, on page 454 of this book, or a "Pageant of the Nations" might well provide a fitting climax to the evening's entertainment. See the section "There is Music Uninformed by Art" for folk songs of other countries. A good finale for this pageant might be an Italian Tarantella danced by a group to the choral accompaniment of *The Stupid One*, page 76.

VIII. UNITS OF STUDY

The Unit of Study does not necessarily prepare for some special occasion. Instead it presents for consideration some subject which may be developed throughout the school year. As the students return to the subject from time to time, they will sense their own growth in musical understanding. They will realize more enjoyment from the aural side of music, and that sense of accomplishment which comes from a quicker grasp of the printed page. The Unit of Study combines separate discussions and experiences into a real project with lasting values. The alert teacher will discover in LET MUSIC RING! the possibilities for many more Units of Study. While a public performance is not the aim of a Unit of Study, a Unit, well worked out, may develop into a program which is worthy of presentation.

1. MAKING ORIGINAL DANCES

On pages 42-49 there appears a group of square, longways, and circle American dances. Also, on page 21, is *Bow, Belinda*, a dance song of the longways variety, and on page 25 is *Cotton Needs Pickin'*, a dance dramatization. It is well to allow the students to discover and work out some of these before leading them to suggest the possibility of making their own dances. This last can be done by discussing some lively, "dancey" folk song — its rhythm, form, etc. From here it is but a step to the suggestion that a folk-type dance might be made for it. It will be a lesson in musical form and also in listening, for, after all, in making a dance, we must listen to the music to tell us what kind of step we want (lively, slow, gliding, hopping, etc.), and when to change the step. The students will soon note the regularity of the phrase form of the song, and the advisability of repeating the same step, or a variation of it, when the music is repeated. With these points in mind, a lesson on "Making Our Own Folk Dance" might run something like this:

Sing *Old Dan Tucker*, 20 (American), or *Oh, Vreneli*, 74 (Swiss). "Isn't that a nice tune? Doesn't it make you want to dance?" If response is favorable, "What kind of dance do you think would fit it — skipping, heel and toe, a circle dance, a square dance, a dance dramatization, or what?" Various responses! If *Old Dan Tucker* is the tune, it will lead to a discussion of different types of American dances, characteristic steps, etc. This might well result in the making of a circle dance game, a longways dance, or a square dance. The tune is fine for any or these. Study the steps used in the section "Eight Hands 'Round," 42 — some of them may be used in different sequence, or new steps invented — all to the good!

If *Oh, Vreneli* (or some other European folk tune) is selected, discuss different European steps, their characteristics, etc. Perhaps some students may know and be able to perform some dance of this type. Similar steps may be used, or others invented. This may well lead to the planning of some sort of circle partner dance. (The editors, observing various folk dance festivals, have been impressed with the fact that many of the basic steps — such as forward and back, ladies chain, grand right and left, swing your partner, etc. — are common to all folk dances, American and European.)

Discuss the various patterns and steps suggested and let the students decide which ones they like best, telling why they like them. Lead them to see the phrase structure of the music, which will tell them when to change to a new step, or repeat one they have already used. It would be easy to have different steps for the different verses of these songs, coming back to the same steps for the choruses.

It is frequently advisable to have half of the class sing while the other half dances, and later change the groups about, the group that has sung, dancing, and vice versa. The making of a dance may well take several lesson periods. Use your own judgment as to how much to do in one lesson, and as to how many periods are needed to complete the work, according to the time available in a single lesson.

For a partial list of songs adapted to original dances of American or European flavor, see the special program, "Let's Dance."

Square dance figures done in waltz rhythm are delightful. The old waltz quadrille is an example. The figures are the same as in a regular square dance, but they are "waltzed" rather than "walked." Suitable selections for this are:

Boston Come-All-Ye, 26
That Ride on the Old Carrousel, 31
Sunshine of Paradise Alley, 60

Other interesting possibilities for original dance activities are:

1. Rhythmic dramatizations of songs (such as *Cotton Needs Pickin'*). A few suitable selections for such activities are:

The Lone Fish-Ball, 54
Song of the Shepherd Lehl, 115
Tinkers' Song, 135
Elijah (entire excerpt), 198

(Some very beautiful dance dramatizations have been made, in a reverent spirit, for religious music.)

2. If the students are interested in originating modern dance interpretations, the following are a few selections that lend themselves admirably to such treatment:

The Painter, 120
Rain, Summer Rain, 125
Aubade, 154
Rain and the River, 166
O Western Wind, 168
Stopping by Woods on a Snowy Evening, 175
The Statue at Tsarkoïé-selo, 180
The Russian Maiden, 194
Jesu, Joy of Man's Desiring, 196
 (The Ted Shawn group has done a beautiful interpretation of this number.)

Working out original dance interpretations of this type will develop imagination and a keen rhythmic sense. The steps should be simple, sometimes only posturing in place. Different groups may "step" the note values of their individual parts, or follow them with arm movements, the groups weaving and interweaving, one with another. Beautiful effects may be obtained by very simple means. Both *O Western Wind* and *Lord, Bow Thine Ear*, from "Elijah," would lend themselves well to such treatment. The three voice parts of *O Western Wind* could be beautifully danced by three groups, doing little else than stepping the rhythm of their respective melodies with appropriate arm motions, the groups interweaving, and with posturing on the sustained phrases. If the students are given an opportunity, they will work out surprisingly lovely interpretations; and they will undoubtedly discover many other selections which stimulate their imaginations for such work.

2. THE SONG TEXT AS AN AID TO INTERPRETATION

Dynamic markings and directions as to tempo are guides to the proper expression of a song. It is not, however, always clearly realized that the author has given, in the text of a song, indications for its interpretation which are just as definite and fully as important.

The texts in this book — as in all of A SINGING SCHOOL SERIES — have been chosen for their appropriateness and smooth syllabic flow, and with careful attention to their literary quality. They fit the music, in mood, style, and accentuation, and for all these reasons they merit special consideration.

The following suggestions are meant to show how various ideas for musical interpretation can be found in the texts of the songs. Allow the students to find out these points by discussion, and to consider the texts of other songs as well.

7. *Sun Chant*

This is a song of almost stark simplicity. Note the excellent vowel sounds which, in themselves, make for smooth chanting. The short phrases add to the stress and sense of climax.

9. *From the Declaration of Independence*

A conviction of the truth of the sentiment will lend vigor and vitality to the singing.

11. *The Oregon Trail*

Read the words aloud in unison for their sheer beauty. The rhythm of the text determines the tempo of the song. The lack of clashing consonants makes for smoothness and enables the singers to keep the steadiness which is indicated.

14. *Abe of Illinois*

The emphasis on strength demands virility in the interpretation. The angularity of the text lends rhythmic interest and suggests the different facets of Lincoln's character.

23. *He's Gone Away*

The wistful folk flavor of the text sets the mood of this song. The repetition of "look away" naturally suggests pauses and a retard.

24. *Days of Forty-Nine*

All ballad or story songs need a conversational style and a flexibility of tempo. The tunes are usually simple, and the interest of the singer is in making the story clear and interesting to the listeners.

28. *Whistle, Brothers, Whistle!*

The little theme wanders through this song with a very haunting effect, like the floating echo of an old tune. The snatches of *Yankee Doodle* and *The Girl I Left Behind Me* are like faint but stirring background music.

30. *The Four Freedoms*

The natural emphasis for an intelligent reading of the text will indicate appropriate stresses for singing.

31. *That Ride on the Old Carrousel*

The "too-too" can sound like the notes of a steam piano if crisp and a bit hollow in tone.

36. and 37. *The Great American Game and Cheering Song*

These two songs, with their interpolated shouts, have the freedom of the athletic field. For this reason considerable vigor may be permitted in singing them.

39. *Square Dance*

To carry this text at the proper tempo, clear diction is needed. The flow of the text will keep both tongues and feet flying.

54. *The Lone Fish-Ball*

Bring out the quoted dialogue. This may well be done by two solo voices, if desired.

58. *Kentucky Babe*

For a banjo imitation, cut the final "k" off crisply. (See also *Mister Banjo*, p. 150.)

70. *A Capital Ship*

This is a patter song, where the nonsense, to be enjoyed, must be articulated rapidly, but with perfect distinctness.

76. *The Stupid One*

The more brisk the tempo, the more clear cut must be the enunciation. (See also *The Csárdás*, p. 80.)

84. *My Belovéd*

A reading of this text will show the spirit with which it should be sung, and also give an idea of the tempo.

In the section "Come Before His Presence" (92-105), the atmosphere is religious, but the texts show a great variety in mood. There is dim cathedral vastness surrounding *Kyrie Orbis Factor*, *O Bone Jesu*, *Sanctus*, and *Glory Now to Thee Be Given*; an anguished cry in the *Old Polish Religious Song*, and the simple dignity of the meeting house in *Garden Hymn* and *The Lord My Pasture Shall Prepare*. The spirituals, both negro and white, are carried on a high tide of fervor. Once an inner feeling for the significance of the text is gained, the interpretation will be more truly an expression of worship.

"For the Girls" (Girls' glee club section, 112-125)

The first five songs in this section are comparatively simple, but the underlying feeling in the text gives them an impressive depth. The *Lyrical Song*, *Sea Birds* and *The Painter* have an element of mystery which needs artistic singing to convey it. A sportive gaiety carries the *Song of the Shepherd Lehl*, *Jack and Jill*, and *Gipsy June*.

"Elijah" (198-203)

These excerpts present very distinct contrasts. There is the awesome voice of prophecy, the lament of a people in distress, the poignant eagerness of a soul in search of God, and finally a calm and exultant assurance of God's care. There can be no casual or dull rendition of the music when the appeal of the text is felt.

In "Aida" (237-250) the drama itself is a sure guide to interpretation.

Remember this: if the singers take pains to produce uniform vowel sounds, their tone quality will be improved.

3. MUSIC AND ART

Many teachers will have excellent ideas on the correlation of music and art. However, because this correlation is so valuable, and so stimulating to the students, we give here a few suggestions for this work.

1. Original illustrations for favorite songs from this book.
2. A mural illustrating *The American Road*, 5.
3. Posters announcing special musical programs.
4. Designing and painting scenery for special programs, with water color sketches of these designs.
5. Designing costumes for special programs, with water color sketches of these costumes. (See *The Gay Nineties* and "Gentlemen, Be Seated!")
6. Making cover designs for the programs for musical events.
7. Designing and making a stained glass window background for a Christmas carol program.
8. Making original illustrations for the headings of the various sections of this book.
9. Copying some of the costumes as shown in LET MUSIC RING, but with original color schemes. See *The Stupid One*, 76, the heading, 65 and *May Day Carol*, 160.
10. Select from various art catalogues pictures which will illustrate songs in this book, either in content or in mood.

11. Find several pictures of Wagner and Beethoven, and any pictures which might illustrate either of the overtures, pp. 85-91.
12. Plan tableaux to accompany several of the songs from this book.
13. Make a three-dimensional cut-out picture — large size — reproducing the illustration on p. 111 to use as a Christmas decoration. Plan lighting for it to illuminate the stars, and also to give the effect of footlights.

4. SONGS AND LITERATURE

The following list will show the correlation of the songs with great literature:

THE BIBLE

Elijah, I Kings 18
Praise the Lord, 231, Ps. 103
Non nobis, Domine, 169, Ps. 115
He Shall Feed His Flock, 108, Isa. 40:11
Ave Maria, 126, Luke 1:42

SHAKESPEARE

Come Unto These Yellow Sands, 182
Who Is Sylvia? 180
 See other songs from Shakespeare's plays which have been set to music. Try making original settings for some of these.

ENGLISH, IRISH AND SCOTCH POETS

Sir William Davenant. *Aubade*, 154
 Joseph Addison. *The Lord My Pasture Shall Prepare*, 97
 William Morris. *Masters in This Hall*, 106
 Snow in the Street, 109
 William Ernest Henley. *O Western Wind*, 168
 Robert Burns. *Auld Lang Syne*, 228
 Thomas Moore. *Has Sorrow Thy Young Days Shaded?*, 113
 Charles E. Carryl. *A Capital Ship*, 70

GERMAN POETS

J. C. Friedrich von Schiller. *Hymn to Joy*, 212
 Heinrich Heine. *Poor Peter*, 176
 Gently to the Listening Ear, 227
 Johann Wolfgang Goethe. *Wanderer's Night Song*, 128

AMERICAN POETS

Henry W. Longfellow. *The Tide Rises*, 156
 Katharine Lee Bates. *America, the Beautiful*, 16
 Robert Frost. *Stopping by Woods*, 175

RUSSIAN POETS

Alexandre Pushkin. *The Statue at Tsarkoïé-selo*, 180

5. ONE ASPECT OF MUSIC READING

(*Contrasting Scale and Chord Passages*)

This Unit of Study aims to interpret and expand the ideas expressed in EXPLORING MUSIC READING, especially those in the section headed "Studying Tonal Groups," on pages 212 and 213.

When Portia, in Shakespeare's *Merchant of Venice*, says, "If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces," she emphasized the need of putting ideas into action.

The students in your groups can easily be led to *understand* the suggestions on pages 212 and 213 of LET MUSIC RING!, but they need more practice in applying them than is provided by the short musical examples on those pages. We, therefore, call attention to some additional music in other parts of the book which may be used to build desirable habits in their music reading. Each teacher will need to devise her own procedures for bringing about more effective reading skills in her particular students, so we do little more than list appropriate songs and add a few observations regarding the structure of their tonal groups.

1. Mainly major scale passages.

(Use single syllables, numbers, or neutral syllables.) *Alleluia*, 96: Only the opening eight measures need be sung when this piece is first studied. *Praise the Lord*, 102, melody only. In the study which precedes any singing, the repetition of the first eight measures should be observed. *Gloria in excelsis*, p. 111, melody only. Teacher may help with note values if necessary. *Shepherds, Shake off Your Drowsy Sleep*, 109: Help students with the few leaps, if necessary. *The Csardas*, 80: Before singing in four parts, use only two, — all girls on so-

prano, all boys on bass. *America*, 10: Try all four parts together after each group has studied, but not sung, its parts, and received helps for difficulties it anticipates.

2. Greater mingling of scale and chord passages.

A Capital Ship, 70: First sing this observing all ties, and then disregarding them. *Oh, Vreneli*, 74: Teach the snappy dotted eighth and sixteenth figure by contrasting it with the smooth two eighths. If desired, only the first twelve measures may be sung, thus reserving the part-singing section for later study. *The Derby Ram*, 22: Sing both the unison and the two-part passages without preliminary study other than looking at it. *Tapioca Puddin'*, 34: Recall, by tapping or clapping the text, the rhythmic patterns used in *Oh, Vreneli*. After preliminary eye study, sing the opening eight measures in four parts, using the second stanza. Leave the other stanzas and the chorus for later study. Bring out the bass melody in the eighth measure. Note change of key for chorus. *Early One Morning*, 68: Using, for a time only, the first stanza (eight measures), sing in four parts from the very first. Later, divide the sopranos for second stanza and then go on to the simple third stanza. *The Girl I Left Behind Me*, 51: Since the students already know this tune, the formidable-looking rhythmic patterns should not cause much trouble. The letters indicating chords for accompaniment should be used by student pianists and by players on ukelele, banjo, and guitar, and thus serve for a study of chord structure by the entire class. If possible, teach the children how to hum chords in three- or four-part harmony and to use them as vocal accompaniment for this and other songs for which the chords are indicated by letters or numbers. (See pp. 24, 25, 26, 42, 44, 45, 46, 47, 48, etc.) *In My Wagon*, 81: Another song which should be sung in its entirety the first time. There is no new technical problem — except the sharp 2 in the alto in the last staff. Likewise in *Ha, Ha, My Darlin' Chile!*, 22, the only new tone is flat 6 in the alto.

3. Songs with minor tonality.

It is not necessary now to make sharp distinctions between minor and modal tonalities. Any song which is not definitely in major we may include under minor. *The Air of May*, 81: Sing this once or twice in unison and then as a two-, three-, or four-part round. *Johnny Has Gone For a Soldier*, 8: The tune in natural minor may lead the altos toward sharpening the G but this should be avoided. *Bow, Belinda*, 21: The Dorian mode (D to D without chromatics) should be easy for singing, for dancing, and for stimulating composing of other songs in this mode. *Dancing Together*, 79: Although this song is definitely in E minor, there is a suggestion of G major when the girls enter. *The Oregon Trail*, 11 (Natural scale on A, Hypodorian mode): There is so much similarity in the phrases that the song seems very easy. Care must be taken, however, that the slight changes in the melody do not lead to exact repetitions and thus cause trouble. Remember there are no chromatics! Notice also voices which start out in octaves or unisons do not always continue thus. *Sun Chant*, 7: The main theme consists of four measures in the pentatonic scale (d f g a c). Let the students count how many times this appears, and also state what happens to it in the last staff. The rest of the song plays with chords which alternate between d f a and c e flat g (thus adding a new tone, e flat, to the pentatonic scale which is otherwise sufficient — namely the third of a minor triad or chord on c). Hence all we have is a five-toned melody and two chords.

Strive to interest the singers in thinking intensely during their music reading and in applying this thinking to printed music whenever they look at it. Individual responsibility and abundant intelligent practice is what makes good music readers!

The examples cited in this Unit of Study are typical of what may be done by teachers or by interested students — alone or in groups — with every section of EXPLORING MUSIC READING. This kind of study will be advantageous throughout one's life for all who undertake it with interest and persistence. May you as a teacher have great success in stimulating many of your pupils to devote themselves to it!

IX. SUGGESTIONS FOR TEACHERS AND BOYS AND GIRLS

WHO USE THE UNIT FROM AIDA ON PAGE 237

Dear Friends:

The unit from *Aida*, although carefully thought out by the editors, leaves much for you to do. What it needs more than anything is your interest, your imagination, and your creative powers, to add to it, to edit it further, to make it live. It needs your dancing and singing; it needs recordings; it needs changes in the text, perhaps; it needs more music added, or some that is included left out, and other parts from the score substituted.

LET MUSIC RING! has some other units of great value to this unit from *Aida*. There are some basic concepts about:

1. Movement to Music. See "Eight Hands 'Round," 41
2. Listening to Music. See "Overtures," 85
3. Reading Music. See "Exploring Music Reading," 204

These we must employ to enrich the *Aida* unit. We must make the unit truly such by using it in every way possible to encourage musical growth. Music teaching and music participation must be consistent with the music itself: dynamic, full of light and shade; creative, full of fire and imagination, flexible and on-going; dramatic and vital.

In consequence and to illustrate this point of view, we shall consider together how to use the *Aida* unit for:

1. Movement to Music
2. Listening to Music
3. Reading Music
4. Dramatic interpretation
5. Art and other Related Activities and Learnings

Finally, we shall discuss ways in which the unit can be edited to suit varying interests, abilities, and situations.

I. MOVEMENT TO MUSIC FROM "AIDA"

To paraphrase what Mr. Lovett says about square dancing, let us say that dancing is as native to all cultures as the soil upon which those cultures existed. Dancing was an important part of the religious life of ancient Egypt; it was a part of the social life, as well. It was a feature of Egyptian scenes of triumph; it symbolized for them life and death and the life hereafter.

In studying *Aida* we should learn the ballet music from the piano score, from records, or from both. But we need not learn the steps which are performed at professional presentations of *Aida*. What we should do is to listen to the music, determine for ourselves its basic rhythms and make up our own movements to the music.

Furthermore, music not traditionally used for dancing in the opera may inspire some very beautiful rhythmic feeling and response. On page 239 such suggestions are made and this entire scene may be danced. The music on page 241 lends itself admirably to dance movement and Scene V on page 242 combines marching and a graceful dance by the women, if so desired. The recorded version of the "Grand" or "Triumphal" March should be included here; or the music can be played upon the piano.

The material on page 243, beginning "O great king," and continuing on page 244, can also be used for a dance of supplication by the captives. One might even use the lovely song in Scene VI on page 245 for rhythmic interpretation, to which it especially lends itself. Again, dancing may play an important role in Scene VI.

It should be borne in mind that cuts may be freely made in recorded or piano solo excerpts. Neither teachers nor pupils should hesitate to add dance movement to heighten the values of any of the selections which are included or which may be added. These movements should emerge from the character and quality of the music and from the identification of the participants with the music. Then true creativeness will result; artistic integrity and beauty will be dominant.

II. LISTENING TO MUSIC FROM "AIDA"

Every recording that can be secured should be utilized. Those most interesting to boys and girls can be more fully relied upon for teaching. Some of the following outcomes might be expected:-

1. Recognition from recordings of excerpts already learned through singing. Follow with the books of the score; observe the excerpts.
2. Recognition of the instrumental qualities dominant in such recordings — strings, woodwinds, brass, percussion, and so forth.
3. Recognition and discussion of adult voice qualities — soprano, tenor, bass, baritone, and so forth.
4. Building up a background for music reading through ear to eye correlations of:
 - a. Dynamic marks — *f* or *ff*, and so forth;
 - b. Basic rhythms — 4/4, 3/4, and so forth.
 - c. Phrase rhythms — notated
 - d. Extraction of rhythmic patterns: triplets; dotted eight and sixteenth, and so forth. (Refer to page 209, *Exploring Music Reading*.)
5. Building up an ear for the differences in quality of the original Italian and the English. Get some one who speaks or sings good Italian to demonstrate.

These are only a few ways in which listening to music from *Aida* may be of general and specific service to musical growth.

We include no list of specific selections, to avoid recordings that are all too soon "dated." Catalogs of domestic and foreign companies, reviews in music sections of newspapers, and Record Books edited with critical comment are the best sources of guidance.

III. READING MUSIC FROM "AIDA"

Certainly the material from *Aida* is not wholly suited for so-called "sight-reading." Much of it should be "taught and caught." Most of the material is in 4/4 measure. Much can be gained by observation of the ways in which the various note values of the phrases are set up on this basic measure. The other two basic measures are 3/4 and 6/8. For example, the triplets, as used on page 239, could and should be contrasted with those on page 246. They are used often and for varying dramatic and musical effect. The acciaccatura also appears. Careful observation of the notations will be rewarding.

Dynamic marks have not been used. Students may be led to select those most suited for the various passages. This is a valuable teaching point.

Modulation occurs frequently. Note the change at the *D.S. al Fine* on page 245. Also note the abrupt lift of a full step in the music of the "Grand March."

We have included part singing and whether it is finally two-, three-, or four-part can be left to the discretion of the teacher and to the interest and ability of the singing group. But part singing should be encouraged and built up and the editors hope that this material will be used as presented.

The chromatic passages in the material on page 244 and the music of the priestesses on pages 239 and 249, if properly heard, will be of value in building sure intonation and keen pitch discrimination.

Transposition is another important musical ability that can be shown to advantage in this unit. Some of the music is in the original keys; much of it is not. By means of recorded versions and through the piano, the teacher can make transposition meaningful through this unit. For example, *Celeste Aida* on page 238 may still be too high for the average group and a transposition to Eb and Ab may have to be worked out. The boys and girls might make their own individual transpositions and, in so doing, learn much of notation. Matters of form may also be pointed up. For example, the material of Scene V makes even A, B, A forms as arranged. Constant reference to the unit on "Exploring Music Reading," beginning on page 204, will stimulate many ideas not brought out in this briefer discussion. Before concluding, it is wise to mention that a study of intervals can be developed by careful hearing and observation. Most of the common intervals occur in these excerpts.

IV. DRAMATIC INTERPRETATION OF "AIDA"

It is our hope that the unit on *Aida* will be used not only in all of the ways indicated, but that it will also serve as an assembly presentation, or, better still, as an operetta. Using the basic principles of transposition and cutting here indicated, it is hoped that more music may be added and a dialogue written to complete the continuity.

Instead of using soloists in junior high school, it is often better to employ a large chorus to sing most of the music while the principals sing parts of it and are then joined and strengthened by the chorus. Not only is this a wise practice, but one that encourages wider participation on the part of the whole group and discourages over-emphasis upon individuals. Some music teachers have used a "pit chorus" which forms a vocal orchestra. This chorus, chosen by lot, aids the chorus on the stage; it may or may not be costumed.

In developing dramatic action, tradition should be discouraged. Individuality and imaginative approaches should be encouraged. Economy and sincerity of gesture should be the aim of the singers, both chorus and solo. They should, above all, avoid gestures which give the appearance of conducting the music. Time beating and conducting are not in the province of the soloist and the chorister. This does not mean that gestures may not have timing!

What is to be sought from young people is not complete limitation of the efforts of adults, but rather an interpretation and reaction to plot and music which emerges as their own. Again, this does not mean that in essentials it may not correspond to traditions. Gilbert and Sullivan knew what to do. So many of their situations and melodies are stated several times: as solo, as ensemble, and by movement. Let this example be followed wisely in the presentation of grand opera with and for young people.

The illustrations which accompany the unit from *Aïda* give realism to the story. However, in making scenery for a presentation, or encouraging individuals to create costumes, or graphic responses, such realism is not essential and often not desirable. A creative and interpretive approach, while not excluding realism, often contributes other valuable experience in stage and costume design.

From a language standpoint, the vocabulary included in the text should certainly be learned and understood. A vocabulary of musical terms, of the opera house, and of stage productions, could and should be built up: proscenium, wings, orchestra, pit, parquet, balcony, flies, lighting panel, conductor, concert master, prompter, répétiteur, ballet master, première danseuse, and so forth.

Reference on page 237 is made to social study learnings. The possibilities for enrichment are limitless. Space does, however, limit our discussion.

To conclude, let us emphasize once again that continuous adaptation of material should go on. For instance, teachers and boys and girls may decide to substitute "has" for "hath" in the recitative (an important word and concept) of Ramphis on page 237. Or the word "wicked" might be substituted for "impious" on page 238 in *Aïda's* music.

A chorus of alto tenors might sing the excerpt from *Celeste Aïda* while a larger and deeper-voiced Radamès mouthed the words. And the music for such voices might need to be in keys one tone higher than those indicated.

Antiphonal singing of phrases between a soloist and chorus may well be used, the chorus and soloist singing alternate phrases. For instance, in the duet of Ramphis and Radamès on page 240, such procedure could be used. If certain tones are difficult, or intonation hard to maintain on the part of individuals, bring in the chorus. In numbers there is strength and security. For another example, the beautiful passage for Amneris on page 241 could be sung by all the maidens in the following way: "Ah, come, oh, love, Her life with rapture filling, Bring joy unto her heart, Bring joy unto her heart."

As a final illustration, *O Native Land*, pages 245 and 246, might well be sung by a chorus of accompanying maidens as a reprise after *Aïda* has sung it. Then the maidens, also slaves, could be sent away. By substituting "we" for "I" and "our" for "my" — or "dearest homeland" for "my dear homeland," this could easily be done.

With these thoughts we leave you, with the hope that this unit will "bring joy unto your hearts."

Sincerely,

Clark Waynard

III

NOTES ON INDIVIDUAL SONGS

FROM HISTORY'S PAGES

5. AMERICAN ROAD

From the days of dim forest trails down to those of our super-highways, the American road stretches across the years. Two contemporary American writers have imaginatively and dramatically presented typical examples of this road in text and music. Give the solo voices an opportunity, and seek always for a variety of tonal color.

7. SUN CHANT

This noble song should be sung in the spirit of an Indian's appeal to the Sun God. All the boys or a single voice may sing the melody throughout, while the unchanged voices weave a spell with the expressive syllable "oo."

8. THE RIFLEMEN OF BENNINGTON

Evidently the carefree and confident spirit which appears often in the American soldier of today has an honorable past. A similar clapping effect appeared in a popular song of only a few years ago.

8. JOHNNY HAS GONE FOR A SOLDIER

A quaint song of the same period as the preceding, but from the woman's point of view. The natural minor key gives the tune a modal flavor.

9. FROM THE DECLARATION OF INDEPENDENCE

The majesty of these words is matched by the nobility of the musical setting. The music, which should be sung steadily, to give the effect of declamation, will help to impress on mind and heart the forceful statement of what we, as Americans, believe.

11. THE OREGON TRAIL

Notice the names of author and composer and have the students look for other songs by them in this book. Here is another picture of the pioneers, told this time by a young couple who describe their part in the dangers of crossing the Oregon Trail in the early days. As the various contrasting voice parts are sung, try to have blended the spirit of courage, gaiety, wonder, and watchfulness. The song may be sung by unchanged and tenor voices alone, omitting the deeper voices of the basses, although these add much to the ensemble.

14. ABE OF ILLINOIS

The rugged simplicity of this text pictures the homely, human Lincoln. Its sturdiness shows forth the character of this beloved American. George Frederick McKay, one of our younger modern composers, from the northwest, has been successful in reflecting in his music the varying moods of the text. The students will, with a little thought, find the music which suggests Lincoln's height, his strength, his kindness, his anger, his vision, his will power. Encourage them to emphasize these qualities as they sing. Berton Braley's verse has appeared in many magazines, always clever in workmanship, and usually with a delightful humor.

AMERICAN HOMESPUN

17. THE RANGE OF THE BUFFALO

A story-song of the roving cowboy and his unfortunate contract. It is most effective sung at an easy, conversational tempo, with guitar accompaniment.

18. THE OLD MAN IN THE WOOD

There are many versions of this amusing old ballad, in which a boaster receives his just deserts. It is interesting to fit the various verses into the correct rhythm, as shown by the tied notes. Let the students find out how many items in the text are used in the illustration.

20. A BOY HE HAD AN AUGER

"A careless song, with a little nonsense in it now and then, does not misbecome a monarch."—Horace Walpole, 1774.

20. OLD DAN TUCKER

Dan Emmett, whose rollicking *Dixie* is one of our cherished songs, wrote this tune and many others for minstrel shows. Some of them are still favorites, such as *Old Dan Tucker* and *The Boatman's Dance*. Do use this tune for a square dance!

21. BOW, BELINDA

See dance directions in the Students' Edition.

22. HA, HA, MY DARLIN' CHILE!

Compare this song with *Old Joe Clark* (p. 52) and note the similarity in the text. This shows how often versions and variants may be found for folk tunes.

22. THE DERBY RAM

Tall stories such as this are part of our American heritage of fun, and they make delightful song texts. The nonsense refrain seems to have a delicate Irish flavor.

23. HE'S GONE AWAY

A fine example of a southern folk song — probably from North Carolina, where there is a mountain called Yandra. The wistful, almost melancholy tune of this song makes more poignant the unwavering faith in the absent lover. Note the loveliness of the D $\flat$ — the “lowered sixth,” as well as the E $\flat$, the “lowered seventh.” Do not prolong unduly the frequently-used fermata.

24. DAYS OF FORTY-NINE

A song as rugged and frank as the solitary old prospector in the illustration. The singers will like the Dorian mode, once they get acquainted with it, and some of them may wish to make up a tune using its quaint progressions.

25. COTTON NEEDS PICKIN'

A genuine work dance-song for men and women, which is a good example of how music can make monotonous labor more bearable.

26. THE BROKEN SHOVEL

Here is a story-song typical of the rough, boisterous mining days of the 1880's and 90's, when a fight would start at the drop of a hat, but always with a sense of fair play. “Prettamoor” was a street-huckster who could no longer work in the mines because of an injury in his youth. The nickname came from his cry when selling potatoes; in Gaelic it means “big potato.”

26. BOSTON COME-ALL-YE

Here we have a relic from the old whaling days, with amusing comments from the various fish.

27. THE SHANTYMAN'S LIFE

Although a chantey or shantey is usually a sailors' song, the term was evidently used to refer to other occupations as well. This one relates the hardships of the lumberjack's life, and the old, modal character of the melody fits the bleakness of the tale. Enjoy the contrast made by the little passage of the ascending melodic minor scale.

MADE IN AMERICA

28. WHISTLE, BROTHERS, WHISTLE

With a bit of tune as a nucleus, the composer has built an intriguing song. Whistling and humming add variety to the interpretation. The snatch of fife and drum music is a decided contrast to the plaintive thread of old-time melody.

30. THE FOUR FREEDOMS

President Franklin D. Roosevelt first stated the concept of the “four freedoms” in his annual message to Congress in January, 1941. He listed “freedom of speech,” “freedom of worship,” “freedom from want,” and “freedom from fear.” These simple, direct words, acclaimed throughout the world by peace-loving countries, became for millions the hopes and ideals of a better world to come. The Roosevelt statement has been recast into metrical form, so that it may be sung to the stirring music of Samuel Gaines. This enables a large group of singers to enter vividly into the noble sentiment of the text.

31. THAT RIDE ON THE OLD CARROUSEL

Besides his work for school music, Roy S. Stoughton has been equally successful in writing organ music, anthems, operettas, and cantatas. Stuart B. Hoppin's text has just the peanut-popcorn flavor for the gay tune. The introduction, properly sung, can imitate the calliope. Find other work by Stuart Hoppin and Roy Stoughton in this book.

33. GRADUATION SONG

Sentiment may well be a bit serious on such an occasion as graduation, which begins a more mature outlook. The hint of nostalgia in the music adds to its charm.

34. TAPIOCA PUDDIN'

There have been thousands of wise, clever, and humorous sayings about eating. Here are a few assorted ones which the students may enjoy and supplement as added flavor to this gastronomical song and the delectable illustration!

Diogenes, when asked the proper time to eat, replied, “If a rich man, when you will; if a poor man, when you can.”

“Plain fare gives as much pleasure as a costly diet, while bread and water confer the highest possible pleasure when they are brought to hungry lips.”—Epicurus.

“Not in the costly savour lies the greatest pleasure in eating, but in yourself. So earn your sauce with sweat.”—Horace.

36. THE GREAT AMERICAN GAME

The tense excitement, the noise, the lure of the ball park, are all in this unusual song, and the interpolated shouts add to the atmosphere. The music commands interest because of its very modern idiom.

37. CHEERING SONG

For football, basketball, or baseball games, here is a cheering song that will draw everyone into the singing. There are so many optional rhythms for the school name that the local school name can easily be fitted in. If need be, let the students write their own rhythm for their particular school. For a Junior High School the word “old” (in lines 3 and 4) may be omitted, leaving the first three eighth-notes (or their equivalent) for the school name and the following quarter and eighth for the word “Junior.” With the shouted cheers and the descant, this song will make a real showing at any game.

38. THE DEEP, DEEP SOUTH

In the semi-popular vein, this number has an intriguing lilt, and should be very successful as a lighter type of song. The many examples of syncopation should be sung in exact tempo while they are being learned. Freedom of interpretation may come later.

39. SQUARE DANCE

The sprightly text of this song sets the pace and starts the dancers off merrily. If a violin plays the melody while one group sings and another group dances, this song will serve as a fine program number. The singers should change from singing to humming and back again smoothly, and with a definite attack for either style.

"EIGHT HANDS 'ROUND"

(See this section in the Students' Edition, 41-49.)

POPULAR SONGS OF YESTERDAY AND TODAY

(See Introduction, page 50, Students' Edition, and headnotes on the songs.)

"THERE IS MUSIC UNINFORMED BY ART"

(Folk Songs)

The twenty-two selections in this section should be conceived not so much as individual songs, but rather as glimpses, through music, of the intimate feelings and actions of various peoples in different parts of the world. Reading and discussing some or all of the following quotations will help the students to grasp this idea.

"I knew a very wise man who believed that if a man were permitted to make all the ballads, he need not care who should make the laws of a nation. And we find that most of the ancient legislators thought they could not reform the manners of any city without the help of a lyric, and sometimes of a dramatic poet."
—Andrew Fletcher, 1704.

"So Damon tells me and I can quite believe him; he says that when modes of music change, the fundamental laws of the state always change with them."—Plato, *The Republic*, Bk. III.

"The only melodies I would admit into my state are those austere and serious airs in the simple Dorian and Phrygian modes."—Plato, *The Republic*, Bk. III.

"The ballad, or folk song, is the world's first newspaper and informal history book. It came into being as a sort of tabloid record of battles, adventures, and scandals in the days when an illiterate community depended for its news on the minstrels who roamed the countryside."—Anne Brooke.

"There is something about the haunting melodies and the simple but inimitable verses of peasants and spinners, of fishermen, sailors and rude soldiery, which has perennial appeal to their descendants and those who have come to share their inheritance."—Margaret B. Boni.

65. O SWALLOW SWIFT

While it is a composed song, *La Colondrina* has become so popular that it is now regarded as a Mexican folk song. It is largely made up of the characteristic thirds and sixths. Carry the melody line along in smooth, unhurried phrases.

66. ENCHANTING CHILDHOOD

Although the text of this song looks back at childhood with longing, the music has the dance-like rhythm of the tango. The characteristic grouping of a triplet and two eighth notes, and the varying dynamics, mark it as Latin-American. The arranger is a noted Brazilian composer.

67. HER BEAUTIFUL EYES

Voices moving in thirds and sixths are characteristic of Latin-American music, and syncopation is a favorite rhythmic figure. But notice that there is no continuous repetition of a single pattern. The optional bass part has considerable independence, and, if used, should be done rather vigorously. This song may sparkle and vary much more in shading than the two that precede it.

68. EARLY ONE MORNING

The faithless lover is bewailed in this old English folk song. Although the sentiment is similar to that of *O Swallow Swift*, what differences there are in the two musical settings! Here, the different arrangements for the four verses offer a pleasing variety. Possibly from a study of these and other songs in this section the students will be able to formulate some of the characteristics of the folk songs of certain nationalities—the sensuousness of the Spanish, the square-cut melodies of the English, and so forth.

69. SKYE BOAT SONG

A sturdy, dramatic, rhythmic Scotch song, with a significant historical background. See the interesting note in the Students' Edition.

70. A CAPITAL SHIP

Before the students open their books for this song, play or sing it to them, and ask them if they can guess its nationality. Then suggest that they read the note in the Students' Edition, and at once sing the complete song—including the chorus.

71. NOW ROBIN

This round, which starts in the key of G and steadily heads toward the key of D, may be sung with the harmonic ending suggested in the Students' Edition or it may, somewhat more quaintly, "peter out" by having each part stop when it reaches the end of the second verse.

72. THE SHEPHERD'S SONG

Wales, the land of early minstrels, gives us this naïve song. The dialogue may be done by groups or by individuals. The text is not a literal translation, but it has the pastoral flavor.

73. LISETTO

From the French-African colonies comes this rather plaintive tune. The text is a translation of traditional Creole words which were added in this country. The natives accompany their singing with small, hand-made drums, so drum rhythms are indicated. Play the quarter notes with the flat hand and the eighth notes with the finger tips, not too loudly.

73. FOOLISH SEÑORITA

In its waltz rhythm and syncopation, this song is typically Spanish. The text indicates lightness of treatment and a rather saucy tempo. Notice the unusual accompaniment, which, although it keeps the lilting Spanish swing of the melody, has an undertone of something significant. Do you suppose it may be intended to suggest the repeated frowning and scolding which led to such an unhappy ending?

74. HEAVE AWAY, MY JOHNNY

A chantey should always move with the swell and surge of the sea. Here is an opportunity for a good solo voice.

74. **OH, VRENELI**
This gay tune with its rousing chorus tells the love story of the pert little Swiss maid. Watch the dynamic shading in the chorus, subduing the upper voices after the bass solo parts. The snappy marching rhythm has caused this song to be widely used by campers, both around the camp fire and on hikes.
75. **PETER PIPER**
Good enunciation is called for in this round. The minor tonality is a refreshing change from the usual major key.
76. **THE STUPID ONE**
This rollicking tarantella brings us a chuckle from Italy. Take the song rapidly, and, when it is learned, work out a dance using tambourines. The two upper voice parts are intended for sopranos and altos. The lower notes in the middle staff are to be sung by alto tenors with or without the aid of a few selected girl altos. The lower part is for boys with changed voices. Ask some of the students who know Italian what connection there is between the English title of the song and the Italian title, *Il Maccheroni*. Was Tony really stupid?
78. **HEARTSTRINGS**
This exceptionally beautiful folk melody was brought to our attention by a friend who recalled that it was sung to him by his grandmother in Bohemia. Bohemia is now called Czechoslovakia. The text brings back the memories of those happy days in a land which was then one of the small independent nations of Europe, and a center of art and culture. It produced such great composers as Dvůrák and Smetana. Roaming the country were many gypsies, who loved the violin above all other instruments and played it fervently. A violin might well play the melody on the D.C.
79. **DANCING TOGETHER**
After learning this dialogue song, a vigorous folk dance might be worked out to accompany it. The repeated use of the D# indicates the key of E minor.
80. **THE CSARDAS**
The Csárdás is a lively Hungarian dance in 2/4 or 4/4 time, name coming from Csárdá, the "inn on the heath," where the dance originated. Hungarian tunes have a fire and dash which give them a unique flavor among national music. Emphasize the syncopations. A whirling, stamping dance might be worked out to this music.
81. **THE AIR OF MAY**
Although it is simple, this Czechoslovakian round offers contrasts in note values, minor and major tonalities, and in four-measure and five-measure phrase lengths.
81. **IN MY WAGON**
A jolly Dutch tune and wisdom gained from sad experience make this an amusing song. Take it at a moderate, jogging tempo.
82. **THE LONELY ONE**
Although cast in the form of the Spanish habañera with the characteristic rhythmic figure in the bass of the accompaniment, this song is the lament of one who has found no true love. The triplet figures should be sung smoothly, without hurrying or distorting the group of three even notes.
84. **MY BELOVED**
The text of this song, while not an exact translation, has the spirit of tender longing which is expressed in the music. The song is well adapted to singing by both large and small groups, especially quartets.
84. **TURKISH ROUND**
No English text is given for this round, for the original is easy to sing. Stress the syncopations and keep a lively tempo.

COME BEFORE HIS PRESENCE WITH SINGING

92. **KYRIE ORBIS FACTOR**
From a tenth century Mass, this Gregorian plain song is an example of early church music. The rhythmic flow is governed by the words and there are breath marks, rather than definite measure divisions. Note the absence of the measure signature. The dynamic markings give an underlying urgency that seems to carry the prayer along.
92. **O BONE JESU**
Palestrina is known as the greatest of all composers of Catholic church music. In this short motet may be seen the beauty and purity of his style. Although there are few technical difficulties that meet the ear, the music requires and rewards many repetitions to produce the needed voice blending and the spirit of religious fervor. A motet is a short vocal composition, in contrapuntal form, and usually sung unaccompanied.
93. **ROCK OF AGES**
This traditional melody from the synagogues of long ago is sung at the Feast of Lights, or *Hannukah*. It voices the indomitable spirit which has carried the Jewish people through oppression and persecution.
94. **OLD POLISH RELIGIOUS SONG**
From the liturgy of the Polish church, this song expresses the suffering which that land has endured. The English text is a metrical version made from a free translation of the original.
94. **GARDEN HYMN**
The note in the Students' Edition refers to the collection published in Spartanburg, South Carolina, in 1835. Although Walker is usually considered to have written most of the music in his books, he states in his Preface: "I have composed the parts to a great many airs (which I could not find in any publication or in manuscript), and assigned my name as the author. I have also composed several tunes wholly, and enscribed them in this work, which also bear my name." The double notes for the second syllable of "garden" offer a choice for the singers; probably the A rather than the C is more effective for unison singing.
95. **GLORY NOW TO THEE BE GIVEN**
The hymn, *Awake! Let Us Raise Our Voices*, was written by Phillip Nicolai, a German Lutheran pastor (1556-1608), to express his gratitude for God's deliverance from a dreadful pestilence. On this melody Bach based his cantata, *Sleepers, Wake!* This closing chorale has been called "The King of Chorales."

96. **SANCTUS**
Schubert, like many other great composers, wrote Masses. This Sanctus is beautifully simple, but it swells exultantly, then comes to a serene and reverent close.
96. **ALLELUIA**
An English organist of the eighteenth century wrote this round, using the one word of praise, "Alleluia," as his text. It should be sung at moderate speed, with joyful vigor and steady rhythm. Prolong every tone for its full length and observe the accents. The full choral effect of this round is most impressive.
97. **THE LORD MY PASTURE SHALL PREPARE**
Joseph Addison (1672-1719), an English essayist and poet of the 18th century, provides this quaint metrical version of the well-loved Twenty-third Psalm. The setting is by a former chorister of St. Paul's Choir School (Geoffrey Shaw, 1879-1943), who later studied at Cambridge and wrote church music. The syncopation in measure 7 is a welcome variant to the smooth flow of the melody. In what other measures does a similar syncopation occur?
97. **PRAYER**
Gentle Saint Francis gives us this brief prayer, which may well strengthen our hearts today. The setting, by an American, is quite in character with the sincerity of the text.
98. **ROLL, JORDAN, ROLL**
The wide acceptance of the high musical value of Negro spirituals makes it seem almost a matter of course that they should appear here in close proximity to the music of Bach, Schubert, and Boyce. Two of our four spirituals have been arranged by Negro composers, R. Nathaniel Dett and William C. Still, and two by members of the editorial board, Gladys Pitcher and Don Malin. We see in this spiritual a characteristic form, with first a refrain, then a solo section, and last a return to the refrain. The boys have a share in the solo melody. The Jordan was important in the Negro's religious music, for it was the river beyond which lay the promised land.
98. **SOMEBODY'S KNOCKING AT YOUR DOOR**
Many spirituals have their origin in some verse from the Scriptures. In this instance, it must be Jesus' words, "Behold, I stand at the door and knock." An air of solemnity and mystery pervades the song, setting the mood for its effective rendition.
99. **WHEN THE LOVE COMES TRICK-A-LIN' DOWN**
There is an irresistible rhythm to this spiritual that makes it in sharp contrast to the more meditative type. Instead of a mournful plea, this seems a glad assurance that divine love is infinite in supply and that sincere effort is rewarded. As in *Somebody's Knocking*, part of the text is a direct quotation from the Bible.
100. **SINNER, PLEASE DON'T LET THIS HARVEST PASS**
The text of this appealing song is made of only two sentences — a plea to the sinner and a triumphant statement of faith. The minor key adds to the solemnity of the warning. William Grant Still is a Negro composer who has received many honors.
101. **WAYFARING STRANGER**
This is one of the most beautiful of the so-called White Spirituals. It is still widely sung, especially in the Southern Highlands. The wistful melody makes even more keen the yearning expressed in the text. George Pullen Jackson has written about White Spirituals, which he finds are preserved through being sung by great groups of people in their "country singings." So extensive is this practice that a number of printed collections are available for these gatherings. He adds: "Until recent years practically all the folk songs published in America have been those with secular texts. The existence of traditional spiritual folk songs in this land seems not to have been recognized by folklorists." (See also *The Old Ship of Zion* on p. 103.)
102. **REJOICE, YE PURE IN HEART**
This text was written by an English preacher in 1865, as a processional in a Choral Festival. It is the most widely used of his hymns. The composer, though born in England, was for thirty-one years organist of Trinity Church, New York.
102. **PRAISE THE LORD, YE HEAVENS ADORE HIM**
This sturdy hymn was written by a Welshman who was not a professional musician, but who had a fine voice and a love for music. It has come to be regarded by the Welsh as a national tune. With the printed suggestions for singing the two verses, fine variations in effect may be secured. Sing all the groups of slurred notes smoothly.
103. **THE OLD SHIP OF ZION**
In vivid contrast to *Wayfaring Stranger* is this more fervent type of White Spiritual. Solo and chorus alternate, ending in a triumphal shout.
104. **HOW BRIGHT APPEARS THE MORNING STAR**
A fine example of how Bach can combine tenderness and majesty. The bass part with its succession of quarter notes should be both weighty and smooth.
105. **WHEN THE LORD OF LOVE**
A non-sectarian hymn which has been highly praised for both its lyric and its music. Dealing in a broad way with the life of Jesus, it is suitable for general occasions as well as for the Christmas season. George W. Chadwick, an American composer, was for over thirty years connected with the New England Conservatory of Music. Stopford A. Brooke won prizes for poetry in college and later became a minister. This is considered his finest hymn text.

CAROL, BROTHERS, CAROL

106. MASTERS IN THIS HALL

A text by William Morris is skillfully fitted to an old French tune. There are two parts to the melody, the boys opening with the first part and the girls following with the second. Next both sing the first part as a canon and then reverse their entrances. The girls repeat the second part, then the boys join in with the first part, the combination ending with a bit of added climax. The archaic text adds much to the charm.

08. HE SHALL FEED HIS FLOCK

The *Messiah* has no more beautiful aria than this, which lends itself to both solo and group singing. It should be sung tenderly, with well-sustained tones. Think of it as having twelve beats to the measure and do not hurry it.

08. THREE KINGS OF ORIENT

An American, born in Pennsylvania and educated in Vermont, Hopkins was a poet and hymn writer. He published a book, *Carols, Hymns, and Songs*. In this arrangement of the familiar carol the boys' voices take the parts of the three kings, both as solos and together. There is a distinct difference in the tempo of the verse and the refrain. Observe the change of mood in the last verse. Costuming the three kings for the Christmas program is always effective.

09. SNOW IN THE STREET

This text by William Morris, who also wrote *Masters in this Hall*, has an almost medieval flavor. An American composer has kept the same spirit in her musical setting of the words.

09. SHEPHERDS, SHAKE OFF YOUR DROWSY SLEEP

Again the angels speak to the bewildered shepherds. The melody is in unison, so that all the voices may enjoy it. The spirit of joy indicates a brisk tempo, and this spirit may be accentuated, if desired, by having the soprano sing the final phrase of the second stanza an octave higher.

10. O LEAVE YOUR SHEEP

There is a happiness about many of the old French Noël's that makes them especially appealing. The first part of this arrangement is in canon form, which suggests a conversation between friends.

11. GLORIA IN EXCELSIS

This "Ancient Carol" has proved to have an enduring appeal. It will be effective sung antiphonally, as was originally intended, using two groups of singers, the questioners and the shepherds. Conserve the breath for the long phrases in the refrain. The three upper parts in the last two measures in the second staff of the vocal edition may be sung either by divided sopranos and altos or by sopranos, altos, and alto tenors.

FOR THE GIRLS

12. SOLVEJG'S SONG

None of Grieg's compositions has greater appeal than his music to Ibsen's play, *Peer Gynt*. In this song Solvejg, the sweetheart of the wandering Peer, voices her unwavering faith in their eventual meeting. It may be sung by a soloist or by all the sopranos. Observe the stresses in the last two lines.

13. HAS SORROW THY YOUNG DAYS SHADED?

These words by Thomas Moore, the famous Irish poet, have a gentle melancholy, and the Irish folk melody expresses the same mood. The descant added by the arranger seems very like the "keening" which voices the laments of the people of Ireland.

13. LYRICAL SONG

One of the most talented of modern composers, Alexandre Tansman was born in Poland. After being in America for several years, he made his home in Paris. He has appeared both as pianist and guest conductor with important orchestras. There is a haunting quality to this melody and the dissonances add to its poignancy. Note in the accompaniment the throb of the insistent rhythmic figure with its syncopation. Tansman wrote this song without words, and the author clothed it with her imaginative text.

14. SEA BIRDS

Brief, but markedly atmospheric, this is a beautiful tonal picture. The parallel drawn in the third verse is real poetry. The accompaniment shows how artistic effect is often heightened by economy of material.

14. RAIN

A short, but exquisite tone painting in shades of grey. The major ending is somewhat surprising. A girl's *a cappella* group can make this very beautiful with distinct, expressive singing. Francis McKay is a brother of George Frederick McKay. An interesting group — this, with *Sea Birds*, *Rain*, *Summer Rain* and *The Painter*.

15. SONG OF THE SHEPHERD LEHL

Although he studied at the Naval Institute in St. Petersburg, Rimsky-Korsakov found that music was his first love and he took up its study seriously. This charming song is from his opera *Snegouritcha* (*The Snow Princess*). It is a bit of whimsy and needs a deft touch.

16. AY, AY, AY

The title of this song means "Alas!", quite suitable for a tale of unrequited love. The optional descant will give an added charm, but the song is complete without it.

18. JACK AND JILL

This mock-serious version of the old story will find a place in a modern group on a glee club program in which a "novelty" is desired. The chant, to be effective, must be done with absolutely perfect timing.

19. THE SPIRIT OF TWILIGHT

While Brahms wrote symphonies which are among the greatest, he also wrote beautiful piano music. This melody is from one of his *Intermezzi*. The text endeavors to depict the mood of repose evoked by the music. There may be a student who can play as a piano solo the Brahms original. This could serve as the basis of a brief appreciative discussion of the different effects of the piano and the vocal versions.

20. A WEE BIRD CAME

Although it is a tender melody, this Scottish tune brings memories of the day when hearts beat high with loyalty to the Stuart clan. The second sopranos carry the melody for part of the time.

20. THE PAINTER

In these few measures there is caught for us the glory of a sunset. The poetic figure in the text deepens that feeling of wonder and reverence which the ever-new transformations of Nature arouse. The accompaniment accentuates the word and color suggestions of text and melody. The rhyme scheme of the text is unusual. Instead of rhyming alternate lines, the rhymes may be indicated as A B C, C B A.

21. IN THE BOAT

This short bacarelle has much harmonic interest. It is to be sung with a graceful flow, and the accompaniment, now subsidiary to the voices, now speaking for itself, will add greatly to the beauty of the effect.

122. GYPSY JUNE

Much of the success attained by Emil Waldteufel (1837-1915), was won by his graceful instrumental waltzes, which have a perennial charm. The text, with its intriguing title, endeavors to capture the capricious spirit of the music.

124. MY MOTHER BIDS ME BIND MY HAIR

From sturdy Austrian peasant stock, Franz Joseph Haydn came to be one of the world's great musicians, the father of the symphony and of the string quartet. There is a graceful simplicity about this little love song, and the short phrases should be handled delicately.

125. RAIN, SUMMER RAIN

Compare the mood of this rain song with that of *Rain*, on p. 114. Instead of quiet mystery, rain is now a roaming maiden, whose footsteps make a brisk patter as she goes by.

FOR THE BOYS

126. AVE MARIA

Arcadelt (ca. 1514-1557) was a Dutch musician who sang at the court of Florence. Later he was the singing master to the choir boys of St. Peter's in Rome. The rhythm of the words gives life to the interesting alternation of duple and triple measure. This variation in rhythm aids in the smooth flow of the song.

127. PASSING BY

A mid-Victorian composer, Edward Purcell-Cockram, who used the pen name Edward C. Purcell, gave us this pleasing song. It was originally a solo, but it is frequently sung with great pleasure by groups of men. It is often ascribed to the famous Restoration composer, Henry Purcell.

128. WANDERER'S NIGHT SONG

Rubinstein wished to be remembered as a composer, but his fame was gained largely as a concert pianist. Contrasting with other conventional four-part arrangements, this duet gives variety to our Boys' Glee Club section.

129. A YANKEE SHIP AND A YANKEE CREW

This chantey is definitely American. It has the spirit which sent American vessels out from our eastern coast to circle the globe. By using two groups in the chorus, both basses and tenors are kept within a comfortable range.

130. THE VOYAGEUR SINGS

This rollicking song is as care-free as the voyageur himself. In the second section carry over the "ng" in the word *swing*, to make a resonant background for the melody in the lowest voice.

131. TO MY LUTE

This song, with its typically Schubertian grace and flow, requires a light tone-quality, and should move rather briskly. The lad with his lute is from other days, but modern boys can make an effective song of this serenade.

131. BARTER

Here a modern composer has made fine use of a modern poem. The depth of the philosophy, which boys should be encouraged to express in their own words, is to be sounded forth with rich tone-quality and clear diction.

132. THE CAPTAIN OF THE PINAFORE

The sparkling nonsense of Gilbert and Sullivan still retains its charm. The repartee should not lag but be picked up deftly. If desired, the song may be dramatized.

133. INTEGER VITAE

A full-toned song which has been sung by men and boys for generations. Flemming was a physician of Berlin, an amateur musician and composer of part songs for male voices. The English text bears no relation to the Latin words.

134. AS I SAIL HOME TO CALVESTON

A Texan wrote the words of this chorus and a modern American composer made the setting. The rhythm moves to the dip and swell of the sea, at a lively tempo.

135. TINKER'S SONG

Reginald de Koven is best known for his operetta, *Robin Hood*. This infectious chorus from that work is sung by the wandering tinkers. As a program number it might be sung with tapping on actual pans wherever the text indicates such an effect.

136. A TAILOR THERE DWELT

Another chorus from *Robin Hood*, this has the quality of a folk song. Resonant humming will make a good background for the swaggering verse. In the chorus there can be a really funny contrast between the raucous "caw" and the crisp "la-la's."

138. PROUDLY AS THE EAGLE

Another century-old favorite which is effective as an early number for the voices of growing boys. Louis Spohr (1784-1859) was a great violinist, a famous composer, and one of the best conductors of his time.

139. SALT SPRAY

A simple song, but one that offers the basses a melody. The rhythm will carry the voices along buoyantly.

140. KIT CARSON

A bright figure of pioneering days, Kit Carson stands as an embodiment of the dauntless spirit which opened up new land in America. The boys may enjoy comparing him with the modern Lone Ranger. The four-part chorus, with its interesting melody in the baritone and second tenor, supplements the unison verse.

CLOSE HARMONY

141. A TOAST

During the later years of his life, David Stevens, after having produced much for adults, wrote excellent material, both words and music, for school song books. This solid male voice number has been frequently

sung, and has been used as the theme song of a radio sketch. As the opening number of a program this song should put everyone at ease.

142. SOUTHERN MEMORIES

Unchanged, changing and changed voices may share in this medley of plantation melodies. Have a full, firm humming accompaniment for the first tune. Pick up the tempo on "Hear dem bells," and relax a bit on "hard times."

144. AUNT DINAH'S QUILTING PARTY

The first bass tells this romantic old story — with the help of the other parts. There must be real vitality in a song that has lasted since the days of sideburns and Congress gaiters.

145. IN PRAISE OF FRIENDSHIP

The text strikes a serious note regarding friendship by referring to some classic examples. The music helps to give a feeling for that bond which unites those who sing together. Favor the second tenor melody by having the other parts sing a little less prominently.

146. CAMPTOWN RACES

Stephen Foster began his musical career by writing for a glee club of young men which he organized and directed. That was long ago, but the nonsensical *Camptown Races* still holds us with its amusing text and intriguing rhythm.

147. VIVE L'AMOUR

For years a college favorite, this old song is one that deserves a place in any group of tunes in close harmony. It fits in at any happy gathering, and it is a splendid number for the first work with a boys' group.

148. DOWN MOBILE

Luscious harmony, the snatch of solo voices, the closing cadence of the second section, all mark this old southern tune as perfect for a group of music-loving boys.

148. AURA LEE

This song has long been considered of Old English origin. However an old piece of sheet music came to the editors in which the title of this song is spelled *Aura Lea*, and the composer's name is given as Geo. R. Poulton. John Church, Jr., entered the song in the District Court of the Southern District of Ohio in 1861.

149. YOU TELL ME YOUR DREAM

Here is a cherished supplement to the popular songs which have already been presented in *Let Music Ring!* (pp. 50-64). See also Students' Edition note on this song.

150. MISTER BANJO

Each voice shares the fun in this Creole tune. Make the "plink-plunks" as crisp as the snap of a banjo string. Syncopation runs all through the song, so watch the rhythms.

BOYS AND GIRLS TOGETHER

151. WHICH IS THE PROPEREST DAY TO SING?

Dr. Arne, an English composer of the 1700's, learned the spinet and violin by secret practice, for his father wished him to be a lawyer. He wrote in many musical forms, from operas to canons and glees. This song is an example of the glee form and should be sung gaily.

152. A SONG OF ROADS

History comes alive in this stirring song. The melody moves to the tramp of feet, with the sturdy stride of one who must top the next hill. There should be freedom and vigor in the interpretation.

154. AUBADE (MORNING SONG)

Here a modern Italian composer has taken an old English poem and given it a colorful setting. He has written much orchestral music but he is also very skillful in setting lyrics such as this one. The many modulations will present little difficulty after the singers get their bearings in the new keys.

156. DEDICATION

The entire world of German lyric poetry has been translated into music by Robert Franz. Through melody he outlines the emotion that inspired the poet. The rich accompaniment emphasizes the sincerity of this setting.

156. THE TIDE RISES

Franz Bornschein, an American composer, expresses the relentless ebb and flow of the sea in his setting of Longfellow's poem. There are somber shadows in the song which should be marked in its interpretation.

158. BELL TRIO

This infectious trio from *H.M.S. Pinafore* is to be sung at top speed with very distinct enunciation and marked rhythm.

160. MAY DAY CAROL

See note and illustration in the Students' Edition.

162. ALL THE WORLD WAKENS

This is the joy of life in song and four-hand piano accompaniment. Keep the spirit high!

163. THE SONG OF THE GONDOLIER

The rich melody is given to the altos and they may make the most of it. Harvey Worthington Loomis devoted much of his talent as a composer to music for school song books. Note how the vowel sounds in the text help towards smooth, sustained singing.

164. WE WHO LOVE MUSIC

Here is set forth, in telling verse and music, the credo of music writers, and, it is to be hoped, of music performers. The author himself exemplified this credo by a lifetime devoted to the cause of music education. The optional instrumental obbligati may be played by two flutes, two violins, or a flute and a violin.

166. RAIN AND THE RIVER

Texas is proud to claim the composer, Oscar J. Fox, as a native son. This song of the river has an easy-going rhythm and a melodic line that give it the character of a true folk song, but in this version there are unusual demands for a dramatic climax.

168. O WESTERN WIND

In this simple, exquisite part song, Joseph W. Clokey shows his skill in writing for voices. The entrances should be well marked, while the repeated chords in the accompaniment should be kept smooth and subdued.

169. NON NOBIS, DOMINE

The early English musician, William Byrd, has set a Latin version of Psalm CXV. This noble setting is in canon form, that is, each voice as it enters imitates exactly what the preceding voice has said, the sopranos and male voices being an octave apart while the altos are a fourth below the sopranos. Each part should start softly and gradually increase its tone as the melody goes on. (See reference to canons in *Exploring Music Reading*.)

170. THE SOLDIERS OF THE PLOUGH

A Canadian poet has given this fine tribute to agriculture. The setting has the sturdiness of those who tread the soil and march in our great land army. A comparative study of the contour of the various phrases can be illuminating and helpful.

171. LIFT UP THE VOICE

Probably the first opera ever written was *Dafne*, by Jacobo Peri (1561-1633). It was so successful that he was asked to write an opera on Euridice for the wedding of Maria de Medici and Henri IV of France. Both operas were written in the declamatory style of the old Greek tragedies, and they were the germ from which the grand opera of today eventually grew. This chorus is but a small part of Peri's setting of the old Greek story of Orpheus and Euridice.

172. OUR MASTER HATH A GARDEN

Joseph W. Clokey is well known as a composer of church music. The flow of words in this chorus makes their rhythmic expression fall in alternation of 4/4 and 2/4 rhythm. Another pleasing contrast is that between the descriptions of trumpet and flute. The singing of the text requires an unaffected and simple presentation. The six parts present no great difficulty for ambitious groups. They are so natural and add such strength and richness to the harmony that frequently students will welcome them.

173. A FIELD OF WHEAT

The harmonic structure of this chorus is simple and the singers will have ample opportunity to enjoy the fullness of the six parts. The text is a paean of praise for our country's "amber waves of grain."

175. STOPPING BY WOODS ON A SNOWY EVENING

Robert Frost stands as a great poet who is truly American. The simplicity of this poem deserves just such a setting as the composer has given it. The combined effect is that of a small winter scene done in water color. There is a hushed atmosphere about the song which is essential to its artistic interpretation. The faint tinkle of sleigh bells in the accompaniment is a pleasing touch. The descant (in the Teachers' Book) may be added if desired.

COME, ALL TOGETHER, SING!

In an art song, the composer plans his music in any way that will strengthen and enhance the ideas and the mood of the text. An art song differs from the folk song in that it is free, while the folk song has the same music for every stanza, and the "strophic" form is necessary.

The folk song may be sung without accompaniment, but the art song requires an accompaniment. In an art song the accompaniment is to reinforce the mood of the voice parts, and, from time to time, to add its own contribution.

Both the author of the words and the composer of the music of an art song are definitely known, but in folk music usually neither is known. While folk songs lend themselves to informal part singing, art songs should seldom be sung other than as the composer wrote them, either by a solo voice or by a group singing in unison. This section begins with five art songs by well-known composers — songs that lend themselves to beautiful unison singing.

176. POOR PETER

Here Schuman has given us a story song of a disappointed lover. The German waltz rhythm goes gaily on, despite poor Peter's broken heart. An unexpected touch is his philosophic acceptance of the situation. Both this and the following song are worthy of form study. This one, with its simple three-part form and coda (the middle section being only half as long as the other two) is less complicated and less tensely emotional than *The Ring*. It is an excellent example of the artistic use of phrase repetition.

177. THE RING

As the young girl turns the gold ring on her finger, she sings of her devotion to the lover who placed it there. The song requires a smooth and tender flow of tone. The song is five-part, the first section appearing three times, but in the final repetition the last phrase is entirely new. So long as the girl contemplates the quiet pleasure she takes in the ring, Schumann repeats the first section; but for the tumultuous thoughts he uses strongly contrasting material.

178. TRAMPING

A sturdy, out-of-doors song which will give pleasure not only to the boys, but also to the girls. The text deals with the cleansing power of nature and the open. The music marches along vigorously. It seems to use the same theme over and over, but a close study will show many variations. While *The Ring* has a stirring middle section, the contrasting material here is used to convey a quiet, contemplative mood. Although this section may seem difficult at first, after several hearings it will seem quite natural. The importance of the accompaniment is shown by the fact that it frequently sings a song of its own, while the voice is silent.

179. DEAR ONE, BELIEVE

Giuseppe Giordani (1744-1798) was the younger brother in a musical Italian family. For some years he was director and manager for his brother Tommaso's theatre in Smock Alley, Dublin. *Caro mio ben*, in true Italian *bel canto* (beautiful song) style, is one of his best-known songs. It should be sung with a smooth, sustained tone, without hurrying, especially the ornaments. The use of the Italian words adds to the liquid quality of the singing.

180. THE STATUE AT TSARKOÏE-SELO (The Statue at the Czar's Villa)

The delicacy of Cui's style and his skill as a song writer are shown in this short art song. Note how the accompaniment carries the sound of the ever-flowing water. Pushkin, the Russian poet, is regarded as highly by the Russians as is Shakespeare by the English-speaking people.

180. WHO IS SYLVIA?

In Shakespeare's play, *The Two Gentlemen of Verona*, Thurio is a foolish aspirant to the hand of Sylvia, daughter of the Duke of Milan. He brings a group of musicians to serenade her and cries to them:

"Now, gentlemen,
Let's tune, and to it lustily awhile."

It is not known what melody was used in the original Shakespearean productions. The well-known setting given here is by Schubert (see note to *To My Piano*).

181. TO MY PIANO

Schubert's songs are his most distinctive compositions and earn for him the rank of greatest of all song writers. Here the composer talks to his piano, telling of the bond which exists between the musician and the instrument through which he speaks. The chordal character of the accompaniment has suggested this simple arrangement for four voices.

182. THE POWER OF MUSIC

The melody of this song is an aria from an opera by Handel. The text is not a translation of the original Italian, but in subject and style it carries out the serenity of the music. Sing the song at a very moderate tempo.

182. COME UNTO THESE YELLOW SANDS

Purcell came of a musical family which included some of the greatest English composers. As a boy he belonged to the Chapel Royal. Later he was organist at Westminster Abbey. Anthems, music for church services, incidental music to plays, and instrumental music — all of these show a skill and genius that was, and still is, amazing. In Shakespeare's play, *The Tempest*, Ferdinand, Prince of Naples, hears Ariel, "an airy spirit," singing these words.

183. AT CLOSE OF DAY

The Chopin nocturnes are exquisite piano compositions, and the young pianist who becomes acquainted with their beautiful melodies will see why Chopin was called "The Poet of the Piano." The middle section of this particular nocturne sounds like a chorus of men. Here it has been arranged for mixed voices, retaining the impressive, almost solemn effect.

184. SPRING'S MUSIC

Benjamin Godard, a brilliant French composer, wrote operas, chamber music, and songs. This chorus is from his opera *Dante*. The text, written for this book, fits the flowing melodic line. It will be seen that the first nine measures are a perfect canon. The choral section is enhanced by the beautiful, brief excursion to the key of G♯ major, which smoothly returns to the original key of E♭ major.

186. CHERUBIC HYMN

The Empress Catherine of Russia gave Bortniansky funds for studying in Italy and later he became director of her chapel choir. He brought Russian church music into an orderly system. This deeply moving hymn, which should be sung unaccompanied if possible, is a part of the Russian liturgy. It contains the sharp contrasts in dynamics and mood which are characteristic of Russian church music.

188. THE LOST CHORD

This song was originally written as a solo and is still often sung in that way. Sullivan's accompaniment so clearly outlines the harmonic background that this effective choral arrangement faithfully adheres to the composer's intention. It is capable of most dramatic expression and often appears on festival programs.

190. THE VOICE OF PRAISE

Besides operas and symphonies, Mozart wrote much church music. The text of *The Voice of Praise*, while it is religious, is not a direct translation of the original Latin. It requires careful study and practice to blend the voices, which should move as smoothly and as true to pitch as a string quartet.

191. LOVELY APPEAR

The remarkable ability of Gounod as a master of melody and choruses is evidenced in the continued life of his opera, *Faust*. It is also shown in his sacred compositions, of which this is an excellent example. (See headnote in Students' Edition.)

194. THE RUSSIAN MAIDEN

Not until he was twenty-two years old did Tchaikovsky study music seriously. However, in the remaining thirty-one years of his life he composed in many musical forms, including his beautiful symphonies. This melody is taken from the waltz in his *Serenade for Strings*. The arranger has added a text which fits the spirit of the music.

196. JESU, JOY OF MAN'S DESIRING

This beautiful composition, which is a great favorite in our country, both as a choral number and in instrumental arrangements, is a fine example of Bach's genius. While the chorale itself moves along with leisurely dignity, the accompaniment, with its continuous triplet figures, flows like a purling stream. This is contrapuntal ornamentation in its most graceful form.

ELIJAH

See the note at the beginning of this section in the Students' Edition (p. 198). The Biblical story from which Mendelssohn took his text is found in the following passages:

I Kings 16: 29-33

II Kings 2: 1-11

I Kings 17, 18 and 19, entire chapters

All of our selections from *Elijah* are taken from the first half of the oratorio, which deals with the following topics:

1. The Thirsting People

3. The Priests of Baal

2. The Healing of the Widow's Son

4. The Miracle of the Rain

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As I Sail Home to Galveston, <i>Charles Repper</i>	134	238	Cotton Needs Pickin', <i>Negro Work Song</i>	25	39
At Close of Day, <i>Chopin-House</i>	183	330	Csárdás, <i>Hungarian Folk Dance</i>	80	141
Aubade, <i>Mario Castelnuovo-Tedesco</i>	154	265	Dancing Together, <i>Polish Folk Tune</i>	79	140
Auld Lang Syne, <i>Scotch Air</i>	228	399	Days of Forty-Nine, <i>Forty Niners' Song</i>	24	38
Aunt Dinah's Quilting Party, <i>College Song</i>	144	251	Dear One, Believe, <i>Giuseppe Giordani</i>	179	319
Aura Lee	148	257	Dedication, <i>Robert Franz</i>	156	270
Ave Maria, <i>Jacob Arcadelt</i>	126	223	Deep, Deep South, The, <i>Augusta D. Freeman</i>	38	63
Ay, Ay, Ay, <i>Creole-Pitcher</i>	116	201	Derby Ram, The, <i>Vermont Folk Song</i>	22	35
Barn Dance, <i>American Tune</i>	42	67	Dona Nobis Pacem, <i>Unknown</i>	223	393
Barter, <i>Stuart Bliss Hopkin</i>	131	232	Dove, The, <i>Sebastian Yradier</i>	221	388
Battle Hymn of the Republic, <i>Early American-Dykema</i>	13	19	Down Mobile, <i>Southern Song</i>	148	255
Bell Trio, <i>Arthur S. Sullivan</i>	158	273	Duchess, The, <i>J. E. Fancher</i>	48	77
Big Sunflower, The, <i>Bobby Newcomb</i>	55	88			
Blue Juniata, The, <i>Marion Dixon Sullivan</i>	53	84			
Boston Come-All-Ye, <i>American Sea Chantey</i>	26	43			

Title -- Composer or Source		St. Ed.	T. Ed.	Title -- Composer or Source		St. Ed.	T. Ed.
Early One Morning, <i>English-Malin</i>	68	120		Lisetto, <i>French-African Negro Air</i>		73	127
Egmont (<i>Overture</i>), <i>Ludwig van Beethoven</i>	87	----		Little Brown Church in the Vale, The, <i>Dr. W. S. Pitts</i>		229	400
Elijah (<i>Introduction</i>), <i>Felix Mendelssohn</i>	198	363		Lone Fish-ball, The, <i>Old American Song</i>		54	81
Enchanting Childhood, <i>Brazilian Folk Tune</i>	66	151		Lonely One, The, <i>Philippine Folk Tune</i>		82	145
Farewell, <i>Saxony Folk Song</i>	222	390		Lonesome Road, <i>Old American Song</i>		52	81
Field of Wheat, A, <i>George Frederick McKay</i>	173	304		Lord, Bow Thine Ear, <i>Felix Mendelssohn</i>		199	363
Finlandia, <i>Jean Sibelius</i>	236	408		Lost Chord, The, <i>Arthur S. Sullivan</i>		188	338
Florian's Song, <i>Benjamin Godard</i>	217	384		Lovely Appear, <i>Charles Gounod</i>		191	347
Flying Dutchman, The (<i>Overture</i>), <i>Richard Wagner</i>	85	----		Low-Backed Car, The, <i>Old Irish Air</i>		225	395
Foolish Señorita, <i>Spanish Folk Tune</i>	73	130		Lyrical Song, <i>Alexandre Tansman</i>		113	192
Fourfold Amen, <i>John Stainer</i>	232	403		Masters in This Hall, <i>Old French Carol</i>		106	175
Four Freedoms, The, <i>Samuel R. Gaines</i>	30	48		May Day Carol, <i>Old English-Dykema</i>		160	277
From Heaven Above, <i>Luther-Bach</i>	207	379		Mingled Melodies, <i>Folk Tunes</i>		219	389
From the Declaration of Independence, <i>Stuart Bliss Hoppin</i>	9	12		Mister Banjo, <i>Creole-Pitcher</i>		150	258
Garden Hymn, <i>Early American-Pitcher</i>	94	153		Mulligan Guard, The, <i>Ed Harrigan</i>		56	89
Gently to the Listening Ear, <i>Felix Mendelssohn</i>	227	398		My Belovéd, <i>Estonian Folk Tune</i>		84	148
Gipsy June, <i>Emil Waldteufel</i>	122	216		My Mother Bids Me Bind My Hair, <i>Franz Joseph Haydn</i>		124	219
Girl I Left Behind Me, The, <i>Irish-American Tune</i>	51	80		Nelly Bly, <i>Stephen Collins Foster</i>		46	74
Gloria in Excelsis, <i>Ancient Carol</i>	111	186		Non Nobis, Domine, <i>William Byrd</i>		169	298
Glory Now to Thee Be Given, <i>Nicolas-Bach</i>	95	154		Now, Robin, Lend to Me Thy Bow, <i>Old English</i>		71	124
Graduation Song, <i>Alfred Spouse</i>	33	54		O Bone Jesu, <i>Giovanni da Palestrina</i>		92	149
Great American Game, The, <i>Gail Kubik</i>	36	58		O God, Our Help in Ages Past, <i>William Croft</i>		228	399
Ha, Ha, My Darlin' Chile! <i>Carolina Folk Song-Pitcher</i>	22	34		O Leave Your Sheep, <i>French Noël-Pitcher</i>		110	185
Harvest Home, <i>Old Tune</i>	234	406		O Swallow Swift, <i>Narcisse Serradell</i>		65	113
Has Sorrow Thy Young Day Shaded? <i>Irish Folk Tune-Gibb</i>	113	190		O Temporal O Mores! <i>Old College Song</i>		226	397
Heartstrings, <i>Czech-Hoppin</i>	78	137		Oh, Vreneli, <i>Swiss-Larson</i>		74	132
Heave Away, My Johnny, <i>Chantey</i>	74	131		O Western Wind, <i>Joseph W. Clokey</i>		168	296
He Shall Feed His Flock, <i>George Frederick Handel</i>	108	179		Oh, Promise Me, <i>Reginald de Koven</i>		57	94
Her Beautiful Eyes, <i>Brazilian-Pitcher</i>	67	118		Old Dan Tucker, <i>American Song</i>		20	32
He's Gone Away, <i>Southern Mountain Song</i>	23	36		Old Joe Clark, <i>American Song</i>		52	83
How Bright Appears the Morning Star, <i>Nicolas-Bach</i>	104	173		Old Man in the Wood, The, <i>New Eng. Folk Song-Malin</i>		18	28
Hymn to Joy, <i>Ludwig van Beethoven</i>	212	379		Old Polish Religious Song, <i>Polish-Tansman</i>		94	151
If With All Your Hearts, <i>Felix Mendelssohn</i>	202	369		Old Ship of Zion, The, <i>White Spiritual-Malin</i>		103	172
I'll Take You Home Again, Kathleen, <i>Thomas P. Westendorf</i>	56	91		Onward, Christian Soldiers, <i>Arthur S. Sullivan</i>		230	402
In My Wagon, <i>Dutch Folk Tune</i>	81	143		Oregon Trail, The, <i>Lawrence Perry</i>		11	17
In Praise of Friendship, <i>Peter W. Dykema</i>	145	252		Our Master Hath a Garden, <i>Folk Song-Clokey</i>		172	303
In the Boat, <i>Edvard Grieg</i>	121	213		Painter, The, <i>Gladys Pitcher</i>		120	211
Integer Vitae, <i>F. F. Fleming</i>	133	237		Passing By, <i>Purcell-Pitcher</i>		127	224
Irish Love Song, An, <i>Old Irish Tune</i>	205	375		Past Three O'Clock, <i>London Waits-Malin</i>		206	377
Jack and Jill, <i>J. Henry Francis</i>	118	204		Peter Piper (Round), <i>Russian Folk Song</i>		75	134
Jesu, Joy of Man's Desiring, <i>Bach-Wilson</i>	196	358		Poor Peter, <i>Robert Schumann</i>		176	309
Johnny Has Gone for a Soldier, <i>Revolutionary Song</i>	8	11		Poetry, <i>Arthur S. Sullivan</i>		234	406
Kentucky Babe, <i>Adam Geibel</i>	58	98		Portland Fancy, <i>American Dance Tune-Hoppin</i>		45	72
Kit Carson, <i>Stuart Bliss Hoppin</i>	140	246		Power of Music, The, <i>George Frederick Handel</i>		182	327
Kyrie Orbis Factor, <i>Missa Dominicalis</i>	92	149		Praise the Lord (Chant), <i>Ludwig van Beethoven</i>		231	403
Lady Walpole's Reel, <i>Old Dance Tune</i>	47	76		Praise the Lord, Ye Heavens Adore Him, <i>Pritchard-Malin</i>		102	168
La Paloma, <i>Sebastian Yradier</i>	221	388		Prayer (Round), <i>Siebolt Frieswyck</i>		97	160
Life on the Ocean Wave, A, <i>American Song</i>	44	70		Proudly as the Eagle, <i>Louis Spohr</i>		138	244
Lift Up the Voice, <i>Jacobo Peri</i>	171	30		Rain, <i>Francis H. McKay</i>		114	194
Lili Marlene, <i>Norbert Schultze</i>	16	26		Rain and the River, <i>Oscar J. Fox</i>		166	292
				Rain, Summer Rain, <i>Lawrence Perry</i>		125	222
				Range of the Buffalo, The, <i>Cowboy Song</i>		17	27
				Rejoice, Ye Pure in Heart, A. H. Messiter		102	167

Title -- Composer or Source		St. Ed.	T. Ed.	Title -- Composer or Source		St. Ed.	T. Ed.
Riflemen of Bennington, The,	Revolutionary Song	8	10	Tailor There Dwelt, A, Reginald de Koven	136	241	
Ring, The, Robert Schumann		177	312	Tapioca Puddin', Stuart Bliss Hoppin	34	55	
Rock of Ages, Old Synagogal Melody		93	150	Taps, U. S. Army Bugle Call	224	393	
Roll, Jordan, Roll, Negro Spiritual-Malin		98	161	That Ride on the Old Carrousel,			
Russian Maiden, The,	Tchaikovsky-Hoppin	194	353	Roy S. Stoughton	31	51	
Salt Spray, Blair Edmonds		139	245	The Lord My Pasture Shall Prepare,			
Sanctus, Franz Peter Schubert		69	155	Geoffrey Shaw	97	156	
Sea Birds, George Frederick McKay		114	193	Themes, Instrumental, See Exploring Music Reading, pp. 207, 210, 211, 213, 216, 219, 220			
See, the Conquering Hero Comes,	George Frederick Handel	232	404	Three Kings of Orient,			
Shanteyman's Life, The,	Lumberjack Song-Pitcher	27	44	Rev. J. H. Hopkins, Jr.	108	182	
Shepherds, Shake off Your Drowsy Sleep,	Besangon Carol	109	184	Tide Rises, The, Franz Bornschien	156	271	
Shepherd's Song, The, Old Welsh Air		72	125	Tinkers' Song, Reginald de Koven	135	239	
Sinner, Please Don't Let This Harvest Pass,	Negro Spiritual-Still	100	164	To My Lute, Franz Peter Schubert	131	231	
Skip to My Lou, American Song Dance		213	381	To My Piano, Franz Peter Schubert	181	326	
Skye Boat Song, Scottish Folk Song		69	121	To Shorten Winter's Sadness,			
Snow in the Street, Ruth Bampton		109	183	Peter W. Dykema	233	405	
Soldiers of the Plough, Stuart Bliss Hoppin		170	299	Toast, A, Francis Ames	141	248	
Solvejg's Song, Edvard Grieg		112	188	Tramping, Hugo Wolf	178	315	
Somebody's Knocking at Your Door,	Negro Spiritual-Dett	98	162	Turkish Round	84	148	
Song of Roads, A, Gustav Klemm		152	262	Ups and Downs, Arthur Edward Johnstone	224	393	
Song of the Gondolier, Harvey W. Loomis		163	285	Vive l'Amour, College Song	147	254	
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Spring's Music, Benjamin Godard		184	332	Wanderer's Night Song, Anton Rubinstein	128	225	
Spirit of Twilight, The, Johannes Brahms		119	207	Wayfaring Stranger, American Folk Ballad	101	166	
Square Dance, Lawrence Perry		39	65	Wee Bird Came, A,			
Statue at Tsarkoite-selo, The, César Cui		180	322	Scottish Folk Song-Gibb	120	209	
Star-Spangled Banner, The,	John Stafford Smith	9	14	We Who Love Music, Peter W. Dykema	164	286	
Stopping by Woods, Peter W. Dykema		175	306	When the Lord of Love,			
Stupid One, The, Old Italian Air		76	135	George W. Chadwick	105	174	
Sun Chant, Lawrence Perry		7	9	When the Love Comes Trick-a-lin' Down,			
Sunshine of Paradise Alley, The,	John W. Bratton	60	102	Negro Spiritual	99	163	
Swinging on a Star, Jimmy Van Heusen		61	105	Which is the Properest Day to Sing?			
				Dr. Thomas Augustine Arne	151	260	
				Whistle, Brothers, Whistle! Lawrence Perry	28	46	
				Who Is Sylvia? Franz Peter Schubert	180	324	
				Yankee Ship and a Yankee Crew, A,			
				Early American Song	129	228	
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