



The  
Progressive Music  
Series

Book Four

Silver, Burdett  
and Company



THE  
PROGRESSIVE MUSIC SERIES

FOR BASAL USE

IN PRIMARY, INTERMEDIATE, AND GRAMMAR GRADES

BY

HORATIO PARKER

Dean of the Department of Music, Yale University

OSBOURNE McCONATHY

Director of the Department of School Music, Northwestern University

EDWARD BAILEY BIRGE

Director of Music, Public Schools, Indianapolis, Indiana

W. OTTO MIESSNER

Director of the Department of Music, State Normal School, Milwaukee, Wisconsin

BOOK FOUR



SILVER, BURDETT AND COMPANY

BOSTON

NEW YORK

CHICAGO

# THE PROGRESSIVE MUSIC SERIES

BOOK ONE, 144 pages, for second and third grades  
 BOOK TWO, 176 pages, for fourth and fifth grades  
 BOOK THREE, 208 pages, for sixth and seventh grades  
 BOOK FOUR, 224 pages, for eighth grade  
 PRIMARY SONG BOOK FOR SIGHT READING

TEACHER'S MANUALS

VOLUME I, for first, second, and third grades, with accompaniments for Book One and Primary Song Book, additional Rote Songs, Folk Dances and Singing Games  
 VOLUME II, for fourth and fifth grades, with accompaniments for Book Two  
 VOLUME III, for sixth and seventh grades, with accompaniments for Book Three

## BOOK FOUR

### TABLE OF CONTENTS

#### PART ONE: CLASSIFIED SONGS AND CHORUSES

CHAPTER	I:	Art Songs for High, Medium, and Low Voices . . . . .	7
		Songs for Soprano . . . . .	7
		Songs for Mezzo Soprano . . . . .	15
		Songs for Alto . . . . .	21
CHAPTER	II:	Duets and Trios for Unchanged Voices . . . . .	26
		Duets for Soprano and Alto . . . . .	26
		Trios for Two Sopranos and Alto . . . . .	34
CHAPTER	III:	The Bass Part . . . . .	43
		Unison Songs on Two Staves . . . . .	43
		Songs for Bass . . . . .	47
CHAPTER	IV:	Three-Part Songs for Soprano, Alto, and Bass . . . . .	55
CHAPTER	V:	The Tenor Part . . . . .	65
		Songs for Alto-Tenor . . . . .	65
		Four-Part Song, Duplicate Tenor and Alto . . . . .	71
CHAPTER	VI:	Four-Part Songs on Two Staves . . . . .	72
CHAPTER	VII:	Four-Part Songs on Four Staves . . . . .	87
CHAPTER	VIII:	Part Songs for Boys' Voices . . . . .	96
		Three-Part Songs . . . . .	96
		Four-Part Songs . . . . .	101

PART TWO: MISCELLANEOUS SONGS AND CHORUSES . . . . . 103

PART THREE: PATRIOTIC AND DEVOTIONAL SONGS . . . . . 185

*This volume contains much original matter which is covered by the copyright of the book and must not be used without special permission*

602

784  
P22

THE PROGRESSIVE MUSIC SERIES IS THE ~~EXHIBITION~~ ~~OF~~ ~~A~~ ~~SERIES~~ ~~OF~~ ~~MUSIC~~ ~~TEXTBOOKS~~ ~~WHICH~~, in pedagogy and in material, shall fulfill the highest ideas of ~~educators~~ and musicians.

The pedagogy of the series, based on years of classroom experience, is in thorough accord with the conclusions of leading authorities on child study and educational psychology. The material, chosen solely on the basis of musical worth, represents a wide range of selection, including folk songs of all countries, classic compositions of all times, and songs written for the series by many of the foremost composers of the day.

The Progressive Music Series recognizes three well-defined periods of development during the child's school life — the *Sensory*, the *Associative*, and the *Adolescent Periods*. Books One, Two, and Three, with the accompanying volumes for teachers, cover the work of the *Sensory* and the *Associative Periods*, extending from the first grade into the seventh grade. Book Four is designed for pupils in the *Adolescent Period*.

The time of transition to adolescence, characterized by the changing voices of the boys, varies in different communities. In many places this change is sufficiently marked to demand consideration in the latter half of the seventh grade, occasionally in the first half of the seventh grade, and often it is not noticeable until the eighth grade. Therefore Book Four is so planned that it may be introduced at the beginning or in the middle of grade seven, or the introduction may be postponed until the beginning of grade eight. Book Three, also, has been planned to meet these variable conditions.

The three principal problems involved in the musical development of students in the *Adolescent Period* are: first, the selection of music which expresses the emotions characteristic of this period; second, the cultivation of a discriminating appreciation of the elements which constitute good music; and third, the adaptation of the song material to the unsettled voices of the young singers.

The *Adolescent Period* is a time of rapid physical growth, with a corresponding mental and physical lassitude. The period marks the maturing of the child into young manhood or womanhood and is accompanied by changes in the mental life as radical as those manifested in the physical life. The emotions dominate the individual; in fact, the whole significance of adolescence is emotional; strong social, moral, and religious convictions are prominent characteristics. In these years the molding of character, the development of high ideals, and the forming of good taste and artistic discrimination are of great importance. In the *Adolescent Period* it is not wise to insist upon too exact details, involving much repetition. Encouragement rather than criticism is needed; inspired leadership rather than critical authority. The music selected should make a strong appeal to the emotional side of the adolescent pupil, and should hold the interest through sheer beauty of melody and

appealing harmony. The texts of the songs are also of vital importance; they should not only be of the highest literary value, but they should express the deep, fundamental emotions of humanity. Much singing, with constant play on the feelings, is the keynote of success. In Book Four all the songs are of a type to appeal to the adolescent pupil and to provide a medium for the expression of his unfolding emotions.

In the development of musical appreciation, a study of some of the larger instrumental works will prove both interesting and profitable. The inclusion of a number of themes from compositions by the classic composers suggests a plan whereby the student may be trained to follow the form-structure and the thematic development of these works. By listening, with the theme before him, to a composition from which one of these selections is taken, the student will readily learn to note the recurrence of the theme even when it appears in varied garb. The teacher can extend this type of work by writing upon the blackboard similar excerpts from other available instrumental works. Those in the book are not intended to be exhaustive but merely suggest the manner in which the themes may be shown. Many of these great compositions may be studied by means of the graphophone and the piano player, which have an important mission to perform in the development of musical taste. Time may also profitably be devoted to the study of the great composers as the equals of other men of achievement. An interest in their work is enhanced by such study and the pupil's viewpoint of life and of history is broadened.

The plan by which the voices of the adolescent students are conserved and the method through which the pupils acquire the ability to sing in four parts are given in the Outline of the work of Book Four. As previously indicated, no outline of music study for adolescent pupils can be the same for all localities on account of the varying conditions of the boys' voices. Ample material, however, to meet all requirements will be found in this book. The arrangement of the chapters conforms to the needs of the majority of places, but where unusual conditions occur the Supervisor must meet them by rearranging the outline.

## ACKNOWLEDGMENTS

The courtesy of the following authors and publishers in allowing the use of copyrighted poems which they control is hereby acknowledged:

Alice V. L. Carrick for "True Happiness;" Florence Earle Coates for "Lullaby;" Clinton Scolard for "The Holly," also for "Thrush Song" from "A Boy's Book of Rhymes;" Dora Read Goodale and Harper's *Young People* for "October;" Duffield and Company for "A Cavalry Catch" from "Songs and Poems" by Fiona Macleod; Mitchell Kennerley for "Fulfilled" from "Later Poems" by John Banister Tabb, and Mitchell Kennerley and the author for "The Aspen Tree" from "The Earth Cry and Other Poems" by Theodosia Garrison; D. Appleton & Company for "To the Fringed Gentian" by William Cullen Bryant; Rand, McNally & Company and the author for "Yo Ho! Yo Ho!" by Wilhelmina Seegmiller; Dana, Estes & Company and Laura E. Richards for "Desert Song;" Houghton, Mifflin Company and Edith M. Thomas for "Far in the Woods in May" from "In Sunshine Land;" "Snow Song" by Frank Dempster Sherman is also used by permission of and by special arrangement with Houghton, Mifflin Company, authorized publishers of his works.

Thanks are also due for permission to use the words and music of the following songs:

"Song of Rest" by Johann Sebastian Bach, published by G. Schirmer, Inc.; "Russian Harvest Hymn" from "Characteristic Songs and Dances of All Nations," published by Bayley & Ferguson; "Since First I Saw Your Face" from "Songs of the British Islands," published by J. Curwen & Sons, Ltd.

## OUTLINE OF THE WORK OF BOOK FOUR

BOOK FOUR is in three parts. Part One offers a systematic plan for the development of four-part singing, carefully recognizing the vocal limitations of adolescent pupils. Special attention is given to the treatment of bass and tenor (alto-tenor) voices. Part Two consists of miscellaneous songs and choruses. These may be used for recreational or general singing, or as additional material for working out the problems of Part One. Part Three presents a number of standard hymns and national and patriotic songs for assembly singing and special occasions.

The plan of work of Part One is shown by the chapter headings. (See Table of Contents, page 2.)

Chapters I and II consist of solos, duets, and trios for unchanged voices and involve no new technical problems.

Chapter III introduces the bass part. The diagram on page 43 shows the relationship between the bass and treble staves. Following this are several songs, printed on two staves, to be sung in unison, the unchanged voices singing from the treble staff, and the bass voices from the bass staff. The remainder of the chapter includes songs for bass voices. Where there are only a few bass singers, the unchanged voices sometimes may be allowed to sing with the basses, though, of course, an octave higher.

Chapter IV comprises a number of three-part songs for soprano, alto, and bass, giving the newly-developed bass voices their first practice in part singing.

Chapter V introduces the tenor part. The first song is written on two staves and shows that the lower tones of the alto voices are exactly the same in pitch as the upper tones of the tenor part. Additional songs for tenor voices are included, and there is also a four-part song in which the tenor is duplicated by a low part for the altos. As very few real tenor voices will be found in the upper grammar grades, most of the music written for the tenor must be sung by alto-tenor voices, i.e., boys whose voices are in the changing process. The music provided for the tenor part is therefore limited in compass.

Chapter VI provides a number of four-part songs on two staves, the sopranos and altos singing from the treble staff, the alto-tenors and basses from the bass staff. In addition, the hymns and national songs of Part Three may be used for supplementary work, as they provide most excellent drill in four-part singing. Indeed the study of well-written four-part hymns is one of the best exercises that can be given to youthful students of part singing.

Chapter VII illustrates another method of writing for tenor voices; the tenor part is written with the G clef, but the voices sing an octave lower than the written notes. Much of the choral music of the day is printed in this form.

Chapter VIII offers songs for boys' voices. It includes songs in three parts — tenor, baritone, and bass — and songs in four parts — first and second tenor and first and second bass. In these songs the alto-tenor voices should sing the upper part, the heaviest voices should sing the lowest part, and the inner parts should be assigned to voices of medium range.

A few general suggestions may be helpful in planning the work of the seventh and eighth grades.

First: The appearance of bass voices indicates that the study of the bass part should be begun. If the class includes bass voices when Book Four is introduced, the study of Chapter III need not be delayed until Chapters I and II are finished but may be pursued by the basses while the unchanged voices are studying the preceding chapters.

Second: When some of the boys who have been singing alto find difficulty in carrying the upper tones of that part, it usually indicates that they should be classed as alto-tenors. This is the signal for the study of Chapter V, followed by Chapter VI. In the rare instances where no bass voices have yet appeared, this procedure should still be followed by the alto-tenors. In most places an instrument can supply the bass part, and in the meantime the alto-tenors are learning to carry a real tenor part.

Third: The singing of unison songs by each voice-part develops the youthful voices and stimulates the interest of the student. Because of the unifying of the tone-body of the part, it is one of the best preparations for part singing.

Fourth: The interest of the boys will be stimulated by drawing on the material of Chapter VIII. The teacher need not wait until the completion of the previous chapters, but may use these songs whenever occasion arises.

# THE PROGRESSIVE MUSIC SERIES

## BOOK FOUR

### PART ONE

## CLASSIFIED SONGS AND CHORUSES

Chapter I: Art Songs for High, Medium, and Low Voices

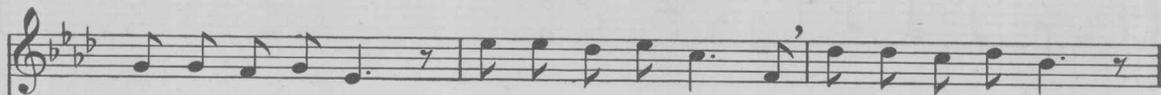
### Grasses Green are Growing

César Cui

Allegretto ♩ = 84



1. Gras-ses green are growing, Trees new raiment wear; Earth new life is show-ing
2. Dar-ling songsters, singing Blithesome roun-de-lay, Tire-less flight are wing-ing,



Ev - 'ry day more fair.  
Come to grace our May.

All things fresh are glow - ing, Waked from winter's rest;  
Bob - o - link and black - bird, Thrush and rob - in, too,



Balm - y zeph - yrs blow - ing, Op'ning flow'rs have pressed.  
Wake in wood and mea - dow

Dear old songs a - new.



# Far in the Woods in May

Edith M. Thomas

Horatio Parker

Not fast ♩ = 80

Composed for this Series

*p* *cresc.*

Far in the woods, the fresh green woods in May, Once sang a bird; but

*p legato* *cresc.*

all it found to say Was, "Keep it! Keep it!"

*p*

All the mer - ry day. I was so glad, as through the woods I

*p*

*p* *più f*

went, And now I think that "Keep it! Keep it!" meant Just

*più f*

“Keep it! Keep it! Child, keep each

*f*

*p* *f*

hap - py thought that heaven has sent.”

*dim.* *p*

*dim.* *p*

## Themes

From *The Symphony in E flat*  
First Movement (Main Theme)

W. A. Mozart

Allegro

*p*

Second Movement

Andante

*p*



*mf*

com - est not when vio - lets lean O'er wan - d'ring  
 doth thy sweet and qui - et eye Look through its

brooks and springs un - seen, Or  
 fringes to the sky,

col - um - bines, in pur - ple dressed, — Nod — o'er the ground bird's hid - den  
 Blue, blue, as if that sky let fall A flow'r from its ce - ru - lean

1 nest. 2. Thou wall.

*Ped.*

# Where the Bee Sucks

William Shakespeare  
Ariel's Song from *The Tempest*

Dr. Thomas Augustine Arne

Allegro ♩ = 152

Allegro

*p* *cresc.* *tr.* *tr.* *tr.*

*tr.* *f* *p*

Where the bee sucks, there suck

I; In a cow-slip's bell I lie; There I couch when owls do

cry, When owls do cry, when owls do cry. On the

*leggiero p*

bat's back do I fly, do I fly, Af - ter

*p*

summer mer-ri-ly, mer-ri-ly; Af - ter sum-mer mer-ri - ly.

*cresc.* *mf* *f*

Mer-ri-ly, mer-ri-ly, shall I live now Un - der the blossom that hangs on the bough; Mer-ri-ly,

mer-ri-ly, shall I live now Un - der the blossom that hangs on the bough, Un - der the

blos-som that hangs on the bough. Mer-ri-ly, mer-ri-ly, shall I live

*dim. pp*

now Un-der the blos-som that hangs on the bough, Mer-ri-ly,

mer-ri-ly, shall I live now Un-der the blos-som that hangs on the

*ad lib.*

bough, Un-der the blossom that hangs on the bough.—

*f colla voce sf sf sf*

# Florian's Song

M. Louise Baum  
From the French of J. P. Claris de Florian

Benjamin Godard

Allegretto ♩ = 92

1. Oh, have you seen a - mong your neigh - bors  
 2. If by his pi - ping sweet and ten - der  
 3. And it is he him - self, no oth - er,

A shepherd youth so fair and kind,  
 He wakes the woods to mel - o - dy,  
 If, when a wand'rer, grow-ing bold,  
 With gen - tle ways quite to your  
 Or if he sings so plain-tive-  
 Has begg'd a lamb from out the

mind Who shares with all his love and la - bors?  
 ly All hearts are rea - dy to sur - ren - der,  
 fold, My shepherd gives both lamb and moth - er; Ah! that is Jean!

Bring him to me! I have his heart, — My faith has he. he.

# The Maiden's Wish

Mary Stanhope  
From the German

Fr. Chopin

Allegro ma non troppo ♩ = 160

*mf*

*tr* *tr* *tr* *tr* *tr* *tr*

1. Were I a sun - beam, Mer - ri - ly danc - ing,  
2. If I a bird were, Ligh - tly a - wing - ing,

*tr* *p* *cresc.*

*p*

All my bright sun - shine For you would be glanc - ing. Not to the  
All my sweet mu - sic For you I'd be sing - ing. Not for the

*p*

*marcato*

mea - dows, Not to the shad - ows Would I my light be lend - ing,  
show - ers, Not for the flow - ers Would I my songs be send - ing,

*sf*