THE BOSTON SCHOOL SONG BOOK.

PUBLISHED UNDER THE SANCTION OF THE BOSTON ACADEMY OF MUSIC.

ORIGINAL AND SELECTED.

BY LOWELL MASON.

BOSTON:
J. H. WILKINS, & R. B. CARTER.
1841.
CONTENTS.

SONGS.

PREFACE.

When music is introduced into schools, it should be the leading object to give the children a natural knowledge of the harmonies they express, and an understanding of their meaning. This can be done by the use of the Black Board.* preventing according to the "Elementary Music" book which is the heart of the pupils. But in addition to this preliminary study of the elements and the musical language, there are two important objects of the present work. It will be found to contain a sufficient variety of music for the pupils, and will lead the teacher to the poetry and the general tendency of which should be always understood. In addition to songs, many choruses, excursions, and exercises have been inserted. It seems to be true that the results should be sung by solo voices, from the most successful parts. A great deal of the poetry should be learned. To the pupils it is to be noted that the melodies are always sung in proportion to the time. It is easily possible that the pupil is never to think of the subject, but of the music. It may be said of these exercises that they are a few words. No child can be made to understand the idea of music without a long course of instruction; but in this case the period of study with other subjects. What will remain is to be noticed. To what should be noticed. It goes on as long as it is. In some cases where the words are very short, it may not be employed at all. What was taught is not the first two chapters. It should be noticed. What was learned is not the result of the art, and no one who understands to study music should be satisfied with his own work.  

* Much attention may be devoted also to the "Musical Exercises" (formerly prepared by the) present in the Charleston, South Carolina, and the Charlestown schools. These exercises are used in the Boston Grammar Schools, and should be in every school. 


SONGS.

PREFACE.

ADDITIONAL SONGS.

Always some good.

Away! we'll sing our evening songs.

Away to the garden.

Bee's a laughing.

Bless the Lord, the Creator of all the workers of heaven and earth.

Come see and come hear.

Come, join in our happy song.

Come sing your happy songs.

The clergyman's home.

The daily bread.

The deep-buried, rest.

The earth and the sea.

The earth and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.

The sea and the sea.
THE BOSTON SCHOOL SONG BOOK.

MORNING SONG.

Moderate.

1. Morning's golden light is breaking. This of heavenly grace I sing. 
   It well befits the sacred hour, 
   When I kneel to see the sun arise.

2. Well, I'll, verdant woods, where'er I go, 
   Glorious! How much my morning poem. 
   I'll soon, all earth and mean my love, 
   To the sun, the day's bright cross.

3. But with thanks let me remember 
   Him who gave me quiet sleep; 
   Let me all his mercies number, 
   And his precepts gladly keep. 

When I leave the downy pillow, 
Which so oft has borne my head, 
Sure it's right a time to sally, 
To the hand that kept my bed.

Let me never prove ungrateful, 
Let me never thinkless be; 
From a sin so base and hateful, 
May I be forever free.

"Come, May! Most lovely morn!" Mozart.

Alleluia.

1. Come, May! Thou lovely morn! 
   And deck the groves with light; 
   But let us sing the songs of joy, 
   For morning's the season of delight.

2. Then let us rise and walk in green, 
   And let the birds their notes return; 
   The earth is waking, and the sun is seen, 
   And let the birds their notes return.

3. And let the birds their songs return, 
   And let the birds their songs return; 
   The earth is waking, and the sun is seen, 
   And let the birds their songs return.

4. May's most lovely morn, the birds are seen, 
   One hour more remains to see our lord; 
   Our breasts are brightened with joy, 
   May I be forever free.
THE WISH.

Yet ah! how sweet 'twould be
Under the orange tree;
Deep shady grove!
Might I but wander there,
Breathing thy balmy air
Region of Love!

3. But 'twas not meant, I know,
We should be birds, and so
I'll not repine;
Though I will ever be,
Home of my infancy!
Ever be thine!

SENTENCE.

Birds are singing, Hoping, springing, Cheerful—by from booth to booth;

trees are flowering, Blooms are blossoming; No en- case for half-cast grace.
SPRING EVENING.

Then we leave our home,
To the fields we roam,
And we sit amongst the baying;
Hear the pleasant sound,
Of the birds around,
Or some far off flute that's playing;
Hear the loud and croaking chorus,
From the sedgy marsh before us:
All the meadows ring;
While the songs they sing
Back to summer thoughts restore us.

But 'tis night! 'tis night!
For we must not stay
Chatting here so late together.
Yet 'tis sweet to stay,
Mid the new mown hay,
All the night, in summer weather;
Tune is o'er for chat and dancing;
Now the gentle moon advancing.
Calls the stars out all,
Sets them, great and small,
In the clear blue heavens glancing.

BOUND FOR FOUR OR EIGHT VOICES.
DEPARTURE OF WINTER.

1. Old winter! now farewell my friend! I'll never see you more;
When thou hast brought sweet spring's end, We wait the spring's warm greeting.

2. Old winter! now farewell my friend! Full many a merry meeting,
Which thou hast brought us, now must end,
We wait the spring's warm greeting.
And Oh! the spring how sweet will be
The harmony and melody
Of birds in chorus,
Reposing o'er us;
But we shall meet again.

3. When wearied nature needs repose,
Then round the crackling fire we'll close
Our winter-ballets singing,
Or on the ice by night or day,
Nor will I ever, nevermore;
Our dear old friend, we shall meet again.

ROUND FOR THREE VOICES.

When thou hast brought sweet spring's end, We wait the spring's warm greeting.

-1-
THE JOURNEY.

 Allegro.

 1. A youth, so ardent to see the world, first saw its foot

   All sought as round and round in whirling, Miss

   His story is true, is as

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.

   For in the guns, down then, go on till the

   Till back I came, to that same goal,

   From which I had been whirled.
BELL-CHIMES.

2
Wake, white thousand hearts, as one, are beating,
For and wide proclaim their jubilee;
Sare, thine hill and vale our greeting,
Tell to all the world: We're free.]
We're free—we're free.

3
Say, we've fought the battle for opinion;
Say, we dare to look around, above;
All we feel, we speak; dominion—
There is none we own, but love.]
But love—but love.

4
Wake, ye bells! your chimes are blithe as morning,
When its breath makes all the world seem new;
Yet a sound of Sabbath-warming,
Blessing with them, says: Be true!]
Be true—be true.

SENTENCE.

AND THERE WAS LIGHT!
EVENING SONG.

2.
Now hath the night-breeze awakened,
Stirring the leaves in the bower,
Linden its perfume is spreading;
White with its silvery flowers.

Thou in our songs we will praise thee,
Peaceful and lovely night!
While the fair queen of the heavens,
Sheds all around us her light.

ROUND FOR FOUR OR EIGHT VOICES.

Thomas and Andrew and John all met together in
Thus was the end and the end of that day they
Tell, 'til their hearts all went as.

SENTENCE.

Shall we pour our whole life long, That to do our neighbor wrong.
THE LOVE OF TRUTH.

1. My feetstep lead, O truth, and would my will,
   In word and deed my duty to fulfill:
   Dishonest arts, and selfish aims to truth can never belong,
   No deed of mine, shall be a deed of wrong.

2. The strength of youth, we see it soon decay,
   But strong is truth, and stronger every day:
   Though falsehood seem a mighty power which we in vain assail,
   The power of truth will in the end prevail.

3. My days of youth but few, I prize the truth, the more the world I see,
   I'll keep the straight and narrow path, and lead where'er it may,
   The voice of truth I'll follow and obey.

SENTENCE.
"I will lift up mine eyes unto the hills." (Ps. 121.)

ROUND FOR THREE VOICES.

What you've got to do is to say, and do not fail to—

* Some may say, There's all ways danger in do say.

QUESTIONS ON THE ELEMENTS OF MUSIC.

I. GENERAL DIVISION OF THE SUBJECT.

1. How many divisions exist in the nature of musical sounds?
2. What is the first? Second? Third?
3. How many departments are there in the elementary principles of music?
4. What is the first department called? Second? Third?
5. What is that division in the nature of musical sounds, on which rhythm is founded? Melody? Dynamics?
6. What is that department called, that relates to the length of sounds? Pitch?
7. How many ways do musical sounds differ? What are they?
8. What is the subject of rhythm? Melody? Dynamics?
9. If sounds differ from another only as it respects their length, is the difference Rhythmic, Melodic, or Dynamic?
10. If sounds differ with respect to their pitch, is the difference Rhythmic, Melodic, or Dynamic?
11. If sounds differ with respect to their power, is it a Rhythmic, Melodic, or Dynamic difference?

II. RHYTHM.—DIVISIONS OF TIME, &c.

1. How is the length of sounds regulated, or governed, in music?
2. What are the portions of time called into which music is divided?
3. What are the portions of time which make up measures?
4. What are the names of the measures? Triples, Quavers, Semibreves?
5. On which part of the measures is double time accented? Triples, Quavers, Semibreves?
6. What are the characters called, which represent the measure?
7. What are the characters called, which represent the kind of time from another?
8. In beating time, how many motions has double time? Triples, Quadruplets?
9. What is the set of beating time?

III. RHYTHM.—OF NOTES.

1. What are the characters called, which represent the length of sounds?
2. Are notes Rhythmic, Melodic, or Dynamic characters? Why?
IV. MEASUREMENT—VARIETIES OF MEASURE.
1. How many kinds of time are there?
2. How many variations in each kind of time?
3. How are the different varieties of time designated?
4. By what figure is the kind of time designated?
5. What is the time for one complete note or comma (or measure)?
6. When in the measure (denominator) for?
7. Do the different variations of time differ to the ear, or to the eye only?
8. What does the denominator express (or determine)?
9. What does the denominator express (or determine)?
10. What does the denominator express (or determine)?
11. Suppose the figure to be 2, what two notes will fill a measure? What
   one note? What four? &c.

Note.—Similar questions may also be asked in reference to the different kinds of variation
of time.

V. MELODY.—THE SCALE.
1. What is the second distinction in musical sounds?
2. What is the department called, arising out of this distinction?
3. Of what does melody consist?
4. What is that which makes sounds, which lies at the foundation of melody?
5. How many sounds are there in the scale?
6. How do we designate, as it were, the sounds of the scale?
7. What is the first sound of the scale called? One. What the second? Two, &c.
8. What is the difference of pitch or sense? Two seconds called.
9. How many intervals are there in the scale?
10. How many kinds of intervals are there in the scale?
11. How many sounds are there in the scale?
12. What is the interval from one to two? Two to three? Three to four? &c.

VI. MELODY.—STAFF, ACCIDENTS, STACCATO, CLEF.
1. What is that character called, which represents the pitch of sound?
2. Is the staff a rhythmic, melody, or dynamic character? Why?

Questions on the Elements of Music.
VIII. RHYTHM.—RESTS.
1. When a crotchet or part of a measure is passed over in silence, what is it called?
2. What are these characters called, which indicate silence?
3. Are rests rhythmical, melodic, or dynamic characters? Why?
4. How many kinds of rests are there?

IX. DYNAMICS.—DYNAMIC DEGREES.
1. What is the third distinction in musical sounds?
2. What is the department called, which differs out of this distinction?
3. What is the subject of dynamics?
4. When a sound is neither loud nor soft, what is it called? How marked?
5. When a sound is soft, what is it called? How marked?
6. When a sound is loud, what is it called? How marked?
7. If a sound is very soft, what is it called? How marked?
8. If a sound is very loud, what is it called? How marked?
9. Does Forte, or F signify? If so, what does Fortissimo, or FF signify?
10. What is the use of the sign M, or Mezzo?
11. What is the use of the sign F, or Forte?
12. What is the use of the sign piano, or P?

X. MELODY.—SKIPS.
1. In the use of one and three, how many changes may be produced?
2. What are they? Anse. 2, 3, and 3. Sing them.
3. How many changes may be produced with 1, 2, and 3, provided we commence with 1?
4. What are they? Ans. 1, 2, and 13. Sing them.
5. How many changes may be produced, beginning with 2?
7. How many changes may be produced, beginning with 3?
8. What are they? Ans. 3, 2, and 3.
9. How many changes may be produced, beginning with 4?
10. What are they? Ans. 4, 3, and 4.
11. How many changes may be produced with 1, 3, and 6, beginning with 1?
12. What are they? Sing them.

XI. MELODY.—SCALE EXTENDED.
1. When sounds are sung higher than sight, how is it to be regarded?
2. When sounds are sung lower than the note, how is it to be regarded?
3. What sound of the upper scale is B? B. & C.

XII. MELODY.—CHROMATIC SCALE.
1. Between what sounds of the scale may intermediate sounds be produced? Ans. 1 and 2, 2 and 3, 3 and 4, 4 and 5, 5 and 6; and 6 and 7.
2. Why can there not be an intermediate sound between 3 and 4, 4 and 5, and 5 and 7?
3. What is the sign of vibration called, by which intermediate sounds are indicated?
4. What is the sign of depression called, by which intermediate sounds are indicated?
5. When a sharp is placed before a note, how much higher is its sound?
6. When a flat is placed before a note, how much lower is its sound?
7. What is the intermediate sound between 1 and 2, called, when it derives its vibration from D? Ans. 1. Sing it. What letter? Ans. C
c.
8. What sound is it called, when it derives its name from D? Ans. B.

V. On Greek Chorus, signifying color, probably because the notes representing the intervals, or metric sounds, were differently colored.

From the Greek Des through, and Den, a tone.
123 QUESTIONS ON THE ELEMENTS OF MUSIC.

20. What is the character of the ascending chromatic scale called?
21. What is the character of the descending chromatic scale called?
22. Are flat and sharp, phrygian, or melodic, or dynamic characters?
23. Does a sharp sound succeed an up-beat, or downward?
24. To what does 8 give rise? a. & c.
25. Can the same note ascend upwards, or downwards?
26. To what does 6 belong? a. 7. Which is the guide to a sharpened sound?
27. Which is the guide to a flatted sound? 7. What is the guide to 8? a.
29. How far does the influence of a sharp, or flat, extend? 2.
30. Through the means in which it occurs.
31. Under what circumstances does the influence of a sharp, or flat, extend beyond the means in which it occurs? a.
32. When the same sound is continued from measure to measure.
33. If certain there is a key to a sharp or flat, what character is used?

XIII. MELODY—DIATONIC INTERVALS.

1. When two sounds are both of the same pitch, what are they called? A. Unison.
2. When we proceed from one note to that which is written on the next degree of the scale, what is the interval called? A. Second.
3. When we skip over one degree of the staff, what is the interval called? A. Third.
4. When we skip two degrees? Fourth.
5. When we skip three degrees? Fifth.
6. When we skip four degrees? Sixth.
7. When we skip five degrees? Seventh.
8. When we skip six degrees? Eighth, or Octave.

XIV. MELODY—MAJOR AND MINOR INTERVALS.

1. If a second consists of a semitone, what is it called? A. Minor Second.
2. If a second consists of a tone, what is it called? A. Major Second.
3. If a third consists of a tone and a semitone, what is it called? A. Minor Third.
4. If a third consists of two tones, what is it called? A. Major Third.
5. If a fourth consists of two tones and one semitone, what is it called? A. Perfect Fourth.
6. If a fourth consists of three tones, what is it called? A. Sharp Fourth.
7. If a fifth consists of two tones and two semitones, what is it called? A. Flat Fifth.
8. If a fifth consists of three tones and one semitone, what is it called? A. Perfect Fifth.
9. If a fifth consists of three tones and two semitones, what is it called? A. Minor Fifth.
10. If a sixth consists of four tones and one semitone, what is it called? A. Major Sixth.

11. If a seventh consists of four tones and two semitones, what is it called? A. Flat Seventh.
12. If a seventh consists of five tones and one semitone, what is it called? A. Sharp Seventh.
13. If an octave consists of five tones and two semitones, what is it called? A. Perfect Octave.
14. If the lower sound of any Minor interval be flatted, what does the interval become? A. Major.
15. If the upper sound of any Minor interval be sharpened, what does the interval become? A. Major.
16. If the lower sound of any Major interval be sharpened, what does the interval become? A. Minor.
17. If the upper sound of any Major interval be flatted, what does the interval become? A. Minor.
18. If the lower sound of any Minor interval be sharpened, what does the interval become? A. Extreme sharp, or Superfluous.
19. If the upper sound of any Major interval be sharpened, what does the interval become? A. Extreme sharp, or Superfluous.
20. If the lower sound of any Minor interval be flatted, what does the interval become? A. Extreme flat, or Diminuendo.
21. If the upper sound of any Minor interval be sharpened, what does the interval become? A. Extreme flat, or Diminuendo.

XV. MELODY—PLAIN TRANSPOSITION OF THE SCALE IN FIGURES.

1. When is the scale said to be in the key of C? a.
2. Why is the scale said to be in the key of C, when C is taken as one? a.
3. On this the scale is said to be in the key of C, when C is taken as one? a.
5. When any other letter than C is taken as one, what is said of the scale? a.
6. Is the scale by the key, when it is written in the natural position? a.
7. In tranposing the scale, what must we be careful to preserve unaltered? a.
8. The order of the intervals? a.
9. What must the intervals always be, from one to two? Two to three, &c. a.
10. How can the order of the intervals be preserved in tranposing the scale? A. By substituting sharpened, or flatted, the natural letter.
11. What is the first transposition of the scale usually made?
QUESTIONS ON THE ELEMENTS OF MUSIC.


N.B.—Scale questions on the nine letters and sounds.

26. In transposing the scale from C to G, what sound is found to be wrong? Ans. 4.
27. It is too high, or too low? 28. What must we do with the fourth in this case? Ans. Sharp it.
29. How low must the key be raised so that the fourth will be correct? Ans. 7.
30. What effect does raising the 4th have on the scale? Ans. It transposes it 4th.
31. What must be done in order to transpose the scale a 4th? Ans. Sharp the 4th.

XVI. SECOND TRANSTION OF THE SCALE BY FIFTHS.

1. If the scale be transposed from G a fifth higher, to what letter will it go? 2. In order to transpose the scale a fifth, what must be done? Ans. Sharp the fourth. 3. What is the fourth in the key of G? 4. What letter must be sharpened, then, in transposing from G to D? 5. What is the key signature to the key of D? Ans. Two sharps.

N.B.—Scale questions should be mixed of other letters and sounds.

XVII. THIRD TRANPOSITION OF THE SCALE BY FIFTHS.

1. If the scale be transposed from D a fifth higher, to what letter will it go? 2. In order to transpose the scale a fifth higher, what must be done? Ans. Sharply the fourth. 3. What is the key of D? 4. What sound has the key of D, that C has not? 5. What sound has the key of D? 6. What sound has the key of C? 7. What sound has the key of D? 8. How much higher is the key of C, than D? 9. How much higher is the key of D, than G?
QUESTIONS ON THE ELEMENTS OF MUSIC.

2. In order to transpose the scale a 4th, what must be done? Ans. Flat the 7th.
3. What is seven in the key of F? 4. What letter must be raised, then, in transposing from F to B? 5. What does D# become in the new key of B? B. What is the sign of the key E#? 6. What letters are flatted? Ans. B. How much higher is E# than F? 7. How much higher is F, than C? 8. What sound has the key of B, that does not belong to the key of F? 9. What sound has the key of F, that does not belong to the key of B? 10. How many sounds have the two keys in common? XXII. THIRD TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed by B fourth, what will be the key? 2. In order to transpose the scale a 4th, what must be done? Ans. Flat the 7th.

XXIII. FOURTH TRANSPOSITION OF THE SCALE BY FOURTHS.

1. If the scale be transposed a fourth from E, what will be the key? 2. What is the signature to the key of A? 3. What letters are flatted? 4. How does flattening the seventh, transpose the scale? Ans. A fourth. 5. How much higher is A than E? 6. How much higher is the key of A than B? XXIV. FURTHER TRANSPOSITION OF THE SCALE BY FOURTHS.


1. In what way does the difference between the Major and Minor scale? Ans. A different order of intervals.

QUESTIONS ON THE ELEMENTS OF MUSIC.

QUESTIONS ON THE ELEMENTS OF MUSIC


XXVI. MINOR SCALE.—SECOND FORM.

1. In how many forms is the minor scale used?
2. What is its most common form? Ans. That which has the 4th and 7th
   sharpened in sequence.
3. What is the 1st form of the minor scale? Ans. That in which only the
   7th is sharpened.
4. In the 1st form of the minor scale, are the ascending and descending
   scales alike, or do they differ?
6. In the 2nd form of the minor scale, are the ascending and descending
   scales alike, or do they differ?
7. What interval has this form of the minor scale, which does not belong to
   the other, or to the major scale? Ans. A tone and a half.
8. Between which two sounds is this interval found? 6 and 7?
9. Repeat the syllables to the first form of the minor scale. To the second
   form.
10. Sing the minor scale in its first form. Second.

XXVII. DYNAMICS.—DYNAMIC TONES.

1. When a sound is begun, continued, and ended, with an equal degree of
   power, what is it called?
2. When a sound is begun soft, and gradually increased to loud, what is it called?
3. When a sound is begun loud, and gradually diminished to soft, what is it called?
4. What is a crescendo called?
5. What is a diminuendo called?
6. What is a very sudden increase called?
7. What is a very sudden decrease called?
8. What is that style of singing called, in which the sounds are drawn closely
together?
9. What is that style called, in which the sounds are struck very short, distinct,
   and articulate? Staccato.