THE

PROGRESSIVE MUSIC SERIES

FOR BASAL USE
IN PRIMARY, INTERMEDIATE, AND GRAMMAR GRADES

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BOOK FOUR

SILVER, BURDETT AND COMPANY
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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 Hymn Songs, Polka, Processional, and Hymn Tunes.
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

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PREFACE

The Progressive Music Series is the expression of a significant idea — the production of a series of music textbooks which, in pedagogy and in material, shall fulfill the highest ideals 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 boy, 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 latitude. 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. Curvic for "True Happiness," Florence Earle Conant for "Lullaby!" Clinton Scoulard for "The Holly," also for "Spring Song" from "A Boy's Book of Rhymes," Isaac Reed Goodale and Harper's Young People for "October!""; Duffield and Company for "A COUNTRY CATCH" from "Songs and Poems" by Fannie Maddox; Mitchell Kennerley for "Publication" from "Lute Songs" by John Banister Tabb, and Mitchell Kennerley and the author for "The Apple Tree" from "The Earth Cries and Other Poems" by Theodore Gairness; W. Appleton and Company for "The Enchanted Garden" by William Cullen Bryant; Rand, McAlury & Company for "The Poet" from "The Poet's Picture Book" by William Seymuller; Davis, Loe & Company and Louis E. Richards for "Dearest" from "In Southern Land," "Snow Song" by Frank Opper (then used by permission of the author and by special arrangement with Doughton, Miller 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" by "Characteristic Songs and Dances of All Nations," published by Bayley & Fensome; "Snow Song" from "Songs of the British Islands," published by J. Curwen & Sons, Ltd.

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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 choirs. These may be used for recreational or general singing, or as addi-
tional 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 the 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 sop-

Chapter VII illustrates another method of writing for tenor voices; the tenor part is written with the B 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.

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OUTLINE OF THE WORK OF BOOK FOUR

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 preludes 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.
Grasses Green are Growing

Allegro

1. Grasses green are growing, Trees new raiment wear;
   Earth new life is showing,
   Year by day more fair,
   Come to grace our May.

2. Darling songsters, singing Blithesome song-de-lay,
   Tireless flight are winging,
   Wake in wood, young birds are blowing,
   And meadow flowers have pressed.

Colar Cui
Far in the Woods in May

Edith M. Thomas

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

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

All the merry day, I was so glad, as through the woods I went,
And now I think that "Keep it! Keep it!" meant just

Heratio Parker

Composed for this Series
"Keep it! Keep it! Child, keep each

hap - py thought that heaven has sent."

Themes

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

W. A. Mozart

Allegro

Second Movement

Andante
To the Fringed Gentian

William Cullen Bryant

R. Huntington Woodman

Andante sostenuto

1. Thou blue-tint the west with autumn's dawn,
   And When the softest dew, trees
   colored with the heav'n's own blue,
   That op'nest when the quietest of short'ring days 
   Right
   Succeeds the keen and frost-y, frost-y night.

William Cullen Bryant

R. Huntington Woodman

Andante sostenuto

1. Thou blue-tint the west with autumn's dawn,
   And When the softest dew, trees
   colored with the heav'n's own blue,
   That op'nest when the quietest of short'ring days 
   Right
   Succeeds the keen and frost-y, frost-y night.

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   That op'nest when the quietest of short'ring days 
   Right
   Succeeds the keen and frost-y, frost-y night.

William Cullen Bryant

R. Huntington Woodman

Andante sostenuto
com - eth not when vio - lets lean
O'er wan - d'ring
thy sweet and qui - et eye
look through its

breaks -
and springs un - seen,
O-
frin -
ges to the sky.

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

1
nast.

2. Thou
wall.
Chapter II: Duets and Trios for Unchanged Voices

*The Holly*

Clinton Smedley

W. Otto Miesmer

---

The holy is for happiness, hang it high, hang it high! When the

The holy is for heartsome cheer, While the glory of the year

---

When the holy is for heartsome cheer, Shows its rose a-long the sky.

When the holy is for heartsome cheer, Shows its rose a-long the sky.
The Light and the Heights of All the Sky, Hang It High, Hang It High!

Bely is for Home-Side Birth, Hang It High, Hang It High! Till the Dear-Est

Day of Earth Pades in Shades Along the Sky, Day of Earth Pades in Shades Along the Sky.
The Aspen Tree

The little aspen tree stands high on the hill that guards the lane; Her leaves are green as emerald, Her practice is like dancing rain. She gazips to the wind, the sky, And we are comrades, she and I.

The little aspen tree stands high on the hill that guards the lane; Her leaves are green as emerald, Her practice is like dancing rain. She gazips to the wind, the sky, And we are comrades, she and I.

The aspen tree stands high on the hill that guards the lane; Her leaves are green as emerald, Her practice is like dancing rain. She gazips to the wind, the sky, And we are comrades, she and I.
Spring Song

George Efret

1. Spring comes
2. Sun mor
3. Soft win

bath er,
ner block,
we dies blow,

Buds the rose,
Wide winged day,
West ward born,

Moderately, wistfully

Reme with er,
Write light pour,
Go toward go

Sweet spring goa,
Flies a way,
Toward the morn.

Arthur Farwell
Composed for this Series
Chapter III: The Bass Part

Diagram showing the relation of the treble and bass staves

c def g ab def g ab c

O Mighty Land

Allee C. D. Riley

Andante $m=89$

1. O mighty land of sweet delight!  O land of freedom’s promise bright!
2. Oh, keep thy banner white!  Oh, keep thy dream of free-dom bright!  Let
3. Come, to thee we sing.  Our joy-al-ty to thee we bring.  Un-

mer-ry, thy ris-ing star.  All men are watch-ing from a-far.
just-ice tri-umphs migh-ty, And let thy sons in-deed be free.
ful thy stars and stripes so brave. And let thy ban-ner ev-er wave.

$5$
The Pilgrim

John Bunyan

Allegro \( \text{\textcopyright\textregistered\texttrade} \text{d = 66} \)

1. Who would true valour see, Let him come hither! One here will constant be,
2. Who so be set him round With dismal stories, Do but themselves confound;
3. Nor en - e my nor friend Can daunt his spir - it; He knows he, at the end,

Come with, come weath - er. There's no dis - cour - age - ment Shall make him

Shall He in - her - it. Then, fan - cies, fly a - way; He'll not fear

once re - lent His first avow'd in - tent To be a Fil - grim.
pl - ant - right; But he will have a right To be a Fil - grim
what men say; He'll be - hort right and day To be a Fil - grim

\[ \text{\textcopyright\textregistered\texttrade} \text{R. Huntington Woodman Composed for this Series} \]
Chapter IV: Three-Part Songs for Soprano, Alto, and Bass

The Husking

John Greenleaf Whittier

Edward B. Birge

1. On a sun-soaked farm, the grain is ready for harvest. Threshing wheels turn, and the ears of unhusked corn are heaped on the threshing floor. Some by chance, and others by a merry voice.

2. They took their places; none by chance, and others by a merciless will. Be supplied with the lesson, and your duties will be done. And the moon that shines, the rising moon, shine upon the thickest field.

3. Young men and maidens, beneath the moon that gleams, the sweet voice of the mended woman is heard. Lift up your heads, and look through the great elm boughs!
Greenwood Song

Ann Underhill
From the German

Brightly = 100

1. In woods will I be lying, Yes, I'll lie
   Still hear the cuckoo calling
   Yes, I'll listen.

2. Oh, cool will be the shade, Yes, oh cool
   Near the oak, the leaves德尔
   Yes, I'll remain.

Brightly

Brilliant

Brilliant

Oh, cool will be the shade, Yes, oh cool
Near the oak, I'll listen, I'll listen.

To the

To the

To the

For the

For the

For the
The furriest paws is giv- ing, hap- pi- ness and song;
The low, sweet notes are fall- ing; "Greenwood life for me!"

The furriest paws is giv- ing, And hap- pi- ness and song;
The low, sweet notes are fall- ing; A greenwood life for me!

peace is giv- ing, And hap- pi- ness and song.
flow'ry notes are fall- ing; A greenwood life for me!
Robert Burns

Moderato

1. Flow gently, sweet Afton,
    Thy gay and silvery stream.

2. Oft through my love's golden hair,
    Flow by the bed where Mary lies.

The Alto and Tenor parts are in exact unison.
Theme

From The Sonata Appassionata
First Movement (Main Theme)

Ludwig van Beethoven
(Opus 57)
Chapter VI: Four-Part Songs on Two Staves

I Remember

Thomas Hood

Peter Christian Lathkin

(Composed for this series)

1. I re - mem - ber, I re - mem - ber The house where I was born; The

2. I re - mem - ber, I re - mem - ber Where I was used to swing. And

3. I re - mem - ber, I re - mem - ber The air was dark and high; I


In - to win - dow where the sun Creep - ing in at morn.
thought she ar must rush as fresh To swal - lows on the wing.
used to think their she - der top. Were close a - gainst the sky.

Fulfilled

John Sandifer Tabb

(Composed for this series)

Twas Au - gust and a Grip - sy breeze Came with - d'ring flame to the wood. Our

72
for-thum! cried the lover Trevor. That first before her stood. "Sir

Hea- o- ry the king shall be Of all this wide de-mo-nous; And

you," she added ten- der-ly, "Fair Ma-ple, shall be queen." They

lis- tened, smi- ling, as she spoke, Nor head ed what she told, Till

came the morn- ing when they woke Ar-rayed in red and gold.
Drink to Me Only with Thine Eyes

Ben Jonson

Slowly

1. Drink to me only with thine eyes
   And I will pledge with mine.

2. I sent thee late a rosy wrench,
   But mine heart is there in thine.

Or leave a kiss with the cup,
And there I'll there be.

I'll not ask for more wine.

But thou, there on the distillate,

O tempo

But might I of thee a necessary slip
I would not change for all the world.

Old English Air
Chapter VII: Four-Part Songs on Four Staves

Off to the Cruise

F. G. Watts

Allegro d=90

Supremo

1. The moon is rising on the night, and
2. A shoal of fish is off our shore, and

Alto

Tenor (two lower)

Bass

You, heave ho! and you, heave ho! and

You, heave ho! and you, heave ho! and

For practice only

yeo, heave ho! The little stars are shining bright, While
yeo, heave ho! Then spread the sail and ply the oar; They

yeo, heave ho! The little stars are shining bright, While
yeo, heave ho! Then spread the sail and ply the oar; They

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Yoo, heave ho, heave ho, heave ho!

Yoo, heave ho, heave ho, heave ho!

Yoo, heave ho, heave ho, heave ho!

Yoo, heave ho, heave ho, heave ho!

3. What tho' with danger sometimes rife,

Yoo, heave ho! and you, heave ho! and

Yoo, heave ho! and you, heave ho! and

Yoo, heave ho! and you, heave ho! and
yes, heave, ho! The fisherman's is a merry life. A

well-riding craft, a loving wife. And he'll snap his thumbs at

well-riding craft, a loving wife. And he'll snap his thumbs at
caro, and strike; So cheer-i-ly, cheer-i-ly, cheer-i-ly, cheer-i-ly,
caro, and strike; So cheer-i-ly, cheer-i-ly, cheer-i-ly, cheer-i-ly,
You, heave ho, heave ho, heave ho!
Tenting on the Old Camp Ground

Walter Kirntrude

Tenor (you lower)

1. We're tenting to-night on the old camp ground; Give us a song to cheer Our weary hearts, a song of home. And friends we love so dear.
2. We've been tenting to-night on the old camp ground; Thinking of days gone by. Our loved ones at home that gave us the bread, And the tear—that said "Good-bye!"
3. We are dead—of war on the old camp ground; Many are sleeping there. Our brave and true who've left their homes, And the 'fear—that said "Good-bye!"
4. We've been tenting to-day on the old camp ground, Many are lying near. Our some are dead and some are living, O'er-ens been wounded long.
Many are the hearts that are weary to-night, Waiting for the war to cease;

Many are the hearts that are weary to-night, Waiting for the war to cease;

Many are the hearts that are looking for the sight To see the dawn of peace.

Many are the hearts that are looking for the sight To see the dawn of peace.

1.2 & 3

Ten-ing to-night, Ten-ing to-night, Ten-ing on the old camp

4. Dy-ing to-night, Dy-ing to-night, Dy-ing on the old camp

Ten-ing to-night, Ten-ing to-night, Ten-ing on the old camp

Dy-ing to-night, Dy-ing to-night, Dy-ing on the old camp

Dy-ing on the old camp ground.
PART TWO
MISCELLANEOUS SONGS AND CHORUSES.

The Sun Upon the Lake is Low

Sir Walter Scott

Moderately \( \text{\textcopyright} \)
Soprano and Alto

Tenor and Bass

The sun upon the lake is low, The wild birds hush their song; The

hills have evening's deepest glow. Yet Leonard tarries long. Now

all whom varied toil and care From home and love divide,

In the realm sunset may repair Each to the loved one's side.
The Night Has a Thousand Eyes

Francis B. Bourjilion

Henry Eilen Huns

Slowly and with tenderness and delicacy △ - 72

Soprano and Alto

The night has a thou - sand eyes and the day but one, Yet the

light of the whole world dies with the dy - ing sun. The

mind has a thou - sand eyes and the heart but one. Yet the

light of a whole life dies when love, when love is done; Yet the

light of a whole life dies, when love, when love is done, is done.
PART THREE
Patriotic and Devotional Songs

Father and Friend

John Bowring

Horatio Parker

1. Father and Friend, Thy light, Thy love, Beam - ing from
2. Thy voice we hear, Thy presence feel, Whilst Thou, be - neath
3. We know not what hal - lowed part Of the wide
4. Thy children shall not faint nor fear, Sus - tained by

all thy works, we see; Thy glo - ry glides the heav'n's a - bove, And all the earth is full of Thee.

Thee.

Thee.

Thee.

Refrain, for all seasons

Thy glo - ry glides the heav'n's a - bove, And all the earth is full of Thee.

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National Hymn

D. C. Roberts
Horatio Parker

1. God of our fathers, where are thy mighty hand?
   Lead us forth in beauty all the starry band.

2. Thy love, divine, hath led us in the peace that passeth understanding.
   Be Thy strong arm our sure defense; Thy never-failing day; Fill

3. Thou art the ruler over guard, our guide, and our stay.
   Thou art the shield in our hearts in ceaseless praise.

4. Our grateful songs before Thee, ever Thee we praise.
   Thy word, our law, Thou path our chosen way.

   Thy tongue, our tongue, Heav'n and earth our music in peace.
   And glory, land, and praise be ever Thine.
The Star-Spangled Banner

Francis Scott Key

1. Oh, say, can you see, by the dawn's early light, What so proudly we hailed at the twilight's last gleaming? Whose broad

2. On the shore, dimly seen through the mists of the deep, Where the foe's haughty rank is drenched in the strain of their loved homes and the war's de
eon resistance! Blessed with

3. And where is that band, who so bravely swore That the vic. Try and peace, may the heav'n's re

4. Oh, thus be it ever when free men shall stand free.

stands, half dark, half glow'ring there? Now it blood has washed out their foul foot-steps' pros

Prow'r that has made and preserved us as a na
cion! Then
America

Henry Carey

1. My country, 'tis of thee, Sweet land of liberty,
   Of thee I sing; Land where my fathers died,
   Whose rolling waters swim with teeming life,
   Land of the pilgrim's pride.

2. My country! ’tis of thee I==love thy rocks and trees,
   Thy mountains and streams,
   My heart with raptures thrills, Like that of old,
   Thy sound pro long.

3. O'er the deep I see thee sitting bright
   With弗伦’tahn's ho light;
   A Canaan blessed with peace and light,
   A land where I may die.

4. From every mountain side Let freedom ring;
   Let us with careful hands the wealth we hold.
   Protect us by Thy might, Great God, our King.
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*Composed for the Progressive Music Series.*
GLOSSARY

A tempo. In time.
Adagio. Slowly.
Andante. Moderate.
Allegro molto. Fast.
Allegro assai. Very fast.
Andante. Moderate.
Adagio. Slowly.
Mezzo tempo. Half speed.
Piano. Soft.
Spineto. Roughly.
Crescendo. Growing in loudness.
Decrescendo. Diminishing in loudness.
Diminuendo. Dim.
Crescendo. Meno.
Crescissimo. Cresc.
Decrescendo. Dosi.
Mezzo. Half.
Piu. More.
Più mosso. More quickly.
Più espressivo. More strongly.
Piu mosso. More.
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Piu mosso. More.
Piu mosso. More.
Pia, p. With full voice.
Pianissimo. Very soft.
Presto. Very fast.
Pronto. Ready.
Sforzando. Stressed.
Sforzando. Stressed.
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