Public School Music Course

THE

SECOND MUSIC READER

BY

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PREFACE.

This Second Music Reader is designed for the lowest Grammar Grades, or for pupils from eight to ten years of age.

After reviewing the elementary instruction given in any primary series of Music Courses or the first Reader of this Music Course, the pupils will be well prepared to study the construction of the Major and Chromatic Scales, and to receive some additional rudimentary instruction, a knowledge of which is necessary to the successful use of this book.

Teachers should be very particular to require their pupils to sing softly and to articulate the words distinctly.

It is of the greatest importance that correct time be kept by the pupils; and the author believes that the only sure way to accomplish this end is to require every pupil to beat the time. The pupils will find the Time-Names an aid in getting a correct idea of the time-value of each note; these are not to be sung, but recited while beating the time of an exercise before singing. For the seventh tone of the major scale both si and sol are given, that teachers may use the one they prefer.

After a song is well learned, the pupils should be required to notice the breathing marks.

The large number of one- and two-part exercises and songs will give the teacher a great variety to select from, and it is believed that these songs and exercises will be found interesting, progressive and educative.

Teachers in this grade will find their task an easy and delightful one if their pupils have received three years instruction in the Primary Books in this Music Course.

All the music in this number (except where the name of another composer is given) is the composition of the author of the series. The selections are from the best German, English, French and American composers.

Acknowledgements are due to Mr. L. W. Mason and to his publishers G. & C. Co., for permission to use his Time-Names.

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(Book II.)

CHARLES E. WHITNIN.
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SECOND BOOK.

REVIEW OF ELEMENTARY INSTRUCTION.

The lowest Grammar Class should have been taught enough of the rudiments to enable them to practice intelligently and successfully a large number of exercises and songs in nine different keys.

As there may be some pupils in this grade who have received no instruction in the rudiments, it is thought best to give, in review, the meaning of every musical character used in the First Music Reader. Those pupils who have not been instructed in this department, should receive special attention from the teacher.

There are two objects in giving this review: first, that the teacher may ascertain just how much knowledge the pupils have retained of the rudiments taught them in the primary schools; second, that the children may have these characters and definitions before them for reference when needed.

Notes are characters used to represent musical sounds—as Whole-note ( . ); half-note ( . ); quarter-note ( . ); eight-note ( . ); sixteenth-note ( . )

Rests are used to indicate a pause in the singing: as Whole-rest ( - ); half-rest ( - ); quarter-rest ( - ); eighth-rest ( - ); sixteenth-rest ( - )

Five horizontal lines with the included spaces constitute the Staff.

A vertical line drawn across the staff is called a Bar. Each portion of the staff between two bars is called a Measure.
Accent is the slight additional stress placed on certain beats or counts in a measure.

Time-Names show how many and what kind of notes are used to fill a measure.

Double or $\frac{2}{4}$ time means two quarter-notes in a measure; accent the first beat.

$\frac{1}{4}$ means two half-notes in a measure; accent the first beat.

Triple or $\frac{3}{4}$ time means three quarter-notes in a measure; accent the first beat.

$\frac{1}{8}$ means three eighth-notes in a measure; accent the first beat.

Quadruple or $\frac{4}{4}$ time or $C$ (Common) means four quarter-notes in a measure; accent the first and third beats.

Sextuple or $\frac{6}{4}$ time means six eighth-notes in a measure. In this kind of measure the first three notes are sung to the downward beat, with strong accent on the first note, and the second three notes to the upward beat with weak accent on the first note.

$\frac{1}{6}$ means six quarter-notes in a measure; accent as in $\frac{1}{4}$ time.

**TIME-_NAMES.**

Té (t as In Fire.) Té (t as in bite.) Té (t as in not.)

When two or more notes on the same line or space are sung to one syllable they are connected by a curved line called a **tie.**

When two or more notes on different degrees of lines or spaces of the staff are sung to one syllable they are connected by a curved line called a **slur.**

**KEY SIGNATURES.**

The sharpes or flates placed directly after the Clef are called the Key Signatures, and tell where one, or do is to be found.

The class should name the key letter indicated by each of the following signatures:

Blank.

*Note: It is necessary to be expected that pupils of this grade will be able to locate all the notes indicated by the above signatures. Drill in this will be continued.*
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FORMATION OF THE MAJOR SCALE.

MAJOR SCALE OF C.

It is important that the pupils should memorize the steps of the scale, and also the pitch-names.

The pitch-names should be sung only when the scale is sung as a whole.

BEATING TIME.

In the First Music Reader teachers were advised to require their pupils to beat time. The major of this series believes that only practice in beating time is the only sure way to acquire the ability to sing in correct time.

DIRECTIONS FOR BEATING TIME.

Keep up with an exact position: elbows at the sides; the left hand held open in front of the body, the palm upward; the right hand open with the fingers straight and directly over the left hand. Move the right hand only. Let the down and up beats be made from the wrist, and be short and quick.

EXERCISES IN THE KEY OF C. (Signature—blank.)

1. D.U.

2. C. D. U.

3. 

Let our voice be steady and free. While our class fills songs we sing.

4. L. R. U.

5. 

Sings and play, while we may.

6. 

7. 

Come—way, come—way. Come and join in our play.
Birdbut in the box-set through, sing a joyful happy song.

Brrтин the win-tor, brrtin a way.

For too long has been brrtin.
BRIGHTLY GLOWS THE DAY.

GERMAN.

1. Brightly glows the day, Night has passed away; Sweet is seen to me, Thanks, O God, to thee; Have I creatures whole? Sings the lark at break of day a praise have kept. Give me while I sing.

25

30

31

32

33

34

35

36
CHIP, CHIP, CHIP.

1. Chip, chip, chip, Sparkling dew I sip; Apple blossoms in the light in.
2. Chip, chip, chip, On a rose-bush tip; Flying round the morn.
3. Chip, chip, chip, Now a way I skip; Hop-ping down the pathway nay row.

Summer show-ers, Chip, chip, chip, Still a way I skip.

DOTTED NOTES.
The teacher should sing the scale, and beat the time as follows:

When the class can sing the scale and beat the time correctly, the teacher should write it on the blackboard and explain the use of the dot.
A dot written at the right of a note increases its time value by half. A dot after a quarter-note receives the same time as an eighth-note:

47

50

51

52

53 A.

53 B.

EXERCISES IN TIME.

Hippity plopping, lilt the brook, Life and verdure bring-ling.
TWO-PART SINGING.

Pupils who have had some practice in two-part singing in the First Music Reader will readily sing the following exercises and songs. Let the entire class sing each part—the alto first—until each is thoroughly learned; then divide the class equally and have each division sing each part with equal facility before they attempt to sing together. The upper or higher part is called Treble or Soprano, and the lower part is called the Alto.

54.

MUSIC IN THE MORNING.

1. Music in the morning, waking up the day,
Music in the rain-drops, falling soft and light.
Music in the orchard, of the birds sweet lay,
Music in the blossoms, when the day is bright.

2. Music with the sunrise, music on the sea,
Music in the crick - et, chirping loud and clear,
Music in the south wind, music o'er the sea,
Music in the morning, music all the year.
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**Leave Me with My Mother.**

1. Leave me with my mother,
2. Leave me with my mother,
3. Leave me with my mother,

For her voice is sweet, sweetest melody.
For I love her more, far more, far more than you.
And her song is love, forever, forever, forever.

**Chromatic Scale Ascending.**

The teacher should not require the pupils to sing this scale as a whole, but they should memorize the syllables. They should be led to notice that sharp one on the music ladder is a half step higher than one; that sharp two is a half step higher than two, etc.

A sharp is used to raise the pitch of a note a half step.

**Exercises Introducing Sharp Four.**

A sharp written at the left of a note, as above, is called an Accidental.

**Exercises Introducing Sharp Two.**

Scale of G, always steps and half steps.

Before representing the scale of G on the board, give dictation exercises on this scale, taking D as the pitch of one.

If this scale is sung as a whole, pitch 1 on F.

**Key of G. (Signature, one sharp.)**

The class should learn to sing and recite the letters of this scale from memory.

The class will notice that this scale is very just the same as the scale of G, excepting that the pitch is higher.

Scale of G.
COME, HASTE AWAY.

Words by W. W. CALDWELL.

What joy, what bliss my soul doth feel, A-way, a-way, a-way.

2. When stand-ing on some breezy hill, A-way, a-way, a-way.
Where pur-est breezes do blow, And true de-light to know,
I look a-round on ev-ery side, Till fall oth e-ven-tide.