Public School Music Course

THE

FIFTH MUSIC READER

BY

CHARLES E. WHITING

FORMERLY TEACHER OF MUSIC IN THE BOSTON PUBLIC SCHOOLS

BOSTON, U.S.A.

D. C. HEATH & CO., PUBLISHERS

1893
PREFACE.

This Fifth Music Reader is designed for the Third Grammar Grade, or for Schools not well graded, and to the wants of the highest Grammar Grades.

It is complete in itself, inasmuch as it contains a review of the instruction given in the preceding books of the course, and adds a large variety of Exercises and Sight-singing for practice in connection with the study of Major and Minor intervals, triads, chords, etc.

For the benefit of the older boys whose voices have changed, the Bass Clef is introduced, while the exercises in this clef are suited to the compass of their voices.

The Songs are of a high order, and cannot but interest pupils who have been taught from the four previous books.

Pupils using this book should be required to cultivate a good style of singing, to pay particular attention to the marks of expression, breathing marks, and articulation of words.

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 entire work has been written and selected with great care, and it is believed will be found satisfactory and pleasing to both teacher and pupil.

July, 1886.

BOOK VI.

CHARLES E. WHITING.
CONTENTS.

A-Hunting We Will Go! 39 Song of the Seasons 54
Autumn Winds 84 Sweet Silver Bells 55
Birds in Summer 96 Softly Bette for Mælicoes 56
Beautiful Princess 85 Sweet Spring in Bouncing 104
Cherry Ripe 58 The Lord is King 15
Come, Let Us Be Merry 42 The Messiah’s Song 26
Choral 49 The Farm Yard 27
Cradle Song 52 The Sad Leaves are Dying 45
Chchest 112 The Autumn Wind is Whistling 48
Evening Song 48 The Soldier’s Grave 39
Farewell 85 The Autumn Rowers 63
God’s Care 14 The Battle Stife is Ended 56
Good Night 192 The Cricket 57
Heavens Father 13 The Loyal Song 54
Home, Sweet Home 18 The Cowchoo 66
Hearts With Youth 29 The Setting Sun 68
Home 49 The Sunlight Calls 70
Here the Watchful Notes 71 The Tyrone Maiden’s Song 77
Home of Evening 70 The Mill 80
I Love My Native Country 41 The Shepherd Boy’s Song 82
In the Woodland 62 Three Little Charlie 74
Loverly Spring 63 The Bearded Beulah 84
Morning 25 The Sweet Valley 100
Morning 36 The First Swallow 119
Morning Hymn 97 The Star Spangled Banner 110
My Native Land 108 Up! Up! Let Us Go 86
My Country’s Call 10 My Country’s Call 86
Overward, Overward 94 Work While Yet It Is Day 91
Our Heavenly Father 37 Winter 83
On the Mountain Would I Be 51 Welcome to the Morning 76
Praise the Lord 76 When the Body Meets 81
Summertime 49 We Come With Joy and Gladness 82
Spring Has Com — 32 Ye Gentle Watchers 47

FIFTH BOOK.

REVIEW OF RUDIMENTS.

Before beginning to study and practice from this Book, pupils should review all elementary instruction given in the four preceding Books of this Series.

NOTES AND RESTS.

Whole-note ( — ); half-rest ( — ); quarter-note (—); half-rest ( — );
quarter-note (—); quarter-rest (—); eighth-note (—); eighth-rest (—);
sixteenth-note (—); sixteenth-rest (—); thirty-second-note (—)

Thirty-second-rest (—); sixty-fourth-note (—); sixty-fourth-rest (—)

TABLE STAFF.

TIME-MARKS.

Double or 2 means has the value of two quarter-notes in a measure.

Double or 2 means has the value of two half-notes in a measure.

Triple or 3 means has the value of three quarter-notes in a measure.

Triple or 3 means has the value of three eighth-notes in a measure.

Triple or 3 means has the value of three half-notes in a measure.

Quadruple or 4 means has the value of four quarter-notes.

Quadruple or 4 means has the value of four eighth-notes in a measure.

Quadruple or 4 means has the value of six eighth-notes in a measure.

Quadruple or 4 means has the value of six quarter-notes in a measure.
ACCENT.

In Double Time, accent the first beat.
In Triple Time, accent the first beat.
In Quadruple Time, accent the first and third beats.
In Sextuple Time, two beats are given to a measure, with a strong accent on the down beat, and a weak accent on the up beat.

TIE AND SLUR.

When two or more notes on the same line or space are sung to one word, they are connected by a curved line called a tie, thus:

When two or more notes on different degrees of the scale are sung to one word, they are connected by a curved line called a slur, thus:

TRIPLETS.

When these notes are sung in the time of two of the same denomination, they are called triplets, thus:

and this is made known by the figure 3 placed over or under the three triplets.

DOTTED NOTES AND DOTTED RESTS.

A dot placed at the right of a note or rest increases its length one half:

Thus: \( \text{\textbullet}\) equals \( \text{\textbullet}\), \( \text{\textbullet}\) equals \( \text{\textbullet}\), etc.

SHARPS, FLATS AND NATURALS.

The Sharp (\#) raises the pitch of a note a half-step. The Flat (\b) lowers the pitch of a note a half-step. The Natural takes away the effect of a sharp or flat, or, in other words, restores the sharpened or flattened note to its natural pitch.

SCALE OF C MAJOR.

\[ \begin{array}{cccccccc}
\text{Scale Names:} & 1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\text{Syllables:} & do & re & mi & fa & sol & la & ti
\end{array} \]

Pitch Names: c e g b e c b a g e

The Major Scale consists of eight tones, each one degree higher than the preceding one. The steps are as follows: One to Two, step; Two to Three, step; Three to Four, half-step; Four to Five, step; Five to Six, step; Six to Seven, step; Seven to Eight, half-step.

CHROMATIC SCALE.

The Chromatic Scale is composed of the eight tones of the Major Scale and five intermediate tones, forming an entire scale of half-steps.

MUSICAL TERMS AND SIGNS.

Pianissimo, (or pp.) Very soft.
Piano, (or p.) Soft.
Meno, (or m.) Medium.
Pian, (or ff.) Loud.
Fortissimo, (or fff.) Very loud.
Meno forte, (or mf.) Medium loud.
Meno piano, (or mp.) Medium soft.
Gradually increase in force, Diminuendo, (or dimin., or \( \ldots \)) Gradually diminish in force.
Swell, (or \( \ldots \)) Increase and diminish.

MOVEMENT TERMS.

Lento. Slow.
Andante. A little faster than Andante.
Moderato. Moderate.
Allegretto. Moderately fast.
Allegro. Very fast.
Con Spirito. With spirit.
Ritardando, (or rit.) Gradually slower.
Tempo Prima. Original time.
Siccatto, (or \( \cdot \) over the note.) Very short.
Semi-staccato, (or \( \cdot \), over the note.) Half-staccato.
SCALE TRANSPOSITION.

Pupils must remember where the half-steps occur in the Major Scale; also, where they occur on the staff; then they will very easily understand why sharps or flats are used in forming all the scales except the scale of C.

Transpose by fifths in sharp keys and fourths in flat keys.

HALF-STEPS ON THE STAFF.

Scale of C. 7 6 5 4 3 2 1
Scale of G. 7 6 5 4 3 2 1
Scale of D. 7 6 5 4 3 2 1
Scale of A. 7 6 5 4 3 2 1
Scale of E. 7 6 5 4 3 2 1
Scale of B. 7 6 5 4 3 2 1
Scale of F#. 6 7 8 5 4 3 2 1
Scale of C#. 5 6 7 8 1 2 3 4
Scale of F#. 5 6 7 8 1 2 3 4

KEY SIGNATURES.

Pupils should be required to write the scale diagrams, when the following signatures are given.

Blank.

ADVANCE LESSONS.

DAILY SCALE DRILL.

The curved lines in the following staves are used to show the movements of the teacher's pointer in giving scale drill in the several key changes. In this way a great variety of exercises in skips can be practiced by the pupils, which will be very helpful in their thinking as well as singing, the correct sounds in the various keys.

CHROMATIC STUDIES.
INTERVALS.

An Interval is the difference in pitch between two tones.

There are two classes of intervals, namely scale intervals and staff intervals. Scale intervals are steps and half-steps, or tones * and semi-tones. Staff intervals are Prima, Second, Third, Fourth, Fifth, Sixth, Seventh and Octave.

ILLUSTRATION.

Prima, Second, Third, Fourth, Fifth, Sixth, Seventh, Octave.

MAJOR AND MINOR SECONDS OF THE MAJOR SCALE.


Major, Major, Minor, Major, Major, Major, Minor.

It will be seen that from e to f, and from 6 to c, the interval is a Minor second and that all the others are major seconds.

* The word tone has two meanings: Tone, a sound, and Tone, an interval (as from 1 to 2 of the scale). We have used it to indicate a sound, in describing the formation of the Staff intervals (e. g.) A major third is formed by two tones [sounds], etc.
HEAVENLY FATHER.

SILVER.

1. Heavenly Father, Sovereign Lord! Be thy glorious name adored.

2. Thou worthless, Lord, shine our darkness, and lead us to see.

Lord, thy mercies never fail; Hail, o' er thou great and good, hail!

Purr praise we hope to bring, When around thy throne we sing.

16

SOLFEGGIO.

17

SOLFEGGIO.
GOD'S CARR.

1. To Him from whom all blessings flow, Who all our wants supply, 
2. 'Twas Thine who led the pilgrim band Across the stormy sea; 
3. When striving on a strand unknown In sickness and distress; 
4. Be Thou our nation's strength and shield, In manhood as in youth.

Who all our wants supply 
Across the stormy sea 
In sickness and distress 
In manhood as in youth

This day the choral song and vow From grateful hearts shall rise, 
'Twas Thon who stay'd the tyrant's hand, And set our country free. 
Our fathers looked to God alone, To save, protect and bless, 
Thine arm for our protection yield, And guide us by Thy truth.

From grateful hearts shall rise, 
And set our country free, 
To save, protect and bless, 
And guide us by Thy truth.

This day the choral song and vow, From grateful hearts shall rise, 
'Twas Thon who stay'd the tyrant's hand, And set our country free. 
Our fathers looked to God alone, To save, protect and bless, 
Thine arm for our protection yield, And guide us by Thy truth.

It will be seen by the above illustration that there are two kinds of Fourths. A Perfect Fourth is formed by two tones two and one half steps apart. An Augmented Fourth is formed by two tones three steps apart.

EXERCISES IN FOURTHS.
SOLFEGGIO.

A Major Sixth is an interval formed by two tones, four steps and one half-step apart; (as from 1 to 6, or 2 to 7, of the scale.)

A Minor Sixth is an interval formed by two tones, three steps and two half-steps apart; (as from 3 to 8 of the scale.)
THIRD AND CHORDS.

There are three kinds of Triads, namely: Major, Minor, and Diminished. A Major Triad is composed of a major third and a perfect fifth; (as 1, 3, and 5 of the Major scale.) A Minor Triad is composed of a minor third and a perfect fifth; (as 2, 4, and 6 of the Major scale.) A Diminished Triad is composed of a Minor third and a diminished fifth; (as 7, 2, and 5 of the scale.) A 9 indicates a diminished fifth.


Triads of the Major Scale.

Sing the Triads as follows:

Major.  Minor.  Minor.

Chord of the First Degree. (Tonic.)

Chord of 1 in three positions.

This is called Inverting the Chord.

MELODY FOUND ON THE CHORD OF I.

Each note of the following exercise forms a part of the chord of I:

Chord of the Fifth Degree. (Dominant.)

EXERCISES ON THE CHORDS OF I AND V.

Chord of the Fourth Degree. (Sub-Dominant.)

EXERCISES ON THE CHORDS OF I, IV, AND V.
THE STAR-SPANGLED BANNER.

1. O say, can you see by the dawn's early light What so proudly we hailed at the twilight's last gleaming Whose broad stripes and bright stars through the perilous fight O'er the ramparts we watched the foe And the foe drove us not with his deadly missiles
2. O say, was not our flag, the signal of freedom's cause Is that which tho' long exposure to the foe's hostile fire Yet bore patient endurance, nor was torn to shreds
3. O say, can we gather in the blest reunion of our nation And behold each red, white and blue a portion of our country

CHORAL.

1. All ye nations praise the Lord, All ye lands your voicesraise; Praise the Lord that hath made us free and independent.
2. For his truth and mercy stand, Past and present, and to be, Praise ye who know his love; Praise him from the depths beneath.
3. Heaven and earth, with loud acclamation, Praise the Lord, for evermore praise. Like two eyes of his right hand, Like his own censer, ter-nil-ty, Praise him in the heights above; Praise your Maker all that breathe.