

SSAB ARRANGEMENTS AND COMPOSITIONS:
TO HELP SOLVE CHORAL MUSIC PROBLEMS
IN THE SEVENTH AND EIGHTH GRADE JUNIOR HIGH SCHOOL

by

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PROBLEM

One of the serious shortcomings of junior high school vocal music is the scarcity of suitable publications to meet the needs of the adolescent voice. It is desired that this study will show the inadequacies of existing music publications pertaining to the average seventh and eighth grade junior high school mixed chorus.

A discussion of the different types of vocal arrangements will show why their use makes an arduous, if not impossible, task of developing a satisfactory sounding chorus. This will be preceded by a review of the major problems involved in balancing the chorus. In this paper, these problems will be referred to as the Junior High School Dilemma.

The main purpose of this thesis is to provide some solutions for the problem. The original compositions and arrangements are presented as examples of a new type of voice distribution. The use of these SSAB arrangements would aid the junior high school teacher in solving the problem of balancing his mixed chorus.

THE JUNIOR HIGH SCHOOL DILEMMA

One of the big problems confronting a seventh and eighth grade junior high school vocal teacher is that of balancing the mixed chorus. In order for a chorus to be balanced, the dynamic level of sound produced by any one voice section should be equal to the dynamic level of sound produced by each of the other sections. The problem is primarily created by the large number of treble singers in the chorus, many of whom are boys. The continually changing voices of the boys also further the problem of balance.

Numerous articles and books pertaining to the boy's changing voice have been written. These studies will reveal conflicting ideas on how to handle this interesting voice. Irvin Cooper of Florida State University in his book, Teaching Junior High School Music, states that:

During the past twenty-five years a considerable amount of conflicting information has been circulated concerning the voices of young adolescents. This information contributes to the confusion in vocal practices of rank and file music educators. For example, some authorities subscribe to the opinion that the boy's changing voice has such a limited range and is so unreliable that singing is an undesirable activity at this age.¹

It is now generally agreed that all should sing during the voice change. "When a boy's voice is led carefully into the man's voice, there is no break and therefore there need be no cessation of singing."²

There are still two contrasting theories concerning the boy's range:

One theory advanced is that there is a gradual lowering of the voice and that the boys' voices, called alto-tenor during mutation, have a very small range. The second theory is propounded by Irvin

¹ Irvin Cooper, Teaching Junior High School Music (Boston: Allyn Bacon Inc., 1965), p. 14.

² Hazel Morgan (ed.), Music Education Source Book (Chicago: MENC, 1947), p. 11.

Cooper and has been demonstrated by him to many music teachers. He believes that this voice, which he calls the cambiata, has a range extending from F below middle C to an octave above middle C, and if it is handled correctly, there need be no break in the voice as believed by the exponents of the alto-tenor theory. This means that the changing voice retains some of the alto quality and range and does not shift into a range limited to tones between the staves.³

A common excuse that boys use for not joining the chorus is that they have been led to believe that singing is unmasculine. "Junior high school boys, noisily articulate about anything else, are completely inarticulate about their deeper emotions. These emotions are considered unmanly and are held in check until they are dissipated in rugged horseplay."⁴ The teacher's choice of materials is therefore a strong factor in determining the reputation of his choir. The text as well as the music must be appealing to all the students in order to ensure that boys will wish to be identified as members of this organization.

The junior high school girl's voice can be a contributing factor to the lack of balance in the chorus. Cooper says that alto voices are rare among the girls: "In the school chorus will be potential contraltos or potential lyric sopranos, but at this age the vast majority of girls' voices lie within one common range: B^b below middle C to F on the top line of the treble staff."⁵

A complete knowledge of the range and tessitura of the adolescent voice is necessary in order to help solve this junior high school dilemma. "Tessitura is that portion of the vocal range in which it is comfortable to sing for a considerable time without tiring."⁶

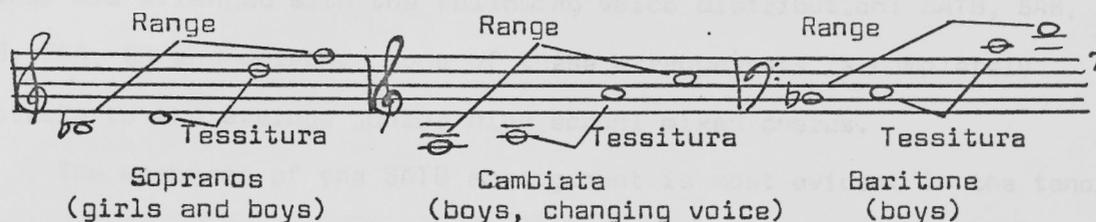
³ Frances M. Andrews, Guiding Junior High School Pupils in Music Experiences (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1953), pp. 138-39.

⁴ Cooper, op. cit., p. 11.

⁵ Ibid., p. 14.

⁶ Ibid., p. 16.

The working ranges and tessitura of the adolescent voice as presented by Cooper appear below. He says that it is wrong to assume that every voice will fall within these categories but that it is safe to say the ranges and tessituras shown apply ninety percent of the time.



A chorus organized according to the above information would reveal the following results:

Sopranos - - ninety percent of the girls plus a small group of boys

Altos - - - ten percent of the girls plus a large group of boys

Baritones - a small group of boys

The fact that girls outnumber the boys adds to the inequality of the situation. Also the unpredictable time as to when the boys' voices lower makes the stability of any one vocal section impossible.

It is easy to understand why arrangers and publishers have avoided the difficult problem of furnishing vocal music for the junior high school chorus. Local music stores have a very limited supply of music in stock that will fit the average junior high school mixed chorus. The teacher, not knowing how to cope with the situation, finds that the junior high school level is a very difficult area in which to teach.

⁷ Ibid., pp. 15-17.

THE INADEQUACY OF CURRENT VOCAL MUSIC FOR
THE JUNIOR HIGH SCHOOL MIXED CHORUS

Music publications available to the junior high school vocal teacher are arranged with the following voice distribution: SATB, SAB, SACB, SSA, SA and unison. None of these arrangements is completely adaptable to the average junior high school mixed chorus.

The weakness of the SATB arrangement is most evident in the tenor and bass parts. Young tenors are very difficult to find. "The changed tenor in junior high school is a very rare voice."⁸ Shifting the cambiata to the tenor is not the answer according to Cooper, who says, "These boys are not tenors and cannot cope adequately with a tenor part."⁹ The tessitura is too low and the upper register of the voice is neglected. Some tenacious teachers, in an effort to balance SATB music, have allowed girls to sing tenor. The adolescent girls' voices can easily be harmed by singing consistently low. This also applies to the alto part. "Consistent use of SATB music, where the alto tessitura is low, can ruin young girls' voices."¹⁰

A quotation from an article entitled "Organizing a Junior High School Elective Chorus" in the April-May, 1963 issue of the Music Educators Journal will show to what extent teachers will go in order to sing SATB music:

In order to avoid social embarrassment of both girls and boys, we would suggest having the tenor section located beside the altos with the deepest sounding girls' voices next to the tenors. With this arrangement, the girls can sing the tenor part in one song, and the alto part in the next, without the discomfort of being noticed in particular. 11

⁸MENC Source Book, op. cit., p. 10.

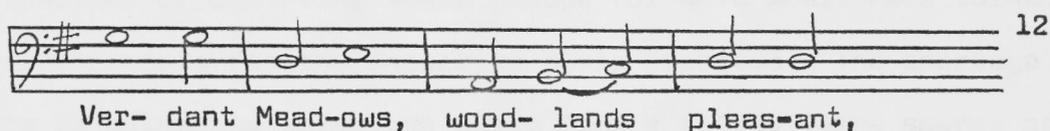
⁹Cooper, op. cit., p. 19.

¹⁰Ibid., p. 38.

¹¹Norman Phillips, "Organizing a Junior High School Elective Chorus," Music Educators Journal (Washington, D.C.: MENC, April-May 1963), p. 109.

The bass part is equivalent with the tenor in SATB music. The tessitura is too low, giving the boys little opportunity for development of their upper range.

At a Choral Reading Clinic at Fresno State College in the spring of 1961 a group of songs for junior high school choirs included the SATB selection, "Verdant Meadows" by Handel arranged by Robert Gibb. The first phrase of the bass is as follows:



The important bass progression on the word "woodlands" is below the effective range of the junior high school boy.

Baritones in Grades 7 and 8 are so new to the lower register that it sometimes requires considerable concentration for the boys to realize accurately the lower pitches. Constant vocal activity in the lower register, or vicarious excursions below the lower limit, results in an indiscriminate assortment of indeterminate pitches through which the actual sound of the printed notes never materializes in performance.¹³

In connection with the song mentioned above, the last phrase of the soprano line reads as follows:



Not only are the first two notes above the soprano range, but they must be sung with a difficult vowel sound. "Care should be taken to avoid selecting music in which high notes are to be sung on the difficult vowel sounds, ee and oo."¹⁵

¹²G. F. Handel, Verdant Meadows (Glen Rock, N. J.: J. Fischer and Bro., 1959), p. 2.

¹³Cooper, op. cit., p. 25.

¹⁴Handel, op. cit., p. 7.

¹⁵Cooper, op. cit., p. 28.

Although the SATB music publications offer the most numerous selections available, they are the least desirable for the average junior high school mixed chorus. "The often applied criterion of simple SATB music with a few notational compromises is completely unacceptable. Adult music altered a little here and there, while perhaps singable, is musically unpalatable."¹⁶

Many junior high school chorus teachers, experiencing the difficulties of balancing their groups for SATB music have turned to the SAB arrangements for the answer to their problems. The shortage of tenors is solved by selecting music from a fairly large source of publications especially arranged for the soprano, alto and baritone choir. This music is widely used by churches and schools, including senior high schools, whenever an insufficient number of tenors makes singing SATB music impracticable. Music publishers have responded by supplying an increasing amount of good SAB music. Some of the contrapuntal arrangements are excellent. On the other hand homophonic SAB music leaves much to be desired.

An analysis of a typical homophonic SAB number will reveal that the vertical harmony is not always complete when reduced to three parts. Examine the last phrase of "Adoramus Te" by Palestrina as arranged by F. F. Swift:

17

¹⁶Ibid., p: 15.

¹⁷G. P. da Palestrina, Adoramus Te (Rockville Centre, L.I., N.Y.: Belwin, Inc., 1958), p. 5.

The baritone part, in trying to serve both the tenor and bass, is weakened to the extent that an accompanying instrument must be used to fill in the missing harmony.

As has been stated before, the boy with the changing voice should continue to sing during the time of his voice change. Because of the larger vertical interval between the parts in SAB music, it is unlikely that the boys can sing all the passages of any one voice part. With the soprano too high and bass too low the alto part must suffice for the changing voice. This is impossible with all the individual differences involved. "With regard to boys, in Grade 7 classes there are very few soprano voices and possibly one or two young baritones; however, the majority of boys' voices are in the process of the first change, with a singing range suspended between soprano and baritone. There is at present a lack of music designed to meet the needs of all types of young adolescent voices."¹⁸

SSA music has several advantages over the previously named arrangements. With three treble parts available, the boys, in their first phase of voice change, are more likely to find a part within their voice range. Balancing the chorus becomes more realistic with the large supply of sopranos divided into two groups; first and second soprano.

Disadvantages are very evident as soon as the boys' voices start lowering to baritone. The singing of any of the three upper parts an octave lower should be avoided as awkward doubling can occur. The only alternative then, if SSA music is to be used, is for the teacher to write a baritone part. Not all teachers are capable of adding another harmony part, and even when they are, the copyright laws make this practice questionable.

¹⁸Cooper, op. cit., p. 15.

Another disadvantage of using SSA music can be attributed to the method by which some publishers label their music. Boys would take offense to singing from scores arranged for 'Three Female Voices' or 'Women's Voices.' A few songs in this category published by Chappell are: "If I Ruled the World," "The Exodus Song," and "Try to Remember."

Since the purpose of this thesis is to deal mainly with the balance problems of the junior high school chorus, the SA and unison arrangements are not applicable. SA music is suitable for the beginning chorus and unison music is almost useless because of range problems with the changing voice.

Music arranged with the cambiata voice in mind can be found with SCB, SACB, or SSCB voicing. Although very limited in quantity, most of these arrangements assist the teacher in the task of developing a balanced chorus. Many of these publications are simplified for use in the general music class. SCB and SACB music is not always desirable in the mixed chorus with its predominant supply of sopranos. SSCB music, on the other hand, is almost identical to the SSAB arrangements in the latter part of this thesis. Balance is achieved by grouping the sopranos into first and second parts.

The main objection to these publications, aside from over simplification, is that they offer very little of the great music literature, past and present. The junior high school student needs a well-rounded musical education including experiences with masterpieces of choral literature. This is easily accomplished if such music, which will fit his voice, is made available to him.

THE STUDY

The solution to the problem of finding adequate music for the seventh and eighth grade junior high school choruses led to this study. It was necessary, after trying every available publication, to make some alterations to the music in order to match the voices in the chorus and at the same time produce a well balanced sound. An example of how a standard arrangement was adapted to SSAB voicing can be found in the composition section of this thesis. In the SSA arrangement of "In a Bamboo Wood,"¹⁹ by Robert Graham, each of the three treble parts, in this contrapuntal style song, are equally important. The added baritone part continues the same role established by the other three parts.

Most authorities on junior high school music will agree that something must be done about the present deficiencies in music publications for the junior high school. The Music Education Source Book, Chapter III on junior high school music, states that "there is a definite need for more choir selections to fit the group."²⁰ Cooper, who has arranged a considerable amount of junior high school music says:

There is need for a body of new choral literature to be written and published for use in junior high school, geared to the limits and capabilities of voices passing through the changes experienced in early adolescence. The outlook is not bleak, however, because writers and publishers are becoming aware of these needs. Music publishers must rely on the expressed needs of music educators in selecting manuscripts for publication, and as junior high school teachers learn to understand the nature and function of the voices with which they work, their demands for appropriate vocal music will be met. Sheet music and book commensurate with the needs of young choristers will be forthcoming eventually.²¹

¹⁹Robert Graham, In the Bamboo Wood (Bryn Mawr, Penn.: Theodore Presser Company, 1963).

²⁰MENC Source Book, op. cit., p. 101.

²¹Cooper, op. cit., p. 28.

Prior to the Cleveland meeting of the MENC in April 1946, Fredric Fay Swift, president of the National School Vocal Association, conducted a questionnaire survey dealing with many aspects of junior high school music. One of the questions asked the teachers was "Are there suitable materials available for junior high school choirs?" The teachers replied; 72% No and 28% Yes. ²² Although the above questionnaire was made in 1946 it still applies today. Aside from Cooper's SSCB publications, little has been done to create a new line of vocal music expressly arranged for the junior high school chorus.

In order to select adequate music for his chorus, today's junior high school music teacher must spend many hours examining standard publications that for the most part never fit his group. The new line of SAB publications was introduced several years ago for the tenorless choir. Performance of this music is still looked upon as a poor substitute for four part music.

The type of four part music most likely to achieve the desired balance of sound in the seventh and eighth grade junior high school chorus, with its large supply of treble voices, would be SSAB arrangements. All of the musical examples in the latter part of this thesis are written with SSAB voicing. Each voice part is provided with its own individual staff. This improves the student's ability to read music horizontally.

With the exception of "In the Bamboo Wood," by Robert Graham, all of the SSAB arrangements in this thesis are written within the criterion of range and tessitura specifications as described on page 4.

²²MENC Source Book, op. cit., p. 108.

The complete ranges and tessitura of the compositions are shown below.

range tessitura

1st soprano

2nd soprano

alto

baritone

The limited range of unison singing can be observed in the arrangement of the modal "Here Is Joy." E^b is one step below the soprano tessitura and B^b is a half a step above the alto tessitura. As the music changes to SSAB in contrapuntal style, each voice part becomes equally important and interesting to all chorus members.

The arrangement of Schuman's piano composition "Gentle Flower" demonstrates the use of SSAB vertical harmony. Refer to measures 8 and 10 to see the necessary four part harmony of the romantic period.

"The Chanticleer" was composed and arranged with many of the limitations of the adolescent voice kept in mind. Each part is written well within the tessitura of the young voice. There are no difficult horizontal vocal passages. The slower articulation speed of the boy's changing voice would offer no problem to the successful rendition of this number.

"In the Bamboo Wood" is a standard SSA arrangement with the addition of a baritone part for its use in the SSAB chorus. Whenever the baritone goes below its tessitura range an optional note is written one octave higher. Mr. Graham's soprano line on the top of page 28 is an example of the tessitura being too high for junior high school voices.

In "Paeon" all voice parts are equally important with the use of occasional doubling of the melody in octaves. The baritone part is made interesting by having a definite rhythmic and harmonic purpose. (See the last four measures) As in "The Chanticleer," there are no difficult horizontal passages.

Of the two Christmas numbers, "What Child Is This?" was included because of its popularity with junior high school singers. "All My Heart This Night Rejoices" demonstrates how a simple hymn carol can be ameliorated, staying within the restrictions of the adolescent voice. Interspaced with a cappella singing and an elaborate piano accompaniment, this arrangement should be very challenging to the junior high school chorus.

The last selection, "God Be with You Till We Meet Again," is arranged to be sung unaccompanied. It is designed so that the young chorus might experience four part a cappella music.

The success of singing SSAB music, or any other arrangement of vocal music, depends almost entirely upon the personnel in the chorus. Choruses may vary from year to year in their voice distribution. Some junior high school choruses vary from month to month.

Based upon many years of experience in teaching junior high school music in the Tulare County Schools, a table of several hypothetical choruses is presented on the following page. The junior high school chorus having any of these SSAB distribution of voices should have little difficulty in creating a balanced sound.

TABLE

THE DISTRIBUTION OF VOICES IN SEVERAL 50 MEMBER
 JUNIOR HIGH SCHOOL CHORUSES
 USING SSAB ARRANGEMENTS.

40 girls - 10 boys

1st sopranos	- -	20	- - -	20 girls
2nd sopranos	- -	17	- - -	15 girls 2 boys
altos	- - - -	10	- - -	6 girls 4 boys
baritones	- - -	4	- - -	4 boys

35 girls - 15 boys

1st sopranos	- -	18	- - -	17 girls 1 boy
2nd sopranos	- -	15	- - -	13 girls 2 boys
altos	- - - -	12	- - -	5 girls 7 boys
baritones	- - -	5	- - -	5 boys

30 girls - 10 boys

1st sopranos	- -	17	- - -	15 girls 2 boys
2nd sopranos	- -	14	- - -	11 girls 3 boys
altos	- - - -	13	- - -	4 girls 9 boys
baritones	- - -	6	- - -	6 boys

Observe the division of the large supply of treble voices into two soprano sections. Also note the small number of girl altos and the few baritones. Boys of this age usually can sing with more volume than adolescent girls and the balance in sound is achieved without the equality of numbers.

COMPOSITIONS AND ARRANGEMENTS

by

H. Verne Clifton

Moderato Descant *f*

(After singing 2nd verse repeat 1st verse using descant) Ah - - - - -

Moderato Unison *f*

1. Here is joy for ev - 'ry age, Ev - 'ry gen - er -
2. From the dream our fathers shared Came a mighty

Moderato *f*

- - - Ah - - - - -

a - tion, Prince and peas - ant, chief and sage, Ev - 'ry tongue and na - tion.
na - tion, Tread we now the way pre - pared By their con - se - cra - tion.

Sop.

Ev-'ry tongue and na - tion Ev - 'ry rank and sta - tion
 Man-y voi - ces blend - ing Freedom's promise send - ing

2nd Sop.

Ev-'ry tongue and na - tion Hath to - day sal -
 Man-y voi - ces blend - ing Freedom's promise

Alto

Ev-'ry tongue and na - tion Hath to - day sal -
 Man-y voi - ces blend - ing Freedom's promise

Bari.

Ev-'ry tongue and na - tion Hath to - day sal -
 Man-y voi - ces blend - ing Freedom's promise

Hath to - day sal - va - - tion, Al - le - lu - - - ia.
 Through-out all cre - a - tion,

va - - - tion, Al - le - lu - ia, Al - le - lu - - - ia.
 send - - - ing,

va - - - tion, Al - le - lu - ia, Al - le - lu - - - ia.
 send - - - ing,

va - - - tion, Al - le - lu - ia, Al - le - lu - - - ia.
 send - - - ing,

Sop.

Musical staff for Soprano voice, first system. The staff is in G major (one sharp) and 4/4 time. It begins with a repeat sign and contains a melodic line with eighth and quarter notes.

1. Dawn, gen-tle flow'r, From the morn-ing earth we will gaze;
 2. Fade, gen-tle flow'r, All thy white leaves close hav-ing shone;

2nd Sop.

Musical staff for Second Soprano voice, first system. Similar to the first soprano staff, it contains a melodic line with eighth and quarter notes.

1. Dawn, gen-tle flow'r, From the morn-ing earth we will gaze;
 2. Fade, gen-tle flow'r, All thy white leaves close hav-ing shone;

Alto

Musical staff for Alto voice, first system. Similar to the soprano staves, it contains a melodic line.

1. Dawn, gen-tle flow'r, From the morn-ing earth we will gaze;
 2. Fade, gen-tle flow'r, All thy white leaves close hav-ing shone;

Bari.

Musical staff for Baritone voice, first system. Similar to the other vocal staves, it contains a melodic line.

1. Dawn, gen-tle flow'r, From the morn-ing earth we will gaze;
 2. Fade, gen-tle flow'r, All thy white leaves close hav-ing shone;

Piano accompaniment for the first system. The left hand plays a simple bass line, while the right hand plays a more complex melodic line with many beamed eighth notes.

Musical staff for Soprano voice, second system. The staff contains a melodic line with eighth and quarter notes.

gen-tle flow'r, Gaze in won-der at thy won-drous birth. Wilt thou
 gen-tle flow'r, Shone thy beau-ty 'Tis time for re - pose. Wilt thou

Musical staff for Second Soprano voice, second system. Similar to the first soprano staff, it contains a melodic line.

gen-tle flow'r, Gaze in won-der at thy won-drous birth. Wilt thou
 gen-tle flow'r, Shone thy beau-ty 'Tis time for re - pose. Wilt thou

Musical staff for Alto voice, second system. Similar to the other vocal staves, it contains a melodic line.

gentle flow'r, won-der at thy won-drous birth. Wilt thou
 gentle flow'r, beau-ty 'Tis time for re - pose. Wilt thou

Musical staff for Baritone voice, second system. Similar to the other vocal staves, it contains a melodic line.

gen-tle flow'r, Gaze in won-der at thy won-drous birth. Wilt thou
 gen-tle flow'r, Shone thy beau-ty 'Tis time for re - pose. Wilt thou

Piano accompaniment for the second system. Similar to the first system, it features a complex melodic line in the right hand and a simpler bass line in the left hand.

bloom now gen - tle flow'r? As you turn be-hold the light,
die now gen - tle flow'r? In the si - - - - - lent sun.

bloom now gen - tle flow'r? As you turn be-hold the light,
die now gen - tle flow'r? In the si - - - - - lent sun.

bloom now gen - tle flow'r? As you turn be-hold the light,
die now gen - tle flow'r? In the si - - - - - lent sun.

bloom now gen - tle flow'r? As you turn be-hold the light,
die now gen - tle flow'r? In the si - - - - - lent sun.

Sought by wind, sought by show'rs, sought by night.
Pangs are o'er, tasks are done, gen - tle flow'r.

Sought by wind, sought by show'rs, sought by night.
Pangs are o'er, tasks are done, gen - tle flow'r.

Sought by wind, sought by show'rs, sought by night.
Pangs are o'er, tasks are done, gen - tle flow'r.

Sought by wind, sought by show'rs, sought by night.
Pangs are o'er, tasks are done, gen - tle flow'r.

Moderately slow

Sop.

Musical staff for Soprano voice, showing the first line of the score with a treble clef and a key signature of three flats.

It is night, I a-wake

2nd Sop.

Musical staff for 2nd Soprano voice, showing the second line of the score with a treble clef and a key signature of three flats.

It is night, I a-wake

Alto

Musical staff for Alto voice, showing the third line of the score with a treble clef and a key signature of three flats.

It is night I a-wake

Bari.

Musical staff for Baritone voice, showing the fourth line of the score with a bass clef and a key signature of three flats.

It is night I a-wake

Piano accompaniment staves, showing the first system of the piano part with treble and bass clefs and a key signature of three flats.

Musical staff for Soprano voice, showing the fifth line of the score with a treble clef and a key signature of three flats.

in si - lence. Not a sound, not a sound do

Musical staff for 2nd Soprano voice, showing the sixth line of the score with a treble clef and a key signature of three flats.

in si - lence. Not a sound, not a sound do

Musical staff for Alto voice, showing the seventh line of the score with a treble clef and a key signature of three flats.

in si - lence. Do I hear, not a sound do

Musical staff for Baritone voice, showing the eighth line of the score with a bass clef and a key signature of three flats.

in si - lence. Not a sound, not a sound do

Piano accompaniment staves, showing the second system of the piano part with treble and bass clefs and a key signature of three flats.

I hear. *mp* There are stars that glow

mp

in si - lence, not a sound, not a sound do I hear.

in si - lence, not a sound not a sound do I hear.

in si - lence, do I hear, not a sound do I hear.

in si - lence, not a sound, not a sound do I hear.

There are trees, they grow in si-lence, not a

There are trees, they grow in si-lence,

There are trees, they grow in si-lence, not a sound,

There are trees, they grow in si-lence, not a sound

sound, not a sound do I hear.

do I hear not a sound do I hear.

not a sound do I hear.

not a sound do I hear.

f

But that bird!

and with the red comb, the

f

But that bird!

The one with the spurs,

the

f

But that bird!

and with the red comb, the

f

But that bird!

The one with the spurs,

the

Piano accompaniment for the first system, featuring chords in the right hand and a melodic line in the left hand.

one with the gold- en voice. What a sound! What a

one with the gold- en voice. What a sound! What a

one with the gold- en voice. Do I hear, What a

one with the gold- en voice. Do I hear, What a

Piano accompaniment for the second system, featuring chords in the right hand and a melodic line in the left hand.

sound do I hear!

sound do I hear!

sound do I hear!

sound do I hear!

In The Bamboo Wood
(introduction)

Robert Graham

Jeana a. Graham

Andante lacrimoso

mp

p

Andante lacrimoso *p* Soprano I

In the bam-boo wood The soft whisper of

p Soprano II

In the bam-boo wood The soft whisper of rain Ech-oes the

Alto *p*

In the bam-boo wood The soft whisper of

Baritone *p*

In the bam-boo wood: The soft whisper of

p

rain Ech-oes the tears in my heart.

tears in my heart.

rain Ech-oes the tears in my heart. *pp* A lark on the

rain Ech-oes the tears in my heart. *pp* A lark on the

pp

A lark on the wing Mourns in a mi - nor

pp A. lark on the wing *mp* Mourns in a mi - nor key *f* While I walk on in

wing Mourns in a mi - nor key *mp* While I walk on in si - - - lence.

wing Mourns in a min or key *mp* while I walk in

key While I walk on in si - - lence.

si - - lence While I walk in si - - lence. *mf* Slow - ly and a -

While I walk in si - - - lence. *mf* Slow - ly and a - lone I

si - - lence While I walk in si - - lence. *mf* Slow - ly and a -

Slow - ly and a - lone I car - - ry my bur - den, So small and soft a
 lone I car-ry my bur- den, I car - - ry my bur - den, So small and soft a
 car-ry my bur - - -den, I car - - ry my bur - den, So small and soft a
 lone I car-ry my bur- den, I car - - ry my bur - den, So small and soft a

bur - den. On the bam-boo leaves I lay him gen-tly down.
 bur - den. On the bam-boo leaves I lay him gen-tly down. In
 bur - den. On the bam-boo leaves I lay him gen-tly down. a tempo
 bur - den. On the bam-boo leaves I lay him gen-tly down.

bur - den. On the bam-boo leaves I lay him gen-tly down.

In far off Ja-pan

My child - - hood

far off Ja-pan

My childhood lies sleeping Be-neath the

mf
In far off Ja-pan

My childhood lies

mf
In far off Ja - pan

My child - - hood

lies sleeping Be-neath

mp the whispering bam - - - boo.

morendo

pp

whispering bam - - - boo,

mp

morendo

pp

bam - - boo.

sleeping Be-neath

mp the whispering bam - - boo.

morendo

pp

lies sleeping Be-neath

mp the whispering bam - - - boo.

morendo

pp

mp

morendo

pp

Moderately fast

Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Time signature: 4/4.

When I look

2nd sop.

mf

When I look

alto

mf

When I

baritone

mf

When I look

Piano accompaniment for the first system, featuring a melodic line in the right hand and a bass line in the left hand, both in the four-flat key signature and 4/4 time.

mf

Staff for the first vocal part in the second system, showing a melodic line with lyrics.

at the land,

oo - - - - I say

Staff for the second vocal part in the second system, showing a melodic line with lyrics.

at the land

And I think of what it means, I say

Staff for the third vocal part in the second system, showing a melodic line with lyrics.

look

at the land

oo - - - - I say

Staff for the fourth vocal part in the second system, showing a melodic line with lyrics.

at the land

And I think of what it means, I say

Piano accompaniment for the third system, continuing the melodic and bass lines from the first system.

do

do

Praise the Lord, praise the Lord

When I look

Praise the Lord, praise the Lord

When I look

Praise the Lord, praise the Lord

When I

Praise the Lord, praise the Lord

When I look

at its children and lis-ten to their words say - ing

at its children ah - - - - - say - ing

look at its children and lis-ten to their words say - ing

at its children ah - - - - - say - ing

Praise the Lord, praise the Lord.

When I lis-ten

Praise the Lord, praise the Lord.

When I lis-ten

Praise the Lord, praise the Lord.

When I

Praise the Lord, praise the Lord.

When I

to the sound that this old earth makes, with it's

to the sound that this old earth makes, with it's

listen to the sound that this old earth makes, with it's

listen to the sound that this old earth makes, with it's

wind blowing free, with it's heart beating strong, then I say with the wind

wind blowing free, with it's heart beating strong, then I say with the wind

wind blowing free, with it's heart beating strong, then I say with the wind

wind blowing free, with it's heart beating strong, then I say and the

and sun; Praise the Lord! Praise the Lord!

and sun; Praise the Lord! Praise the Lord!

and sun; Praise the Lord! Praise the Lord!

wind and sun; Praise the Lord! Praise the Lord!

mp
Ah - - - - - Ah - - - - -
mp
Ah - - - - - Ah - - - - -
mp
Ah - - - - - Ah - - - - -
f
bring him in - cense, gold and myrrh, Come peas-ant, king to own him; The

mp

Ah - - - - - Ah - - - - -
Ah - - - - - Ah - - - - -
Ah - - - - - Ah - - - - -
king of kings sal-va-tion brings; Let lov - ing hearts en - throne him.

(b)

Raise, raise the song on high, The vir-gin sings her lull - a - by:

Raise, raise the song on high, The vir-gin sings her lull - a - by:

Raise, raise the song on high, The vir-gin sings her lull - a - by:

Raise, raise the song on high, The vir-gin sings her lull - a - by:

f

Joy! Joy! for Christ is born, The babe, the son of Mar - y.

Joy! Joy! for Christ is born, The babe, the son of Mar - y.

Joy! Joy! for Christ is born, The babe, the son of Mar - y.

Joy! Joy! for Christ is born, The babe, the son of Mar - y.

(♩ = 100)

1st sop. *mf*

All my heart this night re-joic-es, As I hear,

2nd sop. *mf*

All my heart this night re-joic-es, As I hear,

alto *mf*

All my heart this night re-joic-es, As I hear,

bar. *mf*

All my heart this night re-joic-es, As I hear,

mf

Far and near, Sweetest an-gel voic-es: "Christ is born," their choirs are sing-ing,

Far and near, Sweetest an-gel voic-es: "Christ is born," their choirs are sing-ing,

Far and near, Sweetest an-gel voic-es: "Christ is born," their choirs are sing-ing,

Far and near, Sweetest an-gel voic-es: "Christ is born," their choirs are sing-ing,

Till the air, Ev-ery-where, Now with joy is reing-ing.

Till the air, Ev-ery-where, Now with joy is reing-ing.

Till the air, Ev-ery-where, Now with joy is reing-ing.

Till the air, Ev-ery-where, Now with joy is reing-ing.

Hark a voice from yonder man - ger,

Soft and sweet, Doth entreat; hm - - - -

Hark a voice from yonder man - ger,

Soft and sweet, Doth entreat; hm - - - -

Hark a voice from yonder man - ger,

Soft and sweet, Doth entreat; hm - - - -

mp
"Flee from woe and

8va-

You are freed; All you need
 You are freed; All you need
 You are freed; All you need
 You are freed; All you need

mp
mp
mp

dan-ger; Bre-thren come; from all that grieves you, You are freed; All you need

mp

I will sure-ly give you." Come, then,
 I will sure-ly give you." Come, then,
 I will sure-ly give you." Come, then,
 I will sure-ly give you." Come, then,

f

f

let us hasten yonder, Here let all Great and small

let us hasten yonder, Here let all Great and small

let us hasten yonder, Here let all Great and small

let us hasten yonder, Here let all Great and small

Kneel in awe and wonder; Love him, who with love is yearning;

Kneel in awe and wonder; Love him, who with love is yearning;

Kneel in awe and wonder; Love him, who with love is yearning;

Kneel in awe and wonder; Love him, who with love is yearning;

Hail the star, That from far Bright with hope is burn - ing!

Hail the star, That from far Bright with hope is burn - ing!

Hail the star, That from far Bright with hope is burn - ing!

Hail the star, That from far Bright with hope is burn - ing!

Piano accompaniment for the first system, featuring a treble and bass clef with chords and melodic lines.

Hail the star!

Hail the star!

Hail the star!

Hail the star!

Piano accompaniment for the second system, including chord symbols such as b8, b7, and b6.

Empty musical staves on the right side of the page, likely for a second set of vocal parts or a different instrument.

S

God be with you till we meet a-gain; By his coun- sels guide, up- hold you,

SS

God be with you till we meet a-gain; By his coun- sels guide, up- hold you,

A

God be with you till we meet a-gain; By his coun- sels guide, up- hold you,

B

God be with you till we meet a-gain; By his coun- sels guide, up- hold you,

With his sheep se- cure- ly fold you: God be with you till we meet a- gain. A - men.

With his sheep se- cure- ly fold you: God be with you till we meet a- gain. A - men.

With his sheep se- cure- ly fold you: God be with you till we meet a- gain. A - men.

With his sheep se- cure- ly fold you: God be with you till we meet a- gain. A - men.

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