

MUSIC MAKERS

TEACHERS EDITION



BOOK FIVE • FOR GRADE FIVE • CONCORDIA MUSIC EDUCATION SERIES

by

LESLIE ZEDDIES, Associate Professor of Music
Concordia Teachers College, River Forest, Illinois

ERHARDT HITZEMANN, Director of Music
Zion Lutheran Church and School, Bay City, Michigan

VICTOR HILDNER, Associate Professor of Music
Concordia Teachers College, River Forest, Illinois

ILLUSTRATIONS BY WILLIAM C. KAUTZ

CONCORDIA PUBLISHING HOUSE • SAINT LOUIS • LONDON

Acknowledgments

The editors express their appreciation to these individuals and companies for the use of these selections:

American Book Company for "A Woodwind Duet" (p. 58), text and tune from Book Four of the *American Singer* series, second edition; and for "The Prairie Schooner" (p. 71), by John W. Beattie, from Book Five of the *American Singer* series, second edition.

Follett Publishing Company for "A Sign of Spring" (p. 99), words by Irving Wolfe, from *Music Through the Year*.

Ginn and Company for "Listen When the Orchestra Plays" (p. 13), by Nancy Byrd Turner and Peter Dalton, from *Singing Together of Our Singing World* series (1951, 1957, 1959).

Max T. Krone for "Autumn Round" (p. 25), arranged by Beatrice P. Krone, from *Our First Songs to Sing with Descants*, published by Neil A. Kjos Music Company.

Oxford University Press for "The Saint Who First Found Grace to Pen" (p. 112), from *The English Hymnal*.

Summy-Birchard Company for "My Violin" (p. 30), by Floy A. Rossman, from *Music in the Air* (1947).

Teachers Publishing Corporation for "Playmates" (p. 28), poem by Ernest Holbrook, from *Grade Teacher* magazine, November 1960.

PHOTOGRAPHS

Richard Finke—9, 10, 27, 139

Courtesy Baldwin Piano and Organ Co., St. Louis, Mo.—138 (bottom left)

Courtesy Reuter Pipe Organs, St. Louis, Mo.—138 (bottom right)

Courtesy Concordia Seminary, St. Louis, Mo., photo by Richard Finke—138 (top)

Courtesy St. Louis Symphony Orchestra, St. Louis, Mo.—14

Concordia Publishing House, St. Louis, Missouri

Concordia Publishing House Ltd., London, E. C. 1

© 1968 by Concordia Publishing House

MANUFACTURED IN THE UNITED STATES OF AMERICA

Listen When the Orchestra Plays

Key of G – begins on D (*so*, or 5)

This is the first in a series of songs that introduce the various instrumental families of the orchestra.

- * Sing the lower part in line four as the class sings the melody, then teach this harmony part by rote, one note to a small group so that the class can experience its second part-singing activity in this book.
- * Accumulate a number of books, pictures, songs, films, and recordings on the instruments of the orchestra as resource material for this unit. Suggested titles follow on page 14a.

Accompaniment: RICHARD HILLERT

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of quarter and eighth notes.

The second system of musical notation continues the piece. The upper staff features a melody with some notes beamed together. The lower staff continues the harmonic accompaniment with steady quarter and eighth notes.

The third system of musical notation shows the melody in the upper staff moving across the staff. The lower staff maintains the accompaniment pattern.

The fourth system of musical notation concludes the piece. The upper staff ends with a final note and a fermata. The lower staff concludes with a final chord and a fermata.

Listen When the Orchestra Plays

Words by NANCY BYRD TURNER

Music by PETER DALTON



1 The vi - o - lin's a la - dy — And at her win - dow sings; —
2 There's some - thing ver - y sol - emn — A - bout the rich bas - soon; —
3 The trum - pet is a sol - dier, — The trom - bone is an earl; —



The cel - lo is a trou - ba - dour, His voice is rich and deep; —
The tu - ba and the Eng - lish horn Are hun - ters on a hill; —
The o - boes, hap - py chil - dren, play And call the vi - o - lins; —



The clar - i - net's a hap - py lad, His mel - low mu - sic rings; —
The French horn is a wan - der - er A - far be - neath the moon; —
The pic - co - lo and tim - pa - ni Are laugh - ing boy and girl. —



The flute's a shep - herd call - ing home, Call - ing home his sheep. —
The harp's a love - ly maid - en, Maid - en by — a rill. —
Just lis - ten when the or - ches - tra, Or - ches - tra — be - gins. —

The Saints of God

Key of F—begins on C (so, or 5)

Words: The text is by William D. Maclagan (1826–1910), an archbishop of the Church of England, and appeared originally in *Church Bells* (1875), a collection of sacred songs and hymns.

Music: Henry Carey (1692–1743), an English poet and composer of popular songs, wrote the tune for a different text for *Introduction to Psalmody* (1723). The tune, No. 368 in *The Lutheran Hymnal*, is called “Surrey,” “Addison’s,” or “Yarmouth.”

Symbol: By means of a sheaf of wheat within a crown adorned with the sacred symbols, the Lord’s harvest of His saints is represented.

- * Sing the slurred notes smoothly and do not pause at the end of the open lines. Observe the repeat sign at the end of line 2.
- * Ask the children if they think they are saints or if a person has to die before he can become a saint.

Accompaniment: RICHARD HILLERT

The first system of musical notation consists of two staves, treble and bass clef, in 3/4 time with a key signature of one flat (F major). The melody in the treble clef begins with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, C5, and a half note B4. The bass clef accompaniment starts with a half note C3, followed by quarter notes D3, E3, F3, G3, A3, B3, C4, and a half note B3. A repeat sign is located at the end of the system.

The second system of musical notation continues the accompaniment. The treble clef melody continues with quarter notes G4, A4, B4, C5, and a half note B4. The bass clef accompaniment continues with quarter notes A3, G3, F3, E3, D3, C3, and a half note B3. A repeat sign is located at the end of the system.



All Saints' Day
November 1

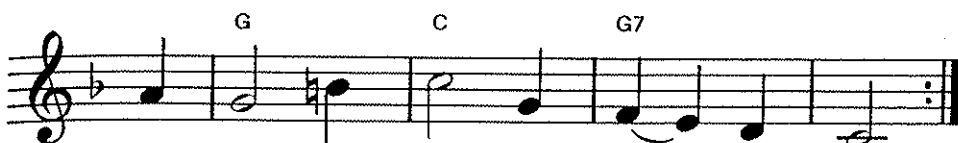
The Saints of God

Words by WILLIAM D. MACLAGAN

Music by HENRY CAREY



1 The saints_ of God!_ their con - flict past,
No more_ they need_ the shield or sword,



And life's long bat - tle won_ at last,
They cast them down be - fore_ the Lord:



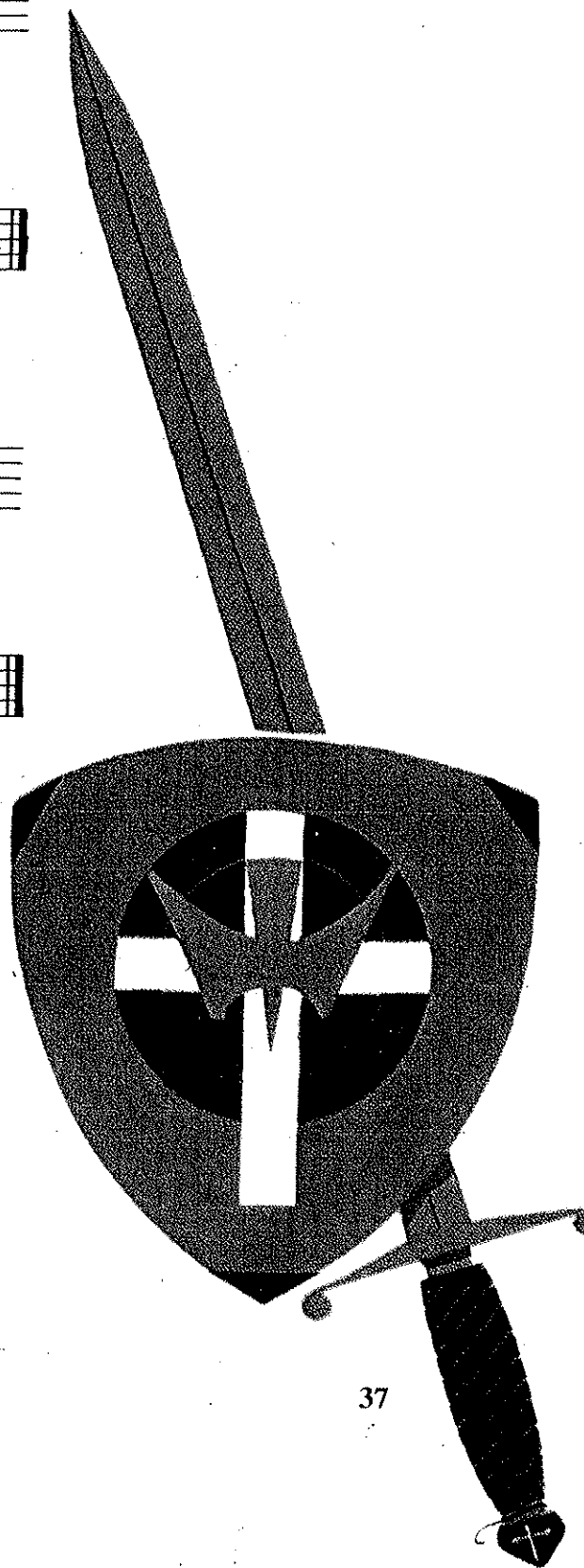
O hap - py_ saints! for - ev - er_ blest,

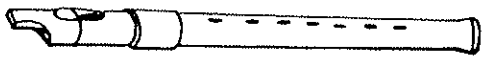


At Je - sus' feet_ how safe_ you rest!

The saints of God! their wanderings done,
No more their weary course they run,
No more they faint, no more they fall,
No foes oppress, no fears appall:
O happy saints! forever blest,
In that dear home how sweet your rest!

God of saints, to Thee we cry;
Savior, plead for us on high;
Holy Ghost, our Guide and Friend;
Grant us Thy grace till life shall end;
That with all saints our rest may be
In that bright Paradise with Thee.

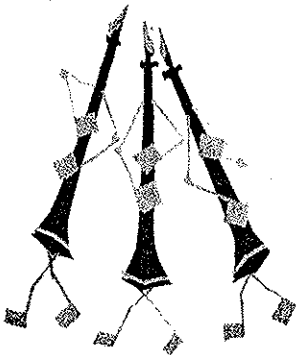




You can play this duet on your own woodwinds (recorders).

A Woodwind Duet

Words: Adapted Music by WOLFGANG AMADEUS MOZART



F F F F, C7 C7

1 Hear the ech - o - ing tones of flute and clar - i -
play - ing a tune you nev - er can for -

C7 C7 C7 C7 C7 C7

Tones of flute and clar - i - net.
Tune you nev - er can for - get.

net,
get,

As they an - swer each
Made by Mo - zart just

F C7 F C7 F F F

They are play - ing a du - et.
For the flute and clar - i - net.

oth - er play - ing a du - et.
for the flute and clar - i - net.

2 Hear them

A Woodwind Duet

Key of F—begins on F (*do*, or 1)

This song will be a good introduction to the study of the woodwind family.

* This song may be used with interesting variations:

1. Sing the lower voice in unison with autoharp accompaniment.
2. Sing it as an unaccompanied duet.
3. Play it as a recorder duet.
4. Use voices, recorders, and autoharp together.

* The theme is from the trio of the minuet from Mozart's *Symphony No. 39 in E^b Major*. The class will enjoy hearing the full movement of the symphony that contains the duet between the flute and clarinet. (Angel Records, No. 35408, or RCA Victor, No. LM-1141)

Accompaniment: RICHARD HILLERT

Introduction

Musical notation for the introduction, featuring a treble clef and a bass clef. The right hand (R.H.) and left hand (L.H.) parts are shown. The key signature is one flat (Bb) and the time signature is 3/4. The introduction consists of 8 measures, with a repeat sign at the end.

Musical notation for the first part of the woodwind duet, featuring a treble clef and a bass clef. The right hand (R.H.) and left hand (L.H.) parts are shown. The key signature is one flat (Bb) and the time signature is 3/4. This section consists of 8 measures.

Musical notation for the second part of the woodwind duet, featuring a treble clef and a bass clef. The right hand (R.H.) and left hand (L.H.) parts are shown. The key signature is one flat (Bb) and the time signature is 3/4. This section consists of 8 measures, with a first ending (1.) and a second ending (2.) indicated by brackets and numbers above the staff.

Each February 2 the Christian church celebrates the Presentation of our Lord Jesus at the temple in Jerusalem. Read the full account in Luke 2:22-35.

In His Temple Now Behold Him

Words by HENRY J. PYE and WILLIAM COOKE

Music from "GEISTREICHES GESANGBUCH"



1 In His tem-ple now be-hold Him, See the long-ex-pect-ed Lord;
2 In the arms of her who bore Him, Vir-gin pure, be-hold Him lie,



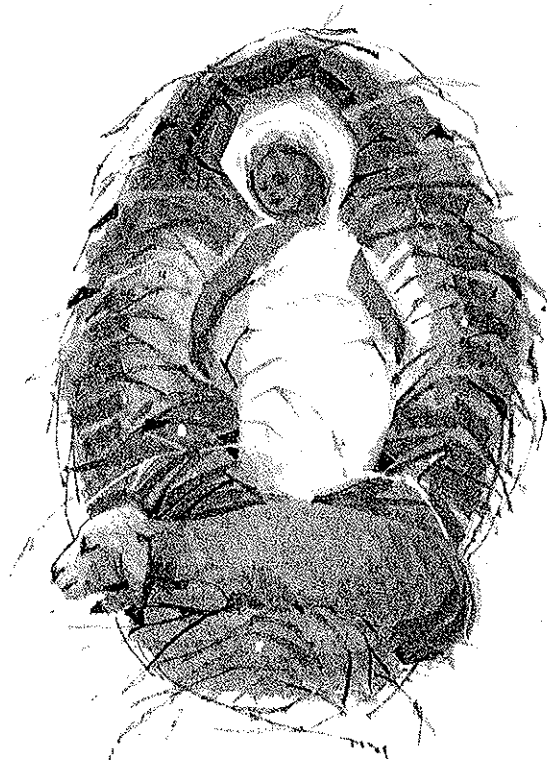
An-cient proph-ets had fore-told Him, God has now ful-filled His word.
While His a-ged saints a-dore Him Ere in faith and hope they die.



Now, to praise Him, His re-deem-ed Shall break forth with one ac-cord.
Hal-le-lu-jah! Hal-le-lu-jah! Lo, th'in-car-nate God most high.

3 Jesus, by Thy presentation,
Thou, who didst for us endure,
Make us see our great salvation,
Seal us with Thy promise sure,
And present us in Thy glory
To Thy Father, cleansed and pure.

4 Prince and Author of salvation,
Be Thy boundless love our theme!
Jesus, praise to Thee be given
By the world Thou didst redeem,
With the Father and the Spirit,
Lord of majesty supreme.



SING IN HARMONY

TEACHERS

EDITION



BOOK SIX • FOR GRADE SIX • CONCORDIA MUSIC EDUCATION SERIES

by

LESLIE ZEDDIES, Professor of Music
Concordia Teachers College, River Forest, Illinois

VICTOR HILDNER, Associate Professor of Music
Concordia Teachers College, River Forest, Illinois

ERHARDT HITZEMANN, Director of Music
Zion Lutheran Church and School, Bay City, Michigan

ILLUSTRATIONS BY WILLIAM C. KAUTZ

CONCORDIA PUBLISHING HOUSE • SAINT LOUIS • LONDON

Acknowledgments

The editors express their appreciation to these individuals and companies for the use of these selections:

American Book Company, New York, for "Troika Riding" (p. 69), from *Music for Young Americans*, Book 6, and for "Drill, Ye Tarriers" (p. 40), from *Music for Young Americans*, Book 5.

Bärenreiter-Verlag, Kassel, Germany, for "Once He Came in Blessing" (p. 47), arrangement by Alfred Huth, and for "Salvation unto Us Has Come" (p. 78), arrangement by Felicitas Kukuck, both from *Geistliche Zwiengesänge*, edited by Otto Brodde.

Department of the Army, Washington, D. C., for "The Army Goes Rolling Along" (p. 117), text and tune, copyright 1956 by the U. S. Army.

Edward B. Marks Music Corporation, New York, for "En Roulant Ma Boule" (p. 83), text by Adina Williamson, from *More Songs to Grow On* by Beatrice Landeck.

Follett Publishing Company, Chicago, for "Spring Song" (p. 101), text by Ruth Ostlund, from *Voices of the World*.

Ginn and Company, Boston, for "Up Yonder" (p. 128), text by Margareta Wassali, from *Singing Every Day*.

Gregorian Institute of America, Toledo, Ohio, for "In Spain" (p. 80), text by Sister Annette Cecile, S. P., from *To God Through Music*, Book 6.

McClelland and Steward, Ltd., Toronto, Canada, for "The Wreck of the 'Julie Plante'" (p. 113), text from *Habitant Poems* by William Henry Drummond.

Oxford University Press, London, for "In the Town" (p. 56), text by Eleanor Farjeon, from *The Oxford Book of Carols*.

Prentice-Hall, Inc., Englewood Cliffs, N. J., for "Hurdy-Gurdy Man" (p. 116), from *Growing with Music*, Book 6, © 1966.

Silver Burdett Company, Morristown, N. J., for "Waters, Ripple and Flow" (p. 29), text by Margaret Fishback, from *Making Music Your Own*, Book 6.

Summy-Birchard Company, Evanston, Ill., for "Die Lorelei" (p. 12), text by Ruth E. Barnard, from *Birchard Music Series*, Book 6, and for "Koala's Lullaby" (p. 26), text by Mary de Haven, from *Music Everywhere*.

PHOTOGRAPHS

Richard Finke—14, 70, 71

Curt Sachs, Our Musical Heritage, © 1955. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, N. J.—30

Josef Haydn—Courtesy Österreichische Nationalbibliothek—134

Concordia Publishing House, St. Louis, Missouri
Concordia Publishing House Ltd., London, E. C. 1
Copyright 1968 by Concordia Publishing House

Lord Jesus Christ, Be Present Now

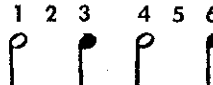
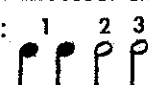
(Opening of School)

Key of F major—begins on F (*do*, or 1)

Words: The text is by an unknown author. It is based on Ps. 95:2 and first appeared in the *Cantionale Sacrum*, Gotha, 1651.

Music: The tune, “Herr Jesu Christ, dich zu uns wend,” by an anonymous composer, appeared first in the *Cantionale Germanicum*, Gochsheim, 1628.

The hymn is No. 3 in *The Lutheran Hymnal (TLH)*, and the tune is also used with Nos. 125, 297, 299, 314, and 630.

Note the use of 6/4 and 3/2 meters. Measures in 6/4 are made up this way:  and those in 3/2 in this way: 

- * Teach the melody carefully with attention to the changing meters and then present the unaccompanied stanzas (2 and 3) and finally the descant, which could also be played by the better recorder players.

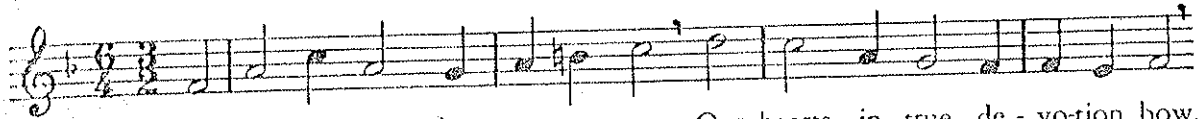
Accompaniment for stanzas 1 and 4



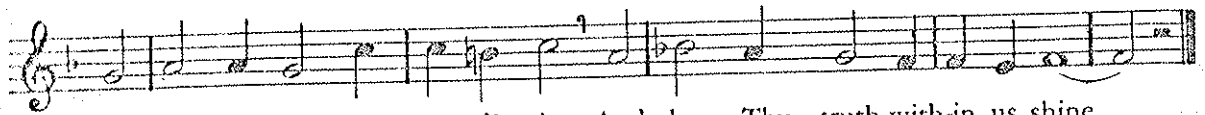
Accompaniment: RICHARD HILLERT

Lord Jesus Christ, Be Present Now

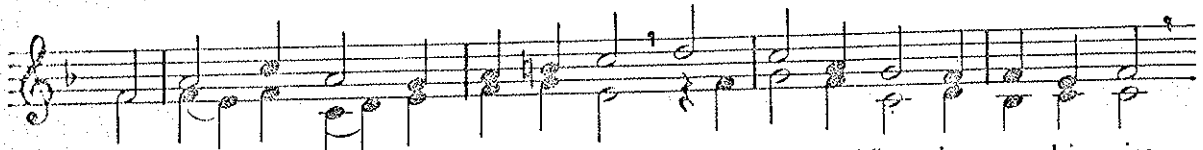
Words: Anonymous Music from "CANTIONALE GERMANICUM" Setting by RICHARD HILLERT



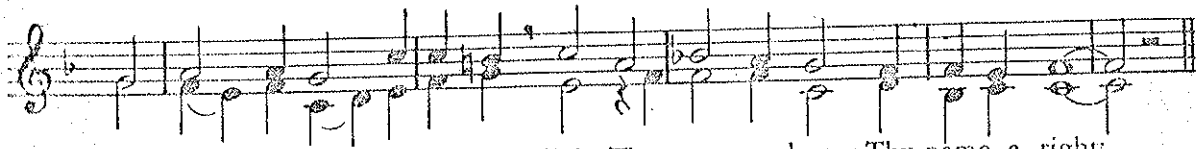
1 Lord Je - sus Christ, be pres - ent now, Our hearts in true de - vo - tion bow,
4 Glo - ry to God the Fa - ther, Son, And Ho - ly Spir - it, Three in One!



Thy Spir - it send with grace di - vine, And let Thy truth with - in us shine...
To Thee, O bless - ed Trin - i - ty, Be praise through - out e - ter - ni - ty! —

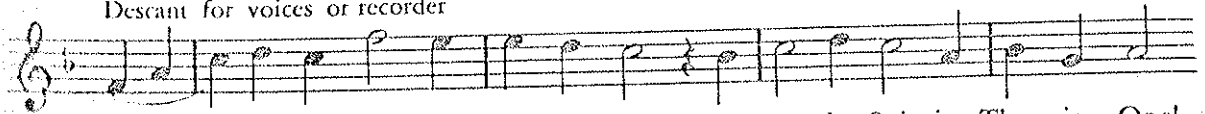


2 Un - seal_ our lips_ to sing Thy praise, Our souls to Thee in wor - ship raise,
3 Un - til_ we join_ the hosts that cry, "Ho - ly art Thou, O Lord, most high!"

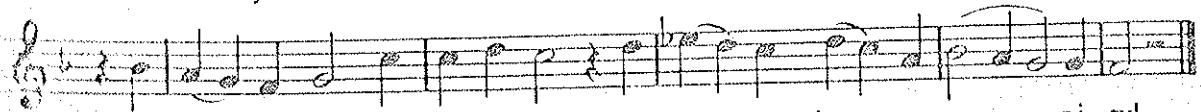


Make strong our faith, in - crease our light That we may know Thy name a - right:—
And in_ the light of that blest place For - e'er be - hold Thee face to face...—

Descant for voices or recorder



4 Glo - ry to God the Fa - ther, Son, And Ho - ly Spir - it, Three in One!



To Thee, O bless - ed Trin - i - ty, Be praise through - out e - ter - ni - ty!

Lord Jesus Christ, Be Present Now

(Opening of School)

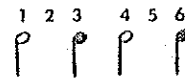
Key of F major—begins on F (*do*, or 1)

Words: The text is by an unknown author. It is based on Ps. 95:2 and first appeared in the *Cantionale Sacrum*, Gotha, 1651.

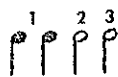
Music: The tune, "Herr Jesu Christ, dich zu uns wend," by an anonymous composer, appeared first in the *Cantionale Germanicum*, Gochsheim, 1628.

The hymn is No. 3 in *The Lutheran Hymnal (TLH)*, and the tune is also used with Nos. 125, 297, 299, 314, and 630.

Note the use of 6/4 and 3/2 meters. Measures in 6/4 are made up this way:



and those in 3/2 in this way:



- * Teach the melody carefully with attention to the changing meters and then present the unaccompanied stanzas (2 and 3) and finally the descant, which could also be played by the better recorder players.

Accompaniment for stanzas 1 and 4

Accompaniment: RICHARD HILLERT

Lord Jesus Christ, Be Present Now

September

Words: Anonymous

Music from "CANTIONALE GERMANICUM"

Setting by RICHARD HILLERT



1 Lord Je - sus Christ, be pres - ent now, Our hearts in true de - vo - tion bow,
4 Glo - ry to God the Fa - ther, Son, And Ho - ly Spir - it, Three in One!



Thy Spir - it send with grace di - vine, And let Thy truth with - in us shine. —
To Thee, O bless - ed Trin - i - ty, Be praise through - out e - ter - ni - ty! —



2 Un - seal — our lips — to sing Thy praise, Our souls to Thee in wor - ship raise,
3 Un - til — we join — the hosts that cry, "Ho - ly art Thou, O Lord, most high!"



Make strong our faith, in - crease our light That we may know Thy name a - right: —
And in — the light of that blest place For - e'er be - hold Thee face to face. —

Descant for voices or recorder



4 Glo - ry to God the Fa - ther, Son, And Ho - ly Spir - it, Three in One!



To Thee, — O bless - ed Trin - i - ty, Be praise through - out e - ter - ni - ty!

Our Father, Thou in Heaven Above

Words by MARTIN LÜTHER

Music from "GEISTLICHE LIEDER"

Setting by RICHARD HILLERT

Solemnly

INTRODUCTION



1 Our Fa-ther, Thou in heav'n a - bove, Who
4 Thy gra-cious will on earth be done As



bid - dest us to dwell in love, As breth - ren of one fam - i -
tis in heav'n be - fore Thy throne, O - be - dience in our weal and



ly, To cry in ev - 'ry need to Thee, Teach
woe And pa - tience in all grief be stow. Curb



us no thought-less words to say, But from our in-most hearts to pray. —
flesh and blood and ev - 'ry ill That sets it - self a - gainst Thy will. —

MELODY



2 Thy name be hal-lowed. Help us, Lord, In pu - ri - ty to keep Thy Word,
3 Thy king-dom come. Thine let it be In time and in e - ter - ni - ty.

Our Father, Thou in Heaven Above

(The Lord's Prayer)

Key: Dorian mode—begins on A, or 5

Words and Music: This is Martin Luther's versification in 9 stanzas of The Lord's Prayer. There is an introduction, a treatment of each petition, and a closing stanza. The tune "Vater unser im Himmelreich" appeared anonymously in the 1539 edition of Valentin Schumann's *Geistliche Lieder*, Leipzig. This famous early Lutheran hymnal contained 68 German hymns, 29 by Luther.

The hymn is No. 458 in *TLH*, and the tune is used also with Nos. 318, 349, 482, 585, and 600.

Accompaniment for stanzas 1 and 4

Introduction (optional before stanza 4)

The first system of musical notation consists of two staves, treble and bass clef. The time signature is 3/2. The introduction begins with a treble clef and a 3/2 time signature. The melody starts on a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts on a half note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The introduction concludes with a final cadence on a half note G4 in the treble and a half note G3 in the bass.

The second system of musical notation consists of two staves, treble and bass clef. The melody continues with a half note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a half note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The system concludes with a final cadence on a half note G4 in the treble and a half note G3 in the bass.

The third system of musical notation consists of two staves, treble and bass clef. The melody continues with a half note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line continues with a half note F2, a quarter note E2, a quarter note D2, and a quarter note C2. The system concludes with a final cadence on a half note G4 in the treble and a half note G3 in the bass.

(continued on page 109a)

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of one flat (B-flat). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff begins with a bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

The second system continues the piece. The treble staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A first ending bracket labeled '1' spans the final two measures of the treble staff, containing notes: G4, A4, B4, C5, B4, A4, G4.

The third system concludes the piece. The treble staff has notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass staff has notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. A second ending bracket labeled '2' spans the final two measures of the treble staff, containing notes: G4, A4, B4, C5, B4, A4, G4.

Accompaniment: RICHARD HILLERT

That to the glo-ry of Thy name We walk be-
Let Thy good Spir-it e'er be nigh Our hearts with

fore Thee free from blame. Let no false doc-trine us per-
gra-ces to sup-ply. Break Sa-tan's pow'r, de-feat his

be-fore Thee free from blame. Let
with gra-ces to sup-ply. Break

vert; All poor, de-lud-ed souls con-vert.
rage; Pre-serve Thy church from age to age.

souls con-vert.
age to age.

Descant for recorder or voices

(INTERLUDE)

4 Thy gra-cious will on earth be done As
'tis in heav'n be-fore Thy throne; O-be-dience in our weal and
woe And pa-tience in all grief be-stow. Curb flesh
and blood and ev-ry ill That sets it-self a-gainst—Thy will.