

**THE HIGH SCHOOL  
ASSEMBLY  
SONG BOOK**

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The High School Assembly Song Book by Frank R. Rix

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THE  
HIGH SCHOOL  
ASSEMBLY SONG BOOK

By FRANK R. RIX

DIRECTOR OF MUSIC OF THE PUBLIC SCHOOLS OF NEW YORK CITY  
AUTHOR OF THE ASSEMBLY SONG BOOK, AND VOICE  
TRAINING FOR SCHOOL CHILDREN



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## PREFACE.

THE HIGH SCHOOL ASSEMBLY SONG BOOK has been prepared in response to a very general request for a song book which shall meet the conditions actually found in high schools.

The success of The Assembly Song Book in elementary schools has led to the preparation of The High School Assembly Song Book on a similar plan but making use of more advanced and varied music, suited to the voices and attainments of high school pupils. The selections are so arranged, in general, that they may be sung either:

As *Unison Songs*, in which the melody is sung by all voices;

As *Two-Part Songs*, for Soprano and Alto, or for Tenor and Bass;

As *Three-Part Songs*, for Soprano, Alto and Bass, or for Tenor and First and Second Bass.

As *Four-Part Songs*, for Soprano, Alto, Tenor and Bass.

The *Alto* and, usually, the *Tenor* parts may be sung by *unchanged* (Alto-Tenor) *boys' voices*, and the *Tenor* may be sung by changed voices as well.

The settings of hymns should generally be sung in unison, unless four parts with changed voices are available. This is practicable in a mixed or in a boys' school.

The *Bass* wherever possible avoids extreme low or high tones, which are always difficult for high school pupils.

The book is especially useful for the changed voices of boys, and is equally available for unchanged voices and for choruses of girls, the bass in many cases being optional.

The four-voiced arrangements make complete and not difficult piano accompaniments.

Where necessary, small notes may be utilized. The book, therefore, is complete in itself.

*Thus all the conditions found in high schools are met, whether a girls' school, a boys' school, or a mixed school.*

It has been said, very truly, that every pupil, at the end of the course, should be able to sing from fifty to one hundred of the songs which are the special heritage of the English-speaking race.

While no two persons may exactly agree as to the best songs it is certain that a large proportion of the selections in this book would be the choice of a considerable majority.

*The songs that we ought to know* are included in this collection.

The *singing in assembly* is a very important element of school life, and great care should be taken to make it so beautiful, so sincere, and so artistically expressive that it will be a lasting influence for good upon the character of the singers.

The songs should be carefully taught, so that, the meaning of the words is clearly expressed with distinct articulation, correct pronunciation and proper phrasing. Above all, the singing should be from the heart, voicing real and sincere feelings.

## PREFACE.

Although good unison singing is better than poor part singing, the former is likely to be more carelessly done than the latter. Part singing makes for thoughtful and careful preparation, is capable of much artistic finish, and creates great interest.

It should be the endeavor of the director of the assembly to have a considerable number of songs sung in parts. *To this end the voices should be classified, and the pupils should be grouped according to the part to be sung.* Each singer should sing from a book, in order to insure correct rendering of the words and music.

Great care should be taken with the training of the voices. Harsh tones should not be tolerated. The unchanged voices should be used in the quality which comes from leading downward the light tones of the upper voice. Altos, alto-tenors and tenors should avoid hard "chest-tones" and should sing in a mellow, medium quality. The basses, however, must necessarily employ the chest-tone. It is well to precede the singing with a vocalize, giving attention to breathing with special reference to phrasing.

The accompaniments should be played clearly, with proper accents and phrases, and with enough power to support the voices. Any tendency of the chorus to sing out of tune may be avoided or remedied by playing the melody an octave higher, by giving more power to the bass, by introducing interludes between stanzas, or by arousing interest through appropriate means.

The pupils *should stand while singing*, and the work should be *carefully directed* by a teacher possessing musical temperament. For the best results there should be both a director and a pianist.

Class teachers should be held responsible for the work of their classes in the assembly, and should insist that all their pupils take part in the singing.

The *correct versions of the National songs*, both as to words and music, are to be found herein, which is an important feature. The lack of a standardized setting of the music of the national anthems has been in the past the cause of all the differences in their rendering. The versions used in this book are those adopted by the National Education Association.

The selections cover a wide field, including *part-songs* and *art songs* of classic and romantic composers.

The songs will be inspiring and will prove to be an invaluable aid in the APPRECIATION of good music. It should not be forgotten, however, that the most real and vital appreciation and the truest understanding of music comes only by actual participation in its performance.

The aim and the object of music in the schools is that the pupils should sing. *Then Let Them Sing.*

FRANK R. RIX.

New York,  
March, 1912.



# THE HIGH SCHOOL ASSEMBLY SONG BOOK

## GAUDEAMUS IGITUR.

*Andante.*

1. While we're young let us re-joice, None will ev - er blame us. While we're young let  
 2. Where are they who came be-fore? Now we see them nev - er; Where are they who  
 3. Let us raise the joy - ful cry, Al - ma Ma - ter, nev-er die! Let us raise the

us re-joice, None will ev - er blame us; For, when youth its day has spent,  
 came be-fore? Now we see them nev - er. They have found their high a - bode,  
 joy - ful cry, Al - ma Ma - ter, nev-er die! Life to ev - 'ry teach-er here,

And old age its weakness lent, Then the earth will claim us, Then the earth will claim us.  
 Or have crossed the dreadful flood, There to be for - ev - er, There to be for - ev - er.  
 Life to ev - 'ry broth-er dear; Live our friend-ship ev - er, Live our friend-ship ev - er.

1 Gaudemus igitur,  
 Juvenes dum sumus;  
 Gaudemus igitur,  
 Juvenes dum sumus;  
 Post jucundam juventutem,  
 Post molestam senectutem,  
 Nos habebit humus,  
 Nos habebit humus.

2 Ubi sunt, qui ante nos,  
 In mundo fuere?  
 Ubi sunt, qui ante nos,  
 In mundo fuere?  
 Transeas ad superos,  
 Ab eas ad inferos,  
 Quos si vis videre,  
 Quos si vis videre.

3 Vivat academia.  
 Vivant professores,  
 Vivat academia,  
 Vivant professores,  
 Vivat membrum quodlibet,  
 Vivant membra quilibet,  
 Semper sint in flore,  
 Semper sint in flore.

# THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.

JOHN STAFFORD SMITH.

Arr. for 1, 2, 3 or 4 Voices.

*Con spirito.*

1. Oh, say can you see, by the dawn's ear - ly light, What so proud - ly we  
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haughty  
 3. And where is that band who so vaunt - ing - ly swore, That the hav - oc of  
 4. Oh, thus be it ev - er when free - men shall stand Be - tween their loved

halled at the twi - light's last gleam - ing? Whose broad stripes and bright stars thro' the  
 host in dread si - lence re - pos - es, What is that which the breeze o'er the  
 war and the bat - tle's con - fu - sion A home and a coun - try should  
 homes and the war's des - o - la - tion; Blest with vic - t'ry and peace, may the

per - il - ous fight O'er the ram - parts we watched were so gal - lant - ly streaming? And the  
 tow - er - ing steep, As it fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it  
 leave us no more? Their blood has washed out their foul foot - steps' pol - lu - tion! No  
 heav'n re - sued land Praise the pow'r that hath made and preserved us a na - tion! Then

rock - ets' red glare, the bombs burst - ing in air, Gave proof thro' the  
 catch - es the gleam of the morn - ing's first beam, In full glo - ry re -  
 ref - uge could save the hire - ling and slave From the ter - ror of  
 con - quer we must, when our cause it is just, And this be our

THE STAR-SPANGLED BANNER.

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night that our flag was still there. Oh, say, does that star-span-gled  
 flect-ed, now shines on the stream? 'Tis the star-span-gled ban-ner: oh,  
 fight or the gloom of the grave; And the star-span-gled ban-ner in  
 mot-to: "In God is our trust!" And the star-span-gled ban-ner in

ban-ner yet wave O'er the land of the free, and the home of the brave?  
 long may it wave O'er the land of the free, and the home of the brave!  
 tri-umph doth wave O'er the land of the free, and the home of the brave!  
 tri-umph shall wave O'er the land of the free, and the home of the brave!

GOD SPEED THE RIGHT.

W. E. HICKSON.

German.

Arr. for 1, 2, 3 or 4 Voices.

*Maestoso.*

1. {	Now to heav'n our prayer as-cend-ing, God speed the right;	} Be our zeal in
{	In a no-bie cause con-tend-ing, God speed the right;	
2. {	Be that prayer a-gain re-peat-ed— God speed the right;	} Like the good and
{	Ne'er de-spair-ing, though de-feat-ed, God speed the right;	
3. {	Pa-tient, firm, and per-se-ver-ing; God speed the right;	} Pains, nor toils, nor
{	Ne'er th'e-vent nor dan-ger fear-ing; God speed the right.	

heav'n re-cord-ed, With success on earth re-ward-ed, God speed the right, God speed the right.  
 great in sto-ry, If we fall, we fall with glo-ry, God speed the right, God speed the right.  
 tri-als heeding, In the strength of heav'n succeeding, God speed the right, God speed the right.