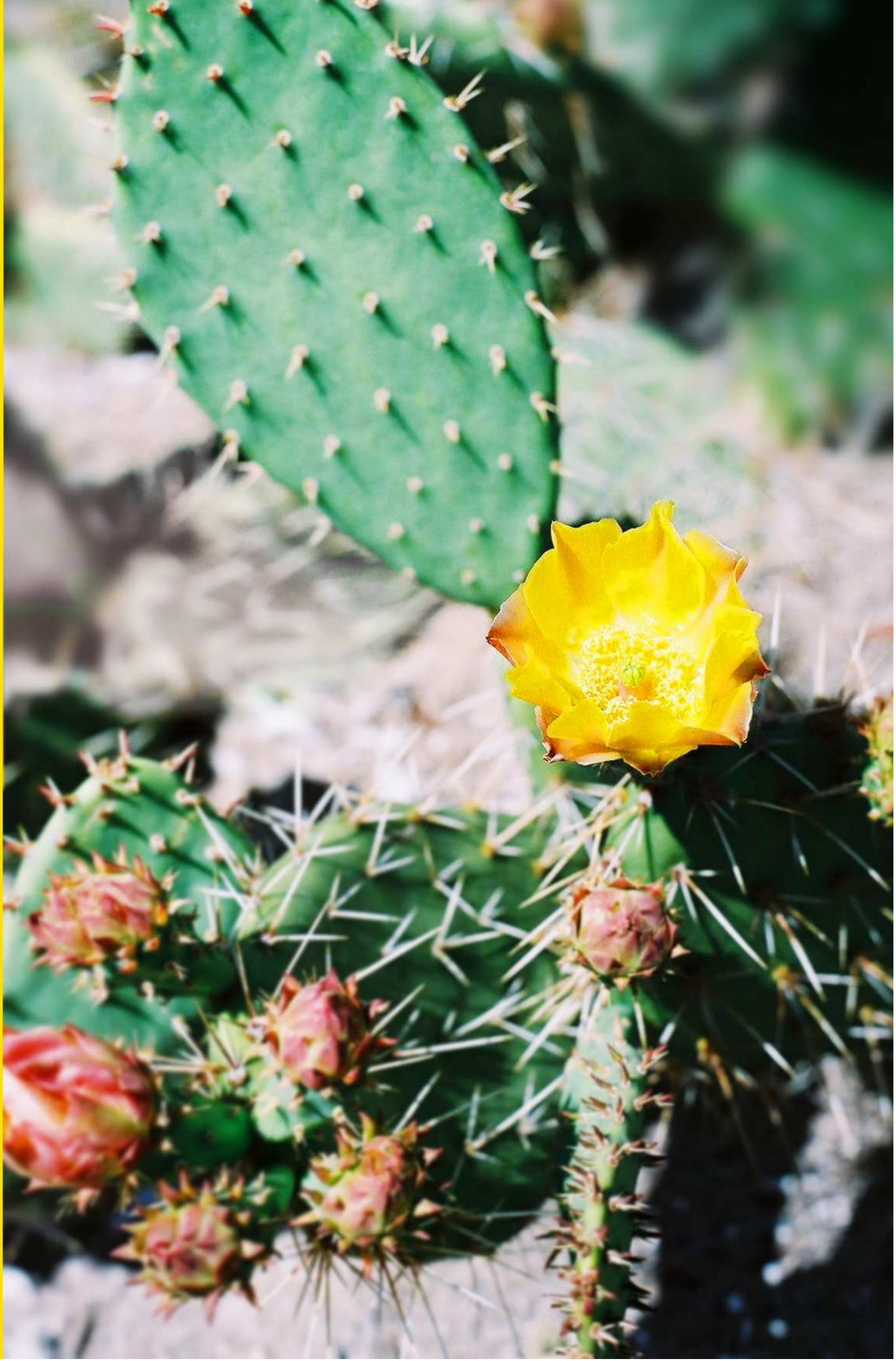


# Eyes and Ears

*An Anthology of Melodies for Sight-Singing*

Benjamin Crowell





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# Chapter I

## Rhythm

The rhythms in this chapter all come from well-known tunes. After reading them, you may want to look at the titles, which are given in the table of contents. If you're working with a teacher, you may wish to clap the rhythm twice, with the teacher counting beats the first time, and singing the tune the second time.

### I-1 Whole, Half, and Quarter Notes

The image displays five musical staves, each starting with a common time signature 'C'.  
Staff 1: A sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a double bar line.  
Staff 2: A sequence of half notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a double bar line.  
Staff 3: A sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, followed by a double bar line.  
Staff 4: A sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, followed by a double bar line.  
Staff 5: A sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, followed by a double bar line.

<sup>1</sup> , rhythm of *Twinkle Twinkle, Little Star*    <sup>2</sup> , rhythm of *Little Brown Jug*    <sup>3</sup> , rhythm of *Bingo*    <sup>4</sup> , rhythm of *Rain, Rain, Go Away*    <sup>5</sup> , rhythm of *O Come, All Ye Faithful*

I-2 3/4 Time, and Dotted Half-Notes

6 

7 

I-3 Eighth Notes


8 


9 

10 

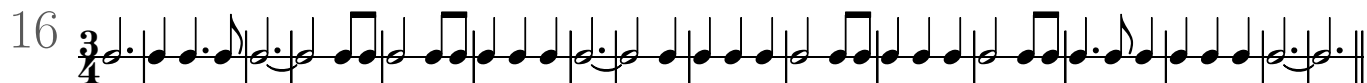
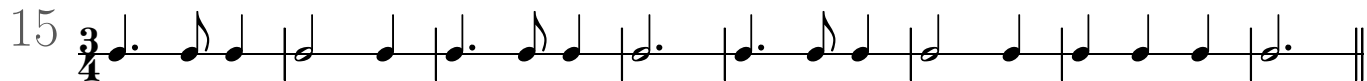
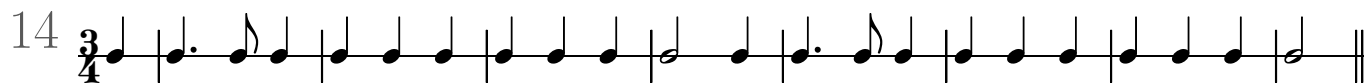
11 

I-4 Dotted Quarter Notes

12 

13 

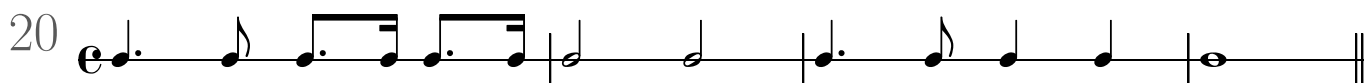
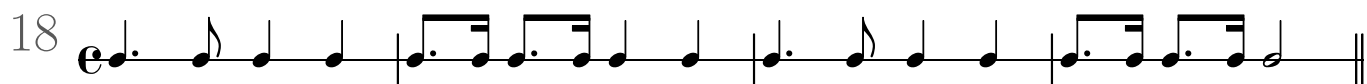
<sup>6</sup> , rhythm of *We Three Kings*    <sup>7</sup> , rhythm of *Take Me Out to the Ball Game*    <sup>8</sup> , rhythm of *O Little Town of Bethlehem*    <sup>9</sup> , rhythm of *We Wish You a Merry Christmas*    <sup>10</sup> , rhythm of *This Old Man*    <sup>11</sup> , rhythm of *Hush Little Baby*    <sup>12</sup> , rhythm of *Jingle Bells*    <sup>13</sup> , rhythm of *Jimmy Crack Corn*



I-5 Sixteenth Notes



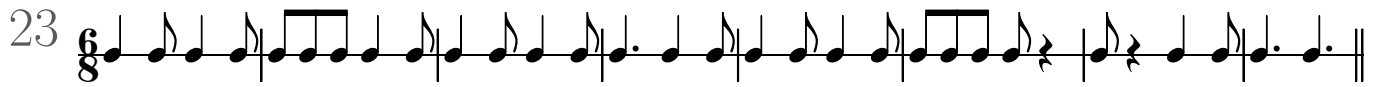
I-6 Dotted Eighth Notes



I-7 Compound Time



<sup>14</sup> , *rhythm of Away in a Manger* <sup>15</sup> , *rhythm of Rockabye Baby* <sup>16</sup> , *rhythm of Home On the Range* <sup>17</sup> P.I. Tchaikovsky, *rhythm of trepak from The Nutcracker* <sup>18</sup> , *rhythm of Alouette* <sup>19</sup> P.I. Tchaikovsky, *rhythm of waltz of the flowers from The Nutcracker* <sup>20</sup> , *rhythm of I've Been Working on the Railroad* <sup>21</sup> , *rhythm of Here We Go Round the Mulberry Bush*



I-8 Syncopation



I-9 Triplets



<sup>22</sup> , rhythm of *The Itsy-Bitsy Spider* <sup>23</sup> , rhythm of *Pop Goes the Weasel* <sup>24</sup> , rhythm of *Row, Row, Row Your Boat*  
<sup>25</sup> Scott Joplin, rhythm of *The Entertainer* <sup>26</sup> P.I. Tchaikovsky, rhythm of march from *The Nutcracker*

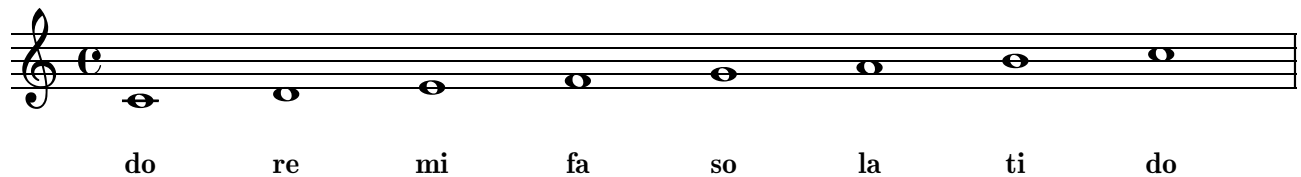


# Chapter II

## Major Keys

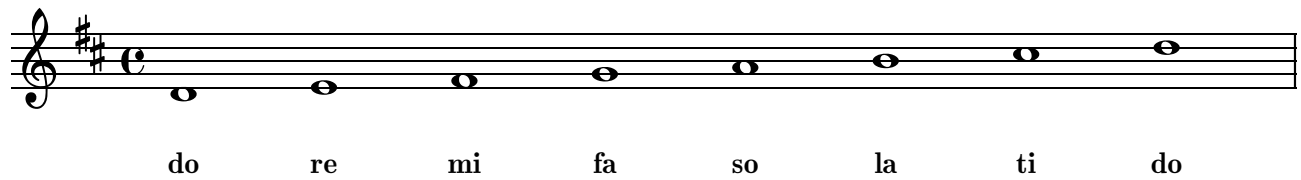
### II-1 Introduction to Solfeggio

The following syllables are traditionally used for the seven notes of the major scale.



They originate from the Latin hymn *Ut Queant Laxis*, in which the first word of each successive musical phrase began on the next note of the scale.

This book uses the movable do system. In this system, ‘do’ is always the tonic, and the other syllables are assigned to the other notes according to their role in the key. In the key of D, for example:



This may seem confusing at first, but it’s the only system that makes sense to the ear. For instance, ‘ti’ is always a note with a tendency to move up a half-step to ‘do,’ the tonic. (There is also a fixed do system, in which ‘do’ is always C, ‘re’ is always D, and so on. The fixed do system is often taught to European schoolchildren, who don’t know enough music theory to recognize the roles of the different notes in relation to the tonic in a key that has sharps or flats.)

Sight singing is first and foremost a method of training your brain to understand relationships between musical notes, and is therefore an important component of musicianship even if you consider yourself primarily a composer or instrumentalist rather than a singer. For example, a jazz musician improvising a solo on the saxophone needs to be able to imagine a melody, and understand the relationship between the imagined pitches so as to be able to translate them into fingerings. The solfeggio syllables are a device for making the recognition of the relationships automatic.

Broadly speaking, there are two main approaches to learning solfeggio singing. One can learn to sing intervals, or to sing each note according to its role in the key. That is, we can hear each note in relation to the preceding note, or in relation to the tonic. Suppose, for example, that we're singing a piece of music in the key of C major, and having just sung B, which is 'ti,' we see that the next note in the melody is C, which is 'do.' In the first approach, we recognize this as the interval of a half-step (minor second), so we move to the note a half-step above the one we've just sung. In the second technique, we know how to sing 'do' because of its special sound in relation to the key: it's the tonic, the note that sounds like it would be a good one to end the song on. In reality, one doesn't use either technique exclusively. We might as well ask Shakespeare what he does when he reads words: 'Mr. Shakespeare, do you use phonics, or do you recognize whole words?' A fluent reader is actually decoding patterns at a subconscious level, and the process is extremely rapid because most of the patterns are familiar.

Because the goal is rapid recognition of patterns at a subconscious level, one should not expect to become a fluent sight singer by artificial devices. For instance, many people learn to recognize the interval of a major sixth using a tune such as 'My Bonnie Lies Over the Ocean' or the NBC jingle. This is a good thing to learn, just as it's good to learn that an E at the end of a word makes the preceding vowel long. But a fluent reader doesn't look at the word 'sure' and think 'silent E makes the U long.' Learning the phonics rules is necessary, but having learned them, we actually become fluent readers through the act of reading large amounts of English.

There is also a pitfall to this technique of learning to hear intervals via a personalized list of familiar melodies. The leap of a major sixth in 'My Bonnie' is a leap from 'so' up to 'mi,' but your brain will probably refuse to recognize the leap from 're' to 'ti' as being the same thing, because 're' and 'ti' play different roles in the key than 'so' and 'mi.' Some people learn two melodies, one for 'so-mi' and one for 're-ti.' Some might even do another two for the downward leaps 'mi-so' and 'ti-re!' This just shows that the technique is artificial and not usually very useful.

## II-2 Melodies Containing Only Steps

In each example, start by identifying which line or space on the staff represents 'do,' the tonic. If you have an instrument at hand, play the tonic, and then sing enough notes from the tonic chord to bracket the range of the melody, e.g., 'do mi so do' for the octave spanned by the first example. If an instrument is not available, pick a note for 'do' that will put the melody in the most comfortable part of your vocal range. Locate the notes of the tonic chord on the staff to use as reference points.



famous tune (identified in the table of contents)



The following example is in a new key: its 'do' is the former 'so.' If you have trouble convincing your brain to switch keys, try singing 'do re mi fa so' in the old key, then repeating the last note as 'do,' and finally singing 'do ti do' — with authority!





Note that the following two examples both have the tonic on the line at the center of the staff, so the one with five sharps actually isn't any more difficult to read.



The following five melodies all begin on 'so.'



We now begin moving around the circle of fifths in the opposite direction. 'Ti' in the previous key is flattened, and becomes 'fa' of the new key. If you're singing the new, flattened version of the note correctly, you should be able to hear its strong tendency to resolve down to 'mi.'

<sup>33</sup> anonymous, *carol (Bohemia)* <sup>34</sup> J.S. Bach, *Chorale, 'Herr, wie du willst, so schick's mit mir'* <sup>35</sup> Pierre Latour, *The Beautiful Angel* <sup>36</sup> L.R. Lewis <sup>38</sup> L.R. Lewis



The following two melodies both have the tonic at the same place on the staff.



Canon for two voices:



Canon for two voices:



<sup>45</sup> L.O. Emerson, *Whither Through the Meadow?*

46

Musical score for measures 46-51. Treble clef, 3/4 time signature. The melody in the treble clef consists of eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern.

7

Musical score for measures 52-53. Treble clef. The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern.

Canon for two voices:

47

Musical score for measures 54-59. Treble clef, key signature of one sharp (F#), common time signature. The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern.

6

Musical score for measures 60-65. Treble clef, key signature of one sharp (F#). The melody in the treble clef consists of quarter and eighth notes. The bass clef accompaniment features a steady eighth-note pattern.

48

Musical notation for measure 48, piano accompaniment. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass clef staff contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, and a half note G3.

49

Musical notation for measure 49, piano accompaniment. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass clef staff contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, and a half note G3.

8

Musical notation for measure 49, vocal line. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass clef staff contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, and a half note G3.

50

Musical notation for measure 50, piano accompaniment. The treble clef staff contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The bass clef staff contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, and a half note G3.

48 L.R. Lewis 49 L.R. Lewis 50 L.R. Lewis

51

Musical notation for measures 51-54. Treble clef, bass clef, key signature of two flats, common time. Measures 51-54 show a melodic line in the treble and a bass line in the bass.

5

Musical notation for measures 5-8. Treble clef, bass clef, key signature of two flats, common time. Measures 5-8 show a melodic line in the treble and a bass line in the bass.

9

Musical notation for measures 9-12. Treble clef, bass clef, key signature of two flats, common time. Measures 9-12 show a melodic line in the treble and a bass line in the bass.

13

Musical notation for measures 13-16. Treble clef, bass clef, key signature of two flats, common time. Measures 13-16 show a melodic line in the treble and a bass line in the bass.

17

Musical notation for measures 17-18. Treble clef, bass clef, key signature of two flats, common time. Measures 17-18 show a melodic line in the treble and a bass line in the bass.

51 L.R. Lewis



II-3 Leaps to 'Do'

52

Adagio

53

II-4 Leaps Back to Remembered Notes

54

55

7

56

7

<sup>55</sup> J.S. Bach, *Chorale*, 'Seelenbräutigam, Jesu, Gottes Lamm' <sup>56</sup> J.S. Bach, *Chorale*, 'Jesu, meiner Seelen Wonne'

The following example uses both leaps back to remembered notes and leaps to the tonic.

57



Musical notation for exercise 57, consisting of two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff contains four measures of music. The second measure has an asterisk (\*) above it, and the fourth measure has an asterisk (\*) above it. The second staff contains eight measures of music. The second measure has an asterisk (\*) above it, and the fourth measure has an asterisk (\*) above it. The notation includes eighth and sixteenth notes, quarter notes, and rests.

The next tune is easier than it appears, because you only need to return to the same note after each low G.

58



Musical notation for exercise 58, consisting of a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes quarter notes, eighth notes, and a dotted quarter note.

<sup>58</sup> folk song

## II-5 Easy Leaps Within the Tonic Triad

This section introduces leaps of a third, a fourth, and an octave within the tonic triad.

famous tune (identified in the table of contents)



<sup>63</sup> W.H. Latham, *Broadway Sights*    <sup>64</sup> anonymous, *A la Claire Fontaine* (France)



<sup>65</sup> Giovanni Battista Pergolesi, aria 'Sancta Mater' from *Stabat Mater*    <sup>66</sup> A.S. Sullivan    <sup>67</sup> anonymous, *A Recou-  
vrance (France)*    <sup>68</sup> Froebel, *Pat-a-Cake*    <sup>69</sup> anonymous, *Carmela (Mexico)*    <sup>70</sup> anonymous, *My Father, How Long?*  
(Florida)

71 



72 



73 





74 

<sup>71</sup> J.S. Bach, *Chorale*, 'Es ist gewisslich an der Zeit' <sup>72</sup> anonymous, *Annie Laurie* <sup>73</sup> H.S. Cutler, *The Son of God Goes Forth to War* <sup>74</sup> Martin Luther, *We Come Unto Our Father's God*



Allegretto



The following example includes a leap of a sixth, but it's an easy leap back to 'do.'

Con moto



<sup>75</sup> anonymous, *Lawlan' Jenny (Scotland)* <sup>76</sup> Stephen Foster, *Hard Times Come Again No More* <sup>77</sup> H. Burgess Weston, *Row, Burnie, Row* <sup>78</sup> anonymous, *En Revenant d'Auvergne (France)*

This four-part canon includes a leap of a sixth to 'do.'

79

1 2 3 4

<sup>79</sup> anonymous, *Entendez-Vous Sur l'Ormeau* (France)

II-6 The Leap of a Fifth Within the Tonic Triad

80

7

81

7

Allegro

82

83

8

16

<sup>82</sup> Alessandro Scarlatti, *Su, Venite a Consiglio*    <sup>83</sup> J.J. Rousseau, *Hush, My Babe*



84

Grazioso

85

5

Moderato

86

5

87

Andante

88

10

<sup>84</sup> anonymous, *Dans la Forêt Lointaine* (France) <sup>85</sup> anonymous, *The Beggar Girl* (England) <sup>86</sup> Alice Hawthorne, *Home, By and By* <sup>87</sup> Froebel, *Beckoning the Pigeons*

II-7 Leaps of a Sixth Within the Tonic Triad



<sup>91</sup> Franz Wohlfahrt, *Etude, Op. 45, #1*    <sup>92</sup> anonymous, *As-Tu Vu la Casquette? (France)*    <sup>93</sup> anonymous, *Praise, Member (South Carolina)*    <sup>94</sup> Froebel, *Beckoning the Chickens*



The next example includes both leaps within the tonic triad and leaps to ‘do.’ Because of its wide range, it is given in two keys; make sure to choose a key in which you can actually reach all the notes!



Another example that includes leaps to ‘do.’



<sup>95</sup> folk song    <sup>96</sup> anonymous, *Poor Rosy (South Carolina)*    <sup>97</sup> anonymous, *Poor Rosy (South Carolina)*    <sup>98</sup> W.T. Wrighton, *The Dearest Spot on Earth*    <sup>99</sup> anonymous, *Absent Davie (Scotland)*



Canon for two voices:



## II-8 Leaps Within the Dominant

This section introduces leaps of a third within the dominant. Fourths, fifths, and sixths are included in section II-9, and leaps of a seventh within the dominant chord are deferred until section IV-5.

famous tune (identified in the table of contents)



<sup>103</sup> W.A. Mozart, *Duet No. 2, Menuet, from 12 Duets, K.V. 487* <sup>104</sup> folk song <sup>105</sup> anonymous, *Derrière' Chez Nous il y a Trois Fleurs (France)* <sup>106</sup> John Parry, *Villikins and His Dinah* <sup>107</sup> anonymous, *Ännchen von Tharau (Germany)*



Moderato



Maestoso



<sup>108</sup> anonymous, *Ah! Mon Beau Château!* (France) <sup>109</sup> anonymous, *Ainsi Font, Font, Font* (France) <sup>110</sup> John Husband, *Revive Us Again* <sup>111</sup> anonymous, *Lightly Row* (Spain) <sup>112</sup> anonymous, *God Speed the Right* (Germany)



<sup>113</sup> W.A. Mozart, aria (*Papageno*) from *'The Magic Flute'* <sup>114</sup> anonymous, *Schönster Schatz, Mein Engel* <sup>115</sup> anonymous, *Down in the Valley* <sup>116</sup> anonymous, *Musieu Bainjo (Louisiana)* <sup>117</sup> anonymous, *Brother, Guide Me Home (Tennessee)* <sup>118</sup> anonymous, *Serenata (California)*

119 

120 

121 

122 



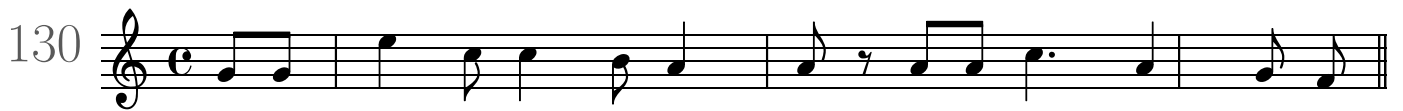
123 



124 *Allegretto con grazia* 

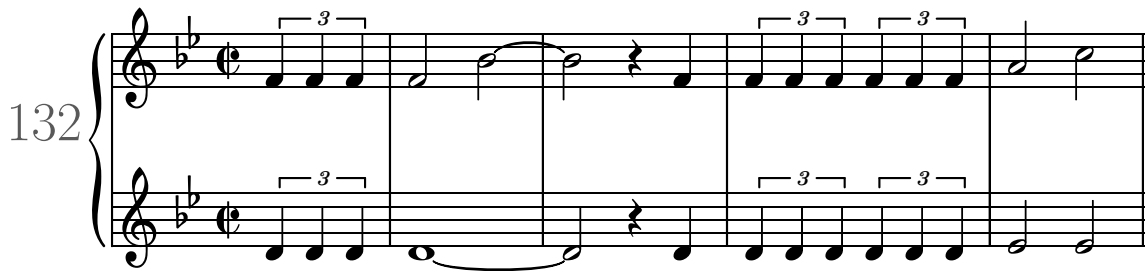
<sup>119</sup> W.A. Mozart, *adagio* from string quartet # 1 <sup>120</sup> J.S. Bach, *Chorale*, 'Es spricht der Unweisen Mund wohl' <sup>121</sup> Nikolaus Beuttner, *Es kam ein treuer Bote* <sup>122</sup> J.S. Bach, *Chorale*, 'Valet will ich dir geben' <sup>123</sup> J.S. Bach, *Chorale*, 'Wie bist du Seele in mir so gar betrübt' <sup>124</sup> anonymous, *Gardez Piti Milatte-là (Louisiana)*





<sup>125</sup> anonymous, *Shout On, Children (Georgia)* <sup>126</sup> Franz Schubert, *Wohin?* <sup>127</sup> J.S. Bach, *Chorale, 'Liebster Jesu, wir sind hier'* <sup>128</sup> Franz Joseph Haydn, *menuet Oxford symphony* <sup>129</sup> J.S. Bach, *Chorale, 'Mach's mit mir, Gott, nach deiner Gut'* <sup>130</sup> Franz Schubert, *Halt!*

131 

132 

5 

Moderato

133 

134 

7 

14 

<sup>131</sup> Gustav Holst, *Venus theme from The Planets* <sup>132</sup> anonymous, *Serenata (California)* <sup>133</sup> anonymous, *If Your Foot Is Pretty, Show It (United States)*



## II-9 Wider Leaps Within the Dominant

This section introduces leaps within the dominant as broad as a sixth. Leaps of a seventh are deferred until section IV-5.

famous tune (identified in the table of contents)



<sup>136</sup> anonymous, *Eli Yale* <sup>137</sup> anonymous, *Krambambuli* <sup>138</sup> anonymous, *Go 'Way, Old Man (Louisiana)*

139 

140 

141 

7 

142 

143 

7 

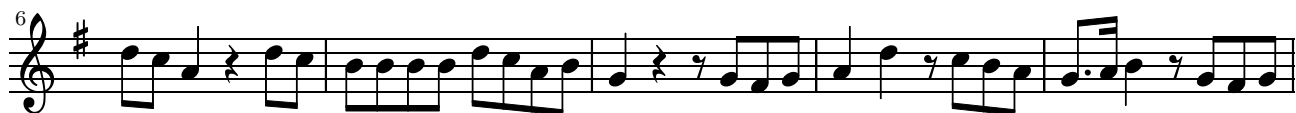
144 

<sup>139</sup> anonymous, *Our Baby (France)* <sup>140</sup> anonymous, *Aux Marches du Palais (France)* <sup>141</sup> J.S. Bach, *Chorale, 'Herr, wie du willst, so schick's mit mir'* <sup>142</sup> J.S. Bach, *minuet* <sup>143</sup> anonymous, *Arlequin Tient Sa Boutique (France)* <sup>144</sup> anonymous, *Ballade de Roland (France)*



<sup>145</sup> folk song <sup>146</sup> anonymous, *Tu Eres Mas Bella* (Costa Rica) <sup>147</sup> anonymous, *Praise, Member* (South Carolina)

Mit kraeftiger Leidenschaft



<sup>148</sup> anonymous, *Wach' Auf, Mein Hort* <sup>149</sup> anonymous, *Barbara Allan (Scotland)* <sup>150</sup> anonymous, *I'm a Pilgrim (Italy)*  
<sup>151</sup> Franz Joseph Haydn, *finale, London symphony*

152 *Allegro*

153

154 *Lebhaft, doch zart*

155 *Allegretto*

<sup>152</sup> anonymous, *Dans Notre Jardin (France)*  
*Jungfräulein, Soll Ich Mit Euch Gehn*

<sup>153</sup> anonymous, *The Gypsy Warning (Missouri)*

<sup>154</sup> anonymous,



Molto mesto



Allegretto comodo



Andante



<sup>156</sup> Richard Strauss, *Not Yet* <sup>157</sup> anonymous, *Ah, Suzette, Chère (Louisiana)* <sup>158</sup> anonymous, *La Paloma Blanca (Arizona)* <sup>159</sup> Franz Schubert, *Das Wandern*

161

<sup>5</sup>

162

<sup>9</sup>

<sup>17</sup>

Fine

D.S. al fine

163

<sup>7</sup>

164

<sup>161</sup> anonymous, *Chill Ether* (Scotland) <sup>162</sup> folk song <sup>163</sup> folk song <sup>164</sup> J.S. Bach, *Chorale*, 'Nun ruhen alle Walder'

6

165

5

166

5

167

Andante

168

Anmutig

8

<sup>165</sup> J.S. Bach, *Chorale*, 'Wenn wir in höchsten Nöten sein' <sup>166</sup> anonymous, *The Duke of Argyle's Courtship* (Scotland)  
<sup>167</sup> Harold Samuel, *The Fairy Boat* <sup>168</sup> anonymous, *Gar Lieblich Hat Sich Gesellet*

Canon for two voices:

169

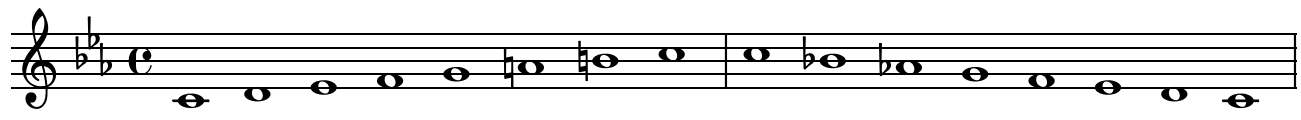
The image shows a single staff of music in treble clef, key of B-flat major (two flats), and common time (C). The measure number '169' is written to the left of the staff. The music begins with a first ending bracket labeled '1' over the first two notes (B-flat and A). This is followed by a double bar line and repeat dots. The second ending bracket labeled '2' starts at the beginning of the second measure and continues through the end of the measure. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a final double bar line with repeat dots.

# Chapter III

## Minor Keys

### III-1 Solfeggio in the Minor Mode

Some people sing in the minor mode using these solfeggio syllables:



The musical notation shows a single staff in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are: D4 (do), E4 (re), F4 (me), G4 (fa), A4 (so), B4 (ti), A4 (so), G4 (fa), F4 (me), E4 (re), D4 (do). The syllables 'do re me fa so la ti do do te le so fa me re do' are written below the notes, with 'la' and 'ti' corresponding to the B4 notes.

do re me fa so la ti do do te le so fa me re do

This system has the advantage that most of the notes have the same functions as in the major mode. 'Do' is still the tonic, 'so' the dominant, 'ti' the leading tone, and so on. In this system, the names of the notes stay the same when switching between the parallel major and minor.

Others prefer this:



The musical notation shows a single staff in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are: D4 (do), E4 (re), F4 (me), G4 (fa), A4 (so), B4 (ti), A4 (so), G4 (fa), F4 (me), E4 (re), D4 (do). The syllables 'la ti do re me fi si la la so fa mi re do ti la' are written below the notes, with 'la' and 'ti' corresponding to the B4 notes.

la ti do re me fi si la la so fa mi re do ti la

This system highlights the relationship between the minor and its relative major.

If you don't have a teacher who wants you to use one system or another, I suggest you use the first one, because it lets you recycle many of the patterns you've learned in minor. For instance, 'so-ti-do' is still a formula for a cadence.

In both systems, the vowel 'i' is used for a sharpened note, and 'e' for a flattened one. The chromatic scale looks like this:

A musical staff in treble clef with a common time signature (C). The scale consists of the following notes: do (C), di (C#), re (D), ri (D#), mi (E), fa (F), fi (F#), so (G), si (G#), la (A), li (A#), ti (B), do (C). Each note is represented by a half note.

do di re ri mi fa fi so si la li ti do

A musical staff in treble clef with a common time signature (C). The scale consists of the following notes: do (C), ti (B), te (Bb), la (Ab), le (G), so (F), se (Eb), fa (E), mi (Eb), me (D), re (Cb), ra (Bb), do (Ab). Each note is represented by a half note.

do ti te la le so se fa mi me re ra do

The important thing is to pick a system and learn it thoroughly. (I use my own enharmonic system in which the chromatic scale is 'do gu ri bu mi fa ka so ja la pa ti do.')

### III-2 Steps

The purpose of the first exercise is to get used to the solfeggio syllables used in minor.

*Poco a poco accelerando*



*Largo*



This melody introduces the use of the ascending and descending forms of the melodic minor scale. The rhythmic figure is the same as in the preceding tune.

*Largo*



174 L.R. Lewis 175 L.R. Lewis

176

177

178

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181

176 L.R. Lewis 177 L.R. Lewis 178 L.R. Lewis 179 L.R. Lewis 180 J.S. Bach, *gavotte in G minor* 181 L.R. Lewis



5

Musical notation for measures 5-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 5: Treble clef has a whole rest; Bass clef has a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 6: Treble clef has quarter notes D3, E3, F3, G3; Bass clef has a half note G2. Measure 7: Treble clef has quarter notes A3, B3, C4, D4; Bass clef has a half note G2. Measure 8: Treble clef has a quarter note E4, quarter note F4, quarter note G4, quarter note A4; Bass clef has a half note G2. A sharp sign (#) is placed above the treble clef staff.

9

Musical notation for measures 9-12. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 9: Treble clef has quarter notes G3, A3, B3, C4; Bass clef has a half note G2. Measure 10: Treble clef has quarter notes D4, E4, F4, G4; Bass clef has a half note G2. Measure 11: Treble clef has quarter notes A4, B4, C5, D5; Bass clef has a half note G2. Measure 12: Treble clef has a dotted half note G4; Bass clef has a half note G2. A sharp sign (#) is placed above the bass clef staff.

III-3 Leaps Within the Tonic Triad

182

183

184

185

186

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187

5

<sup>184</sup> G.A. Wedge <sup>185</sup> Who Got Dirt on the Carpet Again?

188 

189 

190 

191 

192 

7 

193 

194 

<sup>188</sup> G.A. Wedge <sup>189</sup> G.A. Wedge <sup>190</sup> G.A. Wedge <sup>192</sup> J.S. Bach, *Chorale, 'Herr, nun lass in Friede'* <sup>193</sup> anonymous, *Every Hour in the Day (Georgia)* <sup>194</sup> anonymous, *Forget na', dear Lassie (Scotland)*



famous tune (identified in the table of contents)



Round:



<sup>195</sup> J.S. Bach, *Chorale*, 'Es steh'n vor Gottes Throne' <sup>197</sup> anonymous, *Thou Poor Bird*

III-4 Leaps Within the Dominant

198 

199 

200 *Andante* famous tune (identified in the table of contents) 

201 *Vivace* 





202 

203 

<sup>198</sup> G.A. Wedge <sup>199</sup> G.A. Wedge <sup>202</sup> G.A. Wedge <sup>203</sup> G.A. Wedge

204 

205 

206 *Largo* 

207 

208 

209 

210 *Draengend, doch nicht schnell* 

9 

<sup>204</sup> G.A. Wedge <sup>205</sup> J.S. Bach, *melody from the notebook for Anna Magdalena* <sup>206</sup> anonymous, *lullabye (Russia)* <sup>207</sup> anonymous, *Las Tristes Horas* <sup>208</sup> G.A. Wedge <sup>209</sup> Froebel, *The Wolf* <sup>210</sup> anonymous, *Guten Abend*

211

212

213

214

215 *Andantino*

216

<sup>211</sup> J.S. Bach, *Gavotte II from cello suite # 5* <sup>212</sup> anonymous, *Lolotte (Louisiana)* <sup>213</sup> W.A. Mozart, *menuet from string quartet # 15* <sup>214</sup> anonymous, *Los Ojos Mexicanos (Mexico)* <sup>215</sup> Maude Valerie White, *Ophelia's Song* <sup>216</sup> J.S. Bach, *Chorale, 'Nun sich der Tag geendet hat'*

217 

Allegro marziale

218 

6 

11 

219 

8 

220 

221 

<sup>217</sup> anonymous, *Reir Es Necesario* (Mexico) <sup>218</sup> anonymous, *En Avant, Grénadiers!* (Louisiana) <sup>219</sup> anonymous, *Angel de Mis Amores* (Mexico) <sup>220</sup> Franz Schubert, *Am Feierabend* <sup>221</sup> J.S. Bach, *Chorale, 'O Traurigkeit, o Herzeleid'*

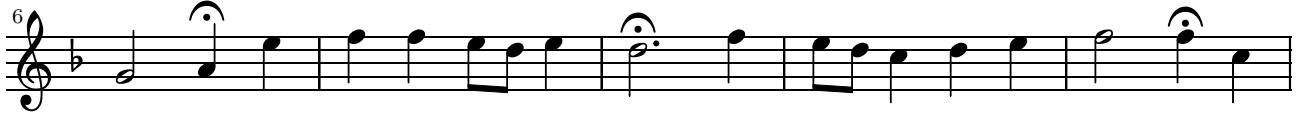


Langsam

222 

223 

224 

6 

11 

225 

7 

226 

<sup>222</sup> Johannes Brahms, *Nachtwache 1* <sup>223</sup> anonymous, *Mi Sueño (Mexico)* <sup>224</sup> J.S. Bach, *Chorale, 'O Haupt voll Blut und Wunden,' from St. Matthew's Passion* <sup>225</sup> J.S. Bach, *Chorale, 'Von Gott will ich nicht lassen'* <sup>226</sup> G.A. Wedge



<sup>227</sup> G.A. Wedge    <sup>228</sup> G.F. Handel, aria 'O Jordan, Sacred Tide' from *Esther*



Lento

famous tune (identified in the table of contents)

229



6



12





# Chapter IV

## Other Diatonic Materials

### IV-1 Leaps Between the Tonic and Dominant

The following three songs contain the leap from 'ti' to 'mi.'

230 

231 *Allegro giusto* 



232 

The next three use leaps of a diminished fourth, an interval which sounds like a major third, and is typical of minor keys.

233 

<sup>230</sup> anonymous, *Ya Viene El Alba (California)*    <sup>231</sup> Alessandro Scarlatti, *Già il Sole dal Gange*    <sup>232</sup> Franz Schubert, *Danksagung an den Bach*    <sup>233</sup> Grieg



Moderato affetuoso



<sup>234</sup> anonymous, *zandunga folk song (Southern Mexico)* <sup>235</sup> Giulio Carcini, *Amarilli, Mia Bella*

## IV-2 Leaps Within the Subdominant, Major Keys

The first two tunes clearly imply the subdominant chord in the marked measures.



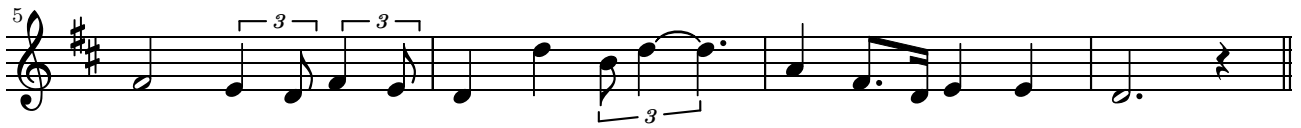
More commonly, the melody leaps into or out of 'la' without spelling out the subdominant chord explicitly. Although dominant harmony can often be implied strongly with only one or two notes, this is not usually true of the subdominant, because of its weaker character. Since thirds are the most common leaps, the most important new leaps to learn to sing are the ones between 'do' and 'la' and between 'fa' and 'la.' This melody leaps from 'do' to 'la.'



This one jumps from 'la' to 'fa.'



<sup>236</sup> anonymous, *Jehovah, Hallelujah* (South Carolina) <sup>237</sup> anonymous, *Arlequin Marie Sa Fille* (France) <sup>238</sup> folk song  
<sup>239</sup> folk song



A great deal of Scottish folk music uses a major scale that omits 'ti.' 'Fa' is sometimes left out as well, forming a five-note, or pentatonic, scale. Once one's ear adjusts to the sound of the scale, the characteristic leap between 'do' and 'la' no longer sounds like a leap at all. Of the following two examples, the first is pentatonic, while the second uses the full major scale. The first example has been notated with the style's typical elaborate ornamentation, which you may wish to ignore.



<sup>241</sup> anonymous, *Lang Johnny More* (Scotland) <sup>242</sup> anonymous, *The Bonniest Lass in a' The Land* (Scotland)





Moderato

250 

251 

<sup>8</sup> 



Andante sostenuto

252 

<sup>8</sup> 

253 

<sup>8</sup> 

<sup>250</sup> Richard Strauss, *Devotion* <sup>251</sup> anonymous, *I Ride an Old Paint* (United States) <sup>252</sup> J.G. Whittier, *Song of the Free*

<sup>253</sup> G.F. Handel, aria 'Hush ye pretty warbling quire' from *Acis and Galatea*

254 



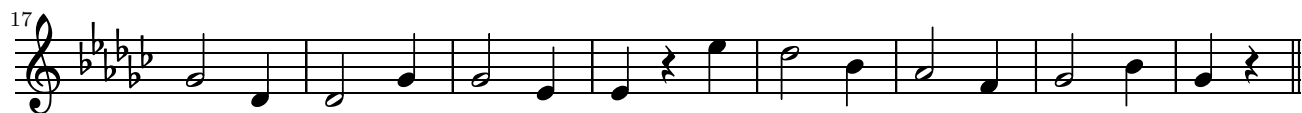
255 





256 





<sup>254</sup> Thomas Tallis, *If Ye Love Me* <sup>255</sup> anonymous, *The Huntsman* <sup>256</sup> Thomas Moore, *Evening Bells*

257 

5 

10 

258 

259 

5 

260 

8 

<sup>257</sup> anonymous, *Sinner Won't Die No More (Tennessee)* <sup>258</sup> W.A. Mozart, *opening from clarinet quintet* <sup>259</sup> anonymous, *The Gold Band (Tennessee)* <sup>260</sup> Giovanni Battista Pergolesi, *tune from Stabat Mater*

15

261

7

262

Moderato

263

6

11

264

<sup>261</sup> anonymous, *Bonnie Wee Window (Arkansas)* <sup>262</sup> J.S. Fearis, *Beautiful Isle of Somewhere* <sup>263</sup> W.B. Bradbury, *He Leadeth Me* <sup>264</sup> M.D. Sullivan, *The Blue Juniata*



Allegretto



<sup>265</sup> anonymous, *Red River Valley*    <sup>266</sup> anonymous, *I'm In Trouble (Florida)*    <sup>267</sup> Franz Joseph Haydn, *introduction, London symphony*    <sup>268</sup> anonymous, *Rosa Lee*    <sup>269</sup> anonymous, *My Lodging Is On the Cold Ground*



<sup>270</sup> anonymous, *Cowboy's Home Sweet Home* (Arkansas)    <sup>271</sup> anonymous, *Calinda* (Louisiana)    <sup>272</sup> anonymous, *The Braes O Yarrow* (Scotland)

Maestoso

273 

7 

274 

275 

7 

276 

277 

5 

<sup>273</sup> anonymous, *Gaudeamus Igitur* <sup>274</sup> W.A. Mozart, *andante* from string quartet # 2 <sup>275</sup> anonymous, *The Wild Moor (Missouri)* <sup>276</sup> Johannes Brahms, *introduction, 1st symphony* <sup>277</sup> anonymous, *Caroline (Louisiana)*



278 



279 



280 



Adagio

281 



<sup>278</sup> anonymous, *Avril (France)* <sup>279</sup> W.A. Mozart, *menuet from string quartet # 10* <sup>280</sup> anonymous, *The Hallowed Spot (Missouri)* <sup>281</sup> anonymous, *folk song (Russia)*

282 

8 

283 *Allegretto mosso* 

6 

12 

17 

22 

284 *Gehalten und empfindungsvoll* 

<sup>282</sup> anonymous, *The Ship That Never Returned (Missouri)* <sup>283</sup> Pier Domenico Paradies, *M'ha Preso Alla Sua Ragna* <sup>284</sup> anonymous, *Die Sonne Scheint Nicht Mehr*

6 Lebhaft

10

Moderato

285

Vivace

7

13

<sup>285</sup> anonymous, *Ubi Bene, Ibi Patria*

IV-3 Wide Leaps Within the Subdominant

286

9

287

8

16

288

Moderato

289

7

<sup>286</sup> W.A. Mozart, *presto* from string quartet # 4    <sup>287</sup> J. Ellor, *Diadem*    <sup>288</sup> W.A. Mozart, *rondo* from string quartet # 6  
<sup>289</sup> anonymous, *Adieu, Bonne Hôtesse (France)*

290 

7 

13 

Moderato  
291 

292 

5 

9 

13 

<sup>290</sup> anonymous, *Derrière Chez Moi (France)*    <sup>291</sup> Stephen Foster, *The Song of All Songs*    <sup>292</sup> S.W. Gladden, *The Mountains*

IV-4 Leaps Within the Subdominant, Minor Keys

293

294

295

296 *Largo*

5

297 *Presto*

9

18

293 G.A. Wedge 294 G.A. Wedge 295 G.A. Wedge 297 anonymous, *Hanukah O Hanukah*



Allegretto



<sup>298</sup> anonymous, *Vivo Llorando la Suerte (Mexico)* <sup>299</sup> W.A. Mozart, *Osanna (bass solo, allegro)* from *Sanctus, Requiem*  
<sup>300</sup> J.S. Bach, *trio from Brandenburg concerto # 1* <sup>301</sup> anonymous, *Que No Te Amo (Mexico)* <sup>302</sup> anonymous, *folk song (Russia)*



Allegretto



Lightly



<sup>303</sup> anonymous, *folk song (Russia)*    <sup>304</sup> anonymous, *Entre Vous Tous Gens de la Ville (France)*



## IV-5 Leaps of a Seventh

With leaps of a seventh, as with any very broad leap, the most common problem is simply the inability to reach the note. Make sure to sing each example in an appropriate key. If the leap of a seventh is upward, find the lowest key in which you can comfortably sing the lowest note of the melody.

A factor in the sight-singer's favor is that the most difficult leaps to sing are usually the ones that are ugly as well, and therefore composers don't write them; in real music, most leaps of a seventh occur in certain special contexts that make them both easier to sing and more acceptable to the ear. Although it is possible to memorize the sounds of the minor and major seventh leaps and sing them on demand, that's a fundamentally unnatural way to think about melody; keep in mind that most of the examples in this section are folk songs created by people who were illiterate, and probably could not have performed such a trick themselves.

Another technique for use when all else fails is to imagine the seventh as a downward step, with the second note moved up an octave. In all the following examples, however, we'll see that there are better solutions arising naturally from the logic of the melodic line.

The first example is easy, because the leap begins a repetition.

305 

The next two examples are not much harder; there is repetition, but at a pitch one step higher.

306 

307 

5 

<sup>305</sup> W.A. Mozart, *menuet from string quartet # 8* <sup>306</sup> C. Hess, *Little Charley Went a Fishing* <sup>307</sup> folk song

In the next tune, the leap upward from ‘ti’ to ‘la’ is heard as the inversion of the earlier step down from ‘ti’ to ‘la.’

308

The next example has a leap of a seventh as part of a dominant seventh chord. It resolves downward to ‘mi,’ and this ‘fa-mi’ relationship is one of the most prominent landmarks of the key, so you may find that the easiest way to hit the ‘fa’ is simply by locating ‘fa-mi.’

309

This tune, like the preceding one, uses the familiar ‘so-fa-mi’ pattern. The leap is also made easier because we’ve just sung ‘fa’ in the low register, and because, looking ahead, we anticipate the descending scale ‘fa-mi-re-do.’

310

<sup>308</sup> anonymous, *Carmela (Mexico)* <sup>309</sup> W.A. Mozart, *menuet from string quartet # 1* <sup>310</sup> anonymous, *Gwine Follow (South Carolina)*



Another 'so-fa-mi' example. The 'fa' is heard as part of a logical progression of prominent high points in the line.



<sup>311</sup> Felix Mendelssohn, aria 'If with all your hearts ye truly seek me' from *Elijah* <sup>312</sup> T.H. Bayly, *Long, Long Ago* <sup>313</sup> anonymous, *Cradle Song*

314 

8 

15 

315 

316 

Moderato  
317 

318 

7 

<sup>314</sup> anonymous, *Widdecombe Fair* (England) <sup>315</sup> anonymous, *Walk, Shepherdess, Walk* (Arkansas) <sup>316</sup> anonymous, *Reir Es Necesario* (Mexico) <sup>317</sup> anonymous, folk song (Russia) <sup>318</sup> anonymous, *A Quinze Ans* (France)

319

320

321

<sup>319</sup> W.A. Mozart, *menuet from string quartet # 8* <sup>320</sup> W.A. Mozart, *presto from string quartet # 7* <sup>321</sup> anonymous, *Upidee*

## IV-6 Other Perfect Fourths and Fifths

We've already sung leaps of a fourth and a fifth within the tonic, dominant, and subdominant chords, and those leaps strongly implied their chords. For instance, it's difficult to hear the 'so-re' leap without perceiving a dominant chord. Although other leaps of a fourth or a fifth may imply other triads, in real music they are more commonly produced not by the harmony but by the logic of the melody itself. In the first example, the composer simply wants to repeat a melodic idea at a different pitch. The 'la' is easily sung by thinking of it in relation to the 'do' it leads up to.

322 

In this example, the leap from 'la' to 're' is heard as an imitation of the preceding 'so-do' leap.

323 

Here, we really have the easy 'so-mi' leap, but with 'la' interposed.

324 

<sup>322</sup> W.A. Mozart, *opening from string quartet # 4* <sup>323</sup> folk song <sup>324</sup> anonymous, *La Rana (Mexico)*

14

famous tune (identified in the table of contents)

325

6

12

326

9

Tempo di valse

327

11

<sup>326</sup> C.M. von Weber, *Softly Now the Light of Day* <sup>327</sup> Charles K. Harris, *After the Ball*



Andante



<sup>328</sup> A.S. Sullivan, *Take a Pair of Sparkling Eyes*    <sup>329</sup> A.S. Sullivan, *Sing Hey to You, Good-Day to You!*    <sup>330</sup> Stephen Foster, *Slumber My Darling*    <sup>331</sup> S.C. Foster, *Gentle Annie*



332 

<sup>8</sup> 

333 

<sup>4</sup> 

334 

335 

336 

<sup>9</sup> 

<sup>332</sup> anonymous, *Were You Ever in Rio Grand* <sup>333</sup> Nikolai Rimsky-Korsakov, *Scheherezade* (theme from third movement)

<sup>334</sup> Beethoven, opening movement from string quartet # 1 <sup>335</sup> W.A. Mozart, trio from string quartet # 1 <sup>336</sup> Franz Abt, Kathleen Aroon

Moderato

337

5

10

14

Moderato con espressione

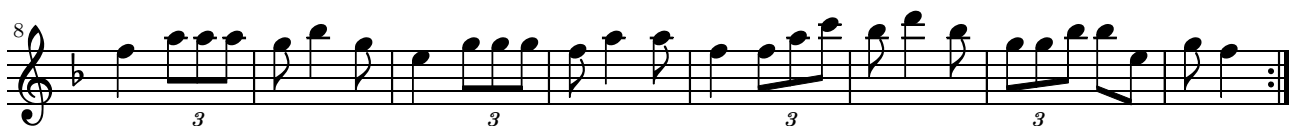
338

7

14

339

<sup>337</sup> anonymous, *folk song (Germany)* <sup>338</sup> Thomas Moore, *Love's Young Dream* <sup>339</sup> Attributed to Guiseppe Giordano,, *Caro Mio Ben*



Andante



Andante



<sup>340</sup> anonymous, *Rémon (Louisiana)* <sup>341</sup> anonymous, *Juanita* <sup>342</sup> H.S. Thompson, *Lilly Dale*

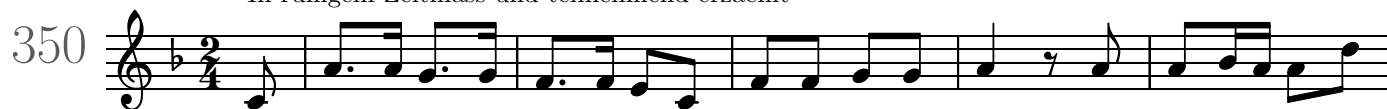


<sup>344</sup> Giovanni Battista Pergolesi, *aria from Stabat Mater*    <sup>345</sup> J.S. Bach, *menuet II from cello suite # 2*    <sup>346</sup> Johannes Brahms, *introduction, 1st symphony*





In ruhigem Zeitmass und teilnehmend erzahlt



Mit guter Laune



<sup>350</sup> anonymous, *Gunhilde* <sup>351</sup> anonymous, *Ach, Englische Schaeferin* <sup>352</sup> J.S. Bach, *Chorale, 'Wär' Gott Nicht Mit Uns Diese Zeit'*

353 *Larghetto*

354 *Allegro*

<sup>353</sup> G.F. Handel, *Angels Ever Bright and Fair* <sup>354</sup> Beethoven, *allegro* from string quartet # 6

IV-7 The Diminished Seventh Chord, and the Harmonic Minor Scale

355 

356 

6 

11 

357 

3 

358 

4 

<sup>356</sup> anonymous, *O Daniel (Florida)* <sup>357</sup> J.S. Bach, *Invention 2* <sup>358</sup> W.A. Mozart, *andante un poco allegretto* from string quartet # 5



359 Lullabye

8

16

359 Abraham Goldfaden, *Raisins with Almonds*



# Chapter V

## Nondiatonic Materials


### V-1 Secondary Dominants and Chromatic Passing Tones

360 

6 

12 

361 

362 

7 

<sup>360</sup> Martin Luther, *A Mighty Fortress Is Our God*    <sup>361</sup> anonymous, *Kevin Barry (Ireland)*    <sup>362</sup> Who Got Dirt on the Carpet Again?





9

13

369

12

370

11

371

6

<sup>369</sup> I.B. Woodbury, *Speed Away! Speed Away!* <sup>370</sup> W.A. Mozart, *aria from the Magic Flute* <sup>371</sup> anonymous, *Let God's Saints Come In (Virginia)*

372

<sup>9</sup>

373

<sup>6</sup>

Allegro

374

375

<sup>6</sup>

<sup>13</sup>

<sup>372</sup> anonymous, *Vivo Penando (California)* <sup>373</sup> anonymous, *Allan Maclean (Scotland)* <sup>374</sup> Alessandro Stradella, *Ragion Sempre Addita* <sup>375</sup> anonymous, *Dans le Port, Il Est Arrivé (France)*

376 

5 

377 

8 

16 

24 

378 

4 

<sup>376</sup> George F. Root, *Brother, Tell Me of the Battle* <sup>377</sup> George Cooper, *Beautiful Bells* <sup>378</sup> J.H. McNaughton, *The Faded Coat of Blue*







384 



<sup>9</sup> 

385 

<sup>6</sup> 

Moderato

386 

Not fast

387 

<sup>7</sup> 

<sup>384</sup> J.S. Bach, *Bourrée II from orchestral suite #2* <sup>385</sup> anonymous, *The Cruel Mother (England)* <sup>386</sup> Alice Hawthorne, *Out of Work* <sup>387</sup> Scott Joplin, *The Easy Winners*



Tempo di valse



<sup>388</sup> Gus Edwards, *In My Merry Oldsmobile* <sup>389</sup> anonymous, *Erlaube Mir, Fein's Mädchen* <sup>390</sup> J.S. Bach, *Menuet I from orchestral suite #1*

7

13

19

Maestoso

391

7

13

19

392

<sup>391</sup> G.F. Handel, chorus from 'Judas Maccabaeus' <sup>392</sup> Frances Shackleton, *The Orange and the Black*



Moderato

395

8

In the following two melodies, the flattened third scale degree occurs in the vii<sup>o</sup>7 of V chord.

396

8

16

23

Fine

32

Da capo

397

<sup>395</sup> Joseph Ascher, *Alice, Where Art Thou?* <sup>396</sup> W.A. Mozart, *Duet No. 2, Menuet, from 12 Duets, K.V. 487* <sup>397</sup> Franz Schubert, *Above the Mountains*

5

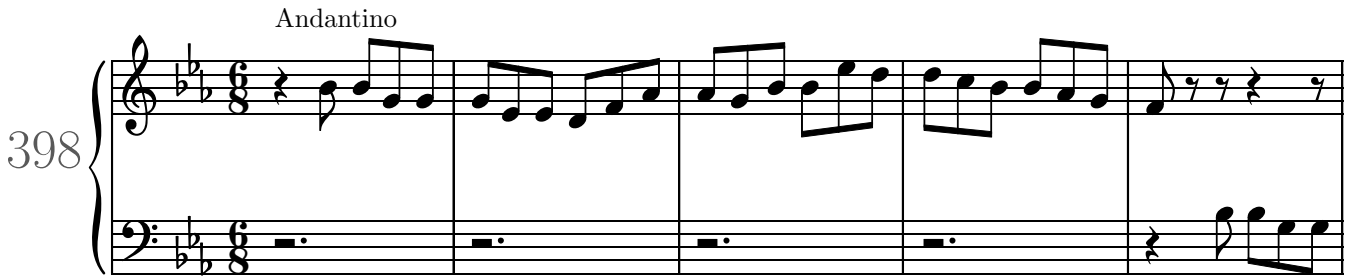


8

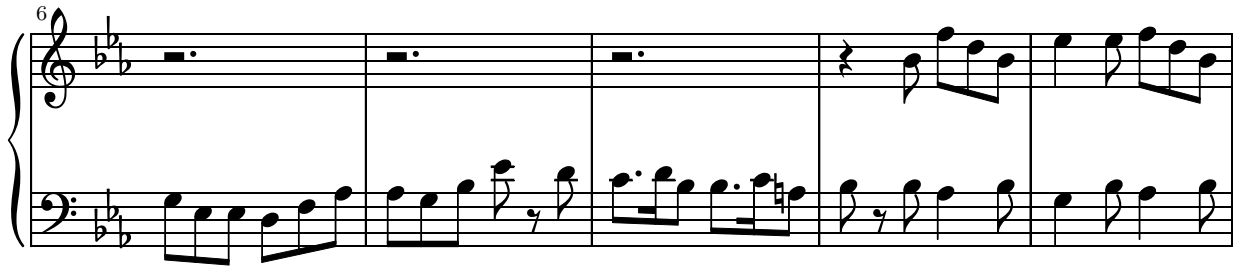


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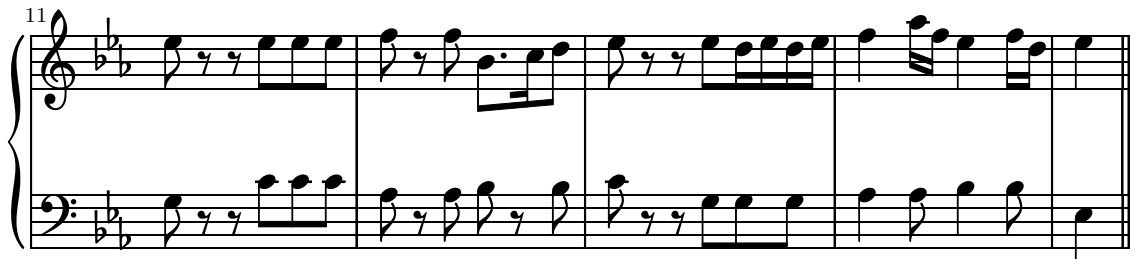
Andantino



6



11



<sup>398</sup> W.A. Mozart, *Duet from The Magic Flute*



V-2 Blue Notes

399

6

400

401

8

Moderately, not too fast

402

7

<sup>399</sup> anonymous, *The Graveyard (South Carolina)* <sup>400</sup> anonymous, *Roll, Jordan, Roll (United States)* <sup>401</sup> anonymous, *Cyclone at Rycove (Missouri)* <sup>402</sup> James Reese Europe, *Goodnight Angeline*



V-3 Relative Minor and Major

Nicht zu langsam und mit inniger Teilnahme

404

7

In ruhiger Bewegung

405

Lullabye, andante con espressione

406

10

407

6

408

<sup>404</sup> anonymous, *Schwesterlein* <sup>405</sup> anonymous, *Es Ritt ein Ritter* <sup>406</sup> anonymous, *Cradle Song (Sweden)* <sup>407</sup> J.S. Bach, *Chorale, 'Befehl du deine Wege'* <sup>408</sup> J.S. Bach, *Chorale, 'Das Walt' Mein Gott, Vater, Sohn'*



Heimlich und zierlich bewegt



Andante e penseroso



<sup>409</sup> anonymous, *Feinsliebchen, Du Sollst* <sup>410</sup> J.S. Bach, *Chorale, 'Gib Dich Zufrieden und Sei Stille'* <sup>411</sup> F. Nicholls Crouch, *Kathleen Mavourneen*





# Chapter VI

## The C Clef

This chapter recapitulates some melodies from earlier chapters, using the C clef. The clef indicates middle C. In modern music, the C clef is used almost exclusively for the viola, but it will also be encountered in older scores, both vocal and instrumental, as an equally important companion to the treble and bass clefs. The C clef is a movable clef, but the examples in this chapter are all given with C placed at the middle line. Sight-singing from the C clef is not difficult, because one merely follows the usual procedure of determining which line or space on the staff represents 'do,' and reading all other notes relative to it. A trick for instrumentalists is to imagine that the middle line is really the ledger line for middle C on the grand staff, while the top two lines belong to the treble clef, and the bottom two to the bass clef. (The same trick can be handy for vocalists when using the key signature to find the tonic on the staff.)

412 

413 

414 

415 

416 

<sup>414</sup> anonymous, *The Ash Grove (Wales)* <sup>415</sup> Franz Joseph Haydn, *menuet Oxford symphony* <sup>416</sup> folk song



Mit kraeftiger Leidenschaft



<sup>417</sup> anonymous, *Wach' Auf, Mein Hort*    <sup>418</sup> anonymous, *La Paloma Blanca (Arizona)*    <sup>419</sup> Gustav Holst, *Venus theme from The Planets*



420 

<sup>8</sup> 

421 

422 

423 

The following three examples are in the minor mode.

424 

Largo

425 

<sup>420</sup> folk song <sup>421</sup> Giovanni Battista Pergolesi, aria 'Sancta Mater' from *Stabat Mater* <sup>422</sup> W.A. Mozart, aria (*Papageno*) from 'The Magic Flute' <sup>423</sup> Franz Joseph Haydn, finale, *London symphony* <sup>424</sup> anonymous, *Every Hour in the Day* (Georgia) <sup>425</sup> anonymous, lullabye (Russia)

Heimlich und zierlich bewegt

426

9

Detailed description: This block contains the first two systems of musical notation for exercise 426. The first system starts with the number 426 and the tempo instruction 'Heimlich und zierlich bewegt'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The second system starts with the number 9 and continues the melody, ending with a double bar line.

Andante e penseroso

427

8

15

23

31

Detailed description: This block contains five systems of musical notation for exercise 427. The first system starts with the number 427 and the tempo instruction 'Andante e penseroso'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is slower and more expressive, using quarter, eighth, and sixteenth notes. The second system starts with the number 8, the third with 15, the fourth with 23, and the fifth with 31. Each system continues the melody, with the fifth system ending with a double bar line.

<sup>426</sup> anonymous, *Feinsliebchen, Du Sollst* <sup>427</sup> F. Nicholls Crouch, *Kathleen Mavourneen*

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