

Eyes and Ears

An Anthology of Melodies for Sight-Singing
Benjamin Crowell



Eyes and Ears

An Anthology of Melodies for Sight-Singing
Benjamin Crowell



Copyright ©2004 Benjamin Crowell
All rights reserved.

rev. August 25, 2017

Permission is granted to copy, distribute and/or modify this document under the terms of the Creative Commons Attribution Share-Alike License, which can be found at creativecommons.org. The book's web site, www.lightandmatter.com/sight/sight.html, provides the book for downloading free of charge, and also gives further details about the copyrights of the individual melodies.

Brief Contents

I Rhythm 13

- I-1 Whole, Half, and Quarter Notes 13
- I-2 3/4 Time, and Dotted Half-Notes 14
- I-3 Eighth Notes 14
- I-4 Dotted Quarter Notes 14
- I-5 Sixteenth Notes 15
- I-6 Dotted Eighth Notes 15
- I-7 Compound Time 16
- I-8 Syncopation 16
- I-9 Triplets 17

II Major Keys 19

- II-1 Introduction to Solfeggio 19
- II-2 Melodies Containing Only Steps 21
- II-3 Leaps to 'Do' 26
- II-4 Leaps Back to Remembered Notes 26
- II-5 Easy Leaps Within the Tonic Triad 28
- II-6 The Leap of a Fifth Within the Tonic Triad 32
- II-7 Leaps of a Sixth Within the Tonic Triad 34
- II-8 Leaps Within the Dominant 37
- II-9 Wider Leaps Within the Dominant 43

III	Minor Keys	51
III-1	Solfeggio in the Minor Mode	51
III-2	Steps	53
III-3	Leaps Within the Tonic Triad	55
III-4	Leaps Within the Dominant	58
IV	Other Diatonic Materials	65
IV-1	Leaps Between the Tonic and Dominant	65
IV-2	Leaps Within the Subdominant, Major Keys	67
IV-3	Wide Leaps Within the Subdominant	78
IV-4	Leaps Within the Subdominant, Minor Keys	80
IV-5	Leaps of a Seventh	83
IV-6	Other Perfect Fourths and Fifths	88
IV-7	The Diminished Seventh Chord, and the Harmonic Minor Scale	96
V	Nondiatonic Materials	99
V-1	Secondary Dominants and Chromatic Passing Tones	99
V-2	Blue Notes	110
V-3	Relative Minor and Major	112
VI	The C Clef	115

Contents

I Rhythm	13	I-8 Syncopation	16
I-1 Whole, Half, and Quarter Notes	13	25 Joplin, <i>rhythm of The Entertainer</i> , 2/4	16
1 <i>rhythm of Twinkle Twinkle, Little Star</i> , 4/4	13	I-9 Triplets.	17
2 <i>rhythm of Little Brown Jug</i> , 4/4	13	26 Tchaikovsky, <i>rhythm of march from The Nutcracker</i> , 4/4	17
3 <i>rhythm of Bingo</i> , 4/4	13	II Major Keys	19
4 <i>rhythm of Rain, Rain, Go Away</i> , 4/4	13	II-1 Introduction to Solfeggio	19
5 <i>rhythm of O Come, All Ye Faithful</i> , 4/4	13	II-2 Melodies Containing Only Steps	21
I-2 3/4 Time, and Dotted Half-Notes	14	27 C, 4/4	21
6 <i>rhythm of We Three Kings</i> , 3/4	14	28 C, 4/4	21
7 <i>rhythm of Take Me Out to the Ball Game</i> , 3/4	14	29 C, 3/4	21
I-3 Eighth Notes	14	30 Beethoven, <i>Ode to Joy</i> , C, 4/4	21
8 <i>rhythm of O Little Town of Bethlehem</i> , 4/4	14	31 G, 3/4	21
9 <i>rhythm of We Wish You a Merry Christmas</i> , 3/4	14	32 G, 3/4	21
10 <i>rhythm of This Old Man</i> , 4/4	14	33 <i>carol (Bohemia)</i> , D, 4/4	21
11 <i>rhythm of Hush Little Baby</i> , 4/4	14	34 Bach, <i>Chorale, 'Herr, wie du willst, so schick's mit mir'</i> , A, 4/4	21
I-4 Dotted Quarter Notes	14	35 Latour, <i>The Beautiful Angel</i> , E, 6/8	22
12 <i>rhythm of Jingle Bells</i> , 4/4	14	36 Lewis, B, 3/4	22
13 <i>rhythm of Jimmy Crack Corn</i> , 4/4	15	37 B \flat , 4/4	22
14 <i>rhythm of Away in a Manger</i> , 3/4	15	38 Lewis, B \flat , 4/4	22
15 <i>rhythm of Rockabye Baby</i> , 3/4	15	39 E \flat , 3/4	22
16 <i>rhythm of Home On the Range</i> , 3/4	15	40 A \flat , 4/4	22
I-5 Sixteenth Notes.	15	41 D \flat , 4/4	23
17 Tchaikovsky, <i>rhythm of trepak from The Nutcracker</i> , 2/4	15	42 G \flat , 4/4	23
I-6 Dotted Eighth Notes.	15	43 G, 6/8	23
18 <i>rhythm of Alouette</i> , 4/4	15	44 C, 4/4, 1	23
19 Tchaikovsky, <i>rhythm of waltz of the flowers from The Nutcracker</i> , 3/4	15	45 Emerson, <i>Whither Through the Meadow?</i> , C, 2/4, 1.	23
20 <i>rhythm of I've Been Working on the Railroad</i> , 4/4	16	46 C, 3/4	23
I-7 Compound Time	16	47 G, 4/4	24
21 <i>rhythm of Here We Go Round the Mulberry Bush</i> , 6/8	16	48 Lewis, C, 4/4	24
22 <i>rhythm of The Itsy-Bitsy Spider</i> , 6/8	16	49 Lewis, C, 4/4	24
23 <i>rhythm of Pop Goes the Weasel</i> , 6/8	16	50 Lewis, C, 6/8	24
24 <i>rhythm of Row, Row, Row Your Boat</i> , 12/8	16	51 Lewis, B \flat , 4/4	25
		II-3 Leaps to 'Do'	26
		52 G, 3/4	26
		53 F, 3/4	26

II-4 Leaps Back to Remembered

Notes26

54 C, 4/4	26
55 Bach, <i>Chorale, 'Seelenbräutigam, Jesu, Gottes Lamm'</i> , A, 4/4	26
56 Bach, <i>Chorale, 'Jesu, meiner Seelen Wonne'</i> , A, 4/4.	26
57 G, 4/4	27
58 folk song, C, 3/4	27

II-5 Easy Leaps Within the Tonic

Triad28

59 Beethoven, <i>opening theme of Symphony #3 ('Eroica')</i> , Eb, 3/4	28
60 G, 4/4	28
61 G, 6/8	28
62 G, 4/4	28
63 Latham, <i>Broadway Sights</i> , A, 6/8	28
64 <i>A la Claire Fontaine (France)</i> , F, 2/4	28
65 Pergolesi, <i>aria 'Sancta Mater' from Stabat Mater</i> , G, 4/4.	29
66 Sullivan, Eb, 6/8	29
67 <i>A Recouvrance (France)</i> , F, 4/4	29
68 Froebel, <i>Pat-a-Cake</i> , C, 12/8	29
69 <i>Carmela (Mexico)</i> , Eb, 4/8	29
70 <i>My Father, How Long? (Florida)</i> , F, 4/4	29
71 Bach, <i>Chorale, 'Es ist gewisslich an der Zeit'</i> , Bb, 4/4	29
72 <i>Annie Laurie</i> , C, 4/4.	30
73 Cutler, <i>The Son of God Goes Forth to War</i> , Bb, 4/4	30
74 Luther, <i>We Come Unto Our Father's God</i> , G, 4/4.	30
75 <i>Lawlan' Jenny (Scotland)</i> , D, 3/4	30
76 Foster, <i>Hard Times Come Again No More</i> , Eb, 4/4	31
77 Weston, <i>Row, Burnie, Row</i> , Eb, 2/4	31
78 <i>En Revenant d'Auvergne (France)</i> , Bb, 2/4.	31
79 <i>Entendez-Vous Sur l'Ormeau (France)</i> , F, 4/4, 1.	31

II-6 The Leap of a Fifth Within the Tonic Triad32

80 G, 4/4	32
81 G, 3/4	32
82 Scarlatti, <i>Su, Venite a Consiglio</i> , G, 3/4	32
83 Rousseau, <i>Hush, My Babe</i> , F, 2/4	32
84 <i>Dans la Forêt Lointaine (France)</i> , F, 2/4.	32

85 <i>The Beggar Girl (England)</i> , F, 6/8	33
86 Hawthorne, <i>Home, By and By</i> , F, 4/4.	33
87 Froebel, <i>Beckoning the Pigeons</i> , G, 3/8	33
88 F, 2/4	33

II-7 Leaps of a Sixth Within the

Tonic Triad.34

89 G, 4/4	34
90 G, 9/8	34
91 Wohlfahrt, F, 4/4.	34
92 <i>As-Tu Vu la Casquette? (France)</i> , G, 2/4	34
93 <i>Praise, Member (South Carolina)</i> , G, 2/4	34
94 Froebel, <i>Beckoning the Chickens</i> , F, 2/4.	34
95 folk song, G, 2/4	35
96 <i>Poor Rosy (South Carolina)</i> , G, 2/4	35
97 <i>Poor Rosy (South Carolina)</i> , C, 2/4	35
98 Wrighton, <i>The Dearest Spot on Earth</i> , Bb, 4/4	35
99 <i>Absent Davie (Scotland)</i> , D, 4/4.	35
100 A, 4/4.	36
101 Bb, 3/4, 1	36

II-8 Leaps Within the Dominant 37

102 Mozart, <i>allegro from 'Eine kleine Nachtmusik'</i> , F, 4/4	37
103 Mozart, <i>Duet No. 2, Menuet, from 12 Duets, K.V. 487</i> , G, 3/4	37
104 folk song, G, 3/4	37
105 <i>Derrière' Chez Nous il y a Trois Fleurs (France)</i> , G, 2/4.	37
106 Parry, <i>Villikins and His Dinah</i> , Eb, 3/4	37
107 <i>Ännchen von Tharau (Germany)</i> , G, 3/4	37
108 <i>Ah! Mon Beau Château! (France)</i> , A, 2/4	38
109 <i>Ainsi Font, Font, Font (France)</i> , G, 2/4	38
110 <i>Husband, Revive Us Again</i> , C, 3/4	38
111 <i>Lightly Row (Spain)</i> , F, 2/4	38
112 <i>God Speed the Right (Germany)</i> , C, 4/4	38
113 Mozart, <i>aria (Papageno) from 'The Magic Flute'</i> , G, 2/4.	38
114 <i>Schönster Schatz, Mein Engel</i> , D, 3/4	39
115 <i>Down in the Valley</i> , C, 9/8	39
116 <i>Musieu Bainjo (Louisiana)</i> , G, 2/4	39
117 <i>Brother, Guide Me Home (Tennessee)</i> , A, 4/4	39
118 <i>Serenata (California)</i> , Bb, 2/2	39
119 Mozart, <i>adagio from string quartet # 1</i> , G, 3/4	39

120	Bach, <i>Chorale, 'Es spricht der Unweisen Mund wohl'</i> , B \flat , 4/4	39
121	Beuttner, <i>Es kam ein treuer Bote</i> , F, 4/4	40
122	Bach, <i>Chorale, 'Valet will ich dir geben'</i> , D, 4/4	40
123	Bach, <i>Chorale, 'Wie bist du Seele in mir so gar betrübt'</i> , G, 4/4	40
124	<i>Gardez Piti Milatte-là (Louisiana)</i> , B \flat , 4/4	40
125	<i>Shout On, Children (Georgia)</i> , A, 2/4	40
126	Schubert, <i>Wohin?</i> , G, 4/8	40
127	Bach, <i>Chorale, 'Liebster Jesu, wir sind hier'</i> , G, 4/4	41
128	Haydn, <i>menuet Oxford symphony</i> , G, 3/4	41
129	Bach, <i>Chorale, 'Mach's mit mir, Gott, nach deiner Gut'</i> , D, 4/4	41
130	Schubert, <i>Halt!</i> , C, 6/8	41
131	Holst, <i>Venus theme from The Planets</i> , D, 3/4	41
132	<i>Serenata (California)</i> , B \flat , 2/2	42
133	<i>If Your Foot Is Pretty, Show It (United States)</i> , D, 3/8	42
134	G, 3/4	42
II-9 Wider Leaps Within the Dominant43		
135	Bates, <i>America the Beautiful</i> , C, 4/4	43
136	<i>Eli Yale</i> , B \flat , 2/4	43
137	<i>Krambambuli</i> , D \flat , 2/4	43
138	<i>Go 'Way, Old Man (Louisiana)</i> , E \flat , 3/4	43
139	<i>Our Baby (France)</i> , A, 2/4	43
140	<i>Aux Marches du Palais (France)</i> , F, 6/8	43
141	Bach, <i>Chorale, 'Herr, wie du willst, so schick's mit mir'</i> , A, 4/4	44
142	Bach, <i>minuet</i> , D \flat , 3/4	44
143	<i>Arlequin Tient Sa Boutique (France)</i> , A, 2/4	44
144	<i>Ballade de Roland (France)</i> , G, 6/8	44
145	folk song, G, 6/8	44
146	<i>Tu Eres Mas Bella (Costa Rica)</i> , F, 2/4	45
147	<i>Praise, Member (South Carolina)</i> , G, 2/4	45
148	<i>Wach' Auf, Mein Hort</i> , F, 6/8	45
149	<i>Barbara Allan (Scotland)</i> , B, 4/4	45
150	<i>I'm a Pilgrim (Italy)</i> , G, 4/4	46
151	Haydn, <i>finale, London symphony</i> , D, 4/4	46
152	<i>Dans Notre Jardin (France)</i> , F, 2/4	46
153	<i>The Gypsy Warning (Missouri)</i> , E \flat , 3/4	46
154	<i>Jungfräulein, Soll Ich Mit Euch Gehn</i> , F, 4/4	46

155	G, 4/4	47
156	Strauss, <i>Not Yet</i> , A \flat , 6/8	47
157	<i>Ah, Suzette, Chère (Louisiana)</i> , E \flat , 3/4	47
158	<i>La Paloma Blanca (Arizona)</i> , F, 6/8	47
159	Schubert, <i>Das Wandern</i> , B \flat , 4/8	47
160	C, 3/4	48
161	<i>Chill Ether (Scotland)</i> , E \flat , 3/4	48
162	folk song, A \flat , 3/4	48
163	folk song, A, 6/8	48
164	Bach, <i>Chorale, 'Nun ruhen alle Walder'</i> , B \flat , 4/4	49
165	Bach, <i>Chorale, 'Wenn wir in höchsten Nöten sein'</i> , G, 4/4	49
166	<i>The Duke of Argyle's Courtship (Scotland)</i> , D, 3/4	49
167	Samuel, <i>The Fairy Boat</i> , G, 2/4	49
168	<i>Gar Lieblich Hat Sich Gesellet</i> , F, 2/4	49
169	B \flat , 4/4, 1	49

III Minor Keys51

III-1 Solfeggio in the Minor Mode51

III-2 Steps53

170	a, 4/4	53
171	a, 6/8	53
172	a, 3/4	53
173	a, 3/4	53
174	Lewis, a, 3/4	53
175	Lewis, a, 3/4	53
176	Lewis, d, 4/4	53
177	Lewis, d, 4/4	54
178	Lewis, d, 3/4	54
179	Lewis, d, 3/2	54
180	Bach, <i>gavotte in G minor</i> , g, g/minor	54
181	Lewis, a, 4/4	54

III-3 Leaps Within the Tonic Triad55

182	c, 4/4	55
183	c, 4/4	55
184	Wedge, c, 3/4	55
185	<i>Who Got Dirt on the Carpet Again?</i> , c, 4/455	
186	c, 3/4	55
187	c, 4/4	55
188	Wedge, f, 2/4	55
189	Wedge, f, 2/4	55

190	Wedge, f, 2/4	55
191	f, 4/4	56
192	Bach, <i>Chorale, 'Herr, nun lass in Friede'</i> , a, 4/4	56
193	<i>Every Hour in the Day (Georgia)</i> , e, 2/4	56
194	<i>Forget na', dear Lassie (Scotland)</i> , a, 3/4	56
195	Bach, <i>Chorale, 'Es steh'n vor Gottes Throne'</i> , g, 4/4	56
196	Mozart, <i>theme from symphony in G minor</i> , g, 4/4	56
197	<i>Thou Poor Bird</i> , c, 4/4, 1	57

III-4 Leaps Within the Dominant 58

198	Wedge, g, 3/4	58
199	Wedge, g, 2/4	58
200	<i>My Field (Russia)</i> , g, 4/4	58
201	g, 9/8	58
202	Wedge, g, 3/4	58
203	Wedge, g, 3/4	58
204	Wedge, c, 3/4	59
205	Bach, <i>melody from the notebook for Anna Magdalena</i> , g, 3/4	59
206	<i>lullabye (Russia)</i> , eb, 4/4	59
207	<i>Las Tristes Horas</i> , e, 2/4	59
208	Wedge, g, 3/4	59
209	Froebel, <i>The Wolf</i> , c, 4/8	59
210	<i>Guten Abend</i> , g, 3/8	59
211	Bach, <i>Gavotte II from cello suite # 5</i> , c, 12/8	60
212	<i>Lolotte (Louisiana)</i> , c, 4/4	60
213	Mozart, <i>menuet from string quartet # 15</i> , d, 3/4	60
214	<i>Los Ojos Mexicanos (Mexico)</i> , g, 2/4	60
215	White, <i>Ophelia's Song</i> , e, 4/4	61
216	Bach, <i>Chorale, 'Nun sich der Tag geendet hat'</i> , a, 4/4	61
217	<i>Reir Es Necesario (Mexico)</i> , d, 2/4	61
218	<i>En Avant, Grénadiers! (Louisiana)</i> , eb, 4/4	61
219	<i>Angel de Mis Amores (Mexico)</i> , d, 2/4	61
220	Schubert, <i>Am Feierabend</i> , a, 6/8	61
221	Bach, <i>Chorale, 'O Traurigkeit, o Herzeleid'</i> , a, 4/4	62
222	Brahms, <i>Nachtwache 1</i> , b, 4/4	62
223	<i>Mi Sueño (Mexico)</i> , c#, 3/4	62
224	Bach, <i>Chorale, 'O Haupt voll Blut und Wunden'</i> , from <i>St. Matthew's Passion</i> , d, 4/4	62
225	Bach, <i>Chorale, 'Von Gott will ich nicht lassen'</i> , b, 4/4	62

226	Wedge, g, 4/8	62
227	Wedge, g, 3/4	63
228	Handel, <i>aria 'O Jordan, Sacred Tide'</i> from <i>Esther</i> , g, 3/4	63
229	<i>Go Down, Moses (Unites States)</i> , g, 4/4	63

IV Other Diatonic Materials.....65

IV-1 Leaps Between the Tonic and Dominant65

230	<i>Ya Viene El Alba (California)</i> , G, 2/4	65
231	Scarlatti, <i>Già il Sole dal Gange</i> , Ab, 3/4	65
232	Schubert, <i>Danksagung an den Bach</i> , G, 2/4	65
233	Grieg, e, 4/4	65
234	<i>zandunga folk song (Southern Mexico)</i> , e, 3/4	66
235	Carcini, <i>Amarilli, Mia Bella</i> , g, 4/4	66

IV-2 Leaps Within the Subdominant, Major Keys67

236	<i>Jehovah, Hallelujah (South Carolina)</i> , F, 3/4	67
237	<i>Arlequin Marie Sa Fille (France)</i> , C, 3/4	67
238	folk song, F, 2/4	67
239	folk song, F, 2/4	67
240	Foster, <i>Old Folks at Home</i> , D, 4/4	68
241	<i>Lang Johnny More (Scotland)</i> , F, 2/4	68
242	<i>The Bonniest Lass in a' The Land (Scotland)</i> , C, 2/4	68
243	<i>Old Hundred</i> , G, 4/4	68
244	<i>Da Unten Im Tale</i> , Eb, 3/4	69
245	<i>I Want To Be Ready (United States)</i> , Eb, 2/4	69
246	Fasolo, <i>Cangia, Cangia Tue Voglie</i> , C, 2/4	69
247	<i>The Ash Grove (Wales)</i> , F, 3/4	69
248	West, <i>The Jenny Lind Mania (United States)</i> , G, 2/4	69
249	<i>Au Jardin de Mon Père (France)</i> , F, 6/8	69
250	Strauss, <i>Devotion</i> , C, 4/4	70
251	<i>I Ride an Old Paint (United States)</i> , D, 3/4	70
252	Whittier, <i>Song of the Free</i> , Eb, 3/2	70
253	Handel, <i>aria 'Hush ye pretty warbling quire'</i> from <i>Acis and Galatea</i> , F, 3/8	70
254	Tallis, <i>If Ye Love Me</i> , F, f/major	70
255	<i>The Huntsman</i> , Bb, 6/8	71

256	Moore, <i>Evening Bells</i> , G \flat , 3/4	71
257	<i>Sinner Won't Die No More (Tennessee)</i> , A, 4/4	71
258	Mozart, <i>opening from clarinet quintet</i> , A, 4/4	71
259	<i>The Gold Band (Tennessee)</i> , G, 3/4	72
260	Pergolesi, <i>tune from Stabat Mater</i> , G, 4/4	72
261	<i>Bonnie Wee Window (Arkansas)</i> , E, 6/8	72
262	Fearis, <i>Beautiful Isle of Somewhere</i> , A \flat , 6/8	72
263	Bradbury, <i>He Leadeth Me</i> , B, 4/4	73
264	Sullivan, <i>The Blue Juniata</i> , F, 2/4	73
265	<i>Red River Valley</i> , E, 4/4	73
266	<i>I'm In Trouble (Florida)</i> , C, 4/4	73
267	Haydn, <i>introduction, London symphony</i> , D, 4/4	73
268	<i>Rosa Lee</i> , A \flat , 2/4	73
269	<i>My Lodging Is On the Cold Ground</i> , A, 6/8	74
270	<i>Cowboy's Home Sweet Home (Arkansas)</i> , G, 12/8	74
271	<i>Calinda (Louisiana)</i> , F, 6/8	74
272	<i>The Braes O Yarrow (Scotland)</i> , C, 3/4	74
273	<i>Gaudeamus Igitur</i> , G, 3/4	75
274	Mozart, <i>andante from string quartet # 2</i> , A, 3/4	75
275	<i>The Wild Moor (Missouri)</i> , B, 3/4	75
276	Brahms, <i>introduction, 1st symphony</i> , C, 4/4	75
277	<i>Caroline (Louisiana)</i> , G, 4/4	75
278	<i>Avril (France)</i> , E \flat , 6/8	75
279	Mozart, <i>menuet from string quartet # 10</i> , C, 3/4	76
280	<i>The Hallowed Spot (Missouri)</i> , A \flat , 3/4	76
281	<i>folk song (Russia)</i> , G, 2/4	76
282	<i>The Ship That Never Returned (Missouri)</i> , A, 2/4	76
283	<i>Paradies, M'ha Preso Alla Sua Ragna</i> , A \flat , 2/4	77
284	<i>Die Sonne Scheint Nicht Mehr</i> , E, 4/4	77
285	<i>Ubi Bene, Ibi Patria</i> , C, 6/8	77
IV-3 Wide Leaps Within the Subdominant		78
286	Mozart, <i>presto from string quartet # 4</i> , C, 2/4	78
287	Ellor, <i>Diadem</i> , B \flat , 3/4	78
288	Mozart, <i>rondo from string quartet # 6</i> , B \flat , 2/4	78
289	<i>Adieu, Bonne Hôteesse (France)</i> , F, 4/4	78

290	<i>Derrière Chez Moi (France)</i> , F, 2/4	78
291	Foster, <i>The Song of All Songs</i> , F, 4/4	79
292	Gladden, <i>The Mountains</i> , B \flat , 4/4	79
IV-4 Leaps Within the Subdominant, Minor Keys		80
293	Wedge, f, 2/4	80
294	Wedge, f, 3/4	80
295	Wedge, c, 2/4	80
296	g, 4/4	80
297	<i>Hanukah O Hanukah</i> , d, 4/8, Presto	80
298	<i>Vivo Llorando la Suerte (Mexico)</i> , d, 2/4	81
299	Mozart, <i>Osanna (bass solo, allegro) from Sanctus, Requiem</i> , D, 3/4	81
300	Bach, <i>trio from Brandenburg concerto # 1</i> , d, 3/4	81
301	<i>Que No Te Amo (Mexico)</i> , g, 4/4	81
302	<i>folk song (Russia)</i> , d, 4/4	81
303	<i>folk song (Russia)</i> , f, 2/4	81
304	<i>Entre Vous Tous Gens de la Ville (France)</i> , f, 3/4	82
IV-5 Leaps of a Seventh		83
305	Mozart, <i>menuet from string quartet # 8</i> , F, 3/4	83
306	Hess, <i>Little Charley Went a Fishing</i> , F, 6/8	83
307	<i>folk song</i> , A, 4/4	84
308	<i>Carmela (Mexico)</i> , E \flat , 4/8	84
309	Mozart, <i>menuet from string quartet # 1</i> , C, 3/4	84
310	<i>Gwine Follow (South Carolina)</i> , A, 2/4	84
311	Mendelssohn, <i>aria 'If with all your hearts ye truly seek me' from Elijah</i> , E \flat , 3/4	85
312	Bayly, <i>Long, Long Ago</i> , D \flat , 4/4	85
313	<i>Cradle Song</i> , F, 4/4	85
314	<i>Widdecombe Fair (England)</i> , C, 3/4	85
315	<i>Walk, Shepherdess, Walk (Arkansas)</i> , C, 4/4	86
316	<i>Reir Es Necesario (Mexico)</i> , F, 2/4	86
317	<i>folk song (Russia)</i> , A, 3/4	86
318	<i>A Quinze Ans (France)</i> , g, 6/8	86
319	Mozart, <i>menuet from string quartet # 8</i> , F, 3/4	86
320	Mozart, <i>presto from string quartet # 7</i> , E \flat , 2/4	86
321	<i>Upidee</i> , G, 4/4	87

IV-6 Other Perfect Fourth and Fifths88

322 Mozart, <i>opening from string quartet # 4</i> , C, 4/4.	88
323 folk song, G, 2/4	88
324 <i>La Rana (Mexico)</i> , D, 3/4	88
325 Poulton, <i>Aura Lee</i> , F \sharp , 4/4	89
326 Weber, <i>Softly Now the Light of Day</i> , A, 2/4	89
327 Harris, <i>After the Ball</i> , B \flat , 3/4	89
328 Sullivan, <i>Take a Pair of Sparkling Eyes</i> , F, 6/8.	89
329 Sullivan, <i>Sing Hey to You, Good-Day to You!</i> , G, 2/4	89
330 Foster, <i>Slumber My Darling</i> , E \flat , 6/8.	89
331 Foster, <i>Gentle Annie</i> , E, 4/4	90
332 <i>Were You Ever in Rio Grand</i> , B, 6/8.	90
333 Rimsky-Korsakov, <i>Scheherazade (theme from third movement)</i> , C, 6/8	90
334 Beethoven, <i>opening movement from string quartet # 1</i> , F, 3/4	90
335 Mozart, <i>trio from string quartet # 1</i> , C, 3/4	90
336 Abt, <i>Kathleen Aroon</i> , G, 3/4.	91
337 folk song (Germany), D, 4/4	91
338 Moore, <i>Love's Young Dream</i> , G, 6/8.	91
339 Giordano,, <i>Caro Mio Ben</i> , D, 4/4.	91
340 Rémon (<i>Louisiana</i>), F, 2/4.	92
341 <i>Juanita</i> , D, 3/4	92
342 Thompson, <i>Lilly Dale</i> , B \flat , 4/4	92
343 /	92
344 Pergolesi, <i>aria from Stabat Mater</i> , G, 4/4.	93
345 Bach, <i>menuet II from cello suite # 2</i> , D, 3/4.	93
346 Brahms, <i>introduction, 1st symphony</i> , C, 4/4.	93
347 <i>processional march song (Germany)</i> , D, 4/4	93
348 Milhaud, <i>Chant de Sion</i> , A \flat , 4/4	94
349 <i>Sagt Mir, O Schönste Schäf'rin Mein</i> , A, 6/8.	94
350 <i>Gunhilde</i> , F, 2/4.	94
351 <i>Ach, Englische Schaeferin</i> , F, 3/4	94
352 Bach, <i>Chorale, 'Wär' Gott Nicht Mit Uns Diese Zeit'</i> , C, 4/4.	95
353 Handel, <i>Angels Ever Bright and Fair</i> , E \flat , 4/4.	95
354 Beethoven, <i>allegro from string quartet # 6</i> , B \flat , 3/4	95

IV-7 The Diminished Seventh Chord, and the Harmonic Minor Scale96

355 a, 4/4	96
356 <i>O Daniel (Florida)</i> , d, 4/4	96
357 Bach, <i>Invention 2</i> , c, c/minor	96
358 Mozart, <i>andante un poco allegretto from string quartet # 5</i> , a, 4/4	96
359 Goldfaden, <i>Raisins with Almonds</i> , a, 3/4, Lullabye	97

V Nondiatonic Materials 99

V-1 Secondary Dominants and Chromatic Passing Tones99

360 Luther, <i>A Mighty Fortress Is Our God</i> , D, 4/4	99
361 Kevin Barry (<i>Ireland</i>), C, 3/4.	99
362 <i>Who Got Dirt on the Carpet Again?</i> , c, 4/4	99
363 Conkey, <i>God is Love, His Mercy Brightens</i> , G, 3/4.	99
364 Shoals, <i>Valedictory</i> , G, 4/4	100
365 <i>Autrefois le Rat de Ville (France)</i> , G, 2/4.	100
366 Webbe, <i>Come, Ye Disconsolate</i> , B \flat , 2/2	100
367 Keller, <i>Angel of Peace</i> , F, 4/4	100
368 Butterfield, <i>When You and I Were Young</i> , C \sharp , 4/4	101
369 Woodbury, <i>Speed Away! Speed Away!</i> , A, 3/8	101
370 Mozart, <i>aria from the Magic Flute</i> , E \flat , 3/8	101
371 <i>Let God's Saints Come In (Virginia)</i> , G, 2/4	101
372 <i>Vivo Penando (California)</i> , F, 2/4.	102
373 Allan Maclean (<i>Scotland</i>), G, 3/4	102
374 Stradella, <i>Ragion Sempre Addita</i> , A, 3/8	102
375 <i>Dans le Port, Il Est Arrivé (France)</i> , G, 2/4	102
376 Root, <i>Brother, Tell Me of the Battle</i> , D, 3/4.	102
377 Cooper, <i>Beautiful Bells</i> , A \flat , 3/4	103
378 McNaughton, <i>The Faded Coat of Blue</i> , G, 4/4	103
379 Mozart, <i>menuet from string quartet # 1</i> , C, 3/4.	103
380 Haydn, <i>adagio poco cantabile from string quartet, Op. 73, #3 ('Emperor')</i> , G, 4/4.	104
381 <i>Crepúsculo (Mexico)</i> , D, 2/4.	104

382	<i>Media Noche (California)</i> , Eb, 2/4	104
383	Pergolesi, <i>tune from Stabat Mater</i> , f, 4/4	104
384	Bach, <i>Bourrée II from orchestral suite #2</i> , b, 4/4	105
385	<i>The Cruel Mother (England)</i> , Eb, 3/4	105
386	Hawthorne, <i>Out of Work</i> , Ab, 4/4	105
387	Joplin, <i>The Easy Winners</i> , C, 2/4	105
388	Edwards, <i>In My Merry Oldsmobile</i> , G, 3/4	106
389	<i>Erlaube Mir, Fein's Mädchen</i> , F, 3/4	106
390	Bach, <i>Menuet I from orchestral suite #1</i> , G, 3/4	106
391	Handel, <i>chorus from 'Judas Maccabaeus'</i> , C, 4/4	107
392	Shackleton, <i>The Orange and the Black</i> , Bb, 4/4	107
393	<i>Adelphi School Song</i> , G, 4/4	107
394	Allen, <i>Maid of Athens</i> , G, 4/4	107
395	Ascher, <i>Alice, Where Art Thou?</i> , Bb, 3/4	108
396	Mozart, <i>Duet No. 2, Menuet, from 12</i> <i>Duets, K.V. 487</i> , G, 3/4	108
397	Schubert, <i>Above the Mountains</i> , Ab, 4/4	108
398	Mozart, <i>Duet from The Magic Flute</i> , Eb, 6/8	109
V-2 Blue Notes		110
399	<i>The Graveyard (South Carolina)</i> , F, 2/4	110
400	<i>Roll, Jordan, Roll (United States)</i> , D, 2/4	110
401	<i>Cyclone at Rycove (Missouri)</i> , A, 3/4	110
402	Europe, <i>Goodnight Angeline</i> , G, 4/4	110
403	<i>'Tis Me, O Lord (Unites States)</i> , Ab, 4/4	111
V-3 Relative Minor and Major		112
404	<i>Schwesterlein</i> , g, 3/4	112

405	<i>Es Ritt ein Ritter</i> , b, 6/8	112
406	<i>Cradle Song (Sweden)</i> , f, 2/4	112
407	Bach, <i>Chorale, 'Befiehl du deine Wege'</i> , b, 4/4	112
408	Bach, <i>Chorale, 'Das Walt' Mein Gott,</i> <i>Vater, Sohn'</i> , d, 4/4	112
409	<i>Feinsliebchen, Du Sollst</i> , a, 2/4	113
410	Bach, <i>Chorale, 'Gib Dich Zufrieden und Sei</i> <i>Stille'</i> , e, 4/4	113
411	Crouch, <i>Kathleen Mavourneen</i> , C, 3/4	113

VI The C Clef 115

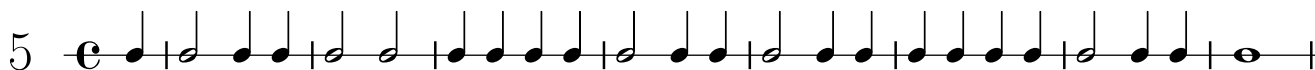
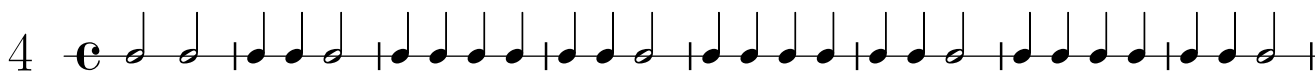
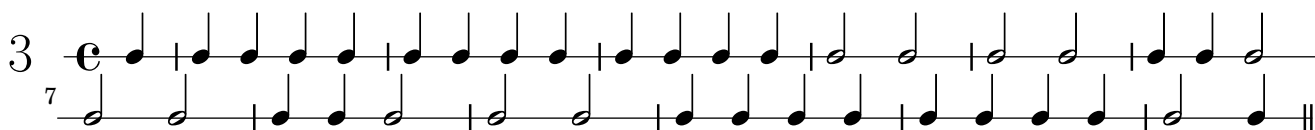
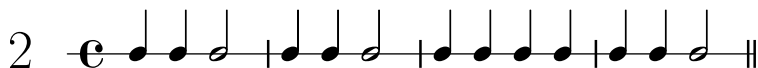
412	C, 4/4	115
413	C, 3/4	115
414	<i>The Ash Grove (Wales)</i> , C, 3/4	115
415	Haydn, <i>menuet Oxford symphony</i> , C, 3/4	115
416	folk song, C, 6/8	115
417	<i>Wach' Auf, Mein Hort</i> , C, 6/8	116
418	<i>La Paloma Blanca (Arizona)</i> , C, 6/8	116
419	Holst, <i>Venus theme from The Planets</i> , G, 3/4	116
420	folk song, G, 6/8	116
421	Pergolesi, <i>aria 'Sancta Mater' from Stabat</i> <i>Mater</i> , F, 4/4	116
422	Mozart, <i>aria (Papageno) from 'The Magic</i> <i>Flute'</i> , Bb, 2/4	117
423	Haydn, <i>finale, London symphony</i> , D, 4/4	117
424	<i>Every Hour in the Day (Georgia)</i> , a, 2/4	117
425	<i>lullabye (Russia)</i> , a, 4/4	117
426	<i>Feinsliebchen, Du Sollst</i> , a, 2/4	117
427	Crouch, <i>Kathleen Mavourneen</i> , G, 3/4	118

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.

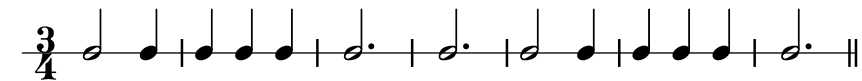
I-1 Whole, Half, and Quarter Notes




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

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

6 $\frac{3}{4}$ 

7 $\frac{3}{4}$ 

I-3 Eighth Notes

8 $\frac{e}{4}$ 

9 $\frac{3}{4}$ 

10 $\frac{e}{4}$ 

11 $\frac{e}{4}$ 

I-4 Dotted Quarter Notes

12 $\frac{e}{4}$ 

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

I-9 Triplets

26

4

7

The musical score consists of three staves. The first staff is in common time (C) and contains a melody with two triplet markings. The second and third staves provide accompaniment with eighth and sixteenth notes.

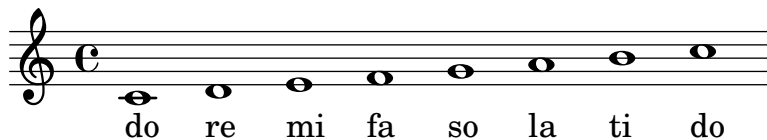
²⁶ P.I. Tchaikovsky, *rhythm of march from The Nutcracker*

Chapter II

Major Keys

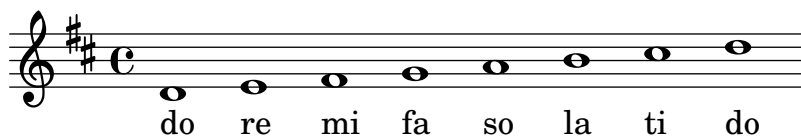
II-1 Introduction to Solfeggio

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.



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!



³³ anonymous, *carol (Bohemia)* ³⁴ J.S. Bach, *Chorale, 'Herr, wie du willst, so schick's mit mir'*

Moderato

35

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.

36

37

The following five melodies all begin on 'so.'

38

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.'

39

40

³⁵ Pierre Latour, *The Beautiful Angel* ³⁶ L.R. Lewis ³⁸ L.R. Lewis

41 

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

42 

43 

Canon for two voices:

44 

Canon for two voices:

45 

46 

Canon for two voices:

47 

⁴⁵ L.O. Emerson, *Whither Through the Meadow?*

6

48

49

7

50

51

48 L.R. Lewis 49 L.R. Lewis 50 L.R. Lewis 51 L.R. Lewis

5

Musical notation for measures 5-9. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 5: Treble has a half note B-flat, a quarter rest, a quarter note G, and a quarter note F. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 6: Treble has a half note B-flat, a quarter rest, a quarter note G, and a quarter note F. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 7: Treble has a half note B-flat, a quarter rest, a quarter note G, and a quarter note F. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 8: Treble has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Bass has a half note G. Measure 9: Treble has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D.

10

Musical notation for measures 10-13. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 10: Treble has a quarter rest, a quarter note G, a quarter note F, and a quarter note E-flat. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 11: Treble has a quarter rest, a quarter note G, a quarter note F, and a quarter note E-flat. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 12: Treble has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 13: Treble has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D.

14

Musical notation for measures 14-17. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 14: Treble has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 15: Treble has a half note G. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 16: Treble has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D. Measure 17: Treble has a half note G. Bass has a quarter note G, a quarter note F, a quarter note E-flat, and a quarter note D.

II-3 Leaps to 'Do'

52

Musical notation for II-3 Leaps to 'Do'. It consists of two staves in treble clef, key of D major (one sharp), and 3/4 time. The first staff starts with a quarter rest followed by eighth notes: D4, E4, F#4, G4, A4, B4, C5. The second staff starts with a quarter rest followed by eighth notes: D4, E4, F#4, G4, A4, B4, C5. Both staves end with a dotted quarter note D4.

Adagio

53

Musical notation for Adagio. It consists of two staves in treble clef, key of B-flat major (two flats), and 3/4 time. The first staff has a half note Bb4, a half note C5, a quarter rest, a half note Bb4, a half note C5, and a half note Bb4. The second staff has a half note Bb4, a half note C5, a quarter rest, a half note Bb4, a half note C5, and a half note Bb4.

II-4 Leaps Back to Remembered Notes

54

Musical notation for II-4 Leaps Back to Remembered Notes. It consists of three systems of two staves each in treble clef, key of C major, and common time. System 1 (measures 54-55): Staff 1 has notes C4, D4, E4, F4, G4, A4, B4, C5 with asterisks above the first and third measures. Staff 2 has notes C4, D4, E4, F4, G4, A4, B4, C5. System 2 (measures 55-56): Staff 1 has notes C4, D4, E4, F4, G4, A4, B4, C5 with asterisks above the fifth and sixth measures. Staff 2 has notes C4, D4, E4, F4, G4, A4, B4, C5. System 3 (measures 56-57): Staff 1 has notes C4, D4, E4, F4, G4, A4, B4, C5 with an asterisk above the eighth measure. Staff 2 has notes C4, D4, E4, F4, G4, A4, B4, C5.

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

⁵⁵ J.S. Bach, Chorale, 'Seelenbräutigam, Jesu, Gottes Lamm' ⁵⁶ J.S. Bach, Chorale, 'Jesu, meiner Seelen Wonne'

57

6

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

58

72

73

74

75

76

⁷² anonymous, *Annie Laurie* ⁷³ H.S. Cutler, *The Son of God Goes Forth to War* ⁷⁴ Martin Luther, *We Come Unto Our Father's God* ⁷⁵ anonymous, *Lawlan' Jenny (Scotland)* ⁷⁶ Stephen Foster, *Hard Times Come Again No More*

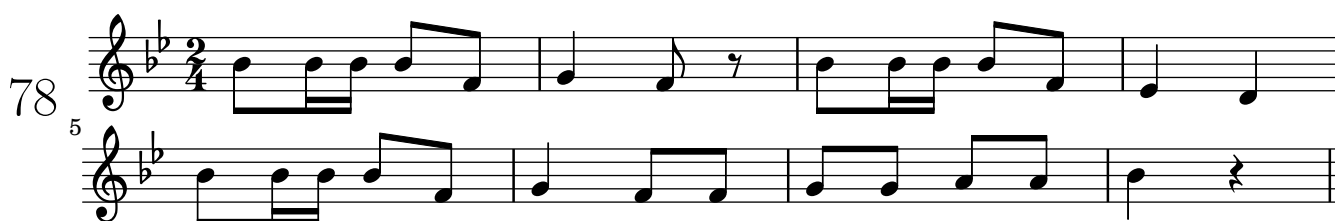


Allegretto



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

Con moto



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



⁷⁷ H. Burgess Weston, *Row, Burnie, Row* ⁷⁸ anonymous, *En Revenant d'Auvergne (France)* ⁷⁹ anonymous, *Entendez-Vous Sur l'Ormeau (France)*

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

80

7

81

7

Allegro

82

8

83

8

17

84

7

⁸² Alessandro Scarlatti, *Su, Venite a Consiglio*
Lointaine (France)

⁸³ J.J. Rousseau, *Hush, My Babe*

⁸⁴ anonymous, *Dans la Forêt*

Grazioso

85

5

Musical notation for measures 85-86, Grazioso tempo. The music is in 6/8 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A finger number '5' is indicated at the start of the second staff.

Moderato

86

5

Musical notation for measures 86-87, Moderato tempo. The music is in 3/4 time and B-flat major. The right hand has a melody with quarter and eighth notes, and the left hand has a steady eighth-note accompaniment. A finger number '5' is indicated at the start of the second staff.

87

Musical notation for measure 87, Moderato tempo. The music is in 3/8 time and B major. The right hand has a melody with quarter and eighth notes, and the left hand has a steady eighth-note accompaniment.

Andante

88

10

Musical notation for measures 88-89, Andante tempo. The music is in 2/4 time and B-flat major. The right hand has a melody with quarter and eighth notes, and the left hand has a steady eighth-note accompaniment. A finger number '10' is indicated at the start of the second staff.

⁸⁵ anonymous, *The Beggar Girl* (England) ⁸⁶ Alice Hawthorne, *Home, By and By* ⁸⁷ Froebel, *Beckoning the Pigeons*

II-7 Leaps of a Sixth Within the Tonic Triad

89

90

91

5

Allegro vivace

92

7

93

5

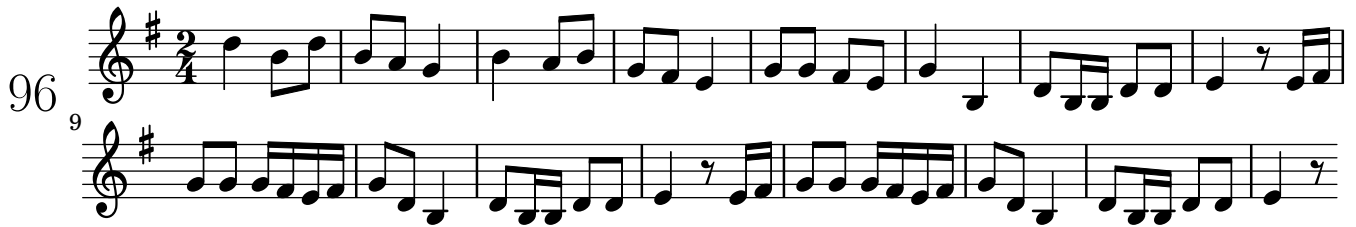
94

95

⁹¹ Franz Wohlfahrt ⁹² anonymous, *As-Tu Vu la Casquette?* (France) ⁹³ anonymous, *Praise, Member* (South Carolina)
⁹⁴ Froebel, *Beckoning the Chickens* ⁹⁵ folk song



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.'



⁹⁶ anonymous, *Poor Rosy (South Carolina)* ⁹⁷ anonymous, *Poor Rosy (South Carolina)* ⁹⁸ W.T. Wrighton, *The Dearest Spot on Earth* ⁹⁹ 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.

102  famous tune (identified in the table of contents)

103 

104 

Un poco allegretto

105 
7 

106 
8 

107 
9 

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

Moderato

108

109

110

111

Maestoso

112

113

¹⁰⁸ anonymous, *Ah! Mon Beau Château!* (France) ¹⁰⁹ anonymous, *Ainsi Font, Font, Font* (France) ¹¹⁰ John Husband, *Revive Us Again* ¹¹¹ anonymous, *Lightly Row* (Spain) ¹¹² anonymous, *God Speed the Right* (Germany) ¹¹³ W.A. Mozart, aria (*Papageno*) from 'The Magic Flute'

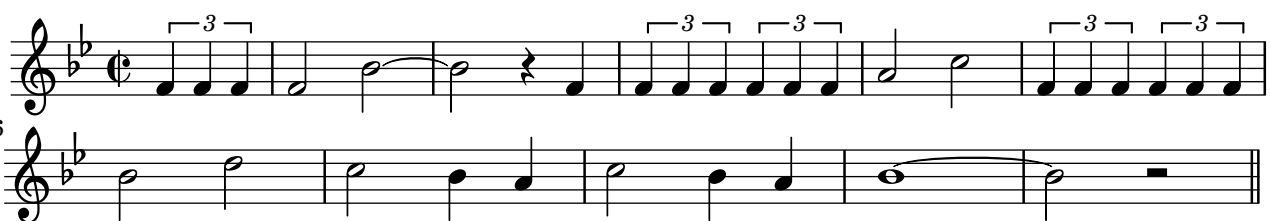
Hell und freudig


114 

115 

116 

117 

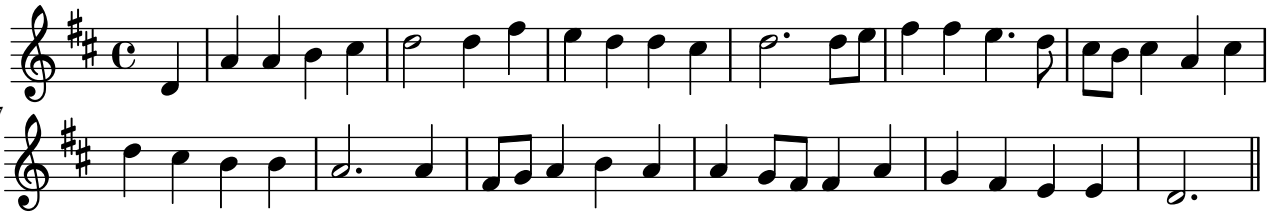
118 

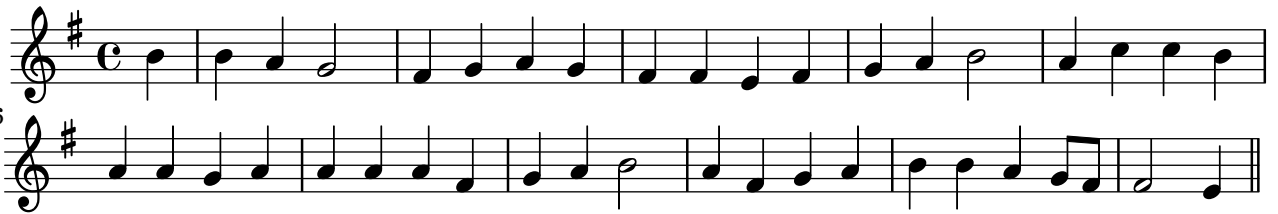
119 

120 

¹¹⁴ anonymous, *Schönster Schatz, Mein Engel* ¹¹⁵ anonymous, *Down in the Valley* ¹¹⁶ anonymous, *Musieu Bainjo (Louisiana)* ¹¹⁷ anonymous, *Brother, Guide Me Home (Tennessee)* ¹¹⁸ anonymous, *Serenata (California)* ¹¹⁹ W.A. Mozart, *adagio from string quartet # 1* ¹²⁰ J.S. Bach, *Chorale, 'Es spricht der Unweisen Mund wohl'*


121 

122 

123 

Allegretto con grazia

124 

125 

126 

¹²¹ Nikolaus Beuttner, *Es kam ein treuer Bote* ¹²² J.S. Bach, *Chorale, 'Valet will ich dir geben'* ¹²³ J.S. Bach, *Chorale, 'Wie bist du Seele in mir so gar betrübt'* ¹²⁴ anonymous, *Gardez Piti Milatte-là (Louisiana)* ¹²⁵ anonymous, *Shout On, Children (Georgia)* ¹²⁶ Franz Schubert, *Wohin?*

127

128

129

130

131

132

¹²⁷ J.S. Bach, *Chorale, 'Liebster Jesu, wir sind hier'* ¹²⁸ Franz Joseph Haydn, *menuet Oxford symphony* ¹²⁹ J.S. Bach, *Chorale, 'Mach's mit mir, Gott, nach deiner Gut'* ¹³⁰ Franz Schubert, *Halt!* ¹³¹ Gustav Holst, *Venus theme from The Planets* ¹³² anonymous, *Serenata (California)*

6

Moderato

133

9

134

7

14

¹³³ 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)

135 

136 

137 

138 

139 

140 

¹³⁶ anonymous, *Eli Yale* ¹³⁷ anonymous, *Krambambuli* ¹³⁸ anonymous, *Go 'Way, Old Man (Louisiana)* ¹³⁹ anonymous, *Our Baby (France)* ¹⁴⁰ anonymous, *Aux Marches du Palais (France)*

141

142

Un poco allegretto

143

144

145

¹⁴¹ J.S. Bach, Chorale, 'Herr, wie du willst, so schick's mit mir' ¹⁴² J.S. Bach, minuet ¹⁴³ anonymous, Arlequin Tient Sa Boutique (France) ¹⁴⁴ anonymous, Ballade de Roland (France) ¹⁴⁵ folk song

146

147

Mit kraeftiger Leidenschaft

148

149

150

¹⁴⁶ anonymous, *Tu Eres Mas Bella (Costa Rica)* ¹⁴⁷ anonymous, *Praise, Member (South Carolina)* ¹⁴⁸ anonymous, *Wach' Auf, Mein Hort* ¹⁴⁹ anonymous, *Barbara Allan (Scotland)* ¹⁵⁰ anonymous, *I'm a Pilgrim (Italy)*

5
9
13

151

Allegro

152

153

Lebhaft, doch zart

154

¹⁵¹ Franz Joseph Haydn, *finale, London symphony* ¹⁵² anonymous, *Dans Notre Jardin (France)* ¹⁵³ anonymous, *The Gypsy Warning (Missouri)* ¹⁵⁴ anonymous, *Jungfräulein, Soll Ich Mit Euch Gehn*

Allegretto

155

6

Molto mesto

156

6

Allegretto comodo

157

7

12

158

5

9

159

4

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

Andante

160

Two staves of music in 3/4 time, key of C major. The first staff has a treble clef and the second has an alto clef. Both start with a 5. The melody consists of eighth and quarter notes.

161

Two staves of music in 3/4 time, key of C major. The first staff has a treble clef and the second has an alto clef. Both start with a 5. The melody continues with eighth and quarter notes.

162

One staff of music in 3/4 time, key of C major, with a treble clef. The melody continues with eighth and quarter notes.

10

One staff of music in 3/4 time, key of C major, with a treble clef. It begins with a repeat sign and a fermata. The melody continues with eighth and quarter notes.

18

One staff of music in 3/4 time, key of C major, with a treble clef. It begins with a fermata and then changes to 3/8 time. The melody continues with eighth notes. The instruction "D.S. al fine" is written above the staff.

163

Three staves of music in 3/4 time, key of D major. The first staff has a treble clef and the second and third have alto clefs. All start with a 5. The melody consists of eighth and quarter notes.

164

One staff of music in 3/4 time, key of D major, with a treble clef. The melody continues with eighth and quarter notes.

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

7

165

166

167

Andante

168

Anmutig

Canon for two voices:

169

¹⁶⁵ J.S. Bach, *Chorale*, 'Wenn wir in höchsten Nöten sein' ¹⁶⁶ anonymous, *The Duke of Argyle's Courtship* (Scotland)

¹⁶⁷ Harold Samuel, *The Fairy Boat* ¹⁶⁸ anonymous, *Gar Lieblich Hat Sich Gesellet*

Chapter III

Minor Keys

III-1 Solfeggio in the Minor Mode

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



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.

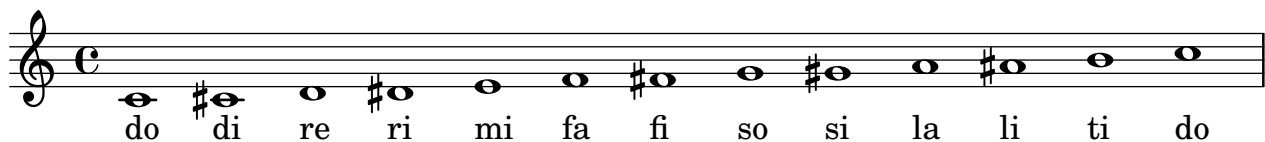
Others prefer this:

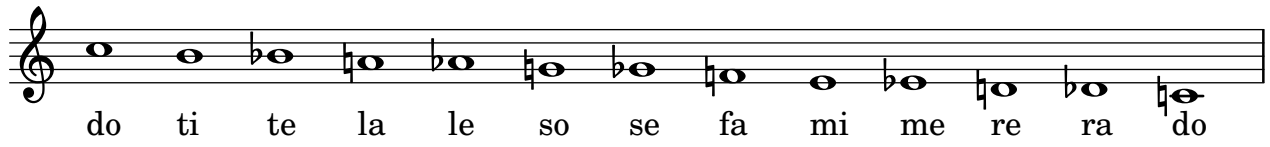


This system highlights the relationship between the minor and its relative major.

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:





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

170 

171 

Largo

172 

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

173 

174 

175 

176 

174 L.R. Lewis 175 L.R. Lewis 176 L.R. Lewis

177 



178 
6 

179 

180 
4 

181 
5 

9 
5 

9 
5 

III-3 Leaps Within the Tonic Triad

182 

183 

184 

185 

186 

187 


188 


189 

190 

184 G.A. Wedge 185 Who Got Dirt on the Carpet Again? 188 G.A. Wedge 189 G.A. Wedge 190 G.A. Wedge

191 

192 

193 

194 

195 

196  famous tune (identified in the table of contents)

Round:

¹⁹² J.S. Bach, *Chorale*, 'Herr, nun lass in Friede' ¹⁹³ anonymous, *Every Hour in the Day (Georgia)* ¹⁹⁴ anonymous, *Forget na', dear Lassie (Scotland)* ¹⁹⁵ J.S. Bach, *Chorale*, 'Es steh'n vor Gottes Throne'

197

1 2 3 4

III-4 Leaps Within the Dominant

198

199

Andante

famous tune (identified in the table of contents)

200

Vivace

201

202

203

198 G.A. Wedge 199 G.A. Wedge 202 G.A. Wedge 203 G.A. Wedge

211

212

213

214


Andantino

215

²¹¹ J.S. Bach, *Gavotte II* from cello suite # 5 ²¹² anonymous, *Lolotte (Louisiana)* ²¹³ W.A. Mozart, *menuet* from string quartet # 15 ²¹⁴ anonymous, *Los Ojos Mexicanos (Mexico)* ²¹⁵ Maude Valerie White, *Ophelia's Song*

221 

Langsam

222 

223 

224 

225 

226 

227 

²²¹ J.S. Bach, Chorale, 'O Traurigkeit, o Herzeleid' ²²² Johannes Brahms, *Nachtwache 1* ²²³ anonymous, *Mi Sueño* (Mexico) ²²⁴ J.S. Bach, Chorale, 'O Haupt voll Blut und Wunden,' from *St. Matthew's Passion* ²²⁵ J.S. Bach, Chorale, 'Von Gott will ich nicht lassen' ²²⁶ G.A. Wedge ²²⁷ G.A. Wedge

5

228

10

18

27

36

44

52

Lento

famous tune (identified in the table of contents)

229

9

²²⁸ G.F. Handel, aria 'O Jordan, Sacred Tide' from *Esther*



Moderato affetuoso



²³⁵ 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.

236

237

Allegro

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:'

238

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

239

famous tune (identified in the table of contents)

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

240

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.

241

242

243

²⁴¹ anonymous, *Lang Johnny More* (Scotland) ²⁴² anonymous, *The Bonniest Lass in a' The Land* (Scotland) ²⁴³ anonymous, *Old Hundred*

Sanft bewegt

244

5

Andante

245

5

Moderato

246

247

248

Animato

249

6

12

²⁴⁴ anonymous, *Da Unten Im Tale* ²⁴⁵ anonymous, *I Want To Be Ready (United States)* ²⁴⁶ G.B. Fasolo, *Cangia, Cangia Tue Voglie* ²⁴⁷ anonymous, *The Ash Grove (Wales)* ²⁴⁸ W.H.C. West, *The Jenny Lind Mania (United States)* ²⁴⁹ anonymous, *Au Jardin de Mon Père (France)*

Moderato

250 

251 

Andante sostenuto

252 

253 

254 

²⁵⁰ Richard Strauss, *Devotion* ²⁵¹ anonymous, *I Ride an Old Paint (United States)* ²⁵² J.G. Whittier, *Song of the Free*
²⁵³ G.F. Handel, aria 'Hush ye pretty warbling quire' from *Acis and Galatea* ²⁵⁴ Thomas Tallis, *If Ye Love Me*

255

256

257

258

259

²⁵⁵ anonymous, *The Huntsman* ²⁵⁶ Thomas Moore, *Evening Bells* ²⁵⁷ anonymous, *Sinner Won't Die No More (Tennessee)* ²⁵⁸ W.A. Mozart, *opening from clarinet quintet* ²⁵⁹ anonymous, *The Gold Band (Tennessee)*

5

260

8

15

261

5

9

Moderato

262

5

263

5

9

²⁶⁰ Giovanni Battista Pergolesi, *tune from Stabat Mater* ²⁶¹ anonymous, *Bonnie Wee Window (Arkansas)* ²⁶² J.S. Fearis, *Beautiful Isle of Somewhere* ²⁶³ W.B. Bradbury, *He Leadeth Me*

13

264

265

266

267

Allegretto

268

²⁶⁴ M.D. Sullivan, *The Blue Juniata* ²⁶⁵ anonymous, *Red River Valley* ²⁶⁶ anonymous, *I'm In Trouble (Florida)* ²⁶⁷ Franz Joseph Haydn, *introduction, London symphony* ²⁶⁸ anonymous, *Rosa Lee*

269

5
9
13

270

3
6

271

5

272

10

Maestoso

273

²⁶⁹ anonymous, *My Lodging Is On the Cold Ground* ²⁷⁰ anonymous, *Cowboy's Home Sweet Home (Arkansas)* ²⁷¹ anonymous, *Calinda (Louisiana)* ²⁷² anonymous, *The Braes O Yarrow (Scotland)* ²⁷³ anonymous, *Gaudeamus Igitur*

5

9

274

4

275

7

276

277

5

278

5

²⁷⁴ W.A. Mozart, *andante* from string quartet # 2 ²⁷⁵ anonymous, *The Wild Moor (Missouri)* ²⁷⁶ Johannes Brahms, *introduction, 1st symphony* ²⁷⁷ anonymous, *Caroline (Louisiana)* ²⁷⁸ anonymous, *Avril (France)*

279

280

Adagio

281

282

Allegretto mosso

283

²⁷⁹ W.A. Mozart, *menuet from string quartet # 10* ²⁸⁰ anonymous, *The Hallowed Spot (Missouri)* ²⁸¹ anonymous, *folk song (Russia)* ²⁸² anonymous, *The Ship That Never Returned (Missouri)* ²⁸³ Pier Domenico Paradies, *M'ha Preso Alla Sua Ragna*

12
17
22

Gehalten und empfindungsvoll

284

Lebhaft

6
10

Moderato

285

Vivace

7
13

284 anonymous, *Die Sonne Scheint Nicht Mehr* 285 anonymous, *Ubi Bene, Ibi Patria*

IV-3 Wide Leaps Within the Subdominant

286

287

288

Moderato

289

290

²⁸⁶ W.A. Mozart, *presto* from string quartet # 4 ²⁸⁷ J. Ellor, *Diadem* ²⁸⁸ W.A. Mozart, *rondo* from string quartet # 6
²⁸⁹ anonymous, *Adieu, Bonne Hôtesse (France)* ²⁹⁰ anonymous, *Derrière Chez Moi (France)*

Moderato

291

292

5

9

13

The image shows four staves of musical notation. The first staff is labeled '291' and contains a single measure of music in C major, 4/4 time, with a tempo marking of 'Moderato'. The second staff is labeled '292' and contains a single measure of music in B-flat major, 4/4 time. The third and fourth staves are labeled '5' and '9' respectively, and contain four measures of music in B-flat major, 4/4 time. The fifth staff is labeled '13' and contains four measures of music in B-flat major, 4/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

²⁹¹ Stephen Foster, *The Song of All Songs* ²⁹² S.W. Gladden, *The Mountains*

IV-4 Leaps Within the Subdominant, Minor Keys

293

294

295

Largo

296

Presto

297

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

298

299

300

301

Allegretto

302

Allegretto

303

²⁹⁸ anonymous, *Vivo Llorando la Suerte (Mexico)* ²⁹⁹ W.A. Mozart, *Osanna (bass solo, allegro)* from *Sanctus, Requiem*
³⁰⁰ J.S. Bach, *trio from Brandenburg concerto # 1* ³⁰¹ anonymous, *Que No Te Amo (Mexico)* ³⁰² anonymous, *folk song (Russia)* ³⁰³ anonymous, *folk song (Russia)*

Lightly

304

9

17

³⁰⁴ 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

Musical notation for example 305, showing a leap of a seventh in a 3/4 time signature. The melody starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and then a leap to A5 marked with an asterisk (*). The bass line consists of quarter notes G3, F3, E3, D3, C3, B2, A2, and G2.

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

Lively

306

Musical notation for example 306, showing a leap of a seventh in a 6/8 time signature. The melody starts with eighth notes G4, A4, B4, C5, D5, E5, F5, G5, and then a leap to A5 marked with an asterisk (*). The bass line consists of eighth notes G3, F3, E3, D3, C3, B2, A2, and G2.

307

Musical notation for example 307, showing a leap of a seventh in a common time signature. The melody starts with quarter notes G4, A4, B4, C5, D5, E5, F5, G5, and then a leap to A5 marked with an asterisk (*). The bass line consists of quarter notes G3, F3, E3, D3, C3, B2, A2, and G2.

³⁰⁵ W.A. Mozart, *menuet from string quartet # 8* ³⁰⁶ C. Hess, *Little Charley Went a Fishing* ³⁰⁷ 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

³⁰⁸ anonymous, *Carmela (Mexico)* ³⁰⁹ W.A. Mozart, *menuet from string quartet # 1* ³¹⁰ 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.

311

312

313

314

315

³¹¹ Felix Mendelssohn, aria 'If with all your hearts ye truly seek me' from *Elijah* ³¹² T.H. Bayly, *Long, Long Ago*
³¹³ anonymous, *Cradle Song* ³¹⁴ anonymous, *Widdecombe Fair (England)* ³¹⁵ anonymous, *Walk, Shepherdess, Walk (Arkansas)*

316

Moderato

317

318

319

320

³¹⁶ anonymous, *Reir Es Necesario* (Mexico) ³¹⁷ anonymous, folk song (Russia) ³¹⁸ anonymous, *A Quinze Ans* (France)
³¹⁹ W.A. Mozart, menuet from string quartet # 8 ³²⁰ W.A. Mozart, presto from string quartet # 7

321

4

7

IV-6 Other Perfect Fourth 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

325

famous tune (identified in the table of contents)

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

6
12

326
9

Tempo di valse

327
11
22

328

329

330
5

³²⁶ C.M. von Weber, *Softly Now the Light of Day* ³²⁷ Charles K. Harris, *After the Ball* ³²⁸ A.S. Sullivan, *Take a Pair of Sparkling Eyes* ³²⁹ A.S. Sullivan, *Sing Hey to You, Good-Day to You!* ³³⁰ Stephen Foster, *Slumber My Darling*

Andante

331

6

11

332

6

12

333

4

334

5

335

5

³³¹ S.C. Foster, *Gentle Annie* ³³² anonymous, *Were You Ever in Rio Grand* ³³³ Nikolai Rimsky-Korsakov, *Scheherazade*
(theme from third movement) ³³⁴ Beethoven, *opening movement from string quartet # 1* ³³⁵ W.A. Mozart, *trio from*
string quartet # 1

336

Moderato

337

Moderato con espressione

338

339

336 Franz Abt, *Kathleen Aroon* 337 anonymous, *folk song (Germany)* 338 Thomas Moore, *Love's Young Dream* 339
 Attributed to Guisepe Giordiano,, *Caro Mio Ben*

340

Andante

341

Andante

342

343

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

344

345

346

Alla marcia

347

³⁴⁴ Giovanni Battista Pergolesi, *aria from Stabat Mater* ³⁴⁵ J.S. Bach, *menuet II from cello suite # 2* ³⁴⁶ Johannes Brahms, *introduction, 1st symphony* ³⁴⁷ anonymous, *processional march song (Germany)*

Moderato

348

6

This block contains two staves of music for measures 348 and 349. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff (treble clef) contains the melody, and the second staff (treble clef) contains the accompaniment. Measure 348 starts with a half note G4, followed by quarter notes A4, B4, and A4. Measure 349 continues with quarter notes G4, F4, E4, and D4, followed by a half note C4.

Zaertlich und lebhaft

349

8

This block contains two staves of music for measures 349 and 350. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first staff (treble clef) contains the melody, and the second staff (treble clef) contains the accompaniment. Measure 349 starts with a quarter note G4, followed by quarter notes A4, B4, and A4. Measure 350 continues with quarter notes G4, F4, E4, and D4, followed by a half note C4.

In ruhigem Zeitmass und teilnehmend erzaeht

350

6

11

This block contains three staves of music for measures 350 and 351. The key signature is one flat (B-flat) and the time signature is 2/4. The first staff (treble clef) contains the melody, and the second and third staves (treble clef) contain the accompaniment. Measure 350 starts with a quarter note G4, followed by quarter notes A4, B4, and A4. Measure 351 continues with quarter notes G4, F4, E4, and D4, followed by a half note C4.

Mit guter Laune

351

6

11

This block contains three staves of music for measures 351 and 352. The key signature is one flat (B-flat) and the time signature is 3/4. The first staff (treble clef) contains the melody, and the second and third staves (treble clef) contain the accompaniment. Measure 351 starts with a quarter note G4, followed by quarter notes A4, B4, and A4. Measure 352 continues with quarter notes G4, F4, E4, and D4, followed by a half note C4.

352

This block contains one staff of music for measure 352. The key signature is common time (C) and the time signature is common time (C). The staff (treble clef) contains the melody. Measure 352 starts with a half note G4, followed by quarter notes A4, B4, and A4.

³⁴⁸ Darius Milhaud, *Chant de Sion* ³⁴⁹ anonymous, *Sagt Mir, O Schönste Schäf'rin Mein* ³⁵⁰ anonymous, *Gunhilde*
³⁵¹ anonymous, *Ach, Englische Schaeferin* ³⁵² J.S. Bach, *Chorale, 'Wär' Gott Nicht Mit Uns Diese Zeit'*

6

Larghetto

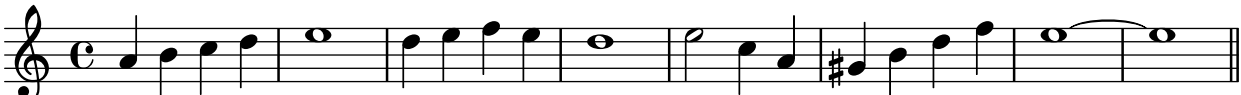
353

Allegro

354

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

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

355 

356 

6 

11 

357 

2 

4 

358 

3 

5 

Lullabye

359 

9 

³⁵⁶ anonymous, *O Daniel (Florida)* ³⁵⁷ J.S. Bach, *Invention 2* ³⁵⁸ W.A. Mozart, *andante un poco allegretto* from string quartet # 5 ³⁵⁹ Abraham Goldfaden, *Raisins with Almonds*

17



Chapter V

Nondiatonic Materials

V-1 Secondary Dominants and Chromatic Passing Tones

360

6
12

361

362

8

363

9

³⁶⁰ Martin Luther, *A Mighty Fortress Is Our God* ³⁶¹ anonymous, *Kevin Barry (Ireland)* ³⁶² Who Got Dirt on the Carpet Again? ³⁶³ Ithamar Conkey, *God is Love, His Mercy Brightens*

364

Allegro moderato

365

366

Maestoso

367

364 Shoals, *Valedictory* 365 anonymous, *Autrefois le Rat de Ville (France)* 366 Samuel Webbe, *Come, Ye Disconsolate*
 367 M. Keller, *Angel of Peace*

368

5
9
13

369

9
17

370

11

f

371

5

372

³⁶⁸ J.A. Butterfield, *When You and I Were Young* ³⁶⁹ I.B. Woodbury, *Speed Away! Speed Away!* ³⁷⁰ W.A. Mozart, aria from the *Magic Flute* ³⁷¹ anonymous, *Let God's Saints Come In (Virginia)* ³⁷² anonymous, *Vivo Penando (California)*



373

Allegro

374

375

376

³⁷³ anonymous, *Allan Maclean (Scotland)* ³⁷⁴ Alessandro Stradella, *Ragion Sempre Addita* ³⁷⁵ anonymous, *Dans le Port, Il Est Arrivé (France)* ³⁷⁶ George F. Root, *Brother, Tell Me of the Battle*

377

9
17
24

378

3
6

379

10
19

380

6

377 George Cooper, *Beautiful Bells* 378 J.H. McNaughton, *The Faded Coat of Blue* 379 W.A. Mozart, *menuet from string quartet # 1* 380 Franz Joseph Haydn, *adagio poco cantabile from string quartet, Op. 73, #3 ('Emperor')*

11
16

Moderato

381
9
17
25

Slowly

382
8
383
6
10

381 anonymous, *Crepúsculo (Mexico)* 382 anonymous, *Media Noche (California)* 383 Giovanni Battista Pergolesi, *tune from Stabat Mater*

384

5
9

385

6

Moderato

386

4

Not fast

387

7
12

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

Tempo di valse

388

12

23

389

6

11

390

7

13

19

Maestoso

391

391

³⁸⁸ Gus Edwards, *In My Merry Oldsmobile* ³⁸⁹ anonymous, *Erlaube Mir, Fein's Mädchen* ³⁹⁰ J.S. Bach, *Menuet I from orchestral suite #1* ³⁹¹ G.F. Handel, chorus from 'Judah Maccabaeus'

7
13
19

392
6
11

393
6
11

394
6
11

392 Frances Shackleton, *The Orange and the Black* 393 anonymous, *Adelphi School Song* 394 H.R. Allen, *Maid of Athens*

Moderato

395

In the following two melodies, the flattened third scale degree occurs in the vii^o7 of V chord.

396

397

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

Andantino

398

6

11

³⁹⁸ W.A. Mozart, *Duet from The Magic Flute*

V-2 Blue Notes

399

400

401

Moderately, not too fast

402

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

Moderato

403

7

12

18

⁴⁰³ anonymous, 'Tis Me, O Lord (Unites States)

V-3 Relative Minor and Major

Nicht zu langsam und mit inniger Teilnahme

404

In ruhiger Bewegung

405

Lullabye, andante con espressione

406

407

408

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

Heimlich und zierlich bewegt

409

Musical notation for measures 409-410. Measure 409 is in 2/4 time with a treble clef and a key signature of one sharp (F#). Measure 410 is in common time (C) with a treble clef and a key signature of one sharp (F#). The notation includes a piano (p) dynamic marking and a fermata over the final note of measure 410.

410

Musical notation for measures 410-411. Measure 410 is in common time (C) with a treble clef and a key signature of one sharp (F#). Measure 411 is in 3/4 time with a bass clef and a key signature of one sharp (F#). The notation includes a piano (p) dynamic marking and a fermata over the final note of measure 411.

Andante e penseroso

411

Musical notation for measures 411-415. Measure 411 is in 3/4 time with a bass clef and a key signature of one sharp (F#). Measures 412-415 continue in 3/4 time with a bass clef and a key signature of one sharp (F#). The notation includes a piano (p) dynamic marking and a fermata over the final note of measure 411.

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

Chapter VI

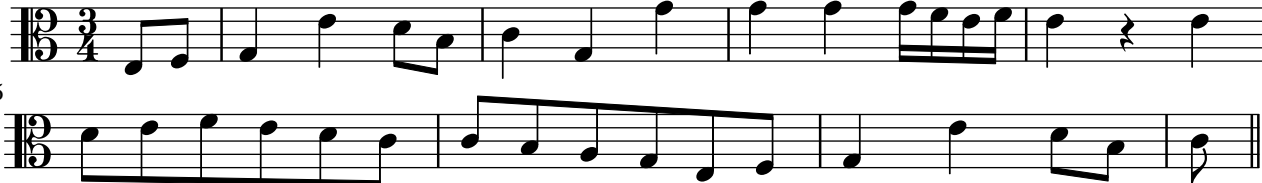
The C Clef

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 

Mit kraeftiger Leidenschaft

417

418

419

420

421

⁴¹⁷ anonymous, *Wach' Auf, Mein Hort* ⁴¹⁸ anonymous, *La Paloma Blanca (Arizona)* ⁴¹⁹ Gustav Holst, *Venus theme from The Planets* ⁴²⁰ folk song ⁴²¹ Giovanni Battista Pergolesi, aria 'Sancta Mater' from *Stabat Mater*

422 

423 

The following three examples are in the minor mode.

424 


Largo

425 

Heimlich und zierlich bewegt

426 

Andante e penseroso

427 

⁴²² W.A. Mozart, aria (*Papageno*) from *'The Magic Flute'* ⁴²³ Franz Joseph Haydn, *finale*, *London symphony* ⁴²⁴ anonymous, *Every Hour in the Day (Georgia)* ⁴²⁵ anonymous, *lullabye (Russia)* ⁴²⁶ anonymous, *Feinsliebchen, Du Sollst* ⁴²⁷ F. Nicholls Crouch, *Kathleen Mavourneen*

Thematic Index

ddddrdtd — p. 108, no. 397
ddddmdss — p. 86, no. 320
dddmsff — p. 39, no. 117
dddslsd — p. 31, no. 78
ddrrrmd — p. 43, no. 139
ddrrmmf — p. 21, no. 29; p. 115, no. 413
dddmdsmm — p. 56, no. 193; p. 117, no. 424
dddmmssm — p. 84, no. 310
dddmsll — p. 69, no. 245
dddsmmrd — p. 60, no. 213
dddslsll — p. 67, no. 237
dddsltdt — p. 99, no. 360
ddrdmfss — p. 33, no. 86
ddrrmmrd — p. 31, no. 79
ddrmdrr — p. 29, no. 71
ddrmmrr — p. 93, no. 344
ddrmmrfm — p. 49, no. 165
ddrmmrdf — p. 70, no. 254
ddrmmmf — p. 27, no. 57
ddrmmfsl — p. 85, no. 312
ddrmfss — p. 40, no. 121
ddrmfssl — p. 69, no. 249
ddmrdrmm — p. 30, no. 74
ddmmrmdd — p. 28, no. 64
ddmmmdts — p. 40, no. 125
ddmssfmr — p. 37, no. 106
ddmsslls — p. 73, no. 268
ddmsltdt — p. 56, no. 191
ddsdrmf — p. 82, no. 304
ddssdlll — p. 71, no. 256
ddtdrdm — p. 26, no. 55
ddtldrmm — p. 39, no. 120; p. 68, no. 243
ddtlddt — p. 24, no. 49
ddtldrmm — p. 94, no. 352
ddtllsll — p. 26, no. 52
drddtdm — p. 22, no. 36
drdrdrmm — p. 53, no. 170
drdrmfss — p. 33, no. 88
drtdsdr — p. 90, no. 334
drdtlsls — p. 21, no. 32
drmdrdm — p. 45, no. 150
drmdrmm — p. 55, no. 187
drmrtdr — p. 53, no. 175
drmmrfm — p. 21, no. 28; p. 115, no. 412
drmmrf — p. 21, no. 31
drmmfmr — p. 103, no. 380

drmrdr — p. 59, no. 205
 drmmrfrfm — p. 88, no. 322
 drmmmsm — p. 30, no. 76
 drmmmsrr — p. 46, no. 152
 drmmfmfs — p. 23, no. 45
 drmmfsds — p. 57, no. 197
 drmmflss — p. 69, no. 244
 drmfrmdm — p. 60, no. 215
 drmfmrmf — p. 22, no. 37
 drmfmmrr — p. 23, no. 46
 drmfmfsl — p. 23, no. 44
 drmfsmfs — p. 48, no. 162
 drmfsmr — p. 54, no. 180
 drmfsl — p. 96, no. 355
 drmfssfm — p. 41, no. 129
 drmfsssf — p. 21, no. 33
 drmfssls — p. 23, no. 47
 drmfslsf — p. 53, no. 171
 drmfslss — p. 59, no. 209
 drmfslsl — p. 54, no. 177; p. 54, no. 179
 drmfsltd — p. 21, no. 27
 drssmddf — p. 76, no. 282
 dmddmssl — p. 55, no. 188
 dmddmsffm — p. 29, no. 70
 dmddmssmm — p. 28, no. 60
 dmddmsd — p. 28, no. 59
 dmddslfmf — p. 106, no. 390
 dmddt — p. 56, no. 195
 dmrdmfst — p. 62, no. 223
 dmrdssms — p. 34, no. 95
 dmrdmrs — p. 59, no. 206; p. 117, no. 425
 dmrdmrt — p. 78, no. 286
 dmrmrfff — p. 65, no. 230
 dmamflssm — p. 74, no. 270
 dmfssrss — p. 48, no. 160
 dmsdmssm — p. 34, no. 92
 dmsdlsdd — p. 68, no. 241
 dmsdtdrm — p. 58, no. 198
 dmsrdmrm — p. 48, no. 161
 dmsmrff — p. 96, no. 358
 dmsmddt — p. 61, no. 218
 dmsmfrfr — p. 92, no. 340
 dmsmslsf — p. 55, no. 185
 dmsfslsf — p. 99, no. 362
 dmssdtrr — p. 68, no. 242
 dmssdtls — p. 29, no. 68
 dmsssmfs — p. 32, no. 82
 dmsssfm — p. 96, no. 359

dmssslss — p. 34, no. 90
dmsslfsd — p. 67, no. 239
dmssltds — p. 91, no. 337
dmslsddr — p. 38, no. 109
dmslsmss — p. 39, no. 114
dsdrmf sf — p. 55, no. 189
dsdsdsdm — p. 37, no. 102
dsdt dsmr — p. 59, no. 204
dsmdrmr t — p. 110, no. 402
dsmdslsm — p. 55, no. 183
dsmdslst — p. 80, no. 295
dsmrdrmd — p. 55, no. 190
dsmrdrmf — p. 29, no. 65; p. 116, no. 421
dsmrdlsf — p. 80, no. 294
dsmrmfmr — p. 100, no. 365
dsmsmdrm — p. 42, no. 134
dsfmdds f — p. 58, no. 203
dsfmsmr d — p. 28, no. 62
dssdddfl — p. 112, no. 406
dssdlllt — p. 74, no. 273
dssmdsms — p. 32, no. 80
dssfrdtl — p. 83, no. 305; p. 86, no. 319
dssfsfmr — p. 75, no. 278
dsssslls — p. 49, no. 168
dsslsmrd — p. 58, no. 199
dsslsfmd — p. 37, no. 104
dssltddm — p. 40, no. 122
dslsfmr d — p. 79, no. 291
dsltdrms — p. 102, no. 374
dsltdmfs — p. 36, no. 101
dtddddrm — p. 55, no. 182
dtdrdtdt — p. 24, no. 50
dtdrrdr m — p. 21, no. 34; p. 44, no. 141
dtdrmdrt — p. 24, no. 51
dtdrmfsl — p. 53, no. 173
dtdrmsfm — p. 105, no. 384
dtdrmslt — p. 96, no. 357
dtdtdr m r — p. 34, no. 91
dtfmdsls — p. 81, no. 299
dtlsfmr d — p. 53, no. 176
dtlsfmms — p. 69, no. 246
dtlsfsm — p. 70, no. 253; p. 91, no. 339
rddrmdr d — p. 53, no. 172
rmfsmr d — p. 46, no. 153
rsdsddd d — p. 72, no. 262
mdrmfsm — p. 48, no. 164
mdrmfsss — p. 93, no. 345
mdmrdrtr s — p. 62, no. 222

mdmrsmrd — p. 58, no. 200
 mdmfmrdl — p. 80, no. 293
 mrdddttl — p. 30, no. 72
 mrddrdrm — p. 90, no. 331
 mrddrdtd — p. 38, no. 113; p. 117, no. 422
 mrddmmsr — p. 60, no. 212
 mrdrddms — p. 74, no. 269
 mrdrmrdr — p. 89, no. 330
 mrdrsmdr — p. 41, no. 127
 mrdrmrddl — p. 68, no. 240
 mrdmssms — p. 35, no. 99
 mrdsdrrm — p. 77, no. 284
 mrdsfmdt — p. 113, no. 411; p. 117, no. 427
 mrdsfmfm — p. 32, no. 81
 mrdslsfm — p. 56, no. 194
 mrdslslf — p. 91, no. 336
 mrdslstr — p. 47, no. 158; p. 116, no. 418
 mrdtdrmr — p. 23, no. 43
 mrrdsmmr — p. 85, no. 313
 mrmfmsf — p. 34, no. 94
 mrmfmrds — p. 59, no. 208
 mrmfmrdf — p. 45, no. 146
 mrmfssmr — p. 29, no. 66
 mrmsdrrl — p. 103, no. 377
 mrfmlsmr — p. 89, no. 326
 mmdrsmdm — p. 44, no. 144
 mmrddrrm — p. 32, no. 83
 mmrdtdrd — p. 40, no. 123
 mmrmstls — p. 112, no. 408
 mmmrdddd — p. 111, no. 403
 mmmrdrmr — p. 90, no. 332
 mmmfmmrr — p. 43, no. 140
 mmfssfmr — p. 21, no. 30
 mmslslsl — p. 105, no. 387
 mfrdrmf — p. 73, no. 267
 mfrmdlsf — p. 81, no. 300
 mfmrdmf — p. 26, no. 54
 mfmnrtdt — p. 53, no. 174
 mfsmdttd — p. 65, no. 232
 mfsmrtds — p. 41, no. 128; p. 115, no. 415
 mfsmmrdl — p. 92, no. 342
 mfsmfsmr — p. 71, no. 259
 mfssfmrr — p. 26, no. 56
 mfssfsls — p. 99, no. 361
 mfsssfsl — p. 102, no. 373
 mfsssssm — p. 40, no. 126
 mfsssssl — p. 49, no. 166
 mfsslttd — p. 104, no. 382

mfslsmrd — p. 90, no. 333
 mfslsffs — p. 75, no. 275
 msrsmtdt — p. 78, no. 288
 msmdrsm — p. 30, no. 75
 msmrdsfm — p. 85, no. 315
 msmfmrdr — p. 110, no. 399
 msmffff — p. 74, no. 271
 msmslfl — p. 67, no. 236
 msmlmsml — p. 89, no. 327
 msfmslsm — p. 70, no. 252
 msssfmm — p. 40, no. 124
 mtrddr — p. 65, no. 234
 fdddt — p. 112, no. 405
 fslsmfs — p. 76, no. 281
 sdddddrr — p. 48, no. 163; p. 115, no. 416
 sdddddrrr — p. 46, no. 154
 sddddmrd — p. 110, no. 400
 sdddt — p. 81, no. 302
 sdddtss — p. 96, no. 356
 sdddmddm — p. 32, no. 84
 sddds — p. 43, no. 136
 sdddlss — p. 70, no. 251
 sddtdrs — p. 27, no. 58
 sddrmfsl — p. 94, no. 351
 sddrtddm — p. 88, no. 323
 sddmdt — p. 85, no. 314
 sddmrd — p. 93, no. 347
 sddmmssm — p. 44, no. 145; p. 116, no. 420
 sddt — p. 95, no. 353
 sddt — p. 80, no. 296
 sdrdsdr — p. 58, no. 201
 sdrmdm — p. 39, no. 115
 sdrmdsrd — p. 67, no. 238
 sdrmrdr — p. 29, no. 67
 sdrmmfmd — p. 29, no. 69; p. 84, no. 308
 sdrmmffs — p. 61, no. 216
 sdrmfdr — p. 62, no. 225
 sdrmfms — p. 49, no. 167
 sdrmfdr — p. 78, no. 287
 sdrms — p. 100, no. 367
 sdrsdm — p. 65, no. 233
 sdmmdm — p. 94, no. 349
 sdmtd — p. 99, no. 363
 sdmrdr — p. 37, no. 105
 sdmrdr — p. 28, no. 61
 sdmrfmrd — p. 94, no. 348
 sdmmmrm — p. 73, no. 265
 sdmfmrr — p. 106, no. 389

sdmsdmsd — p. 112, no. 404
 sdmsrml d — p. 90, no. 335
 sdmsfmdd — p. 69, no. 247; p. 115, no. 414
 sdmssdms — p. 45, no. 148; p. 116, no. 417
 sdsdrmrr — p. 44, no. 143
 sdtdrmfs — p. 65, no. 231
 sdt d r l r d — p. 88, no. 325
 sdt d l s d r — p. 75, no. 276; p. 93, no. 346
 sdt l s f s r — p. 62, no. 224; p. 112, no. 407
 sdt l s s l s — p. 43, no. 137
 sdt l s l s f — p. 104, no. 383
 sdt l t d t l — p. 89, no. 329
 srmt d r r s — p. 66, no. 235
 smdrssdd — p. 73, no. 264
 smdsslsd — p. 42, no. 133
 smdlssfs — p. 100, no. 366
 smrdrmf r — p. 71, no. 258
 smrdsmrd — p. 35, no. 100
 smrdslff — p. 72, no. 263
 smrdtlds — p. 35, no. 98; p. 87, no. 321
 smrdtt d l — p. 85, no. 311
 smrrdmrs — p. 41, no. 131; p. 116, no. 419
 smrmdsss — p. 78, no. 289
 smrmrtdd — p. 62, no. 221
 smrmfmrl — p. 100, no. 364
 smmddtrm — p. 69, no. 248
 smmrrddt — p. 94, no. 350
 smmrrmmd — p. 63, no. 229
 smmrsdtd — p. 107, no. 393
 smmmrddd — p. 28, no. 63
 smmmmr r r r — p. 83, no. 307
 smmmmfmr — p. 103, no. 378
 smmfrrdr — p. 38, no. 111
 smfrrmf — p. 37, no. 103
 smfsdtt — p. 30, no. 73
 smfsdrmf — p. 106, no. 391
 smfslsmd — p. 55, no. 186
 smfslsfm — p. 113, no. 410
 smsmr d m r — p. 35, no. 96; p. 35, no. 97
 smsfmrsf — p. 62, no. 227
 smslssmd — p. 34, no. 93; p. 45, no. 147
 sfrfmdss — p. 46, no. 151; p. 117, no. 423
 sfmdrldl — p. 91, no. 338
 sfmrrdtl — p. 22, no. 39
 sfmmrdrd — p. 95, no. 354
 sfmmrrmf — p. 92, no. 341
 sfmmmmfm — p. 71, no. 257
 sfmmsdsm — p. 47, no. 157

sfmfmms — p. 23, no. 41
 sfmfsdrd — p. 26, no. 53
 sfmfsldt — p. 76, no. 279
 sfmfsltd — p. 75, no. 274
 sfmsmrrd — p. 107, no. 392
 sfmsmsmf — p. 106, no. 388
 sfmsfmrd — p. 33, no. 85; p. 84, no. 309; p. 103, no. 379
 sfslsfss — p. 60, no. 211
 sflsrmrm — p. 107, no. 394
 sflsfrd — p. 102, no. 376
 ssdddtdr — p. 59, no. 210; p. 78, no. 290
 ssdddttt — p. 74, no. 272
 ssddrmrd — p. 45, no. 149
 ssddmrt — p. 70, no. 250
 ssddssmm — p. 102, no. 375
 ssddslr — p. 76, no. 280
 ssddtddr — p. 113, no. 409; p. 117, no. 426
 ssdrtdr — p. 39, no. 119
 ssdrdtl — p. 108, no. 395
 ssdrmmmm — p. 104, no. 381
 ssdmrdm — p. 81, no. 301
 ssdmrdl — p. 79, no. 292
 ssdmmfsm — p. 77, no. 285
 ssdmsfmf — p. 38, no. 108
 ssdsmmsm — p. 38, no. 112
 ssdssmmr — p. 47, no. 156
 ssdtdrtd — p. 105, no. 386
 ssdtrddt — p. 86, no. 317
 ssdtfmsm — p. 47, no. 159
 ssmdddrm — p. 61, no. 219
 ssmddtll — p. 41, no. 130
 ssmdsfrm — p. 58, no. 202
 ssmrddtd — p. 83, no. 306
 ssmrdrdd — p. 101, no. 368
 ssmrdssf — p. 72, no. 261
 ssmrdtdr — p. 61, no. 220
 ssmmddd — p. 43, no. 138
 ssmmdddt — p. 101, no. 370; p. 109, no. 398
 ssmmssdd — p. 34, no. 89
 ssmmssrr — p. 43, no. 135
 ssfmrdr — p. 72, no. 260
 sssddmms — p. 86, no. 318
 sssdmsss — p. 59, no. 207
 sssmrdm — p. 44, no. 142
 sssmfls — p. 75, no. 277
 sssffmmm — p. 39, no. 116
 ssssdsss — p. 39, no. 118; p. 41, no. 132; p. 80, no. 297
 sssssms — p. 71, no. 255

sssssss — p. 31, no. 77; p. 101, no. 369
ssslsimm — p. 110, no. 401
ssslssd — p. 60, no. 214
ssslssf — p. 54, no. 178
sslddsfm — p. 73, no. 266
sslsmsss — p. 101, no. 371
sslsfmr — p. 55, no. 184
sslsfmrl — p. 92, no. 343
sslsfmmf — p. 62, no. 226
sslsffmm — p. 61, no. 217
ssltddtl — p. 22, no. 38
sslttdtr — p. 33, no. 87
sslttdt — p. 22, no. 35
ssltddd — p. 56, no. 192
sstrddrd — p. 47, no. 155
slsmdsls — p. 38, no. 110
slsmrddt — p. 81, no. 298
slsffmmr — p. 23, no. 42
slssddrm — p. 37, no. 107
slslsdt — p. 63, no. 228
slslssd — p. 86, no. 316
sltdrmrm — p. 22, no. 40
sltdrmfs — p. 54, no. 181
sltdmmrd — p. 101, no. 372
sltdddd — p. 24, no. 48
strsfmfs — p. 81, no. 303
stlsmfds — p. 105, no. 385
lmsltddt — p. 89, no. 328
lsslsls — p. 56, no. 196
tdmddrfr — p. 49, no. 169

Index

- 'Tis Me, O Lord, 111
Ännchen von Tharau, 37
- Above the Mountains, Franz Schubert, 108
Absent Davie, 35
Abt, Franz
 Kathleen Aroon, 91
Ach, Englische Schaeferin, 94
adagio poco cantabile from string quartet, Op.
 73, #3, Franz Joseph Haydn, 103
Adelphi School Song, 107
Adieu, Bonne Hôteesse, 78
After the Ball, Charles K. Harris, 89
Ah Mon Beau Château, 38
Ah, Suzette, Chère, 47
Ainsi Font, Font, Font, 38
Alice, Where Art Thou?, Joseph Ascher, 108
Allan Maclean, 102
allegro from Eine kleine Nachtmusik, W.A. Mozart,
 37
Allen, H.R.
 Maid of Athens, 107
Alouette (rhythm only), , 15
Am Feierabend, Franz Schubert, 61
Amarilli, Mia Bella, Giulio Carcini, 66
America the Beautiful, Katharine Lee Bates, 43
andante un poco allegretto from string quartet #
 5, W.A. Mozart, 96
Angel de Mis Amores, 61
Angel of Peace, M. Keller, 100
Angels Ever Bright and Fair, G.F. Handel, 95
Annie Laurie, 30
Arlequin Marie Sa Fille, 67
Arlequin Tient Sa Boutique, 44
As-Tu Vu la Casquette?, 34
Ascher, Joseph
 Alice, Where Art Thou?, 108
Ash Grove, The, 69, 115
Au Jardin de Mon Père, 69
Aura Lee, George Poulton, 88
Autrefois le Rat de Ville, 100
Aux Marches du Palais, 43
Avril, 75
Away in a Manger (rhythm only), , 15
- Bach, J.S.
 Bourrée II from orchestral suite #2, 105
 Chorale, 'Befiehl du deine Wege', 112
 Chorale, 'Das Walt' Mein Gott, Vater, Sohn',
 112
 Chorale, 'Es ist gewisslich an der Zeit', 29
 Chorale, 'Es spricht der Unweisen Mund wohl',
 39
 Chorale, 'Es steh'n vor Gottes Throne', 56
 Chorale, 'Gib Dich Zufrieden und Sei Stille',
 113
 Chorale, 'Herr, nun lass in Friede', 56
 Chorale, 'Herr, wie du willst, so schick's mit
 mir', 21, 44
 Chorale, 'Jesus, meiner Seelen Wonne', 26
 Chorale, 'Liebster Jesus, wir sind hier', 41
 Chorale, 'Mach's mit mir, Gott, nach deiner
 Gut', 41
 Chorale, 'Nun ruhen alle Walder', 48
 Chorale, 'Nun sich der Tag geendet hat', 61
 Chorale, 'O Haupt voll Blut und Wunden,'
 from St. Matthew's Passion, 62
 Chorale, 'O Traurigkeit, o Herzeleid', 62
 Chorale, 'Seelenbräutigam, Jesu, Gottes Lamm',
 26
 Chorale, 'Valet will ich dir geben', 40
 Chorale, 'Von Gott will ich nicht lassen', 62
 Chorale, 'Wär' Gott Nicht Mit Uns Diese
 Zeit', 94
 Chorale, 'Wenn wir in höchsten Nöten sein',
 49
 Chorale, 'Wie bist du Seele in mir so gar
 betrübt', 40
 Gavotte II from cello suite # 5, 60
 gavotte in G minor, 54
 Invention 2, 96
 melody from the notebook for Anna Mag-
 dalena, 59
 Menuet I from orchestral suite #1, 106
 menuet II from cello suite # 2, 93
 minuet, 44
 trio from Brandenburg concerto # 1, 81
- Ballade de Roland, 44
Barbara Allan, 45

- Bates, Katharine Lee
 America the Beautiful, 43
- Bayly, T.H.
 Long, Long Ago, 85
- Beautiful Angel, The, Pierre Latour, 22
- Beautiful Bells, George Cooper, 103
- Beautiful Isle of Somewhere, J.S. Fearis, 72
- Beckoning the Chickens, Froebel, 34
- Beckoning the Pigeons, Froebel, 33
- Beethoven
 Ode to Joy, 21
 opening movement from string quartet # 1,
 90
 opening theme of Symphony #3, 28
 string quartet # 6, allegro, 95
- Beggar Girl, The, 33
- Beuttner, Nikolaus
 Es kam ein treuer Bote, 40
- Bingo (rhythm only), , 13
- Blue Juniata, The, M.D. Sullivan, 73
- Bonnie Wee Window, 72
- Bonniest Lass in a' The Land, The, 68
- Bourrée II from orchestral suite #2, J.S. Bach,
 105
- Bradbury, W.B.
 He Leadeth Me, 72
- Braes O Yarrow, The, 74
- Brahms, Johannes
 introduction, 1st symphony, 75, 93
 Nachtwache 1, 62
- Broadway Sights, W.H. Latham, 28
- Brother, Guide Me Home, 39
- Brother, Tell Me of the Battle, George F. Root,
 102
- Butterfield, J.A.
 When You and I Were Young, 101
- Calinda, 74
- Cangia, Cangia Tue Voglie, G.B. Fasolo, 69
- Carcini, Giulio
 Amarilli, Mia Bella, 66
- Carmela, 29, 84
- Caro Mio Ben, Attributed to Guiseppe Giordiano,,
 91
- carol, 21
- Caroline, 75
- Chant de Sion, Darius Milhaud, 94
- Chill Ether, 48
- chorus from Judas Maccabaeus, G.F. Handel, 106
- Come, Ye Disconsolate, Samuel Webbe, 100
- Conkey, Ithamar
 God is Love, His Mercy Brightens, 99
- Cooper, George
 Beautiful Bells, 103
- Cowboy's Home Sweet Home, 74
- Cradle Song, 85, 112
- Crepúsculo, 104
- Crouch, F. Nicholls
 Kathleen Mavourneen, 113, 117
- Crowell, B.
 a, 3/4, 53
 A, 4/4, 35
 a, 4/4, 53, 96
 a, 6/8, 53
 Ab, 4/4, 22
 Bb, 3/4, 1, 36
 Bb, 4/4, 22
 Bb, 4/4, 1, 49
 C, 3/4, 21, 23, 48, 115
 c, 3/4, 55
 C, 4/4, 21, 26, 115
 c, 4/4, 55
 C, 4/4, 1, 23
 Db, 4/4, 23
 Eb, 3/4, 22
 F, 2/4, 33
 F, 3/4, 26
 f, 4/4, 56
 G, 3/4, 21, 26, 32, 42
 G, 4/4, 23, 27, 28, 32, 34, 47
 g, 4/4, 80
 G, 6/8, 23, 28
 G, 9/8, 34
 g, 9/8, 58
 Gb, 4/4, 23
 Who Got Dirt on the Carpet Again?, 55, 99
- Cruel Mother, The, 105
- Cutler, H.S.
 Son of God Goes Forth to War, The, 30
- Cyclone at Ryecove, 110
- Da Unten Im Tale, 69
- Danksagung an den Bach, Franz Schubert, 65
- Dans la Forêt Lointaine, 32
- Dans le Port, Il Est Arrivé, 102
- Dans Notre Jardin, 46

- Das Wandern, Franz Schubert, 47
 Dearest Spot on Earth, The, W.T. Wrighton, 35
 Derrière Chez Moi, 78
 Devotion, Richard Strauss, 70
 Diadem, J. Ellor, 78
 Die Sonne Scheint Nicht Mehr, 77
 Down in the Valley, 39
 Duet from The Magic Flute, W.A. Mozart, 109
 Duet No. 2, Menuet, from 12 Duets, K.V. 487,
 W.A. Mozart, 37, 108
 Duke of Argyle's Courtship, The, 49

 Easy Winners, The, Scott Joplin, 105
 Edwards, Gus
 In My Merry Oldsmobile, 106
 Eli Yale, 43
 Ellor, J.
 Diadem, 78
 Emerson, L.O.
 Whither Through the Meadow?, 23
 En Avant, Grénadiers, 61
 En Revenant d'Auvergne, 31
 Entendez-Vous Sur l'Ormeau, 31
 Entre Vous Tous Gens de la Ville, 82
 Erlaube Mir, Fein's Mädchen, 106
 Es kam ein treuer Bote, Nikolaus Beuttner, 40
 Es Ritt ein Ritter, 112
 Europe, James Reese
 Goodnight Angeline, 110
 Evening Bells, Thomas Moore, 71
 Every Hour in the Day, 56, 117

 Faded Coat of Blue, The, J.H. McNaughton, 103
 Fairy Boat, The, Harold Samuel, 49
 Fasolo, G.B.
 Cangia, Cangia Tue Voglie, 69
 Fearis, J.S.
 Beautiful Isle of Somewhere, 72
 Feinsliebchen, Du Sollst, 113, 117
 finale, London symphony, Franz Joseph Haydn,
 46, 117
 Forget na', dear Lassie, 56
 Foster, S.C.
 Gentle Annie, 90
 Foster, Stephen
 Hard Times Come Again No More, 30
 Old Folks at Home, 68
 Slumber My Darling, 89
 Song of All Songs, The, 79

 Froebel
 Beckoning the Chickens, 34
 Beckoning the Pigeons, 33
 Pat-a-Cake, 29
 Wolf, The, 59

 Gar Lieblich Hat Sich Gesellet, 49
 Gardez Piti Milatte-là, 40
 Gaudeamus Igitur, 74
 Gavotte II from cello suite # 5, J.S. Bach, 60
 gavotte in G minor, J.S. Bach, 54
 Gentle Annie, S.C. Foster, 90
 Già il Sole dal Gange, Alessandro Scarlatti, 65
 Giordiano,, Attributed to Guiseppe
 Caro Mio Ben, 91
 Gladden, S.W.
 Mountains, The, 79
 Go 'Way, Old Man, 43
 Go Down, Moses, 63
 God is Love, His Mercy Brightens, Ithamar Con-
 key, 99
 God Speed the Right, 38
 Gold Band, The, 71
 Goldfaden, Abraham
 Raisins with Almonds, 96
 Goodnight Angeline, James Reese Europe, 110
 Graveyard, The, 110
 Grieg
 e, 4/4, 65
 Gunhilde, 94
 Guten Abend, 59
 Gwine Follow, 84
 Gypsy Warning, The, 46

 Hallowed Spot, The, 76
 Halt, Franz Schubert, 41
 Handel, G.F.
 Angels Ever Bright and Fair, 95
 chorus from Judas Maccabaeus, 106
 Hush ye pretty warbling quire from Acis and
 Galatea, 70
 O Jordan, Sacred Tide from Esther, 63
 Hanukah O Hanukah, 80
 Hard Times Come Again No More, Stephen Fos-
 ter, 30
 Harris, Charles K.
 After the Ball, 89
 Hawthorne, Alice
 Home, By and By, 33

- Out of Work, 105
 Haydn, Franz Joseph
 adagio poco cantabile from string quartet,
 Op. 73, #3, 103
 finale, London symphony, 46, 117
 introduction, London symphony, 73
 muet Oxford symphony, 41, 115
 He Leadeth Me, W.B. Bradbury, 72
 Here We Go Round the Mulberry Bush (rhythm
 only), , 16
 Hess, C.
 Little Charley Went a Fishing, 83
 Holst, Gustav
 Venus theme from The Planets, 41, 116
 Home On the Range (rhythm only), , 15
 Home, By and By, Alice Hawthorne, 33
 Huntsman, The, 71
 Husband, John
 Revive Us Again, 38
 Hush Little Baby (rhythm only), , 14
 Hush ye pretty warbling quire from Acis and Galatea,
 G.F. Handel, 70
 Hush, My Babe, J.J. Rousseau, 32

 I Ride an Old Paint, 70
 I Want To Be Ready, 69
 I'm a Pilgrim, 45
 I'm In Trouble, 73
 I've Been Working on the Railroad (rhythm only),
 , 16
 If with all your hearts ye truly seek me from Eli-
 jah, Felix Mendelssohn, 85
 If Ye Love Me, Thomas Tallis, 70
 If Your Foot Is Pretty, Show It, 42
 In My Merry Oldsmobile, Gus Edwards, 106
 introduction, 1st symphony, Johannes Brahms,
 75, 93
 introduction, London symphony, Franz Joseph Haydn,
 73
 Invention 2, J.S. Bach, 96

 Jehovah, Hallelujah, 67
 Jenny Lind Mania, The, W.H.C. West, 69
 Jimmy Crack Corn (rhythm only), , 15
 Jingle Bells (rhythm only), , 14
 Joplin, Scott
 Easy Winners, The, 105
 The Entertainer (rhythm only), 16
 Juanita, 92

 Jungfräulein, Soll Ich Mit Euch Gehn, 46

 Kathleen Aroon, Franz Abt, 91
 Kathleen Mavourneen, F. Nicholls Crouch, 113,
 117
 Keller, M.
 Angel of Peace, 100
 Kevin Barry, 99
 Krumbambuli, 43

 la Claire Fontaine, A, 28
 Lang Johnny More, 68
 Latham, W.H.
 Broadway Sights, 28
 Latour, Pierre
 Beautiful Angel, The, 22
 Lawlan' Jenny, 30
 Let God's Saints Come In, 101
 Lewis, L.R.
 a, 3/4, 53
 a, 4/4, 54
 B, 3/4, 22
 Bb, 4/4, 22, 24
 C, 4/4, 24
 C, 6/8, 24
 d, 3/2, 54
 d, 3/4, 54
 d, 4/4, 53, 54
 Lightly Row, 38
 Lilly Dale, H.S. Thompson, 92
 Little Brown Jug (rhythm only), , 13
 Little Charley Went a Fishing, C. Hess, 83
 Lolotte, 60
 Long, Long Ago, T.H. Bayly, 85
 Love's Young Dream, Thomas Moore, 91
 lullabye, 59, 117
 Luther, Martin
 Mighty Fortress Is Our God, A, 99
 We Come Unto Our Father's God, 30

 M'ha Preso Alla Sua Ragna, Pier Domenico Paradies,
 76
 Maid of Athens, H.R. Allen, 107
 march from The Nutcracker (rhythm only), P.I.
 Tchaikovsky, 17
 McNaughton, J.H.
 Faded Coat of Blue, The, 103
 Media Noche, 104

- melody from the notebook for Anna Magdalena,
J.S. Bach, 59
- Mendelssohn, Felix
If with all your hearts ye truly seek me from
Elijah, 85
- Menuet I from orchestral suite #1, J.S. Bach, 106
menuet II from cello suite # 2, J.S. Bach, 93
menuet Oxford symphony, Franz Joseph Haydn,
41, 115
- Mi Sueño, 62
- Mighty Fortress Is Our God, A, Martin Luther,
99
- Milhaud, Darius
Chant de Sion, 94
- minuet, J.S. Bach, 44
- Moore, Thomas
Evening Bells, 71
Love's Young Dream, 91
- Mountains, The, S.W. Gladden, 79
- Mozart, W.A.
allegro from Eine kleine Nachtmusik, 37
andante un poco allegretto from string quar-
tet # 5, 96
aria (Papageno) from 'The Magic Flute', 38,
117
aria from the Magic Flute, 101
Duet from The Magic Flute, 109
Duet No. 2, Menuet, from 12 Duets, K.V.
487, 37, 108
opening from clarinet quintet, 71
Osanna (bass solo, allegro) from Sanctus, Re-
quiem, 81
string quartet # 1, adagio, 39
string quartet # 1, menuet, 84, 103
string quartet # 1, trio, 90
string quartet # 10, menuet, 76
string quartet # 15, menuet, 60
string quartet # 2, andante, 75
string quartet # 4, opening, 88
string quartet # 4, presto, 78
string quartet # 6, rondo, 78
string quartet # 7, presto, 86
string quartet # 8, menuet, 83, 86
theme from symphony in G minor, 56
- Musieu Bainjo, 39
- My Father, How Long?, 29
- My Field, 58
- My Lodging Is On the Cold Ground, 74
- Nachtwache 1, Johannes Brahms, 62
- Not Yet, Richard Strauss, 47
- O Come, All Ye Faithful (rhythm only), , 13
- O Daniel, 96
- O Jordan, Sacred Tide from Esther, G.F. Handel,
63
- O Little Town of Bethlehem (rhythm only), , 14
- Ode to Joy, Beethoven, 21
- Ojos Mexicanos, Los, 60
- Old Folks at Home, Stephen Foster, 68
- Old Hundred, 68
- opening from clarinet quintet, W.A. Mozart, 71
- opening movement from string quartet # 1, Beethoven,
90
- opening theme of Symphony #3, Beethoven, 28
- Ophelia's Song, Maude Valerie White, 60
- Orange and the Black, The, Frances Shackleton,
107
- Osanna (bass solo, allegro) from Sanctus, Re-
quiem, W.A. Mozart, 81
- Our Baby, 43
- Out of Work, Alice Hawthorne, 105
- Paloma Blanca, La, 47, 116
- Paradies, Pier Domenico
M'ha Preso Alla Sua Ragna, 76
- Parry, John
Villikins and His Dinah, 37
- Pat-a-Cake, Froebel, 29
- Pergolesi, Giovanni Battista
aria from Stabat Mater, 93
Sancta Mater from Stabat Mater, 29, 116
tune from Stabat Mater, 72, 104
- Poor Rosy, 35
- Pop Goes the Weasel (rhythm only), , 16
- Poulton, George
Aura Lee, 88
- Praise, Member, 34, 45
- processional march song, 93
- Que No Te Amo, 81
- Quinze Ans, A, 86
- Rémon, 92
- Ragion Sempre Addita, Alessandro Stradella, 102
- Rain, Rain, Go Away (rhythm only), , 13
- Raisins with Almonds, Abraham Goldfaden, 96
- Rana, La, 88

- Recouvrance, A, 29
 Red River Valley, 73
 Reir Es Necesario, 61, 86
 Revive Us Again, John Husband, 38
 Rimsky-Korsakov, Nikolai
 Scheherezade, 90
 Rockabye Baby (rhythm only), , 15
 Roll, Jordan, Roll, 110
 Root, George F.
 Brother, Tell Me of the Battle, 102
 Rosa Lee, 73
 Rousseau, J.J.
 Hush, My Babe, 32
 Row, Burnie, Row, H. Burgess Weston, 31
 Row, Row, Row Your Boat (rhythm only), , 16

 Sagt Mir, O Schönste Schäf'rin Mein, 94
 Samuel, Harold
 Fairy Boat, The, 49
 Sancta Mater from Stabat Mater, Giovanni Battista Pergolesi, 29, 116
 Scarlatti, Alessandro
 Già il Sole dal Gange, 65
 Su, Venite a Consiglio, 32
 Schönster Schatz, Mein Engel, 39
 Scheherezade, Nikolai Rimsky-Korsakov, 90
 Schubert, Franz
 Above the Mountains, 108
 Am Feierabend, 61
 Danksagung an den Bach, 65
 Das Wandern, 47
 Halt, 41
 Wohin?, 40
 Schwesterlein, 112
 Serenata, 39, 41
 Shackleton, Frances
 Orange and the Black, The, 107
 Ship That Never Returned, The, 76
 Shoals
 Valedictory, 100
 Shout On, Children, 40
 Sing Hey to You, Good-Day to You, A.S. Sullivan, 89
 Sinner Won't Die No More, 71
 Slumber My Darling, Stephen Foster, 89
 Softly Now the Light of Day, C.M. von Weber, 89
 Son of God Goes Forth to War, The, H.S. Cutler, 30

 Song of All Songs, The, Stephen Foster, 79
 Song of the Free, J.G. Whittier, 70
 Speed Away Speed Away, I.B. Woodbury, 101
 Stradella, Alessandro
 Ragion Sempre Addita, 102
 Strauss, Richard
 Devotion, 70
 Not Yet, 47
 string quartet # 1, adagio, W.A. Mozart, 39
 string quartet # 1, menuet, W.A. Mozart, 84, 103
 string quartet # 1, trio, W.A. Mozart, 90
 string quartet # 10, menuet, W.A. Mozart, 76
 string quartet # 15, menuet, W.A. Mozart, 60
 string quartet # 2, andante, W.A. Mozart, 75
 string quartet # 4, opening, W.A. Mozart, 88
 string quartet # 4, presto, W.A. Mozart, 78
 string quartet # 6, allegro, Beethoven, 95
 string quartet # 6, rondo, W.A. Mozart, 78
 string quartet # 7, presto, W.A. Mozart, 86
 string quartet # 8, menuet, W.A. Mozart, 83, 86
 Su, Venite a Consiglio, Alessandro Scarlatti, 32
 Sullivan, A.S.
 Eb, 6/8, 29
 Sing Hey to You, Good-Day to You, 89
 Take a Pair of Sparkling Eyes, 89
 Sullivan, M.D.
 Blue Juniata, The, 73

 Take a Pair of Sparkling Eyes, A.S. Sullivan, 89
 Take Me Out to the Ball Game (rhythm only), , 14
 Tallis, Thomas
 If Ye Love Me, 70
 Tchaikovsky, P.I.
 march from The Nutcracker (rhythm only), 17
 trepak from The Nutcracker (rhythm only), 15
 waltz of the flowers from The Nutcracker (rhythm only), 15
 The Entertainer (rhythm only), Scott Joplin, 16
 The Itsy-Bitsy Spider (rhythm only), , 16
 theme from symphony in G minor, W.A. Mozart, 56
 This Old Man (rhythm only), , 14
 Thompson, H.S.
 Lilly Dale, 92
 Thou Poor Bird, 57

trepak from The Nutcracker (rhythm only), P.I. Tchaikovsky, 15
 trio from Brandenburg concerto # 1, J.S. Bach, 81
 Tristes Horas, Las, 59
 Tu Eres Mas Bella, 45
 Twinkle Twinkle, Little Star (rhythm only), , 13

 Ubi Bene, Ibi Patria, 77
 Upidee, 87

 Valedictory, Shoals, 100
 Venus theme from The Planets, Gustav Holst, 41, 116
 Villikins and His Dinah, John Parry, 37
 Vivo Llorando la Suerte, 81
 Vivo Penando, 101

 Wach' Auf, Mein Hort, 45, 116
 Walk, Shepherdess, Walk, 85
 waltz of the flowers from The Nutcracker (rhythm only), P.I. Tchaikovsky, 15
 We Come Unto Our Father's God, Martin Luther, 30
 We Three Kings (rhythm only), , 14
 We Wish You a Merry Christmas (rhythm only), , 14
 Webbe, Samuel
 Come, Ye Disconsolate, 100
 Weber, C.M. von
 Softly Now the Light of Day, 89
 Wedge, G.A.
 c, 2/4, 80
 c, 3/4, 55, 59
 f, 2/4, 55, 80
 f, 3/4, 80
 g, 2/4, 58
 g, 3/4, 58, 59, 62
 g, 4/8, 62
 Were You Ever in Rio Grand, 90
 West, W.H.C.
 Jenny Lind Mania, The, 69
 Weston, H. Burgess
 Row, Burnie, Row, 31
 When You and I Were Young, J.A. Butterfield, 101
 White, Maude Valerie
 Ophelia's Song, 60

 Whither Through the Meadow?, L.O. Emerson, 23
 Whittier, J.G.
 Song of the Free, 70
 Who Got Dirt on the Carpet Again?, B. Crowell, 55, 99
 Widdecombe Fair, 85
 Wild Moor, The, 75
 Wohin?, Franz Schubert, 40
 Wohlfahrt, Franz
 F, 4/4, 34
 Wolf, The, Froebel, 59
 Woodbury, I.B.
 Speed Away Speed Away, 101
 Wrighton, W.T.
 Dearest Spot on Earth, The, 35

 Ya Viene El Alba, 65