

A musical score for 'The Star-Spangled Banner' is shown, consisting of two staves. The top staff uses a treble clef and includes measures with sixteenth-note patterns and rests. The bottom staff uses a bass clef and includes measures with eighth-note patterns and rests. The music is set against a background of vertical bar lines.

7. J) Elizabeth Barrett Browning (1806-1861), from "A Musical Instrument"

**Allegretto** ( $\text{♩} = 72$ )

*mf* *p* *mf* *p*  
 He tore out a reed, the great god Pan, From the deep cool bed of the ri-ver; And  
*poco a poco crescendo*  
 hacked and hewed as a great god can, With his hard bleak steel at the pa-tient reed, Till  
*mf*  
 there was not a sign of the leaf in-deed, To prove it fresh from the ri-ver.  
*p* *pp* *mf*  
 "This is the way," laughed the great god Pan (Laughed while he sat by the ri-ver), Then  
 drop-ping his mouth to a hole in the reed, He blew in pow-er by the ri-ver.  
*cresc.* *f* *p*  
 Sweet, sweet sweet, O Pan! Pierc-ing sweet by the ri-ver!

## **8. SIXTEENTH-NOTES IN SIX-EIGHT METER**

Twenty-four different patterns of sixteenth-notes, eighth-notes, and dotted eighths constitute a dotted-quarter beat in compound time. Performing the patterns by speaking the note-values in rhythm is a good way to become familiar with them:

A musical staff with seven measures. The first measure has one eighth note and is labeled "quarter". The second measure has two eighth notes and is labeled "eight". The third measure has three eighth notes and is labeled "eight (dot)". The fourth measure has four eighth notes and is labeled "teen". The fifth measure has five eighth notes and is labeled "eight". The sixth measure has six eighth notes and is labeled "eight (dot)". The seventh measure has seven eighth notes and is labeled "teen". Below the staff, the words "sixteen" are written as "six-teen" twice.

When learning six-eight patterns, we may first count the eighth and articulate the sixteenths, while clapping the rhythm, but we then proceed to count the beats and articulate the eighth, and finally we just count the beats:

clap: |  
count: 1 & 2 & 3 & 4 & 5 & 6 & 1 & e 2 & e 1 2 |

The convention of notation that sixteenth-notes within a beat be beamed together makes it difficult in some patterns to see the basic three eighth-notes of the dotted-quarter beat. has to be understood as for example.

In Exercise 8.3, voice and hands reverse parts within each measure. Therefore, the single beats should be practiced until they can be performed easily; only then should whole measures be attempted.

**8. 1)  $\text{♩.} = 40 - 76$**

**8. A) Grazioso ( $\text{♩.} = 66$ )**

**8. B) Adagio ( $\text{♩.} = 52$ )**

8. C) Allegro ( $\text{♩} = 88$ )

**8. D) Allegretto ( $\text{♩} = 66$ )**

**8. E) Allegro ( $\text{♩} = 80$ )**

**8. F) Andante ( $\text{♩} = 60$ )**

$$8.2) \text{ } d = 40 - 66$$

**8. G) Allegro (♩ = 88)**

A musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time (indicated by a 'C'). The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measures are separated by vertical bar lines.

### 8. H) Andante ( $\text{♩} = 48$ )

A musical score for three voices, arranged vertically. The top voice uses soprano C-clef, the middle voice alto F-clef, and the bottom voice bass G-clef. All voices are in common time (indicated by a 'C'). The music consists of four measures per system, with each measure containing six eighth-note groups. The vocal parts are primarily composed of eighth-note patterns, while the piano part provides harmonic support with sustained notes and eighth-note chords.

8. 3)  $\text{♩.} = 40 - 60$

8. I) Allegretto ( $\text{♩.} = 56$ )

8. J) Adagio ( $\text{♩.} = 44$ )

8. K) Thomas Hardy (1840-1928), from "A Musical Incident"

**Andantino** ( $\text{♩.} = 66$ )

*p* *mf*

Twas thus. One of them played to please her friend, not know-ing That friend was  
speed - i- ly grow-ing Be-hind the play-er's chair, Som - no-lent, un-a-

ware Of an-y mu-sic there.      "Beau-ti-ful!" said she wak-ing As the  
 mu-sic ceased. "Heart-ach-ing!" Though ne-ver a note she'd heard To  
 judge of as a-verred Save that of the ve-ry last word.

## 9. MORE RESTS AND SYNCOPATION IN SIMPLE METER

In performing a phrase that contains rests, we should still aim to understand and project the whole phrase. Rests interrupt the sound, but they should not interrupt the flow of the phrase.

In this chapter and again in Chapter 10, three of the studies are written with flags instead of beams. This notation is sometimes encountered in vocal music, where notes sung to different syllables may not be connected with beams. The first step in reading such notation is to bracket the notes of beats where the beats are not obvious.

9. 1)  $\text{♩} = 80 - 144$



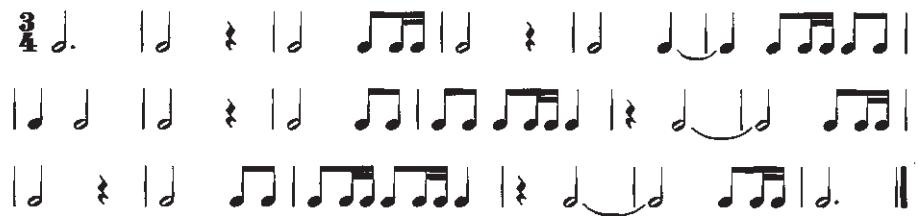
9. A) Allegretto ( $\text{♩} = 88$ )



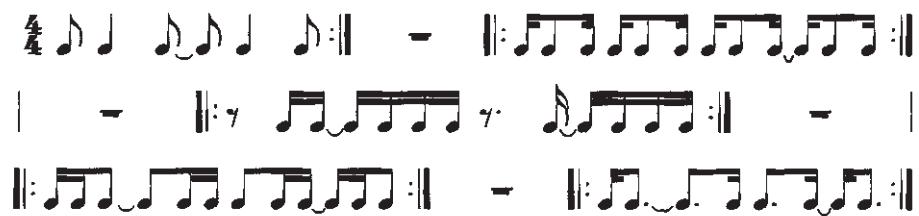
9. B) Vivace ( $\text{♩} = 132$ )



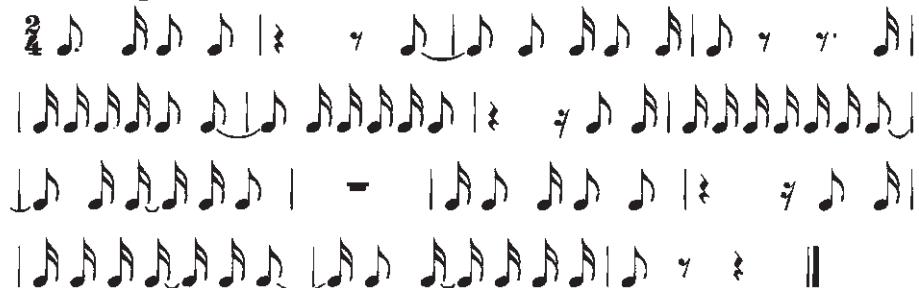
9. C) **Moderato** ( $\text{♩} = 84$ )



9. 2)  $\text{♩} = 56 - 96$



9. D) **Allegretto** ( $\text{♩} = 80$ )



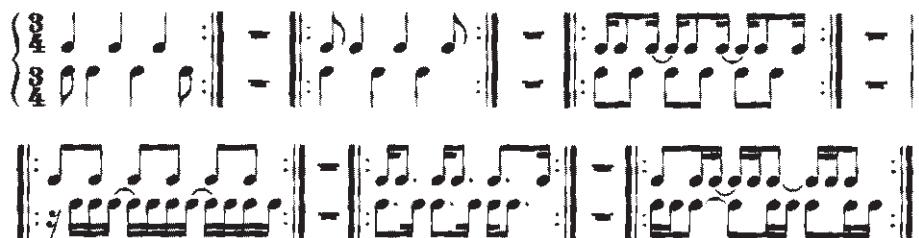
9. E) **Allegro** ( $\text{♩} = 96$ )



9. F) Allegretto ( $\text{♩} = 72$ )



9.3)  $\text{♩} = 40 - 80$



9. G) Allegretto ( $\text{♩} = 100$ )



9. H) Moderato ( $\text{♩} = 69$ )



**9. I) Allegro ( $\text{♩} = 92$ )**

**9. J) Allegretto ( $\text{♩} = 72$ )**

**9. K) Ralph Waldo Emerson (1803-1882), from "Music"**

**Andante ( $\text{♩} = 63$ )**

*pp*

Tis not in the high stars — a - lone, Nor in the cup of bud-ding  
flow-ers, Nor in the red-breast's mel-low tone, Nor in the bow that smiles in  
show-ers, But in the mud and scum of things There al-way,  
al-way some - thing sings.

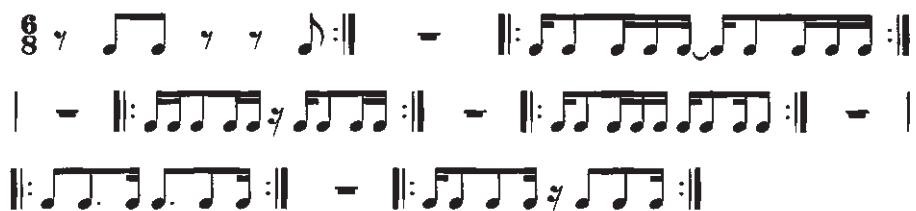
**10. MORE RESTS AND SYNCOPATION IN SIX-EIGHT METER**

Because the beats have more divisions in compound meter than in simple meter, tapping the eighth-note or using a metronome set at the speed of the eighth, until the patterns are thoroughly familiar, may be especially helpful in ensuring correct performance.

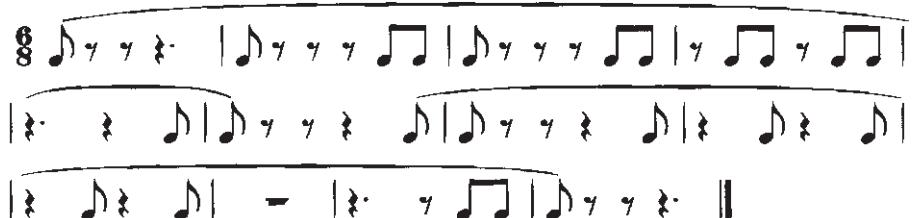
Rewriting Studies 10.B and 10.C using beams may be instructive.

Three different ways of notating the duple division of the dotted-quarter-note beat are shown in Exercise 10.2.

10. 1)  $\text{♩.} = 40 - 72$



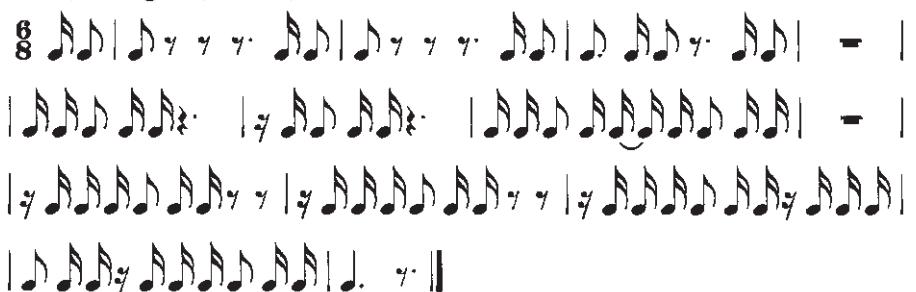
10. A) Vivo ( $\text{♩.} = 108$ )



10. B) Allegretto ( $\text{♩.} = 66$ )



10. C) Allegro ( $\text{♩.} = 72$ )



10. D) Adagio ( $\text{d} = 40$ )



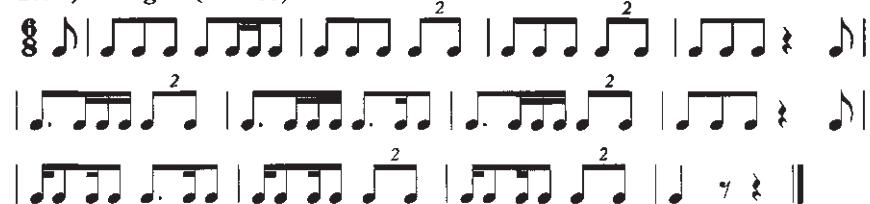
10. 2)  $\text{d} = 54 - 96$



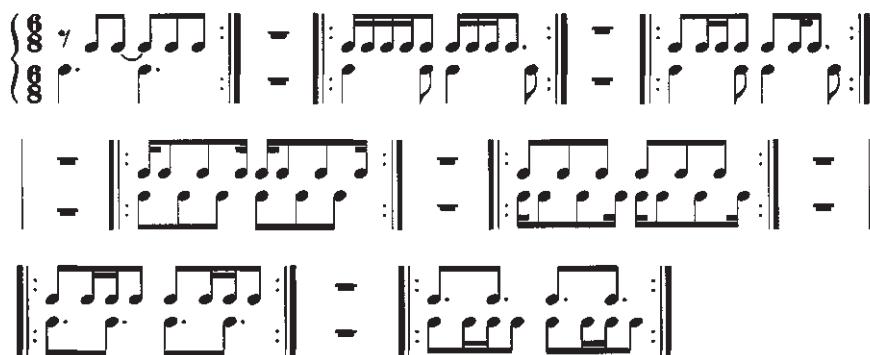
10. E) Allegretto ( $\text{d} = 60$ )



10. F) Allegro ( $\text{d} = 88$ )



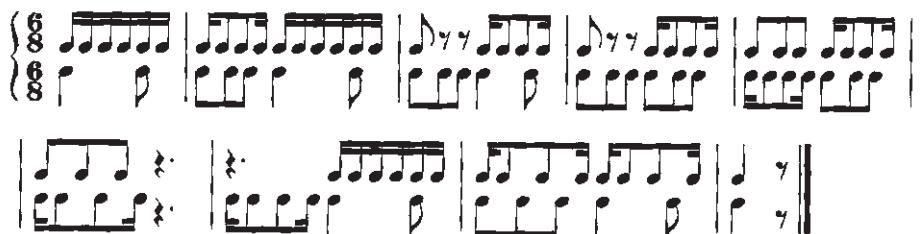
10. 3)  $\text{d} = 40 - 60$



10. G) Allegretto ( $\text{d.} = 56$ )



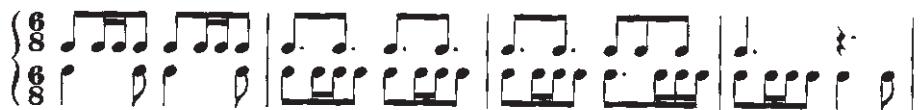
10. H) Andante ( $\text{d.} = 48$ )

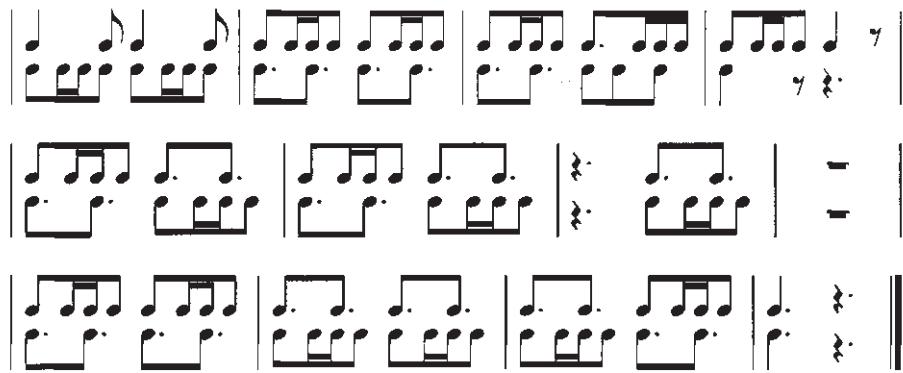


10. I) Moderato ( $\text{d.} = 56$ )



10. J) Allegro ( $\text{d.} = 63$ )





**10. K) Langston Hughes (1902-1967), Sport<sup>1</sup>**

**Andante (♩ = 69)**

*mf*

6 ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

Life For him Must be The shi-ver-ing of A great drum

*mf*

| ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

Beat-en with swift sticks Then at the clos-ing hour

*p*

| ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

The lights go out And there is no mu-sic at all And

*p*

| ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

death be-comes An emp-tyness ca-ba-ret And e-ter-ni-ty an

*pp*

| ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

un-blown sax-o-phone And yes-ter-day A glass of gin

*ppp*

| ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ ♩ |

Drunk long A-go.

**NOTE**

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## 11. NINE-EIGHT AND TWELVE-EIGHT METER

Nine-eight and twelve-eight meter combine the compound beat patterns of six-eight with the three and four beats of three-four and four-four meter; hence there are no new problems here. In Exercise 11.3 especially, single beats should be repeated until they seem easy before whole measures are attempted.

11. 1)  $\text{♩.} = 40 - 66$

Musical notation for Exercise 11.1. It consists of three measures of 9/8 time. The first measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The second measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The third measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note.

11. A) Allegro vivo ( $\text{♩.} = 120$ )

Musical notation for Exercise 11.A. It consists of three measures of 9/8 time. The first measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The second measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The third measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note.

11. B) Con moto ( $\text{♩.} = 60$ )

Musical notation for Exercise 11.B. It consists of three measures of 9/8 time. The first measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The second measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The third measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note.

11. C) Allegretto ( $\text{♩.} = 63$ )

Musical notation for Exercise 11.C. It consists of three measures of 9/8 time. The first measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The second measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note. The third measure contains a dotted half note followed by a dotted quarter note, a eighth note, a sixteenth note, and another eighth note.

11.2) J. = 56 - 76

A musical score for 'The Star-Spangled Banner' in 12/8 time. The score consists of two staves of sixteenth-note patterns. Measure 12 starts with a dotted half note followed by a sixteenth-note pattern. Measures 13-16 show a continuous sixteenth-note pattern. Measure 17 begins with a sixteenth-note pattern followed by a dotted half note.

11. D) Allegro maestoso (♩ = 104)

A musical score page showing measures 12 and 13. The key signature is B-flat major (two flats). Measure 12 starts with a forte dynamic (f) and consists of six measures of 12/8 time. Measure 13 starts with a piano dynamic (p) and also consists of six measures of 12/8 time. The music includes various note values such as eighth and sixteenth notes, and rests. Measure 13 concludes with a repeat sign and a double bar line.

**11. E) Andante con moto (♩ = 66)**

**11. F) Andante ( $\text{♩} = 56$ )**

A musical score for 'The Star-Spangled Banner' in 12/8 time. The score consists of three staves of music, each with a key signature of one sharp (F#) and a tempo marking of 'Moderato'. The music features various note values including eighth and sixteenth notes, and rests. The first staff begins with a quarter note followed by a series of eighth and sixteenth note patterns. The second staff continues with similar patterns. The third staff concludes the section.

$$11.3) \quad d = 40 - 60$$

11. G) Allegro non troppo ( $\text{♩} = 88$ )

Musical score for section G in 9/8 time. The score consists of three staves of music. The first two staves begin with eighth-note patterns: the first starts with a dotted half note followed by six eighth notes, and the second starts with a dotted half note followed by five eighth notes. The third staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note.

11. H) Andante ( $\text{♩} = 56$ )

Musical score for section H in 8/8 time. The score consists of four staves of music. The first two staves begin with eighth-note patterns: the first starts with a dotted half note followed by six eighth notes, and the second starts with a dotted half note followed by five eighth notes. The third staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The fourth staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note.

11. I) Allegretto ( $\text{♩} = 60$ )

Musical score for section I in 12/8 time. The score consists of five staves of music. The first two staves begin with eighth-note patterns: the first starts with a dotted half note followed by six eighth notes, and the second starts with a dotted half note followed by five eighth notes. The third staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The fourth staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The fifth staff begins with a sixteenth-note pattern: a dotted half note followed by a sixteenth note, then a eighth note, then a sixteenth note. The word "Fine" is written above the fifth staff.

*Da capo al fine*

**11. J) Adagio ( $\text{♩} = 48$ )**

**11. K) Percy Bysshe Shelley (1792-1822), from "With a Guitar, to Jane"**

Adagio ( $\text{♩} = 52$ )

*mp*

For it had learned all har-mo-nies Of the plains and of the skies, Of the for-ests and the  
 moun-tains, And the ma-ny-voic - èd foun-tains; The clear-est  
 ech-oes of the hills, The soft-est notes of fall-ing rills, The me-lo-dies of birds and  
 bees, The mur-mur-ing of sum - mer seas.

**12. TRIPLETS**

The division of the beat into thirds is familiar from compound meter, and successive performance of duple and triple divisions of the beat was encountered in Chapter 10. The new problems here are dividing into thirds a beat normally divided in half, and performing in succession triple and quadruple divisions of the beat. Successions of eighths, triplets, and sixteenths may be performed by numbering aloud the notes on each beat: