Fractioning, Tremolo, and Ornaments

Fractioning (Note Repetition) [T13A, 13.1]

When a printed note is accompanied by signs indicating that it is to be divided or fractioned into multiple notes of a specified smaller value at the time of execution, the braille fractioning prefix (dots 45) is transcribed after the note, together with a second sign defining the particular smaller value. Thus in all fractioning situations the first sign of the combination will remain constant; the second will vary according to the notation. The second halves of the combinations agree in dot arrangement with the signs for the five finger marks. Only a dot or a finger mark separates a fractioning sign from the note. (It should be noted that in Music Braille Code, 1997 this procedure of dividing a note is called “note-repetition.”)

Fractioning signs are shown as follows. (See Table 13A in Music Braille Code, 1997 for 128ths.)

The fractioning prefix: ::

Signs for dividing the note into:

<table>
<thead>
<tr>
<th>Quarters</th>
<th>Eighths</th>
<th>16ths</th>
<th>32nds</th>
<th>64ths</th>
</tr>
</thead>
<tbody>
<tr>
<td>::</td>
<td>::</td>
<td>::</td>
<td>::</td>
<td>::</td>
</tr>
</tbody>
</table>

The following two examples illustrate the use of fractioning signs.

Example 21-1

![Example 21-1](staff/staff/staff/staff/staff/trebleclef44/halfnotehead/3
1)

Example 21-2

![Example 21-2](staff/staff/staff/staff/staff/staff/staff/trebleclef44/wholenote)

If four or more consecutive notes are shown with the same fractioning indication, as in Example 21-3, the doubling process may be used, but only the second half of the two-cell combination is brailled twice, where doubling commences. The end of the doubling is shown with the full sign placed after the last note to be affected.
In all transcriptions intended for general use, fractioning signs should always be transcribed exactly as shown. These signs are not particularly simple ones to read and apply, however. Therefore, a table of fractioning signs, and their interpretation, should be included on the Special Symbols page of the transcription if there is reason to believe that the reader is not acquainted with them. (The Special Symbols page will be discussed in Chapter 23.) When it is requested that fractioning signs not be used, the braille repeat sign can be used to replace the shortening device employed in the print. In Example 21-4, for instance, the print shows the first compound beat written in full; the second beat is abbreviated with a fractioning sign. If, for some reason, simplification were requested, as in music for school children, the second half of the measure could be shown with a repeat sign. In the transcription presented here, however, the measure is brailled as shown in the print.

Example 21-4

The specific positioning of fractioning signs when chords are being transcribed will be discussed in Chapter 26.

**Tremolo (Note Alternation) [T13B, 13.2]**

When the print notation indicates that two adjacent notes are to be alternated in tremolo fashion, in a particular smaller value, the tremolo prefix (dots 46), followed immediately by a second sign that defines the smaller value, is brailled between the two notes. Tremolo signs may be separated from the initial note only by a dot or a finger sign; unlike fractioning signs, they may not be doubled.

**Tremolo signs** are shown as follows. (See Table 13B in *Music Braille Code, 1997* for 128ths.)

**The tremolo prefix:** ☩

**Signs for alternating the notes:**

<table>
<thead>
<tr>
<th>Eighths</th>
<th>16ths</th>
<th>32nds</th>
<th>64ths</th>
</tr>
</thead>
<tbody>
<tr>
<td>☩</td>
<td>☩</td>
<td>☩</td>
<td>☩</td>
</tr>
</tbody>
</table>

It should be noted that while the second parts of the tremolo signs indicating eighths, 16ths, and 32nds resemble the 2nd, 3rd, and 4th finger marks respectively, just as they do in the fractioning signs, the sign for the 64th value does not follow that pattern. One might have expected it to be composed of dots 13, the sign for the 5th finger, rather than dot 1. Tremolo signs are illustrated in Example 21-5.
Example 21-5

a.  


b.  


How to use tremolo signs with chords will be explained in Chapter 26.

**Ornaments** [T15, 15]

Four simple ornaments are presented in this chapter: appoggiaturas (grace notes), trills, turns, and mordents. An ornament is brailed in front of the note it embellishes and should be placed on the same braille line with that note. An exception is made where an extensive succession of short appoggiaturas occurs, and it is not possible to place all of them on the line with the main note. An ornament is preceded by a word-sign expression or an opening bracket, but it is followed by an accent or similar symbol. A full-measure or part-measure repeat includes any ornaments associated with the repeated notes.

An ornament does not require that an octave mark be shown for the note that follows.

**Appoggiaturas**

A long or a short appoggiatura is shown by brailing the appoggiatura prefix before the small note, and the small note is then shown in its printed value and pitch. The prefix follows a word-sign expression or an opening bracket, and precedes an accent or similar symbol, an accidental, and an octave mark. The prefix notifies the reader that the rhythmic value of the small note is not to be counted as part of the total value of the measure. Appoggiaturas may not be grouped, and they should be brailed according to their true value in each case. If there are four or more successive appoggiaturas, doubling may be applied by brailing the prefix twice before the first small note of the series. The doubling is terminated by brailing the prefix once before the last small note to be affected.

The occurrence of appoggiaturas will not interrupt any doubling that may be in progress, provided that the appoggiaturas themselves also are affected by the particular doubling indication being shown. If they are not also affected, however, the doubling should be terminated preceding the appoggiaturas and then be restated following their transcription.

**Short appoggiatura prefix:** for ▲ or ▼

**Long appoggiatura prefix:** for ▲ or ▼ or ▼
Example 21-6 illustrates short appoggiaturas. The single, short appoggiatura is printed as a small eighth note with a stroke through its hook. Two or more are printed as small notes joined with ligatures.

Example 21-6

![Example 21-6](image)

Example 21-7 illustrates long appoggiaturas. The eighth value should be carefully checked; it does not have the stroke through the hook.

Example 21-7

![Example 21-7](image)

Appoggiaturas should always be placed where they appear, even in those instances where they are printed at the close of a measure and the note they embellish is in the following measure.

**Slurs with Appoggiaturas** [T12A, 12.9]

Small independent slurs are often shown in print with these diminutive notes, to act as a visual aid. In general braille procedure, such slurs are not treated differently from any other slurs. However, for use in facsimile transcriptions, a special appoggiatura slur is used. The sign is shown in the following manner.

**Appoggiatura slur:**

![Appoggiatura slur](image)

Example 21-8 is shown as a normal transcription (a) and as a facsimile transcription using appoggiatura slurs (b). No further use of this special slur will be shown in this book.
The Trill [T15B, 15]
In print the trill may be indicated by the abbreviation or by the symbol, or both. In a series of four or more notes with trills, the trill sign may be doubled as long as the print symbol itself is not altered by an accidental.

The trill sign: ⋆

Accidentals Shown with Ornament Symbols
An accidental shown in conjunction with an ornament symbol affects the auxiliary note that is implied by the symbol, but does not actually appear in the notation. Therefore, such an accidental is brailled preceding the ornament. An accidental affecting the written note itself is brailed as usual, immediately preceding the note. In the first measure of Example 21-10 the flat applies to the unwritten note, and the flat precedes the trill sign. In the second measure only the written note is inflected. In the fourth measure both trill and note are affected by accidentals.

Any fingering shown for the execution of an ornament other than an appoggiatura is brailed in its proper sequence, after the written note, as shown in Example 21-11.
Example 21-11

If a trill sign extends over tied notes, the trill sign is brailled once only, before the first note to be affected. If a trill continues throughout a measure that is repeated consecutively, repeat signs and ties can carry the trill through the repeated measures. In this case, it is desirable to show the trill sign again before the last note to be affected. This procedure should make the execution of the trill perfectly clear to the reader.

Example 21-12

Turns [T15B, 15]

In print music, turns and inverted turns are shown in one of two locations: either between notes, or directly above or below a note, according to how the turn is to be executed. In braille, these two turns, in each position, are indicated as follows.

The turn:

Shown between notes: 

Shown directly above or below a note: 

The inverted turn:

Shown between notes: 

Shown directly above or below a note: 

If finger marks are shown for a turn, they are brailled in proper succession, immediately following the affected note and after its initial finger mark. The turn sign shown between notes may initially cause confusion for the transcriber because, while it appears after the note it affects in print, in braille it must be placed before the note. Example 21-13 illustrates the use of different turn signs.
Accidentals Affecting a Turn [T15B]

Braille accidentals for any of the turn signs is a little more involved than braille accidentals for other ornaments. The transcriber must indicate whether accidentals are printed above the sign, below the sign, or in both positions, so that the reader can tell which auxiliary notes (upper, lower, or both) are to be inflected. If an accidental is printed above the turn the accidental alone is brailed before the turn sign. If an accidental is printed below the turn, the accidental is preceded by dot 6. If accidentals appear in both positions, the upper one is brailed first, and the lower one is preceded by dot 6. Example 21-14 illustrates the use of various turn signs shown with accidentals.

Example 21-14

Mordents [T15C and D, 15]

In print music there are an upper and a lower mordent, and either may be shown in short form or extended form. The braille signs for the four variants of the mordent are shown as follows.
Notice that the print symbols for the lower mordent are the same as those for the upper mordent, with the addition of a short vertical line bisecting the symbol. Likewise, the braille symbols for the lower mordent are the same as those for the upper mordent, with the addition of dots 123, that coincidentally form the letter “l.” Some transcribers use this coincidence of “l,” “lower,” and “line” as a convenient memory aid.

Upper mordent:
- Short form: \( \approx \ddot{\cdot} \)
- Extended form: \( \approx \ddot{\cdot} \ddot{\cdot} \)

Lower mordent:
- Short form: \( \langle \ddot{\cdot} \rangle \)
- Extended form: \( \langle \ddot{\cdot} \rangle \ddot{\cdot} \)

An accidental shown with a mordent immediately precedes the ornament. Only one accidental will be encountered, of course, because only one auxiliary note is used in executing a mordent.

Example 21-15 illustrates the use of the four variants of the mordent.

Example 21-15

Information concerning other ornaments is given in *Music Braille Code, 1997.*
Order of Signs  (Signs in bold type were added in this chapter.)

Preceding the note:
- clef sign (if required)
- forward-repeat sign
- first or second ending sign
- reminder tie (if required)
- simple word-sign expression
- line of continuation sign
- opening bracket slur or overlapping slur
- music comma
- triplet or irregular-grouping sign
- larger or smaller value sign
- up-bow or down-bow

**accidental(s) for ornament (upper before lower)**

**ornament**
- signs of expression or execution that precede a note
  - staccato or staccatissimo
  - accent
  - tenuto
  - any others of these signs
- accidental
- octave mark

Following the note:
- dot
- finger mark

**fractioning (note repetition) or tremolo sign**
- fermata
- single slur or opening double slur
- closing bracket slur
- tie
- termination sign for line of continuation or “hairpin”
- breath mark
- music comma (if required)
- closing bar or backward-repeat sign
- music hyphen

(Please transcribe all of the drills and exercises for this chapter according to general braille procedure, not as facsimile transcriptions.)
Drills for Chapter 21
(Correct transcriptions of these drills start on page 298.)

Drill 1

Drill 2

Drill 3

Drill 4
Exercises for Chapter 21

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Exercise 5

Exercise 6
Chapter 22

Simple Songs and Choral Parts

This chapter will prepare the student to transcribe uncomplicated vocal music such as favorite and well-known songs and individual parts extracted from choral music typically used in schools, churches, and social situations. More advanced problems in vocal music transcription will be discussed in Chapter 31.

General Introduction to Transcribing Vocal Music [T22, 22]

In print, the voice part in a vocal solo and the accompaniment are usually shown together in a three-staff system, the vocal line and the words above the accompaniment, all aligned vertically. In braille, however, the voice and accompaniment are not transcribed together. The entire voice part is brailled, and then, if it is to be included in the transcription, the accompaniment is transcribed independently. The transcription of accompaniments will be presented in Chapter 28, after the student has studied the brailling of music for keyboard instruments. Only single voice parts will be presented in this chapter.

While choral music is usually printed in score form, with all of the voice parts vertically aligned, each voice part is transcribed separately in braille. Therefore, each part is transcribed essentially as a solo.

The format that is used for a vocal solo is referred to as “line-by-line.” Two braille lines are used as one unit or parallel. No identifying prefixes are employed. In print, words are normally printed beneath the music, but in braille, the words are placed on the upper line of the two, starting at the margin, and the corresponding music is brailled on the lower line, indented two cells. The two lines of the parallel must not be separated; if the first line of the pair would fall at the bottom of a braille page, the entire parallel must be carried over to the following page. More often than not, the words will require more space than the relevant music, so that it is usually advantageous to try to arrange the word line first. There is no attempt to align words and music within the parallel. Both words and measures may be divided at the end of a line, with their proper respective hyphen marks.

By international agreement, all song text is to be transcribed in uncontracted braille, and in a score that is so transcribed, all titles, directions, and transcriber’s notes should also be uncontracted. Exceptions to this rule are made for hymns and chants and for music that is intended for use by children in school through grade 6. All examples, illustrations, drills, and exercises in this book will employ uncontracted vocal text. [22.5]

It is very likely, especially in transcriptions of simple vocal music, that many music lines will be shorter than the corresponding word lines, especially where uncontracted braille is used. This fact should not be a matter of concern. Sometimes, however, in a rigid adherence to the line-by-line format, either the music line or the word line ends up being inordinately short. In order to obviate this, one occasionally may extend the longer line, either words or music, by means of a runover line, indented four spaces from the margin. Care should be taken not to use this permitted flexibility so frequently that the line-by-line principle is lost. One should never extend both the word line and the music line in the same parallel. [22.6]
Directions for Transcribing Vocal Solo Music

The Words

In print, syllables of the text are divided by hyphens in order to align them vertically with the pertinent notes. In braille, the syllabic hyphens are omitted, since vertical alignment of words and music is not being attempted; the words are spaced normally. All other punctuation is brailled according to normal literary procedures, and spelling and capitalization are followed as they occur in the print. An exception in the matter of hyphenation occurs, however, when “nonsense” syllables or peculiar words or sounds are being transcribed, and they might prove to be confusing to the reader. Examples are: “diu-dli-dil-du-em,” “loo-lee-a,” or “ri-el-el-o.” On the other hand, hyphens would not be needed for such words as “nickety nackety,” because their pronunciation by syllables is quite apparent.

The Music

The first note in each music line must have an octave mark. Although sixteenth notes and other small values are usually not beamed in the print when each note is sung on a different syllable, they are grouped in the braille score, according to the usual rules. Expressions of mood and tempo are transcribed in the music line according to the usual procedures. If an accidental that is included in the first portion of a measure that is divided between parallels also affects a note in the continuation of the measure in the following parallel, the accidental should be restated in the continuing music line, preceded by a dot 5 to identify it as a transcriber-added sign.

A print page-turn indication is brailled in the music line where it occurs, always including the print page number following the pagination sign. No attempt is made to show the page turn in the word line.

When music for the tenor voice is printed in the treble clef, it must be transcribed in the octave in which it is to be sung, an octave lower than it is written.

When the music has been published, as it usually is, with the solo above the accompaniment in a combined system of staves, the transcriber must be extremely alert and attentive. He must be certain that he locates and includes all of the dynamic marks, tempo indications, and so forth, that apply to the voice part, even when they have been printed only in the accompaniment, expecting that the sighted reader will see them there. Such “relocated” indications are not considered to be transcriber-added signs that would need to be preceded by dot 5.

Examples 22-1, 22-2, and 22-3 illustrate the principles of line-by-line format.

Example 22-1

Oh, give me a home where the buf-fa-lo roam, Where the deer and the an-te-lope play,
In Example 22-2 the hyphens have been retained in the unusual “nonsense” syllables.

Example 22-2

```
\text{Up the hill and down again, Hol-di-ri-di-a, hol-di-ri-a.}
```

Grouping of sixteenth notes has been employed where possible in Example 22-3. The first word line has been extended into a runover in order to preserve the poetic form. Whether to favor the cohesiveness of the poetic phrases or the purity of the line-by-line format in a particular setting is a decision that the transcriber has to make frequently. One should try to be consistent about it within a transcription. As noted above, one should not make a habit of employing runover lines; the practice should be the exception rather than the rule. If the word line of the second parallel had extended beyond the fortieth cell, requiring a second runover, it would have been preferable to divide the text differently, employing no runover lines.

Example 22-3

```
\text{For I've come to Lu'-si-an-a for to see my Pol-ly An-na, Sing-in' pol-ly wol-ly doo-dle all the day.}
```
Measure Numbers and Headings

Measure numbers may or may not be shown in the transcription. If a song is fairly short, measure numbers are usually not needed. If a song is long, or if an aria or something of a similar nature is being transcribed, where the words may be repetitious and offer little help in finding the place, the singer definitely will need points of reference. If both singer and accompanist are going to use braille scores, measure numbers should be used, even in a short song. [22.8]

If the transcriber elects to show measure numbers, they are placed at the margins of the word lines of selected parallels. It is not necessary to show a measure number for each parallel. As in instrumental music, this number should be followed by dot 3 if the measure has been interrupted by the music hyphen and is being continued in the new segment. No period is placed after the number, and a single blank cell separates it from the continuing text. A runover word line, of course, is always started in cell 5.

A new parallel should be started whenever a new section of a song occurs, such as one marked “Refrain” or “Chorus.” Any heading or direction of this nature is generally placed at the margin, and it should be italicized if it is printed in a contrasting typeface, or fully capitalized if it has been printed in all-capitals, in order to indicate that it is not part of the word text of the song. A space separates the heading from the continuing text.

If both headings and measure numbers are being shown in the transcription, it is advisable to place the heading, italicized or fully capitalized, at the margin in a free line above the parallel and to begin the word line with the appropriate measure number, also at the margin. The use of measure numbers and headings will be illustrated later in this chapter, when the transcription of choral parts is discussed.

Use of the Slur Sign as the “Syllabic Slur” in Vocal Music

The simple slur sign is employed for an entirely different purpose in vocal music than in instrumental music; it is used as a syllabic slur rather than for showing musical phrasing. The transcriber must remember that the single and double slurs are never to be used to show phrasing in vocal music. If phrase marks are present in the print in vocal music, bracket slurs are always used for either a short or a long phrase, and never used to show syllabication. [22.12.4, 22.12.5]

The manner in which syllables and notes specifically fit together is shown in braille by the presence or absence of the single-slr sign between one note and the next, as specified in the following instructions.

When a syllable applies to only one note, no slur is used after that note. If a syllable is carried over from one note to the next, placing the slur sign between the two notes shows the connection. For example, if the word “go” were to be sung for the durations of four notes, a slur sign would be placed after each of the first three notes. The final slur would carry the syllable through the fourth note and no farther. If the word were to be sung for one note only, however, no slur sign would be placed after the note. If the student will now reexamine the three previous examples, he will notice that no slurs are used because each syllable is sung for the duration of one note only. Example 22-4 illustrates syllables that are extended over two or three notes.
If more than four successive notes share a single syllable, the slur may be doubled in the usual fashion, by writing the sign twice after the first note and once before the last one. The following example shows the use of the doubled slur when a syllable is sung over many notes.

Example 22-5

If a syllable extends between two tied notes, it is not necessary to use a slur between them in addition to the tie. If a pair of tied notes occurs within an extended syllable that is being shown
with the doubled slur, it is not necessary to terminate the doubling of the slur before the tied notes and to redouble it after them; the tie does not affect the doubling of the slur. If the syllable ends with tied notes, the last slur mark precedes the first of the tied ones. Example 22-6 illustrates a tie within a long slur, at the beginning of one, and at the end of one.

Example 22-6

```
Example 22-6
```

Braille Music Repeats

Use of braille music repeat devices is much more limited in vocal music than in instrumental transcriptions. Numeral repeats are not used in vocal music, even where the braillist is showing measure numbers in the transcription. [22.13]

The measure and part-measure repeat signs may be used provided that the original music and the repetition can be placed on the same braille line, and provided that all of the corresponding words can be fitted on the line above. Because of the special significance of slurs, the syllabication of the original music and the repetition must be identical. The words need not be repeated in order to show the repetition of the notes, so long as the notes and all associated marks are the same. Example 22-7 illustrates the use of measure and part-measure repeats in vocal music. The word line has been extended into a runover because the use of the repeat device would result in an extreme discrepancy between the lengths of the word and music lines, if the melody were divided into two parallels.

Example 22-7

```
Hear the bells of old Town Hall ring: Bim, bom, bam, bom, bim, bom, bing.
```

Division at the End of a Line

As a rule in transcribing simple songs, it is best to try to end each word line with a complete word. When a word must be divided at the end of a line, the literary hyphen is placed at the point of division between syllables, as in any normal literary transcription. When the music line
must be ended during the progress of a measure, a more frequent occurrence, the **music hyphen** is likewise employed in the normal manner. In vocal music the point of division is chosen more in relation to the syllables than to the beats of the measure.

The transcriber should try to **avoid dividing a syllable** at the end of a line. Where the syllable is shared by several notes, not all of which can be contained on the corresponding music line, it is preferable to place the **entire syllable** and its **relevant notes** in the **following parallel**. Division of a syllable at the end of a line, a situation not likely to be required in transcribing the simple music that is the subject of this chapter, will be discussed and illustrated in Chapter 31.

**Word and Phrase Repetition**

Where a **word** or **phrase** is **repeated consecutively**, either once or several times, it is often possible to use a special sign to indicate the repetition, rather than rebrailing it each time. This sign is composed of dots 35 and is shown below. [T22A, 22.14, 22.15]

The word or phrase repetition sign: ⡥

<table>
<thead>
<tr>
<th>Opening Sign</th>
<th>Closing Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>⡥</td>
<td>⡥</td>
</tr>
<tr>
<td>Two repetitions:</td>
<td>⡥ ⡥ ⡥ ⡥</td>
</tr>
<tr>
<td>Three (or more) repetitions:</td>
<td>⡥ ⡥ ⡥ ⡥ ⡥</td>
</tr>
</tbody>
</table>

To indicate that a word or phrase is **repeated once**, consecutively, the sign is placed immediately **before** and immediately **after** the word or phrase, **without** any spacing. It precedes a capital sign or an opening quotation mark. The closing repeat sign is placed **after** any **punctuation** that is shown with the last word of the repeated text. If the final punctuation for the original portion and that for the repeat differ, the one printed last is used.

To show that the word or phrase is repeated **twice**, **two signs** are placed **before** and **one after** the text being repeated. To show **more than two** repeats, however, a combination of the **numeral sign**, the pertinent **numeral**, brailled in the upper part of the cell, and a **single word-repeat sign** is placed **before** the text being repeated; a **single sign** is placed **after** the text. The transcriber must always remember that this sign shows the number of **repetitions**, rather than the total number of times the word or phrase actually is sung.

Repetitions can be shown according to the procedure just described, provided that **two requirements** can be met. First, there must be room for the **entire word-repeat combination** on the **same word line**. Second, there must be room for **all** of the corresponding **music** on the **music line** immediately following.

The device **cannot** be used to show a **“repeat within a repeat.”** For instance, if the text reads “All, all, all fall down; All, all, all fall down,” the transcriber will probably want to show the single repetition of the five words rather than the repetition twice of the word “all” in two places. If there is not sufficient room for the longer repeat, however, perhaps the shorter one can be shown.
Inasmuch as the sign under discussion also represents the literary contraction “in,” this particular contraction may not be used at the beginning or the end of any word in a vocal text. If contracted braille is being used in the transcription, however, the part-word contraction should be used within the body of a word. It should be used after a capital or an italics sign, and after opening punctuation such as a quotation mark, or before a closing punctuation mark, and the whole-word contraction for “in” should be used.

Text-repetition can spare the reader from a great deal of tedious reading in many instances, and can often be an aid to memorization. It is sometimes worthwhile, when a text includes much repetition, for the transcriber to arrange the disposition of text and music deliberately to take the best advantage of the device.

The following example shows “row” repeated twice and “merrily” repeated three times.

**Example 22-8**

```
Row, row, row your boat,
Gently down the stream;
Merrily, merrily, merrily, merrily,
Life is but a dream.
```

**Print Musical Repeats and Additional Verses**

Print forward and backward repeats, and print Segno and Da Capo repeats, are included in the braille transcription if both words and music are to be repeated.

Where the music is to be repeated with a second text, the transcriber must determine which of several conditions exists.  (1) There might be a repetition of the entire song with a second verse (or more verses).  (2) There might be two or more verses, each followed by the same refrain or chorus.  (3) There might be one or more sections that are repeated with new text, with no differences of syllabication and with no alternate endings.  (4) There might be sections that are repeated with second texts, in which there are variations of syllabication and possibly alternate endings as well.  Each of these situations calls for a different solution in the transcription.

1. Where the music of the entire song is to be repeated, the texts of the successive verses are usually aligned vertically, syllable by syllable, in the print. The backward-repeat sign may or
may not be shown on the staff. The transcriber should follow the print as to that matter. Only the words of the first verse are shown with the music. It is not necessary to precede the first verse with the numeral 1, even if it appears in the print.

The words of the second and succeeding verses are brailled after the completion of the entire first verse, as follows. No blank line is left after the last line of music. The numeral 2 is brailled within literary parentheses at the margin, indicating that what follows is to be the text for the second verse. After an empty cell, the text of the second verse is brailled continuously, each runover line beginning in cell 3. No attempt is made to divide the lines according to the poetic form. The rule that all of the words within a phrase-repeat must be included on the same braille line is relaxed in these additional verses, since the line-by-line format is no longer in effect. Each successive verse is transcribed similarly, beginning with its number in parentheses at the margin, whether or not the verses are actually numbered in print, with all runover lines blocked in cell 3. Example 22-9 is an illustration of a short song that has three verses.

Example 22-9

\[ \text{I had a cat named Rover, and Rover said "Meow."} \]
\[ \text{I had a dog named Toro, and Toro said "Bow-wow."} \]
\[ \text{I had a bird named Dobbin, and Dobbin said "Cheep, cheep."} \]

2. When, as often occurs in folk songs, patriotic songs, and hymns, a section of music printed with several verses is followed by a refrain that has only one set of words, the transcription is made as follows. The first of the verses is transcribed as described above. It is not necessary to precede the first verse with the numeral 1. The first word line of the refrain is started with the word "Refrain" at the margin and italicized or fully capitalized, whether or not the word actually appears in print. (If the print says “Chorus” or some similar thing, that word, rather than “Refrain,” is what is transcribed, of course.) The transcription is continued in the normal fashion. The text of the second verse is shown, as above, preceded by the number 2 in parentheses. The word “Refrain,” again all-capitals or italicized, is brailled after the conclusion of the text for the second verse, as if it were a continuation of the verse. Each successive verse follows in the same manner. The following example is illustrative.
Example 22-10

I had a cat named Rover, and Rover said “Meow.”
I had a dog named Toro, and Toro said “Bowwow.”
I had a bird named Dobbin, and Dobbin said “Cheep, cheep.”

Sing

fiddle diddle fiddle diddle dee.

3. Where a section of a song is repeated using the print repeat signs, and two sets of words are vertically aligned below the notes of that section, the following procedure may be employed, provided that two conditions are met. (1) The syllabication of the two sets of words must be identical, and (2) there must not be alternative endings (voltas).

If those conditions are met, the parallel may be expanded to three lines, one for each of the word lines, and the third for the corresponding music. At the point where the expansion takes place, the upper line of text must be preceded by the numeral 1 at the margin, within parentheses so that it is clearly not a measure number. The lower line of text, including exactly the same number of syllables as the upper line, is preceded, also at the margin, by the numeral 2 within parentheses. The music that corresponds with both of those sets of words is brailled on the third line of the parallel, indented two cells, as usual. In successive parallels, as long as the three-line configuration is maintained, it is not necessary to insert the numbers at the margin in the two word lines. When the parallel has been expanded in this way, absolutely no runover lines should be permitted. No special indication is required at the point where the parallel returns to the normal two-line configuration. The reader will immediately notice the lack of a second text line at the margin and the indentation of the music line.

Example 22-11 illustrates the transcription of a short song in three sections, the central one of which is repeated with alternative words. It would be unusual to encounter this arrangement in print in so short and simple a song; the example is presented in order to show the order of the elements in a relatively compact manner.
Once upon a time by a tree in the glade, 1. A dashing young prince met a pretty fair maid; came to her up from the road; She kiss'd him and turn'd him into a toad.

Extracting Individual Parts from a Choral Score

As was stated earlier, while choral music is usually printed in score form, with all of the voice parts vertically aligned, each voice part is transcribed separately in braille. A music braille transcriber is likely to be asked frequently to transcribe single parts from a number of choral scores for the use of an individual singer, rather than all of the parts from one score, just as he is more likely to be asked to braille the orchestral or band parts from several pieces for a particular instrumentalist than all of the parts for a particular composition.
The voice part is transcribed exactly as if it were a solo, except for the addition of rehearsal references or measure numbers that are extremely important in ensemble music. Before beginning the transcription, the braillist should study the score very carefully to see what types of rehearsal markings have been employed, whether measure numbers have been printed throughout the score, and whether there are verses and refrains or the music is written out continuously. He should also make note of any tempo or expression marks that are located at some distance from the part he will be brailling, in order not to omit any important elements. Even very experienced transcribers have developed the habit of penciling comments to themselves in the print score, so as not to forget about some important detail while concentrating on the transcription of the words and notes.

If actual measure numbers have been used as rehearsal reference points, the transcriber should start a new parallel at each such point, placing the appropriate measure number at the margin in the word line. If rehearsal reference points are indicated by letters or numerals that are not measure numbers, and measure numbers are not shown in the print copy, those reference marks should be brailled at the margin of the word line wherever they occur, enclosed between word signs.

If measure numbers are shown in the print copy, and letters or numbers that are not measure numbers have been employed to mark reference points, those references should be placed at the margin in a free line above the first word line of the segment, so that they are extremely easy to locate. They should be enclosed between word signs.

Measure numbers should be included in the transcription only if they have been included in the print, since when they have not been printed, they are not likely to be referred to in rehearsals.

Print page numbers are a very important element in transcriptions of choral music. It is a common practice in choral rehearsals to say, for instance, “Start at the top of page seven.” The print page-turn indication is brailled in the music line, including the page number even if only two print pages are included in the braille page. No attempt is made to show it in the word lines. There are likely to be many more page turn points in choral scores than there are in instrumental parts.

Example 22-12 consists of the transcription of a few measures from the alto part only of a choral score. It illustrates some of the points just discussed. It is not possible to demonstrate all of the points here. (In a transcription of the entire part, of course, the name of the voice would be indicated in the headings of the first page of music or on a title page, following the title and the composer’s name.)
Example 22-12

With fervor

Land where my fathers died, Land of the pilgrims' pride,

My country, 'tis of thee, Sweet land of liberty,

Of thee I sing!

Drills for Chapter 22

(Correct transcriptions of these drills start on page 300.)

Drill 1

Baa, baa, black sheep, have you any wool? Yes, sir, yes, sir, three bags full:

One for my master and one for my dame, and one for the naughty boy that lives in the lane.
Drill 2
Moderato

I dream of Jean-nie with the light brown hair, Borne like a vapour on the summer air;

Drill 3
With gusto

Scot-land's burn-ing! Scot-land's burn-ing! Look out! Look out!

Fire! Fire! Fire! Fire! Pour on water! Pour on water!

Drill 4

Christ the Lord is ris'n today, Al-le-lu-ja!

Drill 5

This is the way we wash our clothes, wash our clothes, wash our clothes, This is the way we iron our clothes, iron our clothes, iron our clothes, This is the way we wash our clothes, on Monday morning early. This is the way we iron our clothes, on Tuesday morning early.

REFRAIN

Dance, dance, dance, Dance a-round the rosy; Dance, dance, dance, dance, Dance a-round the ring.
Drill 6

Please transcribe the bass voice part only.
Exercises for Chapter 22

Exercise 1

Joy to the world! The Lord is come; Let Earth receive her King; Let

ev'ry - heart___pre- pare - Him - room._

Exercise 2

1. I saw three ships come sail-ing by, Sail-ing by, sail-ing by, I
2. And what d'you think was in them then, In - them then, in - them then, And
3. Three pret-ty girls were in them then, In - them then, in - them then, Three

saw three ships come sail-ing by, what d'you think was in them then,
pret-ty girls were in them then,

Exercise 3

REFRAIN

I am bound for the prom-ised land,________ Bound for the prom-ised
land. Oh, who will - come and go with me? I am bound for the prom-ised land.

Exercise 4

Beau-ti-ful dream-er, wake un-to me;_____

Star-light and dew-drops are wait-ing for thee.__________
Exercise 5

Are you sleep-ing, are you sleep-ing, Broth-er John, Broth-er John? Morn-ing bells are ring-ing.

Morn-ing bells are ring-ing, Ding, dong, ding, ding dong, ding.

Exercise 6

Please transcribe the soprano voice part only.

My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing!

My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing!

Land where my fa-thers died, Land of the pil-grims' pride,

Land where my fa-thers died, pil-grims' pride,
Chapter 23

Preliminary Pages, a Complete Transcription

Upon completion of this chapter, the student may feel confident in transcribing single-staff music of intermediate difficulty and complexity.

*Music Braille Code, 1997* contains only two instructions regarding title pages; it contains no rules about Transcriber’s Notes pages or Special Symbols pages. The general rules governing those parts of a music transcription are found in the *literary code*. For complete, detailed directions and for answers to questions that are not found in this book, the student is directed to *English Braille, American Edition, 1994, Instruction Manual for Braille Transcribing, Fourth Edition, 2000, and Braille Formats: Principles of Print to Braille Transcription, 1997*.

**The Title Page**

The two instructions given in the music code regarding title pages are that all title pages must be in *uncontracted braille*, and that the *format* of the score used in the transcription must be *clearly stated*. [19.1, 19.2]

The transcriber will need to make common-sense adjustments regarding some of the items that are listed in the above-mentioned books to be placed on a title page. A music publication, for instance, does not typically have an ISBN. However, the names of lyricists or arrangers, and sometimes editors, should be included. The musical performance medium must be shown, even if it is not specifically included in the print. Many agencies that request transcriptions have their own preferences as to the order and content of the title page; their instructions, of course, should be followed.

For the purposes of this book, the following order of content is suggested.

**A. Fully capitalized, centered**

1. **Title**, including opus number or similar information and/or key if included in the print. (The page number, p1, must appear in the upper-right corner of the page, separated from the centered title by at least three blank cells.)
2. **Composer’s name**, following print as to whether the word “by” is included.

**B. Capitals and lower case, centered**

3. **Arranger and/or lyricist**, if needed, following print as to wording.
4. **Musical performance medium** (e.g., “For Band”).
5. **Specific instrument or voice name**.
6. **Copyright permission** statement and date. (This information is found at the bottom of the first page of music. The latest copyright date shown is employed.)
7. **Transcriber information**: “Transcribed in Music Braille by” (name, city, state, year).
8. **Name of requesting agency**.
9. **Method of music braille format**.
10. **Total number of braille volumes**.
11. **Number of the particular volume** if there are more than one.
12. **Inclusive braille pages** (both preliminary and text).
It should also be pointed out that, at the time of writing of this book, the provision of United States copyright law that permits transcribing literary works without obtaining individual permission from the publishers does not extend to copyrighted music. The transcriber must be certain that permission to transcribe has been obtained in writing, either by him or by the requesting agency. The statement on the title page in reference to copyright should be, “With Permission of the Publishers, (Publisher’s Name and City), Copyright (Year).”

**Style of the Title Page**

Each line should be centered; if any line fills an odd number of cells, the extra occupied cell should be placed on the left side. Unlike centered headings elsewhere in the transcription, the centered lines of the title page, except the first one, may make use of the full width of the page.

As far as possible the lines of information should be grouped into the following units with one or two blank lines between groups:

1. Title and opus number or similar identification
2-3. Composer, lyricist, arranger
4. Musical performance medium
5. Instrument or voice name
6. Copyright information
7-8. Transcriber information, requesting agency
9-12. Method of format, number of braille volumes, number of the particular volume, inclusive braille pages

The first line of the title must appear on the first line and the inclusive braille pages must appear on line 25. As an example, the title page for the drill that appears at the close of this chapter is to be transcribed as shown in print on page 253.

**The Special Symbols and Transcriber’s Notes Pages**

There are two particular preliminary pages that are likely to be needed in many music transcriptions: a Special Symbols page and a Transcriber’s Notes page. If both are needed, the Special Symbols page is placed first. The running head is centered on the first line of the page and the appropriate page number, p2 or p3, is placed in the upper right corner.

A running head should identify the composition as fully as the space will permit, including composer, title, and opus, even if a great deal of abbreviation must be employed. Contracted braille is permissible. The length of the running head must allow for the print page indications and at least three blank cells before the heading on all pages of the transcription, and at least three blank cells and the running braille page number at the right. On the third line of the page the appropriate heading is brailled: “SPECIAL SYMBOLS USED IN THIS VOLUME” or “TRANSCRIBER’S NOTES.” (The former heading will have to be divided between the third and fourth lines.)

While the code specifically requires that all title pages be in uncontracted English braille, it does not say anything about the matter regarding the other preliminary pages. It is recommended that the text of the preliminary pages be shown without contractions except in transcriptions of school materials for first through sixth grades.
The particular reason for requiring uncontracted braille in title pages is to facilitate reading by librarians and other resource persons who do not ordinarily read braille. The reason for recommending uncontracted braille in text that directly affects the reading of the music is to facilitate reading by users who are not English speakers. It can no longer be assumed that a braille transcription will be distributed only in the country in which it is made.

It is recommended that uncontracted braille be employed in transcriber’s notes, words of tempo or mood in the music headings, words and phrases of expression, footnotes, and any other text that directly applies to the interpretation of the music. It seems reasonable, however, to assume that grade-school materials will be used only in countries where one particular language is used. Contracted braille is therefore acceptable for school children in the elementary grades.

In a Special Symbols page, the symbols shown must be grouped under their own codes. If symbols of both literary and music codes are shown, those of the literary code are shown first. Following a blank line, “Literary Code” or “Music Code” is placed as a cell-5 heading. Starting on the next line, the special symbols and their definitions, taken directly from the respective codes, are listed, each symbol starting at the margin. Any runover lines start in cell 3. Uncontracted braille is recommended.

The rules of the literary code should be consulted to determine which literary symbols must be included. Music braille signs that should be shown on a Special Symbols page are so indicated in the tables found in *Music Braille Code, 1997*. No unusual music signs requiring a Special Symbols page are included in the drill and exercise for this chapter.

A Transcriber’s Notes page is needed for every music transcription, because it is the place where the reader is told whether it is or is not a facsimile transcription. The statement “This is a nonfacsimile transcription” is usually the first note to be included on the page. If the transcription has included unusual procedures that the reader will need to be aware of in order correctly to interpret what he is reading, those facts, if they have not been explained in transcriber’s notes within the transcription, must be given on this special page. In general, if the same note would have to be inserted into the transcription at more than one or two places, it should be given on this special page and not inserted into the body of the music. Certain facts, such as the direction in which intervals are to be read (a matter to be discussed in a later chapter), must also be imparted on this special page at the beginning of each volume in which they are involved. The transcriber’s notes are brailled in normal literary paragraphs, starting on line 5. *A special use of this space will be made in the drills and exercises for this chapter, as will be seen later.*

**General Considerations That Are Dependent upon the Nature of the Transcription**

When the transcription consists of only one composition and names of the composer, lyricist, and arranger have been shown on the title page, it is not necessary to restate them on the first page of music following the title. The name of the instrument or voice may also be omitted here. However, if a special running head has been made up, the title should be given in its entirety on this page, exactly as it appears on the title page. Use of the running head then is resumed on the second page of music.
If the transcription is of a collection of separate compositions, the names of the composers, arrangers, and lyricists should, of course, be included with the title of each work. When a separate copyright notice appears at the bottom of the first page of each composition in a collection, it should be brailled, preceded by a blank line, immediately after the completion of the music for that composition. The title of the collection appears on the title page, of course, and the editor’s name instead of a composer’s. The running head is then the title of the collection, not the title of each successive composition.

**Special Instructions for the Drill and Exercise**

*In transcribing the following drill and exercise, which are intended to simulate real transcriptions as closely as possible, please follow these five special instructions. The transcription of the drill in the back of the book has been prepared in this manner as an example for you to use in preparing your exercise.*

1. *Instead of the running head that has until now been included on the pages of all of the drills and exercises, please use the composer’s last name, a comma or a colon, and an abbreviation of the title as the running head. Then place the following text on the title page in the lines where the name of a requesting agency would ordinarily be placed:*

   Exercise for Chapter 23
   Introduction to
   Braille Music Transcription

2. *No Special Symbols page will be needed in this assignment.*

3. *Please put your name and address and the date of transcription on the Transcriber’s Notes page following the note “This is a nonfacsimile transcription.” It will not then be necessary to repeat that information at the end of the exercise.*

4. *Show the page numbers and page turns displayed in the illustrations rather than the page numbers of this book.*

5. *At the conclusion of the transcription, following a blank line if there is room for one, center THE END.*

   The title page and the Transcriber’s Notes page for the drill should be transcribed as follows. Dashes have been provided in the print blank lines only to make them apparent.
AMERICANA MEDLEY

- GIAN DOE
- For Band
- 1st B-flat Trumpets
- With Permission of the Publishers
  Gian Doe Press
  Anytown
  Copyright 2000
- Transcribed in Music Braille, 2001
  By Mary Braillist
  Anycity, Anystate
  Drill for Chapter 23
  Introduction to
  Braille Music Transcription
- Method: Single-Line
- In One Volume
  Braille Pages p1-p2 and 1-3

------------------------------------------------------------------------------------

Doe, Amer. Medley

- TRANScriBER’S NOTES
- This is a nonfacsimile transcription.
- Mary Braillist
  1234 Fifth Street
  Anycity, Anystate 67890
  March 5, 2001
AMERICANA MEDLEY

Andante maestoso

Copyright 2000 Gian Doe Press, Anytown.
Solutions for the Drills of Volume I

Drills for Chapter 2

Drill #A
3#G-H      ,9TRO4 6,BRL ,MUSIC       #A

Drill #B
#J D JEJ DIH GFE FXH IJD EFD JIJ DX<K "3

Drill #C
#J FD EDJI HGFX XFGH IJDE FGHX<K' XFEG FDEJ IXXH IJDF HIGE FX<K

Drill #D
#A JIHI JJJX IIIX JEEX JIHI JJJX IIJI HXXH JIHI JJJH IIJI HHHX<K

Drill #E
#A DDHH IIHX GGFF EEDX EGFH GFEX FHGI HGFX FGHI DJIE FXEX DXXX<K

Drill #F
#A EXF DXE FED HXF DEF EDH FDJ IXJ DID EFG HFD IXG HIH IDF GEE EXX<K
Drills for Chapter 3
Drills for Chapter 4

Drill 1

Drill 2

Drill 3

Drill 4

Drill 5

Drill 6
Drills for Chapter 5

Drill 1

Drill 2

Drill 3

Drill 4

Drill 5

Drill 6

Drill 7

Drill 8

Drill 9

Drill 10

Drill 11

Drill 12
Drills for Chapter 6

Drill 1:

Drill 2:

Drill 3:

Drill 4:

Drill 5:

Drill 6:

Drill 7:

Drill 8:
Drills for Chapter 7
Drills for Chapter 8

Drill 1A

Andante maestoso

Drill 1B

In strict time

Drill 1C

Con delicatezza

Drill 1D

Grazioso
Drills for Chapter 8, continued
Drills for Chapter 9

Drill 1

Allegretto

Drill 2

Adagio e molto legato

Drill 3

Moderato

267
Drills for Chapter 9, continued

Not too fast. Drills using

[Music]

Not too fast. Drills using

[Music]

Lightly. Almost in one. Use

[Music]
Drills for Chapter 10

Drill 1

[Music: Blues-like]

Play all the G's slightly flat.

Drill 2

[Music: Gentle rocking]

Drill 3

[Music: Pressure build-up]
Drills for Chapter 10, continued

Drill 1
CON BRIO

Drill 2
ALLA MARCIA

Drill 3

Drills for Chapter 11

DRILLS FOR CHAPTER 11

---

**Drill 1**

BRIGHTLY ACCENTED TEMPO

**Drill 2**

LARGHESSO

**Drill 3**

LARGHETTO

271
Drills for Chapter 11, continued

Drill 14

TROMBONE

MARCIA

B FLAT CLARINET

CON MOTO
Drills for Chapter 11, continued

Drill 3

Moderato

Drill 4

Andantino
Drills for Chapter 12

Drill A

Andante

Drill B

Vivace

Drill C

Un poco lento
Drills for Chapter 12, continued

Drill 1

UN POCO LENTO

Drill 2

ALLEGRO MODERATO

Drill 3

Not TOO FAST
Drills for Chapter 12, continued

Drill #1
Andante

Drill #2
Allegretto

Drill #3
Allegretto
Drills for Chapter 13

Drill 1
Tempo di Menuetto. Staccato
Vivace legato
Molto vivace
Non legato
Legato
Rit. A rit.

Drill 2
Allegro
Poco a poco
Poco a poco
Poco a poco

Drill 3
Adagio
Andante
Allegro
Andante

Drill 4

277
Drills for Chapter 13, continued

Drill #

Drill #

Drill #

Drill #
Drills for Chapter 13, continued

[Music notation transcribed]

Drill 1:

[Music notation transcribed]

Drill 2:

[Music notation transcribed]
Drills for Chapter 14

Drill 1A

Drill 1B

Drill 1C

Drill 1D
Drills for Chapter 14, continued

[Text content is partly obscured or not clearly legible]
Drills for Chapter 15

Drill 1

Drill 2

Drill 3

Drill 4
Drills for Chapter 15, continued

Drill 1:
Tempo di menuetto,hetto

Drill 2:
Giososo

Drill 3:
Largo cantabile, meno

283
Drills for Chapter 16

Drill 1
Andante

Drill 2
Andante Cantabile

Drill 3
Danza

284
Drills for Chapter 16, continued

Drill #1

SCHERZO MOLTO

To the general dynamic values above forward

Follow leading by example,

As is written.

Drill #2

FLOWING FREELY

As is written.

Interchange measures:

Drill #3

As is written.

Drill #4

As is written.

Drill #5
Drills for Chapter 16, continued

...
Drills for Chapter 17

Drill 1
Moderato e marcato: va
Da tutti i cantini si o qualsiasi suonino
Nemmeno troppe in uscita

Drill 2
alla Gigue: cupa
Se tutti i tempi si o qualsiasi suonino
Tritano i sonanti in una
tutti i tempi allora

Drill 3
Andante cantabile: ca
Da tutti i canti o qualsiasi suonino
e il suono di tutti i canti

287
Drills for Chapter 17, continued

[Music notation and drill exercises]
Drills for Chapter 17, continued

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[The rest of the page is not visible in the image provided.]
Drills for Chapter 18

Drill 1

Drill 2
Drills for Chapter 18, continued

Drill #3
ANDANTE

Drill #4
ANDANTE
Drills for Chapter 18, continued

[Sheet Music]

DRILL #A
ALLA MARCIA

PIZZICATO

>ARCO

MP

MARCATO

FF

DRILL #B
ALLA MARCIA

PIZZICATO

>ARCO

MP

MARCATO

FF

...
Drills for Chapter 18, continued

```
Drill 1
ANDANTE
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
EEMEEQ EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE
```

Drill 2
ANDANTE
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
EEMEEQ EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE 
Ja TQ EEEH QEE GEE D'JEE EEE EEE
Drills for Chapter 19

Drill 1:

Animato, moderato.

Drill 2:

Tempo: adagio. Accelerando.

Drill 3:

Meno mosso. Pianissimo.

Drill 4:

Murmuring dreamily.
Drills for Chapter 19, continued

Drill 7f

ANTONINO 4 %%#I8

Drill 7e

TEMPO DI BOLERO 4 <<#C4
Drills for Chapter 20

...
Drills for Chapter 20, continued

[Musical notation and text]
Drills for Chapter 21

Drill 1A

Drill 1B

Drill 1C

Drill 1D
Drills for Chapter 21, continued
Drills for Chapter 22

Drill 1A

BLACK SHEEP HAVE YOU ANY WOOL?
YES SIR!
THREE BAGS FULL:
ONE FOR MY MASTER AND ONE FOR MY DAME:
AND ONE FOR THE NAUGHTY BOY THAT LIVES IN THE LANE.

Drill 1B

I DREAM OF JEANNIE WITH THE LIGHT BROWN HAIR:
BORNE LIKE A VAPOUR ON THE SUMMER AIR:

300
Drills for Chapter 22, continued

Drill #3
with gusto

Scotland's burning! Look out!  

Fire! Pour on water!  

Drill #4

Christ the Lord is risen today!  

Alleluia!  

Drill #5

This is the way we wash our clothes!  

On Monday morning early!  

Drill #6

This is the way we wash our clothes!
Drills for Chapter 22, continued

REFRAIN
Roses around the ring,
This is the way we iron our clothes,
This is the way we iron our clothes, on Tuesday morning early.

REFRAIN

DRILL VI

My country 'tis of thee,
Sweet land of liberty,
Land where my fathers died.

Oh say can you see
By the dawn's early light
What so proudly we hailed
At the twilight's last gleaming

Oh say does that star-spangled banner
Still wave o'er the land of the free?
Drill for Chapter 23

American Medley

GIAN DOE

FOR BAND

TWO B-FLAT TRUMPETS

WITH PERMISSION OF THE PUBLISHERS
GIAN DOE PRESS
ANYTOWN
COPYRIGHT 2000

TRANSCRIBED IN MUSIC BRAILLE: 2000
BY MARY BRAILLIST
ANYTOWN ANYSTATE
DRILL FOR CHAPTER 23
INTRODUCTION TO
BRAILLE MUSIC TRANSCRIPTION
METHODS: SINGLE-LINE
IN ONE VOLUME
BRAILLE PAGES P#A-P#B AND P#A-C
Drill for Chapter 23, continued

THIS IS A NONFACSIMILE TRANSCRIPTION.

ANY BRAILLIAN
1234 FIFTY STREET
ANYWHERE, ANYSTATE 90909
ELEVEN OH OH
Drill for Chapter 23, continued

AMERICAN MEDLEY

CANTANTE MASTROCE 4

ANDANTE MAESTOSO

Coda

CODA
Drill for Chapter 23, continued
Drill for Chapter 23, continued