

Viola

Book 2

Improving Ensemble Intonation

**Using Homophonic Textures
of Chorales, Carols and Hymn Tunes with
Original and Altered Harmonies**

By

Boyd E. Gibson

Improving Ensemble Intonation

Using the Homophonic
Textures of Chorales, Carols and Hymn Tunes with
Original and Altered Harmonies

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27712

office@apexmusiccompany.com

Beecher

Music: John Zundel (1813-1882)



9



17

Alt Har Boyd E. Gibson



25



Sample

Beecher

Music: John Zundel (1813-1882)



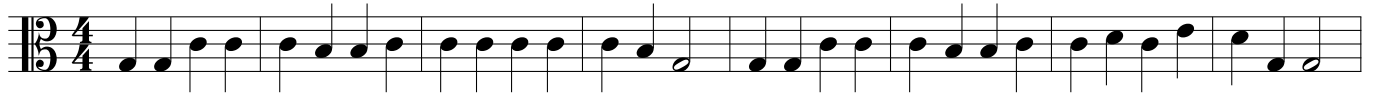
Alt Har Boyd E. Gibson



Sample

Beecher

Music: John Zundel (1813-1882)



Alt Har Boyd E. Gibson



Sample

Beecher

Music: John Zundel (1813-1882)



Alt Har Boyd E. Gibson



Sample

Beecher

Music: John Zundel (1813-1882)



Alt Har Boyd E. Gibson



Sample

Beecher

Music: John Zundel (1813-1882)



Alt Har Boyd E. Gibson



Sample

CWM Rhondda

Music: John Hughes (1873-1932)



Alt Har Boyd E. Gibson



Sample

CWM Rhondda

Music: John Hughes (1873-1932)



Alt Har Boyd E. Gibson

Sample

CWM Rhondda

Music: John Hughes (1873-1932)



Alt Har Boyd E. Gibson



Sample

CWM Rhondda

Music: John Hughes (1873-1932)



Alt Har Boyd E. Gibson

Sample

CWM Rhondda

Music: John Hughes (1873-1932)



Alt Har Boyd E. Gibson



Sample

Es ist ein Ros

Lo, How a Rose e'er Blooming

Music: Alte Catholische Geistliche Kirchengesang
Harm. Micahel Praetorius



Alt Har Boyd E. Gibson



Sample

Es ist ein Ros

Lo, How a Rose e'er Blooming

Music: Alte Catholische Geistliche Kirchengesang

Harm. Micahel Praetorius



Alt Har Boyd E. Gibson

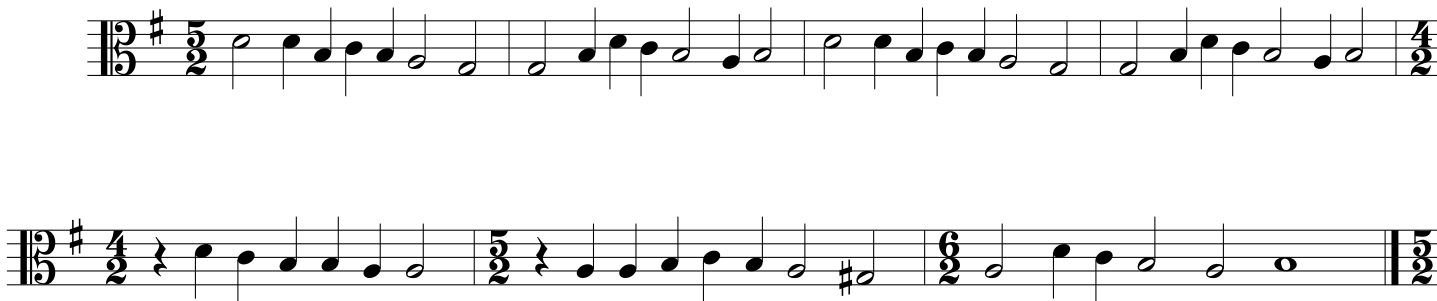


Sample

Es ist ein Ros

Lo, How a Rose e'er Blooming

Music: Alte Catholische Geistliche Kirchengesang
Harm. Micahel Praetorius



Alt Har Boyd E. Gibson



Es ist ein Ros

Lo, How a Rose e'er Blooming

Music: Alte Catholische Geistliche Kirchengesang
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Alt Har Boyd E. Gibson



Sample

Es ist ein Ros

Lo, How a Rose e'er Blooming

Music: Alte Catholische Geistliche Kirchengesang
Harm. Micahel Praetorius

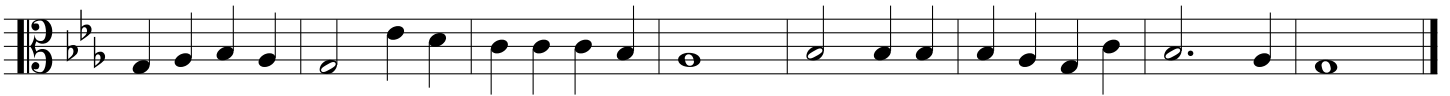
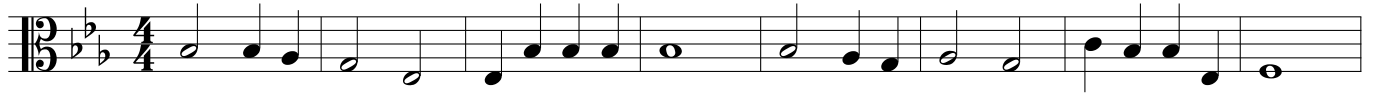
The first system of the musical score consists of two staves. The key signature is two sharps (F# and C#). The first staff is in a 2/2 time signature and contains four measures of music. The second staff is in a 4/2 time signature and contains two measures of music.

Alt Har Boyd E. Gibson

The second system of the musical score consists of two staves. The key signature remains two sharps. The first staff is in a 2/2 time signature and contains four measures of music. The second staff is in a 2/2 time signature and contains four measures of music.

Eventide

William Henry Monk



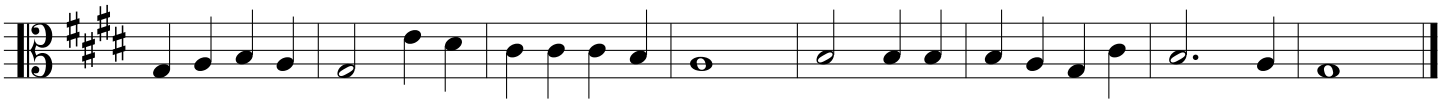
Alt Har Boyd E. Gibson



Sample

Eventide

William Henry Monk



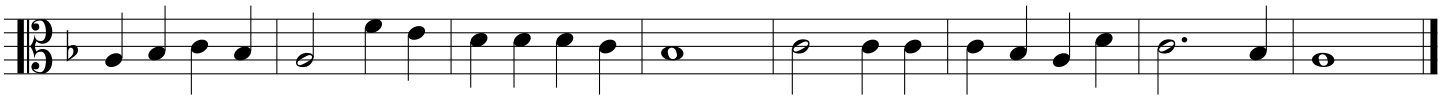
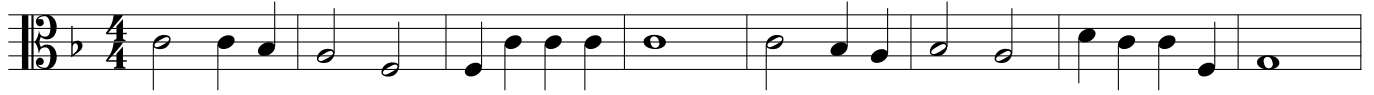
Alt Har Boyd E. Gibson



Sample

Eventide

William Henry Monk



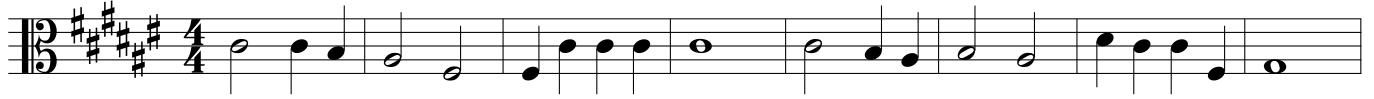
Alt Har Boyd E. Gibson



Sample

Eventide

William Henry Monk



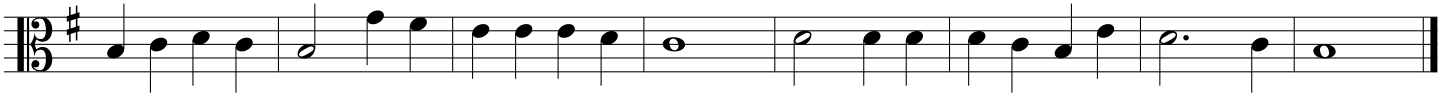
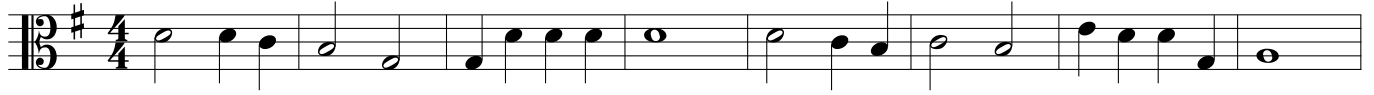
Alt Har Boyd E. Gibson



Sample

Eventide

William Henry Monk



Alt Har Boyd E. Gibson



Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Sample

Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Sample

Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Sample

Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Sample

Festal Song

William H. Walter



Musical notation for the first piece, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Alt Har Boyd E. Gibson



Musical notation for the second piece, consisting of two staves in 4/4 time with a key signature of one sharp (F#). The melody is written on a single staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter).

Sample

Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Sample

Festal Song

William H. Walter



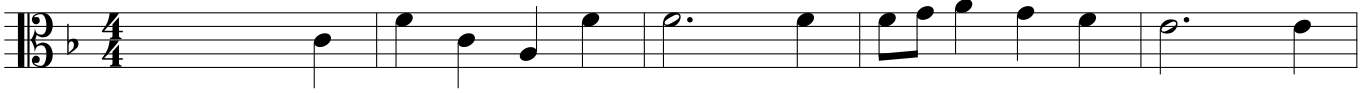
Alt Har Boyd E. Gibson



Sample

Festal Song

William H. Walter



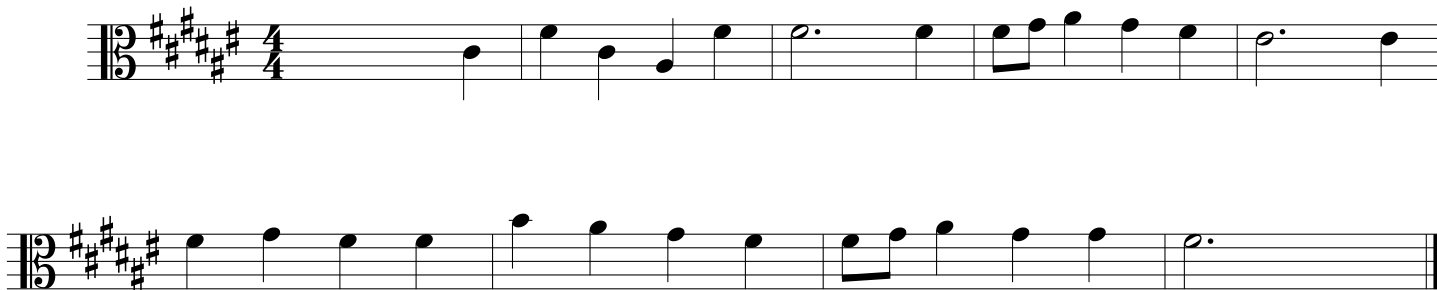
Alt Har Boyd E. Gibson



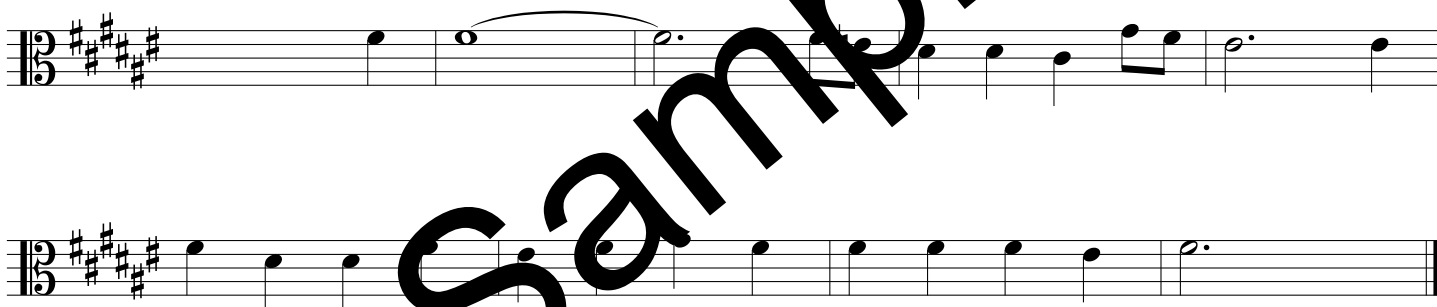
Sample

Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Sample

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Sample

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Sample

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Sample

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Sample

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Sample

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Sample

Lobe den Herren

Harmony William S. Bennett



Alt Har Boyd E. Gibson



Sample

Lobe den Herren

Harmony William S. Bennett

Two staves of musical notation in 3/4 time, key of D major. The first staff begins with a repeat sign and contains a sequence of eighth and quarter notes. The second staff continues the melody with quarter and eighth notes.

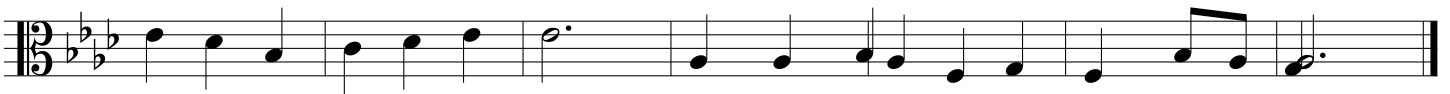
Alt Har Boyd E. Gibson

Two staves of musical notation in 3/4 time, key of D major. The first staff contains a sequence of eighth and quarter notes with a repeat sign. The second staff continues the melody with quarter and eighth notes.

Sample

Lobe den Herren

Harmony William S. Bennett



Alt Har Boyd E. Gibson



Sample

Lobe den Herren

Harmony William S. Bennett



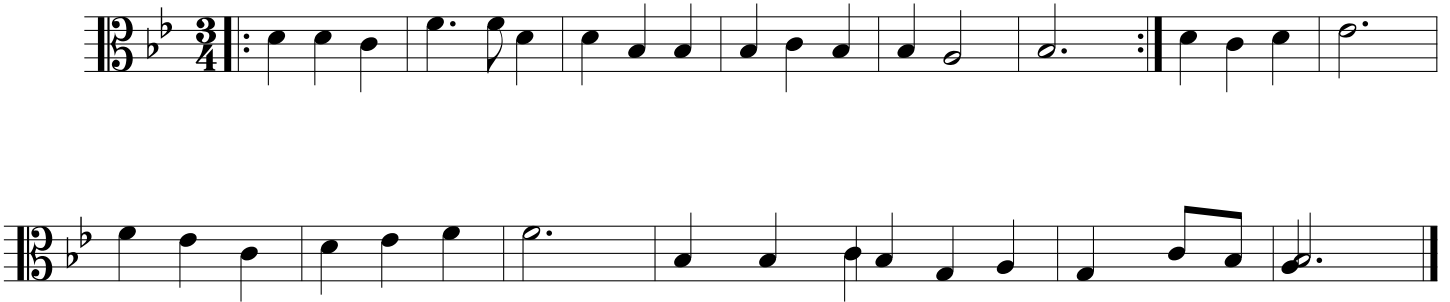
Alt Har Boyd E. Gibson



Sample

Lobe den Herren

Harmony William S. Bennett



The first system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a repeat sign and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It ends with a repeat sign and a final note G4. The bottom staff is in bass clef with the same time signature and key signature. It begins with a repeat sign and contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. It ends with a repeat sign and a final note G3.

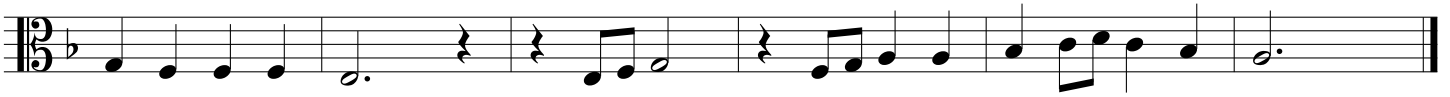


The second system of music consists of two staves. The top staff is in treble clef with a 3/4 time signature and a key signature of one flat. It begins with a repeat sign and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. It ends with a repeat sign and a final note G4. The bottom staff is in bass clef with the same time signature and key signature. It begins with a repeat sign and contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3, F3, E3, D3, C3. It ends with a repeat sign and a final note G3.

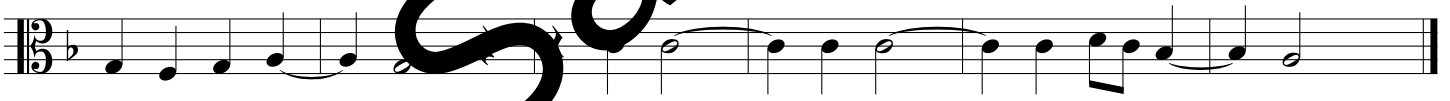
Alt Har Boyd E. Gibson

Marion

Arthur H. Messiter (1834-1916)



Alt Har Boyd E. Gibson



Sample

Marion

Arthur H. Messiter (1834-1916)

The first piece, 'Marion', is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a treble clef and contains the melody, while the second staff provides the bass line. The melody features a mix of eighth and quarter notes, with some rests and a final half note.

Alt Har Boyd E. Gibson

The second piece, 'Alt Har Boyd E. Gibson', is written in bass clef with a key signature of one sharp (F#). It consists of two staves of music. The first staff contains the melody, and the second staff provides the bass line. The melody is characterized by a series of eighth notes and quarter notes, ending with a half note.

Sample

Marion

Arthur H. Messiter (1834-1916)

Musical notation for the first piece, "Marion" by Arthur H. Messiter. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of a series of eighth and quarter notes, ending with a double bar line.

Alt Har Boyd E. Gibson

Musical notation for the second piece, "Alt Har Boyd E. Gibson". The score is written in bass clef with a key signature of three sharps (F#, C#, G#). The melody consists of a series of quarter and eighth notes, ending with a double bar line.

Sample

Marion

Arthur H. Messiter (1834-1916)

The first system of musical notation for 'Marion' consists of two staves. The top staff is in bass clef, 4/4 time, and features a melody with eighth and quarter notes. The bottom staff is in bass clef and provides a harmonic accompaniment with quarter and eighth notes.

Alt Har Boyd E. Gibson

The second system of musical notation for 'Marion' consists of two staves. The top staff continues the melody from the first system, including a sharp sign (#) on the second staff. The bottom staff continues the accompaniment. A large, diagonal watermark reading 'Sample' is overlaid across the entire page, including this system.

McKee

Music: African American Spiritual
Arr. Harry T. Burleigh (1866-1949)



Alt Har Boyd Gibson



Sample

McKee

Music: African American Spiritual
Arr. Harry T. Burleigh (1866-1949)



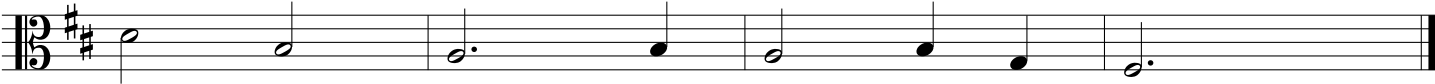
Alt Har Boyd Gibson



Sample

McKee

Music: African American Spiritual
Arr. Harry T. Burleigh (1866-1949)



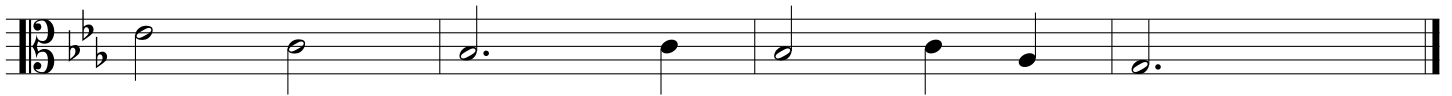
Alt Har Boyd Gibson



Sample

McKee

Music: African American Spiritual
Arr. Harry T. Burleigh (1866-1949)



Alt Har Boyd Gibson



Sample

McKee

Music: African American Spiritual
 Arr. Harry T. Burleigh (1866-1949)

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of quarter notes.

Alt Har Boyd Gibson

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

Sample

McKee

Music: African American Spiritual
Arr. Harry T. Burleigh (1866-1949)

The first system of musical notation for 'McKee' consists of two staves. The top staff is in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). It contains a melody of eight measures: a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The bottom staff is in bass clef and contains a bass line of eight measures: a half note G3, a half note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

The second system of musical notation for 'McKee' also consists of two staves. The top staff is in bass clef with a 4/4 time signature and a key signature of one flat. It contains a melody of eight measures: a quarter note G3, a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4. The bottom staff is in bass clef and contains a bass line of eight measures: a half note G3, a half note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Alt Har Boyd Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

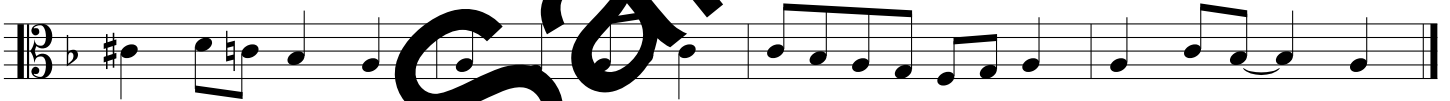
Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson



Sample

Stuttgart

Melody: Psalmody Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson



Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal

The first two staves of the musical score for 'Stuttgart'. The first staff is in treble clef with a 4/4 time signature, containing a melody of quarter and eighth notes. The second staff is in bass clef, providing a harmonic accompaniment with quarter and eighth notes.

The third staff of the musical score, continuing the melody and harmony. It features a treble clef and a key signature of one sharp (F#). The melody includes a chromatic movement in the middle of the staff.

Alt Har Boyd E. Gibson

The fourth and final staff of the musical score, concluding the piece. It continues the melody and harmony in treble clef with a key signature of one sharp.

Sample

Stuttgart

Melody: Psalmodia Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson

Sample

Stuttgart

Melody: Psalmody Sacra
Harmony: William Henry Havergal



Alt Har Boyd E. Gibson



Sample

Tallis Canon

Music: Thomas Tallis (1505?-1585)

The first system of the Tallis Canon consists of two staves. The upper staff is in G major (one sharp) and 4/4 time, starting with a treble clef and a common time signature. It contains a sequence of eighth and quarter notes. The lower staff is in G major (one sharp) and 4/4 time, starting with a bass clef and a common time signature, containing a sequence of quarter and eighth notes.

Alt Har Boyd E. Gibson

The second system of the Tallis Canon consists of two staves. The upper staff is in G major (one sharp) and 4/4 time, starting with a treble clef and a common time signature, containing a sequence of eighth and quarter notes. The lower staff is in G major (one sharp) and 4/4 time, starting with a bass clef and a common time signature, containing a sequence of quarter and eighth notes.

Music: Thomas Tallis (1505?-1585)

The third system of the Tallis Canon consists of two staves. The upper staff is in C minor (three flats) and 4/4 time, starting with a treble clef and a common time signature, containing a sequence of quarter and eighth notes. The lower staff is in C minor (three flats) and 4/4 time, starting with a bass clef and a common time signature, containing a sequence of quarter and eighth notes.

Alt Har Boyd E. Gibson

The fourth system of the Tallis Canon consists of two staves. The upper staff is in C minor (three flats) and 4/4 time, starting with a treble clef and a common time signature, containing a sequence of quarter and eighth notes. The lower staff is in C minor (three flats) and 4/4 time, starting with a bass clef and a common time signature, containing a sequence of quarter and eighth notes.

Tallis Canon

Music: Thomas Tallis (1505?-1585)



Alt Har Boyd E. Gibson



Music: Thomas Tallis (1505?-1585)



Alt Har Boyd E. Gibson



Tallis Canon

Music: Thomas Tallis (1505?-1585)



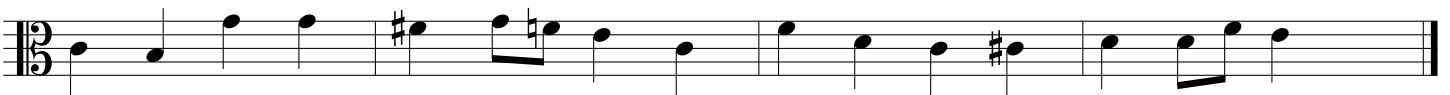
Alt Har Boyd E. Gibson



Music: Thomas Tallis (1505?-1585)



Alt Har Boyd E. Gibson



Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample

Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample

Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample

Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample

Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample

Truro

Melody: Psalmody Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample

Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



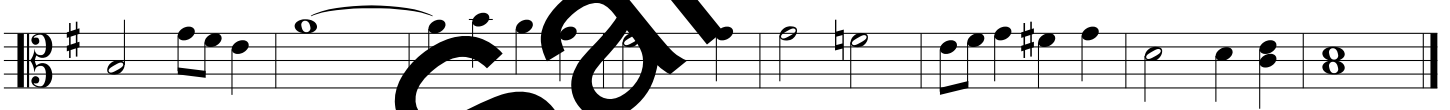
Sample

Truro

Melody: Psalmodia Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson



Sample