

# Chapter 26

## Strophic Songs Text in Two or More Languages Merged Syllables

Some songs are “through composed” from start to finish, with no discernible pattern of repeated sections. Other songs have a complex sequence of sections, such as multiple verses combined with a refrain, alternate endings, and a coda. In such cases, it may be best to transcribe the song from beginning to end, just as it will be performed, without any indication of braille repeats or print repeats. Many songs, however, have patterns and repetitions which can be readily accommodated in line-by-line format. This chapter presents such patterns, as well as a few other topics in solo vocal transcription.

### 26.1 Strophic Songs

Strophic songs, including many hymns, consist of two or more stanzas or verses which follow each other consecutively, without significant variations or intervening refrains. The words are often printed in successive lines below the staff. In braille, only the first verse is transcribed with the music. The first verse is transcribed in the line-by-line format that you learned in Chapter 25. The numeral 1 is not shown in braille even if it is shown in print. Each subsequent verse is transcribed as a literary paragraph which begins in cell 1 with the verse number. The verse number is enclosed in UEB parentheses. After one space, the text follows continuously and each run-over line of the verse begins in cell 3.

Example 26.1.1

The image shows a musical staff with a treble clef and a common time signature (C). The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the staff, two verses of lyrics are provided. The first verse is: "I had a cat named Ro - ver, and Ro - ver said "Me - ow."". The second verse is: "I had a dog named To - ro, and To - ro said "Bow - wow."". Below the lyrics, the Braille transcription is shown. The first line of Braille corresponds to the first verse, and the second line corresponds to the second verse. The Braille uses standard musical notation for the first verse and literary notation for the second verse, including UEB parentheses for the verse number.

If the song has alternate endings or voltas, the first verse and first ending is brailled with its text and music. If other verses duplicate the music of the first ending, the different text is only shown in the verse paragraph and the braille reader knows to substitute the new words.

The final ending will usually have different music and either end the song or go on to another section. This ending is written out with text and music in a new parallel and the text is also shown in the verse paragraph. Review Chapter 19 for the proper formatting of the music with voltas.

### Example 26.1.2

Mer - ri - ly, mer - ri - ly bow a fid - dle, Mer - ri - ly, mer - ri - ly  
 Mer - ri - ly, mer - ri - ly blow a bu - gle, Mer - ri - ly, mer - ri - ly  
 Mer - ri - ly, mer - ri - ly strum a ban - jo, Mer - ri - ly, mer - ri - ly

1.2. ring a gong. Mer - ri - ly, mer - ri - ly all day long!  
 dance a - long.

Occasionally, a short repeated section of music may show two different verses, while the rest of the song shows a single line of text. If the syllables of the two verses are identical, the text line may be expanded to show both verses. The upper line must be labeled as verse one and the second line as verse two. The music that corresponds with both of these sets of words is brailled on the third line of the parallel. In successive parallels, it is not necessary to label the text lines. Runovers and repeated text should not be used in these special parallels. This format can be used for complete songs, if syllables of the two verses are identical.

Example 26.1.3

Once up - on a time by a tree in the  
 glade,  
 1. A dash - ing as young prince met a pret - ty fair  
 2. She smil'd as he came to her up from the  
 maid;  
 road; She\_ kiss'd him and turn'd\_ him in - to a toad.

**26.2 Variations in the Music among Verses**

In hymns and many other strophic songs, the printed music may give no indication of the slight differences in the music from verse to verse. Additional verses may be shown in print as paragraphs beneath the music staff. In this case, the music is brailled exactly as shown in print for the first verse.

If the printed music shows more than one verse beneath the music, variations in slurs and ties may appear in the music. When the melody has only one note in the first verse but two notes of the same pitch in another verse, the music may connect the two notes with a tie. The tie should be transcribed exactly as it is shown in print for the first verse.

Two or three notes may be sung on the same syllable in one verse but on different syllables in another verse. The two-character slur for variation of syllables (dots 456, 14) is brailled between the notes to indicate this difference.

Example 26.2.1

Fare you well, my dear, I must be gone  
The sea will nev - er run dry, oh my dear,

Braille notation for the lyrics above.

When the printed second verse varies from the first verse in rhythm or expression, an in-accord (part-measure or full-measure) is used in the braille music to show the differences. In this case, the second in-accord begins with the lower numeral two.

Example 26.2.2

The first time she kiss'd me,  
The sec - ond time she kiss'd me,

Braille notation for the lyrics above, including an in-accord symbol.

If more than one verse is affected, all the verse numbers are brailled consecutively, unspaced, each with its own numeric indicator.

Example 26.2.3

The first time she kiss'd me,  
The sec - ond time she kiss'd me,  
The third time she kiss'd me,

Braille notation for the lyrics above, including in-accord symbols.

## 26.3 Strophic Songs with Refrains

If the strophic song has a refrain which is to be sung after each verse, and if this refrain has only one set of words, the refrain is transcribed in line-by-line format immediately after the music for the first verse. Beginning in a

new parallel, the word "Refrain"—italicized or fully capitalized—is brailled at the margin of the first line of words. The word may also be brailled on a separate line above the text (beginning in cell 1), if it interferes with the logical phrasing of the text. The two-character UEB italic symbol is used if the transcriber chooses to italicize the word.

If the print music uses an alternative label such as "Chorus," that word—italicized or fully capitalized—is brailled instead of "Refrain." At the end of each subsequent verse, the refrain is not restated; instead, the word "Refrain" or its equivalent—again italicized or fully capitalized—is brailled after the last word of the verse.

Example 26.3.1

I had a cat named Ro - ver, and Ro - ver said "Me -  
 I had a dog named To - ro, and To - ro said "Bow -  
 I had a bird named Dob - bin, and Dob - bin said "Cheep,  
 ow."  
 wow."  
 cheep."  
 Sing— fid - dle did - dle fid - dle did - dle dee.

## 26.4 Text in Two or More Languages

If the vocal text is printed in two or more languages, the parallel is expanded to three or more lines. Each language has its own line, beginning at the margin, and no run-overs are permitted in the text. The text of the original language is brailled in the line nearest to the music, regardless of the order in print.

Example 26.4.1

This format of two different languages is treated differently from two different verses in the same language. The synchronization of syllables with music may vary from language to language. If the rhythms are the same but the slurring is different, special slurs are brailled in the music to indicate which language is slurred. The slur for the language on the top line of the parallel is dots 14, 1. The slur for the language on the second line of the parallel is dots 14, 12. Seldom will the text be shown in more than two languages, but if there is a third language, the slur is dots 14, 123.

Example 26.4.2

When the values of notes and rests differ from language to language, in-accords must be used in the music. Each of the in-accord parts must be introduced by a lower-cell numeral to indicate the affected language. Again, the language of the top line is numbered 1.

Example 26.4.3

## 26.5 Division of a Syllable Between Parallels

When a syllable of vocal music is divided between parallels, the detailed instructions of section 35.3 in MBC-2015 must be precisely followed so that both the word line and the music line will be clear. Such a division should be avoided, but is inevitable when the placement of a rehearsal letter or number requires the start of a new parallel while a syllable is being sung. Normally, the parallels are planned so that all notes for a syllable are contained within the parallel, even if there are so many notes that the parallel can accommodate only one or two syllables.

Such careful organization of the parallels is especially important for florid music in which many notes may be assigned to a single syllable. The word is hyphenated at the end of the first text line and the remaining letters are restated at the beginning of the next parallel, preceded by a hyphen. The music line must show the continuation of both slurs and ties in the second parallel. Placement of syllabic slurs is dependent on how many notes there are in total, and how many notes appear before and after the division. The following examples show abbreviated parallels, in order to illustrate the procedures.

Example 26.5.1

And ye shall live \_\_\_\_\_ for - ev - er - more.

- (a) A single slur ends the first parallel, showing the conclusion of the long slur, and is restated at the beginning of the second parallel.

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:|: :|: :|: :|: :|:
:|: :|: :|: :|: :|:
:|: :|: :|: :|: :|:
:|: :|: :|: :|: :|:

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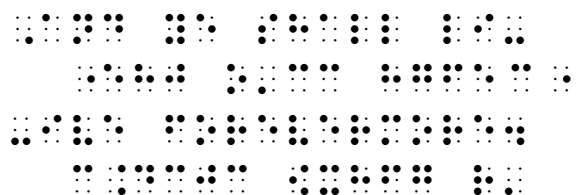
- (b) The double slur has just begun; it is stated in the first parallel and restated in the second parallel.

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:|: :|: :|: :|: :|:
:|: :|: :|: :|: :|:
:|: :|: :|: :|: :|:
:|: :|: :|: :|: :|:

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(c) A single slur ends the first parallel and begins the second when fewer than four notes remain in the long slur.



## 26.6 Mergers in Solo Vocal Transcriptions

Occasionally, two or three syllables or vowels are sung on a single note. In the printed score such merged syllables may be connected by a bracket, or the merger may simply be indicated by the positioning of the syllables below a single note. In the braille word line, the merged syllables are enclosed in quotation marks. In the music line, dots 12 are brailled after the note if the merger encompasses two syllables. Dots 123 are brailled after the note if the merger encompasses three syllables.

Example 26.6.1

## 26.7 Extracting a Solo Part from a Dramatic Score

Sometimes the part for one character or soloist must be extracted from an opera, an oratorio, an operetta, a musical comedy, or some other work of dramatic music. The procedure is similar to the extraction of a solo choral part as described in Chapter 25 of this textbook. Special adaptations are discussed in Section 38 of MBC-2015.

These transcriptions are particularly exciting because they may enable a blind singer to experience the joy of performing a solo role on stage—often with sighted colleagues and sometimes before a large audience. The braille score helps to level the playing field so that the soloist’s lack of eyesight is relatively unimportant. What matters most is the performer’s talent, skill, and dedication.



## Drills for Chapter 26

(Correct transcriptions of these drills are at the end of this chapter)

### Drill 26.1

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 Mon - day morn - ing ear - ly.  
This is the way we iron our clothes, on Tues - day morn - ing ear - ly.

**REFRAIN**

Dance, dance, dance, dance, Dance a - round the ro - sy;  
Dance, dance, dance, dance, Dance a - round the ring.

### Drill 26.2

1. The wind howl - ing o'er the bil - low From the dis - tant lea, The  
2. Storms can ap - pall me nev - er While her brow is clear: \_\_\_\_\_

storm rag - ing 'round my pil - low Brings no care to me.  
Fair weath - er lin - gers ev - er Where her smiles ap - pear.

Roll on ye dark waves, O'er the troub - led tide: I \_\_\_\_\_  
When sor - row's break - ers 'Round my heart shall hide \_\_\_\_\_

heed not your an - ger, Mag - gie's by my side.  
Still may I find her sit - ting by my side. *fine*

### Drill 26.3

Kennst du das Land, wo die Zi - tro - nen blühen,  
Do you know the coun - try where the lem - on trees grow,

— im dunk - len Laub die Gold - o - ran - gen glühen,  
— A - mong dark leaves the gold - en oran - ges glow,

### Drill 26.4

e vi - ta nel tuo se - - - no e  
pa - - - - - tria e cie - lo a -  
vrò, e cie - - - - -  
- - - - - lo a - vrò.

### Drill 26.5

Và go - den - do vez - zo - so e bel - lo quel ru - scel - lo la  
li - ber - tà, go - den - do và  
vez - zo - so e bel - lo

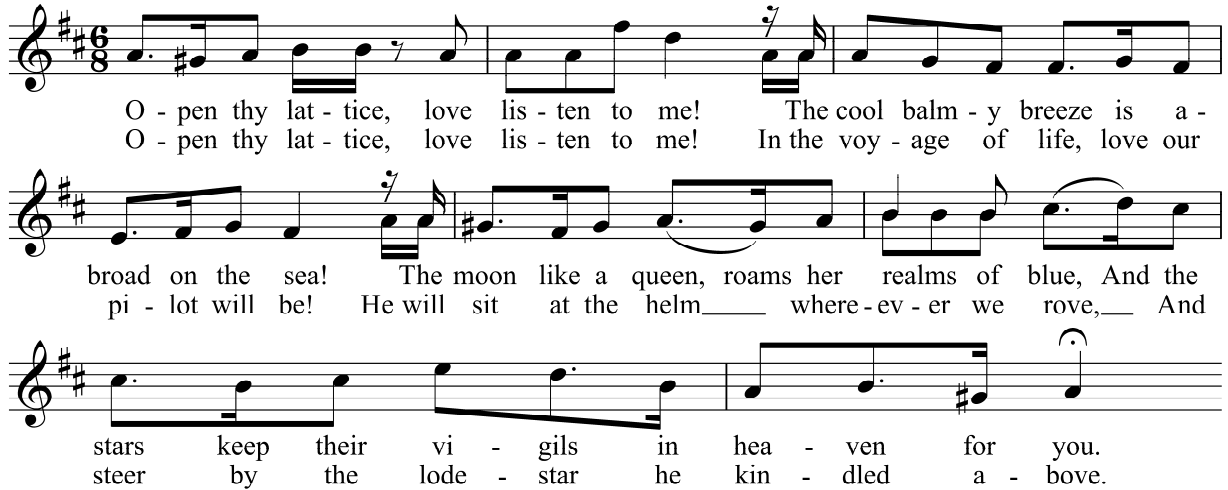
## Exercises for Chapter 26

(Submit the following exercises to your instructor in BRF file format)

### Exercise 26.1

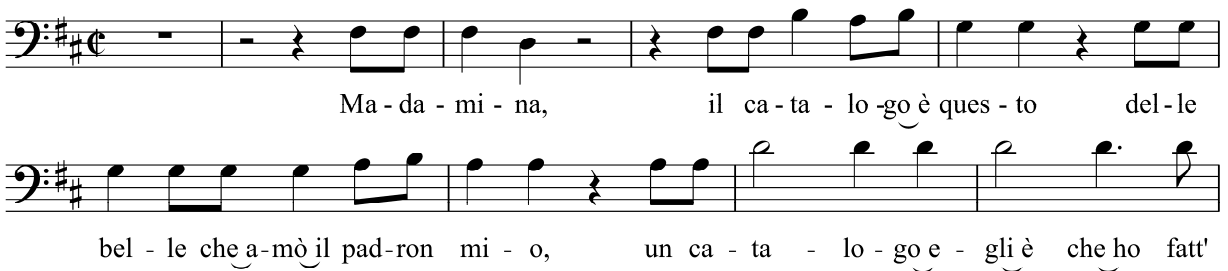
1. I saw three ships come sail - ing by, Sail - ing by, sail - ing by, I  
2. And what d'you think was in them then, In\_\_ them then, in\_\_ them then, And  
3. Three pret - ty girls were in them then, In\_\_ them then, in\_\_ them then, Three  
saw three ships come sail - ing by, On Christ - mas Day in the morn - ing.  
what d'you think was in them then,  
pret - ty girls were in them then,

Exercise 26.2



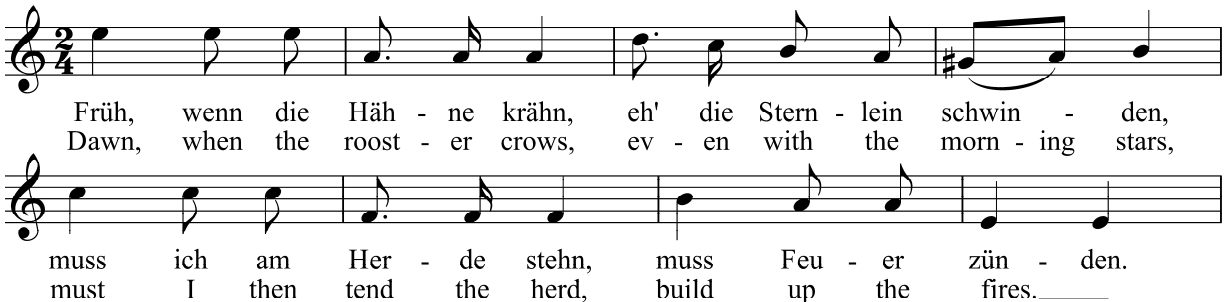
O - pen thy lat - tice, love lis - ten to me! The cool balm - y breeze is a -  
 O - pen thy lat - tice, love lis - ten to me! In the voy - age of life, love our  
 broad on the sea! The moon like a queen, roams her realms of blue, And the  
 pi - lot will be! He will sit at the helm where - ev - er we rove, And  
 stars keep their vi - gils in hea - ven for you.  
 steer by the lode - star he kin - dled a - bove.

Exercise 26.3



Ma - da - mi - na, il ca - ta - lo - go è ques - to del - le  
 bel - le che a - mò il pad - ron mi - o, un ca - ta - lo - go e - gli è che ho fatt'

Exercise 26.4



Früh, wenn die Häh - ne krähn, eh' die Stern - lein schwin - den,  
 Dawn, when the roost - er crows, ev - en with the morn - ing stars,  
 muss ich am Her - de stehn, muss Feu - er zün - den.  
 must I then tend the herd, build up the fires.

Exercise 26.5



I'm noth - ing but a plain old sol - dier, An old re - vo - lu - tion - a - ry  
 The friends I loved the best have de - part - ed, The days of my ear - ly joys have  
 sol - dier, But I've han - dled a gun Where no - ble deeds were done, For the  
 gone, And the voi - ces once dear And fa - mi - liar to my ear, Have  
 name of my com - mand - er was George Wash - ing - ton.  
 fa - ded from the scenes of the earth one by one.





