

Cello/Bass

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

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27712

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Beecher

Music: John Zundel (1813-1882)



9



17

Alt Har Boyd E. Gibson



25



Beecher

Music: John Zundel (1813-1882)



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Beecher

Music: John Zundel (1813-1882)



Alt Har Boyd E. Gibson



CWM Rhondda

Music: John Hughes (1873-1932)



CWM Rhondda

Music: John Hughes (1873-1932)

The first system of musical notation for 'CWM Rhondda' consists of two staves in bass clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written on the upper staff, featuring a series of eighth and sixteenth notes with some beamed runs. The lower staff contains a simple accompaniment of quarter notes.

Alt Har Boyd E. Gibson

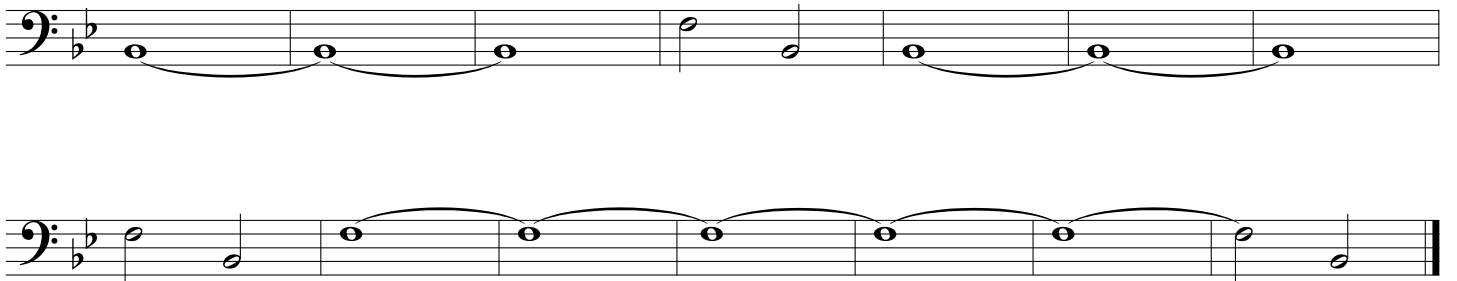
The second system of musical notation for 'CWM Rhondda' consists of two staves in bass clef, with a key signature of two sharps (F# and C#). The upper staff features a melody of half notes, with some notes beamed together. The lower staff contains a simple accompaniment of quarter notes.

CWM Rhondda

Music: John Hughes (1873-1932)



Alt Har Boyd E. Gibson



CWM Rhondda

Music: John Hughes (1873-1932)

The first system of musical notation for 'CWM Rhondda' consists of two staves in bass clef with a 4/4 time signature. The first staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line.

Alt Har Boyd E. Gibson

The second system of musical notation for 'CWM Rhondda' consists of two staves in bass clef. The first staff features a series of half notes, each with a slur underneath. The second staff continues with half notes, also slurred, and concludes with a double bar line.

CWM Rhondda

Music: John Hughes (1873-1932)

The first system of musical notation consists of two staves in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, with some slurs and accents. The piece concludes with a double bar line.

Alt Har Boyd E. Gibson

The second system of musical notation consists of two staves in bass clef with a key signature of one sharp (F#). The melody is written in a single line, featuring a series of half notes and quarter notes, with some slurs and accents. The piece concludes with a double bar line.

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
Harm. Micahel Praetorius

The first system of musical notation is written on a single bass staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 5/2 time signature. The melody consists of a series of quarter and eighth notes, with some rests. The system concludes with a double bar line and a 5/2 time signature.

Alt Har Boyd E. Gibson

The second system of musical notation is written on a single bass staff. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 5/2 time signature. The melody continues from the first system, featuring a mix of quarter, eighth, and sixteenth notes. The system ends with a double bar line and a 5/2 time signature.

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Lo, How a Rose e'er Blooming

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Harm. Micahel Praetorius



Alt Har Boyd E. Gibson



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Es ist ein Ros

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Eventide

William Henry Monk

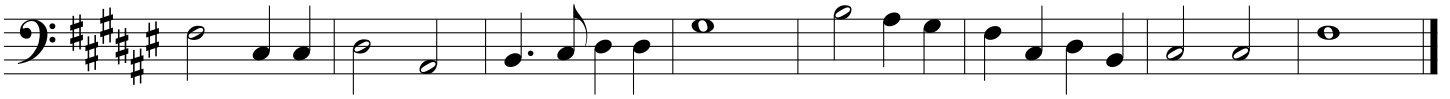
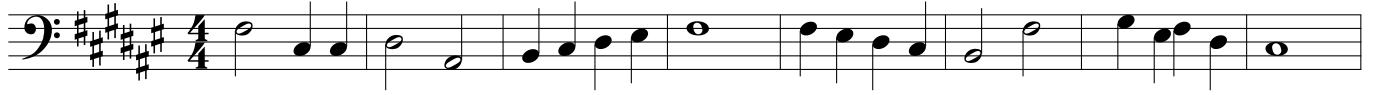
Two staves of musical notation in bass clef, 4/4 time, and B-flat major. The first staff contains the first eight measures of the piece. The second staff contains the next eight measures, ending with a double bar line. The melody consists of quarter and eighth notes, with some rests.

Alt Har Boyd E. Gibson

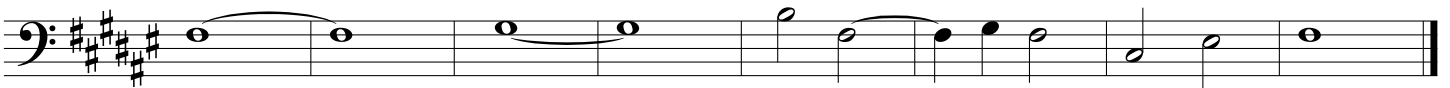
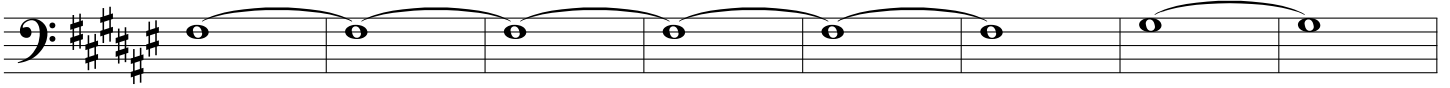
Two staves of musical notation in bass clef, 4/4 time, and B-flat major. The first staff contains the first six measures, featuring a melodic line with a slur over six half notes. The second staff contains the next six measures, continuing the melodic line with a slur over the first two measures and then quarter notes.

Eventide

William Henry Monk



Alt Har Boyd E. Gibson



Festal Song

William H. Walter



Festal Song

William H. Walter



Festal Song

William H. Walter



Alt Har Boyd E. Gibson



Festal Song

William H. Walter



Llanfair

Robert Williams

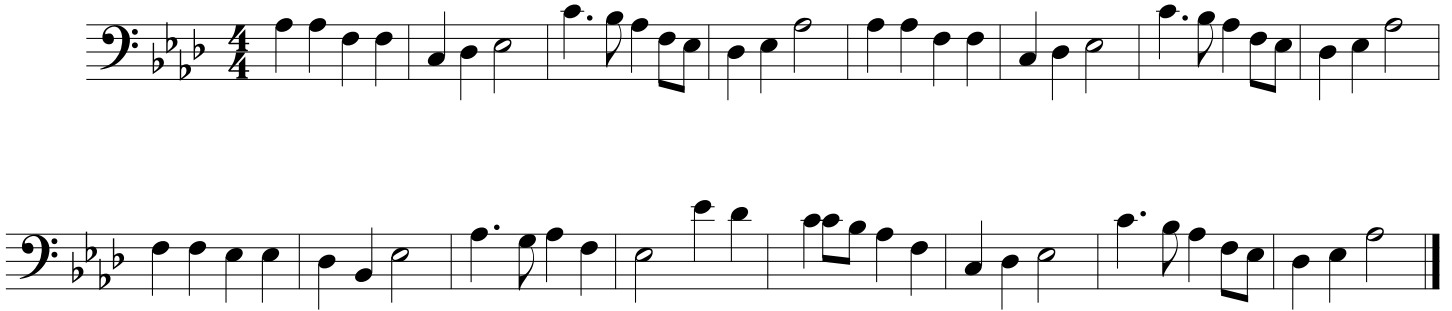
Musical notation for the first piece, 'Llanfair' by Robert Williams. It consists of two staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody is simple and folk-like, featuring quarter and eighth notes.

Alt Har Boyd E. Gibson

Musical notation for the second piece, 'Alt Har' by Boyd E. Gibson. It consists of two staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody is more complex, featuring sixteenth-note runs and eighth-note patterns.

Llanfair

Robert Williams



Alt Har Boyd E. Gibson



Llanfair

Robert Williams

Two staves of musical notation in bass clef, key of D major (two sharps), and 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of eighth and quarter notes, with some dotted rhythms. The second staff continues the melody, ending with a double bar line.

Alt Har Boyd E. Gibson

Two staves of musical notation in bass clef, key of D major (two sharps). The first staff features a more complex melody with sixteenth-note runs and eighth notes. The second staff continues the piece, featuring a long note at the beginning followed by a melodic line with sixteenth-note runs, ending with a double bar line.

Llanfair

Robert Williams

The first piece of music is written on two staves in bass clef, 4/4 time, and B-flat major. The melody consists of quarter and eighth notes, with some dotted rhythms. The first staff contains the first two measures, and the second staff contains the next two measures, ending with a double bar line.

Alt Har Boyd E. Gibson

The second piece of music is written on two staves in bass clef, 4/4 time, and B-flat major. The melody features a prominent eighth-note triplet pattern in the first two measures of each staff, followed by quarter and eighth notes. The first staff contains the first two measures, and the second staff contains the next two measures, ending with a double bar line.

Llanfair

Robert Williams

Two staves of musical notation in bass clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of quarter and eighth notes, with some dotted rhythms. The second staff continues the melody, ending with a double bar line.

Alt Har Boyd E. Gibson

Two staves of musical notation in bass clef, key signature of three sharps (F#, C#, G#). The first staff features a prominent eighth-note triplet pattern. The second staff continues the melody, including a long note with a slur and a final double bar line.

Llanfair

Robert Williams

Musical notation for the first piece, 'Llanfair' by Robert Williams. It consists of two staves of music in bass clef, 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some dotted rhythms. The second staff continues the melody, ending with a double bar line.

Alt Har Boyd E. Gibson

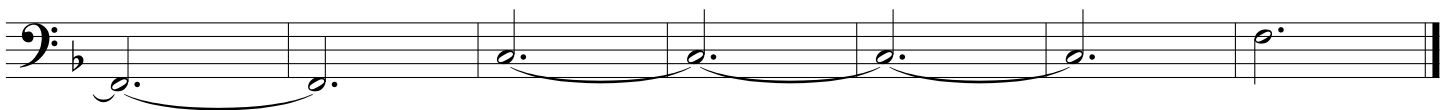
Musical notation for the second piece, 'Alt Har' by Boyd E. Gibson. It consists of two staves of music in bass clef. The first staff features a prominent sixteenth-note triplet pattern. The second staff continues the melody, ending with a double bar line.

Lobe den Herren

Harmony William S. Bennett



Alt Har Boyd E. Gibson



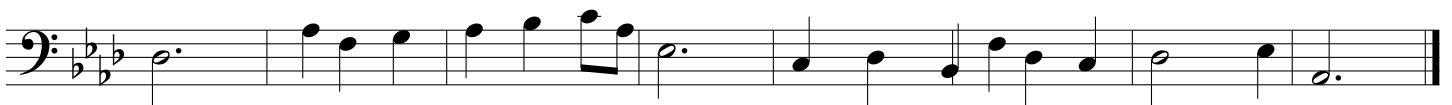
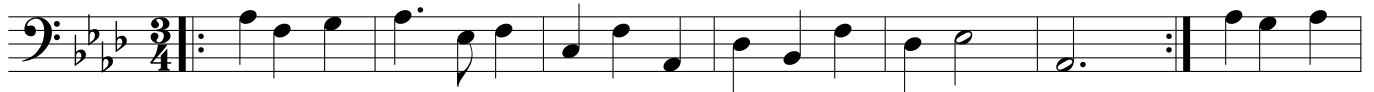
Lobe den Herren

Harmony William S. Bennett

The first system of musical notation consists of two staves in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a repeat sign and contains a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, 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Lobe den Herren

Harmony William S. Bennett



Alt Har Boyd E. Gibson



Lobe den Herren

Harmony William S. Bennett

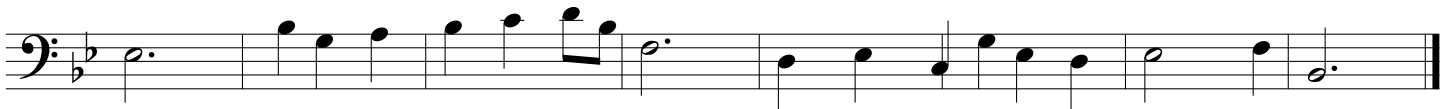


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Lobe den Herren

Harmony William S. Bennett



Alt Har Boyd E. Gibson



Marion

Arthur H. Messiter (1834-1916)



Alt Har Boyd E. Gibson



Marion

Arthur H. Messiter (1834-1916)



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McKee

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



Alt Har Boyd Gibson



McKee

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Stuttgart

Melody: Psalmody Sacra
Harmony: William Henry Havergal



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Melody: Psalmodia Sacra
Harmony: William Henry Havergal



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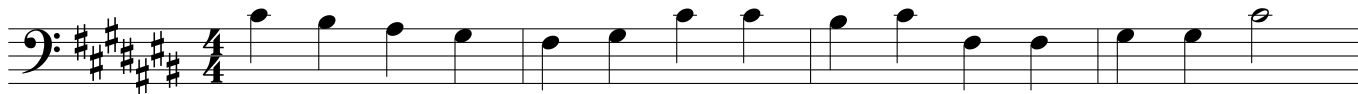


Alt Har Boyd E. Gibson



Stuttgart

Melody: Psalmody Sacra
Harmony: William Henry Havergal



Tallis Canon

Music: Thomas Tallis (1505?-1585)

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

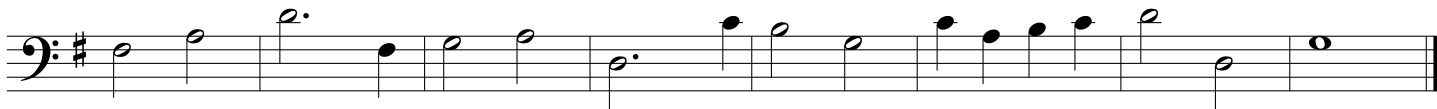


Alt Har Boyd E. Gibson



Truro

Melody: Psalmody Evangelica
Arr Lowell Mason



Alt Har Boyd E. Gibson

