

Sight Singing Materials

Sing each melodies after spending 45 seconds assessing the range, key points of arrival, any chromatic challenges, and distinctive rhythmic issues. Strive to “know” the melody before you begin, and keep the tempo moderate and steady. If this is a challenge for you, then seek additional materials (e.g. Ottman, R. and Rogers, N. “Music for Sight-Singing”, New York: Prentice Hall [any edition]) and repeat this task regularly as part of your daily practice.

1. *Moderato.*

Musical notation for exercise 1, *Moderato.* It consists of four staves of music in 2/4 time. The first staff has a tempo marking *Moderato.* and includes fingerings *1 2 1 2* under the first four notes. The melody starts on a middle C and moves through various intervals, including a chromatic descent and a sharp sign.

2.

Musical notation for exercise 2. It consists of two staves of music in 2/4 time. The first staff begins with a whole rest followed by a repeat sign. The melody is in a key with one flat and consists of eighth and quarter notes.

3. *Andantino.*

Musical notation for exercise 3, *Andantino.* It consists of three staves of music in 3/4 time. The key signature has one sharp. The melody is primarily eighth notes with some quarter notes.

4. *Allegretto.*

Musical notation for exercise 4, *Allegretto.* It consists of one staff of music in 2/4 time. The key signature has two flats. The melody is primarily eighth notes with some quarter notes.



5.



6.



7.



8.





11.

THE SONG IS YOU

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Words by Oscar Hammerstein II
Music by Jerome Kern

Broadly

C Eb dim7 Dm7 G7 Em7 A7 Dm7 G7

I hear mu-sic when I look at you; a beau-ti-ful theme of ev-'ry dream I ev-er knew. Down deep in my

Em7 Am7 Dm7 G7 Dm7 b5 G7 E7 A7 D7 G7 C Eb dim7

heart I hear it play. I feel it start, then melt a-way. I hear mu-sic when I touch your

Dm7 G7 Em7 Eb9 Ab9b5 G7 CM7 Am7 A7

hand; a beau-ti-ful mel-o-dy from some en-chant-ed land. Down deep in my heart, I hear it

Dm7 G7#5 C F#m7b5 B7b9 EM7 F#m7 B7 EM7

say, is this the day? I a-lone have heard this love-ly strain, I a-lone have heard this

A#m7 D#7 G#m7 C#9 F#7 C#5

glad re-frain: Must it be for ev-er in-side of me, why can't I let it go, why can't I

B7 G7 C Eb dim7 Dm7 G9 CM7 C9

let you know, why can't I let you know the song my heart would sing? That beau-ti-ful rhap-so-dy of love and youth and

F Bb9 Em7 A7 Dm G7 C F7 C6

spring, the mu-sic is sweet, the words are true. The Song Is You.

12.

The last time I saw Paris

Hammerstein/Kern

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a repeat sign. The second staff contains a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third staff has a measure rest at the beginning, with the number '11' above it. The fourth staff has a measure rest at the beginning, with the number '15' above it. The fifth staff has a measure rest at the beginning, with the number '19' above it. The sixth staff has a measure rest at the beginning, with the number '23' above it, and includes a triplet of eighth notes.

13.

235

My Ship

Lyric: Ira Gershwin

Music: Kurt Weill

Med. Ballad

A $F^{6/9}$ $D^{7(b9)}$ G^{13} C^9_{SUS} C^9 $F^{6/9}$ $D^{7(\#9)}$ $C_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ B^b7

My ship has sails that are made of silk, The decks are trimmed with gold, And of

$A_{MI}^{7(11)}$ $D^{7(\#9)}$ G_{MI}^{11} $B^b_{MI}^{(MA7)}$ $E^b9(\#11)$ D_{MI}^{11} $A^b_{MI}^{(MA7)}$ G_{MI}^7 $C^{7(b9)}$

jam and spice there's a par - a - dise in the hold. My

$F^{6/9}$ $D^{7(b9)}$ G^{13} C^9_{SUS} C^9 $F^{6/9}$ $D^{7(\#9)}$ $C_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ B^b7

ship's a - glow with a mil - lion pearls, and ru - bies fill each bin. The

$A_{MI}^{7(11)}$ $D^{7(\#9)}$ G_{MI}^{11} $B^b_{MI}^{(MA7)}$ $E^b9(\#11)$ D_{MI}^{11} $A^b_{MI}^{(MA7)}$ C^9_{SUS} F

sun sits high in a sap - phire sky when my ship comes in. I can

B C^9_{SUS} G_{MI}^7 $B^b_{MI}^6$ F_{MA}^7 $B_{MI}^{7(b5)}$ $E^{7(b9)}$

wait the years till it ap - pears, One fine day one spring; But the

A_{MI}^7 D_{MI}^7 A_{MI}^7 D_{MI}^7 A_{MI}^7 D^{13} G^9_{SUS} G^{13} C^9_{SUS} $C^{7(\#5)}$

pearls and such, They won't mean much if there's miss - ing just one thing. I

C $F^{6/9}$ $D^{7(b9)}$ G^{13} C^9_{SUS} C^9 $F^{6/9}$ $D^{7(\#9)}$ $C_{MI}^{7(b5)}$ $B_{MI}^{7(b5)}$ B^b7

do not care if that day ar - rives, That dream need nev - er be if the

$A_{MI}^{7(11)}$ $D^{7(\#9)}$ G_{MI}^{11} $B^b_{MI}^{(MA7)}$ $E^b9(\#11)$ D_{MI}^7 C^7

ship I sing does - n't al - so bring my own true love to

F_{MA}^7 $F^{\#o7}$ G_{MI}^7 C^7 F_{MA}^9 $D_{MI}^{(B7(b5))}$ $B^b_{MA}^9$ E^b13_{SUS} E^b9

me, If the ship I sing does - n't al - so bring my

A_{MI}^7 A^b13 G_{MI}^7 $C^{7(b9)}$ F^6 $(G_{MI}^7 C^7)$

own true love to me.

14.

SPEAK LOW

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Words by Ogden Nash
 Music by Kurt Weill

Rhumba or Beguine

Gm9 C9 Gm9 C9 Gm9 C9

Speak Low _____ when you speak, love, _____ our sum-mer day with-ers a-way too
 Low _____ dar-ling, Speak Low _____ love is a spark lost in the dark too

F6 D7 Bbm9 Eb9 Bbm9 Eb9

soon, too soon, Speak Low _____ when you speak, love, _____ Our mo-ment is
 soon, too soon, I feel _____ wher-ever I go _____ that to-mor-row is

G9 C9 C7b9 F6 D7 Gm7 C7 F

swift, like _____ ships a drift, we're _____ swept a drift, too soon Speak
 near, to-mor-row is here and al-ways too _____ soon. _____

Fm7 Abm EbM7

Time is so old _____ and love so brief, love is pure gold _____ and

E7b9 E7 C7#5 Gm9 C9 Gm9 C9

time a thief. We're late _____ dar-ling we're late _____ the cur-tain de-

Gm9 C9 F6 D Bbm9 Eb9

scends, ev-'ry-thing ends too soon too soon I wait _____ dar-ling, I

F D7 G9 C#5 F6

wait _____ will you Speak Low to me, speak love to me and soon. _____