

9

BARS, REPETITIONS & ENDINGS

Scope: Different bars, repetitions and jumps are presented.

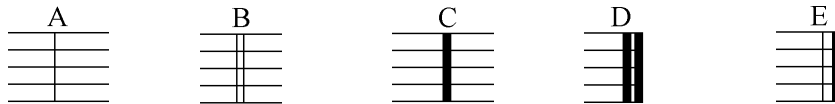
Bars

A single thin line is called a *measure bar*. It is used to divide the song into equal time intervals and at the same time cancels accidentals and restores the key signature. See example A below.

A single thick bar or two thin bars are called a *phrase bar*. It can be used to separate phrases (short lyric passages) from one another and to separate the stanza from the chorus or refrain. See B and C for examples.

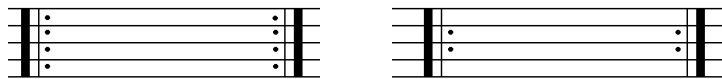
There are several forms of the *double bar* and their meanings are not consistent except for the use of the thick double bar. It is used to show the end of the song. See D below.

The double bar formed by one thin bar and one thick bar is used most often in modern music to show divisions within a song and the end of the song. In church music, it is most often used to divide the end of the verse usually sung from the optional ending, usually an "Amen". See example E.

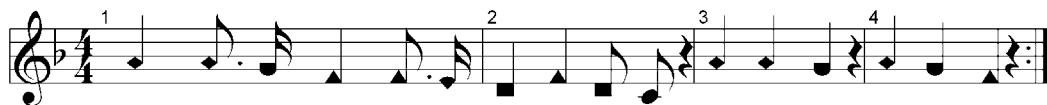


Repeats

Repeat dots, formed by either four dots or in some modern music by two dots, are used to signal that a section is to be repeated. Dots to the left of a bar indicate a jump back to previous dots on the right side of a bar. If a set of dots is not encountered to the right of a bar, then the jump is taken to the beginning of the song.



In the following example, the repeat dots in measure 4 signal a jump back to the beginning. The following is sung in the following order: 1 – 4, 1 – 4.



1. { There's not a friend like the low - ly Je - sus. No, not one! No, not one!
None else could heal all our soul's dis - eas - es. No, not one! No, not one!

Different *endings* to a section of music are indicated by a variation of repeat dots. The difference is that the first time that the section is sung, the first ending is sung, but when the repeated section is sung, the second ending is sung.

In the next example, the dots at the end of measure 4 indicate a jump back to the beginning of the song. When the repeat is sung, measures 1, 2, 3, and 5 are sung. Another repeat occurs in the section starting at measure 10. The following song is sung in the following order: 1 – 4, 1 – 3, 5 – 13, 10 – 12, and 14.

1. { Sing them o - ver a - gain to me, Won-der-ful words of Life.
Let me more of their beau-ty see, Won-der-ful words of Life:

Chorus
6 Words of life and beau - ty, Teach me faith and du - ty;

10 Beau-ti-ful words,won-der-ful words, Won-der-ful words of Life; Life.

Fine (pronounced fee-nay) is used to mark the ending of a song when the ending of the song is not at the bottom of the song.

Jumps

D.C., standing for Da Capo, signals a return to the beginning of the song. *Fine* marks the ending of the song after the jump is taken to the beginning. In the following example, the DC in measure 8 indicates a jump back to the beginning of measure 1. The song will now end at measure 4. In this case, a separate set of words are to be sung during the DC jump. They are denoted by the D.C. in front of them. The proper form is *D.C. al Fine* but the *al Fine* may not be shown but is understood, meaning to take the jump to the beginning of the song and stop at the *Fine*. The following song is sung in the following order: 1 – 4, 1 – 4, 5 – 8, and 1 – 4.

1. { There's not a friend like the low - ly Je-sus. No, not one! No, not one!
None else could heal all our soul's dis-eas-es. No, not one! No, not one!
DC. There's not a friend like the low - ly Je-sus. No, not one! No, not one!

Chorus
5 Je - sus knows all a - bout our stug-gles: He will guide till the day is done;

D.S., standing for *Dal Segno*, signals a return to the sign (♯) found above measure 5. *Fine* marks the ending of the song after the jump is taken to the sign. In the following example, the *DS* in measure 12 signals a jump to the sign in measure 5. Measures 5, 6, 7, and 8 are to be repeated, and the song ends with the *Fine* in measure 8. The *D.S.* will always jump back toward the beginning of the song. The proper form is *D.S. al Fine* but in this example the *al Fine* is understood, meaning to take the jump to the sign and stop at the *Fine*. The following song is sung in the following order: 1 – 12 and 5 – 8.

1. Who at the door is stand-ing, Pa-tient-ly draw-ing near,
 En-trance with-in de-mand-ing? Whose is the voice I hear?
D.S. If thou wilt heed my call-ing, I will a-bide with thee.
Chorus Sweet-ly the tones are fall-ing: O-pen the door for me!

The musical notation consists of three staves. The first staff has measures 1-4. The second staff has measures 5-8, with a sign (♯) above measure 5 and the word 'Fine' above measure 8. The third staff has measures 9-12, with 'Chorus' above measure 9 and 'D.S. al Fine' above measure 12.

The *CODA* is used to jump forward in the song. There will always be additional instructions associated with the *Coda*.

DC al CODA means to take the *DC* jump from this point to the beginning of the song. When the *TO CODA* statement is encountered, jump to the *CODA* sign (⊕), found at the start of section 3 below. The following is sung in the following order: 1, 2, 1, 3.

1 To Coda 2 D.C. al Coda 3 ⊕

The musical notation shows three measures on a single staff. Measure 1 is followed by a vertical bar line. Measure 2 is followed by a vertical bar line. Measure 3 ends with a CODA sign (⊕) and a double bar line.

DS al CODA means that from this point, take the *DS* jump to the sign, sing to the *TO CODA* statement, then jump to the *CODA* sign. The following is sung in the following order: 1, 2, 3, 2, and 4.

1 2 ♯ To Coda 3 D.S. al Coda 4 ⊕

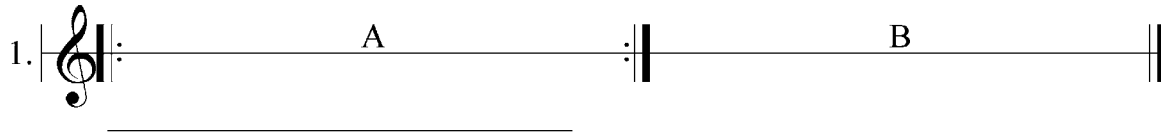
The musical notation shows four measures on a single staff. Measure 2 has a sign (♯) above it. Measure 3 is followed by a vertical bar line. Measure 4 ends with a CODA sign (⊕) and a double bar line.

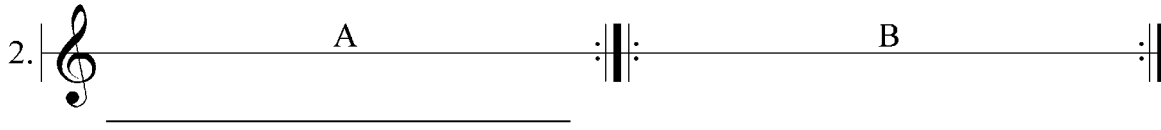
Sometimes a statement like "Third stanza take *CODA*" will be used. This would mean that the *Coda* section is to be sung after singing the third stanza.

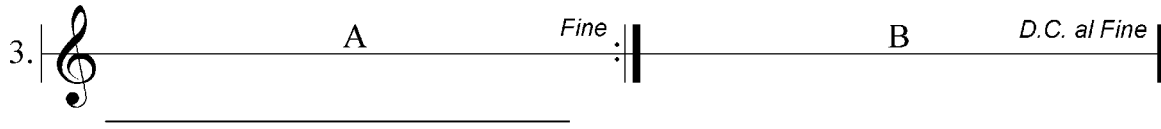
Summary: Authors will repeat sections of a song so it will not take up so much room on paper. *D.C.* takes you back to the beginning of the song while *D.S.* takes you back to the sign. *Coda's* jump you forward to the *Coda* sign.

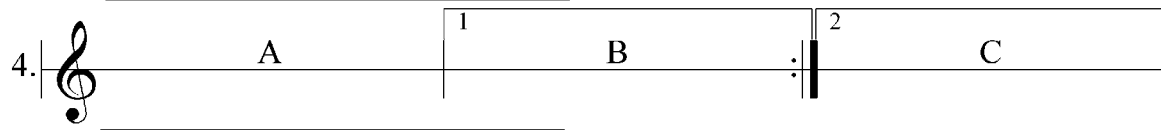
Exercises

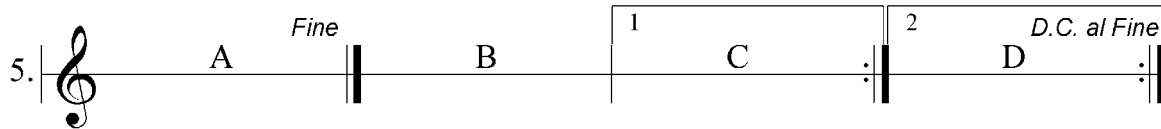
Write down the letters of the sections of these songs as they are to be sung.

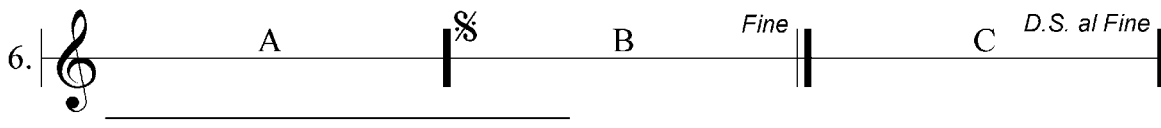
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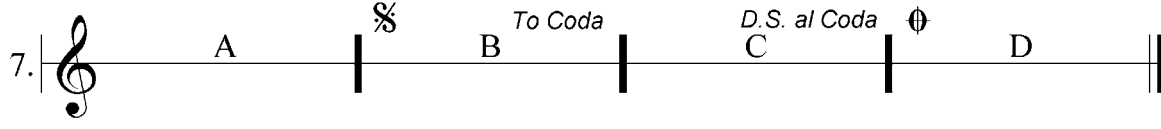
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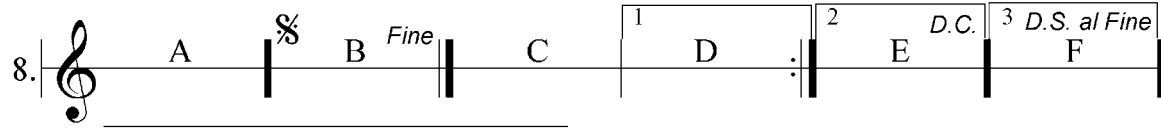
3. 

4. 

5. 

6. 

7. 

8. 

9. 