

Barlines and Measures

Handout #1

Normal Barlines - Most common barline, sometimes called “single barline.”

Double Barline - Used to indicate a substantive change in the music and is left to the composer (and/or music publisher) to determine if the change merits the usage of a double barline.

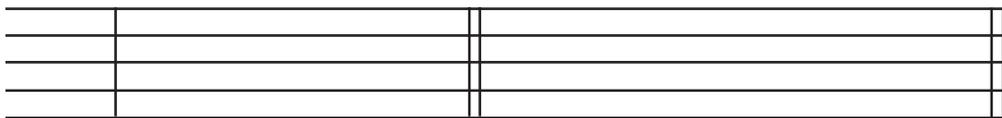
Final Barline - Used to indicate the conclusion of the music (found in final measure).

Examples:

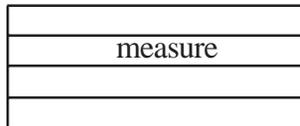
Normal Barline

Double Barline

Final Barline

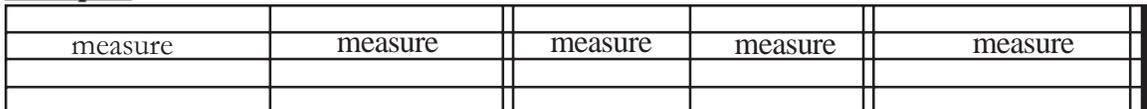


Measure - Musical unit created between two barlines.



Note that the barlines can be of different types and the result between a pair of any barlines is still referred to as a measure.

Example:



Bold “Barline” - At times, a music publisher will find the need to add a bold barline, as found in our hymnal, to signal the beginning of the refrain even if it means that a measure may or may not be interrupted by the addition of this barline. *Remember that it is only included to show where the refrain to a hymn begins and does not constitute yet another measure.*

Two distinctly different examples, both ultimately communicating the same thing:

Hymn: *Low In the Grave he Lay* (CHRIST AROSE) (BH91 #160). In this example, a bold barline does not interrupt a measure (third line, or “score”), but serves a dual purpose of both a double barline indicating a change (a refrain), and also to signal that indeed this is the beginning of the refrain.

Hymn: *Come, Thou Fount of Every Blessing* (WARRENTON) (BH91 #18). There are 12 measures, but in the third “score” there is a bold barline interjected into a measure to show where the refrain begins. In this case and on this particular score, there are only 3 measures--do not allow the bold barline to create a new measure.

Treatment of Barlines, Measures, and Staff Systems

Reference Hymnal: The Baptist Hymnal (1991 edition)

1) Pick-up notes (Anacrusis).

Traditional “pick-up notes” are treated as in any other piece of music, with the partial, incomplete “pick-up measure” written at the beginning of the first complete measure.

Hymn: *I Love to Tell the Story* (HANKEY) (BH91 #572)

- a) Note that the final measure of the hymn rhythmically completes the pick-up measure by providing the balance of a normal measure (in this case, 4/4 time).
- b) If numbering or referring to measures by their number, the “pick-up measure” is *not* included in that count, however, the final measure--though technically an incomplete measure--*is* counted.

2) Vertical, Bold “Barline” -- Indicates the beginning of the Refrain.

In order to specify to the reader where the refrain (“chorus”) to a hymn occurs (in hymns that have refrains since not all hymns have them), a bold, vertical line is placed immediately before the refrain, on the music staff. It may or may not serve as a barline based on the following two circumstances:

- a) **Barline:** whenever the refrain begins on the first beat of a measure, the bold vertical line is now serving as a barline because it borders a rhythmically complete measure.

Hymn: *Turn Your Eyes Upon Jesus* (LEMMEL) (BH91 #320)

- a) In this hymn the refrain occurs on the 3rd grand staff (system), in the 5th measure, and begins at the beginning of a new measure. In this case, the bold vertical line *serves as a barline*--either a normal, single barline, or could be viewed as a double barline (introducing a new section, idea, etc.)

- b) **Not a Barline:** whenever the refrain begins within the context of a measure, the same vertical, bold (quasi-)“barline” appears but in this case, it is NOT serving as a barline typically serves--which is to create the borders of a measure.

Hymn-Carol: *O Come, All Ye Faithful* (ADESTE FIDELIS) (BH91 #89)

- a) On the third staff system, after the word “*angels*,” the refrain begins but instead of occurring at the start of a new measure, it begins within the measure that contains the word “*angels*.” In this case, this “vertical, bold” symbol is *NOT* a barline in the traditional sense, but only an indication of where the refrain begins--in this case, “*O Come, let us...*”

3) Other incomplete measures: Poetry trumps music.

Because a hymnal is first a book of words (poems, hymns, etc.), the priority will be in communicating those words in the most logical fashion. This will require that some of the basic rules regarding measure divisions might be bent slightly in order to 1) honor the poetic flow of a hymn, or 2) fit all the music within the relatively cramped space of a hymnal page (approximately 8^{1/2}”x 5^{1/2}”).

Hymn: *My Jesus, I Love Thee* (GORDON) (BH91 #210)

- a) A regular anacrusis begins the hymn as would be expected. However, on each subsequent line is another “pseudo pick-up measure.” These one-beat measures exist only to maintain the poetic nature of the hymn. The typical music formatting rules have been adjusted to make this allowance--otherwise those single “pick-up” notes would remain along with the notes in the measure at the end of the previous musical line.

Hymn: *It is Well with My Soul* (VILLE DU HAVRE) (BH91 #410)

- b) This hymn demonstrates a limitation of space for the publishers wishing to place the entire hymn on one page of the hymnal. The end of the top line shows an incomplete measure. In this case, more than one beat is being brought down to the next staff system and no barline is placed at the end of that measure instructing the music reader that it is an incomplete measure of *more than just one beat*.

Musical SuDoku

Level: Easy

Directions: Following the exact same rules of working a SuDoku puzzle, the object of the puzzle is to get one of each of the nine musical symbols in each smaller box of nine squares while at the same time, on each horizontal and each vertical line, those same symbols are filled in while using each symbol only once on each horizontal and vertical line.

Music Symbols:



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ANSWERS

Music Symbols:



