

MELODIA

A COMPREHENSIVE COURSE IN
SIGHT-SINGING
(SOLFEGGIO)

THE EDUCATIONAL PLAN BY
SAMUEL W. COLE

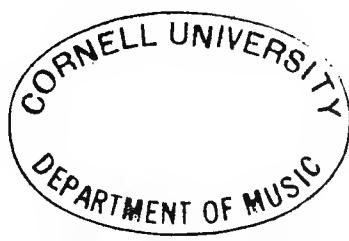
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BROOKLINE, MASS., AND INSTRUCTOR IN THE
NEW ENGLAND CONSERVATORY OF MUSIC

THE EXERCISES WRITTEN AND SELECTED BY
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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for, today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in "singing at sight" a part-song or an anthem which has modulations to any except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight — which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of *MELODIA* believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years' experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can "stand up and sing" alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the key-note. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in *MELODIA*, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain

many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of *MELODIA* that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only "skip" definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

- 1, The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
- 2, The normal compass of *average* voices (an octave and five notes from low A) is seldom exceeded;
- 3, Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
- 4, The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
- 5, Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
- 6, Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.

As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, “To ii” means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise

may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV: but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [||] is inserted. The double-thin-bar [|] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

| | | | | | |
|-----------|------------------------------|-----------|------------------------------|------------|-------------------------------|
| <i>Ad</i> | T. Anderton [1836-] | <i>Gn</i> | C. F. Gounod [1818-1893] | <i>Na</i> | J. Nares [1715-1783] |
| <i>Ab</i> | D. F. E. Auber [1782-1871] | <i>Hd</i> | G. F. Händel [1685-1759] | <i>Pa</i> | A. Panseron [1796-1859] |
| <i>Bh</i> | J. S. Bach [1685-1750] | <i>Hr</i> | H. L. Hasler [1564-1612] | <i>Py</i> | C. H. H. Parry [1848-] |
| <i>Be</i> | L van Beethoven [1770-1827] | <i>Hs</i> | J. A. Hasse [1699-1783] | <i>Rd</i> | J. J. Rodolphe [1730-1812] |
| <i>Bt</i> | A. Bertalotti [1665-1730(?)] | <i>Hn</i> | J. Haydn [1732-1809] | <i>Rs</i> | G. Rossini [1792-1868] |
| <i>Bn</i> | H. Bönicke [1821-1879] | <i>Hg</i> | J. Higgs [1829-1902] | <i>Sb</i> | J. N. Scheble [1789-1837] |
| <i>Br</i> | J. Brahms [1833-1897] | <i>Kb</i> | J. P. Kirnberger [1721-1783] | <i>Sn</i> | F. Schneider [1786-1853] |
| <i>Cl</i> | G. Carulli [1800-1877] | <i>La</i> | H. F. Langlé [1741-1807] | <i>Sm</i> | R. Schumann [1810-1856] |
| <i>Cb</i> | E. Chabrier [1842-1894] | <i>Ls</i> | O. Lasso [1532-1594] | <i>St</i> | J. A. Steffani [1726-1800(?)] |
| <i>Ck</i> | G. W. Chadwick [1854-] | <i>Lm</i> | H. Lemoine [1786-1854] | <i>Ts</i> | W. Tschirch [1818-1892] |
| <i>Ch</i> | L. Cherubini [1760-1842] | <i>Lo</i> | L. Leo [1694-1756] | <i>Vd</i> | G. Verdi [1813-1901] |
| <i>Cn</i> | P. Cornelius [1824-1874] | <i>Lw</i> | C Löwe [1796-1869] | <i>Wg</i> | R. Wagner [1813-1883] |
| <i>Du</i> | F. Durante [1684-1755] | <i>Mn</i> | F. Mendelssohn [1809-1847] | <i>Wb</i> | S. Webbe [1740-1816] |
| <i>Fi</i> | C. H. Fischer [1800-1875(?)] | <i>Mi</i> | J. Minard [1845(?) -] | <i>Wn</i> | B. Widmann [1820-] |
| <i>Fr</i> | C. Franck [1822-1890] | <i>Ms</i> | W. A. Mozart [1756-1791] | <i>Wll</i> | F. Wüllner [1832-1902] |

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M E L O D I A - B O O K I

FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat

The musical exercises are arranged vertically, each consisting of two measures. The first measure of each exercise is numbered from 1 to 23 above the staff. The second measure begins with a vertical bar line. Measures 11 and 12 are grouped together by a double bar line.

- Exercise 1:** Measures 1-2: Step-wise up (quarter notes).
- Exercise 2:** Measures 3-4: Step-wise up (eighth notes).
- Exercise 3:** Measures 5-6: Step-wise up (sixteenth notes).
- Exercise 4:** Measures 7-8: Step-wise up (eighth notes).
- Exercise 5:** Measures 9-10: Step-wise up (sixteenth notes).
- Exercise 6:** Measures 11-12: Step-wise up (eighth notes).
- Exercise 7:** Measures 13-14: Step-wise up (sixteenth notes).
- Exercise 8:** Measures 15-16: Step-wise up (eighth notes).
- Exercise 9:** Measures 17-18: Step-wise up (sixteenth notes).
- Exercise 10:** Measures 19-20: Step-wise up (eighth notes).
- Exercise 11:** Measures 21-22: Step-wise up (sixteenth notes).
- Exercise 12:** Measures 23-24: Step-wise up (eighth notes).

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24 25 26

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5 - 57 - 67645 - 200

Musical score with five staves of music, numbered 46 through 75. The music is written in common time (indicated by 'C') and consists mostly of eighth and sixteenth notes. The staves are separated by vertical bar lines, and some measures contain double bar lines. The notes are black on white staff lines.

46 47 48
49 50 51
52 53 54
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A page of musical notation consisting of 15 staves of music. The music is numbered sequentially from 94 to 108. The notation includes various note values (eighth notes, sixteenth notes, etc.) and rests, with some notes having stems pointing up and others down. The key signature changes frequently, indicated by clefs (G, F, C) and sharps or flats. Measure 94 starts in 3/4 time. Measures 95 and 96 start in 6/8 time. Measure 97 starts in 8/8 time. Measures 98 and 99 start in 4/4 time. Measures 100 and 101 start in common time. Measures 102 and 103 start in 3/2 time. Measures 104 and 105 start in 8/8 time. Measures 106 and 107 start in 6/8 time. Measure 108 starts in 8/8 time.

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A page of musical notation consisting of 18 staves of music. The music is numbered sequentially from 128 to 147. The notation includes various note values (eighth notes, sixteenth notes, etc.) and rests, primarily in common time (indicated by a 'C'). Some staves begin with a treble clef (G), while others begin with a bass clef (F). Measure 128 starts with a quarter note followed by eighth notes. Measure 129 consists entirely of eighth notes. Measure 130 begins with a quarter note followed by eighth notes. Measure 131 consists entirely of eighth notes. Measure 132 begins with a quarter note followed by eighth notes. Measure 133 begins with a quarter note followed by eighth notes. Measure 134 consists entirely of eighth notes. Measure 135 begins with a quarter note followed by eighth notes. Measure 136 begins with a quarter note followed by eighth notes. Measure 137 begins with a quarter note followed by eighth notes. Measure 138 begins with a quarter note followed by eighth notes. Measure 139 begins with a quarter note followed by eighth notes. Measure 140 begins with a quarter note followed by eighth notes. Measure 141 begins with a quarter note followed by eighth notes. Measure 142 begins with a quarter note followed by eighth notes. Measure 143 begins with a quarter note followed by eighth notes. Measure 144 begins with a quarter note followed by eighth notes. Measure 145 begins with a quarter note followed by eighth notes. Measure 146 begins with a quarter note followed by eighth notes. Measure 147 begins with a quarter note followed by eighth notes.

Musical score with 18 staves of music, numbered 148 to 167. The key signature changes throughout the piece, indicated by the letter G, A, and C above the staff. The time signature also varies, including common time and 3/4 time.

- Staff 148: G major, common time.
- Staff 149: G major, common time.
- Staff 150: G major, common time.
- Staff 151: G major, common time.
- Staff 152: G major, common time.
- Staff 153: G major, common time.
- Staff 154: G major, common time.
- Staff 155: G major, common time.
- Staff 156: G major, common time.
- Staff 157: G major, common time.
- Staff 158: C major, common time.
- Staff 159: C major, common time.
- Staff 160: G major, common time.
- Staff 161: G major, common time.
- Staff 162: G major, common time.
- Staff 163: G major, common time.
- Staff 164: G major, common time.
- Staff 165: G major, common time.
- Staff 166: G major, common time.
- Staff 167: G major, common time.

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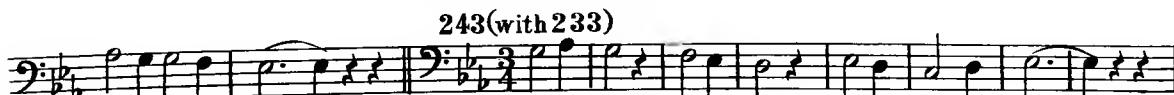
204

205

All Unison Bass Exercises are to be sung by all singers, the Sopranos and Altos sounding, of course, an octave higher.

The page contains 15 staves of musical notation for bass voices, arranged in three columns. The staves are written on a bass clef staff with a common time signature. The exercises are numbered as follows:

- 206 (top of first column)
- 207 (middle of first column)
- 208 (right of 207)
- 209 (top of second column)
- 210 (middle of second column)
- 211 (right of 210)
- 212 (top of third column)
- 213 (middle of third column)
- 214 (right of 213)
- 215 (top of fourth column)
- 216 (middle of fourth column)
- 217 (right of 216)
- 218 (top of fifth column)
- 219 (middle of fifth column)
- 220 (right of 219)
- 221 (top of sixth column)
- 222 (middle of sixth column)
- 223 (right of 222)
- 224 (top of seventh column)
- 225 (middle of seventh column)





14

266

267

268 (with 279)

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270

271

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275

276

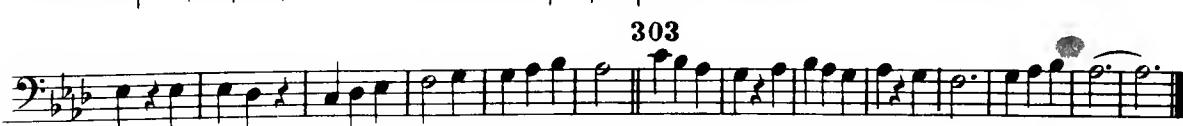
277

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279 (with 268)

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281



16

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305



306



307 (with 312)

308

309



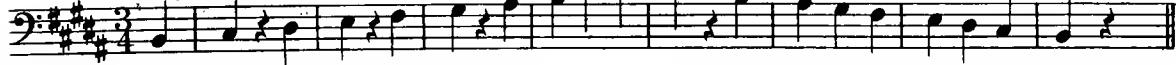
310



311



312 (with 307)



313



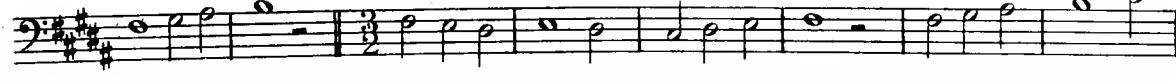
314



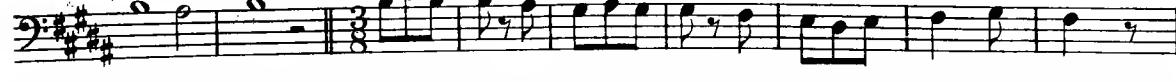
315



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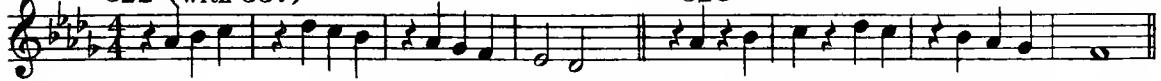
320

321 (with 338)



322 (with 337)

323



324



325



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327



328 (with 339 or 340)

329



330

331



332



333

334



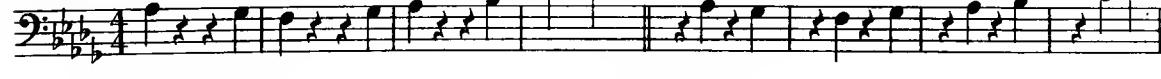
335

336



337 (with 322)

338 (with 321)



339 (with 328)

340 (with 328)



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361 (with 378)

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364 (with 379)

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378 (with 361)

379 (with 364)

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424

SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation

The musical score contains six staves of two-part music for piano, arranged in two columns of three staves each. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staves:

- Measures 1-6 are grouped together above the first three staves.
- Measure 7 is above the fourth staff.
- Measures 8Wn and 9Wn are grouped together above the fourth staff.
- Measure 10 is above the fifth staff.
- Measure 11 is above the sixth staff.

The music consists of step-wise melodic lines in various keys, primarily diatonic. The notation includes quarter notes, eighth notes, sixteenth notes, and rests. The bass clef staff often features rests or sustained notes, while the treble clef staff provides harmonic support. The overall style is instructional, designed for divided beat performance.

12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn



24





Musical score page 25, measures 40-41. The top staff continues with eighth-note patterns. Measure 41 begins with a quarter note followed by eighth notes. The bottom staff also continues with eighth-note patterns.

Musical score page 25, measures 41-42. The top staff shows a mix of eighth and sixteenth notes. Measure 42 begins with a dotted half note followed by eighth notes. The bottom staff continues with eighth-note patterns.

Musical score page 25, measures 42-43. The top staff continues with eighth and sixteenth notes. Measure 43 begins with a dotted half note followed by eighth notes. The bottom staff continues with eighth-note patterns.

Musical score page 25, measures 43-44. The top staff continues with eighth and sixteenth notes. Measure 44 begins with a dotted half note followed by eighth notes. The bottom staff continues with eighth-note patterns.

Musical score page 25, measures 44-45. The top staff continues with eighth and sixteenth notes. Measure 45 begins with a dotted half note followed by eighth notes. The bottom staff continues with eighth-note patterns.

Musical score page 25, measures 45-46. The top staff continues with eighth and sixteenth notes. Measure 46 begins with a dotted half note followed by eighth notes. The bottom staff continues with eighth-note patterns.

Musical score page 25, measures 46-47. The top staff continues with eighth and sixteenth notes. Measure 47 begins with a dotted half note followed by eighth notes. The bottom staff continues with eighth-note patterns.

26



46



47



48



49



50







Musical score page 29, measures 63-64. The score consists of two staves. The top staff is in treble clef, B-flat major (two sharps), and common time. The bottom staff is in bass clef, B-flat major (two sharps), and common time. Measure 63 starts with a whole note followed by a eighth-note pattern. Measure 64 begins with a sixteenth-note pattern.

Musical score page 29, measures 64-65. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 65 starts with a whole note followed by a eighth-note pattern.

Musical score page 29, measures 65-66. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 66 starts with a whole note followed by a eighth-note pattern.

Musical score page 29, measures 66-67. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 67 starts with a whole note followed by a eighth-note pattern.

Musical score page 29, measures 67-68. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 68 starts with a whole note followed by a eighth-note pattern.

Musical score page 29, measures 68-69. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 69 starts with a whole note followed by a eighth-note pattern.

Musical score page 29, measures 69-70. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 70 starts with a whole note followed by a eighth-note pattern.

Musical score page 29, measures 70-71. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern. Measure 71 starts with a whole note followed by a eighth-note pattern.

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Musical score for two staves (Treble and Bass) in various key signatures (F major, G major, A major, C major, D major, E major, F# minor, G minor, A minor, C minor, D minor, E minor) and time signatures (common time, 3/4, 2/4). The score consists of eight staves of music, with measure numbers 104 and 105 explicitly marked above the staves. Staff 1 (Treble) starts with a whole rest, followed by eighth-note patterns. Staff 2 (Bass) starts with eighth-note patterns. Measures 104 begin with eighth-note patterns in G major, followed by sixteenth-note patterns in A major, and then eighth-note patterns in C major. Measures 105 begin with eighth-note patterns in D major, followed by sixteenth-note patterns in E major, and then eighth-note patterns in F# minor. Staff 1 concludes with eighth-note patterns in G major, and Staff 2 concludes with eighth-note patterns in A minor. Measure 106 begins with eighth-note patterns in A major.







M E L O D I A - B O O K II

THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $\flat 2$ and $\flat 5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat

The musical score consists of twelve staves of music, each containing a single melodic line. The staves are numbered 1 through 12. The music is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The time signatures vary throughout the piece, including common time, 3/4, 2/4, 4/4, 5/4, 6/8, and 12/8. The key signature changes frequently, reflecting the "all keys" requirement. The notation includes various slurs, grace notes, and dynamic markings like "p" (piano) and "f" (forte).

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A page of musical notation consisting of ten staves of music. The music is in common time (indicated by '4') and is written in G major (indicated by a 'G' with a sharp). The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are placed above the staves at the beginning of each measure. The first staff begins at measure 54, the second at 55, the third at 56, the fourth at 57, the fifth at 58, the sixth at 59, the seventh at 60, the eighth at 61, the ninth at 62, and the tenth at 63. Measure 64 begins on the eleventh staff. The bass clef is used for the lower staves.

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177 178

179 180

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182 183

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197 198

199 (Compare 197-8)



200 (Compare 187)



201



202



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207



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209



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211 (Compare 197-8 and 199)

212 (Compare 187 and 200)

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227 (Compare 223)

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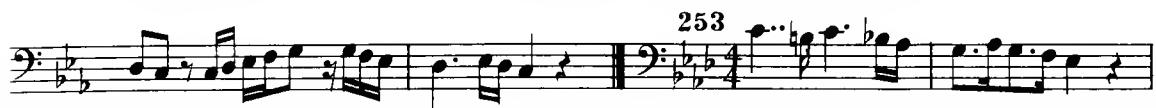
236

237

238(Compare 237)

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FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Miming of double and triple divisions of the beat

The image displays six staves of two-part musical notation for piano, arranged vertically. Each staff consists of a treble clef staff above a bass clef staff. The music is divided into measures by vertical bar lines. The notation includes various note values (eighth notes, sixteenth notes, etc.), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The pieces are numbered 1 through 6 above the staves.

5a (Study 67, p.76)

6 (Study 80)

9

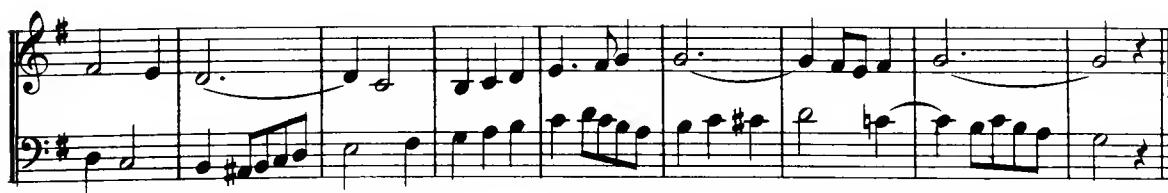
10 (Study 73)



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5-57-67645-200

21

This section consists of two staves of music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music features various note patterns, including eighth and sixteenth notes, and some grace notes indicated by small vertical strokes.

This section continues from the previous one, maintaining the same musical style and instrumentation. It consists of two staves of music in 3/4 time with a key signature of one sharp.

22

This section consists of two staves of music in 3/4 time with a key signature of one sharp. The top staff features eighth-note patterns with grace notes. The bottom staff features sixteenth-note patterns with grace notes.

23 (Study 70)

This section is labeled "23 (Study 70)". It consists of two staves of music in 3/4 time with a key signature of one sharp. The top staff shows eighth-note patterns with grace notes. The bottom staff shows sixteenth-note patterns with grace notes.

This section continues from the previous study, maintaining the same musical style and instrumentation. It consists of two staves of music in 3/4 time with a key signature of one sharp.

This section continues from the previous study, maintaining the same musical style and instrumentation. It consists of two staves of music in 3/4 time with a key signature of one sharp.

This section continues from the previous study, maintaining the same musical style and instrumentation. It consists of two staves of music in 3/4 time with a key signature of one sharp.

24

This section consists of two staves of music in 3/2 time with a key signature of one sharp. The top staff features eighth-note patterns with grace notes. The bottom staff features sixteenth-note patterns with grace notes.

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41

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and key signature of three flats. The music consists of eighth-note patterns and rests.

A continuation of the musical score from page 41, showing the next section of the piece. The staves remain the same: treble and bass clefs, 2/4 time, and key signature of three flats. The music continues with eighth-note patterns and rests.

42

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and key signature of three flats. The music consists of eighth-note patterns and rests.

A continuation of the musical score from page 42, showing the next section of the piece. The staves remain the same: treble and bass clefs, 2/4 time, and key signature of three flats. The music continues with eighth-note patterns and rests.

43

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and key signature of three flats. The music consists of eighth-note patterns and rests.

A continuation of the musical score from page 43, showing the next section of the piece. The staves remain the same: treble and bass clefs, 2/4 time, and key signature of three flats. The music continues with eighth-note patterns and rests.

44

A musical score page featuring two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time and key signature of three flats. The music consists of eighth-note patterns and rests.

A continuation of the musical score from page 44, showing the final section of the piece. The staves remain the same: treble and bass clefs, 2/4 time, and key signature of three flats. The music concludes with eighth-note patterns and rests.

70 45

Musical score page 70, measures 45-46. Treble and bass staves in 4/4 time, key signature of four sharps. Measure 45: Treble has eighth-note pairs, bass has eighth-note pairs. Measure 46: Treble has eighth-note pairs, bass has eighth-note pairs.

46

Musical score page 70, measure 46 continued. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

47

Musical score page 70, measure 47. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 70, measure 47 continued. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

48

Musical score page 71, measure 48. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 71, measure 48 continued. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

49

Musical score page 71, measure 49. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

Musical score page 71, measure 49 continued. Treble and bass staves in 4/4 time, key signature of four sharps. Treble has eighth-note pairs, bass has eighth-note pairs.

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53 (Study 78)

Measures 1-2 of Study 78. Treble and bass staves. Key signature: four sharps. Time signature: common time.

Measures 3-4 of Study 78. Treble and bass staves. Key signature: four sharps. Time signature: common time.

Measures 5-6 of Study 78. Treble and bass staves. Key signature: four sharps. Time signature: common time.

Measures 7-8 of Study 78. Treble and bass staves. Key signature: four sharps. Time signature: common time.

54 (Compare III, 208)

Measures 1-2 of Study 54. Treble and bass staves. Key signature: three sharps. Time signature: common time.

Measures 3-4 of Study 54. Treble and bass staves. Key signature: three sharps. Time signature: common time.

55

Measures 1-2 of Study 55. Treble and bass staves. Key signature: three sharps. Time signature: common time.

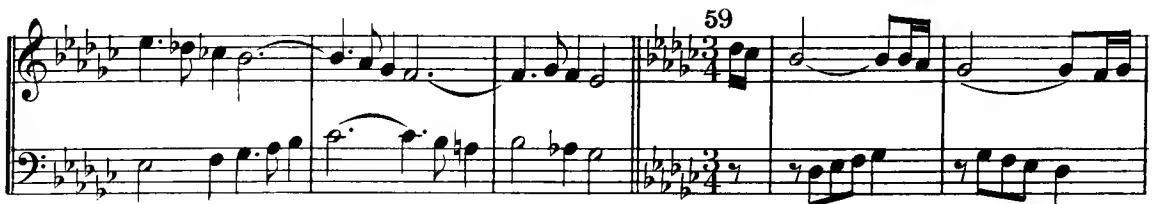
Measures 3-4 of Study 55. Treble and bass staves. Key signature: three sharps. Time signature: common time.



56 (Compare III, 233)



59



61



63



64 (Study 80, 81, 82)

75



MODULATORY EXERCISES.

67—To V and IV.*

68 Compare 67

69 Compare 67; 68

70 To II, III, and VI.

71 Compare 70

72 Compare 70-71

73 Suggesting IV, V, VI, II.

* For explanation of the Roman numerals, see the Preface

74 To Vand. 1, and suggesting IV.

77

75 Compare 74

76 Suggesting II, III, and V.

77 Compare 76

78 Tovi via II (II) and III (III).

79 Compare 78

80 To II twice.

81 To remoter keys.



82

83

84

Musical score for two staves (treble and bass) in common time. The score consists of eight measures, numbered 80 through 87. The key signature changes frequently, indicated by the clefs and sharps/flats.

- Measure 80: Treble clef, Bass clef. Key signature: one flat.
- Measure 81: Bass clef. Key signature: one flat.
- Measure 82: Treble clef. Key signature: one flat.
- Measure 83: Bass clef. Key signature: one flat.
- Measure 84: Treble clef. Key signature: one flat.
- Measure 85: Bass clef. Key signature: one flat.
- Measure 86: Treble clef. Key signature: one flat.
- Measure 87: Bass clef. Key signature: one flat.

The music features various note values (eighth and sixteenth notes), rests, and dynamic markings. Measure 80 includes a grace note. Measures 81-84 show a variety of rhythmic patterns, including sixteenth-note figures and eighth-note pairs. Measures 85-87 continue these patterns, with measure 87 concluding with a half note.

FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger — Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals

The musical exercises are numbered 1 through 18:

- Exercise 1:** Measures 1-2. Time signature: Common time (4).
- Exercise 2:** Measures 3-4. Time signature: Common time (4).
- Exercise 3:** Measures 5-6. Time signature: Common time (4).
- Exercise 4:** Measures 7-8. Time signature: Common time (4).
- Exercise 5:** Measures 9-10. Time signature: Common time (4).
- Exercise 6:** Measures 11-12. Time signature: Common time (4).
- Exercise 7:** Measures 13-14. Time signature: Common time (4).
- Exercise 8:** Measures 15-16. Time signature: Common time (4).
- Exercise 9:** Measures 17-18. Time signature: Common time (4).

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136



137



138



A handwritten musical score page featuring 18 staves of music. The music is organized into two systems separated by a vertical bar line. The first system contains staves 139 through 148. The second system begins with staff 149 and continues to staff 157. The key signature varies throughout the piece, including G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, C major, B major, A major, G major, F major, E major, D major, C major, and B major. The time signature also changes frequently, including measures in 4/4, 3/4, 2/4, and 3/2. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are written above the staves, and a page number '89' is located in the top right corner.

90

158

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94 222 WII

223 WII

224 WII

225 WII

226 WII

227 WII

228 WII 229 WII

230 WII

231 WII

232

233

234

235

236

237

238

239

240

241

242

243

244

245 Lm

246 Rd

247 Lm

248 Rd



250 Lm*



252 Rd*



254 WII

255 Lm*

256 WII

257 WII

258 Cl*



259 Cl*



Fine



D.C. al Fine

260 Rd



100

261 Cl*



262 Hs*



263 Rd



M E L O D I A - B O O K I I I

SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue

1 Bn *

2 Bn

3 Bn

4 Bn *

5

6 Bn*

Two staves of music for bassoon (Bn). The top staff uses a treble clef and common time (indicated by a '4'). The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

Two staves of music for bassoon (Bn). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

7 Bn

Two staves of music for bassoon (Bn). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

Two staves of music for woodwind (Wn). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

8 Wn

Two staves of music for woodwind (Wn). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

9 Wn

10 Lw

Two staves of music for low woodwind (Lw). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

Two staves of music for bassoon (Bn). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

11 Kb*

| | |
|----|----|
| 1. | 2. |
|----|----|

Two staves of music for bassoon (Bn). The top staff uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music consists of eighth-note patterns.

12 Hg

13 Du*

103

Musical score page 12 Hg and 13 Du*. The score consists of two staves. The top staff is in treble clef, 3/4 time, and G major. The bottom staff is in bass clef, 3/4 time, and G major. The music features various note patterns, including eighth and sixteenth notes, with some grace notes and slurs.

Musical score page 13 Du*. This page continues the musical piece from the previous page. It consists of two staves: treble and bass. The music continues with eighth and sixteenth-note patterns, maintaining the G major key signature.

Musical score page 13 Du*. This page continues the musical piece from the previous page. It consists of two staves: treble and bass. The music continues with eighth and sixteenth-note patterns, maintaining the G major key signature.

Musical score page 13 Du*. This page continues the musical piece from the previous page. It consists of two staves: treble and bass. The music continues with eighth and sixteenth-note patterns, maintaining the G major key signature.

Musical score page 13 Du*. This page continues the musical piece from the previous page. It consists of two staves: treble and bass. The music continues with eighth and sixteenth-note patterns, maintaining the G major key signature.

14 Wn

Musical score page 14 Wn. This page features two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a more complex pattern with sixteenth-note figures and rests.

15 Ts

Musical score page 15 Ts. This page features two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a more complex pattern with sixteenth-note figures and rests.

Musical score page 15 Ts. This page features two staves: treble and bass. The treble staff has a continuous eighth-note pattern. The bass staff has a more complex pattern with sixteenth-note figures and rests.

104

16 Wn

17 Wn

18 Wn

19 Wn

20 Wn*

21 Wn

22 Wn

23 Wn

24 Wn

25 Wn

26 Wn*

27 Wn

28 Wn

29 Wn*

30 Wn*

31 Wn*

Musical score page 107, measures 31-32. The score consists of two staves. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

32 Fi

Musical score page 107, measures 32-33. The top staff starts in G clef, B-flat key signature, and common time, then changes to C clef, B-flat key signature, and common time. The bottom staff starts in F clef, B-flat key signature, and common time, then changes to C clef, B-flat key signature, and common time. The music features sixteenth-note patterns.

33 Fi

Musical score page 107, measures 33-34. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

Musical score page 107, measures 34-35. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

34 Sb

Musical score page 107, measures 34-35. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

Musical score page 107, measures 35-36. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

35 Sb*

Musical score page 107, measures 35-36. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

Musical score page 107, measures 35-36. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features eighth-note patterns.

108

36 Hg

37 Hg*

38 Hg*

39 Hg

40 Na

41 Wb

42 Lo*

This musical score consists of two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 42 begins with a treble clef and two sharps, followed by a bass clef and one sharp. Measure 43 begins with a treble clef and two sharps, followed by a bass clef and one sharp.

43

This musical score consists of two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef and has a key signature of one sharp.

110

44 Hg



45 Na



46 Hd*





47 Wb

Continuation of the musical score from page 111, measure 47. The top staff is in G major (three sharps) and the bottom staff is in C major (no sharps or flats). The measure begins with a whole note followed by eighth-note patterns.



48 Du

Continuation of the musical score from page 111, measure 48. The top staff is in C major (no sharps or flats) and the bottom staff is in C major (no sharps or flats). The measure shows eighth-note patterns.



49 Du

Musical score for piano duet, page 112, measures 49-50. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 49 starts with a forte dynamic. The treble staff has eighth-note patterns, while the bass staff has sixteenth-note patterns. Measure 50 begins with a change in key signature to three flats (E-flat) and time signature to 3/8. The treble staff continues with eighth-note patterns, and the bass staff continues with sixteenth-note patterns.

Musical score page 113, measures 1-4. The score consists of two staves. The top staff is in G clef, B-flat key signature, and common time. The bottom staff is in F clef, B-flat key signature, and common time. The music features various note heads, stems, and rests.

Musical score page 113, measures 5-8. The top staff continues with G clef, B-flat key signature, and common time. The bottom staff continues with F clef, B-flat key signature, and common time. The music includes eighth-note patterns and rests.

Musical score page 113, measures 9-12. The top staff continues with G clef, B-flat key signature, and common time. The bottom staff continues with F clef, B-flat key signature, and common time. The music includes eighth-note patterns and rests.

Musical score page 113, measures 13-16. The top staff continues with G clef, B-flat key signature, and common time. The bottom staff continues with F clef, B-flat key signature, and common time. The music includes eighth-note patterns and rests.

51 Wb*

Musical score page 113, measure 51. Key signature changes to E major (no sharps or flats). Time signature changes to 8/8. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic support with eighth-note chords.

52 Wb*

Musical score page 113, measure 52. Key signature changes back to B-flat major (one flat). Time signature changes to common time. The top staff shows a melodic line with eighth-note patterns. The bottom staff shows harmonic support with eighth-note chords.

Musical score page 113, measures 53-56. The top staff continues with B-flat clef, B-flat key signature, and common time. The bottom staff continues with B-flat clef, B-flat key signature, and common time. The music includes eighth-note patterns and rests.

Musical score page 113, measures 57-60. The top staff continues with B-flat clef, B-flat key signature, and common time. The bottom staff continues with B-flat clef, B-flat key signature, and common time. The music includes eighth-note patterns and rests.

114

53 Wb



56 Wb

115

This musical score page contains two staves of music. The top staff is labeled '56 Wb' and the bottom staff is labeled '57 Na'. Measure 56 Wb consists of four measures of music for two voices. Measure 1 starts with a half note in the treble clef, followed by eighth notes. Measure 2 starts with a half note in the bass clef, followed by eighth notes. Measure 3 starts with a half note in the treble clef, followed by eighth notes. Measure 4 starts with a half note in the bass clef, followed by eighth notes. Measure 57 Na begins with a half note in the treble clef, followed by eighth notes. The music continues with various rhythms and dynamics, including eighth and sixteenth notes, and rests.

116

58 Wb





62 Bt

Musical score page 117, measures 62-63. The score continues with two staves. Measure 62 concludes with a half note. Measure 63 begins with a half note followed by eighth-note pairs.



63

Musical score page 117, measures 72-73. The score consists of two staves. Measure 72 features eighth-note pairs. Measure 73 features eighth-note pairs.



118

64 Pa



65 Pa



1

2

3

4

5

66

7

8

120

67 S_n-W₁₁

This section contains two staves of musical notation. The top staff is for the instrument S_n, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. It consists of eight measures of eighth-note patterns. The bottom staff is for W₁₁, featuring a bass clef, a key signature of one flat, and a 4/4 time signature. It also consists of eight measures of eighth-note patterns.

68 S_b-W₁₁

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

69 S_b-W₁₁

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

70 S_b-W₁₁

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

This section continues the musical score from the previous page. The top staff is for S_b, and the bottom staff is for W₁₁. Both staves show eighth-note patterns across four measures. The key signature changes to one flat, and the time signature changes to 3/4 for the last measure of each staff.

71 Pa*

A handwritten musical score for two staves, Treble and Bass, in common time and C major. The score is divided into eight measures. Measure 1: Treble staff has a whole rest followed by a dotted half note. Bass staff has a whole note followed by a dotted half note. Measure 2: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 3: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 4: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 5: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 6: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 7: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note. Measure 8: Treble staff has a dotted half note followed by a quarter note. Bass staff has a dotted half note followed by a quarter note.

The musical score consists of eight staves of music for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 4/4 time with a key signature of four sharps. The music begins with a dotted half note in the treble staff, followed by a series of eighth and sixteenth notes. The bass staff starts with a quarter note. The music continues with various patterns of eighth and sixteenth notes, with some measures featuring rests. Dynamics such as forte and piano are indicated by symbols above the staff. The score is numbered 122 at the top left and includes a rehearsal mark 72 Pa*.

73 Pa



74 Pa*



75



125

Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the ♮ — will be used.

78

This musical score consists of two staves. The top staff is in treble clef and common time, with a key signature of four sharps. The bottom staff is in bass clef and common time, with a key signature of three sharps. Measure 78 begins with a rest followed by eighth-note patterns. Measure 79 begins with a rest followed by eighth-note patterns, with the bass staff showing more complex rhythmic patterns involving sixteenth notes and rests.

79

This section continues the musical score from measure 79. The top staff remains in treble clef and common time with a key signature of four sharps. The bottom staff remains in bass clef and common time with a key signature of three sharps. The music continues with eighth-note patterns, maintaining the established harmonic context.



82

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

83

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.

Two staves of musical notation in common time. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves contain eighth-note patterns with slurs and grace notes.



Musical score page 128, measures 84-85. The top staff continues with eighth-note pairs. The bottom staff starts with a dotted quarter note followed by eighth-note pairs. Measure 85 concludes with a half note.

Musical score page 128, measures 85-86. The top staff starts with a eighth note followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs.

Musical score page 128, measures 86-87. The top staff starts with a eighth note followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs.

Musical score page 128, measures 87-88. The top staff starts with a eighth note followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs.

Musical score page 128, measures 88-89. The top staff starts with a eighth note followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs.

Musical score page 128, measures 89-90. The top staff starts with a eighth note followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs.

Musical score page 128, measures 90-91. The top staff starts with a eighth note followed by a sixteenth-note pattern. The bottom staff starts with a dotted quarter note followed by eighth-note pairs.

87 Mi Canon for two voices

129

Musical score for Canon 87, featuring two staves of music for two voices. The first staff (A) starts with a treble clef, a key signature of one flat, and a time signature of 3/4. The second staff (B) starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The music consists of eighth and sixteenth note patterns.

88 Mi Canon for two voices

Musical score for Canon 88, featuring two staves of music for two voices. The first staff (A) starts with a treble clef, a key signature of one flat, and a time signature of 3/4. The second staff (B) starts with a treble clef, a key signature of one flat, and a time signature of 2/4. The music consists of eighth and sixteenth note patterns.

89 Mi Canon for two voices

Musical score for Canon 89, featuring two staves of music for two voices. The first staff (A) starts with a treble clef, a key signature of one sharp, and a time signature of 3/8. The second staff (B) starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. The music consists of eighth and sixteenth note patterns.

90 Fugue for two voices

A musical score for a fugue, numbered 90, composed for two voices. The score consists of eight staves of music, each staff featuring a treble clef and a bass clef, indicating two voices per staff. The key signature is four flats, and the time signature is common time (indicated by a '4'). The fugue begins with a single melodic line in the upper voice, followed by entries from the lower voice. The music is characterized by its rhythmic complexity, with many sixteenth-note patterns and various rests. The score is presented on a grid of five-line staves.

SEVENTH SERIES

One-part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggi from foreign sources — Specimen difficulties, without text, from the classics

The musical score consists of twelve numbered exercises (1 through 12) arranged vertically. Each exercise is composed of one or more staves of music. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and incorporate chromatic tones and skips. The music is presented on multiple staves with different key signatures (G major, A major, D major, E major, F# major, B major, G minor, A minor, B minor, C minor, D minor, E minor) and time signatures (common time, 6/8, 3/4, 2/4).

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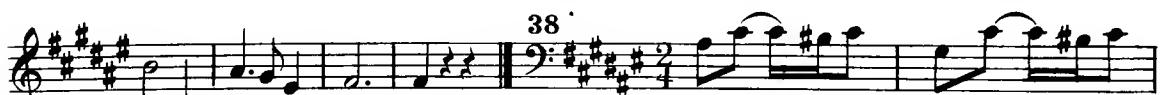
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37



38



39



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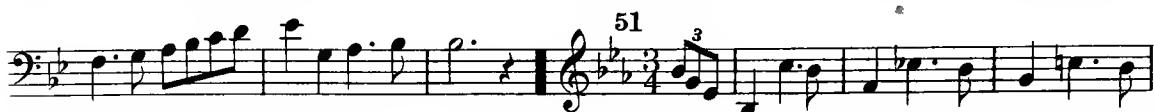
45

46

47

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57

58

59

60

61

62 La*





73 W11

74 W11

75 W11

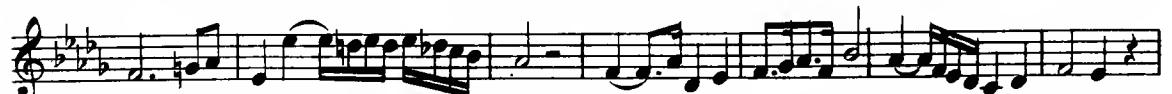
76 W11

77 W11

78 W11



83 Lm



84 Lm



85 Lm



86 Lm



87 Lm

88 Lm

89 Bh

90 Bh

91 Bh*

144

92 Bh*

Sheet music for violin part 1, measures 144-93. The music is in 8/8 time, key signature is B-flat major (two flats). Measure 144 starts with a single note followed by a sixteenth-note pattern. Measures 145-150 show two melodic options, labeled 1. and 2., separated by a vertical bar. Option 1 consists of eighth-note pairs and sixteenth-note patterns. Option 2 consists of eighth-note pairs and sixteenth-note patterns with some grace notes. Measures 151-160 continue the melodic line with eighth-note pairs and sixteenth-note patterns. Measures 161-170 show eighth-note pairs and sixteenth-note patterns. Measures 171-180 show eighth-note pairs and sixteenth-note patterns. Measures 181-190 show eighth-note pairs and sixteenth-note patterns. Measures 191-199 show eighth-note pairs and sixteenth-note patterns. Measures 200-208 show eighth-note pairs and sixteenth-note patterns. Measures 209-217 show eighth-note pairs and sixteenth-note patterns. Measures 218-226 show eighth-note pairs and sixteenth-note patterns. Measures 227-235 show eighth-note pairs and sixteenth-note patterns. Measures 236-244 show eighth-note pairs and sixteenth-note patterns. Measures 245-253 show eighth-note pairs and sixteenth-note patterns. Measures 254-262 show eighth-note pairs and sixteenth-note patterns. Measures 263-271 show eighth-note pairs and sixteenth-note patterns. Measures 272-280 show eighth-note pairs and sixteenth-note patterns. Measures 281-289 show eighth-note pairs and sixteenth-note patterns. Measures 290-298 show eighth-note pairs and sixteenth-note patterns. Measures 299-307 show eighth-note pairs and sixteenth-note patterns. Measures 308-316 show eighth-note pairs and sixteenth-note patterns. Measures 317-325 show eighth-note pairs and sixteenth-note patterns. Measures 326-334 show eighth-note pairs and sixteenth-note patterns. Measures 335-343 show eighth-note pairs and sixteenth-note patterns. Measures 344-352 show eighth-note pairs and sixteenth-note patterns. Measures 353-361 show eighth-note pairs and sixteenth-note patterns. Measures 362-370 show eighth-note pairs and sixteenth-note patterns. Measures 371-379 show eighth-note pairs and sixteenth-note patterns. Measures 380-388 show eighth-note pairs and sixteenth-note patterns. Measures 389-397 show eighth-note pairs and sixteenth-note patterns. Measures 398-406 show eighth-note pairs and sixteenth-note patterns. Measures 407-415 show eighth-note pairs and sixteenth-note patterns. Measures 416-424 show eighth-note pairs and sixteenth-note patterns. Measures 425-433 show eighth-note pairs and sixteenth-note patterns. Measures 434-442 show eighth-note pairs and sixteenth-note patterns. Measures 443-451 show eighth-note pairs and sixteenth-note patterns. Measures 452-460 show eighth-note pairs and sixteenth-note patterns. Measures 461-469 show eighth-note pairs and sixteenth-note patterns. Measures 470-478 show eighth-note pairs and sixteenth-note patterns. Measures 479-487 show eighth-note pairs and sixteenth-note patterns. Measures 488-496 show eighth-note pairs and sixteenth-note patterns. Measures 497-505 show eighth-note pairs and sixteenth-note patterns. Measures 506-514 show eighth-note pairs and sixteenth-note patterns. Measures 515-523 show eighth-note pairs and sixteenth-note patterns. Measures 524-532 show eighth-note pairs and sixteenth-note patterns. Measures 533-541 show eighth-note pairs and sixteenth-note patterns. Measures 542-550 show eighth-note pairs and sixteenth-note patterns. Measures 551-559 show eighth-note pairs and sixteenth-note patterns. Measures 560-568 show eighth-note pairs and sixteenth-note patterns. Measures 569-577 show eighth-note pairs and sixteenth-note patterns. Measures 578-586 show eighth-note pairs and sixteenth-note patterns. Measures 587-595 show eighth-note pairs and sixteenth-note patterns. Measures 596-604 show eighth-note pairs and sixteenth-note patterns. Measures 605-613 show eighth-note pairs and sixteenth-note patterns. Measures 614-622 show eighth-note pairs and sixteenth-note patterns. Measures 623-631 show eighth-note pairs and sixteenth-note patterns. Measures 632-640 show eighth-note pairs and sixteenth-note patterns. Measures 641-649 show eighth-note pairs and sixteenth-note patterns. Measures 650-658 show eighth-note pairs and sixteenth-note patterns. Measures 659-667 show eighth-note pairs and sixteenth-note patterns. Measures 668-676 show eighth-note pairs and sixteenth-note patterns. Measures 677-685 show eighth-note pairs and sixteenth-note patterns. Measures 686-694 show eighth-note pairs and sixteenth-note patterns. Measures 695-703 show eighth-note pairs and sixteenth-note patterns. Measures 704-712 show eighth-note pairs and sixteenth-note patterns. Measures 713-721 show eighth-note pairs and sixteenth-note patterns. Measures 722-730 show eighth-note pairs and sixteenth-note patterns. Measures 731-739 show eighth-note pairs and sixteenth-note patterns. Measures 740-748 show eighth-note pairs and sixteenth-note patterns. Measures 749-757 show eighth-note pairs and sixteenth-note patterns. Measures 758-766 show eighth-note pairs and sixteenth-note patterns. Measures 767-775 show eighth-note pairs and sixteenth-note patterns. Measures 776-784 show eighth-note pairs and sixteenth-note patterns. Measures 785-793 show eighth-note pairs and sixteenth-note patterns. Measures 794-802 show eighth-note pairs and sixteenth-note patterns. Measures 803-811 show eighth-note pairs and sixteenth-note patterns. Measures 812-820 show eighth-note pairs and sixteenth-note patterns. Measures 821-829 show eighth-note pairs and sixteenth-note patterns. Measures 830-838 show eighth-note pairs and sixteenth-note patterns. Measures 839-847 show eighth-note pairs and sixteenth-note patterns. Measures 848-856 show eighth-note pairs and sixteenth-note patterns. Measures 857-865 show eighth-note pairs and sixteenth-note patterns. Measures 866-874 show eighth-note pairs and sixteenth-note patterns. Measures 875-883 show eighth-note pairs and sixteenth-note patterns. Measures 884-892 show eighth-note pairs and sixteenth-note patterns. Measures 893-901 show eighth-note pairs and sixteenth-note patterns. Measures 902-910 show eighth-note pairs and sixteenth-note patterns. Measures 911-919 show eighth-note pairs and sixteenth-note patterns. Measures 920-928 show eighth-note pairs and sixteenth-note patterns. Measures 929-937 show eighth-note pairs and sixteenth-note patterns.

93 Bh*

94

95

96

97

98

99

100

101

102

103

104

105

106

107



108



114



118

119

120

121

122

123

124

125

126

127



132 Bh

133 Bh

134 Br

135 Bh*

136 Bh

137 Wg

EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts

Sheet music for two staves, measures 4 through 8. The music is in common time.

Measure 4: Treble staff: $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$, $\text{C} \cdot \text{B}$. Bass staff: $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$.

Measure 5: Treble staff: $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$, $\text{C} \cdot \text{B}$, $\text{A} \cdot \text{G}$. Bass staff: $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$.

Measure 6: Treble staff: $\text{F} \cdot \text{E}$, $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$. Bass staff: $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$.

Measure 7: Treble staff: $\text{E} \cdot \text{D}$, $\text{C} \cdot \text{B}$, $\text{A} \cdot \text{G}$, $\text{F} \cdot \text{E}$. Bass staff: $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$.

Measure 8: Treble staff: $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$. Bass staff: $\text{D} \cdot \text{C}$, $\text{B} \cdot \text{A}$, $\text{G} \cdot \text{F}$, $\text{E} \cdot \text{D}$.

The musical score consists of eight systems of music, each with two staves. The top staff uses a treble clef and a key signature of 7 sharps (E major). The bottom staff uses a bass clef and a key signature of 3 sharps (G major). The music features eighth and sixteenth note patterns, with various dynamics and rests. The page number 153 is in the top right corner, and the page number 5-57-67645-200 is at the bottom right.

The sheet music consists of eight staves of musical notation, divided into two systems by a vertical bar line. The top system starts in common time (indicated by a 'C') and common key (indicated by a single sharp sign). The first three staves of this system are in common time and common key. The fourth staff begins a new section starting at measure 10, indicated by a '10' above the staff. This section continues through the remaining four staves, ending with a final measure. The notation includes various note values (eighth notes, sixteenth notes, etc.), rests, and dynamic markings like a crescendo symbol (f) and a decrescendo symbol (f).

11

A musical score page featuring two staves. The top staff is in treble clef and 2/4 time, with a key signature of one flat. The bottom staff is in bass clef and 3/4 time, with a key signature of one flat. Both staves contain six measures of music with various note heads and stems.

A continuation of the musical score from page 11, starting at measure 12. The top staff begins with a rest followed by a sixteenth-note pattern. The bottom staff continues its rhythmic pattern from the previous page.

12

A continuation of the musical score from page 11, starting at measure 12. The top staff shows a sixteenth-note pattern. The bottom staff begins with a sixteenth-note rest followed by eighth-note pairs.

A continuation of the musical score from page 11, starting at measure 12. The top staff shows a sixteenth-note pattern. The bottom staff begins with a sixteenth-note rest followed by eighth-note pairs.

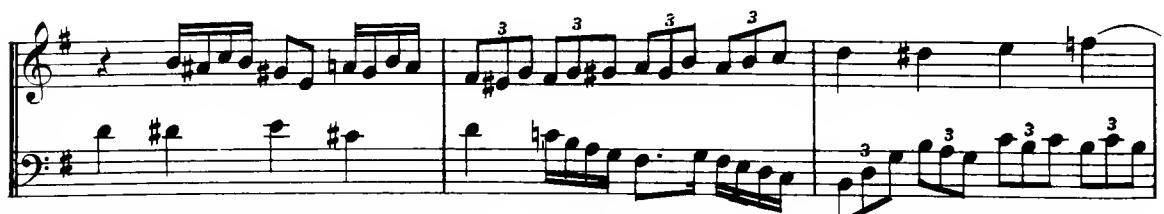
A continuation of the musical score from page 11, starting at measure 12. The top staff shows a sixteenth-note pattern. The bottom staff begins with a sixteenth-note rest followed by eighth-note pairs.

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A continuation of the musical score from page 11, starting at measure 12. The top staff shows a sixteenth-note pattern. The bottom staff begins with a sixteenth-note rest followed by eighth-note pairs.

13



Musical score page 157, measures 15-16. The score consists of two staves: treble and bass. The key signature is B-flat major (two flats). Measure 15 starts with a dotted half note followed by eighth notes. Measure 16 begins with a sixteenth note followed by eighth notes.

16

Continuation of the musical score from measure 16. The treble staff shows a series of eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.

Continuation of the musical score. The treble staff features eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.

Continuation of the musical score. The treble staff shows eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.

Continuation of the musical score. The treble staff shows eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.

17

Continuation of the musical score in a new section. The key signature changes to G major (one sharp). The treble staff shows eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.

Continuation of the musical score in G major. The treble staff shows eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.

Continuation of the musical score in G major. The treble staff shows eighth and sixteenth-note patterns. The bass staff shows eighth-note patterns.





Musical score for piano, page 160, measures 1-8. The score consists of two staves: treble and bass. The key signature changes from G major (one sharp) to C major (no sharps or flats) at measure 21. Measure 1: Treble staff is silent; Bass staff has a bass note followed by eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

21 Ch*

M E L O D I A - B O O K I V

NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text, of difficulty ranging from medium to great — Full exposition of chromatics which "deny" the signature — Arbitrary changes of tonality

1 Hn

Thy name

2 Hn

through - out the world. Springs up at

God's com-mand. Af - fright - ed fled Hells spi - rit s black in throngs

Down they sink in the deep a byss To end less night.

3 Mz

Hear our all ap-pal-ling venge-ance, Tear Cre - a - tion's vault a sun-dar, Till its

wrath a might - ier thunder Hurl an ni - hi - la - tion down. Hurl an ni hi

la - tion down. A men, A men, men,A men,A

4 Hd

men. A men, A - men, A - men, A - men.

5 Mz

Since I'm my - self, Sirs,

— And not an oth - er — Spare me my lit - tle life — To grow more

wise. Spare me my lit - tle life — To grow more wise, To grow more wise, To grow more wise!

6 Mz

Thou bad'st me to thy supper. Host of mine, Host would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my ban-quet?

7 Gn

Let me but sit co - zy and dry Un - der the trees with my daugh ter,
 And while raft and boat travel by I drink to the folk on the wa ter!

8 Ck

Let Israel perish never, Let Judah gods prevail! Ha! ha ha! ha ha! ha ha!
 ha! In shackles live forever, Nor cease your plaintive wail. Ha! ha ha! ha ha! ha ha!

9 Fr

When our hearts are op-prest — in the midst of our pleasure, And despair
 — without meas ure Has fill'd us with dread; Say, where, Say, where
 has gladness fled? Say, where, Say, where has gladness fled?

10 Mn

Take all the prophets of Baal, and let not one of them escape you. Bring them down to Kishon's

11 Vd

brook, and there let them be slain. Not a trespass go un-smit-ten; Nothing

longer shall be hidden, Not a trespass, Not a tres - pass go un - smitten, go un -

smitten, Not a tres-pass, not a tres - pass go un smit ten.

12 Gn

This rare cup so ten-der-ly cheris'h'd, This rare cup so ten-der-ly cheris'h'd, Aye at his
 side the king did keep. And ev'ry time it touch'd his lip, —

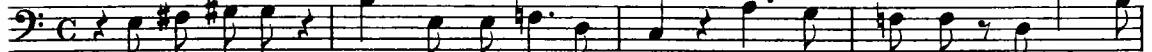
13 Gn

He wept and thought of her long per ish'd. 'Gainst the pow'r s of



E-vil our arms as - sailing, 'Gainst the pow'rs of E - vil our arms as sail-ing, Strongest
earthly might must be un-a-vail-ing Strongest earthly might must be un - a - vail ing!

14 Hn



And the An-gels struck their im-mor-tal harps, and the wonders, the wonders

15 Hn



of the fifth day sung. And God said: Let the earth bring forth the living creature after his



kind, cattie, and creeping thing, and beast of the earth after his kind.

16 Hn



And God said, Let there be lights in the fir - ma ment of heav'n To di -

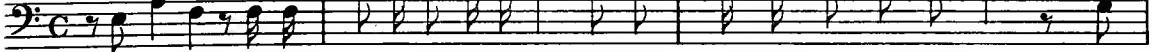


vide the day from the night, And to give light up - on the earth; And let them



be for signs and for seasons and for days and for years. He made the stars also.

17 Hn



And God said, Let the wa - ters under the heavens be gath-er ed to - geth - er un -

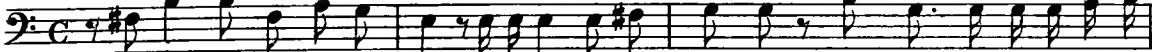


to one place And let the dry land appear and it was so. And God called the dry land

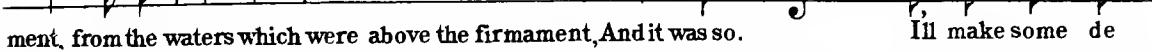


earth, and the gathering of waters called He seas. And God saw that it was good.

18 Hn

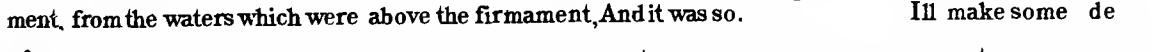


And God made the firma - ment and di- vi - ded the wa - ters which were un - der the firma -



Iay! I've travell'd far so I in - tend until to-morrow here to stay, until to - morrow here to stay!

19 Ab



20 Rs

Ei - a Ma - ter, fons a mo ris, me sen - ti - re vim do - lo ris fac
 ut _____ te cum _____ la - ge - am. He trusted in

21 Hd

God that He would de liver Him; let Him de liver Him, if He de light in Him,

if He delight in Him let Him deliver Him if He delight in Him, if He delight in

Him, if He delight in Him. And with His stripes we are heal

ed are heal ed, — are heal

23 Rs

ed — are heal ed. A

- - men, A men,

A men, A men, A

men, in sem pi - ter - na sae - cu - la - a

men, a men, a men, a men, a - - - men, a - - - men.

24 Vd

When thou shalt come in the midst of fire to judge the world, When Thou shalt come

in the midst of fire to judge the world, in the midst of fire to judge, in the midst of

fire to judge, yea, to judge the world, O Lord God, O Lord God, de-liv - er me, O

> > > > > > > > > > > > > > > > >

God, deliver me, O God, deliver me, de liv-er me from death, death e

25 Fr

ter nal in Thy day of Judg-ment. I gath-er in each soul im-
mor-tal, Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on

high! And which of you, frail sons ter restrial, But which of you Can view undis-
may'd God enthron'd in light ce les-tial, All His might dis play'd?

26 Fr

Only the meek and childlike soul, Pure in heart and humble in spirit, pure in
heart and humble in spirit, May enter this bright, ho-ly place.

27 Hn. But press'd by ardour now he runs. But press'd by ardour now he runs, Nor
heeds the call, and chiding voice, Nor heeds the call, and chiding voice. Then scenting, then

28 Hd

scent-ing the game, He sud-den stops. Thy rebuke hath broken his heart,

He is full of heaviness, He is full of heaviness, Thy rebuke hath
broken his heart. He look-ed for some to have pity on Him, but there was no

man: niether found He any to comfort Him. He looked for some to have
pity on Him, but there was no man, niether found He any to com-fort Him.

29 Gn

Lo! his Empire is un - dy-ing, Pope ard Po - et join the ring, Laureld
chiefs his tri - umph sing, Dancing round his pe des tal. —

30 Hn

Now swarms the vil - lage o'er the mead, The rus - tic youth, the ruddy
maid: The breathing harvest spreads around, Whose fragrance scents the air; From dale to dale making the
breeze, Resounds the voice of happy labor, Of jo - cund mirth and so - cial glee.

31 Vd

... e le i - son, — chri ste e le i
son, chri ste e le i son, — e - le - i son, e - le - i son.

32 Fr

All the wealth of the earth Is our de - sire, is our de - sire, is our de sire.

33 Hn

C

And onward as he bravely toils, In deeper er ror plunges still, In
deeper er - ror plunges still, In deep - er er - ror plunges still. De -
press'd his courage sinks, And an guish fills his heart.

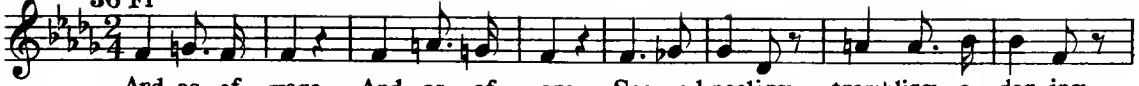
34 Fr

The earth is dark, Heav'n's light has faded, Shedding no bright
ray; Ev 'ry hope, ev 'ry hope with sor - row shaded.

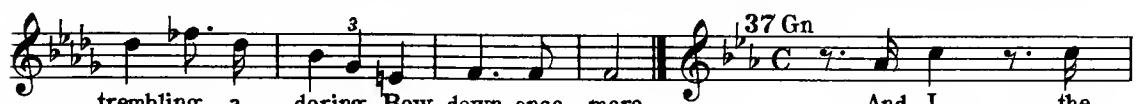
35 Hn

Direct us in Thy
ways, O God! O God! Support us in the strife, support us in the strife, O God!

36 Fr



And as of yore, And as of yore See us kneeling, trembling, a - dor-ing,

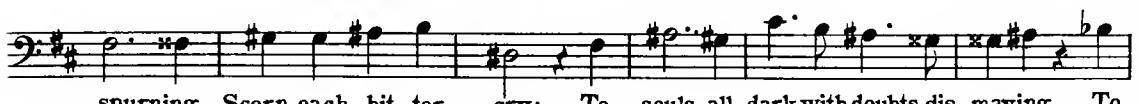


trembling, a doring, Bow down once more. And I, the

38 Fr



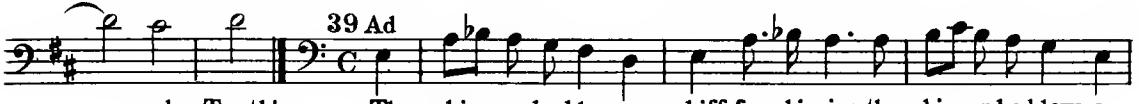
frail est of the frail, Have most need of your for-giveness! The gods our offlings



spurning, Scorn each bit-ter cry; To souls all dark with doubts dis-maying, To



souls all dark with doubts dis maying, O blessed Truth, light re - veal, O bless-



ed Truth! The skipper he blew a whiff from his pipe, the skipper he blew a

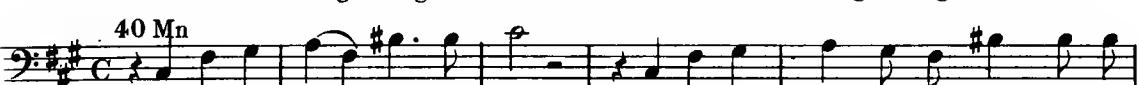


whiff from his pipe, the skipper he blew a whiff from his pipe And a scorn-ful laugh laughed

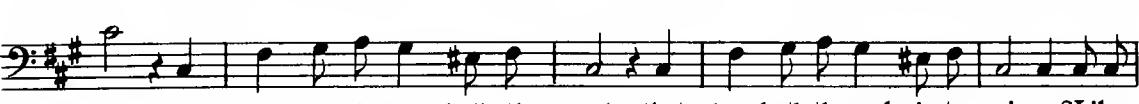


he, And a scornful laugh laughed he, And a scorn-ful laugh laughed he

40 Mn



Is not his word like a fire? And like a ham-mer that break-eth the



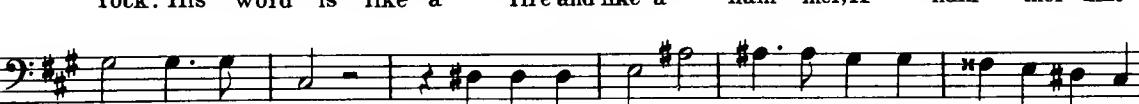
rock? A ham-mer that breaketh the rock, that breaketh the rock in-to pieces? Like a



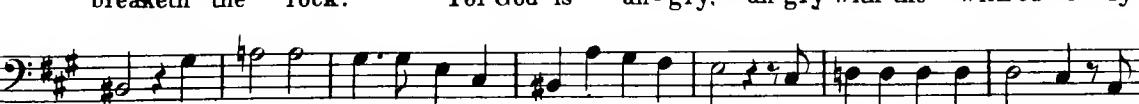
fire, like a fire, and like a ham - mer that break - eth, that break - eth the



rock. His word is like a fire and like a ham - mer, A ham mer that



breaketh the rock. For God is an-gry, an-gry with the wicked ev-ry



day; For God is angry with the wicked ev'ry day; And if the wicked turn not, The

Lord will whet His sword, will whet His sword; and He hath bent his bow, and
 made it ready, and made it ready, ready, Is not His word like a
 fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
 rock? Is not His word like a fire, and like a hammer, a hammer that
 breaketh the rock? That breaketh the rock, that breaketh the rock; and like a
 fire like a hammer that breaketh the rock; is not His word like a
 hammer that breaketh the rock, is not His word like a hammer that breaketh
 the rock in-to pie-ces? Is not His word like a hammer that
 breaketh the rock? Grace on whom thou wilt be-stowing Save me Lord with mercy
 flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!
42 Gn
 What wealth is here, what wealth out-bidding gold, Of peace and love, and innocence untold!
 What wealth is here, of peace and love, what wealth out-bidding gold!
43 Ck
 'Tis a Jewish woman taken in the vale, And she is passing fair!
 She is fair? 'Tis well! Let her approach! Fair Jewish women may my mercury gain!

44 Vd

Day of an ger, Day of an ger, Day of trouble, Time shall
per ish, per ish like a bubble, Day of an ger, Day of trouble, Time shall

45 Vd

perish like a bubble, So spake David and the Sibyl. When thou shalt
come in the midst of fire to judge the whole world, in the midst of

46 Ck

fire to judge the whole world. A las! A las!

las! Thou might'st have saved our lives! A las! our children, our

children and our wives! But now no hope! All hope is gone! But

now no hope! all hope is gone, The blaz ing sky no pitying raindrop sheds!

47 Bh*

How swiftly the flames of a wrath, all-compel ling, Rise forth from a heart where God's

love hath no dwelling, And man's dearest treas

ure to ru-in is hurl'd. To fix the af-fec-tion on wealth in pro-fu sion Is

but a de-lu-sion! Take heed, sin-ful world, Is but a de-lu-sion, Is

but a de-lu-sion, Is but a de-lu-sion! Take heed, sin-ful world! Take

heed, sin-ful world, take heed, sin-ful world!

'Tis he, 'tis he, 'tis he who all a lone, 'tis he who all a lone, a lone, who

all a lone, alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a lone,

all a lone, all a lone, to save us, erring mor - tals, by cost-ly sac - ri fice, to save us, err-ing mortals, by cost-ly sac - ri fice. Ye Prin ces, ye Prin ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him Lord of all, crown him Lord of all! Ye Princes, now be-stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin ces, now be-stir ye, crown him Lord, O crown him Lord! Ye Prin ces, now be-stir ye, crown him Lord, O crown him Lord of all!

49 Bh*

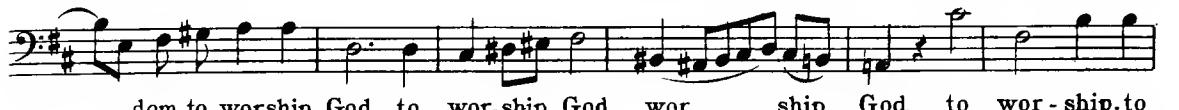
In vis ion I be hold, In vis ion I be -
hold how he, at God's right hand, with lightnings smites the foe! In vis ion I be hold, in vis ion I be
hold, how he, at God's right hand, with lightnings smites the
foe. to free his faith ful peo
ple from wast ing care and woe, from wast ing care and woe,
to free his faithful peo - ple from wast - - - ing care and woe. I
stand here by the way, and lift my yearn ing eyes. O
Lord in heav'n a bove re - ceive my sac
ri - fice! 50 Be
In - car - nate fiend, what willst thou now?
What is thy plan, what is thy plan of dire de struction?
51 Ck
Not as the Conqueror comes, They the true hearted came, Not with the roll of the
stirring drums And the trumpet that sings of fame; Not as the fly - ing came in si - lence and in
fear, 'They shook the gloom with their hymns of loft y cheer.
5-57-67645-200



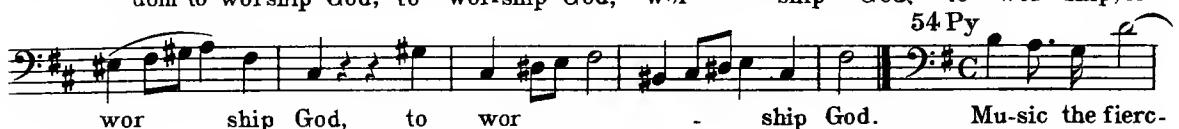
Dum pen de - bat Fi - li us, dum pen de - bat, dum pe de - bat, dum pen-



de - bat Fi - li us. They have left unstain'd what there they found Free-



dom to worship God, to wor - ship God, wor ship God, to wor - ship, to



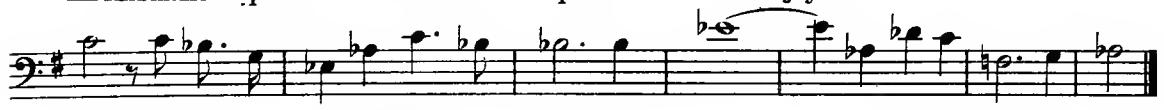
wor ship God, to wor - ship God. Mu - sic the fierc -



est grief can charm, And fate's se - ver est rage disarm. Music can sof ten pain to ease,



— And make despair and mad - ness please. Our joys be low it can im -



prove, And an - te date our bliss a bove, and an - te-date our bliss a bove.



At a ges - ture of his fin - ger, man's de - vi - ces halt and fail. At



a ges-ture of his fin - ger, man's de - vi - ces halt and fail Pow'r and



pride can-not a vail, pride cannot a vail. Speaks th' Al -



mighty but a word, speaks th' Almighty but a word, All His



foes in rage, must vanish, Ye that have His message heard, Forthwith, forth -



with, forthwith ev - ry world ly longing ban ish. Speaks th' Al -



mighty but a word, speaks th' Almighty but a word, but a word All his

foes, in rage, must van - ish. Ye who have His message heard, Ye
 who have His message heard, Ev 'ry worldly longing ban - ish. De -
 po - su-it, de po su-it, po -
 ten - tes de se de et ex-al ta
 les. De - po su-it, de po
 - su-it po - ten - tes de se de et
 ex-al ta - - - vit, et - ex al
 tavit humi les, — et ex-al ta vit hu-mi - les.

56 Bh*

57 Wg

Thro' waves that rage, and winds that blus ter, O-ver the wat'ry waste I rove; What
 respite? That I cannot tell thee, Scarce do I count how seasons move. I can-not name,
 name, Shouldst thou de - mand it. The man - y seas I've wander'd o'er: The shore a -
 lone my heart doth long for, Ne'er shall I reach, my na-tive shore! The shore a
 lone my heart doth long for, Ne'er shall I reach, my na-tive shore!

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Out from the depth of darkness gazing upward, Sore have I long'd a love like hers to
gain; A beating heart was left me, for my torment, That I might still a
wake to all my pain! This quenchless flame I feel within me burn - ing,
Can I, un happy one, love dare to call it? Ah no! It is but longing for re-lease,
That I thro' such an angel might have peace, that I thro' such an angel might have peace!

A store of rarest treasures shalt thou see, pearls rich and cost ly,
stones beyond com pare. Be hold. and so con vince thyself how
great is their val - ue. All these for a friend-ly roof I give thee.

Thee I be - seech, Kind angel sent from heav - en, Thou who for me didst
win un-look'd for grace, Was there a fruitless hope to mock me giv-en, When thou didst
show me how to find re - lease? Thee I be seech, Kind an - gel sent from heaven,
Thou who for me didst win un-look'd for grace; Was there a fruit - less
hope to mock me giv-en, When thou didst show me how to find re - lease?

If vain desires and earthly longing Have turn'd my heart from thee a way;



The sin-ful hopes within me thronging, Be - fore thy blessed feet I lay; I'll



wrestle with the love I cherish'd, Until in death its flame hath perished.



Nay, thou art raving! Tem per wrath with meas ure! And I will



teach thee vengeance, God - like pleasure. For dread re venge



here I im - plore ye, O Pow'rs that rule our earthly lot, — Ye who now



dream of joys be fore ye, Know that our vengeance slumbers not! Ye who now



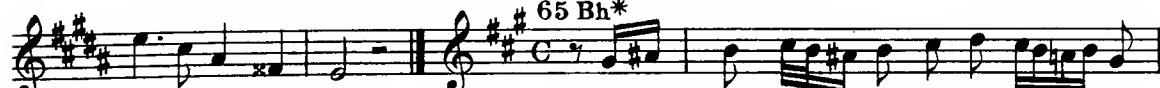
dream of joys be fore ye, Know that our vengeance slum bers not!



Give heed, O King! In fight I may not lead them! The Grail's sworn champion,



if to mortals known Must bide its laws, and in obedience heed them; Or ev - ry pow'r of



manhood he'd dis - own! Lau da mus te, be - ne



di - ci-mus te, a-do-ra - mus te. glori-fi-ca - mus te, glo - ri - fi - ca -



mus te, glo - ri ficamus te, a do ra muste, glo - ri fi -



ca muste, glo - ri fi - ca muste, glo ri fi ca



mus te, lau - da

mus te, lau da mus te, lau
 da mus te, lau da muste ben-e - di-ci-mus te, ado - ra-mus te, glo -
 ri fi-ca-mus te, lau damus te, benedicimus te, a do-ra mus, glo -
 66 Wg
 ri fi - ca-mus te. Truthful runes to make treaties ri - gid set Wotan

 on the shaft of his spear: this served him to sway the world. One bold and

 strong destroyed in battle that spear. The binding witness of bonds was shiver'd to

 shreds. Then straight Wotan warriors summoned, the world's ash-tree's with - er-ing

 arms with its stem to splin - ter and sunder. The ash des troyed. For -

 ev - er the spring must go dry. Now round the keen edged stone I

 knot the string: Sing, O sister! thou weave it now, Weenst thou why this was?
 67 Wg

 Westward surges slip, eastward speeds the ship. The wind so wild blows homeward now; my

 Irish child, where wait-est thou? Say must our sails be weight ed?

 Filled by thy sighs un bat-ed? Waft us, wind strong and wild! Woe, ah

 woe for my child! — O Irish maid! — my winsome, mar - vellous maid!

TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts

1 Hd

For sportive play, _____ for sportive play, _____
For sportive play, _____ for sportive play, _____ for sportive play, _____

for sportive play we now pre-
for sportive play we now pre-

2 Hd

pare.
pare. Thou heedest but thy fan -

Thou heedest but thy fan
cy, heedest but thy fan cy but thy fan

3 Hd

cy. but thy fan - cy. A men, a
cy, but thy fan - cy. A men,

men, a men, a men, a
a men, a men, a

4 Hd

men, a men, For we turn
men, a men. For we turn

ed ev -'ry one to his own way.
ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op - pres -
But thou comfortest my heart in its op - pres
sion, its op - pres -
sion, its op - pres

sion. A

sion. Praise and hon-or and glo - ry and pow'r be

men. Praise and hon-or and glo - ry and
un-to God for- ev- er and for ev ermore. A

pow'r be un - to God for - ev er and for - ev er more!
-men.

7 Hd

Bassoon part:

Age un-to age telleth forth all the wonders of thy glo
 ry, and re joic - eth in thy might.

ry; and re joic - eth in thy —

Age un-to age tell-eth forth all the wonders of thy glo
 might, and re joic eth in thy might, in thy might,
 ry, and re - joic

— re - joic eth, — re - joic eth in thy might,
 eth in thy might, and re

and re - joic eth, and re - joic eth in thy might.
 joic eth, and re joic eth in thy might.

8 Bh

Guitar part:

There is neither speech nor language, there is nei - ther speech nor lan
 ther, nei

guage, there is nei - ther speech nor lan
 ther speech nor lan guage, there is nei - ther speech nor
 guage, their voice
 language, there is nei - ther speech nor lan guage, their voice can
 cannot be heard. The dove
 not cannot be heard. Pin ing,
 as he flut terers, his plaint soft ly
 long - ing, his
 ut ters; he's cal ling, he's
 plaint gen tly ut ters; he's cal ling his lov'd one, The
 cal ling his lov'd one. The dove. as he flut terers his
 dove. as he flut terers, his
 plaint
 plaint soft - ly ut ters. he's cal ling, he's

soft-ly ut ters he's cal ling
 cal - ling his lov'd one, he's cal ling

10 Hd

his lov'd one. Love now u nit
 — his lov'd one. Love now u nit

eth a hap -
 eth, Love now u nit

py pair — hap py pair. Love now u nit
 eth a — hap py pair, Love now u nit — eth, Love

eth, Love — now u nit eth, u nit - eth, Love now u
 — now u nit - eth, Love now u nit eth, u nit eth.

- nit
 Love now u nit eth Love — now — u
 eth a hap — py pair.
 nit eth a hap — py pair.

11 Mz

Christe e le
Ky ri e e le i - son, e le -
i - son, Ky ri e e le i - son, e - le -
i - son, e - le - i - son, Christee le -
- i - son, e - le - i - son.

- i - son, e - le - i - son.
- i - son, e - le - i - son.

12 Be*

In glo
In glo - ri-a Dei pa triis, a men, a
ri-a Dei, a men.

13 Bh

men a men Ky - ri - e e - le

Ky - ri - e e - le
i - son, Ky - ri - e e - le - i - son, e -
i - son, Ky - ri - e e - le - i - son, e - le - i - son.

le - i - son, e - le - i - son.

14 Bh*

Ky-ri e elei - son, ele i
Ky-ri-e e - lei son, e le-i-son, e le i son, Ky ri-
son, e - le i - son, e - le i son
e e-le - i - son, e le i son

15 Bh

Cum sancto Spi ri - tu in glo -
Cumsancto spi ri - tu in glo
- ria Dei Patris,A-men, a -
ria Dei Patris A-men a - men
men

16 Bh*

Chri-ste e - le - i son, ele -
Chri-ste e - le i son. elei -
i - son, Chri ste, Christe,e-le - i - son, ele -
son, Chri - ste,Christe e - le - i - son, ele -

i-son,e - le - i son. e - le - i - sonChristee-le - i - son.

i-son,e - le i son, e - le i son, Christele i son, Christele

Christe e - le i - son,e le-i-son,ele i - son, e - le i - son, Chri-

i - son, e le-i-son, e - le - i - son,e - le i - son,Christe ele - i - son,Christe e -

te ele i - sonChriste ele i - son,Christe ele - i - son,e -

i - son,Christe e - i - son,Christe e -

le i - son. e - le i - son, Chri - ste, Chri - ste, e - le

le i - son, e - le i - son, Chri - ste, Chri - ste, e - le

i - son,Christe e - le i - son, e -

i - son,Christe e - le i - son, e -

le - i - son. e - le - i - son,Christe e - le - i - son.

le i - son, e - le - i - son,Christe e - le i - son.

17 Bb

Do - mi-ne De - us, a - gnus De - i, Do - mi-ne De - us, agnus De - i,

Do - mine De - us, a - gnus De - i, Do - mi-ne De - us, agnus De - i,

agnus De i, Fi li us Pa tris, Domine De-us, agnus De-i, agnus Dei. Domine
 agnus De - i, Fi li us Pa tris, Domine De-us, agnus De-i, agnus Dei, Domine

De-us, a gnus De - - i, Fi li us Pa tris.
 De-us, a gnus De-i, Fi - li us Pa tris.

18Bh

C

Et ex Patre ex Patre na tum, et ex Patre, ex Patre na tum ante
 Et ex Patre, ex Patre, na tum et ex Patre, ex Patre, na
 o - mnia Sae - cula, ante omnia saecula.

- tum, ante o - minia sae cu la.

19

C

To battle haste, to battle haste, O haste! The foe _____ lurketh nigh!
 To battle, to battle, O haste! _____ The foe lurk eth nigh.

C

Smite him to earth, yea, smite him to earth!
 Smite him, smite him, smite him, yea, smite him to

To battle haste, to battle haste, O haste! The foe, the foe, lurk-eth,
 earth! To battle haste, to battle haste, _____ haste! _____ The

lurk - eth nigh! — Now, as of yore, now, as of yore, Thy people
 foe lurketh, lurketh nigh! Now as of yore, now as of yore,

trembling and a - dor ing, Bow down once more —

Thy people, trembling and a - doring, Bow down once more —

Our sacrifices spurn ing, Silent to our cry, Our sac - ri - fi - ces

Our sacri-fices spurn ing, Silent to our cry, Our sac - ri - fi - ces spurn ing.

spurn ing, Silent to our cry, Ye gods, to us in darkness lying, ye

Silent to our cry, ye gods, to us in darkness lying, ye gods, to

gods, to us in darkness lying, send the light the bless - ed truth.

us in darkness lying, O send the light, — send the light the bless - ed truth.

Dream of de - light, — en - kind ling the soul, O why canst thou

Dream of de - light, en kindling the soul, — O why canst thou not

— not ling - er? Thou hov'rest a - bove Like a flut - ter-ing dove!

ling er? Thou hov'rest a - bove Like a flut - ter-ing dove!

Vision of heav'n, O stay! ——— Shed en tranc ing radiance
 Vision of heav'n, O stay! Shed en tranc - ing radiance

as of end-less day! Like a dove Like a dove
 as of endless day! hov'rest thou,

Ah! Dream of de light, en kindling the soul,
 hov'rest thou, Dream of de light, en - kind - ling the

O, why canst thou not ling er? Thou hov rest
 soul, O, why canst thou not ling er? Thou hov'rest a - bove

23 Cn

like a dove! Ac-cur-sèd Ca-di,
 like a dove! Ac cur - sed Ca-di, who, cold-hearted, A

ac-cur-sed Ca di, A guest with in thy house didst
 guest with in thy house didst slay, 'Tis time that

slay, Ac-cur-sèd Ca-di, thou di-est to day!
 thou and life were part-ed; Thou di est to day!

Hear thy children, — Lord, hear their pe ti tion!

We hope, O Lord in thee, we hope, we hope, Lord — we hope, O

With richest boun ty hast thou blessed thy faith ful people!

With bounty hast thou blessed thy — faith - ful people! We

Hear thy children, — O heed their pe ti tion! We hope,

hope, O Lord in thee! Sail a-way. sail a-way,

— we hope, O Lord, in thee! Sail a-way. sail a-way,

Now to the east, now to the

have no care of the morrow. O wind, blow

west. All is one to the men of the sea. Storm beat, and wind, blow!

26

blow! We — de fy ye! Swift ad-vancing,

ban - ners streaming, sa - bres gleaming, coursers prancing, — comes the foe!

ban - ners streaming, sa bres gleaming, coursers prancing, comes the foe!

27

Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay,nay,they dare not,nay,they dare not heed the call! Nay,nay,they dare not heed the

Hide not in dread, cowards all! Here be hold me ready! Hide not,-

call! Hide not in dread. Our champion waits! Hide not in dread, our champion waits!

28

— cow - ards all! Who hath strength to win the

Come, ye cowards all! Who hath strength to win the

bat tie? Who ah! who can quell, quell the strife?

bat - tie? Who. ah! who can quell the strife? Who

29

Who can quell the strife? What ho! what ho! Let the port-cul - lis

can quell, can quell the strife? Let the port cul lis

30

fall! He shall not, he shall not es - cape us now! Far from the

fall! He shall not es - cape us now! Far

mad ding crowd's ig no ble strife, Their so ber

far, far from the madding crowd

wish - es ne - ver learn'd to stray, to stray. Far
 Their so ber wish es ne ver learn'd to stray
 from the madding crowds ig - no ble strife Their so - ber
 Far, far, far from the madding crowd _____
 wish es, Their so - ber wishes ne - ver learn'd to stray,
 — Their so ber wish es ne - ver learn'd to stray,
 never learn'd to stray. Press on, press on, ye 31
 never learn'd to stray, learn'd to stray. Press on, press on, ye
 sons of light, press on, press on, Un tir ing in your no ble
 sons of light, _____ Un tir ing in your no ble
 fight; Still tread ing each new foeman down, each foe - man down,
 fight, Still tread - ing each new foe man, each foe - man down, And
 And battling for a bright - er, a bright - er crown!
 batt ling for a bright-er crown, a bright er crown!

ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aeolian, Dorian, Ionian, Mixolydian, Phrygian — Canonic imitation, strict and free, in other intervals than that of the octave

1 *Mixolydian — Bt*

2 *Aeolian — Bt*

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

3 Ionian — Bt

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

4 Dorian — Bt

Musical score for two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of eighth and sixteenth note patterns.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

5 Dorian — Bt

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

6 Mixolydian — Bt

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp.

A handwritten musical score consisting of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The key signature changes from G major (one sharp) to F# major (two sharps) at measure 194. Measure 194 starts with a dotted half note followed by a sixteenth-note pattern. Measures 195-197 show a continuation of this pattern. Measure 198 begins with a sixteenth-note pattern followed by eighth notes. Measures 199-201 show a continuation of this pattern. Measure 202 begins with a sixteenth-note pattern followed by eighth notes. Measures 203-205 show a continuation of this pattern. Measure 206 begins with a sixteenth-note pattern followed by eighth notes. Measures 207-209 show a continuation of this pattern. Measure 210 begins with a sixteenth-note pattern followed by eighth notes. Measures 211-212 show a continuation of this pattern.

7 Aeolian — Bt

8 La

5-57-67645-200

196



9 Phrygian — Bt

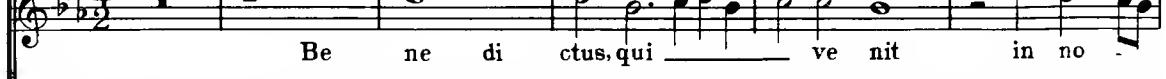
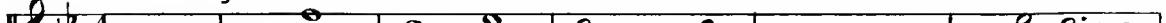


Be-ne-di-ctus, qui ve-nit in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni.

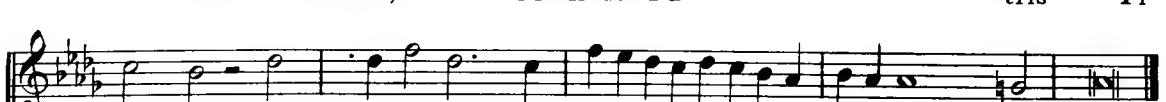
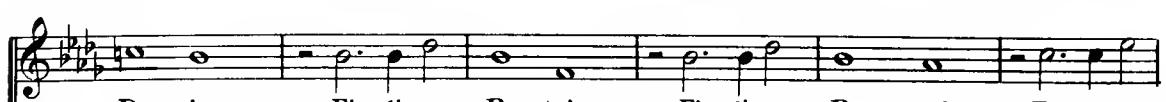
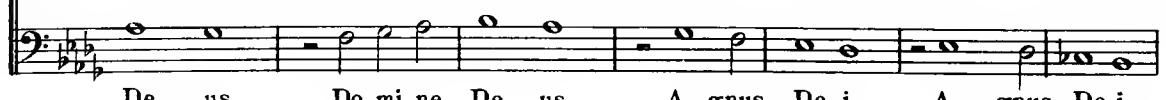
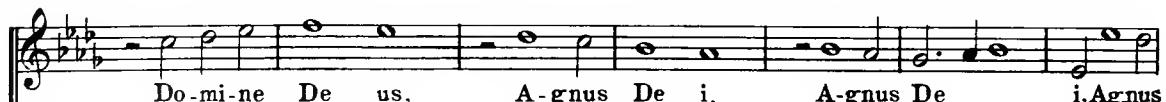
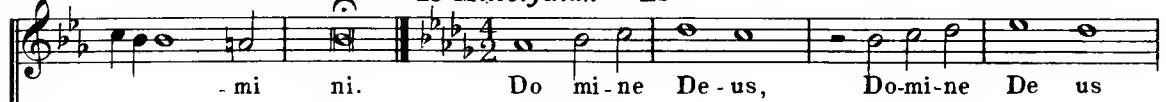
11 Mixolydian Ls W11

Ex-pa-n-di ma-nus me-as ad-te: a-ni-ma-me a-a-ni-ma-me a-si-cut-ter a-ni-ma-me a-a-ni-ma-me a-si-cut-ter ra-si-ne-a qua-ti-bi ne-a-qua-ti-bi-si-ne-a-qua-ti-bi.

12 Mixolydian Ls



13 Mixolydian Ls



14 Ionian Hn

199

Cru-ci-fi-xus e-ti-am pro no bis, sub Pon-ti o Pi la

Cru-ci fi xus e-ti-am pro no - bis, sub Ponti o Pi-la-

to pas-sus et se-pultus est. Et re-sur-re - xit ter-ti-a di e secundum

to pas-sus et sepultus est. Et re-sur-re - xit ter-ti-a di e

scri ptu ras. Et ascen - dit et ascen - dit in coe lum se -

se-cundumscriptu ras. Et ascen dit, et ascen - dit in coe lum,

15 Phrygian Ls

det ad de xteram Pa tris Auditu -

se dit ad de xte-ram Pa tris Auditu - i me

i me o da bis gau di um et

o da bis gau di um et

lae - ti ti - am: et e - xul - ta bunt et e - xul - ta

lae ti ti am: et e - xal ta - bunt os sa

bunt os sa hu mi li a ta, os sa hu - mi - li a

hum - li a ta, humi li - a ta, os sa hu

ta humili-a ta. Cru-ci-fi-xus e ti am—
 mi - li - a ta. Cru ci fi - xus e ti
 pro no - bis.
 am _____ pro _____ no _____ bis.
 sub Pon ti o Pi la to _____ pas -
 sub Ponti o Pi la to pas sus
 sus et se pul tus est. Et re-sur-re-xit ter-ti
 et se-pul tus est. _____ Et re-sur-re-xit
 a di e se cundumscriptu ras. Et ascen-dit in coe-lum,
 tert i a di e se-cun-dum scripturas. Et as-cen dit in coelum,
 se det ad de-xte ram Pa tris.
 se-det ad de-xte-ram Pa tris.

End of Melodia