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# SEVENTY SOLFEGGI

FOR

CLASS-SINGING

BY

FLORENCE A. MARSHALL.

PRICE FOUR SHILLINGS.

*Paper Boards, Five Shillings ;*

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# PREFACE.

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## I.

### OF THE SOLFEGGI THEMSELVES.

THESE little *Solfeggi*, written at different times for my own pupils, are the outcome of a wish to familiarise children, as early as possible, with the practical features of Choral Concerted Music, on a scale suited to childish faculties.

To musical natures this working-together in music is a perpetual source of the purest joy, and of an ever-increasing capability for such joy which grows and expands with the musical powers. And it is in childhood, the age of growth and expansion, that this pure source of growing joy should be revealed.

Although composed for a sight-singing class they are not, themselves, intended to teach sight-singing. Although illustrating various technical facts in music they do not profess to instil any of these except indirectly. Although affording practice to the vocal powers similar in kind, if not in degree, to that of ordinary solfeggi for solo-singers, they are not essentially exercises in vocalisation. I would have them bear the same relation to technical sight-singing that a country walk does to an object-lesson. They are little music-pictures, adapted for the voice or for voices; recreation-exercises for all the musical powers, uttered in song.

It may be objected to these studies that they are not progressive enough for a course of training, and that the unaccompanied ones, in particular, are too hard for elementary classes. The first part of this objection I can only answer by repeating that the exercises are not intended for a course of training, but as accompaniments to a course of training, which, while illustrating the principles taught, may diversify the lessons, affording a pleasurable relief to the voice and a new kind of interest and satisfaction to the pupils.

As to the twenty "unaccompanied Solfeggi," I would have aimed at making them simpler and easier, had this ground not been occupied by the Tonic Sol-faists.

I find that the Tonic Sol-fa teachers provide so well for the needs of Elementary Vocal Classes, that little, if anything, is left to be desired in this department, and what is wanting will probably be added by themselves. I am not presumptuous enough to wish, even if I had the power, to interfere with what they are doing so admirably.

But I find a want of what I may call imaginative musical literature for young vocal students; a lack of compositions in various styles, yet regular in form, and quite simple in character. Much has been done in this way for violin pupils by Spohr, and for pianoforte pupils by Schumann. Such studies are needed to develop the artistic faculty, to stimulate the sense of beauty, to quicken and strengthen musical apprehension, and to afford an outlet and a channel for those powers of expression, without which the most accurate musical performance is a dead and soulless thing.

It was the sense of this want which prompted these attempts, and which appears now to warrant their publication.

## II.

## OF "MOVABLE DO" AND TONIC SOL-FA.

"A musician," said the late Dr. Hullah, "is one who can see with his ears and hear with his eyes." This musicianship may be approached and attained by paths apparently the most divergent. But the question for teachers and trainers of the young is, "Which is the best road?" Which is the shortest, the plainest, the most direct? Which offers most encouragement to the traveller to persevere in his journey, and brings him to his goal most ready and fit for the real work which only begins then?

In answering these questions, I must inevitably repeat a good deal already urged by others. I can hardly expect to add anything new to all that has been said and written on this subject. But a short summary of the considerations on which my own convictions are founded may, perhaps, be useful to some teachers—to those especially who, having learned music on the "Fixed Do" principle, through the medium of the established notation, and finding it enough for their own needs, have not troubled themselves about the necessity for a new system—who may, indeed, have a strong dislike to the idea of any such innovation, yet who in their teaching experience may be confronted with practical problems, leading them to reconsider the question from a new point of view.

In all teaching that must be best which most closely follows the method of nature. Now, music is a language, and is best learned as speech is learned, the unconscious powers of memory, association, and reason, working together to guide the ear and inform the tongue. The first thing in music grasped by a childish ear is a tune, or fragment of tune. That tune depends for its coherency and charm on certain harmonic laws according to which notes enchain themselves together, and to which every phrase has reference. The little singer knows as much of these natural laws as he does of those he is obeying while he walks or stands or falls, or as he knows of the derivation of the words and idioms he uses while chattering at his play. He likes the sounds, and the tunes which they make up. He learns to distinguish them as he learns human relationships. Starting from "my mother," "my father," "my sister," and "brother," it occurs to him in time that his brother is his sister's brother as well as his, that both are children of his parents as he is. He sees among his playmates the same family ties—brothers, sisters, parents; all different people, relationships the same; hence by-and-bye he realises the idea of a family. Nor, because he sees these always-repeated relationships, does he mistake one individual for another. He knows Jack from Tom, and his own father from Jack's father. So in music, by means of melody, of many melodies all made up of different arrangements of sounds bearing yet certain constant relations to each other, his ear may be trained to recognise each of these sounds as they follow each other in ordered succession. If this takes longer than it takes him to learn his native tongue, it is because he does not hear the language of music spoken around him all day long, so that his musical faculties are only occasionally roused to activity. But as fast as his ear recognises each sound-relation, a sign for it may be given to him by which his eye knows it also. All this has nothing to do with the pitch of the notes. He may perceive that also, and should be led to notice it; but it is a thing apart. A tune he once knows he will know again, whether it be sung high or low, by a man or a woman, or played on an instrument. Hence the signs that are given him should correspond to his own impressions, which are those of sound-*relationship*. Signs for pitch should be altogether different from these, and as unlike them as possible.

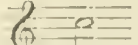
This principle on which notes are taught in their relations to *key*, apart from pitch, is known as "Movable Do," so-called because, to whatever pitch the key tone be moved, the name of Do is given to it. "Fixed Do," where each note retains its original name whatever its position in the scale or its relation to the key-tone, relies on the mechanical, imitative, reproduction of single sounds, afterwards

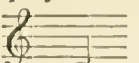


pieced together in various combinations; this is much as though an infant should learn to speak syllable by syllable. Yet a child who can lisp one sentence he understands, knows more than he who has been drilled to repeat certain words dependent for all significance on other words and rules for framing sentences to be learned in the future. The same holds good of reading. It is by the powers of letters, rather than by letters themselves, that a child learns to read. To teach a child to read musical thoughts by dint of fixing isolated sounds in his ear, and then training him to find his way from any one to any other of these, is as though we should attempt to teach him the road from one place he knows to another, by leading him blindfold to and fro between starting-point and goal, till he has become so instinctively surefooted that he can walk the distance safely, alone, in the dark. If he can do this unerringly he has accomplished something, of course. But how far has he advanced in the art of finding his own way about? Has this mechanical exercise done anything to develop those powers of observation, of memory, and comparison, which he will want, as well as surefootedness, to help him on future journeys? So far from this, it is more probable that, when the bandage is removed, the features of the landscape, stones, hills, trees, sun, stars, which should have been his helps and landmarks, only bewilder him with a crowd of conflicting new impressions; to find his way back he will shut his eyes again.

The student who has mastered this process, and has learned to know the notes, by eye and ear, on the system of "Fixed Do," or absolute pitch, is provided with a mental key-board, from which he may now learn to produce music. The student of tonal-relationship, in so far exactly as he has mastered that principle, is a musician, and is superior to the first in the same way and the same degree as a musician is greater than his instrument. But the practical difficulties of teaching this tonal system by means of the Staff Notation are very great, and when key-transition is frequent in remote, or where an apparent ambiguity of key constitutes the very charm of the harmony, as in modern music is often the case, they become almost insurmountable, and have led to its abandonment by some eminent musicians in favour of the hard-and-fast rule of "Fixed Do." In the Staff Notation, one same note may stand in many different relations to the key-tone, or may be itself a key-tone, according to certain combinations of signs not all to be learned at once by the eye, nor, indeed, until education has far advanced. The "key-signature" at the beginning of the line is no certain guide, because this does not change nearly as often as the key changes, but only when a new key is established which is to prevail for a considerable time. To know whereabouts he is in the scale, the pupil's eye must at least be familiar with the several combinations of notes which in each key form the characteristic interval of the diminished fifth, and those which, in minor keys, form the diminished seventh. *When he has become a musician*, this is easy to him. His eye embraces many notes at once, and tells him where he is. He knows by the context when the extra sharps, flats, and naturals he encounters are only chromatic and accidental, or whether they denote a new key. But until both eye and ear are cultivated in a high degree, this is not possible to him. And even a musician, should he be playing or singing in concerted music from a single part which does not supply the necessary harmonic context, may be in a difficulty. He may perform the individual notes correctly, but he cannot perform them intelligently, unless he has some idea what relation his part bears to the whole. Yet the "characteristic" notes may be altogether absent. True, if he listens to the other parts, his ear informs him to some extent of what is happening, but this knowledge only arrives after the transition is over in which he has played an unconscious part, and, it may be added, an imperfect part, for his fixed tones must be delivered according to equal temperament, and will be only approximately in tune.

The difficulties, too, of enharmonic modulation, or transition by change of *name*, is formidable to the young eye, and, by equal temperament, demoralising to the young ear.

Nor is an accurate sense of pitch, the favourite stronghold of "Fixed Do" adherents, necessarily imparted by its means as expressed in Staff Notation. No doubt it may be and often is acquired on that system, if insisted on, and carefully followed up by the uniform tuning of instruments and forks. But this is not thanks to Staff Notation, for there the *name* is everything, and the fatal definition of the diatonic scale implied in comparing it to the "white keys of the pianoforte" seems as if it would never be done away with. Yet on a keyed instrument  is always C, though between two such instruments

there may be a tone of difference in pitch. This makes such statements possible as the following, by a recent and an able and interesting writer (see Grove's Dictionary, part xx., p. 147), "A melodic effect (is) the only effect the memory can recall." . . . "An indication of absolute pitch is useless to a singer," and later, "The player has not to think of the sounds he makes before he makes them. When he sees, say, the symbol  its meaning to him in practice is not 'imagine such and such a sound,' but, 'do something on your instrument which will make the sound.'" So much the worse for the player. It is tantamount to saying that he need not be a musician, for he need not hear with his eyes. The sight of his ears, too, must be somewhat confused. That such a statement can be advanced as a plea for Tonic Sol-fa, shows how much has been done for the world in general by so-called "absolute pitch." Tonic Sol-faists themselves will be surprised at these assertions, for they make a point of insisting on the cultivation of the most accurate and delicate sense of pitch; their pupils being accustomed from an early stage to pitch their key-tones for themselves. But they do not confound the physical training of the ear with the thing—music.

It is, unfortunately, too much in the way I have alluded to, that the great majority of pianoforte pupils do learn; the result being that a dull or undeveloped ear may remain, after years of practice, in very much the same rudimentary state it was in at the beginning. And so it is that the children of the rich are often worse educated in music than the children of the poor, for in a good elementary school these last have at least principles given them, germs which, in congenial soil, have a power of self-development. Whereas the first, with years of toil, acquire little beyond a superficial finger-accomplishment, and often not much of that. The hand is trained in the first place, then the eye, and the ear takes care of itself, or is absent altogether. Their own mechanical performance is all they know of musical art. Music, in its wide, its universal sense, remains unsuspected by them, or dawns on them long afterwards, when the time for training is past, and when, although they may yet learn, they can never do what they might have done.

For these reasons, into which I have thought it necessary to go at some length, I consider the Tonic Sol-fa Notation, which is at once the simplest, most consistent, and most accurate of any, to be unrivalled for training purposes. Dispensing with the pictorial medium of the staff and notes, it gives a name for every note in a key. Each of these names conveys to the mind the relationship to the key-tone, and, consequently, to every other note of the scale of the note which bears it. And these same names denote the same relationships at any pitch whatsoever. I cannot too strongly recommend the adoption of this system for all elementary students, as affording the most complete training for ear, eye, and mind. When I say "elementary students," I do not mean that the whole of music cannot be understood by means of Tonic Sol-fa, for it can. The system should be mastered *throughout*, and should, after the first years, be continued simultaneously with Staff Notation study, to which it affords the best introduction and furnishes the most satisfactory key that can possibly be devised. It instils the thing itself, of which the staff is a sort of pictorial counterpart; it gives, as it were, the inward and spiritual grace of which the Old Notation is the outward and visible sign. Symbols have no power



when their spirit and meaning is absent. The Staff Notation is the most beautiful symbol that ever was evolved. Nothing can rival or replace it. Once the ear and eye are equally trained, *all* the powers seem to work through its mediumship as one. No picture that ever was painted can be so beautiful as a page of score is to the eye of the musician. But of the millions who learn Staff Notation, to how many is this picture *orally visible*?

### III.

#### PRACTICAL HINTS ON THE USE OF THE SOLFEGGI.

The Sol-fa names accompany the notes, and are intended to be used. But many teachers may prefer their pupils to sing the Solfeggi to "Laa." Most of these pieces can be "vocalised" to the Italian "AA," and, by some classes, may be practised advantageously in this way. Young children, however, should not be expected to vocalise phrases of any great length. It fatigues their voices, of which they have but a limited control, and this induces bad habits of voice-production, which, especially in large classes, may easily pass unnoticed. As a rule, the outlines of phrasing are sufficiently indicated by breath marks (,), its sub-division by slurs; but sometimes, where the phrases are very long, or where the breath marks occur at shorter intervals than, *in vocalising*, would be necessary, extra slurs are added. In the first few easy Solfeggi, the breaths are very short, being adapted to the powers of small children. Older pupils may find every other breath sufficient for them, but the phrasing should not be altered by the introduction of fresh breath marks, unless for some special purpose, at the discretion of the teacher.

Wherever the key changes, the name of the new key is given in the Staff Notation, as of course it always is in Sol-fa. I do not know why this should not be commonly done in elementary music, or in single vocal or instrumental parts. It would be a great help to clearness and swiftness of comprehension.

Roughly speaking, the Solfeggi advance from "easy" to "difficult." But there are different kinds of difficulty, and among the last twenty numbers (of the first fifty) are some short pieces, to all appearance less exacting than others which have preceded them. These are placed where they are because they require more depth and variety of *expression* than very elementary classes can give them. The order in which the exercises are learned by different classes is a matter that each teacher must settle for himself.

They should all, however, be treated as *expression studies*. Soft singing should be insisted on and purity of tone made a matter of the first importance. These studies were intended for, and most of them have been sung by a class of girls whose ages ranged from six to sixteen. It is a much debated question whether girls in their early teens should be allowed to sing at all, many teachers advocating entire cessation from singing during those growing years when the voice often becomes veiled, when the bird-like high notes and the facility of childhood seem to disappear, while the woman's voice, fuller, richer, albeit harder to manage, has not yet appeared or is not settled. My own experience convinces me that the wholesale or ignorant acceptance of the theory that "singing lessons are bad for growing girls," works at least as much mischief as injudicious early training can do. No growing girl should be forced to sing who is disinclined or unable to do it. But girls who like singing, and can sing, will not be restrained from it by the fact of having no lessons. It is the most natural, as well as the healthiest of exercises. Sing they will, in season and out of season, well or ill. Yet it is just as easy for them to fatigue themselves as for a teacher to fatigue them. Bad habits are as easily formed out of school as in

it, and they are free to do themselves what harm they can. Every singing master must know that it is quite a common thing for girls to "sing all their high notes away" by the time they are eighteen, although they have had no lessons, "being too young." At eighteen they bring the remains of their voice to some unhappy teacher to be tinkered up. This I believe to be because the voice has been left without guidance, to be ignorantly and indiscriminately exercised during the critical period of its development. This danger is on the increase at the present time, owing to the spread of High Schools and other large day schools for girls, and the consequent tendency towards huge singing-classes, containing pupils of all ages, on whom very little individual care can possibly be bestowed. If such a class does not produce a large volume of sound, "a want of loudness" is complained of. As long as all shout loud enough, each individual is supposed to be doing her duty. Yet could anyone hear a few of these girls, taken at random, sing through their pieces by themselves, he might wonder how the joint result could be tolerable. To those who foreknow the history of the mischief to be done, it is positively lamentable to hear the faulty intonation and to note the well nigh incurable tricks and bad habits which girls acquire who sing in some of these large classes.

Another evil resulting from this system is that younger girls become accustomed to practise choral singing with grown-up ones, who lead them, and who, by their greater volume of voice, incite them to sing louder than they would do were the defects audible, which must be present where unformed, untrained voices are using a power beyond their own control. The only safe course in schools is to let the little ones, with their small, clear voices (which they do not strain, because they never make more effort than comes easily to them), take the upper parts, or, at any rate, most of them, while the lower parts (which should never lie very low) are sustained by the rather older girls, whose high notes are almost invariably weak. Their middle tones, which develop and gain in breadth of quality before the upper ones do, should never be strained or *worked*; but if these are only used in conjunction with higher but *younger* voices, there is no danger.

All this demands patience and docility on the part of the pupil, and much self-denial on the part of the teacher. It is so satisfactory to hear a large sound. It is so pleasant to sing with better and stronger voices than your own, to feel as if yours made a part of them—so flattering not to hear, and to think that others do not hear, your shortcomings—that this precaution is hard to observe. Yet to its (perhaps unavoidable) neglect in many large schools much mischief is due. From girls between twelve and sixteen power must not be expected, and should not be demanded. *What sustained force they use then is most certainly subtracted from the amount they might otherwise command later on.* Granted that volume of sound is in itself a most desirable thing, let the class-singing of girls under seventeen be a mere preparation for this. The voice-teaching for these years should be regarded as *voice-conservation* rather than voice-training. To say that quality, rather than quantity, should be cultivated, is only what applies to all vocal teaching. But during girlhood there should be no effort to increase quantity at all. What little there is should be accepted as enough, and that little kept most carefully within bounds, while quality should be improved to the utmost. The well-meant effort to stir pupils up and to make them "sing from their hearts" leads to much shouting, and this should, at all costs, be restrained. It is a fact, and one easy to demonstrate, that hesitation in "attack," uncertainty of intonation, as well as harshness, huskiness, breathiness, and all imperfections of tone tending towards *noise*, actually detract from the volume of real musical sound. Good habits should be formed—*i.e.*, of breathing, of opening the mouth; clear, pure enunciation should be cultivated; tricks combated, eradicated at their first appearance. The very facts of limited power and need of care and management should be turned to the benefit of musical culture. Taste and sensibility are awakening; musical feeling, delicacy of perception, artistic aspiration, should be fostered and encouraged in every way. Then, when the voice arrives at maturity and strength, and is

fit for real work, no time has to be lost in acquiring the rudiments of music, nor in unlearning bad habits contracted during those young years, when habits become in truth a second nature. Voice-exercise may begin in earnest. And if girls then enter choirs, they may do so with the knowledge that their early training has greatly lessened that danger of almost certain damage to the voice which results from its unskilful use in chorus-singing. Much has still to be done; care and self-restraint are still necessary. But the instrument and the intelligence which should guide it are both ready.

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The first fifty Solfeggi are intended to have the support of an instrumental accompaniment, and should have it, where it is possible, though many of them may be sung without accompaniment. The "unaccompanied Solfeggi" are all in two parts, and are so constructed that, while each part has an individual importance and interest, the upper part is complete in itself, and can be sung alone, in unison, if necessary.

With scarcely an exception, even in unison Solfeggi, the class is meant to be divided, and to sing antiphonally. This helps to give and to accentuate light, shade, and contrast, while it conduces greatly to attention, and to the taking up of "leads," and "points," a part of the discipline of concerted music which cannot be begun too early. The compass of the parts, where there are two, differs very little; hence I use the terms "first voices" and "second voices," meaning first or second half of the class. It will sometimes be found useful to interchange the parts.

The last few (accompanied) Solfeggi are more difficult than the others and will probably be sung by older voices. The parts, therefore, while not exceeding the mezzo-soprano compass, are distinctly higher and lower, the one than the other, and are termed Soprano and Alto accordingly.

In conclusion, it must not be forgotten that the object of these little pieces has been to give pleasure—pleasure, if it may be, both to performers and to hearers—and more especially to awaken and minister to a love of music in the heart of childhood.

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# ACCOMPANIED SOLFEGGI.

## I.

KEY F. *Andante.*  
1st VOICES.

s :m | f m :r | n d :r m | f r :m f | s :m | f m :r | d m :r m | d :

2nd VOICES.

F. ALL.

rs :m | f m :r | n d :r m | f r :m f | s :m | f m :r | d m :r m | d . d's :s s }

s :m | f m :r | n d :r m | f r :m f | s :m | f m :r | d m :r . t, | d :

## II.

KEY C. *Andantino.*  
ALL.

d :- :m | s :- :l | s :- :m | d' :- :- | d :- :m | s :- :l | s :- :m | d' :- :-

1st VOICES.

s :- :t | r' :- :t | r' :- :m' | r' :- :- | s :- :r | m :- :s | s :f :m | r :- :-

2nd VOICES. *cres.*

2

s :- :m | d' :- :s | l :- :f | d' :- : | f :- :l | d' :t :l | s :- : - | - : :s }

Repeat by ALL.

m' :- :r' | d' :- :t | r' :- :d' | t :- :l | s :- :m | f :m :r | d :- : - | - : - : ||

Key C. *Allegretto.*

III.

2nd VOICES.

*Allegretto.*

*Lightly.*

d :m :s | s :- :f :r .t, | d :m :s | s :- :f :r .t, | d :m :s | l :f :d' }

1st VOICES.

*cres.*

t :d' .t :l .t | d' :- : - || d' f :r :t, | d :m :s | s :- :f :r .t, | d :m :s }

*mf*

*C. ALL.*

l :f :d | s :m :d | f :m .r :d .t, | d :- : - || d s :f :r | d :m :s }



s : l s : f . r | d : n : s | l : d' : l | s : d' : n | s : f . m : r | d' : - : - ||  
 Andante lento.

KEY C. Andante lento.  
1st VOICES.

IV.\*

d : - . r | n : - | d : - . r | n : - | n : - . f | s : l | t : d' | r' : - }  
 Andante lento.

mf dim. p  
 n' : - . r' | d' : - | n' : - . r' | d' : - | t : - . l | s : f | n : r | d : - ||  
 dim. p

G.  
2nd VOICES.

d : - . r | n : - | d : - . r | n : - | n : - . r | d : t | l : s | f : - }  
 p

n : - . f | s : - | n : - . f | s : - | s : - . l | f : n | r : - . m | d' s : f  
 C.

\* Very young pupils should not attempt to slur this exercise at all.

ALL. *cres.* 4

*p*

*m* :- *d* | *s* :- | *m* :- *d* | *s* :- | *m* :- *f* | *s* : | *t* : *d'* | *r'* :- }

*f* *rit.*

*m'* :- *s* | *d'* :- | *m'* :- *s* | *d'* :- | *d'* :- *m* | *s* : *f* | *m* :- *r* | *d* :-

*f* *rit.*

KEY F. *Andantino con moto.*

V.

ALL. *mp*

*s* :- *s* | *l* : *t* : *d'* | *s* :- :- | *m* :- :- | *d* :- *m* | *f* : *m* : *r* | *s* :- :- | :- :- : }

*Andantino con moto.*

*legato.*

2nd Voices.

*s* :- *s* | *l* : *t* : *d'* | *s* :- *m* | *s* :- *m* | *d* :- *m* | *r* : *f* : *t* | *d* :- :- | :- :- : || *r* :- *r* | *m* : *f* : *s* }

*f* :- :- | *r* :- :- | *n* :- *n* | *m* : *r* : *d* | *r* :- :- | :- :- : | *r* :- *r* | *m* : *f* : *s* | *f* :- *r* | *f* :- *r* }

ALL. *cres.*

*mf* 1st VOICES.

| m : - : r | d : m : s | r : - : - | - : - : - | s : - : s | l : t : d | s : - : - | m : - : - | d : r : m | f : m : r }

*ALL.*

| s : - : - | - : - : - | s : - : s | l : t : d | s : - : m | s : - : m | d : r : m | s : f : t | d : - : - | - : - : - ||

VI.

KEY C. In slow Waltz time.

1st VOICES.

| : : | : : | : : | : d . m | s : - | : d . m | s : - | : s . d | t . r | : s : s }

2nd VOICES.

| s : - : m . d | s : - : m . d | s : - : s . d | s : s : m . s | r : - : - || : d . m }

| s : - : d . m | s : - : s . d | t . r | : s : s | s : - : m . d | s : - : m . d }



1st VOICES. (in repeat 2nd VOICES.)

s : - : s . d' | n : n : r . s | d' : - || s . d' | t : r' : r . s | n : s : s . d' }  
 Musical notation for the first system, including vocal line and piano accompaniment.

t . r' : s : r . s | n . s : d' : n . s | d' : - : n . s | d' : - : s . d' | t . r' : s : s }  
 Musical notation for the second system, including vocal line and piano accompaniment.

s : - : s . m | d' : - : d' . s | m' : - : n' . d' | s : m : r . s | d' : - ||  
 Musical notation for the third system, including vocal line and piano accompaniment.

VII.

KEY G. Dolce.

: | : d | f : - . n | r : n | d : - | s : d | f : - . n | r : s | n : - | - : d }  
 Musical notation for the first system of section VII, including vocal line and piano accompaniment.

2nd VOICES. (in repeat 1st VOICES.)

f : - . n | r : n | l : r | t : n . r | d . s : l : t | d . s : l : m | r : - | d || : d f }  
 Musical notation for the second system of section VII, including vocal line and piano accompaniment.

*cres.* *f* *G. rit. dim.* *a tempo.*

*m* :- *f* | *s* : *l . t* | *d'* : *s* | - : *l . t* | *d'* . *s* : *l . t* | *d'* . *s* : *l . t* | *d'* . *s* : *l . t* | *d'* . *s* : *fe* | *f* || *m* }

*cres.* *f* *rit. dim.* *a tempo.*

*l* , :- *t* , | *d* : *f* | *m* : *t* , | *d* : *t* , . *l* , | *s* , . *d* : *f* . *m* | *r* . *l* , : *t* , . *m* | *r* :- | *d* ||

VIII.\*

KEY C.

*Andante un poco lento.*

2nd VOICES.

*G.*

*p* *Andante un poco lento.* *molto legato.*

*d* : *r . m* | *f* : *m* | *r* :- | *d* :- | *d* : *r . m* | *f* : *m* , }

*cres.* *dim.*

*t* , :- | *d* :- | *d* : *r . m* | *f* : *m* | *r* :- | *f* :- | *m* : *r . d* | *r* : *d . t* , | *d* :- | - :- }

*p* *cres.* *f*

*d* . *s* : *l . t* | *d'* : *s* | *f* :- | *m* :- | *t* : *d' . r* | *d'* : *s* | *l* :- | - :- | *r'* :- | *l* : *r'* }

\* The whole of this exercise should be learned by both divisions of the class, and the parts sometimes interchanged.



1st VOICES.

[d't : l.s | d' : fe | s : f.m | r.n : f.r | d : - | - : - || m : f.s | l : s | f : - | m : - }

G.

cres.

[m : f.s | l : s | d'f : - | m : - | m : f.s | l : s | f : - | l : - | s : f.m | f : s }

cres. dim.

C.

cres.

[m : - | - : - | m't : d'r' | m' : s | t : - | d' : - | s : f | m : m | f : - | s : - }

p cres.

2nd VOICES.

[ : | : | : | : | : | : | : | : || m : f.s | l : s }

f dim.

1st VOICES.

[fe : - | fe : fe | s : f | m : re | m : r.d | t, : t, | d : - | - : - || d : r.m | f : m }

dim. p p

G. *cres.*

f :- | m :- | m :f\_s | l :s | d'f :- | m :- | m :f\_s | l :s | f :- | l :- }

r :- | d :- | d :r\_m | f :m\_l | t\_1 :- | d :- | d :r\_m | f :m | r :- | f :- }

*cres.*

C. *cres.*

s :f\_m | f :s | m :- | - :- | m't :d'.r' | m' :s | t :- | d' :- | s :f | m :m }

m :r\_d | r :d\_t | d :- | - :- | d's :l\_t | d' :s | f :- | m :- | t :d'.r' | d' :s }

*dim.* *p* *cres.*

*f* *dim.*

f :- | s :- | fe :- | fe :fe | s :f | m :re | m :r\_d | t\_1 :t\_1 | d :- | - :- ||

l :- | - :- | r' :- | l :r' | d'.t :l\_s | d' :fe | s :f\_m | r\_m :f\_r | d :- | - :- ||

*f* *dim.* *p*

KEY F. Sustained.  
ALL.

IX.

s :- | m :- | d :- | s\_1 :- | l\_1 :- | t\_1 :- | d :- | - :- | s :- | m | m :- | d }

*mf*

*Sustained, and with as much breadth as possible.*

First system of musical notation. The vocal line (treble clef) contains lyrics: | d :- | s<sub>i</sub> :- | l<sub>i</sub> :- | f :- m | r :- | :- | n :- m | f :m f | s :- m | d :- } . The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *f*.

Second system of musical notation. The vocal line (treble clef) contains lyrics: | m<sup>1</sup> :- l | d<sup>l</sup>.t :l.t | d<sup>l</sup> :- m | m :d<sup>l</sup> | t :- d<sup>l</sup> | t :l | s :- m | d :f.m | r :- | :- d } . The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *cres.*, *f*, and *p*.

Third system of musical notation. The vocal line (treble clef) contains lyrics: | d :d | r :m | f :s | l :t | d<sup>l</sup> :d<sub>s</sub> | l<sub>i</sub> :t<sub>i</sub> | d :r | m :f } . The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *F.*, *p*, and *f*.

Fourth system of musical notation. The vocal line (treble clef) contains lyrics: | r :s | l :t | d<sup>l</sup> :- s | m :s | d :m | l<sub>i</sub> :f | m :- | r :- } . The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *1st VOICES.*, *p*, and *cres.*.

Fifth system of musical notation. The vocal line (treble clef) contains lyrics: | d :s | l :t | d<sup>l</sup> :- s | m :s | d :m | l<sub>i</sub> :s.f | m :- r | r :- d | d :- | :- } . The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *ALL.*, *cres.*, *f*, and *Ped.*.

\* These additional slurs are for classes who "vocalise."



X.—LÄNDLER.

KEY C. In the time of a Polka Mazurka. *mp* 1st VOICES. Repeat by ALL.

In the time of a Polka Mazurka.

2nd VOICES.

*cres.* *f* *rall.* *Tempo.* *ALL.*

*colla voce.* *p*

*rit.* *ten.* *colle voci. ten.*

XI.—ON SECONDS.

KEY B $\flat$ . *Andante.* \* ALL.

Andante.

*cres.* *dim.* *F.*

2nd VOICES. B $\flat$ . *p* *cres.* *E $\flat$ .*

*f* *colle voci.*

XII.—ON THIRDS.

† KEY G. *In Polka time.* ALL.

*f* *mf*

\* Classes who "vocalise" should use the longer slurs given in the Staff Notation.

† Classes who sing to Sol-fa should sol-fa the first note only of the slurred pairs of notes in this exercise.



*D.* *f*

| r :- s | s . m : m . d | d f . r : r . t | t . s : s . m | m . d : d . d' | l . f : r . t | s . m : d . d' }

*G.* *p* *cres.* *p lightly.*

| l . f : r . t | d :- . d s | l . d : t . r | m . d : d . d | r . f : m . s | l . f : f . s | l . f : s . m }

*p* *cres.* *p stacc.*

*f*

| f . m . r : m . d | l . d : t . d . r | d :- s | l . f : s . m | f . m . r : m . d | l . d : t . d . r | d :- . ||

*f*

KEY D. In marching time.

XIII.—ON FOURTHS.

1st VOICES.

*f*

| d' : s | l : m | s :- r | m : d | t' : m | d : f | r : s | m :- }

*In marching time.*

*f non legato.*

2nd VOICES.

*A.*

1st VOICES.

| d' : s | l : m | s :- r | m : d | r s' : d | l' : r | t' . d : r . m | d :- | r :- s | s : s' }

*p*

I. 4

2nd VOICES. *cres.*

*s1 :-d | d :m | r :l, | d.t, :l, s1, s1 :-d | d :- | r :-s | s :s1, | s1 :-d | d :s1, }*

*ten. p*

D. *ALL.* *f*

*d.t, :l, s1 | d.t, :l, s1 | d :ds | l :t | d' :s | l :m | s :-r | m :d | t1 :m | d :f }*

*f D*

*sempre f*

*r :s | m :- | m' :t | d' :s | l :m | s :r | m :l | s.l :t.d' | l. :t | d' :- ||*

*sempre con forza.*

#### XIV.—ON THE DIMINISHED FIFTH AND AUGMENTED FOURTH.

KEY C. *Moderato.*

1st VOICES.

G. 2nd VOICES.

*:m | f :t1 :t1 | d :- :m | s :l :f | m :- :m | f :t :l | s :d' :s | s :f :m | r :- :sd }*

*Moderato.*

*cres.* *mf* C. 1st VOICES.

*t1 :f :f | m :- :m | r :d :t1 | d :- :s | f :r :t1 | d :m :s1 | l1 :r :t1 | d :- :ds }*

*cres. mf*

2nd VOICES.

f :t :t | t :d' :m' | r' :d' :t | d' :- :l | se :r' :r' | r' :d' :t | l :t :l | se :- :se }

F. (D is Lah.), *cres.* C. *ALL.*

l :r :r | se :r :r | d :t :l | r :- :d | t :f :f | m :d :s | l :r' :d' | t :- :t }

t :f' :t | t :d' :s | s :l :f | m :- :m | f :t :f | m :d' :m | m :f :t | d :- ||

XV.—ON FIFTHS.

KEY E<sup>b</sup>. *Soft and gentle.*  
ALL.

:d | d :- | s :d | f :- m | r :r | r :- | l :r | s :- f | m :s }

*Soft and gentle.*

B<sup>b</sup>. (G is Lah.)

s :l | t :d' | m :- d | l :r | d :t :l | t :m | l :- | l :l | t :m | m :t }



l<sub>1</sub> : - m | m : m<sub>1</sub> | m<sub>1</sub>.ba : se<sub>1</sub>.l<sub>1</sub>t<sub>1</sub> : m<sub>1</sub> | l<sub>1</sub>.t<sub>1</sub> : d<sub>1</sub>r | m : m<sub>1</sub>t | d<sub>1</sub> : - f | f : l | s : - d | d : m }

r : s<sub>1</sub> | r : s<sub>1</sub> | d<sub>1</sub>r : m<sub>1</sub>f | s : s | l : r | s : d | f : t<sub>1</sub> | m : f | m : r<sub>1</sub>.d | r : s<sub>1</sub> }

d : r | m : f | m : r<sub>1</sub>.d | r : s<sub>1</sub> | d : l | se : l | r<sub>1</sub>m : f<sub>1</sub>m | r : - d | d : - | - | - ||

XVI.—ON THE INTERVALS OF THE CHORD OF THE DOMINANT SEVENTH.  
 (A Two-Voice version of this number is to be found in the UNACCOMPANIED SOLFEGGI, No. VII.)

KEY A<sup>7</sup>. *Grazioso.* ALL.

: : | : : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> }

t<sub>1</sub> : d : s<sub>1</sub> | m<sub>1</sub> : - : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> }



**E♭.** 1st VOICES.

Lyrics: | d :m :r | d' :- || <sup>d</sup>f | f :r :t<sub>1</sub> | s<sub>1</sub> :- :f | m :d :m | s :- :s | f :s :t | r' :- :f }

*dolce.*

*cres.*

Lyrics: | m :d' :s | m :- :s | s :f :s | s :r :s | s :m :s | s :d :s | f :r :t<sub>1</sub> | s<sub>1</sub> :t<sub>1</sub> :r }

**A♭.**

*ALL. p dolce.*

Lyrics: | f :s :t | d' :- || <sup>d</sup>s | f :r :t<sub>1</sub> | s<sub>1</sub> :- :s | m :d :s<sub>1</sub> | m<sub>1</sub> :- :m | r :t<sub>1</sub> :s<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> :t<sub>1</sub> }

*p*

Lyrics: | r :d :m<sub>1</sub> | s<sub>1</sub> :- :s | f :r :t<sub>1</sub> | s<sub>1</sub> :- :s | m :d :s<sub>1</sub> | m<sub>1</sub> :- :m | r :t<sub>1</sub> :s<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> :t<sub>1</sub> }

**F** is Lah.  
2nd VOICES.

*dolce.*

Lyrics: | d :m :r | d' :- || m | r :t<sub>1</sub> :s<sub>1</sub> | m<sub>1</sub> :- :m | m :d :l<sub>1</sub> | m<sub>1</sub> :- :m | m :r :m | m :t<sub>1</sub> :m }

*cres.* *mf*

| m : d : m | l<sub>1</sub> : - : m | f : l : f | m : d : l<sub>1</sub> | t<sub>1</sub> : d : r | d : t<sub>1</sub> : l<sub>1</sub> | r : m : f | m : r : t<sub>1</sub> }

*ALL.* *p*

| s<sub>e</sub> : m<sub>1</sub> : m | l<sub>1</sub> : - || l<sub>1</sub> | s<sub>1</sub> : f : r | t<sub>1</sub> : - : s<sub>1</sub> | s<sub>1</sub> : m : d | s<sub>1</sub> : - : s<sub>1</sub> | f<sub>1</sub> : r : t<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> : r<sub>1</sub> }

*rit.* *colla voce.*

| m<sub>1</sub> : d : s<sub>1</sub> | m<sub>1</sub> : - : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> | d : m : r | d : - ||

XVII.

\* Key G. Quietly. (The "pulse" is a quaver.)

*1st VOICES.* *2nd VOICES. Quietly.* *Quietly.* *p*

| m : s | d : m | s<sub>1</sub> : d | r : - | m : s | d : m | l<sub>1</sub> : m . r | r : - | n : s | d : m }

| : | : | : | : | : | : | : | : | d : t<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> }

\* "Vocalising" Classes must sing this as smoothly as possible.

*poco cres.*

*poco cres.*

*p*

*rit.*

*rit.*

Lyrics: | l<sub>1</sub> : d | r : - | m : s | d : m | s<sub>1</sub> d : r , d | d : - || r : f | m : d | t<sub>1</sub> : r | d : m }

Lyrics: | f<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : - | d . t<sub>1</sub> : l<sub>1</sub> . s<sub>1</sub> | l<sub>1</sub> . s<sub>1</sub> : f<sub>1</sub> . m<sub>1</sub> | s<sub>1</sub> . m<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - || : | : | r : f | m : d }

XVIII.

KEY B $\flat$ . (G is Lah.)

Same pace as the last, but with more force.

1st VOICES.

2nd VOICES.

*f*

*f* *Firmly.*

Lyrics: | l<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : l<sub>1</sub> }

Lyrics: | l<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> : d : l<sub>1</sub> | d : r . r : m : - | d : m . r | d : t<sub>1</sub> | l<sub>1</sub> : - . m<sub>1</sub> | m<sub>1</sub> : - | : | :

Lyrics: | d : r . r | m : - | m : s . f | m : r | d : - . s<sub>1</sub> | s<sub>1</sub> : - | m : m . f | s : m | r : r . m | r : - }

Lyrics: | : | : | : | : | : | : | d : - | - : - | d : - | t<sub>1</sub> : - }



First system of musical notation. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff. The vocal lines contain lyrics such as "d : d . r | m : d | t<sub>1</sub> : t<sub>1</sub> . d | t<sub>1</sub> : - | l<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : l<sub>1</sub> | d : r . r | m : - | d : m . r | d : t<sub>1</sub> }". The piano accompaniment features a steady rhythmic pattern with eighth and sixteenth notes.

Second system of musical notation. It continues the vocal and piano parts from the first system. Dynamic markings include "molto f" above the vocal lines and "con forza" below the piano accompaniment. The lyrics continue with "l<sub>1</sub> : - m<sub>1</sub> | m<sub>1</sub> : - | l<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : l<sub>1</sub> | d : r . r | m : - | f : m . r | d : t<sub>1</sub> . l<sub>1</sub> | m<sub>1</sub> : - . l<sub>1</sub> | l<sub>1</sub> : - ||".

### XIX.—CRADLE SONG.

Rather slow, but with a steady swinging movement.

KEY C.

1st VOICES.

Musical score for "Cradle Song". It features two vocal parts (1st and 2nd voices) and a piano accompaniment. The key signature is C major and the time signature is 6/8. The 1st voice lyrics are "d' : t : l | s : l : t | d' : - : - | s : - : - }". The 2nd voice lyrics are "d : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d : - : - | r : - : - }". The piano accompaniment is marked with "p" and "pp".



G.

*p*

*p*

C.

C.

*cres.*

*cres.*

*cres.*

F.

F.

*con forza.*

: : | : : | : : | : : | m : r : d | s<sub>1</sub> : - : - : | d : - : - : | s : - : - : }  
 m : r : d | t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | d : - : - : | : : | : : | : : | m : r : d | s<sub>1</sub> : - : - : }  
 s : - : - : | f : m : r | m : r : d | t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | a<sub>1</sub> r : - : - : | m : - : - : | f : - : - : | f e : - : - : }  
 s : - : - : | s : - : - : | s : - : - : | d' : t : l | s : l : t | d' : - : - : | s : - : - : }  
 s : - : - : | f : - : - : | n : - : - : | r : - : - : | d : - : - : | r : - : - : | n : - : - : | f : - : - : }  
 d' : t : l | s : f : r | n : - : - : | d' s : - : - : | s : - : - : | : - : - : | d : - : - : | d' : - : - : }  
 n : - : - : | r : - : - : | d : - : - : | d' s : - : - : | s : f : m | r : m : f | n : - : - : | : - : - : }  
 con forza.

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal staves contain lyrics:   
 Soprano: s : - : - | : - : - : | d : - : - | d' f' : - : - : | n' : r' : d' | t : d' : r' | d' : - : - | s : - : - : | d' : t : l | s : f : r }   
 Alto: s : f : n | r : n : f | n : - : - | m l : - : - : | s : - : - : | : - : - : | s : f : n | r : n : f | n : - : - : | s : - : - : }   
 The piano accompaniment staff is marked *meno f*.

Second system of the musical score. It consists of three staves: two vocal staves and one piano accompaniment staff. The vocal staves contain lyrics:   
 Soprano: m : - : - | f : - : - : | m : - : - | s : - : - : | d' : - : - | r' : - : - : | m' : - : - | r' : - : - : | d' : - : - : | s : - : - : }   
 Alto: d' : t : l | s : f : r | d' : - : - | r : - : - : | n : - : - : | s : - : - : | d' : - : - : | s : - : - : | n : - : - : | r : - : - : }   
 The piano accompaniment staff is marked *tranquillo*.

Third system of the musical score. It consists of three staves: two vocal staves and one piano accompaniment staff. The vocal staves contain lyrics:   
 Soprano: m : - : - | s : l : s | d' : - : - | r' : n' : r' | n' : - : - | r' : n' : r' | d' : - : - | s : l : s | m : - : - | s : l : s }   
 Alto: d : r : d | r : - : - : | m : f : m | s : - : - : | d' : r' : d' | s : - : - : | m : f : m | r : - : - : | d : r : d | r : - : - : }   
 The piano accompaniment staff is marked *sempre dim.*

Fourth system of the musical score. It consists of three staves: two vocal staves and one piano accompaniment staff. The vocal staves contain lyrics:   
 Soprano: n : - : - | s : l : s | m : - : - | : - : - : | s : - : - : | : - : - : | d' : - : - : | : - : - : | : - : - : | : - : - : | : - : - : }   
 Alto: d : r : d | r : - : - : | d : - : - : | : - : - : | r : - : - : | : - : - : | m : - : - : | : - : - : | : - : - : | : - : - : | : - : - : }   
 The piano accompaniment staff is marked *pp* and *poco rit.*

\* These additional slurs are for classes who "vocalise."

XX.—HORNPIPE.

KEY F. *Briskiy.*

1st VOICES, *marcato.* *mf* *ten.*

*Briskly.* *mf*

*mp* 2nd VOICES.

*ten.* *f*

*f*

Lyrics for 1st Voice:  
 :s | s .f :n .r | d :d .n | r :r .f | n :n .s | f :f .l | s .l :t .d' | r :— | — :s .s }  
 | s .f :n .r | d :d .n | r :r .f | n :n .s | f :f .l | s :d | r :— | d || n | n .r :d .t, | l, :l, d }

Lyrics for 2nd Voice:  
 : | : | : | : | : | : | : | : | || n | n .r :d .t, | l, :l, d }

Lyrics for 1st Voice (continued):  
 | t, :t, r | d :d .n | r :r .f | n :l | t, :— | — :n .n | n .r :d .t, | l, :l, d | t, :t, r | d :d .n }

Lyrics for 1st Voice (continued):  
 | : | : | : | || s .s | s .f :n .r | d :d .n | r :r .f | n :n .s | f :f .l | s .l :t .d' }

Lyrics for 2nd Voice (continued):  
 | r :r .f | n :l, | t, :— | l, || s, s, | d :d .t, | d :d .d | t, :t, t, | d :d .n | r :r .f | n :r .d }



*ten.* *f*

r :- | :s .s | s .f :m .r | d :d .m | r :r .f | m :m .s | f :f .l | s :d }

d :- | t<sub>1</sub> :s .s | s .f :m .r | d :d .m | r :r .f | m :m .s | f :f .l | s :d }

*f*

r :- | d || m .f | s :m .f | s :m .f | s :s | s :m .f | s :m .f | s :f .r }

d :t<sub>1</sub> | d || d .r | m :d .r | m :d .r | m :m | m :d .r | m :d .r | m :r .d }

*p*

l :l | l :l .l | l :r .r | r :s .s | s :d .d | d :d .m | r :m .f | s :l .t }

d :d | d :d .d | d :d .d | d :t<sub>1</sub> .t<sub>1</sub> | t<sub>1</sub> :l<sub>1</sub> .l<sub>1</sub> | l<sub>1</sub> :d .d | d :d .d | t<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> }

*p* *cres.*

*f*

d' :d | d || d'.t | l :f .m | r :m .f | m :s | s :d'.t | l.s :f .m | r :s .f | m :d | d ||

d :d | d || d'.t | l :f .m | r :m .f | m :s | s :d'.t | l.s :f .m | r :t<sub>1</sub> .t<sub>1</sub> | d :d | d ||



XXI.—WALTZ.

KEY A<sup>b</sup>.

*Grazioso.*

2nd VOICES.

Musical score for 2nd voices and piano accompaniment. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is marked *Grazioso*. The vocal line begins with a rest followed by a melodic phrase starting on a whole note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *p* (piano) and *cres.* (crescendo).

1st VOICES.

Musical score for 1st voices and piano accompaniment. The system includes two vocal lines and a piano accompaniment with treble and bass staves. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is marked *Grazioso*. The vocal lines enter with a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p* (piano) and *cres.* (crescendo).

Musical score for 1st and 2nd voices and piano accompaniment. The system includes two vocal lines and a piano accompaniment with treble and bass staves. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is marked *Grazioso*. The vocal lines feature a melodic phrase with a first and second ending. The piano accompaniment provides harmonic support. Dynamics include *p* (piano) and *2p* (pianissimo).

Musical score for 1st and 2nd voices and piano accompaniment. The system includes two vocal lines and a piano accompaniment with treble and bass staves. The key signature is A-flat major (three flats) and the time signature is 3/4. The tempo is marked *Grazioso*. The vocal lines continue with a melodic phrase. The piano accompaniment maintains the rhythmic pattern. Dynamics include *p* (piano) and *2p* (pianissimo).

System 1: Vocal staves and piano accompaniment. The vocal parts feature lyrics in a phonetic script. The piano accompaniment includes dynamic markings such as *cres.* and *p*.

Vocal 1 lyrics: : : : : : : d m : - : r d : - : t, d : - : - : r : - : - : }

Vocal 2 lyrics: f, : - : m, ba, : - : se, l, : - : t, d : - : d d : - : t, l, : - : se, l, : - : - : t, : - : s, }

System 2: Vocal staves and piano accompaniment. The vocal parts continue with lyrics. The piano accompaniment includes dynamic markings such as *p*.

Vocal 1 lyrics: : : : : : : s f : - : r t, : - : s m : - : - : - : , s }

Vocal 2 lyrics: l, : - : s, d : - : r m : - : - : - : : : : : : : : : : : s }

System 3: Vocal staves and piano accompaniment. The vocal parts continue with lyrics. The piano accompaniment includes dynamic markings such as *p* and *cres.*

Vocal 1 lyrics: s : - : - : - : - : - : - : s s : - : f m : - : r d : - : - : - : - : ||

Vocal 2 lyrics: l, : - : s, l, : - : t, d : - : r m : - : m l, : - : - : t, : - : - : d : - : - : - : - : ||

System 4: Vocal staves and piano accompaniment. This system includes an interlude marked with an asterisk. The vocal parts feature lyrics in a phonetic script. The piano accompaniment includes dynamic markings such as *f*, *stacc.*, and *pp*.

Vocal 1 lyrics: a s . s : s : s | l . l : l : l | t . t : t : t | d' : t . l : s | s . s : s : s | l . l : l : l }

Vocal 2 lyrics: l' m . m : m : m | f . f : f : f | r . r : r : r | re : - : m | s . s : s : s | fe . fe : fe : fe }

\* This interlude should be sung to *Laa*, as staccato as possible.

1st time. 2nd time.

t.t:t :t d' :- :- || d' :- : : : : : : : : : :t<sub>1</sub> }

f.f:f :f n :- :- || n :- :d'f || n :- :r | d :- :t<sub>1</sub> | l<sub>1</sub> :- :t<sub>1</sub> | se<sub>1</sub> : : }

Ab. mf

mf cres.

t<sub>1</sub> :- :- | - :- :t<sub>1</sub> | t<sub>1</sub> :- :- | - : :se<sub>1</sub> | l<sub>1</sub> :- :t<sub>1</sub> | d :- :r | n :- :fe }

f

f p

s : :s s :- :- | - :- :s | s :- :- | : : : : : : }

s<sub>1</sub> s<sub>1</sub> :- :- | - :- :s<sub>1</sub> | l<sub>1</sub> :- :s<sub>1</sub> | d :- :r }

p

p p cres.

: : : :s f :- :r t<sub>1</sub> :- :s | n :- :- | - : :s | s :- :- }

n :- :- | - : : | : : | : : | : : : :s<sub>1</sub> | l<sub>1</sub> :- :s<sub>1</sub> }

p cres.

cres.



First system of the musical score. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The vocal staves contain lyrics in Italian. The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include *p* (piano).

Vocal lyrics:  
 : - : - : - : - : s | s : - : f | n : - : r | d : - : - | - : : d }  
 | l<sub>i</sub> : - : t<sub>i</sub> | d : - : r | n : - : n | l<sub>i</sub> : - : - | t<sub>i</sub> : - : - | d : - : - | - : : }

Second system of the musical score. It consists of four staves: two vocal staves and two piano staves. Dynamics include *p* (piano), *cres.* (crescendo), and *dim.* (diminuendo).

Vocal lyrics:  
 | r : - : d | f : - : s | l : - : s | f : - : m | r : - : - | f : - : - | m : - : - | - : : }  
 | : : | : : | : : | : : d | d : - : - | t<sub>i</sub> : - : - | d : - : - | - : : s<sub>i</sub> }

Third system of the musical score. It consists of four staves: two vocal staves and two piano staves. Dynamics include *quietly.* and *f* (forte).

Vocal lyrics:  
 | : : | : : | : : | : : l<sub>i</sub> | t<sub>i</sub> : - : - | r : - : - | d : - : - | - : : d }  
 | l<sub>i</sub> : - : s<sub>i</sub> | d : - : r | n : - : r | d : - : l<sub>i</sub> | s<sub>i</sub> : - : - | f<sub>i</sub> : - : - | m<sub>i</sub> : - : - | - : : d }

Fourth system of the musical score. It consists of four staves: two vocal staves and two piano staves. Dynamics include *f* (forte), *rit. molto.* (ritardando molto), and *colle voci.* (with voices).

Vocal lyrics:  
 | s : - : - | - : - : - | m : : | : : m | s : - : - | f : - : r | d : - : - | - : : ||  
 | t<sub>i</sub> : - : - | - : - : - | d : : | : : s<sub>i</sub> | l<sub>i</sub> : - : s<sub>i</sub> | l<sub>i</sub> : - : t<sub>i</sub> | d : - : - | - : : ||

KEY E. *Con moto.*

1st VOICES. *dolce.*

*mp*

| s : - : m | d : m : s<sub>1</sub> | s : - : m | d : m : s<sub>1</sub> | l<sub>1</sub> : f : - | t<sub>1</sub> : s : - | d : d : - | s : - : - }

(2nd time only.)

| : : | : : | : : | : : | : : | : : | : : | : : |

*p*

*sustained.*

*cres.*

1st time.

2nd time.

| s : - : - | : : : | l : - : - | : : : | fe : - : - | : : : | s : - : - | : : : | s : t : l | s : - : - |

2nd VOICES.

| s : - : m | d : m : s<sub>1</sub> | l : - : m | d : m : l<sub>1</sub> | r : d : t<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> : d | t<sub>1</sub> : - : d | r : m : f || t<sub>1</sub> : r : d | t<sub>1</sub> : - : - ||

*cres.*

*mp*

| s : - : f | r : m : f | m : s : - | d : m : - | r : m : f | s : l : t | d' : t : l | s : - : - |

| : : | : : | d' : - : s | m : s : d | t<sub>1</sub> : d : r | m : f : r | n : - : re | m : - : - |

*mf*

2nd time rit.

| d' : - : l | f : s : l | s : d' : - | m : s : - | f : s : l | s : d : m | r : - : s : f | m : - : - |

| : : | : : | s : - : m | d : m : s<sub>1</sub> | l<sub>1</sub> : d : f | m : - : d | d : l<sub>1</sub> : t<sub>1</sub> | d : - : - |

2nd time rit.

*mf*

XXIII.—ON SIXTHS.

KEY A. *Andante lento.*  
1st VOICES.

1st VOICES. *Andante lento.*

*s*<sub>1</sub> :n .,f |n :s<sub>1</sub> | l<sub>1</sub> .,t<sub>1</sub> :d .,r |n :— | l<sub>1</sub> :f .,s |f :l<sub>1</sub> | s<sub>1</sub> :n .,f |n :— }

*poco cres.* *E.* *A.*

*s*<sub>1</sub> :n .,f |n :s<sub>1</sub> | l<sub>1</sub> .,t<sub>1</sub> :d .,r |n :— | r s :t<sub>1</sub> .,l |s :t<sub>1</sub> .,r | d .,d<sup>1</sup>s :f .,r |t<sub>1</sub> .,s<sub>1</sub> l<sub>1</sub> .,s<sub>1</sub> ||

2nd VOICES.

*s*<sub>1</sub> :n .,f |n :s<sub>1</sub> | l<sub>1</sub> .,t<sub>1</sub> :d .,r |n :— | l<sub>1</sub> :f .,s |f :l<sub>1</sub> | s<sub>1</sub> :n .,f |n :— }

*poco cres.* *E.* *A.*

*s*<sub>1</sub> :n .,f |n :s<sub>1</sub> | l<sub>1</sub> .,t<sub>1</sub> :d .,r |n :— | r s :t<sub>1</sub> .,l |s :t<sub>1</sub> .,n | r .,d :n .,r |d s<sub>1</sub> :— ||

1st VOICES.

l<sub>1</sub> :f .,s |f :l<sub>1</sub> | s<sub>1</sub> :n .,f |n :— | r :f<sub>1</sub> .,n |r :f<sub>1</sub> .,n | r .,d :n<sub>1</sub> .,l<sub>1</sub> |s<sub>1</sub> :— }



2nd VOICES

l<sub>1</sub> : f .s | f : l<sub>1</sub> | s<sub>1</sub> : m .f | m : — | r : fe<sub>1</sub> .m | r : f<sub>1</sub> .m | r .d : m<sub>1</sub> .r : d : — }

ALL. cres.

l<sub>1</sub> : f .s | f : l<sub>1</sub> | s<sub>1</sub> : m .f | m : — | r : f<sub>1</sub> .m | r : f<sub>1</sub> .m | r .d : m<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> : — }

*cres.*

poco f

l<sub>1</sub> : f .s | f : l<sub>1</sub> | s<sub>1</sub> : m .f | m : — | r : fe<sub>1</sub> .m | r : f<sub>1</sub> .m | r .d : m<sub>1</sub> .r | d : — }

XXIV.—MAZURKA.

KEY F. (D is Lah.)  
ALL. With spirit.

m .l<sub>1</sub> : l<sub>1</sub> : — | m .l<sub>1</sub> : l<sub>1</sub> : — | l<sub>1</sub> .d : m .r : d .t<sub>1</sub> | l<sub>1</sub> .se<sub>1</sub> : l<sub>1</sub> : — | m .t<sub>1</sub> : t<sub>1</sub> : — | m .t<sub>1</sub> : t<sub>1</sub> : — }

*mf*

t<sub>1</sub> .m : se .ba : m .re | m .re : m : — | l<sub>1</sub> .l<sub>1</sub> : l<sub>1</sub> : — | l<sub>1</sub> .l<sub>1</sub> : l<sub>1</sub> : — | l<sub>1</sub> .se : l<sub>1</sub> .t : se .m | l<sub>1</sub> .m : m : — }

1st VOICES.

f m:r :- | m,r:d :- | r,d:t,r:d,t,l | l, :l :- || m,d:s, :l, | s, ,d:d :- }

2nd VOICES.

f m:r :- | m,r:d :- | r,d:t,r:d,t,l | l, :l :- || d,s,m, :f, | m, ,m,m, :- }

t, ,d:r :f | m,d:s, :- | t, ,d:r :re | m ,re:m :- | r :- :fe, | s, ,l,t, :- }

s, ,l,t, :l, | s, ,m,m, :- | t, ,d:r d:t, ,l, | s, ,fe,s, :- | fe, ,d:t, :l, | t, ,d:r :- }

d ,s,m, :f, | m, ,m,m, :- | s, ,l,t, :l, | s, ,m,m, :- | t, ,d:r d:t, ,l, | s, ,fe,s, :- }

m ,d:s, :l, | s, ,d:d :- | t, ,d:r :f | m ,d:s, :- | t, ,d:r :re | m ,re:m :- }

fe, ,d:t, :l, | t, ,d:r :- | s, ,l,t, ,d:r m | f :- :f | m :r d:t, ,l, | s, : : }

r :- :fe, | s, ,l,t, :- | : : | f, ,s,l, ,t, :d,r | d : : | m :r d:t, ,l, }

*cres.* **F. (D is Lah.)** *f*

*s*<sub>1</sub> *l*<sub>1</sub> *t*<sub>1</sub> *d* *r* *m* | *f* *m* *f* : - | *m* *re* *m* : - | *m* *l* *se* *l* : - | *m* *re* *m* : - | *m* *re* *m* : - }

*s*<sub>1</sub> : *s*<sub>1</sub> *l*<sub>1</sub> *t*<sub>1</sub> *d* | *r* *de* *r* : - | *s*<sub>1</sub> *fe* *s*<sub>1</sub> : - | *s*<sub>1</sub> *d* *t*<sub>1</sub> *d* : - | *m* *re* *m* : - | *m* *re* *m* : - }

*f* **Marcato.**

*m* *se* *t* *l* *se* *f* | *m* : - : - || *m* *l*<sub>1</sub> *l*<sub>1</sub> : - | *m* *l*<sub>1</sub> *l*<sub>1</sub> : - | *l*<sub>1</sub> *d* *m* *r* *d* *t*<sub>1</sub> | *l*<sub>1</sub> *se* *l*<sub>1</sub> : - }

*m* *se* *t* *l* *se* *f* | *m* : - : - || *m* *l*<sub>1</sub> *l*<sub>1</sub> : - | *m* *l*<sub>1</sub> *l*<sub>1</sub> : - | *l*<sub>1</sub> *d* *m* *r* *d* *t*<sub>1</sub> | *l*<sub>1</sub> *se* *l*<sub>1</sub> : - }

**ALL.** *Con tutta forza.*

*m* *t*<sub>1</sub> *t*<sub>1</sub> : - | *m* *t*<sub>1</sub> *t*<sub>1</sub> : - | *t*<sub>1</sub> *m* *se* *ba* *m* *re* *m* *re* *m* : - | *l*<sub>1</sub> *l*<sub>1</sub> *l*<sub>1</sub> : - | *l*<sub>1</sub> *l*<sub>1</sub> *l*<sub>1</sub> : - }

*sf*

*l* *se* *l* *t* *se* *m* | *l* *m* *m* : - | *f* *m* *r* : - | *m* *r* *d* : - | *r* *d* *t*<sub>1</sub> *r* *d* *t*<sub>1</sub> | *l*<sub>1</sub> : *l*<sub>1</sub> : - ||



## UNACCOMPANIED SOLFEGGI.

## I.—THE COMMON CHORDS.

KEY E. With a regular, swinging motion.

1st VOICES.

2nd VOICES.

s :m :d | r :t, :s, | s :m :d | r :t, :s, | d :m :s | f :r :s }

m :- :s | f :- :s | m :- :s | f :- :s | m :- :m | r :- :m }

m :d :s | r :- :- | s :m :d | r :t, :s, | s :m :d | r :t, :s, }

d :- :d | t, :- :- | m :- :s:l.s | f :- :s:l.s | m :- :s:l.s | f :- :s:l.s }

d :m :s | f :r :s | n :d :s | s :- :- | d' :l :f | s :m :d | d' :l :f }

n :- :m:f.m | r :- :r:m.r | d :- :d:r.d | t, :- :- | d :- :l | s :- :m | f :- :l }

s :m :d | d' :l :f | s :m :d | f :r :t, | d :- :- | d' :l :f | m :s :d }

s :- :m | d :f :l | s :- :m | r :- :s | m :- :- | f :- :s:l.t | d' :- :s:m.s }

r :t, :s, | d :m :s | d' :l :f | m :s :d | r :t, :s, | d :- :- | d' :l :f }

f :- :s:f.s | m :- :s:f.m | f :- :s:l.t | d' :- :s:m.s | f :- :s:l.s | m :- :- | f :- :s:l.s }

s :m :d | r :t, :s, | d :m :s | d' :l :f | s :m :d | r :s, :t, | d :- :- }

m :- :s:l.s | f :- :s:l.s | n :- :d:r.m | f :- :l:t.l | s :- :s:l.s | f :- :l:s.f | m :- :- }

II.—A SCALE SONG.\*

KEY C. At an easy, steady pace.

1st VOICES.

1st VOICES. 2nd VOICES.

\* Very young pupils had better not slur this exercise at all.

III.—SONG, WITH CHORUS.

KEY D. With energy.

1st VOICES. (in repeat 2nd VOICES.)

2nd VOICES.

3rd time. SOLO by one, or a few, voices; declaimed with emphasis.

SOLO. CHORUS. SOLO. KEY A.

CHORUS. KEY D. SOLO. CHORUS.

SOLO. CHORUS.



IV.—HYMN.

The melody should first be sung through by 1st and 2nds in unison.

KEY C.

1st VOICES.

Musical notation for 1st voices in 3/2 time, starting with a piano (*p*) dynamic. The melody consists of several measures with lyrics: m : f : r | s : - : s | d' : - : s | l : - : - || s : l : f | m : - : r | d' : - : s | r : - : - ||

2nd VOICES.

Musical notation for 2nd voices in 3/2 time, starting with a piano (*p*) dynamic. The melody consists of several measures with lyrics: : : | m : f : r | m : - : m | f : - : - || : : | s : l : f | m : - : d | t<sub>1</sub> : - : - ||

Musical notation for 1st voices, including dynamics *cres.* and *dim.*, and ending with *FINE.* Lyrics: m : f : r | s : - : s | m' : - : r' | d' : - : - || t : d' : l | s : - : m | r : - : r | d' : - : - ||

Musical notation for 2nd voices, including dynamics *cres.* and *dim.*. Lyrics: : : | m : f : r | m : s : se | l : - : - || se : l : f | m : - : d | d : - : t<sub>1</sub> | d : - : - ||

Musical notation for 1st voices, starting with a piano (*p*) dynamic. Lyrics: m : f : r | m : - : m | l : - : m | f : - : - || m : f : r | m : - : l | r' : - : l | t : - : - ||

Musical notation for 2nd voices, starting with a piano (*p*) dynamic. Lyrics: : : | d : r : t<sub>1</sub> | d : - : de | r : - : - || : : | m : r : d | r : f : l | se : - : - ||

Musical notation for 1st voices, including dynamics *cres.* and *mf*, and ending with *D.C.* Lyrics: m : f : r | m : - : m | m' : - : r' | d' : - : - || r' : t : d' | l : - : t | m : - : se | l : - : - ||

Musical notation for 2nd voices, including dynamic *mf*. Lyrics: : : | m : m' : r' | d' : l : se | l : - : - || t : se : l | f : m : r | m : r : t<sub>1</sub> | l<sub>1</sub> : - : - ||

V.—MELODY.

KEY F. Andantino.

1st VOICES.

Musical notation for 1st voices in 6/8 time, starting with a piano (*p*) dynamic. Lyrics: m : - : m | r : m : r | d : r : m | s<sub>1</sub> : - : - || l<sub>1</sub> : t<sub>1</sub> : d | r : - : m | s : - : - | f : - : s<sub>1</sub> }

Musical notation for 2nd voices in 6/8 time. Lyrics: : : | : : | : : | : : | : : | : : | : : | : : }

Musical notation for 1st voices in 6/8 time. Lyrics: m : f : m | r : m : r | d : r : m | s<sub>1</sub> : - : - || l<sub>1</sub> : t<sub>1</sub> : d | r : - : m | r : - : - | d : - : - | : : | : : }

Musical notation for 2nd voices in 6/8 time. Lyrics: : : | : : | : : | : : | : : | : : | : : | : : | s : - : s | f : s : f

[When the Class is not

*cres.*

divided, these bars form part of the melody.)

*cres.*

| s : - : s | f : s : f | m : - : m | r : m : r |

| m : - : m | r : m : r | d : - : d | d : r : d | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : - | : : | : : | s : - : s | f : s : f |

*p*

| d : - : d | d : r : d | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : f | m : - : m | r : m : r | d : r : m | s<sub>1</sub> : - : - | l<sub>1</sub> : t<sub>1</sub> : d | r : - : m |

| m : - : - | f e : - : - | s : - : - | - : - : - | - : : | : : | m : - : m | r : m : r | d : r : m | s<sub>1</sub> : - : - |

*cres.*

*cres.*

| s : - : - | f : - : s<sub>1</sub> | m : f : m | r : m : r | d : r : m | s<sub>1</sub> : - : - | l<sub>1</sub> : t<sub>1</sub> : d | r : - : m | r : - : - | d : m : f |

| l<sub>1</sub> : t<sub>1</sub> : d | r : - : m | s : - : - | f : - : s<sub>1</sub> | m : f : m | r : m : r | d : r : m | s<sub>1</sub> : - : - | l<sub>1</sub> : t<sub>1</sub> : s<sub>1</sub> | d : d : r |

*mf*

*dim. e rit.*

*mf*

*dim. e rit.*

| s : - : - | - : - : f | m : f : m | r : m : r | de : l : s | f : r : d | t<sub>1</sub> : s : f | m : - : - ||

| m : f : m | r : m : r | d : r : m | s<sub>1</sub> : - : - | l<sub>1</sub> : t<sub>1</sub> : de | r : - : m | r : - : t<sub>1</sub> | d : - : - ||

VI.—GALOP.

KEY B♭. With spirit.

1st VOICES.

| s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> . f e<sub>1</sub> : s<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : d . r | m : r . d | r : - . |

2nd VOICES.

| s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> . f e<sub>1</sub> : s<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : m<sub>1</sub> . s<sub>1</sub> | d : s<sub>1</sub> . m<sub>1</sub> | s<sub>1</sub> : - . |

| s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> . f e<sub>1</sub> : s<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : r . m | f : m . r | d : - . |

| s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> . f e<sub>1</sub> : s<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : m<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> . d | l<sub>1</sub> : t<sub>1</sub> | d : - . |


  
 | d :s<sub>1</sub> | d :s<sub>1</sub> | d .t<sub>1</sub> :d .r | d :s<sub>1</sub> | m :r .d | t<sub>1</sub> :t<sub>1</sub> .d | r .d :t<sub>1</sub> .d | r :- . |


  
 | d :s<sub>1</sub> | d :s<sub>1</sub> | d .t<sub>1</sub> :d .r | d :s<sub>1</sub> | d :s<sub>1</sub> .m<sub>1</sub> | s<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> | t<sub>1</sub> .l<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> | t<sub>1</sub> :- . |


  
 | r :s<sub>1</sub> | r :s<sub>1</sub> | r .de :r .m | r :s<sub>1</sub> | f :m .r | d :t<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d :- . |


  
 | r :s<sub>1</sub> | r :s<sub>1</sub> | r .de :r .m | r :s<sub>1</sub> | r :d .s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> | s<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- . |


  
 | m :m | m :m | m :m | m :m | f :f | f :f | f :f | f :f |


  
 | d :s<sub>1</sub> | d :s<sub>1</sub> | d .t<sub>1</sub> :d .r | d :s<sub>1</sub> | r :s<sub>1</sub> | r :s<sub>1</sub> | r .de :r .m | r :s<sub>1</sub> |


  
 | m :r .d | r :d .t<sub>1</sub> | d :m<sub>1</sub> .f<sub>1</sub> | s<sub>1</sub> :d .r | m :f .m | r :m .r | d :l<sub>1</sub> .t<sub>1</sub> | d :- . |


  
 | d :s<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> .r<sub>1</sub> | m<sub>1</sub> :m<sub>1</sub> .s<sub>1</sub> | d :l<sub>1</sub> | t<sub>1</sub> :s<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- . |


  
 | l<sub>1</sub> .se<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d :s<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> | m<sub>1</sub> :s<sub>1</sub> | f :f | m :m | r .de :r .m | d :l<sub>1</sub> .t<sub>1</sub> |


  
 | f<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :m<sub>1</sub> | r<sub>1</sub> .de<sub>1</sub> :r<sub>1</sub> .m<sub>1</sub> | d<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> .se<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d :s<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> | m<sub>1</sub> :f<sub>1</sub> |


  
 | d :l<sub>1</sub> .t<sub>1</sub> | d : | :l<sub>1</sub> .t<sub>1</sub> | d :r | m :- | r :- | d :- | - : ||


  
 | m<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> : | :f<sub>1</sub> | m<sub>1</sub> :fe<sub>1</sub> | s<sub>1</sub> :- | f<sub>1</sub> :- .s<sub>1</sub> | m<sub>1</sub> :- | - : ||





SECOND PART.

ACCOMPANIED SOLFEGGI.

XXV.

KEY C. Allegretto. 1st VOICES. *mp*

*Allegretto.*

: : : :s:l.s || s:r:s | s:-s:l.s | s:r:s | m :-d':r'.d' }

d' :l.d':r'.d' | d' :s.s:l.s | f :s:m | r :-s:l.s | s:r:s | m :-s:l.s }

s:r':s | m' :-m':r'.d' | d' :l.d':t.l | s:m:s:d'.m | s:f:t | d' :-s:l.s ||

1st time.  
Repeat by 2nd VOICES.

**F.** 2nd time. *With pointed accentuation.*  
2nd VOICES.

:s:l.t | d:m:m | d:-s:l.t | d:m:s | m:-s:l.t | d:r:m | s:f:m }

d : : || :s | d :- : | :r | d :- : | :s | l.t :d }

*f marcato.*

Treble:  $\underline{r, m, r} : d : r \quad | \quad m : : s_1 : l_1, t_1 \quad | \quad d : m : m \quad | \quad d : : s_1 : l_1, t_1 \quad | \quad d : m : s \quad | \quad m : - d : r, m \quad |$   
 Bass:  $\underline{t_1, d, t_1} : l_1 : t_1 \quad | \quad d : - : : \quad | \quad : : s_1 \quad | \quad d : - : : \quad | \quad : : r \quad | \quad d : - : : \quad |$

Treble:  $f : s : l \quad | \quad l : s : f \quad | \quad \underline{f, s, f} : m : r \quad | \quad d : : s_1 : l_1, t_1 \quad | \quad d : m : m \quad | \quad d : - s_1 : l_1, t_1 \quad |$   
 Bass:  $| : : d \quad | \quad d : t_1 : l_1 \quad | \quad \underline{l_1, t_1, l_1} : s_1 : t_1 \quad | \quad d : - : : \quad | \quad : : s_1 : l_1, t_1 \quad | \quad d : m : m \quad |$

Treble:  $d : m : s \quad | \quad m : - s_1 : l_1, t_1 \quad | \quad d : r : m \quad | \quad s : f : m \quad | \quad \underline{r, m, r} : d : r \quad | \quad m : - s_1 : l_1, t_1 \quad |$   
 Bass:  $d : - s_1 : l_1, t_1 \quad | \quad d : m : s \quad | \quad m : - s_1 : d, t_1 \quad | \quad l_1 : t_1 : d \quad | \quad \underline{t_1, d, t_1} : l_1 : t_1 \quad | \quad d : - : : \quad |$

Treble:  $d : m : m \quad | \quad d : - s_1 : l_1, t_1 \quad | \quad d : m : s \quad | \quad m : - d : r, m \quad | \quad f : l : d' \quad | \quad d' : l : f \quad |$   
 Bass:  $| : : s_1 : l_1, t_1 \quad | \quad d : m : m \quad | \quad d : - s_1 : l_1, t_1 \quad | \quad d : m : s \quad | \quad f : - d : r, m \quad | \quad f : l : l \quad |$

\* Classes who sing to Sol-fa should sol-fa the first note only of these triplets.



*f, s, f*: m : r | d : - . : || r : - : - | d : - . : | se : - : - | l : - : s : l . s } *G. cresc.*

l, t, l : s : f | m : - . n : f . n || m : t, : m | m : - . n : f . n | m : t, : m | d : - : l . s } *G. cresc.*

*mf* s : r : s | s : - . s : l . s | s : r : s | m t : - . : || f : - : - | m : - . : } *C.*

f : - : - | m : - . : | t, : - : - | d s : - . s : l . s || s : r : s | s : - . s : l . s } *C.*

t : - : - | d' : - . : | l : f' : l | s : m' : d' | r' : t : d' | t : - . s : l . s | s : r : s } *p*

s : r : s | m : - . d' : r' . d' | d' : l . d' : r' . d' | d' : s . s : l . s | f : s : m | r : - . : | : s : t . l }

m : - . s : l . s | s : r' : s | m : - . n' : f' . n' | r' : d' . d' : r' . d' | t : l . l : t . l | s : f : t, | d : - . } *poco rall.*

s : d' : | : t : l . t | d' : s : se | l : - : l | f : - : d | t, : l : f | m : - . } *poco rall.*

*colle voci.*

XXVI.—ON OCTAVES.

KEY D<sup>7</sup>. *Mupestoso.*  
1st VOICES.

*mf*

*Mupestoso.*

Lyrics: | d' :d' | d' :- | s ,l :t ,l | s :- | d' :d' | r' :r' | s ,l :t ,s | d' :- }

2nd VOICES.

*mf*

Lyrics: | d' :d' | d' :- | s :fe | s :- | d' :d' | r' :r' | s :f | m :- ||

Lyrics: | d' :d' | d' :- | s ,l :t ,l | s :- | d' :d' | r' :r' | s ,l :t ,s | d' :- }

*A<sup>7</sup>.*

*A<sup>7</sup>.*

Lyrics: | a'f :f, | m, :m | r ,d :t, ,r | d :- | f, :f | m :m, | f, :fe, | s, :- }

Lyrics: | : | : | : | : (a') | f :f, | m, :m | r ,m :d ,r | t, :- }

*p*

Lyrics: | s, :s | f :f, | m, :m | r :- | d :de | r ,m :f ,r | t, ,d :r ,t, | d :- }

Lyrics: | : | : | s, :s | f :f, | m, :m | r :r, | t, ,l :s, ,f, | m, :- }

*cres.* *D<sup>7</sup>*

s : - | - : - | s : - | - : s<sub>1</sub> | s<sub>1</sub> : s | f : f<sub>1</sub> | s<sub>1</sub> , l : s<sub>1</sub> , f<sub>1</sub> | m<sub>1</sub> t<sub>1</sub> : t }

*cres.* *dim.* *D<sup>7</sup>*

s<sub>1</sub> : s | f : f<sub>1</sub> | m<sub>1</sub> : m | r : - | d : de | r , m : f , r | t<sub>1</sub> , d : r , t<sub>1</sub> | d<sub>s</sub> , l : f , r }

*mf*

d' : d' | d' : - | s : fe | s : - | d : d' | r' : r | s : f | m : - , }

d : d' | d : - | s , l : t , l | s : - | d' : d | r : r' | s , l : t , s | d' : - }

*f*

d : d' | d : - | s , l : t , l | s : - | d' : d | r : r' | s , l : t , s | d' : - , }

d' : d | d' : - | s : fe | s : - | d : d' | r' : r | s : f | m : - }

*ff*

d : d' | d : - | f , s : la , f | s : f | m : m' | r' : r | s , l : f , s | m : - ||

f : - | m : - | d : d' | d : - | d : d' | d' : d | t<sub>1</sub> : t | d' : - ||



XXVII.—MINUET.

KEY A.

*Andante con moto.*

1st VOICES.

First system of music for 1st voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: : : : :d | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> | s<sub>1</sub> :d :m | s :- :f | m :- :d }

2nd VOICES.

Second system of music for 2nd voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: : : : : : : : :d | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> | s<sub>1</sub> :d :m }

*Andante con moto.*

Piano accompaniment for the first system. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines.

Third system of music for 1st voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: , E. A. , | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> | s<sub>1</sub> :d :m | s :- :f | m t<sub>1</sub> :- :d | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> | s<sub>1</sub> :d :m }

Fourth system of music for 2nd voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: , E. , A. | s :- :f | m :- :s d | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> | s<sub>1</sub> :d :d s<sub>1</sub> | s<sub>1</sub> :- :f<sub>1</sub> | m<sub>1</sub> : :d }

Piano accompaniment for the second system. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines.

Fifth system of music for 1st voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: , *cres.* , *dim.* | s :- :f | m :- :d | l<sub>1</sub> :d :f | m :- :s :m | f :- :t<sub>1</sub> | d :-

Sixth system of music for 2nd voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: , *cres.* , *dim.* | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> | s<sub>1</sub> :d :m | f :- :l<sub>1</sub> | s<sub>1</sub> :m :d | t<sub>1</sub> :-.l<sub>1</sub>:s<sub>1</sub> f<sub>1</sub> | m<sub>1</sub> :-

Piano accompaniment for the third system. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines.

Seventh system of music for 1st voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: , *cres.* , | : : : :d | r :-.d :t<sub>1</sub> | l<sub>1</sub> :d :f | m :- :r }

Eighth system of music for 2nd voices. The staff contains a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music begins with a rest, followed by a series of notes. Below the staff, there are lyrics: :d | r :-.d :t<sub>1</sub> | l<sub>1</sub> :d :f | m :- :r | d :- :l<sub>1</sub> | s<sub>1</sub> :-.ba<sub>1</sub>:m<sub>1</sub> }

Piano accompaniment for the fourth system. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords and moving lines.

*mf* *pD.*

d : : l | f : - : f | n : - : nt | t : - : d' : r' | n' : d' : l }

*mf* *pD.*

m<sub>1</sub> : l<sub>1</sub> : d | r : - : d : t<sub>1</sub> . l<sub>1</sub> | se<sub>1</sub> : - : : : : (r) : l<sub>1</sub> }

*A.* *rit.*

s : - : f | n : - : ml<sub>1</sub> | l<sub>1</sub> : - : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : l<sub>1</sub> : d | n : - : r : d . t<sub>1</sub> | l<sub>1</sub> : - : ||

*A.* *rit.*

s : - : l : t | d' : s : m | d : : ml<sub>1</sub> | d : - : t<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> : ba<sub>1</sub> : se<sub>1</sub> | l<sub>1</sub> : - : ||

*a tempo.* *p*

: d | t<sub>1</sub> : - : l<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : d : m | s : - : f | n : - : d | t<sub>1</sub> : - : l<sub>1</sub> : s<sub>1</sub> }

*p*

: : : : : d | t<sub>1</sub> : - : l<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : d : m | s : - : f }

*a tempo.*

*E.* *A.*

s<sub>1</sub> : d : ml<sub>1</sub> | s : - : f | nt<sub>1</sub> : - : d | t<sub>1</sub> : - : l<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : d : m | s : - : f }

*E.* *A.*

m : - : d | t<sub>1</sub> : - : l<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : d : ds<sub>1</sub> | s<sub>1</sub> : - : f<sub>1</sub> | m<sub>1</sub> : : d | t<sub>1</sub> : - : l<sub>1</sub> : s<sub>1</sub> }

*mp*

*mp*

*p*

m :- :d | l, :d :f | m :- :s :m | f :- :t, | d :- || m | m :r.d :t,r

s, :d :m | f :- :l, | s, :m :d | t, :- :l, :s, f, | m, :- || m | f :- :s

r :d,t, :l, d | d :t, l, :s, t, | t, :l, s, :f, l, | l, :s, :f, | m, :s, :d | m :- :m :r, m

m :- :f | r :- :m | d :- :r | t, :d :r | m :d :fe, | s, :- :f,

*p dolce tranquillo.*

*p dolce tranquillo.*

*pp dolce tranquillo.*

d :- :m | f :- :s | m :- :f | r :- :m | d :- :r | t, :d :r

m :- :m | m :r.d :t,r | r :d,t, :l, d | d :t, l, :s, t, | t, :l, s, :f, l, | s, :fe, :f,

*rit.*

*rit.*

*colle voci.*

m :d :l | m :- :r | d m :m :r | d :- :m :r, m | d :- : - : -

m :d :d | s, :- :s, f, .s, | m, :- :s, f, .s, | m, .s, s, :f, | m, :- : - : -



XXVIII—GAVOTTE.

KEY F. (Lah is D.) The pulse is a minim.  
 Con spirito. 1st and 2nd Voices.

*mp*

l, .l, | t, :d .d | r :m .m | r :d .d | t, :l, .l, }

*Con spirito.*

*non legato.*

t, :d .d | r :m .l | f .r :t, .m | l, || l, .l | s :l, .s | f :l, .f }

m :r .l | t, :l, .l, | t, :d .d | r :m .m | ba .ba :se .se | l ||

*cres.*

:l, .l | s :l, .s | f :l, .f | m :r .d | t, :l, .l, | t, :d .d }

2nd VOICES. *cres.*

: | l, .l :s | l, .s :f | l, .d :t, .l, | se, :l, .l, | l, .se, :l, .d }

*D.* *With all possible breadth of tone.*

*D.* *With all possible breadth of tone.*

*Broadly.*

First system of musical notation. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The vocal lines contain lyrics in a phonetic script. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Performance markings include 'D.' (Dolce), 'With all possible breadth of tone.', and 'Broadly.'.

Second system of musical notation, continuing from the first. It features the same three-staff structure. The vocal lines continue with lyrics. The piano accompaniment includes a 'Ped.' (pedal) marking at the end of the system. The overall texture remains consistent with the first system.

Third system of musical notation. The vocal lines and piano accompaniment continue. A 'Ped.' marking is present at the end of the system. The piano part includes a 'sf' (sforzando) marking. The musical notation includes various dynamics and articulation marks.

Fourth system of musical notation, the final system on the page. It continues the vocal and piano parts. A 'Ped.' marking is present at the end of the system. The piano part includes a 'sf' marking. The system concludes with a final cadence in the piano part.

\* For many pupils one breath in every two will be sufficient here.

First system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal lines contain lyrics such as "f .s :l .t | d' :t | l .s :f .m ,r | d :r | m .f :s .l ,t | d' :s" and "l .s :f .m ,r | d .d :r .m | f .s :l .t | d' .d' :t .l | s .f :m .r | d :r ,m .f ,r". The piano part includes the instruction "very broad."

Second system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal lines contain lyrics such as "s .l ,t :d' .t ,l | s :s | s .l ,t :d' .t ,l | s :s | s :s | s :- | - ||" and "m :- | d :r ,m .f ,r | m :- | d :r ,m .f ,r | d :r ,m .f ,r | d :- | - ||". The piano part includes the instructions "con forza." and "poco rit."

Third system of musical notation, starting with the section header "F. (Lah is D.)". It includes two vocal staves and a piano accompaniment. The vocal lines contain lyrics such as "d l , .l | t , :d .d | r :m .m | r :d .d | t , :l , .l | t , :d .d }" and "d l , .l | t , :d .d | r :m .m | r :d .d | t , :l , .l | t , :d .d }". The piano part includes the instruction "Tempo." and the dynamic marking "mp".

Fourth system of musical notation. It includes two vocal staves and a piano accompaniment. The vocal lines contain lyrics such as "r :m .l | f .r :t , m | l , || :l , .l | s :l , .s | f :l , f | m :r .d }" and "r :m .l | f .r :t , m | l , || :l , .l :s | l , .s :f | l , d :t , .l , }". The piano part includes the instruction "non legato."



*mp sustained.*

*mp sustained.*

*mp*

Lyrics: | t<sub>1</sub> : l<sub>1</sub> . l<sub>1</sub> | t<sub>1</sub> : d . d | r : n . m | ba . ba : se . l | t : - || l : m )

Lyrics: | se<sub>1</sub> : l<sub>1</sub> . l<sub>1</sub> | l<sub>1</sub> . se<sub>1</sub> : l<sub>1</sub> . d | d . t<sub>1</sub> : d . n | m . r : r . d , r | t<sub>1</sub> : - || d : t<sub>1</sub> )

*mp*

*mp*

*mp*

Lyrics: | l : m | d . d : t<sub>1</sub> , l<sub>1</sub> , t<sub>1</sub> , d | l<sub>1</sub> : m , | l : m | l : m | d . d : t<sub>1</sub> , d , r , t<sub>1</sub> )

Lyrics: | d : t<sub>1</sub> | l<sub>1</sub> . l<sub>1</sub> : se<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> | d : t<sub>1</sub> | d : t<sub>1</sub> | l<sub>1</sub> . l<sub>1</sub> : se<sub>1</sub> )

*sempre dim.*

*sempre dim.*

*sempre dim.*

Lyrics: | l<sub>1</sub> : - | m : m | m . ba , se : l . s , f | m : m | m . ba , se : l . s , f | m . l : s . f )

Lyrics: | l<sub>1</sub> : - | l<sub>1</sub> : t<sub>1</sub> , d , r , t<sub>1</sub> | d : - | l<sub>1</sub> : t<sub>1</sub> , d , r , t<sub>1</sub> | d : - | - . l : s . f )

*cres.* *rit.* *f*

*cres.* *rit.* *f*

*cres.* *rit.* *f*

Lyrics: | m . r : d . t<sub>1</sub> | l<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | r . m : ba . se | l : - | l : l | l : - ||

Lyrics: | m . r : d . t<sub>1</sub> | l<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | r . m : ba . se | l : - | d : d | d : - ||



XXX. —SYNCOPIATIONS.\*

KEY B $\flat$ . *Firmly, but not too slow.*

1st VOICES.

2nd VOICES.

*Firmly, but not too slow.*

*mf*

Lyrics for 1st Voice:  
 :m<sub>1</sub> .d | - .t<sub>1</sub> :s<sub>1</sub> .r | - .d :- m | - .r :- .l<sub>1</sub> | d .t<sub>1</sub> :s<sub>1</sub> .d | - .t<sub>1</sub> :s<sub>1</sub> .r |

Lyrics for 2nd Voice:  
 :d<sub>1</sub> | s<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :fe<sub>1</sub> | s<sub>1</sub> :m<sub>1</sub> | r<sub>1</sub> :f<sub>1</sub> |

Lyrics for 1st Voice (2nd system):  
 | - .d :- .m | r .l<sub>1</sub> :t<sub>1</sub> .r | d || :d .m | - .r :- .d | - .t<sub>1</sub> :m<sub>1</sub> .d |

Lyrics for 2nd Voice (2nd system):  
 | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub> || :d | t<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :d |

Lyrics for 1st Voice (3rd system):  
 | - .t<sub>1</sub> :- .l<sub>1</sub> | - .s<sub>1</sub> :d<sub>1</sub> .l<sub>1</sub> | - .s<sub>1</sub> :- .f<sub>1</sub> | - .m<sub>1</sub> :- .d | - .t<sub>1</sub> :d .l<sub>1</sub> |

Lyrics for 2nd Voice (3rd system):  
 | s<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :r | d :m | r :fe<sub>1</sub> |

Lyrics for 1st Voice (4th system):  
 | t<sub>1</sub> :s<sub>1</sub> .d | - .t<sub>1</sub> :s<sub>1</sub> .r | - .d :- .m | - .r :- .l<sub>1</sub> | d .t<sub>1</sub> :s<sub>1</sub> .d |

Lyrics for 2nd Voice (4th system):  
 | s<sub>1</sub> :m<sub>1</sub> | r<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :fe<sub>1</sub> | s<sub>1</sub> :m<sub>1</sub> |

\* Another version of this Exercise is to be found in the UNACCOMPANIED SOLFEGGI, No. VIII.



First system of musical notation. It includes a vocal line with lyrics and a piano accompaniment. The lyrics are: *t<sub>1</sub> : s<sub>1</sub> r | - d :- m | r .l<sub>1</sub> : t<sub>1</sub> r | d*. The piano part features a melody in the right hand and a bass line in the left hand. Chord markings *E<sup>b</sup>7* and *D.S.* are present.

Second system of musical notation, continuing the vocal and piano parts. The lyrics continue: *:m .se<sub>1</sub> | - .l<sub>1</sub> : d<sub>1</sub> s .t<sub>1</sub> | - d :m .se<sub>1</sub> |*. The piano accompaniment includes a *tr* (trill) marking. Chord markings *B<sup>b</sup>7* and *E<sup>b</sup>7* are used.

XXXI.—GALOP.

Third system of musical notation, starting with the key signature *KEY E<sup>b</sup>* and time signature *2/4*. It features a piano introduction and a vocal line for *2nd VOICES*. The lyrics are: *d :m | s :s .l | f :f .s | m :m .f | r :r .m | d .r :m .f | s .l :t .d' | s :-*. The piano part is marked *mp*.

Fourth system of musical notation, featuring a vocal line for *1st VOICES* and piano accompaniment. The lyrics are: *d :m | s :s .l | f :f .s | m :m .f | r s<sub>1</sub> :f e<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> .l<sub>1</sub> :t<sub>1</sub> .d | r .m :f .s | d :-*. The piano part continues with a rhythmic accompaniment. Chord marking *B<sup>b</sup>7* is present.

*mf*

d : d . r | n : d . r | n : d . r | n : d . r | n : f . m | r . d : t<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | r : }

*mf* B $\flat$ .

( $\textcircled{\text{e}}$ ) d : m<sub>1</sub> . s<sub>1</sub> | d : m<sub>1</sub> . s<sub>1</sub> | d : m<sub>1</sub> . s<sub>1</sub> | d : m<sub>1</sub> . s<sub>1</sub> | d : f . m | r . d : t<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> . l<sub>1</sub> : t<sub>1</sub> . d | r : }

d : d . r | n : d . r | n : d . r | n : d . r | n : s . f | m . r : d . t<sub>1</sub> | l<sub>1</sub> . s<sub>1</sub> : l<sub>1</sub> . t<sub>1</sub> | d : - }

d : m<sub>1</sub> . s<sub>1</sub> | d : m<sub>1</sub> . s<sub>1</sub> | d : m<sub>1</sub> . s<sub>1</sub> | d : m<sub>1</sub> . s<sub>1</sub> | d : m . r | d . t<sub>1</sub> : l<sub>1</sub> . s<sub>1</sub> | f<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - }

*p*

l<sub>1</sub> : d | n : m . f | r : r . m | d : d . r | t<sub>1</sub> : t<sub>1</sub> . d | l<sub>1</sub> : l<sub>1</sub> . s<sub>1</sub> | l<sub>1</sub> . t<sub>1</sub> : d . r | n : - }

: | : | : | : | : | : | : | : }

*p*

l<sub>1</sub> : d | n : m . f | r : r . m | d : d . r | t<sub>1</sub> : f<sub>1</sub> . s<sub>1</sub> | m<sub>1</sub> . ba : se . l<sub>1</sub> | t<sub>1</sub> . d : r . m | l<sub>1</sub> : t<sub>1</sub> }

*f*

d : d . r | m : d . r | m : d . r | m : d . r | m : f . m | r . d : t . l . l | s . l : t . d | r : }  
 d : m . s . l | d : m . s . l | d : m . s . l | d : m . s . l | d : f . m | r . d : t . l . l | s . l : t . d | r : }

d : d . r | m : d . r | m : d . r | m : d . r | m : s . f | m . r : d . t . l | l . s . l : l . t . l | d : d s ||  
 d : m . s . l | d : m . s . l | d : m . s . l | d : m . s . l | d : t . l . l | s . l : f . m . s . l | f . l : f . l | m . l : m . t . l ||

*mp*

d : m | s : s . l | f : f . s | m : m . f | r : r . m | d . r : m . f | s . l : t . d | s : - }  
 d : m | s : s . l | f : f . s | m : m . f | r : r . m | d . r : m . f | s . l : t . d | s : - }

d : m | s : s . l | f : f . s | m : m . f | r : d . r | m . f : s . l | t : - | d' : }  
 d : m | s : s . l | f : f . s | m : m . f | r : d . r | m . f : s . l | s : f | m : }



*p* *cres.*

d : s m : f r : m d : r t<sub>1</sub> : d l<sub>1</sub> : t<sub>1</sub> s<sub>1</sub> : t<sub>1</sub> d :

*p* *cres.*

d' : t - d' : l - t : s - l : f - s : m - f : r - m : r m d :

*f*

d' : t - d' : l - t : s - l : f - s : m - f : r - m : r m d : r m }

d : s m : f m r : m r d : r d t<sub>1</sub> : d t<sub>1</sub> l<sub>1</sub> : t<sub>1</sub> l<sub>1</sub> s<sub>1</sub> : t<sub>1</sub> d :

*f* *cres.*

*f*

d : : f . s m : : l . t s : l . t s : l . t s : : :

*p* *cres.* *f* *p*

: r m d : : f . s m : : l . t s : f . s m : : f . s }

*cres.* *f* *p*

*p* *f* *f* *f*

: f . s m : : r m d : r m d : r m d : r m d : - - :

m : : r m d : : t<sub>1</sub> d : t<sub>1</sub> d : t<sub>1</sub> d : - - :

*f*

XXXII.—HYMN.

KEY F. Not too slowly. The pulse is a Minim.

1st VOICES. B $\flat$ .

*s*<sub>1</sub> : *l*<sub>1</sub> : *t*<sub>1</sub> | *d* : - : *r* | *f* : - : *m* | *m* : - : *r* | *d*<sup>s</sup><sub>1</sub> : *l*<sub>1</sub> : *t*<sub>1</sub> | *d* : - : *r* }

2nd VOICES. B $\flat$ .

*s*<sub>1</sub> : - : *f*<sub>1</sub> | *m*<sub>1</sub> : *d* : *t*<sub>1</sub> | *l*<sub>1</sub> : - : *s*<sub>1</sub> | *s*<sub>1</sub> : - : *t*<sub>1</sub> | *d*<sup>s</sup><sub>1</sub> : - : *f*<sub>1</sub> | *m*<sub>1</sub> : *s*<sub>1</sub> : *t*<sub>1</sub> }

*or, p<sub>o</sub>* *s*<sub>1</sub> *f*<sub>1</sub> *s*<sub>1</sub>

Not too slowly. cres.

, F.

*m* : - : - | - : - : - | *m* : *r* : *m* | *r* : - : *d* | *t*<sub>1</sub> : *l*<sub>1</sub> : *t*<sub>1</sub> | *l*<sub>1</sub> : - : *m*<sub>1</sub> *l*<sub>1</sub> }

*d* : - : - | - : - : - | *s*<sub>1</sub> : - : *s*<sub>1</sub> | *l*<sub>1</sub> : *f*<sub>1</sub> : *m*<sub>1</sub> | *r*<sub>1</sub> : *f*<sub>1</sub> : *m*<sub>1</sub> | *m*<sub>1</sub> : - : *m*<sub>1</sub> *l*<sub>1</sub> }

*f* p

, B $\flat$ .

*t*<sub>1</sub> : *d* : *r* | *f* : - : *m* | *m* : - : - | - : - : - | *m*<sup>1</sup> : *f* : *m* | *r* : - : *d* }

*l*<sub>1</sub> : - : *l*<sub>1</sub> | *l*<sub>1</sub> : - : *t*<sub>1</sub> | *se*<sub>1</sub> : - : *t*<sub>1</sub> | *m* : - : *r* | *d*<sup>s</sup><sub>1</sub> : *l*<sub>1</sub> : *s*<sub>1</sub> | *f*<sub>1</sub> : - : *m*<sub>1</sub> }

*f* cres.

*dim.* F. dim. molto.

*t*<sub>1</sub> : *d* : *se*<sub>1</sub> | *l*<sub>1</sub> : - : *d* | *m*<sub>1</sub> *l*<sub>1</sub> : *t*<sub>1</sub> : *d* | *r* : - : *re* | *m* : - : - | - : - : - ||

*dim.* F. dim. molto.

*r*<sub>1</sub> : *m*<sub>1</sub> : *f*<sub>1</sub> | *m*<sub>1</sub> : - : *m*<sub>1</sub> | *m*<sub>1</sub> *l*<sub>1</sub> : - : *l*<sub>1</sub> | *l*<sub>1</sub> : *t*<sub>1</sub> : *s*<sub>1</sub> | *d* : - : - | - : - : - ||

*dim.* p dim. molto.

XXXIII.—HYMN.

KEY C. Rather slow and subdued.  
ALL.

First system of musical notation. The vocal line (treble clef) contains the lyrics: | m :m | m :m | m :- f | f :- | f :f | f :f | fe :- .s | s :- } . The piano accompaniment (grand staff) begins with a piano (*p*) dynamic marking.

Second system of musical notation. The vocal line (treble clef) contains the lyrics: | d' :d' | d' :de' | r' :- .l | l :- | l :l | d' :t | l :- .s | s :- || se :se | se :se } . The piano accompaniment (grand staff) includes a pianissimo (*pp*) dynamic marking and is labeled "2nd VOICES." in the vocal line.

Third system of musical notation. The vocal line (treble clef) contains the lyrics: | se :- .l | l :- | fe :fe | fe :fe | fe :- .s | s :- | m :m | m :m | m :- f | f :- } . The piano accompaniment (grand staff) continues the accompaniment.

Fourth system of musical notation. The vocal line (treble clef) contains the lyrics: | r :r | s :f | m :f :fe :s | se :se | se :se | t :- .l | l :- | fe :fe | fe :fe } . The piano accompaniment (grand staff) includes a tempo change to "ALL." and a dynamic marking of "dim." (diminuendo).

Fifth system of musical notation. The vocal line (treble clef) contains the lyrics: | l :- .s | s :- | m :m | m :m | s :- f | f :- | l :se | l :r | f :t, | d :- || . The piano accompaniment (grand staff) includes a pianissimo (*pp*) dynamic marking and a "morendo." (ritardando) marking.



XXXIV.

1st VOICES.

KEY G. (Lah is E.)  
In a reciting manner.

1st VOICES.

2nd VOICES.

*mp*

*p*

*mp*

*p*

*mf*

*mf*

*cres.* *dim.* *poco rit.* *a tempo.* *p*

*cres.* *dim.* *poco rit.* *p*

*cres.* *dim.* *colle voci.* *p*

d :m | l ,f | m :- .t, | r :d | t, :- .m | m : : | :m }  
 l, :- .t, | d :l, | l, :se, | t, :l, | se, :- .se, | se, :m, | l, :- .t, | d :t, }  
 or  
 l :t | d' :t | l :m | d :m | d . : | t, :- | l, :- | - |  
 l, :t, | d :s }  
 d :m | l :m | d :t, | l, :t, | l, . : | se, :- | l, :- | - |  
 p *cres.*  
 p *cres.*

XXXV.—SET OF WALTZES.

\* KEY E.

1st VOICES. *f*

2nd VOICES. *f*

*f*

*p* *Delicately.*

*pp.*

s :- :- | - :- :- | - :- :- | - :- :- | f :- :- | - :- :- | - :- :- | : : |  
 s :- :- | - :- :- | - :- :- | - :- :- | s :- :- | - :- :- | - :- :- | : : . |  
 m :s :- | m :s :- | l :- :- | s :- :- | m :s :- | m :s :- | d' :- :- | s :- :- }  
 : : | : : | : : | : : | : : | : : | : : | : : }  
 pp.

\* The long slurs, which are added in the Staff Notation to some of these Waltzes, indicate the phrasing for those classes who "vocalise."

First system of music. It consists of a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: t : l : - | t : l : - | s : - : - | r : - : | l : s : - | l : s : - | s : - : - | n : - : |

Second system of music. It consists of a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: n : s : - | n : s : - | l : - : - | s : - : | d : n : - | d : n : - | f : - : - | n : - : |

Third system of music. It consists of a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: r s<sub>1</sub> : n : - | s<sub>1</sub> : n : - | f : - : - | t<sub>1</sub> : - : | r : d : - | r : d : - | r : d : - | r l : s : - |

Fourth system of music. It consists of a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are: n : : | : : | : : | : : | : : | : : | : : | : : |

Below the lyrics, the vocal line continues with: n : s : - | n : s : - | l : - : - | s : - : | n : s : - | n : s : - | d' : - : - | s : - : |



First system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: t : l : - t : l : - s : - : r : - : l : s : - l : s : - s : - : n : - : .

Second system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: m : s : - n : s : - l : - : s : - : l : d' : - l : d' : - d' : - : r : - : . Dynamic markings include *cres.* and *mf*.

Third system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: n : s : - l : m : - s : - : f : - : t, r : d : - r : d : - r : d : - r : d : - . Dynamic markings include *p* and *dim.*

Fourth system of musical notation. It consists of a vocal line with lyrics and a piano accompaniment. The lyrics are: <sup>d</sup>s<sub>1</sub> : - : s<sub>1</sub> : - : s<sub>1</sub> : - : s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d : - : d : - : d : - : d : r : m } . Dynamic markings include *p* and *cres.*

*mf*

f : - : - | f : - : m | r : - : d | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : se<sub>1</sub> | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : }

*mp* *lightly.*

s<sub>1</sub> l<sub>1</sub> t<sub>1</sub> d r m | f : : m | r : : d | t<sub>1</sub> : : l<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> t<sub>1</sub> d r | m : : r }

d : : t<sub>1</sub> | l<sub>1</sub> : : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> l<sub>1</sub> t<sub>1</sub> d | r : : d | t<sub>1</sub> : : l<sub>1</sub> | s<sub>1</sub> : : f<sub>1</sub> | m<sub>1</sub> : f<sub>1</sub> s<sub>1</sub> l<sub>1</sub> t<sub>1</sub> }

*mp* *lightly.*

*sustained.* *distinctly.*

s<sub>1</sub> l<sub>1</sub> t<sub>1</sub> d r m | f : : m | r : : d | t<sub>1</sub> : : l<sub>1</sub> }

d : : r | m : : d | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : | s<sub>1</sub> : - : | s<sub>1</sub> : - : | s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> }

*s*<sub>1</sub> : *l*<sub>1</sub> *t*<sub>1</sub> : *d* *r* | *m* : : *r* | *d* : : *t*<sub>1</sub> | *l*<sub>1</sub> : : *s*<sub>1</sub> | *f*<sub>1</sub> : *s*<sub>1</sub> *l*<sub>1</sub> : *t*<sub>1</sub> *d* | *r* : : *d* | *t*<sub>1</sub> : : *l*<sub>1</sub> }  
*d* : - : | *d* : - : | *d* : - : | *d* : *r* : *m* | *f* : - : - | *f* : - : *m* | *r* : - : *d* |

*s*<sub>1</sub> : : *f*<sub>1</sub> | *m*<sub>1</sub> : *f*<sub>1</sub> *s*<sub>1</sub> : *l*<sub>1</sub> *t*<sub>1</sub> | *d* : - : *r* | *m* : - : *d* | *t*<sub>1</sub> : - : *l*<sub>1</sub> | *s*<sub>1</sub> *l*<sub>1</sub> : *t*<sub>1</sub> *d* : *r* *m* | *f* : : *m* }  
*t*<sub>1</sub> : - : *l*<sub>1</sub> | *s*<sub>1</sub> : - : - | *l*<sub>1</sub> : - : *f*<sub>1</sub> | *m*<sub>1</sub> : : *m*<sub>1</sub> | *f*<sub>1</sub> : - : *f*<sub>1</sub> | *s*<sub>1</sub> : : | *s*<sub>1</sub> *l*<sub>1</sub> : *t*<sub>1</sub> *d* : *r* *m* |

*r* : : *d* | *t*<sub>1</sub> : : *l*<sub>1</sub> | *s*<sub>1</sub> : *l*<sub>1</sub> *t*<sub>1</sub> : *d* *r* | *m* : : *r* | *d* : : *t*<sub>1</sub> | *l*<sub>1</sub> : : *s*<sub>1</sub> | *f*<sub>1</sub> : *s*<sub>1</sub> *l*<sub>1</sub> : *t*<sub>1</sub> *d* }  
*f* : : *m* | *r* : : *d* | *t*<sub>1</sub> : : *l*<sub>1</sub> | *s*<sub>1</sub> : *l*<sub>1</sub> *t*<sub>1</sub> : *d* *r* | *m* : : *r* | *d* : : *t*<sub>1</sub> | *l*<sub>1</sub> : : *s*<sub>1</sub> |

*r* : : *d* | *t*<sub>1</sub> : : *l*<sub>1</sub> | *s*<sub>1</sub> : : *f*<sub>1</sub> | *m*<sub>1</sub> : *f*<sub>1</sub> *s*<sub>1</sub> : *l*<sub>1</sub> *t*<sub>1</sub> | *d* : - : *d* | *d* : - : - | - : : |

*f*<sub>1</sub> : *s*<sub>1</sub> *l*<sub>1</sub> : *t*<sub>1</sub> *d* | *r* : : *d* | *t*<sub>1</sub> : : *l*<sub>1</sub> | *s*<sub>1</sub> : - : *f*<sub>1</sub> | *m*<sub>1</sub> : - : *f*<sub>1</sub> | *m*<sub>1</sub> : - : - | - : : |



**F.** Sustained and with expression.

Musical score for the first system. The vocal line (top staff) contains the lyrics: "am : - : - | f : - : - | fe : - : - | s : - : | s : - : - | - : - : se | l : - : - | - : : }". The piano accompaniment (bottom two staves) is marked *p dolce.*

Musical score for the second system. The vocal line (top staff) contains the lyrics: "ta : - : - | l : - : - | s : - : - | f : - : m | r : - : - | r : - : - | r : - : - }". The piano accompaniment (bottom two staves) continues with chords and melodic lines.

Musical score for the third system. The vocal line (top staff) contains the lyrics: "re : - : - | m : - : - | f : - : - | fe : - : - | s : - : - | d' : - : - | - : - : t }". The piano accompaniment (bottom two staves) includes dynamic markings *p*, *cres.*, and *f*.

Musical score for the fourth system. The vocal line (top staff) contains the lyrics: "l : - : | l : - : - | r : - : - | s : - : - | d : - : - | f : - : - | m : - : - }". The piano accompaniment (bottom two staves) is marked *p*.







A7.

A7. *Quietly.*

| r :- :d | t1 :- :d | t1 :- :l1 | s1 :- :- | m :- :r | d :- | : : | : : |

| r :- :d | t1 :- :d | t1 :- :l1 | s1 :- :- | m :- :r | d :- | "n | r :- :d |

| t1 :- :- | - :- :- | - :- :r | d :- :t1 | l1 :- :- | - :- :- | - :- :l1 |

*p*

| t1 :- :d | r :- :m | f :- :- | - :- :f | m :- :r | d :- :r | t1 :- :d |

*mp*

| l1 :- : | : : | : : | l1 :- : | se1 :- : | : : | : : |

First system of the musical score. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment with a grand staff (right and left hands). The vocal lines have lyrics underneath. The piano part features a steady accompaniment with chords and moving lines.

Vocal lyrics: *l<sub>1</sub> : - : - : | t<sub>1</sub> : - : d | r : - : m | s : - : f | m : - : r | t<sub>1</sub> : - : d | t<sub>1</sub> : - : - : }*

Piano lyrics: *f<sub>1</sub> : - : - : | m<sub>1</sub> : - : - : | : : | : : | l<sub>1</sub> : - : - : | se<sub>1</sub> : - : - : | m<sub>1</sub> : - : - : | se<sub>1</sub> : - : - : }*

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal lines are marked with a forte (*f*) dynamic.

Vocal lyrics: *l<sub>1</sub> : - : - : | - : - : m | ba : - : se | l : - : - : | s : - : f | m : - : m | ba : - : se | l : - : - : }*

Piano lyrics: *l<sub>1</sub> : - : - : | - : - : m | ba : - : se | l : - : - : | s : - : f | m : - : m | ba : - : se | l : - : - : }*

Third system of the musical score. The vocal lines include a *dim.* (diminuendo) marking. The piano accompaniment continues with its accompaniment.

Vocal lyrics: *s : - : f | m : - : f | m : - : r | d : - : r | m : - : - : | - : - : r | t<sub>1</sub> : - : d | l<sub>1</sub> : - : - : }*

Piano lyrics: *s : - : f | m : - : f | m : - : r | d : - : r | m : - : - : | - : - : r | t<sub>1</sub> : - : d | l<sub>1</sub> : - : - : }*

Fourth system of the musical score. The vocal lines are marked with a forte (*f*) dynamic. The piano accompaniment continues.

Vocal lyrics: *s<sub>1</sub> : - : f<sub>1</sub> | m<sub>1</sub> : : m | ba : - : se | l : - : - : | s : - : f | m : - : m | ba : - : se | l : - : - : }*

Piano lyrics: *s<sub>1</sub> : - : f<sub>1</sub> | m<sub>1</sub> : : | r : - : - : | d : - : - : | r : - : - : | m : - : - : | r : - : - : | d : - : - : }*

First system of music. It consists of two vocal staves and a piano accompaniment. The vocal staves contain lyrics in a phonetic script. The piano part features a steady accompaniment with some melodic lines. Dynamics include *dim.* and accents.

Vocal 1 lyrics: s : - : f | n : - : m | f : - : m | d : - : d | m : - : r | t<sub>1</sub> : - : t<sub>1</sub> | r : - : d | l<sub>1</sub> : - : t<sub>1</sub> }

Vocal 2 lyrics: r : - : - : | n : - : | t<sub>1</sub> : - : - : | l<sub>1</sub> : - : - : | f<sub>1</sub> : - : - : | m<sub>1</sub> : - : - : | se<sub>1</sub> : - : - : | l<sub>1</sub> : - : - : }

Second system of music. Similar to the first, it has two vocal staves and piano accompaniment. Dynamics include *dim.*, *p*, and accents.

Vocal 1 lyrics: d : - : - : | - : - : r | t<sub>1</sub> : - : d | l<sub>1</sub> : - : t<sub>1</sub> | d : - : - : | - : - : r | t<sub>1</sub> : - : d | l<sub>1</sub> : - : t<sub>1</sub> }

Vocal 2 lyrics: l<sub>1</sub> : - : - : | - : - : - : | se<sub>1</sub> : - : - : | l<sub>1</sub> : - : - : | l<sub>1</sub> : - : - : | - : - : - : | se<sub>1</sub> : - : - : | l<sub>1</sub> : - : t<sub>1</sub> }

Third system of music. It features two vocal staves and piano accompaniment. Dynamics include *pp*, *rit.*, and accents.

Vocal 1 lyrics: d : - : - : | - : - : t<sub>1</sub> | d : - : - : | - : - : t<sub>1</sub> | d : - : - : | - : - : - : | d : - : - : ||

Vocal 2 lyrics: d : - : - : | - : - : t<sub>1</sub> | d : - : - : | - : - : t<sub>1</sub> | d : - : - : | - : - : - : | d : - : - : ||

Fourth system of music, labeled 'E.'. It consists of two vocal staves and piano accompaniment. The tempo is marked *Tempo mo.* and dynamics include *pp*.

Vocal 1 lyrics: d m : s : - | m : s : - | l : - : - : | s : - : - : | m : s : - | m : s : - | d' : - : - : | s : - : - : }

Vocal 2 lyrics: (No lyrics present in this system)



First system of music. Treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of quarter and eighth notes. Below the staff is a line of phonetic notation: | t : l : - | t : l : - | s : - : - | r : - : | l : s : - | l : s : - | s : - : - | m : - : |. The piano accompaniment features chords and moving lines in both the right and left hands.

Second system of music. Treble clef with a key signature of three sharps. The melody continues with quarter notes. Below the staff is a line of phonetic notation: | m : s : - | m : s : - | l : - : - | s : - : | l : d' : - | l : d' : - | d' : - : - | r : - : |. The piano accompaniment includes a *cres.* (crescendo) marking in the left hand.

Third system of music. Treble clef with a key signature of three sharps. The melody features a *dim.* (diminuendo) marking. Below the staff is a line of phonetic notation: | m : s : - | l : m : - | s : - : - | f : - : t, | r : d : - | r : d : - | r : d : - | r : d : - ||. The piano accompaniment also includes a *dim.* marking.

Fourth system of music, labeled 'A.'. Treble clef with a key signature of three sharps. The melody includes a *cres.* marking. Below the staff is a line of phonetic notation: | d's, : - : | s, : - : | s, : - : | s, : l, : t, | d : - : | d : - : | d : - : | d : r : m |. The piano accompaniment includes a *cres.* marking in the right hand.

Fifth system of music. Treble clef with a key signature of three sharps. The melody features a *f* (forte) dynamic marking. Below the staff is a line of phonetic notation: | f : - : - | f : - : m | r : - : d | t, : - : l, | s, : - : s, | t, : - : l, | s, : - : - | - : : |. The piano accompaniment includes a *f* marking in the right hand.

1st VOICES.

*mf* s, l, t, d : r . m | f : : m | r : : d | t, : : l, s, : l, t, d : r | n : : r }  
 2nd VOICES.  
*mf* : : | s, l, t, d : r . m | f : : m | r : : d | t, : : l, s, : l, t, d : r }

*mf*

, E. *dim.*

d : : t, l, : : s d t, d : r : m . f | s : : f m : : r d : : t, }  
 E. *dim.*  
 n : : r d : : t m r : : d t, d : r : m . f | s : : f m : : r ||

*dim.*

d : : : : : : : : : : : : : : : l }

*p* n : : : f : : : fe : : : s : : : s : : : : : se | l : : }

*p*

t : : l r : : s l : : s d : : f s : : f m : : : : r }

d : : : t, : : : ta, : : : l, : : : la, : : : s, : : : t, : : : }

First system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "d : :s l :-- :s s :-- :-- m :-- :-- | : :s t :-- :l s :-- :-- }". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. A dynamic marking of *mf* is present.

Second system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "m :-- :-- | : :d r :-- :re m :s :-- | m :s :-- :-- :-- }". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *cres. molto.* and *mf*.

Third system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "s :d' :-- | s :d' :-- | d' :-- :-- | d' :-- :-- }". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *mf* and *f*.

Fourth system of musical notation. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "d :-- :-- | d :-- :-- | d :-- :-- | d :-- :-- }". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *f*.



# UNACCOMPANIED SOLFEGGI.

## VII.—ON THE DOMINANT SEVENTH.

KEY A<sup>7</sup>. *Andantino.*

1st VOICES. *mp*

2nd VOICES. *mp*

*f* : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> | t<sub>1</sub> : d : s<sub>1</sub> | m<sub>1</sub> : - : s }

s<sub>1</sub> | s<sub>1</sub> : - : - | f : - : s<sub>1</sub> | s<sub>1</sub> : - : - | m : - : s<sub>1</sub> | s<sub>1</sub> : - : - | r : - : s<sub>1</sub> | s<sub>1</sub> : - : - | d : - : }

*f* : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> | d : m : r | d : - : || *mf* | f : r : t<sub>1</sub> | s<sub>1</sub> : - : f }

| : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : m | s : m : d | s<sub>1</sub> : - : r | t<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : || | : r : s | f : r : t<sub>1</sub> }

*mf* | m : d : m | s : - : s | f : s : t | r' : - : f | m : d' : s | m : - : s | s : f : s | s : r : s | s : m : s | s : d : s }

s : - : s | m : d : m | s : - : s | f : s : t | d' : - : m | s : - : s<sub>1</sub> | s<sub>1</sub> : - : - | f : - : s<sub>1</sub> | s<sub>1</sub> : - : - | m : - : s<sub>1</sub> }

*f* : r : t<sub>1</sub> | s<sub>1</sub> : t<sub>1</sub> : r | f : s : t | d' : - : || *mf* | f : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> }

s<sub>1</sub> : - : s | f : - : f | r : - : r | d : - : || *mf* | s<sub>1</sub> : - : - | f : - : s<sub>1</sub> | s<sub>1</sub> : - : - | m : - : s<sub>1</sub> | s<sub>1</sub> : - : - | r : - : s<sub>1</sub> }

*cres.* | r : d : m<sub>1</sub> | s<sub>1</sub> : - : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : s | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> | d : m : r | d : - : || *p* }

s<sub>1</sub> : - : - | m : - : - | : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : m | s : m : d | s<sub>1</sub> : - : r | t<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : || *p* }

*dolce.* | r : t<sub>1</sub> : s<sub>1</sub> | m<sub>1</sub> : - : m | m : d : l<sub>1</sub> | m<sub>1</sub> : - : m | m : r : m | m : t<sub>1</sub> : m | m : d : m | l<sub>1</sub> : - : m | f : l : f | m : d : l<sub>1</sub> }

m<sub>1</sub> : - : - | r : - : m<sub>1</sub> | m<sub>1</sub> : - : - | d : - : m<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : r : r | d : l<sub>1</sub> : d | m : : | : : | : : l<sub>1</sub> }

*f* *dolce.*  
*f* *dolce.*  
*mf* *rit.*  
*mf* *rit.*

t<sub>1</sub> : d : r | d : t<sub>1</sub> : l<sub>1</sub> | r : m : f | m : r : t<sub>1</sub> | se<sub>1</sub> : m<sub>1</sub> : m | l<sub>1</sub> : - : || l<sub>1</sub> | s<sub>1</sub> : f : r | t<sub>1</sub> : - : s<sub>1</sub> | s<sub>1</sub> : m : d | s<sub>1</sub> : - : s<sub>1</sub> |  
 f : - : - | m : r : d | t<sub>1</sub> : - : l<sub>1</sub> | se<sub>1</sub> : - : m<sub>1</sub> | r : - : se<sub>1</sub> | l<sub>1</sub> : - : || l<sub>1</sub> | t<sub>1</sub> : - : - | f : - : t<sub>1</sub> | d : - : - | m : - : s<sub>1</sub> |  
 f<sub>1</sub> : r : t<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> : r<sub>1</sub> | m<sub>1</sub> : d : s<sub>1</sub> | m<sub>1</sub> : - : s<sub>1</sub> | f : r : t<sub>1</sub> | s<sub>1</sub> : - : s<sub>1</sub> | m : d : s<sub>1</sub> | m<sub>1</sub> : - : m<sub>1</sub> | r : t<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : t<sub>1</sub> | d : m : r | d : - : ||  
 s<sub>1</sub> : - : s<sub>1</sub> | f : - : t<sub>1</sub> | d : - : m | s<sub>1</sub> : - : | : : s | f : r : t<sub>1</sub> | s<sub>1</sub> : - : m | s : m : d | s<sub>1</sub> : - : r | t<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : ||

VIII.—SYNCOBATONS UNSYNCOBATED.

KEY B<sup>b</sup>. Firmly, but not too slow.

1st VOICE.

2nd VOICE.

:m<sub>1</sub> .d | d .t<sub>1</sub> :s<sub>1</sub> .r | r .d :d .m | m .r :r .l<sub>1</sub> | d .t<sub>1</sub> :s<sub>1</sub> .d }  
 :d<sub>1</sub> | s<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :f<sub>1</sub> | s<sub>1</sub> :m<sub>1</sub> }  
 d .t<sub>1</sub> :s<sub>1</sub> .r | r .d :d .m | r .l<sub>1</sub> :t<sub>1</sub> .r | d :d .m | m .r :r .d }  
 r<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub> :d | t<sub>1</sub> :l<sub>1</sub> }  
 d .t<sub>1</sub> :m<sub>1</sub> .d | d .t<sub>1</sub> :t<sub>1</sub> .l<sub>1</sub> | l<sub>1</sub> .s<sub>1</sub> :d<sub>1</sub> .l<sub>1</sub> | l<sub>1</sub> .s<sub>1</sub> :s<sub>1</sub> .f<sub>1</sub> | f<sub>1</sub> .m<sub>1</sub> :m<sub>1</sub> .d }  
 s<sub>1</sub> :d | s<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :r | d :m }  
 d .t<sub>1</sub> :d .l<sub>1</sub> | t<sub>1</sub> :s<sub>1</sub> .d | d .t<sub>1</sub> :s<sub>1</sub> .r | r .d :d .m | m .r :r .l<sub>1</sub> }  
 r :f<sub>1</sub> | s<sub>1</sub> :m<sub>1</sub> | r<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :f<sub>1</sub> }

d .t<sub>1</sub> :s<sub>1</sub> .d | d .t<sub>1</sub> :s<sub>1</sub> .r | r .d :d .m | r .l<sub>1</sub> :t<sub>1</sub> .r | d  
 s<sub>1</sub> :m<sub>1</sub> | r<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :d<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub>

*E*7. *B*7. *mf*  
 :m .se<sub>1</sub> | se<sub>1</sub> .l<sub>1</sub> :d<sub>1</sub>s .t<sub>1</sub> | t<sub>1</sub> .d :m .se<sub>1</sub> | se<sub>1</sub> .l<sub>1</sub> :r<sub>1</sub>s<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub> :m .se<sub>1</sub> }  
*E*7. *B*7. *mf*  
 :r | d<sub>1</sub>s :f | m :r | d :l<sub>1</sub>r<sub>1</sub> | s<sub>1</sub> :se<sub>1</sub> .m }

*E*7. *dim.* *B*7. *p*  
 se<sub>1</sub> .l<sub>1</sub> :d<sub>1</sub>s .t<sub>1</sub> | t<sub>1</sub> .d :m .se<sub>1</sub> | se<sub>1</sub> .l<sub>1</sub> :r<sub>1</sub>s<sub>1</sub> .f<sub>1</sub> | m<sub>1</sub> :  
*E*7. *dim.* *B*7. *p*  
 r .d :m<sub>1</sub>t<sub>1</sub> .s | f .m :se<sub>1</sub> .m | r<sub>1</sub>s<sub>1</sub> .f<sub>1</sub> :t<sub>2</sub> .s<sub>1</sub> | d<sub>1</sub> :

IX.—CANON.

KEY *G*. Poco Allegretto.

1st VOICES.  
 :s<sub>1</sub> | d.t<sub>1</sub>:d :r | m.r:m :f | s :-s:s<sub>1</sub>.s | m.f:m :r | d.t<sub>1</sub>:d :r | m.r:m :f }  
 2nd VOICES.  
 : | : :s<sub>1</sub> | d.t<sub>1</sub>:d :r | m.r:m :f | s :-s:s<sub>1</sub>.s | m.f:m :r | d.t<sub>1</sub>:d :r }

s :-s:s<sub>1</sub>.s | m.r:d || t<sub>1</sub> | l<sub>1</sub>se<sub>1</sub>:l<sub>1</sub> :t<sub>1</sub> | d.t<sub>1</sub>:d :m | l :-m:t<sub>1</sub>.r | d.t<sub>1</sub>:l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub>se<sub>1</sub>:l<sub>1</sub> :t<sub>1</sub> }  
 m.r:m :f | s :-s:s<sub>1</sub>.s | m.r:d :t<sub>1</sub> | l<sub>1</sub>se<sub>1</sub>:l<sub>1</sub> :t<sub>1</sub> | d.t<sub>1</sub>:d :m | l :-m:t<sub>1</sub>.r | d.t<sub>1</sub>:l<sub>1</sub> :se<sub>1</sub> }

d.t<sub>1</sub>:d :r | m :-m:ba.se | l .m:d :t<sub>1</sub> | l<sub>1</sub> :-se<sub>1</sub> | l<sub>1</sub>.d:m.r:d.t<sub>1</sub> | l<sub>1</sub> :-se<sub>1</sub> | l<sub>1</sub>.d:m.r:d.t<sub>1</sub> }  
 l<sub>1</sub>se<sub>1</sub>:l<sub>1</sub> :t<sub>1</sub> | d.t<sub>1</sub>:d :r | m :-m:ba.se | l .m:d :t<sub>1</sub> | l<sub>1</sub> :-se<sub>1</sub> | l<sub>1</sub>.d:m.r:d.t<sub>1</sub> | l<sub>1</sub> :-se<sub>1</sub> }



1. :- :se<sub>1</sub> | l<sub>1</sub>.f:n\_r:d\_t<sub>1</sub> | d\_t<sub>1</sub>:d :r | n\_r:n :f | s :- :s:s<sub>1</sub>.s | n.f:n :r | d\_t<sub>1</sub>:d :r }  
 1. d :n\_r:d\_t<sub>1</sub> | l<sub>1</sub> :- :se<sub>1</sub> | l<sub>1</sub>.f:n\_r:d\_t<sub>1</sub> | d\_t<sub>1</sub>:d :r | n\_r:n :f | s :- :s:s<sub>1</sub>.s | n.f:n :r }

n\_r:n :f | s :- :s:s<sub>1</sub>.s | n\_r:d :t<sub>1</sub> | d :- :d:r\_s<sub>1</sub> | n\_r:d :t<sub>1</sub> | d :- :d:r\_s<sub>1</sub> | n :- ||  
 d\_t<sub>1</sub>:d :r | n\_r:n :f | s :- :s:s<sub>1</sub>.s | n\_r:d :t<sub>1</sub> | d :- :d:r\_s<sub>1</sub> | n\_r:d :t<sub>1</sub> | d :- ||

X.—POLKA.

WITH CHROMATIC NOTES.

KEY C.

1st VOICES.

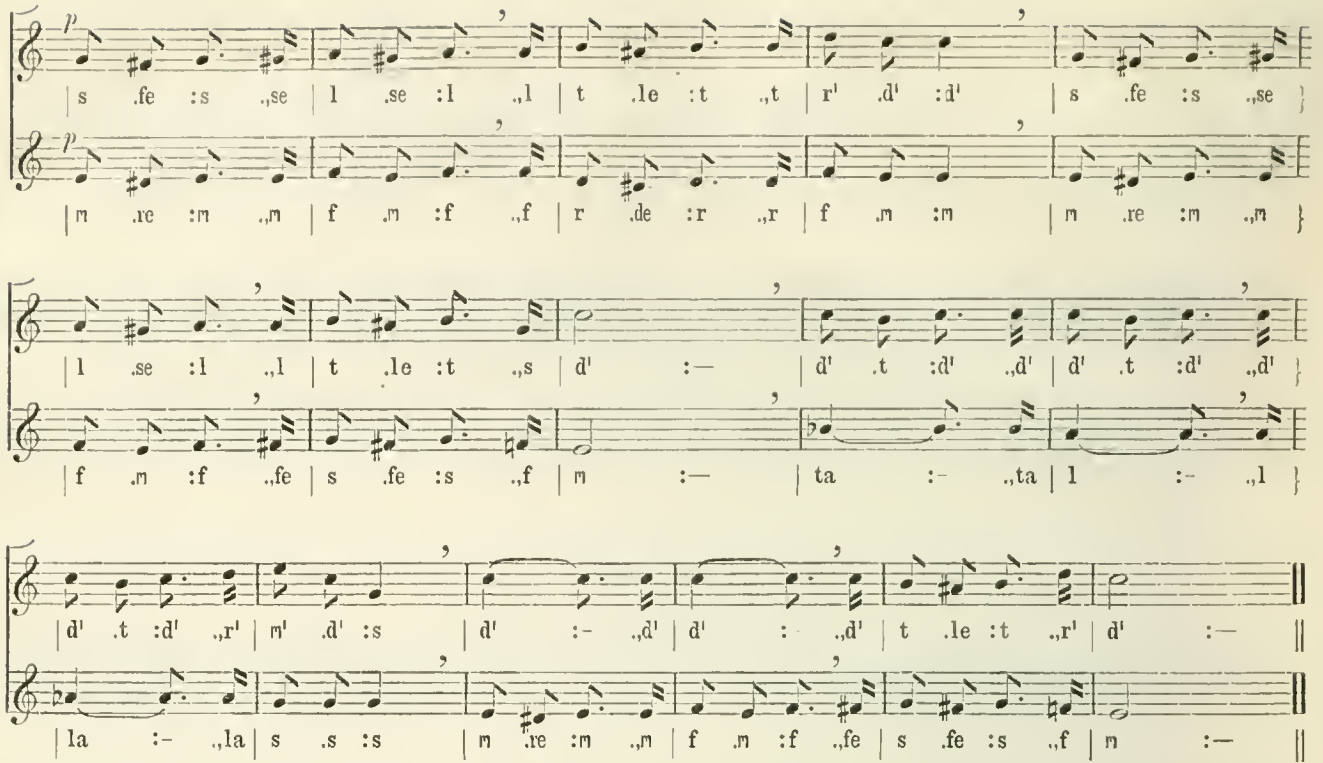
s .fe :s .,se | l .se :l .,l | t .le :t .,t | r' .d' :d' | s .fe :s .,se | l .se :l .,l }  
 m .re :m .,m | f .m :f .,f | r .de :r .,r | f .m :m | m .re :m .,m | f .m :f .,fe }

2nd VOICES.

t .le :t .,s | d' :- . || m' .re' :m' .,r' | d' .t :d' .,t | l .se :l .,d' | t .se :m }  
 s .fe :s .,f | n :- . || : | m' .re' :m' .,r' | d' .t :d' .,l | se .t :t }

m' .re' :m' .,r' | d' .t :d' .,de' | r' .l :se .l | m :- . | d' .t :d' .,de' | r' .de :r' .,re' }  
 d' .t :d' .,t | l .se :l .,s | f .d' :t .l | se :- . | l .se :l .,s | f .m :f .,f }

m' .re' :m' .,r' | d' .t :l | l .se :l .,s | f .m :f .,m | r .re :m .f | m :- }  
 m .ba :se .,t | l .se :l | d' .t :d' .,de' | r' .de' :r' .,d' | t .d' :- .l | m' :- }



XI.—HYMN.

*The melody should first be sung through in Unison.*

**KEY B $\flat$ .**  
**1st VOICES.**  


## XII.—ON THE DIMINISHED FIFTH AND AUGMENTED FOURTH.

KEY C. *Grave.*  
1st VOICES.

2nd VOICES.

*G.*

*G.*

*C.*

*C.*

*F. (D is Lah.)*

*F. (D is Lah.)*

*C.*

*C.*

II

: .m | f :t<sub>1</sub> | d :- .m | f :t }  
 : .m | f :t<sub>1</sub> | d :m .s | s .l :s .f . | m :- . | : }  
 | d' :s .d' | t .l :s .f | m :- .e d | t<sub>1</sub> :f | m :- .m }  
 : .m | f :t | d' . | : | (r):s<sub>1</sub> }  
 | r .m :f .r | n .f :s .m | r .m :f .s | f .m :r .d | t<sub>1</sub> .l<sub>1</sub> :s<sub>1</sub> .f<sub>1</sub> }  
 | f<sub>1</sub> :t<sub>1</sub> | d :m | f :t<sub>1</sub> | d :m<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> }  
 | m<sub>1</sub> :d<sub>s</sub> | f :t | d' :- .m' | r' .d' :t .r' | s :se }  
 | d : .d<sub>s</sub> | l .s :f .s | m .s :d' | t :f | m :r .m }  
 | l :t | d' :l | se :r' | d' :de'se | l :t }  
 | d :m | l :- .l | t .l :se .t | l :s<sub>r</sub> .m | d :m }  
 | d' :- .l | t .l :se .t | l :fet | d' :r' | m' :- .m' }  
 | l<sub>1</sub> :l<sub>1</sub> | se<sub>1</sub> :r | d :d<sub>f</sub> .s | m :s | d :d' }





XIII.—MAZURKA.

KEY D<sup>b</sup>.

1st VOICES.

2nd VOICES.

*n .s :n.s :l .s | d .,r :m :- | r .,s :s :- | m .,d :s :- | n .s :n.s :l .s | d .,r :m :- }*

*A<sup>b</sup>.*

*f* *t<sub>1</sub>* :d :- ||

*A<sup>b</sup>.*

*m<sub>1</sub> .s<sub>1</sub> :m<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> | d .,r :m :- | r .,s<sub>1</sub> :s<sub>1</sub> :- | d .,m<sub>1</sub> :s<sub>1</sub> :- }*

*f*

*m :- :f | m :- .s :f .r }*

*m<sub>1</sub> .s<sub>1</sub> :m<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> | d .,r :m :- | *f* .m :r .d :t<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> .t<sub>1</sub> :d :- | d .t<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d . :d . :t<sub>1</sub> . }*

*dim.*

*m :- :f | m :- .m :r .m | d .t<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d . :d . :t<sub>1</sub> . | d .t<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d . :d . :t<sub>1</sub> . }*

*dim.*

*d .t<sub>1</sub> :l<sub>1</sub> .s<sub>1</sub> :l<sub>1</sub> .t<sub>1</sub> | d . :s<sub>1</sub> . :f<sub>1</sub> .s<sub>1</sub> | m<sub>1</sub> :- :f<sub>1</sub> | m<sub>1</sub> :- .s<sub>1</sub> :f<sub>1</sub> .r<sub>1</sub> | m<sub>1</sub> :- :f<sub>1</sub> | m<sub>1</sub> :- .s<sub>1</sub> :f<sub>1</sub> .r<sub>1</sub> }*

*p*

*pp* *D<sup>b</sup>.* *mp*

*d . :s<sub>1</sub> . :l<sub>1</sub> .t<sub>1</sub> | d . :s<sub>1</sub> . :l<sub>1</sub> .t<sub>1</sub> | d . :d . :t<sub>1</sub> . | d . :d .s . : f || n .s :n.s :l .s | d .,r :m :- }*

*p* *pp* *D<sup>b</sup>.* *mp*

*m<sub>1</sub> :- .s<sub>1</sub> :f<sub>1</sub> .s<sub>1</sub> | m<sub>1</sub> :- .s<sub>1</sub> :f<sub>1</sub> .s<sub>1</sub> | m<sub>1</sub> :- :f<sub>1</sub> .s<sub>1</sub> | m<sub>1</sub> :- :r<sub>1</sub> l<sub>1</sub> .t<sub>1</sub> || d :- . : | n .s :n.s :l .s }*

*cres.*

*r .,s :s :- | m .,d :s :- | n .s :n.s :l .s | d .,r :m' :- | r' .d' :t .l :s .f | m .,s :d :- ||*

*cres.*

*f .,m :r :- | s .,m :n :- | : : | n .s :n.s :l .s | f .,l :s :t | d' .,m :n :- ||*

XIV.—MARCH.

KEY B. In marching time.

1st VOICES.

1st VOICES.

2nd VOICES.

Lyrics for 1st VOICES: | d :d | r :r | n :- r | d :- | f :f | n ,r:d ,m | r ,d:t, ,l, | s, :- }  
 Lyrics for 2nd VOICES: | d, :m, | s, :t, | d :s, | m, :d, | r, :s, | d, :m, | s, :- | - ,f, :m, ,r, }

Lyrics for 1st VOICES: | d :d | r :r | n :- r | d :- | r :r ,d | t, ,l, :t, ,s, | d :- | - :- ||  
 Lyrics for 2nd VOICES: | d, :d | d :t, | d :s, | l, :m, | f, :r, | s, :f, | m, ,m, :s, ,m, | d, :- ||

Lyrics for 1st VOICES: | n :m | f :f | n ,r:d ,m | r :- | d :d | r :r | d ,t, :l, ,d | t, :- | l, :l, | t, :t, }  
 Lyrics for 2nd VOICES: | d, :d | r ,d,t, :r | d :fe, | s, ,l, :s, ,f, | m, :l, | t, ,l, :se, ,t, | l, :d, | m, ,b, :se, ,m, | l, :l, | s, ,fe, :s, ,f, }

*rit. a tempo*

Lyrics for 1st VOICES: | d :d | r :r | n ,r:d ,r | m ,r:d ,m | f ,m:r ,d | t, :- | d :d | r :r | n :- r | d :- }  
 Lyrics for 2nd VOICES: | m, :d | t, ,l, :t, ,s, | d ,s, :m, ,s, | d ,t, :l, ,d | t, :- | - ,l, :s, ,f, | m, :l, | f, :s, | d :s, | m, :s, }

Lyrics for 1st VOICES: | f ,m :f ,r | m ,r :m ,d | r ,d :t, ,l, | s, :- | d :d | r :r | n :- r | d :- | r :r ,d | t, ,l, :t, ,s, }  
 Lyrics for 2nd VOICES: | l, :t, | d :fe, | s, :- | - ,f, :m, ,r, | d, ,m, :l, ,s, | f, ,l, :t, ,l, | s, ,t, :d ,s, | m, ,f, :s, ,m, | f, :r, | s, :f, }

Lyrics for 1st VOICES: | s :- | - :- | f ,m :f ,r | m :- | r ,d :r ,t, | d :- | r ,m :f ,r | t, ,d :r ,t, | d :- | - :- ||  
 Lyrics for 2nd VOICES: | m, ,f, :s, ,l, | t, ,d :r ,m | r :t, | d ,t, :d ,s, | f, :s, | m, ,r, :m, ,d, | f, :r, | s, :f, | m, ,m, :s, ,m, | d, :- ||



THIRD PART.

ACCOMPANIED SOLFEGGI.

XXXVI.—DOMINANT SEVENTHS.\*

KEY **F#** *Andante molto moderato.*  
1st VOICES.

1st VOICES.

*mp* *Andante molto moderato.*

*p*

2nd VOICES.

*mp*

*cres.*

*cres.*

**C#**

**C#**

\* This Solfeggio is best slurred in whole phrases, to the Italian *Al.*

*mf* **F<sup>##</sup>** *dim.*

*mf* **F<sup>##</sup>** *dim.*

*mf* : s | f : r | t<sub>1</sub> : s<sub>1</sub> | d : - | d : l | l : s | f : r : t<sub>1</sub> . s<sub>1</sub> | d : - }

*mf* : s | f : r | t<sub>1</sub> : s<sub>1</sub> | d : - | l<sub>1</sub> : d | s<sub>1</sub> : d | t<sub>1</sub> : f | m : - }

**A is Doh, F<sup>##</sup> is Lah.**

s : f | m : d | t<sub>1</sub> : f | m : - || : | : | : | : | : }

f : r : t<sub>1</sub> . s<sub>1</sub> | d : m | s : f : r : t<sub>1</sub> | d : - || *p* s<sub>1</sub> m<sub>1</sub> : m | r : t<sub>1</sub> | s<sub>1</sub> e<sub>1</sub> : m<sub>1</sub> | l<sub>1</sub> : - }

*p*

(<sup>s</sup>) m : r | t<sub>1</sub> : s<sub>1</sub> | m<sub>1</sub> : r | d : - | d : - r | m : - }

l<sub>1</sub> : . t<sub>1</sub> | d : - | m : - r | d : - | : | : | : | : | : }

d : - . t<sub>1</sub> | l<sub>1</sub> : - | **D.** : | : | : | : | : | : | : }

*cres.* : | : | d<sub>s</sub> : f | r : t<sub>1</sub> | s<sub>1</sub> : f | m : - | d : - r | m : - | s : - f | m : - }

*cres.*

A.

: | : | m :se | t :l , A. : | : (r) s<sub>1</sub> :t<sub>1</sub> | r :d )  
 | r :m | se :t | m :- r | r :de <sup>df</sup> :s<sub>1</sub> :t<sub>1</sub> :r | s<sub>1</sub> :- f<sub>1</sub> | f<sub>1</sub> :m<sub>1</sub> )

m :r | t<sub>1</sub> :se<sub>1</sub> | m<sub>1</sub> :r | d :- | t<sub>1</sub> :- d | l<sub>1</sub> :- | d :- r | m :- )  
 m :r | t<sub>1</sub> :se<sub>1</sub> | m<sub>1</sub> :r | d :- | t<sub>1</sub> :- d | l<sub>1</sub> :- | d :l<sub>1</sub> | se<sub>1</sub> :- )

<sup>F</sup>  
 :f | r :t<sub>1</sub> | s<sub>1</sub> :t<sub>1</sub> | d :- | d :- r | m :- | s :- f | m :- )  
<sup>F</sup>  
 m<sub>1</sub> s<sub>1</sub> :f | r :t<sub>1</sub> | s<sub>1</sub> :t<sub>1</sub> | d :- | d :l<sub>1</sub> | s<sub>1</sub> :- | l<sub>1</sub> :t<sub>1</sub> | d :- )

s<sub>1</sub> :s | f :r | t<sub>1</sub> :s<sub>1</sub> | d :- | d :- r :m :- | m :- r | d :- )  
 s<sub>1</sub> :s | f :r | t<sub>1</sub> :s<sub>1</sub> | d :- | d :l<sub>1</sub> :se<sub>1</sub> :- | s<sub>1</sub> :t<sub>1</sub> | d :- )



*mf* C#

| r : m | se : t | m : - r | r : de | d' f : s | t : r' | s : - f : f | m )

*mf* C#

| : | : | m : se | t : l | : | : | ( f s : t | r' : d' )  
 or : se, | t, | l, | : | : | or : t, | r | d )

*f* dim.

| d' s : f | r : t, | s, : f | m : - | d : l | l : s | f . r : t, . s, | d : - )

*f* dim.

| d' s : - | - : - | - : t, | d : t, | l, : d | s, : d | f : s | m : - )

*dim.*

*p dolce.*

| s : - | - m : d . s, | l, . d : t, . r | d : - | s : se | l . f : d . r | m : r . s, | d : - ||

*p dolce.*

| f . r : t, . s, | d : m | s : f | m : - | s . m : d . ta, | l, : h, | s, : fe, . f, | m, : - ||

## XXXVII.—A SONG OF YESTERDAY.

KEY A $\flat$ . *Andante.*

1st VOICES.

*p*

2nd VOICES.

*p*

*Andante.*

E $\flat$ .

*cres.*

B $\flat$ .

*mf*

B $\flat$ .

*mp*

*dim.*

90

*cres.*

t, :- .l, | m, : | : | :n | r :- d | s, :s, .l, | t, :d | r :s

*cres.*

t, :- .l, | m, :d | t, :- .l, | m, :n | r :- d | s, :s, .l, | t, :d | r :s

*rit. dim.* *a tempo.*

**A2.** f s :fe | f :m | r :- d | s, :n | r :- d | s, :s, .l, | t, :d | r :m

*rit. dim.* *a tempo.*

**A3.** f s :fe | f :m | r :- d | s, :n | r :- d | s, :s, | s :- | :s,

*colle voci.* *a tempo.*

*poco rit.* *Repeat pp.*

r :- d | s, : | :s | fe : | :f | m :n, fe | l :- s | d :m | n :- r | d :-

*poco rit.* *Repeat pp.*

s, :- | :m | r :- de | l, :r | d :- .t, | s, : | : | fe, l, | l, :s, .f, | m, :-

*mf* *sf* *dim. colle voci.*

*ten.*

KEY **E**. *Dolce tranquillo.*  
1st VOICES.

XXXVIII.—EVENING SONG.

2nd VOICES.

*p*

l ,s m :- :l ,s m :- :d ,r n :s :f | n :- :l ,s m :- :l ,s

*ten.* *ten.* *ten.*



*p*

: : : : : : l , s | s , m : - : l , s | s , m : - : d , r | m : s : f }

m : - : m , fe | s : l : fe | s : m : re , m | m , d : - : re , m | m , d : - : m , s | d : m : r }

*p*

r : - : l , s | s , m : - : l , s | s , d' : - : m , s | s : f : r | d : - : : : }

s , : - : re , m | m , d : - : re , m | s , m : - : d , m | m : r : s , | ( d : - : ) || s , l | f : - : f , s }

*ten.* *ten.* *ten.*

*mp*

*mp*

: : s , l | f : - : f , s | m : : : : : : : : : : r , d | t , m : - : r }

m : - : m , f | r : - : r , m | d : - : r , d | l : - : r , d | la : - : r , d | t , s : - : f }

*p*

*cres.* *dim.*

d : - : t , d | ta : - : t , d | l : - : t , d | r : t : - : l | s : - : t , d | ta : - : t , d }

m : - : : : : : : : r , d | t , r : re | m : - : t , d | d : - : t , d }

*cres.* *dim.*

*cres.* *dim.*

*p* *cres.*

l : - : t<sub>1</sub> ,d | r : n : r d : - : t<sub>1</sub> ,d | ta : - : t<sub>1</sub> ,d | l : - : t<sub>1</sub> ,d |

d : - : r ,d | t<sub>1</sub> : s : f n : - : t<sub>1</sub> ,d | d : r d : t<sub>1</sub> ,d | d : r d : t<sub>1</sub> ,d |

*p* *cres.* *pp*

r : t : - .l | s : - : t<sub>1</sub> ,d | d' : - : t<sub>1</sub> ,d | na : - : d ,d | r : n : - .r | d : - ||

r : r : re | n : - : t<sub>1</sub> ,d | na : - : t<sub>1</sub> ,d | la : - : la ,s | fe : s : - .f | n : - ||

XXXIX.—POLACCA.

KEY B.

*Allegretto.*

ALL.

*mp*

: : | : : .s<sub>1</sub> | m<sub>1</sub> .l<sub>1</sub> s<sub>1</sub> : s<sub>1</sub> : - .s<sub>1</sub> | m<sub>1</sub> .l<sub>1</sub> s<sub>1</sub> : s<sub>1</sub> : - .s<sub>1</sub> | s<sub>1</sub> .r<sub>1</sub> d<sub>1</sub> : - .s<sub>1</sub> |

*mp stacc.*

s<sub>1</sub> .r<sub>1</sub> d<sub>1</sub> : - .d | d .r<sub>1</sub> m<sub>1</sub> : f .m : r .d | d ,t<sub>1</sub> : t<sub>1</sub> : - .t<sub>1</sub> | t<sub>1</sub> ,d : r .d : t<sub>1</sub> .l<sub>1</sub> | l<sub>1</sub> ,s<sub>1</sub> : s<sub>1</sub> : - .s<sub>1</sub> |

*cres.* *mf*

| n<sub>1</sub> .l<sub>1</sub> s<sub>1</sub> :s | :- s<sub>1</sub> | n<sub>1</sub> .l<sub>1</sub> s<sub>1</sub> :s<sub>1</sub> | :- s<sub>1</sub> | s<sub>1</sub> .r<sub>1</sub> d<sub>1</sub> :d | :- d | l<sub>1</sub> .r<sub>1</sub> d<sub>1</sub> :d | :- d || t<sub>1</sub> s<sub>1</sub> .l<sub>1</sub> t<sub>1</sub> d<sub>1</sub> .t :l s<sub>1</sub> }

*sustained.*

2nd VOICES.

| s<sub>1</sub> .f :m | :- m | m .l s :s .f :m .r | r .d :d :d' | t :l :s | s : - : - .d' }

| s<sub>1</sub> .f :m | :- m | m .l s :s .f :m .r | r .d :d :m | f : - : - | m :m .m :m .m }

*p*

| d' .t :t .l :l .s | s : - :l | s :f :m | m : - : - l | l .s :s .f :f .m }

| f : - : - | m :d .d :d .d | d : - : - | d :r .r :r .r | d : - : - }

*cres.* *f* **B.**

*cres.* *f* **B.**

| m : - : - m | m .l se :se : - m | m .t l :l : - m | l .l t :d' .t :l .t | se : - :sed ||

| t<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> | t<sub>1</sub> :t<sub>1</sub> .t<sub>1</sub> :t<sub>1</sub> .r | d :d .d :d .m | re : - : - | m : - :sed ||



*cres.*
  
 t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : - : - d | d , t<sub>1</sub> : t<sub>1</sub> , l<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> : - : - m | m , r : r , d : d , t<sub>1</sub> | t<sub>1</sub> : d : - d }

*cres.*
  
 t<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> : - : - d | d , t<sub>1</sub> : t<sub>1</sub> , l<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> : - : - s<sub>1</sub> | l<sub>1</sub> : - : - | s<sub>1</sub> , f : m<sub>1</sub> : - d }

*marcato.*
  
 d : - d : d d | d : - d : d d | f : - . t<sub>1</sub> : t<sub>1</sub> , t<sub>1</sub> | f : - : - s<sub>1</sub> | d , r : m : - s<sub>1</sub> | d , r : m : - . }

d , r<sub>1</sub> : r<sub>1</sub> : - d | d , r<sub>1</sub> : r<sub>1</sub> : - l<sub>1</sub> | l<sub>1</sub> , s<sub>1</sub> : s<sub>1</sub> : - s<sub>1</sub> | l<sub>1</sub> , s<sub>1</sub> : s<sub>1</sub> : - s<sub>1</sub> | m<sub>1</sub> , l<sub>1</sub> , s<sub>1</sub> : s<sub>1</sub> : - s<sub>1</sub> | m<sub>1</sub> , l<sub>1</sub> , s<sub>1</sub> : s<sub>1</sub> : - s<sub>1</sub> }

*f*
  
 : : : : t<sub>1</sub> | t<sub>1</sub> , d : r : m : f , t<sub>1</sub> | r , d : d : - d | d , f , m : m : - d | d , f , m : m : - d }

*f*
  
 m<sub>1</sub> , f<sub>1</sub> : s<sub>1</sub> , l<sub>1</sub> : t<sub>1</sub> , d | d , t<sub>1</sub> : t<sub>1</sub> : - . | : : | : : d | l<sub>1</sub> , s<sub>1</sub> : d : - d | l<sub>1</sub> , s<sub>1</sub> : d : - d }

l<sub>1</sub> , s<sub>1</sub> : d : - d | l<sub>1</sub> , s<sub>1</sub> : d : - s<sub>1</sub> | l<sub>1</sub> , s<sub>1</sub> : d , s<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | d , s<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> : d , r | m : - d : d d | d : - : }

d<sub>1</sub> , f<sub>1</sub> , m<sub>1</sub> : m<sub>1</sub> : - d<sub>1</sub> | d<sub>1</sub> , f<sub>1</sub> , m<sub>1</sub> : m<sub>1</sub> : - d<sub>1</sub> | d<sub>1</sub> , f<sub>1</sub> , m<sub>1</sub> : m<sub>1</sub> , f<sub>1</sub> : f<sub>1</sub> , f<sub>1</sub> | m<sub>1</sub> , m<sub>1</sub> : f<sub>1</sub> , r<sub>1</sub> : m<sub>1</sub> , l<sub>1</sub> , s<sub>1</sub> | d : - m<sub>1</sub> : m<sub>1</sub> , m<sub>1</sub> | m<sub>1</sub> : - : }

XL.—GALOP.

KEY G<sup>7</sup>.

1st VOICES. Repeat by 2nd VOICES.

*mf*

m . : m | - m : - f | s . : s | - s : l }

*allargando.* *tempo.*

f . : f | - f : - s | m . : m | - m : - re | m . : m | - m : - fe | l . : s | - s : l m }

1st VOICES. Repeat by 2nd VOICES.

D<sup>7</sup>. (B<sup>7</sup> is Lalt.)

*mp*

m . : f | - l : t | s | d : - | - : | m . : m | - m : - s | m . : m | - m : - d' }

t . : t | - t : - r' | d' . : d' | - r' : t | d' | l . : l | - l : - d' | l . : l | - l : d r' }

G<sup>7</sup>, 1st time.

2nd time.

ALL. G<sup>7</sup>, a tempo.

*rit.* *a tempo. p*

m . : m | - f : m | se | m : - | - : | l . : l | - l : - m | m . : m | - m : - f }



**B. p** 1st VOICES. Repeat by 2nd VOICES.



*rit. Tempo. cresc.*

| s . :s | - s :- .l | f . :f | - f :- .s | m . :m | - m :- re | m . :m |

*allargando. cresc.*

*f*

| - m :- fe | l . :s | - s :d' m | m :f | - f :l, t, | d :- | - : |

*f*

1st VOICES.

| s . :s | - s :- .l | s . :s | - s :- .l | f . :f | - f :- .s | m . :m |

*f*

2nd VOICES.

| - : || n . :n | - m :- .f | m . :m | - m :- .f | r . :r | - r :- m |

*f*

*ALL.*

| d . :d | - d :- m | d . :d | - d :- m | d . :. | d . :m . | d . : | d :- | - : ||

*p*

### XLI.—HYMN.

Key A<sup>2</sup>. Grave.

ALTO VOICES.

Lyrics:  
 :s | f :n | r :d | t<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> || s<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :n | r :— | d | n | r :d }  
 t<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> || m<sub>1</sub> | t<sub>1</sub> :d | r :n | r :— | d | s<sub>1</sub> | s :f | r :t<sub>1</sub> }  
 s<sub>1</sub> :f | m<sub>1</sub> | n :r | t<sub>1</sub> :s<sub>1</sub> | m<sub>1</sub> :r | d || d | f :— | f<sub>1</sub> :— | f<sub>1</sub> :— | d :— | d ||

Performance markings: *All.*, *f*, *dim.*, *cres.*, *Ab.*, *f*, *Volto*.

### XLII.—DIRGE.

Key F. (D is La<sup>h</sup>.)

Slow and solemn.

ALTO VOICES.

Lyrics:  
 | l<sub>1</sub> :d | t<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :m<sub>1</sub> | l<sub>1</sub> :— || l<sub>1</sub> :t<sub>1</sub> | d :r | n :— | t<sub>1</sub> t<sub>1</sub> :— | l<sub>1</sub> :d | t<sub>1</sub> :l<sub>1</sub> }  
 s<sub>1</sub> :m<sub>1</sub> | s<sub>1</sub> :— || l<sub>1</sub> :t<sub>1</sub> | d :n | r :— | d d :— || n :s | f :n | r :t<sub>1</sub> | d :— }

Performance marking: *mp*.

*cres.*

d : n | r : d | t, : s, | d : - || l, : d | t, : l, | se, : m, | m : r | d : t, }

*dim.* *p*

r : d | t, : - m | n : - || l : m | s : f | m : t, | r : d | t, : fe, | t, : l, }

*mf* *dim.* *p*

se, : t, | m, : - || l : m | s : f | m : t, | r : d | t, : fe, | se, : d | t, : - . l, | l, : - ||

To be vocalised on "Aa."

SOPRANI. *Very soft and sustained.*

*pp*

m : - | - : - | - : - f | m : - || m : - | l : - | se : - | - : - || l : - | m : - }

ALTI.

l, : d | t, : l, | se, : m, | l, : - || l, : t, | d : r | m : - t, | t, : - || l, : d | t, : l, }

*pp*



First system of musical notation. It includes a vocal line with lyrics: "f m : - m : - s : - s : - : - d' : - s : - : - : - : s ;", a piano line with lyrics: "se ; m ; s ; : - l ; t ; d : m r : d d : - m : s f : m r : t ; d : -", and a grand staff for piano accompaniment.

Second system of musical notation. It includes a vocal line with lyrics: "s : - s : - : - : - : d , m : - : - : - : f m : ba . se l : m d : l ;", a piano line with lyrics: "d : m r : d t ; s ; d : - l ; d t ; l ; se ; m ; n : r d : t ; r : d", and a grand staff for piano accompaniment.

Third system of musical notation. It includes a vocal line with lyrics: "m : - : - : l : - : - : n : - : - : , re : - : fe t : - : - : ,", a piano line with lyrics: "t ; : - m n : - l : m s : f m : t ; r : d t ; : fe , t ; : l ; se ; : t ; m ; : -", and a grand staff for piano accompaniment.

Fourth system of musical notation. It includes a vocal line with lyrics: "l : - ta : l se : m f : m re : - m : se , m : - : - :", a piano line with lyrics: "l : m s : f m : t ; r : d t ; : fe , se ; : d t ; : . l ; l ; : -", and a grand staff for piano accompaniment. This system includes dynamic markings: *cres.*, *dim.*, *pp*, and *morendo.*

XLIII.—SONG IN A BOAT.

KEY G. *Dolce, con moto.*  
2nd VOICES.

*Dolce, con moto.*

s : - : l, : s, : - : m | m : f : t, | d : - : - | s, : - : l, | s, : - : s | f : - : r | t, : - : l, | s, : - : l, : s, : - : m

*mf* 1st VOICES.

m : f : t, | d : - : - | t, : - : l, | s, : l, : s, | f : m : - : r | d : - : - | s : - : fe | s : - : r | m : - : d | s, : - : t, |

*mf*

*cres.*

d : - : r | m : - : fe | s : - : - | - : - : - | s : - : fe | s : - : r | m : - : d | s, : - : t, | d : - : r | m : - : l |

*cres.*

d : - : r | m : - : fe | s : - : - | - : - : - | s : - : fe | s : - : r | m : - : d | s, : - : t, | d : - : r | m : - : l |

*cres.*

*f* B<sup>b</sup>

s : - : - | s, m : - : - || s, : - : l, | s, : - : m | m : f : t, | d : - : - | s, : - : l, | s, : - : s | f : - : r | t, : - : l, |

*f* B<sup>b</sup>

s : - : - | s, m, : - : - || m, : - : re, | m, : - : s, | se, l, : f, | m, : - : - | m, : - : re, | m, : - : s, | l, : - : - | f, : - : - |

*f* *p*

*D. dim.* *G.* *mp*

s, :- :l, | s, :- :m | n : f : t, | d :- :- | t, s :- : f | m :- : m | f : m :- : r | d s, :- :- | s :- : fe | s :- : r }

*D.* *G.* *mp*

m, :- : re, | m, :- : s, | se, : l, : f, | m, :- :- | re, t, :- : t, | d :- : s | la : s : f | m t, :- :- | : : | : : s, }

s, | la, : s, : t, | d s, :- :-

*cres.*

m :- : d | s, :- : t, | d :- : r | m :- : fe | s :- :- | : : | s :- : fe | s :- : r | m :- : d | s, :- : t, }

s, :- : d | t, :- : f | m :- : r | d :- : d | t, :- :- | : : | t, :- :- | : : s, | s, :- :- | : : f, }

*cres.*

*cres.*

*a tempo.* *mf*

d :- : r | m :- : ma | r :- : m | f :- : s, | s, :- : l, | s, :- : m | n : f : t, | d :- :- | s, :- : l, | s, :- : s }

*mf* *a tempo.*

m, :- : s, | d :- : l | s :- :- | : : | m :- : re | m :- : s, | se, : l, : f, | m, :- :- | m :- : re | m :- : s, }

*rit.* *a tempo.*

*mf*

f :- : r | t, :- : l, | s, :- : l, | s, :- : m | m : l : s | f :- :- | fe :- : fe | s :- : s, | se, : l, : t, | d :- :- ||

*mf*

s :- :- | : : | m :- : re | m :- : d | ta, : d | ta, | l, :- :- | t, :- : l, | s, :- : s, | f : m :- : r | d :- :- ||

*mf* *dim.*



XLIV.—DIMINISHED SEVENTHS.

KEY G. (E is Lah.) Slow and sustained.

SOPRANI.

*mp*

*mp*

ALTI.

*mp*

C. (A is Lah.)

Lyrics:  
:l, | se, :- | f :- | n :- | d :l, | t, :r | se, :t, | l, :- | m, :n }  
f :- | se, :- | l, :- | d :m | r :d | t, :l, | t, :- | : | : }  
: | : | : | : | : | : | : | : | t, | d :- | re, :- }  
m, :- | se, :t, | r :f | n :r | d :- | l, :m | re :- | d :- | t, :l, | se, :l, }  
: | : | : | : | : | : | : | : | : | : | : | : }

t : - | m : m | se : t | r' : f' | m' : - | l : t | d' : l | fe : re | m : - | - : }

dim.

f B $\flat$ . (G is Lah.)

F. (D is Lah.)

B $\flat$ . (G is Lah.)

cres.

f

f : - | se : - | l : - | m : m | f : - | se : - | l : - | m : m | f : - | se : - }

p G.

m : - | l, : - | d : - | re, : - | m, : - | - : | d | t, : - | la : - | s : - | d : m }

p

r : f | t, : r | d : - | s, : s | la : - | t, : - | d : - | m : s | s : f | d : r }

C. (A is Lah.)

First system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The vocal line contains lyrics: "n :- | :- : | : | : | : | : | : | : | : | :mt }". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking *p* is present.

C. (A is Lah.)

Second system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The vocal line contains lyrics: "r' :- | f :- | m :- | se :tm | r :d | t1 :l1 | t1 :- | :- :m | f :- | se1 :- }". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *cres.*, *G. (E is Lah.) dim.*, and *p*.

Third system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The vocal line contains lyrics: "l1 :- | d :m | r :d | t1 :d | l1 :- | m1 : | : | : | : | : }". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *cres.*, *dim.*, and *p*.

, D. (B is Lah.)

Fourth system of musical notation. It consists of three staves: a vocal line (treble clef), a piano line (treble clef), and a piano line (bass clef). The vocal line contains lyrics: "s :f | d :r | m :- | :- :m | f :- | se1 :- | l1 :- | :- :m1 | d' :- | re :- }". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamic markings include *cres.* and *, D. (B is Lah.)*.



G. (E is Lah.) ,

*f*

*f*

*f*

Lyrics: n : - | - : t | r' : - | t : se | n : - | d : l, | se : f | m : se, | l, : - | - : }

G. (E is Lah.) ,

*f*

*pp*

*pp*

Lyrics: : | : | : | : m | f : m . r | d . t, | l, . se, | l, : - | - |

Lyrics: | d : t, | l, | s, . f, : n, . re, | n, : - | - : | : | : | : | : l, | l, ||

XLV.—FOREST ECHOES.

KEY G.

SOPRANI.

ALTI.

*f*

*f*

Lyrics: :d .,r | m .,s :f :- r | m .,d :r :d .,r | m .,s :f :- r | m .,d :r :d .,r | m1 .,d' :t :- .1' }

Lyrics: :n, .,s, | d .,n :r :- .s, | d .,m, :s, :n, .,s, | d .,n :r :- .s, | d .,m, :s, :n, .,s, | d' .,l :l :se }

*rit.*

*pp*

G.

*rit.*

*pp*

G.

*pp colle voci.*

Lyrics: | d' .,t :l :d .,n | l .,d' :t :- .r' | d' .,t :l :- t | d' .,t :l :d' s | s .,m :f :- r }

Lyrics: | l .,n :d :l, .,t, | d .,n :l :se | l .,n :d :- m | l .,n :d :l'm | m .,d :r :- .s, }

*mf* *dim.*

n .d : r :- s s .m : f :- r | n .d : r :- .s | s .m : s :- l | f .r : f :- s }  
 d .m : s<sub>1</sub> :- m | n .d : r :- .s<sub>1</sub> | d .m : s<sub>1</sub> :- .s<sub>1</sub> | m :- r : de | r :- d : t<sub>1</sub> }

*rit.* *tempo.*

n .d : m :- f r :- d : r | n .s : f :- r | n .d : r :- d : r | n .s : f :- r }  
 d :- .t<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> .l<sub>1</sub> : s<sub>1</sub> .f<sub>1</sub> : m<sub>1</sub> .s<sub>1</sub> | d .m : r :- .s<sub>1</sub> | d .m : s<sub>1</sub> : m<sub>1</sub> .s<sub>1</sub> | d .m : r :- .s<sub>1</sub> }

*mf* *più p*

n .d : r :- d : r | n .s : f .l : s .m | f .r : m .d : r | n .s : f .l : s .m | f .r : m .d : r }  
 d .m : s<sub>1</sub> : m<sub>1</sub> .s<sub>1</sub> | d .m : r .f : m .d | r .s<sub>1</sub> : d .m<sub>1</sub> : s<sub>1</sub> | d .m : r .f : m .d | r .s<sub>1</sub> : d .m<sub>1</sub> : s<sub>1</sub> }

*pp* *morendo.*

n .d : r :- | n .d : r :- | n .d : r :- | - : - : - : - : m | n :- }  
 d .m : s<sub>1</sub> :- | d .m : s<sub>1</sub> :- | d .m : f<sub>1</sub> :- | - : - : - : fe<sub>1</sub> :- : s<sub>1</sub> | s<sub>1</sub> :- }

XLVI.—SOSTENUTO.\*

KEY **E♭**. *Grave*.  
1st VOICES.

**B♭**.

*Grave*.  
d :- m :- r :- m | f :- t<sub>i</sub> :- | r :- d :- r | m :- m : s | d' : l | s<sup>o</sup>d :- | t<sub>i</sub> :-

2nd VOICES. **B♭**.  
: | : | : | : | d :- m :- r :- m | f :- t<sub>i</sub> :- | r :- d :- r : m :-

**F.** (*D is Lah.*) *cres.* *dim.* **B♭**.  
s<sub>i</sub> : d | m : d | t<sub>m</sub> :- r | d :- t<sub>i</sub> :- d | r : m | m :- | : | : | : | : }

**E♭**. **E♭**.  
| t<sup>a</sup>f :- | l :- | s :- f | m :- d' :- | d :- f :- s | l : la | s :- | r :- m :- | - :- }

\* Advanced pupils may use the long slurs in vocalising.



C<sup>7</sup>. E<sup>7</sup>. *quietly.*  
 s :- | d' :- | d' m' :- r' | d' :- | tafe :- | l :- | t :- l | s :- | s :- | d' :s | s :- | f :m }  
 C<sup>7</sup>. E<sup>7</sup>.  
 : | : | s t :- | d' :- | : | : | f e r :- | r :- | d :- | : d | t a :- | l : d }

*cres.* C<sup>7</sup>. E<sup>7</sup>.  
 r :- | s :r | m :- : - : - | s :d' :m' :d' | d' m' :- r' | d' :ts | fe :l | r' :d' | t :- l | s :- }  
 C<sup>7</sup>. E<sup>7</sup>.  
 d :- | t, :- | d :- : - : - | : : :d m | s :- f | m :- | m d :- | r :- | r :- d | t, :r }

s :n | d' :s | s :- l | f :m | m :- r :re | m :- | : | : | : | l :- }  
 d :- | : - : - | de :- | r :d | d :- | t, :t, | d :- | : - : - | m :- | l :- | se :- | l :- }

*f* *rit.* *p*  
 l :- | se :- | l :- | - : - | d' :- | d :- | l :- | :la | s :- | s :- | d :- | - : - ||  
*rit.*  
 t :- | m :- | d' :- | - : - | : | : | : | d :- | t, :- | f :- | m :- | - : - ||  
*rit.*

XLVII.—DIMINISHED FIFTHS.

KEY A<sup>b</sup>. In Minuet time.  
mp 1st VOICES.

1st Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

2nd Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

3rd Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

4th Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

1st Voice: n :-: | : : | : :m | f :t<sub>1</sub> :t<sub>1</sub> | d<sup>b</sup>f :-m:r,d | t<sub>1</sub> :f :f | m :- :s | s :-f:m,r }

2nd Voice: : :n | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :t<sub>1</sub> }

3rd Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

4th Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

1st Voice: d :- | d<sup>b</sup> | t :f :t | d<sup>b</sup>s :- :f | m<sup>b</sup>t :f :t | d<sup>b</sup>s :- :f | m<sup>b</sup>t :f :t | d<sup>b</sup> :- :d | t<sub>1</sub> :f<sub>1</sub> :t<sub>1</sub> }

2nd Voice: d :- | m | s :- :f | m<sup>b</sup>t<sub>1</sub> :f :t<sub>1</sub> | d<sup>b</sup>s :- :f | m<sup>b</sup>t<sub>1</sub> :f :t<sub>1</sub> | d<sup>b</sup>s :- :f | m :s :m<sup>b</sup>f<sub>1</sub> | s<sub>1</sub> :- :f<sub>1</sub> }

3rd Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

4th Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

1st Voice: d<sup>b</sup>s :- :f | m<sup>b</sup>t<sub>1</sub> :f :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :m<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

2nd Voice: m<sup>b</sup>t<sub>1</sub> :f :t<sub>1</sub> | d<sup>b</sup>s<sub>1</sub> : : | : :d | t<sub>1</sub> :f :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :m<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> }

3rd Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

4th Voice: :m | f :t<sub>1</sub> :t<sub>1</sub> | r :-d:t<sub>1</sub>,l<sub>1</sub> | s<sub>1</sub> :l<sub>1</sub> :f<sub>1</sub> | m<sub>1</sub> :- :s<sub>1</sub> | f<sub>1</sub> :t<sub>1</sub> :t<sub>1</sub> | t<sub>1</sub> :d :s<sub>1</sub> | s<sub>1</sub> :r :s<sub>1</sub> }

| n : - : | : : | : : m | f : t<sub>1</sub> : t<sub>1</sub> | r : - . d : t<sub>1</sub> . l<sub>1</sub> | se<sub>1</sub> : r : r | r : - . d : t<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> : l<sub>1</sub>

| d : - : m | f : t<sub>1</sub> : t<sub>1</sub> | r : - . d : t<sub>1</sub> . l<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : d | r : se<sub>1</sub> : se<sub>1</sub> | t<sub>1</sub> : l<sub>1</sub> : m | m : - . r : d . r

, B $\flat$ . Ab. G $\flat$ . F. E $\flat$ . Ab.

| se<sub>1</sub> : - : se fe | s : r m : fe | s : r m : fe | s : r : m f | s : r m : fe | s r : - . d : t<sub>1</sub> . l<sub>1</sub> | d s<sub>1</sub> : d : m | f : t<sub>1</sub> : t<sub>1</sub>

, B $\flat$ . Ab. G $\flat$ . F. E $\flat$ . Ab.

| m : - : r d | t<sub>1</sub> : f s : d | t<sub>1</sub> : f s : d | t<sub>1</sub> : f : t d | t<sub>1</sub> : f s : d | t<sub>1</sub> : f d : fe<sub>1</sub> | s<sub>1</sub> : - : d | d : t<sub>1</sub> : l<sub>1</sub>

, B $\flat$ . Ab. G $\flat$ . F. E $\flat$ . Ab.

| m : - : r d | t<sub>1</sub> : f s : d | t<sub>1</sub> : f s : d | t<sub>1</sub> : f : t d | t<sub>1</sub> : f : t a d | t<sub>1</sub> : f d : fe<sub>1</sub> | fe<sub>1</sub> : s<sub>1</sub> : m | f : t<sub>1</sub> : t<sub>1</sub>

, B $\flat$ . Ab. G $\flat$ . F. E $\flat$ . Ab.

| se<sub>1</sub> : - : 

se fe	s : r m : fe	s : r m
se fe <sub>1</sub>	s <sub>1</sub> : r m : fe <sub>1</sub>	s <sub>1</sub> : r m

 : fe | s : r : m f | s : r m : fe | s r : - . d : t<sub>1</sub> . l<sub>1</sub> | l<sub>1</sub> : s<sub>1</sub> : d | t<sub>1</sub> : f<sub>1</sub> : s<sub>1</sub>

*mf*

, D $\flat$ . Ab. D $\flat$ . Ab. *rit.*

| d : - : d s | f : t : t | r' : - . r' : d' t | r : - : r | m : - : | : : d s | m : - : d | t<sub>1</sub> : f<sub>1</sub> : t<sub>1</sub> | d : - : ||

, D $\flat$ . Ab. *rit.*

| m<sub>1</sub> : - : - | : : d | l<sub>1</sub> : d : l<sub>1</sub> | t<sub>1</sub> : f : t<sub>1</sub> | d : - : l m | f : t<sub>1</sub> : t<sub>1</sub> | r : - . d f<sub>1</sub> : m<sub>1</sub> . f<sub>1</sub> | s<sub>1</sub> : - : f<sub>1</sub> | m<sub>1</sub> : - : ||

*colle voci.*



XLVIII.—POLKA.

KEY E. Gently and gracefully.  
1st VOICES.

1st VOICES.

2nd VOICES.

Gently and gracefully.

The first system of the musical score consists of three staves. The top staff is for the 1st voice, the middle for the 2nd voice, and the bottom for the piano accompaniment. The key signature is E major (three sharps) and the time signature is 4/4. The lyrics for the 1st voice are: „d' | d' .t :t .,l | l .s :s .,m | m .r :r .,m | r .d :s .,d' | d' .t :t .,l | l .s :s .,m |

ten.

ten.

ten.

The second system continues the musical score. The lyrics for the 1st voice are: m .r :f .,m | m :- .,m | m .l :l .,t | l .se :se .,t | t .m :m .,r | r .d :d .,m |

rit. a tempo.

rit. a tempo.

rit. a tempo.

The third system continues the musical score. The lyrics for the 1st voice are: m .l :l .,l | l .t :t .,l | se .m :ba .se | l :t .,d' | d' .t :t .,l | l .s :s .,m |

ten.

ten.

ten.

The fourth system concludes the musical score. The lyrics for the 1st voice are: m .r :r .,m | r .d :s .,d' | d' .t :t .,l | l .s :s .,m | m .r :f .,m | m :- ., |

**A. SOPRANO SOLO.\***  
*mf*  
 d, s<sub>1</sub> | d :- | - n, r : d, r, m, d | r :- | - f, m : r, m, f, r }

**A. ALTO SOLO.\***  
*mf*  
 d, s<sub>1</sub> | n<sub>1</sub>, f<sub>1</sub> . s<sub>1</sub>, f<sub>1</sub> : n<sub>1</sub>, f<sub>1</sub> . s<sub>1</sub>, f<sub>1</sub> | m<sub>1</sub> :- s<sub>1</sub> | f<sub>1</sub>, s<sub>1</sub> . l<sub>1</sub>, s<sub>1</sub> : f<sub>1</sub>, s<sub>1</sub> . l<sub>1</sub>, s<sub>1</sub> | f<sub>1</sub> :- l<sub>1</sub> }

**A. 1st VOICES.**  
*p*  
 d, s<sub>1</sub> | s<sub>1</sub> . s<sub>1</sub> . : s<sub>1</sub> | - s<sub>1</sub> : s<sub>1</sub> | l . l<sub>1</sub> : l<sub>1</sub> | - l<sub>1</sub> : l<sub>1</sub> }

**A. 2nd VOICES (subdued).**  
*p*  
 d, s<sub>1</sub> | m<sub>1</sub> . m<sub>1</sub> : m<sub>1</sub> | - m<sub>1</sub> : m<sub>1</sub> | f<sub>1</sub> . f<sub>1</sub> : f<sub>1</sub> | - f<sub>1</sub> : f<sub>1</sub> }

*mp*

*cres.*  
 | t<sub>1</sub> :- r | f, m, r, m : f, m, r, f | m, d, r : m, d, r | m, s, f, m : r, d, t<sub>1</sub>, l<sub>1</sub> | s<sub>1</sub> :- d }

*cres.*  
 | s<sub>1</sub>, l<sub>1</sub>, t<sub>1</sub>, l<sub>1</sub> : s<sub>1</sub>, l<sub>1</sub>, t<sub>1</sub>, l<sub>1</sub> | s<sub>1</sub> :- t<sub>1</sub> | d, m<sub>1</sub>, s<sub>1</sub> : d, m<sub>1</sub>, s<sub>1</sub> | d, t<sub>1</sub>, l<sub>1</sub>, s<sub>1</sub> : f<sub>1</sub>, f<sub>1</sub> | m<sub>1</sub>, f<sub>1</sub>, s<sub>1</sub>, f<sub>1</sub> : m<sub>1</sub>, f<sub>1</sub>, s<sub>1</sub>, f<sub>1</sub> }

*cres.*  
 | s<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> | - s<sub>1</sub> : s<sub>1</sub> | s<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> ., s<sub>1</sub> | s<sub>1</sub> . : s<sub>1</sub> | s<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> }

*cres.*  
 | f<sub>1</sub> . f<sub>1</sub> : f<sub>1</sub> | r<sub>1</sub> . s<sub>1</sub> : s<sub>1</sub> | d<sub>1</sub> . d<sub>1</sub> : d<sub>1</sub> ., d<sub>1</sub> | d<sub>1</sub> . : f<sub>1</sub> | m<sub>1</sub> . m<sub>1</sub> : m<sub>1</sub> }

*cres.*

\* The Solos to be sung by teachers, or by advanced pupils. The passages may be slurred in either of the two ways given.

m .f, m : r, d .t, d	l, :- r	f .s, f : m, r .de, r	t, :- r	s, f .m, r : d .t, l, t,
m, :- s,	f, s, l, s, : f, s, l, s,	f, :- l,	s, l, t, l, : s, l, t, l,	s, :- f,
- .s, : s,	l, .l, : l,	- .l, : l,	s, .s, : s,	- .s, : s,
- .m, : m,	f, .f, : f,	- .f, : f,	f, .f, : f,	r, .s, : s,

*F# is Lah.*

d, r .m, r : d, r .m, r	d :- .	m	m .d : d .d	d .r : r .,r	r .se, : se, .,se,
m, s, d, s, : m, s, d, s,	m, :- .	m,	m, l, : l, .,t,	l, .se, : se, .,t,	t, .m : m .,r
s, .s, : s, .,s,	s, :- .	m	m .d : d .d	d .r : r .,r	r .se, : se, .,se,
d, .d, : d .,d,	d, :- .	m,	m, l, : l, .,t,	l, .se, : se, .,t,	t, .m : m .,r



ALL. E. (C# is Lah.)

se .l :l .l | r .l :l .l | l se :se .se | s fe :fe .s | s :— .d' ||

ALL. E. (C# is Lah.)

r .d :d .l | r .t :t .t | t .m :m .r | de .l :d .t | t :— .d ||

*p*

d' t :t .l | l .s :s .m | n .r :r .m | r .d :s .d' | d' t :t .l )

d r :r .re | re .m :m .s | s .fe :f .s | f .m :m .m | m .f :f .fe }

SOPRANO SOLO.

ALTO SOLO.

1st VOICES.

2nd VOICES.

*ten.* *f* *ten.* *f* *ten.* *mp* *f* *ten.* *mp* *f*

l .s :s .m | n .r :f .m | n :— . || .s | d' :— | — .d' :s .m }

fe .s :s .d | d .t :l .s | d :— . || .s | m .f .s .f :m .f .s .f | m .d' :s .m }

l .s :s .m | n .r :f .m | n :— . || .s | m .m :m | — .d' :s .m }

fe .s :s .d | d .t :l .s | d :— . || .s | d .d :d | — .d' :s .m }

f, s . l, s : f, s . l, s | f . l : f . r | s : - | - . s : f . r | m, f . s, f : m, f . s, f }  
 d : - | - . l : f . r | t, d . r, d : t, d . r, d | t, . s : f . r | d, r . m, r : d, r . m, r }  
 d d : d | - . l : f . r | t, . s : s | - . s : f . r | d . s : s }  
 d . l, : l, | - . l : f . r | t, . s, : s, | - . s : f . r | d . s, : s, }

*con tutta forza.*

m . s : m . d | d' : - | - . m : s . ta | l, s . f, s : l, s . f, s | l . f : r . l }  
 d . s : m . d | m, f . s, f : m, f . s, f | m . m : s . ta | l . l, d : f . l, d | f . f : r . d }  
 - . s : m . d | d' . d : d | - . m : s . ta | l . d : d | - . f : r . d }  
 - . s : m . d | ta, . ta, : ta, | - . m : s . ta, | l, . d : d | - . f : r . d }

s .fe :s .fe | s .s,l :t,s .l ,t | d' .t :t ,l | l .s :s ,m | m .r :r ,m }  
 t<sub>1</sub>,d .r,d :t<sub>1</sub>,d .r ,d | t<sub>1</sub> .m :re .r | d' .r :r ,re | re .m :m ,s | s .fe :f ,s }  
 t<sub>1</sub> .d :t<sub>1</sub> .d | t<sub>1</sub> . : | : | : | : }  
 t<sub>1</sub> .l<sub>1</sub> :s<sub>1</sub> .l<sub>1</sub> | s<sub>1</sub> . : | : | : | : }

r .d :s ,l | l .s :s ,f | f .m :m ,m | m .r :f ,m | m :- . ||  
 f .m :m ,d | d .t<sub>1</sub> :t<sub>1</sub> ,l<sub>1</sub> | l<sub>1</sub> .se<sub>1</sub> :r ,d | d .t<sub>1</sub> :l<sub>1</sub> ,s<sub>1</sub> | d :- . ||  
 : ,l | l .s :s ,f | f .m :m ,m | m .r :f ,m | m :- . ||  
 : ,d | d .t<sub>1</sub> :t<sub>1</sub> ,l<sub>1</sub> | l<sub>1</sub> .se<sub>1</sub> :r ,d | d .t<sub>1</sub> :l<sub>1</sub> ,s<sub>1</sub> | d :- . ||  
 r .d :s ,l | l .s :s ,f | f .m :m ,m | m .r :f ,m | m :- . ||  
 f .m :m ,d | d .t<sub>1</sub> :t<sub>1</sub> ,l<sub>1</sub> | l<sub>1</sub> .se<sub>1</sub> :r ,d | d .t<sub>1</sub> :l<sub>1</sub> ,s<sub>1</sub> | d :- . ||



XLIX.—SLOW PHRASING.\*

KEY A. *Rather slow, and with as much breadth as possible.*  
 SOPRANI AND ALTI.

*Rather slow.*

Lyrics for Soprani and Alti:

System 1: n :- :d | s<sub>1</sub> :- :- | f :- :r | s<sub>1</sub> :- :- | s :- :m | r :- :l<sub>1</sub> }

System 2: t<sub>1</sub> :- :r | d :- :- | m :- .d :m .d | s<sub>1</sub> :- :- | f :- .r :f .r | s<sub>1</sub> :- :- }

System 3: s :- .m :s .m | r :- .l<sub>1</sub> :f .r | t<sub>1</sub> :- .s<sub>1</sub> :f<sub>1</sub> .r<sub>1</sub> | d<sub>1</sub> :- :- | n :- :d | s<sub>1</sub> :- :- }

System 4: f :- :r | s<sub>1</sub> :- :- | s :- :m | r :- :l<sub>1</sub> | s<sub>1</sub> :- :f<sub>1</sub> | m<sub>1</sub> :- :- }

System 5: s<sub>1</sub> :- :- | f :- :r | s<sub>1</sub> :- :- | l<sub>1</sub> :- :r | f :- :t<sub>1</sub> | d :- :- }

\* This piece can only produce its full effect when sung to the longer slurs.

First system of the musical score, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: *n : - d : n . d | s<sub>1</sub> : - : - | f : - r : f . r | s<sub>1</sub> : - : - | f : - r : l<sub>1</sub> . f<sub>1</sub> }*

Second system of the musical score. The lyrics are: *s<sub>1</sub> : s : t<sub>1</sub> | d : - : - , | : : | : : , | : : | : : }*  
*t<sub>1</sub> : - s<sub>1</sub> : f<sub>1</sub> . r<sub>1</sub> | d<sub>1</sub> : - : - | l<sub>1</sub> : - : - | s<sub>1</sub> : - : - | ma : d : fe<sub>1</sub> | s<sub>1</sub> : - : - }*

Third system of the musical score, including dynamic markings *p* and *pp*. The lyrics are: *s : - : n | f : - : r | ma : - : d | s<sub>1</sub> : - : - | t<sub>1</sub> : se : - : - | l : - : -*  
*: : | : : | : : | : : | t<sub>1</sub> : se : - : - | l : - : - }*

Fourth system of the musical score, including dynamic markings *p* and *pp*. The lyrics are: *f<sub>1</sub> : r<sub>1</sub> : l | s : - : - | n<sub>1</sub> : - . d<sub>1</sub> : n<sub>1</sub> . d<sub>1</sub> | s : - : - | f<sub>1</sub> : - . r<sub>1</sub> : f<sub>1</sub> . r<sub>1</sub> | s : - : - }*  
*: : | : : | : : | n : - . d : n . d | s : - : - | f : - . r : f . r }*

*cres.* *f* *A.* *p*

*m' : - : - | - : - : - | m' : - .d' : m' .re' | m' : - : - | m's : - .m : s .m | ta<sub>1</sub> : - : l<sub>1</sub> }*

*m : - .m : s .m | se : - .m : se .m | l : - : l | se : - : - | : : | m's : - .m : de .m }*

*cres.* *f* *A.*

*cres.* *f*

*f : - .r : f .r | la<sub>1</sub> : - : s<sub>1</sub> | ma : - .d : l<sub>1</sub> .d | s<sub>1</sub> : - : fe<sub>1</sub> | r : - .d : l<sub>1</sub> .d | t<sub>1</sub> : - : - }*

*l<sub>1</sub> : - : - | f : - .r : t<sub>1</sub> .r | s<sub>1</sub> : - : - | ma : - .d : l<sub>1</sub> .d | fe<sub>1</sub> : - : - | s<sub>1</sub> : - .f<sub>1</sub> : r<sub>1</sub> .f<sub>1</sub> }*

*cres.*

*p*

*m : - .t<sub>1</sub> : r .d | s<sub>1</sub> : - : - | f : - .de : m .r | s<sub>1</sub> : - : - | s : - .re : f .m | r : - .se : t<sub>1</sub> .l<sub>1</sub> }*

*p*

*cres.* *p* *cres.*

*s<sub>1</sub> : - .f<sub>1</sub> : r<sub>1</sub> .s<sub>1</sub> | m<sub>1</sub> : - : - | : : | m : - .t<sub>1</sub> : r .d | s<sub>1</sub> : - : - | f : - .de : m .r }*

*m : - .t<sub>1</sub> : r .d | s<sub>1</sub> : - : - | f : - .de : m .r | s<sub>1</sub> : - : -*



*mf*

s<sub>1</sub> : - : - | l<sub>1</sub> : - : r | f : - : t<sub>1</sub> | d : - : - | s : - : m | ta<sub>1</sub> : - : l<sub>1</sub> }

s : - .re : f : m | r : - .se : t<sub>1</sub> .l<sub>1</sub> | la<sub>1</sub> : - .s<sub>1</sub> : f<sub>1</sub> .r<sub>1</sub> | d<sub>1</sub> : - : - | : : | : : }

la<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : : .s<sub>1</sub> : d .m | s : - : fe | f : m : - .r | d : : m }

f : - : t<sub>1</sub> | d : .s<sub>1</sub> : d .m | s : - : m | ta<sub>1</sub> : - : l<sub>1</sub> | la<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : : d

*mp*

f : - : r | m : - : d | r : - : t<sub>1</sub> | d : - : m .s | s : - : f : d .r | f : - : m : t<sub>1</sub> .d }

l<sub>1</sub> : - : la<sub>1</sub> | s<sub>1</sub> : - : fe<sub>1</sub> | f<sub>1</sub> : - : s<sub>1</sub> | m<sub>1</sub> : d : t<sub>1</sub> | ta<sub>1</sub> : l<sub>1</sub> : - | la<sub>1</sub> : s<sub>1</sub> : - }

*dim.*

*sempre più p* | *mor* - - en - - do.

m : - .r : l<sub>1</sub> .t<sub>1</sub> | d : .t<sub>1</sub> : r .d | m : - .t<sub>1</sub> : r .d | m : - .t<sub>1</sub> : r .d | m : - : - | : : }

fe<sub>1</sub> : f<sub>1</sub> : - | n : : la<sub>1</sub> | s<sub>1</sub> : - : la<sub>1</sub> | s<sub>1</sub> : - : fe<sub>1</sub> | s<sub>1</sub> : - : - | : : }

*sempre più p* | *mor* - - en - - do.

*pp*  
Ped.

L.—FAREWELL (CANON).

KEY F. *Very simply and quietly.*  
1st VOICES.

1st VOICES. : | : | :s<sub>1</sub> | s :- .m | f :r | d : | :s | m :- .d | r :t<sub>1</sub> }

2nd VOICES. :s<sub>1</sub> | s :- .m | f :r | d : | :s | m :- .d | r :t<sub>1</sub> | d : | :m }

C. (A is Lah.)

| d : | :m | l :- .m | l :t | d' : | :m<sup>l</sup> | se :- .l | t :f }

C. (A is Lah.) | l :- .m | l :t | d' : | :m<sup>l</sup> | se :- .l | t :f | m : | :r' }

F. (D is Lah.) *cres.*

| m : | :r' | d' :- .t | l :se | l : | :m<sup>l</sup>t | se :- .f | m :t<sub>1</sub> }

F. (D is Lah.) *cres.* | d' :- .t | l :se | l : | :m<sup>l</sup>t | se :- .f | m :t<sub>1</sub> | r : | :m }

*dim. poco rit.*

| r : | :m | f :- .r | t<sub>1</sub> :l<sub>1</sub> | se<sub>1</sub> : | :l<sub>1</sub> | m :- .d | t<sub>1</sub> :d }

*dim. poco rit.* | f :- .r | t<sub>1</sub> :l<sub>1</sub> | se<sub>1</sub> : | :l<sub>1</sub> | m :- .d | t<sub>1</sub> :d | l<sub>1</sub> :— | — :s<sub>1</sub> }

*poco rit.*

*Tempo.* *p*

l<sub>1</sub> :- | :- :s<sub>1</sub> | s :- .m | f :r | d : | :s | m :- .d | r :t<sub>1</sub> | d : | :s<sub>1</sub> }

*Tempo.* *cres.*

s :- .m | f :r | d : | :s | m :- .d | r :t<sub>1</sub> | d : | :s<sub>1</sub> | m :- .d | f :r }

*cres.* *dim.* *mp*

m :- .d | f :r | s : | :s | l<sub>1</sub> :- .d | t<sub>1</sub> . :r | d : | :m | r :- | :m }

s : | :s | l<sub>1</sub> :- .d | t<sub>1</sub> . :r | d : | :s<sub>1</sub> | m : | :d | s<sub>1</sub> :- | :d }

*p* *p* *sf*

r :- | :m | r :- | :- | :- | :- | : | : | s :- | :- | :- }

s<sub>1</sub> :- | :d | d :- | :- | :- | :- | : | : | m :- | :- | :- }

*pp* *pp* *Ped.*

m :- | : | r :- | :- | :- | d :- | :- | :- | :- | :- | :- | : ||

d :- | : | s<sub>1</sub> :- | :- | :- | m<sub>1</sub> :- | :- | :- | :- | :- | :- | : ||



## UNACCOMPANIED SOLFEGGI.

## XV.—SONG.

KEY G. *Ten terly.*

1st VOICES.

1st VOICES.

2nd VOICES.

Lyrics: n : f , n | n : d | n : f , n | n . d : r | n : f , n | n . d : d . l | s<sub>1</sub> : r , d | d : — ||

Lyrics: d : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> : d | d : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> . n<sub>1</sub> : s<sub>1</sub> | d : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> . n<sub>1</sub> : n<sub>1</sub> . f<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> , s<sub>1</sub> | n<sub>1</sub> : — ||

*mf*

Lyrics: s : l<sub>1</sub> , s | s : n | s : l<sub>1</sub> , s | s . n : r | s : l<sub>1</sub> , s | s . n : n . d | l<sub>1</sub> : r , d | t<sub>1</sub> : — }  
 }  
 Lyrics: n : re , n | n : d | n : re , n | n . d : t<sub>1</sub> | n : re , n | n . d : d . l<sub>1</sub> | f<sub>1</sub> : fe<sub>1</sub> | s<sub>1</sub> : — }

*p* *sotto voce.* *cres.* *f*

Lyrics: n : re , n | n : d | n : re , n | n . d : t<sub>1</sub> | n : re , n | n . d : d . l<sub>1</sub> | f : fe | s . s : — . f }

*mf* *con espress.* *cres.*

Lyrics: s<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> : n<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> . n<sub>1</sub> : r<sub>1</sub> | s<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> . n<sub>1</sub> : n<sub>1</sub> . d | l<sub>1</sub> : r , d | t<sub>1</sub> . s<sub>1</sub> : l<sub>1</sub> , t<sub>1</sub> }

*mp* *cres.* *dim.* *rit.*

Lyrics: n : f , n | n : d | n : f , n | n . d : r | n : f , n | n . d : d . l<sub>1</sub> | t<sub>1</sub> : r , d | d : — ||

*mp* *cres.* *dim.* *rit.*

Lyrics: d : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> : n<sub>1</sub> | d : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> . n<sub>1</sub> : s<sub>1</sub> | d . t<sub>1</sub> : l<sub>1</sub> , s<sub>1</sub> | s<sub>1</sub> . f<sub>1</sub> : n<sub>1</sub> . fe<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> , s<sub>1</sub> | n<sub>1</sub> : — ||

## XVI.—SICILIANA.

KEY G. (*E* is *Lah.*)

1st VOICES.

*mp*

Lyrics: : n | n : — : n | n : — : n | f : — : s : l | n : — : n | r : — : d | t<sub>1</sub> : — : l<sub>1</sub> | se<sub>1</sub> : — : l<sub>1</sub> : t<sub>1</sub> | n<sub>1</sub> : — : n }

2nd VOICES.

Lyrics: : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : | : : : }

Lyrics: n : — : n | n : — : n | f : — : s : l | n : — : f | n : — : r | d : — : t<sub>1</sub> | l<sub>1</sub> : — : d : t<sub>1</sub> | l<sub>1</sub> : — : || n | f : — : f | f : — : f }

Lyrics: n : — : r | d : — : t<sub>1</sub> | l<sub>1</sub> : — : l<sub>1</sub> | se<sub>1</sub> : — : r | d : — : t<sub>1</sub> | l<sub>1</sub> : — : se<sub>1</sub> | l<sub>1</sub> : — : n | l<sub>1</sub> : — : || n | n : — : n | r : — : r }

*cres.*

*cres.*

| m : - : m | m : - : m | r : - : r | d : - : d | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>e1</sub> : - : m | f : - : f | f : - : l : f | m : - : m | m : - : l : m }

| r : - : r | d : - : d | d : - : t<sub>1</sub> | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>e1</sub> : - : l<sub>1</sub> | b<sub>a1</sub> | m<sub>1</sub> : - : m | m : - : m | r : - : r | r : - : r | d : - : d }

*mp*

*cres.*

*mp*

*cres.*

| r : - : r | r : - : m : f | m : - : - | - : - : s<sub>1</sub> | d : - : d | d : - : d | d : - : d : r | m : - : m | f : - : f | f<sub>e</sub> : - : f<sub>e</sub> }

| d : - : d | t<sub>1</sub> : - : l<sub>1</sub> | s<sub>e1</sub> : - : l<sub>1</sub> | t<sub>1</sub> | m<sub>1</sub> : - : - | : : d | t<sub>1</sub> : - : t<sub>1</sub> | l<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : d | l<sub>1</sub> : - : l<sub>1</sub> | l<sub>1</sub> : - : r : d }

*mf*

*mf*

| s : - : - | - : - : s : f | m : : d | d : - : d | d : - : d : f | m : - : d | r : - : l<sub>1</sub> | t<sub>1</sub> : - : l<sub>1</sub> : t<sub>1</sub> | d : - : d : l<sub>1</sub> | d : - : ||

| t<sub>1</sub> : - : d : r | s<sub>1</sub> : - : s<sub>1</sub> | d : - : d | t<sub>1</sub> : - : t<sub>1</sub> | l<sub>1</sub> : - : l<sub>1</sub> | s<sub>1</sub> : - : m<sub>1</sub> | f<sub>e1</sub> : - : f<sub>e1</sub> | s<sub>1</sub> : - : f<sub>1</sub> | m<sub>1</sub> : - : f<sub>1</sub> | m<sub>1</sub> : - : ||

KEY A. Sustained and firm.

XVII.—HYMN.

1st VOICES.

2nd VOICES.

| s<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : t<sub>1</sub> | d : - | d : d | r : r | m : f : m | r : - | s : - : s | f : s }

| s<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : r<sub>1</sub> | s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - | m<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : s<sub>1</sub> | d : f<sub>1</sub> | s<sub>1</sub> : - | s<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> }

| m : - : m | r : m | d : - : d | t<sub>1</sub> : d | r : t<sub>1</sub> | d : - || m : m | r : r | d : d | t<sub>1</sub> : - }

| d : m<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> | l<sub>1</sub> : d<sub>1</sub> | r<sub>1</sub> : m<sub>1</sub> | f<sub>1</sub> : s<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - | m<sub>1</sub> : m<sub>1</sub> | b<sub>a1</sub> : s<sub>e1</sub> | l<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>e1</sub> : - }

| d : d | t<sub>1</sub> : t<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>e1</sub> : - | l<sub>1</sub> : - : l<sub>1</sub> | s<sub>e1</sub> : l<sub>1</sub> | t<sub>1</sub> : - : t<sub>1</sub> | l<sub>1</sub> : t<sub>1</sub> | d : - : d | t<sub>1</sub> : d | r : t<sub>1</sub> | d : - ||

| l<sub>1</sub> : d<sub>1</sub> | r<sub>1</sub> : m<sub>1</sub> | f<sub>1</sub> : r<sub>1</sub> | m<sub>1</sub> : - | d<sub>1</sub> : d<sub>1</sub> | m<sub>1</sub> : l<sub>1</sub> | l<sub>1</sub> : s<sub>e1</sub> | b<sub>a1</sub> : s<sub>e1</sub> | l<sub>1</sub> : m<sub>1</sub> | f<sub>1</sub> : m<sub>1</sub> | b<sub>a1</sub> : s<sub>e1</sub> | l<sub>1</sub> : - ||

s<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :t<sub>1</sub> | d :— | d :d | r :r | m :f.m | r :— | s :—s | f :s }  
 s<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> :f<sub>1</sub> | f<sub>1</sub> :s.f<sub>1</sub> | m<sub>1</sub> :— | m<sub>1</sub> :d | d :t<sub>1</sub> | d :f<sub>1</sub> | s<sub>1</sub> :— | s<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> }

VERSE 2.

m :—m | r :m | d :—d | t<sub>1</sub> :d | r :t<sub>1</sub> | d :— || s<sub>1</sub> :s | s :f | f :s.f | m :— }  
 d :m | f<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :d<sub>1</sub> | r<sub>1</sub> :m<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub>.f<sub>1</sub> | m<sub>1</sub> :— || s<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :t<sub>1</sub> | d :— }

m :m | r :t<sub>1</sub> | d :r.d | t<sub>1</sub> :— | d :m | m :r | r :d | d :t<sub>1</sub> | t<sub>1</sub> :l<sub>1</sub> | s<sub>1</sub> :m<sub>1</sub> }  
 d :d | r :r | m :f.m | r :— | s :—s | f :s | m :—m | r :m | d :—d | t<sub>1</sub> :d }

f<sub>1</sub> :s<sub>1</sub> | m<sub>1</sub> :— || m<sub>1</sub> :d | d :t<sub>1</sub> | t<sub>1</sub> :l<sub>1</sub>.t<sub>1</sub> | se<sub>1</sub> :— | m<sub>1</sub> :l<sub>1</sub> | l<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :f | m :— }  
 r :t<sub>1</sub> | d :— || m :m | r :r | d :d | t<sub>1</sub> :— | d :d | t<sub>1</sub> :t<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub>.l<sub>1</sub> | se<sub>1</sub> :— }

m :m | f :l<sub>1</sub> | se<sub>1</sub> :m | ba :se | l :m | r :d | t<sub>1</sub> :se<sub>1</sub> | l<sub>1</sub> :— || s<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :t<sub>1</sub> | d :— }  
 l<sub>1</sub> :—l<sub>1</sub> | se<sub>1</sub> :l<sub>1</sub> | t<sub>1</sub> :—t<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :—d | t<sub>1</sub> :d | r :t<sub>1</sub> | l<sub>1</sub> :— || s<sub>1</sub> :s<sub>1</sub> | s<sub>1</sub> :f<sub>1</sub>.m<sub>1</sub> | r<sub>1</sub> :s<sub>1</sub>.f<sub>1</sub> | m<sub>1</sub> :— }

d :d | r :r | m :f.m | r :— | s :—s | f :s | m :—m | r :m | d :—d | t<sub>1</sub> :d | r :t<sub>1</sub> | d :— ||  
 m<sub>1</sub> :d | d.t<sub>1</sub>.l<sub>1</sub>.t<sub>1</sub> | d :f<sub>1</sub> | s<sub>1</sub> :— | t<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :t<sub>1</sub> | d :m<sub>1</sub> | f<sub>1</sub> :s<sub>1</sub> | l<sub>1</sub> :d<sub>1</sub> | r<sub>1</sub> :m<sub>1</sub> | f<sub>1</sub> { :s<sub>1</sub>.f<sub>1</sub> | m<sub>1</sub> :— }  
 { :s<sub>1</sub> | d<sub>1</sub> :— } ||



XVIII. - TWO WALTZ MELODIES.\*

KEY B $\flat$ .

No. 1.

1st VOICES.

Musical score for 1st and 2nd voices, including lyrics and musical notation.

1st VOICES.

Lyrics: m<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : :

Lyrics: s<sub>1</sub> : r : d | t<sub>1</sub> : - : | t<sub>1</sub> : d : l<sub>1</sub> | s<sub>1</sub> : - : | s<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : | l<sub>1</sub> : - : - | s<sub>1</sub> : : }

Lyrics: m<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : : }

Lyrics: s<sub>1</sub> : r : d | r<sub>1</sub> : - : | r<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : | s<sub>1</sub> : f<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : - : | d : - : | d : - : }

2nd VOICES.

Lyrics: : : | : : | m : - : - | r : : | : : | : : | f<sub>1</sub> : - : - | m<sub>1</sub> : : }

Lyrics: m<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : : }

Lyrics: : : | : : | f : - : - | l<sub>1</sub> : - : - | t<sub>1</sub> : - : - | d : - : t<sub>1</sub> | d : - : r | m : : }

Lyrics: s<sub>1</sub> : r : d | t<sub>1</sub> : - : | t<sub>1</sub> : d : l<sub>1</sub> | s<sub>1</sub> : - : | s<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : | l<sub>1</sub> : - : - | s<sub>1</sub> : : }

*cres.*

Lyrics: : : | : m : r | d : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | : : | : m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : r<sub>1</sub> : re<sub>1</sub> | m<sub>1</sub> : : }

*cres.*

Lyrics: m<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> | f<sub>1</sub> : : | f<sub>1</sub> : - : | f<sub>1</sub> : : | f<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : : }

Lyrics: : : | d : - : - | t<sub>1</sub> : - : d | r : - : m | f : - : t<sub>1</sub> | d : - : | m<sub>1</sub> : - : - | m<sub>1</sub> : - : - | m<sub>1</sub> : - : - ||

Lyrics: s<sub>1</sub> : r : d | r<sub>1</sub> : - : | r<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : - : | s<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : | d : - : - | d : - : - | d : - : - ||

\* These Waltzes should be sung to *Laa*, not sol-faed.

2nd VOICES.

*ff*

| ṭs : - : - | l : - : s | m : - : - | l : - : s | m : - : - | l : - : m | f : - : - | - : - : | }

| f : - : - | s : - : f | r : - : - | s : - : f | r : - : - | s : - : r | m : - : - | - : - : | }

*f dim.*

| d' : - : - | t : - : d' | t : - : - | l : - : - | s : - : - | fe : - : s | f : - : - | m : - : - | }

| r : - : - | de : - : r | l : - : - | r : - : - | d : - : - | r : - : r | m : - : - | - : - : | }

| d' : - : - | t : - : d' | t : - : l | s : - : - | l : - : - | s : - : l | s : - : f | m : - : - | }

| r : - : - | de : - : r | m : - : r | s : - : f | m : - : - | - : - : r | d : - : - | - : - : ||

1st VOICES.

*p*

| s : - : - | l : - : s | m : - : - | l : - : s | m : - : - | l : - : m | f : - : - | - : - : | }

| m : - : - | re : - : m | d : - : - | re : - : m | d : - : - | re : - : m | r : - : - | - : - : | }

| f : - : - | s : - : f | r : - : - | s : - : f | r : - : - | s : - : r | m : - : - | - : - : | }

| r : - : - | de : - : r | t : - : - | de : - : r | t : - : - | de : - : r | d : - : - | - : - : | }

| d' : - : - | t : - : d' | t : - : - | l : - : - | s : - : - | fe : - : s | f : - : - | m : - : - | }

| d : - : - | r : - : m | f : - : - | - : - : | s : - : - | l : - : t : | d : - : - | - : - : | }

*p*

r : - : - | de : - : r | l<sub>1</sub> : - : - | r : - : - | d : - : - | r : - : r | m : - : | d : m : s }

r : - : - | m : - : f | s : - : - | f : - : - | l<sub>1</sub> : - : - | t<sub>1</sub> : - : - | d : - : | d : m : s }

*f*

d' : - : - | t : - : d' | t : - : l | s : - : - | l : - : - | s : - : l | s : - : f | m : - : - }

m : - : - | re : - : m | f : - : - | m : - : - | d : - : - | t<sub>1</sub> : - : d | r : - : - | d : - : - }

*dim.* *B<sup>7</sup>.*

r : - : - | de : - : r | m : - : r | t : - : l | s : - : - | f : - : r | d : - : - || t<sub>1</sub> m<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub> }

r : - : - | s : - : f | m : - : f | r : - : d | t<sub>1</sub> : - : - | l<sub>1</sub> : - : t<sub>1</sub> | d : - : - || : : }

*B<sup>7</sup>.*

f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : r : d }

: : (t) | m : - : - | r : : | : : | : : | f<sub>1</sub> : - : - | m<sub>1</sub> : : | : : }

*cres*

t<sub>1</sub> : - : | t<sub>1</sub> : d : l<sub>1</sub> | s<sub>1</sub> : - : | s<sub>1</sub> : l<sub>1</sub> : f<sub>1</sub> | m<sub>1</sub> : - : | l<sub>1</sub> : - : - | s<sub>1</sub> : : | m<sub>1</sub> : l<sub>1</sub> : s<sub>1</sub>

: : | f : - : - | l<sub>1</sub> : - : - | t<sub>1</sub> : - : - | d : - : t<sub>1</sub> | d : - : r | m : : | : : }

f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : : | f<sub>1</sub> : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : : | s<sub>1</sub> : r : d }

: m : r | d : t<sub>1</sub> : l<sub>1</sub> | s<sub>1</sub> : : | : : | : m<sub>1</sub> : r<sub>1</sub> | d<sub>1</sub> : r<sub>1</sub> : re<sub>1</sub> | m<sub>1</sub> : : | : : }



$r_1 : - : | r_1 : t_1 : l_1 | s_1 : - : | s_1 : l_1 : f_1 | m_1 : - : | d : - : - | d : - : - | d : f : m | r : : |$   
 $d : - : - | t_1 : - : d | r : - : m | f : - : t_1 | d : - : | m_1 : - : - | m_1 : - : - | : : | fe_1 : - : - |$

$r : : | r : : | t_1 : m : r | d : : | d : : | d : : | : : | r : - : - | - : - : - |$   
 $- : - : - | - : - : - | f_1 : - : - | m_1 : - : - | - : - : - | - : - : - | m_1 : l_1 : s_1 | fe_1 : : | fe_1 : : |$

$- : - : - | t_1 : - : - | d : - : - | t_1 : - : - | d : - : - | t_1 : - : - | d : - : - | - : - : - | - : - : - |$   
 $fe_1 : : | r_1 : s_1 : f_1 | m_1 : - : - | r_1 : s_1 : f_1 | m_1 : - : - | r_1 : s_1 : f_1 | m_1 : - : - | - : - : - | - : - : - |$

XIX.—BALLAD.

KEY **E♭**. *Allegretto moderato.*

$m : - : s | s : - : f | m : - : r | d : - : - | d : - : r : m | f : - : s : l | t : - : - | d' : - : - | m : - : m | r : m : f |$   
 $: : | : : | : : | : : | d : - : r : m | f : - : s : l | t : - : - | d' : - : - | : : | : : |$

$s : - : l | s : - : - | d' : - : t : l | s : - : f : m | r : - : - | d : - : - | d : - : d | r : m : f | s : - : s | s : - : - | s : - : s | s : l : t |$   
 $: : | : : | d' : - : t : l | s : - : f : m | r : - : - | d : - : - | : : | : : | d : - : d | r : m : f | m : - : m | m : - : - |$

$d' : - : d' | t : l : s | l : - : t : d' | d' : - : - | f : - : s : l | l : - : - | r : - : m : f | f : - : - | f : - : s : l | s : - : f | m : - : s | s : - : f |$   
 $m : - : f | s : - : s | f : - : - | m : r : d | r : - : - | d : t_1 : l_1 | t_1 : - : - | r : - : d : t_1 | l_1 : - : d | t_1 : - : l_1 : s_1 | d : - : t_1 | l_1 : - : r |$

| m : - : r | d : - : - | d : - : r : m | f : - : s : l | t : - : - | d' : - : - | d' : - : t : l | s : - : - | l : - : s : f | m : - : - }

| s<sub>1</sub> : - : t<sub>1</sub> | d : - : - | : : | : : | r : - : m : f | m : f : s | l : - : t : d' | t : l : s | f : - : s : l | s : f : m }

| f : - : m : r | s : f : m | r : - : - | d : - : - || : : | : : | : : | : : | l<sub>1</sub> : - : t<sub>1</sub> : d | r : - : m : ba }

| r : - : m : f | m : r : d | d : - : t<sub>1</sub> | d : - : - || d : - : m | m : - : r | d : - : t<sub>1</sub> | l<sub>1</sub> : - : - | l<sub>1</sub> : - : t<sub>1</sub> : d | r : - : m : ba }

| se : - : - | l : - : - | : : | : : | l : - : l | se : l : t | d' : - : - | d' : t : l | se : ba : m | l : - : m }

| se : - : - | l : - : - | l<sub>1</sub> : - : l<sub>1</sub> | t<sub>1</sub> : d : r | d : - : r | m : ba : se | l : - : s : f | m : r : d | t<sub>1</sub> : - : r | d : t<sub>1</sub> : l<sub>1</sub> }

| r : - : m : f | m : - : r | d : - : r : t<sub>1</sub> | l<sub>1</sub> : - : - | l : - : s : f | m : r : d | t<sub>1</sub> : - : r | d : t<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : - : d : r | m : ba : se }

| t<sub>1</sub> : - : d : r | m : ba : se | l : - : se | l : - : - | : : | d' : t : l | se : ba : m | l : - : m | r : - : f | m : - : r }

| l : - : l | s : - : f || m : - : s | s : - : f | m : - : r | d : - : - | d : - : r : m | f : - : s : l | t : - : - | d' : - : - }

| d : - : t<sub>1</sub> : l<sub>1</sub> | t<sub>1</sub> : - : t<sub>1</sub> || d : - : t<sub>1</sub> | l<sub>1</sub> : - : r | s<sub>1</sub> : l<sub>1</sub> : t<sub>1</sub> | d : - : - | d : - : r : m | f : - : s : l | l : - : s : f | m : r : d }

*rit.* *a tempo.* | m : - : m | r : m : f | s : - : l | s : - : - | d' : - : t : l | s : f : m | r : - : m : f | s : l : t | d' : - : t : l | s : f : m | r : - : - | d : - : - ||

*rit.* *a tempo.* | d : - : d | t<sub>1</sub> : d : r | m : - : f | d : - : - | d : - : r | m : f : s | f : - : m : r | d : - : t<sub>1</sub> | l<sub>1</sub> : - : t<sub>1</sub> | d : - : d | d : - : t<sub>1</sub> | d : - : - ||

XX.—CHORALE.

KEY C.

1st VOICES.

1st VOICES. Musical notation for the first voice part, including notes and lyrics: : | :s | d' :d' | d' :m.f | s :s | s :d.r | m :m.f | s :l.t | d' :— | t :s |

2nd VOICES.

2nd VOICES. Musical notation for the second voice part, including notes and lyrics: : | :s | d' :d' | d' :m.f | s :s | s :d.r | m :m.f | s :s | s :fe | s :s |

PIANO OR ORGAN (ad lib.)

PIANO OR ORGAN (ad lib.). Musical notation for the piano or organ accompaniment, including notes and dynamics like *f*.

Musical notation for the first system of the second system, including notes and lyrics: r' :r' | r' :f.s | l :l | l :r.m | f :f.s | l :t.d' | t :— | l :m | l :l | m :l.t |

Musical notation for the second system, including notes, lyrics, and tempo markings: *rit.*, *a tempo.*. Lyrics include: d' :r' | m' :l | f' :r'.d' | t :l | s :l | t :s | d' :d' | d' :m.f | s :s | s :d.r |

Musical notation for the third system, including notes, lyrics, and dynamics like *ff*. Lyrics include: m :m.f | s :s.l | t :— | d' :d' | s' :s' | s' :d.r' | m' :m' | m' :f.m' | r' :l.t | d' :t.d' | r' :— | d' ||