

1904

# Melodia : A Comprehensive Course in Sight-Singing (Solfeggio)

Samuel W. Cole

Leo R. Lewis

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# MELODIA

A COMPREHENSIVE COURSE IN

## SIGHT-SINGING

(SOLFEGGIO)

THE EDUCATIONAL PLAN BY

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

THE EXERCISES WRITTEN AND SELECTED BY

**LEO R. LEWIS**

PROFESSOR OF MUSIC AT TUFTS COLLEGE

**OLIVER DITSON COMPANY**

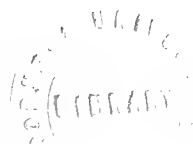
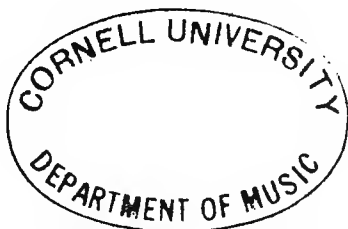
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# INTRODUCTORY

## THE VALUE OF SIGHT-SINGING

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

## MUCH MATERIAL IS NECESSARY

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

## CONFIDENCE MUST BE DEVELOPED

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

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

## THE TREATMENT OF LARGE INTERVALS

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

## GENERAL FEATURES OF MELODIA

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

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

## INDIVIDUAL WORK ESSENTIAL

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

1 1502B  
2 1503

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

### THE GOAL OF MELODIA

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

### THE MODULATORY STUDIES

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

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

### MATTERS OF NOTATION.

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

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

## THE SOURCES OF THE SELECTED EXERCISES

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

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



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# MELODIA - BOOK I

## FIRST SERIES

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

The image displays a musical score for 'MELODIA - BOOK I', specifically the 'FIRST SERIES'. It contains 23 numbered exercises, each presented on a single staff with a treble clef and a 4/4 time signature. The exercises are diatonic and step-wise, covering major keys from G to B and D-flat. The exercises are arranged in a grid-like fashion, with 11 exercises on the first line, 10 on the second line, and 2 on the third line. Each exercise is a single-measure melody, often using rests to represent the divided beat. The exercises are numbered 1 through 23, with the last exercise (23) being a whole note.

This musical score is written for a single melodic line in treble clef, 3/4 time. It consists of 12 staves, each containing 12 measures, for a total of 144 measures. The key signature has one flat (B-flat). The notation includes various note values: quarter notes, eighth notes, and sixteenth notes, often beamed together. There are also rests and some phrasing slurs. Measure numbers 24 through 45 are printed at the beginning of each staff. The music shows a variety of rhythmic patterns and melodic contours, including some triplet-like groupings and longer note values with stems.

46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

A musical score for a single melodic line, measures 76-93. The score is written on a single staff with a treble clef. The key signature is one flat (B-flat), and the time signature is 4/8. The music consists of a continuous melodic line with various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. The measures are numbered 76 through 93. Measure 86 contains a double bar line and a key signature change to 3/8 time, which continues through measure 93.

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93

94

95

96

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102

103

104

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107

108

This musical score is for guitar, spanning measures 109 to 127. It is written in treble clef with a key signature of one sharp (F#). The score is divided into systems, with measure numbers 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, and 127 placed above the corresponding measures. The time signature changes throughout the piece: 4/4 for measures 109-110, 3/4 for 111-112, 6/8 for 113-114, C (common time) for 115-116, 3/8 for 117-118, 6/8 for 119-120, 4/4 for 121-122, 3/4 for 123-124, 4/4 for 125-126, and 4/4 for 127. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The piece concludes with a double bar line at the end of measure 127.

This musical score page contains 20 staves of music, numbered 128 through 147. The notation is in treble clef with a key signature of one flat (B-flat). The time signature changes throughout the piece: 4/4 (measures 128-129), 3/4 (130-131), 3/4 (132), 3/4 (133-134), 6/8 (135), 6/8 (136), 6/8 (137), 6/8 (138), C (139-142), 3/4 (143-144), 3/4 (145), 3/8 (146), and 3/8 (147). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation is clear and professional, with measure numbers placed at the beginning of each staff.



This musical score consists of 12 staves of music, each beginning with a measure number. The key signature is one sharp (F#). The time signature changes throughout the piece: 4/4 (measures 148-151), 3/4 (152-154), 3/8 (155), 6/8 (156-157), C (158-159), 3/4 (160-161), 3/8 (162-163), #6/8 (164), and 4/4 (165-167). The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and slurs. A double bar line with repeat dots appears at the end of measure 154. A dashed line connects the end of measure 155 to the beginning of measure 156.

148 149

150 151

152

153

154

155

156

157

158

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160 161

162

163 164

165

166 167

This musical score consists of 12 staves of music, each labeled with a measure number from 168 to 187. The music is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is common time (C) for most measures, but it changes to 3/4 for measures 171, 179, and 181, and to 6/8 for measures 174 and 177. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. The score is presented in a clean, professional layout with clear notation and measure numbers.

168 169

170

171 172

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174 175

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181 182

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184 185

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

206 207 208

209 210

211 212

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216 217

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220 221

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223 224

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226

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228

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231

232

233 (with 243)

234 (with 244)

235

236

237

238

239

240

241

242

243 (with 233)

244 (with 234)

245

Detailed description: This page contains musical notation for measures 226 through 245. The notation is arranged in two systems: measures 226-235 on the top staff (treble clef) and measures 237-245 on the bottom staff (bass clef). Measure 236 is split between the two staves. The key signature is B-flat major (two flats). The time signature changes from 4/4 to 3/4 at measure 233, to 3/4 at measure 236, to 6/4 at measure 242, and back to 4/4 at measure 245. The music consists of eighth and sixteenth notes, with some rests and ties. Measures 233 and 234 are marked as being played with measures 243 and 244 respectively.

246(with 263) 247

248

249(with 264) 250

251

252 253

254

255 256

257

258

259

260

261

262

263 (with 246) 264 (with 249)

265

266

267

268 (with 279)

269

270

271

272

273

274

275

276

277

278

279 (with 268)

280

281





304 305

306

307 (with 312) 308

309

310

311

312 (with 307)

313

314

315

316

317

318 319

320 321 (with 338)

322 (with 337) 323

324

325

326 327

328 (with 339 or 340) 329

330 331

332

333 334

335 336

337 (with 322) 338 (with 321)

339 (with 328) 340 (with 328)

341 342

343

344 345

346 347 348

349 350 351

352 353 354

355 356 357

358 359 360

361 (with 378) 362

363 364 (with 379)

365 366

367 368 369

370 371 372

373 374 375

376 377

378 (with 361)

379 (with 364) 380

381 382 383

384 385 386

387 388

389 390

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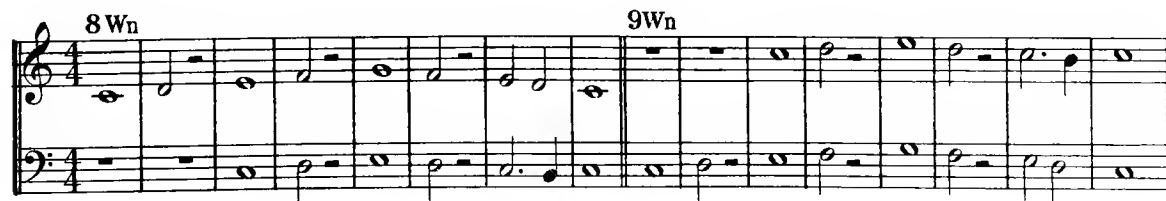
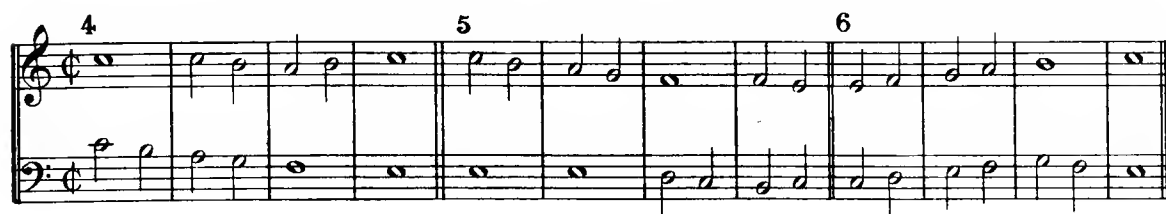
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424

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## SECOND SERIES

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



12 Wn

13 Wn

14 Wn

15 Wn

16 Wn

17 Wn

18 (Compare with 10)

19 Wn

20 Wn

21 Wn

22 Wn

Handwritten musical score for measures 22-23, Wn part. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests.

23 24

Handwritten musical score for measures 23-24, Wn part. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests.

Handwritten musical score for measures 24-25, Wn part. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests.

25

Handwritten musical score for measures 25-26, Wn part. The notation is in 6/8 time, featuring a treble and bass staff with various notes and rests.

26

Handwritten musical score for measures 26-27, Wn part. The notation is in 3/4 time, featuring a treble and bass staff with various notes and rests.

27 28

Handwritten musical score for measures 27-28, Wn part. The notation is in 6/8 time, featuring a treble and bass staff with various notes and rests.

29

Handwritten musical score for measures 28-29, Wn part. The notation is in 6/8 time, featuring a treble and bass staff with various notes and rests.

30

Handwritten musical score for measures 29-30, Wn part. The notation is in 4/8 time, featuring a treble and bass staff with various notes and rests.



31 32



33 34



35



36



37









Musical score for 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/8. The music is in common time (C). The score consists of two systems. The first system has two staves: a vocal staff and a piano accompaniment staff. The second system has two staves: a piano accompaniment staff and a vocal staff. The piano accompaniment is written in a 3/8 time signature, while the vocal part is in common time. The score includes a key signature change from one sharp to two sharps (F# and C#) at the beginning of the second system. The tempo is marked 'Allegretto'. The score is for a single voice and piano.

59

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of five measures, ending with a double bar line.

60

Musical score for 'The Rose Tree' (Measures 60-65). The score is in 3/4 time, key of D major (two sharps), and common time signature. The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 3/4. The score is divided into measures 60 through 65. The melody in measure 60 starts with a quarter rest, followed by a quarter note D, a quarter note E, and a quarter note F#. The bass line in measure 60 starts with a quarter rest, followed by a quarter note D, a quarter note E, and a quarter note F#. The melody in measure 61 starts with a quarter note G, a quarter note A, and a quarter note B. The bass line in measure 61 starts with a quarter note D, a quarter note E, and a quarter note F#. The melody in measure 62 starts with a quarter note C, a quarter note B, and a quarter note A. The bass line in measure 62 starts with a quarter note D, a quarter note E, and a quarter note F#. The melody in measure 63 starts with a quarter note G, a quarter note A, and a quarter note B. The bass line in measure 63 starts with a quarter note D, a quarter note E, and a quarter note F#. The melody in measure 64 starts with a quarter note C, a quarter note B, and a quarter note A. The bass line in measure 64 starts with a quarter note D, a quarter note E, and a quarter note F#. The melody in measure 65 starts with a quarter note G, a quarter note A, and a quarter note B. The bass line in measure 65 starts with a quarter note D, a quarter note E, and a quarter note F#.

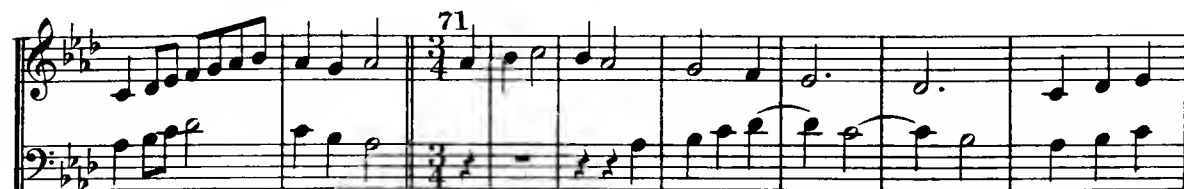
Musical score for 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system contains the first two measures of the piece. The second system contains measures 3 through 6. Measure 3 is marked with a double bar line and the number 61. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand, including sixteenth notes and eighth notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of five measures, each containing a single line of lyrics: 'The rose tree', 'The rose tree', 'The rose tree', 'The rose tree', and 'The rose tree'.

62

Musical score for 'The Rose Tree' (Measures 62-72). The score is in 2/4 time, key of D major (two sharps). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, while the bass line features a mix of eighth, quarter, and half notes with some slurs.





75 76

Measures 75 and 76. Measure 75 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 76 is a whole rest in both staves.

Measures 77 and 78. Measure 77 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 78 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line.

77

Measures 79 and 80. Measure 79 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 80 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line.

Measures 81 and 82. Measure 81 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 82 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line.

78

Measures 83 and 84. Measure 83 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 84 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line.

Measures 85 and 86. Measure 85 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 86 is in 4/4 time, featuring a treble staff with a melody and a bass staff with a bass line.

79

Measures 87 and 88. Measure 87 is in 6/8 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 88 is in 6/8 time, featuring a treble staff with a melody and a bass staff with a bass line.

Measures 89 and 90. Measure 89 is in 6/8 time, featuring a treble staff with a melody and a bass staff with a bass line. Measure 90 is in 6/8 time, featuring a treble staff with a melody and a bass staff with a bass line.



80

Measures 80-81. Treble and bass staves in 3/4 time, key of B-flat major. Measure 80 features a melodic line in the treble and a bass line with eighth notes. Measure 81 continues the melody and bass line.

81

Measures 81-82. Treble and bass staves in 3/4 time, key of B-flat major. Measure 81 features a melodic line in the treble and a bass line with eighth notes. Measure 82 continues the melody and bass line.

Measures 82-83. Treble and bass staves in 3/4 time, key of B-flat major. Measure 82 features a melodic line in the treble and a bass line with eighth notes. Measure 83 continues the melody and bass line.

82

Measures 83-84. Treble and bass staves in 3/4 time, key of B-flat major. Measure 83 features a melodic line in the treble and a bass line with eighth notes. Measure 84 continues the melody and bass line.

Measures 84-85. Treble and bass staves in 3/4 time, key of B-flat major. Measure 84 features a melodic line in the treble and a bass line with eighth notes. Measure 85 continues the melody and bass line.

83

Measures 85-86. Treble and bass staves in 3/4 time, key of B-flat major. Measure 85 features a melodic line in the treble and a bass line with eighth notes. Measure 86 continues the melody and bass line.

Measures 86-87. Treble and bass staves in 3/4 time, key of B-flat major. Measure 86 features a melodic line in the treble and a bass line with eighth notes. Measure 87 continues the melody and bass line.

84

Measures 87-88. Treble and bass staves in 3/4 time, key of B-flat major. Measure 87 features a melodic line in the treble and a bass line with eighth notes. Measure 88 continues the melody and bass line.

85

86

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The score consists of six measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final half note. The bass line consists of a series of eighth and quarter notes, with a final half note. The score is written in a simple, clear style.

86

Handwritten musical score for measures 86-90. The score is in 3/4 time, key of D major (two sharps), and features a treble and bass staff. The melody in the treble staff is primarily eighth and quarter notes, with a half note in measure 89. The bass staff provides a harmonic accompaniment with eighth and quarter notes, including a descending eighth-note scale in measure 89. A fermata is placed over the final note of the melody in measure 89.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody is a simple, folk-like tune with a mix of eighth and quarter notes. The bass line provides a steady accompaniment with a mix of eighth and quarter notes. The score is written in a clear, legible font.

87

Musical score for 'The Rose Tree' (Meisterlied). The score is in 2/4 time, key of D major (two sharps), and common time signature. It consists of two staves: a treble staff and a bass staff. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The score includes a key signature change from D major to D minor (three sharps) at measure 88, indicated by a double bar line and a key signature change symbol. The melody features a mix of eighth and sixteenth notes, with some rests. The bass staff uses a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final half note. The accompaniment consists of a series of eighth and sixteenth notes, with a final half note. The score is written in a simple, clear style.

88

This block contains the musical notation for measures 88 through 92. The music is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins in measure 88 with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. Measure 89 continues with eighth notes G4-F#4, E4-D4, and C4-B3. Measure 90 features a half note B3, followed by quarter notes A3 and G3. Measure 91 has a half note F#3, followed by quarter notes E3 and D3. Measure 92 concludes with a half note C3 and a final quarter note B2. The notation includes various note values (quarter, eighth, half) and rests, with a final double bar line at the end of measure 92.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment provides a steady harmonic foundation with chords and moving lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter rest, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is for a single system, with a repeat sign at the end.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and a quarter note G4. The bass staff provides a harmonic accompaniment, starting with a half note G2, followed by eighth notes A2, B2, C3, B2, A2, and a quarter note G2. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of several measures, including a long melodic line in the treble staff and a corresponding bass line. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major and 2/4 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of 12 measures, with a double bar line at the end.









112

113

114

115





## MELODIA - BOOK II

## THIRD SERIES

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

12

This musical score is for guitar, spanning measures 13 to 27. It is written in a single system with a treble clef staff for measures 13-19 and a bass clef staff for measures 20-27. The key signature has one sharp (F#). The time signature changes from 3/4 to 6/4 at measure 17, then to 4/4 at measure 23, and finally to 6/8 at measure 26. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 13 through 27 are printed above the first staff of each measure group.

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Musical score for measures 28 through 43. The score is written for a single melodic line, alternating between treble and bass clefs. The key signature is one flat (B-flat). The time signature changes several times: 4/4 (measures 28-29), 3/4 (measures 30-31), 2/4 (measures 32-33), 3/4 (measures 34-35), 4/4 (measures 36-37), and 4/8 (measure 38). The notation includes eighth, quarter, and half notes, as well as rests and ties.

Measures 28-29: Treble clef, 4/4 time. Measure 28 starts with a treble clef and a key signature of one flat. Measure 29 continues the melody.

Measures 30-31: Treble clef, 3/4 time. Measure 30 starts with a treble clef and a key signature of one flat. Measure 31 continues the melody.

Measures 32-33: Treble clef, 2/4 time. Measure 32 starts with a treble clef and a key signature of one flat. Measure 33 continues the melody.

Measures 34-35: Bass clef, 3/4 time. Measure 34 starts with a bass clef and a key signature of one flat. Measure 35 continues the melody.

Measures 36-37: Bass clef, 4/4 time. Measure 36 starts with a bass clef and a key signature of one flat. Measure 37 continues the melody.

Measure 38: Bass clef, 4/8 time. Measure 38 starts with a bass clef and a key signature of one flat.

Measures 39-43: The score continues with measures 39 through 43, maintaining the same key signature and time signature as measure 38.

39 40

41 42

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This musical score page contains measures 65 through 74. Measures 65-68 are in treble clef, 4/4 time, with a key signature of two flats. Measures 69-71 are in treble clef, 3/4 time, with a key signature of one flat. Measures 72-74 are in bass clef, 3/4 time, with a key signature of one flat. The notation includes various rhythmic values, accidentals, and dynamic markings.

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The musical score consists of 14 staves. The first seven staves are in treble clef, and the last seven are in bass clef. The key signature has one sharp (F#). The time signature is 4/4 for measures 75-83, 84-87, and 88. Measure 82 has a 3/2 time signature. Measure 87 has a 6/8 time signature. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also bar lines and repeat signs.



This musical score is for guitar, spanning measures 89 to 106. It is written in a single system with a treble clef for measures 89-93 and a bass clef for measures 94-106. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 91, then to 2/4 at measure 95, and finally to 6/8 at measure 106. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and accidentals. Measure numbers 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, and 106 are placed above the corresponding measures.

107

108

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120

Detailed description: This page contains musical notation for measures 107 through 120. Measures 107-110 are in treble clef, 4/4 time, with a key signature of two flats. Measure 111 is in 4/4 time. Measure 112 is in 2/4 time. Measure 113 is in 6/8 time. Measure 114 is in 3/4 time. Measure 115 is in 8/8 time. Measures 116-120 are in bass clef. Measures 116-117 are in 3/4 time. Measure 118 is in 6/4 time. Measure 119 is in 4/4 time. Measure 120 is in 3/2 time. The key signature changes to one flat (B-flat major) starting at measure 116.

121 122

123 124

125 126

126a 127

128 129

130 131

132 133

134

135 136 137

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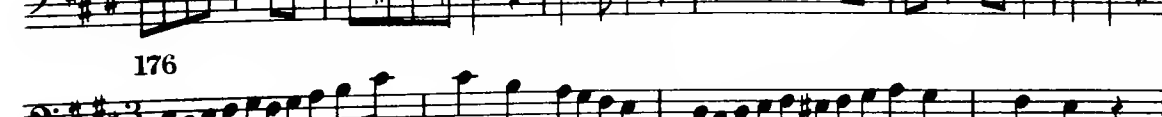
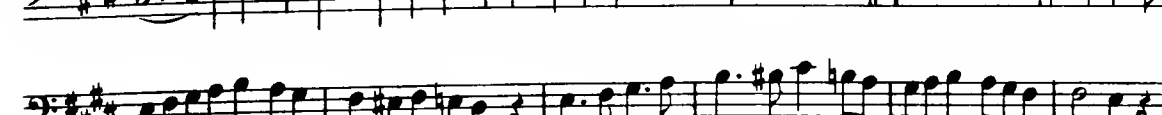
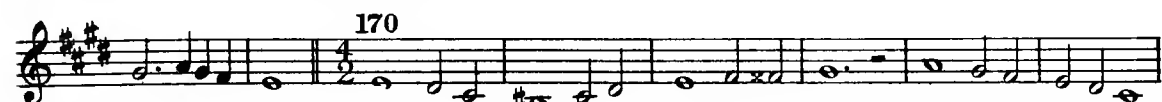
163

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166

Detailed description of the musical score: The score consists of 12 staves. Staves 1-8 (measures 155-162) are in treble clef. Staves 9-12 (measures 163-166) are in bass clef. The key signature is two sharps (F# and C#). Measure 155 is in 4/4 time. Measures 156-162 are in 4/8 time. Measures 163-166 are in 3/4 time. The notation includes eighth notes, sixteenth notes, and rests. There are repeat signs at the beginning of measures 156, 157, 158, 159, 160, and 161.

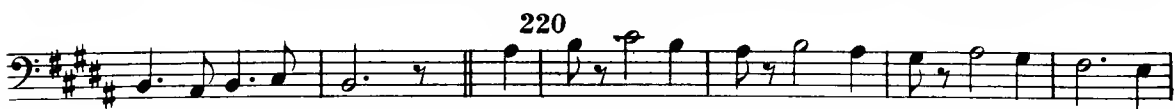
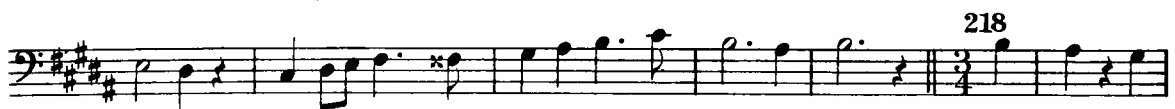


This musical score page contains 12 staves of music, each labeled with a measure number. The notation is in treble clef with various key signatures and time signatures. The measures are as follows:

- 177: Treble clef, key of C major, 4/4 time. Notes: C4, D4, E4, F4, G4, A4, B4, C5.
- 178: Treble clef, key of B-flat major, 4/4 time. Notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.
- 179: Treble clef, key of B-flat major, 4/4 time. Notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.
- 180: Treble clef, key of B-flat major, 4/4 time. Notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.
- 181: Treble clef, key of B-flat major, 4/4 time. Notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.
- 182: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 183: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 184: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 185: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 186: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 187: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 188: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 189: Treble clef, key of B-flat major, 3/4 time. Notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.
- 190: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 191: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 192: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 193: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 194: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 195: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 196: Treble clef, key of D major, 3/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 197: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.
- 198: Treble clef, key of D major, 4/4 time. Notes: D4, E4, F#4, G4, A4, B4, C5, D5.







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227(Compare 223)

228

229

Detailed description of the musical score: The score consists of ten staves. Staves 1-6 (measures 222-226) are in treble clef. Staves 7-10 (measures 227-229) are in bass clef. The key signature is five flats (B-flat, E-flat, A-flat, D-flat, G-flat). Measure 222 starts with a treble clef and a 9/8 time signature. Measure 223 has a 9/8 time signature. Measure 224 has a 12/8 time signature. Measure 225 has a 9/8 time signature. Measure 226 has a 12/8 time signature. Measure 227 is marked '227(Compare 223)' and has a 3/4 time signature. Measures 228 and 229 have a 3/4 time signature. Triplet markings (three dots over a group of notes) are present in measures 227, 228, and 229.

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238(Compare 237)

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240



241



242



243 (Compare 204)



244 (Compare 205)



245



246



247



249

250

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255

## FOURTH SERIES

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

The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 6. Exercise 1 is in 4/4 time. Exercise 2 is in 4/4 time. Exercise 3 is in 3/4 time. Exercise 4 is in 3/4 time. Exercise 5 is in 6/8 time. Exercise 6 is in 6/8 time. The exercises feature various musical notations including eighth notes, quarter notes, half notes, and rests, with some systems including chromatic lines and modulatory passages.

## 5a (Study 67, p.76)



## 6 (Study 80)



## 10 (Study 73)



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18

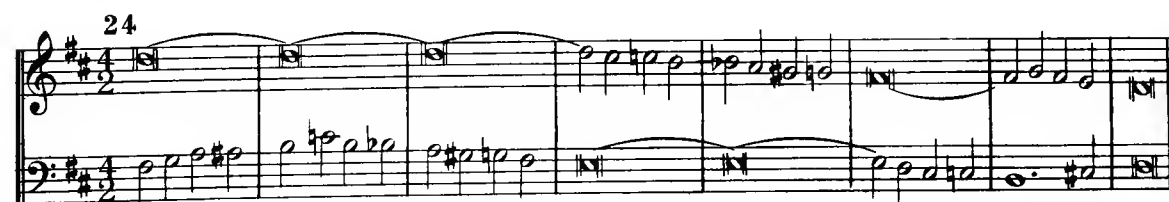
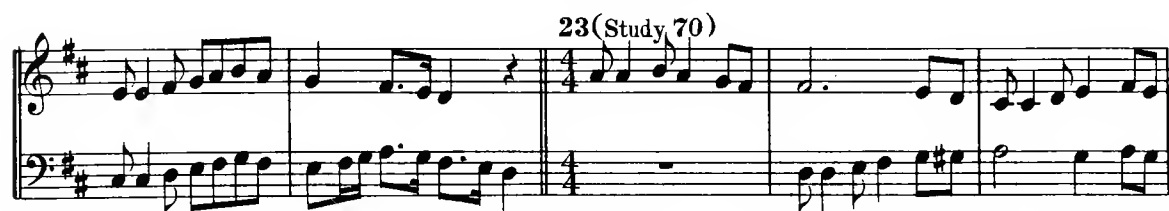


19



20









36



37



38



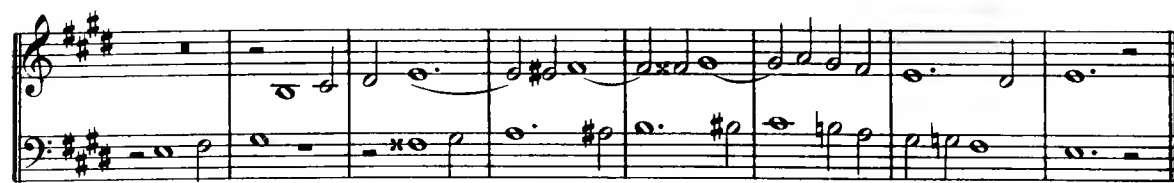
39



40







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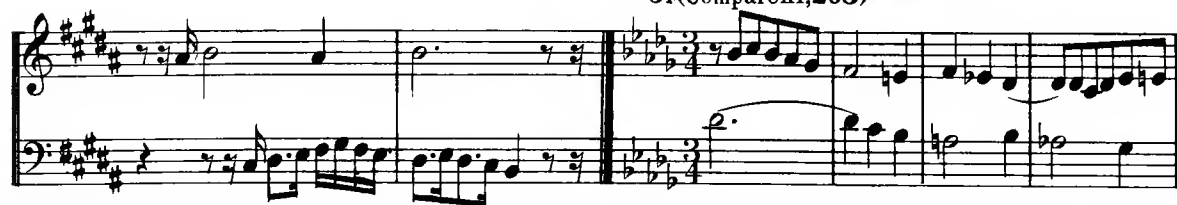




53 (Study 78)



54 (Compare III, 208)



55





56(Compare III, 233)



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63



## MODULATORY EXERCISES.

67-To V and IV. \*

68 Compare 67

69 Compare 67; 68

70 To II, III, and VI.

71 Compare 70

72 Compare 70-71

73 Suggesting IV, V, VI, II.

\* For explanation of the Roman numerals, see the Preface

74 To Vand<sub>1</sub>, and suggesting IV.

## 75 Compare 74



## 76 Suggesting II, III, and V.



## 77 Compare 76



## 78 To vi via II and III.



## 79 Compare 78



## 80 To II twice.

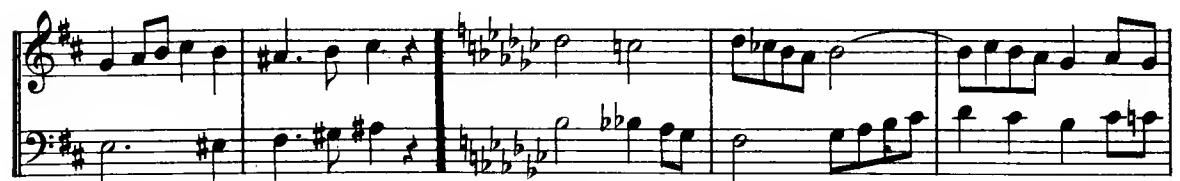


## 81 To remoter keys.









## FIFTH SERIES

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

The image displays 18 numbered musical exercises, each on a single staff. The exercises are arranged in a grid-like fashion, with some spanning multiple lines. The time signatures and key signatures vary throughout the series:

- Exercise 1: 4/4 time, C major.
- Exercise 2: 4/4 time, C major.
- Exercise 3: 4/4 time, C major.
- Exercise 4: 4/4 time, C major.
- Exercise 5: 3/4 time, C major.
- Exercise 6: 4/4 time, C major.
- Exercise 7: 6/8 time, C major.
- Exercise 8: 4/4 time, C major.
- Exercise 9: 4/4 time, C major.
- Exercise 10: 4/4 time, C major.
- Exercise 11: 4/4 time, C major.
- Exercise 12: 4/4 time, C major.
- Exercise 13: 3/4 time, D major (one sharp).
- Exercise 14: 4/4 time, D major (one sharp).
- Exercise 15: 3/4 time, D major (one sharp).
- Exercise 16: 3/4 time, D major (one sharp).
- Exercise 17: 4/4 time, D major (one sharp).
- Exercise 18: 4/4 time, D major (one sharp).

The exercises involve various intervallic patterns, including skips, chromatic lines, and augmented/diminished intervals, as described in the introductory text.

This musical score is a single melodic line in treble clef, spanning measures 19 to 40. The key signature changes from one sharp (F#) to one flat (Bb) at measure 22, and then to three flats (Bb, Eb, Ab) at measure 32. The time signature changes from 4/4 to 3/4 at measure 24, and back to 4/4 at measure 38. The notation includes various note values (quarter, eighth, sixteenth, and dotted notes), rests, and bar lines. Measure numbers 19 through 40 are printed above the corresponding measures.

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

5-57-67645-200

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Detailed description: This is a page of musical notation for piano, numbered 84. It contains measures 61 through 72. The notation is arranged in two systems of staves. Measures 61-67 are in treble clef. Measures 68-72 are in bass clef. The key signature changes from three flats (B-flat, E-flat, A-flat) in measures 61-67 to three sharps (F-sharp, C-sharp, G-sharp) in measures 68-72. The time signature changes from 3/4 in measure 61 to 4/4 in measure 62, 6/8 in measure 65, and 4/4 in measure 72. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests and accidentals.

Musical score for measures 73-90. The score is written for a single melodic line, alternating between treble and bass clefs. The time signature changes frequently throughout the piece.

**Measures 73-74:** Treble clef, 3/4 time. Measure 73 starts with a treble clef and a 3/4 time signature. Measure 74 continues in 3/4 time.

**Measures 75-76:** Treble clef, 3/4 time. Measure 75 starts with a treble clef and a 3/4 time signature. Measure 76 continues in 3/4 time.

**Measures 77-78:** Treble clef, 4/4 time. Measure 77 starts with a treble clef and a 4/4 time signature. Measure 78 continues in 4/4 time.

**Measures 79-80:** Treble clef, 4/4 time. Measure 79 starts with a treble clef and a 4/4 time signature. Measure 80 continues in 4/4 time.

**Measures 81-82:** Treble clef, 4/4 time. Measure 81 starts with a treble clef and a 4/4 time signature. Measure 82 continues in 4/4 time.

**Measures 83-84:** Treble clef, 4/4 time. Measure 83 starts with a treble clef and a 4/4 time signature. Measure 84 continues in 4/4 time.

**Measures 85-86:** Bass clef, 3/4 time. Measure 85 starts with a bass clef and a 3/4 time signature. Measure 86 continues in 3/4 time.

**Measures 87-88:** Bass clef, 3/4 time. Measure 87 starts with a bass clef and a 3/4 time signature. Measure 88 continues in 3/4 time.

**Measures 89-90:** Bass clef, 4/4 time. Measure 89 starts with a bass clef and a 4/4 time signature. Measure 90 continues in 4/4 time.

This musical score is for guitar, spanning measures 91 to 110. It is written on a single staff in treble clef. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 92, and then to three sharps (F#, C#, and G#) at measure 97. The time signature changes from 3/4 to 4/4 at measure 92, to 2/4 at measure 94, to 3/4 at measure 98, to 4/4 at measure 100, to 3/4 at measure 103, to 4/4 at measure 105, to 3/4 at measure 107, and to 4/4 at measure 109. The notation includes various note values (quarter, eighth, sixteenth, and thirty-second notes), rests, and bar lines. Measure numbers 91 through 110 are placed above the staff at the beginning of each measure.

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147 148

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157

Detailed description: This page contains musical notation for measures 139 through 157. The notation is written on a single staff in treble clef. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 145, and then to three sharps (F#, C#, and G#) at measure 155. The time signature changes from 4/4 to 6/4 at measure 141, to 3/4 at measure 144, to 2/2 at measure 147, to 3/2 at measure 148, to 4/4 at measure 149, to 3/4 at measure 154, and to 4/4 at measure 157. The music consists of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings like 'f' and 'p'.

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Musical score for measures 192 to 207. The score is written for a single melodic line on a treble clef staff. The key signature and time signature change throughout the piece.

- Measure 192:** Key of D major (one sharp), 4/4 time. The melody consists of eighth and sixteenth notes.
- Measure 193:** Key of D major, 4/4 time. Continuation of the eighth and sixteenth note patterns.
- Measure 194:** Key of D major, 3/4 time. The tempo changes to a half note.
- Measure 195:** Key of C major (no sharps or flats), 3/4 time. Continuation of the half note melody.
- Measure 196:** Key of C major, 4/4 time. The tempo changes back to eighth and sixteenth notes.
- Measure 197:** Key of D major, 4/4 time. Continuation of the eighth and sixteenth note patterns.
- Measure 198:** Key of D major, 4/4 time. Continuation of the eighth and sixteenth note patterns.
- Measure 199:** Key of C major, 3/4 time. The tempo changes to a half note.
- Measure 200:** Key of D major, 3/4 time. Continuation of the half note melody.
- Measure 201:** Key of D major, 3/4 time. Continuation of the half note melody.
- Measure 202:** Key of C major, 4/4 time. The tempo changes to eighth and sixteenth notes.
- Measure 203:** Key of C major, 4/4 time. Continuation of the eighth and sixteenth note patterns.
- Measure 204:** Key of C major, 4/4 time. Continuation of the eighth and sixteenth note patterns.
- Measure 205:** Key of D major, 4/4 time. Continuation of the eighth and sixteenth note patterns.
- Measure 206:** Key of C major, 3/4 time. The tempo changes to a half note.
- Measure 207:** Key of C major, 3/4 time. Continuation of the half note melody.

208

209

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222 WII

223 WII

224 WII

225 WII

226 WII

227 WII

228 WII

229 WII

230 WII

231 WII:

232

233

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243

244



245 Lm

Measures 1-5 of exercise 245 Lm. The piece is in D major, common time. It begins with a half note D, followed by eighth notes E, F#, G, A, B, C, D. Measure 2 has eighth notes E, F#, G, A, B, C, D. Measure 3 has eighth notes E, F#, G, A, B, C, D. Measure 4 has eighth notes E, F#, G, A, B, C, D. Measure 5 has eighth notes E, F#, G, A, B, C, D.

246 Rd

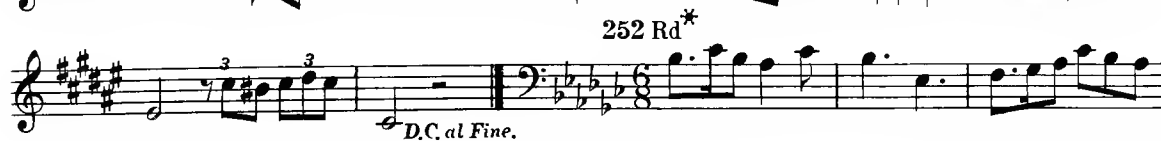
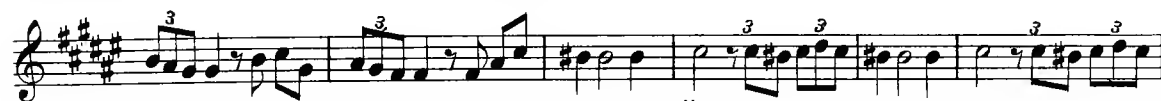
Measures 1-5 of exercise 246 Rd. The piece is in D minor, 6/8 time. It begins with a half note D, followed by eighth notes E, F, G, A, B, C, D. Measure 2 has eighth notes E, F, G, A, B, C, D. Measure 3 has eighth notes E, F, G, A, B, C, D. Measure 4 has eighth notes E, F, G, A, B, C, D. Measure 5 has eighth notes E, F, G, A, B, C, D.

247 Lm

Measures 1-5 of exercise 247 Lm. The piece is in D minor, 3/4 time. It begins with a half note D, followed by eighth notes E, F, G, A, B, C, D. Measure 2 has eighth notes E, F, G, A, B, C, D. Measure 3 has eighth notes E, F, G, A, B, C, D. Measure 4 has eighth notes E, F, G, A, B, C, D. Measure 5 has eighth notes E, F, G, A, B, C, D.

248 Rd

Measures 1-5 of exercise 248 Rd. The piece is in D minor, 3/4 time. It begins with a half note D, followed by eighth notes E, F, G, A, B, C, D. Measure 2 has eighth notes E, F, G, A, B, C, D. Measure 3 has eighth notes E, F, G, A, B, C, D. Measure 4 has eighth notes E, F, G, A, B, C, D. Measure 5 has eighth notes E, F, G, A, B, C, D.



254 Wll

255 Lm\*

256 Wll

257 Wll

258 Cl\*

The musical score consists of five systems of staves. The first system (measures 254-255) is in G major (three sharps) and 2/4 time. The second system (measures 256-257) is in G major (three sharps) and 2/4 time. The third system (measure 258) is in G major (three sharps) and 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings.



259 Cl\*

*Fine**D. C. al Fine*

260 Rd



## 261 Cl\*



## 262 Hs\*



## 263 Rd



# MELODIA - BOOK III

## SIXTH SERIES

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



## 6 Bn\*



## 7 Bn



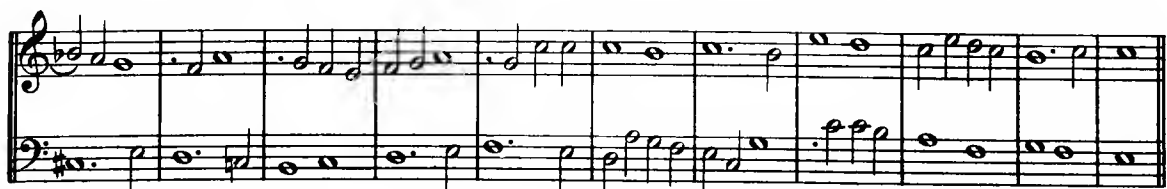
## 8 Wn



## 9 Wn



## 10 Lw



## 11 Kb\*



12 Hg 13 Du\* 103

14 Wn

15 Ts



## 16 Wn



## 17 Wn



## 18 Wn



## 19 Wn



## 20 Wn\*



## 21 Wn



22 Wn

Measure 22: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time. Measure 23: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

23 Wn

Measure 23: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 24: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time.

24 Wn

Measure 24: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time. Measure 25: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

Measure 25: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 26: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time.

25 Wn

Measure 25: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 26: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time.

Measure 26: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time. Measure 27: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

26 Wn\*

Measure 26: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time. Measure 27: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time.

Measure 27: Treble clef, B-flat major, 6/4 time. Bass clef, B-flat major, 6/4 time. Measure 28: Treble clef, C major, 4/4 time. Bass clef, C major, 4/4 time.

27 Wn

Two staves of music. The top staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). The bottom staff is in bass clef, 3/4 time, with a key signature of one sharp (F#). The music consists of eighth and quarter notes, with some rests.

Continuation of the previous system, showing the final measures of the two staves.

28 Wn

Two staves of music. The top staff is in treble clef, C major, 4/4 time. The bottom staff is in bass clef, C major, 4/4 time. The music consists of eighth and quarter notes, with some rests.

29 Wn\*

Two staves of music. The top staff is in treble clef, 6/8 time, with a key signature of one sharp (F#). The bottom staff is in bass clef, 6/8 time, with a key signature of one sharp (F#). The music consists of eighth and quarter notes, with some rests.

30 Wn\*

Two staves of music. The top staff is in treble clef, C major, 4/4 time. The bottom staff is in bass clef, C major, 4/4 time. The music consists of eighth and quarter notes, with some rests.

Continuation of the previous system, showing the final measures of the two staves.

31 Wn\*

Two staves of music. The top staff is in treble clef, 3/4 time, with a key signature of two flats (Bb, Eb). The bottom staff is in bass clef, 3/4 time, with a key signature of two flats (Bb, Eb). The music consists of eighth and quarter notes, with some rests.

Continuation of the previous system, showing the final measures of the two staves.



36 Hg

37 Hg\*

38 Hg\*

39 Hg

40 Na

41 Wb



44 Hg

45 Na

46 Hd\*

The musical score is written in treble and bass staves. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The score consists of eight systems of two staves each. The first system is for 44 Hg, the second for 45 Na, and the third for 46 Hd\*. The notation includes various musical symbols such as notes, rests, and accidentals.









## 53 Wb



## 54 St\*



## 55 Hg\*



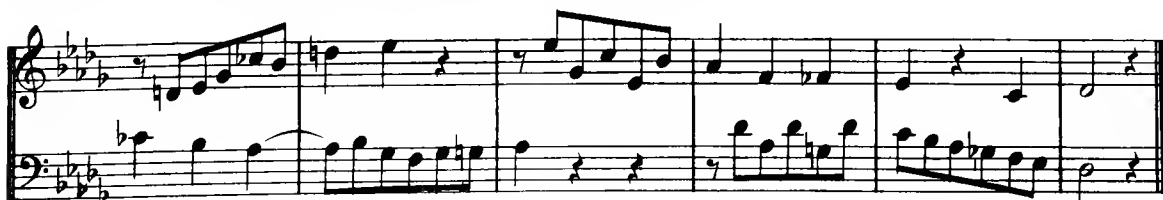


## 58 Wb











## 67 Sn - W11



## 68 Sb - W11

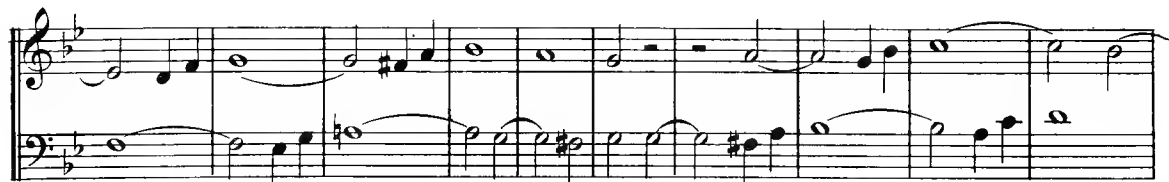


## 69 Sb - W11



## 70 Sb - W11





The musical score is written for two staves, treble and bass, in a key of three sharps (F#, C#, G#) and a 4/4 time signature. The piece is titled '72 Pa \*'. The notation includes various musical symbols such as notes, rests, and accidentals. The score is organized into eight systems, each consisting of a treble staff and a bass staff. The first system begins with a treble staff starting on a whole note G4 and a bass staff starting on a whole note F3. The second system features a treble staff with a half note G4 and a bass staff with a half note F3. The third system shows a treble staff with a half note G4 and a bass staff with a half note F3. The fourth system has a treble staff with a half note G4 and a bass staff with a half note F3. The fifth system features a treble staff with a half note G4 and a bass staff with a half note F3. The sixth system shows a treble staff with a half note G4 and a bass staff with a half note F3. The seventh system has a treble staff with a half note G4 and a bass staff with a half note F3. The eighth system features a treble staff with a half note G4 and a bass staff with a half note F3.

73 Pa

Musical score for exercise 73 Pa, measures 1-12. The score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation consists of two staves per system, with a treble staff on top and a bass staff on the bottom. The melody in the treble staff features eighth and sixteenth notes, often beamed together, with some rests. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. Measure 12 ends with a double bar line.

74 Pa\*

Musical score for exercise 74 Pa\*, measures 1-4. The score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation consists of two staves per system, with a treble staff on top and a bass staff on the bottom. The melody in the treble staff is characterized by frequent sixteenth-note runs. The bass staff has a more rhythmic accompaniment with eighth and sixteenth notes. Measure 4 ends with a double bar line.



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

78

79

79









87 Mi Canon for two voices

A B



## 88 Mi Canon for two voices

88 Mi Canon for two voices

A B



## 89 Mi Canon for two voices

89 Mi Canon for two voices

A B



The musical score is written for two voices, likely soprano and alto, using a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The piece is a fugue, characterized by its intricate counterpoint and rhythmic complexity. The notation includes many sixteenth and thirty-second notes, as well as various rests and accidentals. The piece concludes with a final cadence in the eighth system.

## SEVENTH SERIES

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

The image displays a musical score for the 'SEVENTH SERIES' of one-part exercises. The exercises are numbered 1 through 12 and are arranged in a single system across 12 staves. The exercises are as follows:

- Exercise 1:** Treble clef, 4/4 time, key of C major. It consists of two measures of eighth-note runs.
- Exercise 2:** Treble clef, 4/4 time, key of C major. It consists of two measures of eighth-note runs.
- Exercise 3:** Treble clef, 4/4 time, key of C major. It consists of two measures of eighth-note runs.
- Exercise 4:** Treble clef, 4/4 time, key of C major. It consists of two measures of eighth-note runs.
- Exercise 5:** Treble clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 6:** Treble clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 7:** Treble clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 8:** Treble clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 9:** Treble clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 10:** Bass clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 11:** Bass clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.
- Exercise 12:** Bass clef, 4/4 time, key of G major. It consists of two measures of eighth-note runs.

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The musical score consists of ten systems of two staves each (treble and bass). Measure 33 is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 34 continues in 3/4 time. Measure 35 is in 4/4 time with a key signature of three sharps. Measure 36 is in 6/8 time with a key signature of three sharps. Measure 37 is in 3/4 time with a key signature of three sharps. Measure 38 is in 2/4 time with a key signature of three sharps. Measure 39 is in 2/4 time with a key signature of three sharps. Measure 40 is in 6/4 time with a key signature of three sharps. The notation includes various note values, rests, and accidentals, with some measures containing complex rhythmic patterns.

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56

5-57-67645-200

57



59



60



61



62 La\*

63 Ha

64 W11

65 W11

66 W11

67 La

68 W11

69 W11

70 W11

71 W11

72 W11

Detailed description: This page contains musical notation for measures 67 through 72. Measure 67 is marked 'La' and features a piano melody in treble clef. Measures 68 through 72 are marked 'W11' and feature a double bass line in bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 3/4. The piano part in measure 67 consists of eighth and sixteenth notes. The double bass part in measures 68-72 consists of eighth and sixteenth notes, with some triplets and slurs. Measure 72 ends with a double bar line and repeat dots.

73 W11

74 W11

75 W11

76 W11

77 W11

78 W11



83 Lm

84 Lm

85 Lm

1. 2.

86 Lm

This musical score is for measures 83 through 86, marked 'Lm' (Lento). It is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is organized into four systems, each containing two staves. The first system (measures 83-84) is in treble clef. The second system (measures 85-86) is in bass clef. Measure 84 features a 2/4 time signature change. Measure 85 includes first and second endings. Measure 86 features a 6/8 time signature change. The notation includes various note values, rests, and dynamic markings.

87 Lm

88 Lm

89 Bh

90 Bh

91 Bh\*



## 92 Bb\*

1.

2.

## 93 Bb\*

5-57-67645-200

This musical score page contains measures 94 through 106. The notation is arranged in a system of two staves per measure, alternating between treble and bass clefs. The key signature changes from two flats (B-flat, E-flat) to one flat (B-flat) at measure 96, and then to no sharps or flats (C major) at measure 100. The time signature is 3/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, and 106 are printed above their respective staves. The score concludes with a double bar line at the end of measure 106.

107 108 109 110 111 112 113 114 115 116 117

This musical score page contains measures 107 through 117. The notation is written on ten systems, each with a treble and bass staff. The key signature changes from two flats (B-flat, E-flat) to two sharps (F-sharp, C-sharp) at measure 109, and then to three sharps (F-sharp, C-sharp, G-sharp) at measure 113. The time signature is 3/4. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. Measure 111 contains a triplet of eighth notes. The score concludes with a double bar line at the end of measure 117.



This musical score page contains measures 125 through 127. It is written for piano and features a complex harmonic language with frequent chromaticism and accidentals. The notation is spread across 15 staves. Measures 125 and 126 are in 4/4 time, while measure 127 is in 12/8 time. The key signature is B-flat major (two flats). The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and slurs. Measure numbers 125, 126, and 127 are clearly marked above their respective staves.

128 Bb

129 Br

130 Bb

131 Bb

132 B $\sharp$

133 B $\flat$

134 B $\sharp$

135 B $\sharp$ \*

136 B $\flat$

137 Wg

5-57-67 645-200

# EIGHTH SERIES

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

The image displays six systems of two-part musical exercises, each consisting of a treble and bass staff. The exercises are numbered 1 through 6. Exercise 1 is in 4/4 time, starting with a treble staff melody and a bass staff accompaniment. Exercise 2 is also in 4/4 time, featuring a treble staff melody and a bass staff accompaniment. Exercise 3 is in 4/4 time, with a treble staff melody and a bass staff accompaniment. Exercise 4 is in 4/4 time, with a treble staff melody and a bass staff accompaniment. Exercise 5 is in 4/4 time, with a treble staff melody and a bass staff accompaniment. Exercise 6 is in 4/4 time, with a treble staff melody and a bass staff accompaniment. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, and modulations between different keys.



This page of musical notation consists of eight systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

System 1: Treble staff begins with a 4-measure rest, then continues with eighth and sixteenth notes. Bass staff has a 4-measure rest, then continues with eighth and sixteenth notes.

System 2: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.

System 3: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.

System 4: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.

System 5: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.

System 6: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.

System 7: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.

System 8: Treble staff continues with eighth and sixteenth notes. Bass staff continues with eighth and sixteenth notes.





11



12



This musical score consists of three systems of staves, each with a treble and bass clef. The first system (measures 13-14) is in 12/8 time and B-flat major. Measure 13 features a complex treble melody with eighth and sixteenth notes, while the bass line has a steady eighth-note accompaniment. Measure 14 continues this pattern. The second system (measures 15-16) changes to 4/4 time and D major. Measure 15 introduces triplets in both staves. Measure 16 continues with more complex rhythmic patterns and triplets. The third system (measures 17-18) remains in 4/4 and D major. Measure 17 features a treble melody with eighth-note triplets and a bass line with quarter notes. Measure 18 concludes with a final treble melody and a bass line with quarter notes. The score is written in a clear, professional style with standard musical notation.

13

14

15











# MELODIA - BOOK IV

## NINTH SERIES

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

1 Hn  
Thy name

2 Hn  
through - out the world. Springs up at

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

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

3 Mz  
Hear our all ap-pal-ling vengeance, Tear Cre - a - tion's vault a sund-er, Till its

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

4 Hd  
la tion down. A men, A men, A

5 Mz  
men. A men, A - men, A - men, A - men. Since I'm my - self, Sirs,

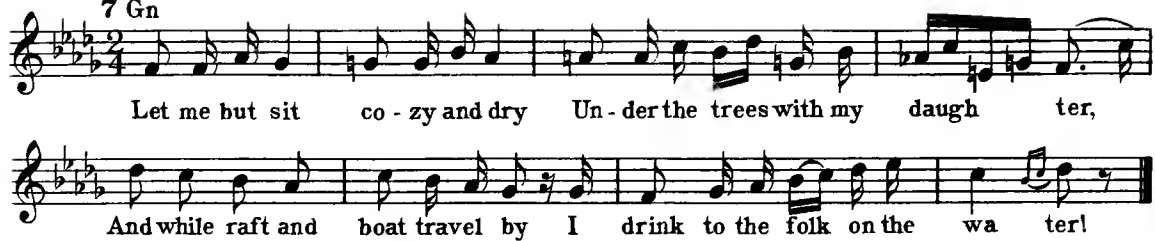
And not an oth er Spare me my lit - tle life To grow more

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

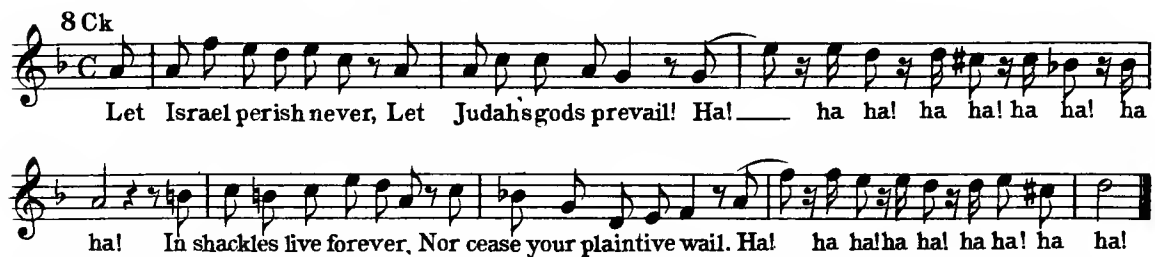
6 Mz  
Thou bad'st me to thy supper. Host of mine, Host would I turn: And

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

## 7 Gn



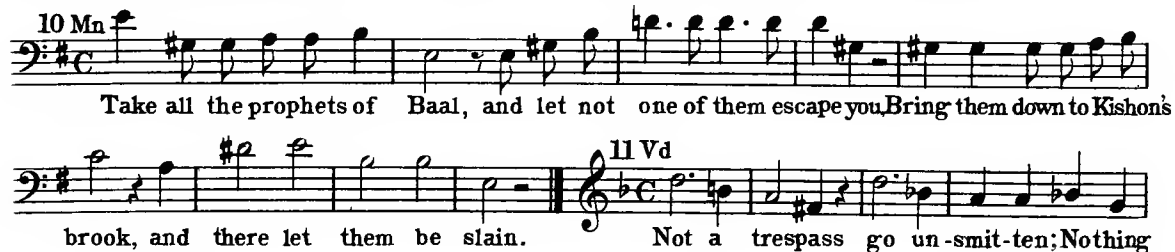
## 8 Ck



## 9 Fr



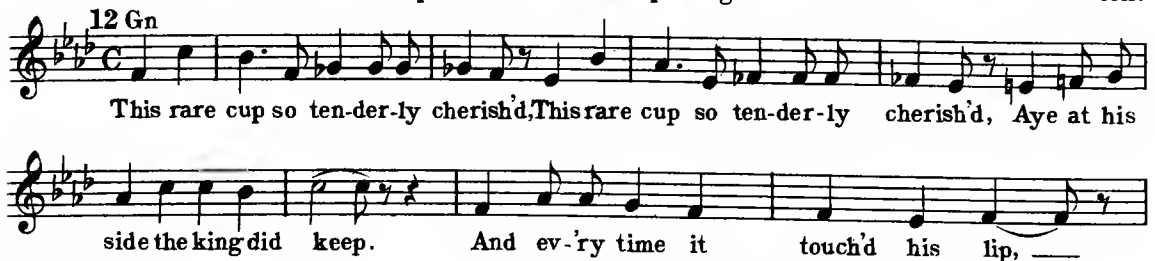
## 10 Mn



## 11 Vd

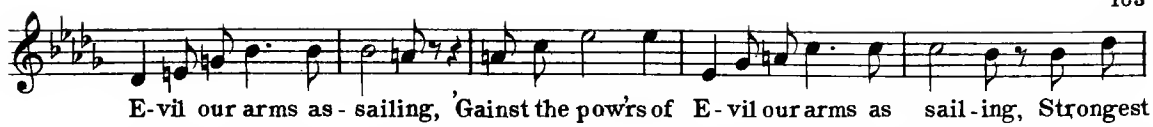


## 12 Gn



## 13 Gn






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

14 Hn



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

15 Hn




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



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

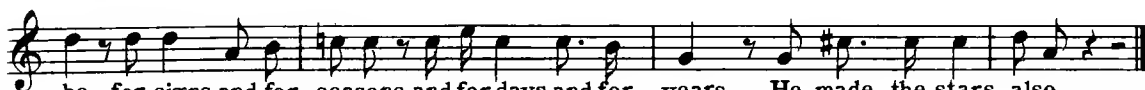
16 Hn



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



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



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

17 Hn



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

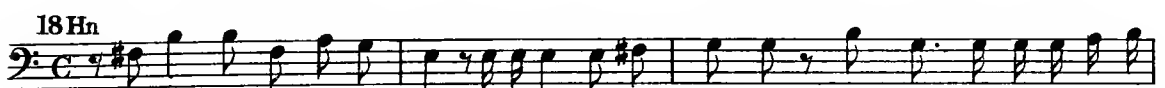


to one place And let the dry land appear and it was so. And God called the dry land



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

18 Hn



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



ment, from the waters which were above the firmament, And it was so. 19 Ab I'll make some de



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

## 20 Rs

Ei - a Ma - ter, fons a mo ris, me sen - ti - re vim do - lo ris fac

ut te cum la - ge - am. He trusted in

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

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

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

ed are heal ed, are heal

ed are heal ed. A

A men, A men, A

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

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

## 24 Vd

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

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

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

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

25 Fr

ter nal in Thy day of Judg ment. I gath-er in each soul im-

mor-tal, Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on

high! And which of you,—frail sons ter restrial, But which of you Can view undis-

may'd God enthron'd in light ce les-tial, All His might dis play'd?

26 Fr

Only the meek and childlike soul, Pure in heart and humble in spirit, pure in

heart and humble in spirit, May en-ter this bright,—ho-ly place.

27 Hn

But press'd by ardour now he runs. But press'd by ardour now he runs, Nor

heeds the call, and chiding voice, Nor heeds the call and chiding voice. Then scenting, then

28 Hd

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

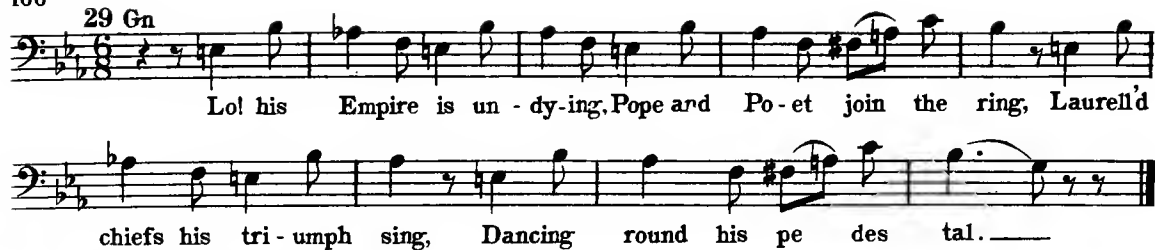
He is full of heaviness, He is full of heaviness, Thy rebuke hath

broken his heart. He look-ed for some to have pity on Him, but there was no

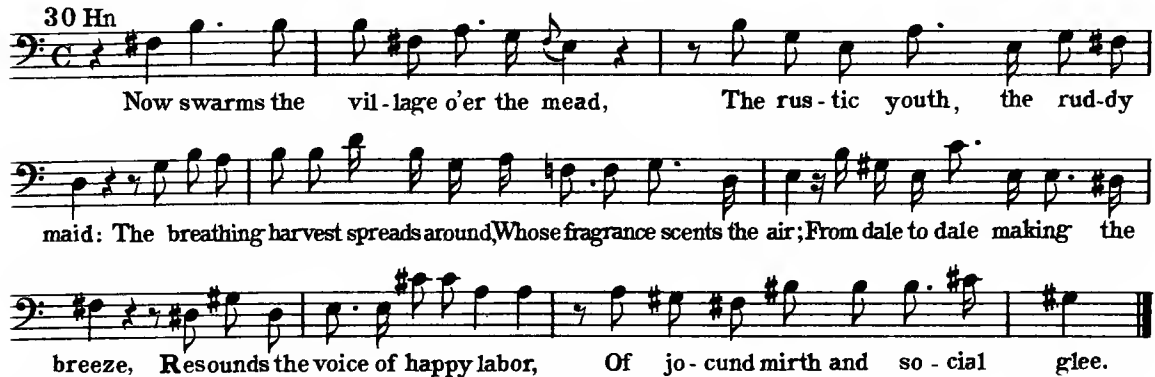
man: niether found He any to comfort Him. He looked for some to have

pity on Him, but there was no man, niether found He any to com-fort Him.

## 29 Gn



## 30 Hn



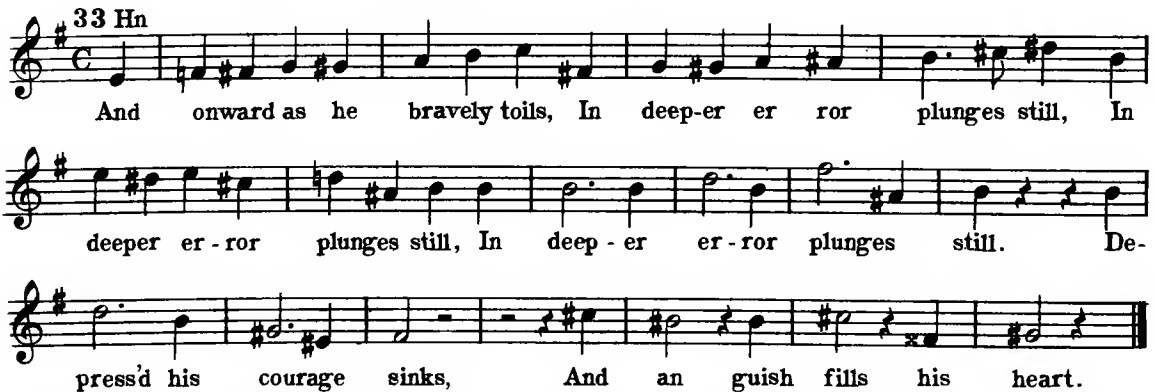
## 31 Vd



## 32 Fr



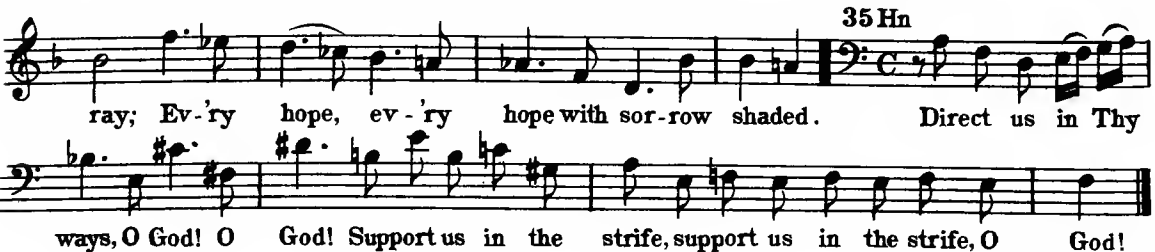
## 33 Hn



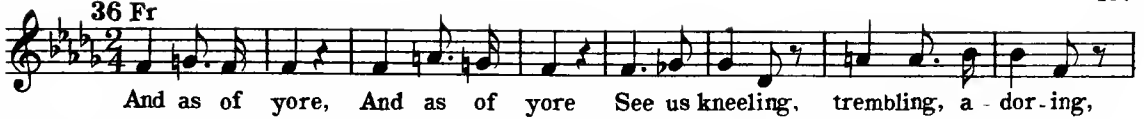
## 34 Fr



## 35 Hn



36 Fr



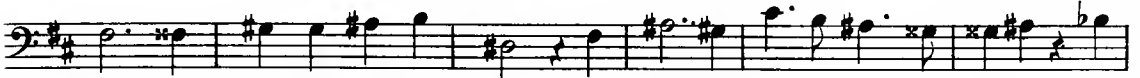
And as of yore, And as of yore See us kneeling, trembling, a - dor - ing,



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



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



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



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



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



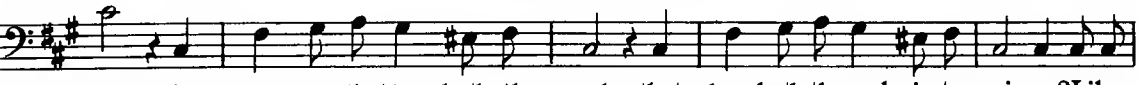
whiff from his pipe, the skipper he blew a whiff from his pipe And a scorn - ful laugh laughed



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



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



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



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



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



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



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





Lord will whet His sword, will whet His sword; and He hath bent his bow, and  
made it read-y, and made it read-y, read-y, Is not His word like a  
fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the  
rock? Is not His word like a fire, and like a ham-mer, a ham-mer that  
break-eth the rock? That break-eth the rock, that break-eth the rock; and like a  
fire like a ham-mer that break-eth the rock; is not His word like a  
hammer that break-eth the rock, is not His word like a hammer that breaketh  
the rock in-to pie-ces? Is not His word like a ham-mer that  
breaketh the rock? Grace on whom thou wilt be-stow-ing Save me Lord with mercy

flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!

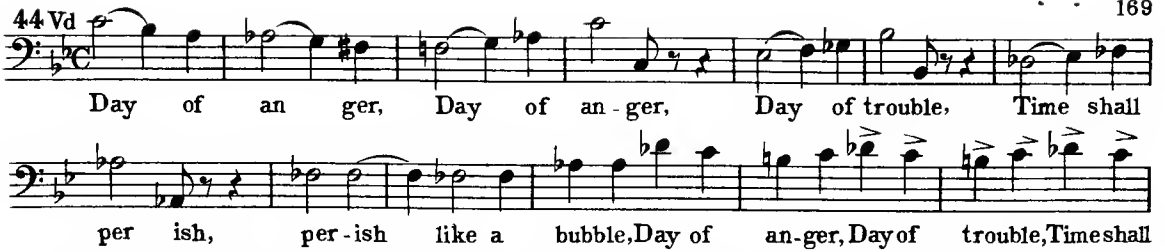
42 Gn  
What wealth is here, what wealth out-bidding gold, Of peace and love, and innocence untold!

What wealth is here, of peace and love, what wealth out-bidding gold!

43 Ck  
'Tis a Jewish woman taken in the vale, And she is passing fair!

She is fair? 'Tis well! Let her approach! Fair Jewish women may my mer-cy gain!

44 Vd



45 Vd



46 Ck



47 Bh\*





'Tis he, 'tis he, 'tis he who all a lone, 'tis he who all a  
 lone. a lone, who  
 all a - lone,  
 alone hath trod-den the winepress, all alone hath trodden the winepress, a - lone, yea, all a -  
 lone,  
 all a - lone, all a lone, to save  
 us, erring mor - tals, by cost-ly sac-ri fice, to save us, err-ing  
 mortals, by cost-ly sac-ri fice. Ye Prin ces, ye Prin  
 ces, now be-stir ye crown him Lord of all! Ye princes now bestir ye, crown him  
 Lord of all, crown him Lord of all! Ye Prin ces, now be -  
 stir ye, and crown him Lord of all, and crown him Lord of all! Ye Prin -  
 ces, now be - stir ye. crown him Lord, O crown him  
 Lord! Ye Prin - ces, now be -  
 stir ye, crown him Lord, O crown him Lord of all!

In vis ion I be- hold, In vis ion I be -  
hold how he, at God's right hand, with lightnings, smites the foe, how he, at God's right hand, with lightnings smites the  
foe! In vis ion I be hold, in vis ion I be  
hold, how he, at God's right hand, \_\_\_\_\_ with lightnings smites the  
foe. \_\_\_\_\_ to free his faith ful peo  
ple from wast ing care and woe, from wast ing care and woe,  
to free his faithful peo - ple from wast - - - ing care and woe. I  
stand here by the way, and lift my yearn ing eyes. O  
Lord in heav'n a bove re-ceive my sac

## 50 Be

ri - ficel In - car-nate fiend, what wilt thou now?  
What is thy plan, what is thy plan of dire de struction?

## 51 Ck

Not as the Con-queror comes, They the true hearted came, Not with the roll of the  
stirring drums And the trumpet that sings of fame; Not as the fly-ing come in si-lence and in  
fear, They shook the gloom with their hymns of loft y cheer.



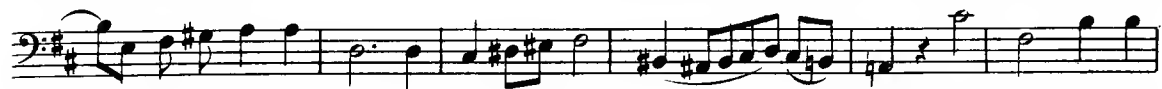
Dum pen de-bat Fi-li us, dum pen de-bat, dum pe de-bat, dum pen-

53 Ck



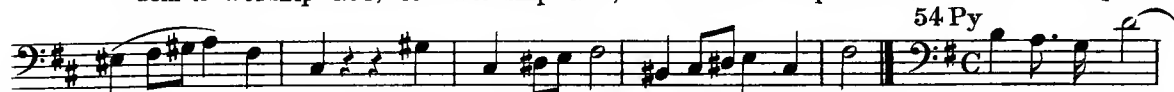
de-bat Fi-li us.

They have left unstain'd what there they found Free-



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

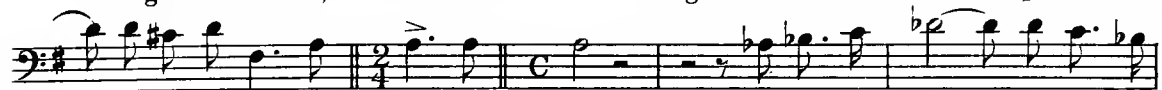
54 Py



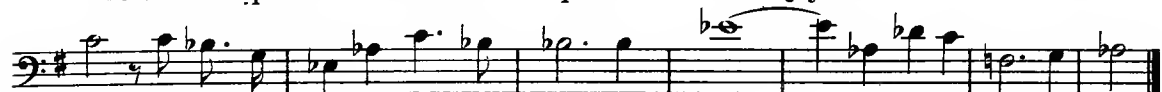
wor ship God, to wor - ship God. Mu-sic the fierc-



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



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

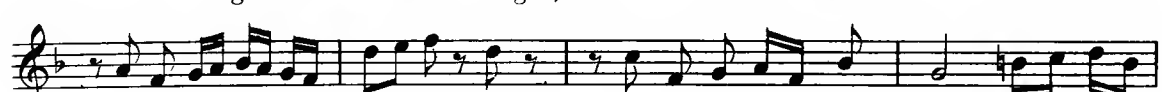


prove, And an-te date our bliss a bove, and an - te-date our bliss a bove.

55 Bh\*



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



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



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



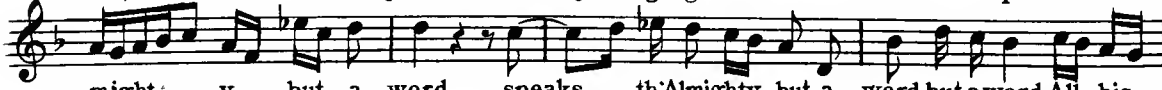
mighty but a word, speaks th'Almighty y but a word, All His



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



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



might y but a word, speaks th'Almighty but a word, but a word All his

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

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

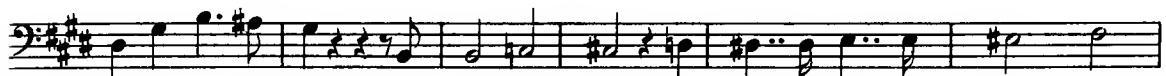
## 58 Wg



Out from the depth of darkness gazing upward, Sore have I long'd a love like hers to



gain; A beating heart was left me, for my torment, That I might still a



wake to all my pain! This quenchless flame I feel within me burn - ing,

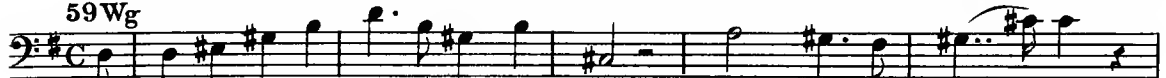


Can I, un happy one, love dare to call it? Ah no! It is but longing for re-lease,

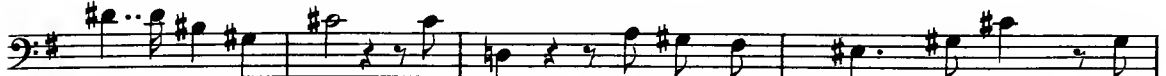


That I thro' such an angel might have peace, that I thro' such an angel might have peace!

## 59 Wg



A store of rarest treasures shalt thou see, pearls rich and cost ly,



stones beyond com pare. Be hold. and so con vince thyself how

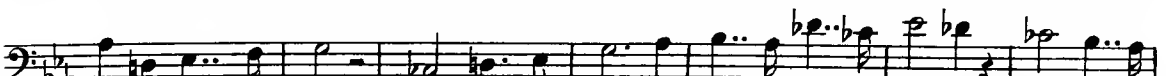


great is their val - ue. All these for a friend - ly roof I give thee.

## 60 Wg



Thee I be - seech, Kind angel sent from heav - en, Thou, who for me didst



win un - look'd for grace, Was there a fruitless hope to mock me giv - en, When thou didst



show me how to find re - lease? Thee I be seech, Kind an - gel sent from heaven,



Thou who for me didst win un - look'd for grace; Was there a fruit - less

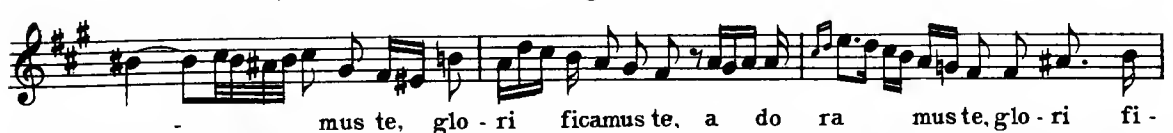
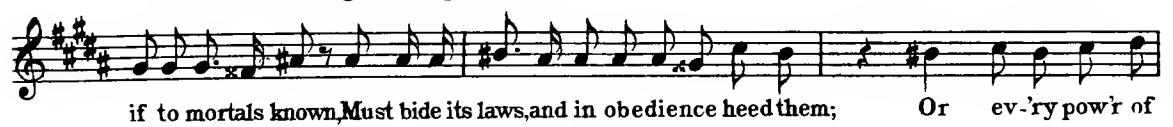
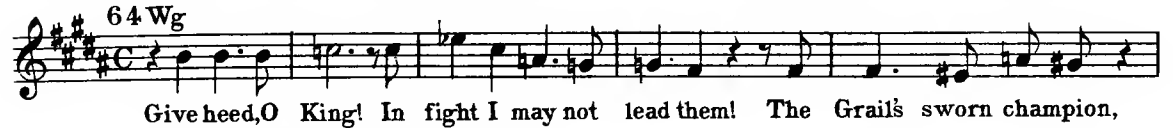
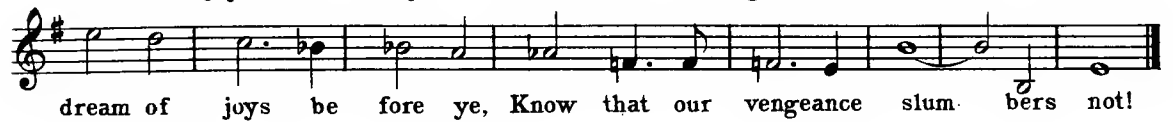
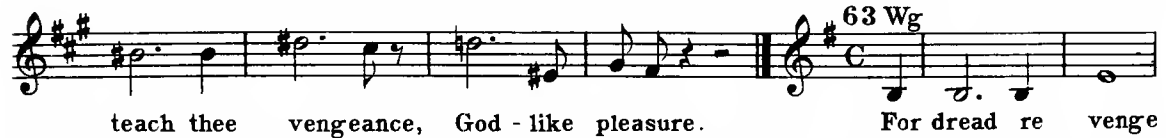
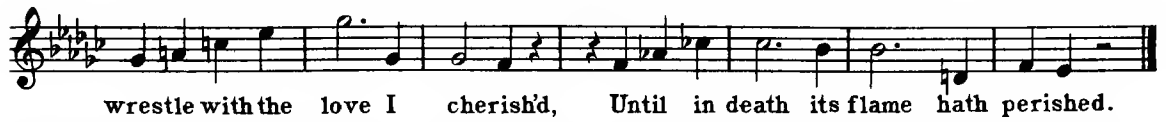


hope to mock me giv - en, When thou didst show me how to find re - lease?

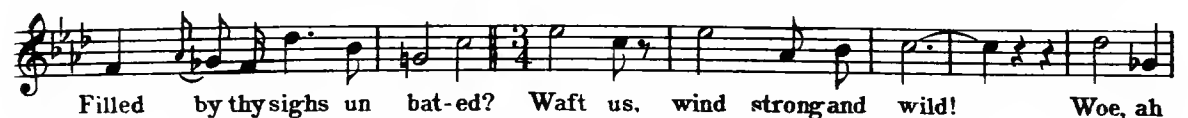
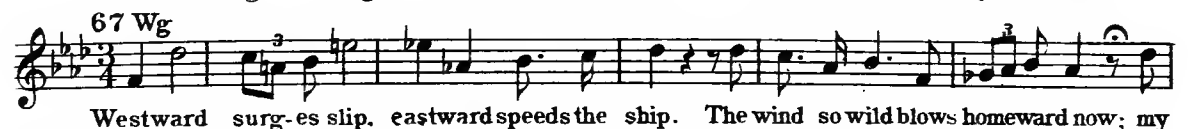
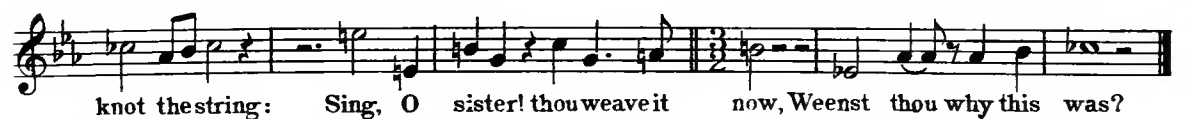
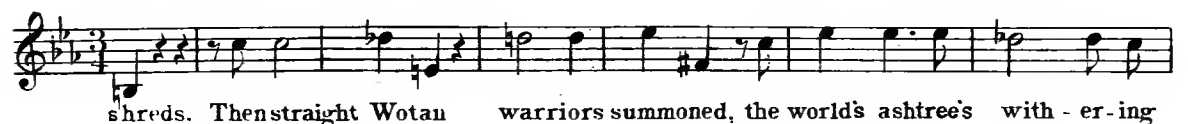
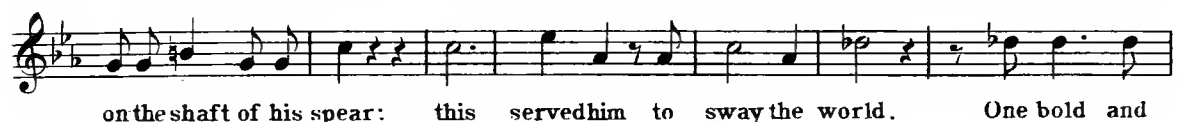
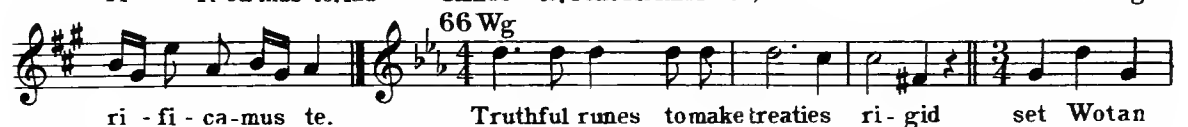
## 61 Wg



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







## TENTH SERIES

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

1 Hd

For sportive play, for sportive play,

For sportive play, for sportive play, for sportive play.

for sportive play we now pre-

for sportive play we now pre-

2 Hd

pare. Thou heedest but thy fan -

Thou heedest but thy fan

cy, heedest but thy fan cy but thy fan

3 Hd

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

cy, but thy fan - cy. A men,

men, a men, a men, a

a men, a men, a

4 Hd

men, a men, For we turn

men, a men. For we turn

ed ev-'ry one to his own way.

ed, for we turn ed.

5 Hd

But thou com-fortest my heart in its op-pres-

But thou comfortest my heart in its op-pres

sion, its op-pres-

sion, its op-pres

6 Bh

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

men. Praise and hon-or and glo-ry and

un-to God for-ev-er and for ev-er more. A

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

-men.

7 Hd

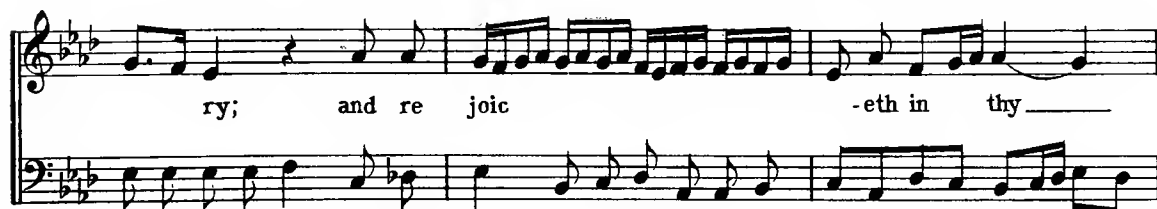


Age un-to age telleth forth all the wonders of thy glo



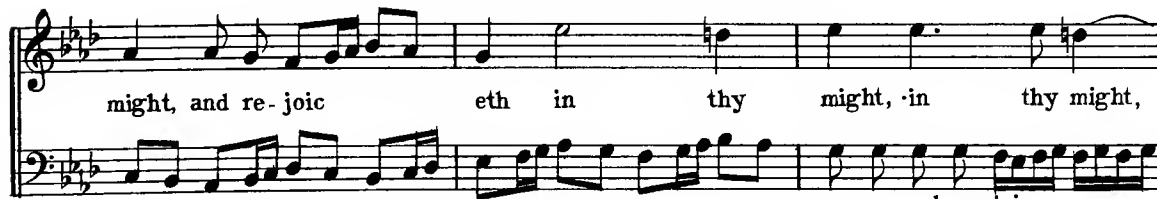
Age un-to age telleth forth all the wonders of thy glo

ry, and re joic - eth in thy might. \_\_\_\_\_



ry; and re joic - eth in thy \_\_\_\_\_

Age un-to age tell-eth forth all the wonders of thy glo



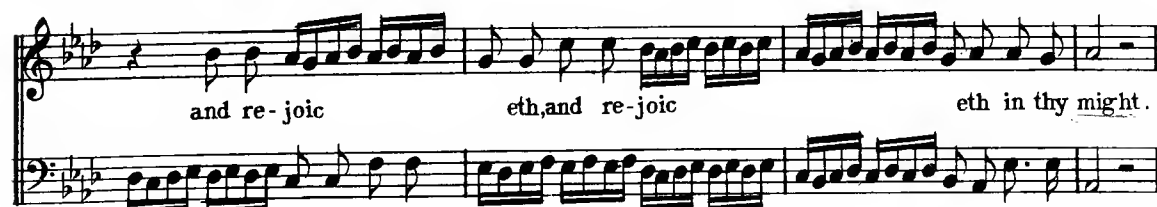
might, and re-joic eth in thy might, in thy might,

ry, and re-joic



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

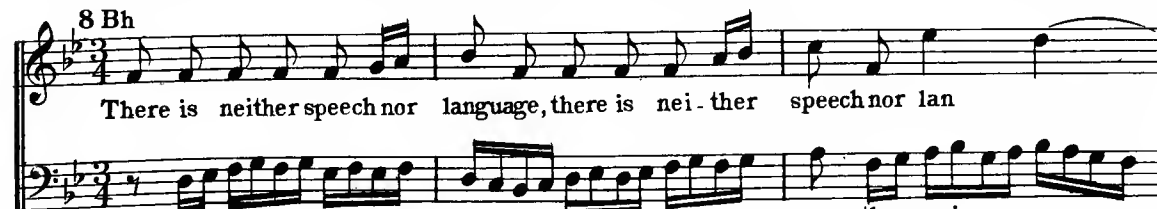
eth in — thy might, and re



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

joic eth, and re joic eth in thy might.

8 Bb



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

Nei

ther, nei

guage, there is nei - ther speech nor lan  
ther speech nor lan guage, there is nei - ther speech nor

guage, their voice  
language, there is nei - ther speech nor lan guage their voice can

cannot be heard. The dove  
not cannot be heard. Pin ing,

as he flut ters, his plaint soft ly  
long - ing, his

ut ters; he's cal ling, he's  
plaint gen tly ut ters; he's cal ling his lov'd one, The

cal ling his lov'd one. The dove. as he flut ters his  
dove. as he flut ters, his

plaint  
plaint soft - ly ut ters. he's cal ling, he's

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

10 Hd

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

eth a hap -  
eth, Love now u nit

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

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

- nit  
Love now u nit eth Love now u

eth a hap - py pair.  
nit eth a hap py pair.

**11 Mz**

Chri-ste e le

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

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

i son,e-le-i-son,Christee le - -

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

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

**12 Be\***

In glo

In glo -ri-a Dei pa tris, a men, a

-ri-a Dei, a men.

men a - men

**13 Bh**

Ky ri-e e-le

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

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

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

## 14 Bb\*

Ky-ri e elei - son, ele i

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

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

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

## 15 Bb

Cum sancto Spi ri - tu in glo -

Cum sancto spi ri - tu in glo

- ria Dei Patris, A - men, a -

ria Dei Patris A - men a - men

men

## 16 Bb\*

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

Chri - ste e - le i son. elei -

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

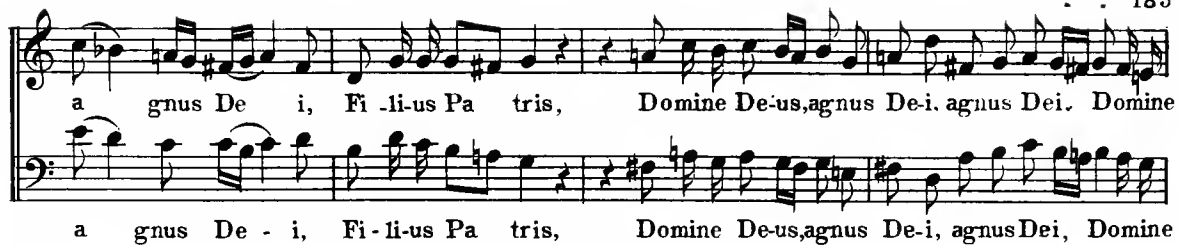
son, Chri - ste, Christe e - le - i - son, ele -



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

17 Bh

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



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



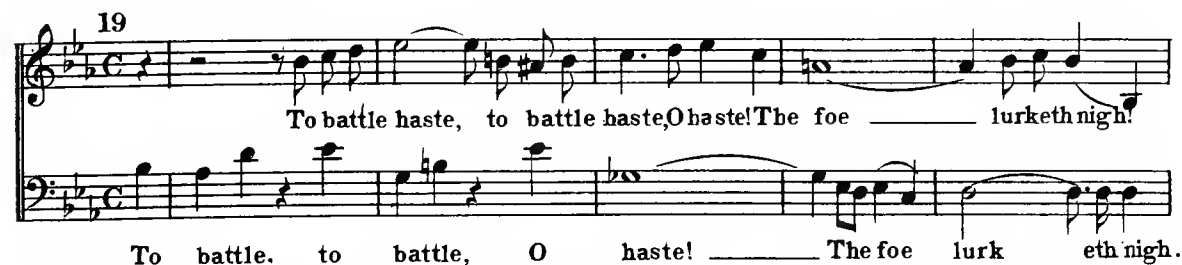
De-us, a gnus De - - i, Fi li us Pa tris.  
De-us, a gnus De-i, Fi - li-us Pa tris.



18 Bh  
Et ex Patre ex Patre na tum, et ex Patre, ex Patre na tum ante  
Et ex Patre, ex Patre, na tum et ex Patre, ex Patre, na



o - mnia Sae - cula, ante omnia saecula.  
- tum, ante o - - minia sae cu la.



19  
To battle haste, to battle haste, O haste! The foe \_\_\_\_\_ lurketh nigh!  
To battle. to battle, O haste! \_\_\_\_\_ The foe lurk eth nigh.



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



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

20 Fr

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

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

21 Fr \*

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

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

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

22 Cb

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

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

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

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

as of end-less day! Like a dove Like a dove

as of endless day! hov'rest thou,

Ah! Dream of de light, en kindling the soul,

hov'rest thou, Dream of de light, en - kind - ling the

O, why canst thou not ling er? Thou hov rest

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

like a dove! Ac-cur-sèd Ca-di,

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

ac-cur-sèd Ca di, A guest with in thy house didst

guest with in thy house didst slay, 'Tis time that

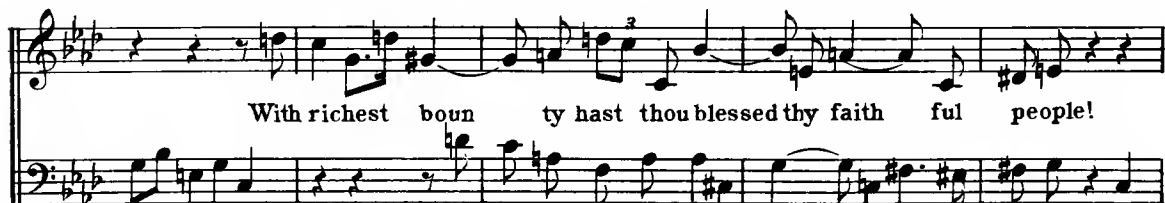
slay, Ac-cur-sèd Ca - di, thou di-est to day!

thou and life were part-ed; Thou di est to day!

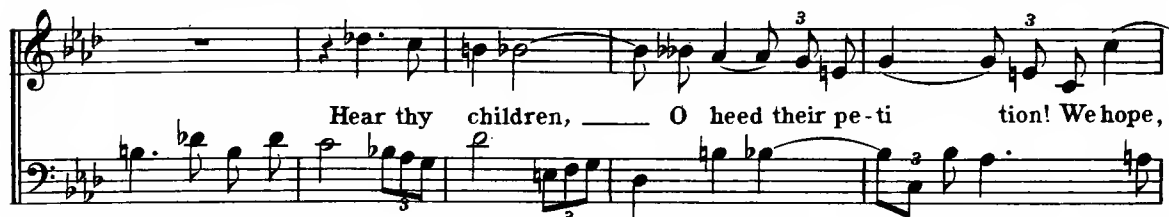
24



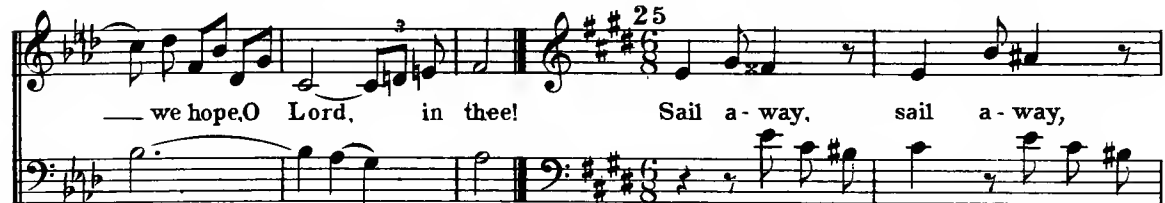
We hope, O Lord, in thee, we hope, we hope, Lord ——— we hope, O



Lord in thee. With bounty hast thou blessed thy — faith - ful people! We



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



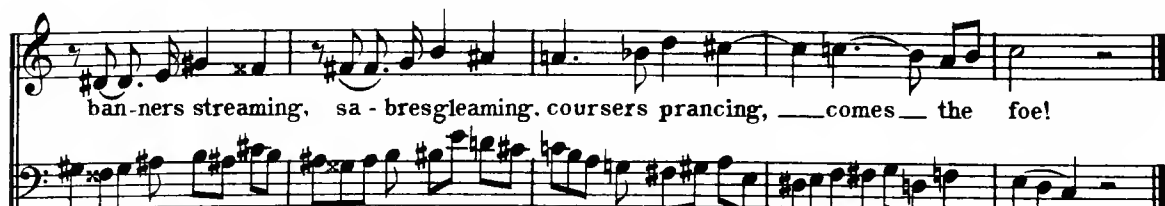
hope ——— in thee! Now to the east, now to the



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



Storm, beat, and wind, blow! We — de-fy ye! Swift ad - van - cing,



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

27

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

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

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

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

28

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

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

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

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

29

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

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

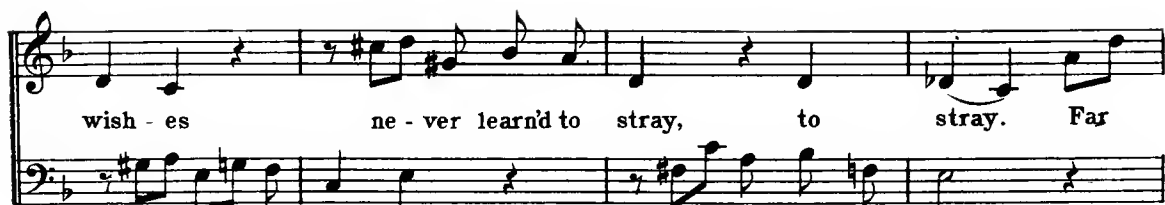
30

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

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

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

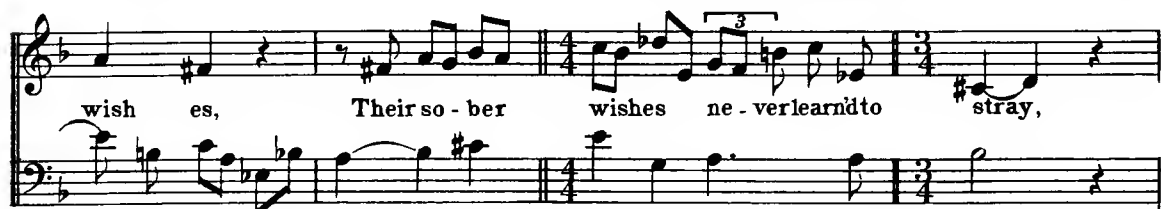
far, far from the madding crowd



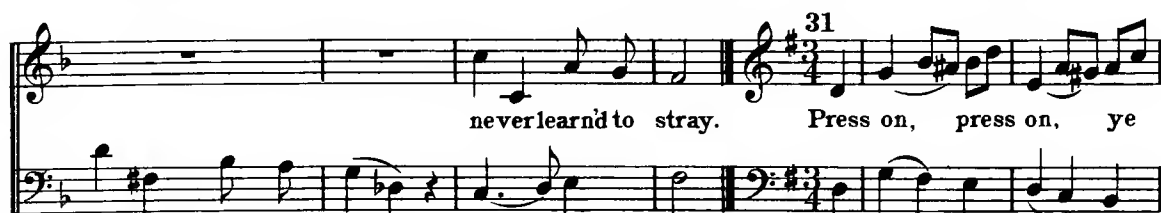
Their so ber wish es ne ver learnd to stray



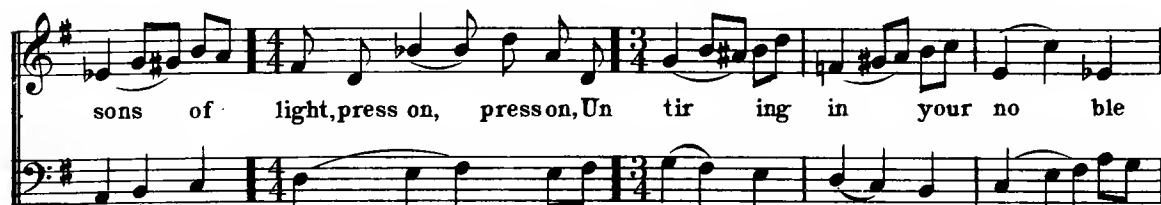
Far, far, far from the madding crowd



— Their so ber wish es ne - ver learnd to stray,



never learnd to stray, learnd to stray. Press on, press on, ye



sons of light, Un tir ing in your no ble



fight, Still tread - ing each new foe man, each foe - man down, And



batt ling for a bright - er crown, a bright er crown!

## ELEVENTH SERIES

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

1 *Mixolydian* — Bt

The first system of exercise 1 consists of four measures. The upper staff begins with a half note G4, followed by quarter notes A4, B4, and A4. The lower staff begins with a half note D3, followed by quarter notes E3, F3, and E3. The second system continues with more complex rhythmic patterns and intervallic relationships. The third system further develops the melodic lines. The fourth system concludes the exercise with a double bar line.

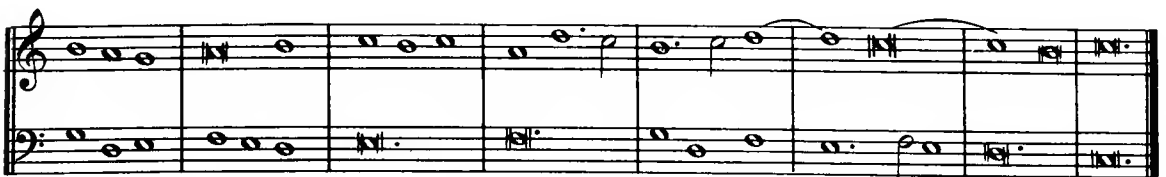
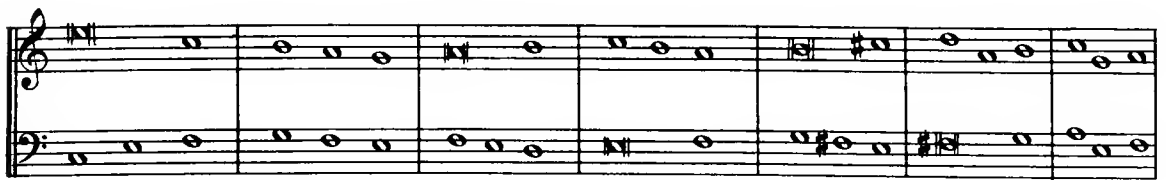
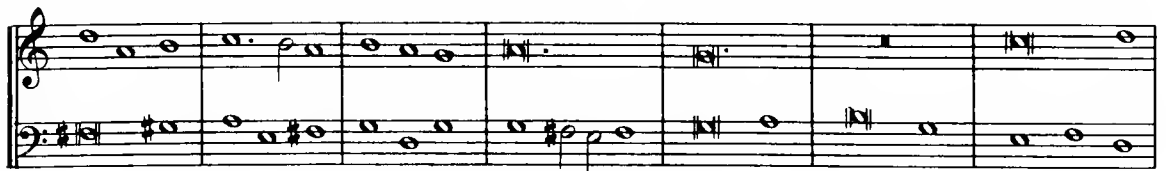
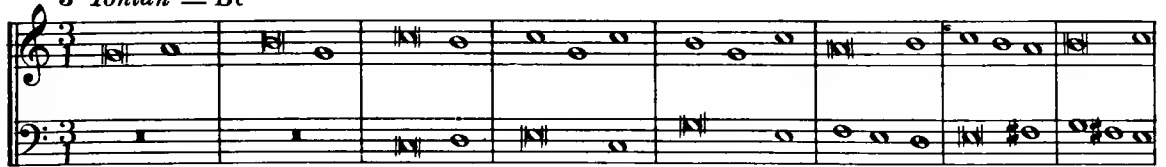
2 *Aeolian* — Bt

The first system of exercise 2 consists of four measures. The upper staff begins with a half note G4, followed by quarter notes A4, B4, and A4. The lower staff begins with a half note D3, followed by quarter notes E3, F3, and E3. The second system continues with more complex rhythmic patterns and intervallic relationships. The exercise concludes with a double bar line.





### 3 Ionian — Bt



### 4 Dorian — Bt





5 *Dorian* — Bt



6 *Mixolydian* — Bt









### 9 Phrygian — Bt



Be ne-di ctus, qui ve

Be ne di ctus, qui

nit in no-mi ne Do

ve nit in no-mi-ne Do

mi ni, in no-mi ne, in no-mi ne.

mi ni, in no-mi ne in no-mi ne

in no-mi ne Do mi ni.

in no-mi ne Do mi ni.

11 *Mixolydian* Ls Wll

Ex pan di ma-nus me as

Ex-pan di ma-nus me as ad te:

ad te: a ni-ma me a a ni-ma me a si cut ter

a - ni-ma me a a ni-ma me a si-cut ter ra si

ra si ne a qua ti bi

ne a-qua ti bi si ne a qua ti bi.

12 *Mixolydian* Ls

Be ne di ctus, qui ve nit in no

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

mi - ne Do mi - ni, in no mi

mi - ni in no mi - ne. Do mi - ni, in no

ne, in no mi - ne, in no mi - ne, in no mi - ne Do

mi - ne Do - mi - ni, in no mi - ne, in no mi ne. Do

mi ni. Do mi - ne De - us, Do - mi - ne De us

mi ni. Do - mi - ne De us, Do - mi - ne

Do - mi - ne De us, A - gnus De i, A - gnus De i, Agnus

De us, Do - mi - ne De us, A - gnus De - i, A gnus De - i,

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

Fi - li - us Pa - tris, Fi - li - us Pa tris Fi

Pa - tris. Fi li - us Pa tris.

li - us Pa - tris Fi li - us Pa tris.

## 14 Ionian Hn

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

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

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

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

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

se - cundum scrip - tu ras. Et ascen dit, et ascen - dit in coe lum,

## 15 Phrygian Ls

det ad de xteram Pa tris Audit-u -

se dit ad de xte - ram Pa tris Audi - tu - i me -

i me o da bis gau di um et -

o da bis gau di um et -

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

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

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

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



16 *Mixolydian* Ls

— ta humi li-a ta. Cru-ci-fi xus e ti am —

mi - li - a ta. Cru ci fi - xus e ti

pro no - bis,

am pro no bis. —

sub Pon - ti - o Pi la to pas -

— sub Ponti - o Pi la to pas sus

— sus et se pul tus est. Et re-sur-re-xit ter-ti

et se-pul tus est. — Et re-sur-re-xit

a di-e se cundum scriptu ras. Et ascen-dit in coe-lum, —

terti - a di e se-cun-dum scripturas. Et as-cen dit in coelum,

se det ad de-xte ram Pa tris.

se-det ad de-xte-ram Pa tris.

End of Melodia