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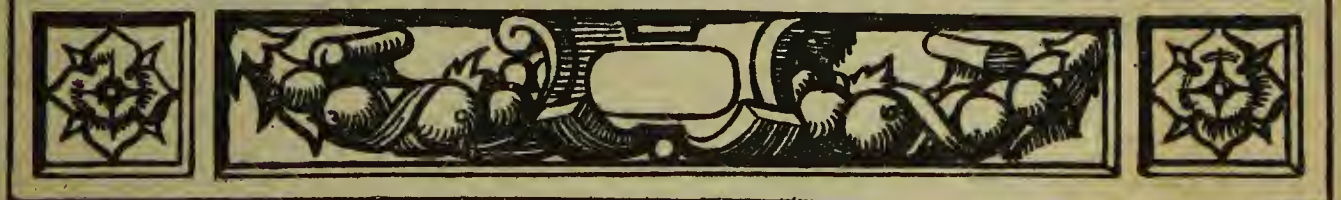
MUSIC PRIMERS

SOLFEGGI

BY

F. A. Marshall



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NOVELLO, EWER AND CO.'S MUSIC PRIMERS

EDITED BY DR. STAINER.

SEVENTY SOLFEGGI

FOR

CLASS-SINGING

BY

FLORENCE A. MARSHALL.

PRICE FOUR SHILLINGS.

Paper Boards, Five Shillings;
Or, in Three Parts, price One Shilling and Sixpence each.

92

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PREFACE.

I.

OF THE SOLFEGGI THEMSELVES.

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

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

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

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

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

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

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

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

II.

OF "MOVABLE DO" AND TONIC SOL-FA.

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

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

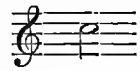
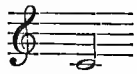
In all teaching that must be best which most closely follows the method of nature. Now, music is a language, and is best learned as speech is learned, the unconscious powers of memory, association, and reason, working together to guide the ear and inform the tongue. The first thing in music grasped by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

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

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

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

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

Nor is an accurate sense of pitch, the favourite stronghold of "Fixed Do" adherents, necessarily imparted by its means as expressed in Staff Notation. No doubt it may be and often is acquired on that system, if insisted on, and carefully followed up by the uniform tuning of instruments and forks. But this is not thanks to Staff Notation, for there the *name* is everything, and the fatal definition of the diatonic scale implied in comparing it to the "white keys of the pianoforte" seems as if it would never be done away with. Yet on a keyed instrument  is always C, though between two such instruments there may be a tone of difference in pitch. This makes such statements possible as the following, by a recent and an able and interesting writer (see Grove's Dictionary, part xx., p. 147), "A melodic effect (is) the only effect the memory can recall." . . . "An indication of absolute pitch is useless to a singer," and later, "The player has not to think of the sounds he makes before he makes them. When he sees, say, the symbol  its meaning to him in practice is not 'imagine such and such a sound,' but, 'do something on your instrument which will make the sound.'" So much the worse for the player. It is tantamount to saying that he need not be a musician, for he need not hear with his eyes. The sight of his ears, too, must be somewhat confused. That such a statement can be advanced as a plea for Tonic Sol-fa, shows how much has been done for the world in general by so-called "absolute pitch." Tonic Sol-faists themselves will be surprised at these assertions, for they make a point of insisting on the cultivation of the most accurate and delicate sense of pitch; their pupils being accustomed from an early stage to pitch their key-tones for themselves. But they do not confound the physical training of the ear with the thing—music.

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

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

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

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

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

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

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

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

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

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

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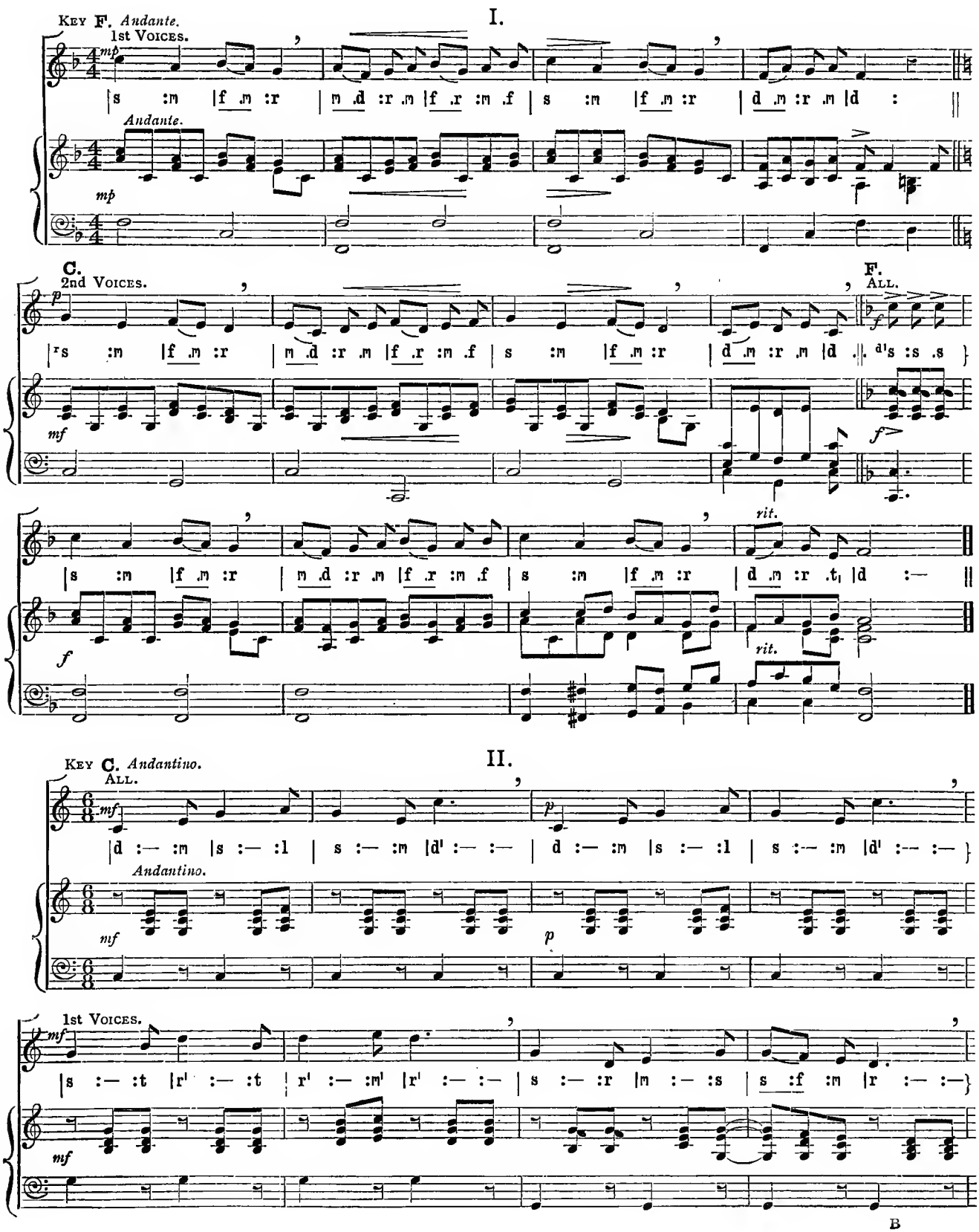
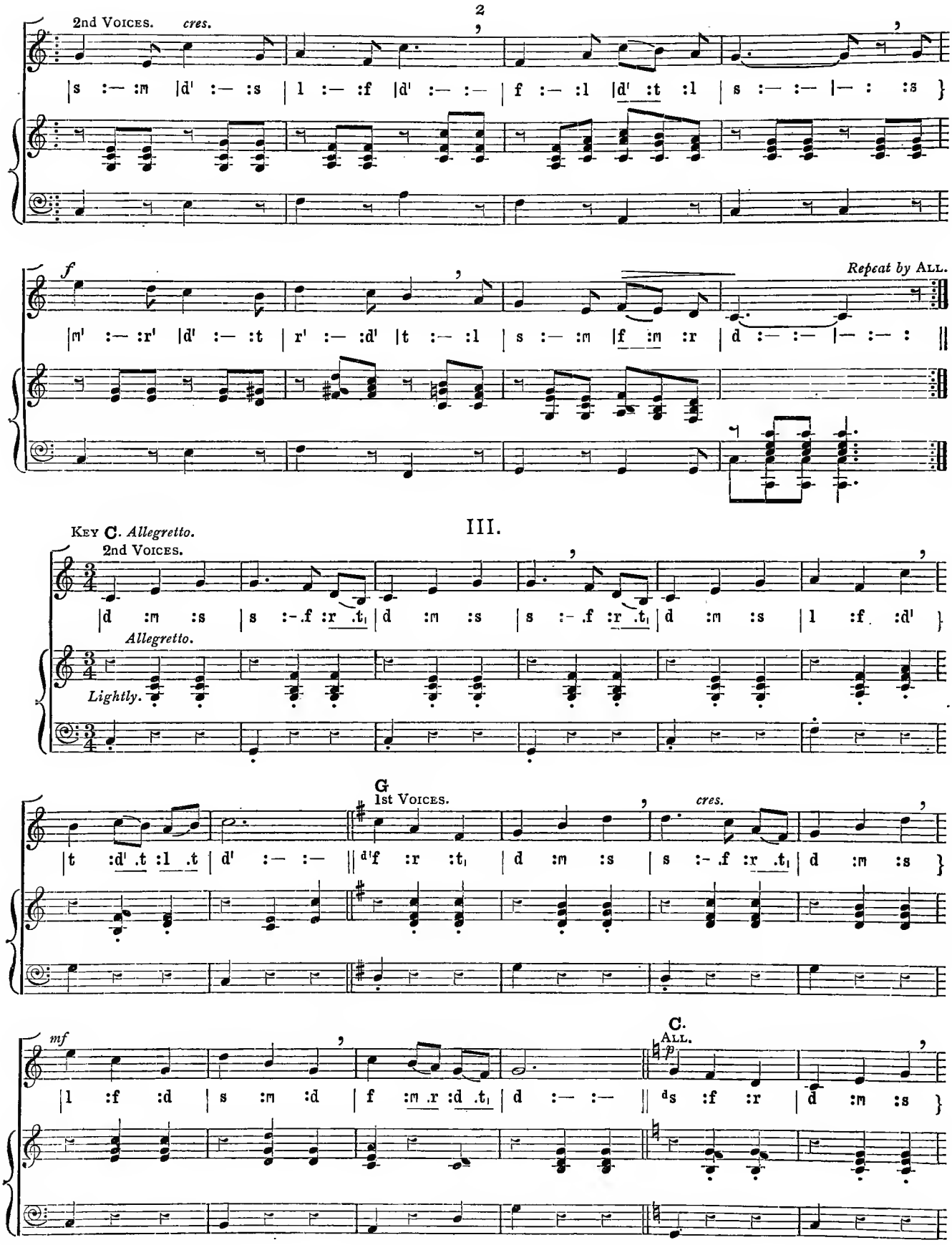
ACCOMPANIED SOLFEGGI.




2nd Voices.
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f
Repeat by All.
|m' :— :r' |d' :— :t | r' :— :d' |t :— :l | s :— :m |f :m :r | d :— :— |— :— : ||
III.
Key C. Allegretto.
2nd Voices.
|d :m :s | s :-.f :r .t1 | d :m :s | s :-.f :r .t1 | d :m :s | l :f :d' }
Allegretto.
Lightly.
G
1st Voices.
cres.
|t :d' .t :l .t | d' :— :— || d'f :r :t1 | d :m :s | s :-.f :r .t1 | d :m :s }
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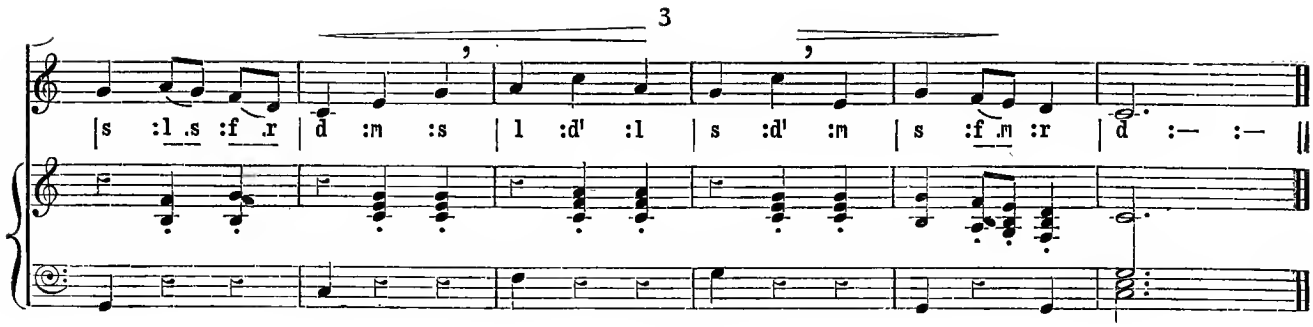

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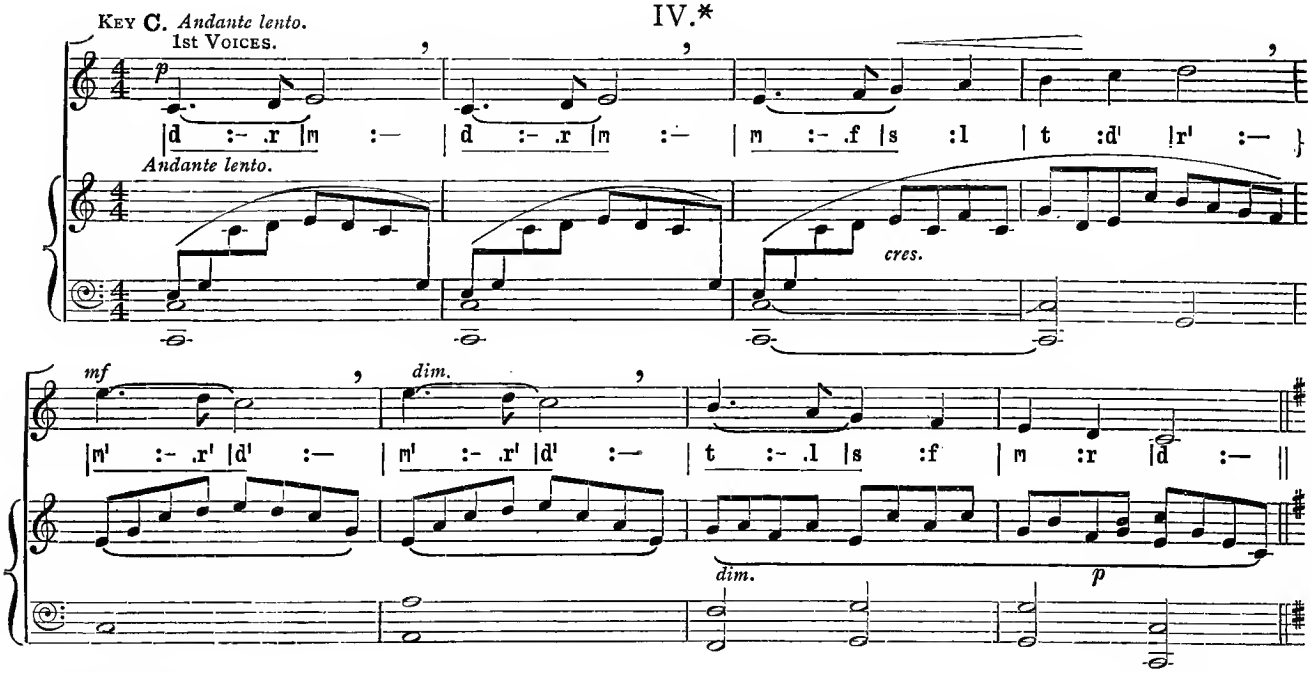
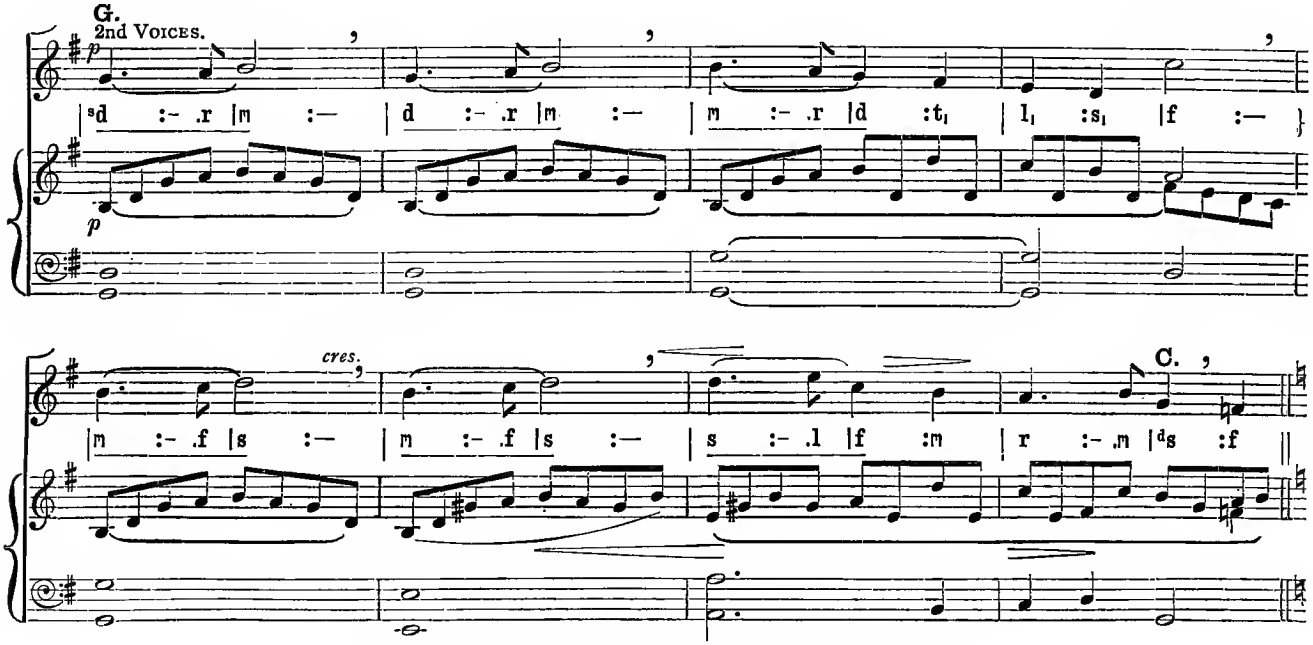
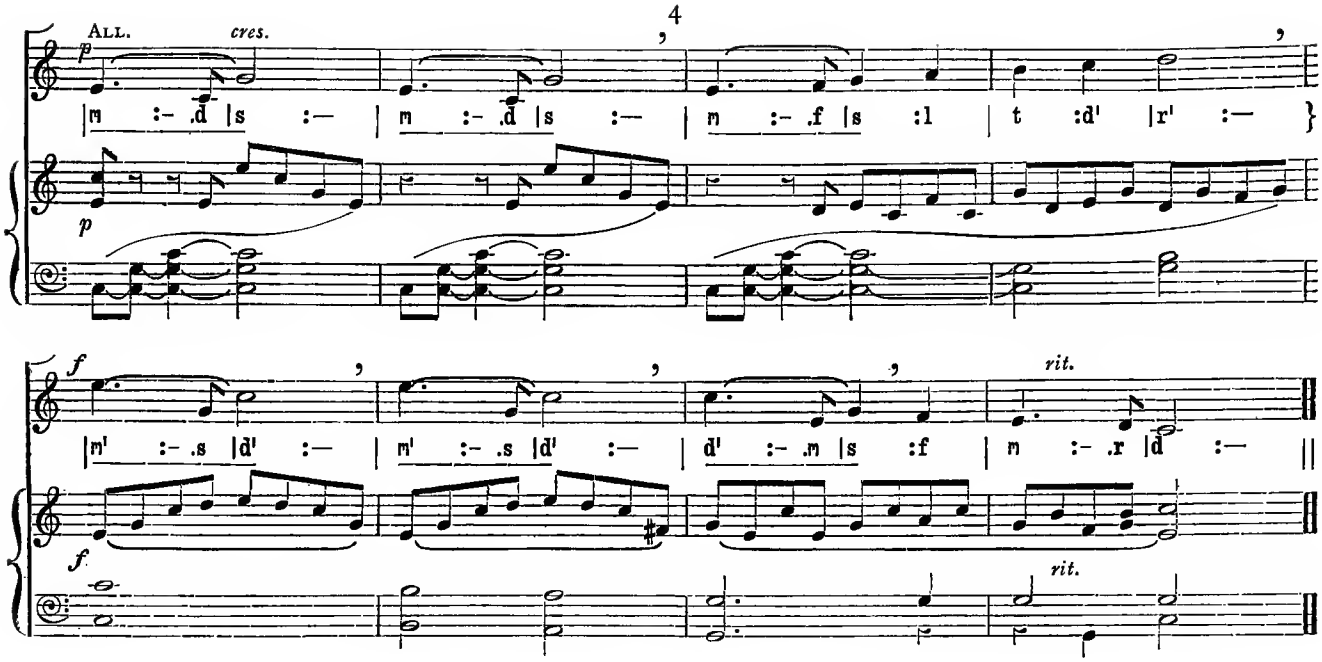
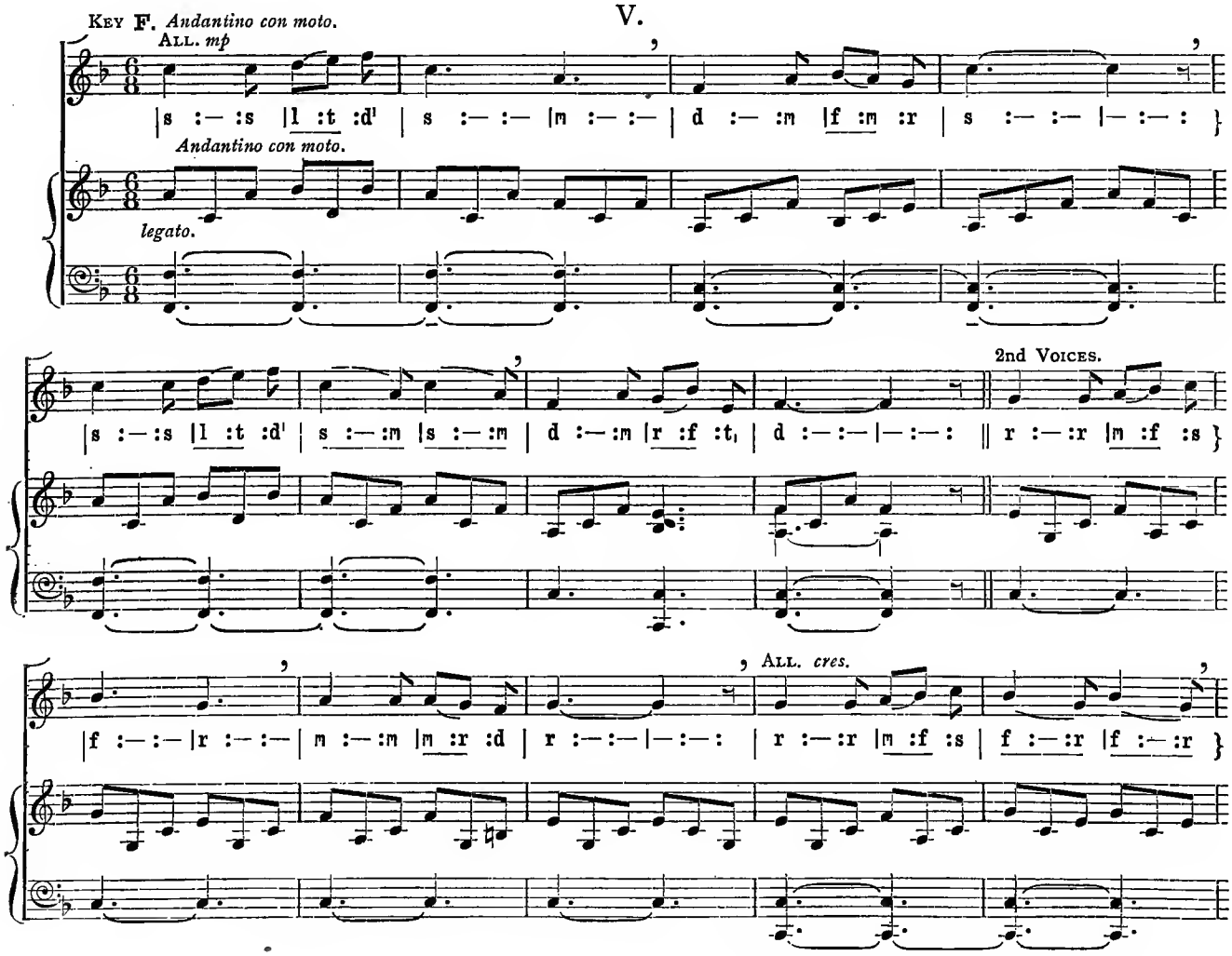


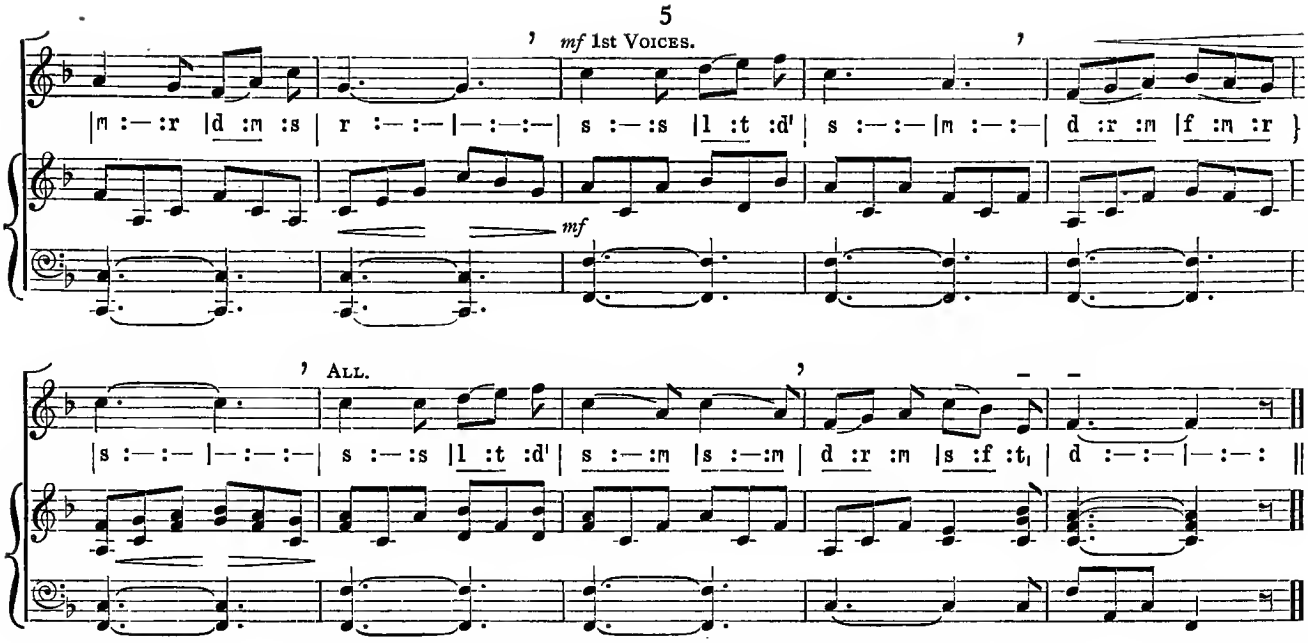


* Very young pupils should not attempt to slur this exercise at all.

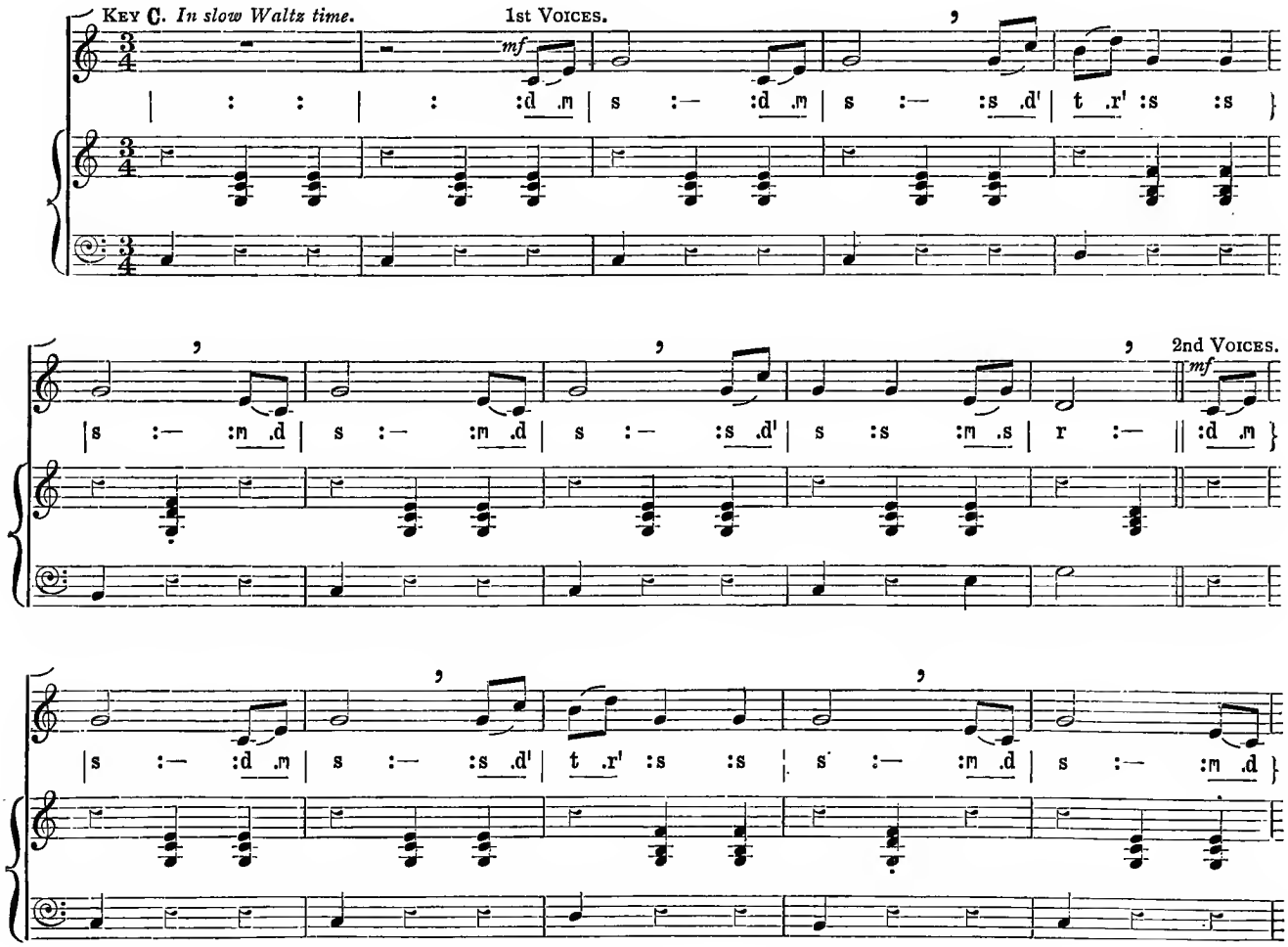

All. cres.
p
m :- .d |s :— | m :- .d |s :— | m :- .f |s :l | t :d' |r' :— }
p
f
|m' :- .s |d' :— | m' :- .s |d' :— | d' :- .m |s :f | m :- .r |d :— ||
rit.
f
rit.

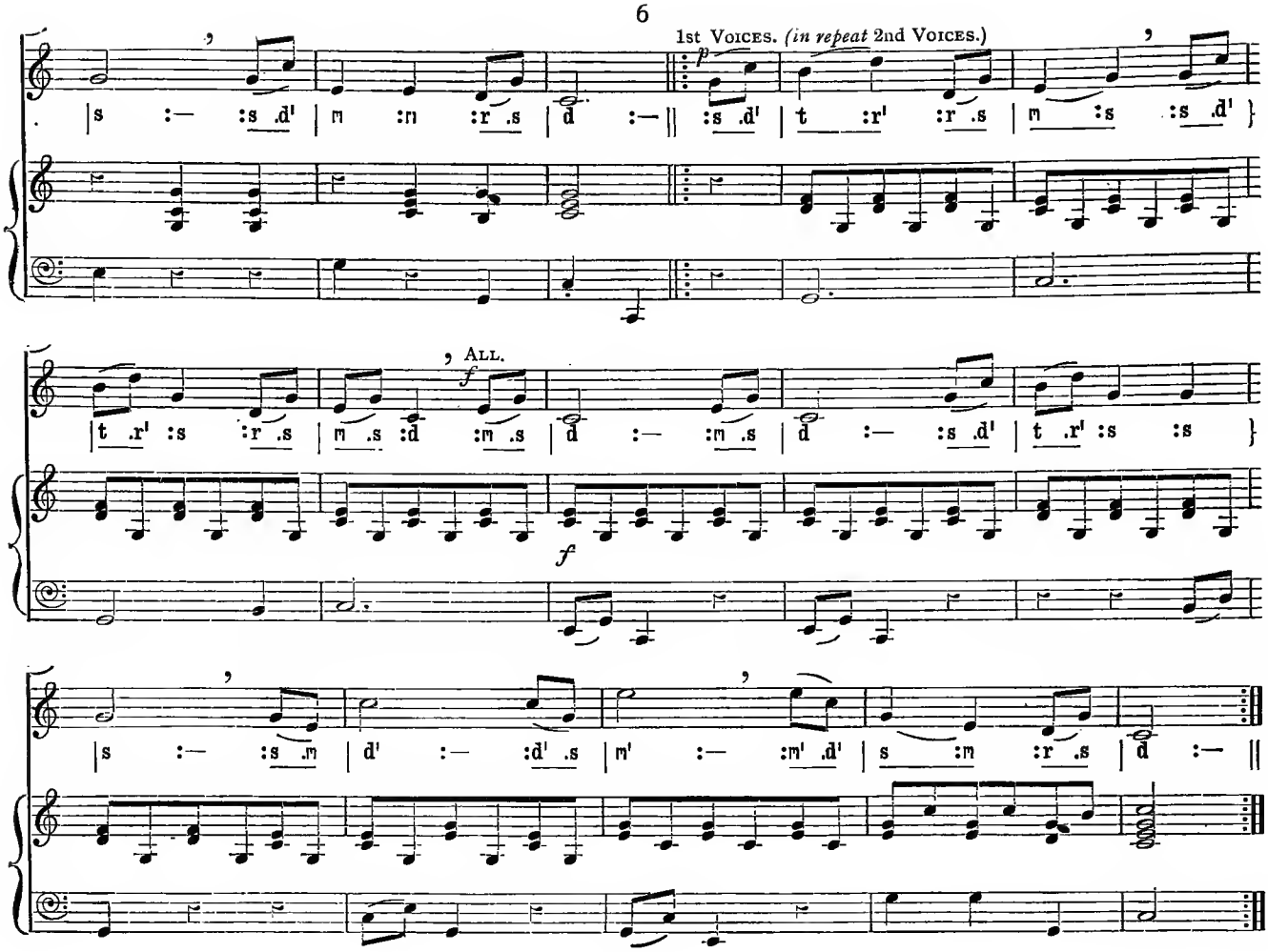
V.


Key F. Andantino con moto.
All. mp
|s :— :s |l :t :d' | s :— :— |m :— :— | d :— :m |f :m :r | s :— :— |— :— : }
Andantino con moto.
legato.
2nd Voices.
|s :— :s |l :t :d' | s :— :m |s :— :m | d :— :m |r :f :t, | d :— :— |— :— : || r :— :r |m :f :s }
All. cres.
|f :— :— |r :— :— | m :— :m |m :r :d | r :— :— |— :— : | r :— :r |m :f :s | f :— :r |f :— :r }

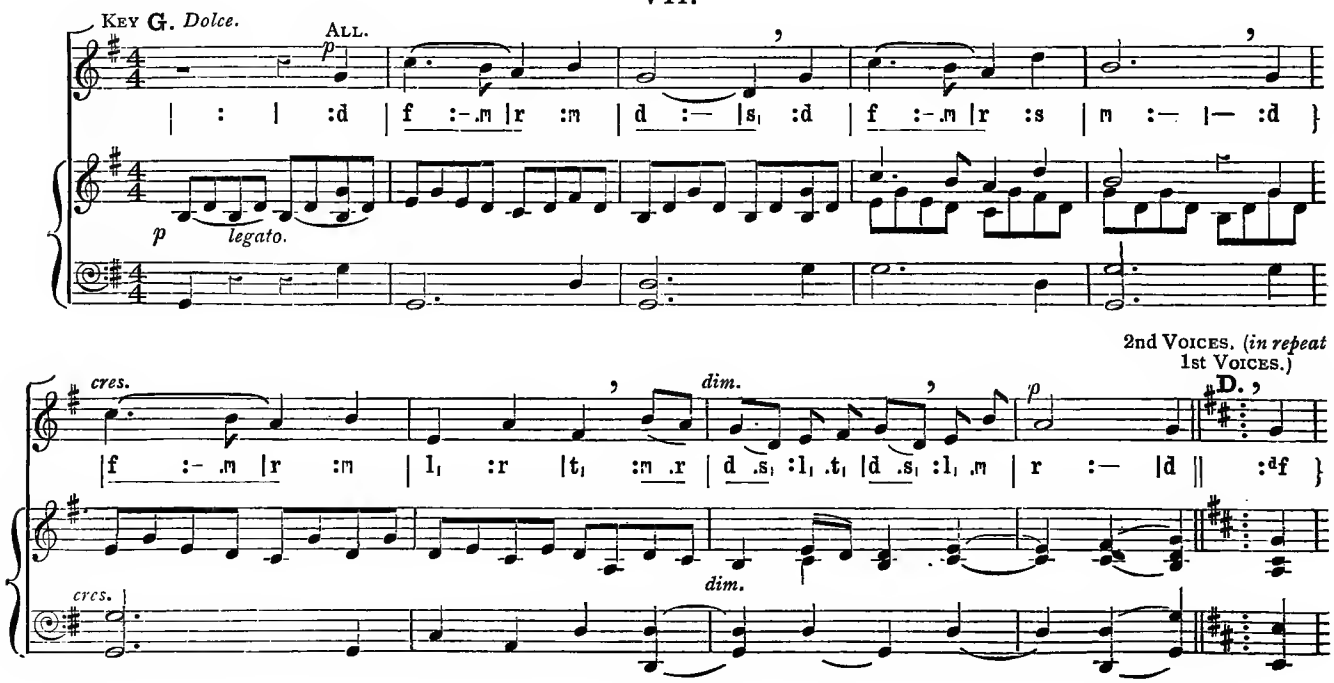

mf 1st Voices.
mf
All.

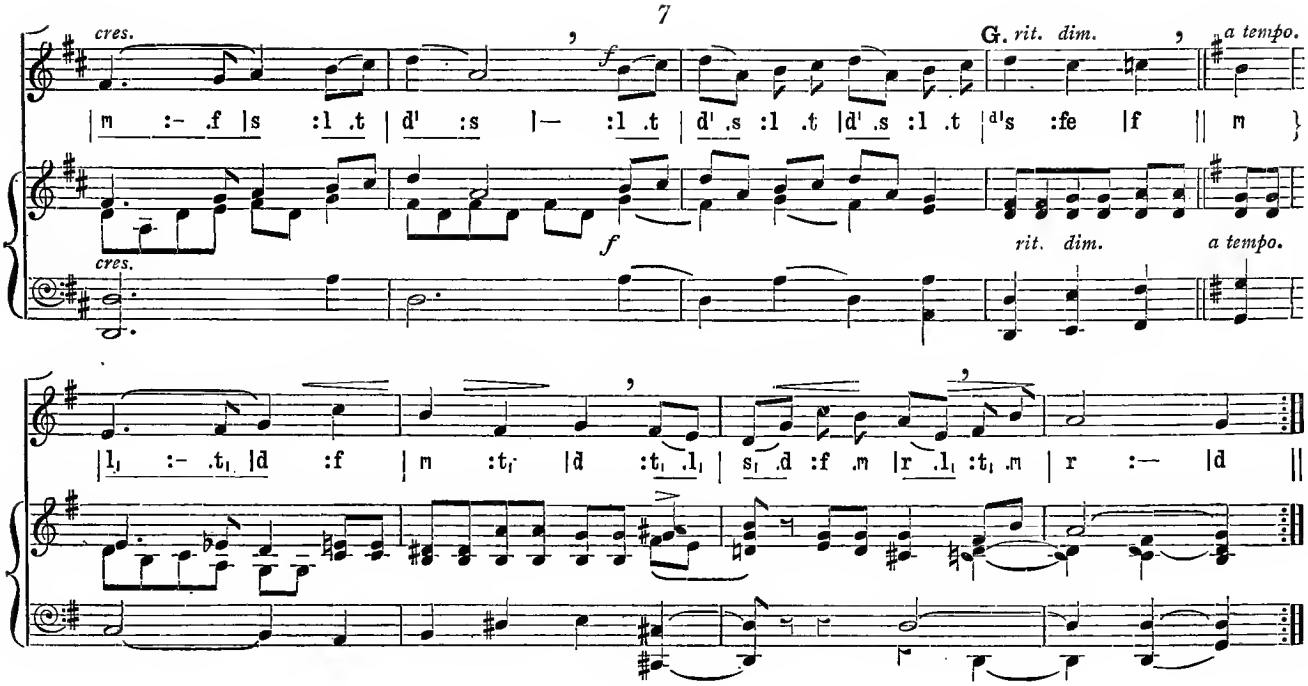
VI.


Key C. In slow Waltz time.
1st Voices.
mf
2nd Voices.
mf

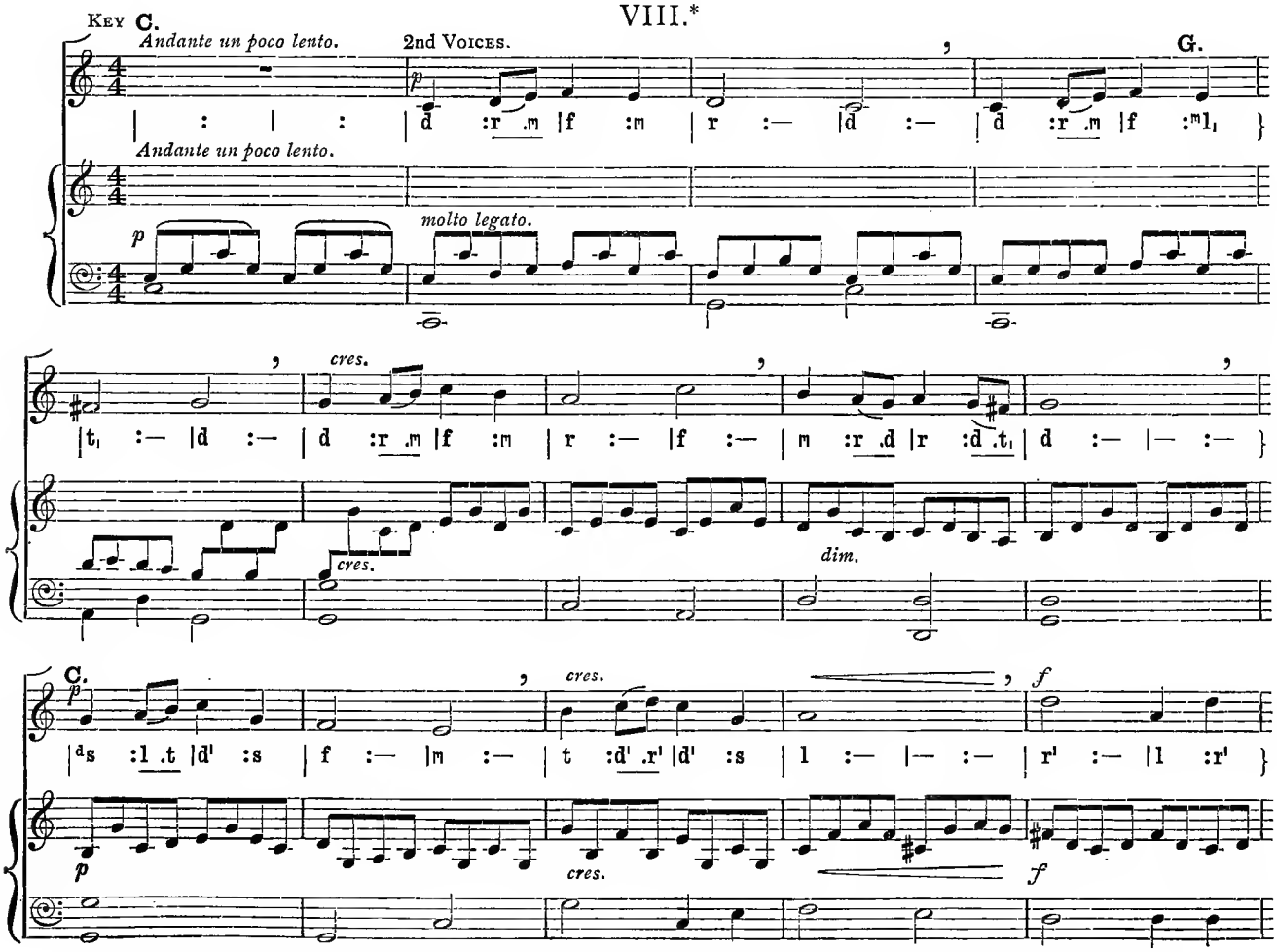

1st Voices. (in repeat 2nd Voices.)
p
All.
f
f
s :— :s .d' | m :m :r .s | d :— || :s .d' | t :r' :r .s | m :s :s .d' }
t .r' :s :r .s | m .s :d :m .s | d :— :m .s | d :— :s .d' | t .r' :s :s }
s :— :s .m | d' :— :d' .s | m' :— :m' .d' | s :m :r .s | d :— ||

VII.

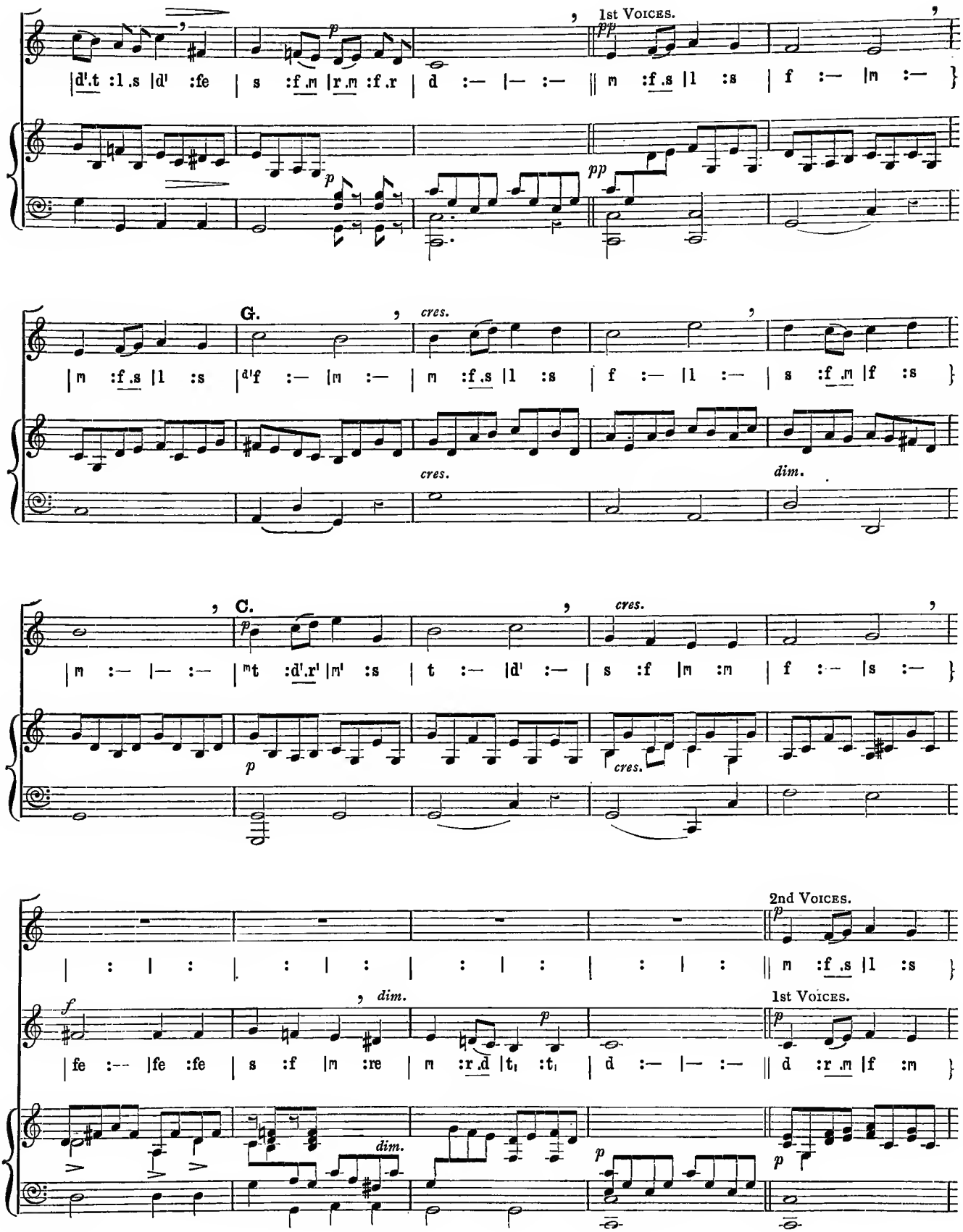

Key G. Dolce.
All.
p
legato.
: | :d | f :- .m | r :m | d :— | s, :d | f :- .m | r :s | m :— | — :d }
2nd Voices. (in repeat 1st Voices.)
cres.
dim.
p
D.
cres.
dim.
f :- .m | r :m | l, :r | t, :m .r | d .s, :l, .t, | d .s, :l, .m | r :— | d || :d f }

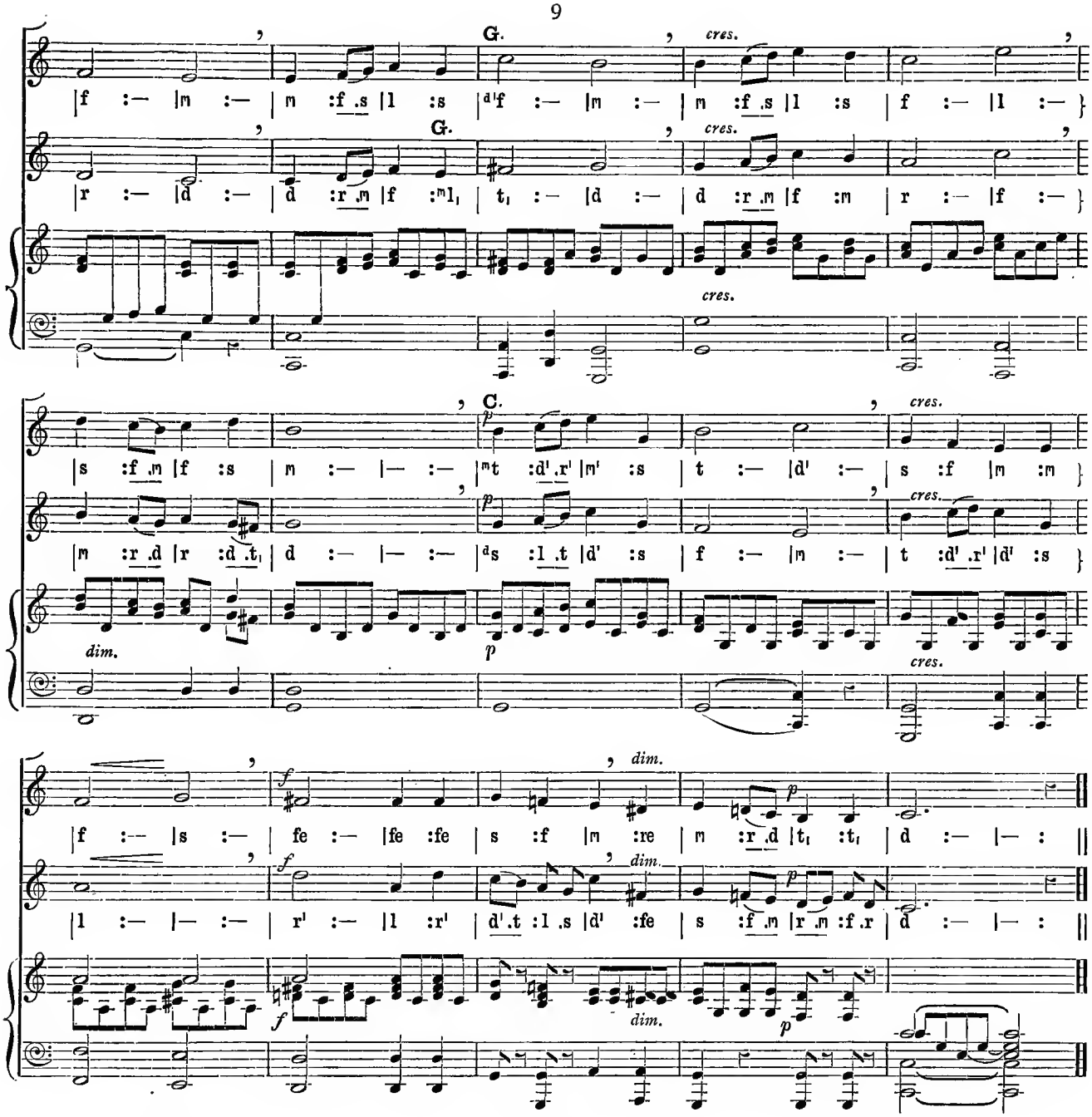


VIII.*



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


1st Voices.
G.
cres.
dim.
C.
cres.
2nd Voices.
dim.
1st Voices.



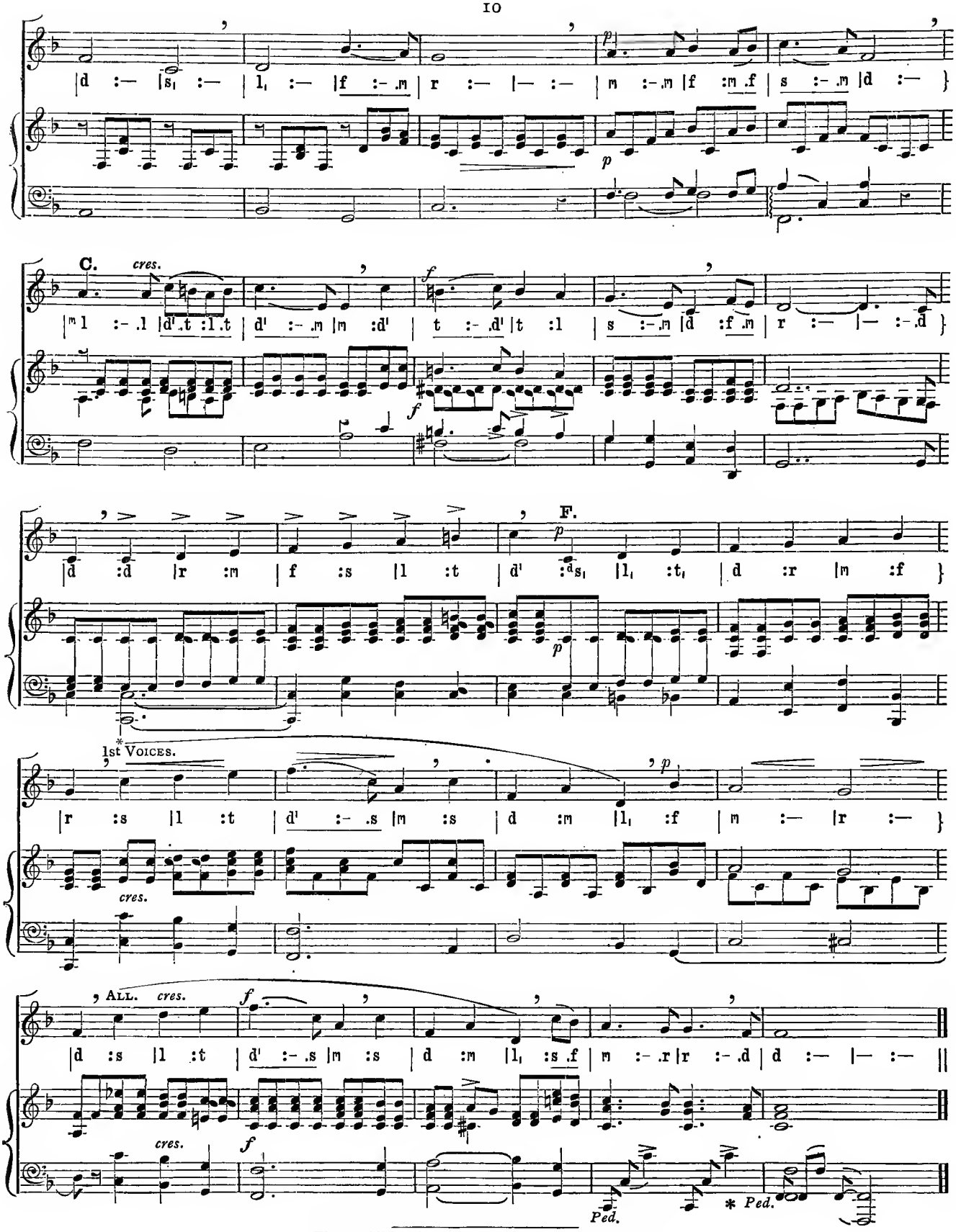
IX.

Key F. *Sustained.*

ALL.

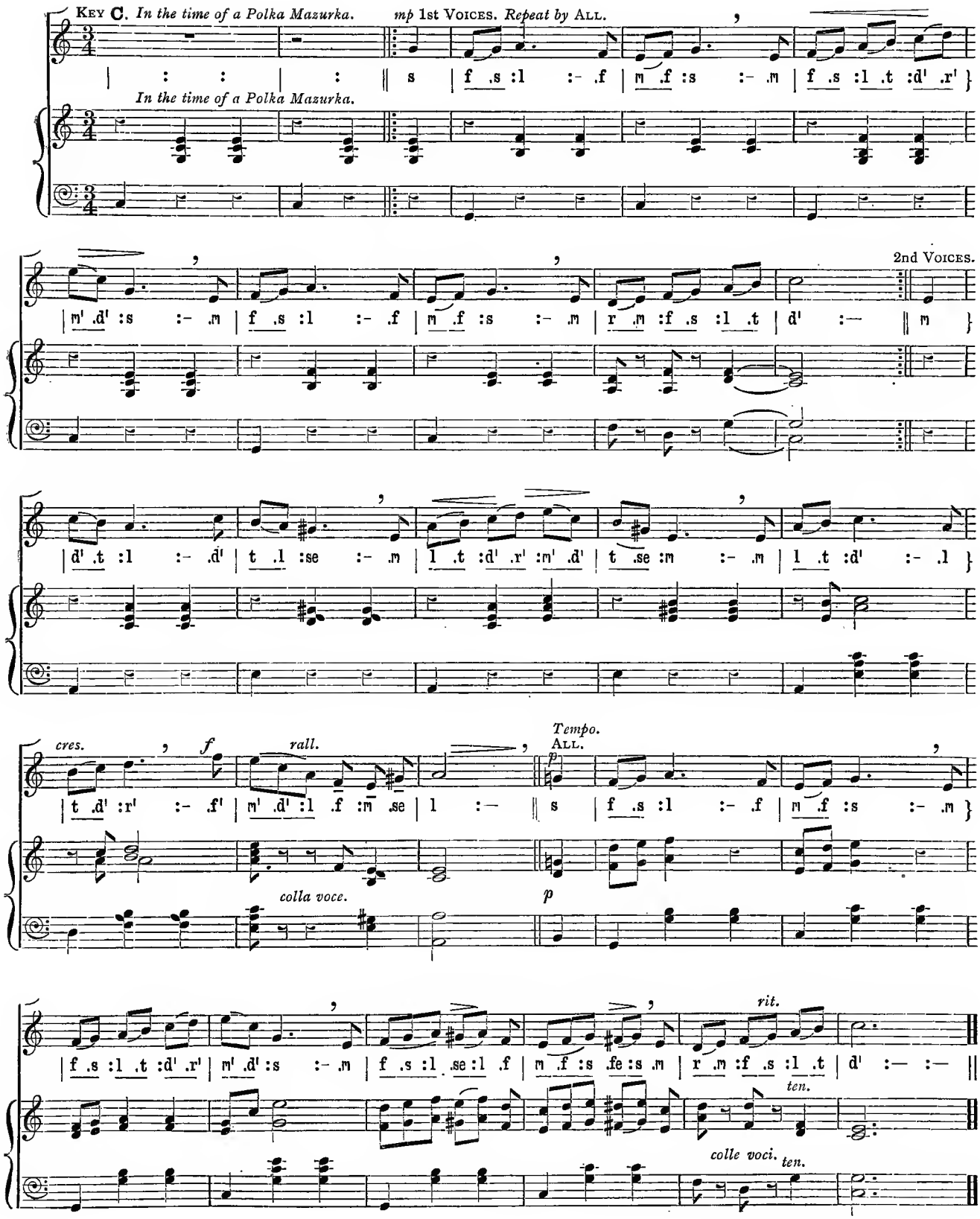
Sustained, and with as much breadth as possible.

mf

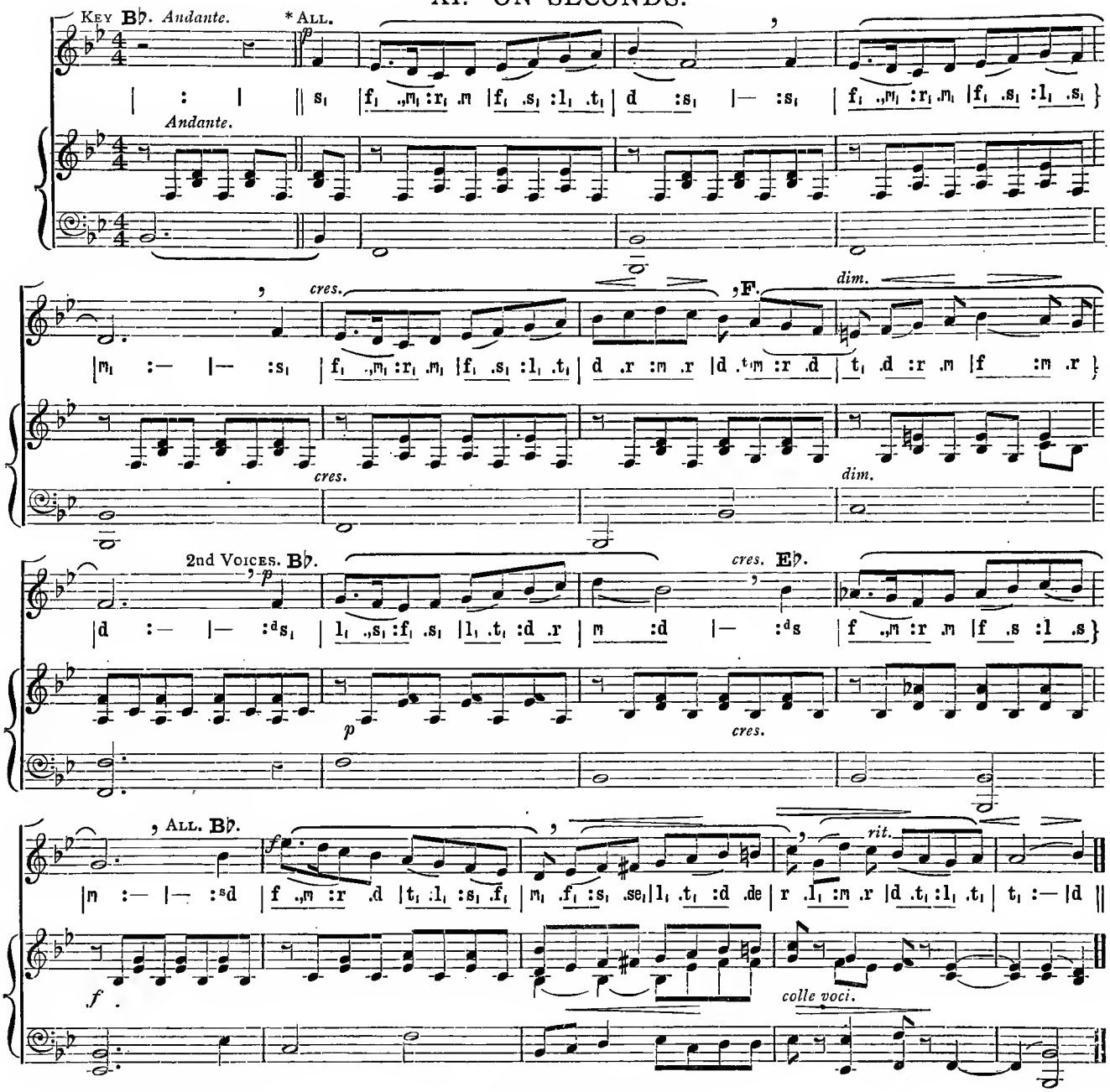


* These additional slurs are for classes who "vocalise."

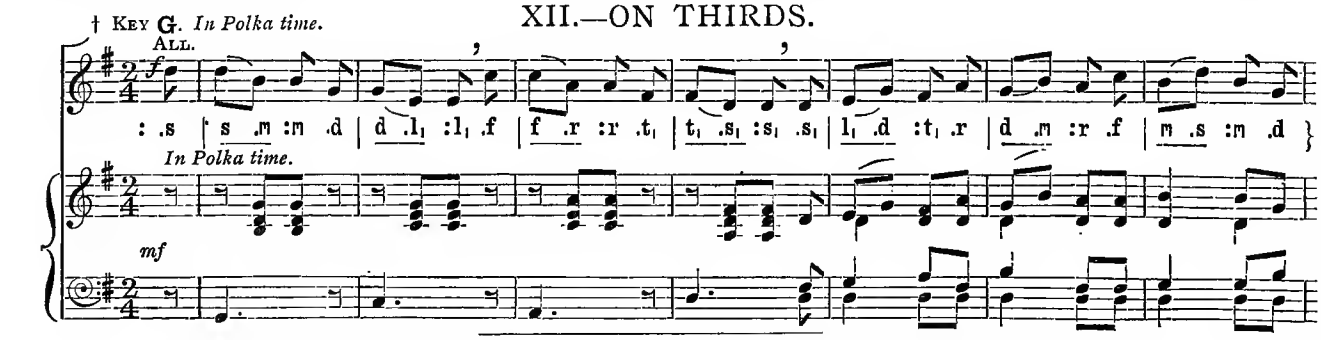
X.--LÄNDLER.


KEY C. In the time of a Polka Mazurka.
mp 1st VOICES. Repeat by ALL.
In the time of a Polka Mazurka.
2nd VOICES.
cres.
f
rall.
Tempo.
ALL.
p
colla voce.
p
rit.
ten.
colle voci.
ten.

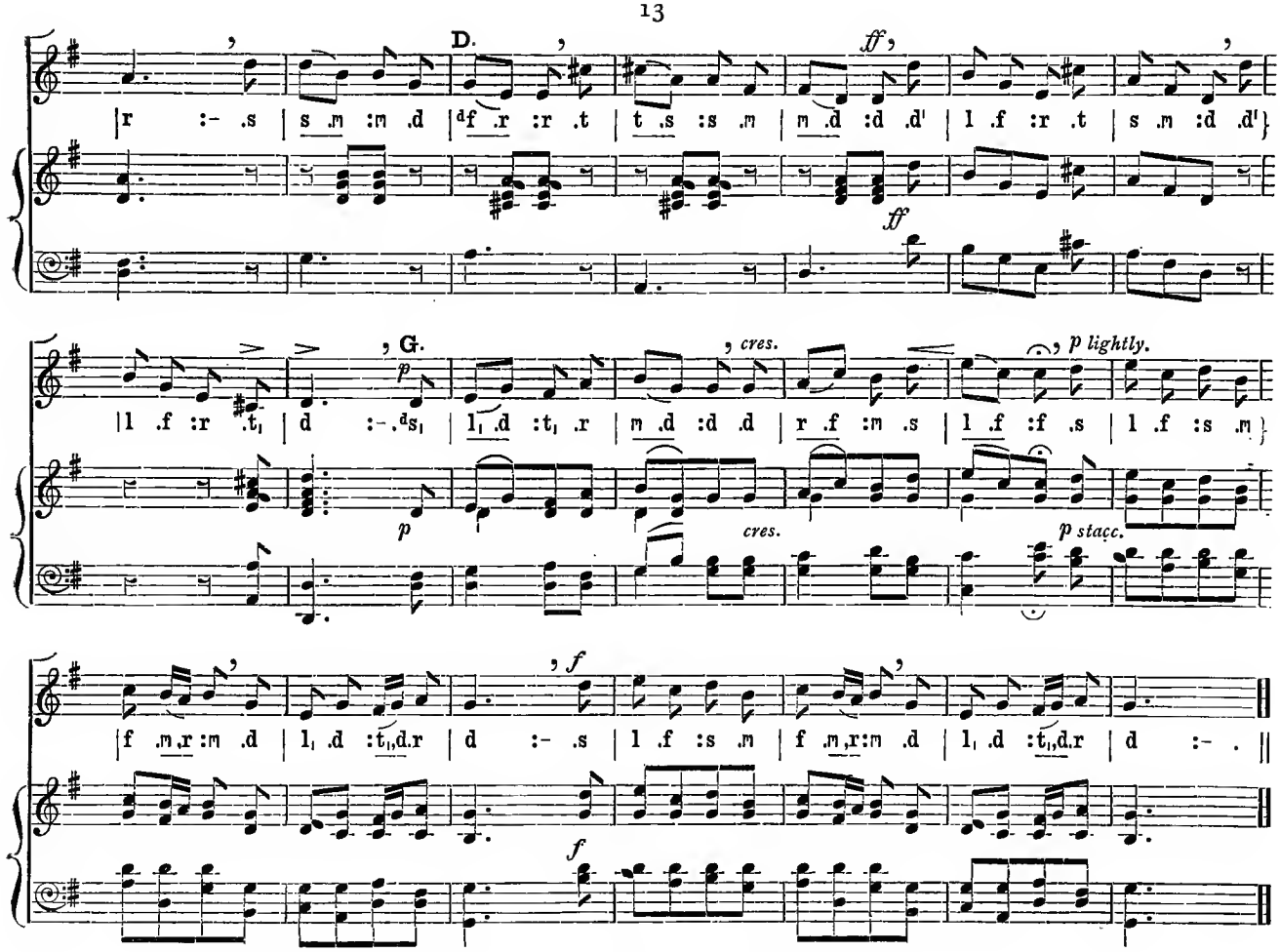
XI.—ON SECONDS.



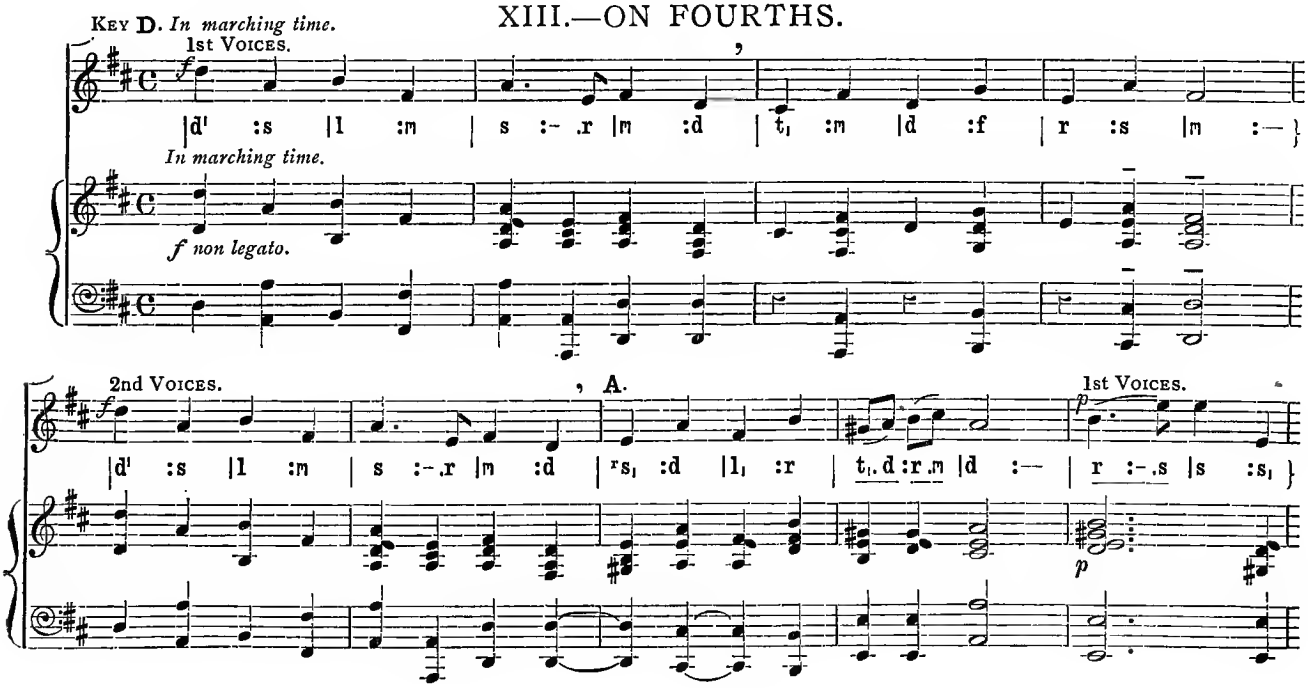
XII.—ON THIRDS.

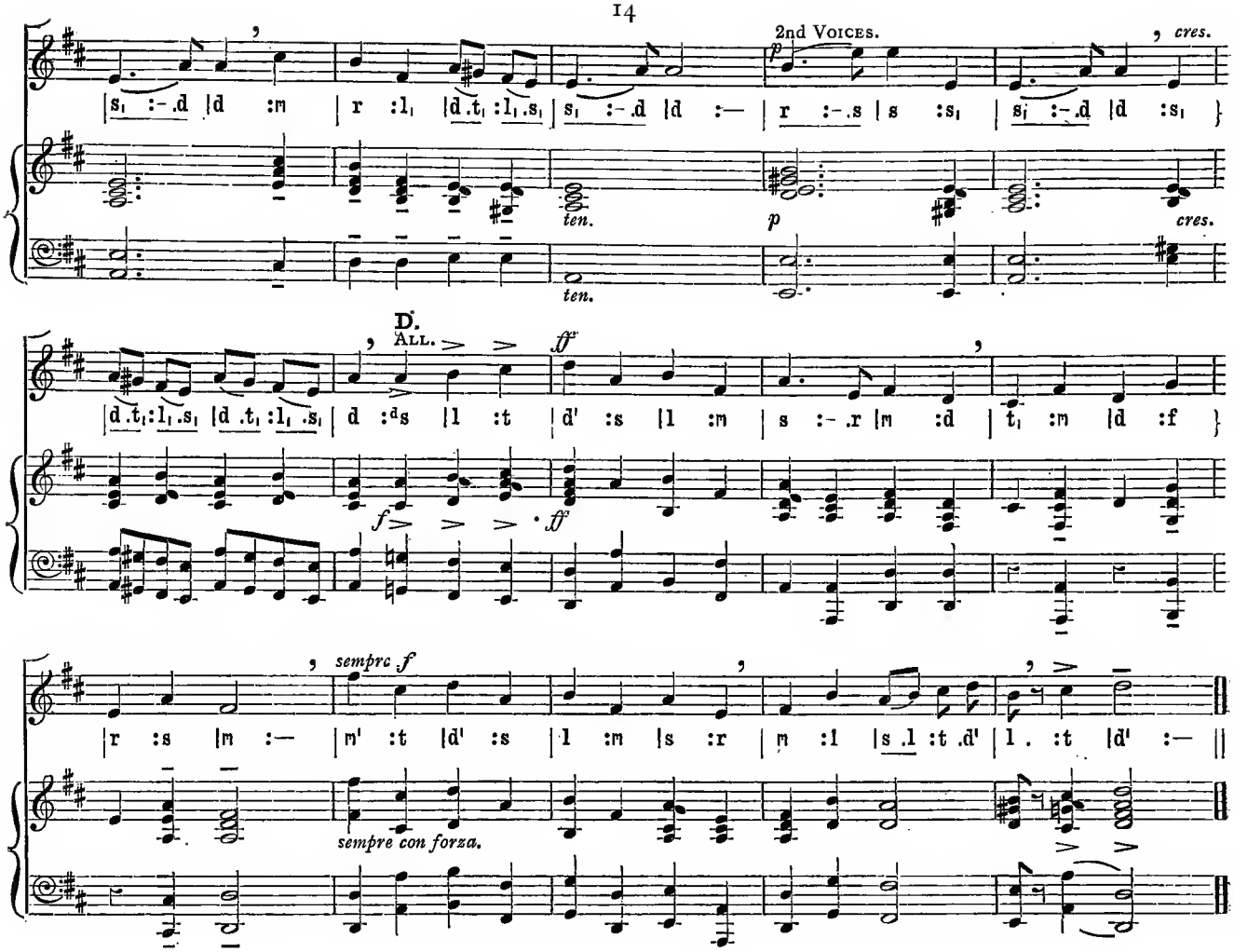


* Classes who "vocalise" should use the longer slurs given in the Staff Notation.
† Classes who sing to Sol-fa should sol-fa *the first note only* of the slurred pairs of notes in this exercise.

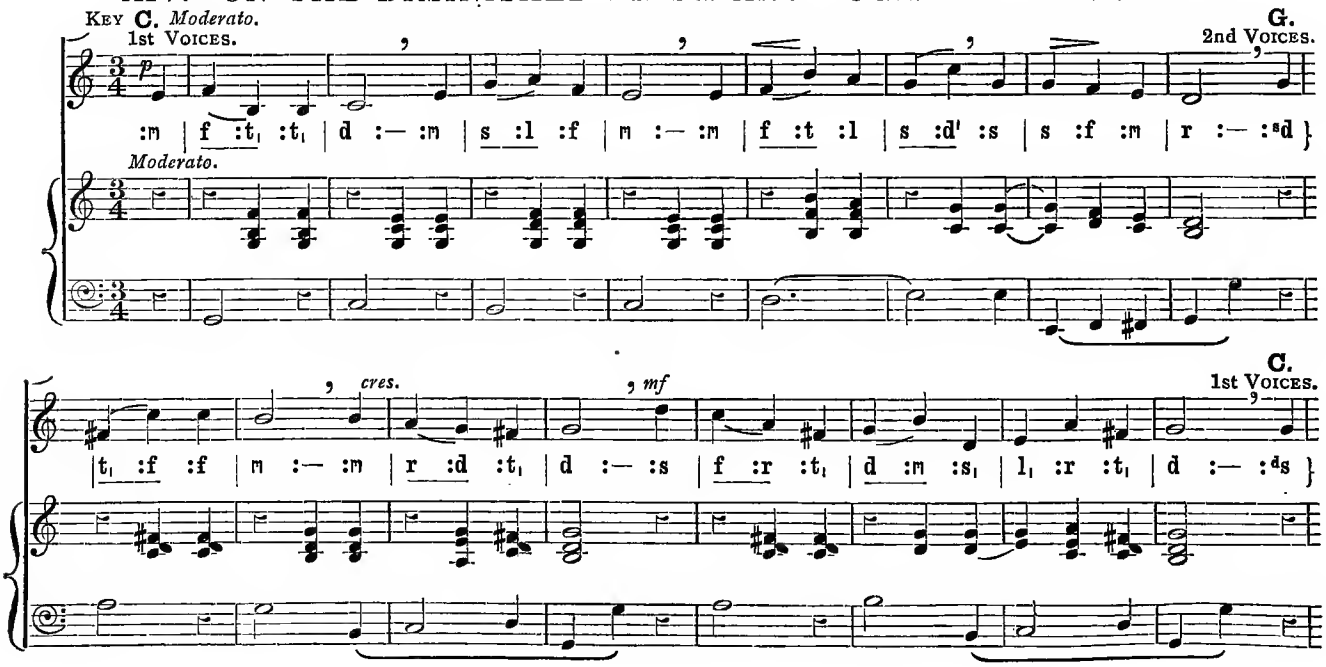


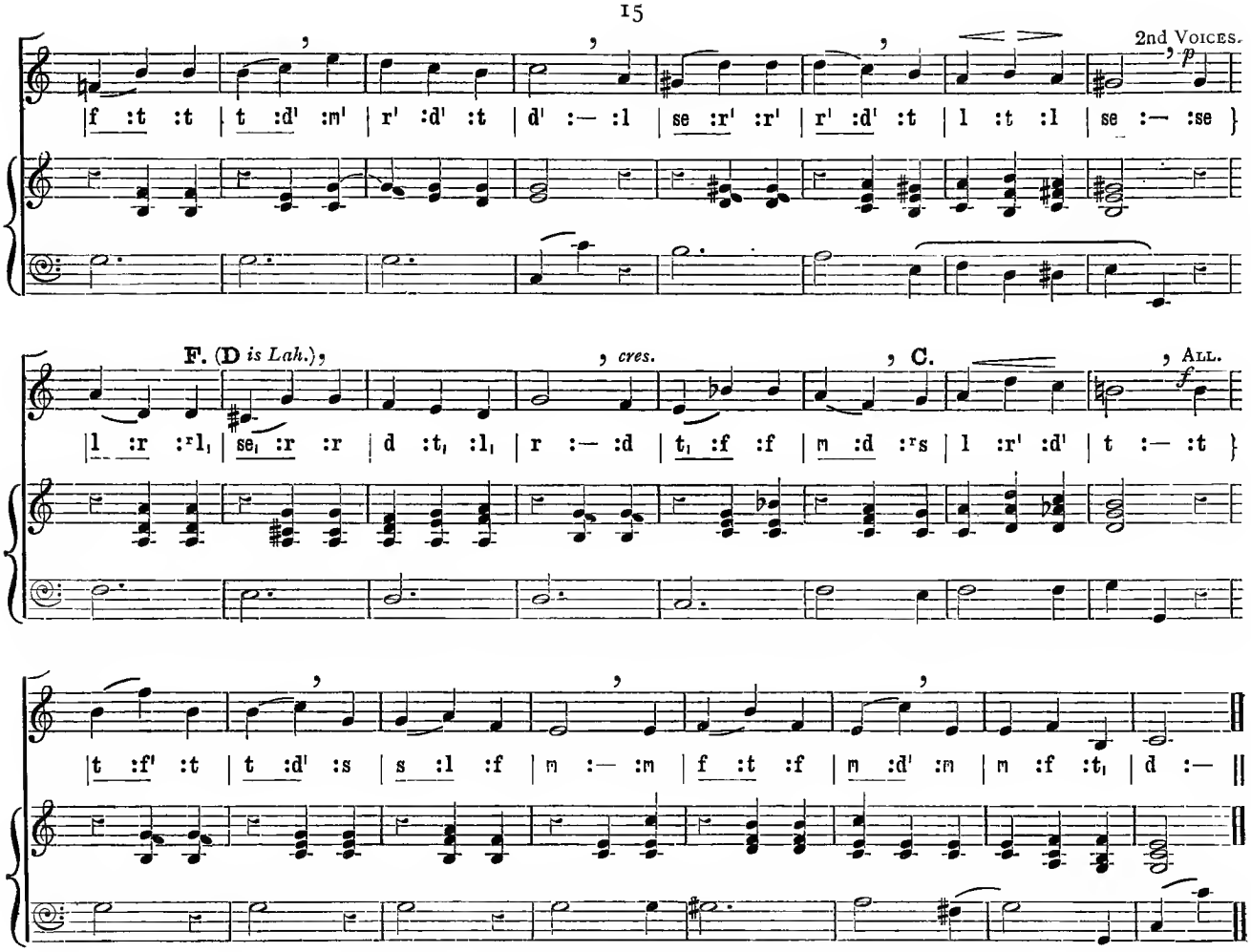
XIII.—ON FOURTHS.



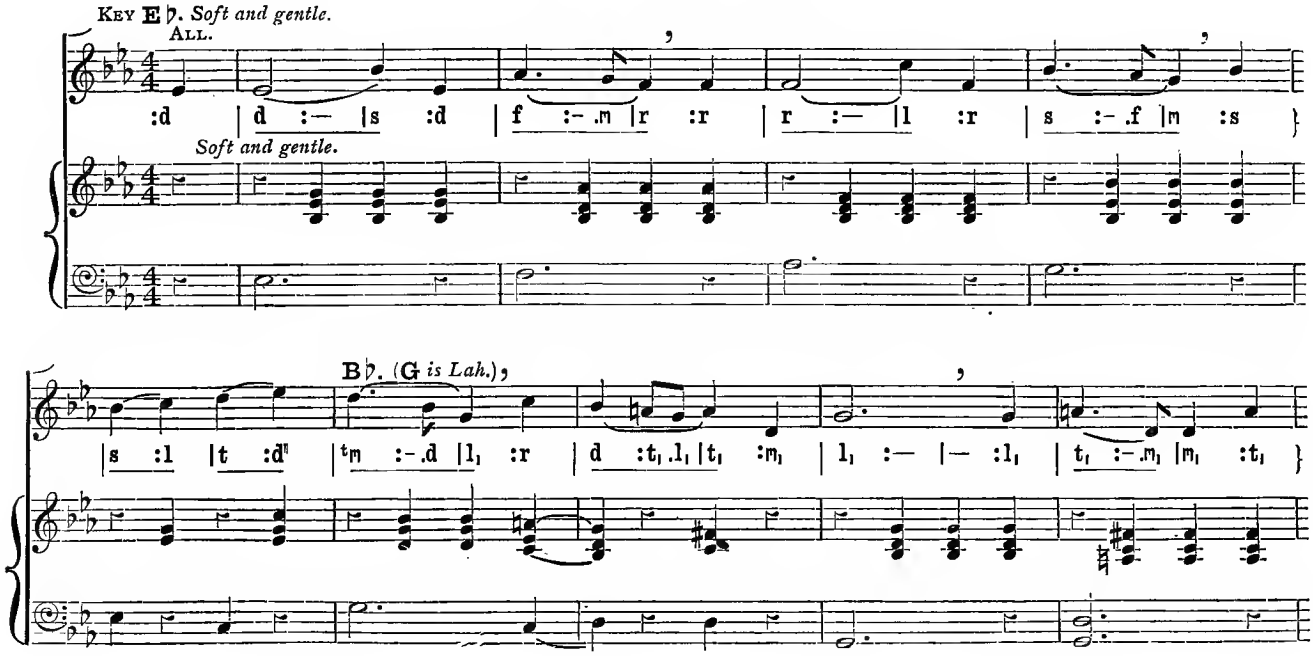


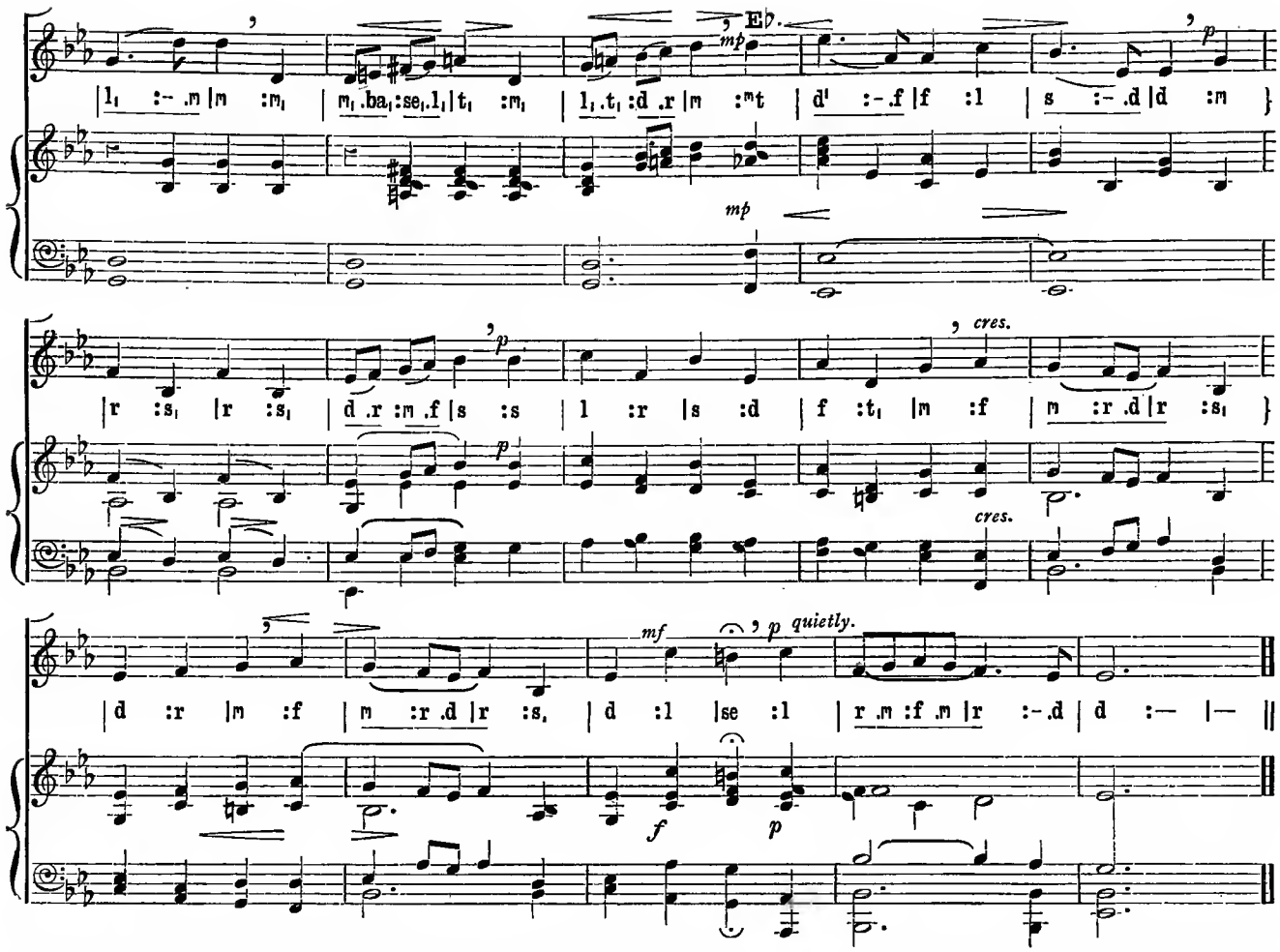
XIV.—ON THE DIMINISHED FIFTH AND AUGMENTED FOURTH.




2nd Voices.
F. (D is Lah.),
cres.
C.
All.

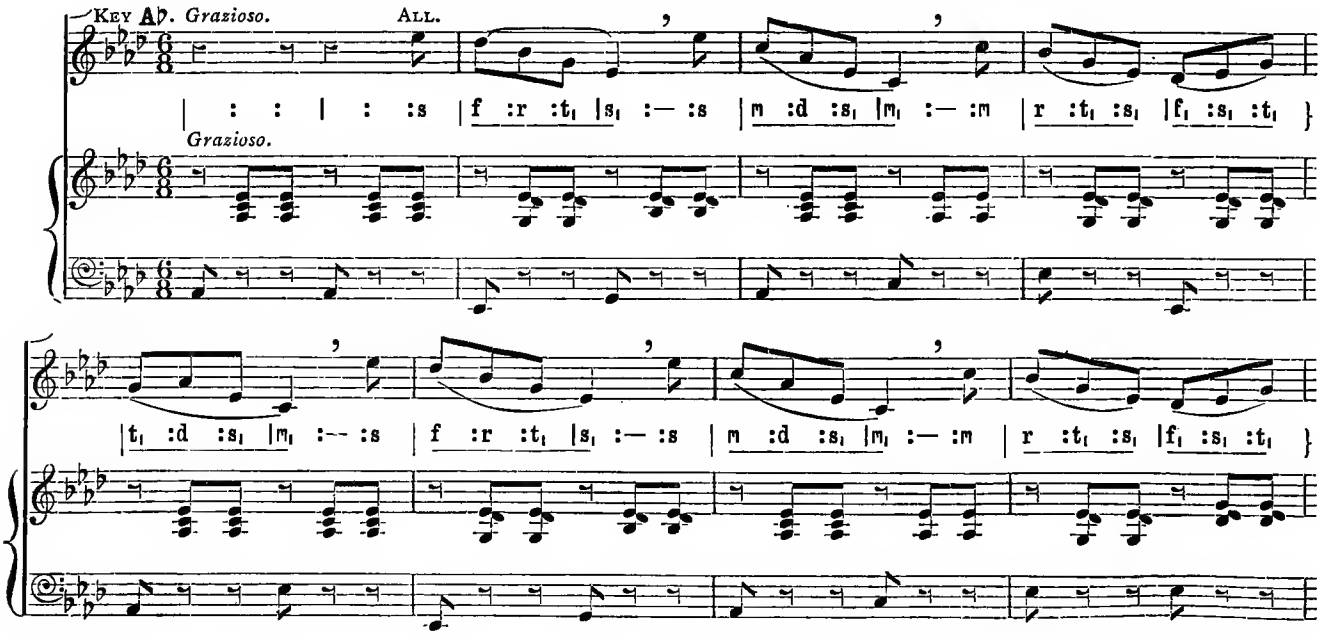
XV.—ON FIFTHS.

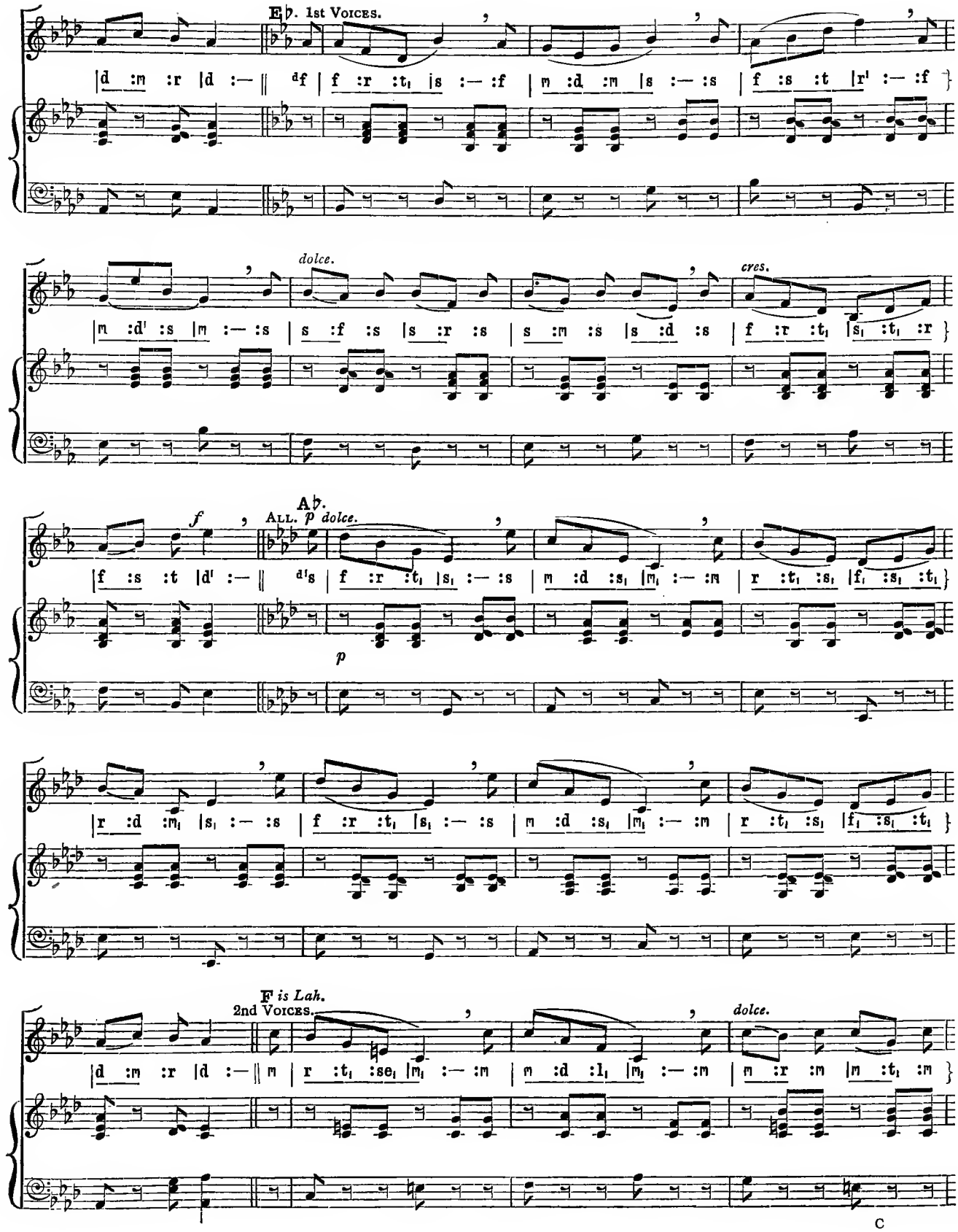

Key E♭. Soft and gentle.
All.
Soft and gentle.
B♭. (G is Lah.),

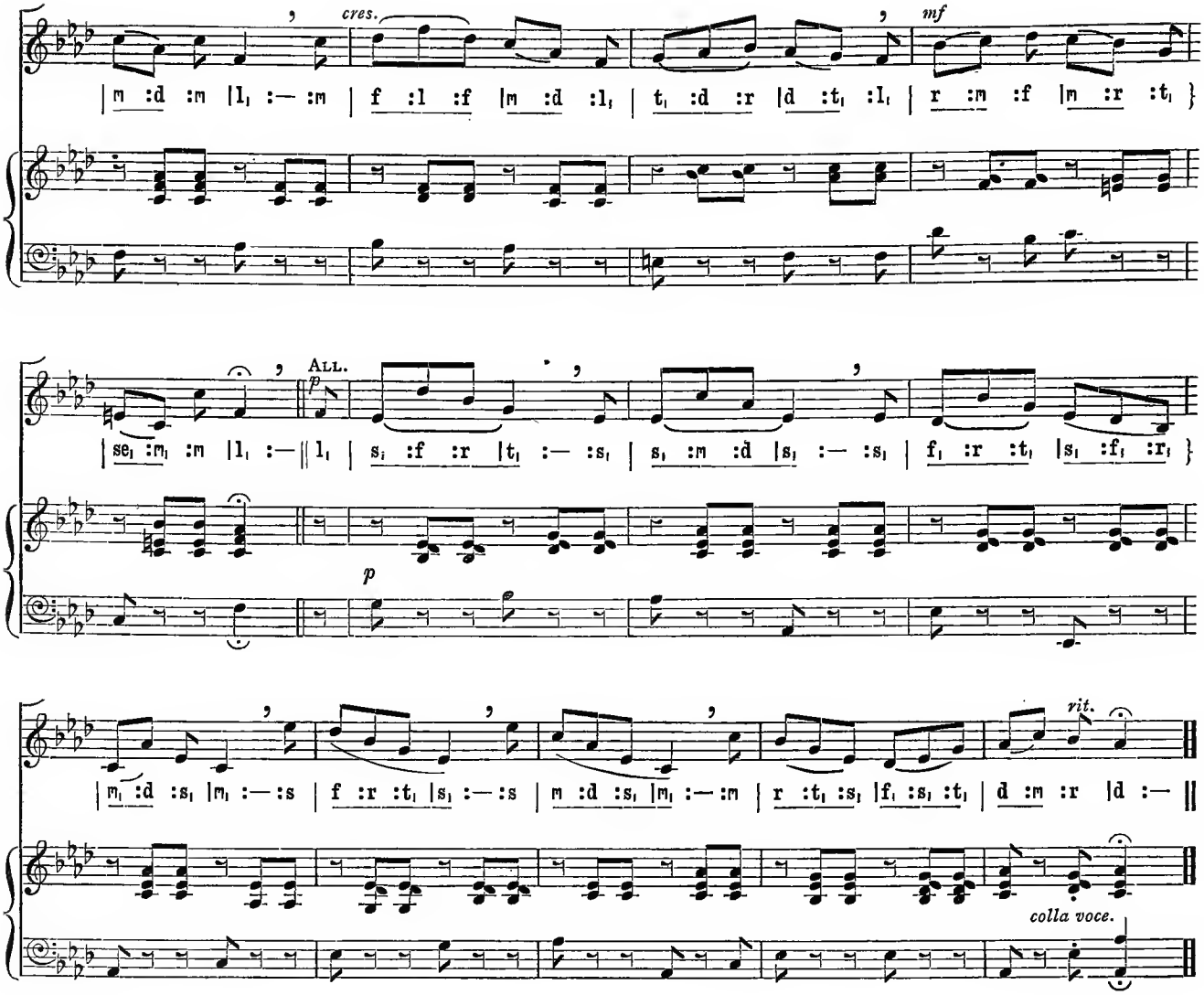


XVI.—ON THE INTERVALS OF THE CHORD OF THE DOMINANT SEVENTH.

(A Two-Voice version of this number is to be found in the UNACCOMPANIED SOLFEGGI, No. VII.)

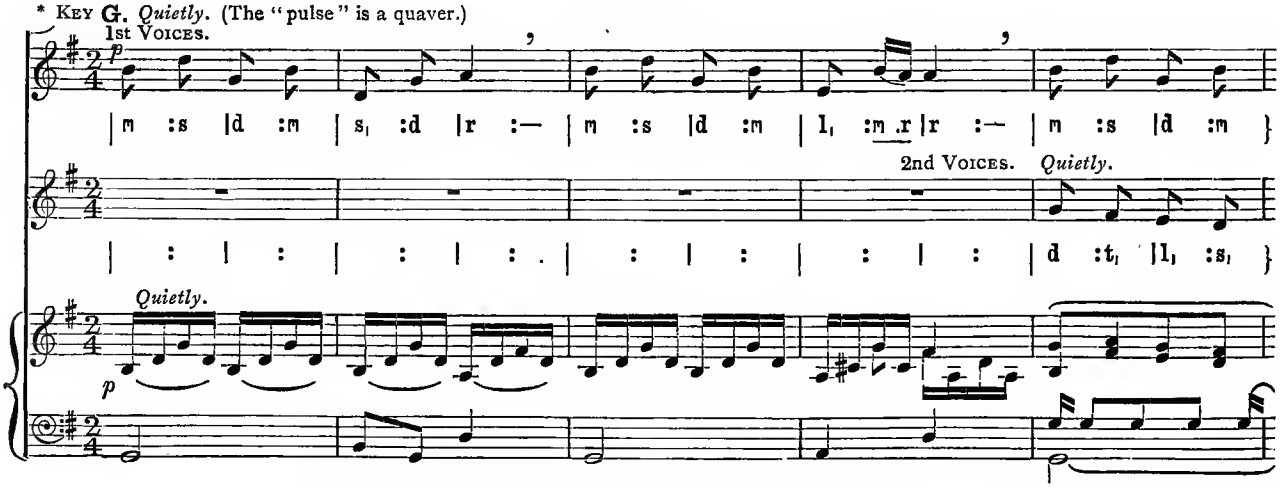



E♭. 1st Voices.
dolce.
cres.
A♭.
All. p dolce.
p
F is Lah.
2nd Voices.
dolce.
C

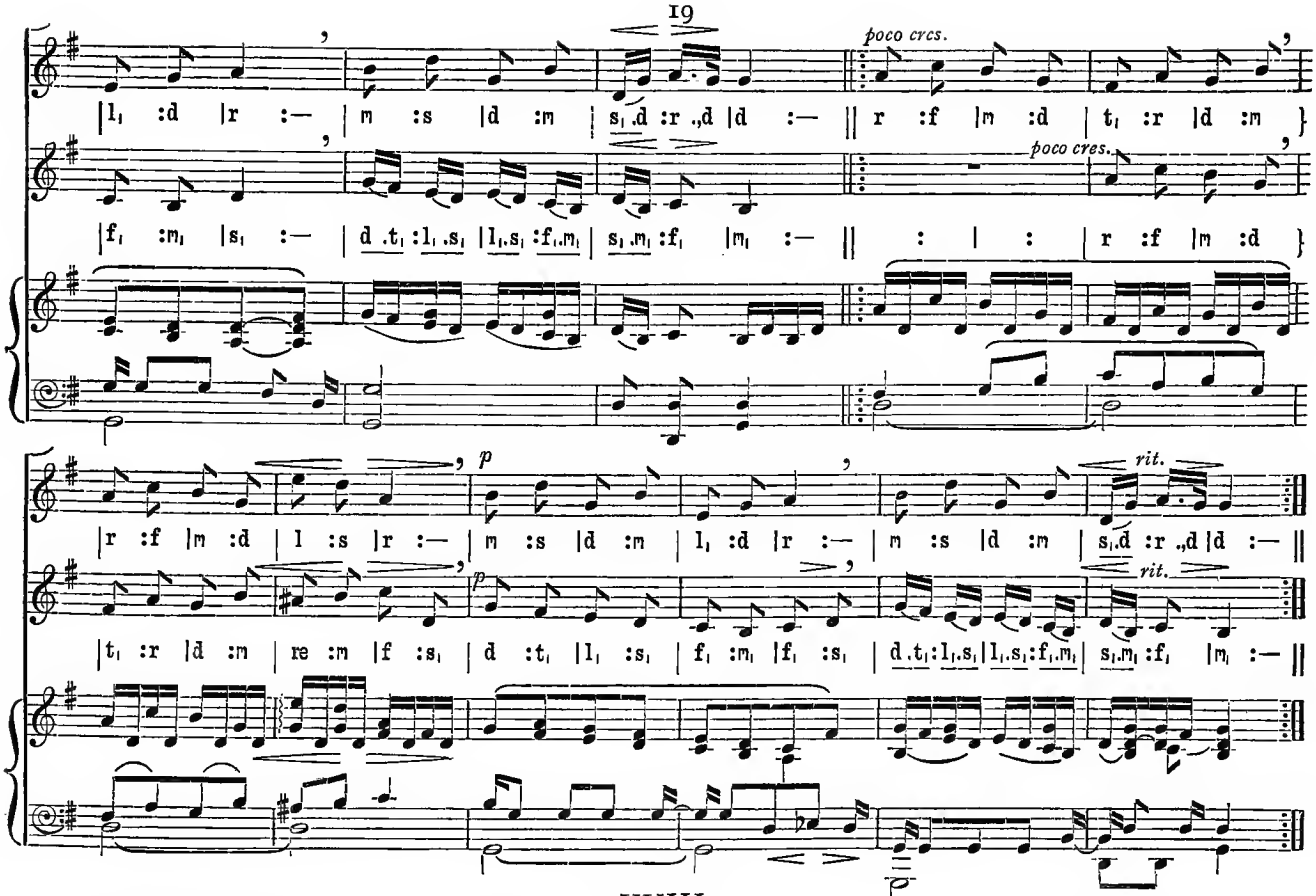


XVII.

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



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



XVIII.

Key B♭. (G *is Lah.*)

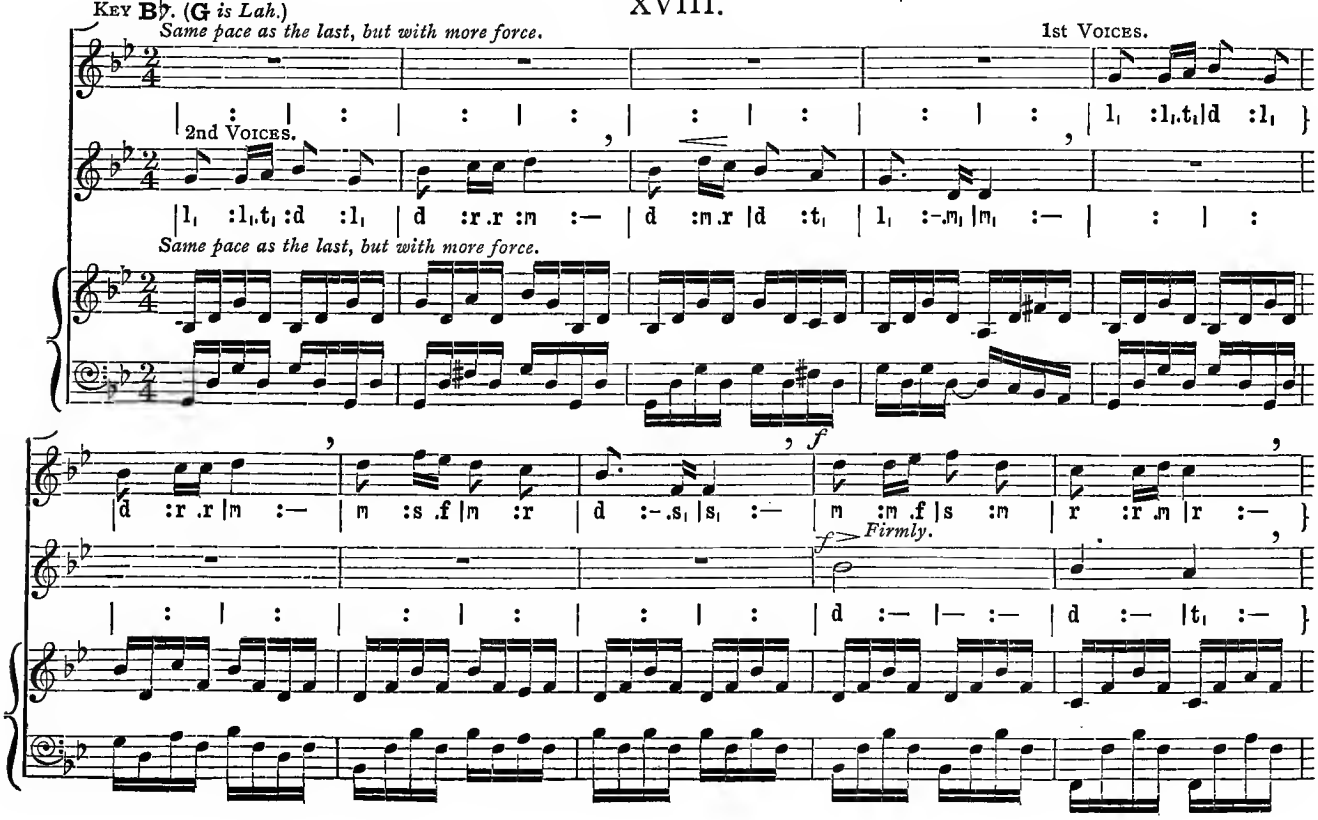
Same pace as the last, but with more force.

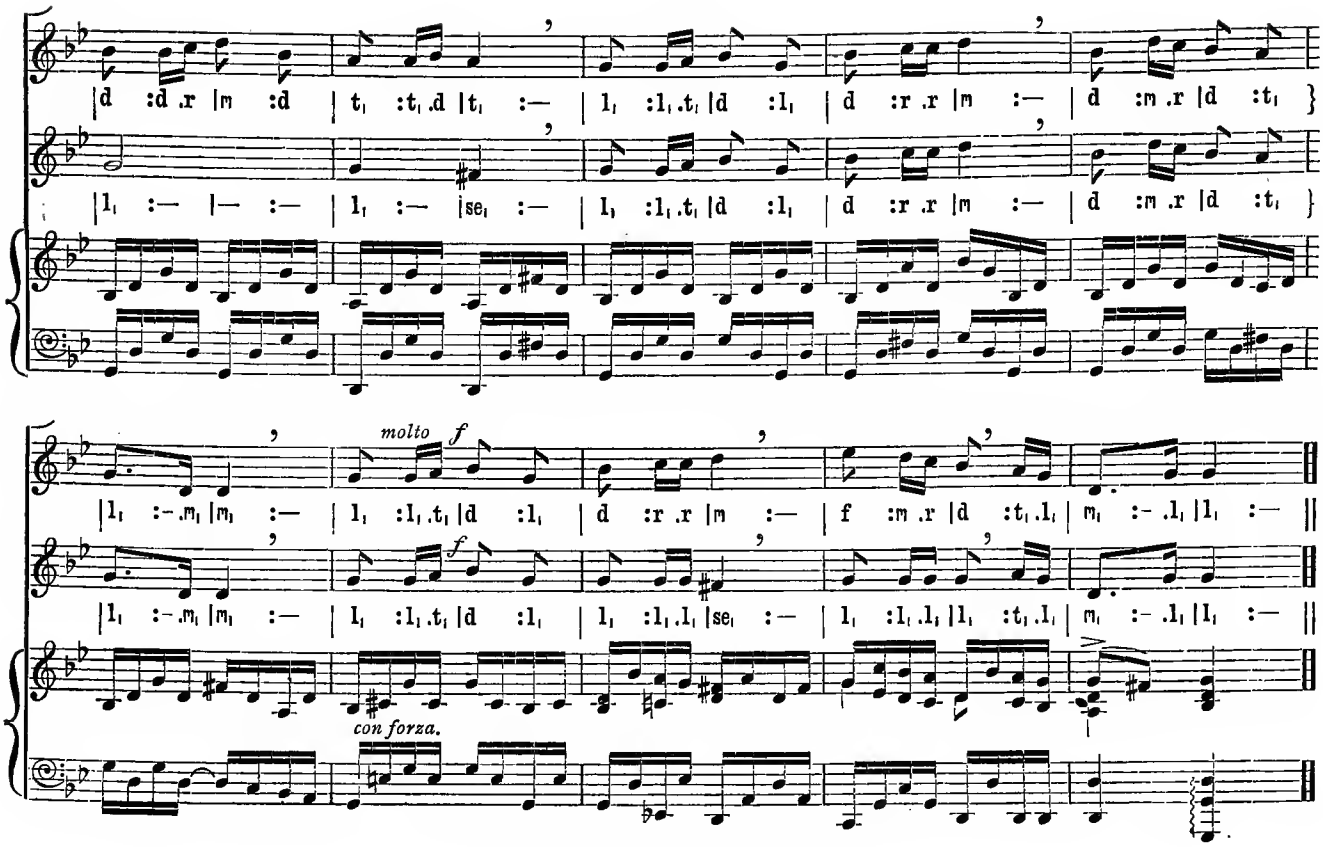
1st Voices.

2nd Voices.

Same pace as the last, but with more force.

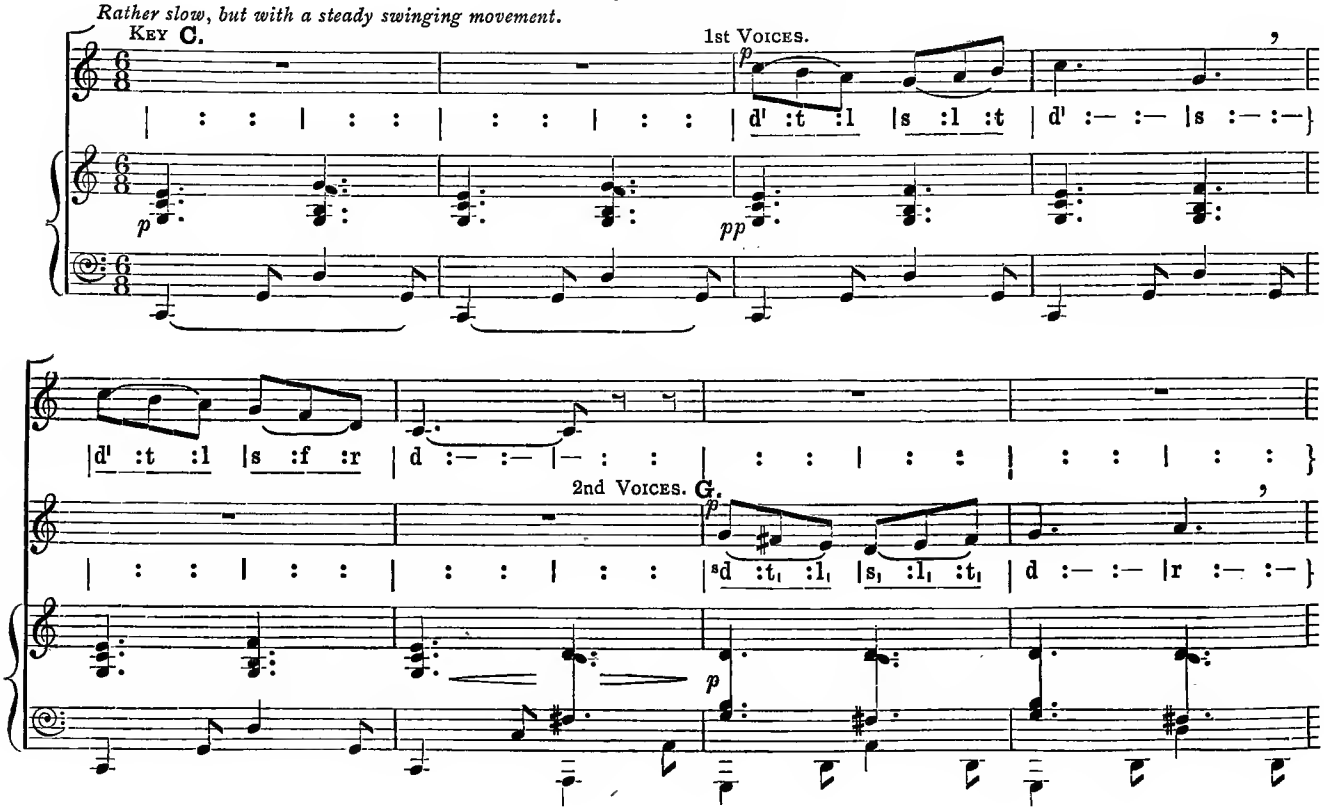
Firmly.

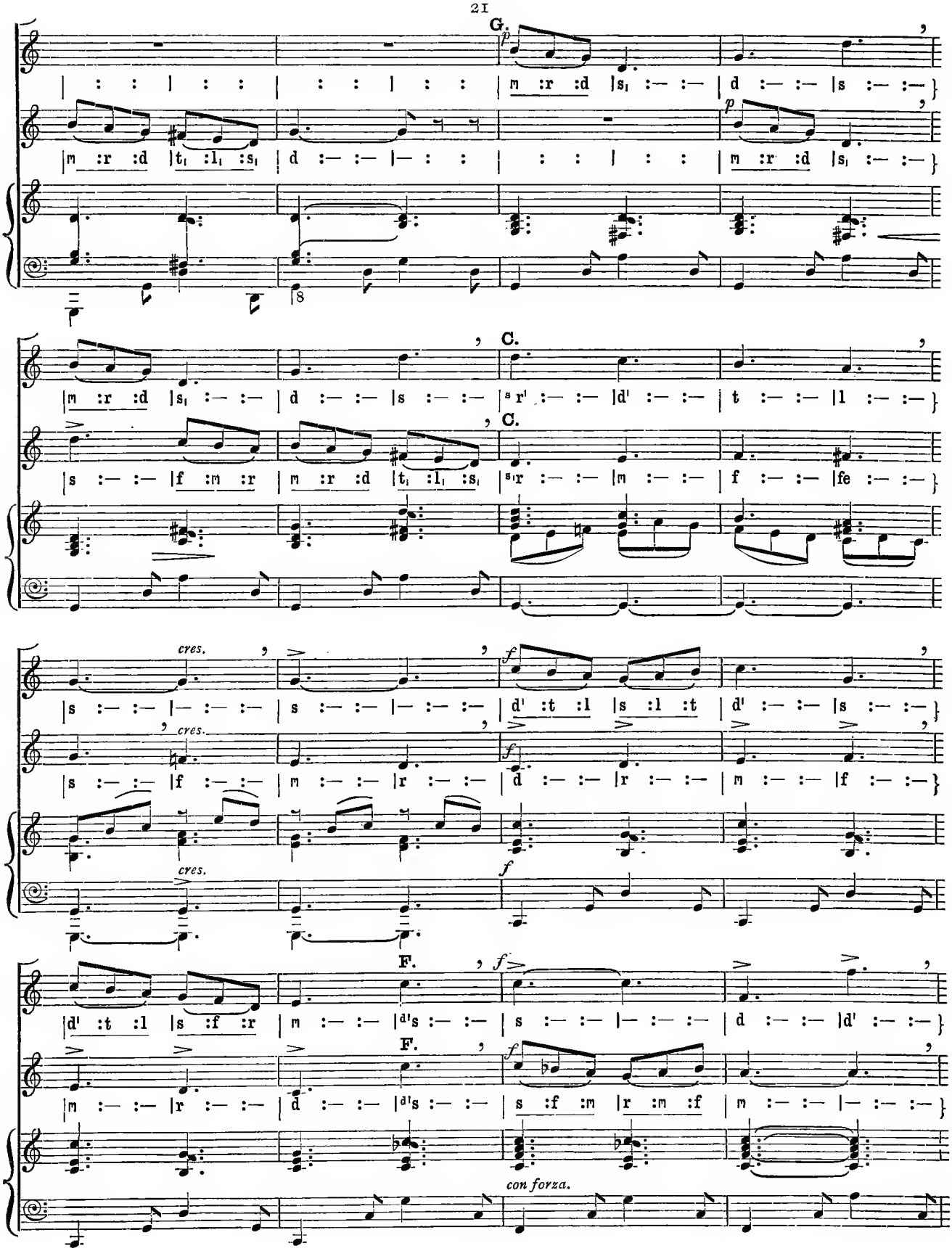


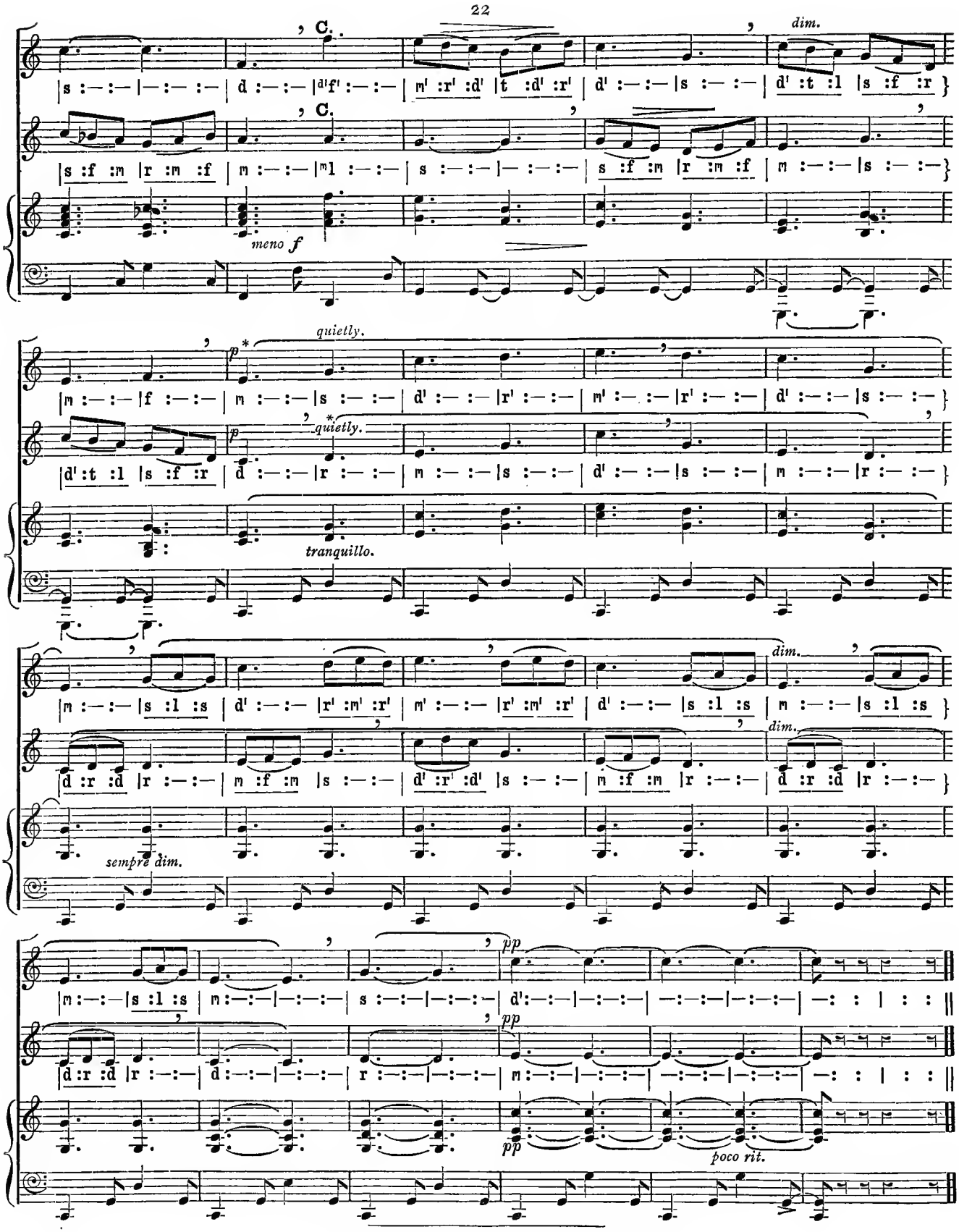


XIX.—CRADLE SONG.

Rather slow, but with a steady swinging movement.



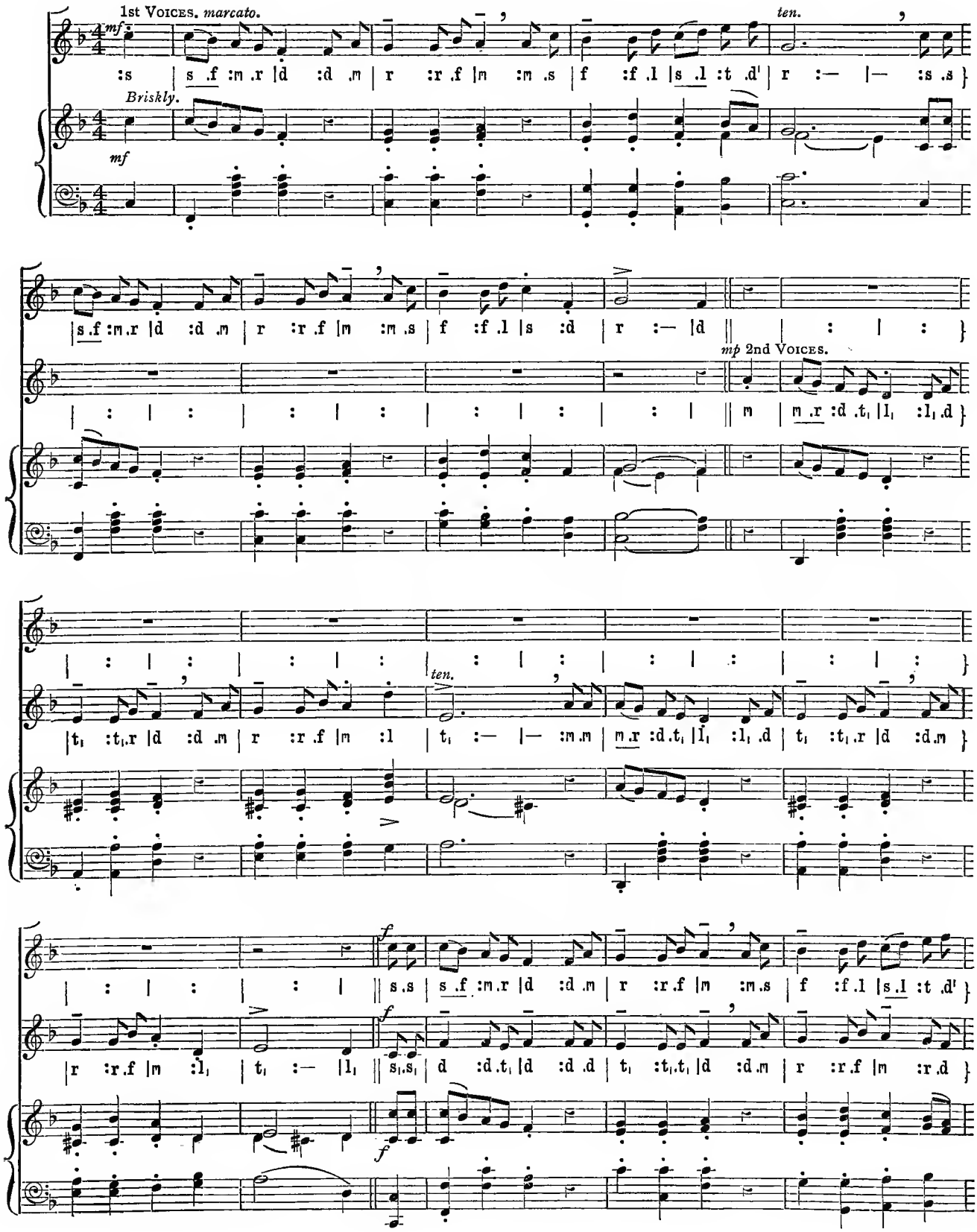

G.
p
m :r :d | s, :— :— | d :— :— | s :— :—
m :r :d | t, :l, :s, | d :— :— | — : : | : : | : : | m :r :d | s, :— :—
8
C.
m :r :d | s, :— :— | d :— :— | s :— :— | s r' :— :— | d' :— :— | t :— :— | l :— :—
C.
s :— :— | f :m :r | m :r :d | t, :l, :s, | s, r :— :— | m :— :— | f :— :— | fe :— :—
cres.
s :— :— | — :— :— | s :— :— | — :— :— | f d' :t :l | s :l :t | d' :— :— | s :— :—
cres.
s :— :— | f :— :— | m :— :— | r :— :— | f d :— :— | r :— :— | m :— :— | f :— :—
cres.
f
F.
f
d' :t :l | s :f :r | m :— :— | d' s :— :— | s :— :— | — :— :— | d :— :— | d' :— :—
F.
f
m :— :— | r :— :— | d :— :— | d' s :— :— | s :f :m | r :m :f | m :— :— | — :— :—
con forza.

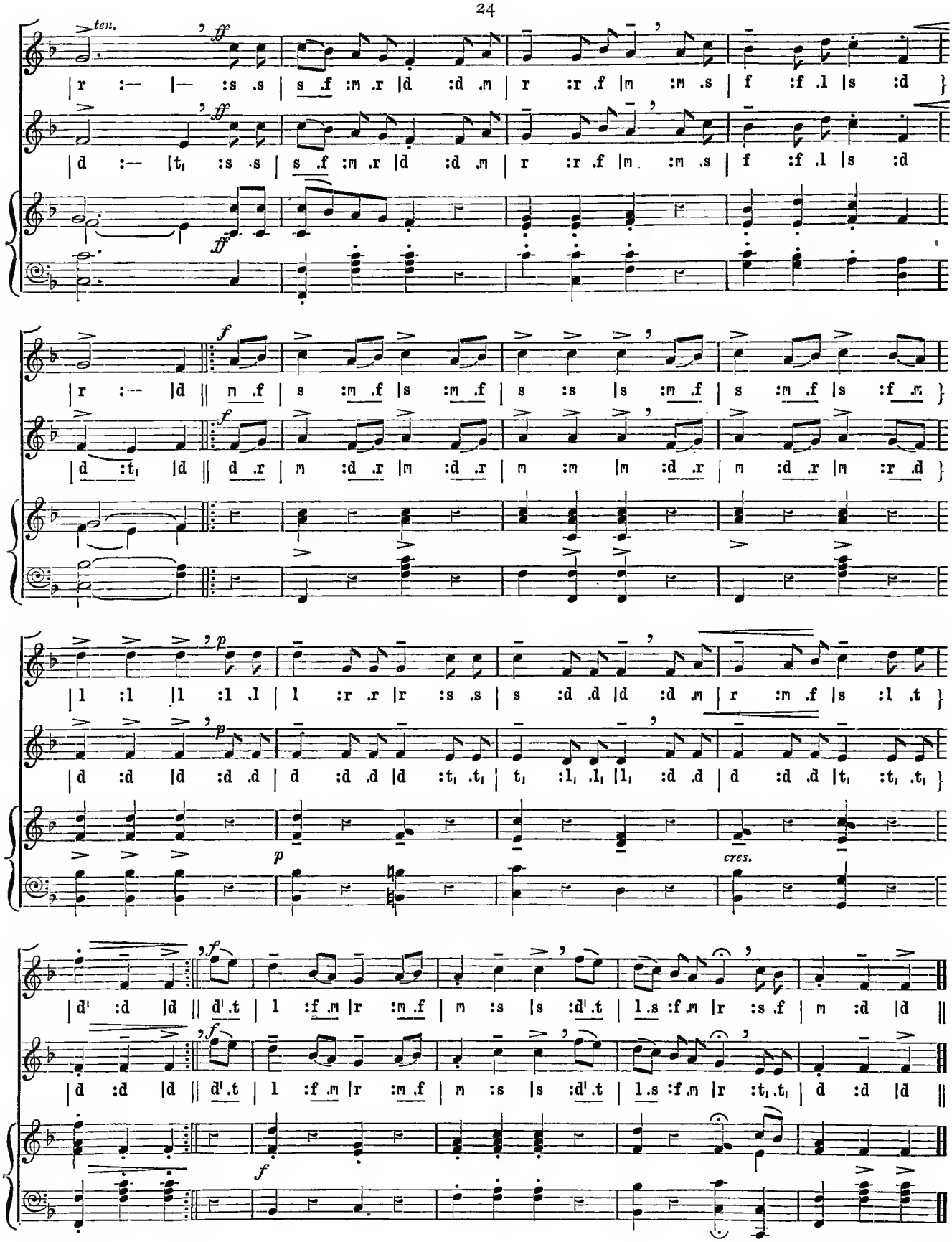


* These additional slurs are for classes who "vocalise."

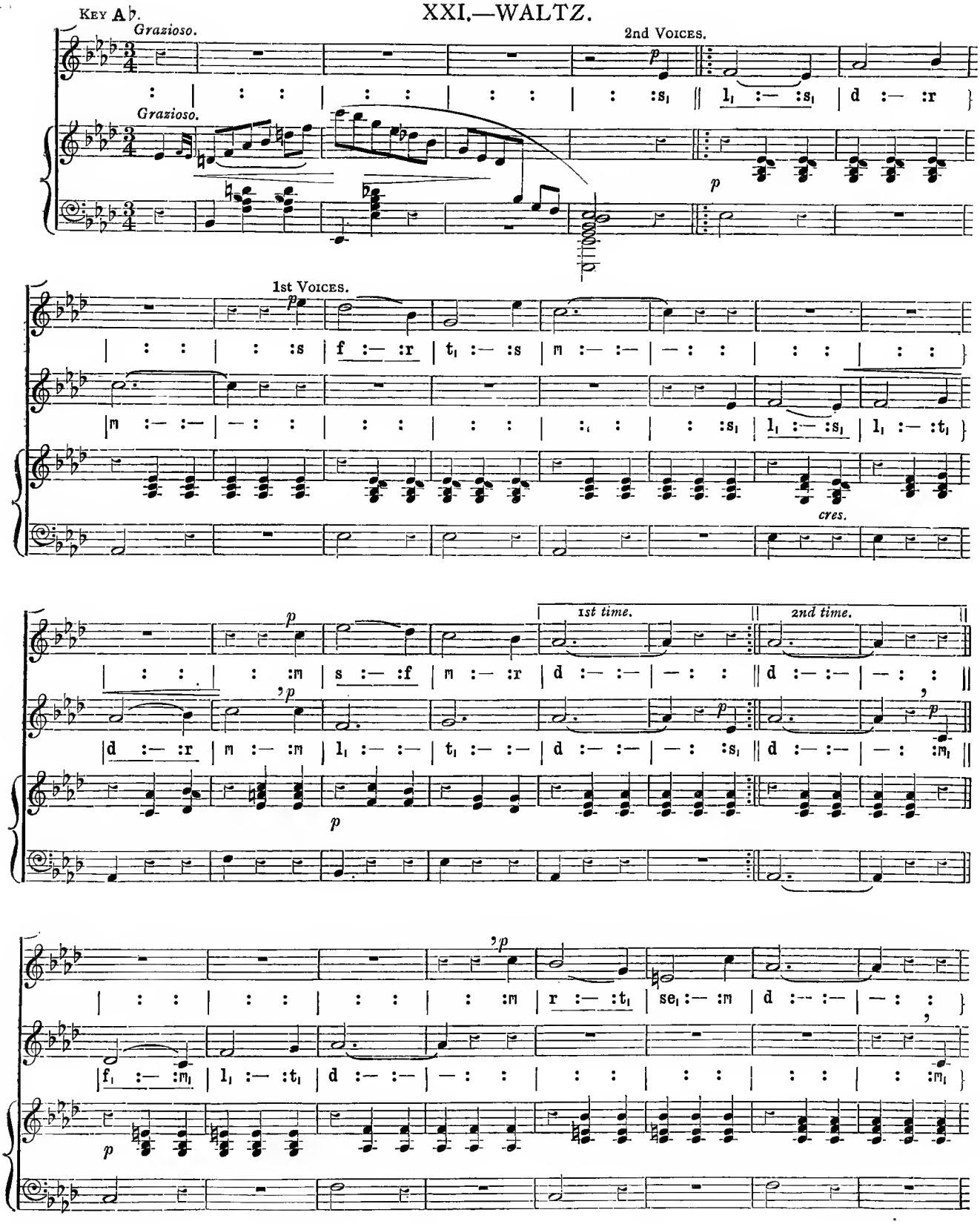
XX.—HORNPIPE.

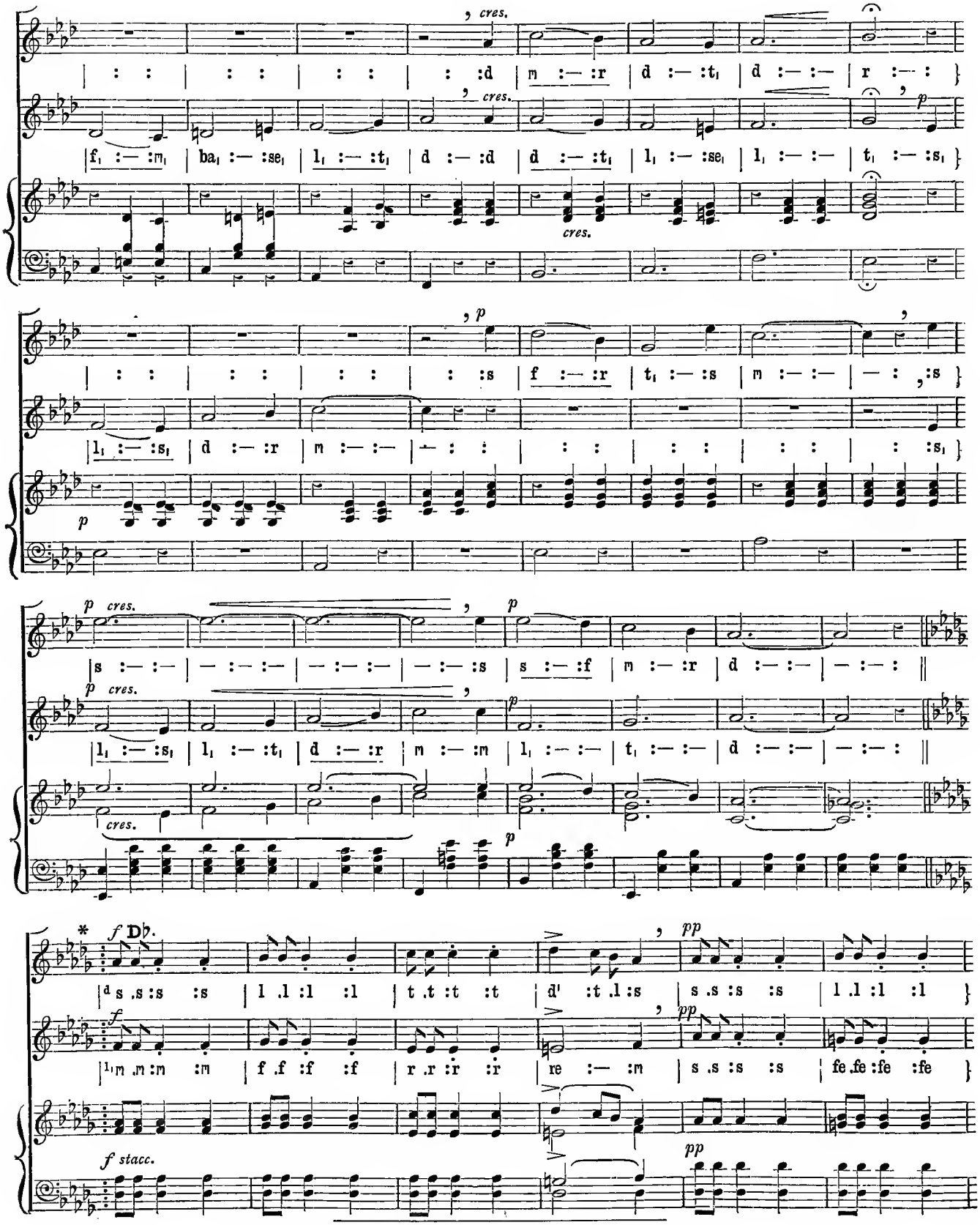
KEY **F**. *Briskly.*



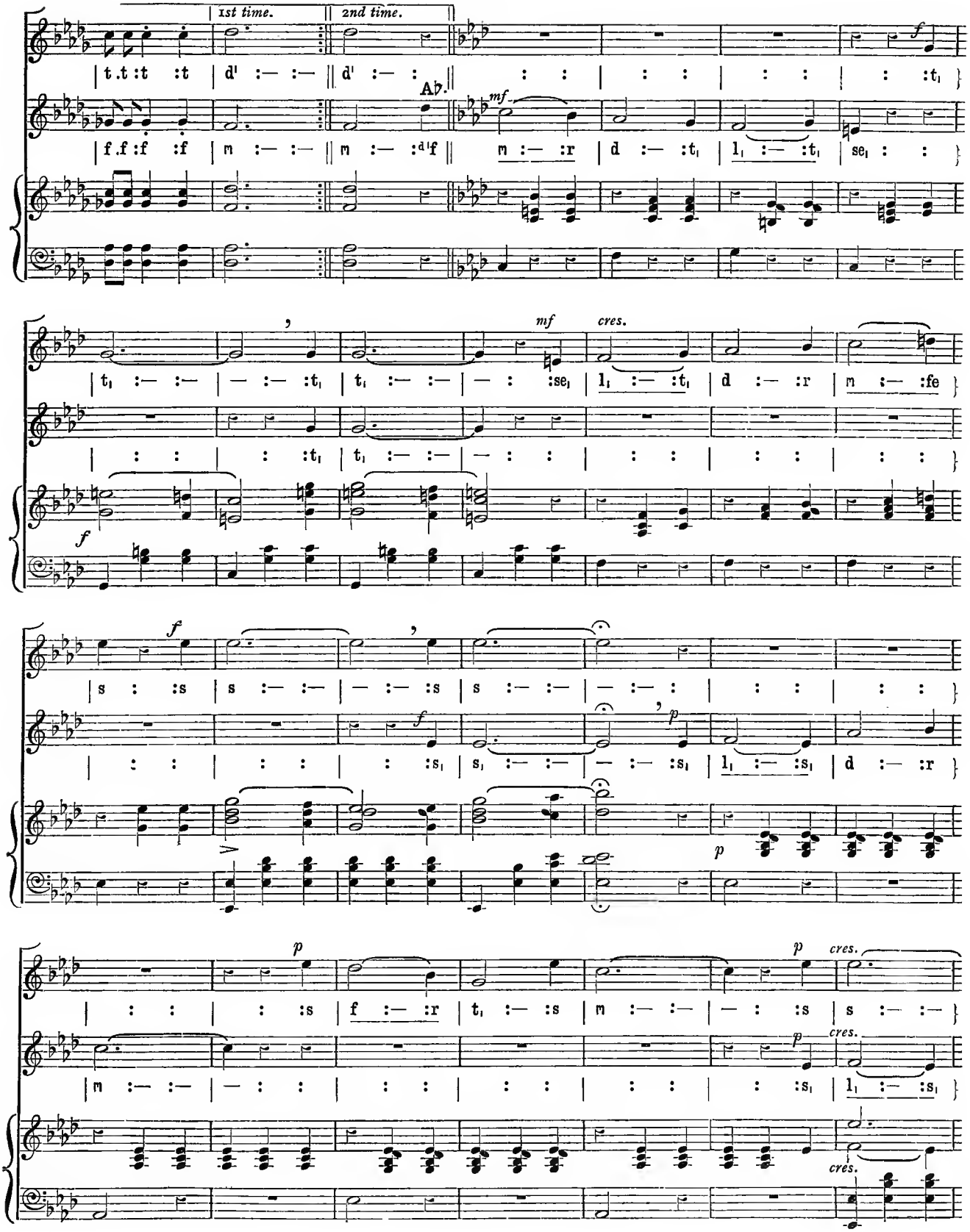

ten.
ff
r :— |— :s .s | s .f :m .r |d :d .m | r :r .f |m :m .s | f :f .l |s :d
d :— |t, :s .s | s .f :m .r |d :d .m | r :r .f |m :m .s | f :f .l |s :d
f
r :— |d || m .f | s :m .f |s :m .f | s :s |s :m .f | s :m .f |s :f .m
d :t, |d || d .r | m :d .r |m :d .r | m :m |m :d .r | m :d .r |m :r .d
p
l :l |l :l .l | l :r .r |r :s .s | s :d .d |d :d .m | r :m .f |s :l .t
d :d |d :d .d | d :d .d |d :t, .t, | t, :l, .l, |l, :d .d | d :d .d |t, :t, .t,
cres.
f
d' :d |d || d' .t | l :f .m |r :m .f | m :s |s :d' .t | l .s :f .m |r :s .f | m :d |d ||
d :d |d || d' .t | l :f .m |r :m .f | m :s |s :d' .t | l .s :f .m |r :t, .t, | d :d |d ||

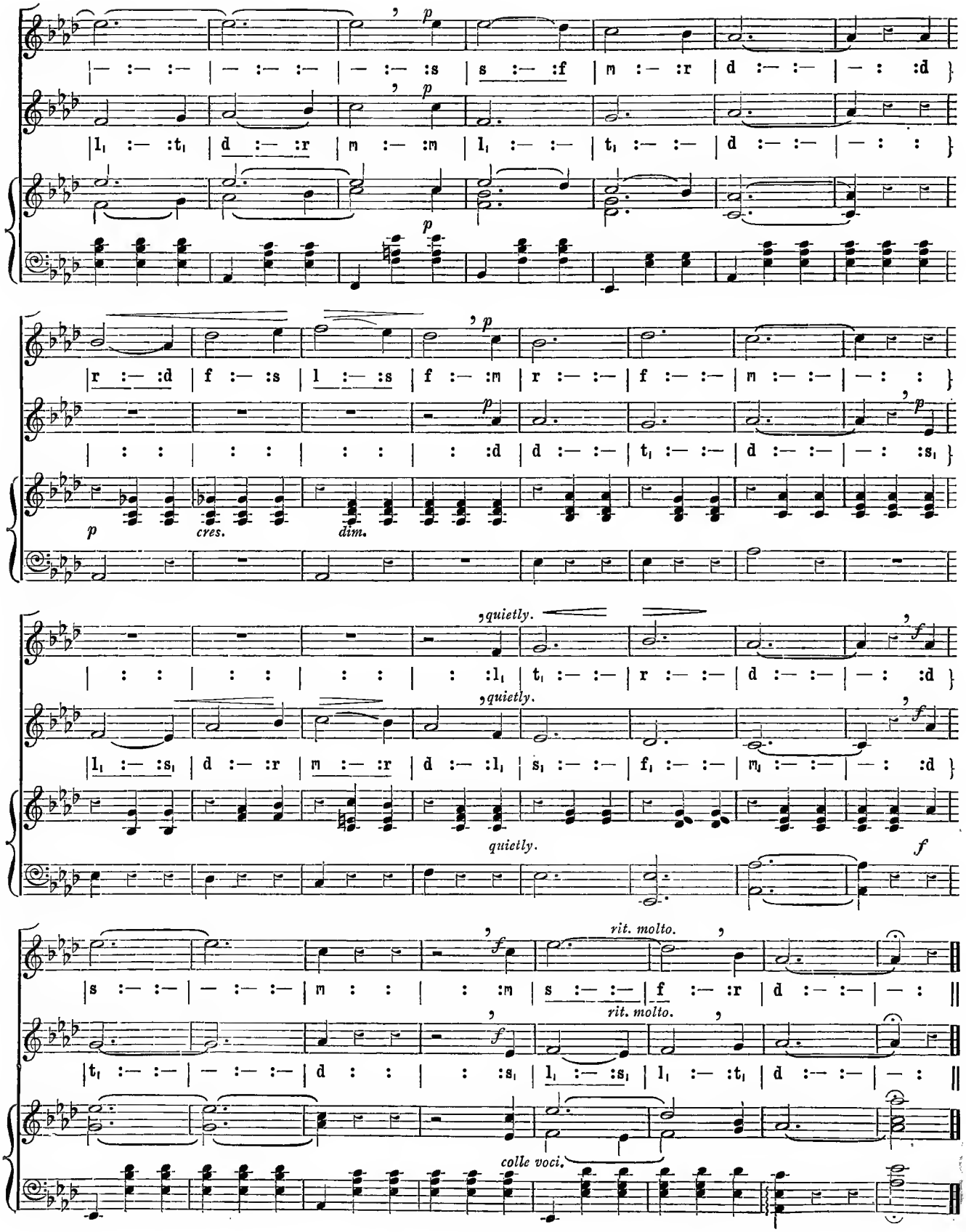
XXI.—WALTZ.


Key A♭.
Grazioso.
Grazioso.
2nd Voices.
1st Voices.
cres.
1st time.
2nd time.

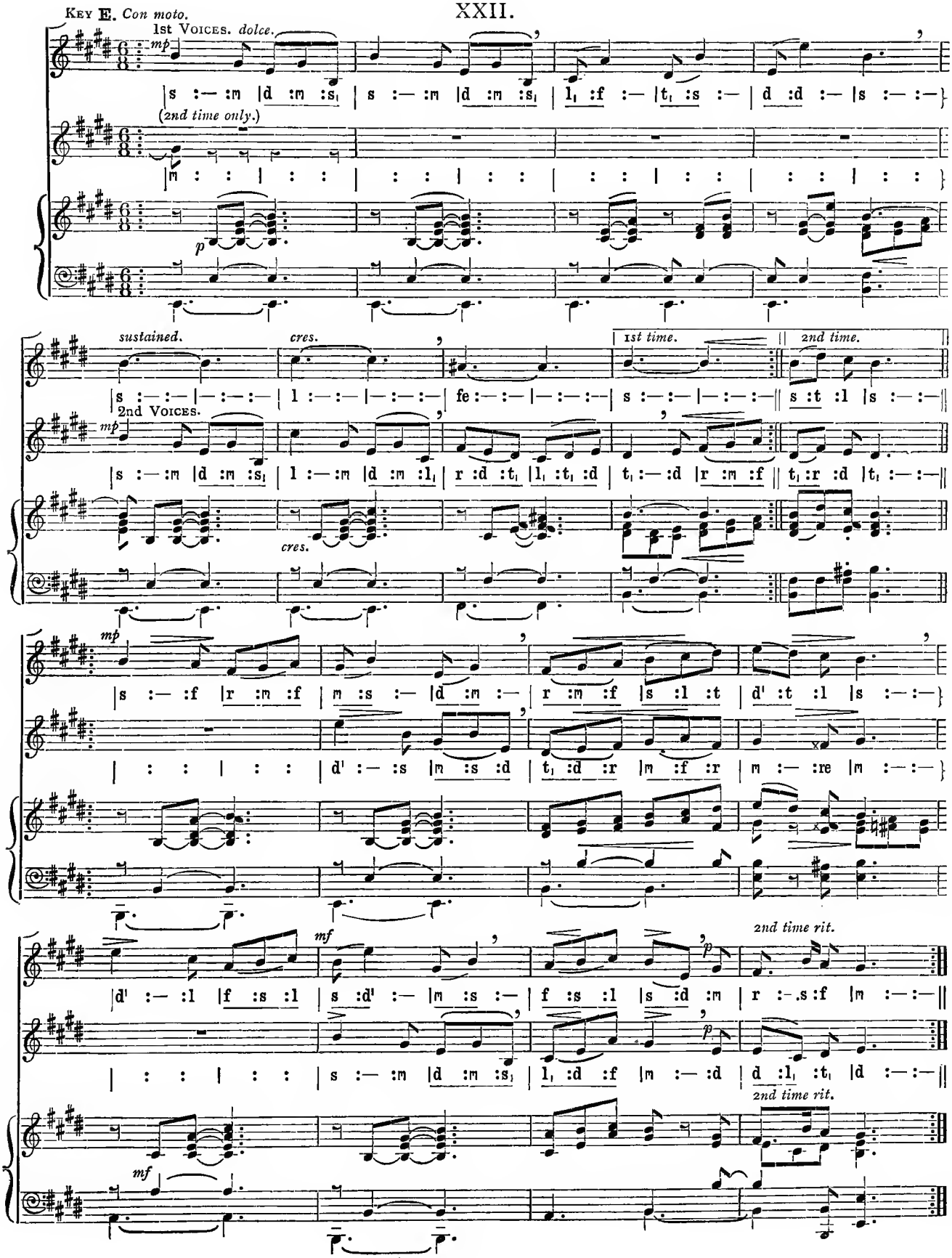


* This interlude should be sung to *Laa*, as staccato as possible.

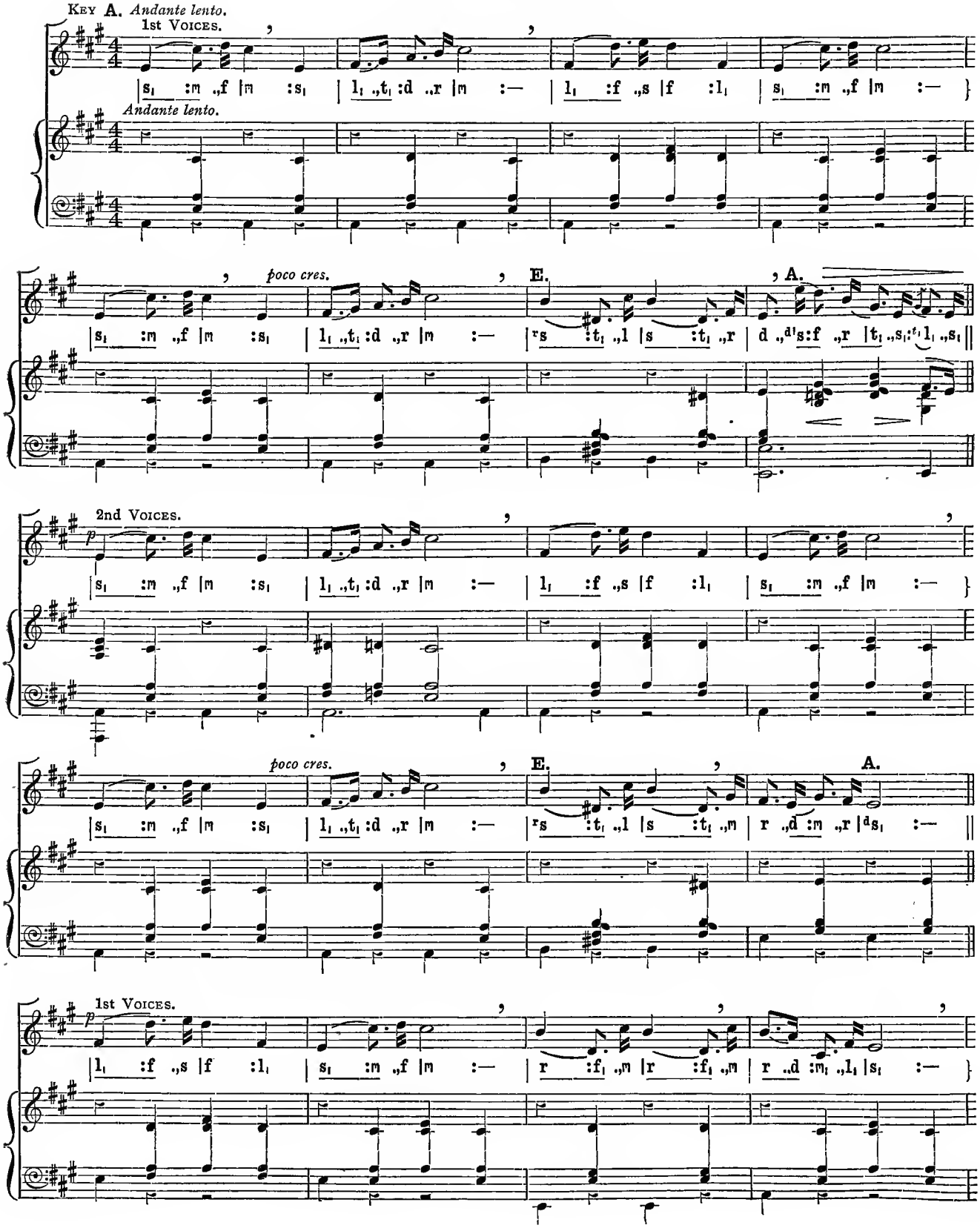

1st time.
2nd time.
Ab.
mf
cres.
f
p

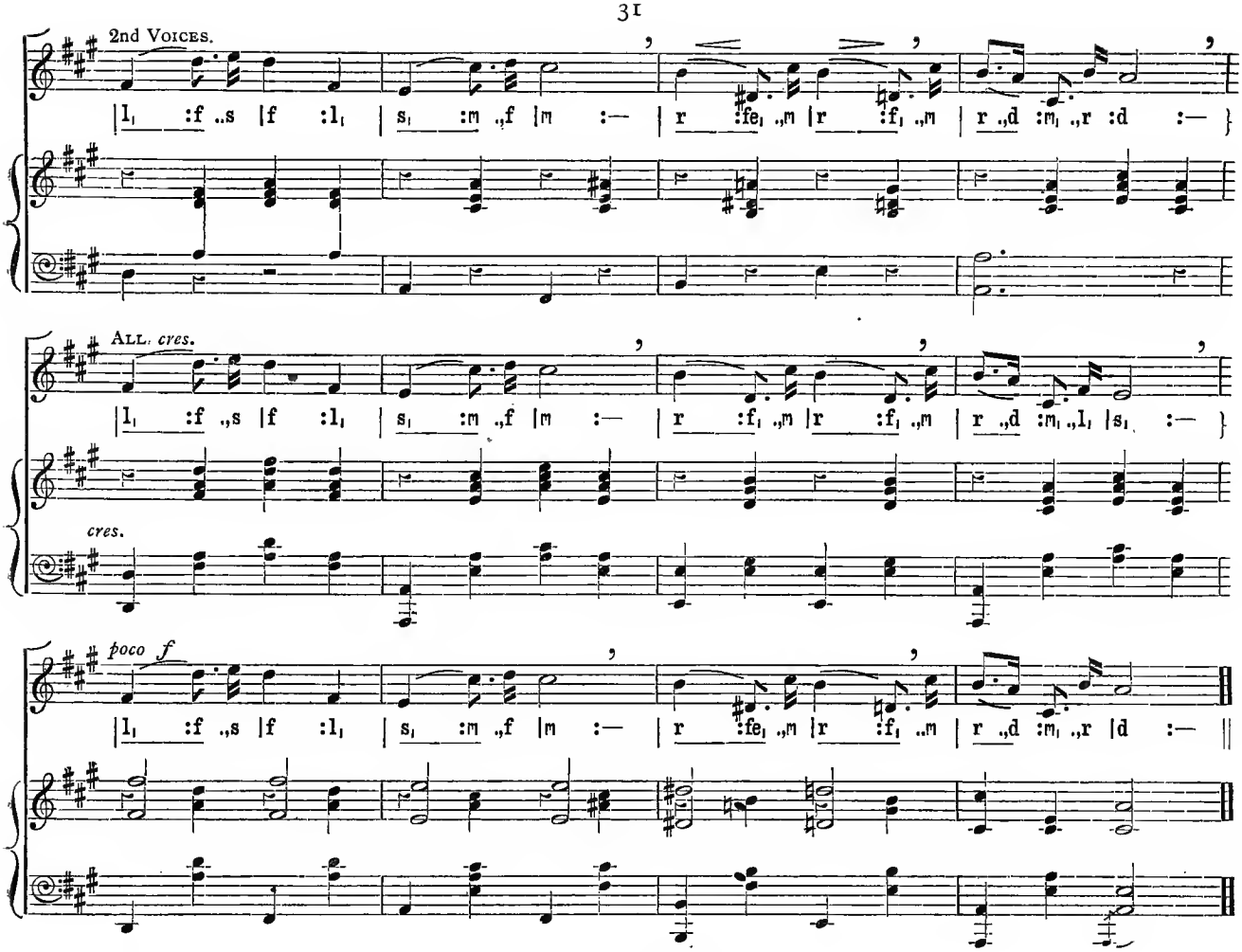

p
cres.
dim.
quietly.
quietly.
quietly.
f
rit. molto.
rit. molto.
colle voci.

XXII.

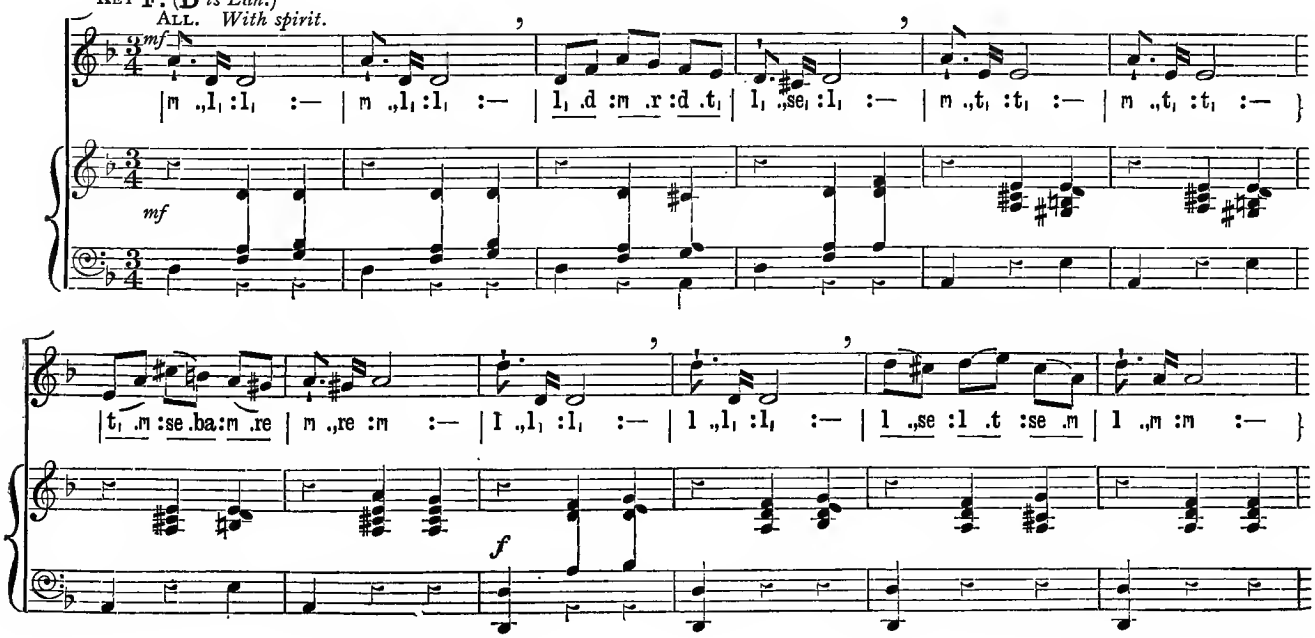

Key E. Con moto.
1st Voices. dolce.
mp
(2nd time only.)
p
sustained.
cres.
1st time.
2nd time.
2nd Voices.
mp
cres.
mp
mf
2nd time rit.
p
2nd time rit.
mf

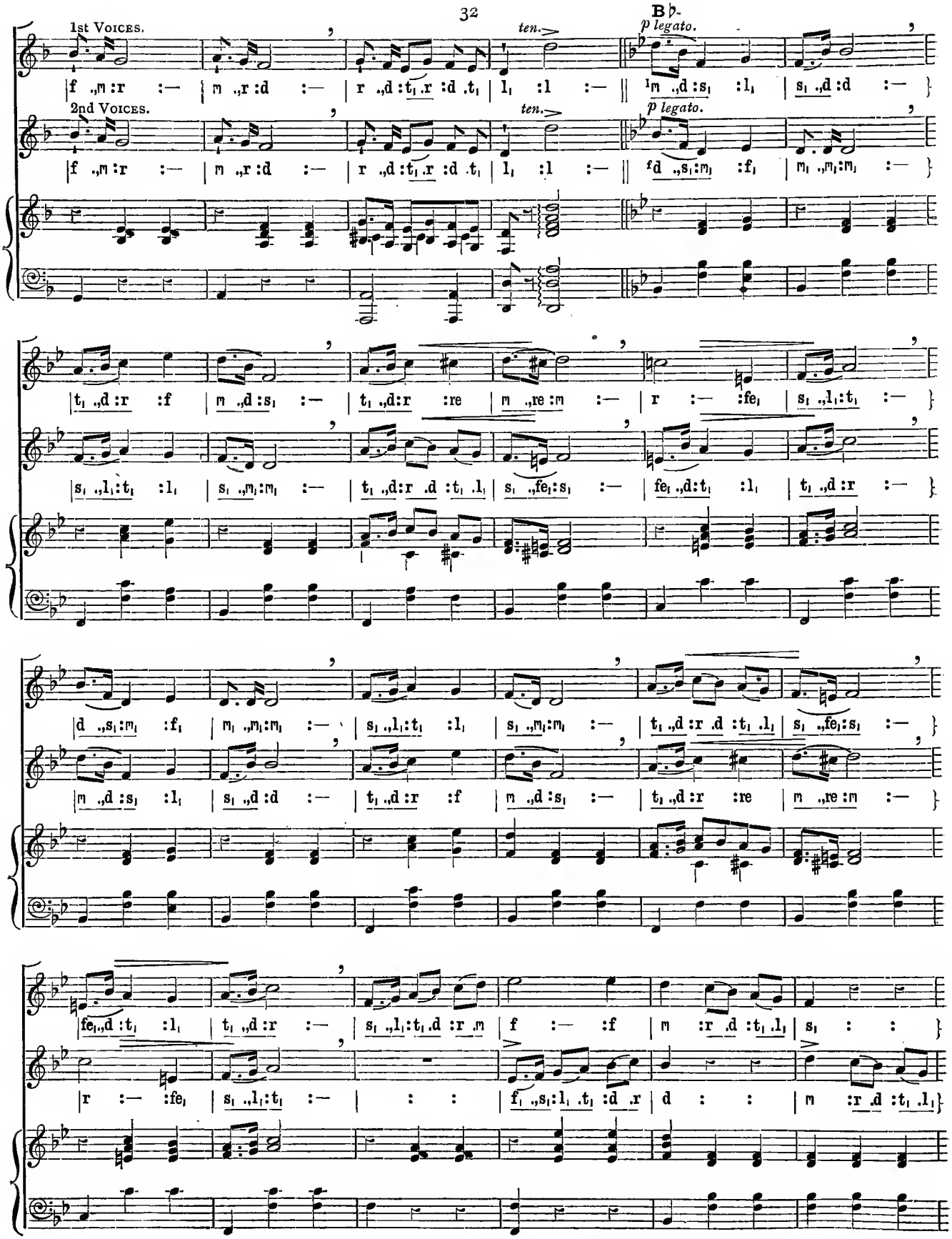
XXIII.—ON SIXTHS.

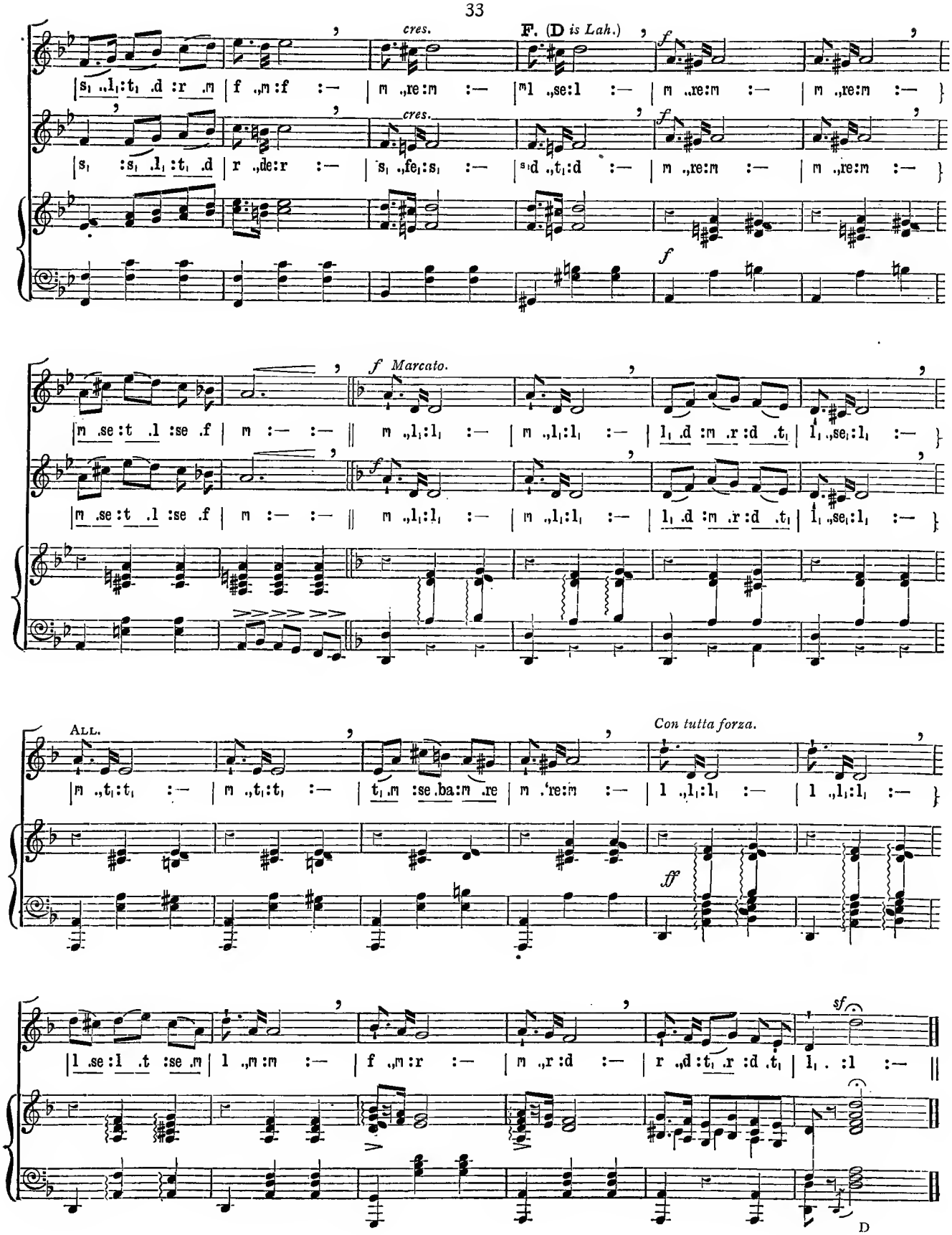




XXIV.—MAZURKA.



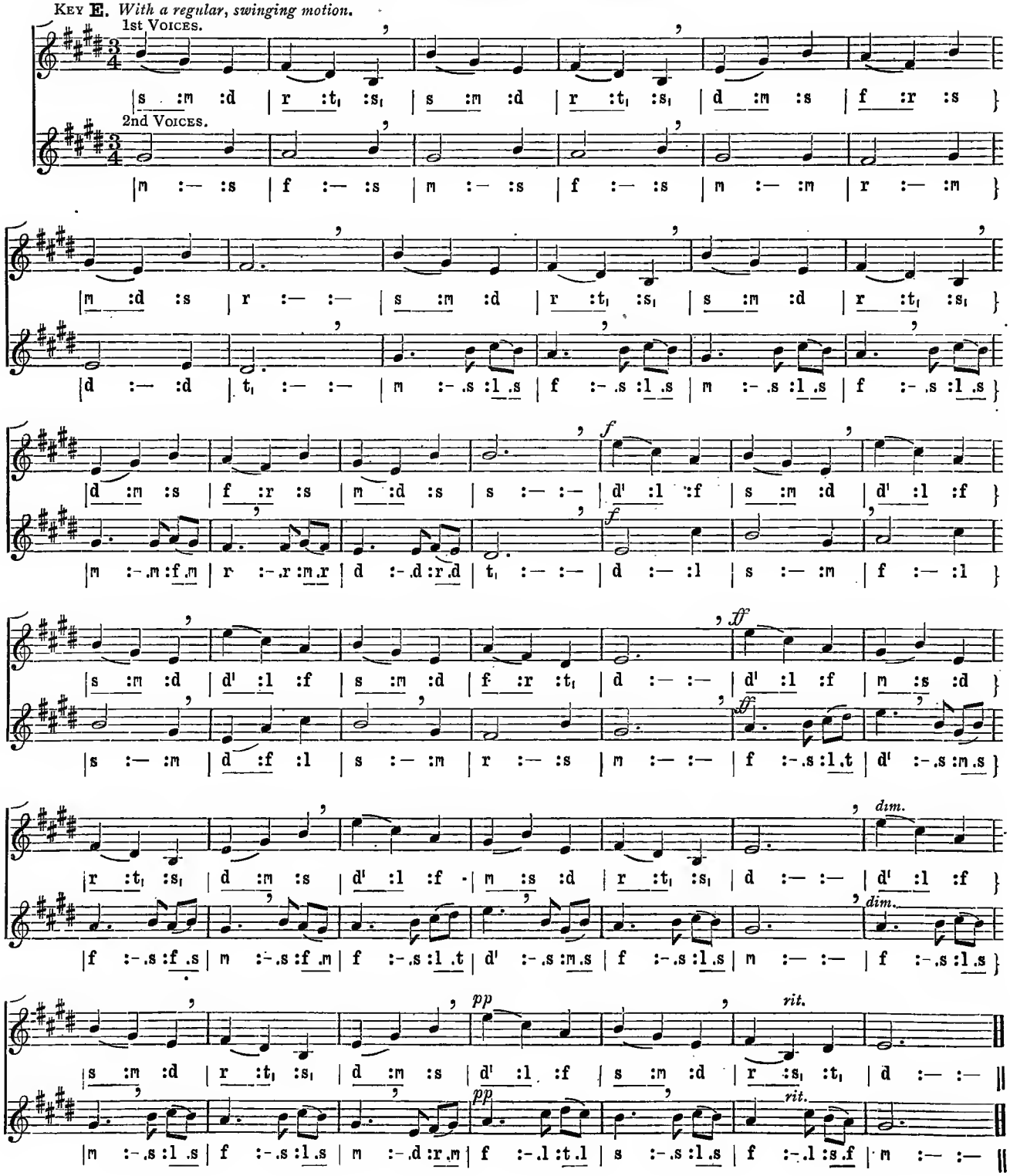

B♭.
1st Voices.
2nd Voices.
ten.
p legato.
f ,m :r :— | m ,r :d :— | r ,d :t, .r :d .t, | l, :l :— ||
[1]m ,d :s, :l, | s, ,d :d :— }
[f]d ,s, :m, :f, | m, ,m, :m, :— }
t, ,d :r :f | m ,d :s, :— | t, ,d :r :re | m ,re :m :— | r :— :fe, | s, ,l, :t, :— }
s, ,l, :t, :l, | s, ,m, :m, :— | t, ,d :r .d :t, .l, | s, ,fe, :s, :— | fe, ,d :t, :l, | t, ,d :r :— }
d ,s, :m, :f, | m, ,m, :m, :— | s, ,l, :t, :l, | s, ,m, :m, :— | t, ,d :r .d :t, .l, | s, ,fe, :s, :—
m ,d :s, :l, | s, ,d :d :— | t, ,d :r :f | m ,d :s, :— | t, ,d :r :re | m ,re :m :— }
fe, ,d :t, :l, | t, ,d :r :— | s, ,l, :t, .d :r .m | f :— :f | m :r .d :t, .l, | s, : : }
r :— :fe, | s, ,l, :t, :— | : : | f, ,s, :l, .t, :d .r | d : : | m :r .d :t, .l, }


cres.
F. (D is Lah.)
f
cres.
f
f
f Marcato.
f
All.
Con tutta forza.
ff
sf
D

UNACCOMPANIED SOLFEGGI.

I.—THE COMMON CHORDS.

KEY **E.** *With a regular, swinging motion.*



II.—A SCALE SONG.*

KEY **C.** *At an easy, steady pace.*

1st VOICES.

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

2nd VOICES.

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

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

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

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

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

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

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

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

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

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

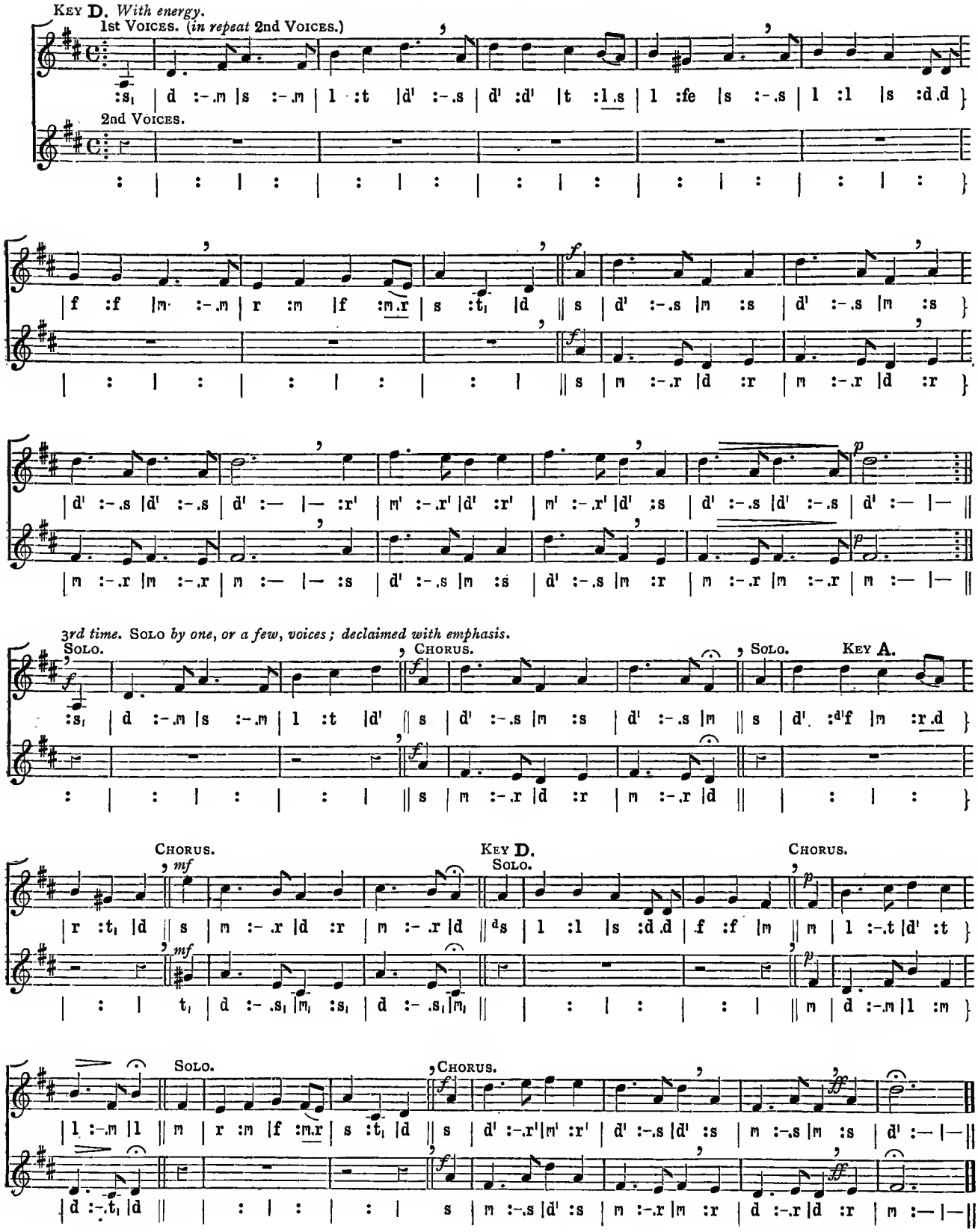
|m :f |s :l | t :d' |r' :t | d' :— |— :d | r :m |f :s | l :t |d' :s }

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

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

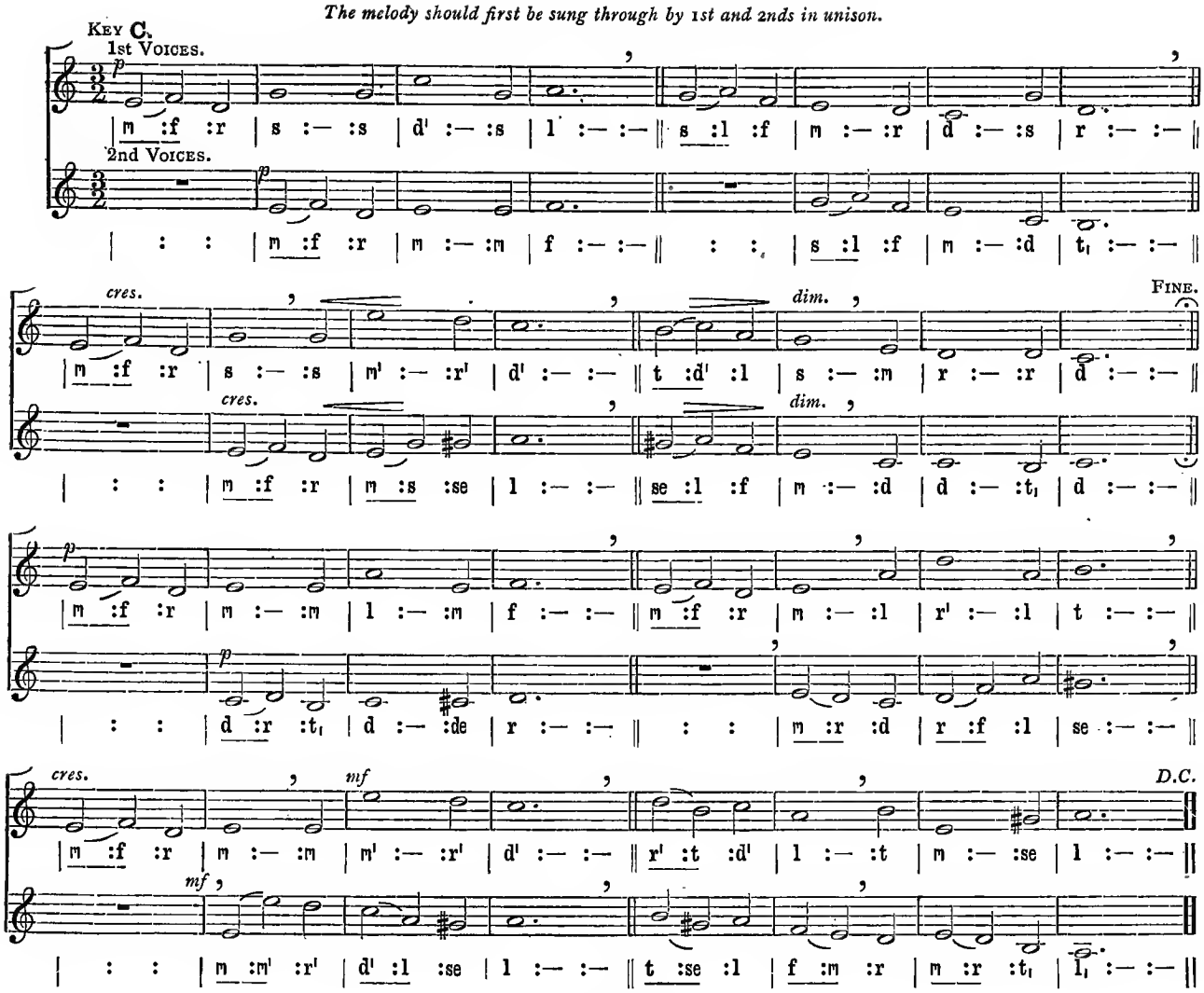
* Very young pupils had better not slur this exercise at all.

III.—SONG, WITH CHORUS.

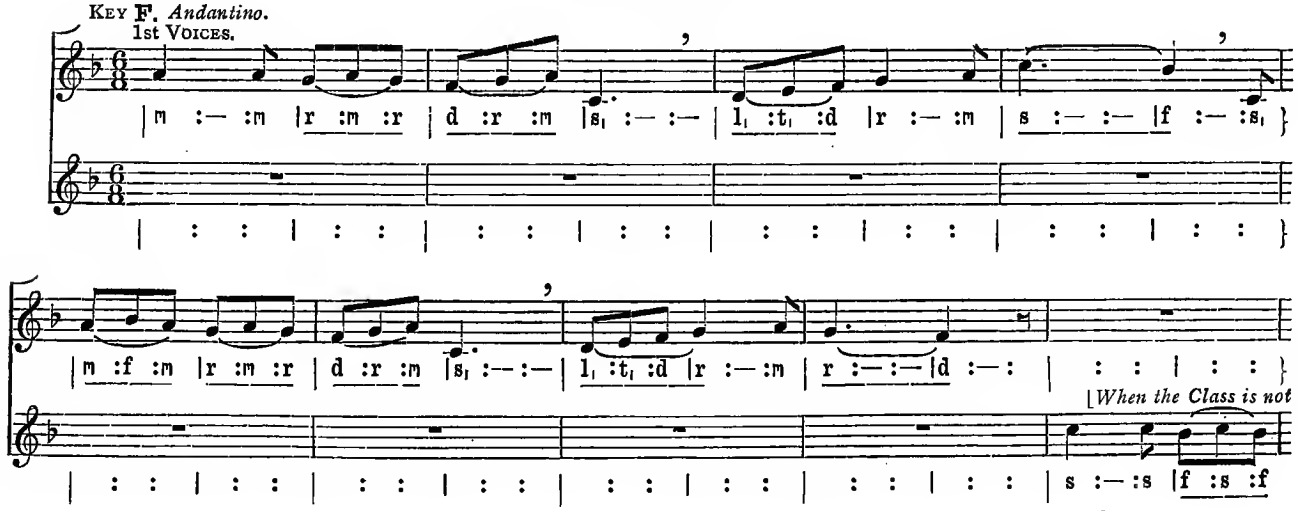


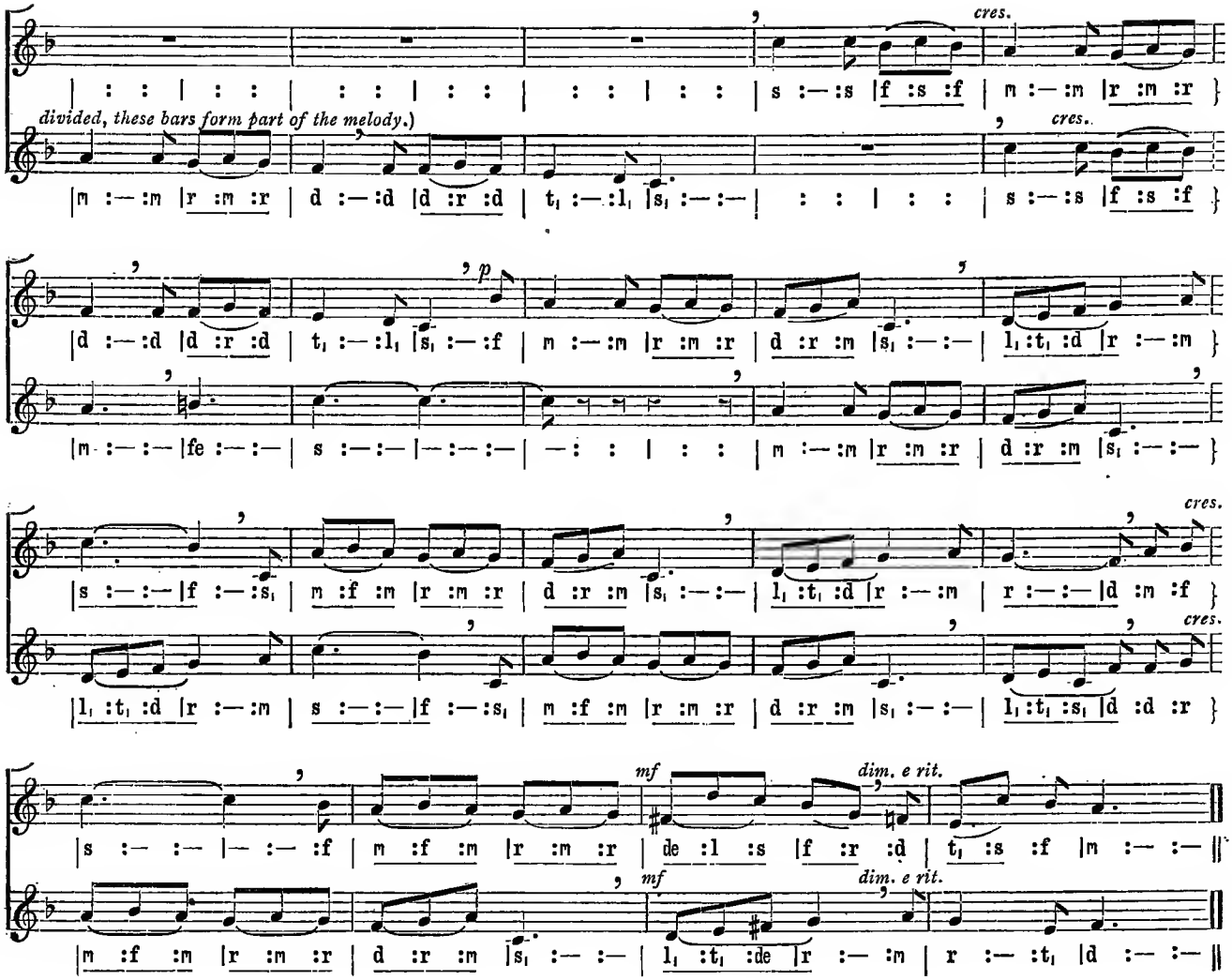
IV.—HYMN.

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

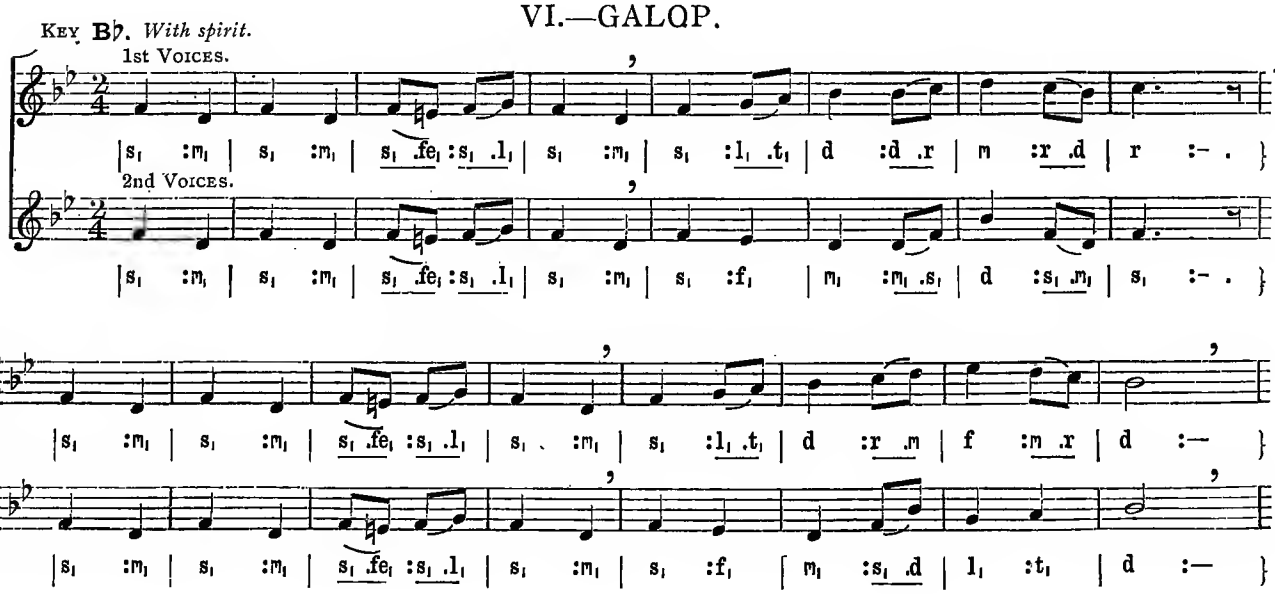


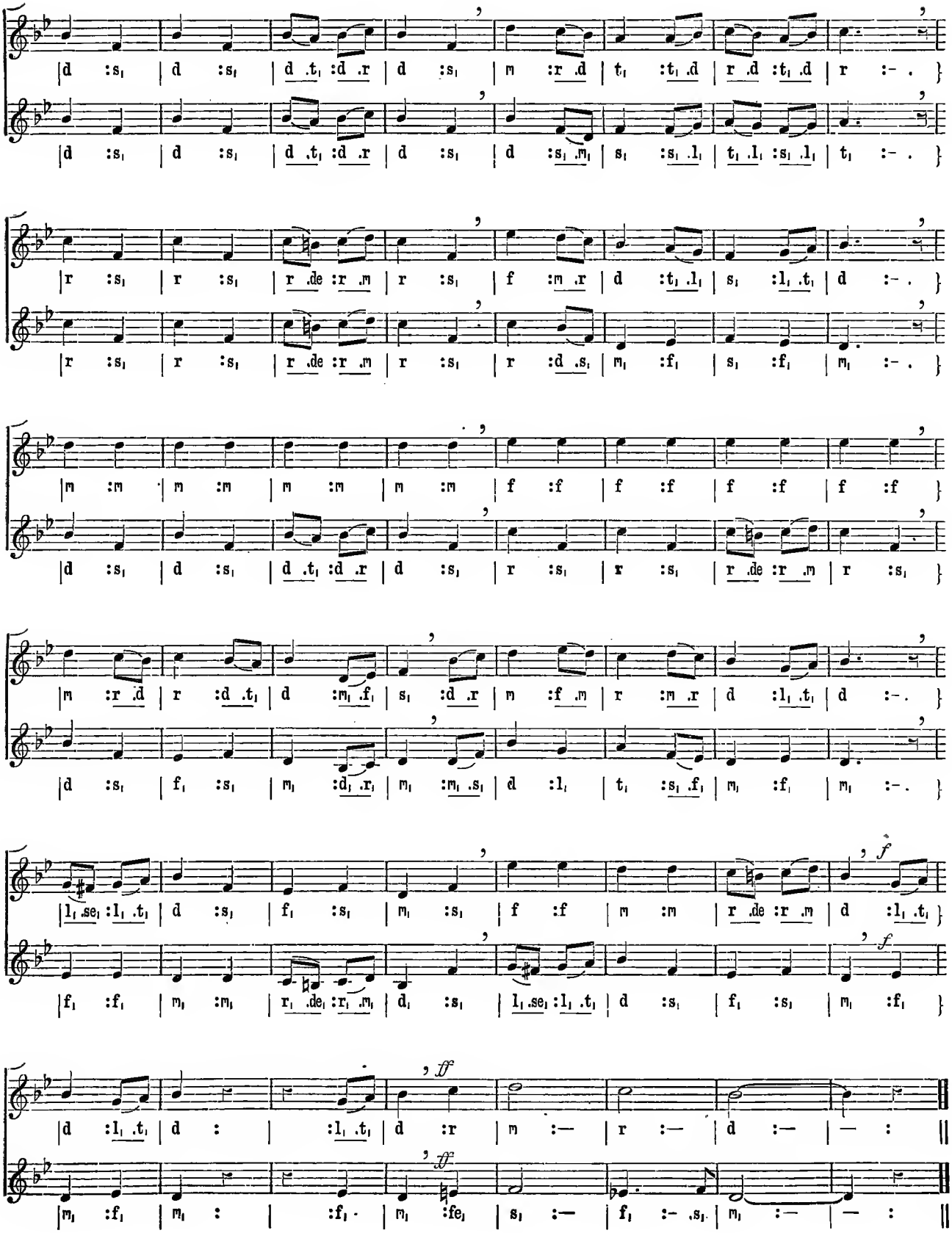
V.—MELODY.




cres.
divided, these bars form part of the melody.)
cres.
p
cres.
cres.
mf
dim. e rit.
mf
dim. e rit.

VI.—GALOP.

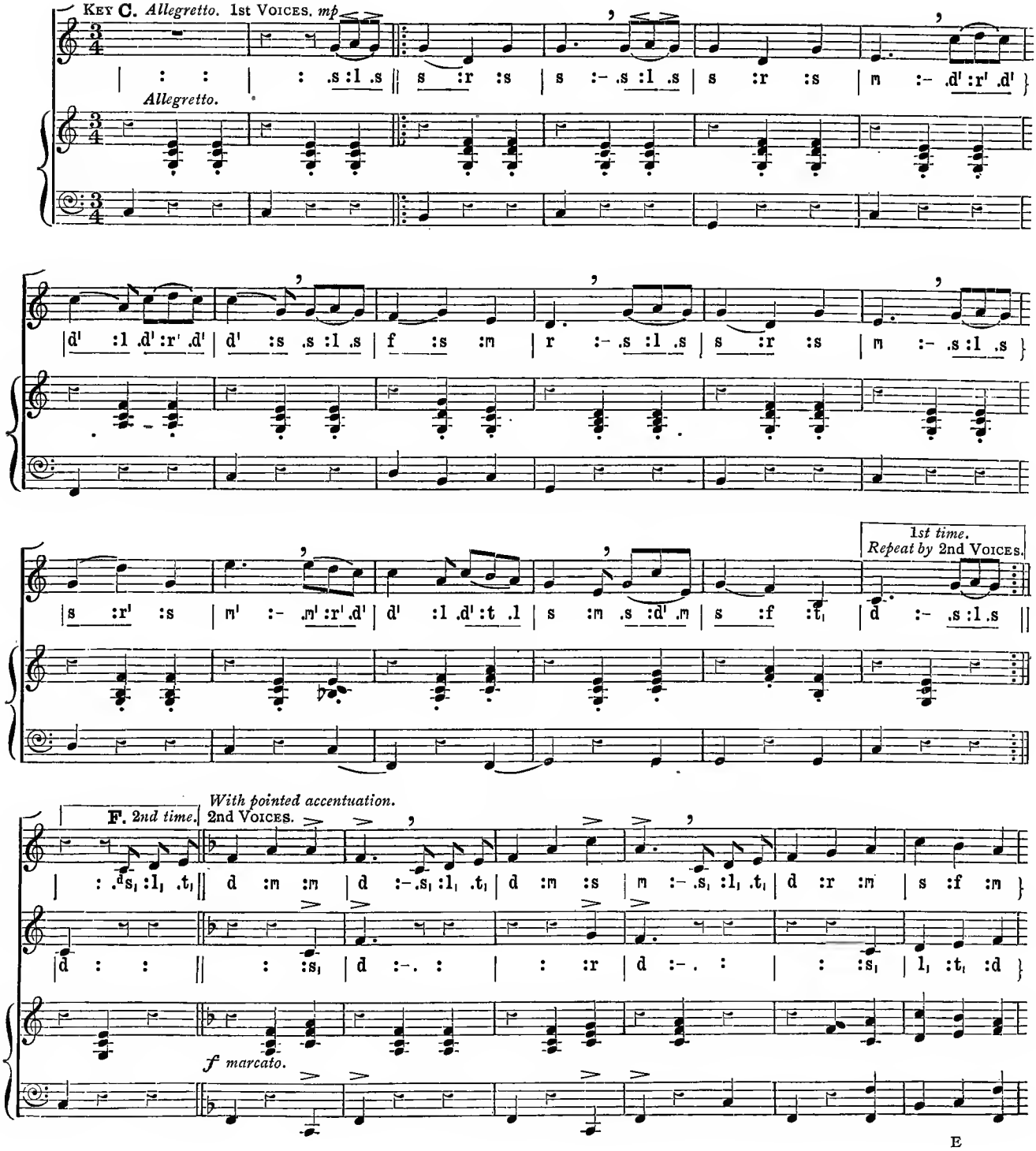

Key B♭. With spirit.
1st Voices.
2nd Voices.

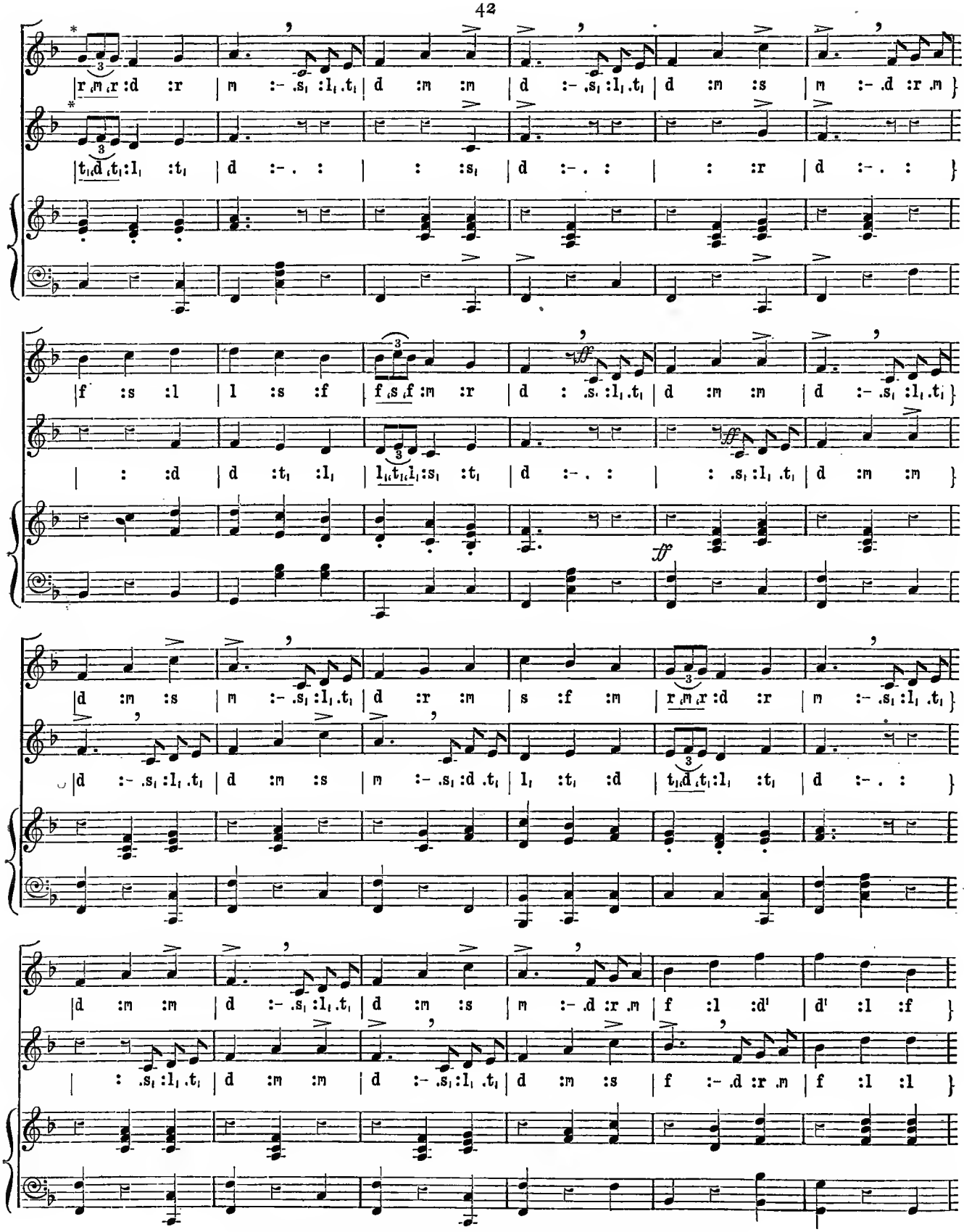

d :s, | d :s, | d .t, :d .r | d :s, | m :r .d | t, :t, .d | r .d :t, .d | r :- . }
d :s, | d :s, | d .t, :d .r | d :s, | d :s, .m, | s, :s, .l, | t, .l, :s, .l, | t, :- . }
r :s, | r :s, | r .de :r .m | r :s, | f :m .r | d :t, .l, | s, :l, .t, | d :- . }
r :s, | r :s, | r .de :r .m | r :s, | r :d .s, | m, :f, | s, :f, | m, :- . }
m :m | m :m | m :m | m :m | f :f | f :f | f :f | f :f }
d :s, | d :s, | d .t, :d .r | d :s, | r :s, | r :s, | r .de :r .m | r :s, }
m :r .d | r :d .t, | d :m, .f, | s, :d .r | m :f .m | r :m .r | d :l, .t, | d :- . }
d :s, | f, :s, | m, :d, .r, | m, :m, .s, | d :l, | t, :s, .f, | m, :f, | m, :- . }
l, .se, :l, .t, | d :s, | f, :s, | m, :s, | f :f | m :m | r .de :r .m | d :l, .t, }
f, :f, | m, :m, | r, .de, :r, .m, | d, :s, | l, .se, :l, .t, | d :s, | f, :s, | m, :f, }
d :l, .t, | d : | :l, .t, | d :r | m :— | r :— | d :— | — : ||
m, :f, | m, : | :f, · | m, :fe, | s, :— | f, :- .s, | m, :— | — : ||

SECOND PART.

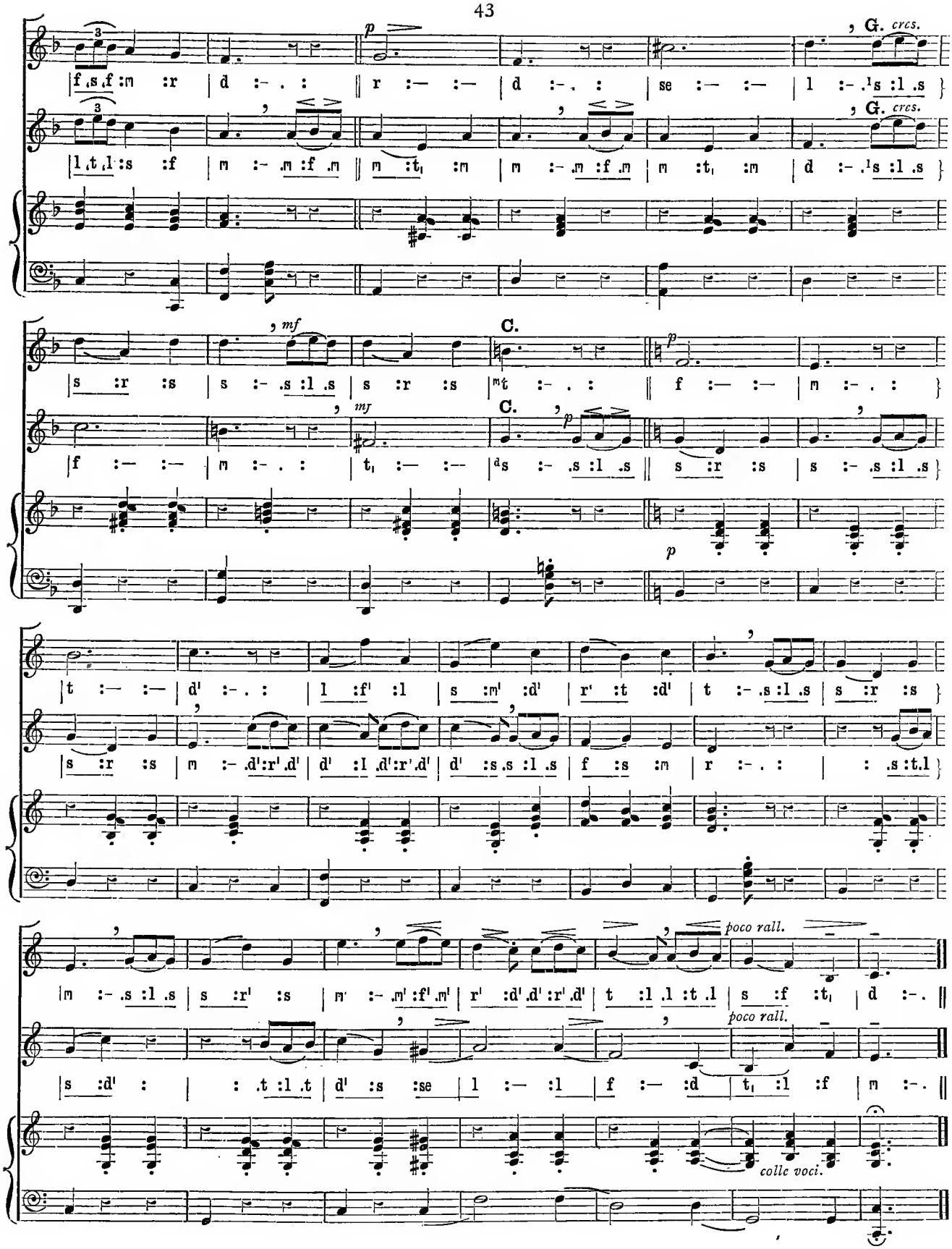
ACCOMPANIED SOLFEGGI.

XXV.

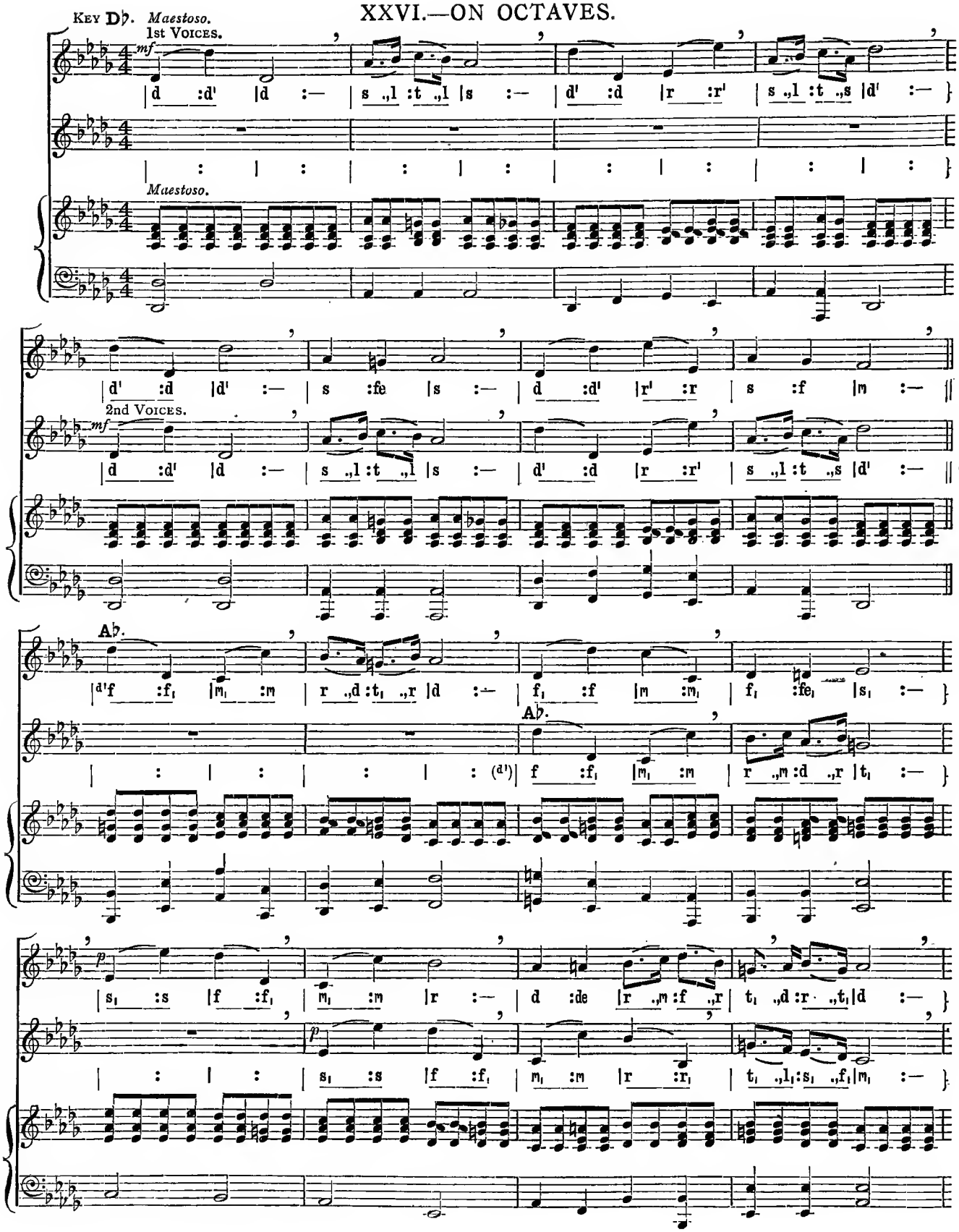


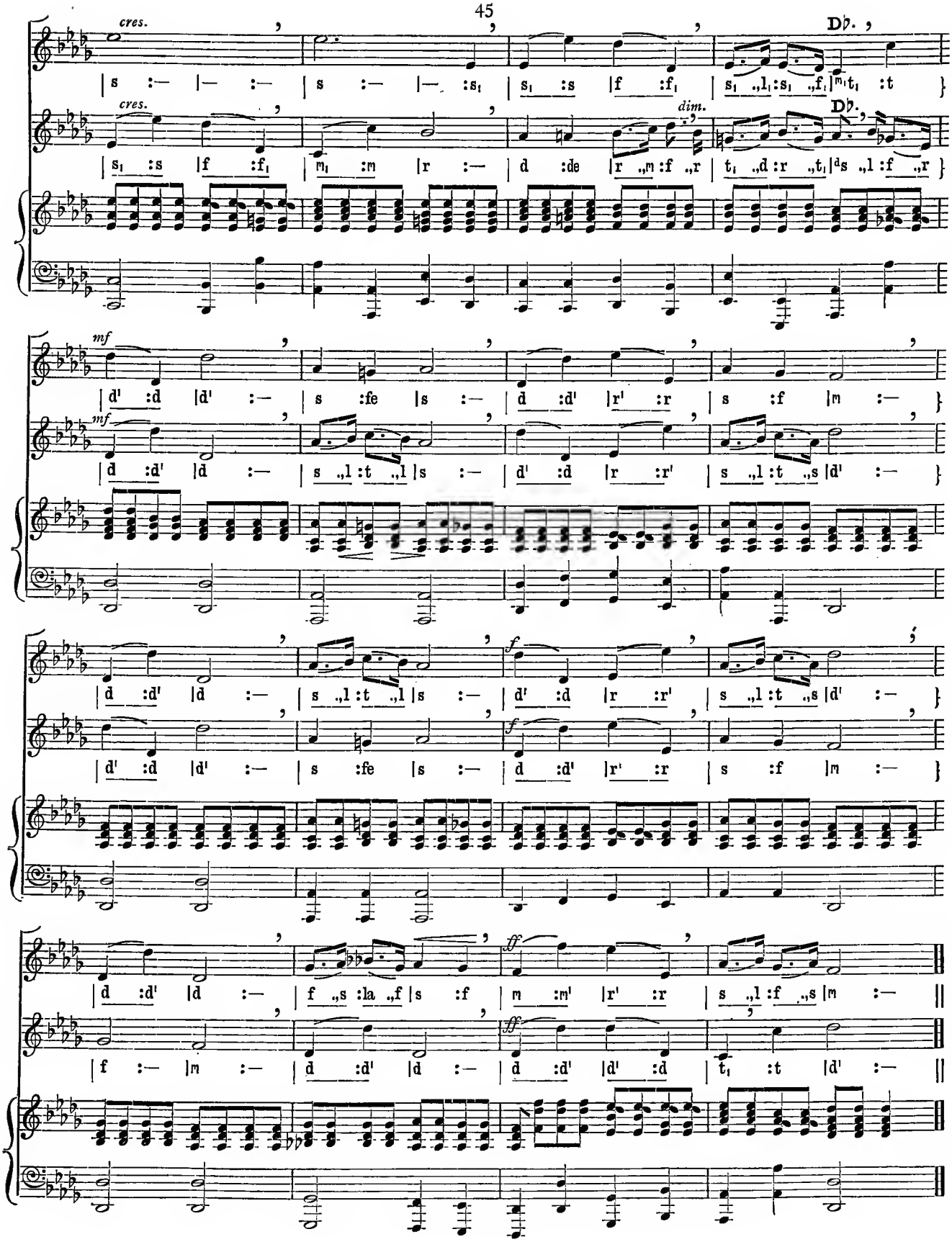


* Classes who sing to Sol-fa should sol-fa the first note only of these triplets.

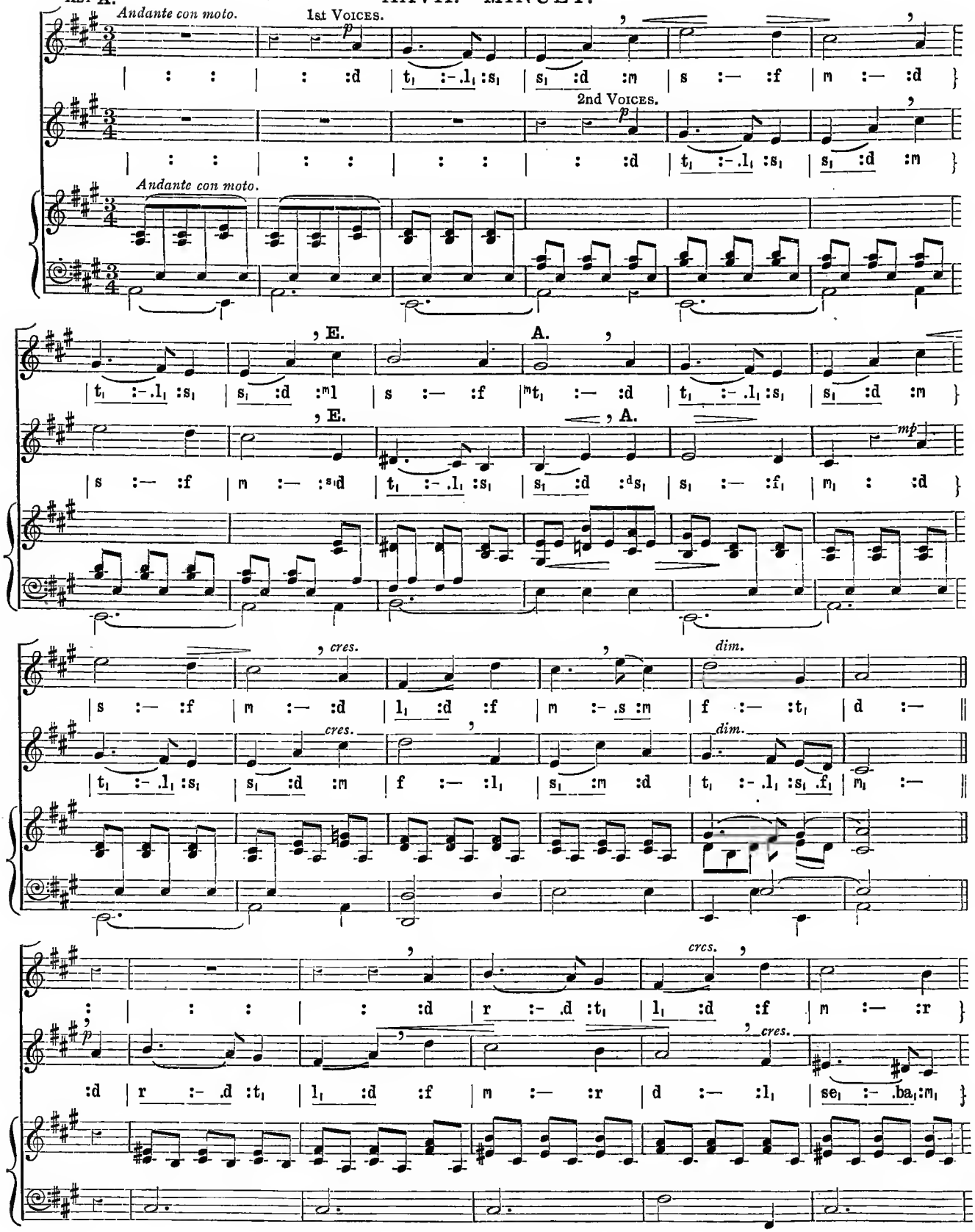

G. cres.
C.
poco rall.
colle voci.

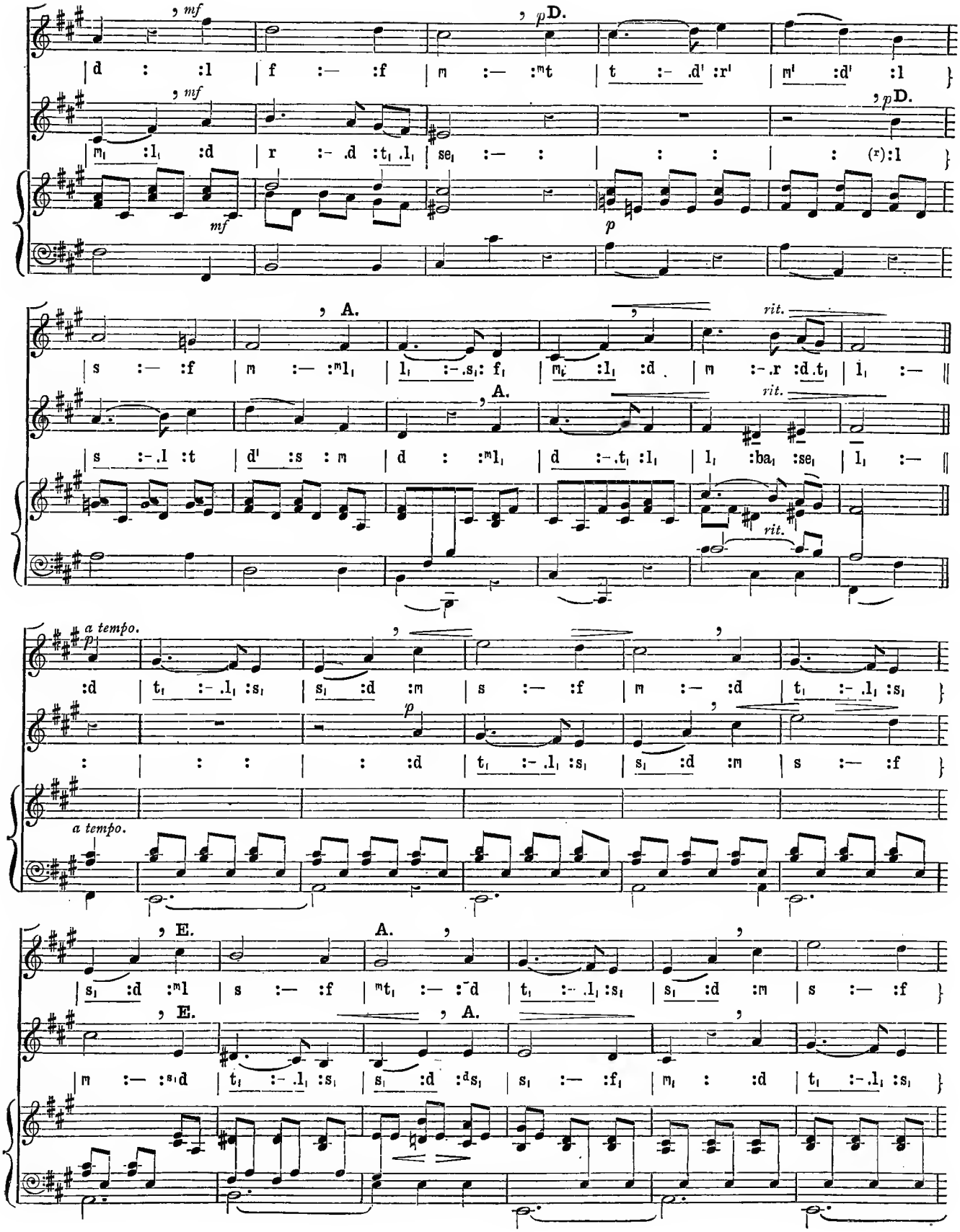
XXVI.—ON OCTAVES.

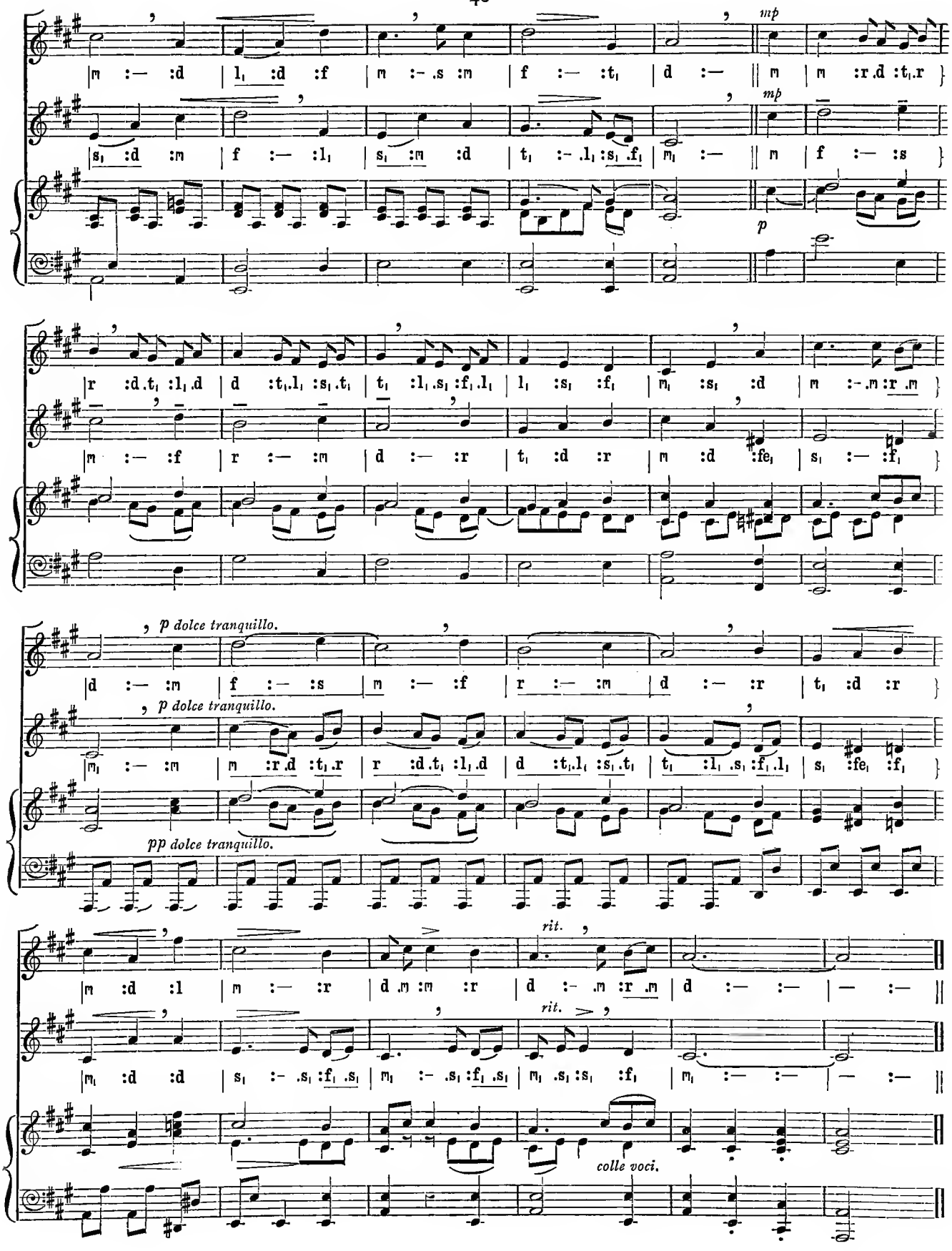



cres.
D♭.
dim.
mf
f
ff

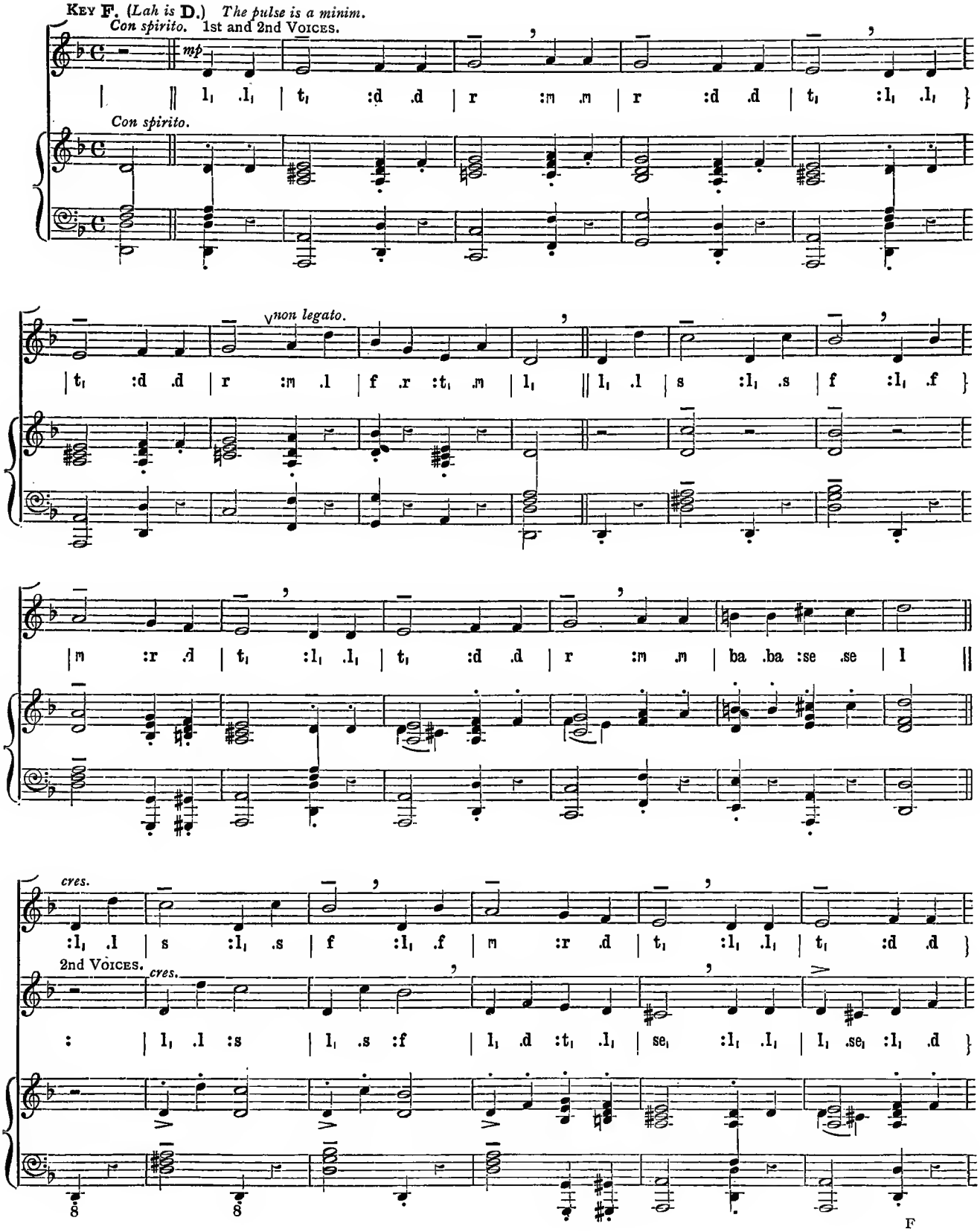
XXVII.—MINUET.

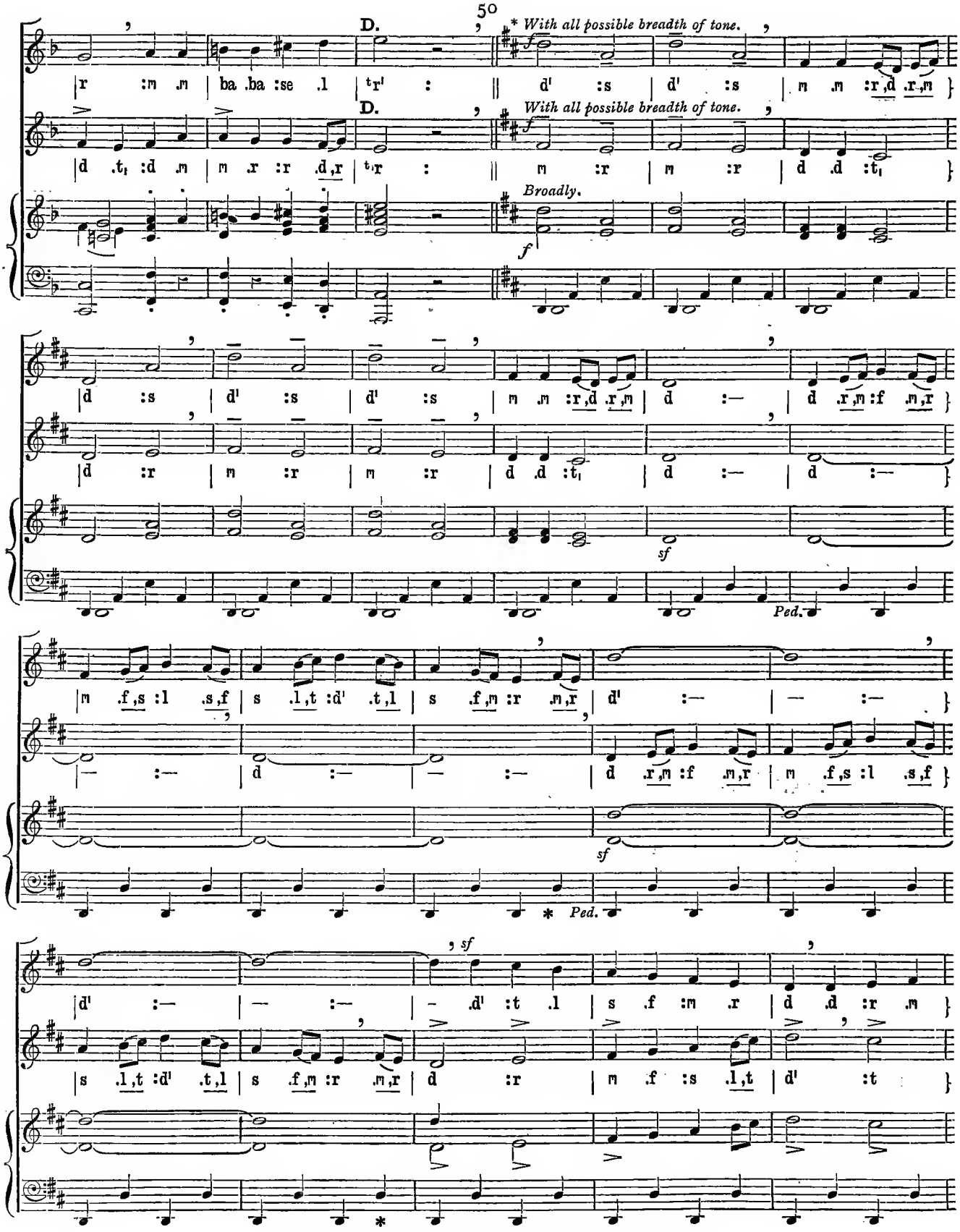



mf
p D.
d : :l | f :— :f | m :— :mt | t :- .d' :r' | m' :d' :l
mf
p D.
m, :l, :d | r :- .d :t, .l, | se, :— : | : : | : (r):l
mf
p
A.
rit.
s :— :f | m :— :ml, | l, :-.s, :f, | m, :l, :d | m :-.r :d.t, | l, :—
A.
rit.
s :-.l :t | d' :s :m | d :— :ml, | d :-.t, :l, | l, :ba, :se, | l, :—
rit.
a tempo.
p
:d | t, :-.l, :s, | s, :d :m | s :— :f | m :— :d | t, :-.l, :s,
p
: | : : | : :d | t, :-.l, :s, | s, :d :m | s :— :f
a tempo.
E.
A.
s, :d :ml | s :— :f | mt, :— :d | t, :-.l, :s, | s, :d :m | s :— :f
E.
A.
m :— :sd | t, :-.l, :s, | s, :d :ds, | s, :— :f, | m, : :d | t, :-.l, :s,

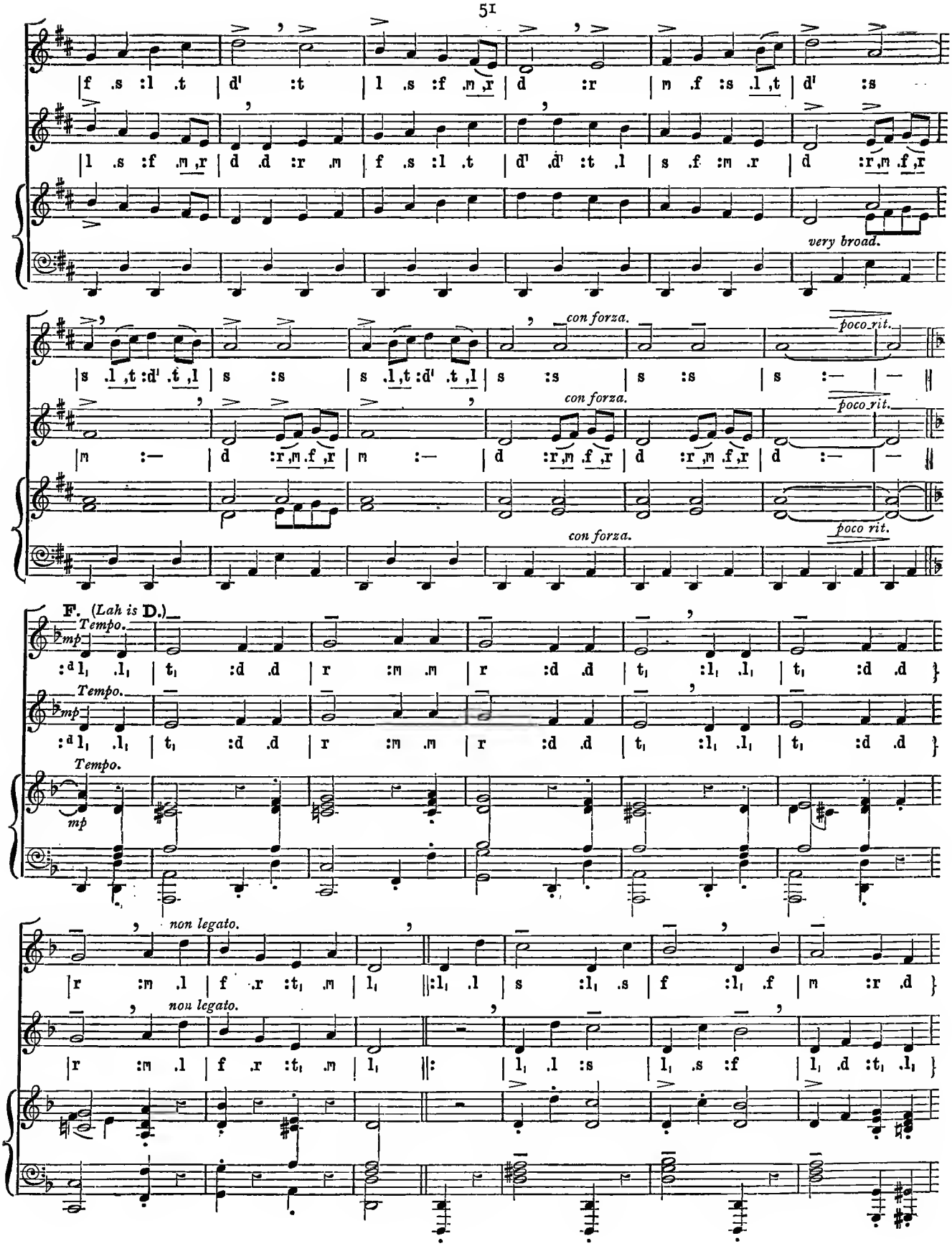

mp
p
p dolce tranquillo.
pp dolce tranquillo.
rit.
colle voci.

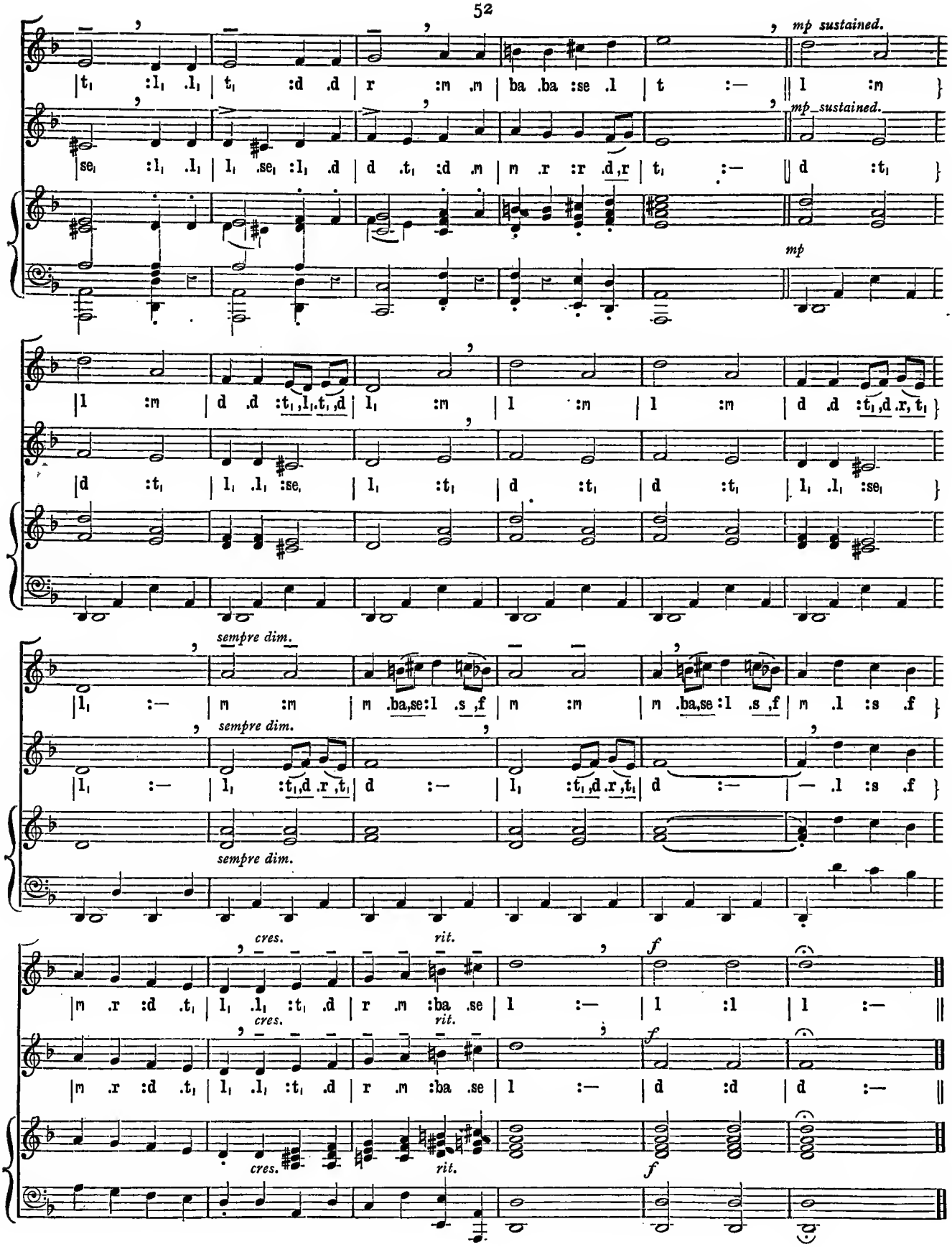
XXVIII—GAVOTTE.



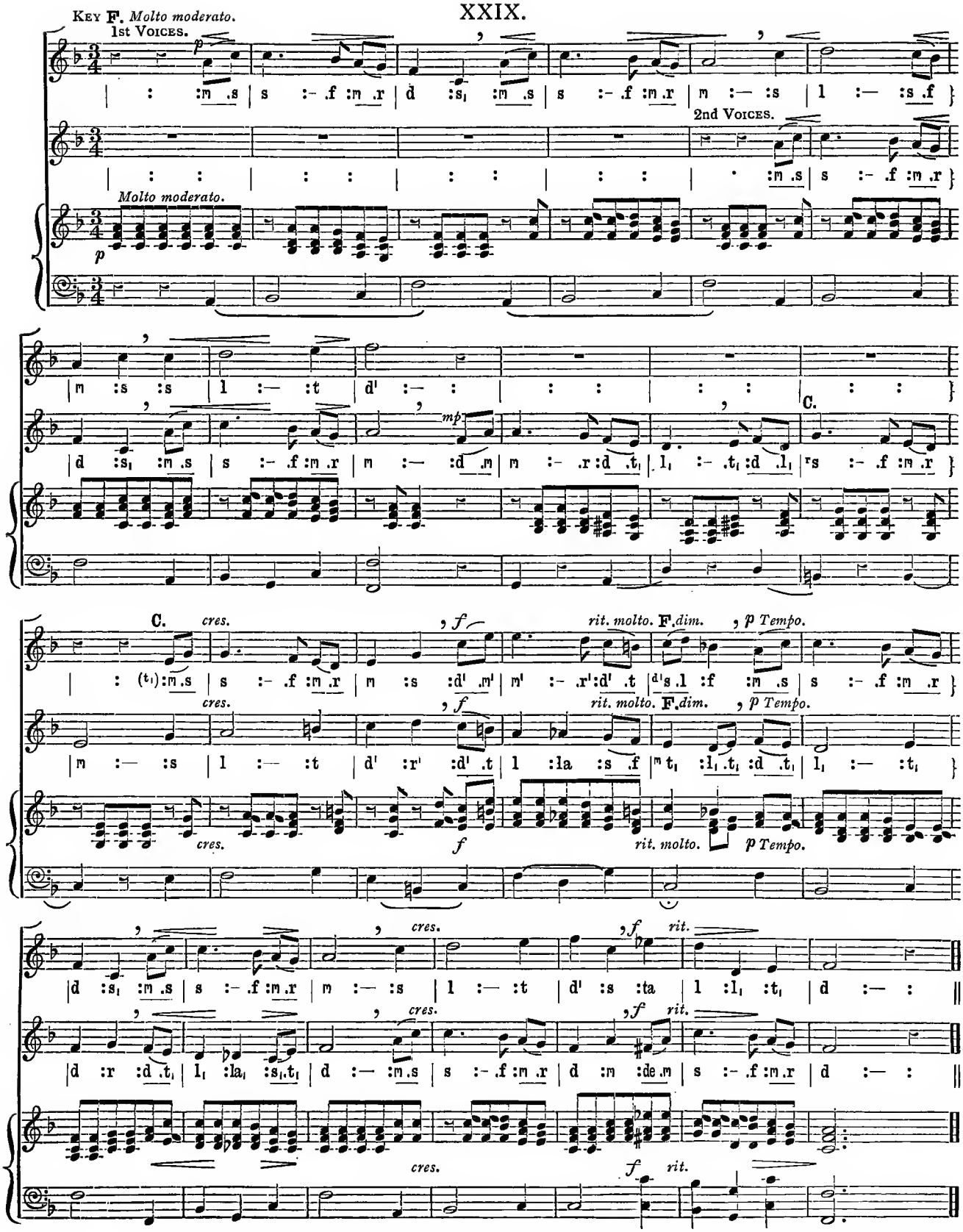


* For many pupils one breath in every two will be sufficient here.


very broad.
con forza.
poco rit.
F. (Lah is D.)
Tempo.
mp
non legato.


mp sustained.
mp sustained.
mp
sempre dim.
sempre dim.
sempre dim.
cres.
rit.
f
cres.
rit.
f
cres.
rit.
f

XXIX.


Key F. Molto moderato.
1st Voices.
2nd Voices.
Molto moderato.
C.
cres.
rit. molto.
F. dim.
p Tempo.
rit.

XXX.—SYNCOPATIONS.*

KEY B♭. *Firmly, but not too slow.*

1st VOICES.

mf

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

2nd VOICES.

mf

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

Firmly, but not too slow.

mf

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

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

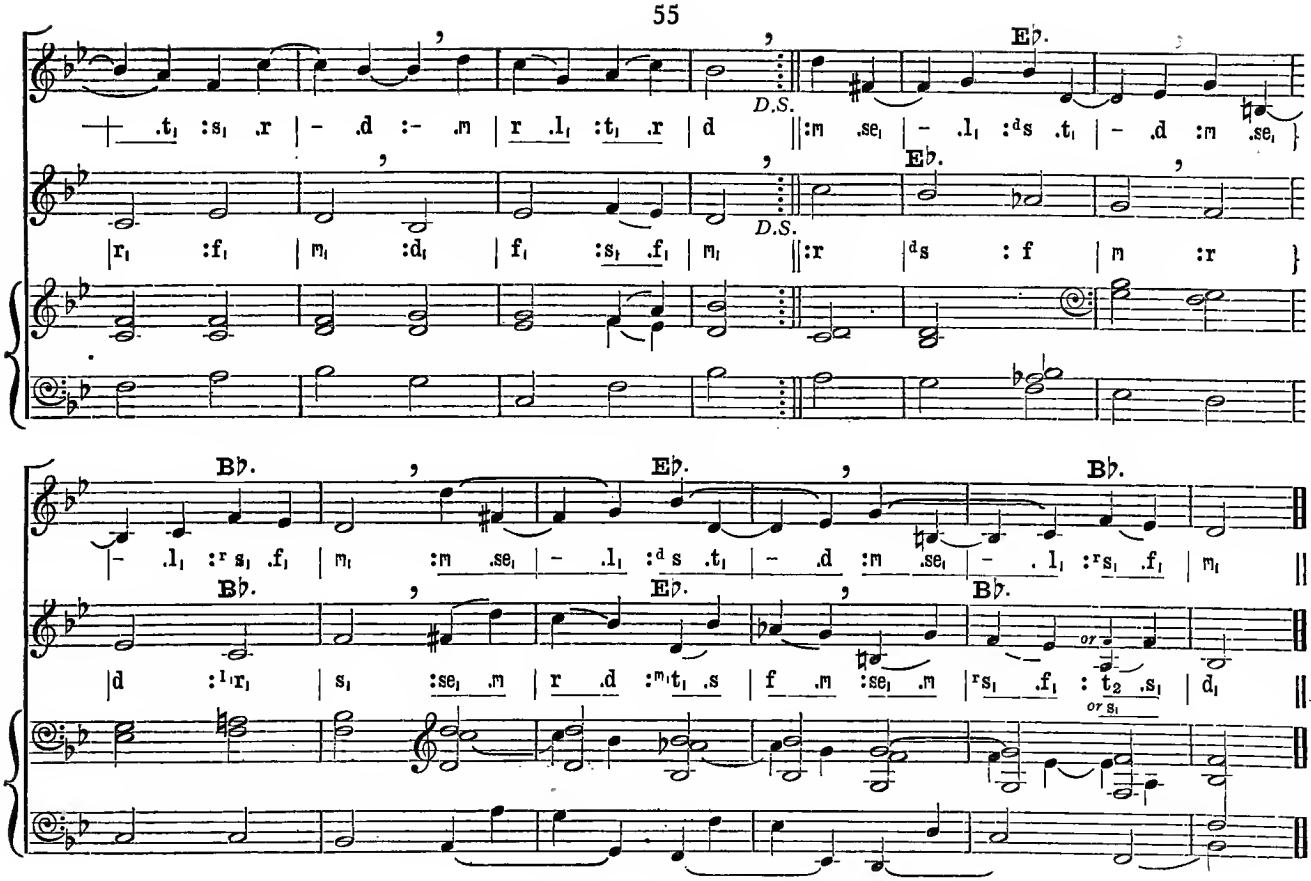
| - .t, :- .l, | - .s, :d, .l, | - .s, :- .f, | - .m, :- .d | - .t, :d .l, }

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

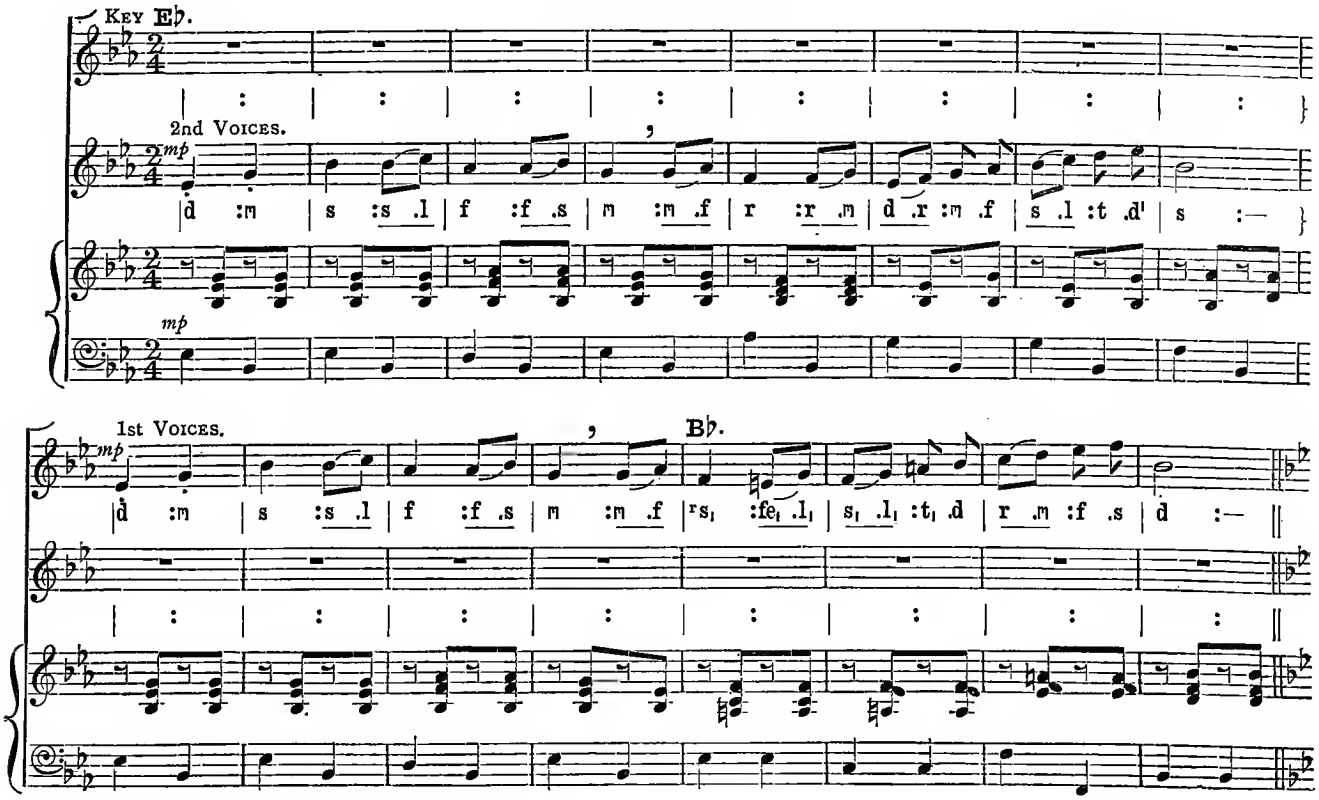
| t, :s, .d | - .t, :s, .r | - .d :- .m | - .r :- .l, | d .t, :s, .d }

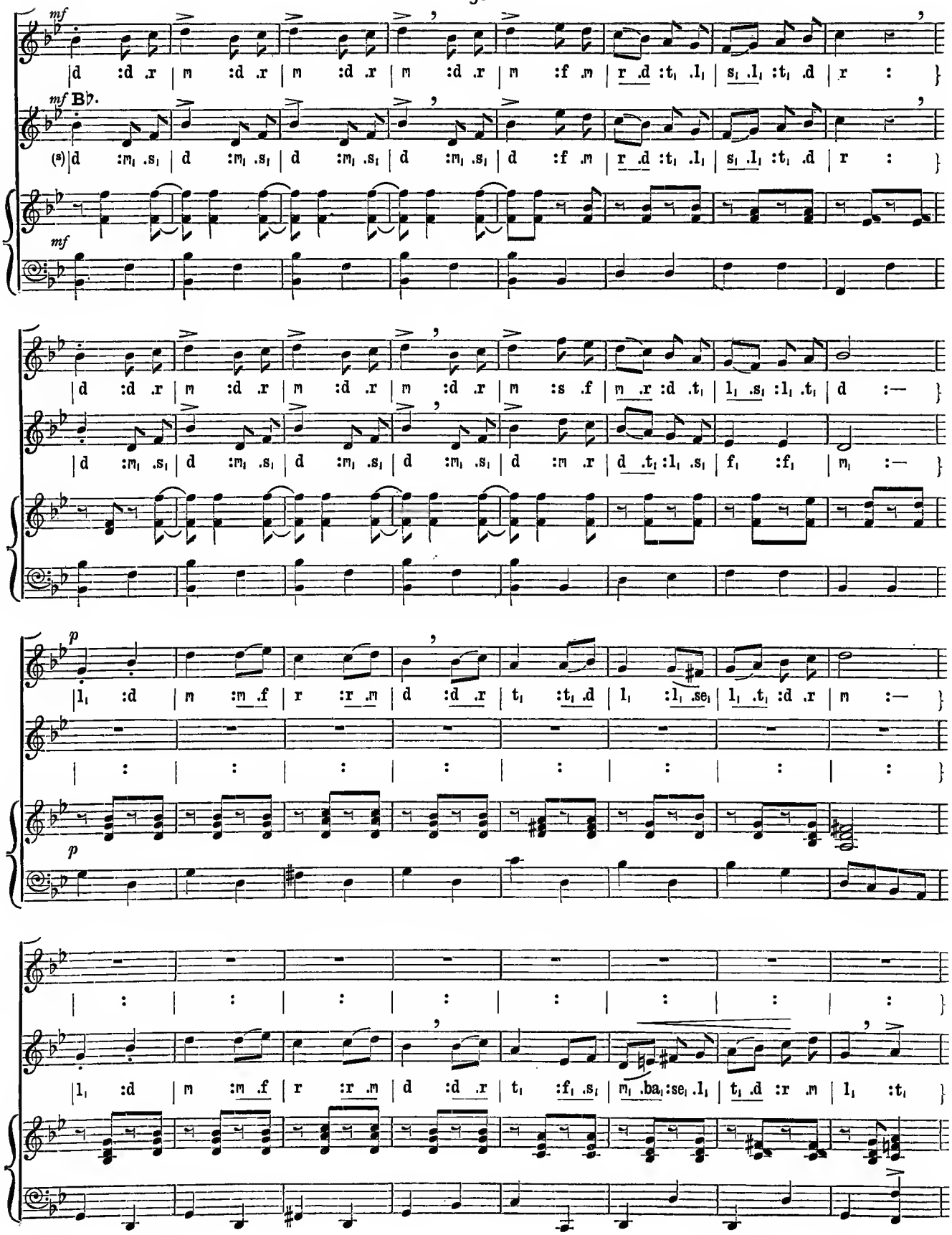
| s, :m, | r, :f, | m, :d, | f, :fe, | s, :m, }

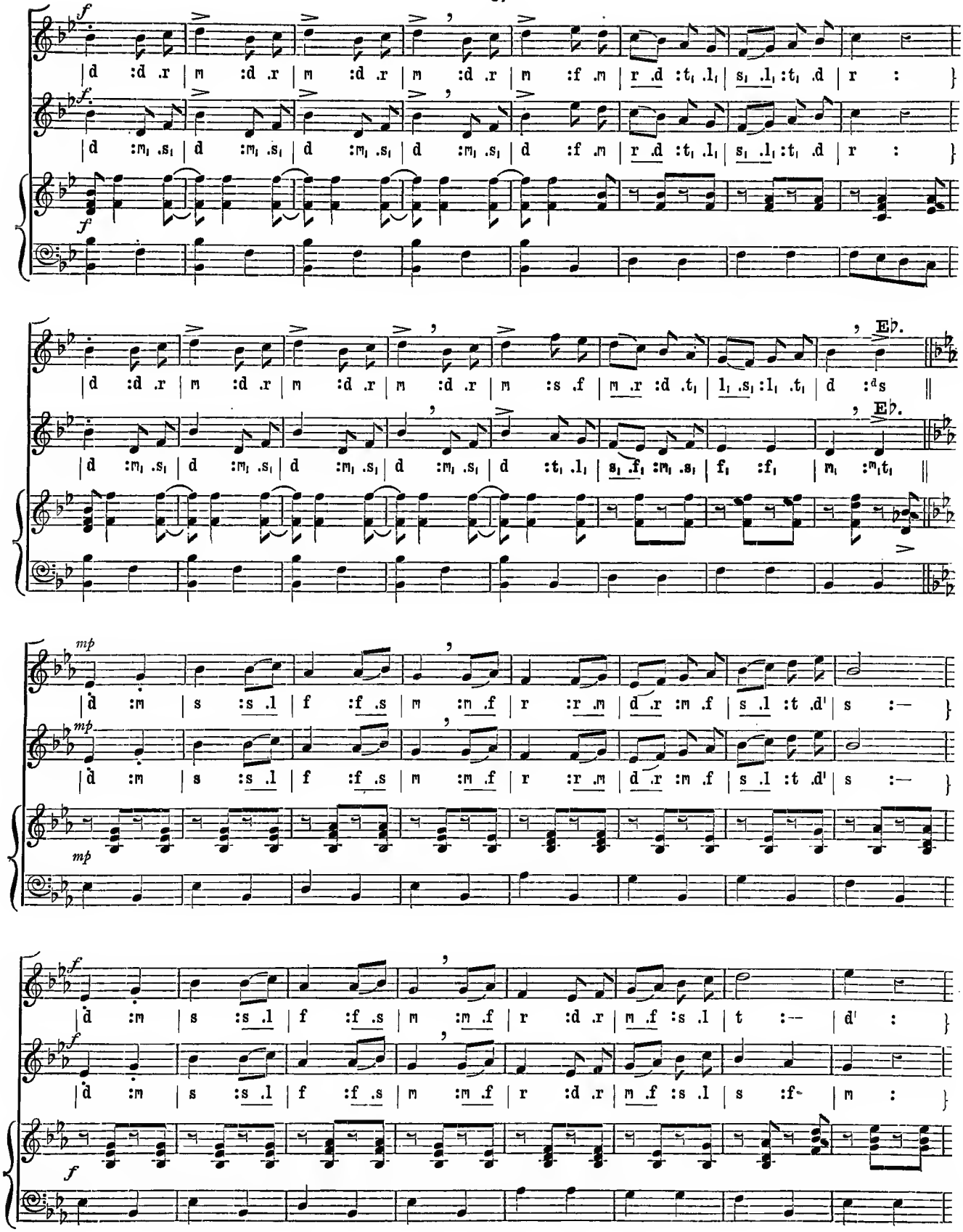
* Another version of this Exercise is to be found in the UNACCOMPANIED SOLFEGGI, No. VIII.

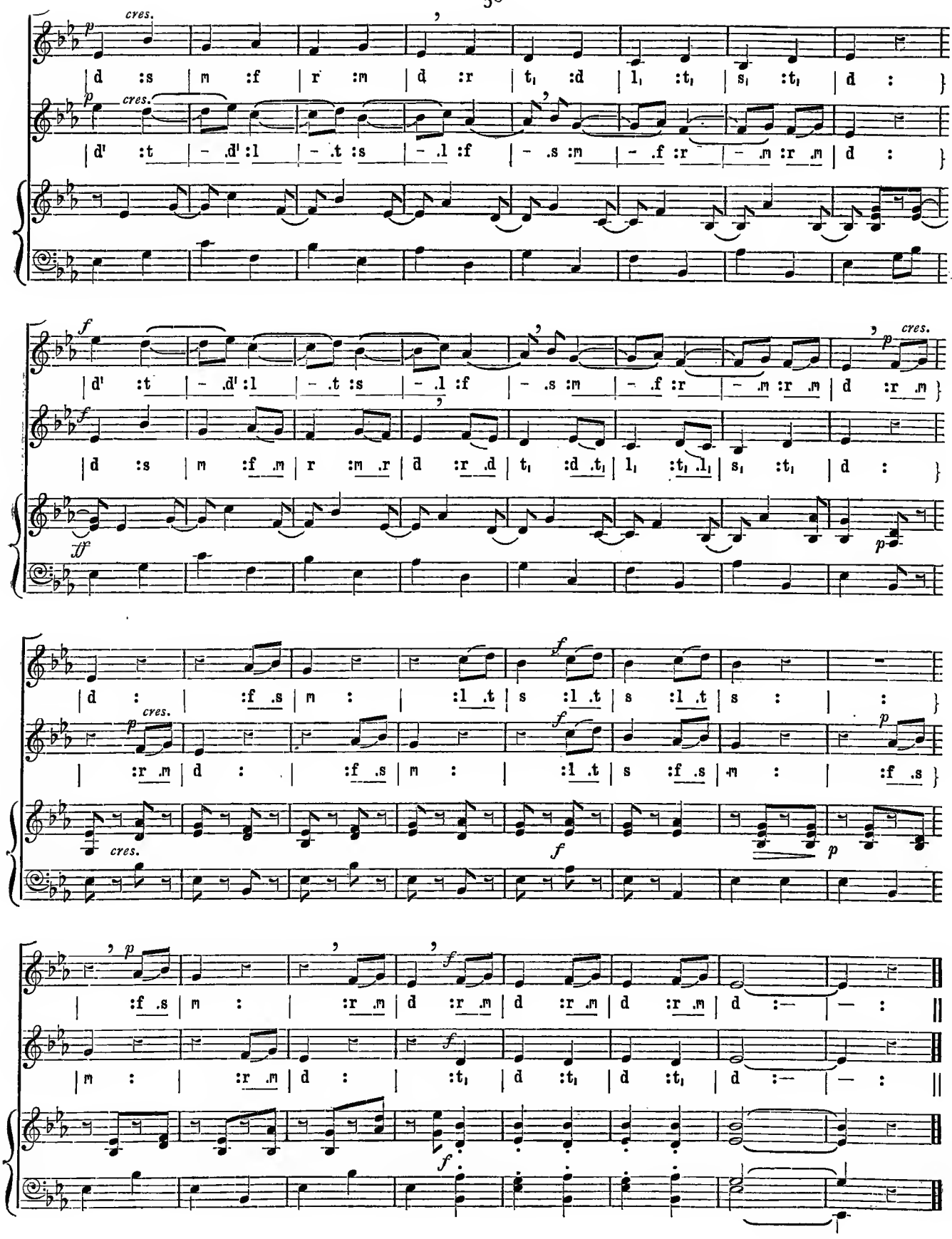


XXXI.—GALOP.

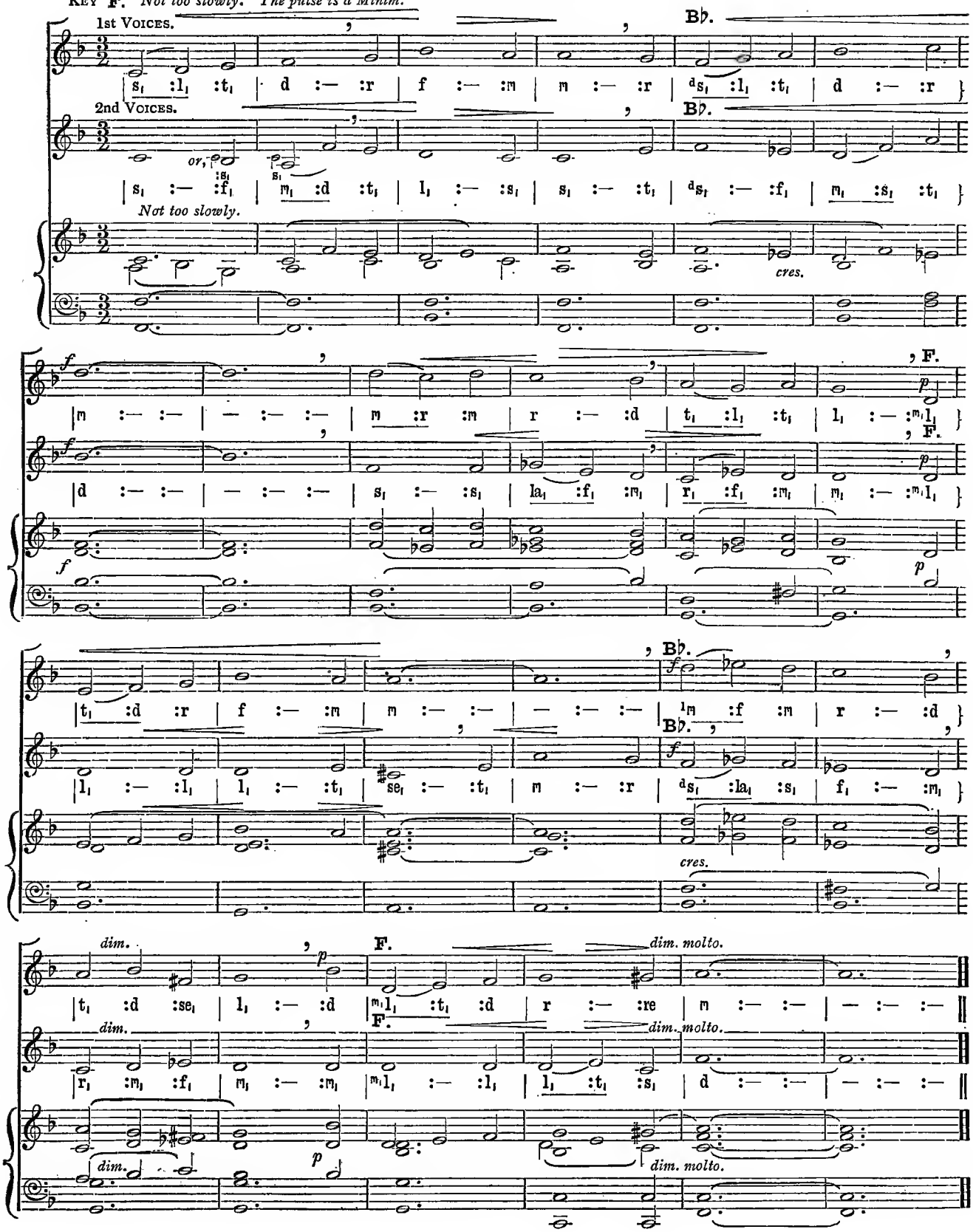



mf
mf B♭.
mf
p
p

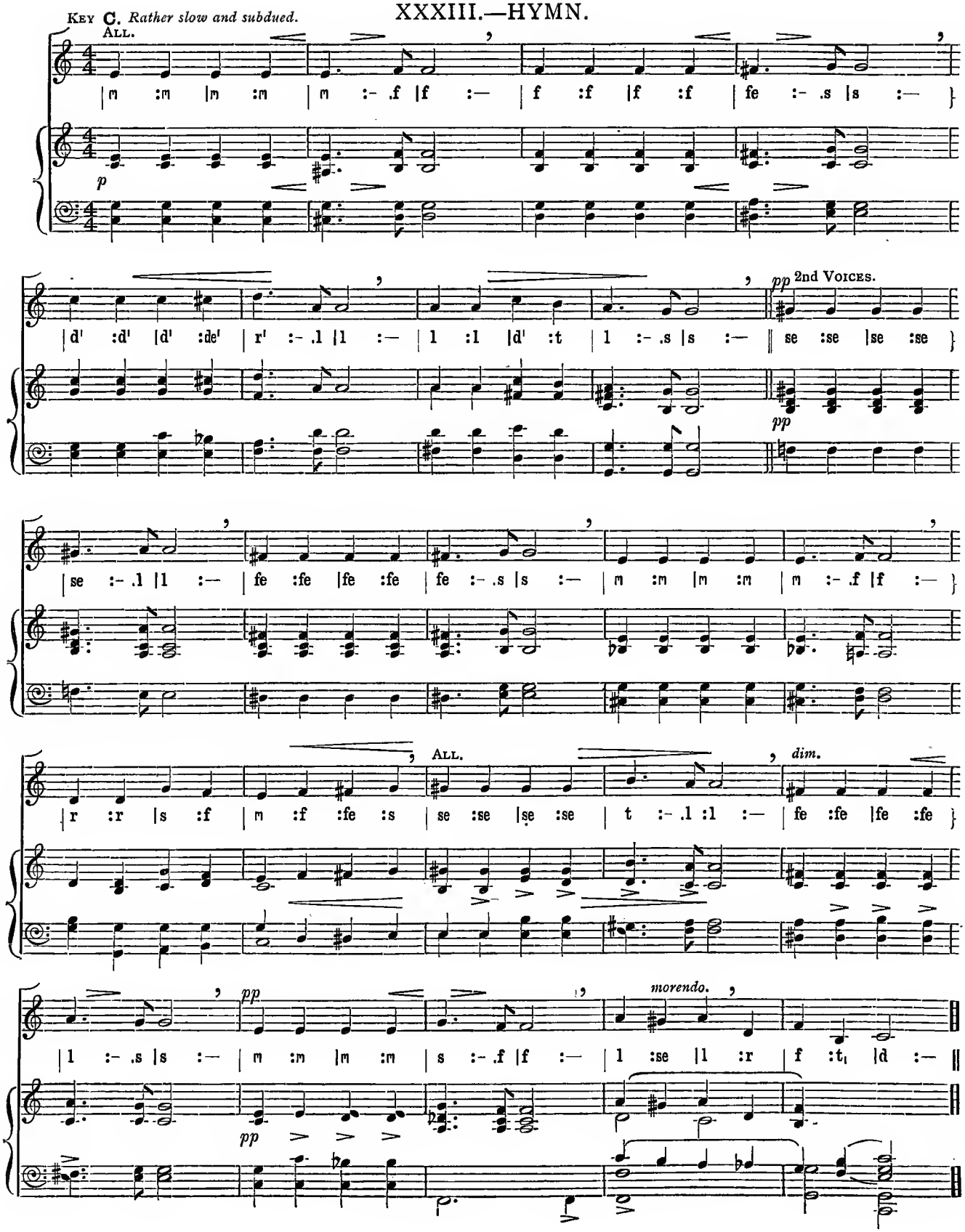

f
d :d .r | m :d .r | m :d .r | m :d .r | m :f .m | r .d :t, .l, | s, .l, :t, .d | r :
d :m, .s, | d :m, .s, | d :m, .s, | d :m, .s, | d :f .m | r .d :t, .l, | s, .l, :t, .d | r :
f
d :d .r | m :d .r | m :d .r | m :d .r | m :s .f | m .r :d .t, | l, .s, :l, .t, | d :d s
E♭.
d :m, .s, | d :m, .s, | d :m, .s, | d :m, .s, | d :t, .l, | s, .f, :m, .s, | f, :f, | m, :m, t,
E♭.
mp
d :m | s :s .l | f :f .s | m :m .f | r :r .m | d .r :m .f | s .l :t .d' | s :—
mp
d :m | s :s .l | f :f .s | m :m .f | r :r .m | d .r :m .f | s .l :t .d' | s :—
mp
f
d :m | s :s .l | f :f .s | m :m .f | r :d .r | m .f :s .l | t :— | d' :
f
d :m | s :s .l | f :f .s | m :m .f | r :d .r | m .f :s .l | s :f- | m :
f


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

XXXII.—HYMN.


KEY F. Not too slowly. The pulse is a Minim.
1st VOICES.
2nd VOICES.
Not too slowly.
B♭.
cres.
F.
dim.
dim. molto.

XXXIII.—HYMN.


KEY C. Rather slow and subdued.
ALL.
m :m |m :m | m :- .f |f :— | f :f |f :f | fe :- .s |s :— }
p
d' :d' |d' :de' | r' :- .l |l :— | l :l |d' :t | l :- .s |s :— ‖ se :se |se :se }
pp 2nd VOICES.
pp
se :- .l |l :— | fe :fe |fe :fe | fe :- .s |s :— | m :m |m :m | m :- .f |f :— }
r :r |s :f | m :f :fe :s | se :se |se :se | t :- .l :l :— | fe :fe |fe :fe }
ALL.
dim.
l :- .s |s :— | m :m |m :m | s :- .f |f :— | l :se |l :r | f :t1 |d :— ‖
pp
pp
morendo.

XXXIV.

KEY G. (*Lah is* E.)

In a reciting manner.

1st VOICES.

2nd VOICES.

mp

p

mf

f

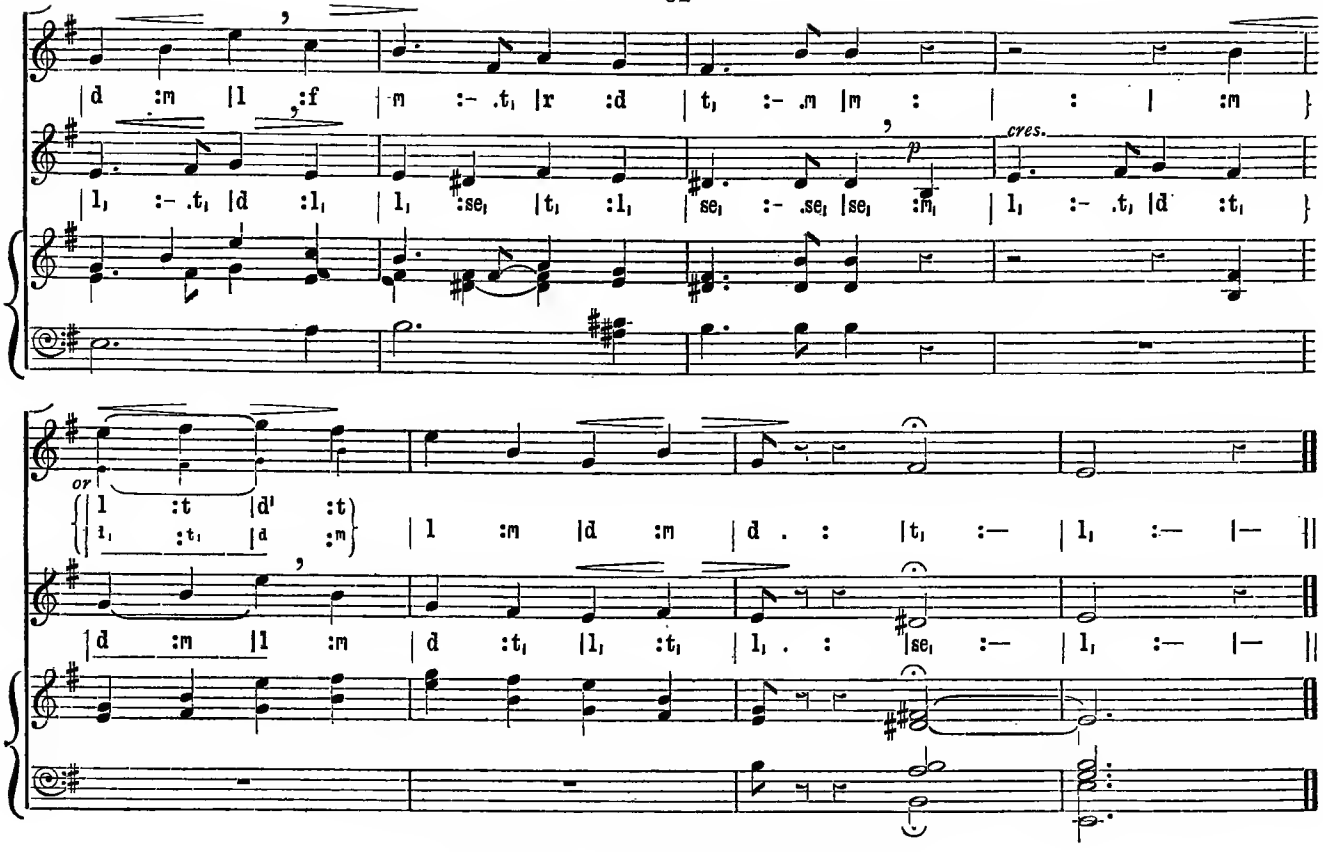
cres.

dim.

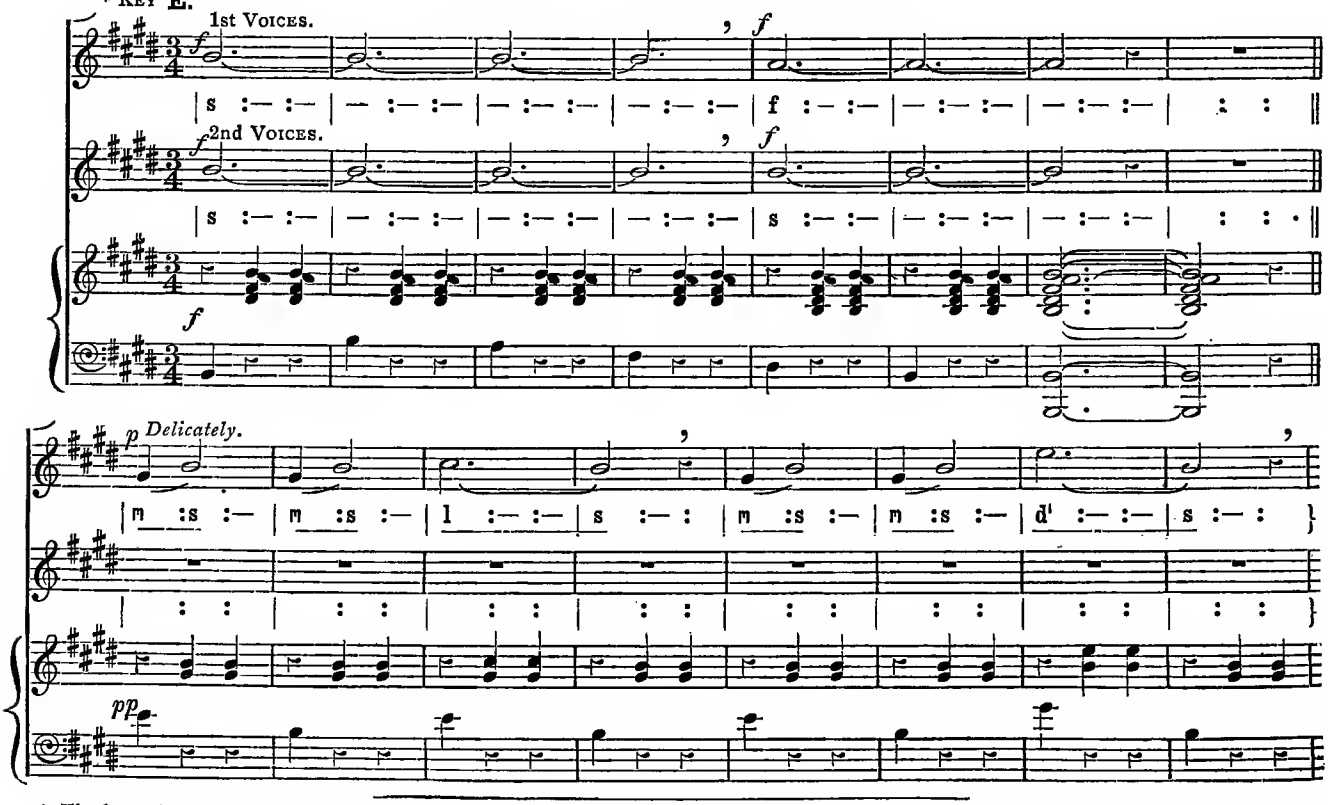
poco rit.

a tempo.

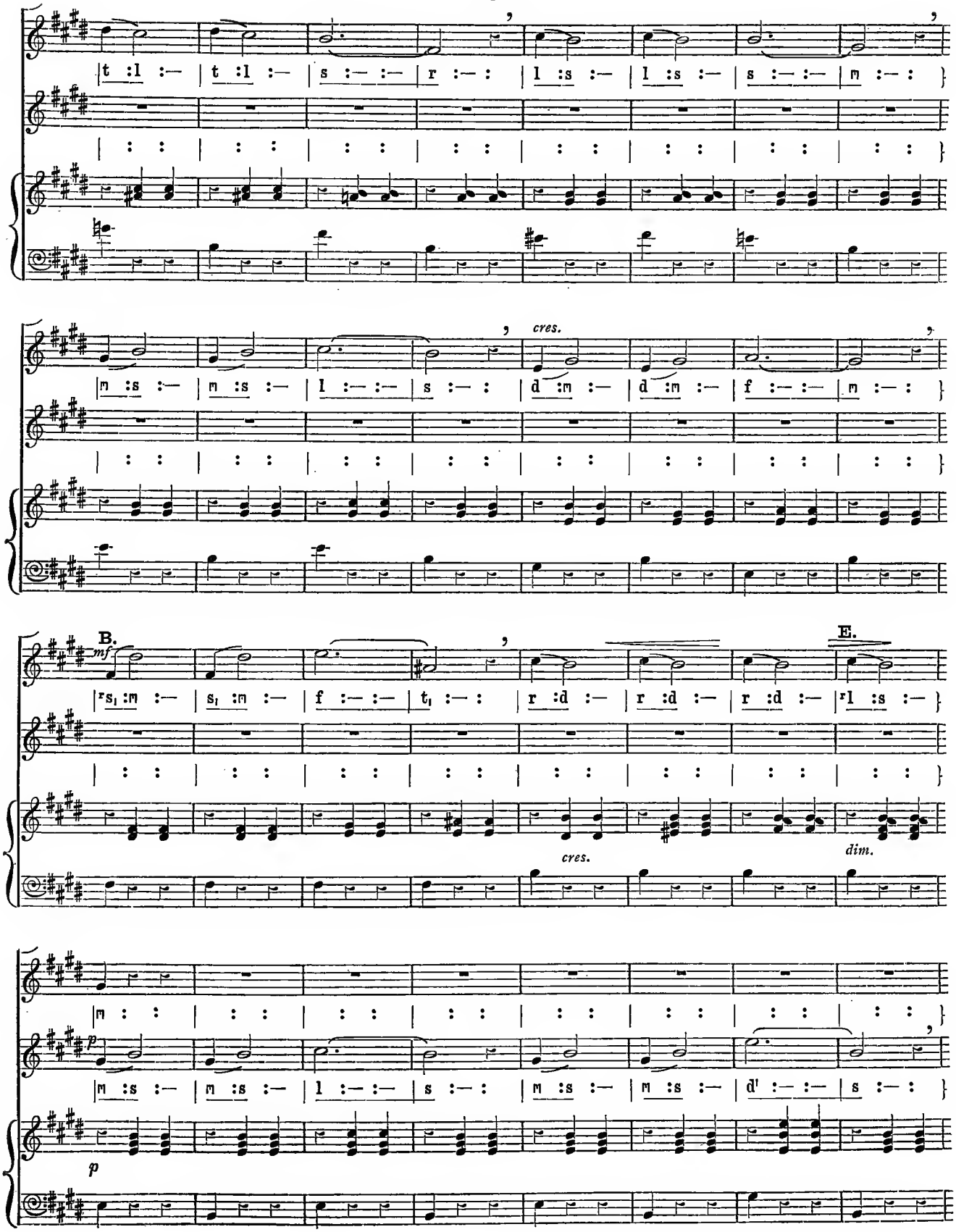
colle voci.

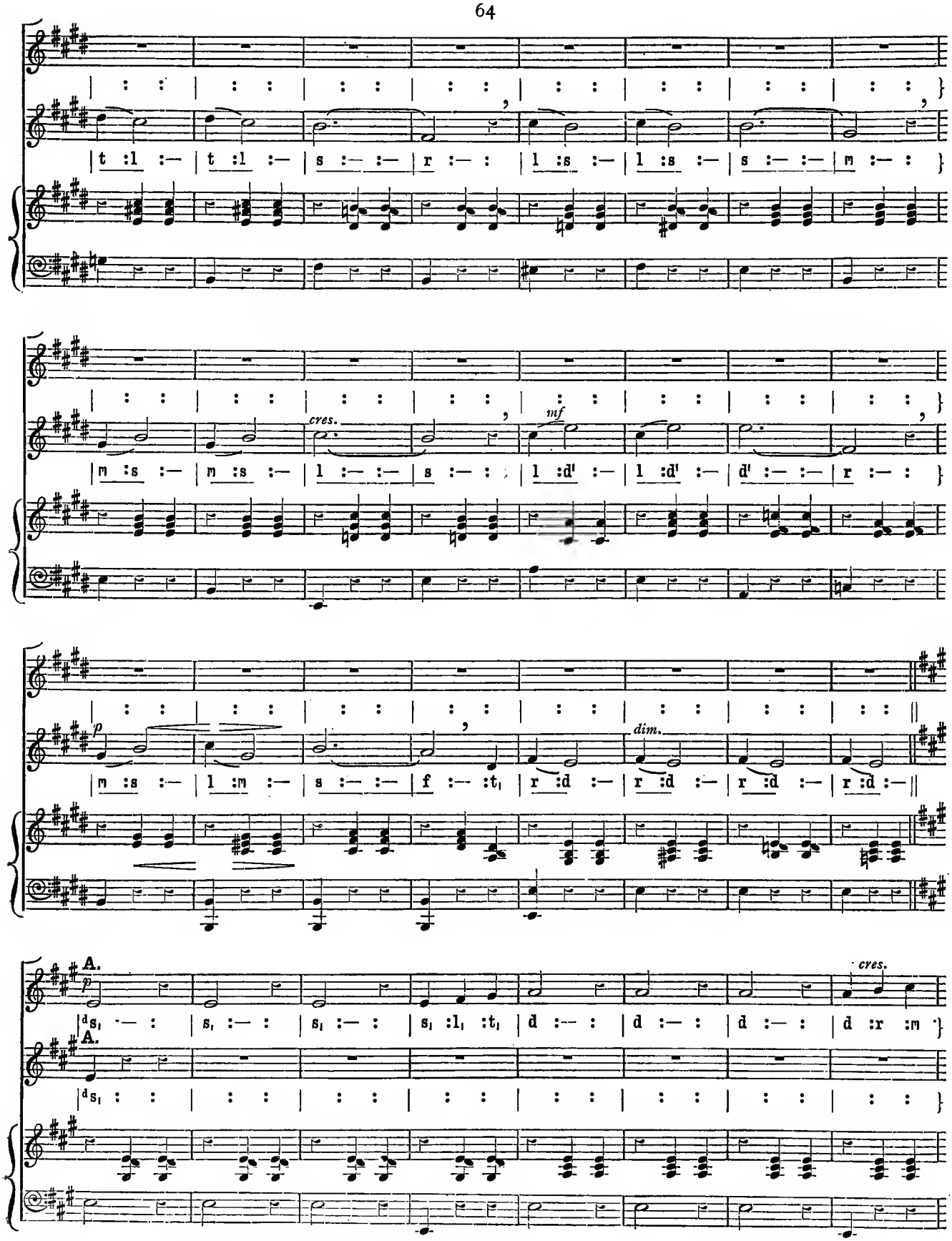


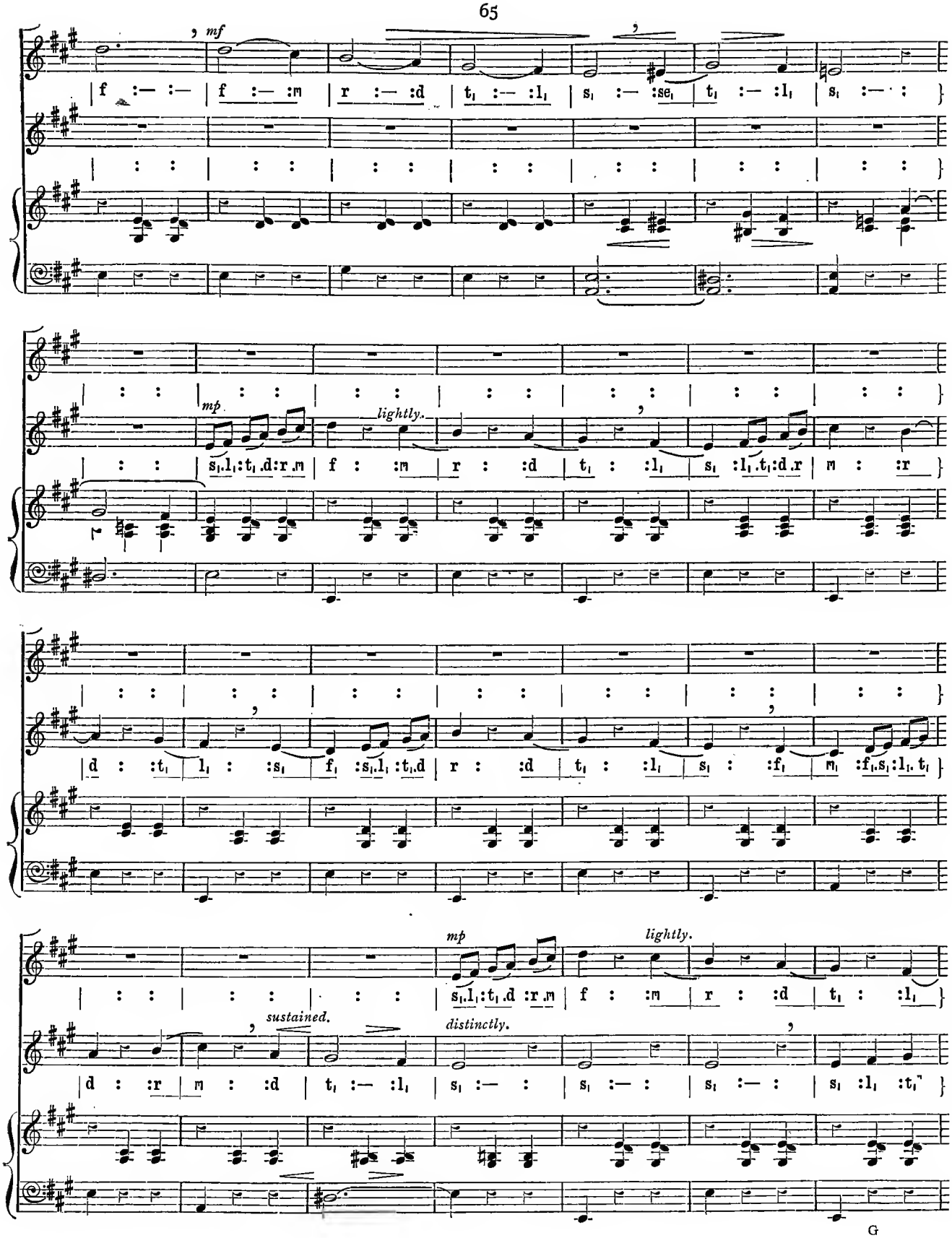
XXXV.—SET OF WALTZES.

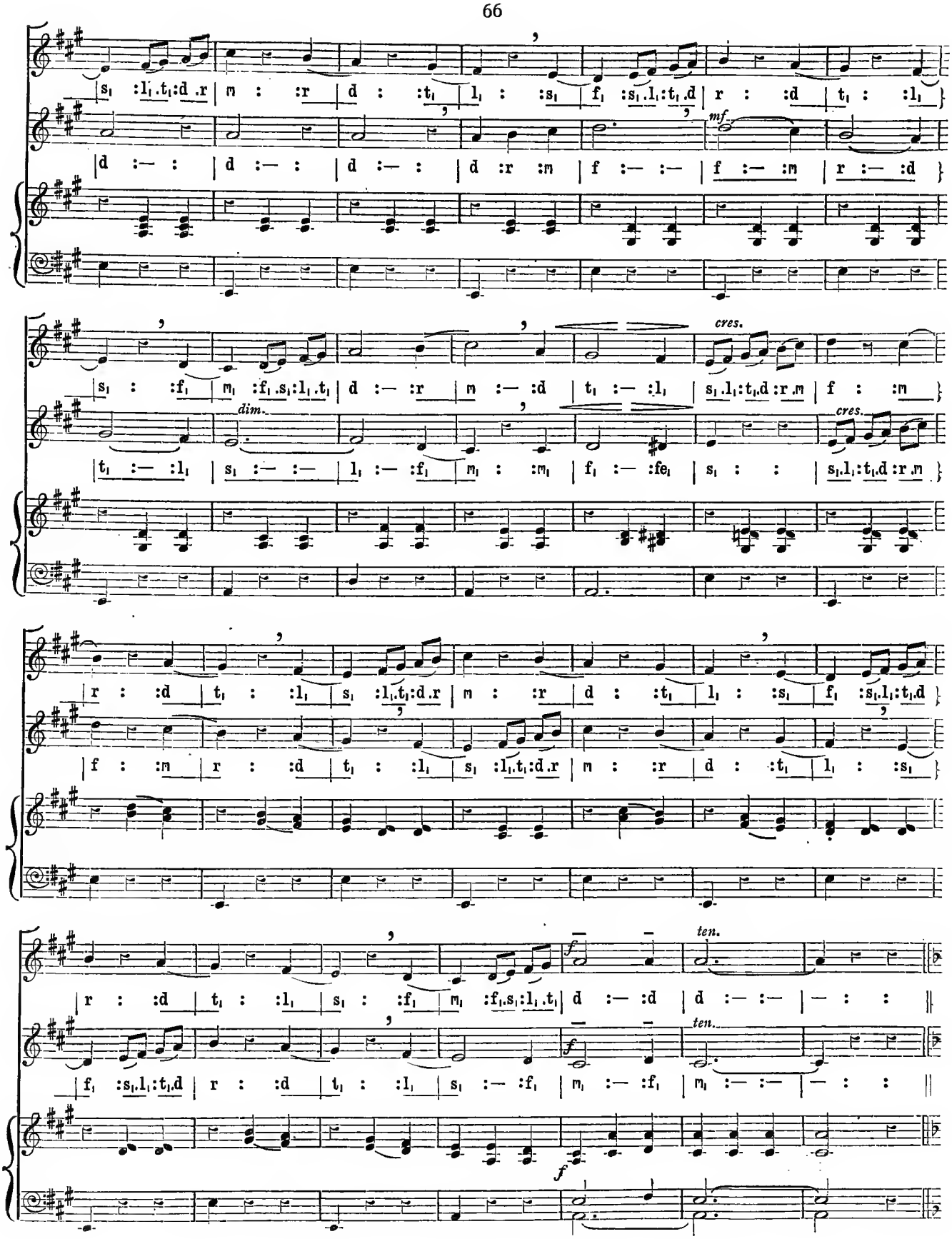


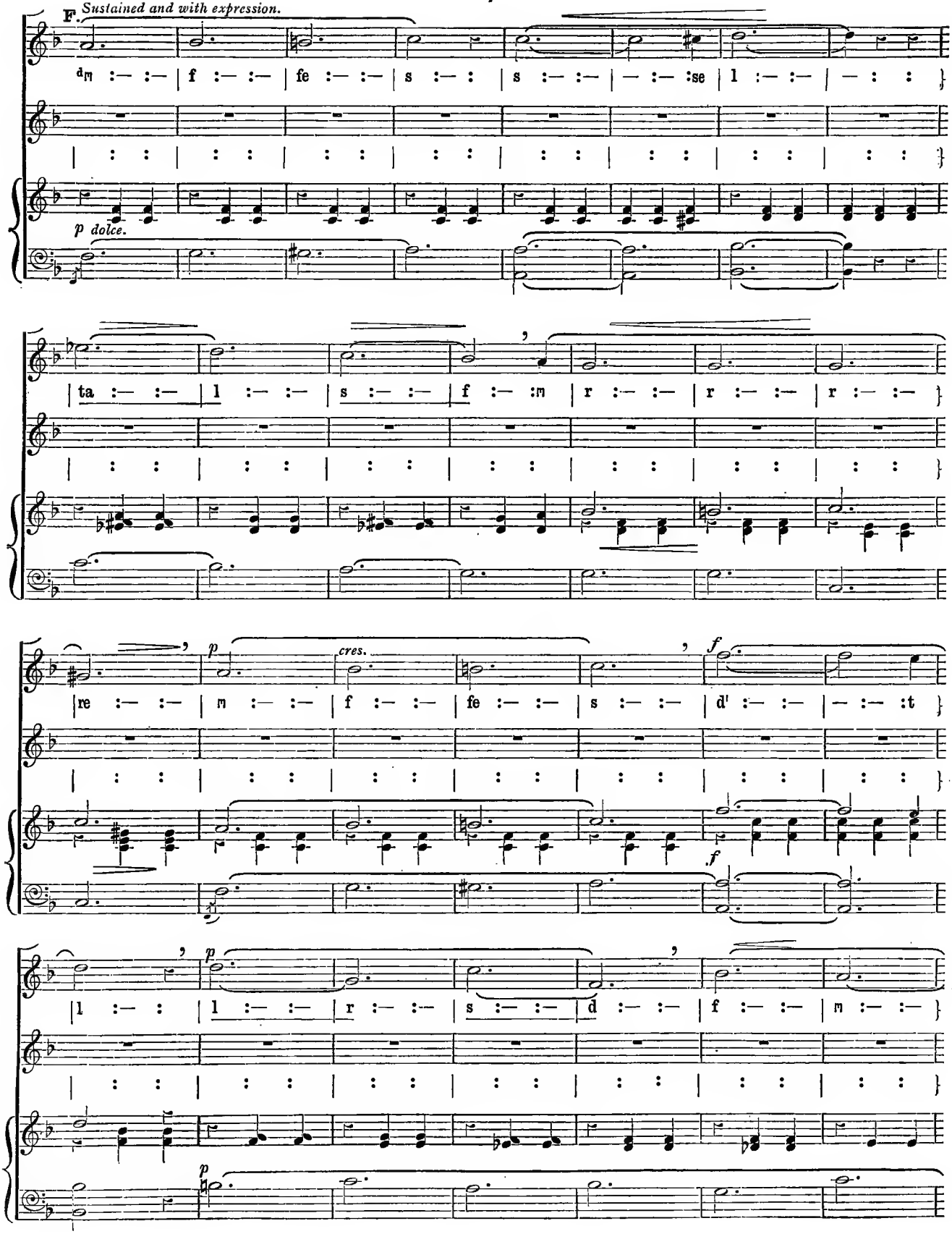
* The long slurs, which are added in the Staff Notation to some of these Waltzes, indicate the phrasing for those classes who "vocalise."

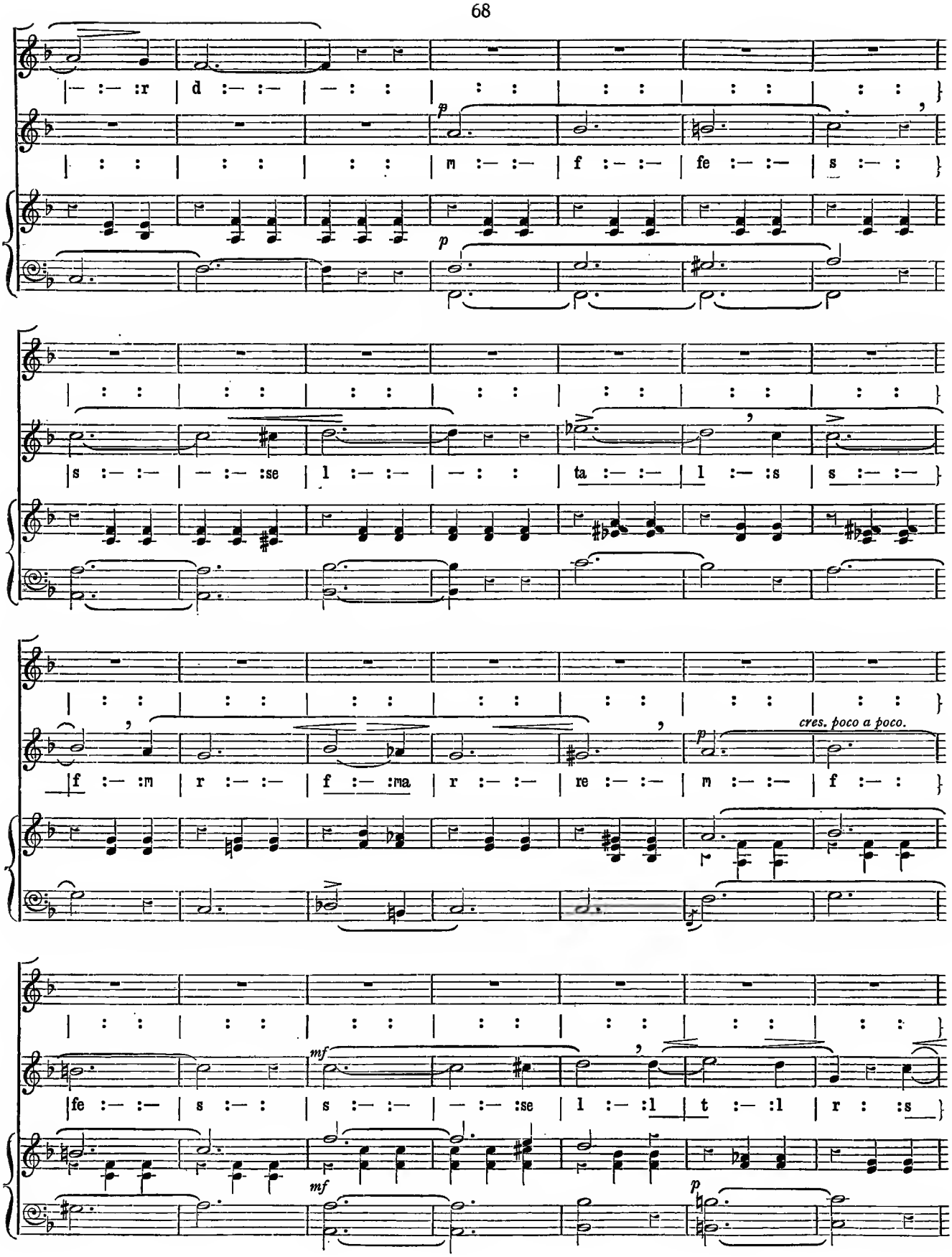

t :l :— | t :l :— | s :— :— | r :— : | l :s :— | l :s :— | s :— :— | m :— :
m :s :— | m :s :— | l :— :— | s :— : | d :m :— | d :m :— | f :— :— | m :— :
cres.
B.
mf
E.
cres.
dim.
p
p

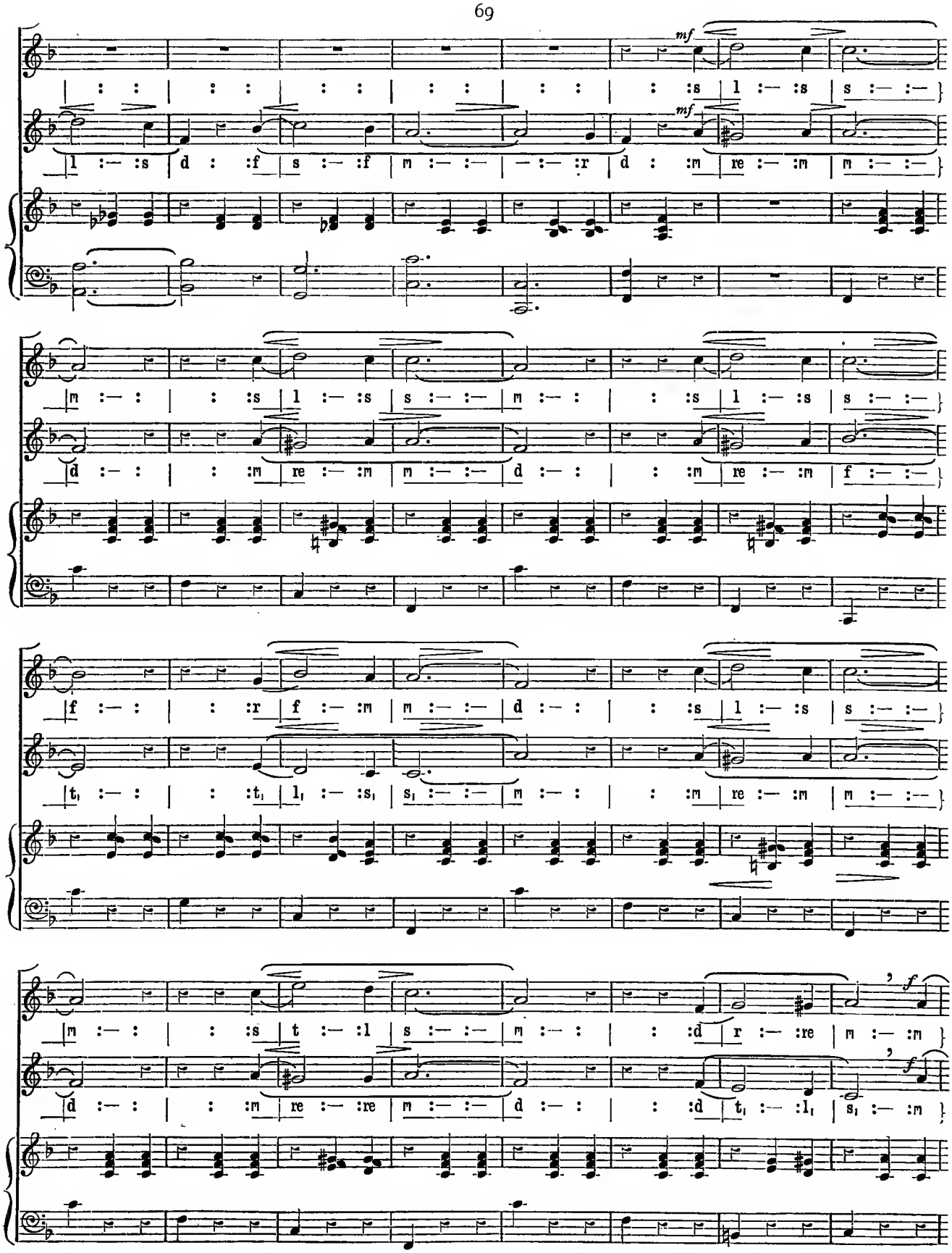

t :l :— | t :l :— | s :— :— | r :— : | l :s :— | l :s :— | s :— :— | m :— : }
m :s :— | m :s :— | l :— :— | s :— : | l :d' :— | l :d' :— | d' :— :— | r :— : }
cres.
mf
m :s :— | l :m :— | s :— :— | f :— :t, | r :d :— | r :d :— | r :d :— | r :d :— ||
p
dim.
A.
d s, :— : | s, :— : | s, :— : | s, :l, :t, | d :— : | d :— : | d :— : | d :r :m }
cres.

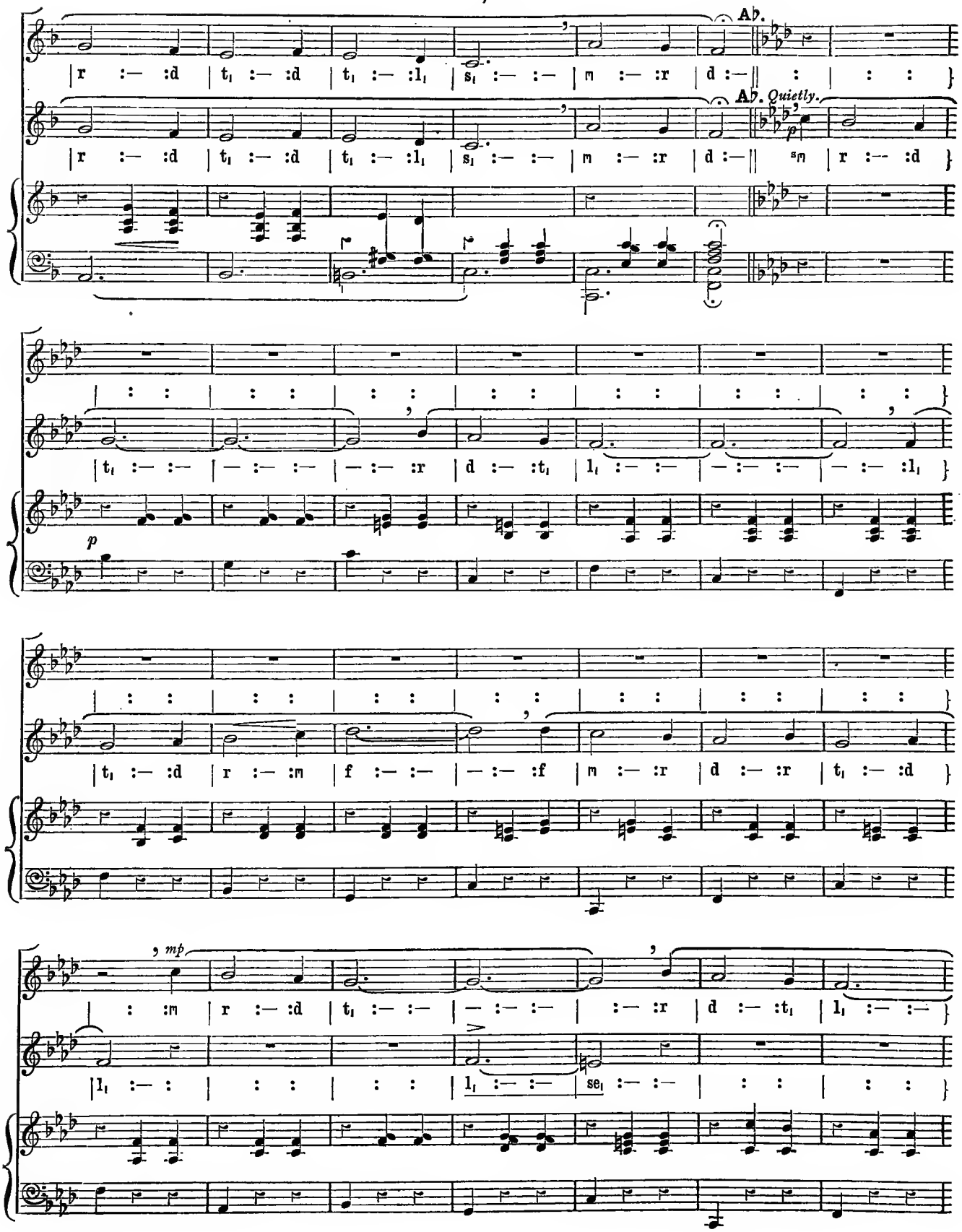

mf
f :— :— | f :— :m | r :— :d | t, :— :l, | s, :— :se, | t, :— :l, | s, :— :
mp
lightly.
s,.l,:t,.d:r.m | f : :m | r : :d | t, : :l, | s, :l,.t,:d.r | m : :r
d : :t, | l, : :s, | f, :s,.l, :t,.d | r : :d | t, : :l, | s, : :f, | m, :f,.s,:l,.t,
mp
lightly.
s,.l,:t,.d :r.m | f : :m | r : :d | t, : :l,
sustained.
distinctly.
d : :r | m : :d | t, :— :l, | s, :— : | s, :— : | s, :— : | s, :l, :t,

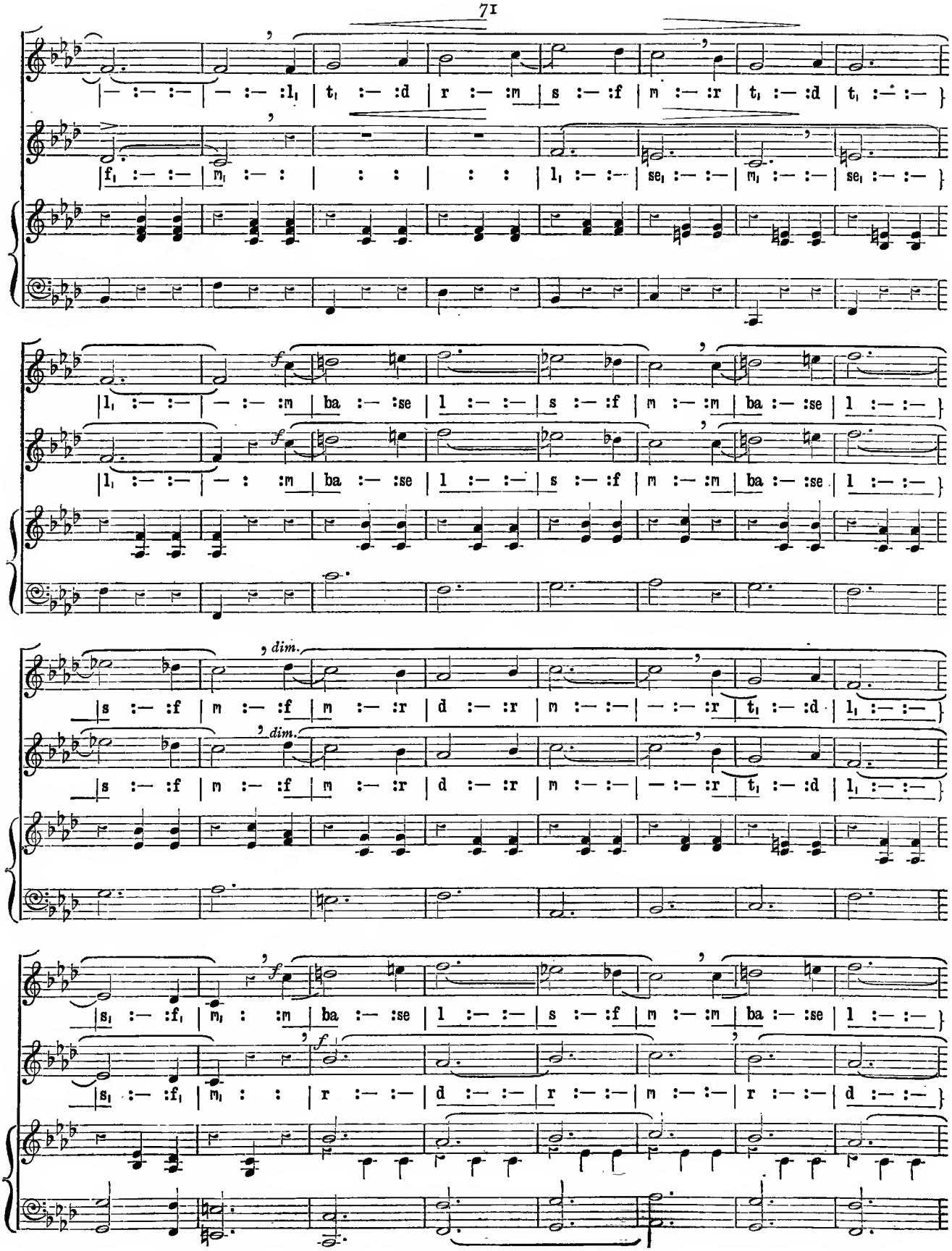

mf
cres.
dim.
cres.
ten.
f
ten.
f

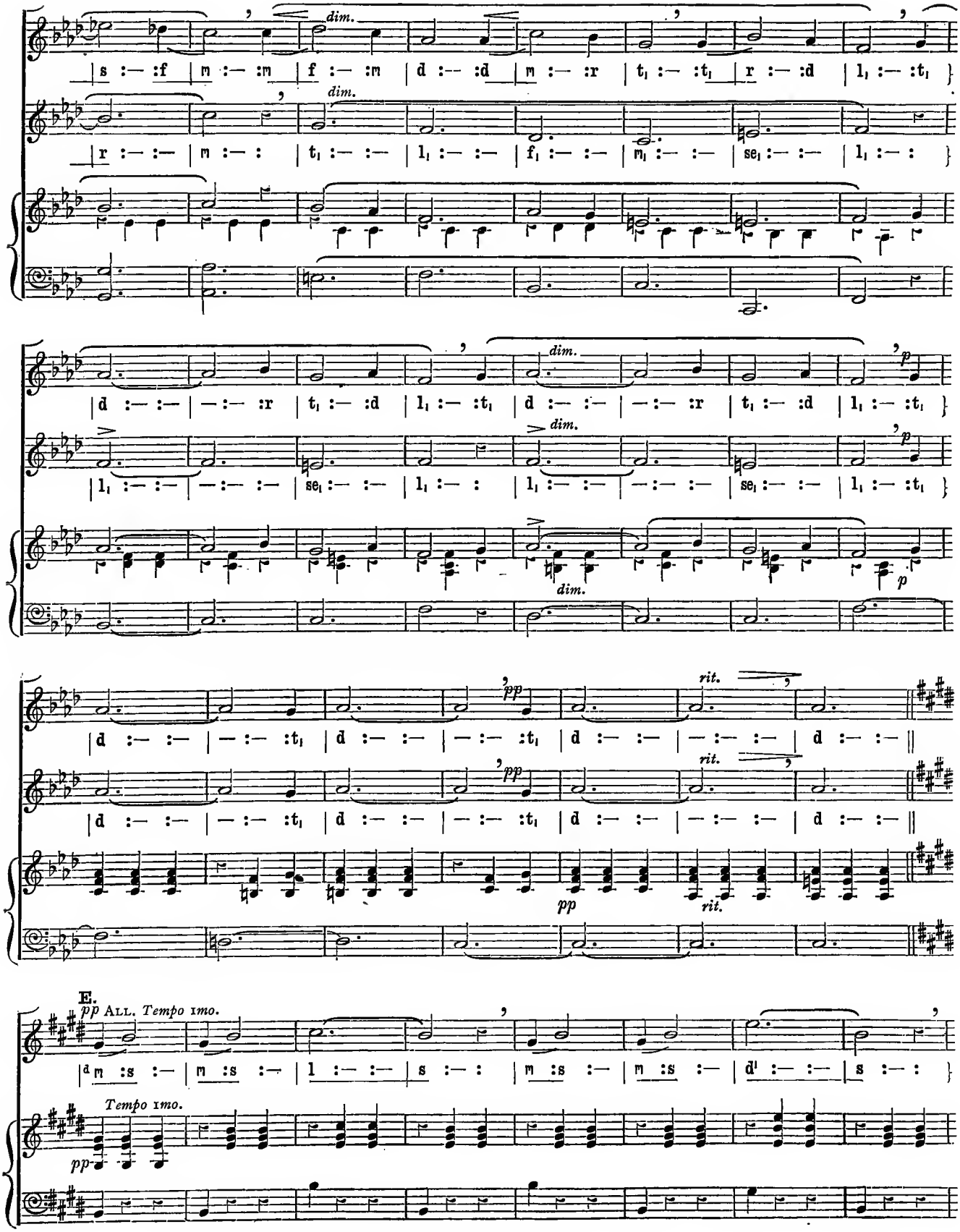

F. Sustained and with expression.
dm : :— | f :— :— | fe :— :— | s :— : | s :— :— | — :— :se | l :— :— | — : :
p dolce.
ta :— :— | l :— :— | s :— :— | f :— :m | r :— :— | r :— :— | r :— :—
p cres. f
re :— :— | m :— :— | f :— :— | fe :— :— | s :— :— | d' :— :— | — :— :t
f
p
l :— : | l :— :— | r :— :— | s :— :— | d :— :— | f :— :— | m :— :—
p

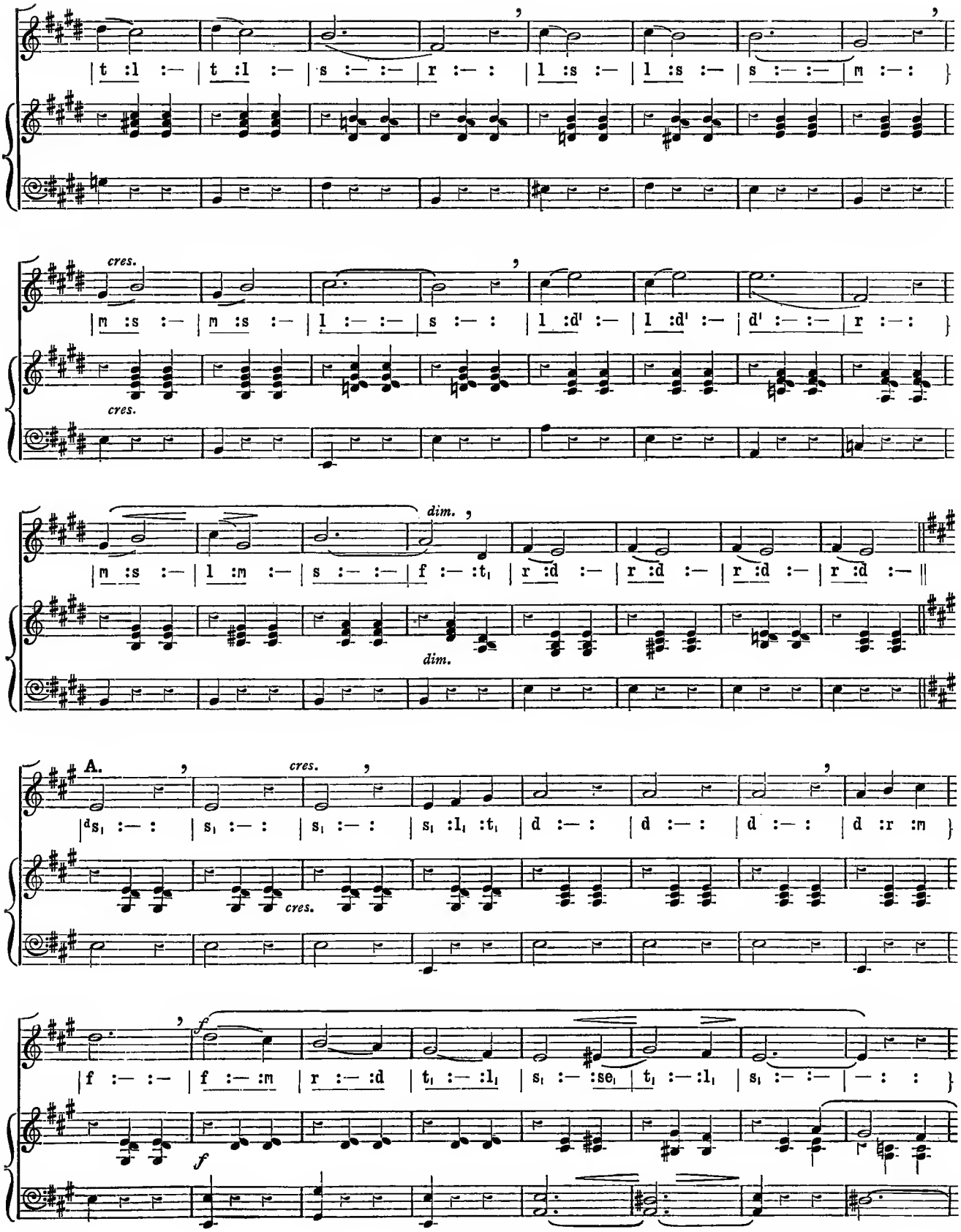

— : — :r | d : — : — | — : : | : : | : : | : : | : : |
: : | : : | : : | m : — : — | f : — : — | fe : — : — | s : — : |
s : — : — | — : — :se | l : — : — | — : : | ta : — : — | l : — :s | s : — : —
f : — :m | r : — : — | f : — :ma | r : — : — | re : — : — | m : — : — | f : — :
cres. poco a poco.
fe : — : — | s : — : | s : — : — | — : — :se | l : — :l | t : — :l | r : :s

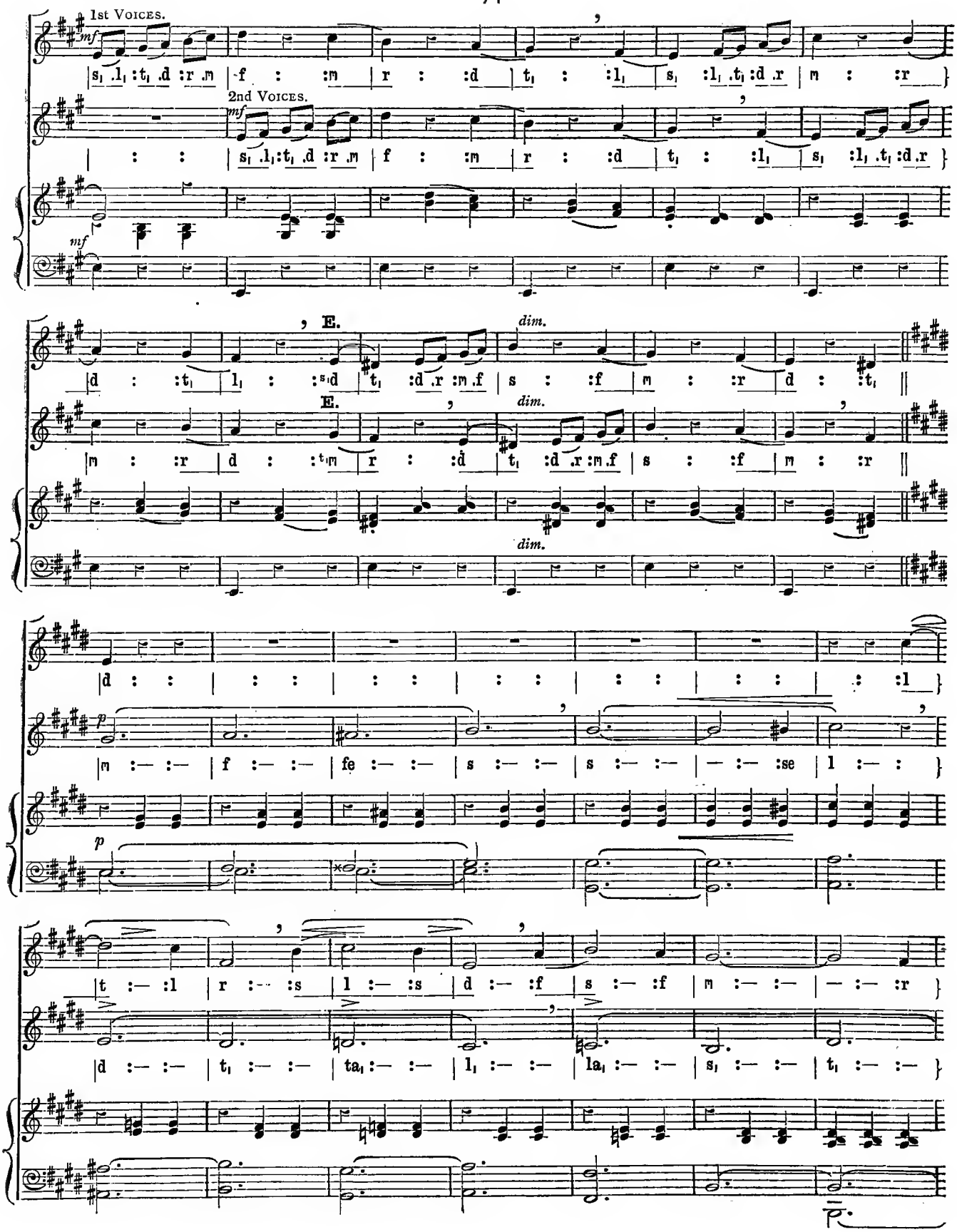

mf
mf
l :— :s | d : :f | s :— :f | m :— :— | — :— :r | d : :m | re :— :m | m :— :—
m :— : | : :s | l :— :s | s :— :— | m :— : | : :s | l :— :s | s :— :—
d :— : | : :m | re :— :m | m :— :— | d :— : | : :m | re :— :m | f :— :—
f :— : | : :r | f :— :m | m :— :— | d :— : | : :s | l :— :s | s :— :—
t, :— : | : :t, | l, :— :s, | s, :— :— | m :— : | : :m | re :— :m | m :— :—
m :— : | : :s | t :— :l | s :— :— | m :— : | : :d | r :— :re | m :— :m
d :— : | : :m | re :— :re | m :— :— | d :— : | : :d | t, :— :l, | s, :— :m
f
f

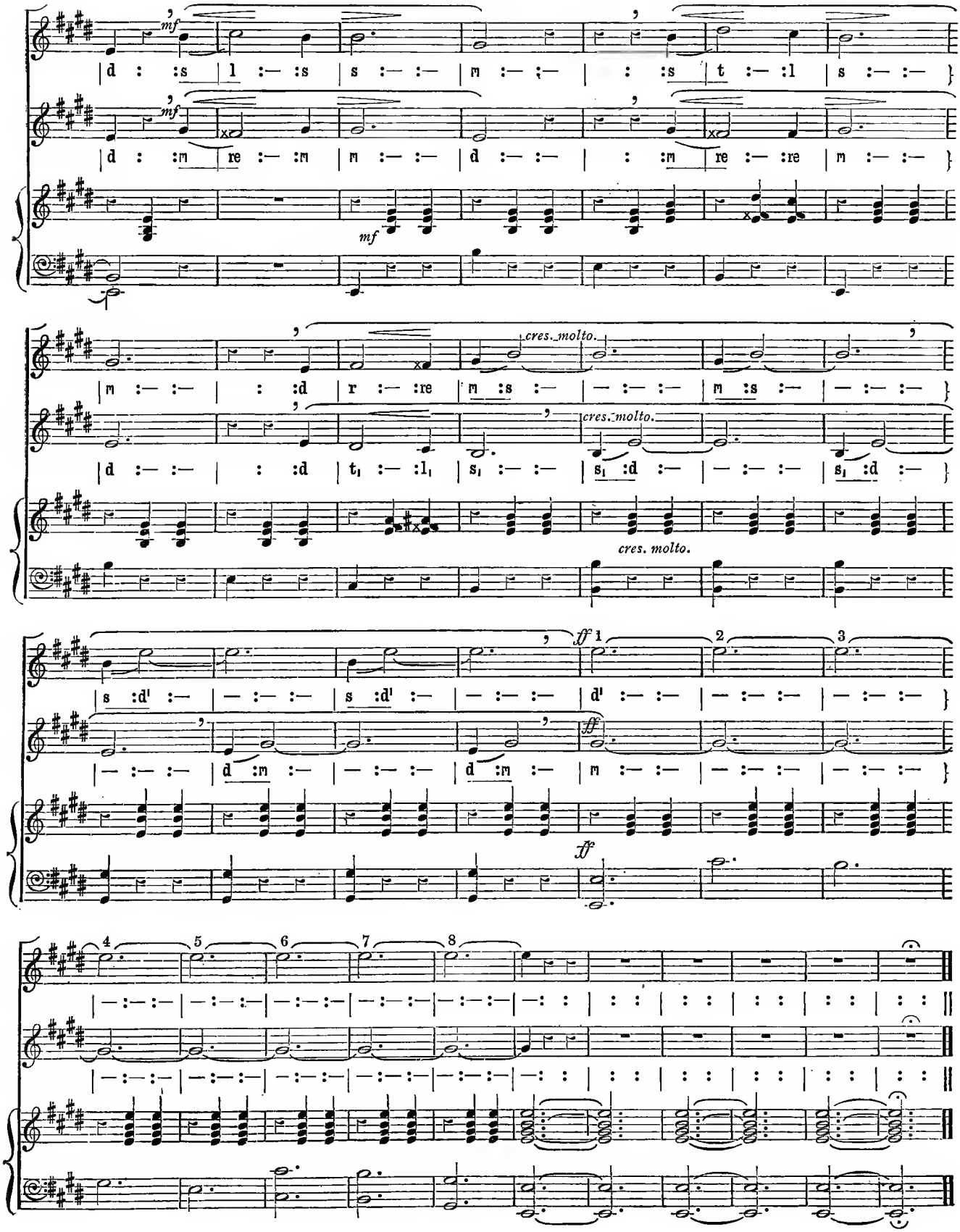

A♭.
A♭. Quietly.
p
p
mp


l, :— :— | — :— :l, | t, :— :d | r :— :m | s :— :f | m :— :r | t, :— :d | t, :— :—
f, :— :— | m, :— : | : : | : : | l, :— :— | se, :— :— | m, :— :— | se, :— :—
l, :— :— | — :— :m | ba :— :se | l :— :— | s :— :f | m :— :m | ba :— :se | l :— :—
l, :— :— | — : :m | ba :— :se | l :— :— | s :— :f | m :— :m | ba :— :se | l :— :—
s :— :f | m :— :f | m :— :r | d :— :r | m :— :— | — :— :r | t, :— :d | l, :— :—
s :— :f | m :— :f | m :— :r | d :— :r | m :— :— | — :— :r | t, :— :d | l, :— :—
s, :— :f, | m, : :m | ba :— :se | l :— :— | s :— :f | m :— :m | ba :— :se | l :— :—
s, :— :f, | m, : : | r :— :— | d :— :— | r :— :— | m :— :— | r :— :— | d :— :—


dim.
s :— :f | m :— :m | f :— :m | d :— :d | m :— :r | t1 :— :t1 | r :— :d | l1 :— :t1 }
r :— :— | m :— : | t1 :— :— | l1 :— :— | f1 :— :— | m1 :— :— | se1 :— :— | l1 :— : }
d :— :— | —:— :r | t1 :— :d | l1 :— :t1 | d :— :— | —:— :r | t1 :— :d | l1 :— :t1 }
l1 :— :— | —:— :— | se1 :— :— | l1 :— : | l1 :— :— | —:— :— | se1 :— :— | l1 :— :t1 }
p
pp
rit.
d :— :— | —:— :t1 | d :— :— | —:— :t1 | d :— :— | —:— :— | d :— :— ||
E.
pp All. Tempo 1mo.
dm :s :— | m :s :— | l :— :— | s :— : | m :s :— | m :s :— | d1 :— :— | s :— : }
Tempo 1mo.

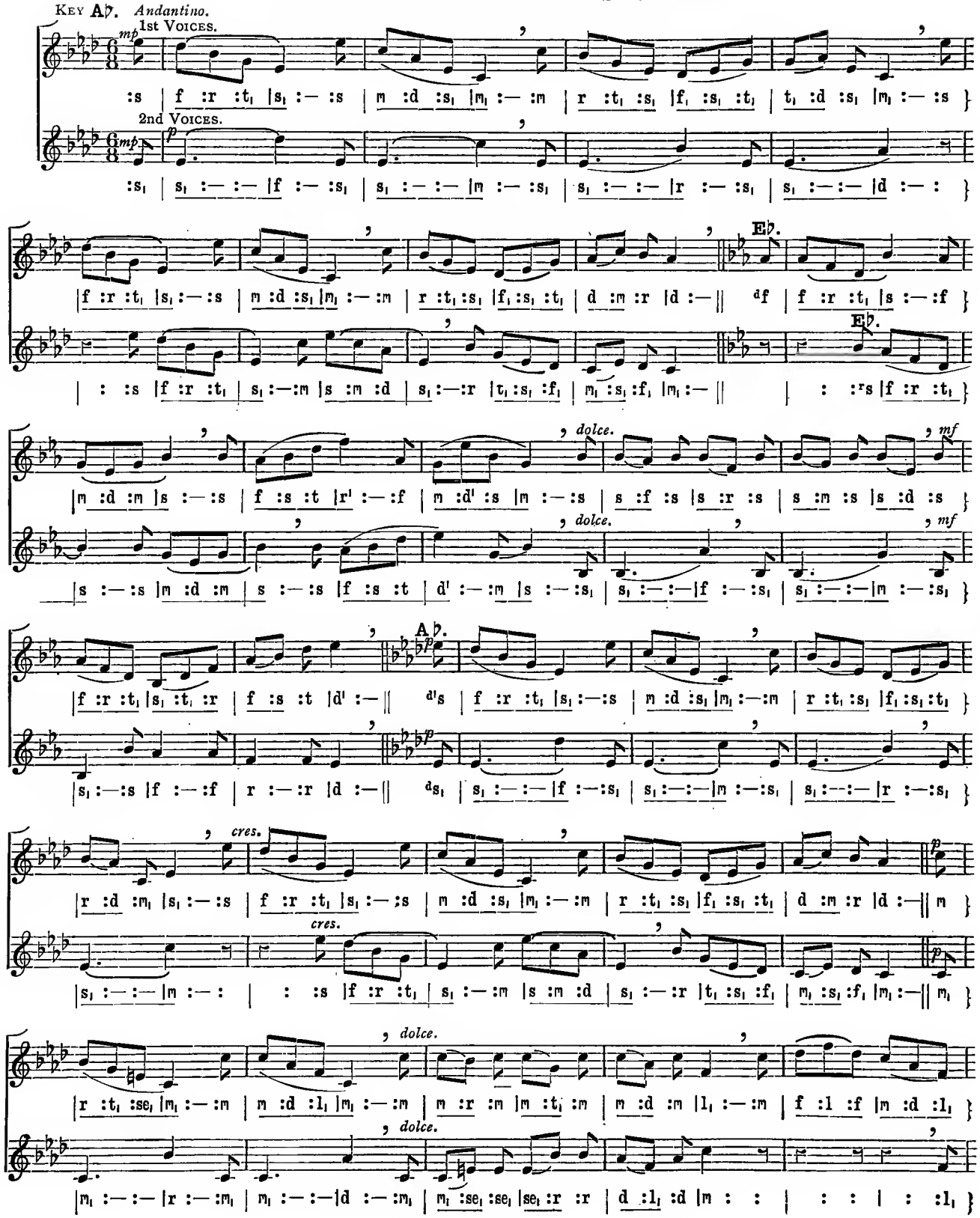

t :l :— | t :l :— | s :— :— | r :— : | l :s :— | l :s :— | s :— :— | m :— :
cres.
m :s :— | m :s :— | l :— :— | s :— : | l :d' :— | l :d' :— | d' :— :— | r :— :
cres.
dim.
m :s :— | l :m :— | s :— :— | f :— :t1 | r :d :— | r :d :— | r :d :— | r :d :—
dim.
A.
cres.
ds1 :— : | s1 :— : | s1 :— : | s1 :l1 :t1 | d :— : | d :— : | d :— : | d :r :m
cres.
f
f :— :— | f :— :m | r :— :d | t1 :— :l1 | s1 :— :se1 | t1 :— :l1 | s1 :— :— | — : :
f

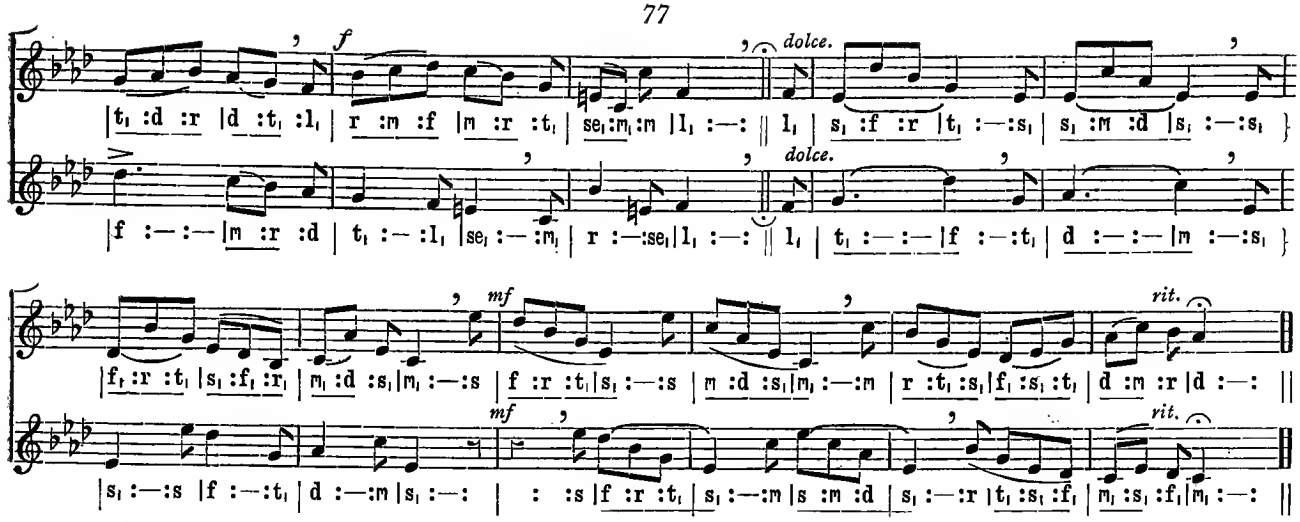

1st Voices.
2nd Voices.
E.
dim.
p


mf
d : :s | l :— :s | s :— :— | m :— :— | : :s | t :— :l | s :— :—
mf
d : :m | re :— :m | m :— :— | d :— :— | : :m | re :— :re | m :— :—
mf
cres. molto.
m :— :— | : :d | r :— :re | m :s :— | — :— :— | m :s :— | — :— :—
cres. molto.
d :— :— | : :d | t1 :— :l1 | s1 :— :— | s1 :d :— | — :— :— | s1 :d :—
cres. molto.
ff
1
2
3
s :d' :— | — :— :— | s :d' :— | — :— :— | d' :— :— | — :— :— | — :— :—
ff
— :— :— | d :m :— | — :— :— | d :m :— | m :— :— | — :— :— | — :— :—
ff
4
5
6
7
8

UNACCOMPANIED SOLFEGGI.

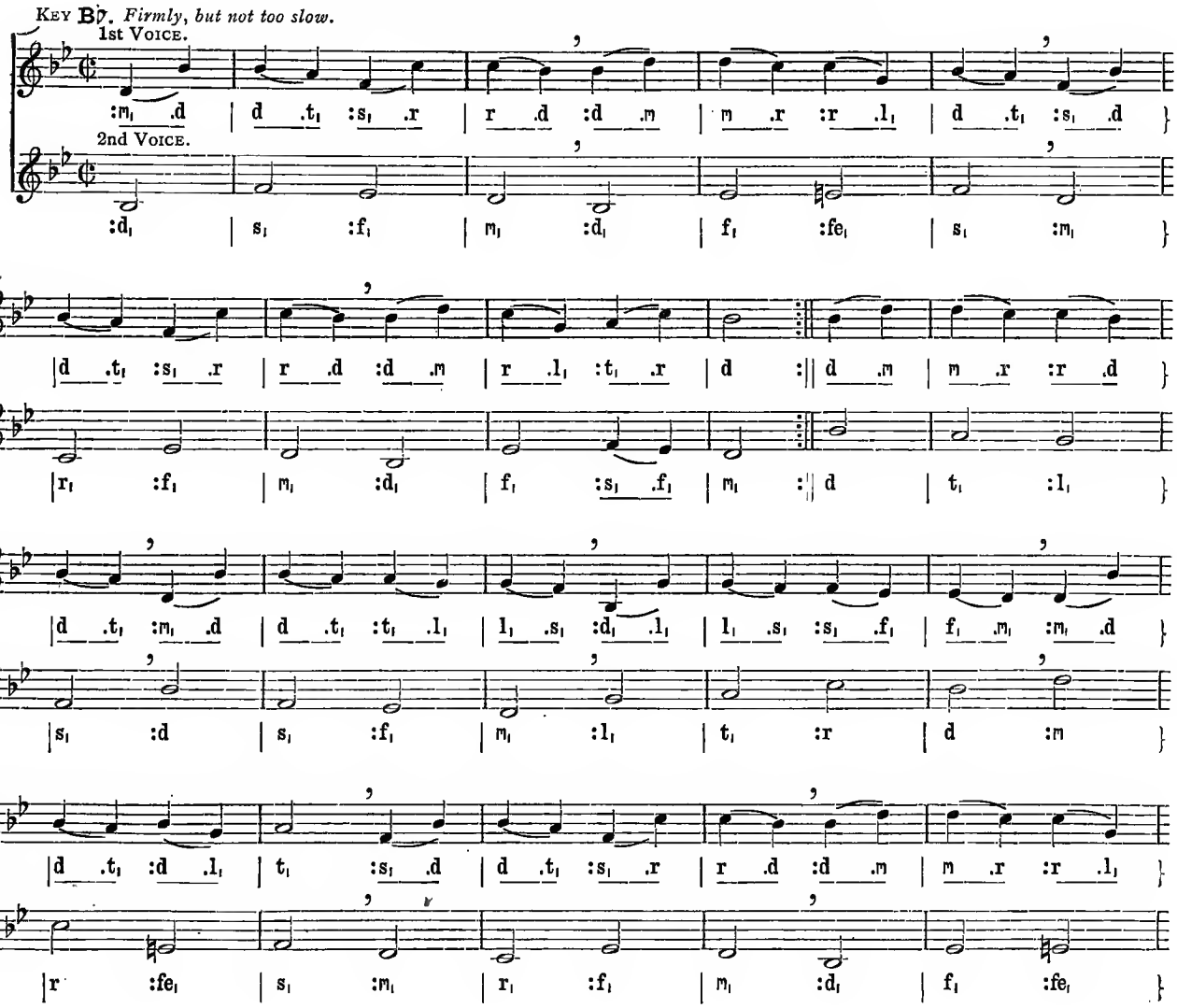
VII.—ON THE DOMINANT SEVENTH.

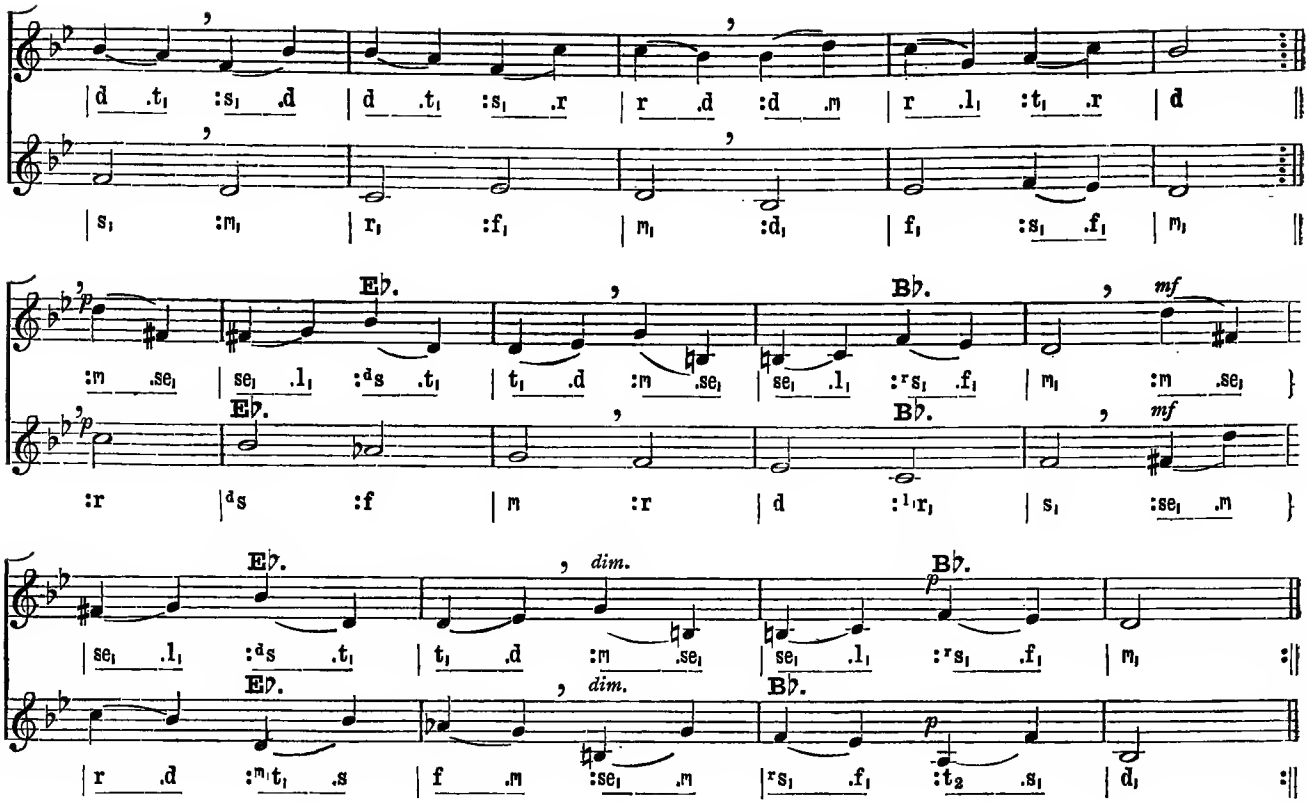




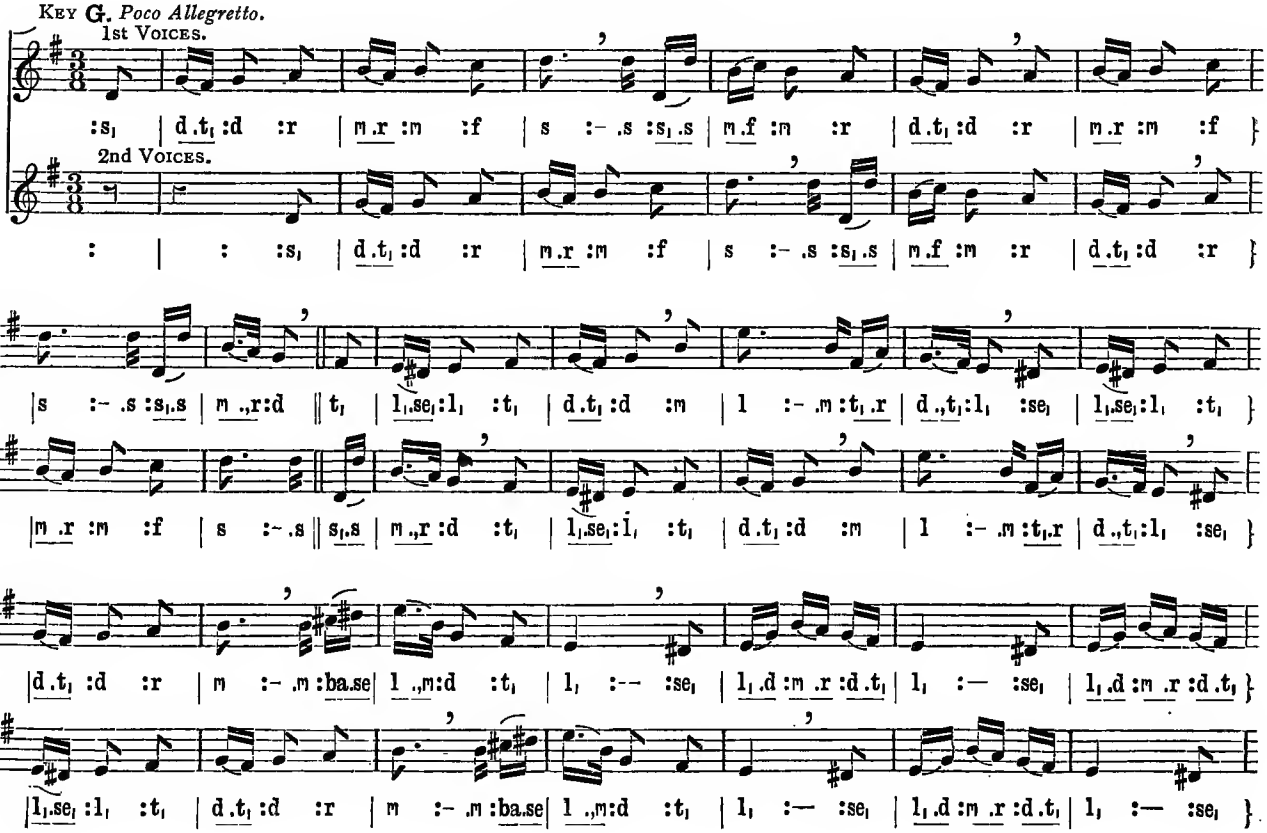
VIII.—SYNCOPATIONS UNSYNCOPATED.

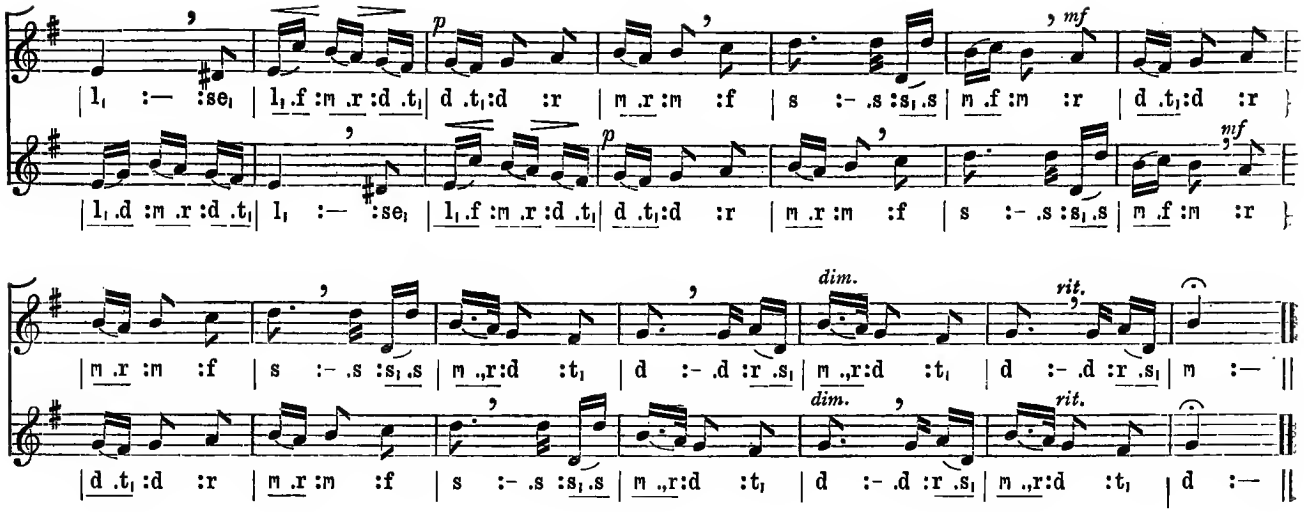
KEY B♭. *Firmly, but not too slow.*





IX.—CANON.





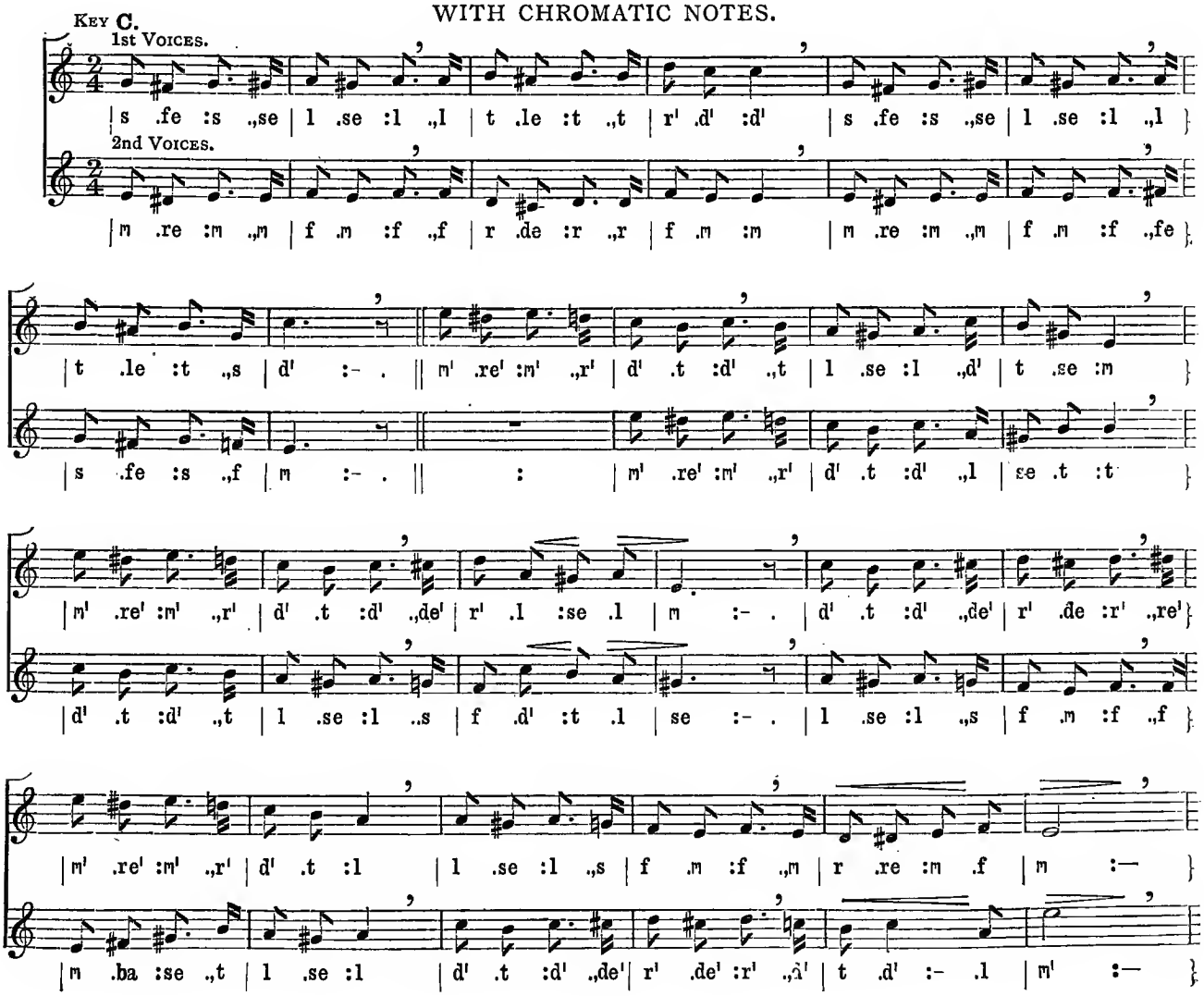
X.—POLKA.

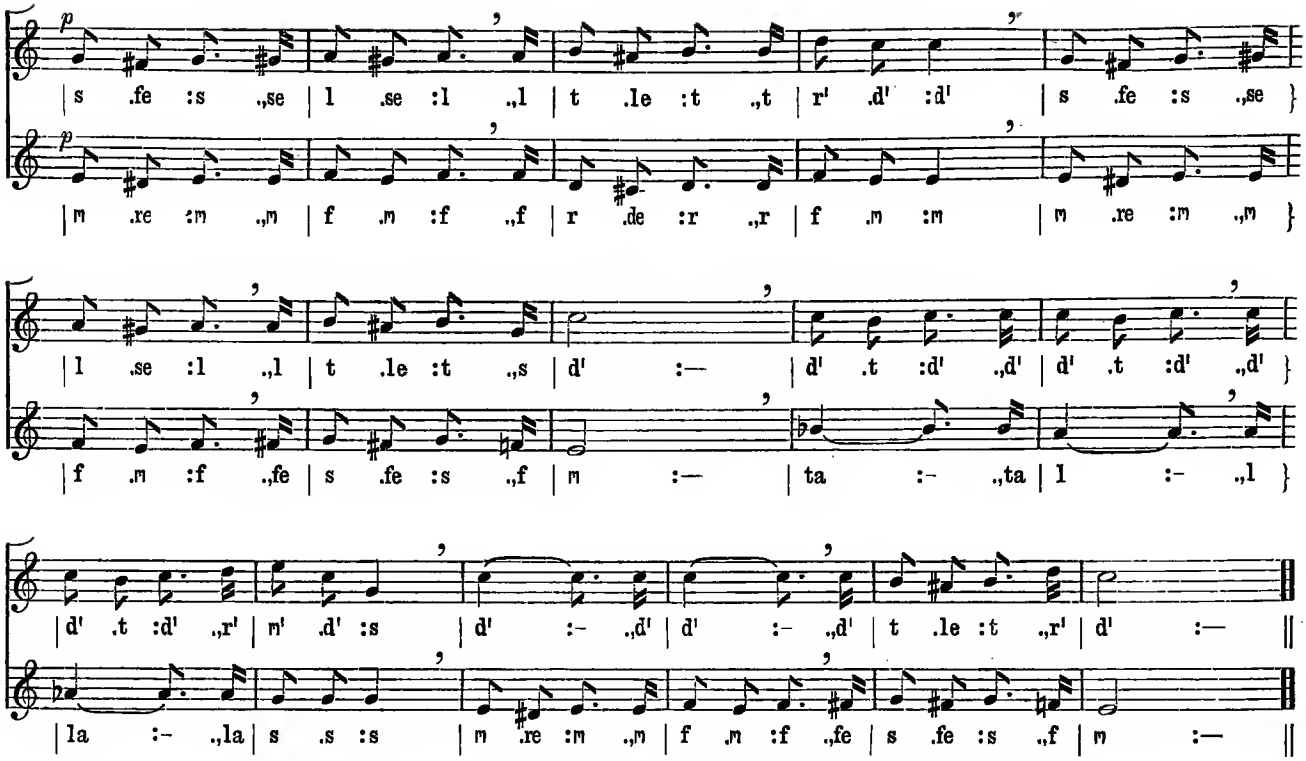
WITH CHROMATIC NOTES.

KEY C.

1st VOICES.

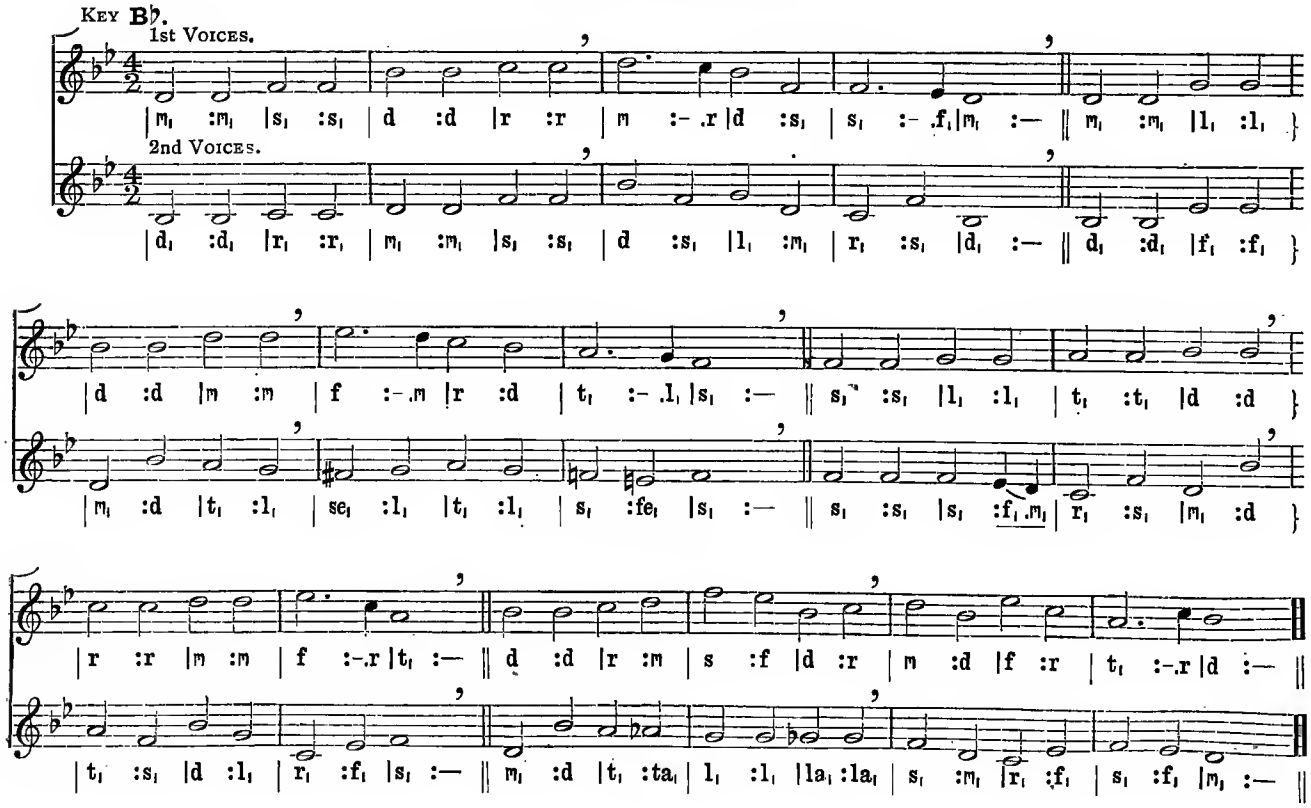
2nd VOICES.



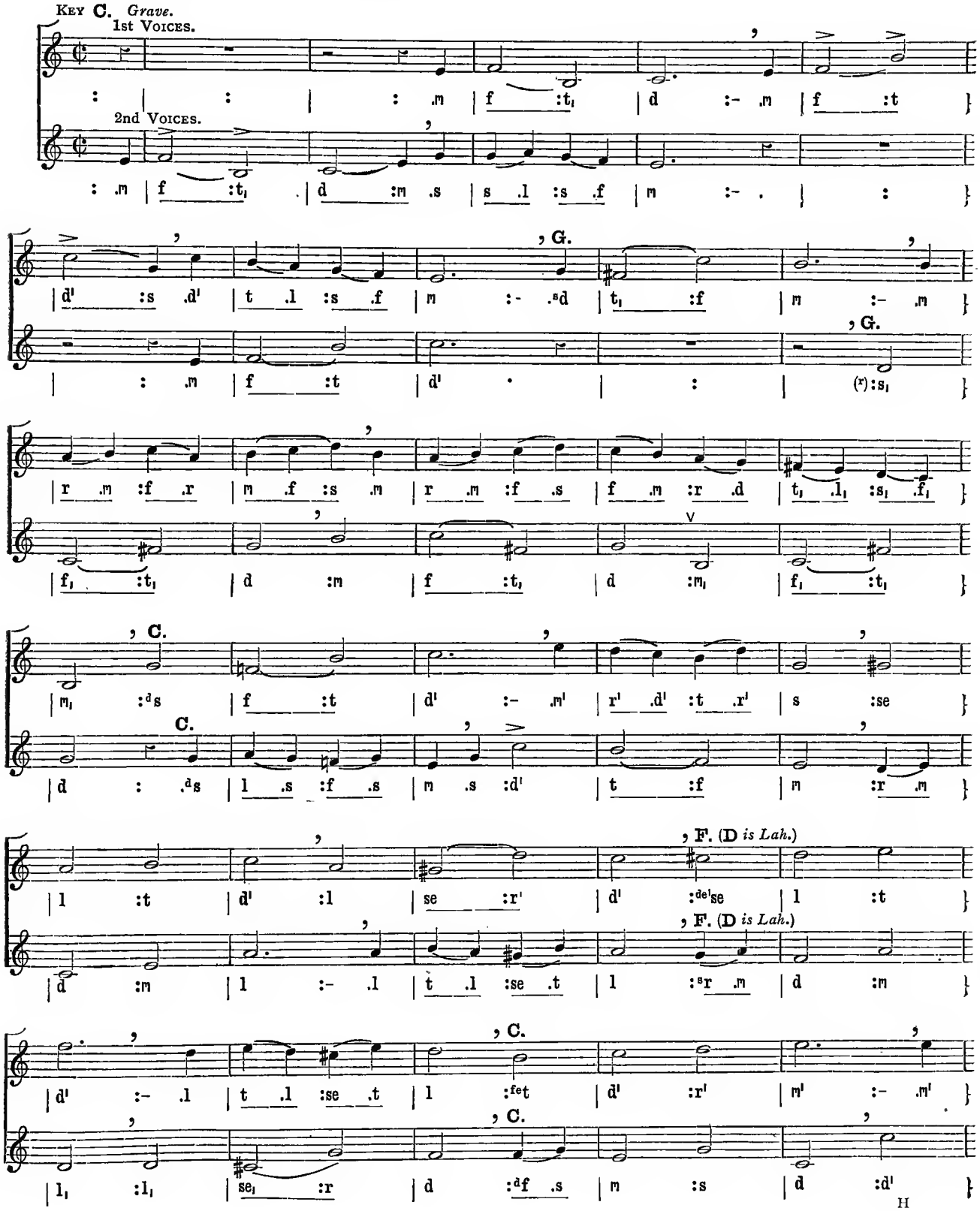


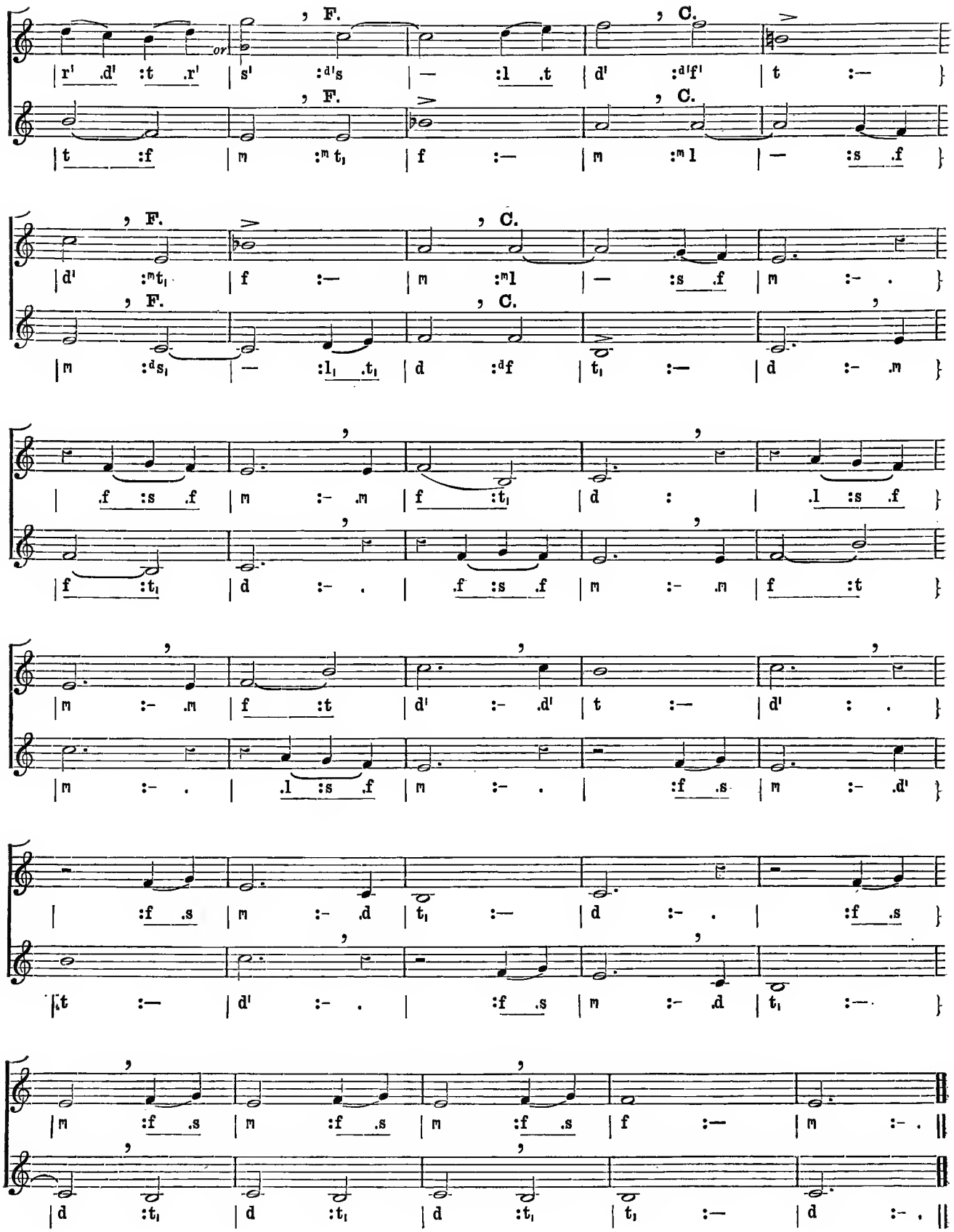
XI.—HYMN.

The melody should first be sung through in Unison.

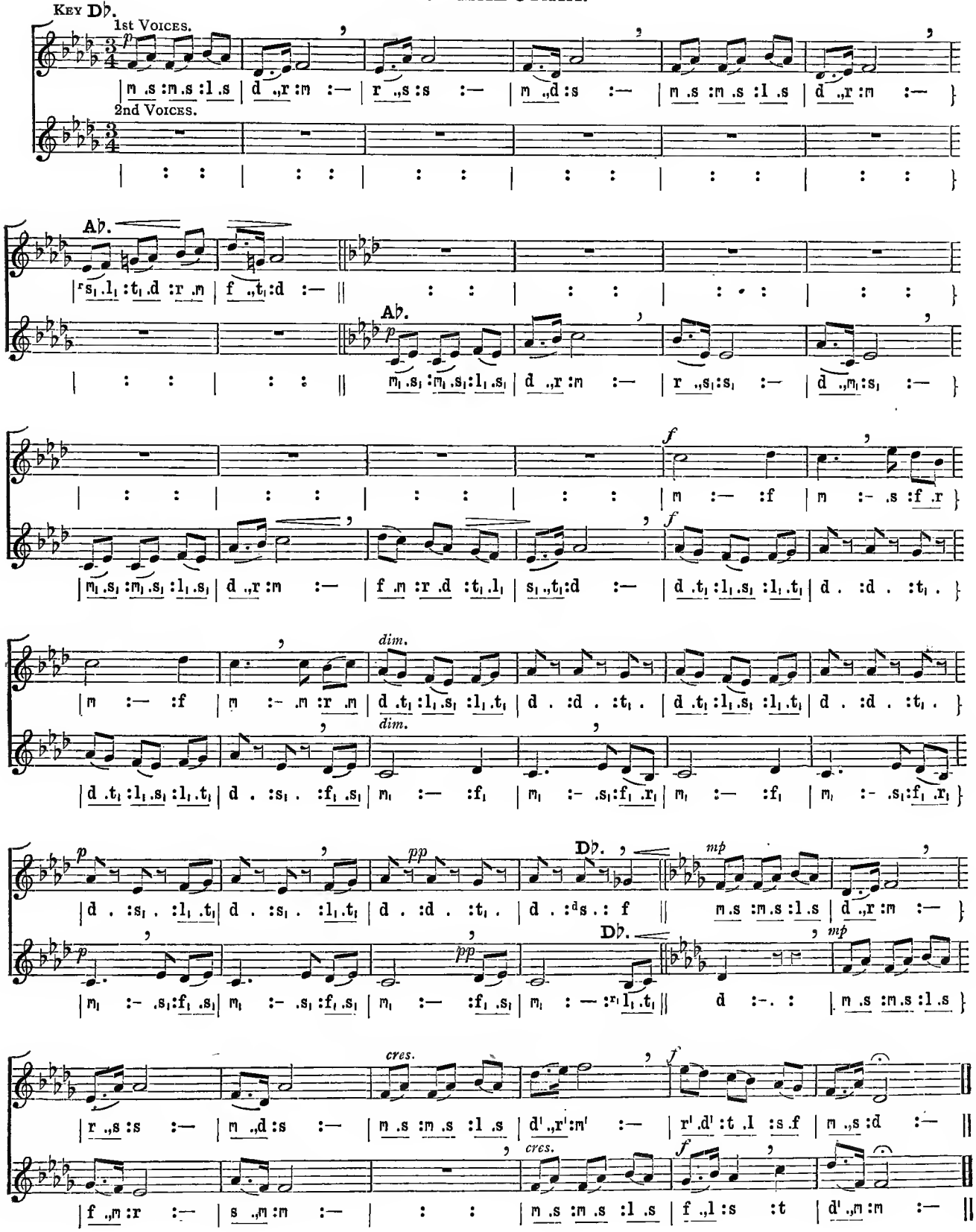


XII.—ON THE DIMINISHED FIFTH AND AUGMENTED FOURTH.

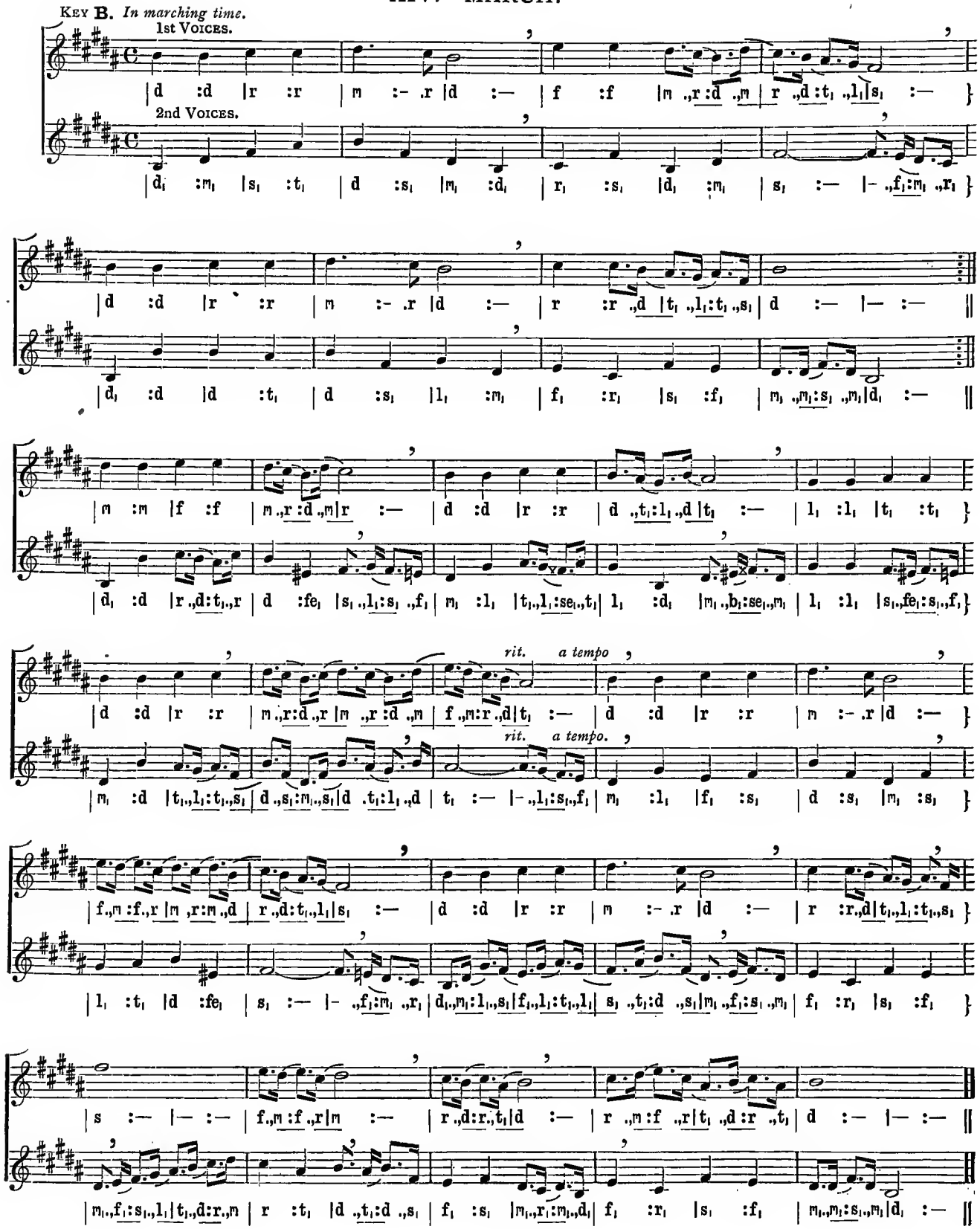



, F.
, C.
r' .d' :t .r' | s' :d's | — :l .t | d' :d'f' | t :—
t :f | m :m t, | f :— | m :m l | — :s .f
d' :m t, | f :— | m :m l | — :s .f | m :- .
m :d s, | — :l, .t, | d :d f | t, :— | d :- .m
.f :s .f | m :- .m | f :t, | d : | .l :s .f
f :t, | d :- . | .f :s .f | m :- .m | f :t
m :- .m | f :t | d' :- .d' | t :— | d' : .
m :- . | .l :s .f | m :- . | :f .s | m :- .d'
:f .s | m :- .d | t, :— | d :- . | :f .s
t :— | d' :- . | :f .s | m :- .d | t, :—
m :f .s | m :f .s | m :f .s | f :— | m :- .
d :t, | d :t, | d :t, | t, :— | d :- .

XIII.—MAZURKA.

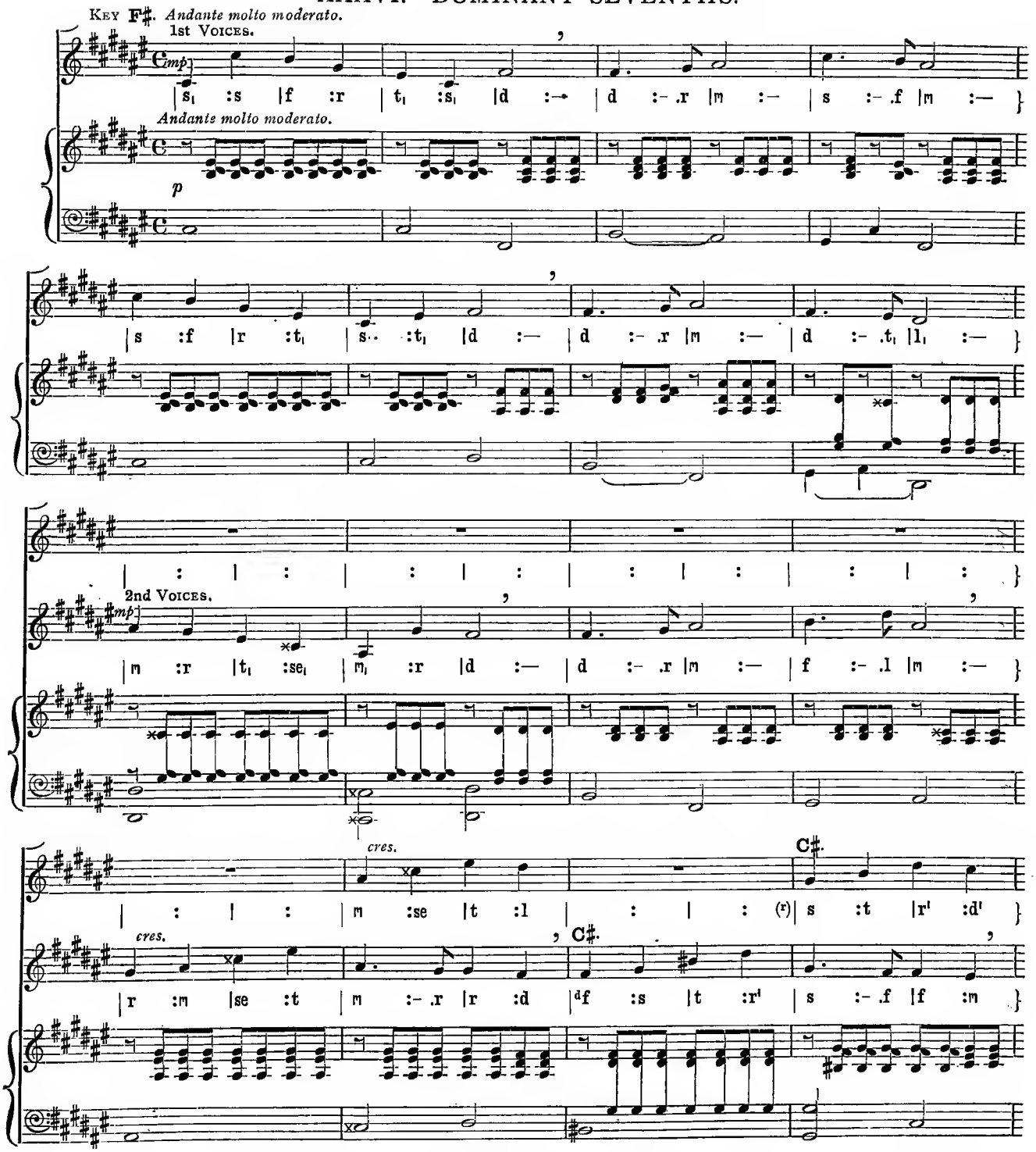


XIV.—MARCH.

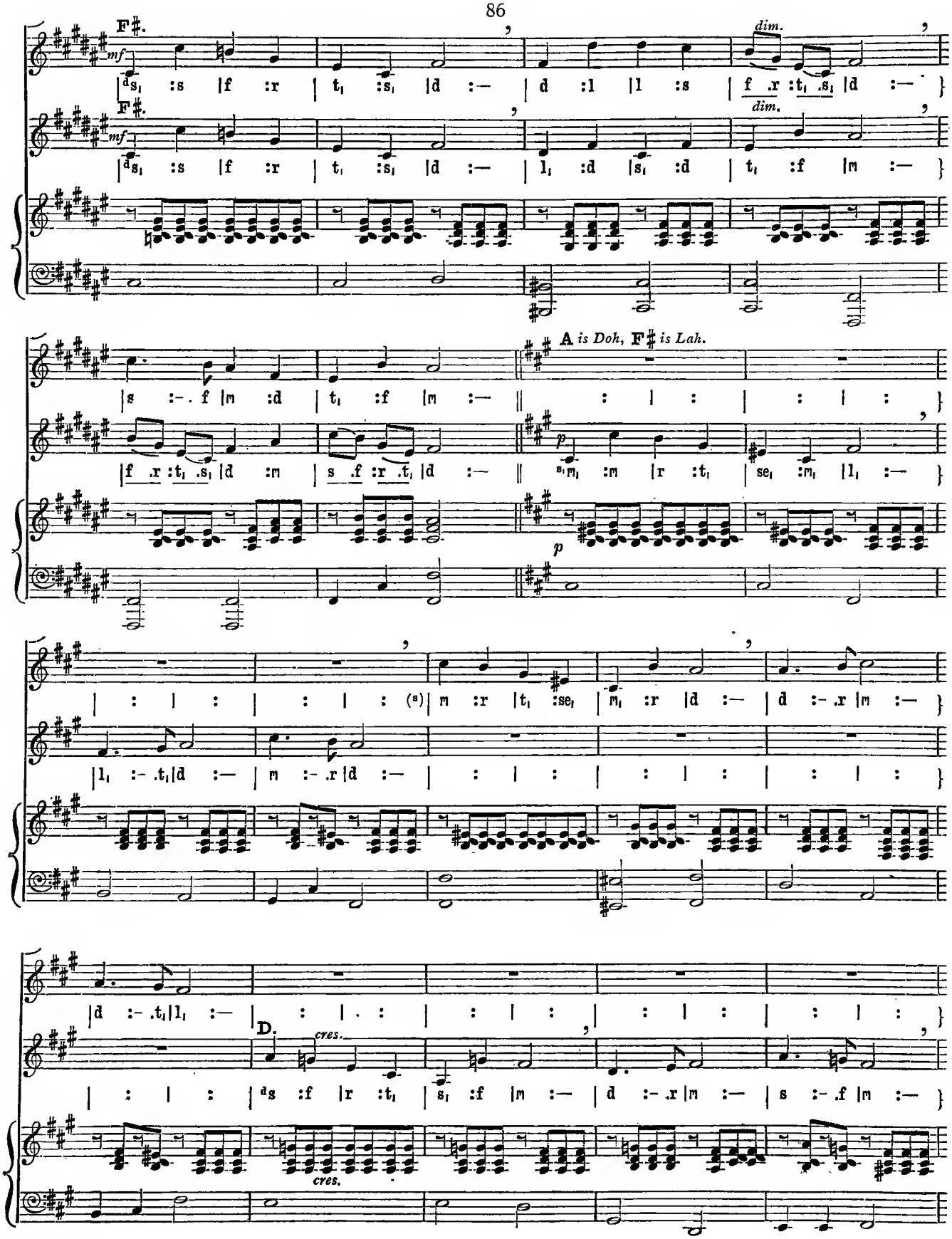

KEY B. In marching time.
1st VOICES.
2nd VOICES.
rit.
a tempo
rit.
a tempo.

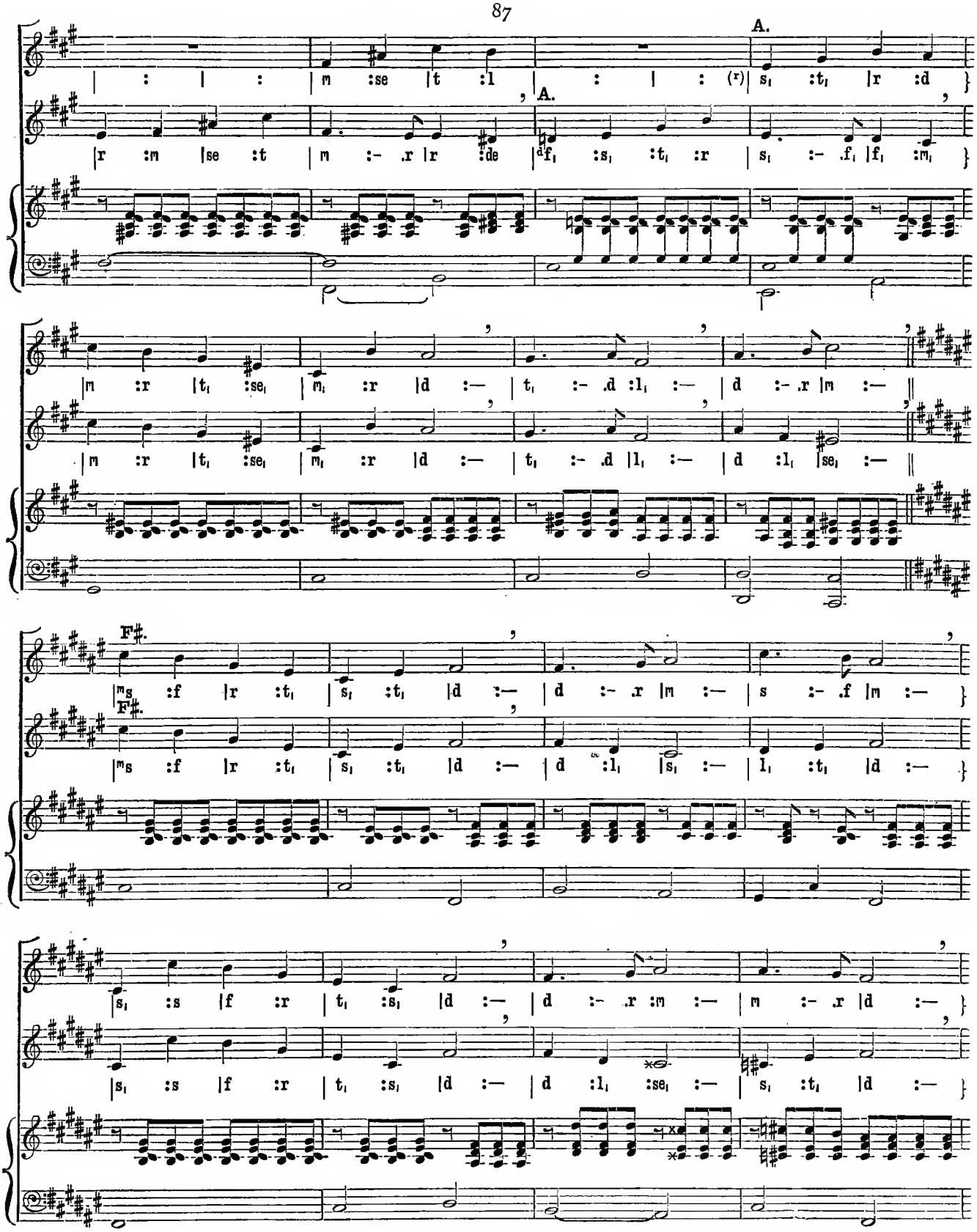
ACCOMPANIED SOLFEGGI.

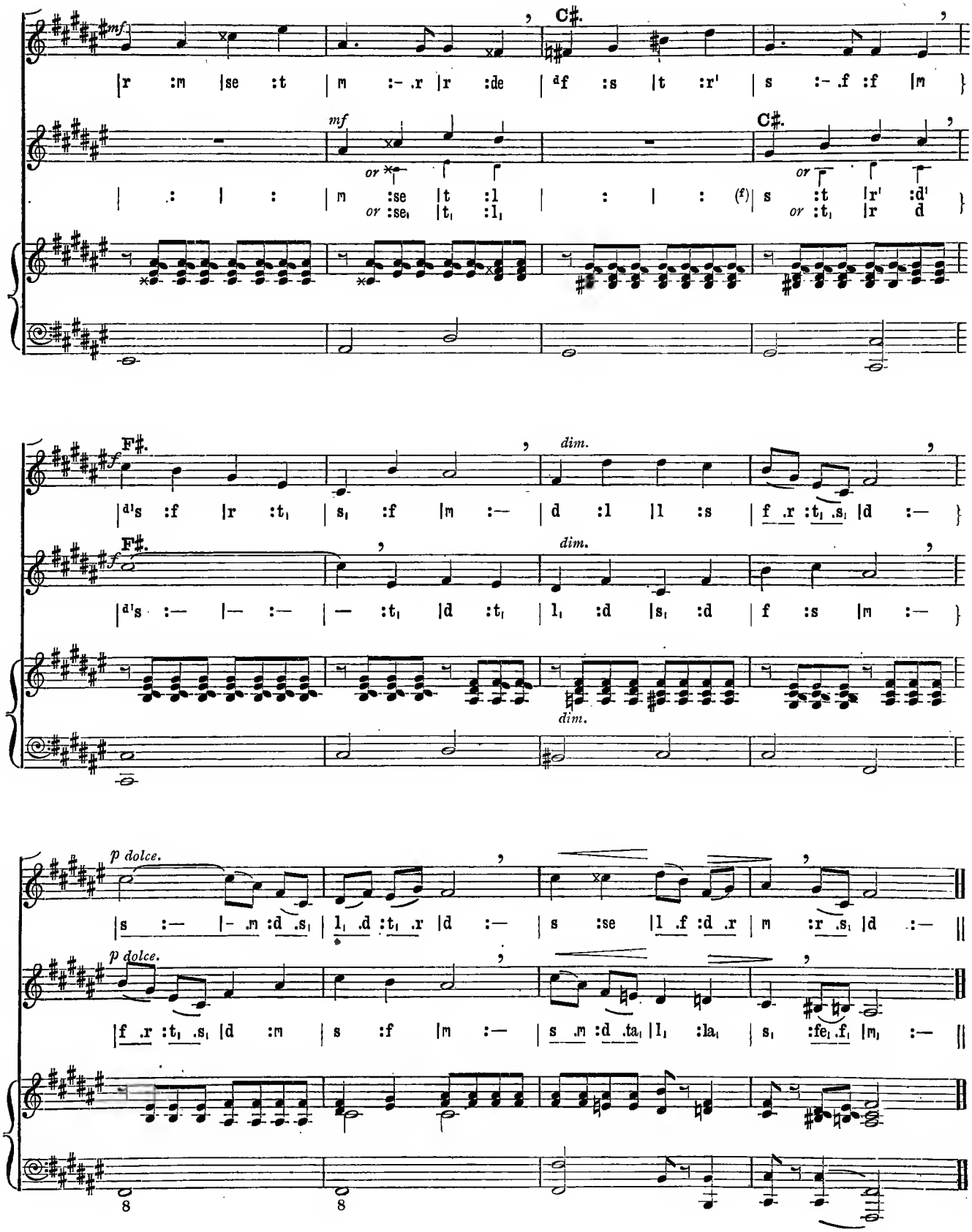
XXXVI.—DOMINANT SEVENTHS.*



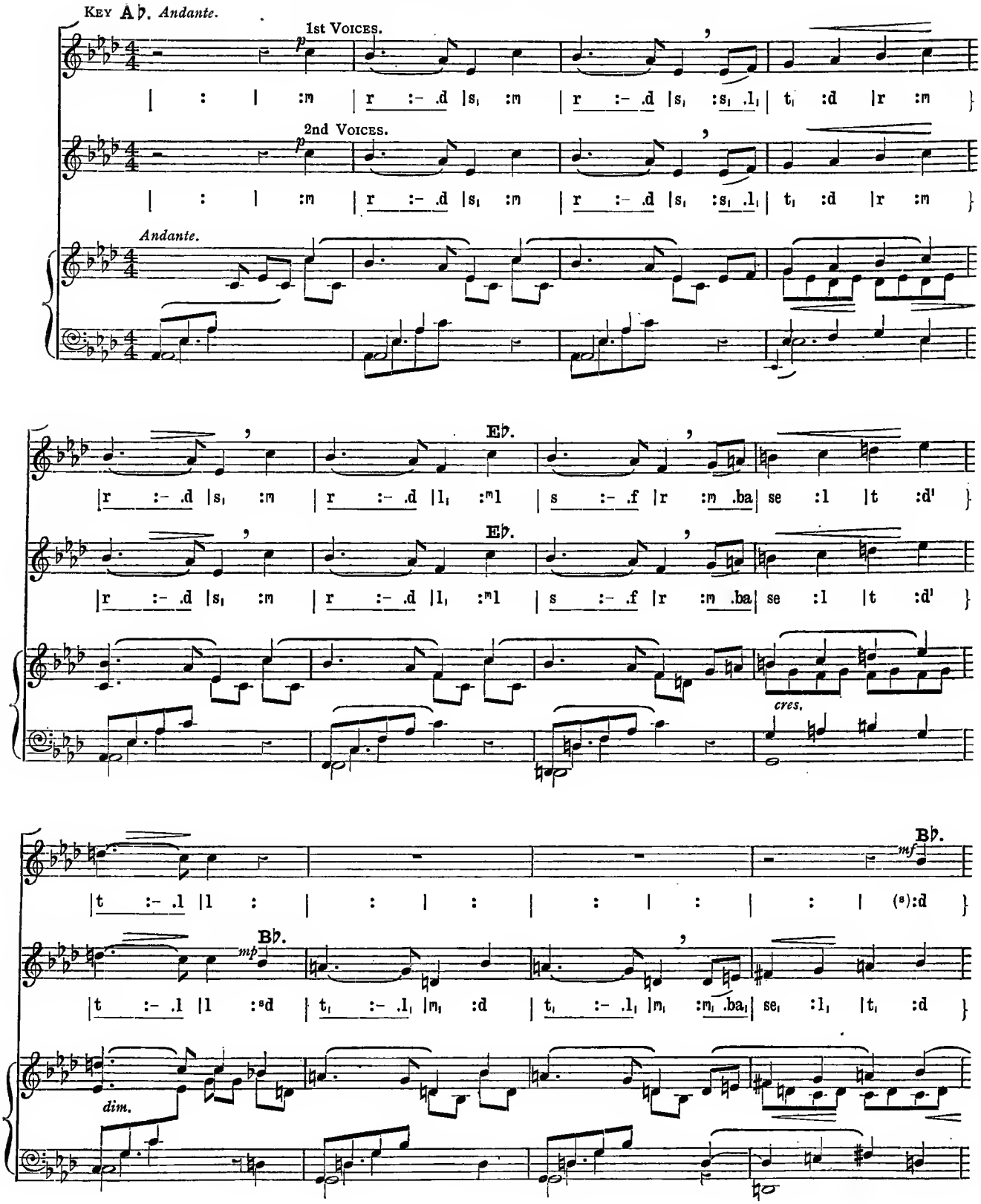
* This Solfeggio is best slurred in whole phrases, to the Italian *Aa*.

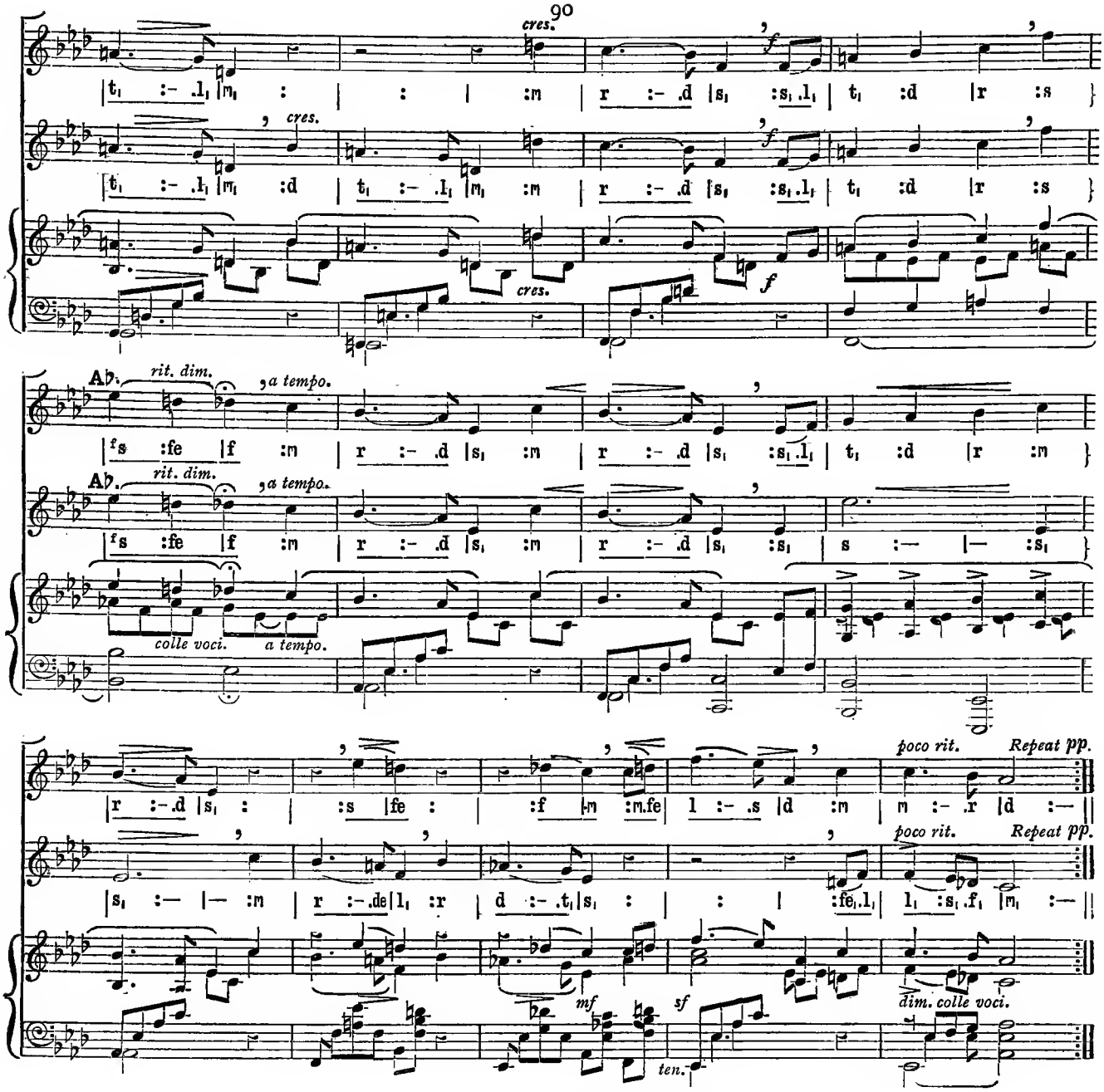

F♯.
mf
dim.
A is Doh, F♯ is Lah.
p
D.
cres.


A.
A.
F♯.
F♯.

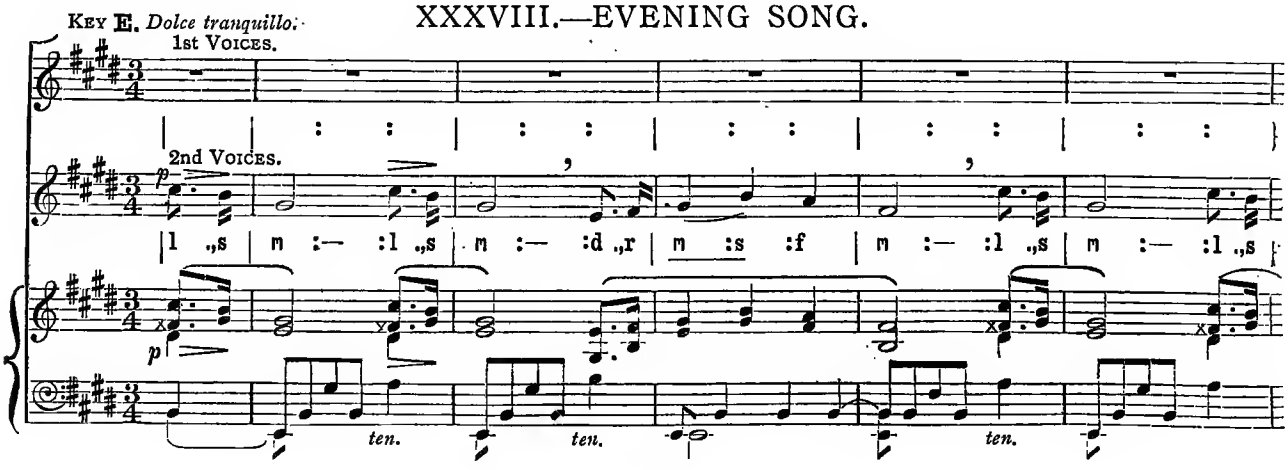

mf
C♯.
mf
or
C♯.
or
(f)
or
|r :m |se :t | m :- .r |r :de | df :s |t :r' | s :- .f :f |m
| : | : | m :se |t :l | : | : | s :t |r' :d'
or :se, |t, :l, or :t, |r d
F♯.
dim.
F♯.
dim.
dim.
|d's :f |r :t, | s, :f |m :— | d :l |l :s | f .r :t, .s, |d :—
|d's :— |— :— | — :t, |d :t, | l, :d |s, :d | f :s |m :—
p dolce.
p dolce.
|s :— |- .m :d .s, | l, .d :t, .r |d :— | s :se |l .f :d .r | m :r .s, |d :—
|f .r :t, .s, |d :m | s :f |m :— | s .m :d .ta, |l, :la, | s, :fe, .f, |m, :—
8
8

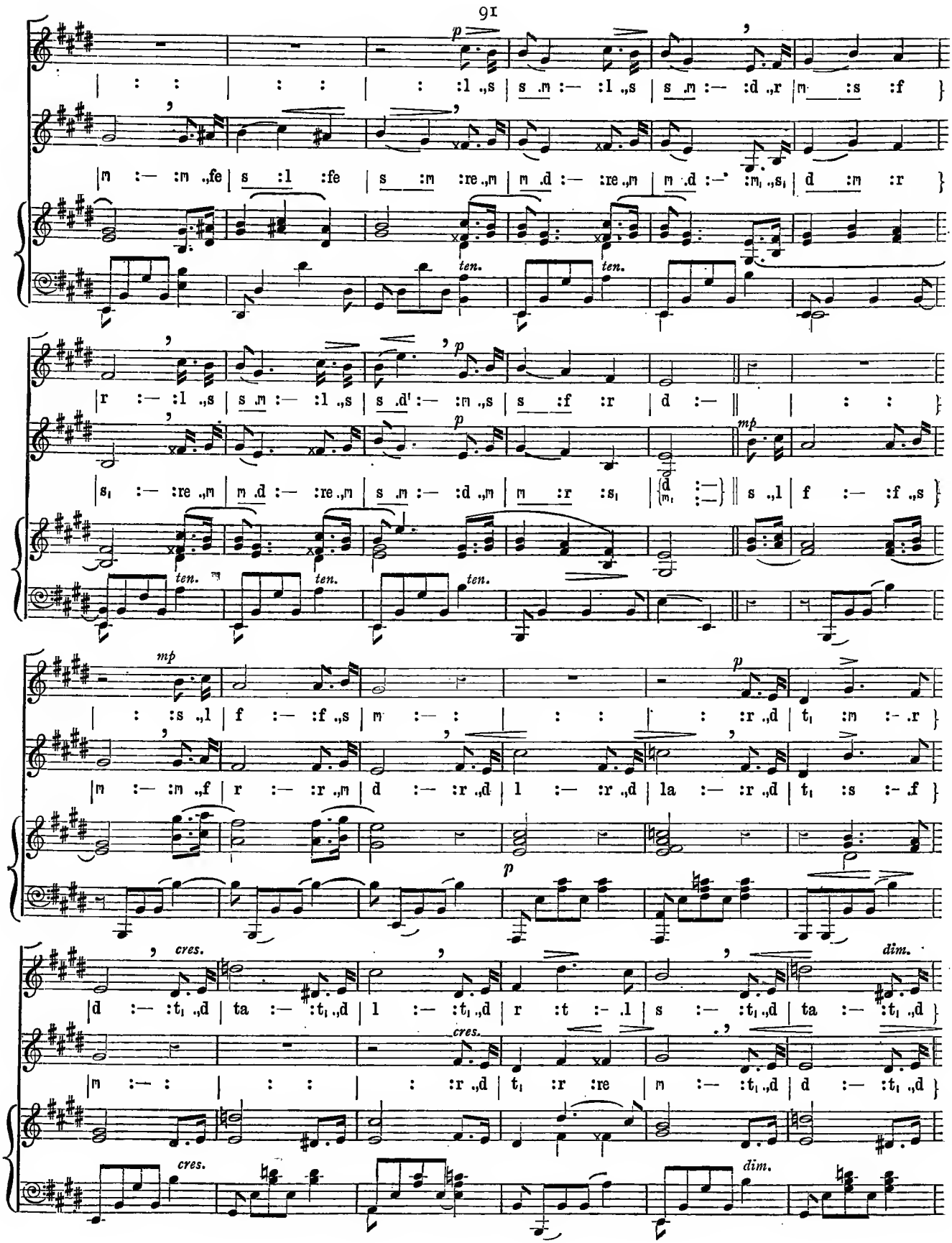
XXXVII.—A SONG OF YESTERDAY.

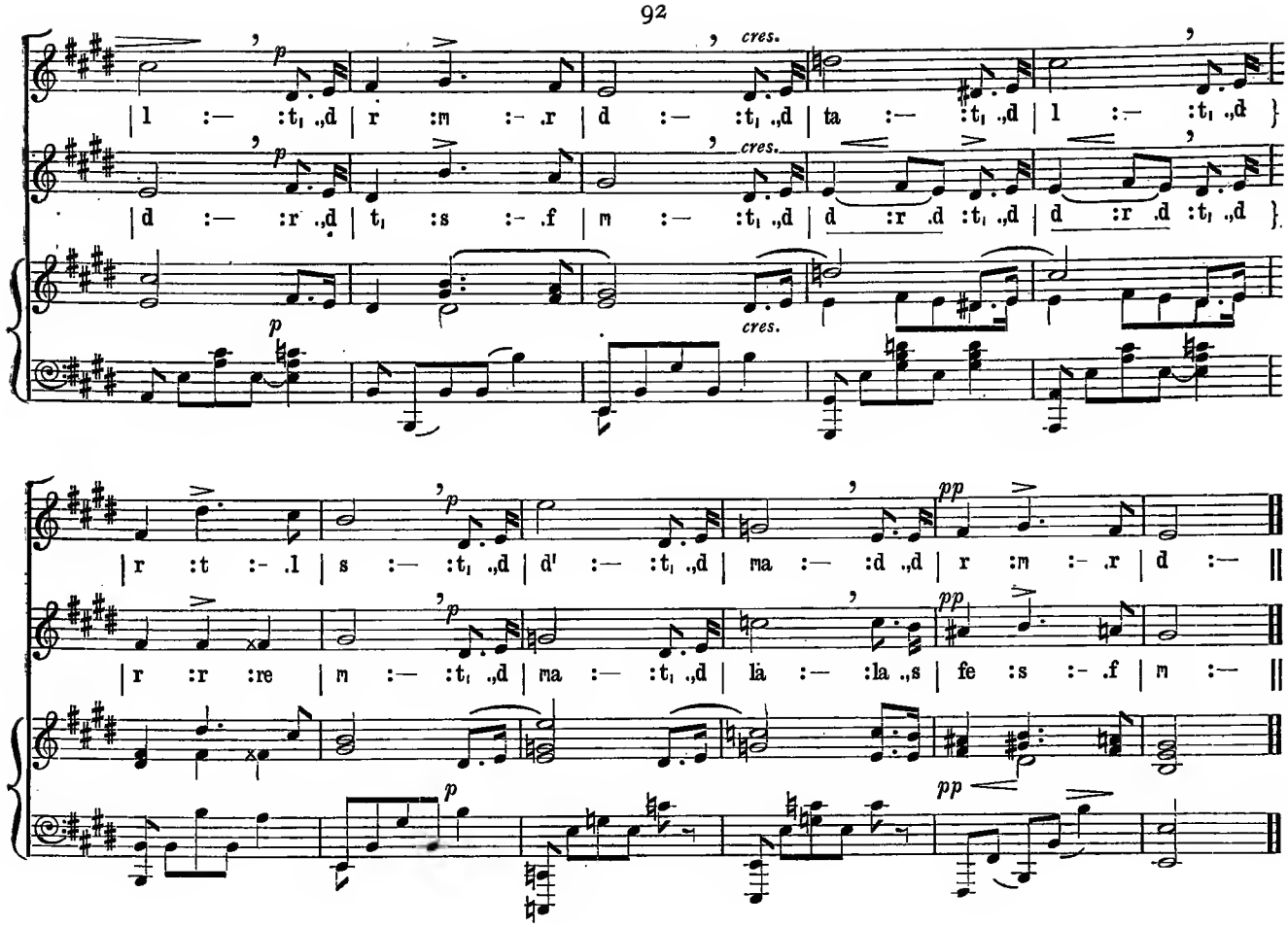




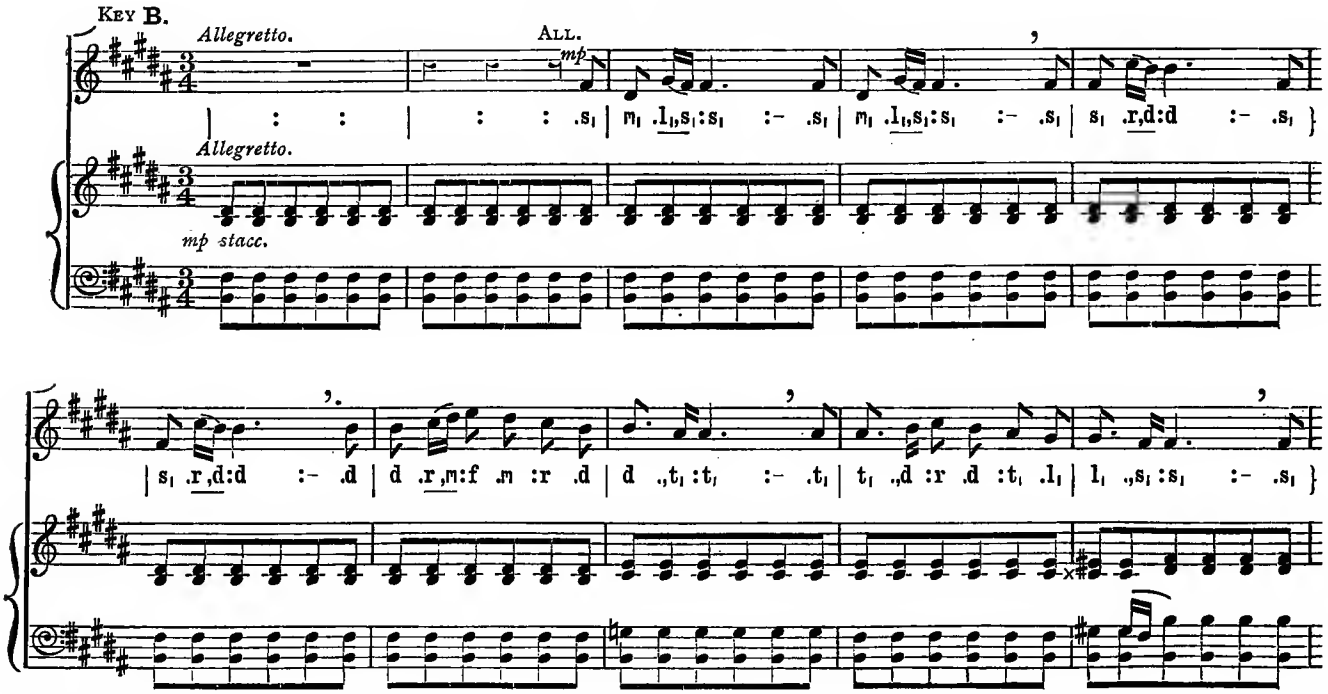
XXXVIII.—EVENING SONG.

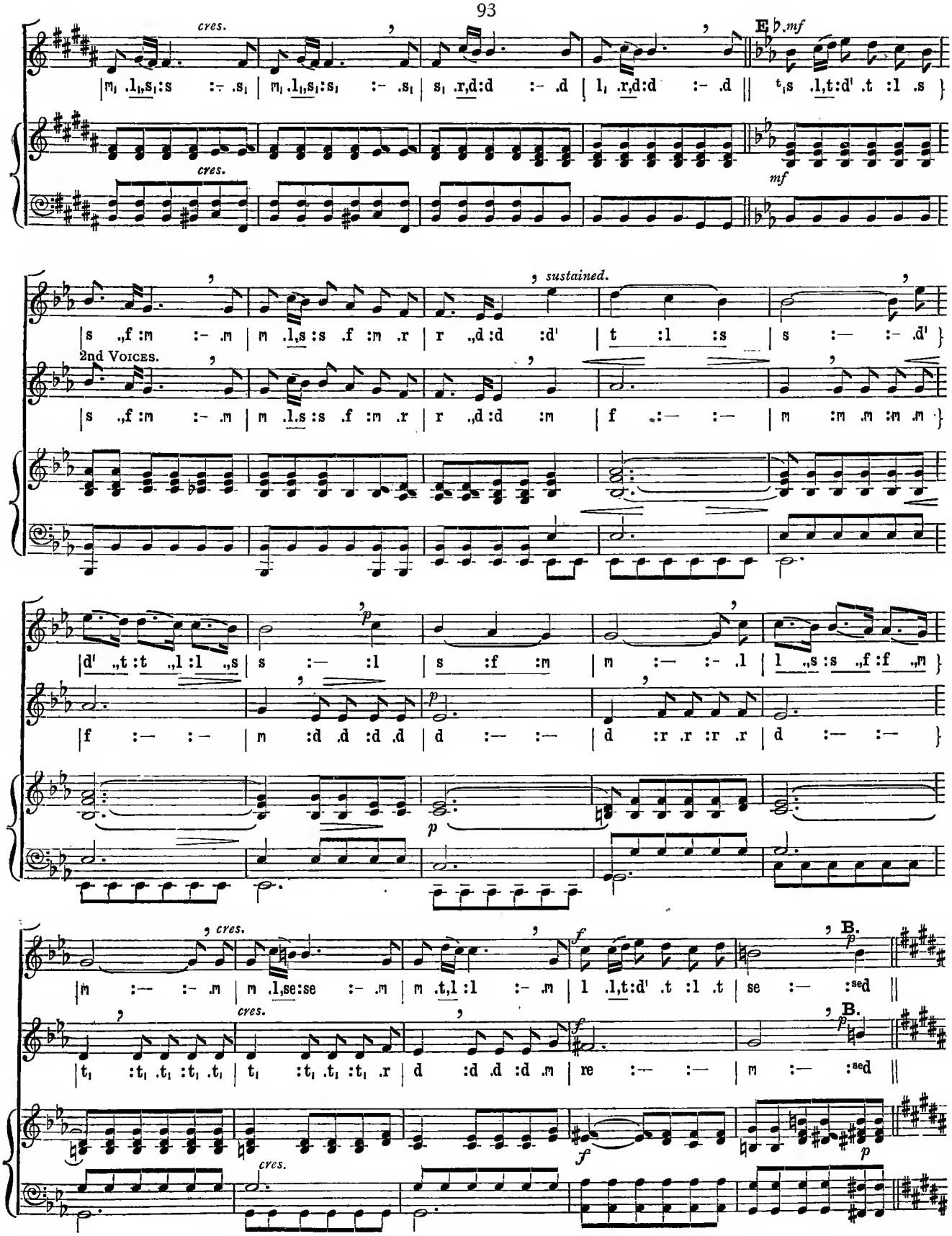


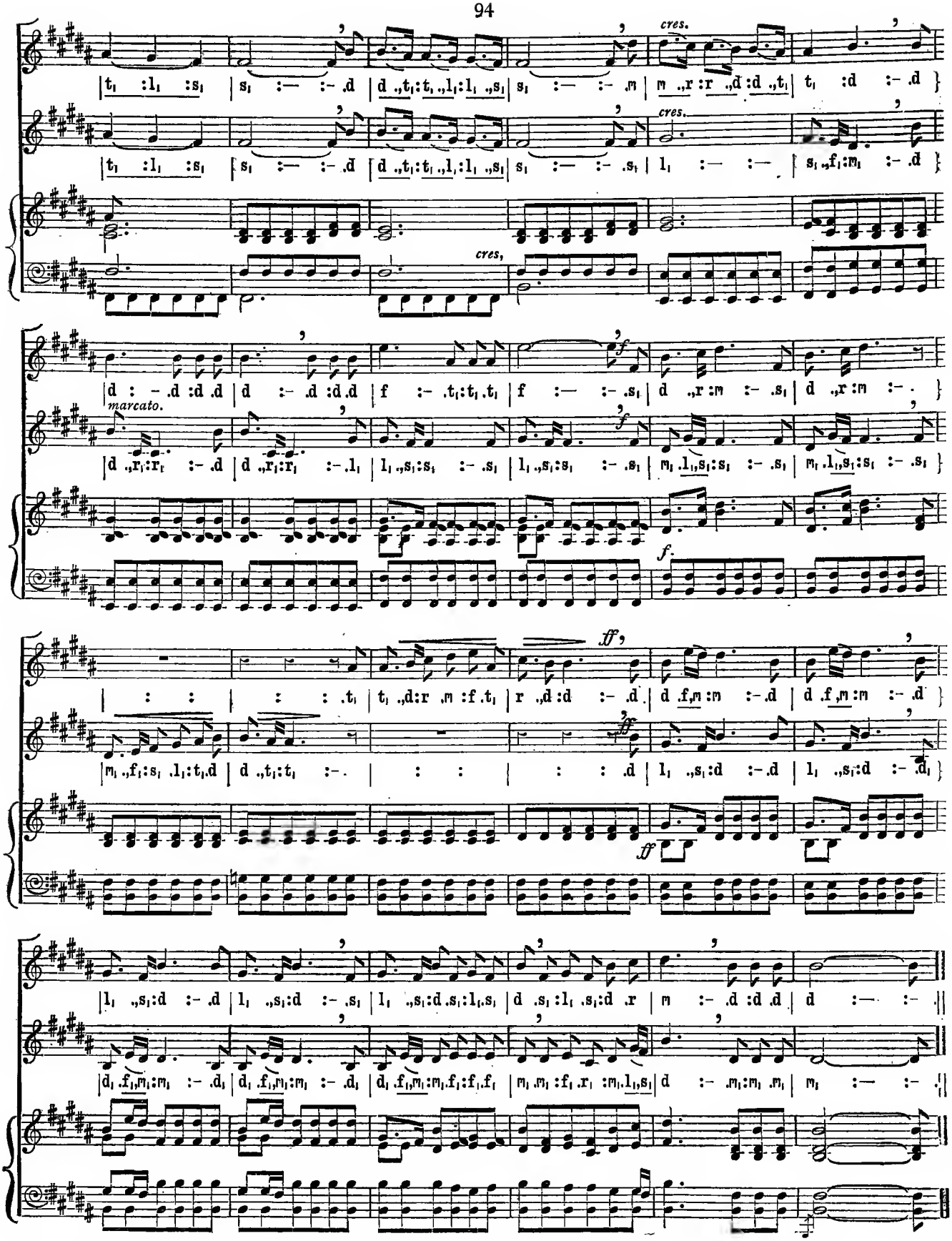

p
: : | : : | : :l ,s | s ,m :— :l ,s | s ,m :— :d ,r | m :s :f
m :— :m ,fe | s :l :fe | s :m :re ,m | m ,d :— :re ,m | m ,d :— :m, ,s, | d :m :r
ten.
r :— :l ,s | s ,m :— :l ,s | s ,d' :— :m ,s | s :f :r | d :—
s, :— :re ,m | m ,d :— :re ,m | s ,m :— :d ,m | m :r :s, | d :—
mp
s ,l | f :— :f ,s
: :s ,l | f :— :f ,s | m :— : | : : | : :r ,d | t, :m :— .r
m :— :m ,f | r :— :r ,m | d :— :r ,d | l :— :r ,d | la :— :r ,d | t, :s :— .f
cres.
dim.
d :— :t, ,d | ta :— :t, ,d | l :— :t, ,d | r :t :— .l | s :— :t, ,d | ta :— :t, ,d
m :— : | : : | : :r ,d | t, :r :re | m :— :t, ,d | d :— :t, ,d



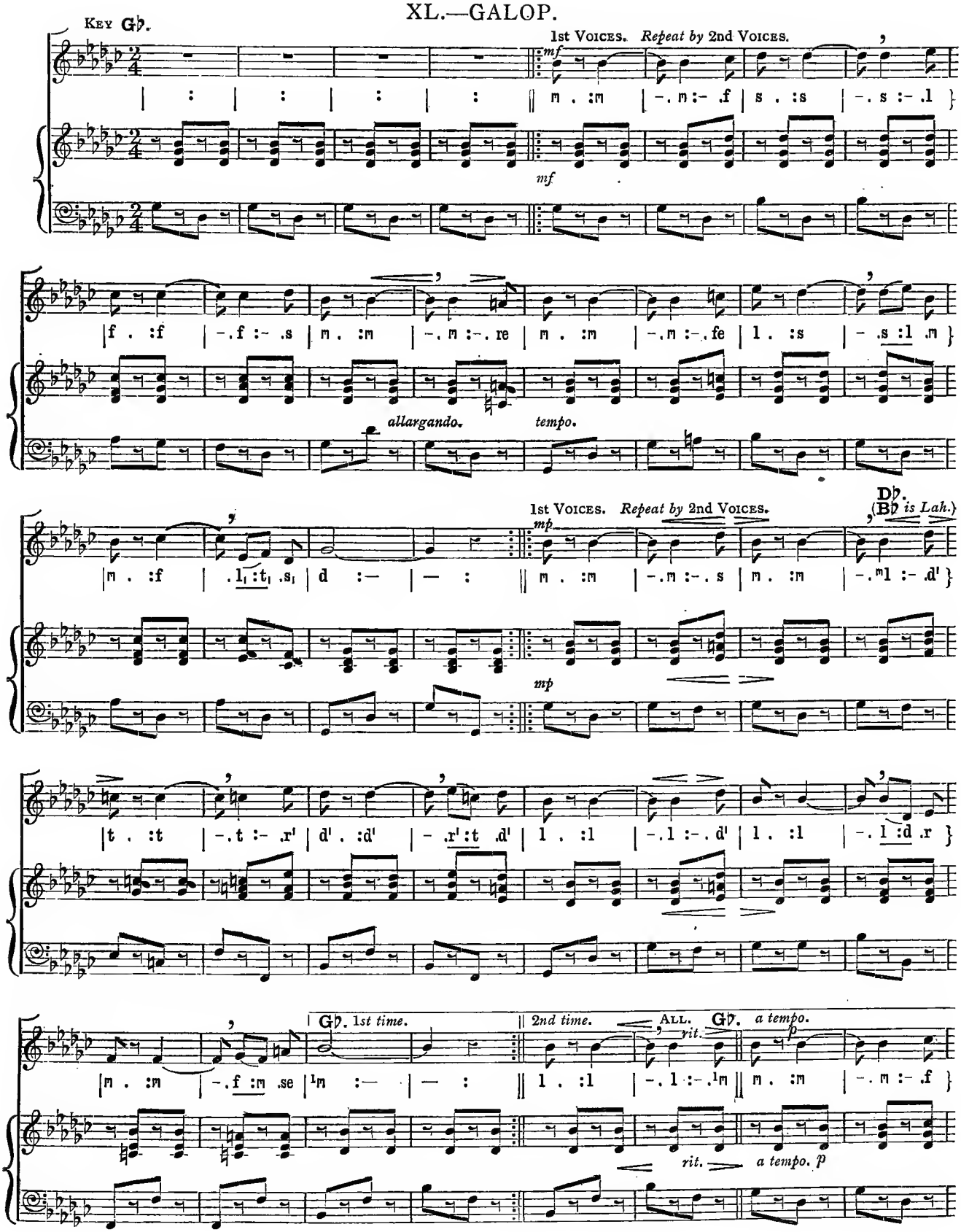
XXXIX.—POLACCA.

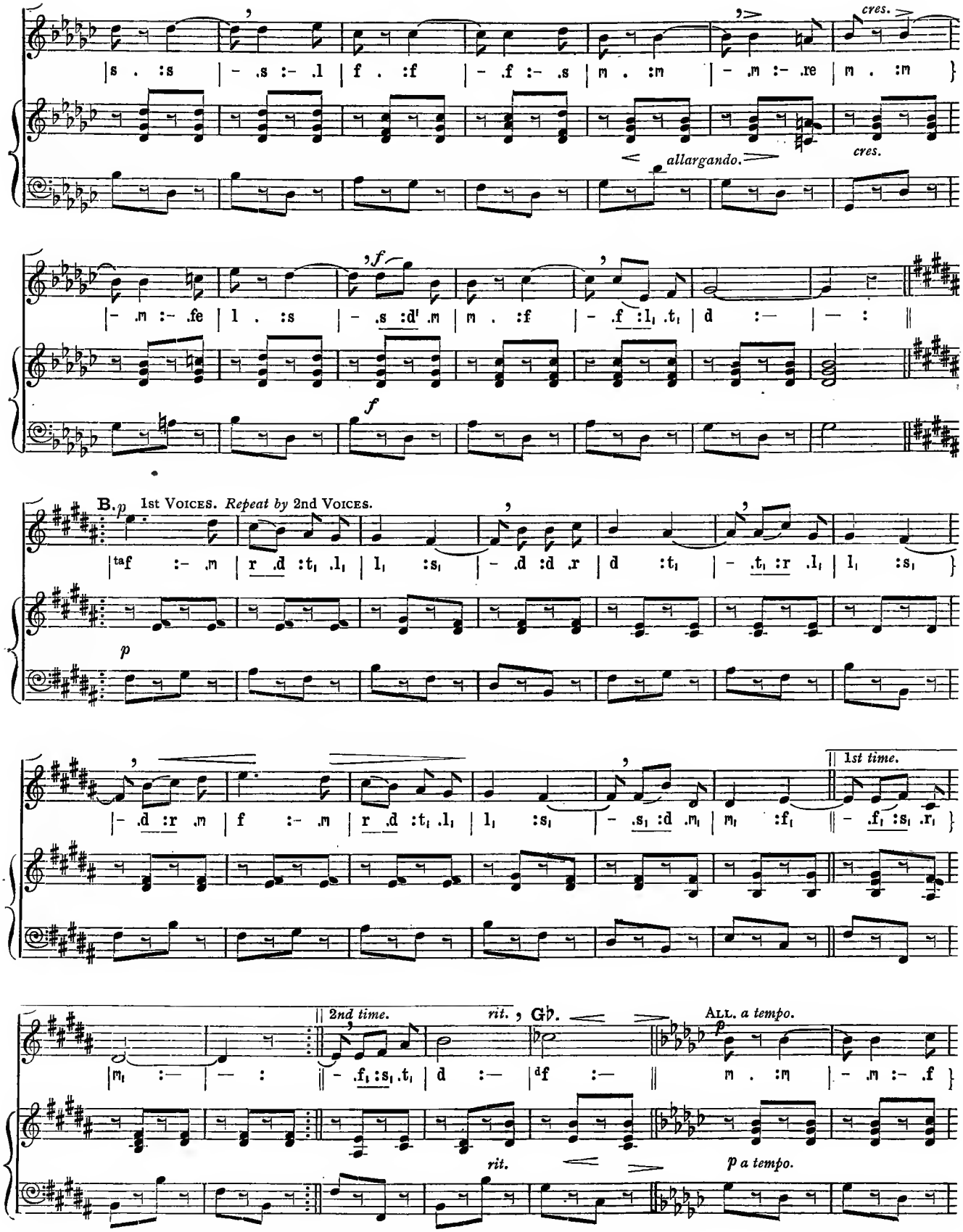


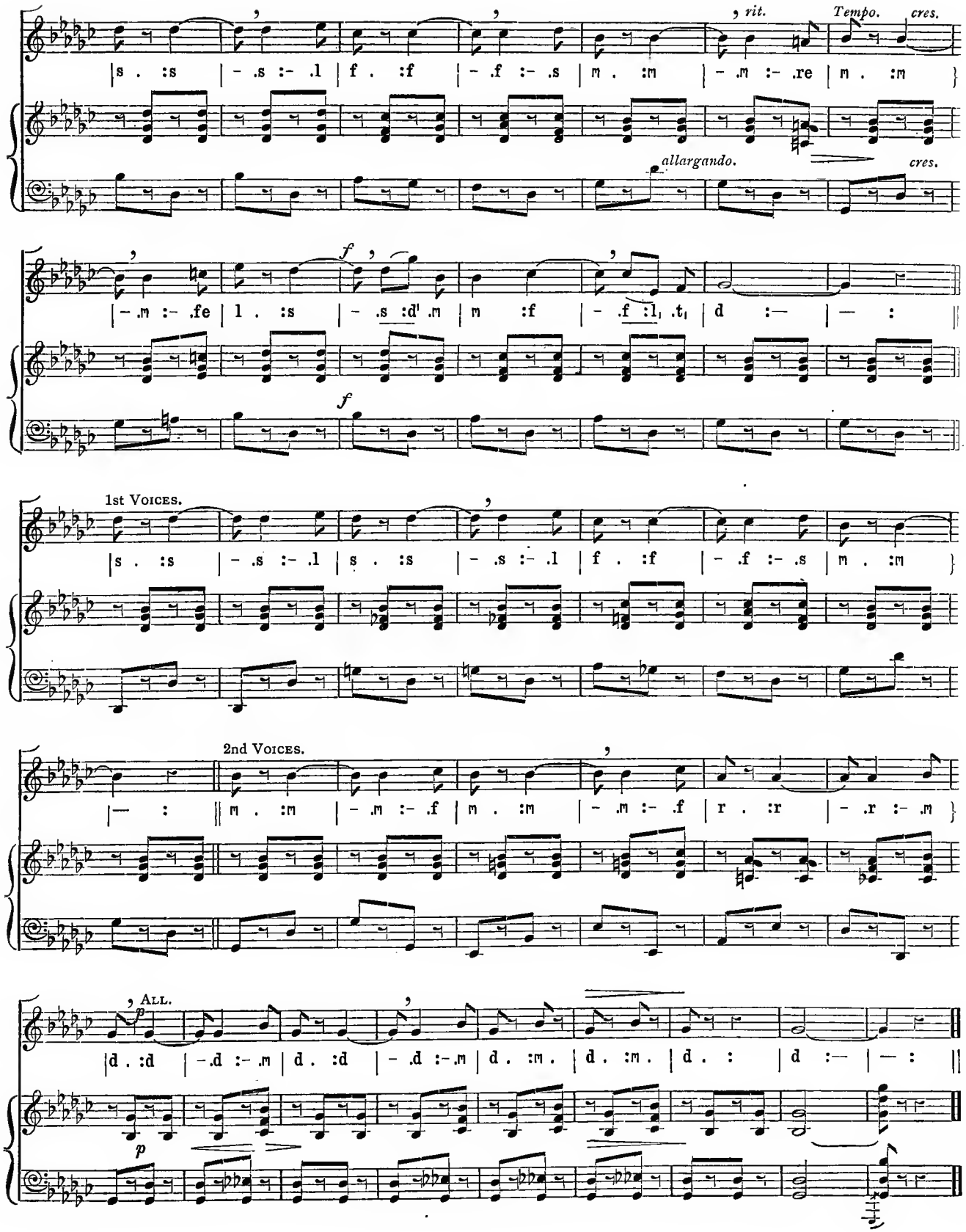

cres.
E♭ mf
mf
sustained.
2nd Voices.
p
cres.
f
B.


cres.
cres.
cres.
marcato.
f
f.
ff
ff

XL.—GALOP.


Key G♭.
1st Voices. Repeat by 2nd Voices.
mf
mf
allargando.
tempo.
1st Voices. Repeat by 2nd Voices.
D♭.
(B♭ is Lah.)
mp
mp
G♭. 1st time.
2nd time.
All. rit.
G♭. a tempo.
rit.
a tempo. p


cres.
allargando.
cres.
f
B. p 1st Voices. Repeat by 2nd Voices.
p
1st time.
2nd time.
rit.
Gb.
All. a tempo.
rit.
p a tempo.


rit.
Tempo.
cres.
allargando.
cres.
f
f
1st Voices.
2nd Voices.
All.
p
p

XLI.—HYMN.

KEY A♭. *Grave.*

ALL.

f

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

f

, E♭. *dim.* A♭. *cres.*

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

dim. *cres.*

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

ff *ff*

XLII.—DIRGE.

KEY F. (D *is Lah.*)

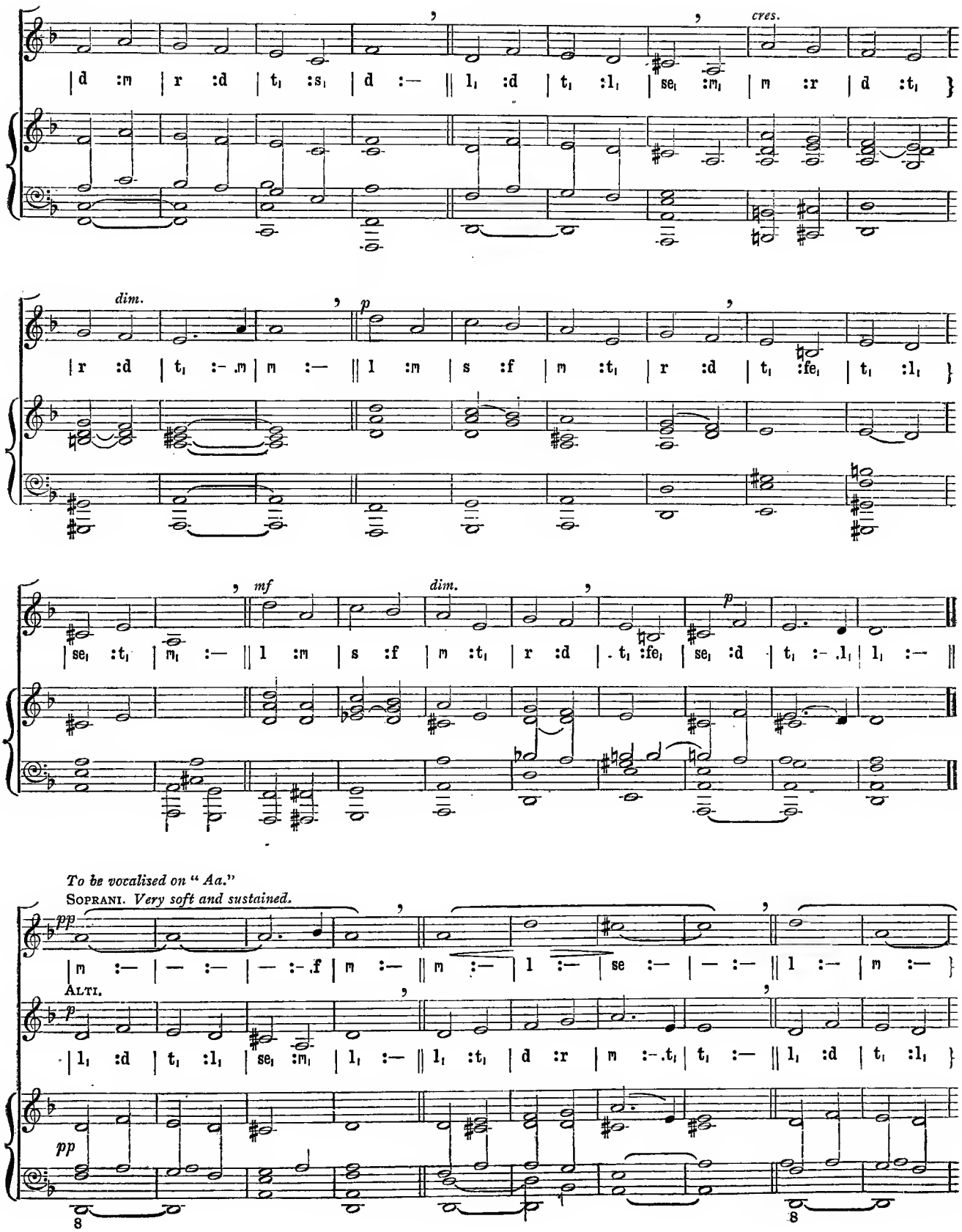
Slow and solemn.

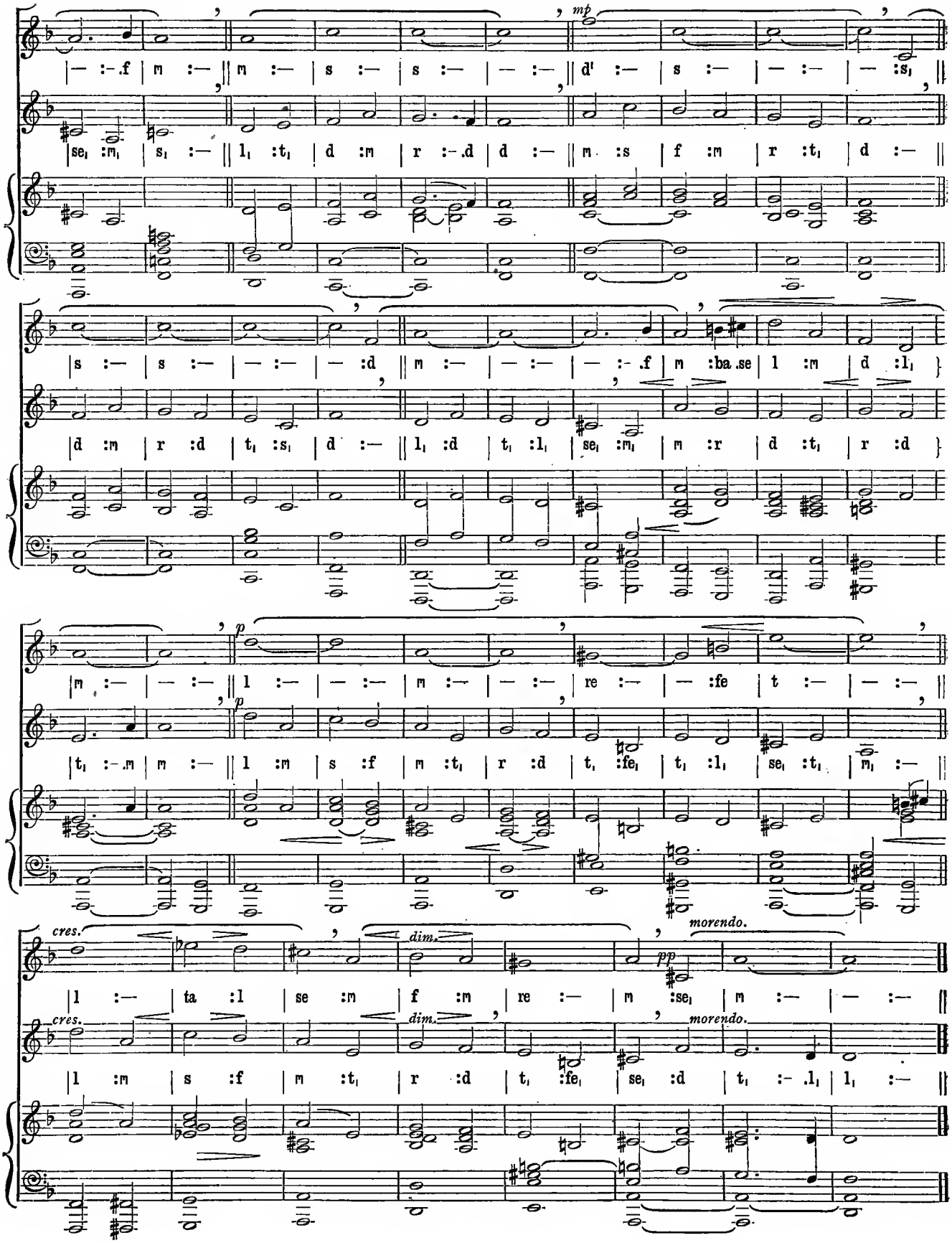
ALTO VOICES.

mp

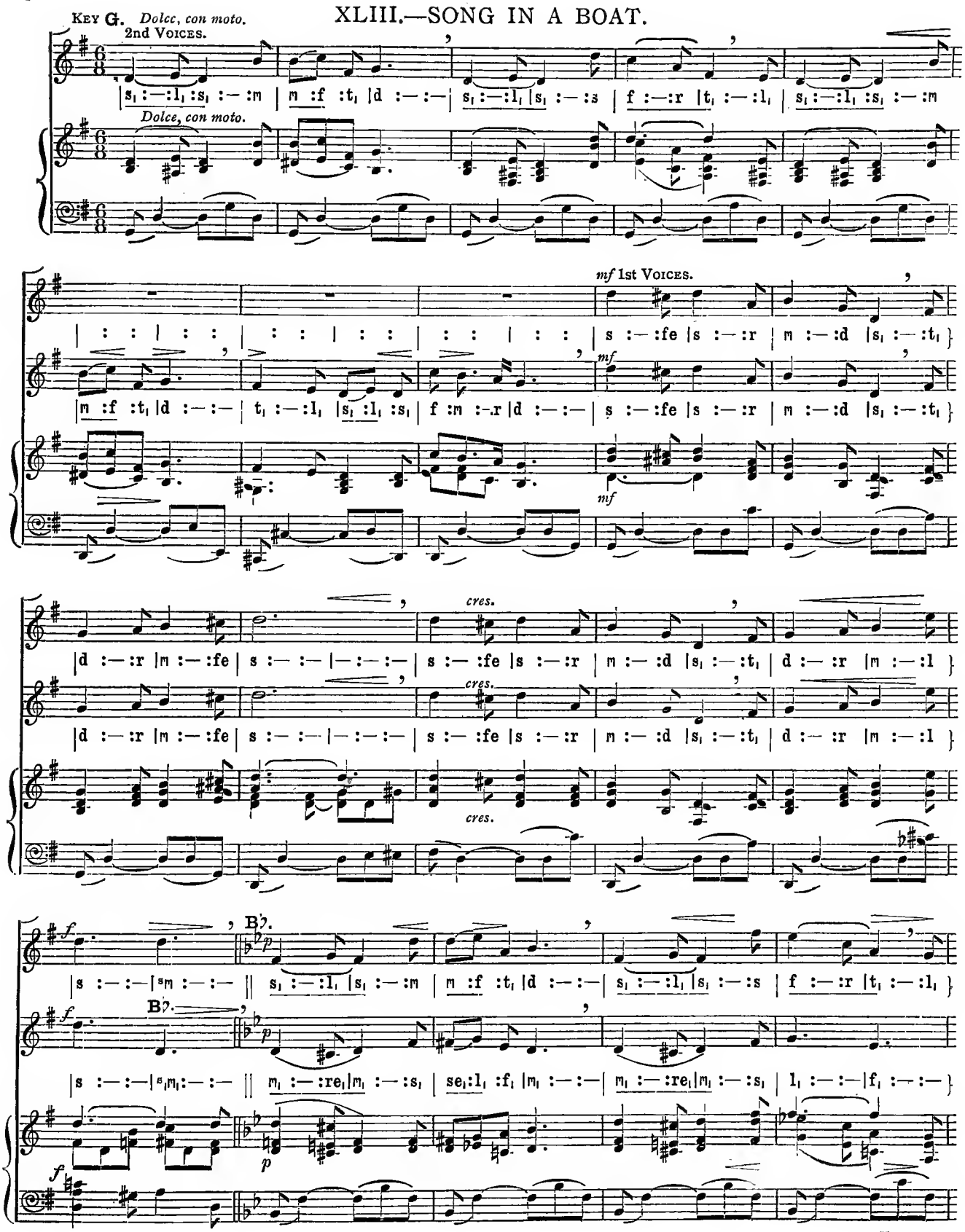
|l, :d | t, :l, | se, :m, | l, :— || l, :t, | d :r | m :-.t, | t, :— || l, :d | t, :l, }

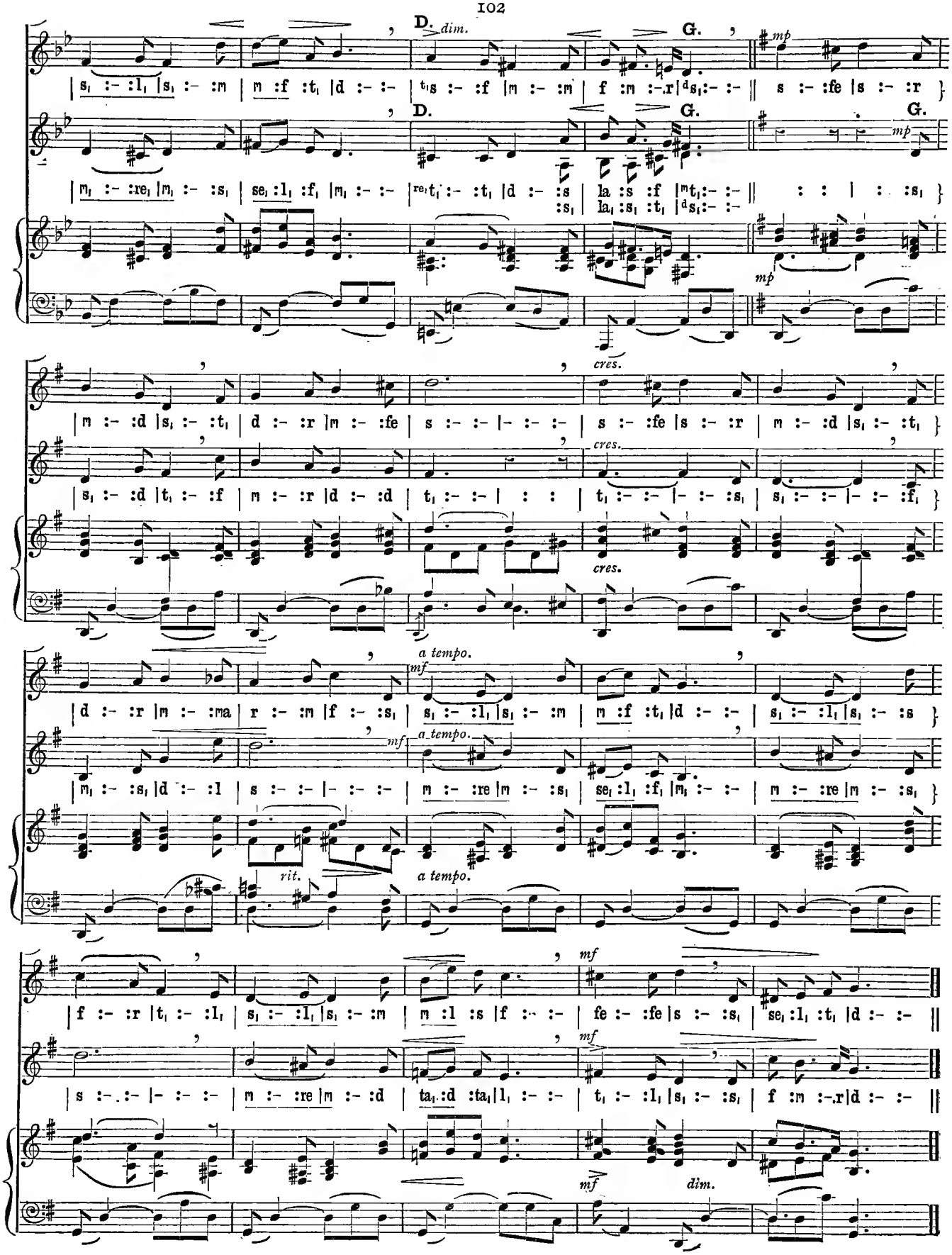
|se, :m, | s, :— || l, :t, | d :m | r :-.d | d :— || m :s | f :m | r :t, | d :— }


cres.
dim.
p
mf
dim.
p
To be vocalised on " Aa."
SOPRANI. Very soft and sustained.
pp
ALTI.
p
pp

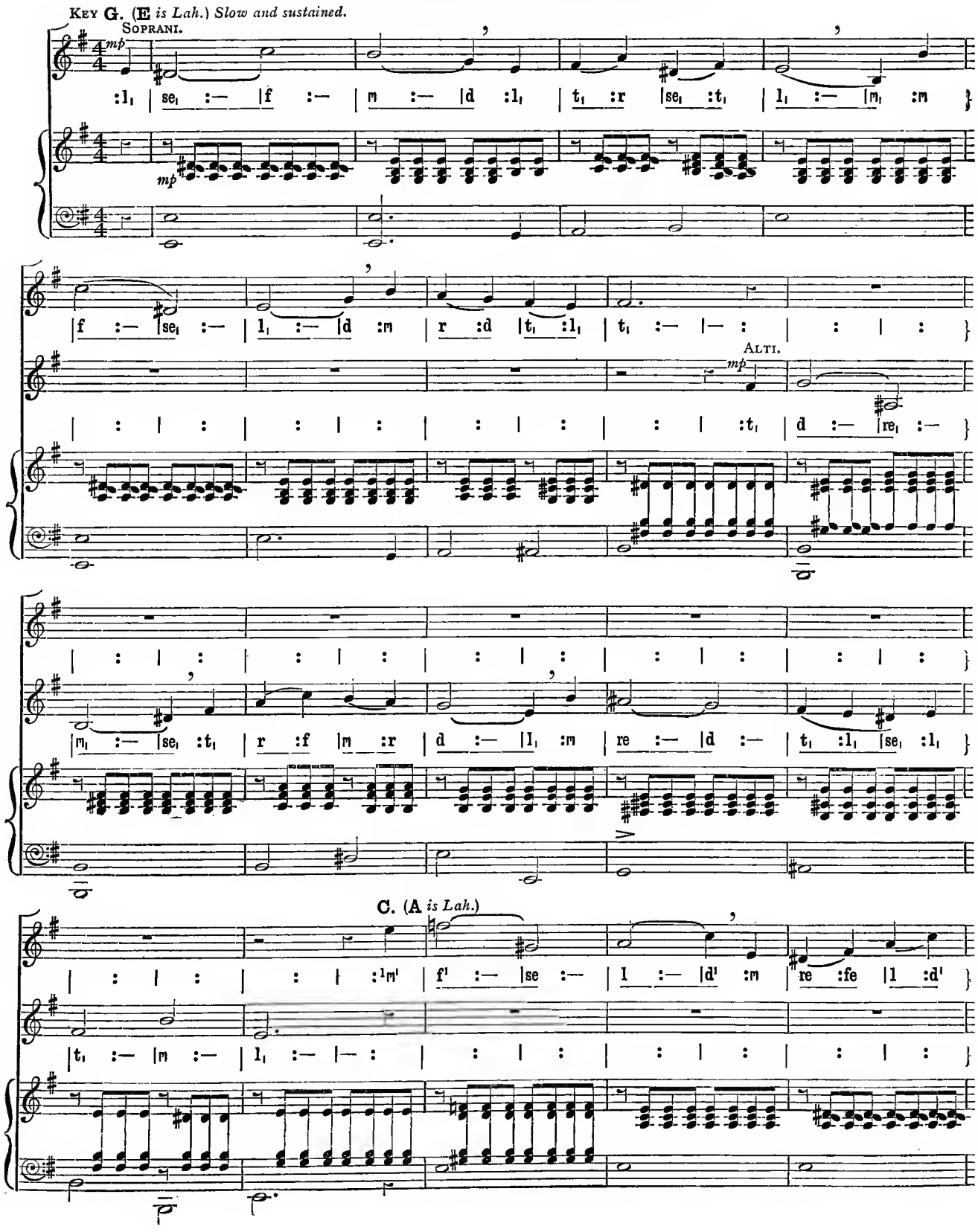

mp
|— :-.f | m :— | m :— | s :— | s :— | — :— | d' :— | s :— | — :— | — :s,
|se, :m, | s, :— | l, :t, | d :m | r :-.d | d :— | m :s | f :m | r :t, | d :—
|s :— | s :— | — :— | — :d | m :— | — :— | — :-.f | m :ba.se | l :m | d :l,
|d :m | r :d | t, :s, | d :— | l, :d | t, :l, | se, :m, | m :r | d :t, | r :d
p
|m :— | — :— | l :— | — :— | m :— | — :— | re :— | — :fe | t :— | — :—
p
|t, :-.m | m :— | l :m | s :f | m :t, | r :d | t, :fe, | t, :l, | se, :t, | m, :—
cres.
dim.
morendo.
pp
|l :— | ta :l | se :m | f :m | re :— | m :se, | m :— | — :—
cres.
dim.
morendo.
|l :m | s :f | m :t, | r :d | t, :fe, | se, :d | t, :-.l, | l, :—

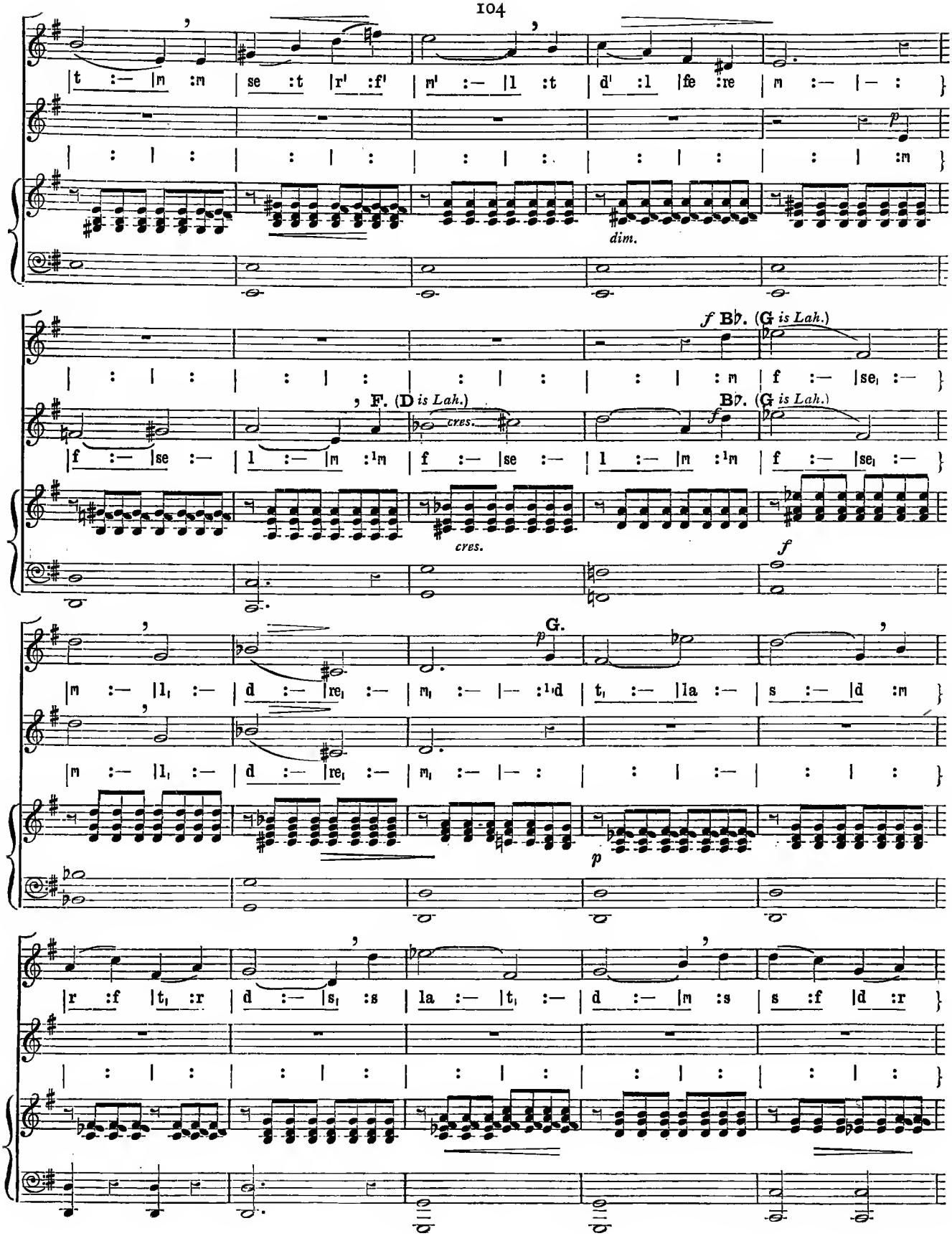
XLIII.—SONG IN A BOAT.

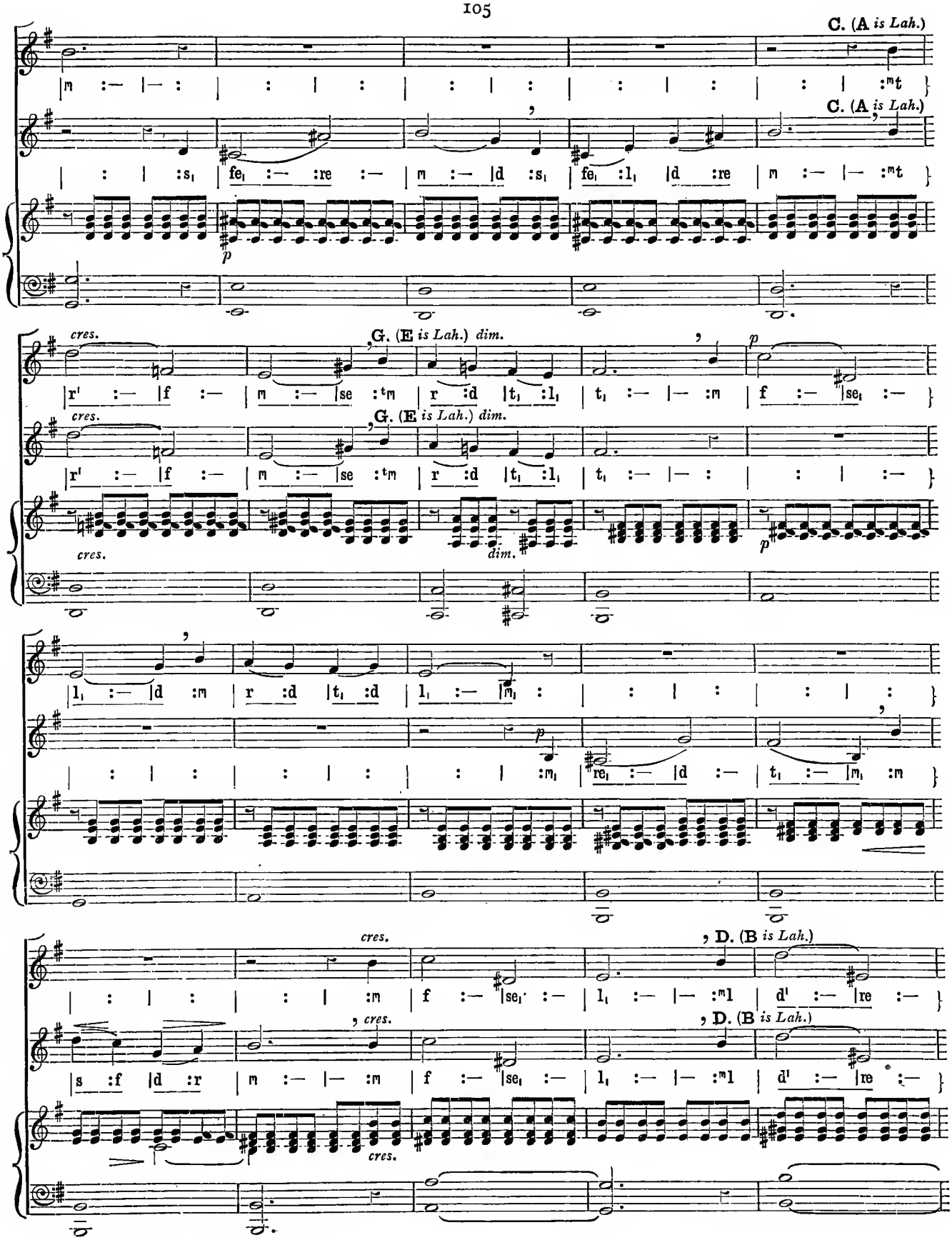


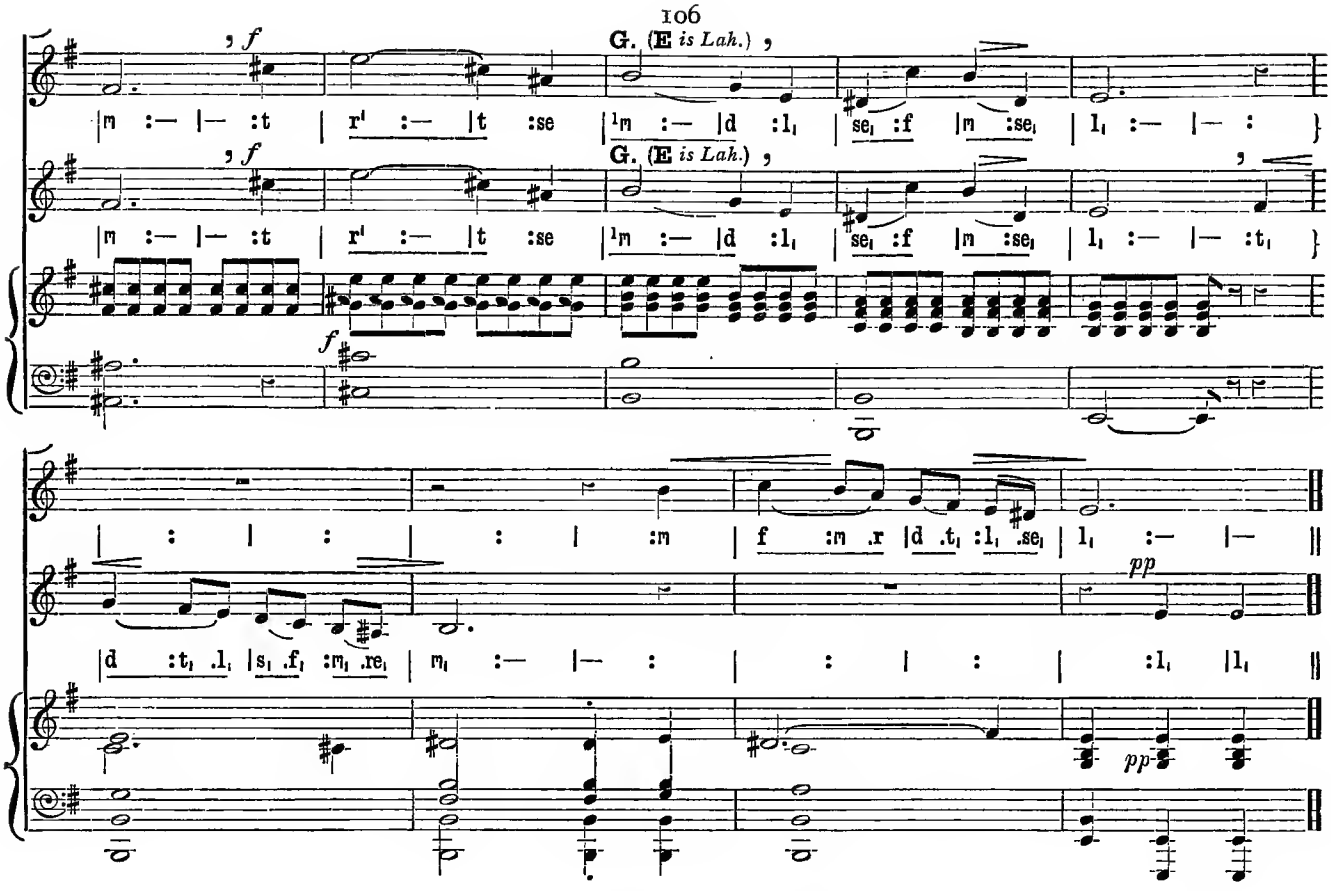

D.
dim.
G.
mp
D.
G.
G.
mp
mp
cres.
cres.
cres.
a tempo.
mf
a tempo.
mf
rit.
a tempo.
mf
mf
mf
dim.

XLIV.—DIMINISHED SEVENTHS.

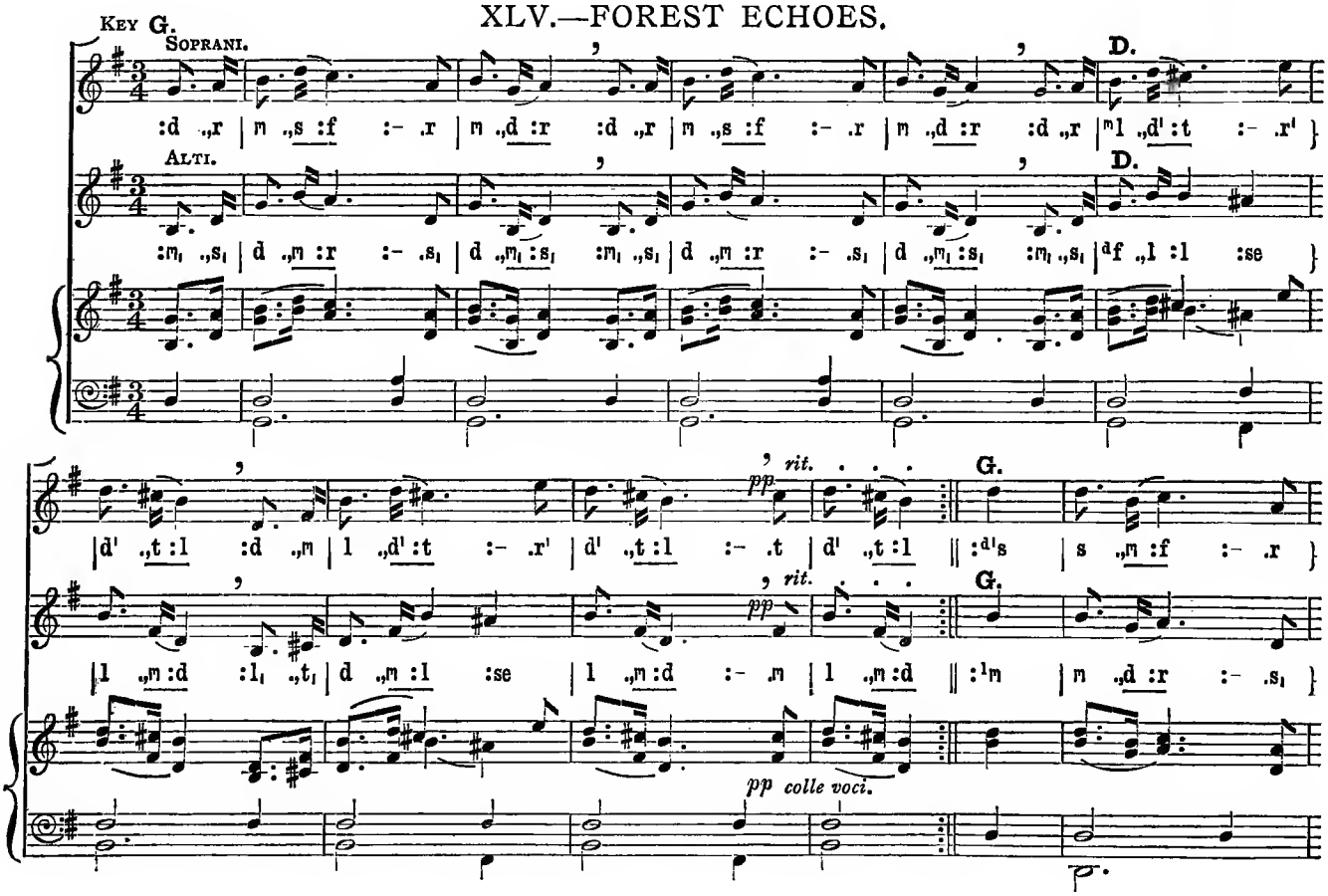


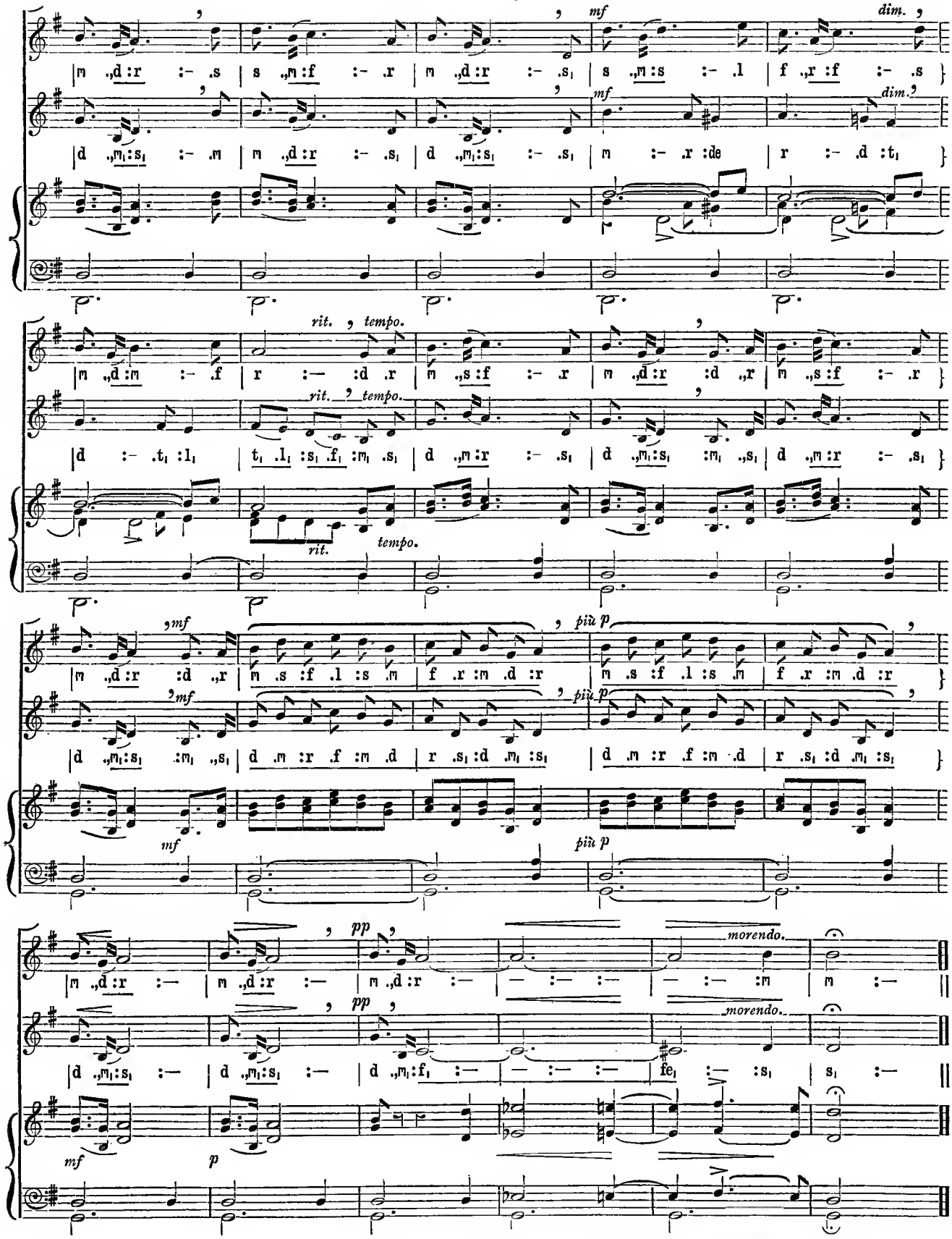

t :— |m :m | se :t |r' :f' | m' :— |l :t | d' :l |fe :re | m :— |— :
dim.
f B♭. (G is Lah.)
f :— |se, :— }
F. (D is Lah.)
cres.
B♭. (G is Lah.)
m :— |l, :— | d :— |re, :— | m, :— |— :ld | t, :— |la :— | s :— |d :m
G.
r :f |t, :r | d :— |s, :s | la :— |t, :— | d :— |m :s | s :f |d :r


C. (A is Lah.)
C. (A is Lah.)
cres.
G. (E is Lah.) dim.
G. (E is Lah.) dim.
cres.
dim.
cres.
D. (B is Lah.)
cres.
D. (B is Lah.)
cres.

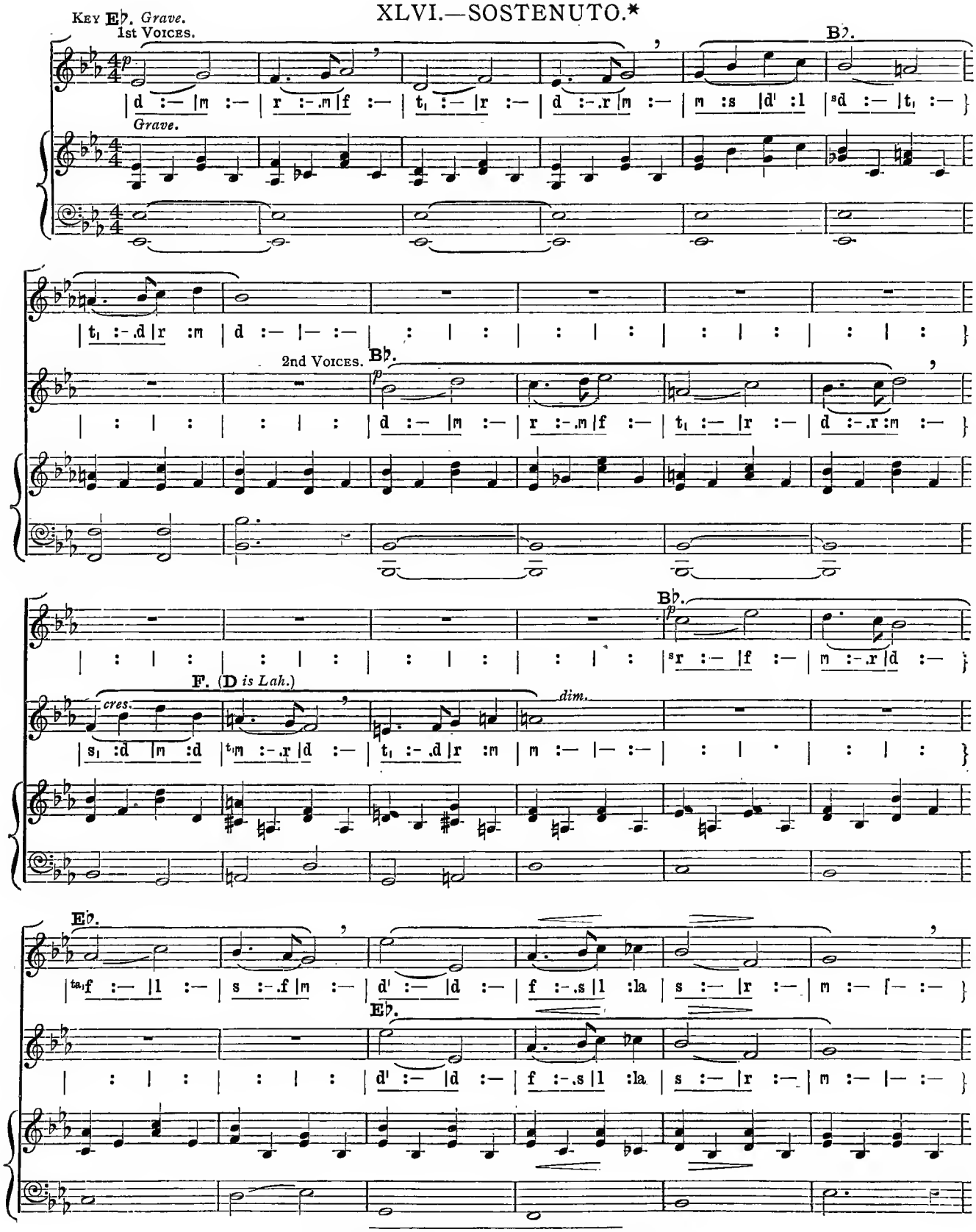


XLV.—FOREST ECHOES.

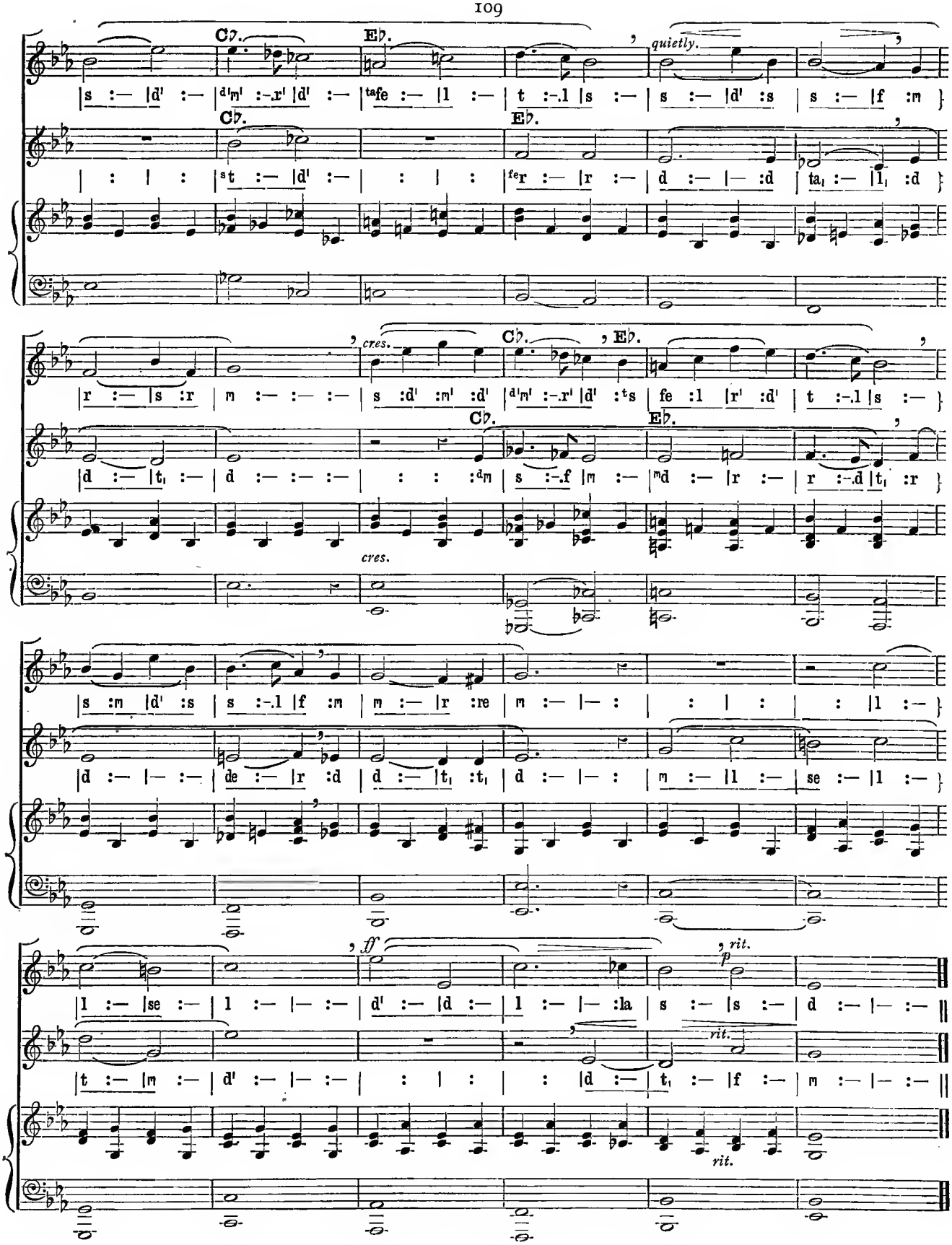



mf
dim.
rit.
tempo.
mf
più p
mf
pp
morendo.
p

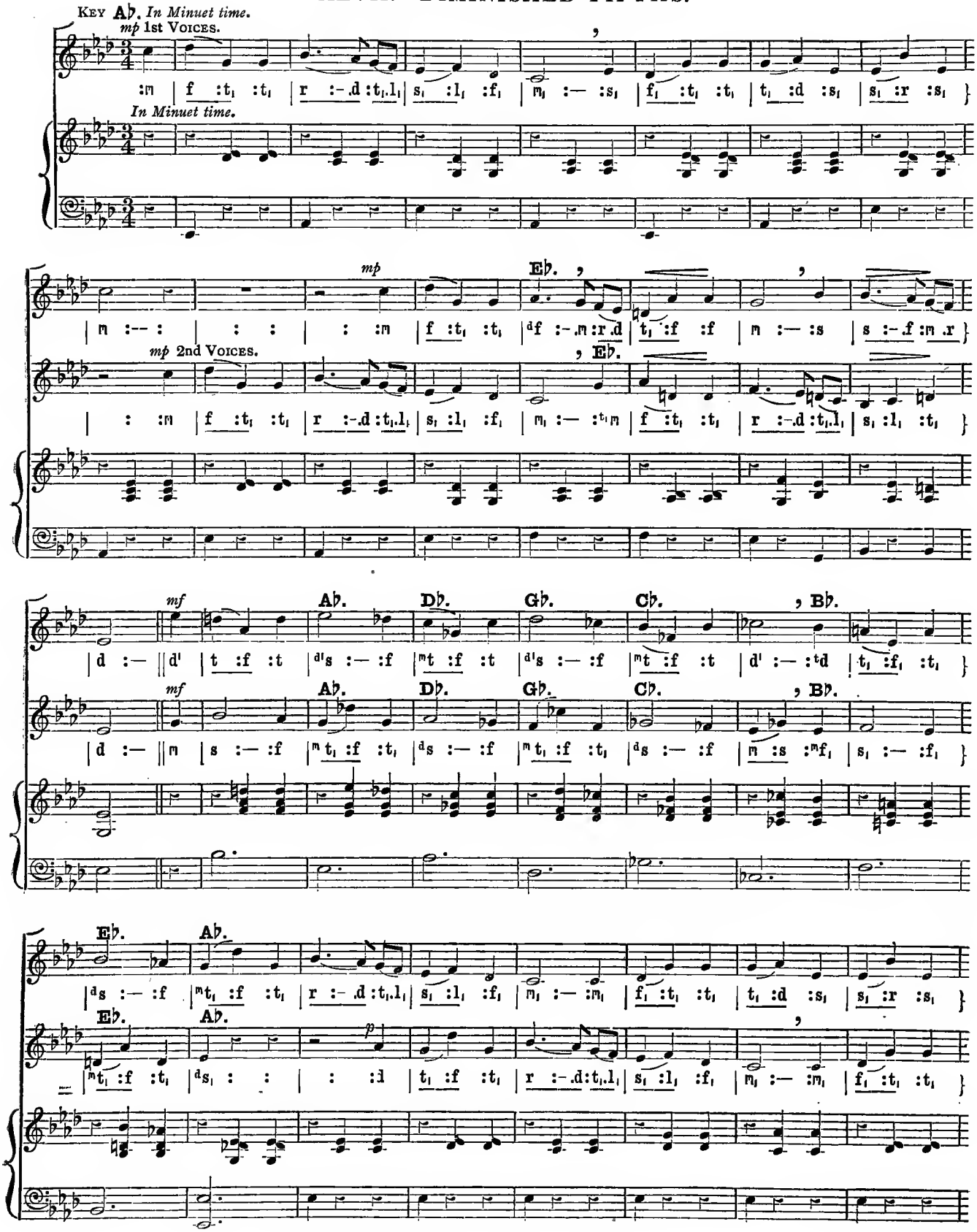
XLVI.—SOSTENUTO.*

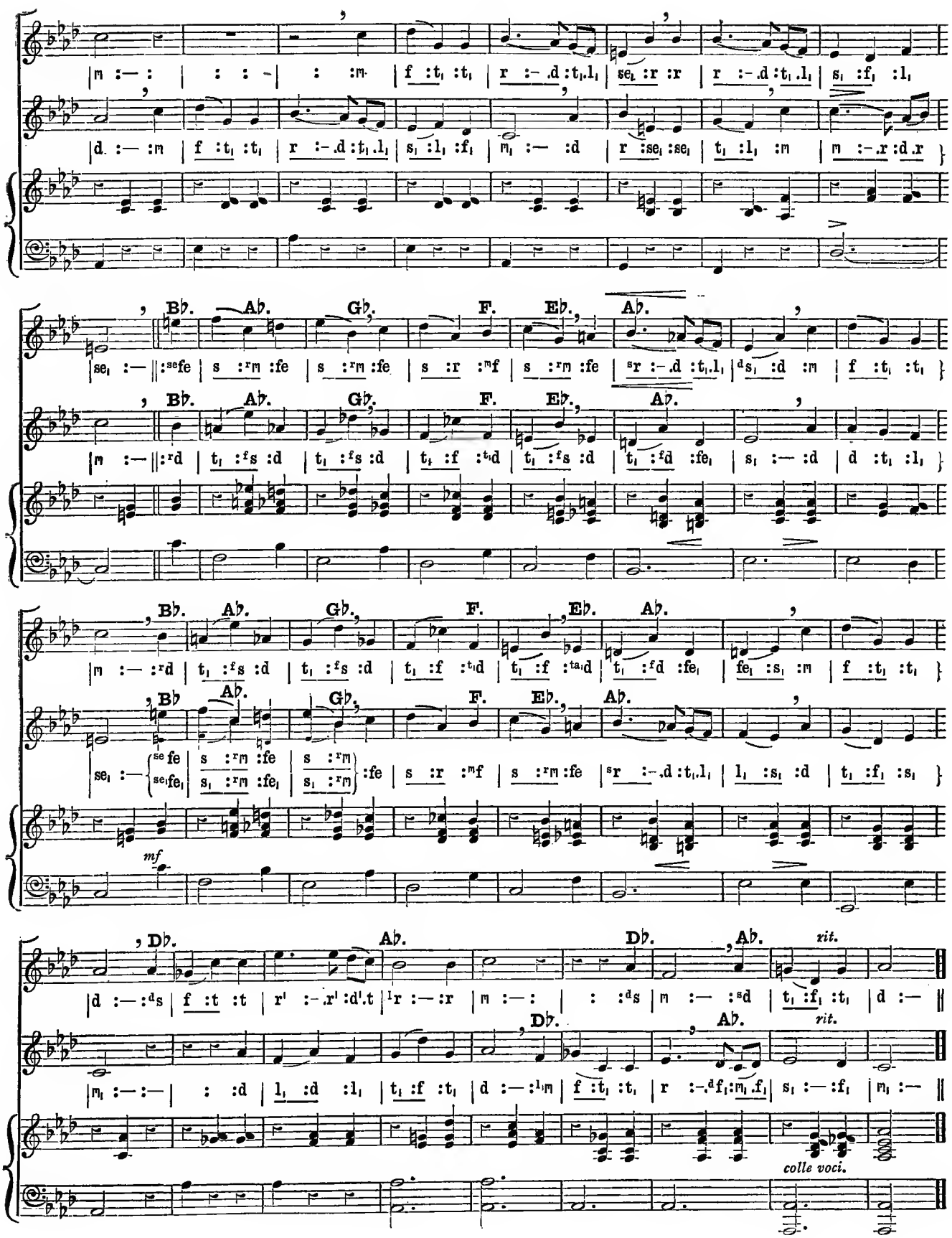


* Advanced pupils may use the long slurs in vocalising.

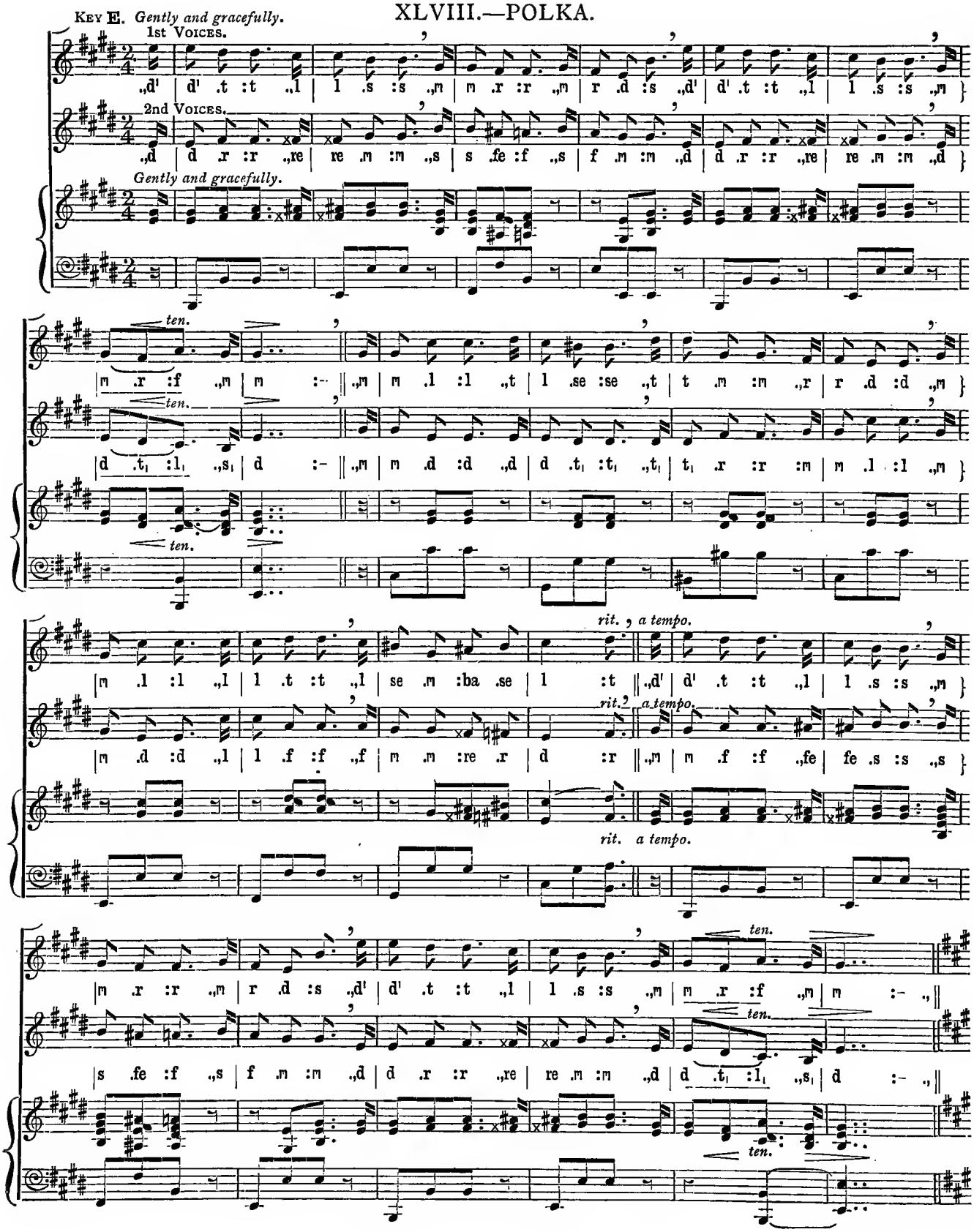

C♭.
E♭.
quietly.
cres.
rit.
ff
p

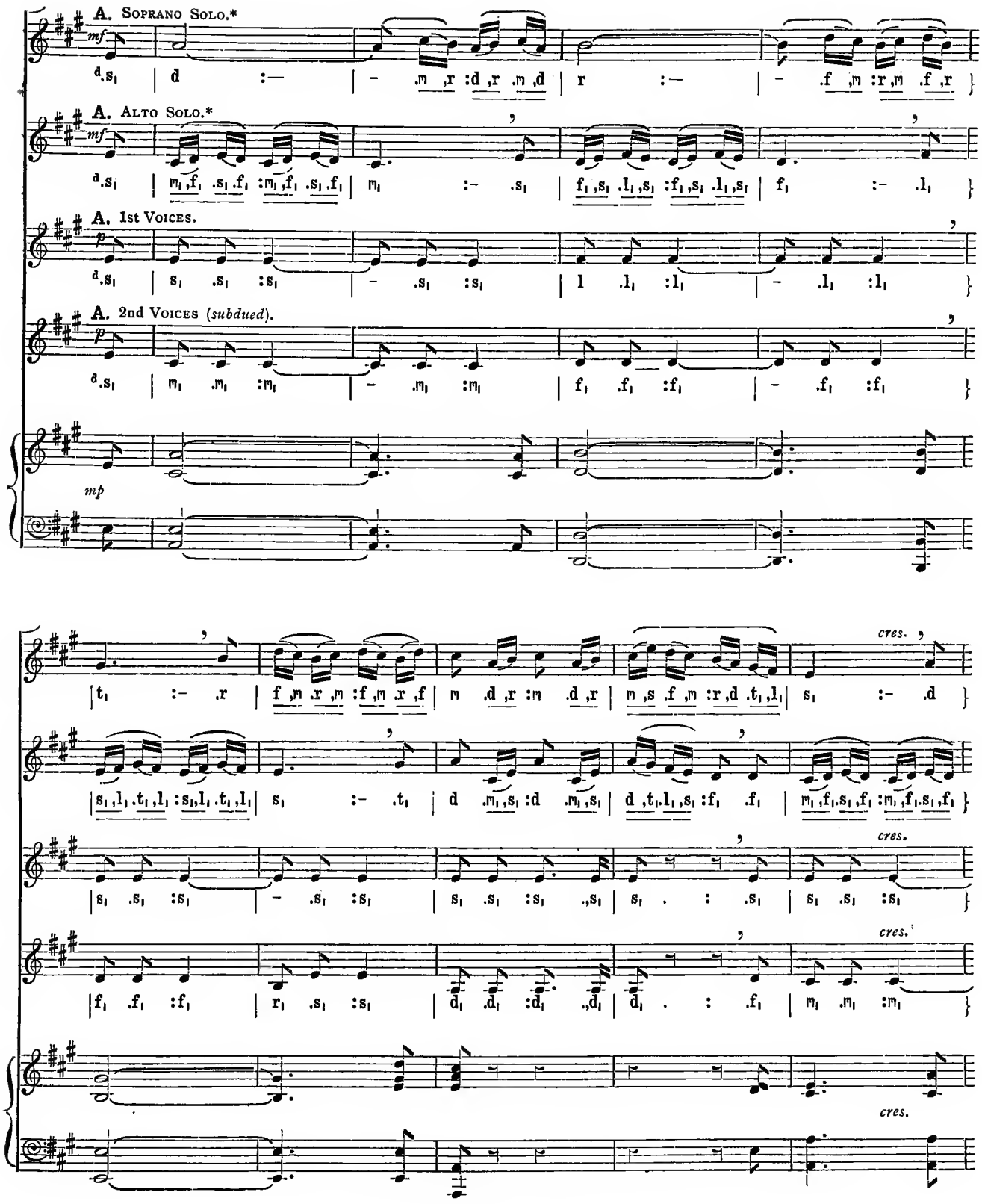
XLVII.—DIMINISHED FIFTHS.



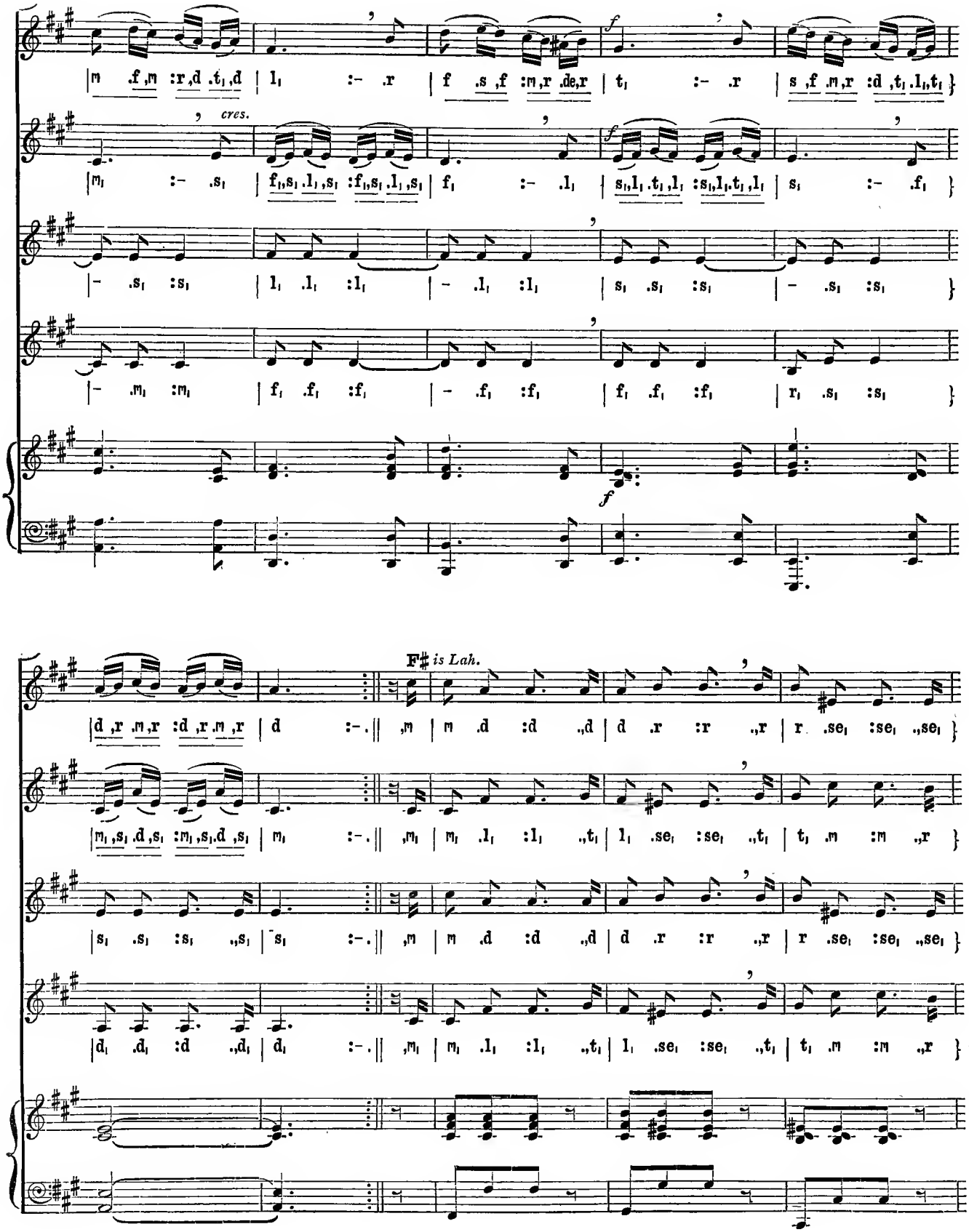

B♭. A♭. G♭. F. E♭. A♭.
B♭. A♭. G♭. F. E♭. A♭.
B♭. A♭. G♭. F. E♭. A♭.
B♭ A♭. G♭. F. E♭. A♭.
mf
D♭. A♭. D♭. A♭. rit.
D♭. A♭. rit.
colle voci.

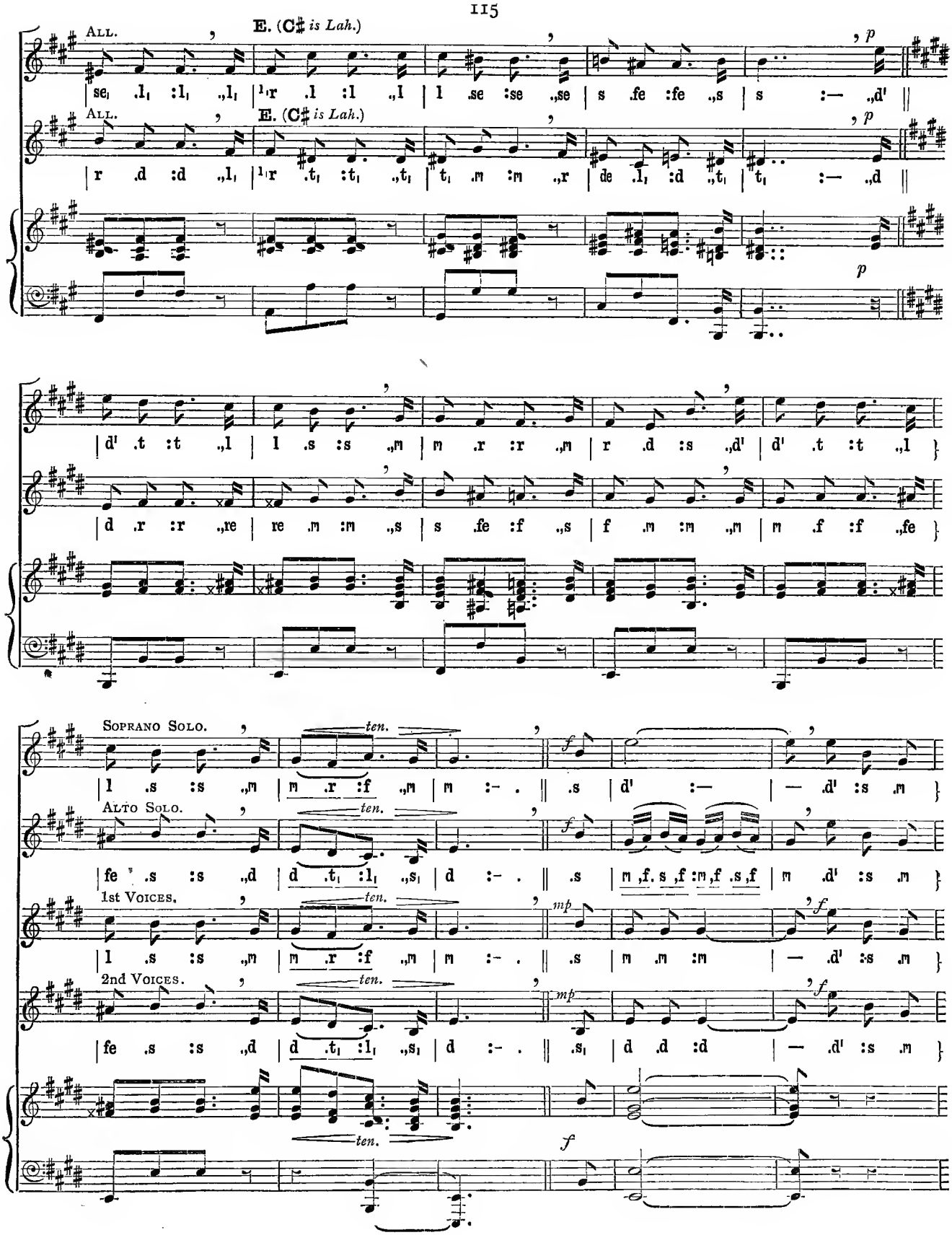
XLVIII.—POLKA.

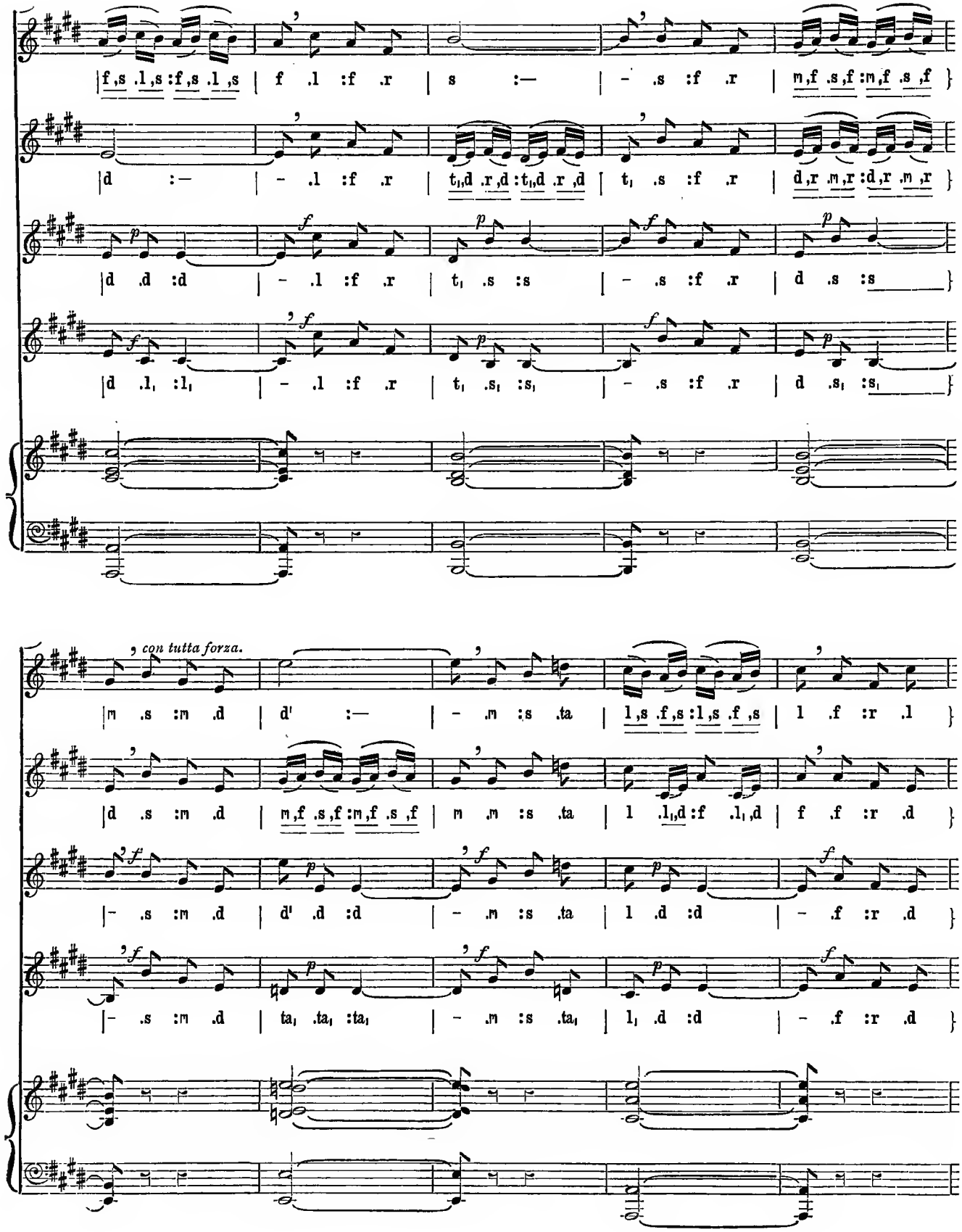


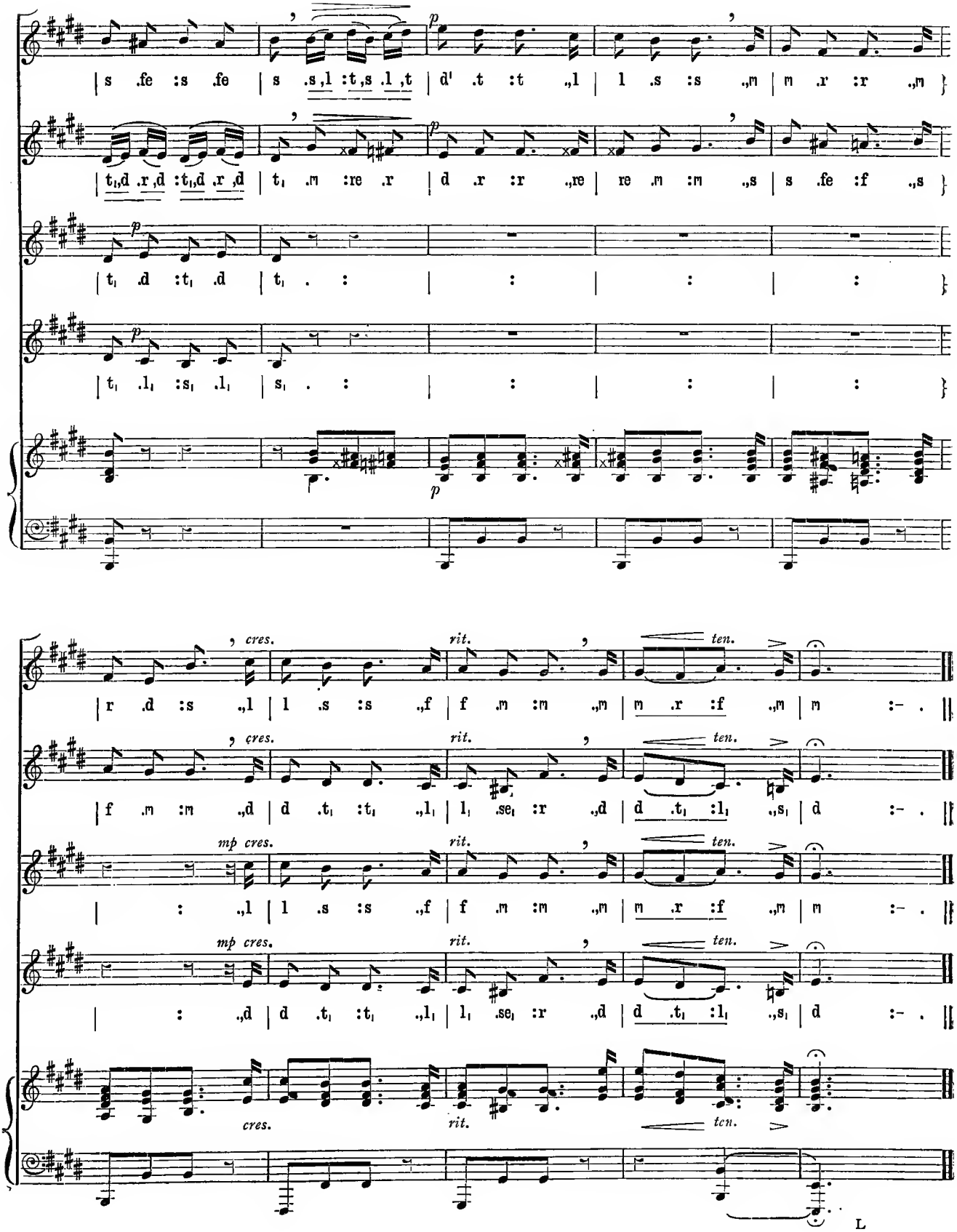


* The Solos to be sung by teachers, or by advanced pupils. The passages may be slurred in either of the two ways given.


cres.
f
F♯ is Lah.


ALL.
E. (C♯ is Lah.)
ALL.
E. (C♯ is Lah.)
SOPRANO SOLO.
ALTO SOLO.
1st VOICES.
2nd VOICES.
ten.
ten.
ten.
ten.
ten.

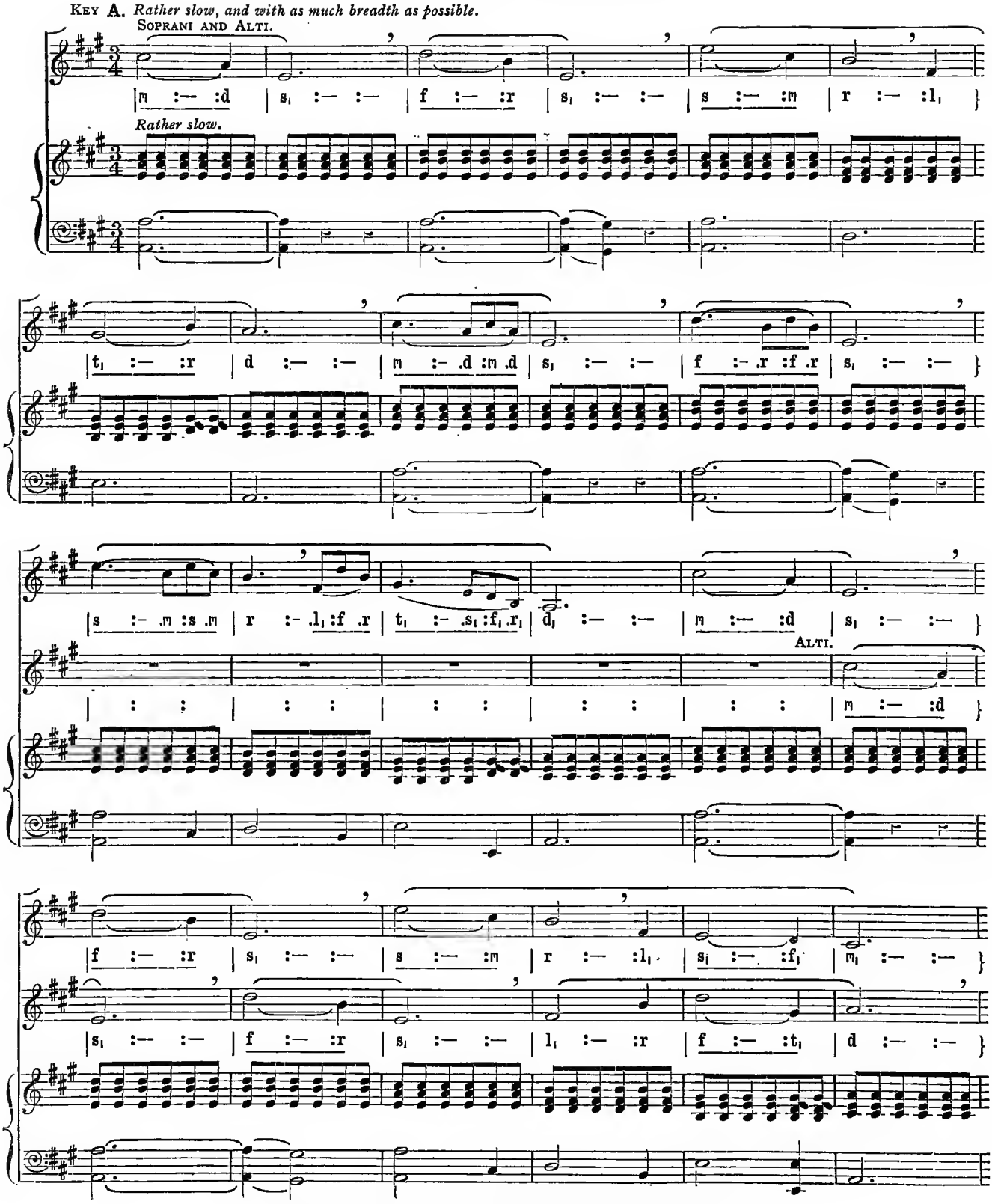

con tutta forza.


p
cres.
rit.
ten.
mp cres.
L

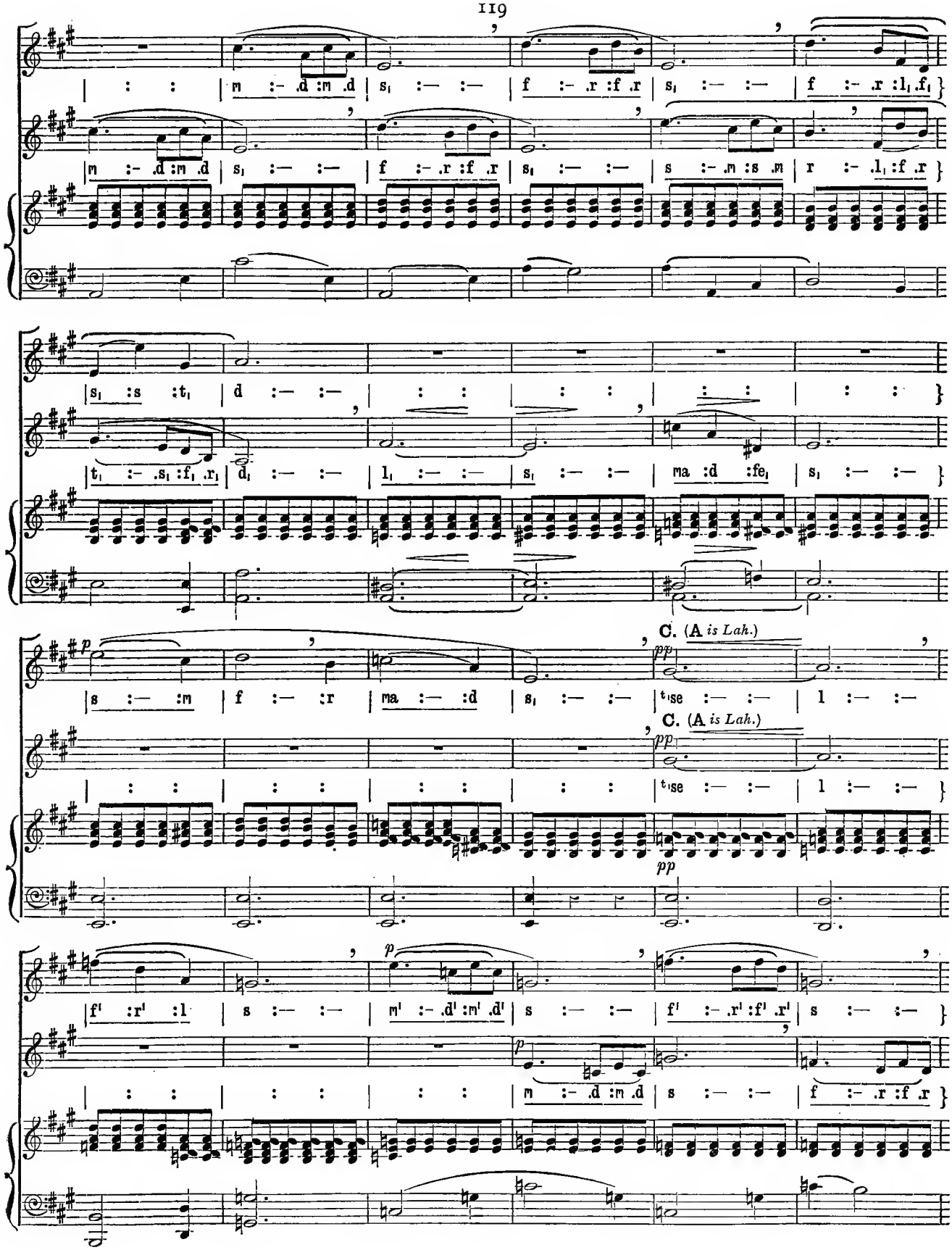
XLIX.—SLOW PHRASING.*

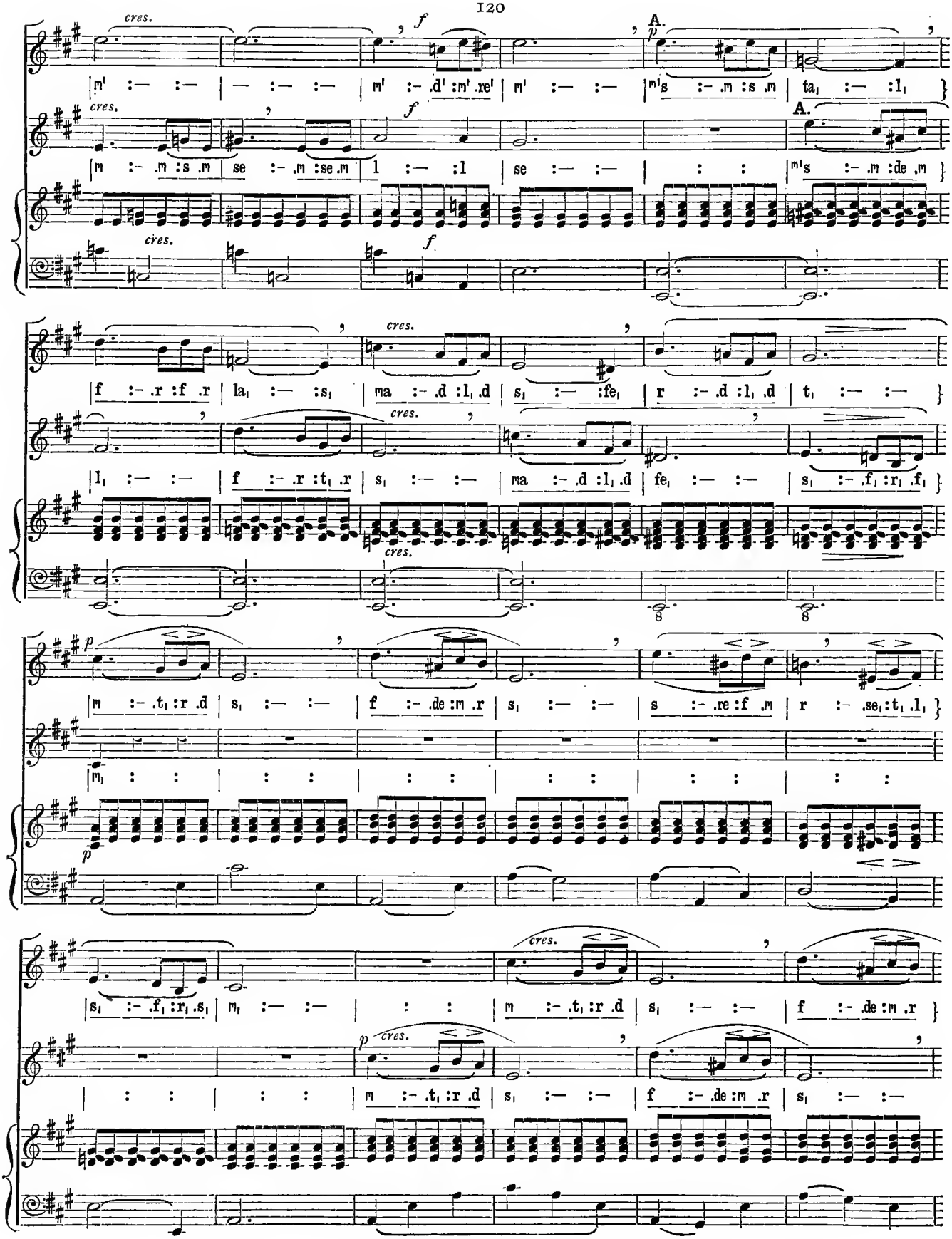
KEY A. *Rather slow, and with as much breadth as possible.*

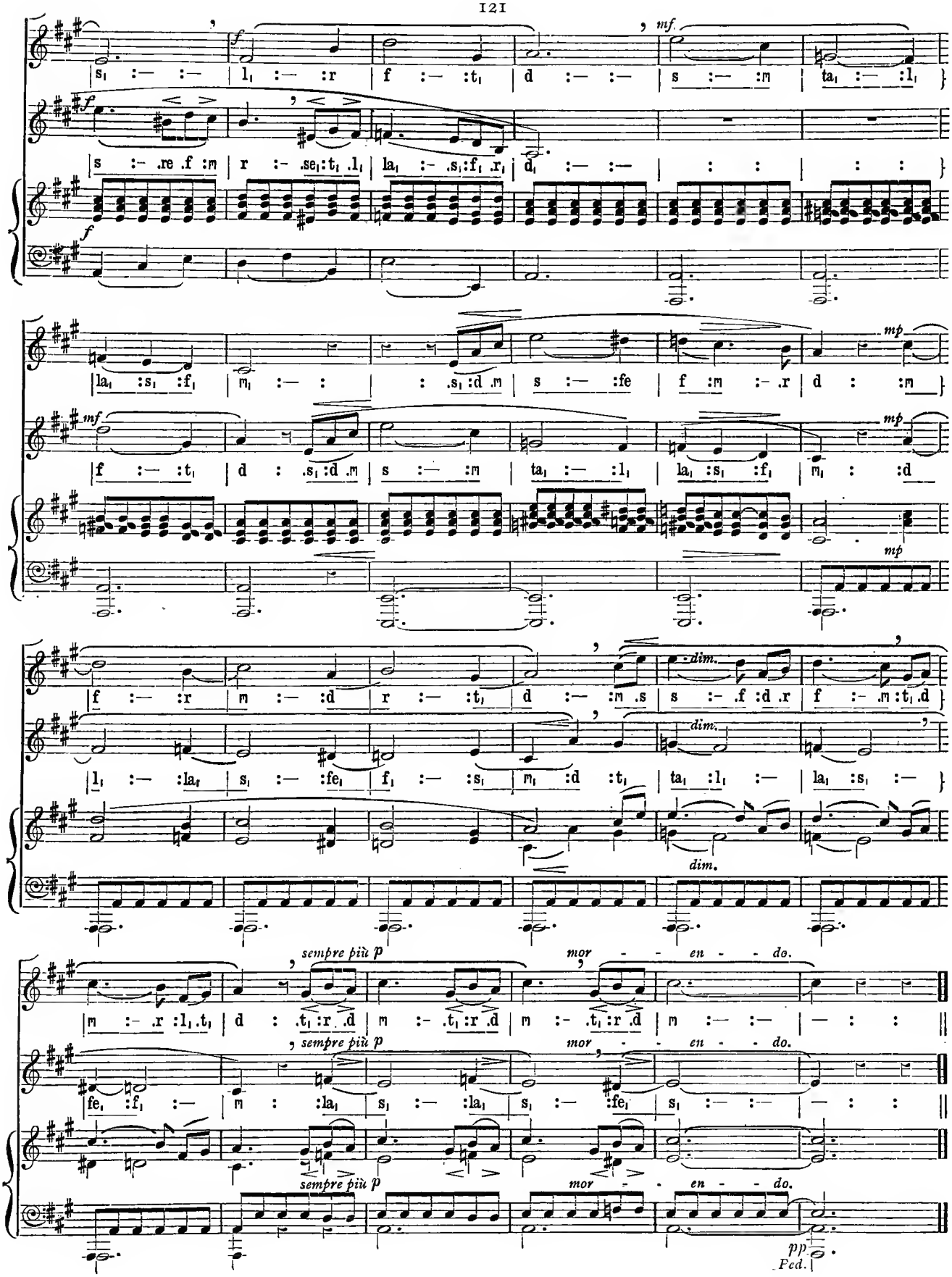
SOPRANI AND ALTI.



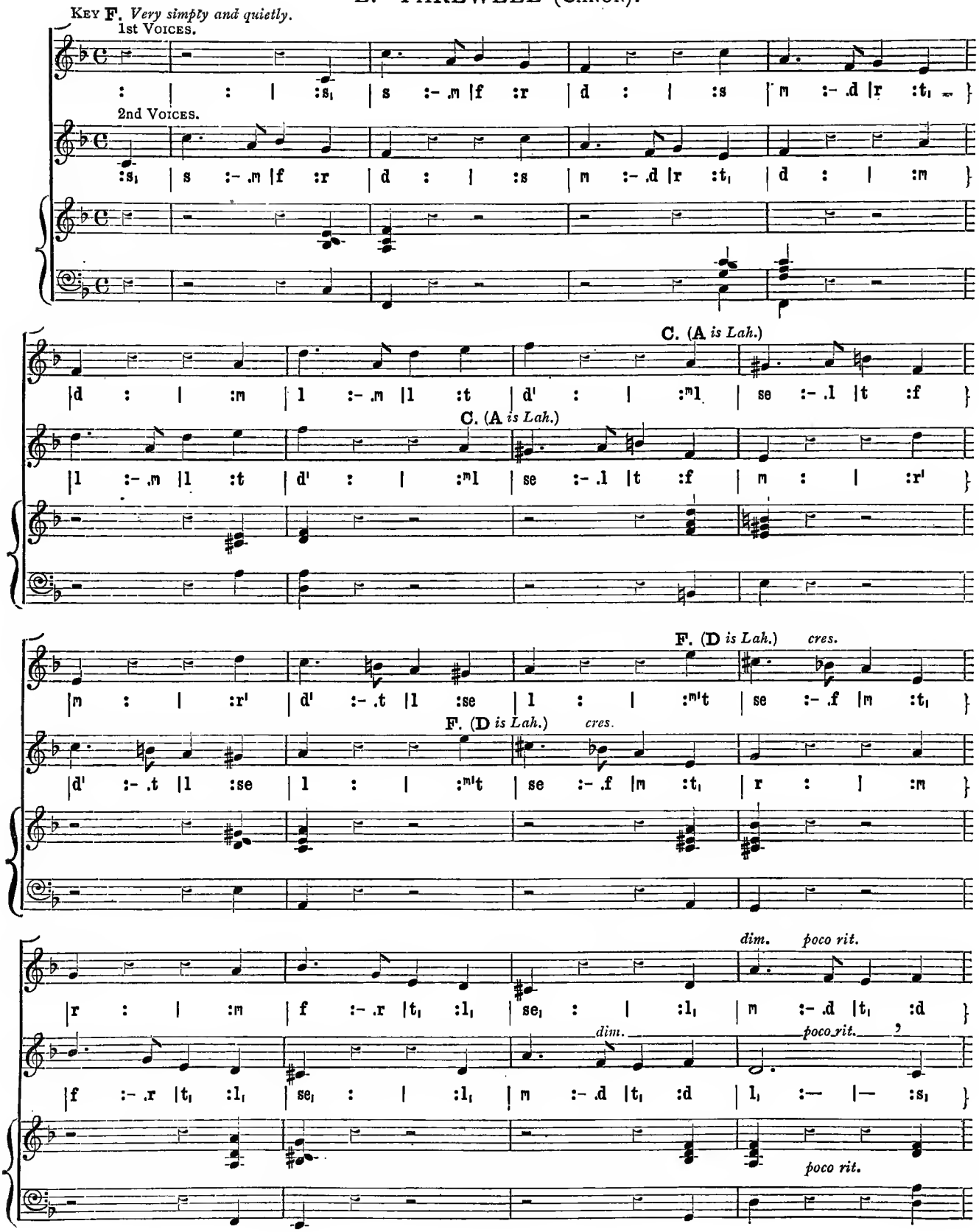
* This piece can only produce its full effect when sung to the longer slurs.

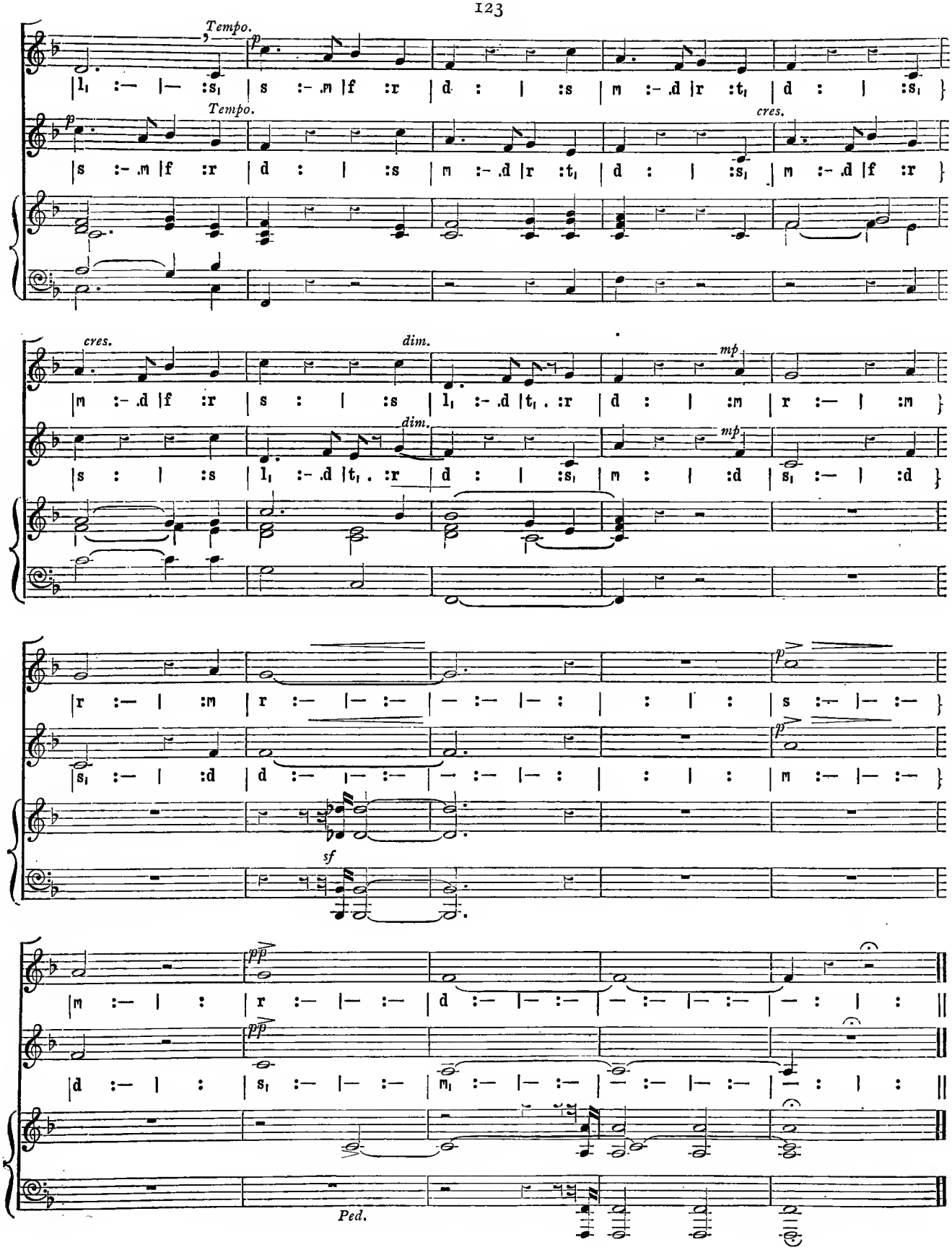

C. (A is Lah.)
C. (A is Lah.)


cres.
f
A.
p
m' :— :— | — :— :— | m' :- .d' :m' .re' | m' :— :— | m's :- .m :s .m | ta, :— :l, }
m :- .m :s .m | se :- .m :se .m | l :— :l | se :— :— | : : | m's :- .m :de .m }
f :- .r :f .r | la, :— :s, | ma :- .d :l, .d | s, :— :fe, | r :- .d :l, .d | t, :— :— }
l, :— :— | f :- .r :t, .r | s, :— :— | ma :- .d :l, .d | fe, :— :— | s, :- .f, :r, .f, }
m :- .t, :r .d | s, :— :— | f :- .de :m .r | s, :— :— | s :- .re :f .m | r :- .se, :t, .l, }
m, : : | : : | : : | : : | : : | : :
s, :- .f, :r, .s, | m, :— :— | : : | m :- .t, :r .d | s, :— :— | f :- .de :m .r }
: : | : : | m :- .t, :r .d | s, :— :— | f :- .de :m .r | s, :— :—


f
mf.
mp
dim.
sempre più p
mor - - en - - do.
pp
Fed.

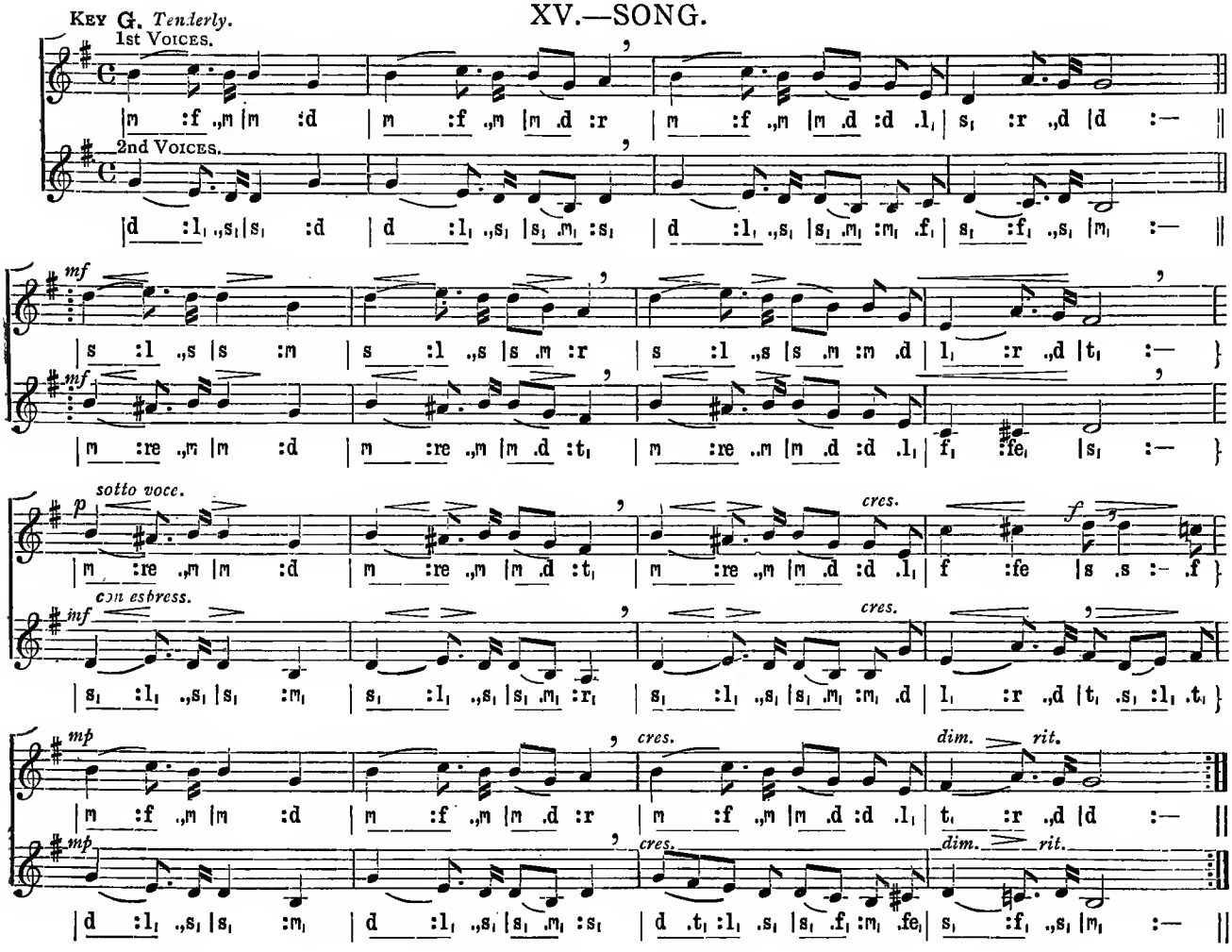
L.—FAREWELL (Canon).



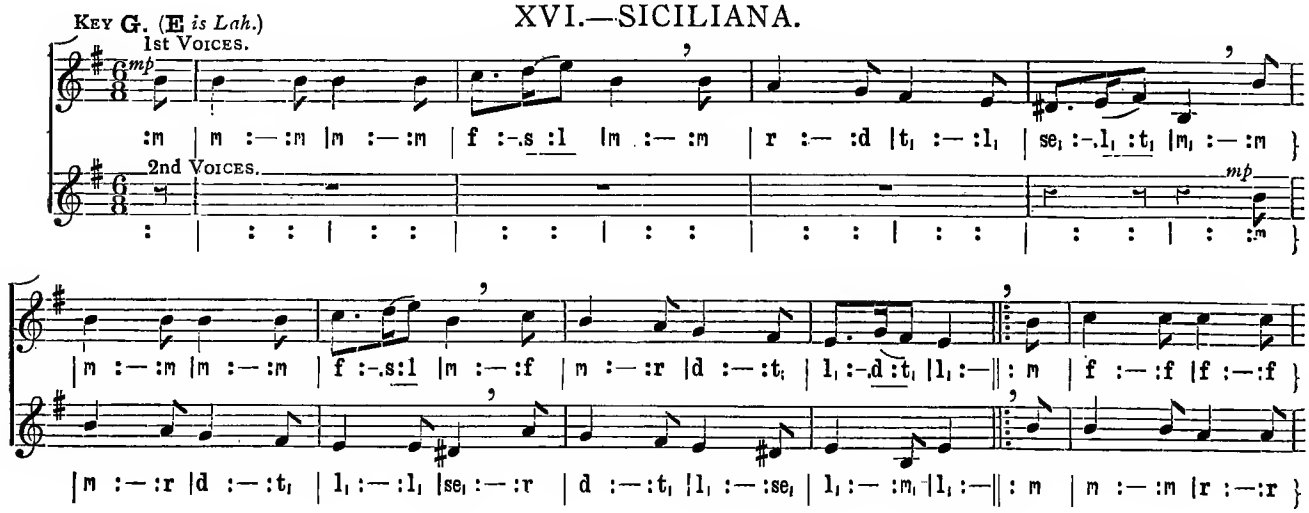

Tempo.
p
Tempo.
cres.
cres.
dim.
dim.
mp
mp
sf
pp
pp
Ped.

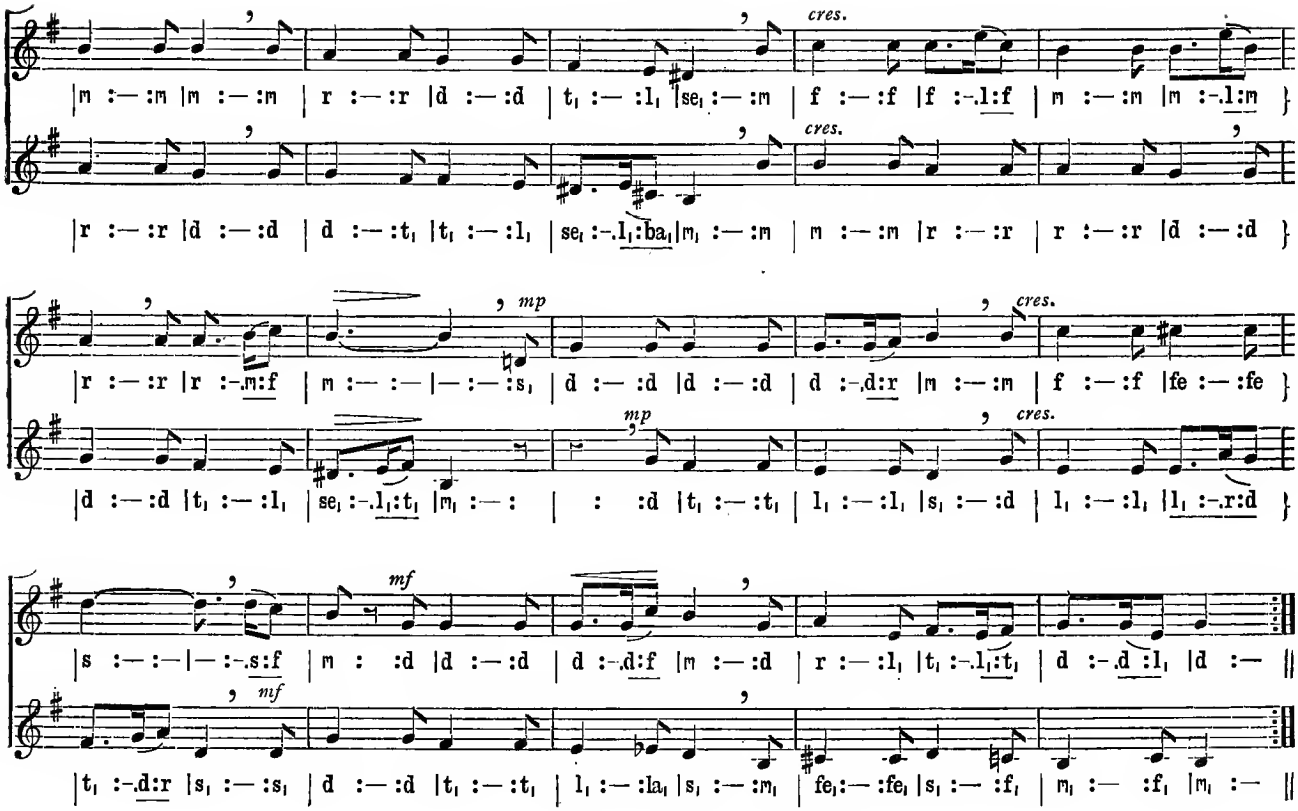
UNACCOMPANIED SOLFEGGI.

XV.—SONG.



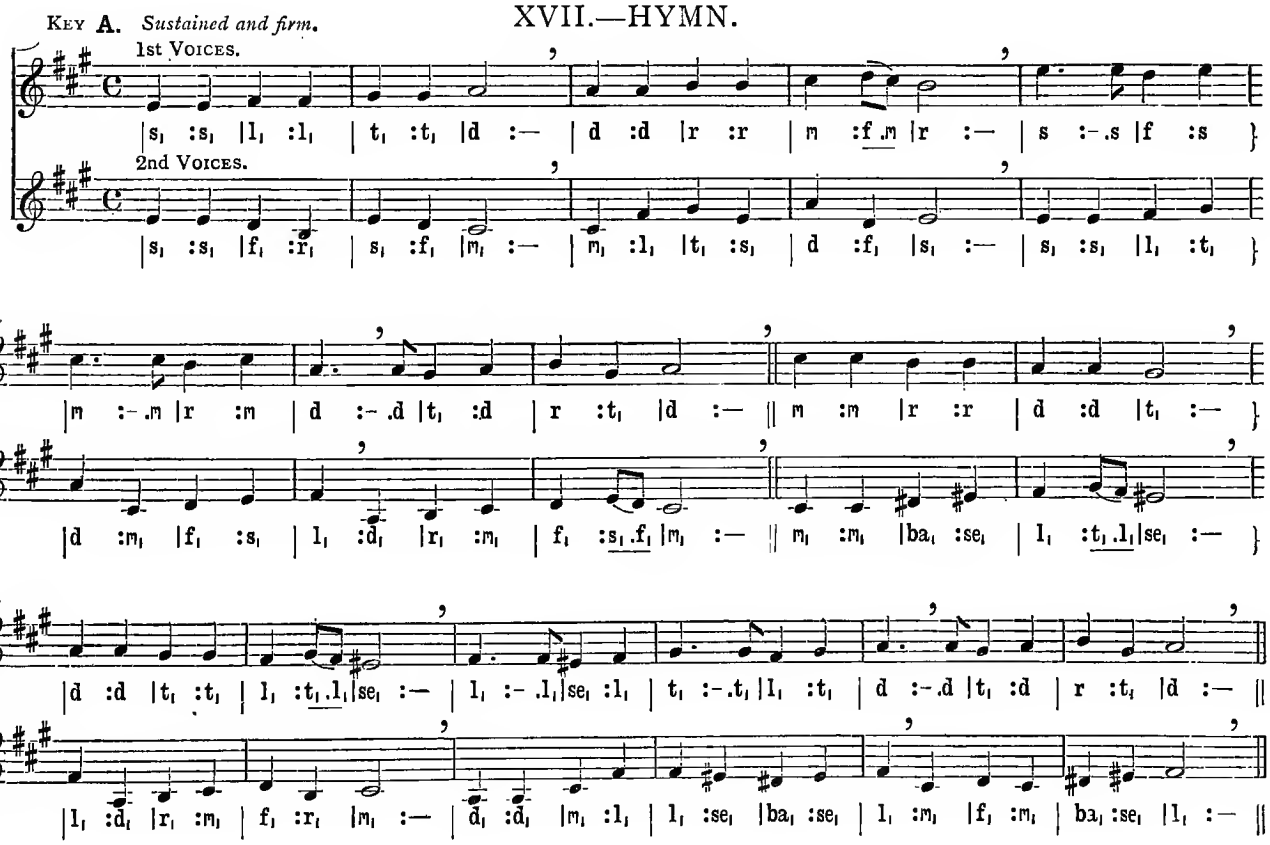
XVI.—SICILIANA.

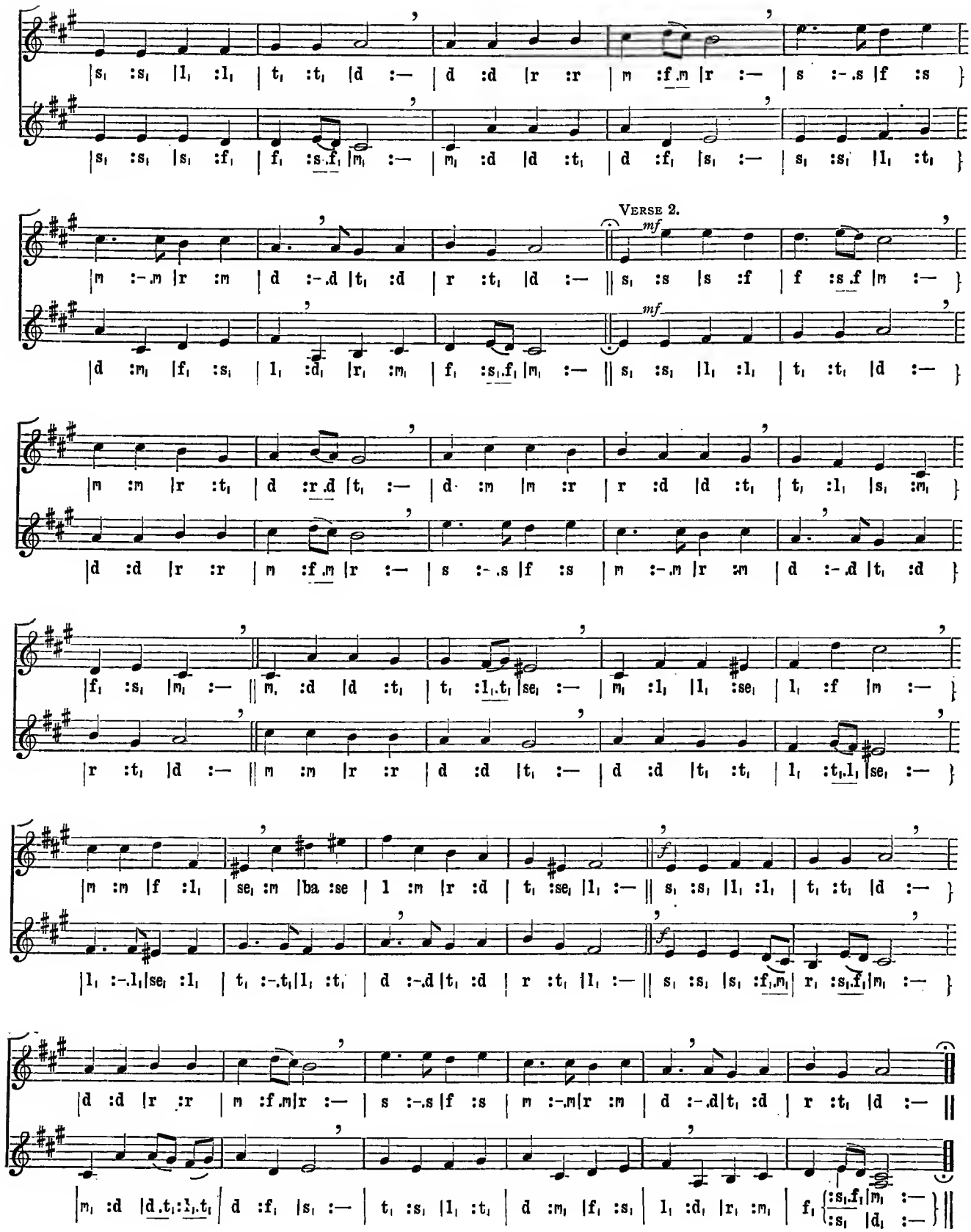




XVII.—HYMN.

KEY **A.** *Sustained and firm.*

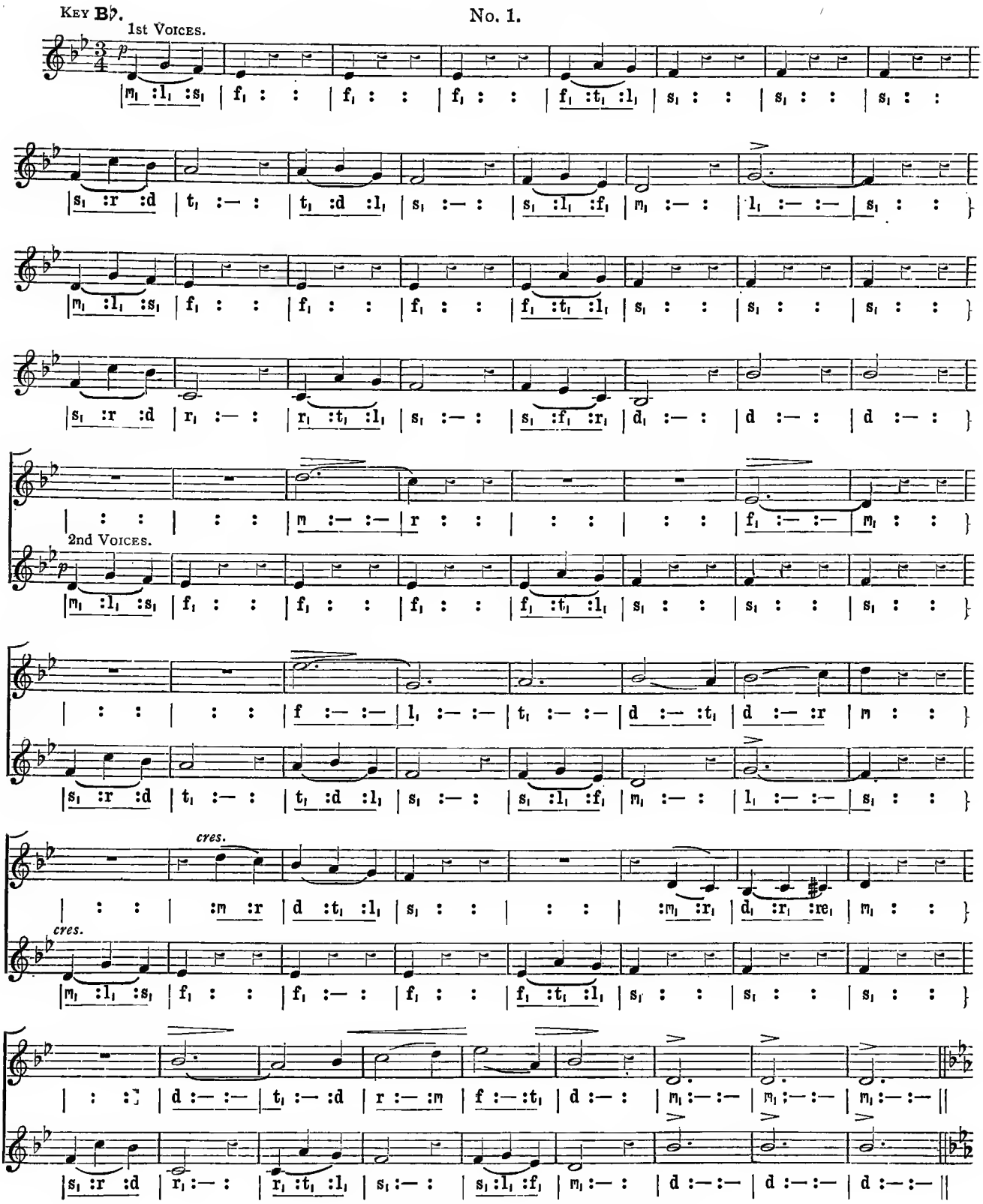



VERSE 2.
mf
mf
f
f

XVIII.—TWO WALTZ MELODIES.*

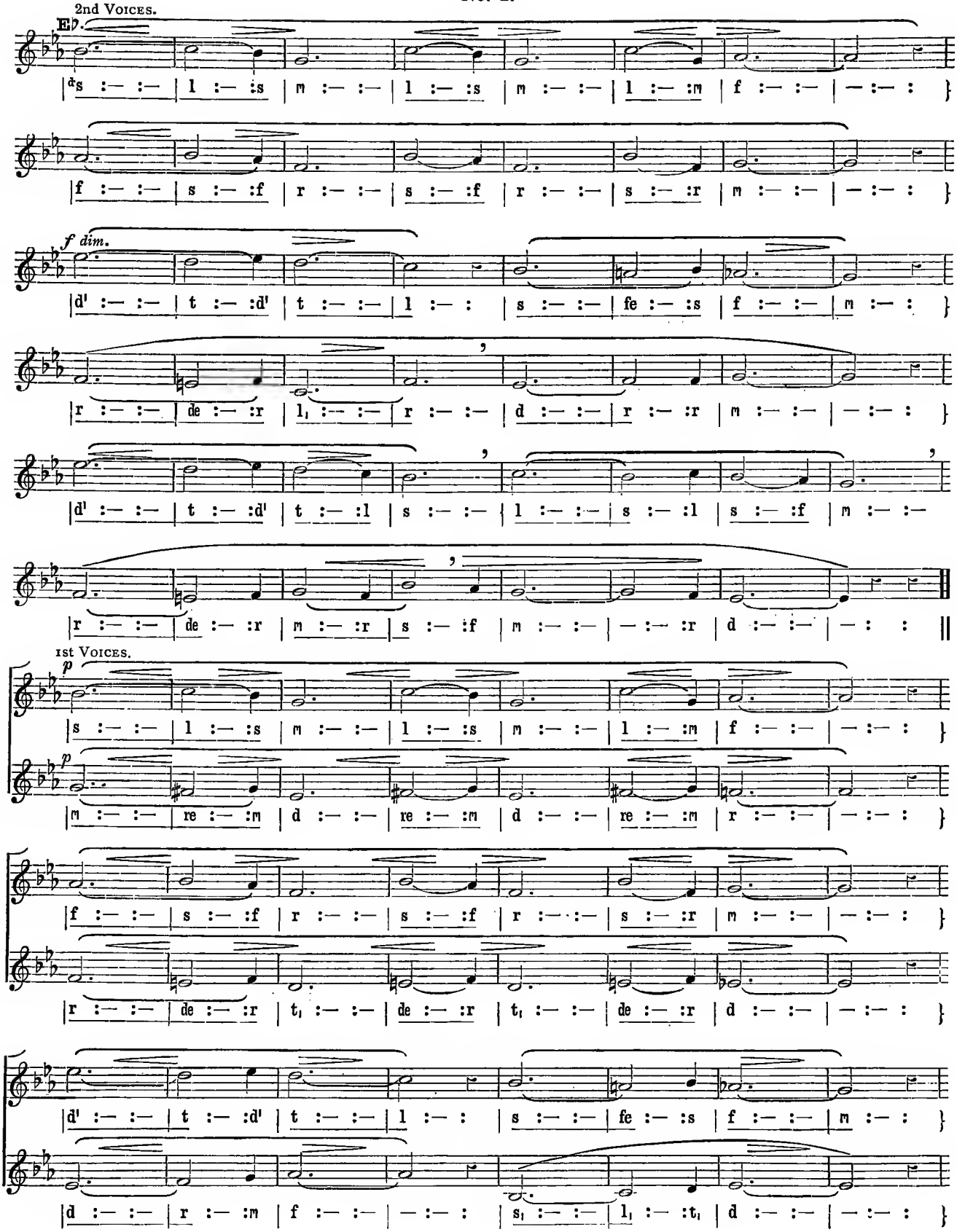
KEY B♭.

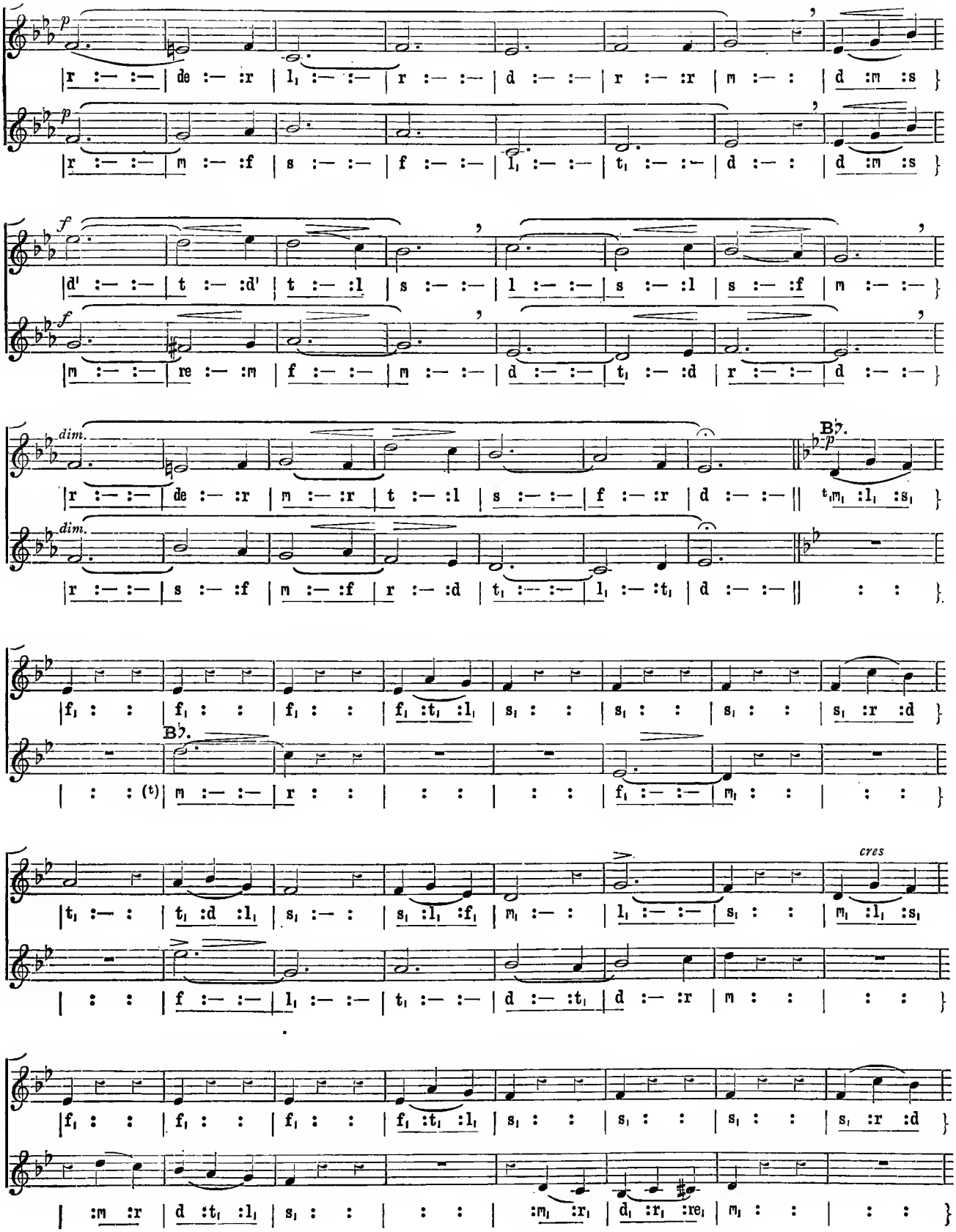
No. 1.

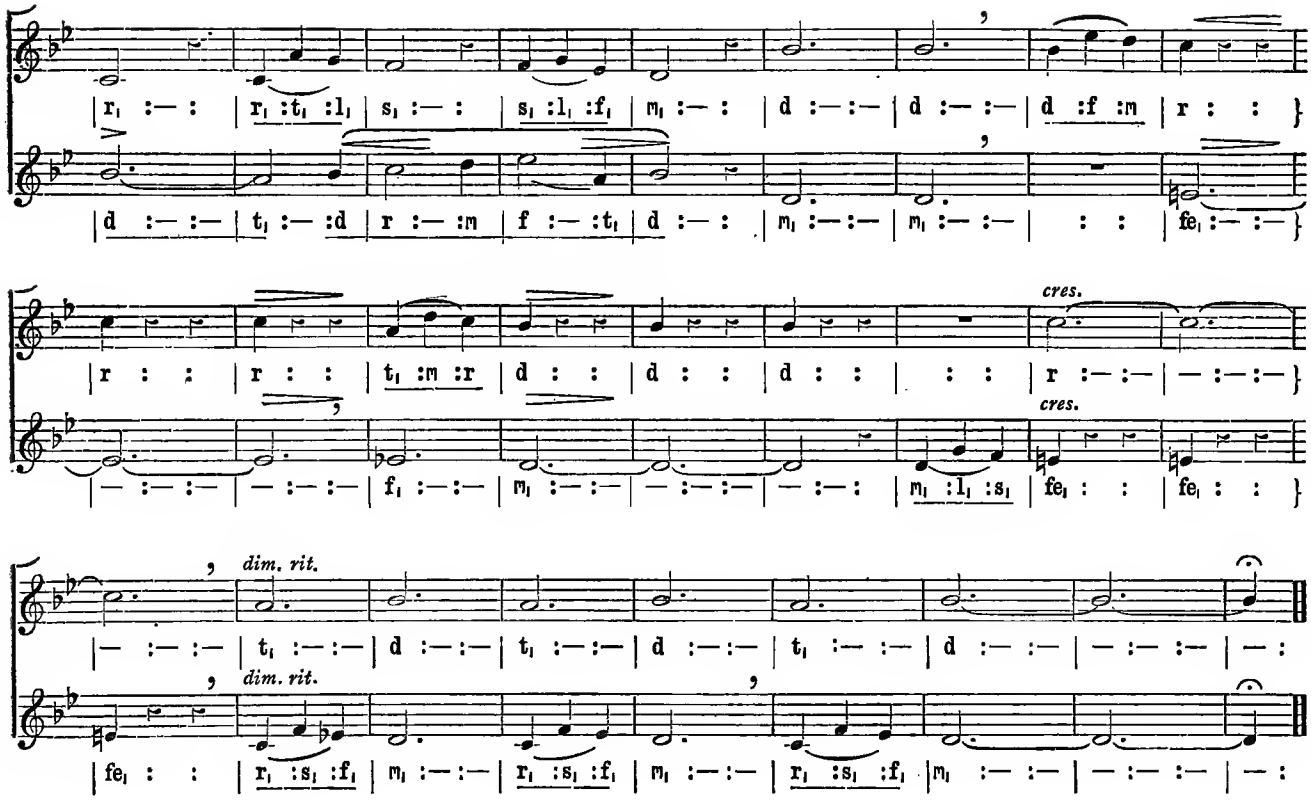


* These Waltzes should be sung to *Laa*, not sol-faed.

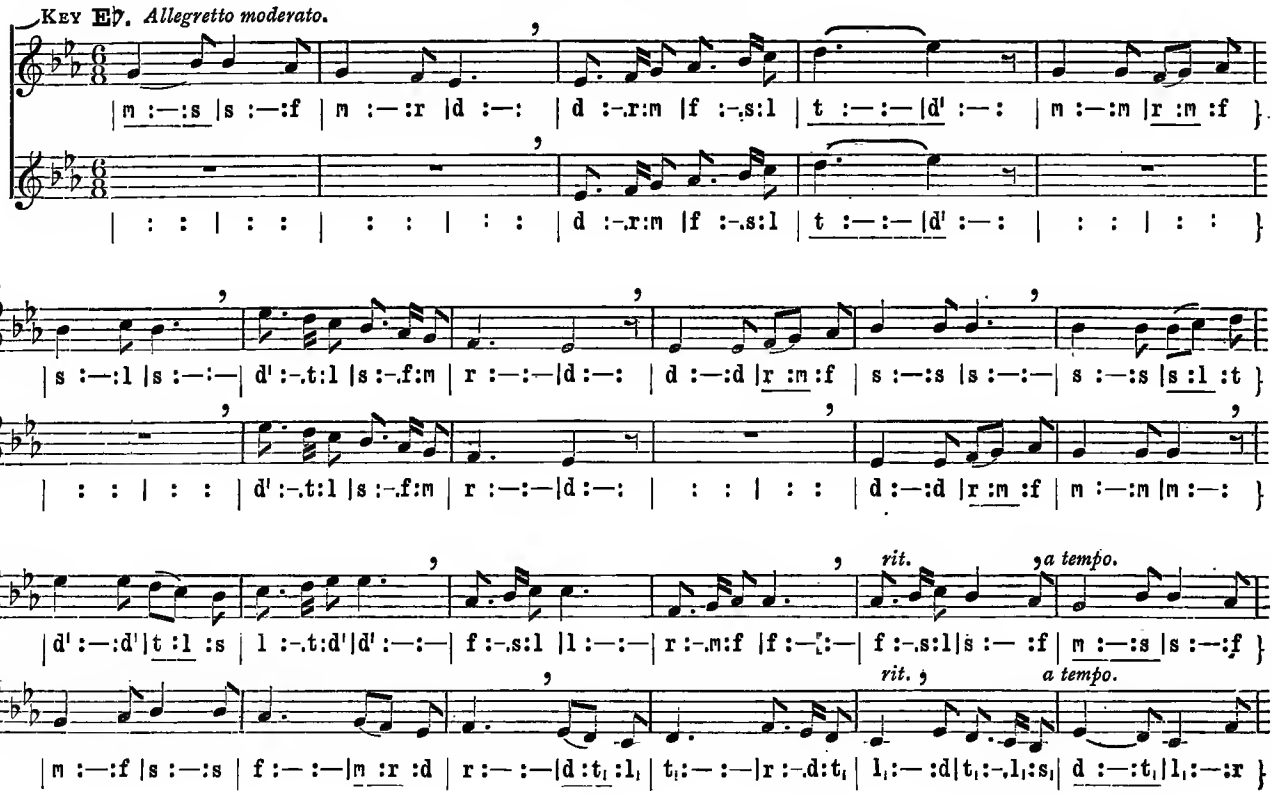
No. 2.

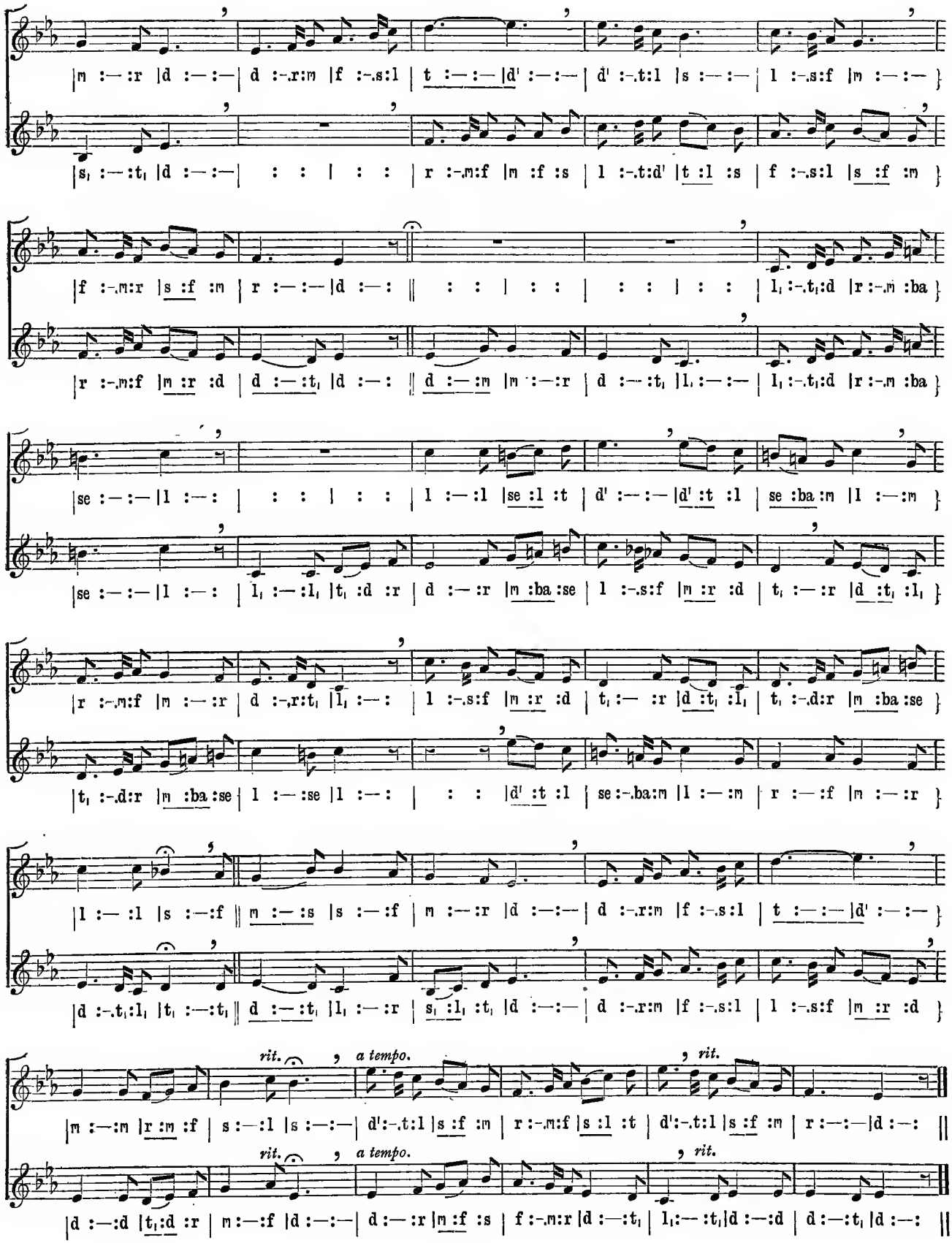

2nd Voices.
E♭.
d's :— :— | l :— :s | m :— :— | l :— :s | m :— :— | l :— :m | f :— :— | — :— :
f :— :— | s :— :f | r :— :— | s :— :f | r :— :— | s :— :r | m :— :— | — :— :
f dim.
d' :— :— | t :— :d' | t :— :— | l :— : | s :— :— | fe :— :s | f :— :— | m :— :
r :— :— | de :— :r | l, :— :— | r :— :— | d :— :— | r :— :r | m :— :— | — :— :
d' :— :— | t :— :d' | t :— :l | s :— :— | l :— :— | s :— :l | s :— :f | m :— :—
r :— :— | de :— :r | m :— :r | s :— :f | m :— :— | — :— :r | d :— :— | — : :
1st Voices.
p
s :— :— | l :— :s | m :— :— | l :— :s | m :— :— | l :— :m | f :— :— | — :— :
p
m :— :— | re :— :m | d :— :— | re :— :m | d :— :— | re :— :m | r :— :— | — :— :
f :— :— | s :— :f | r :— :— | s :— :f | r :— :— | s :— :r | m :— :— | — :— :
r :— :— | de :— :r | t, :— :— | de :— :r | t, :— :— | de :— :r | d :— :— | — :— :
d' :— :— | t :— :d' | t :— :— | l :— : | s :— :— | fe :— :s | f :— :— | m :— :
d :— :— | r :— :m | f :— :— | — :— : | s, :— :— | l, :— :t, | d :— :— | — :— :


p
r :— :— | de :— :r | l, :— :— | r :— :— | d :— :— | r :— :r | m :— : | d :m :s
r :— :— | m :— :f | s :— :— | f :— :— | l, :— :— | t, :— :— | d :— : | d :m :s
f
d' :— :— | t :— :d' | t :— :l | s :— :— | l :— :— | s :— :l | s :— :f | m :— :—
m :— :— | re :— :m | f :— :— | m :— :— | d :— :— | t, :— :d | r :— :— | d :— :—
dim.
r :— :— | de :— :r | m :— :r | t :— :l | s :— :— | f :— :r | d :— :—
B♭.
p
t, m, :l, :s,
r :— :— | s :— :f | m :— :f | r :— :d | t, :— :— | l, :— :t, | d :— :—
f, : : | f, : : | f, : : | f, :t, :l, | s, : : | s, : : | s, : : | s, :r :d
B♭.
: : (t) | m :— :— | r : : | : : | : : | f, :— :— | m, : : | : :
t, :— : | t, :d :l, | s, :— : | s, :l, :f, | m, :— : | l, :— :— | s, : : | m, :l, :s,
cres
: : | f :— :— | l, :— :— | t, :— :— | d :— :t, | d :— :r | m : : | : :
f, : : | f, : : | f, : : | f, :t, :l, | s, : : | s, : : | s, : : | s, :r :d
:m :r | d :t, :l, | s, : : | : : | :m, :r, | d, :r, :re, | m, : : | : :

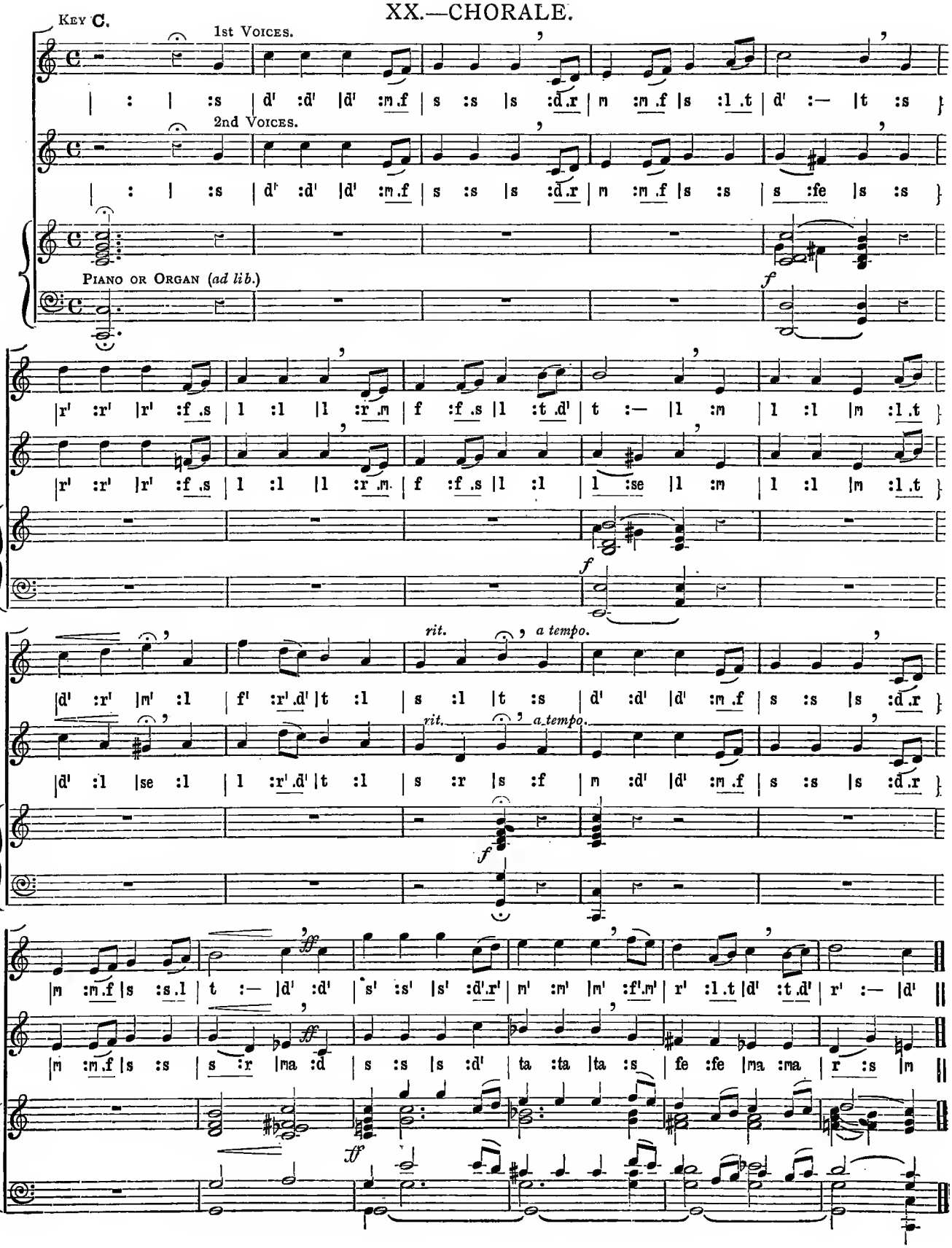

cres.
cres.
dim. rit.
dim. rit.

XIX.—BALLAD.


Key E♭. Allegretto moderato.
rit.
a tempo.
rit.
a tempo.


rit.
a tempo.
rit.

XX.—CHORALE.



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