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OF MUSICAL CLASSICS

A. DANNHÄUSER

Solfège des Solfèges

Translated by

J. H. CORNELL

IN THREE BOOKS

→ Book I — Library Vol. 1289

Book II — Library Vol. 1290

Book III — Library Vol. 1291

G. SCHIRMER, Inc.



7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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Printed in the U. S. A.

Preparatory Exercises.
For the Intonations.

These exercises are made in order to familiarise the pupil with the intonations, and for sparing him the necessity of solving two difficulties at a time; the duration of the values and the accuracy of the sounds; hence, he will have to practise them exclusively while he is learning the first chapters of principles.

When the pupil shall seize the intonations easily, he will have to practise in beating two, three and four to the measure, counting the beats instead of naming the notes, or of solfeggiating them. For this exercise, he should observe the greatest equality in the duration of each beat.(1)

(1) It would even be very important to make use of the Metronome for this work, which ought to be done at different degrees of slowness and of quickness.

The first labor, made with care, will give great ease to all that shall follow; it belongs, however, to teachers or to mothers of families beginning with young children in this essential part of the art, to guide them, according to their youthful intelligence.

(2) Each exercise should be made as many times as indicated. It would be well that the teacher should execute it alone the first time, letting the pupil repeat it immediately.

(3) Let the pupil hold each note as long as his breath will allow him, without fatigue, and let him rest for a measure, in silence, at all the rests indicated.

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

II. do si : do : do re : do : do mi : do : do re : do : do

Twice.

III. do re mi fa sol la si du re

Rest.

mi re do si la sol fa mi re : do

4 times. Rest. 4 times. Rest. 4 times. Rest.

IV. do re : do : do mi : re : do : mi fa : mi

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

fa sol fa sol fa sol fa si la si do si

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

do re : do : do mi : re : do : mi fa : do

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

fa mi : do : si : fa : mi : fa : sol : la : sol : fa : sol

4 times. Rest. 4 times. Rest. 4 times. Rest. 4 times. Rest.

fa mi : fa : mi : re : mi : fa : do : re : do : si : do

V.

4 times. | Rest. | 4 times. | Rest. | 4 times. | Rest. | 4 times. | Rest.

do mi do re fa re mi sol mi fa la fa

sol si sol la do la si re si do mi

mi do re si fa do la do si sol si mi fa

4 times. Rest. | Final.

sol mi sol fa re fa mi do mi re si re si do

VI.

4 times. | Rest. | 4 times. | Rest. | 4 times. | Rest. | 4 times. | Rest.

do fa do re sol re mi la mi fa si fa

sol do sol la re la si mi fa si mi fa

re la re do sol do si si la mi la

4 times. | Rest. | Final.

sol re sol fa do fa mi si mi si do

VII.

VIII.

IX.

Scale of the tone C (*do*), major mode.

Four beats to the measure.

Whole-notes.

1. *Lento. (1)*

A musical staff in common time with a treble clef. It consists of eight measures, each containing a single whole note. The notes are positioned at the top of each staff line, starting from C and ending at C'.

A continuation of the musical staff from exercise 1, showing the next set of whole notes from C to C'.

Half-notes.

2.

A musical staff in common time with a treble clef. It consists of eight measures, each containing a single half note. The notes are positioned in the middle of each staff line, starting from C and ending at C'.

A continuation of the musical staff from exercise 2, showing the next set of half notes from C to C'.

Exercises for intoning the Intervals.

Intervals of Seconds.

3.

A musical staff in common time with a treble clef. It consists of eight measures, each containing a single note. The notes are positioned at the top of each staff line, starting from C and moving up by half steps to C'.

A continuation of the musical staff from exercise 3, showing the next set of intervals of seconds ascending from C to C'.

Intervals of Thirds ascending and of Seconds descending.

4.

A musical staff in common time with a treble clef. It consists of eight measures, each containing a single note. The notes are positioned at the top of each staff line, starting from C and moving up by half steps to C'.

Intervals of Thirds descending and of Seconds ascending.

A musical staff in common time with a treble clef. It consists of eight measures, each containing a single note. The notes are positioned in the middle of each staff line, starting from C and moving down by half steps to C'.

Intervals of Fourths ascending and of Thirds descending.

5. A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves up to C5 (fourth), down to F4 (third), up to B4 (fourth), down to E4 (third), up to A4 (fourth), down to D4 (third), up to G4 (fourth), and finally down to C4 (third).

Intervals of Fourths descending and of Thirds ascending.

A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves down to F4 (fourth), up to A4 (third), down to D4 (fourth), up to G4 (third), down to C4 (fourth), up to B4 (third), down to E4 (fourth), and finally up to A4 (third).

Intervals of Fifths ascending and of Fourths descending.

6. A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves up to D5 (fifth), down to C4 (fourth), up to A4 (fifth), down to E4 (fourth), up to B4 (fifth), down to F4 (fourth), up to C5 (fifth), and finally down to G4 (fourth).

Intervals of Fifths descending and of Fourths ascending.

A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves down to C4 (fifth), up to D5 (fourth), down to E4 (fifth), up to B4 (fourth), down to F4 (fifth), up to C5 (fourth), down to A4 (fifth), and finally up to G4 (fourth).

Intervals of Sixths ascending and of Fifths descending.

7. A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves up to E5 (sixth), down to D4 (fifth), up to B4 (sixth), down to A4 (fifth), up to F5 (sixth), down to E4 (fifth), up to C5 (sixth), and finally down to G4 (fifth).

Intervals of Sixths descending and of Fifths ascending.

A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves down to D4 (sixth), up to E5 (fifth), down to C4 (sixth), up to B4 (fifth), down to F4 (sixth), up to E5 (fifth), down to A4 (sixth), and finally up to G4 (fifth).

Intervals of Sevenths ascending
and of Sixths descending.

Intervals of Sevenths descending
and of Sixths ascending.

8. A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves up to F5 (seventh), down to E4 (sixth), up to D5 (seventh), down to C4 (sixth), up to B5 (seventh), down to A4 (sixth), up to G5 (seventh), and finally down to F4 (sixth).

Intervals of Octaves ascending
and of Sevenths descending.

Intervals of Octaves descending
and of Sevenths ascending.

9. A musical staff in common time with a treble clef. It consists of eight measures. The notes are quarter notes and eighth notes. The melody starts on G4, moves up to G5 (octave), down to F4 (seventh), up to G5 (octave), down to E4 (seventh), up to G5 (octave), down to C4 (seventh), up to G5 (octave), and finally down to F4 (seventh).

Summary of the Intervals.



Lessons

for the different note-values and the different kinds of measure.

Lessons with Whole-notes and Whole-note rests.

The rest is the silence of the Whole-note.

Moderato*) The Whole-note counts four beats. H. L.

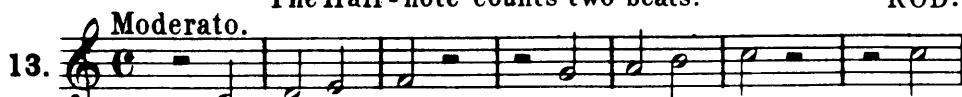


Lessons with Half-notes and Half - note rests.

The half-note rest is the silence of the half-note.

The Half - note counts two beats.

ROD.



*) For all the elementary lessons, the movement "Moderato" with 4 beats ought always to be metronomed 100 or 104 for each beat, or quarter-note.

Moderato. , , ,
 14. ROD.

Moderato. , , , , H. L.,
 15.

Moderato. , H. L.
 16.

Moderato. , H. L.
 17.



Lessons with Whole-notes and Half-notes.

Moderato.

H. L:

18.

Moderato.

G. C.

19.

Moderato.

H. L.

20.

Moderato.

H. L.

21.

Lesson with Quarter-notes and one Quarter-note
rest at the second and the fourth beat.

11

Moderato.

H. L.



Lesson with Quarter-notes and one Quarter-note
rest at the first and the third beat.

Moderato.

H. L.



Lesson with Quarter-notes and one Quarter-note
rest at the second and the third beat.

Moderato.

H. L.



Lesson with Quarter-notes and one Quarter-note
rest at the first and the fourth beat.

Moderato.



ROD.

1st Repetition.

Moderato.



2nd Repetition



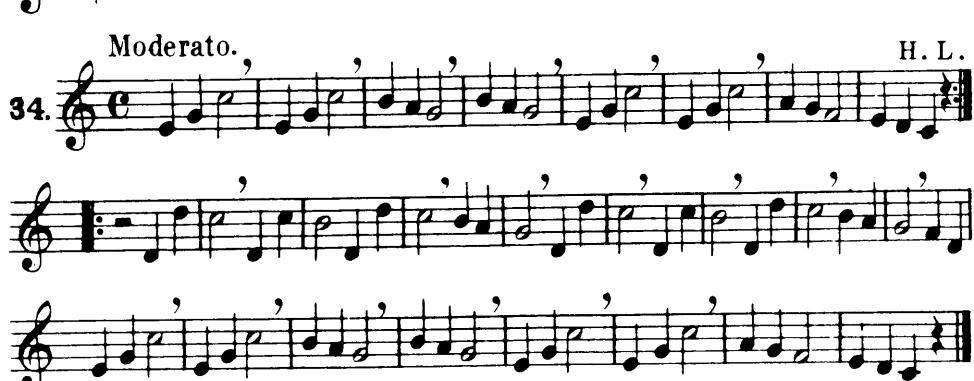
Lessons with Half - notes and Quarter - notes.

Moderato.

32. 

Return.

Moderato.

33. 

Fine.

Return.

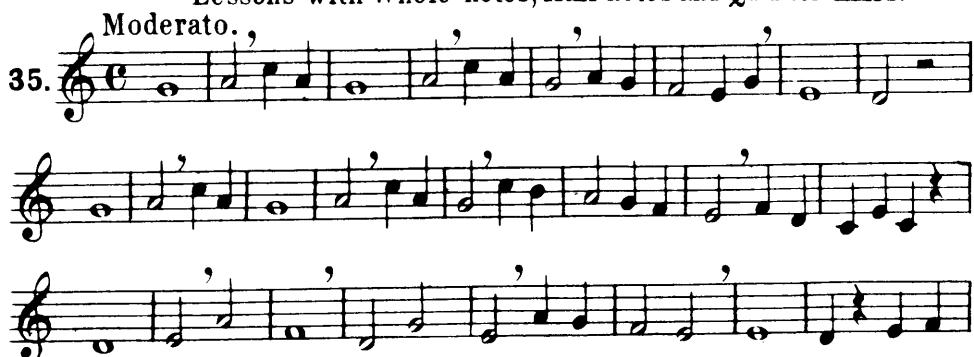
Moderato.

34. 

H. L.

Lessons with Whole-notes, Half-notes and Quarter-notes.

Moderato.

35. 



36. ROD.

Lessons with Eighth-notes and Eighth-note rests.
The Eighth-note rest is the silence of the Eighth-note.
Two Eighth-notes to a beat, or one Eighth-note and its rest.

Adagio ($\text{♩} = 69$)

H. L.



Adagio. ($\text{♩} = 69$)

H. L.



Andante. ($\text{♩} = 80$)

R.O.D.

39. 

Lesson with Half-notes and Eighth-notes.

Andante. ($\text{♩} = 76$)

R.O.D.

40. 

Lesson with Quarter-notes and Eighth-notes.

Moderato assai. ($\text{♩} = 80$)

H. L.

41. 

Lesson with Half-notes, Quarter-notes, and Eighth-notes.

15

Andante. ($\text{♩} = 80$)

G. C.

42.

Lesson with Whole-notes, Half-notes, Quarter-notes and Eighth-notes.

Moderato. ($\text{♩} = 88$)

ROD.

43.

Lessons for $\frac{3}{4}$ measure.

One dotted Half-note to the measure, one Quarter-note to each beat.

The dotted Half note counts three beats.

Moderato. ($\text{♩} = 88$)

44.

16 The Half-note counts two beats and the Quarter-note one beat.
Moderato. ($\text{♩} = 88$)



Moderato. ($\text{♩} = 88$)



Moderato. ($\text{♩} = 88$)



Moderato. ($\text{♩} = 88$)





G. C.

49.

Two Eighth- notes to one beat.

One Whole-note to the measure.

Allegro. ($\text{♩} = 96$)

ROD.

50.

One Half-note to a beat.

Allegro ($\text{d} = 92$)

ROD.



Moderato. ($\text{d} = 88$) Two Quarter notes to a beat.
 52. A musical staff in common time with a treble clef. It consists of a single line of eighth notes, each with a vertical stem pointing down. The notes are evenly spaced, creating a continuous flow.

ROD.

Allegro deciso. ($\text{d} = 92$)

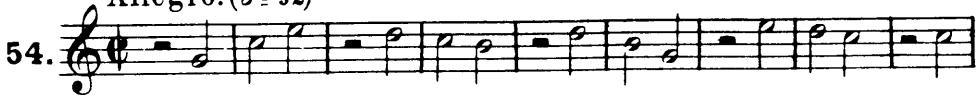
H. L.



Fine.

Allegro. ($\text{d} = 92$)

ROD.



The preceding lesson reduced to Quarter-notes.

19

Allegretto moderato. ($\text{C} = 84$)

ROD.

55. 

The preceding lesson reduced to Eighth-notes.

Moderato. ($\text{J} = 76$)

ROD.

56. 

Moderato. ($\text{J} = 76$)

ROD.

57. 

Allegro moderato. ($\text{J} = 76$)

G. C.

58. 

20

Lessons for $\frac{2}{4}$ measure.A Half-note to the whole measure, a Quarter-note to a beat.
Allegretto. ($\text{♩} = 92$) $\frac{2}{4}$

H. L.

59.

A Quarter-note or two Eighth-notes to the beat.

Andantino. ($\text{♩} = 70$)

H. L.

60.

Nº 31 reduced to Eighth-notes.

Moderato. ($\text{♩} = 80$)

ROD.

61.

Lessons for the use of dotted notes in C and $\frac{2}{4}$ measures.The dotted Half-note counts three beats in $\frac{2}{4}$ measure.Andantino. ($\text{♩} = 88$)

G. C.

62.



Musical staff showing measures 5-8 of exercise 63. The music consists of quarter notes and eighth notes.

The dotted Half-note counts a beat and a half in $\frac{2}{2}$ measure.

Moderato. ($\text{♩} = 80$)

ROD.

Musical staff showing measure 9 of exercise 63. The music consists of quarter notes and eighth notes.

Fine.



Musical staff showing measures 5-8 of exercise 64. The music consists of eighth notes and sixteenth notes.

Reduction of the precedin^g Lesson.

A dotted Quarter-note counts three quarters of a beat in $\frac{3}{2}$ ($\frac{3}{2}$) measure.

Andante. ($\text{♩} = 60$)

ROD.

Musical staff showing measure 9 of exercise 64. The music consists of eighth notes and sixteenth notes.

Fine.



A dotted Quarter-note counts one beat and a half in $\frac{4}{4}$ ($\frac{4}{4}$) measure.

Moderato. ($\text{♩} = 72$)

G. C.

Musical staff showing measure 5 of exercise 65. The music consists of eighth notes and sixteenth notes.



Musical staff showing measures 10-13 of exercise 65. The music consists of eighth notes and sixteenth notes.

22

Moderato. ($\text{♩} = 80$)

ROD.



Fine.



Lesson with Sixteenths.

Andante. ($\text{♩} = 63$) Four sixteenths for one beat.

H. L.



Fine.

One Quarter - note, or two Eighth - notes, or four Sixteenth notes
Andante assai. ($\text{♩} = 112$) to a beat.



Moderato. ($\text{♩} = 76$) Reduction of lesson 68.

ROD.



Andante. ($\text{♩} = 120$)

G. C.



Lessons for $\frac{3}{8}$ measure.
One Eighth-note to one beat, one Quarter-note to two beats,
the dotted Quarter-note to the whole measure.

Andantino. ($\text{♩} = 132$)

H. L.



24

Two sixteenths to one beat.

Andante assai. ($\text{♩} = 100$)

G. C.

72. 

Lessons for $\frac{6}{8}$ measure.

A dotted Quarter-note, or three Eighth-notes, to one beat.

Andantino. ($\text{♩} = 54$)

H. L.

73. 

Moderato. ($\text{♩} = 60$)

H. L.

74. 

A Quarter-note and an Eighth-note to a beat.

Andantino. ($\text{♩} = 54$)

G. C.

75.

Lessons with Triplets.

Moderato. ($\text{♩} = 92$)

G.C.

76.

Andantino. ($\text{♩} = 120$)

ROD.

A page of sheet music for piano, numbered 77. The music is arranged in eight staves. The first three staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a 'C'). The fourth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The eighth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The music consists of various note patterns, including eighth and sixteenth notes, and rests. Measure numbers are present above the first few measures of each staff.

Adagio. ($\downarrow = 52$)

G.C.

A musical score for piano, page 78, featuring four staves of music. The key signature is one sharp (F# major), and the time signature is common time (indicated by '4'). The tempo is marked 'Adagio' with '(♩ = 62)' below it. The first staff begins with a quarter note followed by eighth-note pairs. The second staff starts with sixteenth-note pairs. The third staff begins with a quarter note followed by eighth-note pairs. The fourth staff starts with sixteenth-note pairs. Measure 1 ends with a fermata over the first two notes of the second staff. Measure 2 ends with a fermata over the first two notes of the third staff. Measure 3 ends with a fermata over the first two notes of the fourth staff. Measure 4 ends with a fermata over the first two notes of the first staff.

Lesson for the regular Syncope with Half-notes.

27

Allegro. ($\text{J} = 92$)

G. C.

79.

Lesson for the regular Syncope with Quarter-notes.

Moderato. ($\text{J} = 96$)

G. C.

80.

28

Lesson for the regular Syncope with Eighth-notes.

Moderato.(♩ = 80)

G. C.

81.

Moderato.(♩ = 92) Lessons for the irregular Syncope.

H. L.

82.

Moderato.(♩ = 92)

H. L.

83.



Exercise for the study of the first sharp on Fa.

Moderato. ($\text{♩} = 96$)

H. L.

84.

Exercise for the study of Fa sharp and Do sharp.

Andantino. ($\text{♩} = 80$)

H. L.

85.

30 Exercise for the study of three sharps: Fa, Do and Sol.

Moderato. (♩ = 80)

H. L.

86.

A musical score for exercise 30, featuring four staves of music in common time (C). The music is composed of eighth-note patterns primarily in F major (one sharp). The tempo is indicated as Moderato (♩ = 80) and the dynamic as H. L. (legg.).

Exercise for the study of four sharps: Fa, Do, Sol and Re.

Andante. (♩ = 72)

H. L.

87.

A musical score for exercise 37, featuring five staves of music in common time (C). The music is composed of eighth-note patterns primarily in G major (two sharps). The tempo is indicated as Andante (♩ = 72) and the dynamic as H. L. (legg.).

Exercise for the study of five sharps: Fa, Do, Sol, Re and La.

Moderato. (♩ = 88)

H. L.

88.

A musical score for exercise 38, featuring six staves of music in common time (C). The music is composed of eighth-note patterns primarily in C major (no sharps or flats). The tempo is indicated as Moderato (♩ = 88) and the dynamic as H. L. (legg.).

Moderato. ($\text{♩} = 92$)

89.

ROD.

Allegretto moderato. ($\text{♩} = 112$)

90.

HASSE.

Moderato. ($\text{♩} = 76$) ROD.

91. 

Moderato. ($\text{♩} = 76$) ROD.

92. 



Lesson in major mode of Do, with the use of the first five accidental sharps.

Moderato. (♩ = 92)

G.C.

93.

A musical exercise consisting of six staves of music, numbered 93. The music is in common time and uses a treble clef. It features various note heads and rests, primarily using sharps (F# and C#) as indicated by the title. The tempo is set at 92 quarter notes per minute.

Exercise for intoning Si flat.

Andante. ($\text{♩} = 112$) H. L.

94. 

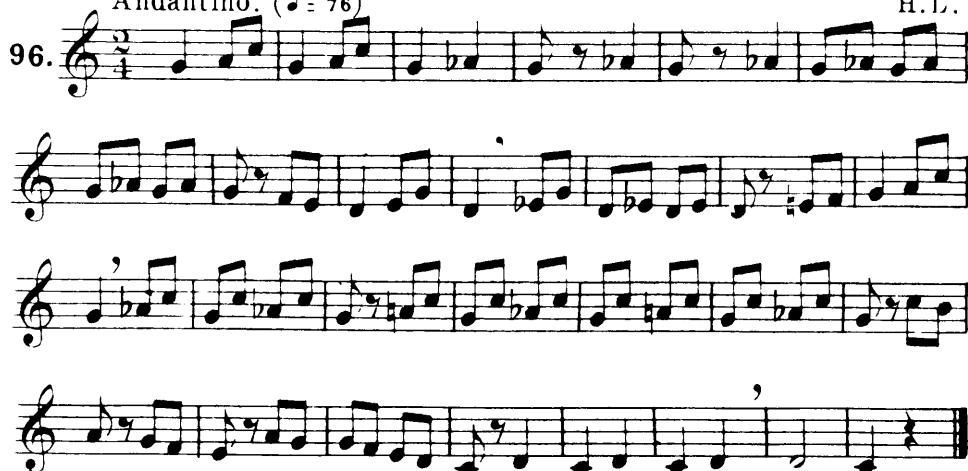
Exercise for intoning Si flat and Mi flat.

Andantino. ($\text{♩} = 76$) H. L.

95. 

Exercise for intoning the three flats; Si, Mi and La.

Andantino. ($\text{♩} = 76$) H. L.

96. 

Exercise for intoning the four flats; Si, Mi, La and Re.

35

Moderato. ($\text{♩} = 92$)

H. L.

97. 

Lesson in the major mode of Do, with the first four accidental flats.

Moderato ($\text{♩} = 92$),

G. C.

98. 

Chromatic Scale in Do, major mode.

Lento. ($\text{♩} = 60$)

99. 

B382

Scale of the tone La, minor mode.

Parallel of the scale of Do, major mode.

Lento. ($\text{d} = 60$)

100.

Lessons in the minor mode of La.

Moderato ($\text{d} = 76$) H. L.

101.

Moderato. ($\text{d} = 80$) ROD.

102.

Moderato. ($\text{d} = 72$) ROD.

103.

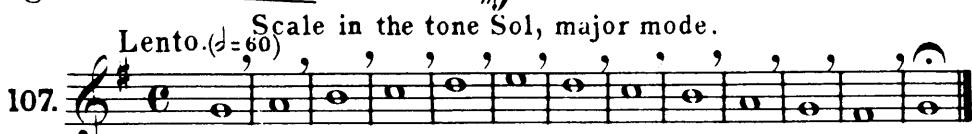
Reduction of the 103^d. lesson.

Più lento. ($\text{d} = 60$) ROD.

104.

Stesso tempo.

R.O.D.



Lessons of the major mode of Sol.

Andantino. ($\text{♩} = 96$) H. L.

Moderato ($\text{♩} = 104$)

H.L.



Allegro moderato. ($\text{♩} = 120$)

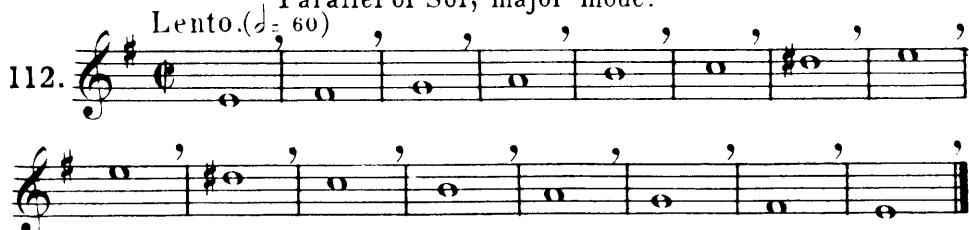
R.O.D.

111. 

Scale of the tone Mi, minor mode.

Parallel of Sol, major mode.

Lento. ($\text{♩} = 60$)

112. 

Lessons in the minor mode of Mi.

Moderato. ($\text{♩} = 104$)

H. L.

113. 

40

Andantino. ($\text{♩} = 116$)

114.

H. L.

Fine. *f*

dimin. *f* *dimin.*

Moderato. ($\text{♩} = 80$)

ROD.

115.

Andante. ($\text{♩} = 80$)

LÉO.

116.

mf

f *mf* *p* *cresc.*

f *mf*

cresc.



Allegro. (♩ = 72)

HASSE.

117. Musical score for exercise 117, Lento tempo (♩ = 60). The score consists of eight staves of sixteenth-note exercises. The dynamics include *p*, *f*, and *mf*. The music concludes with a repeat sign and a double bar line.

Scale of the tone Fa, major mode.

Lento (♩ = 60)

118. Musical score for exercise 118, Moderato tempo (♩ = 100). The score consists of two staves of eighth-note exercises. The dynamics include *s*, *mf*, and *f*.

Lessons in the major mode of Fa.

Moderato. (♩ = 100)

H. L.

119. Musical score for exercise 119, Fine ending. The score consists of two staves of eighth-note exercises. The dynamics include *s*, *mf*, and *f*. The music concludes with a repeat sign and a double bar line, followed by the word "Fine".

120. *Andantino. (♩ = 58)*

H. L.
Fine. f

dimin.

121. *Moderato. (♩ = 96)*

ROD.

mf

f

mf

sf

p

mf

mf

cresc.

122. *Allegro moderato. (♩ = 112)*

ROD.

f well rhythmized.

cresc.

Sheet music for a solo instrument, likely flute or oboe, featuring ten staves of musical notation. The music is in common time and includes various dynamics such as **ff**, **mf**, **f**, **p**, **cresc.**, and **tr**. The first nine staves are in G major, while the last staff begins in F major. Measure 10 starts with **Tempo I.**

Scale of the tone Re, minor mode.
Parallel of Fa, major mode.

Lento. ($\text{♩} = 60$)

123. 

Lessons in the minor mode of Re.

Andantino. ($\text{♩} = 84$) H. L.

124. 





Moderato. ($\text{♩} = 126$) ROD.

125. 







Andantino. ($\text{♩} = 108$) H. L.

126. 







Scale of the tone Re, major mode.

129. Lento. ($\text{d} = 60$)

Lessons in the major mode of Re.

130. Allegretto. ($\text{d} = 116$) H.L.
130. 



131. Andantino. ($\text{d} = 72$) ROD.
131. 





p
f

Moderato. ($\text{\textit{d}} = 100$) ROD.
133. *mf* *poco cresc.*
mf
mf
p un poco cresc.
f
f

Scale of the tone Si, minor mode.

Parallel of Re, major mode.

Lento ($\text{♩} = 60$)

134. ♮ , , , , , ,

Moderato. ($\text{♩} = 100$) H.L.

Lessons in the minor mode of Si.

135. ms cresc. f p *poco a poco cresc.*

a tempo.

poco rall.

Allegro risoluto. ($\text{♩} = 96$) ROD.

136. ms f

mf

cresc.

mf

un poco cresc.

Scale of the tone Sib, major mode.

Lento ($\text{♩} = 60$)

137.

Lessons in the major mode of Sib.

Moderato ($\text{♩} = 132$)

138.

ROD.

Andantino. ($\text{♩} = 63$)

H. L.

139.

Andantino. ($\text{♩} = 88$) H.L.

140. 

$\text{♩} = 56$ H.L.

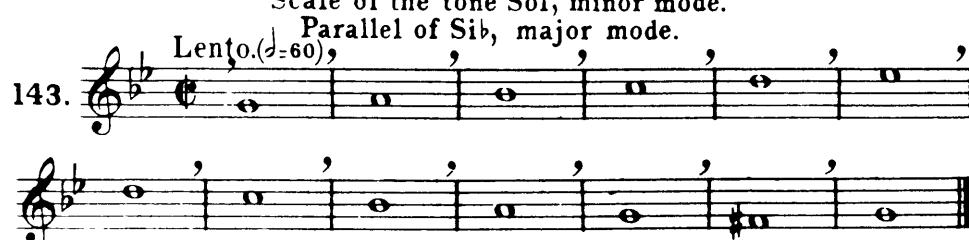
141. 

Allegro moderato. ($\text{♩} = 100$) ROD.

142. 

Scale of the tone Sol, minor mode.
Parallel of Sib, major mode.

Lento ($\text{♩} = 60$), , , , , ,

143. 

Lessons in the minor mode of Sol.

Moderato. ($\text{♩} = 108$)

H. L.

144.

Allegretto. ($\text{♩} = 138$)

H. L.

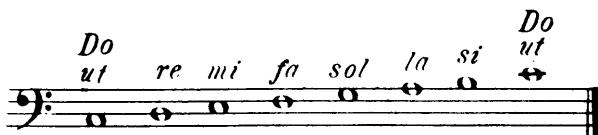
145.

Poco lento. ($\text{♩} = 88$)

LÉO.

146.

Of the Fa-Clef (Bass-Clef.)



Example of the compass of the (Fa-Clef) for the Piano.

Notes in the Sol-clef
corresponding to
those in the Fa.

A piano score example showing two staves. The top staff has a treble clef and the bottom staff has a bass clef. Notes are placed on both staves, with arrows pointing from the bass clef notes to the corresponding notes in the treble clef staff. The notes correspond to the solfège scale: *fa sol la si ut re mi fa sol la si ut re mi fa*.

Exercise in the compass of the Soprano Voice.*)

Cause the notes to be named and let them afterwards be solfeggiated if it be thought necessary; in which case let the time be counted by beating two to the measure.

Two staves of musical notation for soprano voice. The top staff starts with *do mi sol si re mi do* and the bottom staff starts with *si re fa la sol mi do*. Both staves continue with a sequence of notes, each with a small arrow pointing to its corresponding note in the other staff, illustrating the transposition between the bass and soprano clefs.

Allegretto. ($\frac{J}{=}$ - 100)

147. H.L.

A musical score for soprano voice, numbered 147. It shows two staves. The first staff begins with *do mi sol do, la do sol* and the second staff begins with *fa mi, la sol, fa*. The music is in common time (indicated by J) and has a tempo of 100 beats per minute.

A continuation of the musical score for soprano voice, starting with *re sol mi fa, re do, la fa mi re, re do*.

*) Soprano or Contralto voices (women or children) executing music written in the Fa-clef, will sound it an Octave above the notation.

Allegro. ($\text{♩} = 104$) H. L.

148. 



Allegro moderato. ($\text{♩} = 76$) H. L.

149. 



Andantino quasi Allegretto. ($\text{♩} = 80$) H. L.

150. 



Moderato. ($\text{♩} = 100$) H. L.

151. 



54

Andantino. ($\text{♩} = 92$)

152.

H. L.

Allegro moderato. ($\text{♩} = 120$)

153.

H. L.

Andantino. ($\text{♩} = 92$)

154.

ROD.

Moderato ($\text{♩} = 104$)

155.

H. L.



mf

mf

Moderato. ($\text{d} = 96$)

G.C.

156. *mf* *cresc.*

mff *f*

mf *cresc.*

f *mf* *cresc.* *f*

Moderato. ($\text{d} = 60$)

H.L.

157. *p*

p *mf* *p* *mf*

p *a tempo.*

p *p*

Andante sostenuto. ($\text{♩} = 80$)

G. C.

158. 

Allegro moderato. ($\text{♩} = 109$)

H. L.

159. 

Allegro. ($\text{♩} = 100$)

L. E. O.

160. 

Four staves of musical notation for bassoon or cello. The key signature is one flat. Measure 1: Bassoon part starts with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *f*, *mf*. Measure 2: Continues with eighth-note pairs and sixteenth-note pairs. Dynamics: *f*. Measure 3: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *mf*. Measure 4: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *f*. Measure 5: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *cresc.*

Waltz movement. ($\text{♩} = 152$)

H.L.

161.
 Four staves of musical notation for bassoon or cello. Measure 1: Bassoon part starts with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *p*. Measure 2: Continues with eighth-note pairs and sixteenth-note pairs. Dynamics: *f*, *mf*. Measure 3: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *p*. Measure 4: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *f*. Measure 5: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *p*. Measure 6: Continues with eighth-note pairs and sixteenth-note pairs. Dynamics: *mf*. Measure 7: Starts with eighth-note pairs, followed by sixteenth-note pairs. Dynamics: *cresc.* Measure 8: Continues with eighth-note pairs and sixteenth-note pairs. Dynamics: *f*.

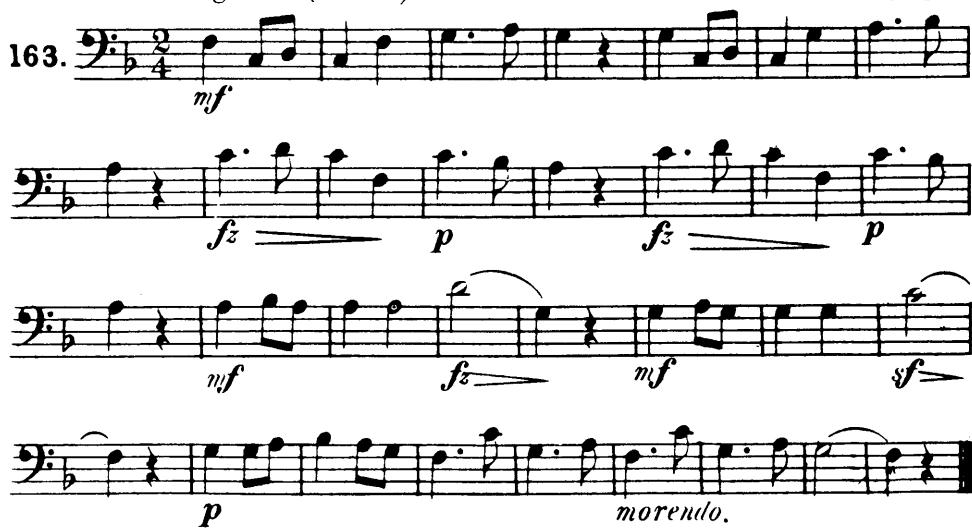
Andante ma non troppo. ($\text{♩} = 60$)

H. L.

162. 

Allegretto ($\text{♩} = 108$)

H. L.

163. 

Moderato. ($\text{♩} = 112$)

H. L.

164. 

165.

Moderato. ($\text{♩} = 112$)

ROD.

166.

Doloroso. ($\text{♩} = 72$)

H. L.

167.

Allegro ($\text{♩} = 96$)

ROD.

168. 

Andante. ($\text{♩} = 92$)

G. C.

169. The score consists of two systems of music for bassoon. The first system starts with a dynamic of mf , followed by a measure of f , then p , and ends with a dynamic of f . The second system begins with f , followed by p , then $cresc.$ leading to mf , and concludes with a *piacere*, ss . The bassoon part includes various slurs, grace notes, and dynamic markings throughout.

Allegro moderato. ($\text{♩} = 112$) H. L.

170. The score consists of two systems of music for bassoon. The first system starts with p , followed by f , then mf . The second system starts with p , followed by f , then $cresc.$ leading to f , and ends with ff . The bassoon part features continuous eighth-note patterns with slurs and dynamic variations.

63

p *cresc.*

cresc. f *p*

cresc. *dimin.* *p*

p *f*

p

dimin.

Allegro moderato. ($\text{♩} = 96$)

ROD.

171.

mf

f

msf

cresc.

Sheet music for bassoon, page 64, measures 1-8. The music is in common time (indicated by 'C') and consists of eight staves of bassoon part. Measure 1 starts with a eighth note followed by six sixteenth-note pairs. Measures 2-3 show eighth-note pairs followed by sixteenth-note pairs. Measure 4 begins with a sixteenth-note pair. Measures 5-6 show eighth-note pairs followed by sixteenth-note pairs. Measure 7 begins with a sixteenth-note pair. Measure 8 ends with a dynamic instruction 'cresc.' followed by a crescendo line and a final dynamic 'f'.