

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

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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. (4)

I.

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

4 times. Rest. 4 times. Rest.

3 times. Rest.

Twice. Rest.

Twice. Rest.

(4) 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 so 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.

123

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

III. Twice.

mi re do si la sol fa mi re : Rest. do

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

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

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

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

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

V.

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

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

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

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

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

mi do mi re si re do lu do si sol si mi fu la

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

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

VI.

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

do fu do re sol re mi lu mi fa si fu

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

sol do sol lu re lu si mi si mi si

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

re la re do sol do si fu si lu mi lu

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

sol re sol fu do fu mi si mi si do

VII.

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

do sol do re la re mi si mi

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

fa do fa sol sol la la la

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

re sol re do fu do si mi si la re la

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

sol do sol fa si fa si do

VIII.

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

do la do re re mi mi fu fa

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

sol mi sol mi fu re do mi do

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

si re si la do la sol si sol si do

IX.

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

do do re re mi mi mi

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

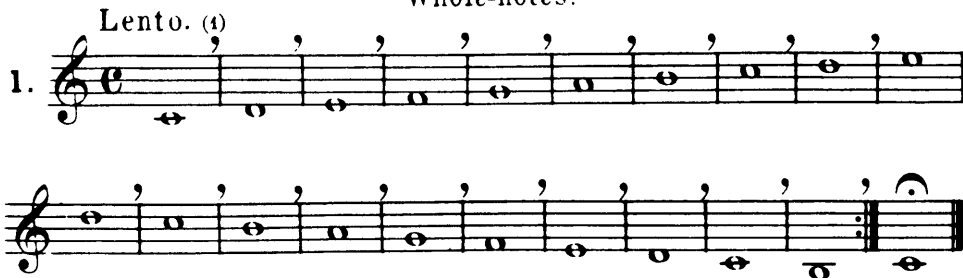
re re do do si si si do

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

Four beats to the measure.

Whole-notes.

1. *Lento.* (4)



Half-notes.

2.



Exercises for intoning the Intervals.


Intervals of Seconds.

3.



Intervals of Thirds ascending and of Seconds descending.

4.



Intervals of Thirds descending and of Seconds ascending.



Intervals of Fourths ascending and of Thirds descending.



Intervals of Fourths descending and of Thirds ascending.



Intervals of Fifths ascending and of Fourths descending.



Intervals of Fifths descending and of Fourths ascending.



Intervals of Sixths ascending and of Fifths descending.



Intervals of Sixths descending and of Fifths ascending.



Intervals of Sevenths ascending
and of Sixths descending.

Intervals of Sevenths descending
and of Sixths ascending.



Intervals of Octaves ascending
and of Sevenths descending.

Intervals of Octaves descending
and of Sevenths ascending.



Summary of the Intervals.

10. 

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.

11. 

Moderato.

H. L.

12. 

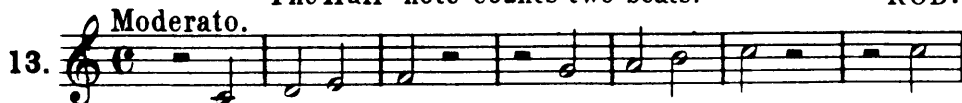


Lessons with Half-notes and Half-note rests.

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

The Half-note counts two beats.

ROD.

13. 



*) 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.

14. Moderato. ROD.

15. Moderato. H. L.;

16. Moderato. H.L.

17. Moderato. H. L.



Lessons with Whole-notes and Half-notes.

18. *Moderato.* H. L.

Musical notation for exercise 18, first and second lines. The first line starts with a treble clef and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. The second line continues with: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

19. *Moderato.* G. C.

Musical notation for exercise 19, first, second, and third lines. The first line starts with a treble clef and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. The second line continues with: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. The third line continues with: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

20. *Moderato.* H. L.

Musical notation for exercise 20, first and second lines. The first line starts with a treble clef and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. The second line continues with: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

21. *Moderato.* H. L.

Musical notation for exercise 21, first and second lines. The first line starts with a treble clef and a common time signature. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. The second line continues with: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

Lessons with Quarter-notes and their rests.
The Quarter-note rest is the silence of the Quarter-note.

The Quarter-note counts one beat.

22. *Moderato.* H. L.

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

23. *Moderato.* H. L.

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

24. *Moderato.* H. L.

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

25. *Moderato.* H. L.

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

26. *Moderato.* H. L.

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

11

Moderato.


H. L.

27. 

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

Moderato.

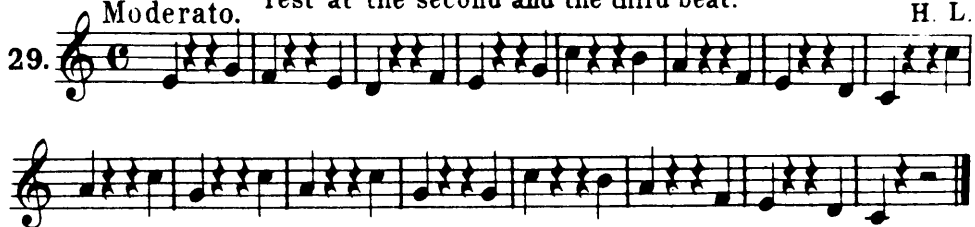
H. L.

28. 

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

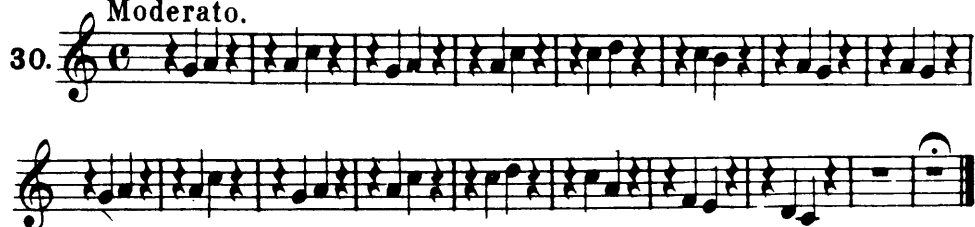
Moderato.

H. L.

29. 

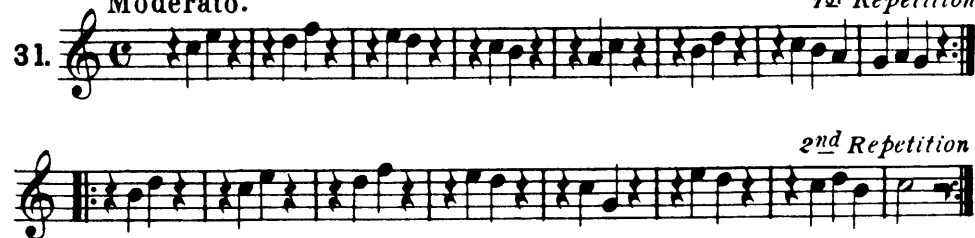
Lesson with Quarter-notes and one Quarter-note
rest at the first and the fourth beat.

Moderato.

30. 

Moderato.

ROD.
1st Repetition.

31. 

Lessons with Half - notes and Quarter - notes.

Moderato. , H.L.

32. 





Return. Moderato. , G.C.

33. 



Fine. Return. 

Moderato. , H.L.

34. 





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

Moderato. ,

35. 





Moderato. ROD.

36.

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.

37.

Fine.

Adagio. ($\text{♩} = 69$)

H. L.

38.

Fine.

Andante. (♩ = 80)

ROD.

39.

Lesson with Half-notes and Eighth-notes.

Andante. (♩ = 76)

ROD.

40.

Lesson with Quarter-notes and Eighth-notes.

Moderato assai. (♩ = 80)

H. L.

41.

Fine.

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

Andante. (♩ = 80)

G. C.

42.

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

Moderato. (♩ = 88)

ROD.

43.

Lessons for 3/4 measure.

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

The dotted Half note counts three beats.

Moderato. (♩ = 88)

44.

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

45. H. L.

Fine.

Moderato. (♩ = 88)

46. ROD.

Moderato. (♩ = 88)

47. ROD.

Moderato. (♩ = 88)

48. H. L.

Fine.

Two Eighth- notes to one beat.

49. *Andante.* (♩ = 84) G. C.

Lessons for the 3/2 measure, or C
One Whole-note to the measure.

50. *Allegro.* (♩ = 96) ROD.

One Half-note to a beat.

Allegro ($\text{♩} = 92$)

ROD.

51.  Musical notation for exercise 51, first staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is Allegro with a quarter note equal to 92 beats. The notation consists of a single line of music with various note values and rests.

 Musical notation for exercise 51, second staff. It continues the melody from the first staff, ending with a repeat sign.

Moderato. ($\text{♩} = 88$) Two Quarter notes to a beat.

ROD.

52.  Musical notation for exercise 52, first staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is Moderato with a quarter note equal to 88 beats. The notation features a series of eighth notes and quarter notes.

 Musical notation for exercise 52, second staff. It continues the melody from the first staff.

Allegro deciso. ($\text{♩} = 92$)

H. L.

53.  Musical notation for exercise 53, first staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is Allegro deciso with a quarter note equal to 92 beats. The notation includes a dynamic marking of mf and various note values.

 Musical notation for exercise 53, second staff. It continues the melody from the first staff, ending with a dynamic marking of f and the word *Fine.* Musical notation for exercise 53, third staff. It continues the melody from the second staff. Musical notation for exercise 53, fourth staff. It continues the melody from the third staff, ending with a dynamic marking of sf .

Allegro. ($\text{♩} = 92$)

ROD.

54.  Musical notation for exercise 54, first staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is Allegro with a quarter note equal to 92 beats. The notation consists of a single line of music.

 Musical notation for exercise 54, second staff. It continues the melody from the first staff. Musical notation for exercise 54, third staff. It continues the melody from the second staff. Musical notation for exercise 54, fourth staff. It continues the melody from the third staff.

The preceding lesson reduced to Quarter-notes.

19

Allegretto moderato. (♩ = 84)

R. O. D.

55.

The preceding lesson reduced to Eighth-notes.

Moderato. (♩ = 76)

R. O. D.

56.

Moderato. (♩ = 76)

R. O. D.

57.

Allegro moderato. (♩ = 76)

G. C.

58.

20

Lessons for $\frac{3}{4}$ measure.A Half-note to the whole measure, a Quarter-note to a beat.
Allegretto. ($\text{♩} = 92$)

H. L.

59.

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

Andantino. ($\text{♩} = 70$)

H. L.

60.

N^o 31 reduced to Eighth-notes.
Moderato. ($\text{♩} = 80$)

ROD.

61.

Lessons for the use of dotted notes in C and ♩ measures.The dotted Half-note counts three beats in $\frac{3}{4}$ measure.Andantino. ($\text{♩} = 88$)

G. C.

62.

The dotted Half-note counts a beat and a half in C measure.

Moderato. (♩ = 80)

ROD.

63.

Fine.

Reduction of the precedin^g Lesson.

A dotted Quarter-note counts three quarters of a beat in 3/2 (C) measure.

Andante. (♩ = 60)

ROD.

64.

Fine.

A dotted Quarter-note counts one beat and a half in 4/4 (C) measure.

Moderato. (♩ = 72)

G. C.

65.

Moderato. (♩ = 80)

ROD.

66. 

Fine.

Lesson with Sixteenths.

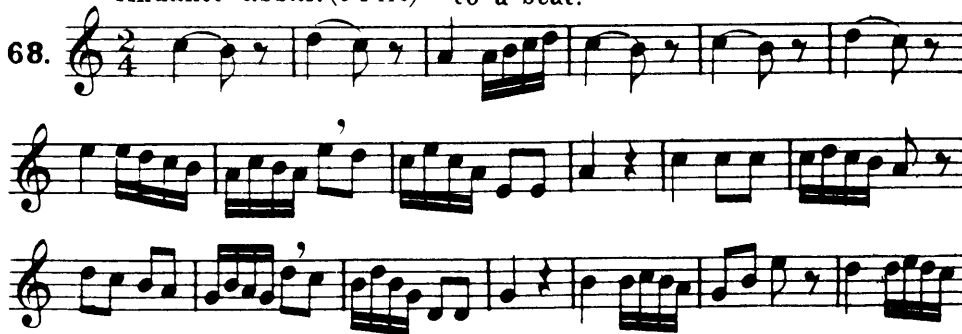
Andante. (♩ = 63) Four sixteenths for one beat.

H. L.

67. 

Fine.

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

68. 



Moderato. (♩ = 76) Reduction of lesson 68.

R O D.



Andante. (♩ = 120)

G. C.



Lessons for 3/8 measure.

One Eighth-note to one beat, one Quarter-note to two beats, the dotted Quarter-note to the whole measure.

Andantino. (♩ = 132)

H. L.



Two sixteenths to one beat.

Andante assai. (♩ = 100)

G. C.

72. 

Lessons for 6/8 measure.

A dotted Quarter - note, or three Eighth-notes, to one beat.
Andantino. (♩ = 54)

H. L.

73. 

Moderato. (♩ = 60)

H. L.

74. 

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

Andantino. (♩ = 54)

G. C.

75.

Lessons with Triplets.

Moderato. (♩ = 92)

G. C.

76.

Andantino. (♩ = 120)

ROD.

77.

Adagio. (♩ = 52)

G.C.

78.

Lesson for the regular Syncope with Half-notes.

27

Allegro. (♩ = 92)

G. C.

79.

Musical score for exercise 79, featuring a regular syncoped rhythm with half notes. The score consists of seven staves of music in treble clef, 2/4 time signature. The rhythm is characterized by a regular syncopation where the downbeat is often a quarter rest, followed by a half note on the second half of the measure. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

Lesson for the regular Syncope with Quarter-notes.

Moderato. (♩ = 96)

G. C.

80.

Musical score for exercise 80, featuring a regular syncoped rhythm with quarter notes. The score consists of five staves of music in treble clef, 2/4 time signature. The rhythm is characterized by a regular syncopation where the downbeat is often a quarter rest, followed by a quarter note on the second half of the measure. The melody is composed of eighth and quarter notes, with some measures containing beamed eighth notes. The piece concludes with a double bar line.

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. (♩ = 96)

84. *f* H. L.

Exercise for the study of Fa sharp and Do sharp.
Andantino. (♩ = 80) H. L.

85.

30

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

Moderato. (♩ = 80)

H. L.

86.

Exercise for the study of three sharps: Fa, Do and Sol. Moderato. (♩ = 80) H. L.

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

Andante. (♩ = 72)

H. L.

87.

Exercise for the study of four sharps: Fa, Do, Sol and Re. Andante. (♩ = 72) H. L.

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

Moderato. (♩ = 88)

H. L.

88.

Exercise for the study of five sharps: Fa, Do, Sol, Re and La. Moderato. (♩ = 88) H. L.

Moderato. (♩ = 92)

ROD.

89.

Allegretto moderato. (♩ = 112)

HASSE.

90.

Moderato. (♩ = 76)

ROD.

91.

Musical score for exercise 91, consisting of seven staves of music in treble clef with a key signature of one sharp (F#). The tempo is Moderato (♩ = 76). The piece concludes with a double bar line and repeat dots.

Moderato. (♩ = 76)

ROD.

92.

Musical score for exercise 92, consisting of five staves of music in treble clef with a key signature of one sharp (F#). The tempo is Moderato (♩ = 76). The piece includes triplets and concludes with a double bar line and repeat dots.

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

Moderato. (♩ = 92)

G. C.

93.

Exercise for intoning Si flat.

94. *Andante.* (♩ = 112) H. L.

Fine.

Exercise for intoning Si flat and Mi flat.

95. *Andantino.* (♩ = 76) H. L.

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

96. *Andantino.* (♩ = 76) H. L.

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

97. Moderato. (♩ = 92) H. L.

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

98. Moderato (♩ = 92), G. C.

Chromatic Scale in Do, major mode.

99. Lento. (♩ = 60)

Scale of the tone La, minor mode.
Parallel of the scale of Do, major mode.

Lento. (♩ = 60)

100.

Lessons in the minor mode of La.

Moderato (♩ = 76) H. L.

101.

p

f *f* *p*

Moderato. (♩ = 80) ROD.

102.

mf *f*

f *mf* *p* *mf* *f*

Moderato. (♩ = 72) ROD.

103.

mf *cresc.*

f *mf*

Reduction of the 103^d lesson.

Più lento. (♩ = 60) ROD.

104.

mf *cresc.*

f

Stesso tempo.

ROD.

105. *mf* *mf cresc.*

f *mf*

Andante. (♩ = 84)

H. L.

106. *mf*

f

f *dimin.* *p*

mf

Lento. (♩ = 60) Scale in the tone Sol, major mode.

107.

Lessons of the major mode of Sol.

Andantino. (♩ = 96)

H. L.

108. *mf*

cresc. *f*

mf

f *dim.*

Moderato (♩ = 104)

H.L.

109. *f*

p *Fine. f* *mf* *p* *poco a poco cresc.* *f*

Allegro. (♩ = 132)

ROD.

110. *mf*

f *mf* *mf* *un poco cresc.* *f*

Allegro moderato. (♩ = 120)

ROD.

111.

p

mf

mf

un poco cresc. *p* *mf*

cresc. *f* *mf*

p

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

Lento. (♩ = 60)

112.

Lessons in the minor mode of Mi.

Moderato. (♩ = 104)

H. L.

113.

mf

Fine. f *mf*

Andantino. (♩ = 116)

H. L.

114. *p* *Fine. f* *dimin. f* *dimin.* *f*

Moderato. (♩ = 80)

ROD.

115. *mf*

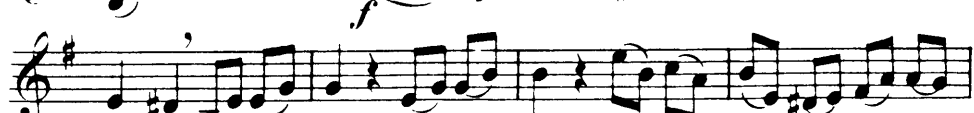
Andante. (♩ = 80)

LÉO.

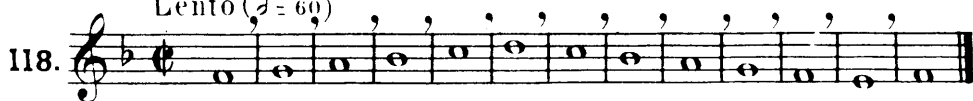
116. *mf* *f* *mf* *p* *cresc.* *f* *mf* *cresc.*

Allegro. ($\text{♩} = 72$)

HASSE.



Scale of the tone Fa, major mode.
Lento ($\text{♩} = 60$)



Lessons in the major mode of Fa.

Moderato. ($\text{♩} = 100$)

H. L.



120. *Andantino.* (♩ = 58) H. L.

Fine. f

f *dimin.*

121. *Moderato.* (♩ = 96) ROD.

mf *f* *sf* *sf* *p* *mf* *cresc.*

122. *Allegro moderato.* (♩ = 112) RCD.

f *well rhythmfied.*

cresc.

Musical score for a single melodic line on a grand staff. The score consists of 12 staves of music in a key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and is marked with dynamic and performance instructions such as *p*, *f*, *mf*, *cresc.*, and *un poco riten.*. The tempo is marked *Tempo I.* in the eighth staff. The piece concludes with a trill-like flourish in the final staff.

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

123. Lento. (♩ = 60)

124. Lessons in the minor mode of Re. H. L.

Andantino. (♩ = 84)

125. Moderato. (♩ = 126) ROD.

126. S Andantino. (♩ = 108) H. L.



Scale of the tone Re, major mode.

129. *Lento.* (♩ = 60)

Lessons in the major mode of Re.

130. *Allegretto.* (♩ = 116) H.L.

131. *Andantino.* (♩ = 72) ROD.



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

134. Lento (♩ = 60)

Musical notation for exercise 134, showing a scale in Si minor mode and its parallel in Re major mode. The tempo is Lento (♩ = 60). The notation consists of two staves of music.

135. Lessons in the minor mode of Si. H.L.

Moderato. (♩ = 100)

Musical notation for exercise 135, featuring various dynamics and tempo markings for lessons in the minor mode of Si. The tempo is Moderato (♩ = 100). The notation consists of six staves of music. Dynamics include *mf*, *cresc.*, *f*, *f*, *p*, and *poco a poco cresc.*. Tempo markings include *a tempo.* and *poco rall.*

136. Allegro risoluto. (♩ = 96) ROD.

Musical notation for exercise 136, an Allegro risoluto piece in Si minor mode. The tempo is Allegro risoluto (♩ = 96). The notation consists of three staves of music. Dynamics include *mf* and *f*.

cresc. *f*

mf

un poco cresc. *f*

Scale of the tone Sib, major mode.

Lento (♩ = 60)

137.

Lessons in the major mode of Sib.

Moderato (♩ = 132)

138.

ROD.

Andantino. (♩ = 63)

139.

H.L.

p *mf* *p* *mf*

f *p*

140. *Andantino.* (♩ = 88) H.L.
dolce.

141. *Andantino.* (♩ = 56) H.L.
p *fz* *fz*

142. *Allegro moderato.* (♩ = 100) ROD.
f

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

143. *Lento.* (♩ = 60)

Moderato. (♩ = 108)

H. L.

144. 

Allegretto. (♩ = 138)

H. L.

145. 

Poco lento. (♩ = 88)

LÉO.

146. 

Of the Fa-Clef (Bass-Clef.)

Do
ut re mi fa sol la si ut

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

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

Allegretto. (♩ = 100)

H.L.

147.

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

Allegro. (♩ = 104) H.L.

148. *do re mi fa , sol mi re do re do re mi*
fa , sol mi fa re , re do re mi fa sol , la fa sol
mi fa mi re re mi fa sol , la fa sol mi do mi re

Fine. p

Allegro moderato. (♩ = 76) H.L.

149. *mi la do si mi la , sol fa mi mi la do si , mi la si sol la*
sol sol sol do sol sol sol do do si la la sol fa , fa mi mi re mi mi fa mi

Fine.

mf f dim. p

Andantino quasi Allegretto. (♩ = 80) H.L.

150. *mf*

p Fine. f p

Moderato. (♩ = 100) H.L.

151. *p p mf*

mf cresc. dim. p

Andantino. (♩ = 92)

152. *S* *H.L.*

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

Allegro moderato. (♩ = 120)

153. *S* *H.L.*

f *f* *mf* *f* *f* *Fine.*

Andantino. (♩ = 92)

154. *ROD.*

mf *f* *mf* *mf* *well tied.* *mf*

Moderato (♩ = 104)

155. *H.L.*

p

Moderato. (♩ = 96)

G.C.

156.

Moderato. (♩ = 60)

H.L.

157.

a tempo.

Andante sostenuto. (♩ = 80)

G. C.

158. *mf* *cresc.* *mf*

Allegro moderato. (♩ = 109)

H. L.

159. *p* *f* *p* *cresc.* *fz* *cresc.* *fz* *dim.* *p* *f* *p* *fz* *dimin.* *p* *morendo.*

Allegro. (♩ = 100)

L É O.

160. *f* *mf*

f *mf*
f
mf
cresc. *f*

Waltz movement. (♩ = 152)

H.L.

161.

p
f *mf*
p
f
p *mf*
cresc. *f*

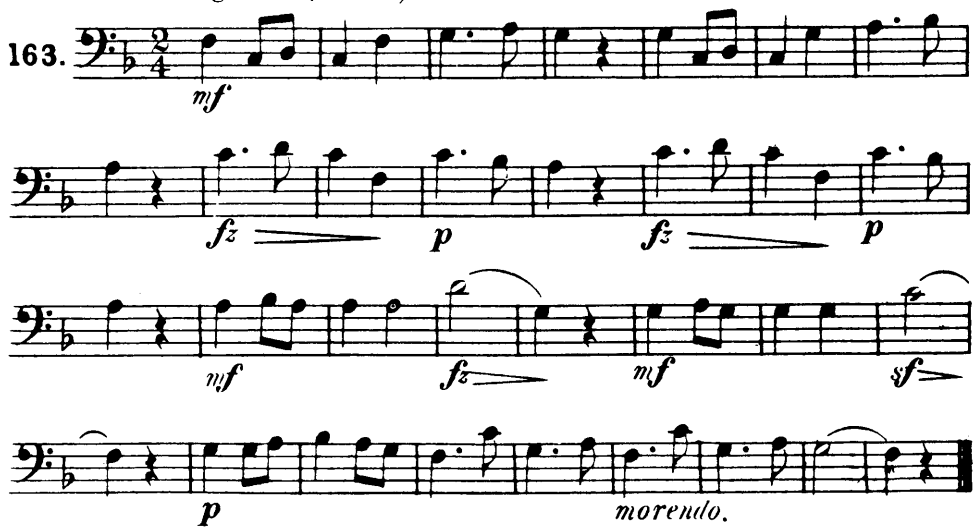
Andante ma non troppo. (♩ = 60)

H. L.

162. 

Allegretto (♩ = 108)

H. L.

163. 

Moderato. (♩ = 112)

H. L.

164. 

f *sf* *fz* *f* *Fine.*

mf *f*

f *dim.*

Allegret. (♩ = 138) H. L.

165. *p* *p*

p *Fine. f*

mf

mf

dimin.

Moderato. (♩ = 112)

ROD.

166. *mf*

Doloroso. (♩ = 72)

H. L.

167. *dolce ed espress.* *p* *dolce*

dolce *morendo*

Allegro (♩ = 96)

ROD.

168. *mf* *cresc.*

cresc.

f *Fine.*

cresc. *f*

f

cresc.

f

Andante. (♩ = 92)

G. C.

169.

mf

f *p* *f*

Fine. mf

f *p*

cresc. *mf*

mf *p* *a piacere*

Allegro moderato. (♩ = 112)

H. L.

170.

p

p *f* *mf*

p

cresc. *f* *ff*

p *mf*
cresc.
cresc. f *p*
cresc. *dimin.* *p*
p *f*
p *dimin.*

Allegro moderato. (♩ = 96)

ROD.

171.

mf
f
mf
cresc.

This page contains ten staves of musical notation for a bass line. The notation is written in a single system with a key signature of one sharp (F#) and a time signature of 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo), leading to a final *f* (forte) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.