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TWO PART EXERCISES



BY

James Greenwood

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# RUTH

A DRAMATIC ORATORIO

THE WORCESTER

FRE

Vocal Score, C

”

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Vocal Parts

String Parts

Wind Parts

Full Score

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3 0  
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There are choruses to whom the natural have the hand of bringing it down to exact measure of only to congratulate favour with which audience.

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There is beautiful poser had it not alrea

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No better subject has chosen. The pr the exercise of his g skill in delicate pictu

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Mr. Frederic Cow musical art. It is a v with the enemies in t

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There could be no achieved. . . . It is honourably won by its composer.

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SUNDAY TIMES.

As regards originality, loftiness of aim and achievement, and freedom and force of expression, it is head and shoulders above any choral work that has previously issued from the same pen.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

# JUDITH

OR,

THE REGENERATION OF MANASSEH

AN ORATORIO

BY

C. HUBERT H. PARRY.

	s.	d.
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Vocal Parts ... .. each	1	6
String Parts ... ..	29	6
Full Score and Wind Parts, MS.		

## THE TIMES.

The *Finale* of the first act, in which the two hostile nations are brought into conflict, is masterly and full of impetuosity. . . . The *Finale* of the second act is again splendidly developed, but the chief merit of that act is its third scene, introduced by the orchestral *Nocturne*.

The success of "Judith" was never in doubt, Dr. Parry being recalled to the stage at the close of the performance, but at the same time the most favourable conditions and

Without any doubt, Dr. Hubert Parry's oratorio "Judith" is a production of the most favourable conditions and with emphatic success.

The musician who could produce such a work as "Judith," so full of power, character, and expression, has said his last word.

That Dr. Parry is a composer of all the resources of the orchestra, lovers of music need not be told, particularly in the "Moloch" scenes he has treated the chorus with such not infrequently shows a touch of true genius.

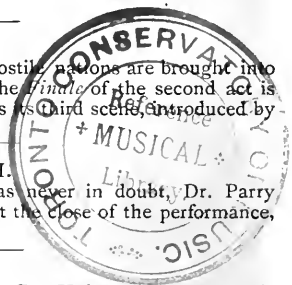
## THE ATHENÆUM.

No finer oratorio music than this has been written for many years.

## GUARDIAN.

The success of Dr. Hubert Parry's new oratorio was of the most unequivocal kind, the audience finding it impossible to obey the printed injunctions concerning applause at the morning performances, and cheering the composer heartily after both parts of a work which will not be long in being recognised as among the highest achievements of English music.

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# THE DREAM OF JUBAL

A POEM WITH MUSIC

FOR SOLI, CHORUS, ORCHESTRA, AND  
ACCOMPANIED RECITATION

WRITTEN BY

JOSEPH BENNETT

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

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Vocal Parts, each 1s. ; String Parts, 18s. 6d. ; Wind Parts (in the Press).  
Full Score, MS.

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#### DAILY TELEGRAPH.

There was no mere pretence of listening ; from first to last the piece held the attention of its auditors, and compelled their hearty applause, which culminated at the close in an emphatic and apparently unanimous chorus of approval.

---

#### DAILY NEWS.

It is in his accompaniments to the dialogue that Dr. Mackenzie is at his greatest. Here all the resources of the orchestra are brought into play, and free use is made of "leading motives," including (in association with the idea of the Divine Power) an extremely happy quotation of the phrase given in the "Hallelujah Chorus" of "The Messiah," to the words "And He shall reign for ever and ever."

---

#### MORNING POST.

Few composers living could have written more beautiful music than that with which Dr. Mackenzie accompanies the spoken words. . . . The contrast to the simple gaiety of the scene in the fields is presented in the magnificent Funeral March and Chorus, which stands as the finest number in the work—deep in expression and strikingly original in treatment. . . . There can be no doubt that "The Dream of Jubal" is not only his best work, but it is also the best work of the kind produced by any modern composer.

---

#### DAILY CHRONICLE.

The choral writing is worthy of the composer who penned the magnificent series forming the "Procession of the Ark," in the "Rose of Sharon," whilst the instrumentation is throughout picturesque and vivid, as well as highly interesting to those who wish to go below the surface and critically analyse Dr. Mackenzie's method of workmanship.

---

#### VANITY FAIR.

For once the poet has been allowed to take his place side by side with the musician, and not, as usual, occupy a merely subordinate position. . . . Mr. Joseph Bennett has produced a work which in every way does him infinite credit—a work full of graceful imagery, tender thoughts, and poetic language. Throughout, the orchestration was most charming.

---

#### SUNDAY TIMES.

All Dr. Mackenzie's strength and individuality and wealth of resource come to the surface in the three magnificent concerted pieces now alluded to. . . . they attain, indeed, to as lofty an eminence as any English composer has yet reached.

---

#### LIVERPOOL COURIER.

During the performance the audience was spell-bound.

---

#### LIVERPOOL DAILY POST.

It is an entirely worthy and noble conception, quite original, and of a fibre which arouses interest at the outset, and holds it enthralled until the last chord is heard.

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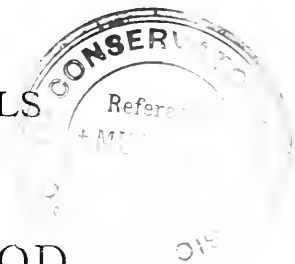
# TWO-PART EXERCISES

FOR

CHOIRS AND SCHOOLS

BY

JAMES GREENWOOD.



MAY BE USED WITH ANY SYSTEM OF SOL-FA.

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*In paper boards, One Shilling and Sixpence.*

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## PREFACE.

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THE following Two-part Exercises are intended for the use of singing-classes ; the plan on which they are constructed being, it is thought, unique. The Author, after a lengthened experience in class-teaching, believes it to be the plan best adapted to produce good, *independent*, readers of vocal music. A sight-singer, to be thorough, must be able to sing with readiness in all keys and in all sorts of time ; and in order to attain this readiness he must have practice in scale and time exercises, of such a character as can be mastered by one whose familiarity with the lines and spaces has to be gradually acquired. Now the way in which scale-exercises are usually presented to the members of singing-classes is so unattractive, that large numbers of students soon grow tired of practising them ; while the plan of exercising pupils in beating time without any connection with tune, although perhaps necessary at the very outset, soon becomes irksome. But by combining time with tune, and the scales with such contrapuntal devices as are to be found in the following pages, the interest of the pupils is sustained, the greatest possible amount of useful practice is obtained at the smallest cost of tediousness ; practice and pleasure go hand in hand, and progress is the result. In using this book teachers may adopt any system of solmization they may deem best, and also their own methods of explaining time and key-signatures, the relative durations of notes, &c. One direction, however, is necessary. The teacher must first teach the whole of his class to sing a scale. Then the scale in time. Then he must divide the class into two sections. Then direct those on his right hand to sing the scale, and those on his left the counterpoint. Then get those who before sang the

counterpoint to sing the scale, and *vice versâ*, and keep them reversing in this manner until each exercise has been completely mastered. The Author believes that no other plan can be adopted by which *the habit of singing in tune* can be so well acquired ; because by the plan recommended each half of the class will in its turn be doing that which will be well within its power, viz., singing a scale, and thus giving support to those members of the class who are practising the counterpoint. The support thus afforded will be much more valuable for ultimate purposes than that which can be obtained by the strumming of every note on a pianoforte ; as it will be the support resulting from the *harmonic relationship* suggested to the minds of the pupils, and not merely that of sounds to be imitated.

BRISTOL, *Aug. 28th, 1883.*

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# INDEX.

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	PAGE
Exercises in C major ... ..	1
„ „ A minor ... ..	14
„ „ F major ... ..	17
„ „ D minor ... ..	24
„ „ B flat major ... ..	27
„ „ G minor ... ..	31
„ „ E flat major ... ..	34
„ „ C minor ... ..	38
„ „ A flat major ... ..	40
„ „ F minor ... ..	44
„ „ D flat major ... ..	48

---

Exercises in G major ... ..	51
„ „ E minor ... ..	57
„ „ D major ... ..	60
„ „ B minor ... ..	65
„ „ A major ... ..	68
„ „ F sharp minor ... ..	74
„ „ E major ... ..	77
„ „ C sharp minor ... ..	83
„ „ B major ... ..	85
„ „ G sharp minor ... ..	88

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TWO-PART EXERCISES  
FOR  
CHOIRS AND SCHOOLS.

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---

C MAJOR.

No. 1.

Exercise No. 1 consists of two staves in C major, 4/4 time. The first staff contains a simple harmonic exercise with half notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The second staff contains a more complex exercise with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 2.

Exercise No. 2 consists of two staves in C major, 4/4 time. The first staff contains a simple harmonic exercise with half notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The second staff contains a more complex exercise with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 3.

Exercise No. 3 consists of two staves in C major, 4/4 time. The first staff contains a simple harmonic exercise with half notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The second staff contains a more complex exercise with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

No. 4.

Exercise No. 4 consists of two staves in C major, 4/4 time. The first staff contains a simple harmonic exercise with half notes: C4, E4, G4, A4, B4, C5, B4, A4, G4, E4, C4. The second staff contains a more complex exercise with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

## No. 5.

Exercise No. 5 consists of two staves in common time. The upper staff features a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a rhythmic accompaniment of eighth notes, starting on G3 and ascending stepwise to C5, then descending back to G3.

## No. 6.

Exercise No. 6 consists of two staves in common time. The upper staff features a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a rhythmic accompaniment of eighth notes, starting on G3 and ascending stepwise to C5, then descending back to G3.

## No. 7.

Exercise No. 7 consists of two staves in common time. The upper staff features a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a rhythmic accompaniment of eighth notes, starting on G3 and ascending stepwise to C5, then descending back to G3.

## No. 8.

Exercise No. 8 consists of two staves in common time. The upper staff features a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a rhythmic accompaniment of eighth notes, starting on G3 and ascending stepwise to C5, then descending back to G3.

## No. 9.

Exercise No. 9 consists of two staves in common time. The upper staff features a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a rhythmic accompaniment of eighth notes, starting on G3 and ascending stepwise to C5, then descending back to G3.

## No. 10.

Exercise No. 10 consists of two staves in common time. The upper staff features a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a rhythmic accompaniment of eighth notes, starting on G3 and ascending stepwise to C5, then descending back to G3.

## No. 11.

Two staves of music for No. 11. The top staff is in C major, 4/4 time, with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a piano accompaniment of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 12.

Two staves of music for No. 12. The top staff is in C major, 4/4 time, with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a piano accompaniment of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 13.

Two staves of music for No. 13. The top staff is in C major, 4/4 time, with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a piano accompaniment of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 14.

Two staves of music for No. 14. The top staff is in C major, 4/4 time, with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a piano accompaniment of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 15.

Two staves of music for No. 15, first system. The top staff is in C major, 3/4 time, with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a piano accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.

Two staves of music for No. 15, second system. The top staff is in C major, 3/4 time, with a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bottom staff is a piano accompaniment of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5.

## No. 16.

Two-part exercise No. 16 in 3/4 time. The upper staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a bass line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 17.

Two-part exercise No. 17 in 3/4 time. The upper staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a bass line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 18.

Two-part exercise No. 18 in common time. The upper staff contains a melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a bass line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Continuation of exercise No. 18. The upper staff contains a melody of half notes: C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a bass line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 19.

Two-part exercise No. 19 in common time. The upper staff contains a melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a bass line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 20.

Two-part exercise No. 20 in common time. The upper staff contains a melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a bass line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

## No. 21.

Two staves of music in common time (C). The upper staff contains a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a more complex accompaniment starting with a whole rest, followed by eighth and sixteenth notes.

## No. 22.

Two staves of music in common time (C). The upper staff contains a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a more complex accompaniment starting with a whole rest, followed by eighth and sixteenth notes.

## No. 23.

Two staves of music in common time (C). The upper staff contains a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a more complex accompaniment starting with a whole rest, followed by eighth and sixteenth notes.

## No. 24.

Two staves of music in common time (C). The upper staff contains a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a more complex accompaniment starting with a whole rest, followed by eighth and sixteenth notes.

## No. 25.

Two staves of music in common time (C). The upper staff contains a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a more complex accompaniment starting with a whole rest, followed by eighth and sixteenth notes.

## No. 26.

Two staves of music in common time (C). The upper staff contains a simple melody of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a more complex accompaniment starting with a whole rest, followed by eighth and sixteenth notes.

## No. 27.

Two-part exercise No. 27 in C major, 2/4 time. The first part consists of a single melodic line with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part consists of a bass line with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

## No. 28.

Two-part exercise No. 28 in C major, 2/4 time. The first part consists of a single melodic line with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part consists of a bass line with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

## No. 29.

Two-part exercise No. 29 in C major, 2/4 time. The first part consists of a single melodic line with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part consists of a bass line with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

Continuation of exercise No. 29. The first part consists of a single melodic line with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part consists of a bass line with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

## No. 30.

Two-part exercise No. 30 in C major, 2/4 time. The first part consists of a single melodic line with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part consists of a bass line with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

Continuation of exercise No. 30. The first part consists of a single melodic line with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The second part consists of a bass line with a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.



## No. 31.

Two staves of music in 3/4 time. The upper staff contains a melody of eighth and quarter notes. The lower staff contains a bass line of dotted half notes.

## No. 32.

Two staves of music in 3/4 time. The upper staff contains a melody of eighth and quarter notes. The lower staff contains a bass line of dotted half notes.

## No. 33.

Two staves of music in common time. The upper staff contains a melody of quarter and eighth notes. The lower staff contains a bass line of half notes.

## No. 34.

Two staves of music in common time. The upper staff contains a melody of eighth and quarter notes with some slurs. The lower staff contains a bass line of half notes.

## No. 35.

Two staves of music in 3/4 time. The upper staff contains a melody of eighth and quarter notes. The lower staff contains a bass line of dotted half notes.

## No. 36.

Two staves of music in 3/4 time. The upper staff contains a bass line of dotted half notes. The lower staff contains a melody of eighth and quarter notes.

## No. 37.

Two-part exercise No. 37 in 3/4 time. The upper staff features a melody of eighth and sixteenth notes, while the lower staff provides a bass line of dotted half notes.

## No. 38.

Two-part exercise No. 38 in 3/4 time. The upper staff has a melody of quarter and eighth notes, and the lower staff has a bass line of quarter notes.

## No. 39.

Two-part exercise No. 39 in 3/4 time. The upper staff features a melody with eighth and sixteenth notes, and the lower staff has a bass line of dotted half notes.

## No. 40.

Two-part exercise No. 40 in 3/4 time. The upper staff has a melody of eighth and sixteenth notes, and the lower staff has a bass line of dotted half notes.

## No. 41.

Two-part exercise No. 41 in 3/2 time. The upper staff has a melody of quarter notes, and the lower staff has a bass line of dotted half notes.

Two-part exercise No. 41 in 3/2 time. The upper staff has a melody of quarter notes, and the lower staff has a bass line of dotted half notes.

## No. 42.

First system of musical notation for No. 42. It consists of two staves in 3/2 time. The upper staff contains a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a bass line of dotted half notes: C3, F2, C3, F2.

Second system of musical notation for No. 42. The upper staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues the bass line: G2, C3, F2, C3, F2, C3, F2, C3.

## No. 43.

First system of musical notation for No. 43. The upper staff has a melody: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff has a bass line: C3, F2, C3, F2.

Second system of musical notation for No. 43. The upper staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff continues the bass line: G2, C3, F2, C3, F2, C3, F2, C3.

## No. 44.

First system of musical notation for No. 44. The upper staff has a bass line of dotted half notes: C3, F2, C3, F2. The lower staff has a melody: C4, D4, E4, F4, G4, A4, B4, C5.

Second system of musical notation for No. 44. The upper staff continues the bass line: G2, C3, F2, C3, F2, C3, F2, C3. The lower staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

## No. 45.

First system of exercise No. 45. The upper staff contains a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Second system of exercise No. 45. The upper staff contains a series of half notes: C5, B4, A4, G4, F4, E4, D4, C4. The lower staff contains a series of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

## No. 46.

First system of exercise No. 46. The upper staff contains a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

First system of exercise No. 47. The upper staff contains a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

First system of exercise No. 48. The upper staff contains a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

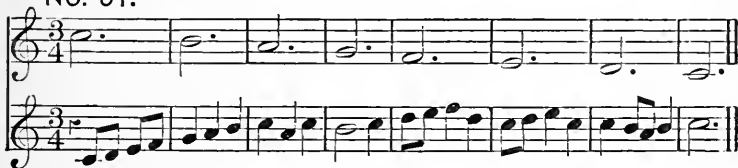
## No. 49.

First system of exercise No. 49. The upper staff contains a series of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff contains a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

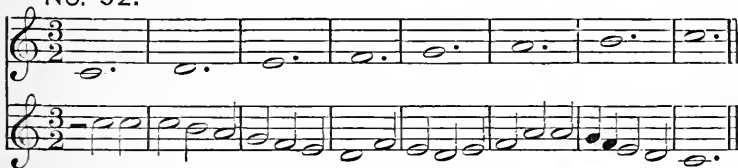
## No. 50.



## No. 51.



## No. 52.



## No. 53.



## No. 54.



## No. 55.



## No. 56.

Two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody in the upper staff consists of quarter notes with slurs, while the bass staff provides a rhythmic accompaniment of eighth and sixteenth notes. The second system continues the piece with similar melodic and accompaniment patterns.

## No. 57.

Two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a 6/8 time signature, and a key signature of one flat. The melody in the upper staff consists of quarter notes with slurs, while the bass staff provides a rhythmic accompaniment of eighth and sixteenth notes. The second system continues the piece with similar melodic and accompaniment patterns.

## No. 58.

Two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a common time signature, and a key signature of one flat. The melody in the upper staff consists of eighth notes with slurs, while the bass staff provides a rhythmic accompaniment of quarter notes. The second system continues the piece with similar melodic and accompaniment patterns.

## No. 59.

Two systems of two staves each. The first system shows the beginning of the piece with a treble clef, a common time signature, and a key signature of one flat. The melody in the upper staff consists of eighth notes with slurs, while the bass staff provides a rhythmic accompaniment of quarter notes. The second system continues the piece with similar melodic and accompaniment patterns.

## No. 60.



## No. 61.



## No. 62.



## No. 63.



## No. 64.



## No. 65.



## No. 66.

Exercise No. 66 consists of two staves in C major, 2/4 time. The upper staff begins with a whole rest followed by a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The lower staff provides a harmonic accompaniment with half notes: C4, G3, F3, E3, D3, C3.

## No. 67.

Exercise No. 67 consists of two staves in C major, 2/4 time. The upper staff features a continuous eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff provides a harmonic accompaniment with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

## No. 68.

Exercise No. 68 consists of two staves in C major, 2/4 time. The upper staff features a continuous eighth-note melody: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The lower staff provides a harmonic accompaniment with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

## A MINOR.

## No. 69.

Exercise No. 69 consists of two staves in A minor, 2/4 time. The upper staff features a continuous eighth-note melody: A3, B3, C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3. The lower staff provides a harmonic accompaniment with eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3.

## No. 70

Exercise No. 70 consists of two staves in A minor, 2/4 time. The upper staff features a continuous eighth-note melody: A3, B3, C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3. The lower staff provides a harmonic accompaniment with eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, G4, F4, E4, D4, C4, B3, A3.



## No. 71.

Musical score for No. 71, consisting of two staves. The top staff is in treble clef with a 3/4 time signature and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a 3/4 time signature and contains a bass line of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 72.

Musical score for No. 72, consisting of two staves. The top staff is in treble clef with a 3/4 time signature and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a 3/4 time signature and contains a bass line of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 73.

Musical score for No. 73, consisting of two staves. The top staff is in treble clef with a 3/2 time signature and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a 3/2 time signature and contains a bass line of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 74.

Musical score for No. 74, consisting of two staves. The top staff is in treble clef with a 3/2 time signature and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a 3/2 time signature and contains a bass line of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 75.

Musical score for No. 75, consisting of two staves. The top staff is in treble clef with a 3/4 time signature and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a 3/4 time signature and contains a bass line of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 76.

Musical score for No. 76, consisting of two staves. The top staff is in treble clef with a 3/4 time signature and contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff is in treble clef with a 3/4 time signature and contains a bass line of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 77.

Two-staff musical score for exercise No. 77, measures 1-4. The key signature has one sharp (F#) and the time signature is common time (C). The upper staff contains a simple harmonic line with whole notes: F#4, G4, A4, B4. The lower staff contains a more active line with eighth and sixteenth notes, including some accidentals.

## No. 78.

Two-staff musical score for exercise No. 78, measures 1-4. The key signature has one sharp (F#) and the time signature is common time (C). The upper staff contains a simple harmonic line with whole notes: F#4, G4, A4, B4. The lower staff contains a more active line with eighth and sixteenth notes, including some accidentals.

## No. 79.

Two-staff musical score for exercise No. 79, measures 1-4. The key signature has one sharp (F#) and the time signature is 6/8. The upper staff contains a simple harmonic line with dotted half notes: F#4, G4, A4, B4. The lower staff contains a more active line with eighth and sixteenth notes, including some accidentals.

## No. 80.

Two-staff musical score for exercise No. 80, measures 1-4. The key signature has one sharp (F#) and the time signature is 6/8. The upper staff contains a simple harmonic line with dotted half notes: F#4, G4, A4, B4. The lower staff contains a more active line with eighth and sixteenth notes, including some accidentals.



## F MAJOR.

No. 81.



No. 82.



No. 83.



No. 84.



No. 85.



## No. 86.

## No. 87.

## No. 88.

## No. 89.

## No. 90.

## No. 91.

## No. 92.

Two staves of music in G major and common time. The upper staff contains a simple melody of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a more complex accompaniment with eighth and sixteenth notes.

## No. 93.

Two staves of music in G major and common time. The upper staff contains a simple melody of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a more complex accompaniment with eighth and sixteenth notes.

Two staves of music in G major and common time. The upper staff contains a simple melody of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a more complex accompaniment with eighth and sixteenth notes.

## No. 94.

Two staves of music in G major and common time. The upper staff contains a simple melody of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a more complex accompaniment with eighth and sixteenth notes.

## No. 95.

Two staves of music in G major and 3/4 time. The upper staff contains a simple melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a more complex accompaniment with eighth and sixteenth notes.

Two staves of music in G major and 3/4 time. The upper staff contains a simple melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a more complex accompaniment with eighth and sixteenth notes.

## No. 96.

Two-part exercise No. 96. The first part is in treble clef, 3/4 time, with a key signature of one flat (B-flat). It consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The second part is in treble clef, 3/4 time, with a key signature of one flat. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, and finally a quarter rest.

## No. 97.

Two-part exercise No. 97. The first part is in treble clef, 3/2 time, with a key signature of one flat. It consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The second part is in treble clef, 3/2 time, with a key signature of one flat. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, and finally a quarter rest.

## No. 98.

Two-part exercise No. 98. The first part is in treble clef, 3/2 time, with a key signature of one flat. It consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The second part is in treble clef, 3/2 time, with a key signature of one flat. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, and finally a quarter rest.

## No. 99.

Two-part exercise No. 99. The first part is in treble clef, 3/4 time, with a key signature of one flat. It consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The second part is in treble clef, 3/4 time, with a key signature of one flat. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, and finally a quarter rest.

## No. 100.

Two-part exercise No. 100. The first part is in treble clef, 3/4 time, with a key signature of one flat. It consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The second part is in treble clef, 3/4 time, with a key signature of one flat. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, and finally a quarter rest.

## No. 101.

Two-part exercise No. 101. The first part is in treble clef, 3/8 time, with a key signature of one flat. It consists of a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The second part is in treble clef, 3/8 time, with a key signature of one flat. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes: G4, A4, B4, C5, B4, A4, G4, and finally a quarter rest.

## No. 102.

Two staves of music in 3/8 time, key of B-flat major. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a rhythmic accompaniment of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 103.

Two staves of music in 3/8 time, key of B-flat major. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a rhythmic accompaniment of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 104.

Two staves of music in 3/8 time, key of B-flat major. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a rhythmic accompaniment of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 105.

Four staves of music in common time, key of B-flat major. The first two staves form a pair, and the last two staves form another pair. The upper staves contain a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The lower staves contain a rhythmic accompaniment of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 106.

Two staves of music in common time, key of B-flat major. The upper staff contains a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a rhythmic accompaniment of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 107.

Two-staff musical score for exercise No. 107. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a sequence of seven half notes: Bb, C, D, E, F, G, A. The bottom staff is in treble clef with the same key signature and time signature, containing a continuous eighth-note accompaniment.

## No. 108.

Two-staff musical score for exercise No. 108. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a sequence of seven half notes: Bb, C, D, E, F, G, A. The bottom staff is in treble clef with the same key signature and time signature, containing a continuous eighth-note accompaniment.

## No. 109.

Two-staff musical score for exercise No. 109. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. It contains a sequence of seven dotted half notes: Bb, C, D, E, F, G, A. The bottom staff is in treble clef with the same key signature and time signature, containing a continuous eighth-note accompaniment.

## No. 110.

Two-staff musical score for exercise No. 110. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. It contains a sequence of seven dotted half notes: Bb, C, D, E, F, G, A. The bottom staff is in treble clef with the same key signature and time signature, containing a continuous eighth-note accompaniment.

## No. 111.

Three-staff musical score for exercise No. 111. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains a sequence of seven dotted quarter notes: Bb, C, D, E, F, G, A. The middle staff is in treble clef with the same key signature and time signature, containing a sequence of seven dotted quarter notes: Bb, C, D, E, F, G, A. The bottom staff is in treble clef with the same key signature and time signature, containing a continuous eighth-note accompaniment.



Two staves of musical notation in G major (one sharp) and 4/4 time. The upper staff features a vocal line with a melodic contour of quarter notes: G4, A4, B4, A4, G4, F4, E4, D4. The lower staff provides a piano accompaniment with eighth-note patterns.

## No. 112.

Two staves of musical notation for No. 112, in G major and 4/4 time. The upper staff has a vocal line with notes: G4, A4, B4, A4, G4, F4, E4, D4. The lower staff has a piano accompaniment with eighth-note patterns.

## No. 113.

Two staves of musical notation for No. 113, in G major and 4/4 time. The upper staff has a vocal line with notes: G4, A4, B4, A4, G4, F4, E4, D4. The lower staff has a piano accompaniment with eighth-note patterns.

## No. 114.

Two staves of musical notation for No. 114, in G major and 6/8 time. The upper staff has a vocal line with notes: G4, A4, B4, A4, G4, F4, E4, D4. The lower staff has a piano accompaniment with eighth-note patterns.

Two staves of musical notation in G major and 4/4 time. The upper staff has a vocal line with notes: G4, A4, B4, A4, G4, F4, E4, D4. The lower staff has a piano accompaniment with eighth-note patterns.

## No. 115.

Two-part exercise No. 115 in D minor, 6/8 time. The first part consists of two staves: the upper staff has a melody of dotted quarter notes (F4, G4, A4, B4, C5, B4, A4, G4, F4), and the lower staff has a rhythmic accompaniment of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4). The second part also consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4, F4).

## D MINOR.

## No. 116.

Two-part exercise No. 116 in D minor, common time. The first part consists of two staves: the upper staff has a melody of half notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4). The second part also consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4).

## No. 117.

Two-part exercise No. 117 in D minor, common time. The first part consists of two staves: the upper staff has a melody of half notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4). The second part also consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4).

## No. 118.

Two-part exercise No. 118 in D minor, 3/4 time. The first part consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4). The second part also consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4).

## No. 119.

Two-part exercise No. 119 in D minor, 3/4 time. The first part consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4). The second part also consists of two staves: the upper staff has a melody of quarter notes (F4, G4, A4, B4, C5, B4, A4, G4), and the lower staff has a rhythmic accompaniment of eighth notes (F4, G4, A4, B4, C5, B4, A4, G4).

## No. 120.

Musical score for No. 120, featuring two staves in 3/2 time with a key signature of one flat. The melody is simple and consists of eighth and quarter notes. The accompaniment is a steady eighth-note pattern.

## No. 121.

Musical score for No. 121, featuring two staves in 3/2 time with a key signature of one flat. The melody is simple and consists of quarter and eighth notes. The accompaniment is a steady eighth-note pattern.

## No. 122.

Musical score for No. 122, featuring two staves in 3/8 time with a key signature of one flat. The melody is simple and consists of quarter and eighth notes. The accompaniment is a steady eighth-note pattern.

## No. 123.

Musical score for No. 123, featuring two staves in 3/8 time with a key signature of one flat. The melody is simple and consists of quarter and eighth notes. The accompaniment is a steady eighth-note pattern.

## No. 124.

Musical score for No. 124, featuring two staves in 6/8 time with a key signature of one flat. The melody is simple and consists of quarter and eighth notes. The accompaniment is a steady eighth-note pattern.

Musical score for No. 124, featuring two staves in 6/8 time with a key signature of one flat. The melody is simple and consists of quarter and eighth notes. The accompaniment is a steady eighth-note pattern.

## No. 125.

Two-part exercise No. 125. The first system is in 6/8 time with a key signature of one flat. The right hand plays a sequence of dotted quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second system is in 2/4 time with a key signature of one flat. The right hand plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 126.

Two-part exercise No. 126. The right hand plays a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 127.

Two-part exercise No. 127. The first system is in common time with a key signature of one flat. The right hand plays a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second system is in common time with a key signature of one flat. The right hand plays a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

## No. 128.

Two-part exercise No. 128. The right hand plays a sequence of half notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4.

No. 129.

Musical score for No. 129, featuring two staves in B-flat major and common time. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, followed by a series of eighth-note chords: B-flat-A, G-F, E-D, C-B-flat, B-flat-A, G-F, E-D, C-B-flat.

B $\flat$  MAJOR.

No. 130.

Musical score for No. 130, featuring two staves in B-flat major and common time. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

No. 131.

Musical score for No. 131, featuring two staves in B-flat major and common time. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

No. 132.

Musical score for No. 132, featuring two staves in B-flat major and common time. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

No. 133.

Musical score for No. 133, featuring two staves in B-flat major and common time. The upper staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The lower staff contains a bass line of quarter notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 134.

First system of exercise No. 134. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of whole notes.

Second system of exercise No. 134. The upper staff continues the melodic line with eighth and quarter notes. The lower staff continues the bass line with whole notes.

## No. 135.

First system of exercise No. 135. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melodic line of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of whole notes.

Second system of exercise No. 135. The upper staff continues the melodic line with quarter and eighth notes. The lower staff continues the bass line with whole notes.

## No. 136.

First system of exercise No. 136. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line of quarter notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of quarter notes.

First system of exercise No. 137. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line of quarter notes.

## No. 138.



## No. 139.



## No. 140.



## No. 141.



## No. 142.



## No. 143.



## No. 144.

Exercise No. 144 is a two-part exercise in 3/4 time with a key signature of one flat (B-flat). The first part (treble clef) features a melodic line with eighth and sixteenth notes, including a slur over the first two measures. The second part (bass clef) provides a simple harmonic accompaniment with quarter notes.

## No. 145.

Exercise No. 145 is a two-part exercise in 3/4 time with a key signature of one flat (B-flat). The first part (treble clef) features a melodic line with eighth and sixteenth notes, including a slur over the first two measures. The second part (bass clef) provides a simple harmonic accompaniment with quarter notes.

## No. 146.

Exercise No. 146 is a two-part exercise in 3/2 time with a key signature of one flat (B-flat). The first part (treble clef) features a melodic line with eighth and sixteenth notes, including a slur over the first two measures. The second part (bass clef) provides a simple harmonic accompaniment with quarter notes.

## No. 147.

Exercise No. 147 is a two-part exercise in 3/2 time with a key signature of one flat (B-flat). The first part (treble clef) features a melodic line with eighth and sixteenth notes. The second part (bass clef) provides a simple harmonic accompaniment with quarter notes.

Continuation of exercise No. 147, showing the second part (bass clef) with a simple harmonic accompaniment of quarter notes.

## No. 148.

Exercise No. 148 is a two-part exercise in 6/8 time with a key signature of one flat (B-flat). The first part (treble clef) features a melodic line with eighth and sixteenth notes. The second part (bass clef) provides a simple harmonic accompaniment with quarter notes.



Musical notation for an unnamed piece, consisting of two staves in G minor. The top staff features a melodic line with eighth and sixteenth notes, while the bottom staff provides a simple harmonic accompaniment with quarter notes.

No. 149.

Musical notation for No. 149, consisting of two staves in G minor, 6/8 time. The top staff has a melodic line with eighth notes and rests, and the bottom staff has a bass line with quarter notes.

Musical notation for an unnamed piece, consisting of two staves in G minor. The top staff features a melodic line with eighth notes and rests, and the bottom staff has a bass line with quarter notes.

No. 150.

Musical notation for No. 150, consisting of two staves in G minor, common time. The top staff has a melodic line with eighth notes and rests, and the bottom staff has a bass line with half notes.

No. 151.

Musical notation for No. 151, consisting of two staves in G minor, common time. The top staff has a melodic line with eighth notes and rests, and the bottom staff has a bass line with half notes.

## G MINOR.

No. 152.

Musical notation for No. 152, consisting of two staves in G minor, 3/2 time. The top staff has a melodic line with quarter notes and rests, and the bottom staff has a bass line with eighth notes.

## No. 153.

Musical score for No. 153, consisting of two systems of two staves each. The key signature has one flat (Bb) and the time signature is 3/2. The first system shows a treble clef with a dotted half note on G4 in the upper staff and a quarter note on G4 in the lower staff. The second system shows a treble clef with a dotted half note on G4 in the upper staff and a half note on G4 in the lower staff. The third system shows a treble clef with a dotted half note on G4 in the upper staff and a half note on G4 in the lower staff. The fourth system shows a treble clef with a dotted half note on G4 in the upper staff and a half note on G4 in the lower staff.

## No. 154.

Musical score for No. 154, consisting of two systems of two staves each. The key signature has one flat (Bb) and the time signature is 6/8. The first system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff. The second system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff. The third system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff. The fourth system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff.

## No. 155.

Musical score for No. 155, consisting of two systems of two staves each. The key signature has one flat (Bb) and the time signature is 6/8. The first system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff. The second system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff. The third system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff. The fourth system shows a treble clef with a dotted quarter note on G4 in the upper staff and an eighth note on G4 in the lower staff.

## No. 156.



## No. 157.



## No. 158.



## No. 159.



## No. 160.



## No. 161.



## No. 162.

Musical score for No. 162, a two-part exercise in B-flat major, 3/4 time. The first part consists of a single melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted quarter note with an eighth rest, repeated. The second part is a rhythmic accompaniment of eighth notes.

## No. 163.

Musical score for No. 163, a two-part exercise in B-flat major, 3/4 time. The first part consists of a single melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted quarter note with an eighth rest, repeated. The second part is a rhythmic accompaniment of eighth notes.

E $\flat$  MAJOR.

## No. 164.

Musical score for No. 164, a two-part exercise in E-flat major, common time. The first part consists of a single melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted quarter note with an eighth rest, repeated. The second part is a rhythmic accompaniment of eighth notes.

## No. 165.

Musical score for No. 165, a two-part exercise in E-flat major, common time. The first part consists of a single melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted quarter note with an eighth rest, repeated. The second part is a rhythmic accompaniment of eighth notes.

## No. 166.

Musical score for No. 166, a two-part exercise in E-flat major, common time. The first part consists of a single melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted quarter note with an eighth rest, repeated. The second part is a rhythmic accompaniment of eighth notes.

## No. 167.



## No. 168.



## No. 169.



## No. 170.



## No. 171.



## No. 172.



## No. 173.

Two-part exercise No. 173 in B-flat major, 3/2 time. The upper staff features a melodic line with dotted rhythms and a final double bar line. The lower staff provides a harmonic accompaniment with eighth-note patterns and a final double bar line.

## No. 174.

Two-part exercise No. 174 in B-flat major, 6/8 time. The upper staff contains a melodic line with eighth-note runs and a final double bar line. The lower staff provides a harmonic accompaniment with eighth-note patterns and a final double bar line.

Continuation of exercise No. 174. The upper staff continues the melodic line with eighth-note runs and a final double bar line. The lower staff continues the harmonic accompaniment with eighth-note patterns and a final double bar line.

## No. 175.

Two-part exercise No. 175 in B-flat major, 6/8 time. The upper staff features a melodic line with dotted rhythms and a final double bar line. The lower staff provides a harmonic accompaniment with eighth-note patterns and a final double bar line.

Continuation of exercise No. 175. The upper staff continues the melodic line with eighth-note patterns and a final double bar line. The lower staff continues the harmonic accompaniment with eighth-note patterns and a final double bar line.

## No. 176.

Two-part exercise No. 176 in B-flat major, 3/4 time. The upper staff features a melodic line with dotted rhythms and a final double bar line. The lower staff provides a harmonic accompaniment with eighth-note patterns and a final double bar line.

## No. 177.

Musical score for No. 177, featuring two staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bottom staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 178.

Musical score for No. 178, featuring two staves in 3/2 time with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The bottom staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 179.

Musical score for No. 179, featuring two staves in 3/2 time with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The bottom staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 180.

Musical score for No. 180, featuring two staves in common time (C) with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The bottom staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## No. 181.

Musical score for No. 181, featuring two staves in common time (C) with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The bottom staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

Musical score for No. 181, featuring two staves in common time (C) with a key signature of two flats (B-flat and E-flat). The top staff contains a melody of half notes: B-flat, A, G, F, E, D, C, B-flat. The bottom staff contains a bass line of eighth notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat.

## C MINOR.

No. 182.

Exercise No. 182 is in C minor and common time. The first staff contains a sequence of notes: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

No. 183.

Exercise No. 183 is in C minor and common time. The first staff contains a sequence of notes: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

No. 184.

Exercise No. 184 is in C minor and 3/4 time. The first staff contains a sequence of notes: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

No. 185.

Exercise No. 185 is in C minor and 3/4 time. The first staff contains a sequence of notes: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

No. 186.

Exercise No. 186 is in C minor and 3/4 time. The first staff contains a sequence of notes: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.

No. 187.

Exercise No. 187 is in C minor and 3/4 time. The first staff contains a sequence of notes: C4, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The second staff contains a sequence of notes: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.



## No. 188.



## No. 189.



## No. 190.



## No. 191.

Musical score for exercise No. 191, featuring two staves in 6/8 time with a key signature of two flats. The first staff contains a melody of eighth notes, and the second staff contains a bass line of eighth notes. The piece concludes with a final cadence.

A $\flat$  MAJOR.

## No. 192.

Musical score for exercise No. 192, featuring two staves in common time with a key signature of three flats. The first staff contains a melody of eighth notes, and the second staff contains a bass line of half notes. The piece concludes with a final cadence.

## No. 193.

Musical score for exercise No. 193, featuring two staves in common time with a key signature of three flats. The first staff contains a melody of eighth notes, and the second staff contains a bass line of half notes. The piece concludes with a final cadence.

## No. 194.

Musical score for exercise No. 194, featuring two staves in common time with a key signature of three flats. The first staff contains a melody of eighth notes, and the second staff contains a bass line of half notes. The piece concludes with a final cadence.

## No. 195.

Musical score for exercise No. 195, featuring two staves in common time with a key signature of three flats. The first staff contains a melody of eighth notes, and the second staff contains a bass line of half notes. The piece concludes with a final cadence.

## No. 196.

Two staves of music for No. 196. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the upper staff begins with a whole rest, followed by quarter notes G4, A4, B4, and C5, then eighth notes B4, A4, G4, and F4, and finally quarter notes E4, D4, C4, and B3. The bass staff provides a simple accompaniment of whole notes: G3, F3, E3, D3, C3, B2, A2, and G2.

## No. 197.

Two staves of music for No. 197. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody in the upper staff begins with a whole rest, followed by quarter notes G4, A4, B4, and C5, then quarter notes B4, A4, G4, and F4, and finally quarter notes E4, D4, C4, and B3. The bass staff provides a simple accompaniment of whole notes: G3, F3, E3, D3, C3, B2, A2, and G2.

## No. 198.

Two staves of music for No. 198. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then quarter notes B4, A4, G4, and F4, and finally quarter notes E4, D4, C4, and B3. The bass staff provides a simple accompaniment of quarter notes: G3, F3, E3, D3, C3, B2, A2, and G2.

## No. 199.

Two staves of music for No. 199. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then quarter notes B4, A4, G4, and F4, and finally quarter notes E4, D4, C4, and B3. The bass staff provides a simple accompaniment of quarter notes: G3, F3, E3, D3, C3, B2, A2, and G2.

## No. 200.

Two staves of music for No. 200. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then quarter notes B4, A4, G4, and F4, and finally quarter notes E4, D4, C4, and B3. The bass staff provides a simple accompaniment of quarter notes: G3, F3, E3, D3, C3, B2, A2, and G2.

## No. 201.

Two staves of music for No. 201. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then quarter notes B4, A4, G4, and F4, and finally quarter notes E4, D4, C4, and B3. The bass staff provides a simple accompaniment of quarter notes: G3, F3, E3, D3, C3, B2, A2, and G2.

## No. 202.

Musical score for exercise No. 202, featuring two staves in 3/2 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and quarter notes, while the second staff provides a bass line with dotted half notes.

## No. 203.

Musical score for exercise No. 203, featuring two staves in 3/2 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and quarter notes, while the second staff provides a bass line with dotted half notes.

## No. 204.

Musical score for exercise No. 204, featuring two staves in common time (C) with a key signature of two flats (B-flat and E-flat). The first staff contains a bass line with dotted half notes, while the second staff provides a melodic line with eighth and quarter notes.

## No. 205.

Musical score for exercise No. 205, featuring two staves in common time (C) with a key signature of two flats (B-flat and E-flat). The first staff contains a bass line with dotted half notes, while the second staff provides a melodic line with eighth and quarter notes.

## No. 206.

Musical score for exercise No. 206, featuring two staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with quarter notes, while the second staff provides a bass line with quarter and eighth notes.

## No. 207.

Musical score for exercise No. 207, featuring two staves in 3/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with quarter notes, while the second staff provides a bass line with eighth and quarter notes.

No. 208.

Musical score for No. 208, consisting of two systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/2. The first system features a vocal line with four half notes (B-flat, A, G, F) and a piano accompaniment of eighth notes. The second system continues the vocal line with four half notes (E, D, C, B) and the piano accompaniment.

No. 209.

Musical score for No. 209, consisting of two systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/2. The first system features a vocal line with four half notes (B-flat, A, G, F) and a piano accompaniment of eighth notes. The second system continues the vocal line with four half notes (E, D, C, B) and the piano accompaniment.

No. 210.

Musical score for No. 210, consisting of two systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 6/8. The first system features a vocal line with eighth notes (B-flat, A, G, F, E, D) and a piano accompaniment of eighth notes. The second system continues the vocal line with eighth notes (C, B, A, G, F, E) and the piano accompaniment.

## No. 211.

Musical score for exercise No. 211, consisting of two systems of two staves each. The key signature is two flats (B-flat and E-flat) and the time signature is 6/8. The first system shows a simple melody in the upper staff and a more active accompaniment in the lower staff. The second system continues the piece with similar melodic and accompanimental lines.

## No. 212.

Musical score for exercise No. 212, consisting of two systems of two staves each. The key signature is two flats (B-flat and E-flat) and the time signature is 9/8. The first system features a melody with dotted rhythms in the upper staff and a complex, rhythmic accompaniment in the lower staff. The second system continues the piece with similar melodic and accompanimental lines.

## F MINOR.

## No. 213.

Musical score for exercise No. 213, consisting of two systems of two staves each. The key signature is three flats (B-flat, E-flat, and A-flat) and the time signature is common time (C). The first system shows a simple melody in the upper staff and a more active accompaniment in the lower staff. The second system continues the piece with similar melodic and accompanimental lines.

## No. 214.



## No. 215.



## No. 216.



## No. 217.



## No. 218.



## No. 219.

Two-part exercise No. 219 in G minor, 3/2 time. The first part consists of four measures of whole notes: G3, F3, E3, and D3. The second part consists of eight measures: a whole rest, followed by quarter notes G3, A3, B3, C4, D4, E4, F4, and G4; a half note G4; a half note F4; a quarter note E4; a quarter note D4; a quarter note C4; a quarter note B3; and a quarter note A3. The third part consists of four measures of whole notes: G3, F3, E3, and D3. The fourth part consists of eight measures: a whole note G3; a whole note F3; a whole note E3; a whole note D3; a quarter note G3; a quarter note A3; a quarter note B3; a quarter note C4; a quarter note D4; a quarter note E4; a quarter note F4; and a quarter note G4.

## No. 220.

Two-part exercise No. 220 in G minor, 3/2 time. The first part consists of four measures of whole notes: G3, F3, E3, and D3. The second part consists of eight measures: a whole rest, followed by quarter notes G3, A3, B3, C4, D4, E4, F4, and G4; a half note G4; a half note F4; a quarter note E4; a quarter note D4; a quarter note C4; a quarter note B3; and a quarter note A3. The third part consists of four measures of whole notes: G3, F3, E3, and D3. The fourth part consists of eight measures: a quarter note G3; a quarter note A3; a quarter note B3; a quarter note C4; a quarter note D4; a quarter note E4; a quarter note F4; a quarter note G4; a quarter note G4; a quarter note F4; a quarter note E4; and a quarter note D4.

## No. 221.

Two-part exercise No. 221 in G minor, 3/2 time. The first part consists of four measures of whole notes: G3, F3, E3, and D3. The second part consists of eight measures: a whole rest, followed by quarter notes G3, A3, B3, C4, D4, E4, F4, and G4; a half note G4; a half note F4; a quarter note E4; a quarter note D4; a quarter note C4; a quarter note B3; and a quarter note A3. The third part consists of four measures of whole notes: G3, F3, E3, and D3. The fourth part consists of eight measures: a quarter note G3; a quarter note A3; a quarter note B3; a quarter note C4; a quarter note D4; a quarter note E4; a quarter note F4; a quarter note G4; a quarter note G4; a quarter note F4; a quarter note E4; and a quarter note D4.



## No. 222.

Musical score for No. 222, featuring two systems of two staves each. The music is in 3/2 time with a key signature of three flats. The first system consists of two staves with a treble clef and a key signature of three flats. The second system also consists of two staves with a treble clef and a key signature of three flats.

## No. 223.

Musical score for No. 223, featuring two systems of two staves each. The music is in 6/8 time with a key signature of three flats. The first system consists of two staves with a treble clef and a key signature of three flats. The second system also consists of two staves with a treble clef and a key signature of three flats.

## No. 224.

Musical score for No. 224, featuring two systems of two staves each. The music is in 6/8 time with a key signature of three flats. The first system consists of two staves with a treble clef and a key signature of three flats. The second system also consists of two staves with a treble clef and a key signature of three flats.

D $\flat$  MAJOR.

No. 225.

Two-staff musical score for exercise No. 225. The key signature is D $\flat$  major (three flats) and the time signature is common time (C). The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a bass line with quarter notes.

No. 226.

Two-staff musical score for exercise No. 226. The key signature is D $\flat$  major (three flats) and the time signature is common time (C). The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a bass line with quarter notes.

No. 227.

Two-staff musical score for exercise No. 227. The key signature is D $\flat$  major (three flats) and the time signature is common time (C). The first staff contains a bass line with quarter notes, and the second staff contains a melodic line with quarter notes.

No. 228.

Two-staff musical score for exercise No. 228. The key signature is D $\flat$  major (three flats) and the time signature is common time (C). The first staff contains a bass line with quarter notes, and the second staff contains a melodic line with eighth and sixteenth notes.

No. 229.

Two-staff musical score for exercise No. 229. The key signature is D $\flat$  major (three flats) and the time signature is 3/4. The first staff contains a bass line with quarter notes, and the second staff contains a melodic line with eighth and sixteenth notes.

No. 230.

Two-staff musical score for exercise No. 230. The key signature is D $\flat$  major (three flats) and the time signature is 3/4. The first staff contains a bass line with quarter notes, and the second staff contains a melodic line with eighth and sixteenth notes.

## No. 231.



## No. 232.



## No. 233.



## No. 234.



## No. 235.

First system of musical notation for exercise No. 235. It consists of two staves in treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 6/8 time signature. The upper staff contains a melody of quarter notes with slurs: G4, A4, B4, C5, B4, A4. The lower staff contains a bass line with eighth and quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

Second system of musical notation for exercise No. 235. The upper staff continues the melody with slurs: G4, A4, B4, C5, B4, A4. The lower staff continues the bass line with eighth and quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

## No. 236.

First system of musical notation for exercise No. 236. It consists of two staves in treble clef, key signature of three flats (B-flat, E-flat, A-flat), and 6/8 time signature. The upper staff contains a melody of quarter notes with slurs: G4, A4, B4, C5, B4, A4. The lower staff contains a bass line with eighth and quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

Second system of musical notation for exercise No. 236. The upper staff continues the melody with slurs: G4, A4, B4, C5, B4, A4. The lower staff continues the bass line with eighth and quarter notes: G3, A3, B3, C4, D4, E4, F4, G4.

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## G MAJOR.

No. 237.



No. 238.



No. 239.



No. 240.



No. 241.



## No. 242.

Two-part exercise No. 242 in G major, 3/8 time. The first system consists of two staves. The upper staff contains a melodic line with a dotted quarter note followed by three eighth notes. The lower staff contains a rhythmic accompaniment of eighth notes. The second system continues the exercise, ending with a double bar line.

## No. 243.

Two-part exercise No. 243 in G major, 6/8 time. The first system consists of two staves. The upper staff contains a melodic line with a dotted half note followed by a quarter note. The lower staff contains a rhythmic accompaniment of eighth notes. The second system continues the exercise, ending with a double bar line.

## No. 244.

Two-part exercise No. 244 in G major, 6/8 time. The first system consists of two staves. The upper staff contains a melodic line with a dotted half note followed by a quarter note. The lower staff contains a rhythmic accompaniment of eighth notes. The second system continues the exercise, ending with a double bar line.

## No. 245.

Musical score for No. 245, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a vocal line with four measures of whole notes and a piano accompaniment with a melodic line. The second system continues the vocal line with four measures of whole notes and the piano accompaniment with a melodic line.

## No. 246.

Musical score for No. 246, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a vocal line with four measures of whole notes and a piano accompaniment with a melodic line. The second system continues the vocal line with four measures of whole notes and the piano accompaniment with a melodic line.

## No. 247.

Musical score for No. 247, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/2. The first system shows a vocal line with four measures of half notes and a piano accompaniment with a melodic line. The second system continues the vocal line with four measures of half notes and the piano accompaniment with a melodic line.

## No. 248.

First system of musical notation for exercise No. 248. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It contains four measures of music, each starting with a fermata over a half note. The bottom staff is in treble clef with a key signature of one sharp and a 3/2 time signature. It contains eight measures of music, starting with a whole rest followed by a melodic line of eighth notes.

Second system of musical notation for exercise No. 248. The top staff is in treble clef with a key signature of one sharp and a 3/2 time signature. It contains four measures of music, each starting with a fermata over a half note. The bottom staff is in treble clef with a key signature of one sharp and a 3/2 time signature. It contains eight measures of music, continuing the melodic line from the first system.

## No. 249.

First system of musical notation for exercise No. 249. The top staff is in treble clef with a key signature of one sharp and a common time (C) signature. It contains six measures of music, each starting with a fermata over a half note. The bottom staff is in treble clef with a key signature of one sharp and a common time signature. It contains six measures of music, starting with a whole rest followed by a melodic line of eighth notes.

## No. 250.

First system of musical notation for exercise No. 250. The top staff is in treble clef with a key signature of one sharp and a common time (C) signature. It contains six measures of music, each starting with a fermata over a half note. The bottom staff is in treble clef with a key signature of one sharp and a common time signature. It contains six measures of music, starting with a whole rest followed by a melodic line of eighth notes.

## No. 251.

First system of musical notation for exercise No. 251. The top staff is in treble clef with a key signature of one sharp and a common time (C) signature. It contains six measures of music, each starting with a fermata over a half note. The bottom staff is in treble clef with a key signature of one sharp and a common time signature. It contains six measures of music, starting with a whole rest followed by a melodic line of eighth notes.

## No. 252.

First system of musical notation for exercise No. 252. The top staff is in treble clef with a key signature of one sharp and a common time (C) signature. It contains six measures of music, each starting with a fermata over a half note. The bottom staff is in treble clef with a key signature of one sharp and a common time signature. It contains six measures of music, starting with a whole rest followed by a melodic line of eighth notes.



## No. 253.

Musical score for No. 253, featuring two staves in 3/4 time with a key signature of one sharp (F#). The upper staff contains a vocal line with a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The lower staff contains a piano accompaniment with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

## No. 254.

Musical score for No. 254, featuring two staves in 3/4 time with a key signature of one sharp (F#). The upper staff contains a vocal line with a melodic line of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4. The lower staff contains a piano accompaniment with a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

## No. 255.

Musical score for No. 255, featuring two staves in 3/2 time with a key signature of one sharp (F#). The upper staff contains a vocal line with a melodic line of half notes: G4, A4, B4, C5. The lower staff contains a piano accompaniment with a rhythmic pattern of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical score for No. 255 (continued), featuring two staves in 3/2 time with a key signature of one sharp (F#). The upper staff contains a vocal line with a melodic line of half notes: G4, A4, B4, C5. The lower staff contains a piano accompaniment with a rhythmic pattern of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

## No. 256.

Musical score for No. 256, featuring two staves in 3/2 time with a key signature of one sharp (F#). The upper staff contains a vocal line with a melodic line of half notes: G4, A4, B4, C5. The lower staff contains a piano accompaniment with a rhythmic pattern of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Musical score for No. 256 (continued), featuring two staves in 3/2 time with a key signature of one sharp (F#). The upper staff contains a vocal line with a melodic line of half notes: G4, A4, B4, C5. The lower staff contains a piano accompaniment with a rhythmic pattern of quarter notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

## No. 257.

Exercise No. 257 is written in G major (one sharp) and 6/4 time. The first system consists of two staves. The upper staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and finally a half note B4. The lower staff begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4, and finally a half note B3. The second system continues the melody in the upper staff with half notes G4, A4, B4, and C5. The lower staff continues with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C4, B3, A3, G3.

## No. 258.

Exercise No. 258 is written in G major (one sharp) and 6/4 time. The first system consists of two staves. The upper staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and finally a half note B4. The lower staff begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4, and finally a half note B3. The second system continues the melody in the upper staff with half notes G4, A4, B4, and C5. The lower staff continues with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C4, B3, A3, G3.

## No. 259.

Exercise No. 259 is written in G major (one sharp) and 6/8 time. The first system consists of two staves. The upper staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and finally a half note B4. The lower staff begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4, and finally a half note B3. The second system continues the melody in the upper staff with half notes G4, A4, B4, and C5. The lower staff continues with quarter notes G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C4, B3, A3, G3.

## No. 260.

Musical score for No. 260, consisting of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music features a melody in the upper voices and a supporting bass line.

## E MINOR.

## No. 261.

Musical score for No. 261, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a common time (C) signature. The music features a melody in the upper voice and a supporting bass line.

## No. 262.

Musical score for No. 262, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a common time (C) signature. The music features a melody in the upper voice and a supporting bass line.

## No. 263.

Musical score for No. 263, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a common time (C) signature. The music features a melody in the upper voice and a supporting bass line.

## No. 264.

Musical score for No. 264, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#) and a common time (C) signature. The music features a melody in the upper voice and a supporting bass line.

## No. 265.

Two-staff musical score for exercise No. 265. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

## No. 266.

Two-staff musical score for exercise No. 266. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The second staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

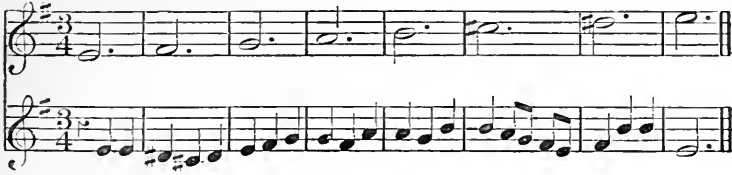
## No. 267.

Four-staff musical score for exercise No. 267. The key signature is one sharp (F#) and the time signature is 6/8. The first two staves contain a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The last two staves contain a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

## No. 268.

Four-staff musical score for exercise No. 268. The key signature is one sharp (F#) and the time signature is 6/8. The first two staves contain a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The last two staves contain a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7.

## No. 269.



## No. 270.



## No. 271.



## No. 272.



## D MAJOR.

No. 273.

Musical score for exercise No. 273 in D major, common time. The first staff contains a simple melody of half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff contains a bass line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a descending eighth-note scale: D5, C5, B4, A4, G4, F#4, E4, D4.

No. 274.

Musical score for exercise No. 274 in D major, common time. The first staff contains a simple melody of half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff contains a bass line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a descending eighth-note scale: D5, C5, B4, A4, G4, F#4, E4, D4.

Musical score for exercise No. 274 in D major, common time (continued). The first staff contains a simple melody of half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff contains a bass line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a descending eighth-note scale: D5, C5, B4, A4, G4, F#4, E4, D4.

No. 275.

Musical score for exercise No. 275 in D major, 3/4 time. The first staff contains a simple melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff contains a bass line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a descending eighth-note scale: D5, C5, B4, A4, G4, F#4, E4, D4.

No. 276.

Musical score for exercise No. 276 in D major, 3/4 time. The first staff contains a simple melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second staff contains a bass line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, followed by a descending eighth-note scale: D5, C5, B4, A4, G4, F#4, E4, D4.

## No. 277.

Musical score for No. 277, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a vocal line with a rest followed by a melody and a piano accompaniment with chords. The second system continues the vocal melody and piano accompaniment.

## No. 278.

Musical score for No. 278, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a vocal line with a rest followed by a melody and a piano accompaniment with chords. The second system continues the vocal melody and piano accompaniment.

## No. 279.

Musical score for No. 279, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows a vocal line with a melody and a piano accompaniment with chords. The second system continues the vocal melody and piano accompaniment.

## No. 280.

Musical score for No. 280, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system shows a vocal line with a melody and a piano accompaniment with chords. The second system continues the vocal melody and piano accompaniment.

## No. 281.

Musical score for No. 281, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/2. The first system shows a treble clef with a dotted half note in the first measure, followed by a whole note in the second, and a dotted half note in the third. The bass clef part begins with a quarter note, followed by eighth notes, and then a quarter note. The second system continues with a dotted half note in the first measure, followed by a whole note in the second, and a dotted half note in the third. The bass clef part continues with eighth notes and quarter notes.

## No. 282.

Musical score for No. 282, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/2. The first system shows a treble clef with a dotted half note in the first measure, followed by a whole note in the second, and a dotted half note in the third. The bass clef part begins with a quarter note, followed by eighth notes, and then a quarter note. The second system continues with a dotted half note in the first measure, followed by a whole note in the second, and a dotted half note in the third. The bass clef part continues with eighth notes and quarter notes.

## No. 283.

Musical score for No. 283, consisting of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The first system shows a treble clef with a dotted quarter note, followed by an eighth note, and then a dotted quarter note. The bass clef part begins with a quarter note, followed by eighth notes, and then a quarter note. The second system continues with a dotted quarter note, followed by an eighth note, and then a dotted quarter note. The bass clef part continues with eighth notes and quarter notes.



## No. 284.



## No. 285.



## No. 286.



## No. 287.



## No. 288.



## No. 289.

Two-part exercise No. 289 in G major, common time. The first part is a treble clef staff with a melody of eighth and sixteenth notes. The second part is a bass clef staff with a simple bass line of half notes.

## No. 290.

Two-part exercise No. 290 in G major, common time. The first part is a treble clef staff with a melody of quarter and eighth notes. The second part is a bass clef staff with a simple bass line of half notes.

## No. 291.

Two-part exercise No. 291 in G major, 6/8 time. The first part is a treble clef staff with a melody of quarter notes. The second part is a bass clef staff with a melody of eighth notes.

## No. 292.

Two-part exercise No. 292 in G major, 6/8 time. The first part is a treble clef staff with a melody of quarter notes. The second part is a bass clef staff with a melody of eighth notes.

No. 293.

Musical notation for No. 293, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

No. 294.

Musical notation for No. 294, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

No. 295.

Musical notation for No. 295, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

No. 296.

Musical notation for No. 296, consisting of two staves in 2/4 time with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

No. 297.

B MINOR.

Musical notation for No. 297, consisting of two staves in common time with a key signature of two sharps (F# and C#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

No. 298.

Musical notation for No. 298, consisting of two staves in common time with a key signature of two sharps (F# and C#). The melody is written in the upper staff, and the accompaniment is in the lower staff.

## No. 299.

Two-part exercise No. 299 in G major, 3/4 time. The upper staff features a melody of eighth and quarter notes, while the lower staff provides a simple harmonic accompaniment of quarter notes.

## No. 300.

Two-part exercise No. 300 in G major, 3/4 time. The upper staff contains a melody of eighth and quarter notes, and the lower staff has a bass line of quarter notes.

## No. 301.

Two-part exercise No. 301 in G major, 3/2 time. The upper staff features a melody of eighth and quarter notes, and the lower staff has a bass line of quarter notes.

## No. 302.

Two-part exercise No. 302 in G major, 3/2 time. The upper staff contains a melody of eighth and quarter notes, and the lower staff has a bass line of quarter notes.

## No. 303.

Two-part exercise No. 303 in G major, common time (C). The upper staff features a melody of eighth and quarter notes, and the lower staff has a bass line of quarter notes.

## No. 304.

Two-part exercise No. 304 in G major, common time (C). The upper staff contains a melody of eighth and quarter notes, and the lower staff has a bass line of quarter notes.

## No. 305.



## No. 306.



## No. 307.



## No. 308.



## No. 309.

Two-staff musical score for exercise No. 309. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

## No. 310.

Two-staff musical score for exercise No. 310. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

## No. 311.

## A MAJOR.

Two-staff musical score for exercise No. 311. The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

## No. 312.

Two-staff musical score for exercise No. 312. The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

## No. 313.

Two-staff musical score for exercise No. 313. The key signature is two sharps (F# and C#) and the time signature is 3/4. The first staff contains a melody of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3.

No. 314.

First system of musical notation for No. 314. It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The bottom staff is an alto clef with the same key signature and time signature. The melody in the top staff starts on a whole rest and consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains whole notes: G3, A3, B3, A3, G3, F#3, E3, D3.

Second system of musical notation for No. 314. The top staff continues the melody with quarter notes: C4, B3, A3, G3, F#3, E3, D3, C4. The bottom staff contains whole notes: C3, B2, A2, G2, F#2, E2, D2, C2.

No. 315.

First system of musical notation for No. 315. It consists of two staves. The top staff is a treble clef with a key signature of three sharps and a 6/8 time signature. The bottom staff is an alto clef with the same key signature and time signature. The melody in the top staff starts on a quarter rest followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains quarter notes: G3, A3, B3, A3, G3, F#3, E3, D3.

Second system of musical notation for No. 315. The top staff continues the melody with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C4. The bottom staff contains quarter notes: C3, B2, A2, G2, F#2, E2, D2, C2.

No. 316.

First system of musical notation for No. 316. It consists of two staves. The top staff is a treble clef with a key signature of three sharps and a 6/8 time signature. The bottom staff is an alto clef with the same key signature and time signature. The melody in the top staff starts on a quarter rest followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bass staff contains quarter notes: G3, A3, B3, A3, G3, F#3, E3, D3.

Second system of musical notation for No. 316. The top staff continues the melody with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C4. The bottom staff contains quarter notes: C3, B2, A2, G2, F#2, E2, D2, C2.

## No. 317.

Two-staff musical score for exercise No. 317. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.

## No. 318.

Two-staff musical score for exercise No. 318. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.

## No. 319.

Two-staff musical score for exercise No. 319. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.

## No. 320.

Two-staff musical score for exercise No. 320. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.

## No. 321.

Two-staff musical score for exercise No. 321. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.

## No. 322.

Two-staff musical score for exercise No. 322. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with whole and half notes.



## No. 323.



## No. 324.



## No. 325.



## No. 326.

First system of musical notation for exercise No. 326. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 2/4. It contains four measures of music, each starting with a half note followed by a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It contains four measures of music, each starting with a quarter note followed by a quarter rest.

Second system of musical notation for exercise No. 326. The upper staff continues with four measures of half notes. The lower staff continues with four measures of quarter notes.

## No. 327.

First system of musical notation for exercise No. 327. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a time signature of 4/4. It contains eight measures of music, each starting with a half note followed by a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It contains eight measures of music, each starting with a quarter note followed by a quarter rest.

## No. 328.

First system of musical notation for exercise No. 328. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a time signature of 4/4. It contains eight measures of music, each starting with a half note followed by a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It contains eight measures of music, each starting with a quarter note followed by a quarter rest.

## No. 329.

First system of musical notation for exercise No. 329. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a time signature of 4/4. It contains eight measures of music, each starting with a half note followed by a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It contains eight measures of music, each starting with a quarter note followed by a quarter rest.

## No. 330.

First system of musical notation for exercise No. 330. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a time signature of 4/4. It contains eight measures of music, each starting with a half note followed by a quarter rest. The lower staff is in bass clef with the same key signature and time signature. It contains eight measures of music, each starting with a quarter note followed by a quarter rest.

No. 331.

First system of musical notation for No. 331. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The upper staff contains four whole notes: G4, A4, B4, and C5. The lower staff contains a rhythmic accompaniment of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5.

Second system of musical notation for No. 331. The upper staff contains four whole notes: D5, E5, F#5, and G5. The lower staff continues the eighth-note accompaniment: D5-E5-F#5-G5, D5-E5-F#5-G5, D5-E5-F#5-G5, D5-E5-F#5-G5.

No. 332.

First system of musical notation for No. 332. The upper staff contains four whole notes: G4, A4, B4, and C5. The lower staff contains a rhythmic accompaniment of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5.

Second system of musical notation for No. 332. The upper staff contains four whole notes: D5, E5, F#5, and G5. The lower staff continues the eighth-note accompaniment: D5-E5-F#5-G5, D5-E5-F#5-G5, D5-E5-F#5-G5, D5-E5-F#5-G5.

No. 333.

First system of musical notation for No. 333. The upper staff contains four whole notes: G4, A4, B4, and C5. The lower staff contains a rhythmic accompaniment of eighth notes: G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5, G4-A4-B4-C5.

Second system of musical notation for No. 333. The upper staff contains four whole notes: D5, E5, F#5, and G5. The lower staff continues the eighth-note accompaniment: D5-E5-F#5-G5, D5-E5-F#5-G5, D5-E5-F#5-G5, D5-E5-F#5-G5.

## No. 334.

Musical score for exercise No. 334, in F# minor and common time. The score consists of two staves. The upper staff contains a simple harmonic accompaniment of whole notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The lower staff contains a more active melody with eighth and sixteenth notes, including slurs and ties, starting on G#4 and ending on F#4.

## No. 335.

## F# MINOR.

Musical score for exercise No. 335, in F# minor and 3/2 time. The score consists of two staves. The upper staff contains a simple harmonic accompaniment of dotted half notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The lower staff contains a melody with eighth and sixteenth notes, including slurs and ties, starting on G#4 and ending on F#4.

## No. 336.

Musical score for exercise No. 336, in F# minor and 3/2 time. The score consists of two staves. The upper staff contains a simple harmonic accompaniment of dotted half notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4. The lower staff contains a melody with eighth and sixteenth notes, including slurs and ties, starting on G#4 and ending on F#4.

## No. 337.

Two systems of musical notation for No. 337. Each system consists of two staves. The first system has a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody in the upper staff consists of quarter notes and eighth notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the piece, ending with a double bar line.

## No. 338.

Two systems of musical notation for No. 338. Each system consists of two staves. The first system has a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The melody in the upper staff features dotted quarter notes and eighth notes. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. The second system continues the piece, ending with a double bar line.

## No. 339.

Two systems of musical notation for No. 339. Each system consists of two staves. The first system has a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The upper staff contains block chords, while the lower staff has a melody of quarter and eighth notes. The second system continues the piece, ending with a double bar line.

## No. 340.

First system of musical notation for exercise No. 340. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The upper staff contains four measures of whole notes: F#4, C#5, G#4, and F#4. The lower staff contains four measures: a whole rest, followed by eighth notes G#4, A4, B4, C5, then eighth notes B4, A4, G#4, F#4, and finally a whole note F#4.

Second system of musical notation for exercise No. 340. The upper staff contains four measures of whole notes: F#4, C#5, G#4, and F#4. The lower staff contains four measures: eighth notes G#4, A4, B4, C5, then eighth notes B4, A4, G#4, F#4, and finally a whole note F#4.

## No. 341.

First system of musical notation for exercise No. 341. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The upper staff contains four measures of half notes: F#4, C#5, G#4, and F#4. The lower staff contains four measures of eighth notes: G#4, A4, B4, C5, then eighth notes B4, A4, G#4, F#4, and finally a whole note F#4.

First system of musical notation for exercise No. 342. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The upper staff contains four measures of half notes: F#4, C#5, G#4, and F#4. The lower staff contains four measures of eighth notes: G#4, A4, B4, C5, then eighth notes B4, A4, G#4, F#4, and finally a whole note F#4.

## No. 343.

First system of musical notation for exercise No. 343. It consists of two staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The upper staff contains four measures of half notes: F#4, C#5, G#4, and F#4. The lower staff contains four measures of eighth notes: G#4, A4, B4, C5, then eighth notes B4, A4, G#4, F#4, and finally a whole note F#4.

Second system of musical notation for exercise No. 343. The upper staff contains four measures of half notes: F#4, C#5, G#4, and F#4. The lower staff contains four measures of eighth notes: G#4, A4, B4, C5, then eighth notes B4, A4, G#4, F#4, and finally a whole note F#4.

No. 344.

Musical score for No. 344, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/2 time signature. It contains a sequence of six dotted half notes: E4, F#4, G4, A4, B4, and C5. The bottom staff is in treble clef with the same key signature and time signature, featuring a complex rhythmic accompaniment of eighth and sixteenth notes.

No. 345.

Musical score for No. 345, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a sequence of six quarter notes: E4, F#4, G4, A4, B4, and C5. The bottom staff is in treble clef with the same key signature and time signature, featuring a complex rhythmic accompaniment of eighth and sixteenth notes.

No. 346.

Musical score for No. 346, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a sequence of six quarter notes: E4, F#4, G4, A4, B4, and C5. The bottom staff is in treble clef with the same key signature and time signature, featuring a complex rhythmic accompaniment of eighth and sixteenth notes.

E MAJOR.

No. 347.

Musical score for No. 347, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a sequence of six quarter notes: E4, F#4, G4, A4, B4, and C5. The bottom staff is in treble clef with the same key signature and time signature, featuring a complex rhythmic accompaniment of eighth and sixteenth notes.

No. 348.

Musical score for No. 348, consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a sequence of six quarter notes: E4, F#4, G4, A4, B4, and C5. The bottom staff is in treble clef with the same key signature and time signature, featuring a complex rhythmic accompaniment of eighth and sixteenth notes.

## No. 349.

Two-part exercise No. 349 in G major, 2/4 time. The first part consists of a simple harmonic progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second part is a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

## No. 350.

Two-part exercise No. 350 in G major, 2/4 time. The first part consists of a simple harmonic progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second part is a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

## No. 351.

Two-part exercise No. 351 in G major, 2/4 time. The first part consists of a simple harmonic progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second part is a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

## No. 352.

Two-part exercise No. 352 in G major, 2/4 time. The first part consists of a simple harmonic progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second part is a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

## No. 353.

Two-part exercise No. 353 in G major, 3/4 time. The first part consists of a simple harmonic progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second part is a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).

## No. 354.

Two-part exercise No. 354 in G major, 3/4 time. The first part consists of a simple harmonic progression: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The second part is a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).



## No. 355.



## No. 356.



## No. 357.



## No. 358.



## No. 359.

Two-part exercise No. 359 in D major, 3/4 time. The first part consists of a series of dotted quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second part is a sixteenth-note accompaniment: D4-E4-F#4-G4-A4-B4-C5-D5, G4-A4-B4-C5-D5, F#4-G4-A4-B4-C5-D5, E4-F#4-G4-A4-B4-C5-D5, D4-E4-F#4-G4-A4-B4-C5-D5.

## No. 360.

Two-part exercise No. 360 in D major, 3/4 time. The first part consists of a series of dotted quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second part is a sixteenth-note accompaniment: D4-E4-F#4-G4-A4-B4-C5-D5, G4-A4-B4-C5-D5, F#4-G4-A4-B4-C5-D5, E4-F#4-G4-A4-B4-C5-D5, D4-E4-F#4-G4-A4-B4-C5-D5.

## No. 361.

Two-part exercise No. 361 in D major, 4/4 time. The first part consists of a series of dotted half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second part is a quarter-note accompaniment: D4-E4-F#4-G4-A4-B4-C5-D5, G4-A4-B4-C5-D5, F#4-G4-A4-B4-C5-D5, E4-F#4-G4-A4-B4-C5-D5, D4-E4-F#4-G4-A4-B4-C5-D5.

Two-part exercise No. 361 (continued) in D major, 4/4 time. The first part consists of a series of dotted half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second part is a quarter-note accompaniment: D4-E4-F#4-G4-A4-B4-C5-D5, G4-A4-B4-C5-D5, F#4-G4-A4-B4-C5-D5, E4-F#4-G4-A4-B4-C5-D5, D4-E4-F#4-G4-A4-B4-C5-D5.

## No. 362.

Two-part exercise No. 362 in D major, 4/4 time. The first part consists of a series of dotted half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second part is a quarter-note accompaniment: D4-E4-F#4-G4-A4-B4-C5-D5, G4-A4-B4-C5-D5, F#4-G4-A4-B4-C5-D5, E4-F#4-G4-A4-B4-C5-D5, D4-E4-F#4-G4-A4-B4-C5-D5.

Two-part exercise No. 362 (continued) in D major, 4/4 time. The first part consists of a series of dotted half notes: D4, E4, F#4, G4, A4, B4, C5, D5. The second part is a quarter-note accompaniment: D4-E4-F#4-G4-A4-B4-C5-D5, G4-A4-B4-C5-D5, F#4-G4-A4-B4-C5-D5, E4-F#4-G4-A4-B4-C5-D5, D4-E4-F#4-G4-A4-B4-C5-D5.

## No. 363.

Musical score for No. 363, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system features a vocal line with quarter and eighth notes and a piano accompaniment with eighth and sixteenth notes. The second system continues the vocal line with dotted half notes and the piano accompaniment with eighth notes.

## No. 364.

Musical score for No. 364, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The first system features a vocal line with dotted half notes and the piano accompaniment with eighth notes. The second system continues the vocal line with quarter notes and the piano accompaniment with eighth notes.

## No. 365.

Musical score for No. 365, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system features a vocal line with half notes and the piano accompaniment with eighth notes. The second system continues the vocal line with half notes and the piano accompaniment with eighth notes.

## No. 366.

Musical score for No. 366, consisting of two systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system features a vocal line with half notes and the piano accompaniment with eighth notes. The second system continues the vocal line with half notes and the piano accompaniment with eighth notes.

## No. 367.

Two-staff musical score for exercise No. 367. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff contains a sequence of six half notes: F#4, C#5, G#5, F#5, C#5, and G#5. The lower staff contains a sequence of six eighth notes: F#4, G#4, A4, B4, C#5, and D5.

## No. 368.

Two-staff musical score for exercise No. 368. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The upper staff contains a sequence of six half notes: F#4, C#5, G#5, F#5, C#5, and G#5. The lower staff contains a sequence of six eighth notes: F#4, G#4, A4, B4, C#5, and D5.

## No. 369.

Two-staff musical score for exercise No. 369. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The upper staff contains a sequence of four dotted half notes: F#4, C#5, G#5, and F#5. The lower staff contains a sequence of six eighth notes: F#4, G#4, A4, B4, C#5, and D5.

Continuation of exercise No. 369. The upper staff contains a sequence of four dotted half notes: C#5, G#5, F#5, and C#5. The lower staff contains a sequence of six eighth notes: E4, F#4, G#4, A4, B4, and C#5.

## No. 370.

Two-staff musical score for exercise No. 370. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The upper staff contains a sequence of four dotted half notes: F#4, C#5, G#5, and F#5. The lower staff contains a sequence of six eighth notes: F#4, G#4, A4, B4, C#5, and D5.

Continuation of exercise No. 370. The upper staff contains a sequence of four dotted half notes: C#5, G#5, F#5, and C#5. The lower staff contains a sequence of six eighth notes: E4, F#4, G#4, A4, B4, and C#5.

C $\sharp$  MINOR.

No. 371.

Two staves of music for No. 371. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes in the upper voice and whole and half notes in the lower voice.

No. 372.

Two staves of music for No. 372. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper voice and a bass line in the lower voice.

No. 373.

Two staves of music for No. 373. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes in the upper voice and whole and half notes in the lower voice.

No. 374.

Two staves of music for No. 374. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes in the upper voice and whole and half notes in the lower voice.

No. 375.

Two staves of music for No. 375. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#), a 3/4 time signature, and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes in the upper voice and whole and half notes in the lower voice.

No. 376.

Two staves of music for No. 376. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#), a 3/4 time signature, and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes in the upper voice and whole and half notes in the lower voice.

## No. 377.

Two-staff musical score for No. 377. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with dotted half notes.

## No. 378.

Two-staff musical score for No. 378. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The upper staff features a simple melodic line of quarter notes, and the lower staff consists of dotted half notes.

Continuation of the two-staff musical score for No. 378. The upper staff continues the melodic line with quarter notes, and the lower staff continues with dotted half notes.

## No. 379.

Two-staff musical score for No. 379. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff provides a harmonic accompaniment with dotted half notes.

## No. 380.

Two-staff musical score for No. 380. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The upper staff consists of dotted half notes, and the lower staff features a melodic line with eighth notes.

Continuation of the two-staff musical score for No. 380. The upper staff continues with dotted half notes, and the lower staff continues with eighth notes.

B MAJOR.

No. 381.

Two staves of music in B major, common time. The upper staff features a vocal line with a series of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a piano accompaniment with a rhythmic pattern of eighth notes.

No. 382.

Two staves of music in B major, common time. The upper staff features a vocal line with a series of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a piano accompaniment with a rhythmic pattern of eighth notes.

No. 383.

Two staves of music in B major, 3/4 time. The upper staff features a vocal line with a series of dotted half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a piano accompaniment with a rhythmic pattern of eighth notes.

No. 384.

Two staves of music in B major, 3/4 time. The upper staff features a vocal line with a series of dotted half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a piano accompaniment with a rhythmic pattern of eighth notes.

No. 385.

Two staves of music in B major, 2/2 time. The upper staff features a vocal line with a series of dotted half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a piano accompaniment with a rhythmic pattern of eighth notes.

No. 386.

Two staves of music in B major, 2/2 time. The upper staff features a vocal line with a series of dotted half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff provides a piano accompaniment with a rhythmic pattern of eighth notes.

## No. 387.

First system of musical notation for exercise No. 387. It consists of two staves in 6/8 time. The upper staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Second system of musical notation for exercise No. 387. The upper staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line with quarter notes: G3, A3, B3, C4, B3, A3, G3.

## No. 388.

First system of musical notation for exercise No. 388. It consists of two staves in 6/8 time. The upper staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Second system of musical notation for exercise No. 388. The upper staff continues the melody with quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line with quarter notes: G3, A3, B3, C4, B3, A3, G3.

## No. 389.

First system of musical notation for exercise No. 389. It consists of two staves in common time. The upper staff contains a melody of half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Second system of musical notation for exercise No. 389. The upper staff continues the melody with half notes: G4, A4, B4, C5, B4, A4, G4. The lower staff continues the bass line with quarter notes: G3, A3, B3, C4, B3, A3, G3.



## No. 390.



## No. 391.



## No. 392.



## G# MINOR.

No. 393.

No. 394.

No. 395.

No. 396.

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IN bringing this little book to the notice of the Public, I am complying with a wish that has been expressed to me by many professional and other musical friends, who have witnessed the good results produced by the Lancashire and Yorkshire-system of Sol-fa. Being convinced of its superiority over all other systems, I earnestly recommend an investigation of its merits.

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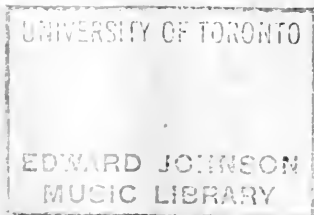
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