

A. DANNHÄUSER

Solfège des Solfèges

Translated by
J. H. CORNELL

IN THREE BOOKS

→ Book I — Library Vol. 1289

Book II — Library Vol. 1290

Book III — Library Vol. 1291

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Preparatory Exercises. For the Intonations.

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

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

I.

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

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

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

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

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

III. Twice.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

sol re sol fa do fu mi si mi si do

VII.

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

do sol do re la re mi si mi

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

fa do fa sol sol la la la

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

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

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

sol do sol fa si fa si do

VIII.

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

do la do re re mi mi fa fa

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

sol mi sol sol sol re re do do

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

si re si la do la sol si sol si do

IX.

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

do do re re mi mi mi

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

re re do do si si si si do

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

Four beats to the measure.

Whole-notes.

Lento. (4)

1.

Half-notes.

2.

Exercises for intoning the Intervals.

Intervals of Seconds.

3.

Intervals of Thirds ascending and of Seconds descending.

4.

Intervals of Thirds descending and of Seconds ascending.

Intervals of Fourths ascending and of Thirds descending.



Intervals of Fourths descending and of Thirds ascending.



Intervals of Fifths ascending and of Fourths descending.



Intervals of Fifths descending and of Fourths ascending.



Intervals of Sixths ascending and of Fifths descending.



Intervals of Sixths descending and of Fifths ascending.



Intervals of Sevenths ascending
and of Sixths descending.

Intervals of Sevenths descending
and of Sixths ascending.



Intervals of Octaves ascending
and of Sevenths descending.

Intervals of Octaves descending
and of Sevenths ascending.



Summary of the Intervals.



Lessons

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

Lessons with Whole-notes and Whole-note rests.

The rest is the silence of the Whole-note.

Moderato*) The Whole-note counts four beats.

H. L.



Moderato.

H. L.

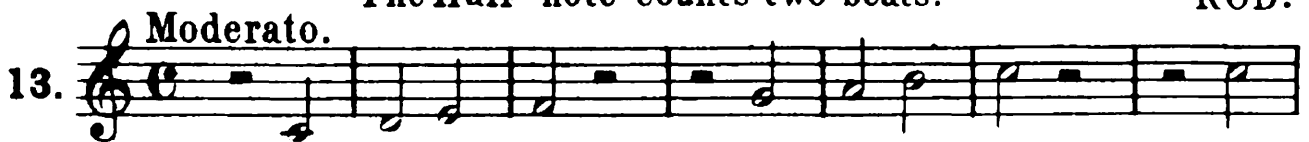


Lessons with Half-notes and Half-note rests.

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

The Half-note counts two beats.

ROD.



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

Moderato. ROD.

14.



Exercise 14 consists of five staves of music in treble clef with a common time signature. The tempo is marked 'Moderato.' and the name 'ROD.' is written in the upper right. The music is a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests.

Moderato. H. L.

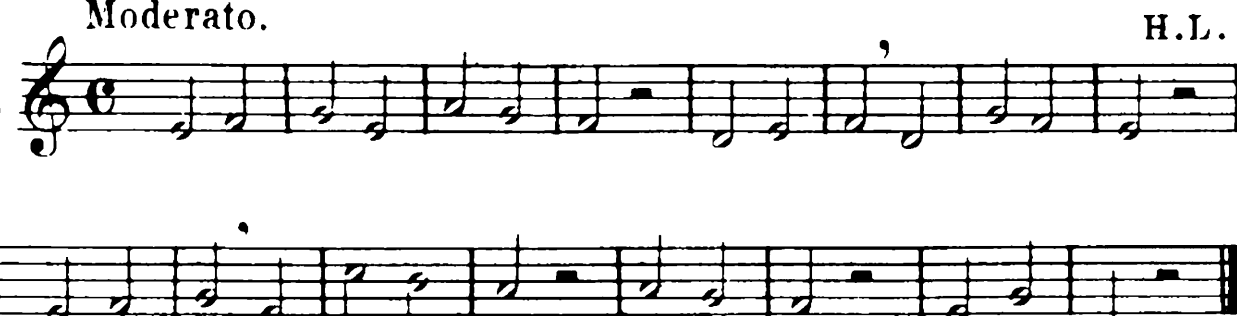
15.



Exercise 15 consists of two staves of music in treble clef with a common time signature. The tempo is marked 'Moderato.' and the name 'H. L.' is written in the upper right. The music is a single melodic line.

Moderato. H. L.

16.



Exercise 16 consists of two staves of music in treble clef with a common time signature. The tempo is marked 'Moderato.' and the name 'H. L.' is written in the upper right. The music is a single melodic line.

Moderato. H. L.

17.



Exercise 17 consists of one staff of music in treble clef with a common time signature. The tempo is marked 'Moderato.' and the name 'H. L.' is written in the upper right. The music is a single melodic line.



Lessons with Whole-notes and Half-notes.

Moderato.

H. L.:



Moderato.

G. C.



Moderato.

H. L.



Moderato.

H. L.



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

The Quarter-note counts one beat.

H. L.

22. Moderato.

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

H. L.

23. Moderato.

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

H. L.

24. Moderato.

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

H. L.

25. Moderato.

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

H. L.

26. Moderato.

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

Moderato.

H. L.

27.

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

Moderato.

H. L.

28.

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

Moderato.

H. L.

29.

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

Moderato.

30.

Moderato.

ROD.
1st Repetition.

31.

2nd Repetition

Lessons with Half-notes and Quarter-notes.

Moderato. H.L.

32.   

Return. Moderato. G.C.

33.   




Fine. Return.

Moderato. H.L.

34.   

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

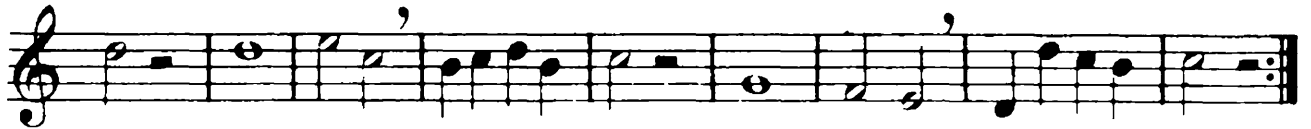
Moderato.

35.   



Moderato.

ROD.



Lessons with Eighth-notes and Eighth-note rests.

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

Two Eighth-notes to a beat, or one Eighth-note and its rest.

Adagio (♩ = 69)

H. L.



Adagio. (♩ = 69)

H. L.



Andante. (♩ = 80)

ROD.

39.

Lesson with Half-notes and Eighth-notes.

Andante. (♩ = 76)

ROD.

40.

Lesson with Quarter-notes and Eighth-notes.

Moderato assai. (♩ = 80)

H. L.

41.

Fine.

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

Andante. (♩ = 80)

G. C.

42.

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

Moderato. (♩ = 88)

ROD.

43.

Lessons for ¾ measure.

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

The dotted Half note counts three beats.

Moderato. (♩ = 88)

44.

Fine.

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

H. L.

45. 



Fine.



Moderato. (♩ = 88)

ROD.

46. 



Moderato. (♩ = 88)

ROD.

47. 



Moderato. (♩ = 88)

H. L.

48. 





Two Eighth- notes to one beat.

Andante. ($\text{♩} = 84$)

G. C.

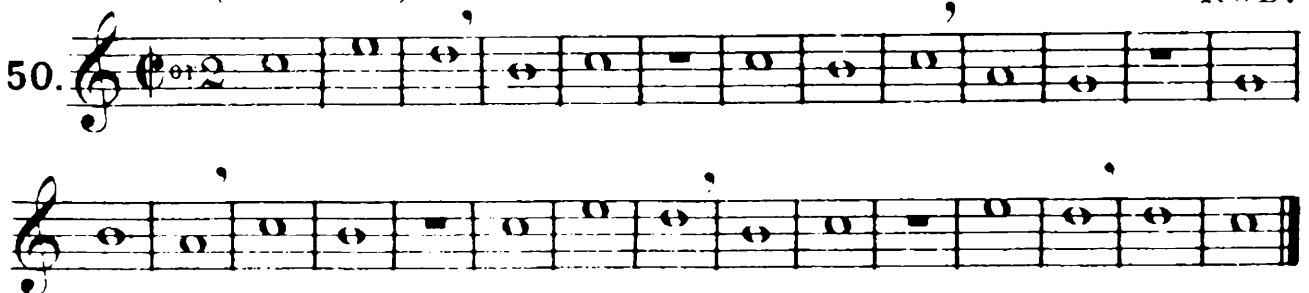


Lessons for the $\frac{3}{2}$ measure, or C

One Whole-note to the measure.

Allegro. ($\text{♩} = 96$)

ROD.



One Half-note to a beat.

Allegro ($\text{♩} = 92$)

ROD.

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

, ROD.

Allegro deciso. ($\text{♩} = 92$)

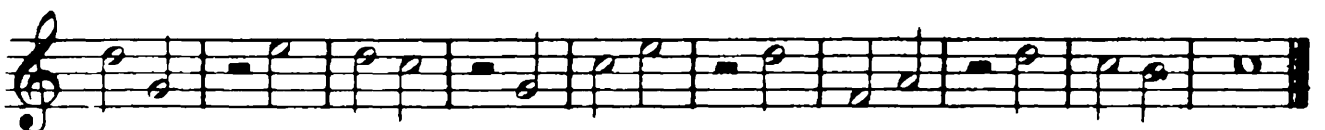
, H. L.



Fine.

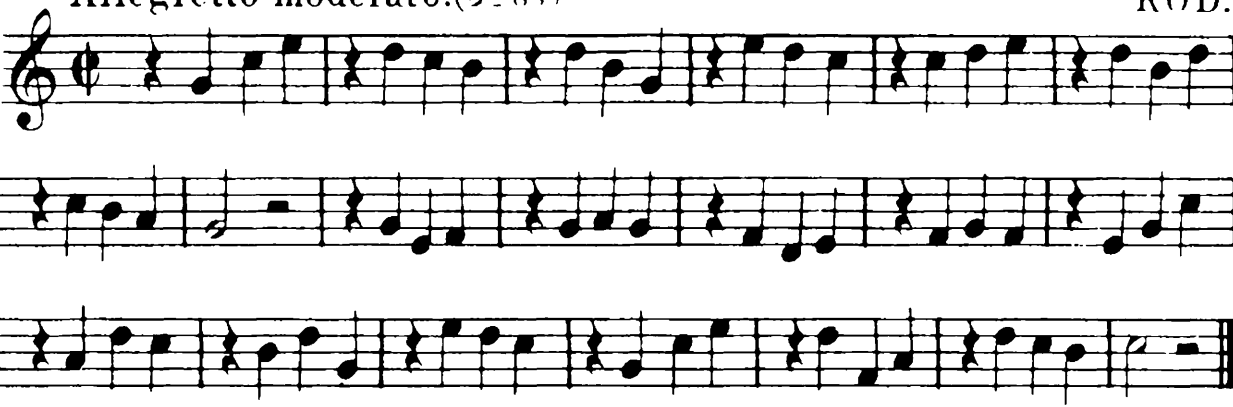
Allegro. ($\text{♩} = 92$)

ROD.



The preceding lesson reduced to Quarter-notes.
Allegretto moderato. (♩ = 88)

ROD.

55. 

The preceding lesson reduced to Eighth-notes.
Moderato. (♩ = 76)

ROD.

56. 

Moderato. (♩ = 76)

ROD.

57. 

Allegro moderato. (♩ = 76)

G. C.

58. 

Lessons for 2/4 measure.

A Half-note to the whole measure, a Quarter-note to a beat.
Allegretto. (♩ = 92)

H. L.

59.

A Quarter-note or two Eighth-notes to the beat.
Andantino. (♩ = 70)

H. L.

60.

Nº 31 reduced to Eighth-notes.
Moderato. (♩ = 80)

ROD.

61.

Lessons for the use of dotted notes in C and C measures.
The dotted Half-note counts three beats in 4/4 measure.

Andantino. (♩ = 88)

G. C.

62.

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

Moderato. ($\text{♩} = 80$)

ROD.

63.

Reduction of the precedin^o Lesson.

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

Andante. ($\text{♩} = 60$)

ROD.

64.

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

Moderato. ($\text{♩} = 72$)

G. C.

65.

Moderato. (♩ = 80)

ROD.

66.

Lesson with Sixteenths.

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

H. L.

67.

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

68.



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

ROD.



Andante. (♩ = 120)

G. C.



Lessons for 3/8 measure.

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

Andantino. (♩ = 132)

H. L.



Andante assai. (♩ = 100)

G. C.

72. 

Lessons for 6/8 measure.

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

Andantino. (♩ = 54)

H. L.

73. 

Moderato. (♩ = 60)

H. L.

74. 

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

Andantino. (♩ = 54)

G. C.

75.

Lessons with Triplets.

Moderato. (♩ = 92)

G. C.

76.

Andantino. (♩ = 120)

ROD.

77.

Musical score for measure 77, Andantino tempo. The score consists of eight staves of music in 3/8 time. The first staff begins with a treble clef and a 3/8 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. Trills are indicated by a '3' above the notes. A repeat sign is present in the fifth staff.

Adagio. (♩ = 52)

G.C.

78.

Musical score for measure 78, Adagio tempo. The score consists of four staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. Trills are indicated by a '3' above the notes. A repeat sign is present at the end of the fourth staff.

Lesson for the regular Syncopé with Half-notes.

Allegro. (♩ = 92)

G. C.

79.

This exercise consists of seven staves of music in treble clef, 2/4 time. The tempo is Allegro with a quarter note equal to 92 beats per minute. The key signature has one sharp (F#). The music features a regular syncopé pattern where the downbeat is often a quarter rest, followed by a half note on the second beat. The melody is composed of eighth and quarter notes, with various rests and ties. The exercise concludes with a final half note on the second beat of the seventh staff.

Lesson for the regular Syncopé with Quarter-notes.

Moderato. (♩ = 96)

G. C.

80.

This exercise consists of five staves of music in treble clef, 2/4 time. The tempo is Moderato with a quarter note equal to 96 beats per minute. The key signature has one sharp (F#). The music features a regular syncopé pattern where the downbeat is often a quarter rest, followed by a quarter note on the second beat. The melody is composed of eighth and quarter notes, with various rests and ties. The exercise concludes with a final quarter note on the second beat of the fifth staff.

Lesson for the regular Syncope with Eighth-notes.

Moderato. (♩ = 80)

G. C.

81.

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

H. L.

82.

Moderato. (♩ = 92)

H. L.

83.



Exercise for the study of the first sharp on Fa.
Moderato. (♩ = 96)

H. L.



Exercise for the study of Fa sharp and Do sharp.

Andantino. (♩ = 80)

H. L.



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

Moderato. (♩ = 80)

H. L.

86.

Musical notation for exercise 86, consisting of three staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is Moderato (♩ = 80).

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

Andante. (♩ = 72)

H. L.

87.

Musical notation for exercise 87, consisting of four staves of music in treble clef with a key signature of four sharps (F#, C#, G#, D#). The tempo is Andante (♩ = 72).

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

Moderato. (♩ = 88)

H. L.

88.

Musical notation for exercise 88, consisting of five staves of music in treble clef with a key signature of five sharps (F#, C#, G#, D#, A#). The tempo is Moderato (♩ = 88).

Moderato. (♩ = 92)

ROD.

89.



Allegretto moderato. (♩ = 112)

HASSE.

90.



Moderato. (♩ = 76)

ROD.

91.

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

Moderato. (♩ = 76)

ROD.

92.

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

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

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

Moderato. (♩ = 92)

G. C.

93.

Exercise for intoning Si flat.

94. *Andante.* (♩ = 112) H. L.

Fine.

Exercise for intoning Si flat and Mi flat.

95. *Andantino.* (♩ = 76) H. L.

Fine.

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

96. *Andantino.* (♩ = 76) H. L.

Fine.

97. Moderato. (♩ = 92) H. L.

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

98. Moderato (♩ = 92), G. C.

Chromatic Scale in Do, major mode.

99. Lento. (♩ = 60)

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

Lento. (♩ = 60)

100.

Lessons in the minor mode of La.

Moderato (♩ = 76) H. L.

101.

p *f* *f* *p*

p *p*

Moderato. (♩ = 80) ROD.

102.

mf *f*

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

Moderato. (♩ = 72) ROD.

103.

mf *cresc.*

f *mf*

Reduction of the 103^d lesson.

Più lento. (♩ = 60) ROD.

104.

mf *cresc.*

f

Stesso tempo.

ROD.

105. *mf* *mf cresc.*

f *mf* **Andante. (♩ = 84)**

106. *mf* **H. L.**

f

f *dimin.* *p*

mf

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

107.

Lessons of the major mode of Sol.

Andantino. (♩ = 96)

H. L.

108. *mf*

cresc. *f*

mf

f *dim.*

Moderato ($\text{♩} = 104$)

H. L.

109. 

f

p

mf *p*

poco a poco cresc.

Allegro. ($\text{♩} = 132$)

ROD.

110. 

mf

f

mf

mf

mf

mf

mf

mf

un poco cresc.

Allegro moderato. (♩ = 120)

ROD.

111.

p

mf

mf

un poco cresc.

p

mf

cresc.

f

mf

p

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

Lento. (♩ = 60)

112.

Lessons in the minor mode of Mi.

Moderato. (♩ = 104)

H. L.

113.

mf

Fine. f

mf

Andantino. (♩ = 116)

H. L.

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

Moderato. (♩ = 80)

ROD.

115. *mf*

Andante. (♩ = 80)

LÉO.

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

Allegro. (♩ = 72)

HASSE.

117.

Scale of the tone Fa, major mode.

Lento (♩ = 60)

118.

Lessons in the major mode of Fa.

Moderato. (♩ = 100)

H. L.

119.

Andantino. (♩ = 58)

H. L.

120.

Moderato. (♩ = 96)

ROD.

121.

Allegro moderato. (♩ = 112)

RCD.

122.

Musical score for a piano piece, consisting of 12 staves of music. The notation includes various rhythmic patterns, triplets, and dynamic markings. The piece concludes with a *Tempo I.* section and a *un poco riten.* instruction.

Dynamic markings: *p*, *mf*, *f*, *cresc.*, *un poco riten.*

Tempo marking: *Tempo I.*

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

Lento. (♩ = 60)

123.

Lessons in the minor mode of Re.

Andantino. (♩ = 84)

H. L.

124.

Moderato. (♩ = 126)

ROD.

125.

Andantino. (♩ = 108)

H. L.

126.



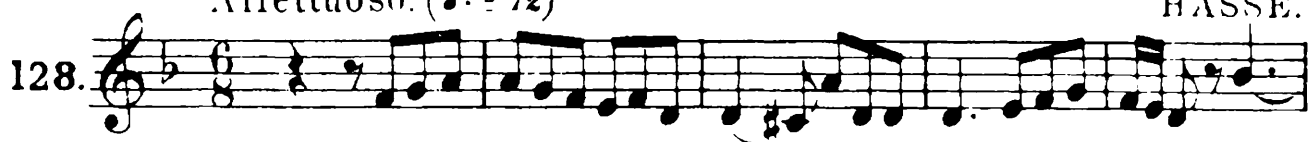
Moderato. (♩ = 84)

ROD.



Affettuoso. (♩ = 72)

HASSE.



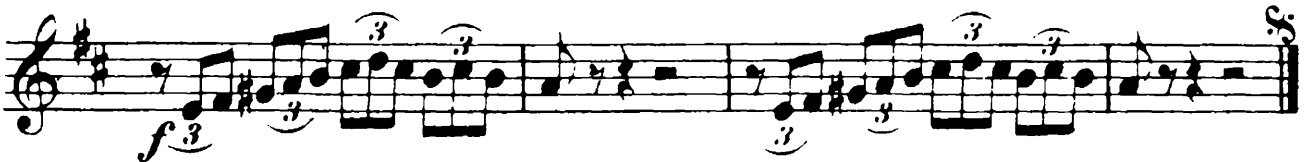
Scale of the tone Re, major mode.

129. *Lento.* ($\text{♩} = 60$)

Lessons in the major mode of Re.

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

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



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

Lento (♩ = 60)

134.

Lessons in the minor mode of Si.

Moderato. (♩ = 100)

H.L.

135.

Allegro risoluto. (♩ = 96)

ROD.

136.

cresc. *f*

mf

un poco cresc. *f*

Scale of the tone Sib, major mode.

137. Lento ($\text{♩} = 60$)

Lessons in the major mode of Sib.

138. Moderato ($\text{♩} = 132$) ROD.

mf *f* *mf*

139. Andantino. ($\text{♩} = 63$) H. L.

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

Andantino. (♩ = 88)

H.L.

140. *dolce.*

p *fz* *fz*

Detailed description: This system contains the first three staves of exercise 140. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Andantino' with a quarter note equal to 88 beats per minute. The first measure is marked 'dolce.'. The first two staves contain melodic lines with various dynamics including piano (*p*) and fortissimo (*fz*).

Andantino. (♩ = 86)

H.L.

141. *p* *Fine.* *p*

p *p*

Detailed description: This system contains the first three staves of exercise 141. The first staff begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The tempo is marked 'Andantino' with a quarter note equal to 86 beats per minute. The first measure is marked 'p'. The first two staves contain melodic lines with dynamics including piano (*p*) and fortissimo (*fz*). The first staff ends with 'Fine.' and a repeat sign. The second staff continues with a melodic line marked 'p'.

Allegro moderato. (♩ = 100)

ROD.

142. *f* *mf* *f*

Detailed description: This system contains the first four staves of exercise 142. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Allegro moderato' with a quarter note equal to 100 beats per minute. The first measure is marked 'f'. The first two staves contain melodic lines with dynamics including fortissimo (*f*) and mezzo-forte (*mf*). The first staff ends with a repeat sign. The second staff continues with a melodic line marked 'mf'. The third and fourth staves contain further melodic development with dynamics including fortissimo (*f*).

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

Lento. (♩ = 60)

143.

Detailed description: This system contains the first two staves of exercise 143. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The tempo is marked 'Lento' with a quarter note equal to 60 beats per minute. The first measure is marked 'Lento.'. The first two staves contain a scale of the tone Sol, minor mode, and its parallel major mode (Sib).

Moderato. (♩ = 108)

H. L.

144.

Allegretto. (♩ = 138)

H. L.

145.

Poco lento. (♩ = 88)

LÉO.

146.

Of the Fa-Clef (Bass-Clef.)

Do ut re mi fa sol la si Do ut

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

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

Exercise in the compass of the Soprano Voice. *)

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

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

ut ut ut ut ut

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

ut ut ut ut ut

Allegretto. (♩ = 100)

H.I.

147. do mi sol do la do sol fa mi la sol fa

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

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

Allegro. (♩ = 104)

H. L.

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

fa , sol mi fa re , re do re mi fa sol . la fa sol
Fine. p

mi fa mi re re mi fa sol , la fa sol mi do mi re p

Allegro moderato. (♩ = 76)

H. L.

149. mi la do si mi la sol fa mi mi la do si , mi la si sol la
Fine.

sol sol sol do sol sol sol do do si la la sol fa fa mi mi re mi mi fa mi
mf f dim. p

Andantino quasi Allegretto. (♩ = 80)

H. L.

150. mf

p Fine. f p

Moderato. (♩ = 100)

H. L.

151. p p mf

mf cresc. dim. p

Andantino. (♩ = 92)

H.L.

152.

p *f* *p* *f*

Fine. *f* *f*

Allegro moderato. (♩ = 120)

H.L.

153.

f *f*

mf *f* *Fine.*

Andantino. (♩ = 92)

ROD.

154.

mf

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

Moderato (♩ = 104)

H.L.

155.

p

Three staves of musical notation in bass clef. The first staff contains a sequence of eighth and quarter notes. The second staff continues with similar rhythmic patterns, including some slurs and accents. The third staff concludes the exercise with a final cadence. Dynamic markings include *mf* (mezzo-forte) in the second and third staves.

Moderato. (♩ = 96)

G.C.

156.
 Musical notation for the first staff of exercise 156, starting with a treble clef and a common time signature. It features a melodic line with slurs and accents. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

Second staff of exercise 156, continuing the melodic line. Dynamic markings include *mf* (mezzo-forte) and *f* (forte).

Third staff of exercise 156, continuing the melodic line. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo).

Fourth staff of exercise 156, concluding the exercise with a final cadence. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). A fermata is placed over the final note.

Moderato. (♩ = 60)

H.L.

157.
 Musical notation for the first staff of exercise 157, starting with a bass clef and a 2/2 time signature. It features a melodic line with slurs and accents. Dynamic marking includes *p* (piano).

Second staff of exercise 157, continuing the melodic line. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte).

Third staff of exercise 157, continuing the melodic line. Dynamic marking includes *p* (piano). The tempo marking *a tempo.* is present.

Fourth staff of exercise 157, concluding the exercise with a final cadence. Dynamic marking includes *p* (piano).

Andante sostenuto. (♩ = 80)

G. C.

158. 

Allegro moderato. (♩ = 109)

H. L.

159. 

Allegro. (♩ = 100)

LÉO.

160. 

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

Waltz movement. (♩ = 152)

H.L.

161.

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

Andante ma non troppo. (♩ = 60)

H. L.

162.

p

p

p *p* *f* *p*

f *p*

Allegretto (♩ = 108)

H. L.

163.

mf

fz *p* *fz* *p*

mf *fz* *mf* *sf*

p *morendo.*

Moderato. (♩ = 112)

H. L.

164.

p *fz* *cresc.*

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

mf *f*

f *dim.*

Allegret. (♩ = 138)

H. L.

165. *p* *p*

p *Fine. f*

mf

mf

dimin.

Moderato. (♩ = 112)

ROD.

166. *mf*

Doloroso. (♩ = 72)

H. L.

167. *dolce ed espress.* *dolce*

p *dolce*

dolce *morendo*

Allegro (♩ = 96)

ROD.

168.

mf *cresc.*

cresc.

f *Fine.*

cresc. *f*

f

f

cresc.

f

Andante. (♩ = 92)

G. C.

169.

mf

f *p* *f*

Fine. mf

f *p*

cresc. *mf*

mf *p* *a piacere*

Allegro moderato. (♩ = 112)

H. L.

170.

p

p *f* *mf*

p *f*

cresc. *f* *ff*

p *mf*

cresc.

cresc. f *p*

cresc. *dimin.* *p*

p *f*

p *dimin.*

Allegro moderato. (♩ = 96)

ROD.

171.

mf *f*

mf

cresc.

This page contains ten staves of musical notation for a bass line. The notation is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several accents (>) and dynamic markings throughout the piece. The first staff has a double bar line. The second staff has a double bar line. The third staff has a double bar line. The fourth staff has a double bar line. The fifth staff has a double bar line. The sixth staff has a double bar line and the dynamic marking *mf*. The seventh staff has a double bar line. The eighth staff has a double bar line. The ninth staff has a double bar line and the dynamic marking *cresc.*. The tenth staff has a double bar line and the dynamic marking *f*.