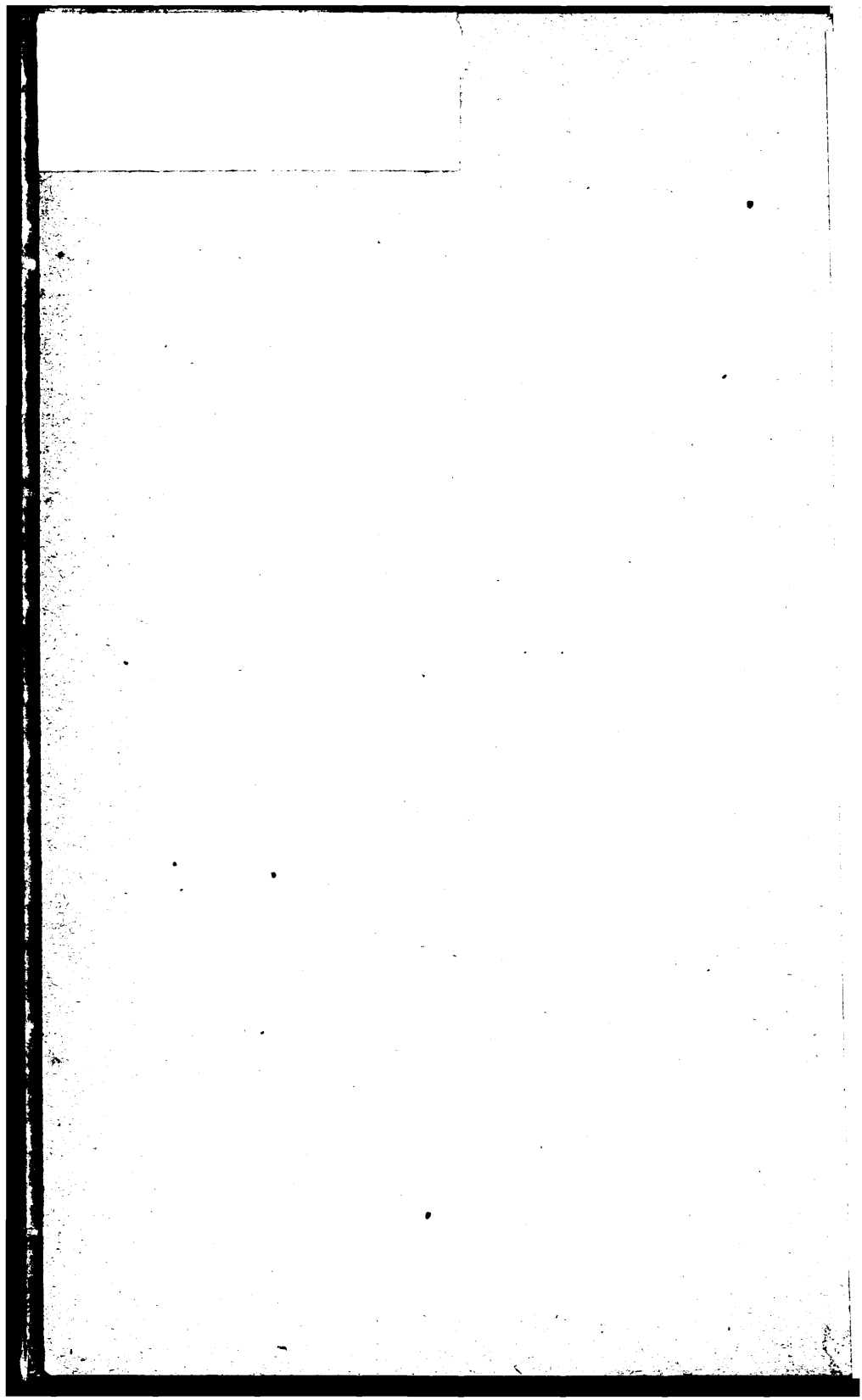


ADDITIONAL EXERCISES  
TO  
COUNTERPOINT:  
STRICT AND FREE



EBENEZER PROUT.

*Author's Name No. 01001*



AUGENER'S EDITION, No. 9183a.

# COUNTERPOINT:

*STRICT AND FREE.*

BY

EBENEZER PROUT,

*B.A. London, Hon. Mus. Doc. Trin. Coll. Dublin and Edinburgh,  
and Professor of Music in the University of Dublin.*

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*ADDITIONAL EXERCISES, MELODIES,  
AND UNMEASURED BASSES FOR HARMONIZING.*

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SIXTH IMPRESSION

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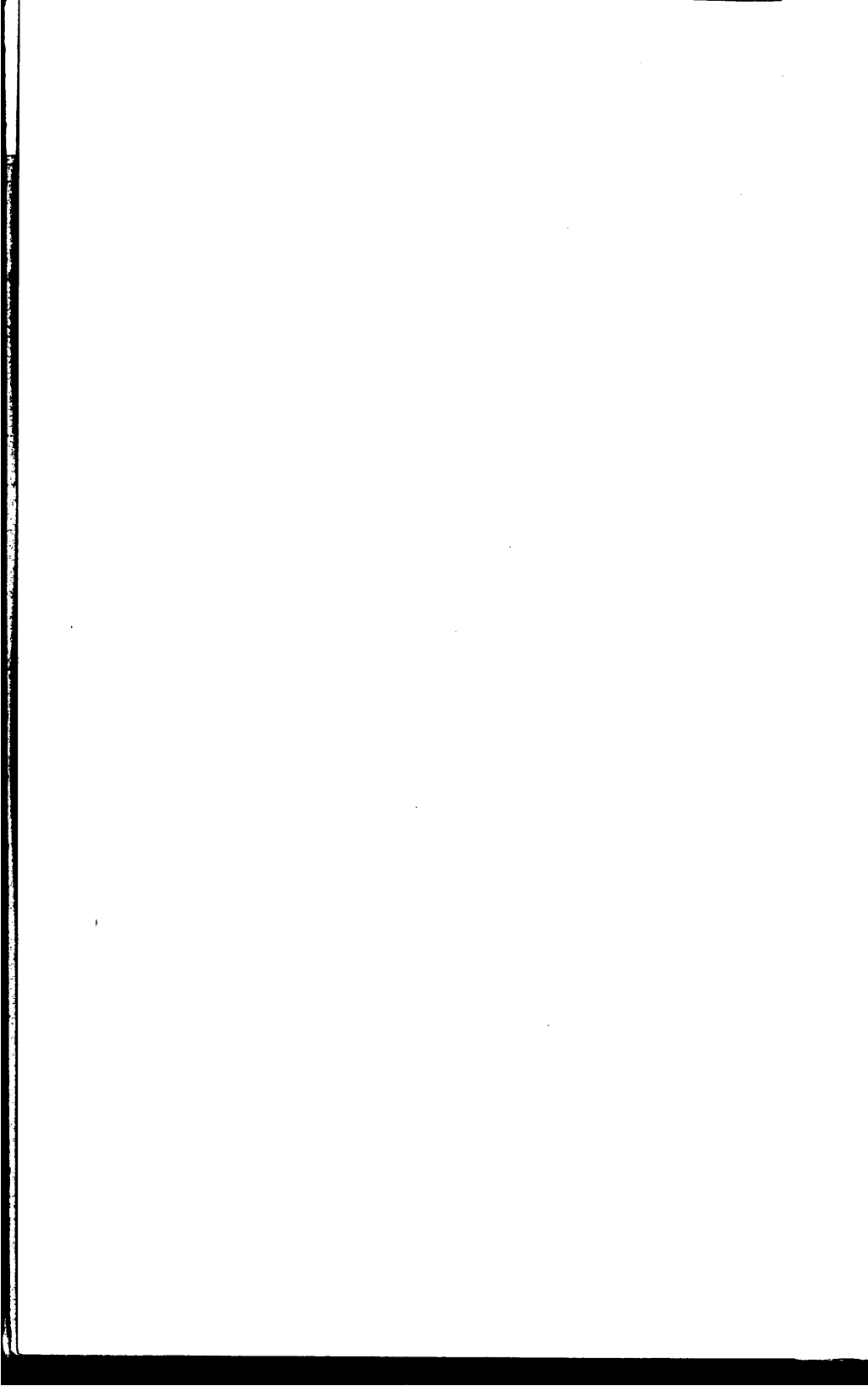
LONDON:  
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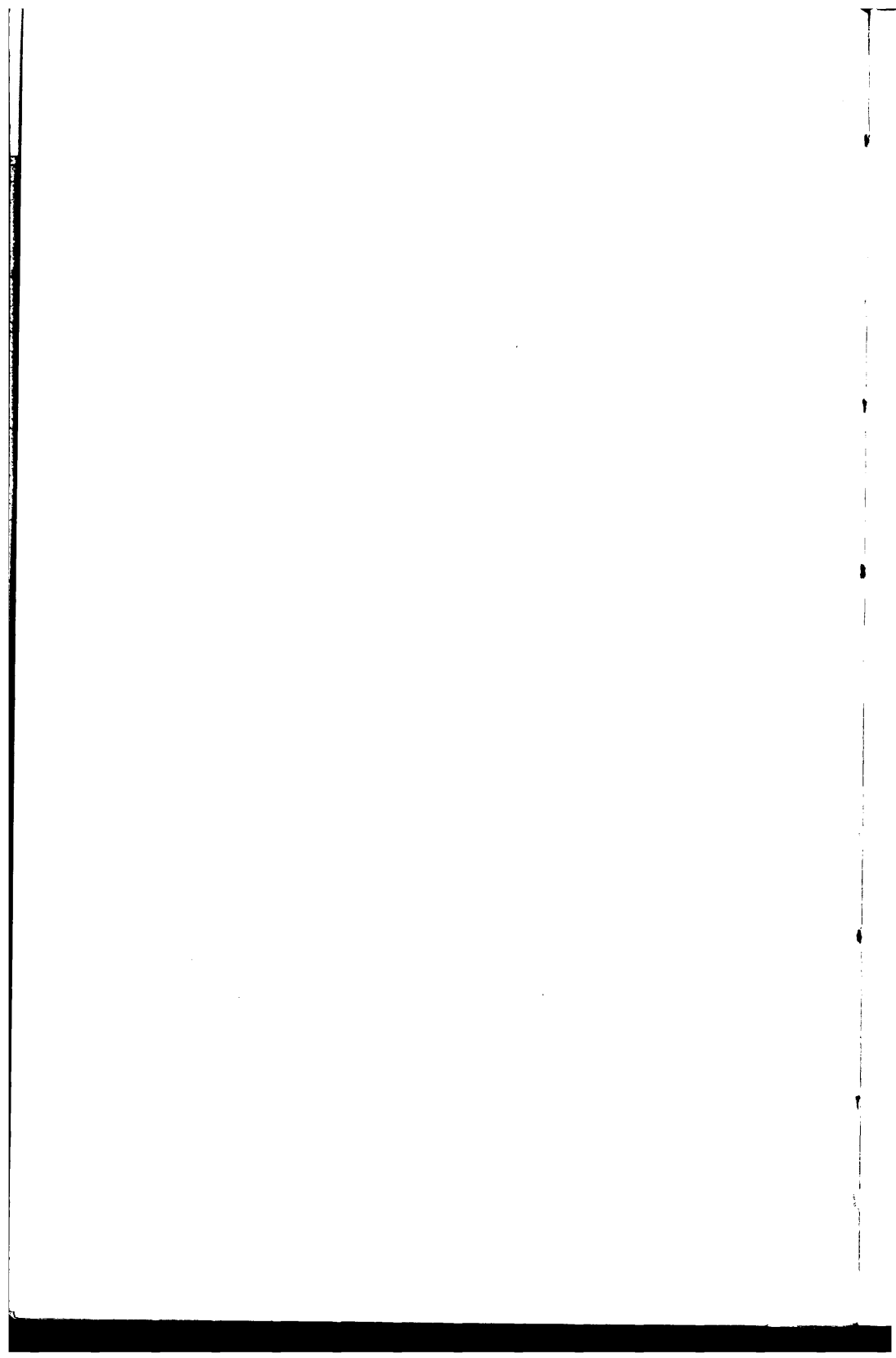


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## P R E F A C E .

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THE present book was undertaken by the author at the request of the publishers, who wished for a collection of additional exercises to *Counterpoint* similar to those which had been already prepared for the *Harmony*. The work has, however, developed so far beyond the author's original intention that a few words may be advisable both as to its contents and as to the manner in which it should be used by students and teachers.

It will be seen that out of more than 300 exercises which the book contains, only a small proportion—less than one-fourth—are counterpoint exercises in the usual sense of the term. A very large number of the old-fashioned *Canti Fermi* in notes of equal length would be superfluous, especially because it is far more beneficial to the student to work many different counterpoints upon the same subject than to write two or three exercises each upon many different subjects. But, inasmuch as with many of the subjects usually given it is absolutely impossible to write good counterpoint of the fourth species (especially in a lower part) without repeatedly breaking the syncopation, a selection of subjects is given in the second section of Part I. to all of which it is possible to add a strict counterpoint of this species either above or below.

The third section of the first part will, it is believed, be found to present some novelty. In preparing this work it has been constantly borne in mind that counterpoint is simply the technical introduction to practical composition, in which it is comparatively seldom that the notes of a melody are of uniform length. A series of subjects is therefore given in the florid style; these can be accompanied in any number of parts, and in any species that may be desired. The fifth species will generally be found the easiest and the most useful. It is hardly needful to add that this section should not be attempted by students until they are sufficiently advanced to have acquired some facility in writing combined counterpoint.

Though it is advisable in working short exercises to confine one's self within the limits of one key, it will be also well to work

counterpoint in which modulation is introduced. Twelve subjects are therefore given for this purpose in the fourth section of Part I. In writing these the student must carefully bear in mind the general principles of modulation given in Chapter IX. of *Harmony*.

The subjects for Free Counterpoint, in Section V., form another new feature of the present book. The first six, in notes of uniform length, require no remark; the others are similar in design to those given for Strict Counterpoint in Section III., and are, in fact, preliminary exercises in composition.

As many students find themselves at a loss in attempting to write Imitative Counterpoint, some patterns for commencing are given in Section VI., which concludes the first part. It must be understood that these are *only* examples; the student is by no means restricted to them. Almost any pattern could be set; and after working a counterpoint with one of the patterns here given, the student should endeavour to find for himself others which will fit the same commencement of the subject.

There is no doubt that one of the most useful exercises for tolerably advanced students is the harmonizing of given melodies. The second, and by far the largest, part of this book is therefore devoted to supplying a suitable number of exercises for this purpose. In the first section, a selection of fifty of the finest German chorales, ancient and modern, is given. These should for the most part be simply treated, with one chord to each note of the melody excepting passing or auxiliary notes. After this has been done, it will be well also to harmonize them with florid and imitative counterpoint. The "unit of measurement" (*Counterpoint*, § 527) is sometimes a crotchet and at others a minim; both forms are given, as being both in frequent use. The chorale should be placed in turn in the treble, alto, and tenor; in some cases it may also be put in the bass, but in general the melody will not allow of good cadences above it. It is hardly to be expected that students will work all the chorales given; teachers will be able from the large number here provided to make the most suitable selection according to the requirements and abilities of individual pupils.

The national airs given in the second section of Part II. are intended to serve a different purpose. These are chiefly melodic studies, from which the student may learn how to distinguish between harmony notes and the auxiliary notes which in some of the melodies are very freely used. Irregular rhythms (*e.g.*, phrases



of three and five bars) will be found in some of the airs ; the position of the cadences is not marked, in order that the student may learn from the structure of the melodies to find them for himself. The subjects in this section are not intended to be placed in any but the upper part. It will be found most improving to the student to harmonize them not merely for four voices, but for one voice with pianoforte accompaniment—a branch of composition which very often receives but scant attention from pupils and teachers. The result can be seen on the counter of any music shop.

The third and last section of Part II., which is intended chiefly for fairly advanced pupils, will probably be found the most interesting part of the present book. It consists of a selection of one hundred melodies, by far the greater part of which are taken from the works of the great masters. The compilation of this section has presented far greater difficulties than the author anticipated. It was desirable, in the first place, to avoid all pieces with which the average student was likely to be acquainted, in order that in harmonizing them he might not be aided by his memory. But besides this it was necessary that the melodies should be clear in form, and further, that they should be suggestive of appropriate harmony. A melody which contained (as many do) holding notes of three or four bars with varied harmonies below them was obviously inadmissible. These and similar considerations have greatly narrowed the author's choice ; indeed, in some cases hundreds of pages of music have been gone through without finding one theme which was quite suitable for the purpose. It is hoped that the selection given will be found varied enough to meet the requirements of all classes of students. An attempt was made at first to arrange the pieces in progressive order of difficulty ; but this was soon abandoned as impracticable, partly because of the large mass of material, but chiefly because experience shows that what is difficult to one pupil may be comparatively easy to another. The pieces have therefore been arranged according to their various composers in approximately chronological order, and it is left to the teacher to select from them such numbers as are best fitted for the special acquirements of the pupils to whom they are given. The melody should in all cases be kept in the upper voice, and it will be seen that, as many of the exercises (*e.g.*, Nos. 7, 27, 59, &c.) are taken from instrumental works, the four parts of the harmony are not in all cases

to be treated as *voice* parts. An examination of the melody will generally show the student whether it has been written for a voice or an instrument, and it must be treated accordingly. A few melodies written for this work conclude this section.

The third part of this book, containing unfigured basses to be harmonized, requires but few words. The first twelve exercises of the first section are the basses of hymn-tunes—mostly of very familiar ones; the following exercises (with one exception, which is from Mendelssohn) are taken from the chorales of Bach; these will be found considerably more difficult to work than the hymn-tunes, though the melodies to which they are the basses are, in many cases, tolerably well known. The concluding section of the book, containing 20 basses taken from the works of the great masters, will afford ample scope for the ingenuity and inventive power of the student. A few of these are taken from tolerably well known works; but in the larger number of cases the author has preferred to select pieces which are not at all likely to be familiar.

The author hopes that the material provided in this little book may be found useful, not only to those who use his text-books, but to all teachers who are in want of a plentiful supply of melodies for harmonizing. It will be self-evident that the greater part of the work is independent of any system of theory, and is available to all, whatever their musical creed.

LONDON, *December*, 1890.

ADDITIONAL EXERCISES  
TO  
COUNTERPOINT.



PART I.—CANTI FERMI.

SECTION I.—SHORT CANTI FERMI FOR COUNTERPOINT OF  
FROM TWO TO EIGHT PARTS:

(I.)

✓

(II.)

(III.)

(IV.)

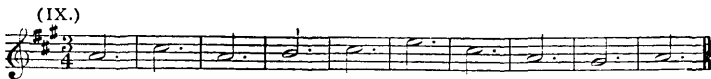
(V.)

(VI.)

(VII.)

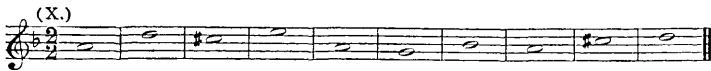
(VIII.)

(IX.)



A single-staff musical exercise in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

(X.)



A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XI.)



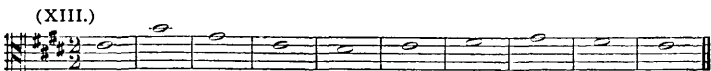
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of one sharp (F#). The melody consists of half notes.

(XII.)



A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XIII.)



A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XIV.)



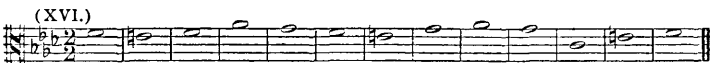
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XV.)



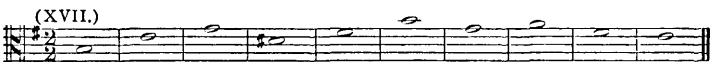
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XVI.)



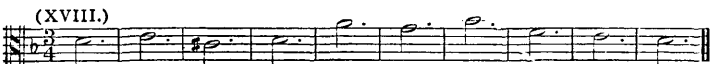
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XVII.)



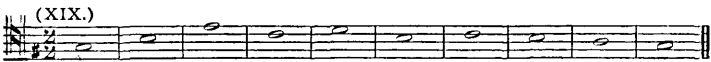
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of one sharp (F#). The melody consists of half notes.

(XVIII.)



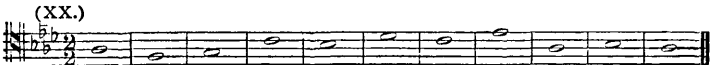
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of one sharp (F#). The melody consists of half notes.

(XIX.)



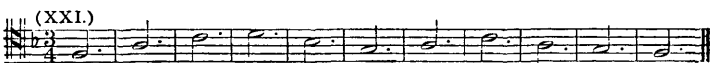
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XX.)



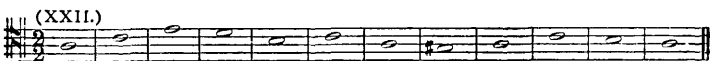
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.

(XXI.)

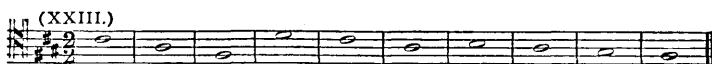


A single-staff musical exercise in treble clef, 4/4 time, with a key signature of one sharp (F#). The melody consists of quarter and eighth notes.

(XXII.)



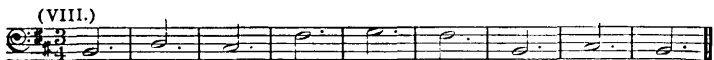
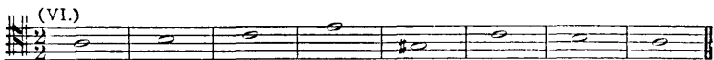
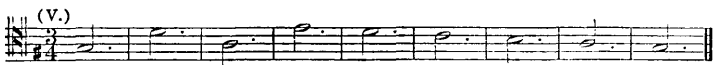
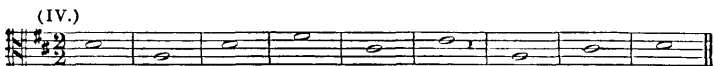
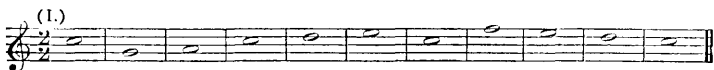
A single-staff musical exercise in treble clef, 2/2 time, with a key signature of two flats (Bb, Eb). The melody consists of half notes.



All the subjects given in this and the following Section which are written in common time, can be used for counterpoint of three or six notes against one by adding dots to the notes of the subjects; and conversely, those that are written in triple time can be used for counterpoint of two or four notes against one by taking away the dots.

SECTION II.—SPECIAL CANTI FERMI, FOR THE FOURTH SPECIES.

As the fourth species of counterpoint presents difficulties of its own, especially when it is in the bass, a few canti fermi are given here, written expressly for working in this species. For none of the subjects will it be necessary to break the syncopation.



## SECTION III.—FLORID CANTI FERMI, FOR COMBINED COUNTERPOINT.

It will be useful for the student, after working the various forms of combined counterpoint on subjects of uniform length, also to practise making combinations with subjects which themselves resemble counterpoints of the fifth species. For this purpose we give some canti fermi of this description, some of which are free variations of subjects which the student has already treated. With these florid subjects, two chords in a bar may be freely used, if found desirable.



(a) When the subject begins with a rest, one at least of the accompanying counterpoints should enter at the commencement of the bar.

(XI.)



(XII.)




SECTION IV.—LONGER CANTI FERMI, INTRODUCING MODULATIONS.

In the following canti fermi the student may introduce modulations, not only where distinctly indicated by accidentals in the subject itself, but where they appear to him desirable. In no case, however, should he go beyond the nearly related keys.


(I.)



(II.)



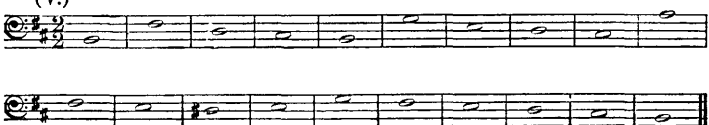
(III.)



(IV.)



(V.)





(VI.)



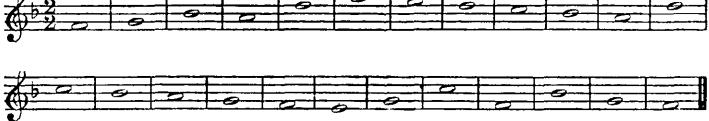
(VII.)



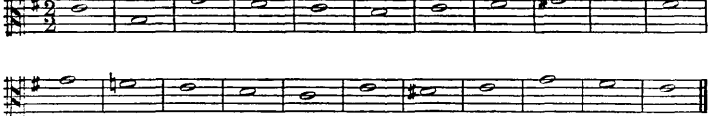
(VIII.)



(IX.)

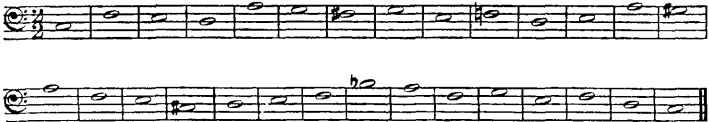


(X.)



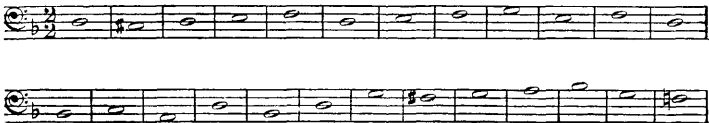
(XI.)

From CHERUBINI.



(XII.)

From CHERUBINI.







(a) See note to Exercise 2, Section III.

#### SECTION VI.—PATTERNS FOR IMITATIVE COUNTERPOINT.

(See §§ 473-478.) In order to assist the student in his earlier attempts at writing imitative counterpoint, we give some patterns which he can continue in the succeeding bars of the exercises. We have illustrated all the usual commencements of *canti fermi*, and the counterpoints, though only written for a major key, will be equally suitable for the minor. It is not needful that the imitation be *exact*, if only it is near enough to be easily recognized. The last note is marked with a *w*, as its length will always depend on what follows.



(IV.) (V.) (VI.)

(VII.) (VIII.) (IX.)

(X.) (XI.) (XII.)

(XIII.) (XIV.) (XV.)

(XVI.) (XVII.) (XVIII.)

(XIX.) (XX.) (XXI.)

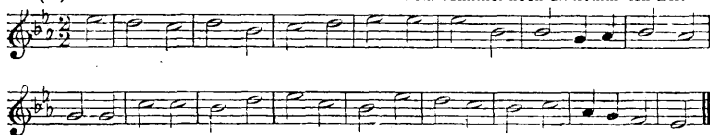
## PART II.—MELODIES TO BE HARMONIZED.

## SECTION I.—CHORALES.

These chorales can be placed in either the treble, alto, or tenor, and accompanied either with simple chords, or with more florid counterpoint. In the more regular melodies, the place of the cadences is not indicated; but where the student is likely to find difficulty in discovering their position, they are marked with a pause ( $\frown$ ).

(I.)

"Vom Himmel hoch da komm' ich her."



(II.)

"Gott des Himmels und der Erden."



(III.)

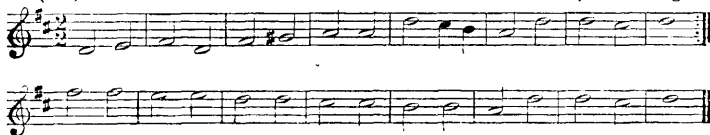
"Nun sich der Tag geendet hat."



(IV.)

"Unser Herrscher, unser König."

And.



(V.)

"Christus, der ist mein Leben."



(VI.)

"Herr Jesu Christ, dich zu uns wend."

Two staves of musical notation in 2/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

*free.*

(VII.)

"Ach Gott und Herr."

Two staves of musical notation in 2/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

*dispart.*

(VIII.)

"Höchster Priester."

Two staves of musical notation in 2/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

(IX.)

"Ach Gott, wie manches Herzelied."

Two staves of musical notation in 4/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

(X.)

"Morgenglanz der Ewigkeit."

Two staves of musical notation in 3/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

(XI.)

"Jesu, meine Freude."

Two staves of musical notation in 4/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

*free.*

(XII.)

"Mache dich, mein Geist, bereit."

Two staves of musical notation in 4/4 time, G major. The melody is written on the upper staff and the counterpoint on the lower staff. The melody consists of quarter and eighth notes, with some rests. The counterpoint consists of quarter and eighth notes, with some rests. The piece ends with a double bar line.

(XIII.) "Brunnquell aller Güter."

(XIV.) "Nun ruhen alle Wälder."

(XV.) "Liebster Jesu, wir sind hier."

(XVI.) "Seelen-Bräutigam."

(XVII.) "Was Gott thut, das ist wohlgethan."

(XVIII.) "Freu' dich sehr, o meine Seele."

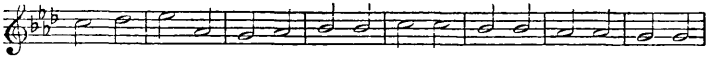
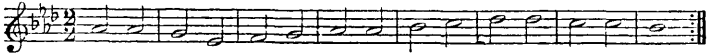
(XIX.) "Jesus, meine Zuversicht."





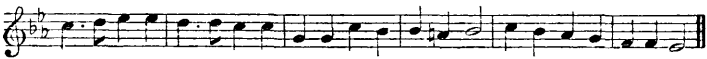
(XX.)

"Jesu, der du meine Seele."



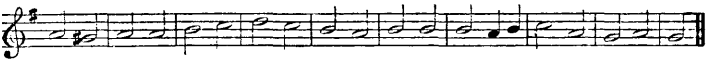
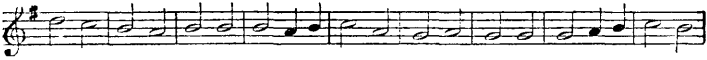
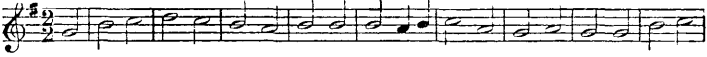
(XXI.)

"Alle Menschen müssen sterben."



(XXII.)

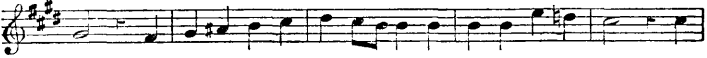
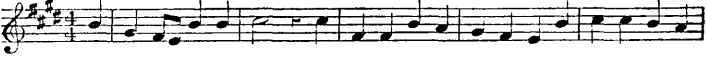
"Allein Gott in der Höh' sei Ehr."



*free*

(XXIII.)

"O Gott, du frommer Gott."



*free*

(XXIV.)

"Warum betrübst du dich, mein Herz?"



*free*

✓

(XXV.)

"Dir, dir, Jehova, will ich singen."

(XXVI.)

"O Ewigkeit, du Donnerwort."

1 ne  
 102 leaves to  
 be ca

(XXVII.)

"Wunderbarer König."

(XXVIII.)

"O Haupt, voll Blut und Wunden."

(XXIX.)

"Nun danket alle Gott."



(XXX.) "Valet ich will dir geben."

Exercise (XXX) is titled "Valet ich will dir geben." It is in D major and 2/4 time. The first staff contains the vocal line with lyrics. The second and third staves provide a two-part harmonic setting. The music features a mix of eighth and sixteenth notes, with some notes marked with accents.

(XXXI.) "Wer nur den lieben Gott lässt walten."

Exercise (XXXI) is titled "Wer nur den lieben Gott lässt walten." It is in D major and 2/4 time. The first staff shows the vocal line with lyrics. The second staff is a two-part harmonic setting. The melody is primarily composed of eighth and sixteenth notes.

(XXXII.) "Gottes Sohn ist kommen."

Exercise (XXXII) is titled "Gottes Sohn ist kommen." It is in D major and 2/4 time. The first staff contains the vocal line with lyrics. The second and third staves provide a two-part harmonic setting. The music uses a variety of rhythmic values, including eighth and sixteenth notes.

(XXXIII.) "O Ursprung des Lebens."

Exercise (XXXIII) is titled "O Ursprung des Lebens." It is in D major and 3/4 time. The first staff contains the vocal line with lyrics. The second, third, and fourth staves provide a three-part harmonic setting. The music features a mix of eighth and sixteenth notes.

(XXXIV.)

"Herr Jesu Christ, du höchstes Gut."

*2als  
in bass*

(XXXV.)

"Ach wie flüchtig, ach wie nichtig."

*großener*

(XXXVI.)

"Ein' feste Burg ist unser Gott."

(XXXVII.)

"O Lamm Gottes unschuldig."

*großener als  
altö.*

(XXXVIII.)

"Wenn mein Stündlein vorhanden ist."

(XXXIX.)

"Gott der Vater wohn' uns bei."

Musical score for exercise XXXIX, featuring four staves of music in G major and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various note values and rests, including some notes with fermatas.

(XL.)

"Nun lob', mein' Seel', den Herren."

Musical score for exercise XL, featuring five staves of music in G major and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various note values and rests, including some notes with fermatas.

(XLI.)

"Gelobet seist du, Jesu Christ."

Musical score for exercise XLI, featuring two staves of music in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a single melodic line with various note values and rests, including some notes with fermatas.

(XLII.)

"Wachet auf! ruft uns die Stimme."

Musical score for exercise XLII, featuring four staves of music in G minor and 2/4 time. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The music consists of a single melodic line with various note values and rests, including some notes with fermatas.

(XLIII.)

"Lobe den Herren den mächtigen König der Ehren."

Musical score for exercise XLIII, 'Lobe den Herren den mächtigen König der Ehren.' The score is written in three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second and third staves are in bass clef. The music consists of eighth and quarter notes, with some rests and a repeat sign at the end of the third staff.

(XLIV.)

"Wie schön leuchtet der Morgenstern."

Musical score for exercise XLIV, 'Wie schön leuchtet der Morgenstern.' The score is written in three staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second and third staves are in bass clef. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the third staff.

(XLV.)

"Komm Gott Schöpfer, heiliger Geist."

Musical score for exercise XLV, 'Komm Gott Schöpfer, heiliger Geist.' The score is written in two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The second staff is in bass clef. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the second staff.

(XLVI.)

"O Merscht, bewein' dein' Sünde gross."

Musical score for exercise XLVI, 'O Merscht, bewein' dein' Sünde gross.' The score is written in four staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second, third, and fourth staves are in bass clef. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the fourth staff.

(XLVII.)

"Herzlich lieb hab' ich dich, O Herr."

Musical score for exercise XLVII, 'Herzlich lieb hab' ich dich, O Herr.' The score is written in two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The second staff is in bass clef. The music consists of quarter and eighth notes, with some rests and a repeat sign at the end of the second staff.



(XLVIII.)

“Ach wir armen Sünder.”



(XLIX.)

“Christ lag in Todesbanden.”



(L.)

“Komm, heiliger Geist, Herre Gott.”





## SECTION II.—NATIONAL AIRS.

The following selection of national melodies will for the most part require only very simple harmony; they will be found especially useful as studies for the proper treatment of auxiliary and passing notes (*Counterpoint*, §§ 544-549). The student is advised also to harmonize some of these exercises as solos with pianoforte accompaniment (§§ 554-559).

(I.) *Andante.*

English.

(II.) *Con spirito.*

English.

(III.) *Moderato.*

English.

(IV.) *Andante.*

English.

(V.) *Allegro.*

English.

Musical score for exercise (V) in English style, Allegro tempo. It consists of three staves of music in 2/4 time with a key signature of one flat (B-flat).

(VI.) *Andante.*

Welsh.

Musical score for exercise (VI) in Welsh style, Andante tempo. It consists of six staves of music in 3/4 time with a key signature of two flats (B-flat and E-flat).

(VII.) *Allegro.*

Welsh.

Musical score for exercise (VII) in Welsh style, Allegro tempo. It consists of two staves of music in 4/4 time with a key signature of two sharps (F# and C#).

(VIII.) *Andante.*

Welsh.

Musical score for exercise (VIII) in Welsh style, Andante tempo. It consists of three staves of music in 3/4 time with a key signature of two flats (B-flat and E-flat).

## SECTION II.—NATIONAL AIRS.

The following selection of national melodies will for the most part require only very simple harmony; they will be found especially useful as studies for the proper treatment of auxiliary and passing notes (*Counterpoint*, §§ 544-549). The student is advised also to harmonize some of these exercises as solos with pianoforte accompaniment (§§ 554-559).

(I.) *Andante.* English. ✓

(II.) *Con spirito.* English.

*2. tempo*  
*6/8*

(III.) *Moderato.* English.

(IV.) *Andante.* English.

(V.) *Allegro.*

English.

(VI.) *Andante.*

Welsh.

(VII.) *Allegro.*

Welsh.

(VIII.) *Andante.*

Welsh.

(IX.) *Allegro.*

Welsh.

(X.) *Moderato.*

Scotch.

(XI.) *Andante.*

Scotch.

(XII.) *Allegro moderato.*

Scotch.

(XIII.) *Moderato.*

Scotch.

Exercise XIV consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes and rests. The second and third staves continue the piece, with the third staff ending with a double bar line.

(XIV.) *Andante.*

Irish.

Exercise XIV continues with three staves of music. The first staff starts with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The melody is characterized by a mix of quarter and eighth notes. The second and third staves provide harmonic support and continuation, with the third staff concluding with a double bar line.

(XV.) *Andante.*

Irish.

Exercise XV consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The music features a more active melodic line with frequent eighth and sixteenth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

(XVI.) *Tempo di Marcia.*

Irish.

Exercise XVI consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo is marked as a march, and the music features a strong, rhythmic melody with eighth notes. The second and third staves continue the piece, with the third staff ending with a double bar line.

(XVII.) *Andante.*

Irish.

(XVIII.) *Moderato.*

Irish.

(XIX.) *Andante.*

Italian.

(XX.) *Tempo di Tarantella.*

Italian.

(XXI.) *Andantino.*

Italian.



(XXII.) *Andante con moto.*

Italian.

(XXIII.) *Andante con moto.*

Italian.

(XXIV.) *Allegro.*

Old French

(XXV.) *Andante.*

French.

(XXVI.) *Moderato.*

Russian.

(XXVII.) *Andante.*

Russian.

(XXVIII.) *Andante.*

Polish.

in tenor

(XXIX.) *Allegretto.*

Polish.

(XXX.) *Allegro moderato.*

Polish.

Musical score for exercise (XXX) in 4/4 time, Polish origin. It consists of three staves of music. The first staff is the upper voice, the second is the lower voice, and the third is the bass line. The key signature has one flat (B-flat).

(XXXI.) *Andante.*

Swedish.

Musical score for exercise (XXXI) in 2/4 time, Swedish origin. It consists of two staves of music. The first staff is the upper voice, and the second is the lower voice. The key signature has one flat (B-flat).

(XXXII.) *Moderato.*

Swedish.

Musical score for exercise (XXXII) in 3/4 time, Swedish origin. It consists of two staves of music. The first staff is the upper voice, and the second is the lower voice. The key signature has two flats (B-flat and E-flat).

(XXXIII.) *Andante.*

Swedish.

Musical score for exercise (XXXIII) in 4/4 time, Swedish origin. It consists of two staves of music. The first staff is the upper voice, and the second is the lower voice. The key signature has three flats (B-flat, E-flat, and A-flat).

(XXXIV.) *Alla marcia.*

Swedish.

Musical score for exercise (XXXIV) in 2/4 time, Swedish origin. It consists of three staves of music. The first staff is the upper voice, the second is the lower voice, and the third is the bass line. The key signature has two flats (B-flat and E-flat).

(XXXV.) *Maestoso.*

Norwegian.

Musical score for exercise (XXXV) in 3/4 time, Norwegian origin. It consists of three staves of music. The first staff is the upper voice, the second is the lower voice, and the third is the bass line. The key signature has one flat (B-flat).

XXXVI.) *Con moto.*

Norwegian.

XXXVI.) *Con moto.* Norwegian.

(XXXVII.) *Allegretto.*

Norwegian.

(XXXVII.) *Allegretto.* Norwegian.

(XXXVIII.) *Allegretto.*

Norwegian.

(XXXVIII.) *Allegretto.* Norwegian.

(XXXIX.) *Maestoso.*

Norwegian.

(XXXIX.) *Maestoso.* Norwegian.

(XL.) *Moderato.* Styrian.

(XLI.) *Moderato.* Styrian.

(XLII.) *Moderato.* Tyrolese.

(XLIII.) *Allegretto.* Hungarian.

(XLIV.) *Allegro.* Hungarian.

(XLV.) *Largo.* Hungarian.

(XLVI.) *Andantino.* Hungarian.

(XLVII.) *Larghetto.* Hungarian.

N.B.—This note must be A $\flat$ , not A $\natural$ . The augmented second here is a characteristic of Hungarian music.

### SECTION III.—MELODIES OF VARIOUS STYLES

The following melodies, arranged in approximately chronological order, are intended for the most part to be harmonized in the treble only, though it is possible also, with some of the simpler ones, to put them into other voices. In the longer melodies it will not be always needful to make the harmony in four parts throughout. Three-part, or even two-part harmony may be occasionally employed for the sake of contrast, and even

unison passages may be introduced where expedient. Where an asterisk (\*) is prefixed to an exercise, it signifies that the melody may be treated as a solo with pianoforte accompaniment.

(I.) *Moderato.* Old German, 1698.

The first exercise, labeled '(I.) Moderato.' and attributed to 'Old German, 1698.', is written on four staves. The key signature is one sharp (F#) and the time signature is 3/4. The melody consists of a single line of music with various rhythmic values including quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line.

(II.) *Allegro.* Old German, 1698.

The second exercise, labeled '(II.) Allegro.' and attributed to 'Old German, 1698.', is written on five staves. The key signature is two sharps (F# and C#) and the time signature is 2/4. The melody is more rhythmic, featuring many eighth and sixteenth notes. It ends with a double bar line.

(III.) *Andante.* Old German, 1704.

The third exercise, labeled '(III.) Andante.' and attributed to 'Old German, 1704.', is written on five staves. The key signature is two flats (Bb and Eb) and the time signature is 3/4. The melody is slower and features a mix of quarter and eighth notes. It concludes with a double bar line.

(IV.) *Allegro moderato.*

HANDEL.

Musical score for Exercise (IV) in G major, 3/4 time, *Allegro moderato*. It consists of four staves of music. The first staff begins with a forte (*f*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff concludes the exercise.

(V.) *Larghetto.*

HANDEL.

Musical score for Exercise (V) in G major, 3/8 time, *Larghetto*. It consists of four staves of music.

(VI.) *Non troppo presto.*

HANDEL.

Musical score for Exercise (VI) in G major, 4/4 time, *Non troppo presto*. It consists of five staves of music.

(VII.) *Andante.*

HANDEL.

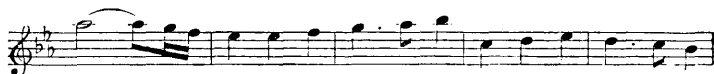
Musical score for Exercise (VII) in G major, 3/4 time, *Andante*. It consists of one staff of music.





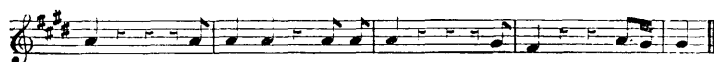
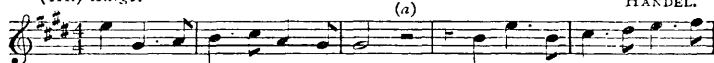
(VIII.) *Andante Larghetto.*

HANDEL.



(IX.) *Largo.*

HANDEL.



(a) The rest should be filled with harmony connecting with the following phrase.

(X.) *Andante.*

J. S. BACH.

(XI.) *Andante.*

J. S. BACH.

(XII.) *Larghetto.*

J. S. BACH.

(XIII.) *Andante grazioso.*

GLUCK.

(XIV.) *Lento.*

GLUCK.

Musical score for exercise (XIV) *Lento*. It consists of four staves of music in 3/4 time with a key signature of one sharp (F#). The first staff is the vocal line, and the following three staves are the instrumental accompaniment. The piece concludes with a double bar line.

(XV.) *Andante.*

GLUCK.

Musical score for exercise (XV) *Andante*. It consists of four staves of music in 3/8 time with a key signature of one sharp (F#). The first staff is the vocal line, and the following three staves are the instrumental accompaniment. The piece concludes with a double bar line.

(XVI.) *Moderato.*

GLUCK.

Musical score for exercise (XVI) *Moderato*. It consists of three staves of music in 3/4 time with a key signature of one sharp (F#). The first staff is the vocal line, and the following two staves are the instrumental accompaniment. The piece concludes with a double bar line.

(XVII.) *Grazioso.*

GLUCK.

Musical score for exercise (XVII) *Grazioso*. It consists of three staves of music in 3/4 time with a key signature of one sharp (F#). The first staff is the vocal line, and the following two staves are the instrumental accompaniment. The piece concludes with a double bar line.

(XVIII.) *Andante.*

GLUCK.

Musical score for Exercise XVIII, *Andante* by Gluck. The score is written in 3/4 time and consists of ten staves. The key signature has one flat (B-flat). The first staff begins with a piano (*p*) dynamic. The second staff continues the melodic line. The third staff includes a piano (*p*) dynamic at the start and a forte (*f*) dynamic at the end. The fourth staff features a piano (*p*) dynamic at the end. The fifth staff continues the melodic development. The sixth staff continues the melodic line. The seventh staff continues the melodic line. The eighth staff continues the melodic line. The ninth staff continues the melodic line. The tenth staff concludes the exercise with a forte (*f*) dynamic.

(XIX.) \* *Allegretto.*

Anon. (German, 18th Century.)

Musical score for Exercise XIX, *Allegretto* by Anonymous (German, 18th Century). The score is written in 3/4 time and consists of four staves. The key signature has one flat (B-flat). The melody is simple and rhythmic, consisting of eighth and quarter notes.

(XX.) *Andante.* HAYDN.

(XXI.) *Andante.* HAYDN.

(XXII.) *Adagio.* HAYDN.

(XXIII.) *Andante.* HAYDN.

(XXIV.) *Adagio.*

HAYDN.

(XXV.) *Andante grazioso.*

HAYDN.

(XXVI.) *Allegretto.*

HAYDN.

(XXVII.) *Andante.*

HAYDN.

Two staves of musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with various intervals and ornaments. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with dynamic markings *mf* and *fz*.

(XXVIII.) *Andante.*

HAYDN.

Three staves of musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with dynamic marking *mp*. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with dynamic marking *p*. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with dynamic marking *f*.

(XXIX.) *Poco Adagio.*

HAYDN.

Four staves of musical notation. The first staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melodic line with dynamic marking *p*. The second staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a bass line with dynamic marking *p*. The third staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a bass line with dynamic marking *f*. The fourth staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a bass line with dynamic marking *dim.*

(XXX.) *Allegretto.*

GRÉTRY.

Five staves of musical notation. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with dynamic marking *p*. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with dynamic marking *p*. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with dynamic marking *f*. The fourth staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a bass line with dynamic marking *dim.*

(XXXI.) *Tempo di Marcia, Andante.*

GRÉTRY.

Musical score for exercise XXXI by Grétry. It consists of four staves of music in 4/4 time. The first staff has dynamics markings *f*, *p*, and *p*. The second staff has a *p* marking. The third and fourth staves have *f* and *p* markings respectively.

(XXXII.) *Andante.*

MOZART.

Musical score for exercise XXXII by Mozart. It consists of two staves of music in 3/8 time.

(XXXIII.) *Andante.*

MOZART.

Musical score for exercise XXXIII by Mozart. It consists of four staves of music in 4/4 time.

(XXXIV.) *Allegretto.*

MOZART.

Musical score for exercise XXXIV by Mozart. It consists of two staves of music in 4/4 time.

(XXXV.) *Andante grazioso.*

MOZART.

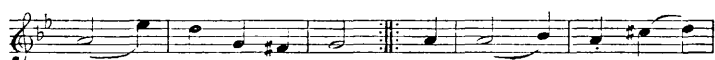
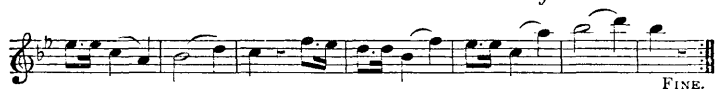
Musical score for exercise XXXV by Mozart. It consists of two staves of music in 4/4 time. The first staff has *p* and *f* markings. The second staff has a *p* marking.





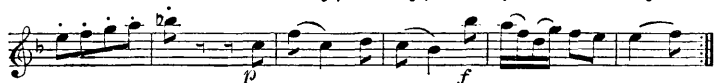
(XXXVI.) *Menuetto.*

MOZART.



(XXXVII.) *Andante.*

MOZART.



(XXXVIII.) *Andantino.*

MOZART.



(XXXIX.) \* *Andante.*

MOZART.

Musical score for exercise XXXIX, Mozart's *Andante*. It consists of five staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include 'p' (piano) at the start and 'f' (forte) in the fourth staff. The piece concludes with a double bar line.

(XL.) \* *Tempo di Minuetto.*

MOZART.

Musical score for exercise XL, Mozart's *Tempo di Minuetto*. It consists of nine staves of music in G major, 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line.

(XLI.) *Allegretto.*

HIMMEL.

Musical score for exercise (XLI) by Himmel, *Allegretto*. It consists of five staves of music in 3/4 time, featuring a single melodic line with various rhythmic patterns and intervals.

(XLII.) *Andante.*

CHERUBINI.

Musical score for exercise (XLII) by Cherubini, *Andante*. It consists of three staves of music in 4/4 time, featuring a single melodic line with a triplet of eighth notes in the first measure of the third staff.

(XLIII.) *Larghetto.*

CHERUBINI.

Musical score for exercise (XLIII) by Cherubini, *Larghetto*. It consists of three staves of music in 2/4 time, featuring a single melodic line with a complex rhythmic pattern of eighth and sixteenth notes.

(XLIV.) \* *Andantino con moto.*

CHERUBINI.

Musical score for exercise (XLIV) by Cherubini, *Andantino con moto*. It consists of four staves of music in 3/4 time, featuring a single melodic line with several triplet markings.

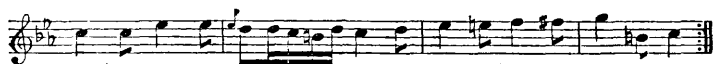
(XLV.) *Vivace.* BEETHOVEN.

(XLVI.) \* *Adagio.* BEETHOVEN.

(XLVII.) \* *Andante con moto.* BEETHOVEN.

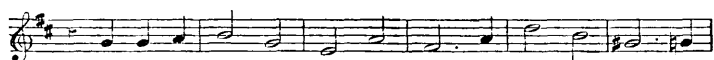
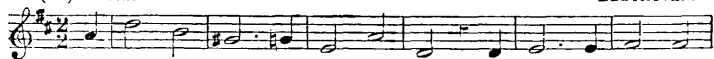
(XLVIII.) *Con fuoco, non troppo allegro.* BEETHOVEN.

(XLIX.) \* *Adagio.* BEETHOVEN.



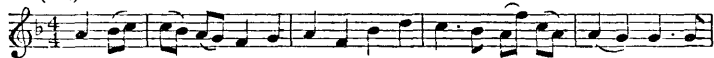
(L.) *Risolute.*

BEETHOVEN.



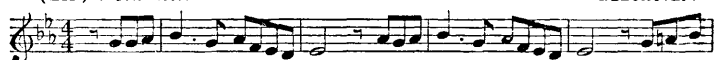
(LI.) \* *Grazioso.*

BEETHOVEN.



(LII.) \* *Con moto.*

BEETHOVEN.



(LIII.) \* *Andante vivace.*

BEETHOVEN.



(LIV.) \* *Poco Andante.*

BEETHOVEN.



(LV.) *Andante.* WEBER.

*p*

*cres.*

(LVI.) *Andantino.* WEBER.

(LVII.) *Allegro maestoso.* WEBER.

(LVIII.) *Larghetto.* WEBER.

(LIX.) *Andante.*

SCHUBERT.

(LX.) *Andante.*

SCHUBERT.

(LXI.) *Andante.*

SCHUBERT.

(LXII.) *Larghetto.*

SCHUBERT.

(LXIII.) \* *Andante con moto.*

SCHUBERT.

(LXIV.) \* *Adagio.*

SCHUBERT.



Two staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with dynamics markings *p*, *cres.*, and *f*. The second staff continues the melody with a dynamic marking *p* and a triplet of eighth notes.

(LXV.) *Andante.*

SPOHR.

Five staves of musical notation in 2/4 time. The first staff has a dynamic marking *p*. The second staff has *mf* and *p*. The third staff has *mf*. The fourth staff has *pp*, *cres.*, *p*, and *cres.*. The fifth staff has *p*. The piece concludes with a double bar line.

(LXVI.) *Menuetto.*

SPOHR.

Four staves of musical notation in 3/4 time. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The piece concludes with a double bar line.

(LXVII.) *Andantino.*

SPOHR.

Three staves of musical notation in 2/4 time. The first staff has a key signature of one sharp (F#). The second staff has a key signature change to two sharps (F# and C#). The third staff continues in two sharps. The piece concludes with a double bar line.

(LXVIII.) *Vivace.*

SPORR.

Musical score for exercise LXVIII, *Vivace*, by Sporr. The piece is in 2/4 time and consists of seven staves. The dynamics are marked as *p*, *f*, and *dim.*.

(LXIX.) *Larghetto.*

SPORR.

Musical score for exercise LXIX, *Larghetto*, by Sporr. The piece is in 3/8 time and consists of four staves. The dynamics are marked as *p*, *mf*, and *dim.*.

(LXX.) *Larghetto con moto.*

SPONTINI.

Musical score for exercise LXX, *Larghetto con moto*, by Spontini. The piece is in 3/4 time and consists of four staves. The dynamics are marked as *p*, *mf*, and *dim.*.

Musical score for exercise (LXXI). It consists of three staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and contains a melody with a triplet of eighth notes. The second staff begins with an alto clef and contains a counter-melody, with a small '(a)' marking above a passage of eighth notes. The third staff continues the counter-melody with another triplet. The piece concludes with a double bar line.

(LXXI.) *Affetuoso animato.*

SPONTINI.

Musical score for exercise (LXXI) by Spontini. It consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef. The second and third staves begin with an alto clef. The fourth and fifth staves begin with a bass clef. The music is characterized by flowing eighth and sixteenth note patterns across all staves, with some rests in the lower parts. The piece concludes with a double bar line.

(LXXII.) \* *Andante.*

MENDELSSOHN.

Musical score for exercise (LXXII) by Mendelssohn. It consists of one staff of music in G major (one sharp) and 4/4 time. The music features a steady eighth-note accompaniment with occasional sixteenth-note figures. The piece concludes with a double bar line.

(LXXIII.) \* *Andante.*

MENDELSSOHN.

Musical score for exercise (LXXIII) by Mendelssohn. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and includes dynamic markings *p* and *f*. The second and third staves begin with an alto clef and include dynamic markings *f*, *dim.*, and *ppp*. The fourth staff begins with a bass clef and includes dynamic markings *f* and *ppp*. The music features a steady eighth-note accompaniment with occasional sixteenth-note figures. The piece concludes with a double bar line.

(a) The small notes here show the melody in the alto, while the treble holds E flat; the passage should be repeated in the next two bars.

(LXXIV.) \* *Andante.*

MENDELSSOHN.

Musical score for exercise LXXIV, *Andante*, Mendelssohn. It consists of four staves of music in 6/8 time, starting with a treble clef and a key signature of one flat (B-flat). The music features a steady eighth-note accompaniment with a melodic line in the upper voice.

(LXXV.) \* *Presto agitato.*

MENDELSSOHN.

Musical score for exercise LXXV, *Presto agitato*, Mendelssohn. It consists of nine staves of music in 6/8 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The music is highly rhythmic and dynamic, with markings for piano (*p*), fortissimo (*sf*), crescendo (*cres.*), and forte (*f*).

(LXXVI.) \* *Andante sostenuto.*

MENDELSSOHN.

Musical score for exercise LXXVI, *Andante sostenuto*, Mendelssohn. It consists of one staff of music in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat, E-flat). The music is slow and features a steady eighth-note accompaniment with a melodic line in the upper voice.

(LXXVII.) *Non allegro.*

SCHUMANN.

(LXXVIII.) *Semplice.*

SCHUMANN.

(LXXIX.) *Molto moderato.*

SCHUMANN.

(LXXX.) *Gioioso.*

SCHUMANN.

(LXXXI.) *Moderato.*

SCHUMANN.

Musical score for Exercise LXXXI, *Moderato*, by Schumann. The score is written in 2/4 time, G major, and consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third and fourth staves have treble clefs. The fifth and sixth staves have bass clefs. The piece includes a triplet of eighth notes in the first staff, a dynamic marking of *sf* in the fourth staff, and a triplet of eighth notes in the fifth staff.

(LXXXII.) *Lento.*

SCHUMANN.

Musical score for Exercise LXXXII, *Lento*, by Schumann. The score is written in 4/4 time, B-flat major, and consists of six staves. The first staff has a treble clef and a key signature of two flats (B-flat, E-flat). The second staff has a bass clef. The third and fourth staves have treble clefs. The fifth and sixth staves have bass clefs. The piece is written in a slow tempo.

(LXXXIII.) *Tempo di Marcia.*

BOIELDIEU.

Musical score for Exercise LXXXIII, *Tempo di Marcia*, by Boieldieu. The score is written in 4/4 time, B-flat major, and consists of two staves. The first staff has a treble clef and a key signature of two flats (B-flat, E-flat). The second staff has a bass clef. The piece is written in a march tempo.

Musical score for exercise LXXXIII, consisting of five staves of music in G minor. The notation includes various rhythmic values and melodic lines.

(LXXXIV.) \* *Allegretto.*

BOIELDIEU.

Musical score for exercise LXXXIV, consisting of four staves of music in G major. The tempo is marked *Allegretto*. The notation includes various rhythmic values and melodic lines.

(LXXXV.) *Allegro moderato.*

BOIELDIEU.

Musical score for exercise LXXXV, consisting of five staves of music in G major. The tempo is marked *Allegro moderato*. The notation includes various rhythmic values, melodic lines, and ornaments (trills) indicated by 'tr'.

(LXXXVI.) *Andante.*

AUBER.

Musical score for exercise LXXXVI, *Andante*, by Auber. The score consists of four staves of music in 3/4 time, G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is a simple counterpoint exercise, primarily using quarter and eighth notes.

(LXXXVII.)\* *Allegro.*

AUBER.

Musical score for exercise LXXXVII, *Allegro*, by Auber. The score consists of eight staves of music in 2/2 time, D major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/2 time signature. The music is a more complex counterpoint exercise, featuring various note values and rests.

(LXXXVIII.)\* *Allegretto.*

AUBER.

Musical score for exercise LXXXVIII, *Allegretto*, by Auber. The score consists of one staff of music in 3/8 time, D major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is a rhythmic exercise, primarily using eighth and sixteenth notes.



(LXXXIX.)\* *Andantino.*

AUBER.

(XC.) \* *Allegro moderato.*

AUBER.

(XCI.) \* *Allegro moderato.*

AUBER.

(XCII.) *Allegretto.*

ROSSINI.



(XCIII.) *Andante con moto.*

ROSSINI.



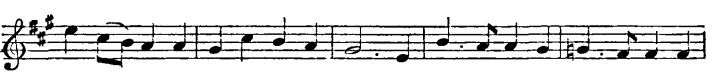
(XCIV.) *Andante.*

E. P.



(XCV.) *Allegro.*

E. P.



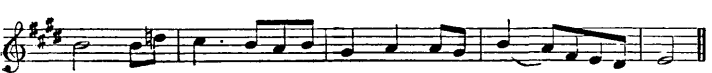
(XCVI.) *Larghetto.*

E. P.



(XCVII.) *Con moto.*

E. P.



(XCVIII.) *Andante.*

E. P.

(XCIX.) *Andantino.*

E. P.

(C.) *Allegretto.*

E. P.



PART III.—UNFIGURED BASSES TO BE HARMONIZED.

SECTION I.—HYMN TUNES AND CHORALES.

(To be harmonized in four parts throughout.)

(I.)

Musical notation for exercise (I), consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb).

(II.)

Musical notation for exercise (II), consisting of two staves. The top staff is in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb).

(III.)

Musical notation for exercise (III), consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#).

(IV.)

Musical notation for exercise (IV), consisting of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb).

(V.)

Musical notation for exercise (V), consisting of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one sharp (F#).

(VI.)

Musical notation for exercise (VI), consisting of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/2 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb).

(VII.)

Exercise (VII) consists of three staves of music in 3/4 time, key of B-flat major. The first staff begins with a treble clef and a common time signature, followed by a key signature change to B-flat major. The second and third staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(VIII.)

Exercise (VIII) consists of three staves of music in 2/4 time, key of D major. The first staff begins with a treble clef and a common time signature, followed by a key signature change to D major. The second and third staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(IX.)

Exercise (IX) consists of two staves of music in 2/4 time, key of B-flat major. Both staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(X.)

Exercise (X) consists of three staves of music in 3/4 time, key of B-flat major. The first staff begins with a treble clef and a common time signature, followed by a key signature change to B-flat major. The second and third staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XI.)

Exercise (XI) consists of three staves of music in 2/4 time, key of D major. The first staff begins with a treble clef and a common time signature, followed by a key signature change to D major. The second and third staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XII.)

Exercise (XII) consists of two staves of music in 3/4 time, key of B-flat major. Both staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XIII.)

Exercise (XIII) consists of two staves of music in 3/4 time, key of B-flat major. Both staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XIV.)

Exercise (XIV) consists of three staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef and a common time signature, followed by a key signature change to B-flat major. The second and third staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XV.)

Exercise (XV) consists of two staves of music in 4/4 time, key of B-flat major. Both staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XVI.)

Exercise (XVI) consists of two staves of music in 4/4 time, key of B-flat major. Both staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XVII.)

Exercise (XVII) consists of three staves of music in 3/4 time, key of B-flat major. The first staff begins with a treble clef and a common time signature, followed by a key signature change to B-flat major. The second and third staves use bass clefs. The music features a mix of quarter and eighth notes with various rests.

(XVIII.)

Exercise XVIII consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second staff continues the melody with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6, ending with a double bar line.

(XIX.)

Exercise XIX consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6, ending with a double bar line. The third staff continues with quarter notes D6, E6, F6, and G6, then quarter notes A6, B6, and C7, ending with a double bar line.

(XX.)

Exercise XX consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6, ending with a double bar line.

(XXI.)

Exercise XXI consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6, ending with a double bar line.

(XXII.)

Exercise XXII consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6, ending with a double bar line.

(XXIII.)

Exercise XXIII consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts on a whole note G4, followed by quarter notes A4, B4, and C5. The second staff continues with quarter notes D5, E5, F5, and G5, then quarter notes A5, B5, and C6, ending with a double bar line. The third staff continues with quarter notes D6, E6, F6, and G6, then quarter notes A6, B6, and C7, ending with a double bar line.

(XXIV.)

Exercise XXIV consists of three staves of music in 4/4 time with a key signature of one flat. The first staff begins with a treble clef and a common time signature, which then changes to 4/4. The second staff continues the melodic line. The third staff concludes the exercise with a double bar line.

(XXV.)

Exercise XXV consists of three staves of music in 4/4 time with a key signature of two flats. The first staff begins with a treble clef and a common time signature, which then changes to 4/4. The second staff continues the melodic line. The third staff concludes the exercise with a double bar line.

SECTION II.—BASSES OF VARIOUS STYLES.

The following exercises are intended for advanced students, by whom they will be found both interesting and profitable. The basses are selected from the works of the great masters. There is no occasion to harmonize them strictly in four parts throughout; they are intended to be filled up in the free, not in the strict style. In some cases, where the bass notes are separated by rests, a mere harmonic outline is given, the filling up to be left to the taste and discretion of the pupil.

(1.) *Allegro maestoso.*

HANDEL.

Exercise (1) by Handel consists of five staves of music in 4/4 time with a key signature of one flat. The first staff begins with a treble clef and a common time signature, which then changes to 4/4. The first staff includes a dynamic marking 'f' and a fermata over the first note. The subsequent staves continue the melodic line, with the fifth staff concluding with a double bar line.



(II.) *Larghetto.*

HANDEL

Musical score for Exercise (II) by Handel, marked *Larghetto*. It consists of four staves of music in 12/8 time, starting with a piano (*p*) dynamic.

(III.) *Allegro.*

HAYDN.

Musical score for Exercise (III) by Haydn, marked *Allegro*. It consists of five staves of music in 3/4 time, starting with a piano (*p*) dynamic.

(IV.) *Largo.*

HAYDN.

Musical score for Exercise (IV) by Haydn, marked *Largo*. It consists of two staves of music in 4/4 time, starting with a piano (*p*) dynamic.

(V.) *Andante.*

MOZART.

Musical score for Exercise (V) by Mozart, marked *Andante*. It consists of three staves of music in 3/4 time, starting with a piano (*p*) dynamic.



(VI.) *Tempo di Menuetto.*

MOZART.



(VII.) *Andante.*

MOZART.



(VIII.) *Menuetto.*

MOZART.



(IX.) *Adagio.*

BEETHOVEN.

(X.) *Allegro.*

BEETHOVEN.

(XI.) *March.*

BEETHOVEN.

(XII.) *Allegretto.*

BEETHOVEN.

(XIII.) *Andante con moto.*

SCHUBERT.

(XIV.) *Adagio.*

SCHUBERT.

(XV.) *Andante con moto.*

WEBER.

(XVI.) *Presto.*

WEBER.

(XVII.) *Andante con moto.*

MENDELSSOHN.

(XVIII.) *Allegro moderato.*

MENDELSSOHN.

(XIX.) *Lento.*

SCHUMANN.

Musical score for Exercise XIX, *Lento*, by Schumann. The score consists of three staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves use bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

(XX.) *Un poco Adagio.*

SCHUMANN.

Musical score for Exercise XX, *Un poco Adagio*, by Schumann. The score consists of five staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves use bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes dynamic markings: *p* (piano) at the beginning of the first staff, *cres.* (crescendo) in the third staff, and *dim.* (diminuendo) at the end of the fifth staff.

SOURCES OF THE MELODIES IN PART II,  
SECTION III.

FOR the sake of those students who may wish to compare their own harmonizing of the various melodies with the originals, we give the sources from which all the exercises are taken. It is more than probable that in many cases the student will not have the originals to refer to; but even if he has, he is advised not to look at them till he has completed his own work.

- No.
1. WINTERFELD. "Evangelische Kirchengesänge."
  2. " " "
  3. " " "
  4. HANDEL. *Triumph of Time and Truth.*
  5. " *Deborah.*
  6. " *Susanna.*
  7. " *Athalia.*
  8. " *Berenice.*
  9. " *Alexander Balus.*
  10. J. S. BACH. "Kommt, Seelen, dieser Tag" (Sacred Song).
  11. " "Komm, süsßer Tod" (Sacred Song).
  12. " "Gieb dich zufrieden" (Sacred Song).
  13. GLUCK. *Iphigénie en Aulide.*
  14. " " "
  15. " *Alceste.*
  16. " " "
  17. " " "
  18. " " "
  19. ANON. "Ein Weib ist das herrlichste Ding."
  20. HAYDN. Symphony in D ("La Chasse").
  21. " Overture to *Armida.*
  22. " Symphony in D, No. 43.
  23. " Symphony in C, No. 60.
  24. " Quartett in F minor, Op. 20, No. 5.
  25. " Quartett in F, Op. 74, No. 2.
  26. " Quartett in G, Op. 33, No. 5.
  27. " Quartett in F sharp minor, Op. 50, No. 4.
  28. " Quartett in C, Op. 3, No. 2.
  29. " Quartett in B flat, Op. 9, No. 5.
  30. GRÉTRY. *Richard Cœur de Lion.*
  31. " *Les Mariages Samnites.*
  32. MOZART. Pianoforte Trio in G.
  33. " Concert Aria, "Per pietà, non ricercate."
  34. " Serenade in F, No. 2.

- No.
35. MOZART. Divertimento in E flat, No. 9.
36. " " " " " "
37. " Divertimento in F, No. 13.
38. " *Il Rè Pastore.*
39. " *Die Zauberflöte.*
40. " *La Clemenza di Tito.*
41. HIMMEL. *Fanchon.*
42. CHERUBINI. *Faniska.*
43. " *Anacreon.*
44. " " " " " "
45. BEETHOVEN. " Lustig, traurig."
46. " Song, "Das Liedchen von der Ruhe" (Op. 52, No. 3).
47. " *Leonore Prohaska.*
48. " Chorus, "Germania's Wiedergeburt."
49. " Sonatina for Mandoline.
50. " Chorus, "Es ist vollbracht."
51. " Song, "Mit einem gemalten Bande" (Op. 83, No. 3).
52. " Song, "Als die Geliebte sich trennen wollte."
53. " Song, "Lied aus der Ferne."
54. " Song, "Sehnsucht."
55. WEBER. Trio in G minor, Op. 63.
56. " *Oberon.*
57. " *Kampf und Sieg.*
58. " *Preciosa.*
59. SCHUBERT. Symphony in B flat, No. 2.
60. " Sonata (Pf.) in E major.
61. " Sonata in A minor, Op. 137, No. 2.
62. " Operetta, *Die Verschworenen.*
63. " Quartett in G, Op. 161.
64. " Sonata for Piano and Arpeggione.
65. SPOHR. Double Quartett, Op. 87.
66. " *Faust.*
67. " *Jessonda.*
68. " Symphony (No. 2), in D minor, Op. 49.
69. " Sonata, Op. 125.
70. SPONTINI. *La Vestale.*
71. " " " " " "
72. MENDELSSOHN. " Song, "Gruss," Op. 19, No. 5.
73. " Song, "Im Herbst," Op. 9, No. 5.
74. " Song, "Minnelied in Mai," Op. 8, No. 1.
75. " Song, "Reiselied," Op. 19, No. 6.
76. " No. 2 of "Sechs Kinderstücke," Op. 72.
77. SCHUMANN. Song, "Frühlings Ankunft," Op. 79, No. 19.
78. " Song, "Kinderwacht," Op. 79, No. 21.
79. " Song, "Frühlingsgruss," Op. 79, No. 4.



- No.  
 80. SCHUMANN. Song, "Vom Schlaraffenland," Op. 79, No. 5.  
 81. " " "Requiem."  
 82. " " *Faust*.  
 83. BOIELDIEU. *Jean de Paris*.  
 84. " " *Le Calife de Bagdad*.  
 85. " " *Le Nouveau Seigneur du Village*.  
 86. AUBER. *Les Chaperons Blancs*.  
 87. " " " " "  
 88. " " *Le Cheval de Bronze*.  
 89. " " *Le Domino Noir*.  
 90. " " *L'Ambassadrice*.  
 91. " " *Le Philtre*.  
 92. ROSSINI. *Il Turco in Italia*.  
 93. " " *Mosè in Egitto*.  
 94 to 100. Written for this work.

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