# ADDITIONAL EXERCISES TO COUNTERPOINT:

## STRICT AND FREE

EBENEZER PROUT.

AUGENER'S EDITION No. 21894

*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 FIGURED BASSES FOR HARMONIZING.*

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SIXTH IMPRESSION

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LONDON:

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# PREFACE.

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.

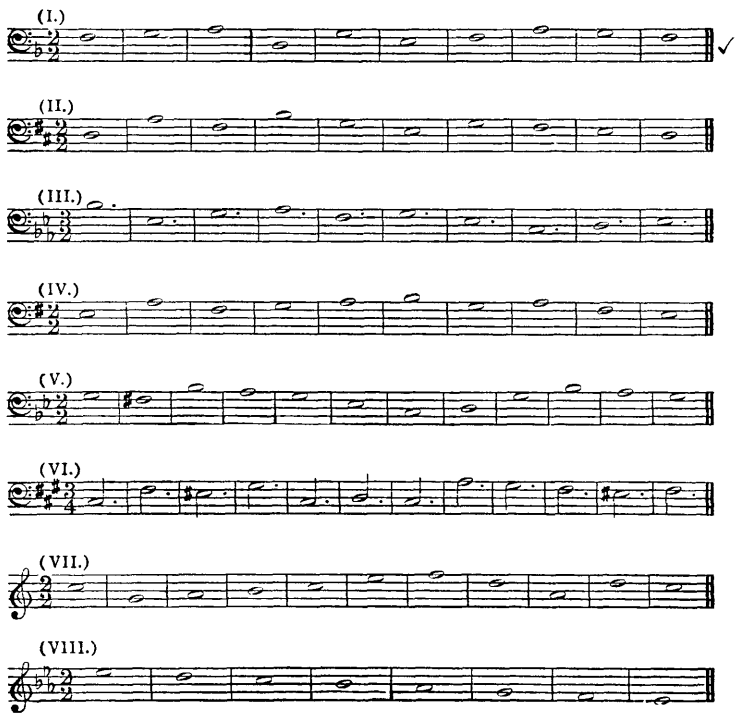
# ADDITIONAL EXERCISES

TO

# COUNTERPOINT.

## PART I.—Canti Fermi.

### Section I.—Short Canti Fermi for Counterpoint of from Two to Eight Parts:



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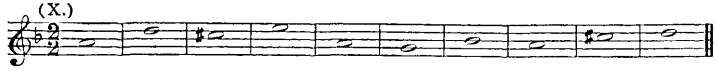

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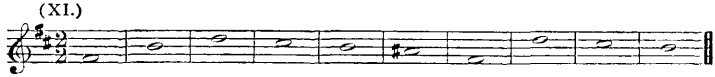

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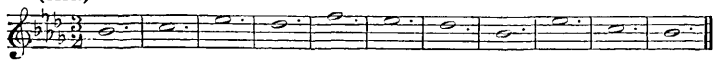

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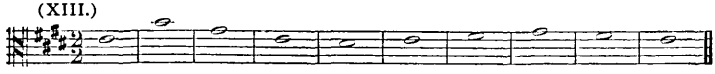

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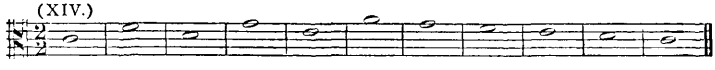

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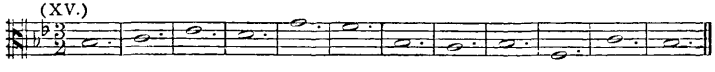

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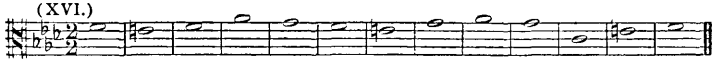

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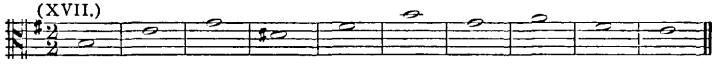

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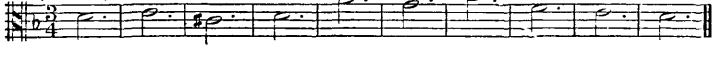

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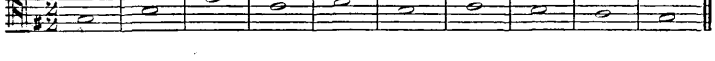

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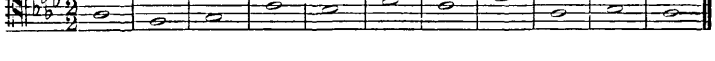

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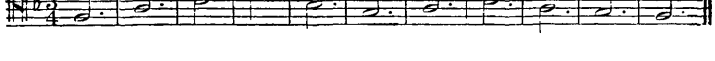

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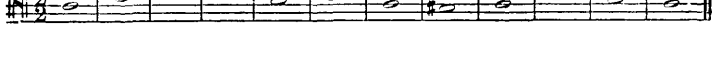

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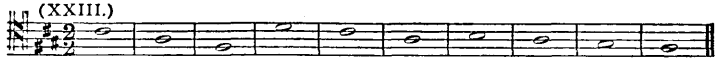

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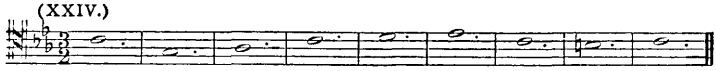

All the subjects given in this and the following Section which are written in common time, can be used for counterpoint of three or six notes against one by adding dots to the notes of the subjects; and conversely, those that are written in triple time can be used for counterpoint of two or four notes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

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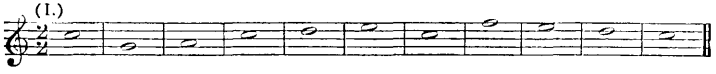
## Section II.—Special Canti Fermi, for the Fourth Species.

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.

(I.)



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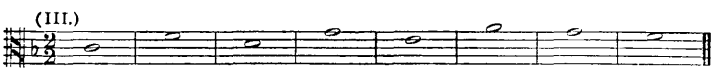

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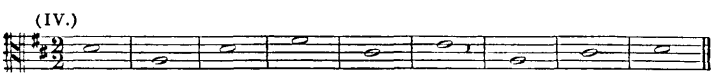

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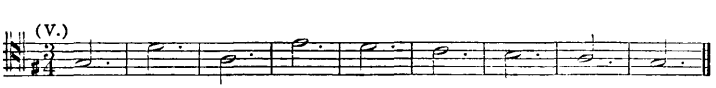

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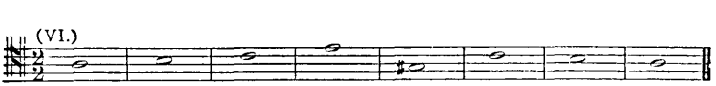

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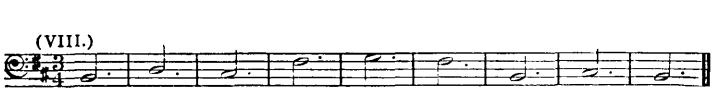
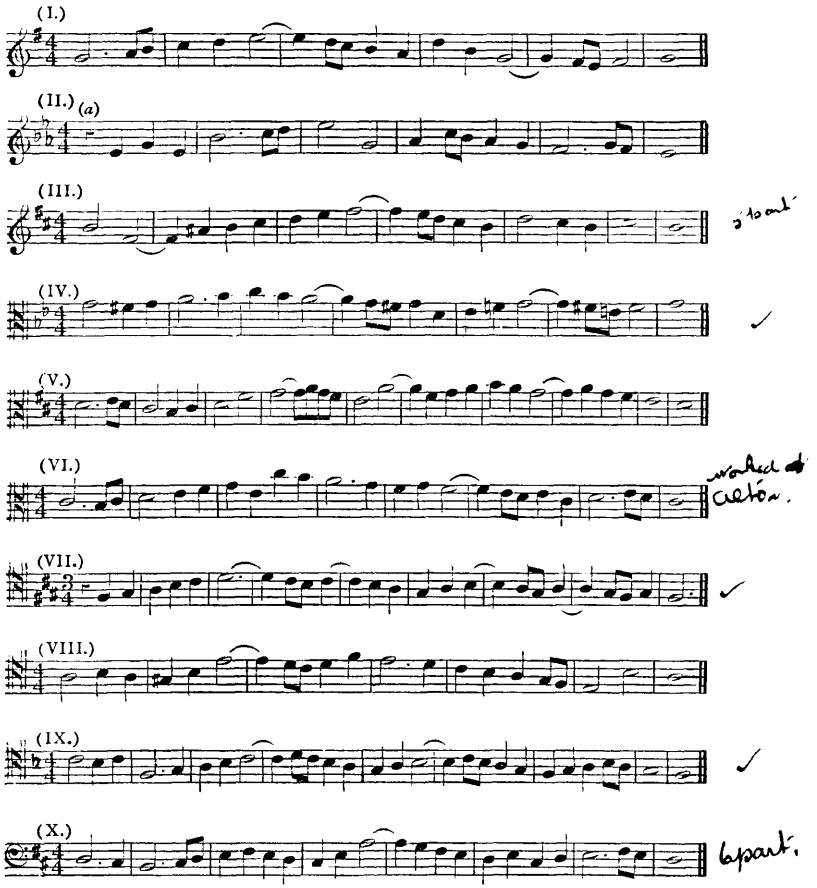


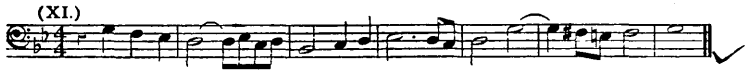
## Section III.—Florid Canti Fermi, for Combined Counterpoint.

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.)



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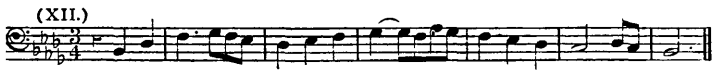

## Section IV.—Longer Canti Fermi, introducing Modulations.

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.

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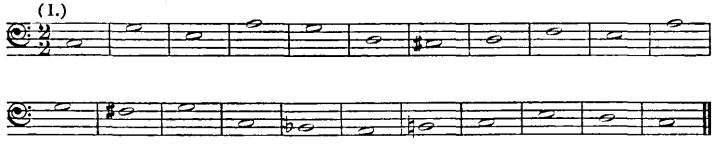

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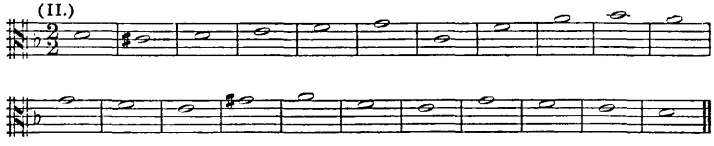

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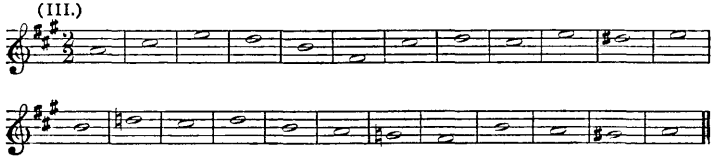

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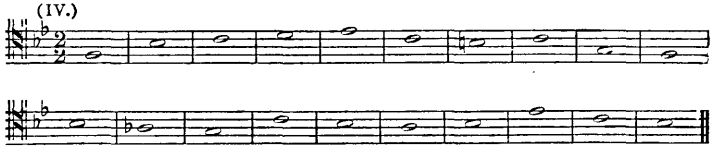

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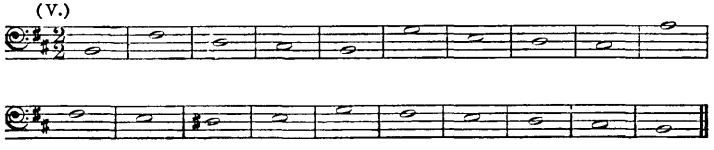

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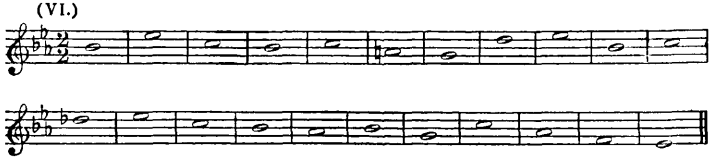

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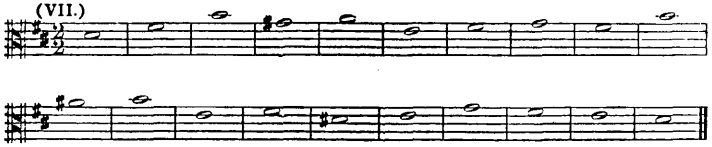

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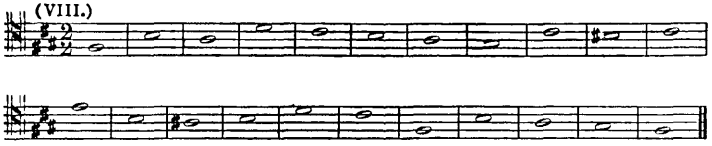

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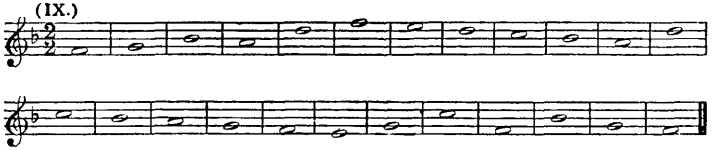

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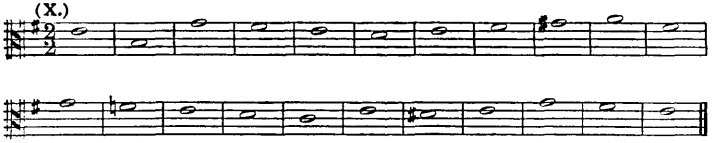

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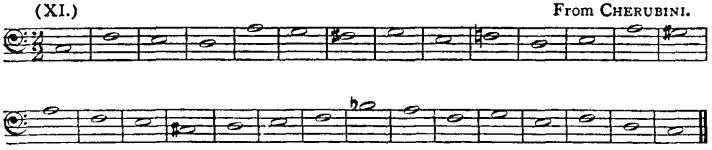
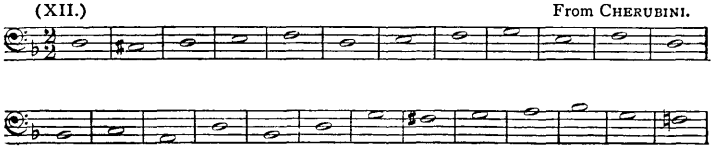
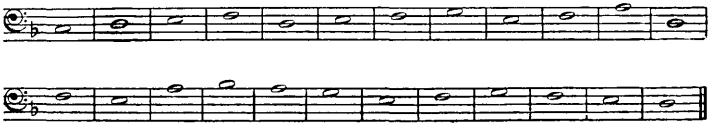


(XII.) From Cherubini.





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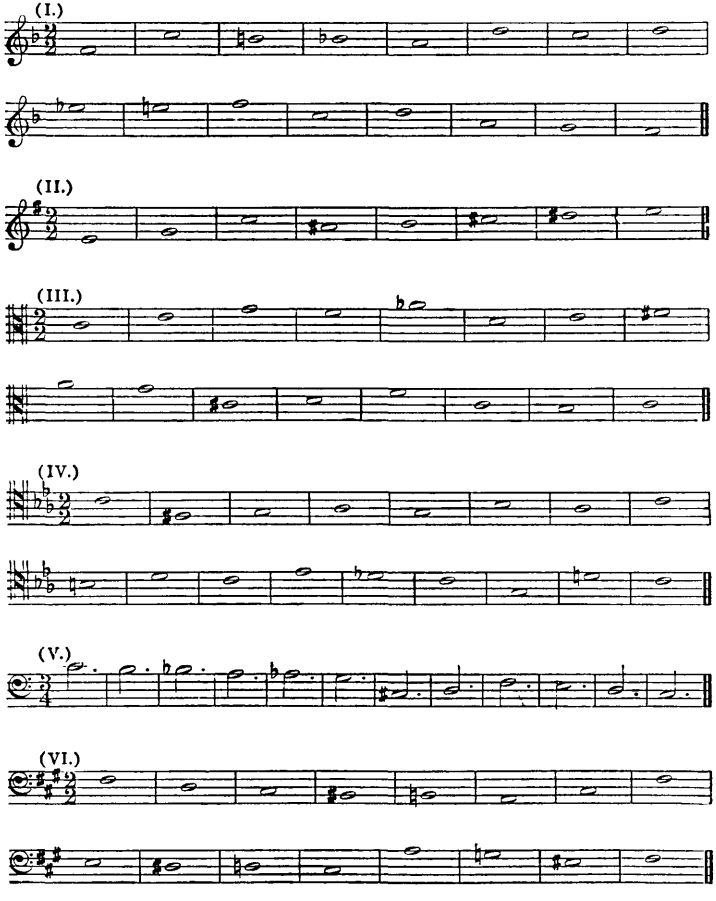
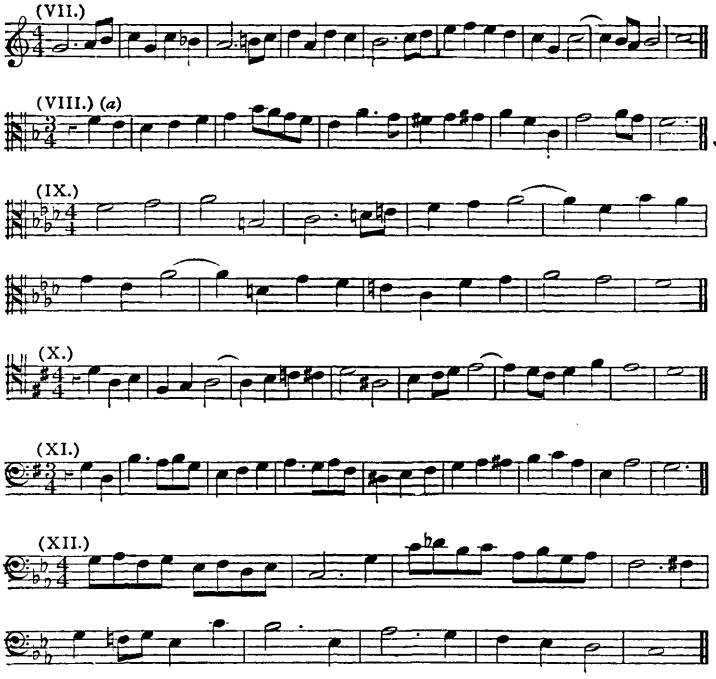
## Section V.—Subjects for Free Counterpoint

In the following subjects the chromatic notes of the key are introduced. Modulation may be employed where desirable, and two chords may be freely used on one note of a canto fermo.






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

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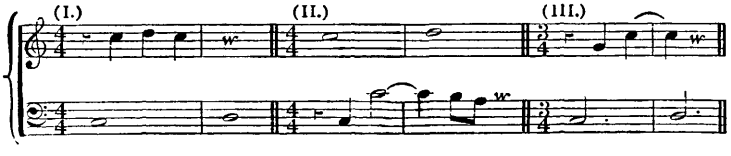
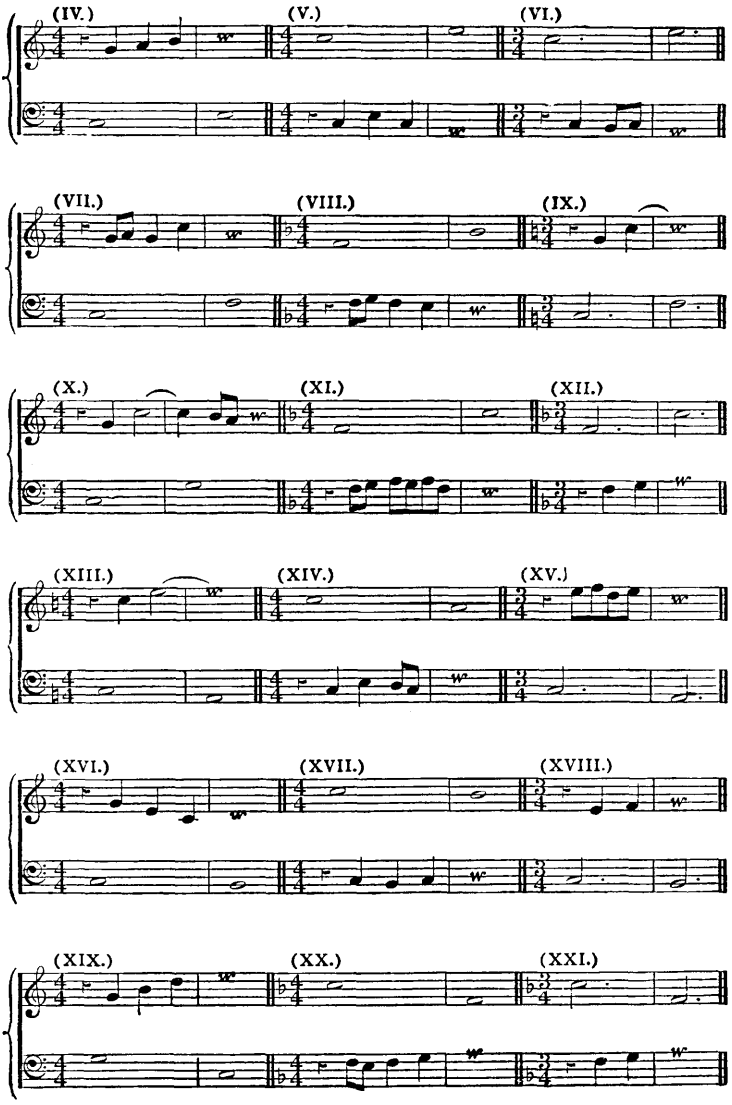
## Section VI.—Patterns for Imitative Counterpoint.

(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.)

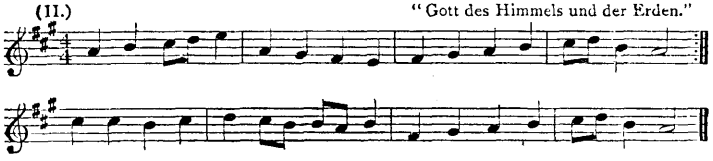
## PART II.—Melodies to be Harmonized.

### Section I.—Chorales.

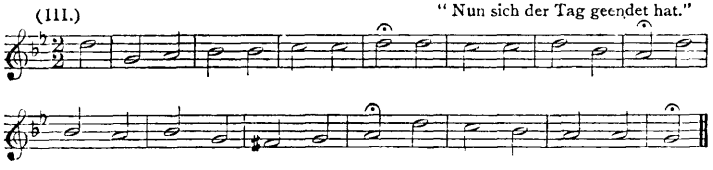
These chorales can be placed in either the treble, alto, or tenor, and accompanied either with simple chords, or with more florid counterpoint. In the more regular melodies, the place of the cadences is not indicated; but where the student is likely to find difficulty in discovering their position, they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

(I.) "Vom Himmel hoch da komm' ich her."

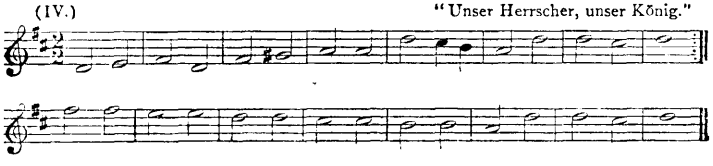
(II.) "Gott des Himmels und der Erden."



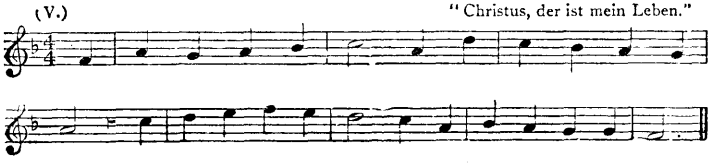
(III.) "Nun sich der Tag geendet hat."



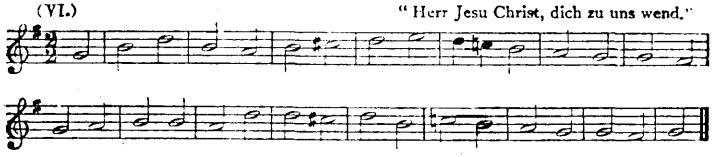
(IV.) "Unser Herrscher, unser König."



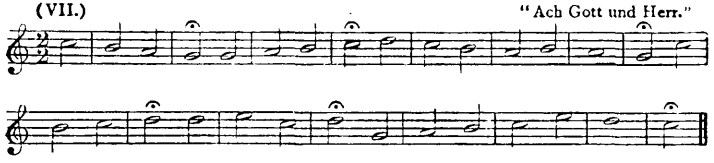
(V.) "Christus, der ist mein Leben."



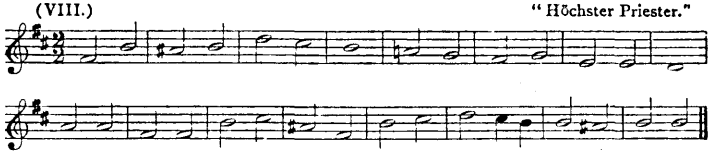
(VI.) "Herr Jesu Christ, dich zu uns wend."



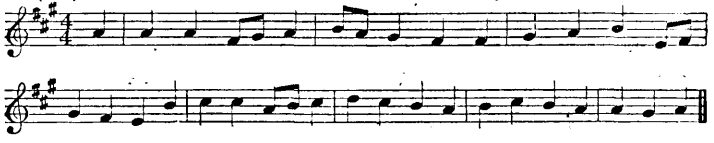
(VII.) "Ach Gott und Herr."



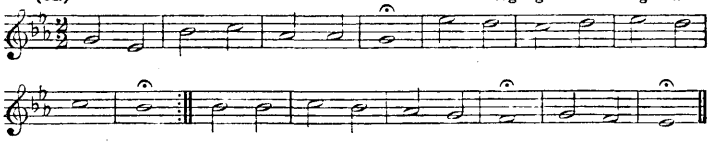
(VIII.) "Höchster Priester."



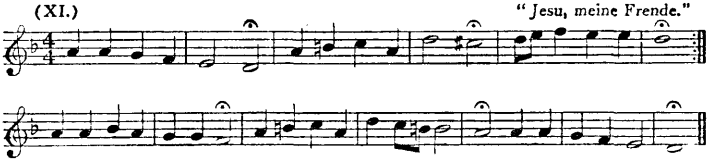
(IX.) "Ach Gott, wie manches Herzelied."



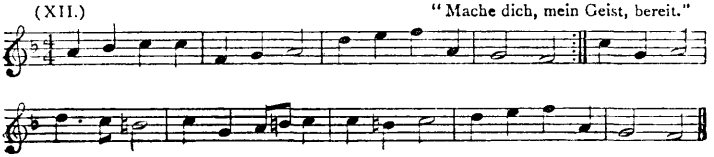
(X.) "Morgenglanz der Ewigkeit."



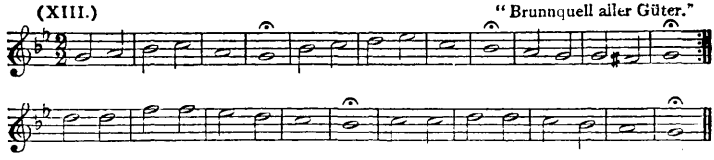
(XI.) "Jesu, meine Freude."



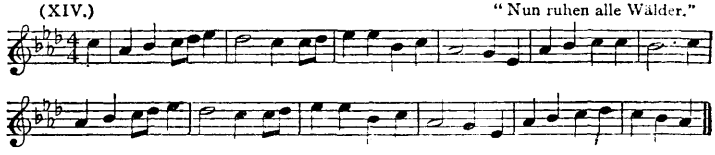
(XII.) "Mache dich, mein Geist, bereit."



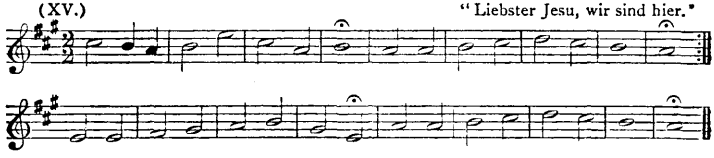
(XIII.) "Brunnquell aller Güter."



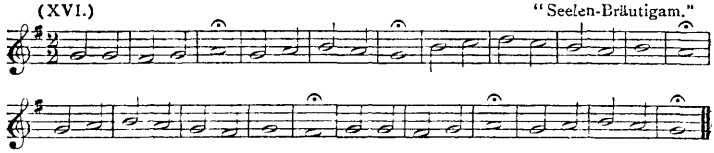
(XIV.) "Nun ruhen alle Wälder."



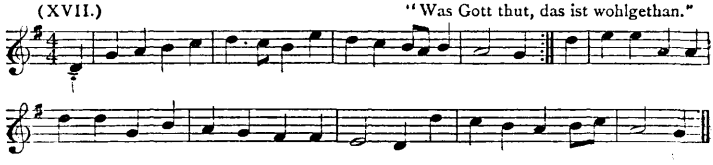
(XV.) "Liebster Jesu, wir sind hier."



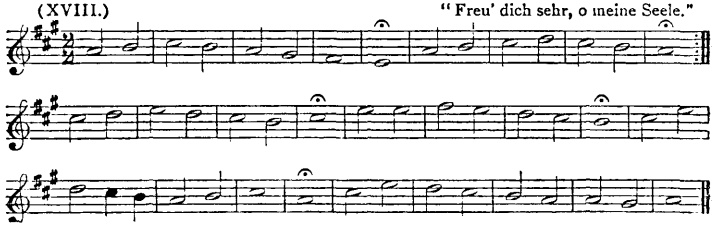
(XVI.) "Seelen-Bräutigam."



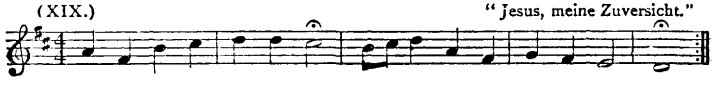
(XVII.) "Was Gott thut, das ist wohlgethan."

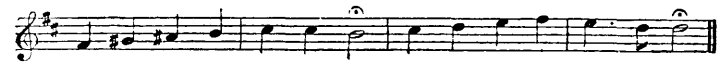


(XVIII.) "Freu' dich sehr, o meine Seele."

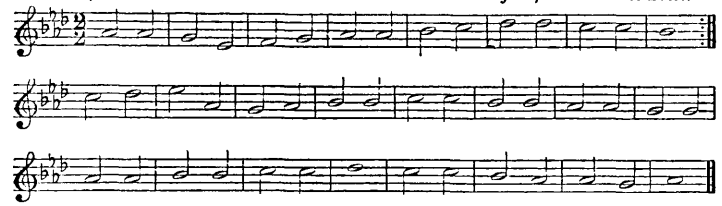


(XIX.) "Jesus, meine Zuversicht."

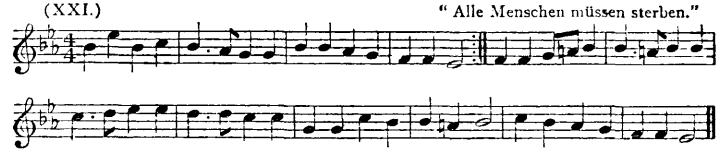




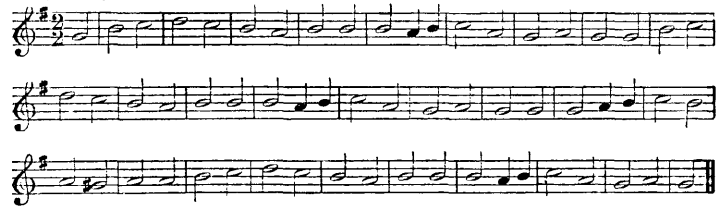
(XX.) "Jesu, der du meine Seele."



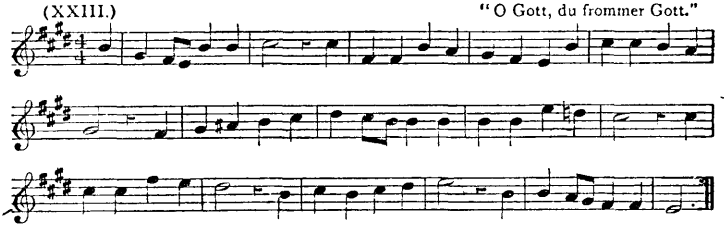
(XXI.) "Alle Menschen müssen sterben."



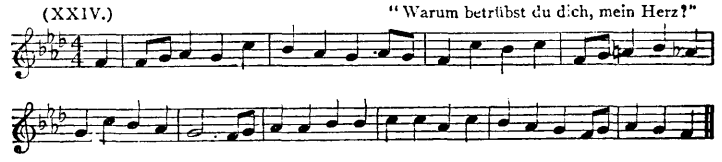
(XXII.) "Allein Gott in der Höh' sei Ehr."



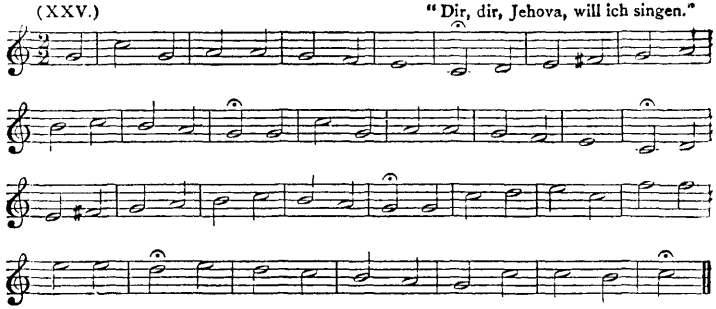
(XXIII.) "O Gott, du frommer Gott."



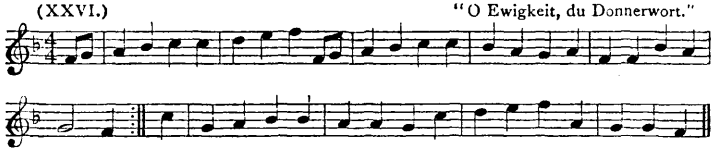
(XXIV.) "Warum betrübst du dich, mein Herz?"



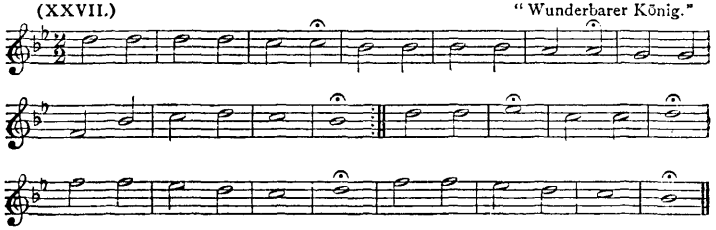
(XXV.) "Dir, dir, Jehova, will ich singen."



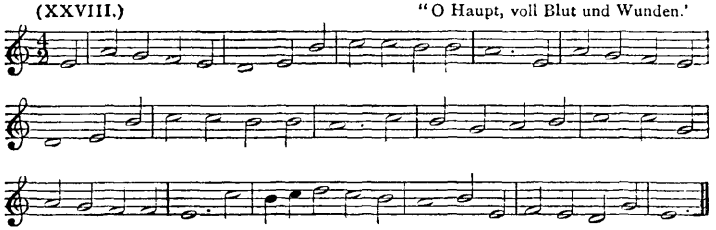
(XXVI.) "O Ewigkeit, du Donnerwort."



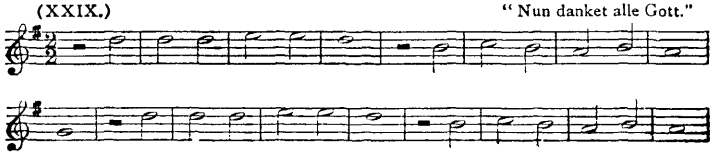
(XXVII.) "Wunderbarer König."

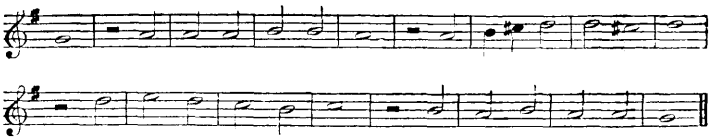


(XXVIII.) "O Haupt, voll Blut und Wunden.'

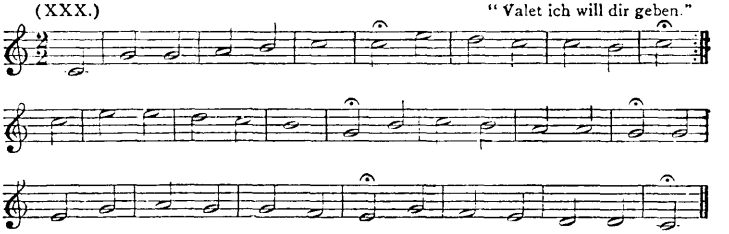


(XXIX.) "Nun danket alle Gott."

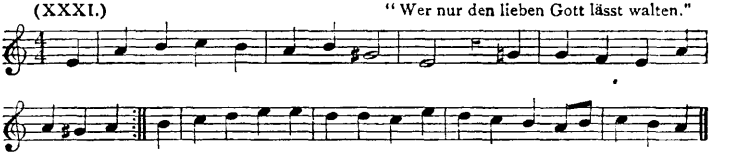




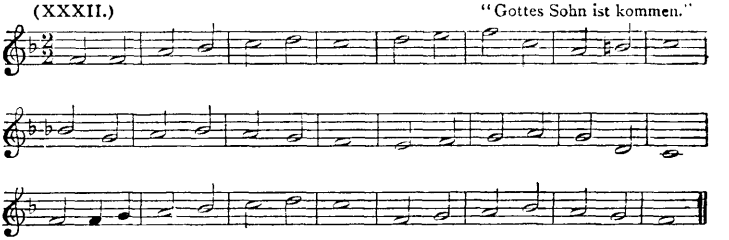
(XXX.) "Valet ich will dir geben."



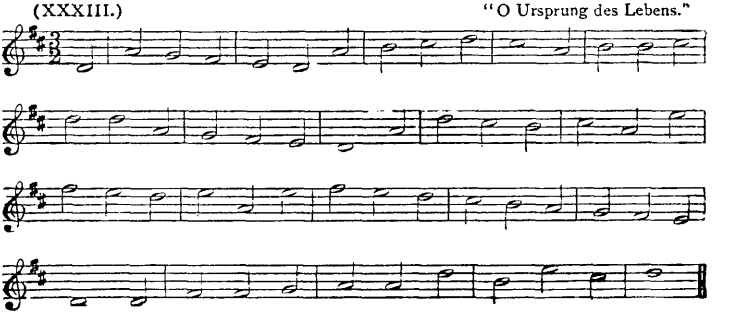
(XXXI.) "Wer nur den lieben Gott lässt walten."



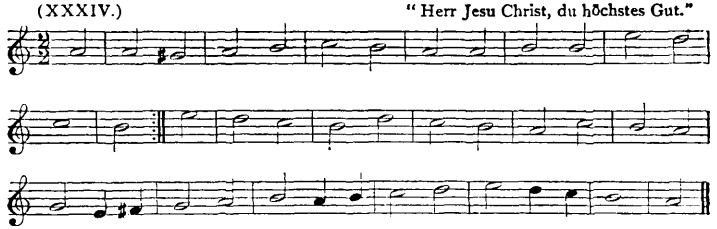
(XXXII.) "Gottes Sohn ist kommen."



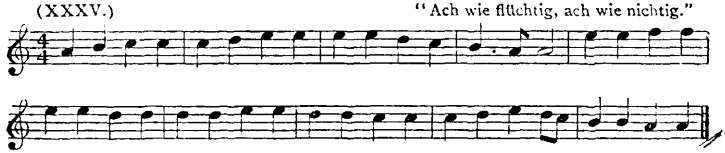
(XXXIII.) "O Ursprung des Lebens."



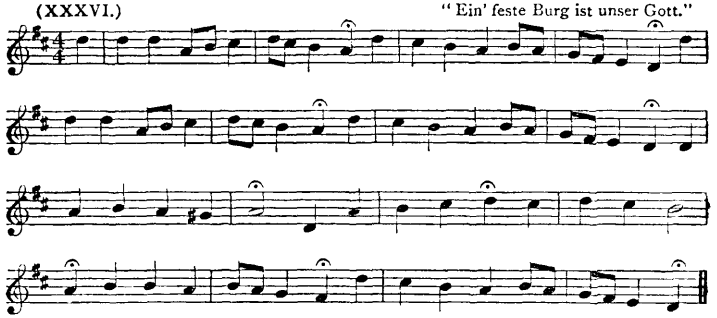
(XXXIV.) "Herr Jesu Christ, du höchstes Gut."



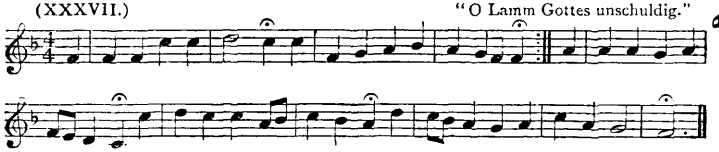
(XXXV.) "Ach wie flüchtig, ach wie nichtig."



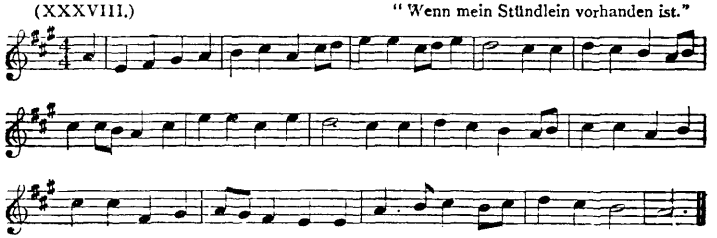
(XXXVI.) "Ein' feste Burg ist unser Gott."



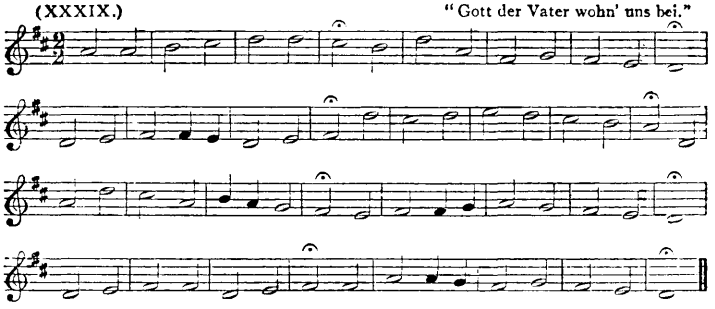
(XXXVII.) "O Lamm Gottes unschuldig."



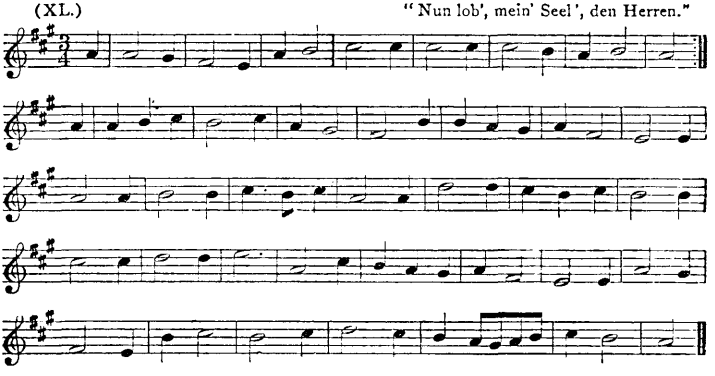
(XXXVIII.) "Wenn mein Stündlein vorhanden ist."



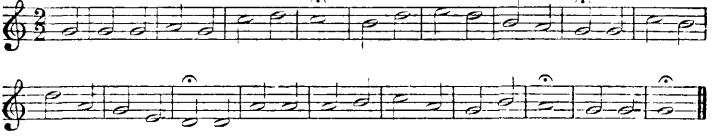
(XXXIX.) "Gott der Vater wohn' uns bei."



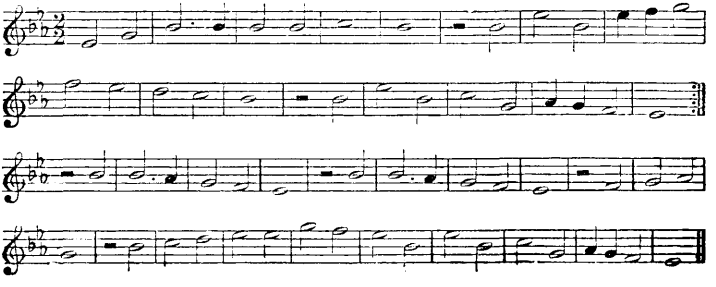
(XL.) "Nun lob', mein' Seel', den Herren."



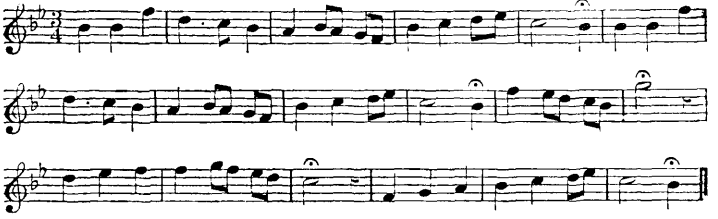
(XLI.) "Gelobet seist du, Jesu Christ."



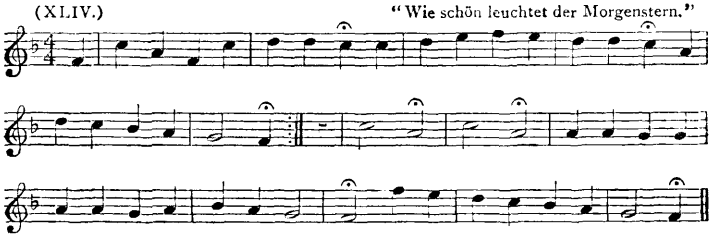
(XLII.) "Wacl et auf! ruft uns die Stimme."



(XLIII.) "Lobe den Herren den mächtigen König der Ehren."

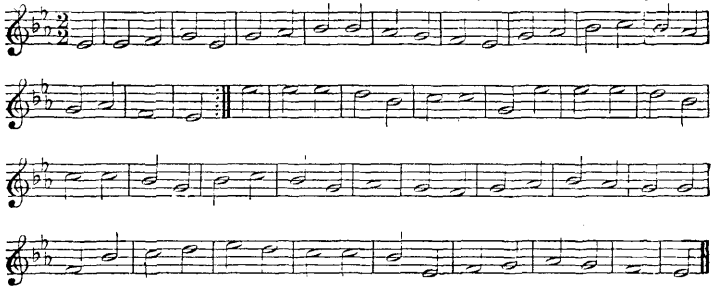


(XLIV.) "Wie schön leuchtet der Morgenstern."

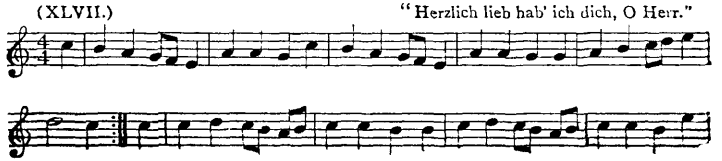


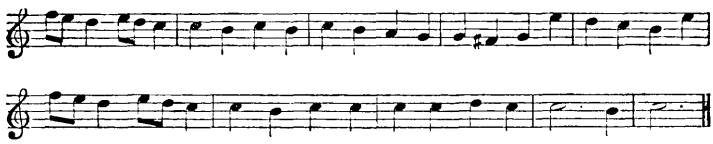
(XLV.) "Komm Gott Schöpfer, heiliger Geist."

(XLVI.) "O Merscht, bewein' dein' Sünde gross."

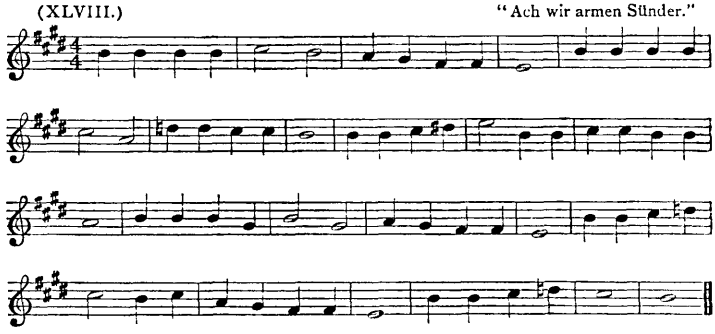


(XLVII.) "Herzlich lieb hab' ich dich, O Herr."

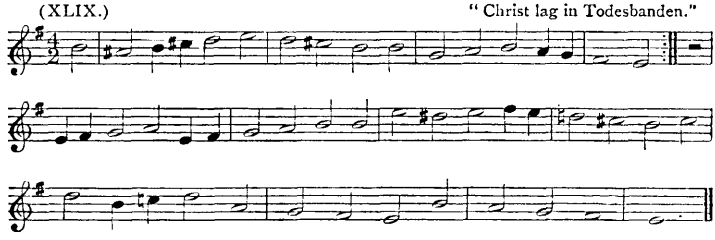




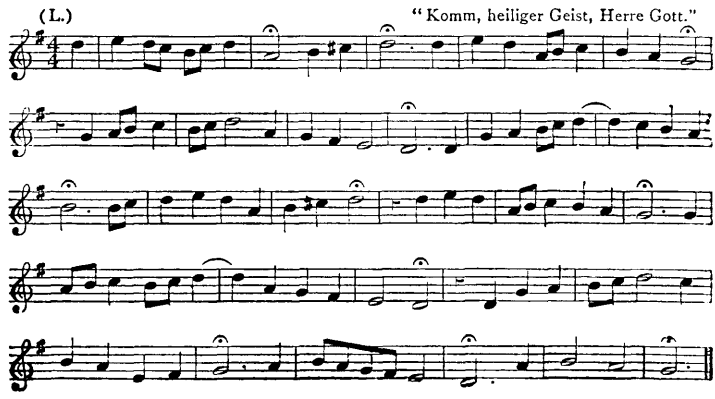
(XLVIII.) "Ach wir armen Sünder."



(XLIX.) "Christ lag in Todesbanden."



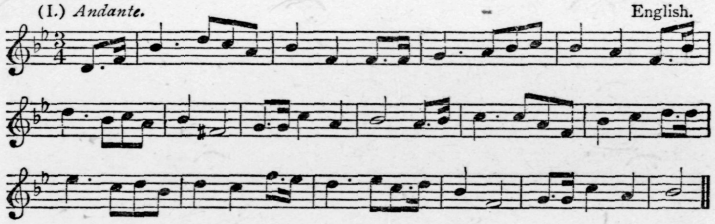
(L.) "Komm, heiliger Geist, Herre Gott."



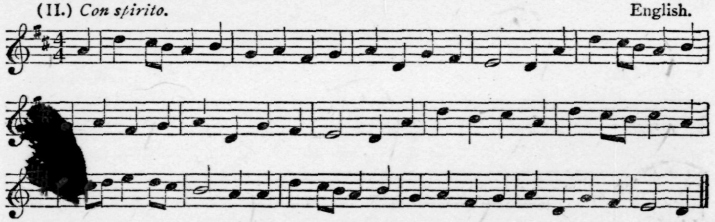
## Section II.—National Airs.

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).

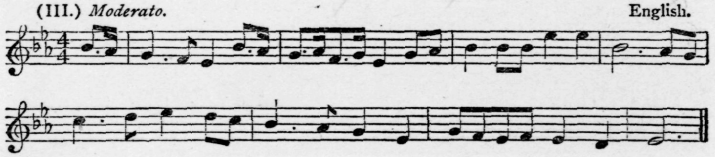
(I.) *Andante.* English.



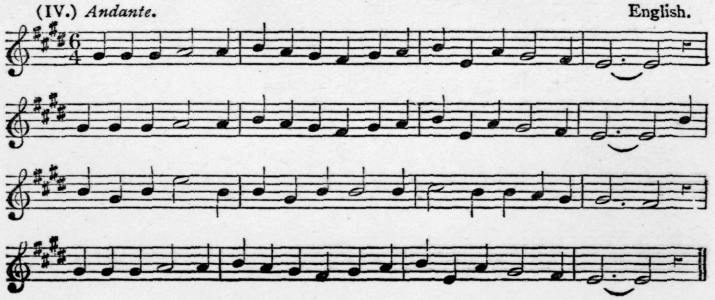
(II.) *Con spirito.* English.



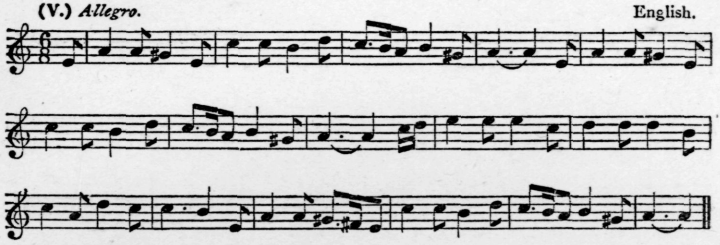
(III.) *Moderato.* English.



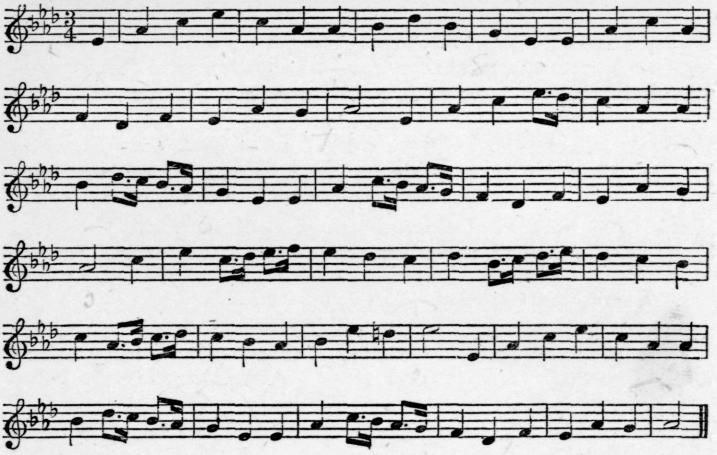
(IV.) *Andante.* English.



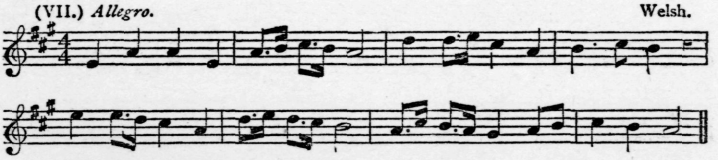
(V.) *Allegro.* English.



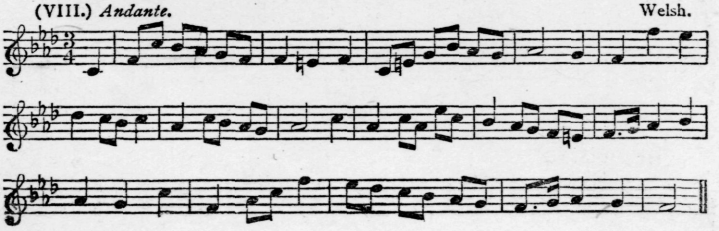
(VI.) *Andante.* Welsh.



(VII.) *Allegro.* Welsh.



(VIII.) *Andante.* Welsh.



## Section II.—National Airs.

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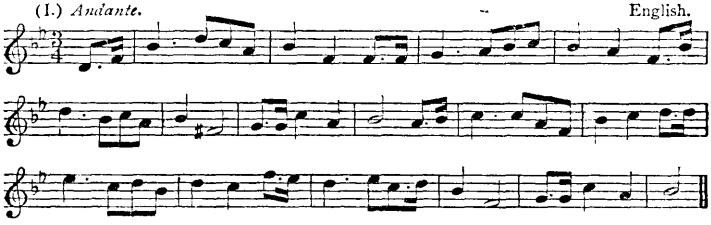
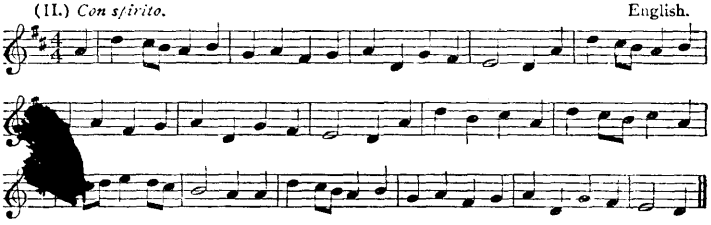
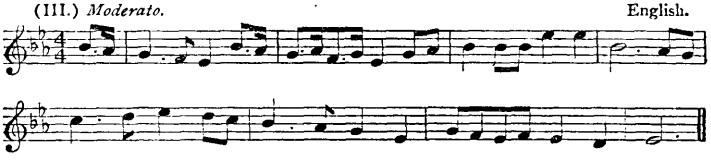
(I.) *Andante.* English.



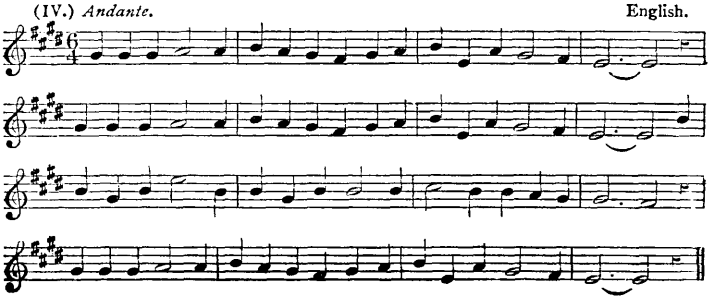
(II.) *Con spirito.* English.



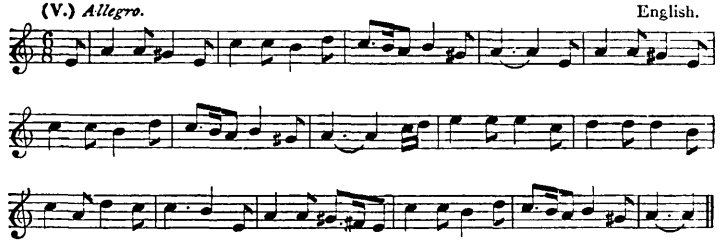
(III.) *Moderato.* English.



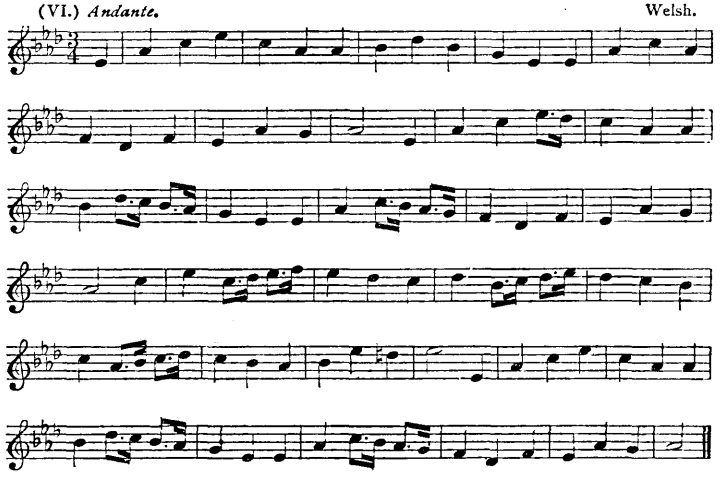
(IV.) *Andante.* English.



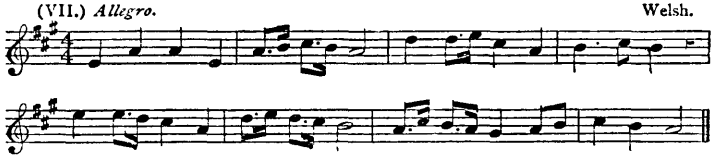
**(V.)** *Allegro.* English.



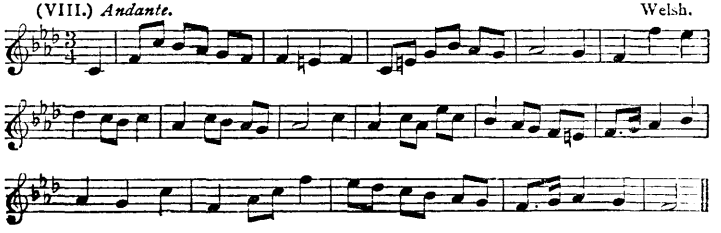
(VI.) *Andante.* Welsh.



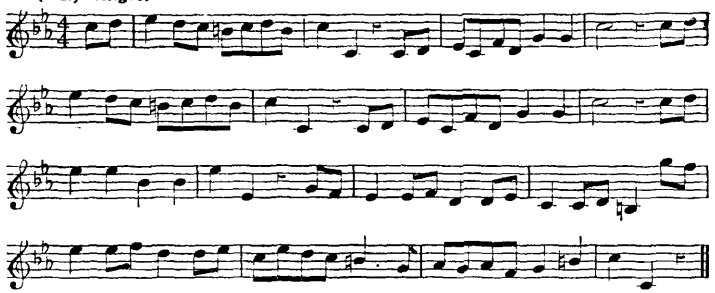
(VII.) *Allegro.* Welsh.



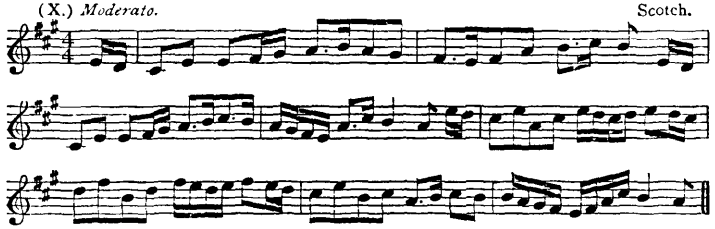
(VIII.) *Andante.* Welsh.



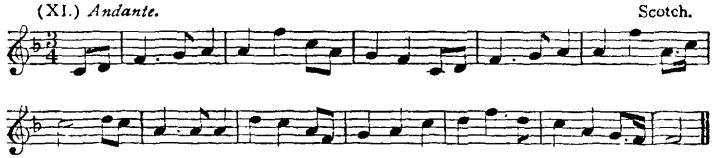
(IX.) *Allegro.* Welsh.



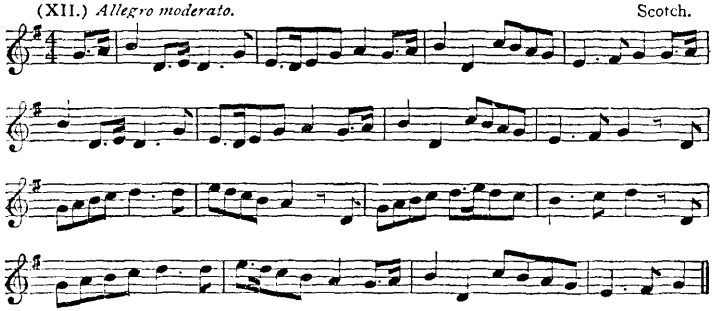
(X.) *Moderato.* Scotch.



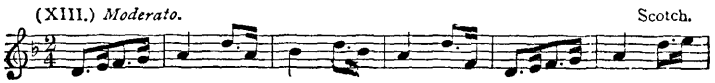
(XI.) *Andante.* Scotch.

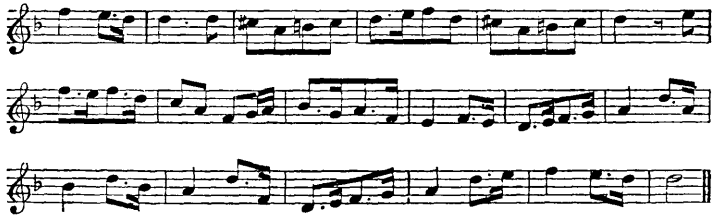


(XII.) *Allegro moderato.* Scotch.

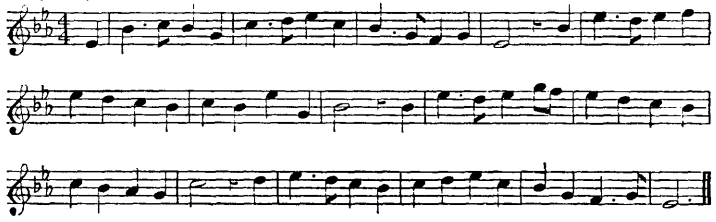


(XIII.) *Moderato.* Scotch.

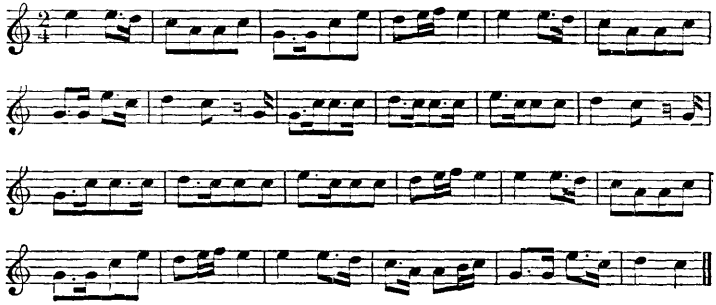




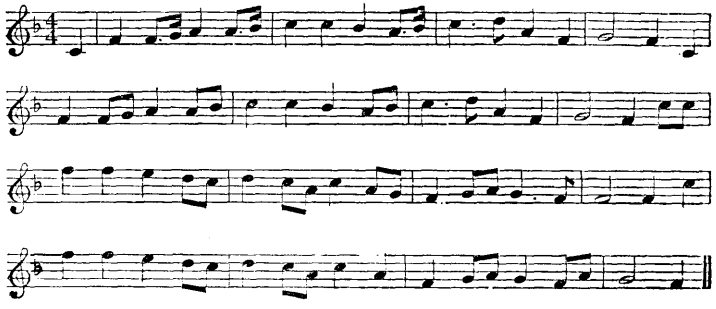
(XIV.) *Andante.* Irish.



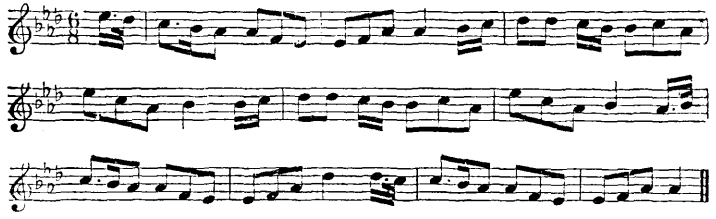
(XV.) *Andante.* Irish.



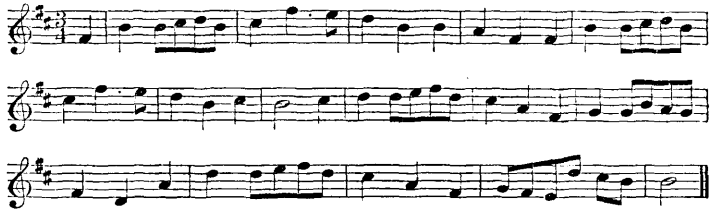
(XVI.) *Tempo di Marcia.* Irish.



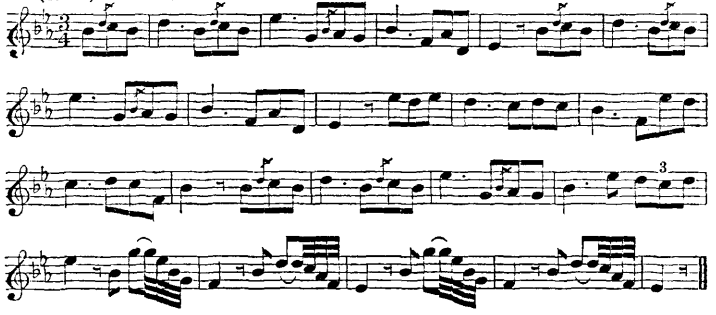
(XVII.) *Andante.* Irish.



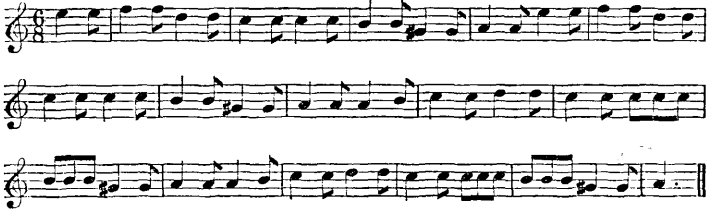
(XVIII.) *Moderato.* Irish.



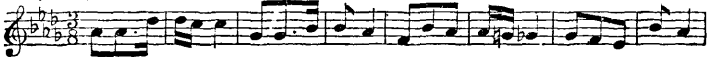
(XIX.) *Andante.* Italian.

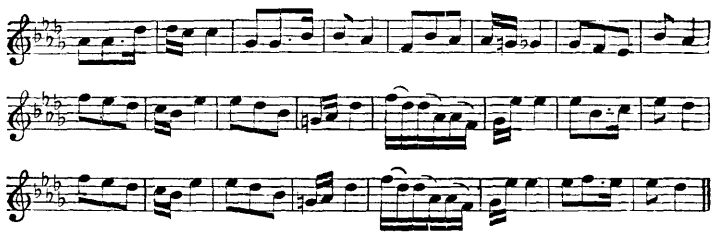


(XX.) *Tempo di Tarantella.* Italian.

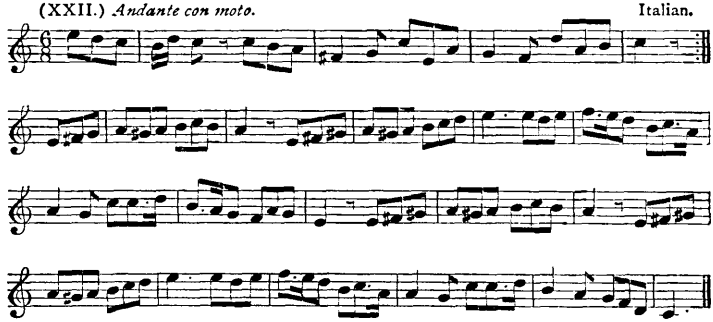


(XXI.) *Andantino.* Italian.

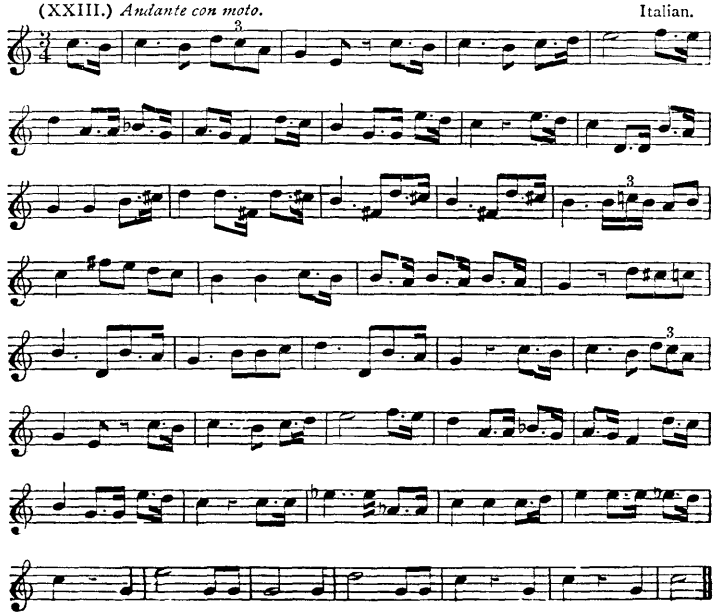




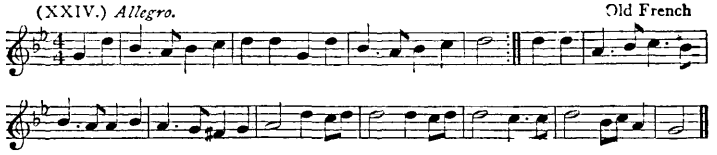
(XXII.) *Andante con moto.* Italian.



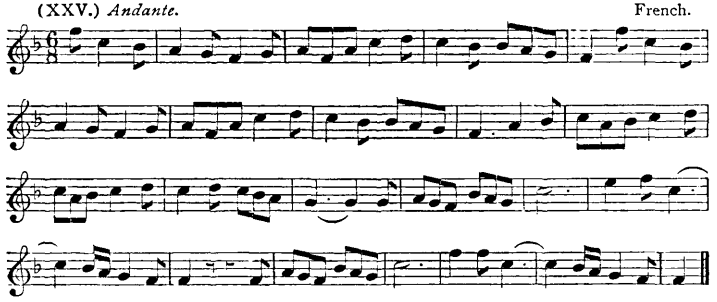
(XXIII.) *Andante con moto.* Italian.



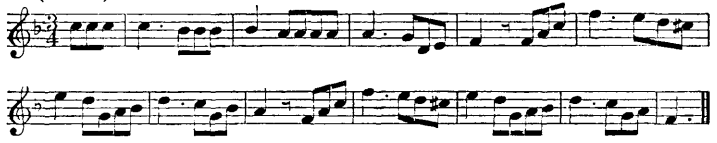
(XXIV.) *Allegro.* Old French



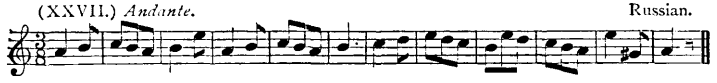
(XXV.) *Andante.* French.



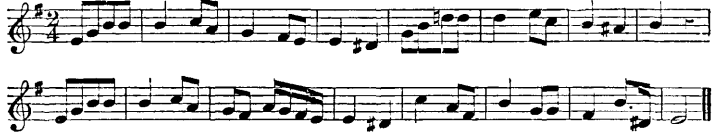
(XXVI.) *Moderato.* Russian.



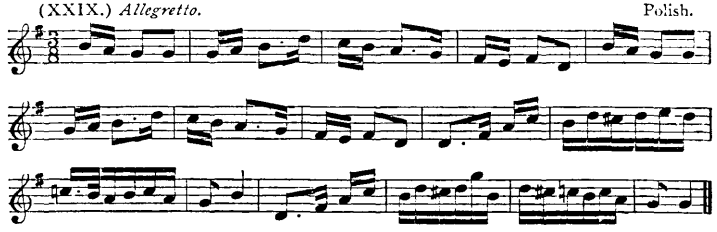
(XXVII.) *Andante.* Russian.



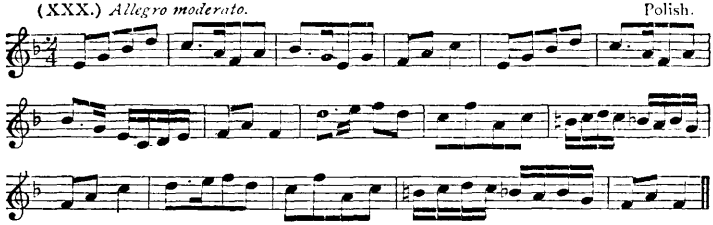
(XXVIII.) *Andante.* Polish.



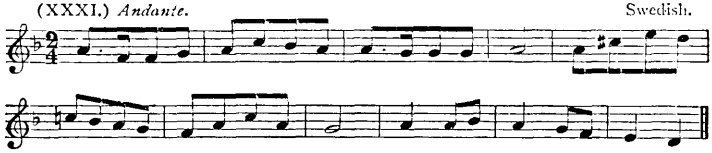
(XXIX.) *Allegretto.* Polish.



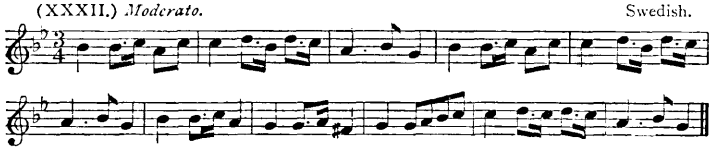
(XXX.) *Allegro moderato.* Polish.



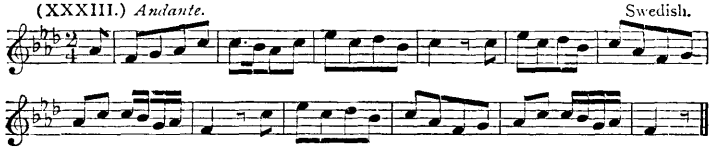
(XXXI.) *Andante.* Swedish.



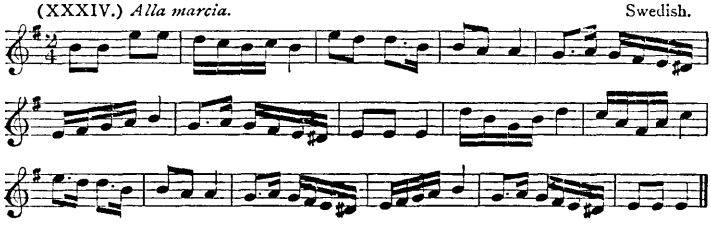
(XXXII.) *Moderato.* Swedish.



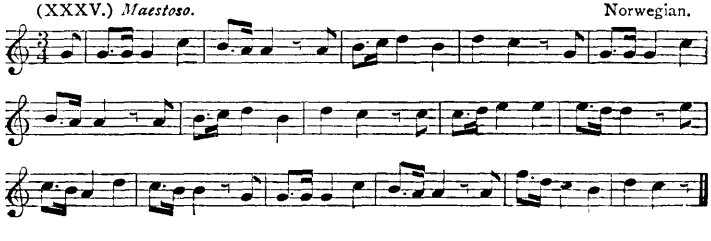
(XXXIII.) *Andante.* Swedish.



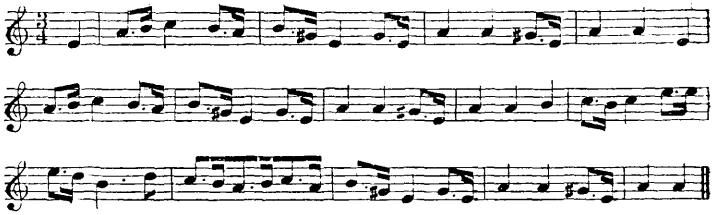
(XXXIV.) *Alla marcia.* Swedish.



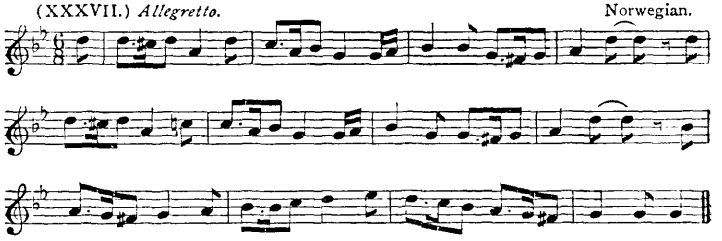
(XXXV.) *Maestoso.* Norwegian.



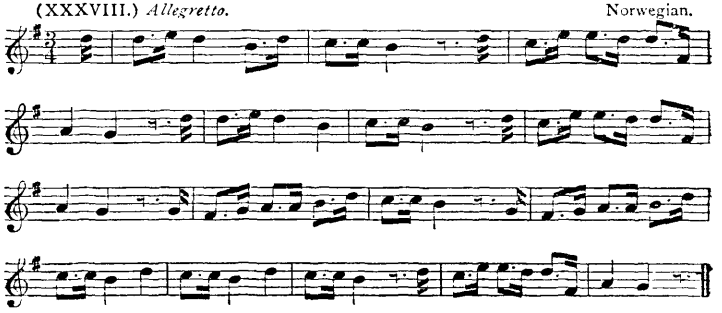
XXXVI.) *Con moto.* Norwegian.



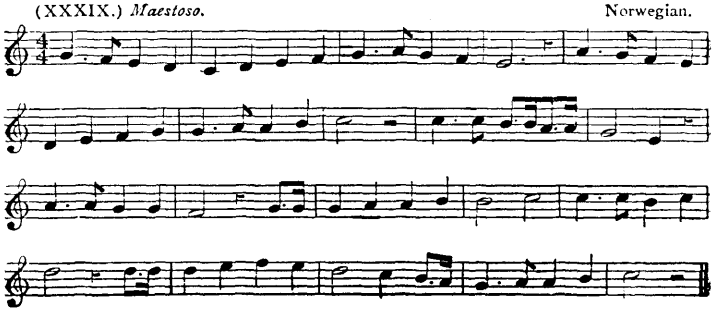
(XXXVII.) *Allegretto.* Norwegian.



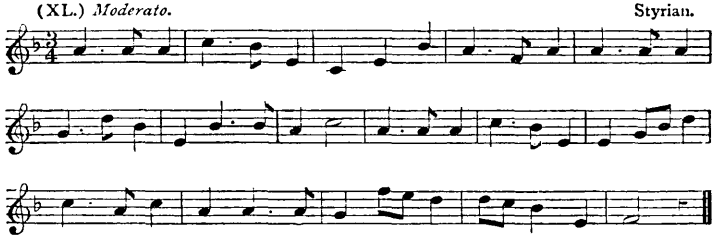
(XXXVIII.) *Allegretto.* Norwegian.



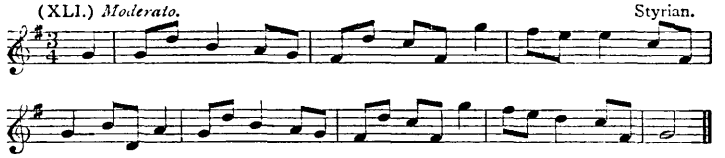
(XXXIX.) *Maestoso.* Norwegian.



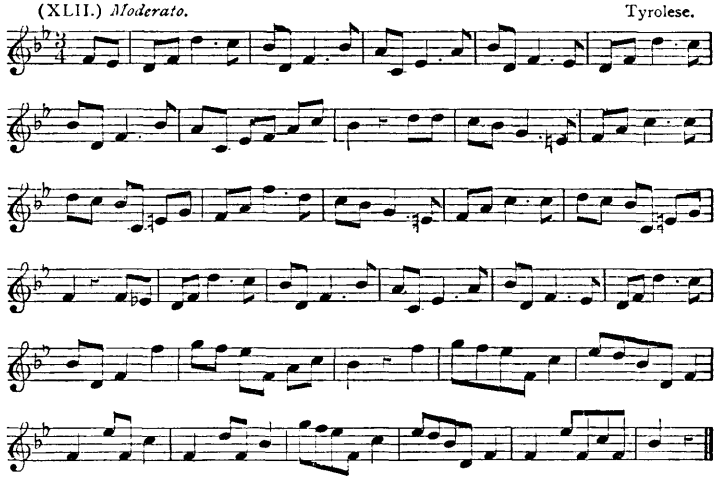
(XL.) *Moderato.* Styrian.



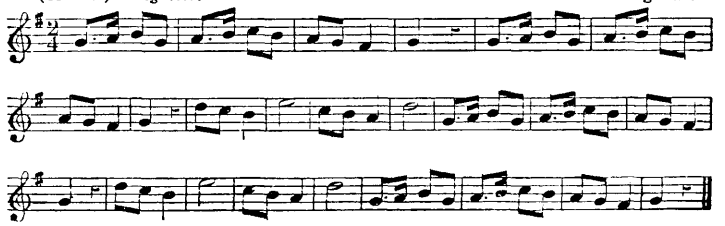
(XLI.) *Moderato.* Styrian.



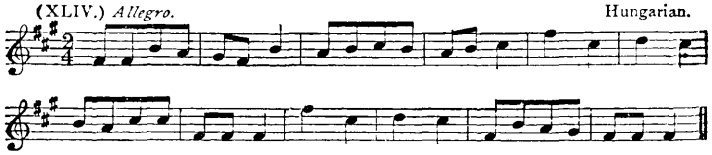
(XLII.) *Moderato.* Tyrolese.



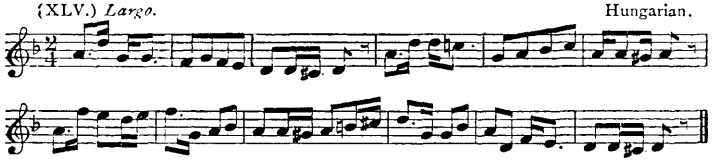
(XLIII.) *Allegretto.* Hungarian.



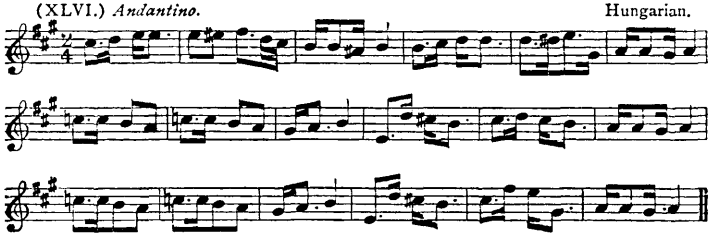
(XLIV.) *Allegro.* Hungarian.



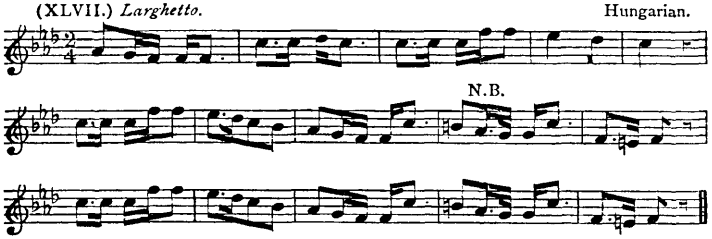
(XLV.) *Largo.* Hungarian.



(XLVI.) *Andantino.* Hungarian.



(XLVII.) *Larghetto.* Hungarian.




N.B.—This note must be A♭, not A ♮. The augmented second here is a characteristic of Hungarian music.

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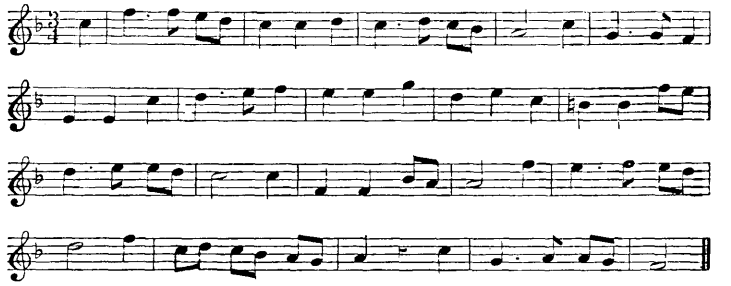
## SECTION III.—MELODIES OF VARIOUS STYLES

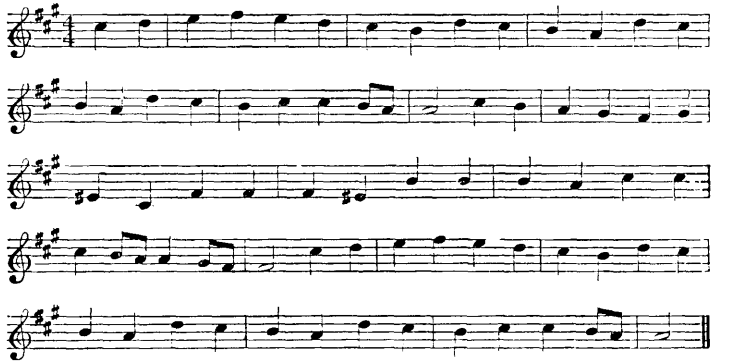
The following melodies, arranged in approximately chronological order, are intended for the most part to be harmonized in the treble only, though it is possible also, with some of the simpler ones, to put them into other voices. In the longer melodies it will not be always needful to make the harmony 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.

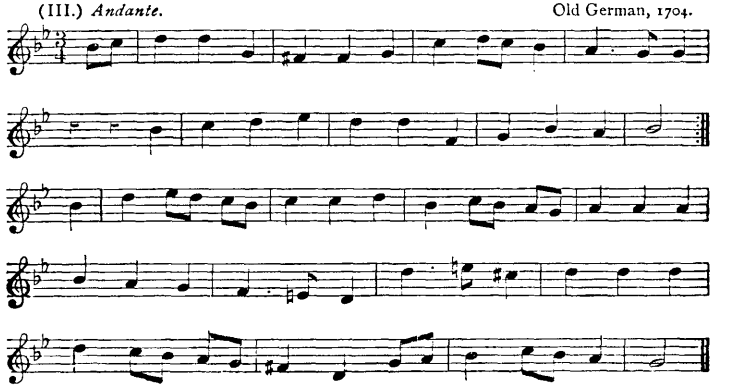
(I.) *Moderato.* Old German, 1698.



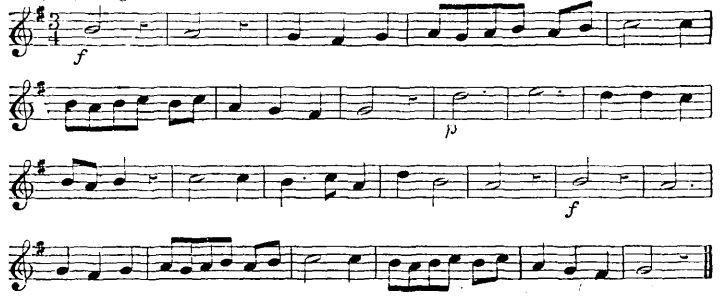
(II.) *Allegro.* Old German, 1698.



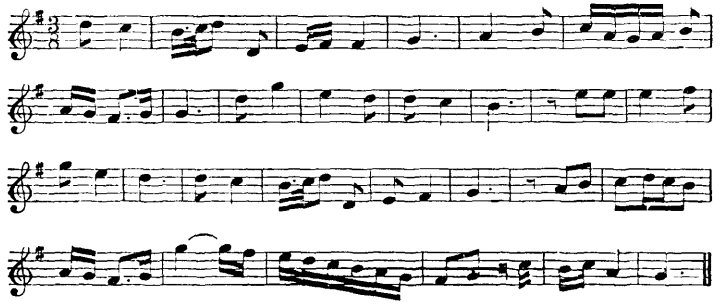
(III.) *Andante.* Old German, 1704.



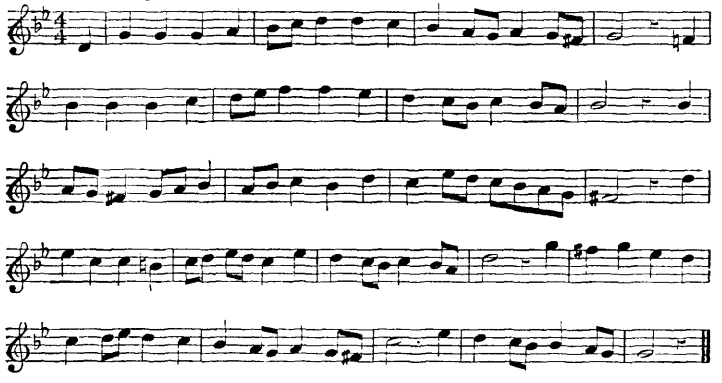
(IV.) *Allegro moderato.* HANDEL.



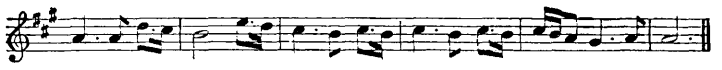

(V.) *Larghetto.* HANDEL.



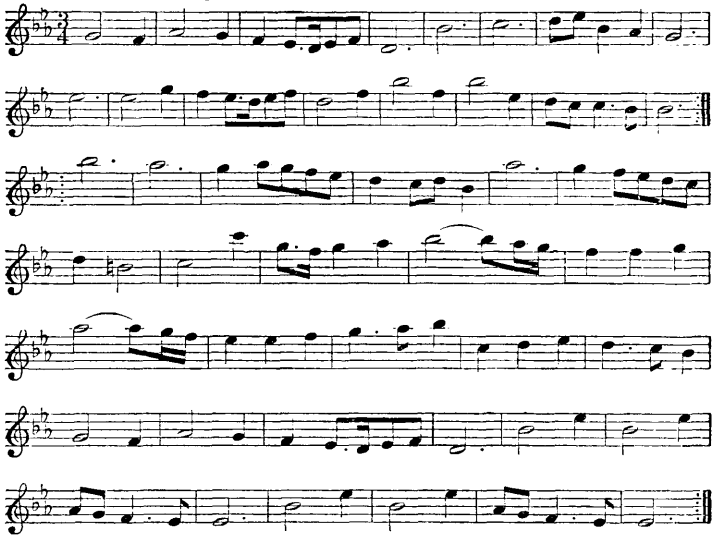
(VI.) *Non troppo presto.* HANDEL.



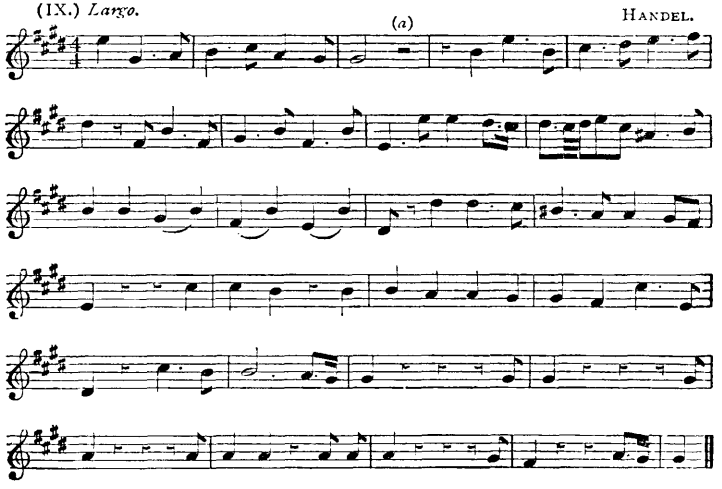
(VII.) *Andante.* HANDEL.



(VIII.) *Andante Larghetto.* HANDEL.

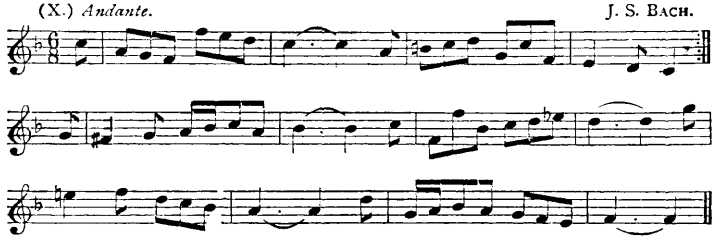


(IX.) *Largo.* HANDEL.

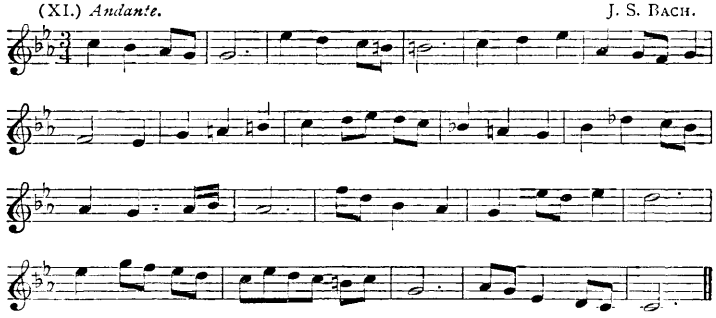



(*a*) The rest should be filled with harmony connecting with the following phrase.

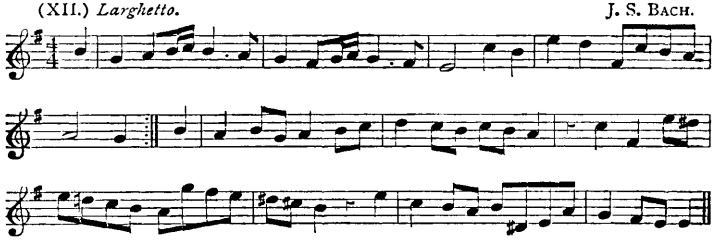
(X.) *Andante.* J. S. BACH.



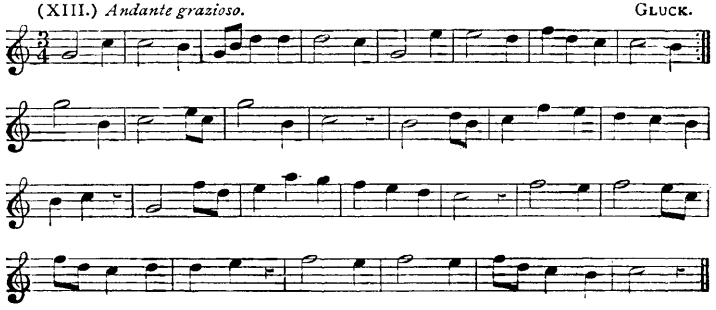
(XI.) *Andante.* J. S. BACH.



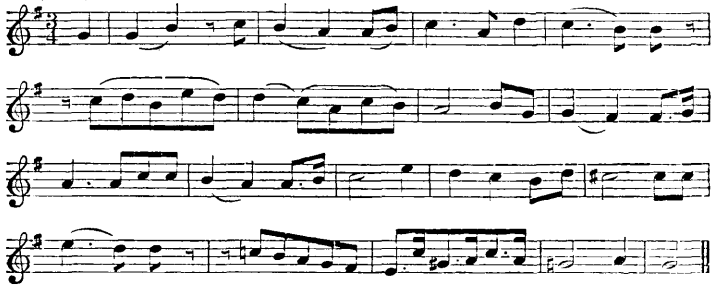
(XII.) *Larghetto.* J. S. BACH.



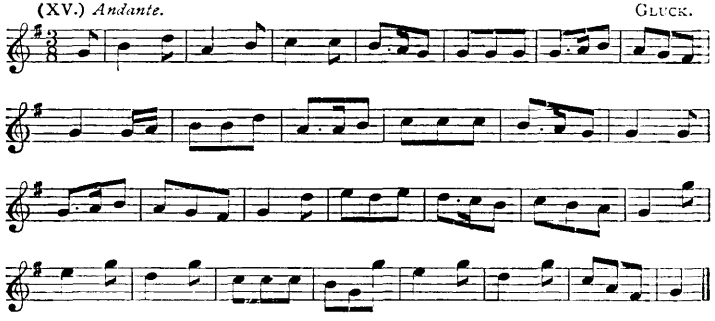
(XIII.) *Andante grazioso.* GLUCK.



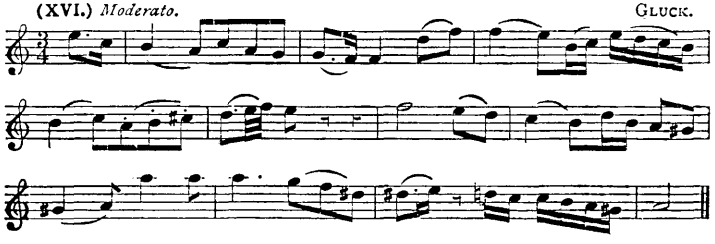
(XIV.) *Lento.* Gluck.



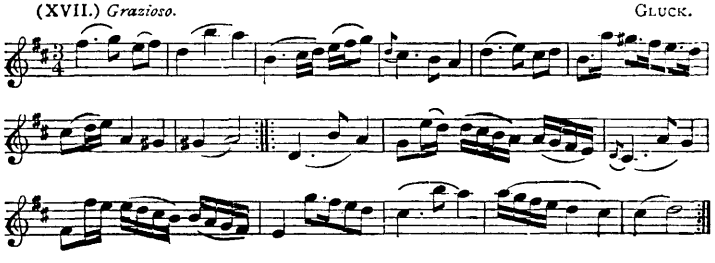
(XV.) *Andante.* Gluck.



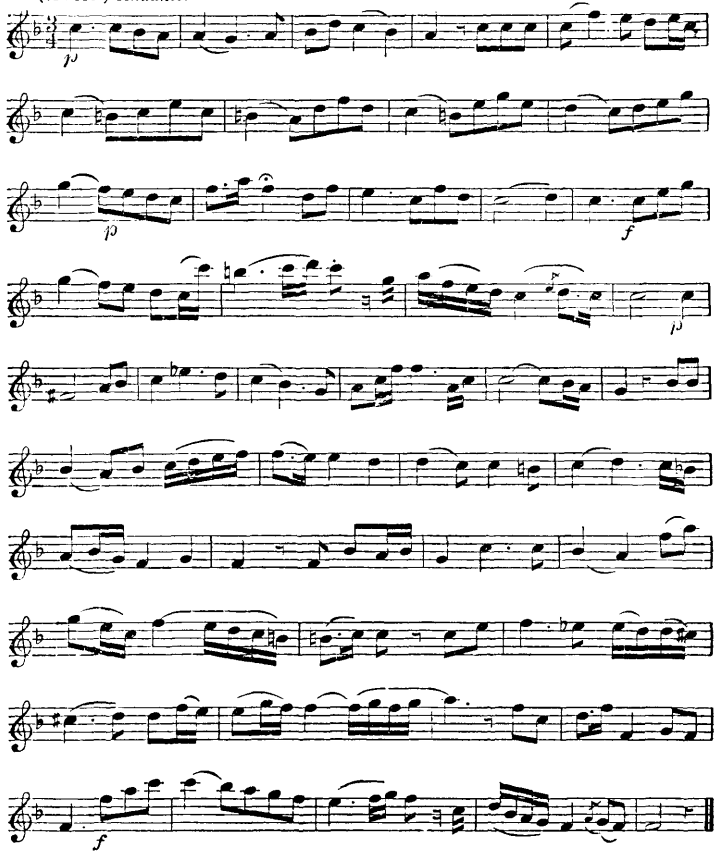
(XVI.) *Moderato.* Gluck.



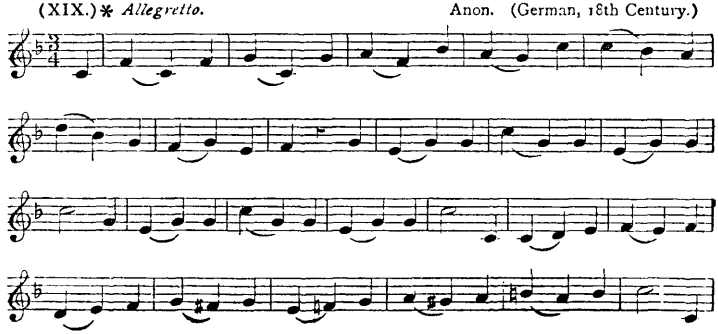
(XVII.) *Grazioso.* Gluck.

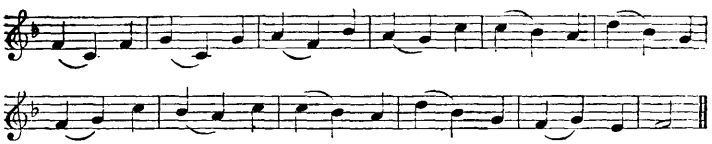


(XVIII.) *Andante.* Gluck.

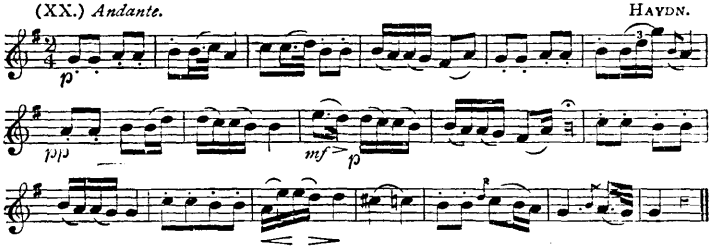


(XIX.)* *Allegretto.* Anon. (German, 18th Century.)

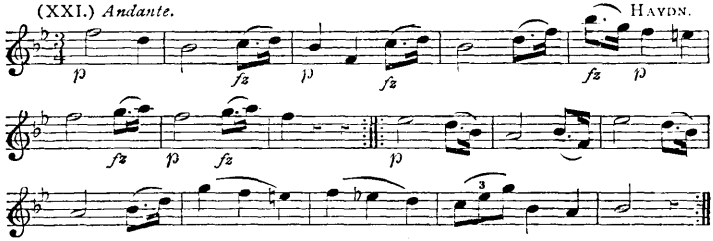




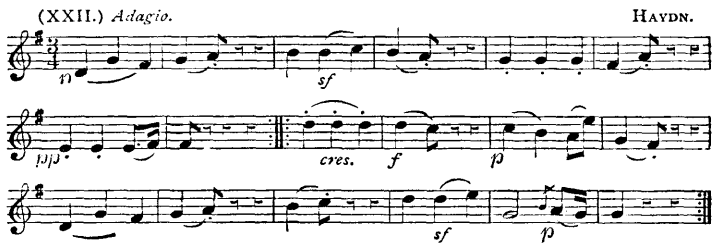
(XX.) *Andante.* HAYDN.



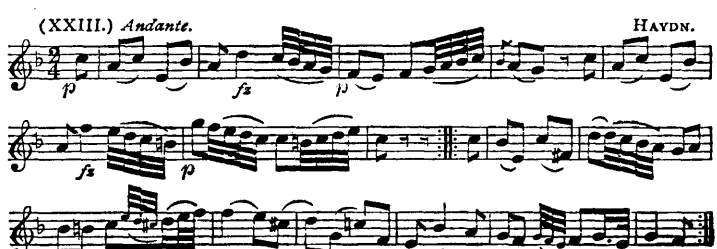

(XXI.) *Andante.* HAYDN.



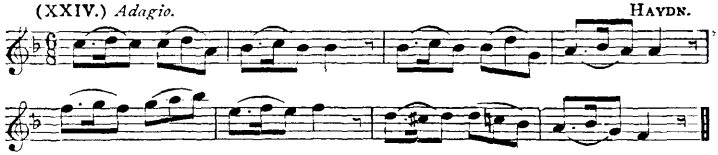

(XXII.) *Adagio.* HAYDN.



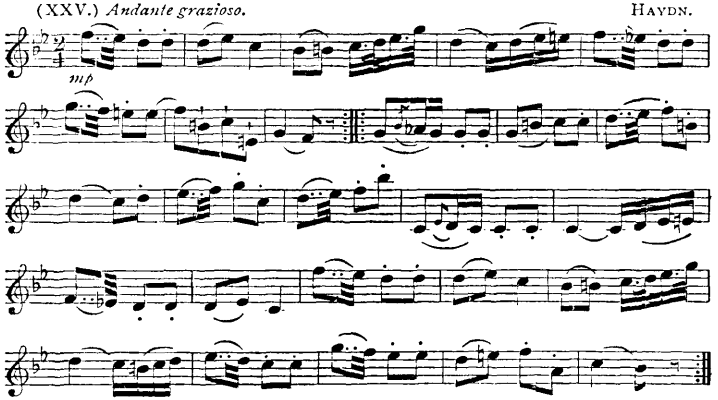

(XXIII.) *Andante.* HAYDN.



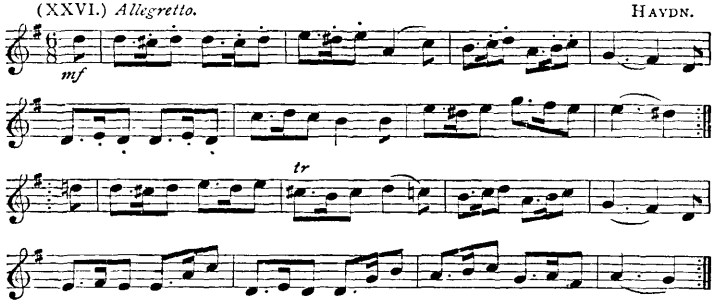
(XXIV.) *Adagio.* HAYDN.



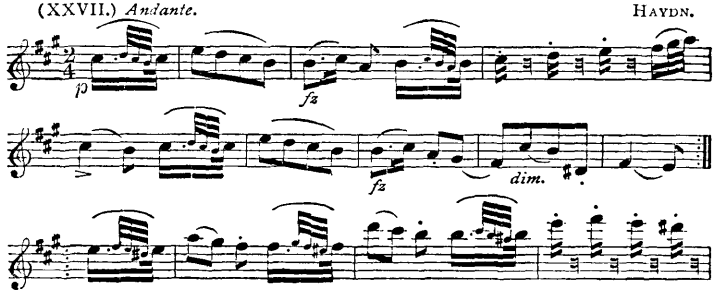
(XXV.) *Andante grazioso.* HAYDN.

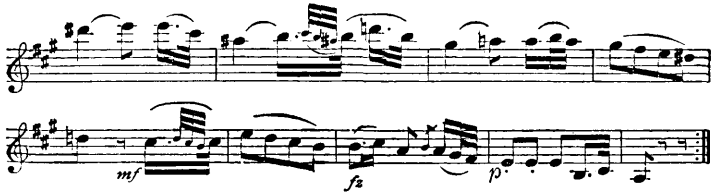



(XXVI.) *Allegretto.* HAYDN.

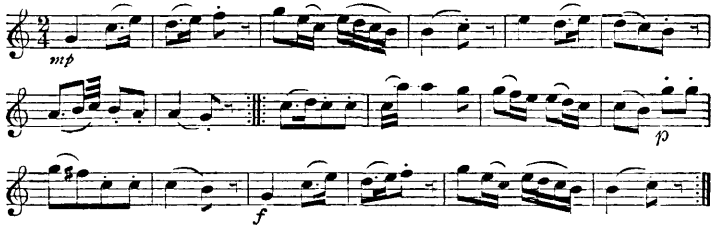



(XXVII.) *Andante.* HAYDN.

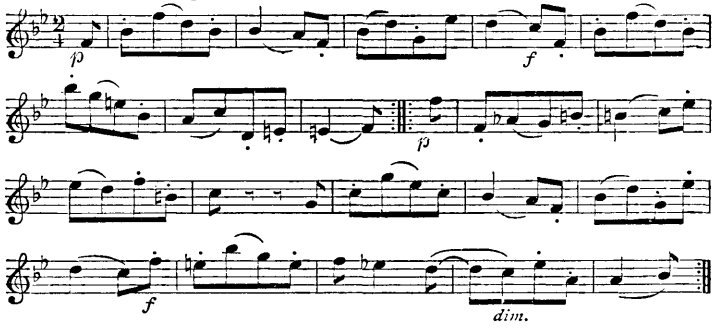




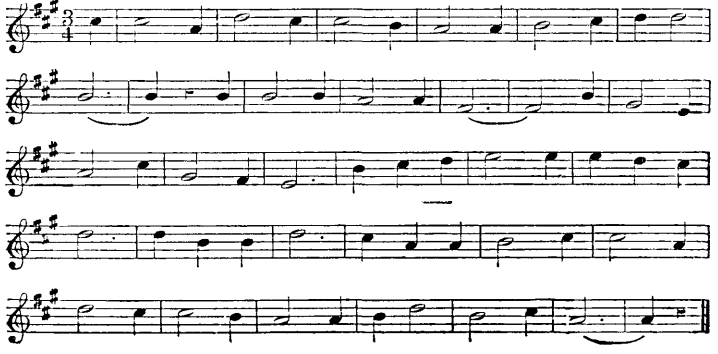

(XXVIII.) *Andante.* Haydn.



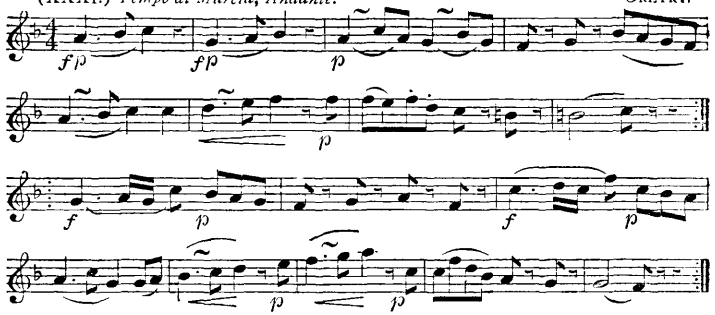

(XXIX.) *Poco Adagio.* Haydn.



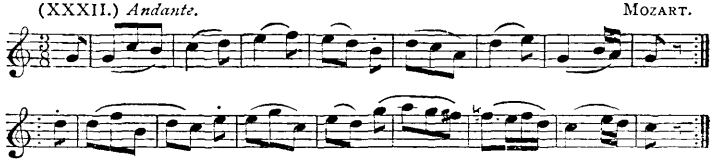

(XXX.) *Allegretto.* Grétry.



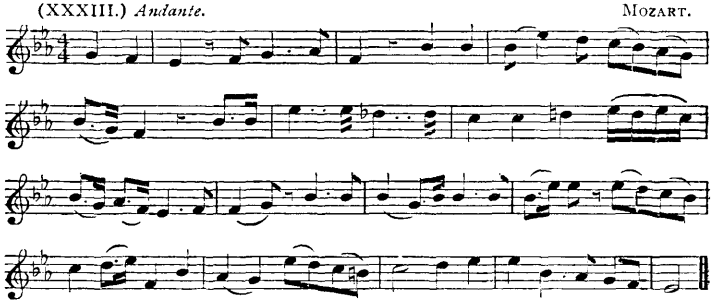
(XXXI.) *Tempo di Marcia, Andante.* GRÉTRY.



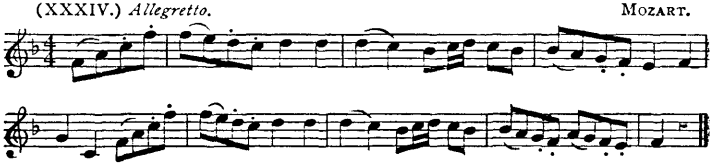

(XXXII.) *Andante.* MOZART.



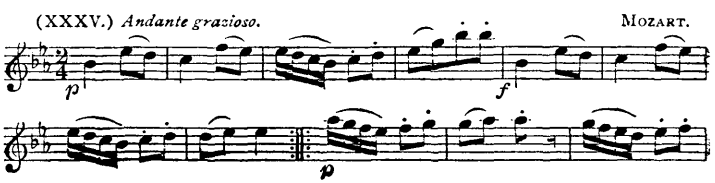
(XXXIII.) *Andante.* MOZART.



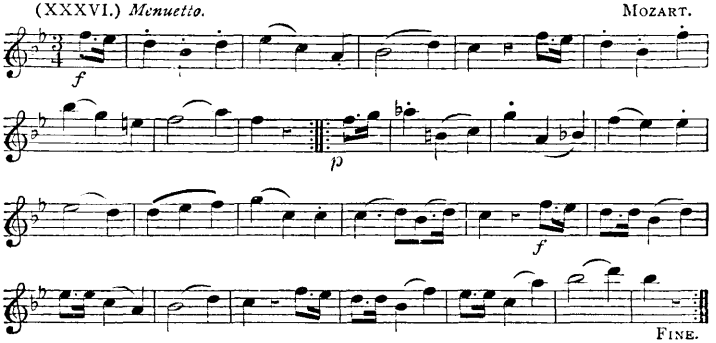
(XXXIV.) *Allegretto.* MOZART.



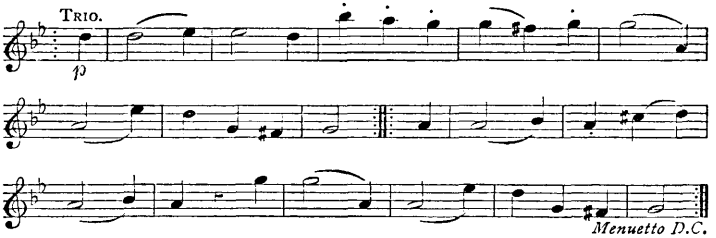
(XXXV.) *Andante grazioso.* MOZART.



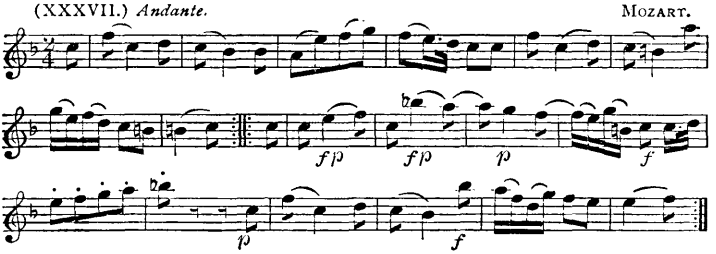
(XXXVI.) *Menuetto.* Mozart.



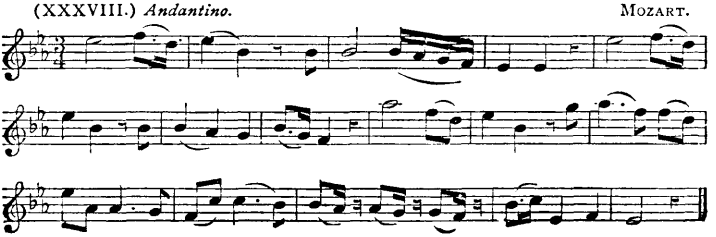

Trio.



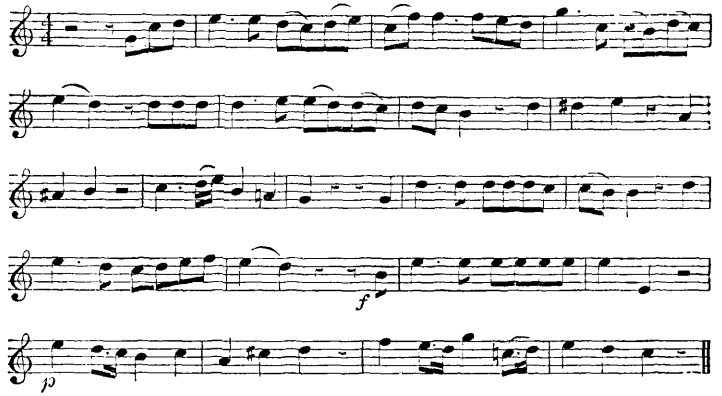

(XXXVII.) *Andante.* Mozart.



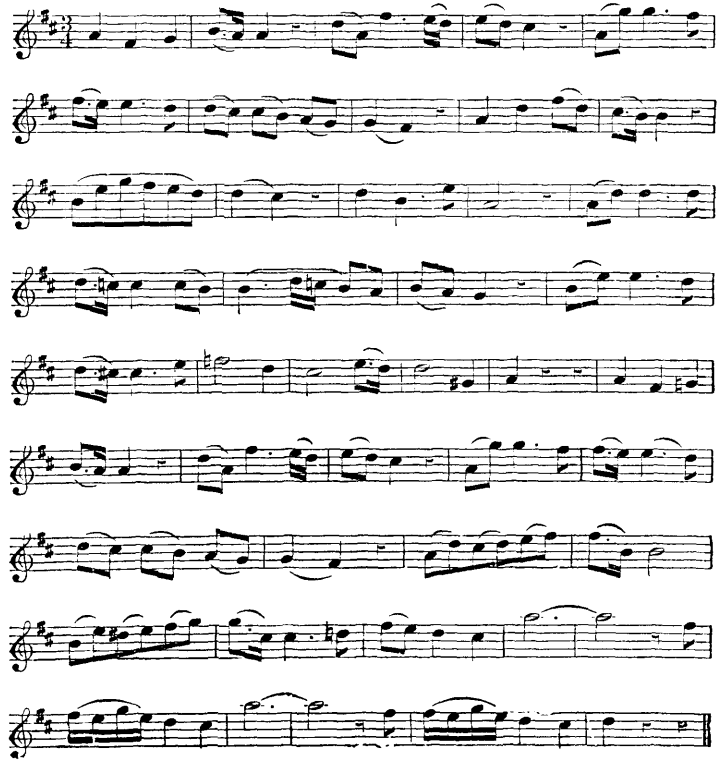

(XXXVIII.) *Andantino.* Mozart.



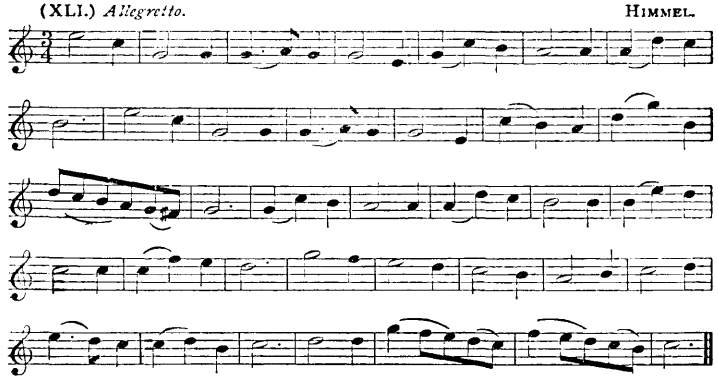
(XXXIX.)* *Andante.* MOZART.



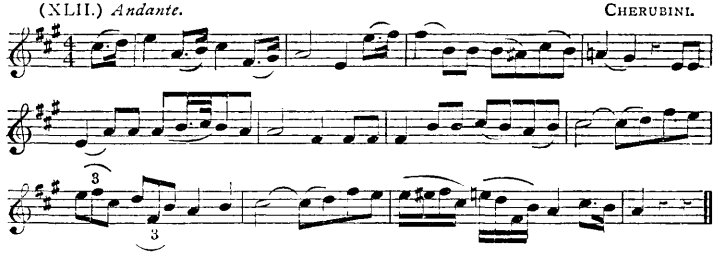

(XL.)* *Tempo di Minuetto.* MOZART.



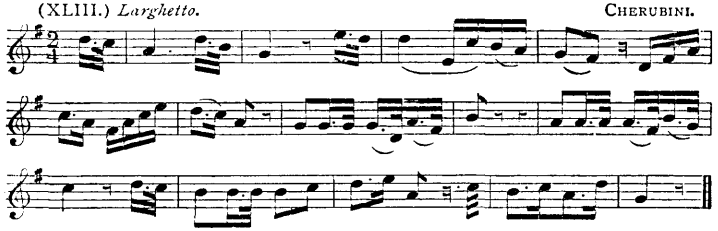
(XLI.) *Allegretto.* HIMMEL.



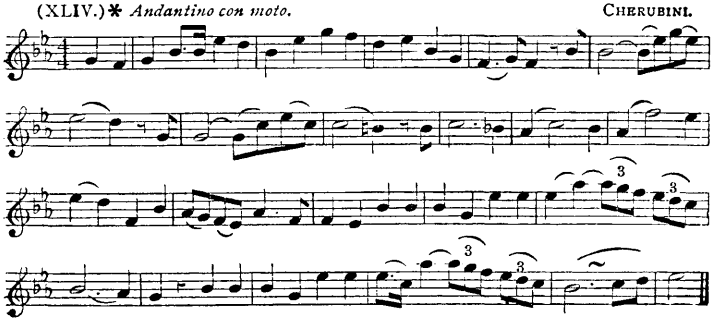
(XLII.) *Andante.* CHERUBINI.



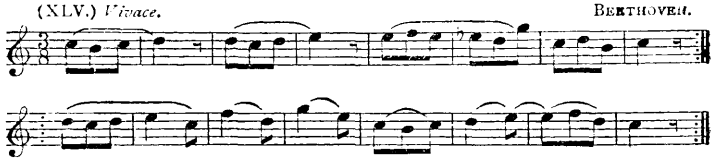
(XLIII.) *Larghetto.* CHERUBINI.



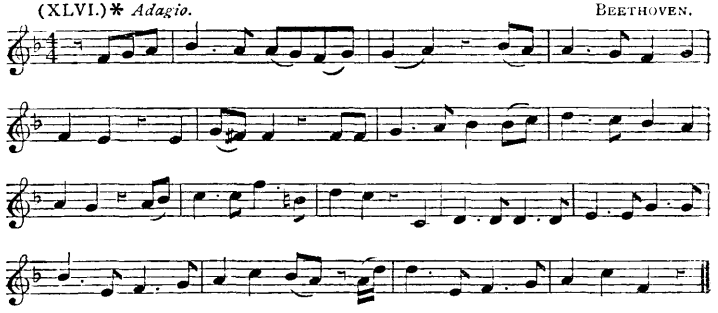
(XLIV.)* *Andantino con moto.* CHERUBINI.



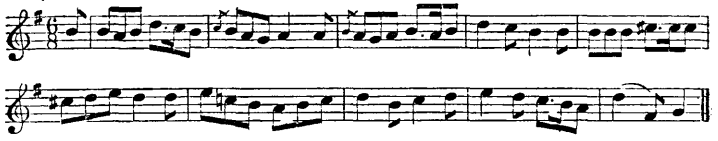
(XLV.) *Vivace.* BEETHOVEN.



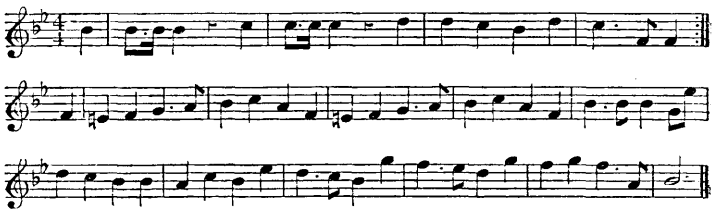
(XLVI.)* *Adagio.* BEETHOVEN.



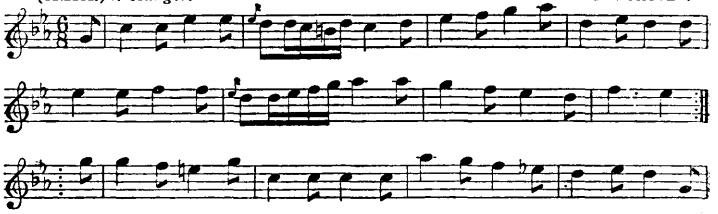
(XLVII.)* *Andante con moto.* BEETHOVEN.

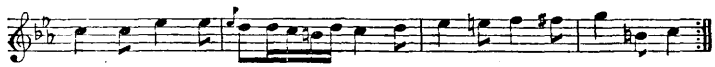


(XLVIII.) *Con fuoco, non troppo allegro.* BEETHOVEN.

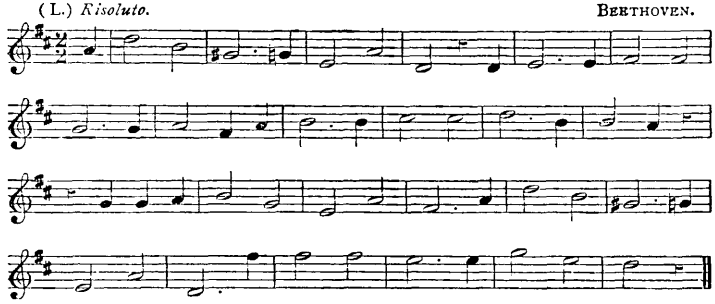


(XLIX.)* *Adagio.* BEETHOVEN.

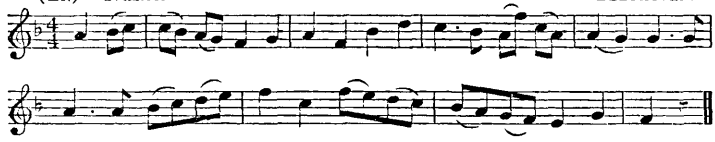




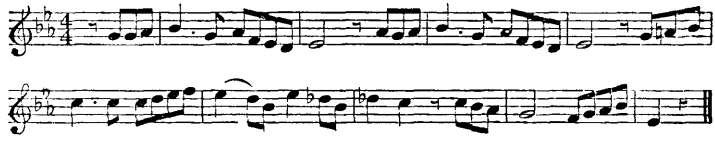
(L.) *Risoluto.* BEETHOVEN.



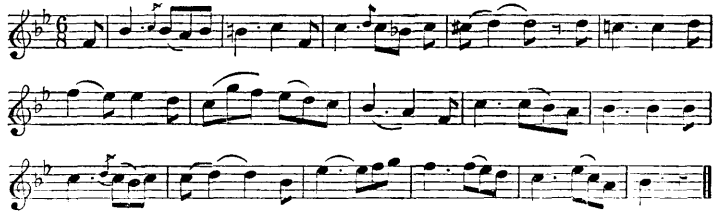
(LI.)* *Grazioso.* BEETHOVEN.



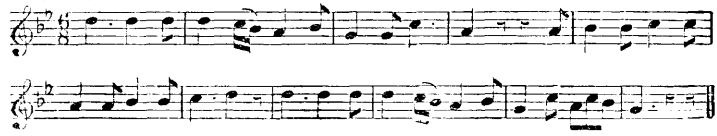
(LII.)* *Con moto.* BEETHOVEN.



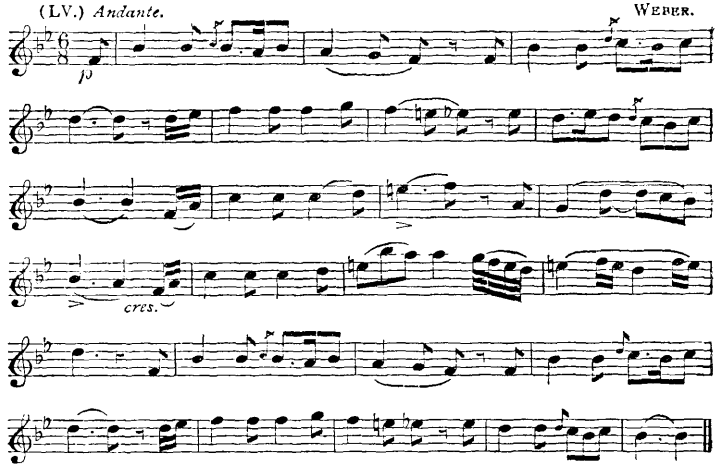
(LIII.)* *Andante vivace.* BEETHOVEN.



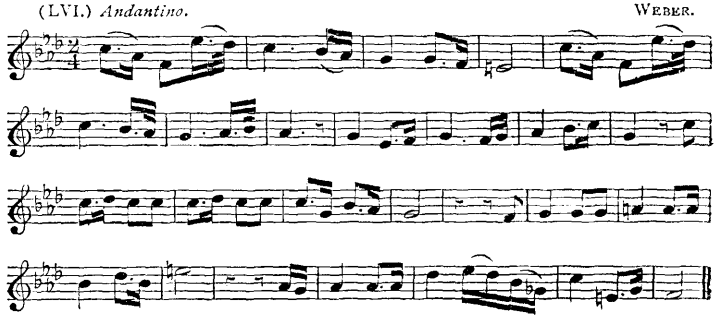
(LIV.)* *Poco Andante.* BEETHOVEN.



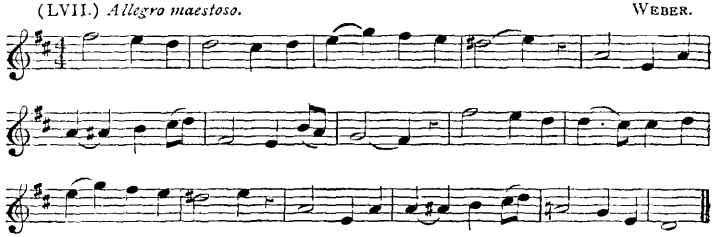
(LV.) *Andante.* Weber.



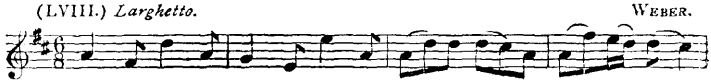

(LVI.) *Andantino.* Weber.

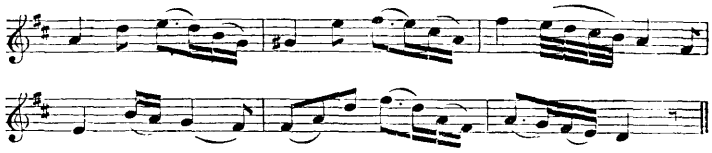


(LVII.) *Allegro maestoso.* Weber.

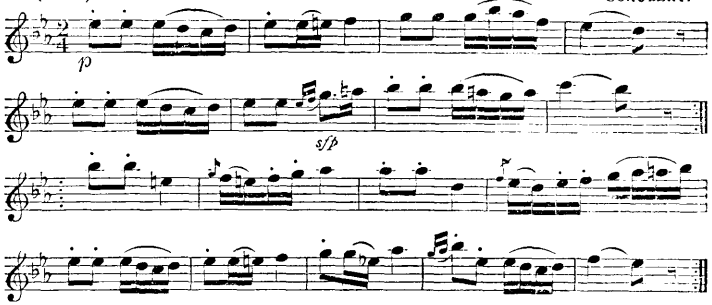


(LVIII.) *Larghetto.* Weber.

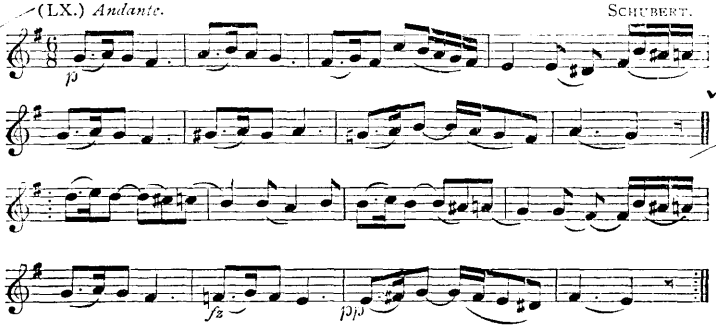




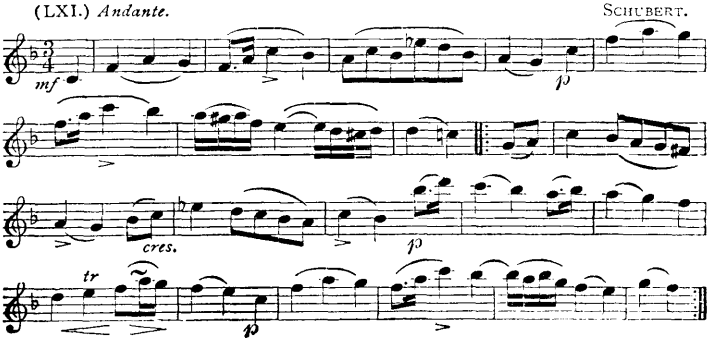
(LIX.) *Andante.* SCHUBERT.



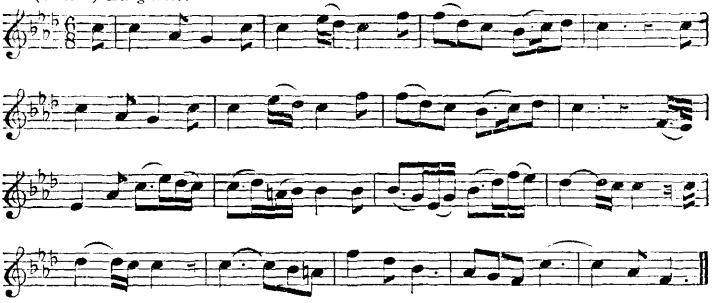

(LX.) *Andante.* SCHUBERT.



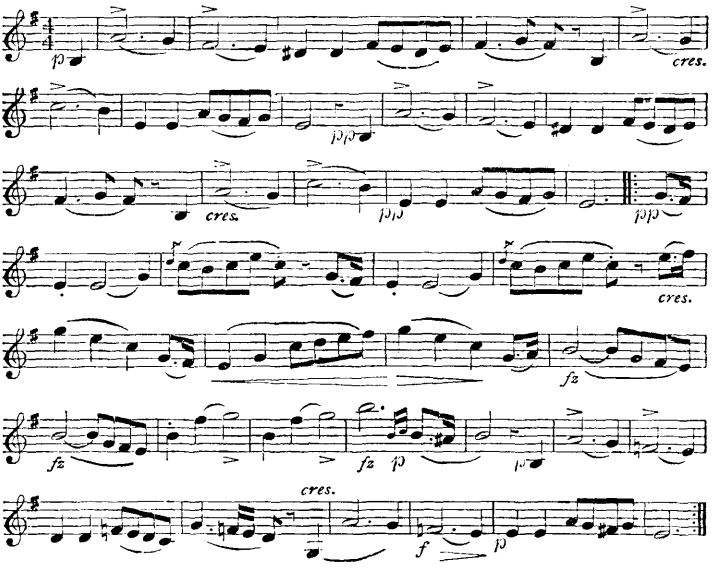

(LXI.) *Andante.* SCHUBERT.



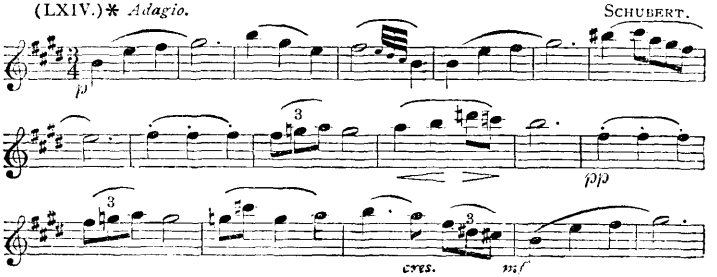
(LXII.) *Larghetto.* SCHUBERT.

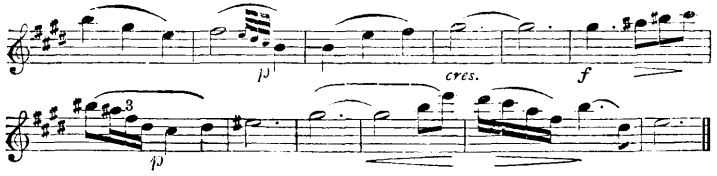


(LXIII.)* *Andante con moto.* SCHUBERT.

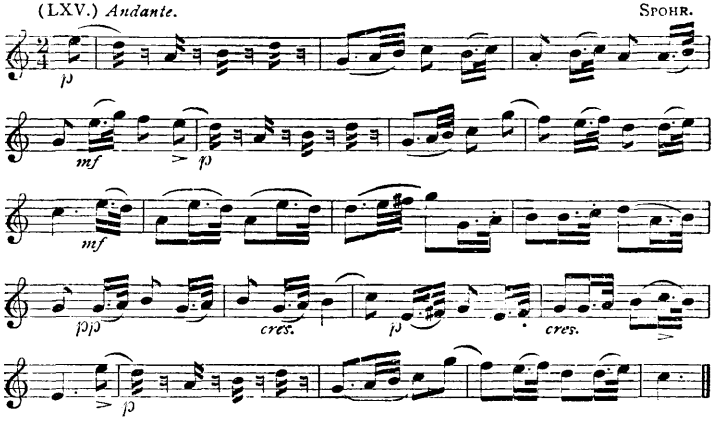



(LXIV.)* *Adagio.* SCHUBERT.

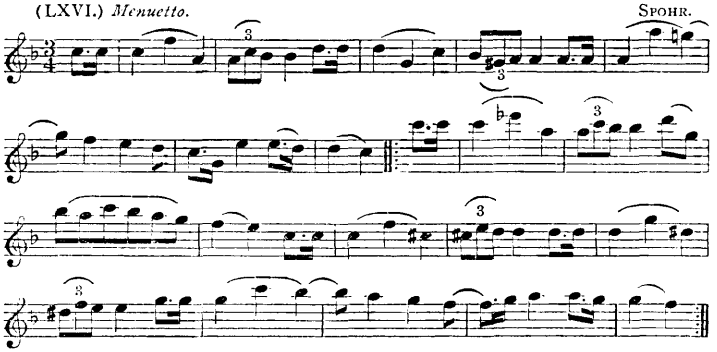




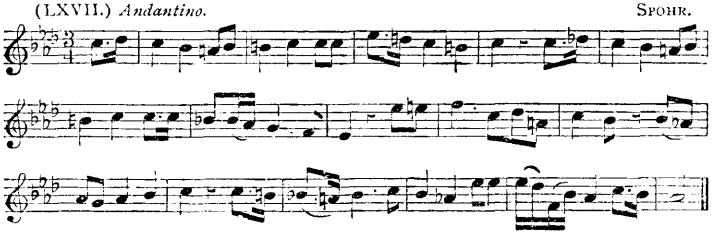

(LXV.) *Andante.* Spohr.



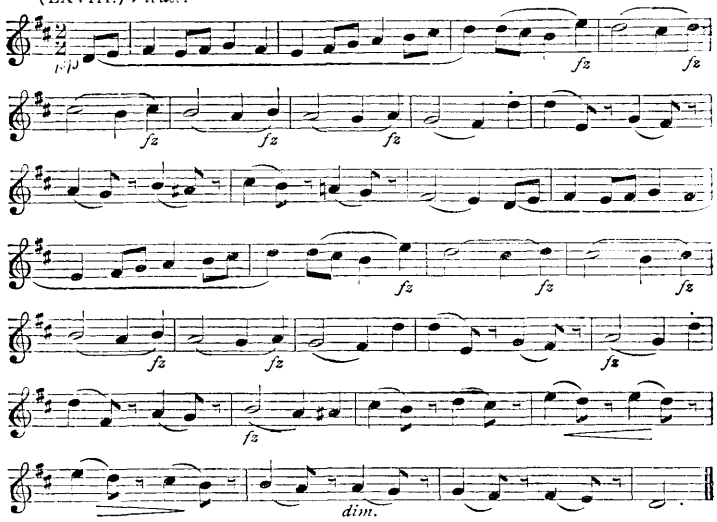

(LXVI.) *Menuetto.* Spohr.



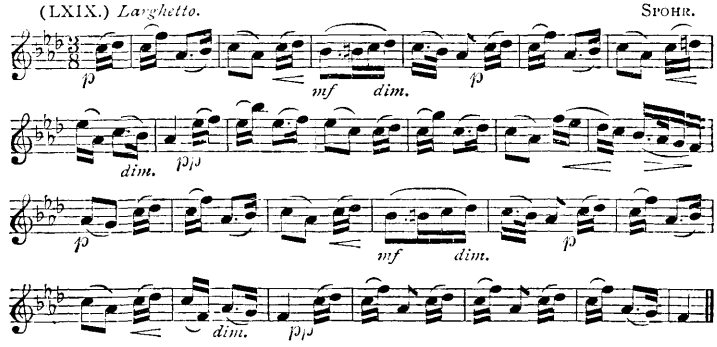

(LXVII.) *Andantino.* Spohr.



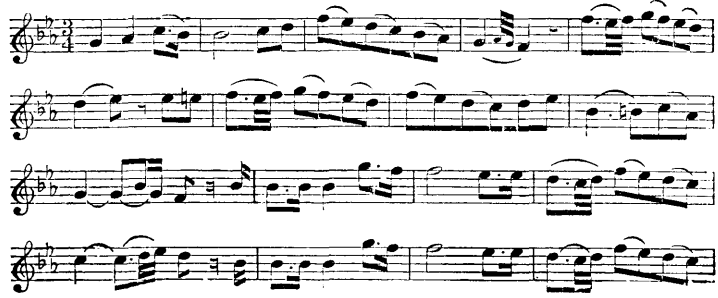
(LXVIII.) *Vivace.* SPOHR.

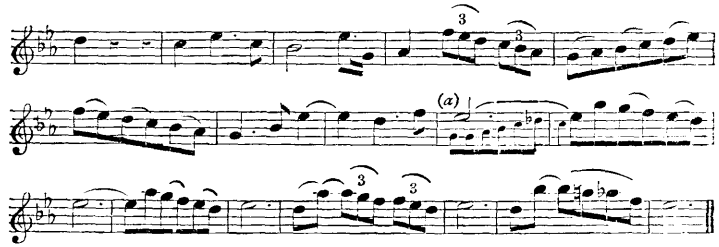



(LXIX.) *Larghetto.* SPOHR.

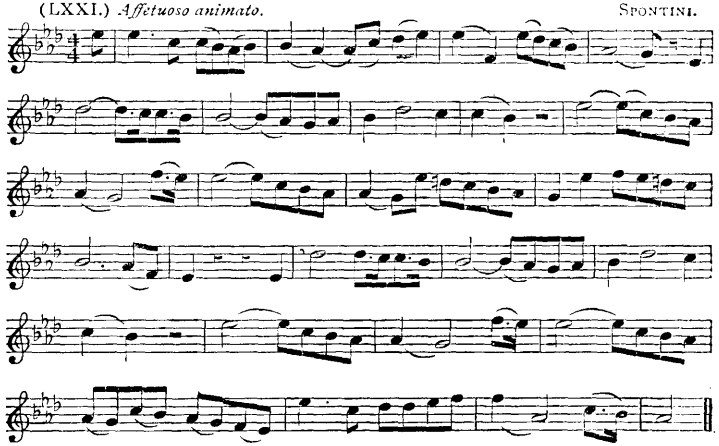



(LXX.) *Larghetto con moto.* SPONTINI.

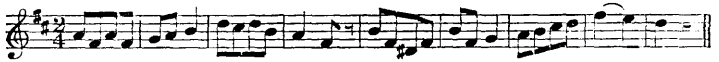




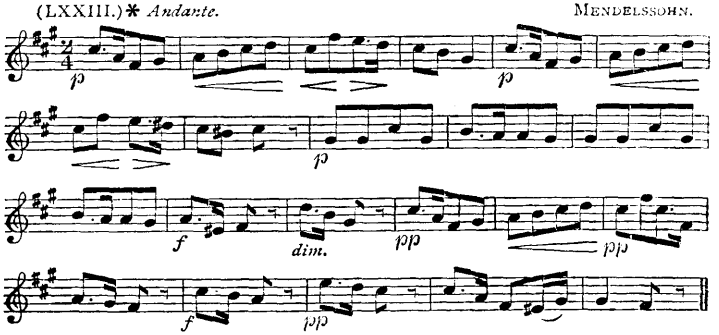

(LXXI.) *Affetuoso animato.* SPONTINI.



(LXXII.)* *Andante.* MENDELSSOHN.

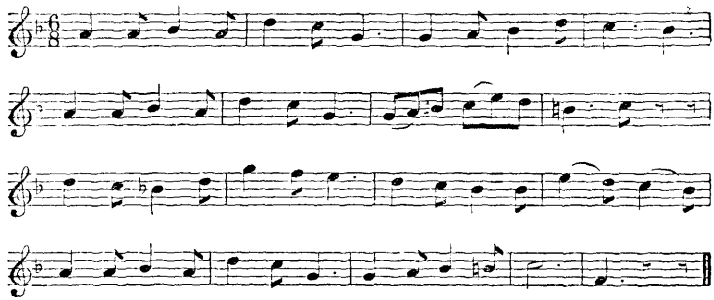


(LXXIII.)* *Andante.* MENDELSSOHN.

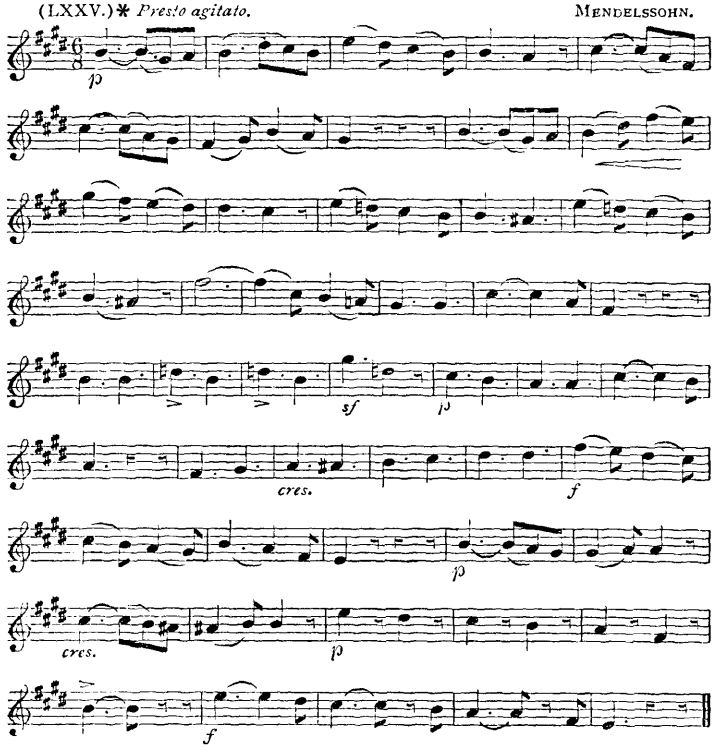



(*a*) The small notes here show the melody in the alto, while the treble holds E flat; the passage should be repeated in the next two bars.

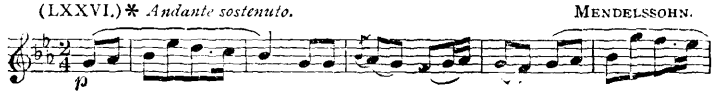
(LXXIV.)* *Andante.* MENDELSSOHN.

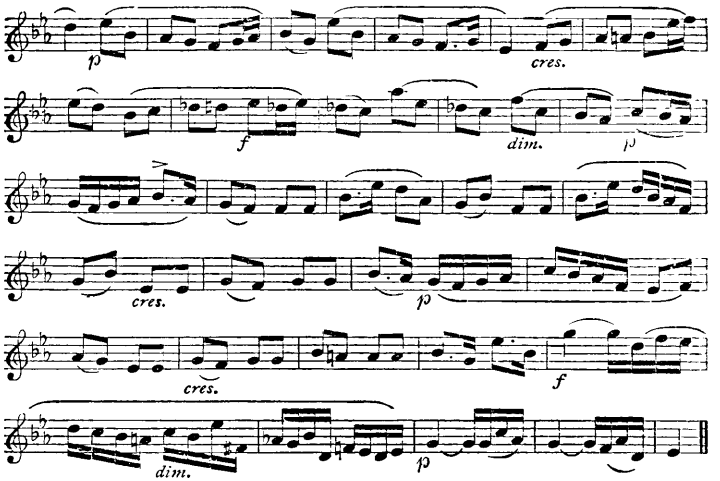


(LXXV.)* *Presto agitato.* MENDELSSOHN.



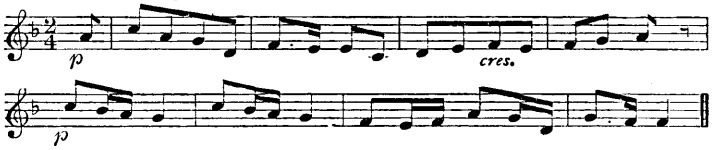

(LXXVI.)* *Andante sostenuto.* MENDELSSOHN.



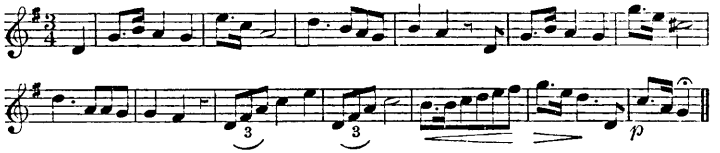



(LXXVII.) *Non allegro.* SCHUMANN.

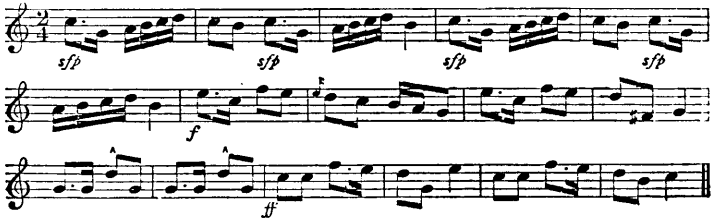
(LXXVIII.) *Semplice.* SCHUMANN.



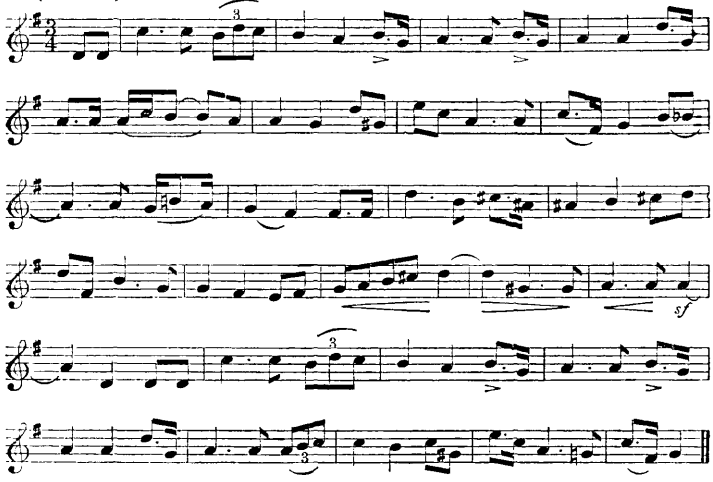

(LXXIX.) *Molto moderato.* SCHUMANN.



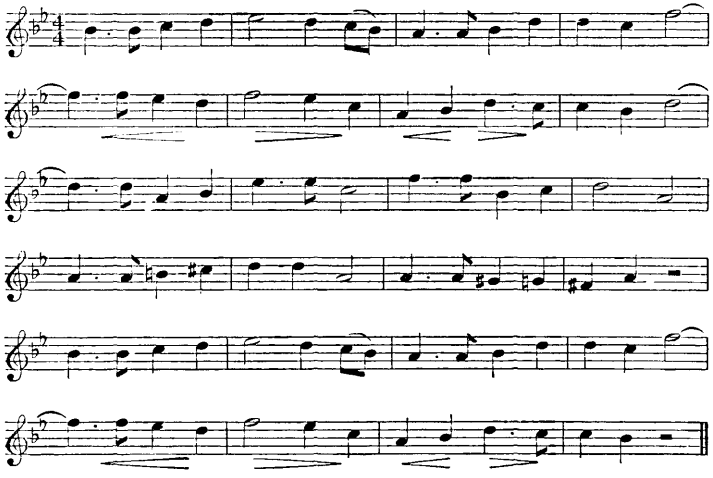

(LXXX.) *Giojoso.* SCHUMANN.



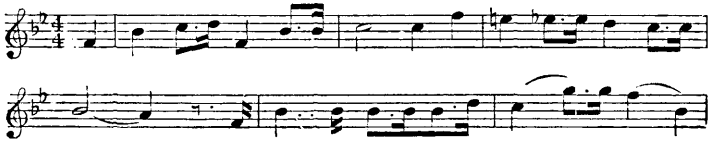
(LXXXI.) *Moderato.* SCHUMANN.

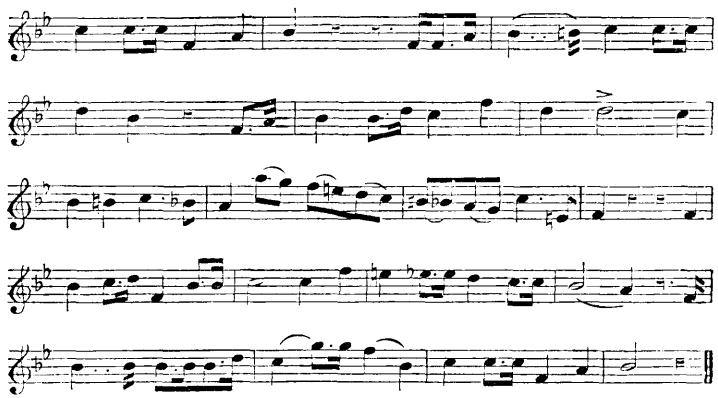


(LXXXII.) *Lento.* SCHUMANN.



(LXXXIII.) *Tempo di Marcia.* BOIELDIEU.





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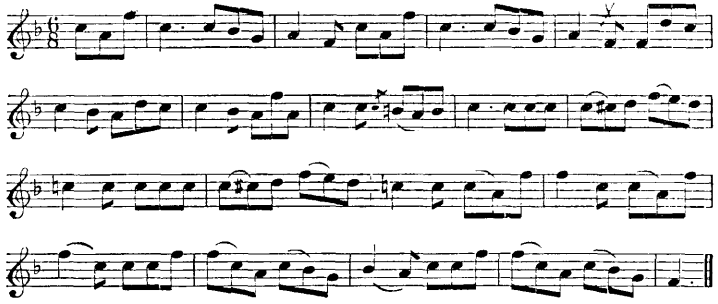

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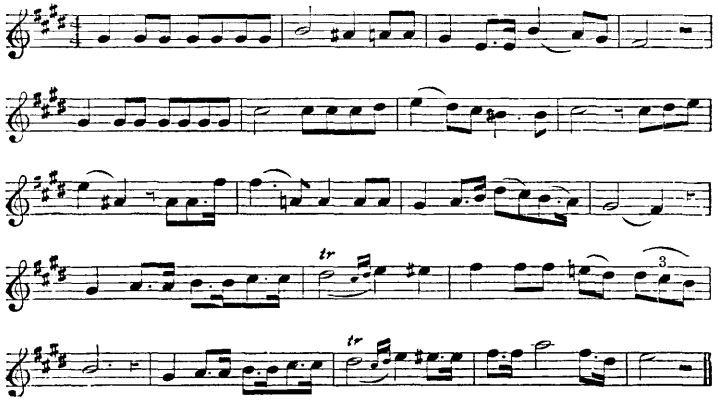
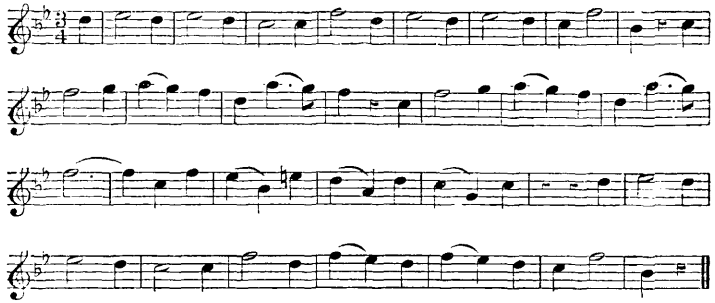


(LXXXVI.) *Andante.* AUBER.



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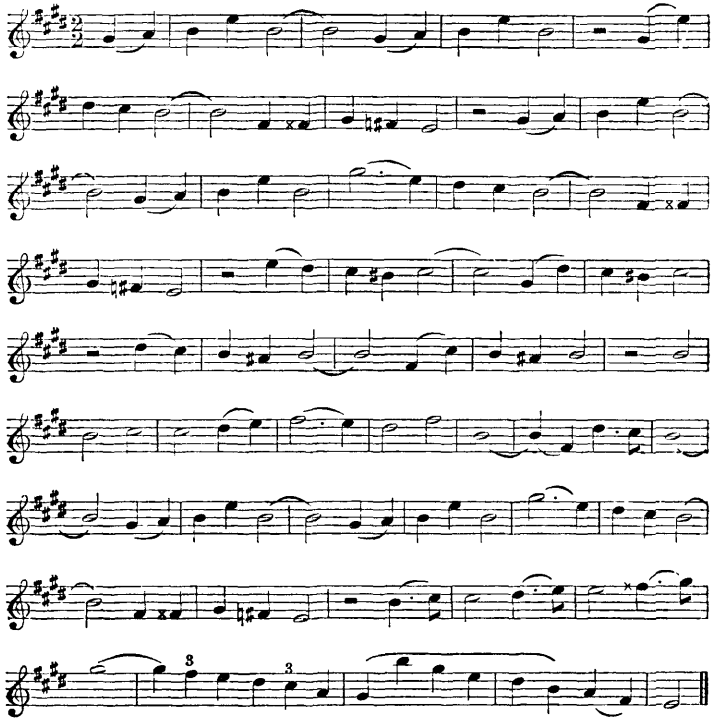
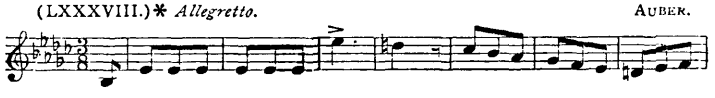
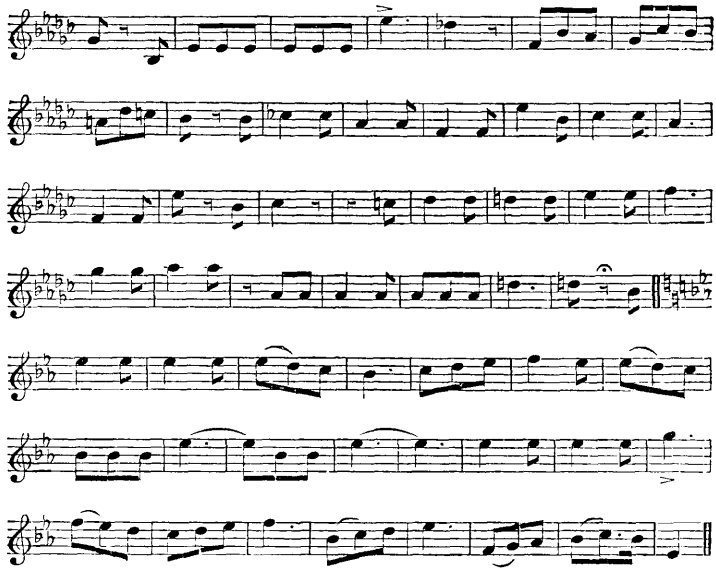


(LXXXVIII.)* *Allegretto.* AUBER.





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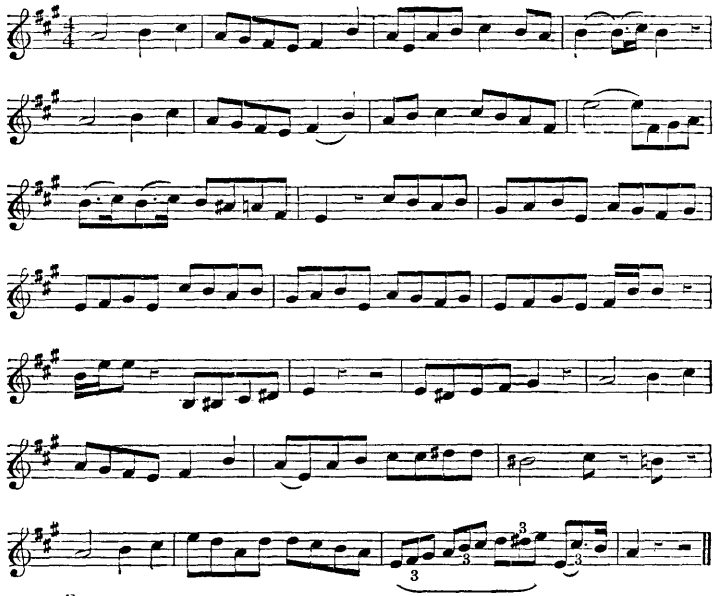

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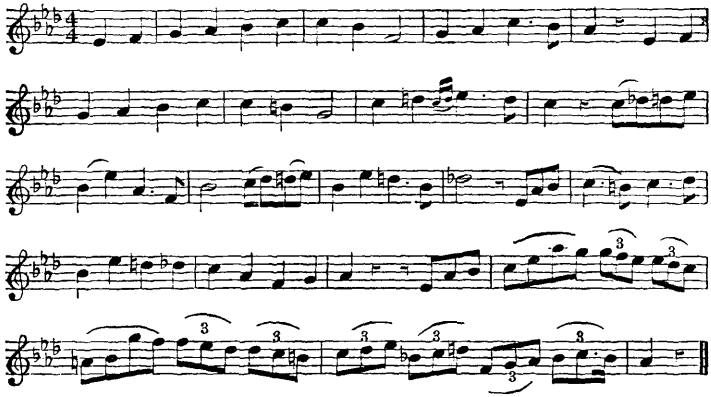

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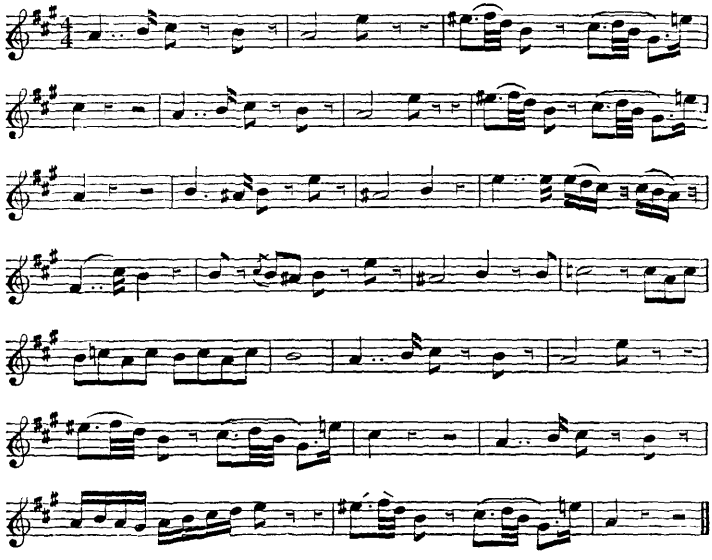
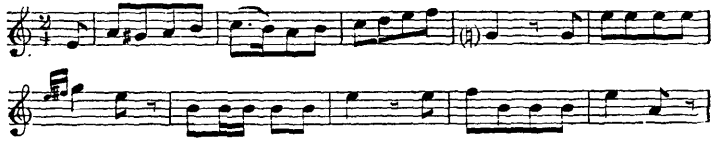
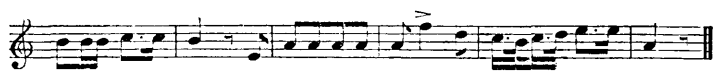
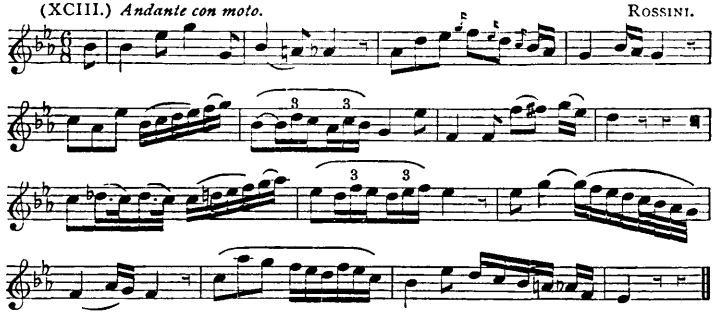


(XCII.) *Allegretto.* ROSSINI.

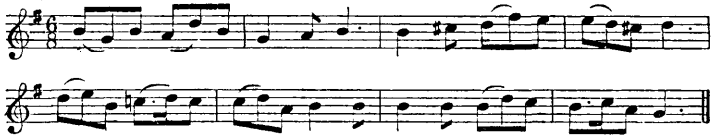




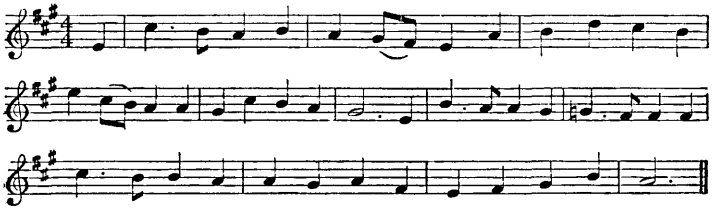
(XCIII.) *Andante con moto.* Rossini.



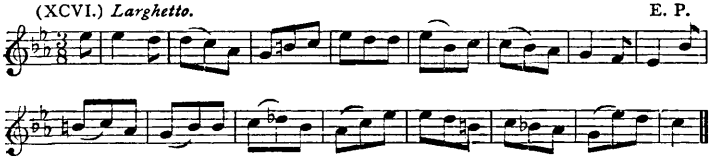
(XCIV.) *Andante.* E. P.



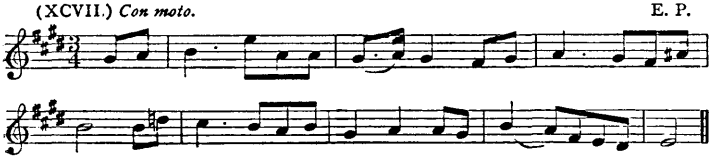
(XCV.) *Allegro.* E. P.



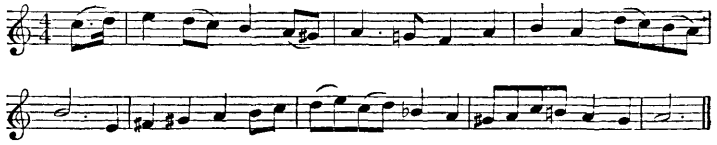
(XCVI.) *Larghetto.* E. P.



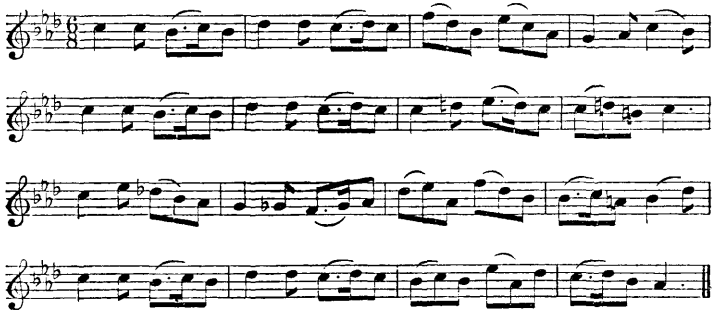
(XCVII.) *Con moto.* E. P.



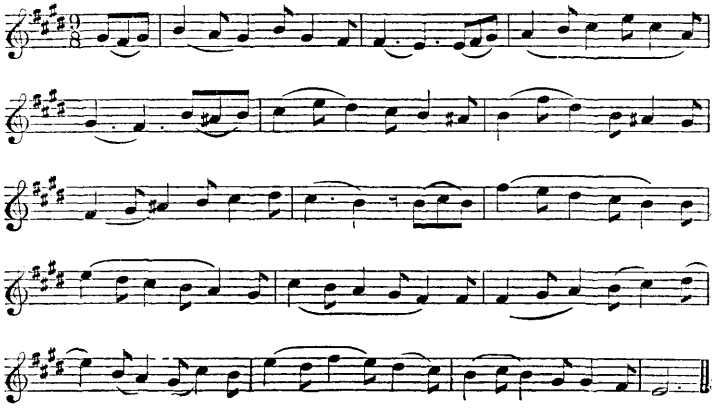
(XCVIII.) *Andante.* E. P.



(XCIX.) *Andantino.* E. P.



(C.) *Allegretto.* E. P.

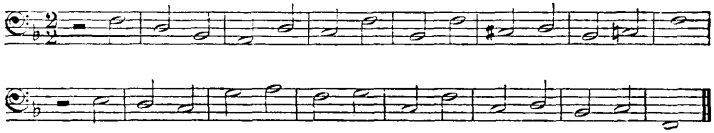


## PART III.—Unfigured Basses to be Harmonized.

### Section I.—Hymn Tunes and Chorales.

(To be harmonized in four parts throughout.)

(I.)



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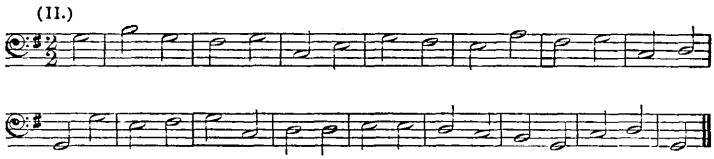

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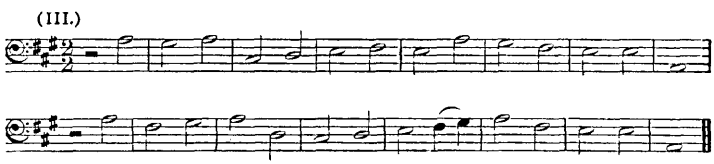

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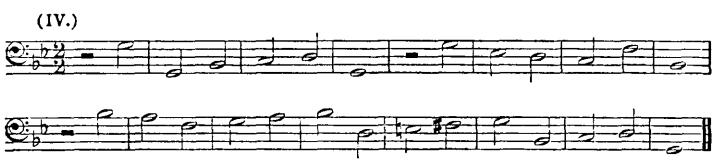

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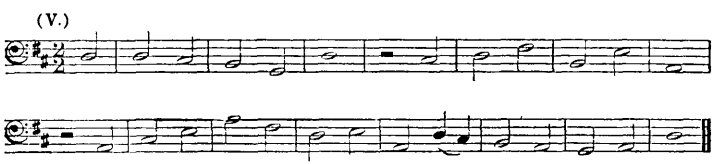

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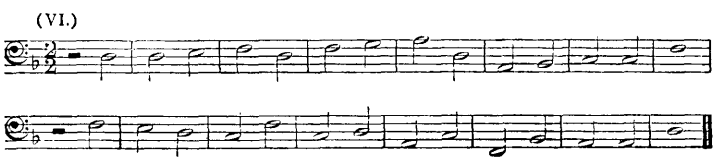

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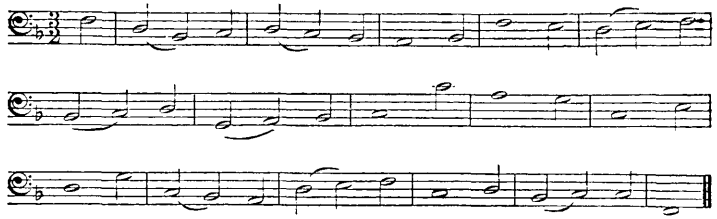

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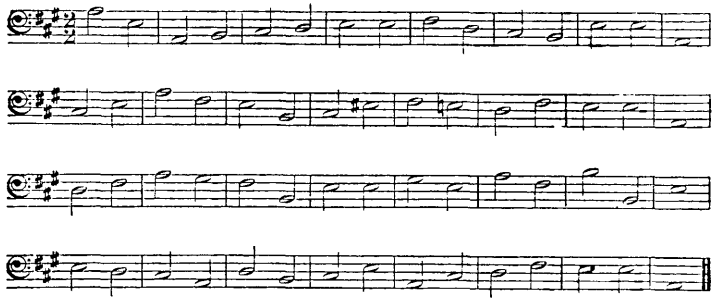

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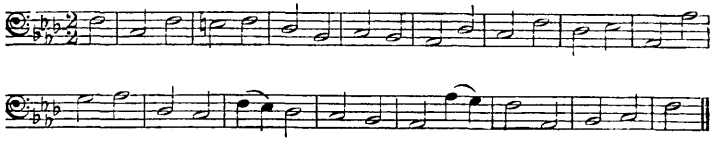

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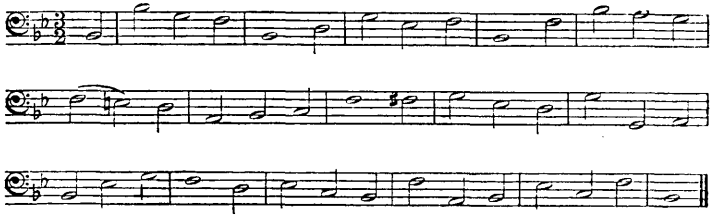

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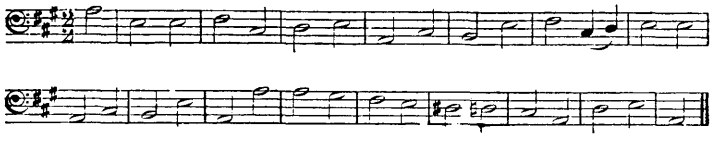



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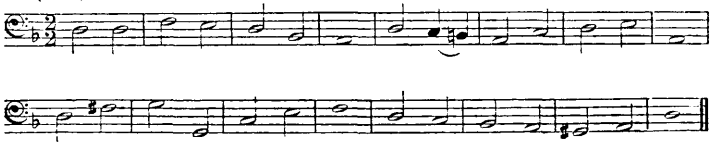

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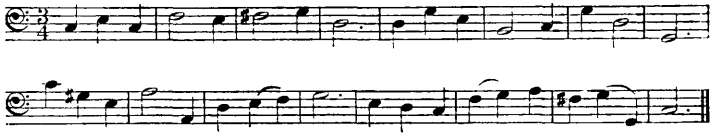

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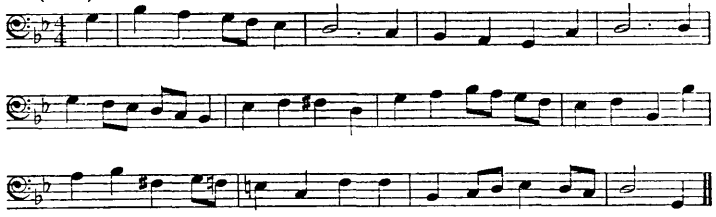

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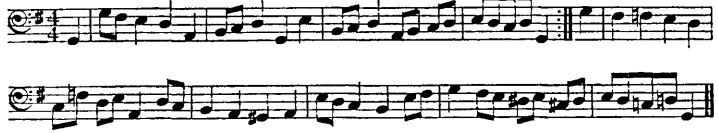

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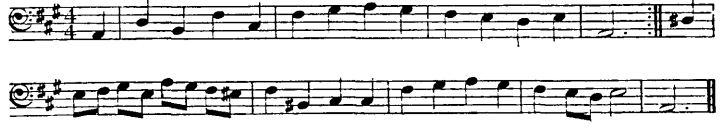

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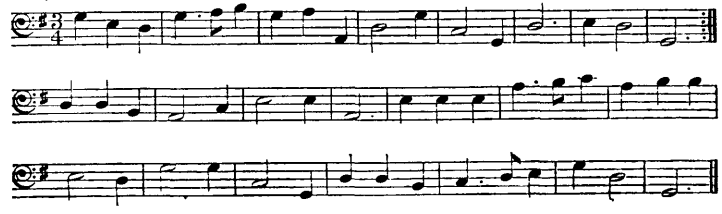

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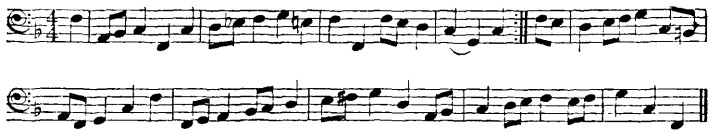

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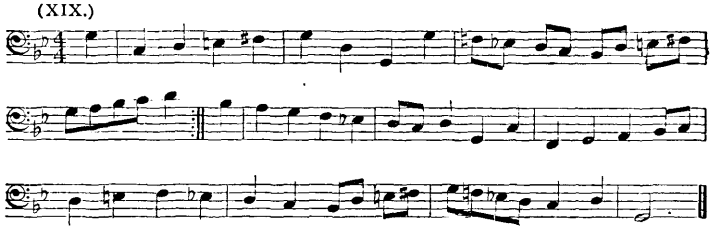

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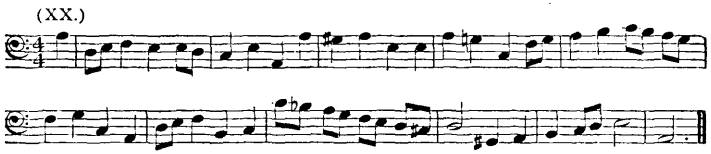

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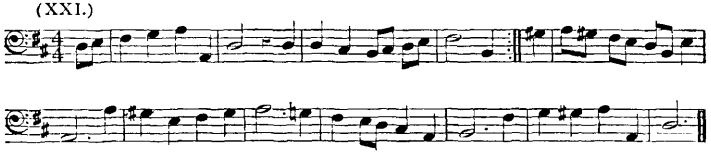

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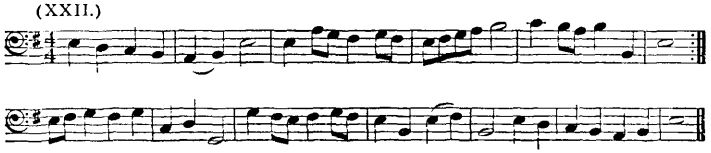

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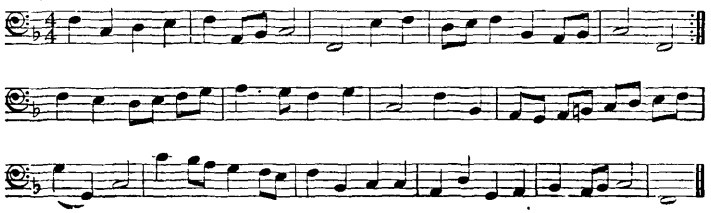

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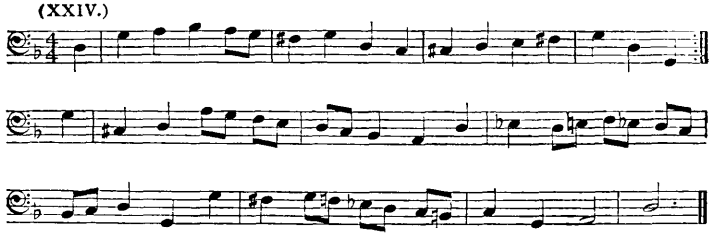

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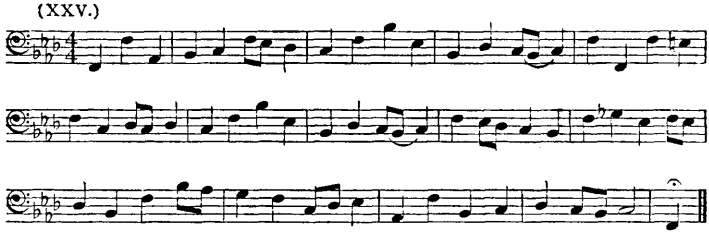
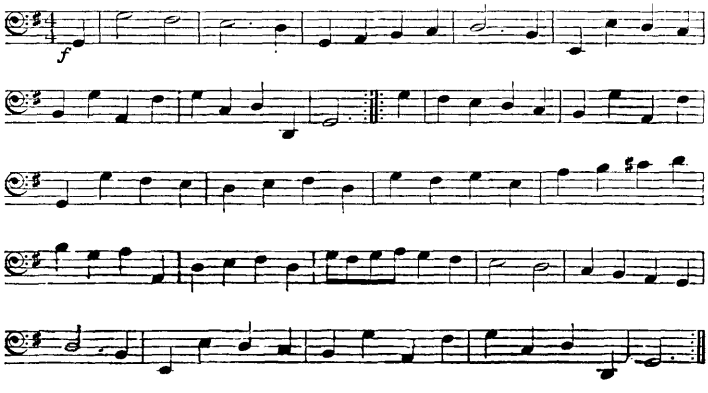


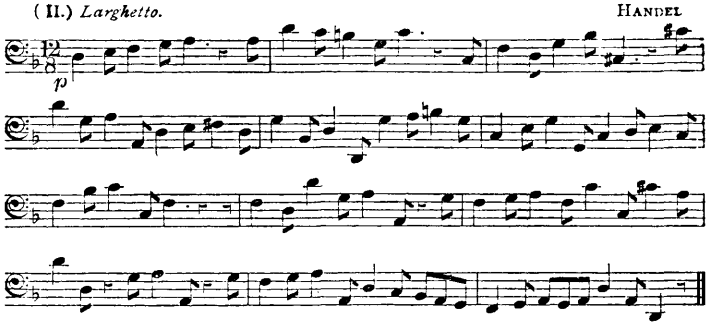
## SECTION II.—BASSES OF VARIOUS STYLES.

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.

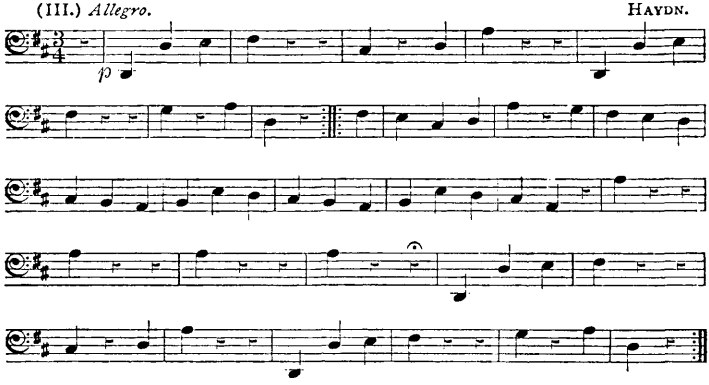
(I.) *Allegro maestoso.* HANDEL.



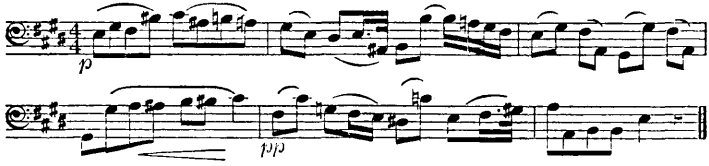
(II.) *Larghetto.* HANDEL



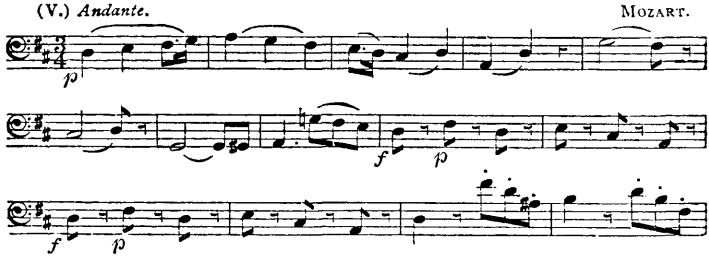
(III.) *Allegro.* HAYDN.

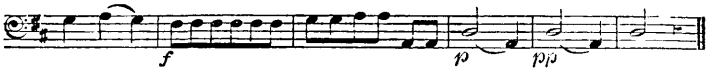


(IV.) *Largo.* HAYDN.

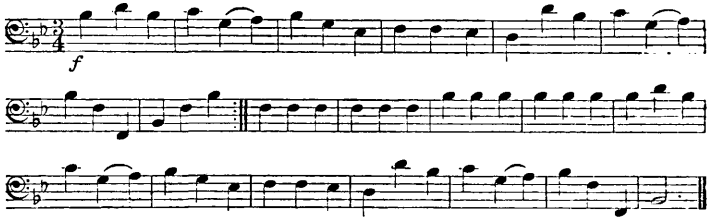


(V.) *Andante.* MOZART.

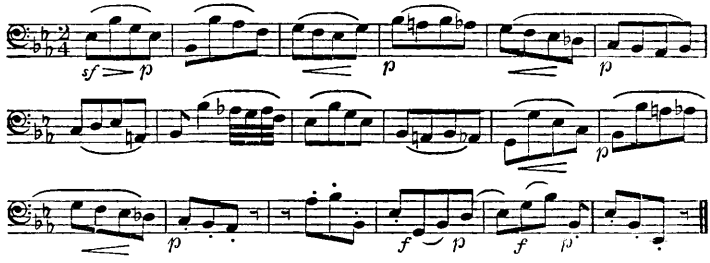




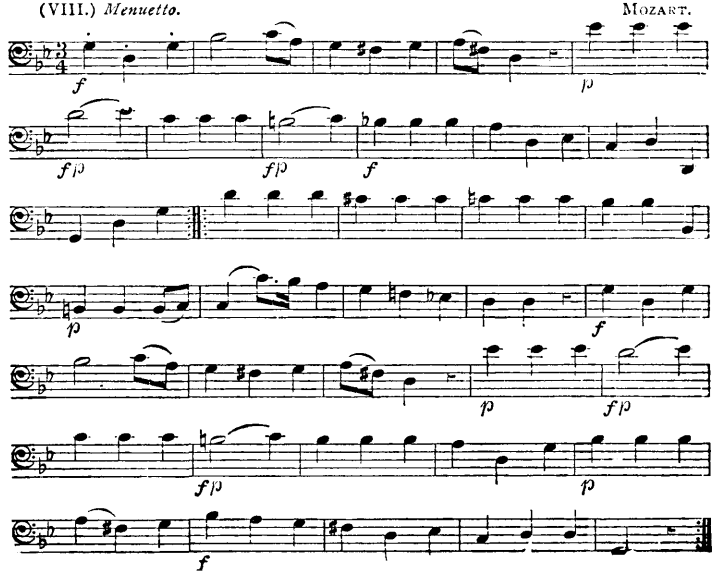

(VI.) *Tempo di Menuetto.* MOZART.



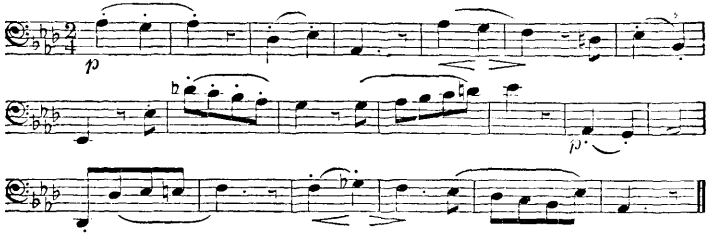

(VII.) *Andante.* MOZART.



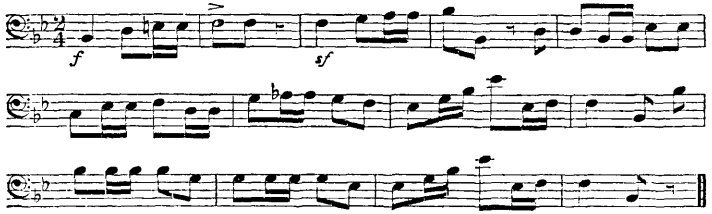

(VIII.) *Menuetto.* MOZART.



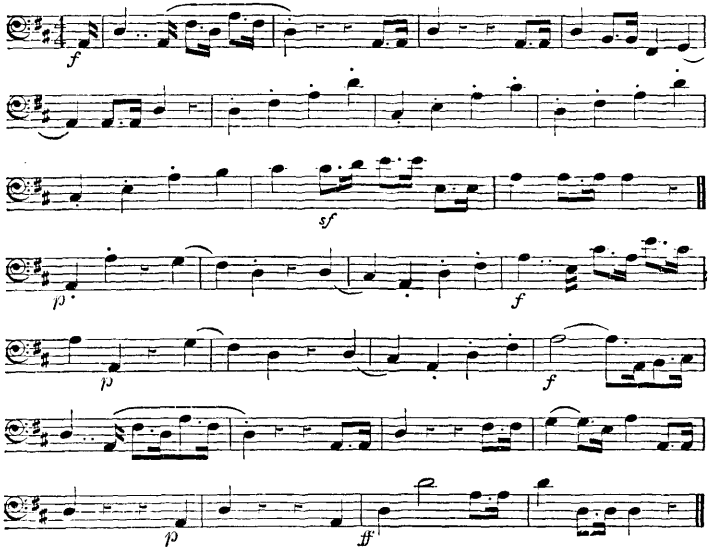
(IX.) *Adagio.* BEETHOVEN.



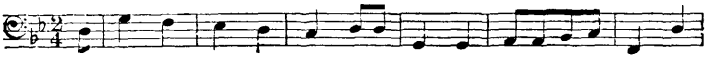

(X.) *Allegro.* BEETHOVEN.

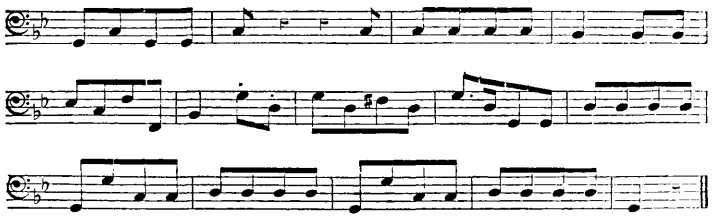



(XI.) *March.* BEETHOVEN.

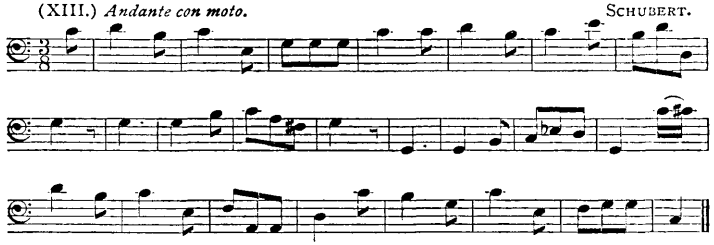



(XII.) *Allegretto.* BEETHOVEN.

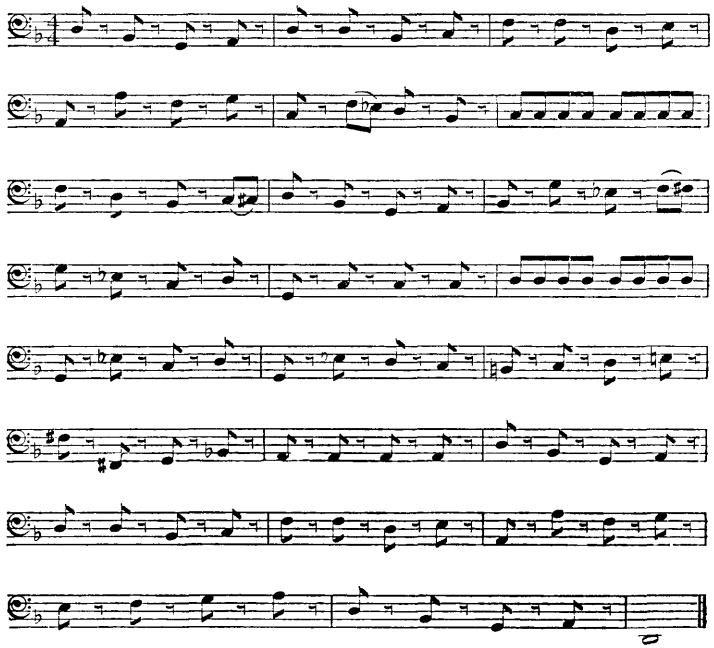




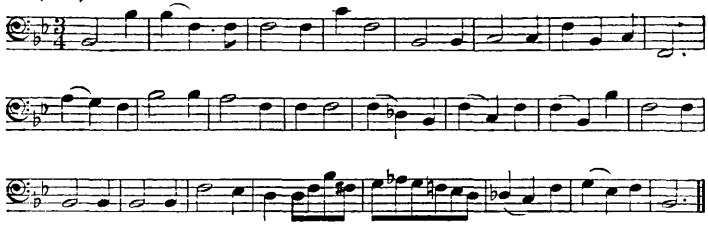
(XIII.) *Andante con moto.* SCHUBERT.



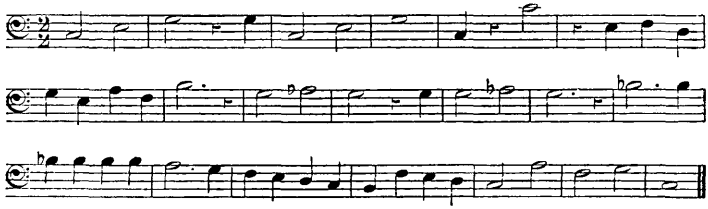
(XIV.) *Adagio.* SCHUBERT.



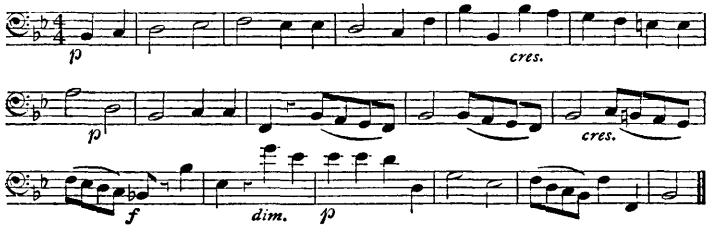
(XV.) *Andante con moto.* WEBER.



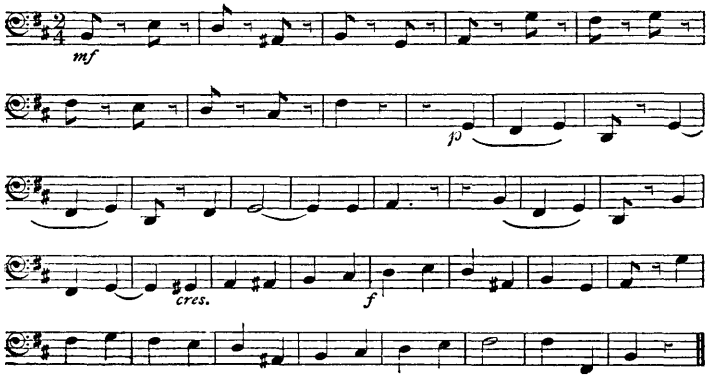
(XVI.) *Presto.* WEBER.



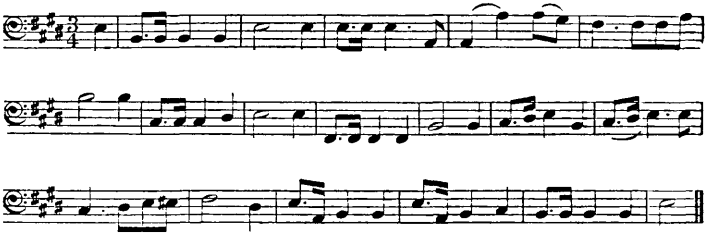
(XVII.) *Andante con moto.* MENDELSSOHN.



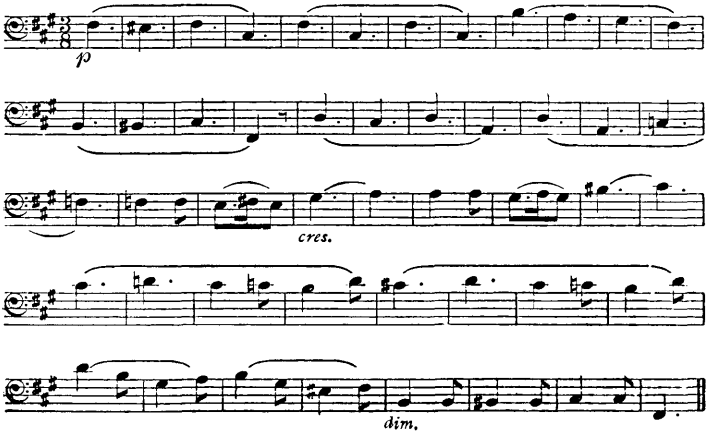

(XVIII.) *Allegro moderato.* MENDELSSOHN.



(XIX.) *Lento.* SCHUMANN.



(XX.) *Un poco Adagio.* SCHUMANN.



## 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, süsser 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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