MELODIA
A COMPREHENSIVE COURSE IN
SIGHT-SINGING
(SOLFEGGIO)
THE EDUCATIONAL PLAN BY
SAMUEL W. COLE
DIRECTOR OF MUSIC IN THE PUBLIC SCHOOLS OF
BROOKLINE, MASS., AND INSTRUCTOR IN THE
NEW ENGLAND CONSERVATORY OF MUSIC
THE EXERCISES WRITTEN AND SELECTED BY
LEO R. LEWIS
PROFESSOR OF MUSIC AT TUFTS COLLEGE

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CHICAGO
LYON & HEAVY
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INTRODUCTORY

THE VALUE OF SIGHT-SINGING

For at least two centuries training in sight-singing has been recognized in Europe as fundamental to all technical education in music. Americans have seemed to set little store by such training; for today, the great majority of our professional musicians, not only instrumentalists but also vocalists, need unerring instrumental support in “singing at sight” a part-song or an anthem which has modulations to any Except closely related keys, or which abounds in the larger intervals. Obviously, inability to read at sight does not preclude good performance, after familiarity has been gained by instrumental assistance; but probably no one would deny that the possibilities of artistic achievement are infinitely greater when one has acquired the confidence born of genuine ability to sing at sight—which ability may be defined as the power to know the units of rhythm and of relative pitch of any rational musical phrase, and to prove that knowledge by singing it correctly at first sight.

MUCH MATERIAL IS NECESSARY

Many works on sight-singing have been compiled and written for use in the public schools. But the authors of MELODIA believe that there is need of more and better graded material for use in conservatories and by private teachers. The present work is an attempt to meet this need. It represents the results of many years’ experience, and is based on the belief that, whatever be the method of presenting the elements of the subject, the surest road to growth is through actual performance of a great number of carefully graded tasks.

CONFIDENCE MUST BE DEVELOPED

A second fundamental thought has been that a high degree of self-confidence must be developed before one can “stand up and sing” alone at sight a somewhat difficult musical phrase, without other assistance than the sounding of the keynote. Experience has shown that rhythmical problems are quite as often stumbling-blocks to musical students as are tonal problems. Therefore, in MELODIA, the first eighty pages, which are written without skips primarily to develop a ready confidence, contain many and varied examples of each of the conventional rhythm-forms; and the most deliberate progressiveness is maintained in the introduction of new difficulties. In a word, it is a feature of MELODIA that early emphasis is laid upon rhythmical problems.

THE TREATMENT OF LARGE INTERVALS

In the treatment of the larger intervals there is also a departure from the conventional procedure. Instead of taking them in the order of small to great, the octave is first presented, because experience shows that it is the only “skip” definitely recognized as such by most beginners. The sevenths, sixths, etc., are then presented both in their relation to the octave and as composites of the steps and half-steps with which the student is already thoroughly familiar.

GENERAL FEATURES OF MELODIA

A glance at the headings of the successive Series will indicate in detail the comprehensiveness of the plan. The following general points may be noted:

1. The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;

2. The normal compass of average voices (an octave and five notes from low A) is seldom extended;

3. Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;

4. The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; then, each two-part page represents two pages of practice material;

5. Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;

6. Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

INDIVIDUAL WORK ESSENTIAL

It is expected that, even when the book is studied in large classes, much work in individual reading will be required by the Instructor; for, after all, no one has fully mastered sight-singing who cannot sing alone, while beating time after the conventional forms.
As a special—and, perhaps, novel—help in developing the sense of individual independence in ensemble, there have been included, in Series I, exercises which may be sung simultaneously. Cases of this sort are indicated in connection with each of the respective exercises. Thus I 233 may be sung with I 243, I 246 with I 263, etc. Some teachers believe so fully in this method of developing independence that they cause exercises in the same key, and with the same number of measures, to be sung together, without regard to the tone-content of the exercises. This practice, artistically unjustifiable, may have, in moderate use, educational value.

THE GOAL OF MELODIA

MELODIA undertakes to prepare students to meet the most difficult tasks in pitch and rhythm set by masters of choral composition. If suggestions of phrases from some of the masters have occasionally been incorporated in the original exercises, the reader may be willing to waive a charge of unjustifiable appropriation, in view of the specific object of the whole work.

THE MODULATORY STUDIES

Pages 76 to 80 contain Modulatory Exercises, some of which may well be studied earlier than their position in the book would indicate. The relationship between the objective keys and the tonic is indicated by Roman numerals,—capitals for major keys and small capitals for minor keys. Thus, “To it” means that the exercise illustrates modulation to the minor key based on its super-tonic of the prevailing scale—to D minor, if the piece is in C major. Such an exercise may well be studied in connection with any earlier exercise which modulates to any similarly related key—to F-sharp minor from E major, for instance. Reference to these exercises is occasionally made in the earlier pages of Series IV; but the teacher may best judge whether more detailed study of key-relationship is desirable.

MATTERS OF NOTATION.

There has been no attempt to preserve absolute uniformity as to the details of notation throughout the book. On the contrary, it has been deemed wise to present a variety of forms and usages, in order to accustom the student to the practices of various authors and editors.

A word is necessary as to the insertion of clefs and the use of bars, which features, on casual view, might appear to be unsystematic and needlessly unconventional. As a matter of fact, considerations of brevity have prompted several departures from the established usage. For the guidance of the singer, however, but a single direction is necessary: the prevailing key-signature and time-signature are not cancelled unless a clef or the regular double-bar [II] is inserted. The double-thin-bar [I] is therefore not to be regarded as necessitating a new indication of key or time. The time-signature may change while the key-signature remains. The regular double-bar appears where either a clef or a key-signature is changed. The meaning of the single-thick-bar [I] or the double-thick-bar [II], as in the Modulatory Exercises and in connection with repeat-signs, is, in the respective cases, obvious.

THE SOURCES OF THE SELECTED EXERCISES

The authorship of the selected exercises and of the excerpts, is indicated by letters following the respective numbers. An asterisk shows that some modification other than transposition has been made, but not such as to impair the original character. Below is a key to the indications of the letters. All exercises not so marked have been written for this book.

Ad T. Anderson [1836-] Gs C. F. Gounod [1818-1893]
Be L. van Beethoven [1770-1827] Jr J. A. Hasse [1699-1783]
Br A. Bertali [1605-1730] Hw F. Haydn [1732-1809]
Br J. Brahms [1833-1897] As J. P. Kemberger [1721-1873]
Cs G. Cavalli [1800-1857] Ls H. T. Langel [1741-1807]
Cr E. Charlier [1842-1894] Ls O. Lasso [1532-1594]
Ct G. W. Chadwick [1854-] Lw H. Lemoine [1786-1854]
Ct L. Clerambani [1760-1847] Lw L. Leo [1594-1756]
Cr P. Comelli [1854-1874] Lw C. Lowi [1796-1859]
Dt F. Durante [1684-1755] Ms F. Mendelssohn [1809-1847]
Ft C. H. Fischer [1800-1875] Ms J. Minard [1845-]
Fr C. Franck [1822-1890] Ms W. A. Mozart [1756-1791]
Ph C. H. H. Parry [1848-] Fy C. J. Riedelpe [1736-1812]
Sh J. N. Schelle [1879-1837]
Sm F. Schneider [1746-1833]
St R. Schumann [1810-1856]
I P. G. Verdi [1813-1901]
JR K. Wagner [1813-1883]
JS S. Webbe [1740-1816]
JW B. Widdmann [1820-] JW F. Willner [1833-1902]
MELODIA - BOOK I
FIRST SERIES

One-part diatonic exercises in step-wise melody — G and F clefs — All major keys, to B and D-flat inclusive — All representations of notes and rests of whole-beat length and multiples thereof — Elementary presentation of the divided beat
All Unison Bass Exercises are to be sung by all singers the Sopranos and Altos sounding, of course, an octave higher.
SECOND SERIES

Two-part diatonic exercises in step-wise melody — Keys to B and to D-flat inclusive — All representations of notes as in Series I, with greater variety and length of rests — The divided beat in fuller presentation
MELODIA-BOOK II
THIRD SERIES

One-part exercises in step-wise melody in all keys — Graded presentation of all chromatic tones, except $b_2$ and $b_5$ — Development of the minor — The dotted note involving division of the beat — Triple and quadruple division of the beat.
FOURTH SERIES

Two-part exercises in step-wise melody in all keys — Chromatic tones, modulatory and ornamental — Development of incidental and extended modulation — Syncopation — Mingle of double and triple divisions of the best
FIFTH SERIES

One-part exercises — Systematic treatment of intervals, beginning with the larger —
Skips to and from chromatic tones having obvious key-relationship — The commoner augmented and diminished intervals
MELODIA - BOOK III
SIXTH SERIES

Two-part exercises embodying all intervals treated in Series V — More elaborate development of rhythmical difficulties, especially of syncopation — Lengthy solfeggi from German, French, and English sources — Canon and Fugue

1 Bn*

2 Bn

3 Bn

4 Bn*

5
Hereafter the modern method of cancellation of double-flats and double-sharps — by a single character, omitting the ♭ — will be used.
90 Fugue for two voices
SEVENTH SERIES

One- part exercises — Systematic treatment of skips to, from, and between chromatic tones — Introductory study of passages whose chromatics "deny" the signature — Advanced solfeggio from foreign sources — Specimen difficulties, without text, from the classics
EIGHTH SERIES

Two-part exercises, involving all the difficulties treated in Series VII, and fully reviewing the rhythmical problems earlier treated — Maximum difficulties of mediated modulation — Special studies in the development of independence of the parts
MELODIA-BOOK IV
NINTH SERIES

One-part exercises — Typical passages from early and recent composers, with text of difficulty ranging from medium to great — Full exposition of chromatics which deny the signature — Arbitrary changes of tonality.

1 Hn

Thy name

through out the world. Springs up at

God’s command. Afright-ed fled Hells spirits black in throngs

Down they sink in the deep abyss To endless night

Hear our all appalling vengeance Tear Creation’s vault asunder. Till its wrath a mightier thunder Hurl annihilation down. Hurl annihilation down.

A-men, Amen


And not another Spare me my little life To grow more wise, spare me my little life. To grow more wise, To grow more wise, To grow more wise.

Thou badst me to thy supper. Hast of mine, Hast would I turn: And

wilt thou too, and wilt thou too, in thy turn, Come to my banquet?
Let me but sit cozy and dry Under the trees with my daughter.
And while raft and boat travel by I drink to the folk on the wa-
ter!

Let Israel perish never, Let Judah's gods prevail! Ha! ha! ha! ha! ha! ha!
ha! ha! In shackles live forever, Nor cease your plaintive wail! Ha! ha! ha! ha! ha! ha! ha!

When our hearts are oppressed, in the midst of our pleasure, And despair
without measure Has fill'd us with dread: Say, where, Say, where
has gladness fled? Say, where, Say, where has gladness fled?

Take all the prophets of Baal, and let not one of them escape you, Bring them down to Kishon's
brook, and there let them be slain. Not a trespass go unsmitten: Nothing
longer shall be hidden. Not a trespass. Not a trespass, go unsmit-
ten. Not a trespass, go unsmitten. go unsmit-
ten.

This rare cup so tenderly cherished This rare cup so tenderly cherished. Aye at his
side the king did keep. And ev'ry time it touched his lip.

He wept and thought of her long perished. Against the pow'rs of
S-57-67645-206
Ev'ry arm asailing, Gainst the powers of Ev'ry arm asailing, Strongest earthly might must be unavailing Strongest earthly might must be unavailing!

And the Angels struck their immortal harps, and the wonders of the fifth day sung. And God said: Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind.

And God said: Let there be lights in the firmament of heav'n To divide the day from the night, And to give light upon the earth. And let them be for signs and for seasons and for days and for years. He made the stars also.

And God said: Let the waters under the heavens be gathered together unto one place And let the dry land appear and it was so. And God called the dry land earth, and the gathering of waters called He seas. And God saw that it was good.

And God made the firmament and divided the waters which were under the firmament, from the waters which were above the firmament, And it was so. I'll make some de-

lay! I've travelled far so I intend until tomorrow here to stay, until tomorrow here to stay!
Eia Mater, Sponsa Amoris, me sentire videlicet fac ut tecum laqueam. He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him,

if He delight in Him, let Him deliver Him. If He delight in Him, if He delight in Him, if He delight in Him.

And with His stripes we are healed, are healed, are healed. A men, Amen, Amen, Amen.

When thou shalt come in the midst of fire to judge the world, When Thou shalt come in the midst of fire to judge the world, in the midst of fire to judge, in the midst of fire to judge, yea, to judge the world, O Lord God, O Lord God, deliver me, O
God, deliver me, O God, deliver me, deliver me from death, death eternal in Thy day of judgment.
I gather in each soul immortal. Death's dark angel, I. Widely opens Heaven's flaming portal. See the throne on high! And which of you frail sons terrestrial. But which of you Can view undismayed God enthroned in light celestial, All His might displayed?

Only the meek and childlike soul. Pure in heart and humble in spirit, pure in heart and humble in spirit. May enter this bright holy place.

But pressed by ardor now he runs. But pressed by ardor now he runs. Nor heeds the call and chiding voice. Nor heeds the call and chiding voice. Then scenting; then scenting the game. He sudden stops. Thy rebuke hath broken his heart.

He is full of heaviness, He is full of heaviness, Thy rebuke hath broken his heart. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.
Lo! his Empire is un-dy-ing, Pope and Poet join the ring. Laureolod
chiefs his tri-umph sing. Dancing round his pe-de-tal.

Now swarms the vil-lage o' er the mead, The rus-tic youth, the rud-dy
maid: The breath-ing har-vest spreads a-round Whose fra-grance scents the air: From dale to dale making the
breeze. Resounds the voice of happy labor, Of jo-cund mirth and so-cial glee.

All the weath-of the earth Is our de-sire, is our de-sire, is our de-sire.

And on-ward as he braver toils In deep-er er-ror plu-gges still, In
deeper er-ror plu-gges still, In deep-er er-ror plu-gges still, De-
press'd his courage sinks, And an-guish fills his heart.

The earth Is dark, Heav'n's light has fa-de, Shedding no bright
ray; Ev-ry hope, ev-ry hope with sor-row shaded. Direct us in Thy
ways, O God! O God! Support us in the strife, support us in the strife, O God!
And as of yore. And as of yore See us kneeling, trembling, adoring.

Trembling, adoring. Bow down once more. And I.

Frailpest of the frail. Have most need of your forgiveness! The gods our offerings

spurning. Scorn each bitter cry: To souls all dark with doubts dismay ing. To souls all dark with doubts dismay ing. O blessed Truth, light reveal. O blessed Truth! The skipper he blew a whiff from his pipe, the skipper he blew a whiff from his pipe, the skipper he blew a whiff from his pipe. And a scornful laugh laughed he. And a scornful laugh laughed he.

Is not his word like a fire? And like a hammer that breaketh the rock? A hammer that breaketh the rock, that breaketh the rock into pieces? Like a fire, like a fire, and like a hammer that breaketh, that breaketh the rock. His word is like a fire and like a hammer. A hammer that breaketh the rock. For God is angry, angry with the wicked every day. For God is angry with the wicked every day. And if the wicked turn not, the
Lord will whet His sword, will whet His sword; and He hath bent his bow, and
made it ready, and made it ready, ready. Is not His word like a
fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the
rock? Is not His word like a fire and like a hammer, a hammer that
breaketh the rock? That breaketh the rock, that breaketh the rock; and like a
fire like a hammer that breaketh the rock; is not His word like a
hammer that breaketh the rock, is not His word like a hammer that breaketh
the rock into pieces? Is not His word like a hammer that
breaketh the rock? Grace on whom thou wilt bestow. Save me, Lord, with mercy
flowing, with mercy flowing. Save me, Lord. Save me, Lord. Save me, Lord!

What wealth is here, what wealth out-bidding gold. Of peace and love and innocence untold!

What wealth is here, of peace and love what wealth out-bidding gold!

'Tis a Jewish woman taken in the vale. And she is passing fair!

She is fair? 'Tis well! Let her approach! Fair Jewish women may my mercy gain!
Day of anger, Day of anger, Day of trouble, These shall perish, perish like a bubble. Day of anger, Day of trouble, Time shall perish like a bubble. So spake David and the Sibyl. When thou shalt come in the midst of fire to judge the whole world, in the midst of fire to judge the whole world. Alas! Alas! Thou mightst have saved our lives! Alas! Our children, our children and our wives! But now no hope! All hope is gone! But now no hope! All hope is gone! The blazing sky, no pitiy, no pitiy. But now no hope! All hope is gone! The blazing sky, no pitiy, no pitiy. How swiftly the flames of a wrath, all-compelling. Rise forth from a heart where God's love hath no dwelling. And man's dearest treasure is but a delusion! Take heed, sinful world, Is but a delusion, Is but a delusion. Is but a delusion! Take heed, sinful world! Take heed, sinful world! Take heed, sinful world! Take heed, sinful world!
Tis he. 'Tis he. 'Tis he who all alone. 'Tis he who all alone, alone hath trodden the winepress, all alone hath trodden the winepress, alone, yea, all alone.

alone, all alone, to save us, erring mortals. Ye Princes, ye Princes now be stir ye crown him Lord of all! Ye princes now be stir ye, crown him Lord of all, Lord! Ye Princes now be stir ye, crown him Lord, crown him Lord of all!
Dum pen - de - bat Fi - li - us, dum pen - de - bat, dum pen - de - bat, dum pen - de - bat Fi - li - us.

They have left unstained what they found. Prov. 52

- dom to worship God, to wor - ship God, wor - ship God, to wor - ship, to

wor - ship God, to wor - ship God. Music the fierc

- est grief can harm. And fate's severest rage disarm. Music can so - ten pain to ease.

- And make despair and mad - ness please. Our joys below it can im - prove, And an - te-date our bliss a - bove, and an - te-date our bliss a - bove.

55 Bh

At a ges - ture of his finger, man's de - vises halt and fail. At

a ges - ture of his finger, man's de - vises halt and fail Pow'r and

pride can not a - vail, pride can not a - vail. Speaks th' Al - mighty but a word, speaks th' Al - might - y but a word, All His

foes in rage, must vanish, Ye that have His message heard, Forthwith, forth-

with, Forthwith ev'ry world - ly longings ban - ish. Speaks th' Al - mighty but a word, speaks th' Almight - y but a word, All his
foes, in rage, must vanish. Ye who have His message heard, Ye-

who have His message heard, Ev'ry worldly longing banish. De-

po-suit, de-po-suit, po-
ten-tites de se-de et ex-al-ta-

vit humi-

les. De-po-suit, de-po-
suit po-
ten-tites de se-de et

ex-al-ta-

vit et ex-al-
vit humi-

les, et ex-al-ta-

vit humi-

les.

57Wg

Thro' waves that rage, and winds that blus-ter. O-ver the wat-ry waste I rove. What

respite? That I cannot tell thee, Scarce do I count how seasons move. I can-not name,

name. Shouldst thou de-mand it, The man-y seas I've wander'd o'er. The shore a-

lone my heart doth long for. Ne'er shall I reach, my na-tive shore! The shore a-

lone my heart doth long for. Ne'er shall I reach, my na-tive shore!
Out from the depth of darkness gazing upward, Sore have I long'd a love like hers to gain; A beating heart was left me for my torment, That I might still a

wake to all my pain! This quenchless flame I feel within me burning,

Can I, unhappy one, love dare to call it? Ah no! It is but longing for release,

That I thro' such an angel might have peace. That I thro' such an angel might have peace!

A store of rarest treasures shalt thou see, Pearls rich and costly,

stones beyond compare. Behold, and so convince thyself how great is their value. All these for a friendly roof I give thee.

There I beseech, Kind angel sent from heaven. Thou who for me didst win unlook'd for grace, Was there a fruitless hope to mock me given? When thou didst show me how to release? Thee I beseech, Kind angel sent from heaven,

Thou who for me didst win unlook'd for grace; Was there a fruitless hope to mock me given? When thou didst show me how to find release?

If vain desires and earthly longing Have turned my heart from thee a way.

S-57-67445-200
The sinful hopes within me thronging, Before thy blessed feet I lay; I'll
wrestle with the love I cherish'd, Until in death its flame hath perished.
Nay, thou art raving! Temper wrath with measure! And I will
teach thee vengeance, God-like pleasure. For dread revenge
here I implore ye. O Powers that rule our earthly lot. Ye whomow
dream of joys before ye. Know that our vengeance slumbers not! Ye whomow
dream of joys before ye. Know that our vengeance slumbers not!
Give heed, O King! In fight I may not lead them! The Grail's sworn champion,
if to mortals known Must hide its laws and in obedience heed them: Or every power of
manhood he'd disown! Laudamus te, bene-
di-cimus te. a-dora-mus-te. glori-fica-mus-te. glo ri-fi-ca-
mas te. glo ri-ficas te. a-do-ra-mus-te. glo ri-fi-
ca-mus te. glo ri-ficas te. glo ri-fi-ca-
mas te. glo ri-ficas te. glo ri-fi-ca-
mas te, lauda 5:57:67848:200
mus te, laudamus te, laudamus te, bene\-di\-ci\-mus te, ad\-o\-ra\-mus te, glo\-ri\-fi\-ca\-mus te, laudamus te, benedicumus te, ad\-o\-ra\-mus, glo\-ri\-fi\-ca\-mus te.

Truthful rimes to make treaties rigid set Wotan on the shaft of his spear: this served him to sway the world. One bold and strong destroyed in battle that spear. The binding witness of bonds was shivered to shreds. Then straight Wotan warriors summoned, the world's ash tree's withering arms with its stem to splinter and sunder. The ash destroyed. For ever the spring must go dry. Now round the keen edged stone

knot the string: Sing, O sister! thou weavest now, Weenst thou why this was?

Westward surges slip, eastward speeds the ship. The wind so wild blows homeward now; my Irish child, where waitest thou? Say must our sails be weighted?

Filled by thy sighs unbat-ed? Waft us, wind strong and wild! Woe, ah woe for my child! O Irish maid! my winsome, marvelous maid!
TENTH SERIES

Two part exercises, with text — Representative excerpts from early and recent composers, with a few new exercises, embodying maximum difficulties of pitch and rhythm, as well as the utmost independence of parts.

1 Hd

For sportive play.

2 Hd

pare.

Thou bearest but thy fan.

3 Hd

A men.

A men.

a men.

5-12-47245-200
There is neither speech nor language; there is neither speech nor
language, their voice cannot be heard. The dove cannot be heard. Piercing,
as he flutters, his plaint softly,
longing, his utterance; he's calling, he's plaint gently uttering; he's calling his loved one. The
calling his loved one. The dove, as he flutters, his
plaint softly uttering, he's calling, he's
softly utters he's calling
calling his loved one, he's calling

10 Hd

his loved one. Love now unit

his loved one. Love now unit

uniteth a happy pair. Love now unit

uniteth a happy pair. Love now unit

uniteth a happy pair. Love now unit

uniteth. Love now uniteth, uniteth, I love now un

uniteth, Love now uniteth, uniteth, I love now un

uniteth, Love now uniteth, uniteth, I love now un

uniteth. Love now uniteth, Love now uniteth, uniteth,

uniteth. Love now uniteth, Love now uniteth, uniteth,

uniteth, Love now uniteth, uniteth, I love now un

uniteth, uniteth, I love now un

uniteth, Love now uniteth, uniteth, I love now un

uniteth, uniteth, I love now un

uniteth, Love now uniteth, uniteth, I love now un

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uniteth, Love now uniteth, uniteth, I love now un

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uniteth, Love now uniteth, uniteth, I love now un

uniteth, uniteth, I love now un

uniteth, Love now uniteth, uniteth, I love now un

uniteth, uniteth, I love now un

uniteth, Love now uniteth, uniteth, I love now un

uniteth, uniteth, I love now un

unit
Kyrie eleison, eleison.

Cum sancto Spiritu in gloria Dei Patris. Amen.

Christe eleison, eleison.

5-55. 67645-260
- lurk-eth nigh! - Nowas of yore, now as of yore. Thy people
for lurketh, lurketh nigh! Now as of yore, now as of yore.

- trembling and a-dor-ing. Bow down once more -
Thy people; trembling and a-dor-ing. Bow down once more -

21 Fr#

Our sacrifices spurn-ing. Silent to our cry. Our sacri-fi-ces
Our sacrifices spurn-ing. Silent to our cry. Our sacri-fi-ces spurn-ing.

spurn-ing. Silent to our cry. Ye gods, to us in darkness lying, ye
Silent to our cry. Ye gods, to us in darkness lying, ye
gods, to us in darkness lying, send the light, the bless-ed truth.
us in darkness lying. O send the light, send the light, the bless-ed truth.

22 Ch

Dream of de-light, en-kind-ling the soul, O why canst thou
Dream of de-light, en-kind-ling the soul, O why canst thou
not
not linger? Thou hast a-beve Like a flit-ter-ing dove!
linger? Thou hast a-beve Like a flit-ter-ing dove!

S-31845-100
Vision of heav'n, O stay! Shed entrancing radiance
as of endless day! Like a dove
Ah! Dream of delight, enkindling the soul,
O, why canst thou not linger? Thou ho'verest
soul, O, why canst thou not linger? Thou ho'verest a dove
like a dove! Accursed Cadiz,
guest with in thy house didst stay. 'Tis time that
slay. Accursed Cadiz, thou di'est to day!

Accursed Cadiz, thou di'est to day!
Hear thy children, Lord; hear their petition!
We hope, O Lord in thee, we hope, we hope. Lord we hope, O
With richest bounty hast thou blessed thy faithful people!
Lord in thee. With bounty hast thou blessed thy faithful people! We
Hear thy children. O hear their petition! We hope,
hope, O Lord in thee, we hope, we hope. O Lord, in thee, we
— we hope. O Lord, in thee! Sail away, sail away.
hope in thee! Now to the east, now to the

Have no care of the morrow. O wind, blow
west. All is one to the men of the sea. Stormcast and wind, blow!

— blow! We defy ye! Swift advancing,

Stormcast and wind blow! We defy ye! Swift advancing,

banners streaming, se - bres gleaming, coursers prancing. comes the foe!
banners streaming, se - bres gleaming, coursers prancing. comes the foe!
No! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

Nay, nay, they dare not, say they dare not heed the call! Nay, nay, they dare not heed the call!

Hide not in dread, cowards all! Here behold me ready! Hide not, cowards all! Who hath strength to win the battle? Who, ah! who can quell, quell the strife? Who can quell the strife? What ho! what ho! Let the portcullis fall! He shall not, he shall not escape us now! Far from the fall! He shall not escape us now! Far, far from the madding crowd
Their sober wishes never learned to stray
from the madding crowds ignoble strife
Their sober wishes never learned to stray.

Far, far, far from the madding crowd,
Their sober wishes never learned to stray.


suns of light. Unravelling in your noble

fight. Still treading each new foe down, each foe down, And

And battling for a brighter, a brighter crown!

battling for a brighter crown, a brighter crown!
ELEVENTH SERIES

Two-part exercises, partly without and partly with text, in the following Church Modes: Aolian, Dorian, Ionian, Mixolydian, Phrygian — Canon in imitation, strict and free, in other intervals than that of the octave.

1. Mixolydian — Bt

2. Aolian — Bt
10 Mixolydian La

Be - ne - di - ctus. qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne.

Be - ne - di - ctus. qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne, in no - mi - ne.

11 Mixolydian La Wll

Ex - pan - di sa - nus me - as

Ex - pan - di ma - ros me - as ad te:

ad te: a - ni - ma me - a a - ni - ma me - a si - cut ter - ra si - ne a - qua ti - bi.

se a - qua ti - bi si - ne a - qua ti - bi.
Be-ne-di-ctus qui venit in no-

mi-ne Do-

mi-ne Do-

mi-ne, in no-

mi-ne, in no-

mi-ne Do-

mi-ne Do-

mi-ne De-

us, De-

mi-ne De-

us, A-

gnus De-

i, A-

gnus De-

i, A-

gnus De-

i, De-

i, Fi-

lius Pa-

tris, Fi-

lius Pa-

tris Fi-

lius Pa-

tris, Fi-

lius Pa-

tris Fi-

lius Pa-

tris, Fi-

lius Pa-

tris
14 Ionian  Hu

Cru-ci-fi-xus e-ti-am pro-no-bis, sub Ponti-o Pi-la-

Cru-ci-fi-xus e-ti-am pro-nobis, sub Ponti-o Pi-la-
to pas-sus et se-pultus est. Et re-sur-re-xit ter-ti-a di-e

se-cun-dum scri-p-turas. Et as-cen-dit et as-cen-dit in coe-
lum se-

se-cun-dum scri-p-turas. Et as-cen-dit et as-cen-dit in coe-
lum.

15 Phrygian La

se-dit ad de-xte-ra-m Patris Auditu-

se-dit ad de-xte-ra-m Patris Auditu-i me-
o da-

bis gau-di-um et

bis gau-di-um et

lae-ti-

lae-ti-
ti-ami et ex-ul-ta-bant et ex-ul-ta-
ti-am et ex-ul-ta-bant os-sa

bunt os-sa hu-

bunt os-sa hu-

mi-li-a-ta. os-sa hu-

mi-li-a-ta. os-sa hu-

mii-li-a-ta. os-sa hu-

mii-li-a-ta. os-sa hu-

5.57-674-5-200
16 Mixolydian La

...ta humilia ta. Crucifixus etiam...

...mi lia ta. Crucifixus etiam...

pro nobis...

...sub Pountio Pia to passus...

...sub Pountio Pia to passus...

...sus et sepultus est. Et resur rexit tertii...

...et sepultus est. Et resur rexit...

...a die secundum scripturas. Et ascendit in coelum...

...tertia die secundum scripturas. Et ascendit in coelum...

...se det ad de xtem Patris...

...se det ad de xtem Patris...

End of Melodia