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330 EXERCISES

for

SIGHT-SINGING CLASSES

BY

W. W. GILCHRIST.

$1.00

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PHILADA. PA.

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Introductory Remarks.

There are many excellent works on the *Theory* of sight-singing, but in the matter of reiterative *exercise*, by which alone, facility is attainable, there appears to be a great lack.

The accompanying exercises have been prepared, for the purpose of meeting this want, and are so arranged as to give a large amount of practice upon each point as it comes up.

Theoretical instruction is left entirely to the Teacher, and it is believed that whatever the method used therein, this book will be found useful for practical work; not omitting those Tonic-Sol-Fa-ists, who justly aim at the eventual transference of their principles to the staff notation. For these the various key-exercises in Section IV will be found not more useful than the diatonic time exercises of Sections I & II.

It is requisite that the preparatory instruction and practice should be most thorough, each new point being well fixed in the ear, and made fairly familiar to the eye, through black-board illustration, or by such other means as the Teacher may be in the habit of using, before actually attacking the exercises. This is especially true of the Key-exercises of Section IV.

The book is divided into four Sections:

Section I.- is made up of Diatonic time-lessons in one part, in the latter numbers of which the *Diatonic* gives way to the *Chromatic*.

Section II.- also Diatonic and Chromatic time-lessons, but in two and four parts.

Section III.- is given to mere *interval-reading* (in one, two, and four parts) without relation to keys. It certainly is a mistake to claim that *no* reading should be done thus. Passages are of continual occurrence that *must* be so read, as there is no time for analysis.

Section IV.- is given entirely to key-exercises, and is planned to familiarize the student with all the major and minor keys, also to give a few general principles to aid in following modulations. In this latter point, is found the weakness of our staff notation for the ordinary singer. Changes of key are not sufficiently indicated, indeed cannot be followed except by one very expert in harmonic analysis. An improvement in this matter is much to be desired. I have adopted here the plan of indicating the passing key by Roman letters placed over the staff, small letters indicating the minor keys, and Capitals the major. (The *use* of this plan is not obligatory however).

Work on the whole four sections should be commenced almost simultaneously, and the relation maintained throughout. Some variation of the order of exercises may be instituted by the Teacher, to meet emergencies.

It will be found that these exercises can be used equally well by either *Male*, *Female*, or *Mixed-voice* classes, thus:

Section I.- For Male-voice classes: Tenors sing from the upper stave, Basses from the lower.
For Female-voice classes: all sing from the upper stave.
For Mixed-voice classes: Sopranos, Altos and Tenors sing from the upper stave, Basses from lower. Or if it be desirable for the Tenors to learn the Bass clef, they can sing from the lower stave with the Basses.

In Sections II, III and IV the *two part* exercises are to be taken thus:
For Male-voice classes: Tenors sing from the upper line, Basses from the lower.
For Female-voice classes: Sopranos sing from the upper line, Altos from the middle line.
For Mixed-voice classes: Sopranos and Tenors sing from the upper line Alto from the middle, and Basses from the lower line.

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Transfer to Music 1-27-65

In Sections I & II the use of syllables or numbers to indicate the intervals of the key should not be used. In Sec. III they are also undesirable, but might perhaps be used occasionally, after having been first read without them.

In many of the two part exercises the final cadence breaks into four parts, the Tenor part being printed in small notes. This of course is only applicable to mixed-voice classes. For *Male-voice* classes, let the Tenors sing the large notes in all such cases. In many places too, especially at the cadences the ability to always strike the key-note is pre-supposed.

Of course the exercises in four parts require Mixed-voice classes.

It will be found that for *single voices* also, much good practice may be derived from the use of the one, and two-part lessons. In the latter, the pupil singing one part, and the Teacher the other, *afterwards exchanging parts.*

This exchange of parts is much to be recommended in *all cases*, as a most beneficial exercise, and also as largely increasing the scope of the work.

In the Diatonic time-lessons, no key-signature is given, as the reading is planned to be done by interval only. In practice, the Teacher will give the class a key-chord at starting, using his judgement as to the best one for the special class in hand, having also some consideration for variety, and relief. In no case however should he go more than one tone from the key of C in which the exercises are written.

In none of the exercises, it may be well to remark too, is there any striving for melodic beauty, even had this been possible, with the unavoidable restrictions, it was felt that they would be more useful in a shape which should not lead the ear, but rather go somewhat against it; thus compelling concentration of mind-one of the most difficult things to obtain from the ordinary pupil.

It is not planned that any of the lessons should be *learned;* too much practice on any *one* should therefore be avoided. The *principles* involved should be thoroughly learned and practiced continually, but the exercises are to be *read.* It is for this they are so numerous. While they are not to be *learned* however, review is absolutely necessary, but no exercise should be reviewed, (after say two lessons upon it), until considerable *time* has elapsed; it will then come more as a new lesson; as the number of those whose memory will carry the melody for more than a week or two, is exceedingly small.

Part songs, Hymns, Anthems &c., should be judiciously introduced at the judgement of the Teacher; care being taken that none are selected requiring knowledge not covered by the exercises up to that point.

W. W. G.

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EXERCISES IN SIGHT-SINGING

by

W.W. GILCHRIST.

Section I.

DIATONIC TIME-EXERCISES IN ONE PART.

After these Exercises shall have been read, it may be well for the Instructor to supply a Piano-forte accompaniment to them. Interest will thereby be stimulated.

SOPRANOS.
ALTOS.
TENORS.
BASSES.

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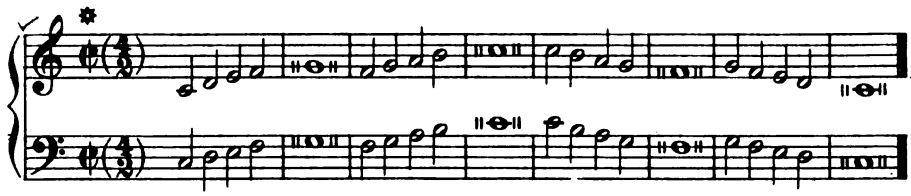

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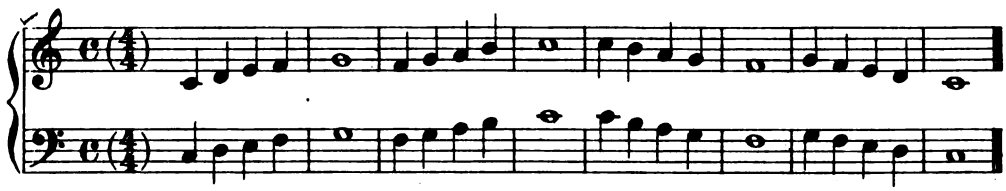

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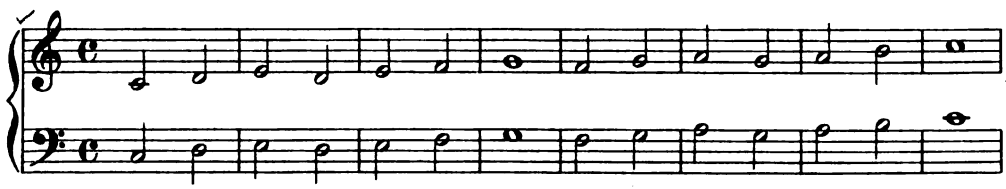

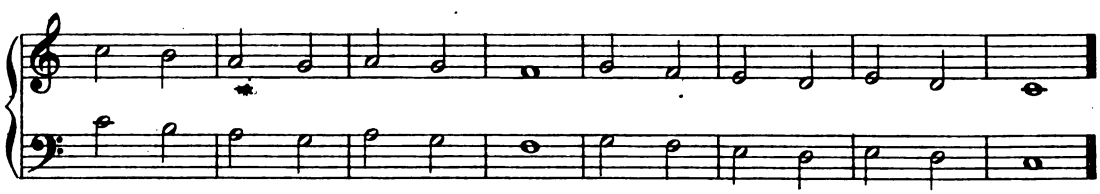

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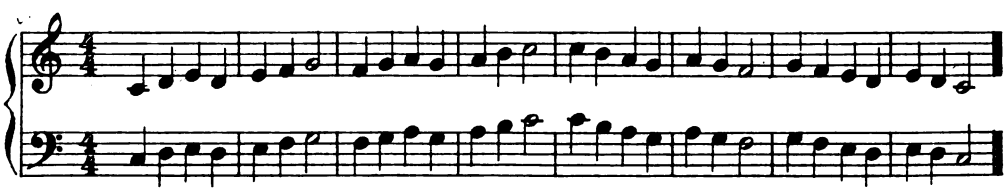

✲ ¢ means: One for each 𝅗𝅥

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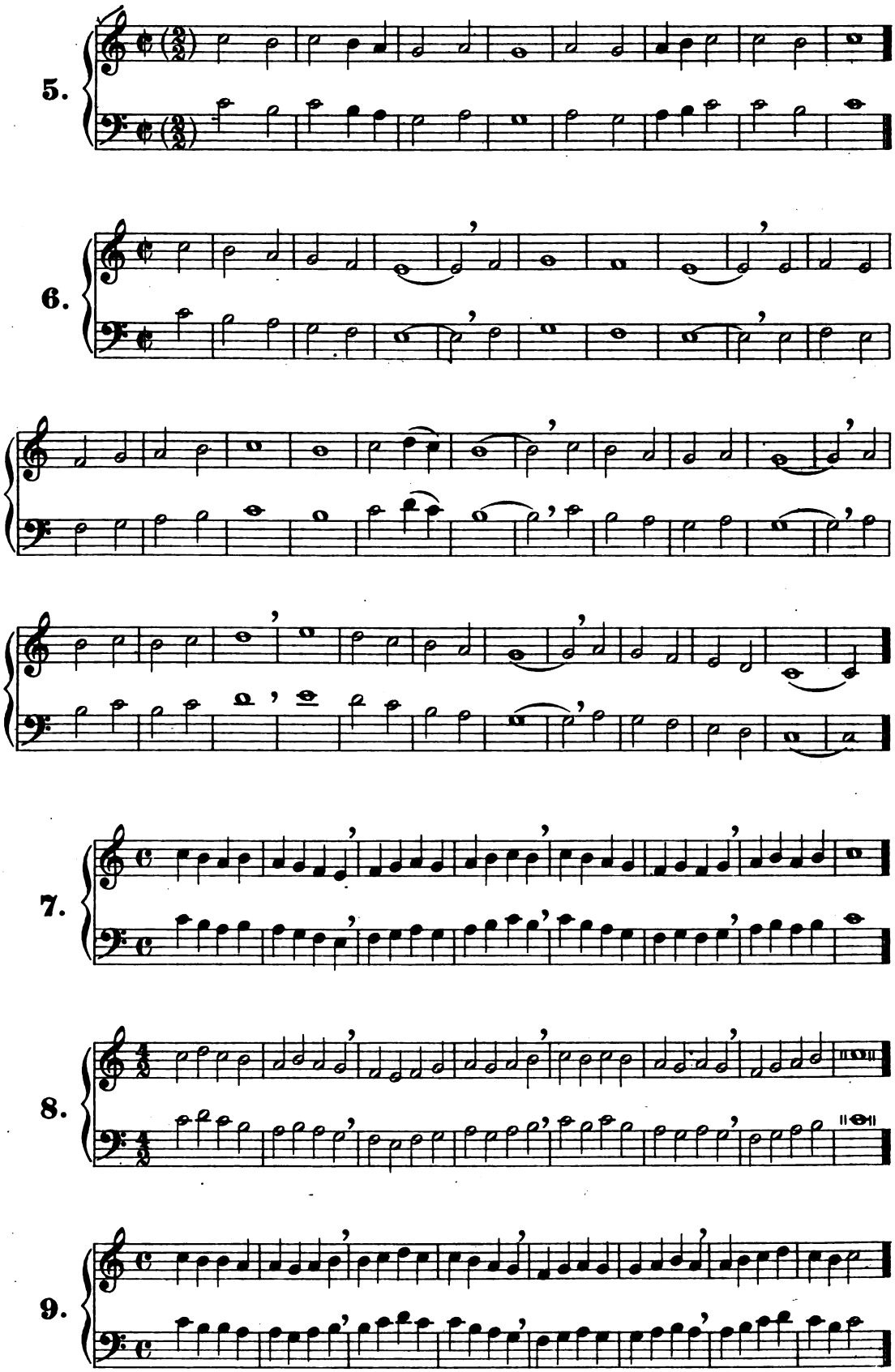

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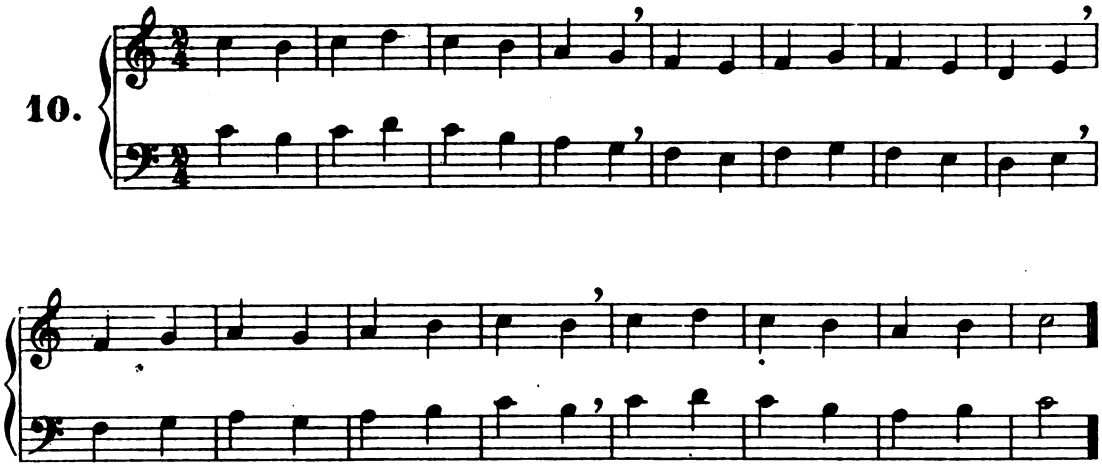

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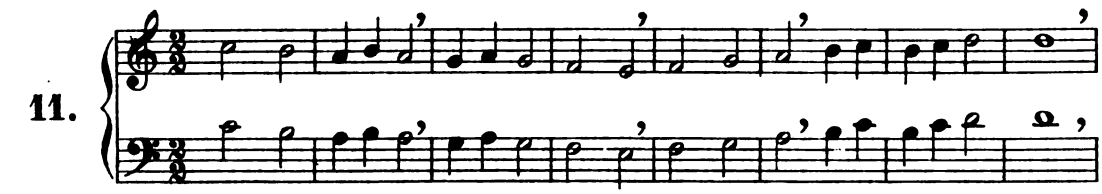

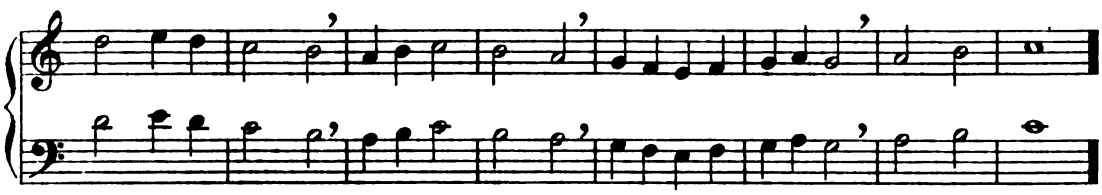

TRIPLE TIME – introducing the Dot.

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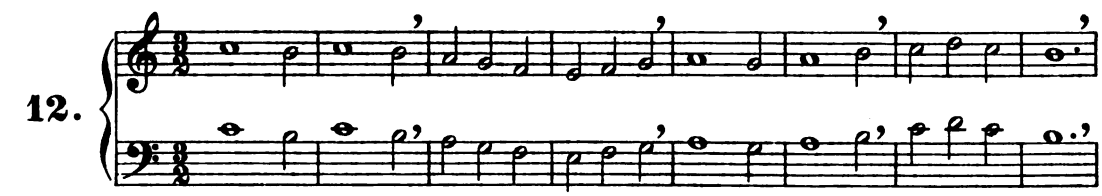

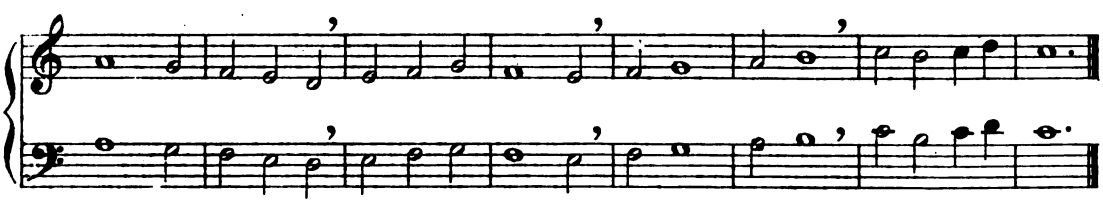

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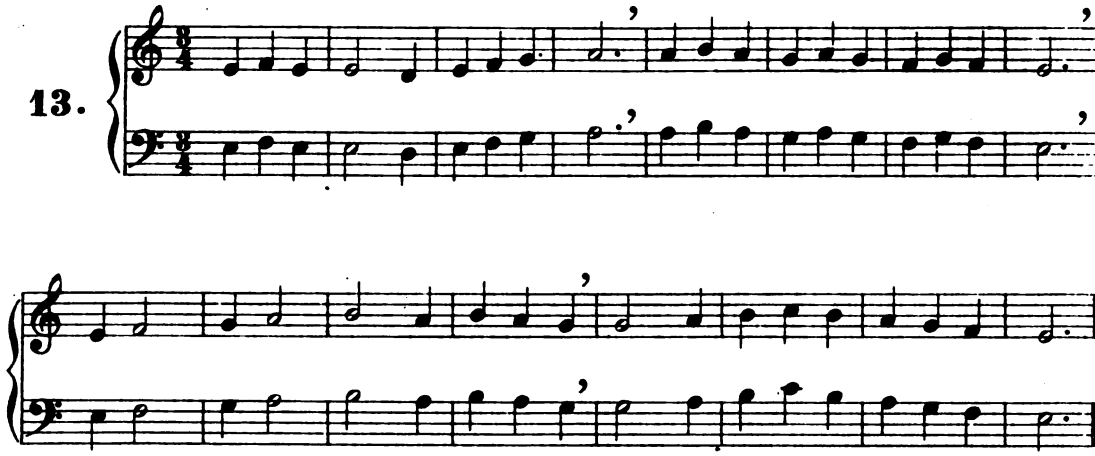

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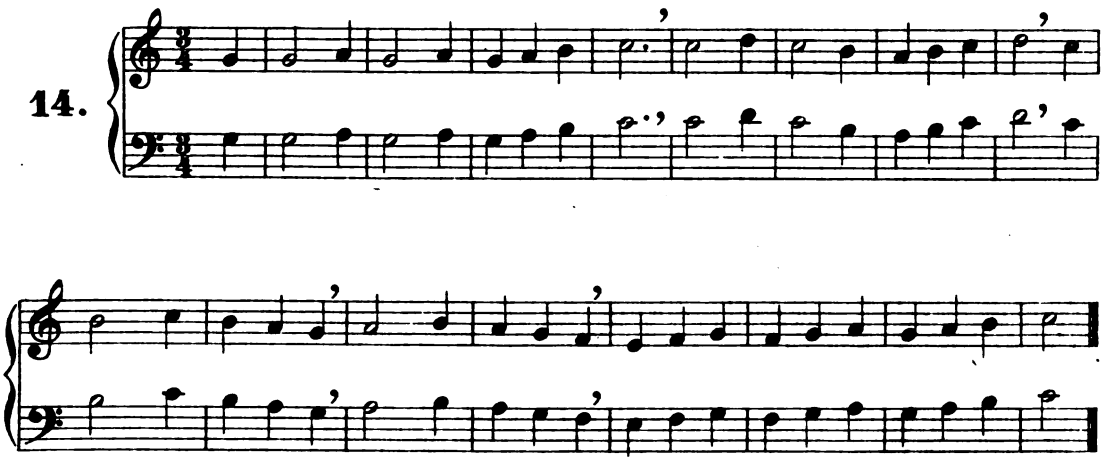

WHOLE and HALF RESTS.

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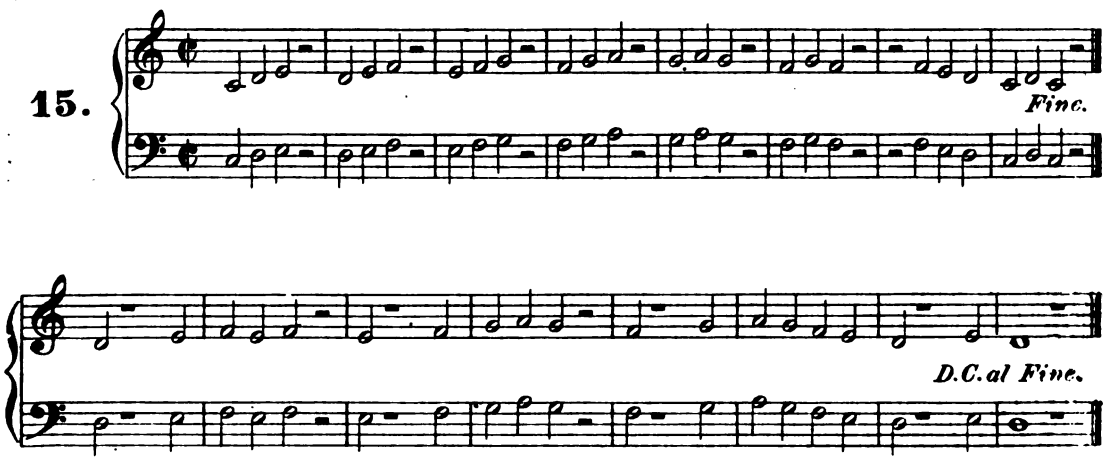

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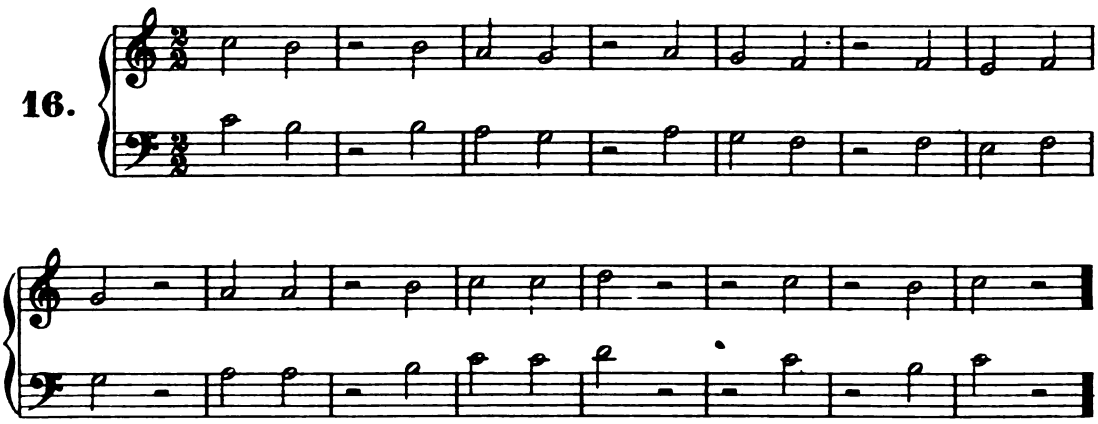

QUARTER RESTS.

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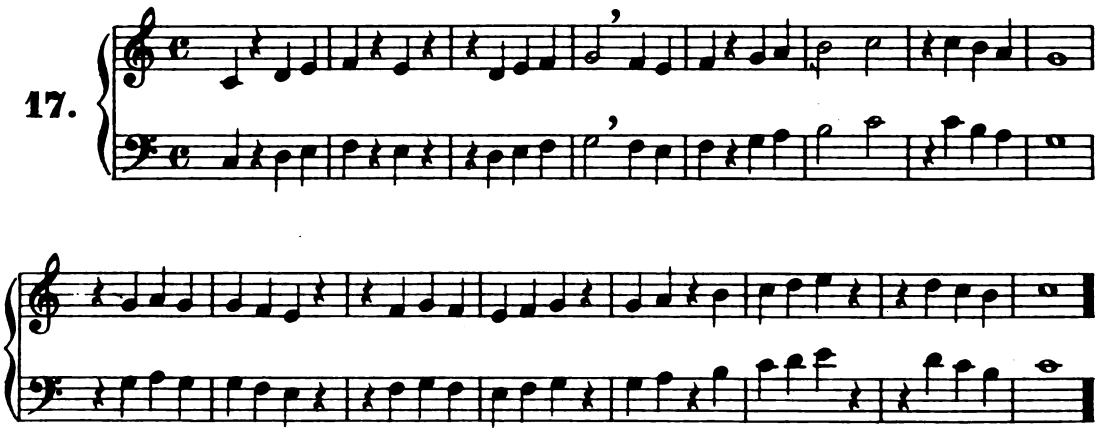

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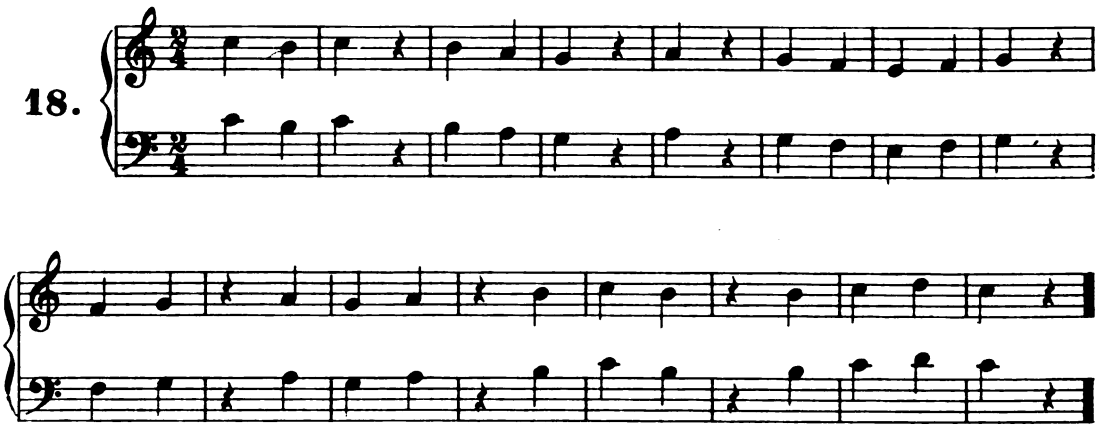

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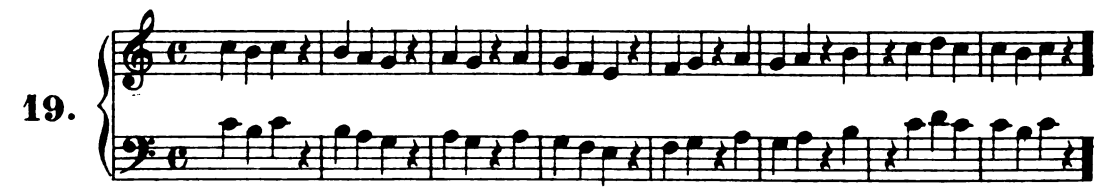

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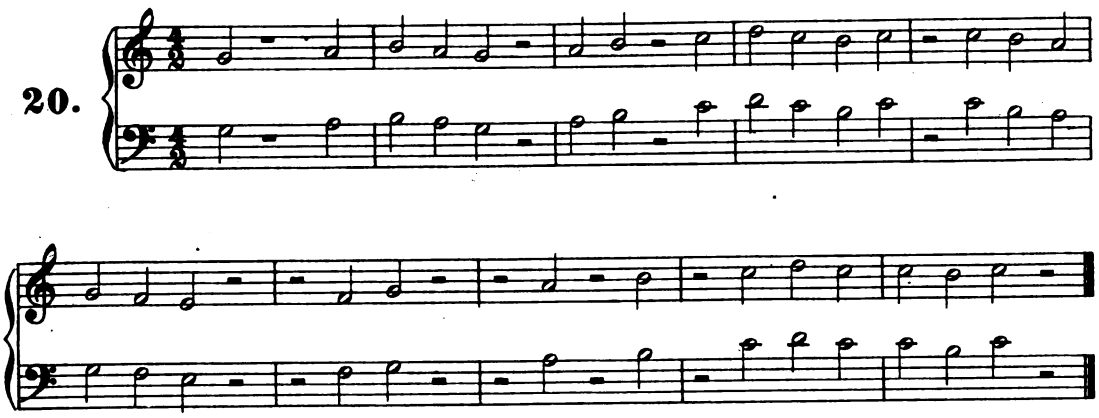

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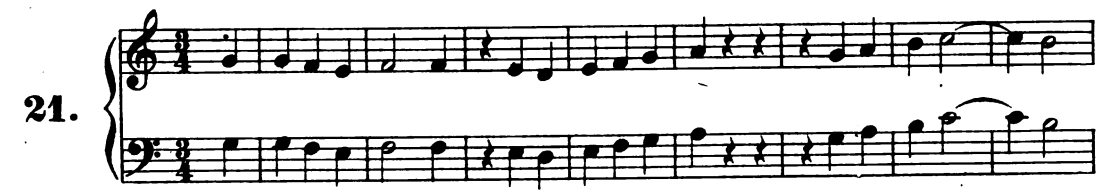

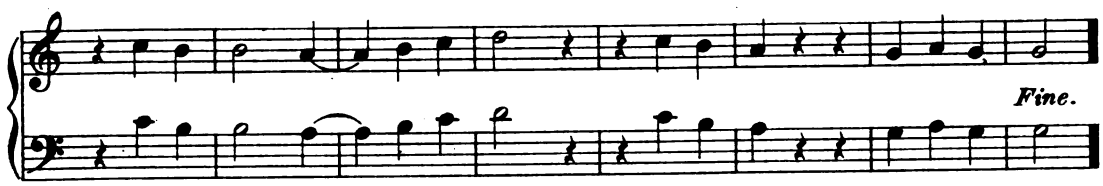

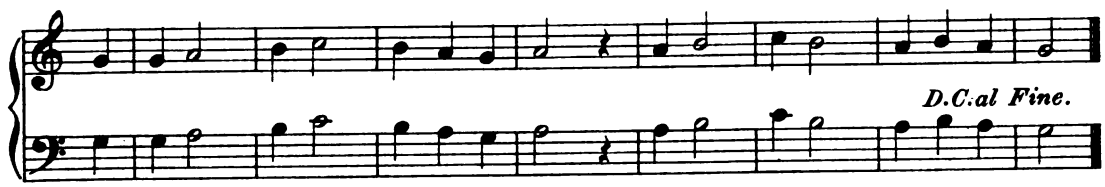

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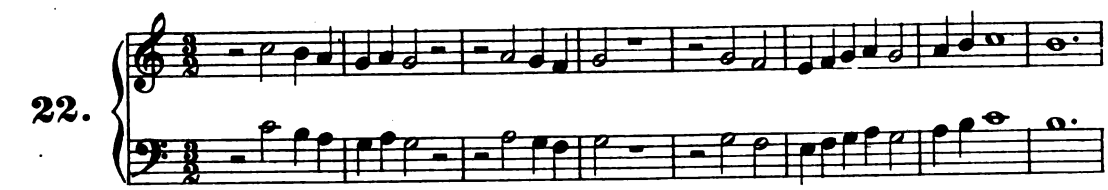

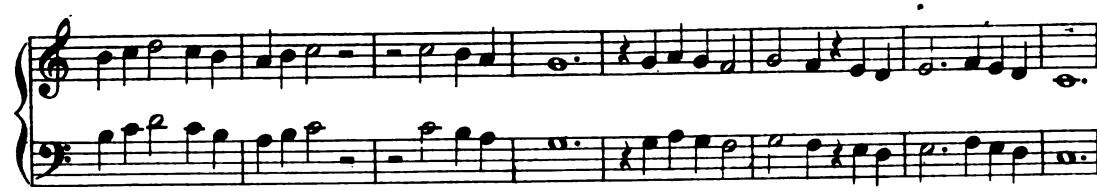

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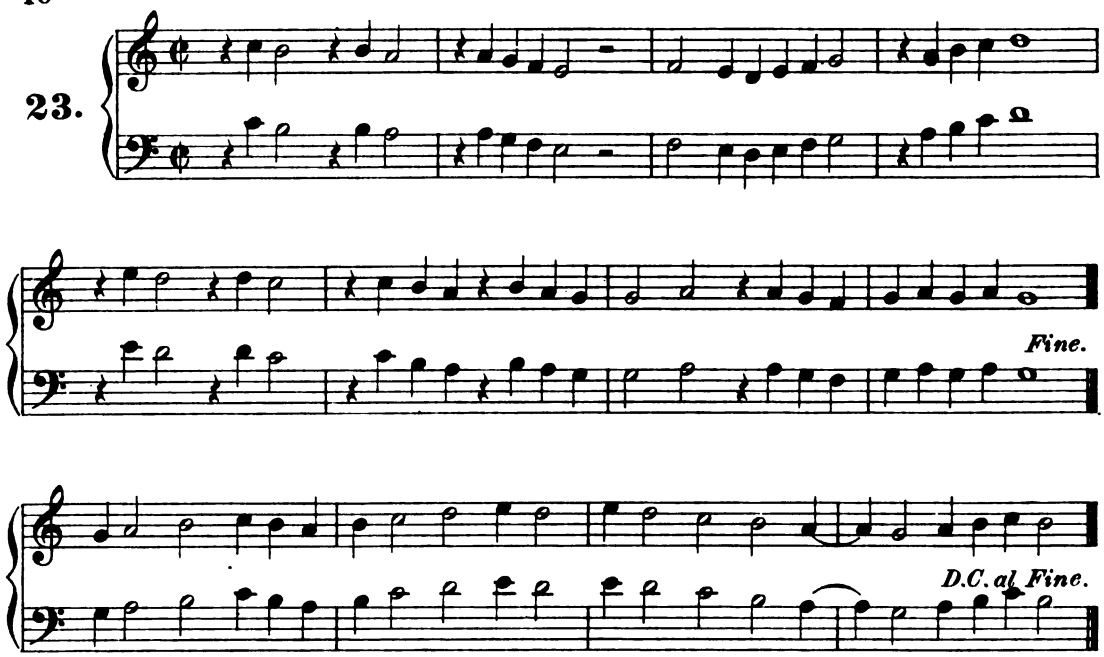

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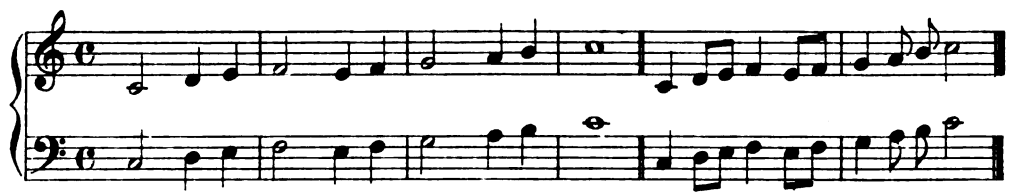

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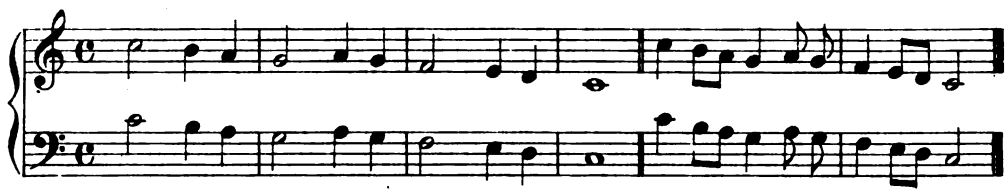

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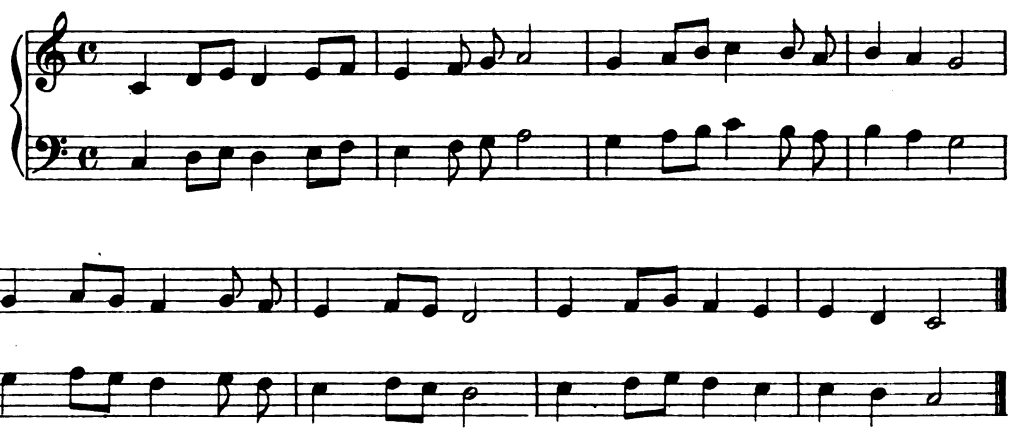

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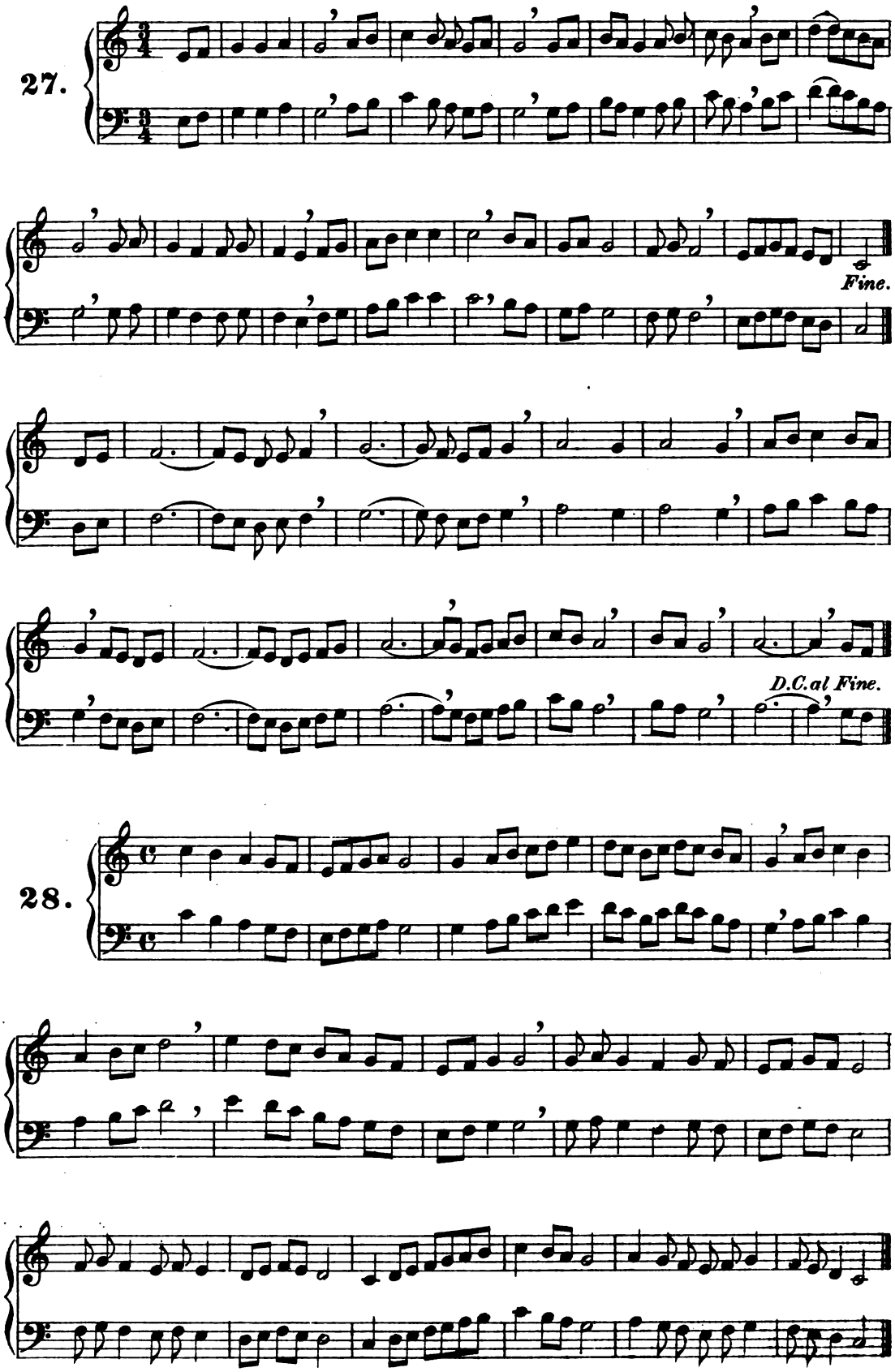

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DOTTED QUARTERS.

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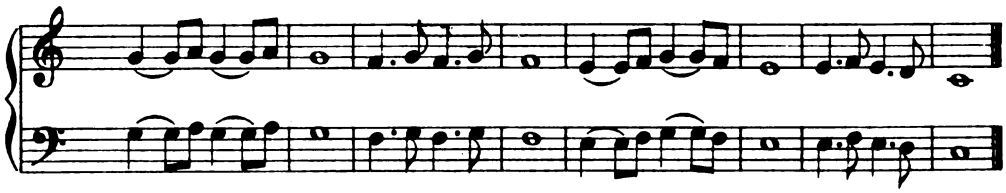

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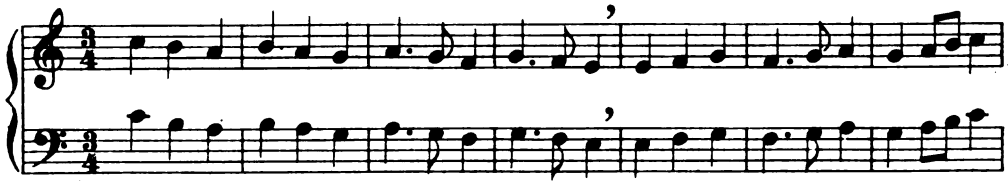

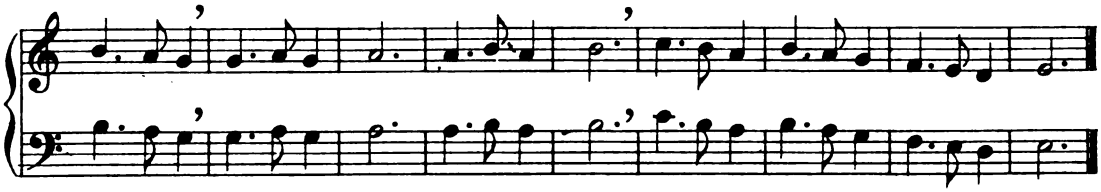

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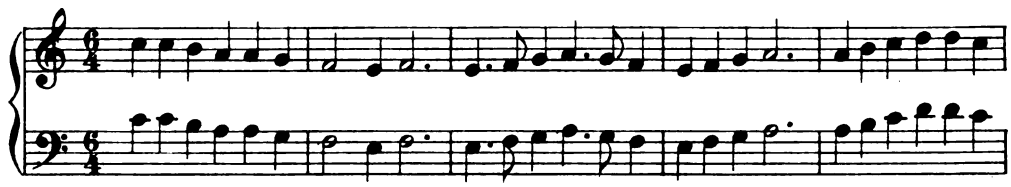

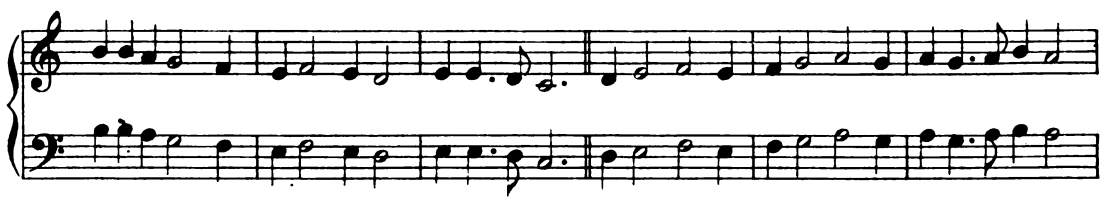

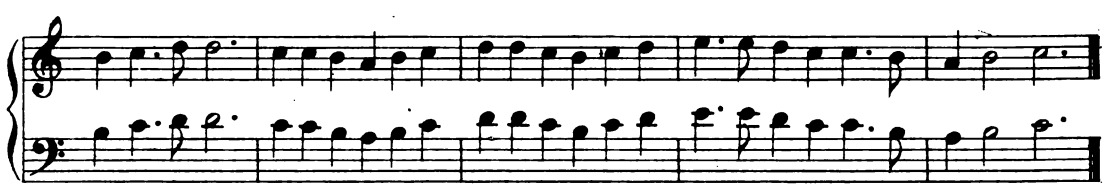

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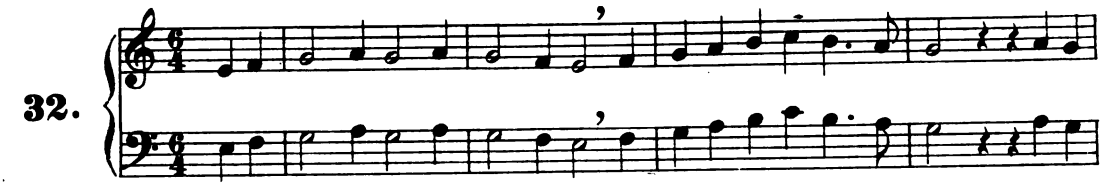

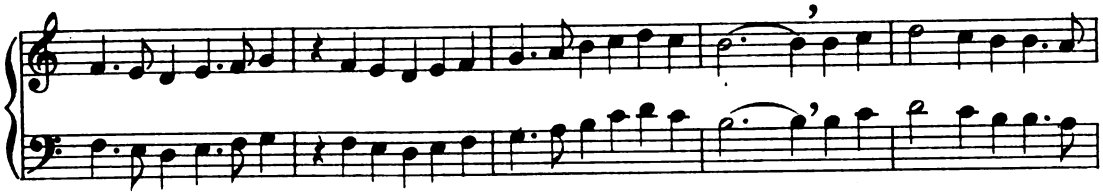

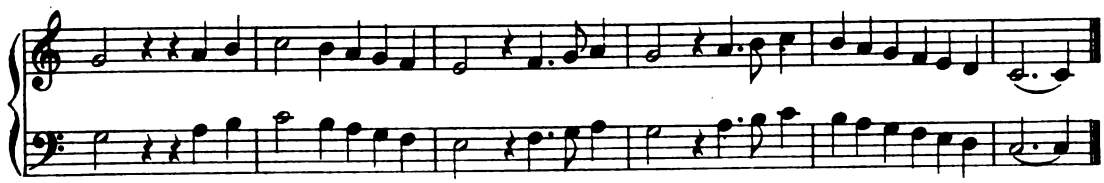

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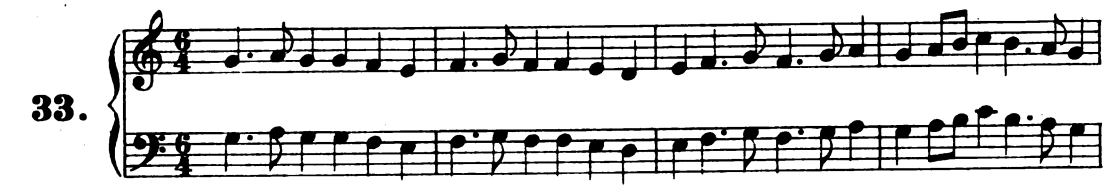

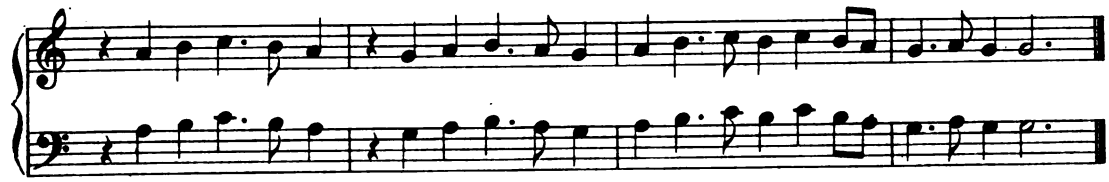

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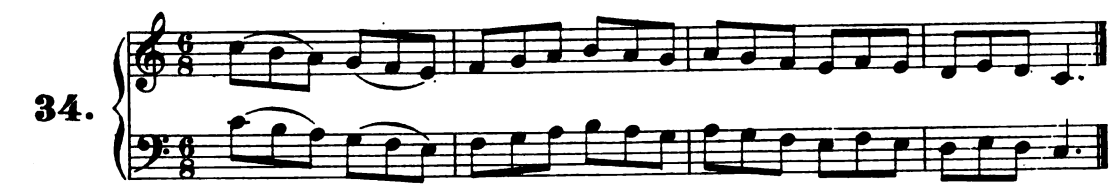

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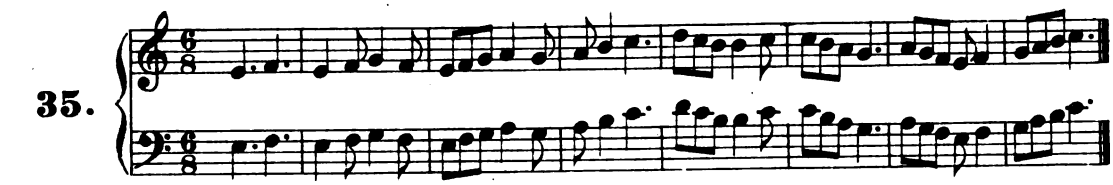

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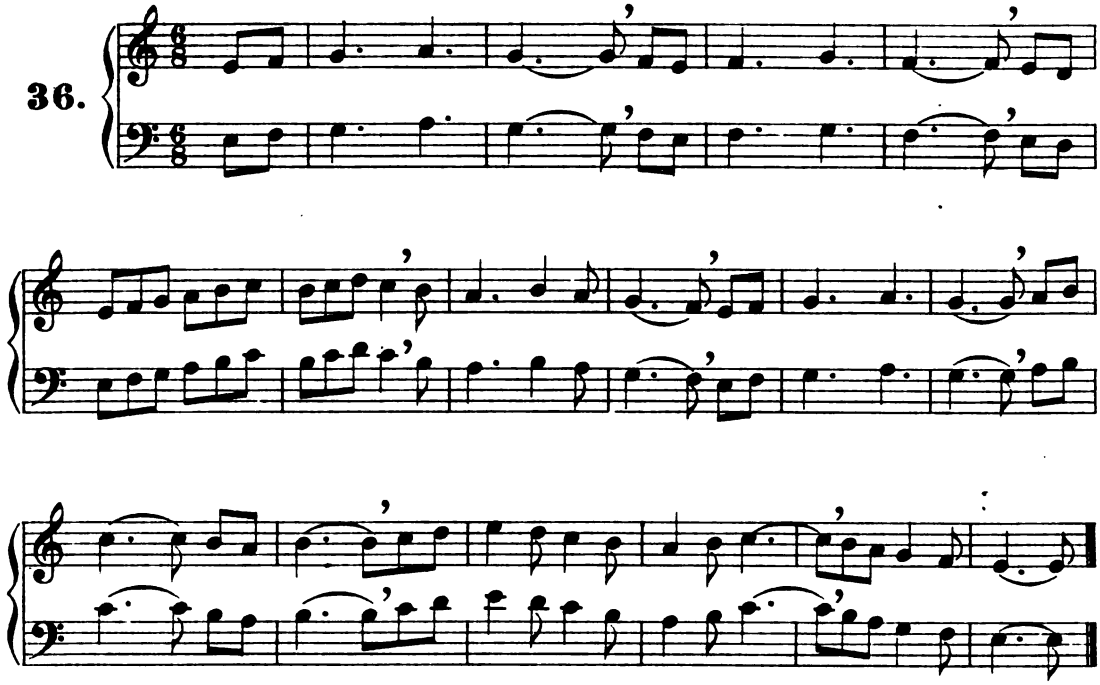
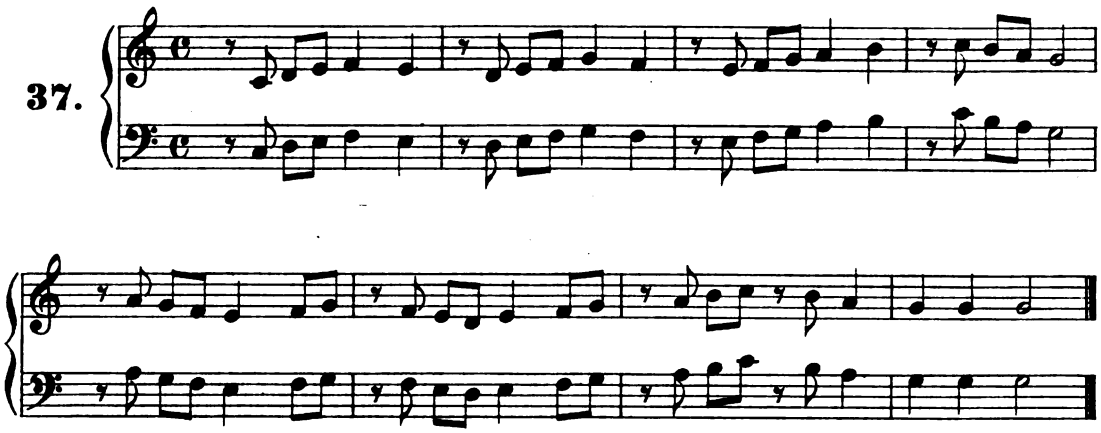


EIGHTH RESTS.

37.



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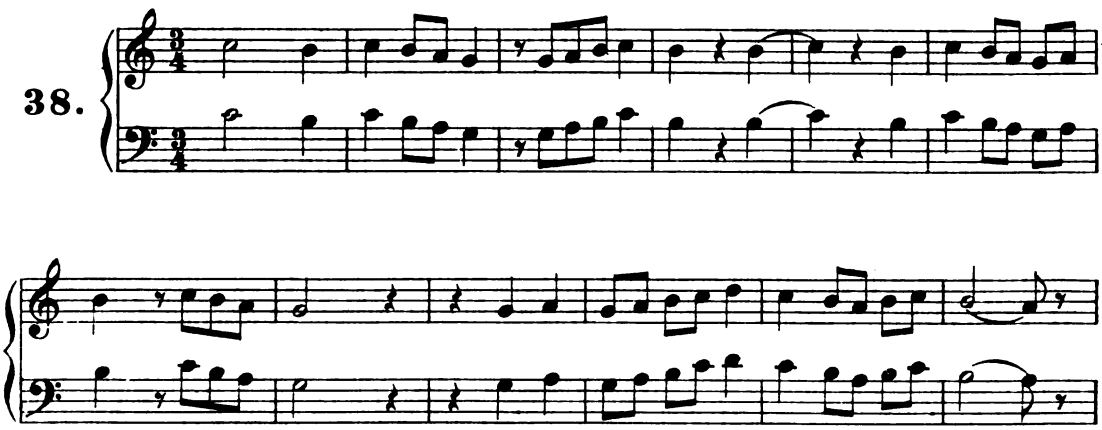

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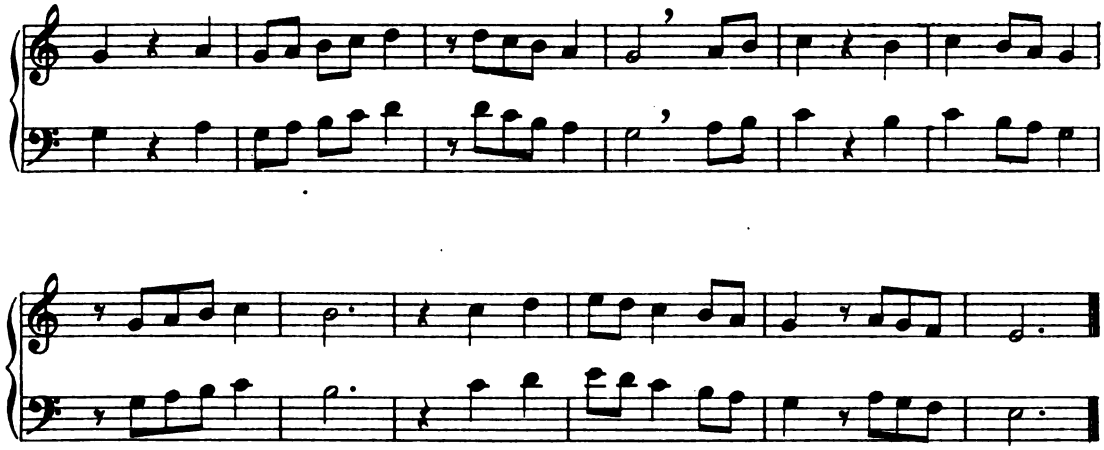
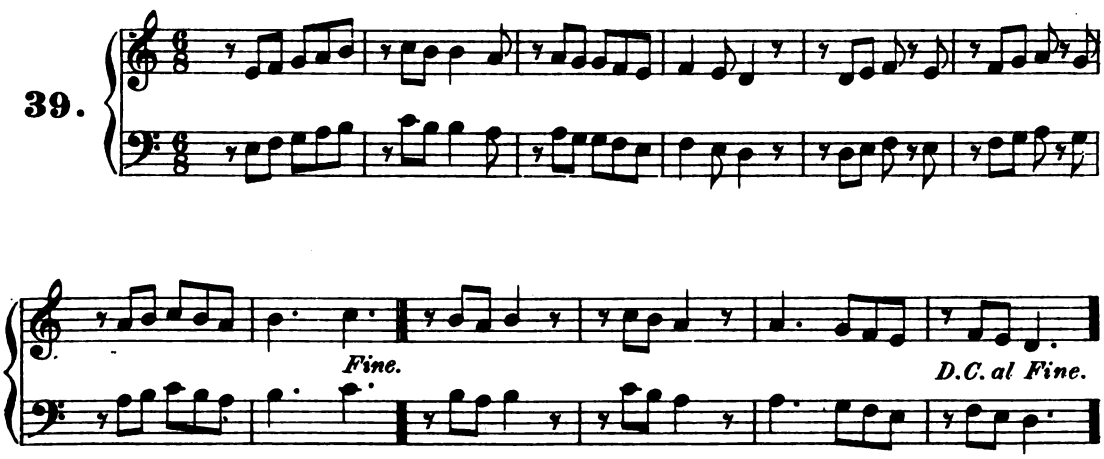


TRIPLET TIME.

Practice slowly with six in a measure, also faster with but two.

39.



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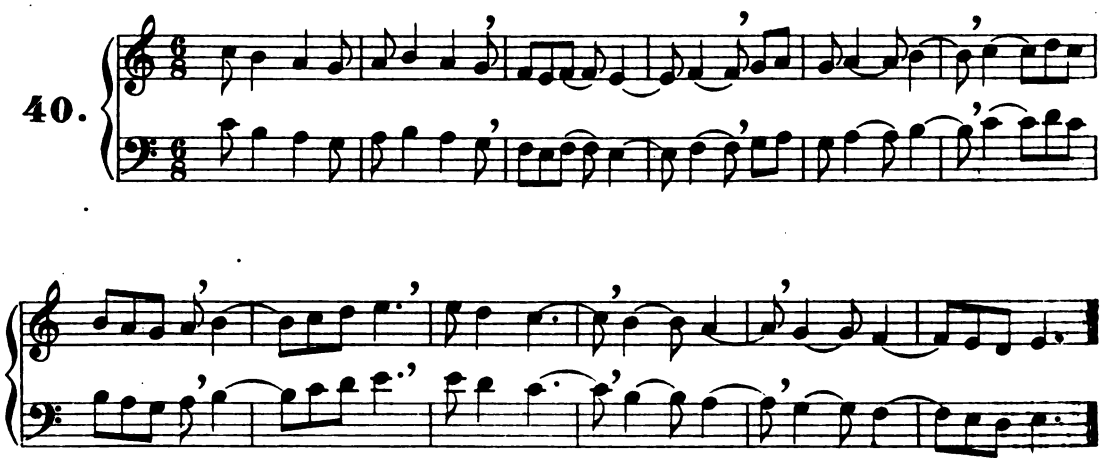

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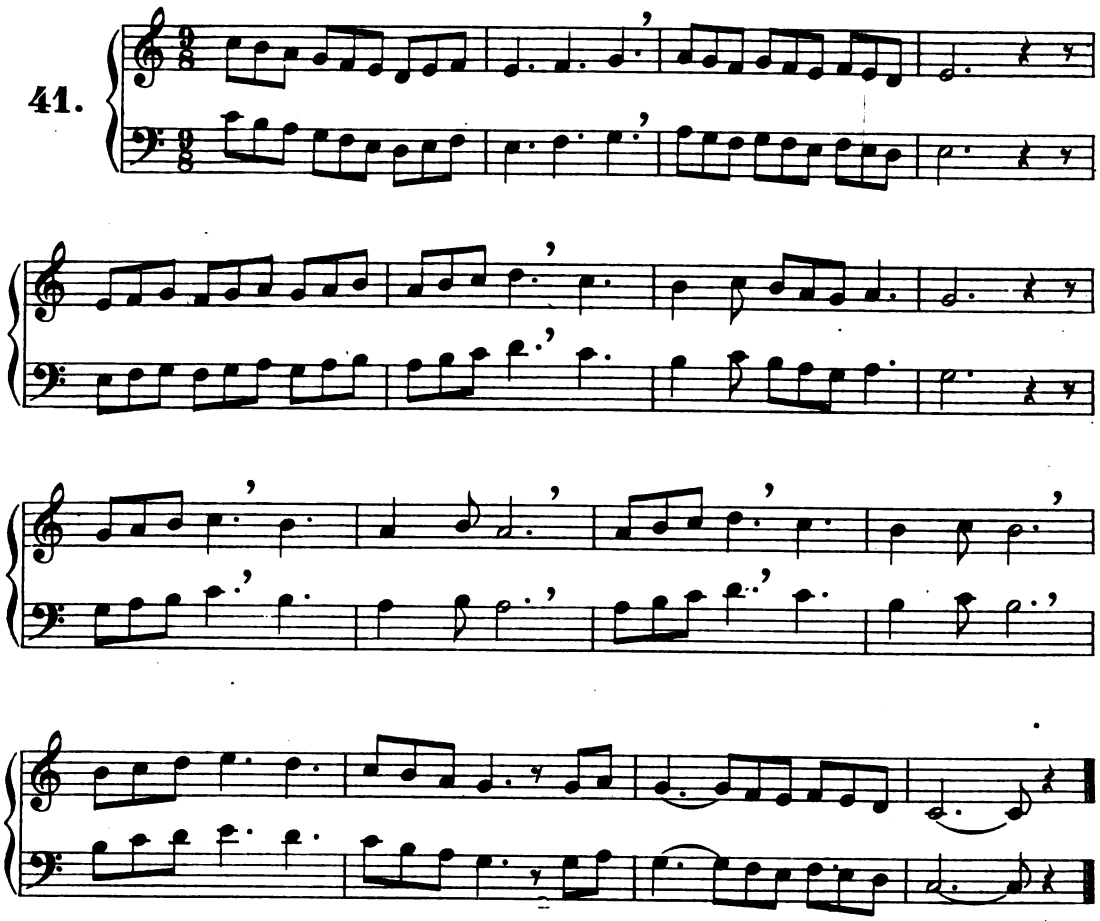
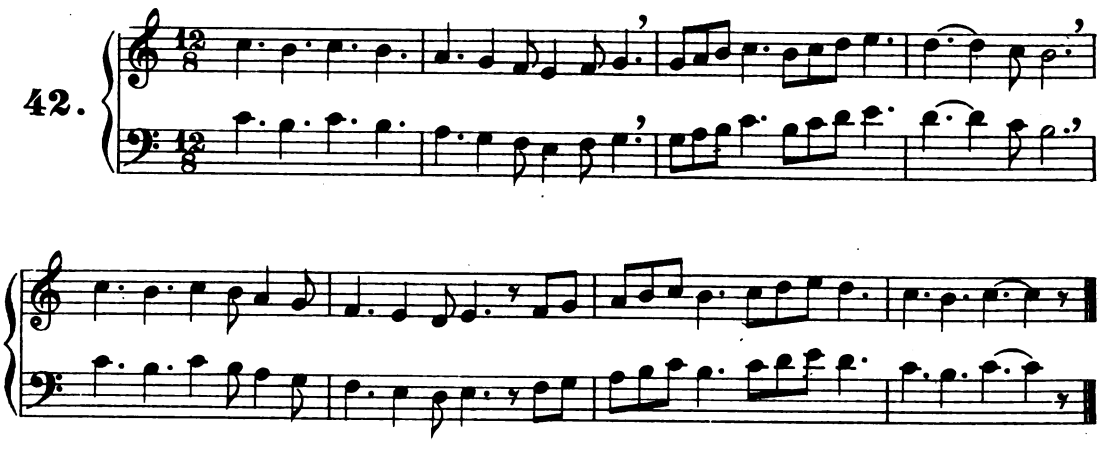
With nine in a measure, also faster with three.

41.



With twelve in a measure, also with four.

42.



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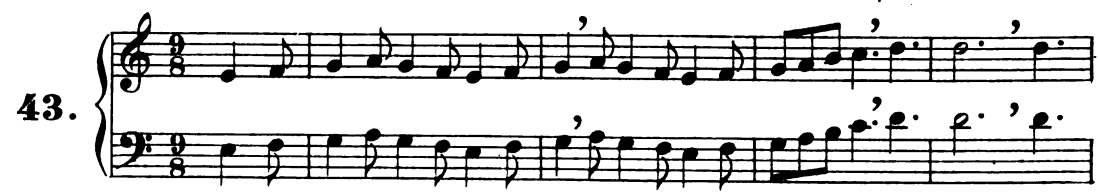

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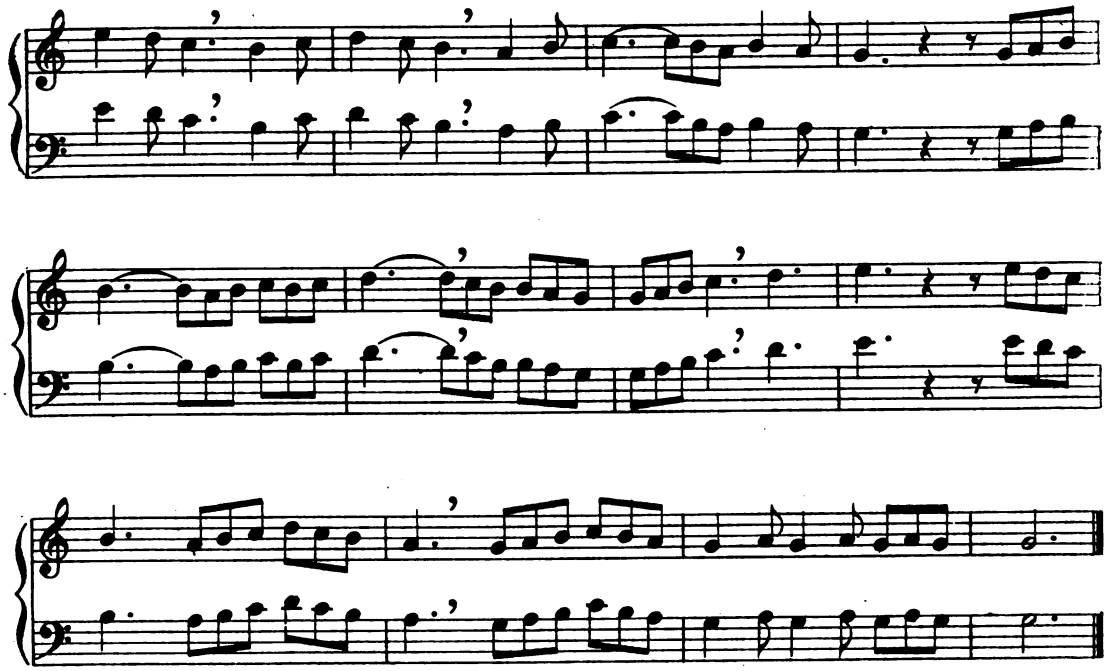

Four in a measure.

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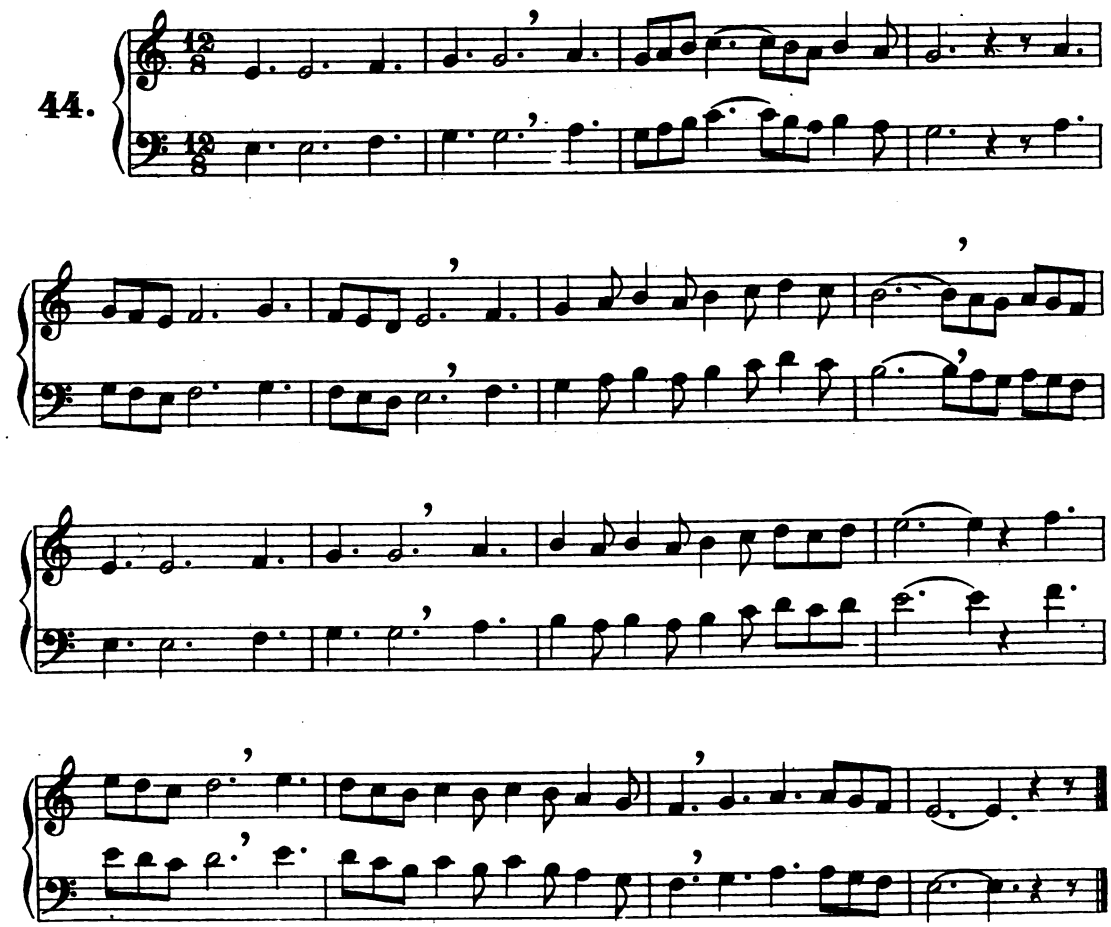

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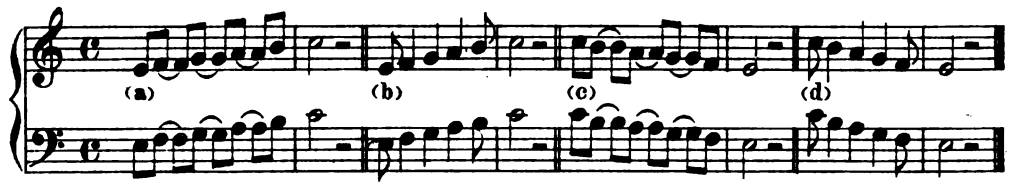
SYNCOPATION.

45.



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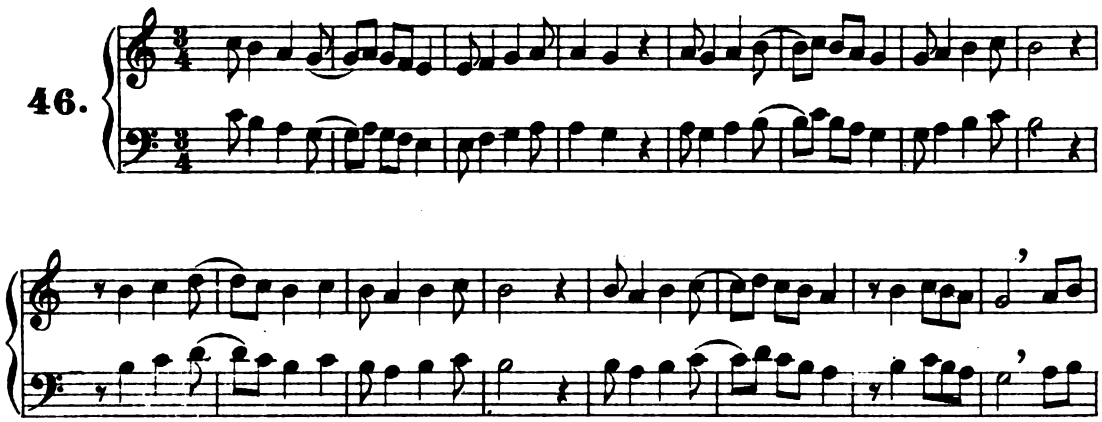

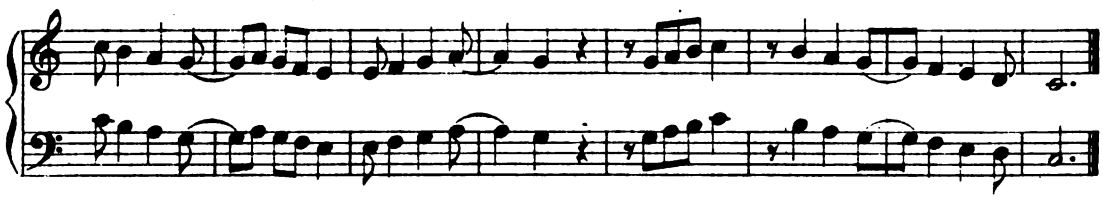

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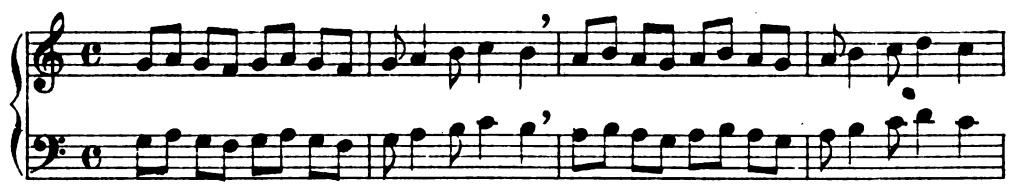

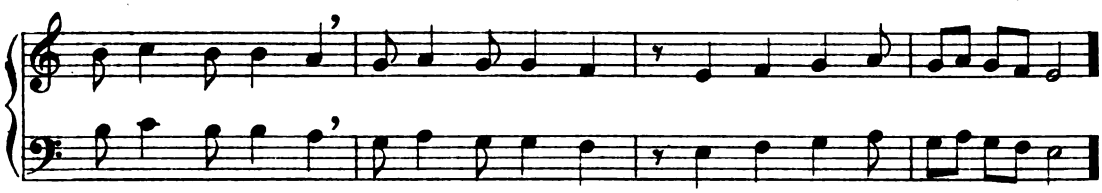

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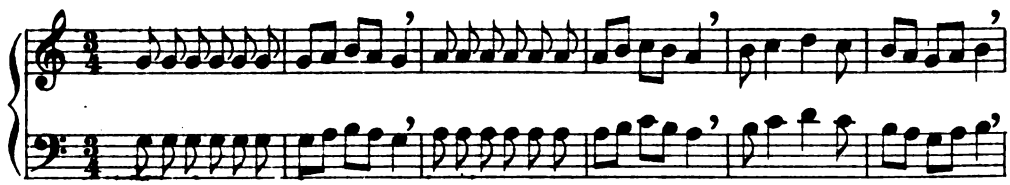

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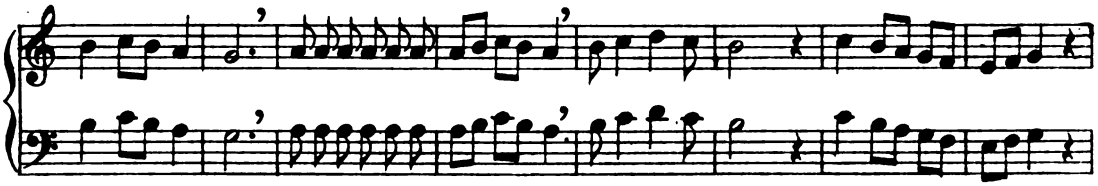

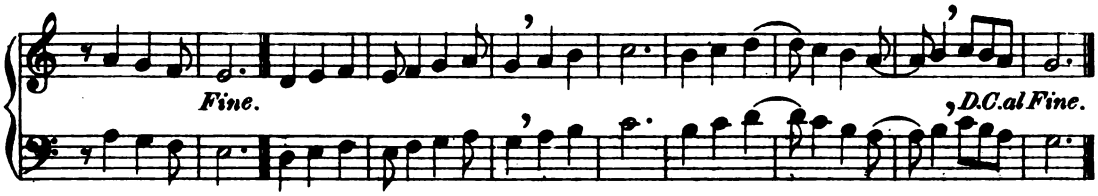

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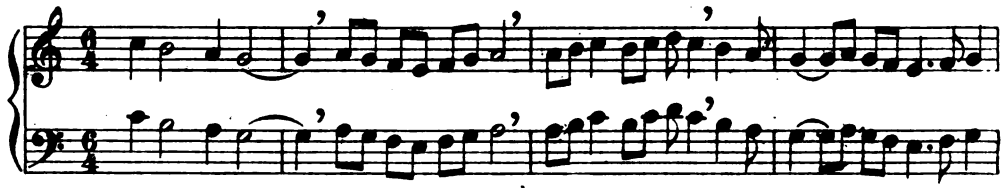

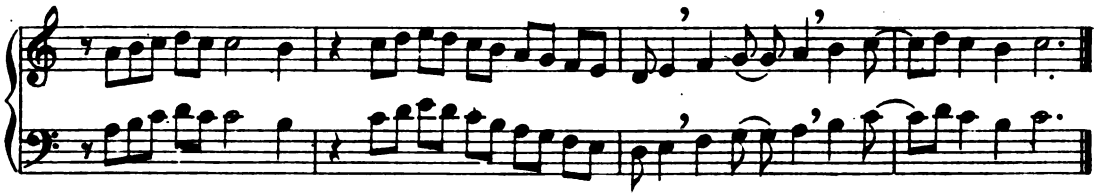

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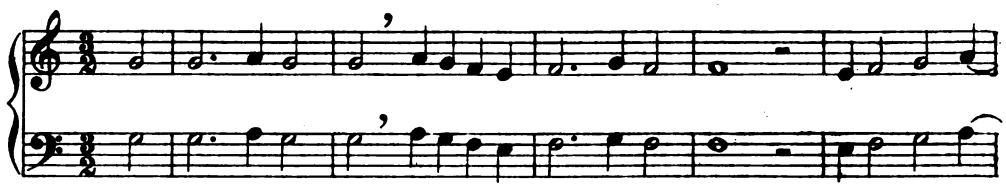

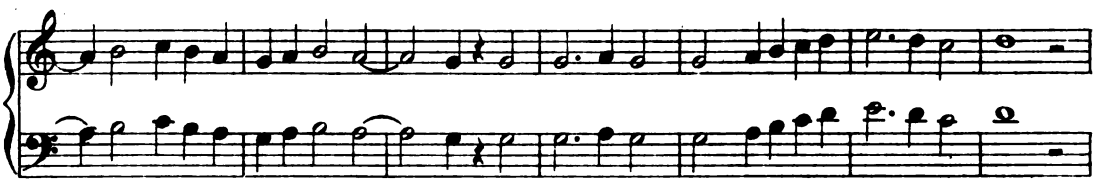

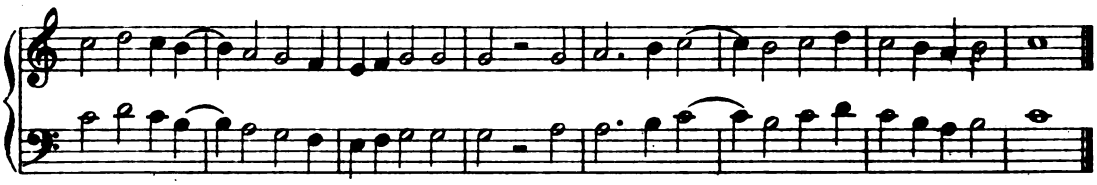

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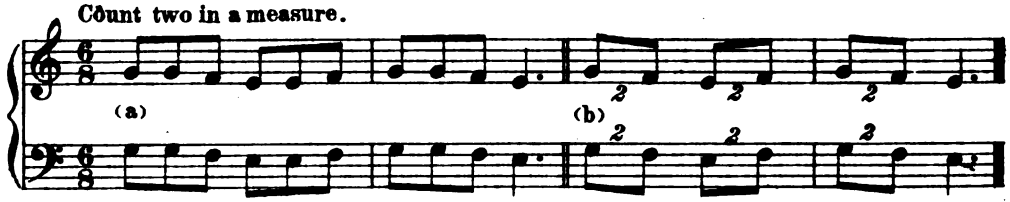
INTERCHANGEABLE COUPLETS AND TRIPLETS.

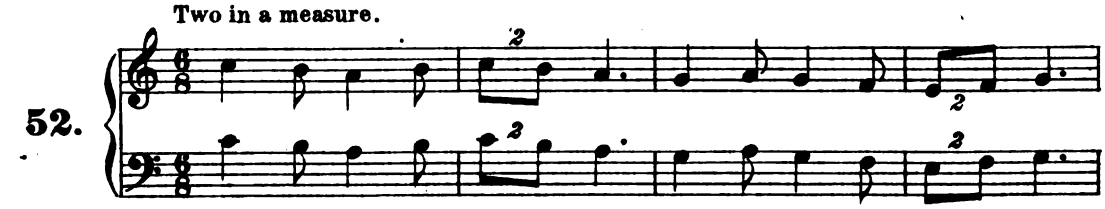
Count two in a measure.

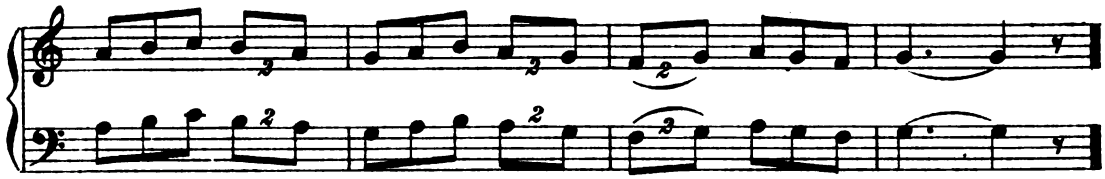
51.



Two in a measure.

52.





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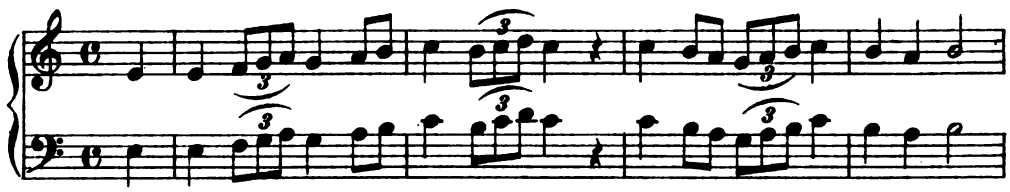

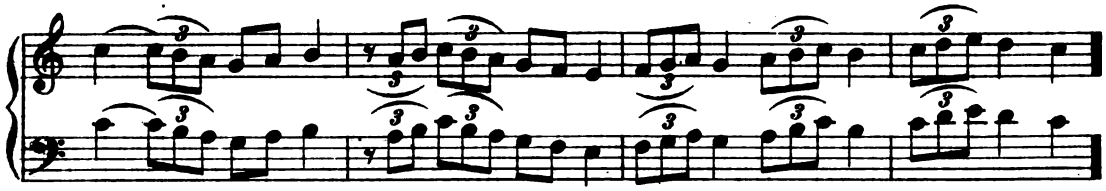

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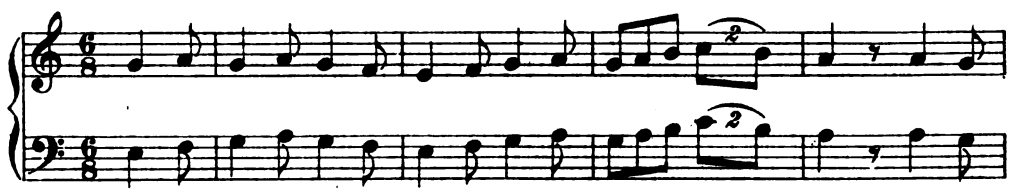

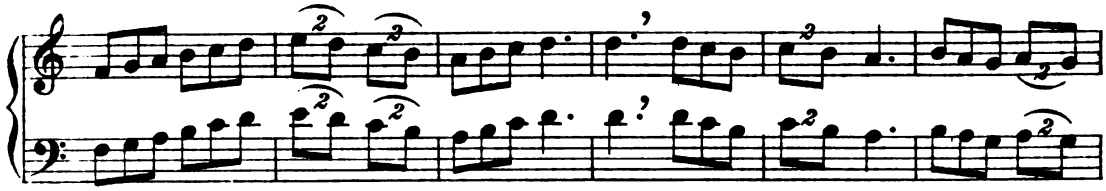

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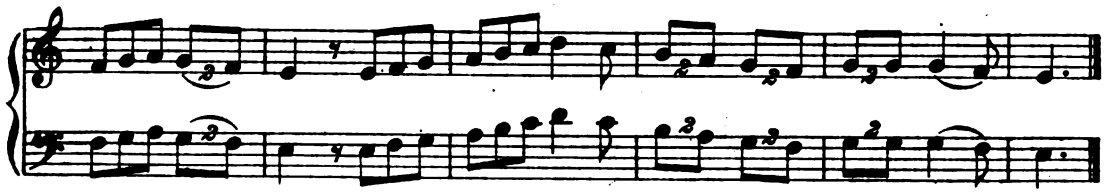
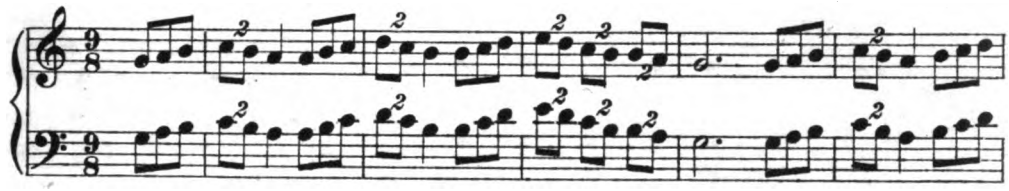
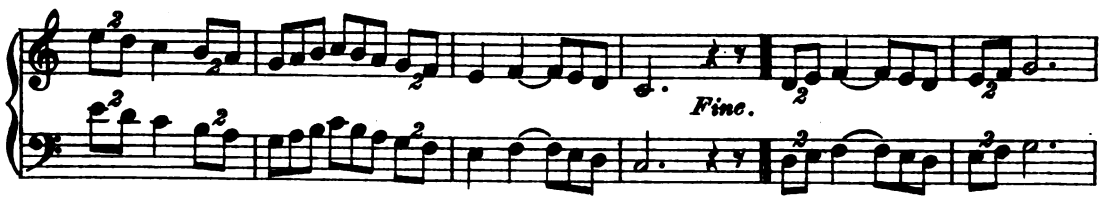
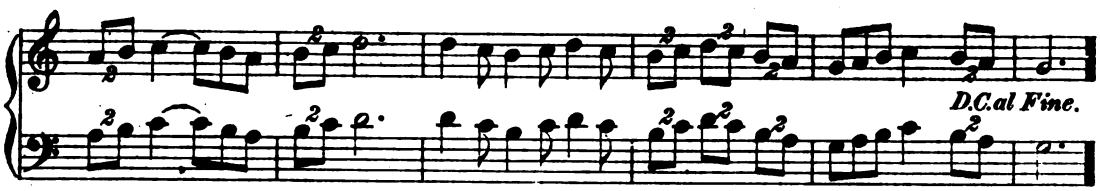


Three in a measure.

55.

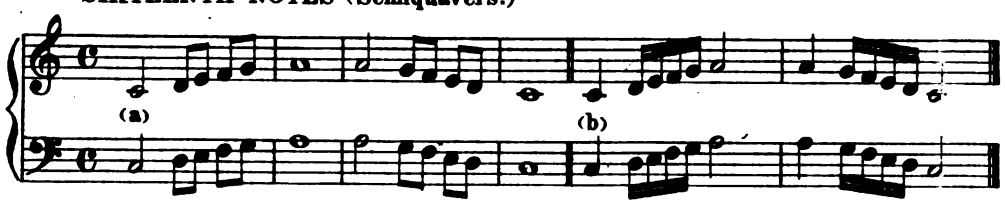






SIXTEENTH NOTES (Semiquavers.)

56.



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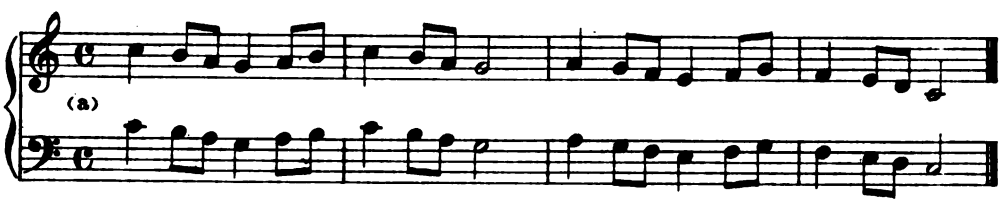

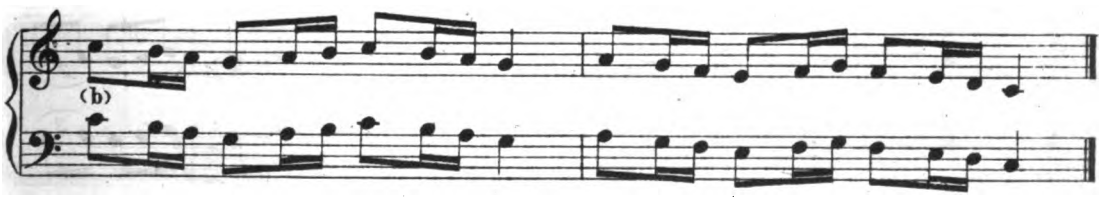

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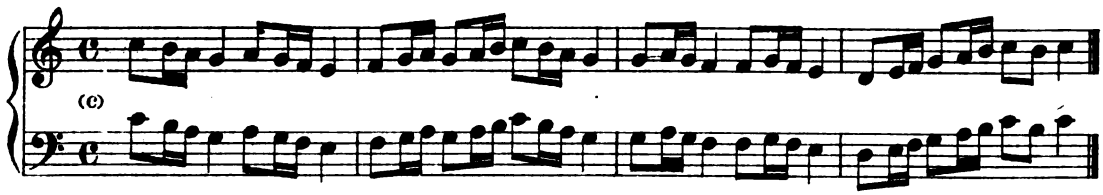

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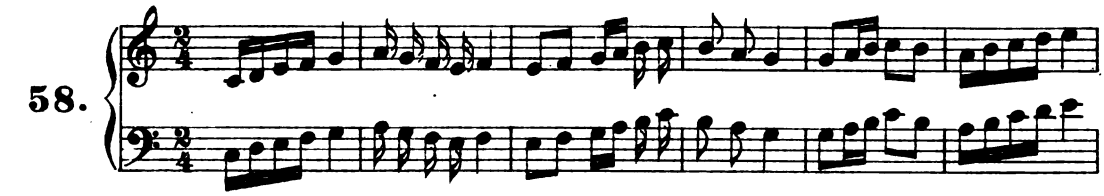

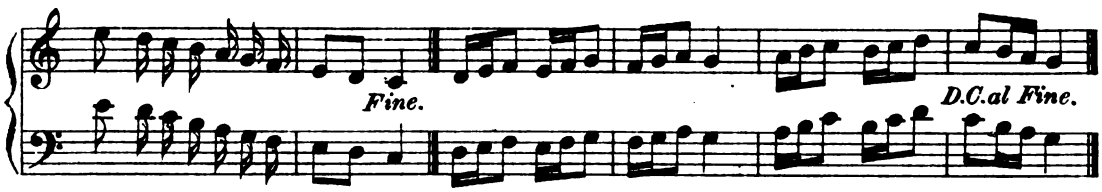

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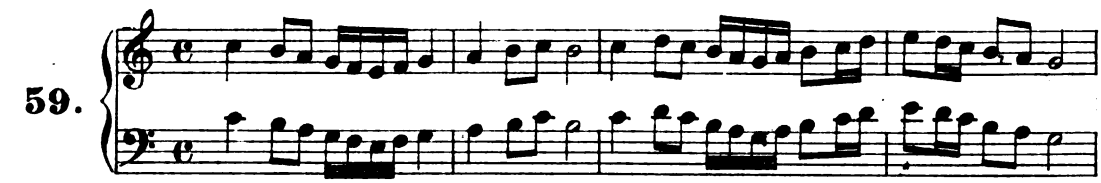
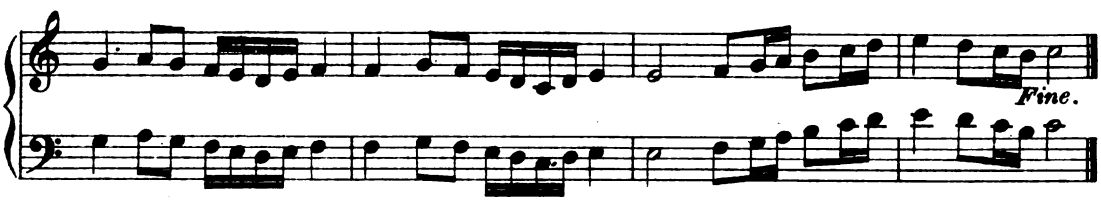
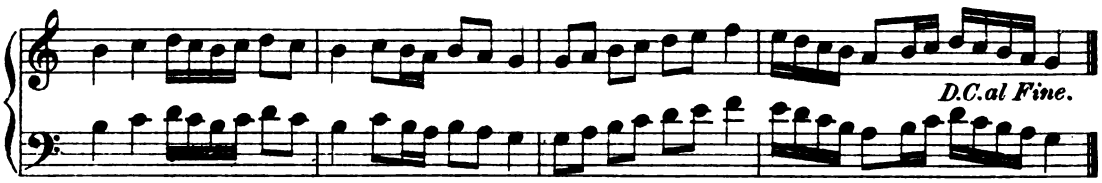
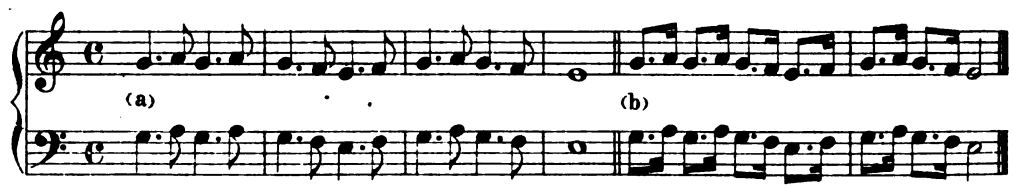






DOTTED SIXTEENTHS.

60.



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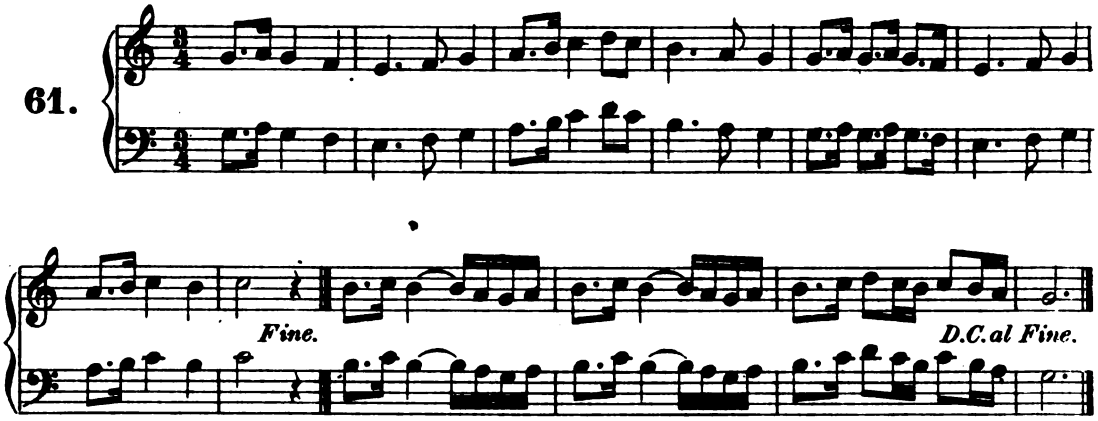

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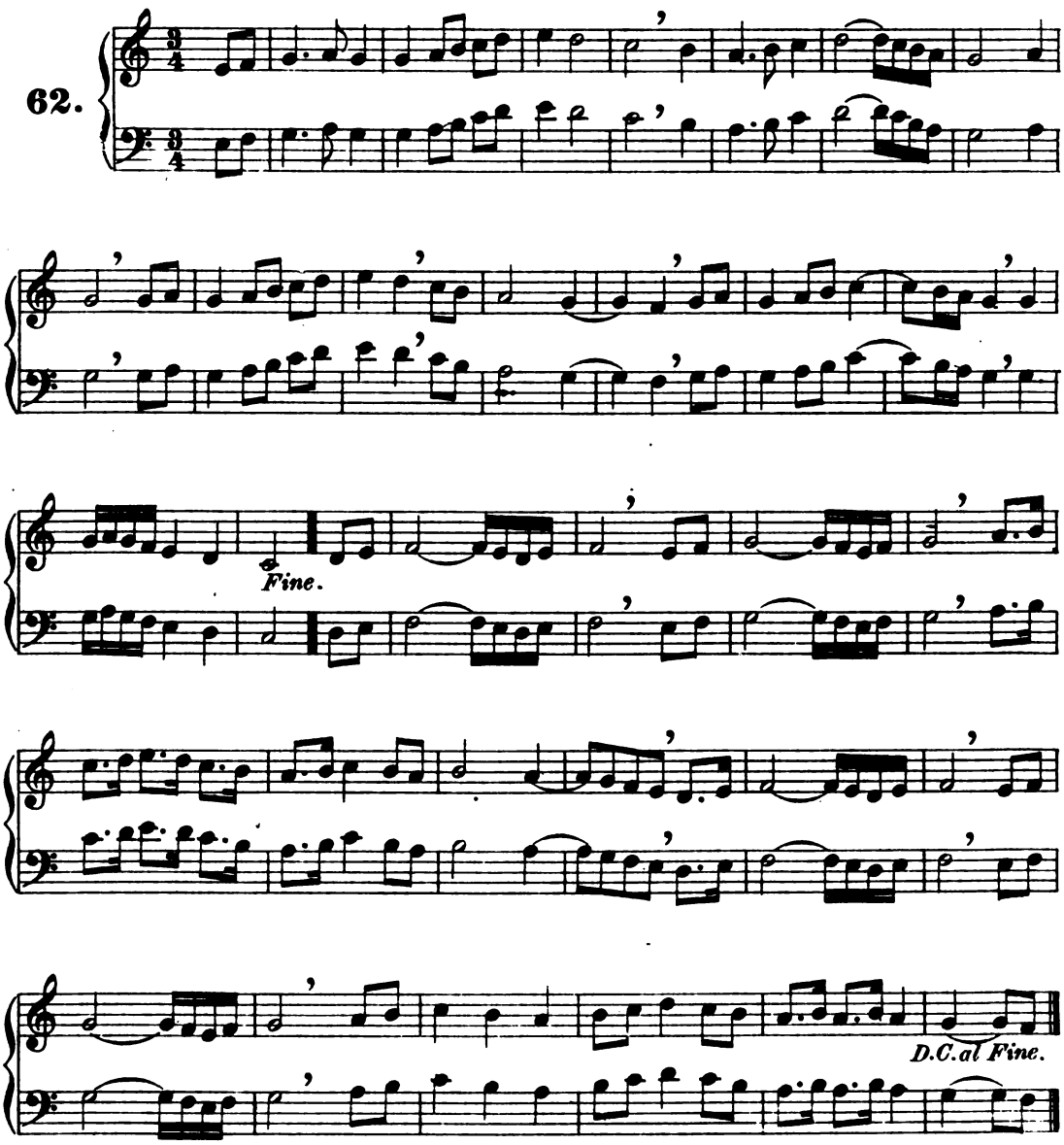

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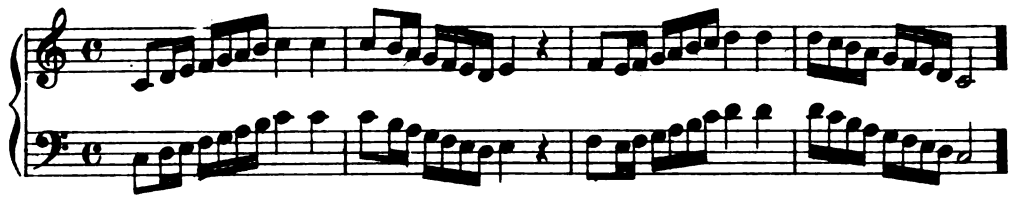

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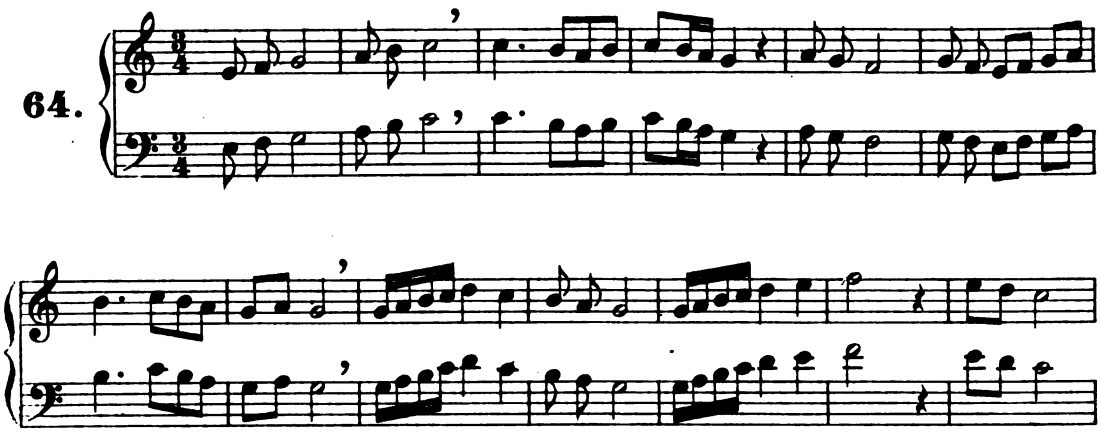

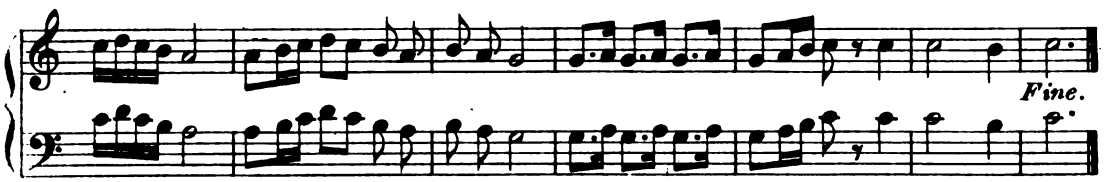

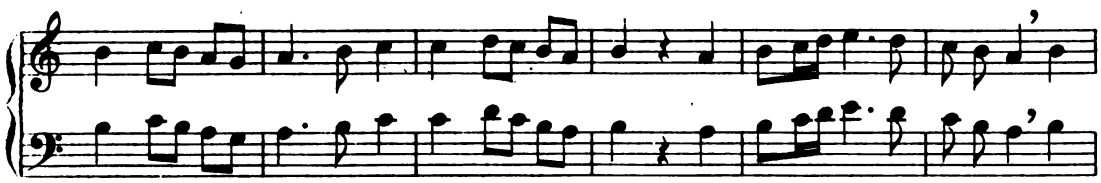

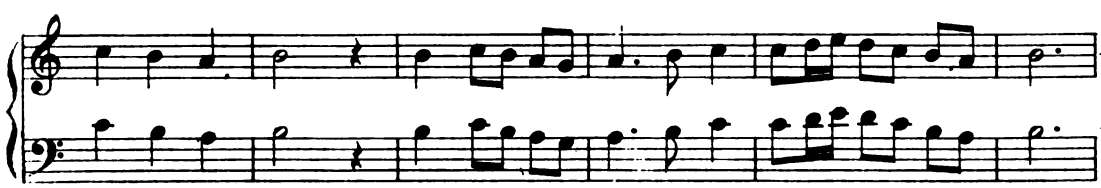

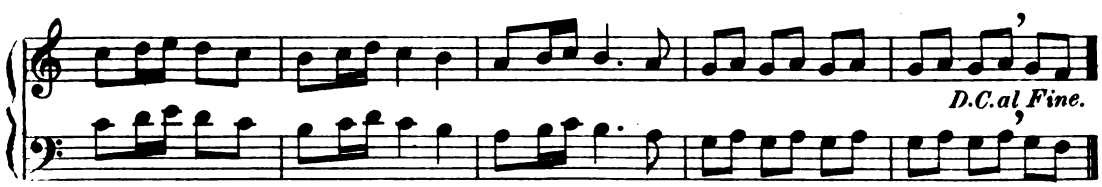

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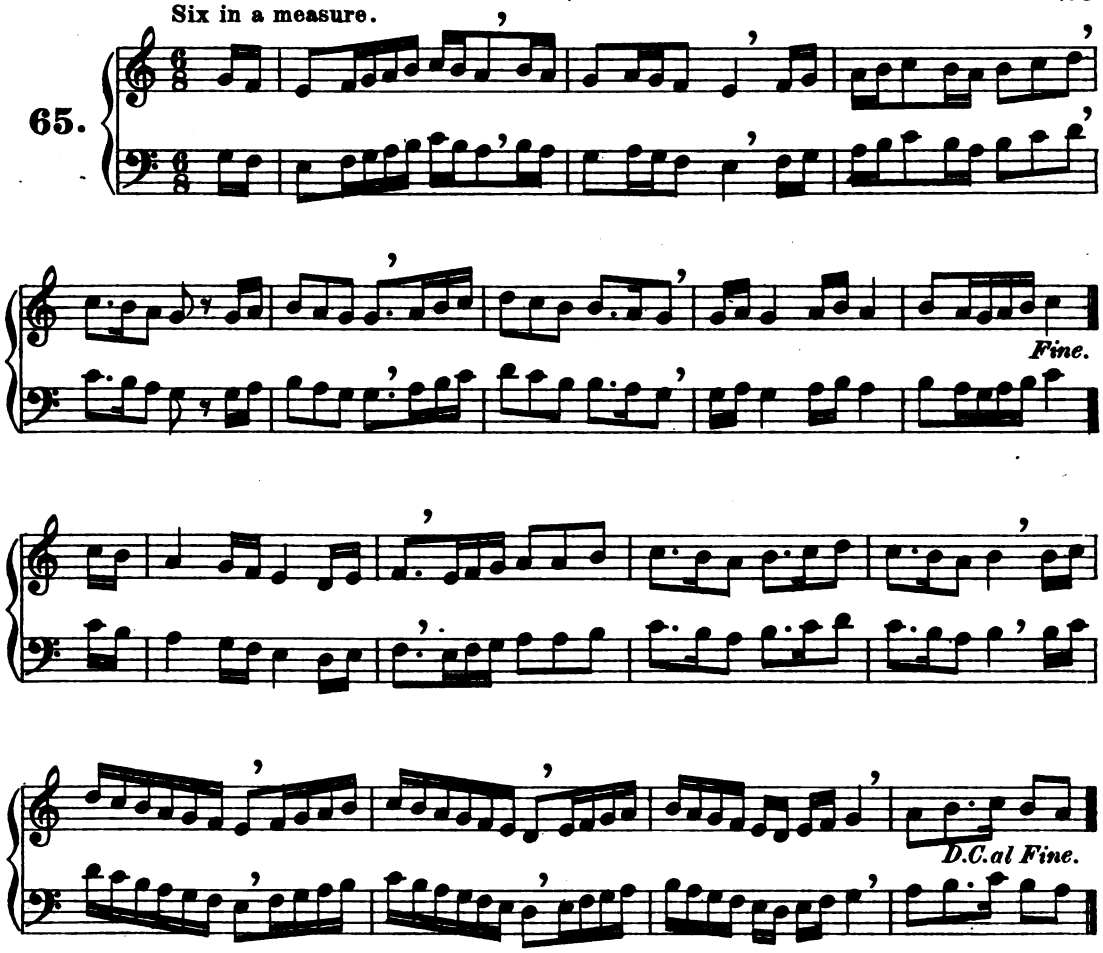
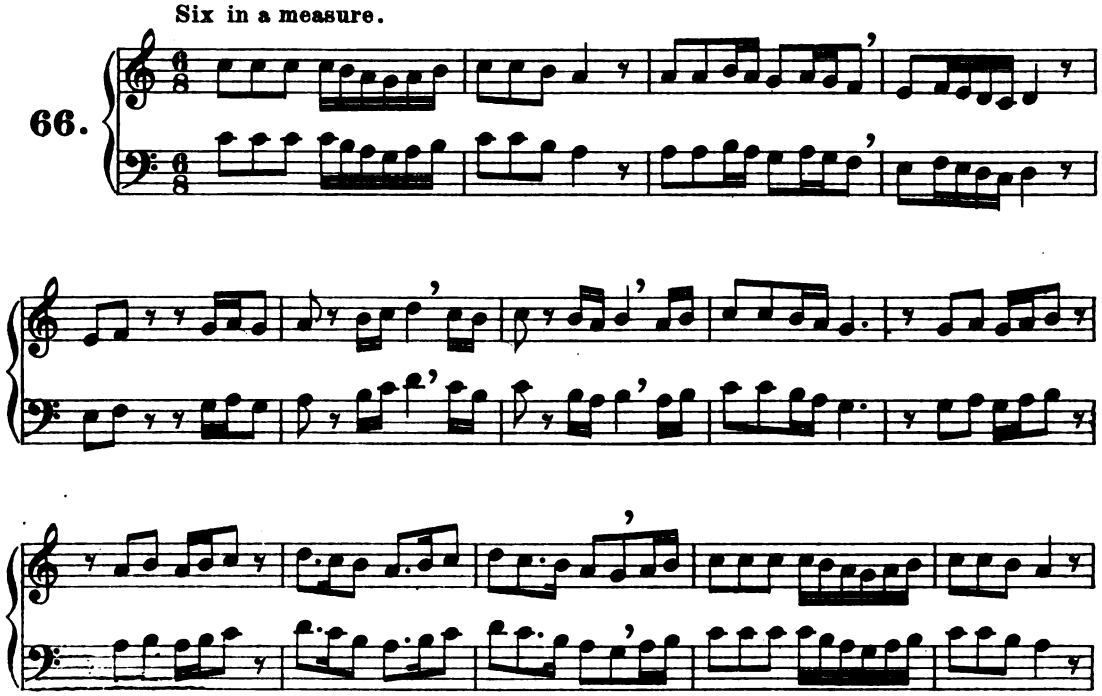
Six in a measure.

65.



Six in a measure.

66.



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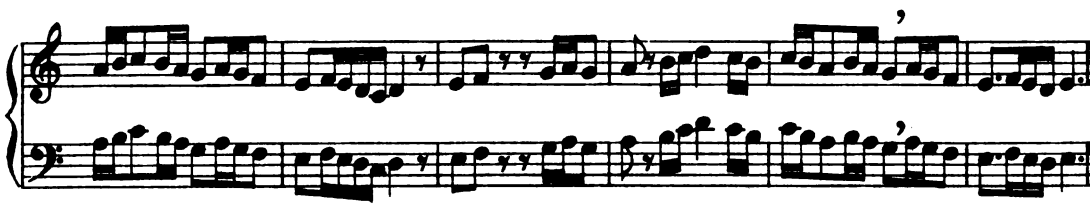
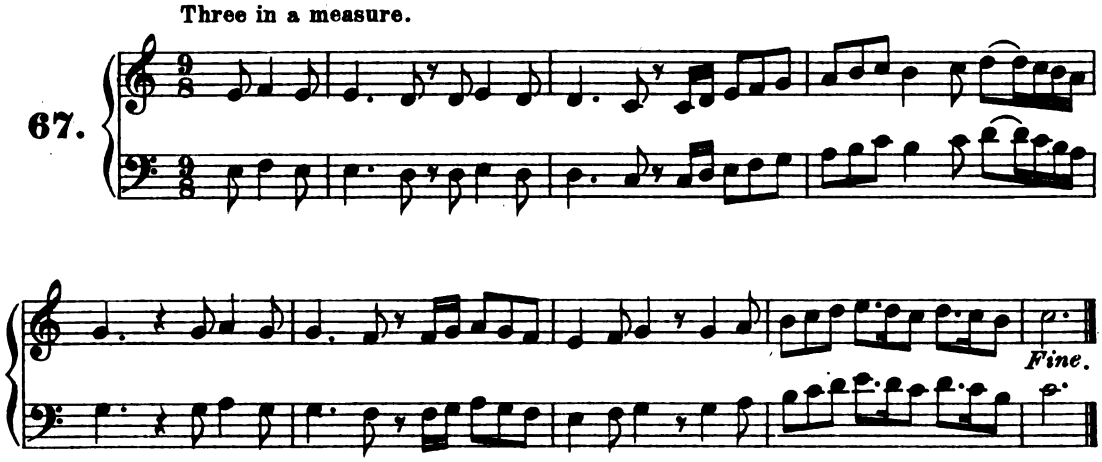
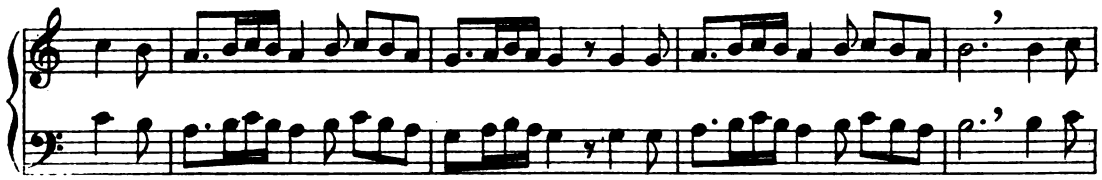
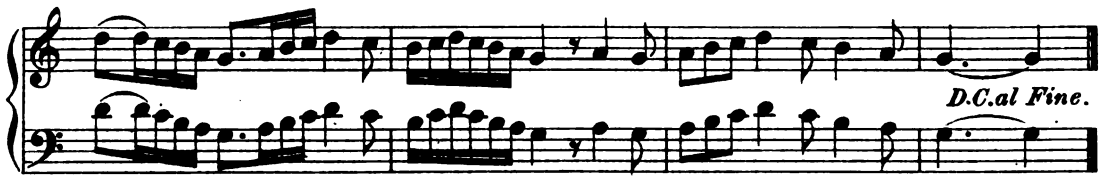


Three in a measure.

67.







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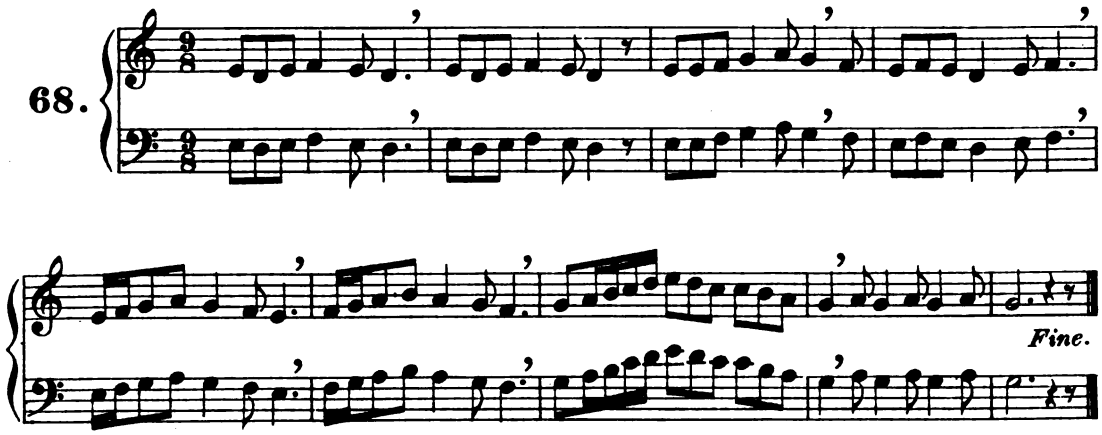

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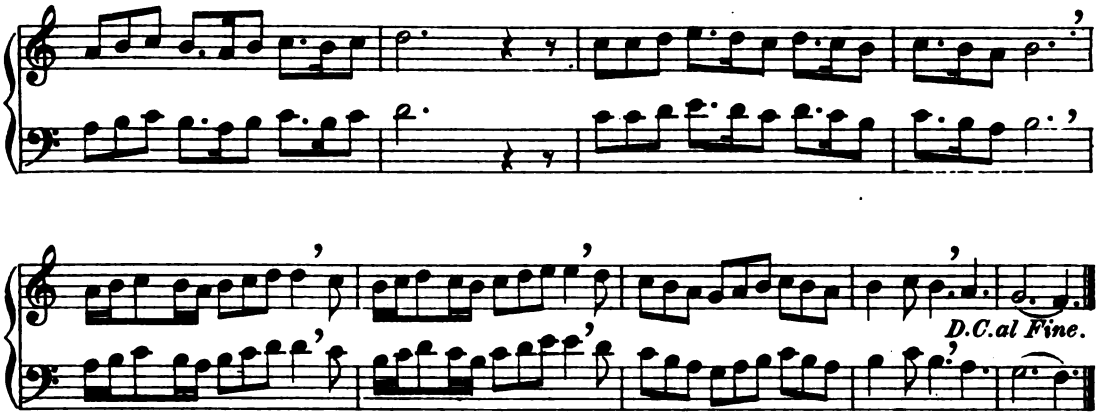
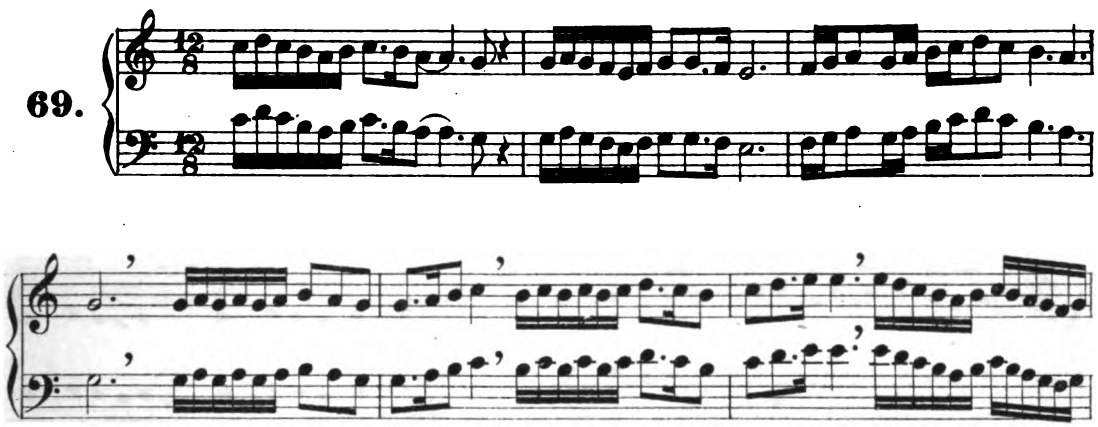
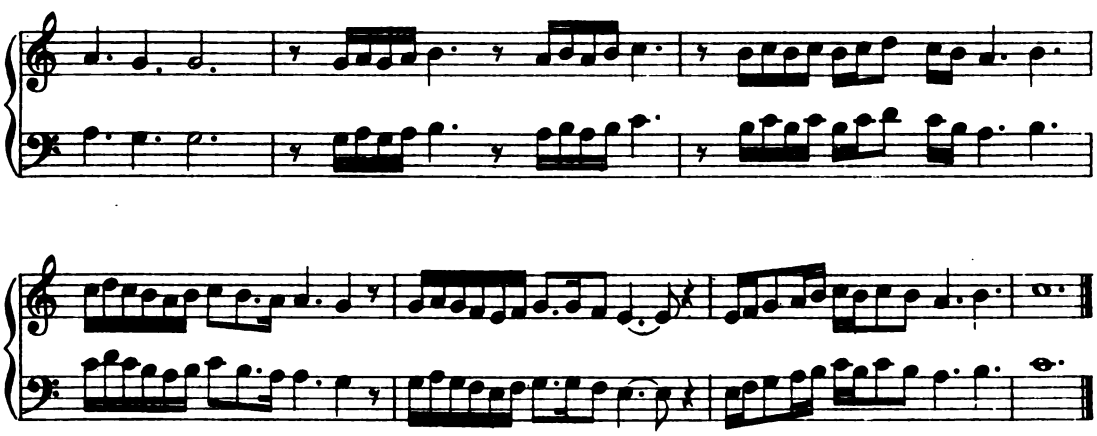
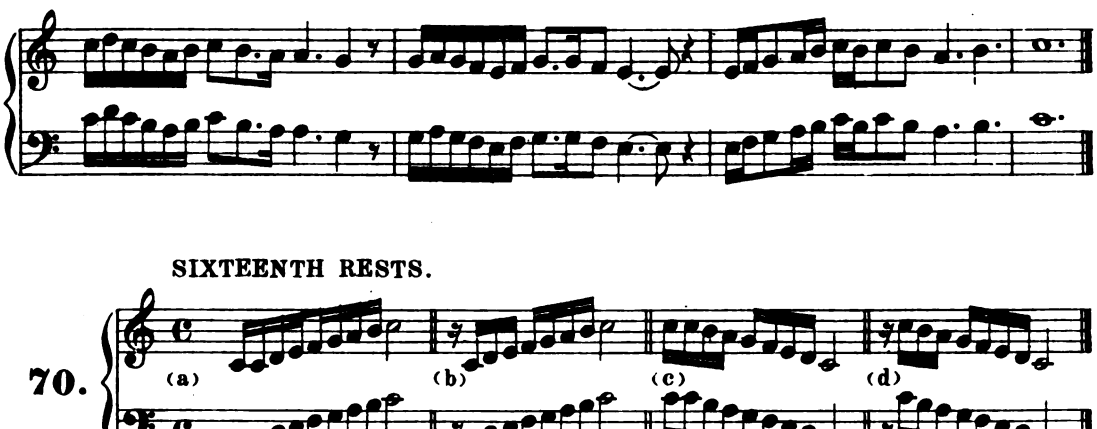


Four in a measure.

69.

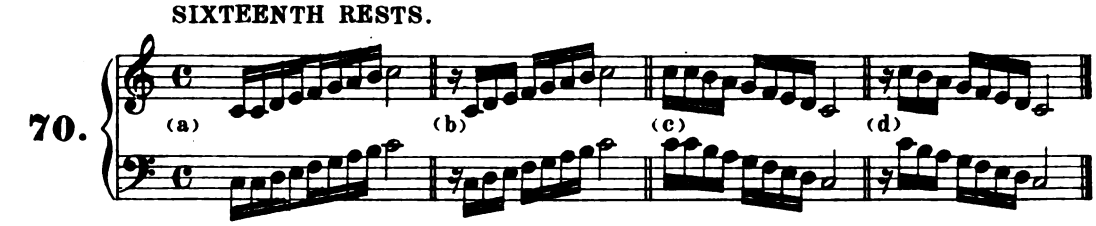






SIXTEENTH RESTS.

70.



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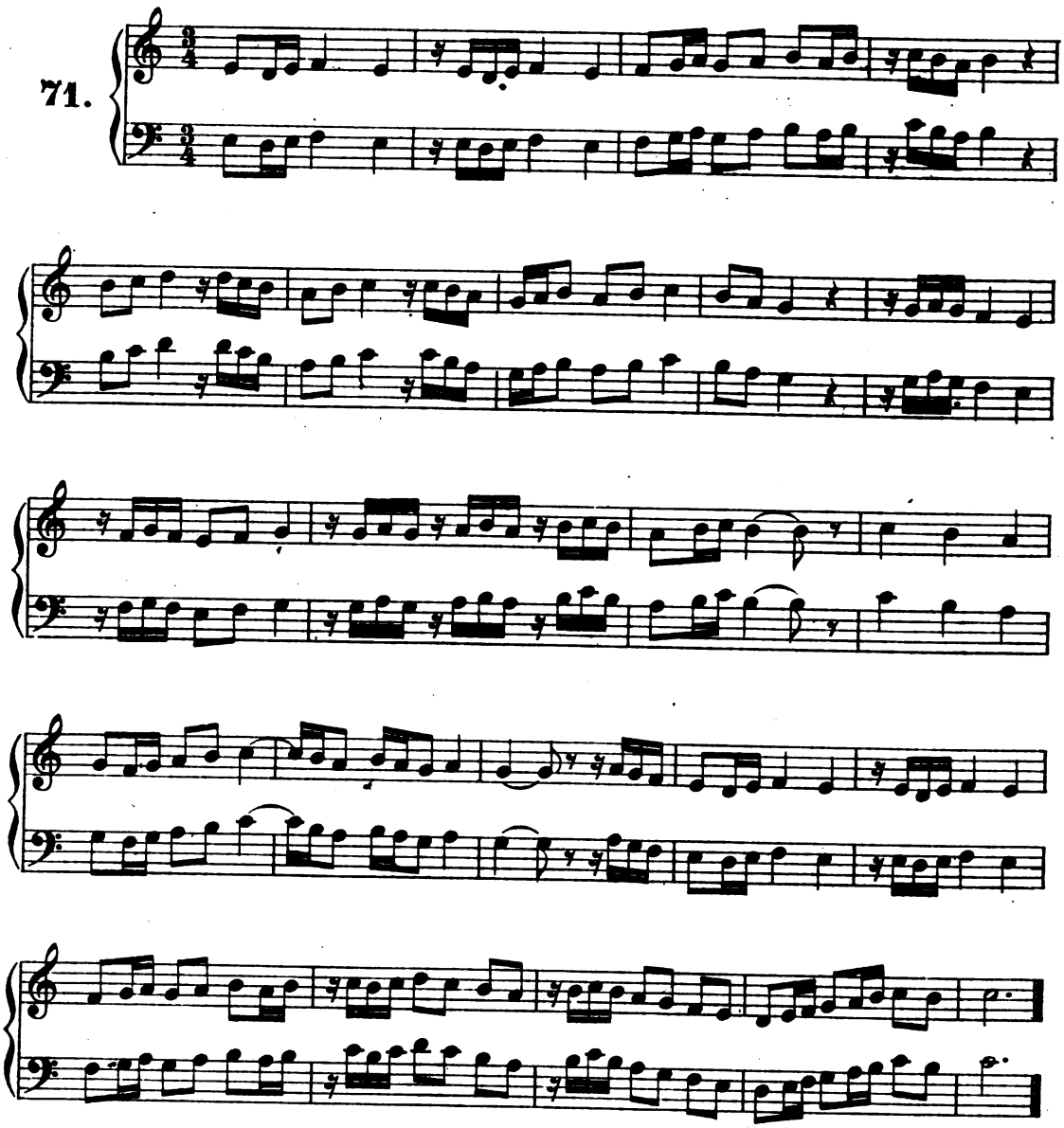
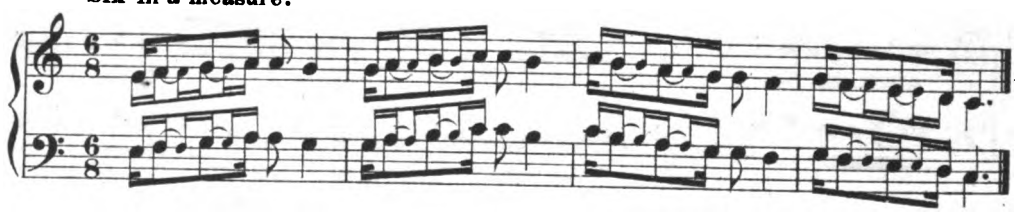


Six in a measure.

72.



Nine in a measure.

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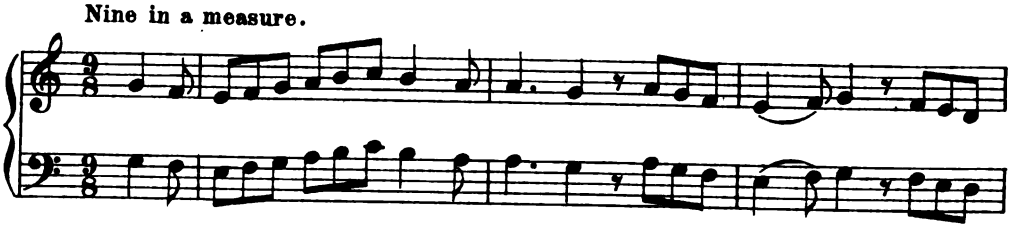

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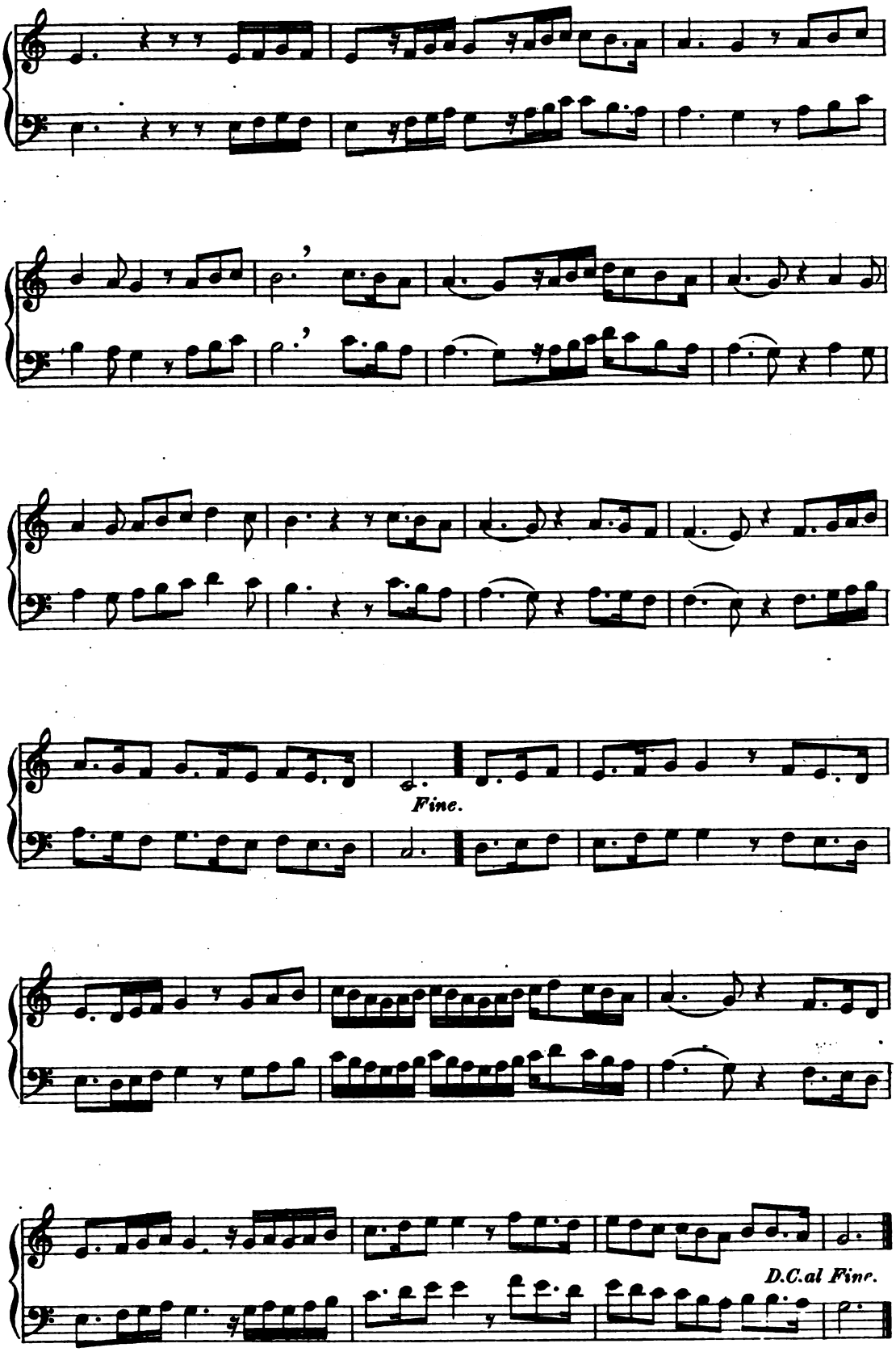

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Twelve in a measure.

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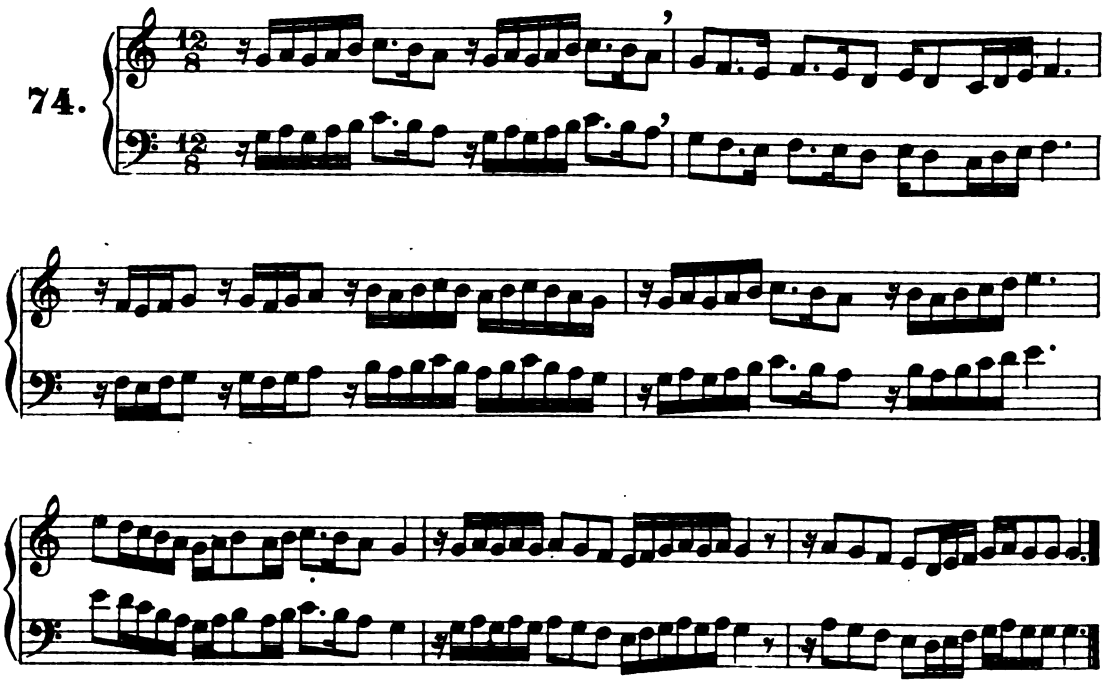

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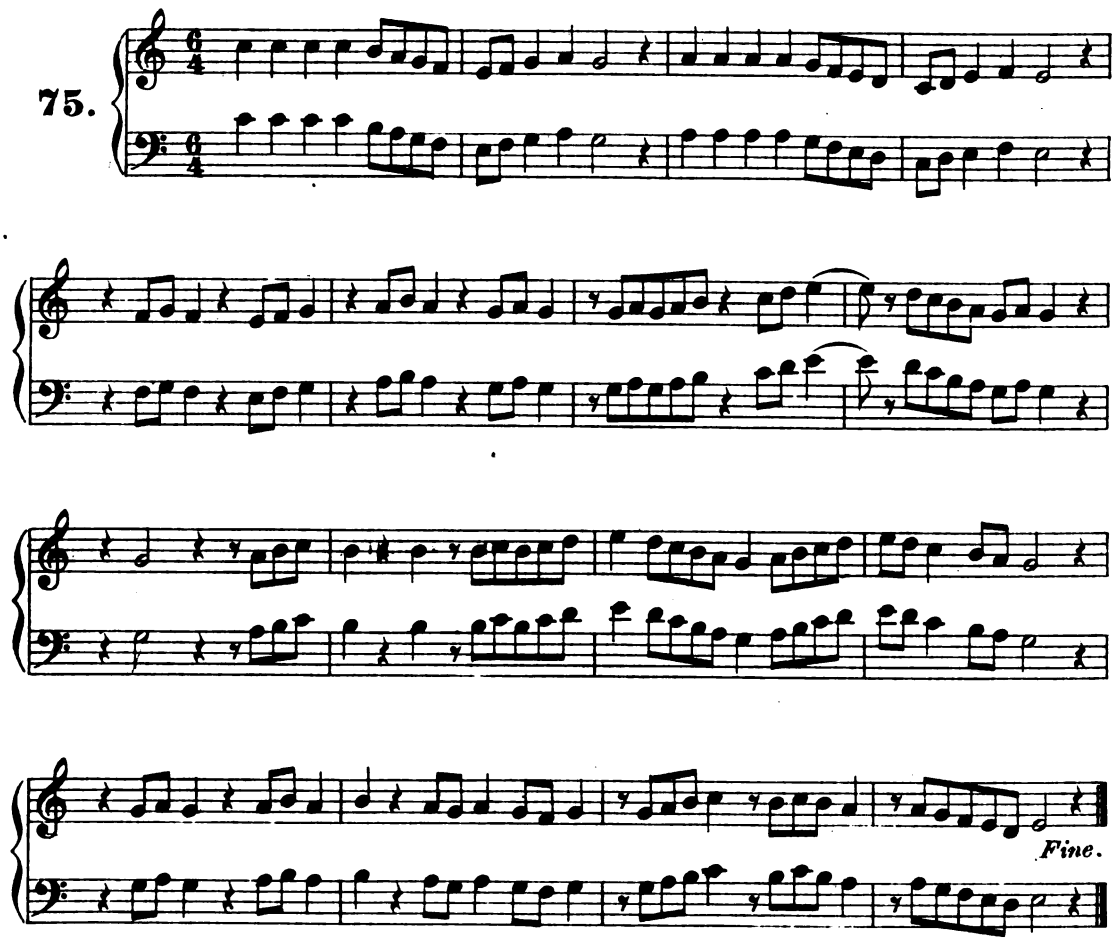

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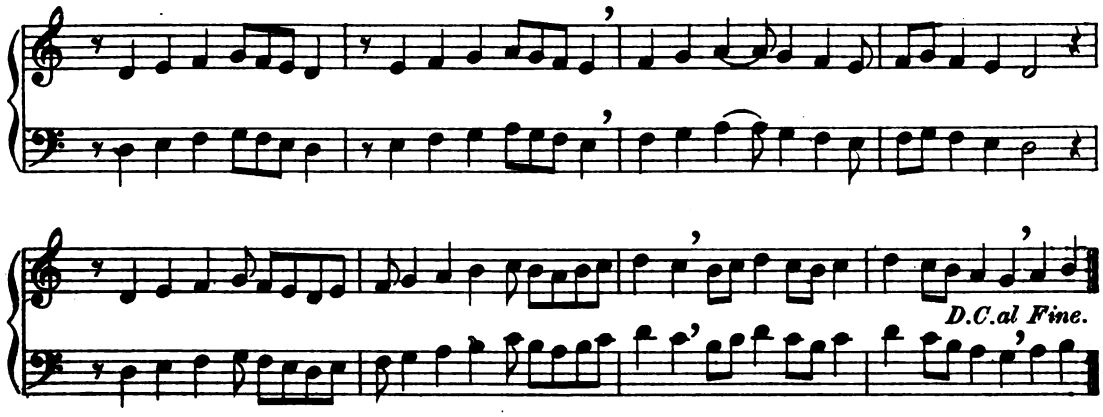

THIRTY-SECOND NOTES (Demi-semi-quavers .)

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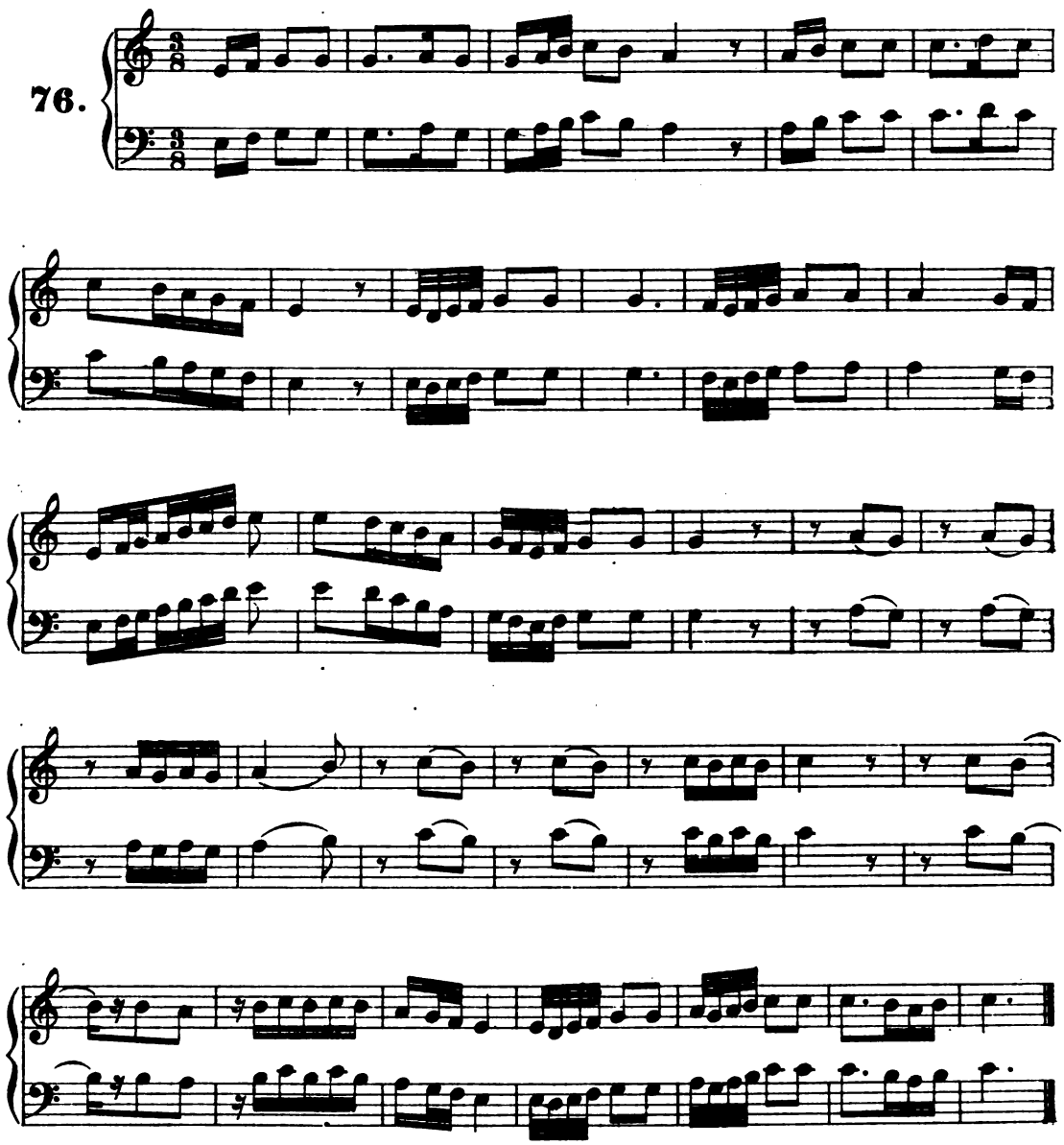

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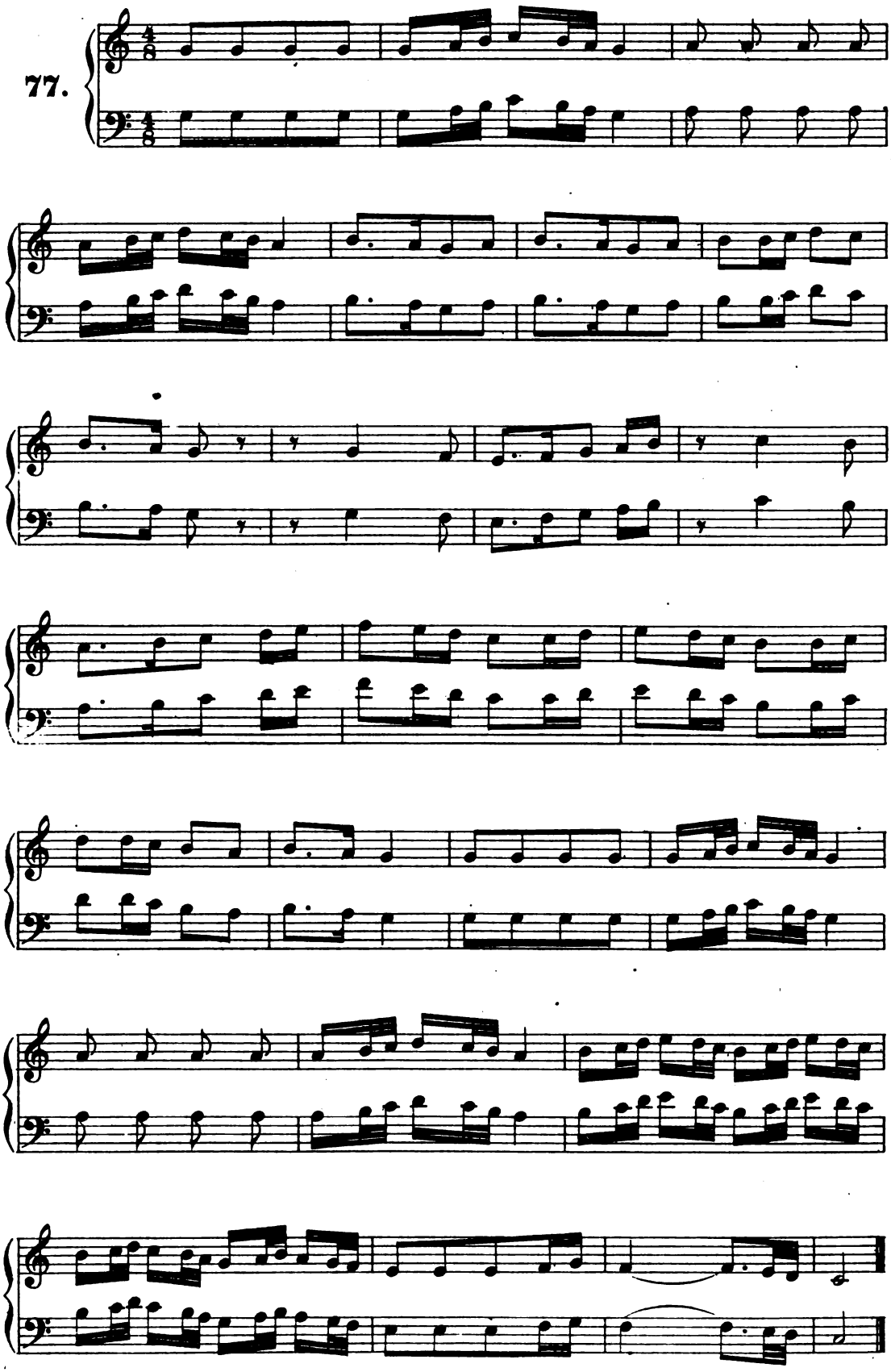

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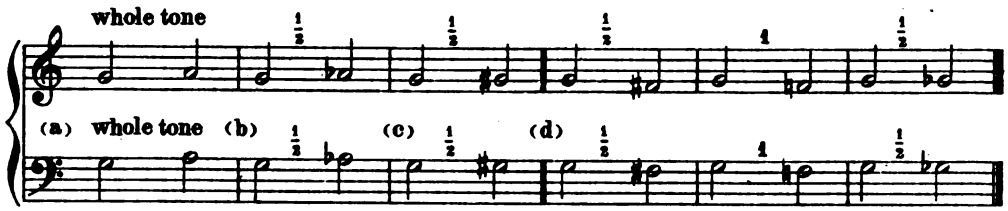
ALTERED TONES.

N.B. In ascending a sharp (♯) enlarges the interval, a flat (♭) contracts it.
In descending a sharp (♯) contracts the interval, a flat (♭) enlarges it.
A natural (♮) lowers what has before been sharped, or raises what has before been flatted.

78.



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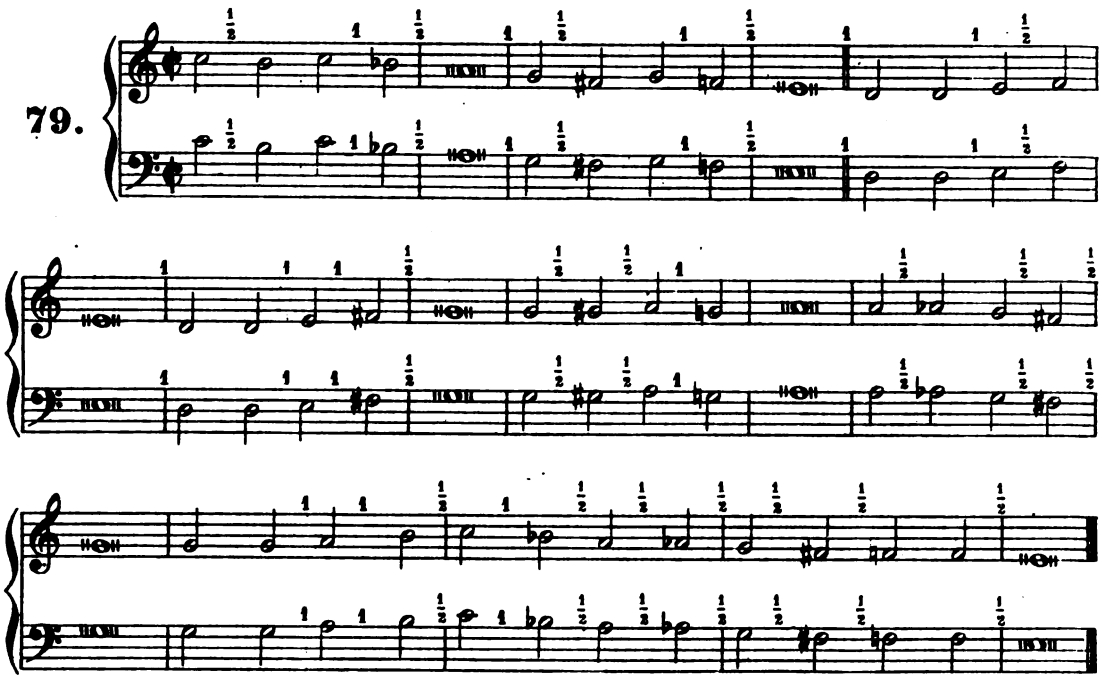
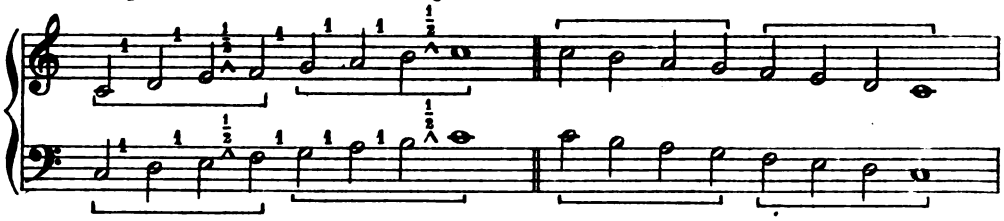
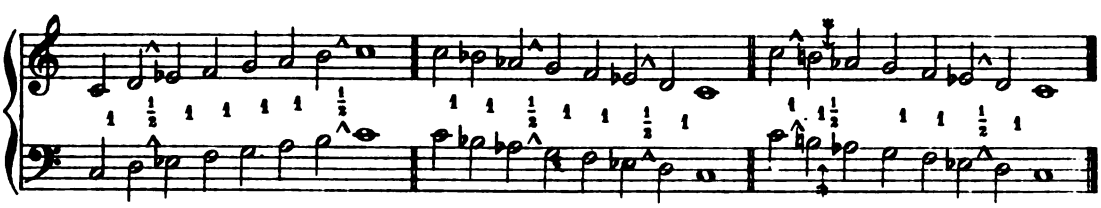


Explain Diatonic Scale - Major.

80.



* Minor Scale.



* These exercises in the minor keys are not to be taken as *Key exercises*. They are to be read merely by intervals, as a practice in contrasted whole and half tones.

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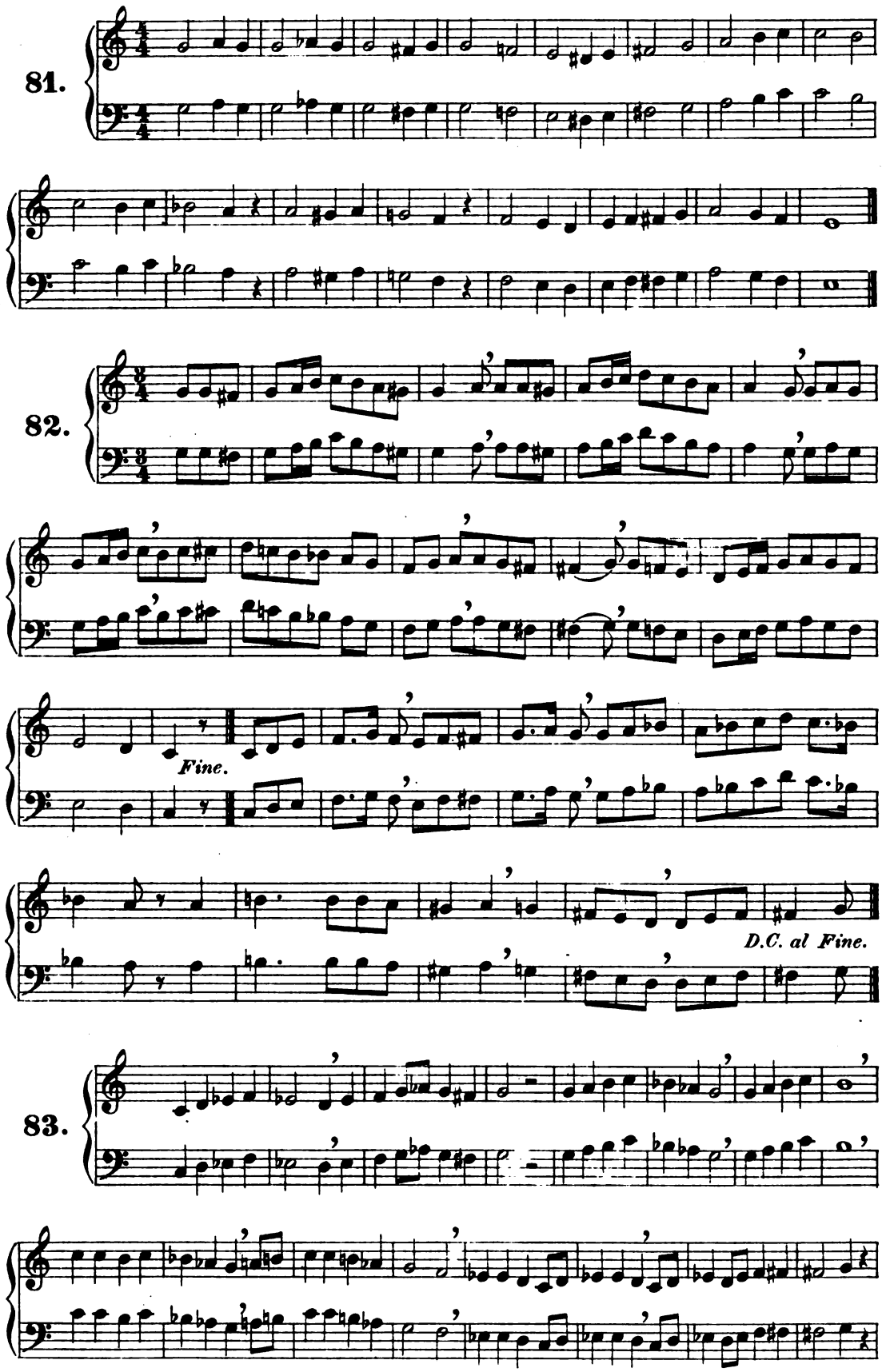

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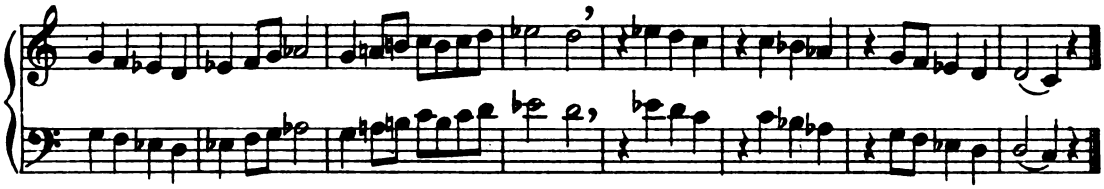

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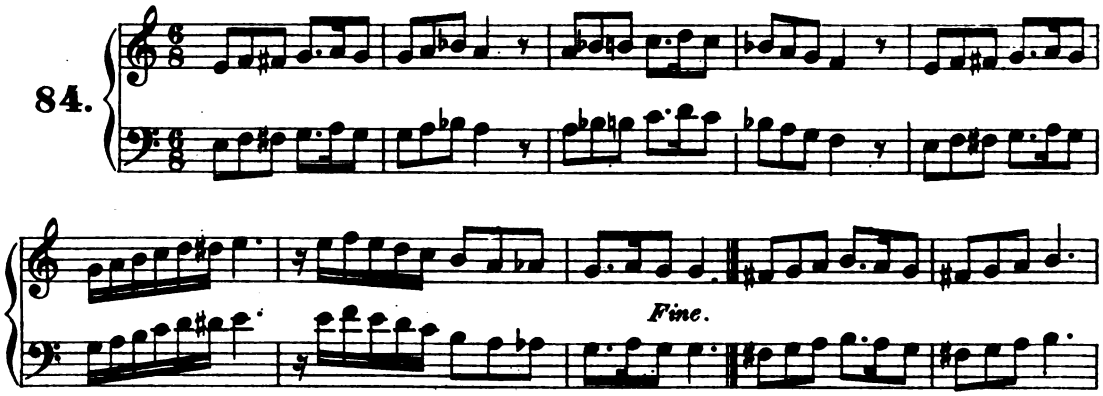

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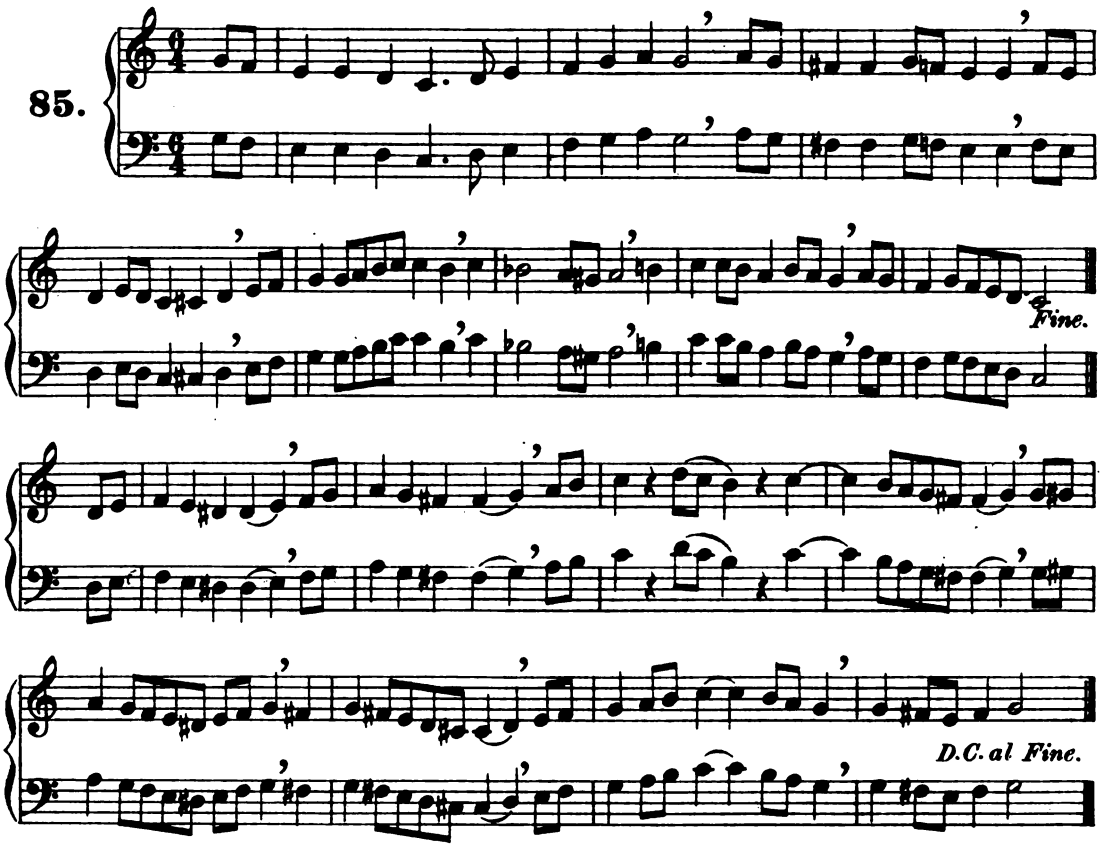

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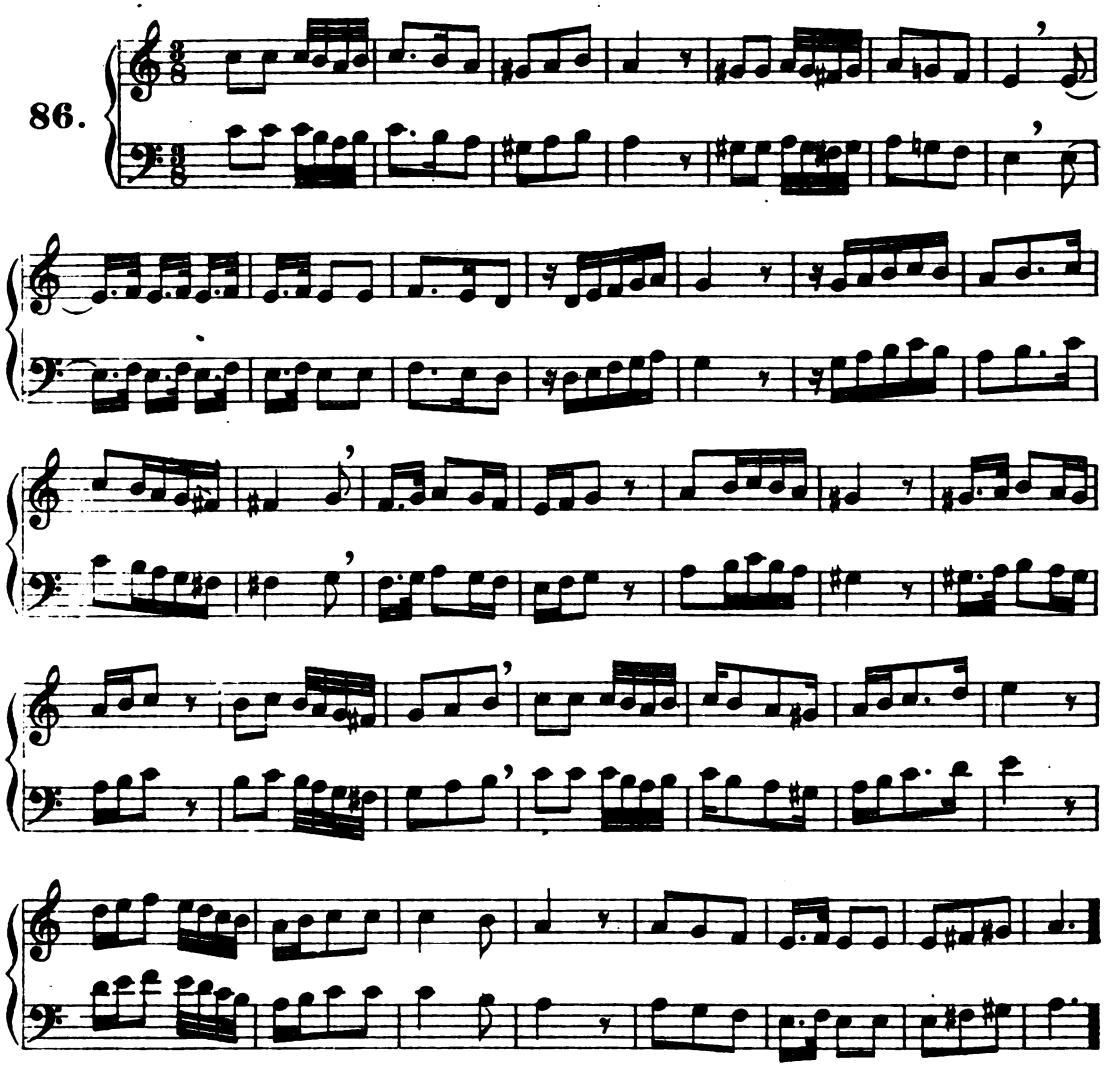
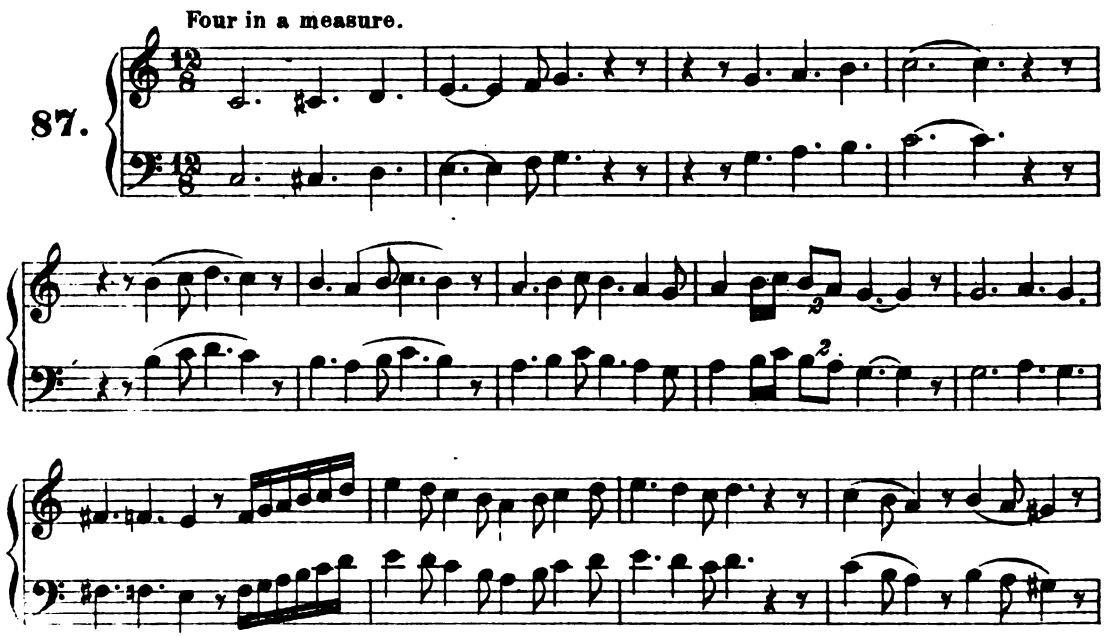


Four in a measure.

87.



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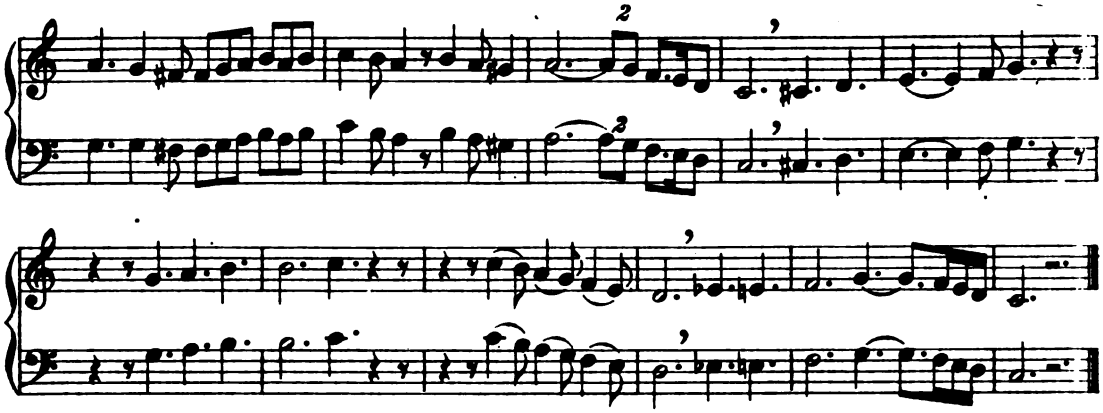

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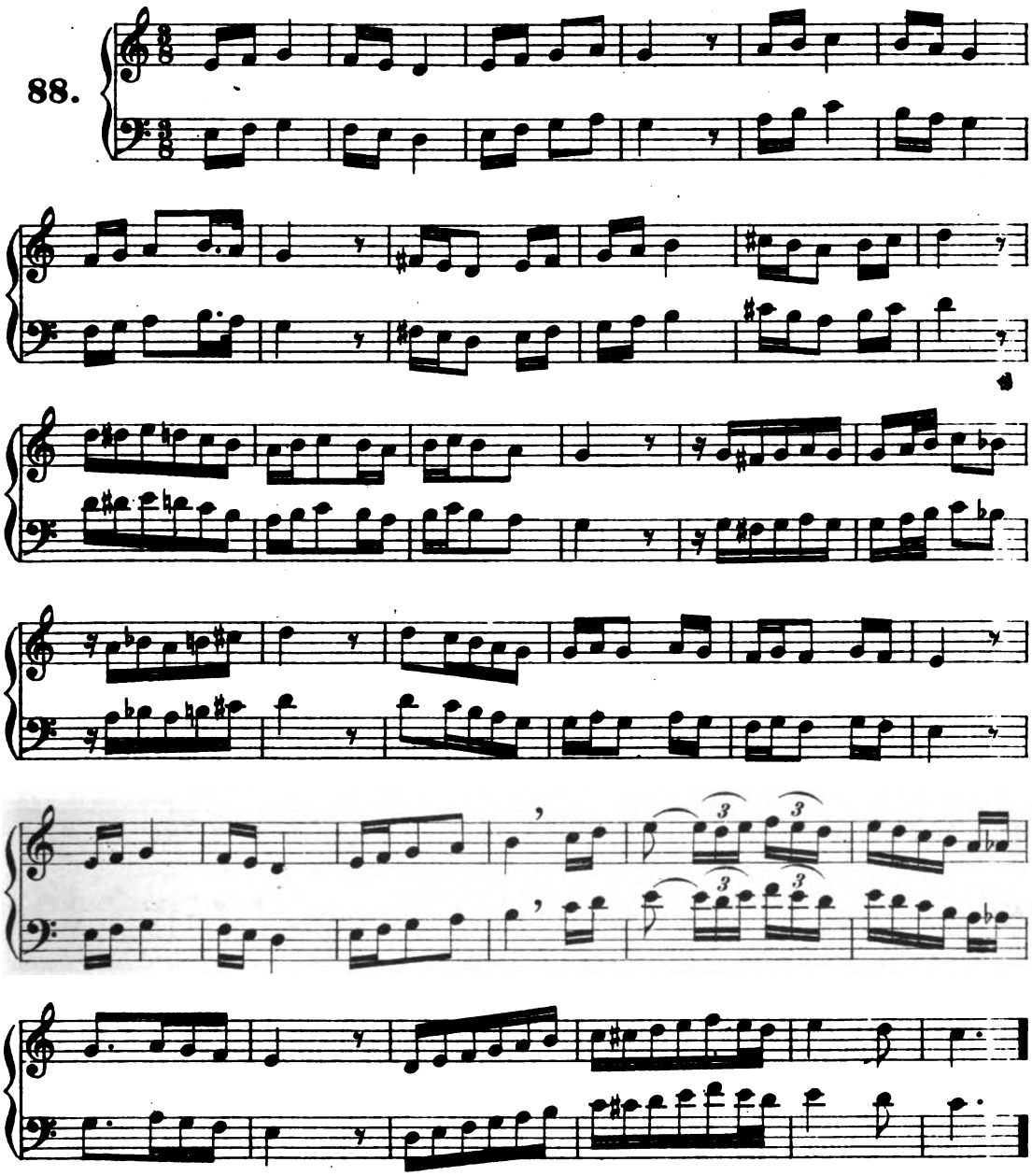

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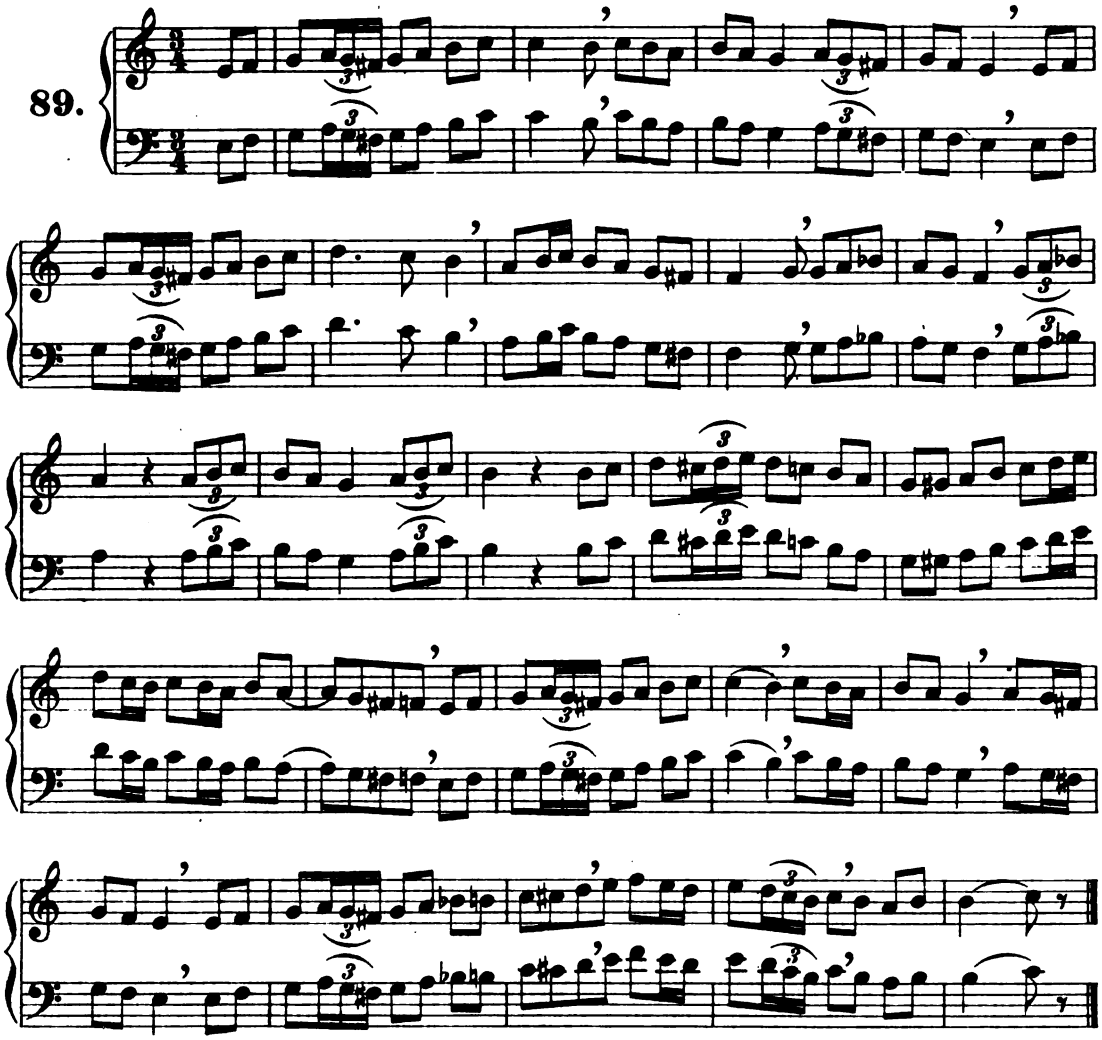

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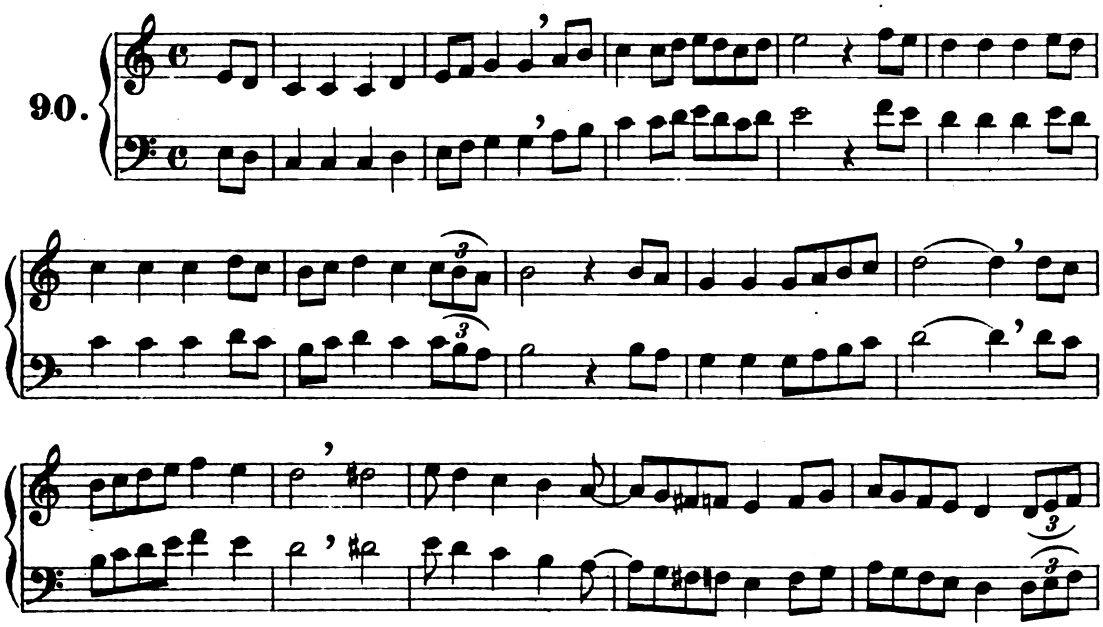

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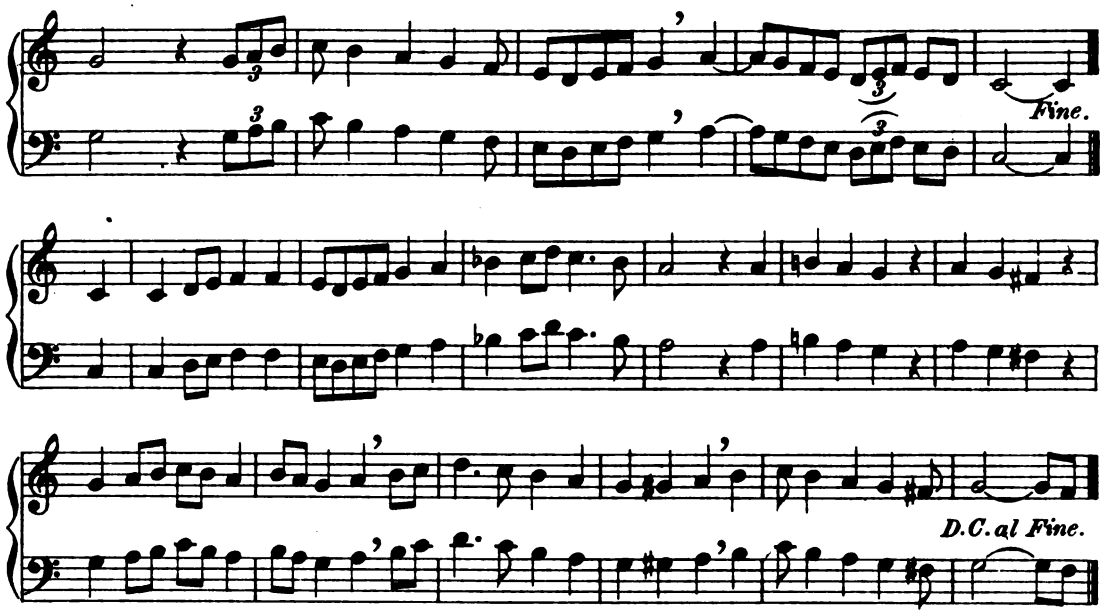

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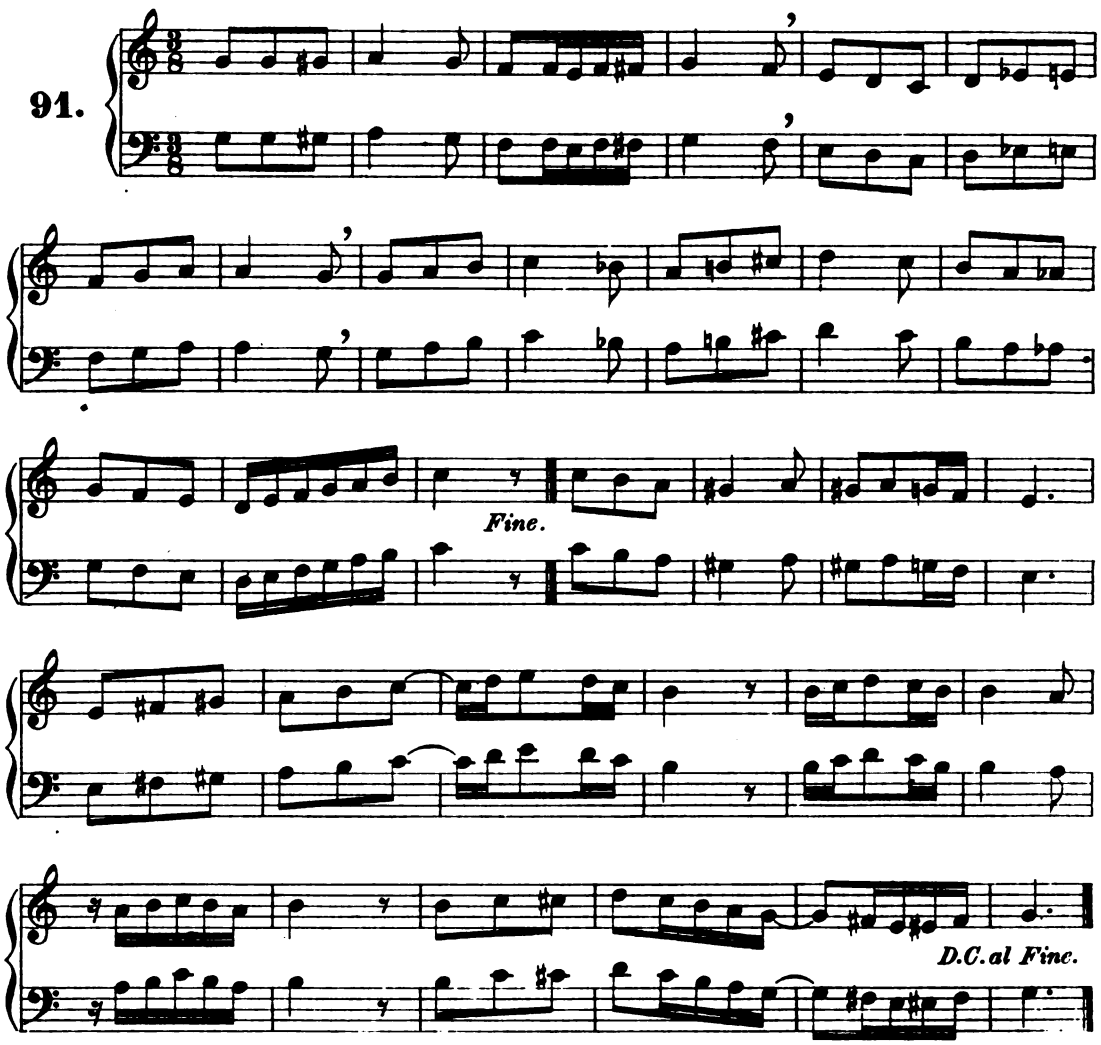

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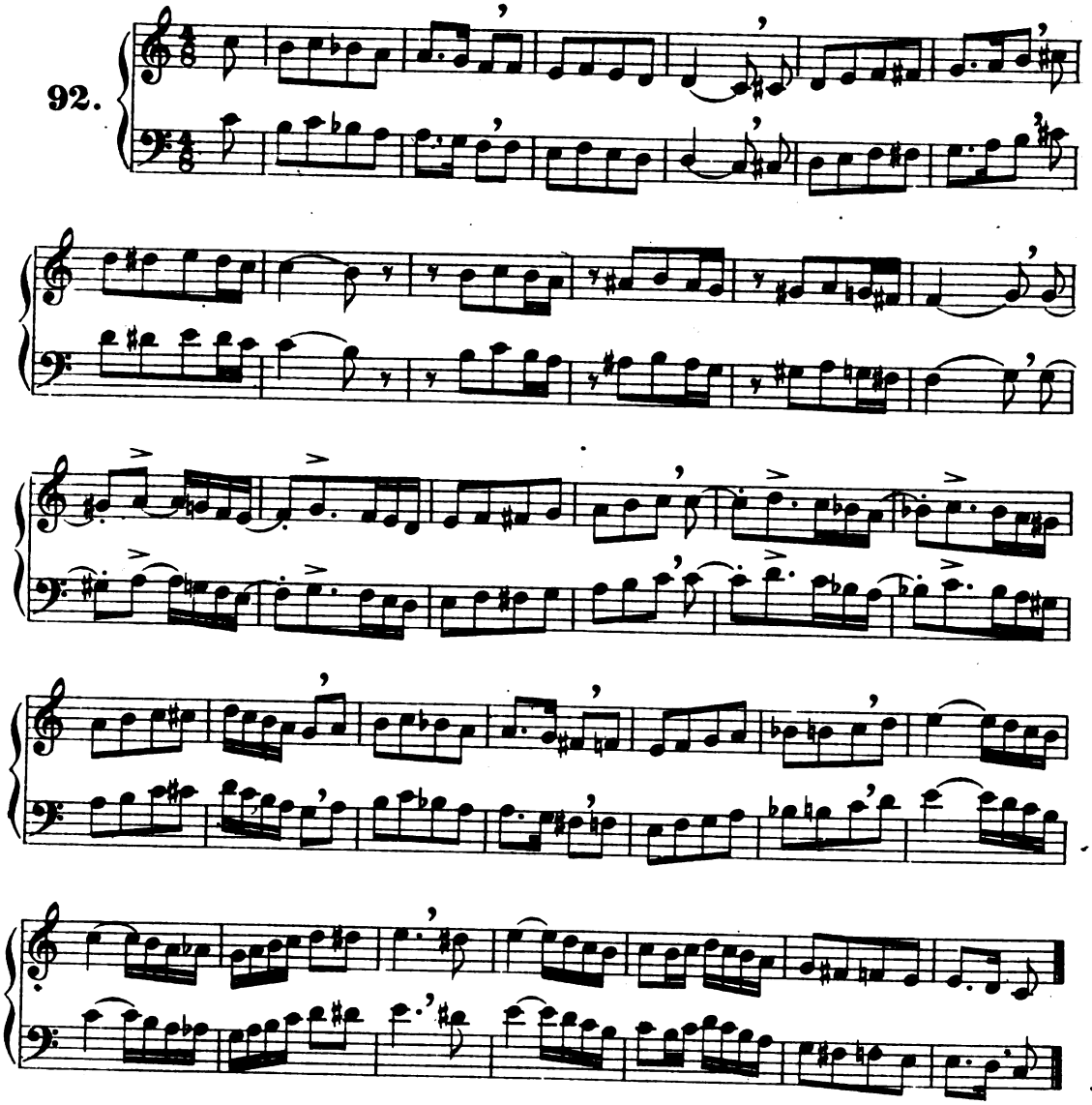
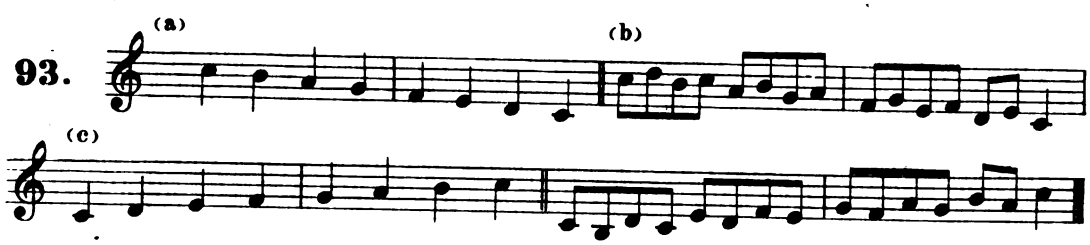


BROKEN SECONDS.

93.



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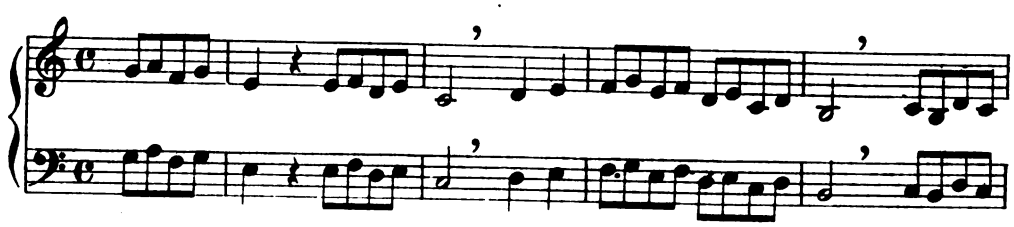

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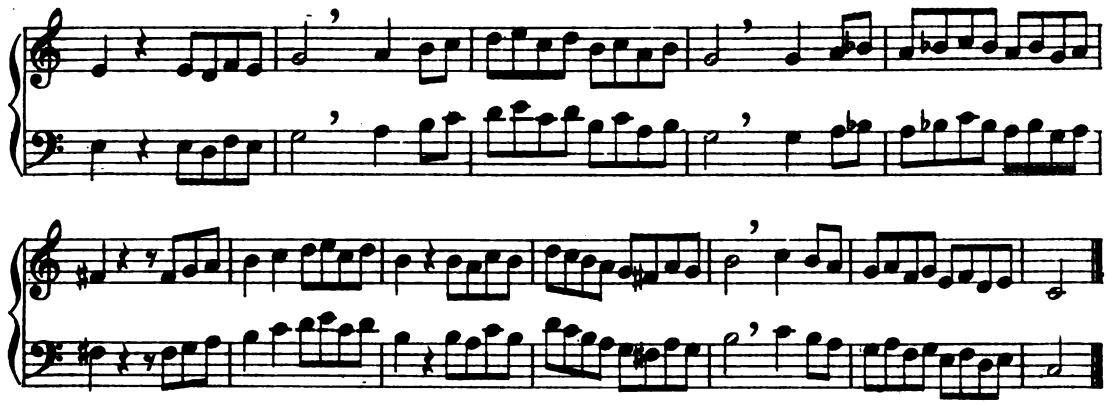

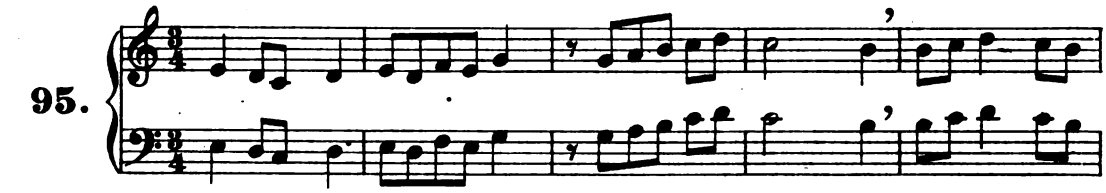

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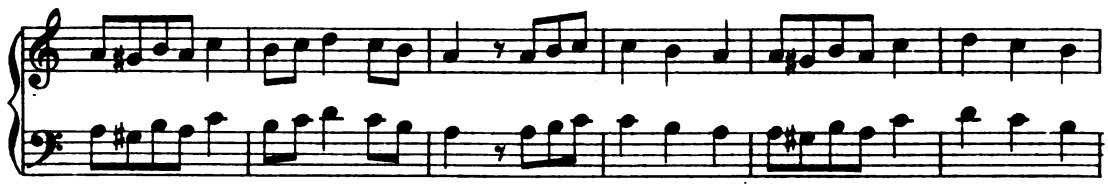

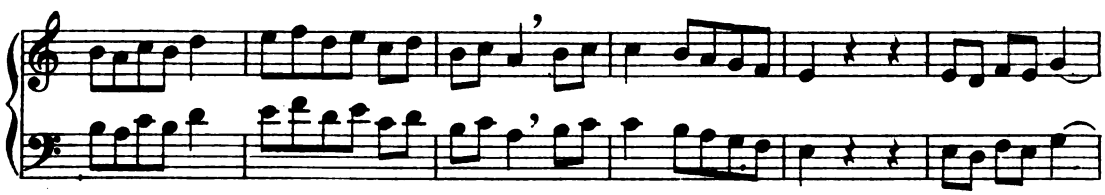

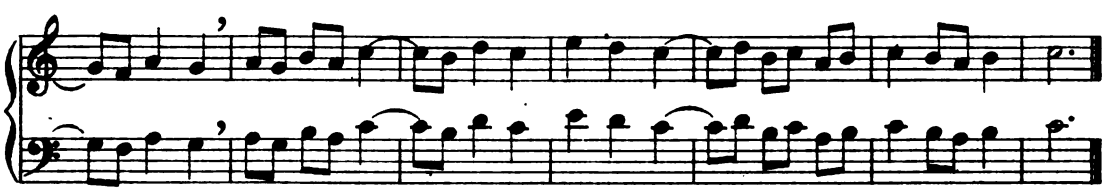

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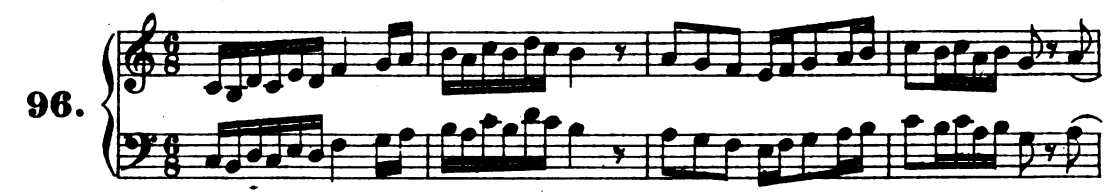

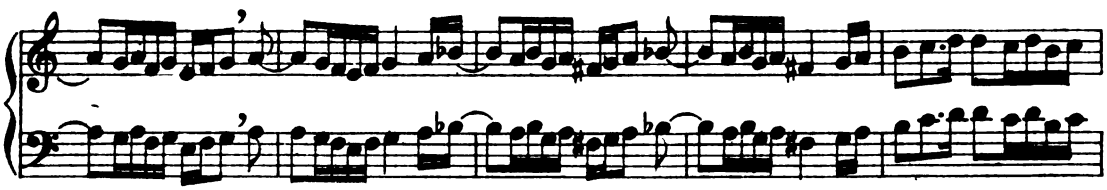

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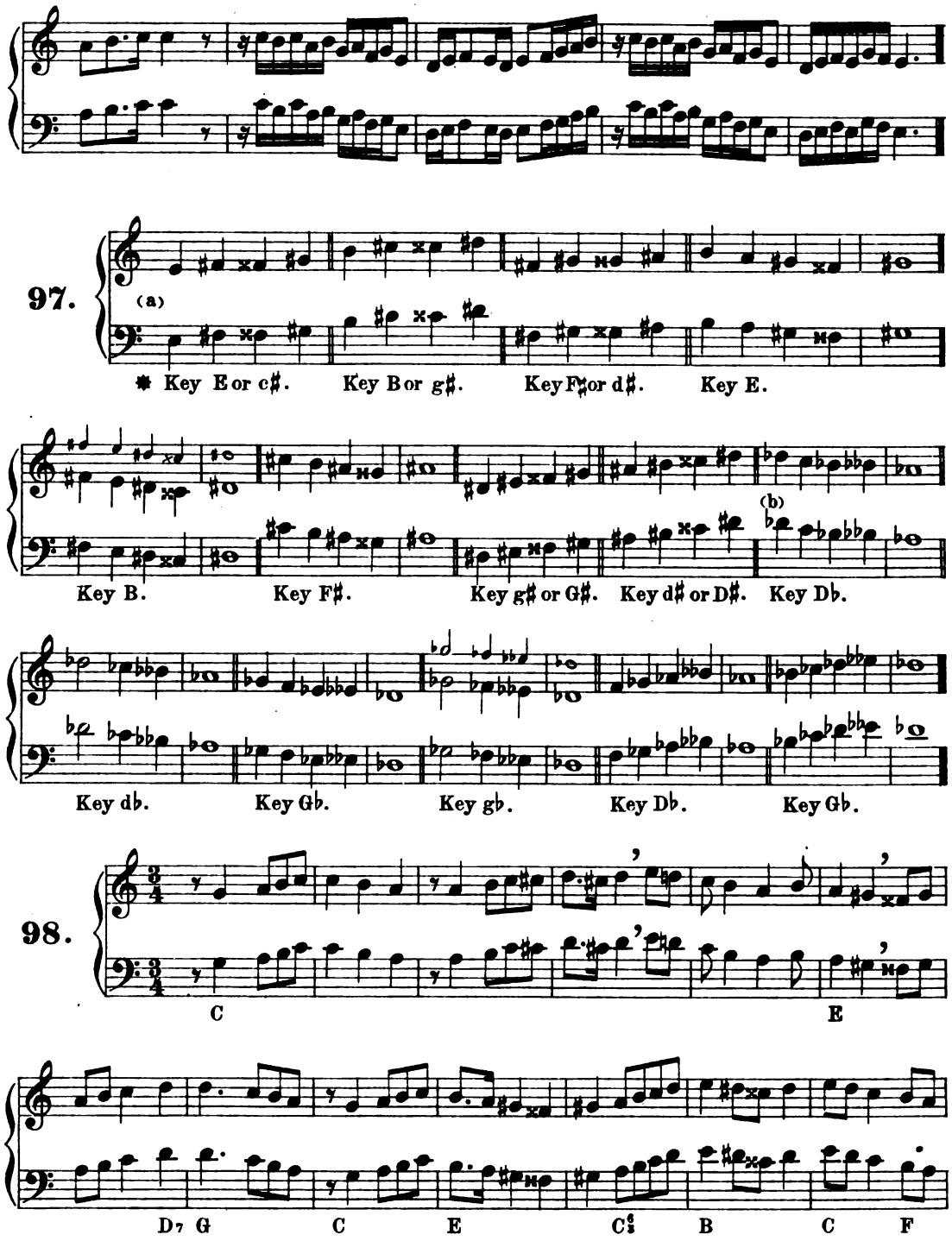

*In the following exercises upon double-sharps, and flats - it is indispensable that the tonality be asserted, and maintained, by a piano-forte, or organ accompaniment. The teacher will find a guide as to the harmonies to be used, under the staff; the letters indicating the Bass note (not the root of the chord), and the figures, the intervals above.

Small letters indicate minor, Capitals indicate major chords.

These indications are for the Teacher only - not for the class, (the reading being by interval), and are introduced only at the most ambiguous places.

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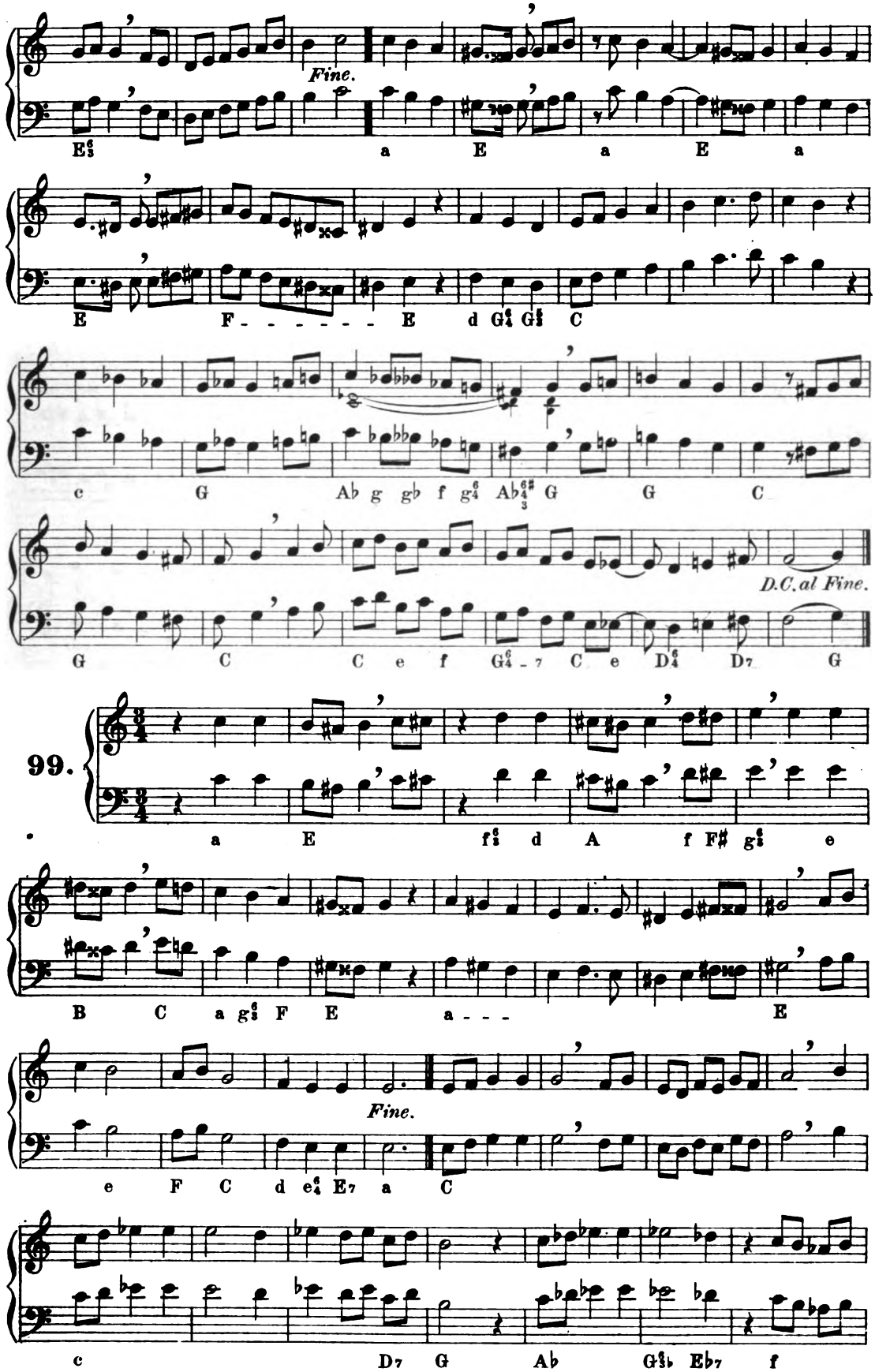

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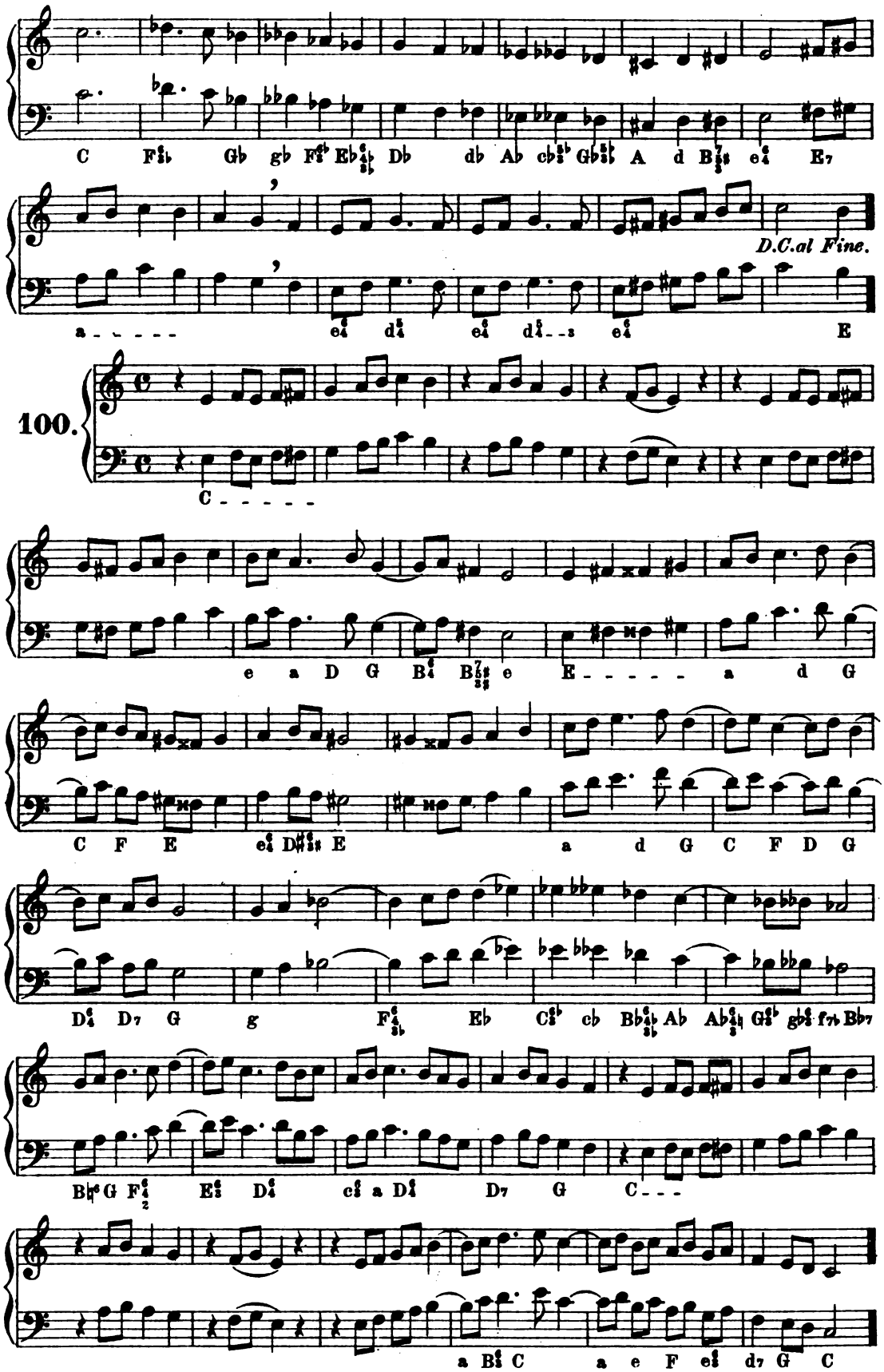

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EXERCISES IN SIGHT-SINGING

by

W.W. GILCHRIST.

Section II.

DIATONIC EXERCISES IN TWO AND FOUR PARTS.

IN TWO PARTS - WHOLE NOTES.

Soprano or Tenor, or both.

1.

Alto.

Bass.

WHOLE AND HALF NOTES.

2.

3.

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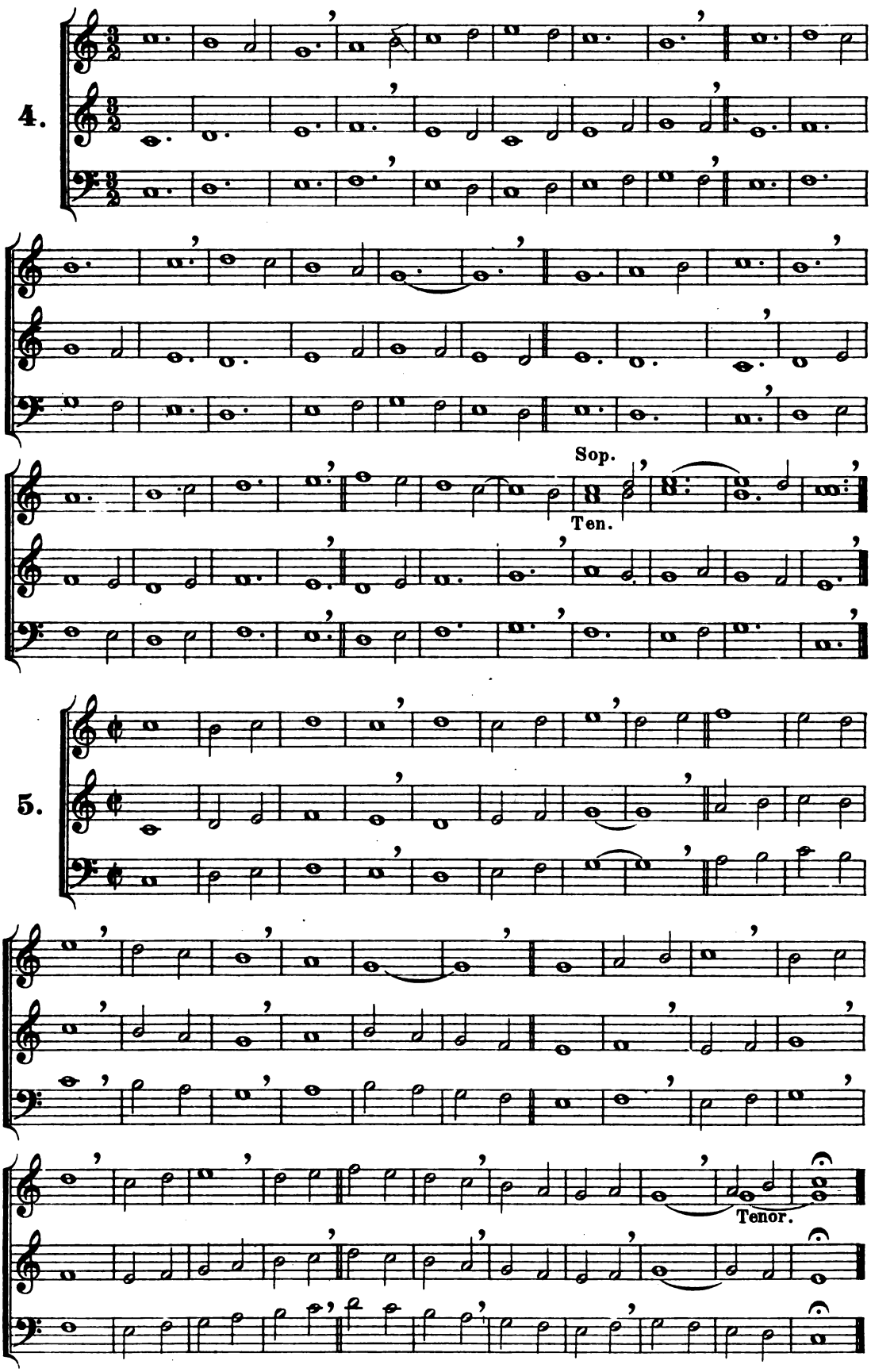

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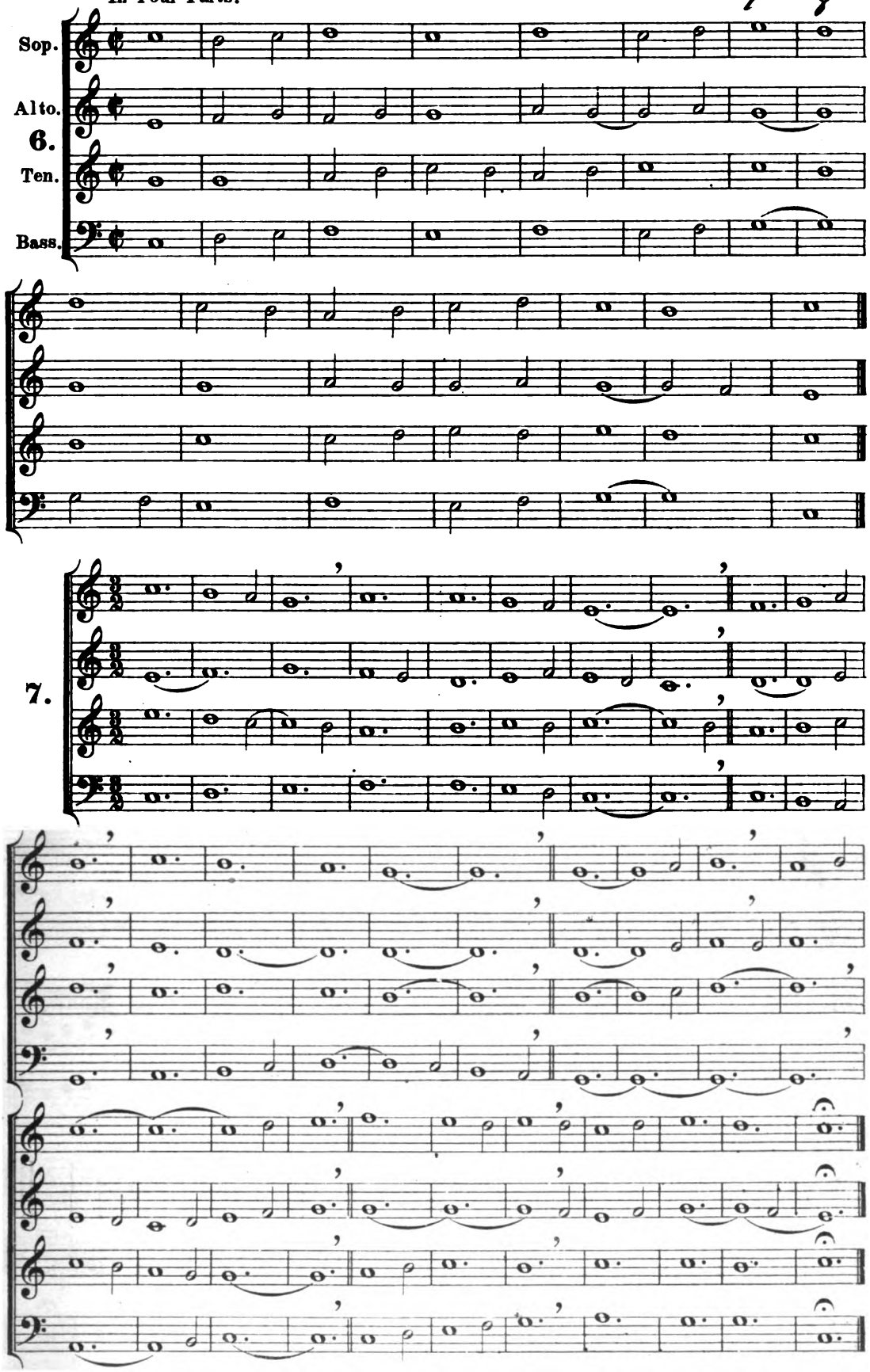

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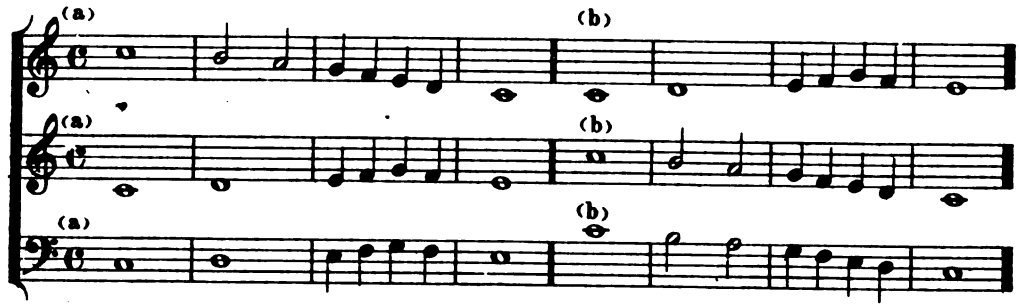
QUARTER NOTES.

In Two Parts.

8.



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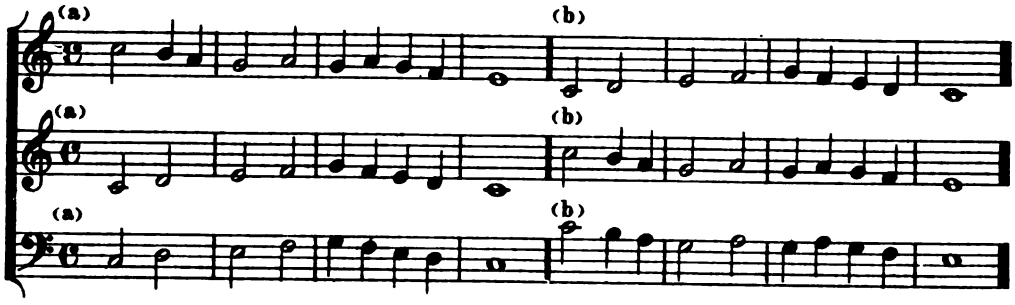

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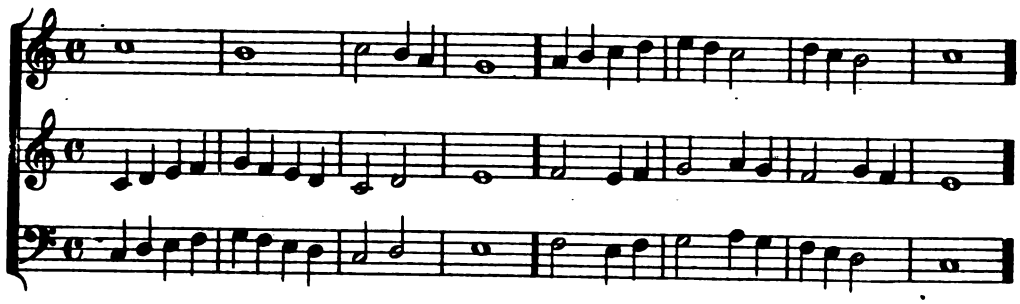
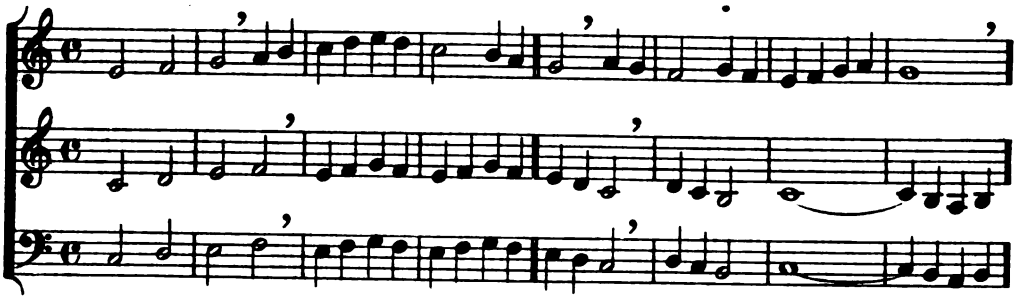
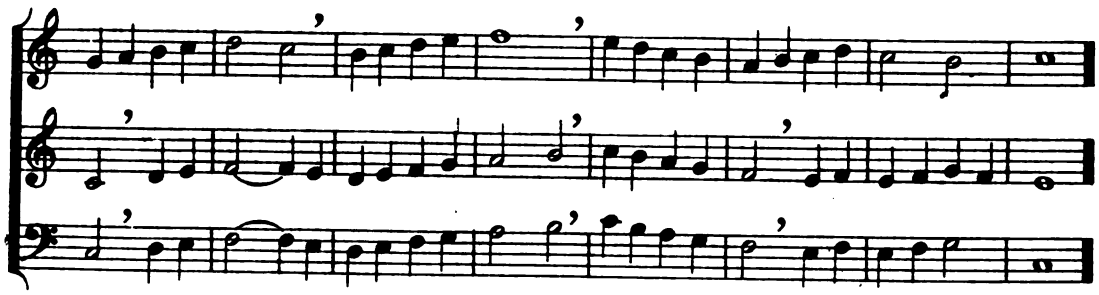


11.





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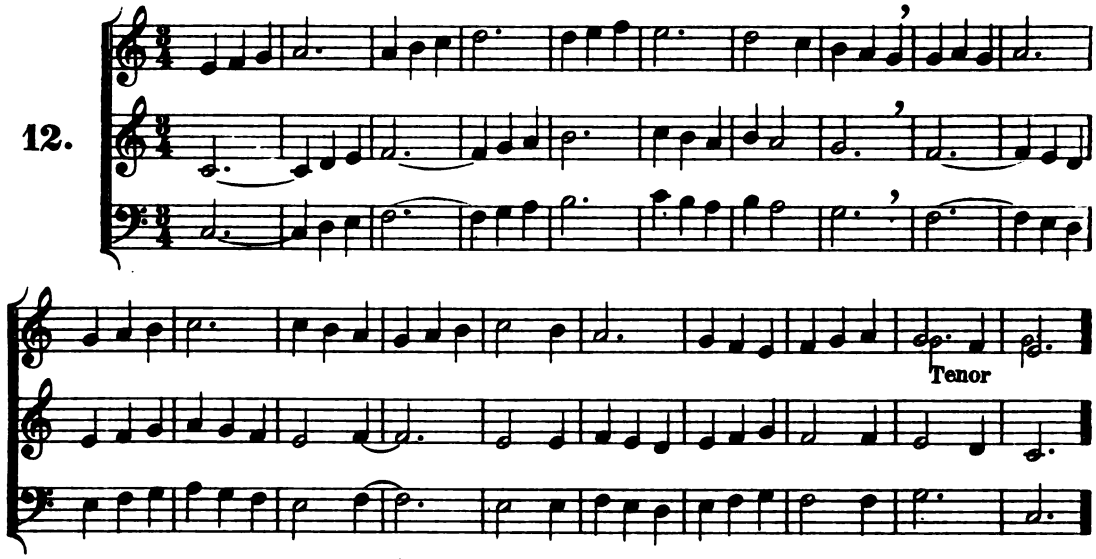

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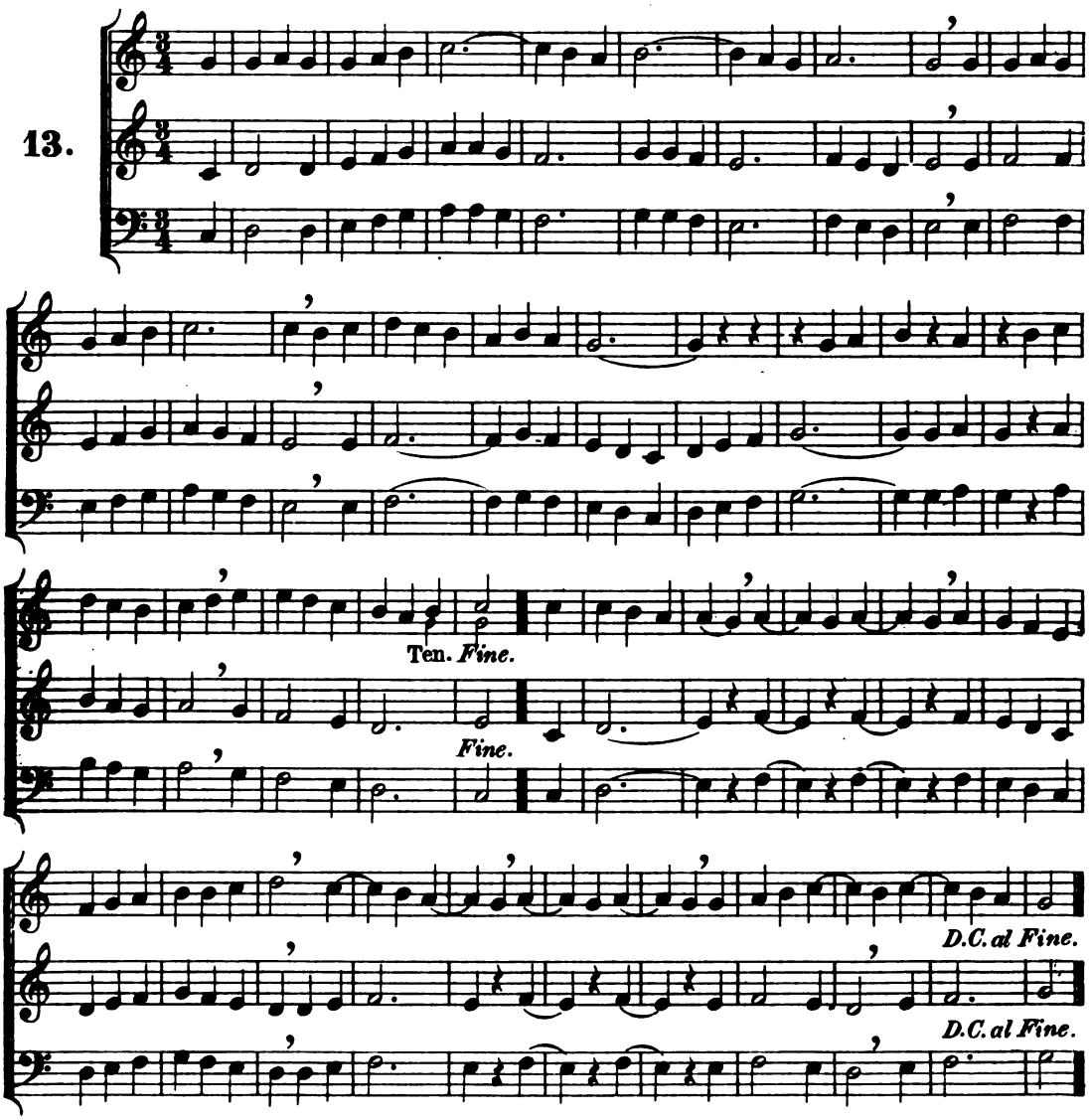

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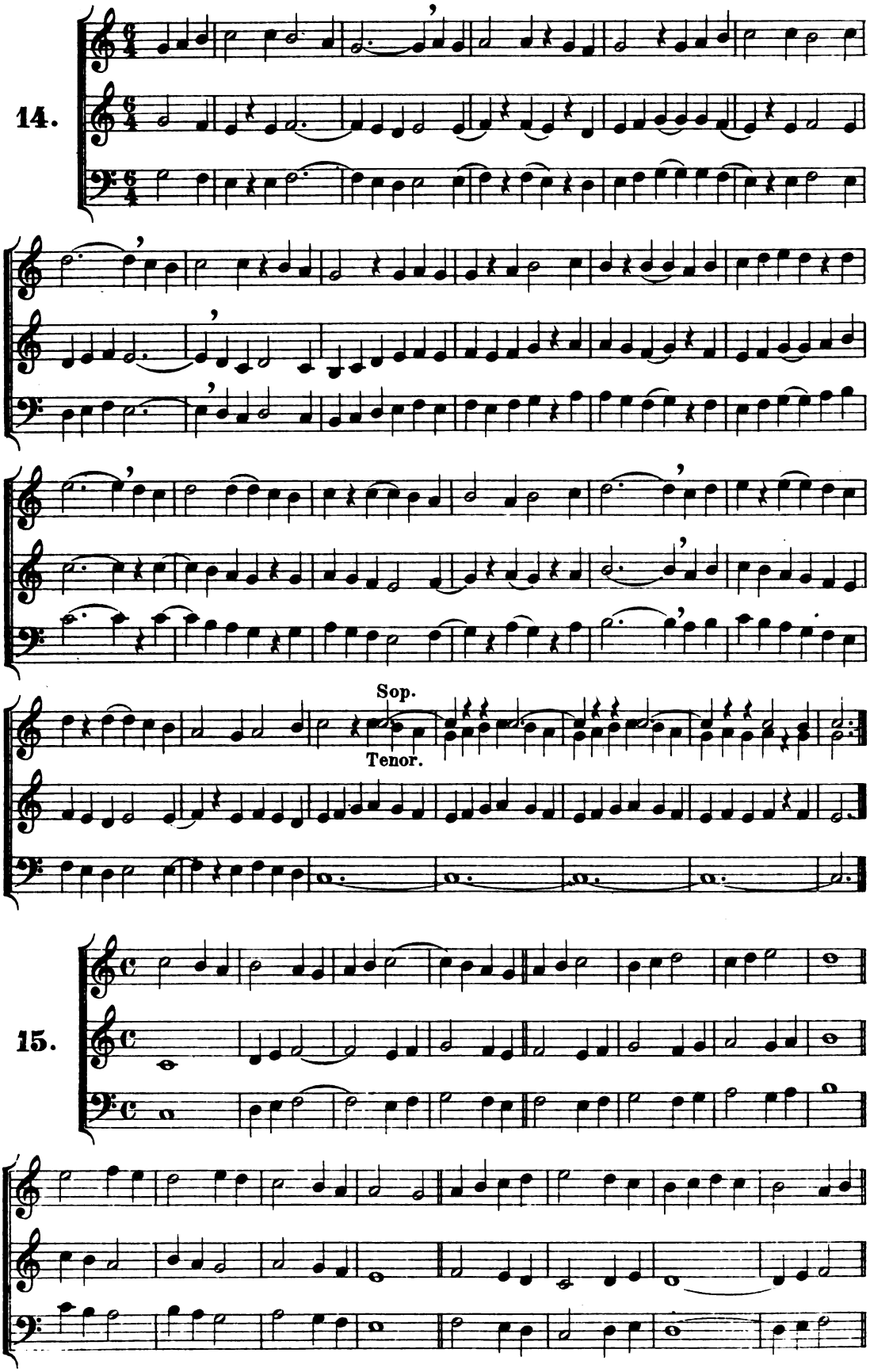

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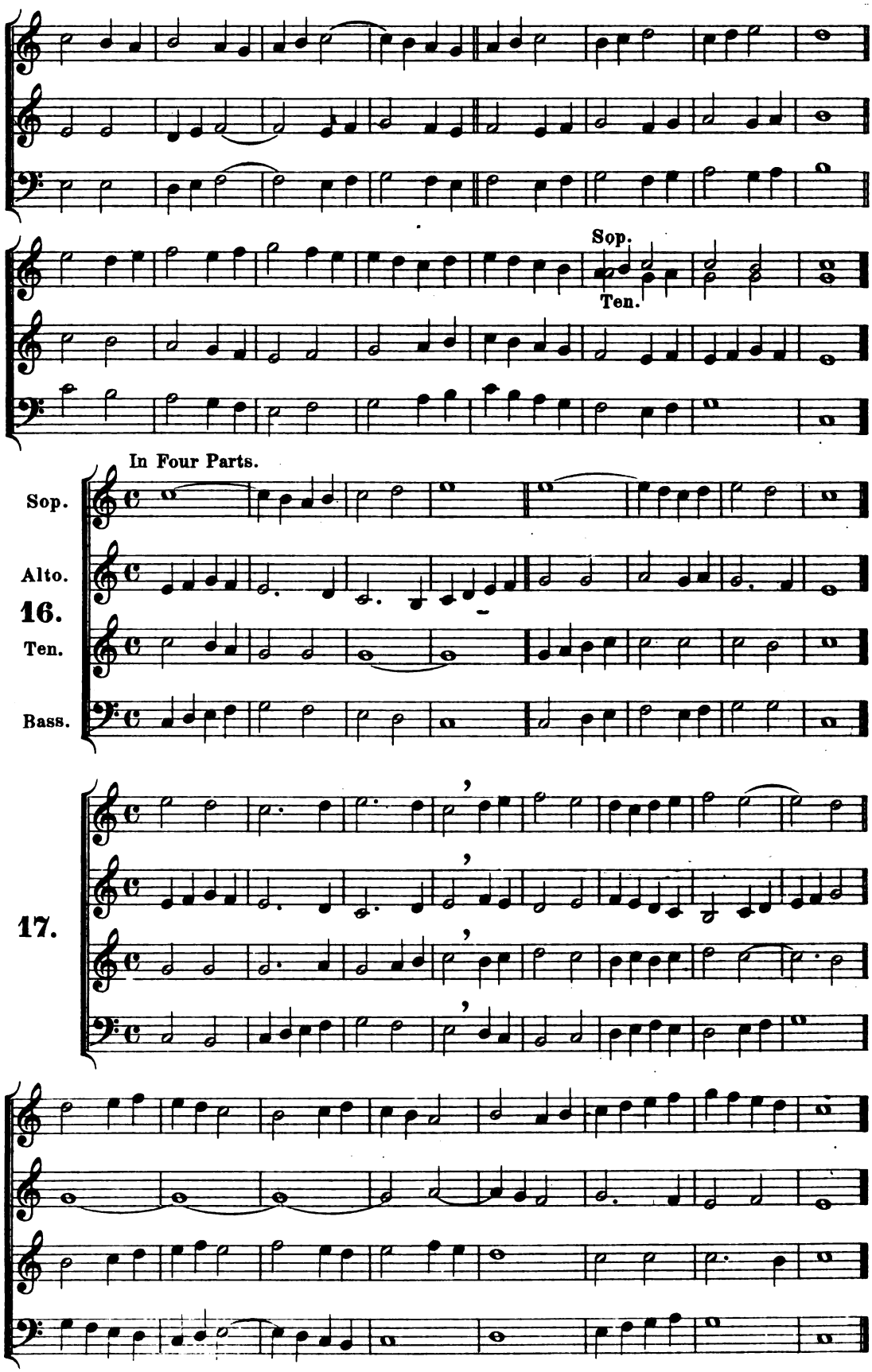

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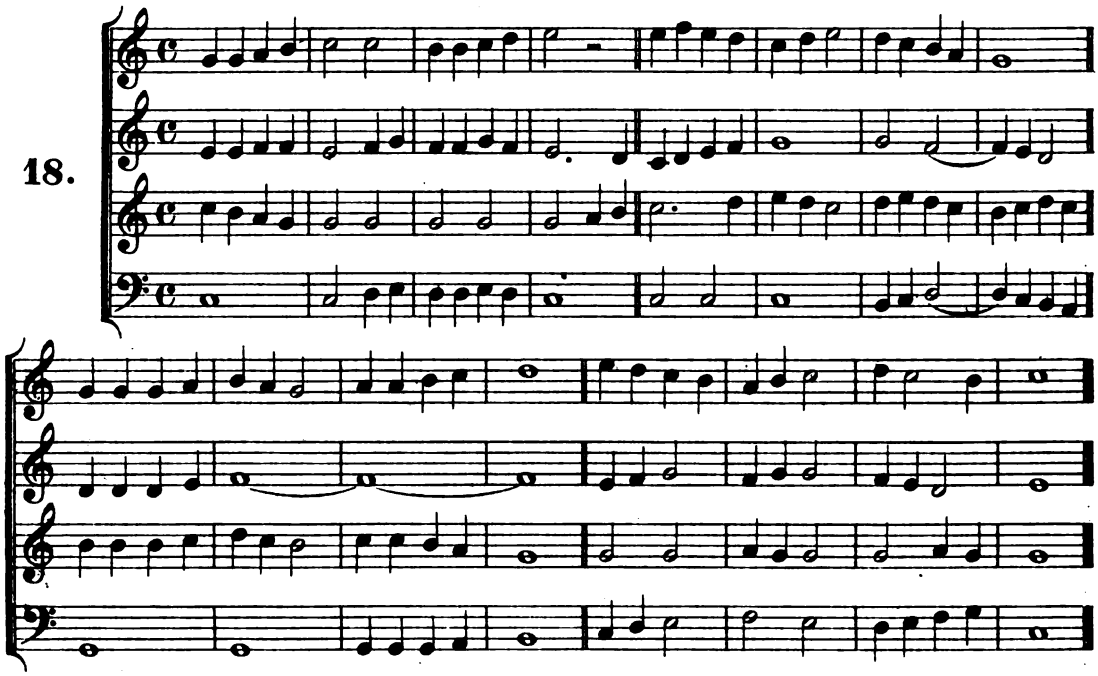

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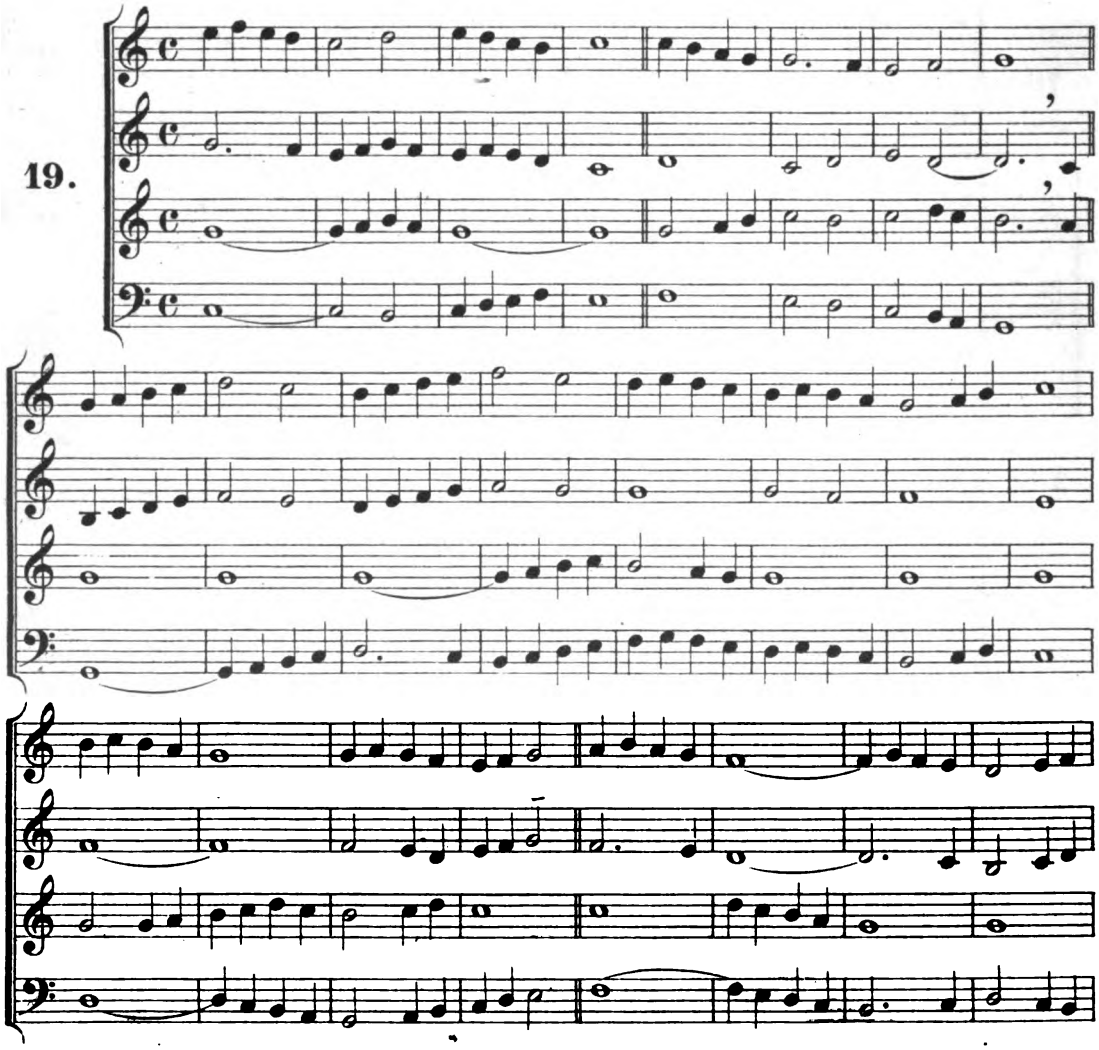

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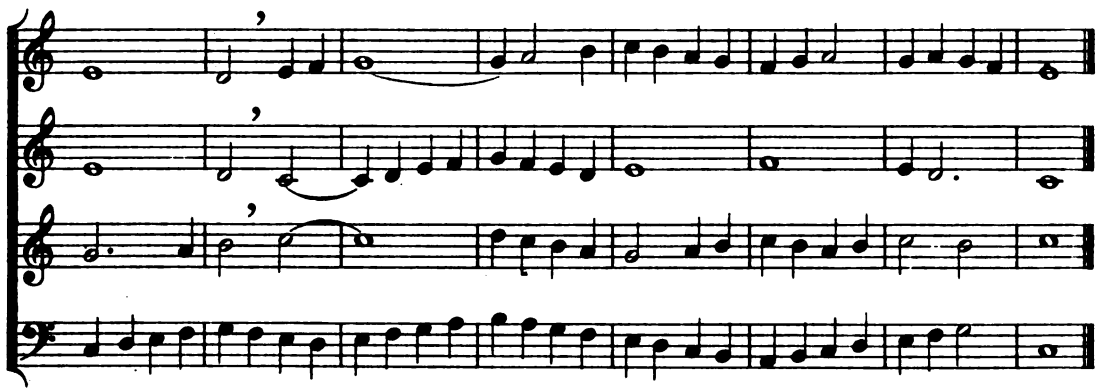

EIGHTH NOTES.

In Two Parts.

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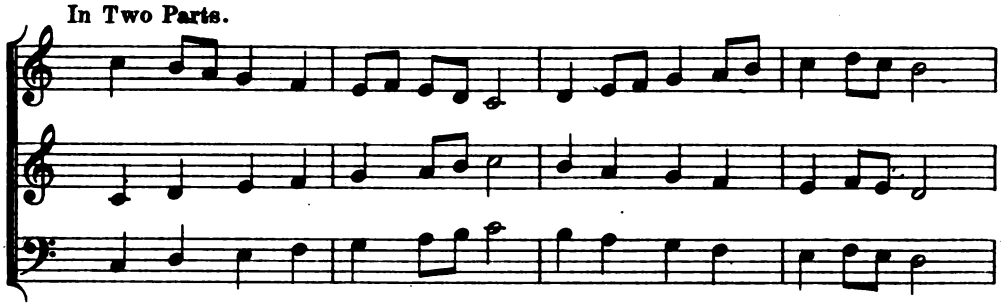

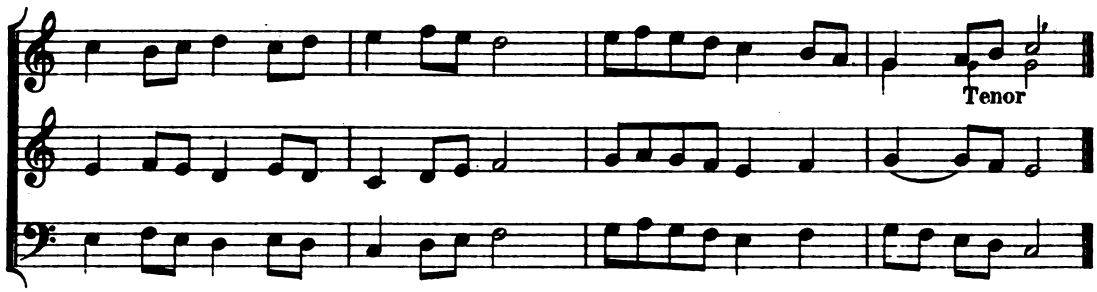

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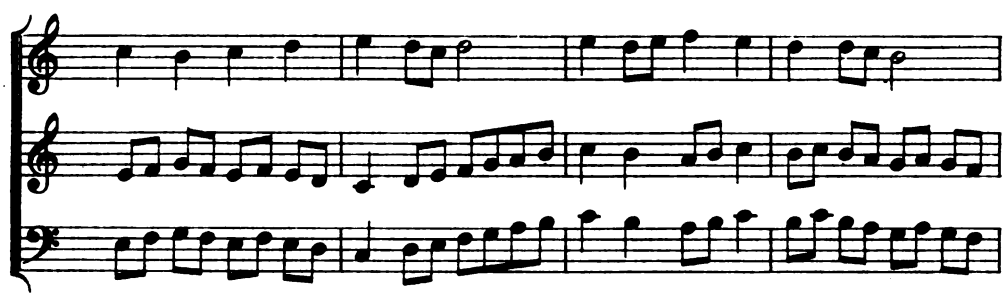

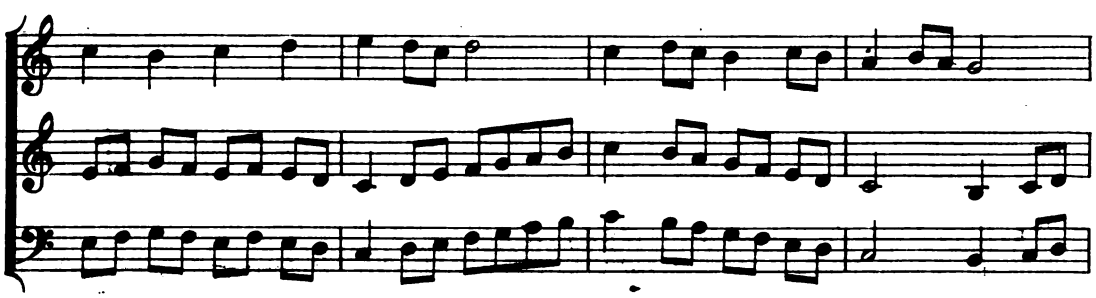

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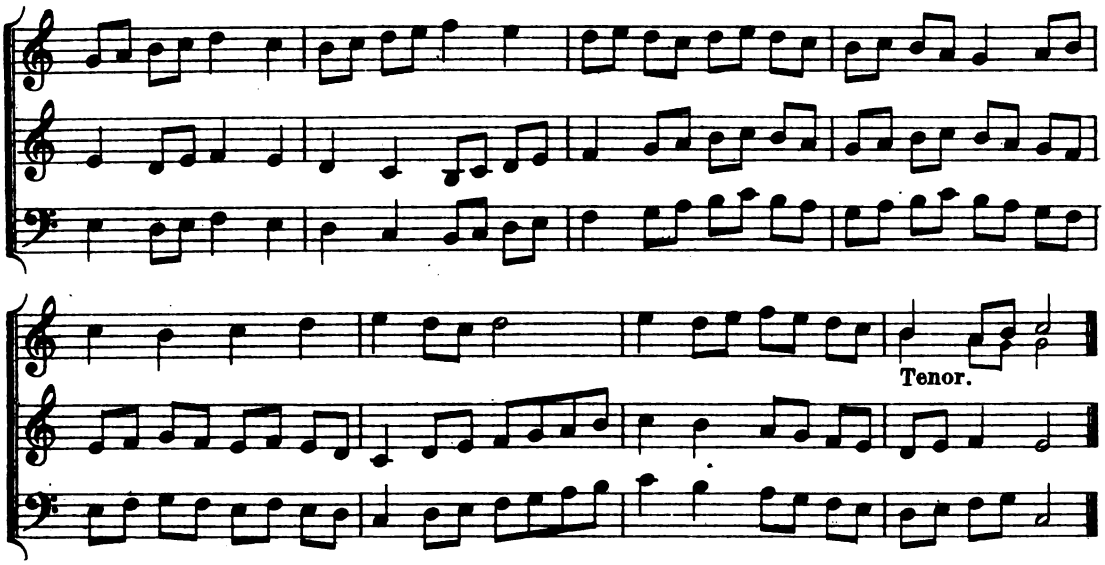

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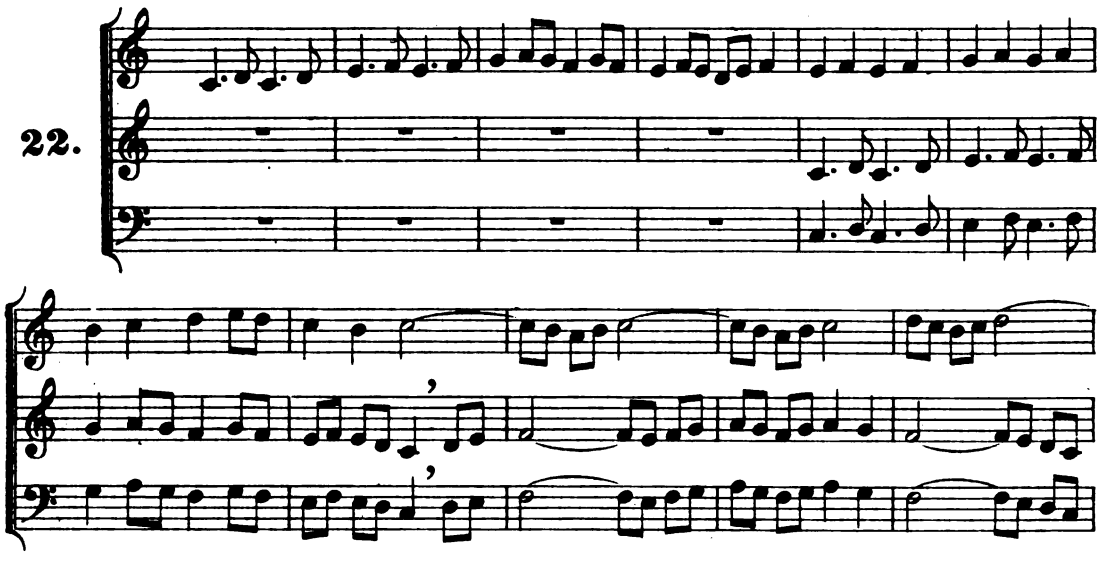

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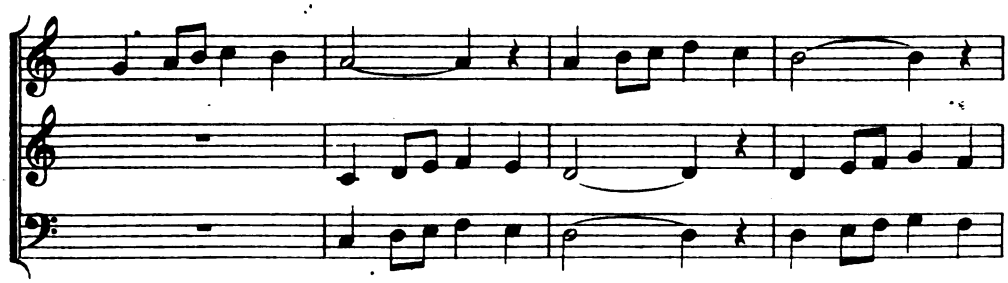

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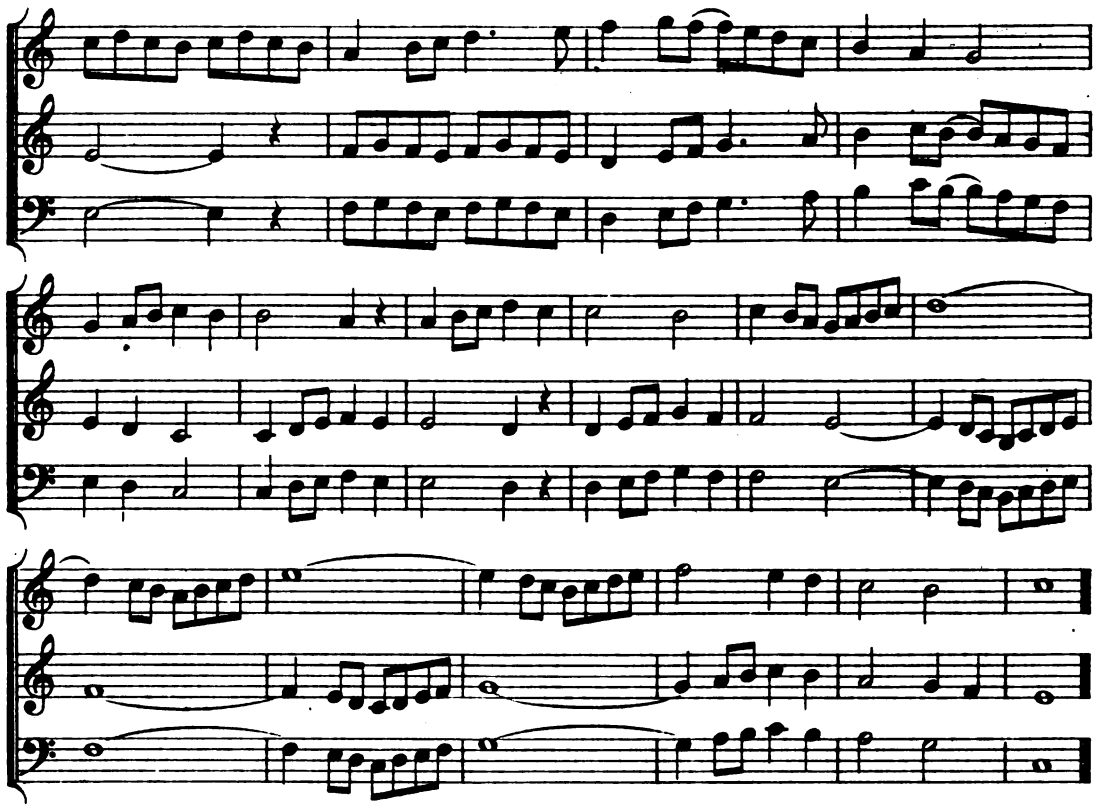

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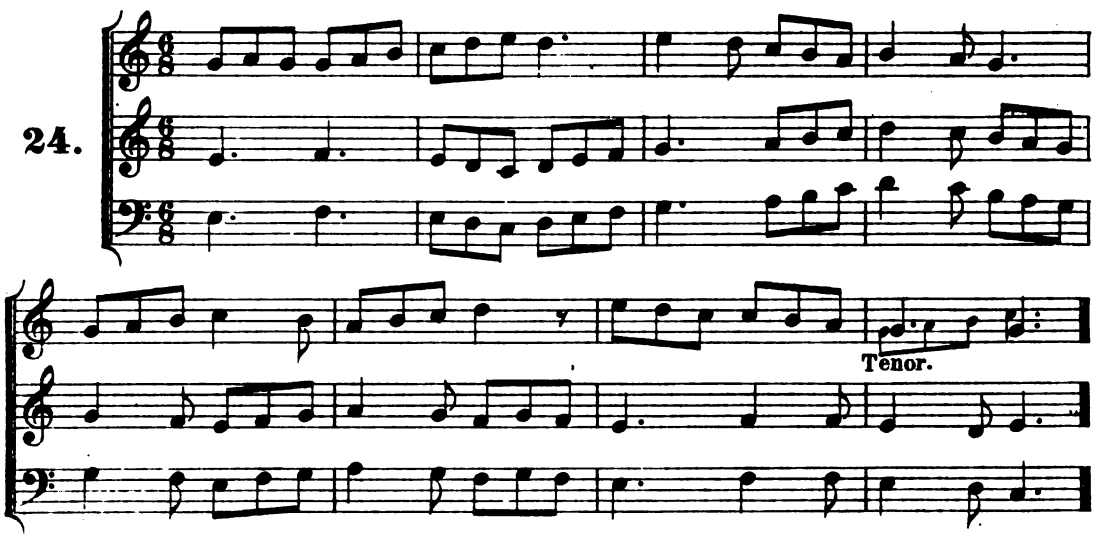

In Four Parts.

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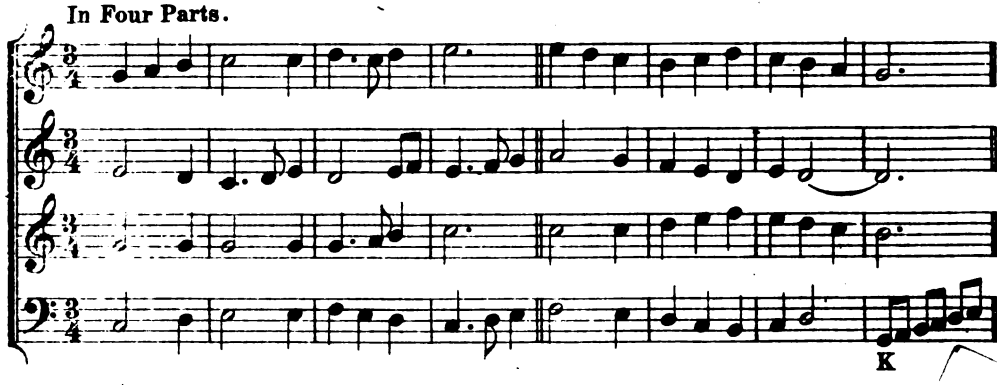

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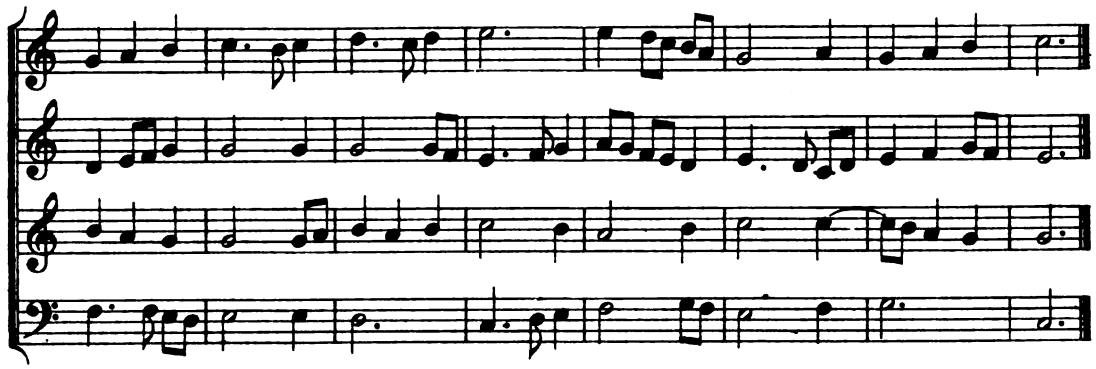

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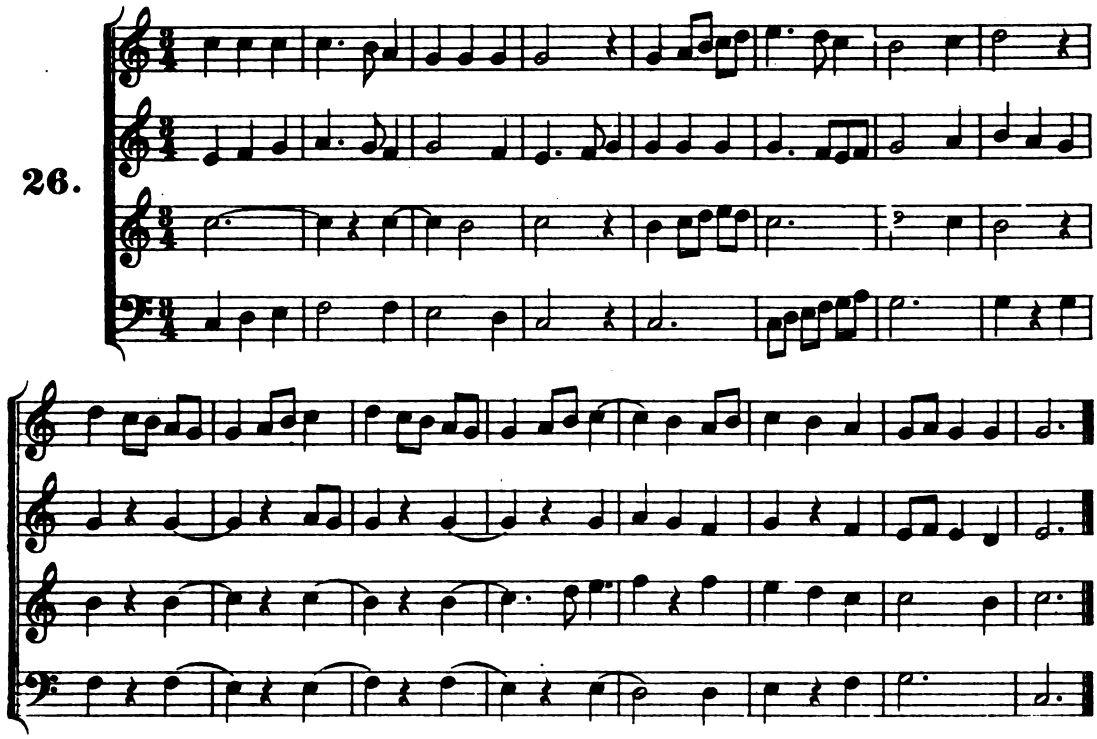

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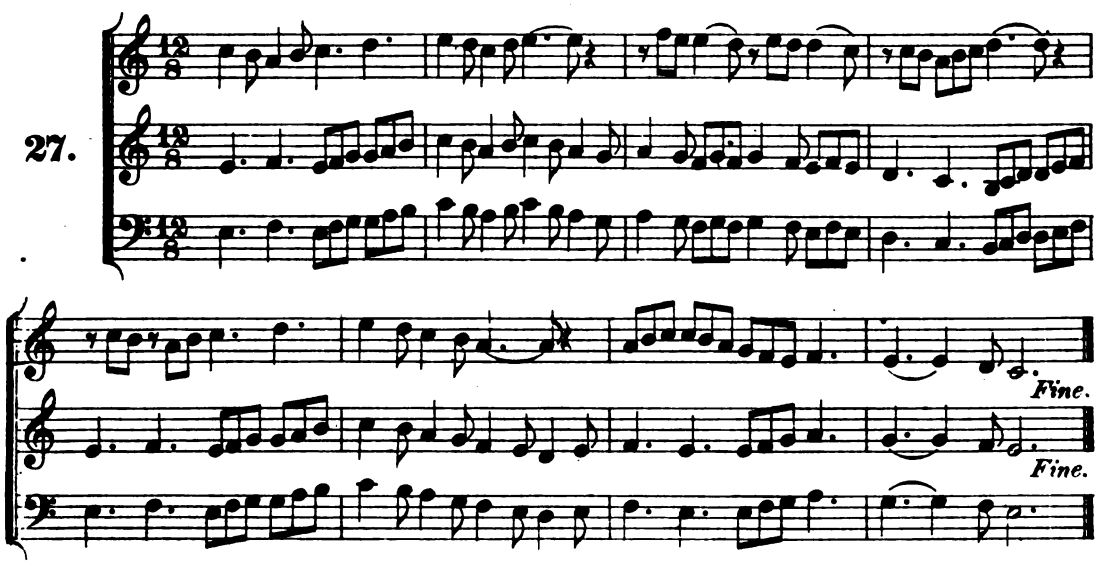

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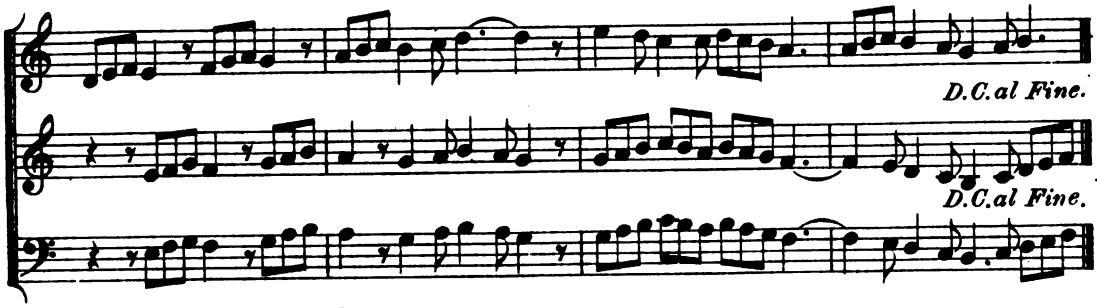

SIXTEENTH NOTES.

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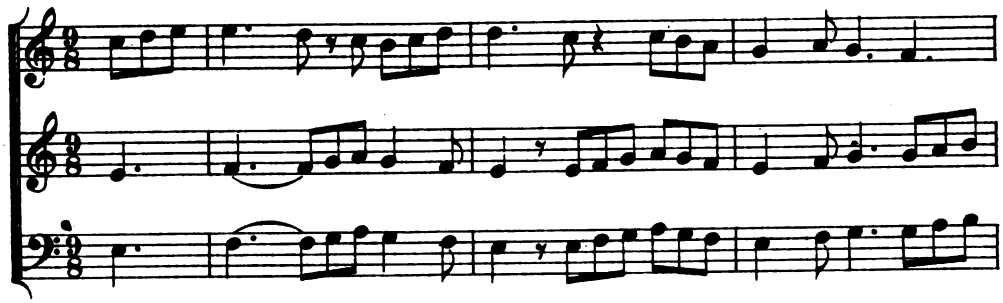

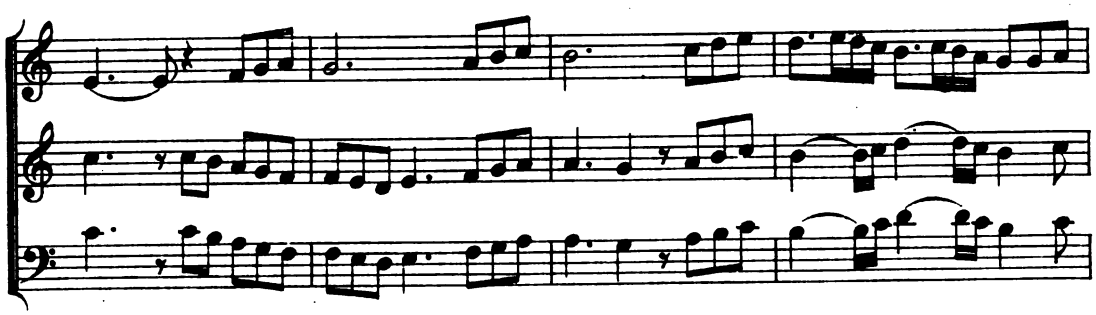

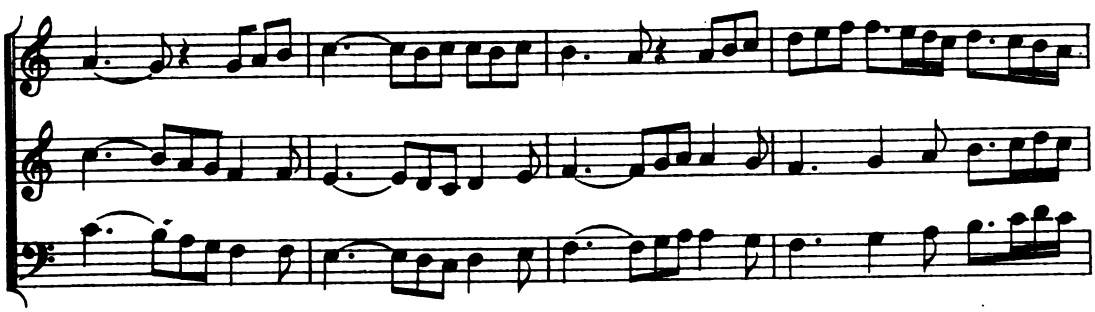

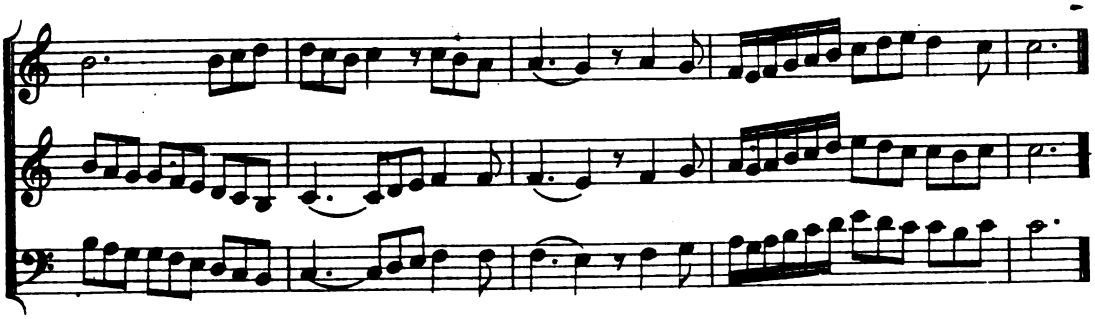

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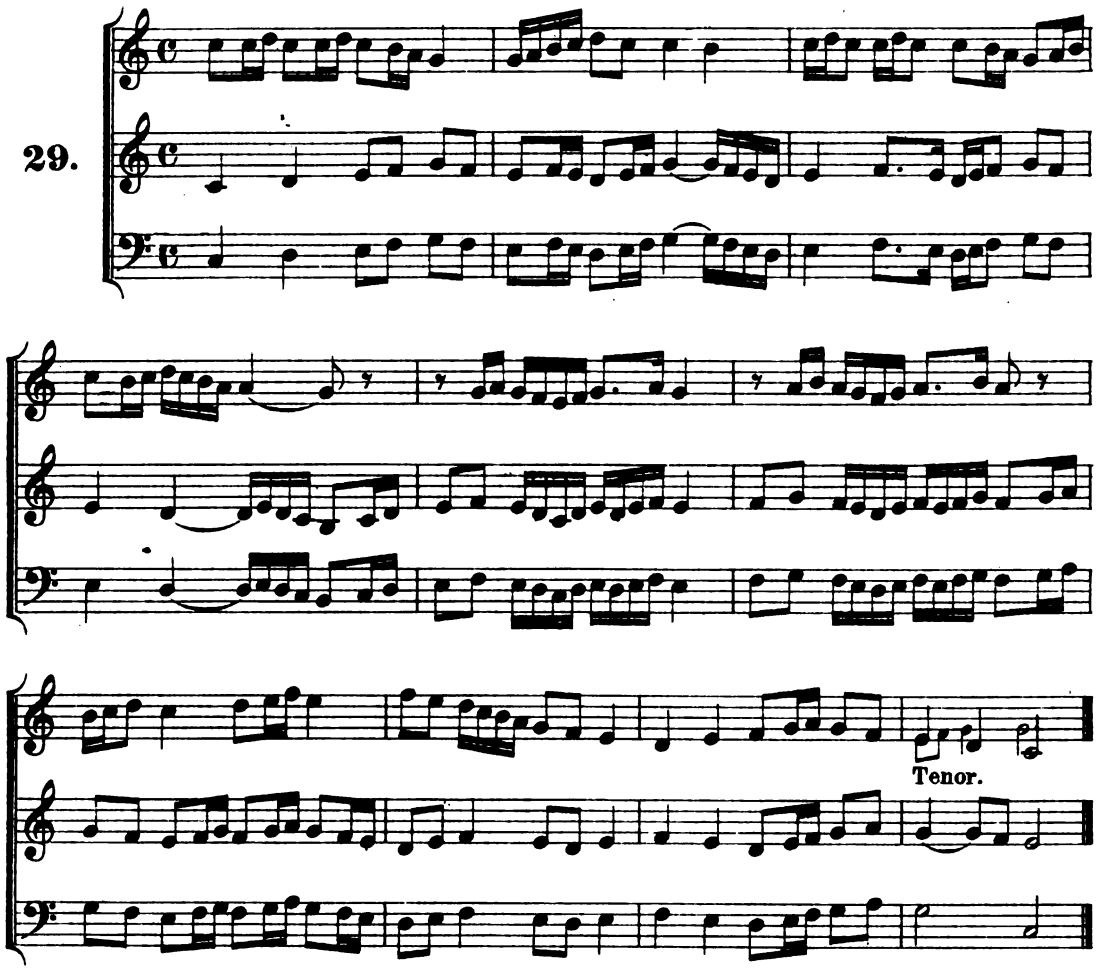

SYNCOPATION.

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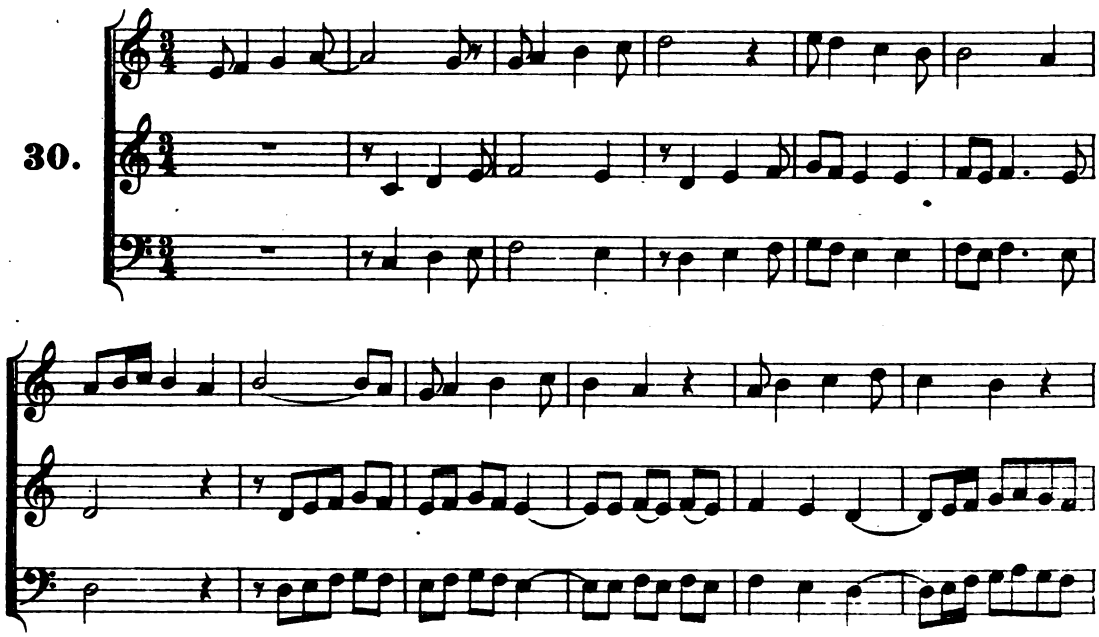

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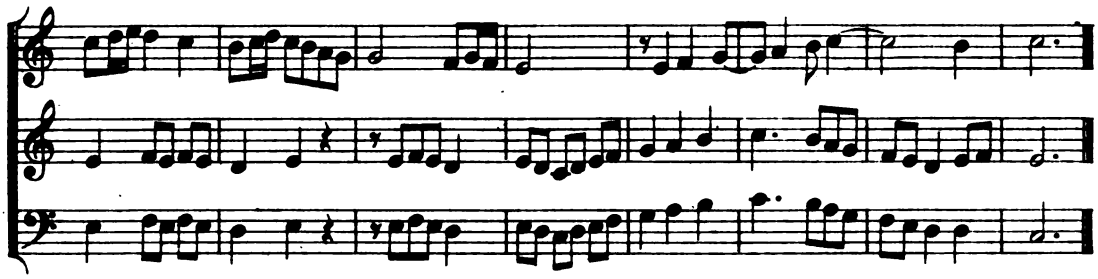

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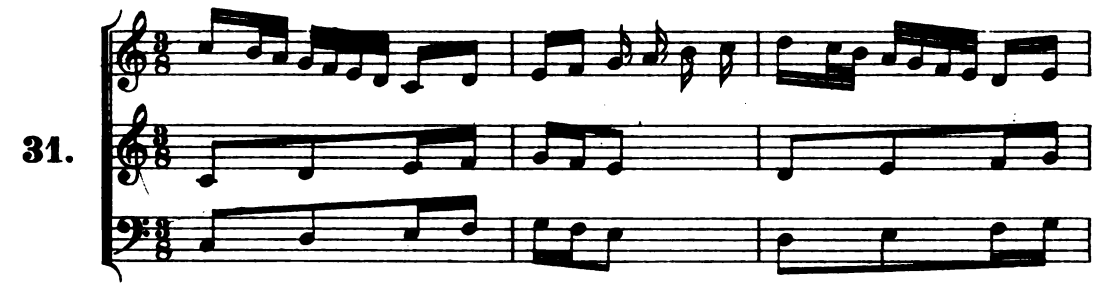

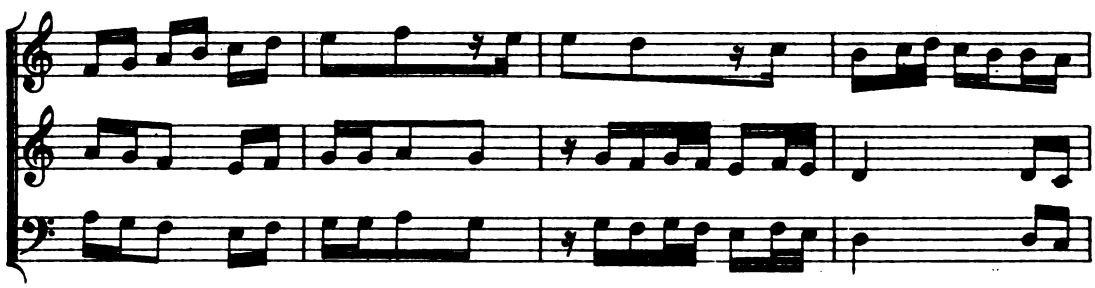

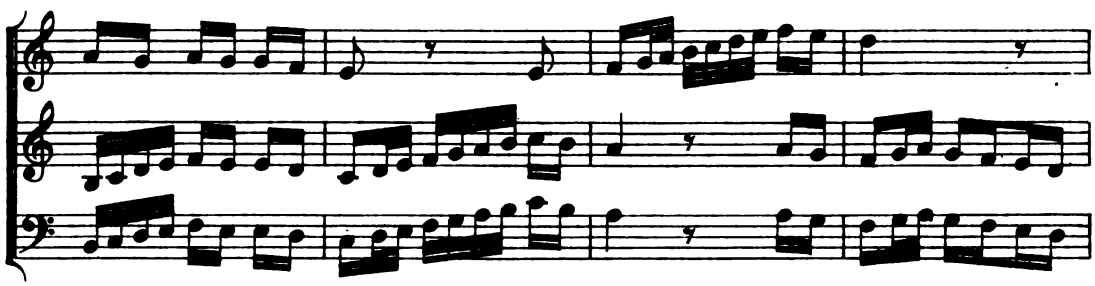

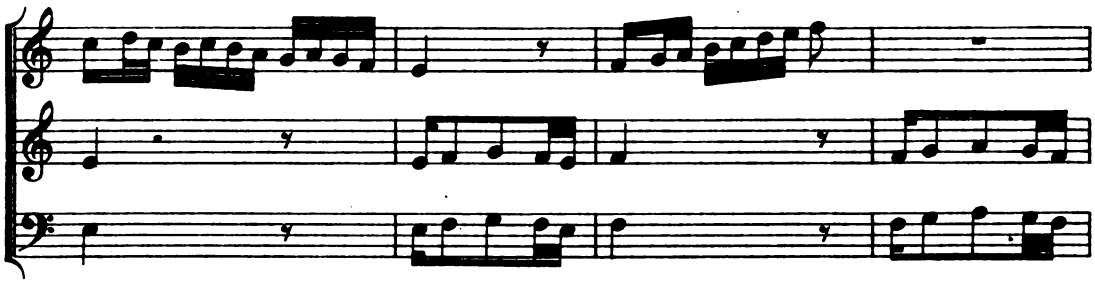

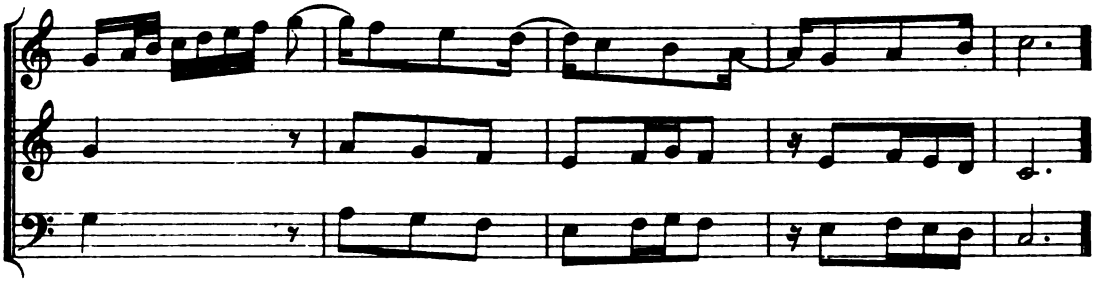

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ALTERED TONES.

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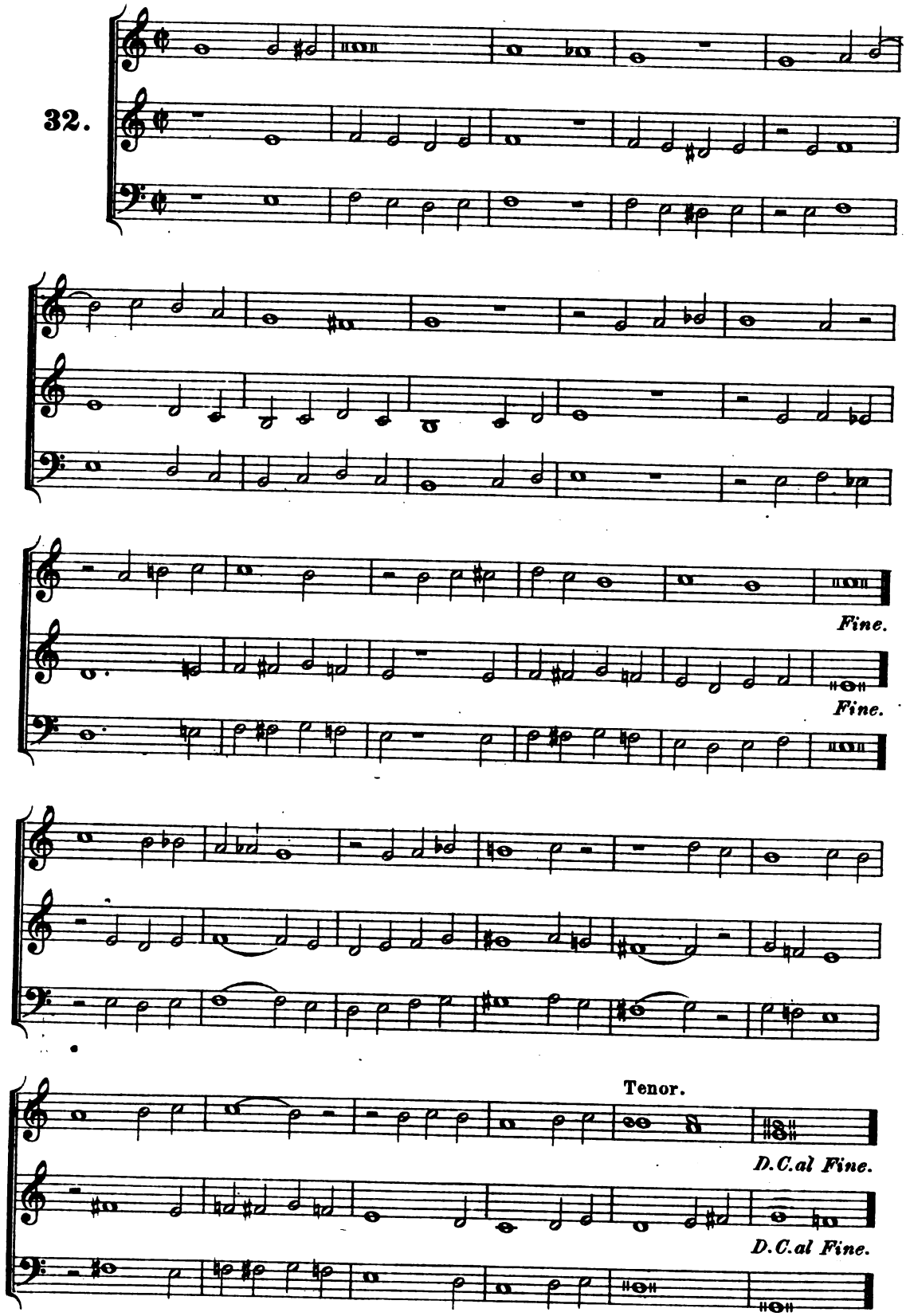

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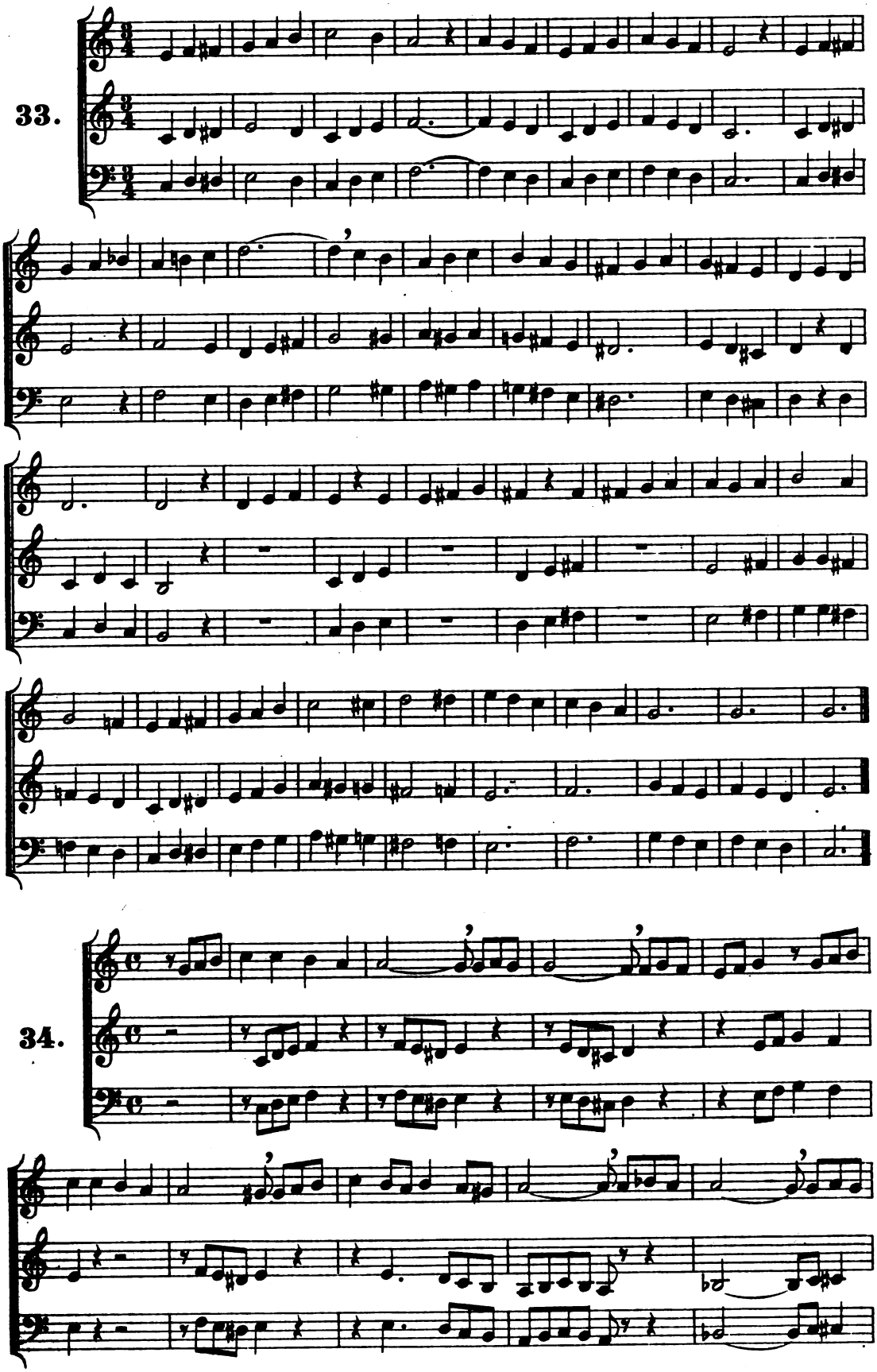

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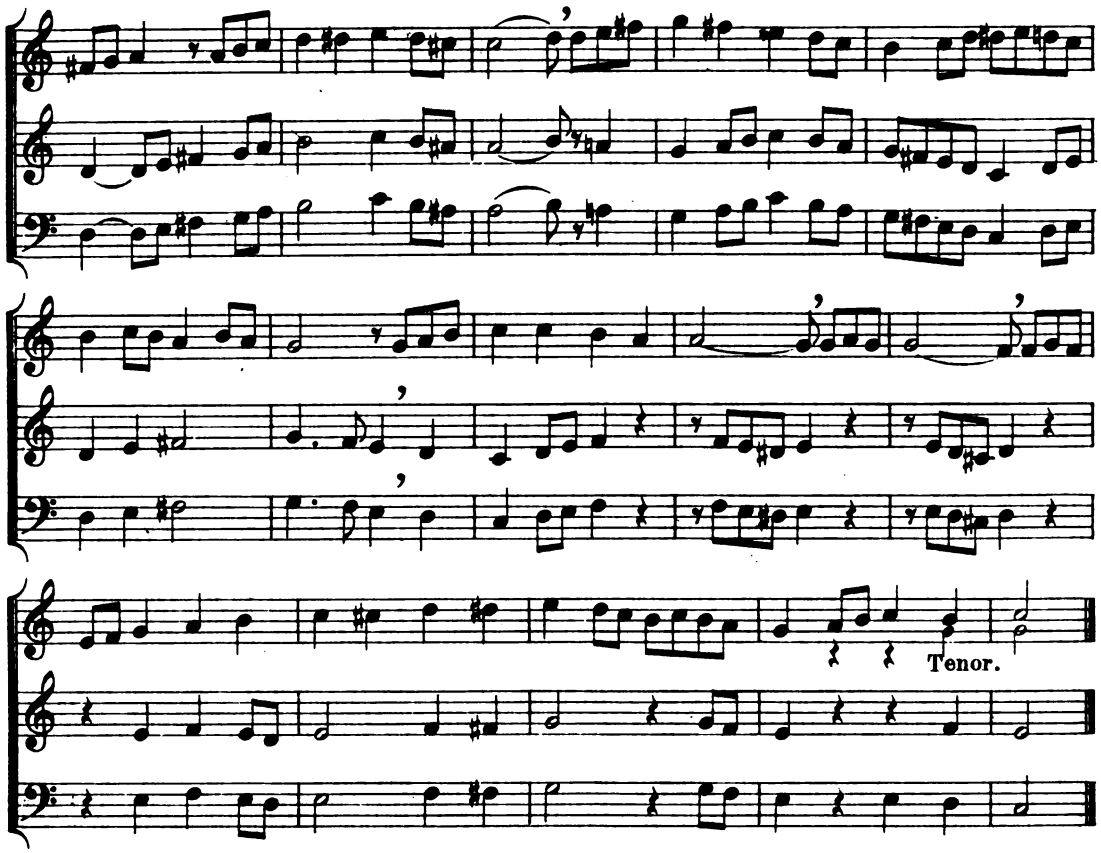
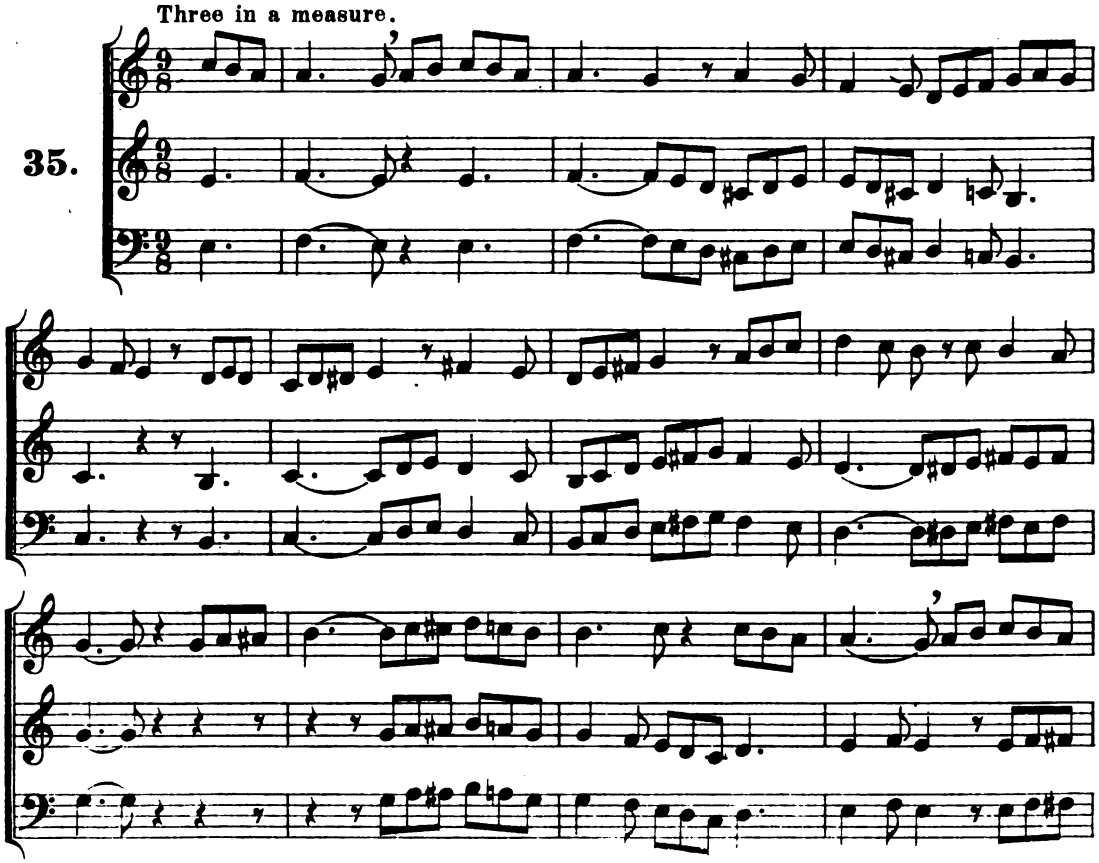


Three in a measure.

35.



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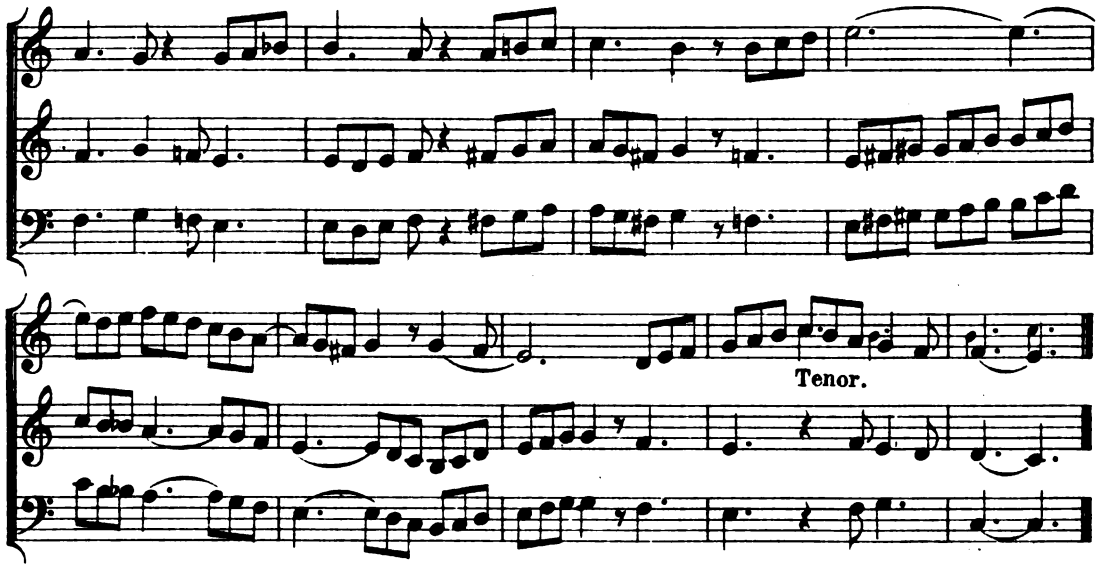

Two in a measure.

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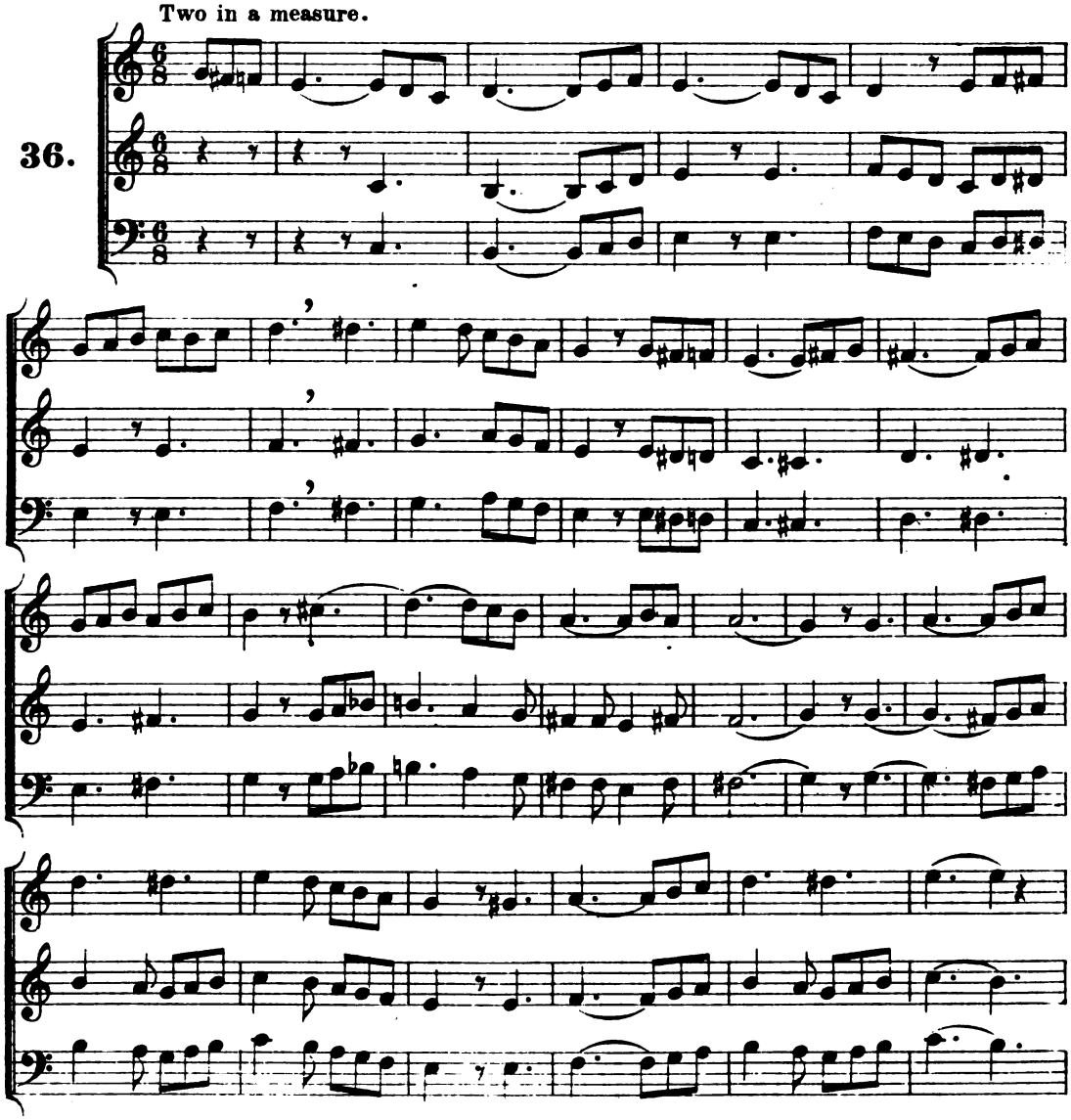

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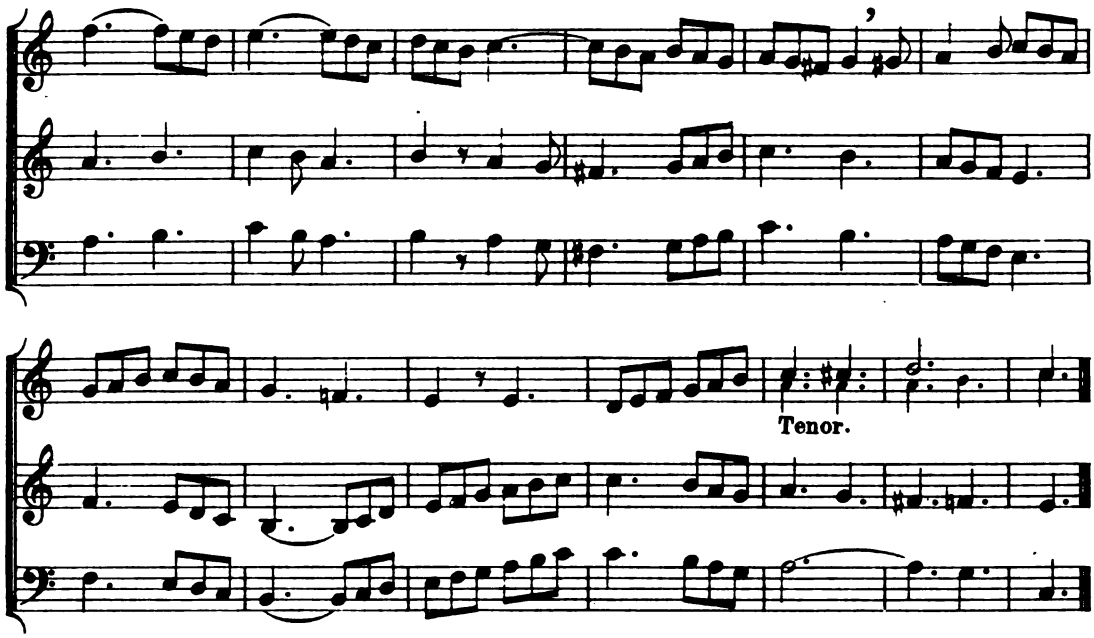

Twelve in a measure.

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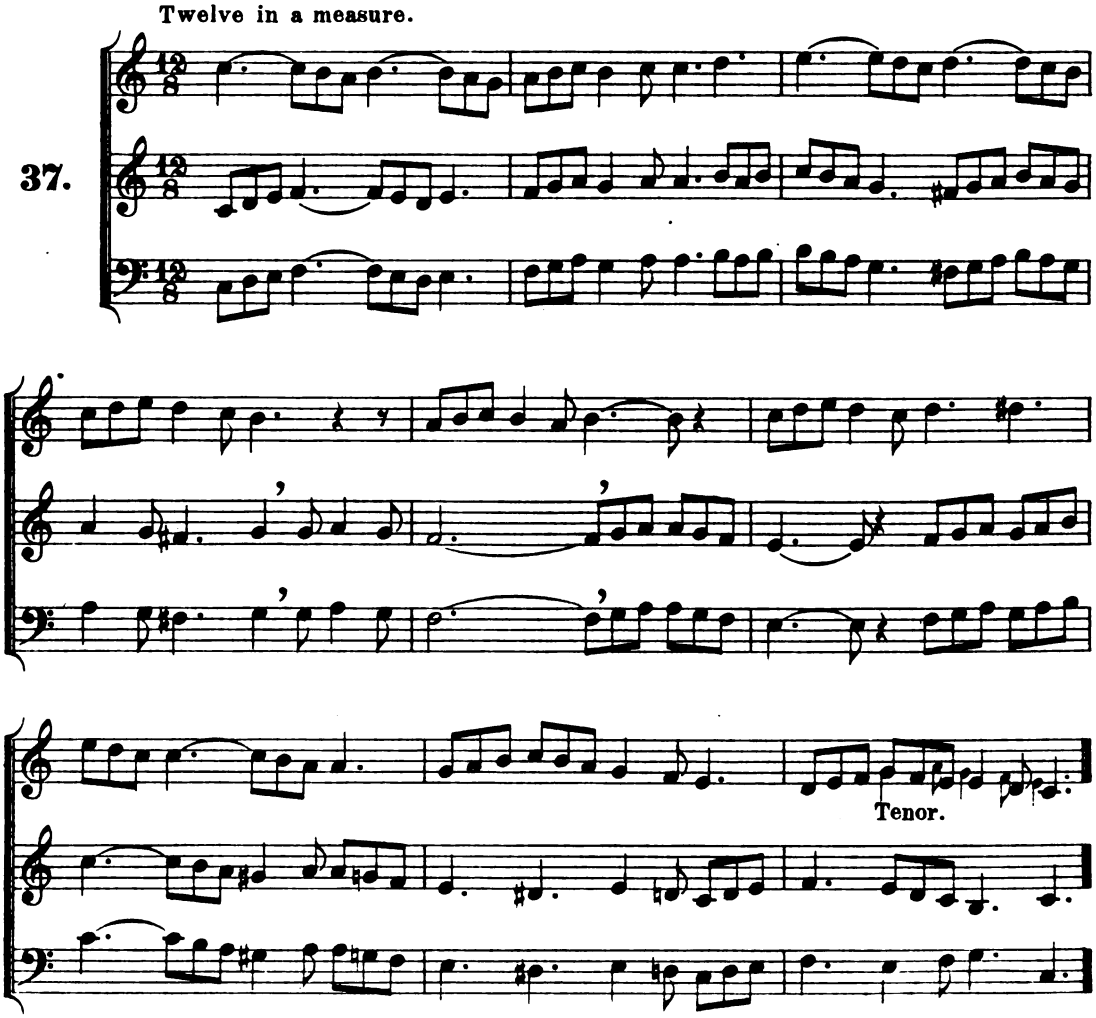

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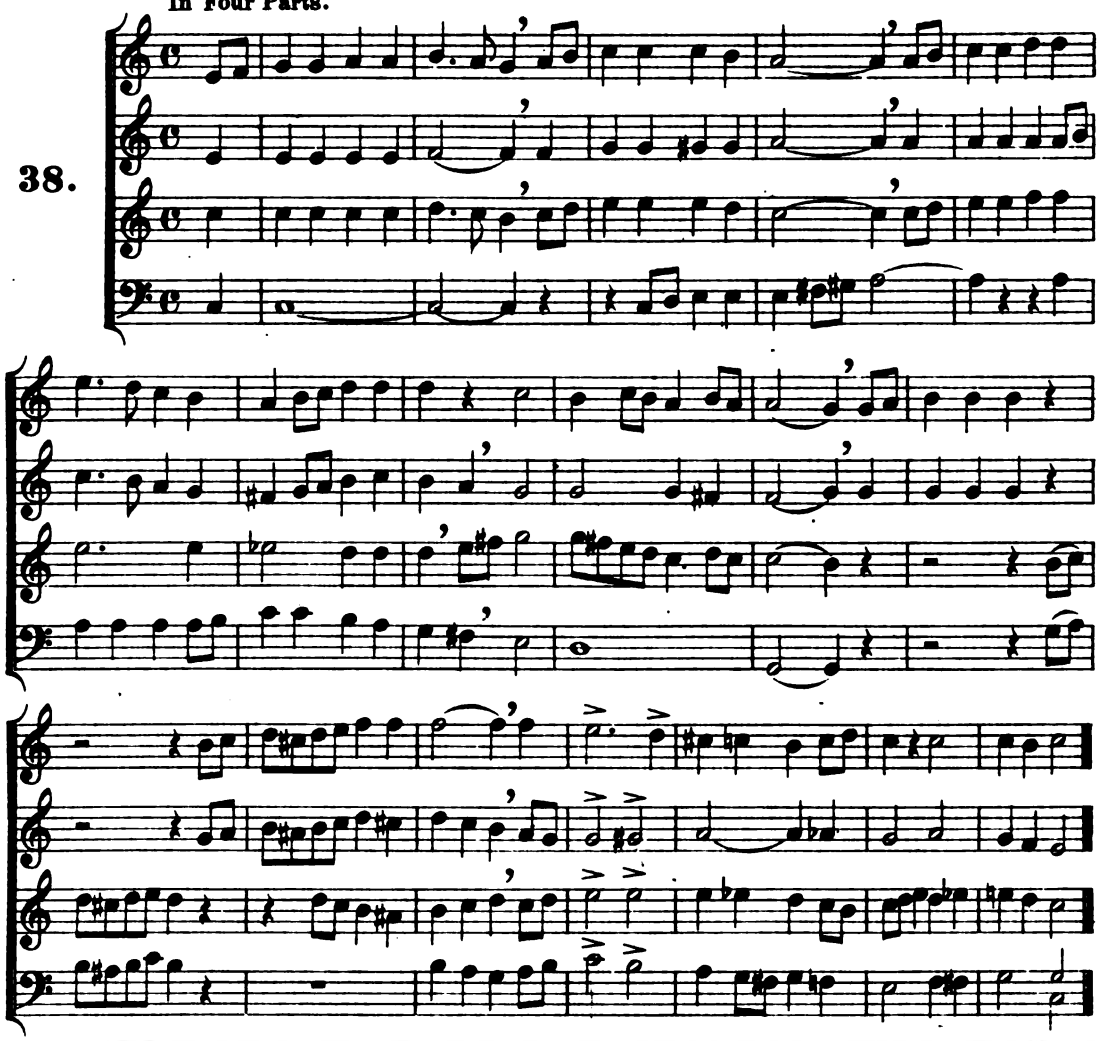

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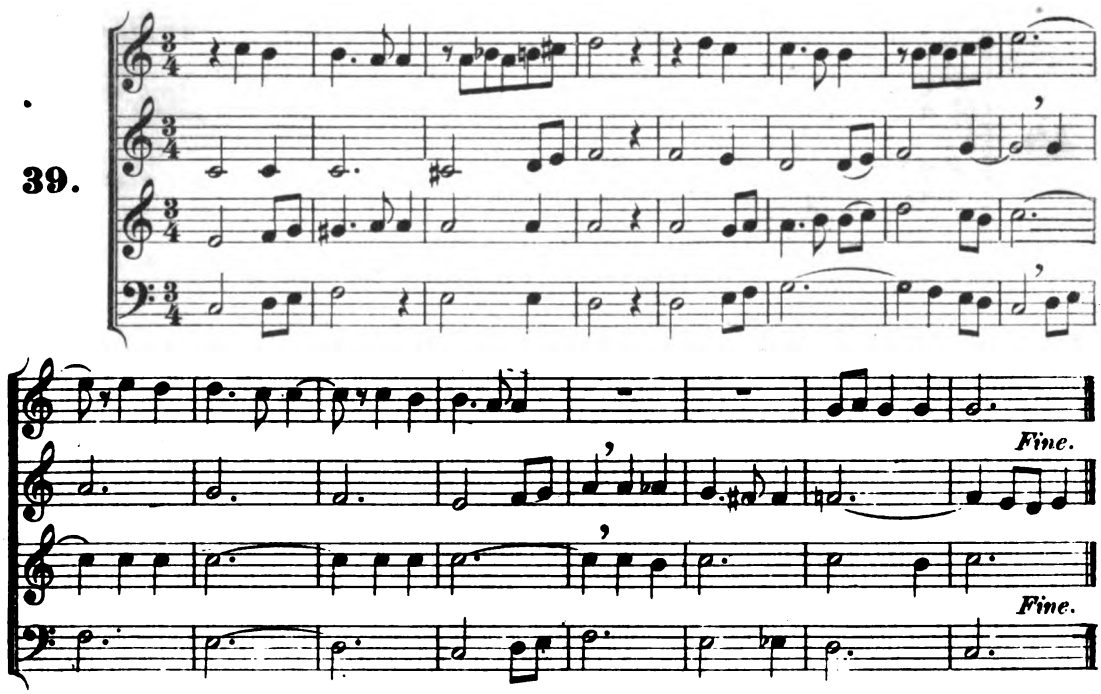

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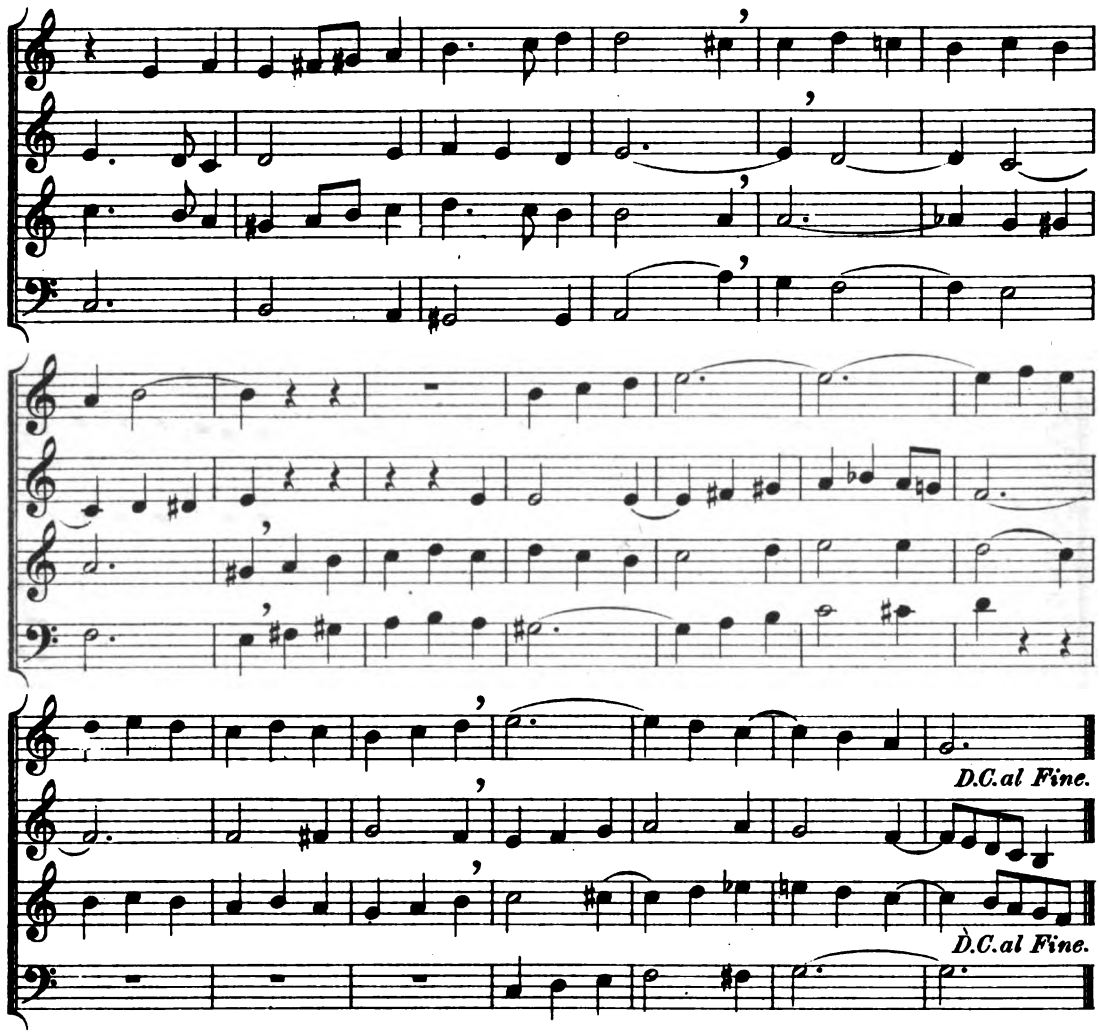

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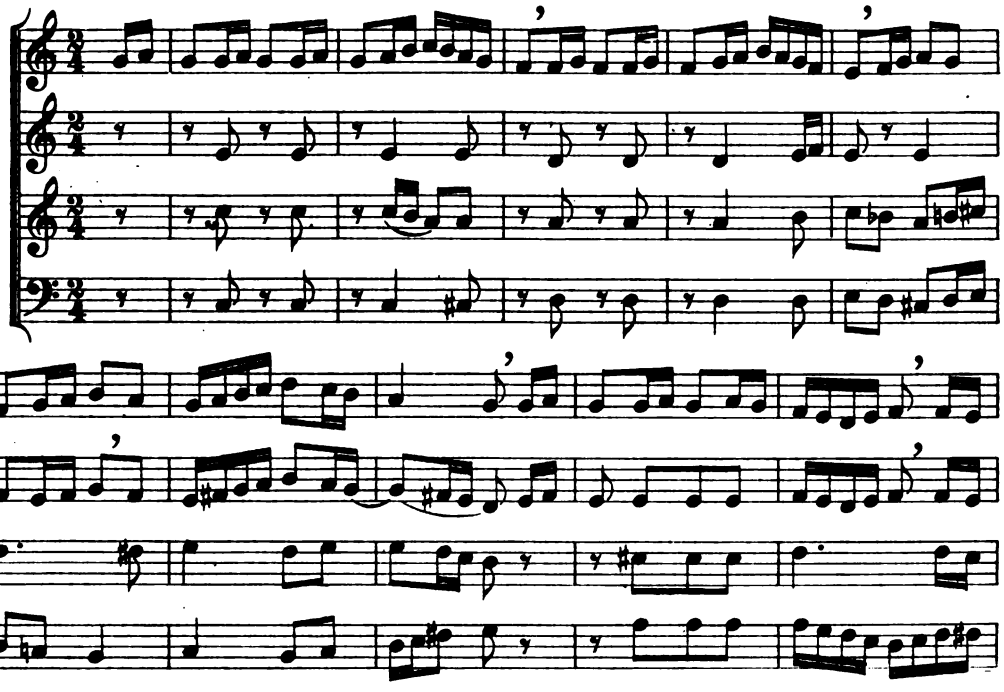

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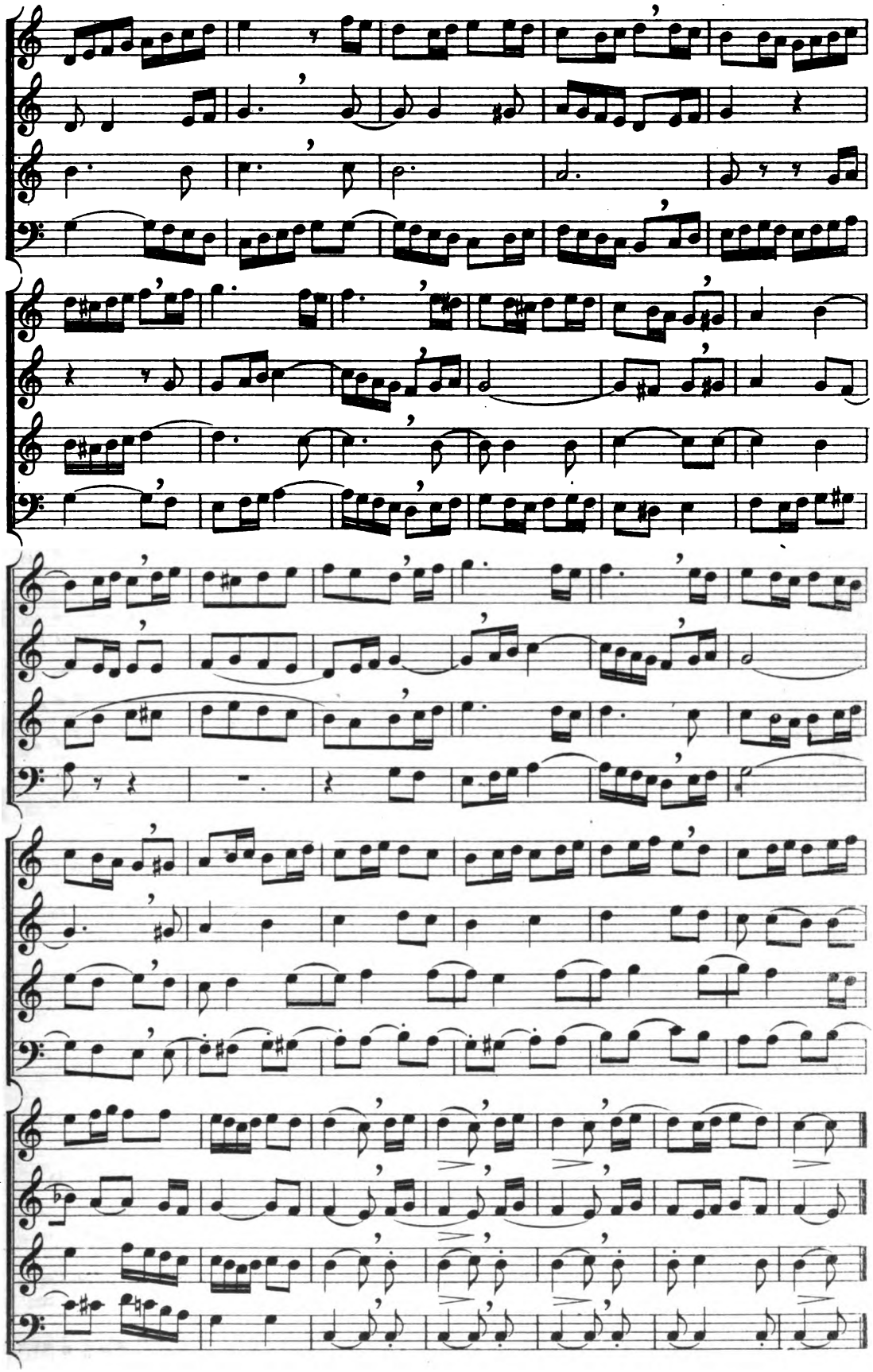

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EXERCISES IN SIGHT-SINGING

by

W.W.GILCHRIST.

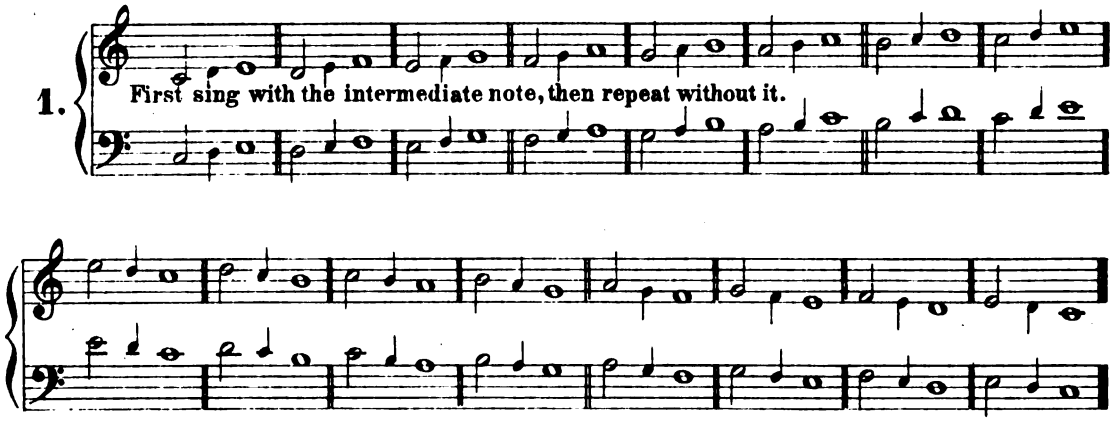
Section III.

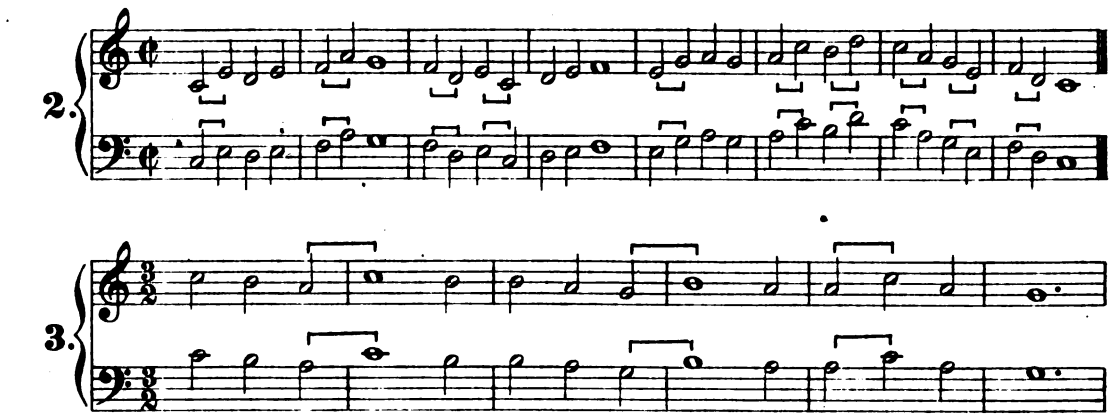
INTERVAL EXERCISES.

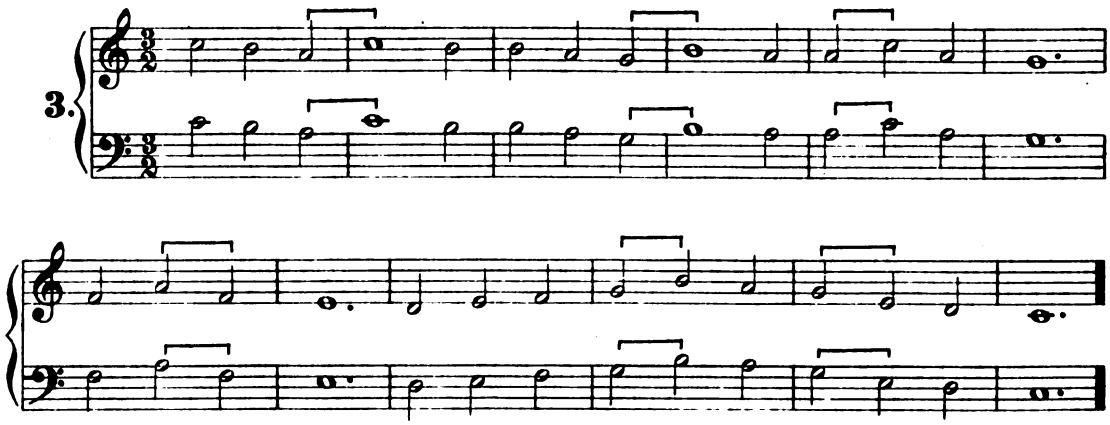
From a given line to the next line above or below, or
" " " space " " " space " " " } is a third.

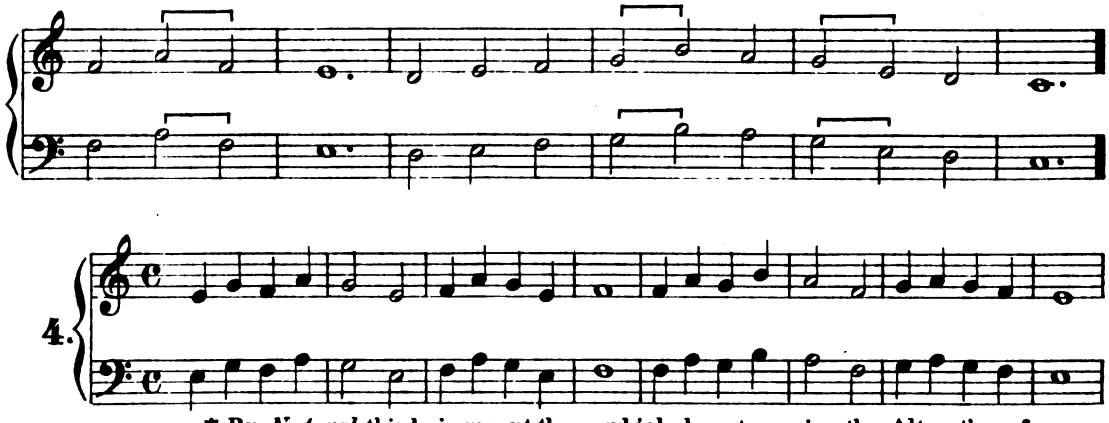
✲NATURAL THIRDS.✲

1. First sing with the intermediate note, then repeat without it.









✲ By *Natural* thirds, is meant those which do not require the Alteration of any of the natural intervals of the scale.

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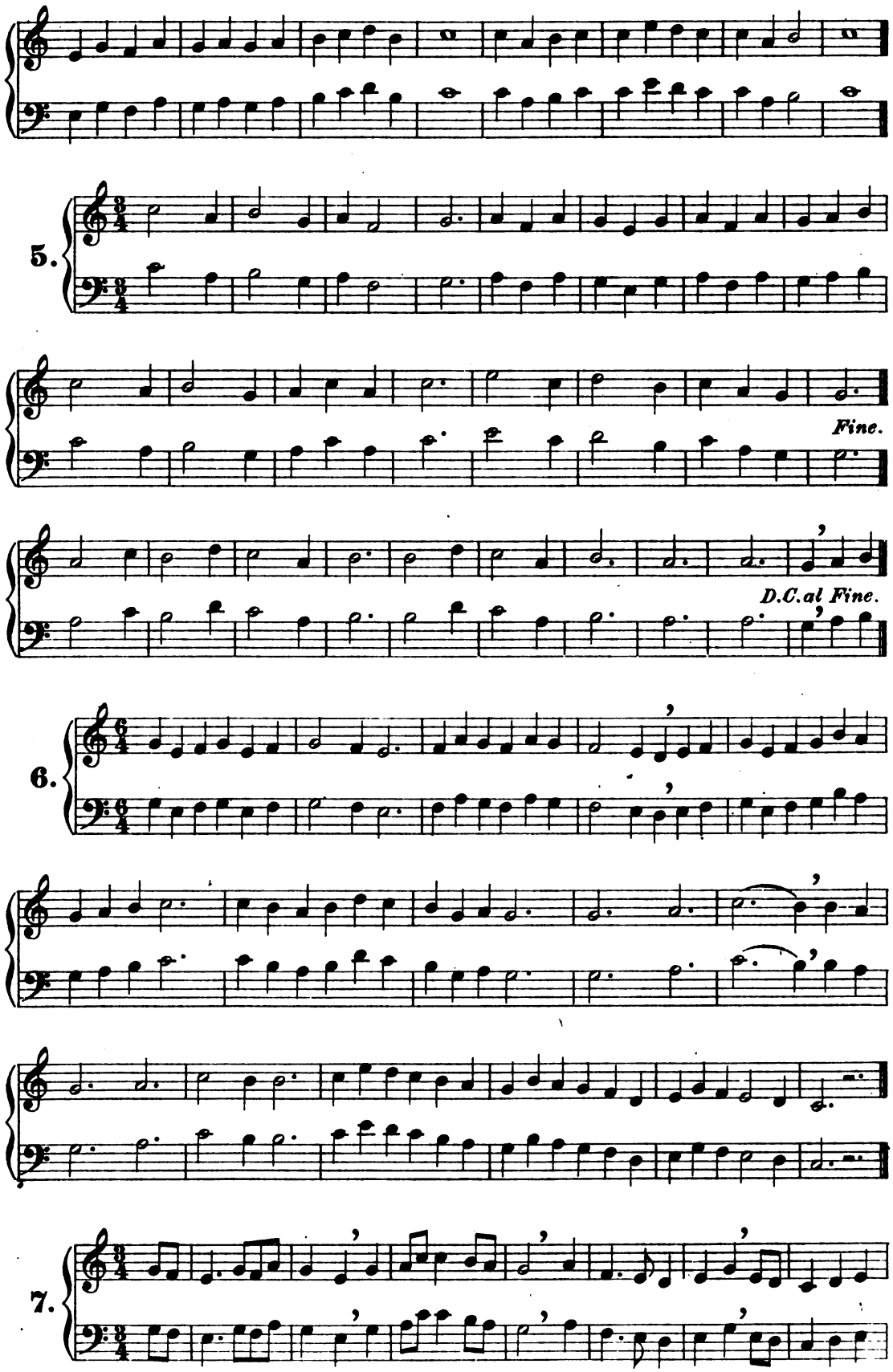

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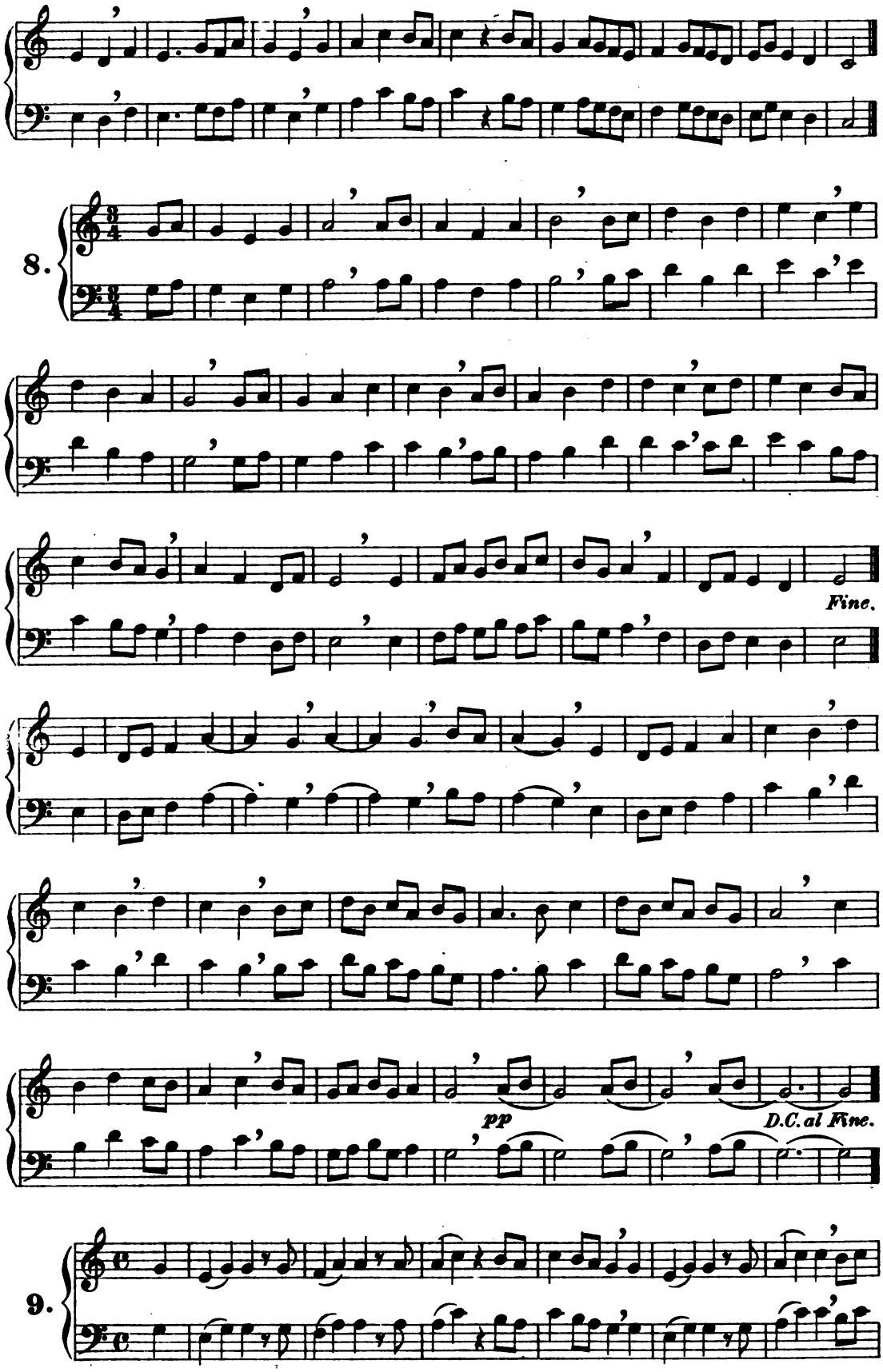

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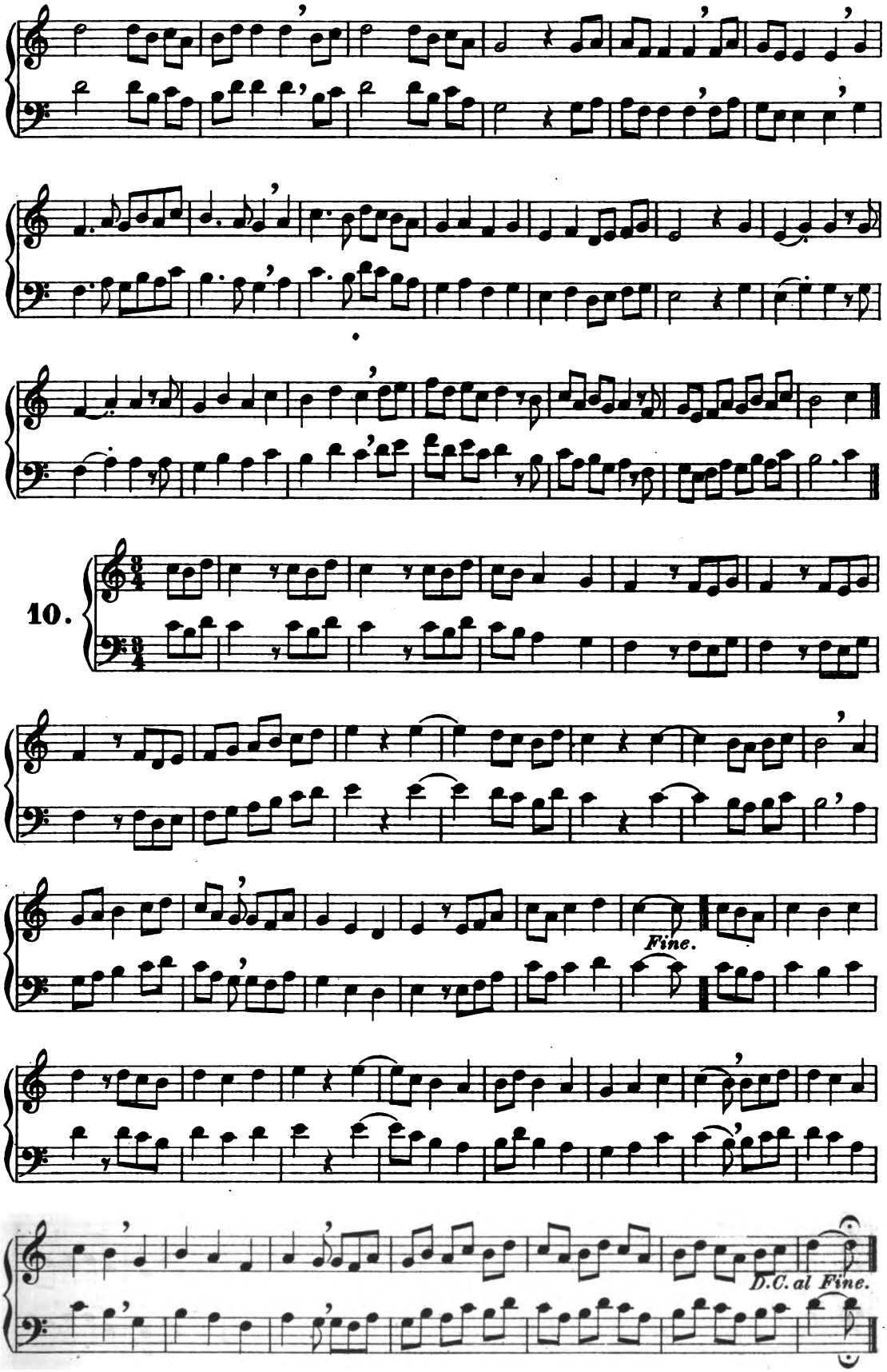

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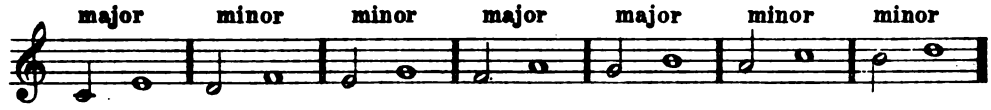
Natural thirds are minor, (small) when they include one of the semitones of the key; and major, (large) when they do not.

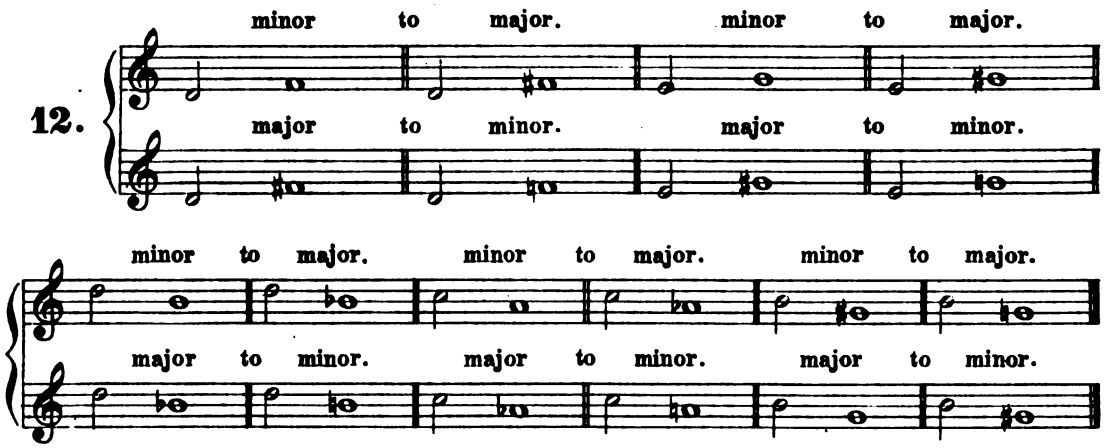
11.



A small interval may be changed to a large one, either by chromatically raising the upper, or lowering the lower tone.

A large interval may be changed to a small one, either by chromatically lowering the upper, or raising the lower tone.

12.

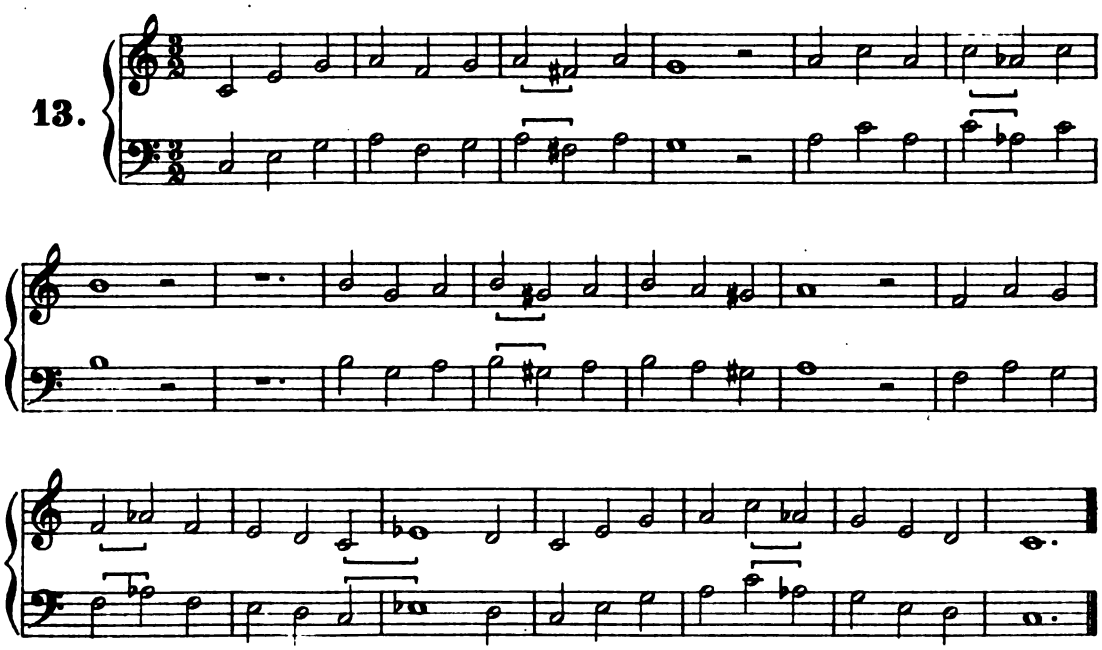


PRACTICE ALTERING THIRDS FROM GIVEN TONES.

Rule for reading Altered intervals.

The	upper	tone	being	lowered –	contracts	the interval.
"	lower	"	"	"	enlarges	" "
"	upper	"	"	raised –	"	" "
"	lower	"	"	"	contracts	" "

13.



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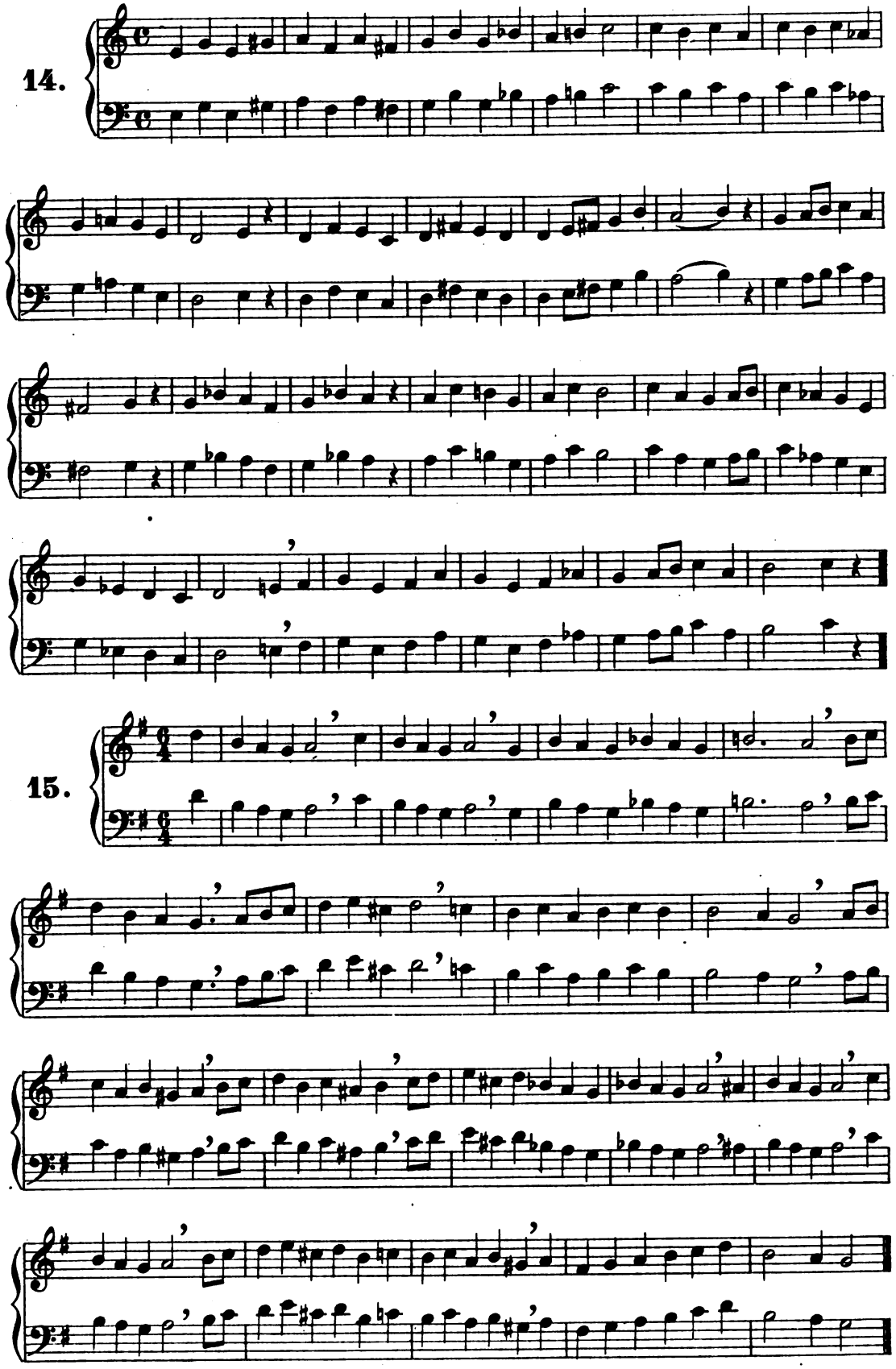

15.

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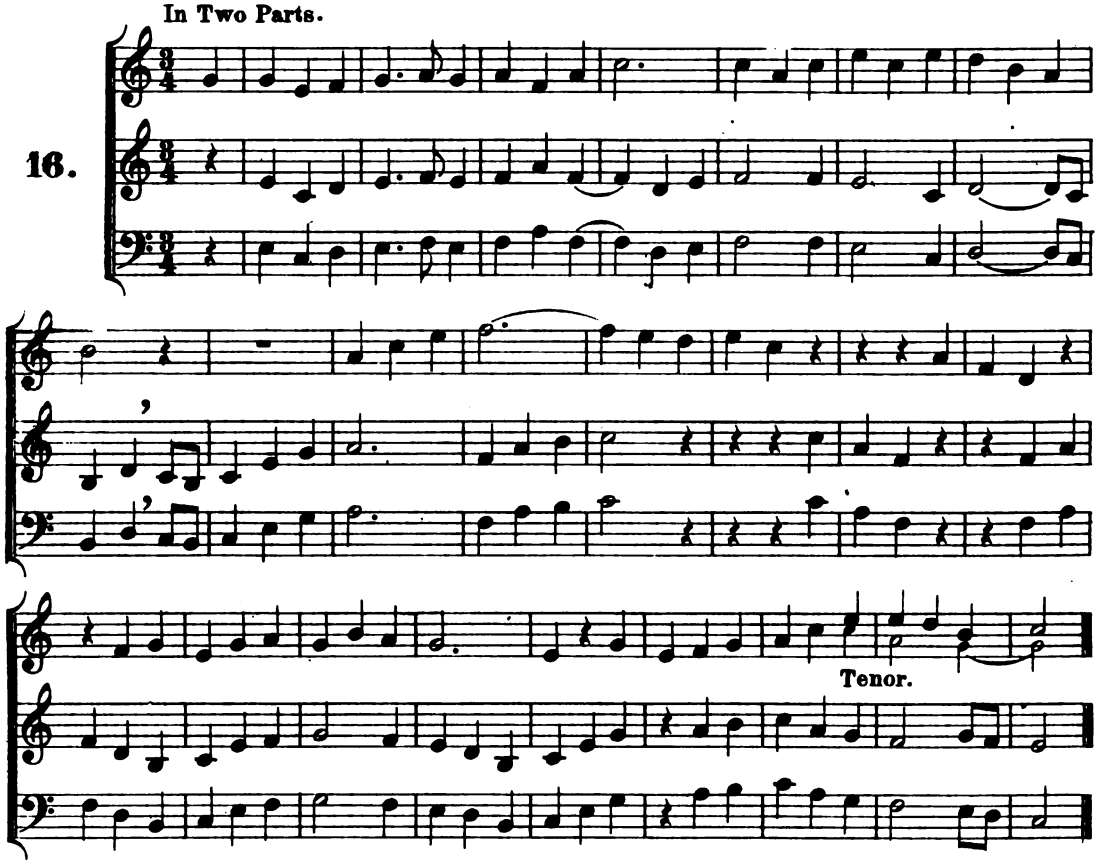
NATURAL THIRDS.

In Two Parts.

16.



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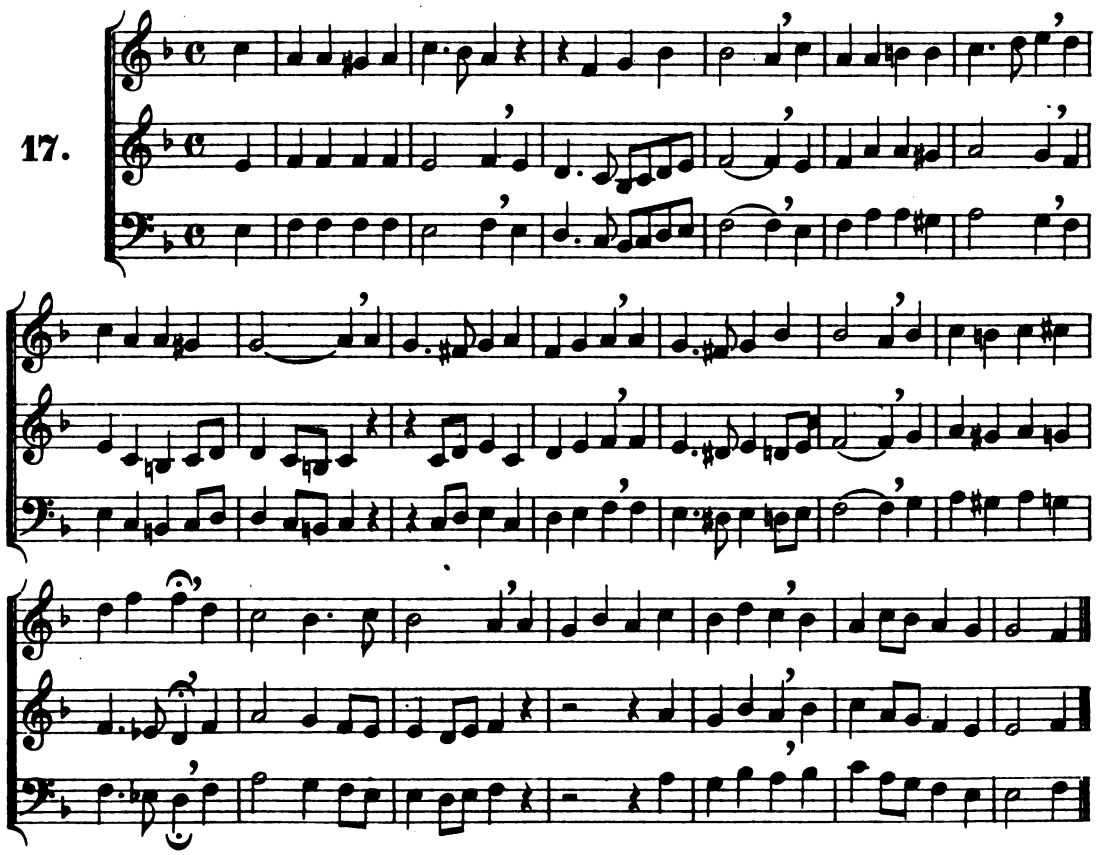

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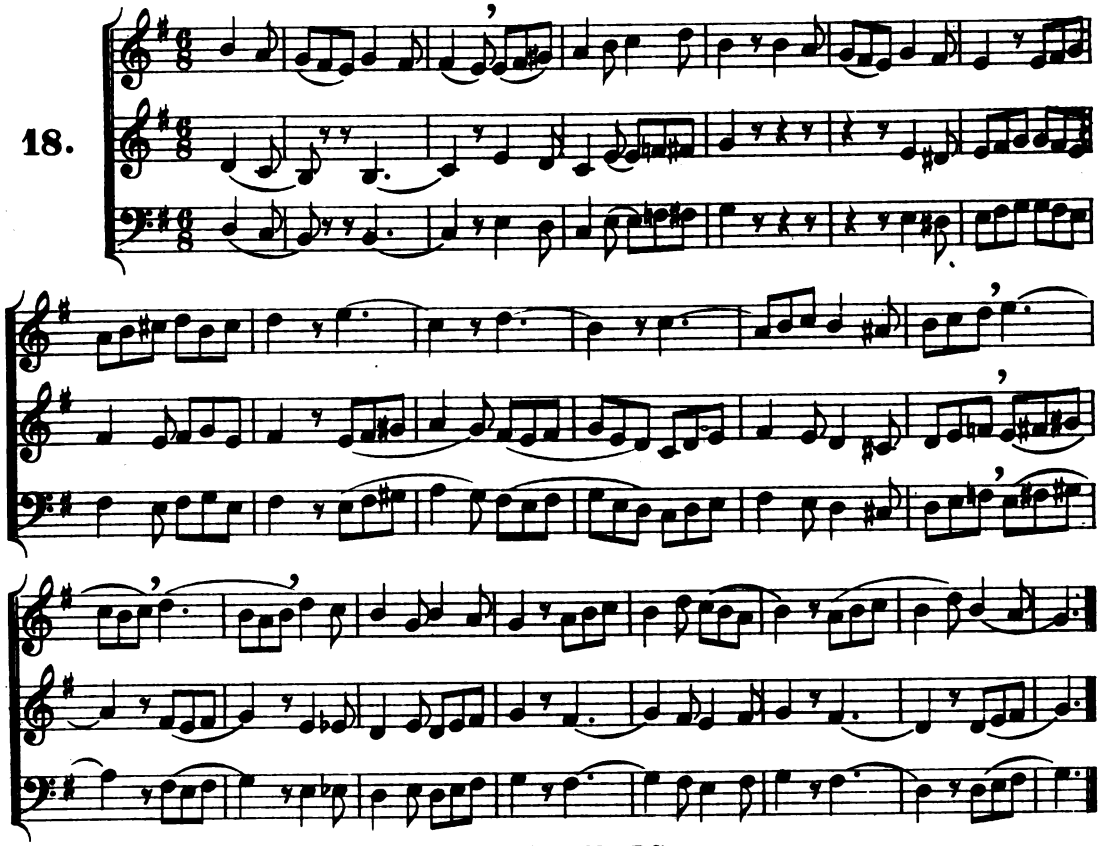
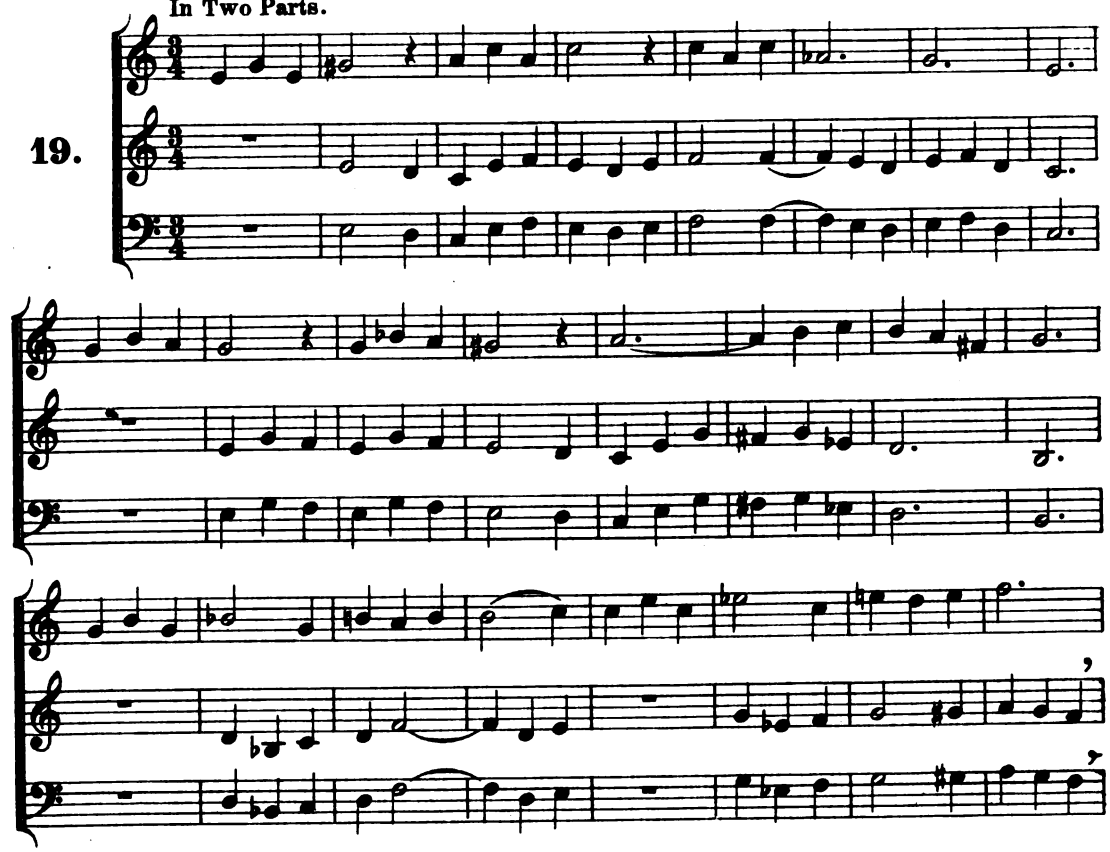


ALTERED THIRDS.

In Two Parts.

19.



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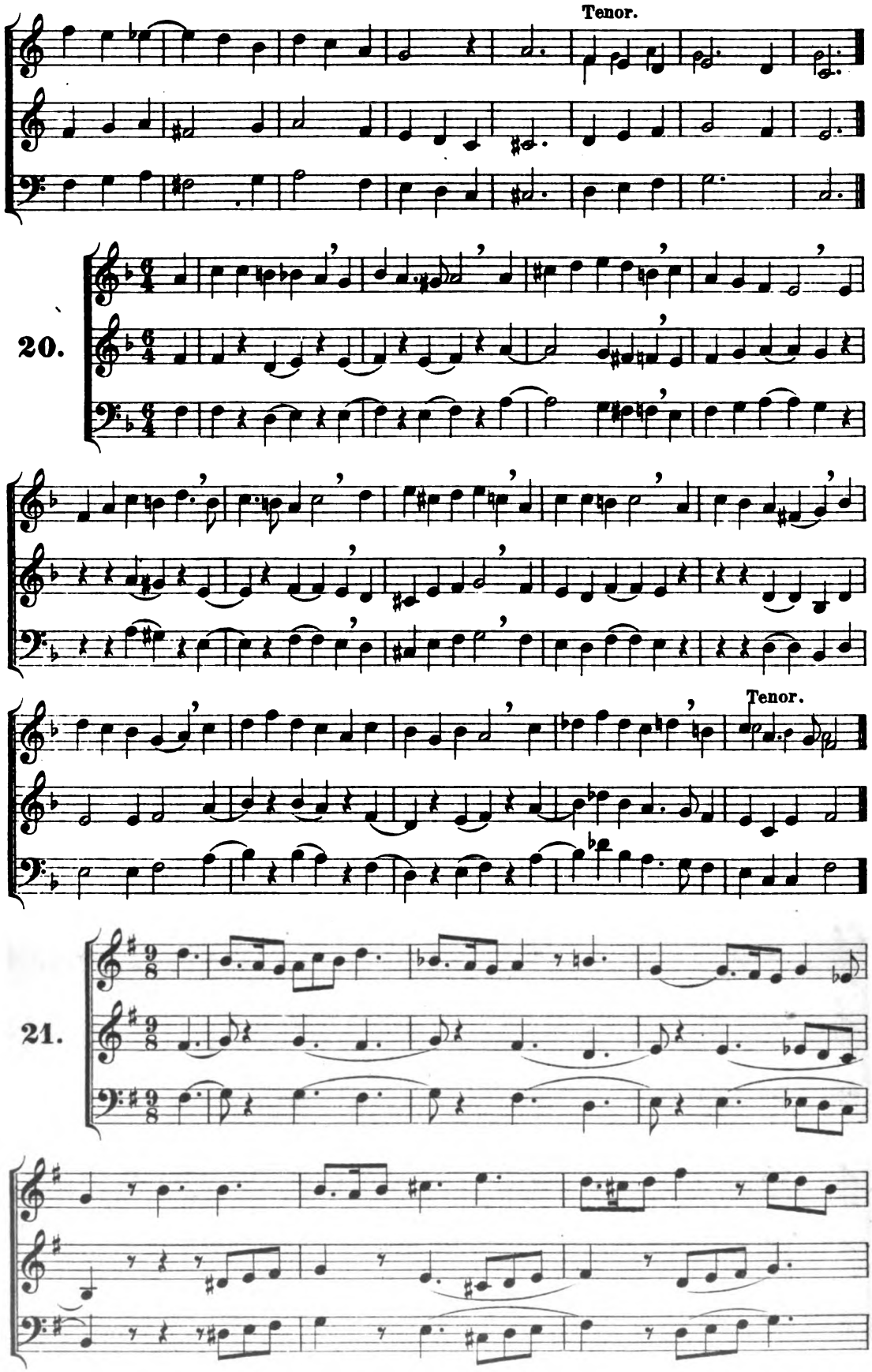

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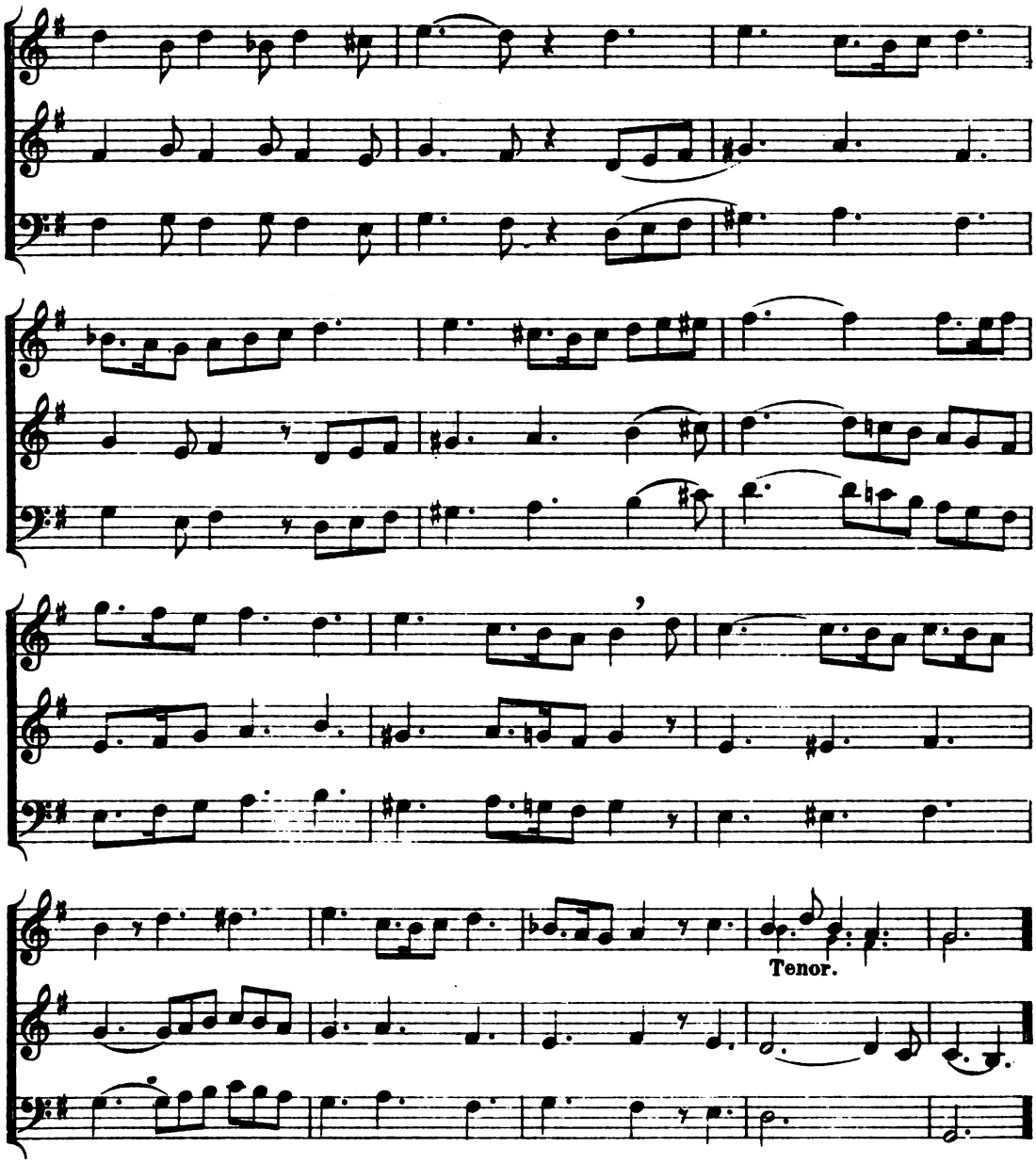
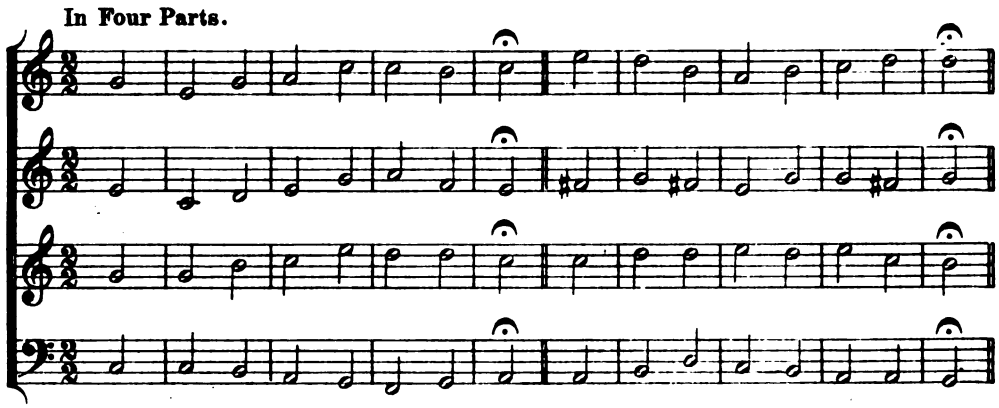


NATURAL THIRDS.

In Four Parts.

22.



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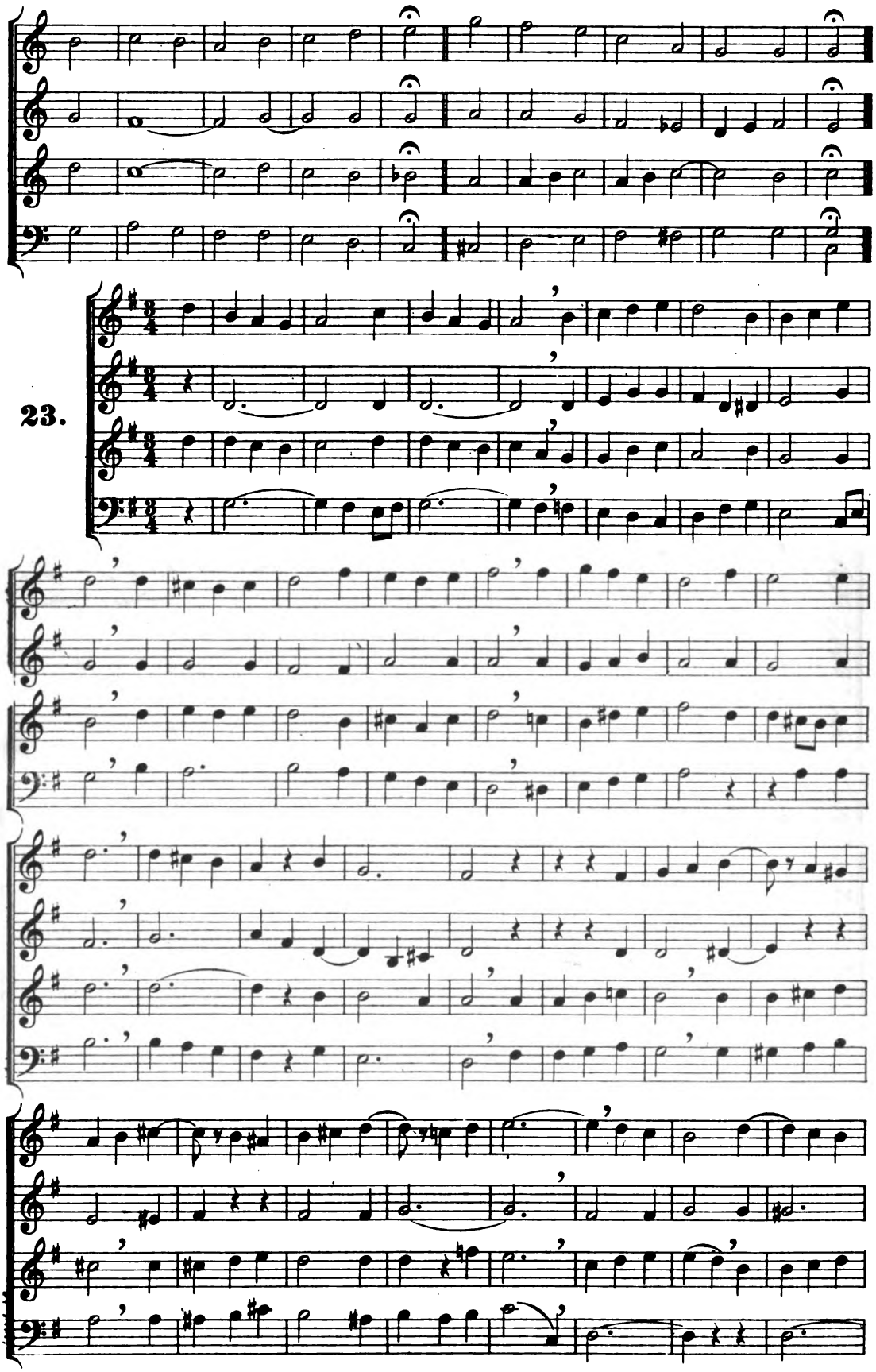

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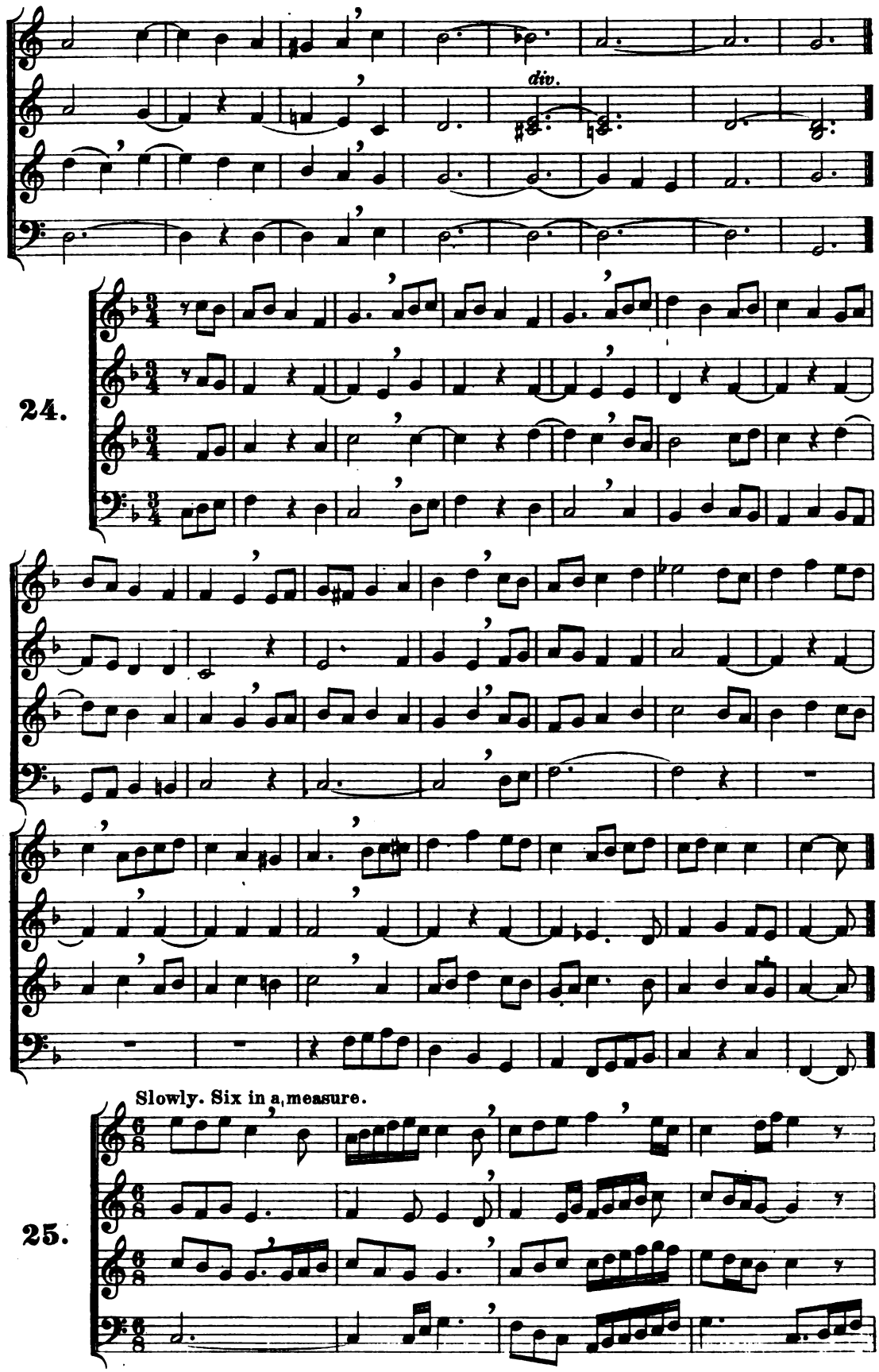

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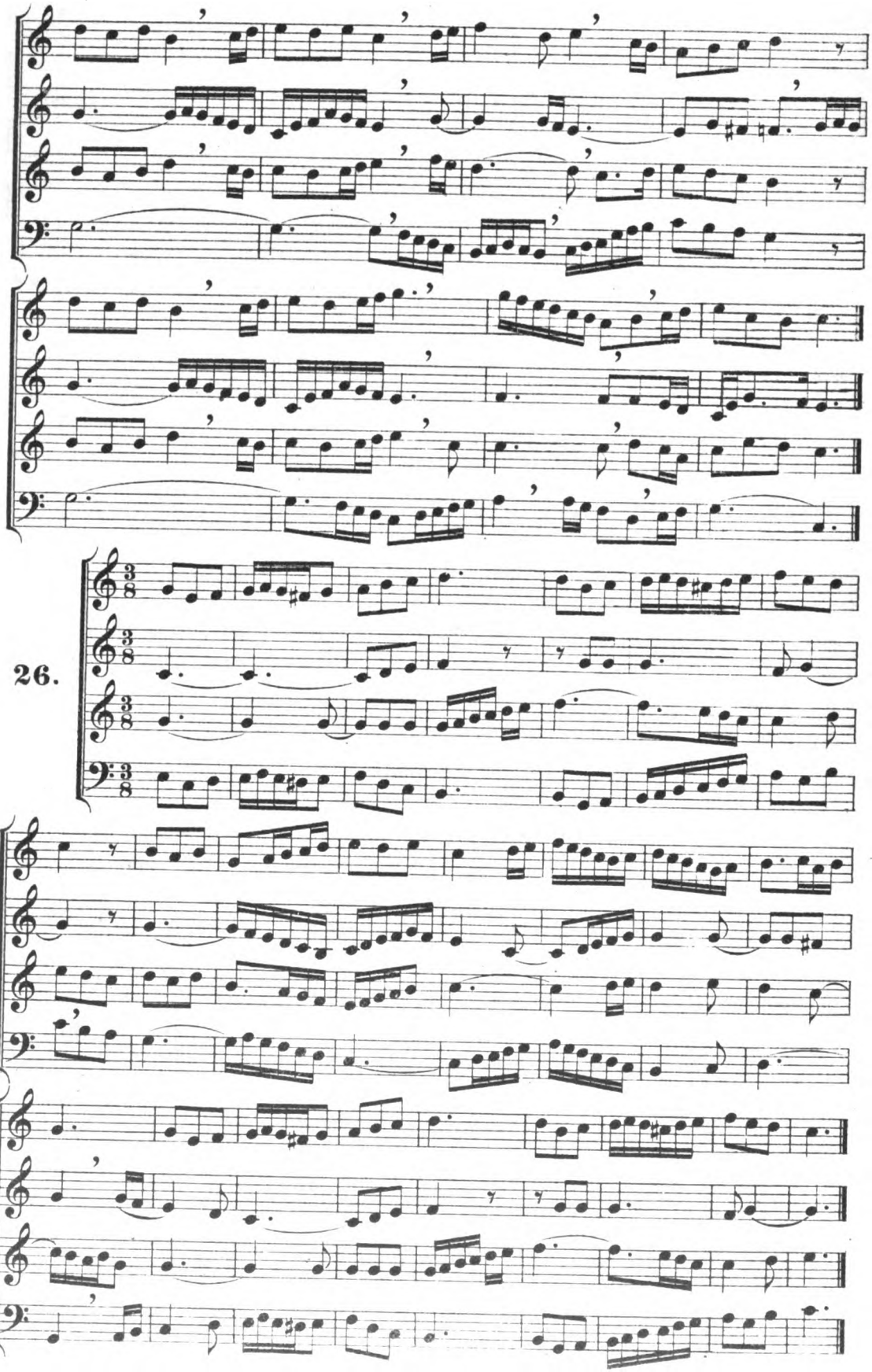

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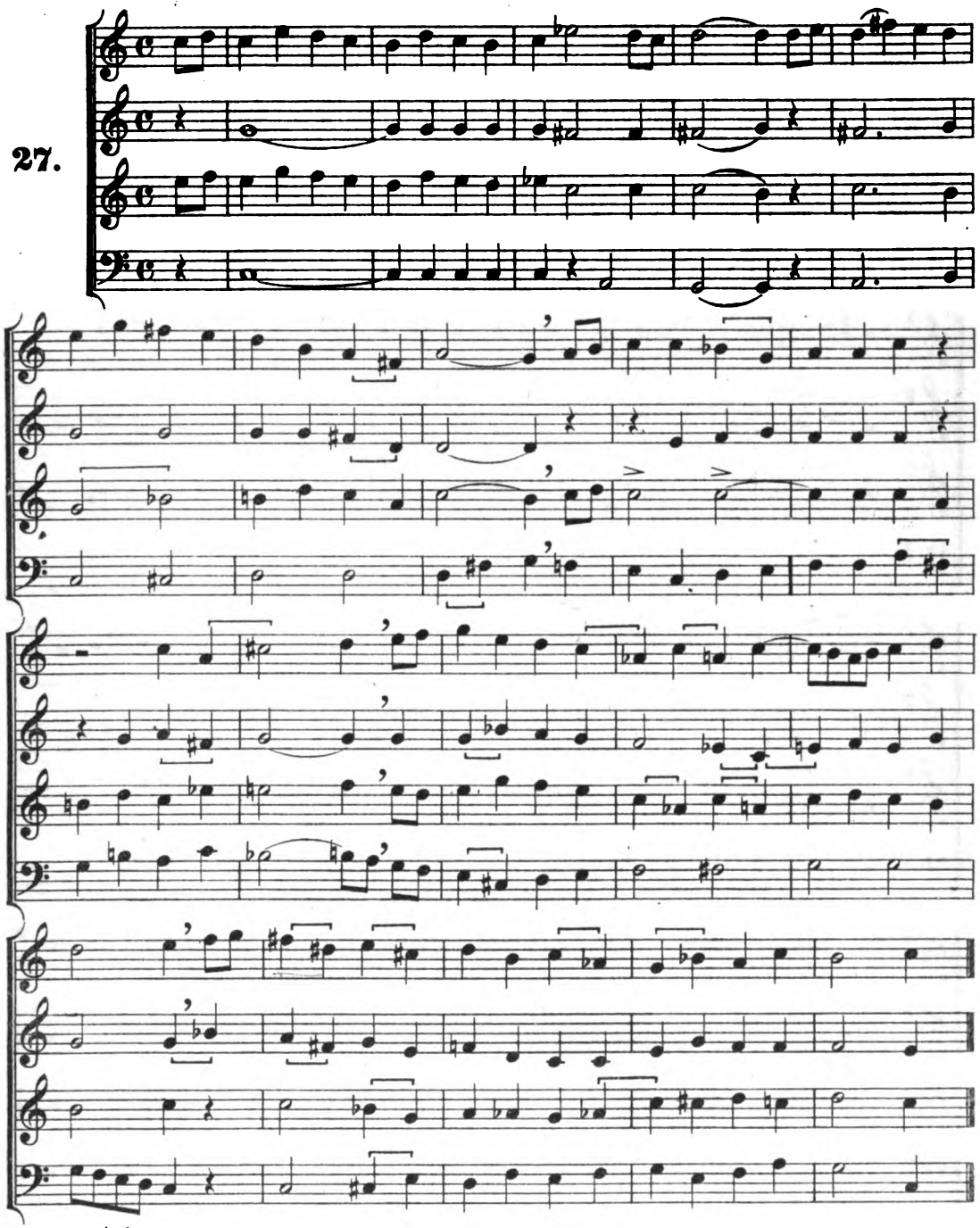
27.



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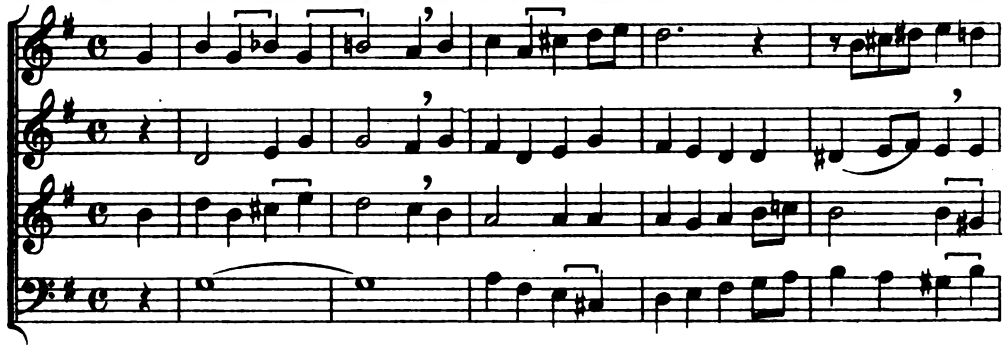

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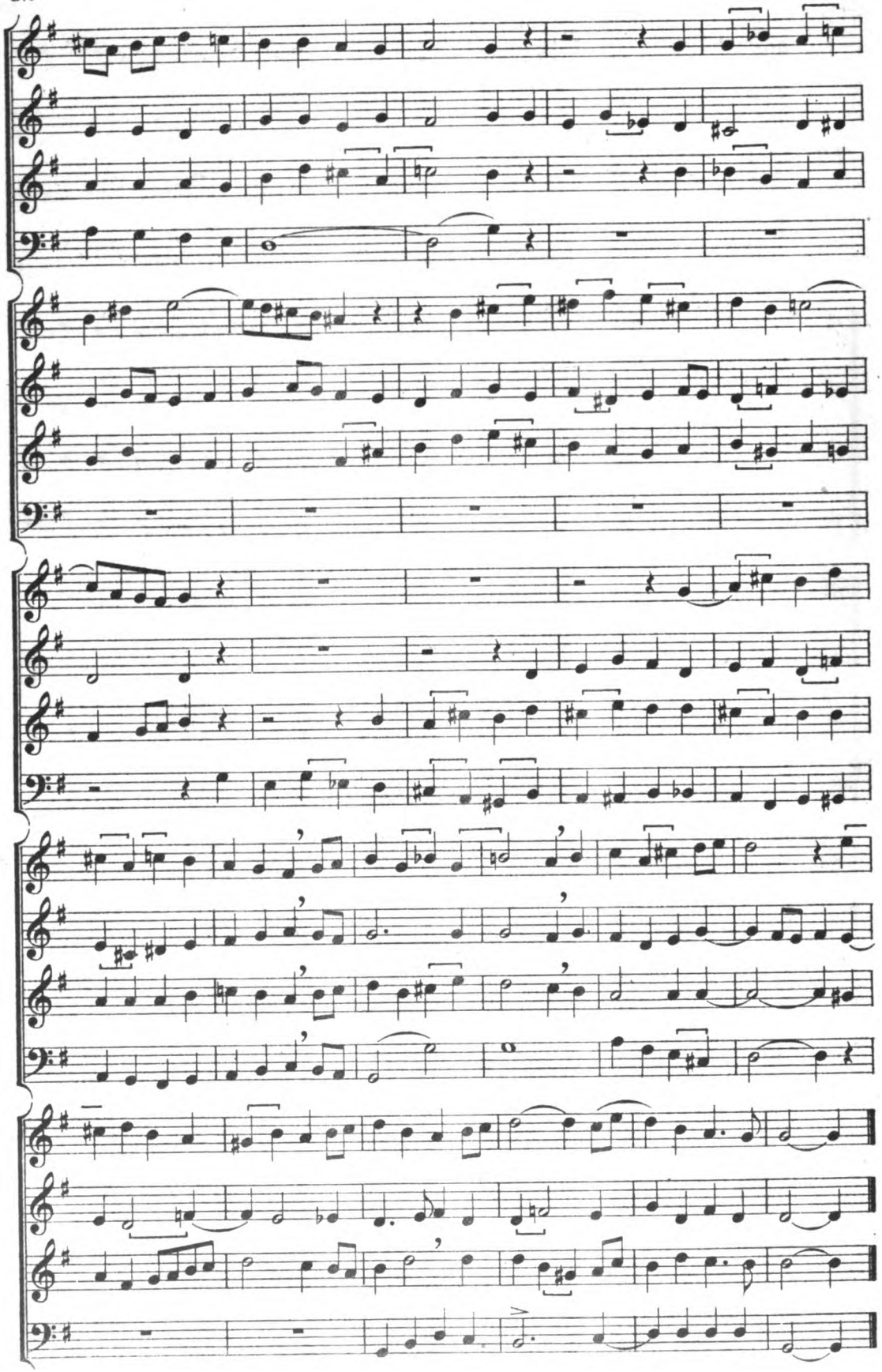

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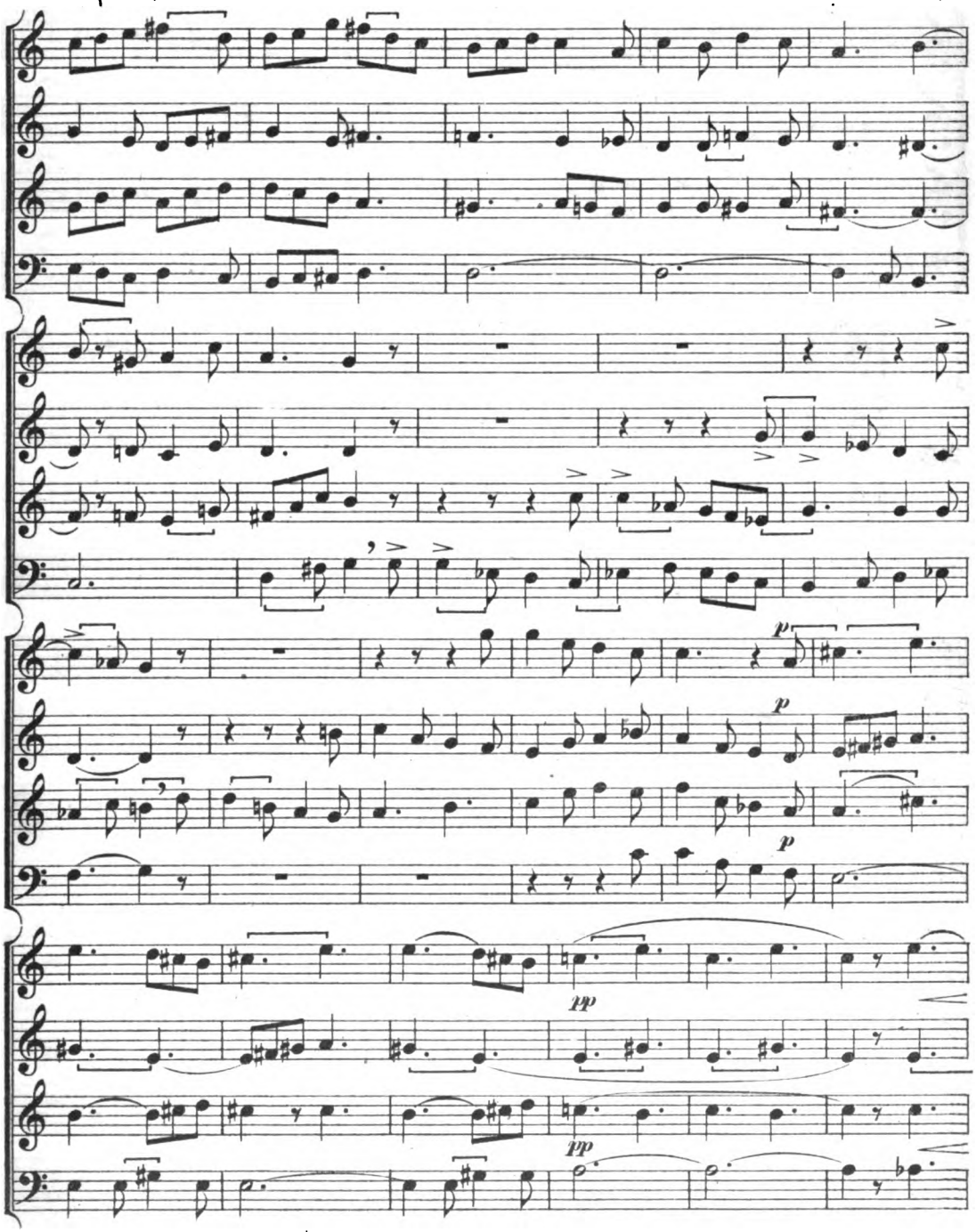
Two in a measure.

29.



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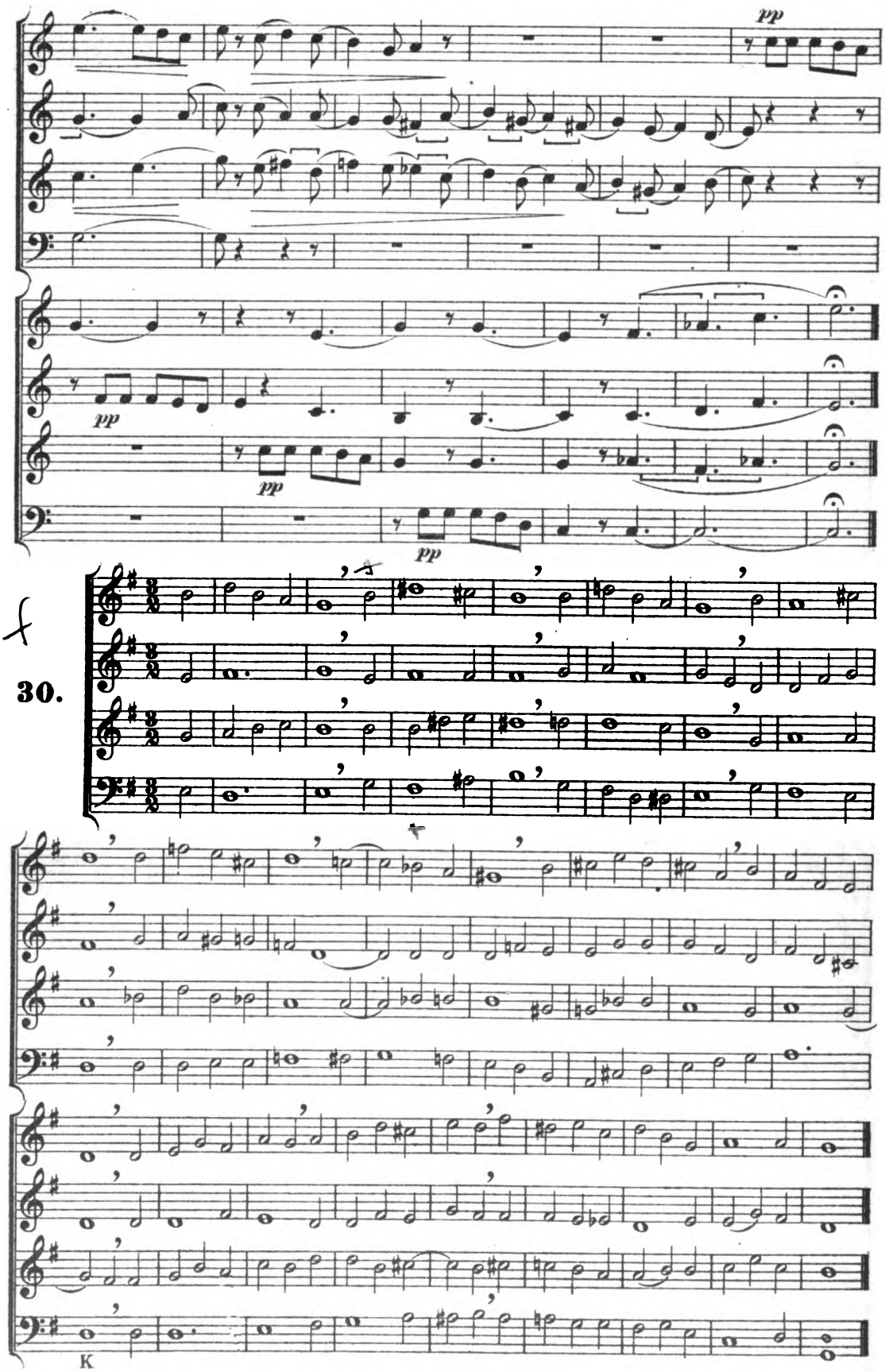

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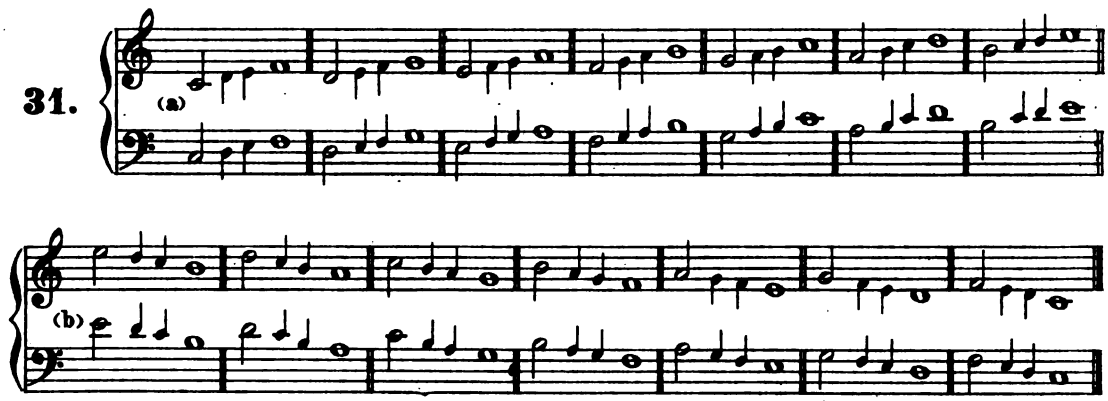
FOURTHS.

From a given line to the second space above or below, or
" " " space " " " line " " " } is a fourth.

31.



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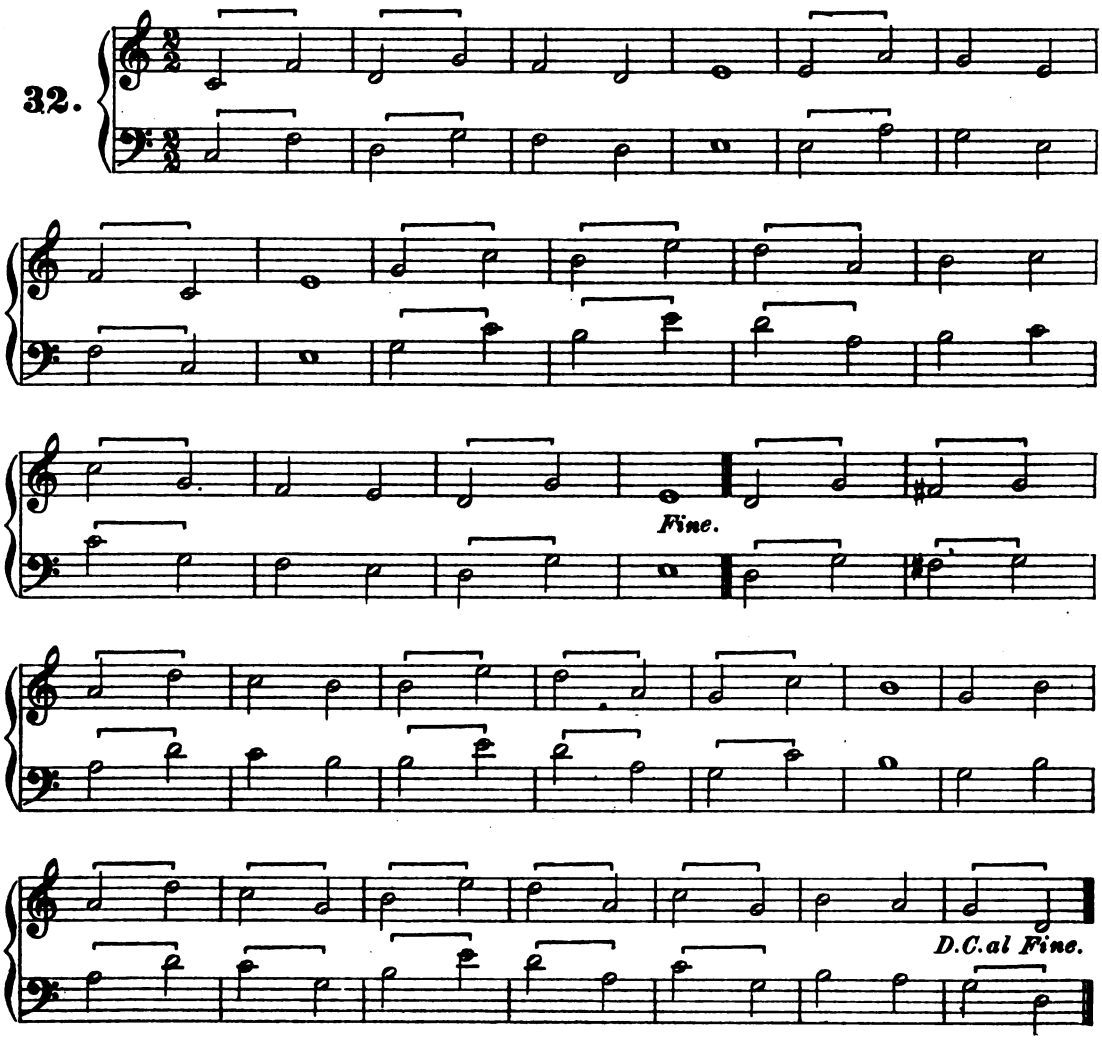

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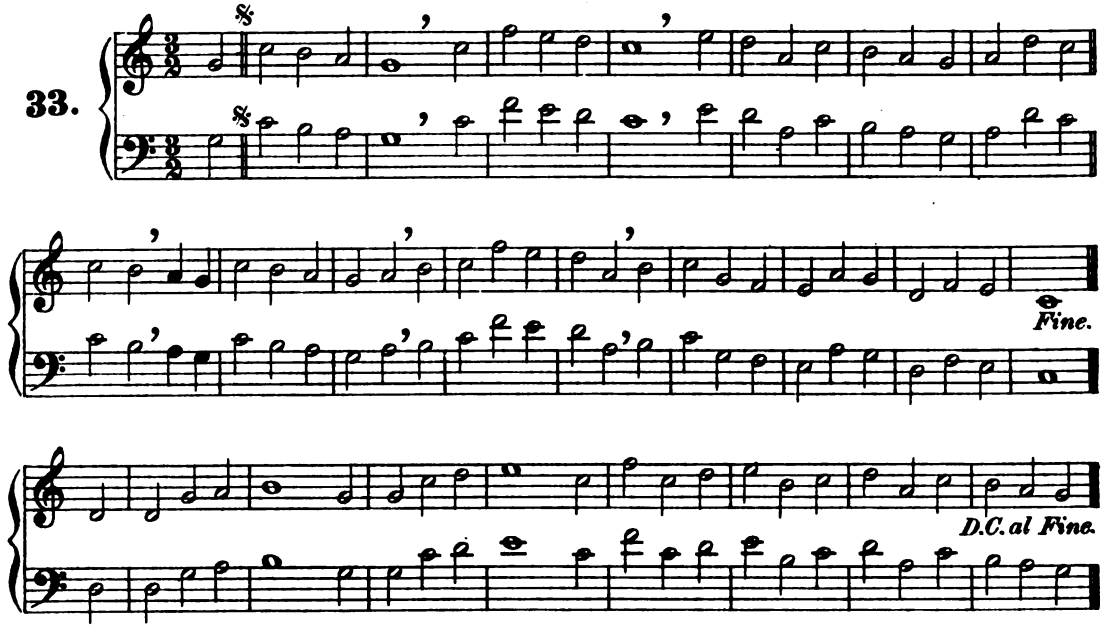

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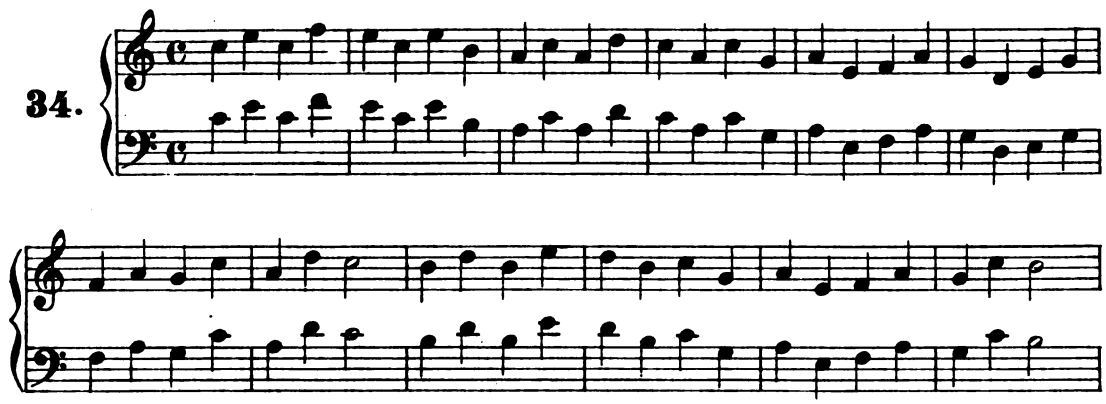

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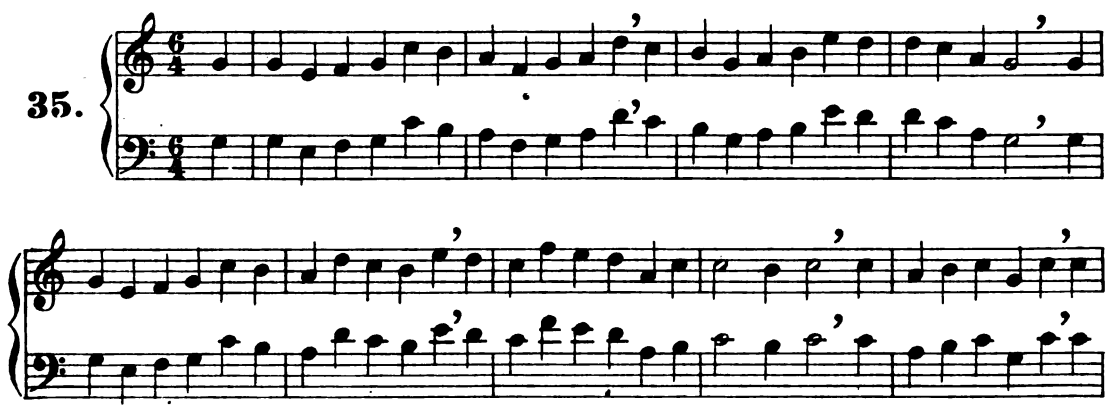

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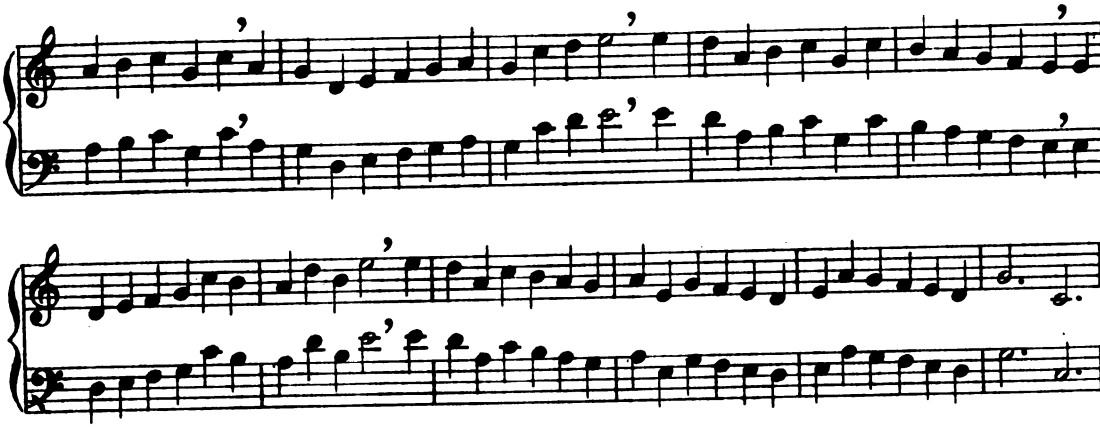

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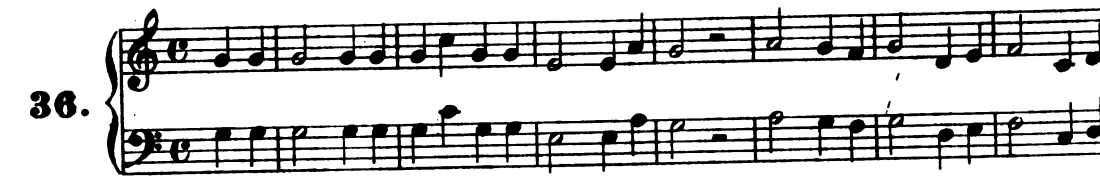

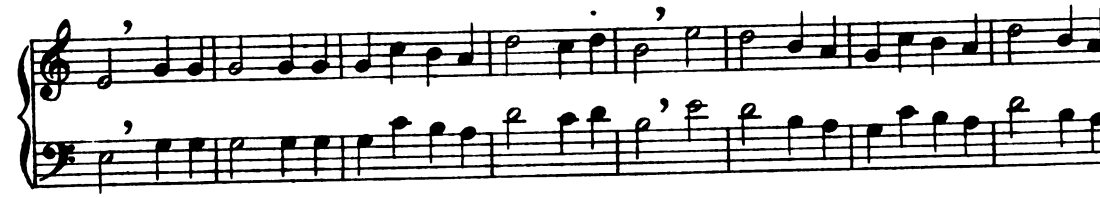

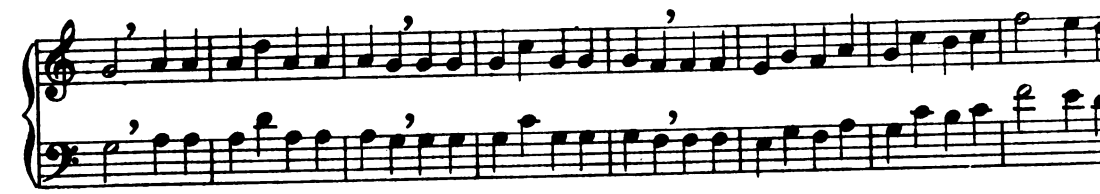

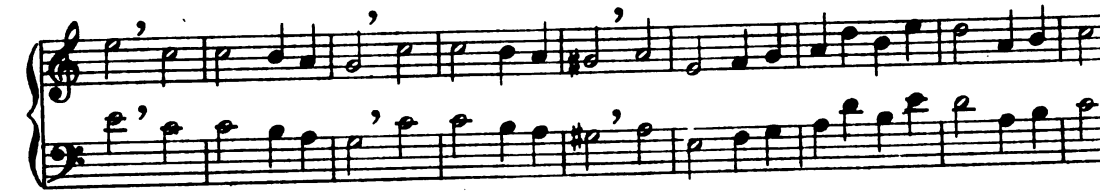

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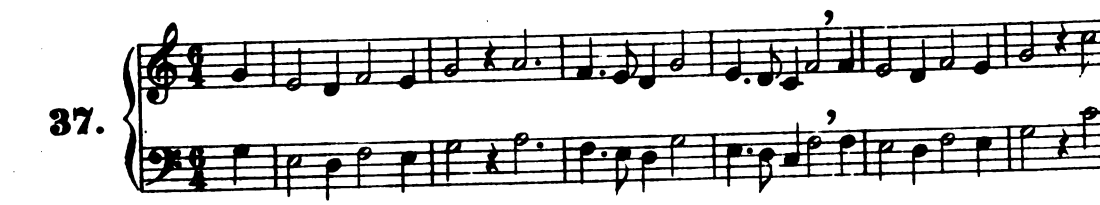

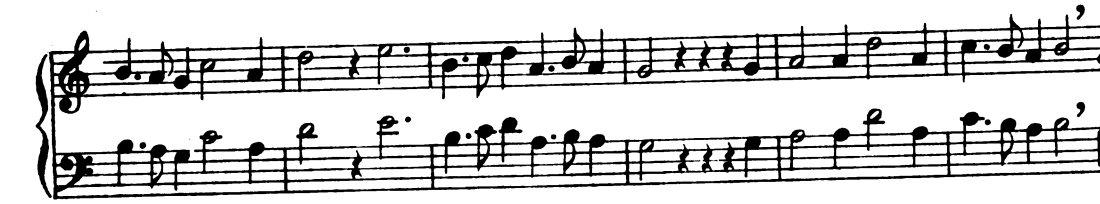

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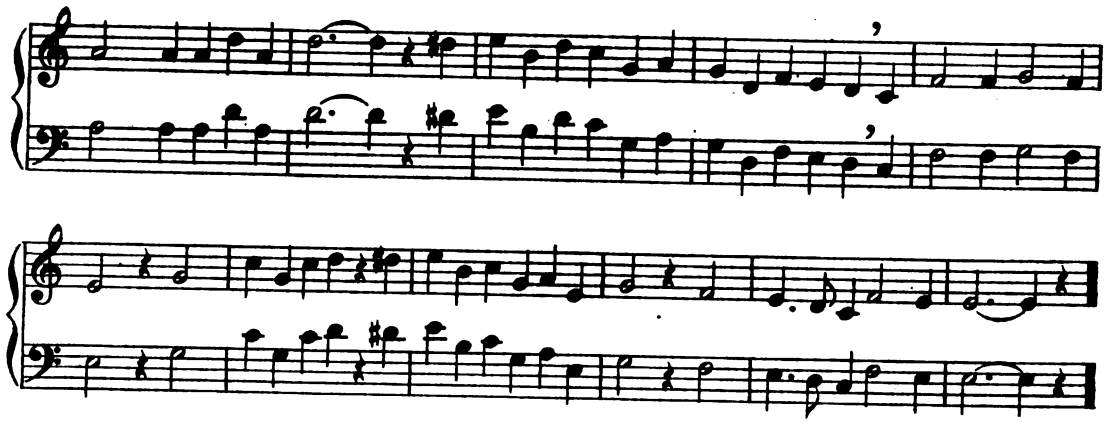
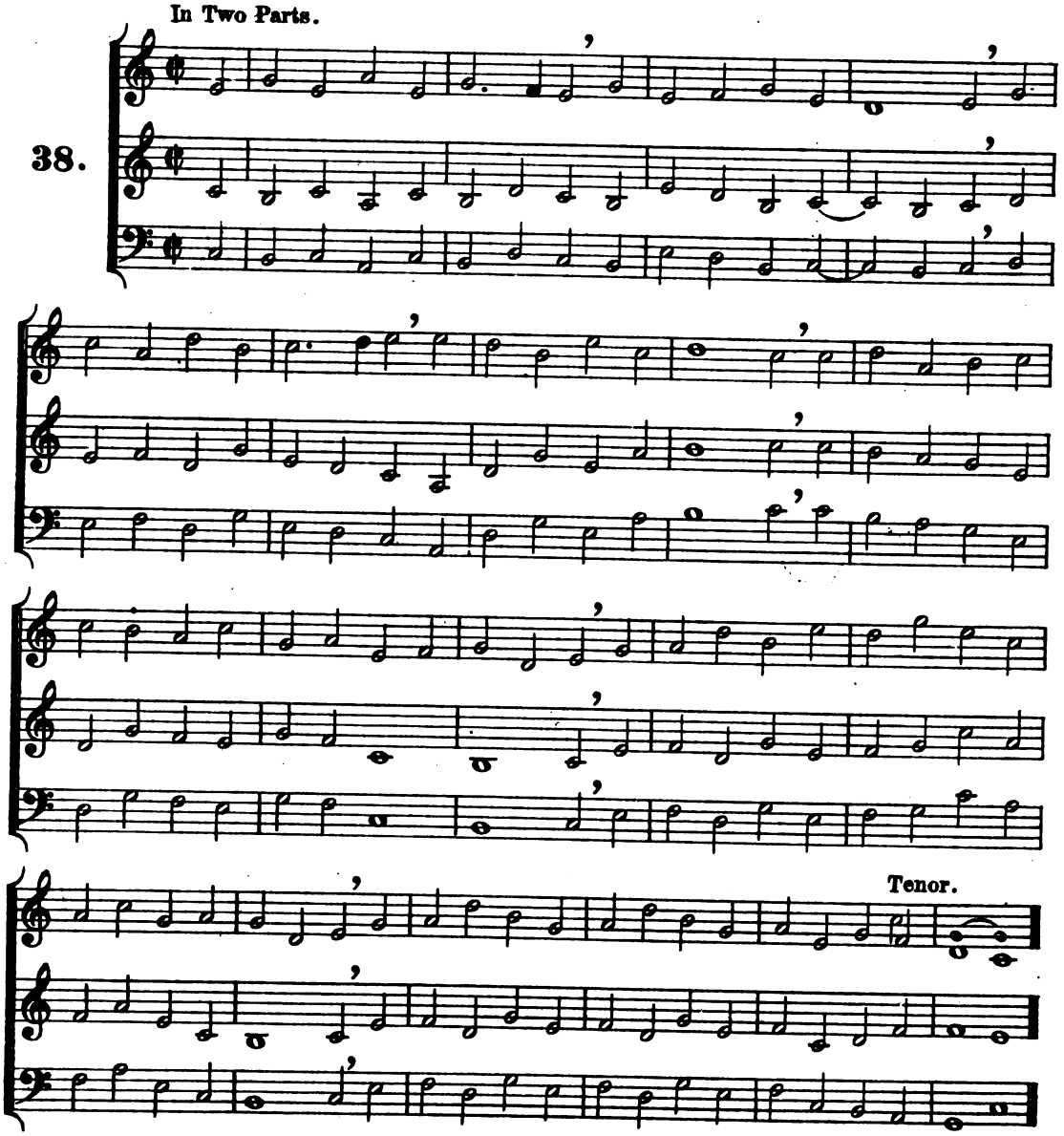


In Two Parts.

38.



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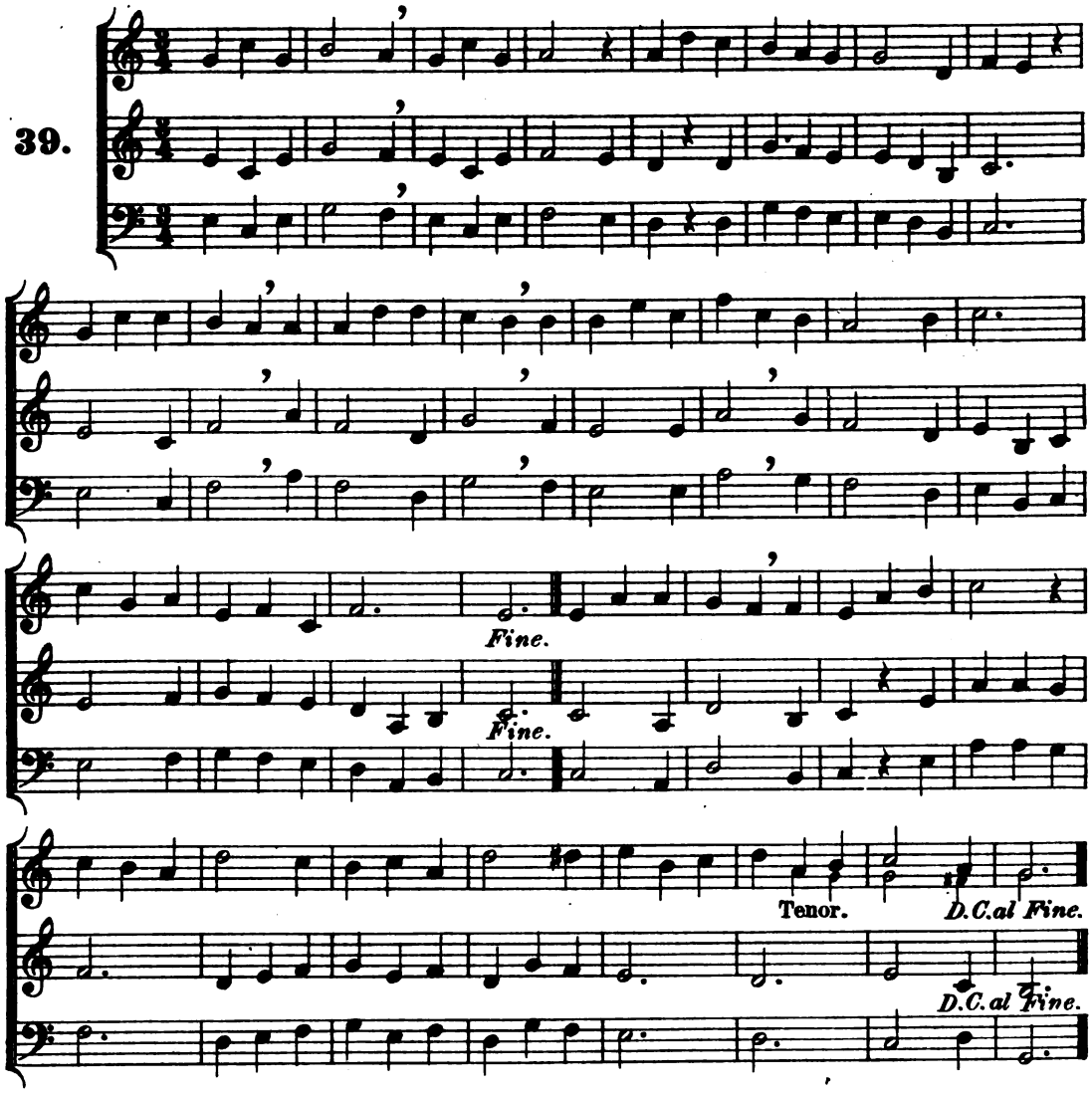
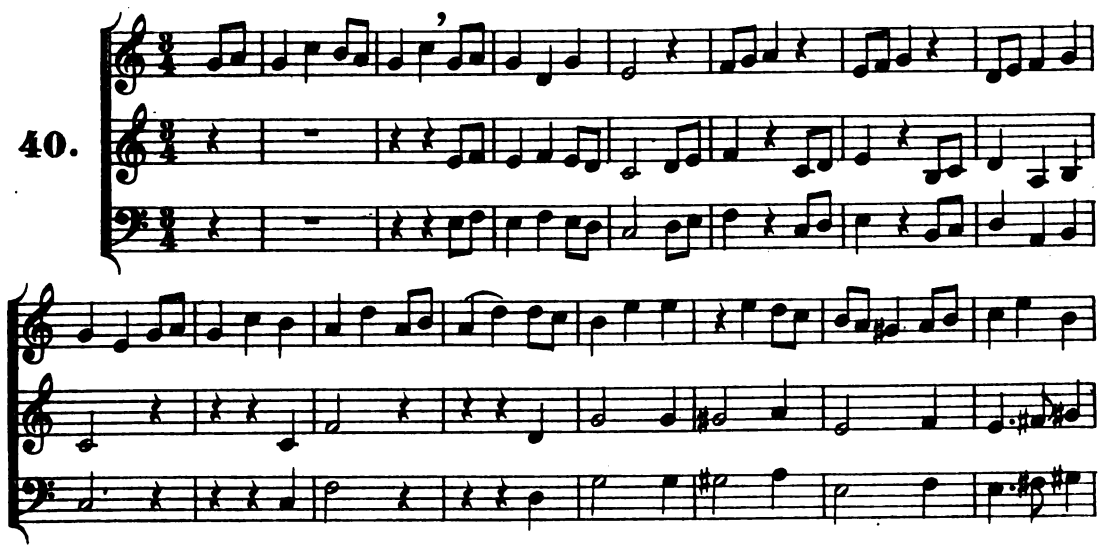


EIGHTHS.

40.



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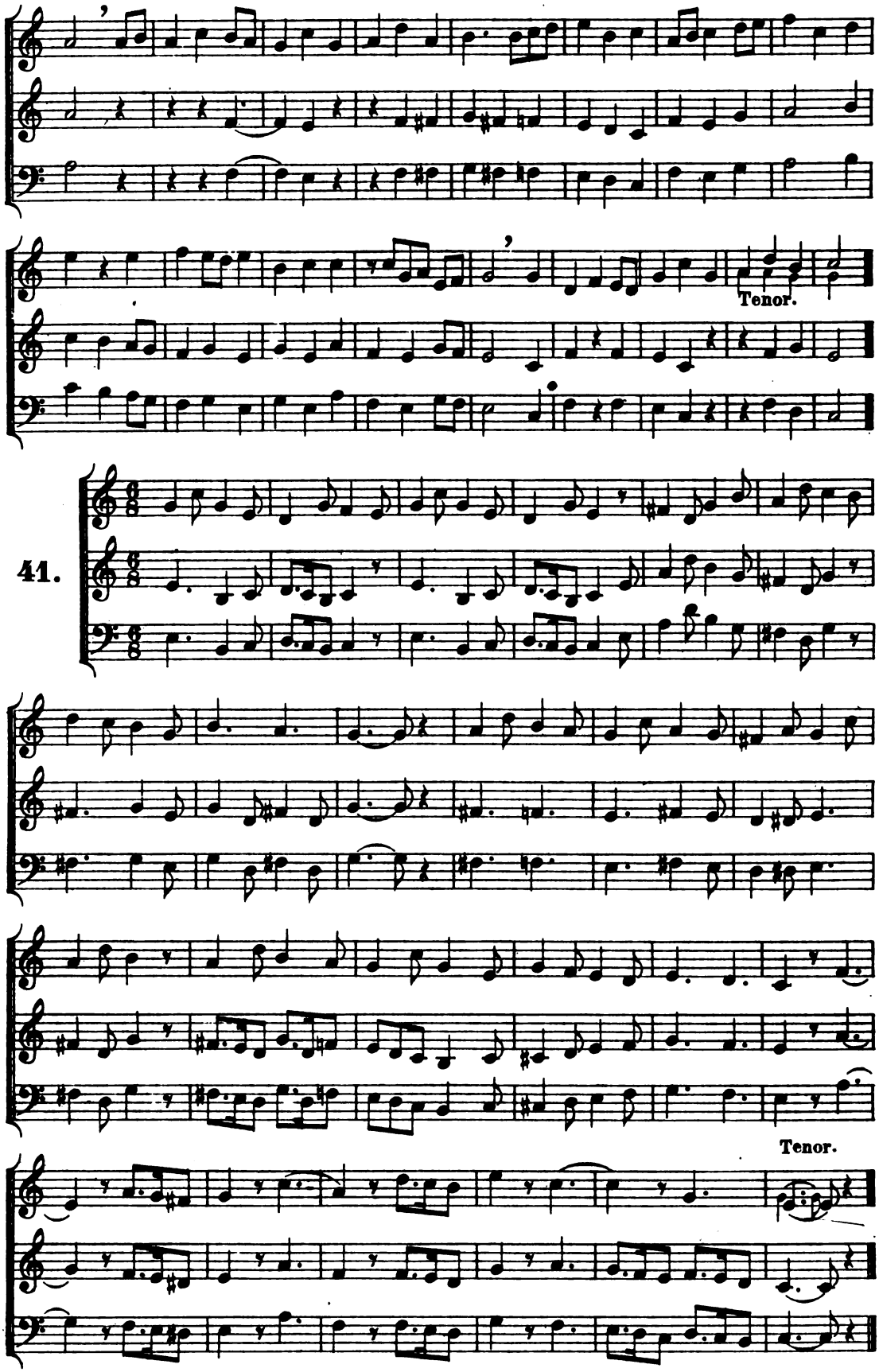

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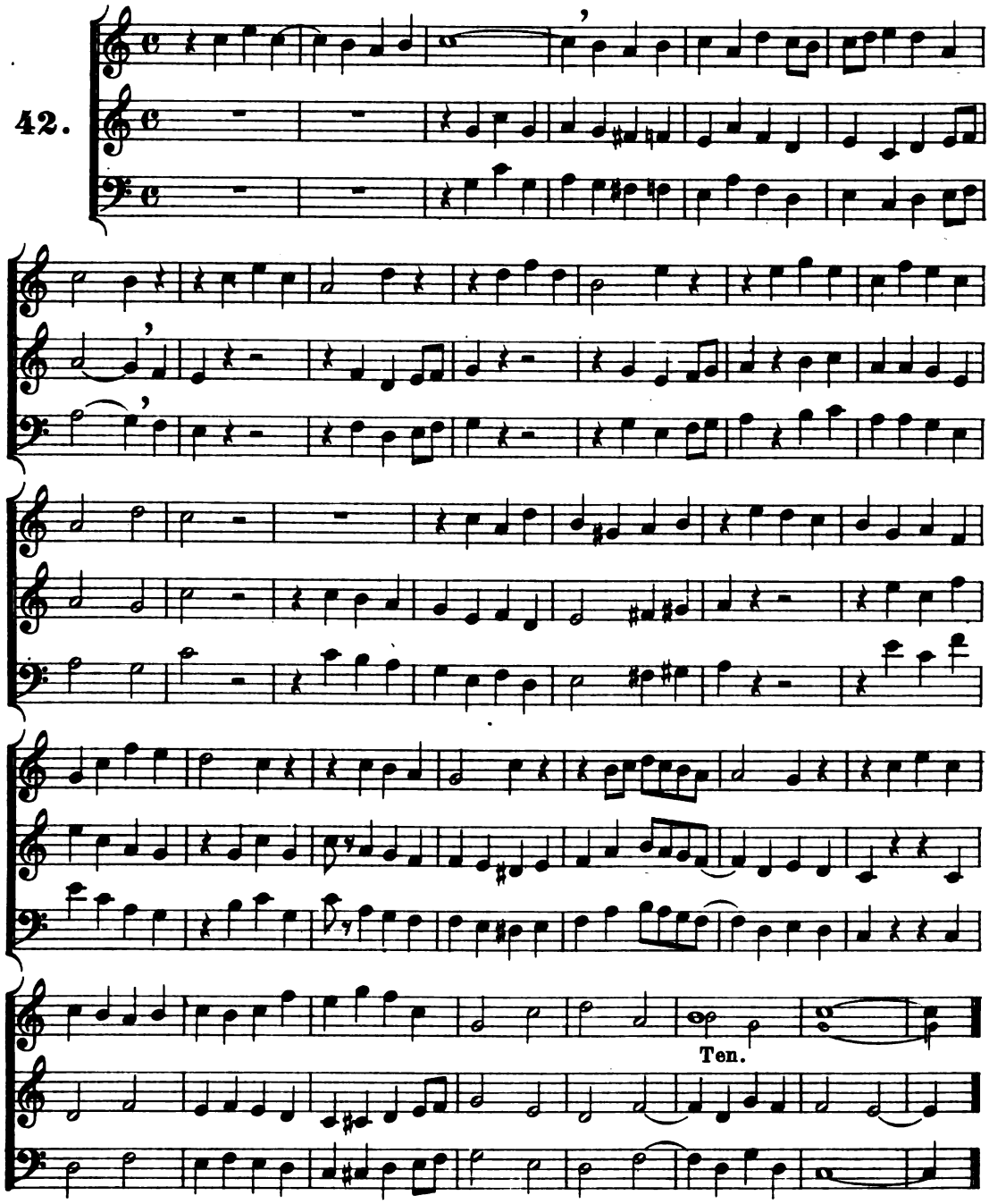

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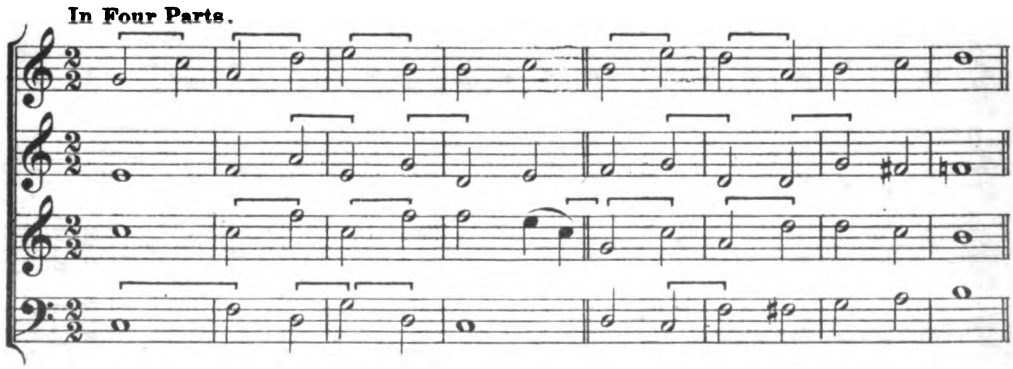

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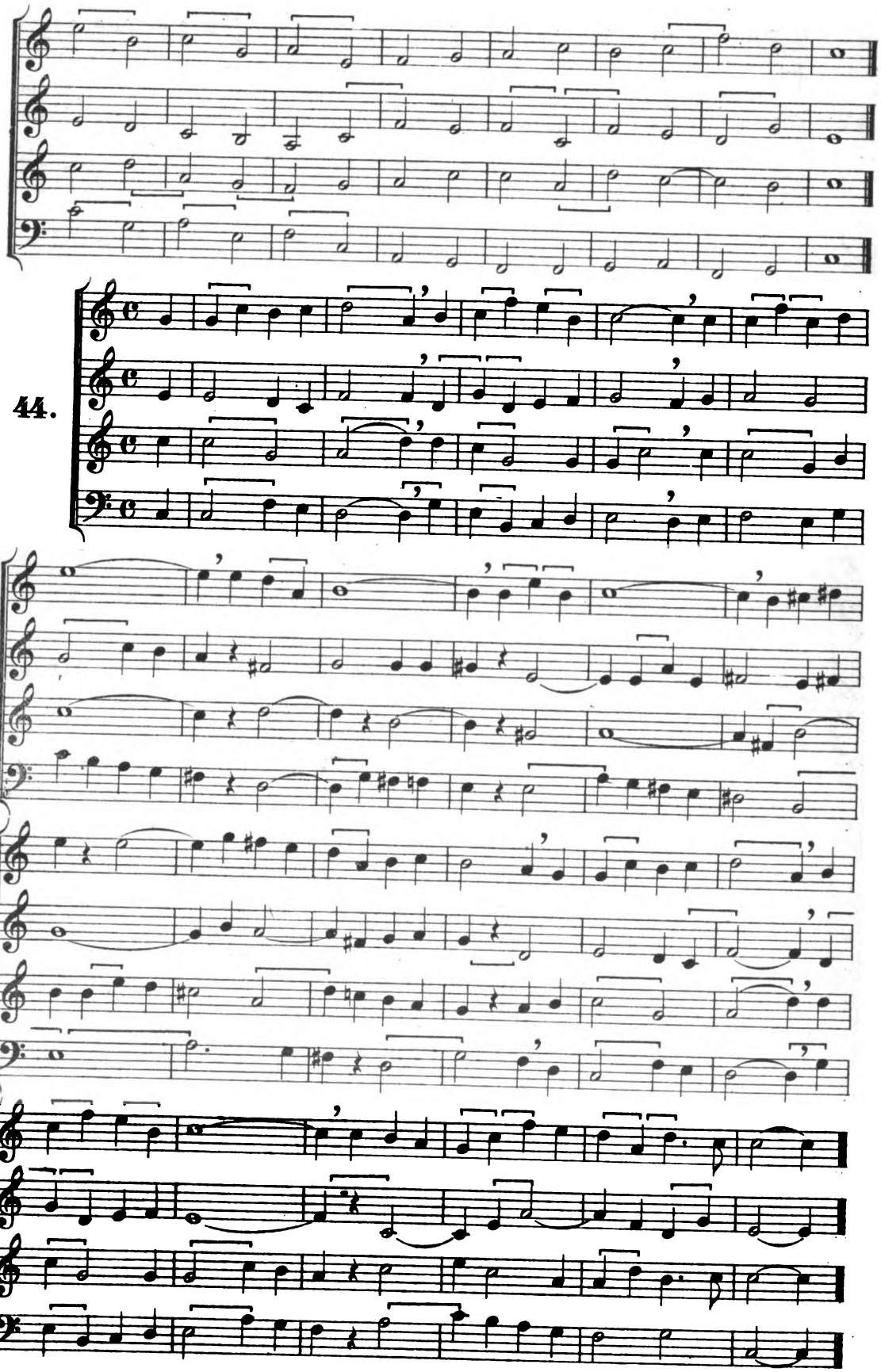

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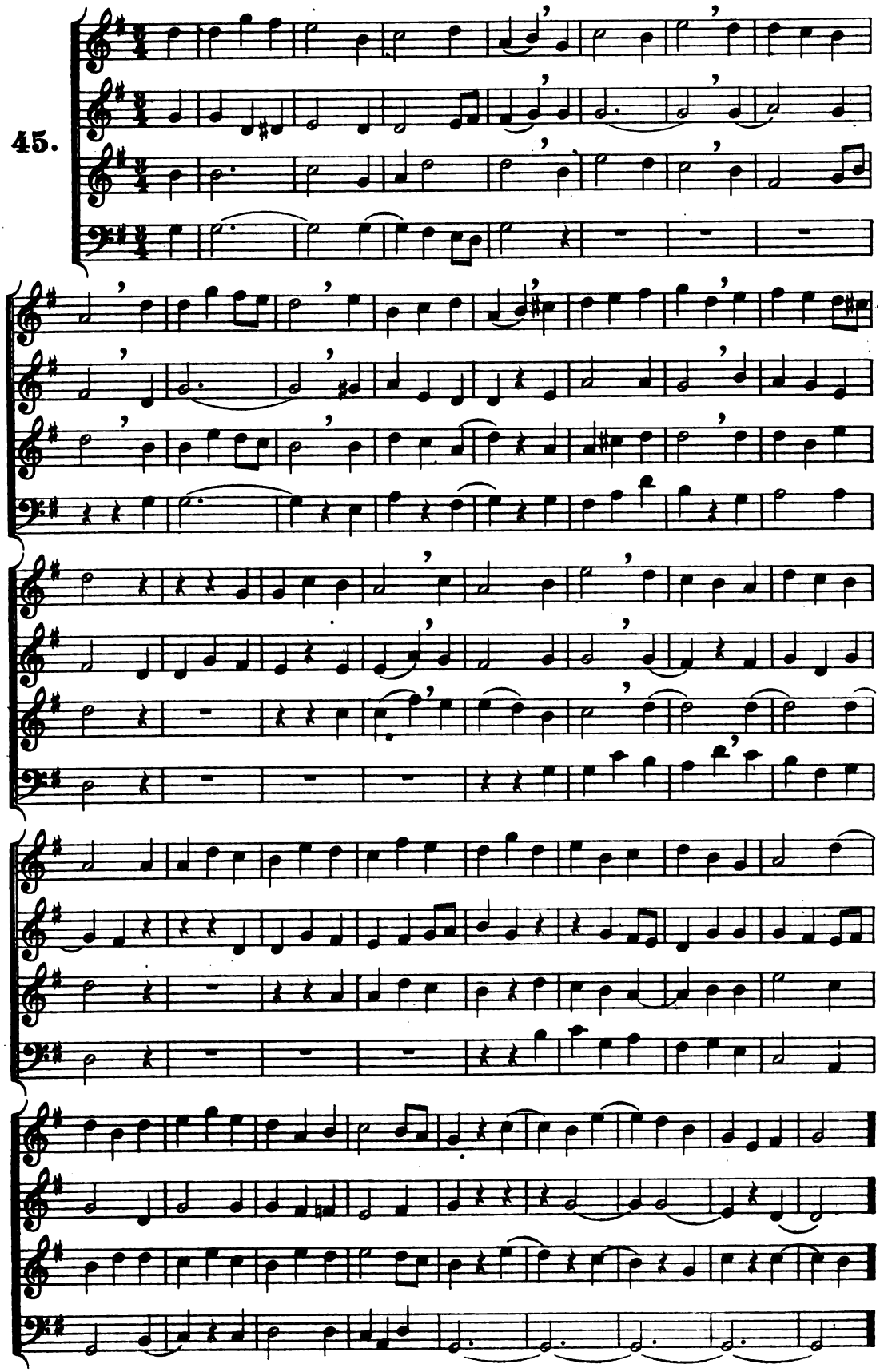

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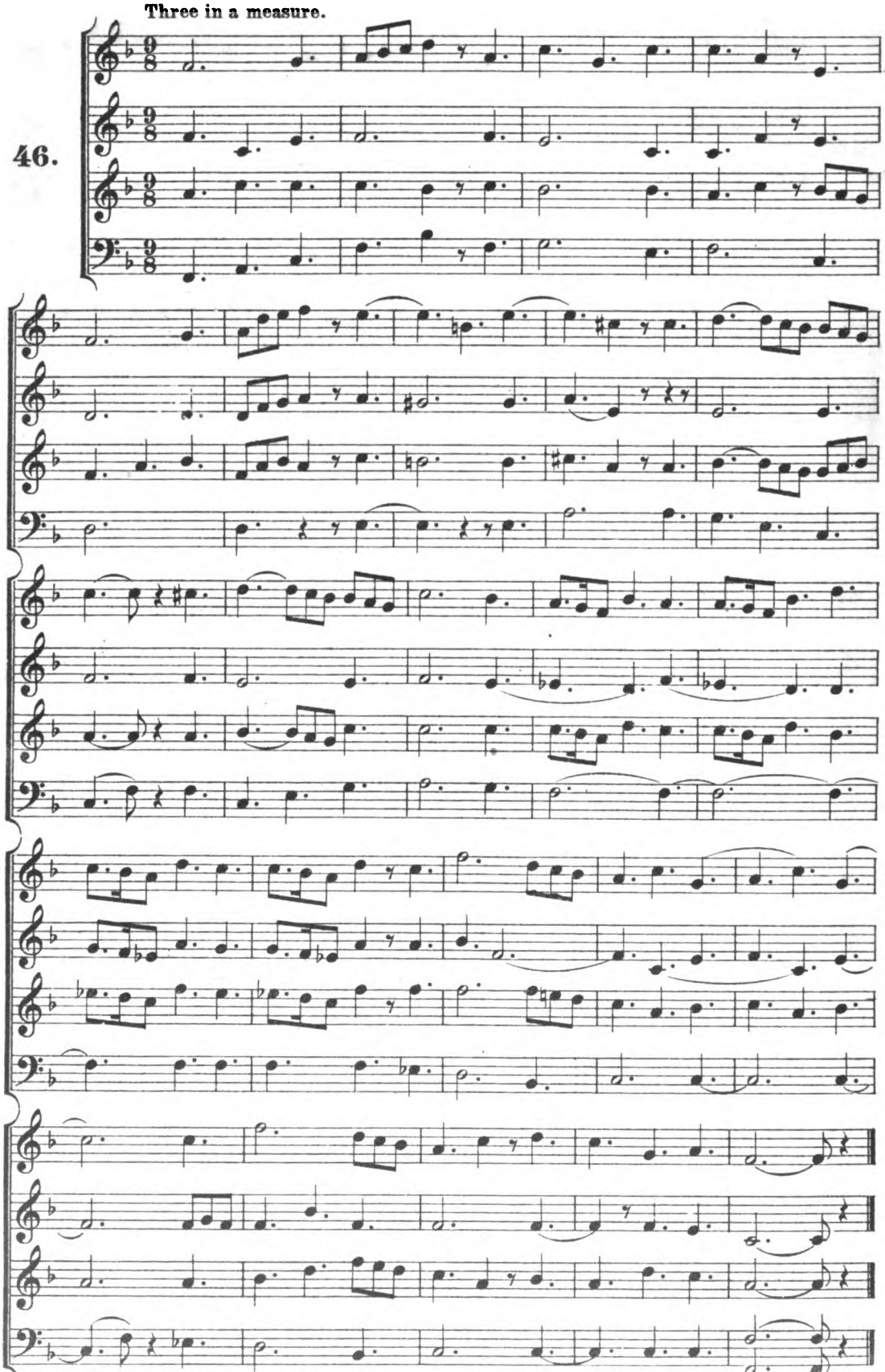
Three in a measure.

46.



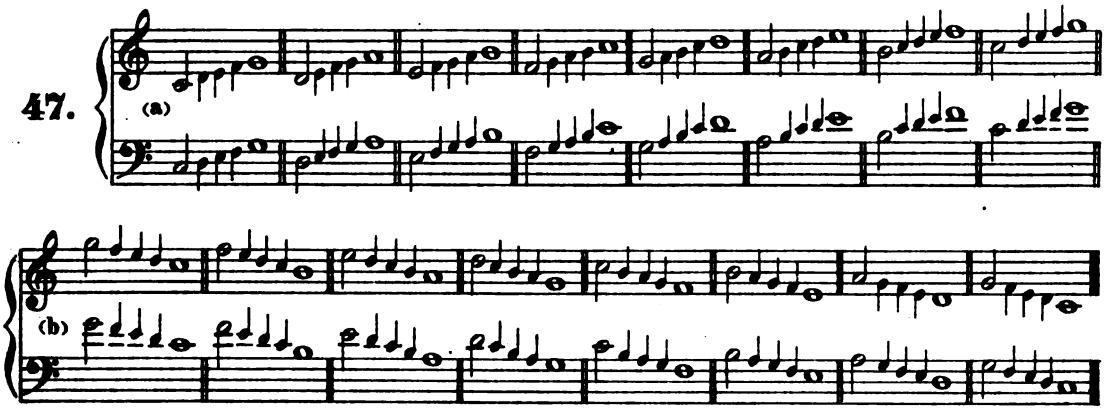
Note: Altered fourths are not here illustrated, as they can be successfully read, only through their key relation.

Digitized by Google

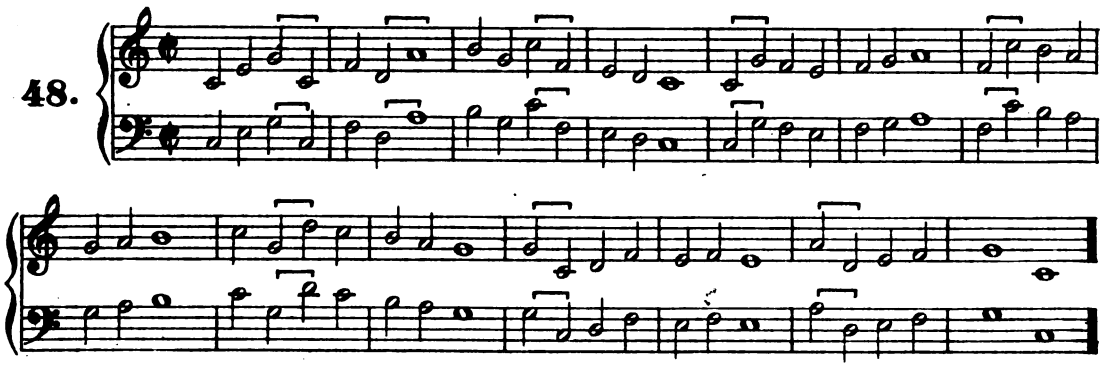
FIFTHS.

From a given line to the second line above or below, or
" " " space " " " space " " " } is a fifth.

47.



48.



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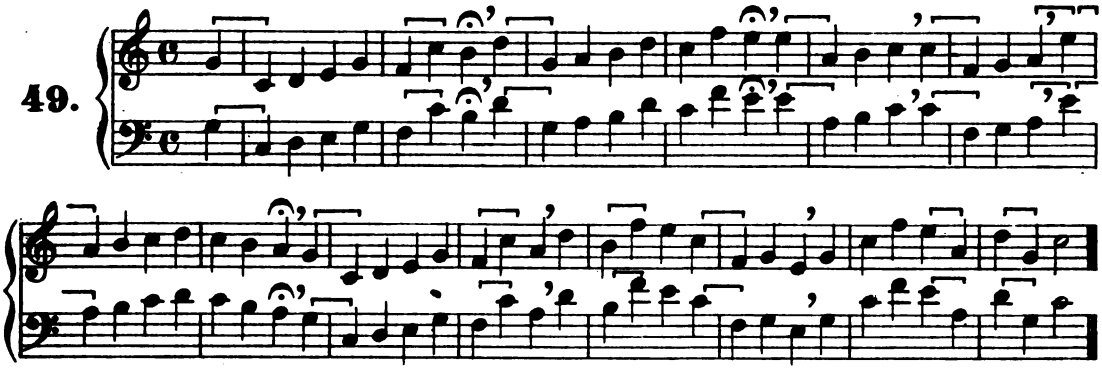

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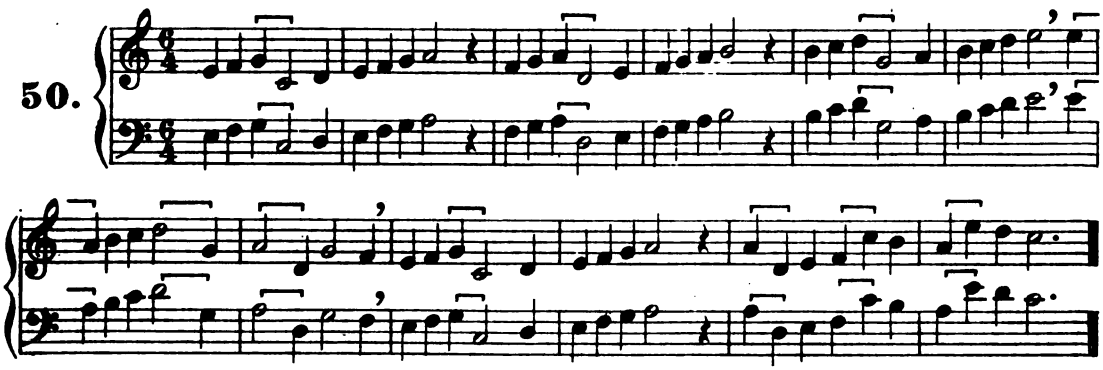

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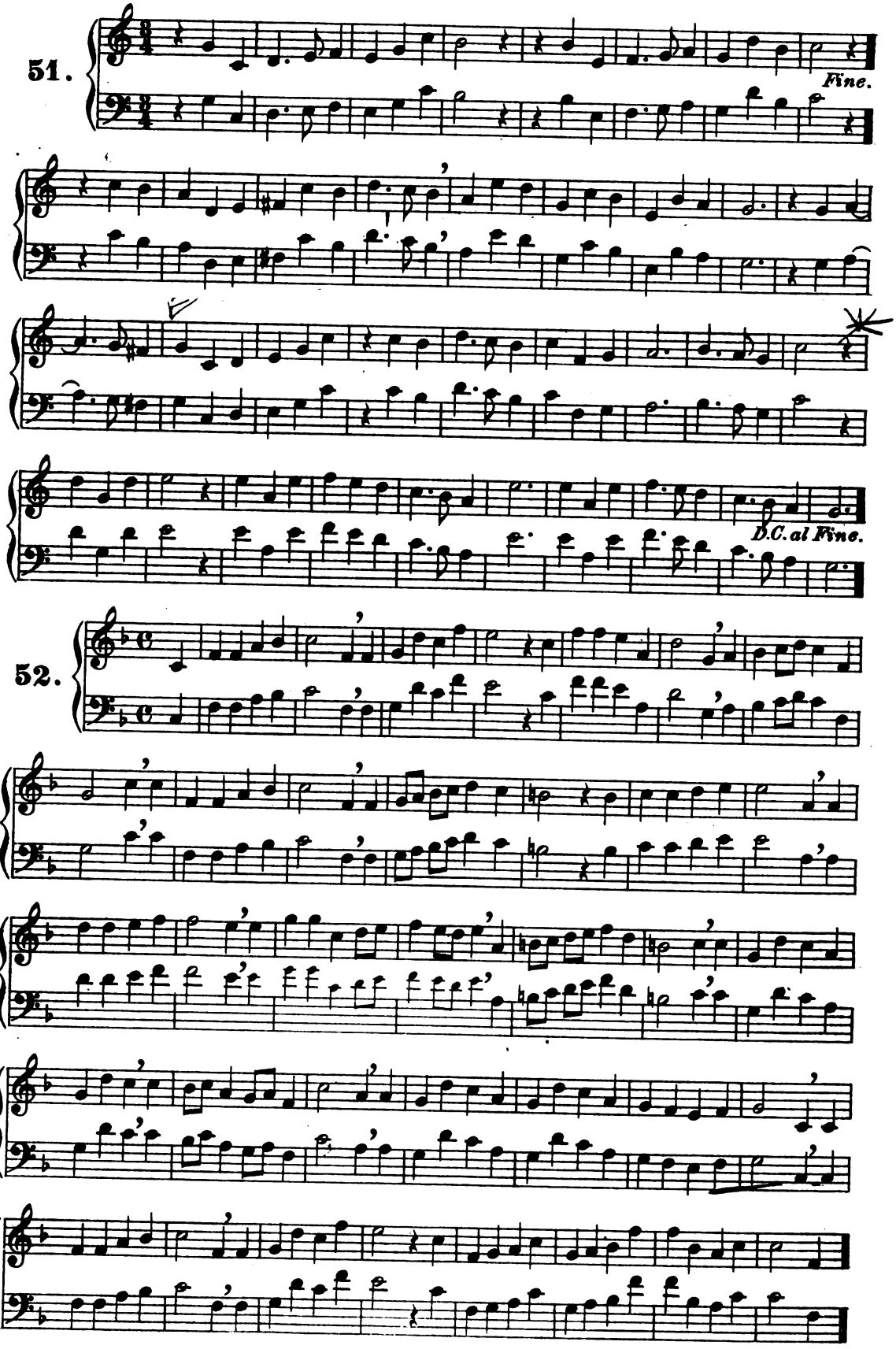

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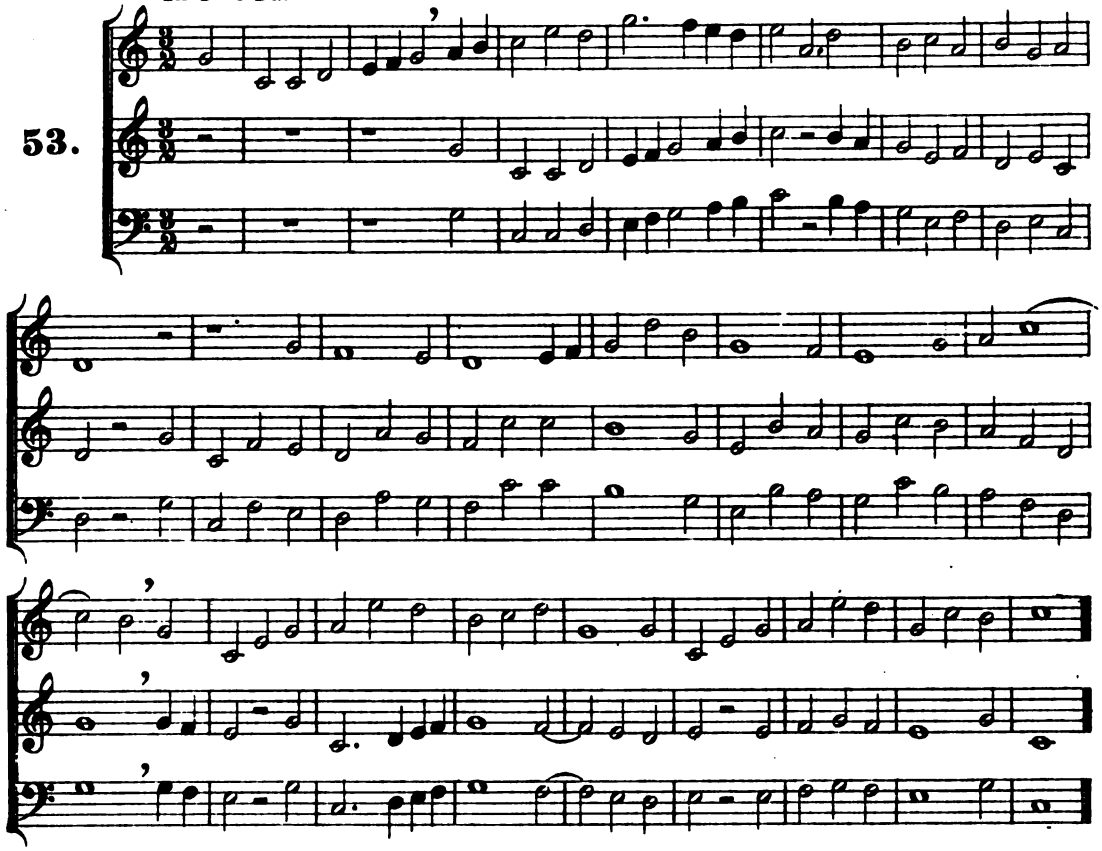
In Two Parts.

53.



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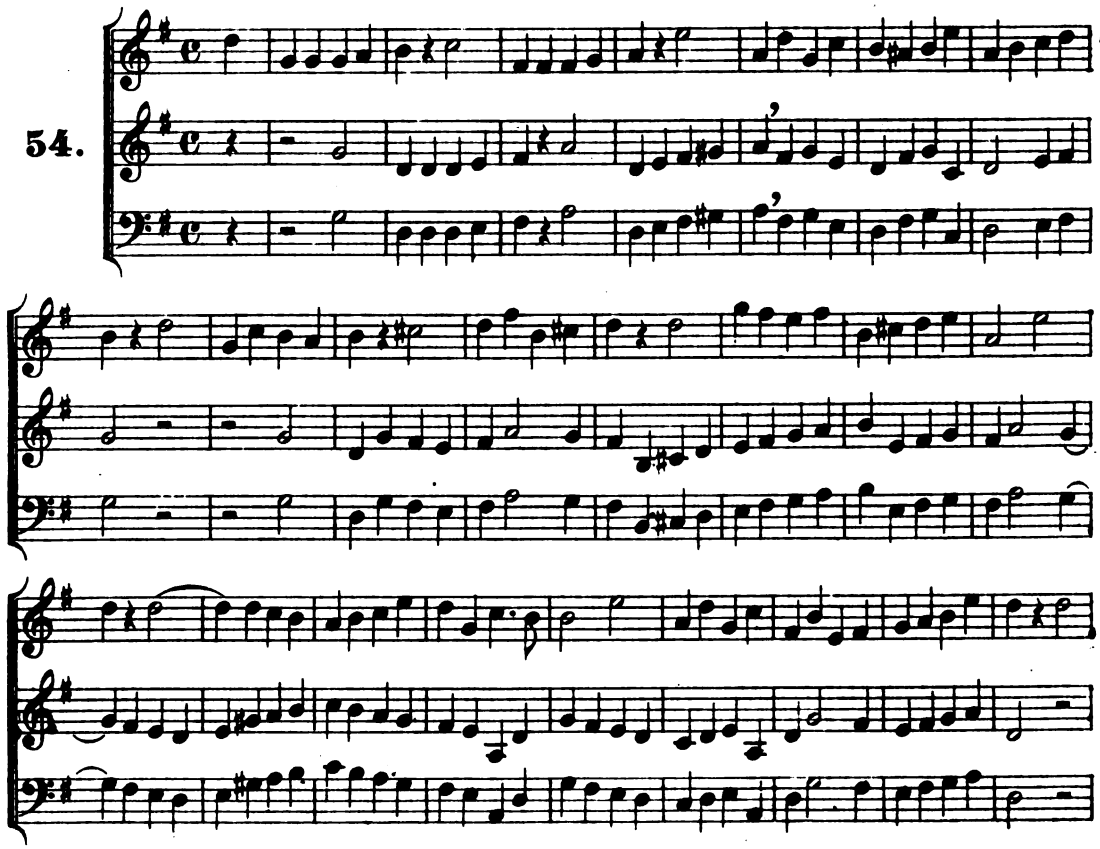

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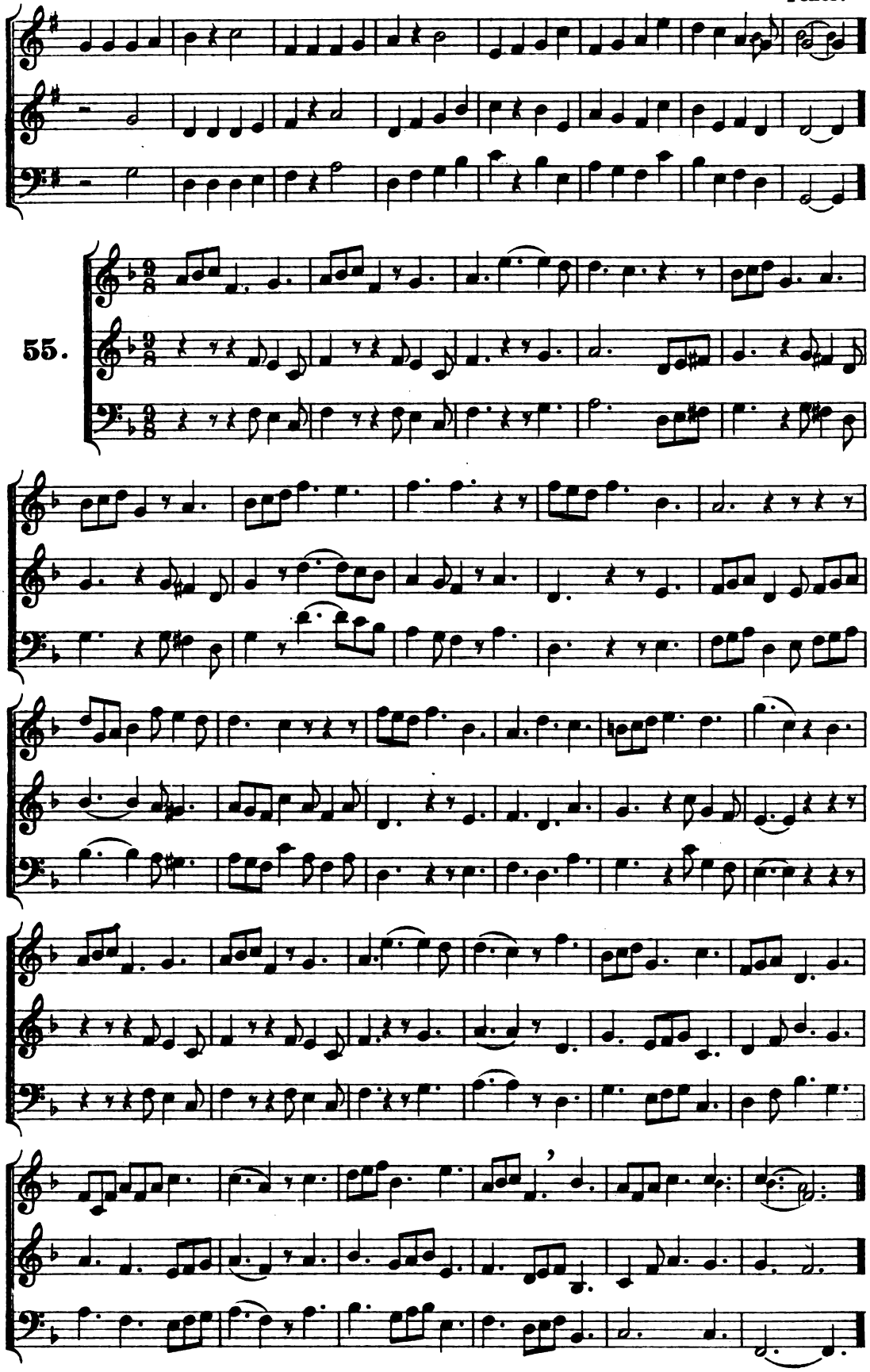

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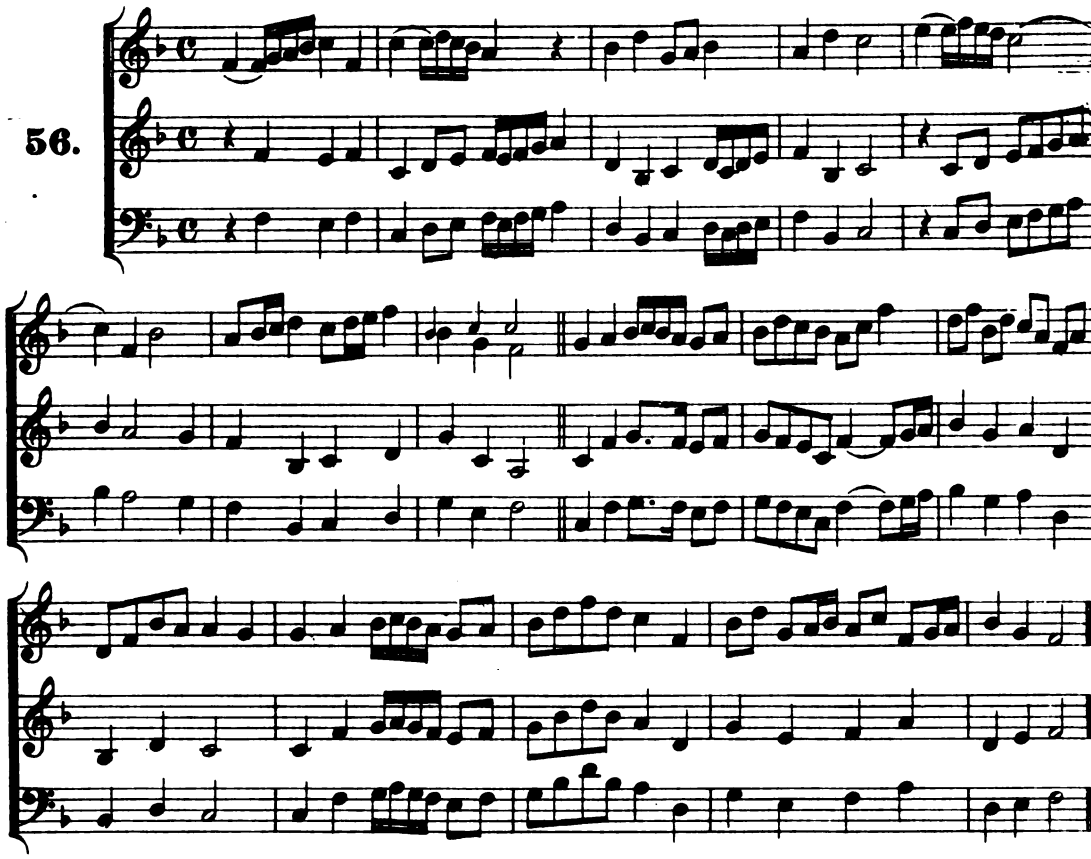
56.



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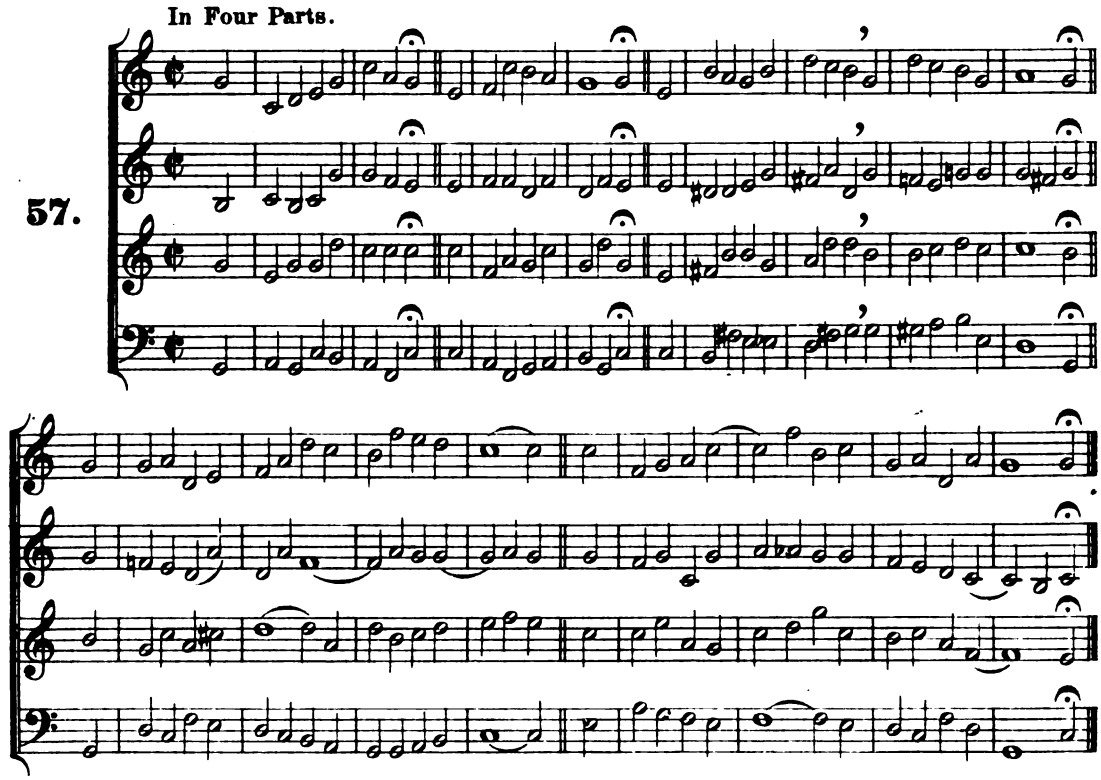
In Four Parts.



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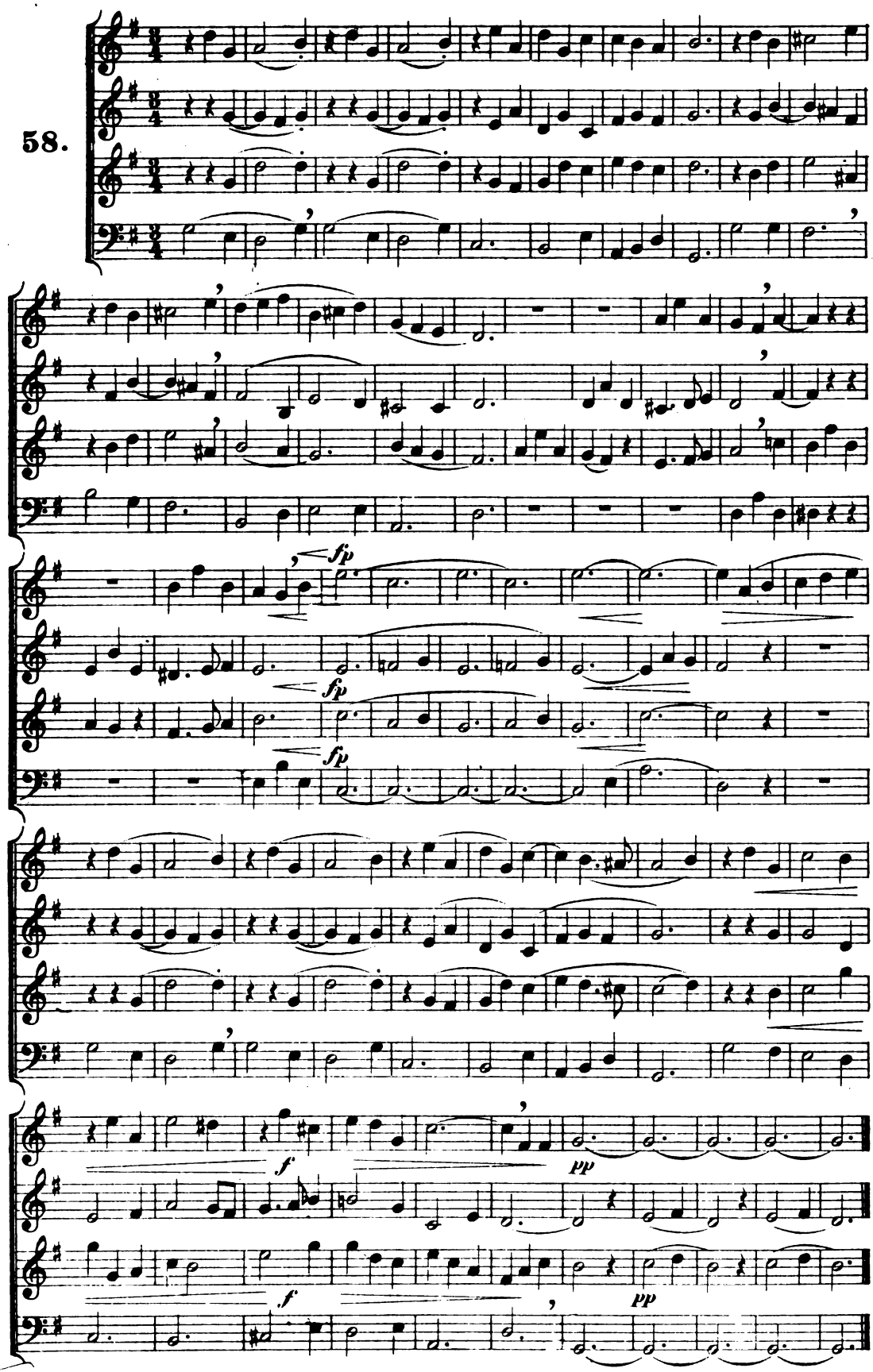

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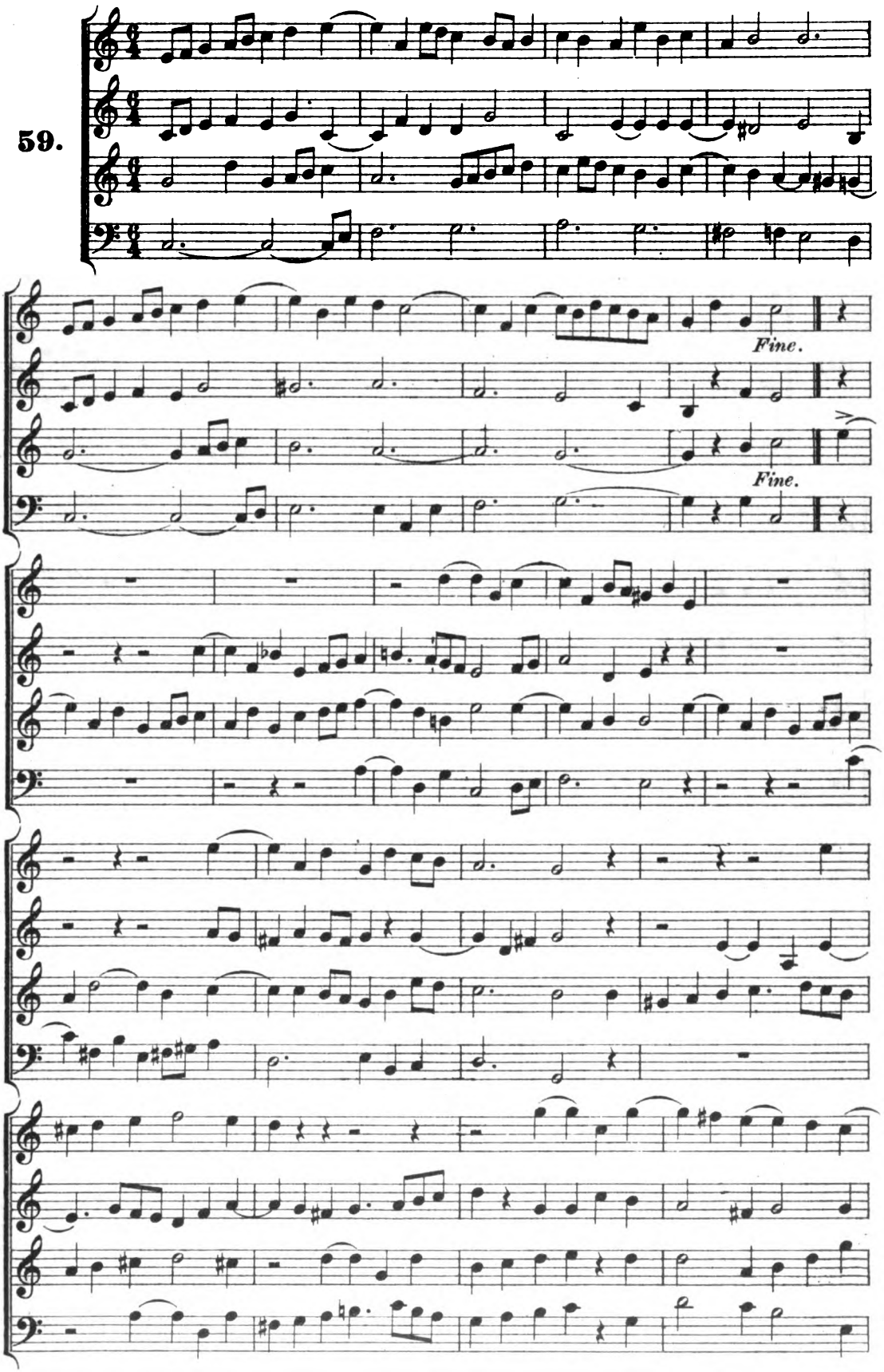

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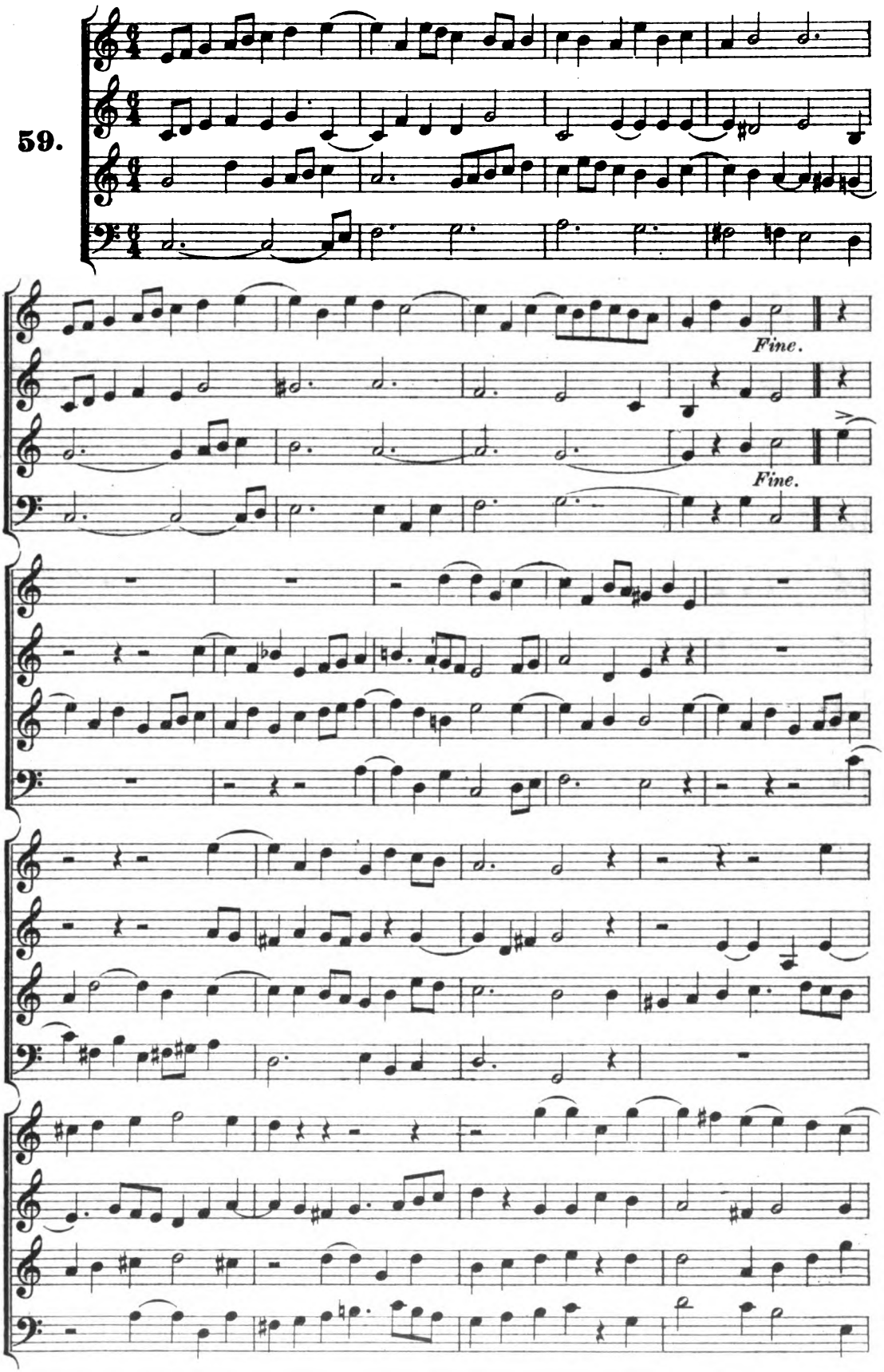

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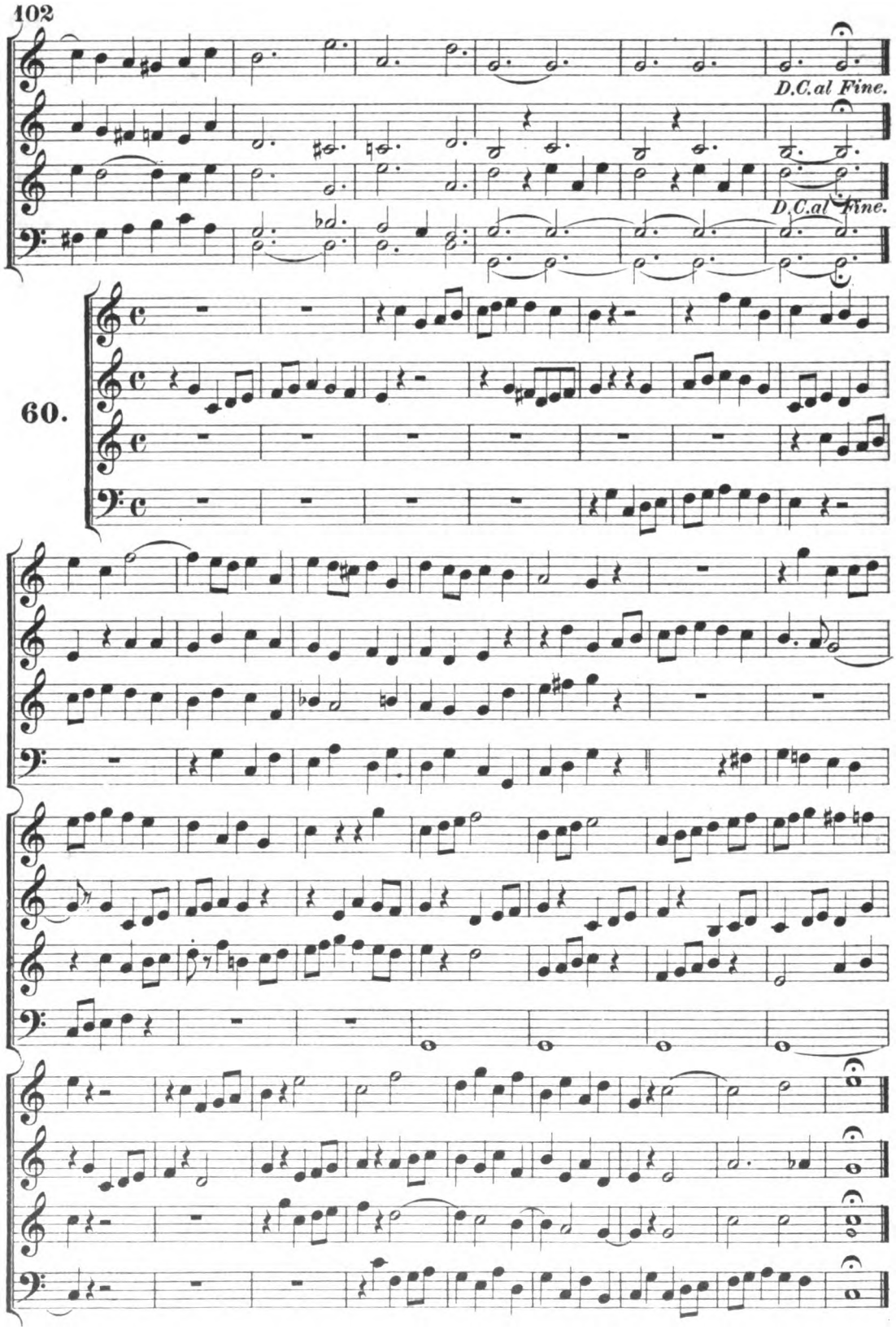

Intervals larger than fifths, are successfully read, only through their key-relations, therefore they are not illustrated here. It might be well, however, for the Teacher to practice the class in making sixths, sevenths, and octaves on general principles.

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EXERCISES IN SIGHT-SINGING

by

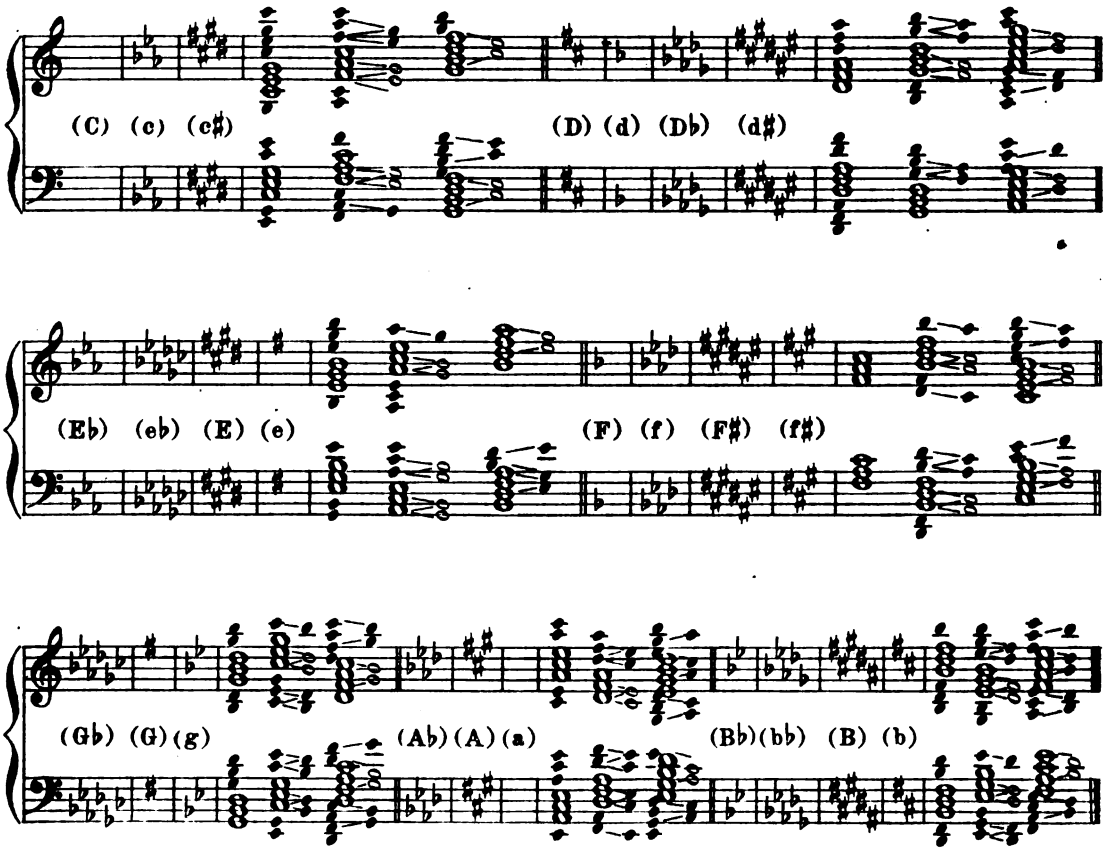
W. W. GILCHRIST.

Section IV.

KEY EXERCISES.

The Key note is the Tonic.
" 2nd is the Super-tonic.
" 3rd " " Mediant.
" 4th " " Sub-dominant.
" 5th " " Dominant.
" 6th " " Sub-mediant, more frequently the relative minor.
" 7th " " Leading tone.

The accompanying table gives the three principal chords – Tonic, Sub-dominant, and Dominant, of each major and minor key. Keys requiring the same staff positions for their chords, being grouped together. The normal *tendencies* of the sub-dominant, and dominant chords, are also indicated; and should be continuously practiced, and tested in the most exhaustive manner; as a thorough knowledge, and quick recognition of these principles, is absolutely necessary to successful reading.



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HELPS TO FOLLOWING MODULATIONS.

As remarked in the Introduction — the small letters over the staves indicate minor keys, the capitals, major keys. Undoubtedly some such system, if universally adopted, would be a great help. In the abscence of it, the student would do well to thoroughly learn the following table, and practice himself continually in its application. Unfortunately it is not of invariable application, but will nevertheless be of great service in many cases not understandable without it.

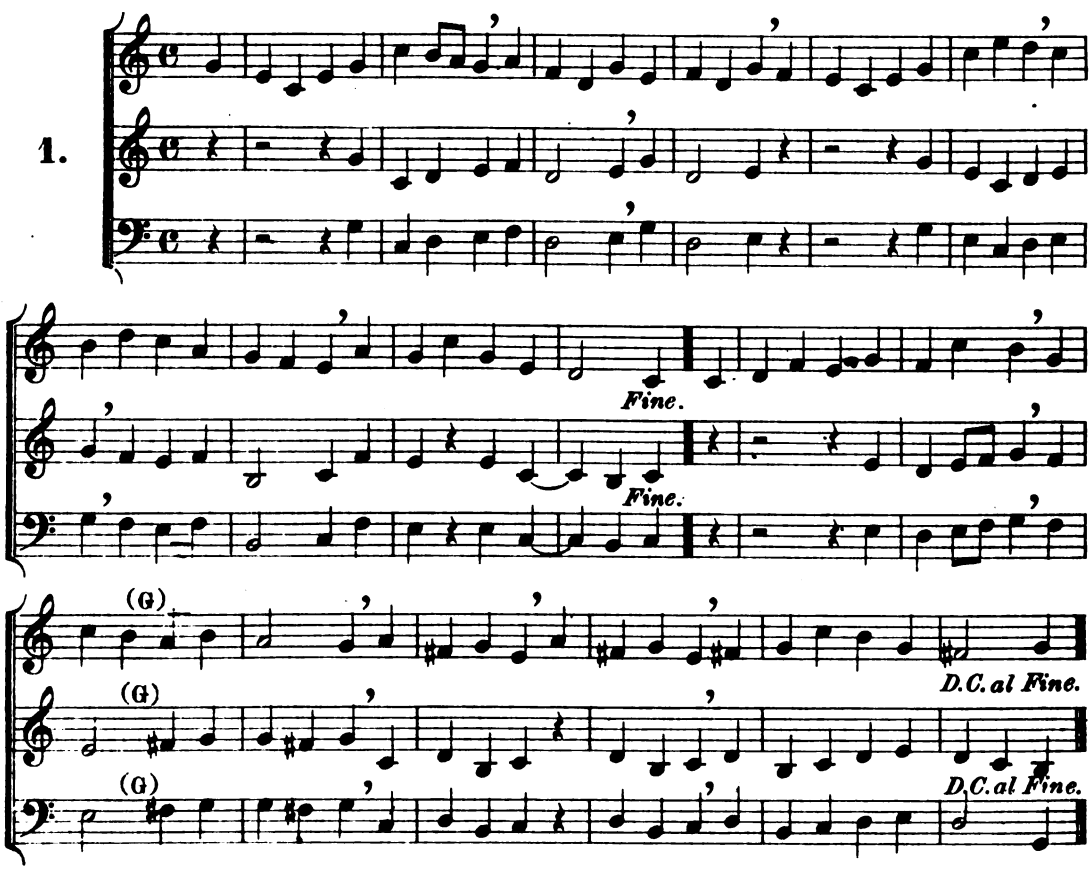
The	4th	of the key	being	raised	indicates	passage	to the	dominant.
„	5th	„ „	„	„	„	„	„ „	relative minor.
„	3rd	„ „	„	„	„	„	„ „	mediant.
„	2nd	„ „	„	„	„	„	„ „	super-tonic.
„	7th	„ „	„	lowered	„	„	„ „	sub-dominant.
„	3rd	„ „	„	„	„	„	„ „	paralell minor.

In the following exercises, the Instructor may use whatever system for designating the intervals of the key, he may see fit.

Any necessary aid for the eye, (such as syllables, or numbers), may be written in by the pupil

The study of the minor keys must begin simultaneously with their relative majors.

Key of C MAJOR.



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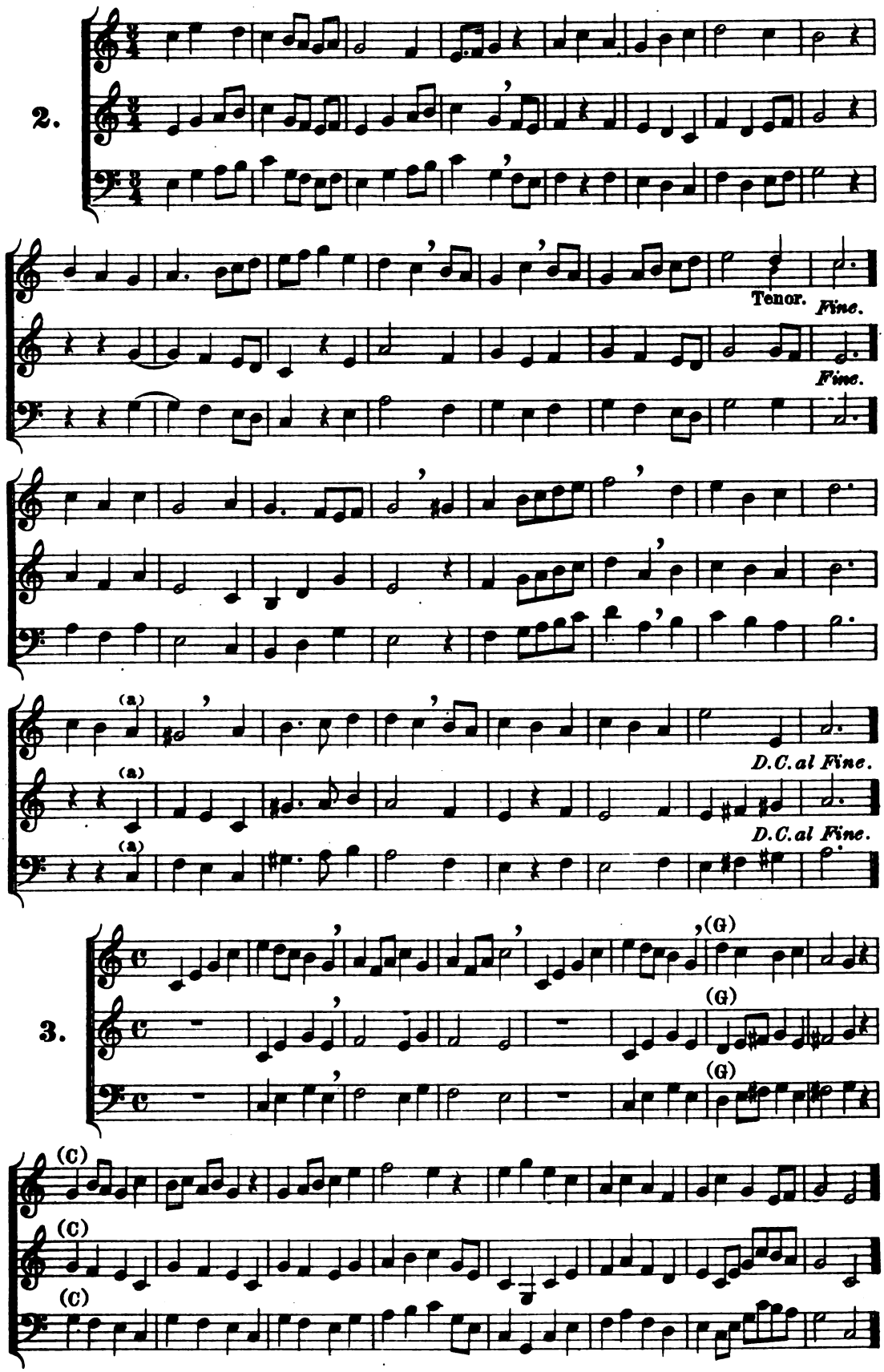

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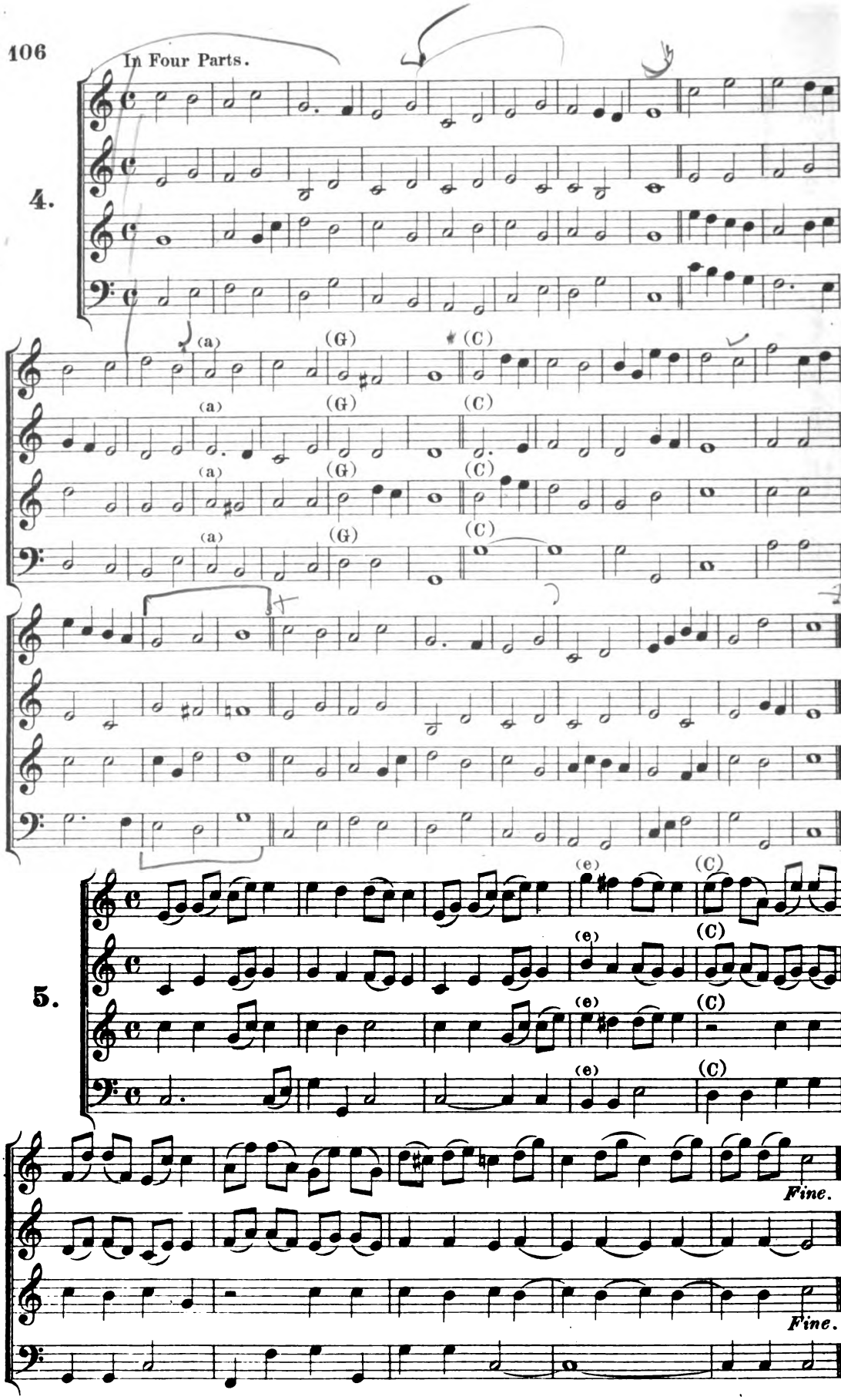

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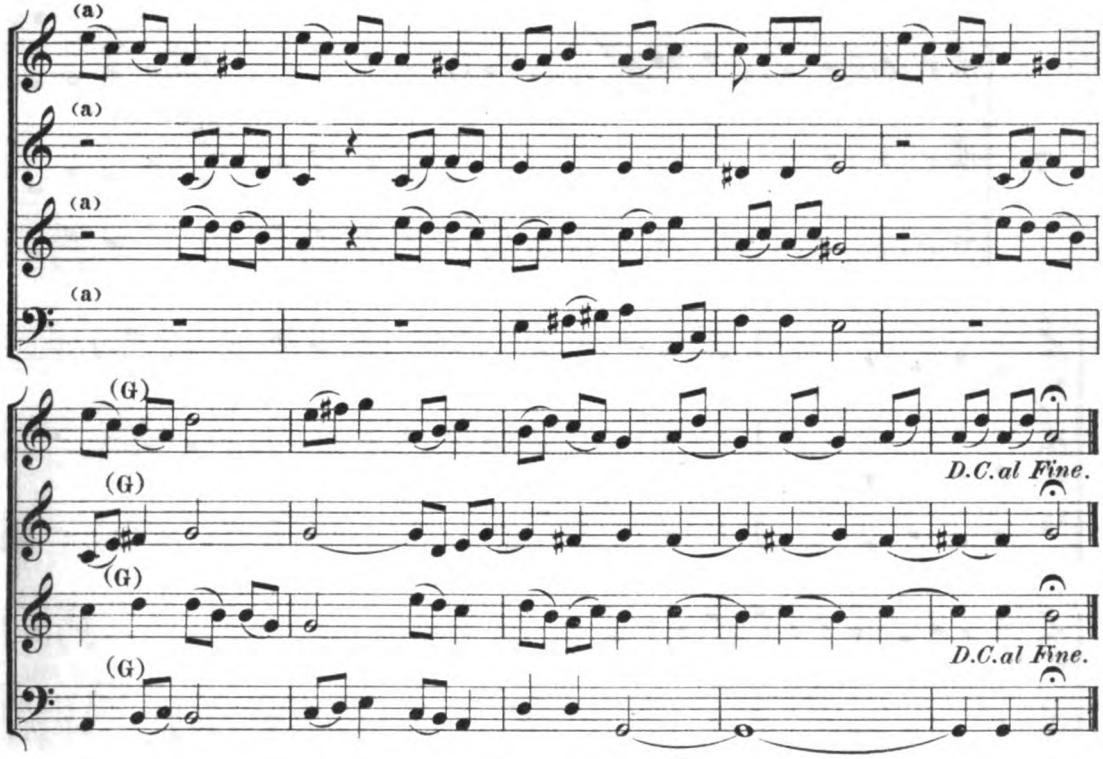

A MINOR.

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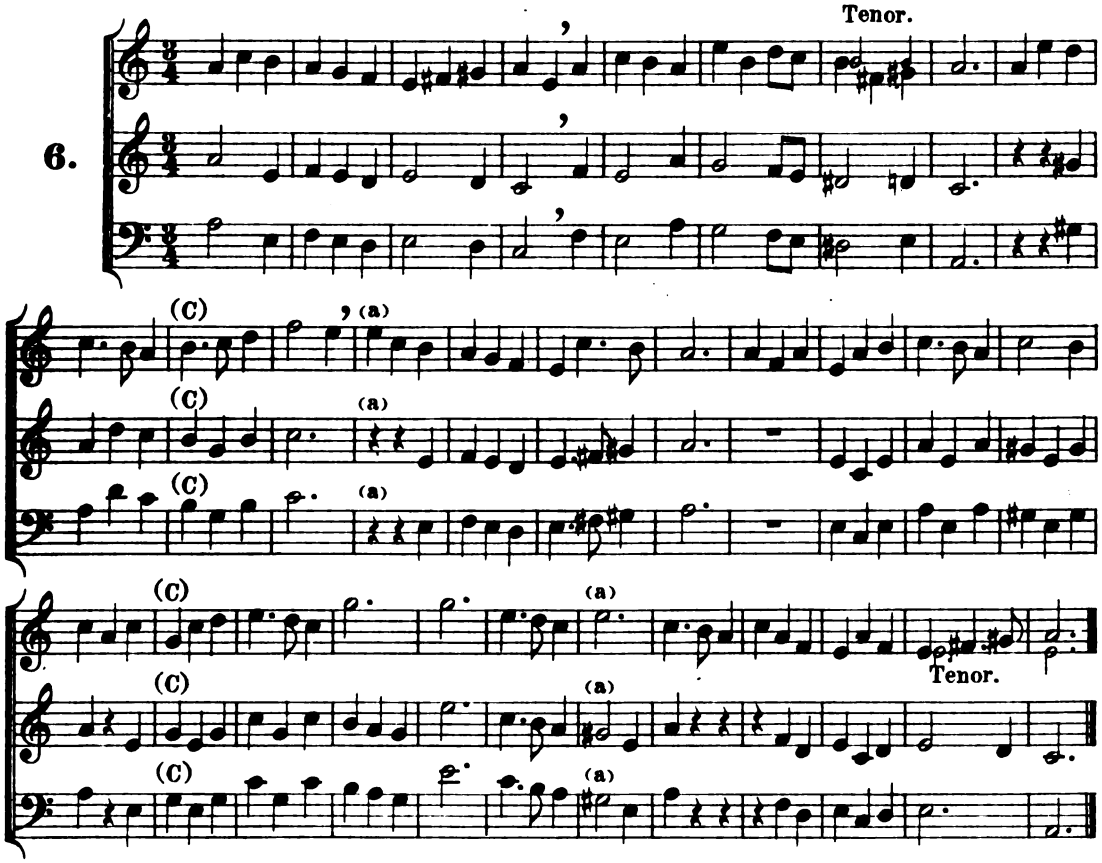

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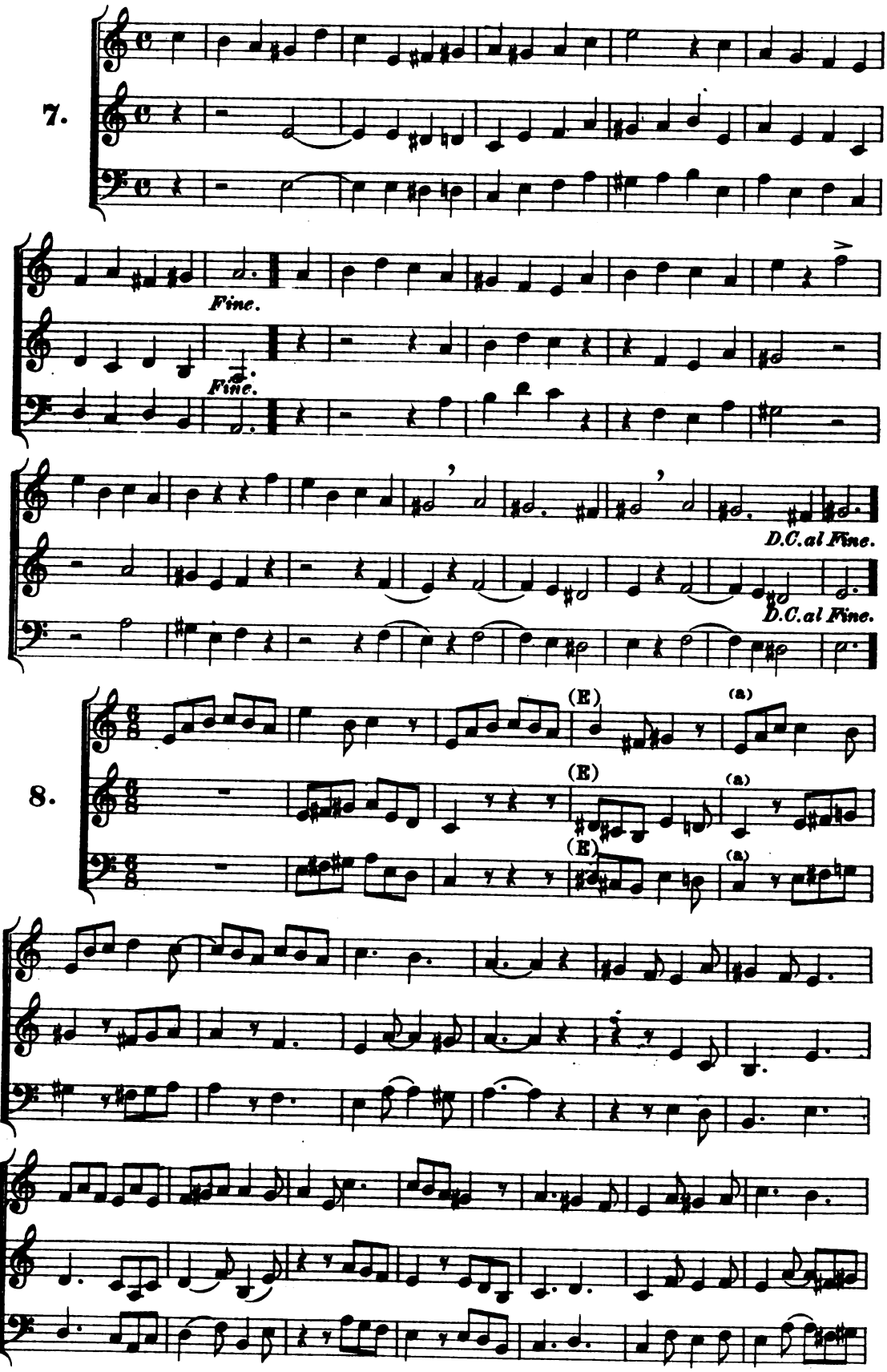

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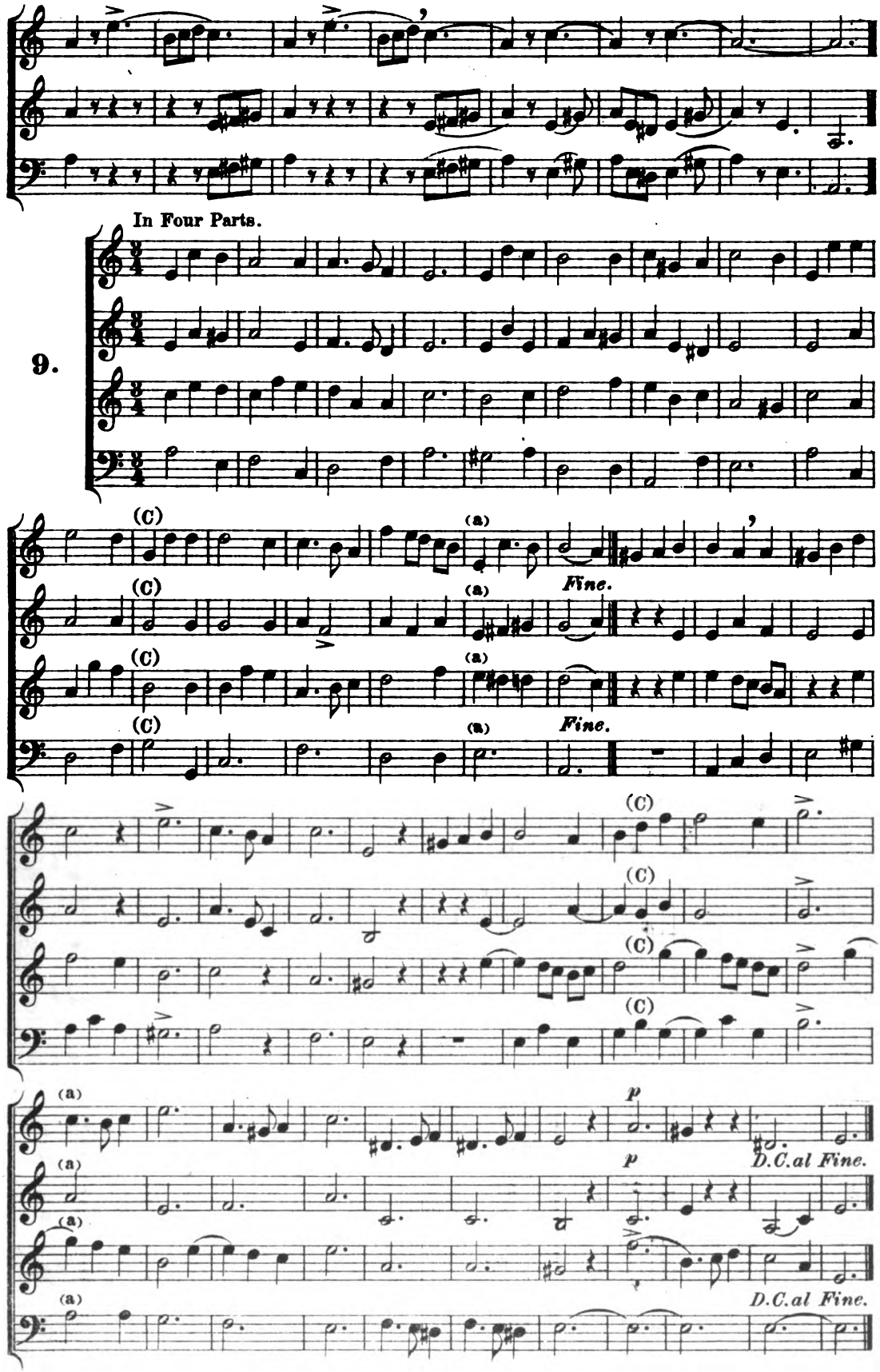

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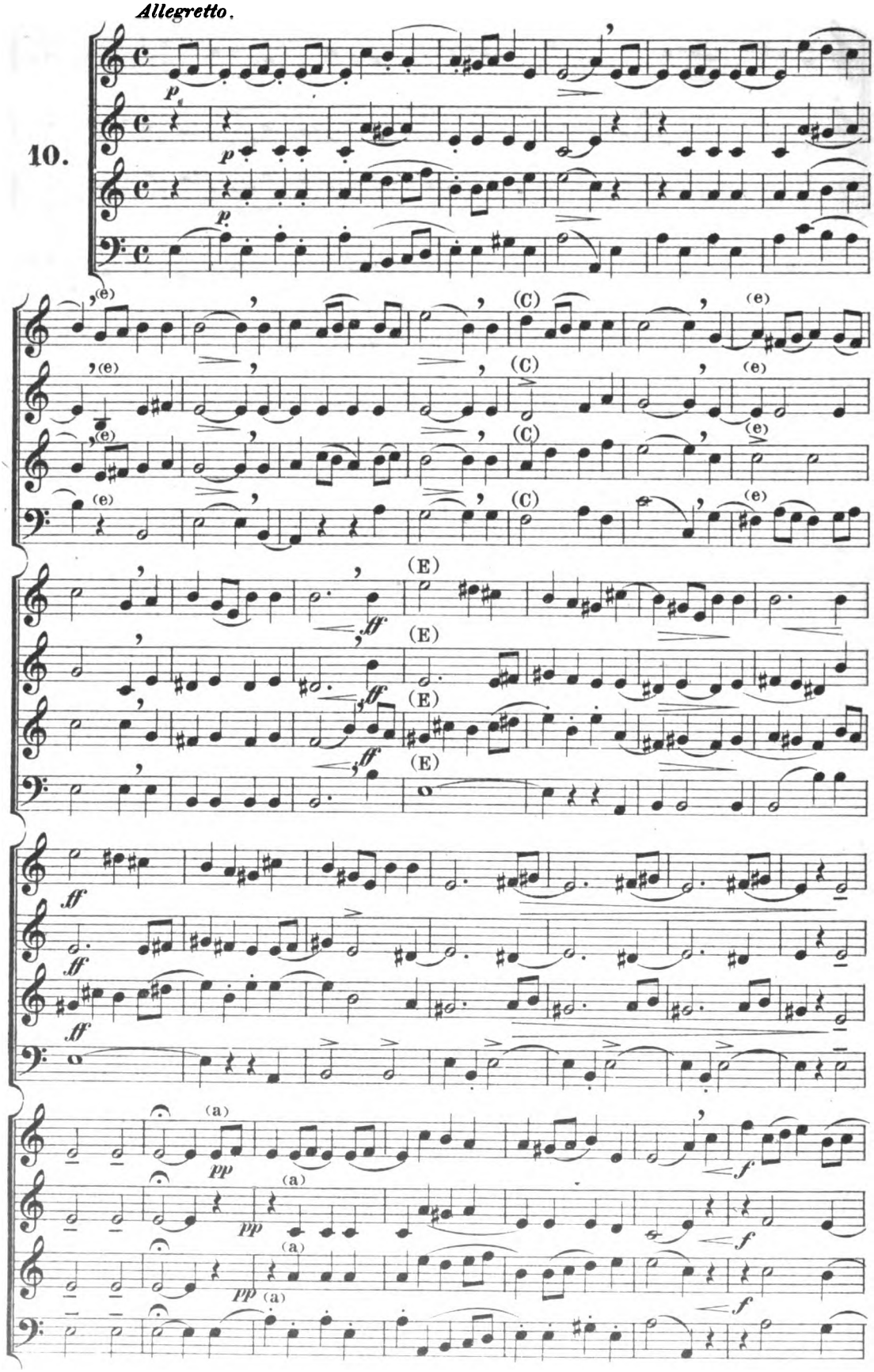

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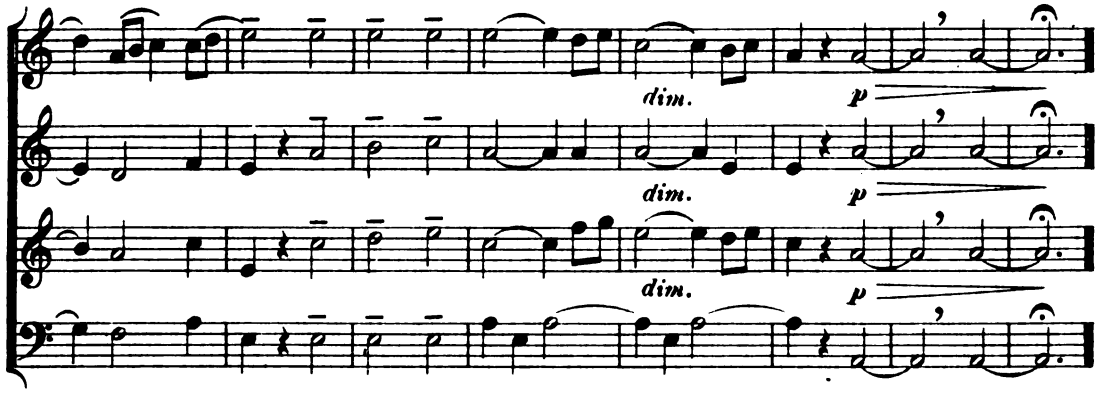

Key of G MAJOR.

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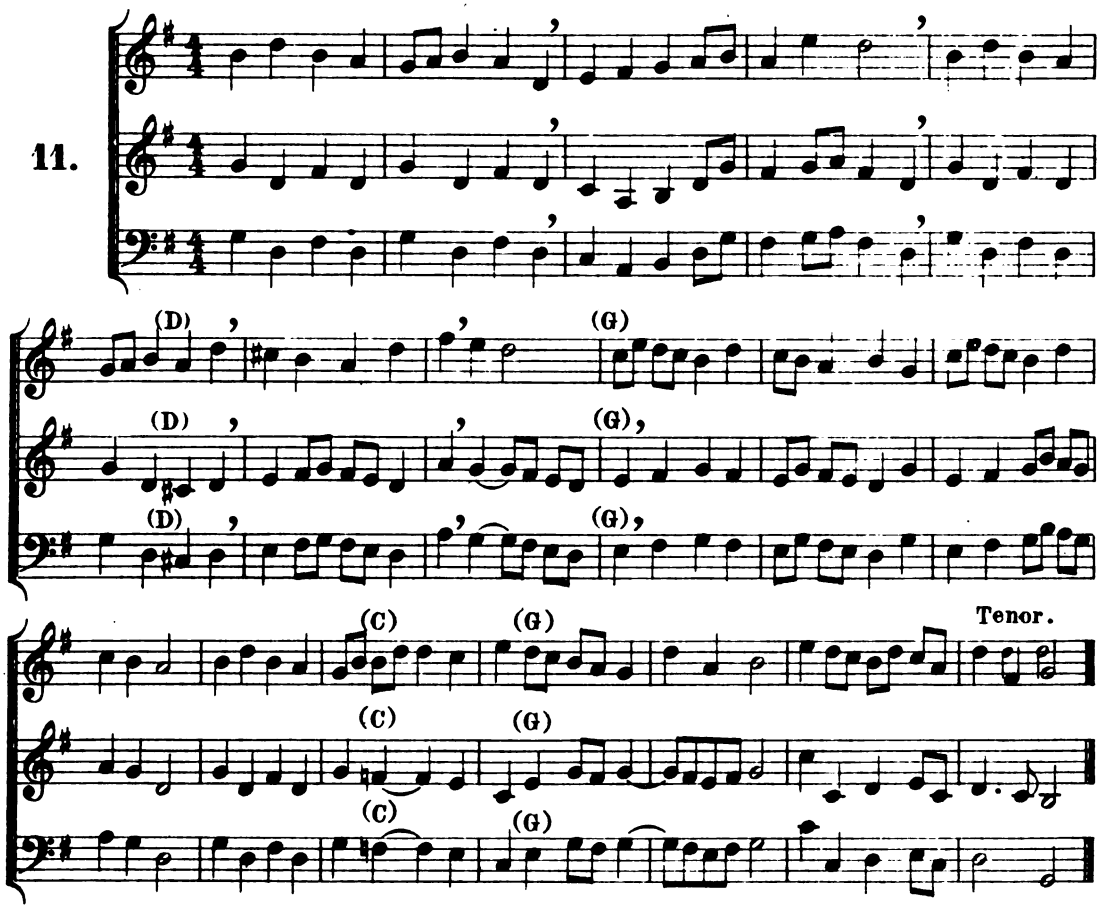

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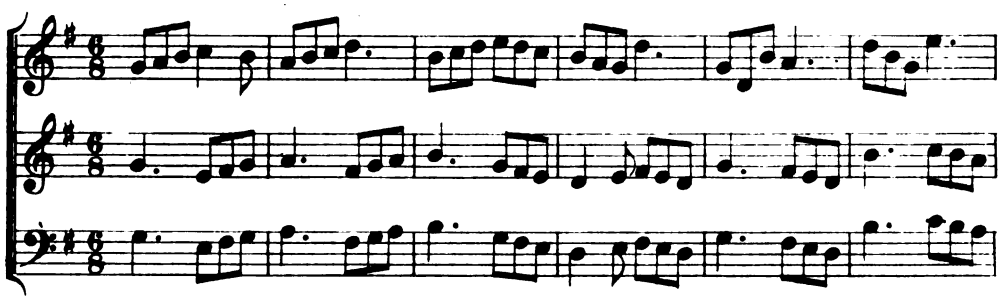

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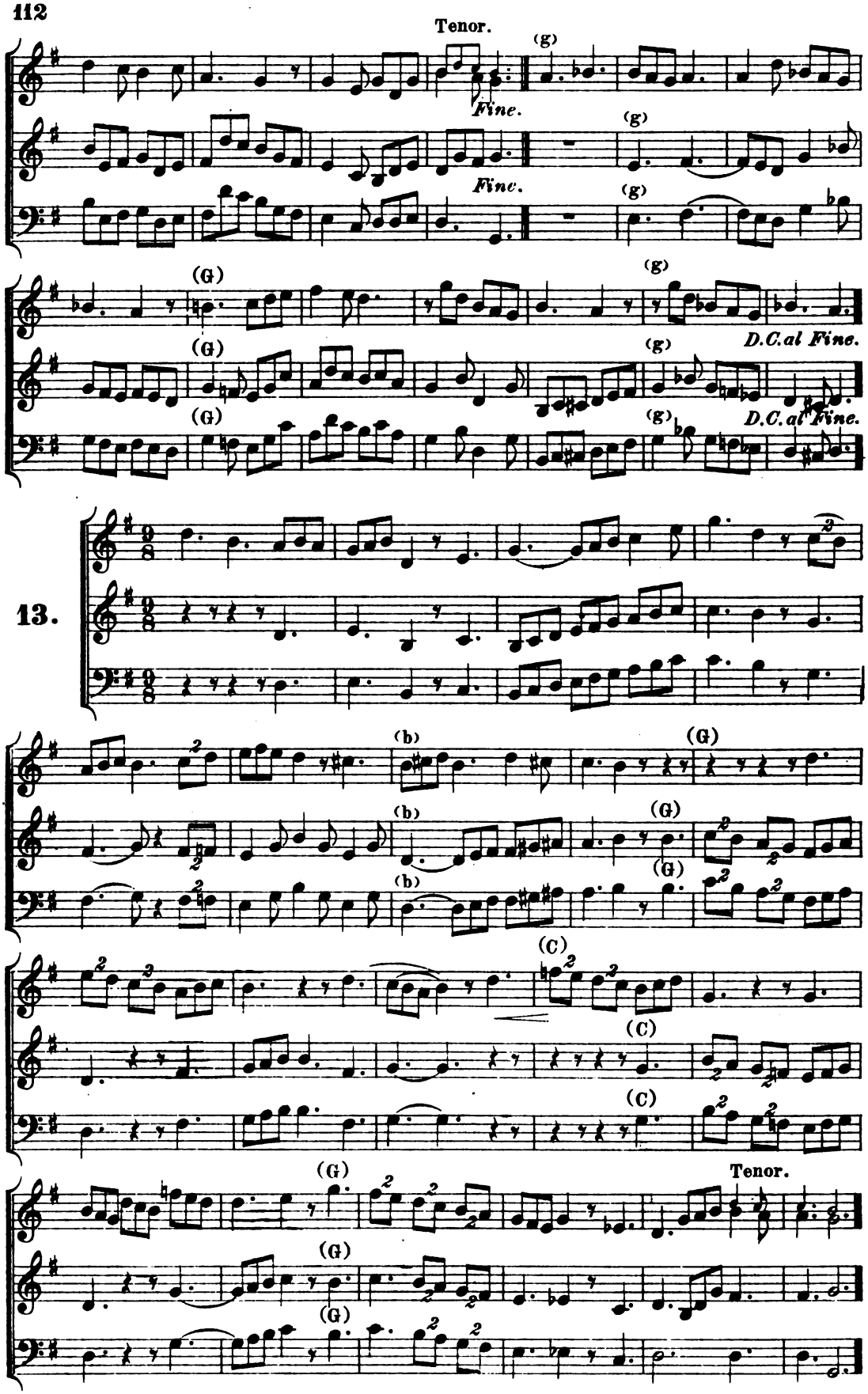

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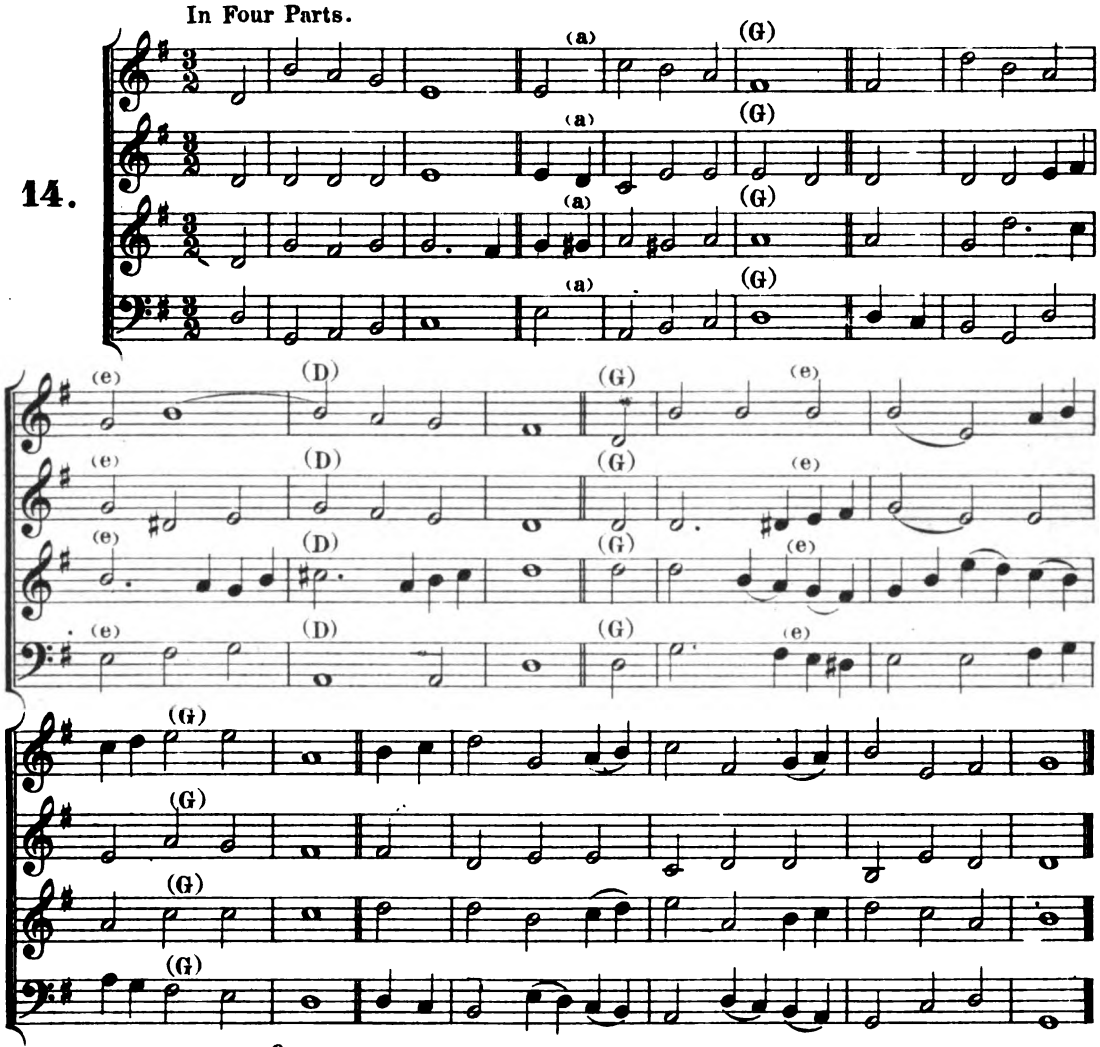

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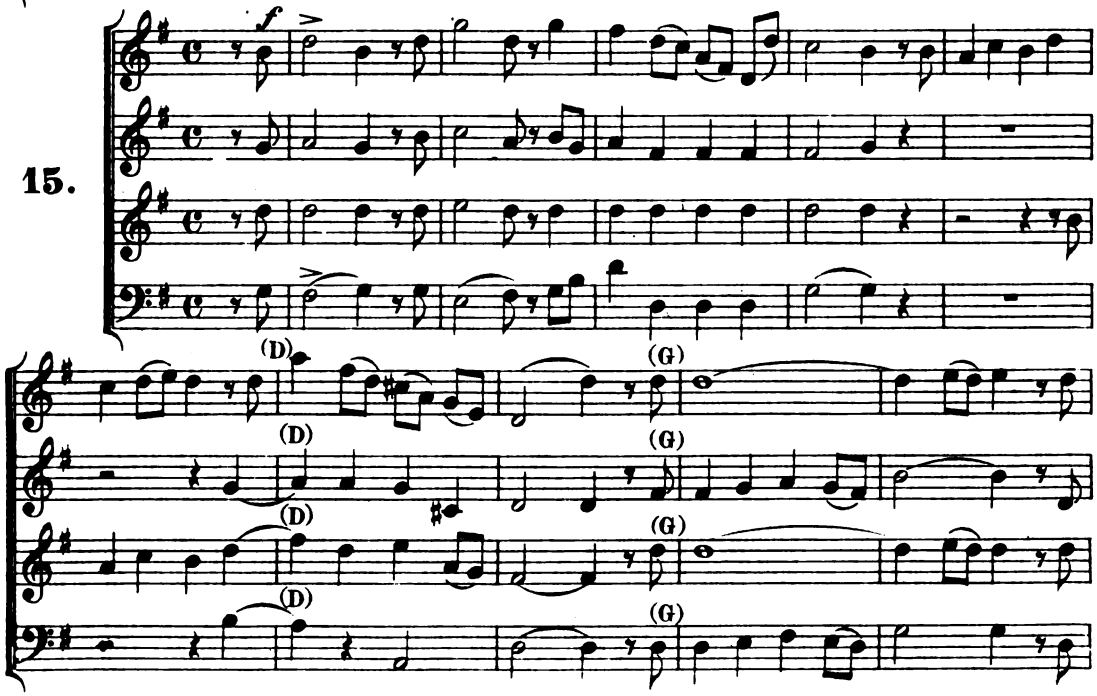

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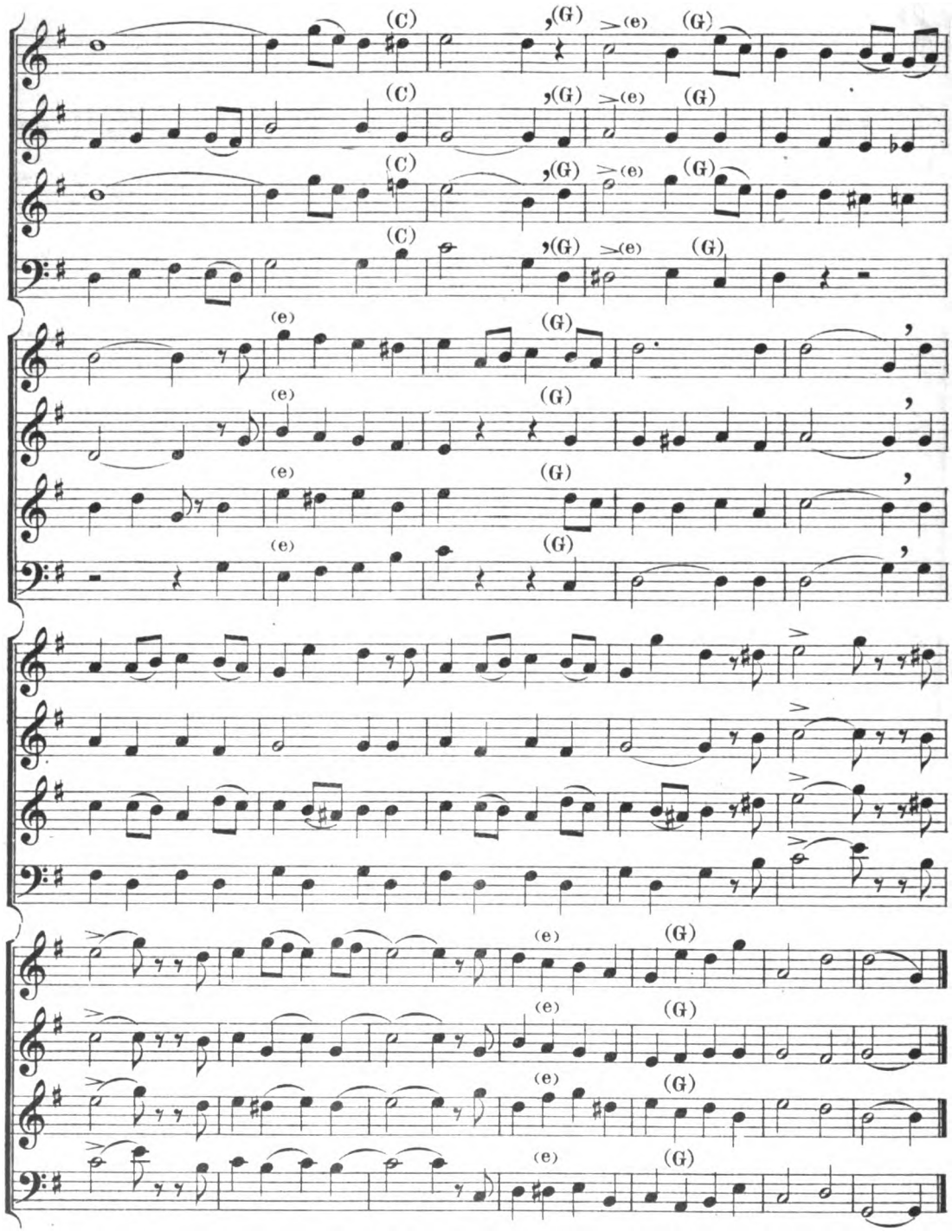

E MINOR.

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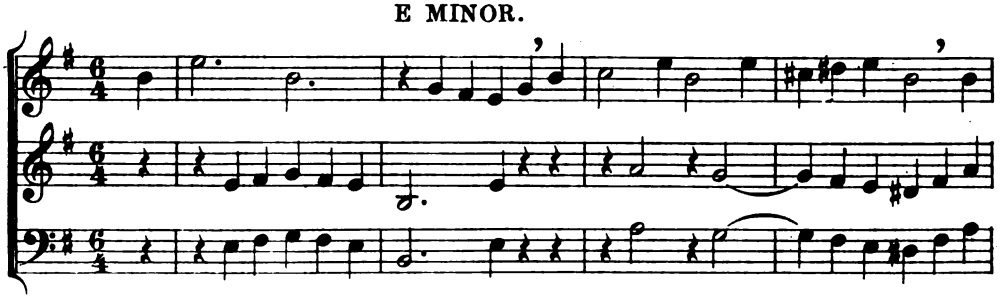

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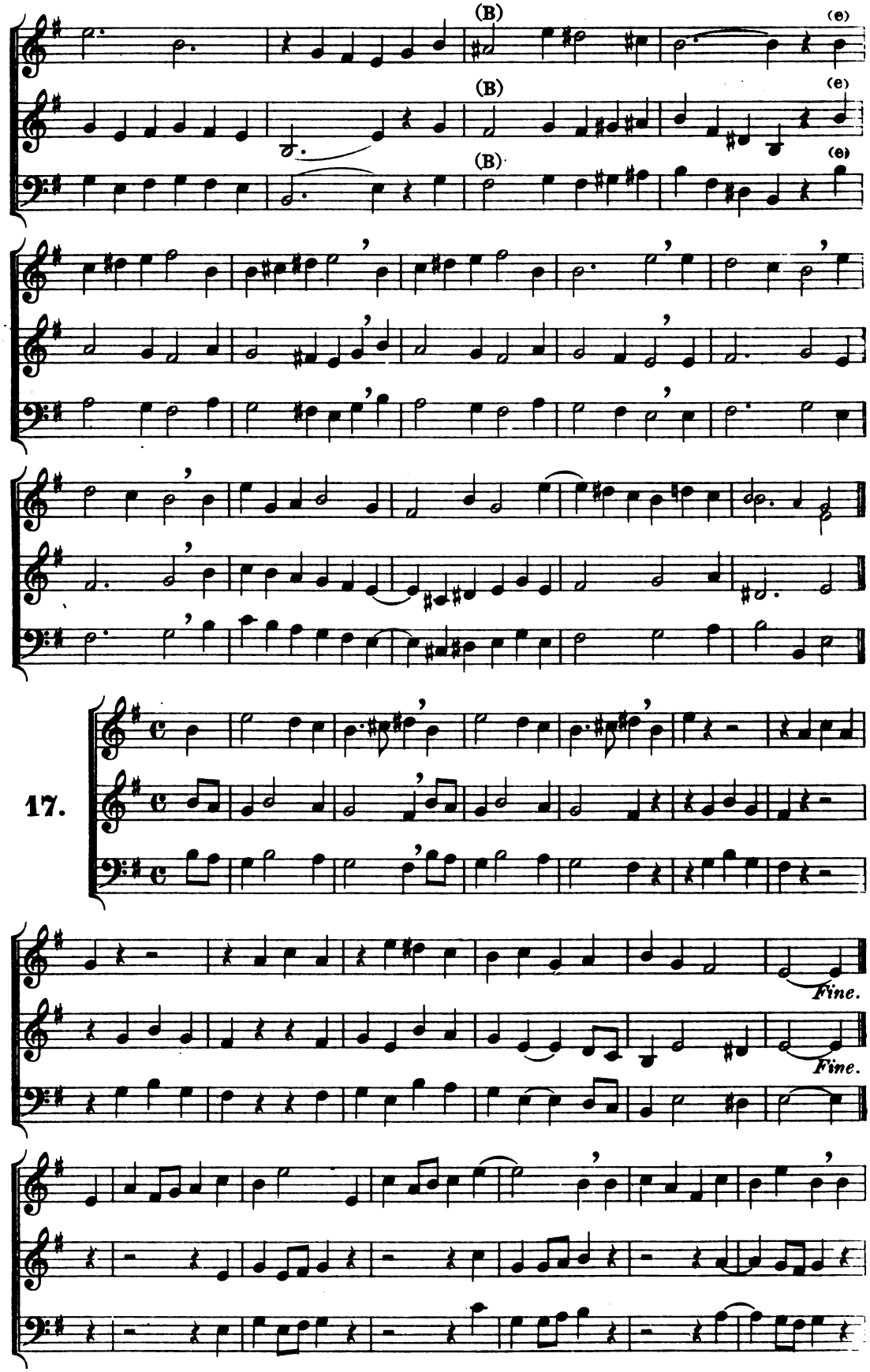

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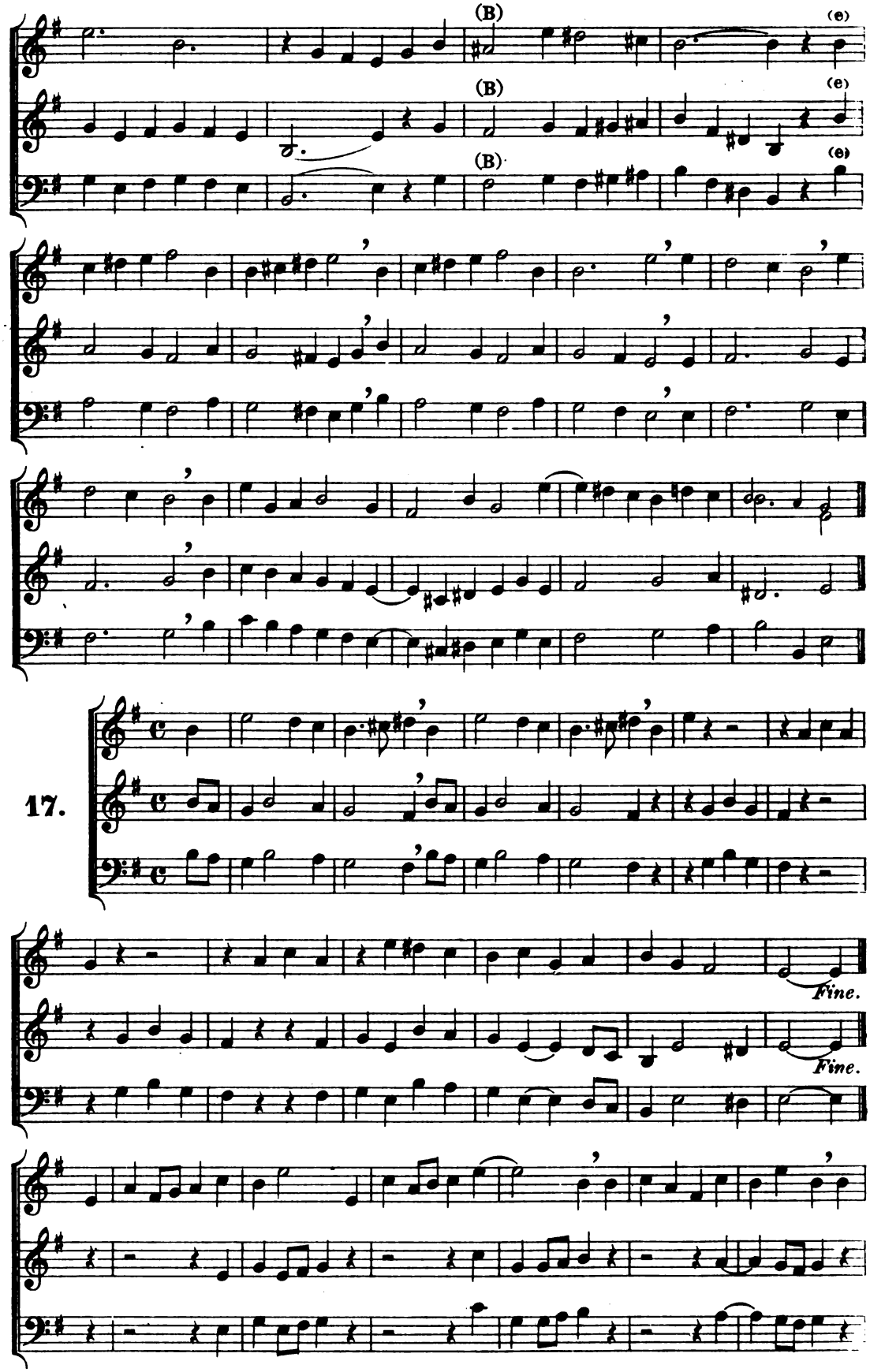

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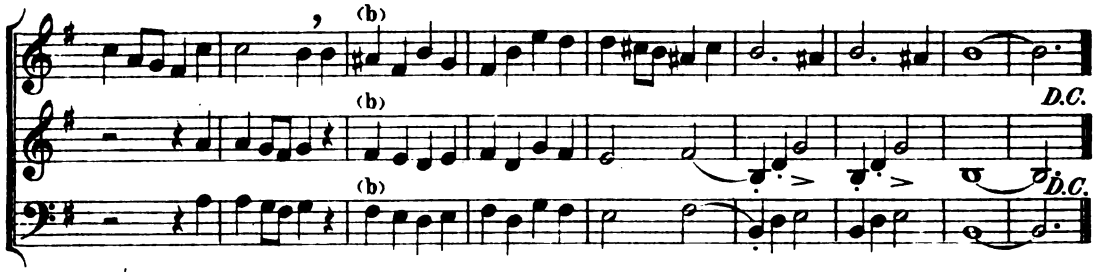

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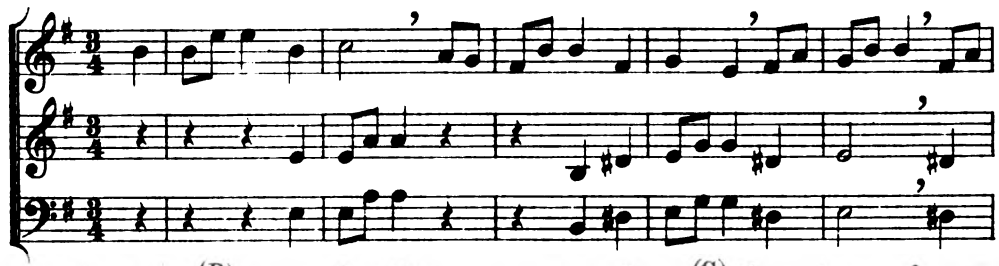

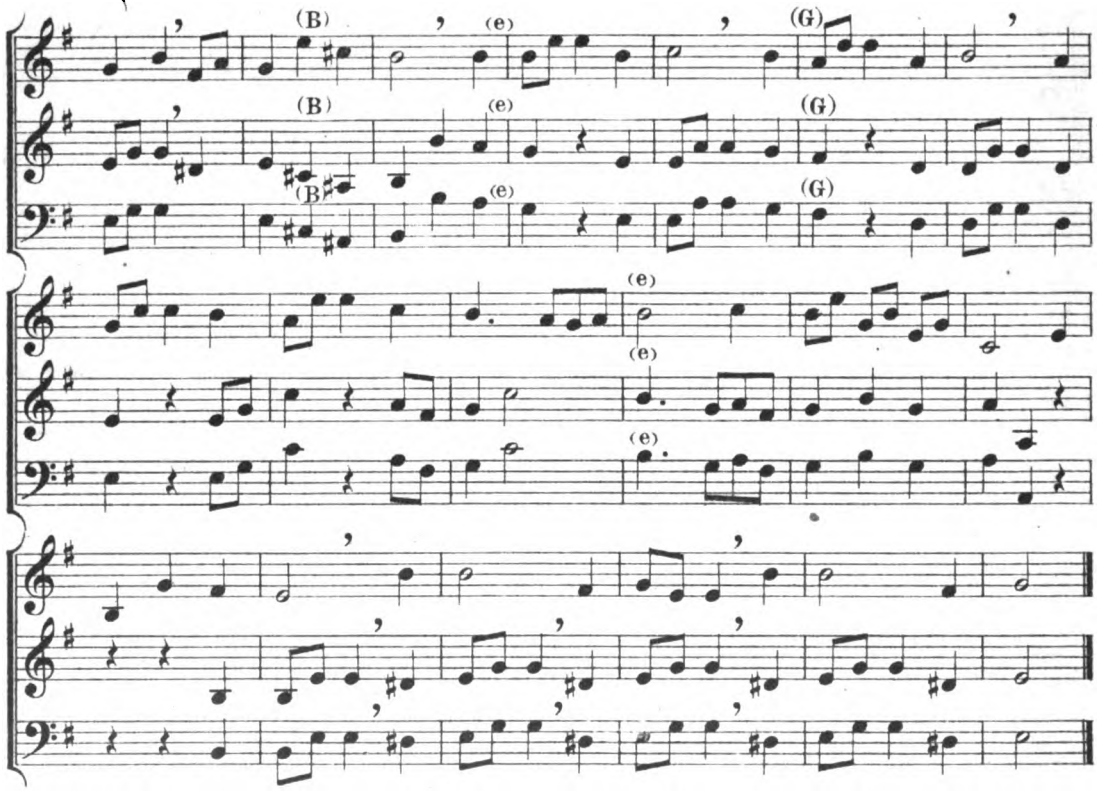

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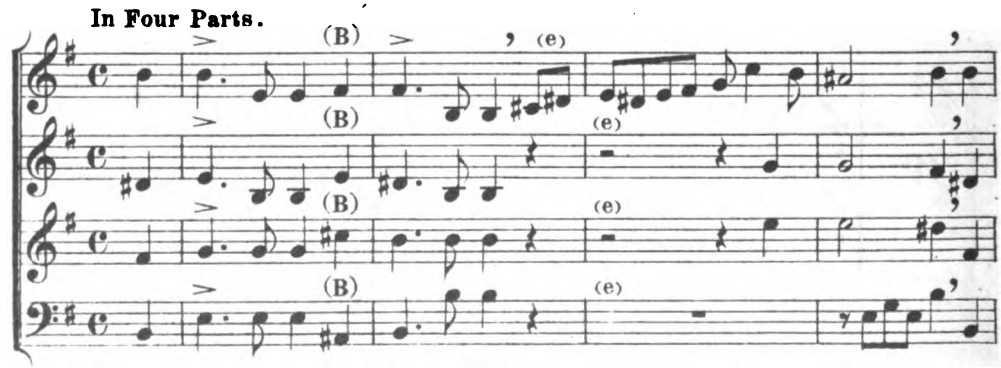

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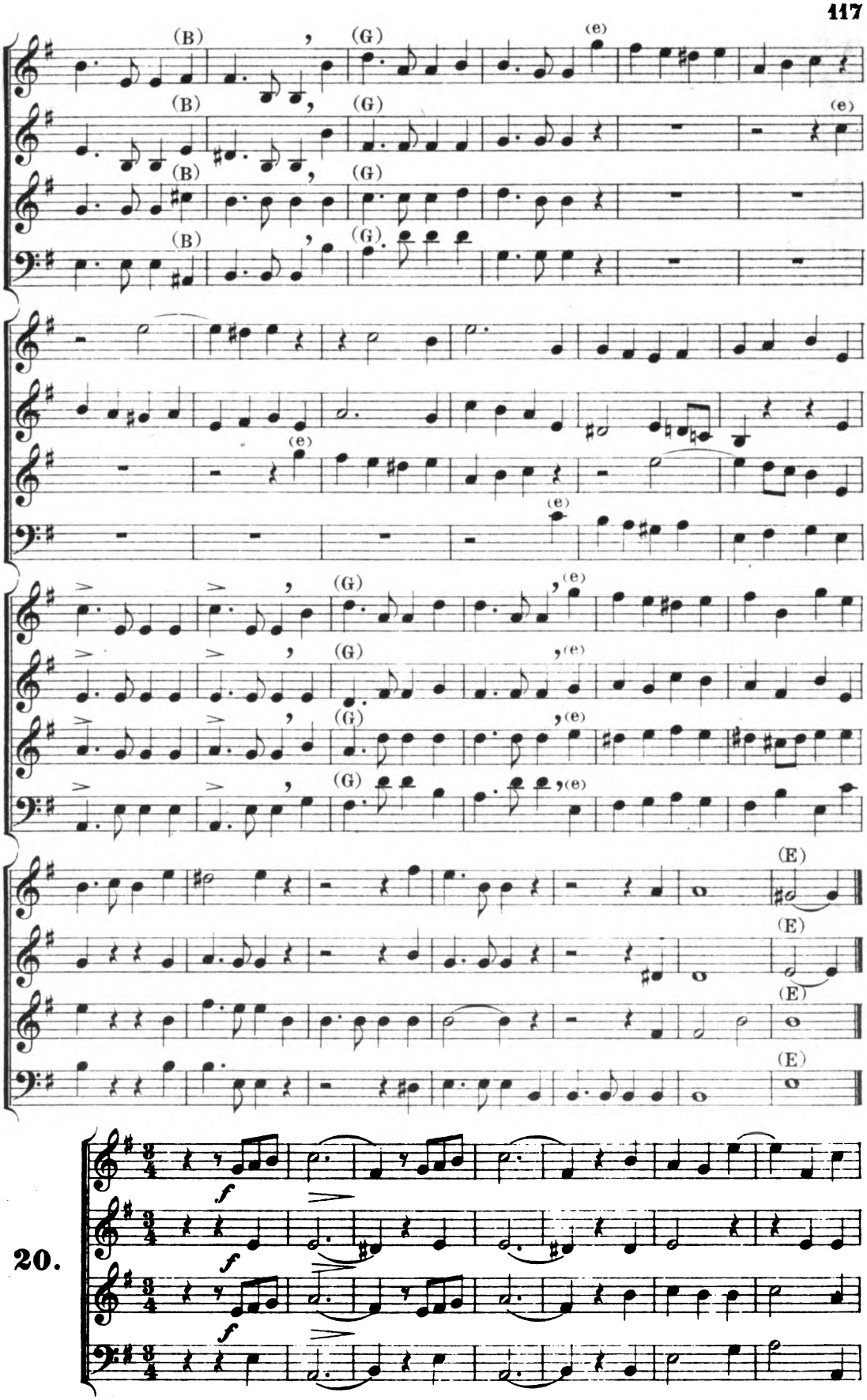

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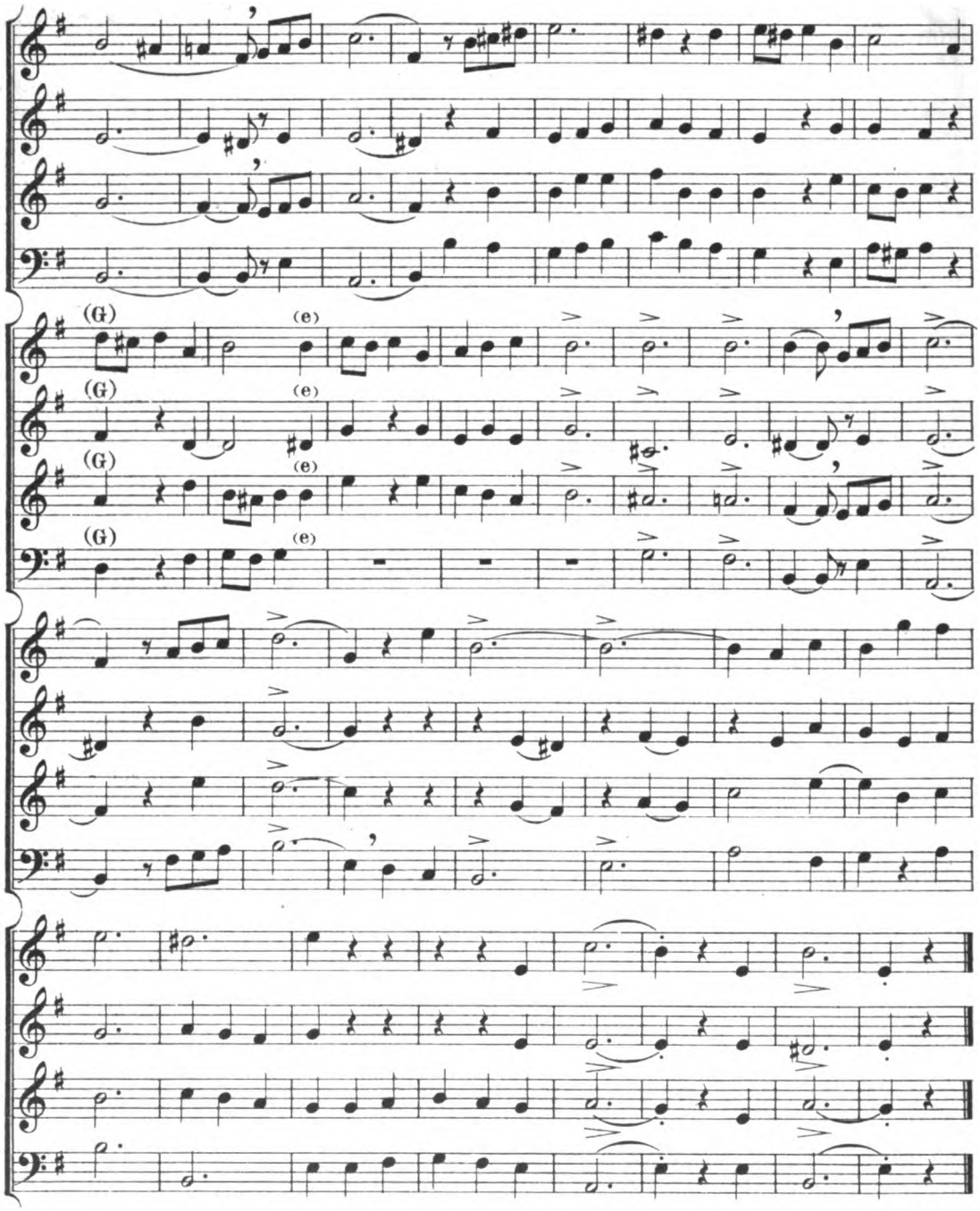

Key of F MAJOR.

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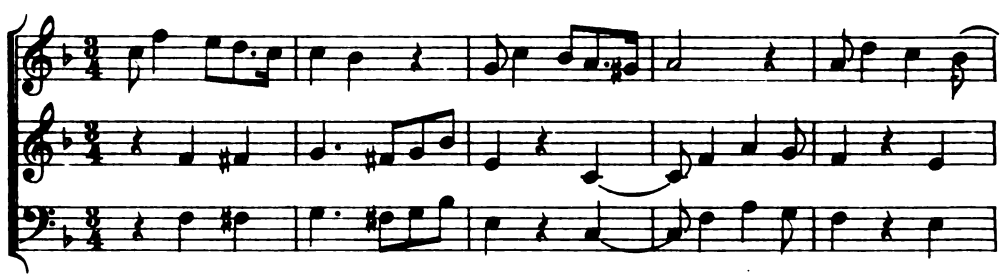

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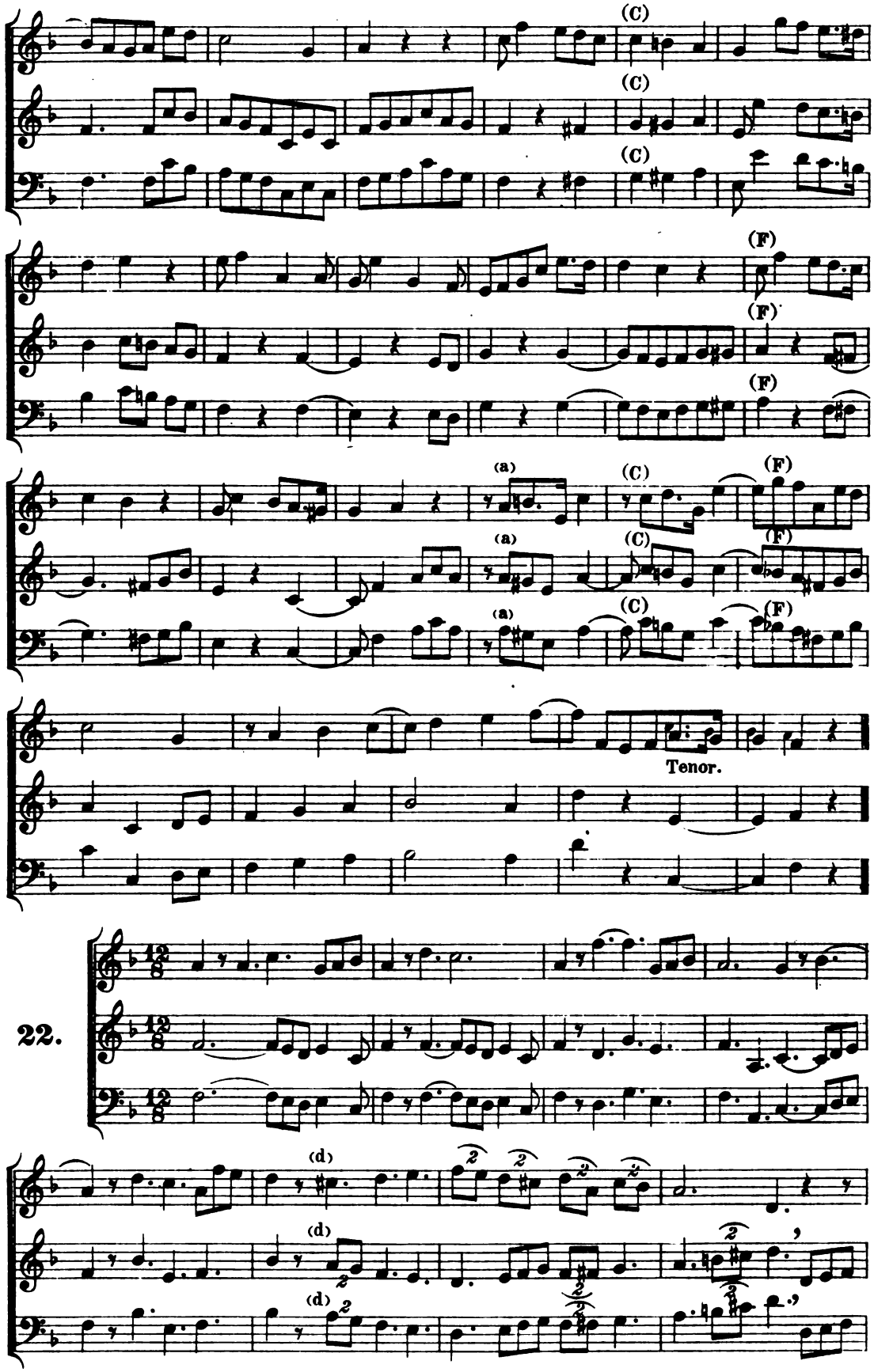

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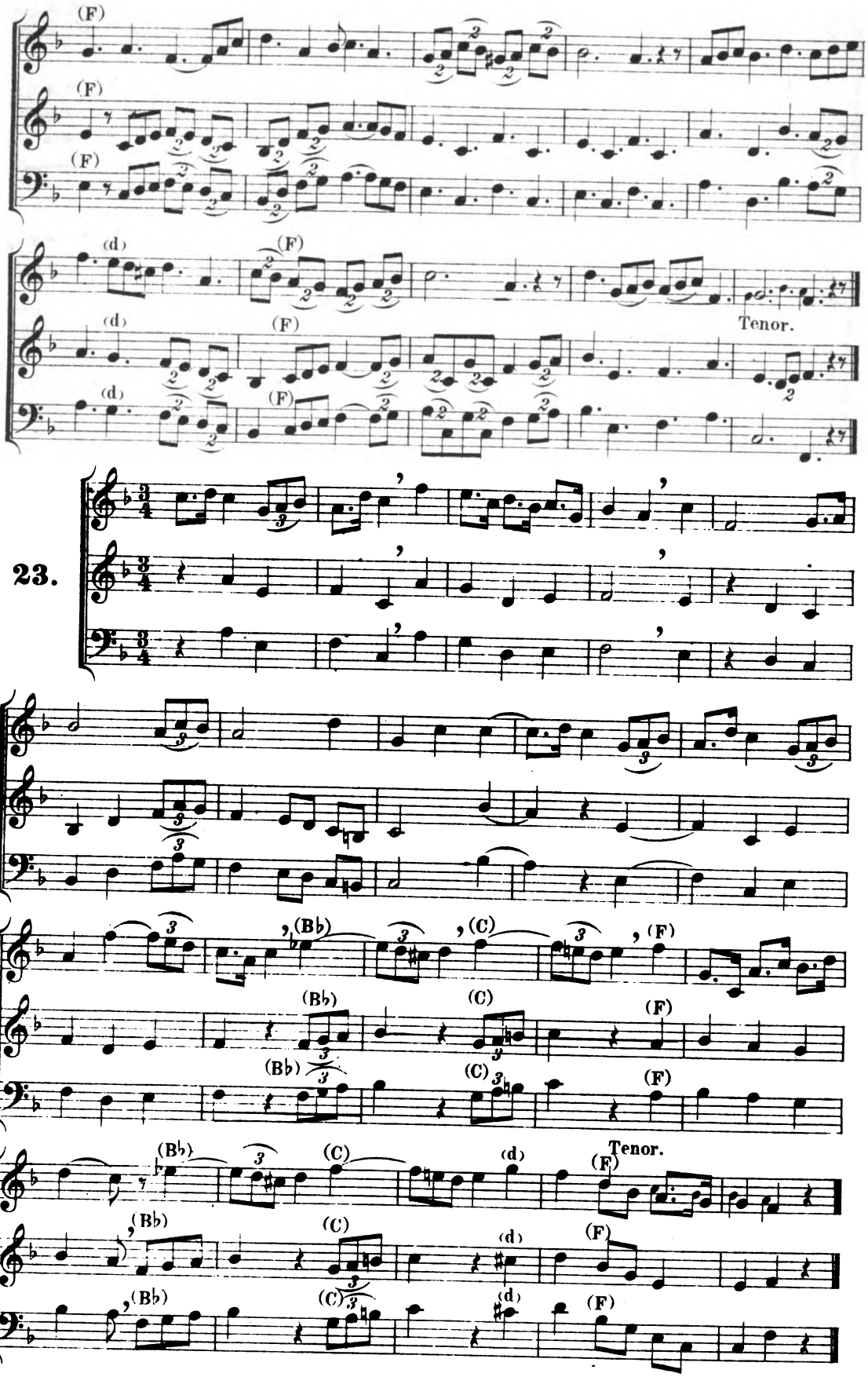

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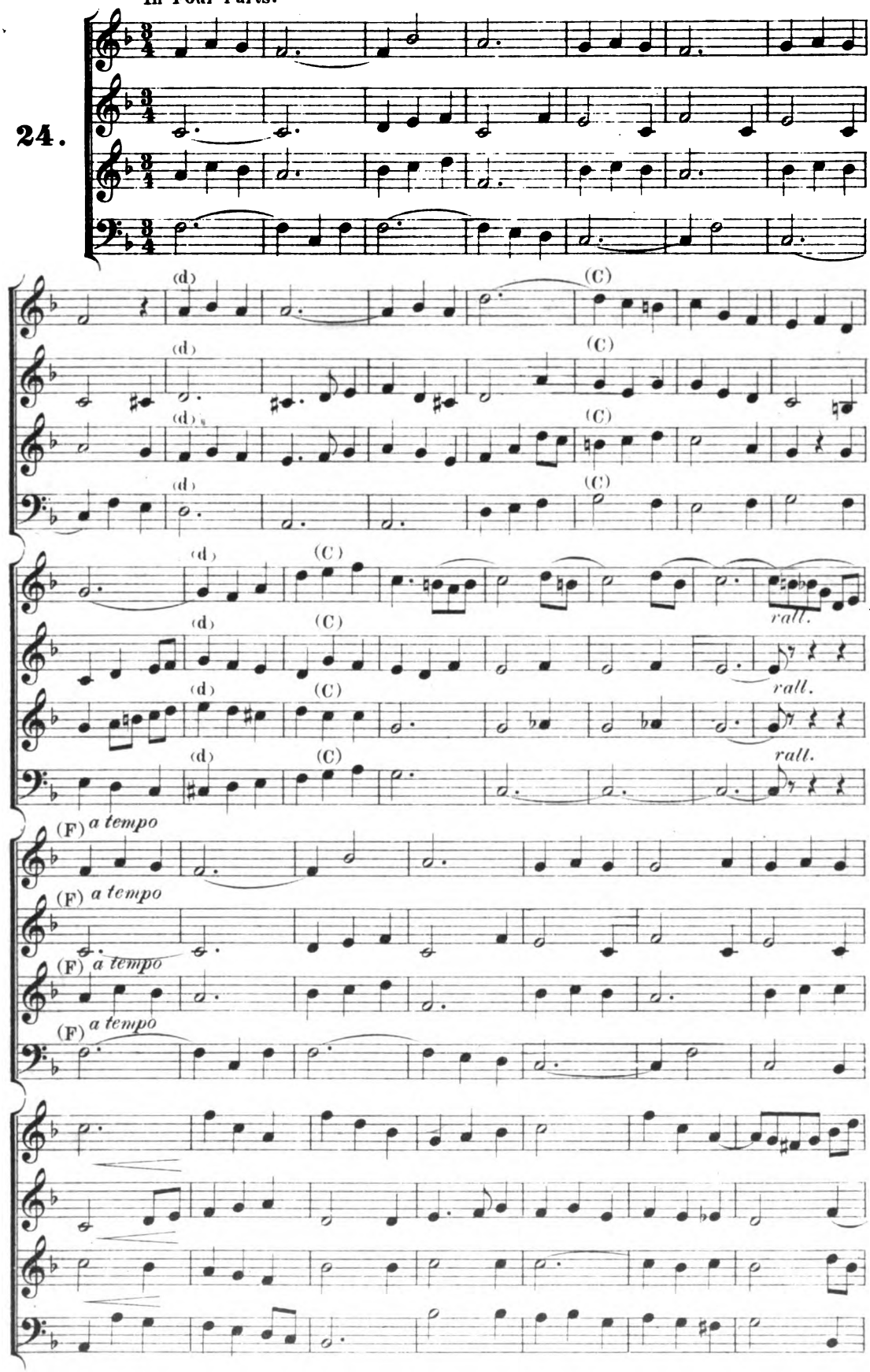

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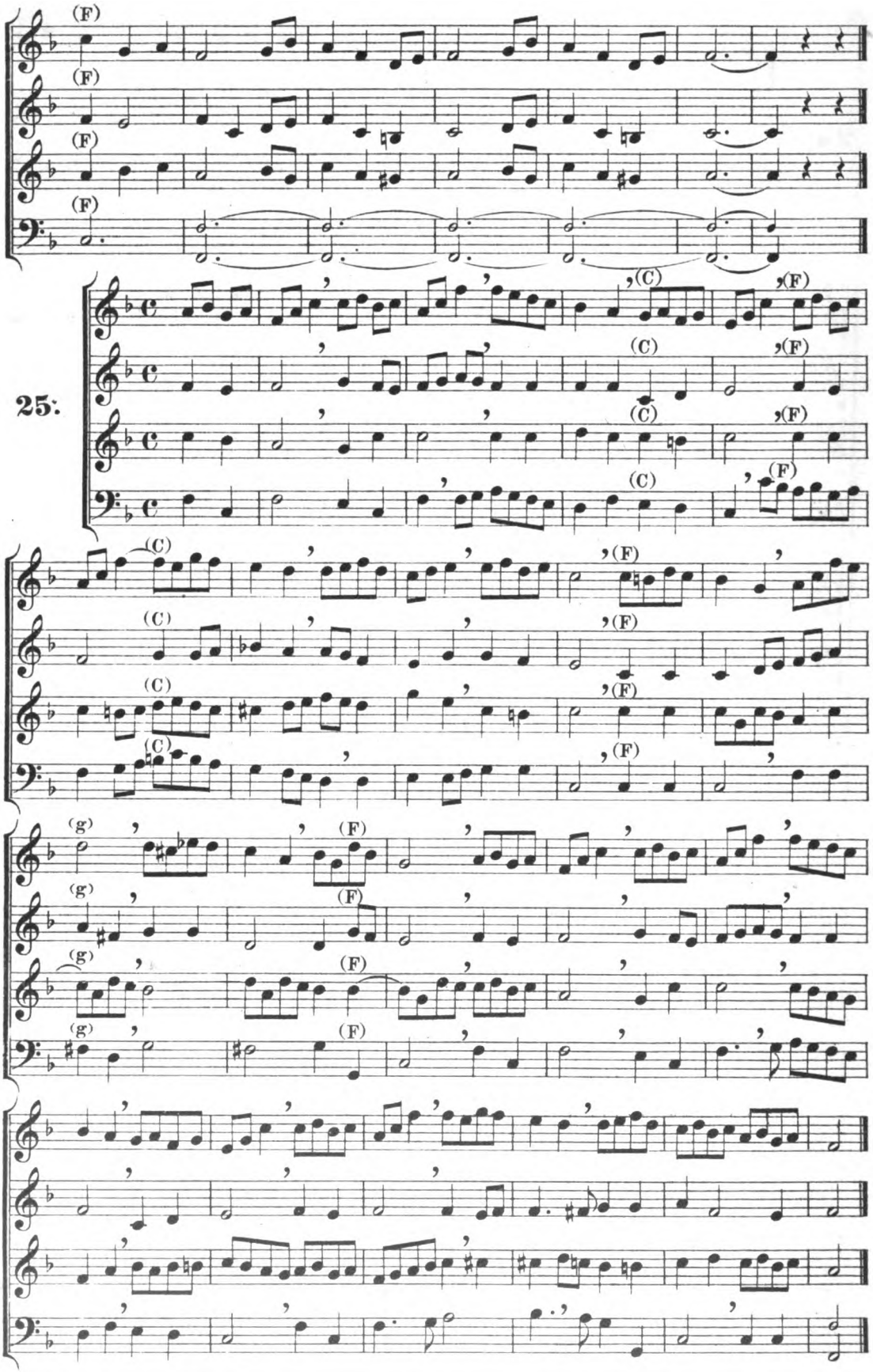

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D MINOR.

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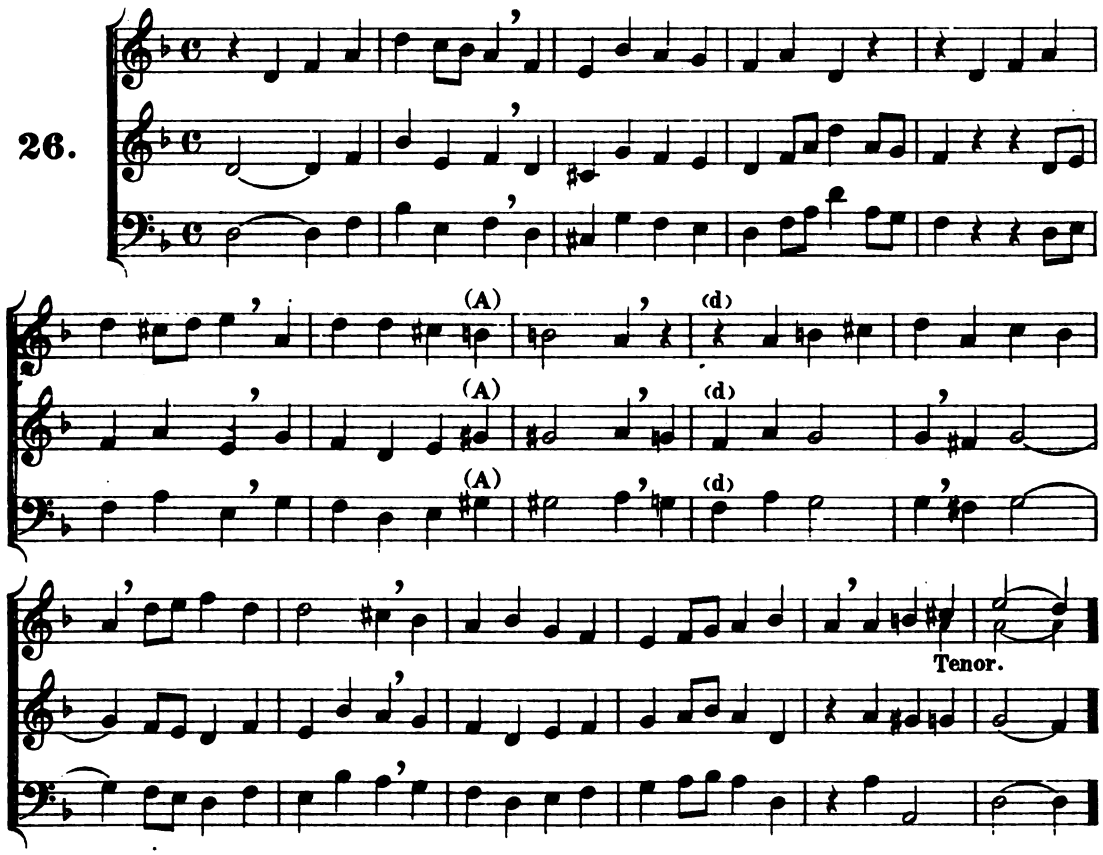

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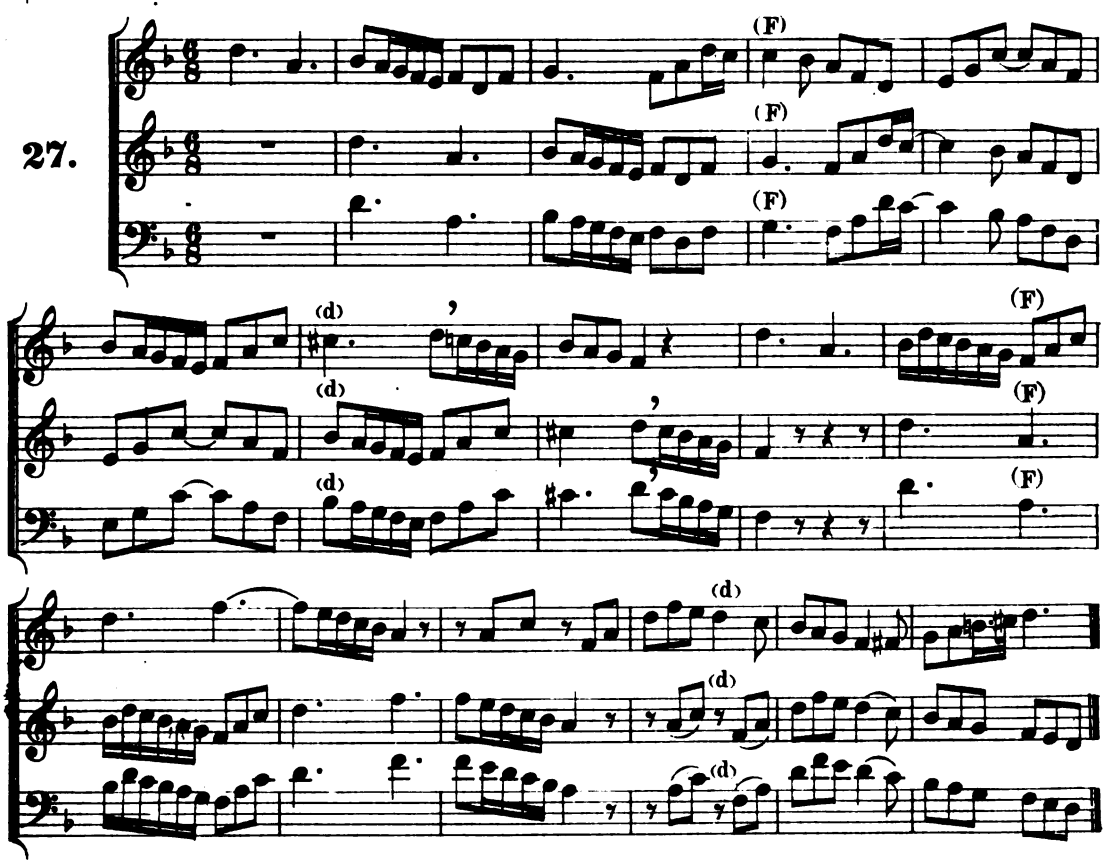

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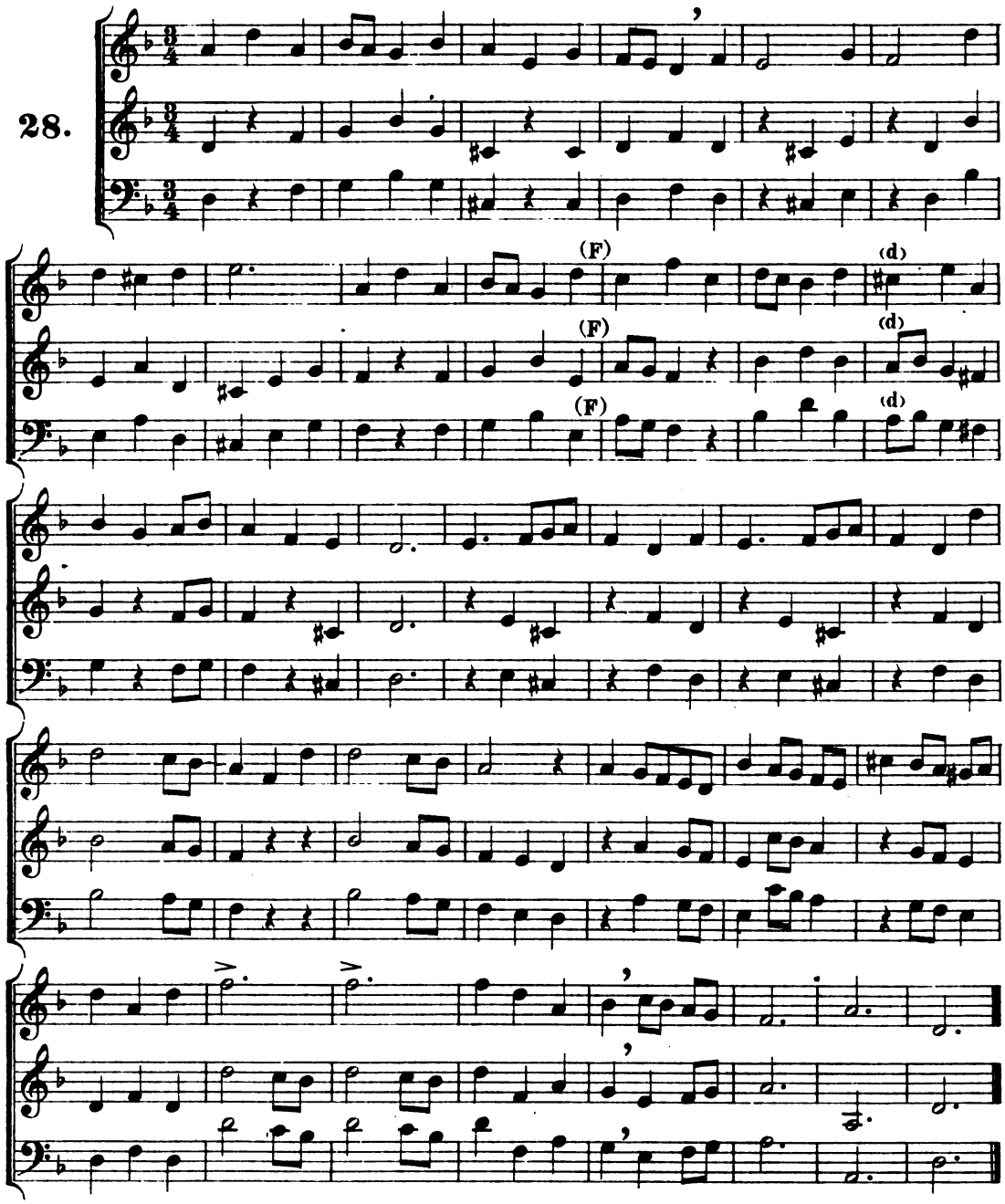

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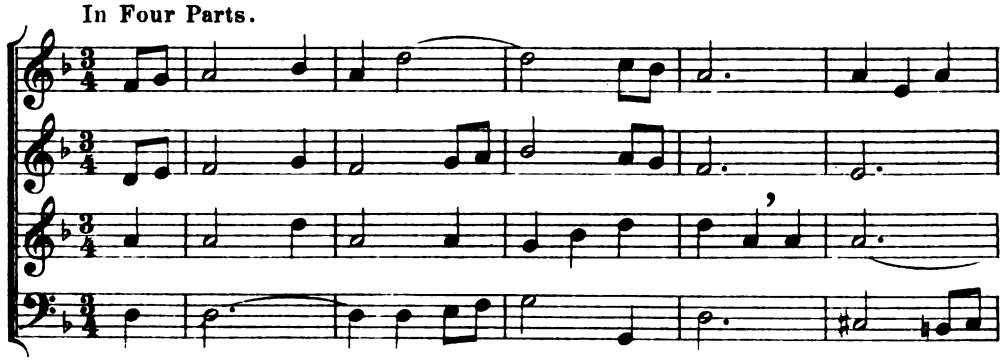

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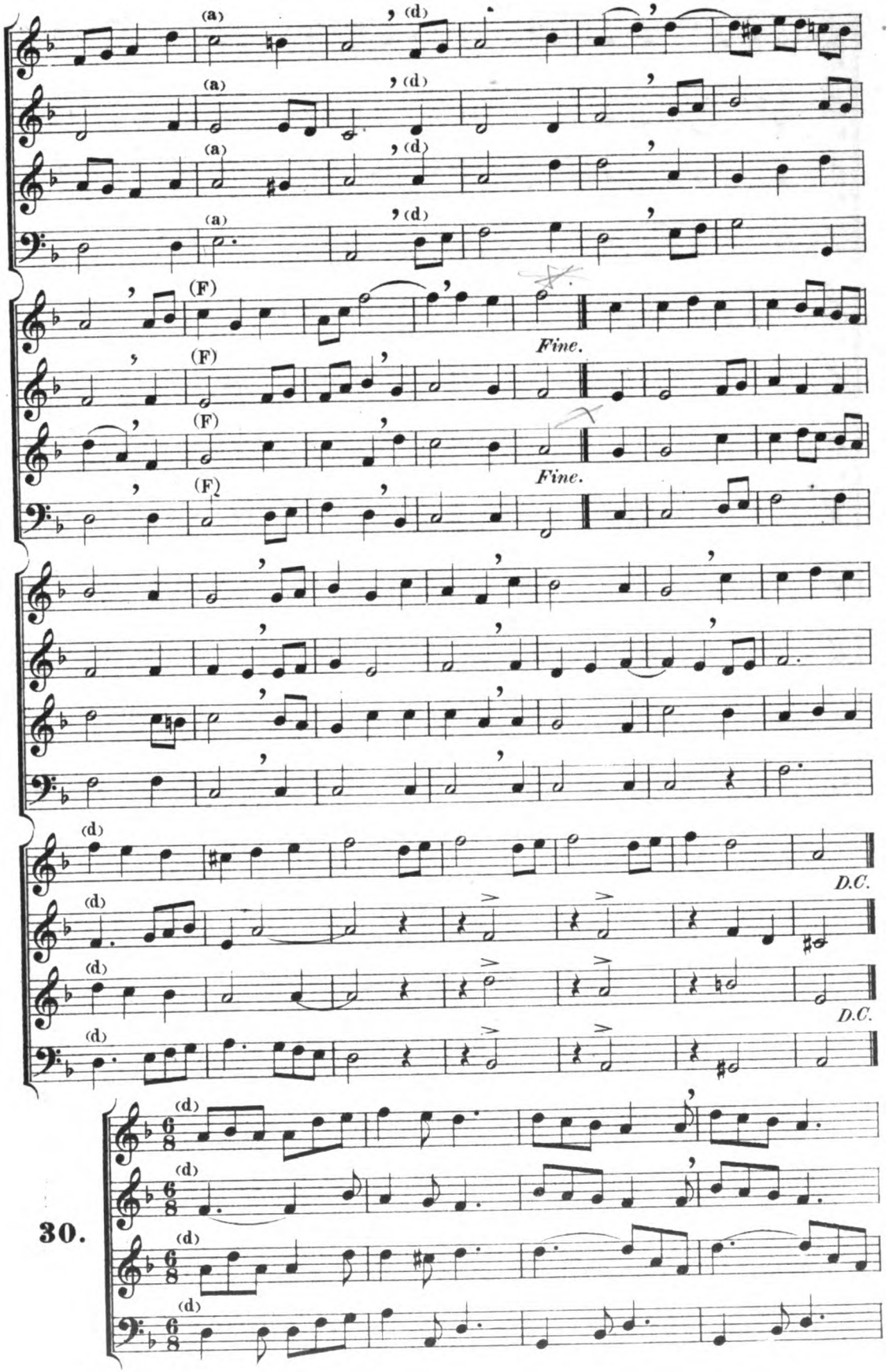

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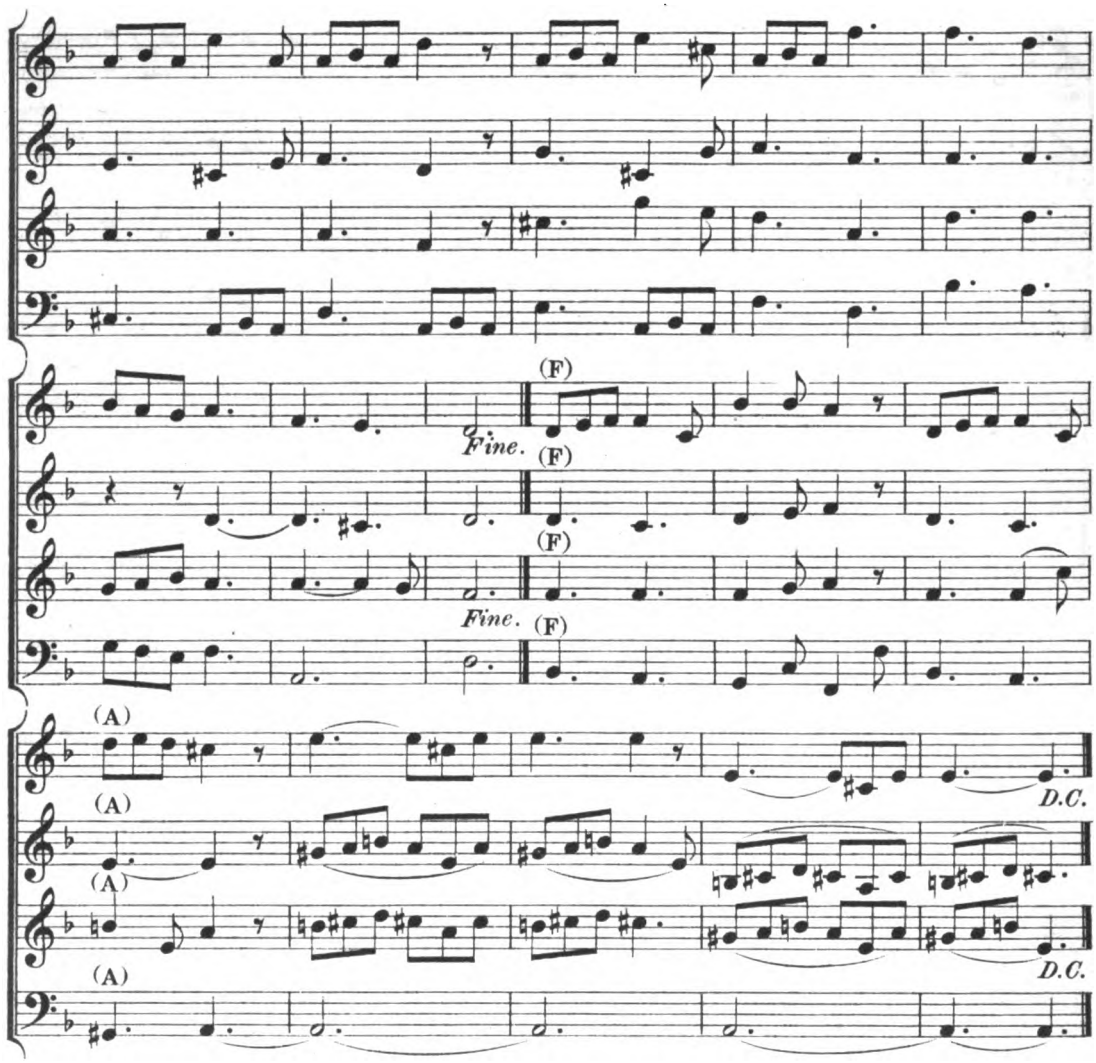

Key of D MAJOR.

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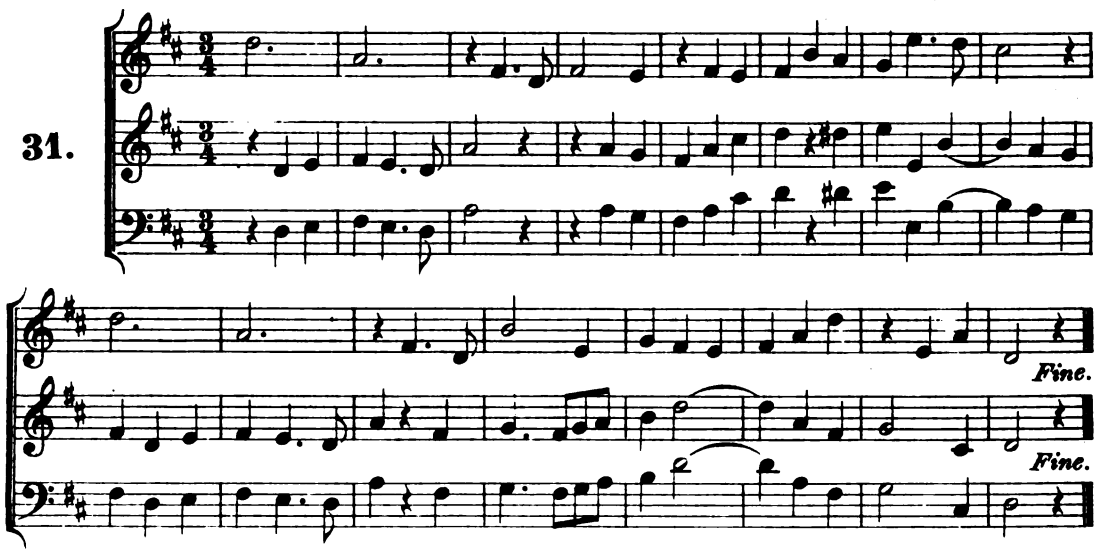

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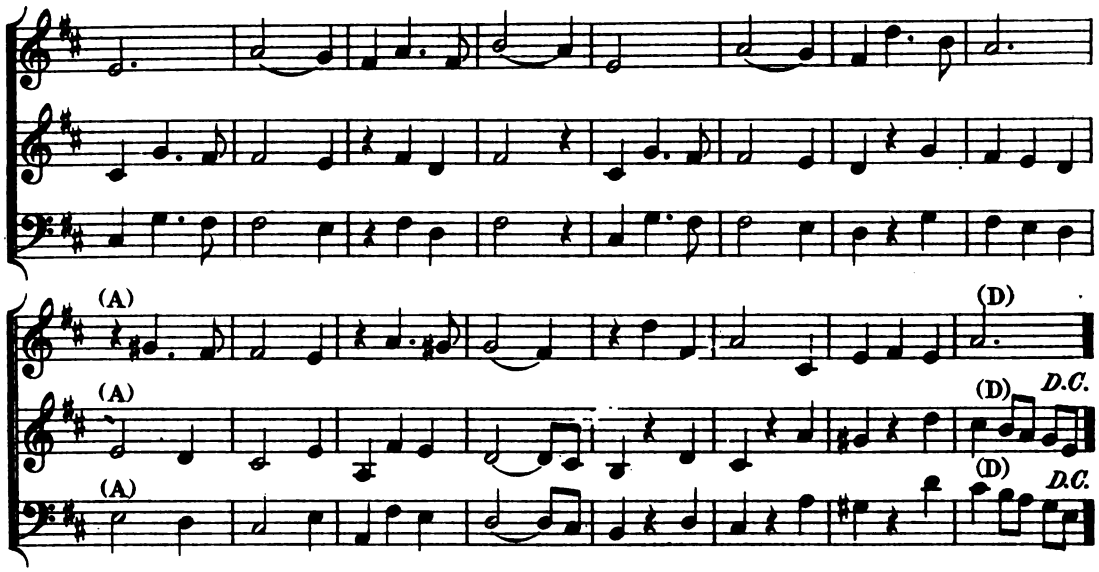

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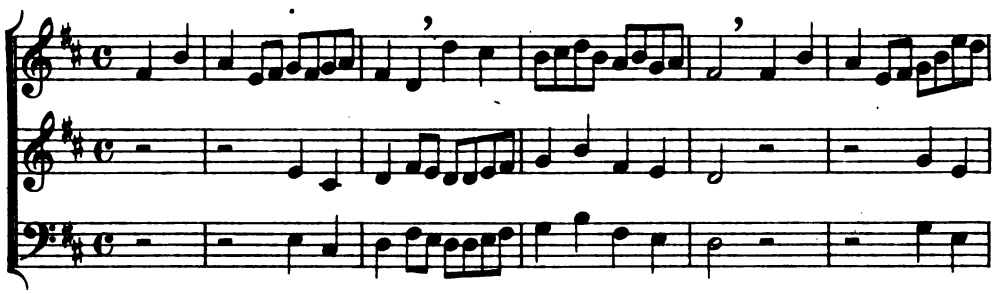

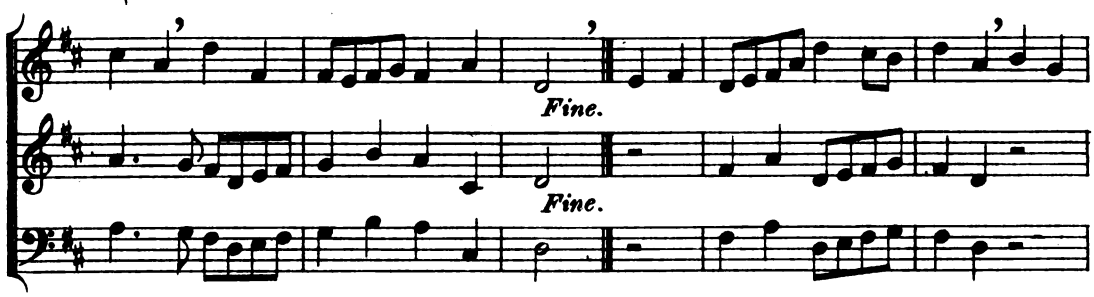

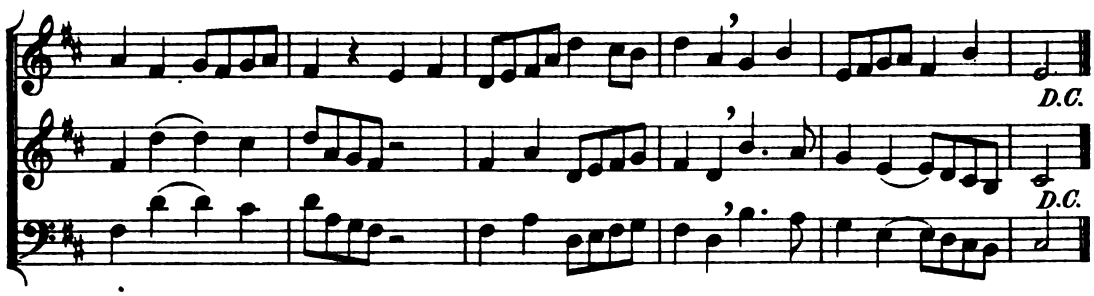

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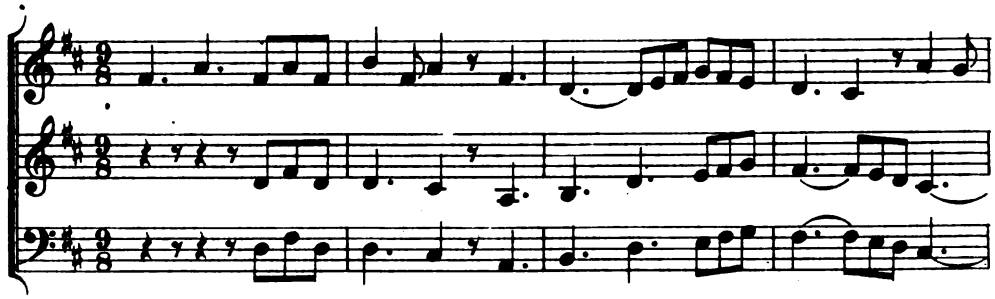

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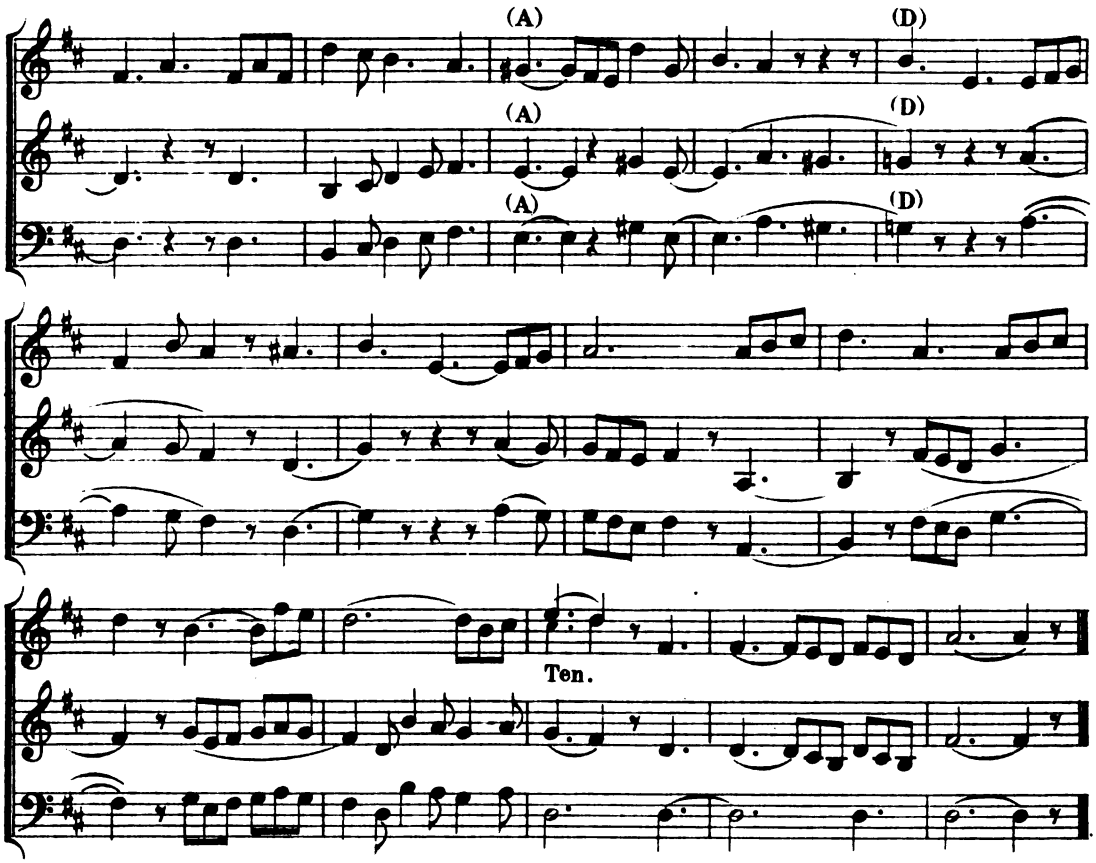

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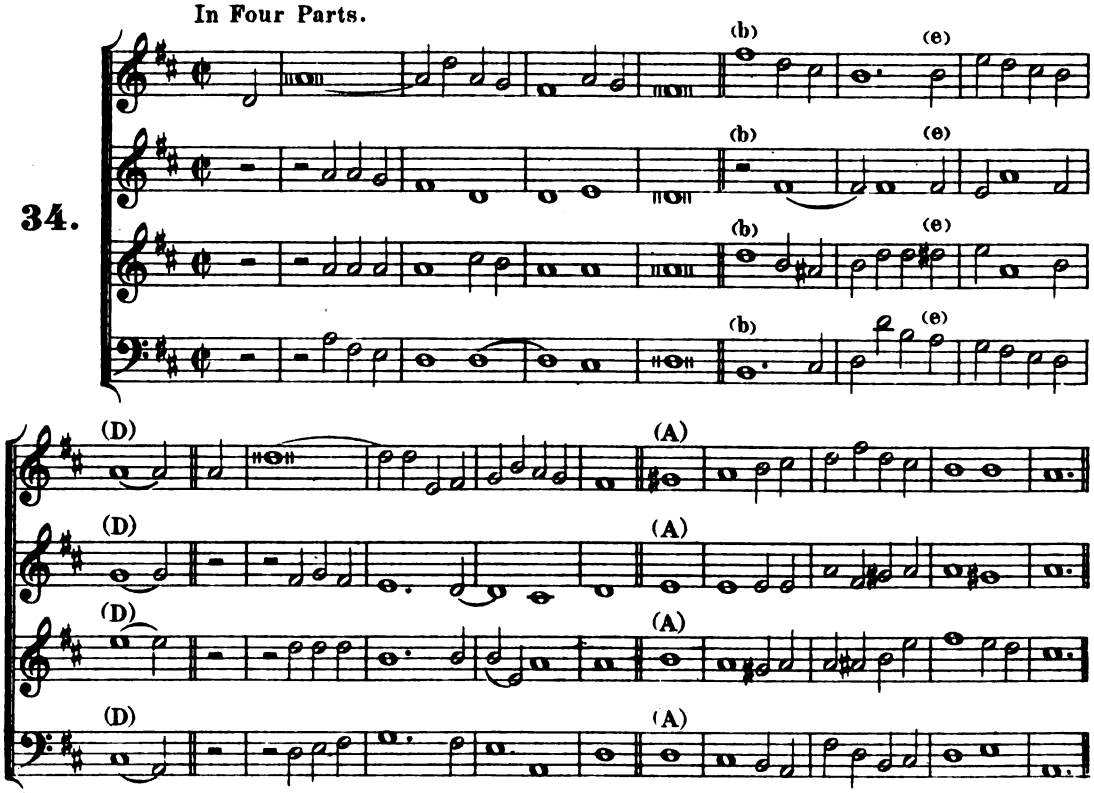
In Four Parts.



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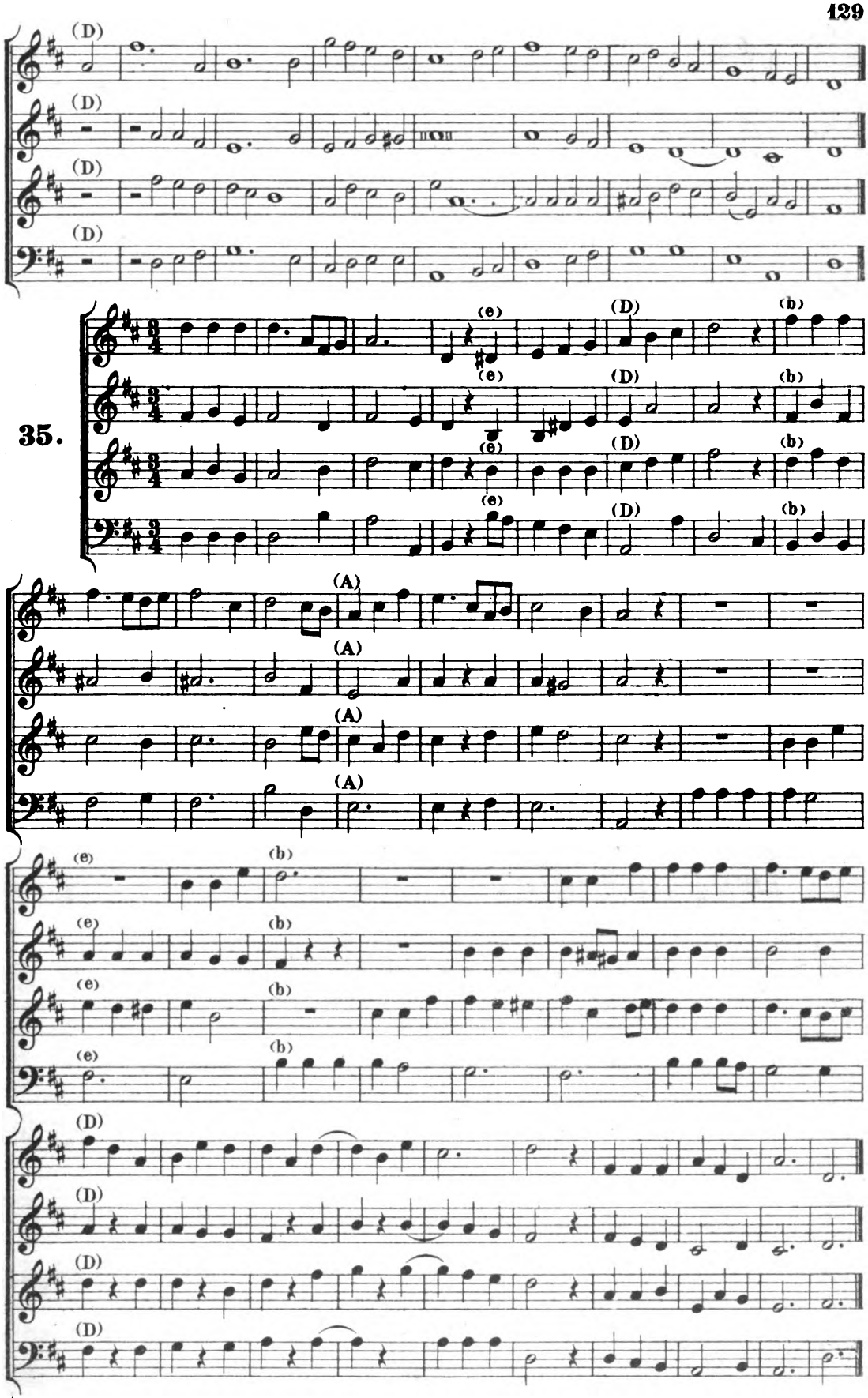

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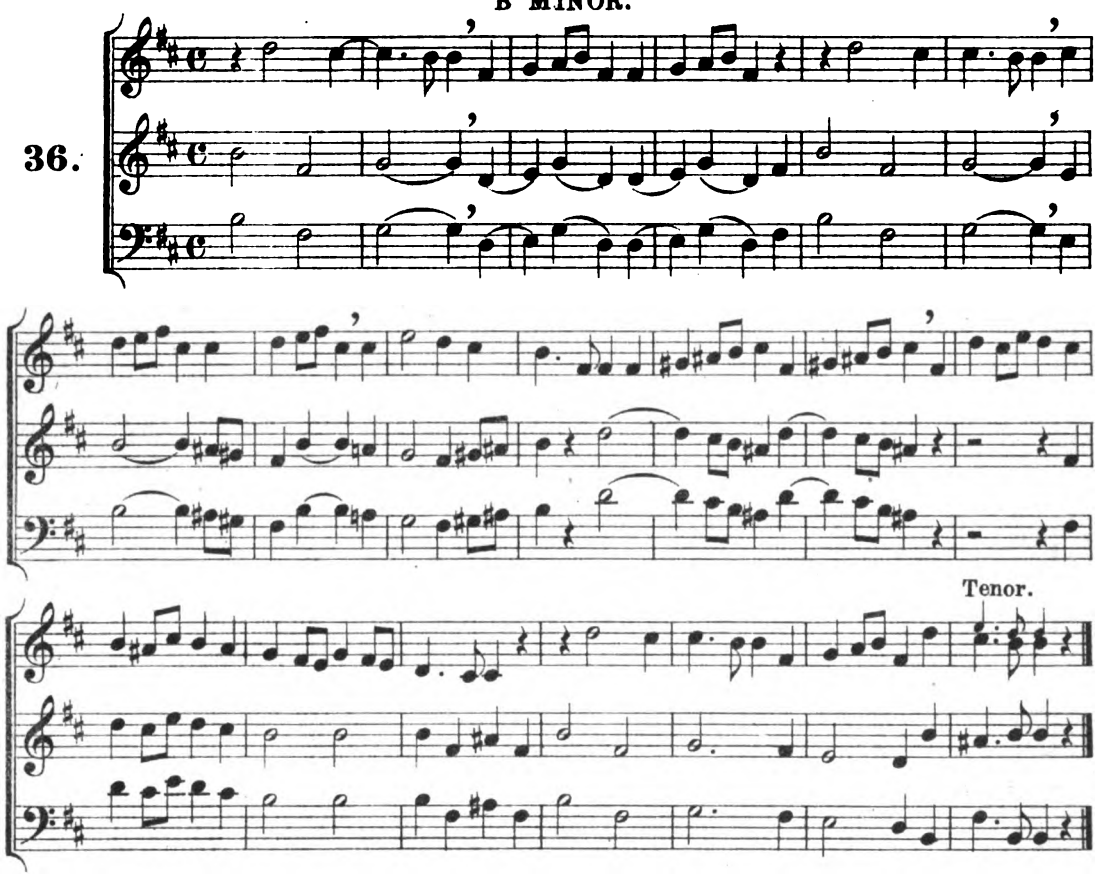

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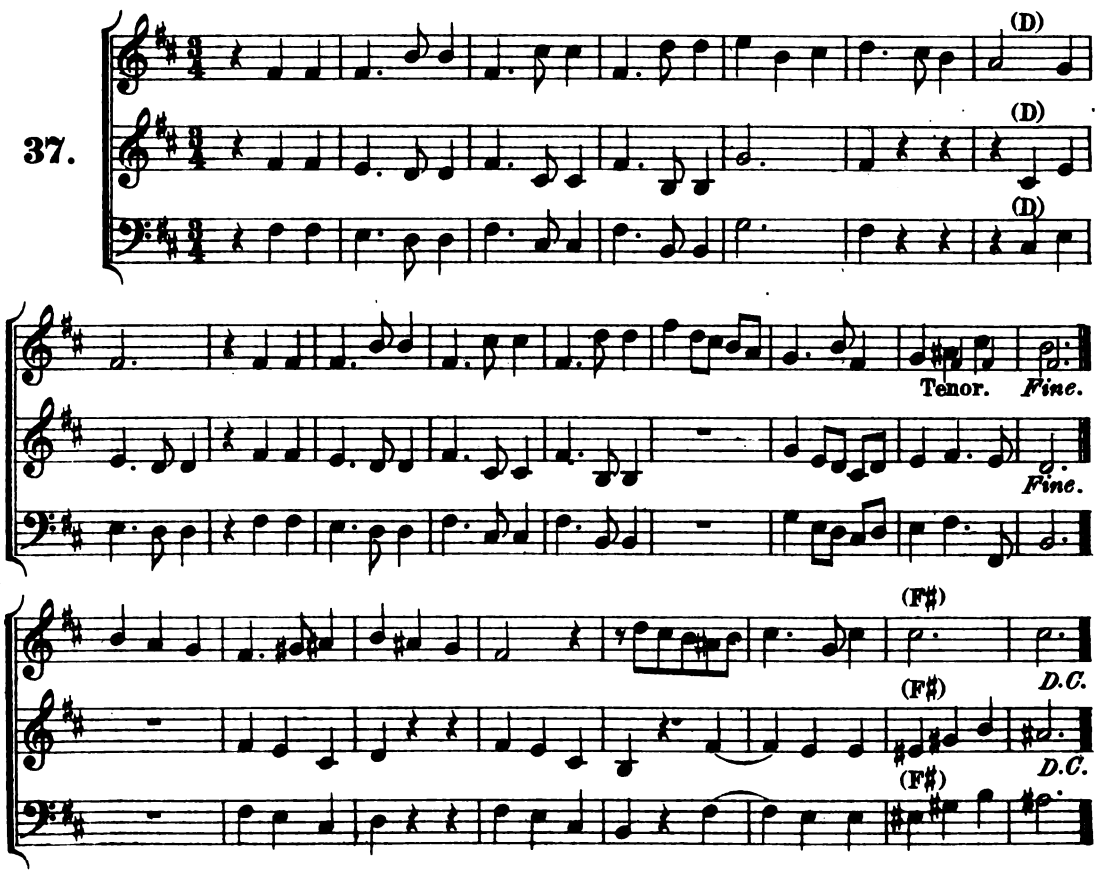

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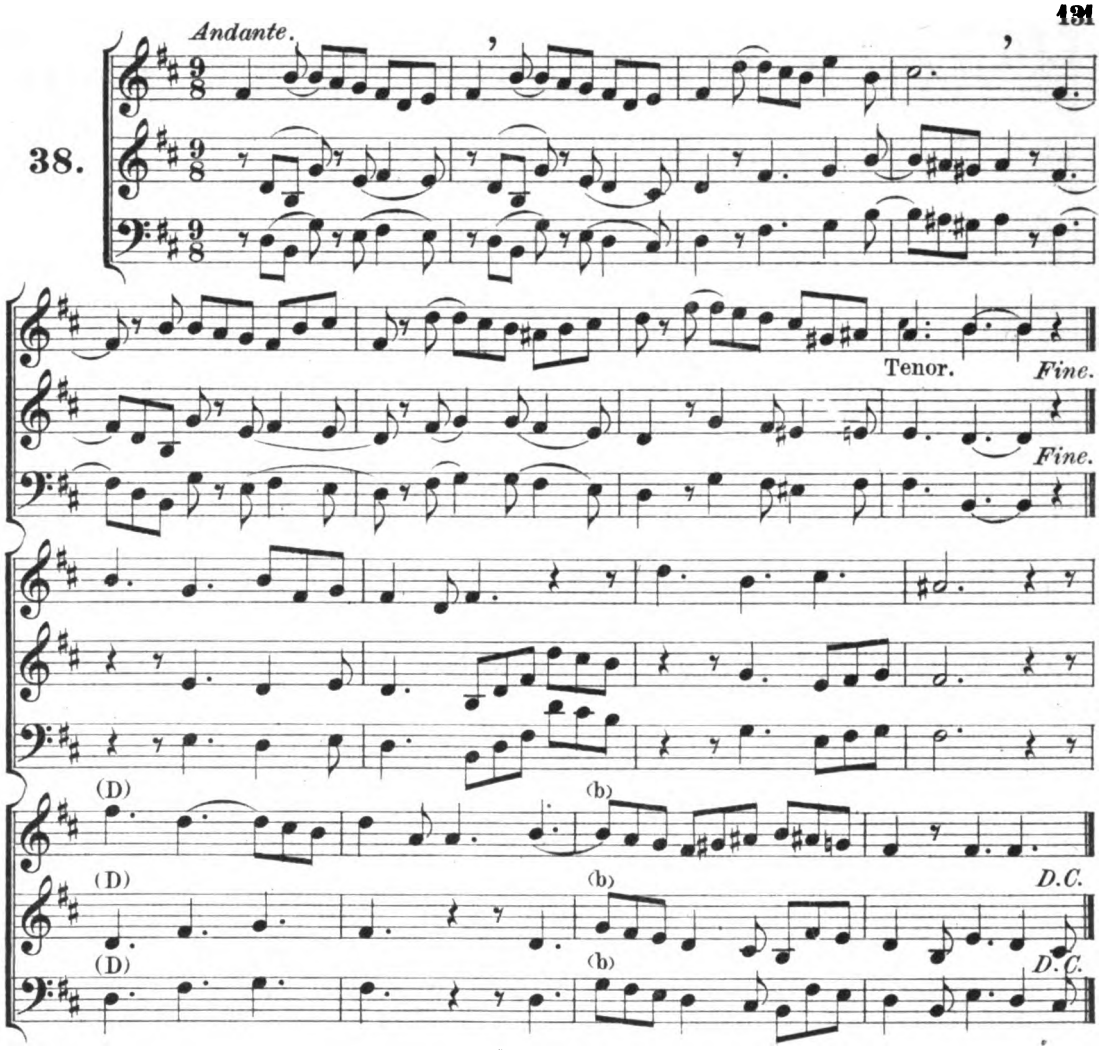

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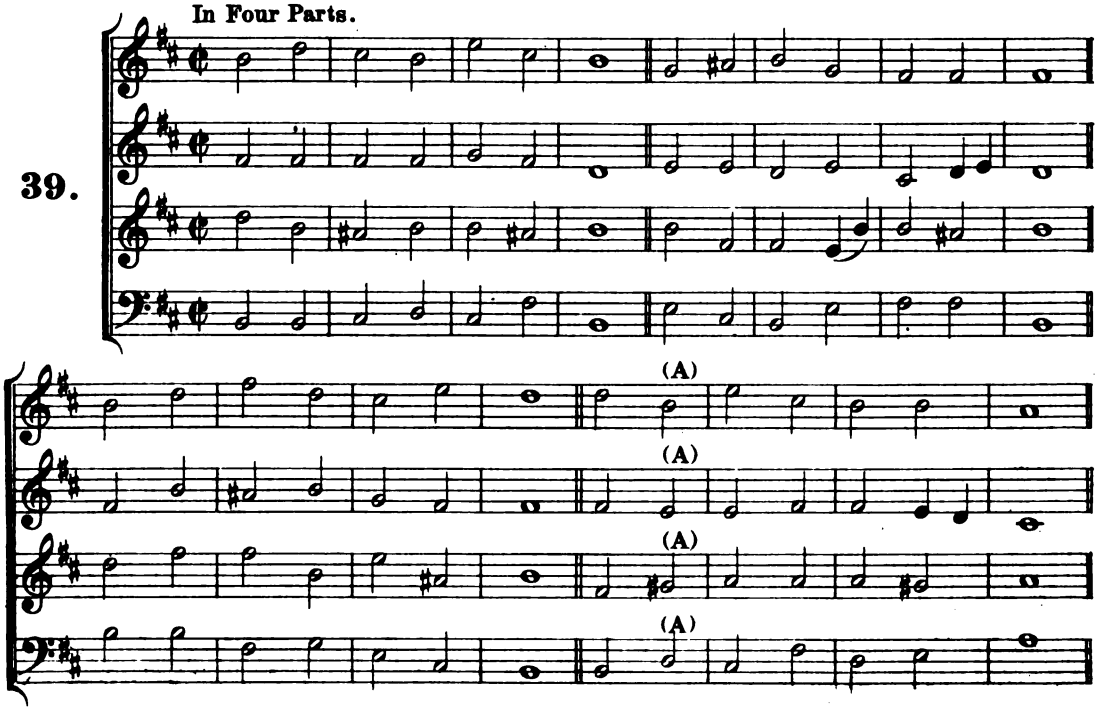

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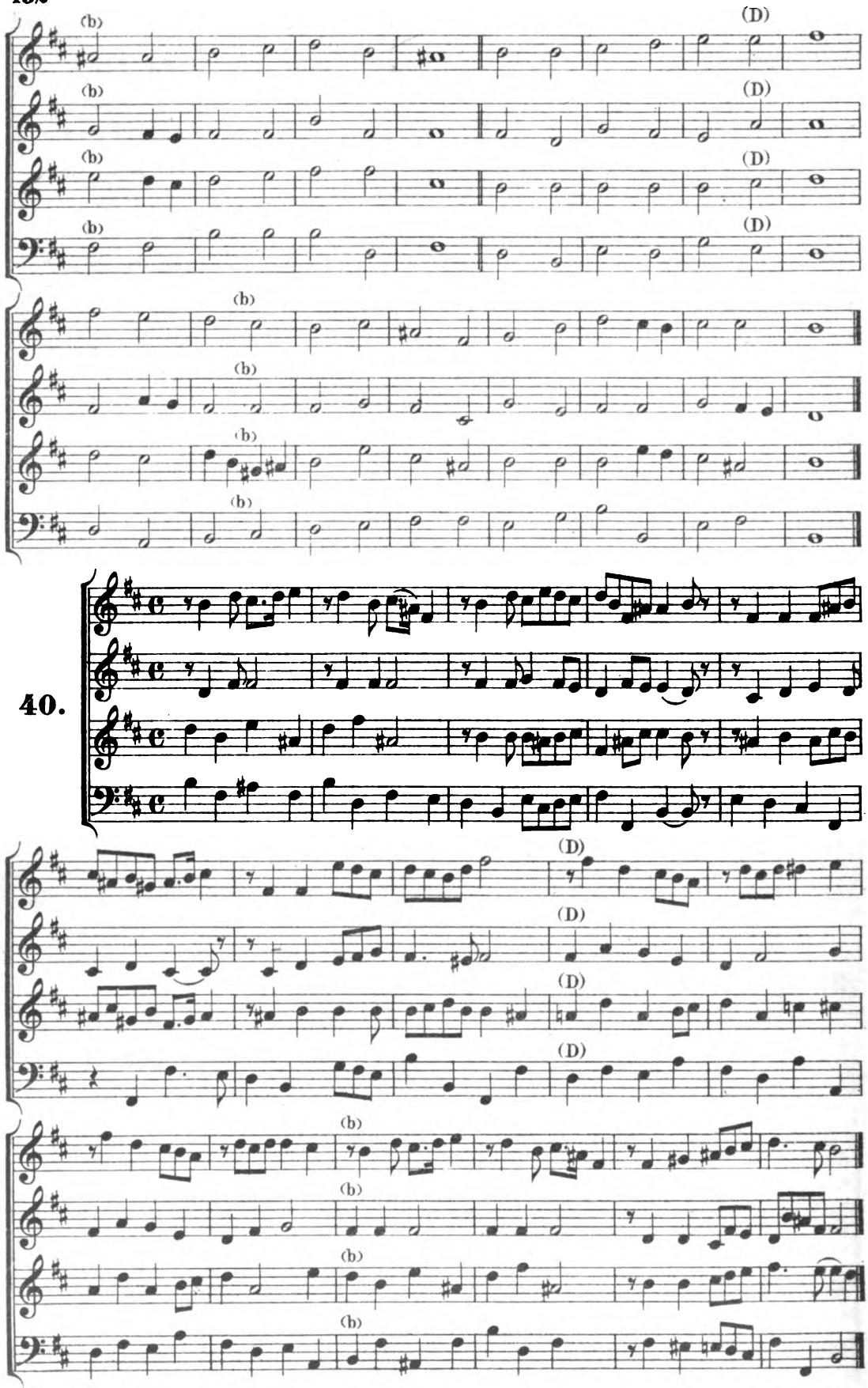

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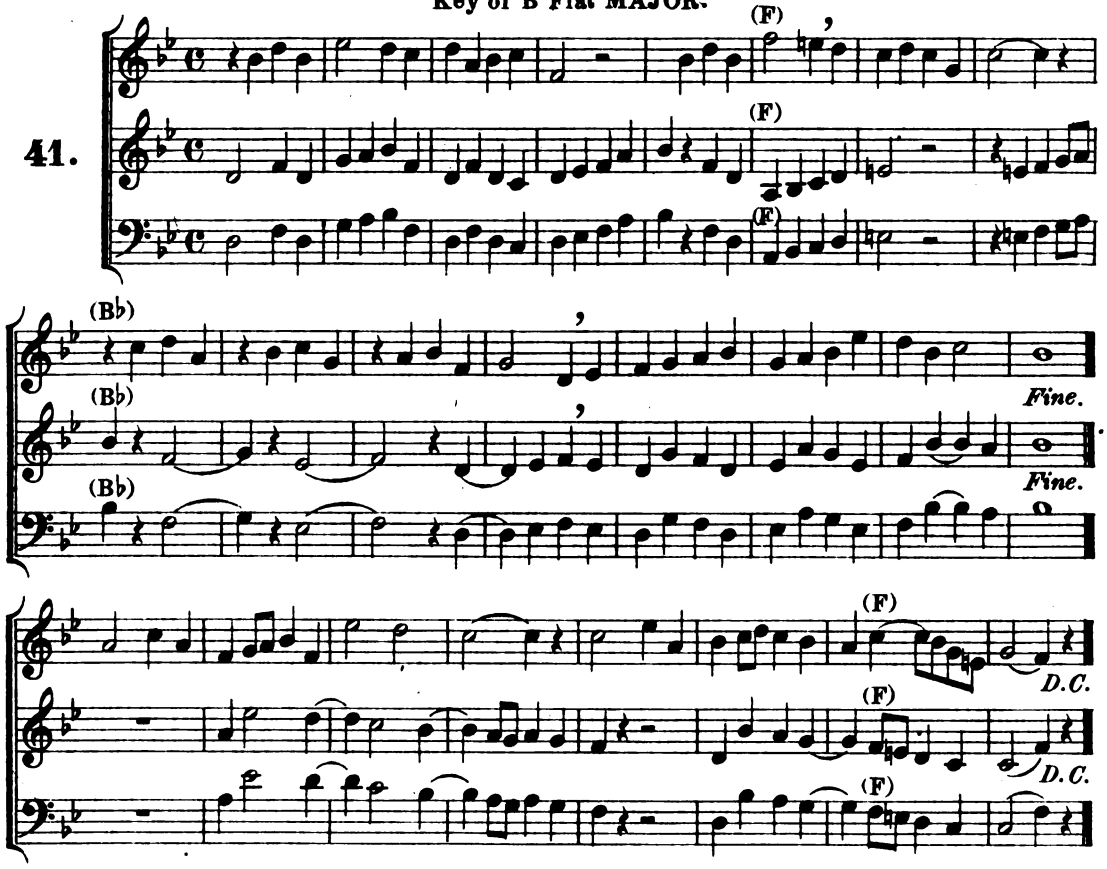

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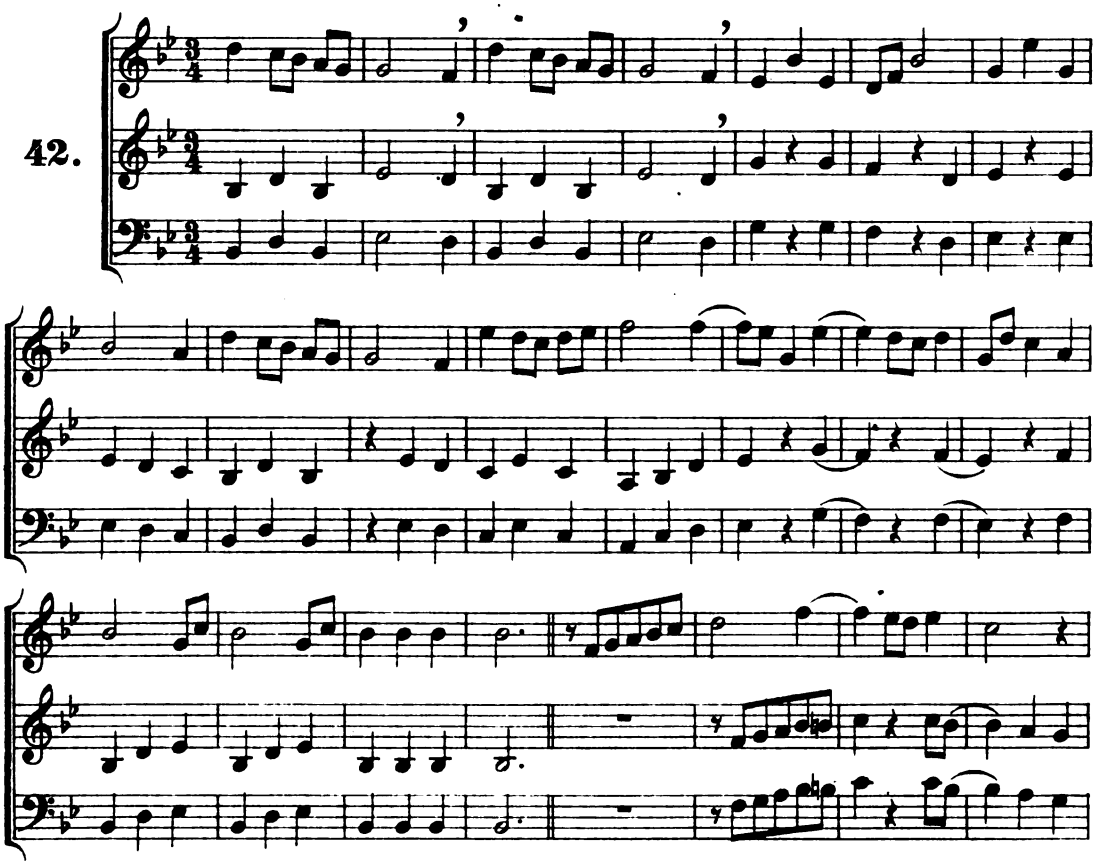

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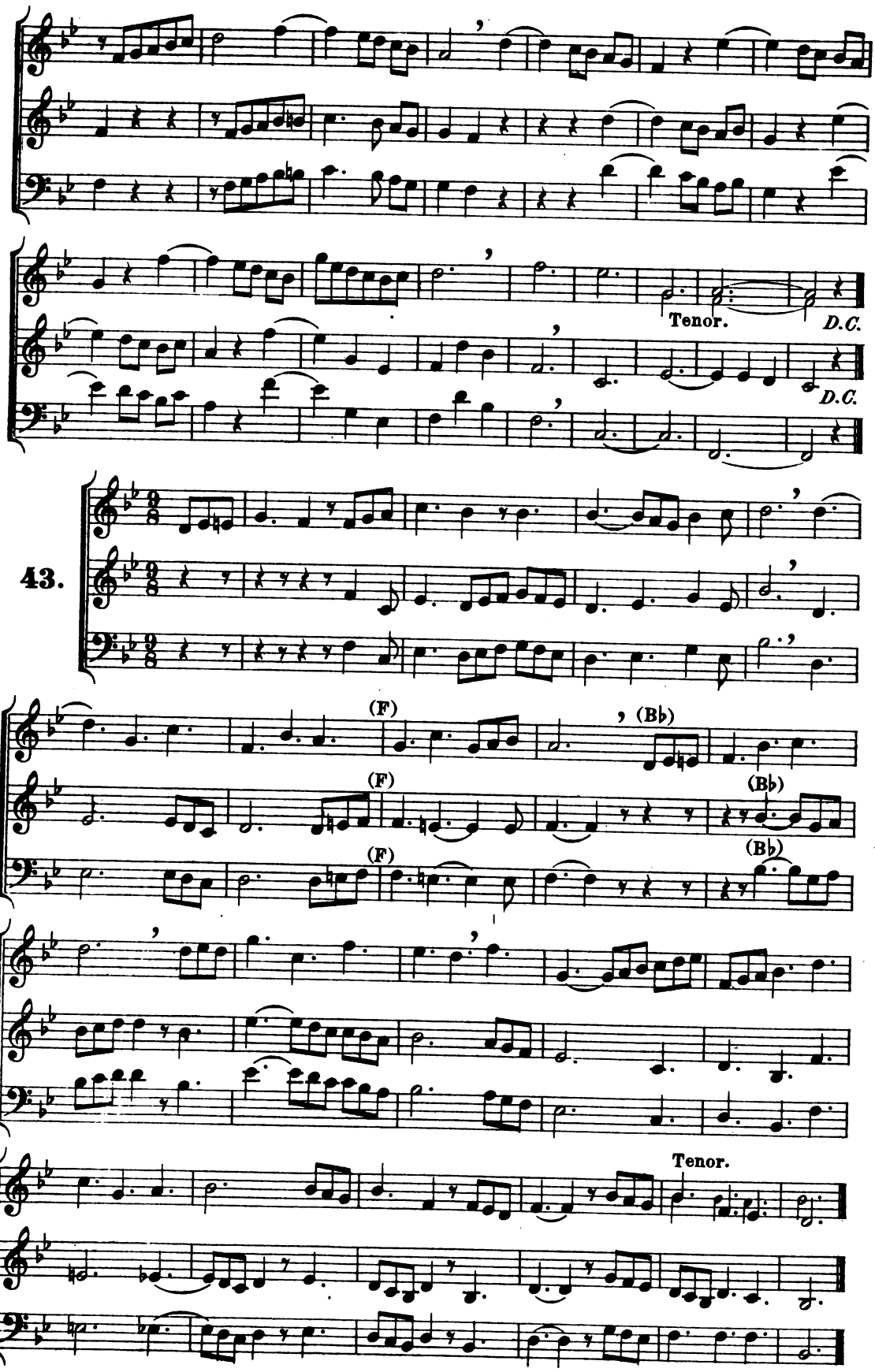

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In Four Parts.

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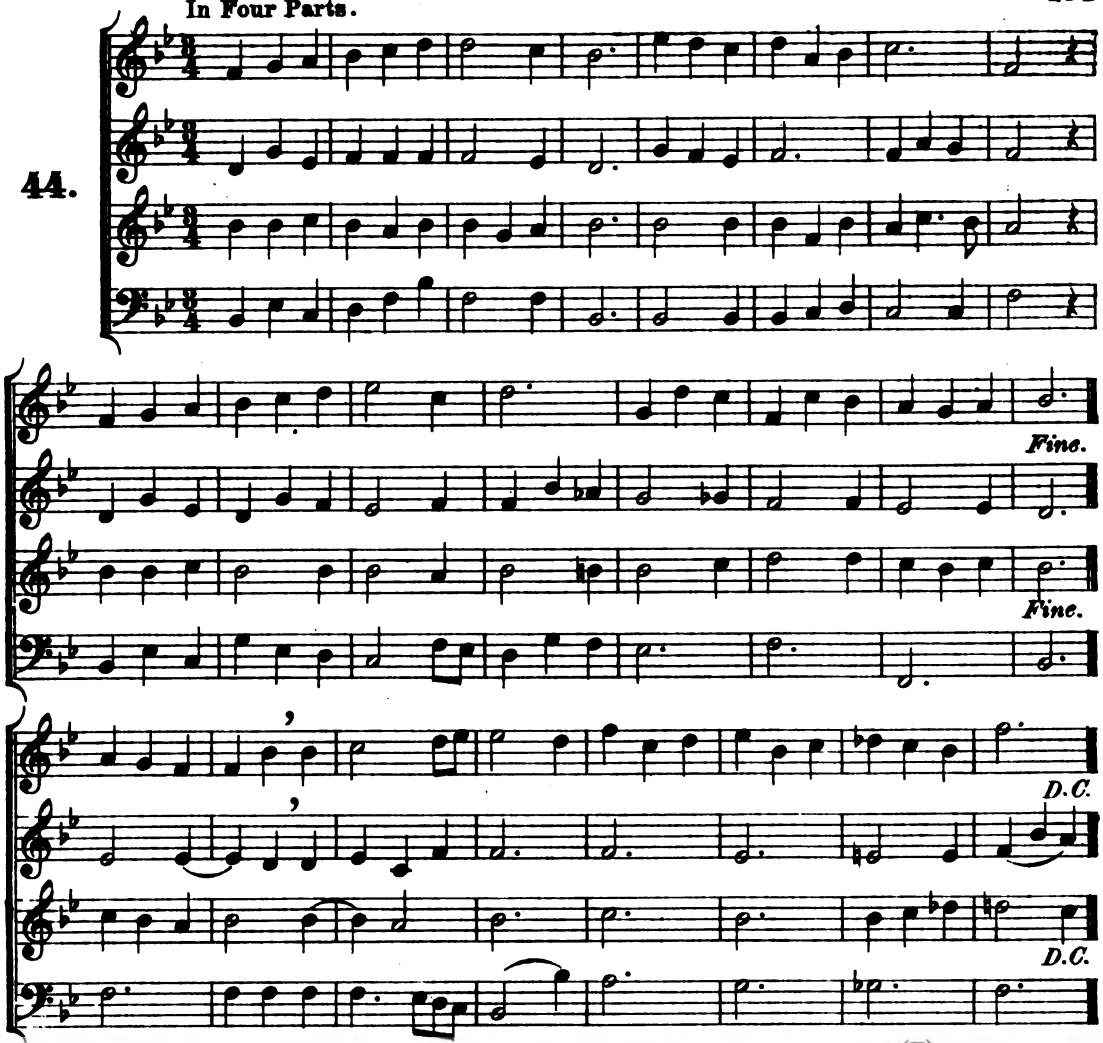

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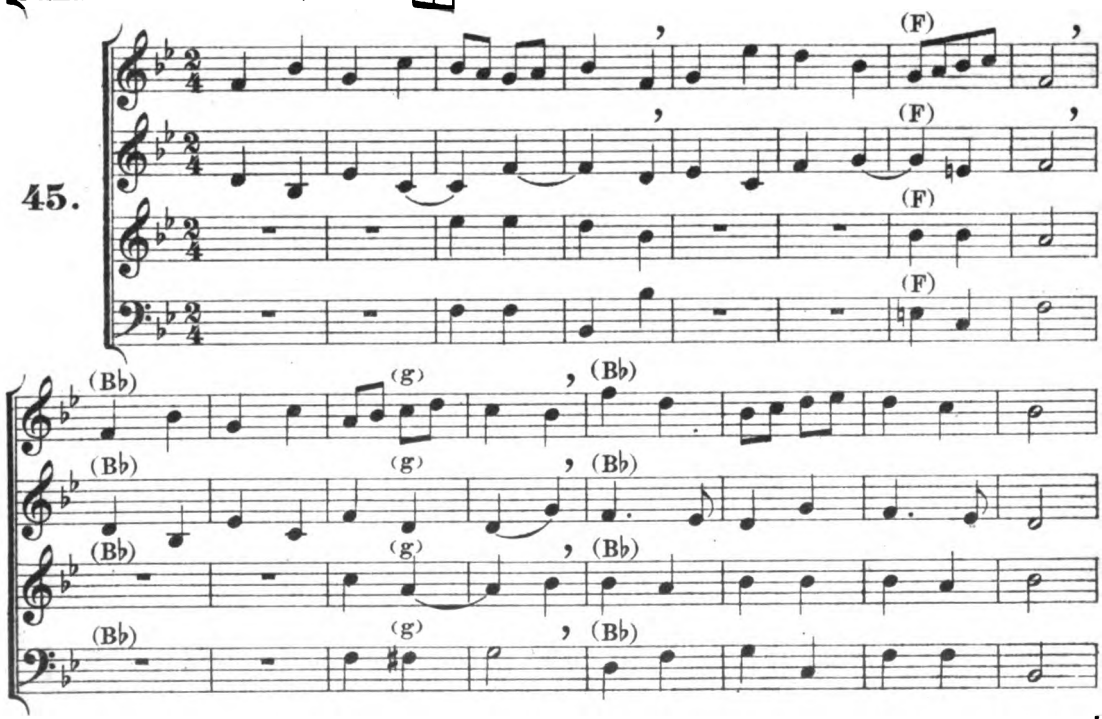

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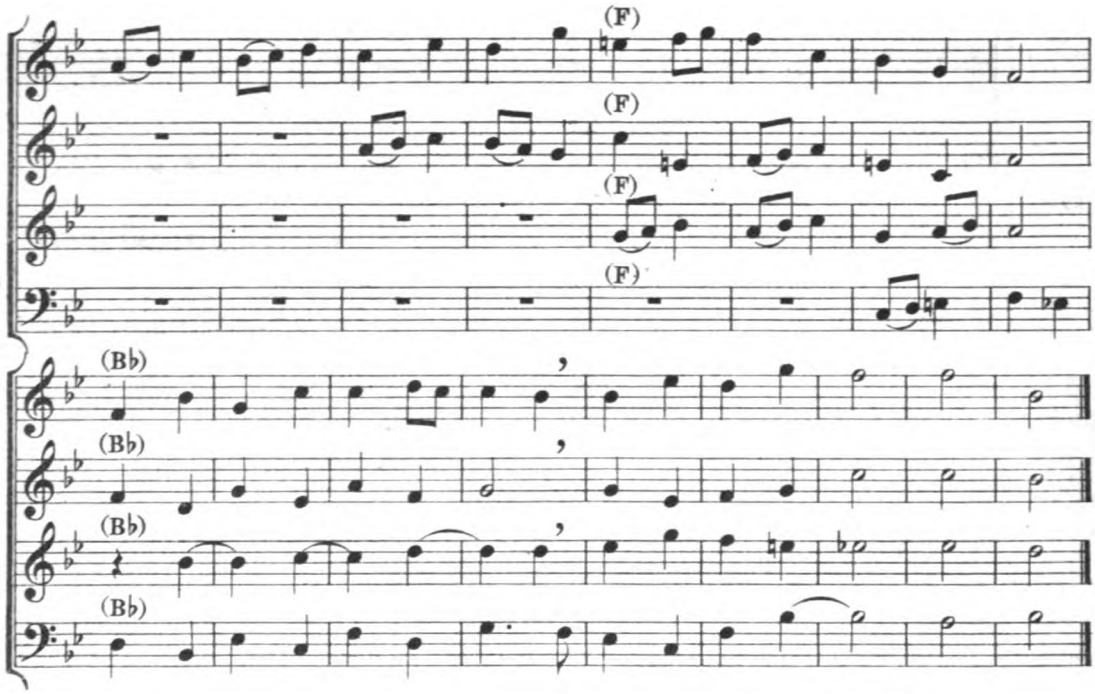

G MINOR.

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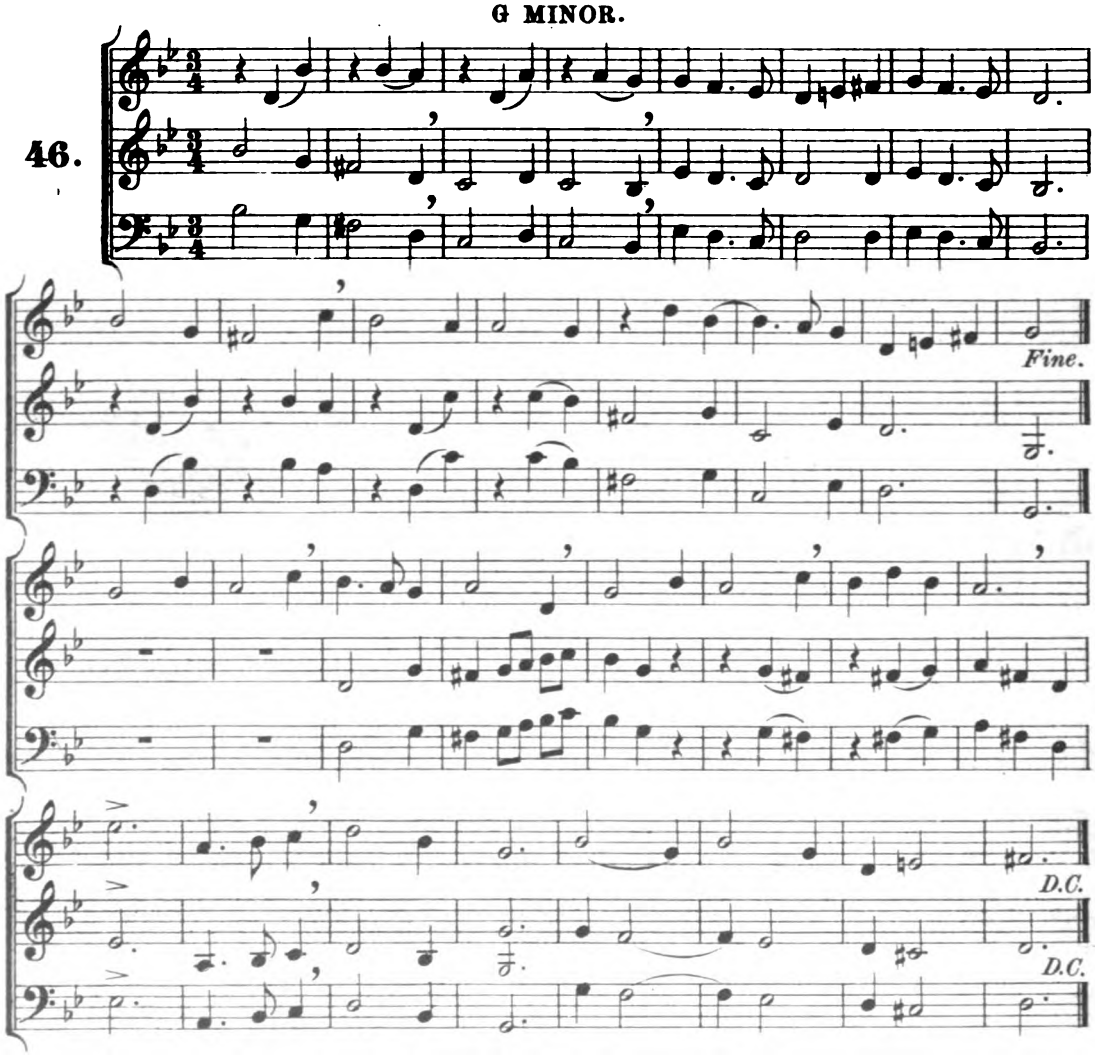

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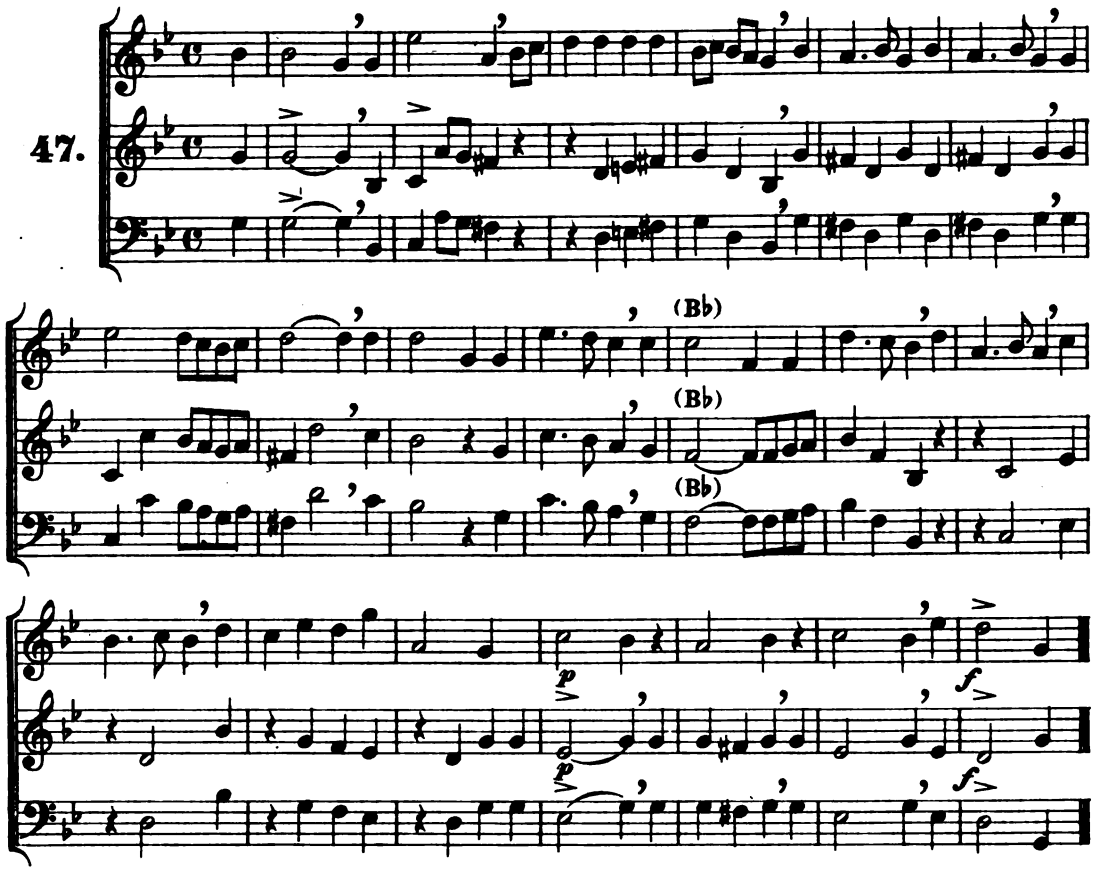

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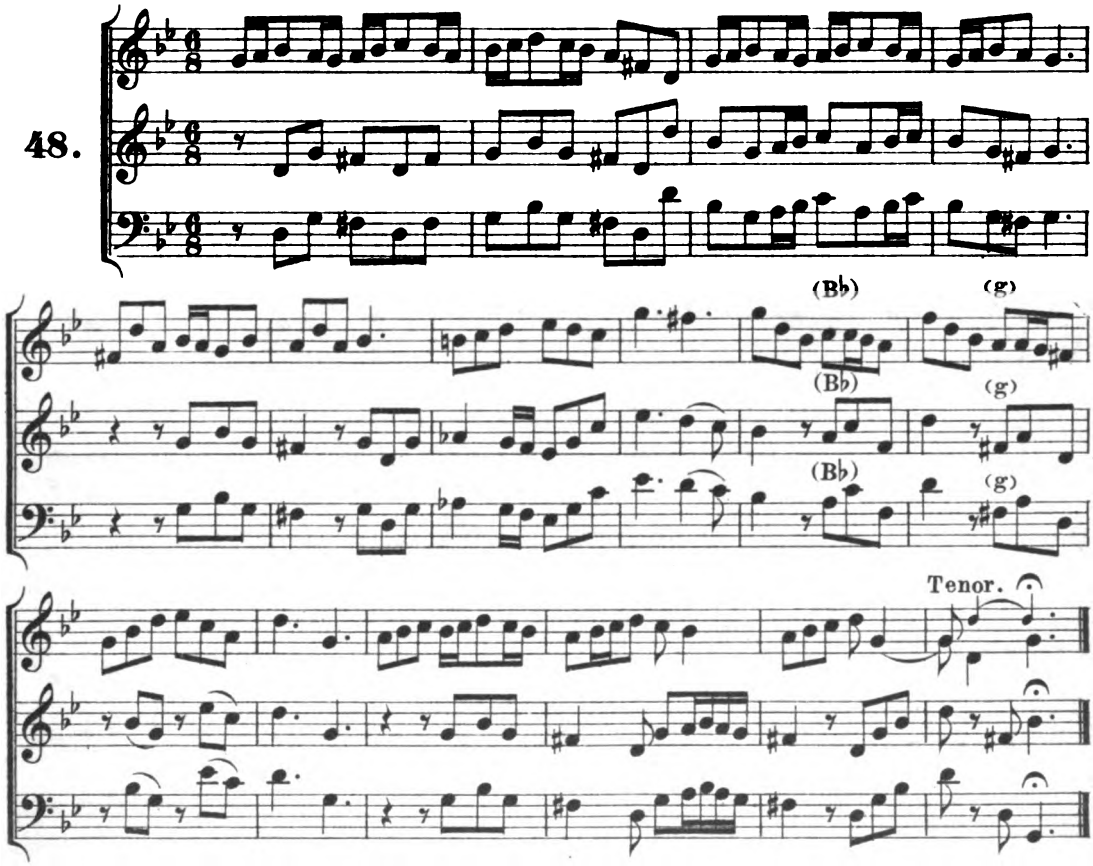

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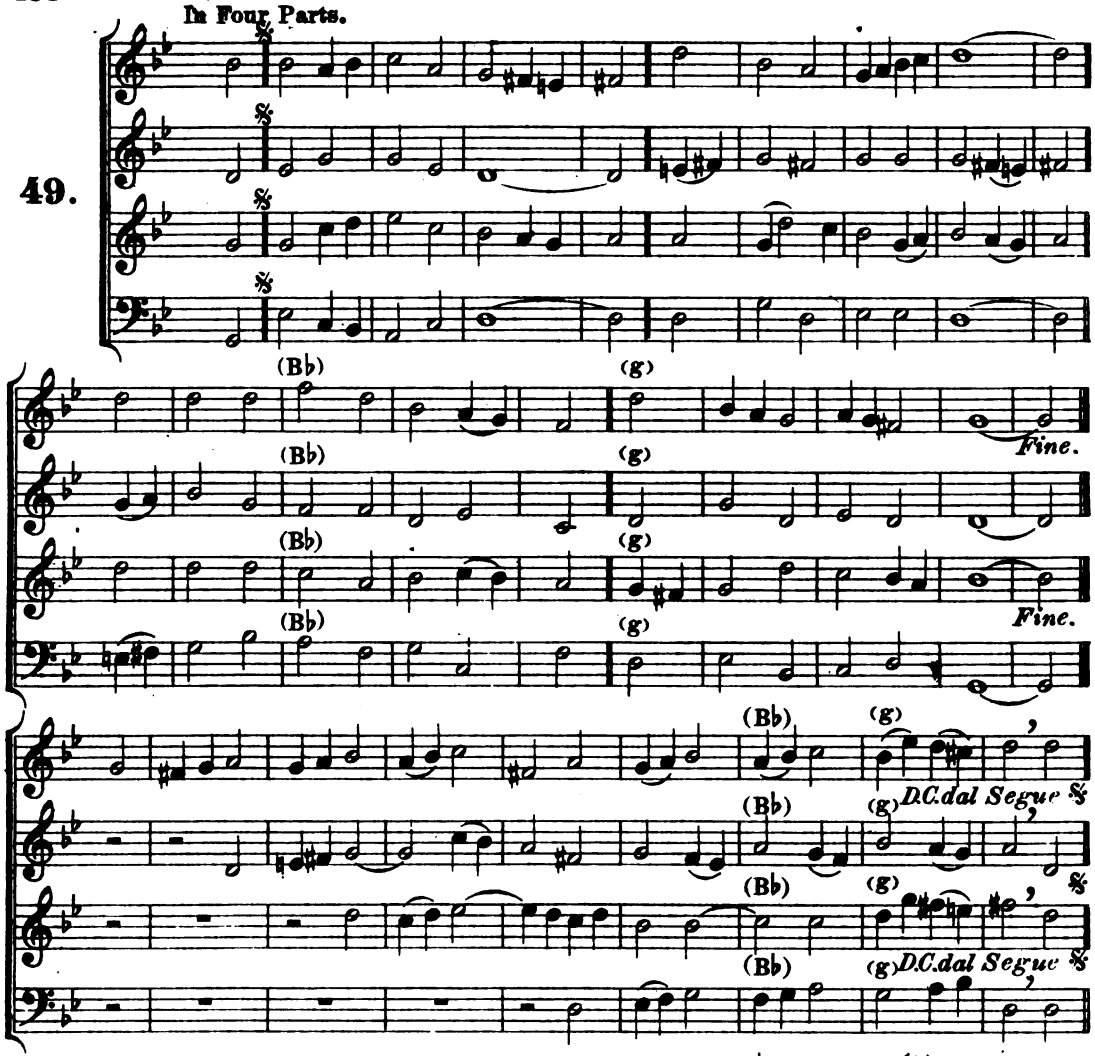
In Four Parts.

49.



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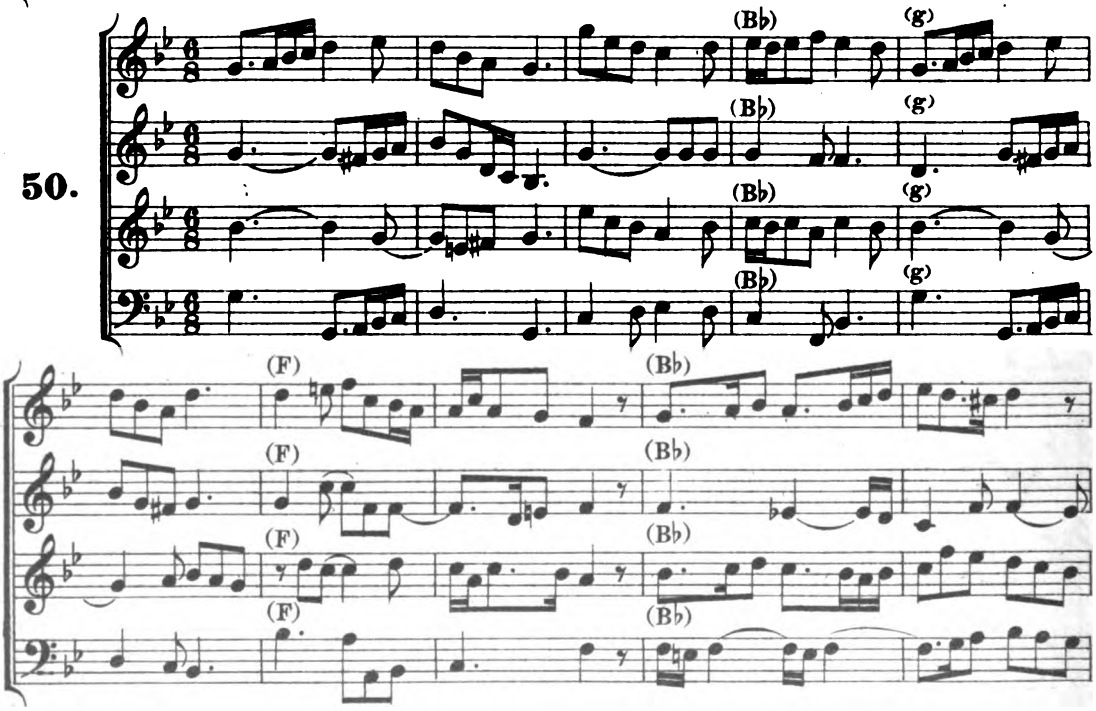

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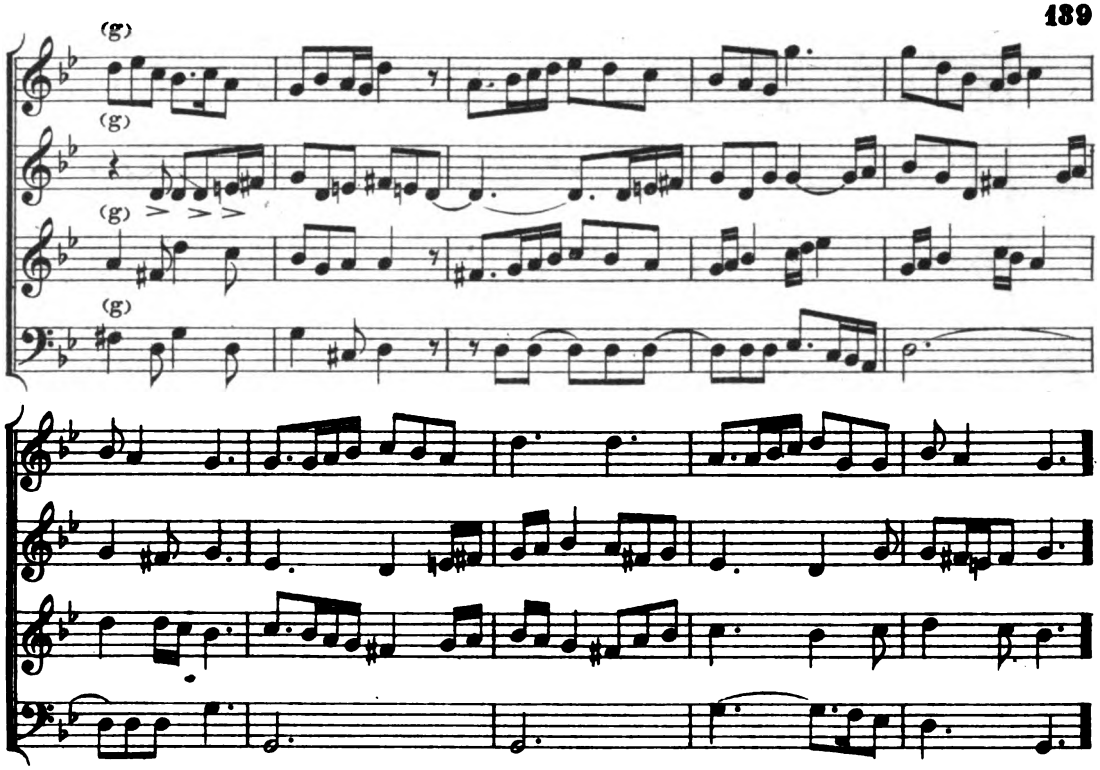
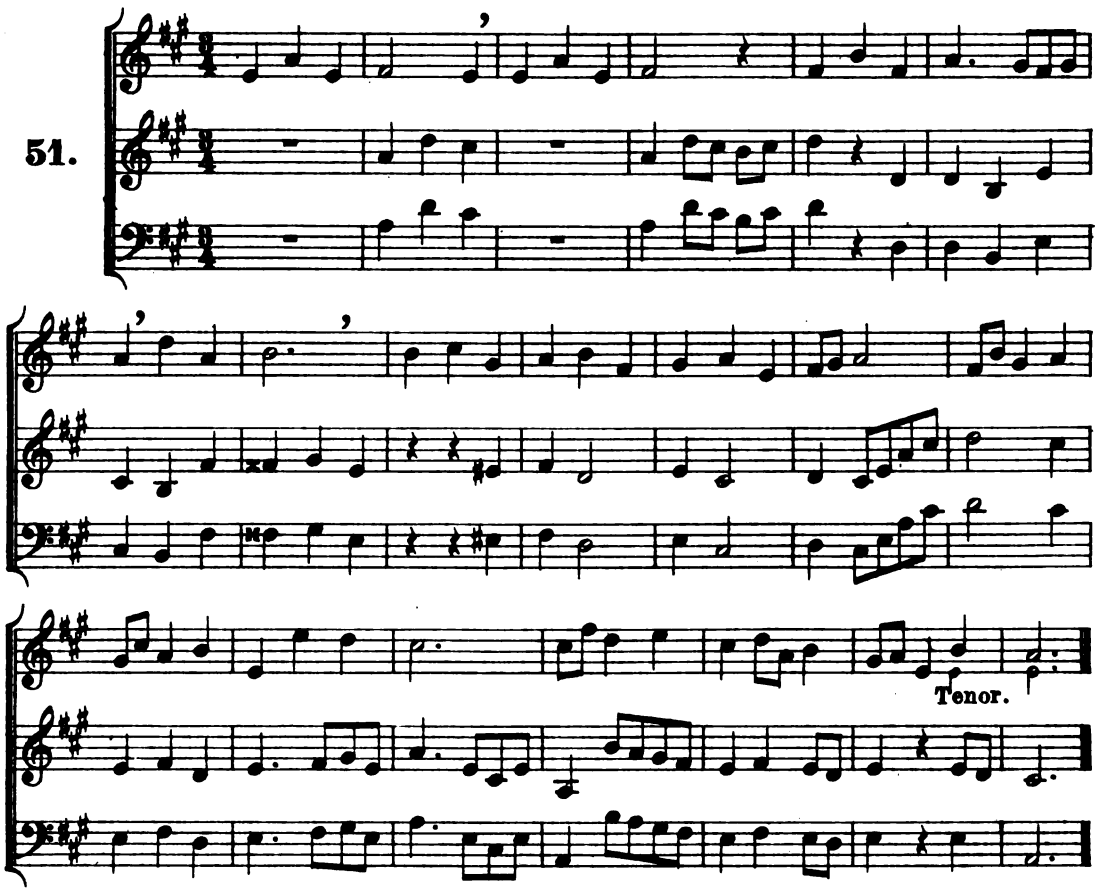


Key of A MAJOR.

51.



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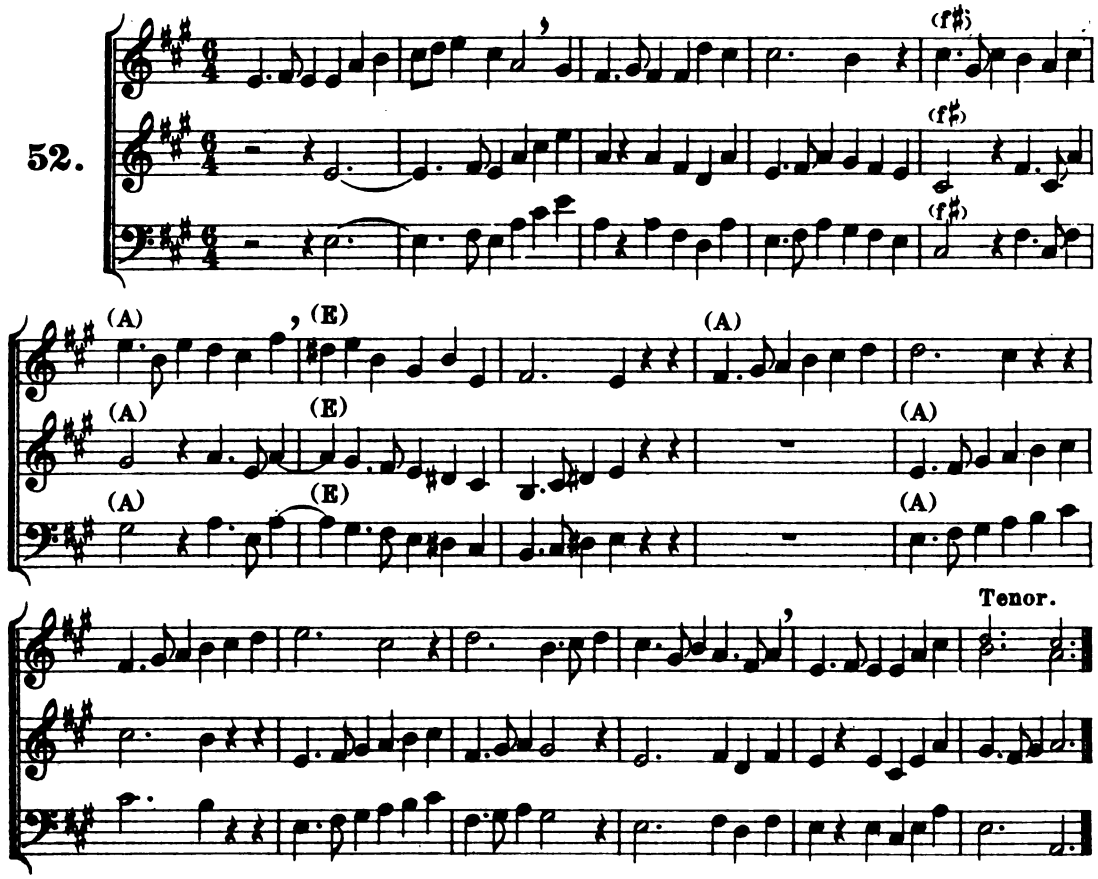

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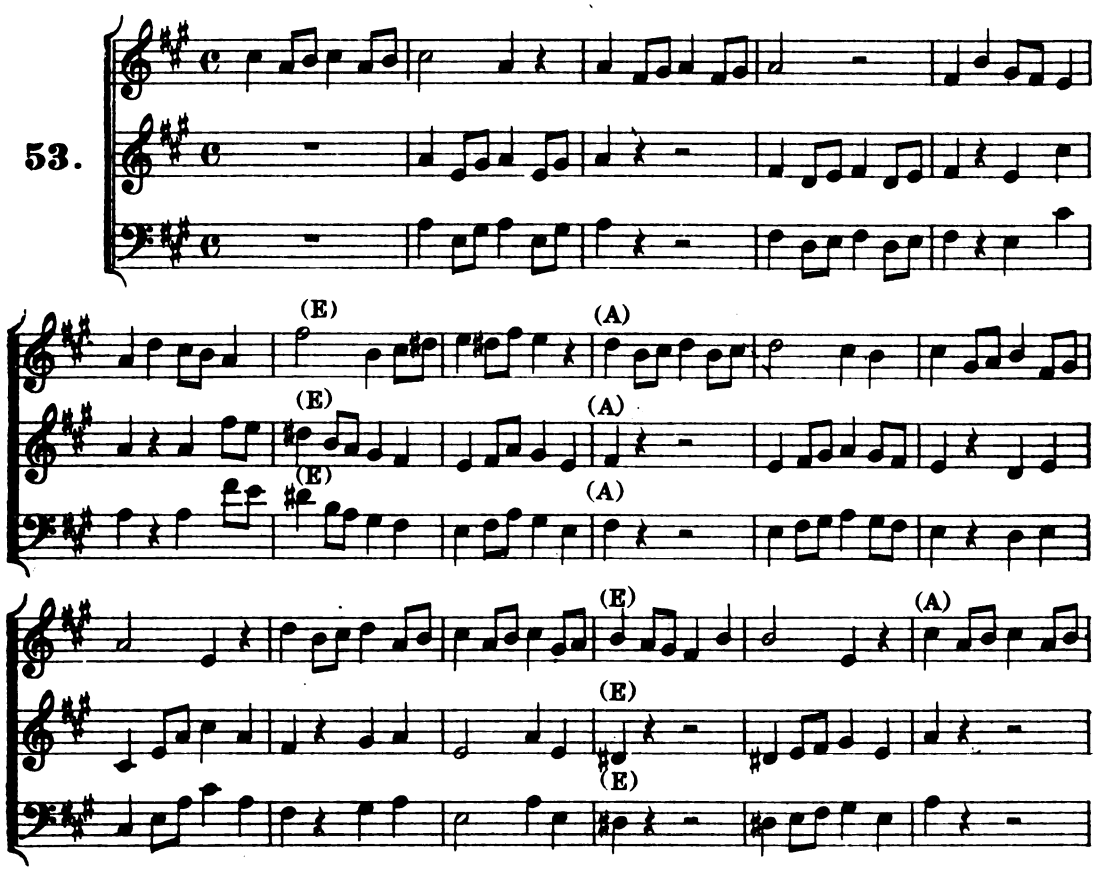

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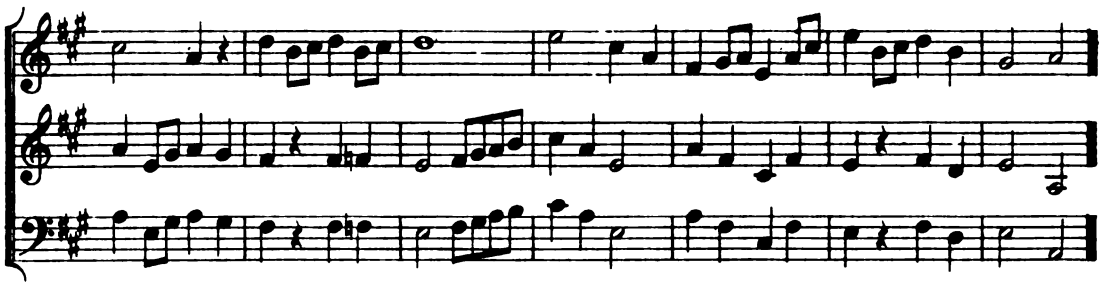
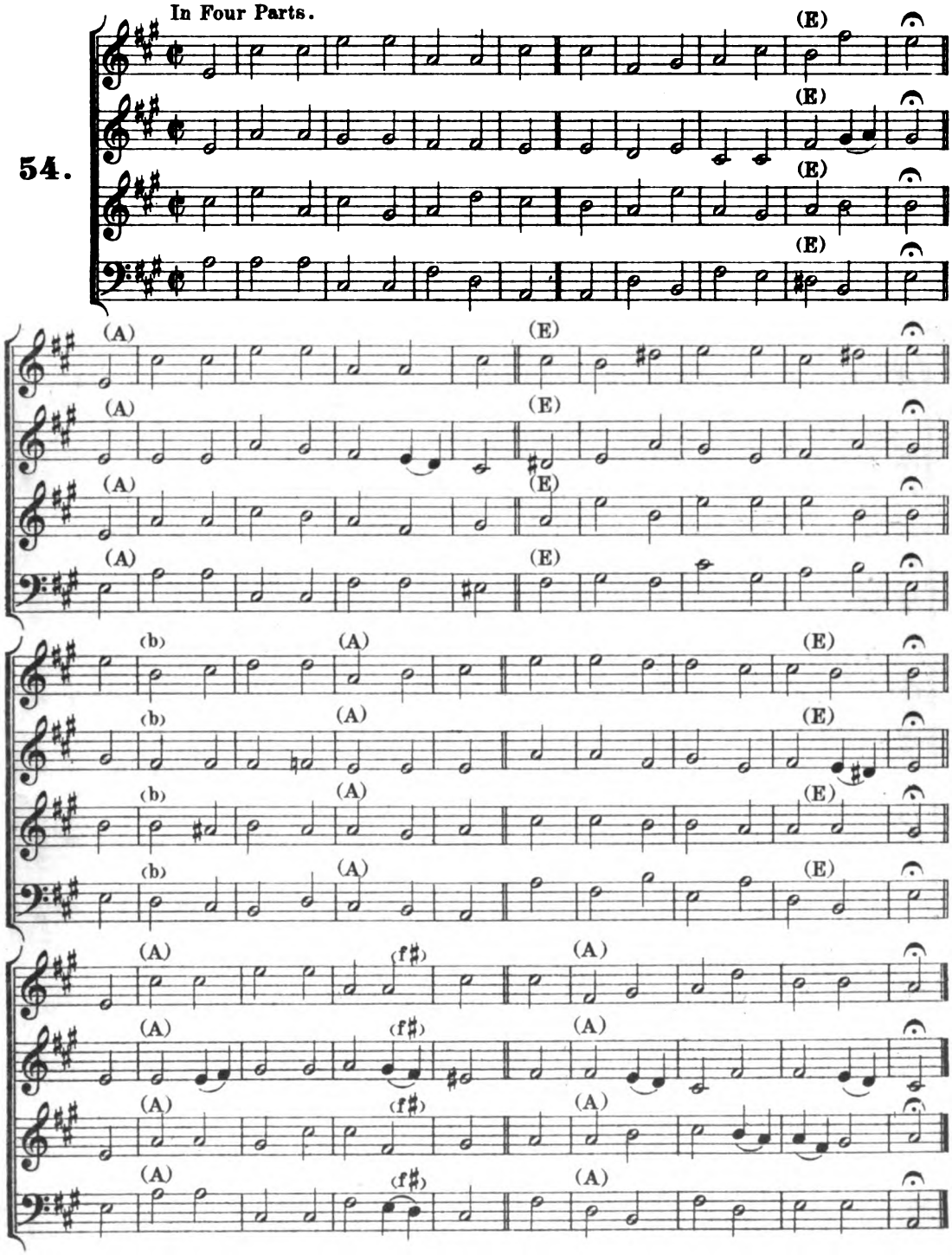


In Four Parts.

54.



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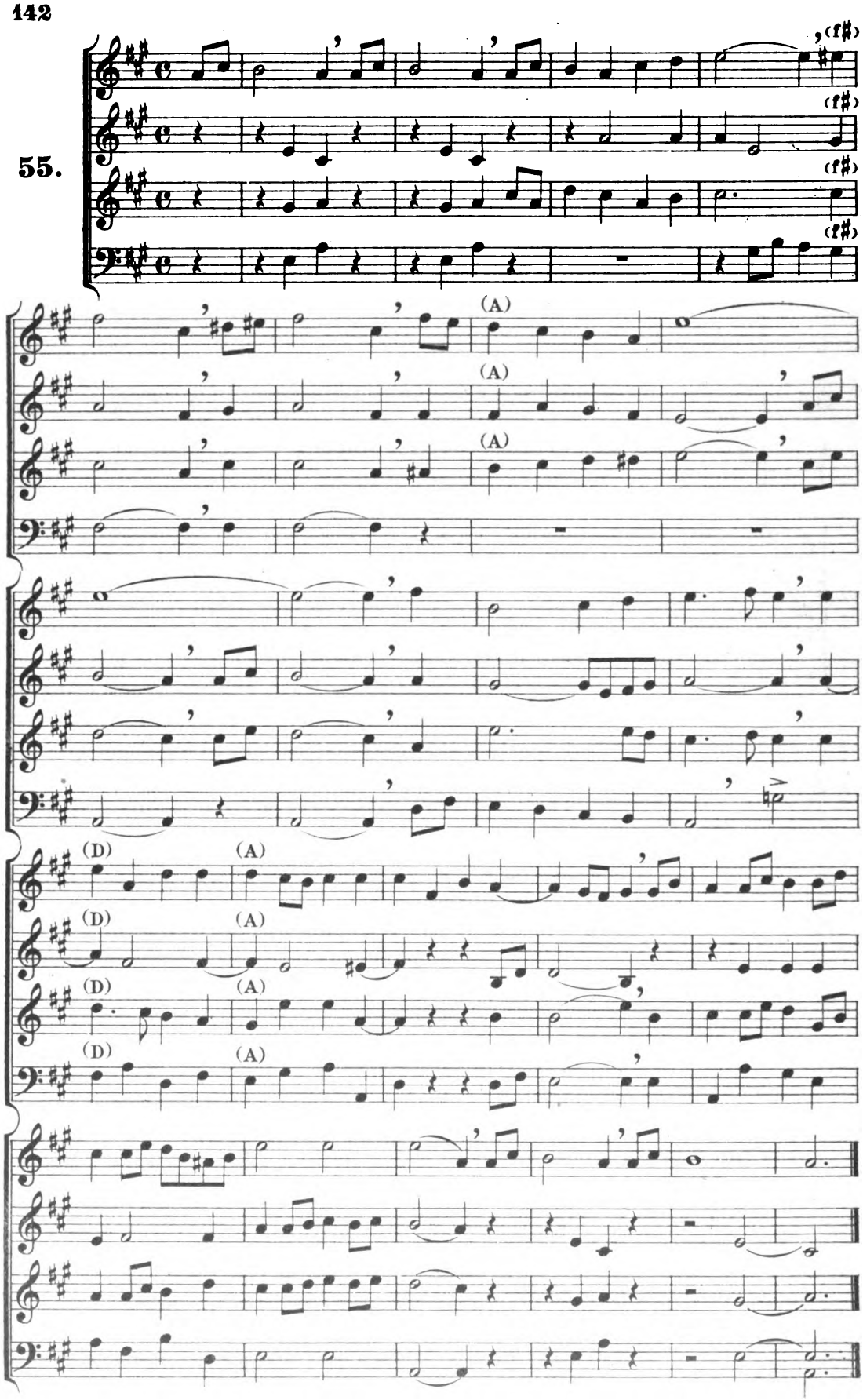

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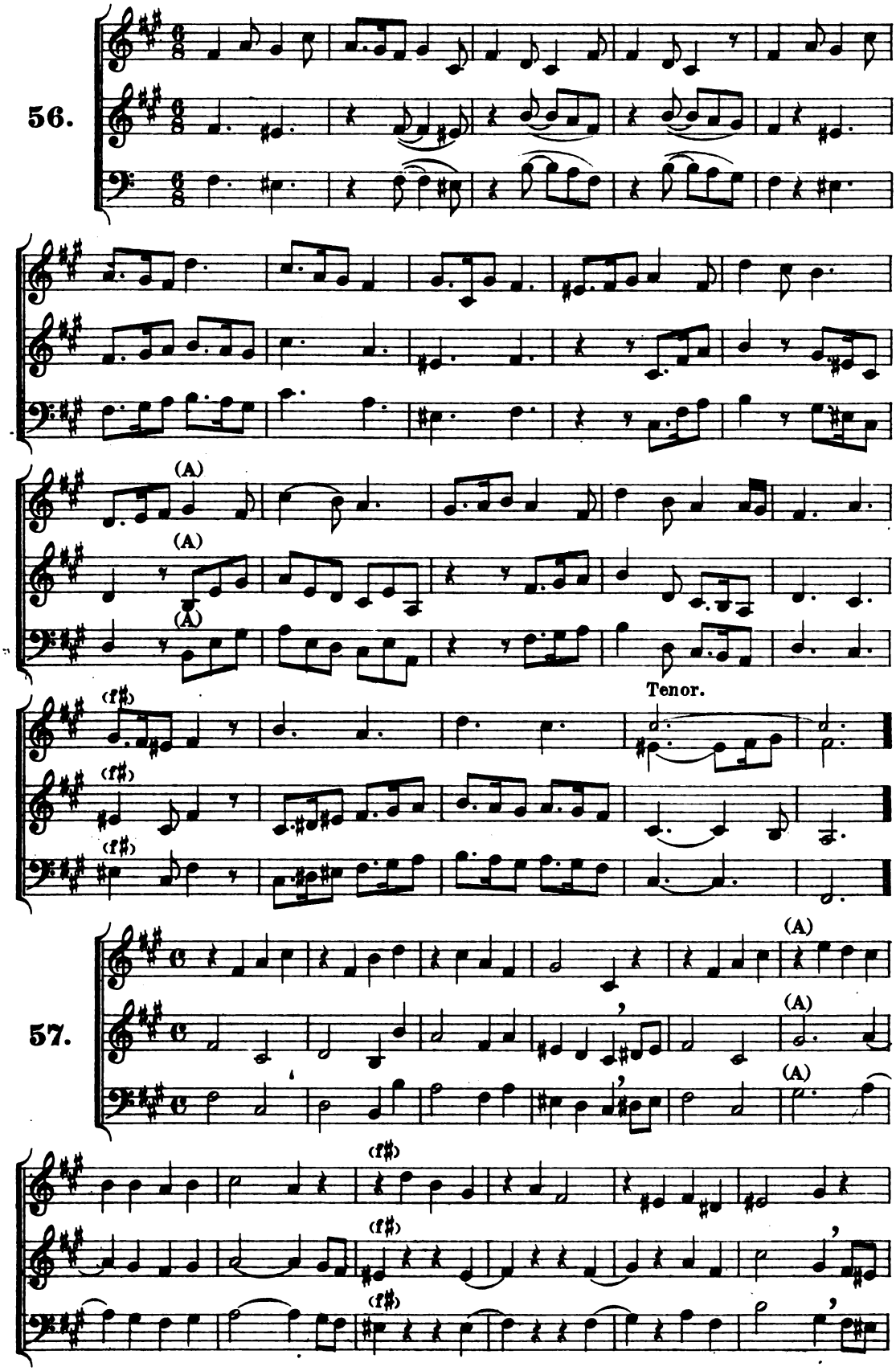
F Sharp MINOR.

56.



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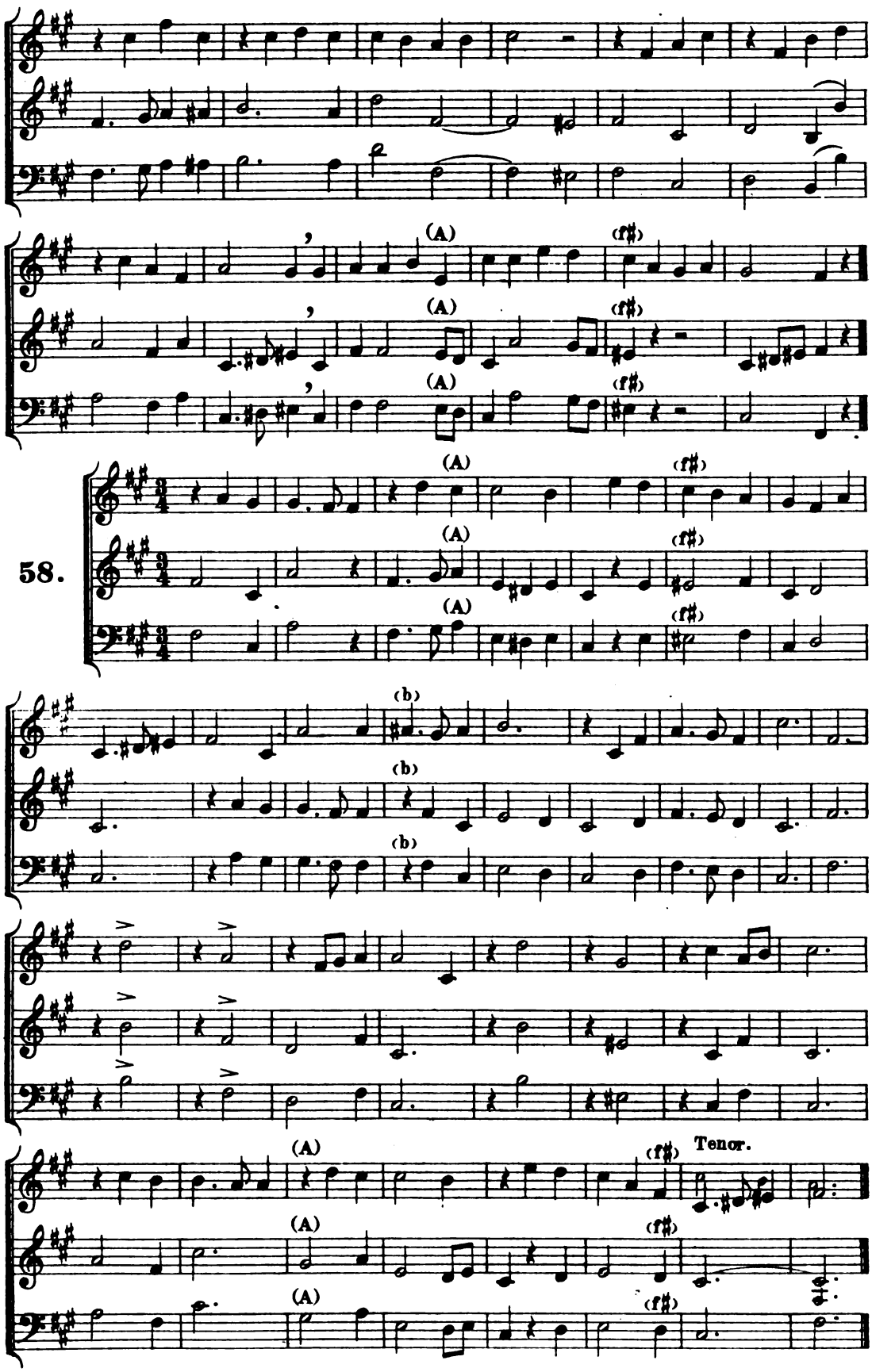

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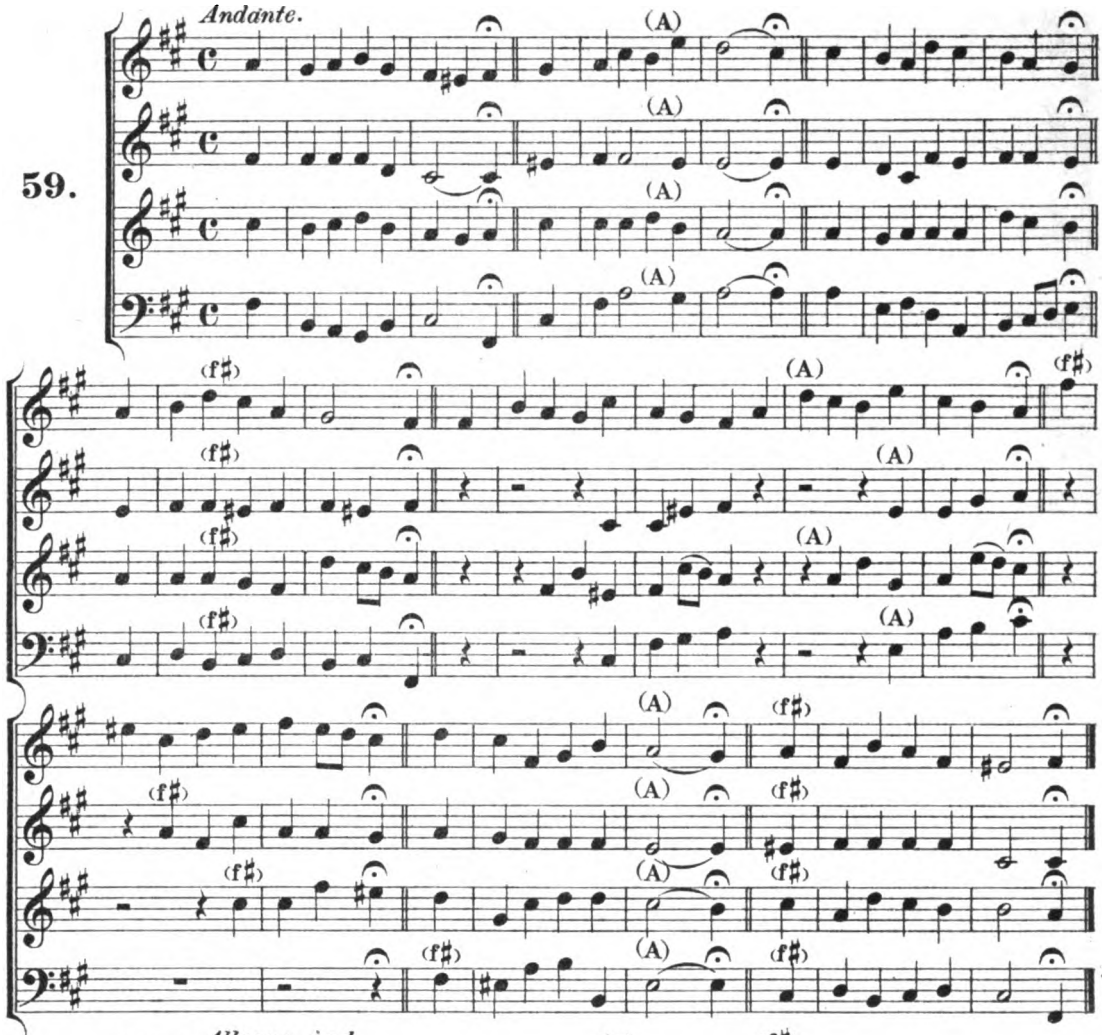
59. *Andante.*



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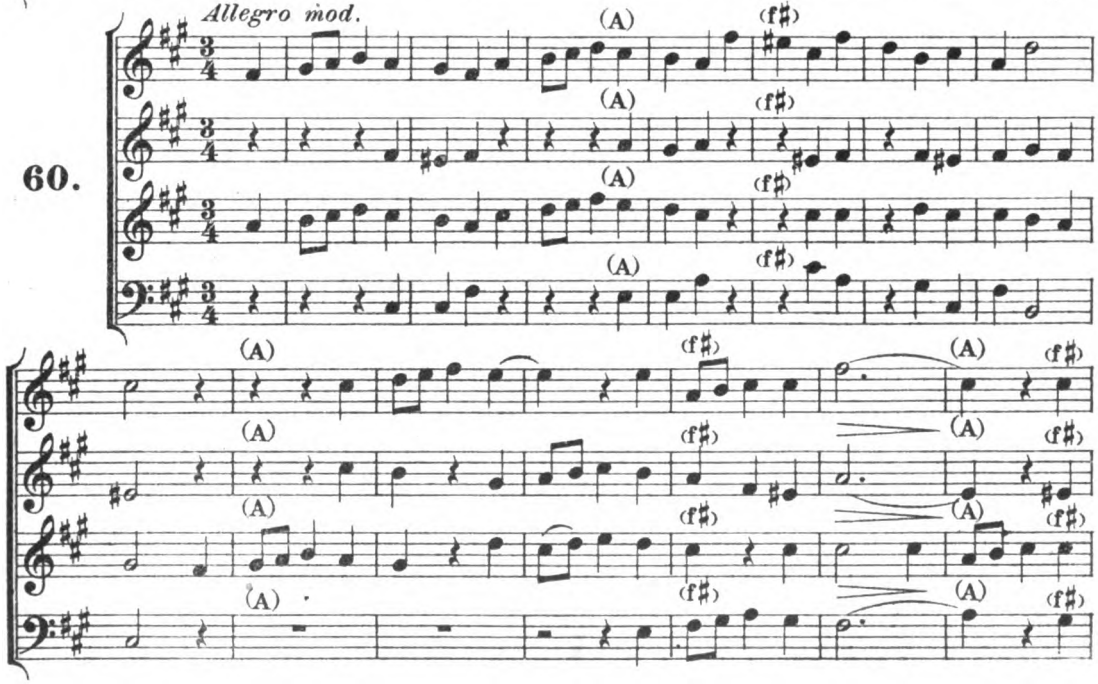

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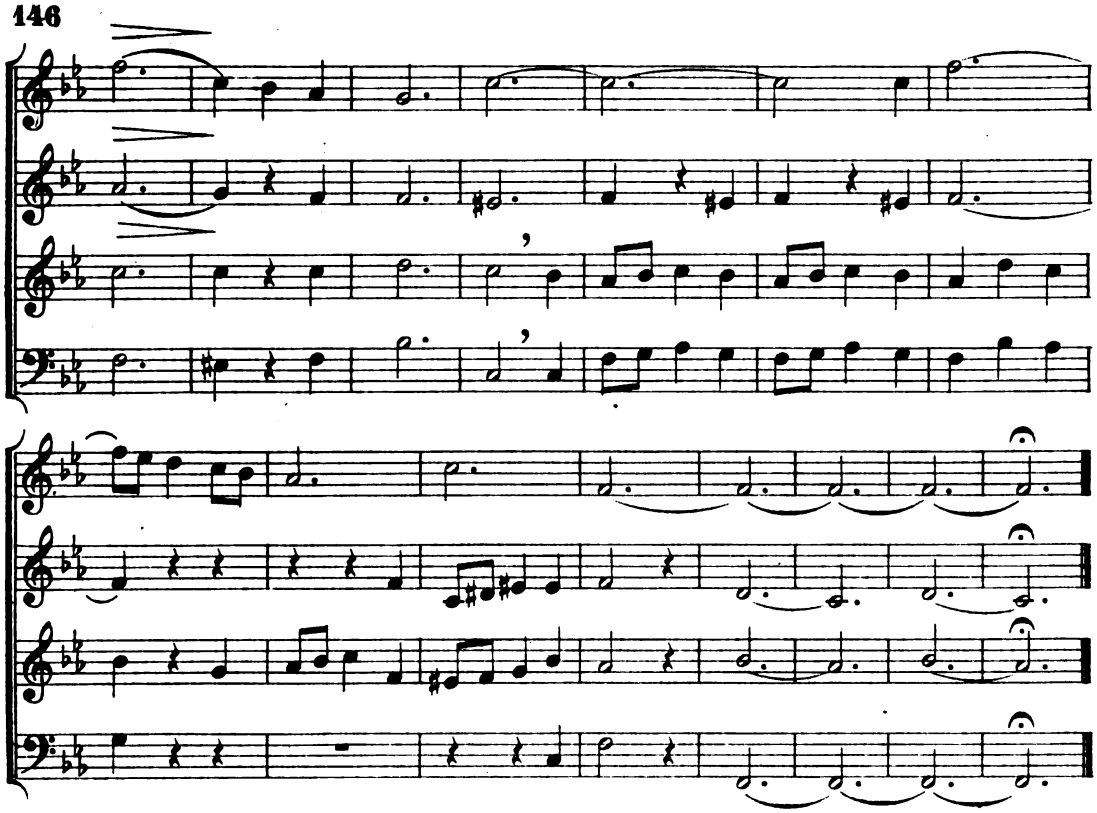

Key of E Flat MAJOR.

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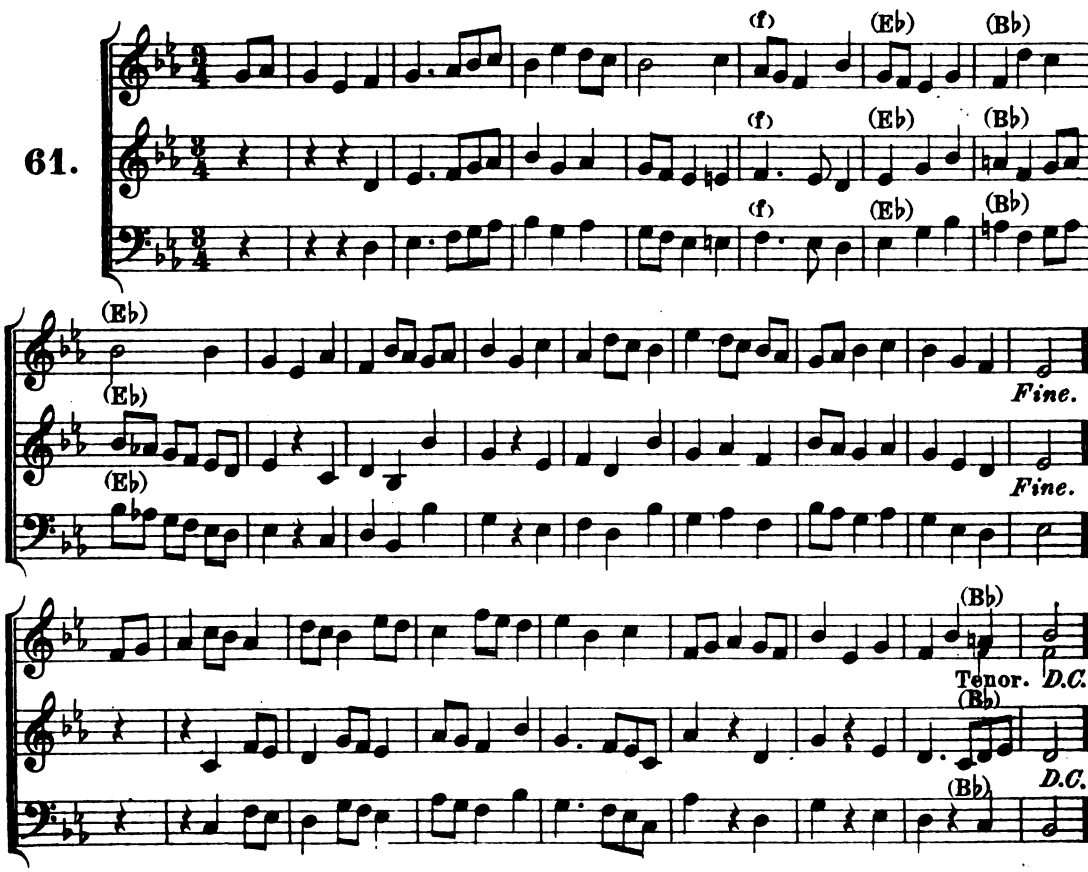

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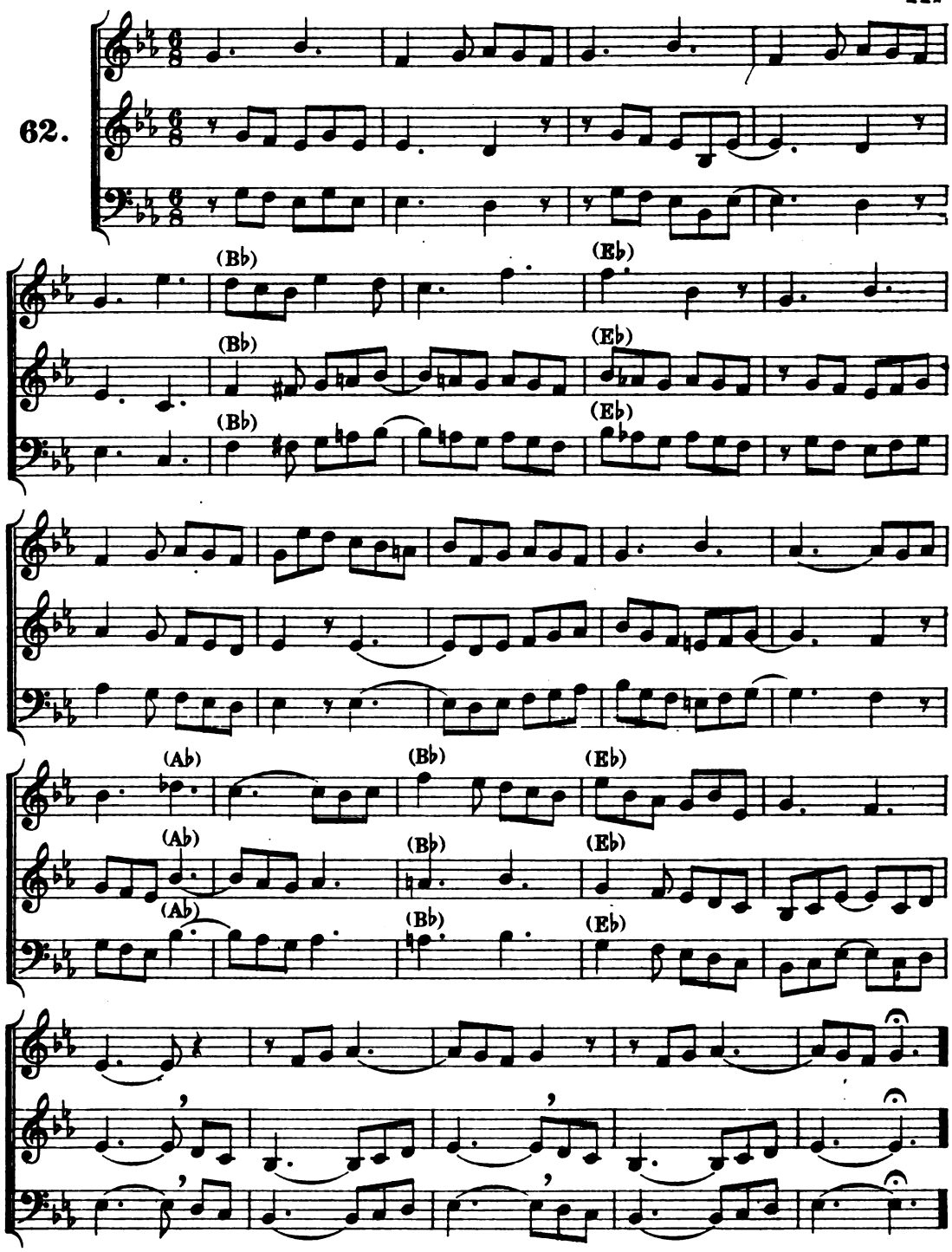

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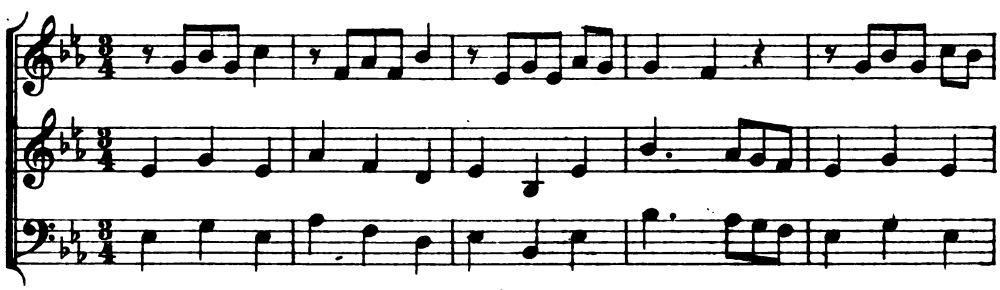

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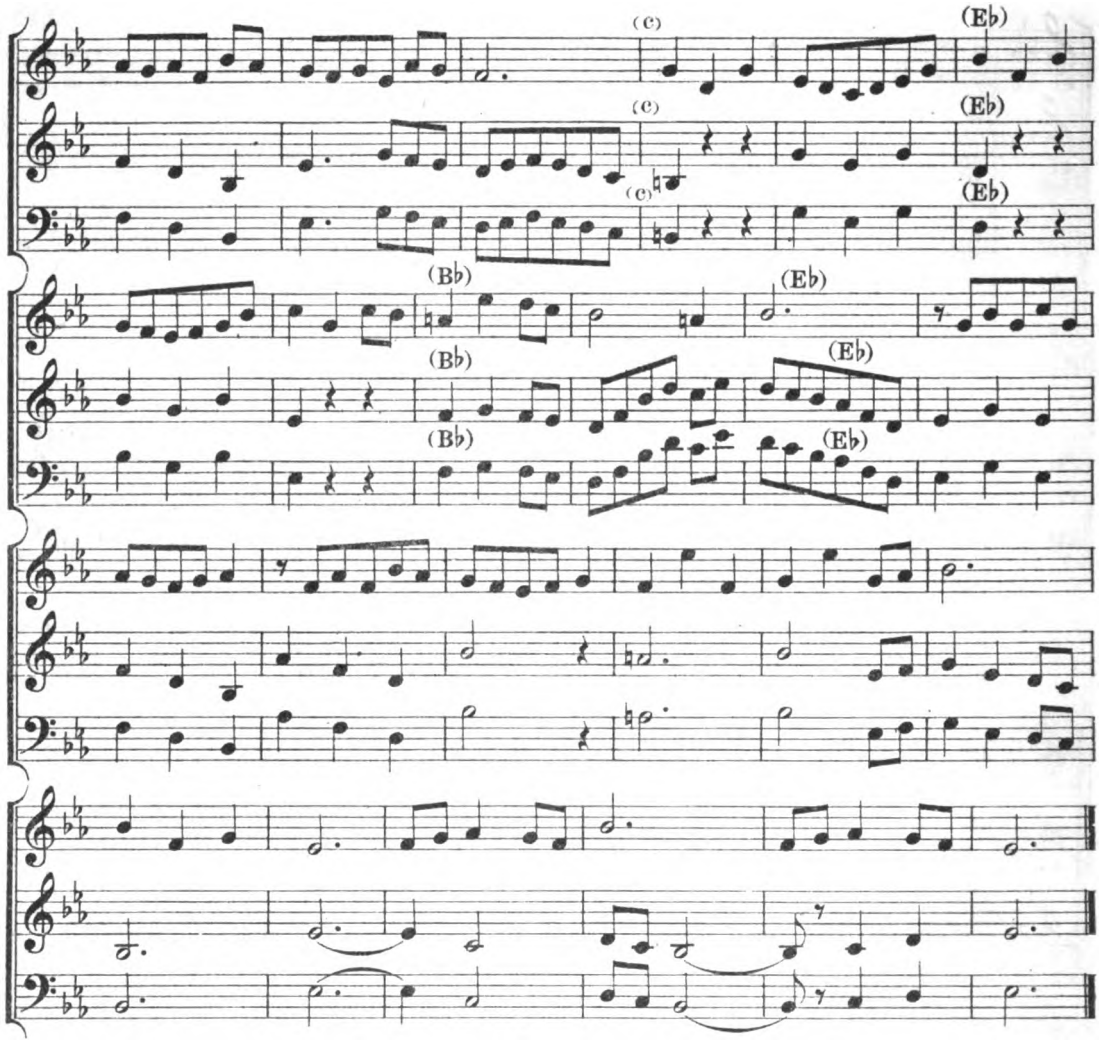
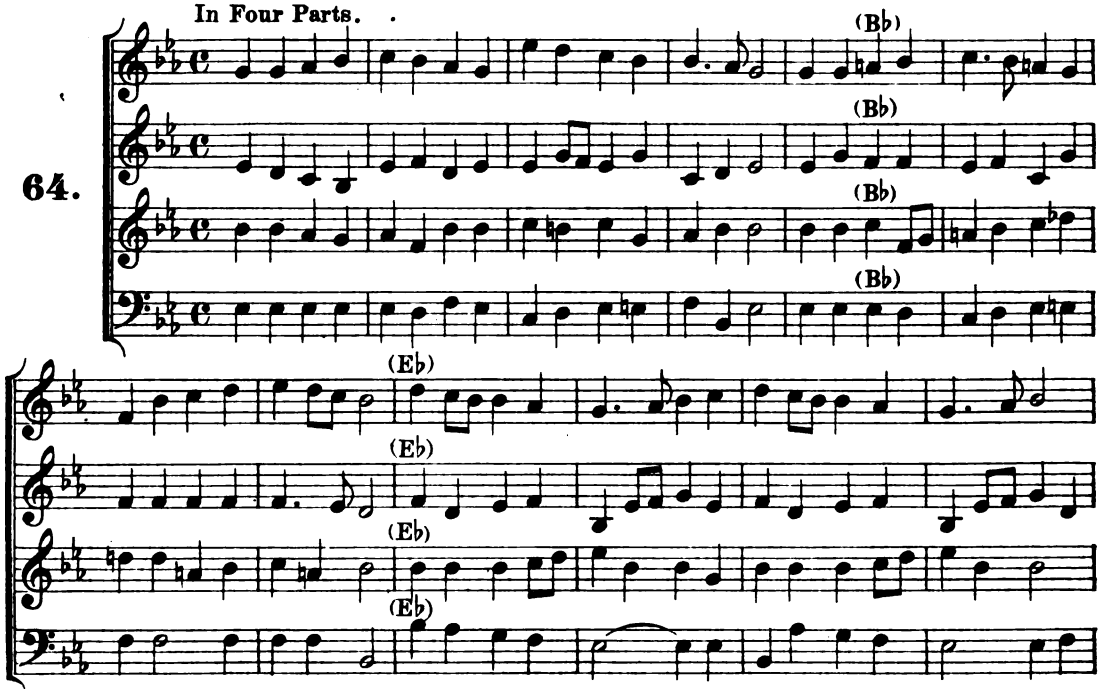


In Four Parts.

64.



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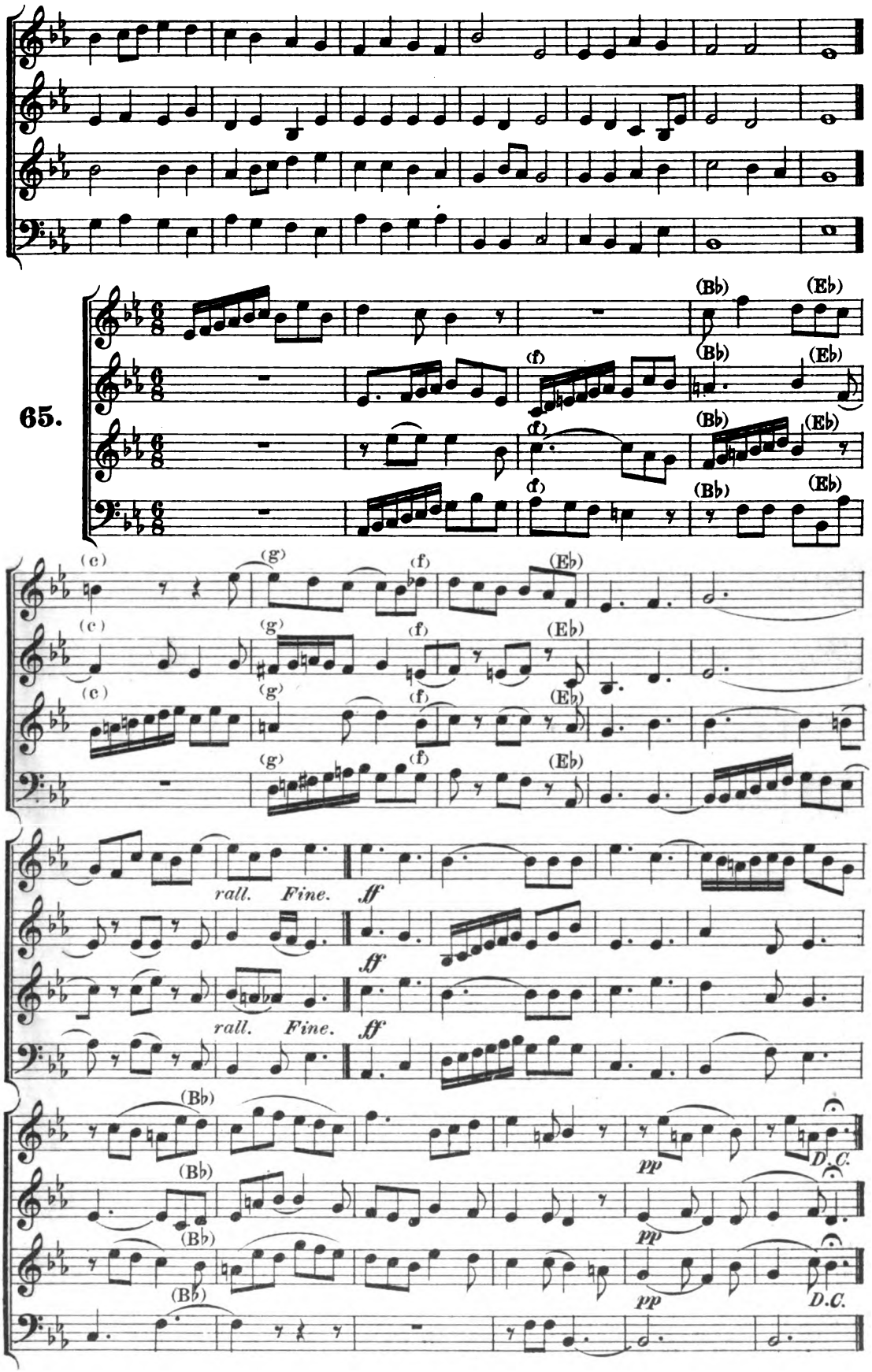

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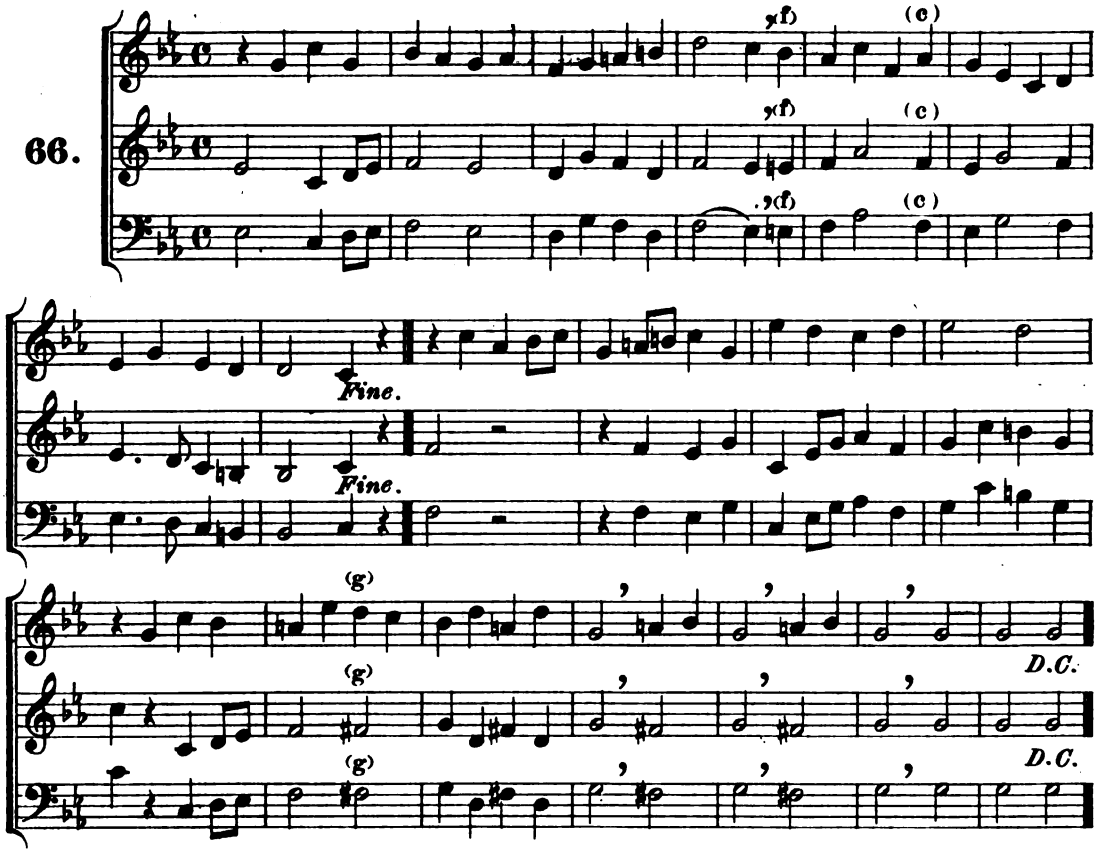
C MINOR.

66.



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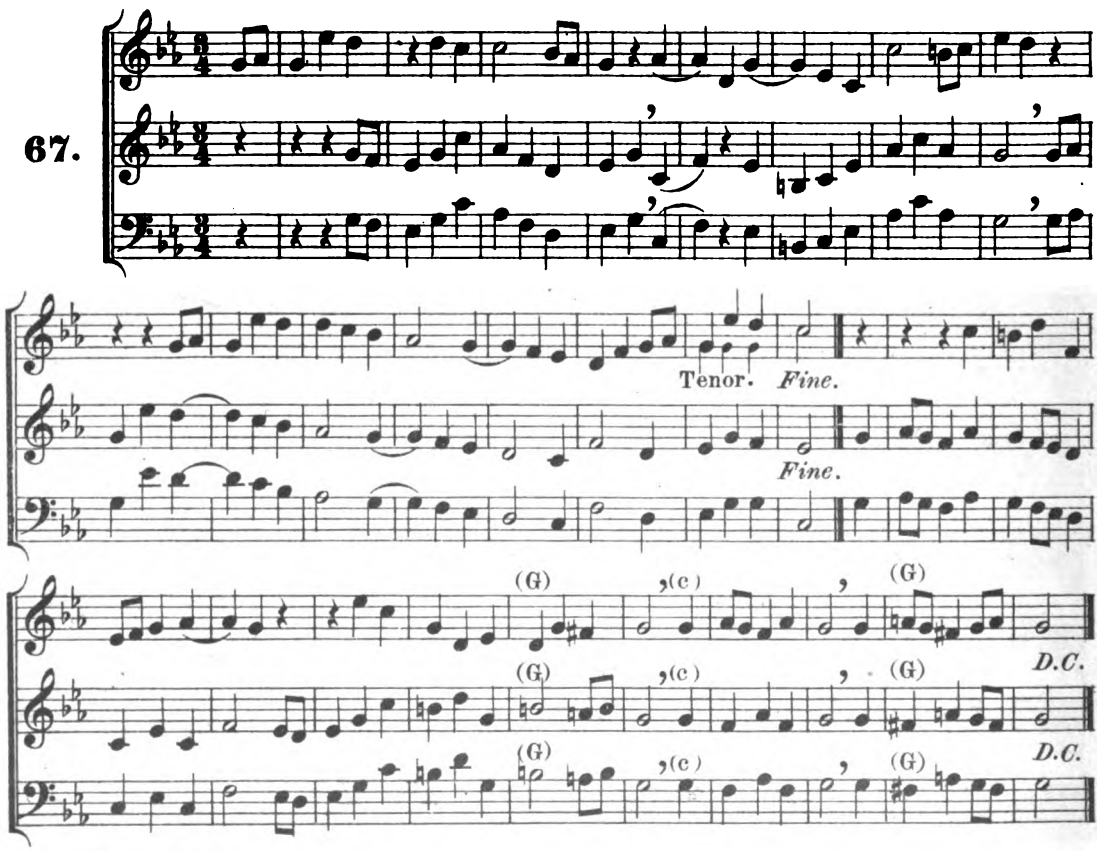

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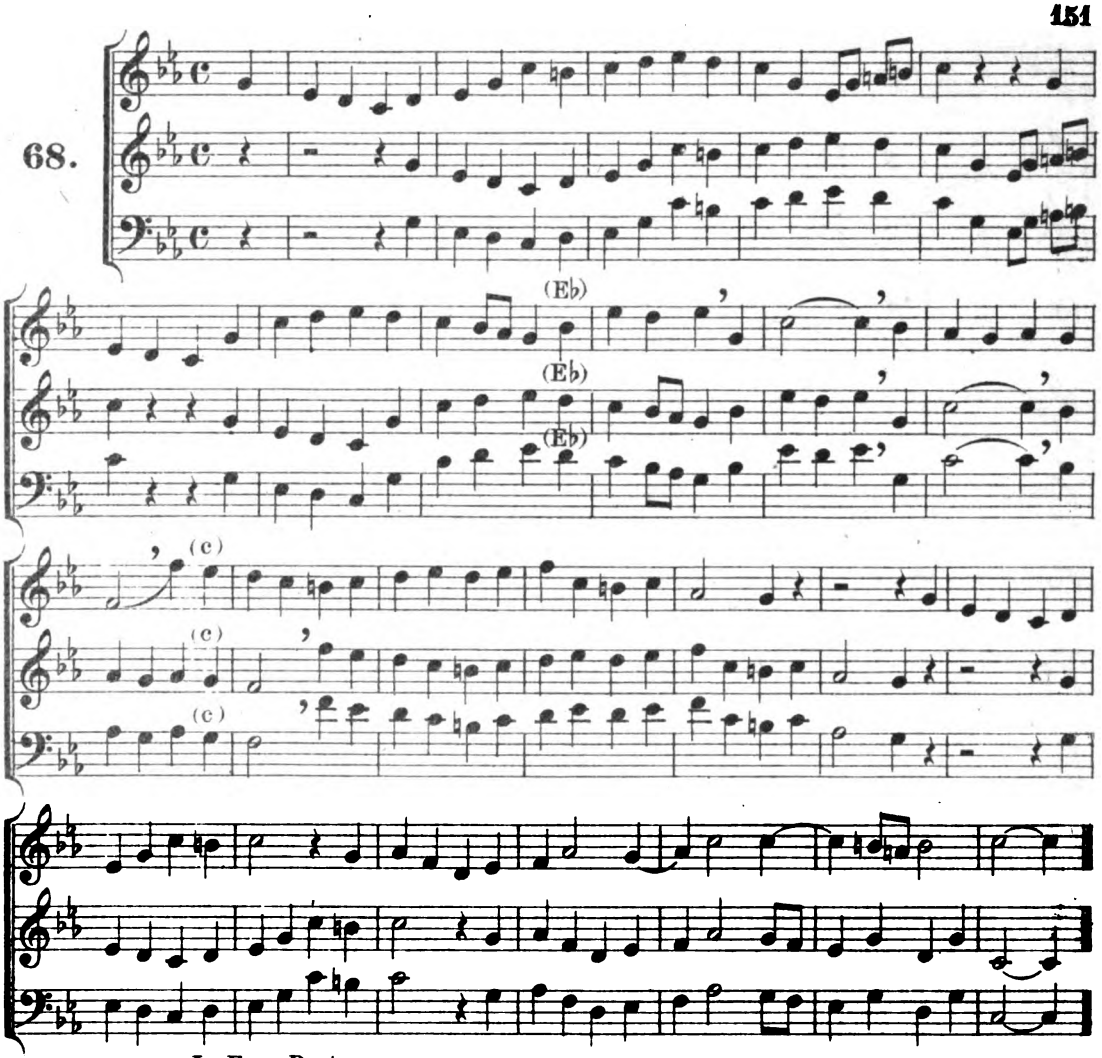
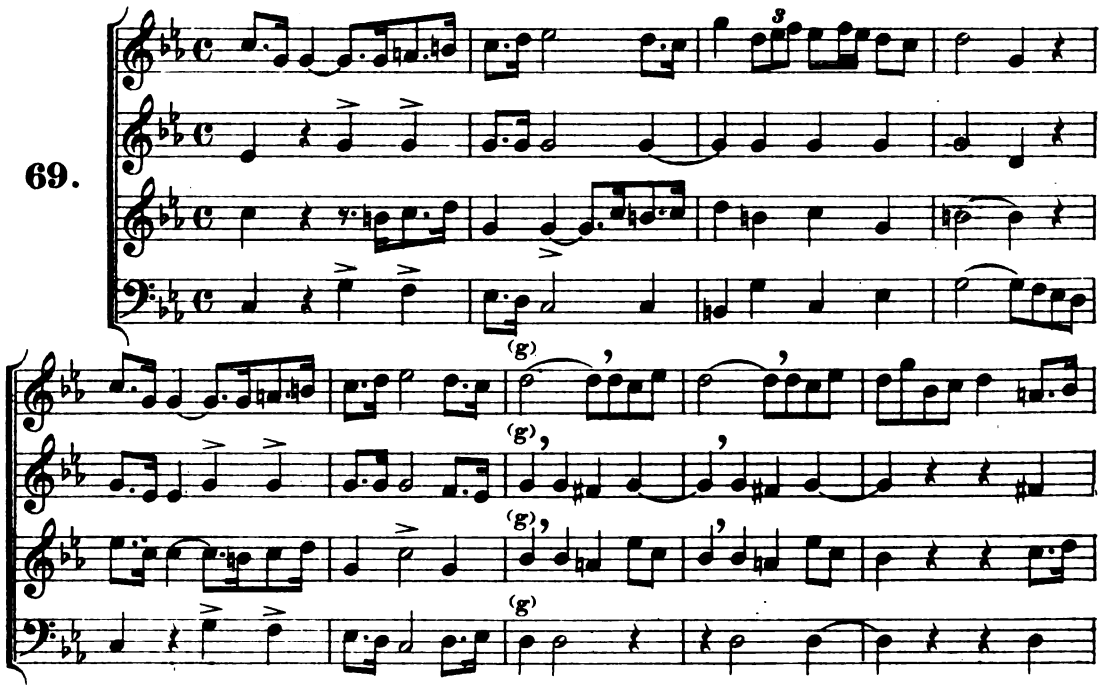


In Four Parts.

69.



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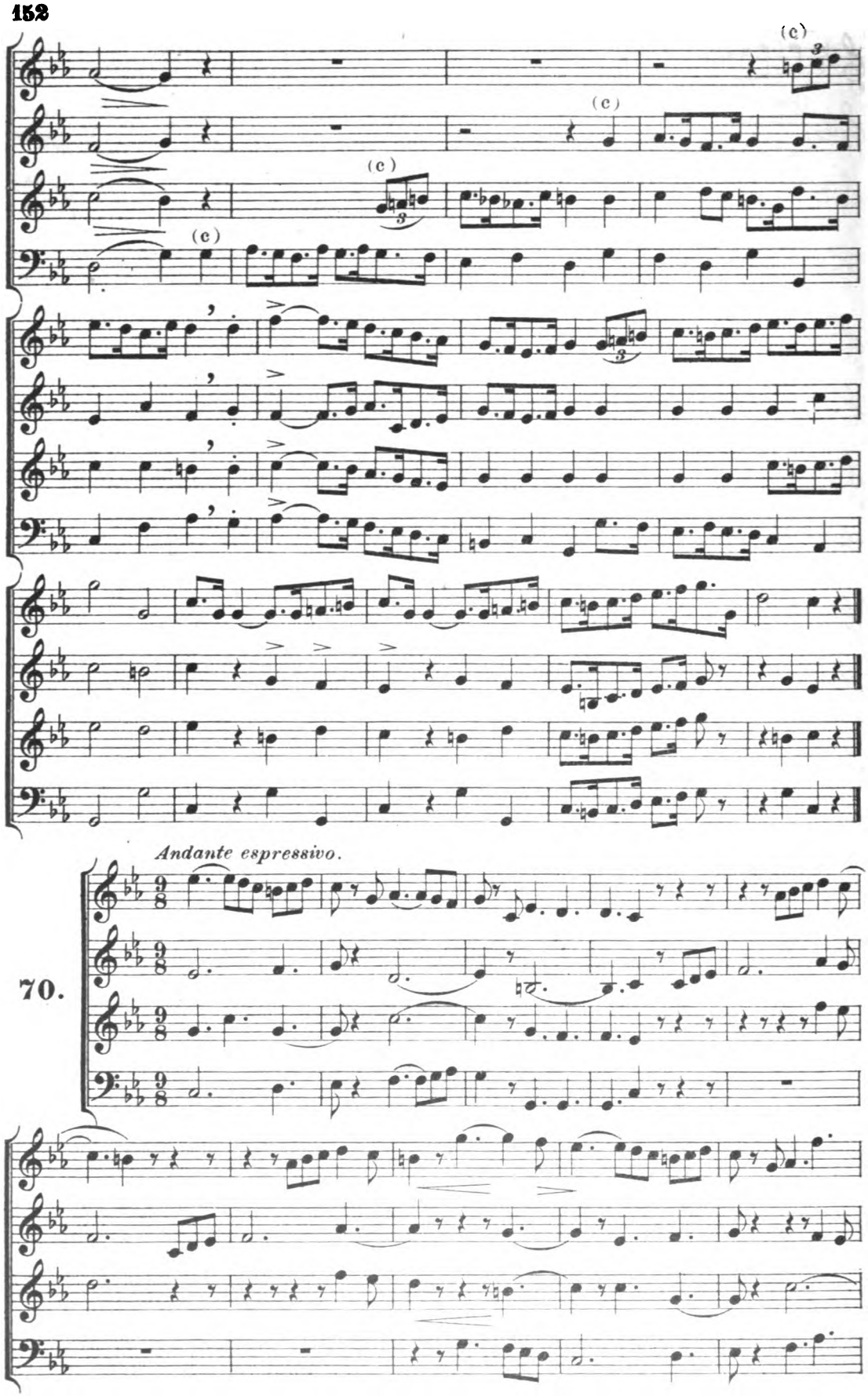

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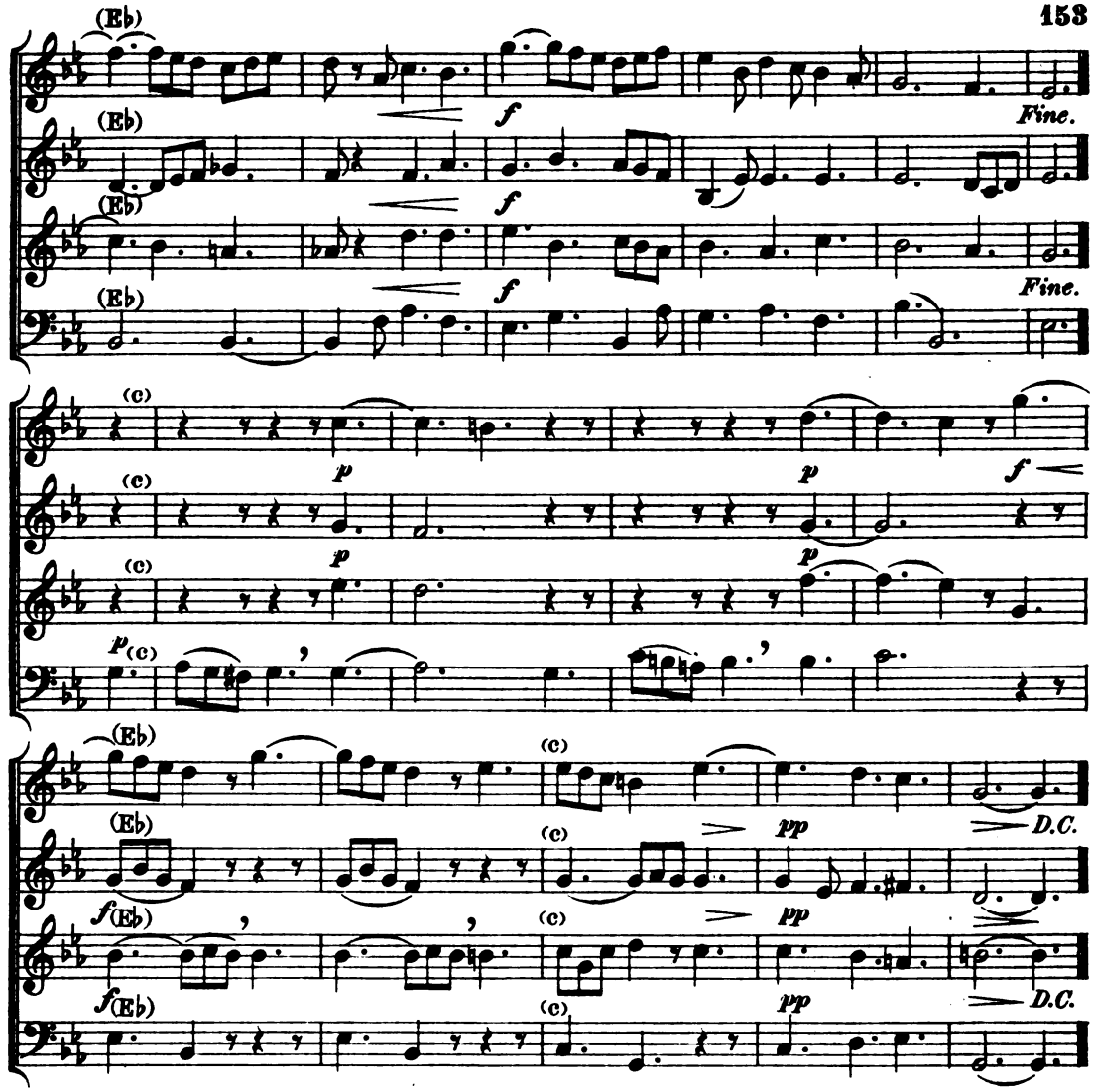
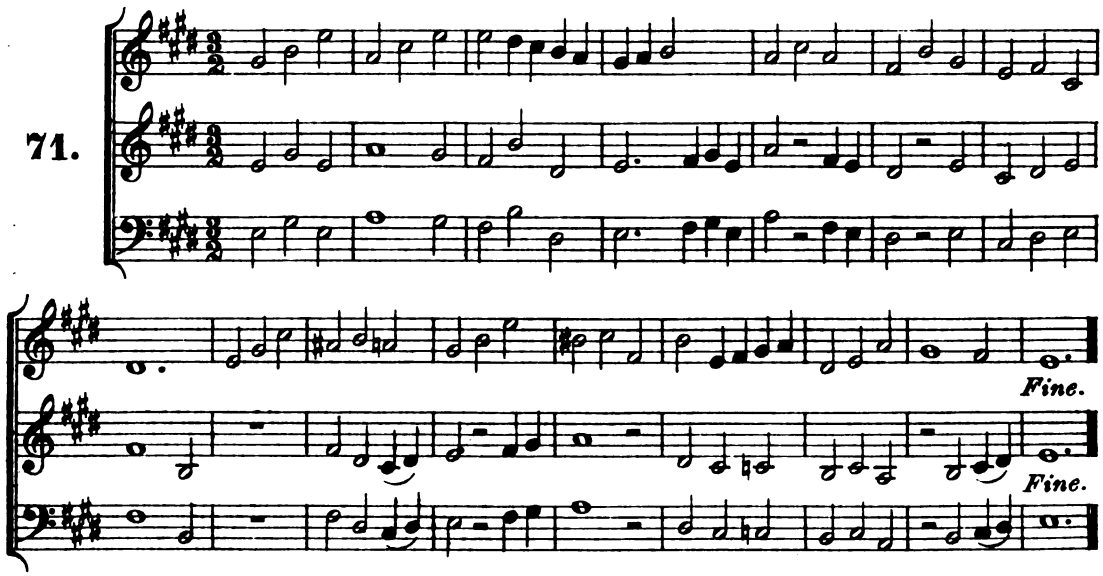


Key of E MAJOR.

71.



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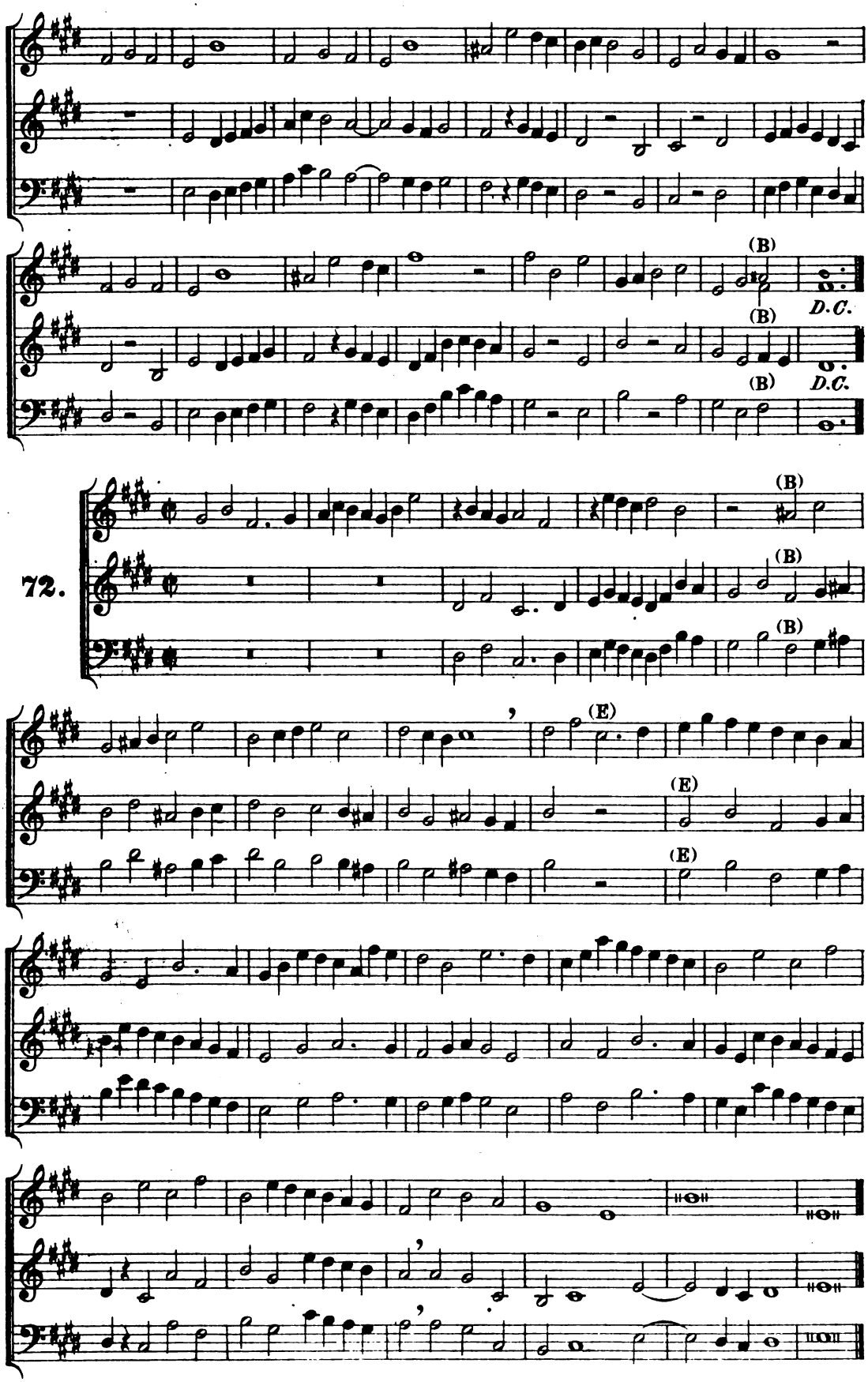

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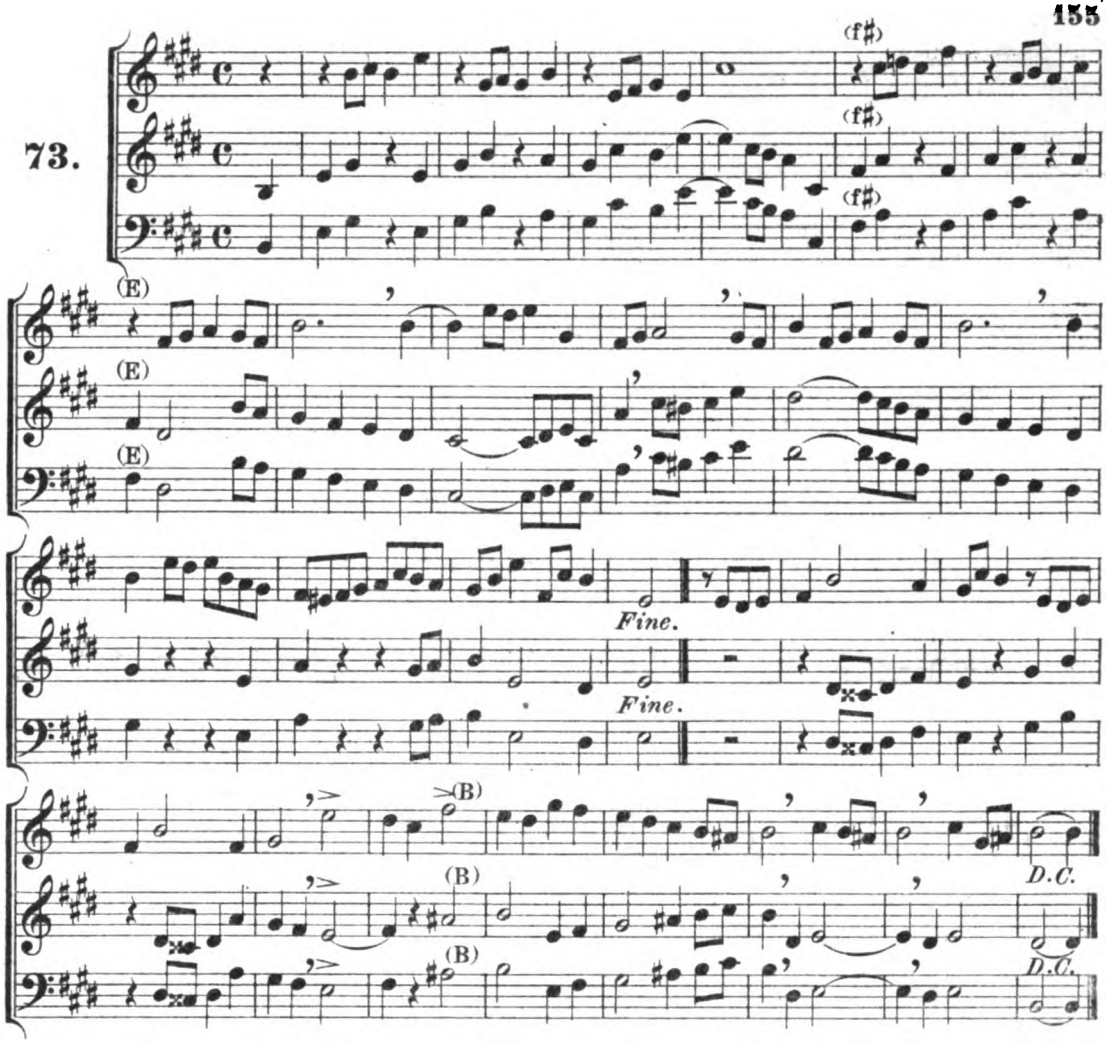
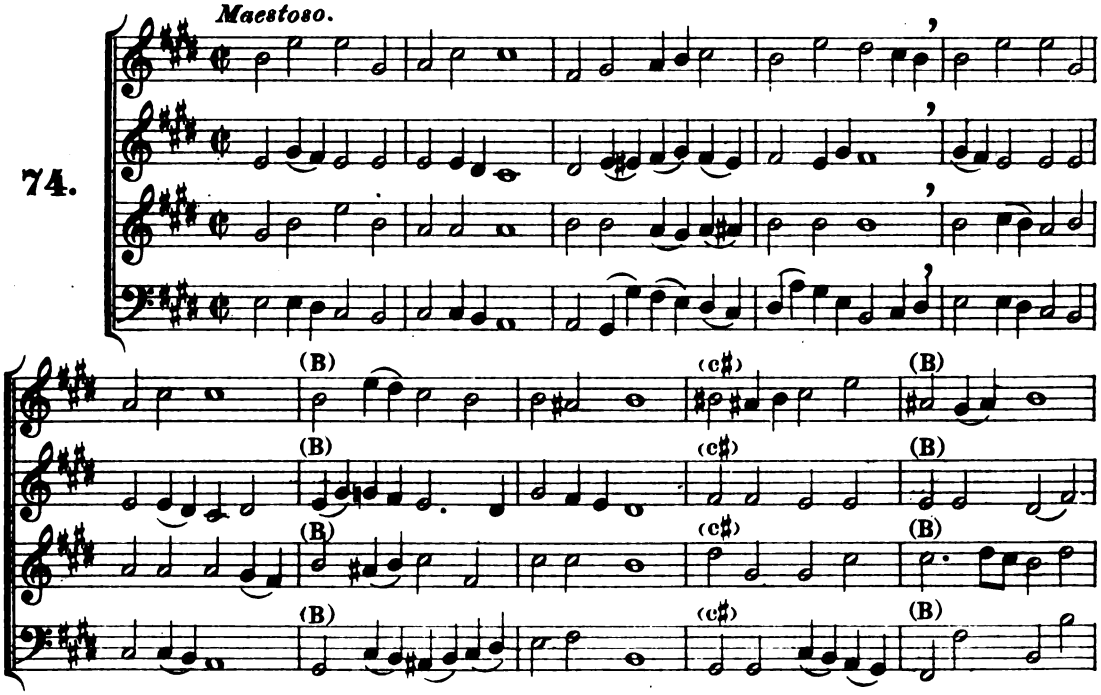


In Four Parts.

Maestoso.

74.



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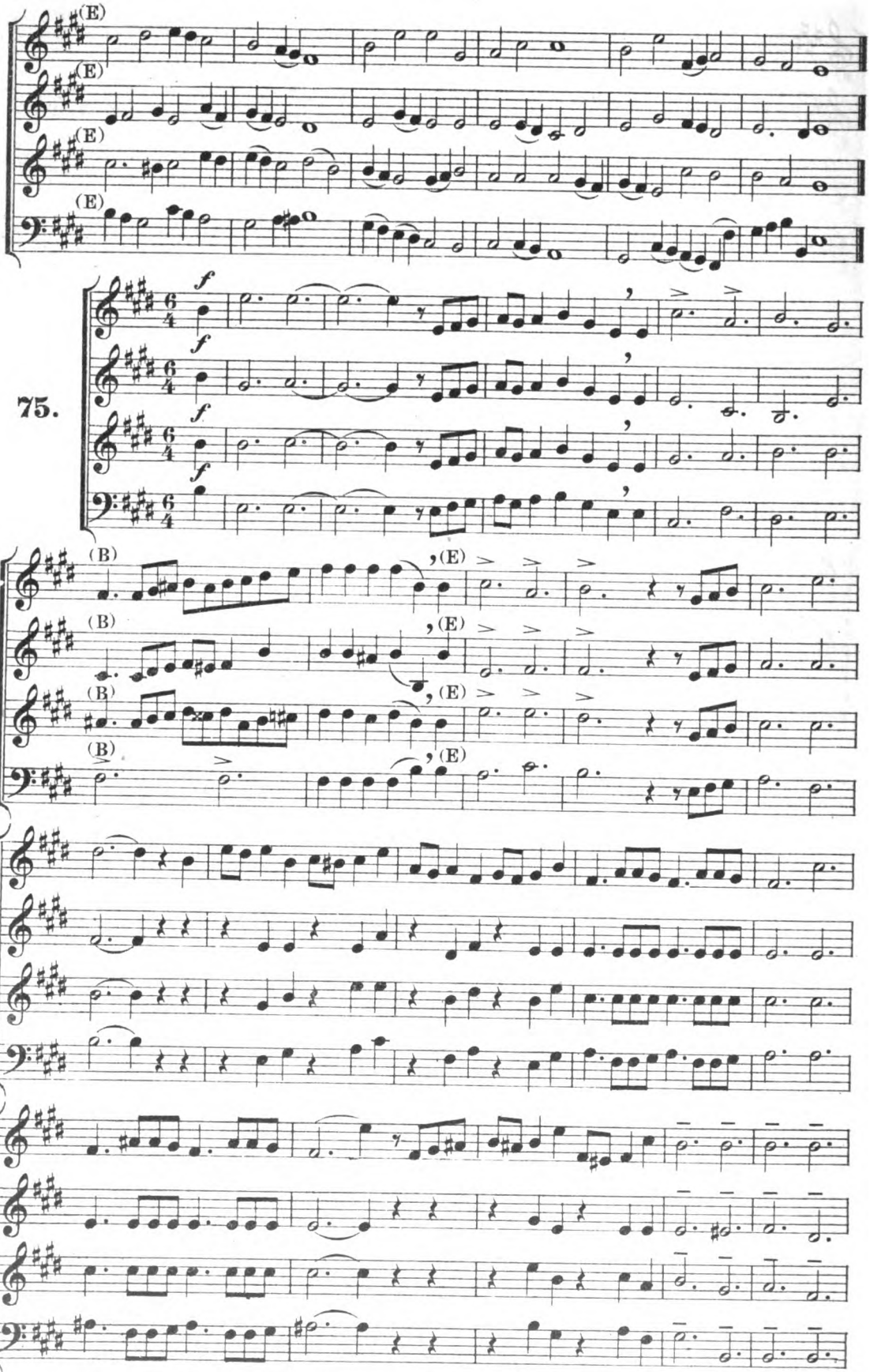

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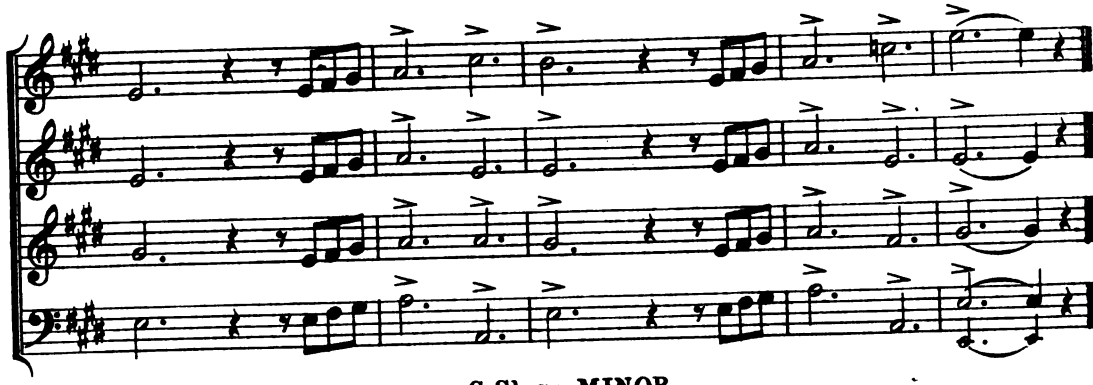
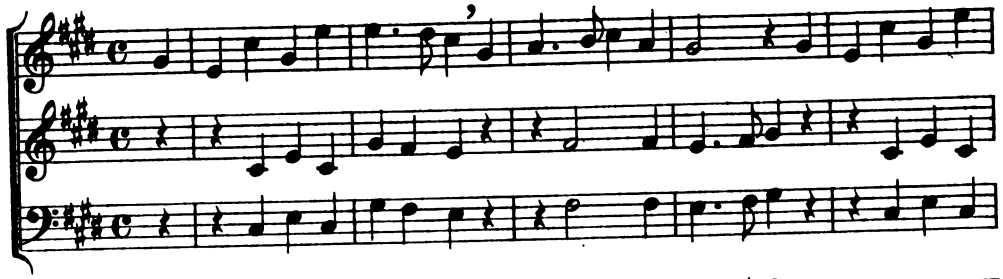
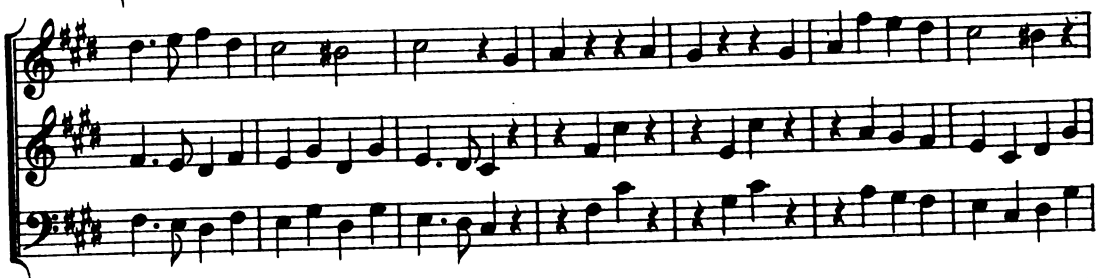
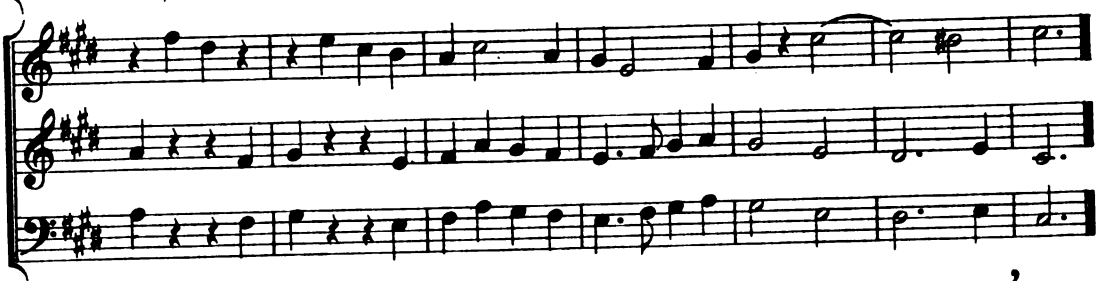


C Sharp MINOR.

76.







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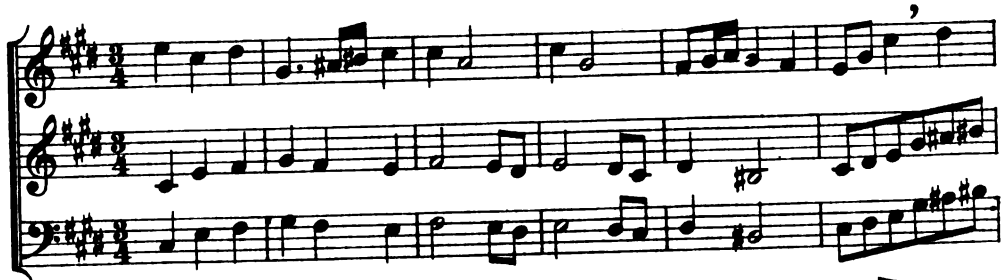

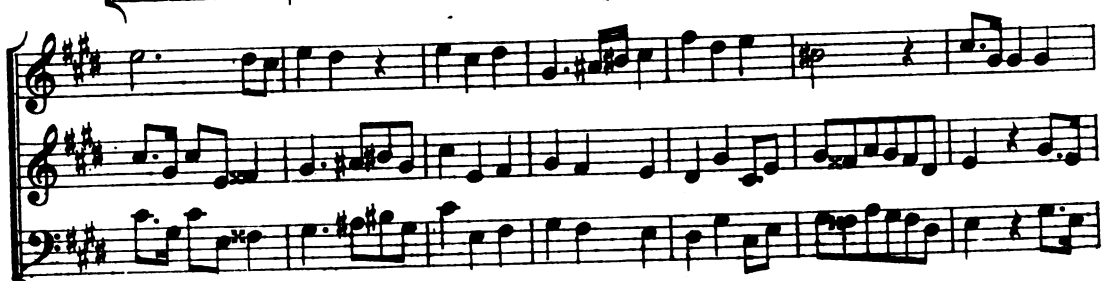

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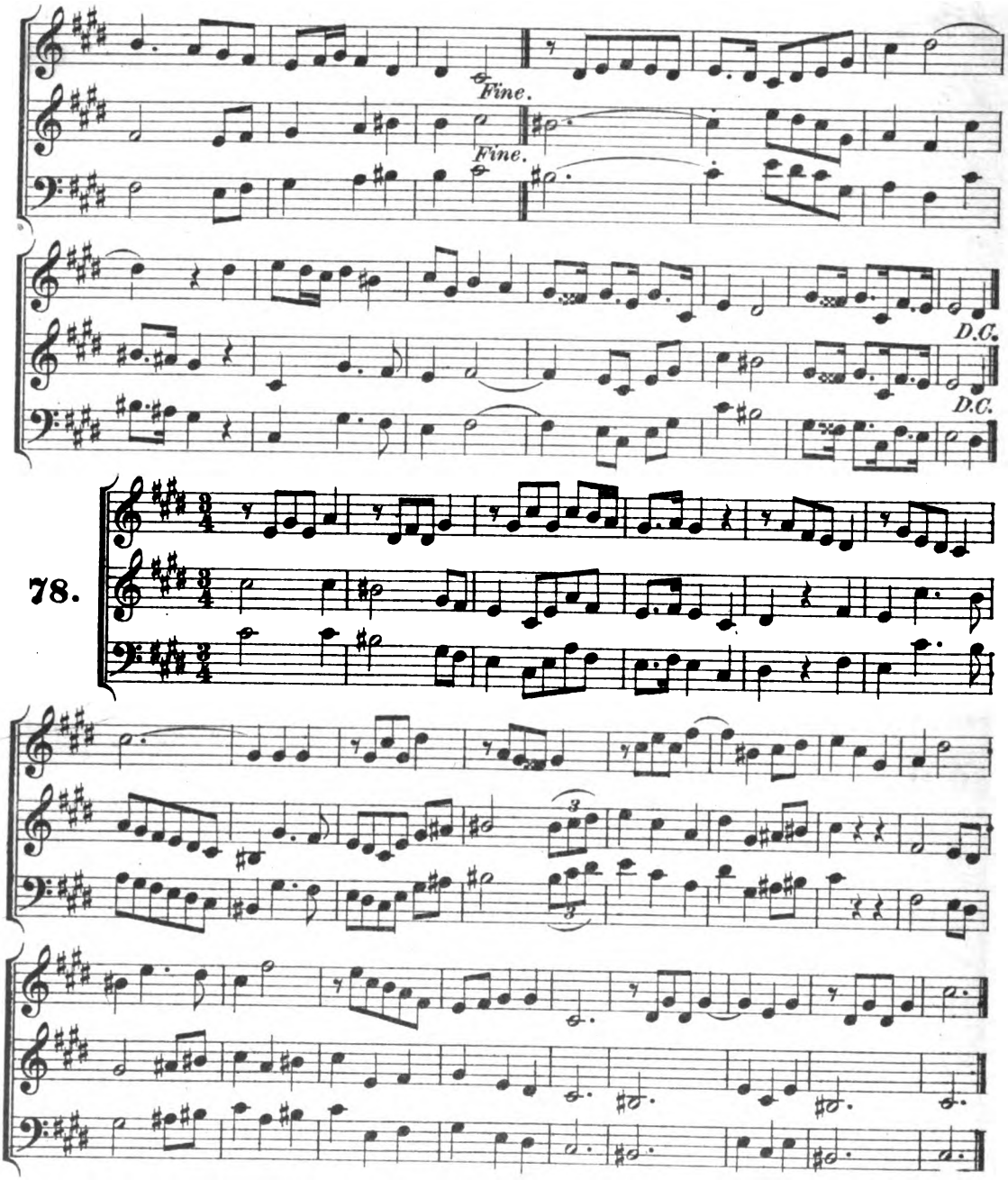
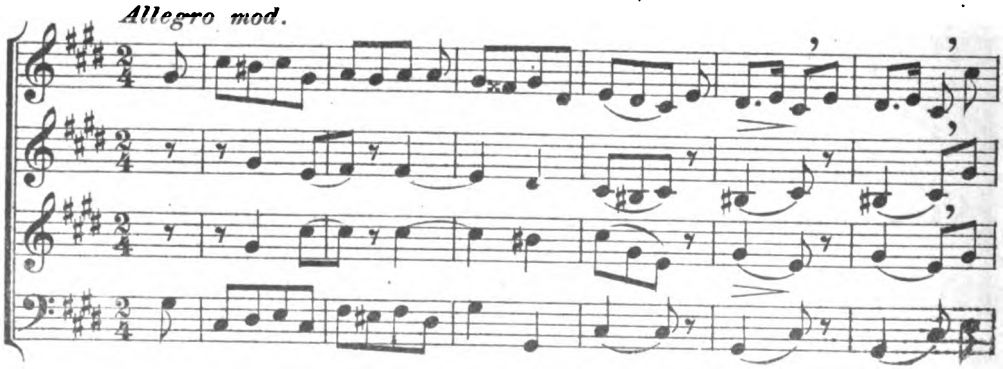


78.

In Four Parts.

Allegro mod.

79.



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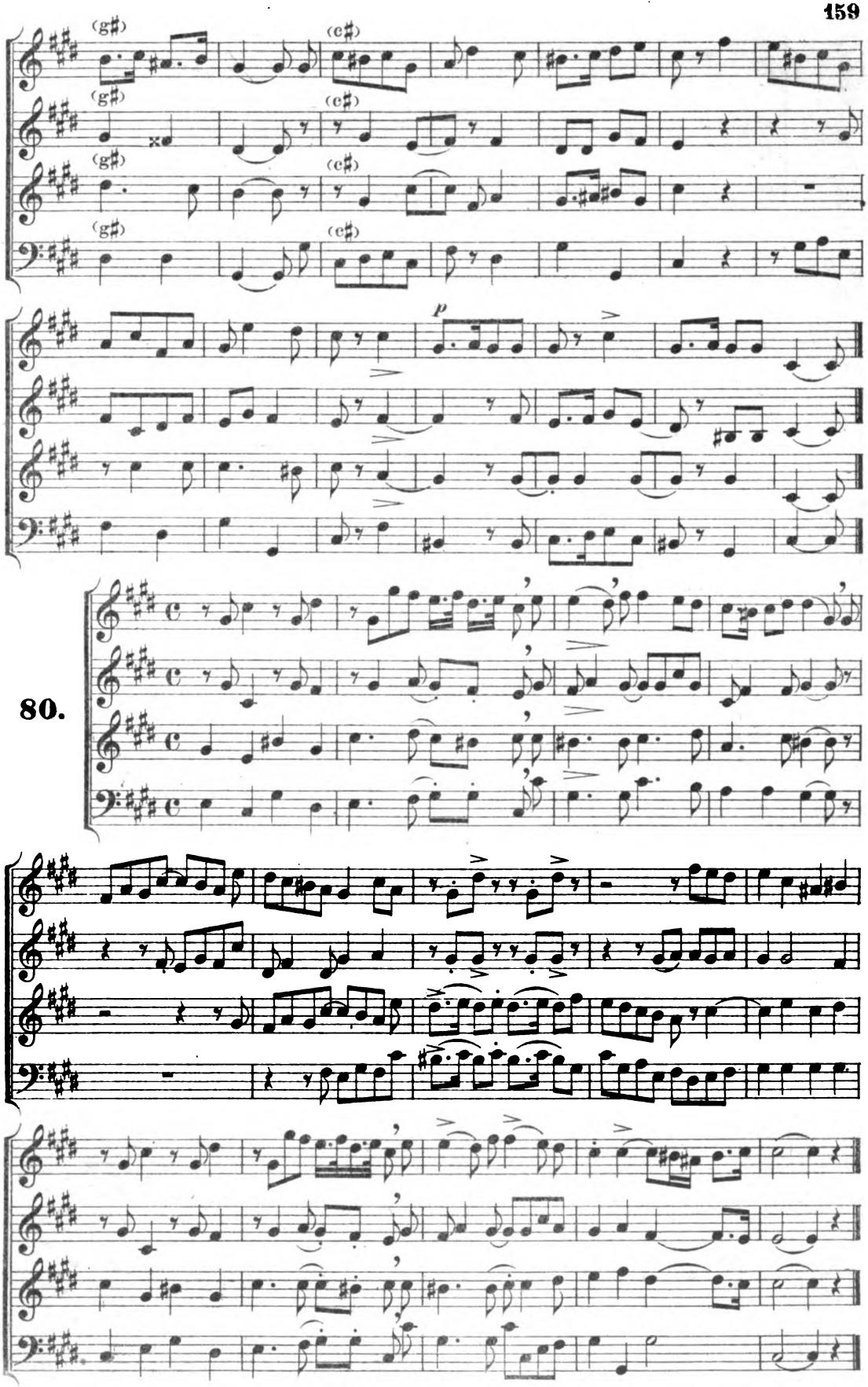

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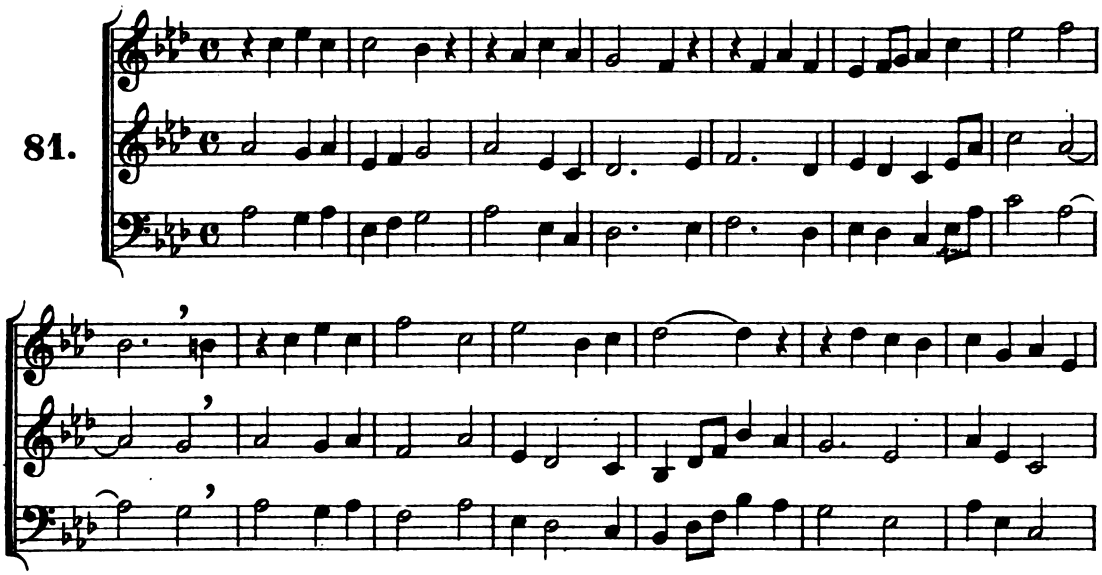
Key of A Flat MAJOR.

81.



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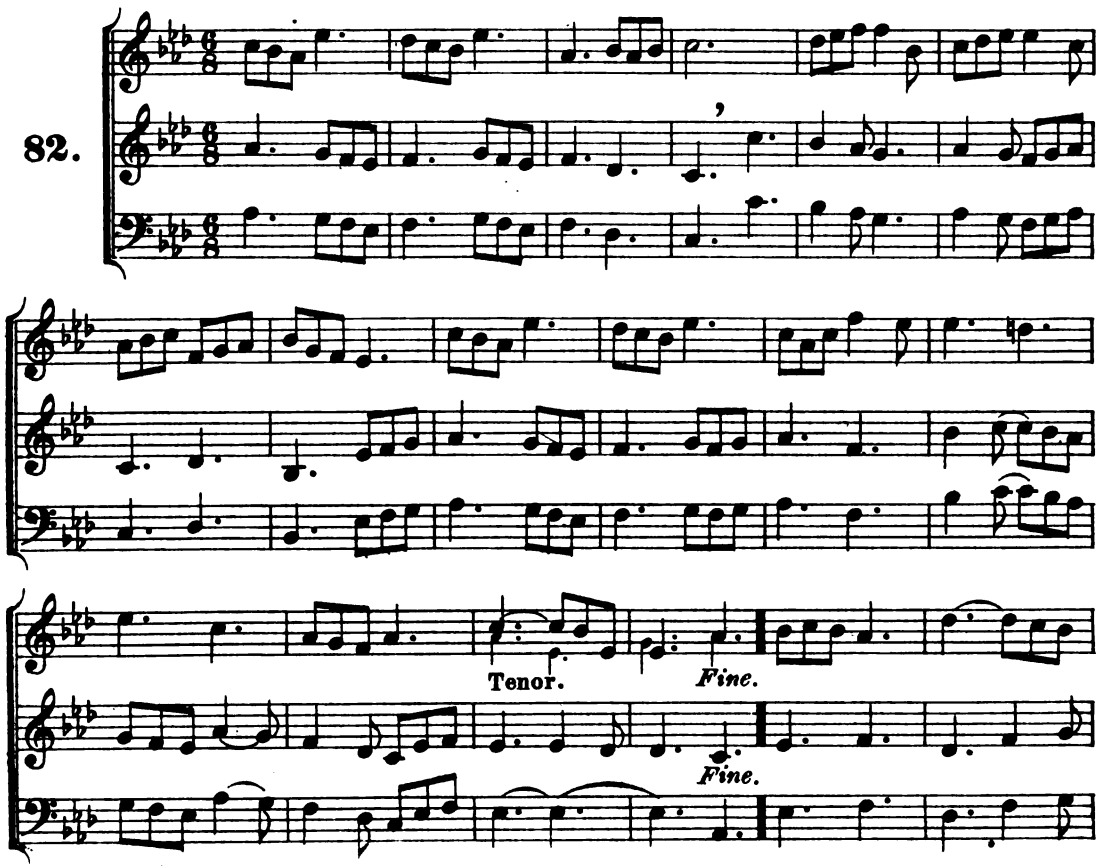

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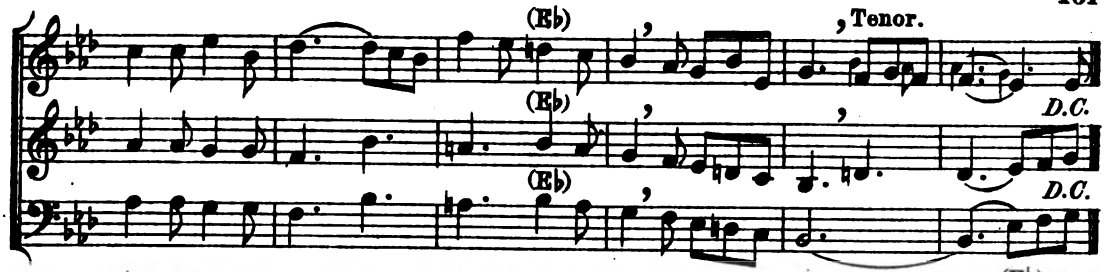

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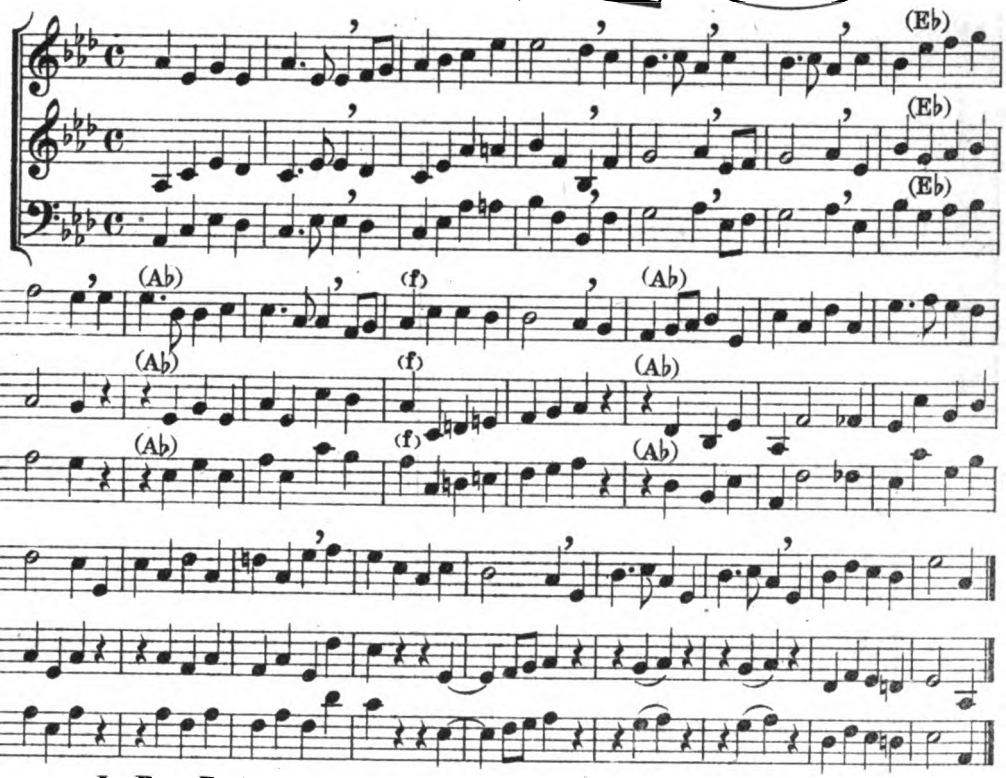
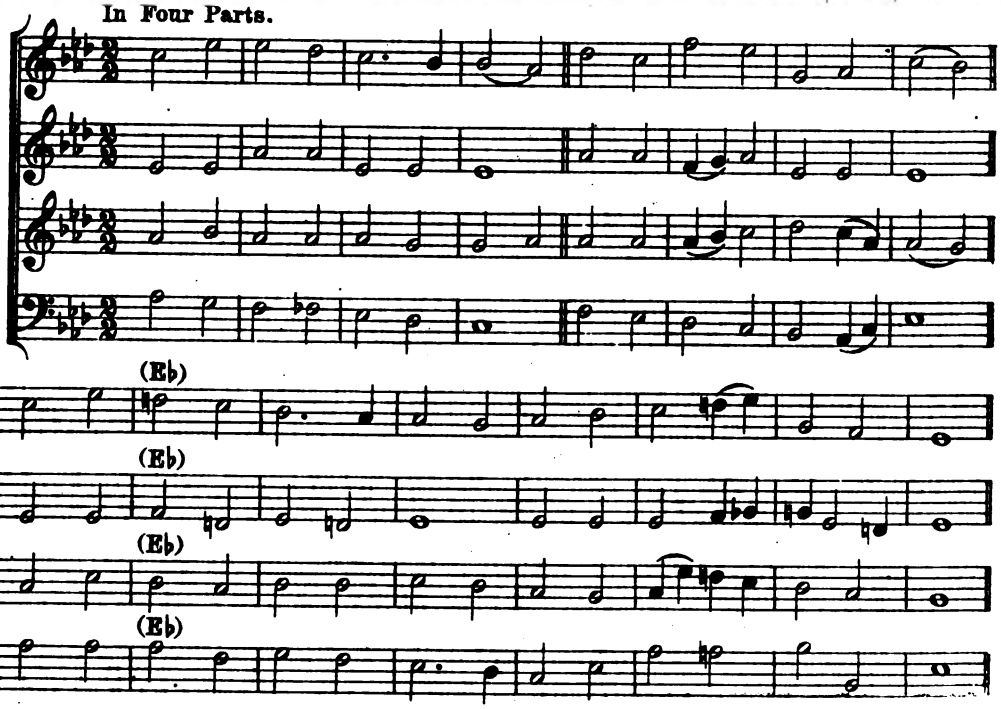


In Four Parts.

84.



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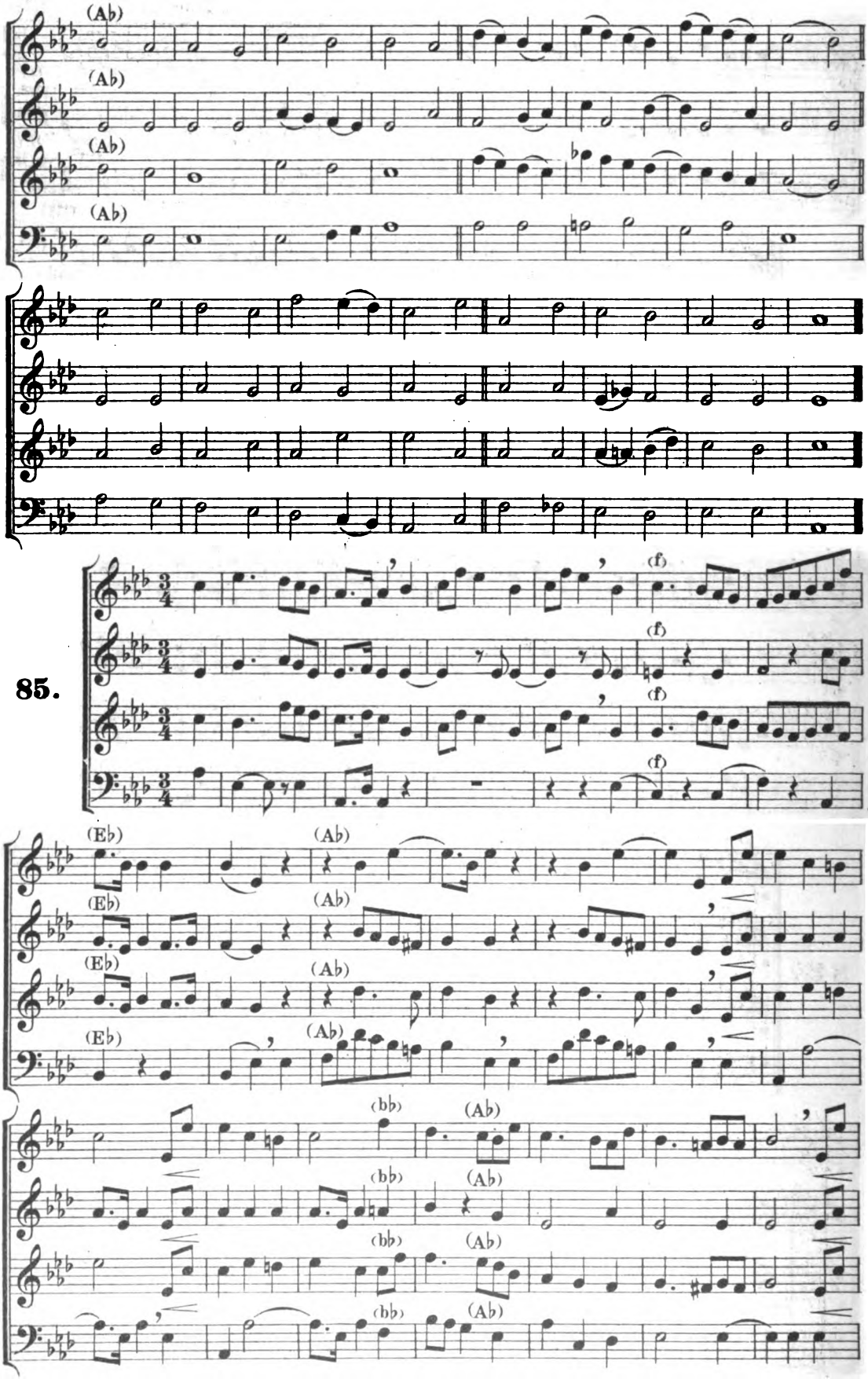

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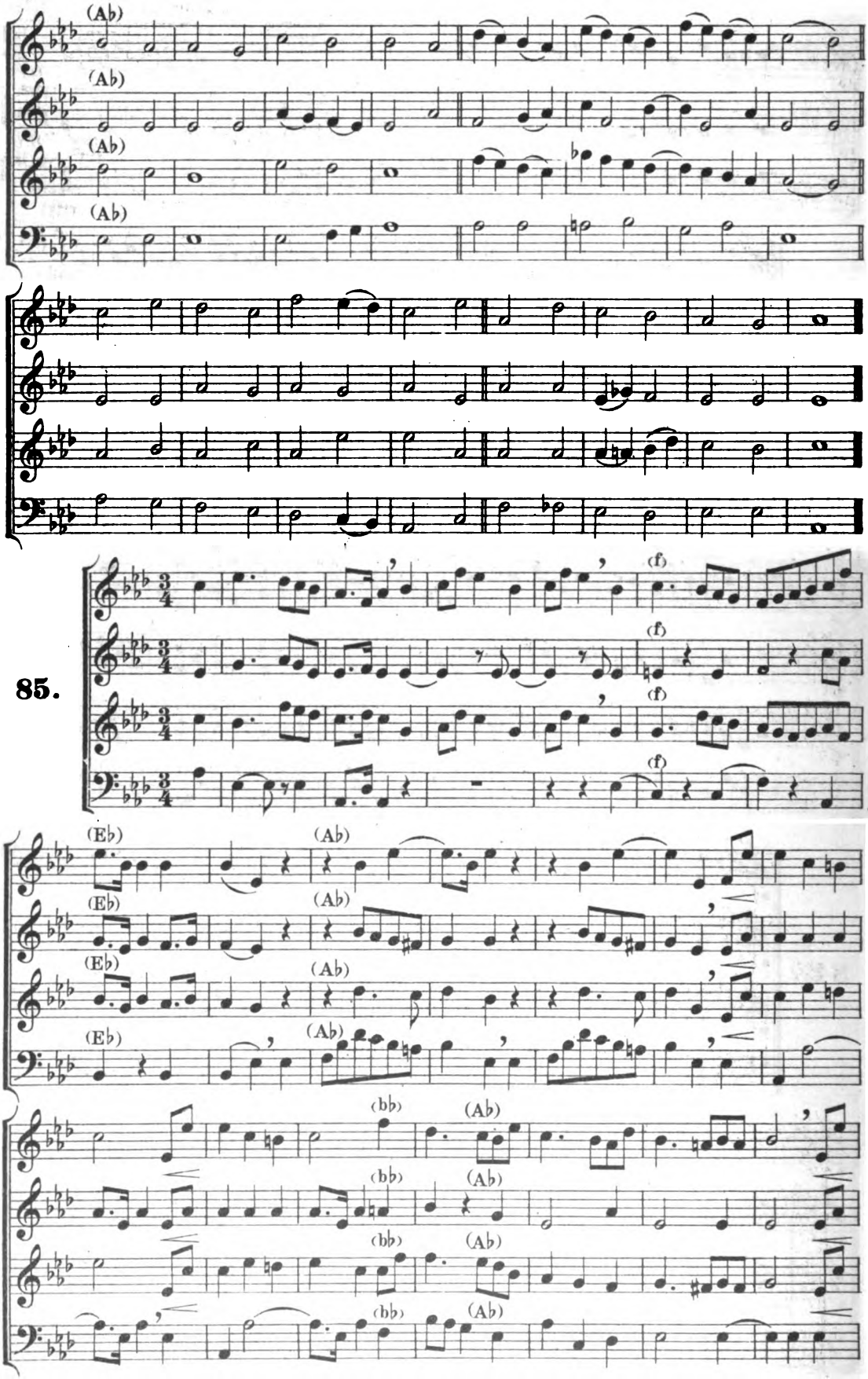

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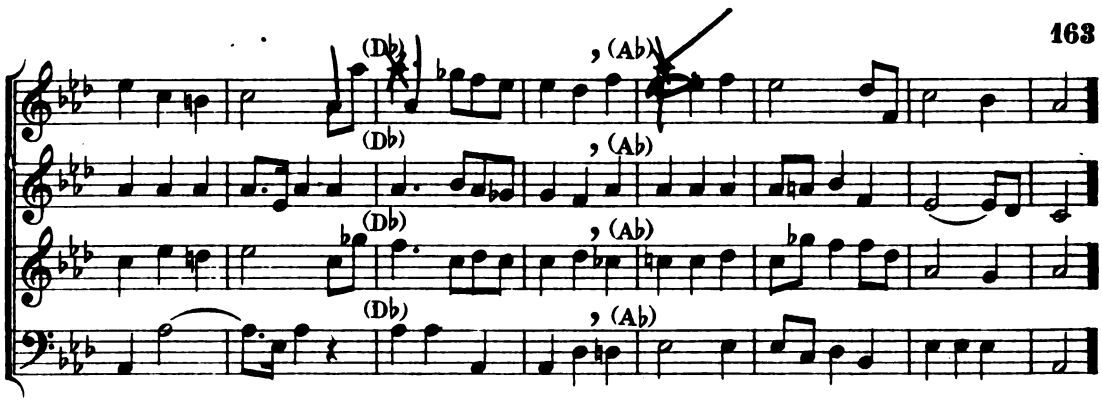
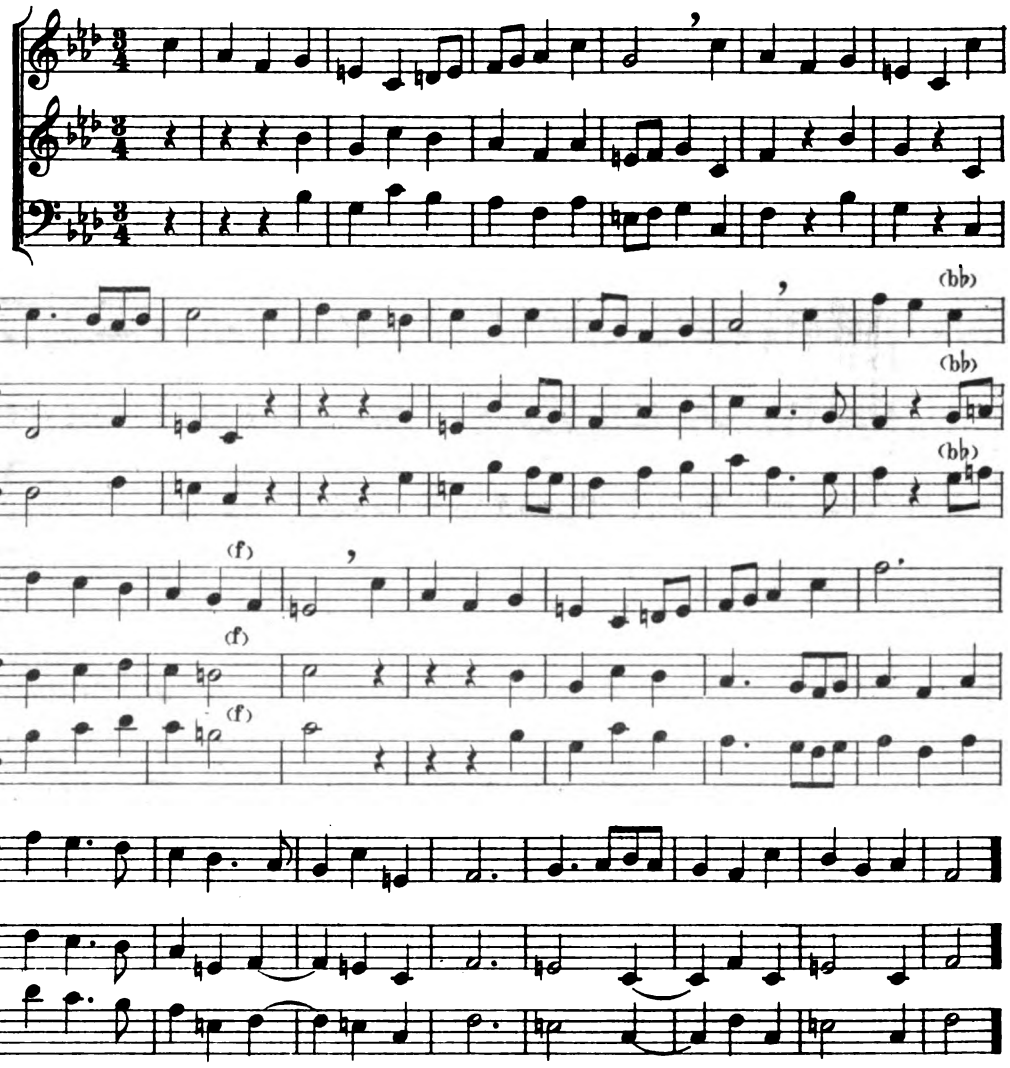


F MINOR.

86.



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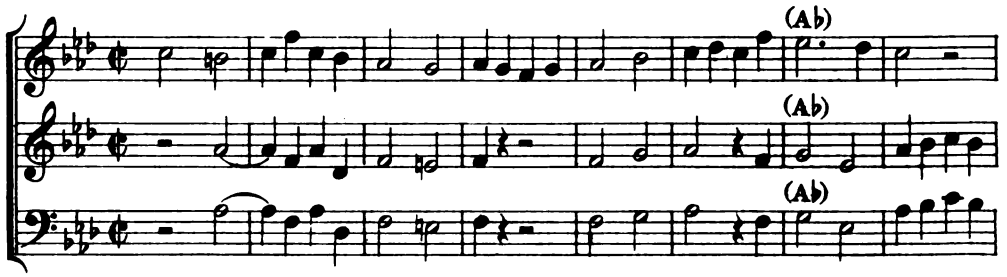

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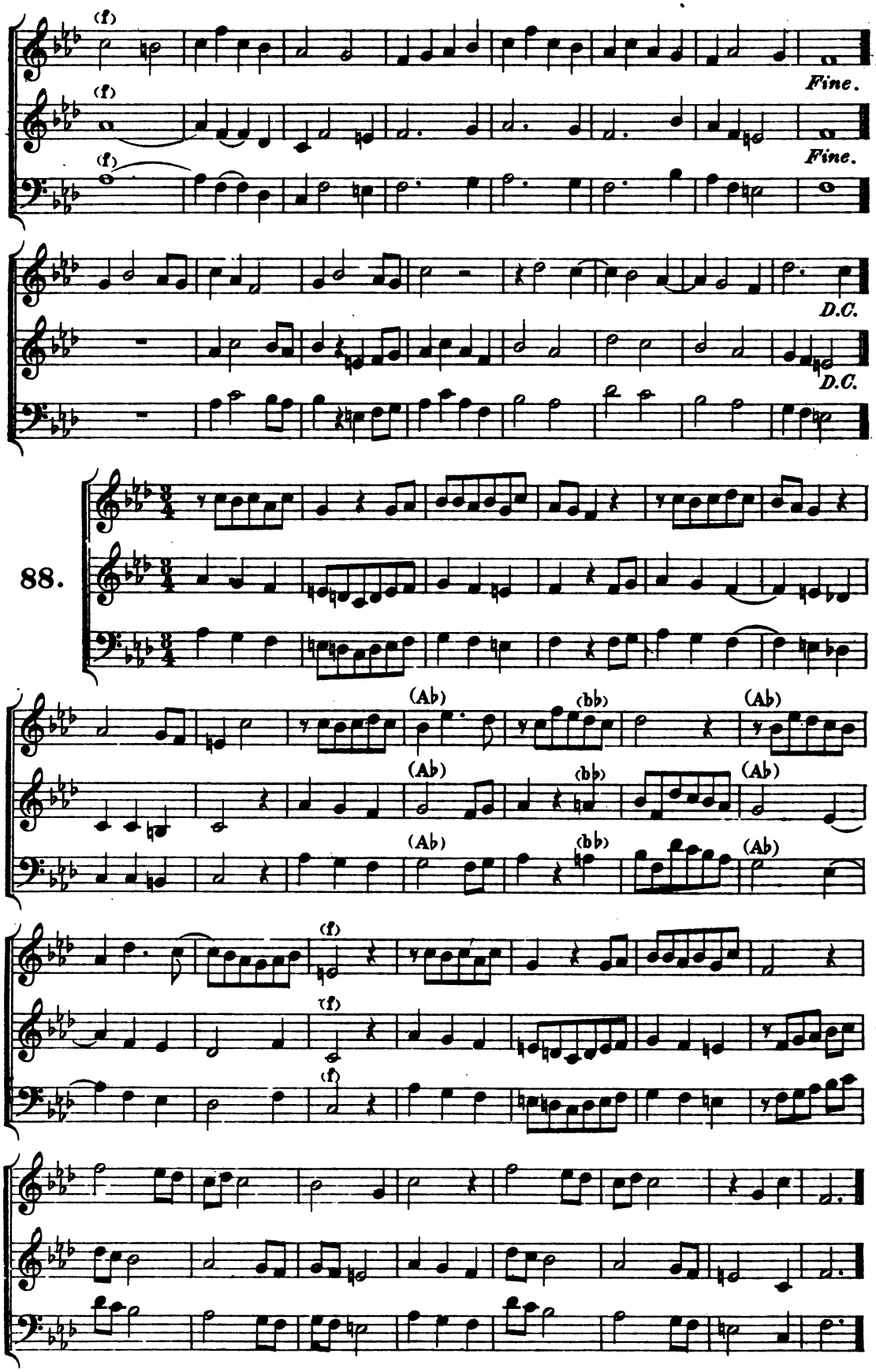

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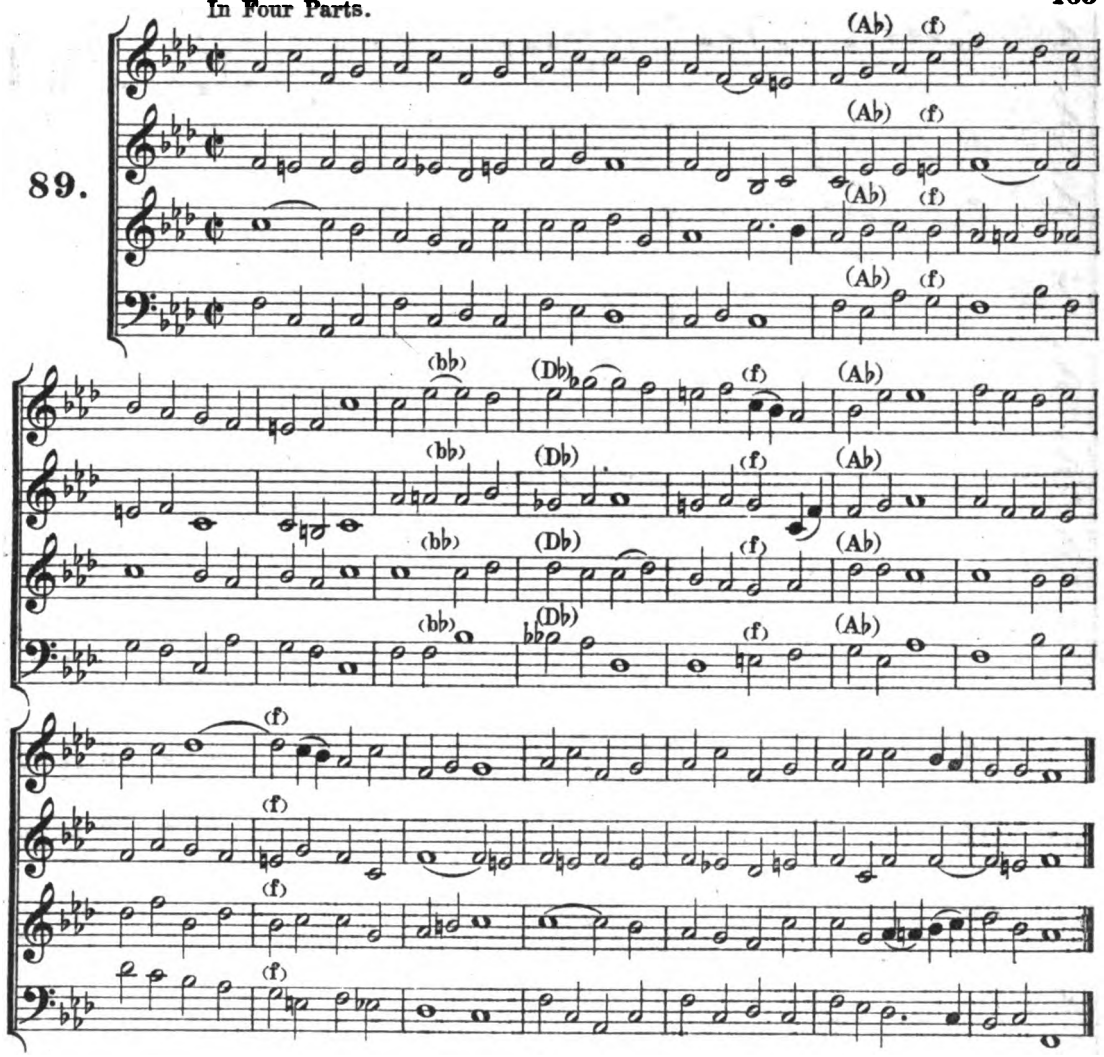

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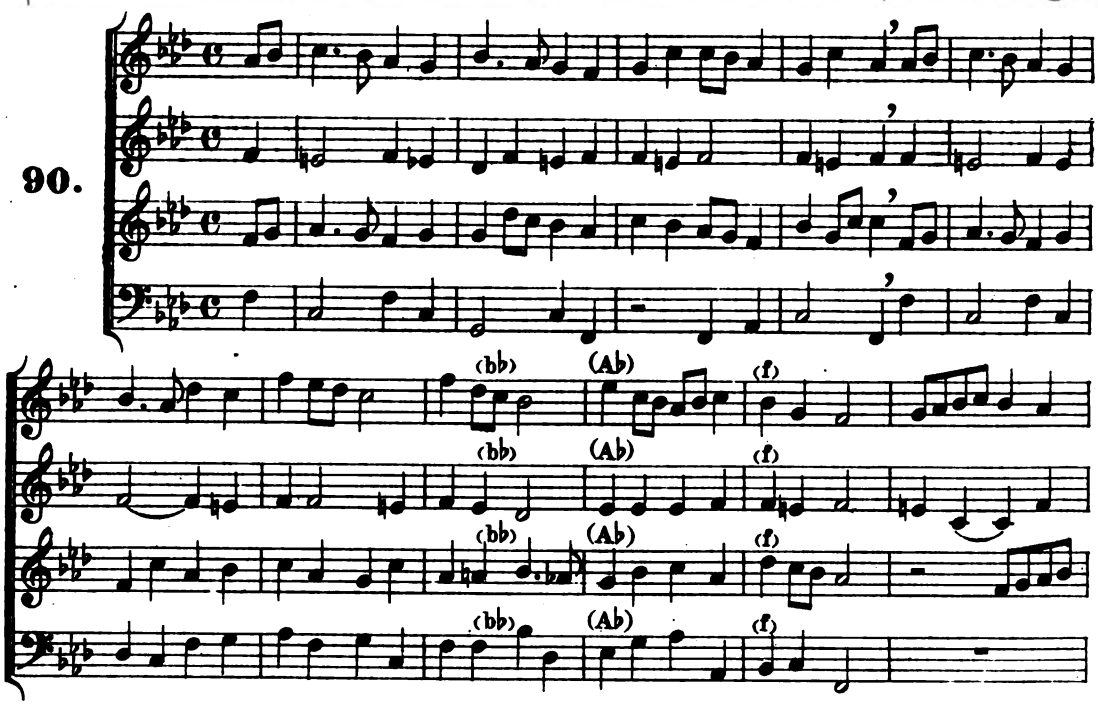

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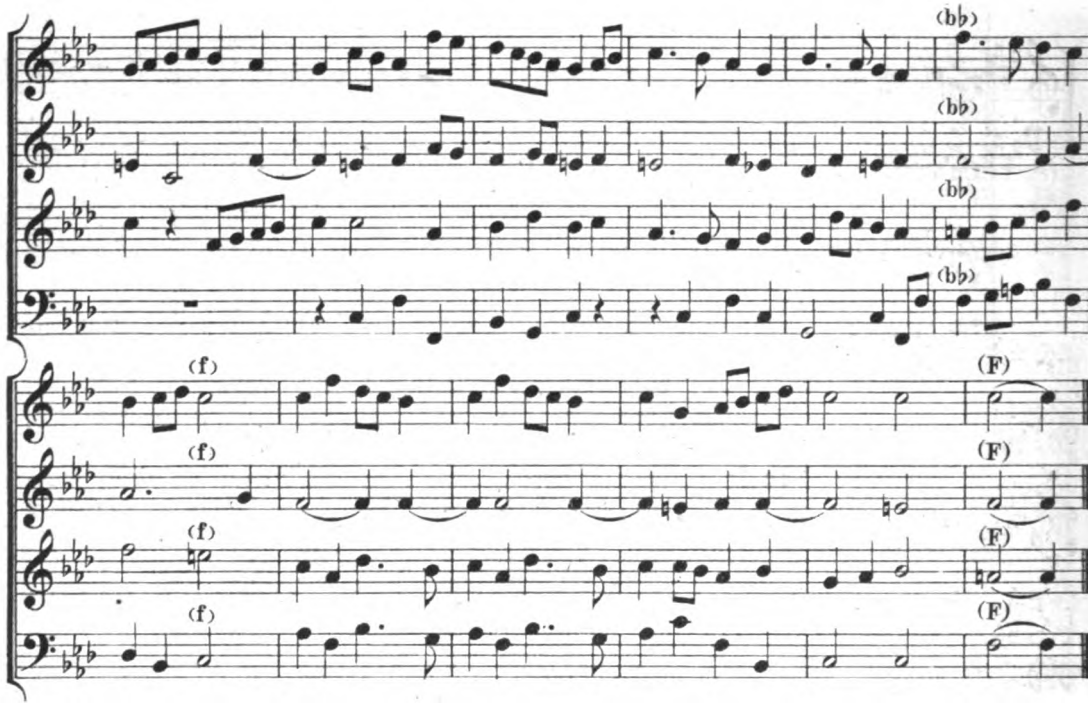
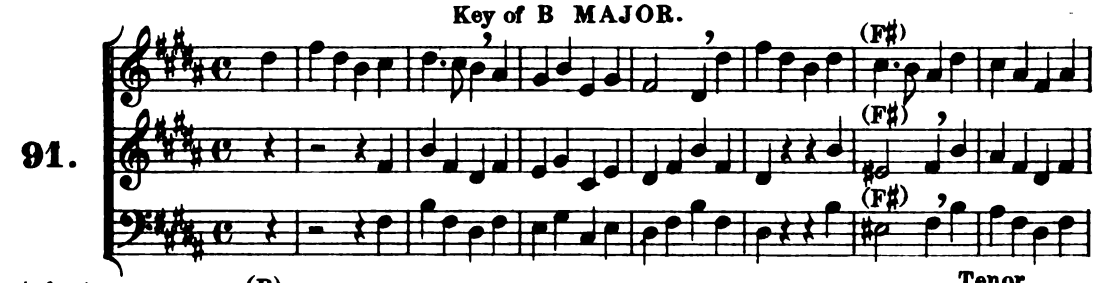
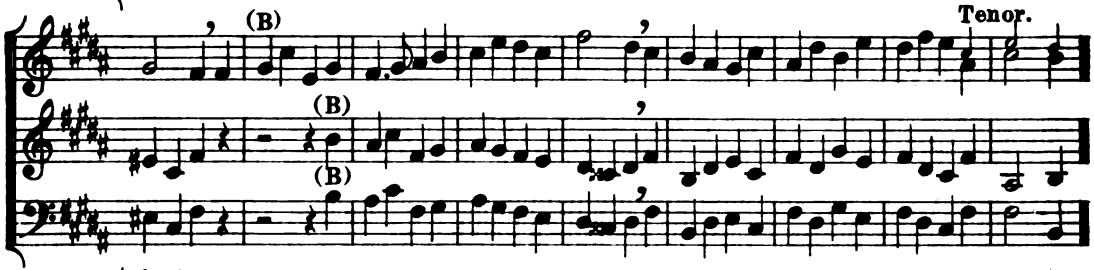


Key of B MAJOR.

91.





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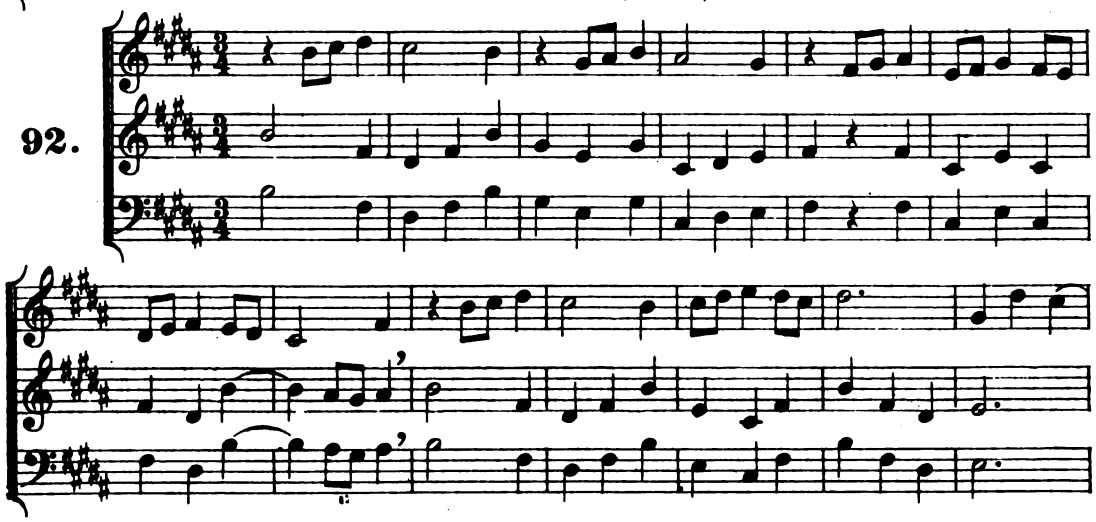

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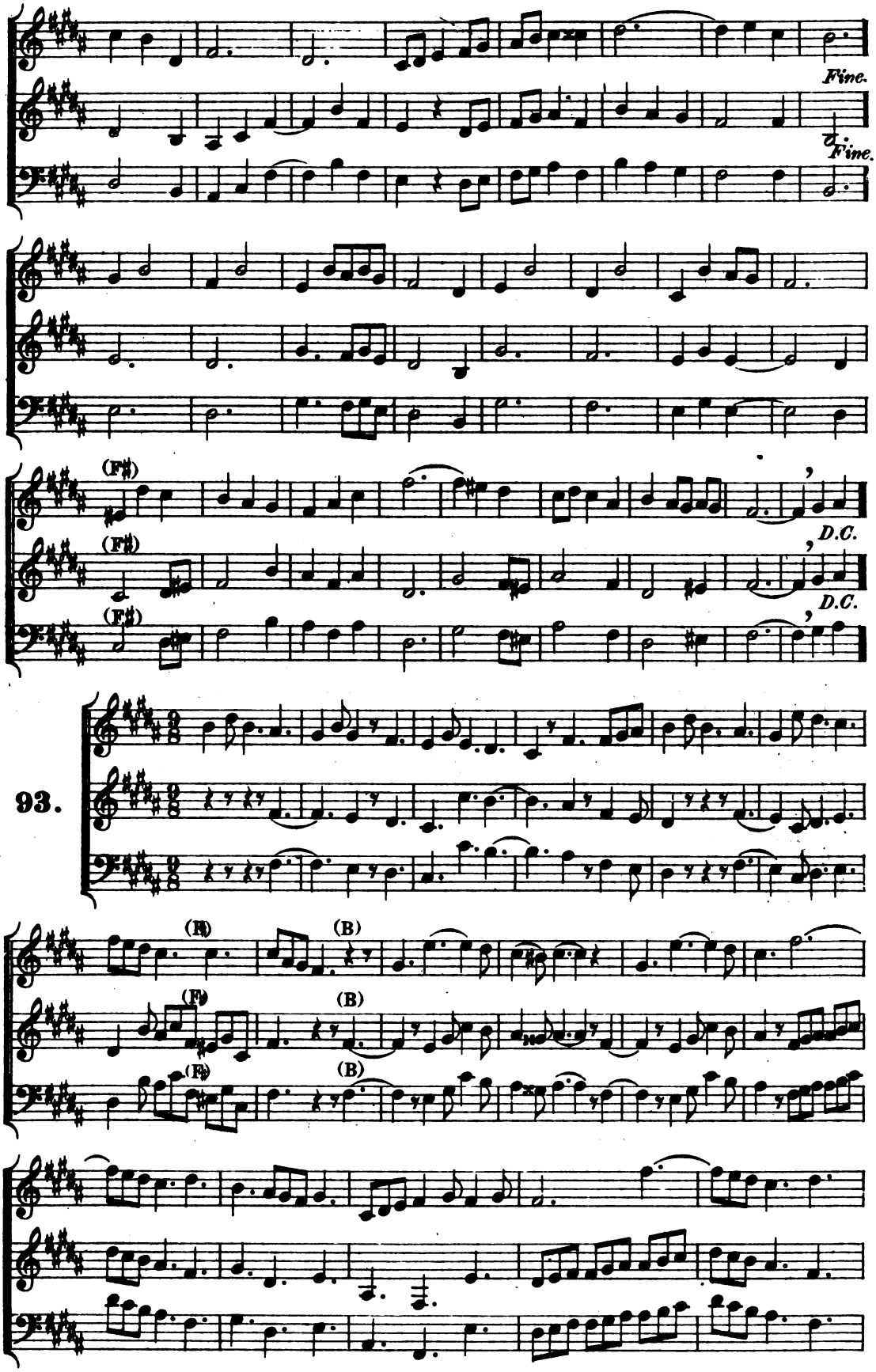

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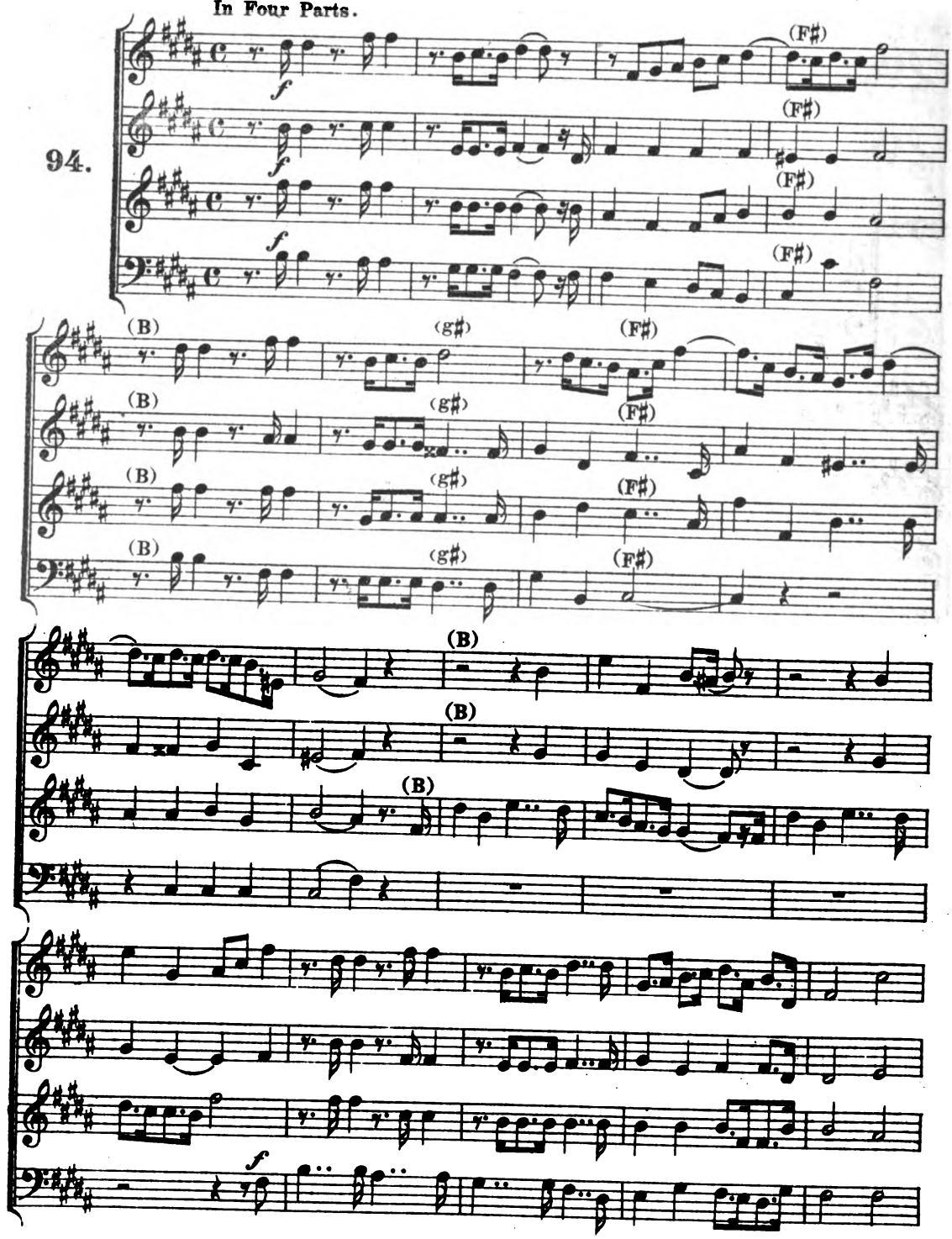
Tenor.

In Four Parts.

94.



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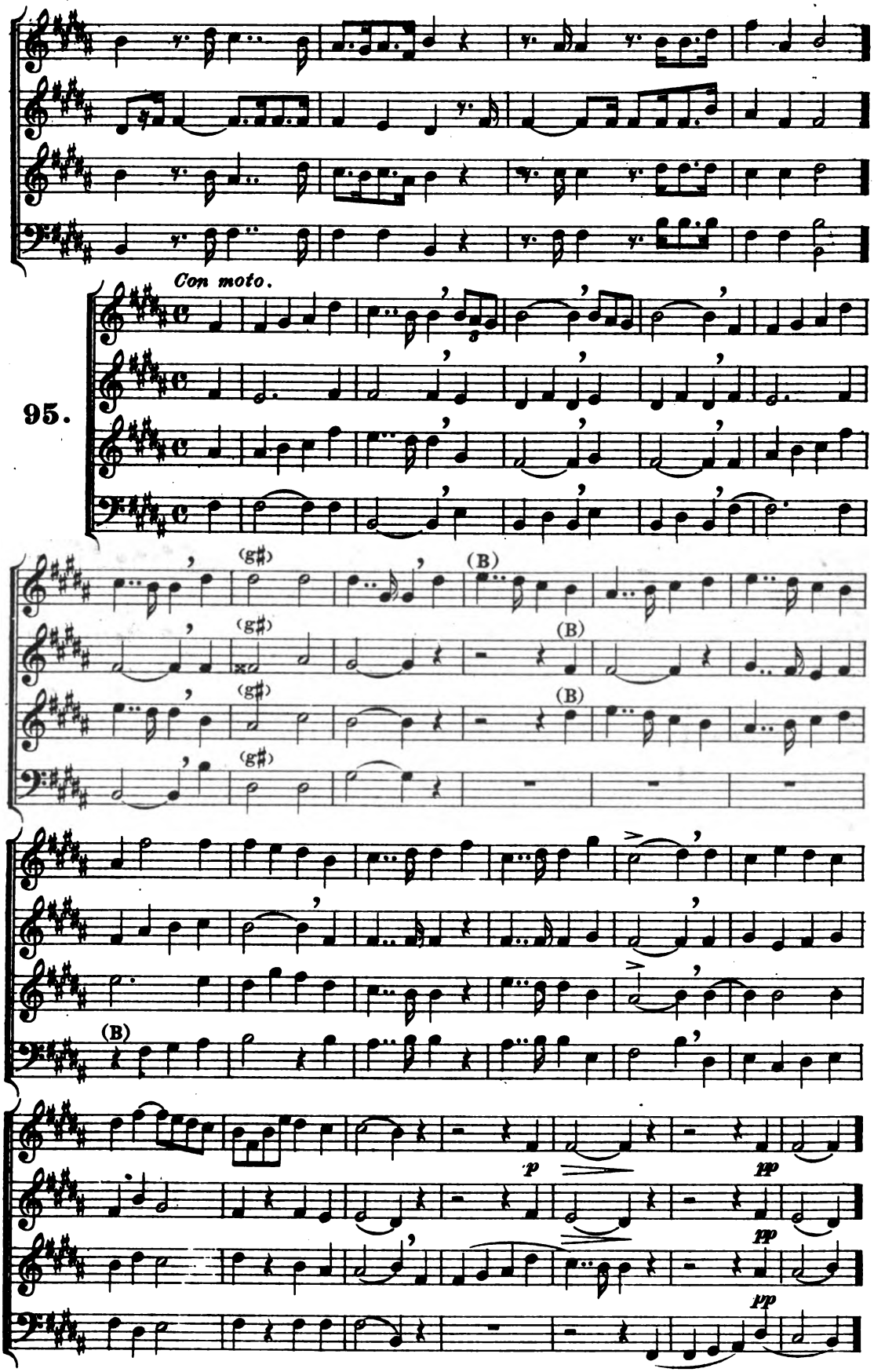

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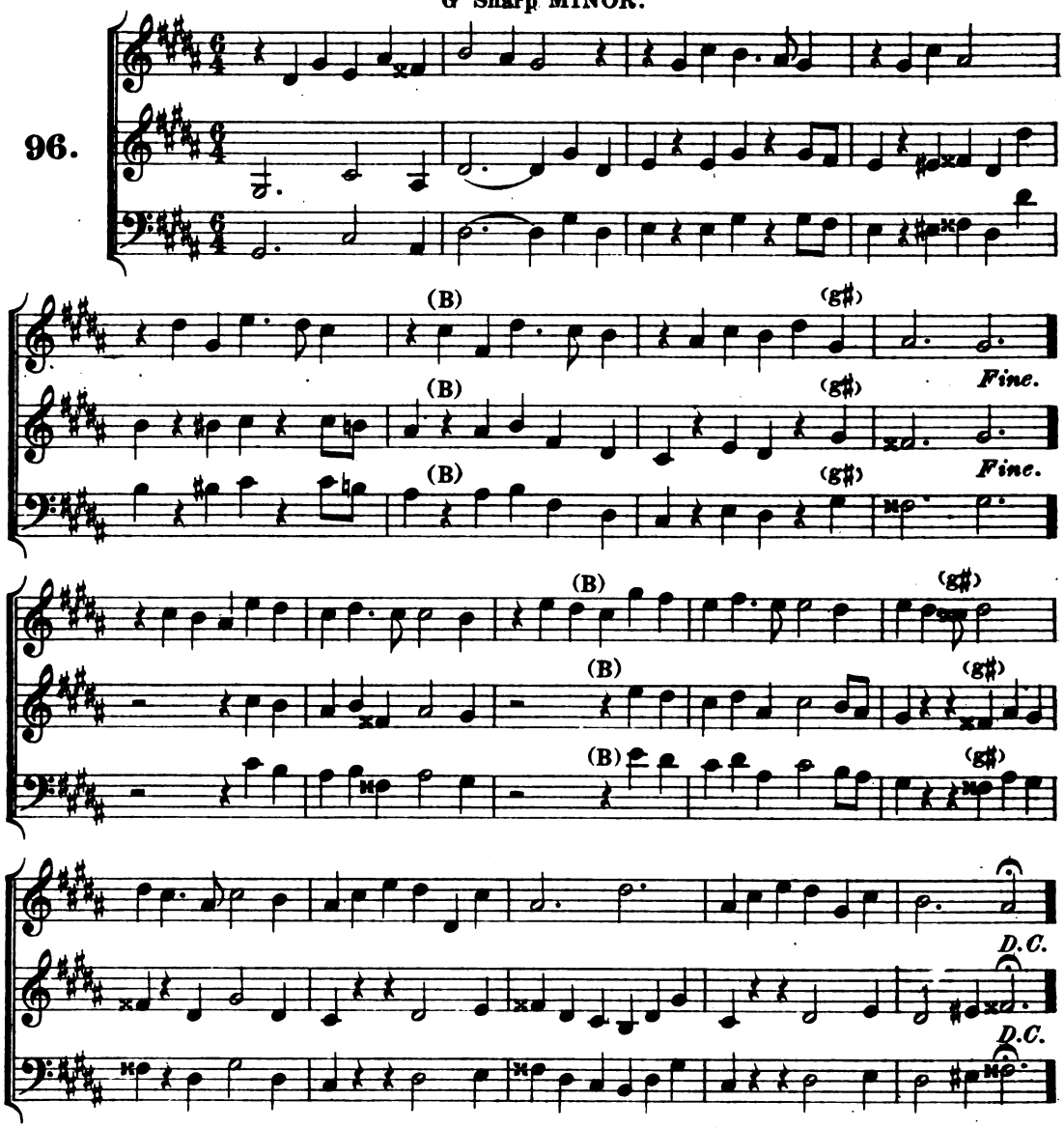
G Sharp MINOR.

96.



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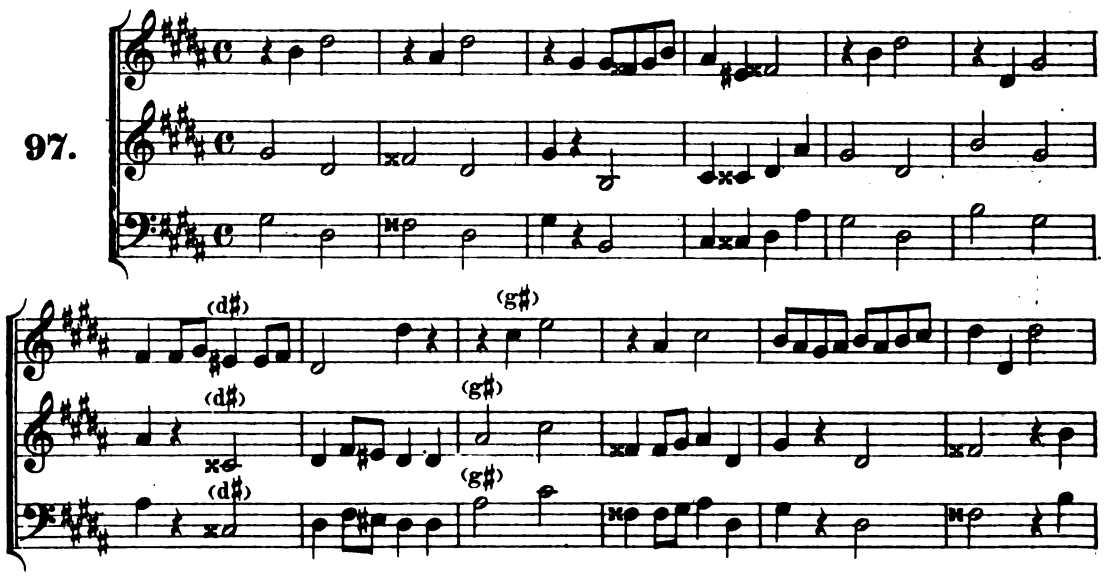

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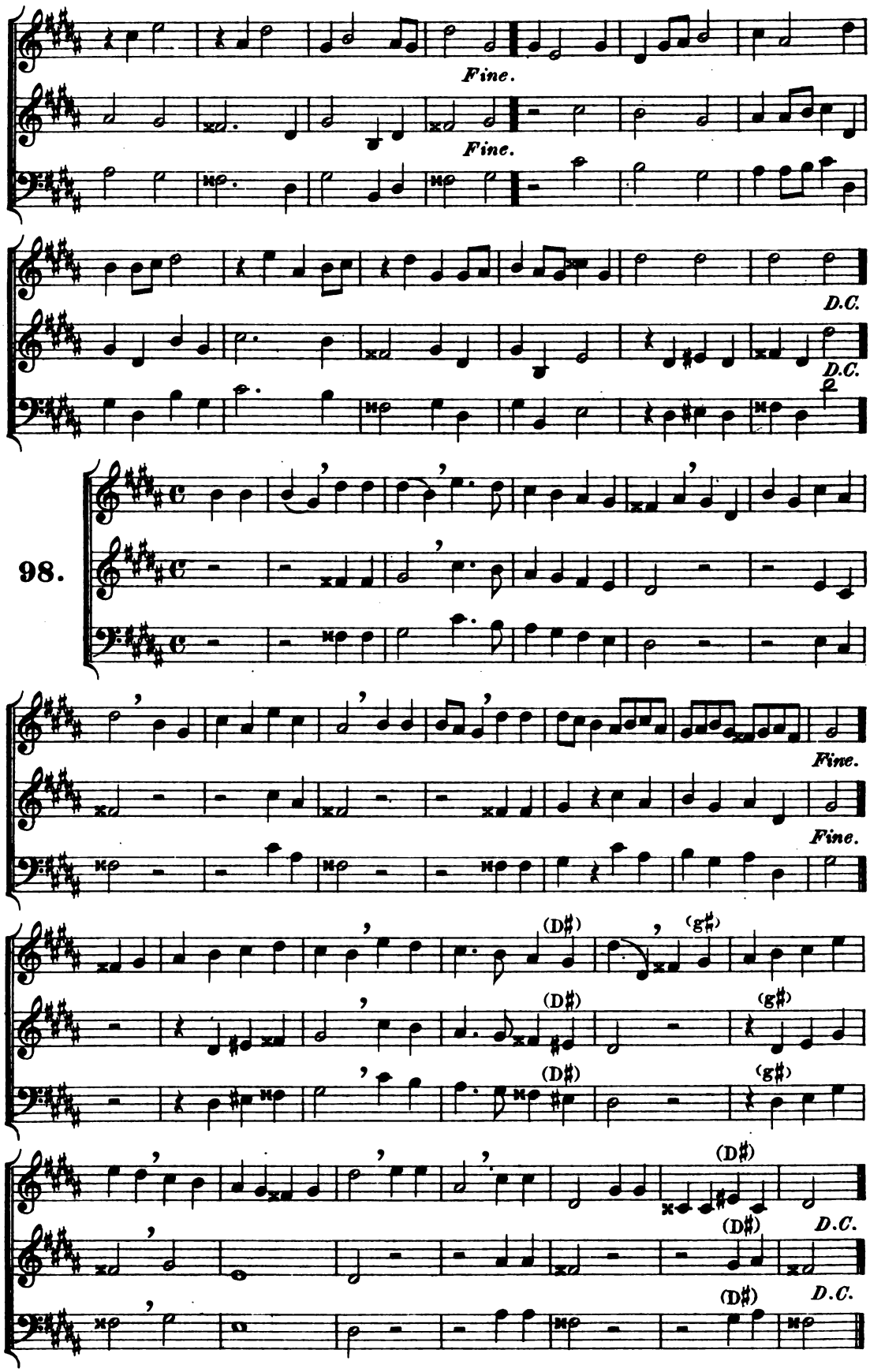

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In Four Parts.

Andante.

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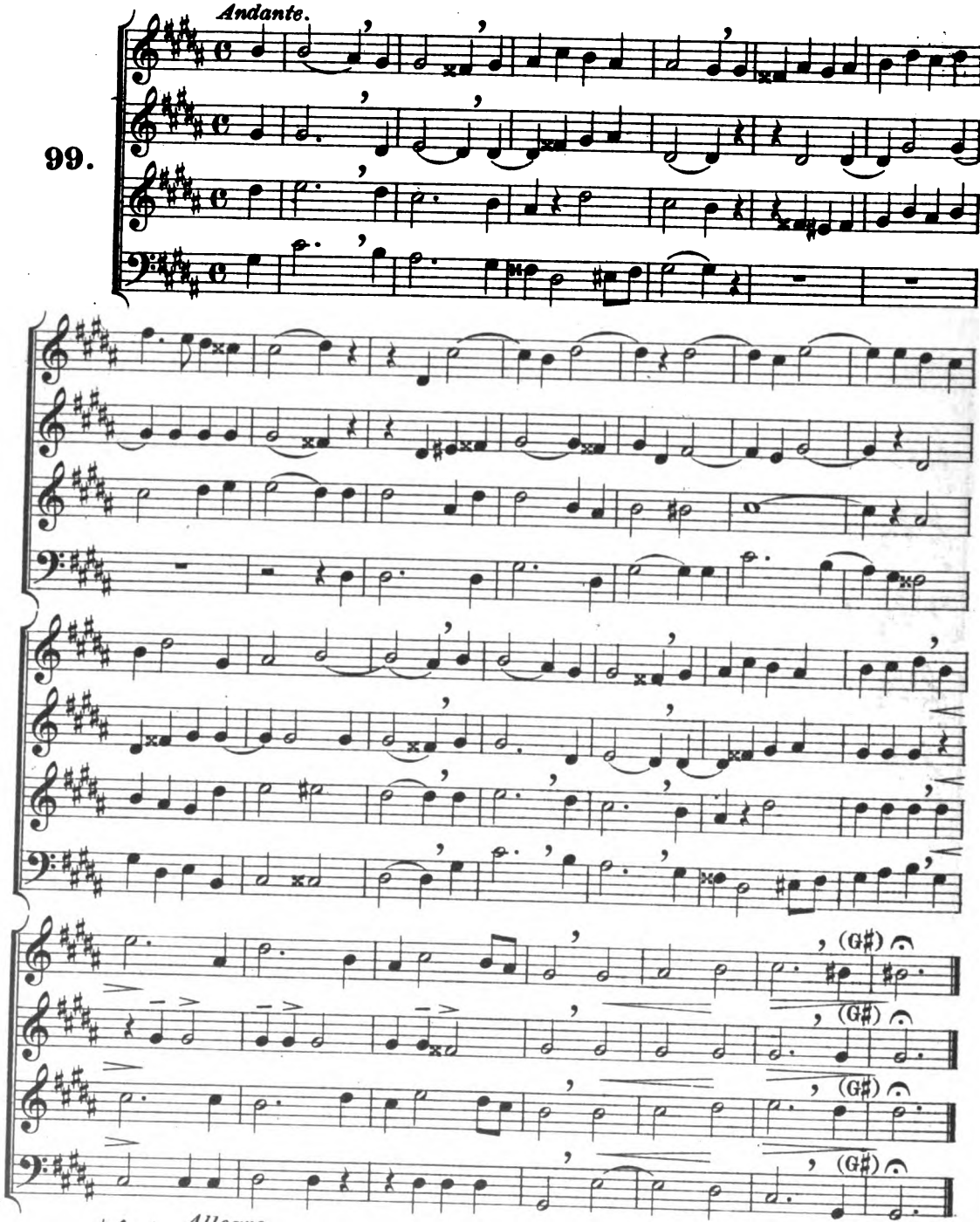

Allegro.

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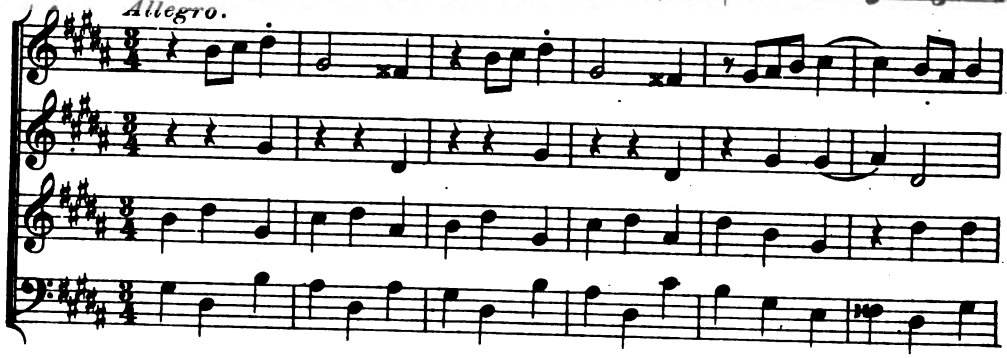

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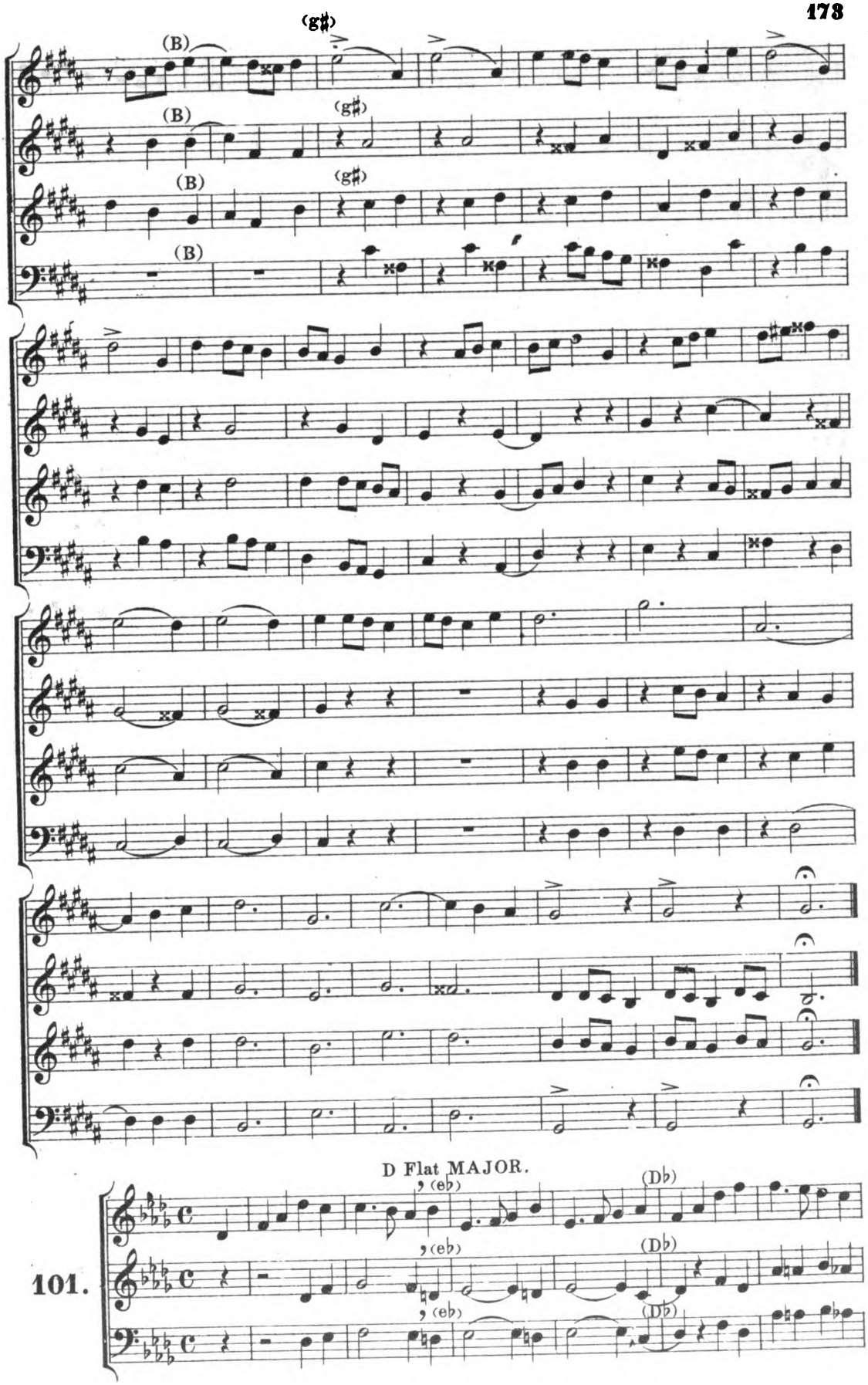

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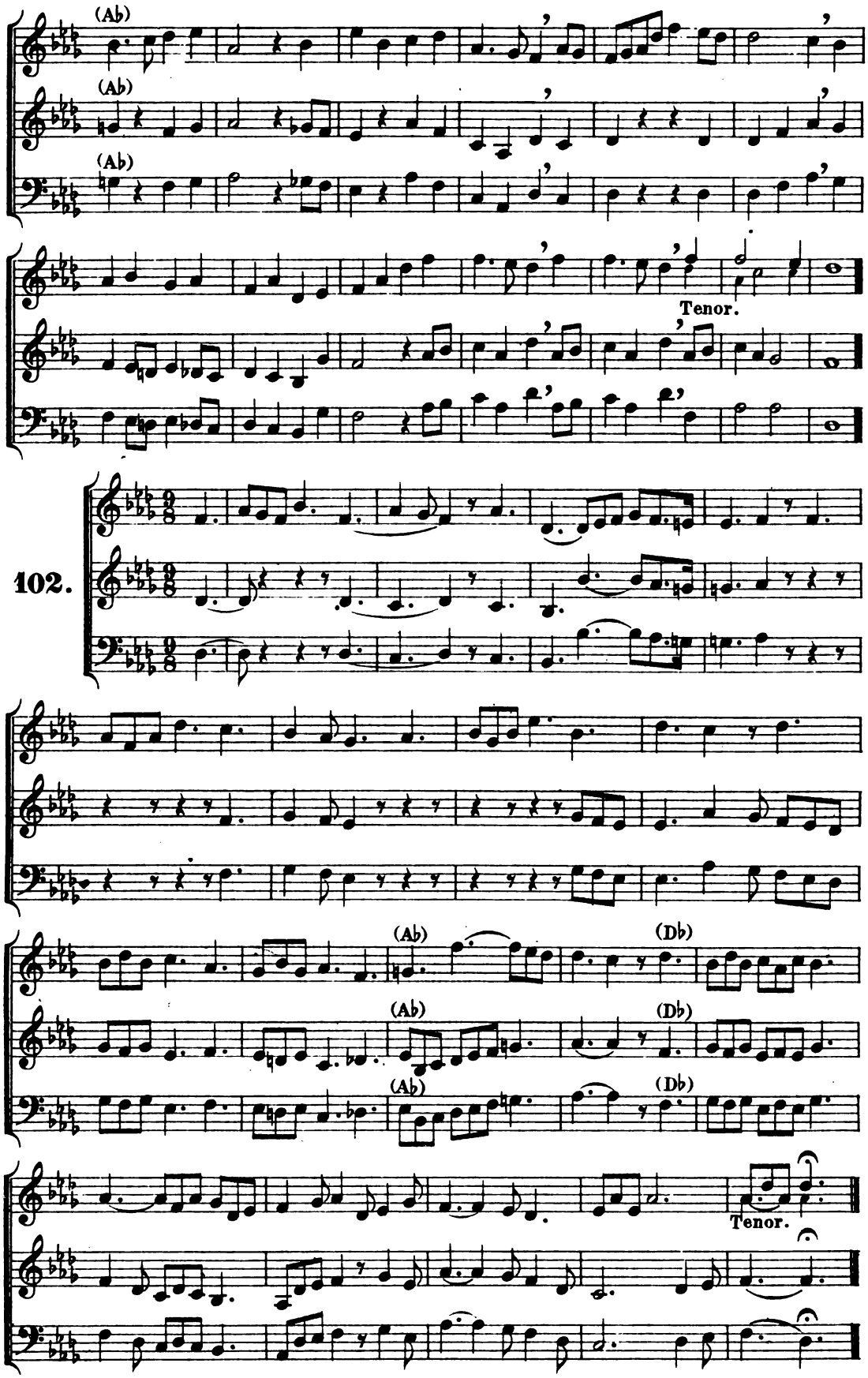

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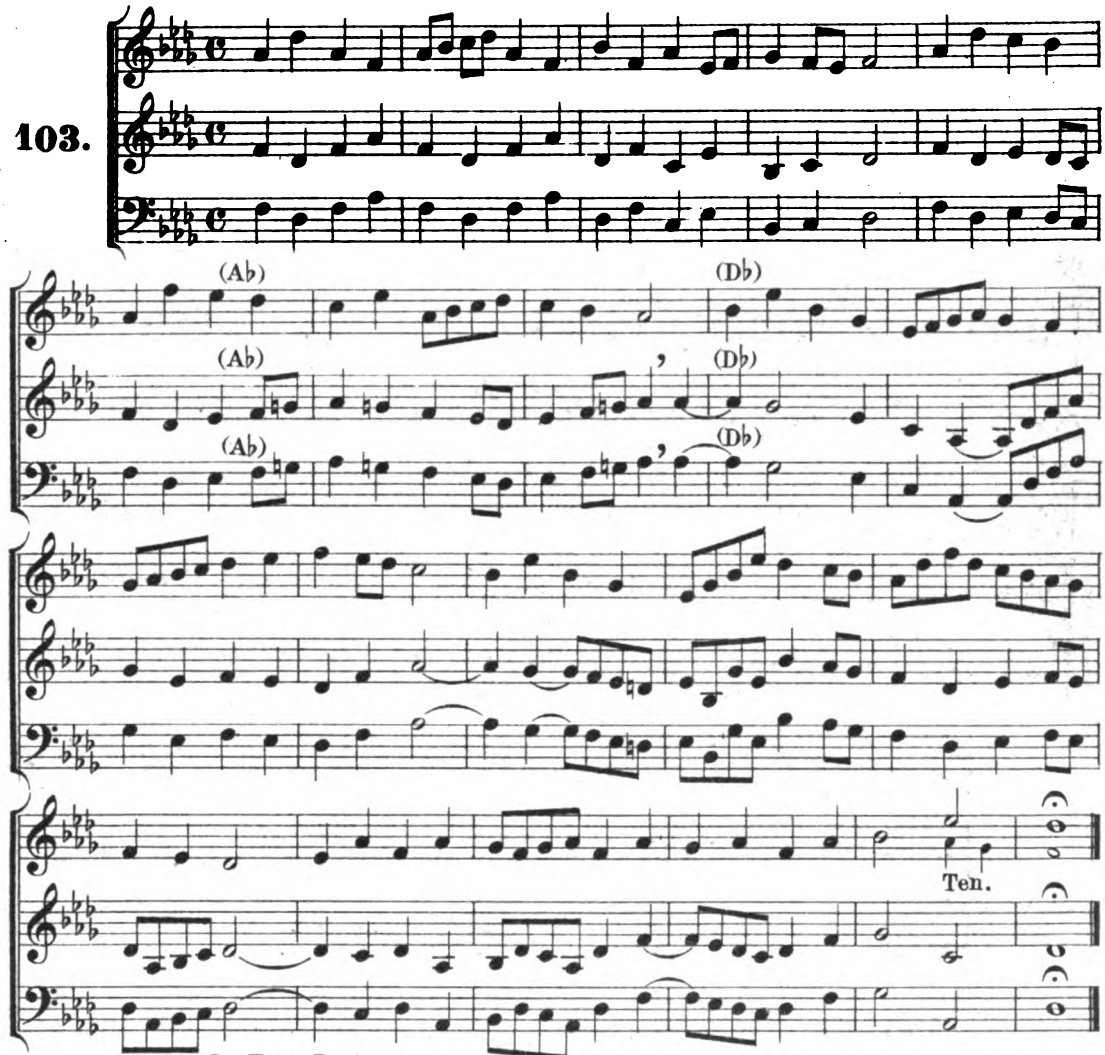
103.



In Four Parts.

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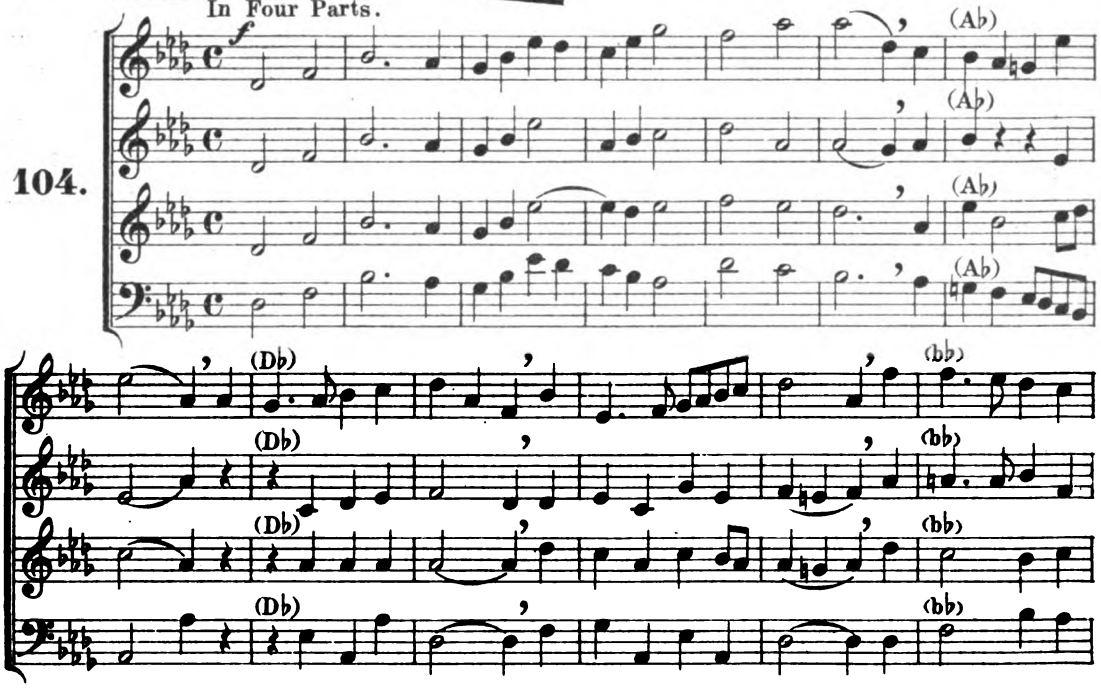

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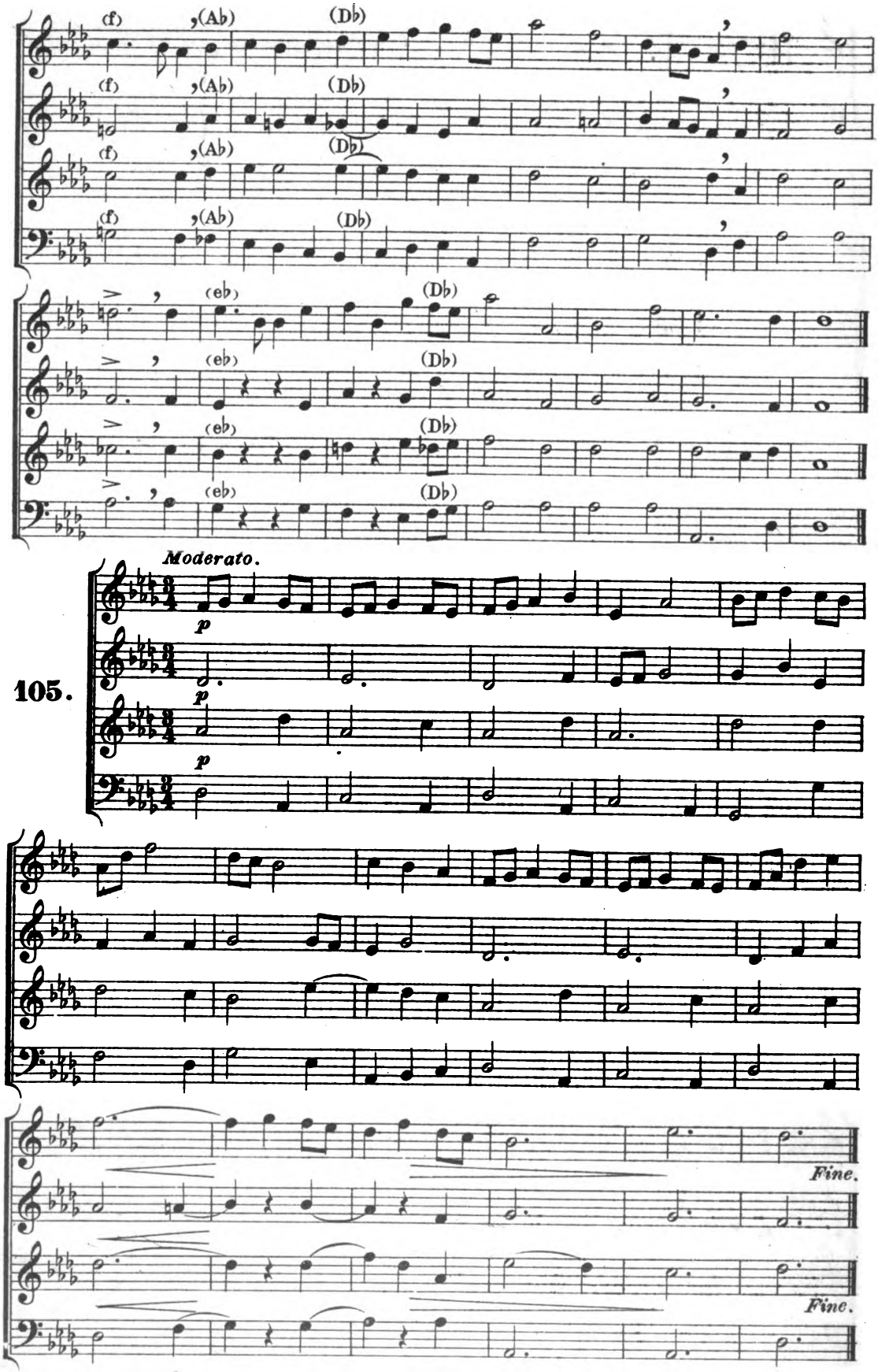

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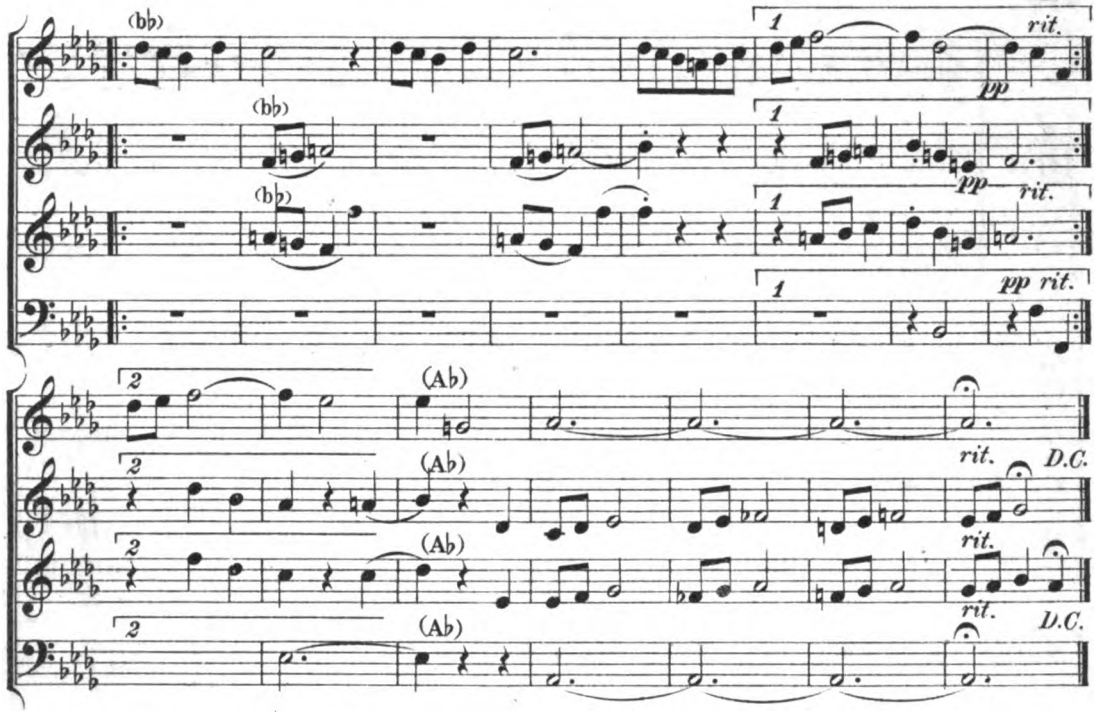
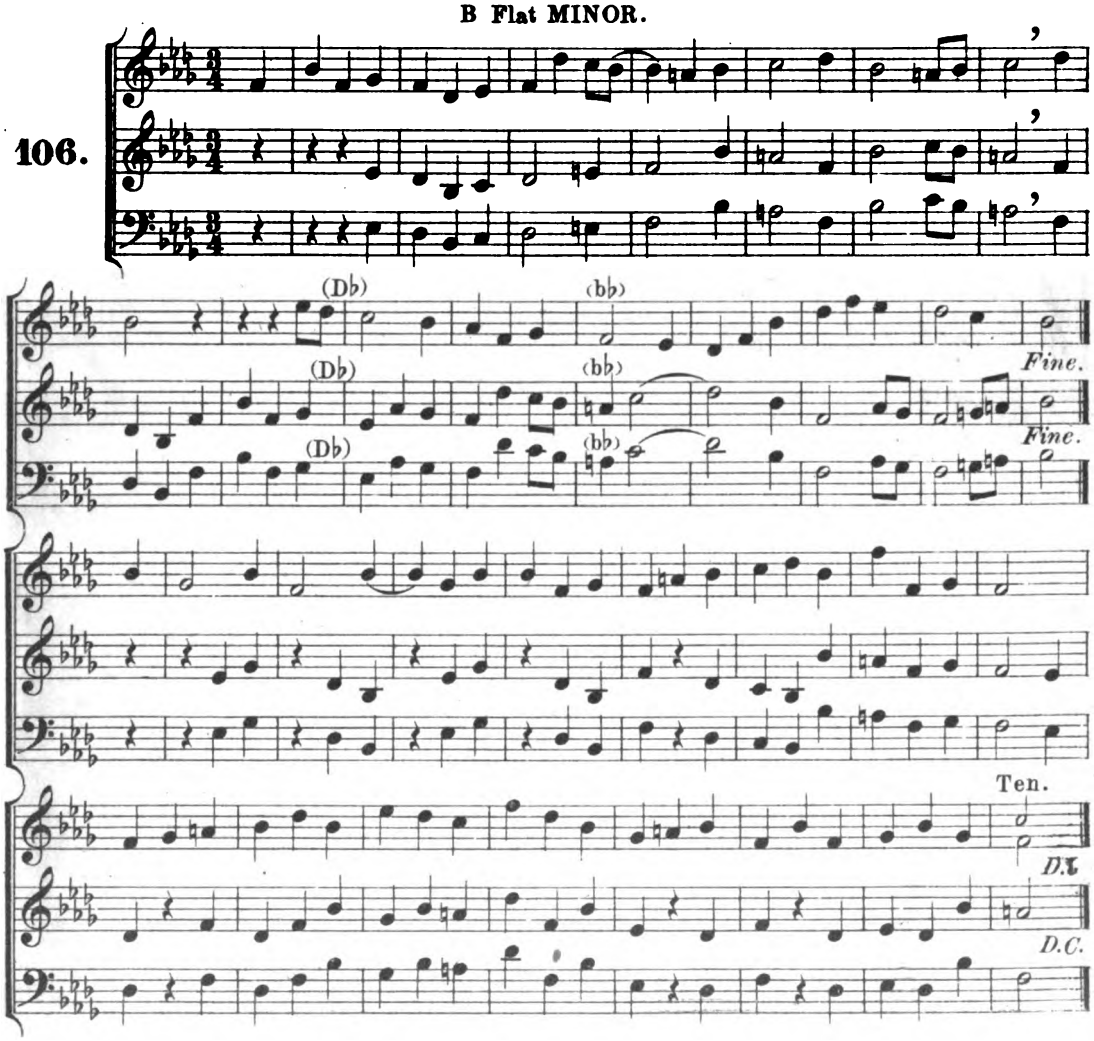


B Flat MINOR.

106.



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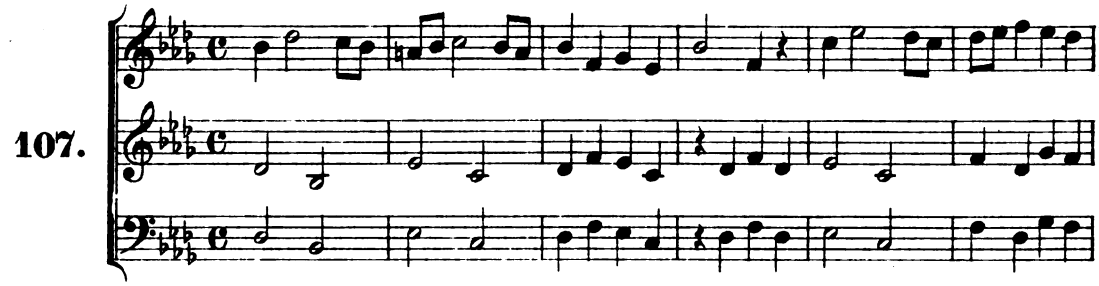

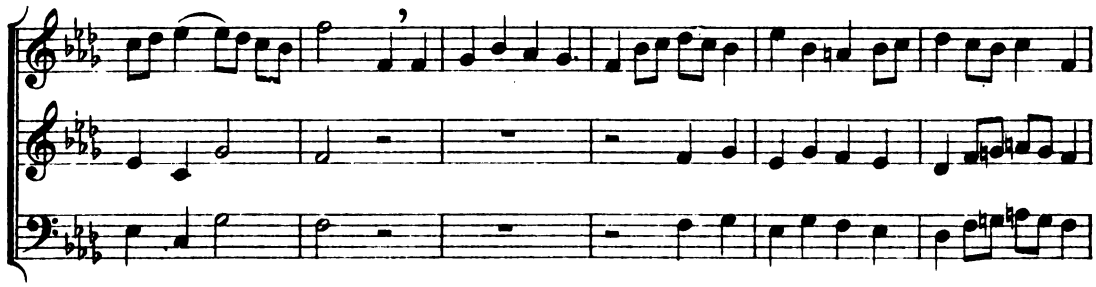

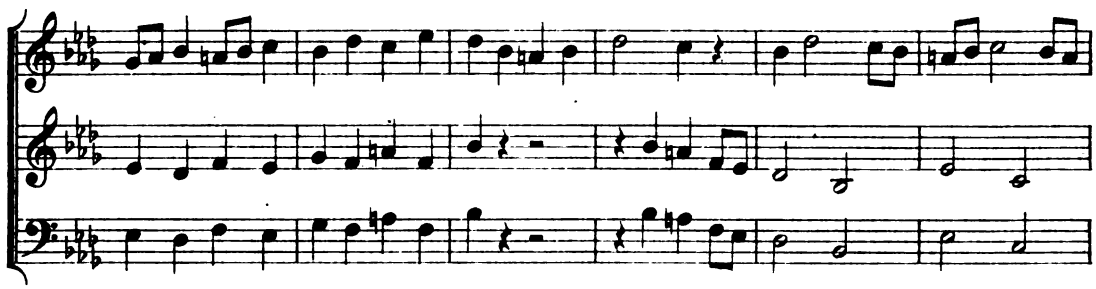

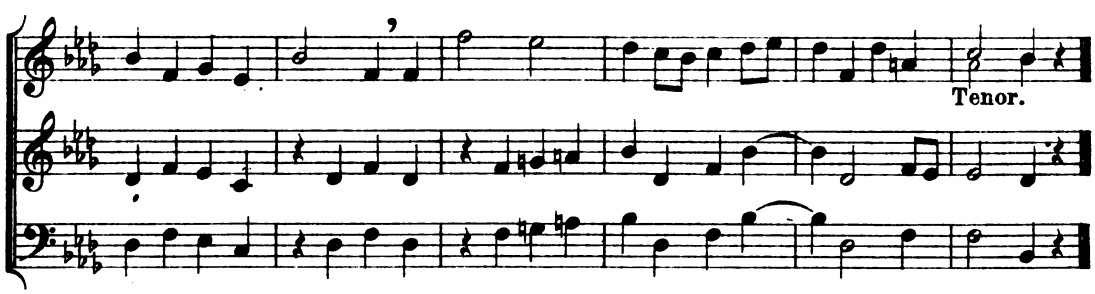

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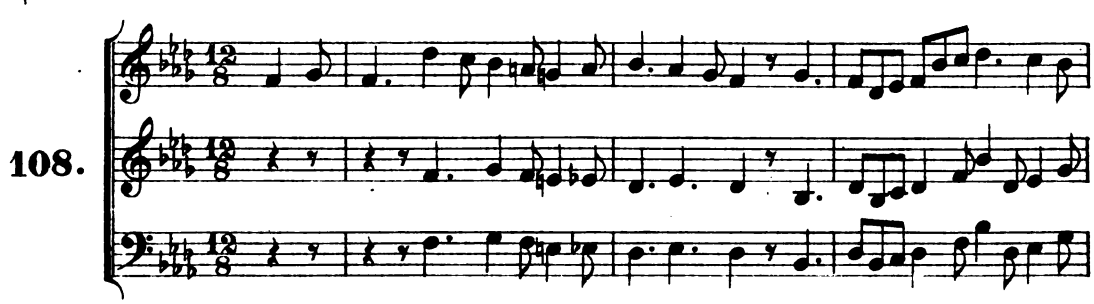

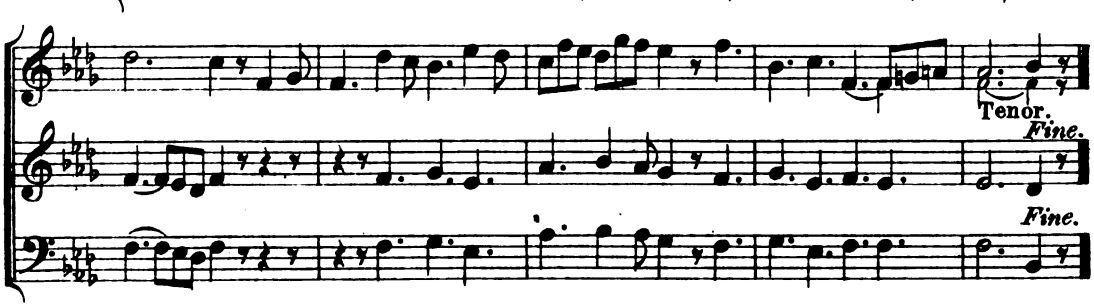

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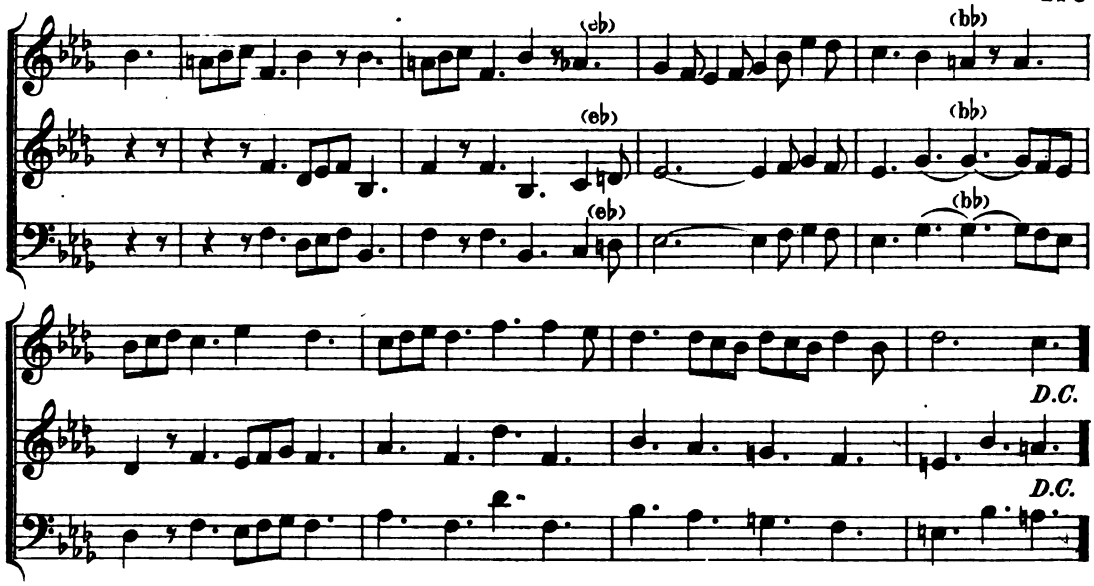

In Four Parts.

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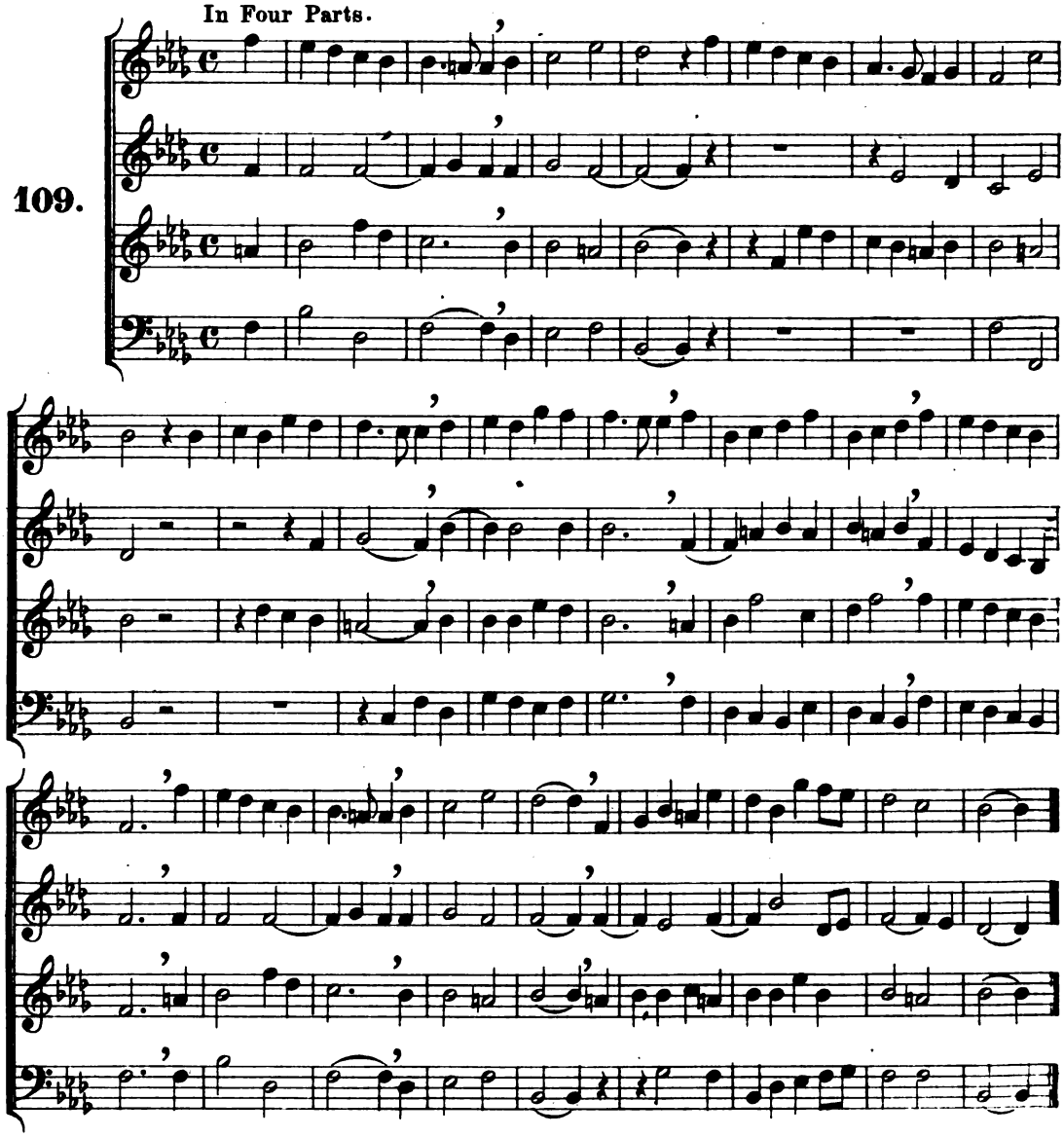

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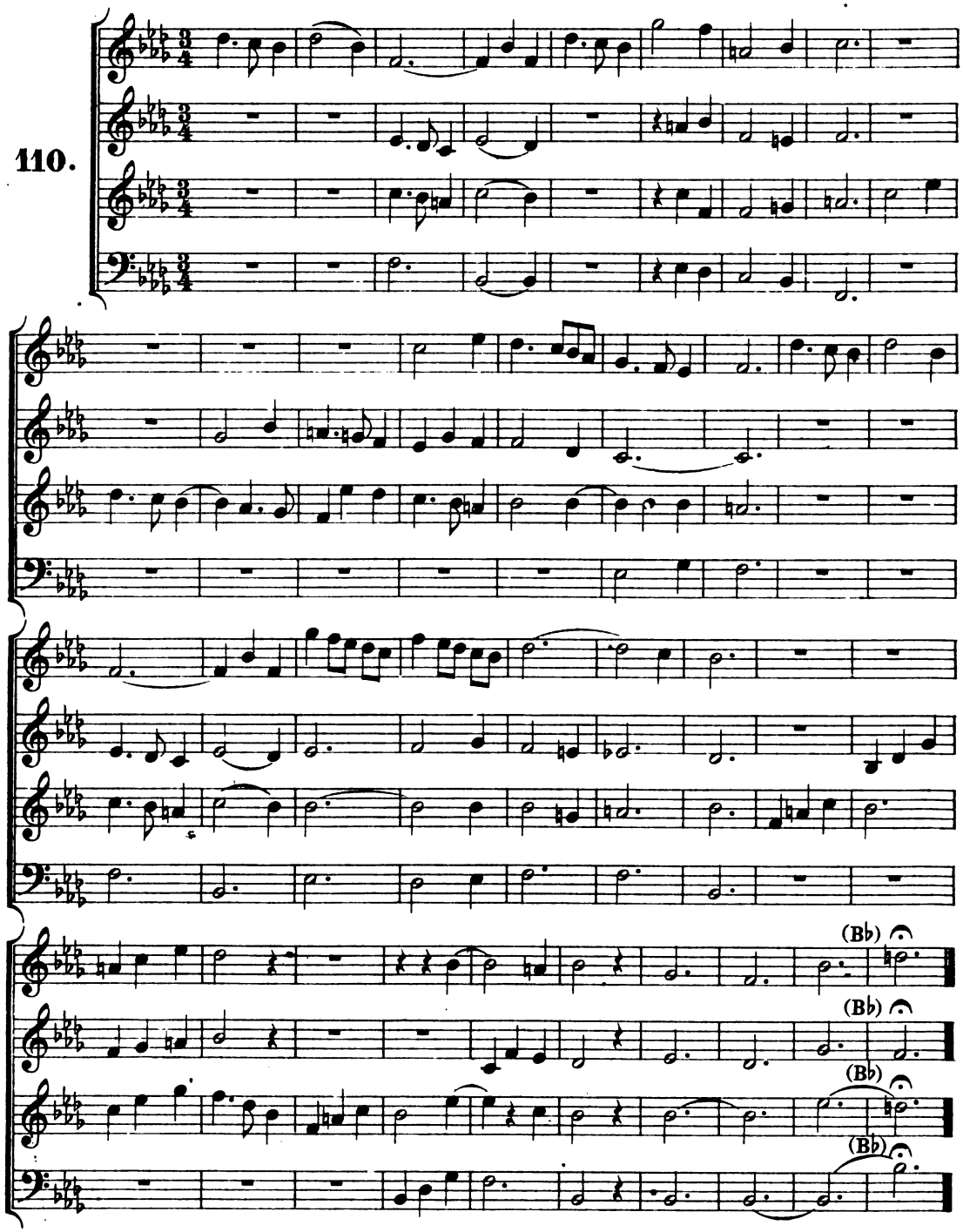
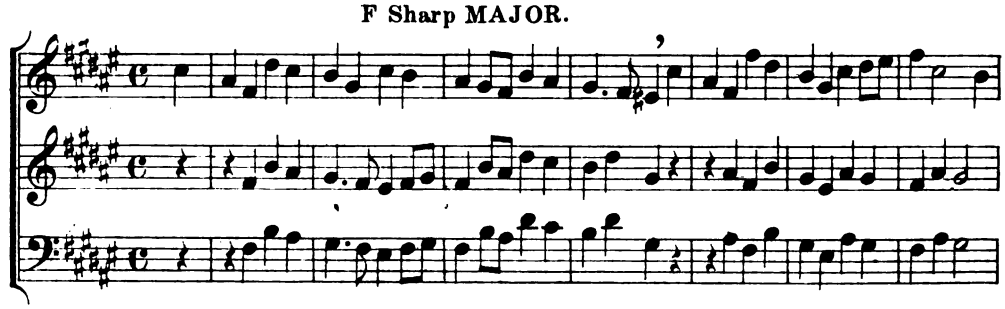


F Sharp MAJOR.

111.



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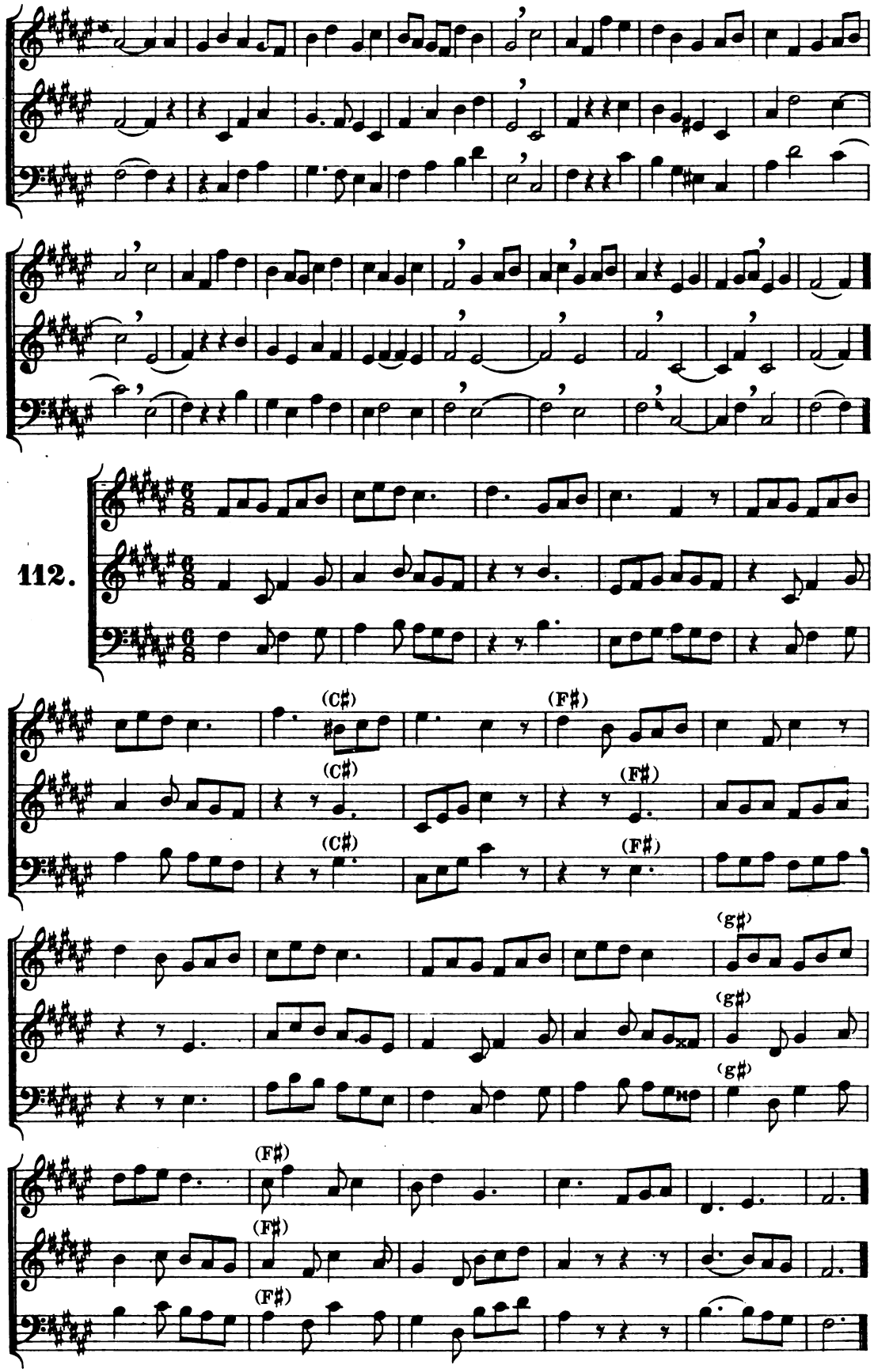

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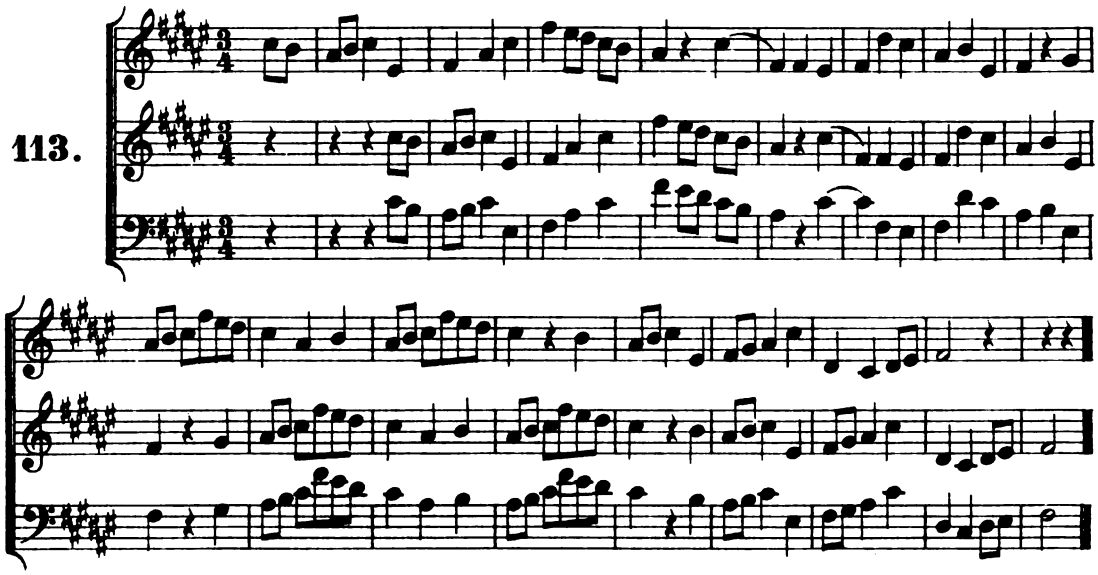
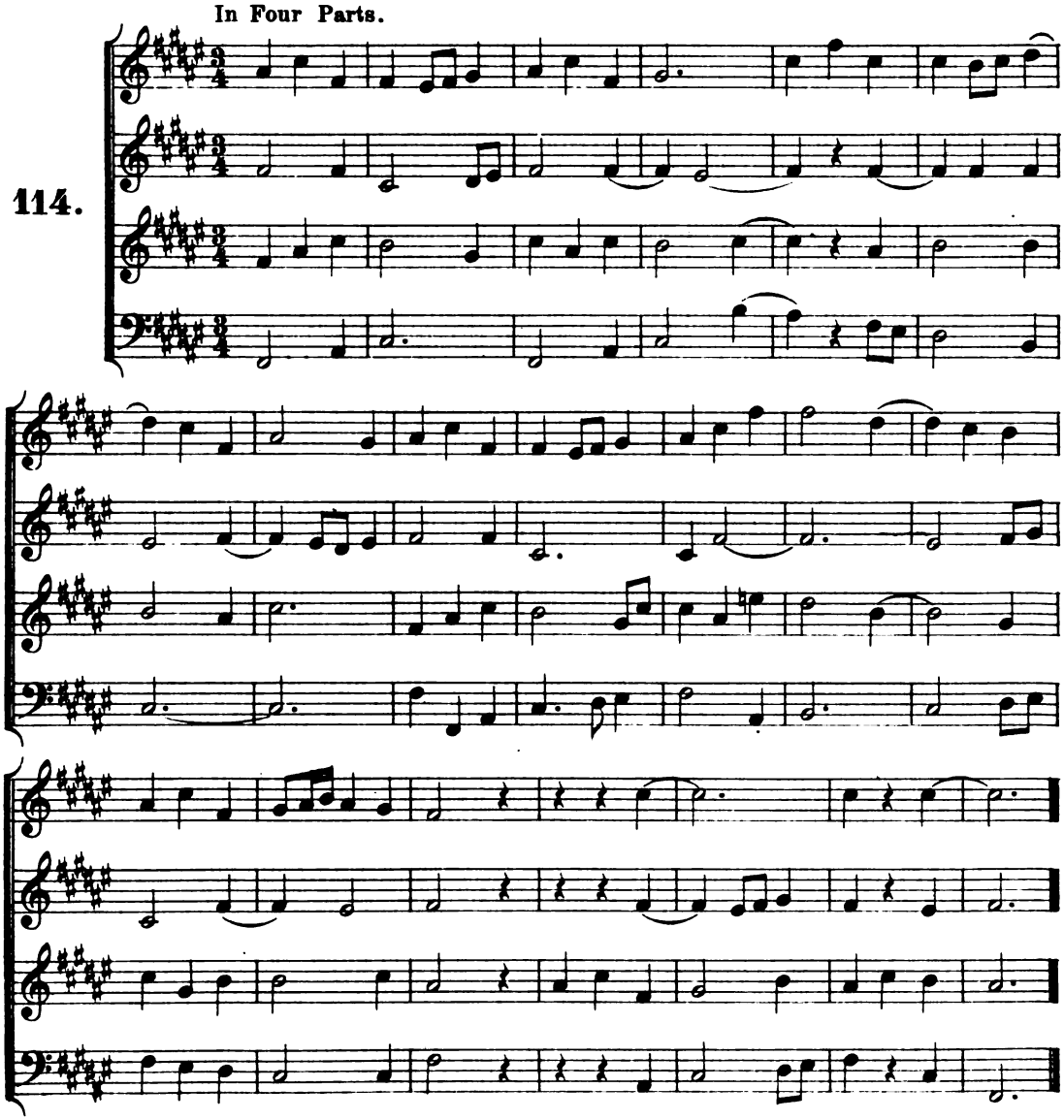


In Four Parts.

114.



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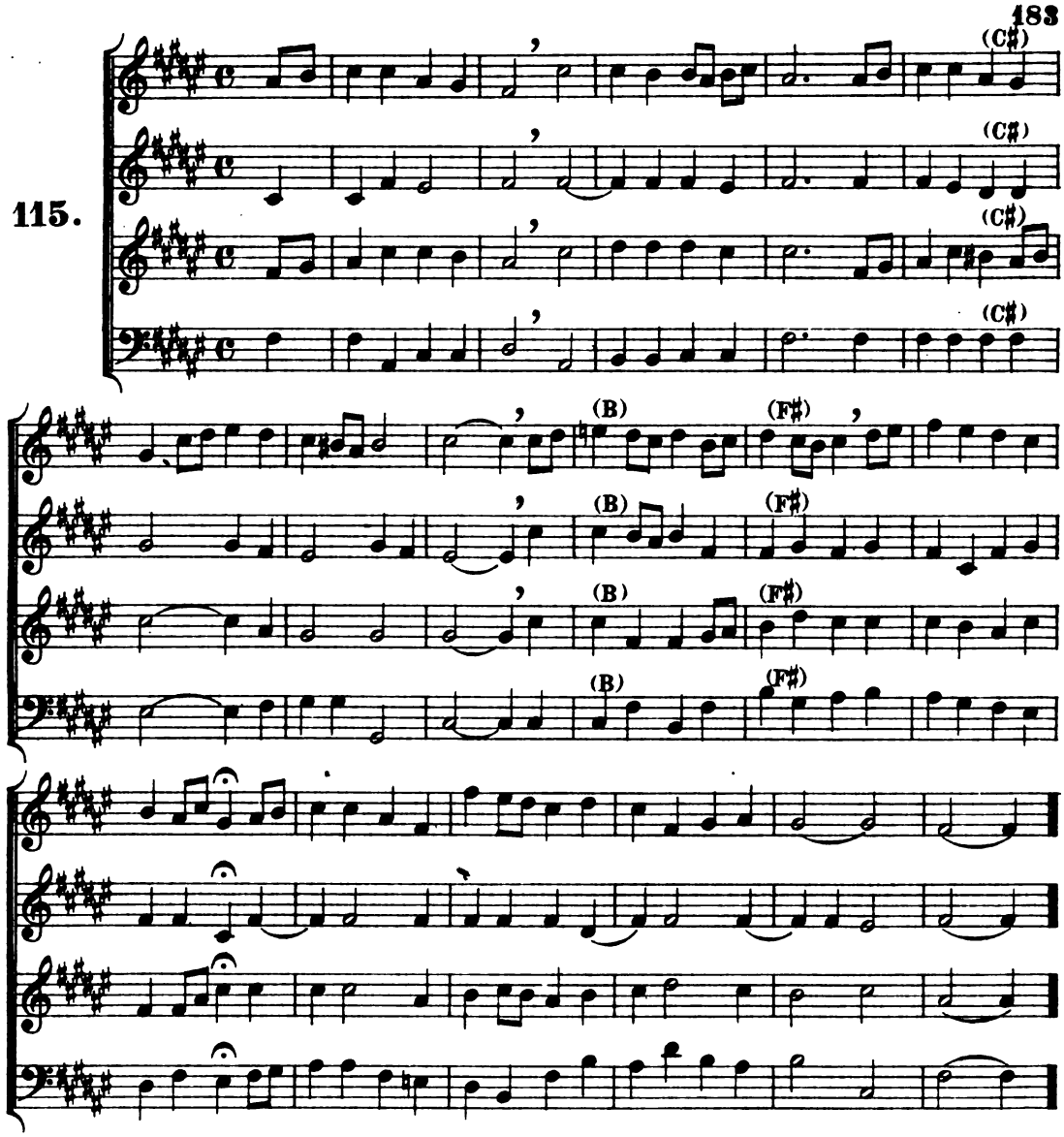
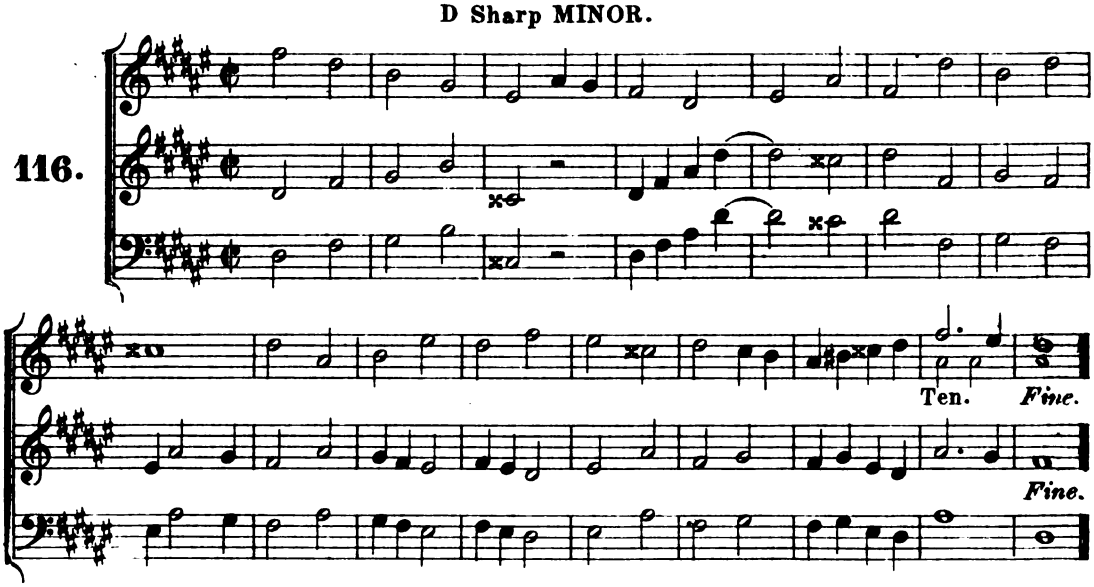


D Sharp MINOR.

116.



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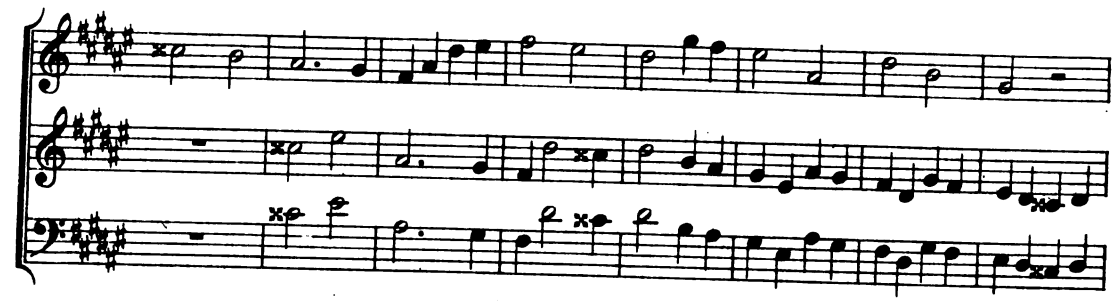

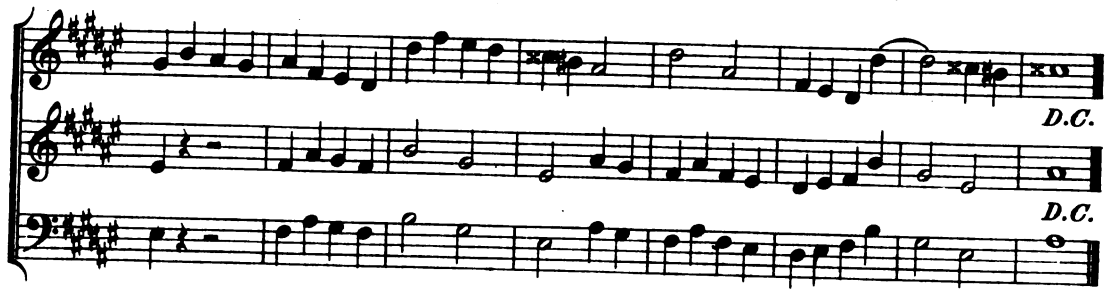

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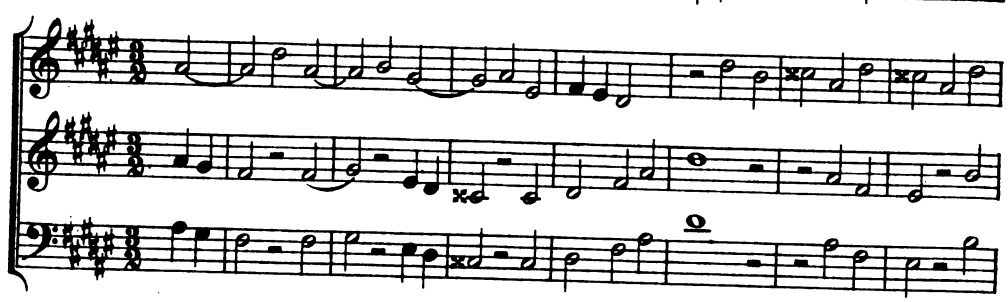

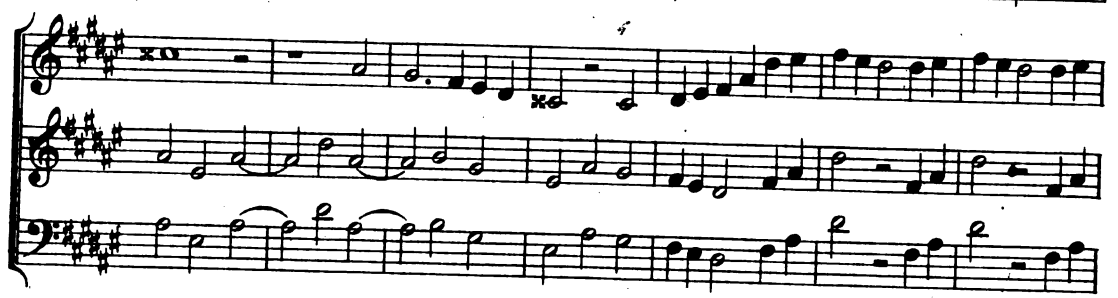

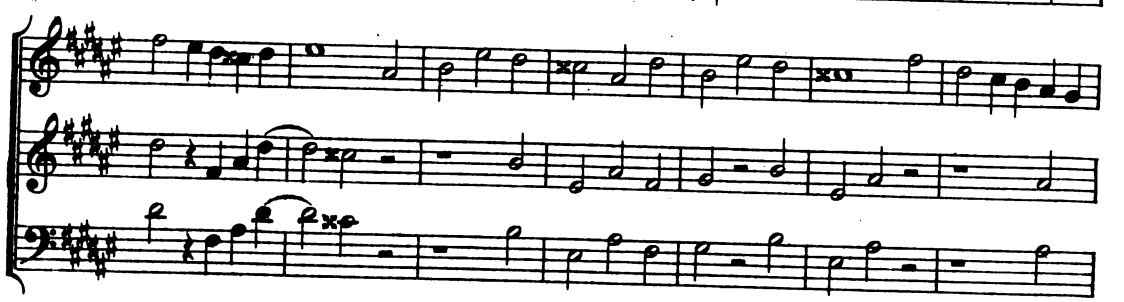

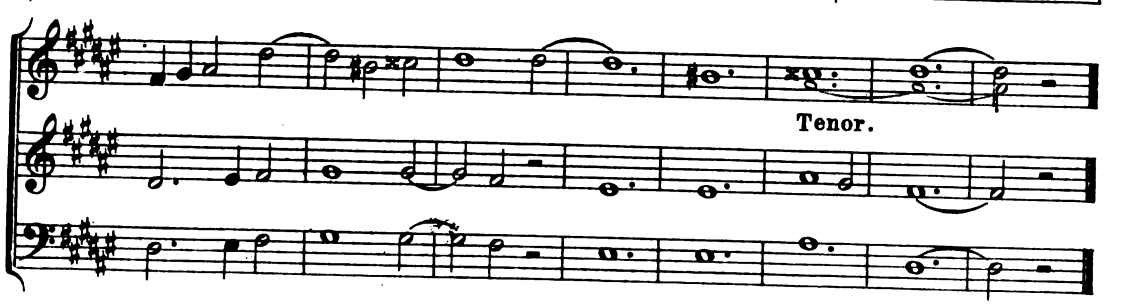

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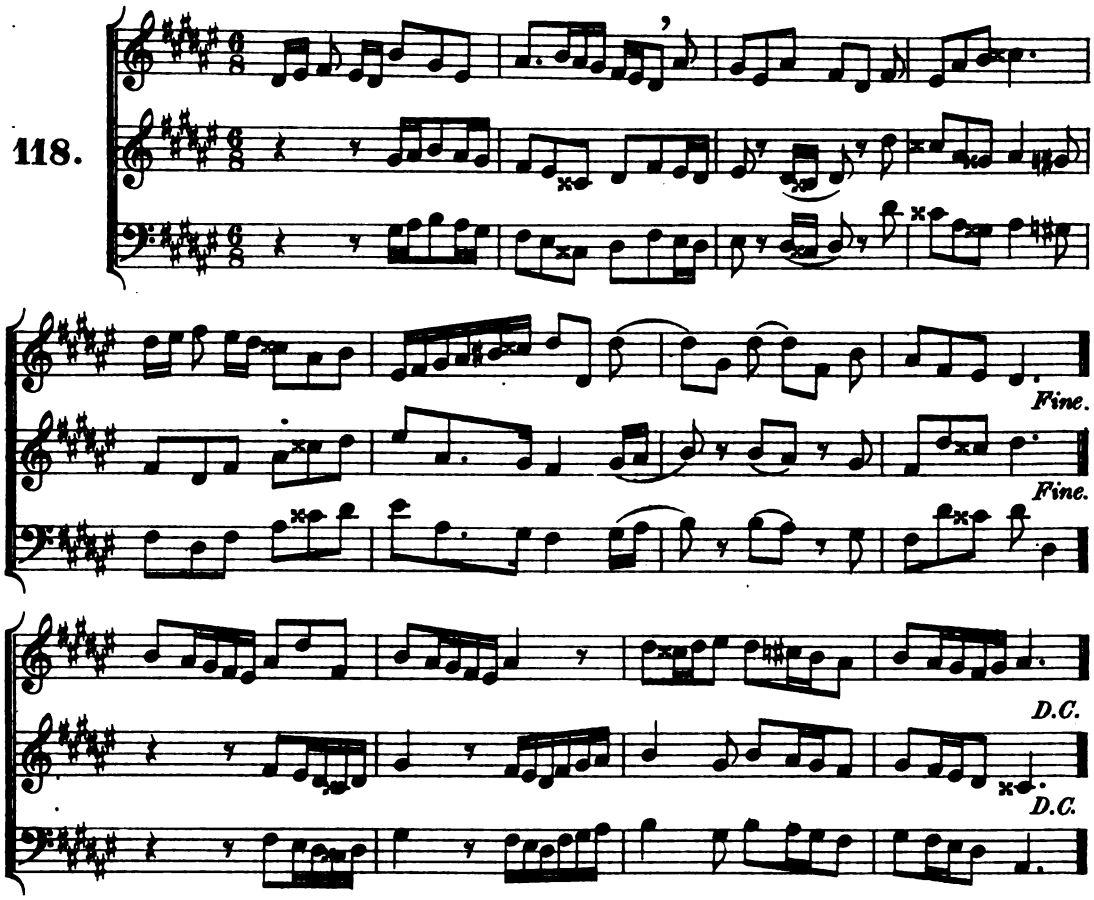

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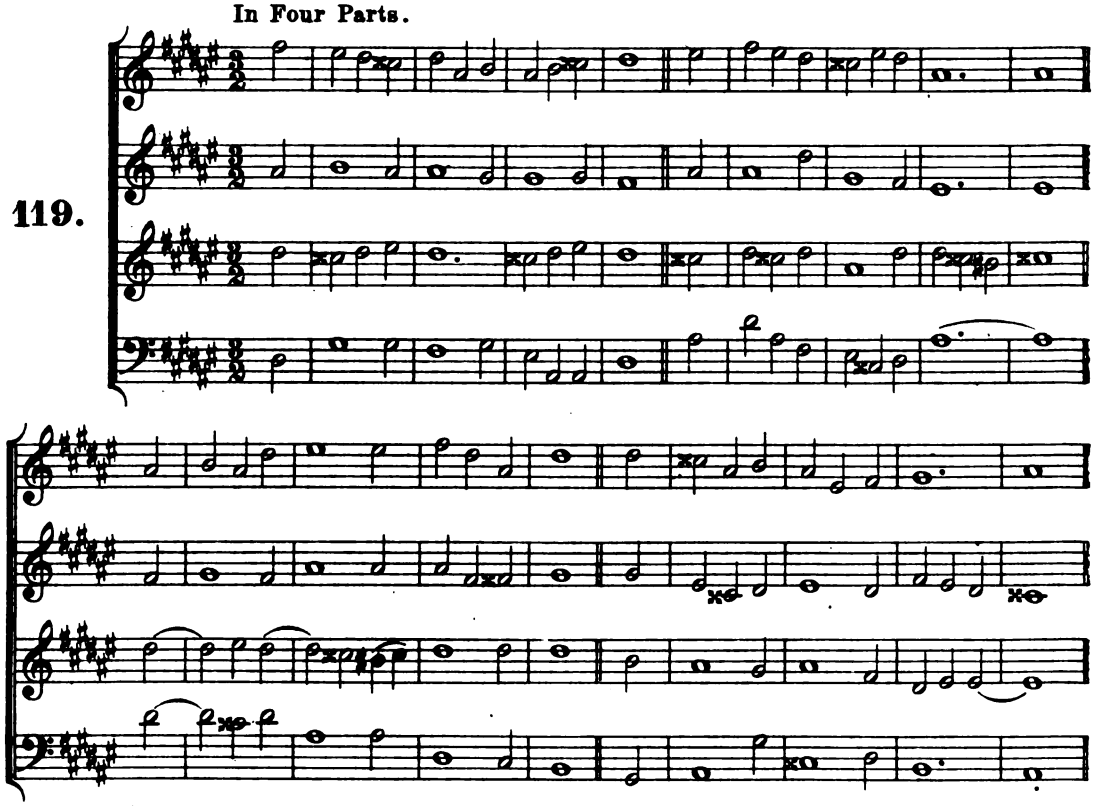

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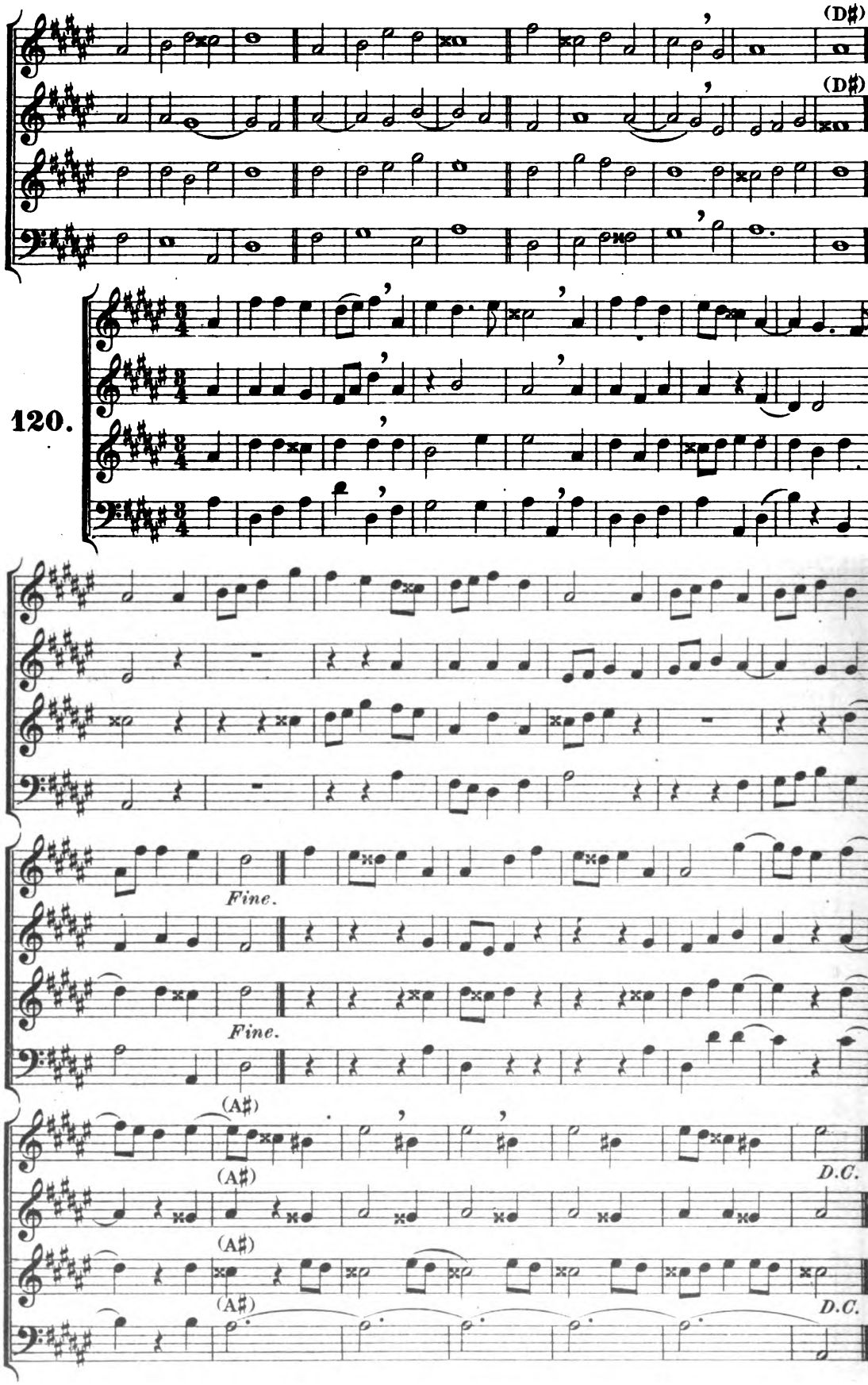

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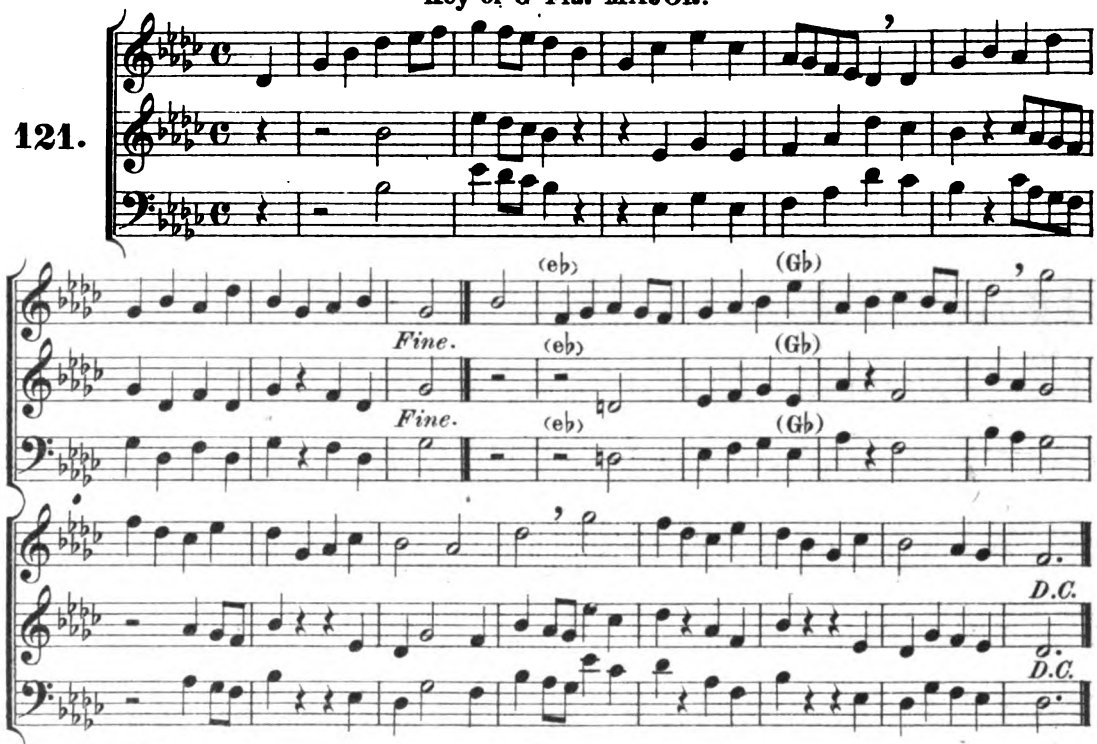

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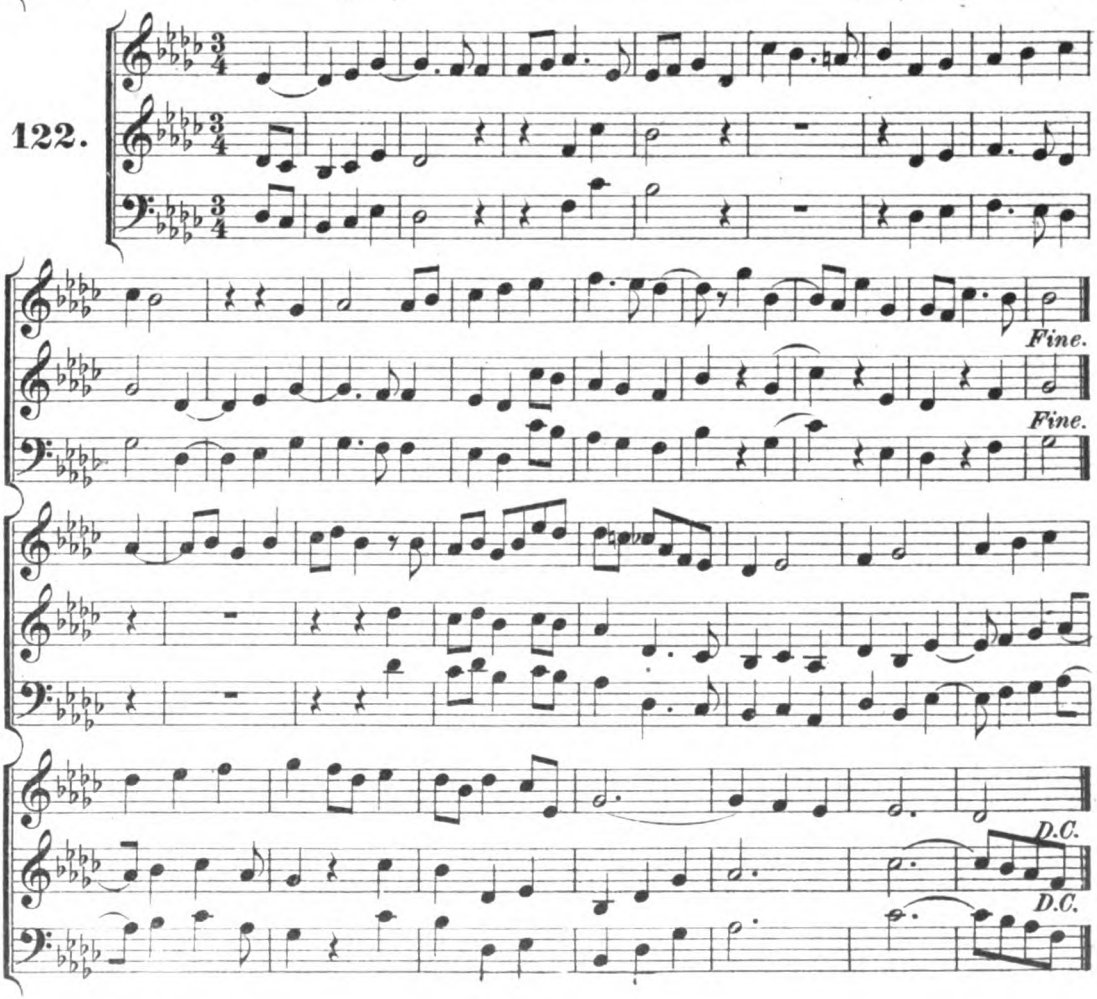

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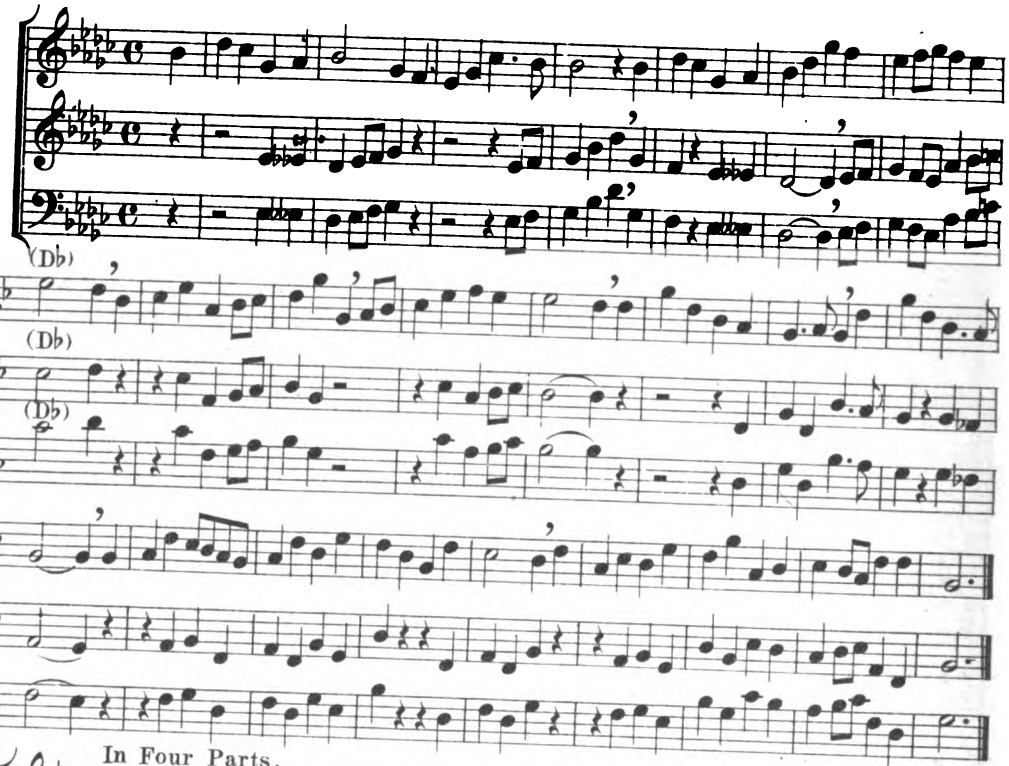

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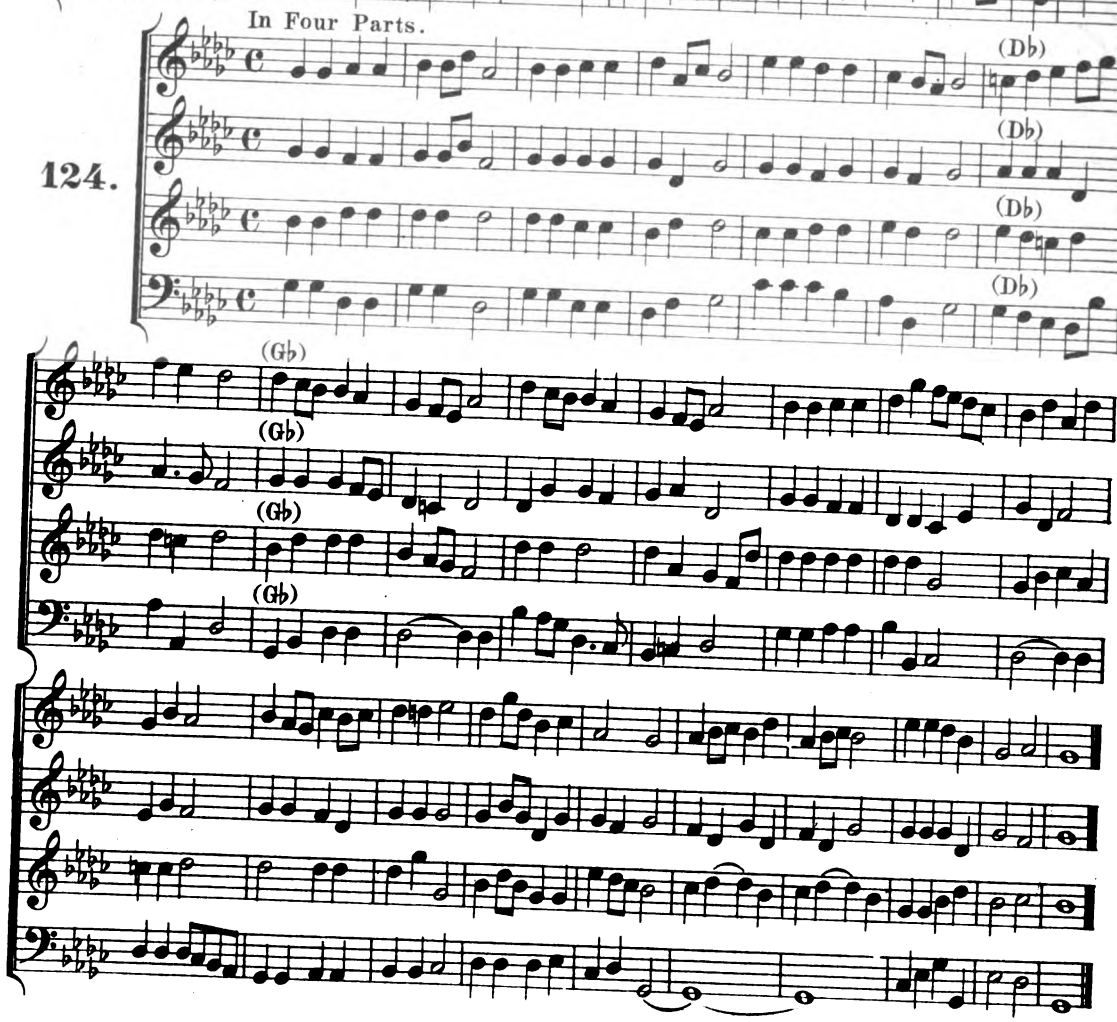

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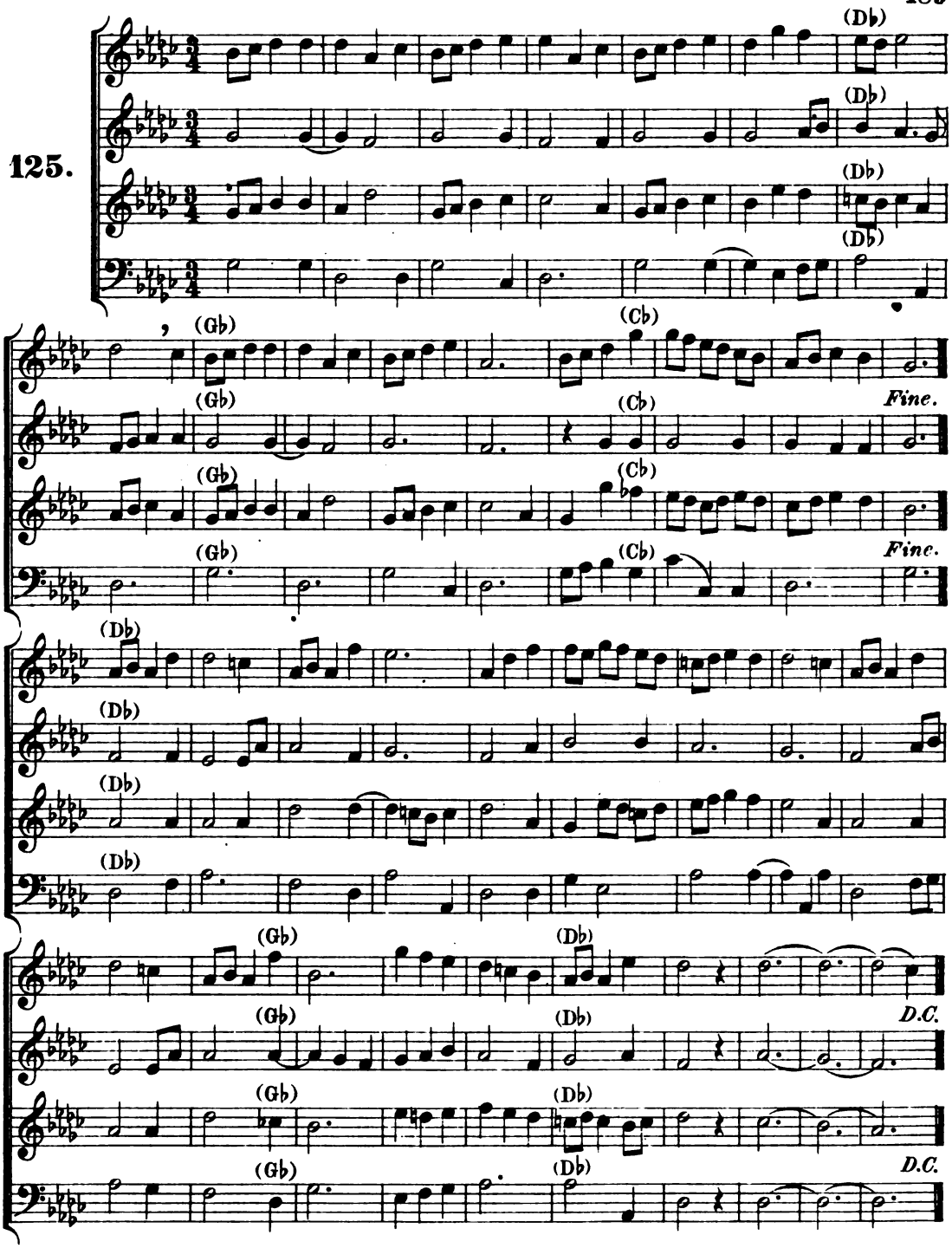

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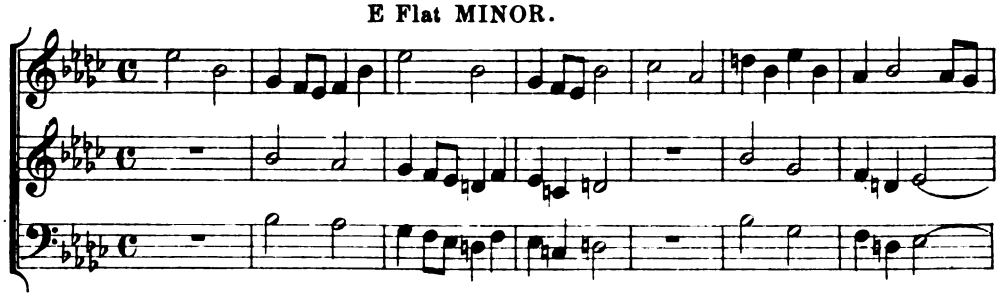
126.



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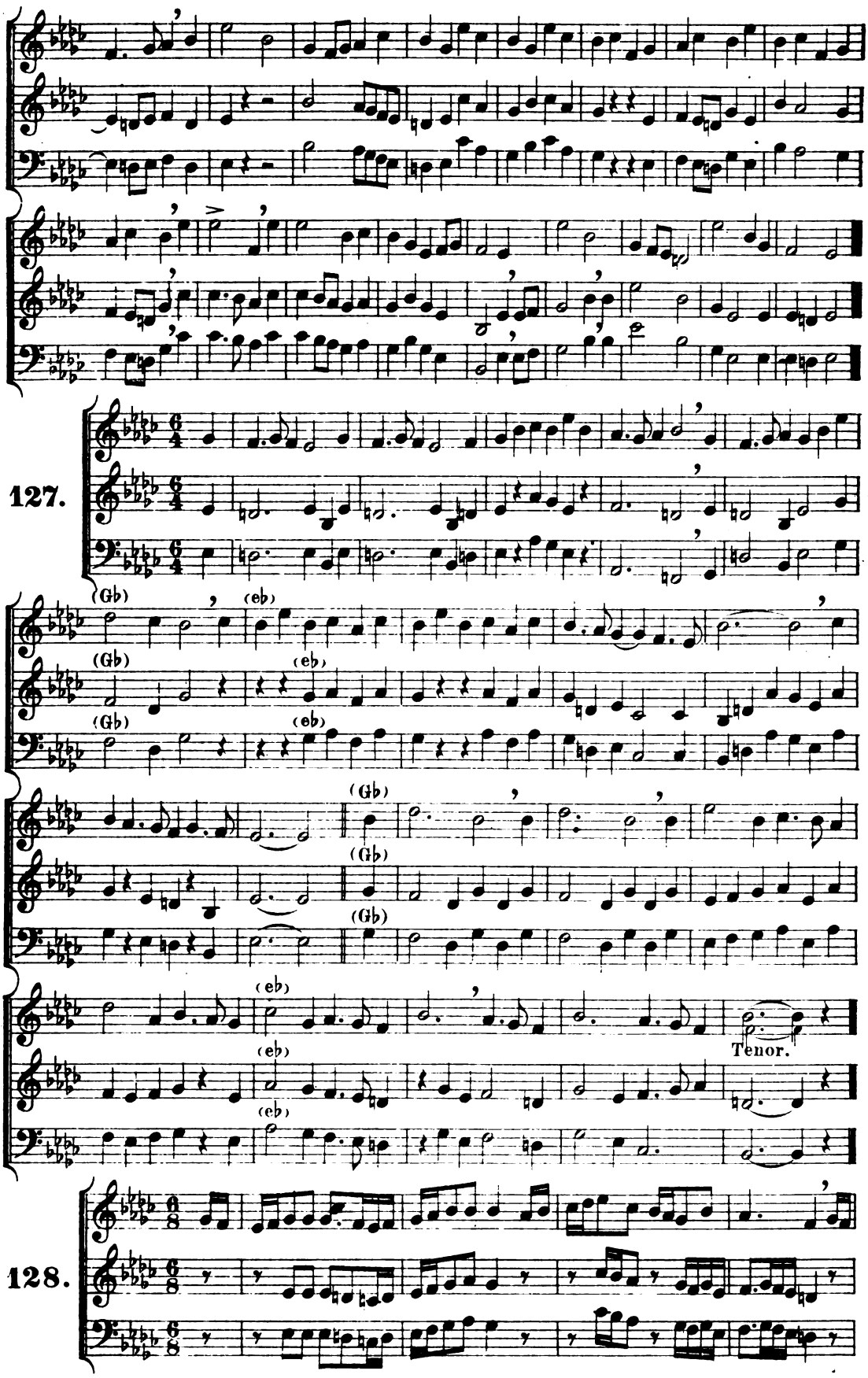

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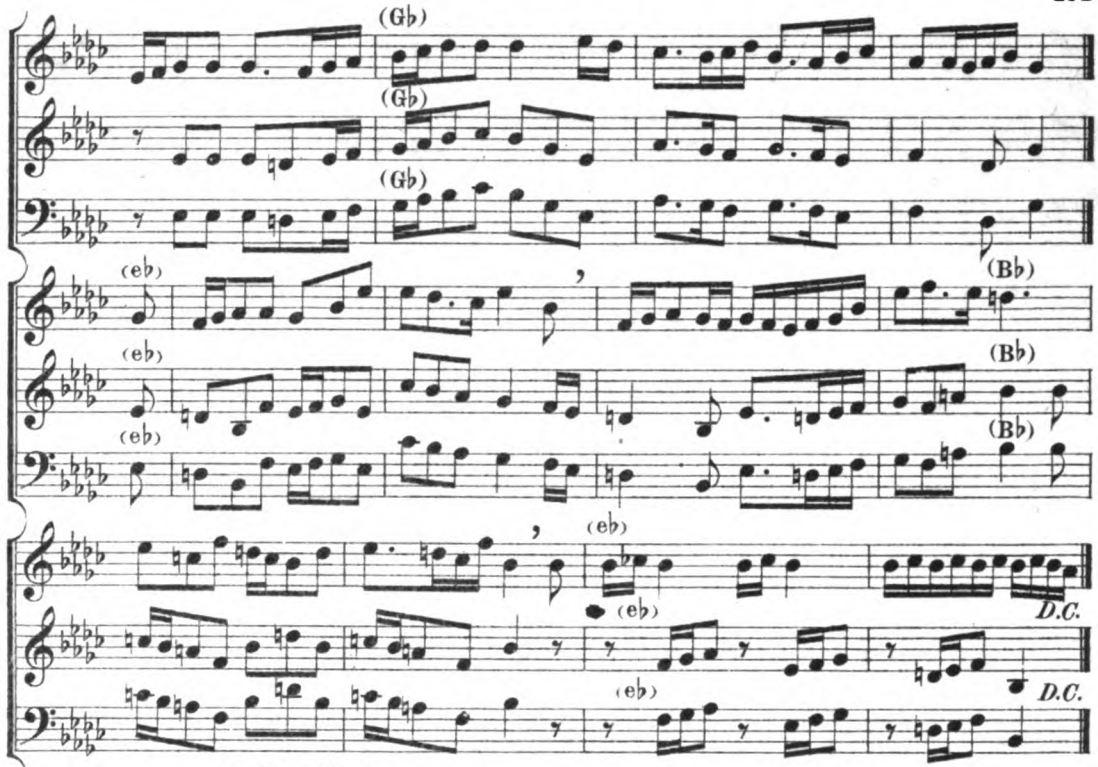

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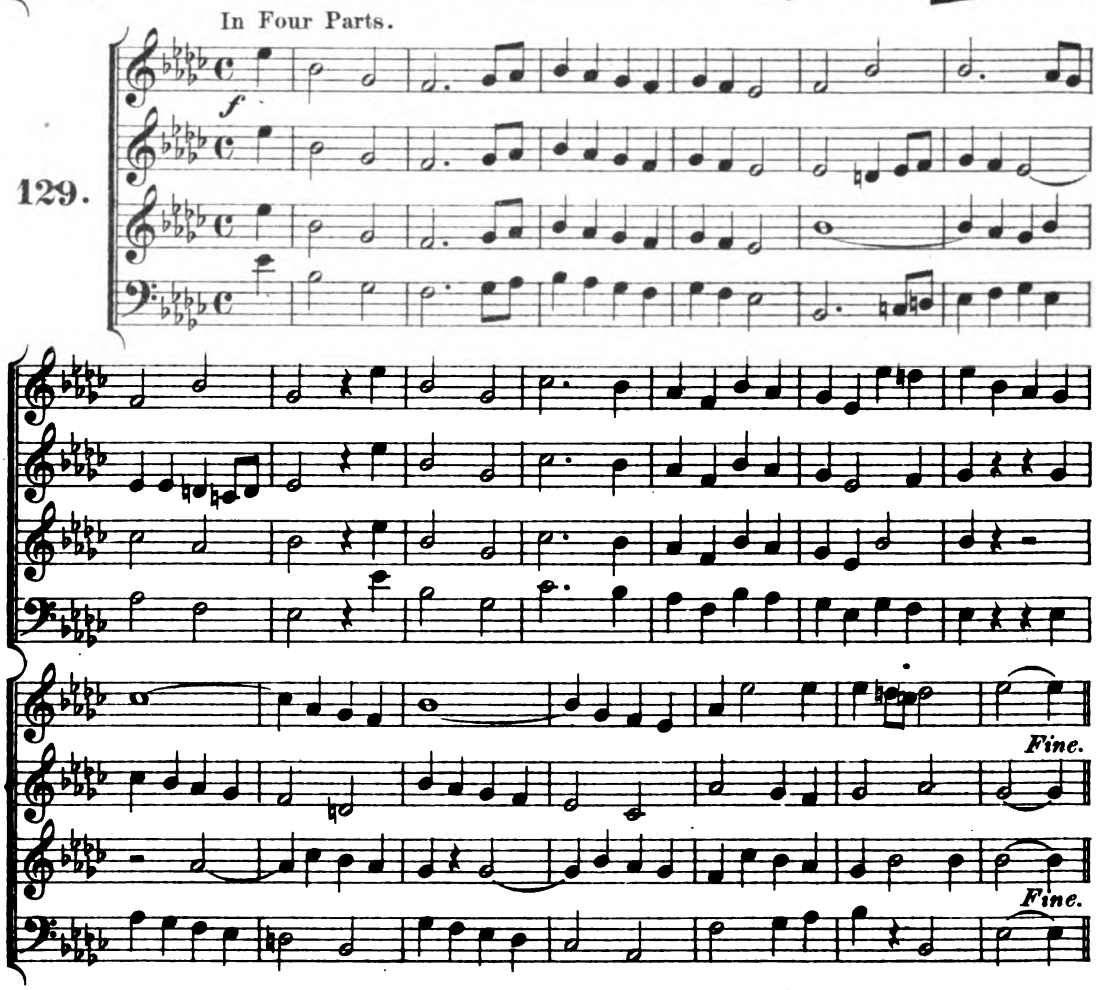

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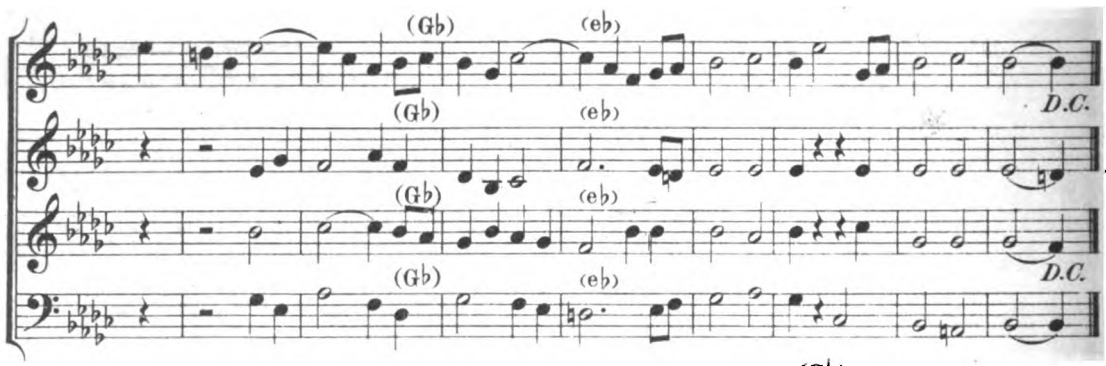

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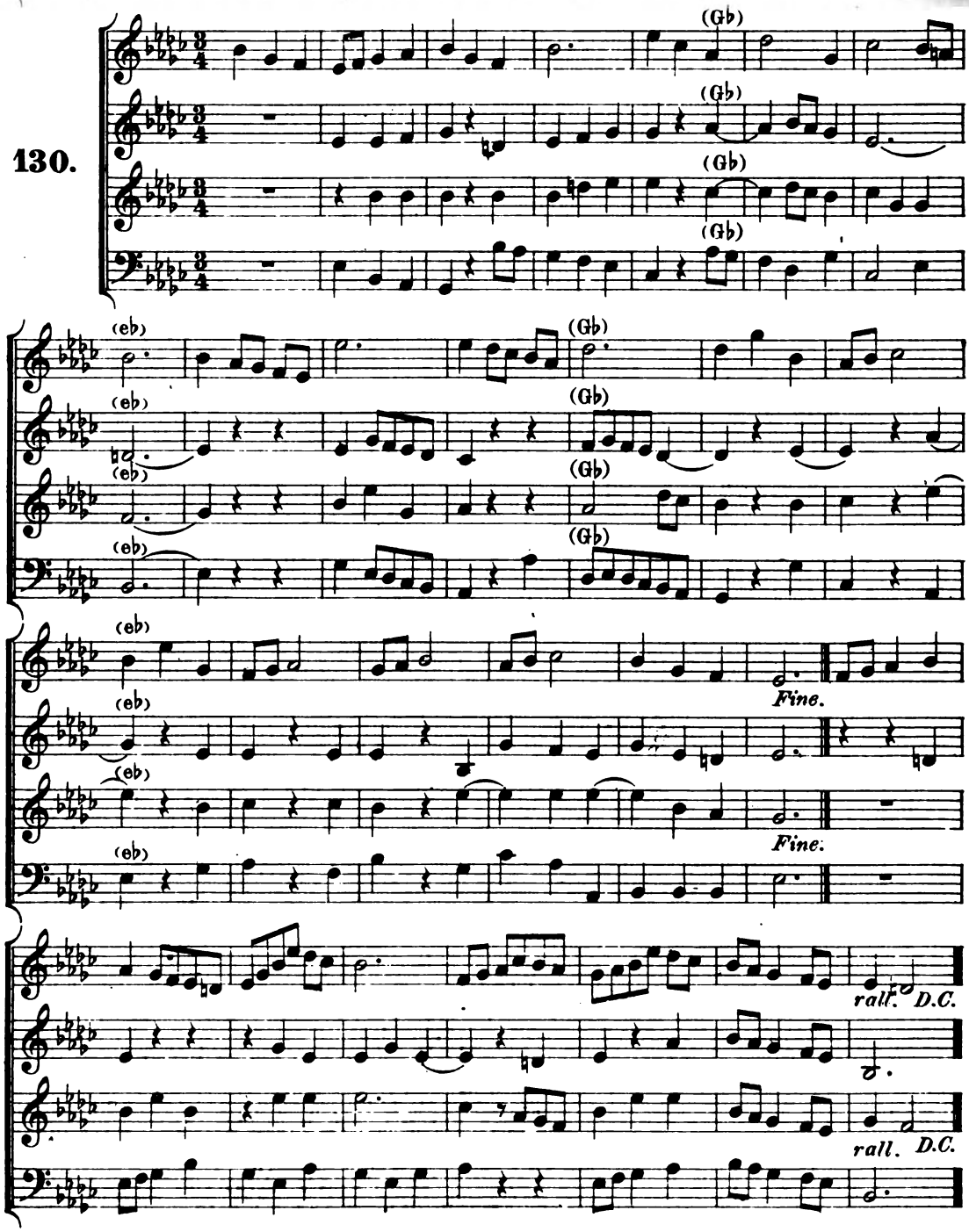

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