

A. DANNHÄUSER

Solfège des Solfèges

Translated by

J. H. CORNELL

IN THREE BOOKS

→ Book I — Library Vol. 1289

Book II — Library Vol. 1290

Book III — Library Vol. 1291

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## Preparatory Exercises. For the Intonations.

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

When the pupil shall seize the intonations easily, he will have to practise in beating two, three and four to the measure, counting the beats instead of naming the notes, or of solfeggiating them. For this exercise, he should observe the greatest equality in the duration of each beat. (4)

I.

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

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

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

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

123

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

III. Twice.

mi re do si la sol fa mi re : Rest. do

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

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


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

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

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

V.  *do mi do re fa re mi sol mi fa la fu*

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

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

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

VI.  *do fu do re sol re mi lu mi fa si fu*

 *sol do sol lu re lu si mi si mi si*

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

 *sol re sol fu do fu mi si mi si do*

VII.

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

do sol do re la re mi si mi

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

fa do fa sol sol la la la

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

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

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

sol do sol fa si fa si do

VIII.

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

do la do re re mi mi fu fa

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

sol mi sol mi fu re do mi do

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

si re si la do la sol si sol si do

IX.

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

do do re re mi mi mi

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

re re do do si si si do

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

Four beats to the measure.

Whole-notes.

1. *Lento.* (4)

Half-notes.

2.

Exercises for intoning the Intervals.

Intervals of Seconds.

3.

Intervals of Thirds ascending and of Seconds descending.

4.

Intervals of Thirds descending and of Seconds ascending.

Intervals of Fourths ascending and of Thirds descending.

5.

Intervals of Fourths descending and of Thirds ascending.

Intervals of Fifths ascending and of Fourths descending.

6.

Intervals of Fifths descending and of Fourths ascending.

Intervals of Sixths ascending and of Fifths descending.

7.

Intervals of Sixths descending and of Fifths ascending.

Intervals of Sevenths ascending and of Sixths descending.

Intervals of Sevenths descending and of Sixths ascending.

8.

Intervals of Octaves ascending and of Sevenths descending.

Intervals of Octaves descending and of Sevenths ascending.

9.



## Summary of the Intervals.

10. 

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

Lessons with Whole-notes and Whole-note rests.

The rest is the silence of the Whole-note.

Moderato\*) The Whole-note counts four beats.

H. L.

11. 

Moderato.

H. L.

12. 

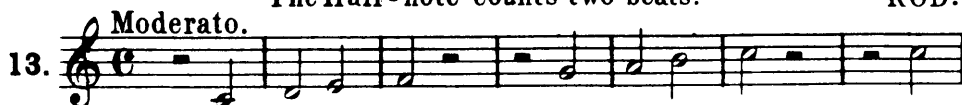


Lessons with Half-notes and Half - note rests.

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

The Half - note counts two beats.

ROD.

13. 



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

14. Moderato. ROD.

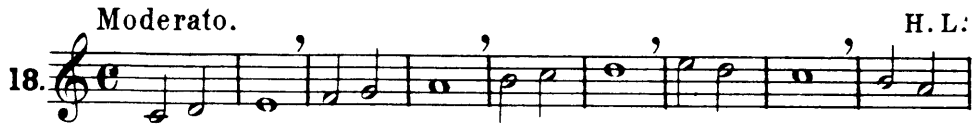
15. Moderato. H. L.;

16. Moderato. H.L.

17. Moderato. H. L.



## Lessons with Whole-notes and Half-notes.



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

The Quarter-note counts one beat.

22. Moderato. H. L.

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

23. Moderato. H. L.

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

24. Moderato. H. L.

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

25. Moderato. H. L.

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

26. Moderato. H. L.

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

11

Moderato.

H. L.

27.

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

Moderato.

H. L.

28.

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

Moderato.

H. L.

29.

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

Moderato.

30.

Moderato.

ROD.  
1st Repetition.

31.

2nd Repetition

Lessons with Half - notes and Quarter - notes.

Moderato. H. L.

32.

Return. Moderato. G. C.

33. 
  
  
  

Fine.

Return.

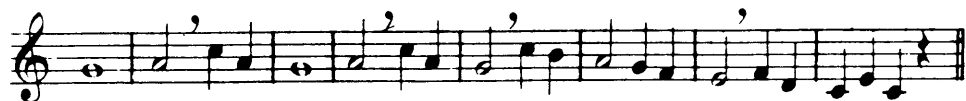
Moderato. H. L.

34.

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

Moderato.

35.



Moderato.

ROD.



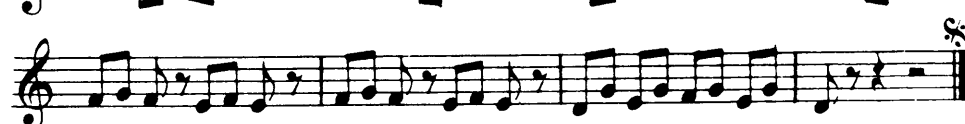
## Lessons with Eighth-notes and Eighth-note rests.

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

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

Adagio ( $\text{♩} = 69$ )

H. L.

Adagio. ( $\text{♩} = 69$ )

H. L.



Andante. (♩ = 80)

ROD.

39.

Lesson with Half-notes and Eighth-notes.

Andante. (♩ = 76)

ROD.

40.

Lesson with Quarter-notes and Eighth-notes.

Moderato assai. (♩ = 80)

H. L.

41.



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

Andante. (♩ = 80)

G. C.

42.

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

Moderato. (♩ = 88)

ROD.

43.

Lessons for 3/4 measure.

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

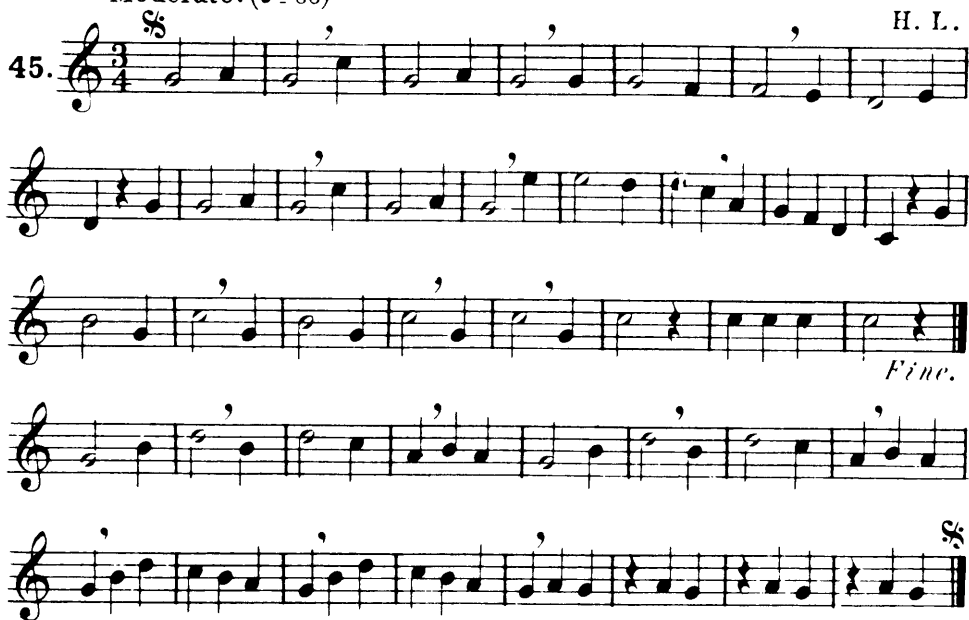
The dotted Half note counts three beats.

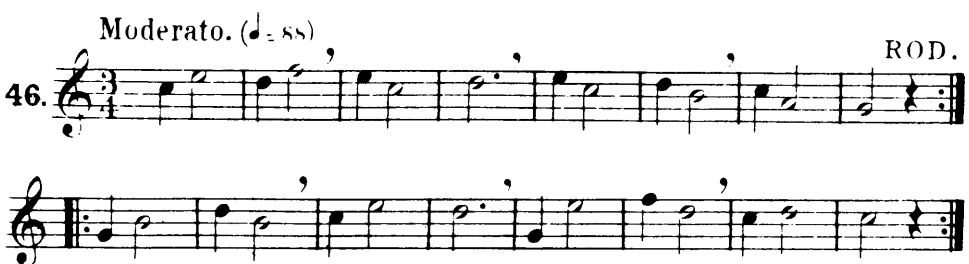
Moderato. (♩ = 88)

44.

*Fine.*

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

45.  H. L.

Moderato. (♩ = 88)  ROD.

Moderato. (♩ = 88)  ROD.

Moderato. (♩ = 88)  H. L.

*Fine.*

Two Eighth- notes to one beat.

49. *Andante.* (♩ = 84) G. C.

Lessons for the 3/2 measure, or C  
One Whole-note to the measure.

50. *Allegro.* (♩ = 96) ROD.

## One Half-note to a beat.

Allegro ( $\text{♩} = 92$ )

ROD.

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

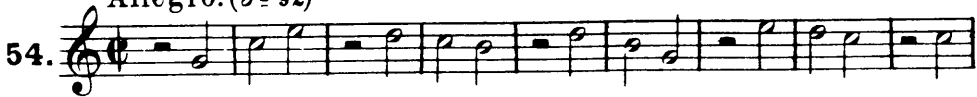
ROD.

Allegro deciso. ( $\text{♩} = 92$ )

H. L.

Allegro. ( $\text{♩} = 92$ )

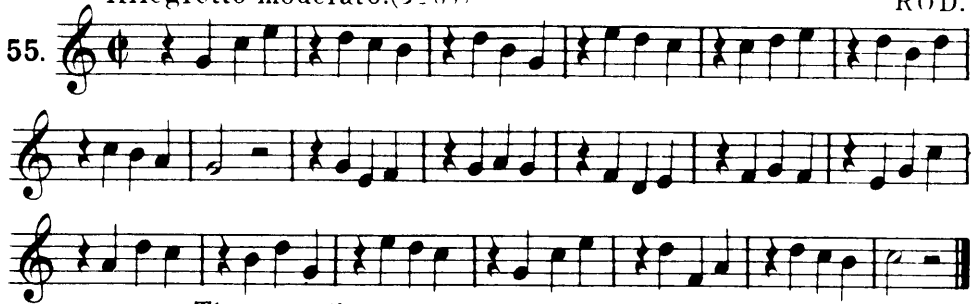
ROD.



The preceding lesson reduced to Quarter-notes.  
Allegretto moderato. (♩ = 84)

19

R O D.

55. 

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

R O D.

56. 

Moderato. (♩ = 76)

R O D.

57. 

Allegro moderato. (♩ = 76)

G. C.

58. 

20

Lessons for  $\frac{3}{4}$  measure.A Half-note to the whole measure, a Quarter-note to a beat.  
Allegretto. ( $\text{♩} = 92$ )

H. L.

59. 

A Quarter-note or two Eighth-notes to the beat.

Andantino. ( $\text{♩} = 70$ )

H. L.

60. 

N<sup>o</sup> 31 reduced to Eighth-notes.Moderato. ( $\text{♩} = 80$ )


R O D.

61. 

Lessons for the use of dotted notes in C and C measures.

The dotted Half-note counts three beats in  $\frac{3}{4}$  measure.Andantino. ( $\text{♩} = 88$ )

G. C.

62. 

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

Moderato. (♩ = 80)

ROD.

63.

Reduction of the precedin<sup>g</sup> Lesson.

A dotted Quarter-note counts three quarters of a beat in 3/2 (C) measure.

Andante. (♩ = 60)

ROD.

64.

A dotted Quarter-note counts one beat and a half in 4/4 (C) measure.

Moderato. (♩ = 72)

G. C.

65.

Moderato. (♩ = 80)

ROD.

66. 

*Fine.*

Lesson with Sixteenths.

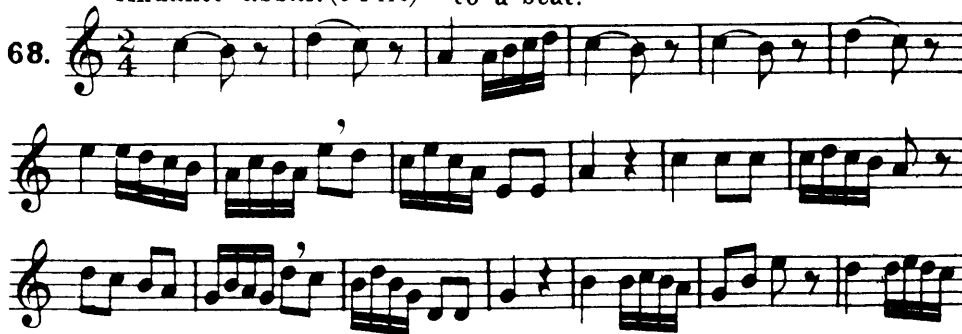
Andante. (♩ = 63) Four sixteenths for one beat.

H. L.

67. 

*Fine.*

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

68. 





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

R O D.



Andante. (♩ = 120)

G. C.



Lessons for 3/8 measure.

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

Andantino. (♩ = 132)

H. L.



Two sixteenths to one beat.

Andante assai. (♩ = 100)

G. C.

72. 

Lessons for 6/8 measure.

A dotted Quarter - note, or three Eighth-notes, to one beat.  
Andantino. (♩ = 54)

H. L.

73. 

Moderato. (♩ = 60)

H. L.

74. 

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

Andantino. (♩ = 54)

G. C.

75.

Lessons with Triplets.

Moderato. (♩ = 92)

G. C.

76.

Andantino. (♩ = 120)

ROD.

77. 

Adagio. (♩ = 52)

G.C.

78. 

Lesson for the regular Syncope with Half-notes.

27

Allegro. (♩ = 92)

G. C.

79.

Musical score for exercise 79, featuring a regular syncopated rhythm with half notes. The score consists of seven staves of music in treble clef, 2/4 time signature. The melody is characterized by a consistent syncopated pattern where the downbeat is often a quarter rest, followed by a half note on the second half of the measure. The piece concludes with a double bar line.

Lesson for the regular Syncopope with Quarter-notes.

Moderato. (♩ = 96)

G. C.

80.

Musical score for exercise 80, featuring a regular syncopated rhythm with quarter notes. The score consists of five staves of music in treble clef, 2/4 time signature. The melody follows a similar syncopated pattern to exercise 79 but uses quarter notes instead of half notes. The piece concludes with a double bar line.

Lesson for the regular Syncope with Eighth-notes.

Moderato. (♩ = 80)

G. C.

81. 

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

H. L.

82. 

Moderato. (♩ = 92)

H. L.

83. 



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

84. *f* H. L.

*f* *Fine.* *f*

Exercise for the study of Fa sharp and Do sharp.  
Andantino. (♩ = 80) H. L.

85.

30

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

Moderato. (♩ = 80)

H. L.

86.

Exercise for the study of three sharps: Fa, Do and Sol. Moderato. (♩ = 80) H. L.

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

Andante. (♩ = 72)

H. L.

87.

Exercise for the study of four sharps: Fa, Do, Sol and Re. Andante. (♩ = 72) H. L.

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

Moderato. (♩ = 88)

H. L.

88.

Exercise for the study of five sharps: Fa, Do, Sol, Re and La. Moderato. (♩ = 88) H. L.



Moderato. (♩ = 92)

ROD.

89.

Allegretto moderato. (♩ = 112)

HASSE.

90.

Moderato. (♩ = 76)

ROD.

91.

Exercise 91 consists of seven staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single system. The first staff contains a sequence of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, including some beamed eighth notes. The third staff features a mix of eighth and sixteenth notes. The fourth staff has a repeat sign at the beginning and continues with eighth and sixteenth notes. The fifth staff has a similar pattern to the second staff. The sixth staff continues with eighth and sixteenth notes. The seventh staff concludes the exercise with a double bar line and repeat dots.

Moderato. (♩ = 76)

ROD.

92.

Exercise 92 consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single system. The first staff contains a sequence of eighth and sixteenth notes. The second staff features several triplet markings over groups of eighth notes. The third staff continues with eighth and sixteenth notes. The fourth staff has a triplet marking over a group of eighth notes. The fifth staff concludes the exercise with a double bar line and repeat dots.

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

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

Moderato. ( $\text{♩} = 92$ )

G. C.

93.

Exercise for intoning Si flat.

94. *Andante.* (♩ = 112) H. L.

*Fine.*

Exercise for intoning Si flat and Mi flat.

95. *Andantino.* (♩ = 76) H. L.

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

96. *Andantino.* (♩ = 76) H. L.

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

97. Moderato. (♩ = 92) H. L.

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

98. Moderato (♩ = 92), G. C.

Chromatic Scale in Do, major mode.

99. Lento. (♩ = 60)

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

100. Lento. (♩ = 60)

101. Moderato (♩ = 76) H. L.

*p*

*f* *f* *p*

*p*

*p*

102. Moderato. (♩ = 80) ROD.

*mf* *f*

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

103. Moderato. (♩ = 72) ROD.

*mf* *cresc.*

*f* *mf*

104. Più lento. (♩ = 60) ROD.

*mf* *cresc.*

*f*

Stesso tempo.

ROD.

105. *mf* *mf cresc.*

*f* *mf*

Andante. (♩ = 84)

H. L.

106. *mf*

*f*

*f* *dimin.* *p*

*mf*

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

107.

Lessons of the major mode of Sol.

Andantino. (♩ = 96)

H. L.

108. *mf*

*cresc.* *f*

*mf*

*f* *dim.*

## Moderato (♩ = 104)

H.L.

109. *f*

*p* *Fine. f* *mf* *p* *poco a poco cresc.* *f*

## Allegro. (♩ = 132)

ROD.

110. *mf*

*mf* *f* *mf* *mf* *mf* *un poco cresc.* *f*



Allegro moderato. (♩ = 120)

ROD.

111.

*p*

*mf*

*mf*

*un poco cresc.* *p* *mf*

*cresc.* *f* *mf*

*p*

Scale of the tone Mi, minor mode.

Parallel of Sol, major mode.

Lento. (♩ = 60)

112.

Lessons in the minor mode of Mi.

Moderato. (♩ = 104)

H. L.

113.

*mf*

*Fine. f* *mf*

Andantino. (♩ = 116)

H. L.

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

Moderato. (♩ = 80)

ROD.

115. *mf*

Andante. (♩ = 80)

LÉO.

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

Allegro. ( $\text{♩} = 72$ )

HASSE.



Scale of the tone Fa, major mode.  
Lento ( $\text{♩} = 60$ )



Lessons in the major mode of Fa.

Moderato. ( $\text{♩} = 100$ )

H. L.



120. *Andantino.* (♩ = 58) H. L.

*Fine. f*

*f* *dimin.*

121. *Moderato.* (♩ = 96) ROD.

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

122. *Allegro moderato.* (♩ = 112) RCD.

*f* *well rhythmfied.*

*cresc.*

Musical score for page 43, featuring ten staves of music in a single system. The music is in a minor key and includes various dynamics, articulations, and performance instructions.

Dynamics and performance instructions include: *mf*, *f*, *p*, *crsc.*, *un poco riten.*, and *Tempo I.*

The score contains numerous musical notations such as slurs, accents, and triplets.

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

123. Lento. (♩ = 60)

124. Lessons in the minor mode of Re. H. L.

Andantino. (♩ = 84)

125. Moderato. (♩ = 126) ROD.

126. <sup>S</sup> Andantino. (♩ = 108) H. L.

Moderato. (♩ = 84) ROD.

127.

*a poco cresc.* *f*

Affettuoso. (♩ = 72) HASSE.

128.

Scale of the tone Re, major mode.

129. *Lento.* ( $\text{♩} = 60$ )

Lessons in the major mode of Re.

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

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



*mf* *cresc.*

132. Moderato (♩ = 100) H. L.

*mf* *f*

*Fine.*

*p* *mf*

*f*

133. Moderato. (♩ = 100) ROD.

*mf* *poco cresc.*

*mf*

*mf*

*p* *un poco cresc.*

*f*

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

134. Lento (♩ = 60)

Musical notation for exercise 134, showing a scale in Si minor mode and its parallel in Re major mode. The tempo is Lento (♩ = 60). The notation consists of two staves of music with various dynamics and articulation marks.

135. Lessons in the minor mode of Si. H.L.

Moderato. (♩ = 100)

Musical notation for exercise 135, titled "Lessons in the minor mode of Si". The tempo is Moderato (♩ = 100). The notation consists of six staves of music with various dynamics (mf, cresc., f, p, poco a poco cresc., a tempo, poco rall.) and articulation marks.

136. Allegro risoluto. (♩ = 96) ROD.

Musical notation for exercise 136, titled "Allegro risoluto". The tempo is Allegro risoluto (♩ = 96). The notation consists of three staves of music with various dynamics (mf, f) and articulation marks.

*cresc.* *f*

*mf*

*un poco cresc.* *f*

Scale of the tone Sib, major mode.

Lento ( $\text{♩} = 60$ )

137.

Lessons in the major mode of Sib.

Moderato ( $\text{♩} = 132$ )

138.

ROD.

*mf* *f* *mf*

Andantino. ( $\text{♩} = 63$ )

139.

H.L.

*p* *mf* *p* *mf*

*f* *p*

Andantino. (♩ = 88)

H.L.

140. *dolce.*

*p* *fz* *fz*

Andantino. (♩ = 56)

H.L.

141. *p*

*p* *Fine.* *p*

*p* *p*

Allegro moderato. (♩ = 100)

ROD.

142. *f*

*mf*

*f*

Scale of the tone Sol, minor mode.

Parallel of Sib, major mode.

Lento. (♩ = 60)

143.

Moderato. (♩ = 108)

H. L.

144. 

Allegretto. (♩ = 138)

H. L.

145. 

Poco lento. (♩ = 88)

LÉO.

146. 

Of the Fa-Clef (Bass-Clef.)

Do  
ut re mi fa sol la si ut

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

Exercise in the compass of the Soprano Voice. \*)

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

Allegretto. (♩ = 100)

H.L.

147.

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

Allegro. (♩ = 104) H.L.

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

*fa, sol mi fa re, re do re mi fa sol, la fa sol*

*mi fa mi re re mi fa sol, la fa sol mi do mi re*

*Fine. p*

Allegro moderato. (♩ = 76) H.L.

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

*sol sol sol do sol sol sol do do si la la sol fa, fa mi mi re mi mi fa mi*

*mf f dim. p*

*Fine.*

Andantino quasi Allegretto. (♩ = 80) H.L.

150. *mf*

*p Fine. f p*

Moderato. (♩ = 100) H.L.

151. *p p mf*

*mf cresc. dim. p*

Andantino. (♩ = 92)

152. *S* *H.L.*

*p* *f* *p* *p* *f* *f* *f* *p*

Allegro moderato. (♩ = 120)

153. *S* *H.L.*

*f* *f* *mf* *f* *f* *Fine.*

Andantino. (♩ = 92)

154. *ROD.*

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

Moderato (♩ = 104)

155. *H.L.*

*p*



Three staves of musical notation in bass clef. The first staff contains a series of eighth and sixteenth notes with some rests. The second staff continues the melodic line with some slurs and accents, ending with a *mf* dynamic marking. The third staff shows a more rhythmic pattern with slurs and accents, ending with a *mf* dynamic marking.

Moderato. (♩ = 96)

G.C.

156. Musical staff for exercise 156, starting with a treble clef and common time signature. It features a melodic line with slurs and accents, with dynamics *mf* and *cresc.* indicated.

 Musical staff for exercise 156, continuing the melodic line with dynamics *mf* and *f*.

 Musical staff for exercise 156, continuing the melodic line with dynamics *mf* and *cresc.*

 Musical staff for exercise 156, concluding the piece with a double bar line. Dynamics *f*, *mf*, *cresc.*, and *f* are marked throughout.

Moderato. (♩ = 60)

H.L.

157. Musical staff for exercise 157, starting with a treble clef and 2/4 time signature. It features a melodic line with slurs and accents, with a *p* dynamic marking.

 Musical staff for exercise 157, continuing the melodic line with dynamics *p*, *mf*, *p*, and *mf*.

 Musical staff for exercise 157, continuing the melodic line with a *p* dynamic marking.

 Musical staff for exercise 157, concluding the piece with a double bar line. Dynamics *a tempo.* and *p* are marked.

Andante sostenuto. (♩ = 80)

G. C.

158. 

*mf*



*cresc.* *mf*



*mf*



Allegro moderato. (♩ = 109)

H. L.

159. 

*p* *f*



*p* *cresc.*



*fz* *cresc.*



*fz* *fz* *dim.* *p* *f* *p*



*fz* *dimin.* *p* *morendo.*

Allegro. (♩ = 100)

L É O.

160. 

*f* *mf*

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

Waltz movement. (♩ = 152)

H.L.

161.

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

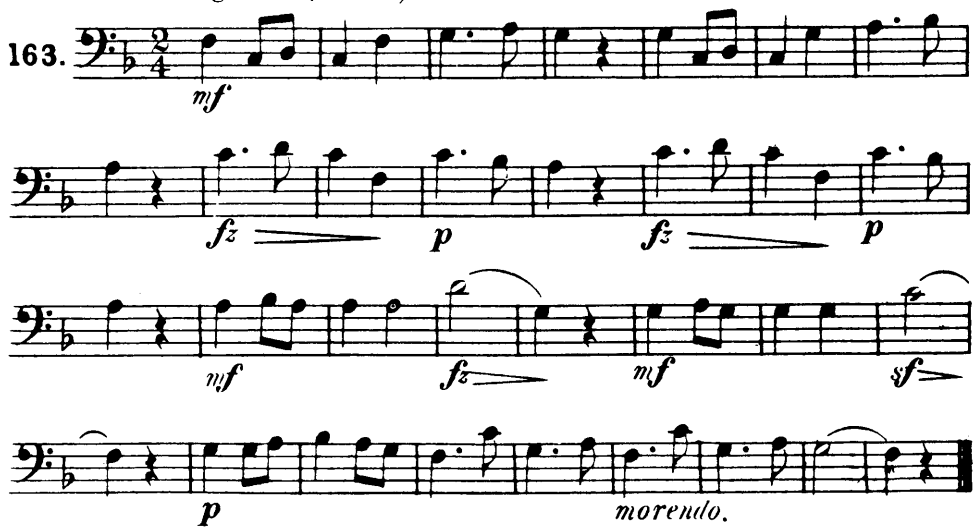
## Andante ma non troppo. (♩ = 60)

H. L.

162. 

## Allegretto (♩ = 108)

H. L.

163. 

## Moderato. (♩ = 112)

H. L.

164. 

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

*mf* *f*

*f* *dim.*

Allegret. (♩ = 138) H. L.

165. *p* *p*

*p*

*p* *Fine. f*

*mf*

*mf*

*mf*

*dimin.*

Moderato. (♩ = 112)

ROD.

166. *mf*

Doloroso. (♩ = 72)

H. L.

167. *dolce ed espress.* *p* *dolce*

*dolce* *morendo*

Allegro (♩ = 96)

ROD.

168. *mf* *cresc.*

*cresc.*

*f* *Fine.*

*cresc.* *f*

*f*

*cresc.*

*f*

Andante. (♩ = 92)

G. C.

169.

*mf*

*f* *p* *f*

*Fine. mf*

*f* *p*

*cresc.* *mf*

*mf* *p* *a piacere*

Allegro moderato. (♩ = 112)

H. L.

170.

*p*

*p* *f* *mf*

*p*

*cresc.* *f* *ff*



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

Allegro moderato. (♩ = 96)

ROD.

171.

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

This page of musical notation features ten staves of music in bass clef with a key signature of one sharp (F#). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped with slurs and accents. The first staff begins with a series of eighth notes. The second staff continues with similar rhythmic motifs. The third staff features a more complex pattern with some chromaticism. The fourth staff shows a steady flow of eighth notes. The fifth staff includes a measure with a sharp sign and a fermata. The sixth staff is marked with *mf* and features a series of slurred eighth notes. The seventh staff continues with slurred eighth notes and includes a fermata. The eighth staff has a fermata over a half note. The ninth staff is marked with *cresc.* and features a series of slurred eighth notes. The tenth staff concludes with a fermata and is marked with *f*.