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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The initials set at the head of each piece indicate the author's name: Rod., Rodolphe; H.L., Henri Lemoine; G.C., G. Carulli; Schnei., Schneitzhoeffer.
Moderato. \( \text{d} = 76 \)

3.

\[
\begin{align*}
&\text{\textcopyright ROD.} \\
&\text{\textcopyright} \end{align*}
\]
Allegro moderato. ($ \approx 96$)
Lessons on changing clefs, with the G-clef and F-clef.

Moderato. ($d = 88$)
The C-clef on the First Line, employed for the Soprano Voice.

Comparison of the C-clef of the first line with the G-clef on the second.

Exercises within the compass of the Soprano Voice.

Let the pupil name the notes, and afterwards sol-fa them if it be judged necessary. In this case let a measure of two beats be beaten to each note.

Moderato. (d=80)

19.

Fine.
Andante. ($d = 84$)

Allegro. ($d = 96$)

Allegretto. ($d = 69$)
Allegretto. \( \text{\(d\)} = 92 \)

grazioso.

Rod.

Allegro moderato. \( \text{\(d\)} = 63 \)

Rod.
più dolce.
Lessons on changing clefs, with the G-clef, the F-clef, and the C-clef on the first line.

Andante. \( \text{\textit{d} = 69} \)  

SCHN.

Andante cantabile. \( \text{\textit{d} = 100} \)  

PEREZ.
Andantino con espress. ($= 80$)

J. C. BACH.
Allegro moderato (♩ = 100)
Andante. \( \text{\( \mathcal{d} \approx 60 \) } \)

\text{\( \text{p \ e \ ben \ egualmente.} \)}

\text{\( \text{cresc.} \)}
The C-clef, on the Third Line, employed for the Contralto Voice, the Alto Trombone, and the Tenor Violin.

Comparison of the C-clef on the third line with the G-clef on the second.

Exercises within the compass of the Soprano Voice.
Let the pupil name the notes and afterwards sol-fa them if it be judged necessary. In this case, let a measure of two beats be beaten to each note.

Moderato. ($J = 80$)
Moderato ($d = 63$)

I.E.O.
Lessons on changing clefs, with the G-clef, the F-clef, and the C-clefs on the first and third lines.
The C-clef, on the Fourth Line

employed for the Tenor Voice, the Bassoon, the Tenor Trombone, and the Violoncello.

Notes in the G-clef corresponding to those in the C-clef on the fourth line.

Exercises within the compass of the Soprano Voice.*

Let the pupil name the notes, and afterwards sol-fa them if it be judged necessary. In this case, let a measure of two beats be beaten to each note.

Allegretto. (\( \text{\textit{d} = 92} \))

ROD.

* Soprano or contralto voices (of women or children) which have to execute music written in the C-clef on the fourth line, sing the tones an octave higher than their actual notation.
Andante, \( \text{\textit{d} = 63} \)

\[ 56 \]

HASSE.

61.

\[ \text{\textit{mf}} \]

\[ \text{rallent.} \]

\[ \text{p a tempo.} \]

\[ \text{\textit{mf}} \]

\[ \text{\textit{f} riten.} \]

Andantino, \( \text{\textit{d} = 60} \)

\[ 62 \]

SCARLATTI.
Lessons in changing clefs, with the G-clef, the F-clef, and the C-clefs on the first, third, and fourth lines.

Andante espressivo. (\( \text{d} = \text{sa} \))

H. L.

\[ \text{p e dolce.} \]

\[ \text{a tempo.} \text{ rallent.} \]

\[ \text{f a tempo, ma un poco animato.} \]

\[ \text{Un poco più lento. con grazia.} \]