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Somervell, (Sir) Arthur
One thousand exercises

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v.1

CURWEN

One Thousand Exercises

(Original and Collected) to Accompany
"Fifty Steps in Sight Singing"

(CURWEN'S EDITION, 5130)

(Incorporating the 1st and 2nd Sets of Exercises)

By ARTHUR SOMERVELL

Book I

LONDON

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B Hobbs

One Thousand Exercises

(Original and Collected) to Accompany
"Fifty Steps in Sight Singing"

(CURWEN'S EDITION, 5130)

(Incorporating the 1st and 2nd Sets of Exercises)

By ARTHUR SOMERVELL

Book I

Book I.—Unison Exercises (445)
Book II.—Unison Exercises (332)
Book III.—Two-part Exercises (323)

PRICE ONE SHILLING EACH.

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566

CONTENTS.

Book I.

	Exercises
Mental effects of the notes of the scale through Tonic Sol-fa, introduction to the Staff, and exercises in minims and crotchets in key C	1 to 73
Exercises in minims and crotchets in key G	74 to 94
Exercises in minims and crotchets in key F	95 to 108
Exercises in minims and crotchets in keys G and F, including sharp 4th and flat 7th and other accidentals... ..	109 to 139
Quavers and revision exercises	140 to 173
Relative minor in Tonic Sol-fa and Staff	174 to 223
Keys D ma, B \flat ma, A ma, E \flat ma, E ma... ..	224 to 317
$\frac{6}{8}$ time in various keys	318 to 340
Revision of all the above	341 to 432
Tonic minor in Sol-fa and Staff*	432a to 445

Book II.

Exercises on Tonic minor in various keys*	446 to 467
Graded exercises in various keys and times, including vocal passages from the great composers	468 to 777

Book III.

323 graded exercises in two parts in all keys and in various times	778 to 1100
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* See Appendix III to "Fifty Steps in Sight Singing."

ONE THOUSAND EXERCISES

TO ACCOMPANY "FIFTY STEPS IN SIGHT SINGING"

by

ARTHUR SOMERVELL, Mus. Doc.

Book 1.

1. KEY G.

{d : m | s : f | m : r | f : m | r : m | d : r | t, : l, | s, :- | s : f | m : r | d : t, | r : d | l, : t, | d : s | f : r | d :- ||

2. KEY F.

{m : f | l : s | f : m | r : d | r : m | s : f | m : r | m :- | d : r | f : m | r : m | s : f | m : f | l : s | f : r | d :- ||

3. KEY E \flat .

{d' : s | m : f | s : d | m : r | t, : d | r : m | f : m | f :- | m : f | l : s | f : s | t : l | d' : s | m : f | m : r | d :- ||

4. KEY C.

{s : s | d' : d | r : m | f : l | s : d | s : f | m : f | r :- | r : m | f : l | m : f | s : d' | s : s | d' : d | r : m | d :- ||

5. KEY D.

{d : m | s : f | m : r | d :- | m : s | d' : l | s : f | m :- | s : m | d : r | m : f | s :- | d' : s | m : f | m : r | d :- ||

6. KEY F.

{d : t, | d : r | m : f | m :- | s : l | s : f | m : f | r :- | m : f | m : r | d : m | s :- | s : l | s : d | r : m | d :- ||

7. KEY C.

{d :- | m : s | f : m | r :- | r : m | f : l | s : f | m :- | d' : t | l : t | d' : s | l : f | m :- | r :- | d :- | - :- ||

8.



9. KEY G.

{m : r. m | r : d. r | d : t, | t, : d | r : d. t, | l, : d | t, :- | - : s, | m : r. m | f : m }

{l, :- | - : l, | r : d. r | m : r | s, :- | - : s, | s, : s, | s, : s, | s, : s, | s, : s, }

{m : r. m | r : d. r | d : t, | t, : s, | f : m. f | m : r | s :- | - : s, | l, | t, : s, | - : l, | t, }

{d : l, | - : t, | d | r : t, | - : d. r | m : r. m | r : d. r | d : t, | t, : m | r :- | - : s, | s, : r }

{d :- | - : l, | l, : f | m : s, | s, : s, | s, : s, | l, | t, : d. r | m : r. m | r : d. r | d : t, | t, | d. r. m }

{f. f : f | : | m. m : m | : | r : s | r : s | r : s, | r : s, | s, : s, | s, : s, | d. d : d | : ||

10. KEY A.

{m :s, l, |s, :s, l, |s, :d |d :r.m |f : |f : |f :- | :f, |m, : |m, : }
 {m :s, l, |s, :s, l, |s, :d |d :-t, |l, : |d : |s, : | :s, |l, :s, l, |t, :l, t, }
 {d :t, d |r :d.r |m :s, l, |s, :s, l, |s, :d |d : |l, :r |r : |t, :m |m :m }
 {m :s, l, |s, :s, l, |s, :d |d : |t, : |l, : |s, :-s, |s, :-s, |s, :s, |s, :s, }
 {s, :s, |l, t, :d.r |m :s, l, |s, :s, l, |s, :d |d.r:m |f |m : |r : |d : | : ||

11. KEY D.

{d |d :r.m |f :m |l :l |s :d' |r :-m |s :f :- |m :- | :- :f }
 {s :d |d' :-t |l :d' |s :f :m |r .m :f |m :-r |d :- | :- ||

12. KEY Bb.

{s, :m, f, |s, f, :m, |f, :r, m, |f, :- |s, s, :m, |f, f, :r, |m, m, :r, |r, :- |m, f, :s, |l, t, :d |t, d :r }
 {r :- |m :r.d |t, d :r.d |t, t, :l, |s, :- |s, s, :s, |s, s, :s, |s, :l, l, |s, : |l, l, :l, |l, l, :l, }
 {r.r :r |r :- |d :d.d |t, t, :t, |l, :l, l, |s, :- |f, :s, l, |s, l, :t, d |r :t, |d :- ||

13. KEY D.

{d' :d |d :d |d.r :m.f |m.r :d |r :r |r :r.m |f :s |m :- }
 {m :-d |f :-r |s :-m |l :-f |t :-s |t :-s |d' :d |d :d |d.r :m.f | : }
 { : |m.r :d |m.r :d |d :-m |r :-f |m :-s |f :-l |s :-t |l :-d' |t :-r' }
 {d' :d |d :d |d.r :m | : |f.s :l | : |s.l :t | : |d' :- | :- ||

14. KEY D.

{m.f |s l :s.l |s l :s.f |m.f :m.r |d :r |m.r :d.r |m.f :s.l |l :- |r :m.f }
 {s.l :s.l |s :m.f |s.l :s.l |s :l.t |d'.t :d'.l |s.m :d.f |r :- |d ||

15. KEY G.

{d.s, :d.r |m :r.d |s :-s |s :- |f.s :f.m |r :- |m.f :m.r |d :- |d.s, :d.r |m :r.d }
 {f :f |f :- |m.s :d.m |s, d:m.s |m :r |d :- |t, :l, t, |d.r :m |r :-r |r :- }
 {d :t, d |r.m :f |m :m |m : |s.m :d.s, |d.r :m |f.r :t, s, |t, r :f |m :s, |m :s, }
 {m :r |d :- |d :- |d :-d |d :- | :d.d |d :d | :-d |d :- |d : ||

16. Easy exercises in Time and Tune:-



17.



18.





A few easy exercises sung to *laa*:—

24. KEY B \flat .

{s, :l, :t, |d :- :t, |l, :- :t, |s, :- :- |s, :f, :m, |r, :- :f, |m, :- :r, |d, :- :- |d :- :- |d, :- :- ||

25. KEY G.

{d :- |d :- |d :- |l :- :- |r :d |m :r |d :- |l :- :- |s :- |s :- |s :- |l :- :- |f :m |r :f |m :- |l :- :- ||

26. KEY F.

{m :m |s :- |d :d |m :- |f :m |r :m |f :l |s :- |s :s |f :- |m :m |r :- |d :s, |l, :t, |d :d |d :- :- ||

27. KEY A \flat .

{d |r :s, :r |m :- :d |m :s, :m |f :- :f |s :s, :s |f :l, :f |m :s, :r |m :- :- |m :s, :r |d :- :- ||

28. KEY G.

{s :f :r |f :m :d |m :r :l, |t, :- :d |r :m :f |s, :l, :t, |d :s :f |r :- :- |d :m :r |d :- :- ||

29. KEY E.

{d :- |t, :d |r :- |d :r |m :r |d :m |r :- |l :- :- |m :- |r :m |f :- |m :f |s :f |r :t, |d :- |l :- :- ||

30. KEY C.

{d' :d' |s :s |m :m |d :d |r :r |m :f |s :l |s :- |d' :d' |s :s |m :m |d :d |r :m :f :s |l :s |d :- :- ||

31. KEY C.

{d :m |s :f |l :s |t :l |d' :t |s :l |f :s |m :- |m :s |d' :t |r' :d' |l :t |s :l |f :s |m :r |d :- :- ||

32. Exercises in Time and Tune sung to *laa*:—



35. 36.

37.

38.

39.

40.

41.

Exercises in Time and Tune:—

42. KEY D.

d' :- : d d' :- : d d' : t : l | s :- : f | m : r : d | r : m : r | d :- : | s :- : | d' :- : | s :- : | d :- : ||

43. KEY G.

{ m : r : d | s, : d : t, | d :- : d | d :- : | r : m : d | r : f : m | r :- : | r :- : | s :- : s, }
 { s :- : s, | s :- : s, | s :- : f | m : r : d | s, : d : t, | d :- : | s, :- : | d :- : | d :- : ||

44. KEY G.

{ m : f : s | m : s, : m | r : l : s | r : m : f | t, : d : r | l, : t, : d | s, : f : m | r :- : | s : f : m }
 { l, : t, : d | l : s : f | t, : d : r | m : l, : f | m : s, : m | r :- : | l, :- : r | d :- : | d :- : ||

Exercises in Time and Tune:—

45.

46.

47.



48.



49.



50.



Exercises in Sol-fa.

51. KEY D.

{ d : d | s : - | m : m | d' : - | t : s | f : l | s : - | m : - | f : m | r : - | s : f | m : - | d' : - | s : m | r : - | d : - ||

52. KEY D.

{ d : - | - : - | r : - | - : - | m : - | - : - | d : - | - : - | d : - | r : - | m : - | d : - | }
 { d : r | m : d | m : d | m : - | m : f | s : - | m : s | d' : - | m : - | f : - | s : - | - : - | }
 { m : - | s : - | d' : - | - : - | m : - | - : - | s : - | - : - | d' : - | - : - | d : - | - : - ||

53. KEY D.

{ d : - | m : m | s : s | d' : - | s : s | d : - | s : - | d : - | d : - | - : - | }
 { d : - | - : - | d : - | d : - | d : - | - : - | d : - | - : - | d : - | d : - | d : d' | - : - ||

54. KEY D.

{ d | m : | | : r | d : | | : m | s : | | : f | m : | | : s | l | : d' | s : m | }
 { d : | f : | r : | d : r | m : | s : | d' : | d : | d : | | : s | d' : | | : d | }
 { d : | | : m | s : d' | s : m | d : m | s : m | d : | d' : | d : - | - ||

55.



56.



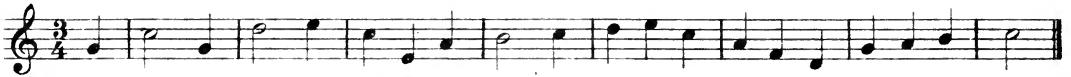
57.



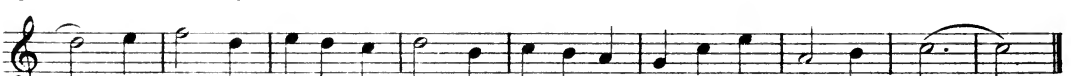
58.



59.



60.



61.



62.



63.



64.



65.



66.



67.



68.



69.



70.



71.



72.



73.



74. Exercises in Time and Tune in G major.



75.



76.



Exercises in Bridge-notes:-

77. KEY G. M. 132.

{ s :m |r :d |t, :- |l, :- |s :m |r :ds |f :- | :- |m|, :t, |d :r }

{ |m| :t |d' :d |m :- |r :- |d :- | :- |d' :- |t :t |d's :- | :- }

{ |m :- |f :f |m :- | :- |m :r |r :ds |f :f |m :s |r :f |m :r |d :- | :- }

78. KEY F. M. 160.

{ s :- :m |r :- :d |m :- :d |t, :- :l, |t, :d :r |s,r,m, :f, |m, :- :r, |d, :- :- }

{ |r,s, :- :l, |t, :- :d |l, :t, :d |m :- :r |d :t, :ds, |f, :m,l,t, |d :r :m |r :- :- }

{ |s :- :m |r :- :d |m,t, :l, :s, |f, :- :m,l, |t, :d :r |m| :t |d' |m :- :r |d :- :- }

79. KEY G. M. 152.

{ .s, :l, .s, | d :d | d :d | d :- | -s, :l, .s, | t, :t, | t, :t, | t, :- | .s, :l, .s, }
 { ta:f:f | f :f | f :f | s :f | m :- | m :- | m :- | -rs;l,s, | f :f | f :f | f :f | s :f }
 { | m :- | m :- | m :- | -s, :l, .s, | r :- | s :- | r :- | s :- | d :- | d :- | d :- | - }

80. KEY G. M. 138.

{ | s :- | r :f | m :- | - :- | d_s :- | r :f | m, :- | - :- | t, :t, | d_s :- }
 { | f :f | m, :- | t, :d | r :f | m :- | - :- | m, :- | s :t | d_s :- | - :- }
 { | f :- | s, :f | m :- | - :- | s :r | f :m | d_s :r | f :m | fet, :r | l, :t, | d :- | - :- }

81. Exercises in Time and Tune:—



82.



83.



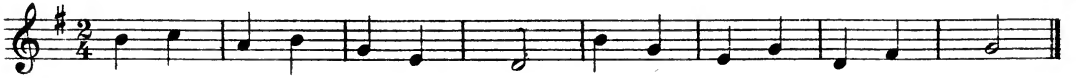
84.



85.



86.



87.



88.



89.



90.



91.



92.



93.



94.



95. Exercises in Time and Tune.



96.



97.



Exercises in Time and Tune.

98. KEY F. M. 152.

{ m | f : l : f | m : s : m | r : m : d | t, : l, : s, | l, : t, : ds, | f, : - : m, | t, : d : r }

{ | t, : - : r, m | f : l : f | m : s : m | t : r' : t | d' s : - : f | m : l, : f | m : s, : r | r : d : t, }

{ | d : - : s | s d' : r' : t | d' : s : t | d' : f : t | d' : m : t | d' : r' : t | d' s : f : m | r : m : d }

{ | t, : - : s, | s, r, m, : f, | f, : - : m, | m, l, : t, : d | d : t, : d | r : m : f | f : m : r | d : r : t, | d : - ||

99. KEY D. M. 160.

{ |d :- :d |r :- :m |f :s :f |m :- :- |fd :- :d |r :- :m |f :s :f |m :- :- }
 { |m | :t :d' |t :- :s |m | :t, :d |t, :- :l, |s,r :r :m |f :- :- |fd :r :m |f :- :- }
 { |m :- :- |m | :- :- |t :l :t |d' :- :- |m :- :- |m | :- :- |t, :l, :t, |d :- :- }
 { |fd' :- :d' |t :l :s,r |f :- :f |m :r :d |r,s :- :s |f :m :r |m :- :r |d :- :- } ||

100. KEY G. M. 160.

{ |d :- :- |r :m |t, :- |d :- |l, :- |t, :d |s, :- | :- |s,d :- |r :m }
 { |t, :- |d :- |r :- |m :f |s :- | :- |s :- |l :t |d's :- |d :- }
 { |l, :- |t, :d |r :- | :- |s,d' :t |d' :l |s,d :t, |d :l, |s, :- |t, :- |d :- | :- } ||

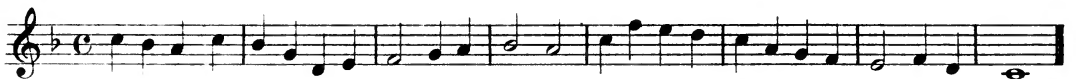
101. Exercises in Time and Tune.



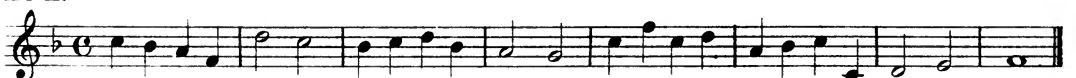
102.



103.



104.



105.



106.



107.



108.



109. Exercises in Time and Tune.



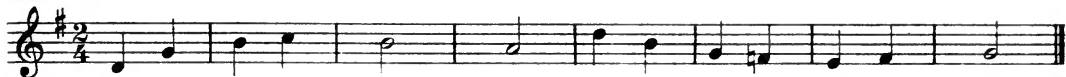
110.



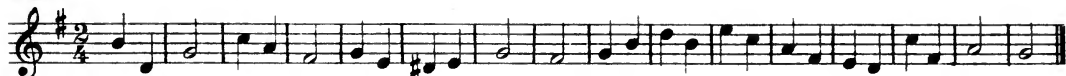
111.



112.



113.



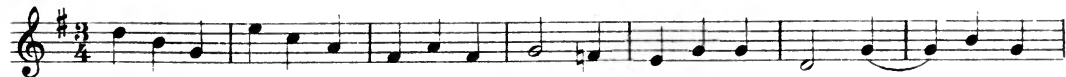
114.



115.



116.



117.

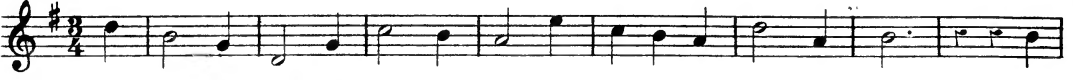




118.



119.



120.



121.



122.



123.



124.



125.



126.



127.



128.



129.



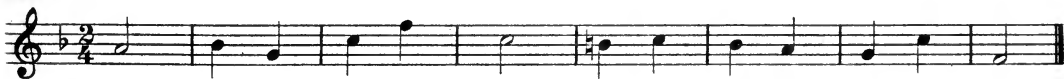
130.



131.



132.



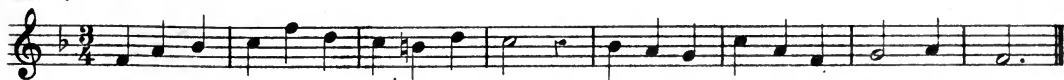
133.



134.



135.



136.



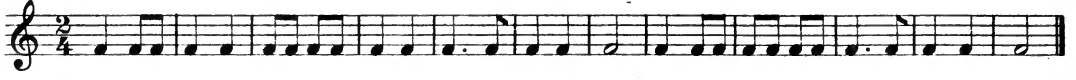
137.



138.



139.

140. Sung to syllable *do*.

141.



142.



143. Exercises in Time and Tune.



144.



145.



146.



147.



148.



149.



150.



151.



152.



153.



154.



155.



156.



157.



158.



159.



160.



161.



162.



163.



164.



165.



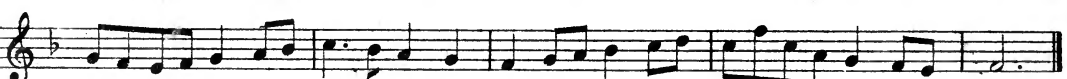
166.



167.



168.



169.



170.



171.



172.



173.



174. *Lah is F.* M. 132.

{ d : d | m : - | l, : l, | d : - | r : d | t, : d | r : f | m : - | m : m | r : - | d : d | t, : - | l, : m, | l, : d | t, : l, | l, : - ||

175. *Lah is G.* M. 132.

{ l, : m, | l, : m, | l, : d | m : - | r : t, | d : l, | d : l, | t, : - | l, : d | l, : d | l, : d | m, : - | f, : f, | m, : l, | d : t, | l, : - ||

176. *Lah is D.*

{ m : f : m | l : - : m | d : - : r | m : - : - | l, : - : t, | d : r : m | r : - : d | t, : - : - }
 { m : f : m | l : - : m | d : - : r | r : m : - | l, : t, : f | m : - : r | t, : - : d | l, : - : - ||

177. *Lah is E.* M. 108.

{ l, : t, : d | t, : - : l, | m : - : - | m : - : - | f : m : r | d : t, : l, | r : - : - | r : - : - }
 { d : t, : l, | t, : - : d | l, : - : - | l : - : - | m : r : f | m : d : t, | l, : - : - ||

178. Exercises in the Minor Key:-



179.



180.



181. *Lah is F.* M. 126.

{ : m, | m : - | - : m, | m : - | - : m, | m : m | r : f | m : - | - : r | d : m | d : - | t, : r | t, : - | l, : d | t, : - | l, : - | - ||

182. *Lah is D.* M. 104.

{ l, : - : l, | l, : - : l, | l, : s : f | m : - : r | d : t, : l, | t, : d : t, | l, : - : - | m : - : - | l, : - : - | m : - : - | l, : - : - ||

183. *Lah is C.* M. 96.

{ m : l, | d : - | l : m | l : d' | t : l | m : d | m : l | m : - | m : l | d : m | l, : m | f : m | l : l, | d : m | l : d | m : - ||

184. *Lah is C.* M. 100.

{ l : l | m : m | d : d | l, : - | t, : t, | d : r | m : f | m : - | l : l | m : m | d : d | l, : - | t, : d | r : m | f : m | l, : - ||

185. Exercises in the Minor Key.



186.



187.



188. KEY D. M. 116.

{ d :-s,lr :s, |d.r:m.f|s :m |d' :l || ,s:m,d|r :- | :- . |d :s, |r :s, }
 { d.r:m.f|s :d' |d' :f.e.l|s :r.m|d :- | :- : |r.r:d.r|m :m |f.f:m.f|| :s }
 { f.f:r.r|s :m |d :t,d|r :- |r.r:d.r|m :m |f.f:m.f|| :s |d' :t.l|s :f }
 { m :r |s :- |d :s, |r :s, |d.r:m.f|s :m |d' :l || ,s:m,d|r :- | :- }
 { d :s, |r :s, |d.r:m.f|s :d' |d' :f.e.l|s . :r.m|d . :s,s,d.r:m.f|s :- | :- : }
 { d . :s,s,d.r:m.f|s :- | :- : |s :- | :- : |l :- | :- : |t :- | :- : |d' :- | :- : }

189. KEY G. M. 100.

{ s :f :m,r,m,f|s :f :m,r,m,f|s .f :m .f :m ,r|d :t, :s,l,t,d }
 { r .s :m :s,l,t,d|r .s :m :d,r,m,f|s :f .m :r ,d|d :t, .d,r:m .f }
 { s :f :m,r,m,f|s :f :m,r,m,f|s .f :m .f :m ,r|d :t, : t, |d,r,m,f:s .m :r }
 { d,r,m,f:s .m :r |d,r,m,f:s .s :s .s |s,l,s,f:m .s :m .d |t,d,r,d:t, :l, }
 { l,t,d,t:l, :s, |l,t,d,r:m :m |m .f :m .r :d .t, |l,t,d,r:m :m }
 { m .f :m .r :d .t, |d .t, :d .r :m .f |s :f :m,r,m,f|s :f :m,r,m,f|s .f :m .f :m ,r }
 { d :t, :s,l,t,d|r .s .m :s,l,t,d|r .s :m :d,r,m,f|s :s .s .l, .t,l,t, :d :- || }

190. *Lah is E. M. 144.*

{d :l, :- |d .t, :d .r :m |r .d :t, :t, .l, |se, :- :t, |d :l, :- }
 {d .t, :d .r :m |r .d :t, :d .t, |l, :- : |r .d :r .m :f .m |r :- :t, }
 {r .d :t, .d :r .m |d :- :t, :l, |f .m :r .d :t, |m .r :d .t, :l, .d |t, .l :se, :- .l }
 {l, :- : |d .t, :d .t, :d .r |m :- :d |r .d :r .d :r .m |f :- .m :r }
 {d :m :- |d :m :- |l, .t, :l, .t, :d .l, |t, .d :t, :- .l, |l, :- :- ||

191. KEY G.

{s :f .m :r ,m|f :- .m :r ,d|m :- : | :d .l, :t, .d |r :s, : :f }
 {m :- .r :d ,r|s, :- : | .s, :l, .s, :t, ,d|m :r : | .s, :l, .s, :t, .d }
 {m ,r:d : |s, ,s, :s, .l, :l, ,s|s, : : |s, :s, ,s, :s, ,l,|s, :- : }
 { : .s, :l, .t, |d ,t, :r :- : | :s, .l, :t, .d |r :s, :s | - :f .m :r ,m }
 {f : : .m |m :- .r :d ,r|m :- : | .s, :l, .t, :m ,r|r :d : ||

192. *Lah is C.*

{d :r :m |l, :- :- |l, :- :- |d :r :m |l :- :- |l :- :- |l :s :f }
 {m :l :se |l :t :l |se :- :- |l :m :f |m :- :- |l :- :- }
 {l :d :r |m :- :- |l :- :- |l :l, :l |se :l :m |d :r :m |l, :- :- ||

193. Exercises in the Minor Key:-



194.



195.

Musical notation for exercise 195, consisting of three staves of music in common time. The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes, with a key signature of one sharp (F#). The second and third staves continue the melody with similar rhythmic patterns and include some chromaticism.

196.

Musical notation for exercise 196, consisting of two staves of music in common time. The first staff begins with a treble clef and a common time signature. The melody is composed of quarter and eighth notes, with a key signature of one sharp (F#). The second staff continues the melody with similar rhythmic patterns.

197.

Musical notation for exercise 197, consisting of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody features quarter and eighth notes, with a key signature of one sharp (F#). The second staff continues the melody with similar rhythmic patterns.

198.

Musical notation for exercise 198, consisting of one staff of music in common time. The melody is written on a single treble clef staff and consists of quarter and eighth notes, with a key signature of one sharp (F#).

199.

Musical notation for exercise 199, consisting of one staff of music in 6/8 time. The melody is written on a single treble clef staff and consists of quarter and eighth notes, with a key signature of one sharp (F#).

200.

Musical notation for exercise 200, consisting of one staff of music in common time. The melody is written on a single treble clef staff and consists of quarter and eighth notes, with a key signature of one sharp (F#).

201.

Musical notation for exercise 201, consisting of two staves of music in 3/4 time. The first staff begins with a treble clef and a 3/4 time signature. The melody features quarter and eighth notes, with a key signature of one sharp (F#). The second staff continues the melody and includes a triplet of eighth notes marked with a '3' above the notes.

202.

Musical notation for exercise 202, consisting of one staff of music in 2/4 time. The melody is written on a single treble clef staff and consists of quarter and eighth notes, with a key signature of one sharp (F#).

203.

Musical notation for exercise 203, consisting of one staff of music in 3/4 time. The melody is written on a single treble clef staff and consists of quarter and eighth notes, with a key signature of one sharp (F#).

204.



205. Exercises in E minor.



206.



207.



208.



209.



210.



211.



212.



213.





214. Exercises in D minor.



215.



216.



217.



218.



219.



220.



221.



222.



223.



224. Exercises in D major.



225.



226.



227.



228.



229.



230.



231.



232.

233. Exercises in D including *fe* and *ta*.

234.



235.



236.



237.



238.



239.



240.

Musical notation for exercise 240, consisting of two staves in G major and 3/4 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#), and the time signature is 3/4.

241.

Musical notation for exercise 241, consisting of one staff in G major and common time. The melody is written on a treble clef staff. The key signature has one sharp (F#), and the time signature is common time (C).

242.

Musical notation for exercise 242, consisting of one staff in G major and 3/4 time. The melody is written on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4.

243.

Musical notation for exercise 243, consisting of two staves in G major and common time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C).

244.

Musical notation for exercise 244, consisting of two staves in G major and 2/4 time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#), and the time signature is 2/4.

245.

Musical notation for exercise 245, consisting of one staff in G major and common time. The melody is written on a treble clef staff. The key signature has one sharp (F#), and the time signature is common time (C).

246.

Musical notation for exercise 246, consisting of one staff in G major and common time. The melody is written on a treble clef staff. The key signature has one sharp (F#), and the time signature is common time (C).

247.

Musical notation for exercise 247, consisting of two staves in G major and common time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C).

248.

Musical notation for exercise 248, consisting of two staves in G major and common time. The melody is written on a treble clef staff, and the bass line is on a bass clef staff. The key signature has one sharp (F#), and the time signature is common time (C).

249. Exercises in Bb.

Musical notation for exercise 249, consisting of one staff in Bb major and 2/4 time. The melody is written on a treble clef staff. The key signature has two flats (Bb and Eb), and the time signature is 2/4.

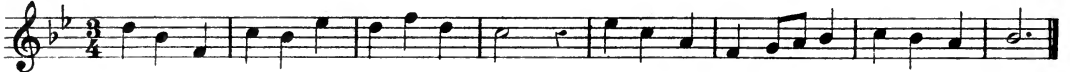
250.



251.



252.



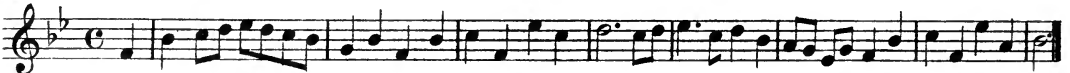
253.



254.



255.



256.



257.

258. Exercises in B \flat , including *fe* and *ta*.

259.



260.



261.



262.



263.



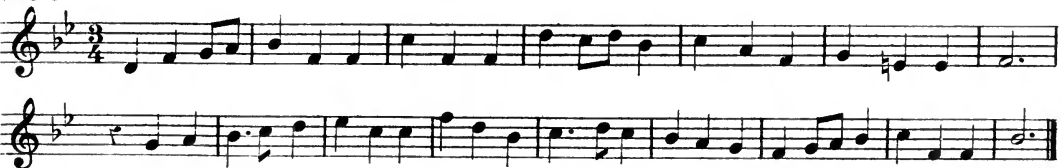
264.



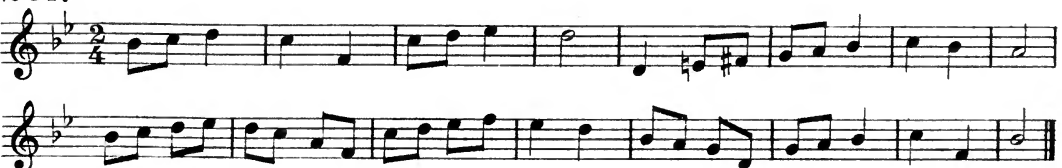
265.



266.



267.



268.



269.



270.



271.



272.



273.



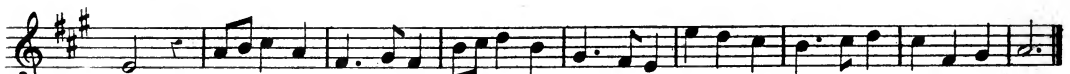
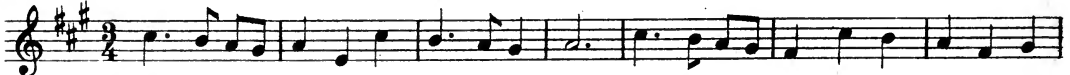
274.



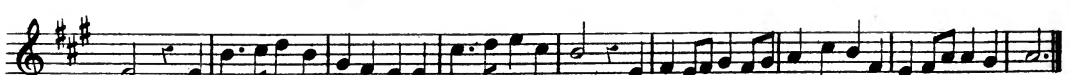
275. Exercises in A.



276.



277.



278.



279.



280.

281. Examples in A including *fe* and *ta*.

282.



283.



284.



285.



286.



287.



288.

Exercise 288 consists of two staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4 and moves through various intervals, including a half note G, a quarter note A, and a dotted quarter note B. The second staff continues the melody, featuring a quarter note C, a dotted quarter note D, and a half note E, ending with a quarter note F#.

289.

Exercise 289 is a single staff of music in G major and 3/4 time. The melody starts on G4 and moves through a quarter note A, a dotted quarter note B, and a half note C. It continues with a quarter note D, a dotted quarter note E, and a half note F#, ending with a quarter note G.

290.

Exercise 290 is a single staff of music in G major and 2/4 time. The melody starts on G4 and moves through a quarter note A, a dotted quarter note B, and a half note C. It continues with a quarter note D, a dotted quarter note E, and a half note F#, ending with a quarter note G.

291.

Exercise 291 is a single staff of music in G major and 2/4 time. The melody starts on G4 and moves through a quarter note A, a dotted quarter note B, and a half note C. It continues with a quarter note D, a dotted quarter note E, and a half note F#, ending with a quarter note G.

292.

Exercise 292 is a single staff of music in G major and 3/4 time. The melody starts on G4 and moves through a quarter note A, a dotted quarter note B, and a half note C. It continues with a quarter note D, a dotted quarter note E, and a half note F#, ending with a quarter note G.

293.

Exercise 293 is a single staff of music in G major and 6/8 time. The melody starts on G4 and moves through a quarter note A, a dotted quarter note B, and a half note C. It continues with a quarter note D, a dotted quarter note E, and a half note F#, ending with a quarter note G.

294.

Exercise 294 is a single staff of music in G major and 3/4 time. The melody starts on G4 and moves through a quarter note A, a dotted quarter note B, and a half note C. It continues with a quarter note D, a dotted quarter note E, and a half note F#, ending with a quarter note G.

295. Exercises in Eb.

Exercise 295 is a single staff of music in E-flat major (two flats) and 2/4 time. The melody starts on E-flat4 and moves through a quarter note F, a dotted quarter note G, and a half note A-flat. It continues with a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

296.

Exercise 296 is a single staff of music in E-flat major and 3/4 time. The melody starts on E-flat4 and moves through a quarter note F, a dotted quarter note G, and a half note A-flat. It continues with a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

This is the second staff of exercise 296, continuing the melody from the first staff. It starts with a quarter note F, a dotted quarter note G, and a half note A-flat, followed by a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

297.

Exercise 297 is a single staff of music in E-flat major and 4/4 time. The melody starts on E-flat4 and moves through a quarter note F, a dotted quarter note G, and a half note A-flat. It continues with a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

This is the second staff of exercise 297, continuing the melody from the first staff. It starts with a quarter note F, a dotted quarter note G, and a half note A-flat, followed by a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

298.

Exercise 298 is a single staff of music in E-flat major and 3/4 time. The melody starts on E-flat4 and moves through a quarter note F, a dotted quarter note G, and a half note A-flat. It continues with a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

This is the second staff of exercise 298, continuing the melody from the first staff. It starts with a quarter note F, a dotted quarter note G, and a half note A-flat, followed by a quarter note B-flat, a dotted quarter note C, and a half note D, ending with a quarter note E-flat.

299.

300. Exercises in E \flat , including *fe* and *ta*.

301.



302.



303.



304.



305.



306.



307. Exercises in E \flat .

Musical notation for exercise 307, consisting of two staves in 6/8 time with a key signature of one flat (E-flat). The first staff contains a melody of eighth and quarter notes, while the second staff provides a harmonic accompaniment with dotted rhythms and eighth notes.

308.

Musical notation for exercise 308, consisting of one staff in 2/4 time with a key signature of one flat (E-flat). The melody features eighth and quarter notes with some slurs.

309.

Musical notation for exercise 309, consisting of two staves in 3/4 time with a key signature of one flat (E-flat). The first staff has a melody with eighth and quarter notes, and the second staff has a more complex accompaniment with sixteenth notes.

310.

Musical notation for exercise 310, consisting of one staff in 3/4 time with a key signature of one flat (E-flat). The melody includes eighth and quarter notes with some chromatic movement.

311.

Musical notation for exercise 311, consisting of two staves in 3/4 time with a key signature of one flat (E-flat). The first staff features a melody with eighth and quarter notes, and the second staff provides a steady accompaniment.

312.

Musical notation for exercise 312, consisting of one staff in 3/4 time with a key signature of one flat (E-flat). The melody is characterized by eighth and quarter notes with some slurs.

313.

Musical notation for exercise 313, consisting of one staff in 2/4 time with a key signature of one flat (E-flat). The melody consists of eighth and quarter notes.

314.

Musical notation for exercise 314, consisting of one staff in 2/4 time with a key signature of one flat (E-flat). The melody features eighth and quarter notes with some slurs.

315.

Musical notation for exercise 315, consisting of one staff in 3/4 time with a key signature of one flat (E-flat). The melody includes eighth and quarter notes with some slurs.

316.

Musical notation for exercise 316, consisting of two staves in 6/8 time with a key signature of one flat (E-flat). The first staff has a melody of eighth and quarter notes, and the second staff has a more complex accompaniment with sixteenth notes.

317.

Musical notation for exercise 317, consisting of two staves in G major (one sharp) and common time (C). The melody is written on the upper staff, and the accompaniment is on the lower staff.

318. Exercises in 6-8 time.

Musical notation for exercise 318, consisting of one staff in 6/8 time. The melody is written on the staff.

319.

Musical notation for exercise 319, consisting of one staff in 6/8 time. The melody is written on the staff.

320.

Musical notation for exercise 320, consisting of one staff in 6/8 time. The melody is written on the staff.

321.

Musical notation for exercise 321, consisting of one staff in 6/8 time. The melody is written on the staff.

322.

Musical notation for exercise 322, consisting of one staff in 6/8 time. The melody is written on the staff.

323.

Musical notation for exercise 323, consisting of one staff in 6/8 time. The melody is written on the staff.

324.

Musical notation for exercise 324, consisting of one staff in 6/8 time. The melody is written on the staff.

325.

Musical notation for exercise 325, consisting of one staff in 6/8 time. The melody is written on the staff.

326.

Musical notation for exercise 326, consisting of one staff in 6/8 time. The melody is written on the staff.

327.

Musical notation for exercise 327, consisting of one staff in 6/8 time. The melody is written on the staff.

328.

Musical notation for exercise 328, consisting of one staff in 6/8 time. The melody is written on the staff.

329.

Musical notation for exercise 329, consisting of one staff in 6/8 time. The melody is written on the staff.

330.

Musical notation for exercise 330, consisting of one staff in 6/8 time. The melody is written on the staff.

331.



332.



333.



334.



335.



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337.



338.



339.



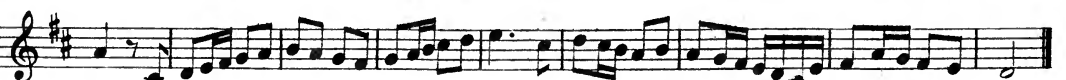
340.



341.



342.



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344.



345.



346. Exercises in dotted quavers.



347.



348.



349.



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354.



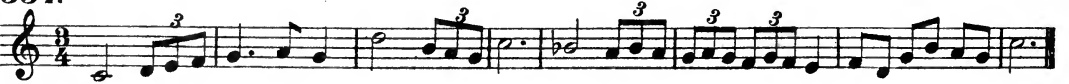
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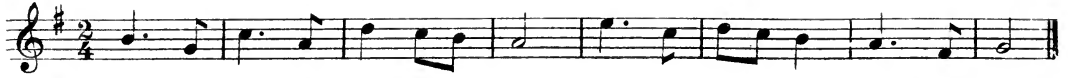
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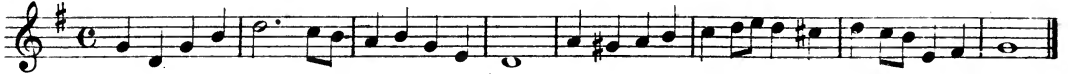
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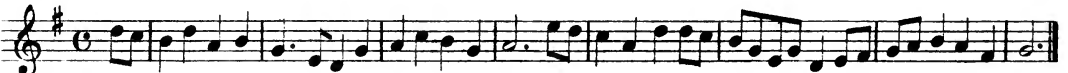
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374.



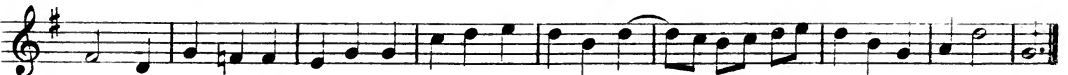
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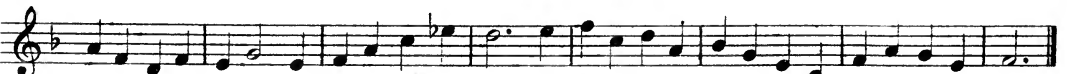
376.



377.



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380.

Musical notation for exercise 380, consisting of two staves in 6/8 time with a key signature of one flat. The first staff contains a melody of eighth and quarter notes, while the second staff provides a harmonic accompaniment with dotted rhythms and eighth notes.

381.

Musical notation for exercise 381, consisting of one staff in 3/4 time with a key signature of one flat. The melody features a mix of eighth and quarter notes.

382.

Musical notation for exercise 382, consisting of two staves in 3/4 time with a key signature of one flat. The first staff has a melody with eighth and quarter notes, and the second staff has a more active accompaniment with eighth and sixteenth notes.

383.

Musical notation for exercise 383, consisting of two staves in 2/4 time with a key signature of one flat. The first staff features a melody with eighth and quarter notes, and the second staff has a rhythmic accompaniment with eighth notes and rests.

384.

Musical notation for exercise 384, consisting of two staves in common time with a key signature of three sharps. The first staff has a melody of eighth and quarter notes, and the second staff has a steady accompaniment of eighth notes.

385.

Musical notation for exercise 385, consisting of two staves in 6/8 time with a key signature of three sharps. The first staff has a melody of eighth and quarter notes, and the second staff has a rhythmic accompaniment of eighth notes.

386.

Musical notation for exercise 386, consisting of two staves in 6/8 time with a key signature of one flat. The first staff has a melody with quarter and eighth notes, and the second staff has a rhythmic accompaniment with eighth notes and rests.

387.

Musical notation for exercise 387, consisting of two staves in 6/8 time with a key signature of two sharps. The first staff has a melody of eighth and quarter notes, and the second staff has a rhythmic accompaniment of eighth notes.

388.



389.



390.



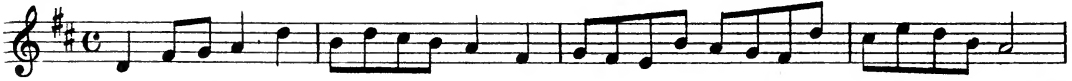
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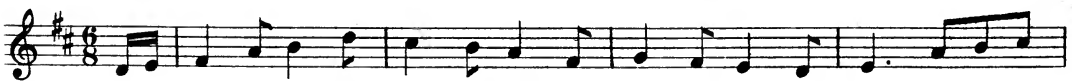
393.



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410.



411.



412.



413.

Musical notation for exercise 413, consisting of two staves in 6/8 time with a key signature of three sharps (F#, C#, G#).

414.

Musical notation for exercise 414, consisting of one staff in 6/8 time with a key signature of three sharps (F#, C#, G#).

415.

Musical notation for exercise 415, consisting of two staves in 3/4 time with a key signature of two flats (Bb, Eb).

416.

Musical notation for exercise 416, consisting of two staves in 6/8 time with a key signature of three sharps (F#, C#, G#).

417

Musical notation for exercise 417, consisting of two staves in 3/4 time with a key signature of two flats (Bb, Eb).

418.

Musical notation for exercise 418, consisting of one staff in 3/4 time with a key signature of three sharps (F#, C#, G#).

419.

Musical notation for exercise 419, consisting of three staves in 3/4 time with a key signature of three sharps (F#, C#, G#).

420.

Musical notation for exercise 420, consisting of two staves in 3/4 time with a key signature of three sharps (F#, C#, G#).

421.



422.



423.



424.



425.



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427.



428.



429.



430.



431.



432.



432^a F MINOR.

Exercises in Tonic Minor.

{ ma : ma ls :- | d :d lma :- | f :ma lr :ma f :la ls :- }
 { s :s lf :- | ma :ma lr :- | d :s, |d :ma lr :d |d :- ||

432^b G MINOR.

{ d :s, |d :s, |d :ma ls :- | f :r lma :d |ma :d lr :- }
 { d :ma |d :ma |d :ma ls, :- | la, :la, ls, :d |ma :r |d :- ||

432^c D MINOR.

{ s :la :s |d' :- :s |ma :- :f |s :- :- |d :- :r |ma :f :s |f :- :ma |r :- :- }
 { s :la :s |d' :- :s |ma :- :f |f :s :- |d :r :la |s :- :f |r :- :ma |d :- :- ||

432^d E MINOR.

{ d :r :ma |r :- :d |s :- :- |s :- :- |la :s :f |ma :r :d |f :- :- |f :- :- }
 { ma :r :d |r :- :ma |d :- :- |d :- :- |s :f :la |s :ma :r |d :- :ma |d :- :- ||

433.



434.



435.



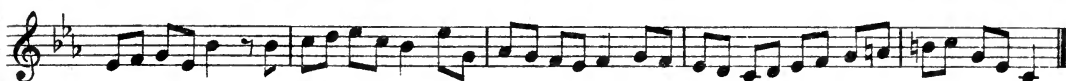
438.



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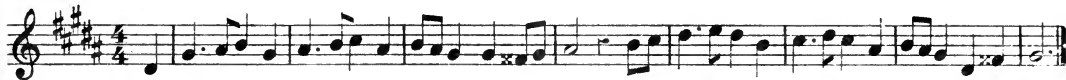
441.



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