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

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INTRODUCTORY

The Value of Sight-Singing

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

Much Material is Necessary

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

Confidence Must be Developed

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

The Treatment of Large Intervals

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

General Features of Melodia

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

1. The typographical arrangement is such that a very large amount of material is brought within comparatively narrow limits;
2. The normal compass of average voices (an octave and five notes from low A) is seldom exceeded;
3. Nearly one-half of the unison exercises are written in the bass clef, thus forcing sopranos and altos to become familiar with that clef;
4. The two-part exercises are all written so that they may be inverted, the bass being made the tune, and the tune the bass; or they may be sung by male voices only or by female voices only; thus, each two-part page represents two pages of practice material;
5. Again, the two-part exercises are adapted to use by teacher with pupil in private vocal lessons;
6. Since all indications of phrasing are lacking, opportunity is offered for constructive work of the highest educational value.

Individual Work Essential

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

**The Goal of Melodia**

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

**The Modulatory Studies**

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

**Matters of Notation.**

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

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

**The Sources of the Selected Exercises**

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

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Thy name

throughout the world.

Springs up at God’s command. Afraid fled Hell’s spirits black in throngs

Down they sink in the deep abyss To endless night.

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

Amen, Amen.

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

Thou bad’st me to thy supper. Host of mine, Host would I turn: And wilt thou too, and wilt thou too, in thy turn, Come to my banquet?
Let me but sit cozy and dry Under the trees with my daughter,
And while raft and boat travel by I drink to the folk on the water!

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

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

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

This rare cup so tenderly cherish'd, This rare cup so tenderly cherish'd, Aye at his
side the king did keep. And ev'ry time it touch'd his lip,

He wept and thought of her long perish'd. 'Gainst the pow'rs of
E-vil our arms as-sailing, Gainst the powrs of E-vil our arms as sail-ing, Strongest earthly might must be un-a-vail-ing! Strongest earthly might must be un-a-vail ing!

14 Hn

And the An-gels struck their im-mor-tal harps, and the won-ders, the won-ders of the fifth day sung. And God said: Let the earth bring forth the living creature after his kind, cattie, and creeping thing, and beast of the earth after his kind.

16 Hn

And God said, Let there be lights in the firma-ment of heav’n To di-vide the day from the night, And to give light up-on the earth; And let them be for signs and for seasons and for days and for years. He made the stars also.

17 Hn

And God said, Let the wa-ters under the heavens be gath-er ed to-geth-er un-to one place And let the dry land appear and it was so. And God called the dry land earth, and the gathering of waters called He seas, And God saw that it was good.

18 Hn

And God made the firma-ment and di-vid-ed the wa-ters which were un-der the firma-

19 Ab

ment, from the waters which were above the firma-

ment, And it was so. I’ll make some de

lay! I’ve travel’d far so I in-tend until to-morrow here to stay, until to-morrow here to stay!
Eia Mater, fons amoris, me sentire videm doloris factut te cum large am. He trusted in God that He would deliver Him; let Him deliver Him, if He delight in Him, if He delight in Him let Him deliver Him if He delight in Him, if He delight in Him, if He delight in Him. And with His stripes we are healed are healed are healed. A men, A men, A men, A men, in semipeter naeque la. a men, a men, a men, a men, a men, a men. When thou shalt come in the midst of fire to judge the world, when Thou shalt come in the midst of fire to judge the world, in the midst of fire to judge, in the midst of fire to judge, yea, to judge the world, O Lord God, O Lord God, deliver me, O
God, deliver me, O God, deliver me from death, death eternal in Thy day of Judg-ment. I gather in each soul immortal, Death's dark angel. I. Widely opens Heav'n's flaming portal. See the throne on high! And which of you, frail sons terrestrial, But which of you Can view undis-may'd God enthron'd in light celestial, All His might dis-play'd?

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

But press'd by ardour now he runs, But press'd by ardour now he runs, Nor heeds the call, and chiding voice. Nor heeds the call, and chiding voice. Then scenting, then scent-ing the game, He sudden stops.

Thy rebuke hath broken his heart, He is full of heaviness, He is full of heaviness, Thy rebuke hath broken his heart. He look-ed for some, to have pity on Him, but there was no man: neither found He any to comfort Him. He looked for some to have pity on Him, but there was no man, neither found He any to com-fort Him.
Lol his Empire is undying, Pope and Poet join the ring, Laurell'd chiefs his triumph sing, Dancing round his pedestal.

Now swarms the village o'er the mead, The rustic youth, the ruddy maid: The breathing harvest spreads around, Whose fragrance scents the air; From dale to dale making the breeze, Resounds the voice of happy labor, Of joyous mirth and social glee.

All the wealth of the earth Is our desire, is our desire, is our desire. And onward as he bravely toils, In deeper error plunges still, In deeper error plunges still, In deeper error plunges still. De- press'd his courage sinks, And anguish fills his heart.

The earth is dark, Heaven's light has faded, Shedding no bright ray; Every hope, every hope with sorrow shaded. Direct us in Thy ways, O God! O God! Support us in the strife, support us in the strife, O God!
And as of yore, And as of yore See us kneeling, trembling, a dori ng,
trembling, a dor ing, Bow down once more. And I, the
frail est of the frail. Have most need of your for given ess! The gods our offeri ngs
spurn ing, Scorn each bit ter cry; To souls all dark with doubts dis may ing, To
souls all dark with doubts dis maying. O blessed Truth, light re veal, O bless-
ed Truth! The skipper he blew a whiff from his pipe, the skipper he blew a
whiff from his pipe, the skipper he blew a whiff from his pipe And a scornful laugh laughed
he, And a scornful laugh laughed he, And a scornful laugh laughed he
Is not his word like a fire? And like a hammer that break eth the
rock? A hammer that break eth the rock, that break eth the rock into pieces? Like a
fire, like a fire, and like a hammer that break eth, that break eth the
rock. His word is like a fire and like a hammer. A hammer that
break eth the rock. For God is angry, angry with the wicked ev ry
day; For God is angry with the wicked ev ry day; And if the wicked turn not, The
Lord will whet His sword, will whet His sword; and He hath bent His bow, and made it ready, and made it ready, ready. Is not His word like a fire? and like a hammer that breaketh the rock, and like a hammer that breaketh the rock? Is not His word like a fire, and like a hammer, a hammer that breaketh the rock? That breaketh the rock, that breaketh the rock, and like a fire like a hammer that breaketh the rock; is not His word like a hammer that breaketh the rock into pieces? Is not His word like a hammer that breaketh the rock? Grace on whom thou wilt bestowing? Save me Lord with mercy flowing, with mercy flowing! Save me, Lord, save me, Lord, save me, Lord!

What wealth is here, what wealth outbidding gold. Of peace and love, and innocence untold!

What wealth is here, of peace and love, what wealth outbidding gold!

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

She is fair? 'Tis well! Let her approach! Fair Jewish women may my mercy gain!

567-07645-200
Day of anger, Day of anger, Day of trouble, Time shall perish, perish like a bubble, Day of anger, Day of trouble, Time shall perish like a bubble. So spake David and the Sibyl. When thou shalt come in the midst of fire to judge the whole world, in the midst of fire to judge the whole world. A las! A las! Thou might'st have saved our lives! A las! Our children, our children and our wives! But now no hope! All hope is gone! But now no hope! All hope is gone. The blazing sky no pitying raindrop sheds!

How swiftly the flames of a wrath, all-compelling Rise forth from a heart where God's love hath no dwelling, And man's dearest treasure to ruin is hurl'd. To fix the affection on wealth in profusion Is but a delusion. Take heed, sinful world, Is but a delusion, Is but a delusion! Take heed, sinful world! Take heed, sinful world, take heed, sinful world!
'Tis he, 'tis he who all alone, 'tis he who all alone, a lone, a lone, who

alone hath trod the winepress, all alone hath trodden the winepress, alone, yea, all alone,

all alone, all alone, to save us, erring mortals, by costly sacrifice, to save us, erring mortals, by costly sacrifice. Ye Princes, ye Princes, now bestir ye crown him Lord of all! Ye princes now bestir ye, crown him Lord of all, crown him Lord of all! Ye Princes, now bestir ye, and crown him Lord of all, and crown him Lord of all! Ye Princes, now be-stir ye, crown him Lord, O crown him Lord! Ye Princes, now be-stir ye, crown him Lord, O crown him Lord of all!
In vision I behold, In vision I behold,
hold how he, at God's right hand, with lightnings smites the foe!

In vision I behold, in vision I behold, how he, at God's right hand, with lightnings smites the foe. To free his faithful people from wasting care and woe, I stand here by the way, and lift my yearning eyes. O Lord in heav'n above receive my sacrifice!

Incarnate fiend, what wilt thou now? What is thy plan, what is thy plan of dire destruction?

Not as the Conqueror comes, They the true hearted came, Not with the roll of the stirring drums And the trumpet that sings of fame; Not as the flying came in silence and in fear, They shook the gloom with their hymns of lofty cheer.

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Dum pen de-bat Fi-li us, dum pen de-bat, dum pen de-bat, dum pen de-bat Fi-li us.

They have left unstain'd what there they found Freedom to worship God, to worship God, worship God, to worship God. Music the fiercest grief can charm, and fate's severest rage disarm. Music can soften pain to ease, and make despair and madness please. Our joys below it can improve, and ante-date our bliss above, and ante-date our bliss above.

At a gesture of his finger, man's devices halt and fail. At a gesture of his finger, man's devices halt and fail. PoW'r and pride cannot a vail. Pride cannot a vail. Speaks th'Almighty but a word, speaks th'Almighty but a word, All His foes in rage, must vanish. Ye that have His message heard, Forthwith, forthwith, forthwith ev'ry world ly longing ban ish. Speaks th'Almighty but a word, but a word, but a word, All his
foes, in rage, must vanish. Ye who have His message heard, Ye who have His message heard, Every worldly longing banish. De-
po-suit, de po-suit, po-
ten-tes de se de et ex-alt-
les. De-po-suit, de po-
suit po-
ten-
tes de se de et ex-alt-

Thro' waves that rage, and winds that bluster, O'er the wat'ry waste I rove; What respite? That I cannot tell thee, Scarce do I count how seasons move. I cannot name, name, Shouldst thou demand it. The many seas I've wander'd o'er: The shore a-

lone my heart doth long for, Ne'er shall I reach, my native shore! The shore a-
lone my heart doth long for, Ne'er shall I reach, my native shore!
Out from the depth of darkness gazing upward, 
Sore have I long'd a love like hers to gain; 
A beating heart was left me, for my torment, 
That I might still a wake to all my pain! 
This quenchless flame I feel within me burning,

Can I, an happy one, love dare to call it? 
Ah no! It is but longing for release, 
That I thro' such an angel might have peace, 
that I thro' such an angel might have peace!

A store of rarest treasures shalt thou see, 
pearls rich and costly, 
stones beyond compare. 
Be hold, and so convince thyself how great is their value. 
All these for a friendly roof I give thee.

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

If vain desires and earthly longing 
Have turn'd my heart from thee a way;
The sinful hopes within me thronging, Before thy blessed feet I lay; I'll
wrestle with the love I cherish'd, Until in death its flame hath perished.

Nay, thou art rav'ning! Temper wrath with measure! And I will

here I implore ye, O Pow'rs that rule our earthly lot, Ye whomow

dream of joys before ye, Know that our vengeance slumbers not! Ye whomow

dream of joys before ye, Know that our vengeance slumbers not!

Give heed, O King! In fight I may not lead them! The Grails sworn champion,

if to mortals known, Must bide its laws, and in obedience heed them; Or ev'ry pow'r of

manhood he'd disown!

Laudamus te, bene di-ci-mus te, a-do-ra-mus te, glori-fi-ca-mus te, glo-ri-fi-ca-

mus te, glo-ri ficamuste, a do ra muste, glo-ri fi-

camuste, glo-ri-fi-ca muste, glo ri-fi ca

mus te, lauda
mus te, lau da mus te, lau da mus te, lau da mus te, lau da mus te, benedici mus te, adora mus te, glori fi ca mus te, lau damus te, benedimus te, a do ra mus, glori fi ca mus te.

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

Now round the keen edged stone I knot the string: Sing, O sister! thou weave it now, Weenst thou why this was? Westward surge slips, eastward speeds the ship. The wind so wild blows homeward now; my Irish child, where waitest thou? Say must our sails be weighted?

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

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

1 Hd

For sportive play, for sportive play.

For sportive play, for sportive play, for sportive play.

for sportive play we now prepare.

2 Hd

Thou heedest but thy fancy, thy fancy, but thy fancy.

Thou heestest but thy fancy, thy fancy, but thy fancy.

for sportive play we now prepare.

3 Hd

A men, a men, a men, a men, a men, a

A men, a men, a men, a men, a men, a

A men, a men, a men, a men, a men, a
men, a men, For we turn
men, a men. For we turn

ed ev'ry one to his own way.
ed, for we turn ed.

But thou comfortest my heart in its oppression.

But thou comfortest my heart in its oppression.

Praise and honor and glory and pow'r be

Praise and honor and glory and

un-to God for-ev-er and for ev ermore.A

pow'r be un-to God for-ev'er and for ev er more!

-men.
Age un-to age telleth forth all the wonders of thy glo

Age un-to age telleth forth all the wonders of thy glo

Age un-to age telleth forth all the wonders of thy glo

Age un-to age telleth forth all the wonders of thy glo

There is neither speech nor language, there is nei-ther speech nor lan

There is neither speech nor language, there is nei-ther speech nor lan

There is neither speech nor language, there is nei-ther speech nor lan
language, there is neither speech nor language, there is neither speech nor

There is neither speech nor language, there is neither speech nor

language, their voice cannot be heard. The dove cannot be heard. Pin

not cannot be heard. Pin

as he flutters, his plaint softly

Longing, his

utters; he's calling, he's

plaint gently utters; he's calling his loved one, The

calling his loved one. The dove, as he flutters his

dove. as he flutters, his

plaint softly utters. he's calling, he's
soft-ly ut ters he's cal ling
cal ling his, lovd one, he's cal ling

10 Hd

his lovd one.

Love now u nit

his lovd one. Love now u nit

eth a hap eth. Love now u nit

shy pair— hap py pair. Love now u nit

eth a— hap py pair, Love now u nit eth. Love

eth, Love now u nit eth, u nit-eth, Love now u

now u nit-eth, Love now u nit eth, u nit eth.

Love now u nit eth Love now u

u nit

eth a hap py pair.

nit eth a hap py pair.
agnus Dei, Filiius Patris, Domine Deus, agnus Dei, agnus Dei, Domine Deus, agnus Dei, Filiius Patris.
agnus Dei, Filiius Patris, Domine Deus, agnus Dei, agnus Dei, Domine Deus, agnus Dei, Filiius Patris.

Et ex Patre, ex Patre natum, et ex Patre, ex Patre, natum ante

Et ex Patre, ex Patre, natum et ex Patre, ex Patre, natum ante

omnia Sae cula, ante omnia saecula.

To battle haste, to battle haste, O haste! The foe lurking! To battle, to battle, O haste! The foe lurking.

Smite him to earth, yea, smite him to earth!

Smite him, smite him, smite him, yea, smite him to

To battle haste, to battle haste, O haste! The foe, the foe, lurking, earth! To battle haste, to battle haste, haste!
—lurketh night!— Now, as of yore, now, as of yore, Thy people

foe lurketh, lurketh night! Now as of yore, now as of yore,

Now as of yore, now as of yore, Thy people,

Trembling and adoring, Bow down once more

Thy people, trembling and adoring, Bow down once more

Our sacrifices spurning, Silent to our cry, Our sacrifices

Our sacrifices spurning, Silent to our cry, Our sacrifices spurning

Our sacrifices spurning, Silent to our cry, Ye gods, to us in darkness lying, ye

Silent to our cry, ye gods, to us in darkness lying, ye gods, to gods, to us in darkness lying, send the blessed truth.

us in darkness lying, O send the light, send the blessed truth.

Dream of delight, enkindling the soul, O why canst thou

Dream of delight, enkindling the soul, O why canst thou not

—not linger? Thou hov'rest above Like a fluttering dove!

—linger? Thou hov'rest above Like a fluttering dove!
Vision of heav'n, O stay! Shed en tranc ing radiance

as of endless day! Like a dove

as of endless day!

Ah! Dream of delight, en kindling the soul,

hov'rest thou, Dream of delight, en kindling the

O, why canst thou not linger? Thou hov'rest soul, O, why canst thou not linger? Thou hov'rest above

like a dove! Ac-cursèd Ca-di, like a dove! Ac cur-sèd Ca-di, who, cold-hearted, A

ac-cursèd Ca-di, A guest with in thy house didst
guest with in thy house didst slay, 'Tis time that

slay, Ac-cursèd Ca-di, thou diest to day!

thou and life were part ed; Thou diest to day!
Hear thy children, Lord, hear their petition!

We hope, O Lord, in thee, we hope, Lord in thee.

With richest bounty hast thou blessed thy faithful people!

Lord in thee. With bounty hast thou blessed thy faithful people! We hope, O Lord, in thee, we hope, O Lord, in thee!

Sail away, sail away, hope in thee! Now to the east, now to the west. All is one to the men of the sea. Storm beat, and wind blow!

O wind, blow! We defy ye! Swift advancing, storm beat, and wind blow! We defy ye! Swift advancing,

banners streaming, sabres gleaming, coursers prancing, comes the foe!

banners streaming, sabres gleaming, coursers prancing, comes the foe!
Ho! ye chieftains, ye I scorn! Ho! ye chieftains, ye I scorn!

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

Hide not in dread, cowards all! Here be hold me ready! Hide not in dread, cowards all! Here be hold me ready!

Who hath strength to win the battle? Who ah! who can quell, quell the strife?

Who hath strength to win the battle? Who ah! who can quell, quell the strife?

Who can quell the strife? What ho! what ho! Let the port-cul-lis fall! He shall not, he shall not es-cape us now!

Who can quell the strife? Let the port-cul-lis fall! He shall not, he shall not es-cape us now!

Let the port-cul-lis fall! He shall not, he shall not es-cape us now!

Far from the mad ding crowds ig no ble strife, Their sober far,

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

from the maddening crowds ignoble strife

Far, far, far from the maddening crowd

Their sober wishes never learnt to stray,

Their sober wishes never learnt to stray,

Their sober wishes never learnt to stray,

never learnt to stray, learnt to stray. Press on, press on, ye

sons of light, pressing on, pressing on, pressing on. Un tiring in your noble

sons of light, Un tiring in your noble

fight; Still treading each new foe man down, each foe man down,

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

And battling for a brighter, a brighter crown!

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

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

1  Mixolydian — Bt

2  Aeolian — Bt
9 Phrygian — Bt
14 Ionian Hn

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

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

to pas-sus et se-pultus est. Et re-sur-re-xit ter-ti-a di e secundum

to pas-sus et sepul-tus est. Et re-sur-re-xit ter-ti-a di e

screiptu rasc. Et ascen-dit et ascen-dit in coe lum se-

secundumscriptu ras. Et ascen dit, et ascen-dit in coe lum,

15 Phrygian Ls

det ad de xteram Pa tris Auditu-

det ad de xte-ram Pa tris Auditu-i me-

i me o da bis gau di um et__

o da bis gau di um et__

--- lae-ti -ti-am: et e-xul-ta bunt--- et e-xul-ta

--- lae ti ti am: et e-xal ta-bunt os sa

bunt os sa hu mi li a ta, os sa hu mi-li a

hum-li a ta, hu mi li-a ta, os sa hu
End of Melodia