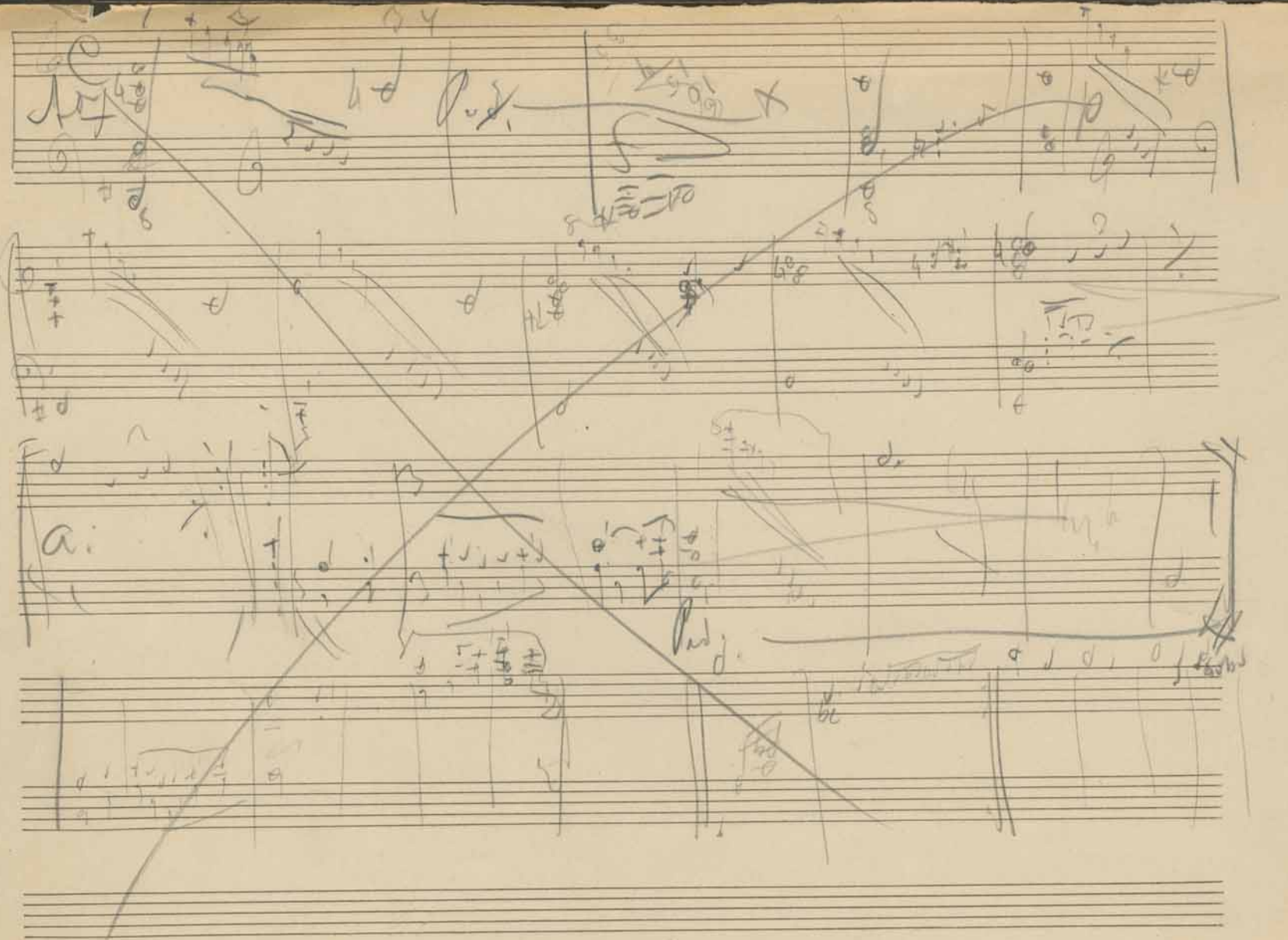
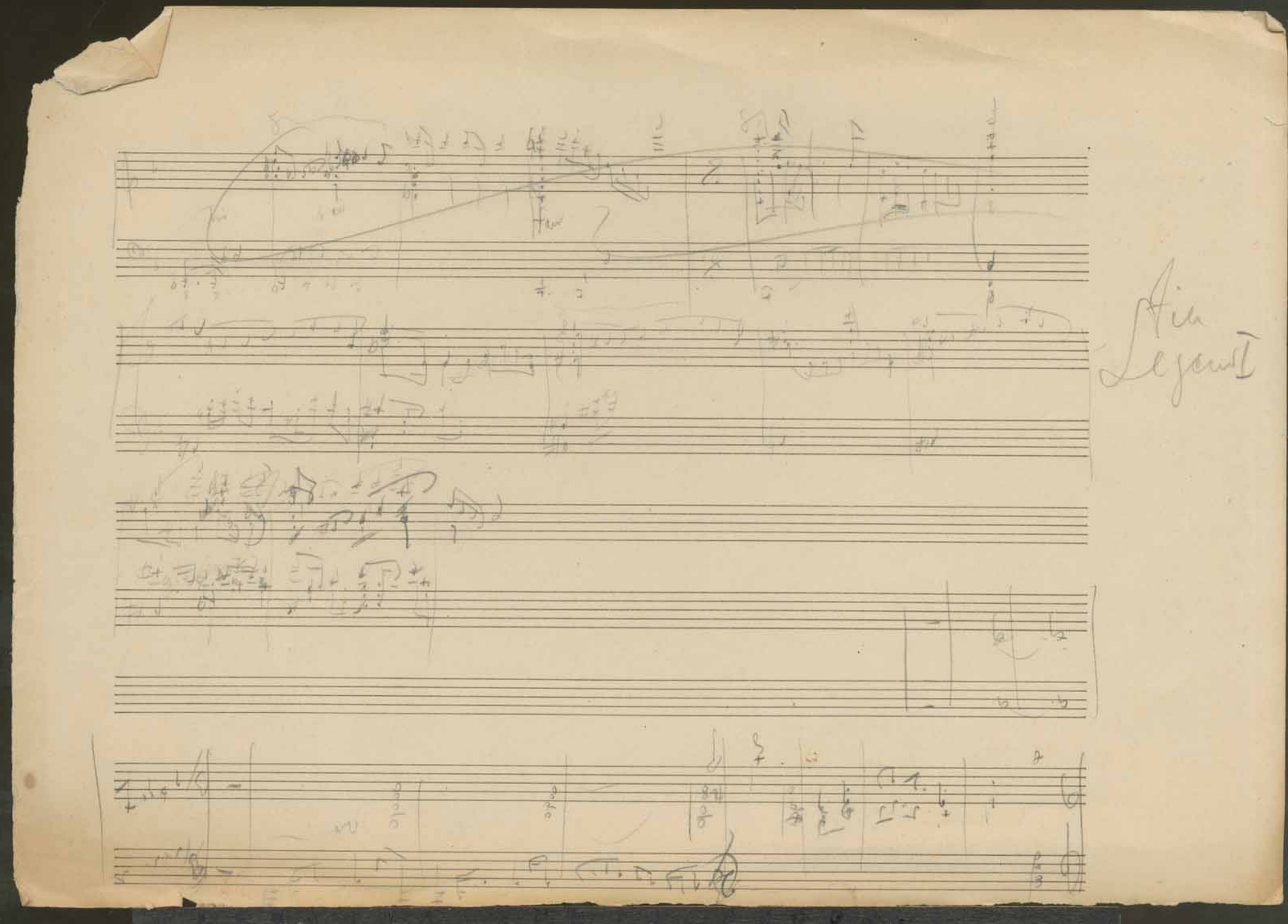
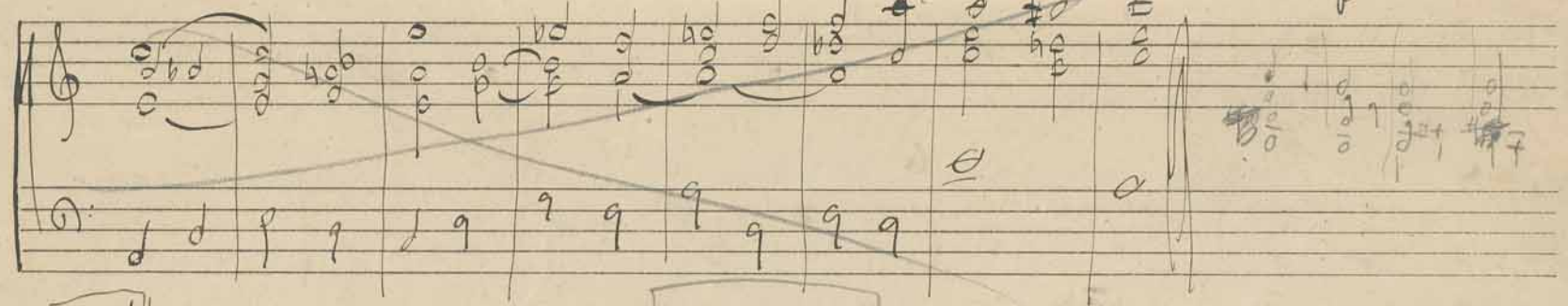



Fin
Legend

Riemann

Lid 47.

also Lid 52 – 55



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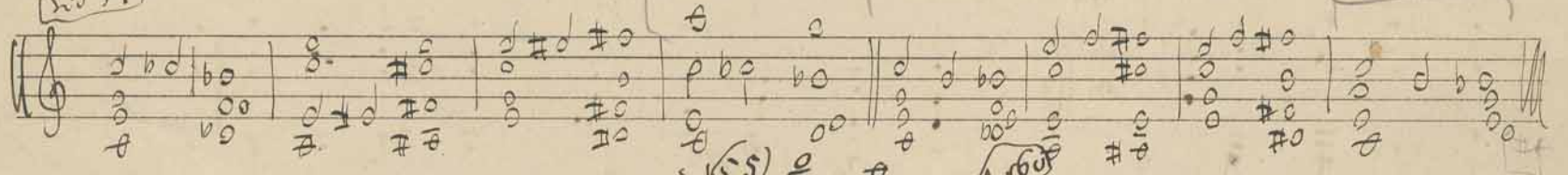
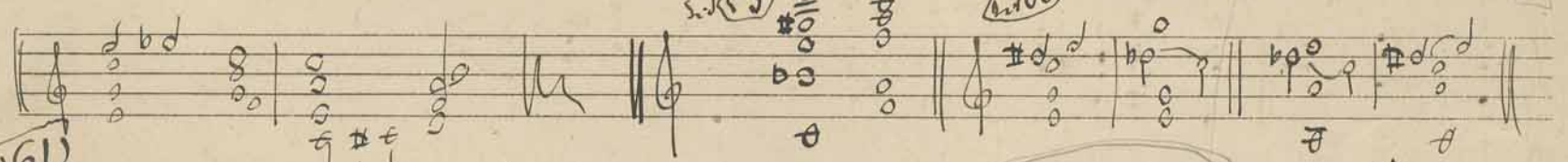


Lid 55

Lid 60



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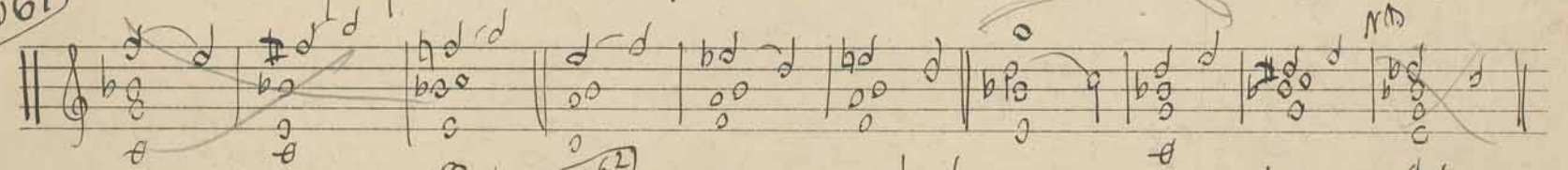

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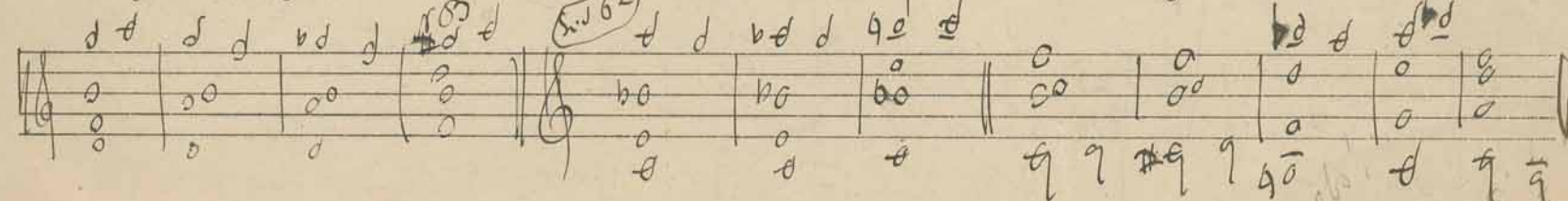
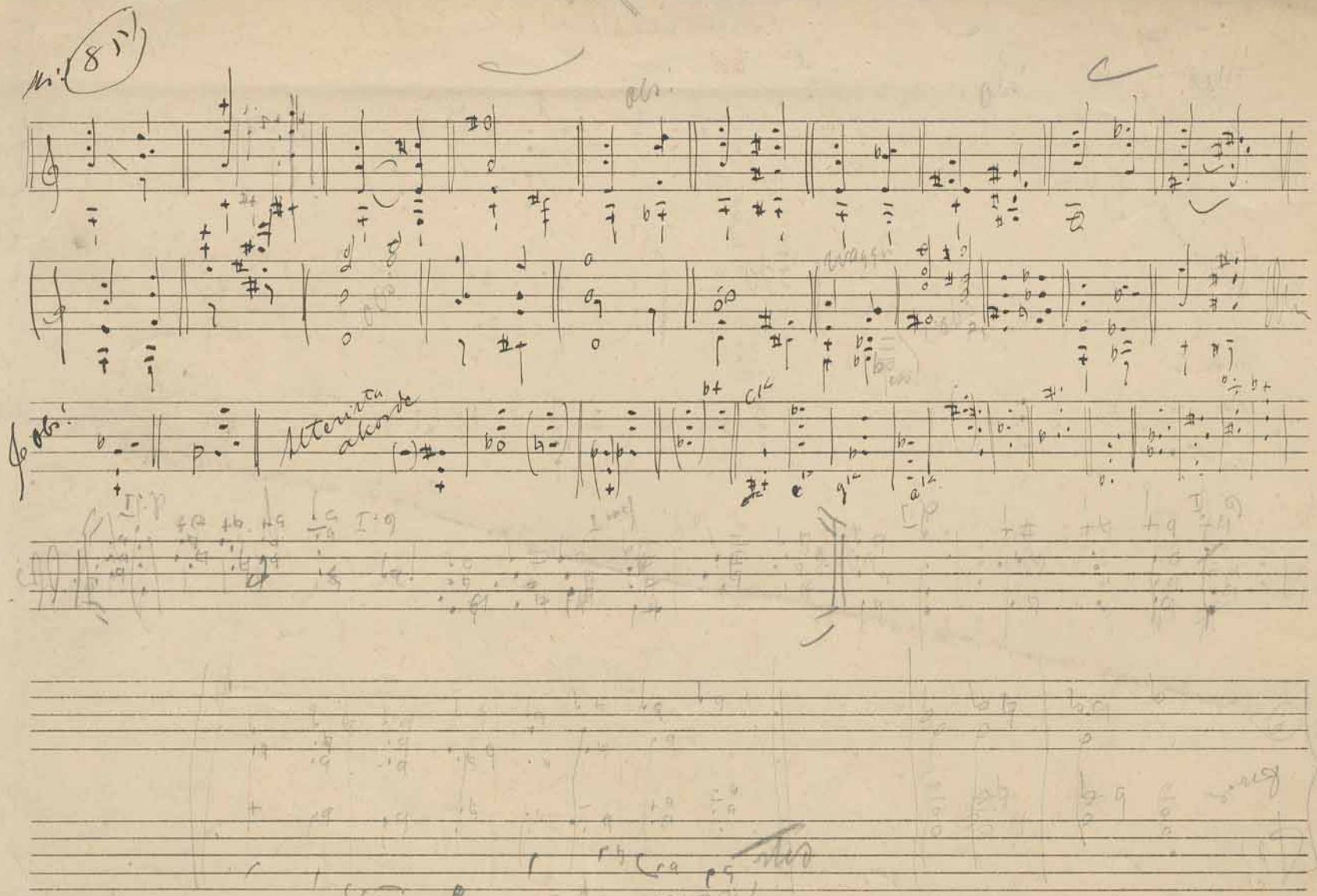
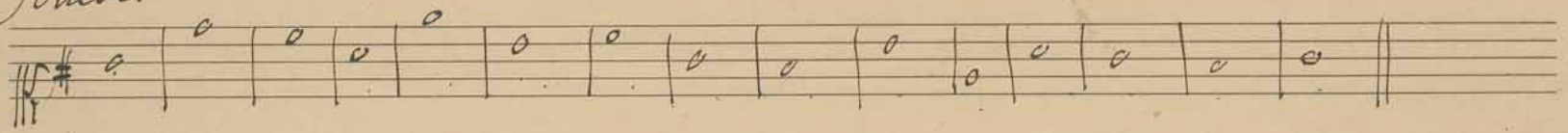


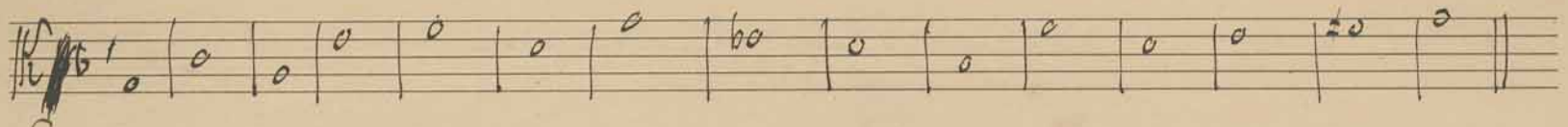

Alterirta akorde

Uppgift I. Melodier i kyrkotonarterna:
Joniska, doriska, frygiska, mixolydiska, eoliska.

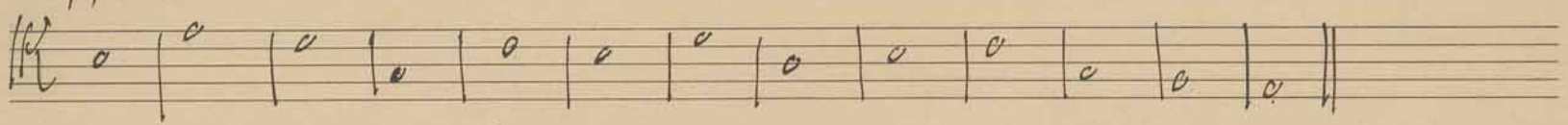
Joniska.



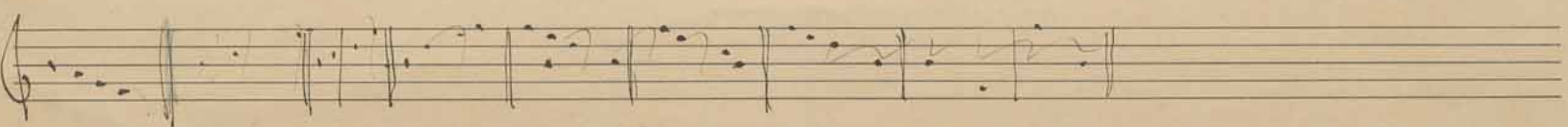
Doriska.



Frygisk.



Hjälplinjer förekomma begagnas.
Melodin börjar med finaltonen eller dess kvint; slutar alltid med den förra.
Tritonus får aldrig förekomma:



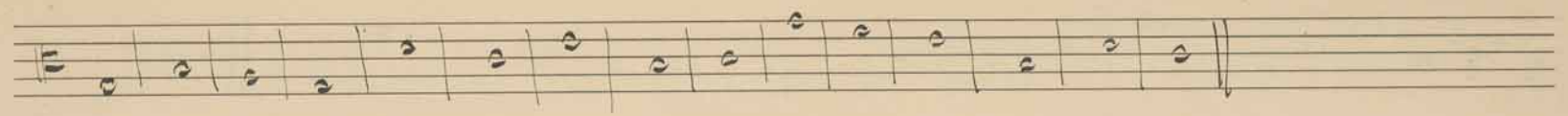
Melodin skrifves omväxlande steg- och språngvis.
Större språng än en liten sext uppåt och en ren kvint nedåt få icke förekomma. Undantag: ren oktav uppåt är tillåten.
Melodins omfång får icke öfverskrida en oktav; dess längd är i allm. 11, 13 eller 15 takter.
Rena primer få icke förekomma.
Melodin slutar accetid stegvis, uppifrån eller nedifrån.

I den doriska tonarten får 6te tonen sänkas, med villkor att melodin därifrån ~~ga~~ faller ett steg.
Den 7de tonen får höjas vid slut nedifrån.
Samma (senare) regel gäller för de mixolydiska och ~~ex~~ eoliska tonarterna.

En melodi bör hälst inrättas så, att alla i tonarten möjliga tonen i densamma beröras.

Till notskriften begagnas c- och f-klav (aldrig g-klav); hvilka förteckningar som hälst kunna förekomma. I hvardera afseendet böra uppgifterna visa mycken omväxling.

Jonisch.



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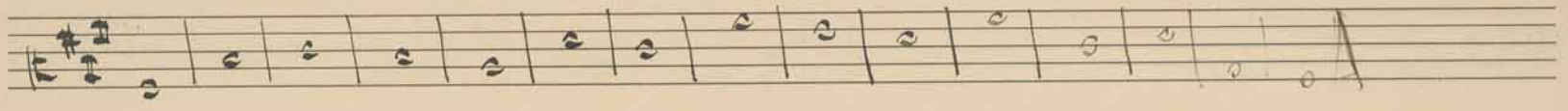

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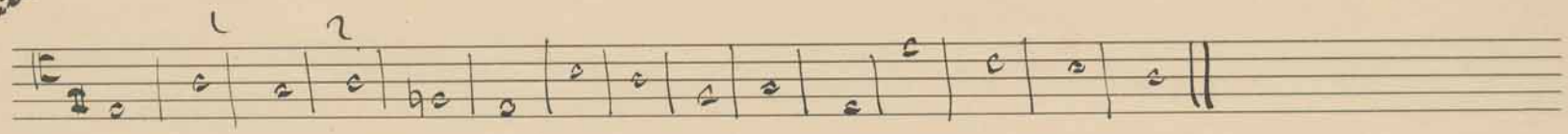

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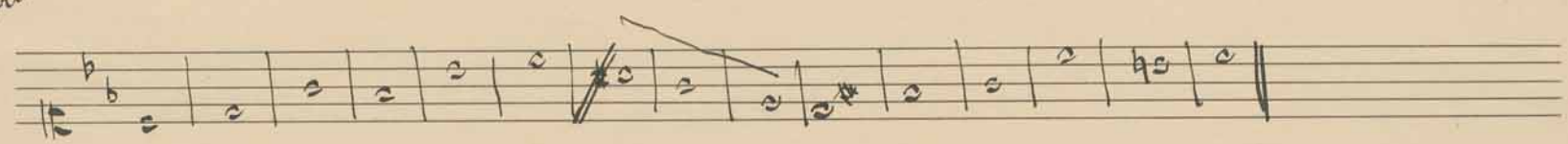
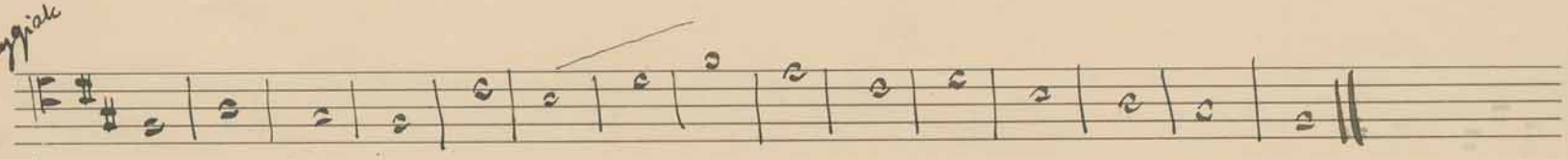
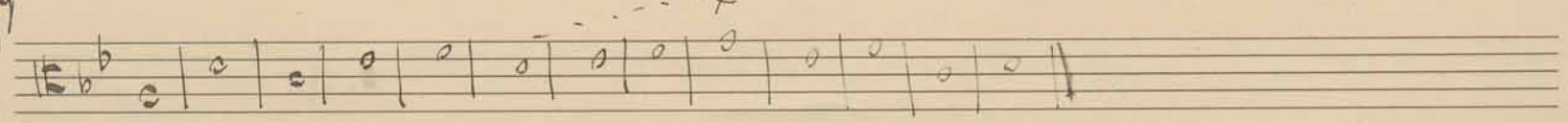
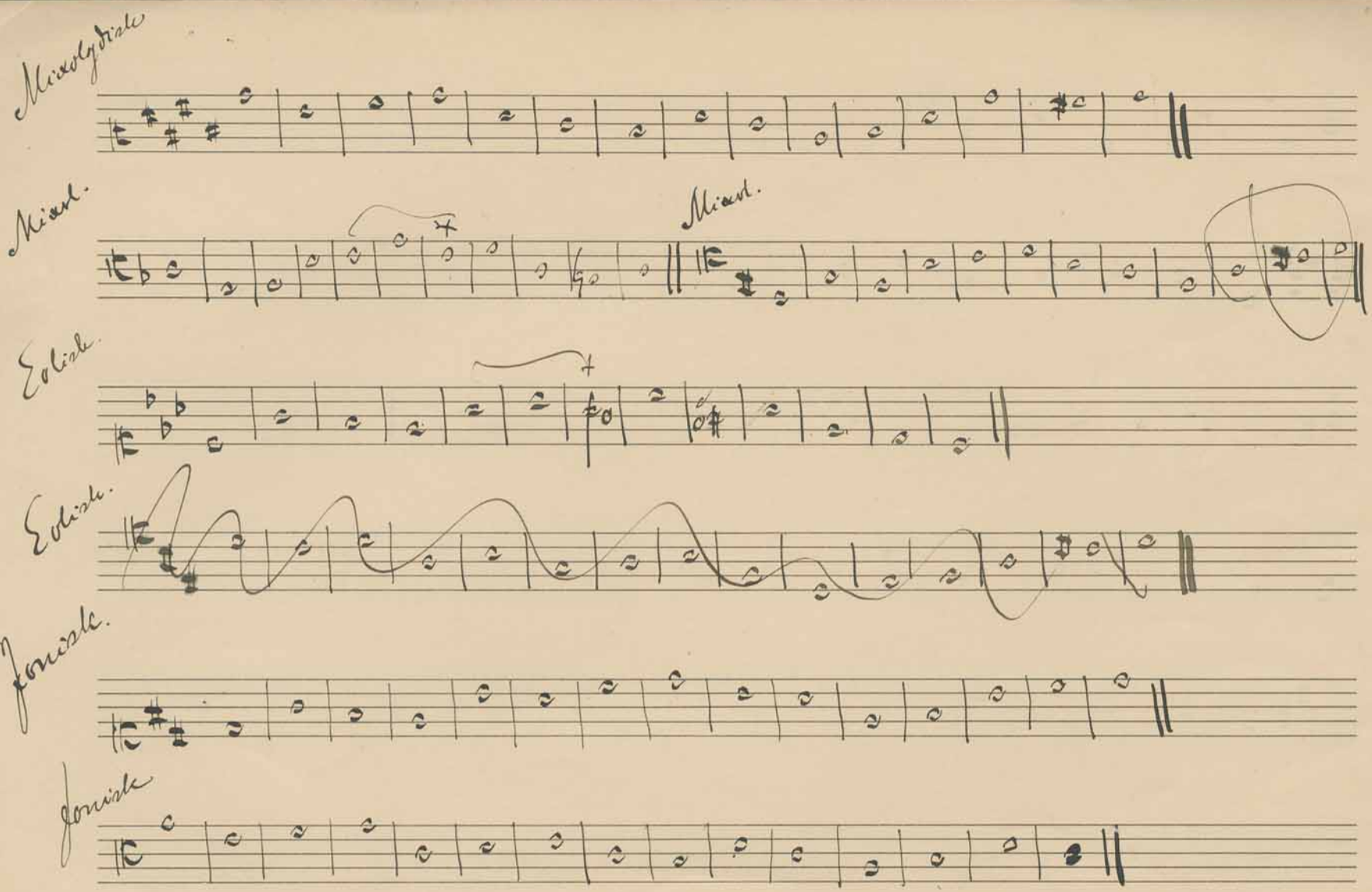


Phrygisch



Phrygisch.

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Jonisch

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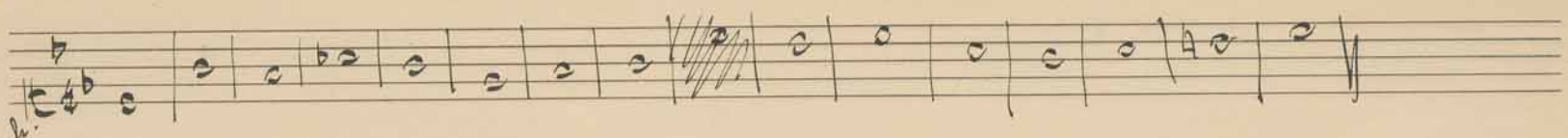

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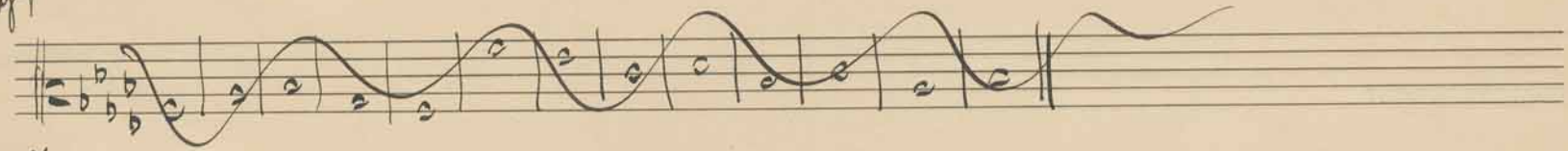

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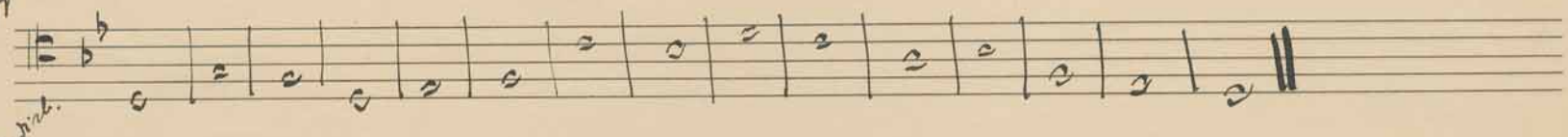

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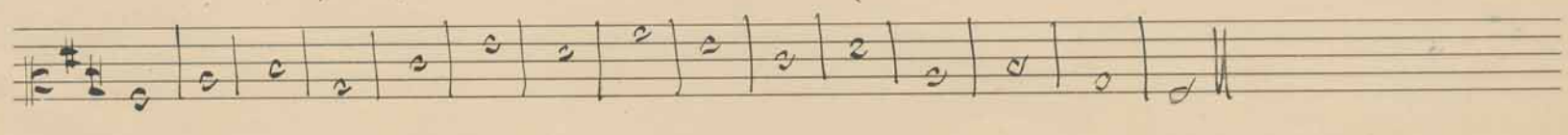

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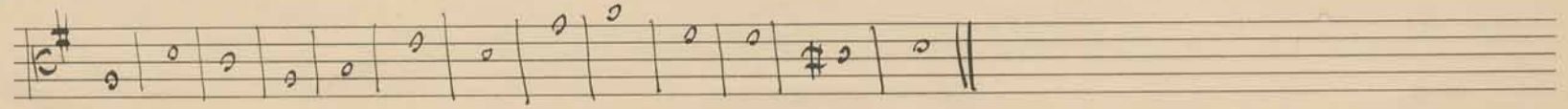
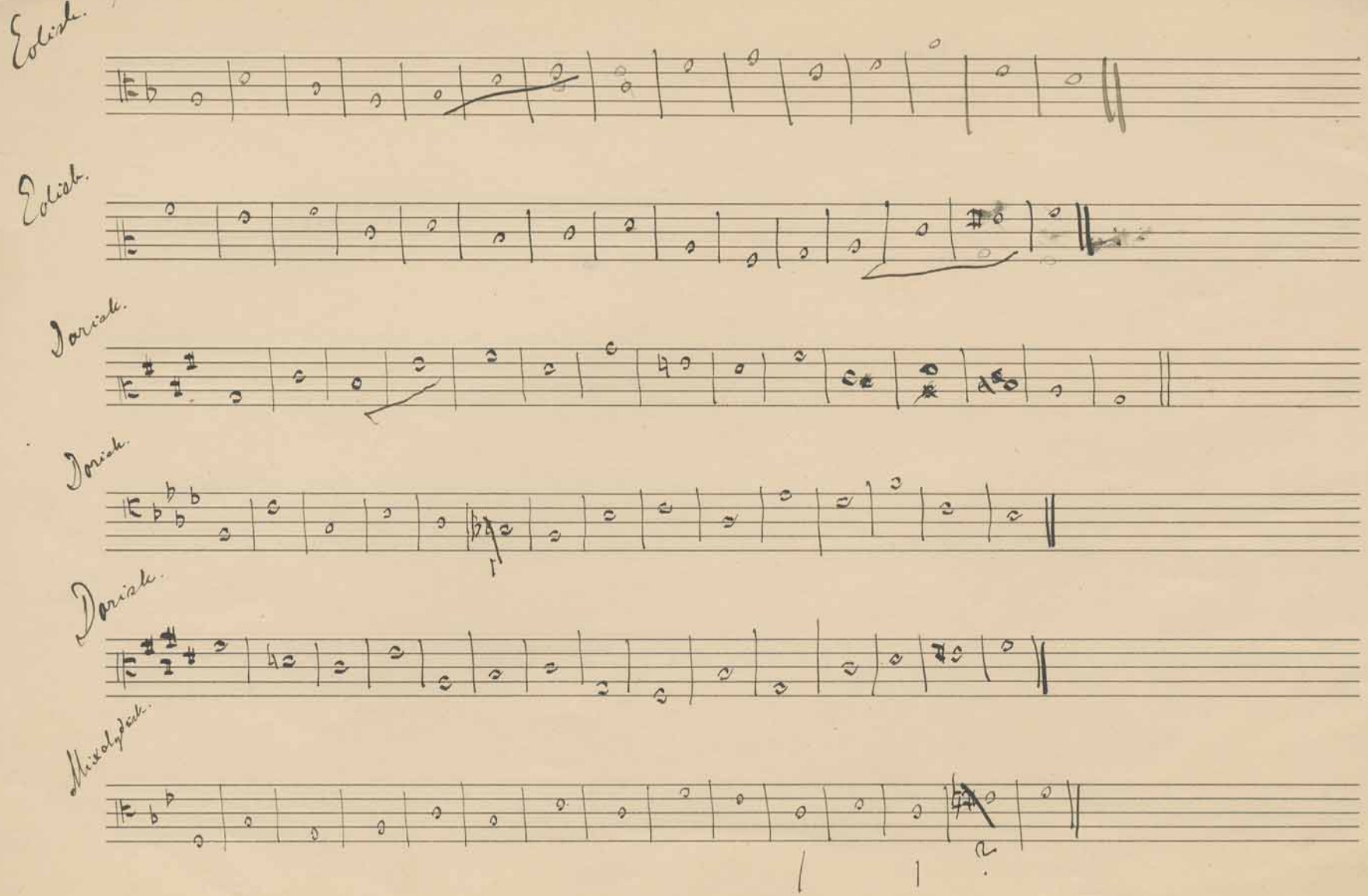


B & H. Nr. 30. 4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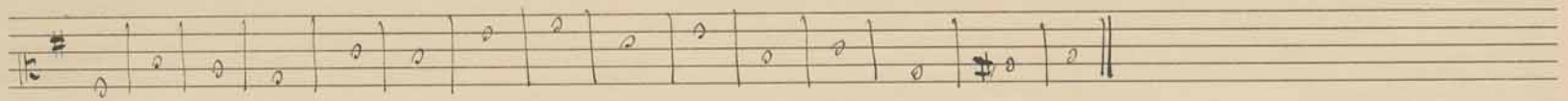
Mixolyd.



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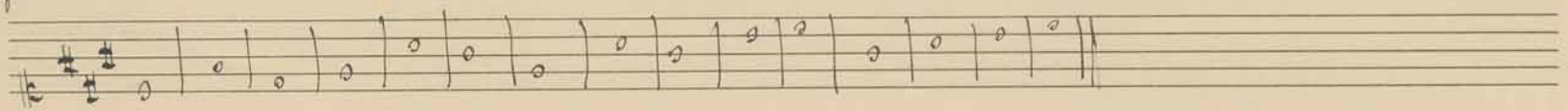

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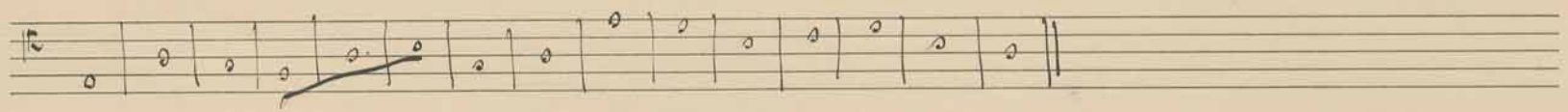

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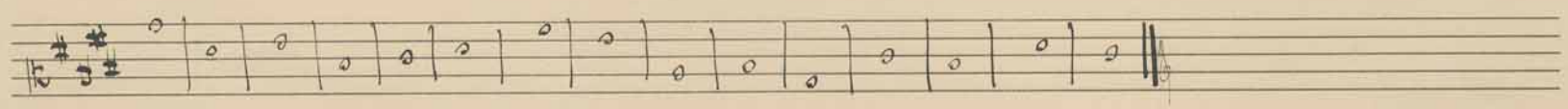

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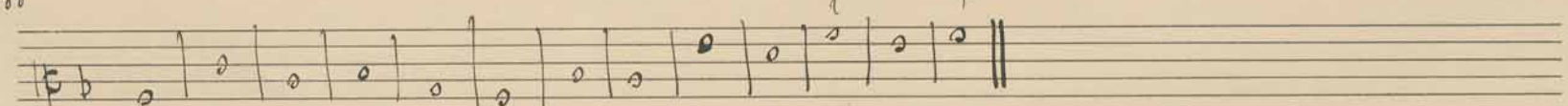

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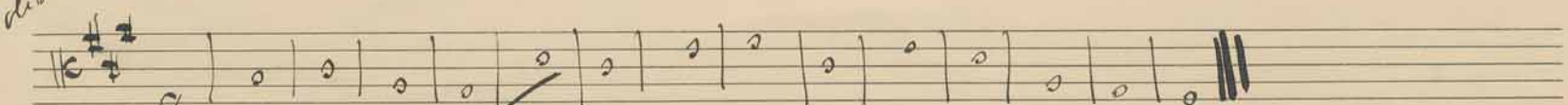

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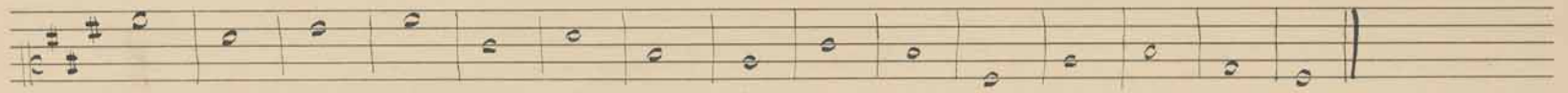

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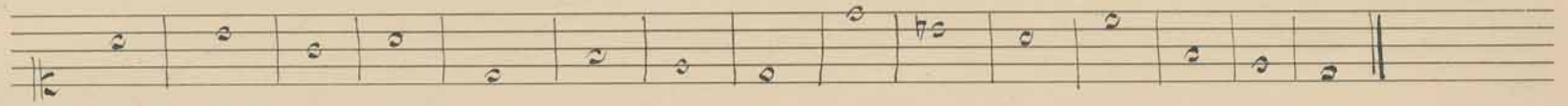

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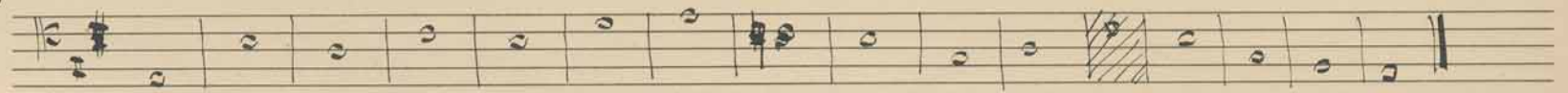

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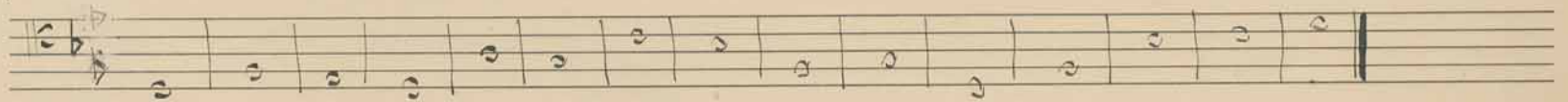

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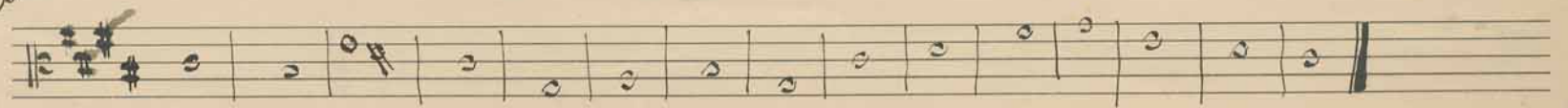

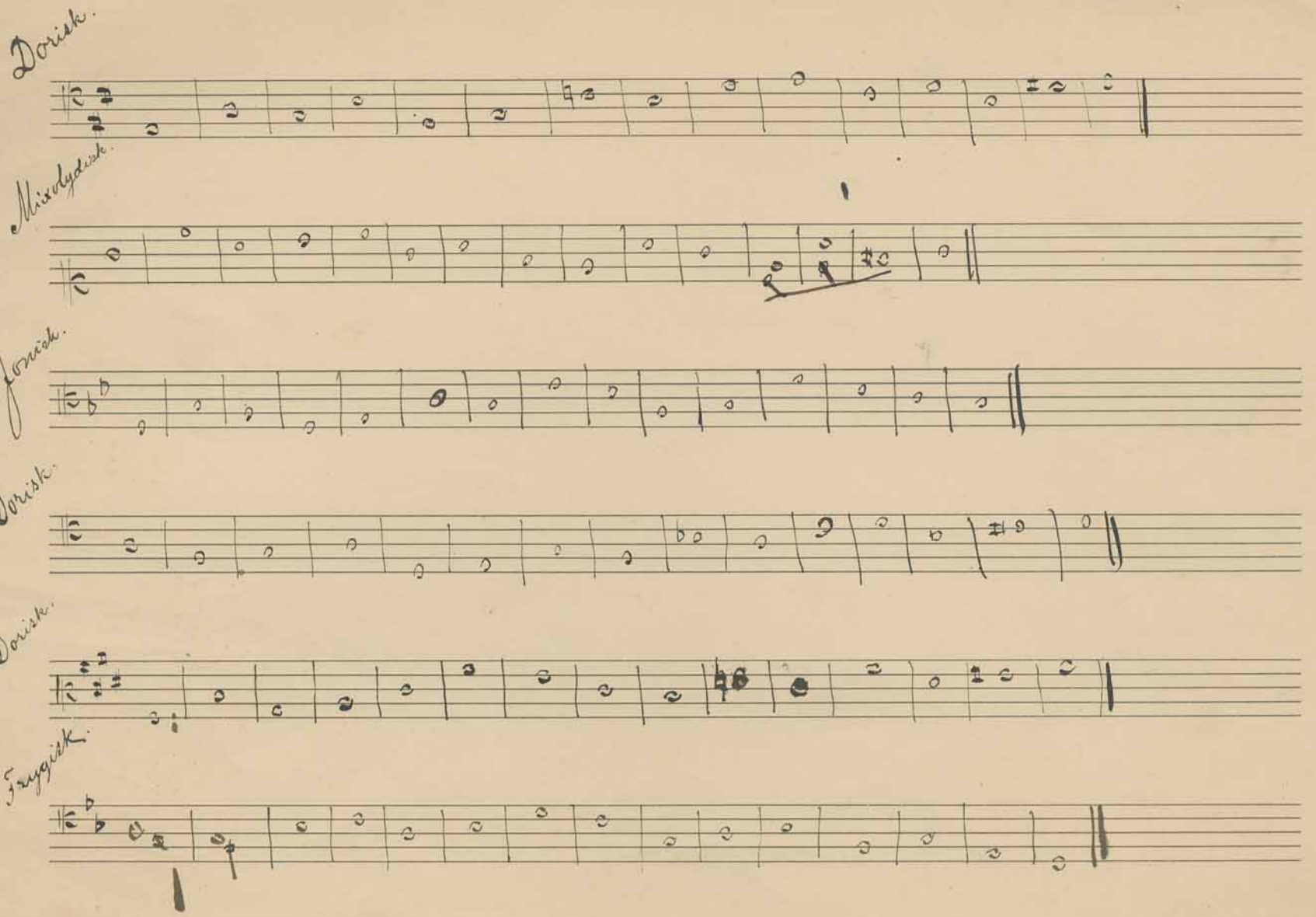
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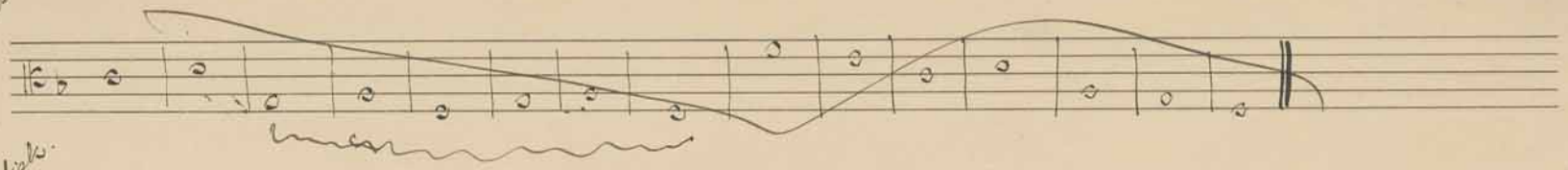

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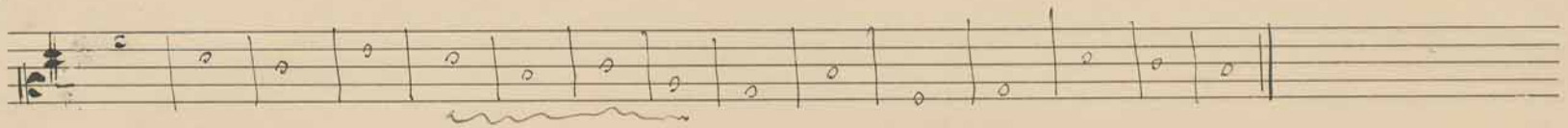

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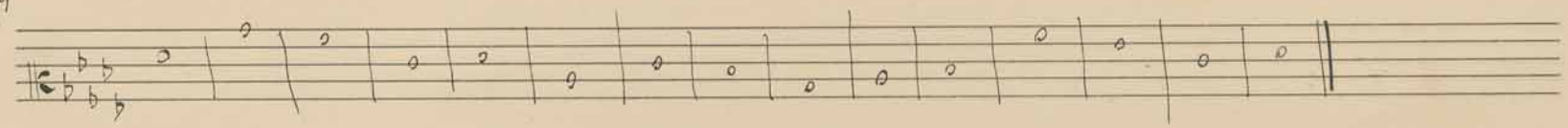

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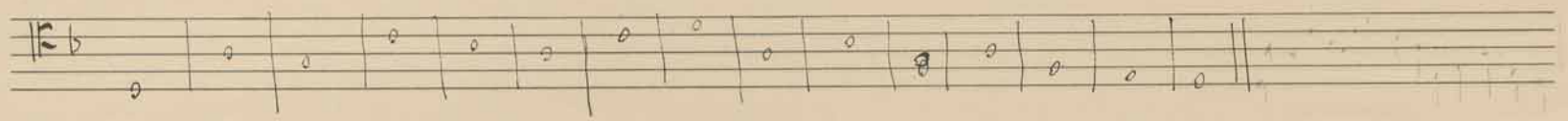

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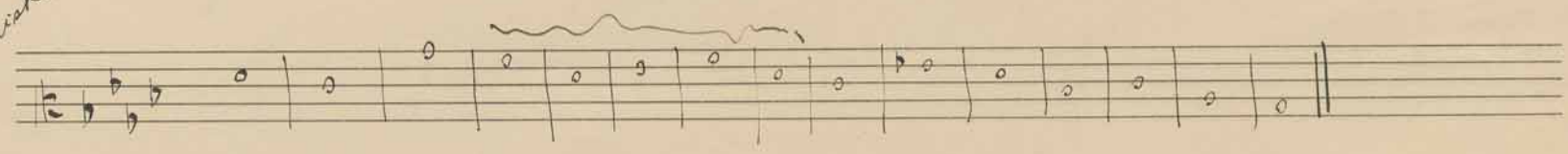

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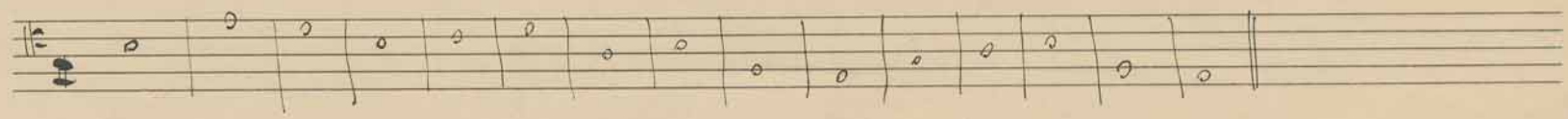
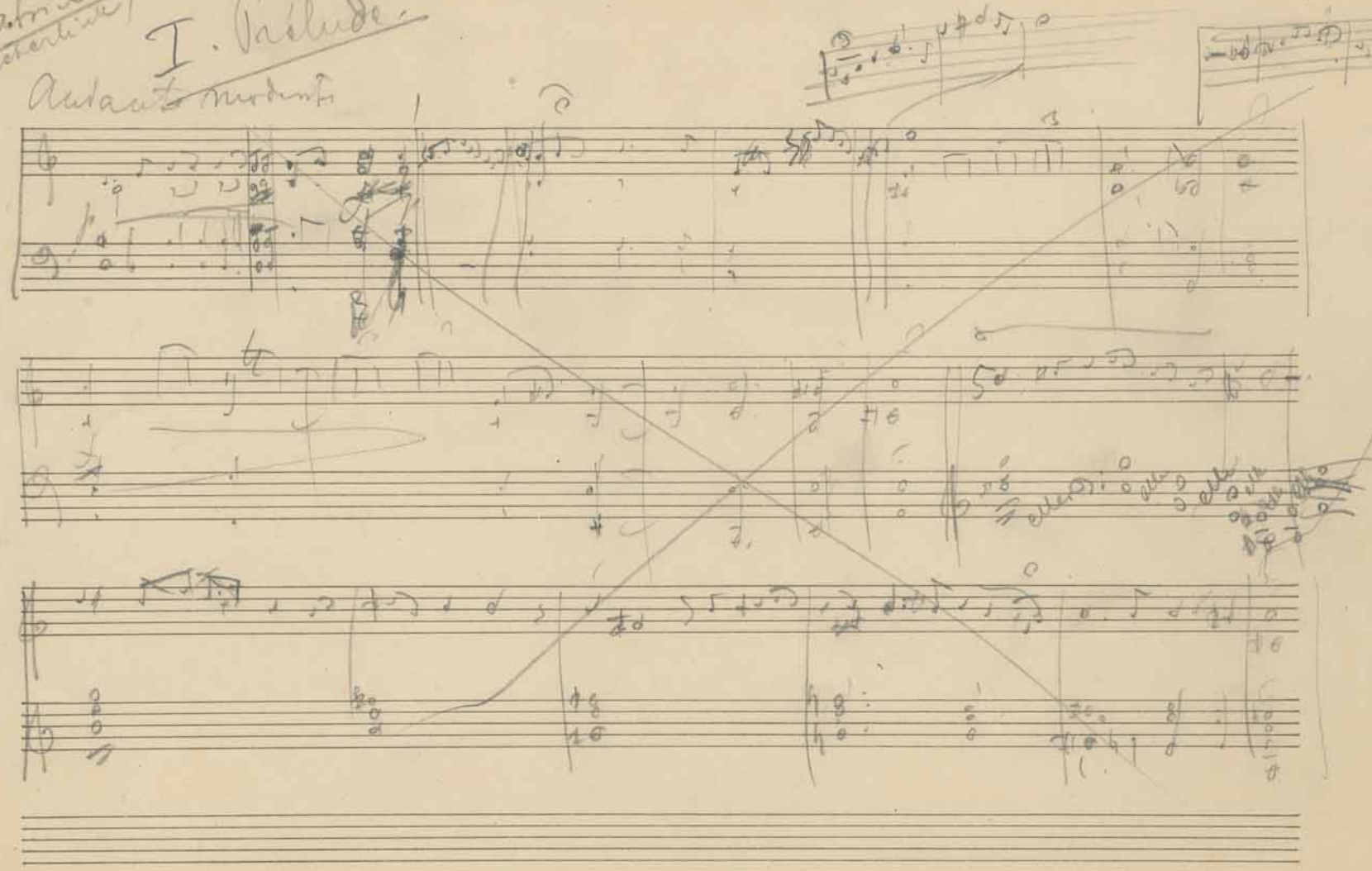
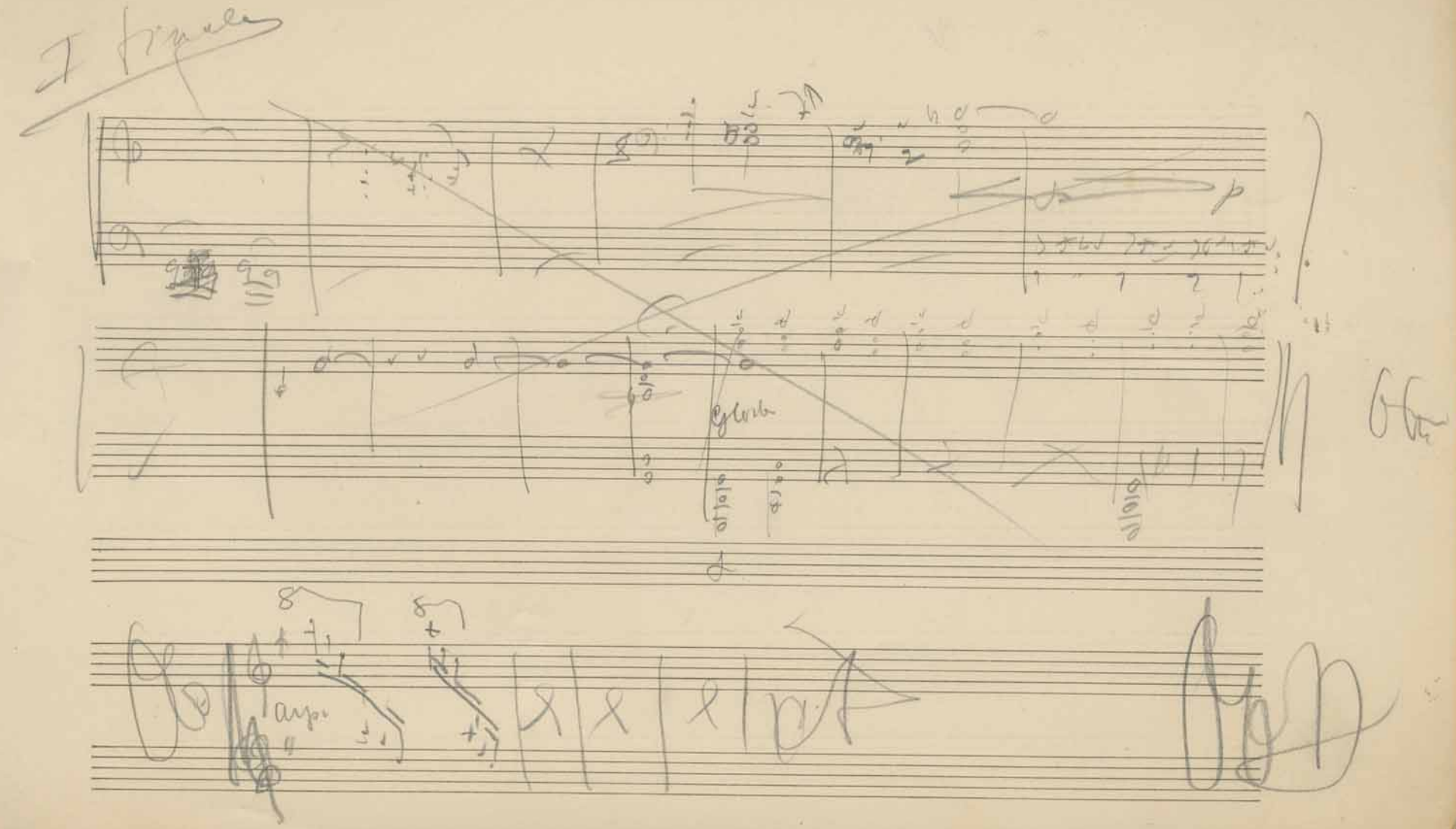


Sœur Beatrix
(Maeterlinck)

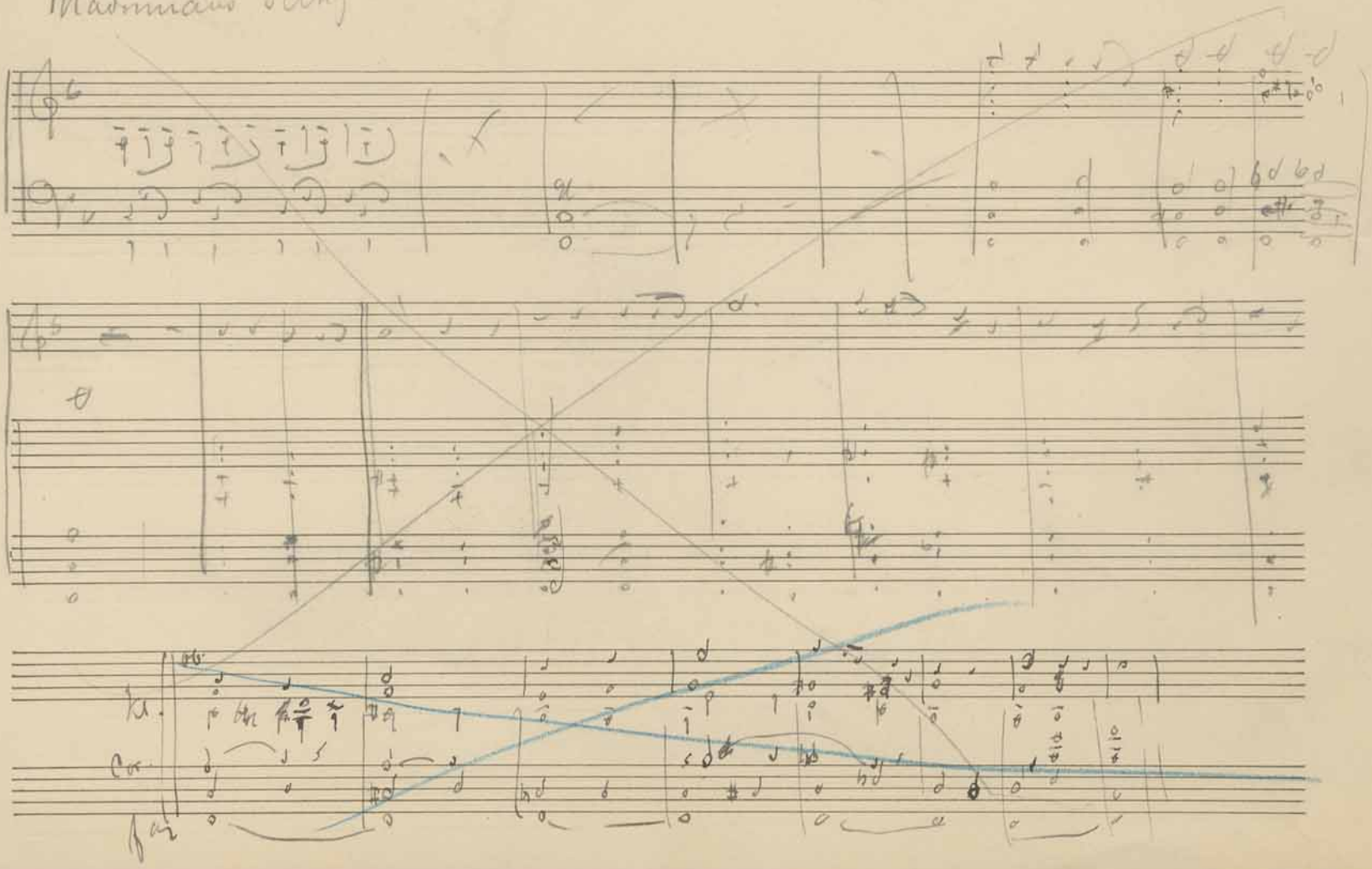
I. Prélude.

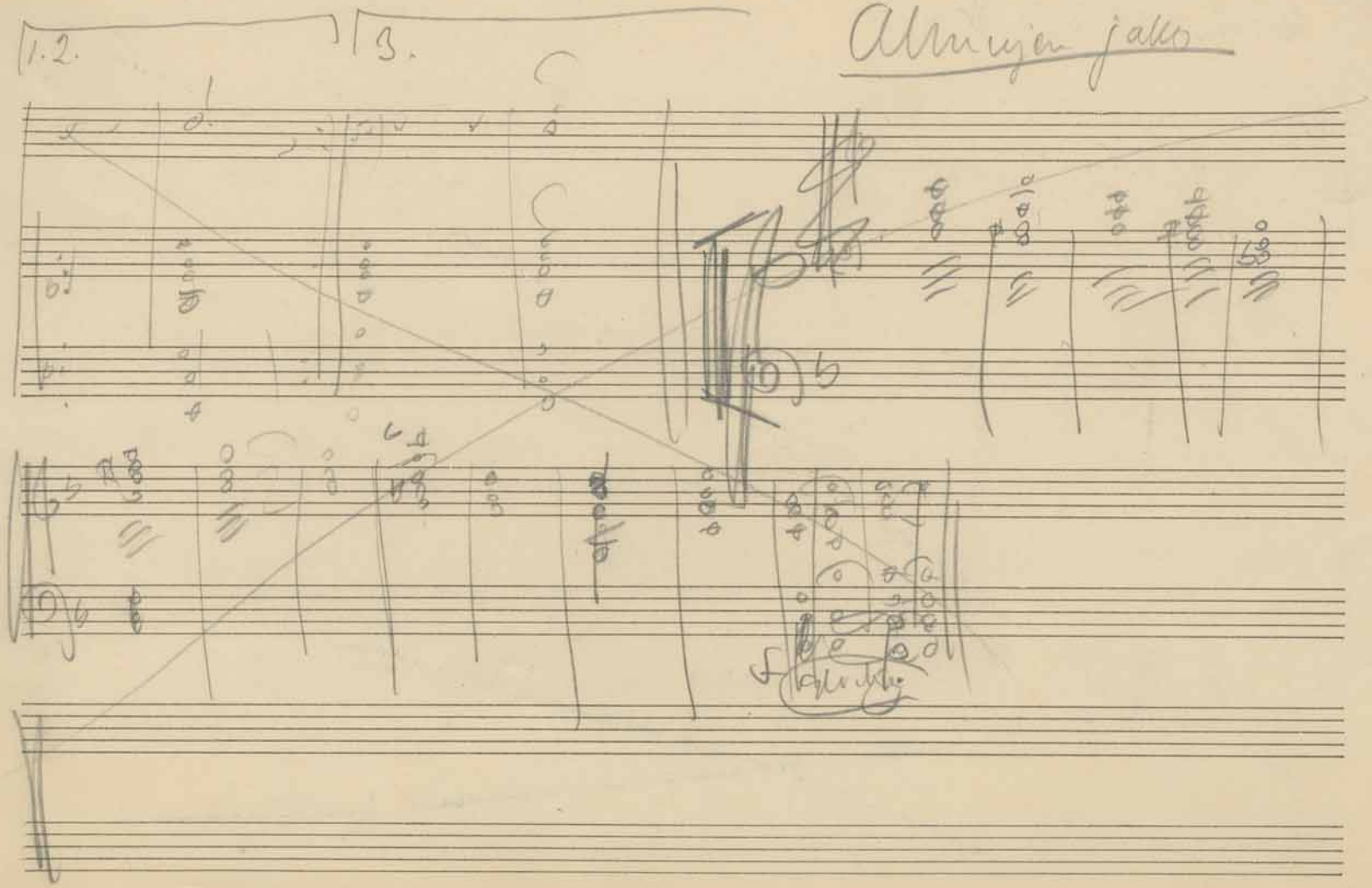
Andante moderato



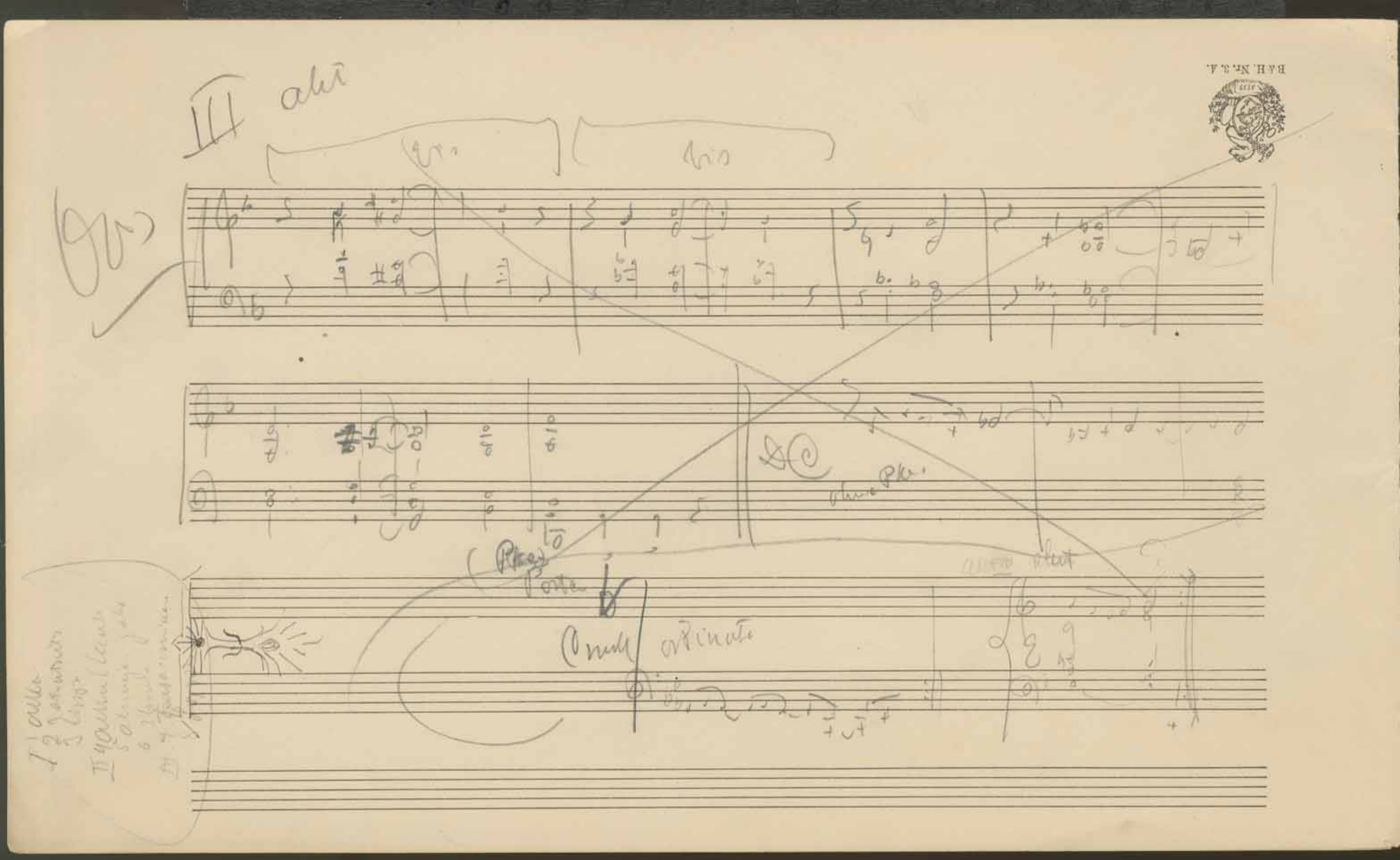


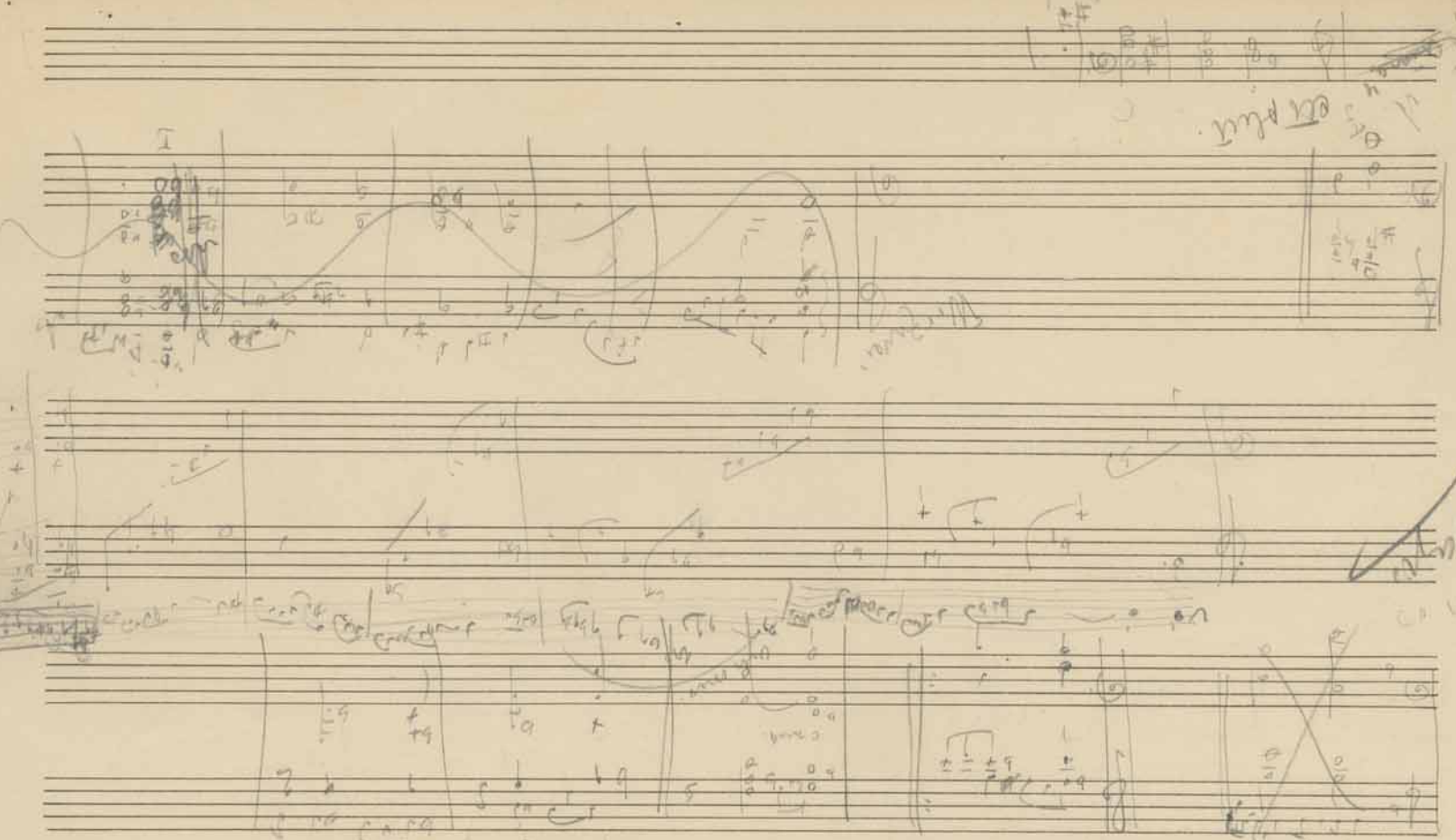
II akt. Madrigalen sång.



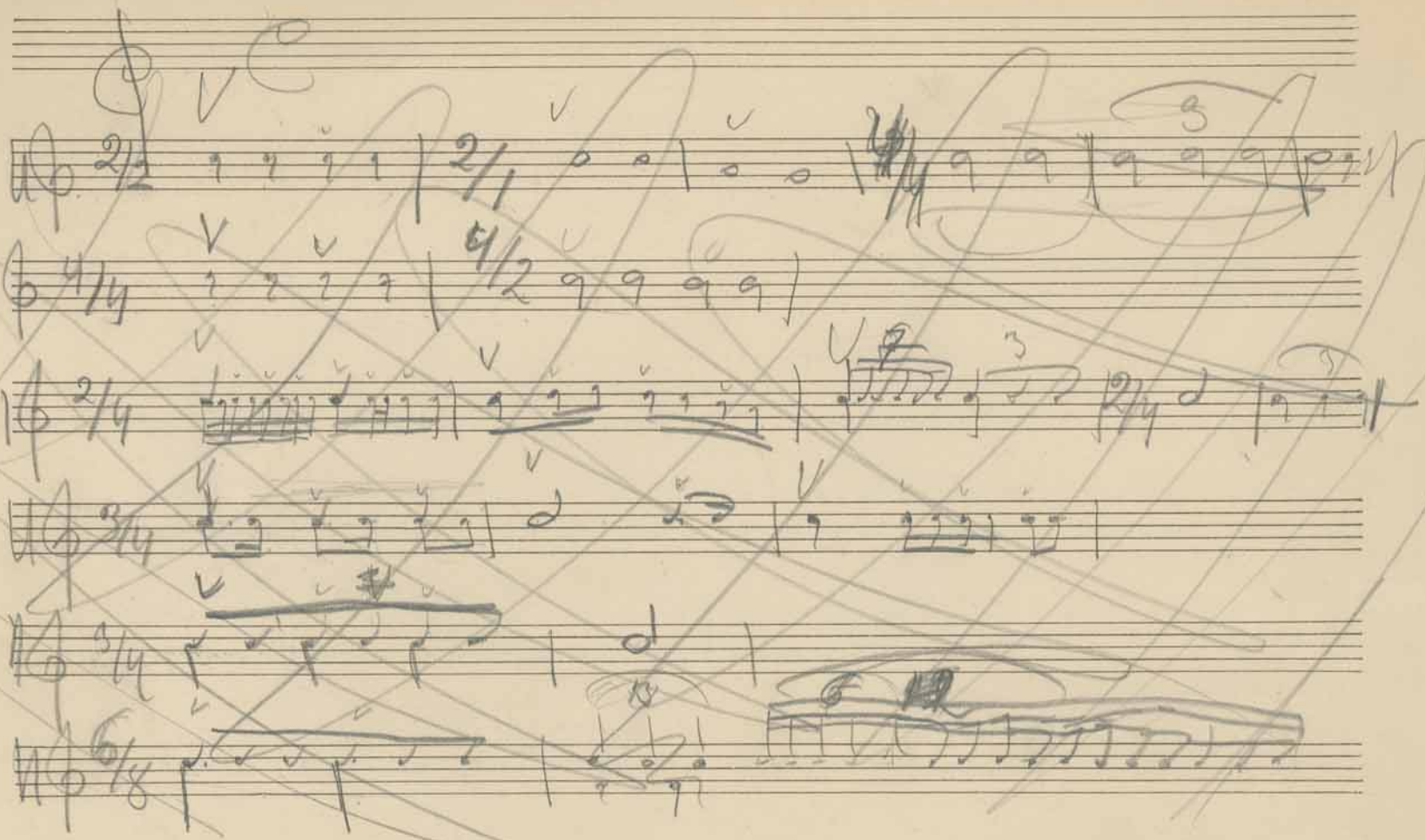

1.2.
3.
Alkuun jälkeen

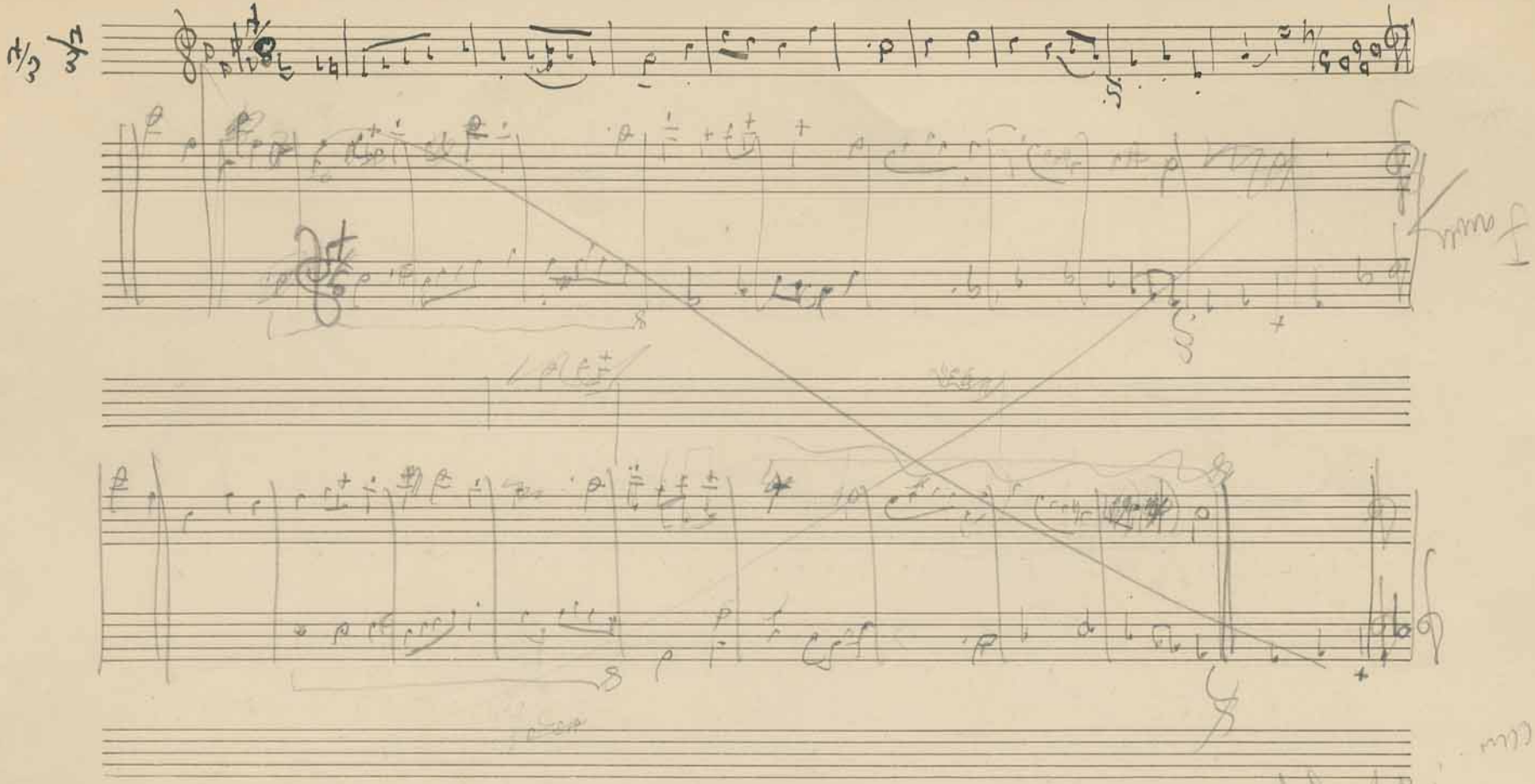
B.A.M. N. 3.A.

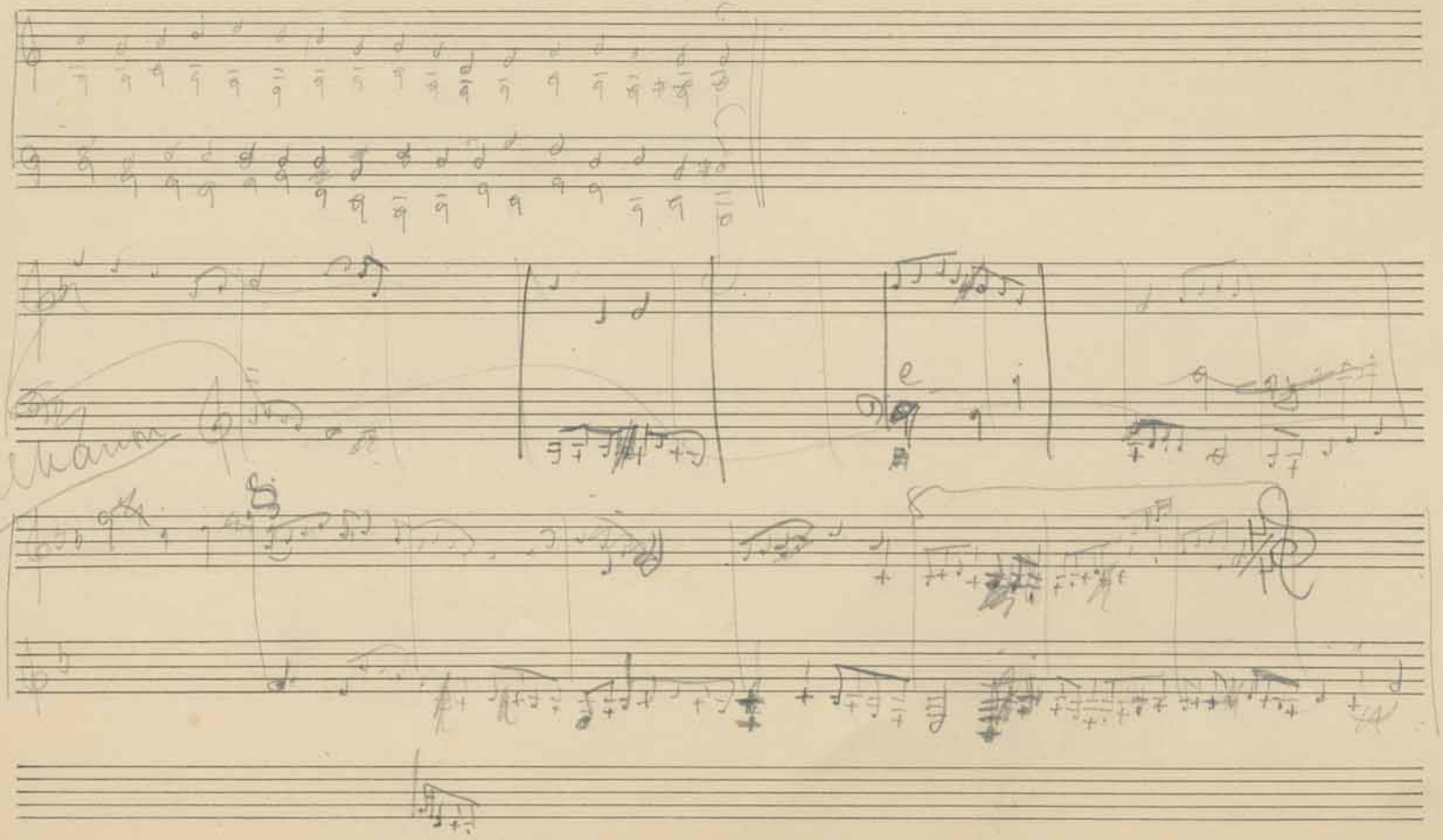


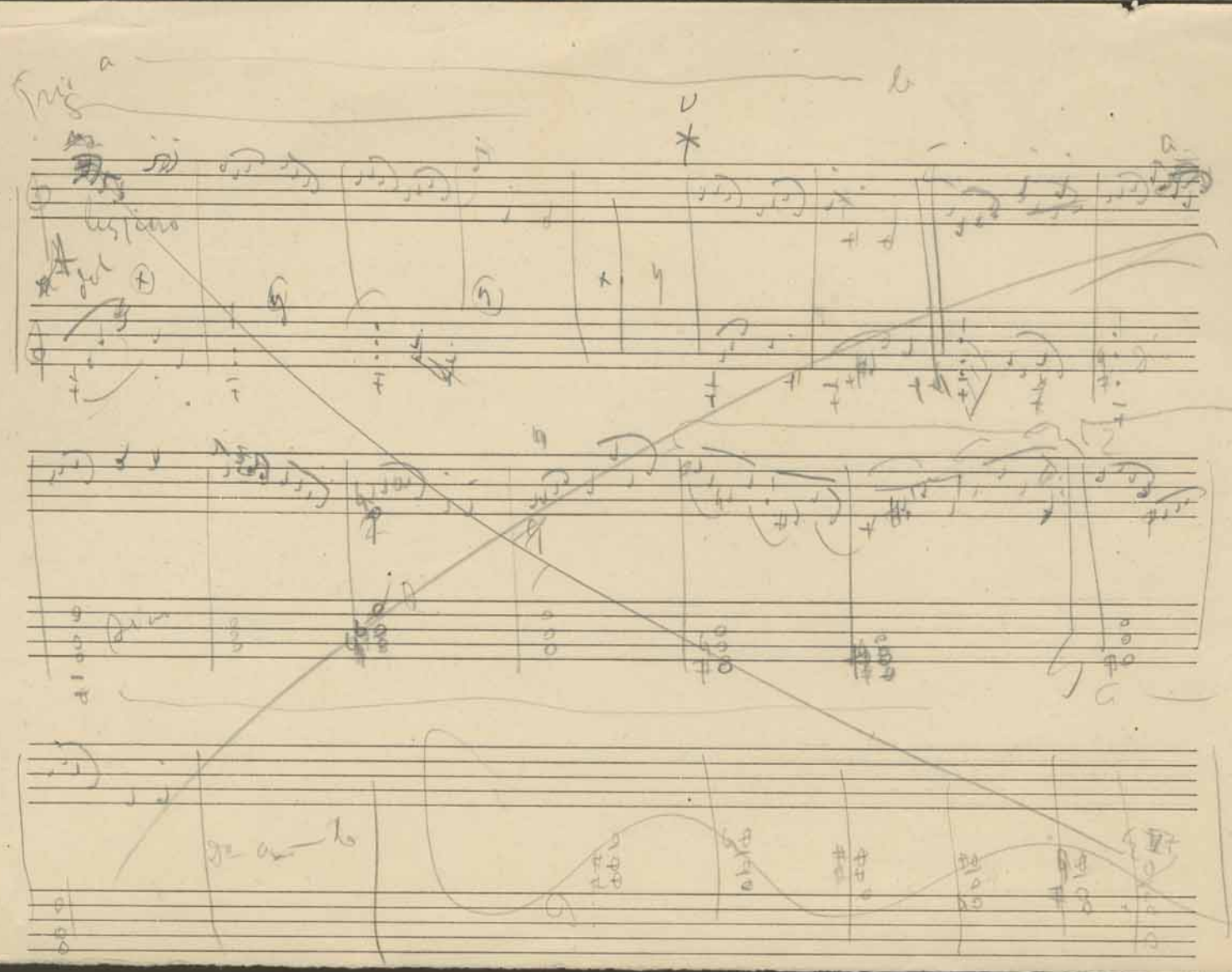


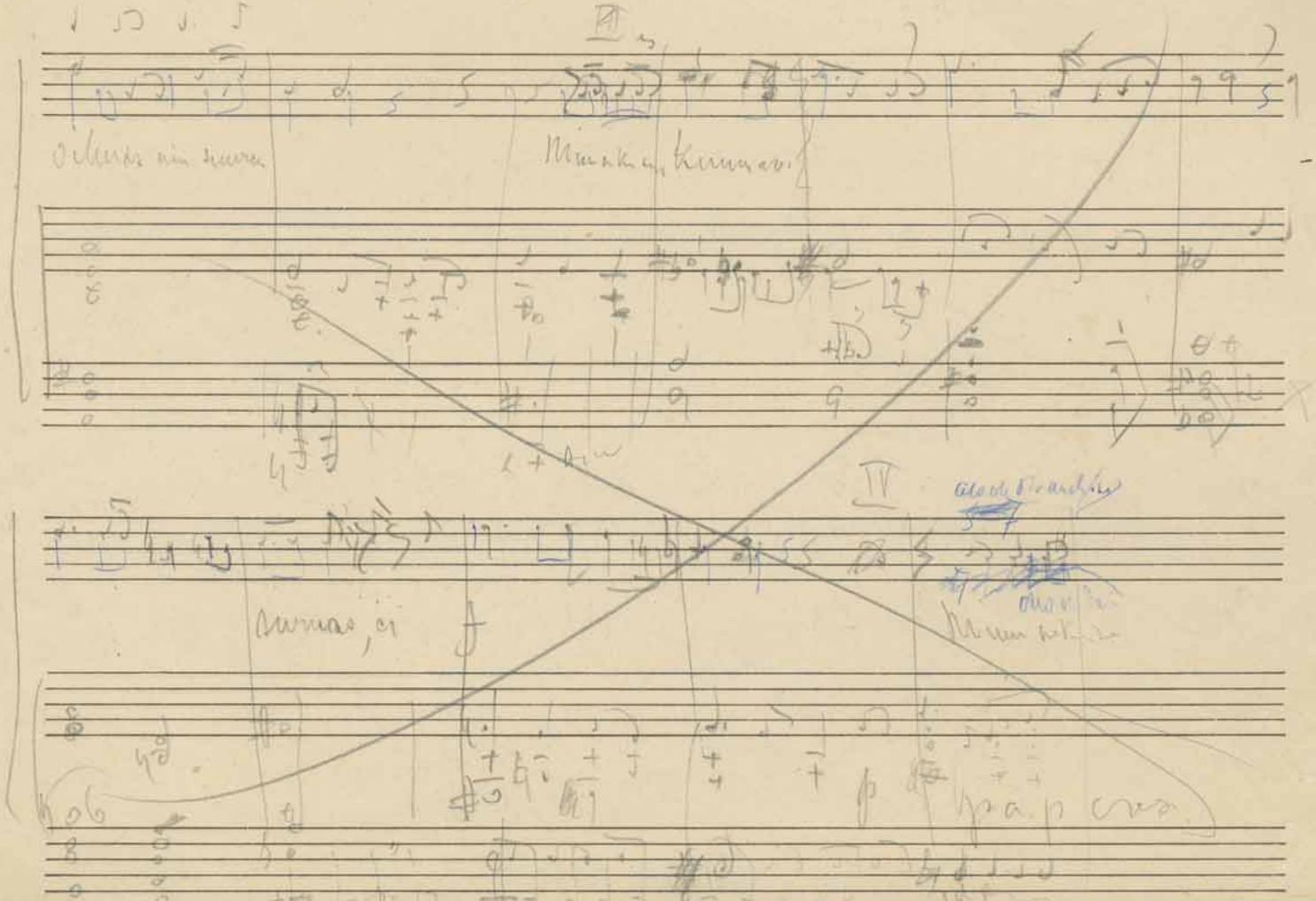
B&H. Nr. 3. A.

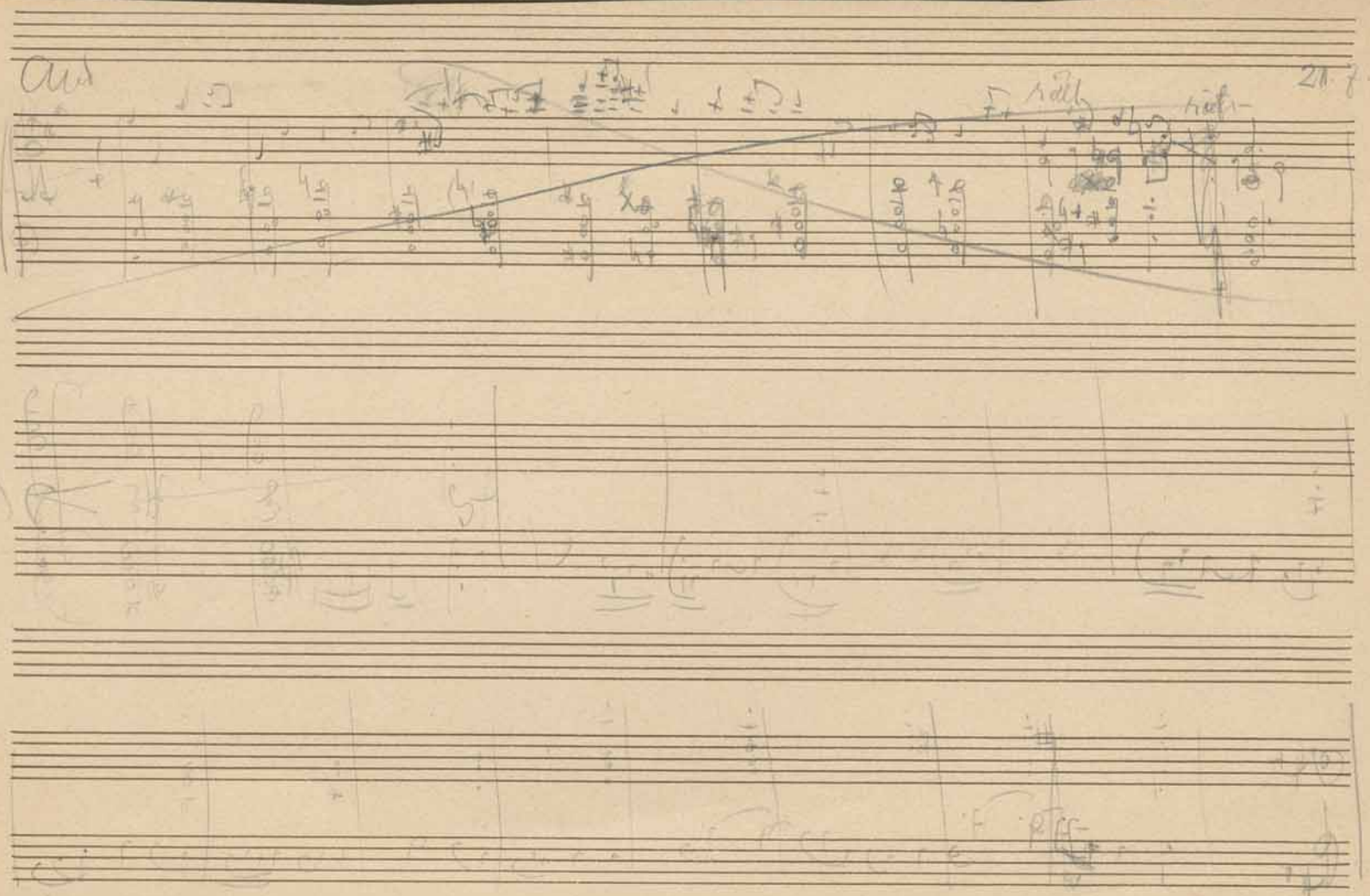








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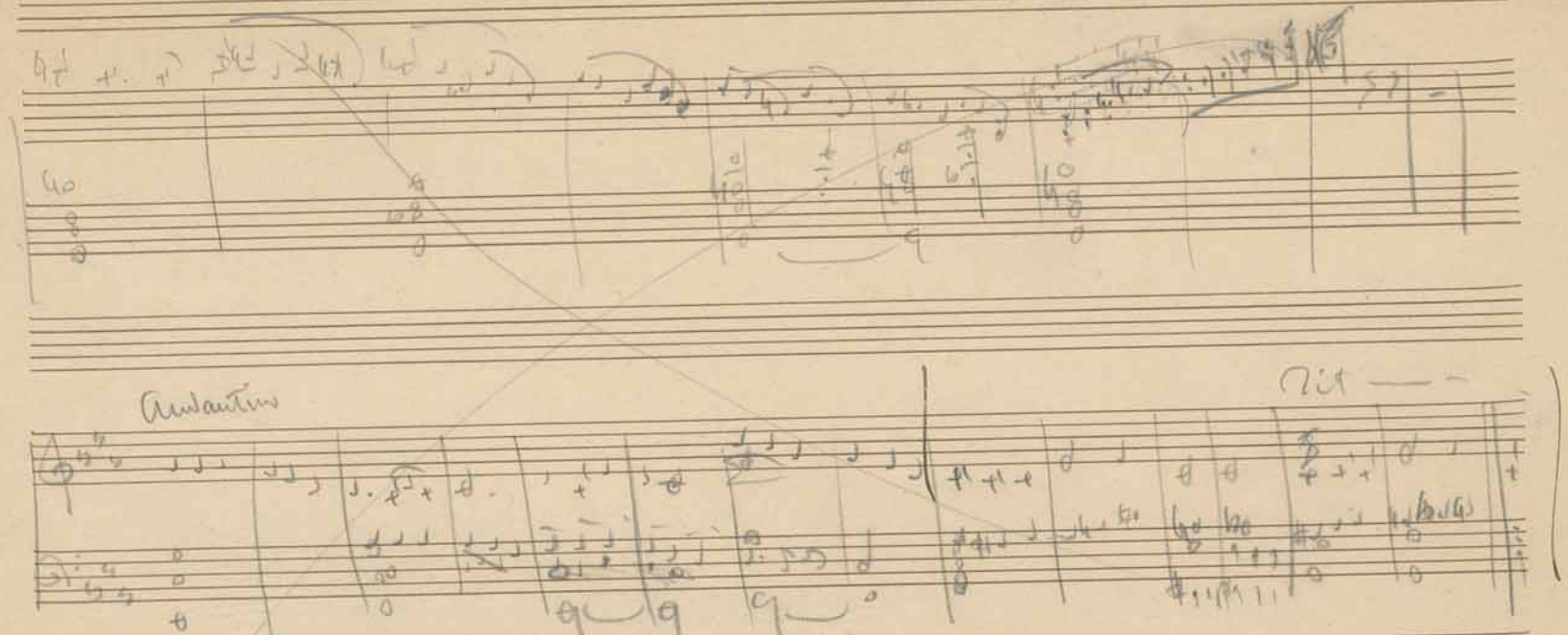
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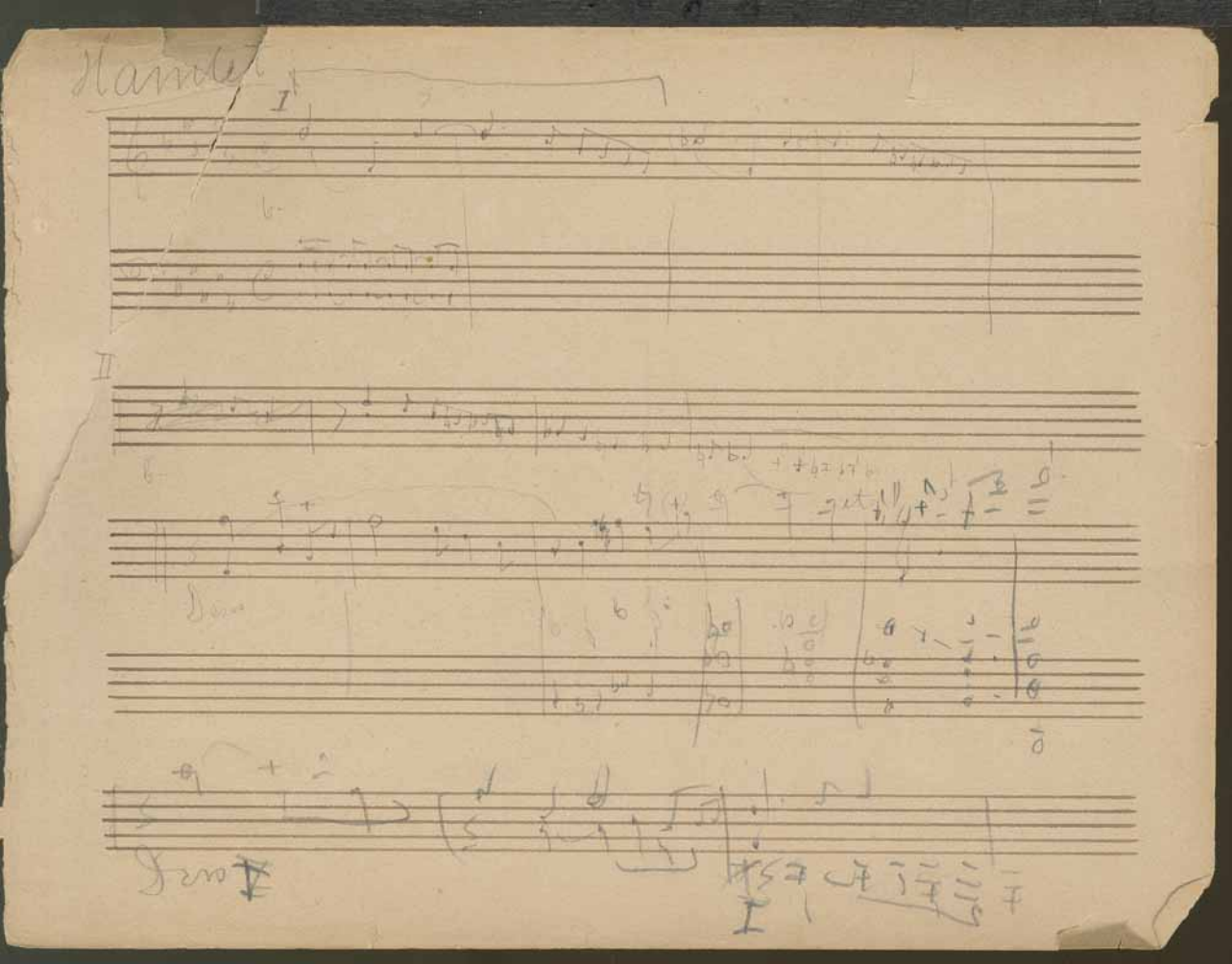

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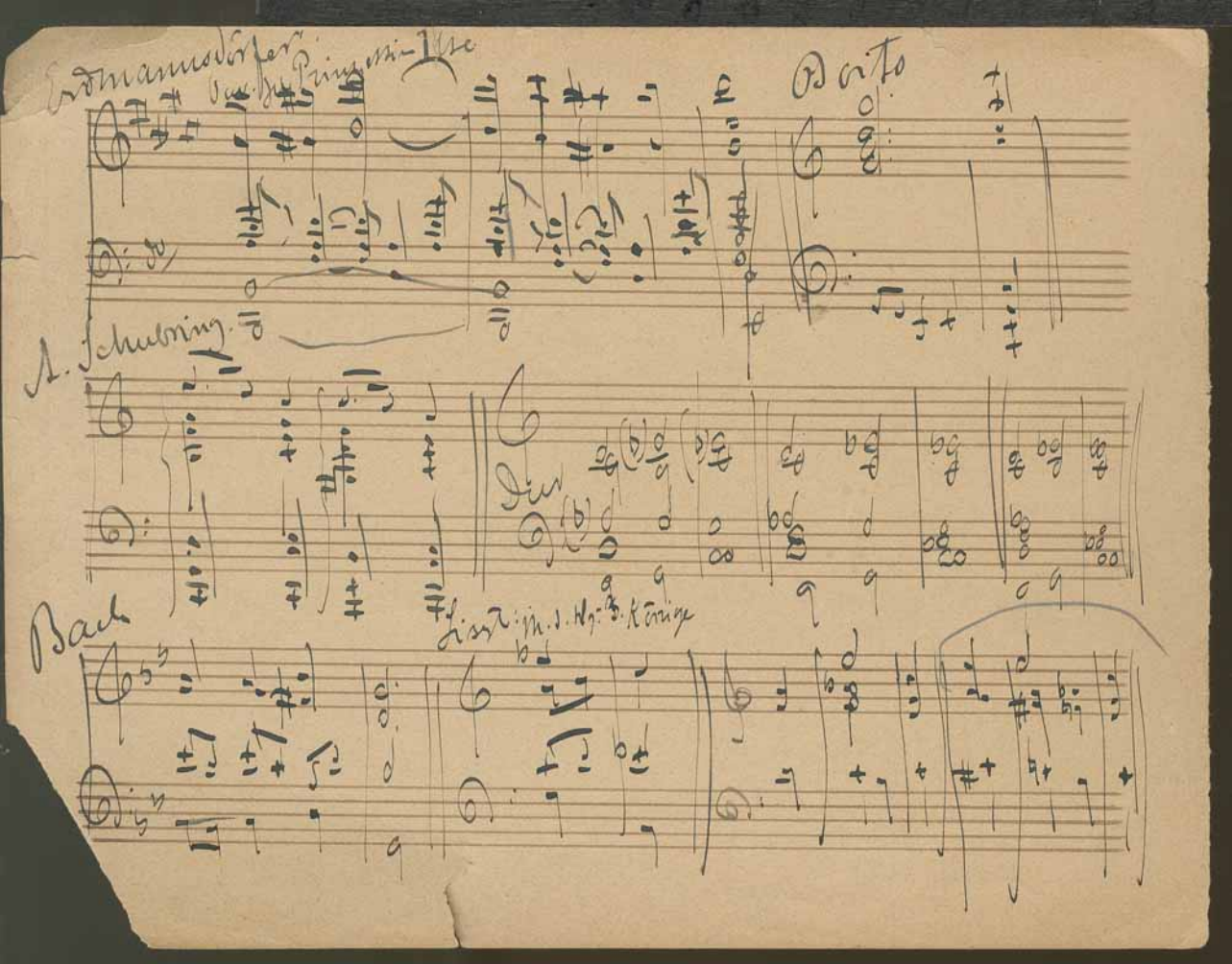
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A. Schubring
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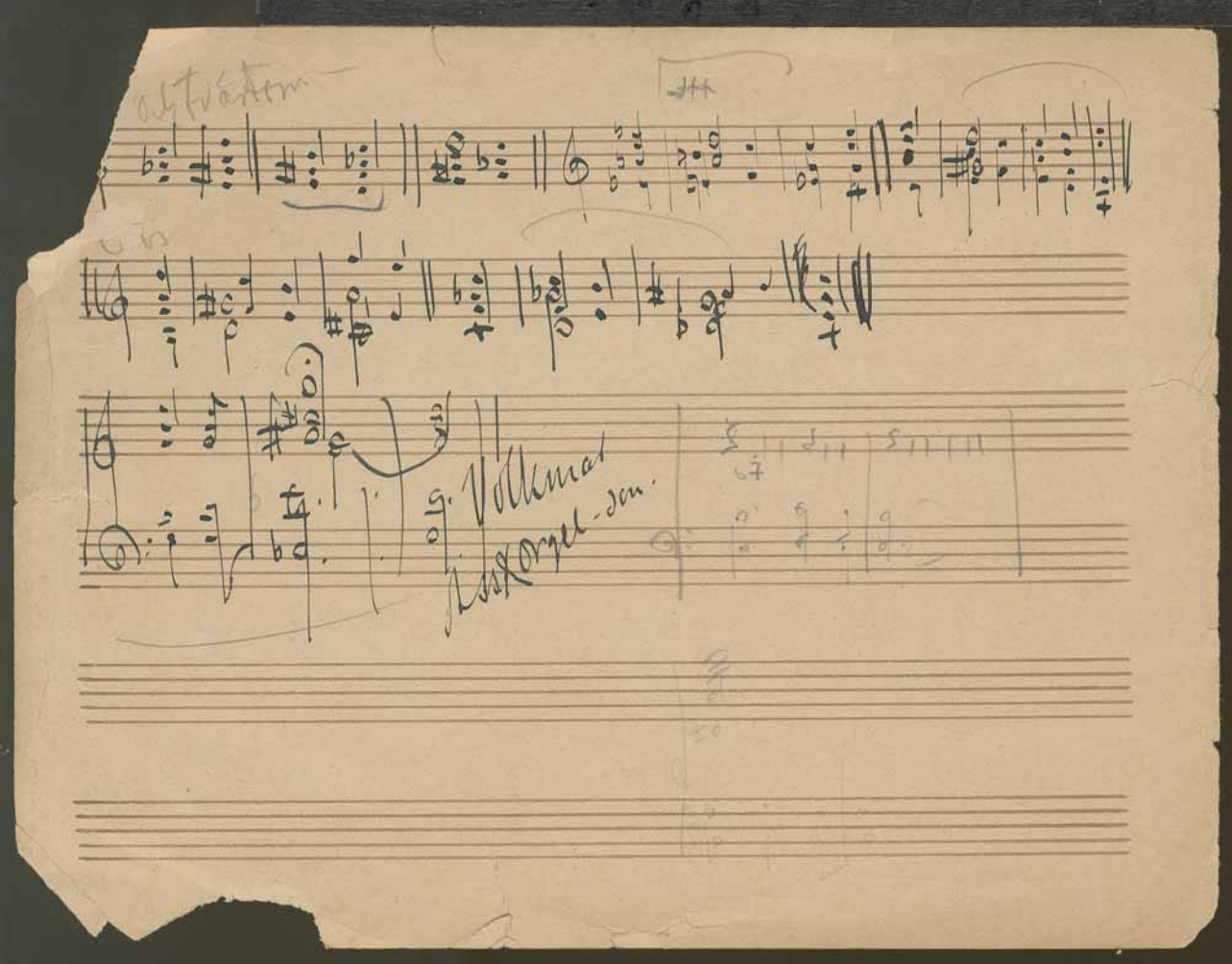
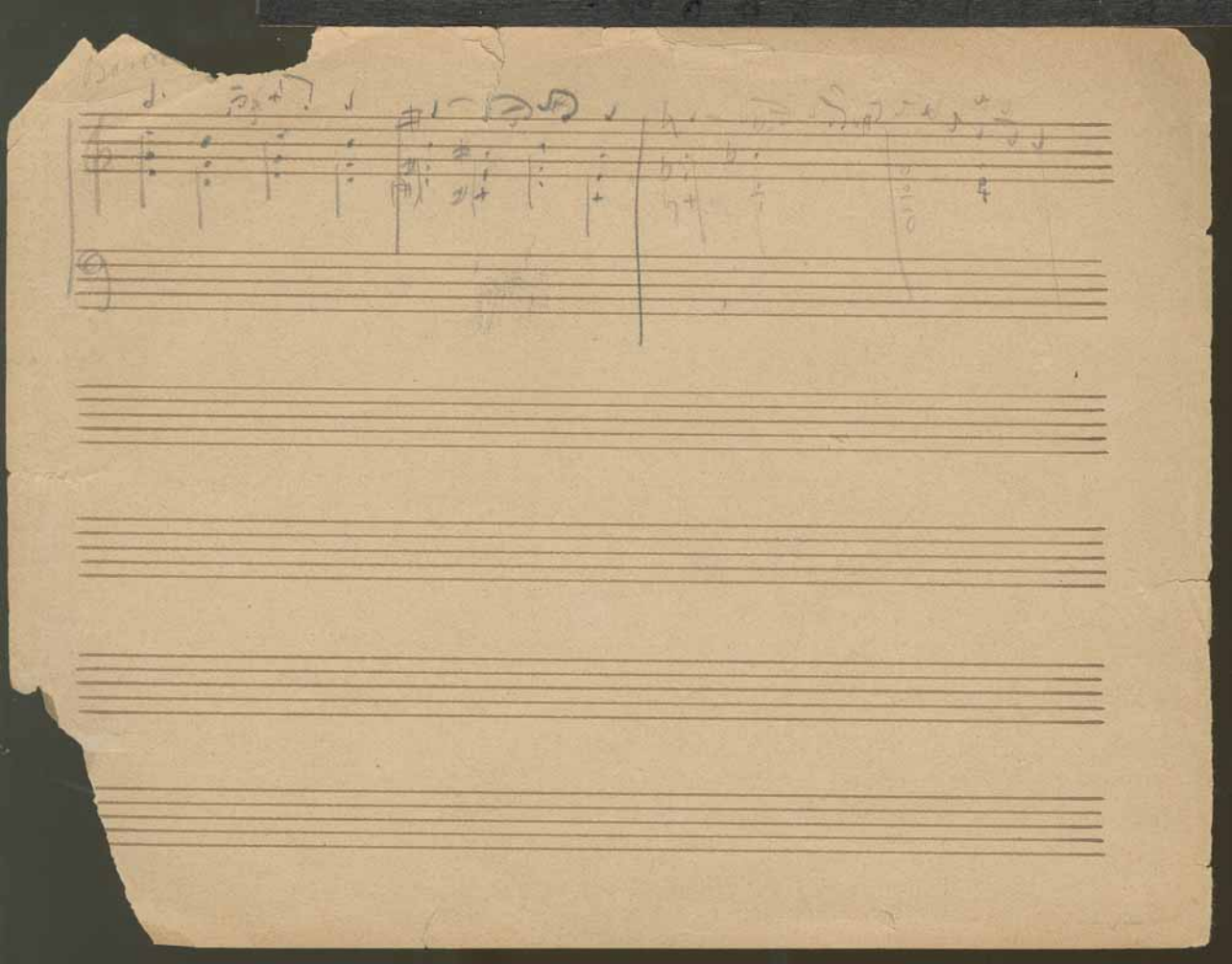
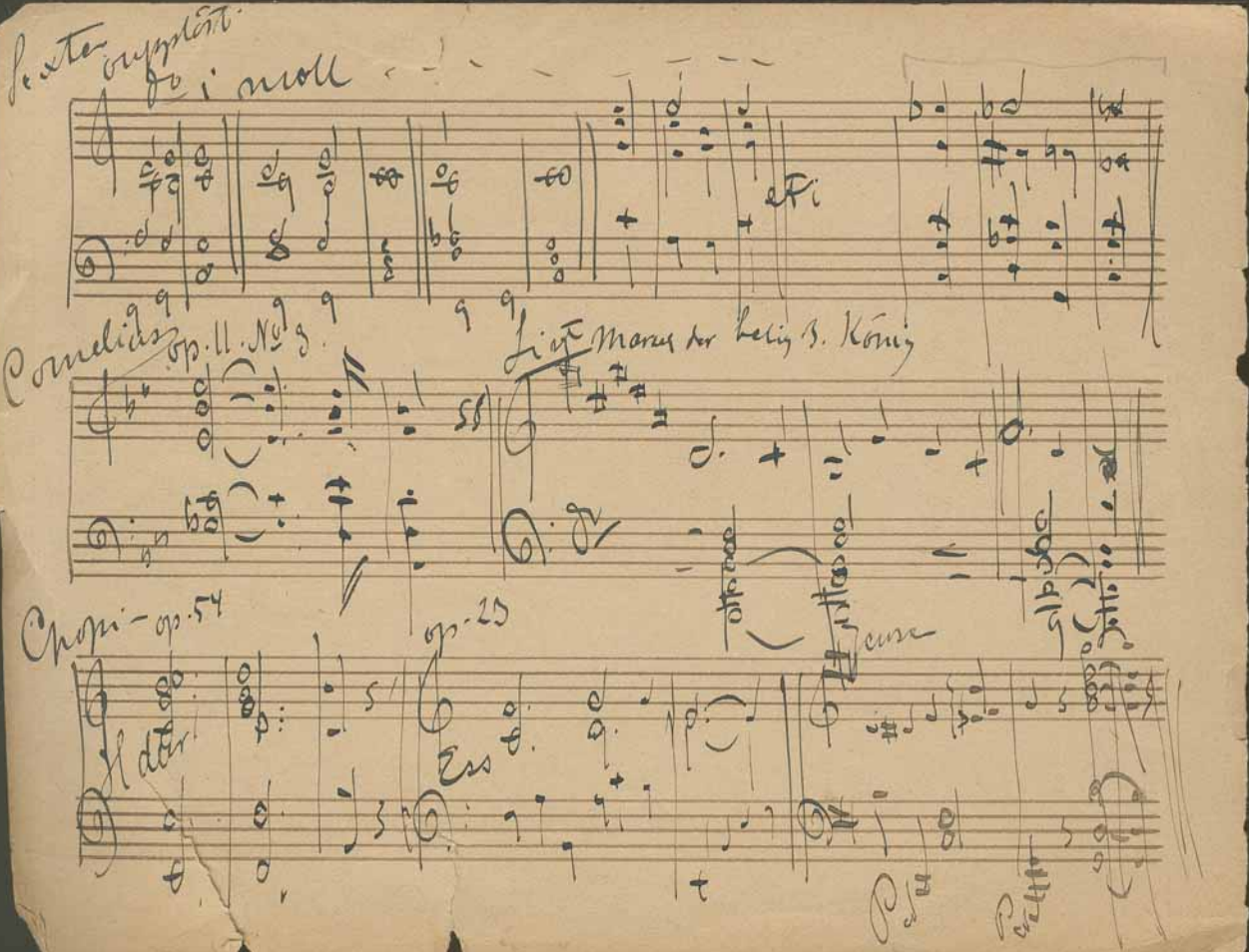
Bach
Liszt: M. d. Hg. B. Könige







Sexte ausgelöst.

do i moll

Cornelius op. 11. No 3.

Liszt Marsch der heiligen 3. König

Chopi – op. 54

op. 23

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