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BY H. R. PALMER, MUS. DOC.

Author of "Palmer's Theory of Music," "Palmer's Piano Primer," "Pronouncing Pocket Dictionary of Musical Terms," etc., etc., etc.

NEW YORK:

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INTRODUCTION.

NO ONE denies that the opening organ voluntary may be so selected and performed as to drive away the cares of the outside world and bring the worshipers to a frame of mind in which they will be better prepared to take part in the services which follow, and it is equally true that interludes may supplement the sentiment of the hymn, and inspire all with a more intelligent zeal for singing, as well as add to the devotional effects of the worship. It is only the long and meaningless interludes which interrupt the devotion, and fatigue and disgust the worshipers, until they demand the total abolition of interludes, and with good reason, for it were better to abandon not only the interludes, but even the hymn as well, than be obliged to endure the twaddle which is ordinarily introduced as interludes. Some of the musical press have recently called attention to this subject, and have concluded very justly that interludes as at present handled should be abandoned. As is usually the case, however, it is the abuse and not the use which is to be blamed. A short appropriate interlude gives the congregation an opportunity to recover the pitch and take breath without interrupting the devotional feelings. The argument which would exclude a proper interlude would, if carried to its logical conclusion, do away with Voluntaries and Offertories as well. No organist would dare palm off an improvisation for an opening voluntary habitually, as is the case with interludes. He knows that improvising is bad, and will surely dwindle into insipidity, while it is deadly poison from a scientific musical standpoint to the person who practices it continually. Still most interludes are only weak attempts at improvisation, and we are oftentimes obliged to stand and listen to 8, 12, and even 16 measures of such drivel after each stanza.

Only a little less tiresome is the habit of playing the last phrase of the hymn-tune at the end of each stanza until, after a few times through, the monotony becomes almost unbearable. But the opposite extreme is not a good remedy, for half-a-dozen repetitions, without stopping, will render the best tune monotonous, while even a few chords of contrast will afford a pleasant relief.

HOW TO USE THIS BOOK.

1ST. Get a list of the hymns for the following Sunday as early in the week as possible, and carefully select the interludes. At the end of each stanza, pencil the number of the interlude selected. There being from ten to eighteen interludes at each opening of the book, all those for any one hymn can be found at one opening, thus avoiding the necessity of turning leaves.

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2D. The interludes, like the voluntary, should be practiced beforehand, as any hesitancy or appearance of labor will at once dispel the devotional feelings of the listeners, while all thoughts of worship will be instantly banished from the mind of the player, and a merely mechanical performance will be the undesirable result. On the contrary, if the player be thoroughly under the influence of religious zeal and enthusiasm he will hardly fail to inspire similar thoughts in the minds of the worshipers.

3D. In congregations where interludes are not played and it is desirable to bring about a healthier state of things on the part of the people, it would be a good plan to have all the interludes extremely short (four or five chords), except the last one, and that not more than four measures. Under this regime, it is entirely safe to predict not only that such congregations will be musically and spiritually improved, but that the extremely disagreeable and monotonous habit of grinding the hymn-tune through four to seven times with indecent haste, and without stopping, to take breath will, like all similar and out-grown relics of barbarism, cease to exist except as a memory of past follies.

4TH. The expression of the interludes may be varied to suit the sentiments of the hymn as regards *loud* and *soft*; *rit.* and *accel.*; *cres.* and *dim.*, etc. Also Triple measure may become Sextuple by combining two measures. Triple may become Quadruple by prolonging the first pulse of each measure, etc., etc.

5TH. No interludes are furnished in the more remote and rarely used keys of F sharp and G flat major, or B flat, E flat, G sharp, and D sharp minor. Should the necessity arise, selections may be made from other keys, transposed, copied and numbered.

6TH. After each signature thirty numbers are left blank, and four pages of music paper are inserted, by means of which the organist can save any gem of an interlude which may be found, by copying it in its proper place, and numbering it consecutively with the other interludes in the book.

7TH. There is no dearth of published voluntaries suitable to every possible occasion that may arise, and the present volume is intended to supply a fitting interlude for each need, in a like manner. With these hundreds of interludes it only requires a little careful thought on the part of the organist, to select the interlude best adapted to the occasion and record it; thus, after a few months, he will have a valuable list, which will not only add immensely to the symmetry and perfectness of the services, but will add equally to his reputation as an organist.

8TH. The modulations at the end of the volume will be found extremely useful and practicable, the change being made from any major key to all major keys, with three intervening chords. Oftentimes organists are required at the end of a hymn-tune to modulate into the key of G for the Doxology, in which case the page and number of the modulation should be penciled at the end of the last stanza of the hymn. The modulations being arranged alphabetically, the one required can be as readily found as a particular word can be found in Webster's Dictionary, in fact, the arrangement is quite similar, *i. e.*, from the key of C to all other major keys, then from D flat to all, then from D, etc., throughout the octave. The index will also give the page and number of any particular modulation.

9TH. Inasmuch as the book was intended for all kinds of organs, it was thought best to leave the pedals to be added at the discretion of the organist. Persons who are at all accustomed to playing pedals will find no difficulty in adding them.

10TH. The book is so bound that it will remain open at any place, but if while new it is inclined to bother, an elastic cord stretched across the book-desk will keep both it and hymnal open, and at the same time guard against the accident of falling.

11TH. Teachers will find this book of great assistance in teaching harmony and modulation. Pupils should be required to transpose the interludes and modulations into other keys.

12TH. Students in harmony who have not the opportunity of studying with a teacher may, with the aid of the Author's "Theory of Music" and this book, accomplish much by way of analyzing chords, progressions and modulations, using the contents of the present volume as exercises for practice.

That this work may find favor with Organist, Pastor, and People, and thereby assist in reforming some of the manifest evils which impede congregational singing as an act of worship, is the earnest desire of

THE AUTHOR.

NEW YORK, *March 20th, 1888.*

P.S.—Should any one become possessed of a fine, short interlude and will send it to the Author, it will be inserted in a future edition and proper credit given.

N.B.—Any person who finds a mistake, a misprint or error of any kind, however seemingly insignificant, in this book, will confer a favor by sending the Author a postal card kindly calling his attention to it.

PALMER'S
BOOK OF INTERLUDES.

C Major. Quadruple Measure.

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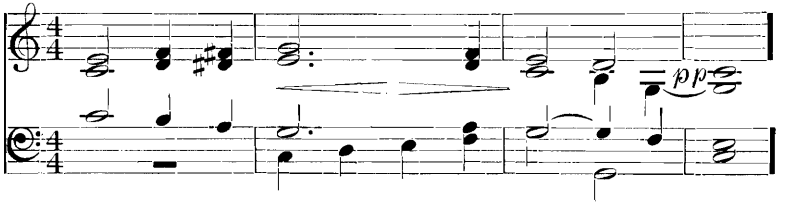

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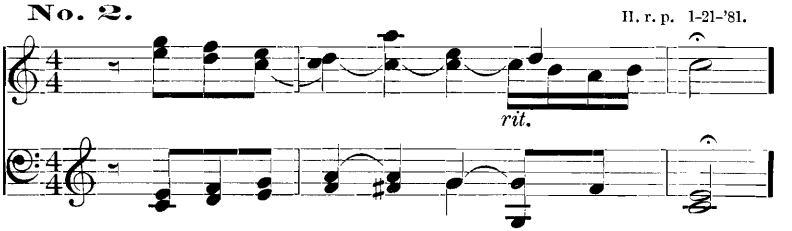

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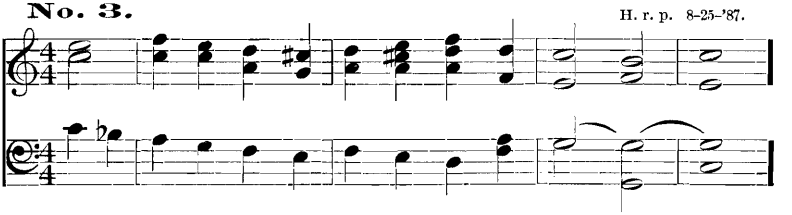

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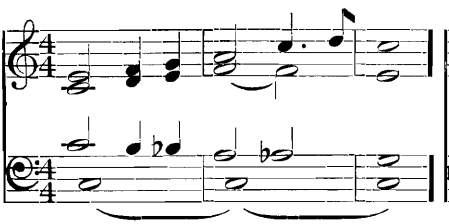

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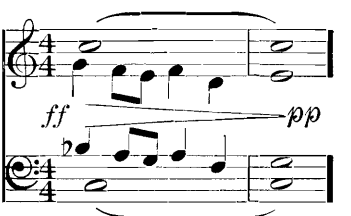

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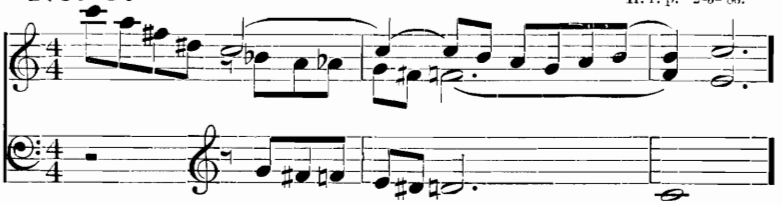

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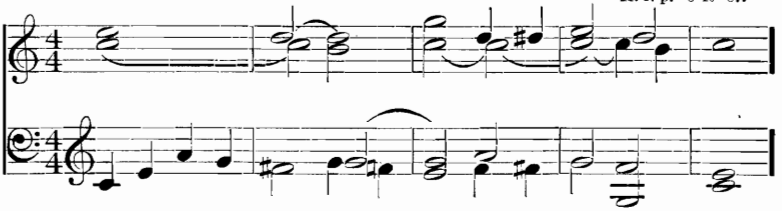

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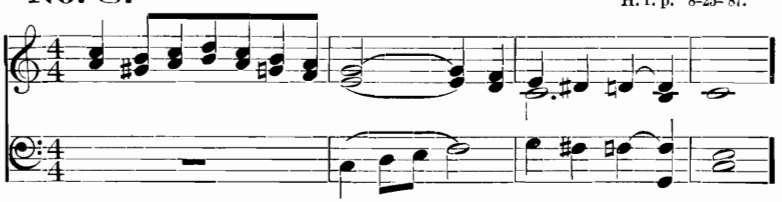

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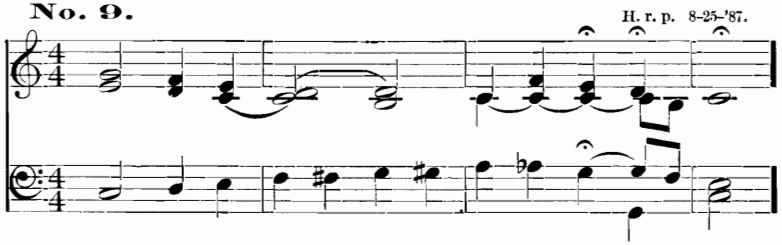

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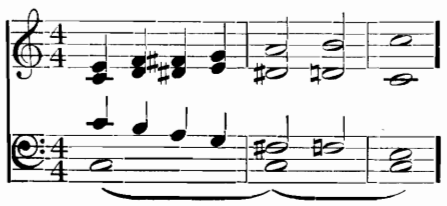

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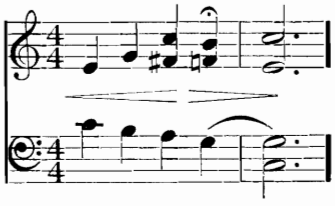

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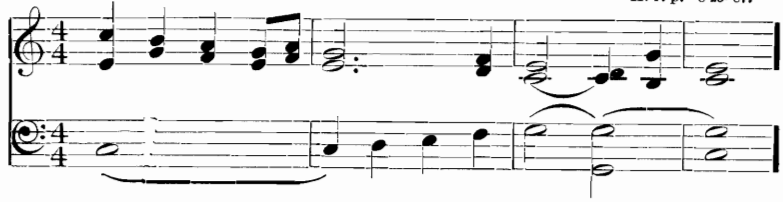

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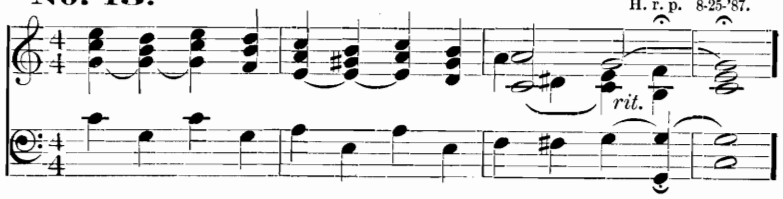

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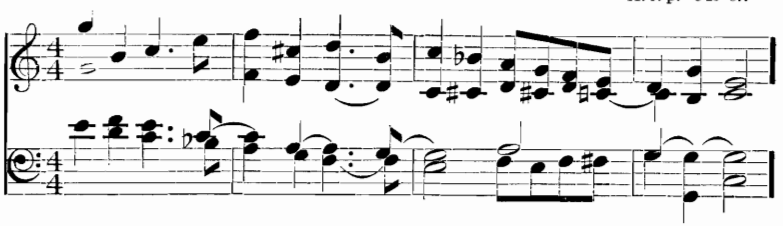

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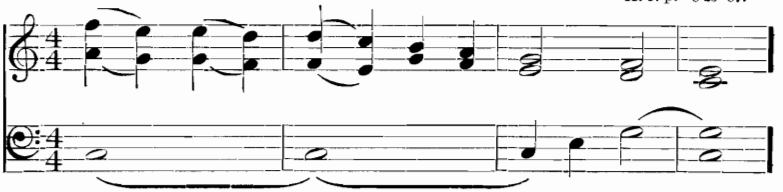

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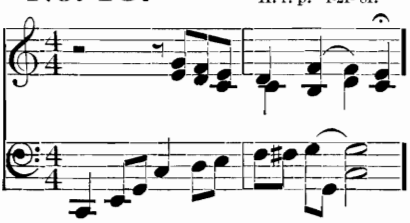

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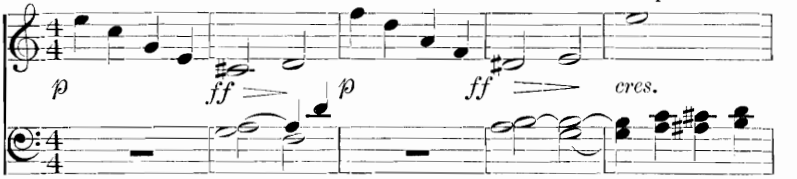

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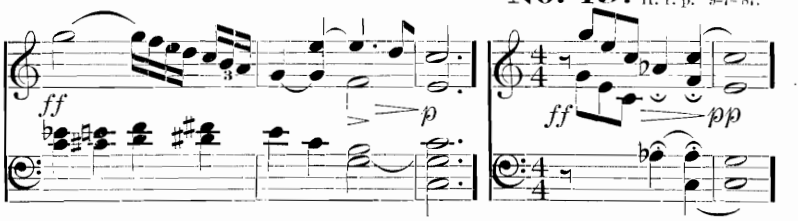

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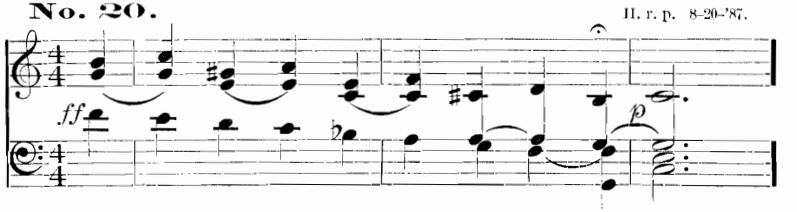

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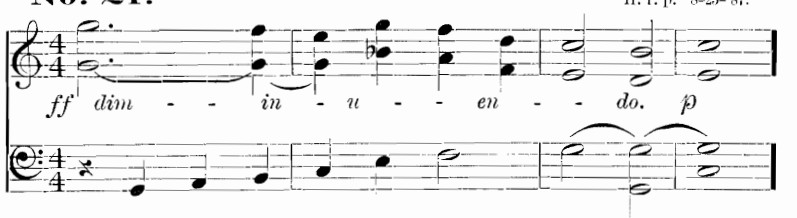

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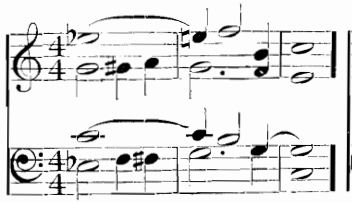

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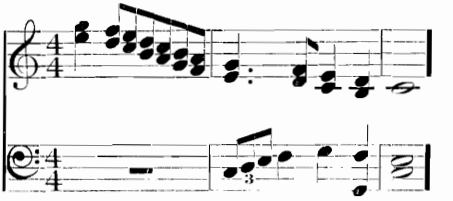

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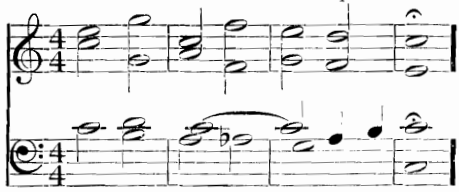

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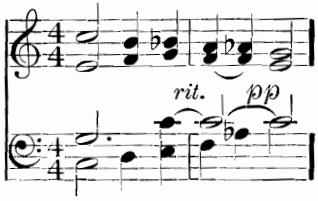

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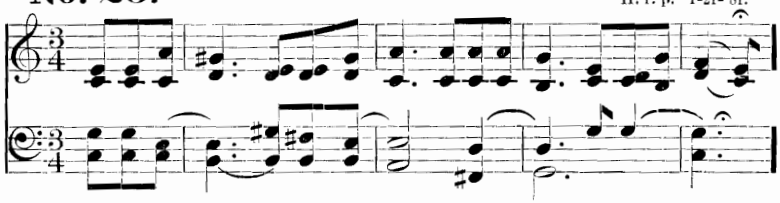

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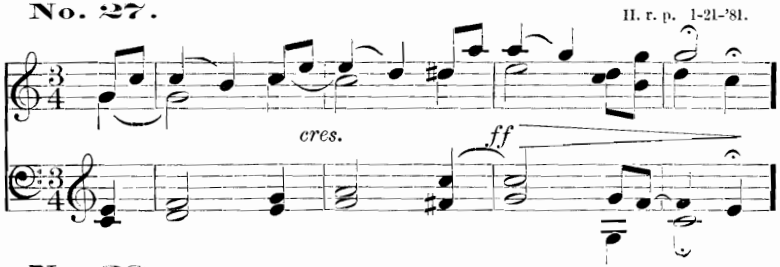

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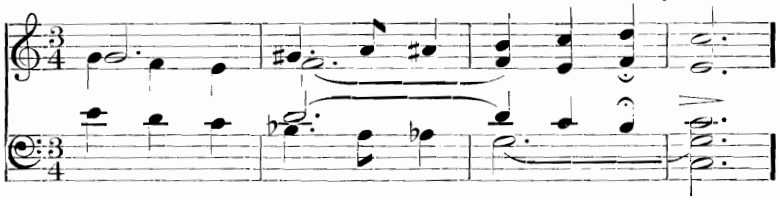

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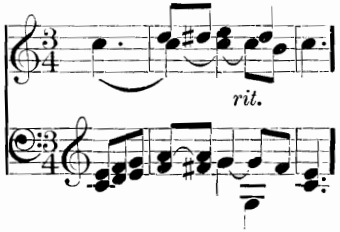

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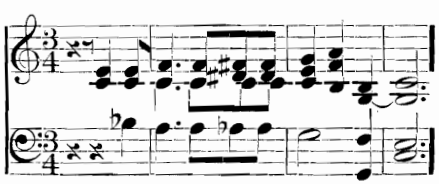

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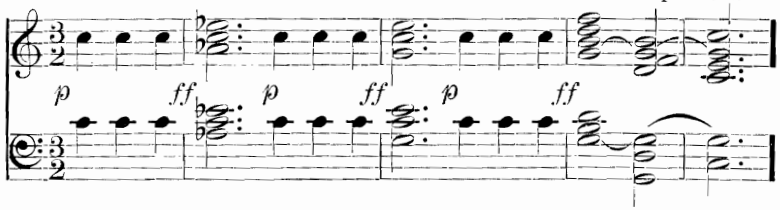

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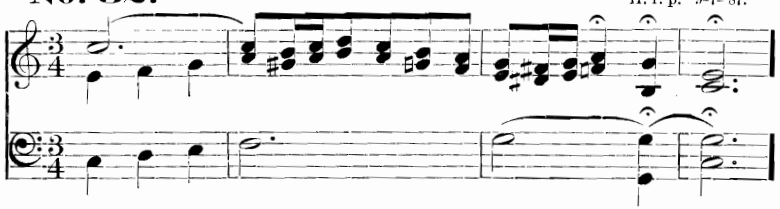

SEXTUPLE MEASURE.

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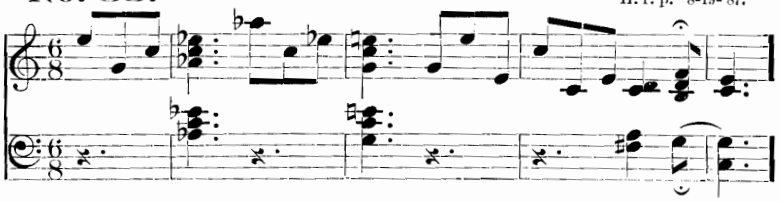

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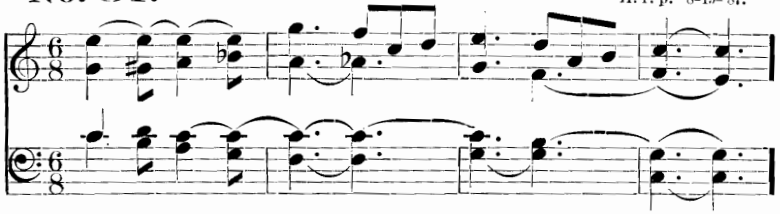

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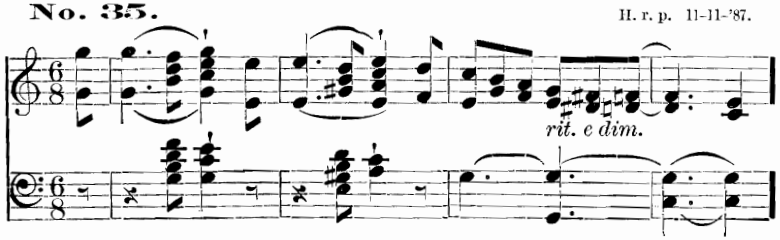

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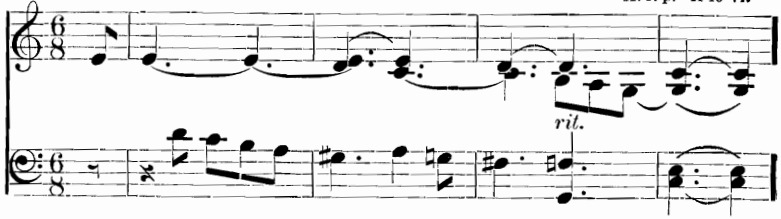

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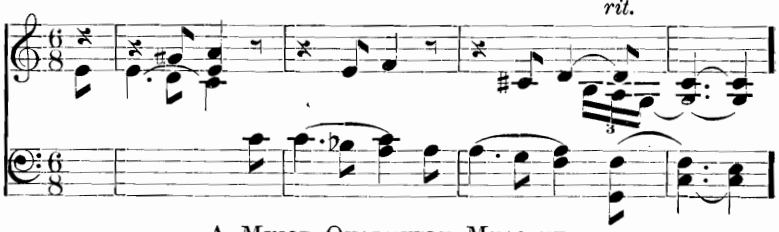
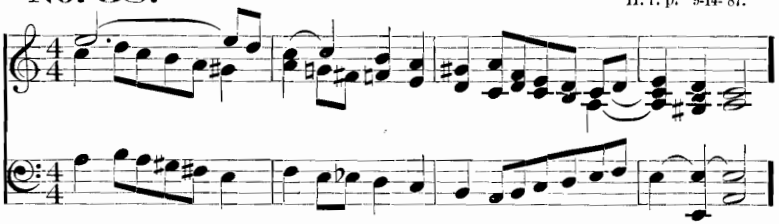


A MINOR QUADRUPLE MEASURE.

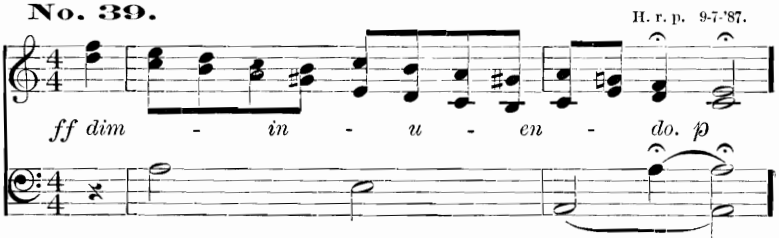
No. 38.

H. r. p. 9-14-'87.



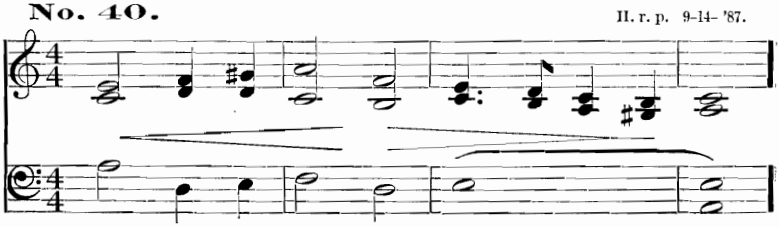
No. 39.

H. r. p. 9-7-'87.

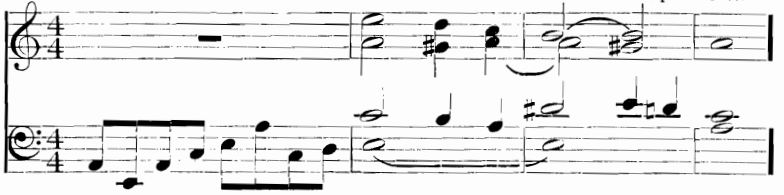


No. 40.

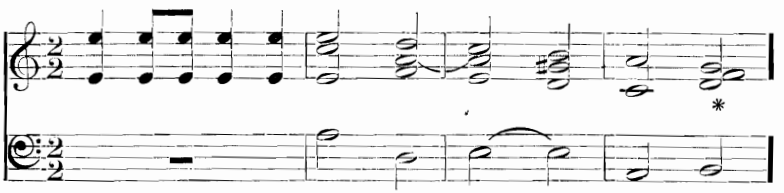
H. r. p. 9-14- '87.



No. 41. H. r. p. 9-14-'87.

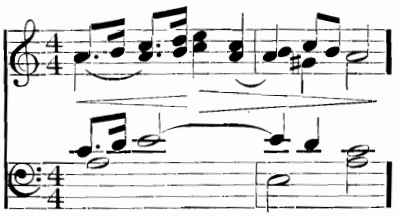


No. 42. W. a. p. 5-24-'87.

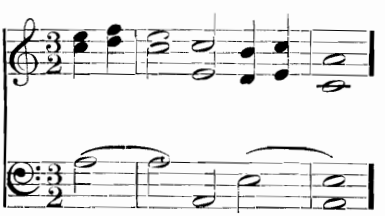


TRIPLE MEASURE.

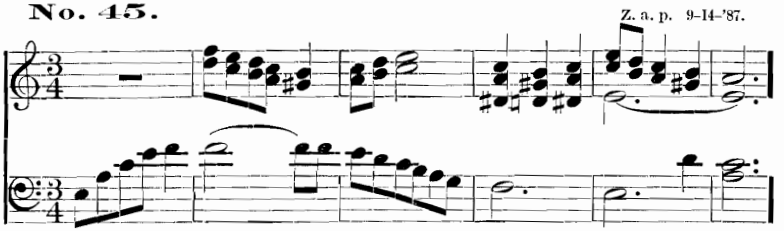
No. 43. H. r. p. 9-14-'87.



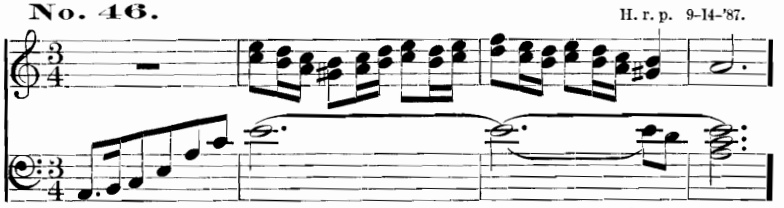
No. 44. H. r. p. 9-7-'87.



No. 45. Z. a. p. 9-14-'87.



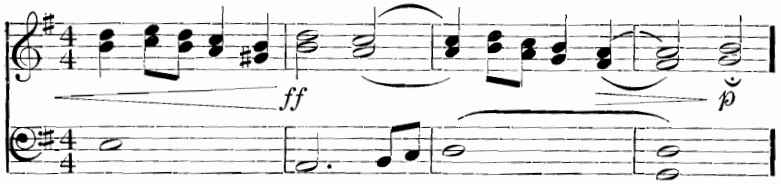
No. 46. H. r. p. 9-14-'87.



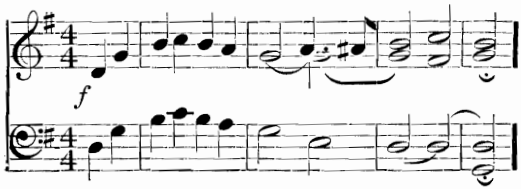
* If minor, end with first chord in this measure. If major, lead to the first chord of the Hymn-tune through the Dominant 7th chord.

G MAJOR. QUADRUPLE MEASURE.

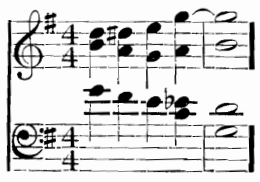
No. 77. H. r. p. 8-24-'87.



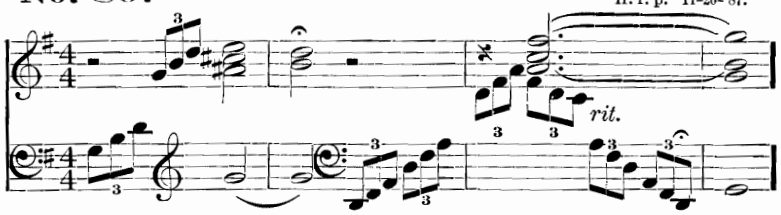
No. 78. W. a. p. 1-21-'81.



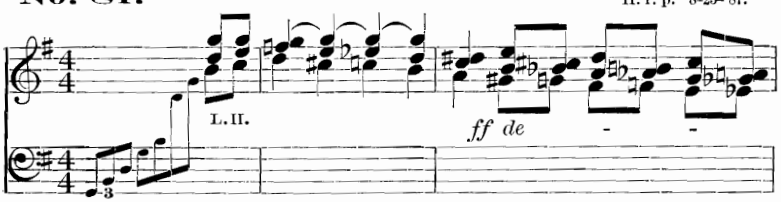
No. 79. H. r. p. 12-5-'87.



No. 80. H. r. p. 11-20-'87.

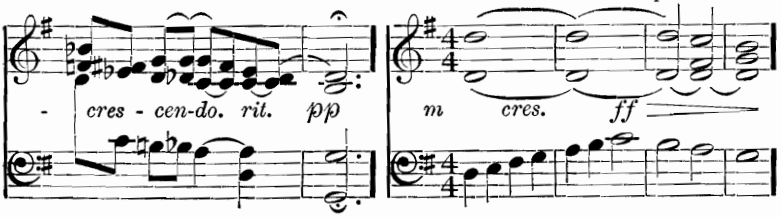


No. 81. H. r. p. 8-25-'87.

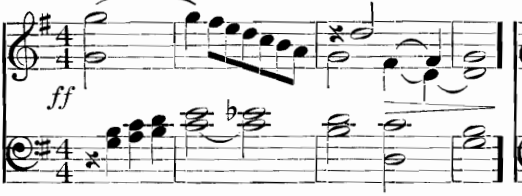


No. 81. must be committed to memory and played with a dashing effect.

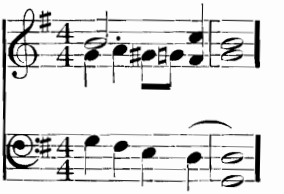
No. 82. Z. a. p. 10-14-'87.



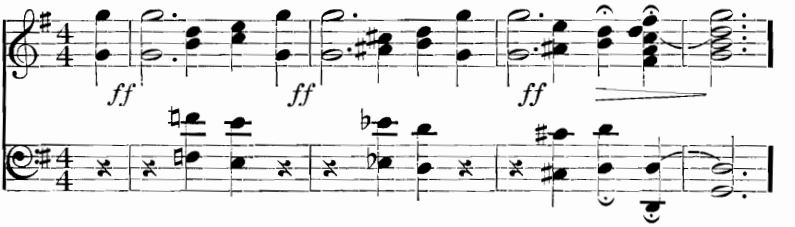
No. 83. H. r. p. 8-7-'87.



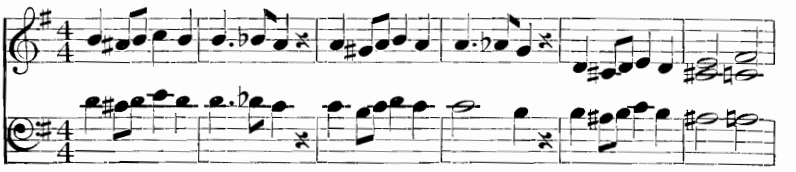
No. 84. H. r. p. 12-5-'87.



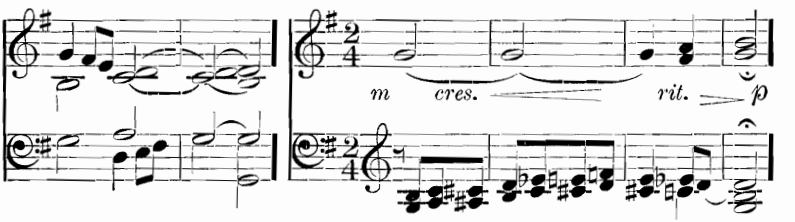
No. 85. H. r. p. 8-19-'70.



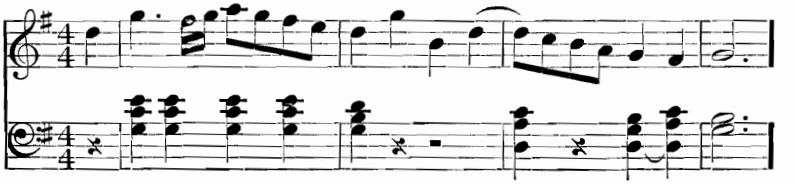
No. 86. H. r. p. 9-20-'70.



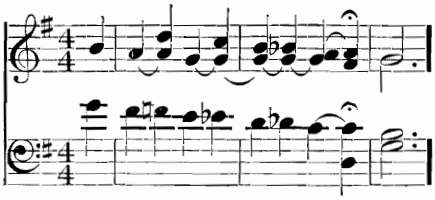
No. 87. H. r. p. 1-21-'81.



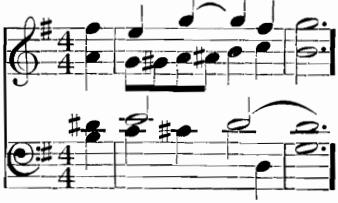
No. 88. W. a. p. 1-21-'81.



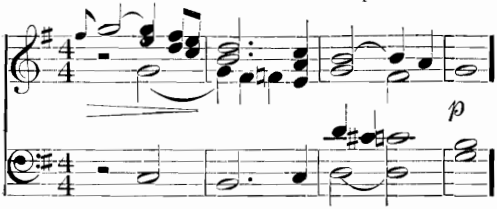
No. 89. H. r. p. 8-25-'87.



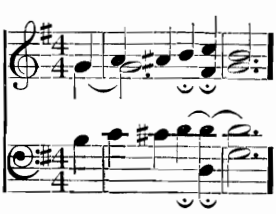
No. 90. H. r. p. 12-5-'87.



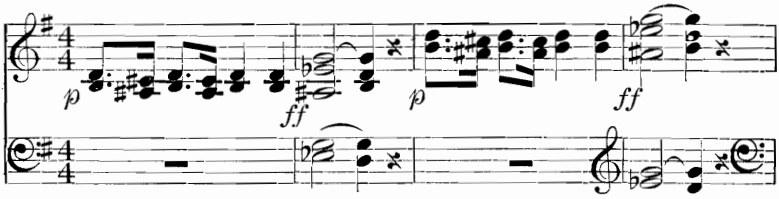
No. 91. Z. a. p. 10-14-'87.



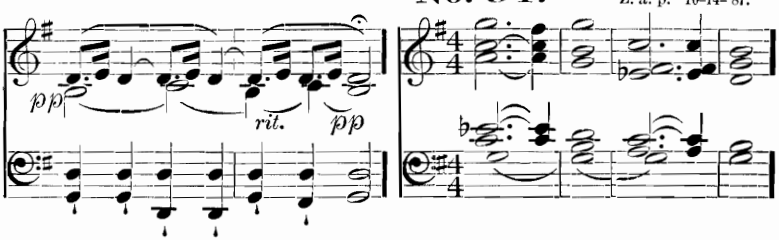
No. 92. H. r. p. 12-5-'87.



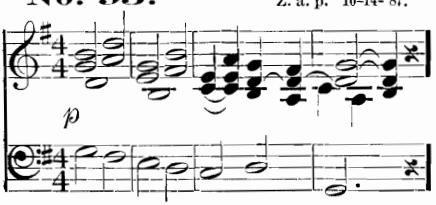
No. 93. H. r. p. 10-9-'70.



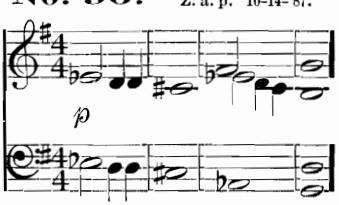
No. 94. Z. a. p. 10-14-'87.



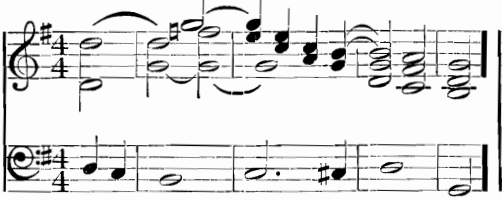
No. 95. Z. a. p. 10-14-'87.



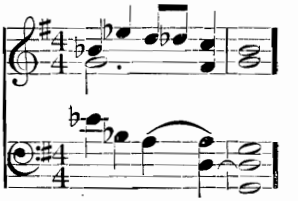
No. 96. Z. a. p. 10-14-'87.



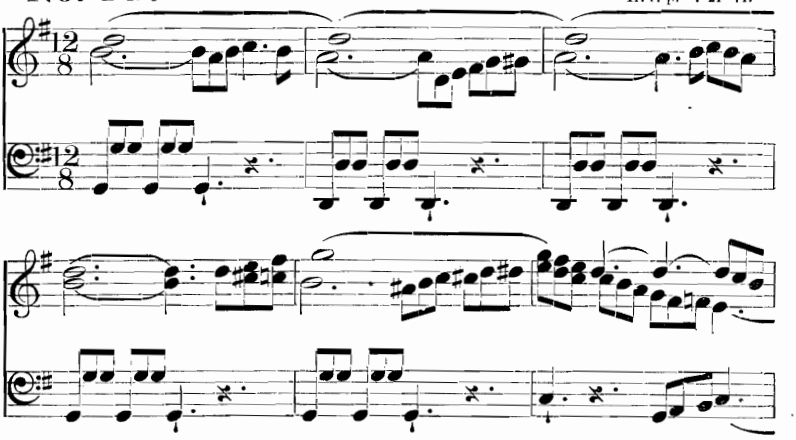
No. 97. Z. a. p. 10-14-'87.



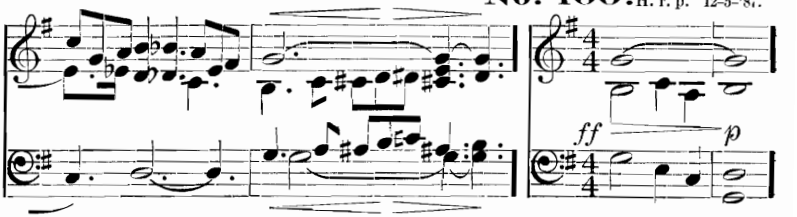
No. 98. H. r. p. 12-5-'87.



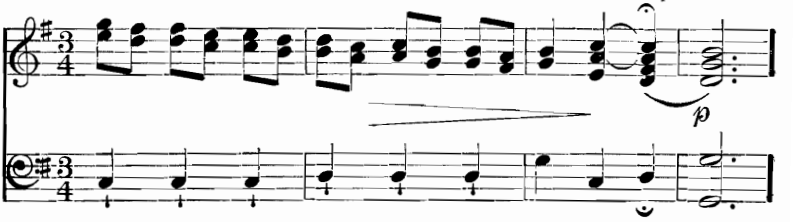
No. 99. H. r. p. 7-21-'71.



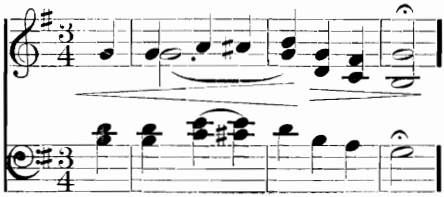
No. 100. H. r. p. 12-5-'87.



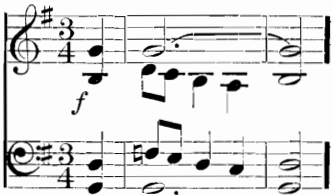
No. 101. TRIPLE MEASURE. W. a. p. 1-21-'81.



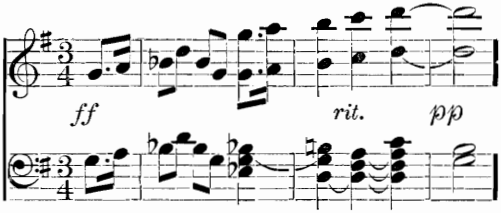
No. 102. H. r. p. 8-7-'87.



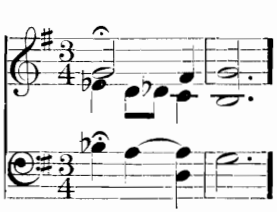
No. 103. H. r. p. 12-9-'87.



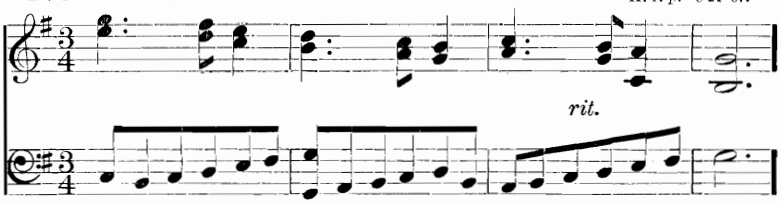
No. 104. H. r. p. 8-14-'70.



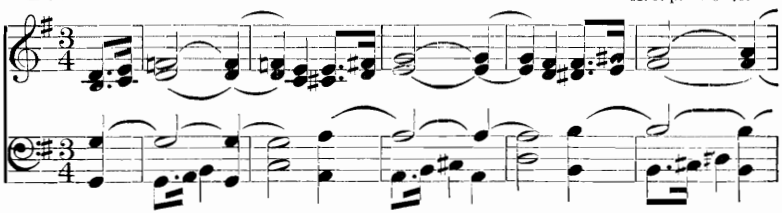
No. 105. H. r. p. 12-9-'87.



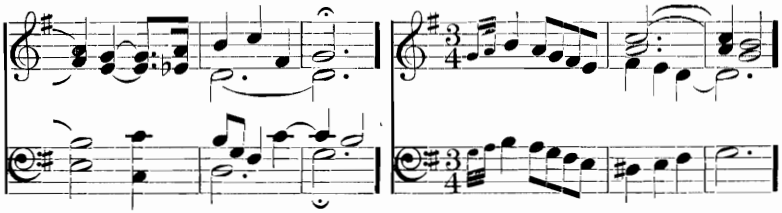
No. 106. H. r. p. 8-24-'87.



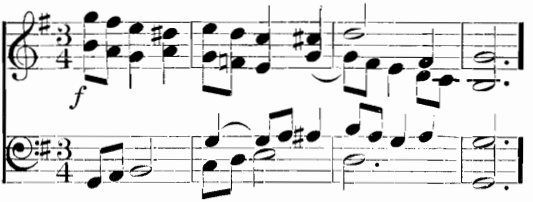
No. 107. H. r. p. 9-6-'70.



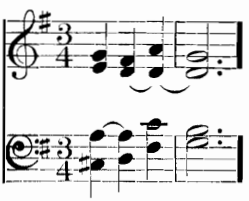
No. 108. H. r. p. 8-16-'70.



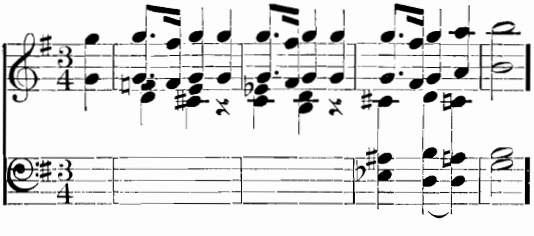
No. 109. H. r. p. 10-14-'87.



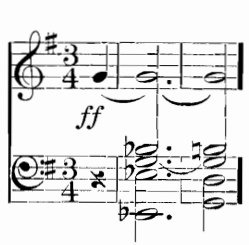
No. 110. H. r. p. 12-9-'87.



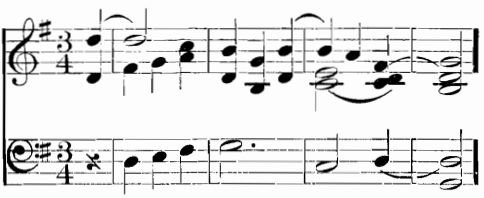
No. 111. H. r. p. 1-21-'81.



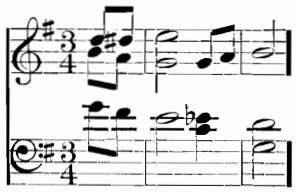
No. 112. H. r. p. 12-9-'87.



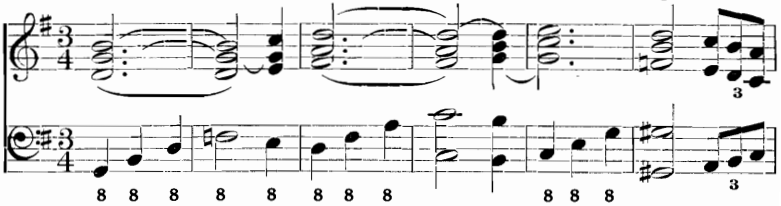
No. 113. W. a. p. 1-21-'81.



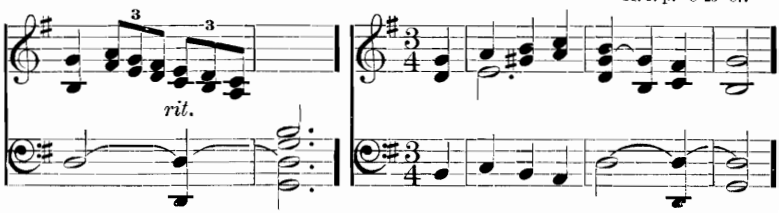
No. 114. H. r. p. 12-9-'87.



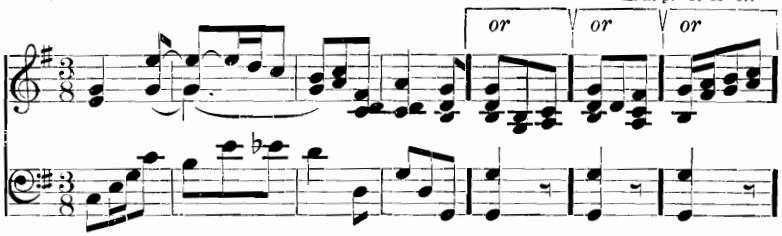
No. 115. H. r. p. 8-21-'80.



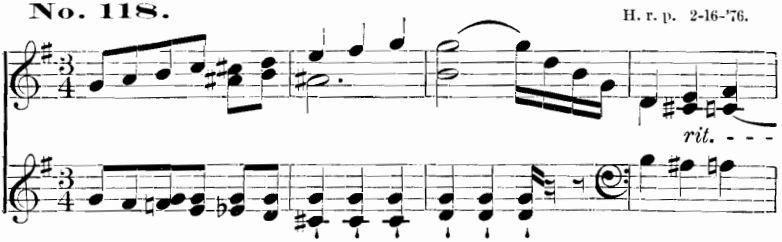
No. 116. H. r. p. 8-25-'87.



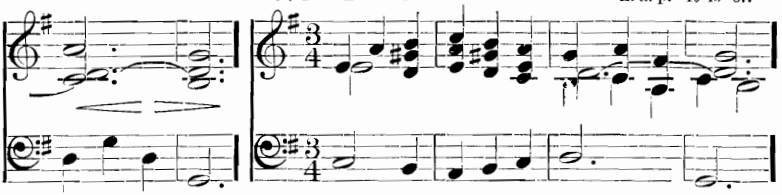
No. 117. Z. a. p. 10-15-'87.



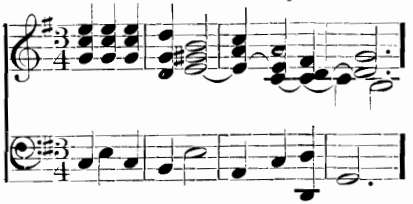
No. 118. H. r. p. 2-16-'76.



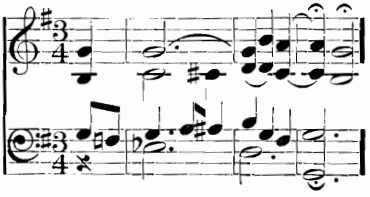
No. 119. Z. a. p. 10-15-'87.



No. 120. Z. a. p. 10-15-'87.

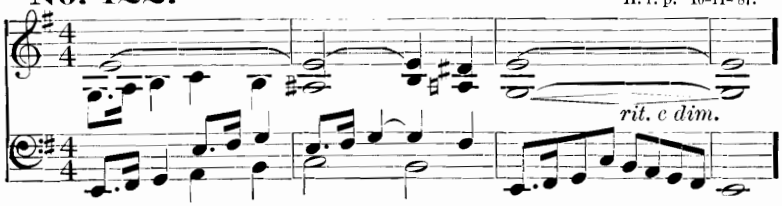


No. 121. H. r. p. 9-7-'87.

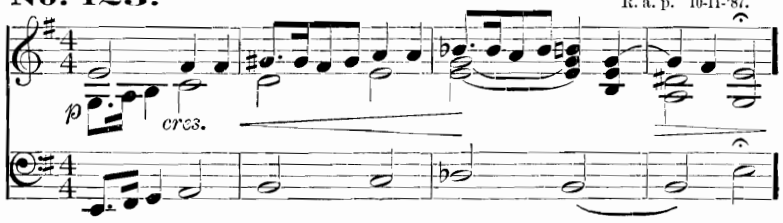


E MINOR. QUADRUPLE MEASURE.

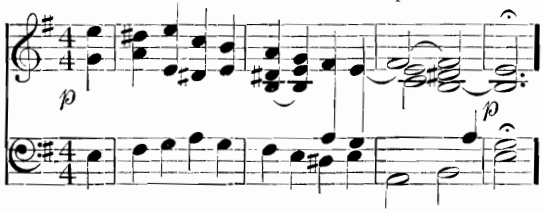
No. 122. H. r. p. 10-11-'87.



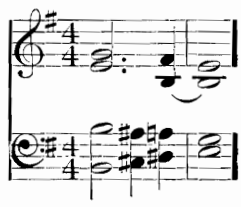
No. 123. R. a. p. 10-11-'87.



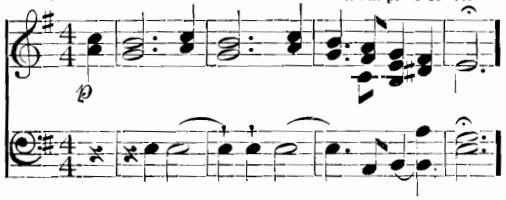
No. 124. H. r. p. 8-25-'87.



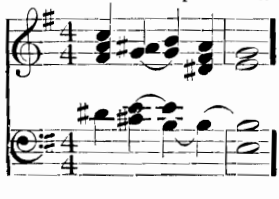
No. 125. H. r. p. 12-14-'87.



No. 126. W. a. p. 8-10-'87.

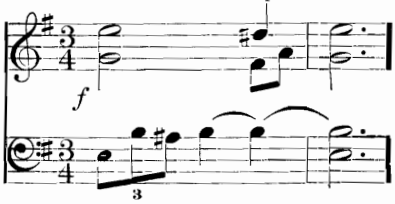


No. 127. H. r. p. 12-14-'87.

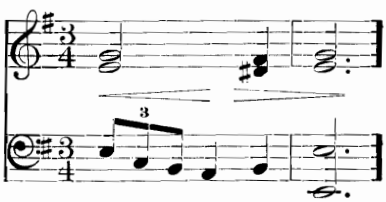


TRIPLE MEASURE.

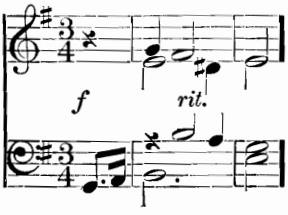
No. 128. H. r. p. 10-11-'87.



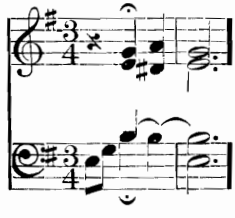
No. 129. H. r. p. 10-11- '87.



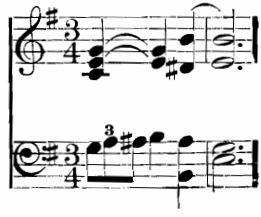
No. 130. H. r. p. 12-14-'87.



No. 131. H. r. p. 12-14-'87.

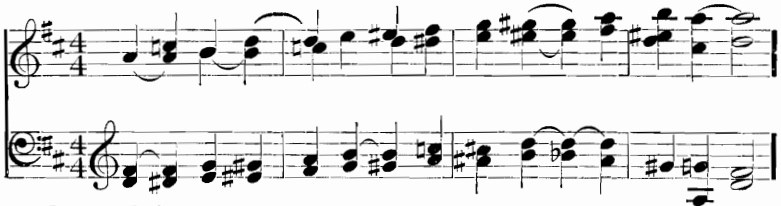


No. 132. H. r. p. 12-14-'87.

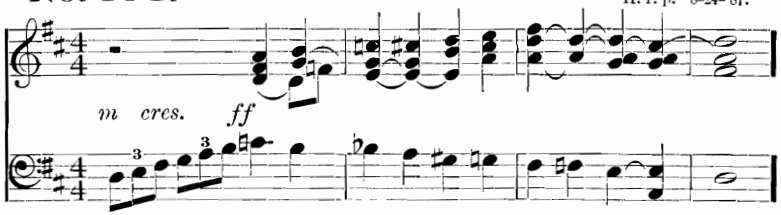


D MAJOR QUADRUPLE.

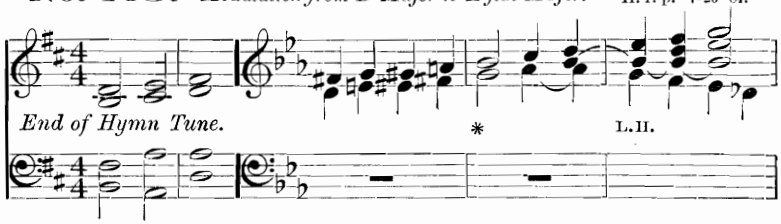
No. 163. H. r. p. 8-18-'87.



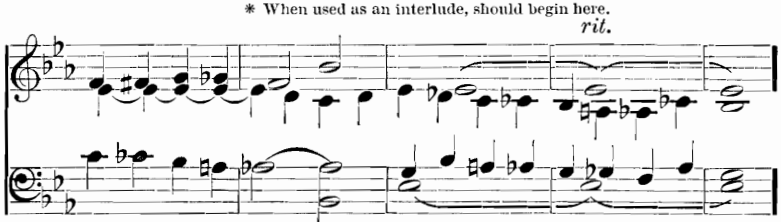
No. 164. H. r. p. 8-24-'87.



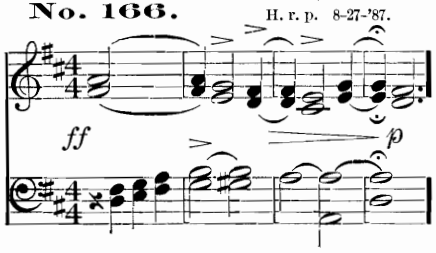
No. 165. *Modulation from D Major to E flat Major.* H. r. p. 7-26-'84.



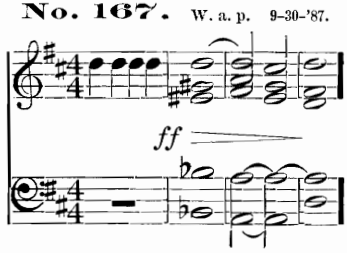
* When used as an interlude, should begin here.



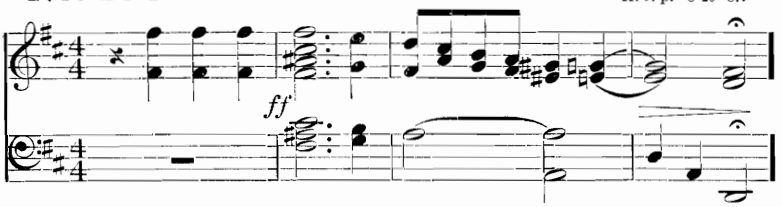
No. 166. H. r. p. 8-27-'87.



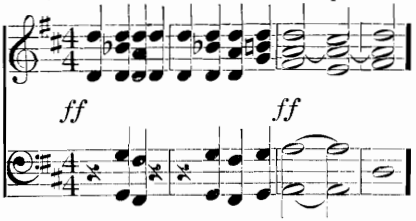
No. 167. W. a. p. 9-30-'87.



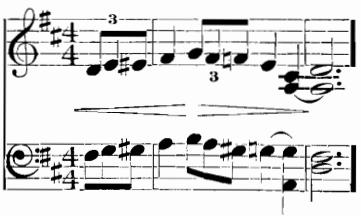
No. 168. H. r. p. 8-20-'87.



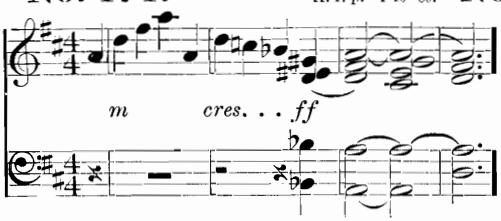
No. 169. W. a. p. 9-30-'87.



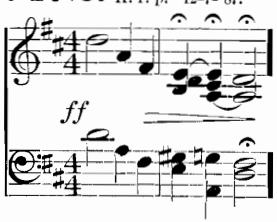
No. 170. H. r. p. 9-30-'87.



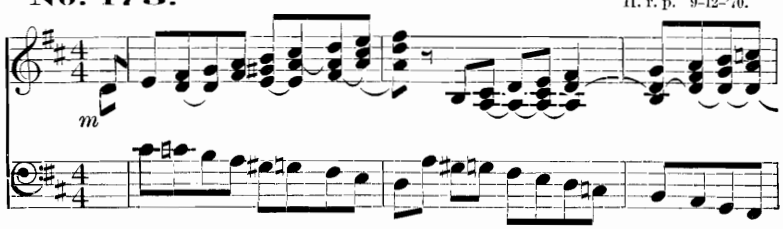
No. 171. H. r. p. 4-10-'80.



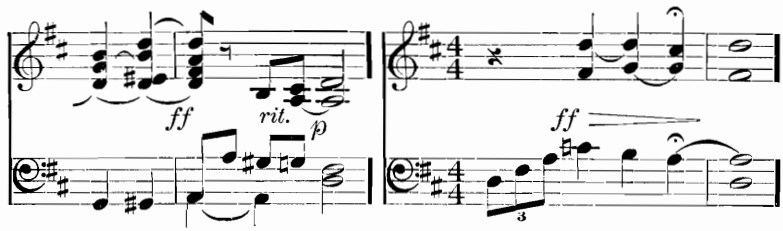
No. 172. H. r. p. 12-7-'87.



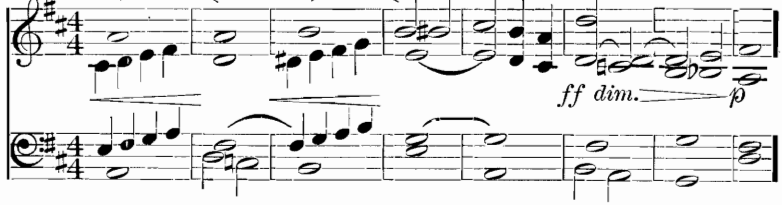
No. 173. H. r. p. 9-12-'70.



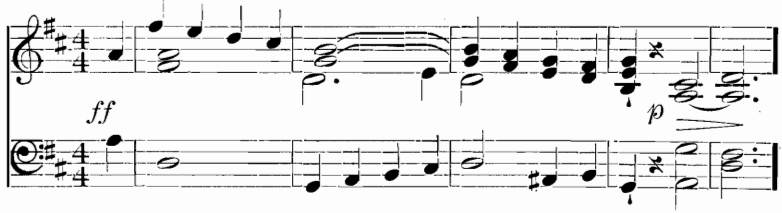
No. 174. H. r. p. 12-7-'87.



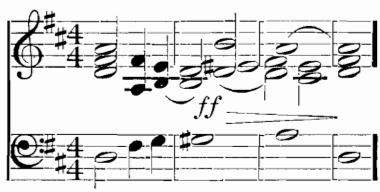
No. 175. B. a. p. 12-9-'87.



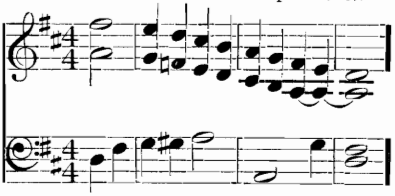
No. 176. Z. a. p. 12-7-'87.



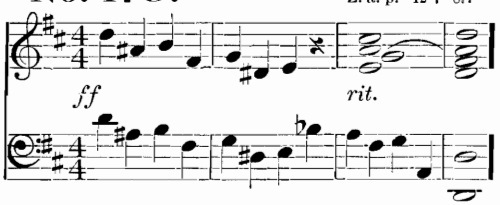
No. 177. Z. a. p. 12-7-'87.



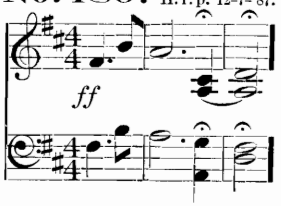
No. 178. Z. a. p. 12-7-'87.



No. 179. Z. a. p. 12-7-'87.

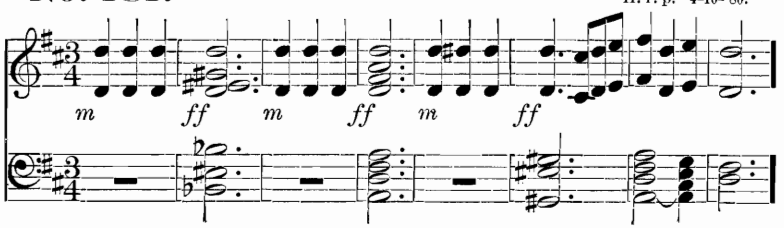


No. 180. H. r. p. 12-7-'87.

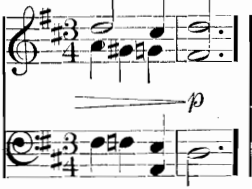


TRIPLE MEASURE.

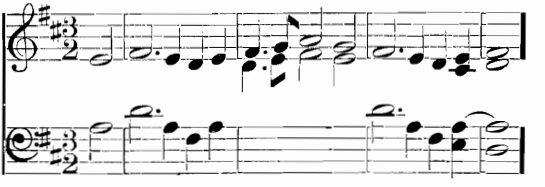
No. 181. H. r. p. 4-10-'80.



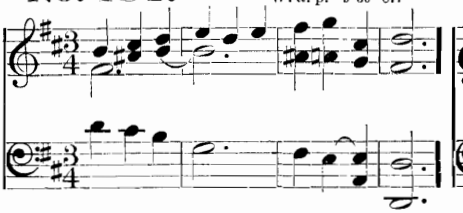
No. 182. H. r. p. 12-7-'87.



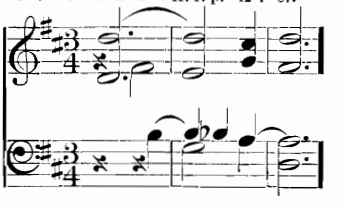
No. 183. H. r. p. 8-27-'87.



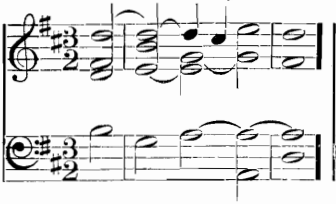
No. 184. W. a. p. 9-30-'87.



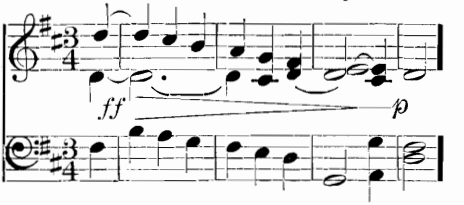
No. 185. H. r. p. 12-7-'87.



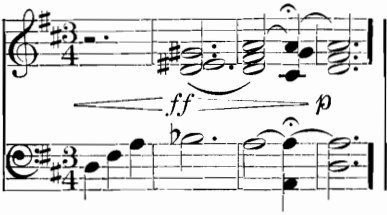
No. 186. W. a. p. 9-30-'87.



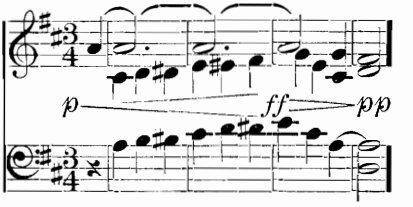
No. 187. H. r. p. 9-30-'87.



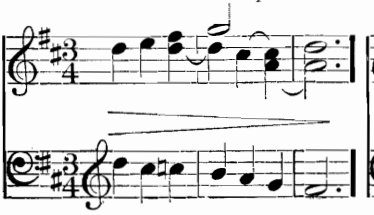
No. 188. H. r. p. 8-18-'87.



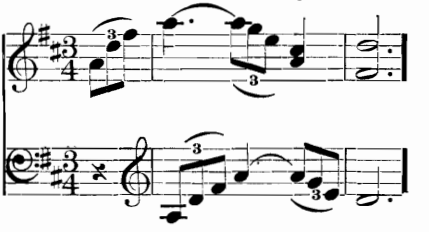
No. 189. H. r. p. 9-29-'87.



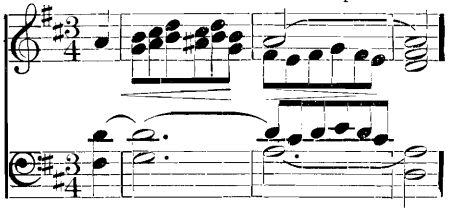
No. 190. H. r. p. 12-7-'87.



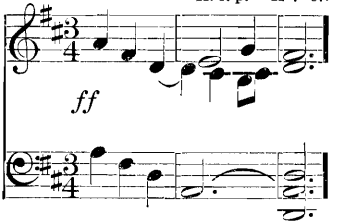
No. 191. H. r. p. 9-29-'87.



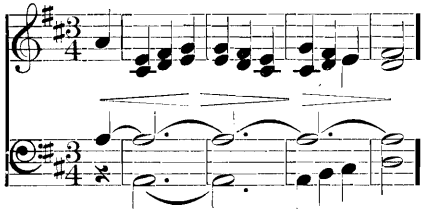
No. 192. W. a. p. 9-29-'87.



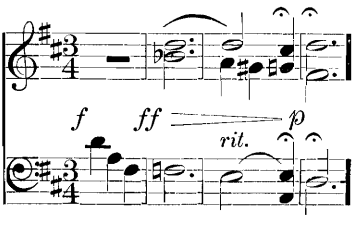
No. 193. H. r. p. 12-7-'87.



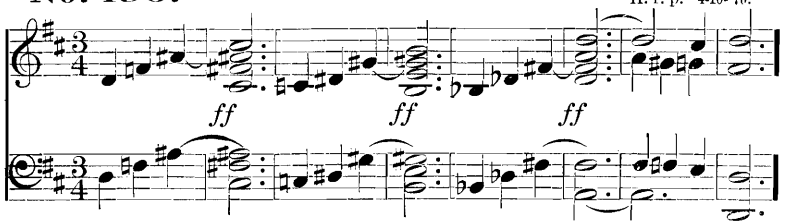
No. 194. H. r. p. 9-29-'87.



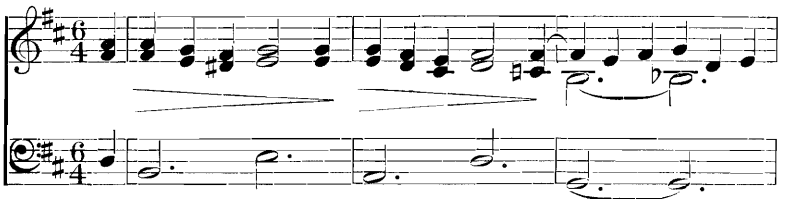
No. 195. H. r. p. 8-18-'87.



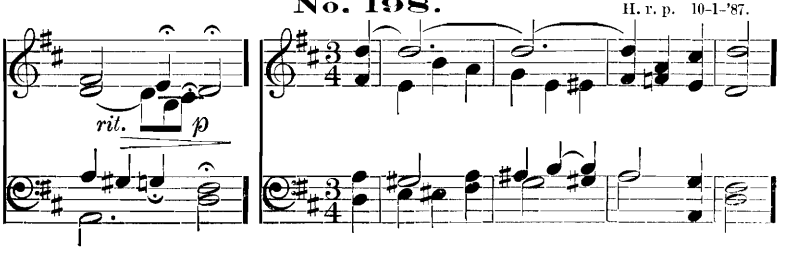
No. 196. H. r. p. 4-10-'70.



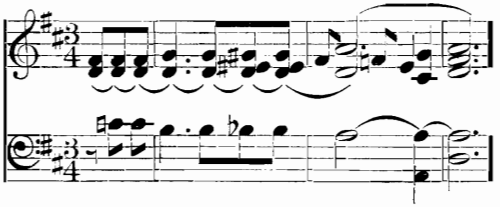
No. 197. H. r. p. 8-27-'87.



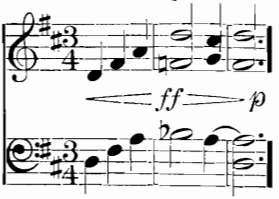
No. 198. H. r. p. 10-1-'87.



No. 199. H. r. p. 8-20-'69.

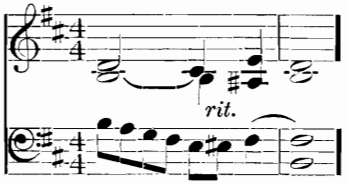


No. 200. H. r. p. 12-7-'87.

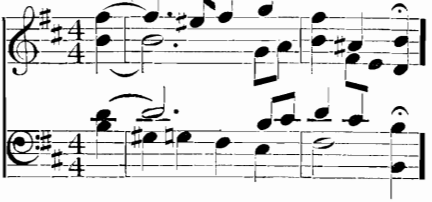


B MINOR. QUADRUPLE MEASURE.

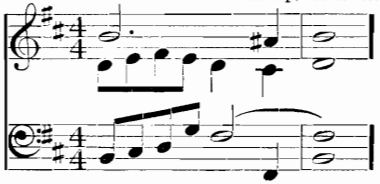
No. 201. H. r. p. 11-17-'87.



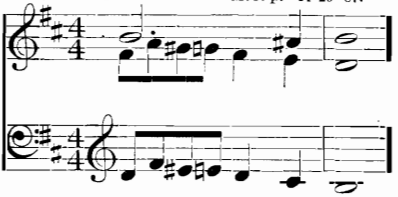
No. 202. Z. a. p. 10-13-'87.



No. 203. H. r. p. 11-26-'87.

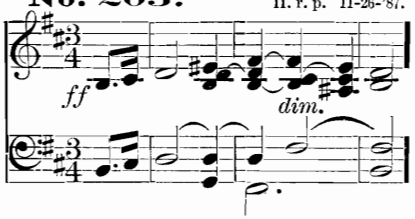


No. 204. H. r. p. 11-26-'87.

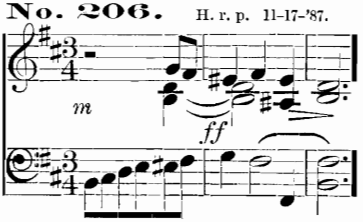


TRIPLE MEASURE.

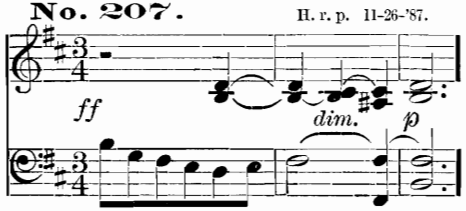
No. 205. H. r. p. 11-26-'87.



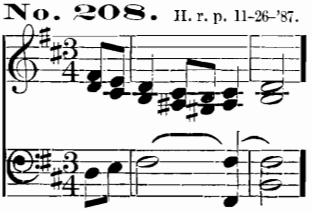
No. 206. H. r. p. 11-17-'87.



No. 207. H. r. p. 11-26-'87.

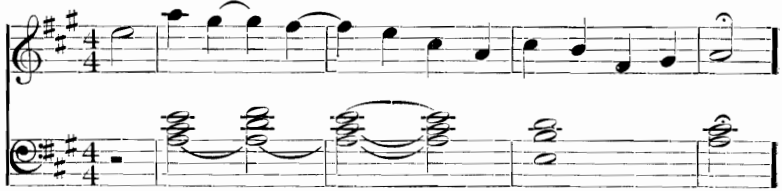


No. 208. H. r. p. 11-26-'87.

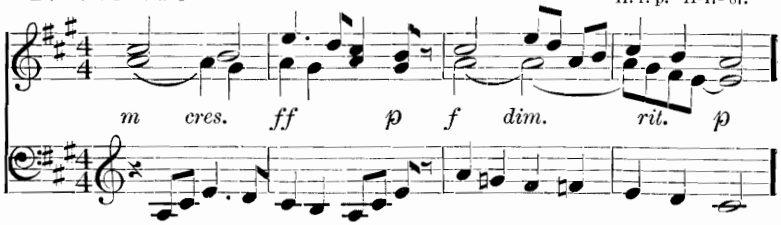


A MAJOR. QUADRUPLE MEASURE.

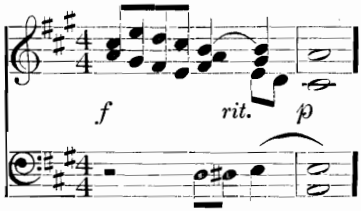
No. 239. H. r. p. 9-7-'87.



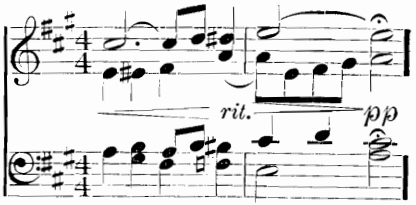
No. 240. H. r. p. 11-17-'87.



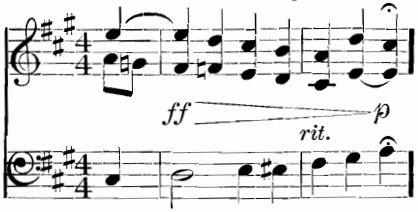
No. 241. H. r. p. 8-27-'87.



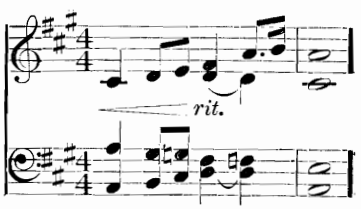
No. 242. H. r. p. 10-10-'87.



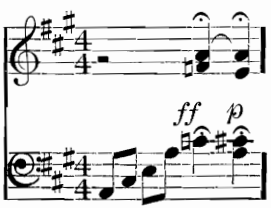
No. 243. H. r. p. 10-1-'87.



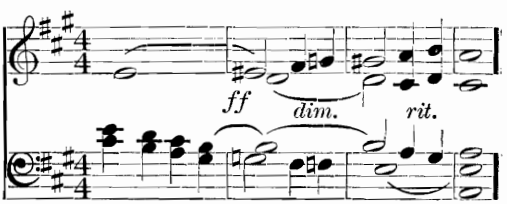
No. 244. H. r. p. 8-20-'87.



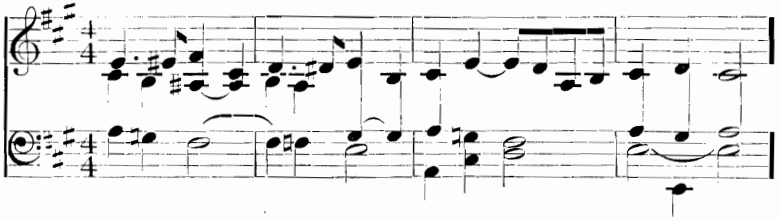
No. 245. H. r. p. 11-18-'87.



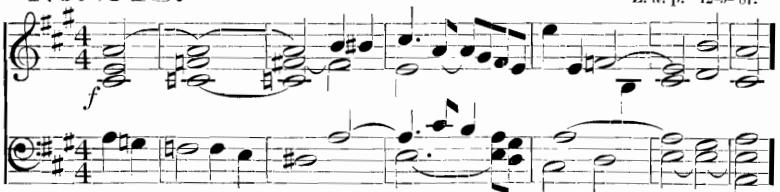
No. 246. H. r. p. 11-18-'87.



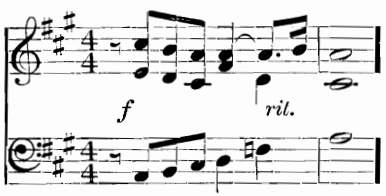
No. 247. H. r. p. 11-17-'87.



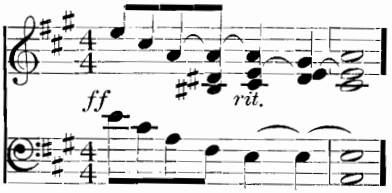
No. 248. Z. a. p. 12-9-'87.



No. 249. H. r. p. 8-20-'87.

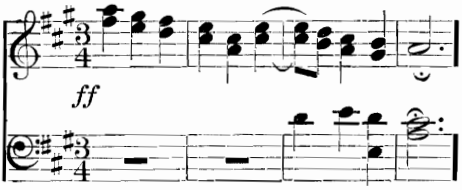


No. 250. H. r. p. 8-20-'87.

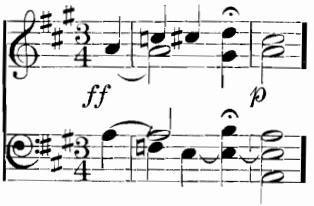


A MAJOR. TRIPLE MEASURE.

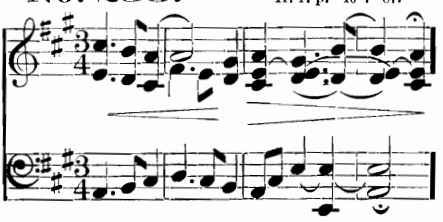
No. 251. W. a. p. 9-26-'87.



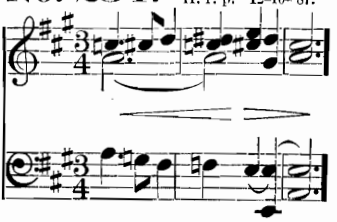
No. 252. H. r. p. 12-10-'87.



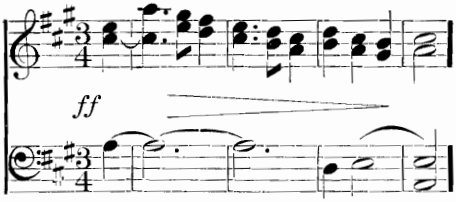
No. 253. H. r. p. 10-7-'87.



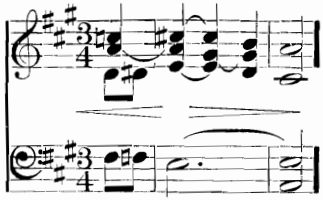
No. 254. H. r. p. 12-10-'87.



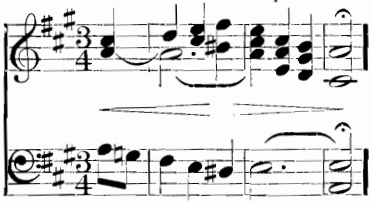
No. 255. W. a. p. 8-10-'87.



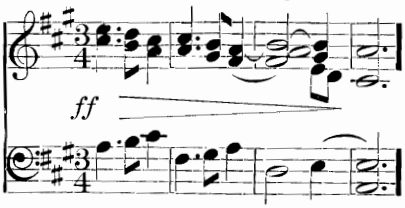
No. 256. H. r. p. 12-10-'87.



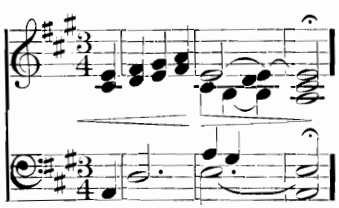
No. 257. W. a. p. 9-27-'87.



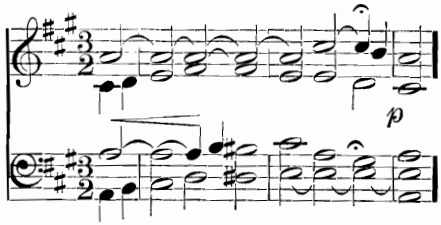
No. 258. W. a. p. 8-10-'87.



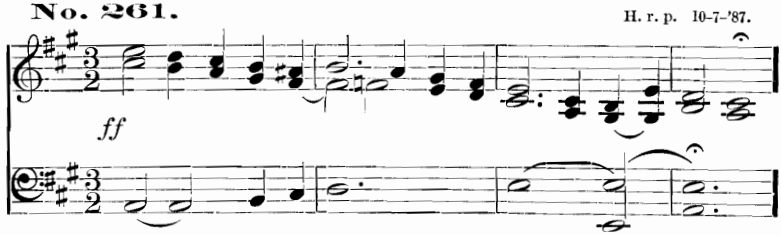
No. 259. W. a. p. 9-27-'87.



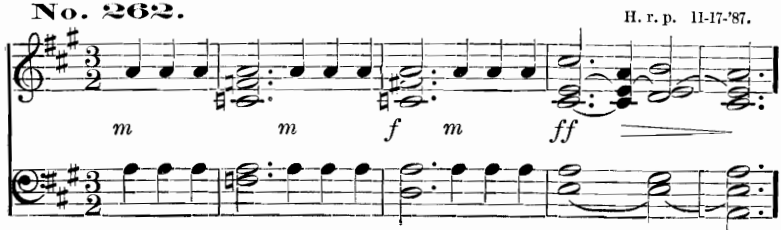
No. 260. H. r. p. 9-7-'87.



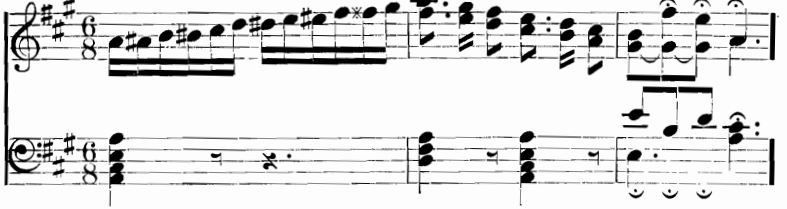
No. 261. H. r. p. 10-7-'87.



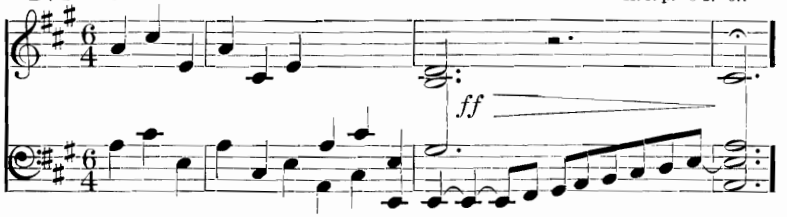
No. 262. H. r. p. 11-17-'87.



No. 263. H. r. p. 8-20-'76.

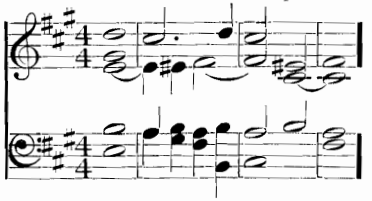


No. 264. H. r. p. 8-27-'87.

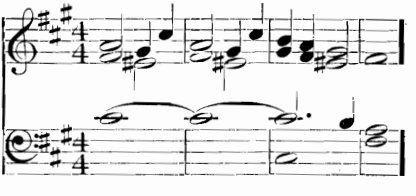


F SHARP MINOR. QUADRUPLE MEASURE.

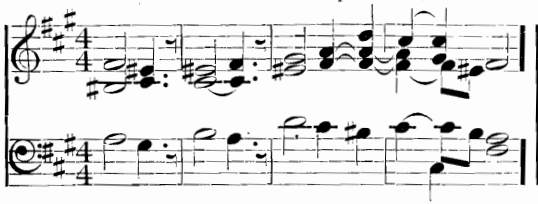
No. 265. H. r. p. 12-9-'87.



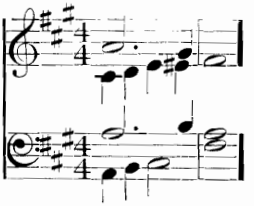
No. 266. H. r. p. 11-18-'87.



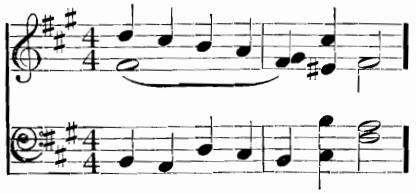
No. 267. H. r. p. 11-26-'87.



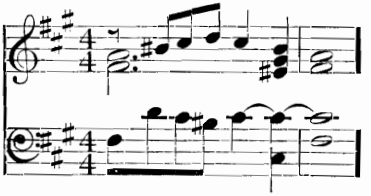
No. 268. H. r. p. 12-9-'87.



No. 269. H. r. p. 10-16-'87.

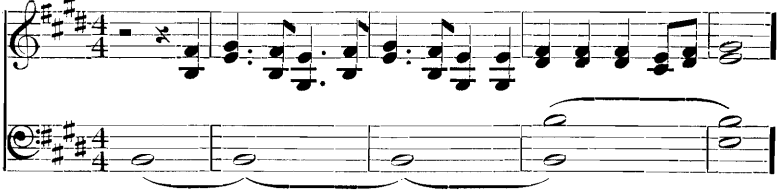


No. 270. H. r. p. 11-26-'87.

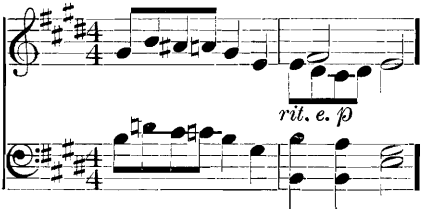


E MAJOR. QUADRUPLE MEASURE.

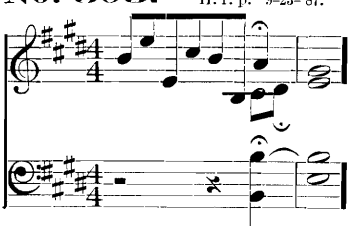
No. 301. H. r. p. 9-24-'87.



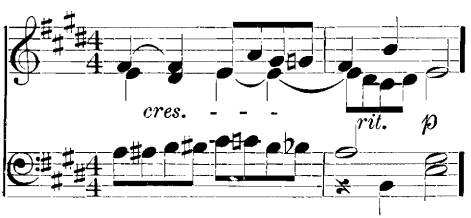
No. 302. H. r. p. 9-23-'87.



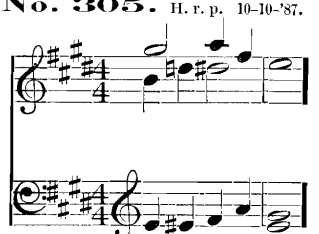
No. 303. H. r. p. 9-23-'87.



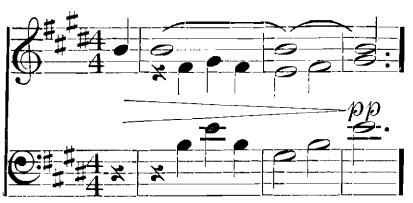
No. 304. H. r. p. 12-5-'87.



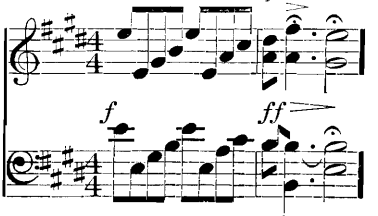
No. 305. H. r. p. 10-10-'87.



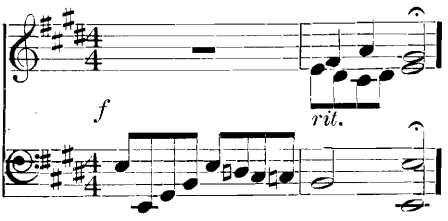
No. 306. W. a. p. 10-3-'87.



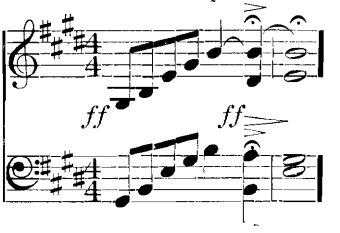
No. 307. H. r. p. 9-23-'87.



No. 308. H. r. p. 9-23-'87.

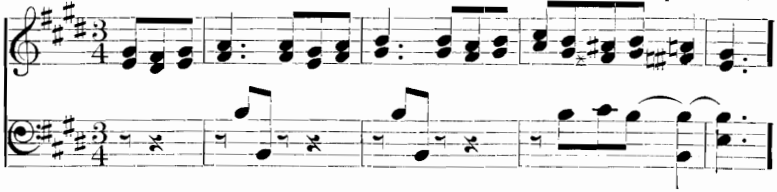


No. 309. H. r. p. 9-23-'87.

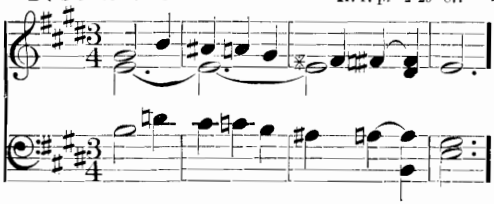


E MAJOR. TRIPLE MEASURE.

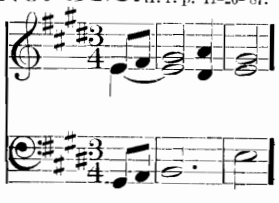
No. 310. Z. a. p. 12-13-'87.



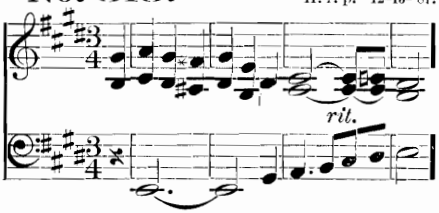
No. 311. H. r. p. 2-29-'87.



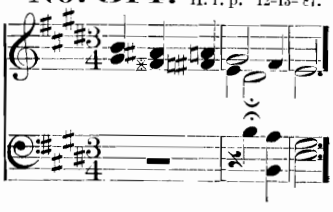
No. 312. H. r. p. 11-26-'87.



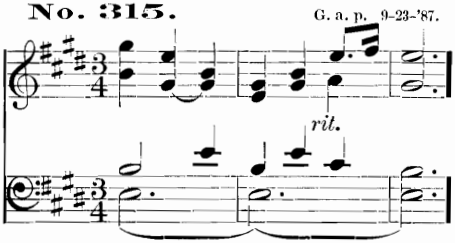
No. 313. H. r. p. 12-13-'87.



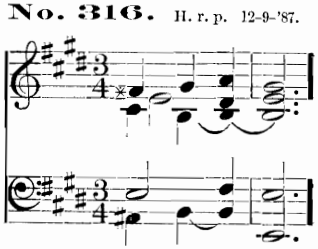
No. 314. H. r. p. 12-13-'87.



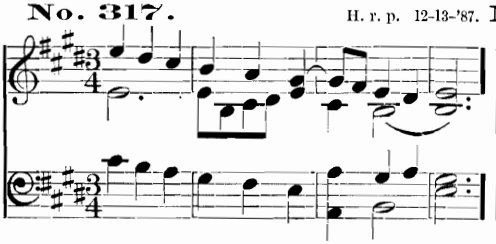
No. 315. G. a. p. 9-23-'87.



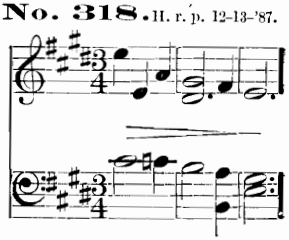
No. 316. H. r. p. 12-9-'87.



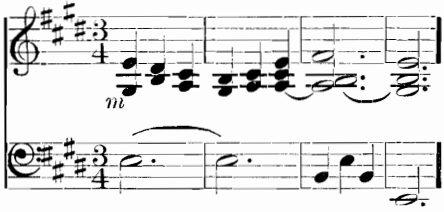
No. 317. H. r. p. 12-13-'87.



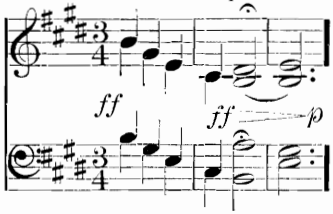
No. 318. H. r. p. 12-13-'87.



No. 319. W. a. p. 12-13-'87.

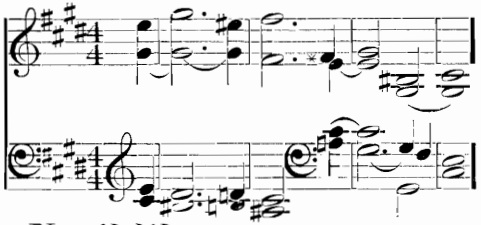


No. 320. H. r. p. 9-23-'87.

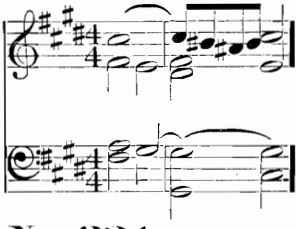


C♯ MINOR QUADRUPLE MEASURE.

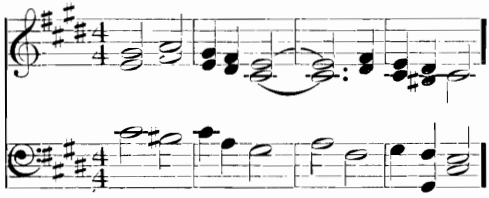
No. 321. Z. a. p. 11-9-'87.



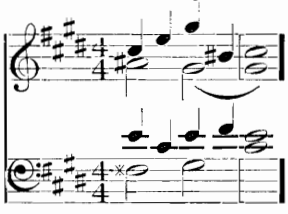
No. 322. H. r. p. 12-13-'87.



No. 323. Z. a. p. 11-8-'87.

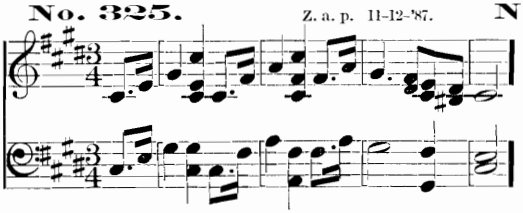


No. 324. Z. a. p. 12-13-'87.

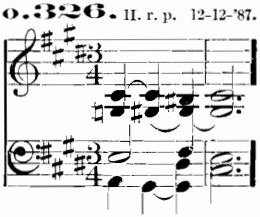


TRIPLE MEASURE.

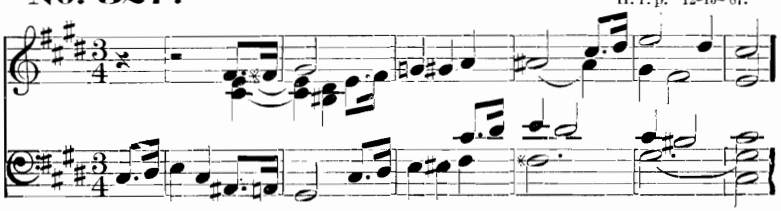
No. 325. Z. a. p. 11-12-'87.



No. 326. H. r. p. 12-12-'87.

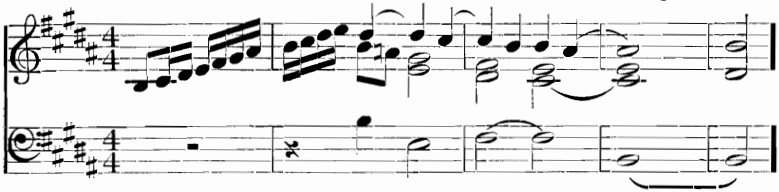


No. 327. H. r. p. 12-13-'87.

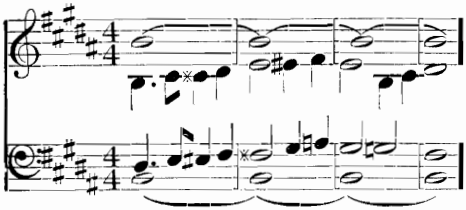


B MAJOR, QUADRUPLE MEASURE.

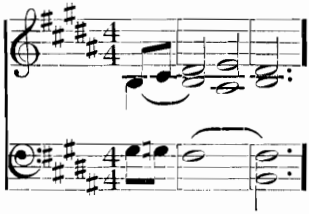
No. 328. H. r. p. 10-10-'87.



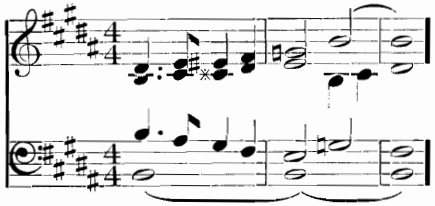
No. 329. H. r. p. 9-13-'87.



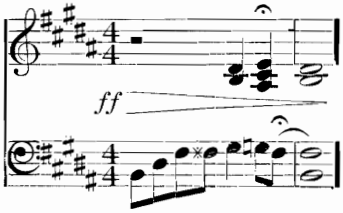
No. 330. H. r. p. 11-26-'87.



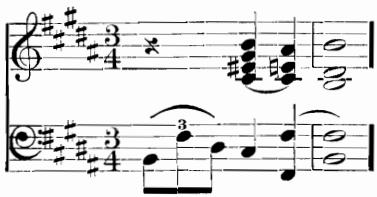
No. 331. H. r. p. 9-13-'87.



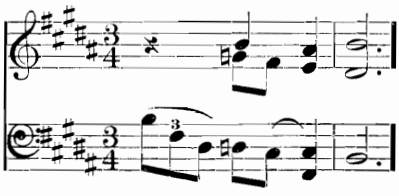
No. 332. H. r. p. 8-24-'87.



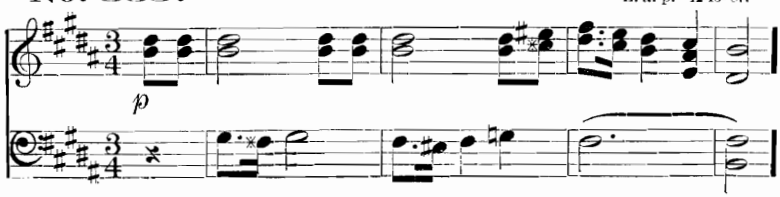
No. 333. H. r. p. 11-16-'87.



No. 334. H. r. p. 9-24-'87.

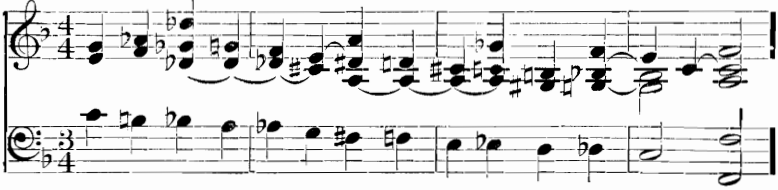


No. 335. Z. a. p. 12-13-'87.

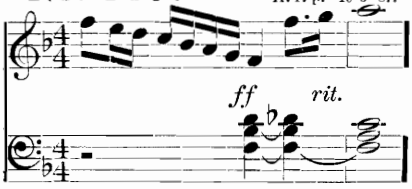


F MAJOR. QUADRUPLE MEASURE.

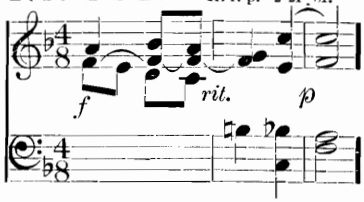
No. 366. R. a. p. 10-21-'87.



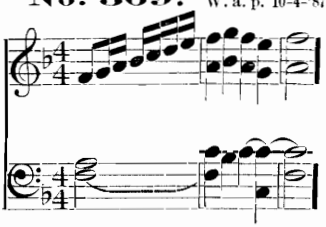
No. 367. H. r. p. 10-6-'87.



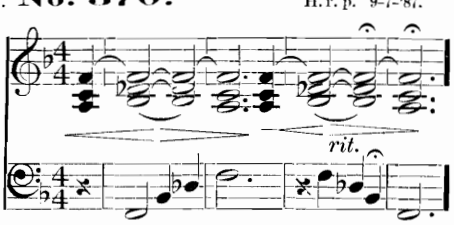
No. 368. H. r. p. 2-21-'81.



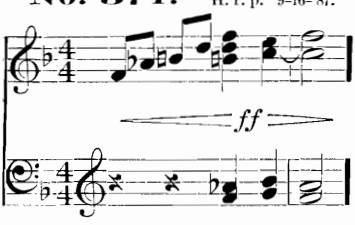
No. 369. W. a. p. 10-4-'87.



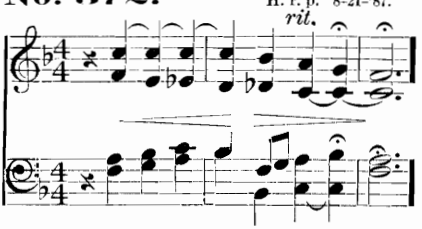
No. 370. H. r. p. 9-7-'87.



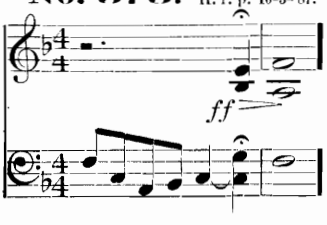
No. 371. H. r. p. 9-16-'87.



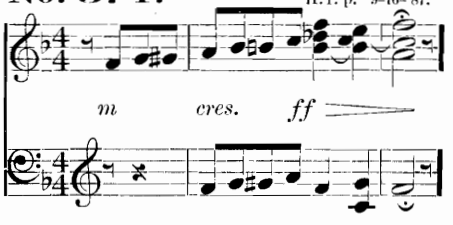
No. 372. H. r. p. 8-21-'87.



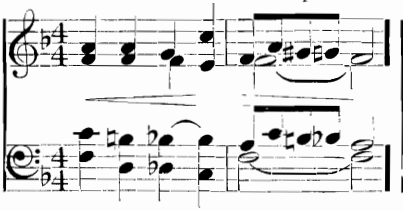
No. 373. H. r. p. 10-5-'87.



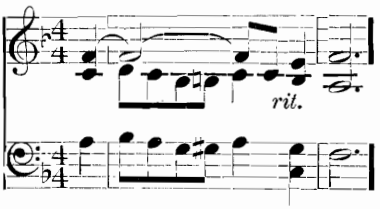
No. 374. H. r. p. 9-16-'87.



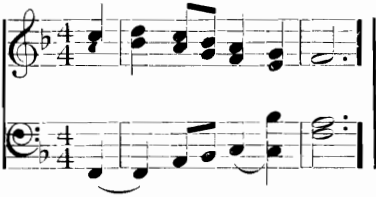
No. 375. S. a. p. 11-9-'87.



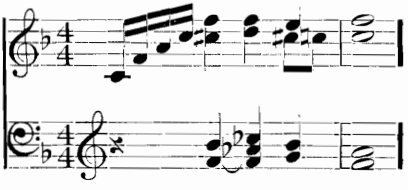
No. 376. H. r. p. 10-4-'87.



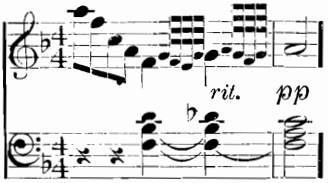
No. 377. W. a. p. 10-4-'87.



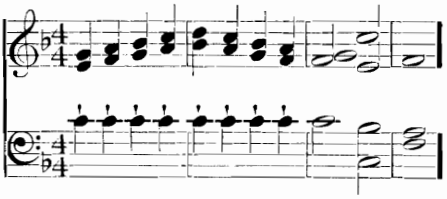
No. 378. H. r. p. 9-16-'87.



No. 379. H. r. p. 9-16-'87.

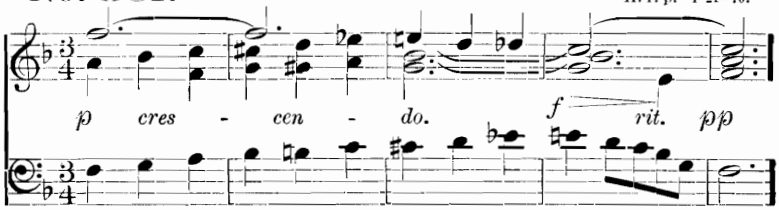


No. 380. Z. a. p. 10-14-'87.

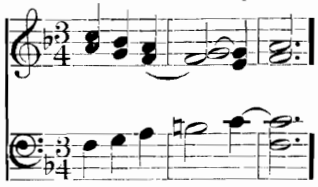


F MAJOR, TRIPLE MEASURE.

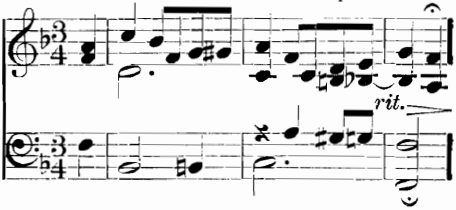
No. 381. H. r. p. 1-21-'70.



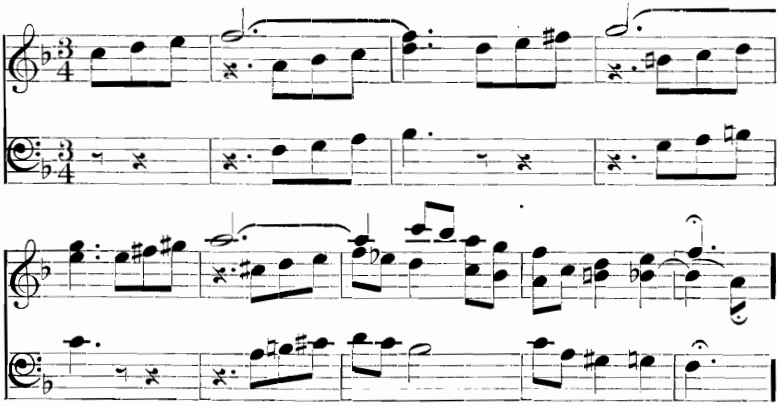
No. 382. H. r. p. 12-29-'87.



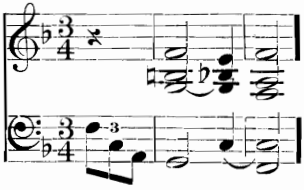
No. 383. H. r. p. 10-4-'87.



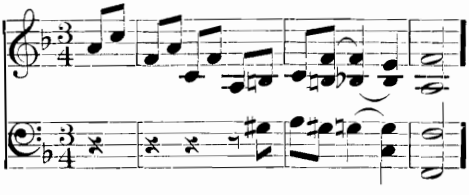
No. 384. H. r. p. 1-21-'70.



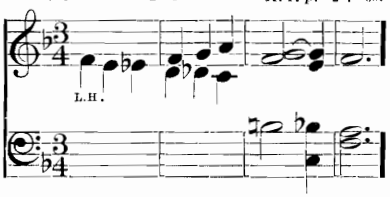
No. 385. H. r. p. 10-5-'87.



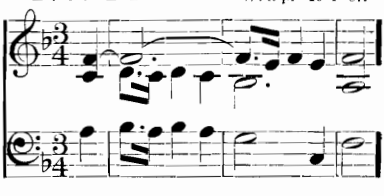
No. 386. H. r. p. 9-16-'87.



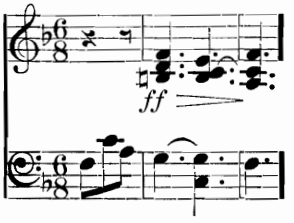
No. 387. H. r. p. 2-7-'69.



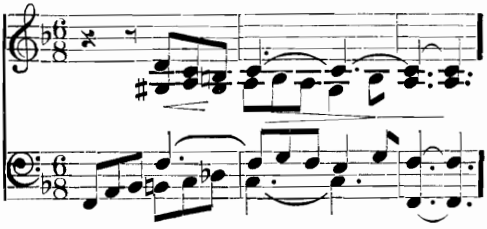
No. 388. W. a p. 10-4-'87.



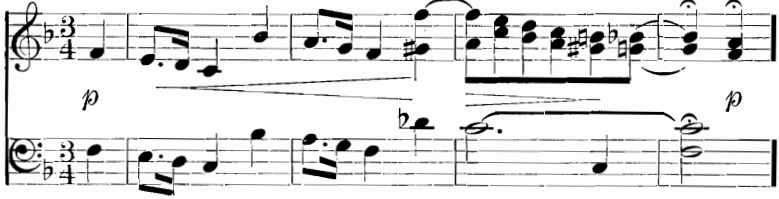
No. 389. 10-5-'87.



No. 390. H. r. p. 10-5-'87.

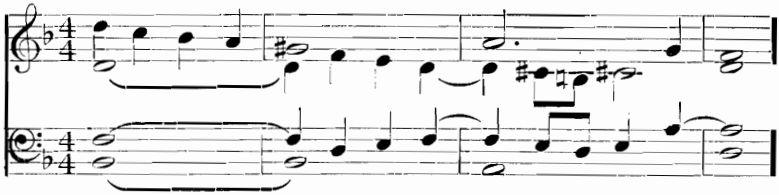


No. 391. Z. a. p. 12-29-'87.

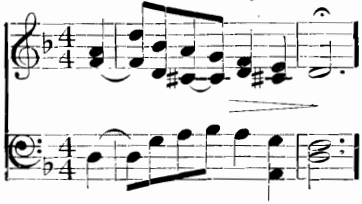


D MINOR, QUADRUPLE MEASURE.

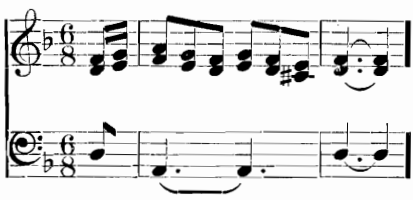
No. 392. Z. a. p. 11-9-'87.



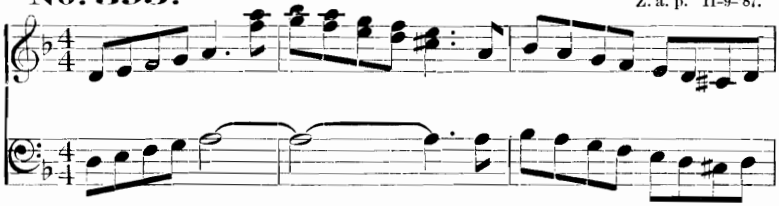
No. 393. H. r. p. 10-6-'87.



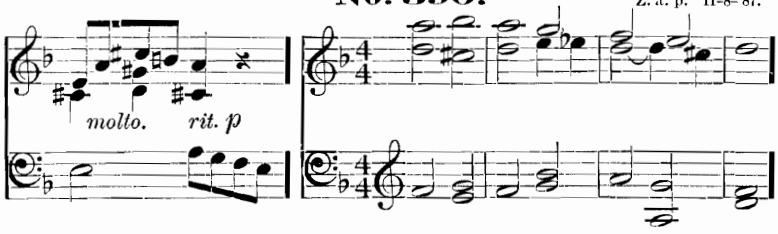
No. 394. H. r. p. 10-5-'87.



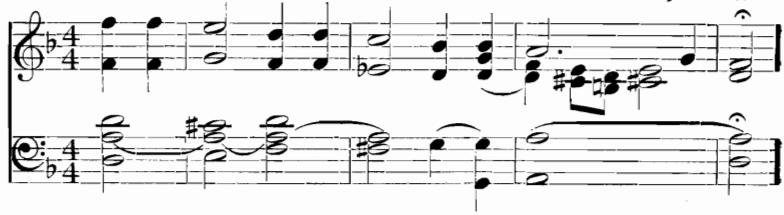
No. 395. Z. a. p. 11-9-'87.



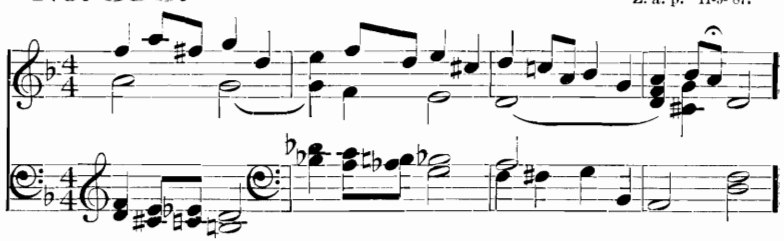
No. 396. Z. a. p. 11-8-'87.



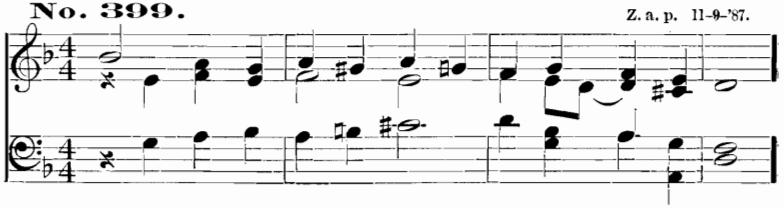
No. 397. Z. a. p. 11-9-'87.



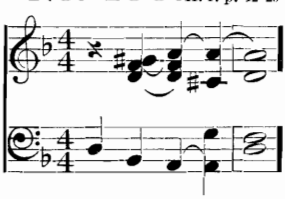
No. 398. Z. a. p. 11-9-'87.



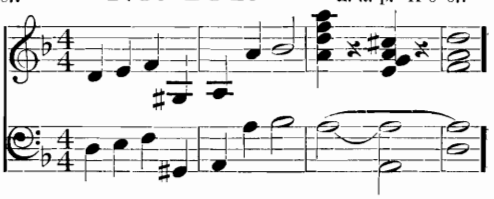
No. 399. Z. a. p. 11-9-'87.



No. 400. H. r. p. 12-29-'87.

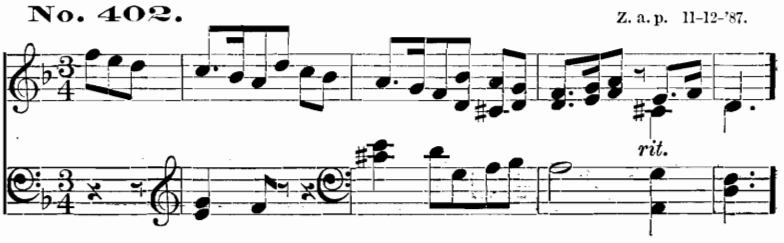


No. 401. Z. a. p. 11-8-'87.

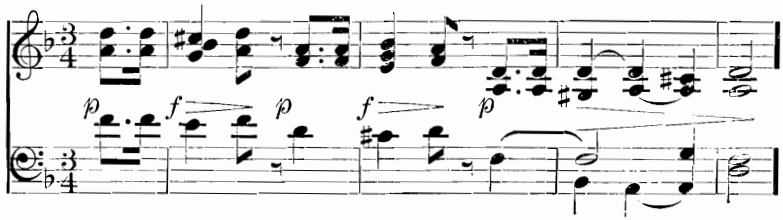


TRIPLE MEASURE.

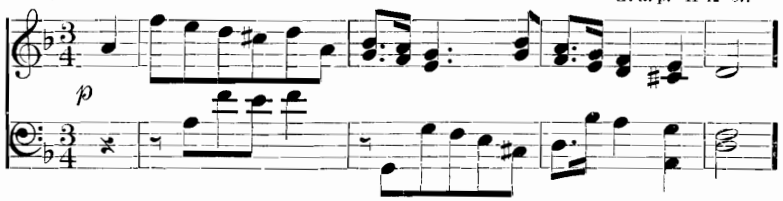
No. 402. Z. a. p. 11-12-'87.



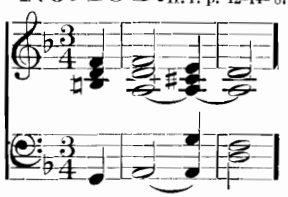
No. 403. H. r. p. 11-12-'87.



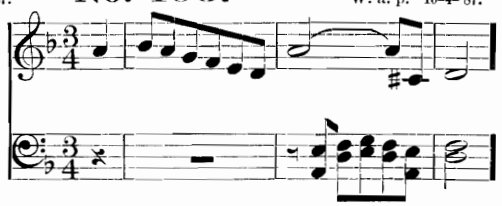
No. 404. Z. a. p. 11-12-'87.



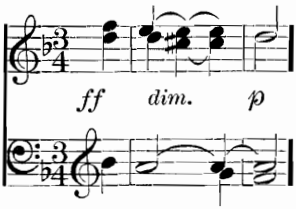
No. 405. H. r. p. 12-14-'87.



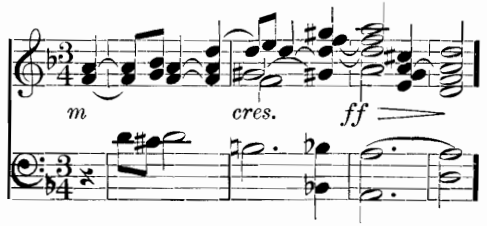
No. 406. W. a. p. 10-4-'87.



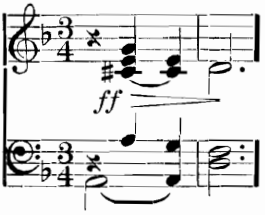
No. 407. H. r. p. 12-29-'87.



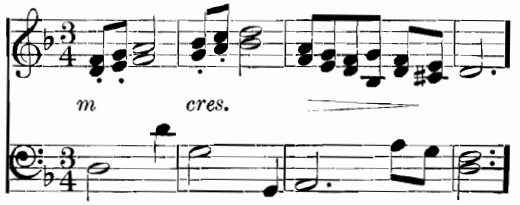
No. 408. Z. a. p. 11-9-'87.



No. 409. H. r. p. 12-29-'87.

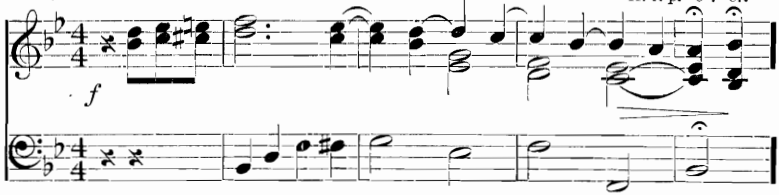


No. 410. Z. a. p. 11-9-'87.

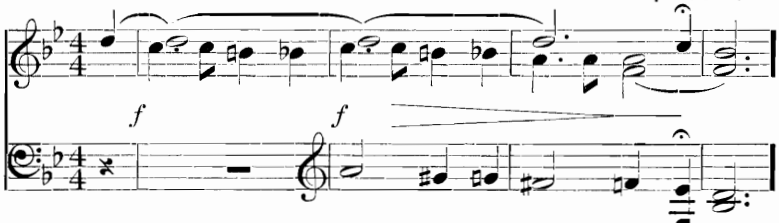


B♭ MAJOR. QUADRUPLE MEASURE.

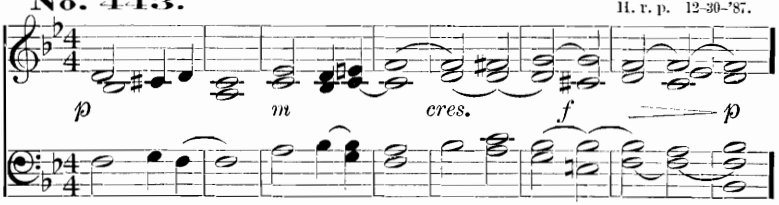
No. 441. H. r. p. 8-7-'87.



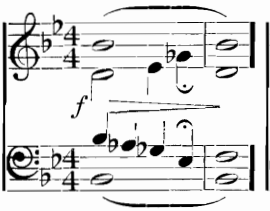
No. 442. H. r. p. 10-30-'87.



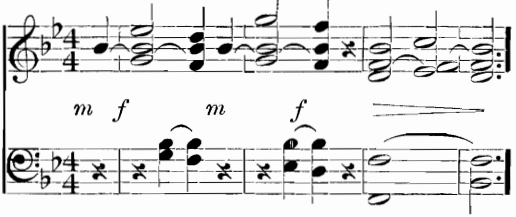
No. 443. H. r. p. 12-30-'87.



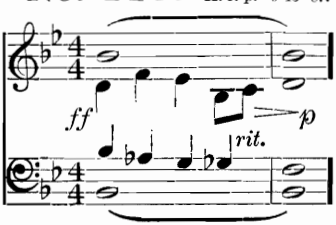
No. 444. H. r. p. 12-5-'87.



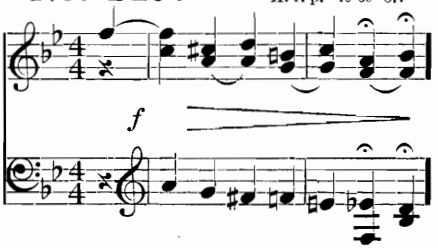
No. 445. Z. a. p. 11-12-'87.



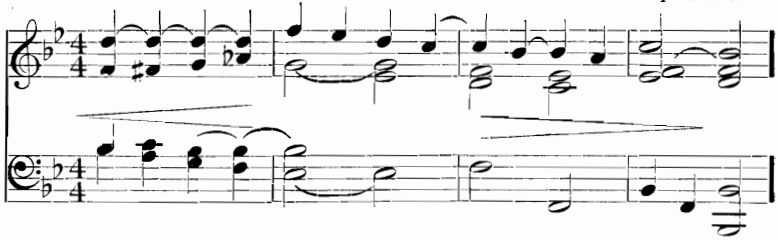
No. 446. H. r. p. 9-13-'87.



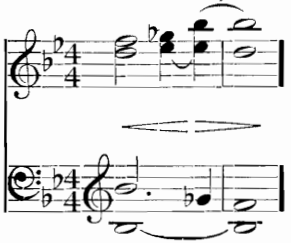
No. 447. H. r. p. 10-30-'87.



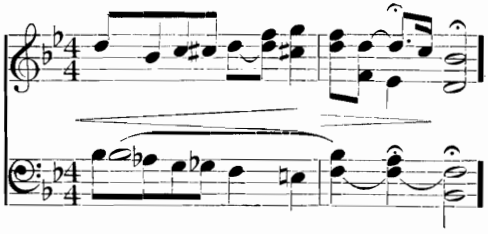
No. 448. H. r. p. 2-14-'69.



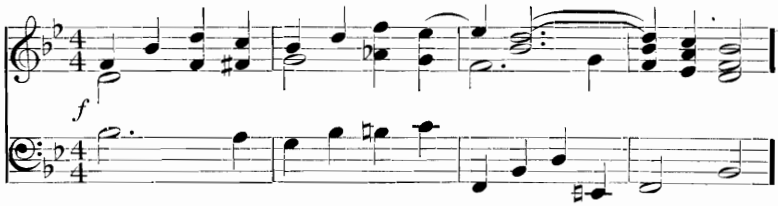
No. 449. H. r. p. 12-5-'87.



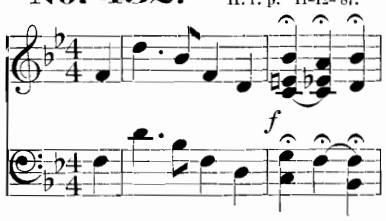
No. 450. H. r. p. 11-12-'87.



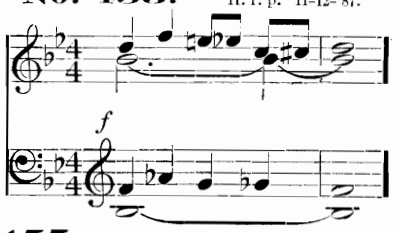
No. 451. Z. a. p. 9-13-'87.



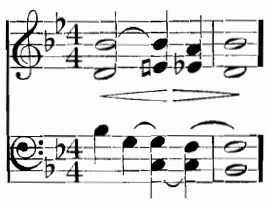
No. 452. H. r. p. 11-12-'87.



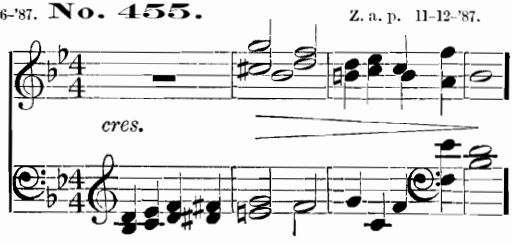
No. 453. H. r. p. 11-12-'87.



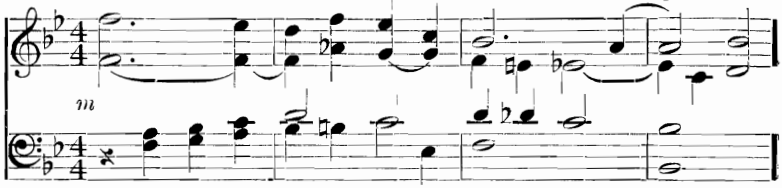
No. 454. H. r. p. 11-26-'87.



No. 455. Z. a. p. 11-12-'87.

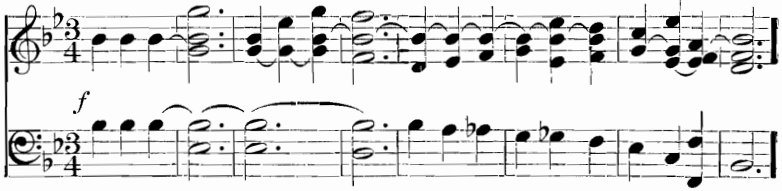


No. 456. H. r. p. 8-12-'87.

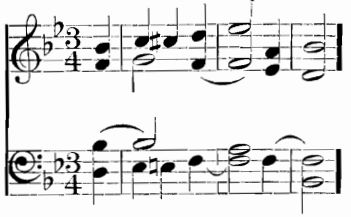


TRIPLE MEASURE.

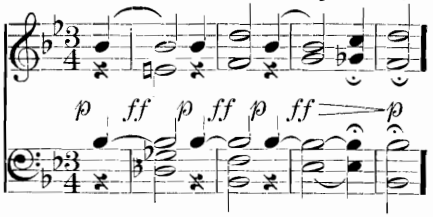
No. 457. Z. a. p. 12-30-'87.



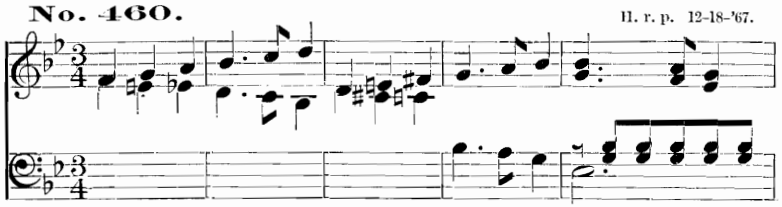
No. 458. H. r. p. 11-16-'87.



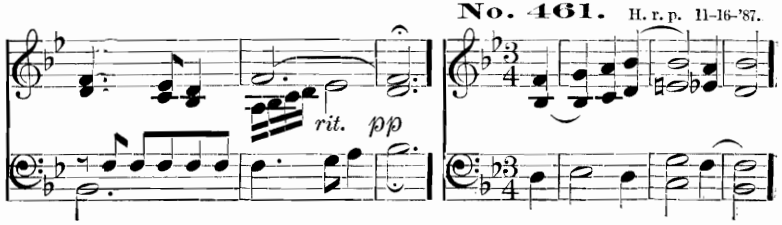
No. 459. H. r. p. 10-30-'87.



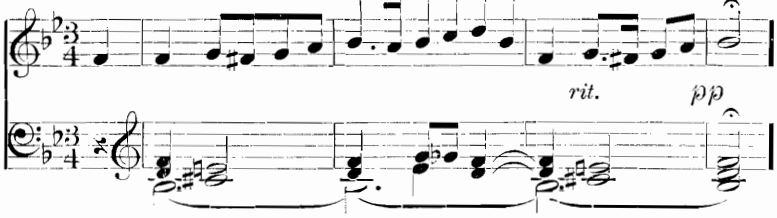
No. 460. H. r. p. 12-18-'67.



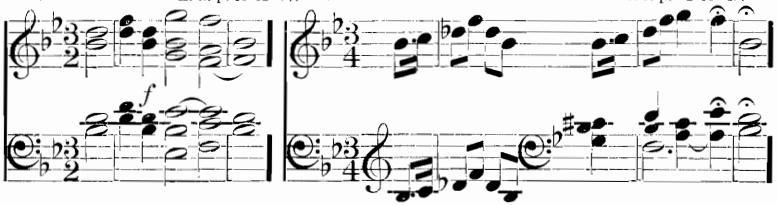
No. 461. H. r. p. 11-16-'87.



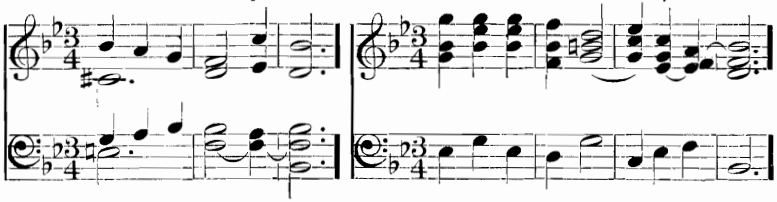
No. 462. H. r. p. 2-17-'69.



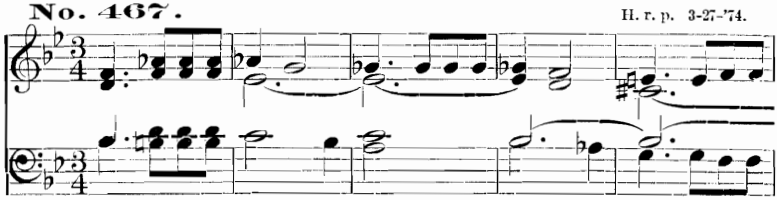
No. 463. Z. a. p. 11-12-'87. **No. 464.** H. r. p. 2-18-'69.



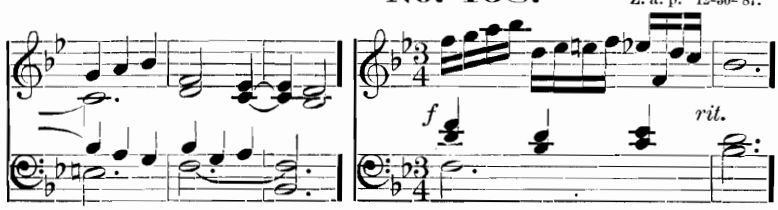
No. 465. G. a. p. 12-30-'87. **No. 466.** Z. a. p. 12-30-'87.



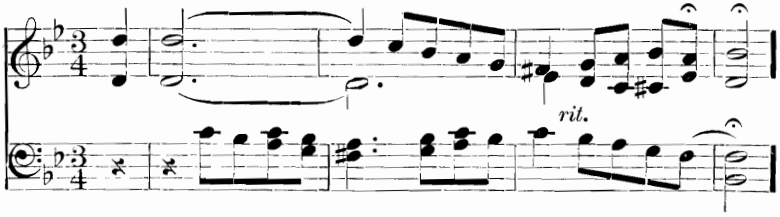
No. 467. H. r. p. 3-27-'74.



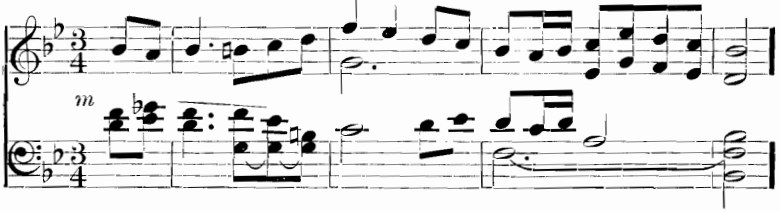
No. 468. Z. a. p. 12-30-'87.



No. 469. H. r. p. 2-15-'69.

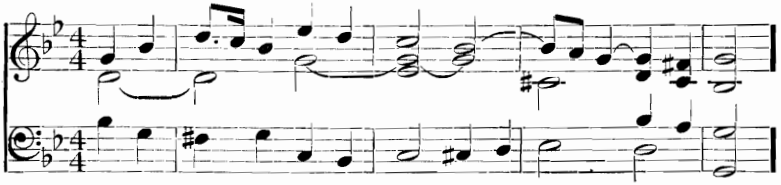


No. 470. Z. a. p. 12-30-'87.

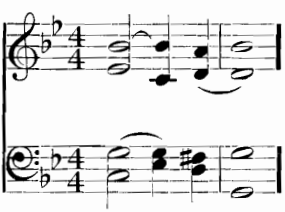


G MINOR, QUADRUPLE MEASURE.

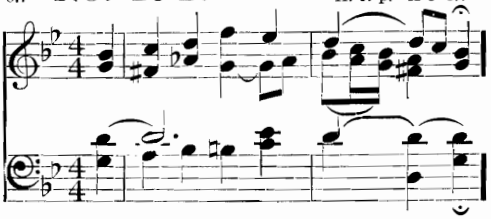
No. 471. Z. a. p. 10-12-'87.



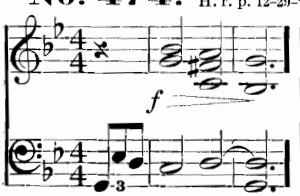
No. 472. H. r. p. 12-29-'87.



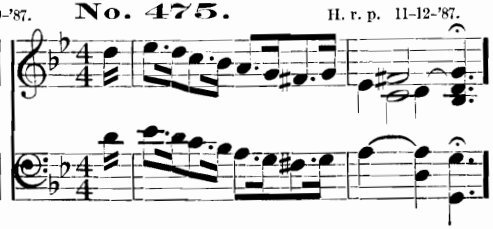
No. 473. H. r. p. 11-8-'87.



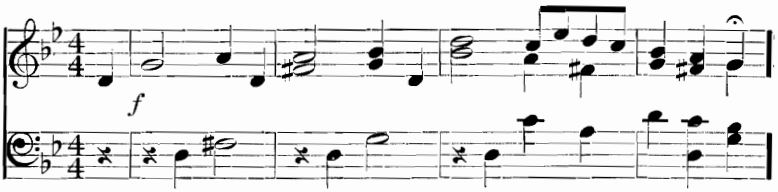
No. 474. H. r. p. 12-29-'87.



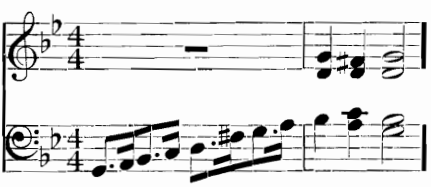
No. 475. H. r. p. 11-12-'87.



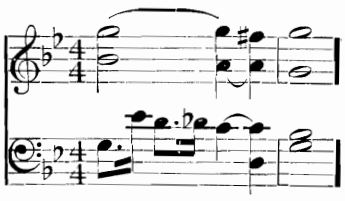
No. 476. Z. a. p. 10-12-'87.



No. 477. H. r. p. 11-12-'87.

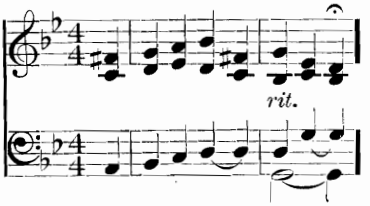


No. 478. H. r. p. 12-29-'87.

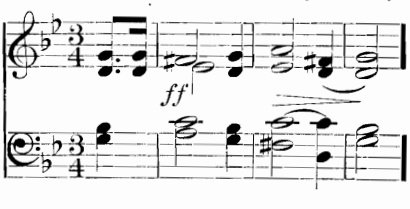


TRIPLE MEASURE.

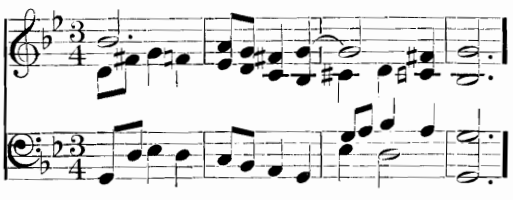
No. 479. H. r. p. 11-16-'87.



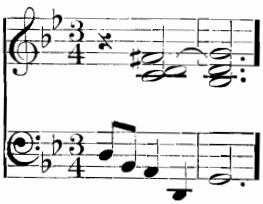
No. 480. H. r. p. 11-12-'87.



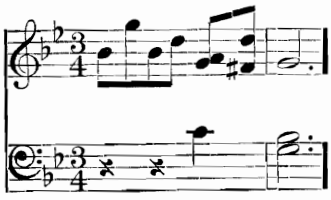
No. 481. H. r. p. 10-11-'87.



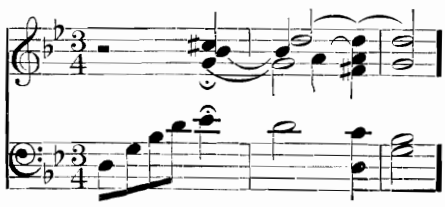
No. 482. H. r. p. 11-12-'87.



No. 483. H. r. p. 12-29-'87.

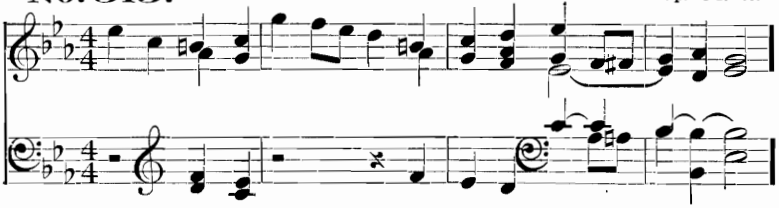


No. 484. H. r. p. 11-12-'87.

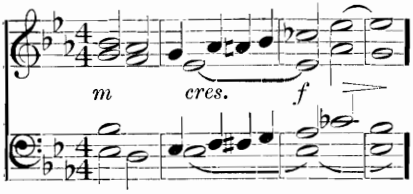


E♭ MAJOR, QUADRUPLE MEASURE.

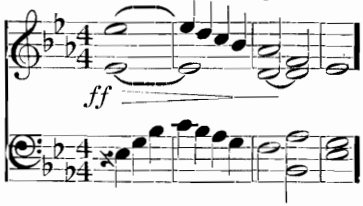
No. 515. Z. r. p. 4-17-'68.



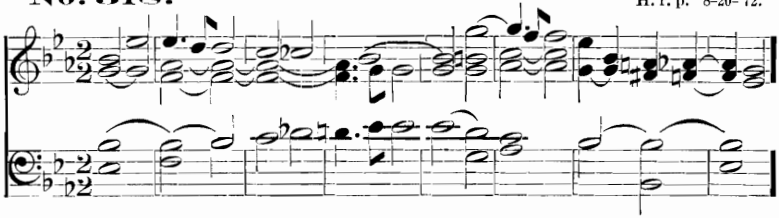
No. 516. H. r. p. 8-7-'87.



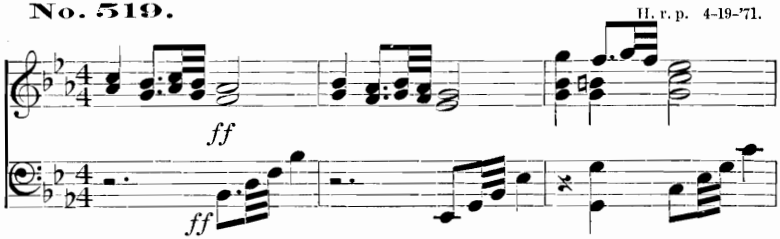
No. 517. W. a. p. 10-3-'87



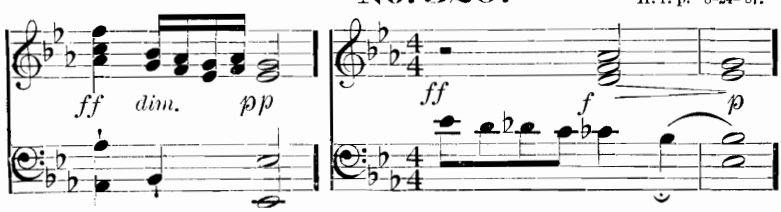
No. 318. H. r. p. 8-20-'72.



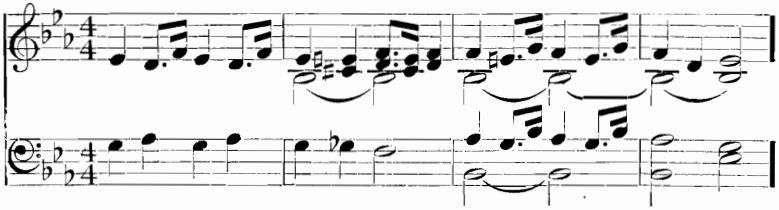
No. 519. H. r. p. 4-19-'71.



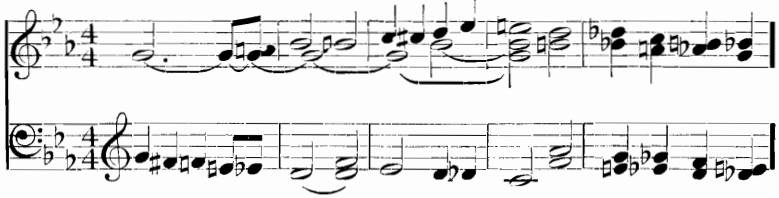
No. 520. H. r. p. 8-24-'87.



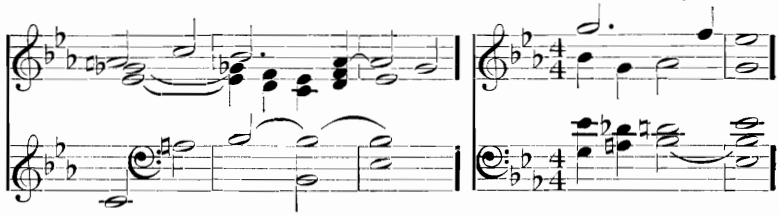
No. 521. H. r. p. 2-20-'73.



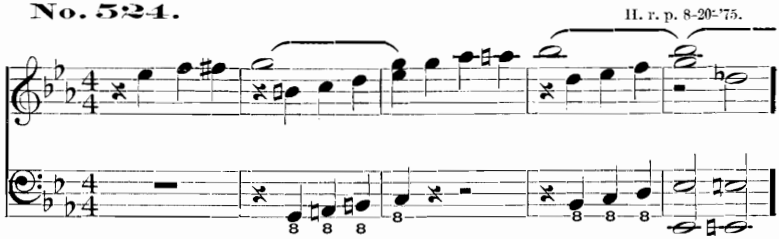
No. 522. H. r. p. 2-9-'87.



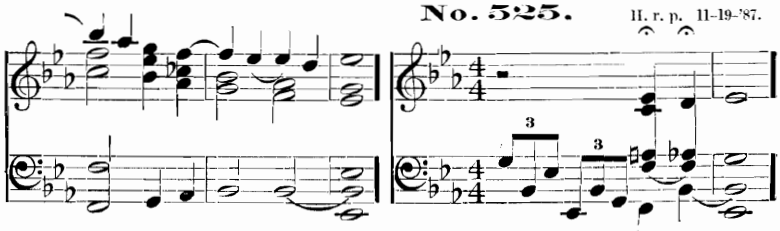
No. 523. H. r. p. 1-2-'88.



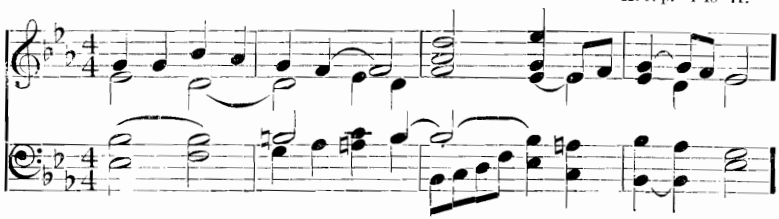
No. 524. H. r. p. 8-20-'75.



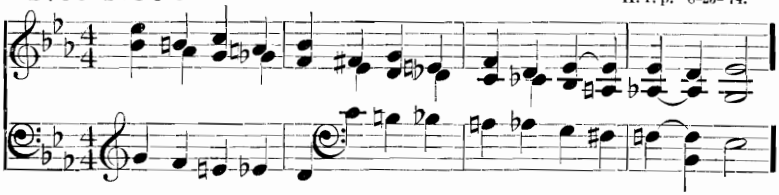
No. 525. H. r. p. 11-19-'87.



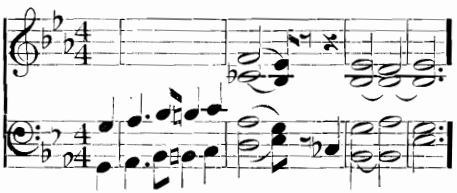
No. 526. H. r. p. 4-18-'71.



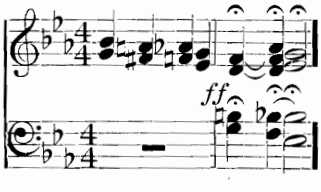
No. 527. H. r. p. 8-23-'74.



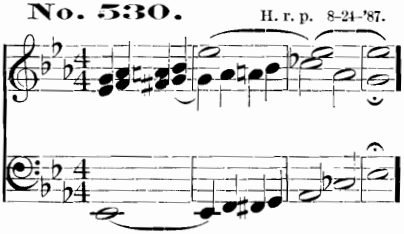
No. 528. Z. a. p. 8-10-'87.



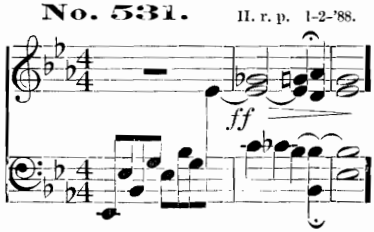
No. 529. H. r. p. 1-2-'88.



No. 530. H. r. p. 8-24-'87.

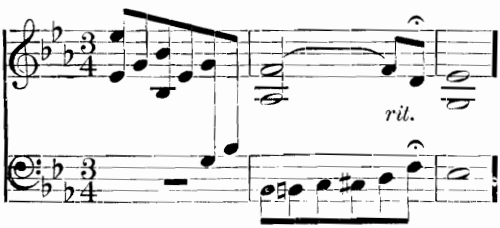


No. 531. H. r. p. 1-2-'88.

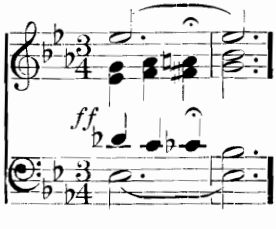


TRIPLE MEASURE.

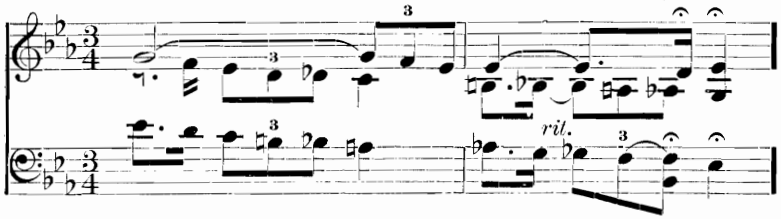
No. 532. H. r. p. 11-19-'87.



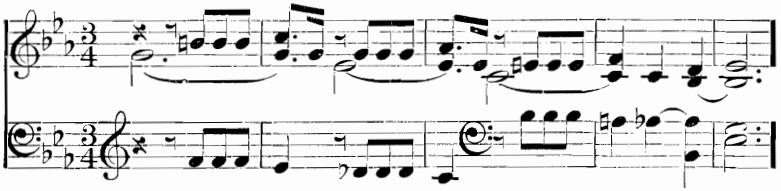
NO. 533. H. r. p. 1-2-'88.



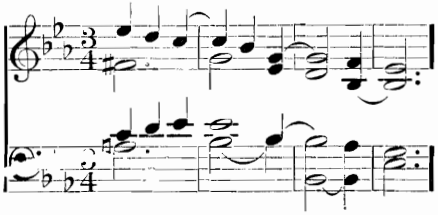
No. 534 H. r. p. 11-19-'87.



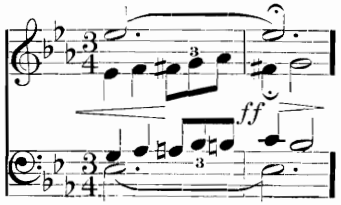
No. 535. H. r. p. 9-8-'87.



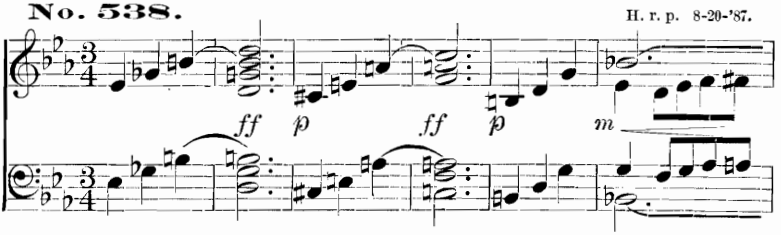
No. 536. G. a. p. 8-20-'87.



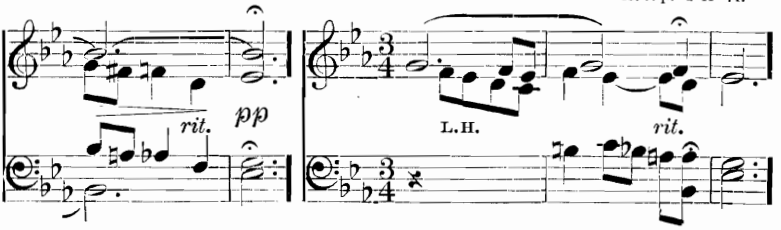
No. 537. H. r. p. 1-2-'88.



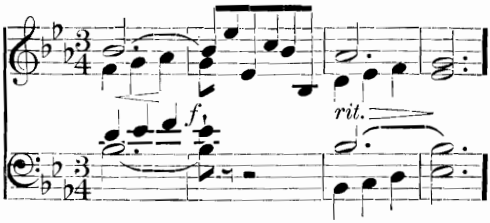
No. 538. H. r. p. 8-20-'87.



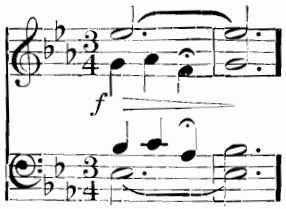
No. 539. H. r. p. 2-11-'74.



No. 540. H. r. p. 6-7-'76.

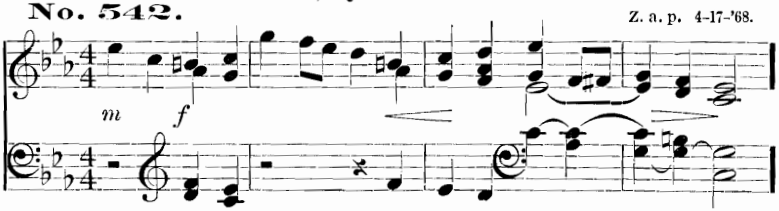


No. 541. H. r. p. 1-2-'88.

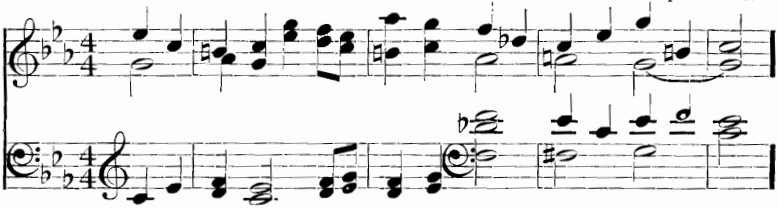


C MINOR, QUADRUPLE MEASURE.

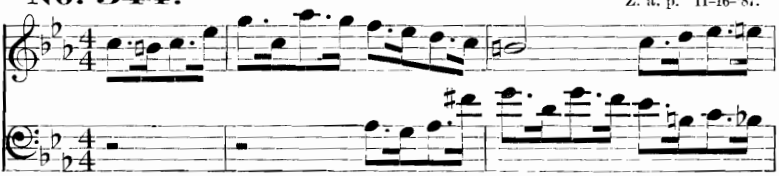
No. 542. Z. a. p. 4-17-'68.



No. 543. Z. a. p. 11-16-'87.

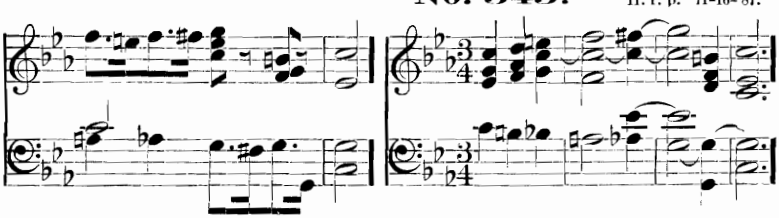


No. 544. Z. a. p. 11-16-'87.

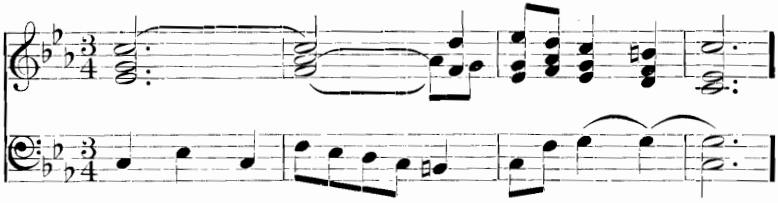


TRIPLE MEASURE.

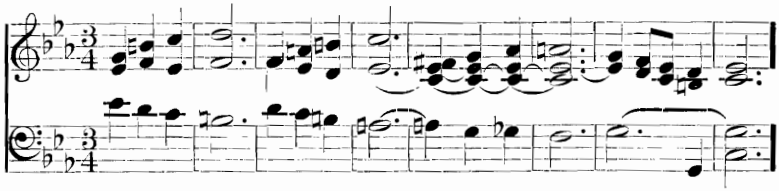
No. 545. H. r. p. 11-16-'87.



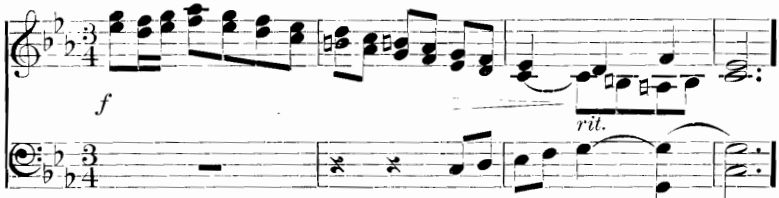
No. 546. Z. a. p. 11-16-'87.



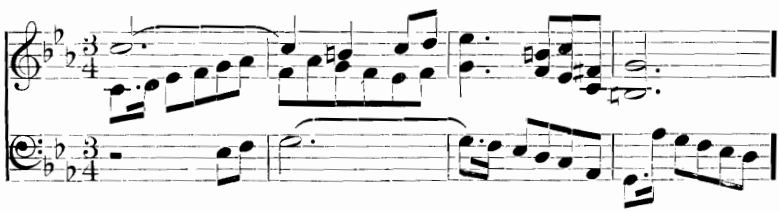
No. 547. H. r. p. 11-16-'87.



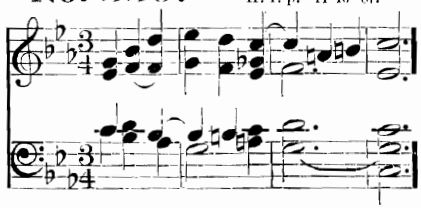
No. 548. H. r. p. 11-19-'87.



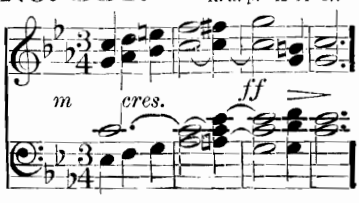
No. 549. Z. a. p. 11-12-'87.



No. 550. H. r. p. 11-16-'87.

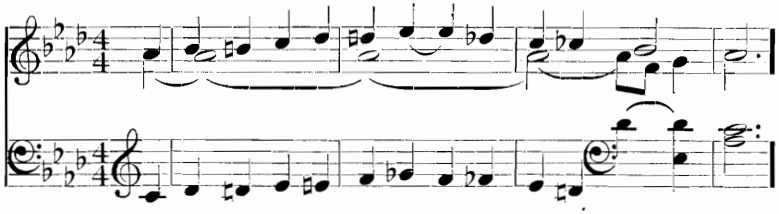


No. 551. R. a. p. 12-14-'87.

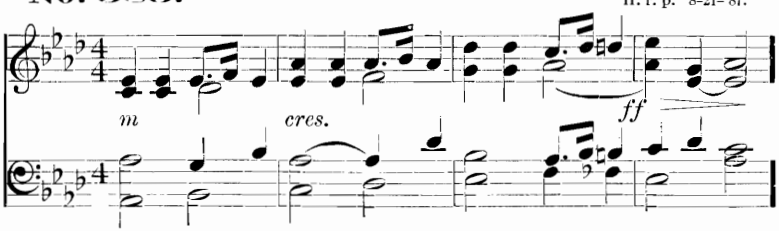


A-FLAT MAJOR. QUADRUPLE MEASURE.

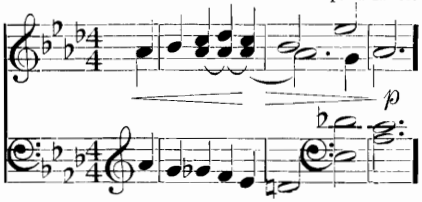
No. 582. H. r. p. 10-3-'87.



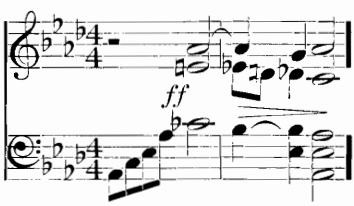
No. 583. H. r. p. 8-21-'87.



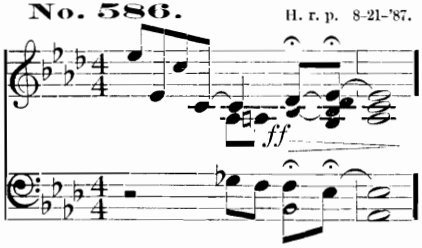
No. 584. H. r. p. 1-21-'81.



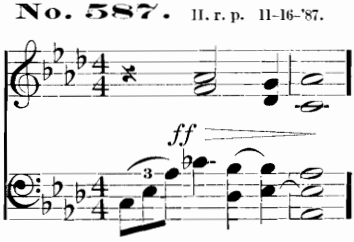
No. 585. H. r. p. 11-15-'87.



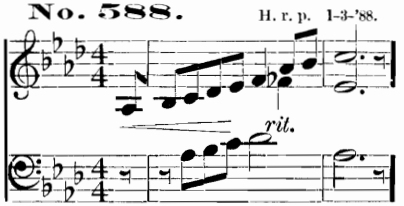
No. 586. H. r. p. 8-21-'87.



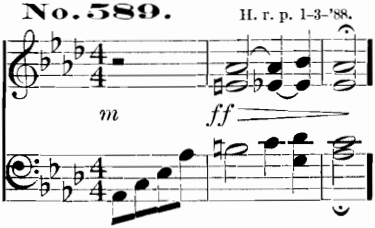
No. 587. H. r. p. 11-16-'87.



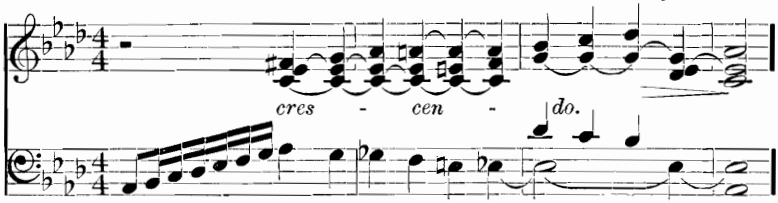
No. 588. H. r. p. 1-3-'88.



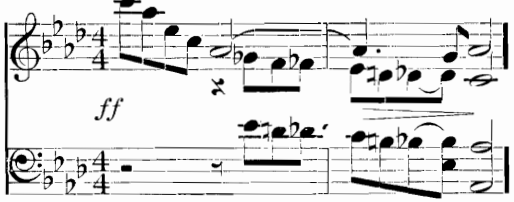
No. 589. H. r. p. 1-3-'88.



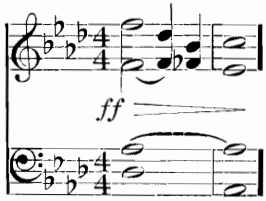
No. 590. H. r. p. 8-21-'87.



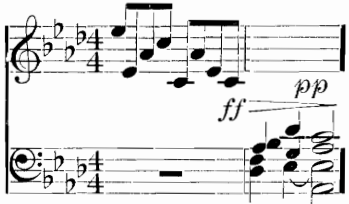
No. 591. H. r. p. 1-21-'81.



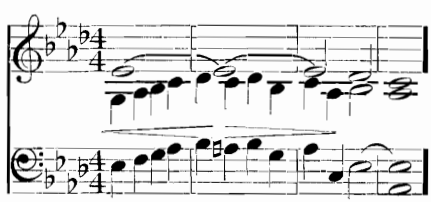
No. 592. H. r. p. 1-3-'88.



No. 593. H. r. p. 8-21-'87.

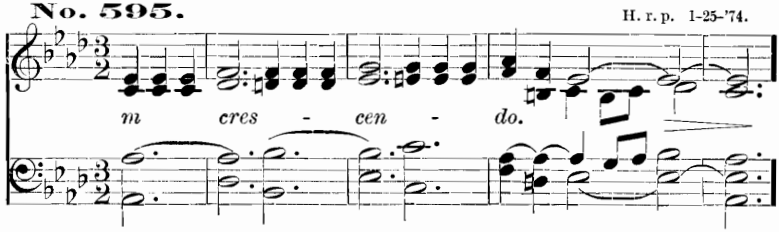


No. 594. W. a. p. 10-3-'87.

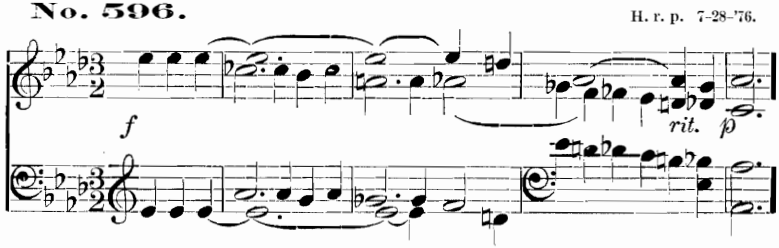


TRIPLE MEASURE.

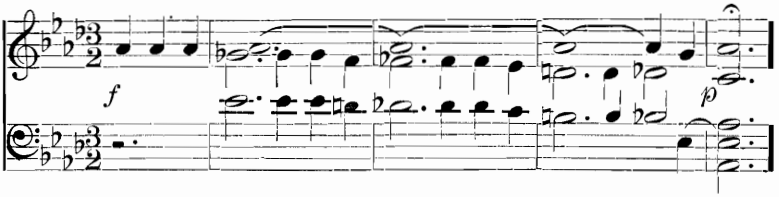
No. 595. H. r. p. 1-25-'74.



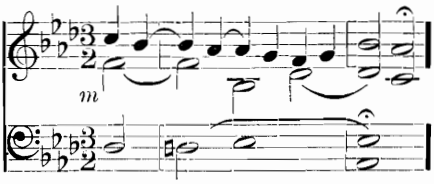
No. 596. H. r. p. 7-28-'76.



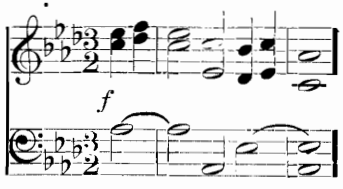
No. 597. H. r. p. 2-4-'72.



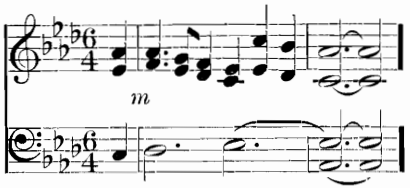
No. 598. W. a. p. 8-24-'87.



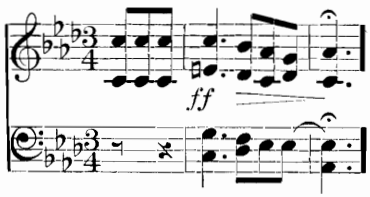
No. 599. W. a. p. 8-24-'87.



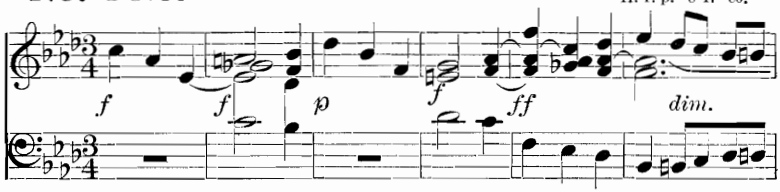
No. 600. W. a. p. 8-25-'87.



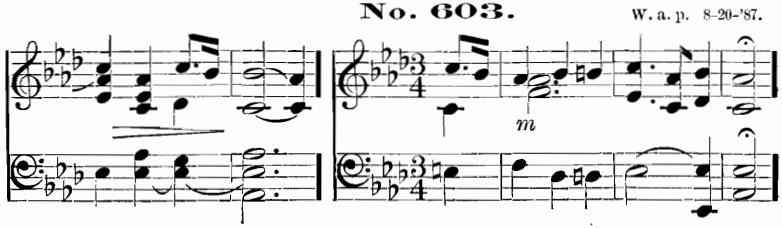
No. 601. H. r. p. 8-21-'87.



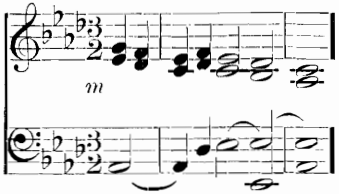
No. 602. H. r. p. 8-17-'86.



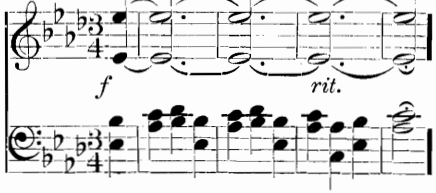
No. 603. W. a. p. 8-20-'87.



No. 604. W. a. p. 8-24-'87.

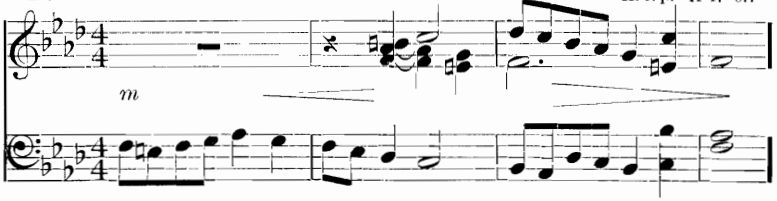


No. 605. W. a. p. 8-25-'87.

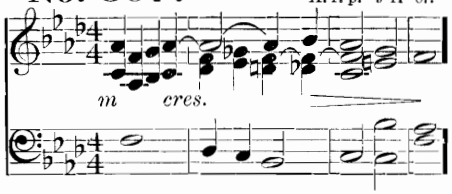


F MINOR. QUADRUPLE MEASURE.

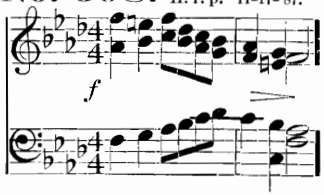
No. 606. H. r. p. 11-17-'87.



No. 607. H. r. p. 9-11-'87.

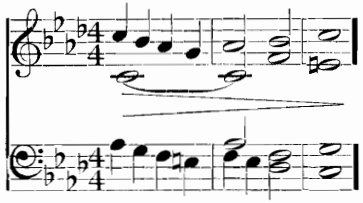


No. 608. H. r. p. 11-17-'87.

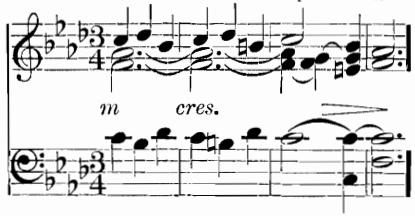


TRIPLE MEASURE.

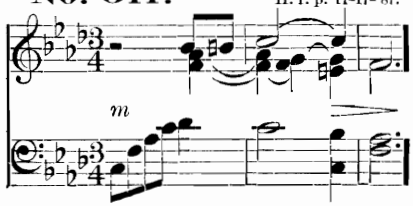
No. 609. H. r. p. 10-1-'87.



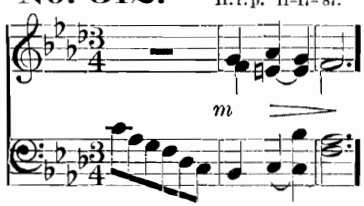
No. 610. H. r. p. 11-17-'87.



No. 611. H. r. p. 11-17-'87.

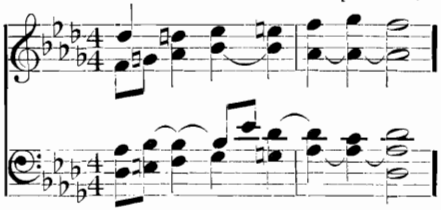


No. 612. H. r. p. 11-17-'87.

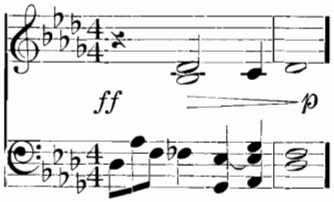


D♭ MAJOR. QUADRUPLE MEASURE.

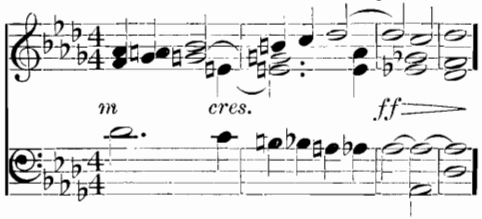
No. 613. H. r. p. 9-14-'87.



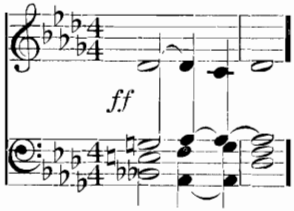
No. 614. H. r. p. 9-29-'87.



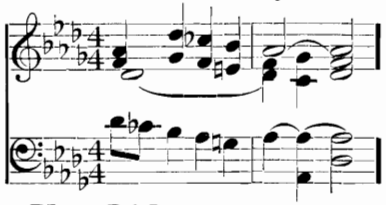
No. 615. H. r. p. 10-10-'87.



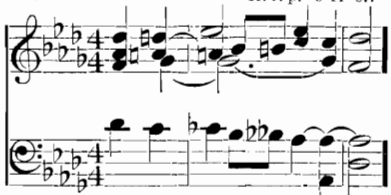
No. 616. H. r. p. 1-4-'88.



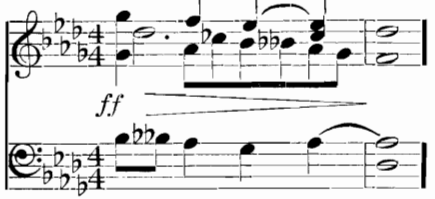
No. 617. H. r. p. 9-14-'87.



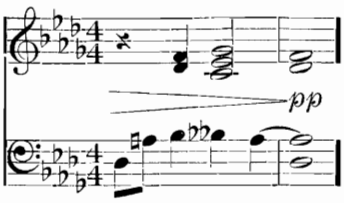
No. 618. H. r. p. 9-14-'87.



No. 619. H. r. p. 9-13-'87.

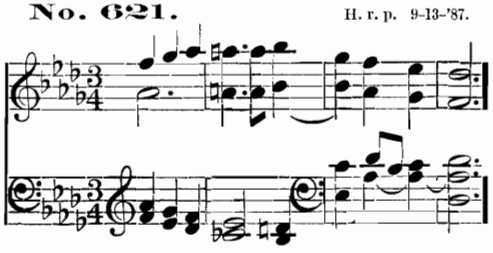


No. 620. H. r. p. 8-24-'87.

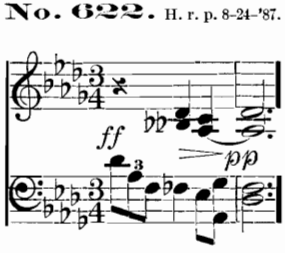


TRIPLE MEASURE.

No. 621. H. r. p. 9-13-'87.



No. 622. H. r. p. 8-24-'87.



MODULATIONS,

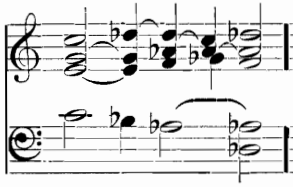
(Arranged Alphabetically),

FROM ANY MAJOR KEY TO ALL MAJOR KEYS.

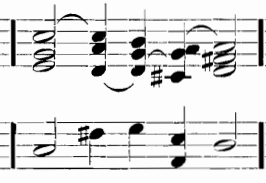
By

H. R. PALMER, MUS. DOC.

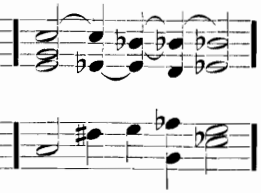
No.668. C to D♭.



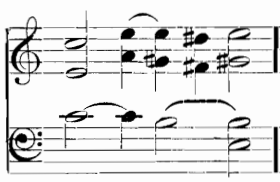
No.669. C to D.



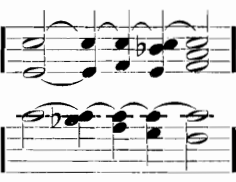
No.670. C to E♭.



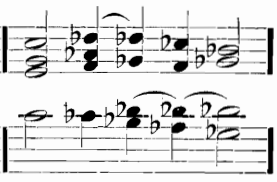
No.671. C to E.



No.672. C to F.

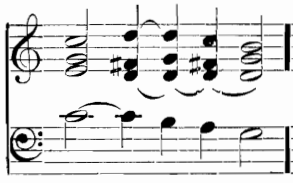


No.673. C to G♭ or F♯.*

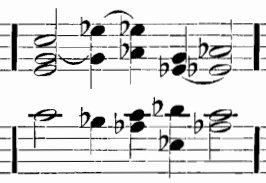


* By enharmonic change the tonic chord in G-flat becomes the tonic chord in F-sharp.

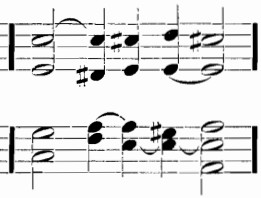
No.674. C to G.



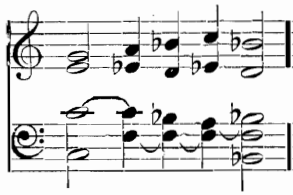
No.675. C to A♭.



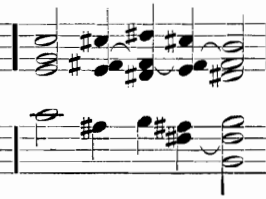
No.676. C to A.



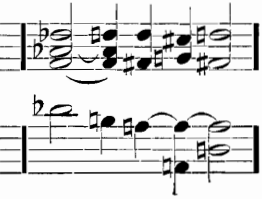
No.677. C to B♭.



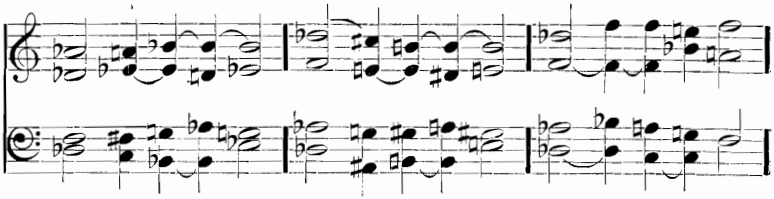
No.678. C to B.



No.679. D♭ to D.



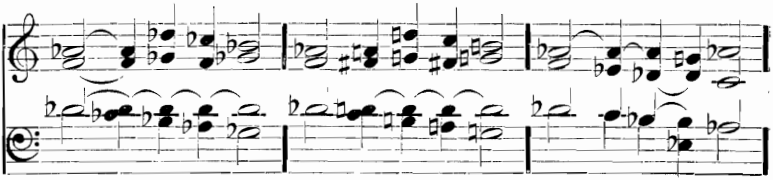
No.680. D♭ to E♭.



No.681. D♭ to E.

No.682. D♭ to F.

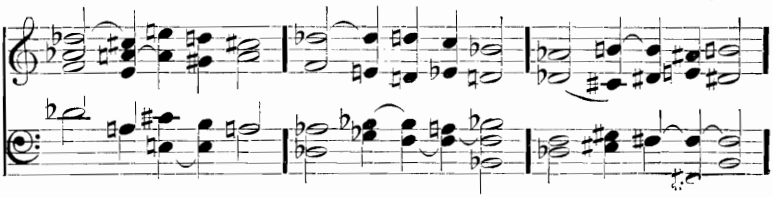
No.683. D♭ to G♭ or F♯.



No.684. D♭ to G.

No.685. D♭ to A♭.

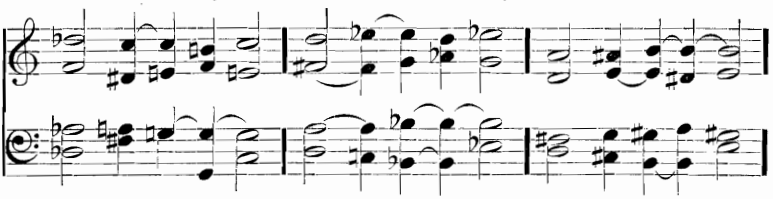
No.686. D♭ to A.



No.687. D♭ to B♭.

No.688. D♭ to B.

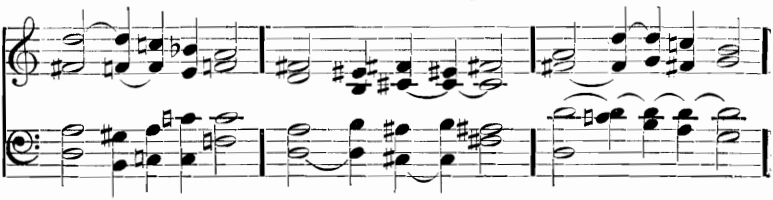
No.689. D♭ to C.



No.690. D to E♭.

No.691. D to E.

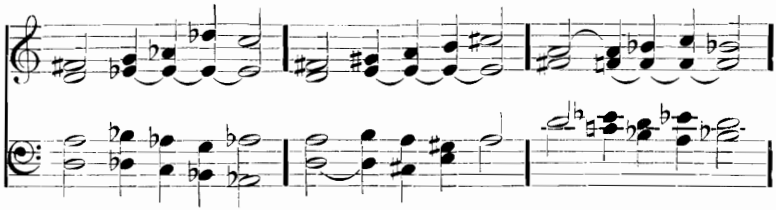
No.692. D to F.



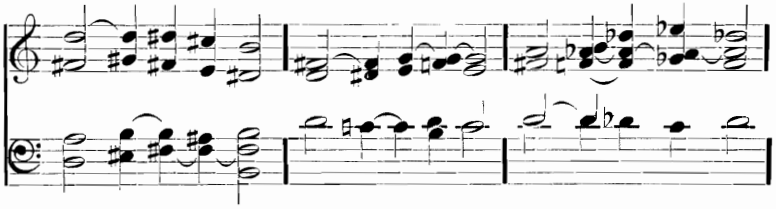
No.693. D to F♯ or G♭.

No.694. D to G.

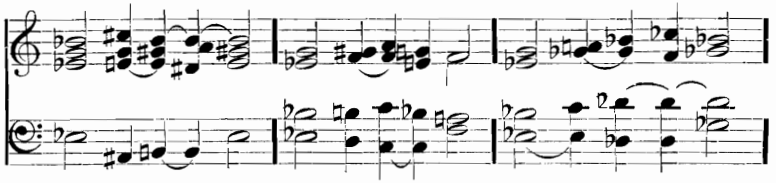
No.695. D to A♭. **No.696.** D to A. **No.697.** D to B♭.



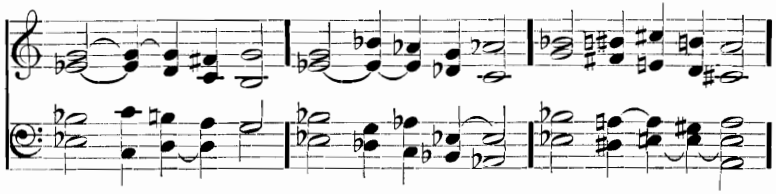
No.698. D to B. **No.699.** D to C. **No.700.** D to D♭.



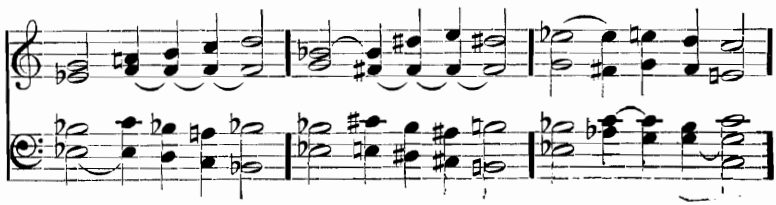
No.701. E♭ to E. **No.702.** E♭ to F. **No.703.** E♭ to G♭ or F♯.



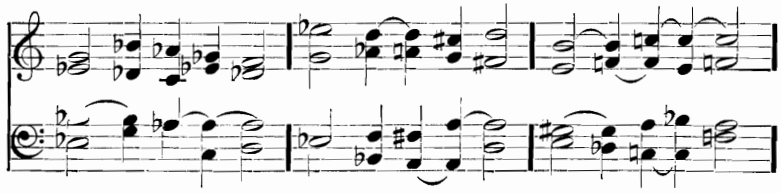
No.704. E♭ to G. **No.705.** E♭ to A♭. **No.706.** E♭ to A.



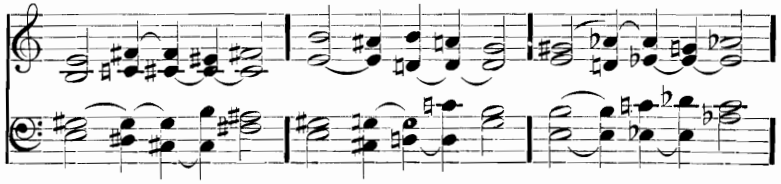
No.707. E♭ to B♭. **No.708.** E♭ to B. **No.709.** E♭ to C.



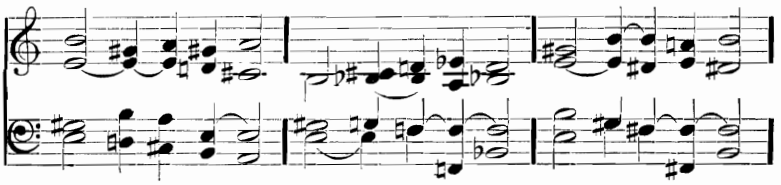
No.710. E♭ to D♭. **No.711.** E♭ to D. **No.712.** E to F.



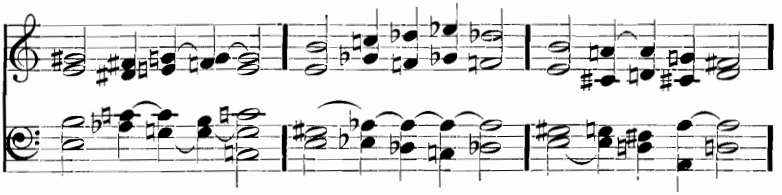
No.713. E to F♯ or G♭. **No.714.** E to G. **No.715.** E to A♭.



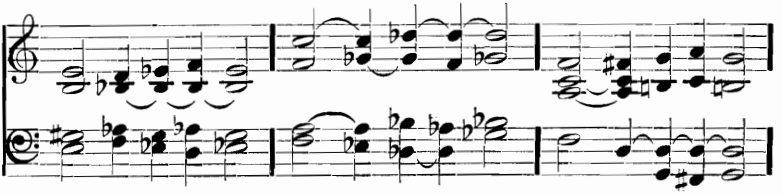
No.716. E to A. **No.717.** E to B♭. **No.718.** E to B.



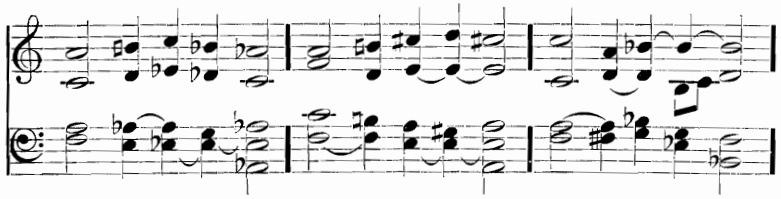
No.719. E to C. **No.720.** E to D♭. **No. 721.** E to D.



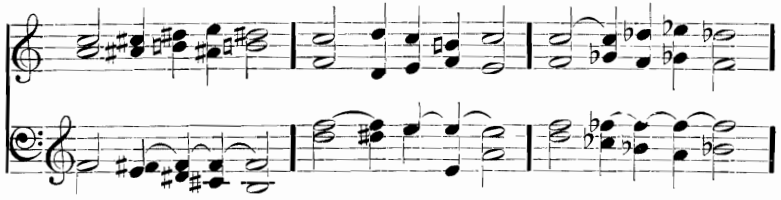
No.722. E to E♭. **No.723.** F to G♭ or F♯. **No.724.** F to G.



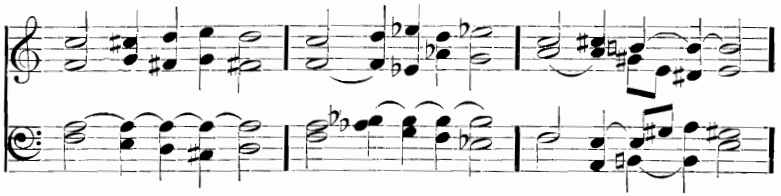
No.725. F to A♭. **No.726.** F to A. **No.727.** F to B♭.



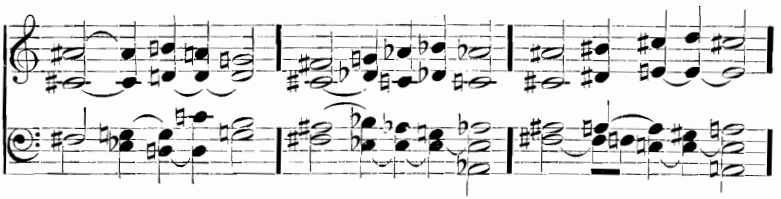
No.728. F to B. **No.729.** F to C. **No.730.** F to D♭.



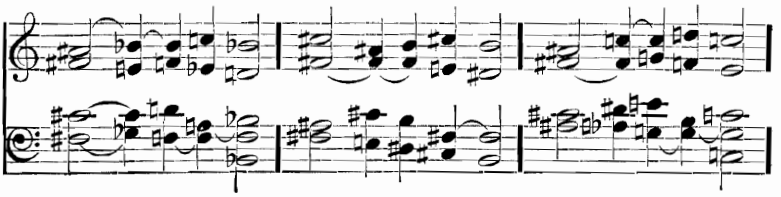
No.731. F to D. **No.732.** F to E♭. **No. 733.** F to E.



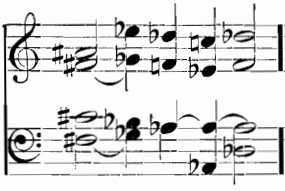
No.734. F♯ to G. **No.735.** F♯ to A♭. **No.736.** F♯ to A.



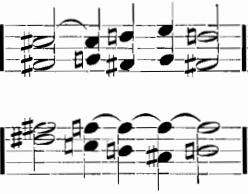
No.737. F♯ to B♭. **No.738.** F♯ to B. **No.739.** F♯ to C.



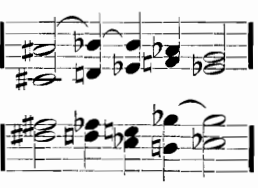
No.740. F♯ to D♭.



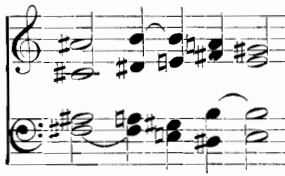
No.741. F♯ to D.



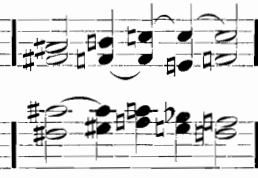
No.742. F♯ to E♭.



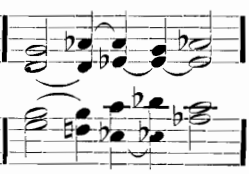
No.743. F♯ to E.



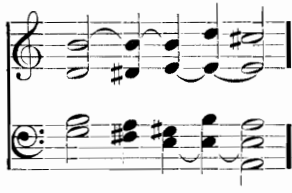
No.744. F♯ to F.



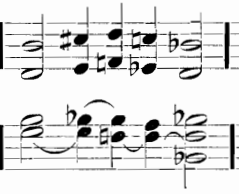
No.745. G to A♭.



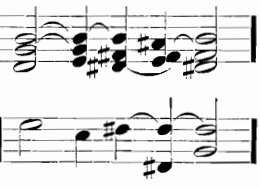
No.746. G to A.



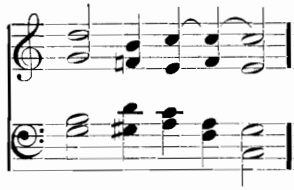
No.747. G to B♭.



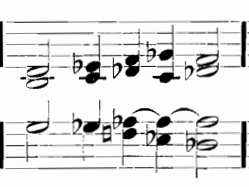
No.748. G to B.



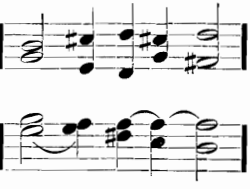
No.749. G to C.



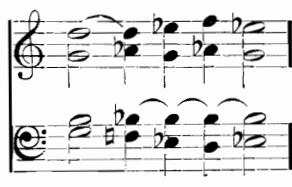
No.750. G to D♭.



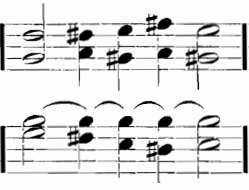
No.751. G to D.



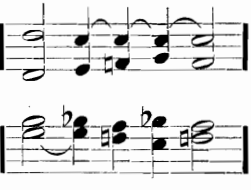
No.752. G to E♭.



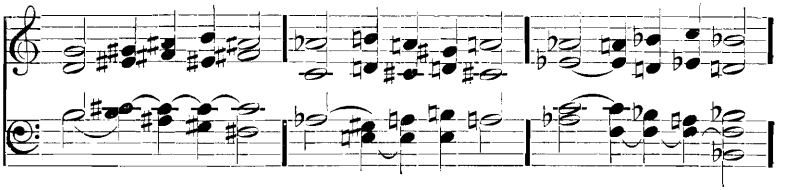
No.753. G to E.



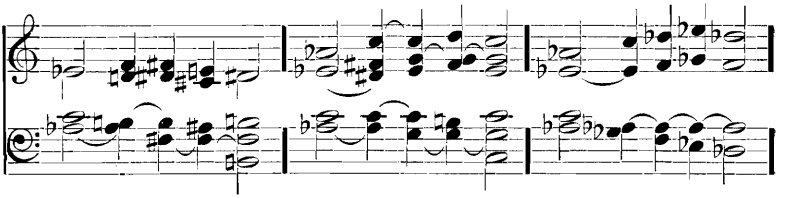
No.754. G to F.



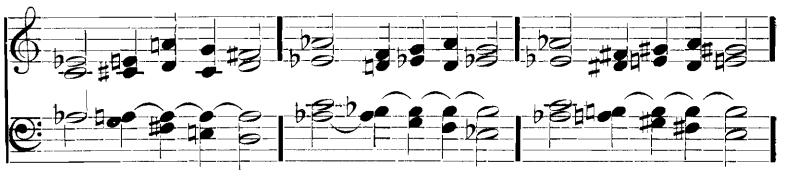
No.755. G to F♯ or G♭. **No.756.** A♭ to A. **No.757.** A♭ to B♭.



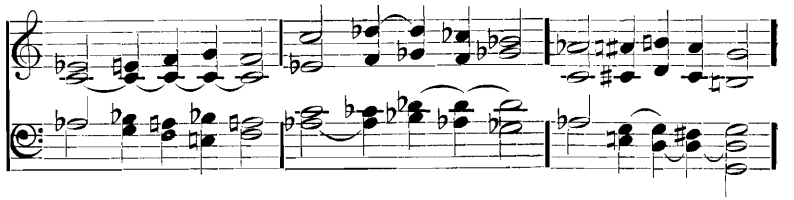
No.758. A♭ to B. **No.759.** A♭ to C. **No.760.** A♭ to D♭.



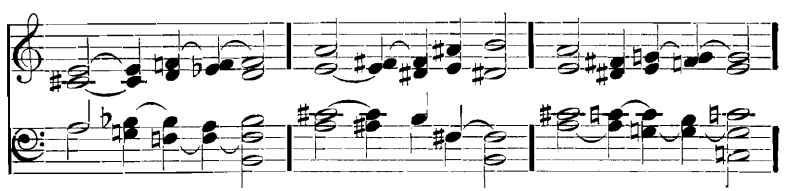
No.761. A♭ to D. **No.762.** A♭ to E♭. **No.763.** A♭ to E.



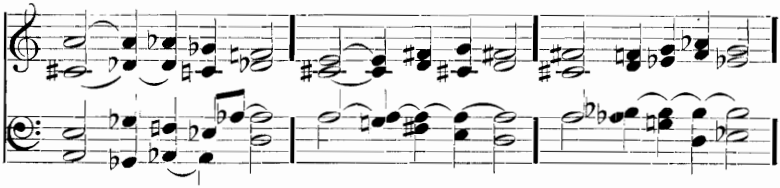
No.764. A♭ to F. **No.765.** A♭ to G♭ or F♯. **No.766.** A♭ to G.



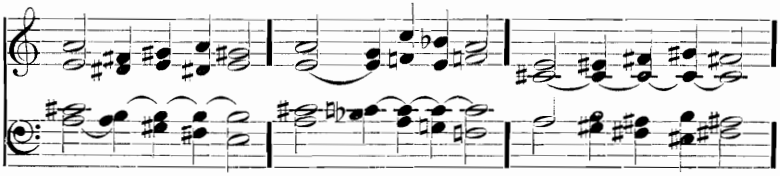
No.767. A to B♭. **No.768.** A to B. **No.769.** A to C.



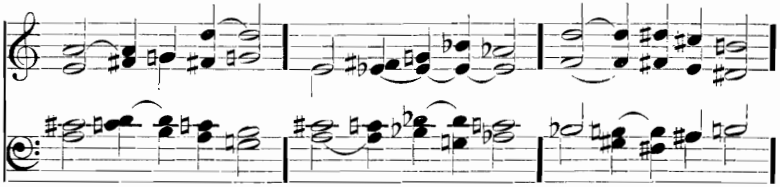
No.770. A to D♭. **No.771.** A to D **No.772.** A to E♭.



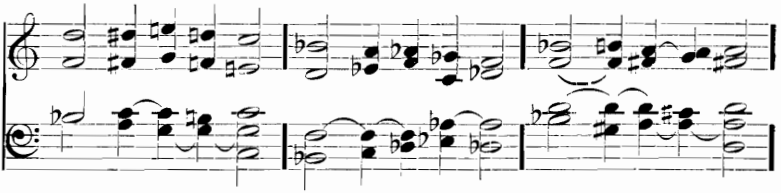
No.773. A to E. **No.774.** A to F. **No.775.** A to F♯ or G♭.



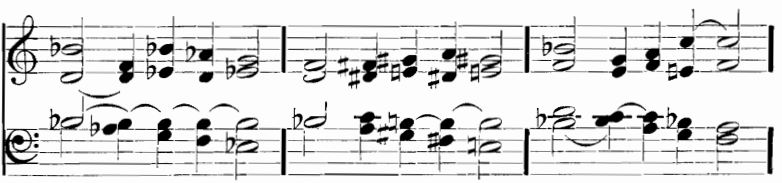
No.776. A to G. **No.777.** A to A♭. **No.778.** B♭ to B.



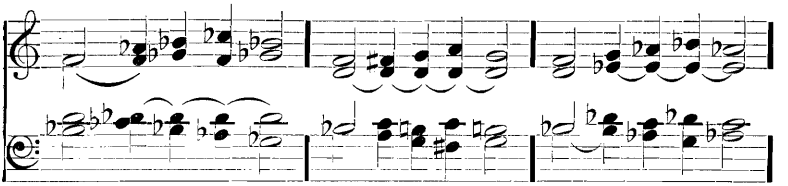
No.779. B♭ to C. **No.780.** B♭ to D♭. **No.781.** B♭ to D.



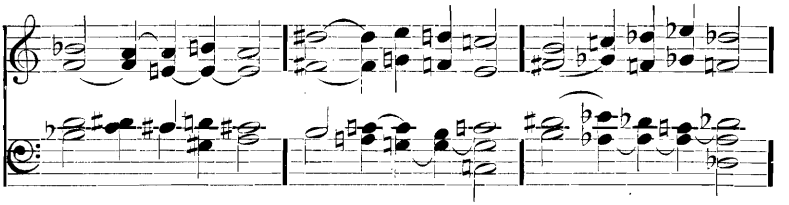
No.782. B♭ to E♭. **No.783.** B♭ to E. **No.784.** B♭ to F.



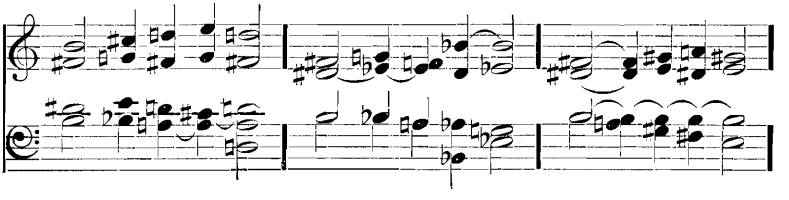
No.785. B♭ to G♭ or F♯. **No.786.** B♭ to G. **No.787.** B♭ to A♭.



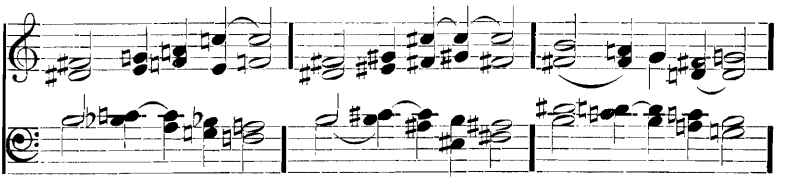
No.788. B♭ to A. **No.789.** B to C. **No.790.** B to D♭.



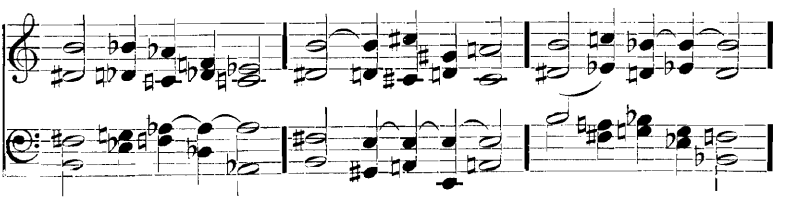
No.791. B to D. **No.792.** B to E♭. **No.793.** B to E.



No.794. B to F. **No.795.** B to F♯ or G♭. **No.796.** B to G.



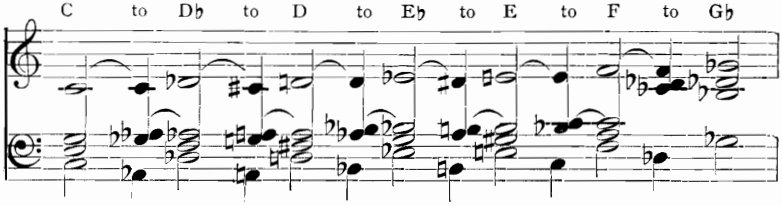
No. 797. B to A♭. **No. 798.** B to A. **No. 799.** B to B♭.



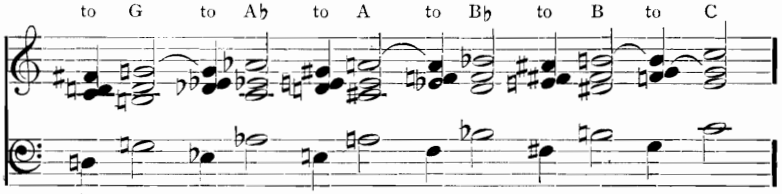
ASCENDING BY HALF-STEPS.

No. 800.

C to D♭ to D to E♭ to E to F to G♭



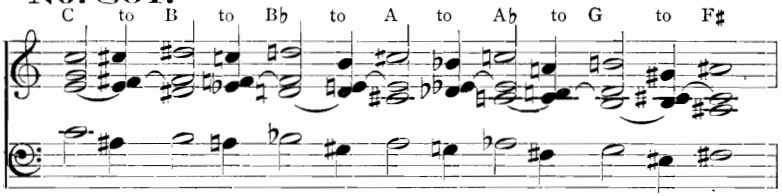
to G to A♭ to A to B♭ to B to C



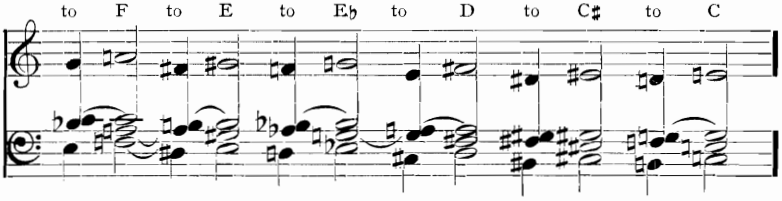
DESCENDING BY HALF-STEPS.

No. 801.

C to B to B♭ to A to A♭ to G to F♯



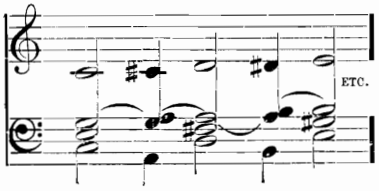
to F to E to E♭ to D to C♯ to C



ASCENDING BY STEPS.

No. 802.

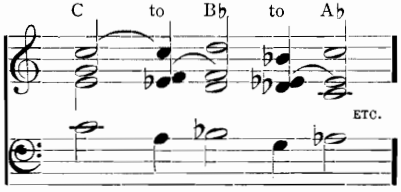
C to D to E



DESCENDING BY STEPS.

No. 803.

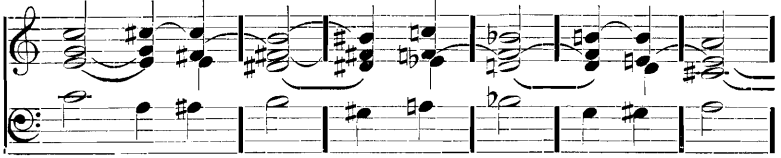
C to B♭ to A♭



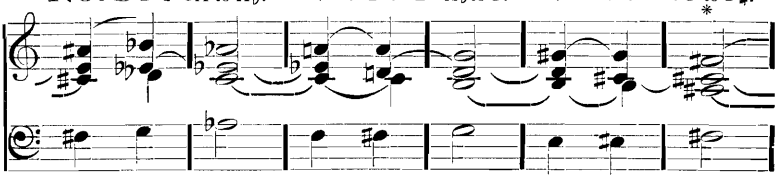
DESCENDING BY HALF-STEPS.

Begin and end each Modulation with half-notes.

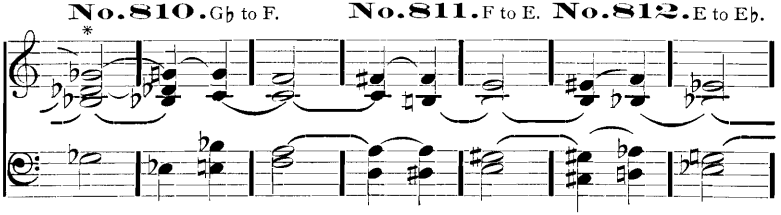
No. 804. C to B. **No. 805.** B to B♭. **No. 806.** B♭ to A.



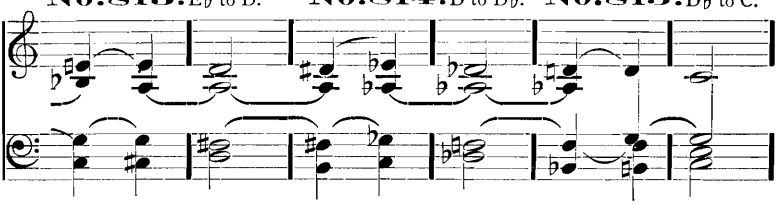
No. 807. A to A♭. **No. 808.** A♭ to G. **No. 809.** G to F♯.



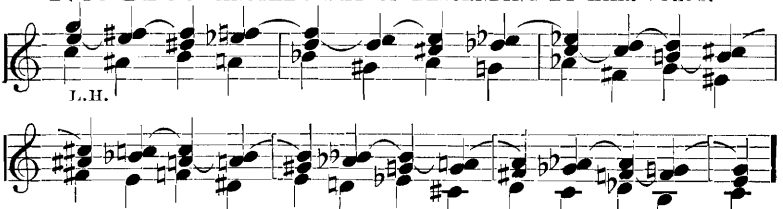
No. 810. G♭ to F. **No. 811.** F to E. **No. 812.** E to E♭.



No. 813. E♭ to D. **No. 814.** D to D♭. **No. 815.** D♭ to C.



No. 816. ANOTHER WAY OF DESCENDING BY HALF-STEPS.



*ENHARMONIC CHANGE, *i.e.*, change of notation without change of tones.

T. H. GILSON, MUSIC TYPOGRAPHER, BOSTON.

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