

Descending.

KEY	10	9	$\frac{8}{3}$	8	$\frac{7}{3}$	7	6	$\frac{5}{3}$	5	$\frac{4}{3}$	4	$\frac{3}{3}$	3	2	$\frac{1}{3}$	1	\circ	0
C.	F'	M'	ma'	R'	ra'	D'	T	ta	L	la	S	fe	F	M	ma	R	ra	D
G.	F'	L	la	S	fe	F	M	ma	R	ra	D	T ₁	ta ₁	L ₁	la ₁	S ₁	fe ₁	F ₁
F.	D'	T	ta	L	la	S	fe	F	M	ma	R	ra	D	T ₁	ta ₁	L ₁	la ₁	S ₁
B \flat .	S	fe	F	M	ma	R	ra	D	T ₁	ta ₁	L ₁	la ₁	S ₁	fe ₁	F ₁	M ₁	ma ₁	R ₁
D.	R'	R'	ra'	D'	T	ta	L	la	S	fe	F	M	ma	R	ra	D	T	L
E \flat .	R'	ra'	D'	T	ta	L	la	S	fe	F	M	ma	R	ra	D	T	L	L
A.	S	fe	F	M	ma	R	ra	D	T ₁	ta ₁	L ₁	la ₁	S ₁	fe ₁	F ₁	M ₁	ma ₁	R ₁
G \sharp or A \flat .	L	la	S	fe	F	M	ma	R	ra	D	T ₁	ta ₁	L ₁	la ₁	S ₁	fe ₁	F ₁	M ₁
E.	D'	T	ta	L	la	S	fe	F	M	ma	R	ra	D	T	L	L	L	T
C \sharp or D \flat .	M'	ma'	R'	ra'	D'	T	ta	L	la	S	fe	F	M	ma	R	ra	D	T
F \sharp or G \flat .	T	ta	L	la	S	fe	F	M	ma	R	ra	D	T	ta	L	la	S	T

These Scales should be practised first in the Diatonic and afterwards in the Chromatic form. To make this as clear as possible the Chromatic Semitones are printed in small type. With a knowledge of these scales, Tonic Sol-faists are enabled to play with equal facility in any key; and may, therefore, readily transpose to a higher or lower key, as the case may be, such compositions as are found to be either too high or too low for the instrument. It will, at first, be found an excellent and interesting study to write above the Tonic Sol-fa notes of the composition the fingering according to the key, from the above Table, but as facility in playing the scales is obtained this should be gradually discontinued.

Exercises.

No. 16. KEY B \flat .

$\frac{6}{3}$	7	$\frac{8}{3}$	7	$\frac{8}{3}$	$\frac{5}{3}$	3	4	$\frac{5}{3}$	$\frac{6}{3}$	7	$\frac{6}{3}$	7	5	3	2	3	4	$\frac{2}{3}$	3	4	$\frac{5}{3}$	8	7	$\frac{6}{3}$	5	3	4	$\frac{5}{3}$						
{	d'	r'	m'	r'	m'	d'	s	l	t	d'	r'	d'	r'	t	s	f	e	s	l	f	s	l	t	d'	m'	r'	d'	t	s	l	t	d'	:-	}

No. 17. KEY G.

4	1	6	5	6	4	5	1	7	6	7	5	6	1	8	$\frac{8}{3}$	8	6	7	1	9	$\frac{9}{3}$	9	$\frac{8}{3}$	8	7	9	$\frac{9}{3}$	8	7	9	$\frac{8}{3}$	8	7
{	d	:s ₁	m	:r	:m	d	r	:s ₁	f	:m	:f	r	m	:s ₁	s	:fe	s	:m	f	:s ₁	l	:se	l	fe	:-	}							

8	1	2	4	$\frac{4}{3}$	4	$\frac{4}{3}$	8	$\frac{4}{3}$	5	4	5	4	8	4	6	5	6	5	8	4	:-		
{	s	:s ₁	l	:d	:t	d	t ₁	:s	t ₁	:r	:d	r	d	:s	d	:m	:r	m	r	:s	d	:-	}

No. 18. KEY F. LAH is D. *Andante*.

1	5	4	3	2	1	\circ	$\frac{6}{3}$	5	4	3	2	3	5	2	5	1	5	\circ	5			
{	l ₁	:m	r	:d	:t	l ₁	se	:f	m	:r	:d	t ₁	d	:m	t ₁	:m	l ₁	:m	se	:m	:-	}

1	8	$\frac{8}{3}$	$\frac{6}{3}$	5	4	3	10	9	$\frac{8}{3}$	9	8	$\frac{8}{3}$	$\frac{6}{3}$	4	5	1			
{	l ₁	:l	se	:f	m	r	d	:d'	t	:se	t	:l	se	:f	r	:m	l ₁	:-	}

No. 19. KEY E \flat . *Allegro*.

$\frac{2}{1}$	4	$\frac{6}{3}$	4	$\frac{6}{3}$	5	$\frac{6}{3}$	4	3	$\frac{5}{3}$	7	$\frac{6}{3}$	7	6	$\frac{6}{3}$	5	$\frac{4}{3}$	7	$\frac{9}{3}$	7	10	$\frac{9}{3}$	8	7	$\frac{6}{3}$	5	7	$\frac{5}{3}$	3	$\frac{4}{3}$		
{	d	:m	s	:m	s	:fe	f	m	r	:f	l	f	l	la	:s	fe	f	l	:d'	l	r	:d'	t	l	s	:fe	l	f	r	:re	}

4	$\frac{2}{1}$	$\frac{6}{3}$	4	$\frac{5}{3}$	4	$\frac{5}{3}$	$\frac{6}{3}$	3	7	$\frac{5}{3}$	$\frac{6}{3}$	7	$\frac{6}{3}$	5	$\frac{6}{3}$	4	$\frac{9}{3}$	$\frac{6}{3}$	7	$\frac{6}{3}$	7	8	$\frac{9}{3}$	$\frac{6}{3}$	4	$\frac{6}{3}$	1	$\frac{9}{3}$			
{	m	:d	s	:m	f	:m	f	s	f	:r	l	f	s	l	:s	fe	s	:m	:d'	s	l	:s	l	t	d'	:s	:m	s	d	:d'	}