

REVISED EDITION

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COOKE'S

# Vocal Method;

CONTAINING IN ADDITION TO THE ORIGINAL WORK,

NUMEROUS

EXERCISES, SOLFEGGIOS, &C.

ON

PORTAMENTO, SUSTENSION AND FLEXIBILITY OF THE VOICE.

BY

**T. COOKE.**



BOSTON:

PUBLISHED BY OLIVER DITSON & CO.

277 WASHINGTON STREET.

REVISED EDITION

OF

# COOKE'S

PREFACE TO REVISED EDITION.

## Vocal Method

for itself a world-wide reputation. But the rapid advancement of  
 musical science and the wonderful attainments of the human voice  
 made apparent the necessity of additional exercises. This want  
 could be met by the publication of some additional matter to meet the requirements  
 of the age. These additions have been incorporated into this work  
 and presented to the public.

T. COOKE.

LONDON.

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## PREFACE TO REVISED EDITION.

**COOKE'S VOCAL METHOD** has been known to every Professor of Vocal Music for more than thirty years. It has indeed established for itself a world-wide reputation. But the rapid advancement of musical science and the wonderful attainments of the human voice made apparent the necessity of additional exercises. This want could not escape the attention of a master like Cooke, and consequently he published some additional matter to meet the requirements of the age. These additions have been incorporated into this work, and render it incomparably the best method of vocal instruction, ever presented to the public.

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# COOKE'S VOCAL METHOD.

## INTRODUCTORY REMARKS.

It is presumed that the Pupil proposing to study by this work, is already a performer on the Piano-Forte; possessing a good ear and sufficient Indication of Voice to warrant a course of vocal exercise.

The Voice should come with a pure and steady Tone from the chest, divested of all nasal or guttural sound, the mouth to be well opened, a smiling position of it being most favorable to the production of a good Tone.

The breath should be taken without any appearance of effort, and used sparingly, as the consciousness of having some in reserve, adds much to the confidence essential to a singer.

Let it be recollected, that the student is now about to improve the Instrument subsequently to be performed upon; the object being to produce an uniformity of Tone equally good throughout. The lower Tones should be characterized by roundness and fullness, the upper by delicacy and sweetness, and those intervening so constituted as (if the simile may be hazarded,) to complete a cone composed of the same melodious material from its summit.

Let the Pupil beware of being flattered into the belief that a strong and powerful voice is to be preferred; many persons are known to sing loudly, but few sweetly. Forcing the voice is allied to bawling, and in using vehemence there is danger of singing out of tune, as the head and ear may become so confused by this over singing as to counteract the intended effect of the accompaniment, which should be heard with sufficient clearness to keep the voice to the proper pitch. The auditors are not to be taken by storm; if the singer be worth hearing, they will be silent, and anxious to catch and appreciate every sound, however delicately given. It is highly desirable to impress the hearer at once with a good opinion of the singer's voice, "what quality of voice is it?" being almost invariably the first question that an auditor mentally asks himself, which being once answered favorably to the singer, is never again repeated. A singer should adopt the rule of always endeavoring, when practising, to do the very best; recollecting that an error in exhibitional performance, is, for the time being, irretrievable.

It is advisable to practise standing erect, with the shoulders thrown back, so as to expand the chest, holding the head straight, in order that the voice may issue directly forward, as the head being held too much backward, downward, or on one side, occasions what is called throat tone.

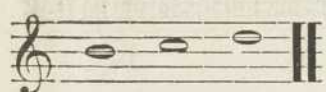
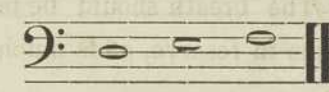
From two to three hours daily practise, divided into half hours, allowing one hour to intervene between each, is the most advisable mode of apportioning vocal exercise; this will not be found fatiguing, and will enable the Master to enforce with safety the advantage of always singing from the chest.

A steady perseverance in Solfeggi will ensure improvement, and its daily practise should never be neglected, as no singer, even when arrived at the highest perfection, can with security dispense with it. When circumstances interfere with regular practice, much good may arise from even thinking of singing, which silent preparation of the voice may be considered a sort of mental study.

It becomes necessary here to observe, that there is in almost every voice one note between the natural (or lower) and feigned (or upper) voice, the production of which is infinitely less certain than that of any other; to blend this note in each voice, so as to assimilate its quality without betraying the existence of any interstice, requires much care, skill, and practise. It is, however, worth the labor. The addition of an equable compass, and the consequent increase of means which it bestows, must be obvious; a blending of the natural and feigned voices being justly considered to be one of the principal requisites towards good singing, particularly in those possessing Tenor voices.

I consider the best mode of promoting this desirable combination to be that of endeavoring to strengthen the note alluded to in the feigned, and to soften it in the natural voice; to accomplish which, the Pupil should commence gently with that note in the feigned tone and gradually swell it into the natural voice, in which the crescendo and diminuendo should be cautiously used, letting the note during its progress return imperceptibly into the feigned voice, in which it should deliberately terminate.

IN SOPRANO VOICES THIS IS GENERALLY FOUND TO BE ONE OF THE FOLLOWING THREE.

IN TENOR VOICES.  IN BASS VOICES. 

SEE NOTE. \*

Counter Tenors avoid the imperfection by using almost exclusively the feigned voice.

Sopranos do not find so much difficulty in conquering this break (as it is called), it being slight in such voices, compared with Tenors and Basses.

The Pupil is advised not to seek for the false note; it will be sufficient to apply the preceding directions when it presents itself.

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\* The Treble Clef is marked throughout this book for the Soprano and Tenor Voices. But it is to be observed, that when used by a Tenor or Counter Tenor, it will sound an octave lower than the Notation.

## DIATONIC SCALE.

The first series of 8 notes form the Diatonic Scale. The Syllable under each note should be pronounced agreeably to the following words in parenthesis, i. e. Do (as Doe,) Re (Ray,) Mi (Me,) Fa (as in Father,) Sol (Sole,) La, as in (laud.) (falter,) Si (See.) Though the syllables Do, Re, Mi, Fa, Sol, La, Si, are in themselves unmeaning, yet being intended, in a book of vocal Instruction, to convey and facilitate the pronunciation of words of real import, the Student should bestow particular attention to every direction relating to them.

Let the three following scales be practised with two, three, and four crotchets in each bar, every note to be sung at its commencement as it sounds when struck on the Piano Forte; and afterwards sustained with evenness to its conclusion.

### DIATONIC SCALE IN THE KEY OF C MAJOR.

EXERCISE. *ANDANTE.*

	1st,	2d,	3d,	4th,	5th,	6th,	7th,	8th.
VOICE.	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

PIANO.

The first exercise consists of two staves. The top staff is for the voice, with a treble clef and a common time signature. It contains eight notes: Do, Re, Mi, Fa, Sol, La, Si, and Do. Each note is written as a half note and has its corresponding syllable written below it. Above the first note, 'ANDANTE.' is written, and above the second note, '1st,' is written. The bottom staff is for the piano, with a grand staff (treble and bass clefs) and a common time signature. It contains a sequence of chords corresponding to each note of the scale, with each chord sustained for the duration of the note above it.

Do, Si, La, Sol, Fa, Mi, Re, Do,

The second exercise consists of two staves. The top staff is for the voice, with a treble clef and a common time signature. It contains eight notes: Do, Si, La, Sol, Fa, Mi, Re, and Do. Each note is written as a half note and has its corresponding syllable written below it. The bottom staff is for the piano, with a grand staff and a common time signature. It contains a sequence of chords corresponding to each note of the scale, with each chord sustained for the duration of the note above it.

The following Notes (the 1st, 3d, 5th, and 8th, of the preceding Scale,) make a common Chord.

Ex: *TEMPO AD LIBITUM.*

VOICE.	Do,	Mi,	Sol,	Do,	Sol,	Mi,	Do.
--------	-----	-----	------	-----	------	-----	-----

PIANO.

The exercise consists of two staves. The top staff is for the voice, with a treble clef and a common time signature. It contains seven notes: Do, Mi, Sol, Do, Sol, Mi, and Do. Each note is written as a half note and has its corresponding syllable written below it. The bottom staff is for the piano, with a grand staff and a common time signature. It contains a sequence of chords corresponding to each note of the scale, with each chord sustained for the duration of the note above it.

\* The Figures placed over the notes of this line, refer to the Intervals of the Diatonic Scale.

# INTONATION.

Singing perfectly in Tune, and with Precision as relates to force and delicacy, is called Intonation. The Power of increasing or decreasing a note at pleasure will be acquired by practicing the following scale. The tone should be at first soft, and then gradually swell to nearly the utmost power of the voice, thus,  $\overset{PP}{\text{---}} \overset{P}{\text{---}} \overset{MF}{\text{---}} \overset{F}{\text{---}} \overset{FF}{\text{---}}$  CRESCENDO. then gently diminish to its original delicacy, thus,  $\overset{FF}{\text{---}} \overset{F}{\text{---}} \overset{MF}{\text{---}} \overset{P}{\text{---}} \overset{PP}{\text{---}}$  DIMINUENDO. taking care at its termination that the breath be not entirely exhausted, and that increasing the power of a note, it does not become too sharp, or "vice versa."

To avoid distortion of countenance, it would be well occasionally to practise before a looking-glass.

## EXERCISE.

VOICE. Do, Re, Mi, Fa, Sol, La, Si, Do.

PIANO.

In practising the next scale, the crescendo and diminuendo are to be repeated agreeably to this mark.  $\overset{i}{\text{---}}$

$\overset{2}{\text{---}}$  In this scale the ear is exercised upon each note by change of harmony.

## EXERCISE.

VOICE. Do, Re, Mi, Fa, Sol.

PIANO.

Cooke's Method for the Voice.

The first system of music consists of two staves. The upper staff is a vocal line with notes La, Si, Do, Do, Si. Above the notes are interval markings: a '1' over La-Si, a '2' over Si-Do, a '1' over Do-Do, a '2' over Do-Si, and a '1' over Si. The lower staff is a piano accompaniment with chords and single notes corresponding to the vocal line.

The second system also consists of two staves. The upper staff is a vocal line with notes La, Sol, Fa, Mi, Re, Do. Above the notes are interval markings: a '1' over La-Sol, a '2' over Sol-Fa, a '1' over Fa-Mi, a '2' over Mi-Re, a '1' over Re-Do, and a '2' over Do. The lower staff is a piano accompaniment.

INTERVALS.

An Interval is the difference in point of distance between any two notes, and without the capability of singing intervals correctly, the Pupil can never hope to sing at sight.

This power is accomplished by associating the notes of the Diatonic Scale with the syllables Do, Re, Mi, Fa, Sol, La, Si. The study of Intervals also gives a knowledge of an acquaintance with the various bearings and pitch of the voice. Accomplished singers have a great advantage in knowing what note they are singing without the necessity of either hearing it played, or seeing it written; experience of the good and weak points of the voice, enables them to have every note under perfect control.

In practising the following exercises on Intervals, the pupil is required to supply the proper syllables to the intermediate conducting notes, marked with crotchet heads, until the desired Intervals be fully established on the ear, and the pupil is able to sing the extreme tones which form it, with confidence, firmness, and precision; and without the aid of the intervening notes already described as conductors.

INTERVALS ASCENDING.

The first system of music is labeled 'INTERVALS ASCENDING'. It consists of two staves. The upper staff is labeled 'VOICE.' and contains notes Do, Re, Do, Mi, Do, Mi, Do, Fa, Do, Fa, Do, Sol, Do, Sol. Above the notes are interval markings: '2d' over Do-Re, '3d' over Re-Do, '4th' over Do-Mi, and '5th' over Mi-Do. The lower staff is labeled 'PIANO.' and contains chords and single notes corresponding to the vocal line.

The second system also consists of two staves. The upper staff contains notes Do, La, Do, La, Do, Si, Do, Si, Do, Do, Do. Above the notes are interval markings: '6th' over Do-La, '7th' over La-Do, and '8th' over Do-Si. The lower staff is a piano accompaniment.

Cooke's Method for the Voice.

INTERVALS DESCENDING.

2d, 3d, 4th, 5th, 6th, 7th, 8th.

DO, SI, DO, LA, DO, LA, DO, SOL, DO, SOL, DO, FA, DO, FA, DO, MI, DO, MI, DO, RE, DO, RE, DO, DO, DO, DO.

Detailed description: This section contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows descending intervals of 2d, 3d, 4th, and 5th. The second system shows descending intervals of 6th, 7th, and 8th. The vocal line includes the lyrics: DO, SI, DO, LA, DO, LA, DO, SOL, DO, SOL, DO, FA, DO, FA, DO, MI, DO, MI, DO, RE, DO, RE, DO, DO, DO, DO.

RECAPITULATION OF THE PRECEDING EXERCISE.

Ex: ALLEGRO MODERATO.

2d, 3d, 4th, 5th, 6th, 7th, 8th, 8th.

DO, RE, DO, MI, DO, FA, DO, SOL, DO, LA, DO, SI, DO, DO, DO, DO.

Detailed description: This section contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'ALLEGRO MODERATO'. The first system shows intervals of 2d, 3d, 4th, 5th, 6th, 7th, and 8th. The second system shows intervals of 2d, 3d, 4th, 5th, 6th, 7th, and 8th. The vocal line includes the lyrics: DO, RE, DO, MI, DO, FA, DO, SOL, DO, LA, DO, SI, DO, DO, DO, DO.

ON THE COMPASS OF AN OCTAVE.

Ex: ANDANTE.

DO, DO, RE, RE, MI, MI, FA, FA, SOL, SOL, LA, LA, SI, SI, DO.

Detailed description: This section contains two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'ANDANTE'. The vocal line includes the lyrics: DO, DO, RE, RE, MI, MI, FA, FA, SOL, SOL, LA, LA, SI, SI, DO.

Do, Do, Si, Si, La, La, Sol, Sol, Fa, Fa, Mi, Mi, Re, Re, Do.



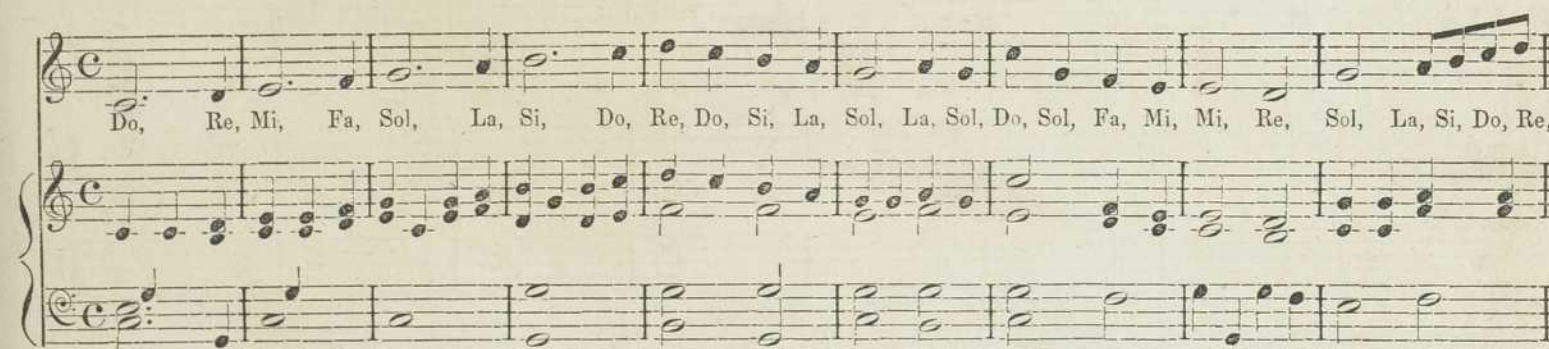
Sol, Do, Re, Mi, Re, Do, Si, Do, La, Sol, Mi, La, Do, Si, La, Sol, La,




Si, Do, Si, La, Sol, Do, Si, Do, Si, La, Do, Si, La, Sol, Fa, Mi, Re, Do.



Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Do, Si, La, Sol, La, Sol, Do, Sol, Fa, Mi, Mi, Re, Sol, La, Si, Do, Re,



Mi, Re, Do, Si, La, Sol, La, Si, Do, Do, Si, Do, Si, La, Sol, La, Si, Do, Re, Do, Si, La, Sol, Fa, Mi, Fa, Mi, Re, Mi, Re, Do.



Ex:

ANDANTE.

DO, RE, MI, DO, RE, MI, FA, RE, MI, FA, SOL, MI, FA, SOL, LA, FA, SOL, LA, SI, SOL,

LA, SI, DO, LA, SI, DO, LA, SI, DO, LA, SOL, LA, SI, SOL,

FA, SOL, LA, FA, SOL, FA, SOL, LA, FA, MI, FA, SOL, MI, RE, SOL, DO.

Ex:

DO, MI, SOL, DO, DO, FA, LA, DO, FA, SOL, DO.

Ex :

ALLEGRO MODERATO.

DO, DO, SI, DO, RE, DO, SI, DO, MI, DO, SI, DO, FA, DO, SI, DO, SOL, DO, SI, DO, LA, DO, SI, DO, SI, DO,

DO, DO, RE, DO, DO, RE, MI, RE, DO, MI, FA, MI, DO, FA, SOL, FA, DO, SOL, LA, SOL, DO, LA, SI, LA, SI, DO.

Two, or six beats in a bar.

Ex :

DO, MI, SOL, DO, SOL, MI, DO, FA, LA, DO, LA, FA, MI, SOL, FA, MI, RE, LA, SOL, FA,

MI, SOL, DO, MI, RE, DO, RE, LA, FA, RE, DO, SOL, MI, RE, DO.

One Note (the ninth,) is now to be added to compass of the voice.

Ex :

TEMPO AD LIBITUM.

DO, RE, MI, FA, SOL,

LA, SI, DO, RE, DO, SI,

LA, SOL, FA, MI, RE, DO.

Ex: Repeat frequently.

ALLEGRO MODERATO.

DO, RE, MI, FA, SOL, LA, SI, DO, RE, DO, SI, LA, SOL, FA, MI, RE, DO.

# SOLFEGGIO.

Ex :

ALLEGRETTO.

DO, RE, SI, DO, RE, SI, DO, SOL, MI, RE,



RE, MI, FA, LA, RE, SOL, DO, SI, RE, DO.



SOL, SI, RE, DO, SOL, MI, FA, SOL, MI, SOL, RE, MI,



FA, LA, SOL, FA, LA, RE, SOL, DO, SI, RE, DO.



In the following Example the Compass is extended by adding the Tenth.

Ex :

TEMPO AD LIBITUM.

DO, RE, MI, FA, SOL, LA, SI, DO, RE,

10th.

MI, RE, DO, SI, LA, SOL, FA, MI, RE, DO.

The Tenth added to the Common chord.

Ex :

TEMPO AD LIBITUM.

DO, MI, SOL, DO,

MI, DO, SOL, MI, DO.

INTERVALS EXTENDED TO A TENTH.

Ex :

TEMPO AD LIBITUM.

8th, 9th, 10th.

DO, DO, DO, RE, DO, MI, MI, DO, RE, DO, DO, DO.

The Pupil is to supply the proper syllables to those notes under which blanks are left.

Ex :

MODERATO.

DO, RE, MI, FA, SOL, LA, SI, DO, DO, DO.

RE, FA, LA, DO, RE, MI, LA, RE,

MI, RE, LA, RE,

DO, DO, SI, LA, SOL, FA, MI, RE, DO,



DO, DO, RE, SI, SOL, MI, RE, RE,



MI, SI, FA, MI, RE, SOL,



RE, DO,



## INTERVALS ON ONE SYLLABLE.

In future all slurred notes are to be sung, on the same syllable with which each group begins.

Ex: SECONDS.

ANDANTE.

DO, RE, MI, FA, SOL, LA, SI, DO, RE,.... MI,

MI, RE, DO, SI, LA, SOL, FA, MI, RE,.... DO.

Ex: THIRDS.

DO, RE, MI, FA, SOL, LA, SI, DO, MI, RE, DO, SI, LA, SOL, FA, DO.

Ex: FOURTHS.

DO, RE, MI, FA, SOL, LA, SI, DO, MI, RE, DO, SI, LA, SOL, FA, DO.

## Ex: FIFTHS.

DO, RE, MI, FA, SOL, LA, SI, DO. MI, RE, DO, SI, LA, SOL, RE, DO.

## Ex: SIXTHS.

DO, RE, MI, FA, SOL, RE, DO. MI, RE, DO, SI, LA, RE, DO.

## Ex: SEVENTHS.

DO, RE, MI, FA, MI, RE, DO, SI.

## Ex: OCTAVES.

DO, RE, MI, MI, RE, DO.

THREE NOTES ON ONE SYLLABLE.

Ex:

ANDANTE.

DO,..... RE,..... MI,..... FA,..... SOL,.... LA,..... SI,..... DO.

MI,..... RE,..... DO,..... SI,..... LA,..... SOL,..... FA,..... DO.

FOUR NOTES ON ONE SYLLABLE.

Ex:

ANDANTE.

DO,..... RE,..... MI,..... FA,..... SOL,..... LA,..... SI,..... DO.

DO,..... MI,..... RE,..... DO,..... FA,..... MI,..... SOL,..... DO.

The following Vocal Accompaniment to the ascending and descending Diatonic Scale, (which form the Bass of this Exercise,) is intended to enable the Pupil to sing Intervals without hesitation.

Ex :

ALLEGRO MODERATO.

DO, MI, SOL, DO, SI, SOL, FA, RE, DO, MI, SOL, DO, LA, DO, LA, FA,

MI, SOL, DO, MI, FA, LA, DO, LA, SOL, RE, SI, SOL, DO.

SOL, DO, MI, DO, RE, SI, SOL, RE, DO, LA, RE, DO, SI, RE, SOL, SI,

RE, SI, SOL, SI, DO, SOL, MI, DO, SI, SOL, RE, SI, DO.

# SEMITONES.

Ex :

ADAGIO.

DO,..... RE,..... MI, FA,..... SOL,..... LA,.....

SI, DO. DO,..... SI,..... LA,

SOL, FA,..... MI,..... RE, DO.

The Pupil should add the syllables to the remaining Solfeggi when not supplied by the Author.

Ex :

SOL, SI,

## SOLFEGGIO.

ANDANTE.

SOL, SI, RE, MI, DO, LA, SOL, FA, MI, RE, SOL, LA,

SI, DO, RE, SI, LA, SOL, MI, RE.

LA, SI, DO, RE, SI, SOL, MI, LA, RE,

SOL, LA, SI, RE, MI, LA, RE, FA, SOL.

SCALE IN THE KEY OF D MAJOR.

RE, MI, FA, RE, DO, SI,

SOLFEGGIO.

Ex 7  
ANDANTINO.

SI, RE, LA, DO, DO,..... FA, SI, SOL,.....

Dolce.

DO, SI, LA, SOL, FA,.....

LA, SI, RE, LA, DO, DO,..... FA, RE, SI,.....

Cres.

SI, MI,..... RE, LA, DO, DO, SI, LA, SOL, LA.....

*sf*

Ex :

ALLEGRETTO.

FA, SI, SOL,

*p* *Cres.*

Ex :

ANDANTE.

*Mez. f*

LA,

*p* *Cres.*

*p*

# SOLFEGGIO.

Ex:

ANDANTINO.

FA, LA, SI, MI, .. SI, LA,..... MI, SI, SOL,.... FA,

*p*

LA, SI, MI,.... SI, DO,..... SI, LA. LA,

SOL,..... SOL, FA,... LA, LA,..... SOL, FA,..... FA,

LA,..... MI,..... SI, LA,..... SOL, RE.

Ex :

ANDANTINO.

Mez. *f* *p* *v*

LA, SI,

Cres.

DO. RE,

*v* *p*

*v* *p*

SCALE IN THE KEY OF E MAJOR.

MI, FA, SOL, MI, RE, DO.

The first system of the scale in E major. The vocal line consists of two phrases: "MI, FA, SOL," and "MI, RE, DO." The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ex :

ANDANTINO.

SI,

The second system of the scale in E major. The vocal line begins with "SI," followed by a melodic phrase. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady bass line in the left hand.

SI,

The third system of the scale in E major. The vocal line continues with "SI," and includes a dynamic marking of *p* (piano). The piano accompaniment continues with intricate sixteenth-note textures.

SOL,

The fourth system of the scale in E major. The vocal line concludes with "SOL," and includes a dynamic marking of *v* (forte). The piano accompaniment provides a final harmonic resolution.

## PORTAMENTO.

Portamento (as is now understood,) is the art of carrying the Voice gracefully from one note to another, by means of a Glide; it is of considerable service in giving a flowing and continuous effect to the voice, and in lessening the difficulty attendant on singing notes which are distant intervals from each other. This is effected by the anticipation of the coming note, prior to the change of word, or syllable, carefully observing that the intermediate sounds which constitute the glide, be so light and transient, as to render them almost inaudible; and that when breath be taken, its change should precede the anticipated note.

The judicious regulation of this branch of singing, greatly assists in giving the true effect to movements, intended to express feeling and tenderness; the power of conveying the beauties of such movements, is justly considered to be the highest perfection of vocal excellence.

## EXAMPLE.

From HANDEL, who at this mark \* has written the passage so as to insure the effect of Portamento, as before described.

Ex :

LARGHETTO.

Fare - well, fare - well, ye lim - pid springs and floods, fare

well, fare - well, ye lim - pid springs and.... floods; Ye

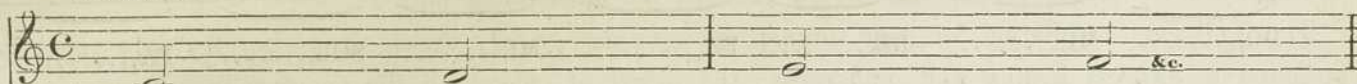
flow'ry meads and ma - - zy woods, fare - well, fare - well, thou bu - sy world.

The following Exercises of the Anticipation of Intervals, should be practised in strict time. For the better acquirement of the Portamento, the anticipated notes, (as explained in page thirty,) are written as essential parts of each bar.

INTERVALS OF SECONDS.

ANDANTINO.

WRITTEN.



DO, RE, MI, FA,

SUNG.



DO,..... RE,..... MI,..... FA,.....

ACCOMPANIMENT.



SOL,..... LA,..... SI,..... DO,..... RE, MI,..... RE,..... DO,.....



SI,..... LA,..... SOL,..... FA,..... MI,..... RE,..... DO.



## THIRDS.

WRITTEN.

DO, MI, RE, FA, MI, SOL, FA, LA, &c.

SUNG.

DO,..... MI,..... RE,.. .. FA,..... MI,..... SOL,..... FA,..... LA,....

PIANO.

SOL,..... SI,..... LA,..... DO, ..... SI,..... RE,..... DO,

MI,..... DO,..... RE,..... SI,..... DO,..... LA,..... SI,..... SOL,.....

LA,..... FA,..... SOL,..... MI,..... FA,..... RE,..... DO.

FOURTHS.

WRITTEN.

DO, FA, RE, SOL, MI, LA, FA, SI,

SUNG.

DO,..... FA,..... RE,..... SOL,..... MI,..... LA,..... FA,..... SI,.....

SOL,..... DO,..... LA,..... RE,..... SI, DO.

MI,..... SI,..... RE,..... LA,..... DO,..... SOL,..... SI,..... FA,.....

LA,..... MI,..... SOL,..... RE,..... FA,..... RE,..... DO.

## FIFTHS.

DO, SOL, RE, LA, MI, SI, &c.

DO,..... SOL,..... RE,..... LA,..... MI,..... SI,.....

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature (C). The piano accompaniment is in treble and bass clefs with a common time signature (C). The notes are: DO, SOL, RE, LA, MI, SI, &c.

FA,..... DO,..... SOL,..... RE,..... DO. MI,..... LA,.....

The second system continues the vocal exercise. The notes are: FA,..... DO,..... SOL,..... RE,..... DO. MI,..... LA,.....

RE,..... SOL,..... DO,..... FA,..... SI,..... MI,..... LA,..... RE,.....

The third system continues the vocal exercise. The notes are: RE,..... SOL,..... DO,..... FA,..... SI,..... MI,..... LA,..... RE,.....

SOL,..... DO,..... RE, DO.

The fourth system concludes the exercise. The notes are: SOL,..... DO,..... RE, DO.

SIXTHS.

The musical score is divided into four systems, each with a vocal line and piano accompaniment. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The time signature is common time (C). The key signature has one sharp (F#), indicating D major. The vocal line is in treble clef and includes lyrics for each note. The piano accompaniment provides harmonic support with chords and moving lines.

**System 1:**  
Vocal: DO, LA, RE, SI, MI, DO, &c.  
Lyrics: DO,..... LA,..... RE,..... SI,..... MI,..... DO,.....

**System 2:**  
Vocal: FA,..... RE,..... DO. MI,..... SOL,..... RE,..... FA,.....  
Lyrics: FA,..... RE,..... DO. MI,..... SOL,..... RE,..... FA,.....

**System 3:**  
Vocal: DO,..... MI,..... SI,..... RE,..... LA,..... DO,.....  
Lyrics: DO,..... MI,..... SI,..... RE,..... LA,..... DO,.....

**System 4:**  
Vocal: SOL,..... MI,..... RE, DO.  
Lyrics: SOL,..... MI,..... RE, DO.

SEVENTHS.

DO, SI, RE, DO, MI, RE, FA, MI,  
DO,..... SI,..... RE,..... DO,..... MI,..... RE,..... FA,..... MI,  
MI,..... FA,..... RE,..... MI,..... DO,..... RE,..... SI,..... DO,..... LA,..... SI,..... DO.

The score for 'SEVENTHS' consists of two systems. Each system includes a vocal line with lyrics, a vocal line with dotted notes, and a piano accompaniment. The first system covers the notes DO, SI, RE, DO, MI, RE, FA, MI. The second system covers MI, FA, RE, MI, DO, RE, SI, DO, LA, SI, DO. The piano accompaniment features chords and single notes in both hands.

OCTAVES.

DO, DO, RE, RE, MI, MI,  
DO,..... DO,..... RE,..... RE,..... MI,..... MI,  
MI,..... MI,..... RE,..... RE,..... DO,..... DO.

The score for 'OCTAVES' consists of two systems. Each system includes a vocal line with lyrics, a vocal line with dotted notes, and a piano accompaniment. The first system covers the notes DO, DO, RE, RE, MI, MI. The second system covers MI, MI, RE, RE, DO, DO. The piano accompaniment features chords and single notes in both hands.

### WORDS,—BREATH.

Singing should be considered as the art of enforcing the import of words by the application of music; breath should therefore never be taken but when the sense of the poetry will warrant it, and only in such places as would be chosen in reading or reciting; should the sentence be unusually long, it will not be impossible to find some transient pause between the members of which it consists, to recover a sufficient portion of breath to complete it without destroying its meaning, for with all the respect I entertain for music, I am too much the friend of the Poet, not to warn the singer against sacrificing the sense to the sound.

In the study and practice of Songs, &c., the proper and precise places for taking breath should be marked by the master, so as to insure a good reading of the words.

Singing at sight may be considered as a sympathy existing between the eye, ear, and voice: the eye should precede the voice generally for about half a bar, so that new passages, or sentences, may not take the performer by surprise, or unprepared with breath for their completion.

When the words are distinctly heard, the auditor becomes doubly interested in the performance, and the singer having resolved that the words shall be heard, insures justice being done not only to the Poet, but to the Composer, as such a determination induces the singer to consider what the character of the composition is, both poetically and musically, and consequently to enter with more feeling into its spirit and expression.

Songs consisting of long sustained notes may be treated as Solfeggi for the purpose of forwarding an appropriate delivery of the words. Many of Handel's songs will be found well calculated to promote this object.

### CONSONANTS.

The Singer should be particular in pronouncing consonants in a clear and unambiguous manner, especially when the word begins, or ends with them — in such instances, the termination of one word, should not be confounded with the commencement of the next.

### VOWELS.

The greatest care should be taken to pronounce the vowels with the same correctness as in reading, or speaking, particularly during sustained notes.

Let the pupil cautiously guard against any change in the quality of tone, which may arise from an alteration in the position of the mouth and throat, during the pronunciation of vowels. Most persons have a tendency to sing on some particular vowel to the exclusion of all others, and this propensity generally pervades the entire quality of the voice: for instance, an inclination to A, will give to the voice a character of harshness; to E and I, of thinness; to O and U, of hollowness; to avoid and conquer which, I have considered it advisable not to devote so great a proportion of the exercises in this book to the vowel A, as is usual in other works, my principal object being to enable the singer to articulate fairly, all words, upon all notes, be the vowel what it may.

Each vowel has various sounds, as will be perceived by the following exercise, in which A, sounding according to its general pronunciation as in the word "Fate," E in "me," &c., are placed under the notes, and words in which they differ in sound, above them.

Ex: *TEMPO AD LIBITUM.*

Fall, Far,	There, Bend,	Sing, Bird,	Love, Lord,	Sun. Hush.
Fate, A,	Me, E,	Bind, I,	Rose, O,	Rule. U.

The exercise consists of five vocal phrases, each with a corresponding piano accompaniment. The piano part features a steady bass line and chords that support the vocal melody. The tempo is marked 'TEMPO AD LIBITUM'.

The termination of this Vowel partaking of E, the singer's attention (particularly during a sustained note,) should be devoted to its first sound.

### SOLFEGGIO.

Ex: *ANDANTE CON ESPRESS.*

SI, LA, SOL, LA, RE, FA, SOL, RE, DO, SI, RE,

MI, SI, SOL,

LA, SI, DO, SOL, LA, SI, MI,..... DO, SI,.....

SOL,.... LA, LA, FA, SOL.....

The solfeggio exercise is set in G major and 4/4 time. It features a vocal line with various intervals and a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The tempo is 'ANDANTE CON ESPRESS.' The exercise concludes with a double bar line.

Ex :

LARGHETTO.

SOL, DO, SI, DO, RE, MI, LA, DO,..... SI,

DO, RE, SOL, SI, DO..... RE, LA,.... DO,.....

SI,..... RE, SOL, SI, LA, SOL, SOL,

MI, LA, DO,..... SI, DO, LA, RE,

DO,..... RE, SI,..... LA, DO, SI, DO.....

Cres.

Detailed description: The page contains a musical score for a voice and piano exercise. It is in 3/4 time and marked 'LARGHETTO'. The score is divided into six systems, each with a vocal line and a piano accompaniment. The vocal line uses solfège syllables: SOL, DO, SI, DO, RE, MI, LA, DO,..... SI, DO, RE, SOL, SI, DO..... RE, LA,.... DO,..... SI,..... RE, SOL, SI, LA, SOL, SOL, MI, LA, DO,..... SI, DO, LA, RE, DO,..... RE, SI,..... LA, DO, SI, DO..... The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A 'Cres.' (crescendo) marking is present in the piano part of the fifth system. The key signature has one sharp (F#).

SCALE IN THE KEY OF F MAJOR.

Ex:  
MODERATO.

SOLFEGGIO.

Ex:  
LARGHETTO E SEMPLICE.

# SOLFEGGIO.

Ex :

LARGHETTO ESPRESS.

FA,.... RE,.... DO,..... SOL, LA, LA,..... FA,.... RE,.....

The first system of the Solfeggio exercise. It consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked 'LARGHETTO ESPRESS.' The lyrics are: FA,.... RE,.... DO,..... SOL, LA, LA,..... FA,.... RE,.....

DO,.... SOL, LA, RE,..... DO,..... MI,.... SI,.. LA, DO,

*Dolce.*

The second system of the Solfeggio exercise. It continues the vocal line and piano accompaniment. The lyrics are: DO,.... SOL, LA, RE,..... DO,..... MI,.... SI,.. LA, DO, The piano part includes a 'Dolce' marking. The key signature changes to two flats (B-flat and E-flat) for the second half of the system.

SI,..... LA,..... DO, SOL,.. FA, SI, DO,..... FA,.. RE,....

The third system of the Solfeggio exercise. The lyrics are: SI,..... LA,..... DO, SOL,.. FA, SI, DO,..... FA,.. RE,.... The piano accompaniment continues with various chordal textures.

DO,.. SOL, LA, LA,..... SOL, DO, SOL, FA,

The fourth system of the Solfeggio exercise. The lyrics are: DO,.. SOL, LA, LA,..... SOL, DO, SOL, FA, The piano accompaniment features a dense chordal texture in the right hand.

RE, SOL, LA. DO,.... SOL,.... LA, FA.

*Cres.*

The fifth and final system of the Solfeggio exercise. The lyrics are: RE, SOL, LA. DO,.... SOL,.... LA, FA. The piano accompaniment includes a 'Cres.' (Crescendo) marking. The system concludes with a double bar line.

SCALE IN THE KEY OF B $\flat$  MAJOR.

SI, SI,

Ex:  
ANDANTE.

SI,

SOLFEGGIO.

Ex:  
ANDANTINO.

RE, DO,.... LA,..... SOL, FA,.....

DO, RE, MI, ... .. SOL, MI, ... .. SI, ... ..

LA, FA, FA, ... .. RE, DO, RE, FA, MI,

DO, RE, SOL, SI, FA, ... .. LA, MI, ... .. DO,

SI, ... .. RE, MI, DO, FA, LA, SI, ... ..

SCALE IN THE KEY OF E $\flat$  MAJOR.

MI, MI,

## SOLFEGGIO.

Ex:

ANDANTE.

*p*

SI, DO,..... RE,..... FA, SOL, LA, SI, DO, FA,.....

SOL, LA, SI, DO, RE, MI, DO, FA, SI,

SI, MI,..... RE,..... FA, SOL, LA, SI, DO, FA,

SI, DO, RE, MI, SI, RE,..... SI, LA, DO, LA,..... SI, DO,.....

FA,..... RE,..... DO, RE, MI,.....

*tr*

*Cadenza.*

*Dim.*

Ex: IN A $\flat$  MAJOR.

### SOLFEGGIO.

ALLEGRETTO.

*p*

*Cres.*

*pp*

*Cres.*

*p*

# SOLFEGGIO.

Ex :

ANDANTINO.

DO, SI, LA, LA, SOL, FA, MI, DO, MI, MI, RE, DO,

*p*

The first system of the Solfeggio exercise. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (two flats) and 3/4 time. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The lyrics are: DO, SI, LA, LA, SOL, FA, MI, DO, MI, MI, RE, DO.

SOL, LA, SI, DO,

The second system of the Solfeggio exercise. The vocal line continues with the lyrics: SOL, LA, SI, DO. The piano accompaniment continues with chords and moving lines.

MI, LA, SI, SOL, LA, SI, DO, SI,

The third system of the Solfeggio exercise. The vocal line continues with the lyrics: MI, LA, SI, SOL, LA, SI, DO, SI. The piano accompaniment continues.

MI, SI, FA, SOL, FA,

The fourth system of the Solfeggio exercise. The vocal line continues with the lyrics: MI, SI, FA, SOL, FA. The piano accompaniment concludes the exercise.

SI, DO, SOL, LA, SI,

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole note 'SI', followed by a half note 'DO', and then a quarter note 'SOL', a quarter note 'LA', and a quarter note 'SI'. The piano accompaniment consists of chords and single notes in both hands.

DO, SI, DO,

The second system continues the vocal exercise. The vocal line starts with a whole note 'DO', followed by a half note 'SI', and then a quarter note 'DO'. The piano accompaniment continues with harmonic support.

MI, SOL, LA, SI,

The third system shows the vocal line with a whole note 'MI', followed by a half note 'SOL', a quarter note 'LA', and a quarter note 'SI'. The piano accompaniment provides a steady harmonic background.

MI, SI, DO, RE, LA.

The fourth and final system on the page. The vocal line begins with a whole note 'MI', followed by a half note 'SI', a quarter note 'DO', a quarter note 'RE', and a quarter note 'LA'. The piano accompaniment concludes the piece with a final chord.

MINOR THIRDS.

The difference between a Major and Minor Third is, the Major includes five semitones, and the Minor only four

EXAMPLE.

MAJOR THIRD.

VOICE.

DO, MI.

ACCOMPANIMENT.

EXAMPLE.

MINOR THIRD.

VOICE.

DO, MI.

ACCOMPANIMENT.

OF THE MINOR THIRD.

EX: ANDANTE.

Minor.

MINOR SCALE.

The Minor Scale being one of Art, is not so perfect as that of the Major, which is considered to be derived from nature; it is therefore to be observed, that in the ascending Minor Scale, the Sixth and Seventh are each a Semitone higher than in descending.

RELATIVE MINORS.

Every Major Key has its relative Minor, the Key note of which is found by descending four semitones, commencing with the note of the Major Key. They are called Relative Minors, because marked with a similar number of Sharps or Flats, as will be perceived in the following Table of Major and Minor keys, which is given here as a useful Vocal Practice, for sustaining the tones with steadiness, while the accompanying harmony changes.

The Pupil should take breath at each change of a syllable in the following Exercise.

# SCALES AND SOLFEGGI IN MINOR KEYS. CHORD OF A MINOR.

LA, DO MI, DO, LA.

This exercise is in C minor, 4/4 time. The vocal line consists of five notes: LA, DO, MI, DO, LA. The piano accompaniment features a steady eighth-note pattern in the left hand and a more active melody in the right hand.

Ex :

ANDANTE CON MOTO.

LA, SI, MI,...

This exercise is in C minor, 3/4 time. The vocal line starts with LA, followed by a half note SI, and then MI with a fermata. The piano accompaniment is marked *p* and features a rhythmic pattern of eighth notes.

DO, ... DO, RE,

This exercise is in C minor, 3/4 time. The vocal line starts with DO, followed by a half note DO, and then RE. The piano accompaniment continues with the eighth-note pattern.

MI, ... LA, MI, LA, ... SI,

This exercise is in C minor, 3/4 time. The vocal line continues with MI, followed by LA, MI, LA, and SI. The piano accompaniment remains consistent.

LA, RE, DO, SOL, LA, ...

This exercise is in C minor, 3/4 time. The vocal line concludes with LA, RE, DO, SOL, and LA. The piano accompaniment ends with a *Dim.* (diminuendo) marking.

SCALE IN THE KEY OF E MINOR.

Musical score for a scale in the key of E minor. The vocal line consists of two phrases: "MI, MI,". The piano accompaniment is in 2/4 time and provides harmonic support for the vocal line.

SOLFEGGIO.

MINOR OF E RELATIVE TO G.

Ex:

ALLEGRO MODERATO E MARCATO.

Musical score for a solfeggio exercise in the minor of E relative to G. The exercise is marked "ALLEGRO MODERATO E MARCATO". The vocal line includes the following lyrics: "SI, MI, SI, MI, MI, SI, LA, SOL, FA, SI, MI, SI, FA, SOL, SI, DO, SI, MI". The piano accompaniment includes dynamic markings such as *f*, *p*, and *Cres.*, and performance instructions like "Ritard.".

SCALE IN THE KEY OF B MINOR.

Musical score for a scale in the key of B minor. The vocal line is on a single staff with a treble clef and a common time signature (C). It begins with the note B, labeled 'SI,'. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a common time signature, and a left-hand staff with a bass clef and a common time signature. The piano part provides harmonic support for the vocal line.

Ex:

ALLEGRO MODERATO.

Musical score for an exercise in the key of B minor, marked 'ALLEGRO MODERATO'. The exercise is in 2/4 time. It features a vocal line on a single staff with a treble clef, starting with a mezzo-forte (*Mez. f*) dynamic and ending with a piano (*p*) dynamic. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a 2/4 time signature, and a left-hand staff with a bass clef and a 2/4 time signature. The piano part includes various rhythmic patterns and articulations.

SCALE IN THE KEY OF D MINOR.

Musical score for a scale in the key of D minor. The vocal line is on a single staff with a treble clef and a common time signature (C). It begins with the note D, labeled 'RE,'. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a common time signature, and a left-hand staff with a bass clef and a common time signature. The piano part provides harmonic support for the vocal line.

Ex:

ALLEGRETTO.

Musical score for an Allegretto exercise in G minor. It consists of two systems of three staves each (treble, right-hand piano, and left-hand piano). The first system begins with a piano (*Pin.*) marking and a crescendo (*Cres.*) marking. The second system also features a crescendo (*Cres.*) and a piano (*p*) marking. The music is in 3/8 time and includes various melodic and harmonic patterns.

SCALE IN THE KEY OF G MINOR.

Musical score for a scale in the key of G minor. It consists of two systems of three staves each. The vocal line is on the top staff, with the word "SOL," written below it. The piano accompaniment is on the bottom two staves. The scale is presented in both ascending and descending directions.

Ex:

ANDANTE.

Musical score for an Andante exercise in G minor. It consists of two systems of three staves each. The first system begins with a mezzo-forte (*Mez. f*) marking. The second system includes piano (*p*), crescendo (*Cres.*), and decrescendo (*Decres.*) markings. The music is in 3/4 time and features a more complex melodic line with piano accompaniment.

SCALE IN THE KEY OF C MINOR.

DO, RE, DO,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked 'C' (Crescendo) and the time signature is common time (C). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The vocal line begins with 'DO, RE, DO,' and continues with a scale of notes.

SOLFEGGIO.

C MINOR RELATIVE TO Eb.

Ex: ANDANTE.

SOL, DO, MI, RE, SI, DO,..... MI, RE,..... SI,

DO,..... MI, LA, SOL, RE, SI, DO,..... MI,

LA, RE, RE,..... SOL, DO, DO, FA, SOL.

The musical score is a solfeggio exercise in C minor, relative to Eb. It is marked 'Ex: ANDANTE.' and consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. The exercise is divided into three sections, each with its own vocal line and piano accompaniment. The first section starts with 'SOL, DO, MI, RE, SI, DO,..... MI, RE,..... SI,'. The second section starts with 'DO,..... MI, LA, SOL, RE, SI, DO,..... MI,'. The third section starts with 'LA, RE, RE,..... SOL, DO, DO, FA, SOL.'

# MAJOR KEYS AND THEIR RELATIVE MINORS.

MAJOR KEYS.

RELATIVE MINORS.

Ex:

ALLEGRO.

C MAJOR.

A MINOR.

DO,.....

This system shows the first two keys: C Major and A Minor. The vocal line starts with a whole note 'DO' followed by a dotted line. The piano accompaniment consists of eighth-note patterns in the right hand and single notes in the left hand. A double bar line separates the two keys.

F. D.  
RE,.....

This system shows the next two keys: F Major and D Minor. The vocal line starts with a whole note 'RE' followed by a dotted line. The piano accompaniment continues with similar eighth-note patterns. A double bar line separates the two keys.

Bb. G.

This system shows the next two keys: Bb Major and G Minor. The vocal line starts with a whole note followed by a dotted line. The piano accompaniment continues with similar eighth-note patterns. A double bar line separates the two keys.

Eb. C.  
MI,.....

This system shows the final two keys: Eb Major and C Minor. The vocal line starts with a whole note 'MI' followed by a dotted line. The piano accompaniment continues with similar eighth-note patterns. A double bar line separates the two keys.

MAJOR KEYS.

RELATIVE MINORS.

Ab. F.

DO,.....

Db. Bb.

RE,.....

Gb. Eb.

SOL,.....

B. G#.

SI,.....

MAJOR KEYS.

RELATIVE MINORS.

E. C#.

DO,.....

A. F#.

D. B.

RE,.....

G. E. C MAJOR.

MI, ..... DO.

## APPOGGIATURAS.

The small notes which precede principal notes are called Appoggiaturas: being frequently at variance with the harmony of the accompaniment, they are written small to avoid an apparent breach of harmonic rules; many modern composers however, make these embellishments a substantial part of the bar; in which case it is to be hoped, that the knowledge and experience gained by the practise of them in their legitimate mode of notation, will enable the pupil readily to recognise such instances.

There are two sorts of Appoggiaturas, one of which descends, the other ascends; the former of these possessing the greater energy, is most frequently used. Appoggiaturas are usually sung longer than their written length, and the time devoted to them, taken from the principal note, so as not to lengthen the bar beyond its proper duration; a strict attention to the accompanying harmony, and just feeling of the poetical sentiment, are the best guides for both the length, and expression of an Appoggiatura.

### APPOGGIATURAS DESCENDING.

Ex: WRITTEN.  
ANDANTE.

Musical notation for descending appoggiaturas, written form. The staff shows a sequence of notes: SOL, DO, SI, SOL, FA, MI, DO, MI, LA, RE, DO, SI, DO. The appoggiaturas are small notes preceding the principal notes.

Ex: SUNG.

Musical notation for descending appoggiaturas, sung form. The staff shows a sequence of notes: SOL, DO, SI, SOL, FA, MI, DO, MI, LA, RE, DO, SI, DO. The appoggiaturas are longer than in the written form.

ACCOMPANIMENT.

Piano accompaniment for descending appoggiaturas. The notation shows a complex rhythmic pattern in the right hand and a simpler pattern in the left hand, both in common time.

### APPOGGIATURAS ASCENDING.

Ex: WRITTEN.  
ANDANTE.

Musical notation for ascending appoggiaturas, written form. The staff shows a sequence of notes: SOL, DO, RE, SOL, RE, MI, DO, MI, LA, RE, SOL, SI, DO. The appoggiaturas are small notes preceding the principal notes.

Ex: SUNG.

Musical notation for ascending appoggiaturas, sung form. The staff shows a sequence of notes: SOL, DO, RE, SOL, RE, MI, DO, MI, LA, RE, SOL, SI, DO. The appoggiaturas are longer than in the written form.

ACCOMPANIMENT.

Piano accompaniment for ascending appoggiaturas. The notation shows a complex rhythmic pattern in the right hand and a simpler pattern in the left hand, both in common time.

### TURNS.

A Turn is an ornament composed of a group of Appoggiaturas. There are two kinds of Turns. The first is the Direct Turn, beginning on the note above.

Musical notation for a Direct Turn. The top staff is labeled 'WRITTEN.' and shows a single note with a turn symbol. The bottom staff is labeled 'SUNG.' and shows a group of notes with a turn symbol, indicating the ornament's execution.

DIRECT TURNS.

Ex: WRITTEN.

MODERATO.

FA,..... LA,..... DO,..... MI,.....

Ex: SUNG.

FA,..... LA,..... DO,..... MI,.....

ACCOMPANIMENT.

FA,..... SOL,..... LA,..... SI,..... DO,.....

FA,..... SOL,..... LA,..... SI,..... DO,.....

SI,..... LA,..... SOL,..... FA.

SI,..... LA,..... SOL,..... FA.

The Second is the Inverted Turn, which commences on the note below.

WRITTEN.

SUNG.

INVERTED TURN.

Ex: WRITTEN.  
MODERATO.

FA, ..... LA, ..... DO, ..... SOL, .....

Ex: SUNG.

FA, ..... LA, ..... DO, ..... SOL, .....

ACCOMPANIMENT.

RE, ..... SI, ..... SOL, ..... MI, .....

RE, ..... SI, ..... SOL, ..... MI, .....

The following are common-place turns which should be introduced with much caution.

Either of those which follow are to be preferred.

## SYNCOPIATION.

Syncopated or driving notes, are those which though accented themselves, begin on the unaccented, and end on the accented part of the bar, or measure; consequently a succession of them creates an effect, which is at variance with the established time of the composition. The accented parts of a bar in common time, consisting of four crotchets, are the first and third of the bar, and when the measure is divided into eight quavers, the accentuation will be upon the first, third, fifth, and seventh quaver.

The initials A, and U, in the following example, mark the accented, and unaccented parts of each bar or measure.

## EXAMPLE.

SYNCOPIATED NOTE. SYNCOPIATED NOTES.

a, u, a, u, a, u, a, u, a, u, a, u, a, u, a, u,

Four in a Bar. Eight in a Bar.

Syncopation is also that arrangement of notes, by which the last note of one bar is tied, or slurred to the first note of the following bar, which renders them both the same continued sound.

## EXAMPLE.

DO, RE, MI, ..... FA, SOL, .... LA, SI, .... DO.

DO, SI, LA, SOL, FA, ..... MI, RE, ... DO.

A Syncopated note is generally double the length of the note, or rest, immediately preceding it.

# SOLFEGGIO.

## SYNCOPATED.

Ex:

ANDANTE.

Musical notation for the first system, featuring a vocal line and a piano accompaniment. The vocal line is in treble clef with a common time signature (C). The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The lyrics are: SOL,.... DO, SOL,.... FA, RE, FA,..... MI, SOL,..

Musical notation for the second system. The vocal line includes a trill marked "Turn." above the note for "SI". The lyrics are: DO, MI, RE, SOL, DO, SOL, SI,..... SOL. SOL, SI, RE,

Musical notation for the third system. The lyrics are: DO, SOL, FA, RE, SI, DO, SOL, DO, MI, LA, LA, RE, DO, RE,

Musical notation for the fourth system. The lyrics are: MI, SOL, DO, MI, LA, RE, FA, DO, RE,..... DO.

# SOLFEGGIO.

Ex:

ANDANTE

FA, LA, LA, LA, SI, SOL, SOL, SI, LA,

DO, FA, LA, DO, SI, SOL, LA, LA, ... DO, MI,

SI, RE, MI, SI, MI, DO, LA, SI, DO, RE,

MI, FA, RE, MI, DO, LA, DO, .....

LA, SOL, SI, LA,

DO, FA, LA, DO, SOL, LA, SOL,..... LA,

SOL, SI, LA, DO, FA,... MI, DO,

LA, SI, SOL, LA, DO, FA,.... DO, LA, SOL, FA, LA, FA.

Ritard.

Ritard.

# SOLFEGGIO.

## SYNCOPIATION IN TRIPLE TIME.

Ex :  
ANDANTE.

SOL, DO, RE, SOL, MI,

SOL, DO, RE, SOL, DO. MI, SI, DO, LA, MI, SI, DO, LA,

RE, LA, SI, SOL, RE, LA, SI, SOL,.....

DO, MI,

RECITATIVE.

Recitative being the medium between singing and speaking, a clear and impassioned delivery of the words, is absolutely necessary to its true effect; the singer not being rigidly tied to time in this species of composition, has full scope to display such varied expression of the sentiment and passion to be conveyed, as feeling under the guidance of good sense and taste may dictate.

When two notes on the same line or space succeed one another in Recitative, it is usual to sing the first, (if on an accented syllable,) one tone higher, as at this mark, \* in the following examples, and when leading to chords which terminate a sentence, a fourth higher, as at the word "stricken" in the next example.

EXAMPLE FROM HANDEL.

RECITATIVE.

He was cut off out of the land of the liv-ing, For the transgressions of thy people was he stricken.

\* The first of these two terminating chords, appears to commence with the word "stricken," but it is customary in accompanying Recitative, to play chords in such situations, and indeed all short chords, after the word.

EXAMPLE FROM ROSSINI.

RECITATIVE.

Oh Patria dol-ce in gra-ta Patria af-fin a te ri-tor-no, lo te sa-

ACCOMPANIMENT.

lu-to O ca-ra ter-ra degl' a-vi mie-i ti baccio, e ques-to per me gior-no se-

re-no com-in-cia il cor a..... res-pi-rar-mi in se-no.

\* Rossini has here written agreeably to the effect alluded to in the former example at the word "stricken."

## THE SHAKE.

The Shake is an embellishment mostly used on the last note but one of a musical sentence, or close: and is produced by the alternate quick and equable performance of two notes fairly sung, and terminated by a turn formed by the next degree below the principal tone, and the principal tone itself.

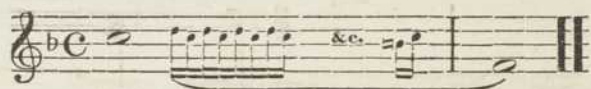
There are three ways of arriving at a close by means of the Shake. The first is, by that made on the whole tone, i. e: the second of the Diatonic Scale, which descends to the closing, or key note, this shake consists of two whole tones.



The Second shake is that made on the semitone (the seventh of the Diatonic Scale,) which ascends to the closing or key note, and is composed of two semitones.



The Third shake is that made on the fifth above (or fourth below,) the closing or key note, and is formed of two whole notes.



The last two shakes are peculiar to the character of Bass Voices, and opportunities seldom occurs for their introduction by Soprano or Tenor singers.

A good shake can only be acquired by very slow, and gradual means, and it is almost universally admitted, that it is best gained by beginning with the note above that which its signature is marked; indeed several of the greatest composers (ancient and modern,) seem anxious to promote this principle, and insure its adoption, by writing the note alluded to, immediately before that over which the shake is marked.

## FOR EXAMPLE, THUS.



In order to impress this habit strongly on the pupil, I recommend the two following exercises to be practised in strict time, playing the accompaniment in unison with the voice.

\* The Shake is said to be prepared when it is thus preceded by two or three notes.

SHAKES AND TURNS.

The mouth to be kept in the same position with which each change of vowel commences.

Ex:

ALLEGRO MODERATO.



FA, A, ..... SO, O, ..... L, LA, A, .....



SI, I, ..... DO, O, ..... RE, E, ..... MI, I, .....



FA, FA, RE, E, ..... DO, O, ..... SI, I, .....



LA, A, ..... SO, O, ..... L FA, A, ..... MI, I, ..... FA.

EXTENSION OF EXERCISE OF SHAKE AND TURN.

Ex:



FA, A, ..... SO, O, .....



.....L, LA, A, ..... SI, I, .....

• Taking breath before a Shake is an admitted privilege.

..... DO, O, .....

RE, E, ..... MI, I, .....

..... FA, FA. RE, E, .....

DO, O, ..... SI, I, .....

..... LA, A, .....

SO, O, ..... L, FA, A, .....

..... MI, ..... FA.

The velocity of the foregoing exercise may be increased, still observing a due consideration of strict time.

The Compass is now to be extended by adding the twelfth.

Ex :

TEMPO AD LIBITUM.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. It contains three notes: DO, MI, and SOL, each on a whole note. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of eighth-note triplets that ascend and then descend, corresponding to the vocal notes.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. It contains four notes: DO, RE, MI, and FA, each on a whole note. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of eighth-note triplets that ascend and then descend, corresponding to the vocal notes.

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. It contains four notes: SOL, FA, MI, and RE, each on a whole note. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of eighth-note triplets that ascend and then descend, corresponding to the vocal notes.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. It contains five notes: DO, SOL, MI, RE, and DO, each on a whole note. The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of eighth-note triplets that ascend and then descend, corresponding to the vocal notes.

# CHROMATIC EXERCISE.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The time signature is 6/4. The key signature changes from one sharp (F#) to one flat (Bb) across the systems.

**System 1:** The vocal line starts with a whole note 'DO' followed by a half note 'RE' and a dotted half note 'RE'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

**System 2:** The vocal line starts with a whole note 'MI', followed by a half note 'FA', a dotted half note 'SOL', and a whole note 'SOL'. The piano accompaniment continues with similar harmonic support.

**System 3:** The vocal line starts with a whole note 'FA', followed by a half note 'MI', a dotted half note 'MI', and a whole note 'MI'. The piano accompaniment continues.

**System 4:** The vocal line starts with a whole note 'RE', followed by a half note 'DO', a dotted half note 'DO', and a whole note 'DO'. The piano accompaniment concludes the exercise.

# SOLFEGGIO.

Ex :  
ANDANTE.

SI,..... LA, SOL, DO,..... MI,..... DO, SI, MI,

SI, DO, LA, SI, SOL, SI, SOL, SI, ..... LA, SOL, DO, ...

..... SI, LA, DO, SI, ... LA, SOL, FA, MI, FA.... LA,.....

SOL, FA, MI, DO,..... MI, DO,..... MI, RE,..... MI,.....

Ritard. Dim.

## SOLFEGGIO.

Ex :

ANDANTINO ESPRESSIVO.

DO, DO, MI..... SOL, SI, SOL, DO,..... RE, MI, FA, RE, SI,

DO,..... LA, SOL, FA,..... RE, DO, SI, DO, SOL, LA, SOL, RE, SOL.

DO,..... LA, RE, MI, FA, SI,..... SOL, DO, RE, MI, LA, SOL,

SI,..... MI, LA, SOL,..... DO, .... LA, .... SOL,.... FA, SI,

DO, .... LA, ... .. SOL, ..... SI, DO, ..... MI, DO, SOL, MI, .....

..... DO, SOL, MI, DO, ..... MI, SOL, MI, DO....

*Dim.*

### CADENCE.

The Cadence is a decorative addition introduced most frequently on a pause, leading to the end of an Air, &c.

In a Cadence, the fancy, taste, invention, or in one word the genius of the singer has full opportunity of being displayed. Let it be remembered, that in extempore cadence, the singer is doubly responsible by becoming at once both composer and performer, thus undertaking to give the last finish to the composition. Great care should therefore be taken that the Cadence be not inferior to the Air to which it is attached, the character of which it should not only preserve, but if possible heighten; and thus complete such a climax, as will leave the auditor nothing to wish for.

The singer should scrupulously avoid cadences, or embellishments which are at variance with the harmony on which they are introduced.

Cadences, and other graces, which are sometimes added by the composer, have the effect of being the spontaneous invention of the Singer, by gradually retarding some of their concluding notes.

# SOLFEGGIO WITH CADENCE.

Ex :  
LARGHETTO.

SOL, DO, SI, RE, FA,..... DO, MI,

DO, RE, MI, FA, SOL, SI, MI, RE,... FA,..... LA,.....

SI,..... DO, RE, MI, FA, SOL. MAJOR. MI,..... DO, SI,.....

LA,..... DO,..... SOL,..... DO,..... FA,.....

SOLFEGGIO WITH CADENCE. Cadenza. SOL,..... MI, SI,..... SI, DO.

\* This is a modern Turn or termination to the Shake.

# PASSAGES.

Passages or Divisions, are those groups of rapid notes introduced in bravura songs, &c., to give brilliancy to the composition, and contrast to the more serious parts of the movement. Passages are also essential to the perfection of extemporaneous embellishment.

Ex :  
ALLEGRO.

The first passage consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a common time signature. It starts with a dotted quarter note on 'DO', followed by a series of eighth notes. The piano accompaniment is in the same time signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

The second passage features a vocal line with triplets of eighth notes on 'DO' and 'MI'. The piano accompaniment continues with a consistent eighth-note accompaniment, providing harmonic support for the vocal line.

The third passage shows a vocal line with triplets of eighth notes on 'DO'. The piano accompaniment maintains the eighth-note accompaniment pattern, with some chordal changes in the right hand.

The fourth passage features a vocal line with triplets of eighth notes on 'MI'. The piano accompaniment continues with the eighth-note accompaniment, concluding the piece with a final cadence.

DO, ... FA, ...



DO, ... MI, ...



DO, ... MI, ...



DO, ...



Ex :  
ALLEGRO MODERATO.

DO,..... DO,..... RE, MI,

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and accents. The bottom two staves are a piano accompaniment with a grand staff (treble and bass clefs) and a common time signature, providing harmonic support with chords and moving lines.

DO,..... RE, MI, DO, SOL, DO, DO,.....

FA,

This system contains the third and fourth staves of music. The vocal line continues with the same melodic style, including a note marked with an accent and the label 'FA,' above it. The piano accompaniment continues with harmonic support.

MI,..... RE, DO, MI,..... FA, MI, RE, DO.

SOL.

This system contains the fifth and sixth staves of music. The vocal line concludes with a final note marked with an accent and the label 'SOL.' above it. The piano accompaniment concludes with a final chord.

Ex :  
ALLEGRO.

\*  
MI,.....

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a common time signature, featuring a rapid melodic passage with slurs. The bottom two staves are a piano accompaniment with a grand staff and a common time signature, providing harmonic support.

..... DO.....

This system contains the third and fourth staves of music. The vocal line continues with the rapid melodic passage, including a note marked with an accent and the label 'DO.....' below it. The piano accompaniment continues with harmonic support.

\* In Passages similar to this respire after the quaver.

Ex :

DO,..... RE,..... MI,.....

The first exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). It features a series of eighth-note runs. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a common time signature. The key signature has one flat (B-flat). The vocal line is labeled with 'DO,..... RE,..... MI,.....'.

FA,..... MI,..... RE,..... DO.

The second exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). It features a series of eighth-note runs. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a common time signature. The key signature has one flat (B-flat). The vocal line is labeled with 'FA,..... MI,..... RE,..... DO.'

Ex :

ALLEGRO.

FA,..... FA.....

The third exercise is marked 'ALLEGRO.' and consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). It features a series of eighth-note runs, including a triplet. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a common time signature. The key signature has one flat (B-flat). The vocal line is labeled with 'FA,..... FA.....'.

Ex :

LA,..... FA.....

The fourth exercise consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a common time signature (C). It features a series of eighth-note runs. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a common time signature. The key signature has one flat (B-flat). The vocal line is labeled with 'LA,..... FA.....'.

Ex :

ALLEGRO.

The first exercise, titled 'RE', is in the key of B-flat major and 2/4 time. It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The vocal line features a series of eighth-note runs that ascend and then descend. The piano accompaniment provides a steady harmonic support with chords and single notes. The first system begins with the vocal line on the note 'RE'. The second system continues the melodic pattern. The third system concludes with a 'Ritard.' (ritardando) marking and ends on the note 'SI'.

Ex :

ALLEGRO.

The second exercise, titled 'FA', is in the key of B-flat major and 2/4 time. It consists of two systems of music. Each system includes a vocal line and a piano accompaniment. The vocal line features a series of eighth-note runs with accents, ascending and then descending. The piano accompaniment provides a steady harmonic support with chords and single notes. The first system begins with the vocal line on the note 'FA'. The second system continues the melodic pattern and concludes with a 'Ritard.' (ritardando) marking.

Ex :

ALLEGRO.

DO,..... RE,..... MI,..... FA,.....

MI,..... RE,..... DO,.....

Ex :

ALLEGRO.

DO,..... MI,.....

..... SOL,.....

FA, ..... MI, .....

FA, ..... MI, LA, ..... SOL, SI, DO, DO.

COMPASS EXTENDED TO A THIRTEENTH.

Ex :  
TEMPO AD LIBITUM.

FA, DO, FA, LA, DO,

13th.  
FA, LA, FA, DO, LA, SOL, FA.

# PASSAGES.

Ex :

ALLEGRO.

FA,.....

The first exercise consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a series of eighth notes ascending from F4 to G4, followed by a descending eighth-note scale from G4 to F3. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support with chords and moving lines.

The second exercise continues with a vocal line and piano accompaniment. The vocal line features a more complex melodic pattern with sixteenth-note runs and rests. The piano accompaniment continues to provide harmonic support with chords and moving lines.

DO,..... FA.

The third exercise features a vocal line and piano accompaniment. The vocal line includes a long note on 'DO' followed by a series of eighth notes, and ends with a note on 'FA'. The piano accompaniment provides harmonic support throughout.

Ex :

ALLEGRO.

MI,..... LA,..... FA,.....

The fourth exercise consists of a vocal line and piano accompaniment. The vocal line features a series of eighth-note runs for 'MI', 'LA', and 'FA'. The piano accompaniment includes a section marked with a forte 'f' dynamic, featuring a more active melodic line.

SI, ..... MI, ..... FA, FA, .....

SOL, SOL, ..... LA, SOL, SI, DO.

Ritard.

COMPASS EXTENDED.

Ex:  
TEMPO AD LIBITUM.

MI, SI, MI, SOL, SI, MI, SOL,

SI, SOL, MI, SI, SOL, MI, SI, MI.

Ex:  
ALLEGRO.

MI,..... RE,.....

ME,.....

SI,..... MI,.....

Ex:  
ALLEGRO.

MI,..... LA,..... MI,.....

SOL,.....

PASSAGE

SI,.....

The first passage consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth notes, some beamed together, and a final note on a dotted line. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It consists of a simple harmonic accompaniment of quarter notes.

MI,..... FA,..... MI.

The second passage continues with a vocal line and piano accompaniment. The vocal line includes notes on a dotted line and a final note on a ledger line. The piano accompaniment continues with a simple harmonic accompaniment of quarter notes.

COMPASS EXTENDED TO A FIFTEENTH.

Ex :

TEMPO AD LIBITUM.

DO, MI, SOL, DO, MI, SOL,

Cres.

The first example shows a vocal line with notes on a ledger line and a piano accompaniment. The piano accompaniment includes a 'Cres.' (crescendo) marking.

15th.

DO, SOL, MI, DO, SOL, MI, DO.

The second example shows a vocal line with notes on a ledger line and a piano accompaniment.

# PASSAGE.

Ex:  
ALLEGRO BRILLANTE.

DO, ..... LA, .....  
LA, DO,  
SOL, ..... MI, ..... SOL, ..... DO.

*f* *p* *Cres.* *mf*

# SOLFEGGIO.

Ex:  
ALLEGRO BRILLANTE.

SI, ..... DO, RE, ..... LA, RE, ..... DO, ..... RE, MI, .....  
SOL, ..... LA, SOL, ..... DO, RE, MI, DO, ..... SI, DO, ..... MI,

*f* *p* *f* *p* *mf*



RE, SI,..... DO,..... RE, MI,..... RE,..... LA,

*p* *Cres.*

SOL, DO, RE, MI, DO,..... SI, DO,..... MI,

*mf*

DO,..... RE,..... DO, SOL,.....

*p*

DO,.... RE,..... DO,..... RE, LA,.....

SOL, RE,..... DO,..... SOL.

# SOLFEGGIO.

Ex :

ALLEGRO SPIRITO.

MI, SOL, SI, MI,..... DO,..... MI,..... DO,

The first system of the Solfeggio exercise. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notes are: MI (quarter), SOL (quarter), SI (quarter), MI (quarter), followed by a dotted line. Then DO (quarter), followed by a dotted line. Then MI (quarter), followed by a dotted line. Then DO (quarter). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

SI, ..... DO, ..... FA, .....

The second system of the Solfeggio exercise. The vocal line continues with SI (quarter), followed by a dotted line. Then DO (quarter), followed by a dotted line. Then FA (quarter), followed by a dotted line. The piano accompaniment continues with the same eighth-note accompaniment and chords. A dynamic marking of *sf* (sforzando) is present in the piano part.

MI, SOL, SI, MI,..... DO,..... DO,

The third system of the Solfeggio exercise. The vocal line continues with MI (quarter), SOL (quarter), SI (quarter), MI (quarter), followed by a dotted line. Then DO (quarter), followed by a dotted line. Then DO (quarter). The piano accompaniment continues with the same eighth-note accompaniment and chords.

SI, ..... MI, ..... FA,.... SOL, SI,.....

The fourth system of the Solfeggio exercise. The vocal line continues with SI (quarter), followed by a dotted line. Then MI (quarter), followed by a dotted line. Then FA (quarter), followed by a dotted line. Then SOL (quarter), followed by a dotted line. Then SI (quarter), followed by a dotted line. The piano accompaniment continues with the same eighth-note accompaniment and chords.

RE, DO, SI, FA, MI, RE, DO, FA,

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notes are: RE (quarter), DO (quarter), SI (quarter), FA (quarter), MI (quarter), RE (quarter), DO (quarter), FA (quarter). There are accents over the first RE and the final FA. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and single notes.

FA, LA, SI, DO, RE, DO,

The second system continues the vocal line with notes: FA (quarter), LA (quarter), SI (quarter), DO (quarter), RE (quarter), DO (quarter). A slur covers the last two notes. The piano accompaniment continues with similar rhythmic patterns.

RE, DO, SI, FA, MI, RE, DO, FA, FA,.....

The third system continues the vocal line with notes: RE (quarter), DO (quarter), SI (quarter), FA (quarter), MI (quarter), RE (quarter), DO (quarter), FA (quarter), followed by a dotted line. The piano accompaniment continues.

..... SOL, SI, DO, RE,..... DO, FA, SI,.....

The fourth system continues the vocal line with notes: SOL (quarter), SI (quarter), DO (quarter), RE (quarter), followed by a dotted line, then DO (quarter), FA (quarter), SI (quarter), followed by a dotted line. A trill (tr) is indicated above the first DO. The piano accompaniment continues.

RE, FA, DO, MI, SI, ..... MI, .....

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth notes: RE, FA, DO, MI, SI, followed by a dotted line and then MI. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

MI, ..... SI, ..... MI, SOL, SI,

The second system continues the vocal line with MI, followed by a dotted line, SI, followed by a dotted line, and then MI, SOL, SI. The piano accompaniment continues with similar accompaniment, including a *p* (piano) dynamic marking and a fermata over the final notes.

MI, ..... DO, ..... MI, ..... DO, ... DO, .....

The third system features the vocal line with MI, followed by a dotted line, DO, followed by a dotted line, MI, followed by a dotted line, DO, followed by a dotted line, and then DO, followed by a dotted line. The piano accompaniment continues with eighth-note accompaniment.

SI, ..... DO, ..... MI, SI, ..... FA, ..... RE, .....

The fourth system has the vocal line with SI, followed by a dotted line, DO, followed by a dotted line, MI, SI, followed by a dotted line, FA, followed by a dotted line, and RE, followed by a dotted line. The piano accompaniment continues with eighth-note accompaniment.

..... SI, ..... LA, ..... MI.

Cres. *f*

The fifth system concludes the vocal line with a dotted line, SI, followed by a dotted line, LA, followed by a dotted line, and MI. The piano accompaniment includes a *Cres.* (crescendo) marking and a *f* (forte) dynamic marking. The system ends with a double bar line.

# SOLEFEGGIO.

## POLACCA.

ALLEGRO MODERATO.

MI, LA, SI, DO,..... SI, .. LA, DO, SI,..... FA,....

MI,..... FA, ..... MI, DO, FA,..... LA,.... MI, LA, SI,

DO,..... SI,.... LA, DO, SI,..... FA,.... MI,..... FA,.....

MI,.... SOL,.... LA, DO, LA, DO,..... LA,.... FA, DO,

SI,..... FA,.... MI,..... FA,..... SI, ..... FA,....

MI, MI, SOL, LA, SI, ..... MI, LA, SI, DO, ..... MI, SI, DO,

*pp* *Cres.*

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "MI, MI, SOL, LA, SI, ..... MI, LA, SI, DO, ..... MI, SI, DO,". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamics include *pp* and *Cres.*

RE, ..... DO, ..... SI, .....

*mf Ritard.* *p A Tempo.*

The second system continues the vocal line with lyrics "RE, ..... DO, ..... SI, .....". The piano accompaniment includes dynamic markings *mf Ritard.* and *p A Tempo.*

LA, ..... SI, ..... FA, MI, ..... FA, ..... DO, .....

The third system features the vocal line with lyrics "LA, ..... SI, ..... FA, MI, ..... FA, ..... DO, .....". The piano accompaniment continues with chords and rhythmic patterns.

LA, SOL, ..... FA, SOL, ..... DO,

The fourth system has the vocal line with lyrics "LA, SOL, ..... FA, SOL, ..... DO,". The piano accompaniment includes a section with a fermata over a chord.

SOL, ..... RE, MI, ..... LA, MI, DO.

The fifth system concludes the page with the vocal line lyrics "SOL, ..... RE, MI, ..... LA, MI, DO." and the piano accompaniment.

# SOLFEGGIO.

Ex:  
ALLEGRO AGITATO

MI, RE, MI, FA, DO, SI, LA, SOL,..... SI, MI, FA,

SOL, SI, MI..... SI, MI, RE, DO, LA,.....

SI, RE, SOL,..... MI,..... FA,..... MI, LA,.....

RE, DO SOL, SI, SOL, MI,..... DO, SI,..... FA, MI,

SOL, MI,..... DO, SI, LA, RE, FA, SOL, SI, MI,

DO,..... SI, SOL, DO, LA,.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a dotted quarter note 'DO', followed by eighth notes for 'SI, SOL, DO, LA'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a piano (*p*) dynamic marking.

SOL, MI,..... FA, MI,..... LA, MI,..... DO,.....

The second system continues the vocal exercise. The vocal line has 'SOL, MI' followed by a dotted line, then 'FA, MI', another dotted line, 'LA, MI', and a final dotted line for 'DO'. The piano accompaniment includes eighth-note patterns in the right hand and chords in the left hand, with an *8* marking below the staff.

SI, RE, MI, MI,..... MI,.....

Cres.

The third system features the vocal line with 'SI, RE, MI, MI' followed by a dotted line, and 'MI' followed by another dotted line. The piano accompaniment has a more active eighth-note pattern in the right hand. A crescendo (*Cres.*) marking is placed above the piano staff.

MI,..... FA,..... SI, RE, MI, SI,..... MI,

p

The fourth system has the vocal line with 'MI' followed by a dotted line, 'FA' followed by a dotted line, 'SI, RE, MI, SI' followed by a dotted line, and 'MI' followed by a dotted line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand, with a piano (*p*) dynamic marking.

RE, SI, LA, FA, MI, SI,..... RE, SI, LA, FA, MI.

Cres. f

The fifth system concludes the exercise. The vocal line has 'RE, SI, LA, FA, MI, SI' followed by a dotted line, and 'RE, SI, LA, FA, MI' followed by a final bar line. The piano accompaniment has an eighth-note accompaniment in the right hand and chords in the left hand, with a crescendo (*Cres.*) and a forte (*f*) dynamic marking.

# SOLFEGGIO.

Ex:

ALLEGRO BRILLANTE.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line includes the following lyrics: LA, MI, RE, SI, FA, MI, DO, LA, DO, FA. The piano accompaniment features various textures, including triplets and dynamic markings such as *f*, *fp*, and *f*. The piece concludes with a final triplet in the vocal line.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a dotted quarter note, and then continues with a melodic line. The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords, with some dynamic markings like accents.

The second system features a vocal line starting with the note 'RE' on a whole note. This is followed by a triplet of eighth notes and then a melodic line. A 'Cres.' (Crescendo) marking is placed above the music. The piano accompaniment continues with a similar rhythmic pattern to the first system, with some chords marked with accents.

The third system has a vocal line starting with the note 'FA' on a whole note, followed by a triplet of eighth notes and then a melodic line. The note 'LA' is indicated below the staff. The piano accompaniment continues with the established rhythmic pattern, including some chords with accents.

The fourth system has a vocal line starting with the note 'FA' on a whole note, followed by a triplet of eighth notes and then a melodic line. The note 'LA' is indicated below the staff. The piano accompaniment includes dynamic markings of 'f' (forte) and 'p' (piano) and continues with the rhythmic pattern.

The fifth system has a vocal line starting with the note 'SOL' on a whole note, followed by a triplet of eighth notes and then a melodic line. The piano accompaniment includes dynamic markings of 'f' and 'p' and continues with the rhythmic pattern.

LA,.....

Cres.

p

RE, FA,..... MI,..... MI, RE,.....

DO,..... RE,..... SOL, MI,..... RE,.....

DO, RE, SI, .. . RE, RE, FA, MI,

f

\* E<sub>b</sub> following D# is called an Enharmonic change.

LA,.....

LA,.....

..... MI, ... RE, SI,.....

..... FA,..... MI, DO,.....

FA,..... DO,..... FA,.....

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, with some rests. The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes and chords.

The second system continues the vocal and piano parts. The vocal line has a rest followed by a note labeled "RE,". This is followed by a triplet of notes labeled "RE," with a "Cres." (Crescendo) marking. The piano accompaniment continues with its rhythmic accompaniment.

The third system continues the vocal and piano parts. The vocal line has a rest followed by a note labeled "FA,". This is followed by a triplet of notes labeled "LA,". The piano accompaniment continues with its rhythmic accompaniment.

The fourth system concludes the vocal and piano parts. The vocal line has notes labeled "FA," "LA," "RE," "LA," and "RE." with dotted lines indicating sustained notes. The piano accompaniment concludes with a "Ritard." (Ritardando) marking. The system ends with a double bar line.

Faint, illegible text at the top of the page, possibly a title or header.

This page contains approximately 12 staves of handwritten musical notation. The notation is written in dark ink on aged, yellowish paper. Each staff begins with a clef, likely a soprano or alto clef, and contains several measures of music. The notes are mostly quarter and eighth notes, with some rests. The handwriting is somewhat faded and the ink is light, making it difficult to read precisely. The page shows signs of age, including water damage on the right side and some staining at the top.

