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G.SCHIRMER'S EDITION
OF STANDARD
INSTRUCTION BOOKS

THE MARCHESI SCHOOL

A Theoretical and Practical
METHOD *of* SINGING

By
MATHILDE MARCHESI

Op. 31

PART I

Elementary and Progressive Exercises

PART II

Development of the Exercises in the Form of
Vocalises

Price Complete, \$1.50 net

" Part I, 1.00 "

" Part II, 1.00 "

NEW YORK
G.SCHIRMER

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EDWARD B. EDWARDS DE

354 E. 12th St. WEST

MONTREAL

PRINTED IN THE
UNITED STATES OF AMERICA



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PREFACE

THE *Theoretical and Practical Vocal Method* that I now publish is an educational work which commences with the vocal alphabet, that is to say, with elementary exercises, and contains also a series of *Elementary and Progressive Vocalises* for the formation of the mechanism of the voice.

I would again set forth the principle that I have already laid down in prefaces to different works that I have published, which is, that in order to obtain a speedy and satisfactory result, pupils should never be burdened with more than one difficulty at a time, and they should be assisted in overcoming obstacles by having them presented in a natural and progressive order. It is with this object in view that I have written special Exercises and Vocalises for each particular difficulty.

It is essential that the mechanism of the voice should be trained to execute all possible rhythmical and musical forms before passing to the æsthetical part of the art of singing.

May this work, which I look upon as my last of the kind, add to the important results that I have obtained from forty-two years' application of my system.

MATHILDE MARCHESI

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PRACTICAL GUIDE FOR STUDENTS

ATTITUDE OF THE SINGER

THE attitude of the pupil, in singing, should be as natural and easy as possible. The body should be kept upright, the head erect, the shoulders well thrown back, without effort, and the chest free. In order to give perfect freedom to the vocal organs while singing, all the muscles surrounding those parts should be completely relaxed.

THE MOUTH

As the vocal tube extends to the lips, the beauty of a voice may be quite spoiled by a faulty position of the mouth.

The smiling mouth, for example, favored by many singing-teachers past and present, is absurd, and quite contrary to the laws of acoustics. Smiling causes the mouth to assume the position required for pronouncing the Italian E (pronounced *ay*.) This vowel makes the vocal tube square, and gives the voice a too open tone, called by the Italians *voce sgangherata* and by the French *voix blanche*. Therefore, the mouth should be opened naturally, by letting the chin fall, as in pronouncing "ah" (not too broad), and it must be kept immovable in this position for the entire duration of the sound.

In opening the mouth, only the lower jaw moves, the upper one being fixed; hence the necessity for lowering the chin. The muscles of the jaw possess great contractile power, and will not, at first, remain relaxed during the whole length of the sound; but with practice they will eventually gain the necessary elasticity. When this elasticity is once acquired, it will enable the chin to articulate the consonants distinctly and rapidly in singing.

RESPIRATION

Respiration consists of *Inspiration*, during which the air passes through the glottis, the trachea or windpipe, and the bronchial tubes to enter the lungs; and of *Expiration*, during which the air is breathed out again through the same channels.

In the normal state, these two movements succeed one another in a regular and rhythmical manner and *without any intervention of the will, as during sleep*. Consequently, all premeditated action for facilitating or regulating these functions in a special manner is fatally injurious, because it opposes and impairs the freedom of the normal movements of the vocal organs and of the muscles which govern them. In addition to the outward movement of the ribs, the chest (thorax, a bony, conical cage, slightly flattened) can expand, in *Inspiration*, at its base, summit and sides. So there are *three* respiratory movements, or three kinds of breathing, namely:—

Diaphragmatic or *Abdominal*;

Clavicular;

Lateral or *Intercostal*.

The lungs, formed of a spongy, elastic tissue, perforated in every part by thousands of little tubes destined to receive the air, are concave and largest at their base, and separated from the abdominal cavity by a convex muscular partition, called the Diaphragm, upon which they rest. At the moment of *Inspiration* this partition descends, causing the base of the lungs to expand.

Normal respiration, or the natural breathing of a healthy person, is *diaphragmatic* or *abdominal*. By this method of respiration the lungs are expanded at the base, and consequently receive the greatest quantity of air. By the other methods, which are bad, the lungs are only partly filled; whence the necessity for more frequent breathing and the impossibility of singing long phrases in a single breath.

The use of the corset by females causes *lateral* breathing, because it compresses the abdominal walls. Ladies who would become singers are, therefore, strongly advised to avoid clothes which, by interfering with the freedom of the waist, prevent the inflation of the lungs at the base.

ATTACK (COUP DE GLOTTE)

After the lungs are filled, it is necessary, for the production of a tone, that the pupil should hermetically close the glottis so that its extreme edges, called the *Vocal Cords*, may be set vibrating by the air which bursts through at the moment of *Expiration*. The *Coup de Glotte* requires, then, a sudden and energetic approximation of the lips of the glottis, an instant before *Expiration* commences.

This organic action, which forms the *Attack* or *Emission* of the voice, is brought about by preparing the glottis and mouth for the production of a vowel. As stated above, the best vowel for use for the formation and development of the voice is the Italian vowel A (*ah*), attacking it naturally and without effort or affectation.

It should be understood that the *Coup de Glotte* is a natural movement of the vocal organs, and that the pupil has only to bring under the control of the will this spontaneous action which has been developing since the first cry at the moment of birth. It is, in fact, the possession of this same natural faculty that enables us to form unconsciously all the vowels in speaking.

The closing of the glottis is, then, a natural and spontaneous organic action. But, in speaking, this action is intermittent, the opening of the lips of the glottis being followed by their contraction with an equal rapidity. The pupil need do no more than endeavor to keep the glottis contracted after its lips have been brought together. That is to say, when once the note has been attacked, it is necessary to practice holding the glottis contracted as long as the teacher considers it expedient for the development of the elasticity of the vocal organs; a development which practice will increase daily. We repeat, then, that if the pupil would acquire a good attack, the glottis must be closed an instant before *Expiration* commences; in other words, it should be prepared.

If the column of air issuing from the lungs finds the glottis open, and, in consequence of there being no obstacle in its way, no body is set vibrating, then the result is *Aphony* (no sound). If the *Vocal Cords* are not firmly and evenly closed throughout their entire extent at the instant that the air commences to escape from the lungs, the lips of the glottis being unable to contract fully during *Expiration*, the tone will be weak and hoarse, and the intonation uncertain, because the *Vocal Cords* will not vibrate throughout their entire extent, and the vibrations cannot be *isochronous* (equal). Moreover, because the air escapes in puffs and the lungs empty rapidly, the tone is of short duration, and the pupil's respiration is short and unsteady, as the supply of breath has to be renewed so frequently.

To sum up, the firmer and more complete the approximation of the lips of the glottis, the more resistance they will offer to the air which escapes from the lungs, and the less air it will take to set the *Vocal Cords* vibrating. The slower the *Expiration*, the longer the tone will last. The equal and continuous pressure of the air against the vibrating body produces *isochronous* (equal) vibrations, and maintains equality of tone throughout its entire duration.

REGISTERS OF THE FEMALE VOICE

This is the *Alpha* and *Omega* of the formation and development of the female voice, the touchstone of all singing methods, old and new. As this is to be, above all, a *Practical Guide* for students, this important subject cannot here be treated in detail. The anatomical, physiological, and acoustical explanations and demonstrations necessary for a clear understanding of the organic phenomena which cause the three series of consecutive and homogeneous tones of the three registers, of an essentially different nature, I give verbally to pupils, with the aid of anatomical charts and an artificial human larynx.

Nevertheless, before offering any practical remarks upon this subject, so important in the formation of the voice, I consider it necessary to explain, in a few words, the production of sound in general, in order to make clear to the pupil the theory which establishes the existence of the three registers. Moreover, as all the tones belonging to one register are of the same nature, the modifications of intensity and quality which they can undergo are of little moment.

Sound is a property of the air, as color is of light, for there can be no sound without air, any more than there can be color without light. At the present day, the immediate causes of effects in these great phenomena of nature are well known, but the principles underlying these causes are yet to be discovered. The special organization, interior and exterior, of a body, which by its oscillations sets the air vibrating, or by its surface reflects light in a particular manner, decides the nature of the sound or the shade of the color.

Three things are needed for the production of a sound; namely, a *Motor*, which acts either by sending a column of air against a vibrating body, or by immediate friction with this body; a *Vibrator*, which executes a certain number of regular (isochronous) or irregular vibrations in a given time when set in motion by the *Motor*; and, finally, a *Resonator* (because of its function, it would be more correct to call it the coöperating element), which receives the sounding column of air that escapes from the vibrating body to imbue it with the character of its own sound by reverberation. These three elements, indispensable for the production of sound, are found in all wind, stringed, or percussion instruments. It is, therefore, only logical to admit that they should also exist in the vocal organs.

Upon examination, it will be found that the tone of most of these instruments is of a similar nature throughout their compass, and that they are free from those sudden changes in the quality of the sound that are met with in the human voice. This is because the three generating elements of sound, in these instruments, are unalterable in their functions as well as in their shapes and sizes.

If we examine these three elements in the vocal organs, we find that the *Motor* (the lungs and the parts connected with them) may possess greater or lesser activity, more or less power and elasticity, according to its physiological or pathological state, but the nature of its functions never changes, neither does its organic form alter. The *Vibrator* (the glottis) in its normal state is susceptible of innumerable degrees of tension and contraction, but is unalterable in its function. The glottis can, indeed, augment or diminish the intensity of the sound, by a corresponding increase or decrease in the amplitude of vibration of the *Vocal Cords*, according to the force of the concussion caused by the air in *Expiration*; it can also raise or lower the pitch, by shortening or lengthening the *Vocal Cords*, in combination with the modifications of the shape of the resonance tube; but no alteration can be discovered in its functional activity as a *Vibrating body* that would account for the different nature of the tone in the change of registers. It is evident, therefore, that the secret of the phenomenon met with in passing from one register to another is to be found in the *Resonator* of the vocal organs. It is

the *Larynx* which, by change of position, directs the column of air escaping from the *Vibrator* (the glottis) toward the three resonant walls alternately.

Since, then, each register of the voice consists of a series of consecutive and homogeneous tones, of a kind essentially different from those of the other registers, it follows that the vocal apparatus should contain three quite distinct resonance chambers (walls.) These three *Resonators*, formed of different organic tissues, impart, by reason of their special physiological properties, a distinct character to each series of tones contained within the limits of each register.

After many years' successful experience, I am convinced that scientific knowledge is indispensable to teachers of singing, because it enables them to treat the vocal instrument in a natural and rational manner and with greater certainty; also, by showing them the causes of the defects, it helps them in training difficult voices and in correcting the numerous faults of emission that each pupil brings, the result either of bad habits or inferior training.

If we do not teach the elements of the anatomy and physiology of the human voice, we needlessly deprive the pupil of the means of becoming acquainted with the physical phenomena of the vocal organs. Each pupil should, therefore, at least be taught how to manage and preserve the voice in its career, and should understand the exact meaning of the words *Larynx*, *Glottis*, *Vocal Cords*, etc., words which the antagonists of the physiology of the voice are themselves obliged to use continually in speaking of the art of singing.

I most emphatically maintain that the female voice possesses *three* registers, and not *two*, and I strongly impress upon my pupils this undeniable fact, which, moreover their own experience teaches them after a few lessons.

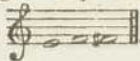
The three registers of the female voice are the *Chest*, the *Medium* and the *Head*. I use the term *Medium* and not *Falsetto* (the word used for the middle register by some teachers of singing), firstly, because the word *Medium* (middle) precisely and logically explains the position that this register occupies in the compass of the voice, and, secondly, to avoid all confusion that might be caused by the term *Falsetto*, which belongs exclusively to men's voices. *Falsetto*, which signifies *Falso* (false), that is, *in place of the true*, is a term that has been used in Italy from the earliest period in the history of the art of singing, to indicate certain *piano* effects in the high tones of the Tenor voice.

Empiricism, which in these days appears to struggle more than ever against the incessant progress made by all the sciences connected with the phenomena of the voice, as well as against all rules of modern pedagogy, has put in circulation, among other absurdities, the assertion that the female voice possesses only *two* registers, Chest and Falsetto. This grave error has also been endorsed by several eminent modern physiologists, who have persuaded themselves that they have established this theory, after their observation with the laryngoscope, but who are incapable of making comparative experiments with their own vocal organs.

Nevertheless, the female voice most certainly does possess *three* registers. But for defining the special nature of the tone of each of them, for determining their respective limits, and for blending the three registers and establishing homogeneity of tone throughout the compass of the voice, theoretical and practical knowledge is needed.

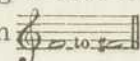
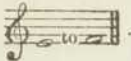
Unfortunately, it is owing to this ignorance of the limits and the treatment of these three registers of the female voice that there are so many imperfectly trained singers, who struggle against the faults and difficulties of a mechanism wrongly used, and so many unequal voices, which possess sets of weak and heterogeneous tones, commonly called *breaks*. These *breaks*, however, are only tones wrongly placed and produced.

When commencing to study, the lowest notes of a register, in most voices, have not so much power as the highest notes of the register next below. The theoretical and practical explanation that I give to pupils of this phenomenon soon convinces them that here lie difficulties, inherent to the physical construction of the vocal organs, which are easily conquered when the causes are understood. Therefore, in using the exercises designed for developing, in the Larynx or Glottis, those faculties that are necessary for removing this imperfection of the vocal compass, the homogeneity in the nature of the tone throughout the particular compass of each register, as well as the blending of the three registers, depends, above all, upon the ability of the teacher, the patience and assiduity of the pupil, and the method of practising.

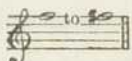
Female voices are divided into *Contralto*, *Mezzo-Soprano*, *Dramatic Soprano*, and *Light Soprano* (*sfogato*). The highest note in the chest-register of all female voices varies between the notes .

Contralto and *Mezzo-Soprano* differ from *Soprano* voices in having generally a chest-register of much greater compass, which extends more or less to the lower tones.

To equalize and blend the *Chest* and *Medium* registers, the pupil must slightly close the last two notes of the former in ascending, and open them in descending. Every effort expended upon the highest notes of a register increases the difficulty of developing the power of the lower tones in the next register, and therefore of blending the two registers, until eventually it becomes impossible.

When the limits of the register are not fixed, there is always a series of tones that are uncertain, weak, and out of tune, when singing a scale with full voice, or a sustained phrase. According to modern pitch, the highest *chest*-note of nearly all *Contralto* and *Mezzo-Soprano* voices varies from ; *Soprano* voices from .

There are *Contralto* voices which, by reason of an exceptional position of the Larynx, never succeed in developing a *Head*-voice. These *short* voices, which consist merely of the *Chest* and *Medium* registers, are very rare, and they can aspire only to a career as concert-singers.

The limit of the *Medium* register in all female voices varies from ; as a general rule, however,  should be looked upon as the highest note.

As the *Head*-voice is very rarely used for speaking in ordinary circumstances, the tones of this register are but little developed, and, on commencing the study of singing, they present a great contrast, in intensity and volume, to the highest notes of the *Medium* register. More time is needed, therefore, for the development of the *Head*-register than for the other registers.

The same instructions that we have given for the change and blending of the *Chest* and *Medium* registers apply also to those of the *Medium* and *Head*.

METHOD OF STUDY

A rational and progressive course of vocal gymnastics will develop great elasticity as well as a great power of contraction in the muscles of the vocal organs, without ever causing fatigue; while the least excess in practising causes exhaustion. On commencing study, the pupil should not continue singing too long at a time, and, at first, practice should not last longer than five or ten minutes, repeated after long intervals, three or four times a day. The time devoted to practice may be gradually increased five minutes at a time to half an hour. A conscientious teacher will never allow the lesson to last longer than half an hour.

If, as very frequently happens, the pupil disregards these instructions and practises at home longer than the teacher advises, that distressing result, fatigue of the voice, will soon follow. In this case the *Vocal Cords*, the most delicate and important part of the vocal organs, are the first to be affected, and it will be necessary to stop practice for a time. This interruption of study, at the beginning, is sufficient to undo all the work that has already been done. Besides the loss of precious time, the pupil has also to regret the loss of the progress that has been made by the muscles of the vocal organs. It is of the greatest importance that the pupil should always commence, when practising at home, with the emission of the voice, and continue the exercises in the order appointed by the teacher. In order to develop the power, compass and equality of the voice, and to succeed in blending the registers, the scales should be practised with full voice, but without forcing; and avoid shouting.

ANALYSIS

Most pupils who learn singing have very little knowledge of music. They commence, consequently, by singing the exercises and scales mechanically, guided entirely by ear, paying no attention to the length and rhythmical division of each measure, or the particular value of each note. This method of singing by ear is most pernicious, and wastes much of the pupil's time; besides, when studying in this manner, the pupil is obliged to repeat the same passage over and over again, which, instead of aiding progress, tends only to tire the vocal organs. Therefore, the pupil should, from the very first lesson, cultivate a habit of analyzing, or mentally preparing, the exercises, etc., before commencing to sing them. It is only by finding out the exact motive of the task in hand that pupils can so grasp the teacher's ideas as to make them guide their studies and lead on to the road of independence.

If this analytical method is adopted by the pupil from the very beginning, it will be of great assistance in all the different periods of study, as well as in his or her professional career, when new works have to be studied. It will also prove of great service when, in passing to the second part of my method (the Elementary and Graduated Vocalises), new difficulties are encountered, such as the different kinds of time (duple, triple, etc.), the various modulations, the multiform divisions of each measure, the very varied rhythmical accents, and, finally, the new combinations of intervals constantly occurring.

When the time, the division of each measure, and the accentuation of the phrase are understood, the pupil may commence to sing with full voice, because then attention need be given only to the intonation, and a successful result will be obtained before fatigue sets in.

After finishing the course of Vocalises, the pupil should pass on to the third part of my Method, which contains Vocalises with words, and where still further purely mechanical difficulties will be found.

In accordance with my system (explained in the Preface of this work), which consists of presenting to the pupil only a single obstacle at a time, I have composed Vocalises with words, for blending pronunciation with vocalization; that is to say, for accustoming the pupil to pronounce the words distinctly, without affecting the emission of the voice, and not neglecting to correct faults of pronunciation; and this should be done before commencing to sing *Airs*, and before giving thought to sentiment or expression. For this purpose I have chosen the Italian language, because it is the only one that is free from the guttural vowels of Teutonic languages, and the closed and nasal ones of the French language; without mentioning certain consonants produced by the root of the tongue in the former languages, or the "*grassement*"* generally met with among the French.

* "*Grassement*," defective pronunciation of the letter R.

It is impossible to give rules for correcting the very many faults of pronunciation that one meets with in pupils. They must be left to the skill and experience of the teacher. Not only do these faults of pronunciation of the various nationalities differ among themselves, but they vary very considerably even among pupils of the same country, being the result either of a special organization, bad habits, or the particular dialect spoken in each of the provincial towns of the different countries.

Equality in the emission of tone upon the five simple Italian vowels, *a, e, i, o, u*; the correction of defective articulation of the consonants by the means best adapted to each individual; and the formation of a habit of good pronunciation—these are the tasks for the pupil commencing the third part of my Method.

The closed E and O, that one would willingly receive into the Italian language, do not, however, exist in it, although the sentiment, sad or cheerful, of a word or a phrase impels the orator, actor or singer to close or open the vowels. So, too, words are frequently met with that express alternately grief and terror, or joy and sarcasm.

In order to properly render the sense of the situation, it is necessary, therefore, to close or open the vowel of a word in accordance with the sentiment to be expressed. As to the consonants, it is the linguals *l, d, t, s, z, r, n, c, g, k, q, x*, that interfere with the emission of tone when commencing to sing words, because the root of the tongue is so closely attached to the larynx. They alter the equilibrium of the tension and the regularity of the vibrations of the vocal cords, because the movements of the tongue jerk the larynx. After a time, practice will render these movements independent of the operations of the larynx.

The pupil should look upon the studies in the third part as belonging exclusively to the mechanism of the art of singing, since expression or sentiment has yet to be dealt with. Nevertheless, as the different melodies have been inspired by the sense of the words, they commence to develop the taste and sentiment of the pupil with regard to phrasing and style.

In commencing this part of my Method, pupils who have hitherto followed the system of analysis adopted at the beginning of their studies will be quite competent to decipher the musical part of the *Vocalises with Words*, by reading them, at first, without the text, in the manner indicated above. The next thing to do, before commencing to sing the *Vocalises*, is to distribute the syllables to their notes.

When once complete mastery has been obtained over the mechanism of the voice, as well as over all the degrees of power, expression, and of quality and color of sound that the vocal organs can produce, and when the movements of the tongue and lips are thoroughly under control, then the pupil can easily learn to sing in any language, without sacrificing beauty of tone to clear pronunciation of each syllable, or distinct pronunciation to beauty of tone.

When all mechanical difficulties have been overcome, from the formation of tone up to pronunciation, the pupil may pass on to the study of the Air with Recitative, and so enter upon the æsthetics of the art of singing without being arrested every moment by vocal or musical faults, or by a badly pronounced word or syllable. Pupils can now give their attention exclusively to the sentiment and expression, and commence to acquire a knowledge of the different styles found in the many kinds of vocal music.

In studying an Air, pupils should always employ the same analytical system they have used hitherto. They should commence, therefore, by reading and translating the text, trying to get an idea

of the character they have to represent, studying, at the same time, the dramatic situation in which this character is placed at the moment of singing the particular Air. At this psychological moment, so important for the development of the sentiment and mode of expression, the pupil should obtain from the teacher every explanation that can facilitate the task.

Later, when the studies in singing, elocution, and acting have come to an end, and pupils in the course of their careers as singers are called upon to learn new works, they will find that this system of analyzing the measure, text, character, and dramatic situation, before commencing to sing, will give them a great advantage over other vocalists. Both voice and time will be saved, and the spirit of a new piece or *rôle* will be more quickly seized by them than by others.

STYLE

People often speak of the Italian, French, or German *School* or *Style* of singing. Having resided for many years in the different centres of these three nationalities, I can safely say that, with the exception of national songs of a popular and local character, peculiar to each nation, there are only two Vocal Schools in the whole world: the *good*, from which the best results are obtained, and the *bad*, in which the reverse is the case. The same may be said with regard to style. It is, therefore, quite a mistake to speak of a German, English, French, or Italian Vocal School or Style.

There have always been many great singers of both sexes belonging to different European nations who have been received with the same degree of enthusiasm at Paris as at Rome, London, St. Petersburg, etc.

Before bringing this *Practical Guide* to conclusion, I must again call the attention of pupils to a serious error, disseminated in these days by empiricism. It is argued, that because modern vocal music consists of long and declaimed phrases, without florid passages or embellishments, it is unnecessary (so it is said) for the singer to cultivate the mechanism of the voice, as it tires the vocal organs and causes loss of time to the pupil.

As regards the fatigue of the vocal organs caused by practice, that depends entirely upon the ability of the teacher and the intelligent docility of the pupil. As to all that concerns the technical requirement of the long and declaimed phrases of modern vocal music, the true facts are quite at variance with these statements.

A singer who has learned how to breathe well, and who has equalized the voice, neatly blended the registers, and developed the activity of the larynx and the elasticity of the glottis and resonant tube in a rational manner, so that all possible shades of tone, power, and expression can be produced by the vocal organs, would most assuredly be able to sing well, and without fatigue or effort (that is, without exaggeration or shouting), the long and declaimed modern phrases. While a singer whose respiration is badly managed, and who lacks control over the vocal organs, and, consequently, exaggerates and distorts the modern musical phrase, will very soon tire the voice.

Every art consists of a technico-mechanical part and an æsthetical part. A singer who cannot overcome the difficulties of the first part can never attain perfection in the second, not even a genius.

The Marchesi Vocal Method.

First Part.

1

Elementary and Progressive Exercises for the Development of the Voice.

Emission of the Voice (*Attack*).

OPEN the mouth naturally, keep it quite still, and draw in breath slowly; then attack the tones neatly on the broad Italian vowel A (*ah*), by a resolute articulation or stroke of the glottis (*coup de glotte*), avoiding all jerkiness as well as effort.

Slowly and evenly.

Voice. 1. Piano.

etc.

etc.

Chromatic Slur.

2.

The musical score is written for piano and a single melodic line. The piano part consists of two staves (treble and bass clef) and is written in a key signature of three flats (B-flat, E-flat, A-flat). The melodic line is written on a single staff with a treble clef. The score is divided into six systems, each containing a piano accompaniment and a melodic line. The melodic line features a series of chromatic slurs, indicating a continuous chromatic descent or ascent. The piano accompaniment provides a harmonic foundation with chords and arpeggios. The notation includes various musical symbols such as notes, rests, slurs, and accidentals.

Diatonic Slur.

3.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains six measures of music, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from C4 to G4. The bottom two staves are grouped by a brace and represent a piano accompaniment in common time. The upper staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from C4 to G4. The lower staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from C3 to G3.

The second system of musical notation consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains six measures of music, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from A4 to F#5. The bottom two staves are grouped by a brace and represent a piano accompaniment in common time. The upper staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from A4 to F#5. The lower staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from A3 to F#4.

The third system of musical notation consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains six measures of music, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from G4 to E5. The bottom two staves are grouped by a brace and represent a piano accompaniment in common time. The upper staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from G4 to E5. The lower staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from G3 to E4.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef with a common time signature (C). It contains six measures of music, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from F#5 to D6. The bottom two staves are grouped by a brace and represent a piano accompaniment in common time. The upper staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from F#5 to D6. The lower staff of the piano part contains six measures of chords, each starting with a half note followed by a quarter rest, with the notes ascending stepwise from F#4 to D5.

Portamento.

4.

System 4, measures 1-5. The system consists of three staves: a single treble staff and a grand staff (treble and bass). The time signature is 3/2. The melody in the single treble staff features a series of eighth and quarter notes with slurs. The grand staff accompaniment includes chords and moving lines in both the treble and bass staves, with some notes beamed together.

System 4, measures 6-10. This system continues the musical material from the previous system, maintaining the same instrumentation and time signature. The melodic and harmonic development continues across these five measures.

5.

System 5, measures 1-4. The system consists of three staves: a single treble staff and a grand staff. The time signature is 3/2. The melody in the single treble staff continues with slurred notes. The grand staff accompaniment features more complex chordal textures and moving lines.

System 5, measures 5-8. This system continues the musical material from the previous system. The melodic and harmonic development continues across these four measures, concluding the system.

Portamento.

6.

System 6, measures 1-5. Treble clef, 2/2 time. Bass clef, 2/2 time. The music features a melodic line in the treble and a harmonic accompaniment in the bass.

System 6, measures 6-10. Treble clef, 2/2 time. Bass clef, 2/2 time. The music continues the melodic and harmonic themes from the previous system.

7.

System 7, measures 1-5. Treble clef, 2/2 time. Bass clef, 2/2 time. The music continues the melodic and harmonic themes from the previous system.

System 7, measures 6-10. Treble clef, 2/2 time. Bass clef, 2/2 time. The music continues the melodic and harmonic themes from the previous system.

8.

System 8, measures 1-7. Treble clef, 2/2 time. Bass clef, 2/2 time. The music continues the melodic and harmonic themes from the previous system.

Scales.

The voice in its natural state is, as a rule, rough, uneven, heavy, and of limited compass. Having secured accuracy of intonation in the attack of each tone (by the stroke of the glottis), the next task should be the development of volume, power, and compass of the voice, and the blending of the registers. The pupil should not at first attempt to sing the complete scale, but begin by practising exercises of two, three and four notes, etc.; otherwise there is a risk of never succeeding in any kind of passage.

All scales should be transposed throughout the compass of the voice a semitone at a time up and down, care being taken not to overexert the extreme limits of the voice; they should be sung with perfect equality of length and power as well as with correct intonation of the half-tones. When the descending scale is out of tune, it is because the semitones are too wide.

The image displays four musical exercises, numbered 9 through 12, arranged vertically. Each exercise consists of a vocal line and a piano accompaniment.

- Exercise 9:** The vocal line is in C major, starting on middle C and ascending in eighth notes. The piano accompaniment consists of a steady eighth-note bass line. The exercise is marked with a repeat sign and ends with "etc.".
- Exercise 10:** Similar to exercise 9, but the vocal line is in D major, starting on D4. The piano accompaniment is the same eighth-note bass line. It also includes a repeat sign and "etc.".
- Exercise 11:** The vocal line is in 2/4 time, featuring triplet eighth notes. It starts on middle C and ascends. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. It includes a repeat sign and "etc.".
- Exercise 12:** The vocal line is in C major, starting on middle C and ascending in eighth notes. The piano accompaniment features chords in the right hand and a steady eighth-note bass line in the left hand. It includes a repeat sign and "etc.".

Each exercise is transposed up a semitone in the subsequent exercise, as indicated by the key signatures (C major, D major, E major, F major).

13. 



14. 



15. 

16. 

17. 



18. 

19. 

20. 

All scales and exercises should be sung with full voice, but without forcing. By practising with half-voice (*mezza voce*) the tension of the glottis will never develop, neither will the tones attain the requisite power. The pupil is advised not to practise more than a quarter of an hour at a time. It is left to the teacher to extend this period when the pupil is sufficiently advanced.

N.B. — All scales and exercises are to be transposed into the keys best adapted to each voice.

21. etc.

22. etc.

23. etc.

24. etc.

25. etc.

26. etc.

27. etc.

28. etc.

etc.

36.  *etc.*

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass, with a common time signature (C). The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature has one flat (B-flat). The music is in 4/4 time. The score includes a repeat sign and a trill ornament. The piece ends with the word "etc." written below the final measure.

38.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first two staves are for the vocal melody, written in treble clef. The third staff is for the piano accompaniment, right hand, in treble clef, featuring chords. The fourth staff is for the piano accompaniment, left hand, in bass clef, featuring a single note (C) held across the first two measures and then moving to a half note (F) in the subsequent measures. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords in the right hand and a simple bass line in the left hand.

A musical score for the song 'The Rose Tree'. It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The music is written in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment. The score ends with a double bar line and a repeat sign.

16808

40.

41.

All scales should be sung slowly at first, taking breath at each bar, so that the voice may be well developed and equalized. The proper method of breathing is to stop after the first note of any measure, take breath during its remaining beats, and then start with the note just quitted, at the beginning of a fresh measure (see example below)*.

When the pupil is more advanced, the speed may be increased and two or more measures taken in one breath.

42. 

43. 













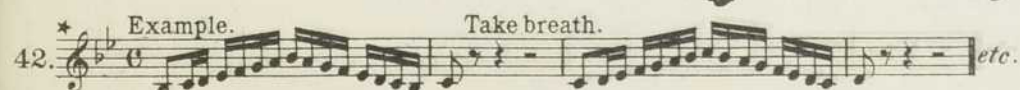








* Example. Take breath.

42.  etc.

44. 

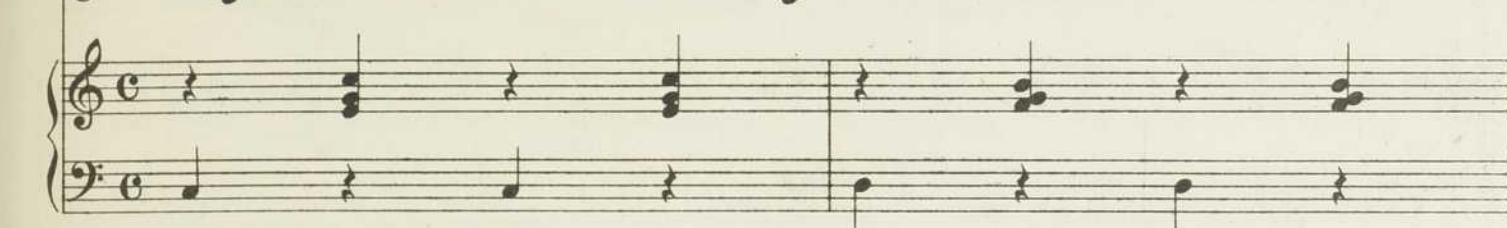
45. 





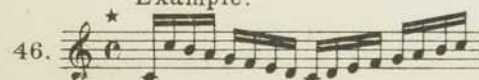
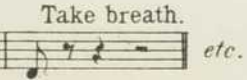
44.  *etc.*

46. 

47. 





Example.  Take breath.  etc.

48. 

49. 

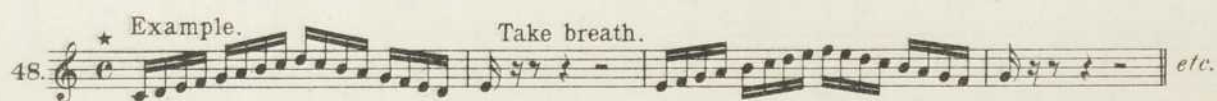


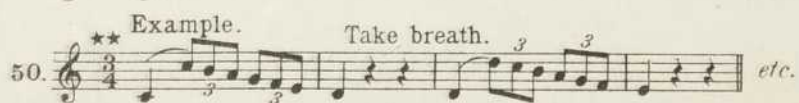
50. 

51. 

52. 

53. 

48. 

50. 

This block contains the musical notation for exercises 53 and 54. Exercise 53 is a single melodic line in treble clef, consisting of five measures of eighth-note triplets. Exercise 54 is a piano accompaniment in grand staff (treble and bass clefs), consisting of five measures of chords and single notes.

This block contains the musical notation for exercises 54 and 55. Exercise 54 is a single melodic line in treble clef, consisting of five measures of eighth-note triplets. Exercise 55 is a piano accompaniment in grand staff (treble and bass clefs), consisting of five measures of chords and single notes.

This block contains the musical notation for exercises 56 and 57. Exercise 56 is a single melodic line in treble clef, consisting of five measures of eighth-note triplets. Exercise 57 is a piano accompaniment in grand staff (treble and bass clefs), consisting of five measures of chords and single notes.

54. ^{Example.} ^{Take breath.}

This block shows exercise 54 with annotations. The first measure is marked with an asterisk and the word "Example." above it. The second measure is marked with the words "Take breath." above it. The exercise consists of five measures in total.

56. 

57. 











Example.

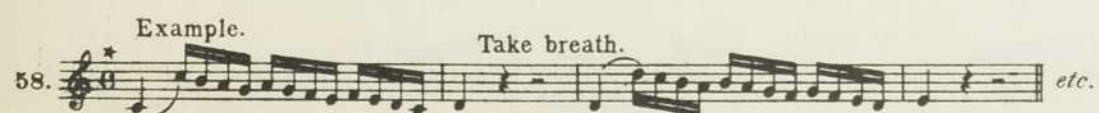
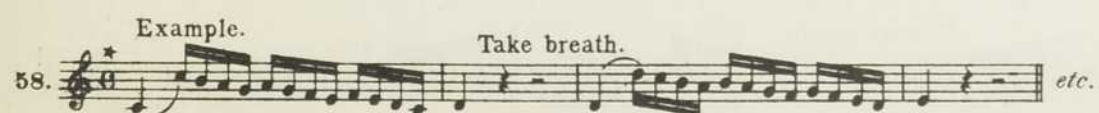
Take breath.

56.  etc.

58. 

59. 



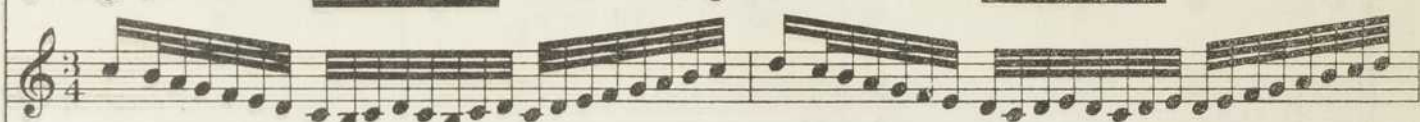

Example.  Take breath.  etc.

The scales from Nos. 60 to 67 are especially intended for light Soprani; they should not be attempted until the voice has attained a certain degree of flexibility.

60. 

61. 

62. 

63. 

64. 

65. 





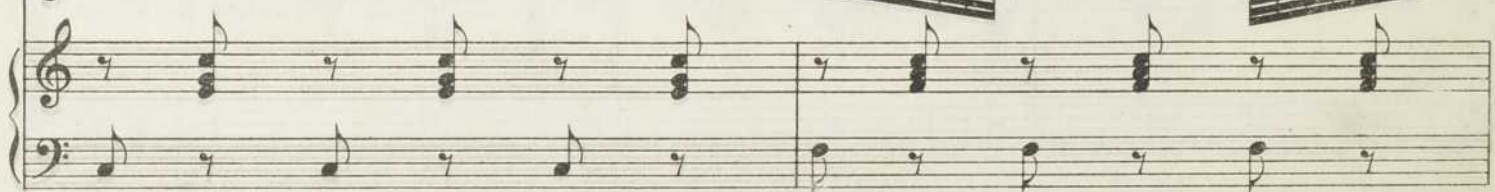












Example.  Take breath.  etc.

The first system of the musical score consists of seven staves. The top six staves are treble clefs, each containing a continuous, rapid sixteenth-note scale exercise. The seventh staff is a grand staff (treble and bass clefs) containing a rhythmic accompaniment of eighth and sixteenth notes.

The second system of the musical score also consists of seven staves. The top six staves are treble clefs, each containing a continuous, rapid sixteenth-note scale exercise. The seventh staff is a grand staff (treble and bass clefs) containing a rhythmic accompaniment of eighth and sixteenth notes.

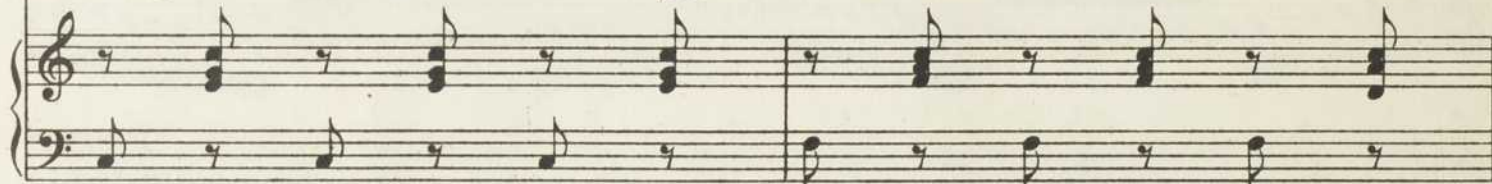
66. 

67. 



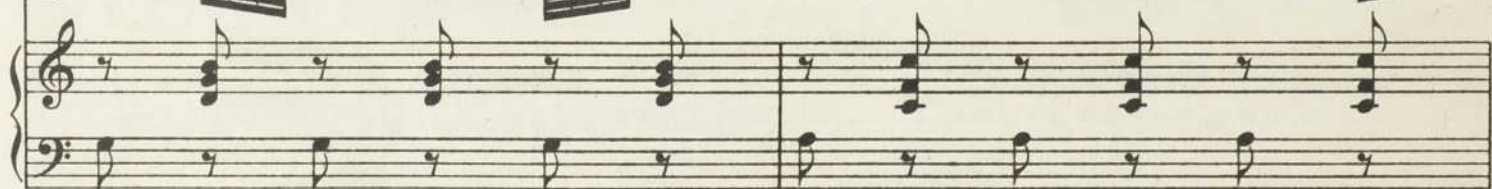










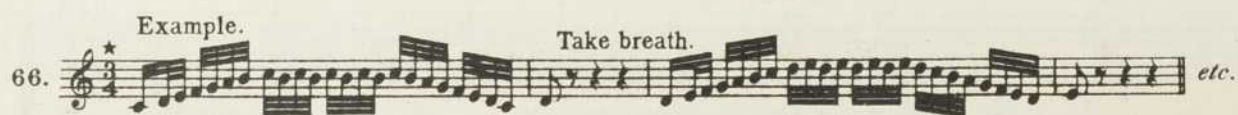




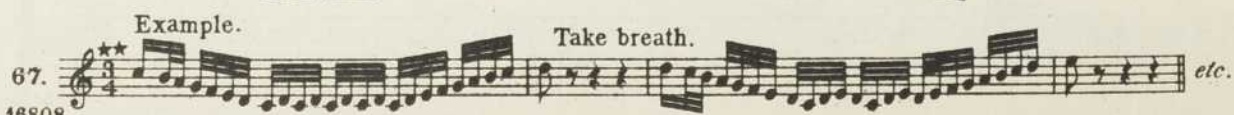




Example. Take breath.

66. 

Example. Take breath.

67. 

68.

69.

70.

71.

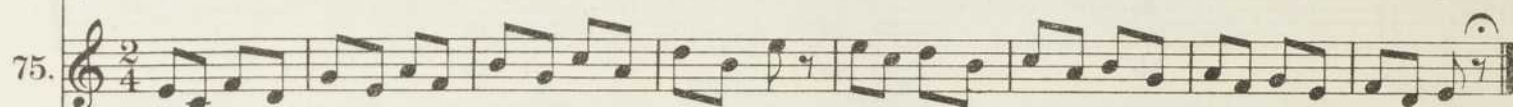
72.

73.

The exercises on two, three, four, six, and eight notes, are useful for blending the registers, increasing flexibility, and for accuracy of intonation. Like the scales, they must be sung slowly at first, breathing at intervals, and transposing them a semitone at a time, higher or lower, to suit the voice. As in the scales, the speed may be increased and the frequent breathing omitted when the pupil is sufficiently advanced.

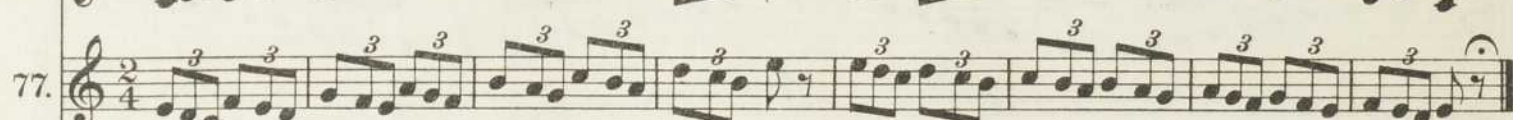
Exercises on Two Notes.

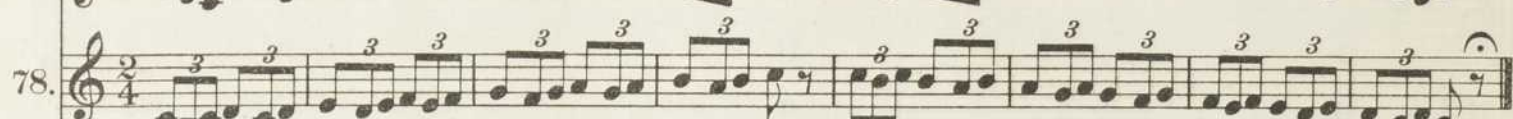
74. 

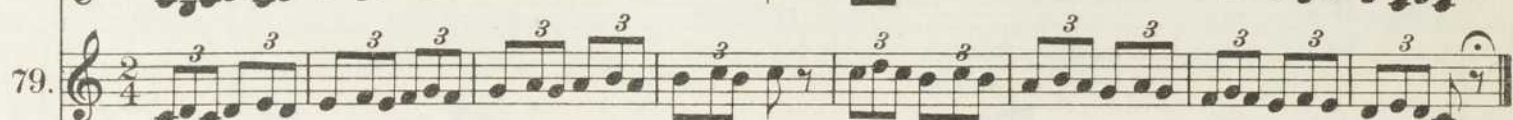
75. 

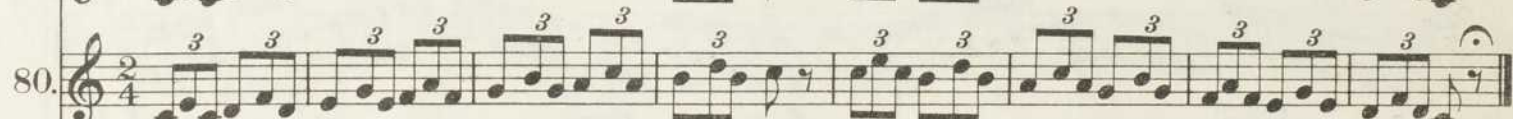
Exercises on Three Notes.

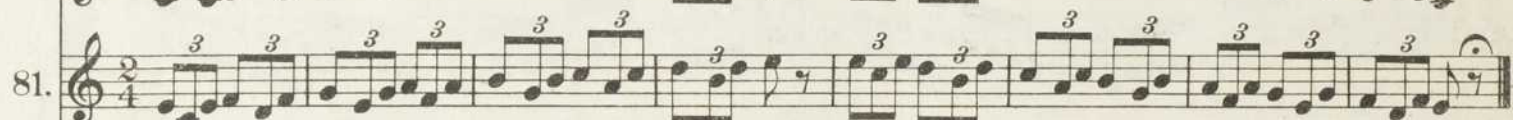
76. 

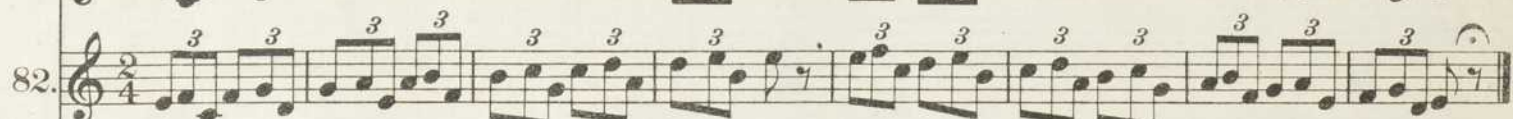
77. 

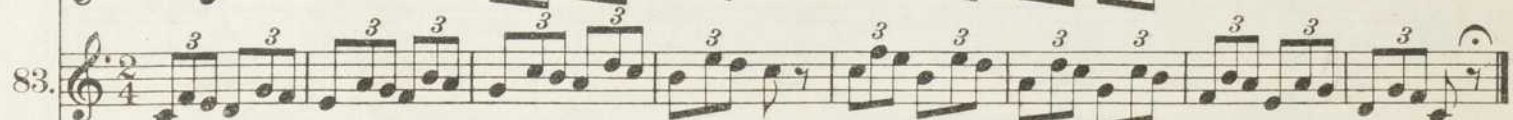
78. 

79. 

80. 

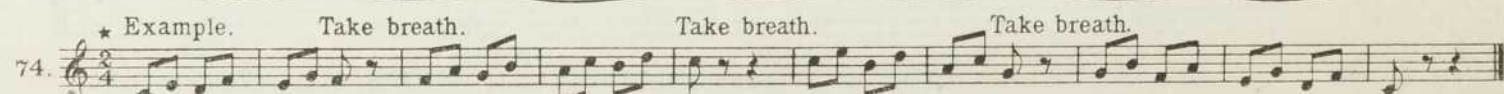
81. 

82. 

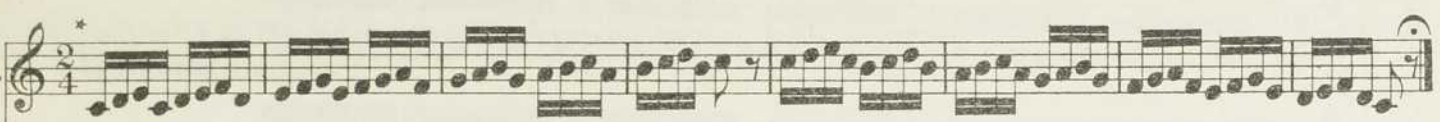
83. 

84. 



74. 

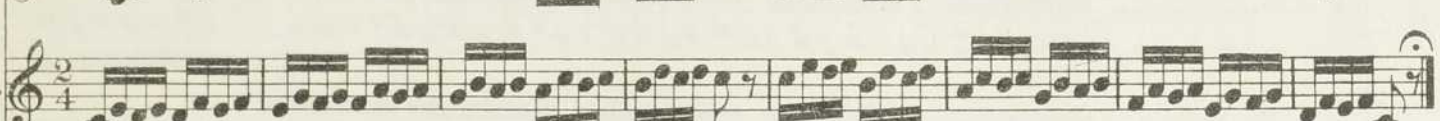
Exercises on Four Notes.

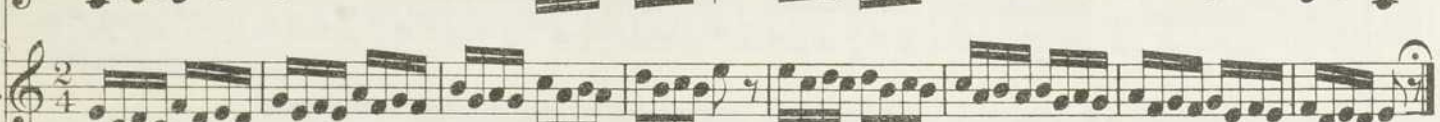
85. 

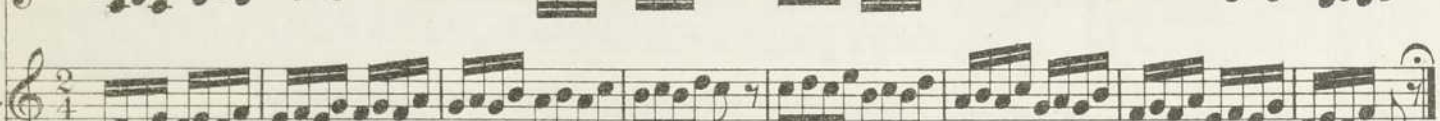
86. 

87. 

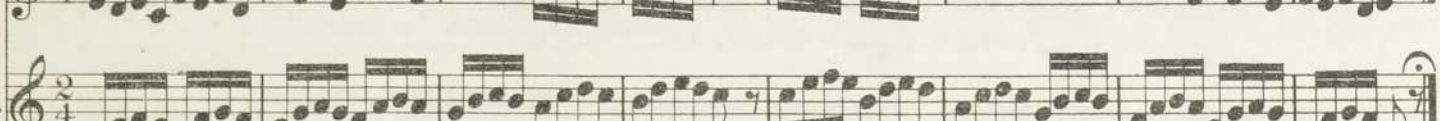
88. 

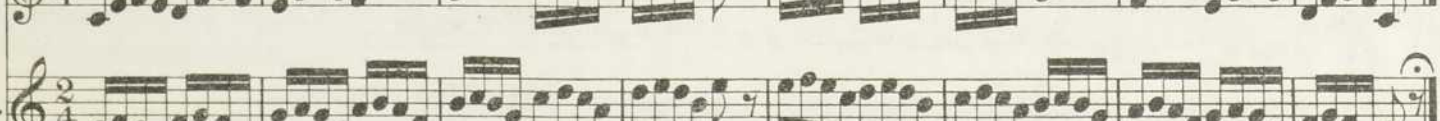
89. 

90. 

91. 

92. 

93. 

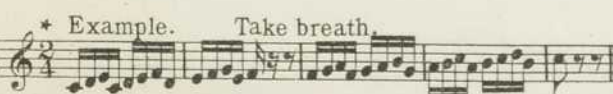
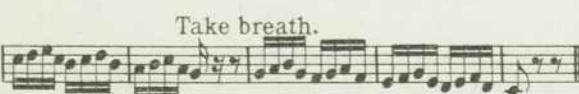
94. 

95. 

96. 

97. 



85.  

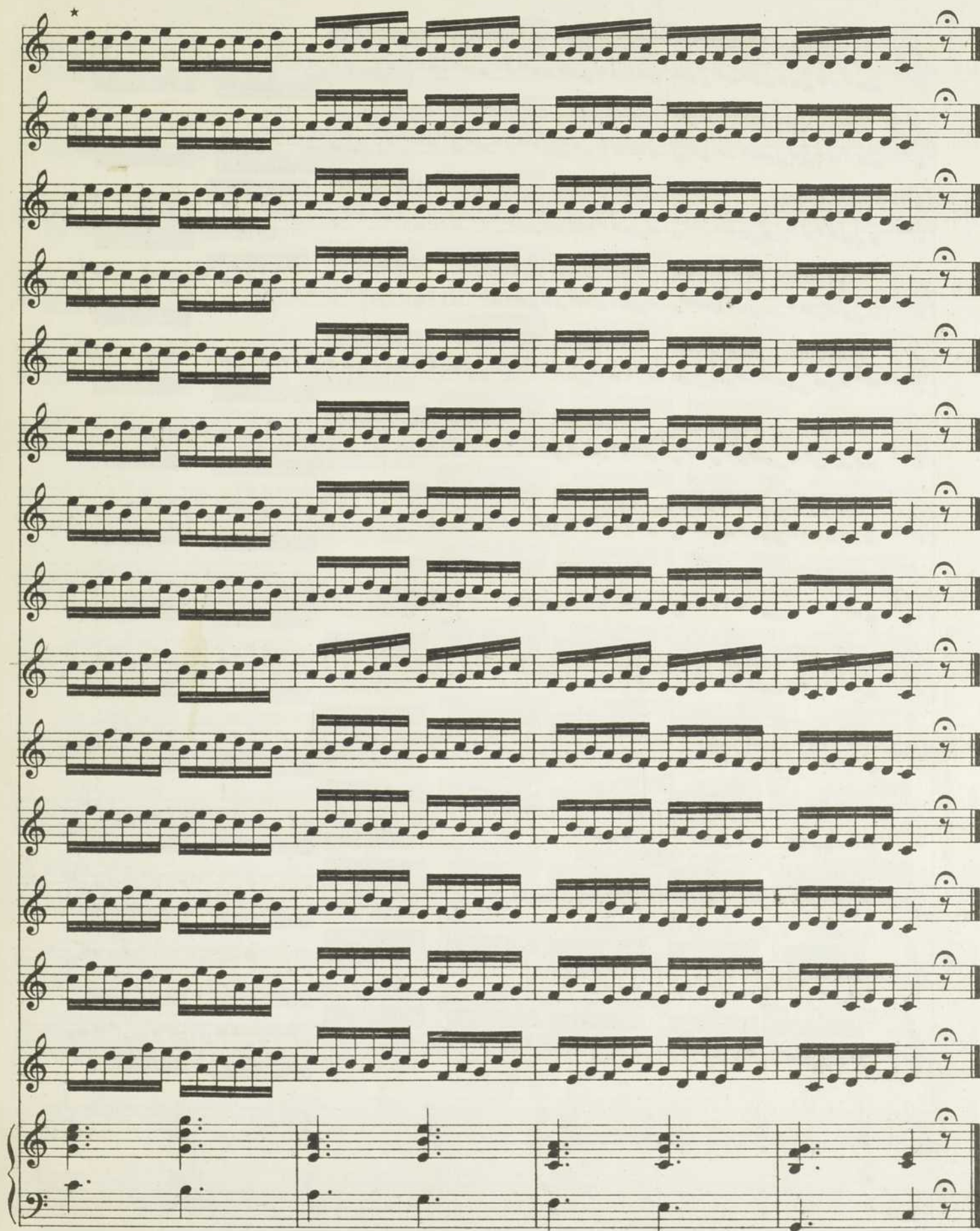
Exercises on Six Notes.

98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111.

* Example.

98. etc.

(Continuations of Exercises on page 26)

* 

* Example.

 etc.

Exercises on Eight Notes.

112. 

113. 

114. 

115. 

116. 

117. 

118. 

119. 

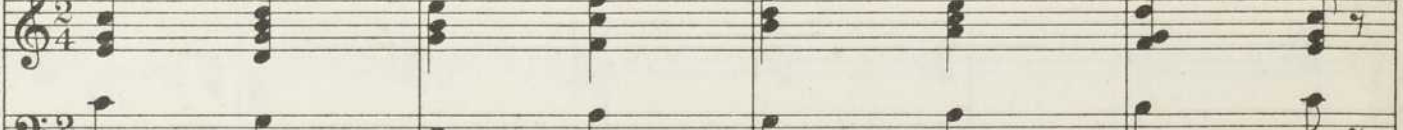
120. 

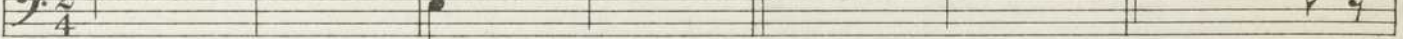
121. 

122. 

123. 

124. 

125. 



Example.
112.  etc.

(Continuations of Exercises on page 28.)

The page contains 13 staves of musical notation, each representing a variation of a piano exercise. The first 12 staves are in treble clef and show a sequence of eighth-note patterns. The bottom staff is a grand staff (treble and bass clef) showing a simplified version of the exercise. The notation includes various musical symbols such as eighth notes, beams, and slurs.

Example.

A short musical example in 2/4 time, showing a sequence of eighth-note patterns. The notation includes a treble clef, a 2/4 time signature, and a series of eighth notes with beams. The example ends with a double bar line and the word "etc.".

Chromatic Scale.

At first the notes of the chromatic scale should be played on the piano, while the pupil sings the scale, to insure perfect intonation. These scales, like the preceding ones, should be transposed by semitones, and at first practised very slowly.



134. 

135. 





















Minor Scales.

These scales are to be transposed in the same way as the others.

136 Melodic Scale. 137. Harmonic Scale.

The musical notation for exercises 136 and 137 is presented on a grand staff (treble and bass clefs). Exercise 136, labeled 'Melodic Scale', shows a single melodic line in the treble clef. Exercise 137, labeled 'Harmonic Scale', shows a single melodic line in the treble clef with a corresponding harmonic accompaniment in the bass clef. Both exercises are in C major and end with a final cadence.

Exercises for Flexibility.

These exercises should be sung in one breath and should not be attempted until the pupil is capable of so singing them. They are to be transposed like all other exercises.

138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148.

The musical notation for exercises 138 through 148 is presented on a grand staff (treble and bass clefs). Exercises 138 through 147 are single melodic lines in the treble clef, each consisting of a continuous run of eighth notes. Exercise 148 is a single melodic line in the treble clef, consisting of a continuous run of eighth notes. All exercises are in C major and end with a final cadence. Exercise 148 also includes a piano accompaniment in the bass clef.

Varied Scales.

When the scales can be sung quickly with ease, they should be practised in various ways; with accents, dotted notes, staccato, slurred (legato), slurred and staccato, staccato and slurred (*flûtées*), mezzo staccato, syncopated, crescendo and diminuendo, forte and piano. This exercise is especially adapted for light voices. Staccato notes are produced by attacking the note rapidly and crisply (by the *coup de glotte*); they should not be practised too long at a time, as the constant repetition of the *coup de glotte* tires the voice.

The mezzo staccato (*notes flûtées*) is a prolonged staccato.

The accented scales are excellent for promoting flexibility.

149. 1st note accented. 2nd note accented. 3rd note accented.

150. 4th note accented. Dotted notes. Staccato. Slurred and staccato.

Staccato and slurred. Mezzo staccato. Syncopated.

151. Crescendo and diminuendo. Forte. Piano. etc.

Repeated Notes.

In these exercises the repeated note should be slightly aspirated (ha, ha) in order to make it quite clear; but this aspiration should be carefully avoided in the scales and other exercises.

152. 

153. 



Triplets.

In practising the triplet, the pupil should accent the middle note in order to avoid inequality; the general tendency is to make the first a dotted note.

154. 

155. 









154.  *etc*

156. etc.

157. etc.

158. etc.

159. etc.

etc.

160.

★ Example. Take breath. etc.

160.

161. 

etc. 





* 161, 162. Take breath.
16808

Arpeggi should be sung quite evenly, avoiding, above all, any increase of power in the higher notes.

The pupil should pass with precision from one note to another, not by detaching them, but by lightly joining them.

163. 

165. 

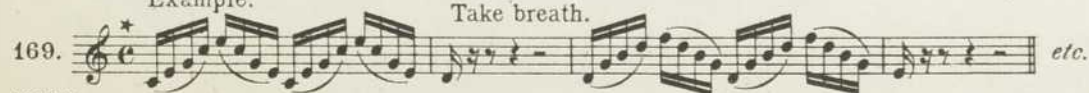
167. 

169. 



Example.

Take breath.

169.  etc.

169.
bis.

170.

171.

172.

Example. Take breath.

169.
bis.

etc.

173. 

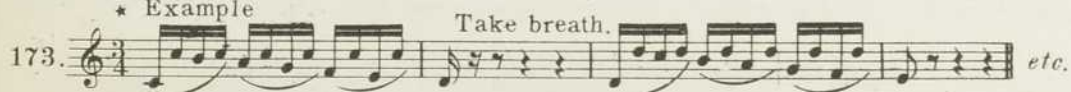
Messa di Voce (*Swelled Tones*).

The *messa di voce* should not be practised until the voice has acquired a certain degree of suppleness and flexibility, and should never be attempted by beginners.

174. 

* Example

Take breath.

173. 

The Appoggiatura.

The appoggiatura is the easiest of all vocal ornaments. It is, as its Italian name implies, a note on which the voice leans, before passing on to the real note of the chord. The appoggiatura is generally a note foreign to the harmony; it may be above or below the note of the chord, and its duration is very variable.

In duple time it takes half the value of the note it precedes, and in triple time it takes two-thirds of the value of the principal note. Its duration generally depends upon the character of the phrase.

The appoggiatura may be at any interval from a semitone upwards.

Appoggiatura. 175.

Sung thus.

The Acciaccatura (*Crushnote*).

The acciaccatura is a rapid little note which precedes by a tone or a semitone a second note which is longer.

176. 177.

The Mordente.

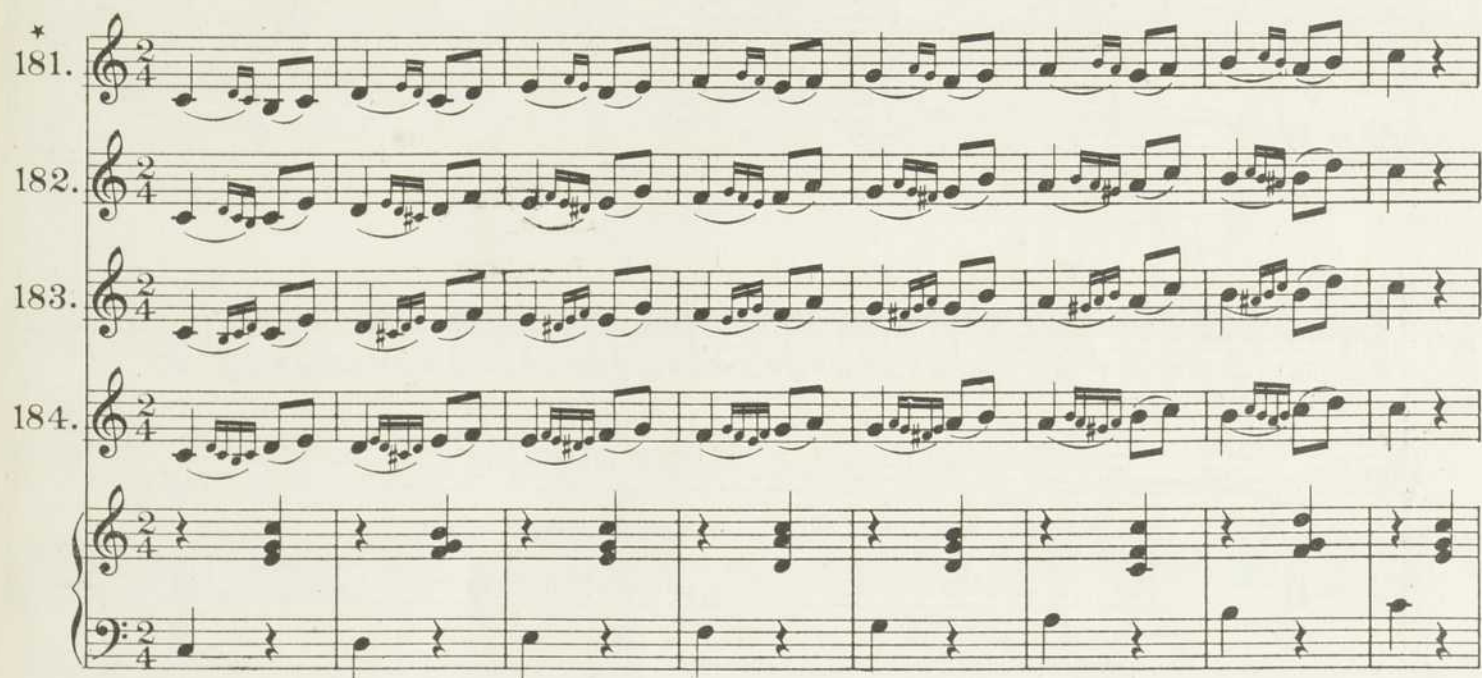
The mordente consists of a group of two or three notes preceding the melody-note. This group should be executed rapidly, although at first it should be practised slowly, so as to make each note distinct.

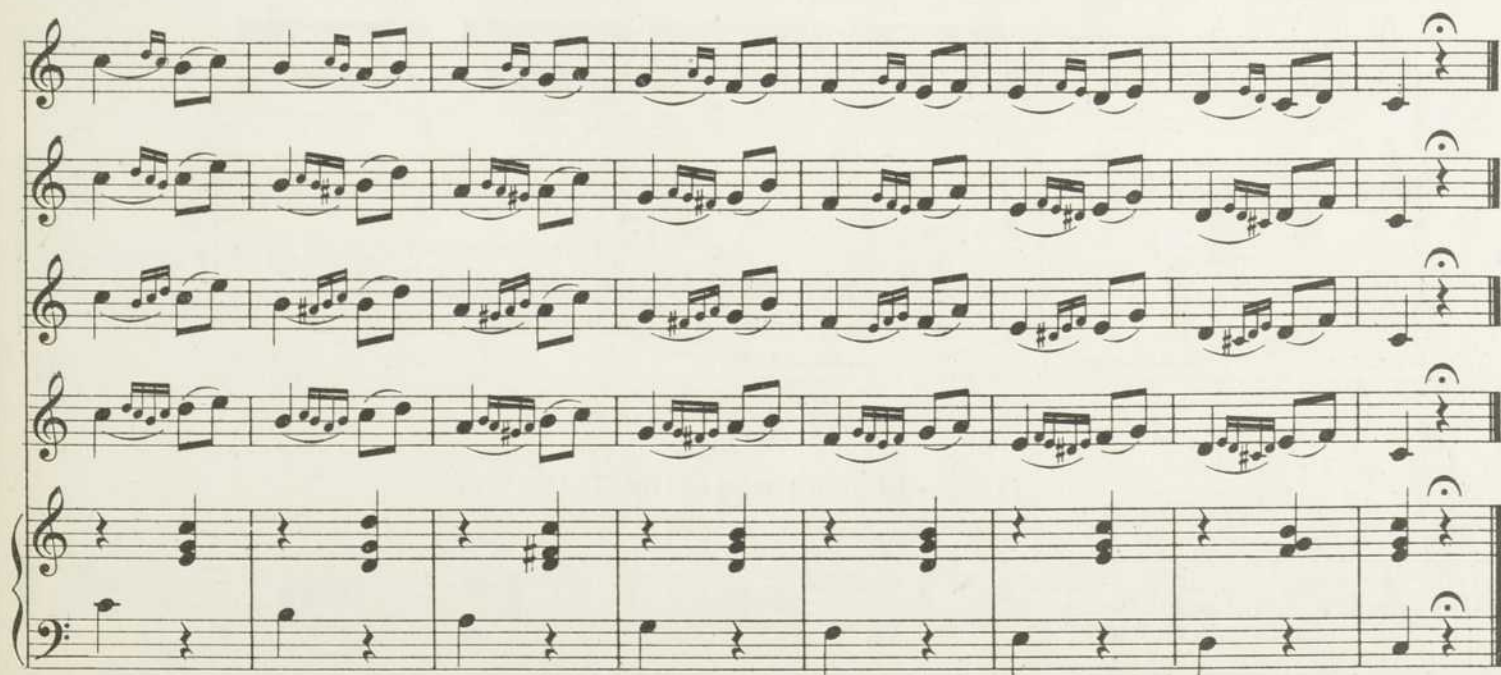
178.

179. 

The Turn.

The turn (gruppetto) is a group of two, three, or four notes, which do not form part of the melody. It consists of a combination of the upper and lower appoggiatura with the principal note.

* 181. 



* Example. Take breath. etc.
181. 

The Trill.

The trill is a regular oscillation of the larynx. It is the rapid and even alternation of two notes a tone or a semitone (a major or minor second) apart. The only way to acquire a good trill is by practising in strict time with the same number of notes to each beat. At first it should be practised slowly, but as the voice gains suppleness the speed may be increased in proportion. To avoid fatigue, female voices should commence practising the trill in the *medium register*.

These exercises, like the others, should be transposed chromatically.

How to Practise the Trill.

185.

186.

187.

Different Endings of the Trill.

188.

189.

190.

Scale of Trills.

191. 



Trills Separated by a Third.

192. 



Example.

Take breath.

191.  etc.

193.

Sung thus:

Exercise

to facilitate the practice of the trill for voices lacking in suppleness.

194.

The Marchesi Vocal Method.

Second Part.

Development of the Exercises in the Form of Vocalises.

Attack.

Largo.

Voice.

1.

Piano.

p

a tempo

p

Portamento.

Andante.

2. *p*

p

f

rall. *a tempo*

colla voce *a tempo*

16809

Portamento.

Moderato.

3.

p

p

rall. *a tempo* *rall.*

rall. *a tempo* *colla voce*

Portamento.

Andantino. *rall.*

4. *p*

a tempo

a tempo

The musical score is written for a voice and piano. It consists of four systems of music. The first system is marked 'Andantino.' and 'rall.' (rallentando). It begins with a piano 'p' dynamic. The second system is marked 'a tempo' (allegretto). The third and fourth systems are also marked 'a tempo'. The piano accompaniment is in 3/4 time and features a steady eighth-note bass line and chords in the right hand. The vocal line features a melodic line with a portamento (glissando) indicated by a wavy line between measures 10 and 11.

Portamento.

Cantabile.

5.

The musical score is written for a single melodic instrument and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Cantabile' and the dynamics include 'p' (piano). The score is divided into five systems, each with a single melodic staff and a piano accompaniment consisting of two staves. The melodic line is characterized by long, flowing lines and a slow, expressive tempo. The piano accompaniment features chords and arpeggiated figures.

This musical score is for a piano and voice piece, page 50. It consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system includes the vocal line with the tempo marking *a tempo* and the piano accompaniment with the marking *colla voce a tempo*. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment. The sixth system concludes the piece with a final chord in the piano and a whole note in the voice.

a tempo

colla voce a tempo

Portamento.

6. Andante mosso.

The musical score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'Andante mosso'. The score consists of six systems, each with a single melodic staff and a grand staff (treble and bass clef). The melodic line begins with a rest, followed by a series of eighth and quarter notes, some with slurs and accents. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line with slurs and accents. Dynamics include *p* (piano) and *mf* (mezzo-forte). The score concludes with a *rall.* (rallentando) marking and a *colla voce* (colla voce) instruction.

p

mf

rall.

colla voce

Portamento.

7. *Andante.*

p

rall.

a tempo

a tempo

Sostenuto.

Cantabile.

8.

8.

mf

rall.

Sostenuto.

Andante mosso.

9.

p

This musical score is for a piano and voice piece, spanning six systems. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line is written in a single treble clef staff. The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo markings 'rall.' and 'a tempo' are used to indicate changes in the music's pace. The 'colla voce' marking indicates a section where the piano accompaniment follows the vocal line. The piece concludes with a final cadence in the piano part.

First system: The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The vocal line begins with a melodic phrase.

Second system: The piano part continues with the eighth-note accompaniment. The vocal line has a melodic phrase with a slur. The tempo marking *rall.* appears above the vocal staff, and *a tempo* appears above the piano staff.

Third system: The piano part continues with the eighth-note accompaniment. The vocal line has a melodic phrase with a slur. The tempo marking *a tempo* appears above the piano staff. The marking *colla voce* appears below the piano staff.

Fourth system: The piano part continues with the eighth-note accompaniment. The vocal line has a melodic phrase with a slur.

Fifth system: The piano part continues with the eighth-note accompaniment. The vocal line has a melodic phrase with a slur.

Sixth system: The piano part continues with the eighth-note accompaniment. The vocal line has a melodic phrase with a slur. The tempo marking *rall.* appears above the vocal staff, and *a tempo* appears above the piano staff. The piece concludes with a final cadence in the piano part.

Diatonic Scales.

10. Andantino.

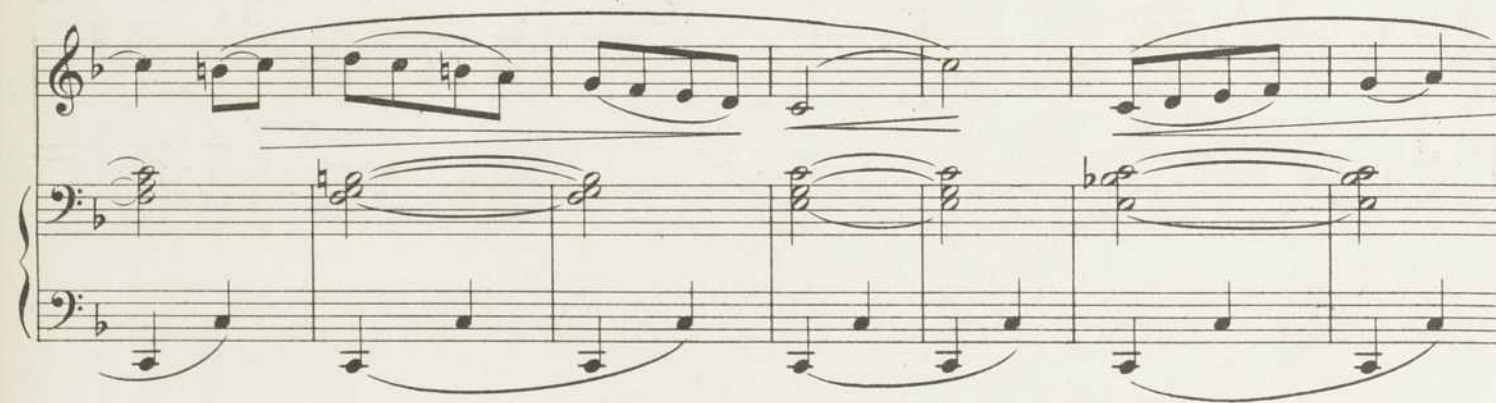
mf



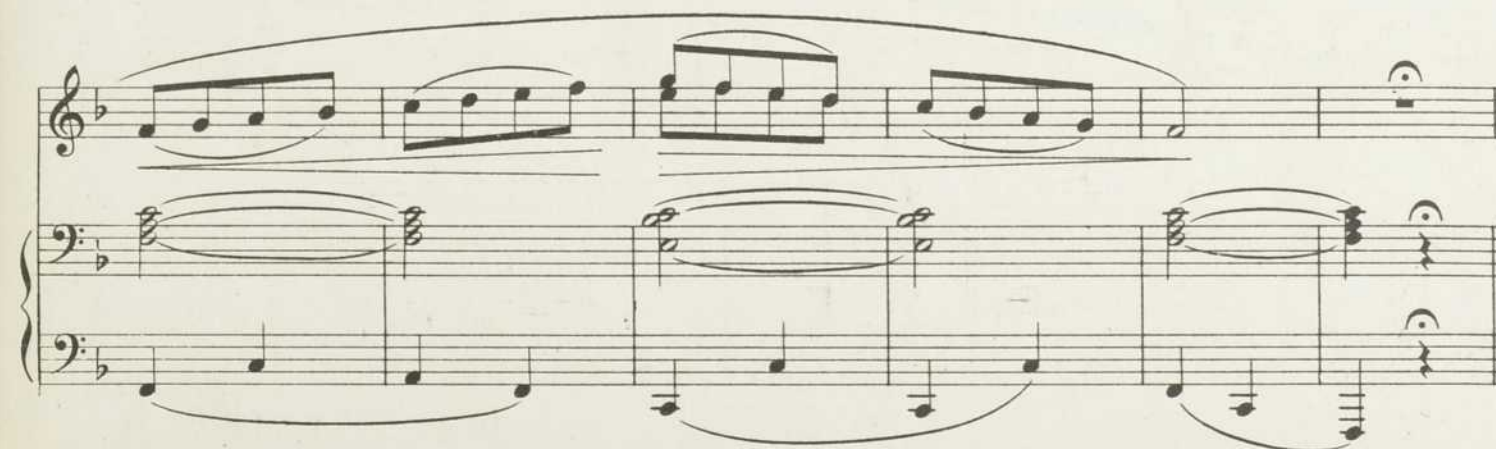
The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, some beamed together, and a final quarter rest. The piano accompaniment is in bass clef with a key signature of one flat. It consists of a single bass line with a steady eighth-note accompaniment.



The second system of musical notation includes tempo markings. The vocal line is in treble clef with a key signature of one flat. It begins with a *rall.* (rallentando) marking, followed by a *a tempo* marking. The piano accompaniment is in bass clef with a key signature of one flat. It begins with a *colla voce* (colla voce) marking, followed by a *a tempo* marking. The piano accompaniment features a steady eighth-note accompaniment.



The third system of musical notation continues the vocal and piano parts. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with a key signature of one flat. The piano accompaniment features a steady eighth-note accompaniment.



The fourth system of musical notation concludes the page. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef with a key signature of one flat. The piano accompaniment features a steady eighth-note accompaniment.

Diatonic Scale.

11. *Andante.*

p

p

p



First system of musical notation. The upper staff features a melodic line with eighth-note runs and slurs. The lower staff consists of a piano accompaniment with chords and single notes.



Second system of musical notation. The upper staff continues the melodic line, marked with *rit.* (ritardando). The lower staff continues the piano accompaniment, also marked with *rit.*



Third system of musical notation. The upper staff is marked *a tempo* and includes a *rall.* (rallentando) section. The lower staff is marked *a tempo* and includes the instruction *colla voce* (in time with the voice).



Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, ending with a forte (*f*) dynamic marking.

Diatonic Scale.

Andantino.

12. *mf*

rall. *a tempo*

rall. *a tempo*

Diatonic Scale.

Allegretto.

13. 



Diatonic Scale.

Allegretto.

14. *p*



Dolce legato.



This musical score is for a piano and voice piece, page 63. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into several systems. The first system shows the vocal line with a melodic line and the piano accompaniment with chords and a bass line. The second system continues the vocal line with a melodic line and the piano accompaniment with chords and a bass line. The third system includes a vocal line with a melodic line and the piano accompaniment with chords and a bass line. The fourth system includes a vocal line with a melodic line and the piano accompaniment with chords and a bass line. The fifth system includes a vocal line with a melodic line and the piano accompaniment with chords and a bass line. The sixth system includes a vocal line with a melodic line and the piano accompaniment with chords and a bass line. The seventh system includes a vocal line with a melodic line and the piano accompaniment with chords and a bass line. The eighth system includes a vocal line with a melodic line and the piano accompaniment with chords and a bass line. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings "rit." and "a tempo" are present. The vocal line is marked "colla voce".

rit. *a tempo*

colla voce *a tempo*

Diatonic Scale.

Andante mosso

15.

p

rall.

colla voce

Meno mosso.

First system of musical notation, measures 1-6. The music is in 3/8 time and B-flat major. The melody in the treble clef features eighth and sixteenth notes with slurs. The piano accompaniment in the grand staff consists of chords in the right hand and single notes in the left hand.

Second system of musical notation, measures 7-12. The musical texture continues with the same melodic and harmonic patterns as the first system.

Third system of musical notation, measures 13-18. A tempo change to "Tempo I." is indicated above the treble staff at measure 13. The time signature changes from 3/8 to 2/4. The melody becomes more active with sixteenth notes, while the piano accompaniment remains mostly chordal.

Fourth system of musical notation, measures 19-24. The tempo remains "Tempo I." in 2/4 time. The melody continues with sixteenth-note patterns, and the piano accompaniment features more active eighth-note figures in the right hand.

Fifth system of musical notation, measures 25-30. The system concludes the piece with a final melodic flourish in the treble and sustained chords in the piano accompaniment.

Diatonic Scale.

Allegretto.

16.

The musical score is written for a single melodic instrument and piano accompaniment. The time signature is 3/8. The tempo is marked 'Allegretto'. The score begins with a measure of rest for the melodic line, followed by a series of eighth-note runs. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. The score is divided into four systems, each containing a single melodic line and a piano accompaniment. The melodic line is marked with *mf* and includes various slurs and accents. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature is one sharp (F#).

This musical score is for a piano and voice piece, spanning four systems of music. The notation is in 2/4 time, with a key signature of one flat (B-flat major or D minor). The piano part is written in a grand staff (treble and bass clefs), and the voice part is written in a single treble clef staff.

The first system consists of two staves. The piano part features a series of eighth-note chords in the right hand and single notes in the left hand. The voice part has a melodic line with some grace notes.

The second system also has two staves. The piano part continues with similar chordal patterns. The voice part includes the instruction *rall.* (rallentando) over a half note, followed by *a tempo* (return to tempo) over a quarter note. The piano part has the instruction *colla voce* (in time with the voice) under a half note, followed by *a tempo* under a quarter note.

The third system consists of two staves. The piano part continues with the same chordal patterns. The voice part has a melodic line.

The fourth system consists of two staves. The piano part continues with the same chordal patterns. The voice part has a melodic line that ends with a half note marked *rall.*

Diatonic Scale.

17. Allegretto.

p



The first system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle and bottom staves are a piano accompaniment, with the middle staff having eighth notes and the bottom staff having quarter notes and rests.



The second system of musical notation consists of three staves. The top staff has a melodic line with a *rall.* marking and a fermata, followed by a section marked *a tempo*. The middle and bottom staves are a piano accompaniment. The middle staff has a *colla voce* marking. The system ends with a fermata on the top staff.



The third system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle and bottom staves are a piano accompaniment, with the middle staff having eighth notes and the bottom staff having quarter notes and rests.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes, some beamed together, and slurs. The middle and bottom staves are a piano accompaniment, with the middle staff having eighth notes and the bottom staff having quarter notes and rests. The system ends with a fermata on the top staff.

Diatonic Scale.

Andante mosso.

18.

mf

rall.

colla voce

a tempo

a tempo

$\frac{2}{4}$

a tempo

rall.

$\frac{3}{4}$

a tempo

f

Diatonic Scale.

19. Allegro.

mf

Moderato.

rall.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth-note runs and slurs. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment with chords and single notes.

The second system of musical notation consists of three staves. It includes the instruction "Tempo I." above the top staff and "rall." (ritardando) above the top staff and below the bottom staff. The system concludes with a double bar line and a 3/4 time signature change.

The third system of musical notation consists of three staves. It continues the melodic and harmonic development, featuring various rhythmic patterns and slurs. The system concludes with a double bar line and a 3/4 time signature change.

The fourth system of musical notation consists of three staves. It features more complex melodic lines with many slurs and ties. The system concludes with a double bar line and a 3/4 time signature change.

Dotted Diatonic Scale.

Deciso.

20. 



Meno mosso. 

dolce 

brillante

The first system of musical notation consists of five measures. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is in bass clef and contains a simple harmonic accompaniment with whole and half notes.

Tempo I.

The second system of musical notation consists of five measures. The key signature changes to two flats (B-flat, E-flat) at the beginning of the third measure. The upper staff continues the melodic line. The lower staff has a harmonic accompaniment. A double bar line appears after the third measure, and the time signature changes to 3/4.

The third system of musical notation consists of five measures. The upper staff continues the melodic line. The lower staff has a harmonic accompaniment. A double bar line appears after the third measure.

The fourth system of musical notation consists of five measures. The upper staff continues the melodic line. The lower staff has a harmonic accompaniment. A double bar line appears after the third measure.

Dotted Diatonic Scale.

Andante.

21.

p

p

musical score for piano and voice, page 77. The score consists of six systems of staves. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The sixth system has a vocal line and a piano accompaniment. The score includes tempo markings *rall.* and *a tempo*.

Minor Scale.

Andante.

22.

The musical score is written for a piano and features a minor scale exercise. It is marked 'Andante.' and begins at measure 22. The key signature has one sharp (F#) and the time signature is 2/4. The score is organized into five systems, each with a right-hand staff and a left-hand staff. The right-hand part plays the scale, while the left-hand part provides harmonic support with chords and single notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). The score includes various musical notations such as slurs, ties, and phrasing marks.



The first system of musical notation consists of a single treble staff and a grand staff (treble and bass staves). The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The grand staff provides harmonic support with chords and moving lines in both the treble and bass registers.



The second system of musical notation continues the piece. It features a treble staff and a grand staff. The treble staff has a melodic line that ends with a *rall.* (rallentando) marking. The grand staff includes a *colla voce* marking, indicating a connection to a vocal line. The notation includes various musical symbols such as slurs, ties, and dynamic markings.



The third system of musical notation consists of a treble staff and a grand staff. Both the treble and bass staves of the grand staff are marked *a tempo*. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic support with chords and moving lines in both the treble and bass registers.



The fourth system of musical notation consists of a treble staff and a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic support with chords and moving lines in both the treble and bass registers. The system concludes with a double bar line.

Major and Minor Scales Alternating.

Con energia.

23.

The musical score consists of two systems, each with a treble and bass staff. The first system (measures 23-26) is in 2/4 time. The second system (measures 27-30) is in 3/4 time. The third system (measures 31-34) is in 2/4 time. The fourth system (measures 35-38) is in 3/4 time. The piano part is marked *mf*. The tempo is *Con energia*. The score includes various musical notations such as slurs, ties, and dynamic markings.



The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various rests. The system concludes with a double bar line.



The second system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues with complex rhythmic patterns, including beamed sixteenth and thirty-second notes. The system concludes with a double bar line.



The third system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues with complex rhythmic patterns, including beamed sixteenth and thirty-second notes. The system concludes with a double bar line.



The fourth system of musical notation consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The music continues with complex rhythmic patterns, including beamed sixteenth and thirty-second notes. The system concludes with a double bar line.

Major and Minor Scales Alternating.

24. Andante.

The musical score for exercise 24, titled "Andante.", is presented in five systems. Each system consists of two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The first system is marked with a mezzo-forte (*mf*) dynamic. The exercise involves alternating major and minor scales in a descending pattern. The right-hand staff primarily contains chords, while the left-hand staff contains a melodic line with various rhythmic values and slurs. The piece concludes with a final chord in the left hand.

The first system of musical notation consists of two staves. The upper staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various accidentals (flats and naturals). The lower staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and single notes.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line with more complex rhythmic patterns and accidentals. The lower staff continues the piano accompaniment, with some measures showing sustained chords.

The third system of musical notation features two staves. The upper staff includes the instruction *a tempo* above the final measure. The lower staff continues the piano accompaniment, with some measures showing sustained chords.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line, ending with a fermata. The lower staff continues the piano accompaniment, ending with a final chord marked with a fermata.

Major and Minor Scales Alternating.

Andante.

25.

mf

rall. *a tempo*

rall. *colla voce* *a tempo*

This musical score is for a piano exercise titled 'Major and Minor Scales Alternating'. It is marked 'Andante' and begins at measure 25. The piece is in 3/4 time and B-flat major. The right hand plays a continuous scale, alternating between major and minor modes. The left hand provides harmonic support with chords and single notes. The score is divided into four systems, each with a right-hand and left-hand staff. The first system starts with a rest in the right hand for the first measure, followed by the scale. The second system continues the scale. The third system continues the scale. The fourth system includes a 'rall.' (ritardando) marking over the first measure, followed by 'a tempo' over the second measure. The final system includes a 'rall.' marking over the first measure, followed by 'colla voce' (in time with the voice) and 'a tempo' over the second measure. The score ends with a double bar line.

Più mosso e legato.

Più mosso.

ad libitum

rall.

Tempo I.

Chromatic Scale.

26. Andantino.

p

p

p

rit. *a tempo*

rit. *a tempo*



First system of musical notation. The upper staff (treble clef) features a melodic line with a *rit.* (ritardando) marking and a *a tempo* marking. The lower staff (bass clef) features a harmonic accompaniment with a *rit.* marking.



Second system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) continues the harmonic accompaniment.



Third system of musical notation. The upper staff (treble clef) features a melodic line with a *rit.* marking and a *a tempo* marking. The lower staff (bass clef) features a harmonic accompaniment with a *rit.* marking.



Fourth system of musical notation. The upper staff (treble clef) features a melodic line with a *rall.* (rallentando) marking. The lower staff (bass clef) features a harmonic accompaniment with a *rall.* marking. Dynamics *f* (forte) and *p* (piano) are indicated in the lower staff.

Chromatic Scale.

Andante sostenuto.

27.

mf



The first system of musical notation consists of two staves. The upper staff is a single melodic line with a treble clef, featuring a series of eighth and sixteenth notes, some beamed together, and a few accidentals. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and single notes.



The second system of musical notation consists of two staves. The upper staff has a treble clef and includes the markings *rall.*, *ad lib.*, and *a tempo*. The lower staff has a grand staff and includes the markings *rall.* and *colla voce*. The notation includes various note values and rests.



The third system of musical notation consists of two staves. The upper staff is a single melodic line with a treble clef, featuring a series of eighth and sixteenth notes, some beamed together, and a few accidentals. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and single notes.



The fourth system of musical notation consists of two staves. The upper staff has a treble clef and includes the marking *rall.*. The lower staff has a grand staff and includes the marking *colla voce*. The notation includes various note values and rests.

Repeated Notes.

28. Risoluto.

Measures 28-31. Treble clef, 7/4 time. Bass clef, 7/4 time. Dynamics: *f*. The music features repeated notes in the treble and bass staves, with chords in the piano accompaniment.

Measures 32-35. Treble clef, 7/4 time. Bass clef, 7/4 time. Dynamics: *rall.*, *Allegretto.*, *colla voce*, *p*. The music features repeated notes in the treble and bass staves, with chords in the piano accompaniment.

Measures 36-39. Treble clef, 7/4 time. Bass clef, 7/4 time. Dynamics: *Allegretto.*. The music features repeated notes in the treble and bass staves, with chords in the piano accompaniment.

First system of musical notation, measures 1-4. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff.

Second system of musical notation, measures 5-8. The system continues the musical piece with the same three-staff layout. The melodic line in the upper treble staff shows some grace notes and slurs, while the grand staff accompaniment remains consistent in style.

Third system of musical notation, measures 9-12. This system includes performance instructions: *rall. molto* above the first measure and *Tempo I, risoluto* above the fifth measure. The notation includes a *colla voce* instruction in the grand staff at measure 10. Dynamics include *f* (forte) at measure 9 and *f* at measure 11. The system ends with a repeat sign at measure 12.

Fourth system of musical notation, measures 13-16. This system includes the instruction *Deciso, cresc.* (Decisive, crescendo) above the first measure of the upper treble staff. Dynamics include *mf* (mezzo-forte) at measure 13 and *f* (forte) at measure 15. The system concludes with a double bar line at measure 16.

Triplets.

Allegretto.

29.

Measures 29-32. Treble staff: eighth-note triplets. Piano accompaniment: chords in right hand, single notes in left hand.

Meno mosso.

p

Meno mosso.

p

Measures 33-36. Treble staff: triplet melody. Piano accompaniment: chords and single notes. Measures 35-36 are marked 'Meno mosso' and feature a change to 3/4 time.

Measures 37-40. Treble staff: triplet melody. Piano accompaniment: chords in right hand, single notes in left hand.

Measures 41-44. Treble staff: triplet melody. Piano accompaniment: chords in right hand, single notes in left hand.



Arpeggi.

Moderato.

30.

The musical score is written for a single melodic instrument and piano accompaniment. The tempo is marked 'Moderato.' and the time signature is 6/8. The score begins at measure 30. The piano accompaniment consists of a steady eighth-note arpeggiated pattern in the right hand and a simple bass line in the left hand. The melodic line is marked with a 'p' (piano) dynamic and includes various arpeggiated figures and slurs. The key signature changes from one sharp (F#) to two flats (Bb, Eb) across the systems.



The first system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The first measure has a half note G4, followed by a half note F#4. The second measure has a half note E4, followed by a half note D4. The third measure has a half note C4, followed by a half note B3. The fourth measure has a half note A3, followed by a half note G3. The notes are connected by a slur.



The second system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The first measure has a half note G4, followed by a half note F#4. The second measure has a half note E4, followed by a half note D4. The third measure has a half note C4, followed by a half note B3. The fourth measure has a half note A3, followed by a half note G3. The notes are connected by a slur. The tempo marking *a tempo* is written above the staff. The word *rall.* is written below the staff.



The third system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The first measure has a half note G4, followed by a half note F#4. The second measure has a half note E4, followed by a half note D4. The third measure has a half note C4, followed by a half note B3. The fourth measure has a half note A3, followed by a half note G3. The notes are connected by a slur.



The fourth system of musical notation consists of a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The first measure has a half note G4, followed by a half note F#4. The second measure has a half note E4, followed by a half note D4. The third measure has a half note C4, followed by a half note B3. The fourth measure has a half note A3, followed by a half note G3. The notes are connected by a slur.

The Appoggiatura and Acciaccatura (*Grace-notes*).

31. Allegretto grazioso.

mf

p cresc.

rall. *a tempo*

a tempo

The musical score is written for piano and voice. It consists of six systems of staves. The first system shows a vocal line with a crescendo marking. The second system continues the vocal line with a fermata. The third system features a piano accompaniment with a fermata. The fourth system includes a piano accompaniment with a fermata and a vocal line with a fermata. The fifth system shows a piano accompaniment with a fermata and a vocal line with a fermata. The sixth system shows a piano accompaniment with a fermata and a vocal line with a fermata.

The Mordente and Turns.

Moderato.

32. *mf*

rall. *a tempo*

rall. *a tempo*

rall. *a tempo*

colla voce *a tempo*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of three systems of staves. The first system (measures 32-37) is marked 'Moderato.' and 'mf'. The right hand features a melodic line with mordents and turns, while the left hand provides a harmonic accompaniment. The second system (measures 38-43) continues the piece. The third system (measures 44-49) includes dynamic markings 'rall.' and 'a tempo' in both hands, and the instruction 'colla voce' in the left hand. The score concludes with a final cadence in the right hand.

First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, some beamed together, and a *rall.* marking at the end. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, also marked *rall.*

Second system of musical notation. The treble staff begins with an *a tempo* marking and a *mf* dynamic. It contains a melodic line with various note values and rests. The piano accompaniment also starts with an *mf a tempo* marking and provides harmonic support with chords and a bass line.

Third system of musical notation. The treble staff continues the melodic development with eighth and sixteenth notes. The piano accompaniment maintains a steady harmonic accompaniment with chords in the right hand and a bass line in the left hand.

Fourth system of musical notation. The treble staff concludes with a melodic phrase marked *rall.* The piano accompaniment also features a *rall.* marking in the right hand towards the end of the system, with a final chord in the right hand and a bass line in the left hand.

Syncopation.

33. *Energico.*

Measures 33-38. The melody is in treble clef, 2/4 time, featuring syncopated rhythms and slurs. The piano accompaniment is in 2/4 time, with a mezzo-forte (*mf*) dynamic, consisting of chords in the right hand and a bass line in the left hand.

Measures 39-44. The melody continues with syncopated rhythms and slurs. The piano accompaniment maintains the same chordal structure and bass line.

Measures 45-50. The melody continues with syncopated rhythms and slurs. The piano accompaniment maintains the same chordal structure and bass line.

Measures 51-56. The melody continues with syncopated rhythms and slurs. The piano accompaniment maintains the same chordal structure and bass line.

The first system of musical notation consists of a single melodic line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The melody features a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and slurs. The piano accompaniment includes chords and single notes in both staves.

The second system of musical notation continues the piece. It includes tempo markings: *rall.* (rallentando) and *a tempo*. The melodic line shows a change in rhythm and dynamics. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand.

The third system of musical notation continues the piece. The melodic line features a series of eighth and sixteenth notes with various accidentals and slurs. The piano accompaniment includes chords and single notes in both staves.

The fourth system of musical notation concludes the piece. The melodic line features a series of eighth and sixteenth notes with various accidentals and slurs. The piano accompaniment includes chords and single notes in both staves.

Long Intervals.

Deciso.
mf

34.

Allegretto dolce.
p

Tempo I. deciso
rall. *mf*

colla voce *mf*

deciso

Staccato, Mezzo-staccato and Accented Notes.

Moderato.

35.

The musical score consists of six systems, each with a violin staff (treble clef, key of D major, 2/4 time) and a piano accompaniment (grand staff, key of D major, 2/4 time). The piano part features a steady accompaniment of chords and single notes, with a dynamic marking of *mf* at the beginning. The violin part includes various rhythmic patterns, including triplets and staccato notes, with articulation marks like accents and slurs. The tempo markings *rall.* and *a tempo* appear in the third system. The score concludes with a double bar line in the sixth system.

Trills.

Andante.

Notation. 36.

Sung thus:

The first system shows a vocal line and a piano accompaniment. The vocal line is in 2/4 time, marked 'Andante.', and begins with a rest for 36 measures. It then features a trill on a half note, marked 'p'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with quarter notes. The key signature has two flats.

This system continues the piano accompaniment from the first system. The right hand plays eighth-note chords, and the left hand plays quarter notes. The key signature remains two flats.

This system continues the piano accompaniment from the previous system. The right hand plays eighth-note chords, and the left hand plays quarter notes. The key signature remains two flats.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a single melodic line in treble clef, also in two flats, featuring a dense, rapid sixteenth-note passage. The bottom staff is a grand staff (treble and bass clefs) in two flats, with the right hand playing a series of eighth notes and the left hand playing a simple bass line with rests.



The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats, featuring a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a single melodic line in treble clef, also in two flats, featuring a dense, rapid sixteenth-note passage. The bottom staff is a grand staff (treble and bass clefs) in two flats, with the right hand playing a series of eighth notes and the left hand playing a simple bass line with rests.



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two flats, featuring a series of eighth and sixteenth notes, some beamed together, and rests. The middle staff is a single melodic line in treble clef, also in two flats, featuring a dense, rapid sixteenth-note passage. The bottom staff is a grand staff (treble and bass clefs) in two flats, with the right hand playing a series of eighth notes and the left hand playing a simple bass line with rests.

First system of musical notation. It consists of three staves. The top two staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has two flats (B-flat and E-flat). The first vocal staff has a melodic line with a long note followed by a wavy line and the instruction *rall.* The second vocal staff has a more active melodic line, also ending with a wavy line and *rall.* The piano accompaniment features chords and single notes, with the instruction *colla voce* appearing below the staff.

Second system of musical notation. It consists of three staves. The top two staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has two flats. The tempo marking *Più mosso.* appears above the first vocal staff. The first vocal staff has a melodic line with a repeat sign and a change to 3/4 time. The second vocal staff has a similar melodic line. The piano accompaniment features chords and single notes, with a change to 3/4 time indicated by a double bar line.

Third system of musical notation. It consists of three staves. The top two staves are vocal parts, and the bottom staff is piano accompaniment. The key signature has two flats. The tempo marking *Più mosso.* appears above the first vocal staff. The first vocal staff has a melodic line with a repeat sign and a change to 2/4 time. The second vocal staff has a similar melodic line. The piano accompaniment features chords and single notes, with a change to 2/4 time indicated by a double bar line.

Simplified.

Three staves of music in 2/4 time. The first staff has a treble clef and a key signature of two flats. It contains a melody with a long slur over the first four measures, followed by a series of eighth notes. The second staff has a treble clef and a key signature of two flats, with a similar melody. The third staff has a treble clef and a key signature of two flats, with a melody that includes a series of eighth notes. The word "rall." is written above the final measure of each staff. The bottom two staves are grand staves with treble and bass clefs, showing a simple harmonic accompaniment.

Tempo I.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of two flats. It contains a melody with a long slur over the first four measures, followed by a series of eighth notes. The second staff has a treble clef and a key signature of two flats, with a similar melody. The word "Tempo I." is written above the first measure of each staff.

Tempo I.

Two staves of music in 2/4 time. The first staff has a treble clef and a key signature of two flats. It contains a melody with a long slur over the first four measures, followed by a series of eighth notes. The second staff has a treble clef and a key signature of two flats, with a similar melody. The word "Tempo I." is written above the first measure of each staff.

This musical score is for a piano and voice piece, spanning 16 measures. The key signature is B-flat major (two flats). The piano part is written for both hands, and the voice part is in a single line. The score is divided into four systems of four measures each. The first system features a piano introduction with a tremolo in the right hand and a steady bass line. The second system continues the piano introduction. The third system introduces the voice part, which begins with a 'rall.' (rallentando) marking. The fourth system concludes with an 'a tempo' (allegretto) marking. The piano part includes various textures, including tremolos, arpeggiated figures, and sustained chords. The voice part consists of a single melodic line with some rests.

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