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The Art of Vocalization

A graded and systematic series of Vocalises
for all voices, selected from the works of
Alary, Aprile, Bordese, Bordogni, Bram-
billa, Concone, Crescentini, Lablache,
Lamperti, Marchesi, Nava, Paer, Panofka,
Panseron, Savinelli, Sieber, and others

Compiled and Edited by

EDUARDO MARZO

| | |
|---------------|--------------------------|
| Soprano | 100 Vocalises in 3 books |
| Mezzo-Soprano | 100 Vocalises in 3 books |
| Alto | 100 Vocalises in 3 books |
| Tenor | 100 Vocalises in 3 books |
| Baritone | 100 Vocalises in 3 books |
| Bass | 100 Vocalises in 3 books |

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THE ART OF VOCALIZATION

GENERAL PREFACE

Vocalization is an art, and, like all arts, requires long and diligent study, much more than many are willing to bestow upon it at the present day. By the "Art of Vocalization" we do not mean merely the complete mastery of all technical difficulties, but the style and manner, the ease and elegance with which everything pertaining to a finished Vocalism is accomplished. Apart from the necessity of conquering all the different technicalities and embellishments of singing, the study of Vocalization, as exemplified in the "Vocalises," develops and equalizes the voice, gives breath control, broadens the style, and clears and widens the horizon of the students' comprehension, giving insight into the higher class of music, to which their talents may be later devoted. It is through the mastery of these allied requirements that all the great singers of the past and present time were developed, and it is through lack of proper and adequate study that so many good voices are in this age ruined.

Though it may be a common idea that the study of Vocalises is solely the province of the devotees of coloratura singing, it is beyond doubt that only a complete schooling of the voice, technically, can develop the power and endurance for dramatic song, so much in vogue now.

Much more than the study of sustained tones, or *messa di voce*, is necessary to render fitly the works of the old and modern composers. The requirements of both old and modern song are a voice well under control and thoroughly trained in all the niceties of Vocalization.

Through a proper and systematic course of Vocalises, these results may alone be accomplished. "Vocalises" (from the Italian word *vocalizzo*) consist of melodic exercises, in the execution of which the single vowel sounds are used, preferably the Italian "A" (*ah*).

Through such exercises the student will acquire unerring certainty in the attack of the notes; softness and equality throughout the entire compass of the voice; a legato style, as well as facility in executing the various embellishments with lightness and precision; and, finally, intelligence in phrasing a melody with provident distribution of the breath according to the coloring and expression, this being the highest attainment of the singer's art.

The purpose of this collection is to place before the teacher and pupil the best Vocalises by the acknowledged masters, in a progressive and systematic order, covering the entire course of Vocalization.

While not intended for beginners, it contains all that is required for the complete study of the art, and with that in view, the Vocalises have been selected not only for their intrinsic merit, but for their pedagogical qualities. The fault with the works of many of the best writers in this style of exercises is often the want of proper graduation and a tendency to one kind of difficulty in preference to others.

In order to cover the ground in this collection, it would perhaps be necessary that the student should go through ten if not more sets of Vocalises, which would entail needless expenditure of time, and not always with the best results. Too much is worse than too little when not properly done, and we have endeavored to remedy both evils by giving the just measure of work necessary to accomplish all that is required in average cases.

Difficulties in their entirety are presented in a progressive order, with examples by noted composers, and more amply developed in each succeeding volume, ending with a *résumé*, together with Vocalises in Phrasing, Style, and Bravura Singing. Each set of Vocalises covering a special difficulty is preceded by a page of the exercise they illustrate, and explanations as to the manner of performing them.

With all this, we do not claim that we have written a new method of singing! Far from it! Methods are good only when taught by the authors themselves, and then in a very few cases. Thrown abroad and sown broadcast they are the cause of the ruination of more voices than they ever develop. Here we leave to the teachers everything that belongs to voice production, training, and development of the breathing, and simply place in view all the best that could be gathered for the study of Vocalization. While explanations are given of the different difficulties, the matter of when and where to take breath is also left to the judgment of the teacher. Voices differ, and so does the power of endurance with the progress of the pupil. It therefore seems premature, if not foolish, to set down rules for, or mark the places for breathing.

As the power of maintaining a vigorous respiration (that is to say, of reaching in one breath the end of a phrase or at least of a "pause") may be characterized as a somewhat unusual gift; half respirations are permitted in the places best adapted for them, such half respirations serving, so to speak, as the punctuation of musical discourse. They may occur after a long note, before a cadence, at the conclusion of any part of a given phrase, also slightly after the strong beat of the measure.

In these collections, slurs will indicate the places best fitted for taking breath, which should always be done quickly and imperceptibly, with as little effort as possible, almost unconsciously. Breath should not be taken intermittently during a regular series of short pauses, but only when necessary. Grace notes of all description must never be separated from the principal note; and where there are no rests, the time for breathing should be taken from the preceding note so as not to retard the rhythmic attack of the following one. The order in which the several difficulties are given is that of the best methods, such as those of Lablache, Panofka, Randegger, and Marchesi, and should be adhered to, because experience has taught us that it is the best plan for gradually leading the pupil to the needed perfection. When all the work that is herein expounded shall have been thoroughly and conscientiously accomplished, added to a correct diction and complete breath-control, the zenith of excellence, which should be the ambition and goal of every singer, will be within easy attainment.

New York, January, 1906.

E. Moarzo.

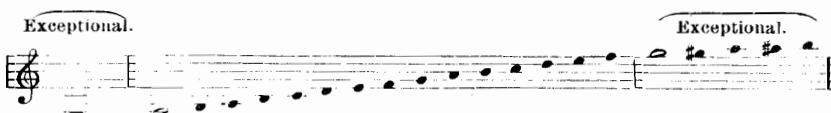
PREFACE TO THE ALTO COLLECTION

The Italian term "Contr'alto," or "counter to the high," accurately defines the Contralto voice as it is given in concerted music—the part next to the highest. It is the lowest in range of the three principal classifications of the female voice. We can date the employment of the female Contralto voice in opera from modern times only; though in our own day its use therein is by no means world-wide. The composers of opera in France and Germany have seldom availed themselves of its employment. The present prominent and important position of the Contralto voice owes its being to Rossini and his contemporaries among Italian composers. Until lately, England has monopolized, so to speak, the male "Alto" or "Counter-tenor" in its choral music; but now the female Contralto has defined its position in the choral music of all the nations alike.

In Germany a distinction is occasionally made between *Alt* and *Kontraalt*, the latter term being reserved for the lower Alto voice. In this country and in England the term *Alto* has to a great extent superseded the longer and earlier designation, so that there is now practically no distinction between the two words.

Alto voices have sometimes surpassed in range that of all the other voices, whether male or female. An exceptional case is where a possessor of this voice developed an available compass of three octaves.

The ordinary compass is:—



In order to distinguish the Contraltos of a limited range, and of the church music variety, the French have adopted, perhaps, the term "Mezzo-Contralto."

The Alto voice has three registers. Although some Altos are unable to utilize the head-register, yet whether the reason for this is a lack of proper training or a natural deficiency it is not our province to state here.



Though not so penetrating as the Soprano, the Alto voice, like the Mezzo-Soprano, surpasses it often in tenderness and volume; and even, which is more remarkable, in flexibility.

Some of our modern Altos have certainly equaled, and perhaps surpassed vocalists of every other class. As examples of singers, in the full acceptation of the term, the names of Grassini, Pisaroni, Brambilla, Alboni, have become historical. In our day, Trebelli-Bettini, Annie Louise Cary, Scalchi, Schumann-Heink, and others, too numerous to mention, are glorious illustrations of the Alto voice.

Contrary to the prevailing opinion that the Alto voice is best fitted, if not *only* fitted, for church and sustained singing, it would be our desire to have the fortunate possessors of this voice cultivate as much fluency as the Soprano or Mezzo-Soprano. With a complete mastery of the Art of Vocalization, added to its natural fulness, strength, and depth, the possibilities of the Alto voice are certainly beyond those of any other.

E. Marzo.

THE ART OF VOCALIZATION

ALTO

INDEX BY COMPOSERS

BOOK I

FORTY VOCALISES

| | PAGES |
|---------------------|-----------------------------------|
| G. Alary..... | 22, 72 |
| G. Aprile..... | 43 |
| L. Bordese..... | 7, 26, 32 |
| J. Concone..... | 70 |
| L. Lablache..... | 54 |
| B. Lütgen..... | 91 |
| M. C. Marchesi..... | 4, 12, 19, 37, 49, 57, 66, 77 |
| S. Marchesi..... | 2, 45, 63 |
| G. Nava..... | 34, 48, 79 |
| H. Panofka..... | 1, 14, 16, 25, 28, 38, 52, 64, 76 |
| A. Panseron..... | 6, 21 |
| F. Sieber..... | 9, 13, 40, 44, 59, 74 |

BOOK II

THIRTY-SIX VOCALISES

| | PAGES |
|---------------------|------------------------------------|
| G. Alary..... | 18, 51, 83 |
| L. Bordese..... | 4 |
| M. Bordogni..... | 7, 25, 41, 62 |
| J. Concone..... | 10, 15, 22, 33, 38, 45, 53, 58, 64 |
| L. Lablache..... | 1, 6, 74 |
| M. C. Marchesi..... | 44, 77 |
| G. Nava..... | 13, 20, 30, 36, 56 |
| H. Panofka..... | 3, 71 |
| F. Sieber..... | 28, 48, 68, 79, 85, 89, 92 |

BOOK III

TWENTY-FOUR VOCALISES

| | PAGES |
|---------------------|---|
| G. Alary..... | 34 |
| G. Aprile..... | 50 |
| M. Bordogni..... | 5, 12, 14, 22, 37, 42, 51, 62, 71, 76, 80 |
| F. Lamperti..... | 86 |
| M. C. Marchesi..... | 1, 27 |
| G. Nava..... | 2, 9, 46 |
| H. Panofka..... | 30 |
| A. Panseron..... | 18 |
| F. Sieber..... | 48, 59, 67 |

THE ART OF VOCALIZATION

ALTO

CONTENTS

BOOK I

| | |
|--|-----------------------|
| Sustained Singing (Attacco, Legato, Portamento) | Nos. 1, 2, 3, 4, 5, 6 |
| Scales (Major and Minor) | Nos. 7, 8, 9, 10 |
| Dotted Notes (Note puntate) | Nos. 11, 12 |
| Repeated Notes (Note ripetute) | Nos. 13, 14 |
| Syncopated Notes (Sincope) | Nos. 15, 16 |
| Triplets (Terzine) | Nos. 17, 18, 19 |
| Arpeggios (Arpeggi) | Nos. 20, 21, 22 |
| Grace Notes (Appoggiatura, Acciaccatura) | Nos. 23, 24, 25 |
| Mordents, Turns (Mordenti, Gruppetti) | Nos. 26, 27 |
| The Trill (Trillo) | Nos. 28, 29, 30, 31 |
| Chromatic Scales (Scale cromatiche) | Nos. 32, 33, 34 |
| Detached Notes (Staccato, Picchettato) | Nos. 35, 36, 37 |
| The Roulade (Volate, Volatine) | Nos. 38, 39, 40 |

BOOK II

| | |
|--|---|
| Sustained Singing (Canto spianato, Messa di Voce) | Nos. 1, 6, 17, 19, 26, 30 |
| Technical Studies (Agilita) | Nos. 14, 20, 24, 33, 34, 36 |
| Rhythm | Nos. 7, 9, 18, 22, 25, 29 |
| Phrasing | Nos. 5, 11, 13, 21, 23, 28, 35 |
| Combined Studies of the above | Nos. 2, 3, 4, 8, 10, 12, 15, 16, 27, 31, 32 |

BOOK III

| | |
|--|---------------------------|
| Advanced Technical Studies | Nos. 2, 9, 11, 14 |
| Phrasing | Nos. 1, 7, 10, 16 |
| Expressive Singing (Canto di maniera) | Nos. 3, 5, 13, 15, 18, 20 |
| Dramatic Singing (Canto declamatorio) | Nos. 4, 12, 17, 19, 22 |
| Bravura Singing (Canto di bravura) | Nos. 6, 8, 21, 23, 24 |

GENERAL NOTES

SUSTAINED SINGING

(*Attacco, Portamento, Legato, Messa di voce*)

THE "ATTACCO" (ATTACK)

"The act of taking the first note of a musical phrase, or of continuing the latter after a pause, is designated in Italian by the verb *attaccare* (to attack). The 'attack' may be made, or the note may be taken, in two ways, according to circumstances; that is to say: *Con Grazia*, in a flowing and graceful manner, or accented more or less strongly. It must, however, always be effected with frankness and precision, and without being accompanied by a kind of a groan, as it usually is with beginners.

"The same precision must be observed in cutting off a note immediately followed by a rest." (G. Nava)

THE "PORTAMENTO" (CARRYING THE VOICE)

"Formerly the 'Portamento' was represented by a little note placed between two other notes. At present it is more commonly indicated by the simple *legatura* (slur), though it is left even more frequently to the judgment and good taste of the artist. It consists in quitting the first sound a little before the total expiration of its rhythmical value, in order to slide the voice upon the following sound in the manner of a slightly perceptible anticipation. This slide ought always to be made with augmenting force, when carried to a higher sound, and diminishing when upon a lower tone." (L. Lablache)

"Graceful and effective when sparingly applied, its abuse or misapplication becomes most offensive and nauseous, besides giving unmistakable evidence of bad taste." (A. Randegger)

EXAMPLE

THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"It may be laid down as a general rule that all notes not separated by a rest should be connected gracefully and smoothly with one another, in contradistinction to those which, in consequence of a rest or of a superposed dot, must be detached. This properly constitutes *legato* singing, or in a connected continuous way."

(G. Nava)

"No gliding, such as specially characterizes the 'Portamento,' is permitted in 'legato singing.'"

EXAMPLE

"Efficiency in 'legato singing' is the most prominent and valuable attribute of a good singer. Its practice considerably develops the power of sustaining the voice, and largely contributes towards obtaining 'breadth of style' in phrasing."

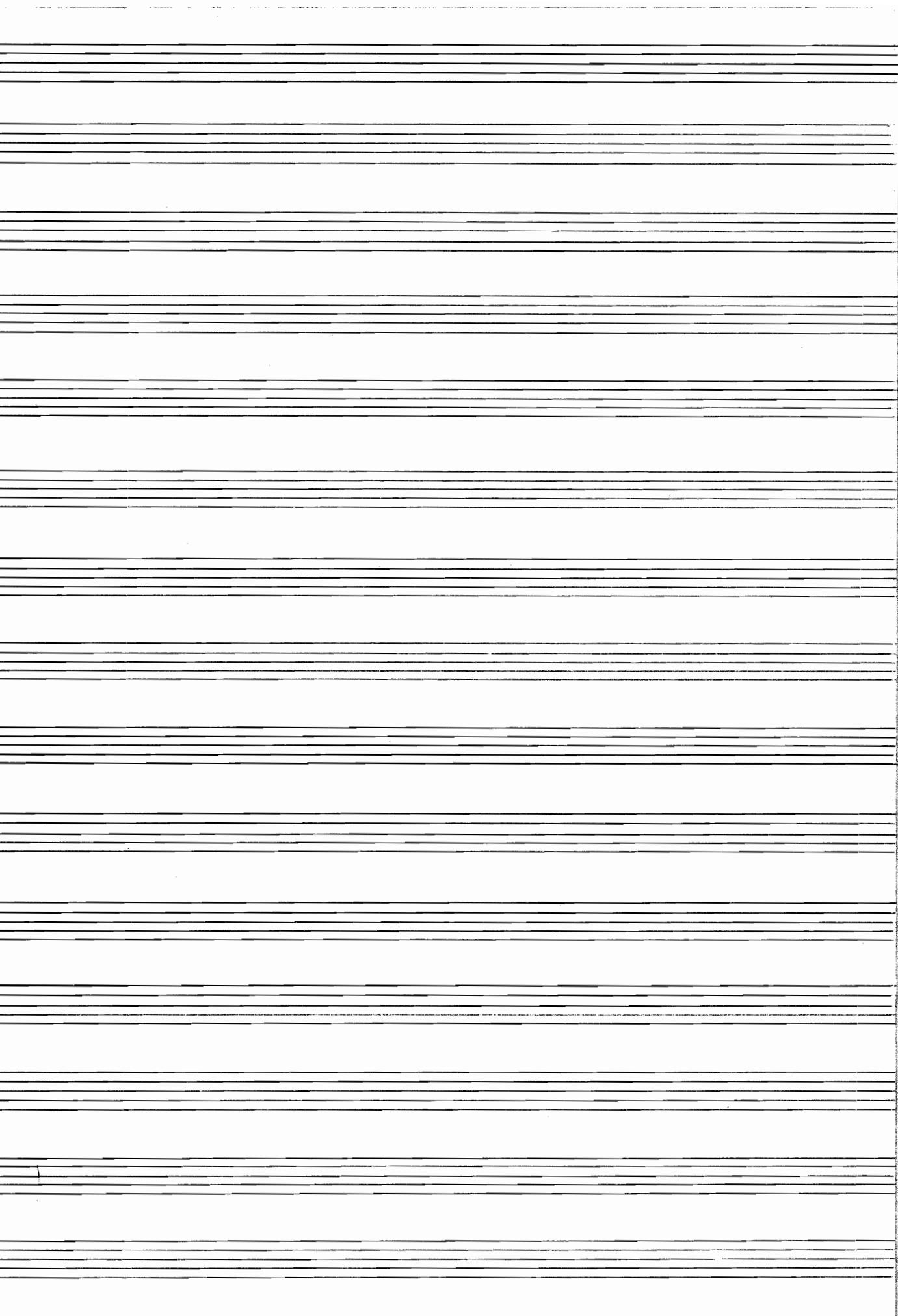
(A. Randegger)

THE "MESSA DI VOCE" (SWELL)

"The *Messa di voce* (Swell), indicated thus, , consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

"The *Messa di voce* requires a complete command over the respiratory and vocal organs; it is a finishing study, and not an elementary one, as is often wrongly supposed. By attempting it too soon, and before the singer has been properly prepared for it by other studies, the vocal and respiratory organs may suffer from unnecessary and dangerous fatigue." (A. Randegger)

For Special Exercises



THE ART OF VOCALIZATION

A L T O

BOOK I—FORTY VOCALISES

Edited by Eduardo Marzo

H. PANOFKA (Op.89)

Andante

1

2

p *f* *f*

p *f* *p* *f*

f *rit.* *rit.*

S. MARCHESI (Op. 15 bis)

Cantabile

p

p sostenuto

f

rf

più mosso

più mosso

stentato

colla voce

a tempo

p a tempo

f

rall.

rall.

Andante

3

Musical score for two staves (Treble and Bass) in G major (two sharps). The score consists of eight measures. The Treble staff features a continuous melodic line with various note heads and stems, some with slurs and grace notes. The Bass staff provides harmonic support with sustained notes and chords. Measure 1: Treble starts with a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 2: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 3: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 4: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 5: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 6: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 7: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note. Measure 8: Treble has a eighth note followed by a sixteenth-note grace and a quarter note. Bass has a sustained eighth note.

Andante

The sheet music contains eight staves of musical notation for piano. The first staff (treble clef) starts with a rest followed by a melodic line. The second staff (bass clef) is a harmonic bass line. The third and fourth staves form the first group of three, with the third being treble and the fourth bass. The fifth and sixth staves form the second group of three, also with treble and bass parts. The seventh and eighth staves continue this pattern. The music is in common time (indicated by 'C') and the key signature changes from one flat to one sharp (B-flat major) across the staves.

Musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and common time. It consists of six measures. The bottom staff has a bass clef, a key signature of one flat, and common time. It also consists of six measures.

Allegro moderato

L. BORDESE (Op. 29)

Musical score for two staves. The top staff has a treble clef, a key signature of one sharp, and common time. It starts with a dynamic 'p'. The bottom staff has a bass clef, a key signature of one flat, and common time. Measure 5 begins with a dynamic 'p'.

Musical score for two staves (Treble and Bass) across eight measures. The score consists of two systems of four measures each. Measure 1: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 2: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 3: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 4: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 5: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 6: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 7: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Measure 8: Treble staff has eighth-note pairs with stems up; Bass staff has eighth-note pairs with stems down. Performance instructions include dynamic markings such as crescendo and decrescendo arrows, and tempo changes indicated by 'rit.'

Larghetto

6

1. a piacere | 2.

sempre cre - scen - do

tranquillo

mf

SCALES*

1

2

3

4

5

6

7

8

9 In progression as № 8

10 In progression as № 8

All these forms of scales are given as examples, and for practise should be transposed in some cases by Semitones, adapting them within the compass of the voice. More combinations are made out of the scales, but these will suffice to give a general idea of this kind of difficulty.



In progression as N° 8



In progression as N° 8 and in contrary motion



The same in contrary motion



The same in contrary motion

Andante

A musical score for piano, featuring two staves. The top staff uses a treble clef and 2/4 time signature, while the bottom staff uses a bass clef and 2/4 time signature. The score consists of eight measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 2: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 3: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 4: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 5: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 6: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 7: Treble staff has eighth-note pairs; Bass staff has sustained notes. Measure 8: Treble staff has eighth-note pairs; Bass staff has sustained notes.

Allegretto ben moderato

F. SIEBER (Op. 32)

8

brillante

con vigore
rit.
a tempo
poco rit.

H. PANOFKA (Op. 81bis)

Moderato

A musical score for piano, consisting of five systems of music. The score is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom staff. The key signature is one flat. The music includes various dynamics such as *f* (fortissimo), *p* (pianissimo), and *p* (p). The first system starts with eighth-note chords in the bass and eighth-note patterns in the treble. The second system features eighth-note chords in the bass and sixteenth-note patterns in the treble. The third system consists of eighth-note chords in the bass and sixteenth-note patterns in the treble. The fourth system starts with eighth-note chords in the bass and eighth-note patterns in the treble. The fifth system features eighth-note chords in the bass and sixteenth-note patterns in the treble.

Musical score for piano and violin, page 16. The score consists of four staves. The top staff is for the violin, starting with a dynamic *f*. The second staff is for the piano. The third staff is for the violin, starting with a dynamic *p*. The fourth staff is for the piano. The music features various note patterns, including sixteenth-note chords and sustained notes.

Moderato

H. PANOFKA (Op. 81bis)

Musical score for piano and violin, page 16, ending with a repeat sign. The score consists of two staves. The top staff is for the violin, and the bottom staff is for the piano. Measure number 10 is indicated above the piano staff. The music continues with eighth-note patterns.

The image displays five staves of musical notation for piano, arranged vertically. The top staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. It features a dynamic instruction 'rit.' followed by a melodic line consisting of eighth and sixteenth notes. The second staff starts with a bass clef, a key signature of one sharp, and a time signature of common time. It includes a dynamic 'rit.' and a tempo marking 'a tempo'. The third staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. It is marked 'dolce' and includes a dynamic 'p'. The fourth staff begins with a bass clef, a key signature of one sharp, and a time signature of common time. The fifth staff begins with a treble clef, a key signature of one sharp, and a time signature of common time. Both the fourth and fifth staves include dynamic markings 'f' (fortissimo) and 'ff' (fortississimo). The music consists of a mix of eighth and sixteenth-note patterns, with occasional rests and grace notes.

"DOTTED NOTES" (*NOTE PUNTATE*)

Example



Almost all of the Scales given in the preceding examples, may be practised in this way.

REPEATED NOTES (*NOTE RIPETUTE*)

(M. C. MARCHESI)

To sound the "repeated notes" distinctly, they should be slightly aspirated (*ha, ha*). This is however to be carefully avoided in singing legato.

Examples

Written

A musical staff in common time (C) with a key signature of two sharps. It shows a sequence of eighth notes where each note is followed by a short vertical stem and a small circle at the top, indicating it is a repeated note.

Sung

A musical staff in common time (C) with a key signature of two sharps. It shows the same sequence of eighth notes as the written example, but with vertical stems extending downwards from each note, and small arrows pointing upwards from under each note, indicating the direction of the vocal attack.

Written

A musical staff in common time (C) with a key signature of two sharps. It shows a sequence of eighth notes with vertical stems and small circles at the top, similar to the first example but with a different note pattern.

Sung

A musical staff in common time (C) with a key signature of two sharps. It shows the same sequence of eighth notes as the written example, with vertical stems and arrows indicating the vocal attack.

Written

A musical staff in common time (C) with a key signature of two sharps. It features a complex rhythmic pattern of sixteenth and eighth notes, with vertical stems and small circles at the top of certain notes.

Sung

A musical staff in common time (C) with a key signature of two sharps. It shows the same syncopated rhythm as the written example, with vertical stems and arrows indicating the vocal attack.

SYNCOPATED NOTES (*SINCOPE*)

Example

(A. RANDEGGER)

A musical staff in common time (C) with a key signature of two sharps. It shows a rhythmic pattern where the first note of each measure is accented with a vertical stem and a small circle at the top, while the second note is a regular eighth note.

Particular attention must be paid to the accented (syncopated) notes.

Allegretto

The sheet music consists of ten staves of musical notation. The first two staves are grouped by a brace and begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is indicated as Allegretto. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The seventh staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The eighth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The ninth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The tenth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music features various note heads, stems, and bar lines, with some notes connected by horizontal lines above or below them. The notation is typical of early 20th-century piano music.

rit. *a tempo*

colla voce *a tempo*

un poco rall. *a tempo*

f.

A. PANSERON

Andante

p sempre legato

12

Musical score for piano, page 22, featuring five staves of music. The score consists of two systems of five measures each. Measure 1: Treble staff has eighth-note pairs (p). Bass staff has chords (p). Measure 2: Treble staff has eighth-note pairs. Bass staff has chords. Measure 3: Treble staff has eighth-note pairs. Bass staff has chords. Measure 4: Treble staff has eighth-note pairs. Bass staff has chords. Measure 5: Treble staff has eighth-note pairs. Bass staff has chords.

G. ALARY

Allegretto

13

Musical score for piano, page 13, featuring five staves of music. The score consists of one system of five measures. Measure 1: Treble staff has eighth-note pairs (p). Bass staff has chords. Measure 2: Treble staff has sixteenth-note pairs. Bass staff has chords. Measure 3: Treble staff has sixteenth-note pairs. Bass staff has chords. Measure 4: Treble staff has sixteenth-note pairs. Bass staff has chords. Measure 5: Treble staff has sixteenth-note pairs. Bass staff has chords.

A page from a musical score featuring ten staves of music for two pianos or four hands. The music is in common time and consists of ten measures. The first measure shows eighth-note patterns in the treble and bass staves. Measures 2-4 show eighth-note chords in the bass staff. Measures 5-7 feature sixteenth-note patterns in the treble staff with dynamic markings 'pp' (pianissimo) and 'cresc.' (crescendo). Measures 8-10 show eighth-note chords in the bass staff with dynamic markings 'f' (fortissimo) and 'p' (pianissimo). Measure 11 concludes with a single note in the bass staff.

Allegretto molto legato

H. PANOFKA, (Op. 81) 25

14

p *cresc.*

p *rit.* *a tempo*

5-20-65250-60

26

Allegretto moderato

L. BORDESE, (Op.29)

15

15

The image shows a page of musical notation for a piano. It consists of two staves: a treble staff on top and a bass staff on the bottom. The music is divided into eight measures. Measures 1 through 4 begin with a quarter note followed by an eighth-note pattern in the bass staff. Measures 5 through 8 begin with a quarter note followed by an eighth-note pattern in the treble staff. Measure 8 ends with a dynamic instruction 'f'.

Adagio

16

dolce

f

a tempo

rit.

a tempo

p

p

5-20-65750 - 80

TRIPLETS (*TERZINE*)

In order to avoid inequality, the second note of the "Triplets" should be accented slightly, instead of the first, unless marked otherwise.

The exercises consist of eight staves of music, each showing a different pattern of triplets. Staff 1 shows eighth-note triplets in common time. Staff 2 shows sixteenth-note triplets in two-thirds time. Staff 3 shows eighth-note triplets in two-thirds time. Staff 4 shows sixteenth-note triplets in common time. Staff 5 shows eighth-note triplets in three-quarters time. Staff 6 shows sixteenth-note triplets in three-quarters time. Staff 7 shows eighth-note triplets in three-quarters time. Staff 8 shows sixteenth-note triplets in three-quarters time. The music is written in various key signatures, primarily C major, with some sharps and flats.

These exercises on "Triplets" are given to show some of their different forms. For practice they should be transposed by semitones, always adapting them within the compass of the voice.

8

9

10

11

12

13

14

15

16

17

Moderato
brillante

17

p cresc. *f*

p cresc.

p cresc.

f

mf *p*

mf *p*

mf cresc. *f*

mf cresc. *f*

p cresc.

f *p* cresc.

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32

A musical score for piano, featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The music consists of six measures. Measure 1: Treble staff dynamic f, bass staff dynamic f. Measure 2: Treble staff eighth-note pattern, bass staff eighth-note pattern. Measure 3: Treble staff eighth-note pattern, bass staff eighth-note pattern. Measure 4: Treble staff eighth-note pattern, bass staff eighth-note pattern. Measure 5: Treble staff eighth-note pattern, bass staff eighth-note pattern. Measure 6: Treble staff eighth-note pattern, bass staff eighth-note pattern.

Allegro moderato

L. BORDESE, (Op.29)

Musical score for piano, page 18, measures 18-19. The score consists of two staves. The top staff is in common time, C major (two sharps), and the dynamic is *f*. The bottom staff is in common time, C major (one sharp). Measure 18 starts with a half note followed by a sixteenth-note pattern. Measure 19 begins with a half note followed by a sixteenth-note pattern.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{4}$. It contains six measures of music, starting with a dotted half note followed by a sixteenth-note pattern. The bottom staff is for the piano, featuring a treble clef, a key signature of one flat, and a tempo marking of $\frac{1}{4}$. It contains six measures of music, showing a continuous eighth-note pattern.

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of three staves. The top staff is for the orchestra, starting with a treble clef, two flats, and a dotted half note. The middle staff is for the piano, starting with a treble clef and dynamic *f*. The bottom staff is for the bassoon, starting with a bass clef and two flats. Measure 11 begins with a rest followed by a eighth note. Measure 12 starts with a eighth note followed by a eighth note. The piano part features eighth-note chords throughout both measures.

Musical score for two staves (Treble and Bass) in 2/4 time, F major (one flat). The score consists of eight measures.

- Measure 1:** Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note chords.
- Measure 2:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.
- Measure 3:** Treble staff: sixteenth-note pairs. Bass staff: eighth-note chords.
- Measure 4:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.
- Measure 5:** Treble staff: eighth-note pairs followed by sixteenth-note pairs. Bass staff: eighth-note chords.
- Measure 6:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.
- Measure 7:** Treble staff: sixteenth-note pairs. Bass staff: eighth-note chords.
- Measure 8:** Treble staff: eighth-note chords. Bass staff: eighth-note chords.

Musical score for page 34, featuring two staves of music. The top staff shows two measures of sixteenth-note patterns with slurs. The bottom staff shows four measures of eighth-note chords.

Continuation of the musical score from page 34, featuring two staves of music. The top staff shows two measures of sixteenth-note patterns with slurs. The bottom staff shows four measures of eighth-note chords.

Allegro

G. NAVA, Op.1

19

19

stacc.

Dynamic: *p*

Music for page 19, starting with a dynamic 'stacc.' followed by a measure of eighth-note chords. The score then changes key to C major (indicated by a sharp symbol) and continues with more chords and sixteenth-note patterns.

cresc.

dim.

Music for page 19, continuing with two staves of music. The top staff includes dynamics 'cresc.' and 'dim.'. The bottom staff shows a continuation of the harmonic progression.

Music for page 19, continuing with two staves of music. The top staff shows a sixteenth-note pattern with slurs. The bottom staff shows a continuation of the harmonic progression.

The "Arpeggios" should be sung with perfect evenness, passing with precision from one tone to another and in a connected manner, but avoiding slurring. The upper notes should not be sung explosively, and the accent given always to the first note of the beat.

As with the "Scales," all these forms of "Arpeggios" are given as examples, and for practise they must be : transposed in some cases chromatically, adapting them within the compass of each voice.

M. C. MARCHESI, (Op.10)

Allegro giusto

20

Moderato

H. PANOFKA, (Op.81^{bis})

21

Musical score for piano, page 39, featuring ten staves of music. The score consists of two systems of five staves each. The key signature is A major (three sharps). The tempo is indicated as *rit.* (ritardando) followed by *a tempo*. The dynamics include *pp*, *p*, *f*, and *p* (pianissimo, piano, forte, pianissimo). The score includes various musical markings such as grace notes, slurs, and dynamic changes. The piano part features a mix of eighth-note patterns and sustained chords.

Andante energico, quasi Allegretto

22

Musical score page 41, measures 1-3. Treble and bass staves. Dynamics: *p*, *mf*, *f*.

tranquillo

Dynamics: *f*, *decresc.*, *colla-*.

Cadenza a piacere

lento
parte

a tempo

Dynamics: *mf*, *f*, *mf*.

slanciato

molto rall.
colla parte
molto rit.

GRACE NOTES
THE "APPOGGIATURA"

(A. RANDEGGER)

The "Appoggiatura" (from the Italian "appoggiare"- to lean- to dwell upon) is a single note immediately preceding a principal one, and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

The "Appoggiatura" appropriates the accent and half the value of the principal note, but when it is found before a dotted note, it takes sometimes two thirds, and sometimes one third of the value.

(L. LABLACHE)

If placed at a distant interval from the principal note, it is generally prepared, that is to say, preceded by a note like itself. The length of the "Appoggiatura" depends also upon the character of the musical phrase. As a rule it is usually a note foreign to the harmony of the accompaniment or other singing parts.

EXAMPLES

Written Sung

Written Sung

Written Sung

THE "ACCIACCATURA"

(A. RANDEGGER)

The "Acciaccatura" (from the Italian, "acciaccare"- to crush) is a single small note or a group of two small notes immediately preceding a principal one. It does not deprive the principal note of any portion of its value, but takes it from preceding one.

To distinguish it from the "Appoggiatura", it is generally represented by a small 8th or 16th note, with a dash through the stem (>). The "Acciaccatura" should be sung very distinctly, but as lightly and rapidly as possible, so that the accent falls on the principal note.

EXAMPLES
SINGLE "ACCIACCATURA"

DOUBLE "ACCIACCATURA"

THE "APPOGGIATURA"

G. APRILE

Larghetto

23

Musical score page 23, first system. Treble and bass staves in 3/4 time, key of G major. The treble staff features eighth-note patterns with grace notes. The bass staff provides harmonic support with sustained notes and chords.

Musical score page 23, second system. Treble and bass staves in 3/4 time, key of G major. The treble staff shows eighth-note patterns with grace notes. The bass staff continues harmonic support with chords and sustained notes.

Musical score page 23, third system. Treble and bass staves in 3/4 time, key of G major. The treble staff displays eighth-note patterns with grace notes. The bass staff maintains harmonic stability with chords and sustained notes.

Musical score page 23, fourth system. Treble and bass staves in 3/4 time, key of G major. The treble staff presents eighth-note patterns with grace notes. The bass staff provides harmonic foundation with chords and sustained notes.

THE "ACCIACCATURA"

F. SIEBER, (Op. 32)

Andante con moto

24

con grazia

poco rit. *a tempo*

rit. *a tempo*

mf *dolce*

rit. *a tempo*

rit. *a tempo*

con anima

leggiermente

mf

rit. *molto rit.*

colla voce

THE "APPOGGIATURA" AND THE "ACCIACCATURA"

S. MARCHESI. (Op. 15bis)

Andante espressivo

25

più mosso

più mosso

più mosso

f stentato *f*

cresc. *colla parte* *f*

Tempo I

stentato *rall.*

colla parte *rall.*

THE "MORDENT" (*MORDENTE*)

(A. RANDEGGER)

The "Mordent" consists of three notes, the principal or written note, a whole tone or a semitone above or below it and the principal note again.

The special sign to indicate the "Mordent"  is generally placed above the principal note.

It must be sung as lightly and rapidly as the "double appoggiatura", the accent falling on the third note.

EXAMPLE

Written



Sung



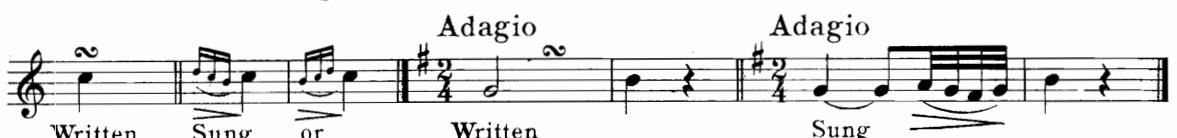
or


THE "TURN" (*GRUPPETTO*)

The "Turn" or "Gruppetto", is a group of three or four notes indicated by the sign  placed above the principal note.

The following Examples will show the various kinds of "Turns" used and the manner in which they should be sung.

Adagio



Allegro



Allegro



Allegro



Allegro



The "Turn" must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.

Andante sostenuto

26

p

f

dolce

cresc.

rall.

a tempo

smorz.

f

a tempo

27

M.C. MARCHESI, Op. 5

Allegro grazioso

27

Allegro grazioso

THE “TRILL” (*TRILLO*)

(A. RANDEGGER)

The "Trill" or "Shake" is indicated by the letters "**t**" placed over a note, and consists of a semitone, or a whole tone above the principal note, alternating in the most rapid, even, and regular succession with the principal note itself.

A perfect "Shake" is one of the most brilliant displays of executive skill in a singer and should be practised as soon as the student has conquered the difficulties of Preparatory Exercises. The "Shake" is considered a special accomplishment of female voices, and however great its difficulty may appear at first, should not deter the student from continuing to practise it daily and diligently for some months. The accent in the shake should fall on the auxiliary, and not on the principal note.

EXAMPLE

The above having no termination, is called a "suspended" or "incomplete" shake. A shake may be prepared by commencing at a somewhat slower pace on the semitone below the principal note, increasing the speed after the auxiliary note has been sung two or three times.

EXAMPLE

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a quarter note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

The “preparation” however is optional.

The "termination" of a complete "shake", on the contrary, is obligatory, and may consist either in a "turn"; or a "double acciaccatura"; or a "mordent"; or in other combinations.

The following Examples will demonstrate the various manners of beginning and ending a shake or a progression of shakes.

EXAMPLES

PROGRESSION OF SHAKES

PROGRESSION OF SHAKES

Written

Sung

or

Written

Sung

or

CHROMATIC SHAKE

Written Sung

2

2

H. PANOFKA, Op. 81

28

(Note) This Vocalise should be practised at first "Lento";- then "Moderato", "Allegro" and "Allegro molto".

Musical score page 53, featuring five systems of music for two staves (treble and bass). The key signature is A major (three sharps). The tempo is indicated by a wavy line over the notes.

System 1: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 2: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 3: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 4: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 5: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 6: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 7: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 8: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 9: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

System 10: Treble staff has sixteenth-note patterns. Bass staff has sustained notes: G, G, F#-D, G, D.

Allegro

leggiero

29

Musical score for three voices (Soprano, Alto, Bass) in common time and B-flat major. The score consists of six staves, each with a different vocal range. The vocal parts are separated by brace lines. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include *rf*, *ff*, and *p*. The score is divided into measures by vertical bar lines.

Musical score page 56, featuring five systems of music for two staves (treble and bass). The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The score consists of two parts:

- Top Staff (Treble Clef):** This staff contains melodic lines. In the first system, it features sixteenth-note patterns. In the second system, it shows sustained notes with dynamic markings: ***ff***, ***p***, ***sf***, ***p***, and ***sf***. The third system continues the sixteenth-note patterns. The fourth system begins with a single note followed by a sixteenth-note pattern. The fifth system concludes with a sixteenth-note pattern.
- Bottom Staff (Bass Clef):** This staff provides harmonic support. It features sustained notes and rhythmic patterns. In the first system, it has sustained notes with dynamics ***ff***, ***p***, ***sf***, ***p***, and ***sf***. The second system shows eighth-note patterns. The third system has sustained notes. The fourth system shows eighth-note patterns. The fifth system concludes with sustained notes.

Sung

Andante

30 Sung

Un poco più vivo

The musical score consists of four systems of music. The first system starts with a piano dynamic and a bass line. The second system begins with a vocal line marked 'Sung' above a piano line. The third system continues the vocal line with a piano accompaniment. The fourth system begins with a piano dynamic and a bass line. The vocal line returns in the fifth system, marked 'Un poco più vivo'. The score uses common time (indicated by 'C') and 2/4 time (indicated by '2/4'). Key signatures include G major (two sharps) and A major (one sharp). Dynamic markings include 'tr' (trill), 'p' (piano), and 'f' (forte). Measure numbers 30 and 57 are present.

Sung

Tempo I

Sung

nt.

colla voce

Andante tranquillo

F. SIEBER, (Op. 32)

31

31

32

33

34

35

36

37

38

The image shows five staves of musical notation for piano, arranged vertically. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom two staves use a bass clef. The key signature is one flat. Measure 1: Treble staff has eighth-note pairs (mf). Bass staff has eighth-note pairs (p). Measure 2: Treble staff has eighth-note pairs (p). Bass staff has eighth-note pairs (p). Measure 3: Treble staff has sixteenth-note pairs (f). Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note pairs (slanciato). Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs (p). Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note pairs (mf). Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 11: Treble staff has sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 13: Treble staff has sixteenth-note pairs (cresc.). Bass staff has eighth-note pairs.

Musical score for piano, three staves. Measure 1: Treble staff has eighth-note pairs. Bass staff has sustained notes. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Musical score for piano, three staves. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *mf*, *con grazia*.

Musical score for piano, three staves. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Dynamics: *p*, *cresc.*, *f*.

Musical score for piano, three staves. Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

Musical score for piano, three staves. Measure 17: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 18: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 19: Treble staff has eighth-note pairs. Bass staff has eighth-note chords. Measure 20: Treble staff has eighth-note pairs. Bass staff has eighth-note chords.

CHROMATIC SCALES (*SCALE CHROMATICHES*)

(L. LABLACHE)

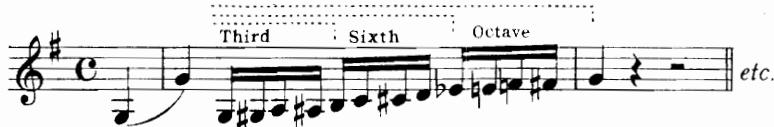
These scales are of very difficult execution. Independently of the great lightness and clearness of articulation which they require, there is often the danger, when they are somewhat lengthy, of adding notes, or of not singing enough of them.

To avoid this, and to ensure correct intonation, it is necessary *first*, to have a clear comprehension of the interval which the first and last note of each group form; *second*, to count the number of semitones which they include and reduce them to measure, taking care, however, that the last note shall fall on a strong part of the measure. According to these principles, the following exercises will prove of great benefit.

EXERCISES



Ascending and descending diatonically within the compass of the voice.



S. MARCHESI, (Op. 15bis)

Andante

32

S. MARCHESI, (Op. 15bis)

Three staves of musical notation in G minor (two treble, one bass). The top staff features a melodic line with eighth-note pairs and sixteenth-note patterns. The middle staff consists of eighth-note chords. The bottom staff provides harmonic support with sustained notes.

Moderato

H. PANOFKA, (Op. 81bis)

33

Two staves of musical notation in C major (one treble, one bass) for piano, marked "Moderato" and "p". The treble staff shows a melodic line with sixteenth-note patterns, while the bass staff provides harmonic support with sustained notes.

A musical score for piano, page 65, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains sixteenth-note patterns in the treble and bass staves, with dynamic markings *p* and *f*. The second measure continues with sixteenth-note patterns. The third measure begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff, with dynamic markings *p* and *f*. The fourth measure continues with eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff. The second system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains sixteenth-note patterns in the treble and bass staves, with dynamic marking *p dolce*. The second measure continues with sixteenth-note patterns. The third measure begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff, with dynamic markings *f* and *p*. The fourth measure continues with eighth-note chords in the treble staff and sixteenth-note patterns in the bass staff.

Musical score for piano, three staves. Staff 1: Treble clef, key signature of two sharps, dynamic *p*. Staff 2: Bass clef, key signature of one sharp. Staff 3: Bass clef, key signature of one sharp. Measures show eighth-note patterns and sustained notes.

M. C. MARCHESI, (Op. 5)

Cantabile

34

Musical score for piano, three staves. Staff 1: Treble clef, key signature of two flats, 2/4 time, dynamic *p*. Staff 2: Bass clef, key signature of two flats. Staff 3: Bass clef, key signature of two flats. Measures show eighth-note patterns and sustained notes.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of two flats. The top staff shows a treble clef, the second and third staves show a bass clef, and the bottom staff shows a bass clef. The music features various note heads, stems, and bar lines, with some notes grouped by parentheses. The piano keys are indicated by vertical lines with arrows pointing up or down, and some notes have horizontal dashes above them. The score is divided into measures by vertical bar lines.

ad lib.

a tempo

rall.

rall.

DETACHED NOTES—(*STACCATO* and *PICCHETTATO*)

(A. RANDEGGER)

The "Staccato" is indicated by dots and the "Picchettato" by small "dashes" placed above or below the notes.

EXAMPLES

STACCATO

Written
Moderato

Sung
Moderato

PICCHETTATO

Written
Moderato

Sung
Moderato

From the above examples it will be seen that in singing staccato or picchettato passages, a short pause must occur between one note and the other.

Care should be taken never to aspirate when "attacking" the sound, nor allow any breath to escape during the short pauses between the notes.

A moderate practise of staccato-singing will aid the Vocal organs in attaining elasticity and freedom of action. A slur placed above the dots in staccato passages, indicates that the notes should be sung in a marked but somewhat less detached manner, as the following example will clearly define

Written

Sung

Allegretto scherzando

35

p grazioso legato

p

p stacc.

p

p staccato con grazia cresc.

simile

cresc.

a tempo

riten.

p a tempo

Musical score page 71, measures 1-4. Treble and bass staves. Dynamics: *f*, *p*, *f*.

Musical score page 71, measures 5-8. Treble and bass staves. Dynamics: *p*, *f*.

Musical score page 71, measures 9-12. Treble and bass staves. Dynamics: *p*, *dim.*, *pp*, *f*. *Fine.*

legato

p soavemente

Musical score page 71, measures 13-16. Treble and bass staves. Dynamics: *p* *soavemente*.

D. S. al Fine.

D. S. al Fine.

Allegro moderato

36

The sheet music consists of eight staves of musical notation for piano. The key signature changes from C major to B-flat major and back to C major. Measure 36 starts with a treble clef, a common time signature, and a bass note. Measures 37-45 show various patterns of eighth and sixteenth notes, with measure 45 featuring a dynamic marking of *p*. The music is divided into measures by vertical bar lines.

Musical score for three voices (Soprano, Alto, Bass) and piano, page 73. The score consists of six staves. The vocal parts are in treble, alto, and bass clefs, with basso continuo indicated by a bass clef and a 'b' below it. The piano part is on the right. The score includes dynamic markings such as *p*, *cresc.*, and *f*. Key changes occur throughout the piece. The vocal parts feature eighth-note patterns and grace notes, while the piano part provides harmonic support with chords and bass lines.

Andantino animato

F. SIEBER, (Op. 32)

37

Andantino animato

F. SIEBER, (Op. 32)

37

mf

mf

p *cresc.* *f* *lento*

mf

f

poco rit.

The musical score consists of four staves of piano music. The first two staves are in treble clef, G major, and 2/4 time. The third staff is in bass clef, G major, and 2/4 time. The fourth staff is also in bass clef, G major, and 2/4 time. The score features various musical elements including eighth-note patterns, sixteenth-note runs, and sustained notes. Dynamic markings include *cresc.*, *f*, *senza ritardare*, *p*, *mf*, *rit.*, and *rit.*

THE "ROULADE" (*VOLATA* and *VOLATINA*)

(L. LABLACHE)

The "Roulade" in Italian "Volata" is in singing, the rapid series of sounds, which form what are called "Runs" in instrumental music.

Much lightness of voice is required in its execution, and to attain it, one ought *First*, to practise it very slowly at first, in order to ensure true intonation. *Second*, to increase the force in ascending scales. *Third*, to mark, with firmness the first sounds of the descending scales and gradually diminish the force down to the lowest note. *Fourth*, to accelerate the movement little by little, fixing the thought on the sounds which commence the strong parts of the measure.

Andante

H. PANOFKA, (Op 89)

38

un poco rit.

a tempo

rit.

p a tempo

rit.

a tempo

rit.

f rit.

p a tempo

1

Allegretto

M. C. MARCHESI, (Op.6)

77

39

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and 3/4 time, while the bottom staff uses a bass clef and 3/4 time. Measure 39 begins with a series of eighth-note chords in the bass. The melody consists of sixteenth-note patterns in the treble staff, often grouped by grace notes. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords. Measure 39 concludes with a dynamic instruction 'ff.' followed by a repeat sign.

legato

The image shows a page of sheet music for piano, consisting of ten staves. The music is in common time. The top staff uses a treble clef, and the bottom staff uses a bass clef. The notation includes various note heads, stems, and bar lines. There are several slurs and grace notes. The word "legato" is written above the top staff. The page number "78" is located at the top left.

Allegro moderato

Sheet music for Op. 22, Allegro moderato, page 79. The music is in common time and consists of ten staves of musical notation. The first staff shows a melodic line with sixteenth-note patterns. The second staff features a harmonic bass line. The third staff continues the melodic line. The fourth staff shows a harmonic bass line. The fifth staff continues the melodic line. The sixth staff shows a harmonic bass line. The seventh staff continues the melodic line. The eighth staff shows a harmonic bass line. The ninth staff continues the melodic line. The tenth staff shows a harmonic bass line.

80