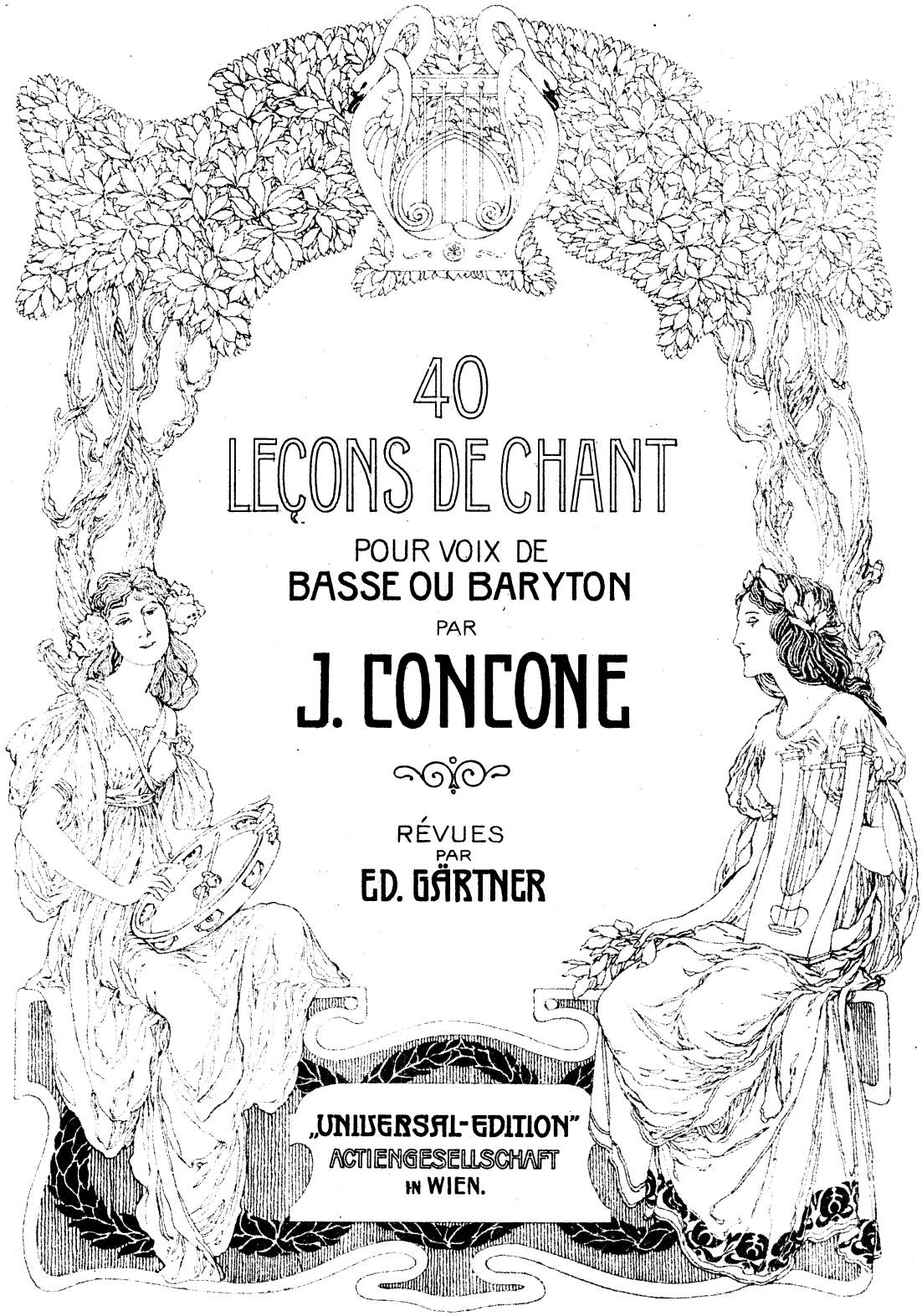
·EDITION UNIVERSELLE·

Nº 448

CONCONE

40 LEÇONS POUR BASSE.

GÄRTNER



40
LEÇONS DE CHANT

POUR VOIX DE
BASSE OU BARYTON

PAR

J. CONCONE

RÉVUES
PAR
ED. GÄRTNER

„UNIVERSAL-EDITION"
ACTIENGESELLSCHAFT
IN WIEN.

BUDAPEST
RÓZSAVÖLGYI ÉS TÁRSÁNÁL
POZSONY
STAMPFEL KÁROLYNÁL

FÜR DEUTSCHLAND BEI
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Vorwort.

In der älteren Musik war dem Bass vorzugsweise die Aufgabe zugewiesen, in den Ensemble-Gesängen die Grundstimme zu vertreten. Feste Stimmen und musikalische Tüchtigkeit reichten im Allgemeinen dafür aus. Die Aufgabe war gewiss nicht bedeutungslos, aber es braucht nicht erst gesagt zu werden, eine wie starke Beschränkung sie mit sich brachte. In unsern Tagen erweitern sich nun glücklicherweise die dem Bass gestellten Grenzen um ein Beträchtliches. Die Erfahrung hat gezeigt, dass eine schöne, tiefe Männerstimme recht wohl im Stande ist, selbständig längere Melodien zu singen, und die Componisten haben daraufhin eine Reihe von Werken für Bass geschrieben, deren Reichthum und Schönheit die tiefen Stimmen auch in melodischer Beziehung den führenden hohen Stimmen gleichstellen.

Die wohlwollende Aufgabe, die meinen Elementarwerken für Gesang bereitet worden ist, hat mich veranlasst, nunmehr eine neue Reihe von vierzig Übungen speciell für Bass und Baryton zu componieren; ihr Zweck ist, durch das Studium von zugleich breiten und gefälligen, wohlrhythmisierten Melodien den Geschmack zu bilden und die Stimme zu festigen.

Die 25 Übungen des ersten Buchs sind zu solfeggieren, d. h. auf den italienischen Solmisationssylben *do re mi fa* etc. zu singen. Hierbei möge man besonders darauf achten, dass jede Note in genauer Intonation, mit gleichmässiger Kraft und Reinheit angegeben wird.

Die 15 Übungen des zweiten Buchs sind zu vocalisieren, d. h. abwechselnd auf den Vocalen *A E I O U* zu singen. Alle diese Melodien bewegen sich in den dem Bass gestellten Grenzen; durchaus vermieden wurden jene gefälligen und leichten Fiorituren, die dem Adel und der breiten Fülle der tiefen Stimmen nicht angemessen sind.

J. Concone.

Avertissement.

Dans la musique ancienne les voix de Basse jouaient le plus souvent un rôle peu important en apparence, mais très essentiel en réalité; c'était celui de chanter toujours la partie fondamentale dans les morceaux d'ensemble. Ce système demandait avant tout des voix bien posées, et de bons musiciens: aussi ces deux conditions doivent elles être indispensables.

Aujourd'hui les Compositeurs ayant compris qu'une belle voix de Basse peut être à son tour apte à chanter une partie mélodique, ont à cet effet doté les voix graves de compositions dont le développement et le charme donnent à ces voix une importance égale aux autres.

Les suffrages bienveillants qu'ont obtenus mes ouvrages élémentaires, m'ont décidé à composer une nouvelle série de 40 Leçons spécialement consacrées aux voix de Basse ou Baryton, dont le but est de poser la voix et de développer le goût par l'étude de mélodies à la fois larges, élégantes et bien rythmées.

Le 1er Livre contient 25 Leçons dont on commencera l'étude en solfiant la Note, et en faisant la plus grande attention, en émettant chaque son avec justesse d'intonation, égalité de force, pureté et intensité de voix.

Le 2d Livre renferme 15 Leçons propres à être vocalisées: elles sont conçues dans la limite qu'exige une voix de Basse, car les vocalisations gracieuses et légères des voix de femmes, ne conviennent pas à la noblesse, et à l'ampleur des voix graves.

J. Concone.

Preface.

In old music the bass voice usually had assigned to it the task of executing the fundamental part in ensemble singing. In general strong voices and musical efficiency were sufficient for this. The task was not without importance, but it is hardly necessary to say how great was the limitation it imposed. In our days the boundaries set to the use of the bass voice have, fortunately, been considerably extended. Experience has proved that a fine, deep male voice is capable of independently singing long melodies, and composers have written for it a long series of works, whose richness and beauty place deep voices on a level with the high leading ones in regard to melody.

The kind reception which my elementary works on singing met with induced me to compose a series of 40 exercises for bass and baritone; their purpose is to educate the taste and strengthen the voice by the study of melodies at once broad, pleasing and rhythmical.

The first 25 exercises of the first book are to be sol-faed, that is, sung to the Italian syllables do, re, mi, fa, sol, la, si, and it is necessary to take the greatest care to produce every note with perfect intonation, equal strength and purity.

The 15 exercises of the second book are to be vocalised, i. e. sung to the vowels *A E I O U* alternately. All these exercises keep within the compass of the bass voice; all those light and graceful fioriture, which are unsuited to the nobility and fullness of deep voices, have been entirely avoided.

J. Concone.

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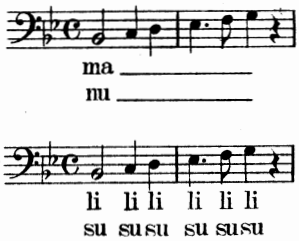
U. E. 448.

EINLEITUNG.

Wir unterscheiden in der deutschen Sprache offene (Lŭft, Lĭcht, Wĕlt etc.) und geschlossene Vocale (Rūhm, Līebe, fēhlen etc.). Es ist von grösster Wichtigkeit, jede der folgenden Studien vornehmlich auf den Hauptvocalen ŭ, a, ĭ zu üben. Selbstverständlich setzt dies ein gewisses Maass von Gesangstechnik voraus, worunter ich in diesem Falle ein bewusstes, nicht vom Zufalle abhängiges Vocalisiren verstehe.

Von grossem Werte ist auch das Üben auf Silben la, ma, na, nu, mu, lu etc. z. B.



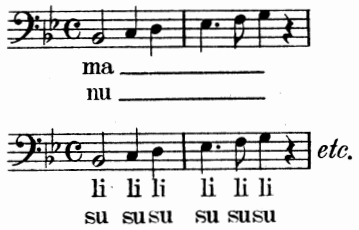
Auch übe man in der Weise, dass man die Vocale, respect. Silben von Note zu Note oder Tact zu Tact wechselt. Die vorgeschriebenen Zeichen beobachte man erst, nachdem man jede Studie vorher gleichmässig piano, mezzoforte, gewiss aber nie fortissimo gesungen hat.

EDUARD GÄRTNER.

AVANT-PROPOS.

Nous distinguons dans la langue allemande des voyelles „ouvertes" (Luft, Licht, Welt etc.) et des voyelles „fermées" (Ruhm, Liebe, fehlen etc.) Il est de la plus haute importance de s'exercer dans chacune des Etudes qui suivent, particulièrement au point de vue des voyelles principales u, a, i.

Il va de soi que cet exercice présuppose une certaine connaissance de la technique du chant, et j'entends par là, dans l'espèce, une „vocalisation" intelligente, ne dépendant pas du hasard. L'étude des syllabes est également d'une haute importance: la, ma, na, nu, mu, lu *etc. par exemple*



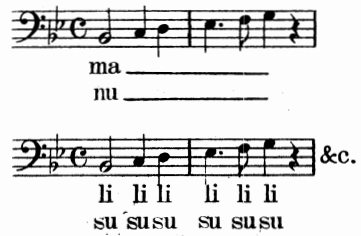
On s'exercera aussi de manière à changer, de note en note, de mesure en mesure, les voyelles ou les syllabes. On ne tiendra compte des différents signes qu'après avoir chanté préalablement, et sur un ton égal, chaque étude piano, mezzoforte, mais jamais fortissimo.

EDOUARD GÄRTNER.

INTRODUCTION.

In German we distinguish between "open" vowels (as in Luft, Licht, Welt &c) and "closed" vowels (Ruhm, Liebe, fehlen &c). It is of the utmost importance to sing each of the following exercises principally to the chief vowels u, a and i.

Of course this presupposes a certain efficiency in singing, by which in this case I understand an intentional vocalising not dependent on accident. It is very important to practise also with the syllables la, ma, na, nu, mu, lu &c. For example



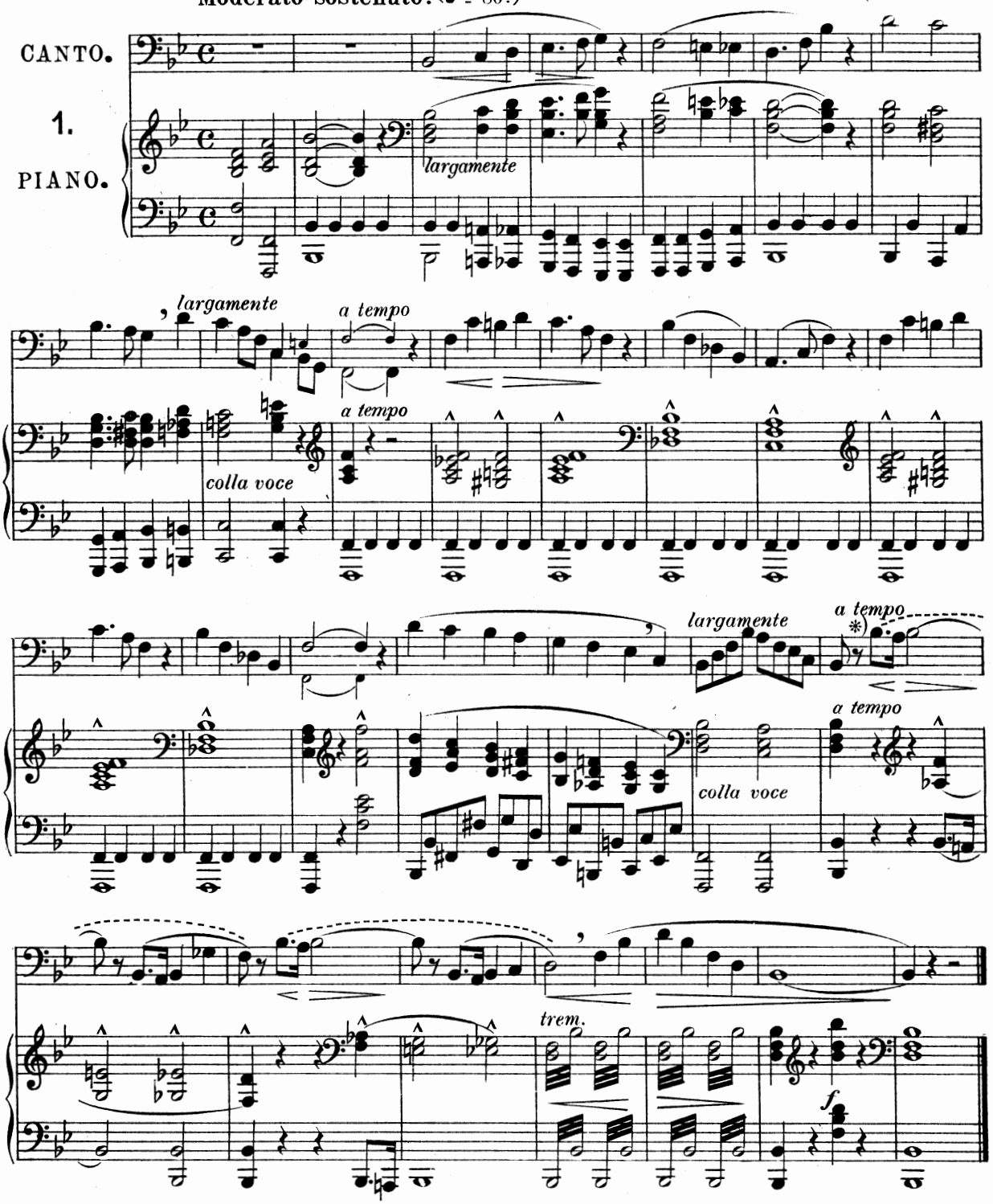
It is good also to change the vowel or syllable from note to note or bar to bar. The marks of expression should be disregarded till the pupil has practised the exercise with a uniform piano, mezzoforte but certainly not fortissimo.

EDWARD GAERTNER.

Quarante Leçons.

J. Concone.
(1810-1861.)

Moderato sostenuto. (♩ = 80.)



*) Die mit einem ⌒ versehene Phrase soll in einem Atem gesungen werden.

Les passages marqués du signe ⌒ doivent être chantés tout d'une haleine.

Each phrase marked ⌒ is to be sung in one breath.

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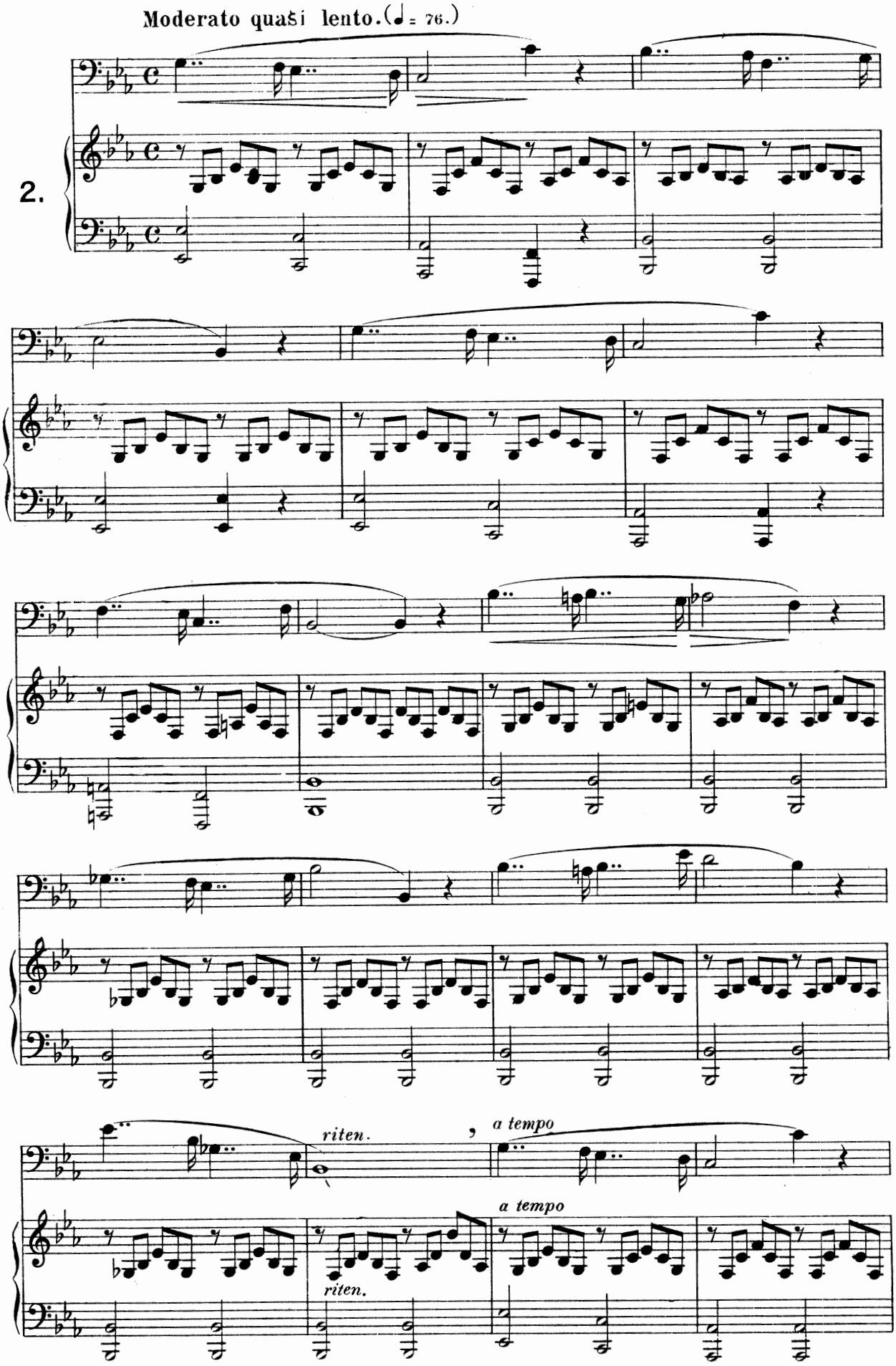
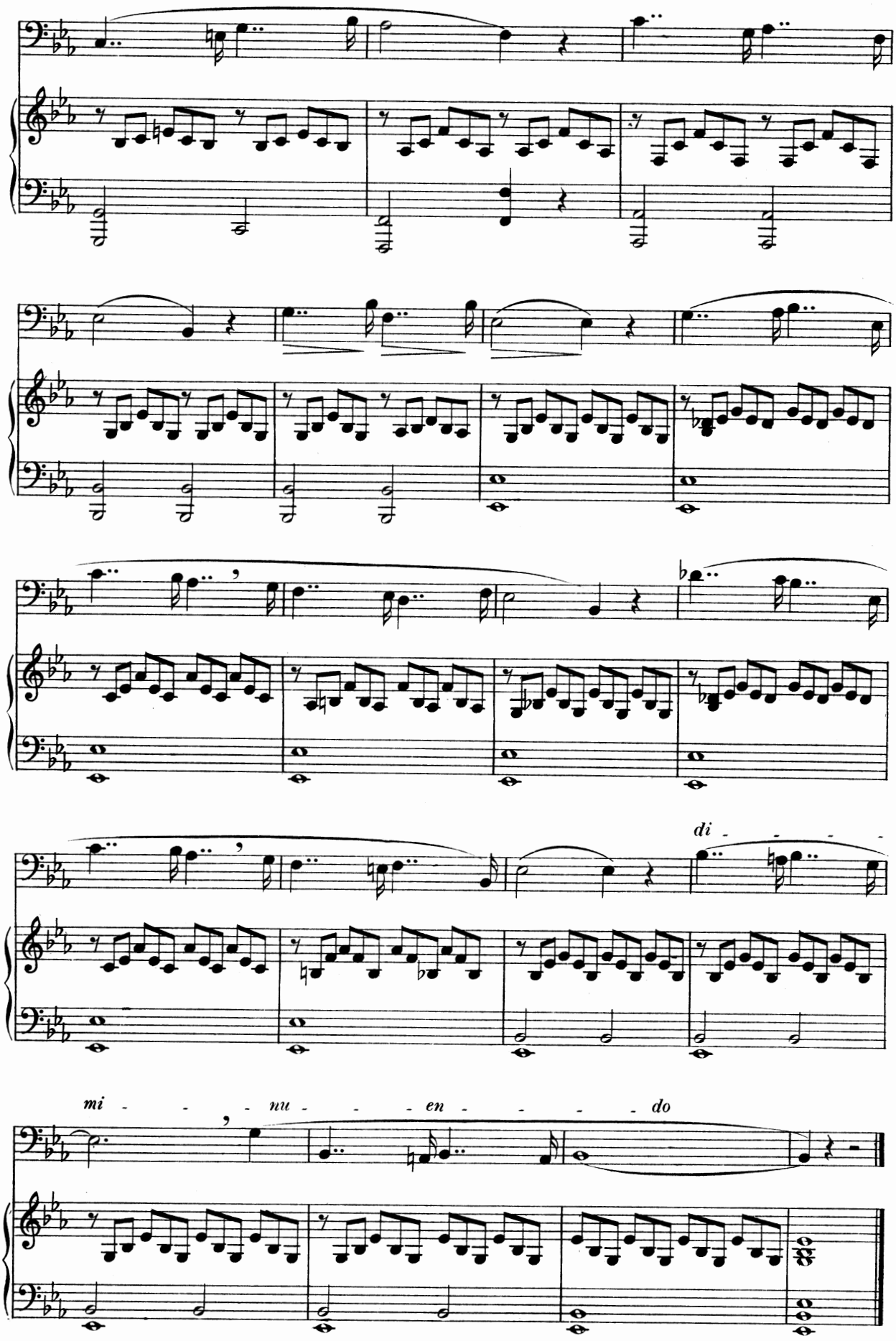
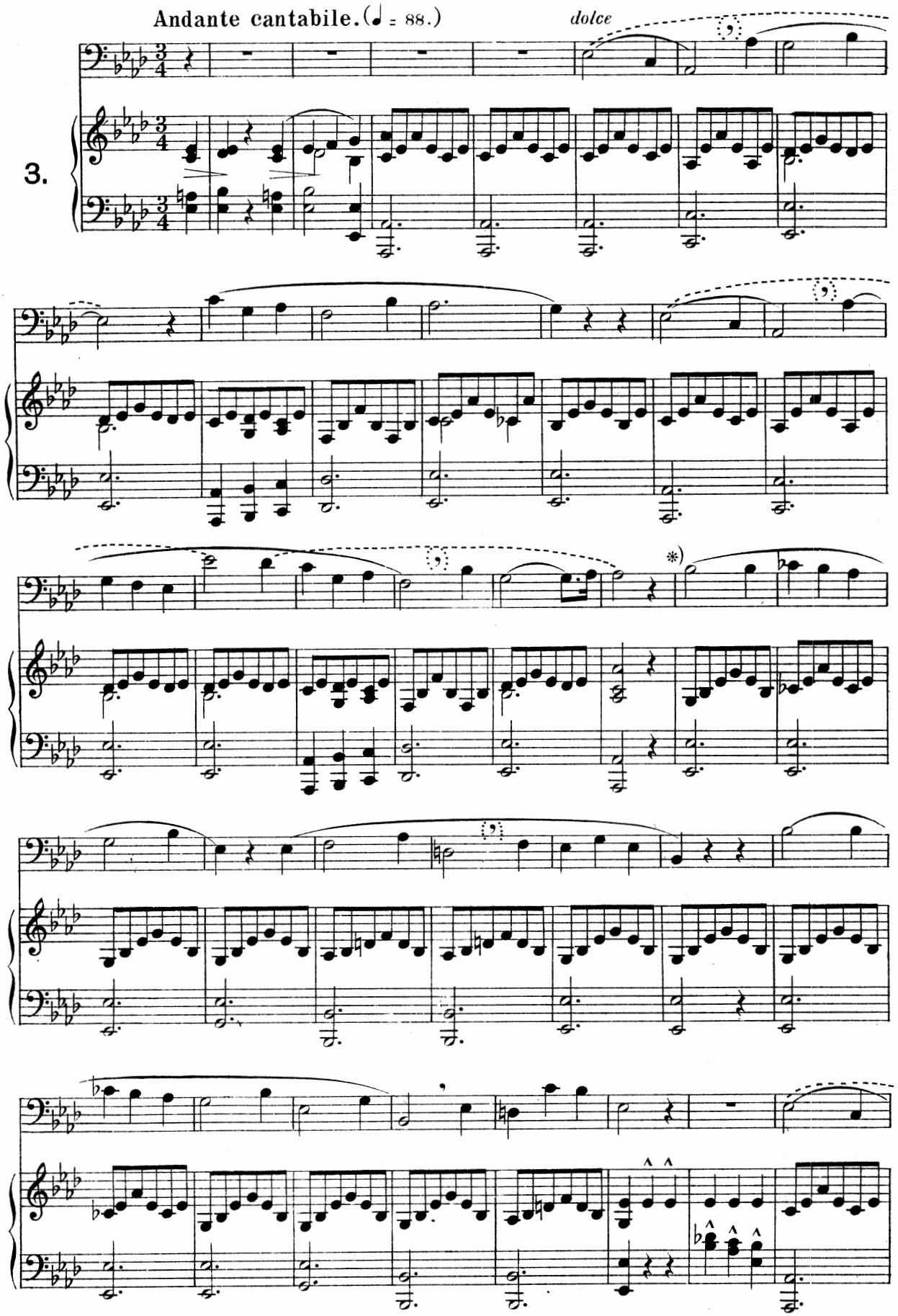

Moderato quaši lento. (♩ = 76.)
2.
riten.
a tempo
a tempo
riten.

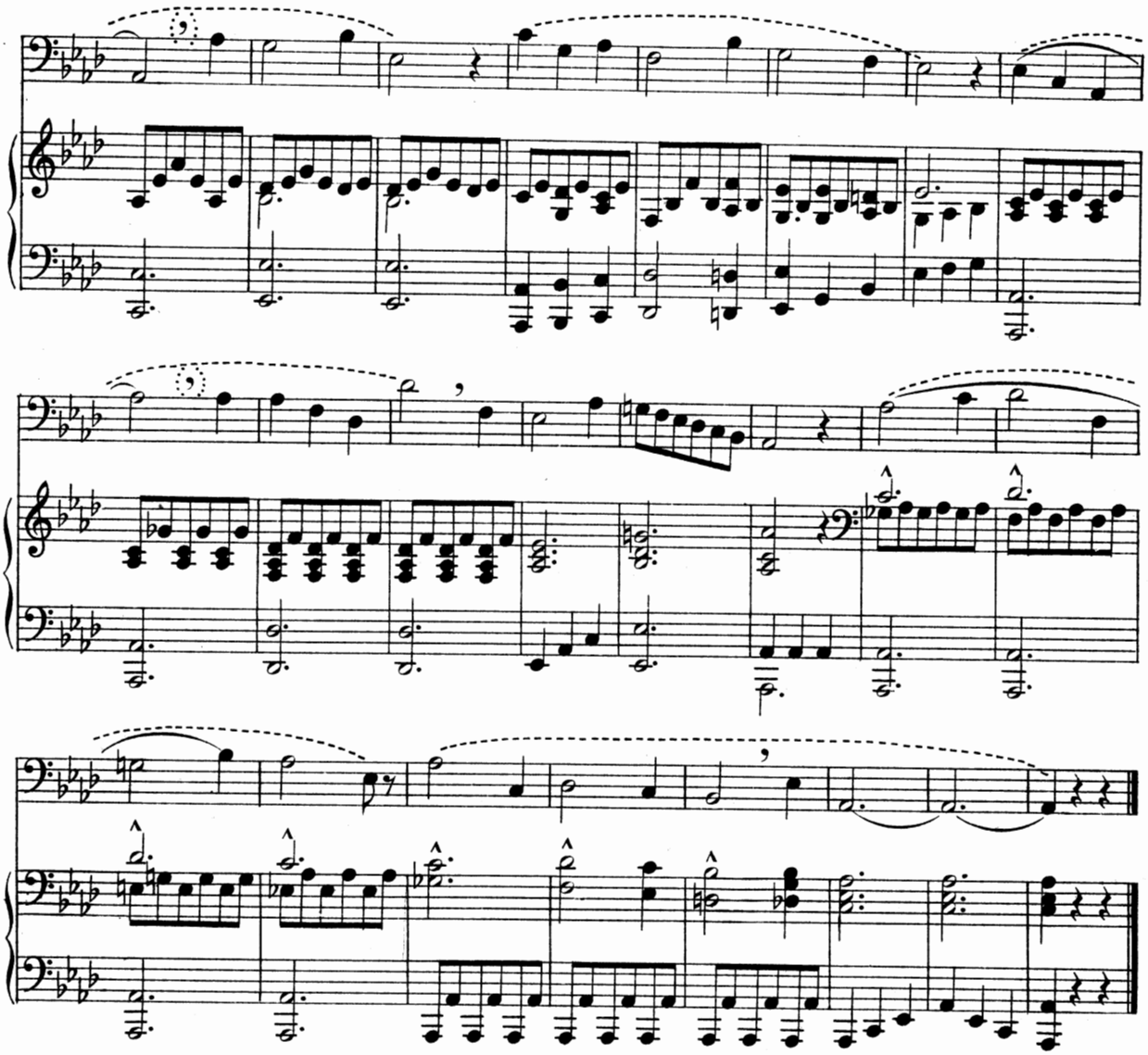

di
mi - - - nu - - - en - - - do



*) Man achte bei den wiederholten Noten auf den Ansatz.

Faire attention à l'embouchure quand il y a répétition de notes.

In the case of the repetition of a note care should be taken in the attack.



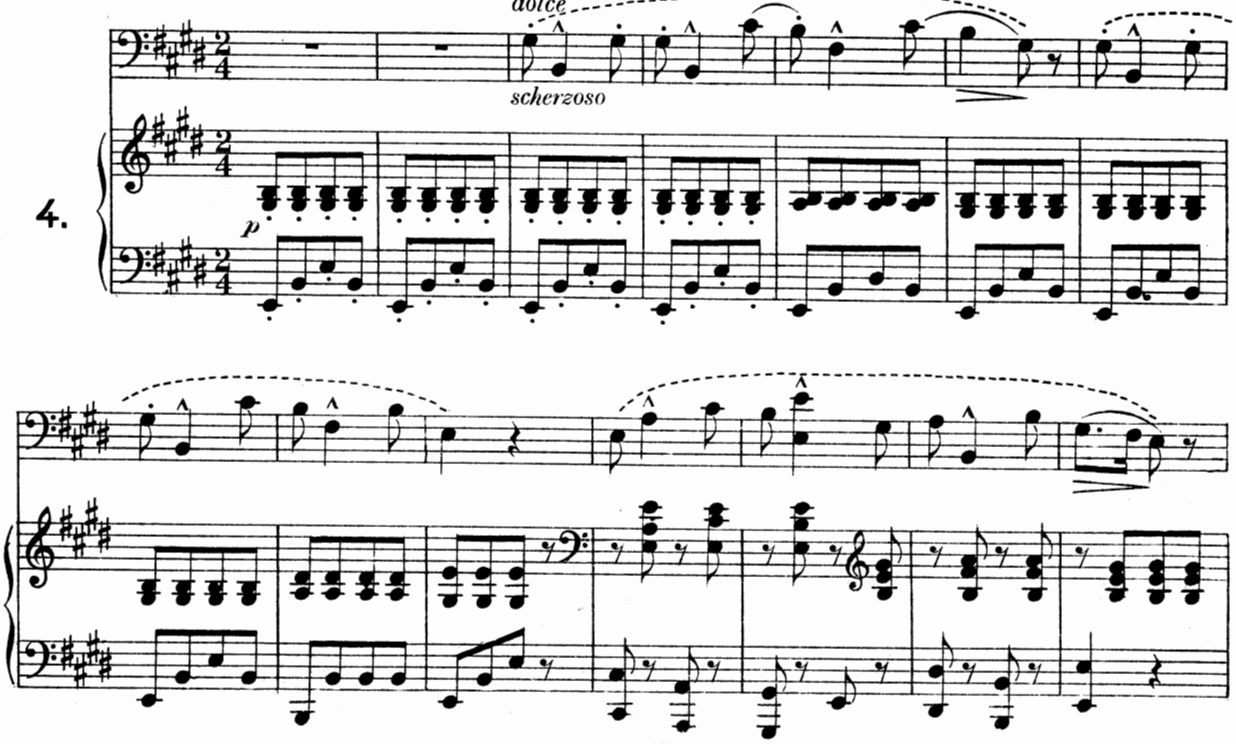
Allegretto giusto. (♩ = 72.)

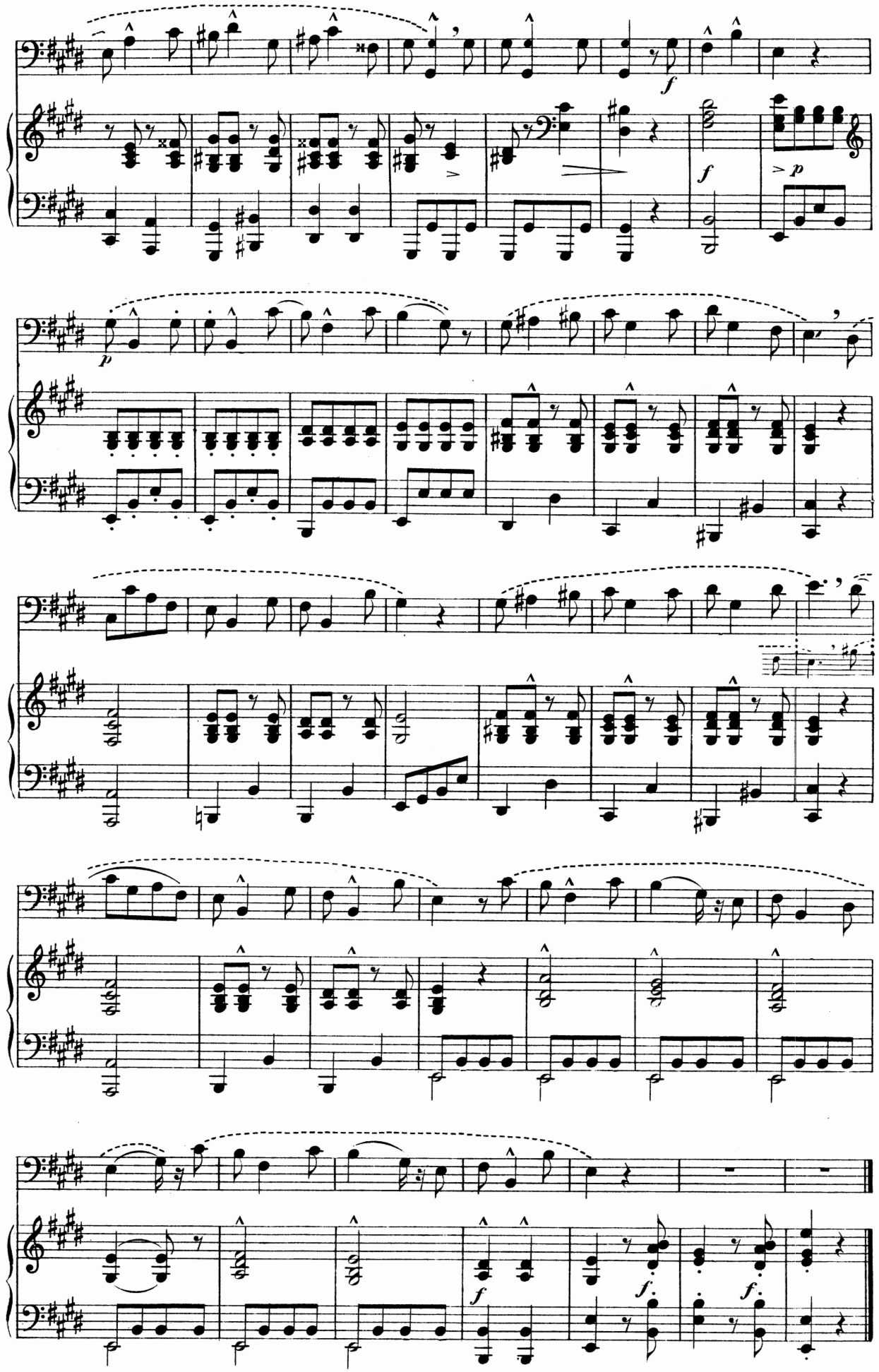
dolce

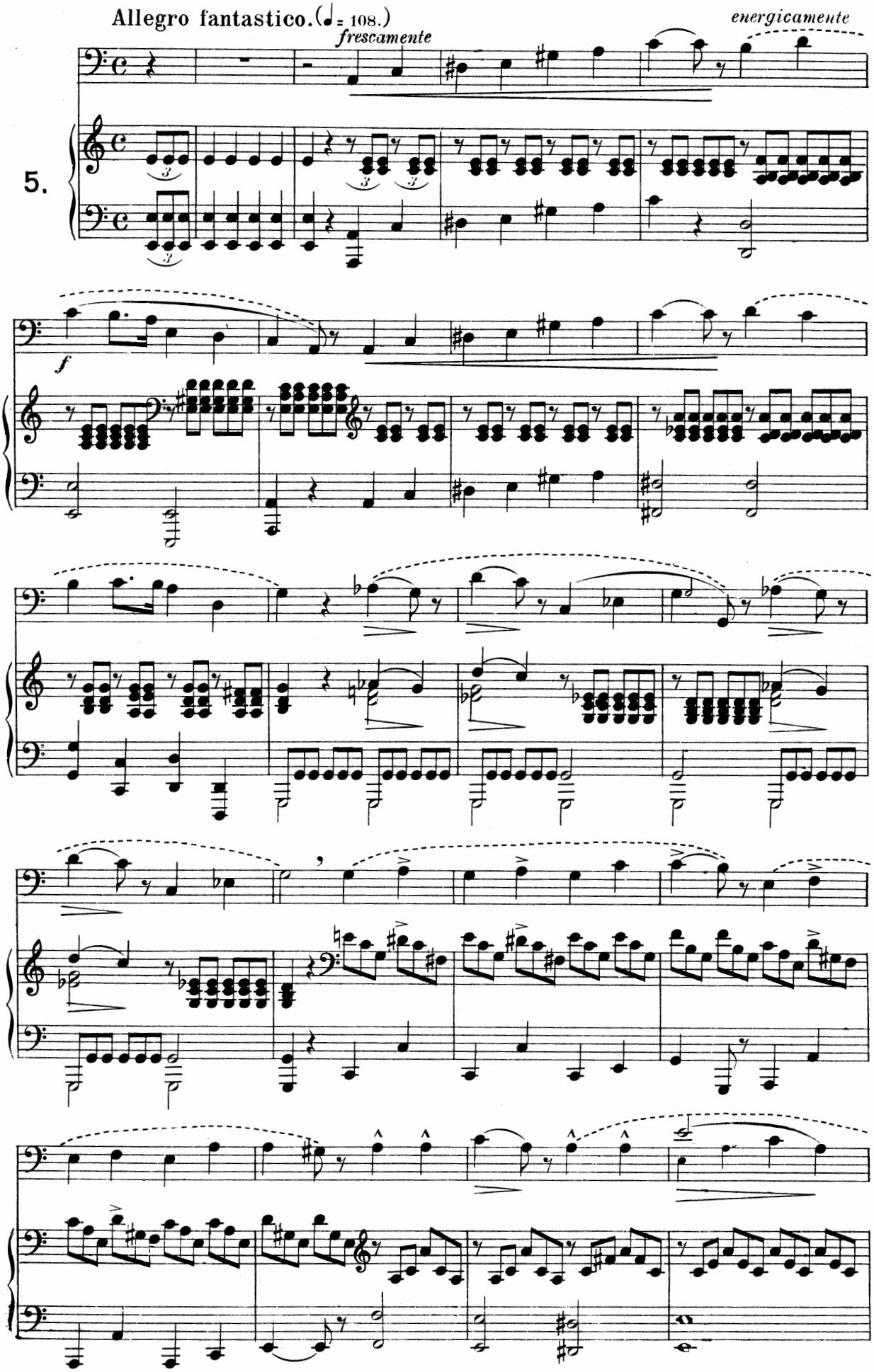
scherzoso

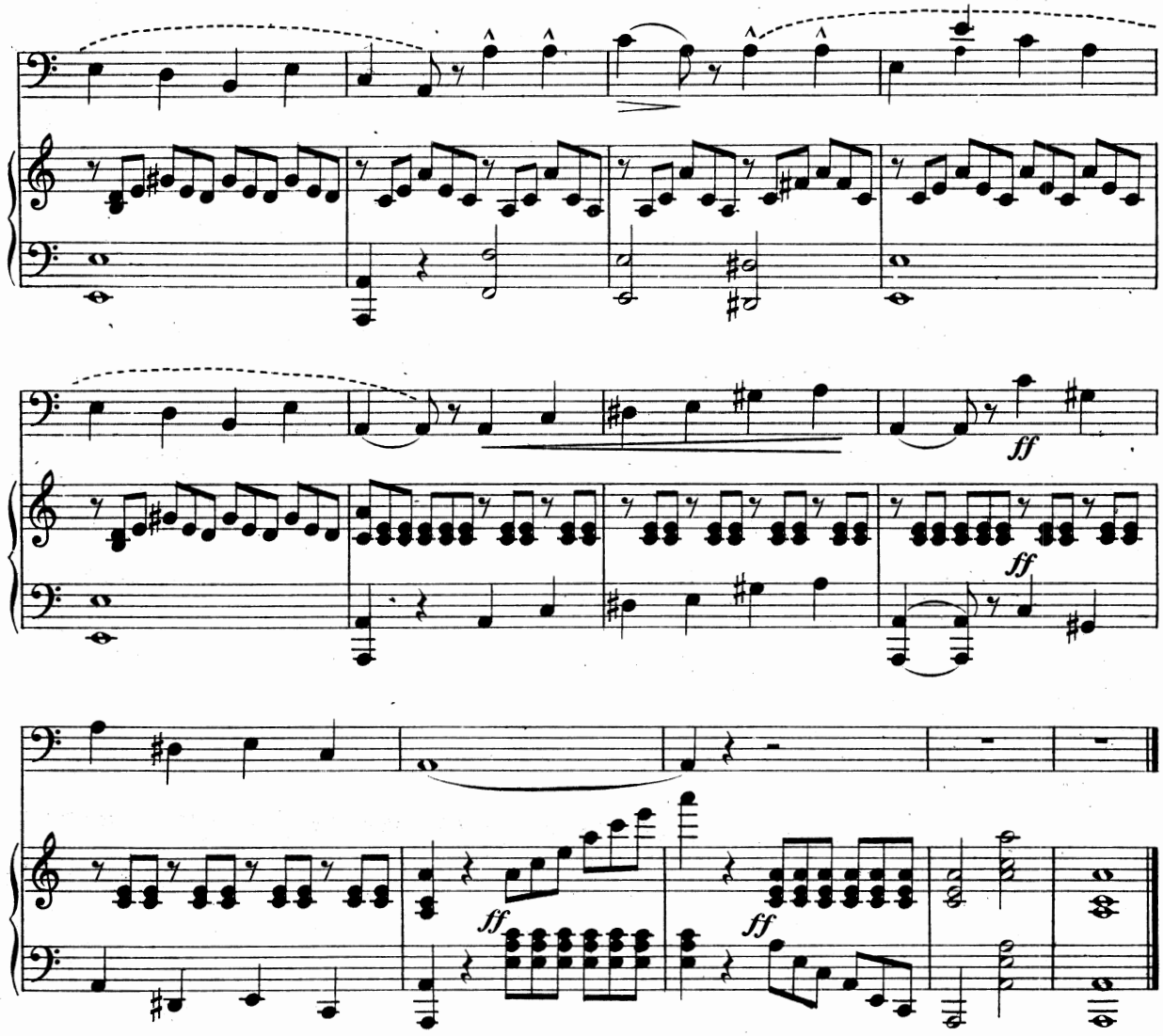
4.

p

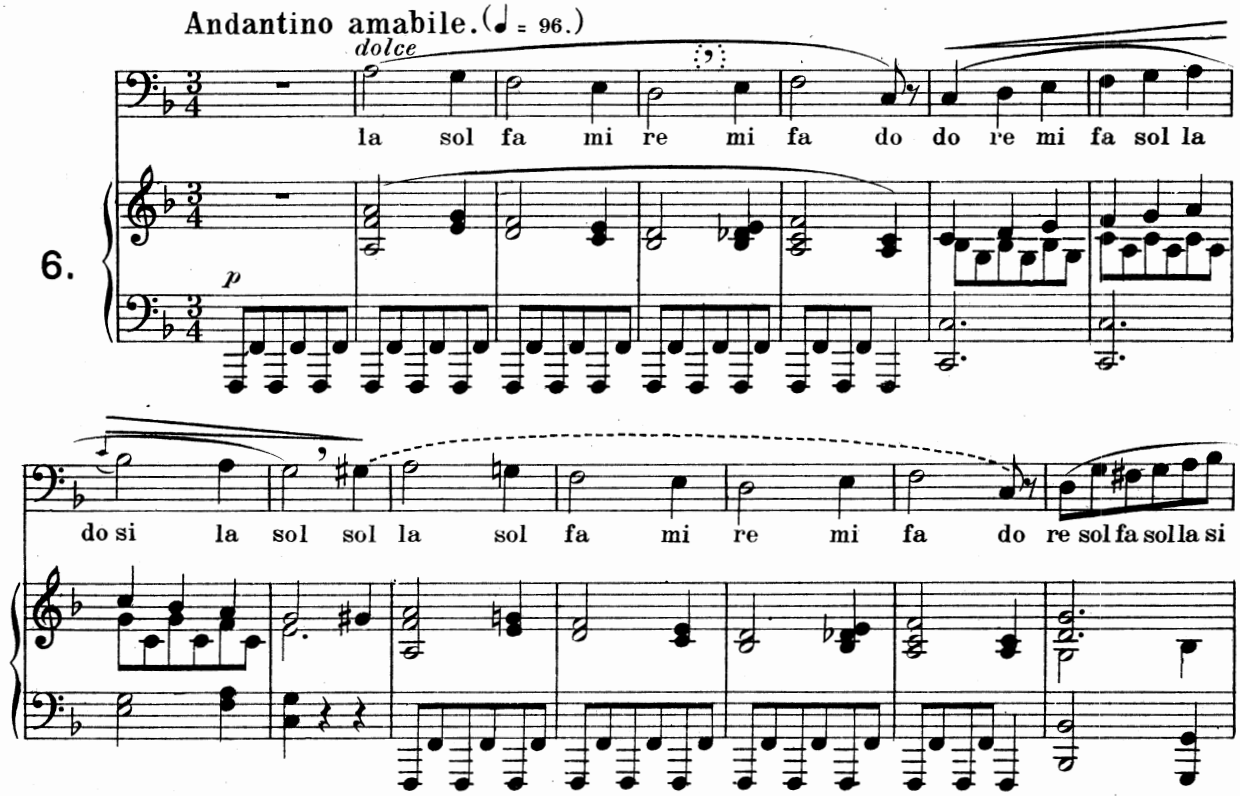


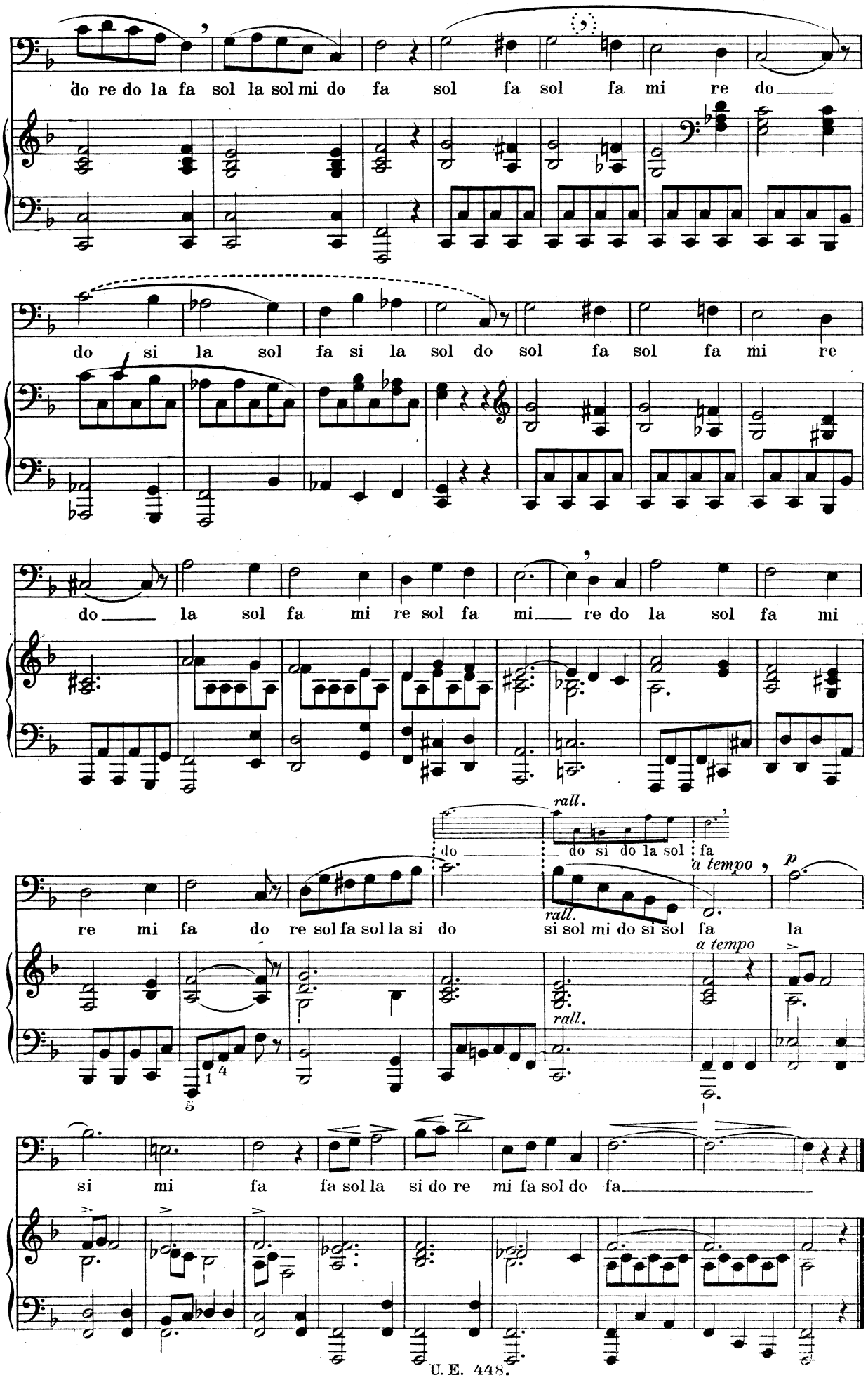



Allegro fantastico. (♩= 108.)
frescamente
energicamente
5.
f



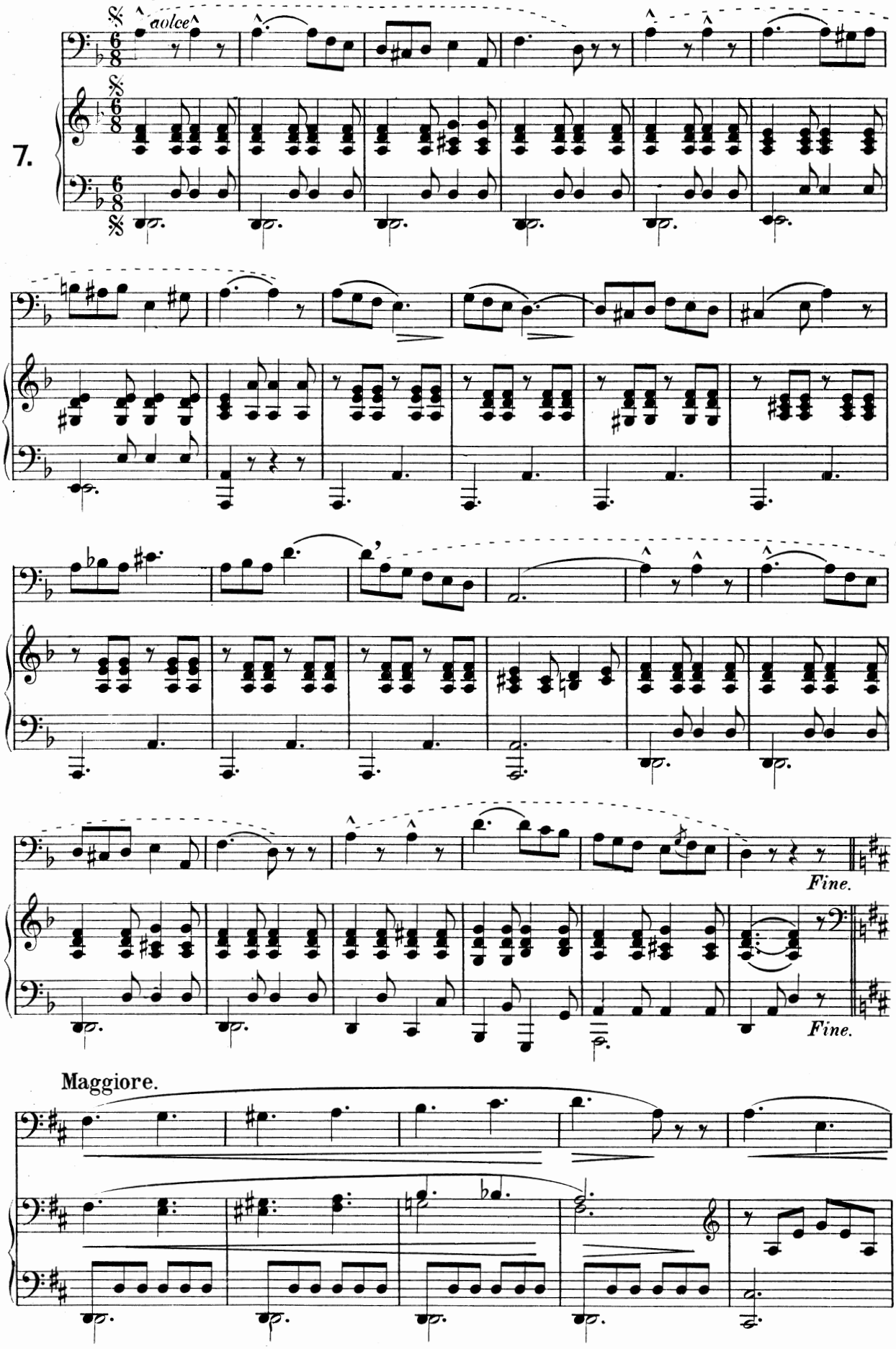
Andantino amabile. (♩ = 96.)

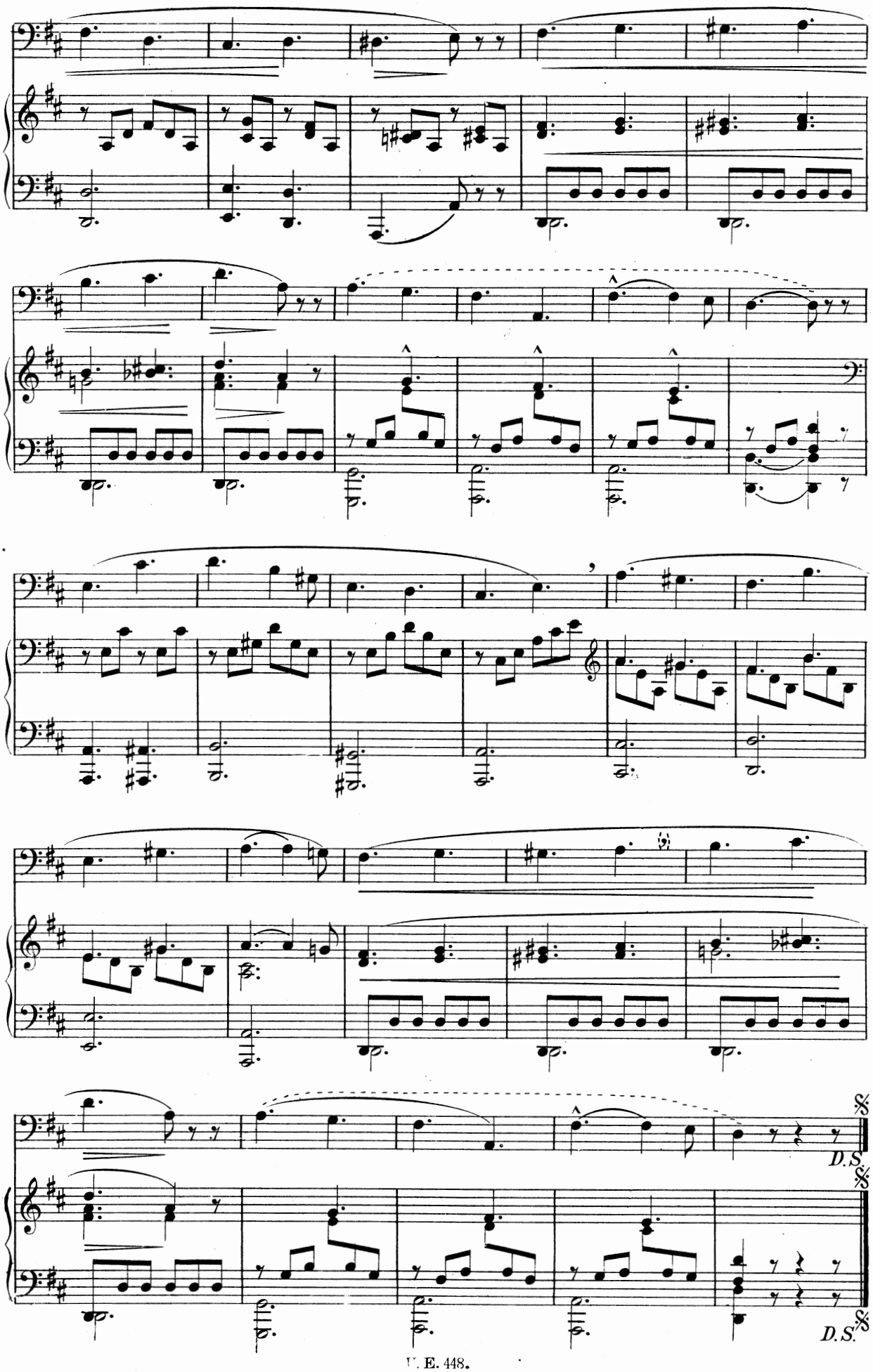



do re do la fa sol la sol mi do fa sol fa sol fa mi re do
do si la sol fa si la sol do sol fa sol fa mi re
do la sol fa mi re sol fa mi re do la sol fa mi
rall.
do
do si do la sol
fa
a tempo
re mi fa do re sol fa sol la si do
si sol mi do si sol fa
la
rall.
a tempo
si mi fa
fa sol la si do re mi fa sol do fa

Allegretto grazioso. (♩.= 76.)

7.




D.S.
D.S.

Lento maestoso. (♩= 92.)

sonoro

si re fa si re do si la sol fa mi re do si re fa si

8.

re do fa si do la sol fa mi fa sol si do do la fa

do la sol fa mi fa re re mi do fa mi re do si re fa si

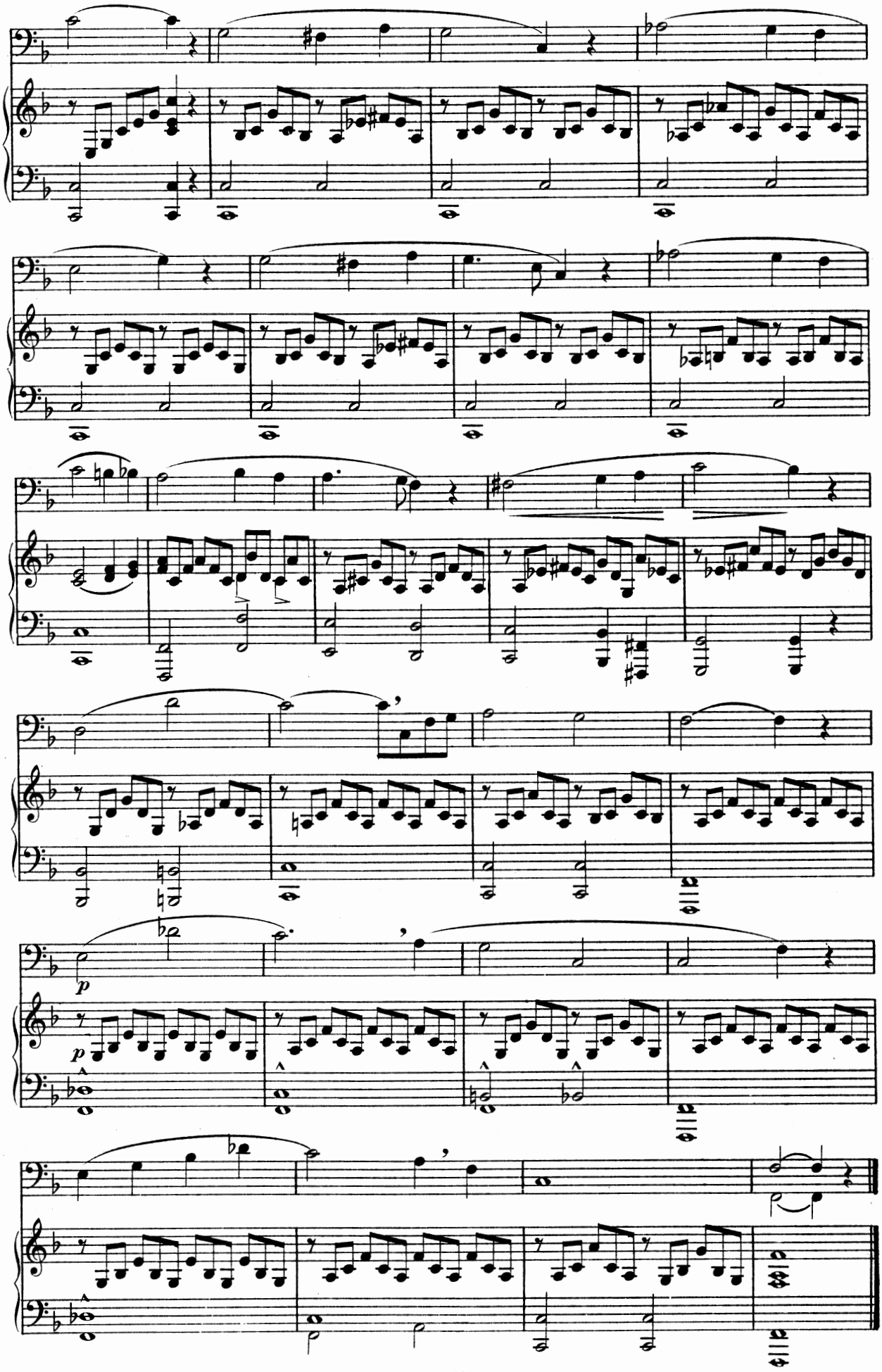
re do si la fa sol mi fa re mi do si do si la si re fa si re do si si

Lento espressivo. (♩= 76.)

dolce

9.

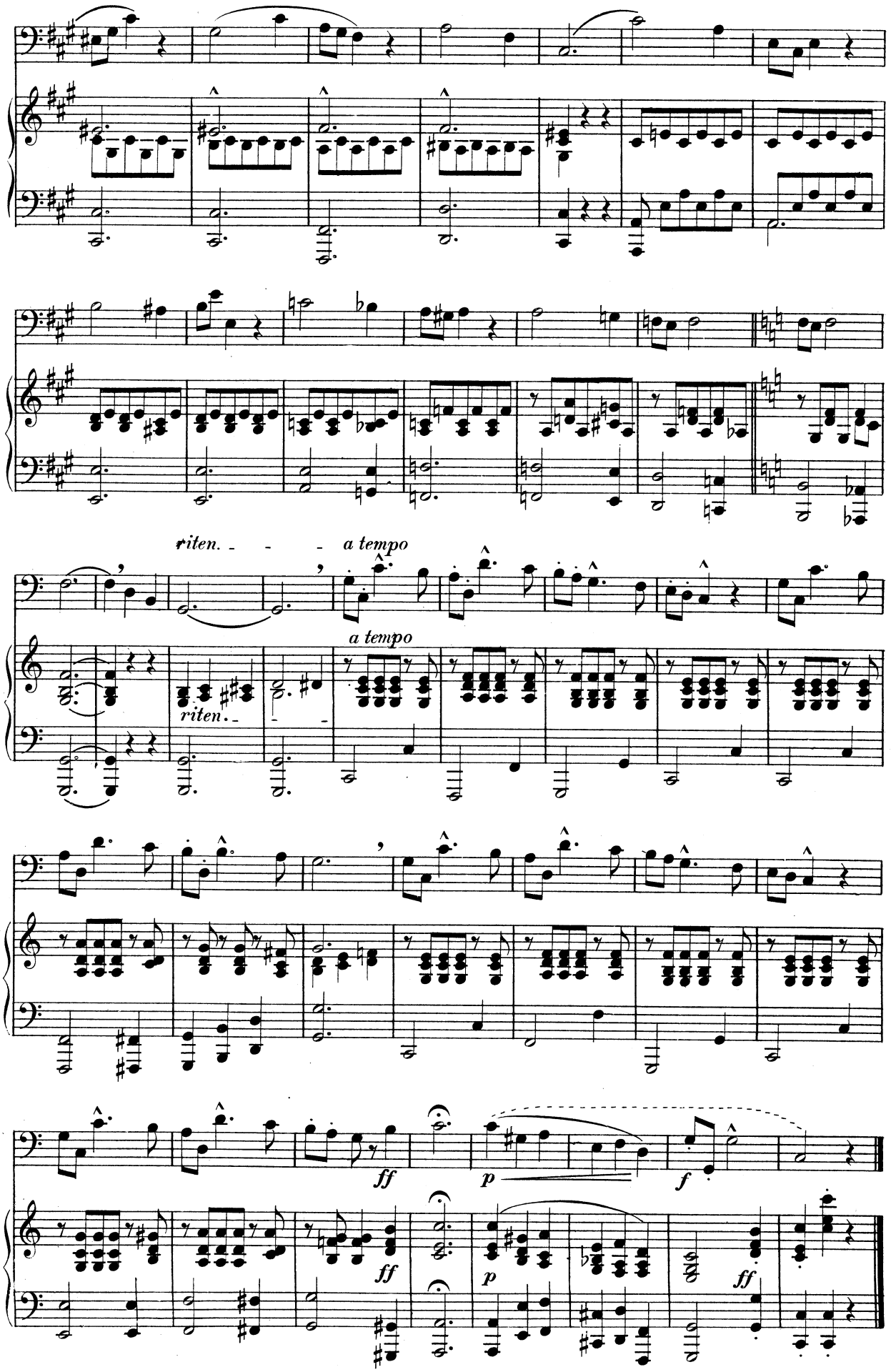
dolce

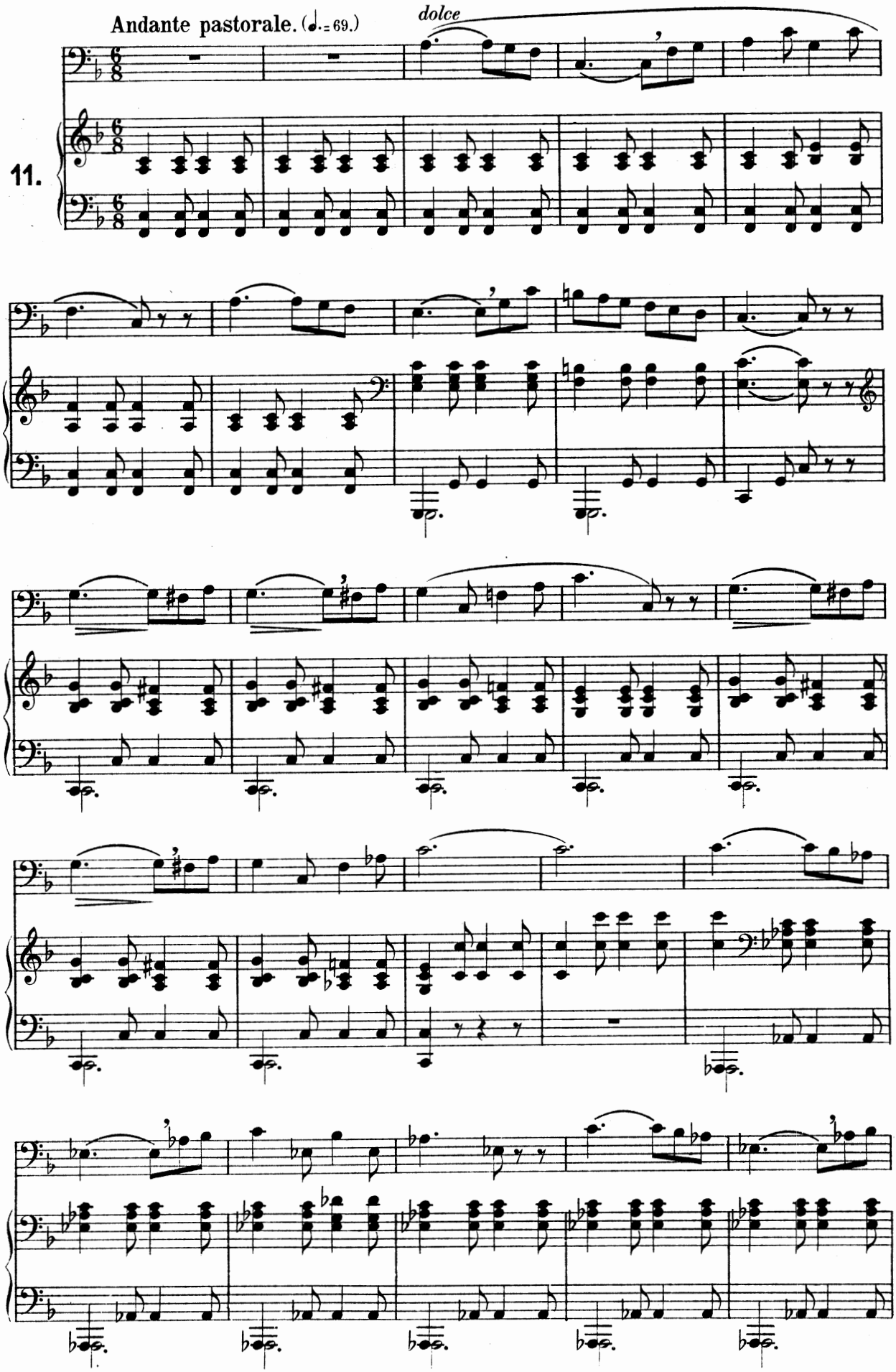


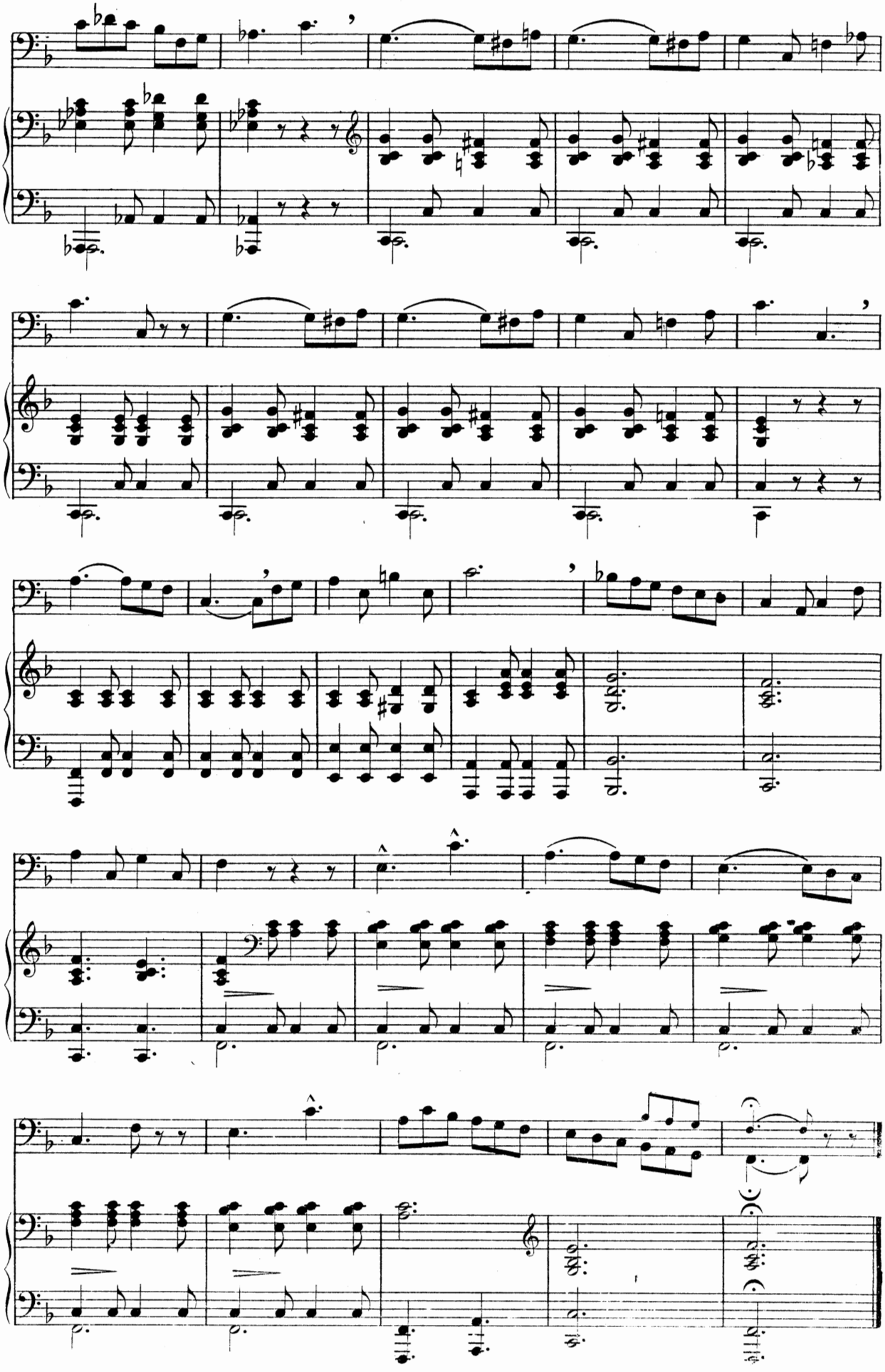
Allegretto scherzoso. (♩= 96.)

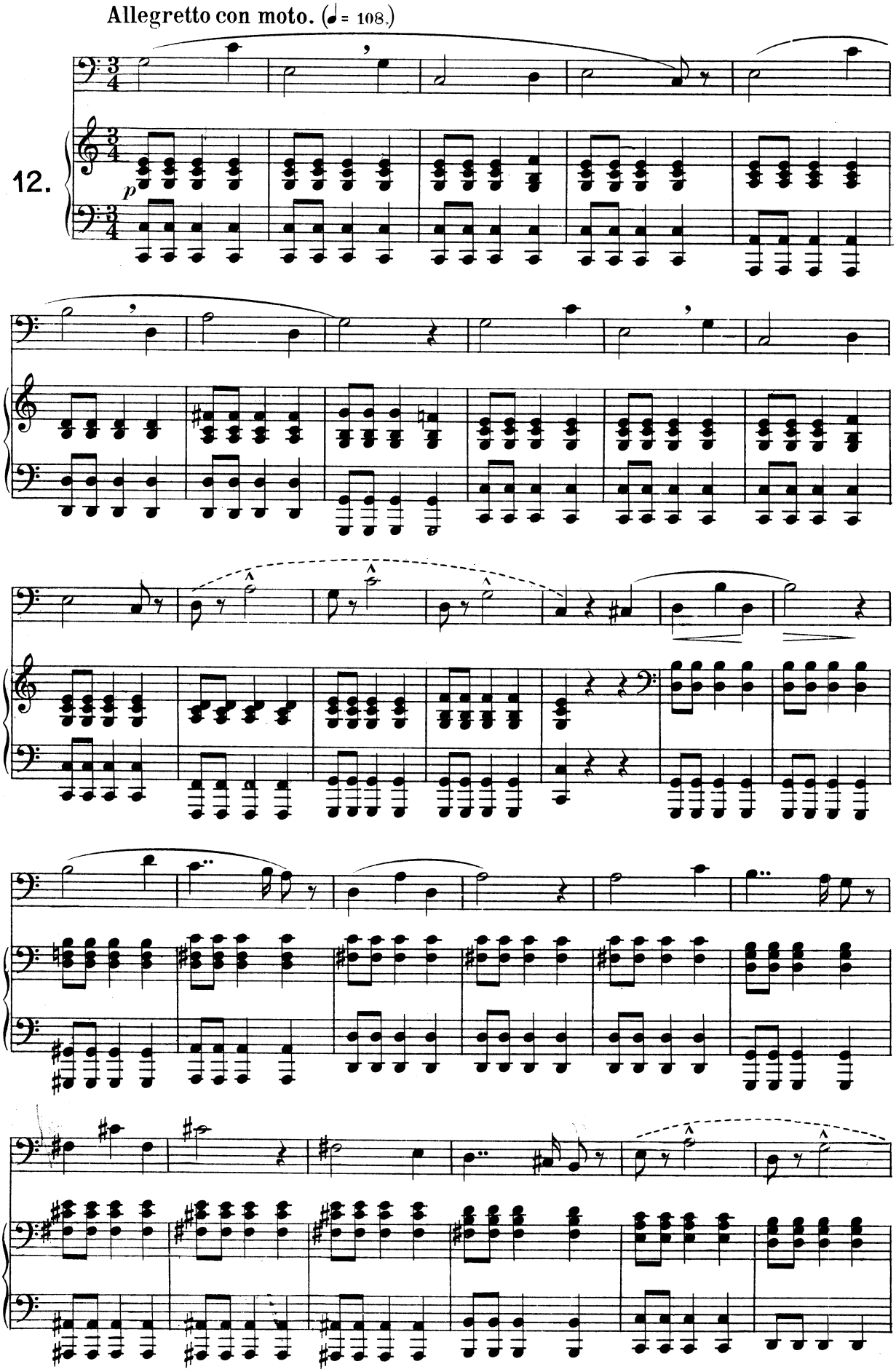
10.

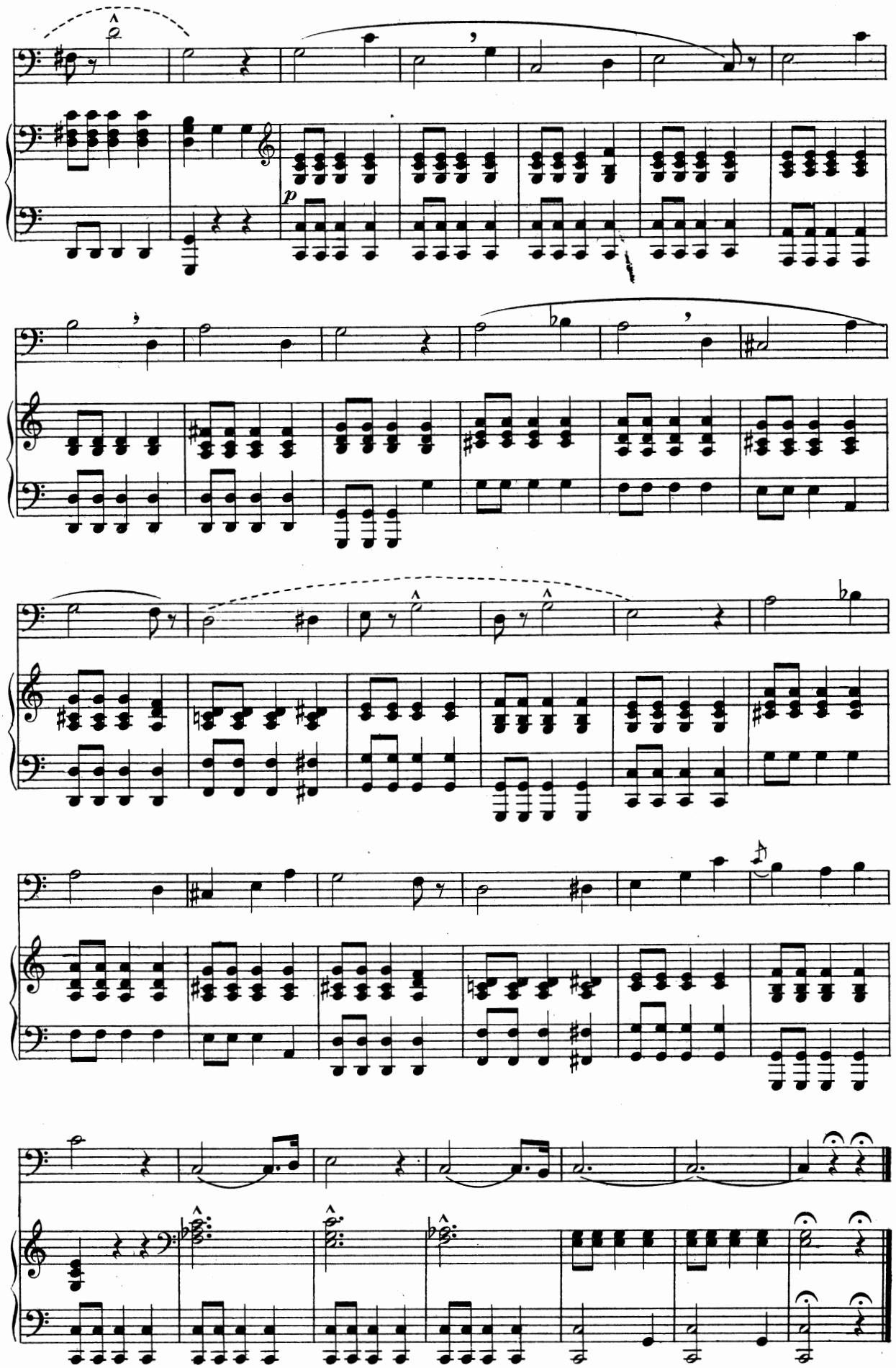
dolce


riten.
a tempo
a tempo
riten.
ff
p
f
ff
p
ff


Andante pastorale. (♩.= 69.)
dolce
11.




Allegretto con moto. (♩= 108.)
12.
p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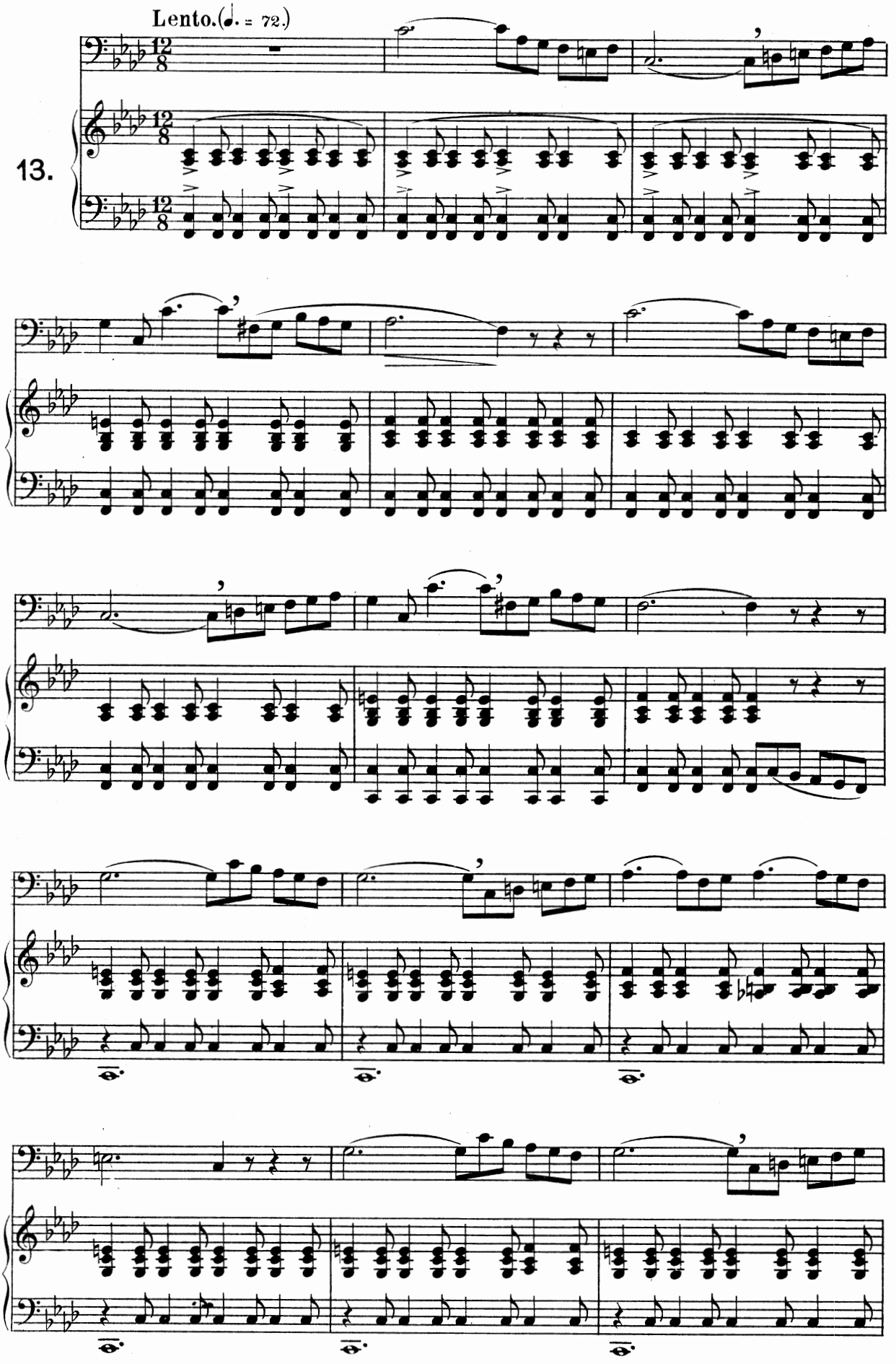
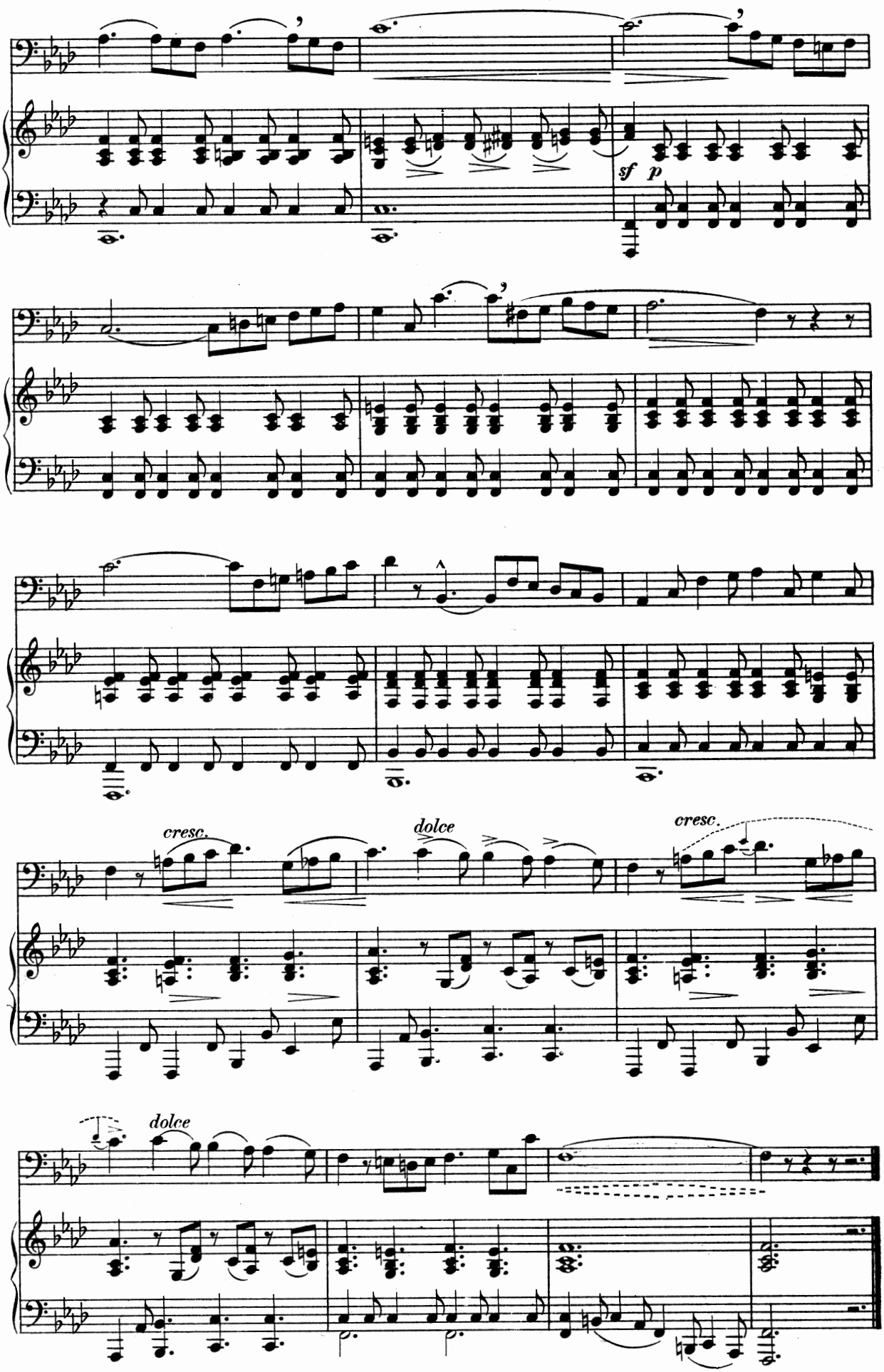
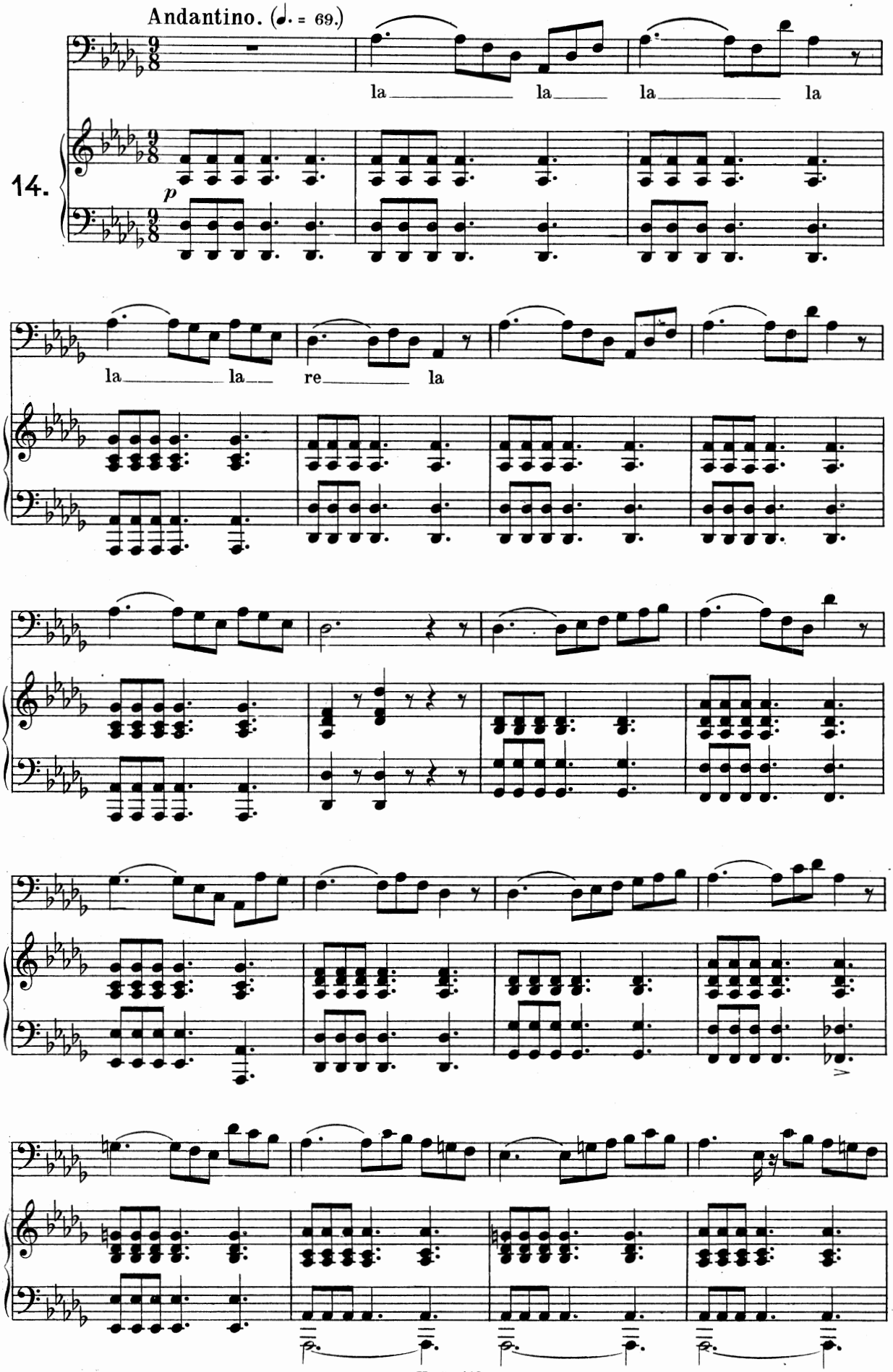
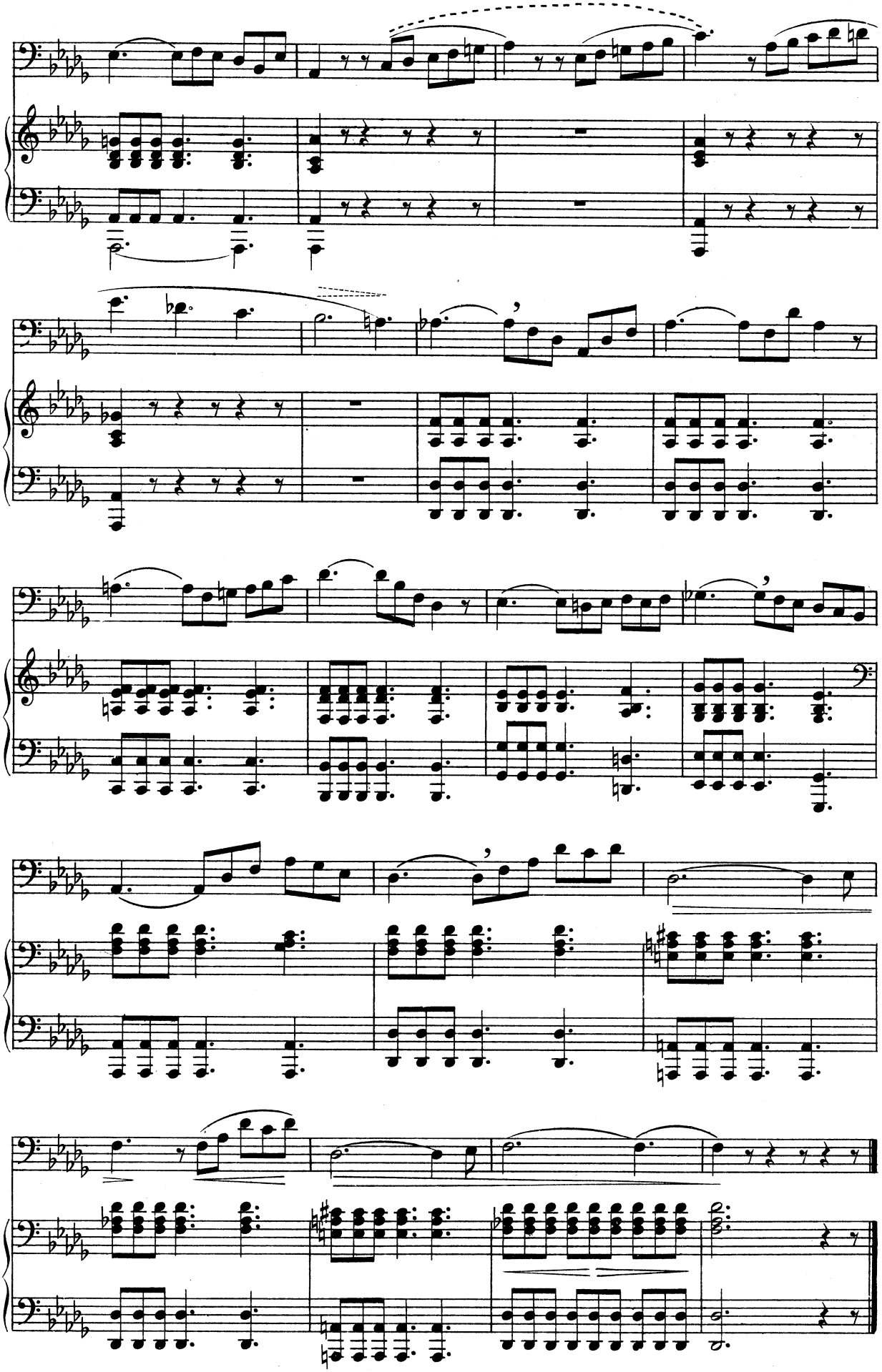
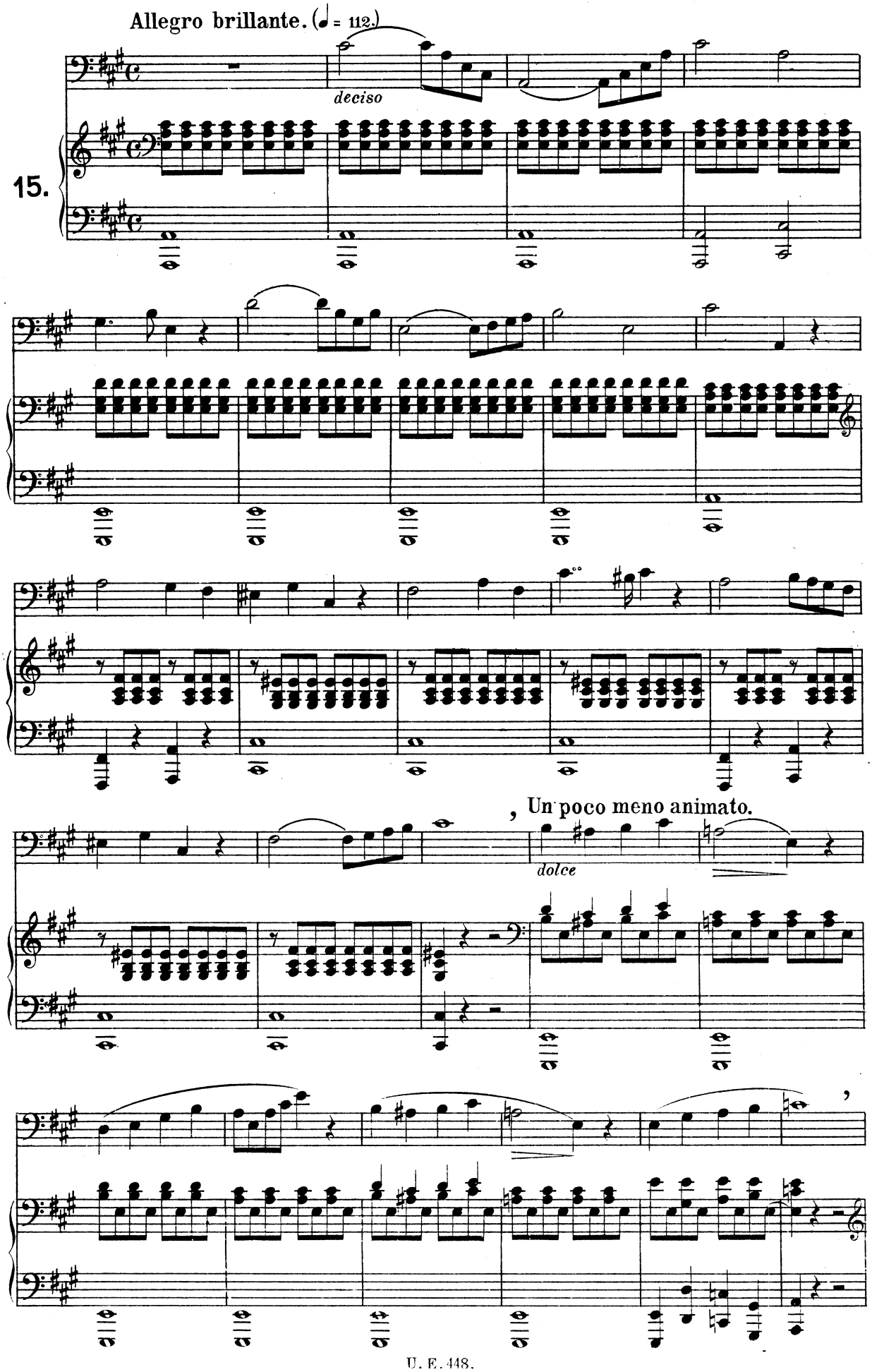
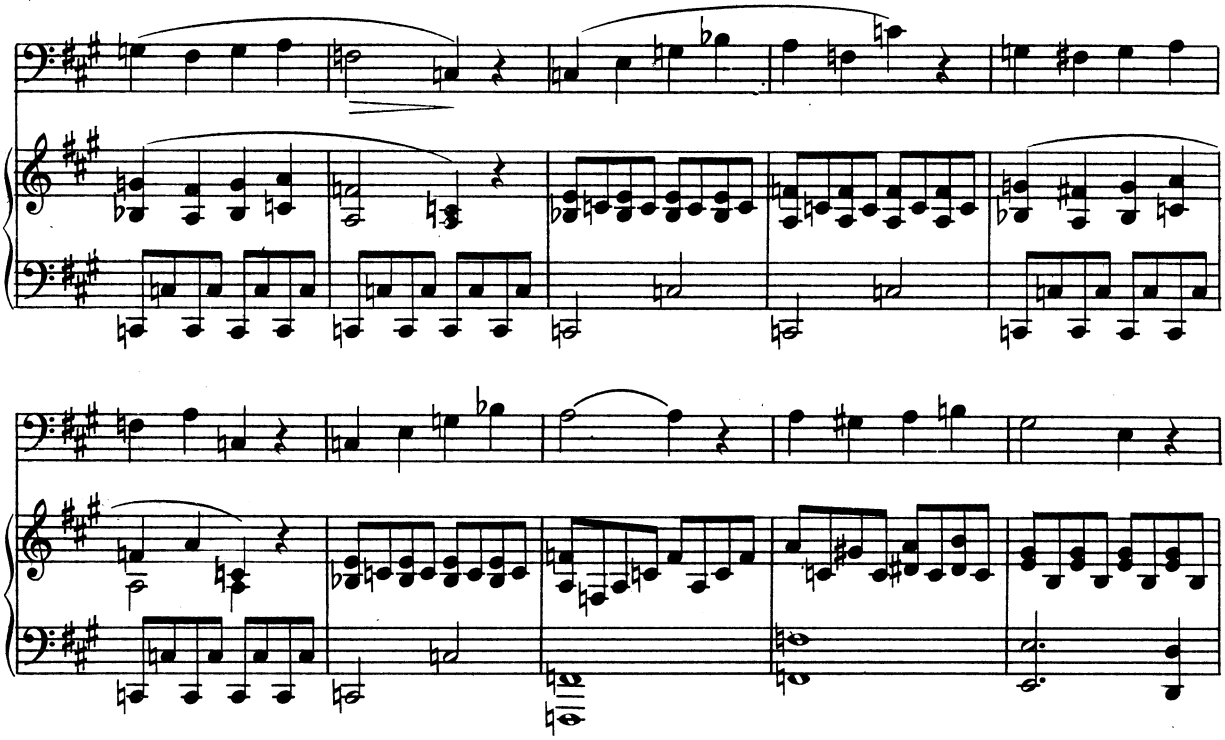

Lento. (♩. = 72.)
13.


sf p
cresc.
dolce
cresc.
dolce

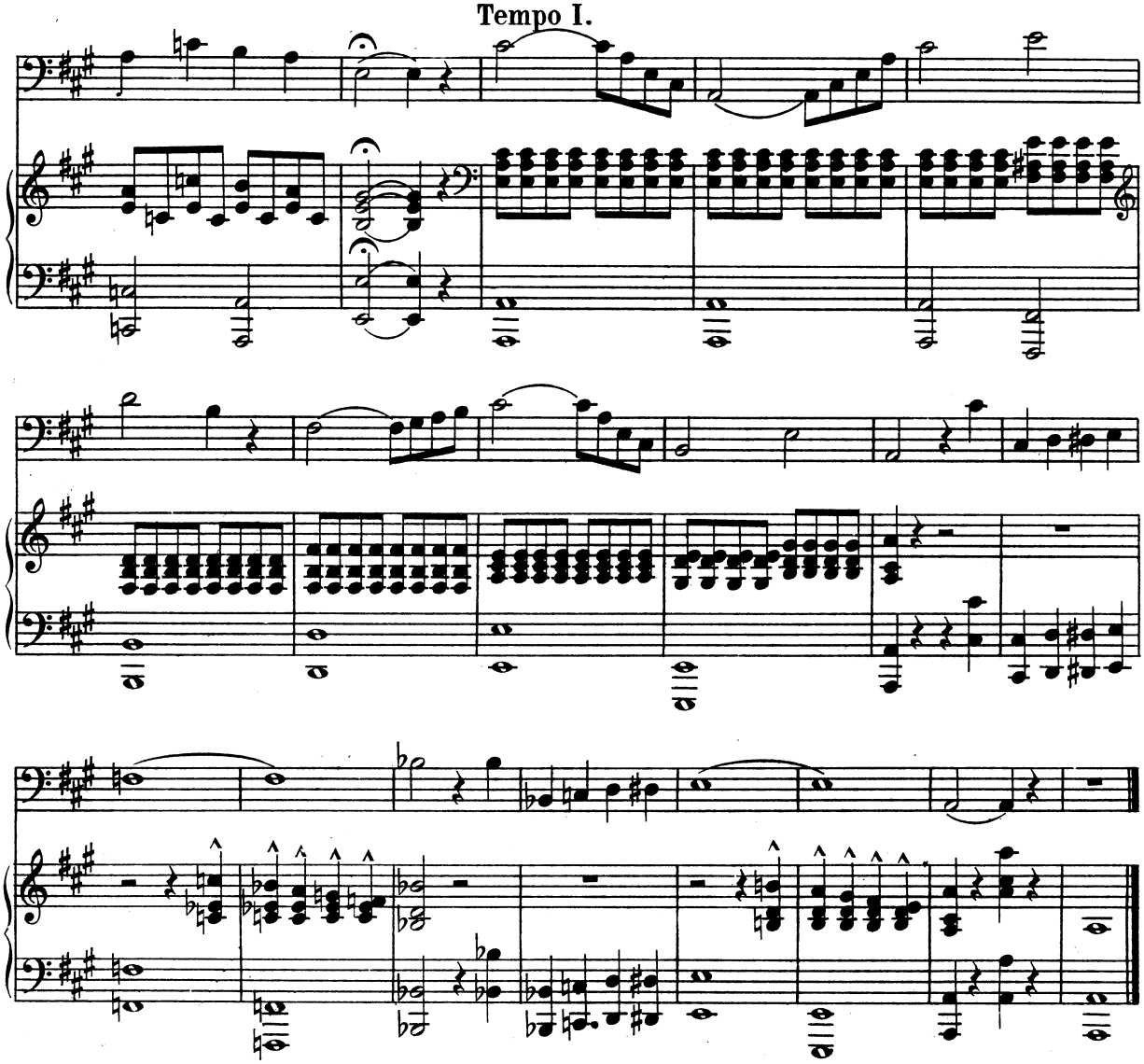

Andantino. (♩. = 69.)
la la la la
14.
p
la la re la

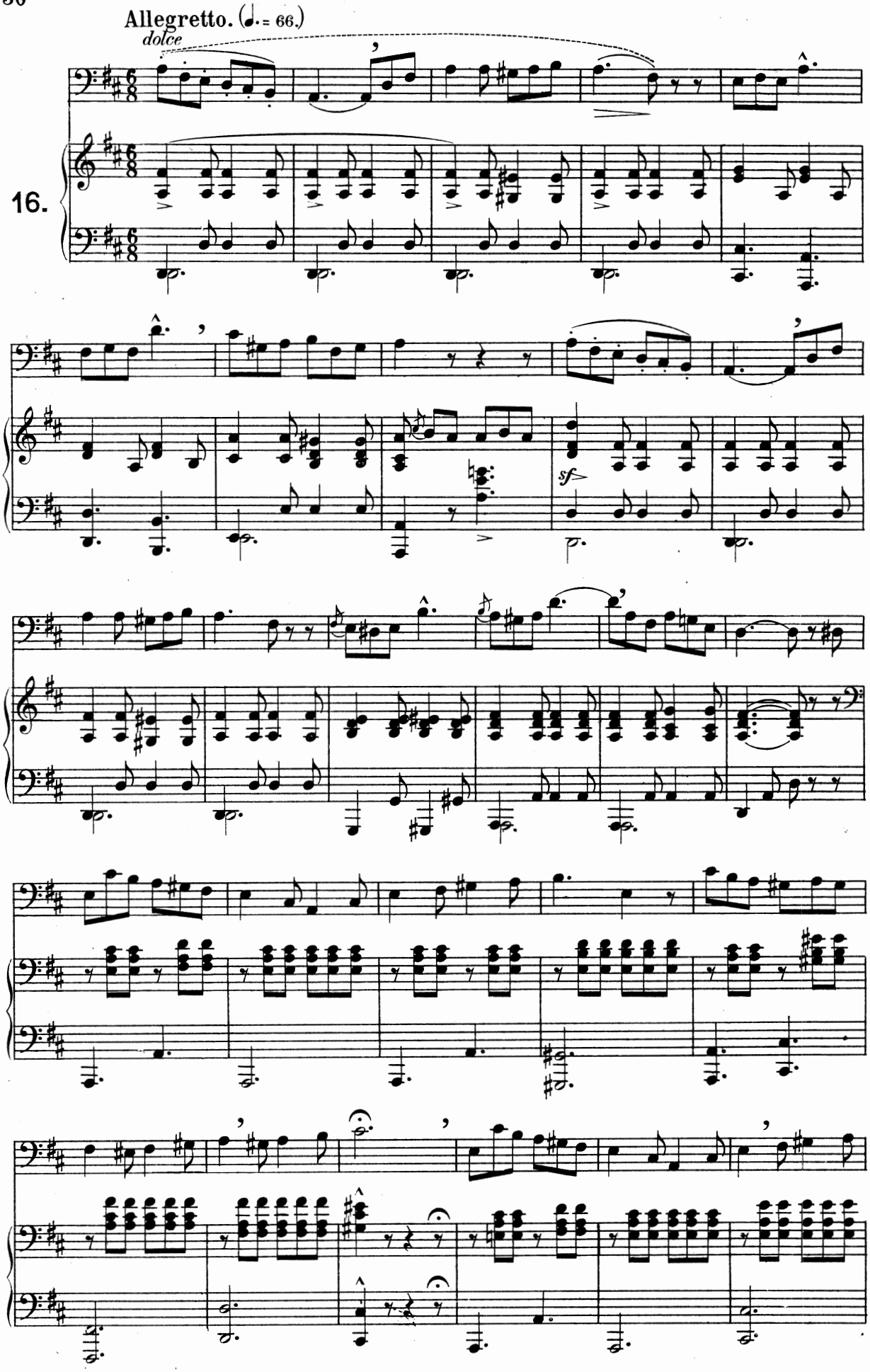


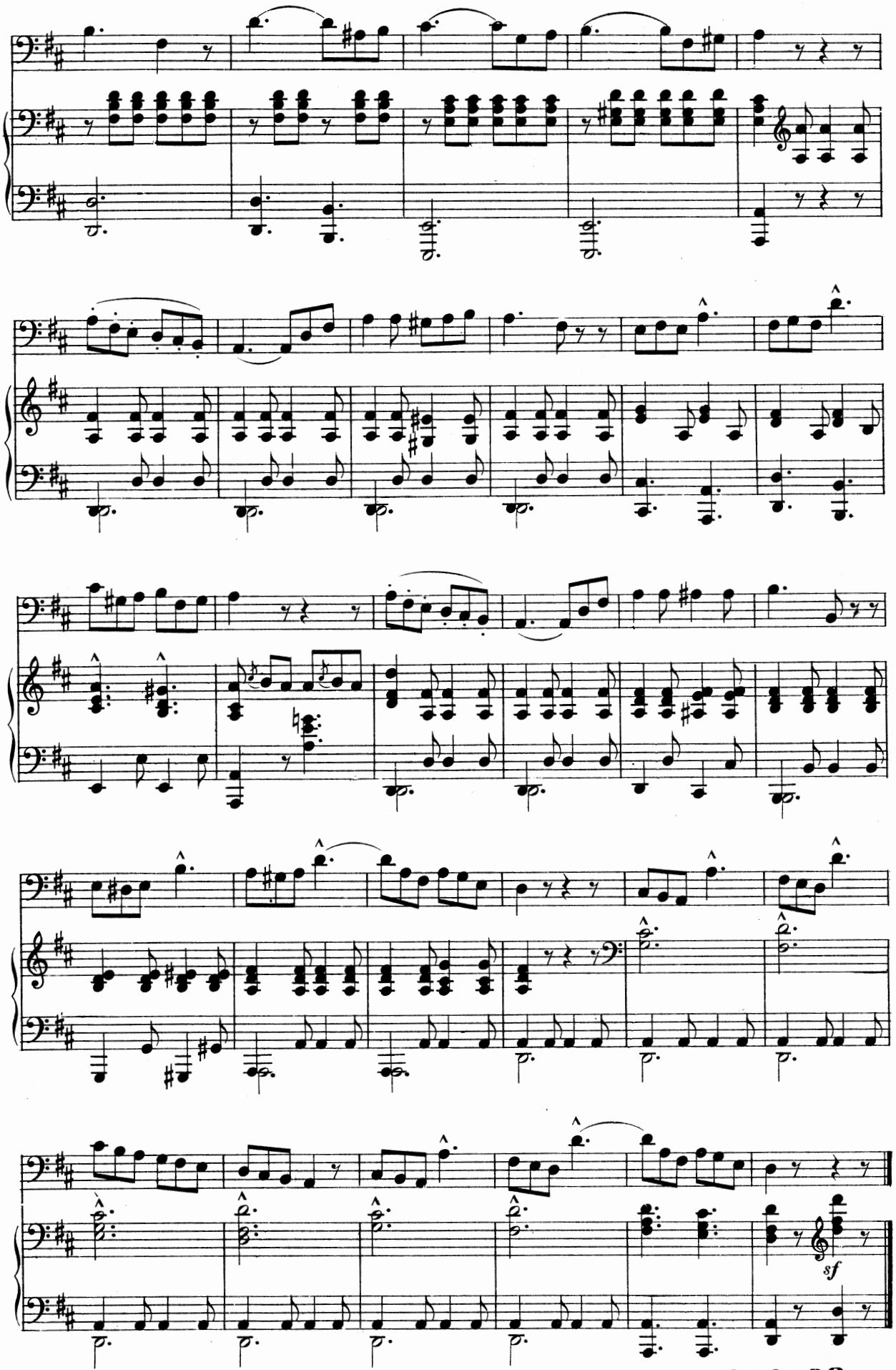

Allegro brillante. (♩ = 112.)
deciso
15.
, Un poco meno animato.
dolce



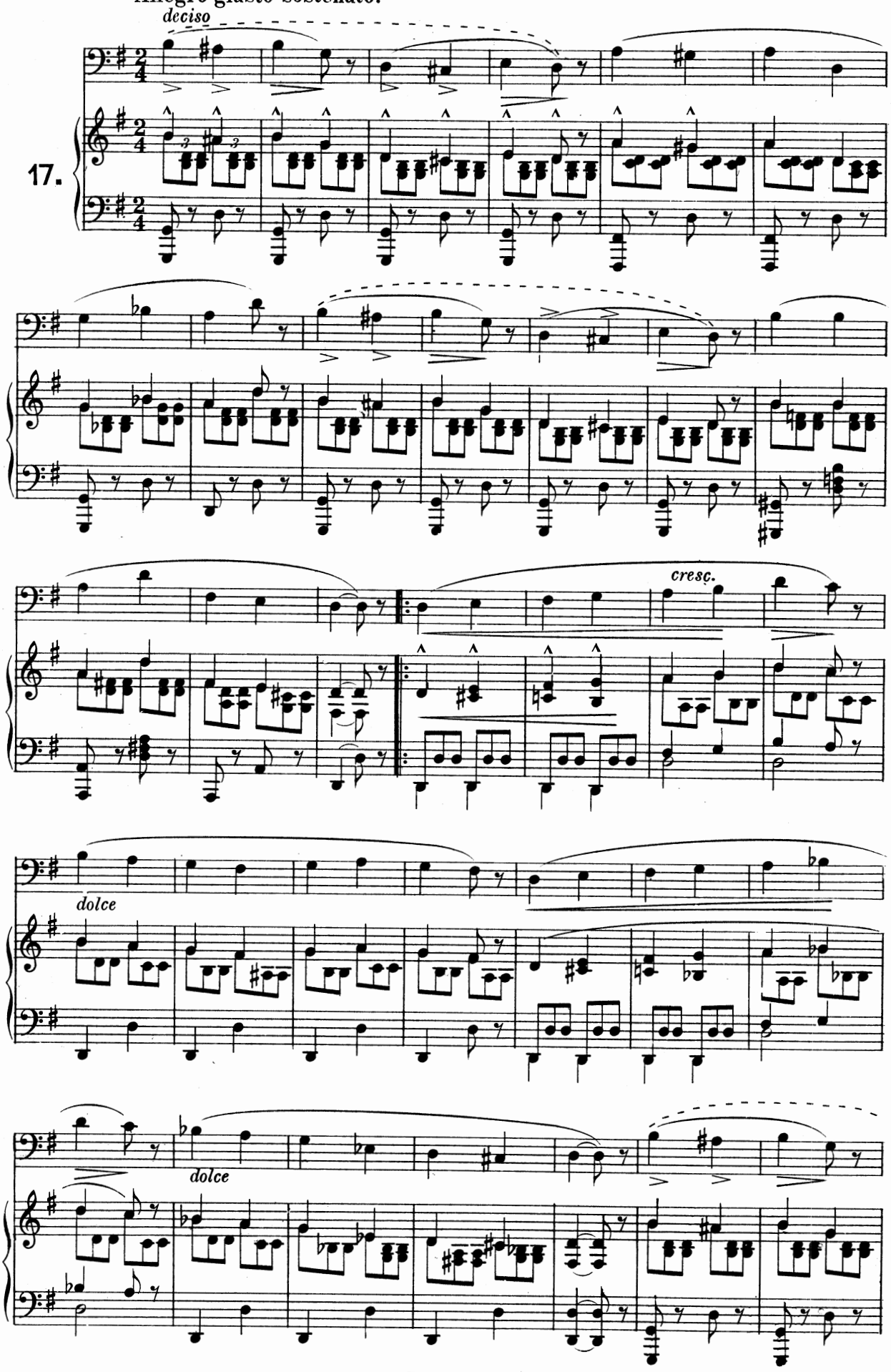
Tempo I.

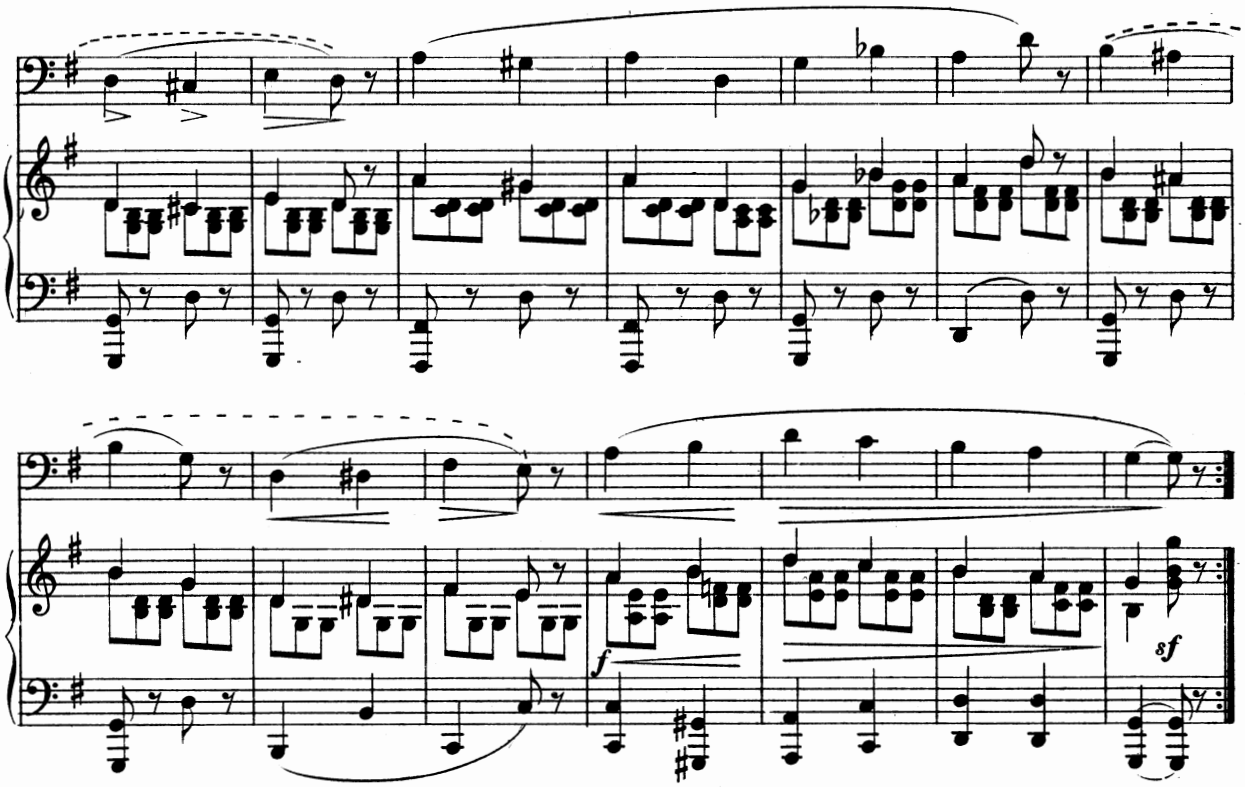


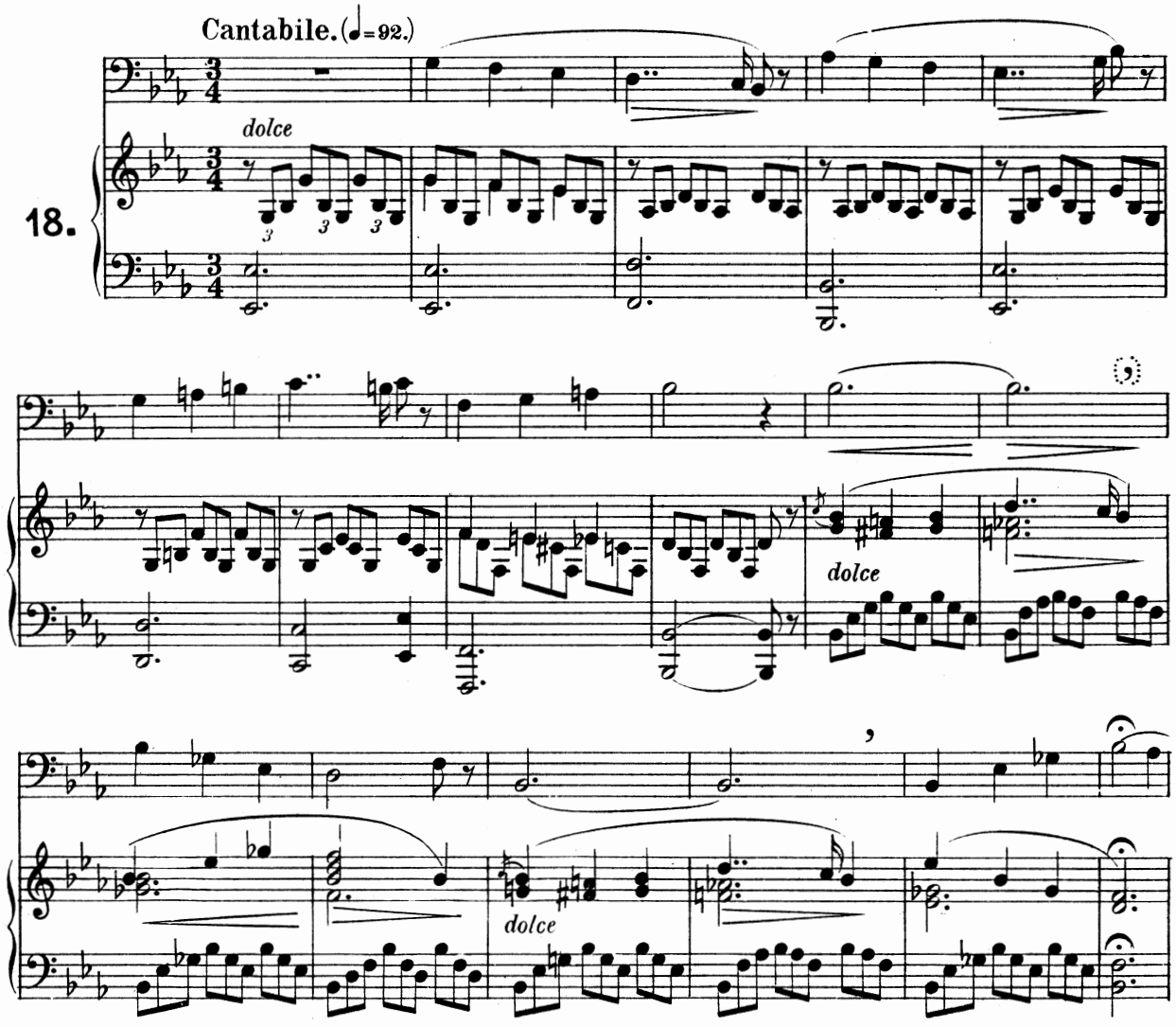

Allegretto. (♩. = 66.)
dolce
16.
sf

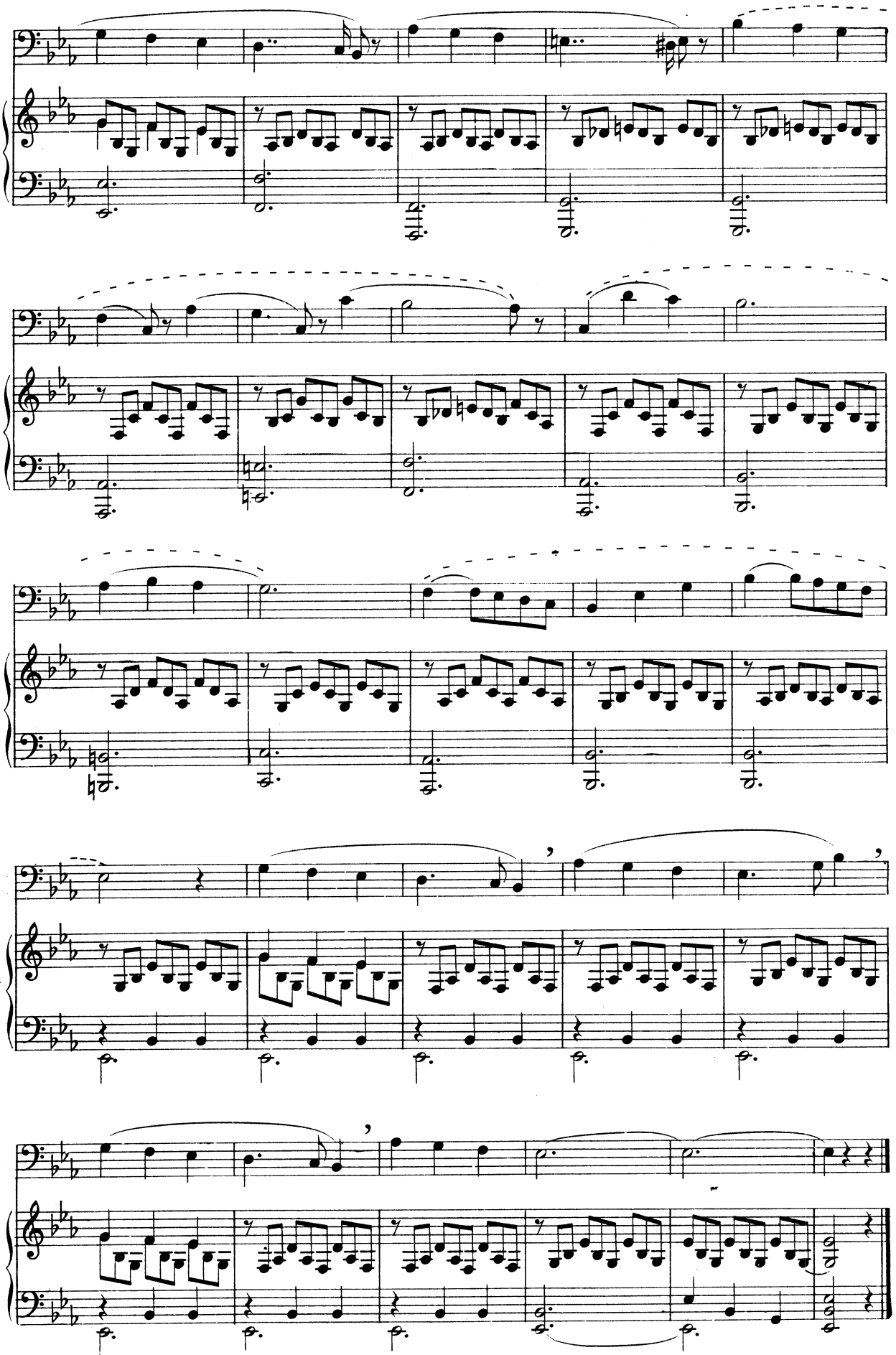

sf

Allegro giusto sostenuto.




f
sf


Cantabile. (♩=92.)
18.
dolce
dolce
dolce



Allegretto con spirito. (♩.=60.)

19.

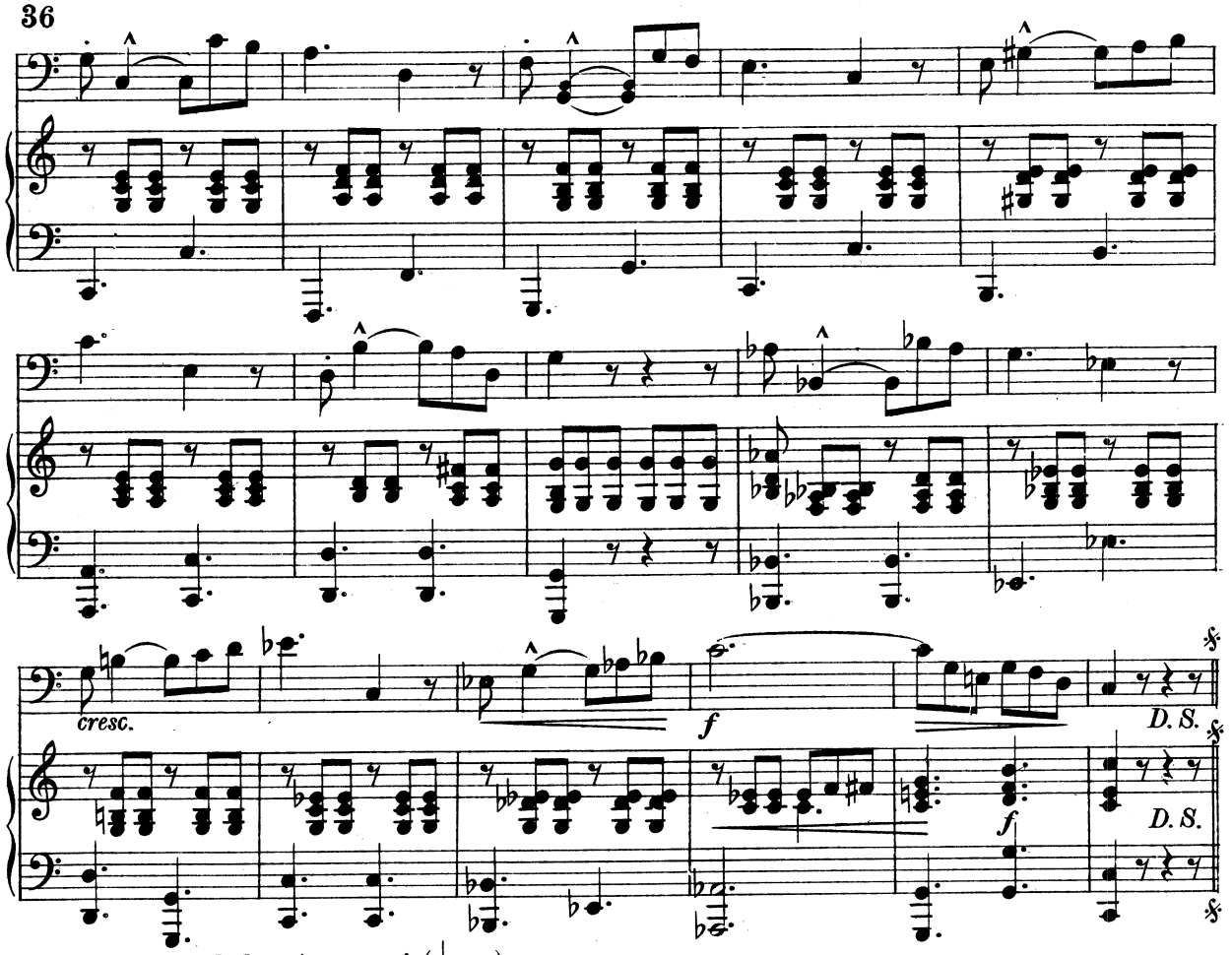
dolce

cresc.

dolce

Fine.

Fine.



Moderato assai. (♩= 29.)

20.

do si do re mi fa sol la sol fa mi re do si do re mi do sol fa sol fa sol

do si do re mi fa sol re mi fa sol la si do si la sol fa mi re mi re mi re si sol sol mi do

re si sol sol mi do si re sol si la re si sol re si sol sol mi do re si sol sol mi do

si re sol si la re sol do si do re mi fa sol la sol fa mi re do si do re mi do

sol fa sol fa sol do mi sol si la sol fa do si la sol fa mi re mi sol re sol do *Fine.*

Fine.

Poco più animato.

legato

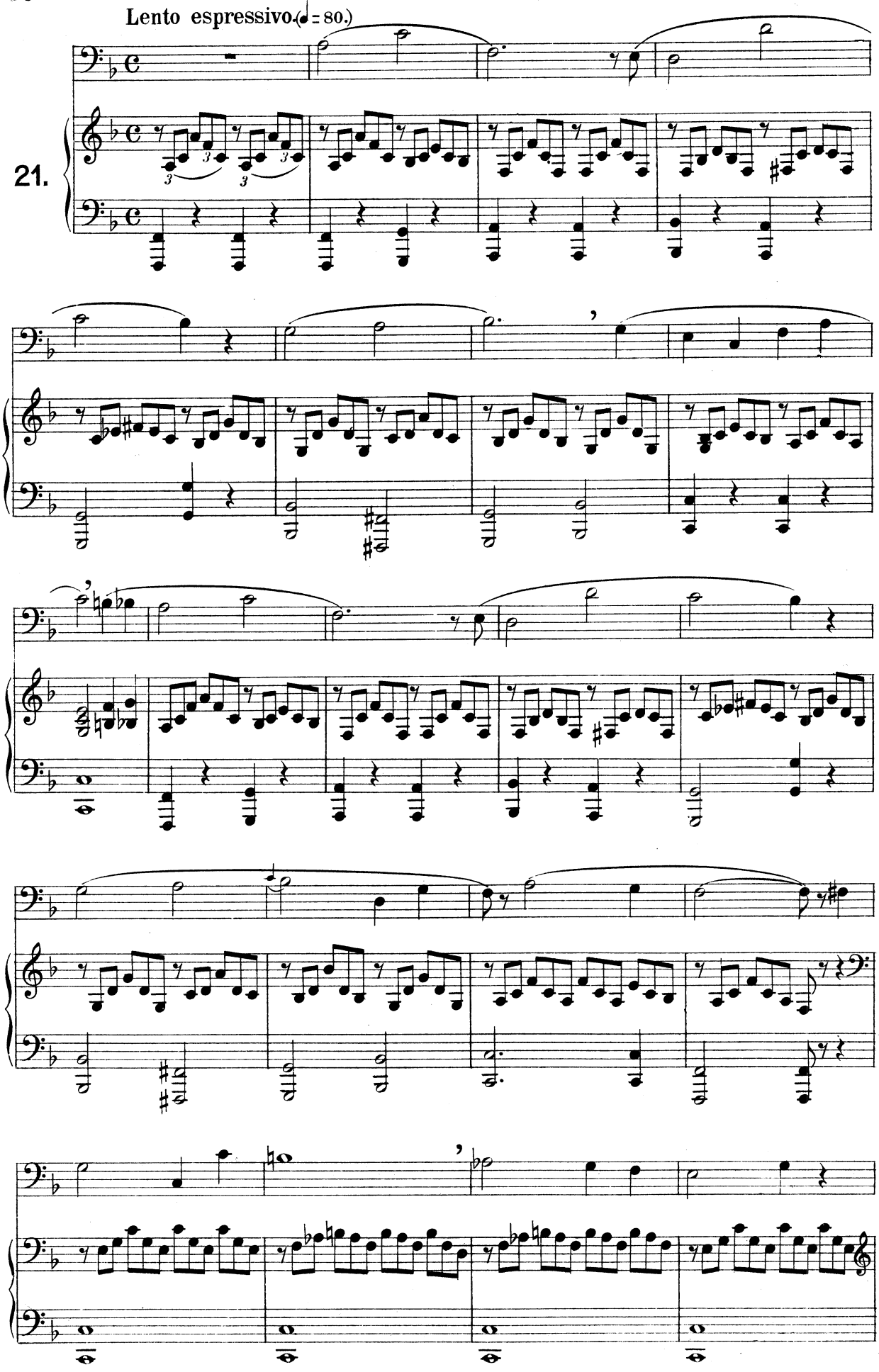
la do mi la do la sol mi si la si la si do la mi

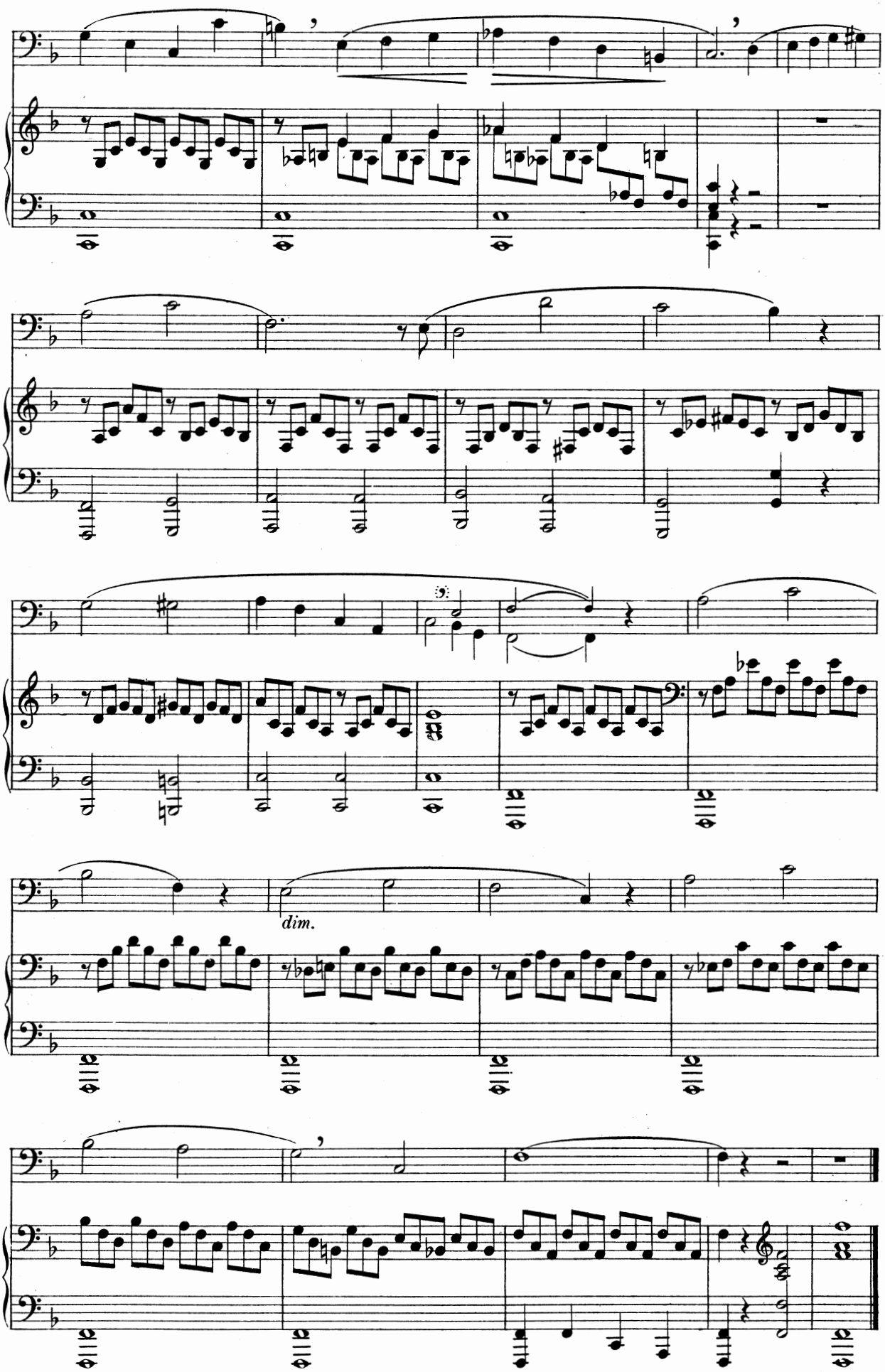
la do mi la do si la sol mi si la si la si do si la

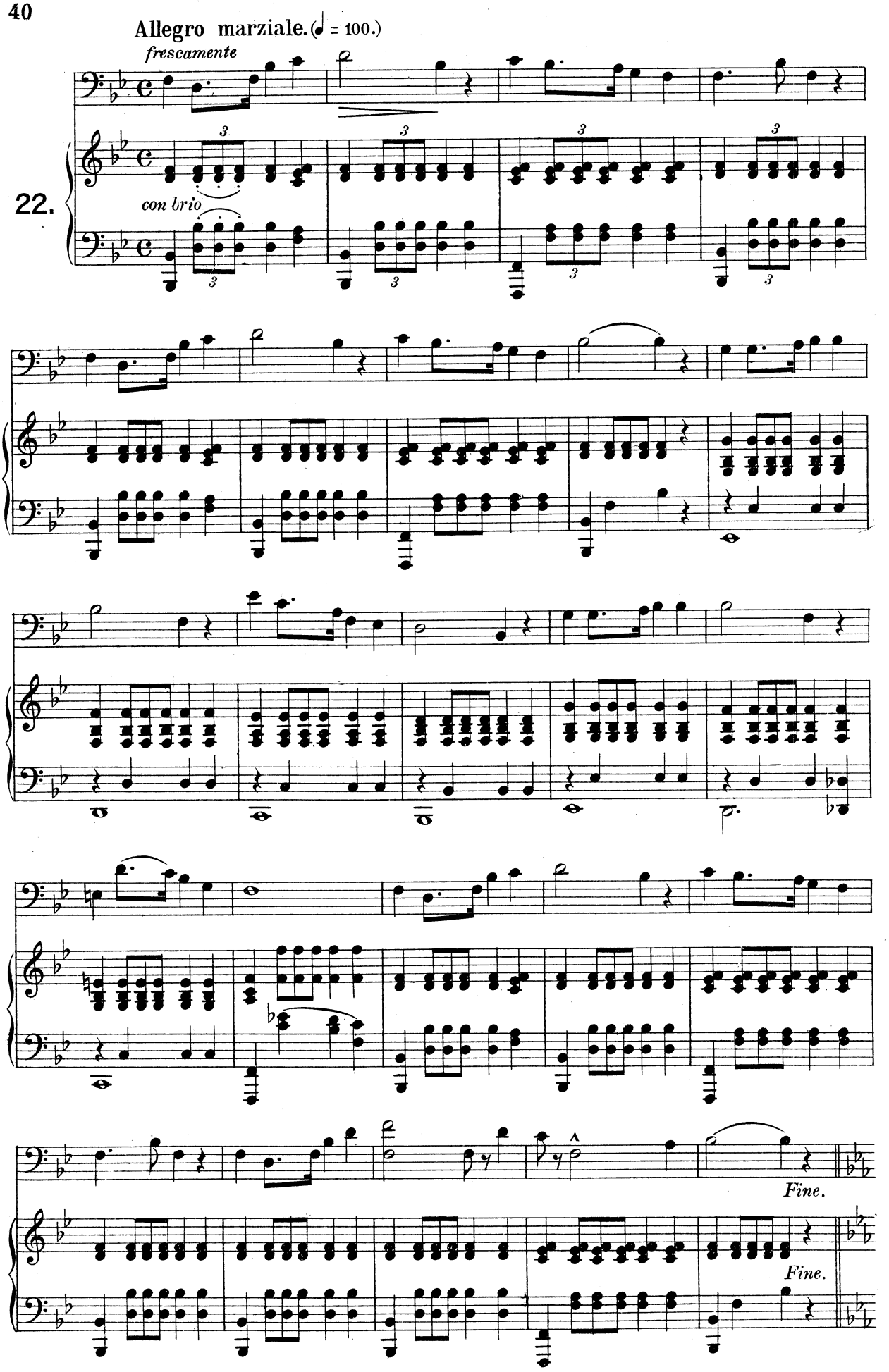
do si la sol fa fa sol mi sol fa mi re do sol *D.S.*

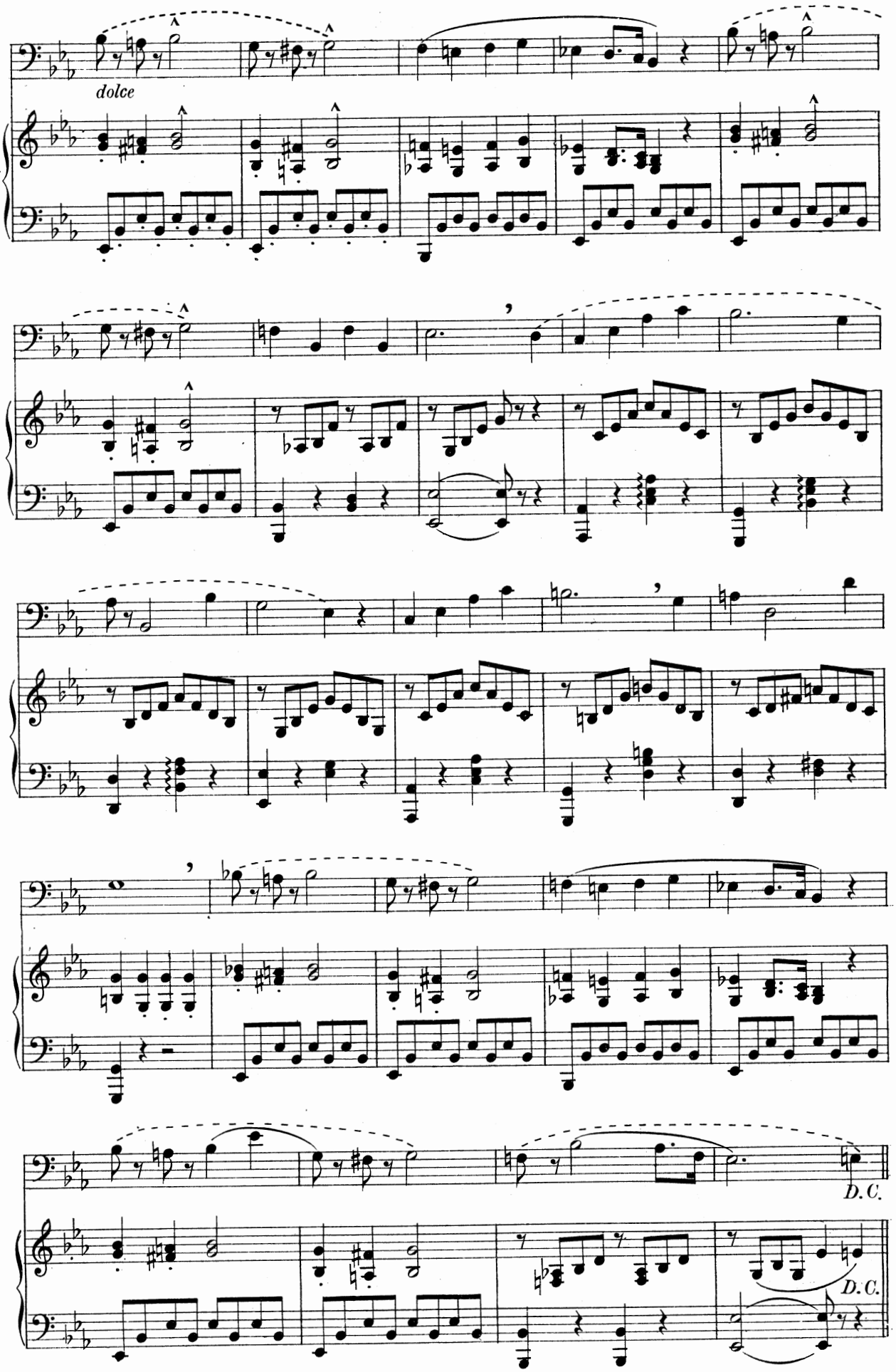
rall.

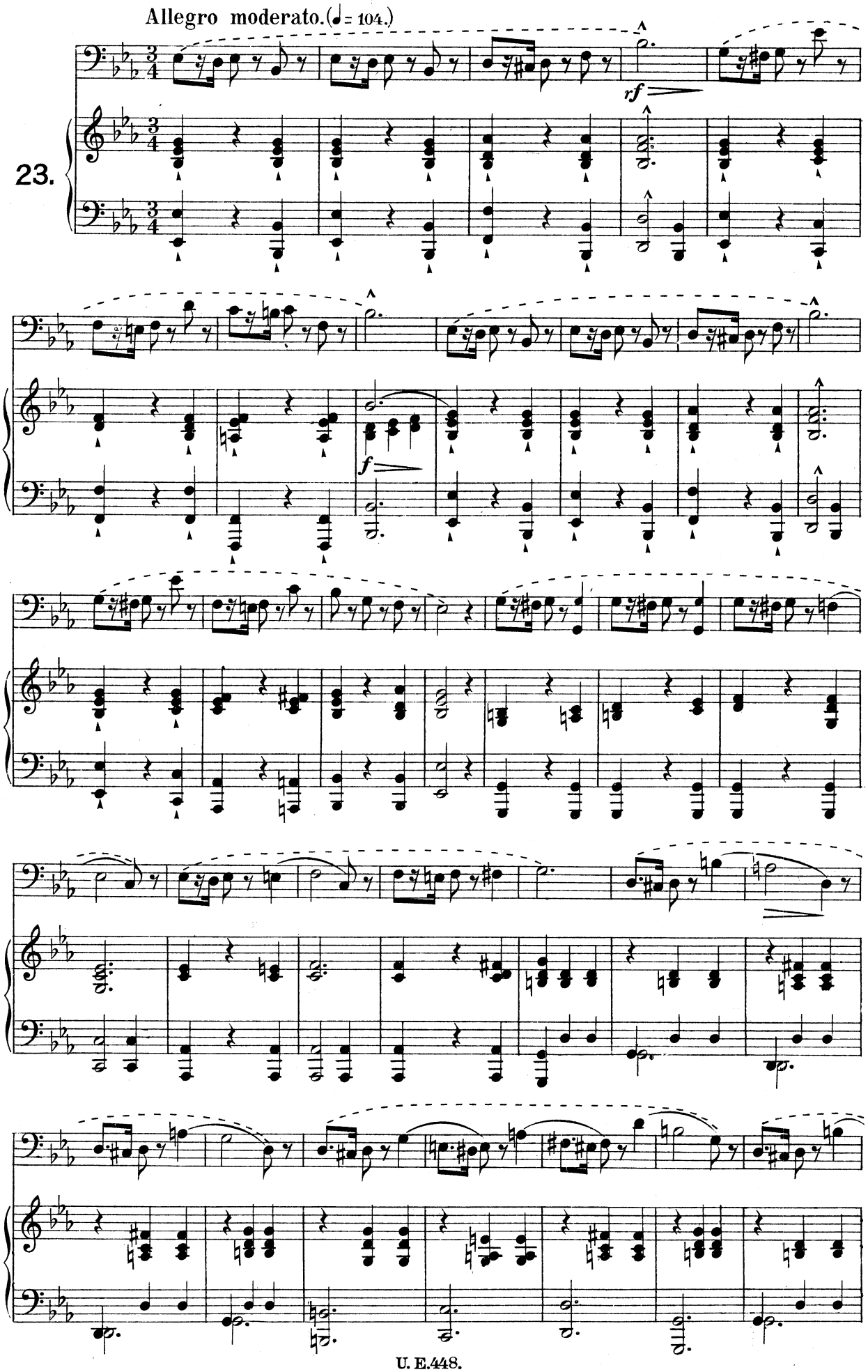
rall. *D.S.*

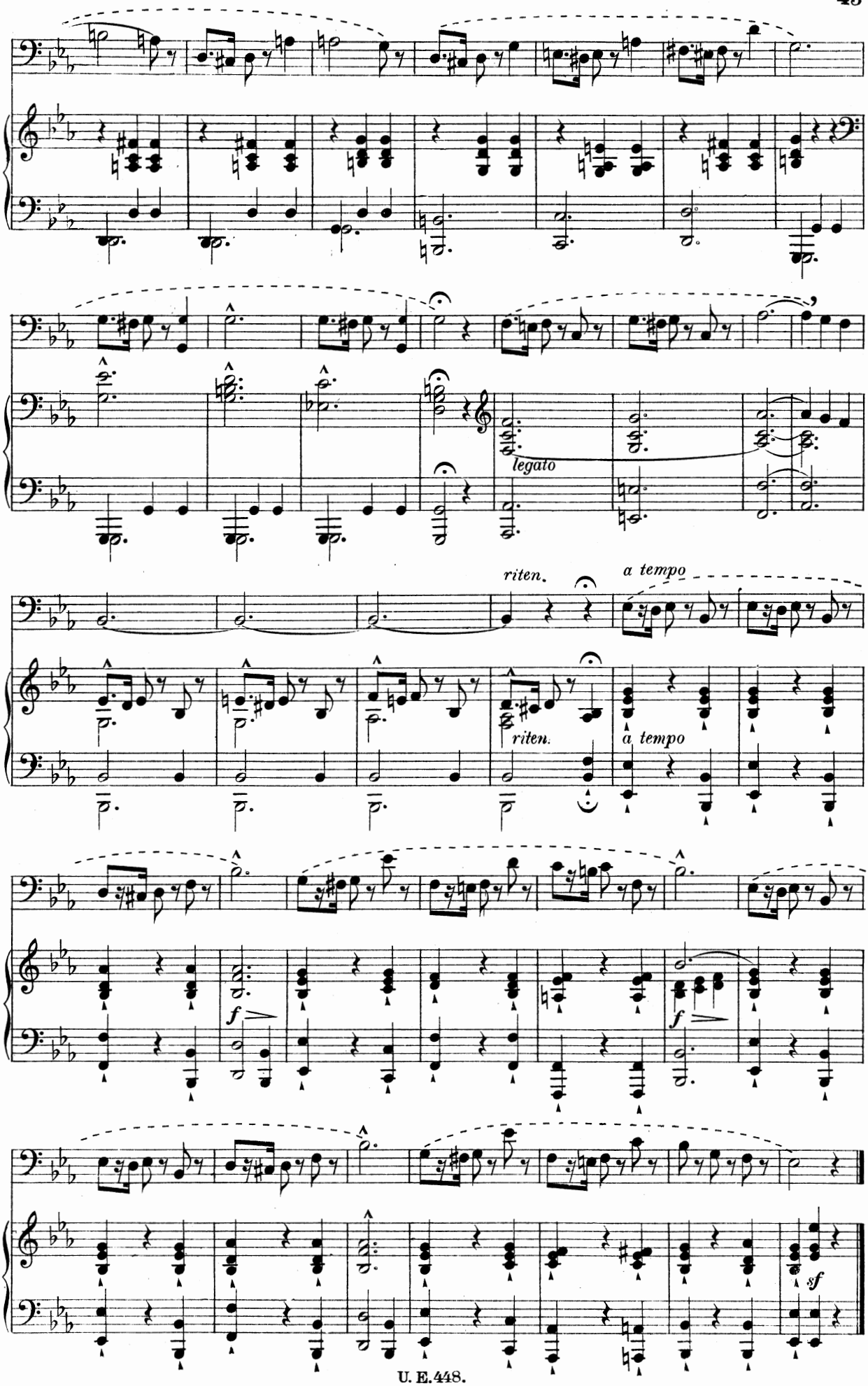

Lento espressivo. (♩ = 80.)
21.


dim.


Allegro marziale. (♩ = 100.)
frescamente
22.
con brio
Fine.
Fine.


dolce
D.C.
D.C.


Allegro moderato. (♩ = 104.)
23.
rf
f


legato
riten.
a tempo
riten.
a tempo
f
f
sf

Andantino amabile. (♪ = 92.)

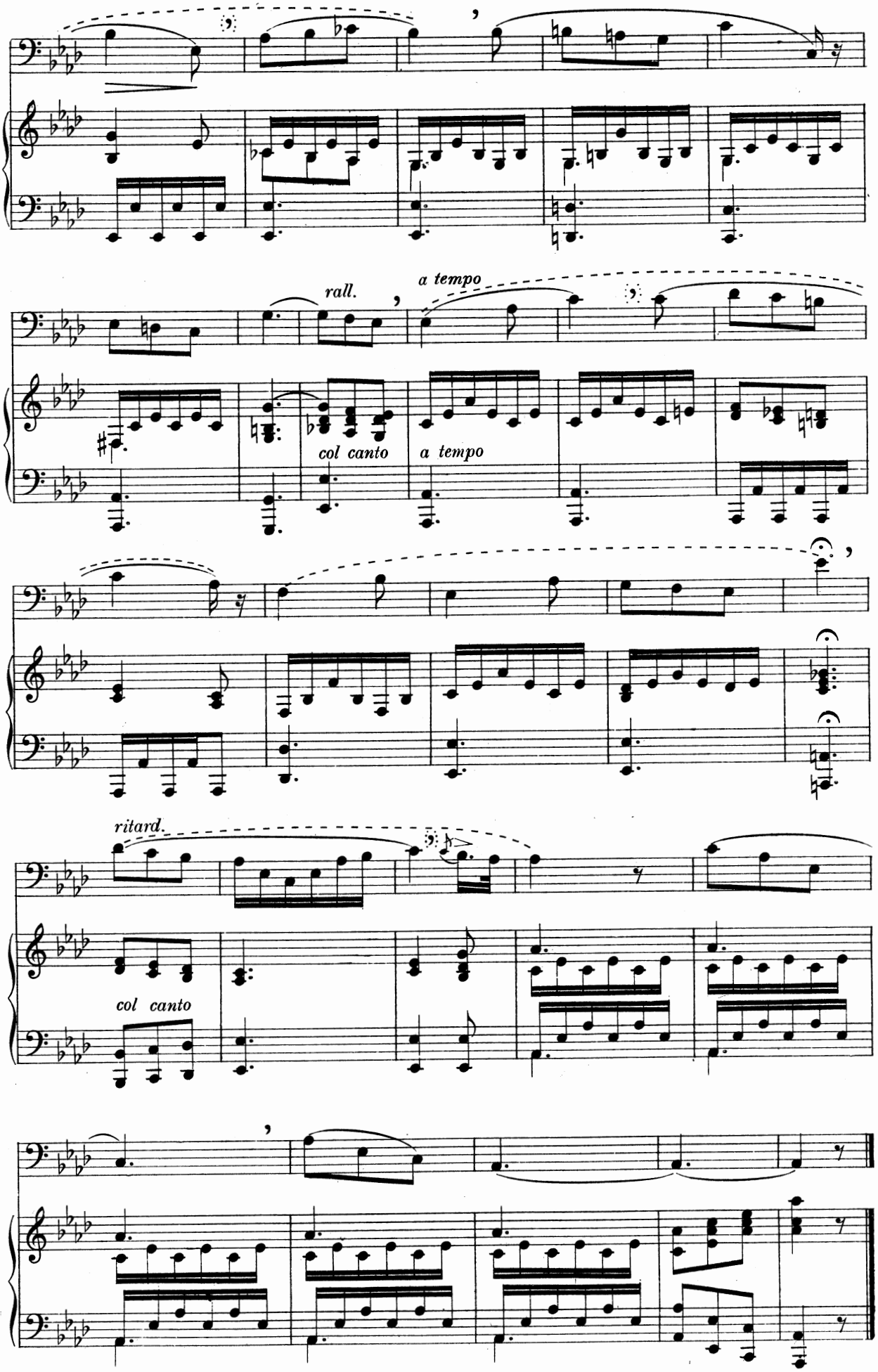
24.

molto ritard.

a tempo

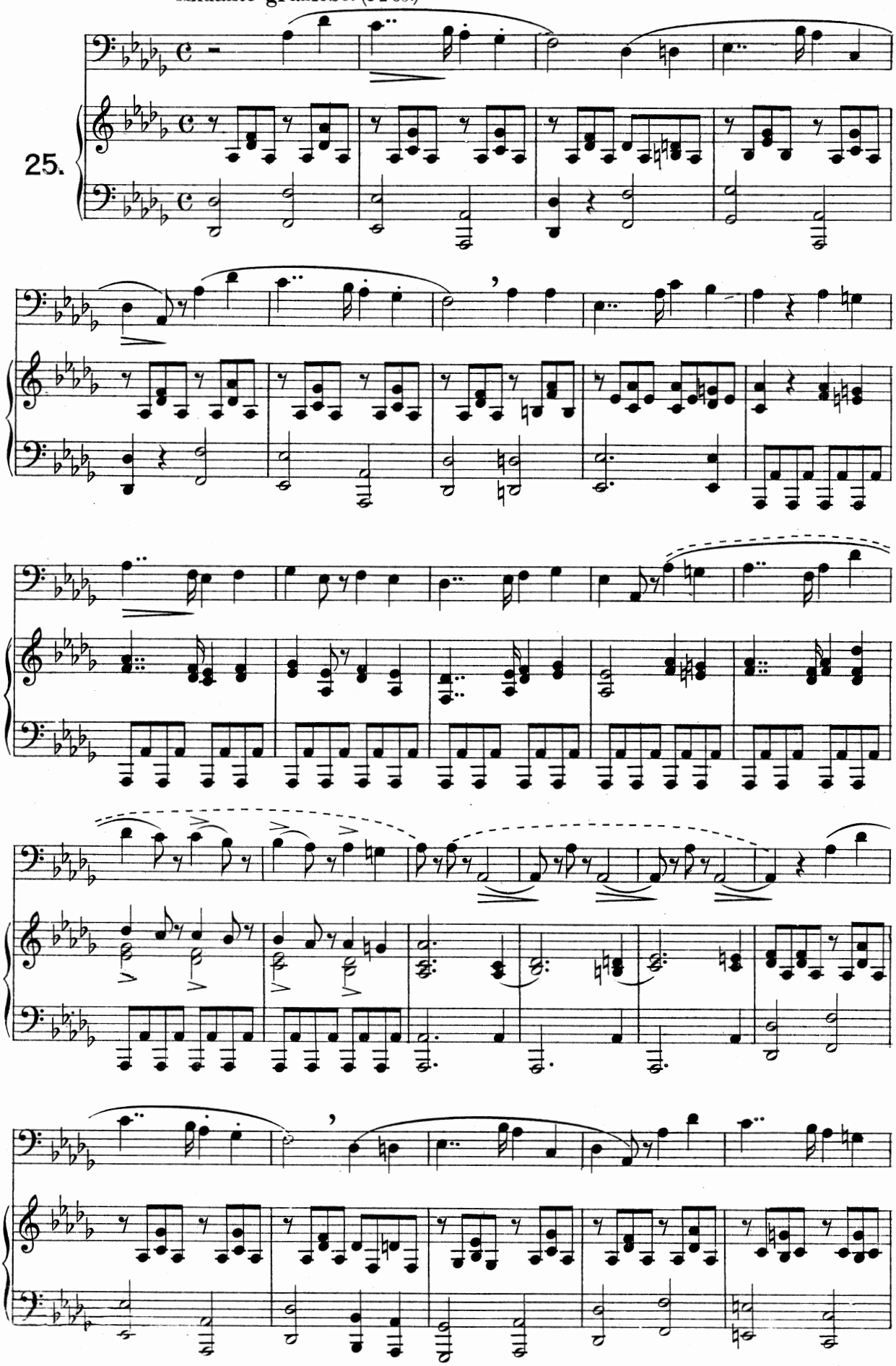
col canto

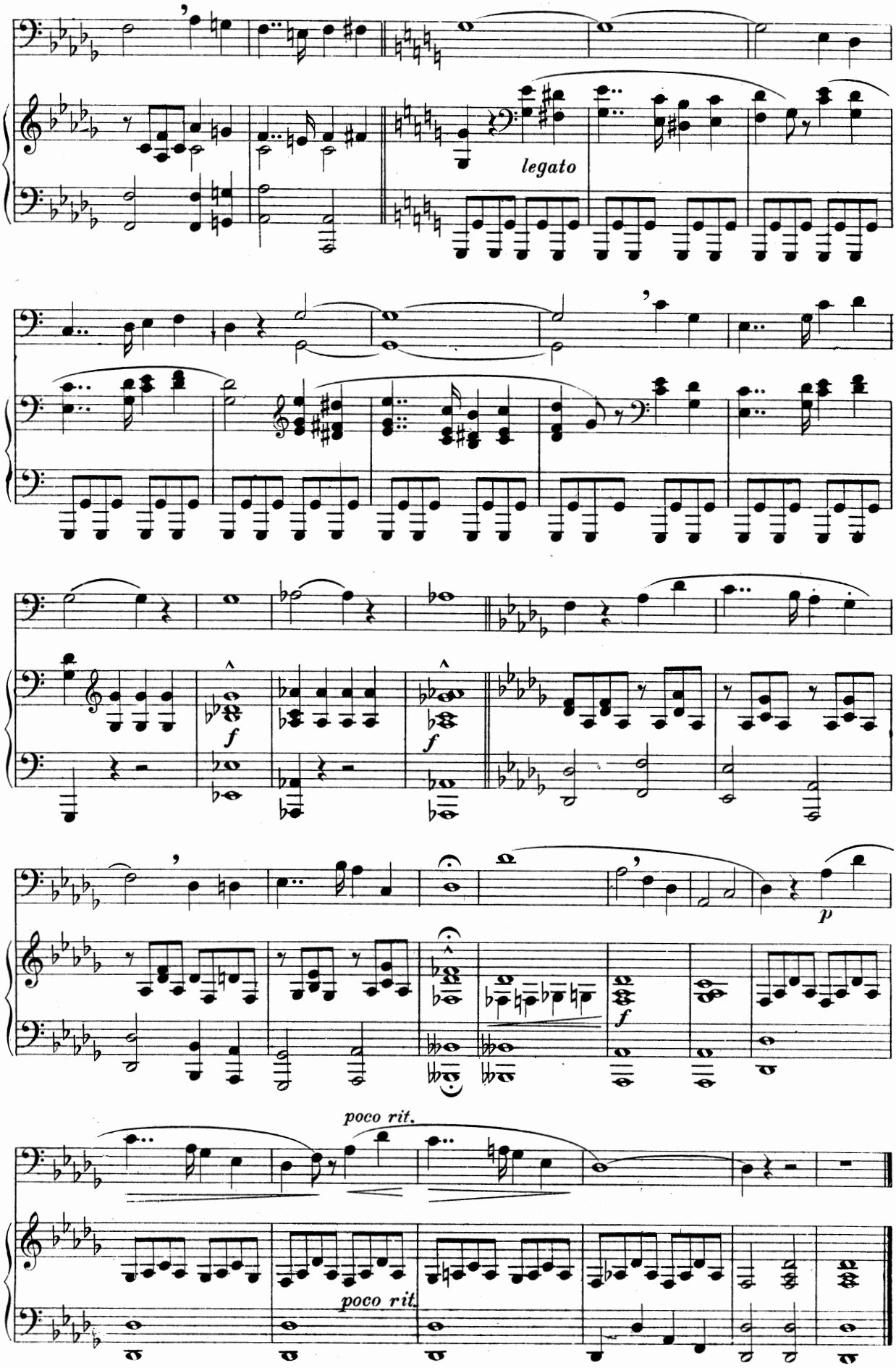
a tempo

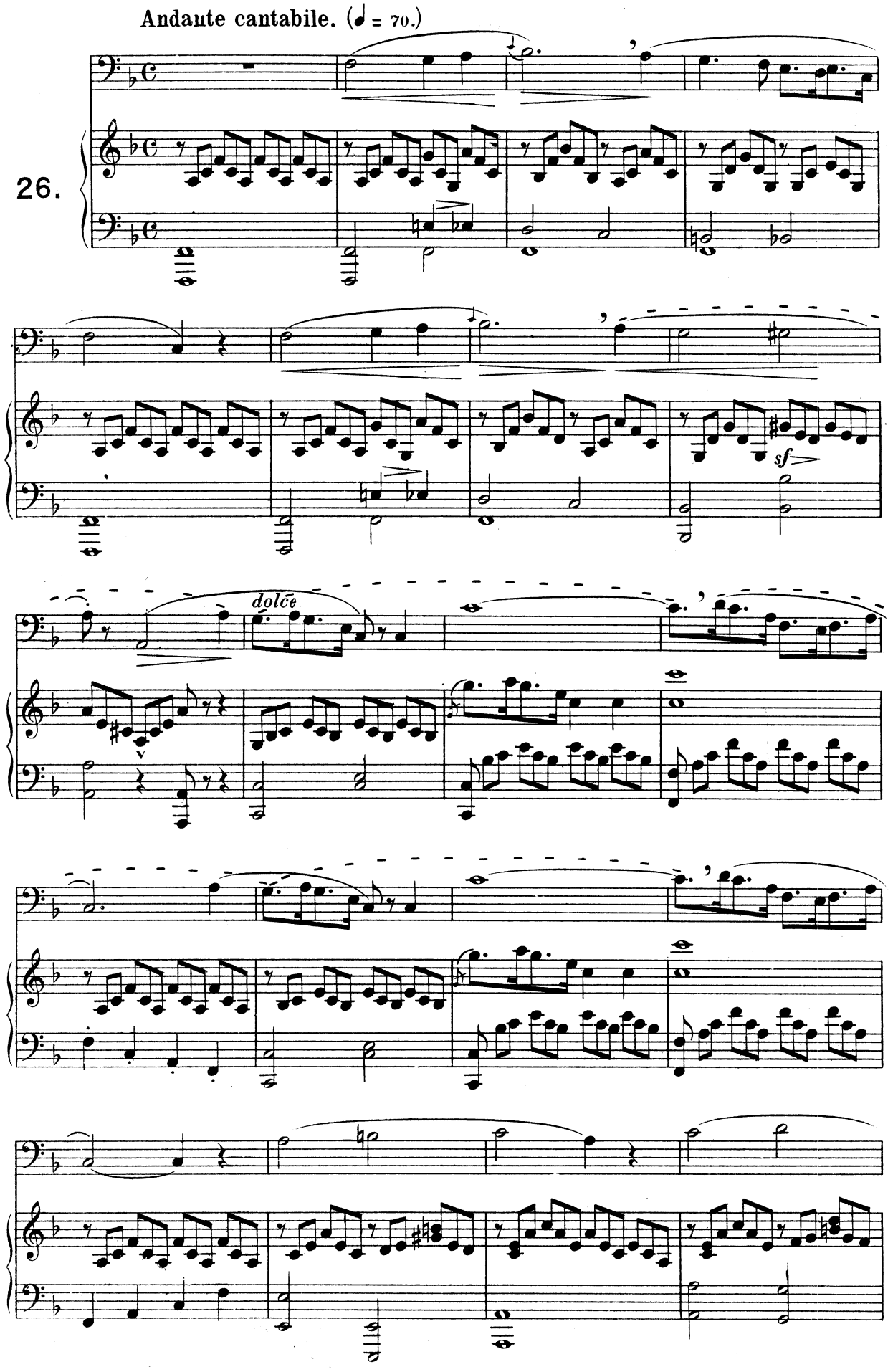

rall.
a tempo
col canto
a tempo
ritard.
col canto

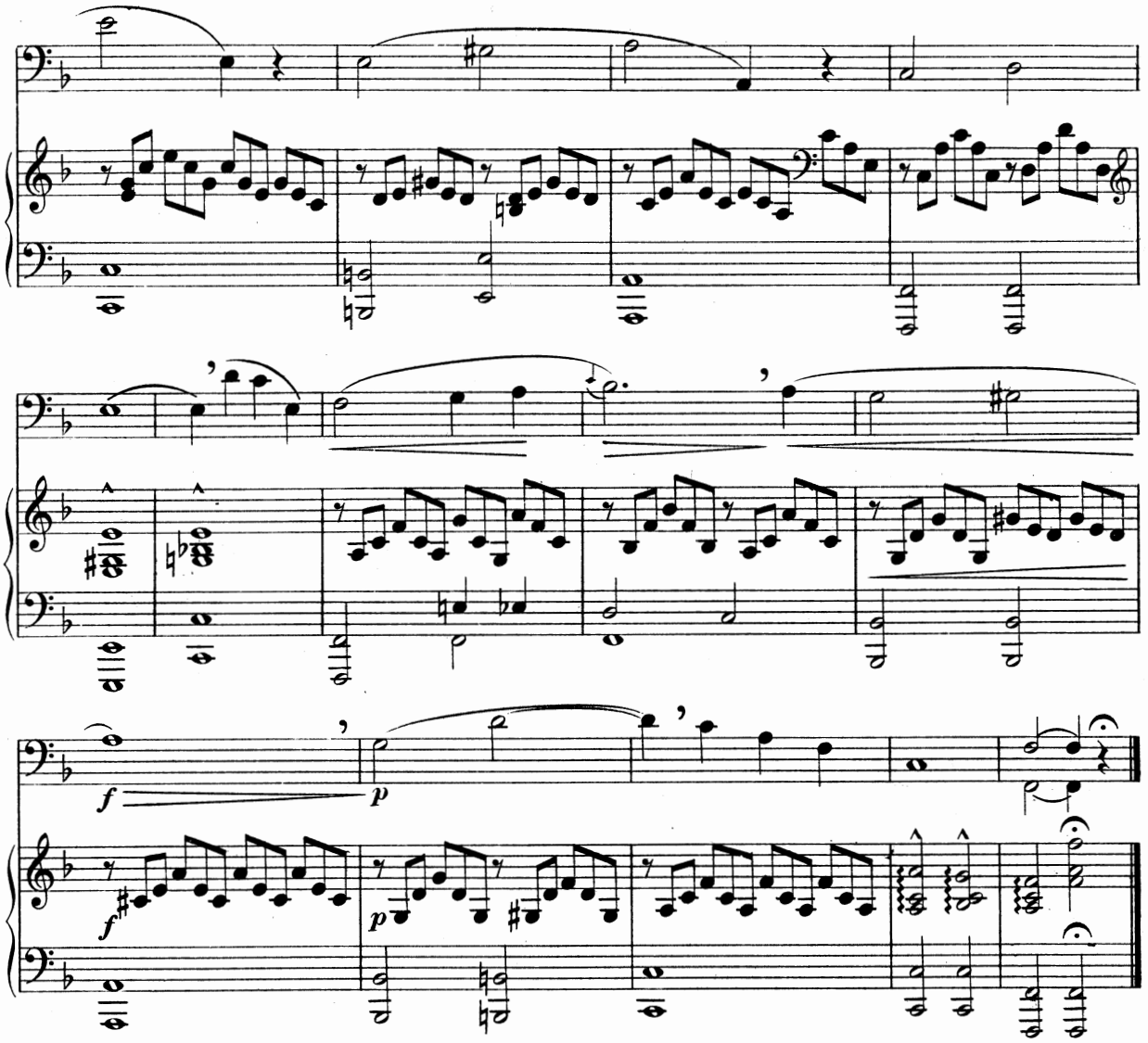
Andante grazioso. (♩= 69.)

25.



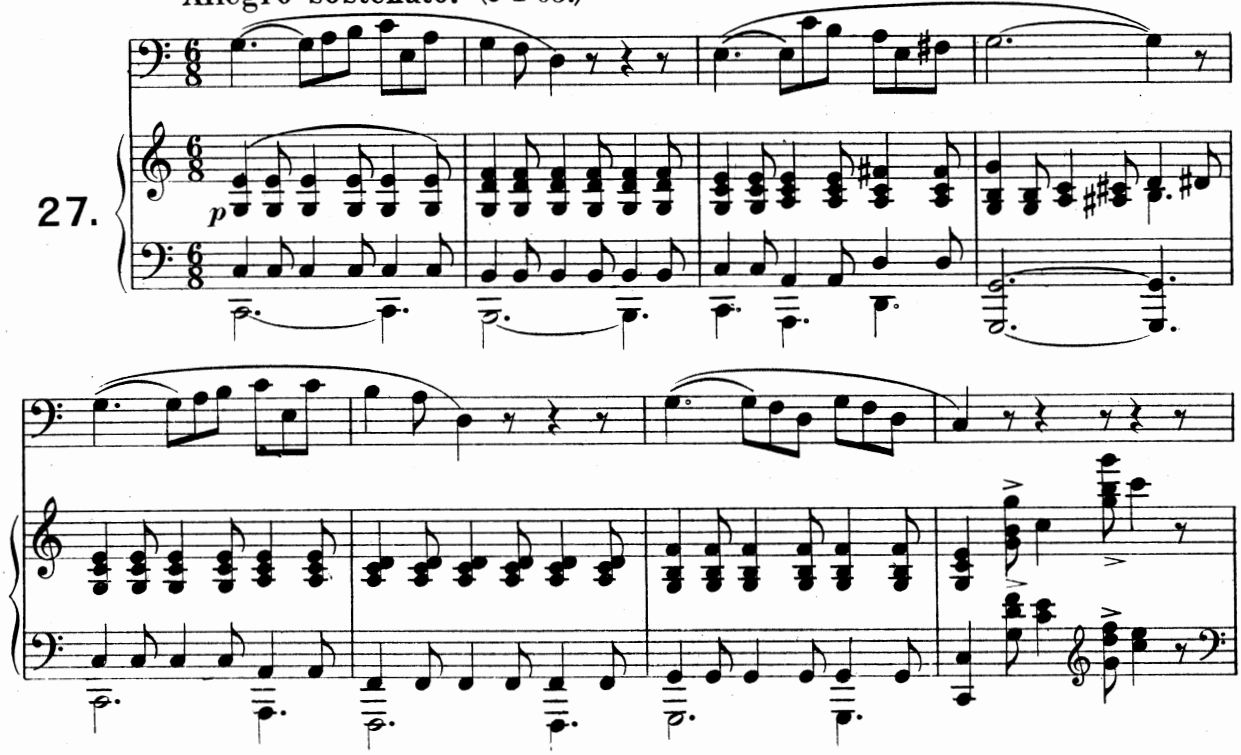

legato
f
f
p
f
poco rit.
poco rit.

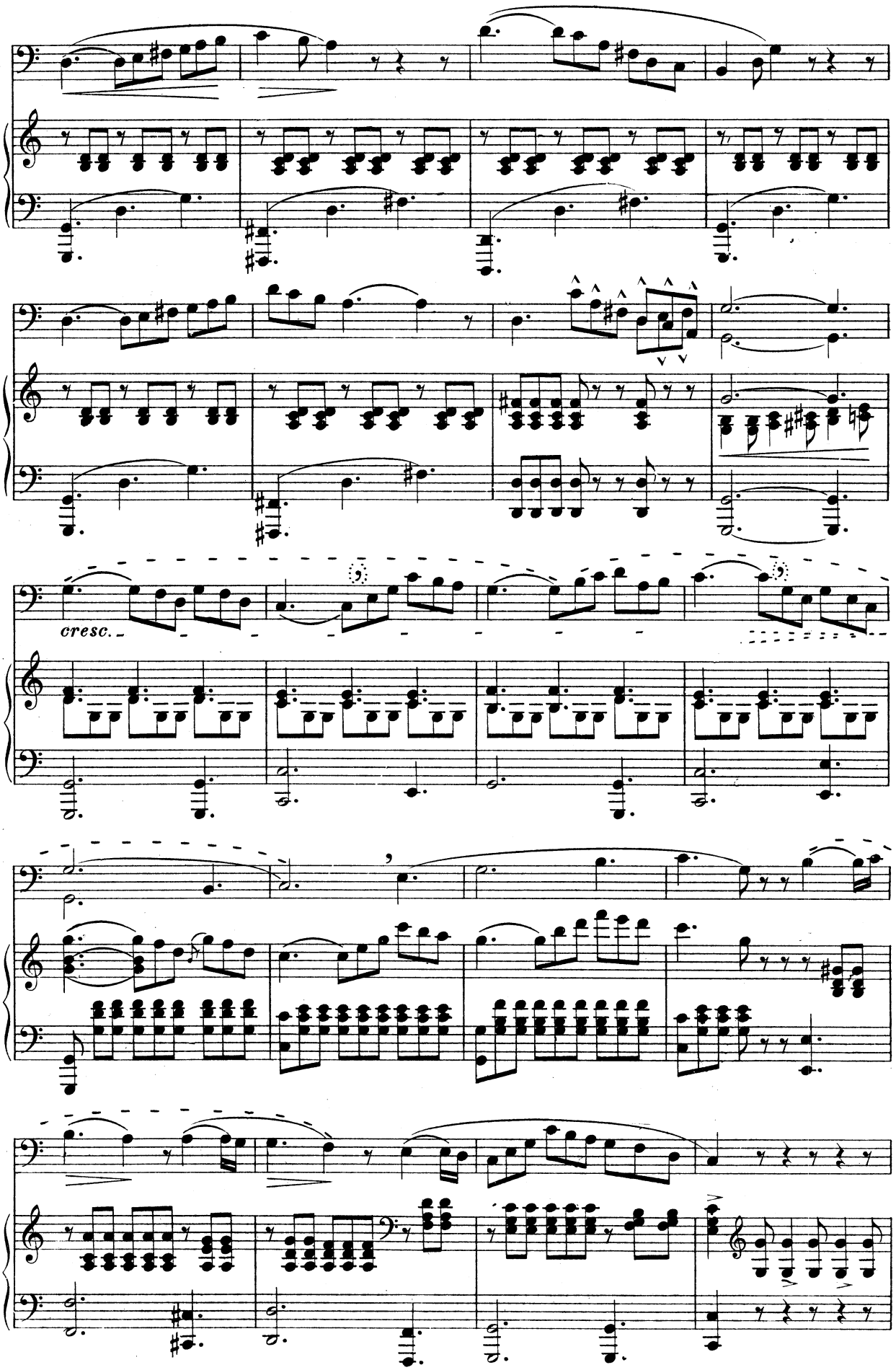

Andante cantabile. (♩ = 70.)
26.
dolce
sf

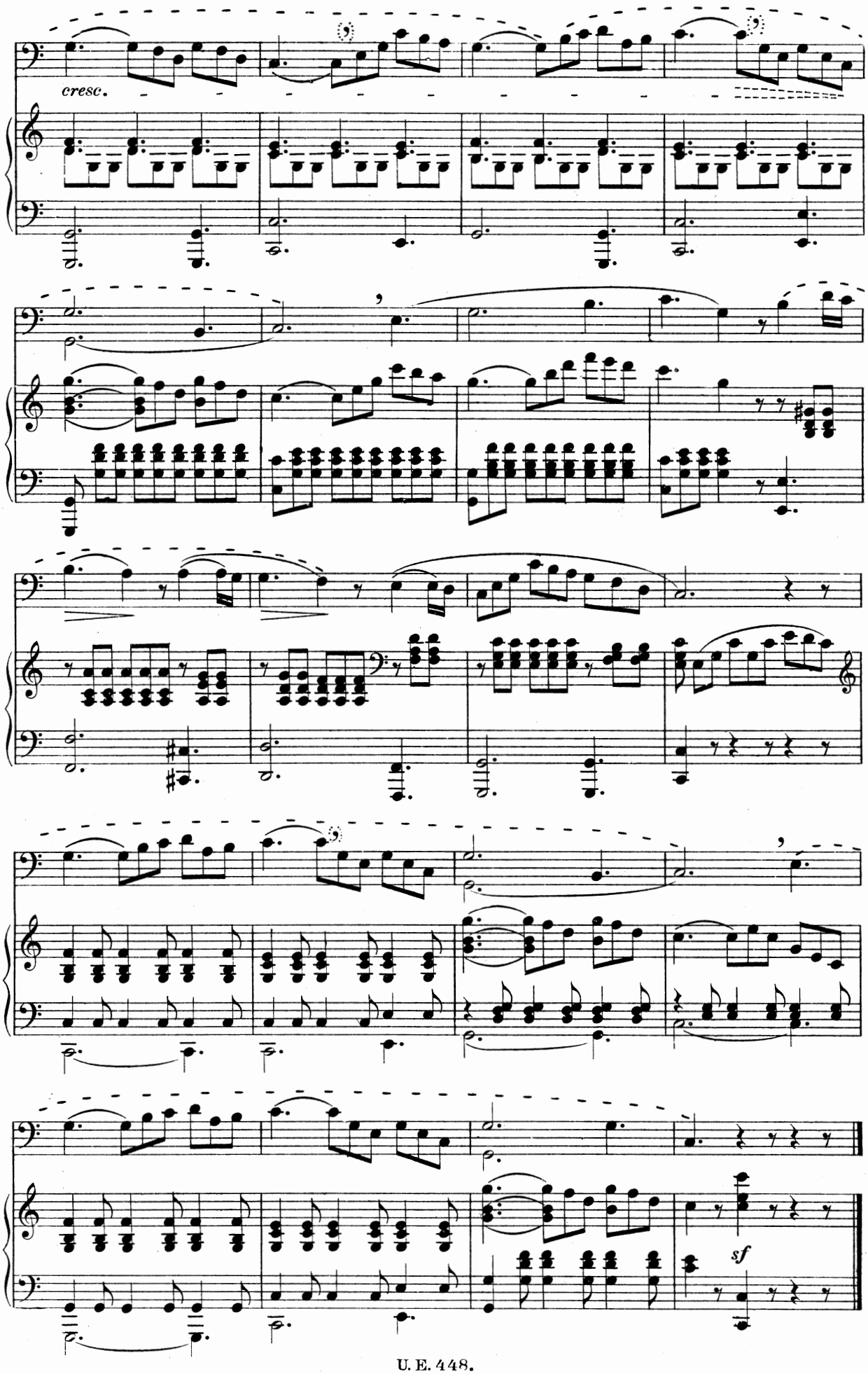


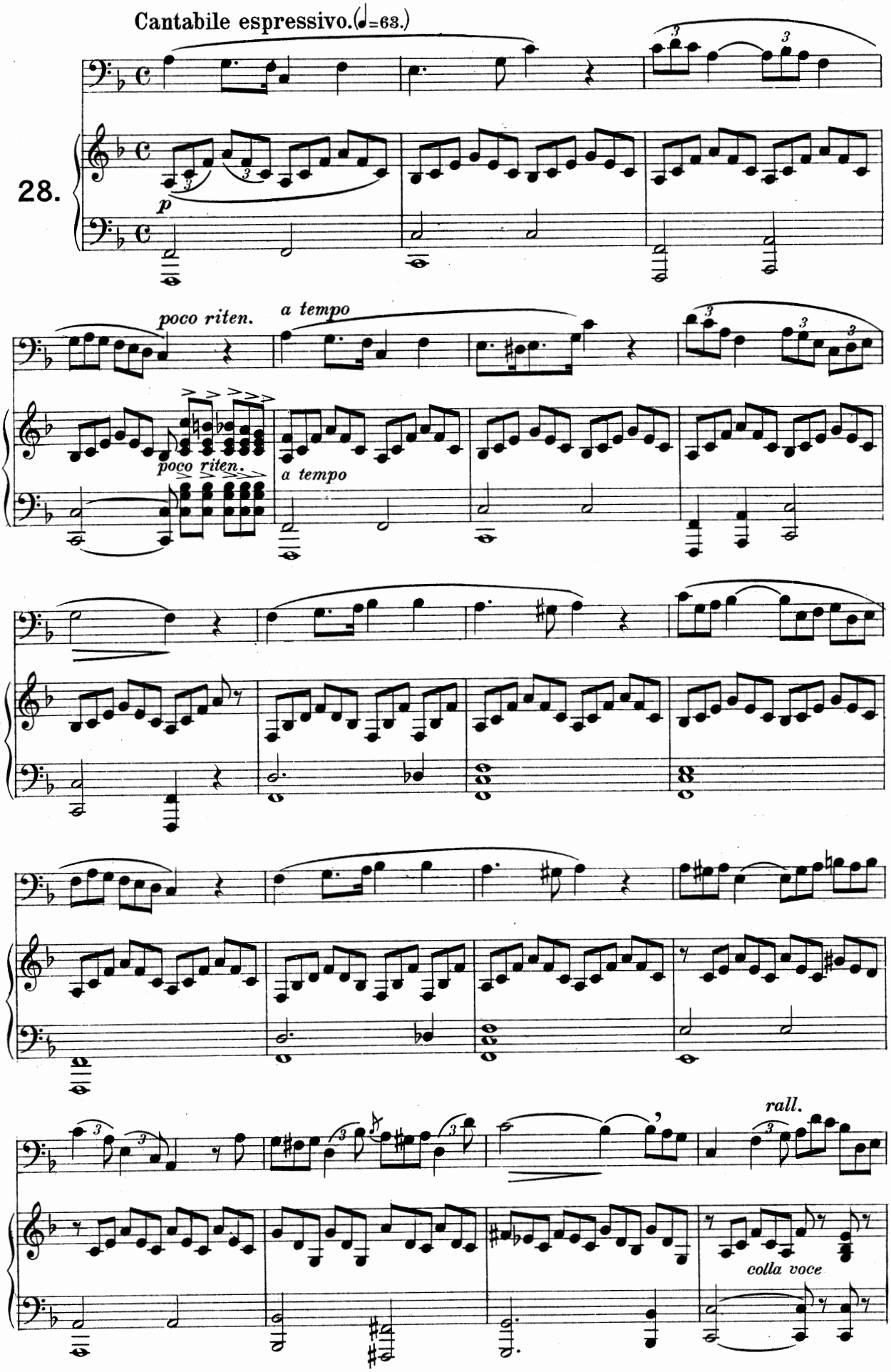
Allegro sostenuto. (♩.= 63.)

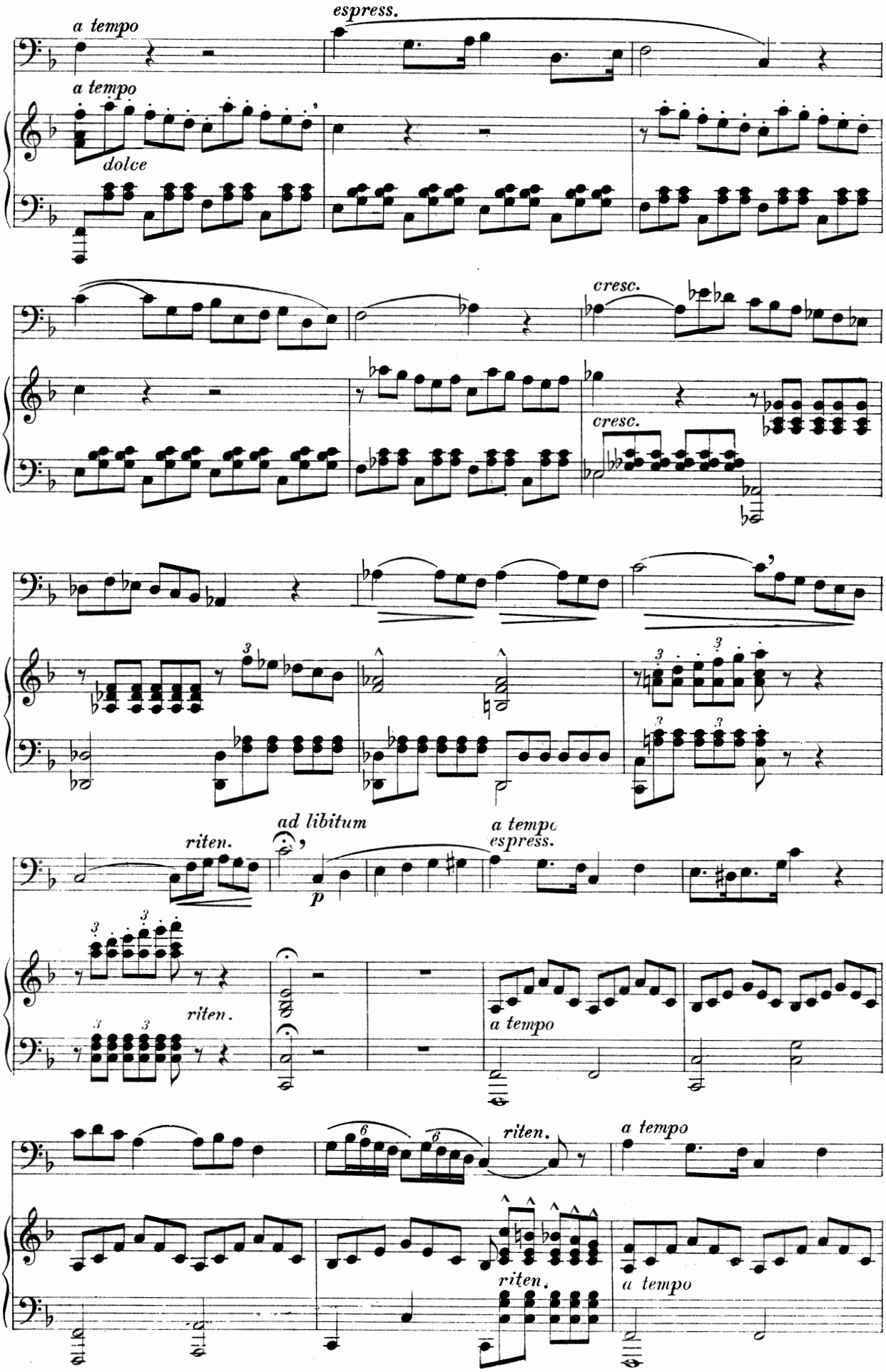
27.

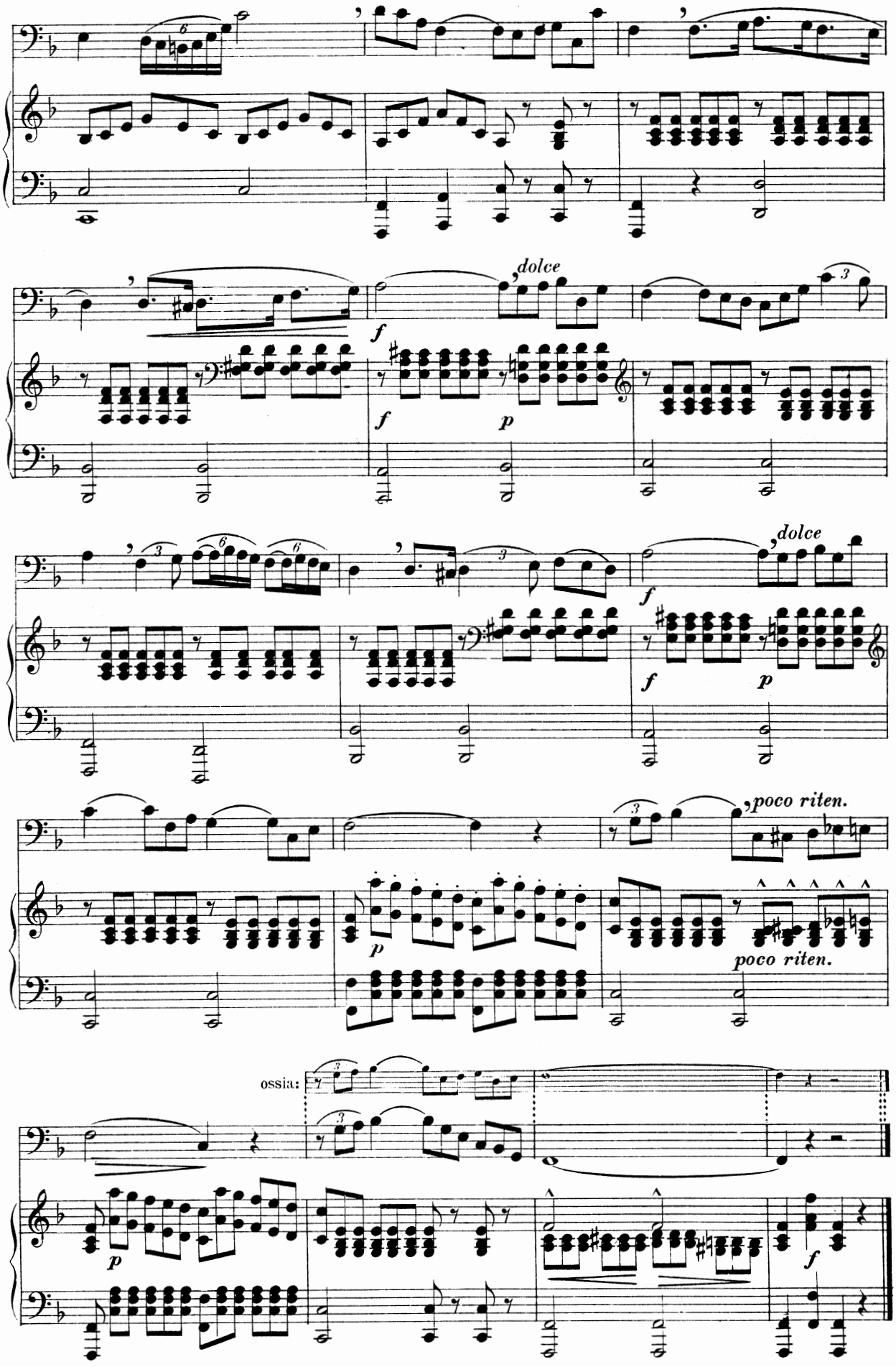



cresc.


cresc.
sf


Cantabile espressivo. (♩=63.)
28.
p
poco riten.
a tempo
poco riten.
a tempo
rall.
colla voce

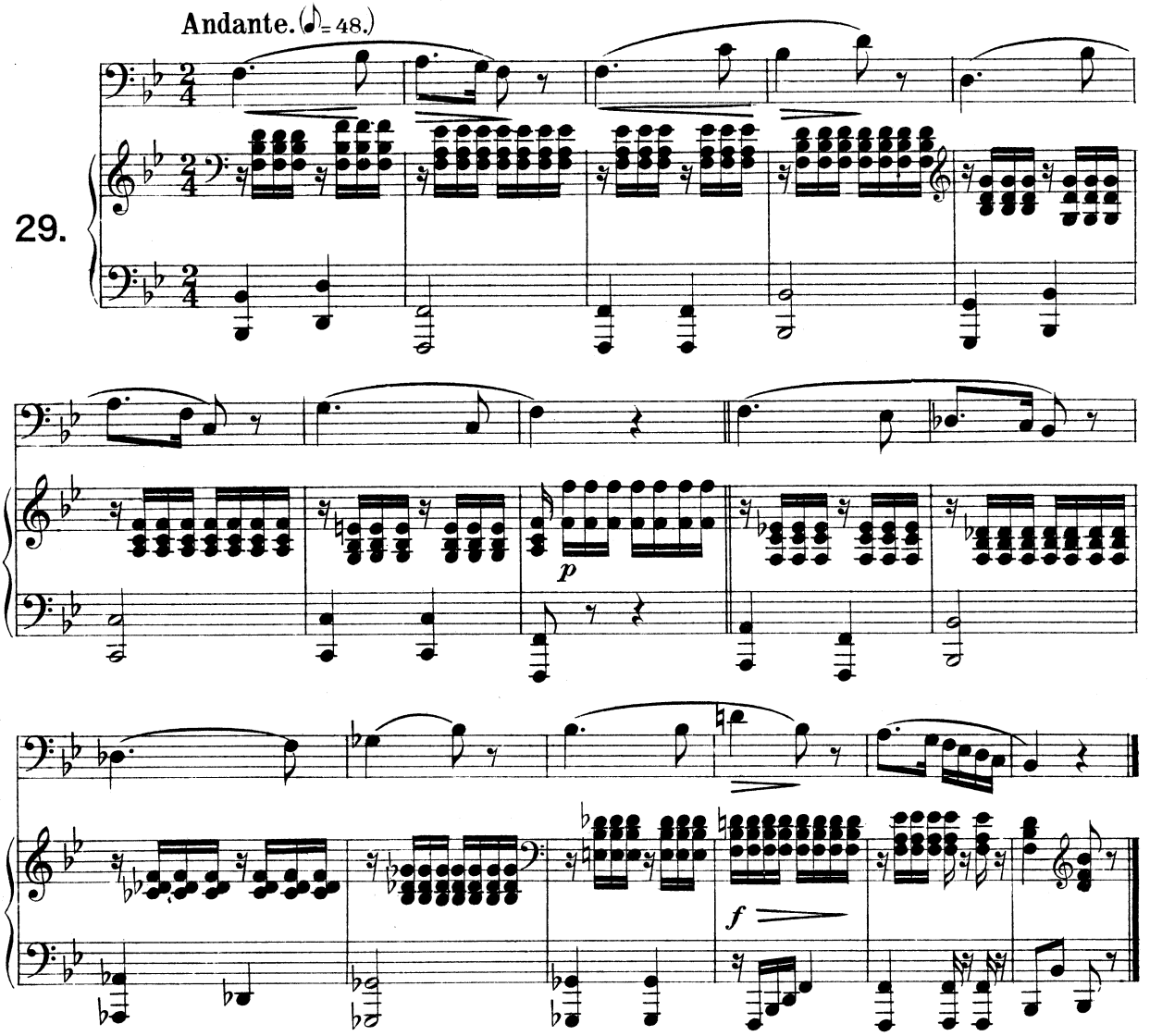

a tempo
espress.
a tempo
dolce
cresc.
cresc.
riten.
ad libitum
a tempo
espress.
p
riten.
a tempo
riten.
a tempo
riten.
a tempo


dolce
f
p
dolce
f
p
poco riten.
p
poco riten.
ossia:
p
f

Thème varié.

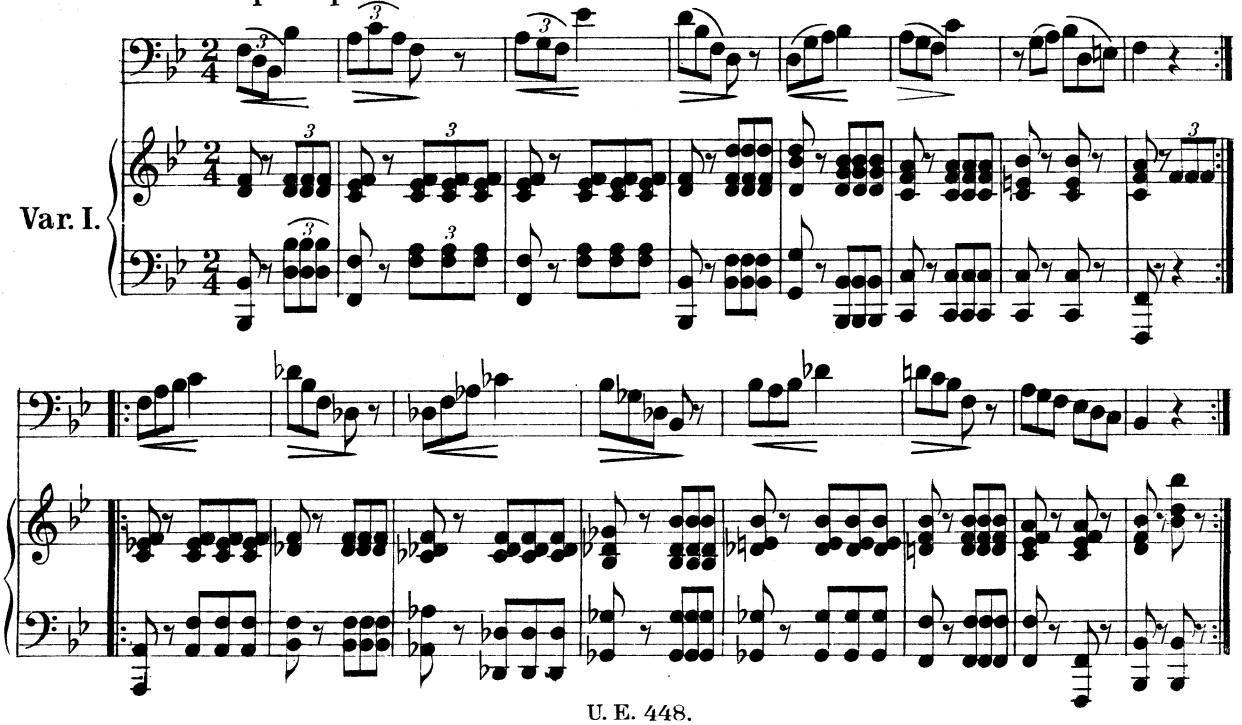
Andante. (♪ = 48.)

29.



Un poco più animato. (♩ = 66.)

Var. I.

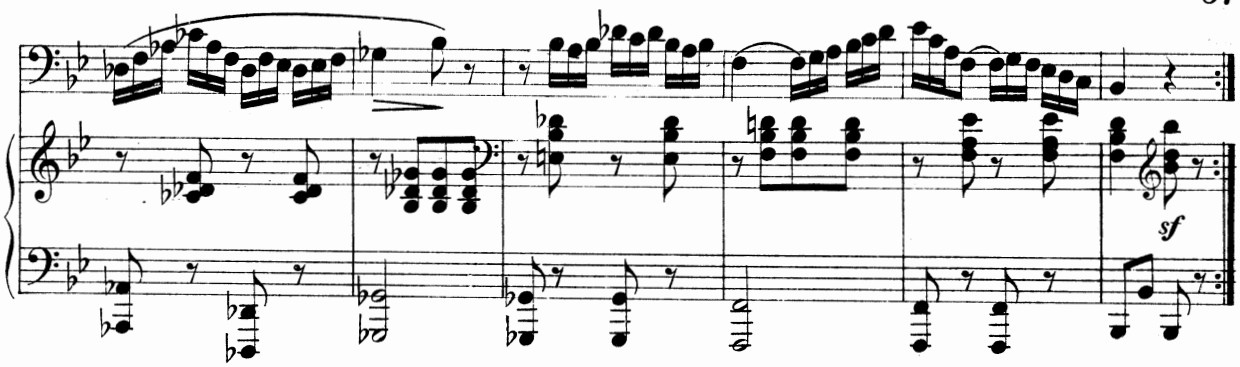


Meno vivo. (♪ = 112.)

Var. II.

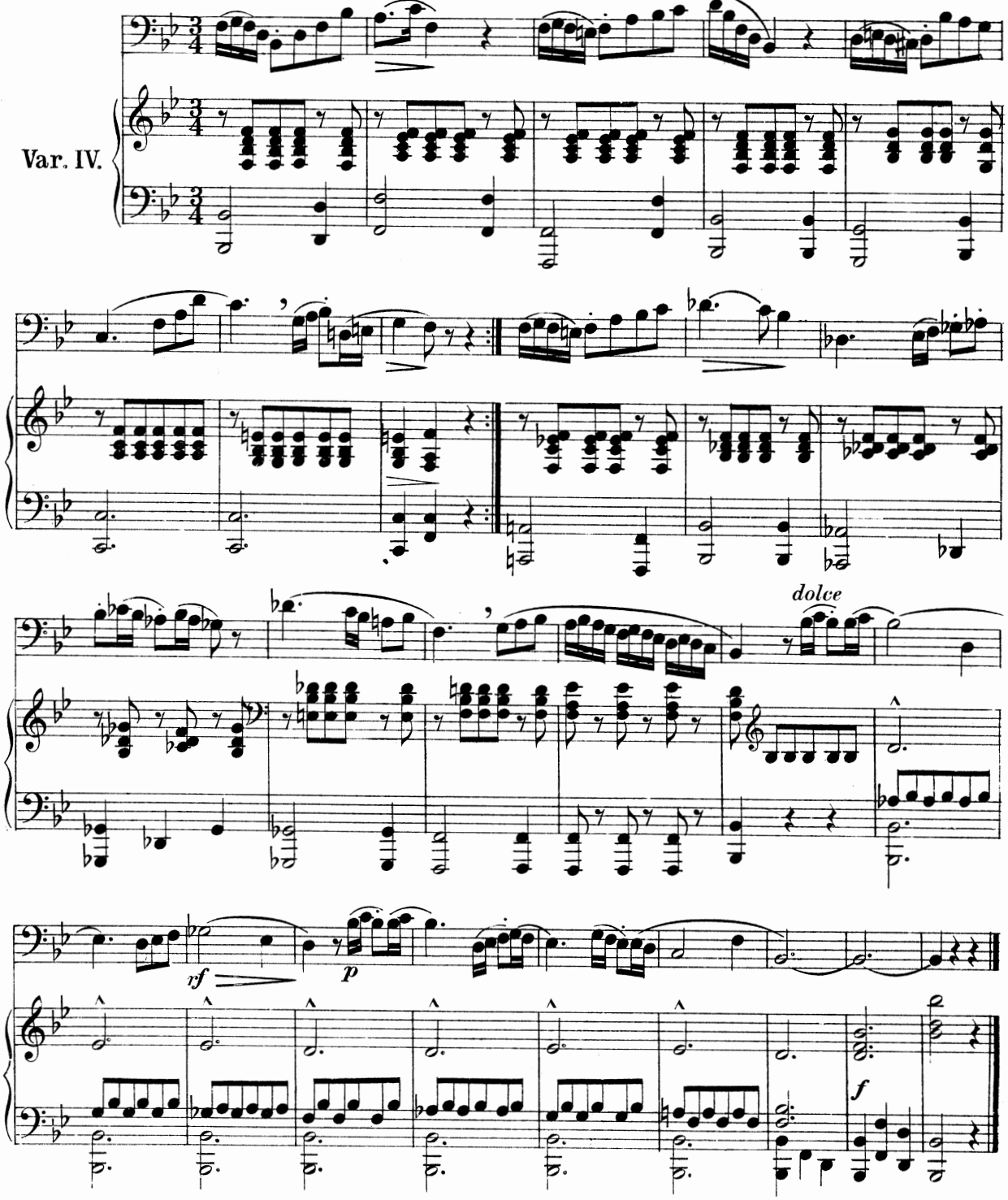
Un poco meno animato. (♩ = 104.)

Var. III.

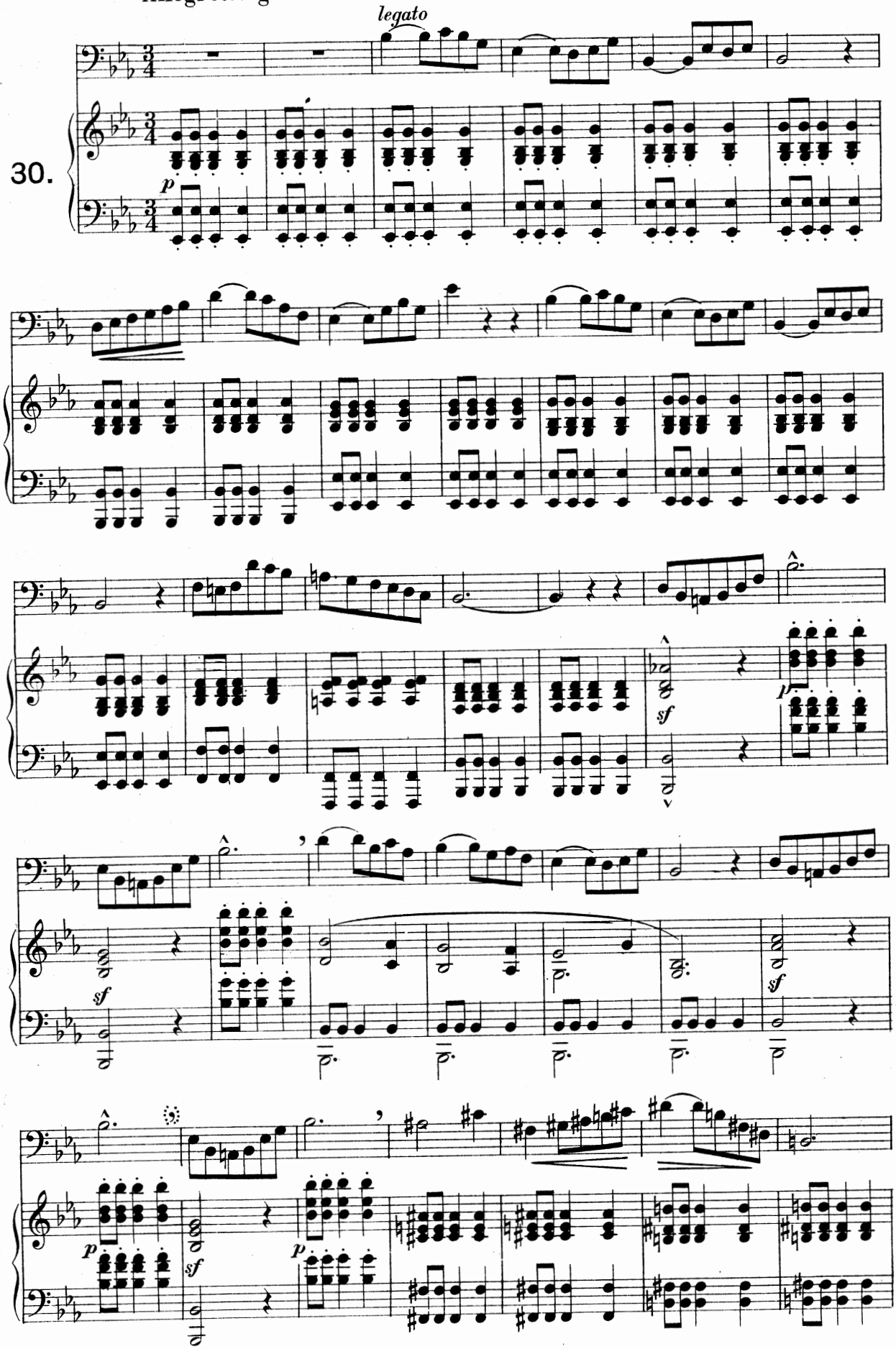


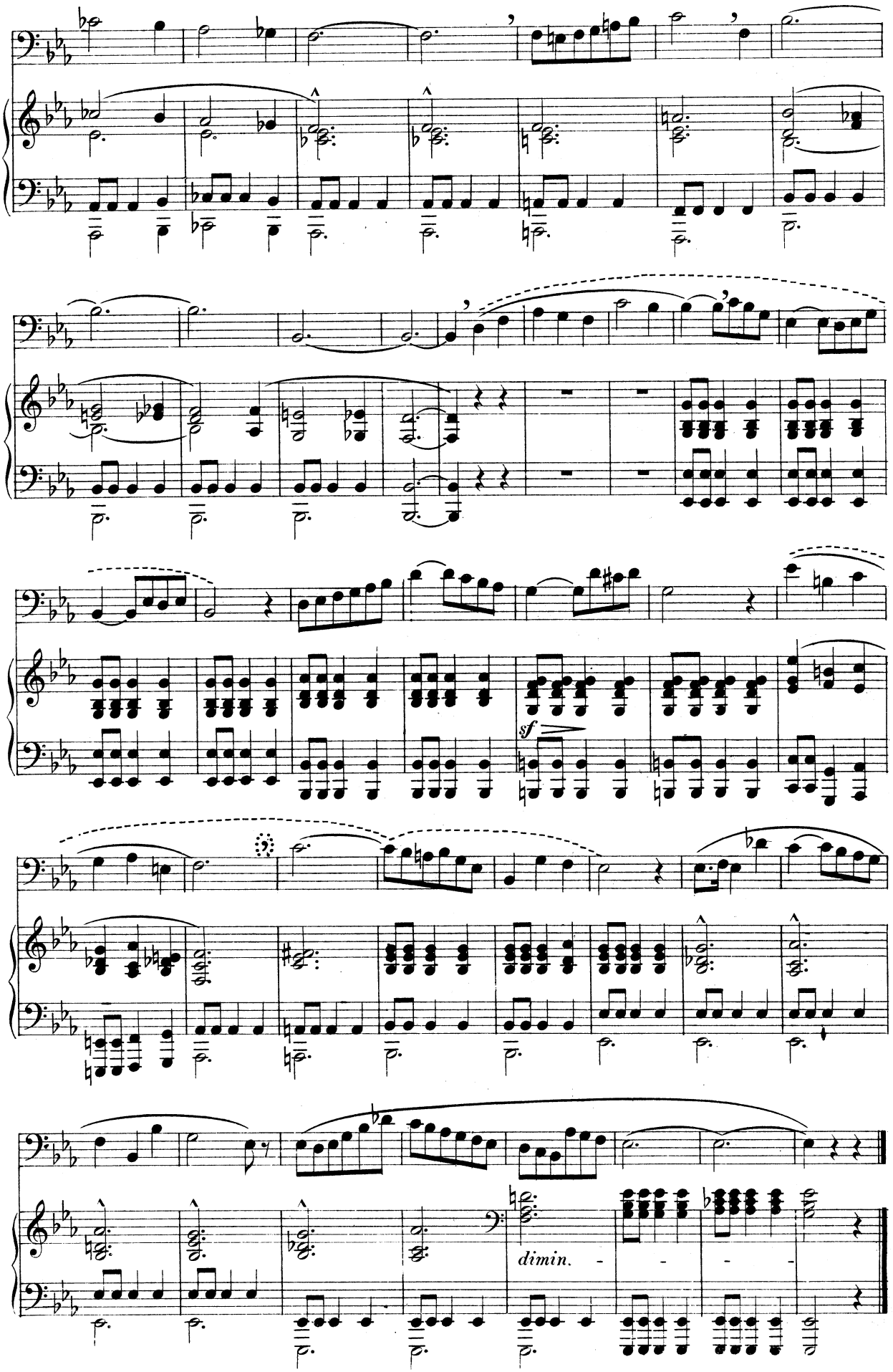
Allegretto alla Polacca. (♩ = 88.)

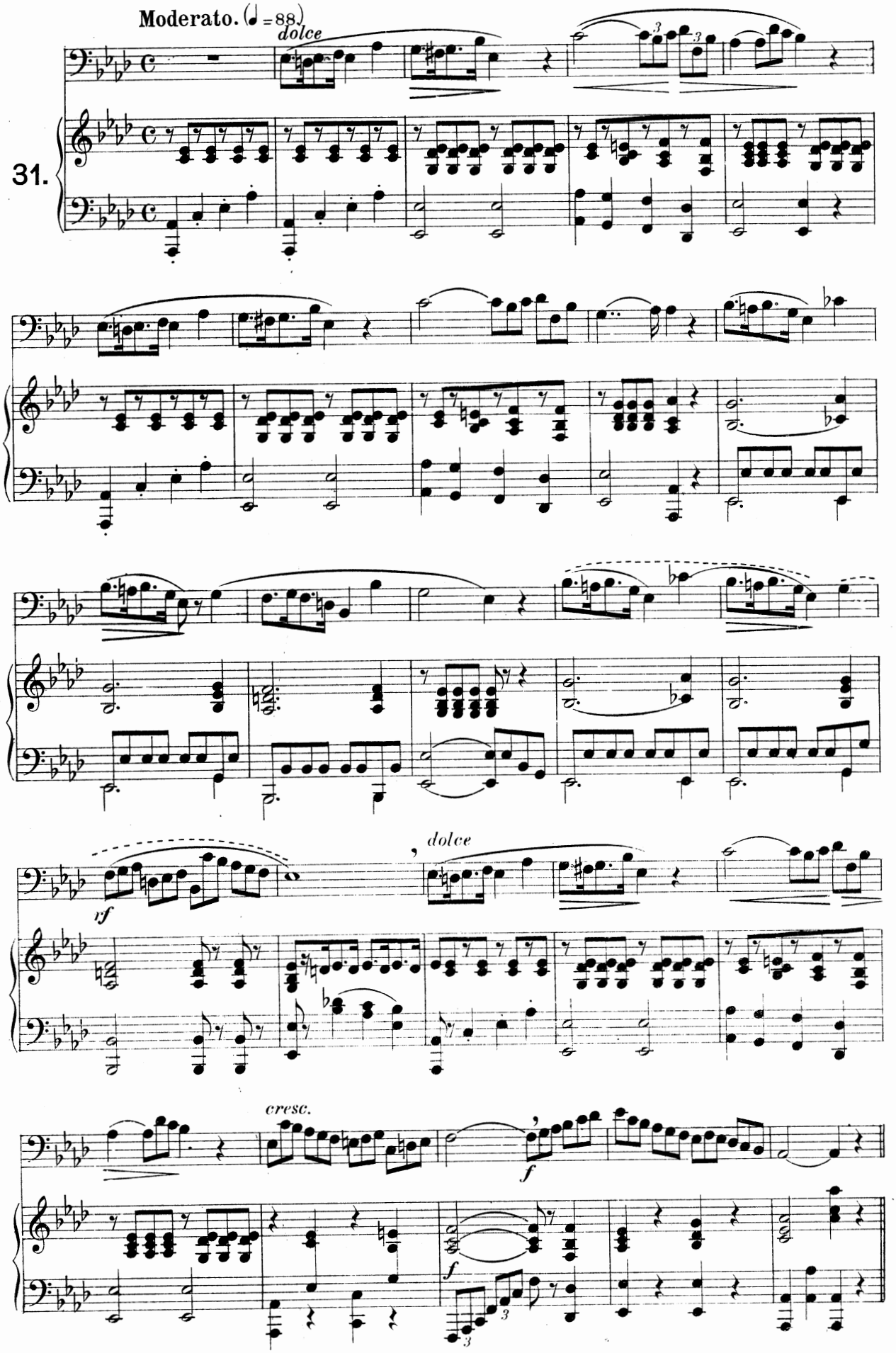
Var. IV.

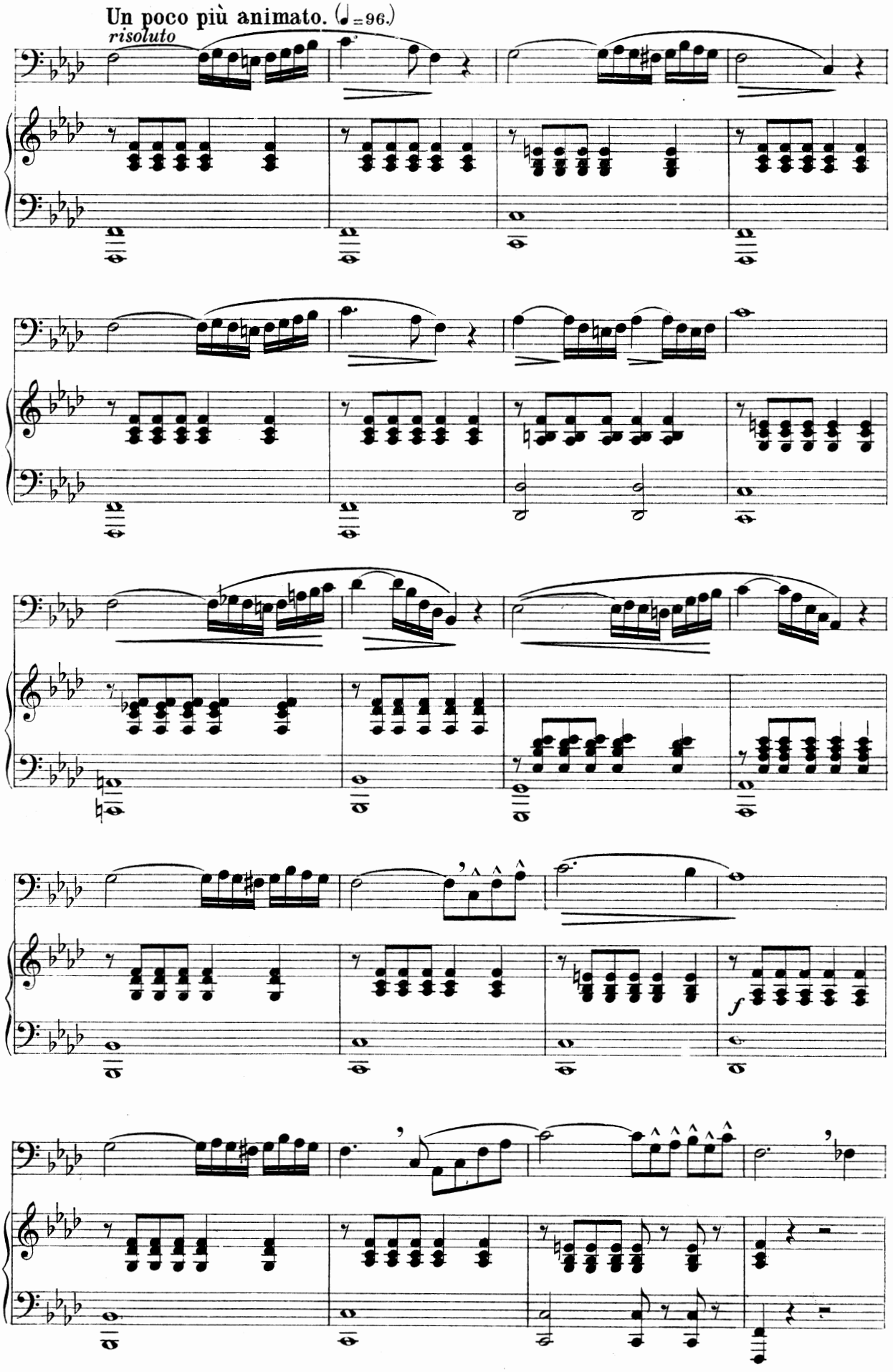


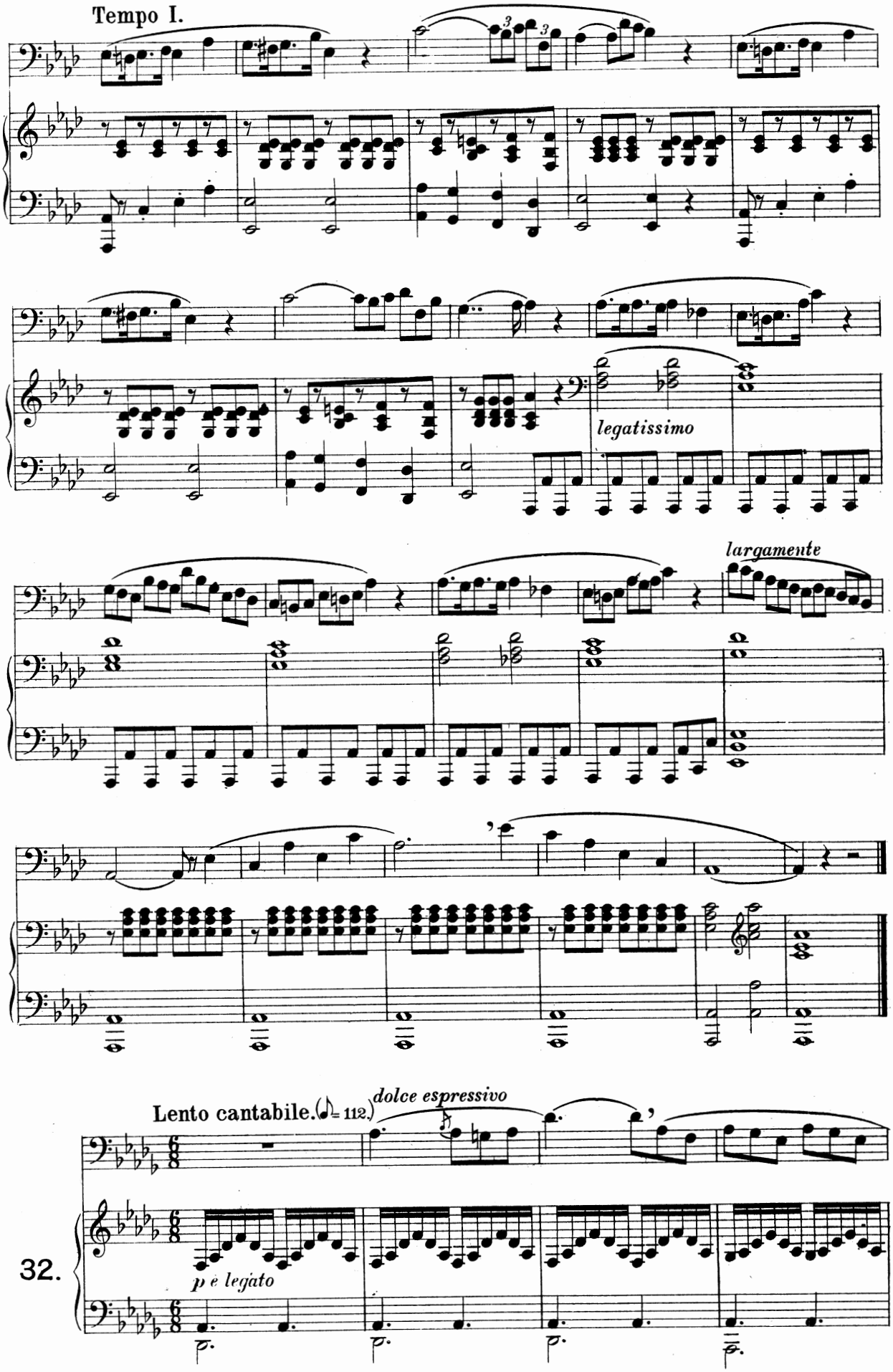
Allegretto grazioso. (♩ = 96.)

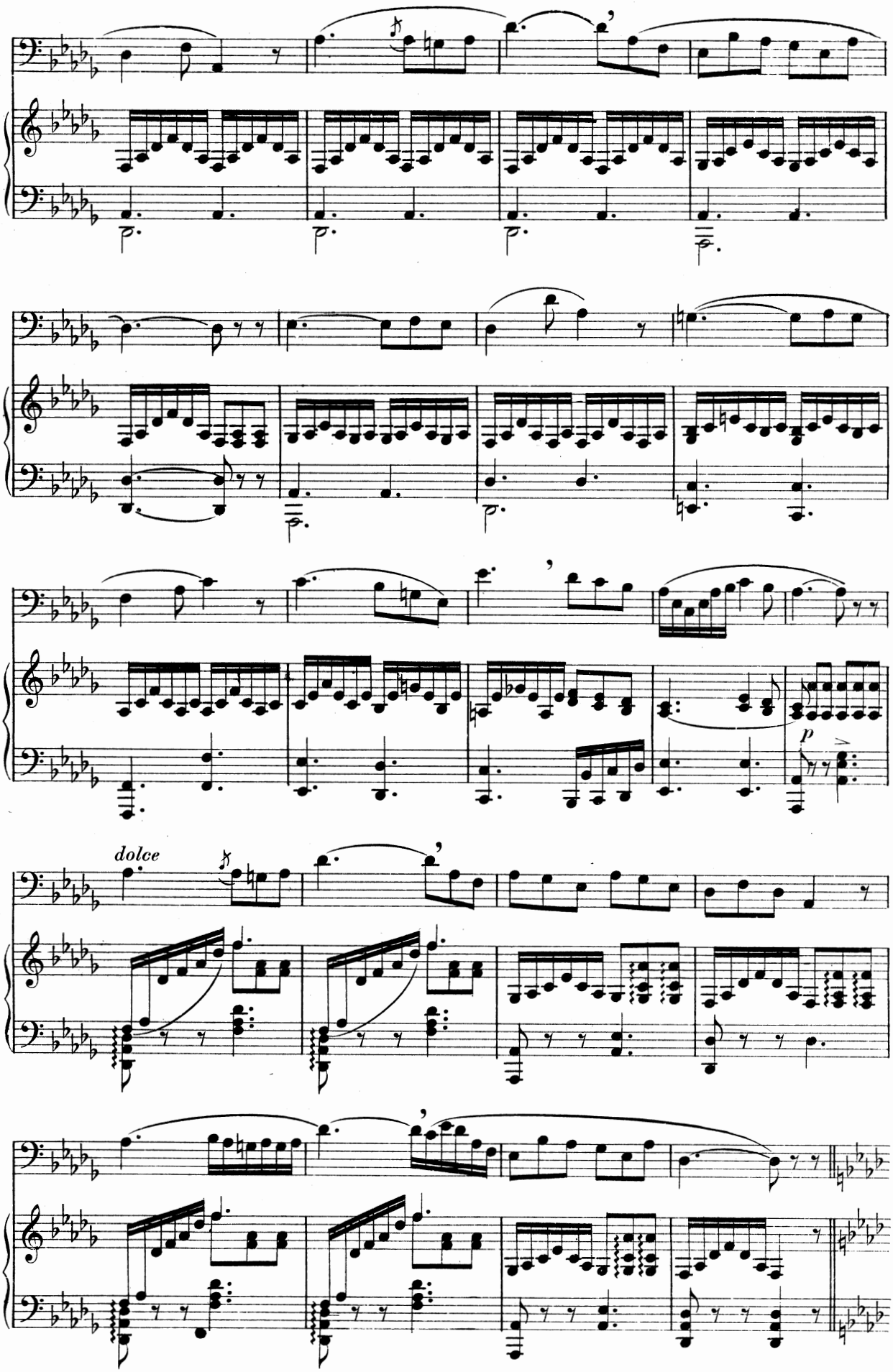


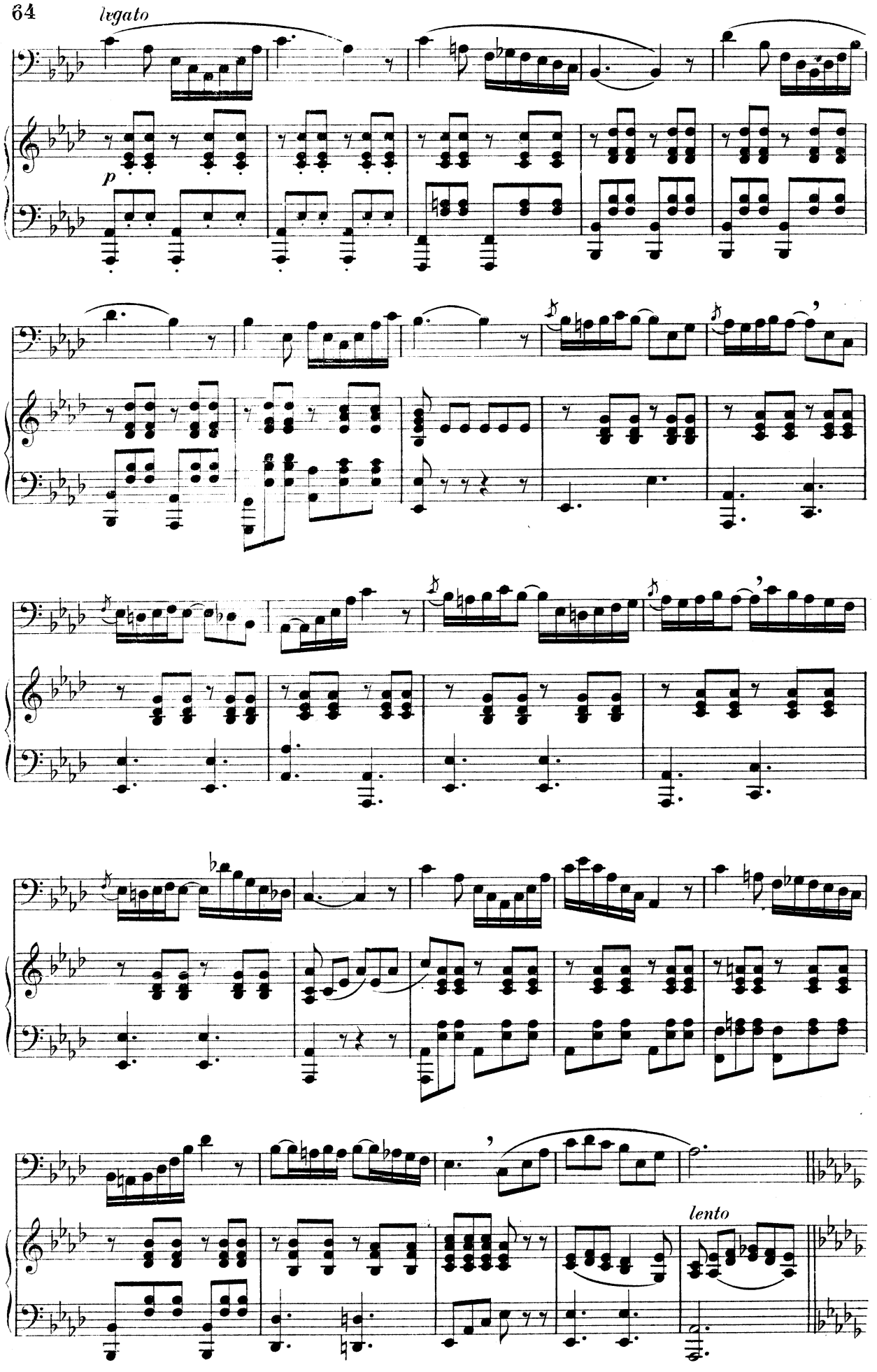

sf
dimin.

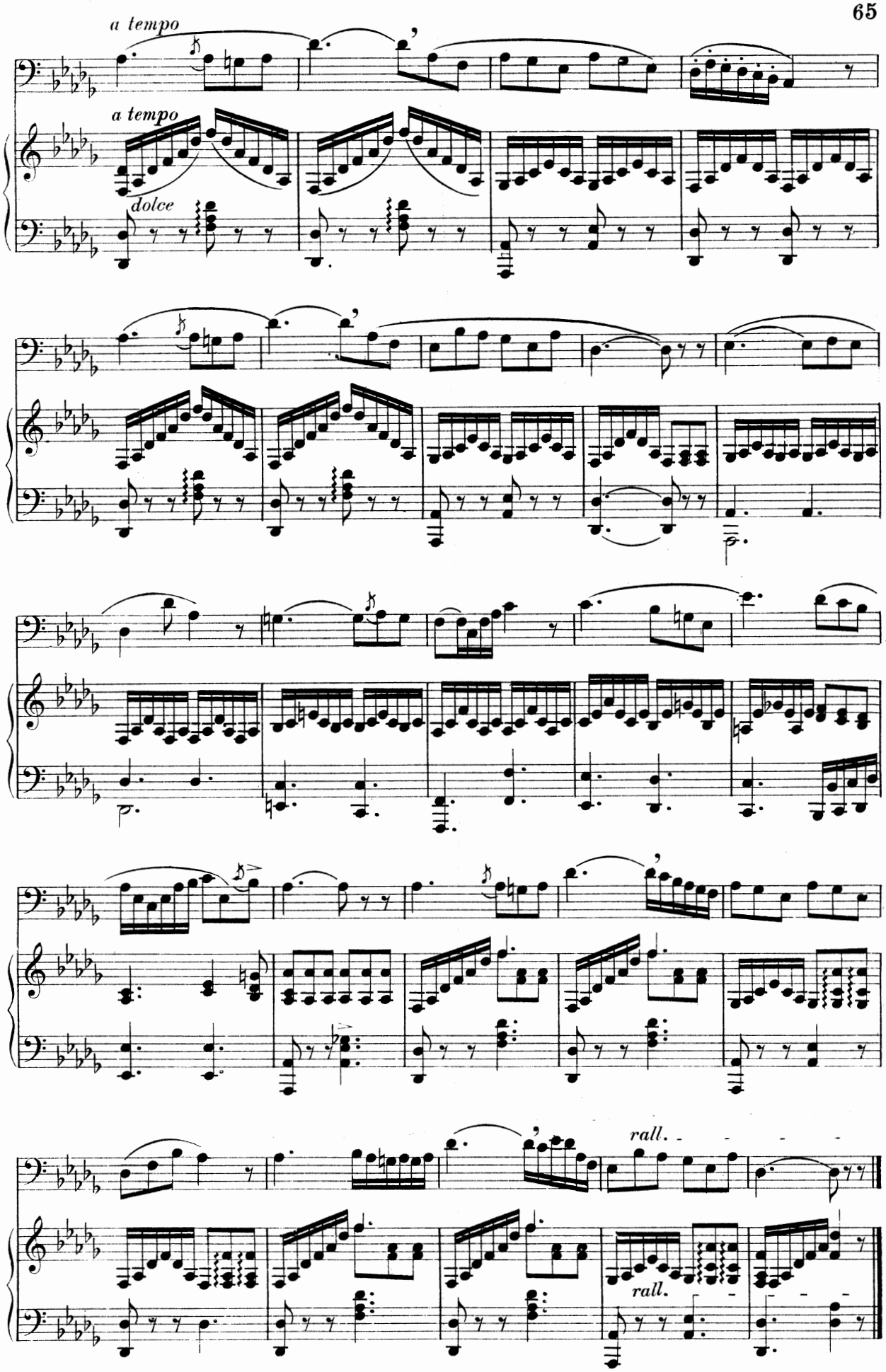

Moderato. (♩ = 88.)
dolce
31.
dolce
rf
cresc.
f
f


Un poco più animato. (♩=96.)
risoluto
f


Tempo I.
legatissimo
largamente
Lento cantabile. (♪ = 112.)
dolce espressivo
32.
p e legato

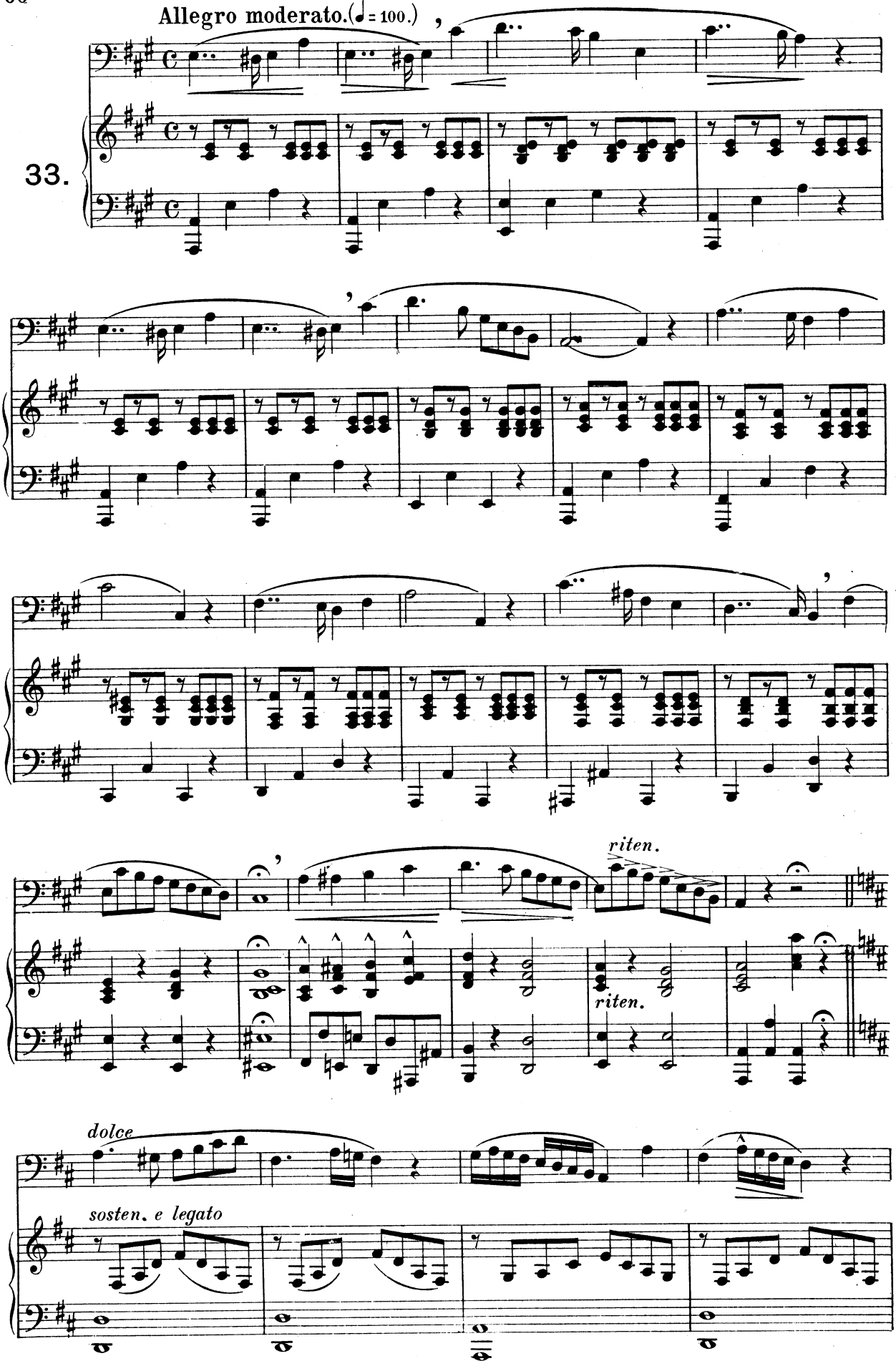

dolce
p

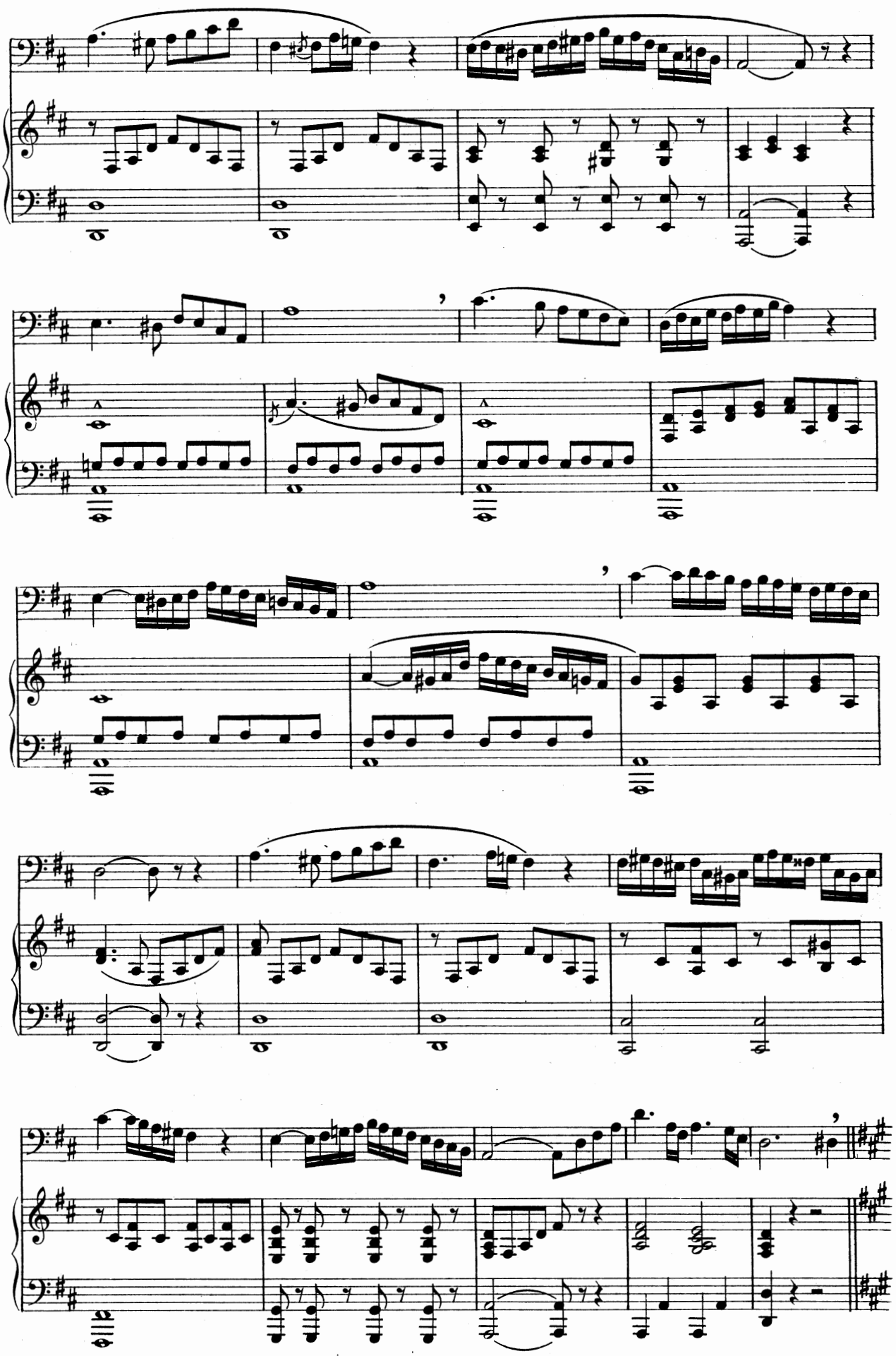

legato
p
lento

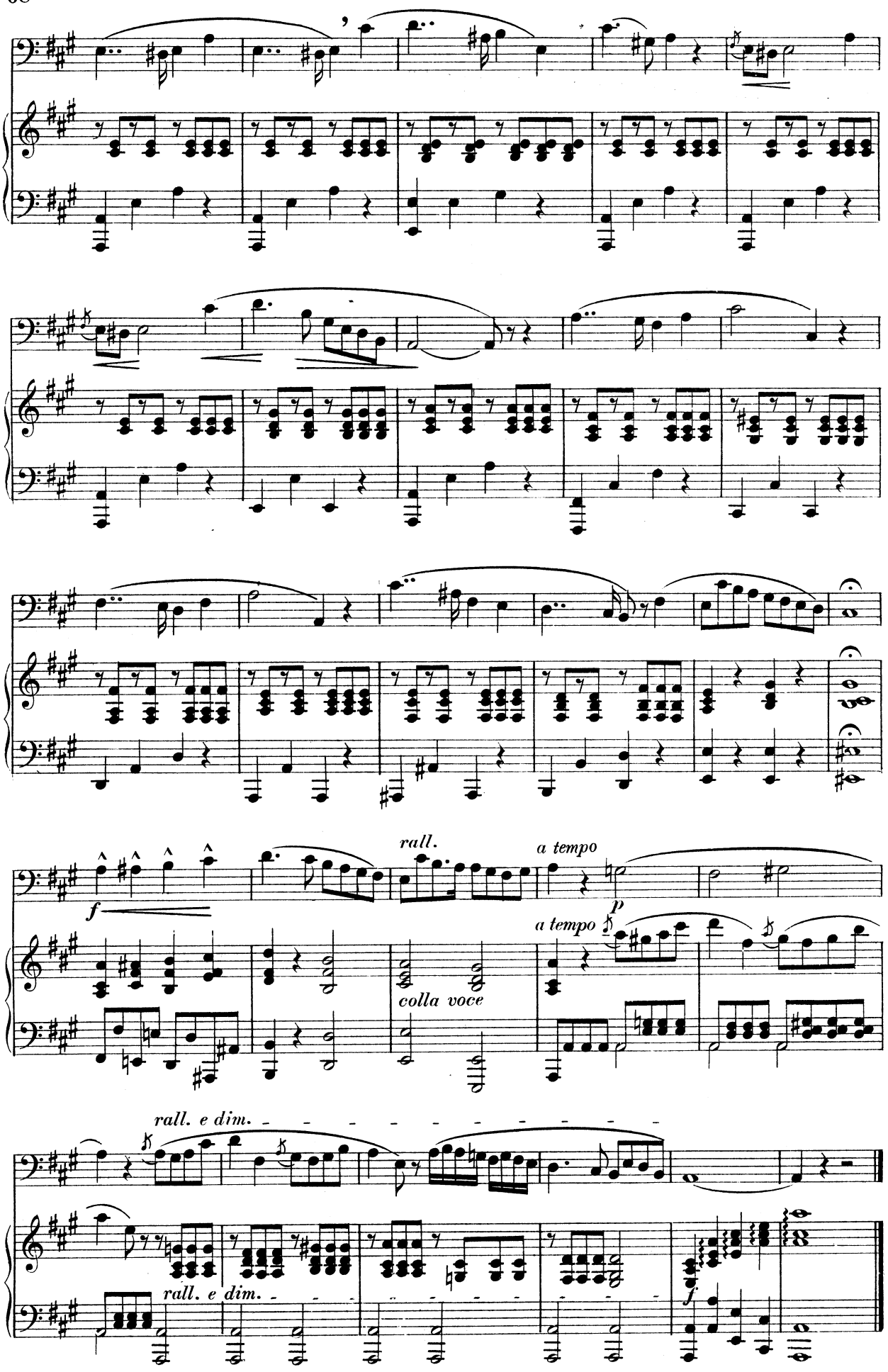

a tempo
a tempo
dolce
rall.
rall.

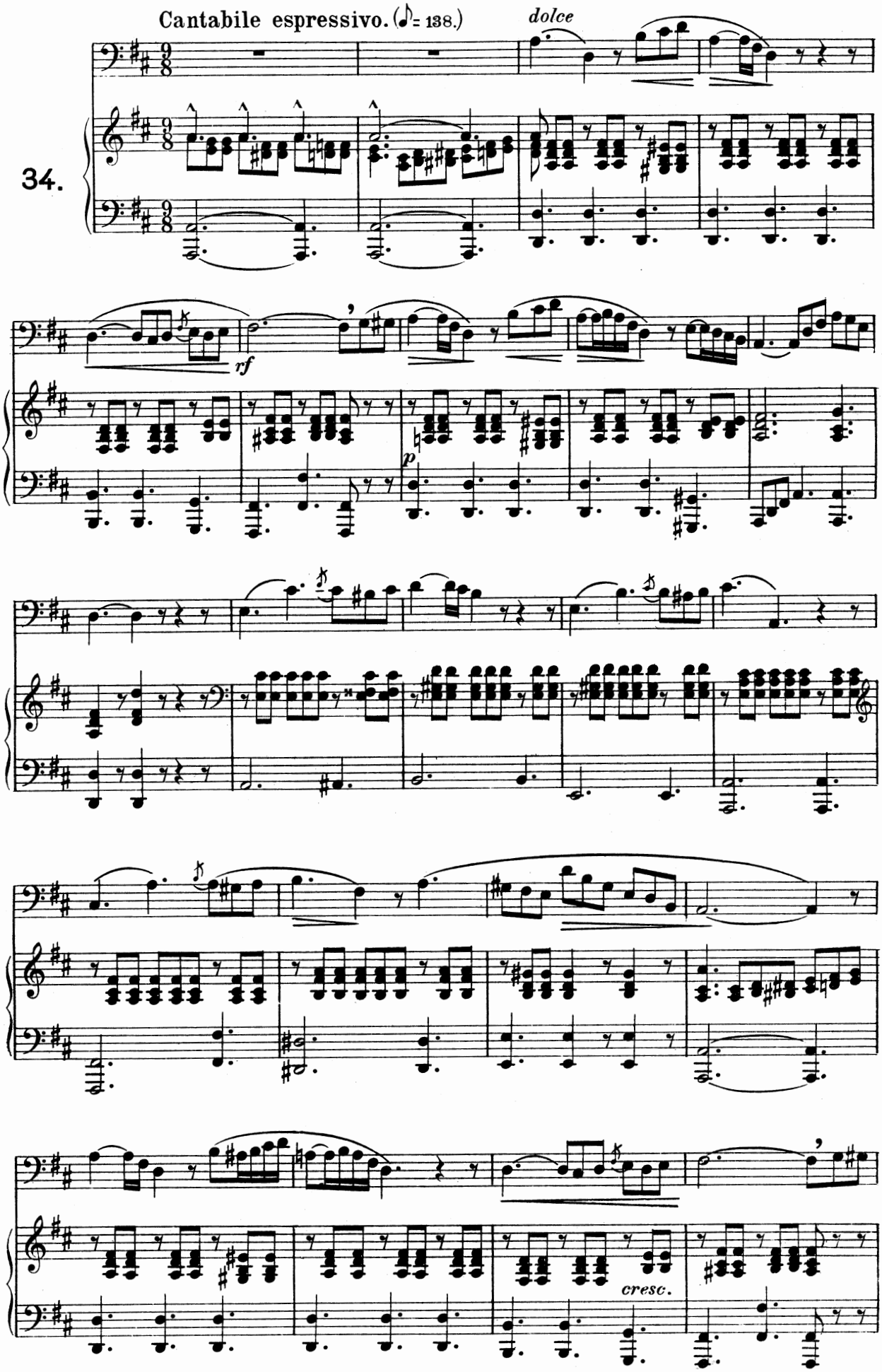
Allegro moderato.(♩= 100.)

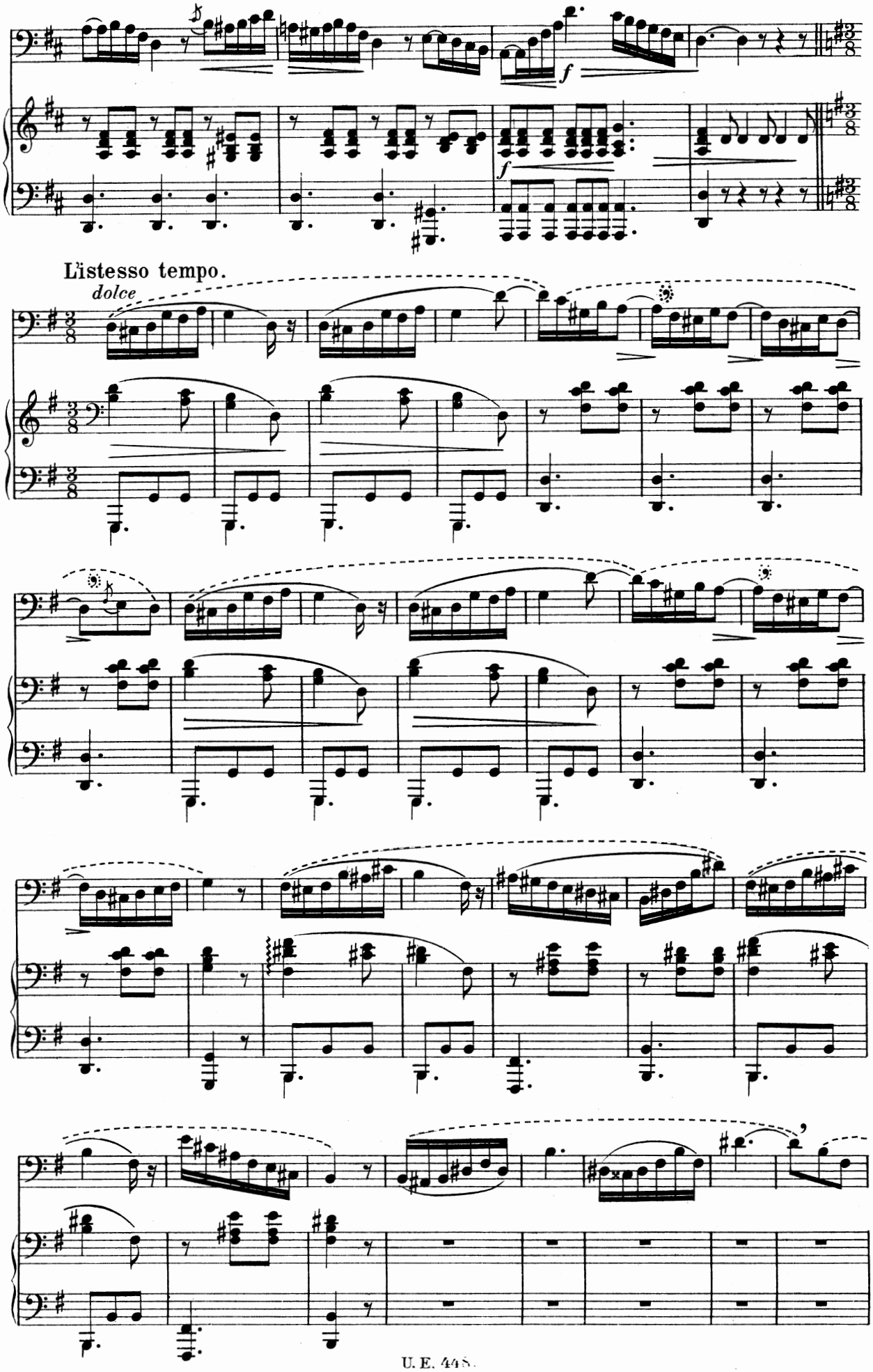
33.

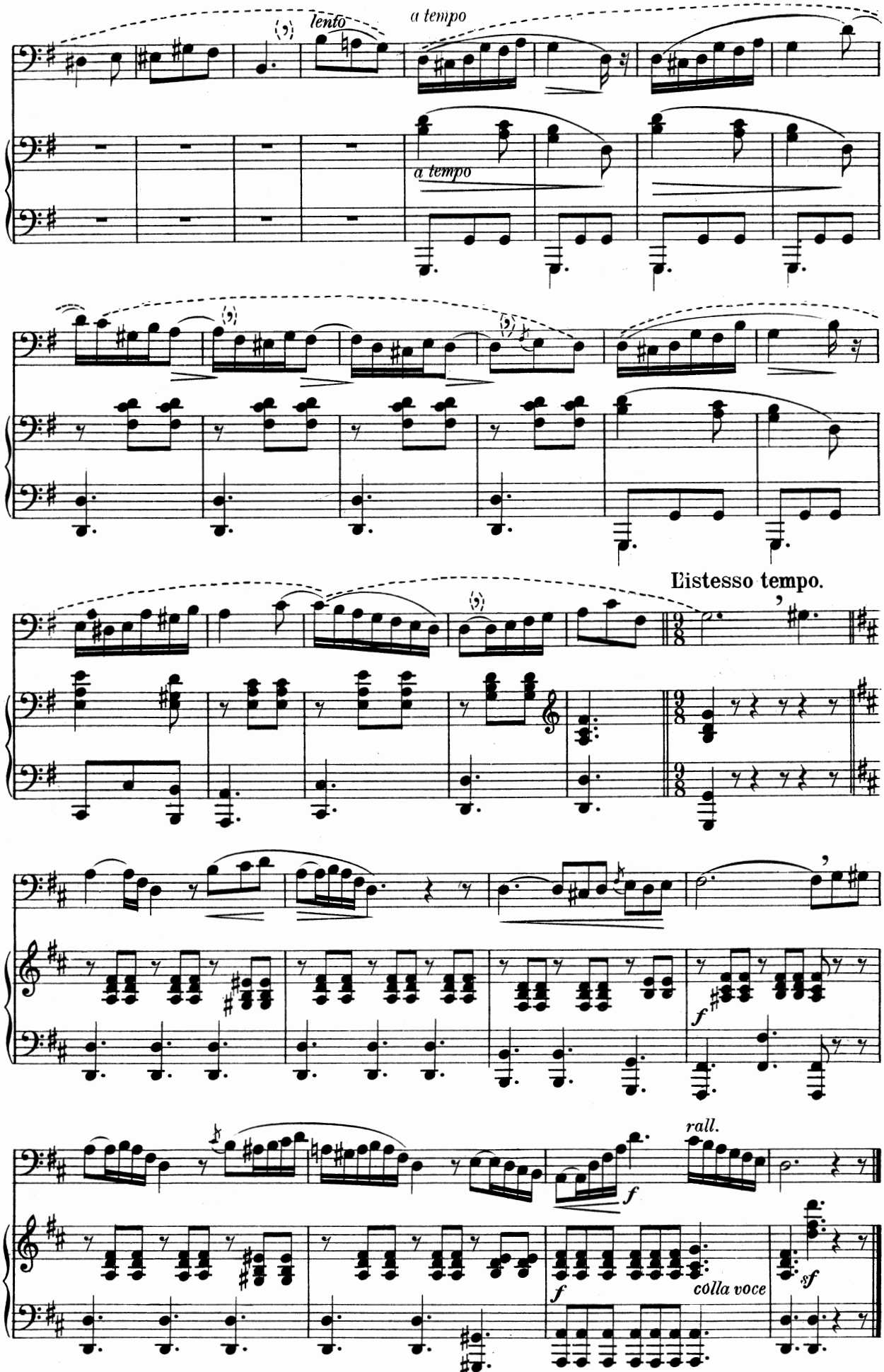


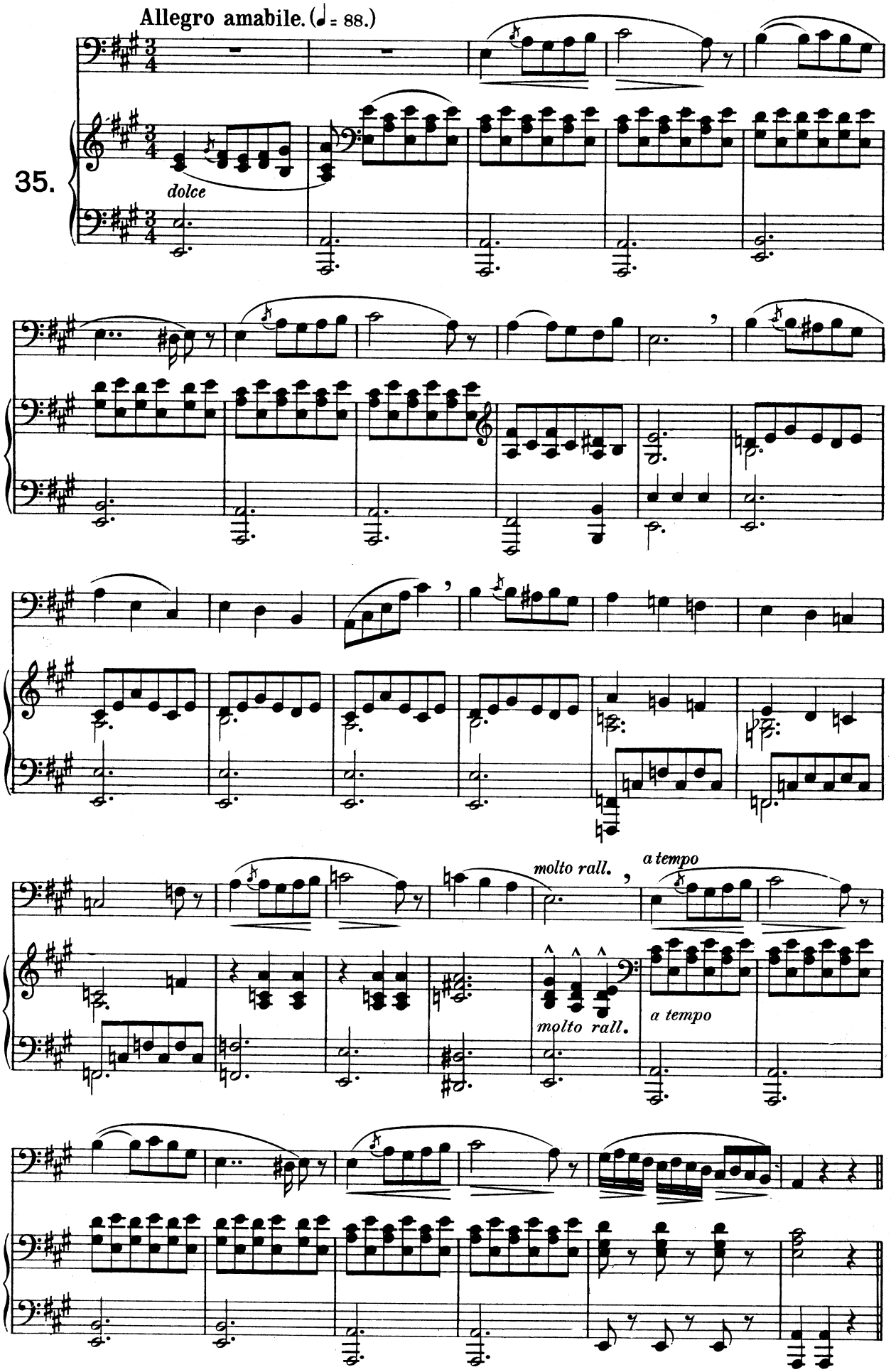


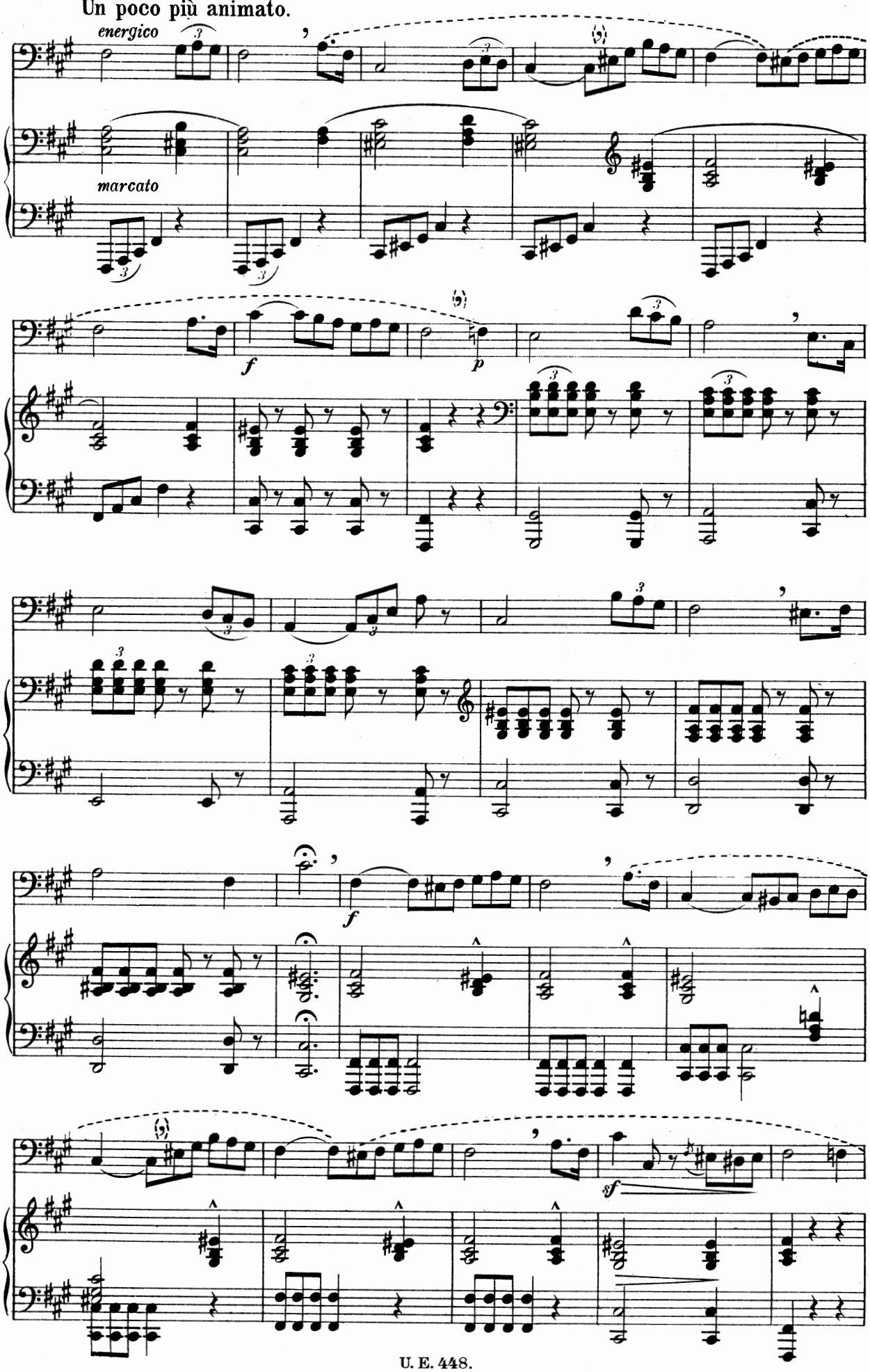

rall.
a tempo
f
p
a tempo
colla voce
rall. e dim.
rall. e dim.
f


Cantabile espressivo. (♪= 138.)
dolce
34.
rf
p
cresc.


f
f
L'istesso tempo.
dolce


lento
a tempo
a tempo
a tempo
L'istesso tempo.
f
rall.
f
f
colla voce
sf


Allegro amabile. (♩ = 88.)
35.
dolce
molto rall.
a tempo
molto rall.
a tempo


Un poco più animato.
energico
marcato
f
p
f
f
sf

Tempo I.

dolce

Largamente ad lib.

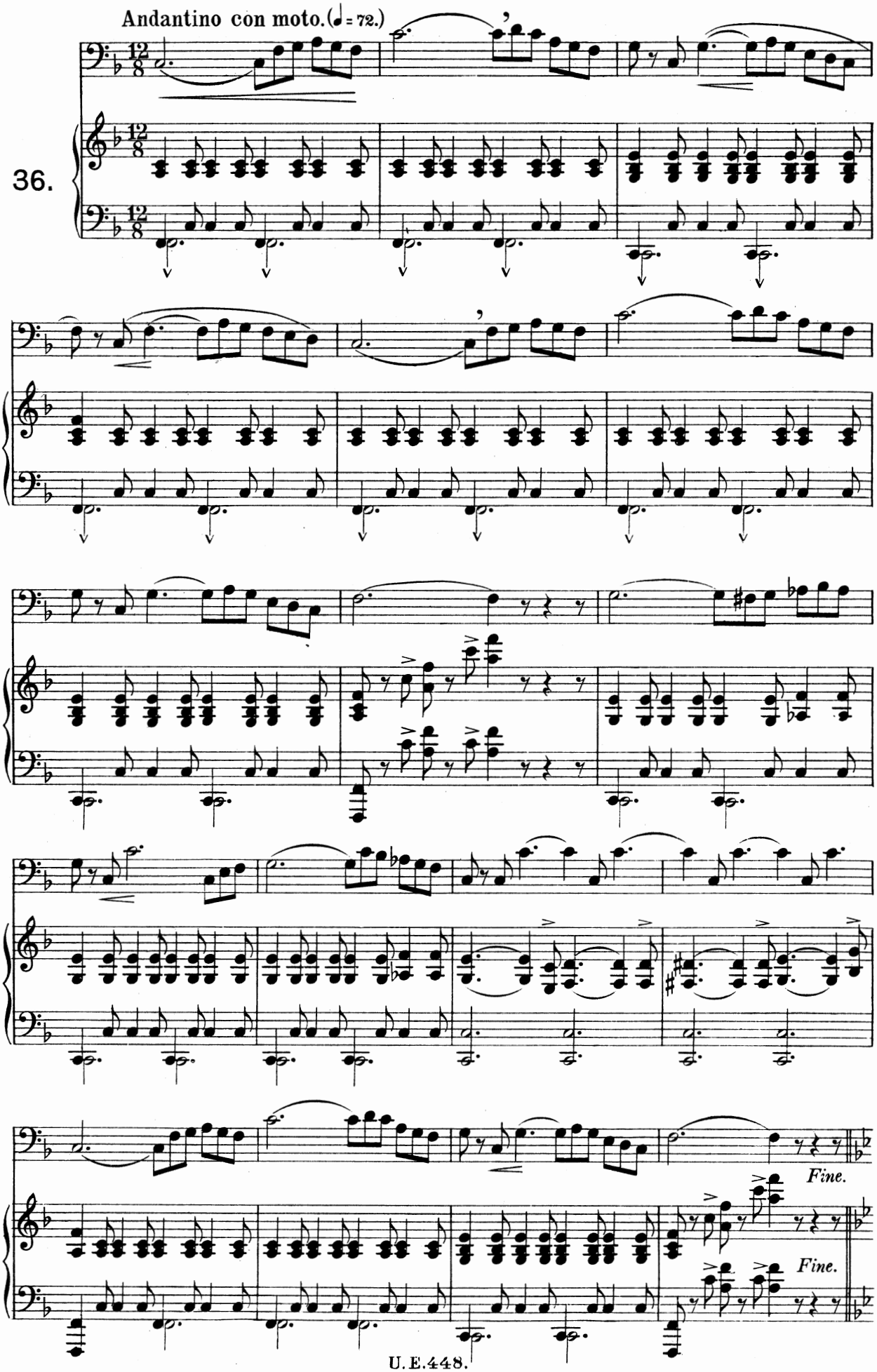
a tempo

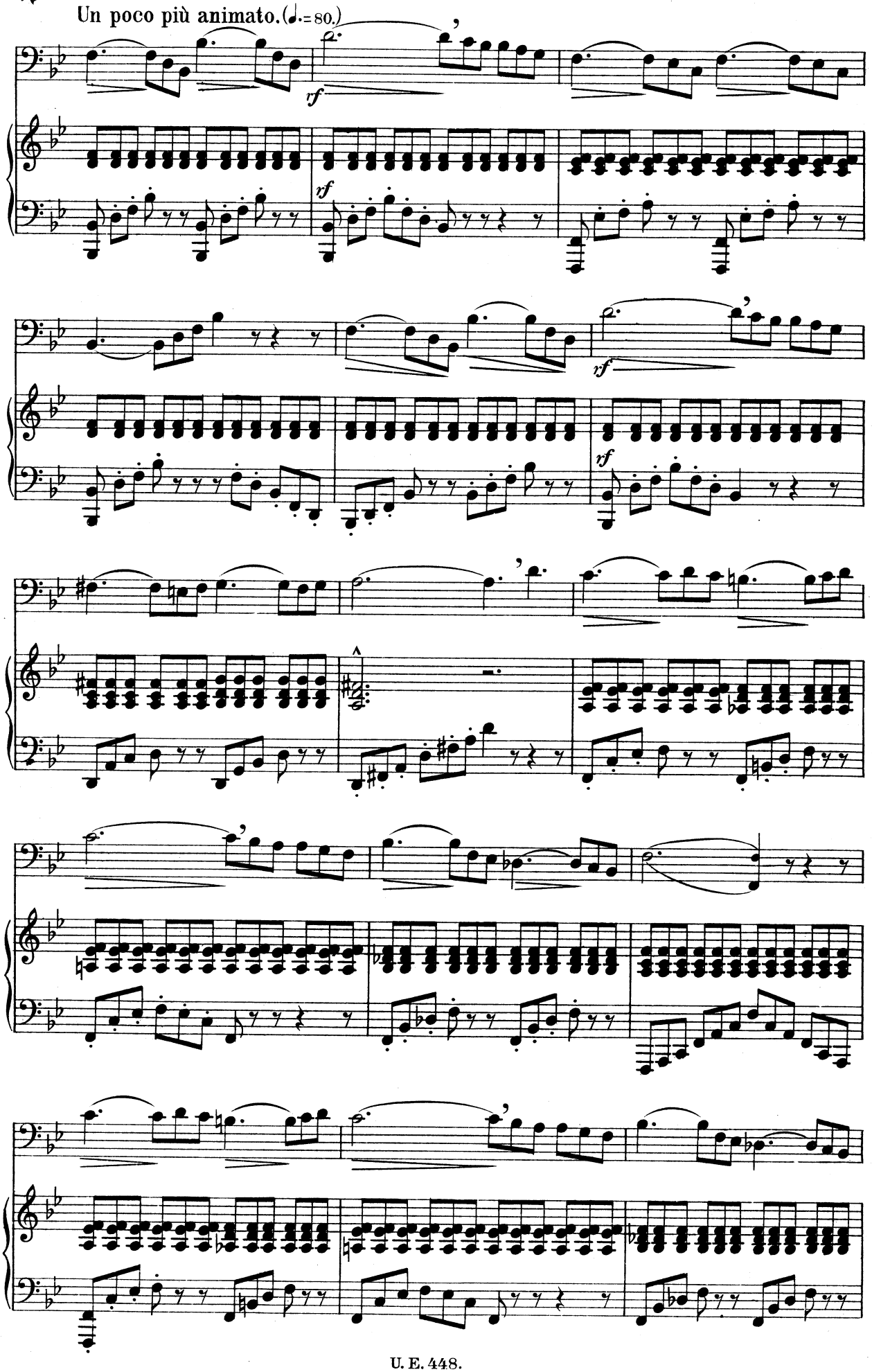
a tempo

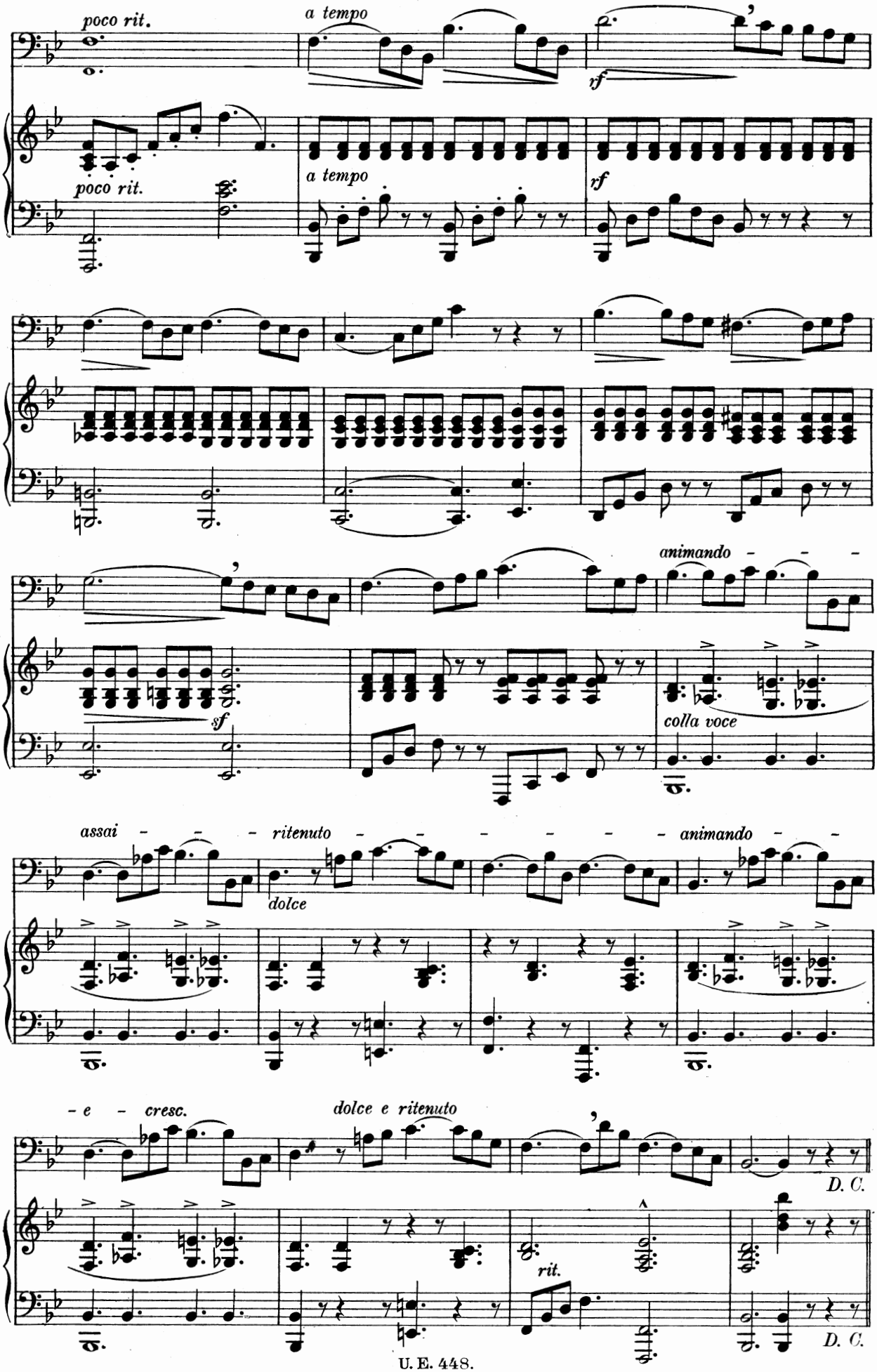
rall.

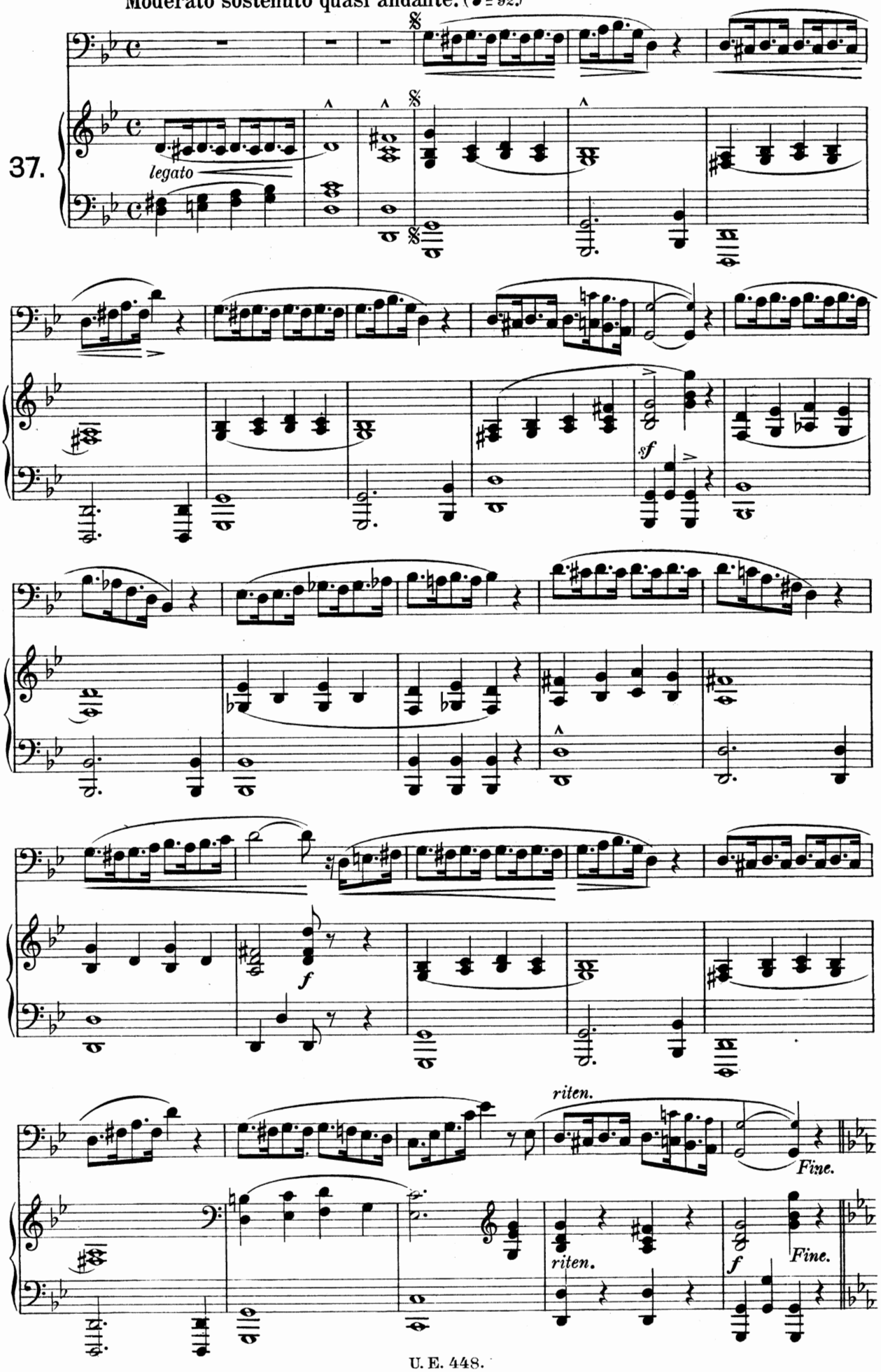
rall.

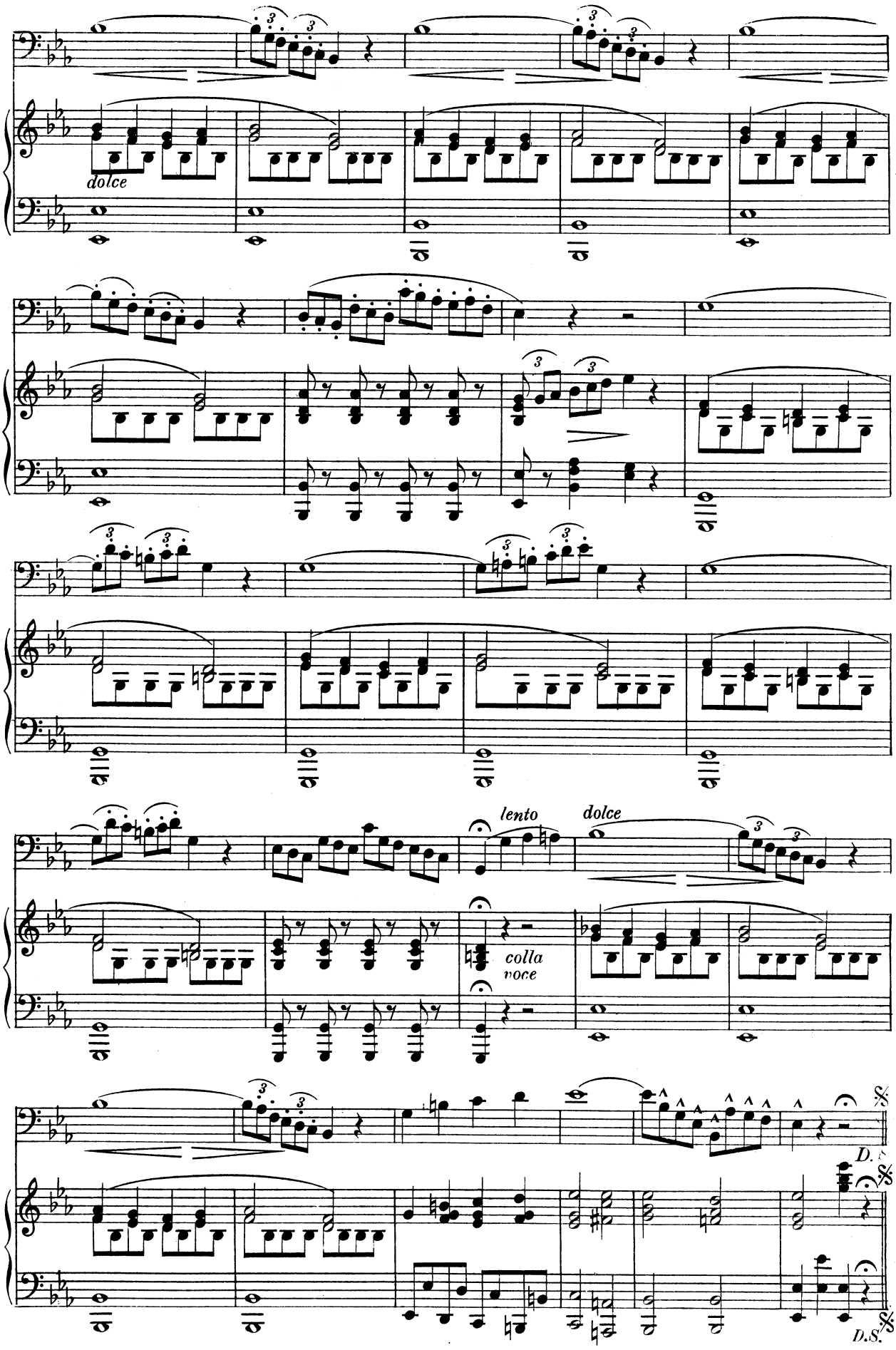
f

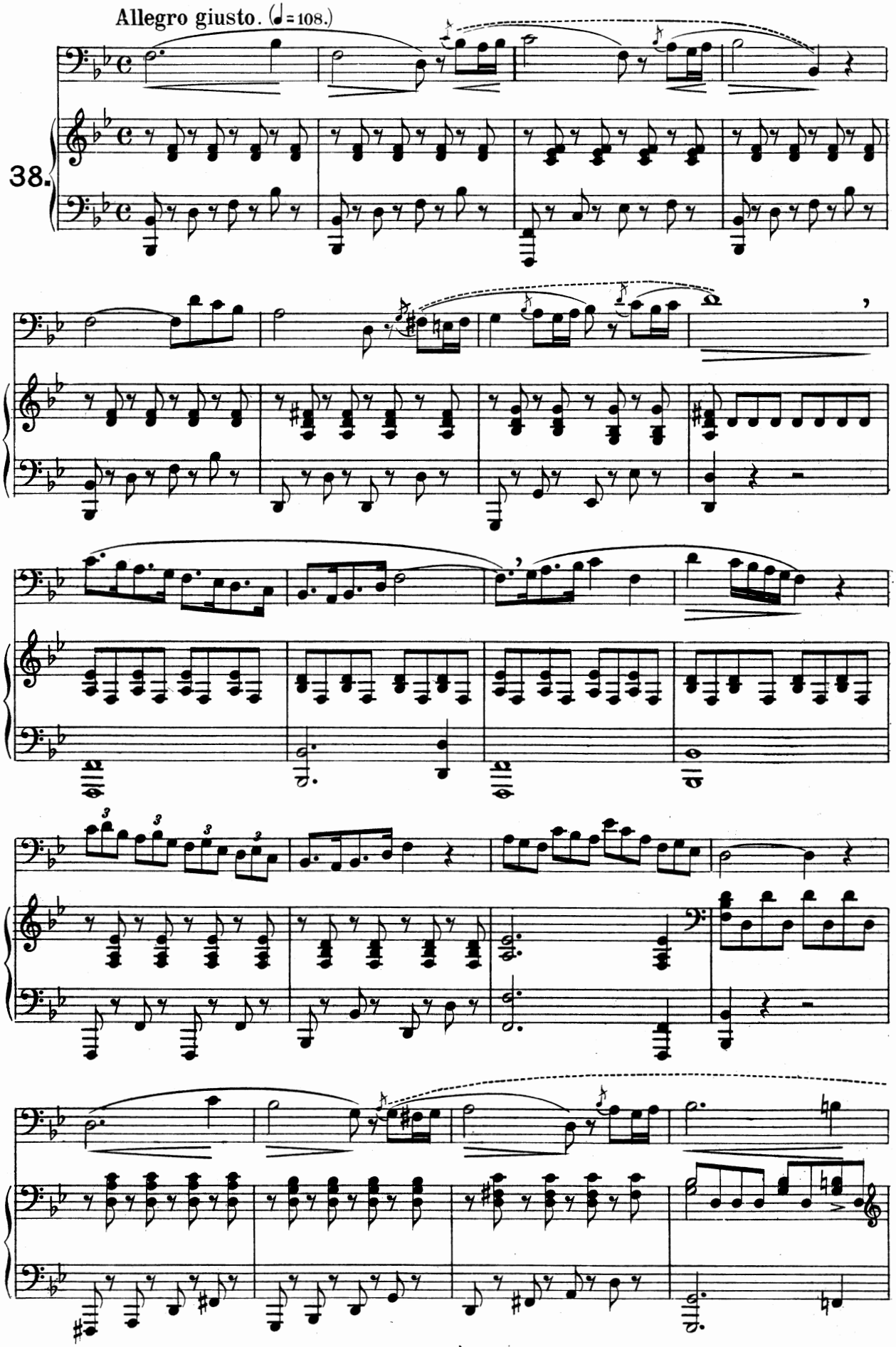

Andantino con moto.(♩= 72.)
36.
Fine.
Fine.

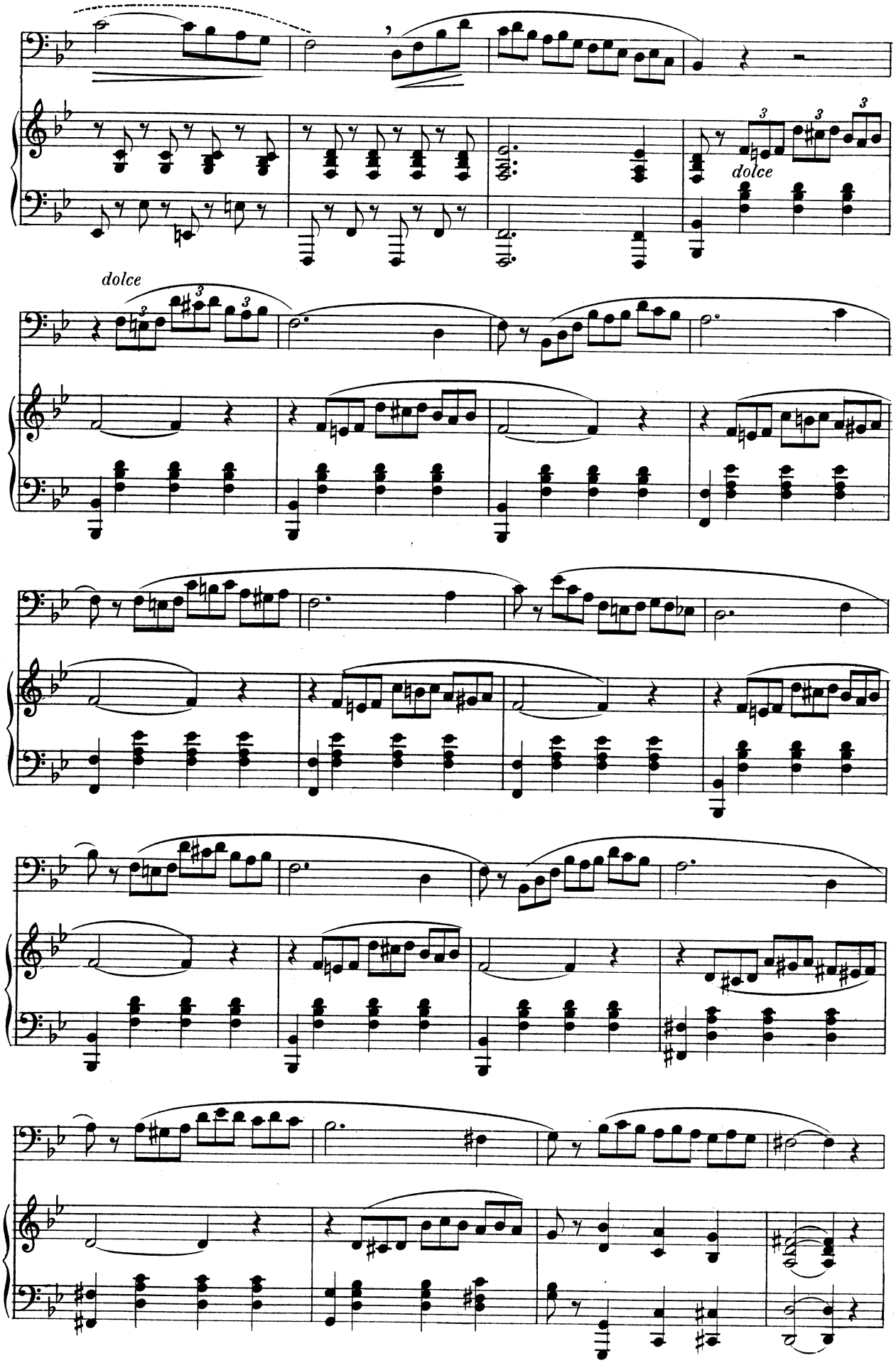

Un poco più animato. (♩.= 80.)
rf
rf
rf
rf

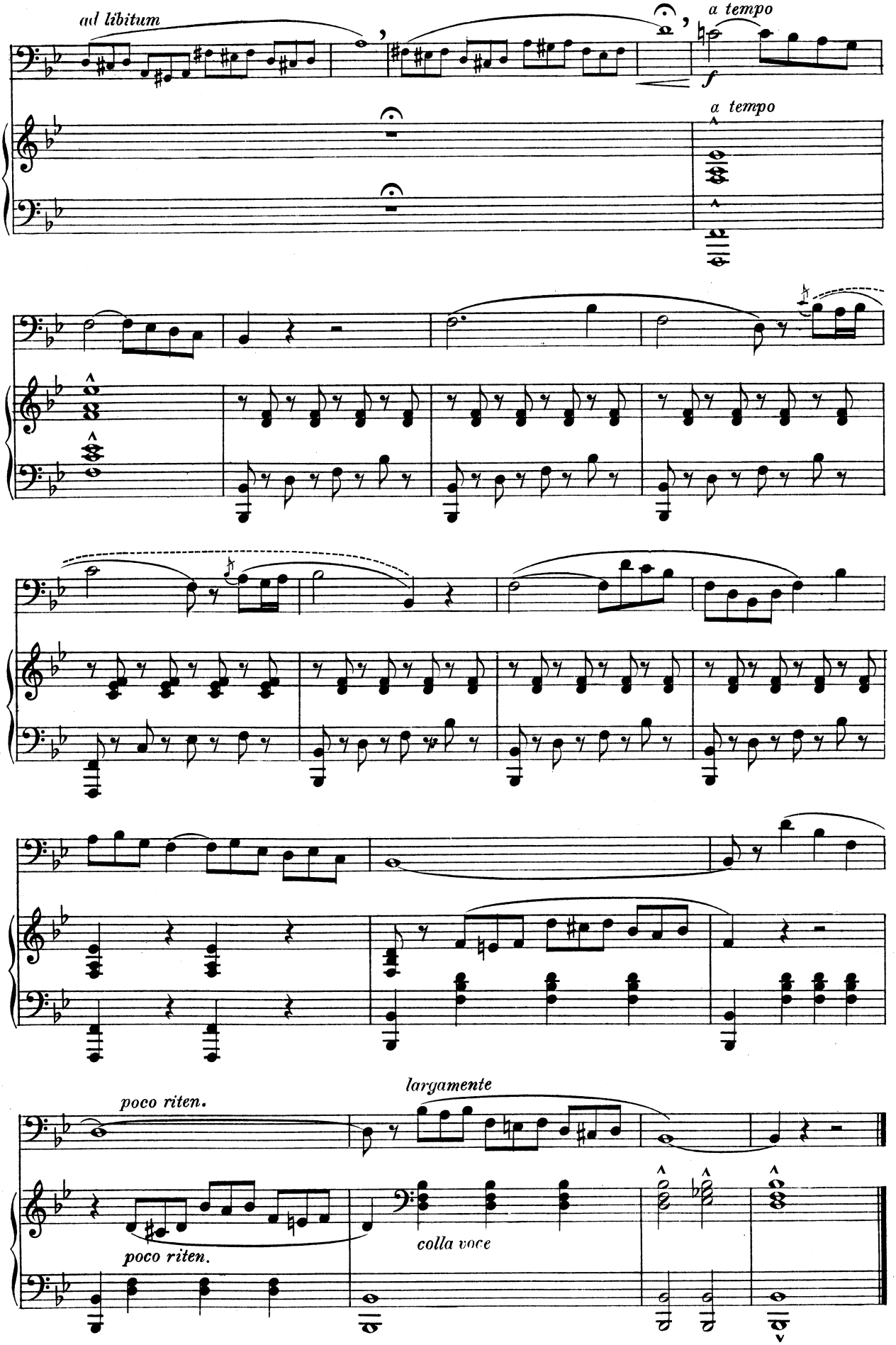

poco rit.
a tempo
rf
poco rit.
a tempo
rf
animando
sf
colla voce
assai
ritenuto
animando
dolce
e
cresc.
dolce e ritenuto
D. C.
rit.
D. C.

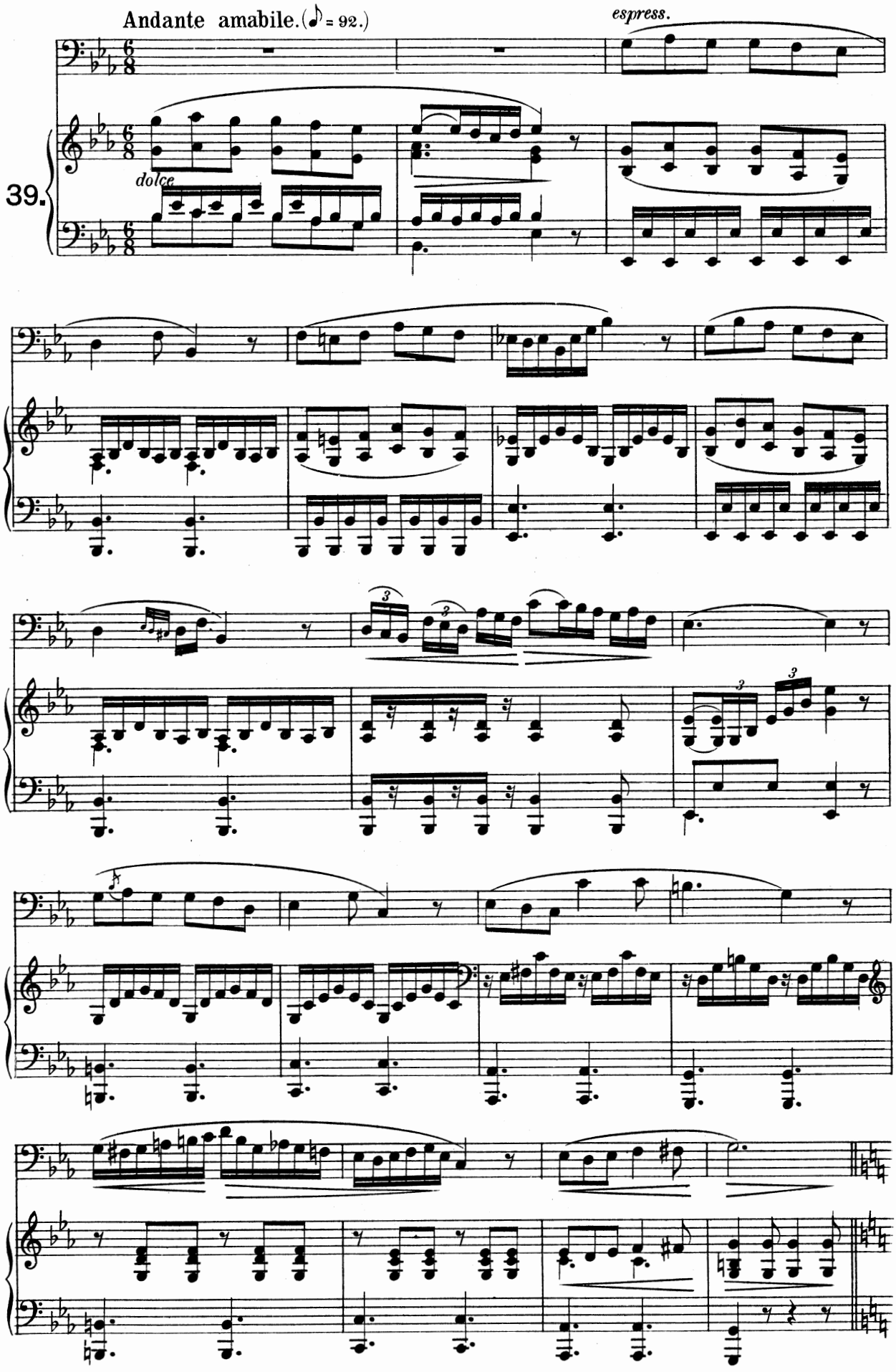

Moderato sostenuto quasi andante. (♩ = 92.)
37.
legato
sf
f
riten.
Fine.
riten.
f
Fine.

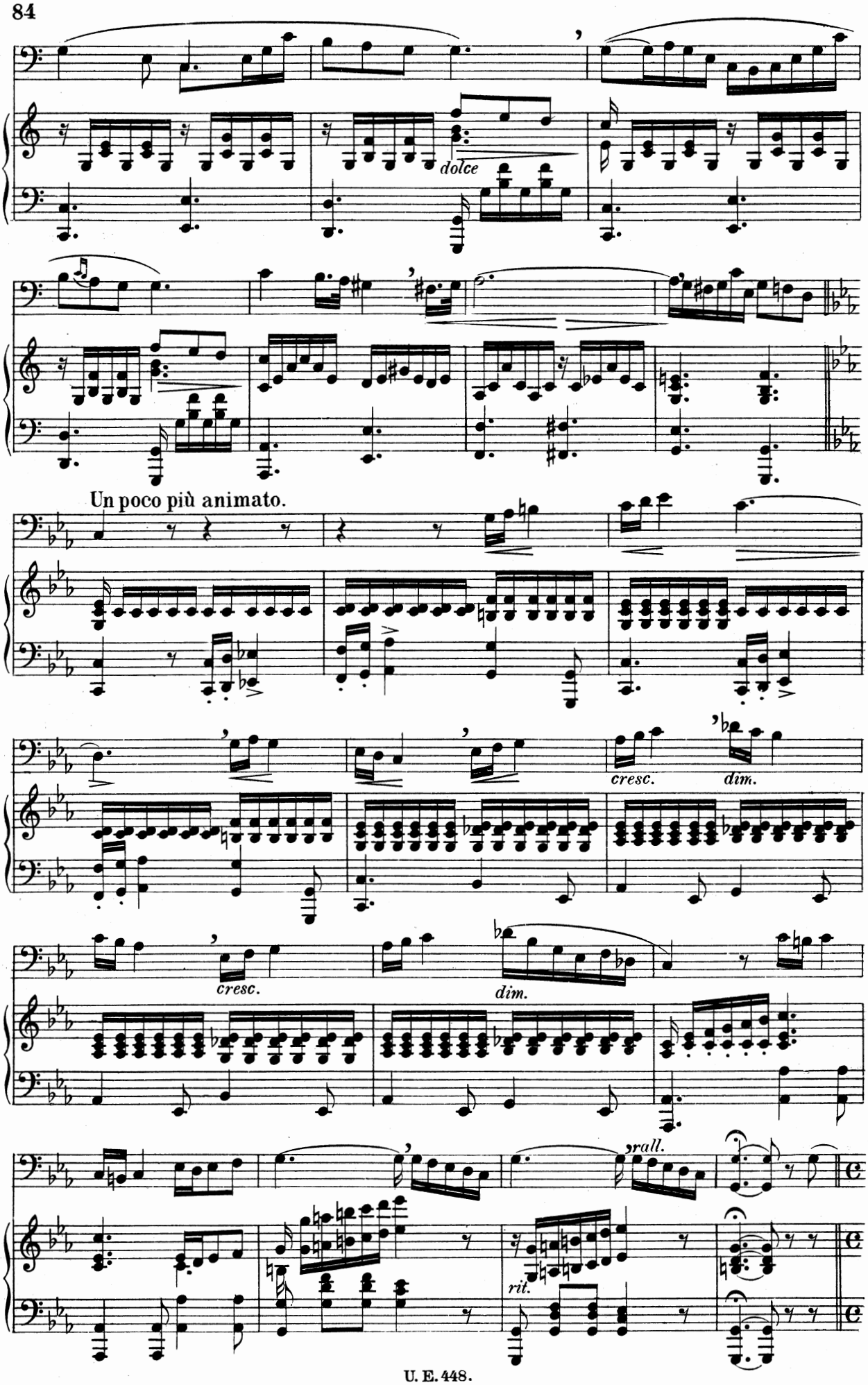

dolce
lento
dolce
colla voce
D.S.
D.S.

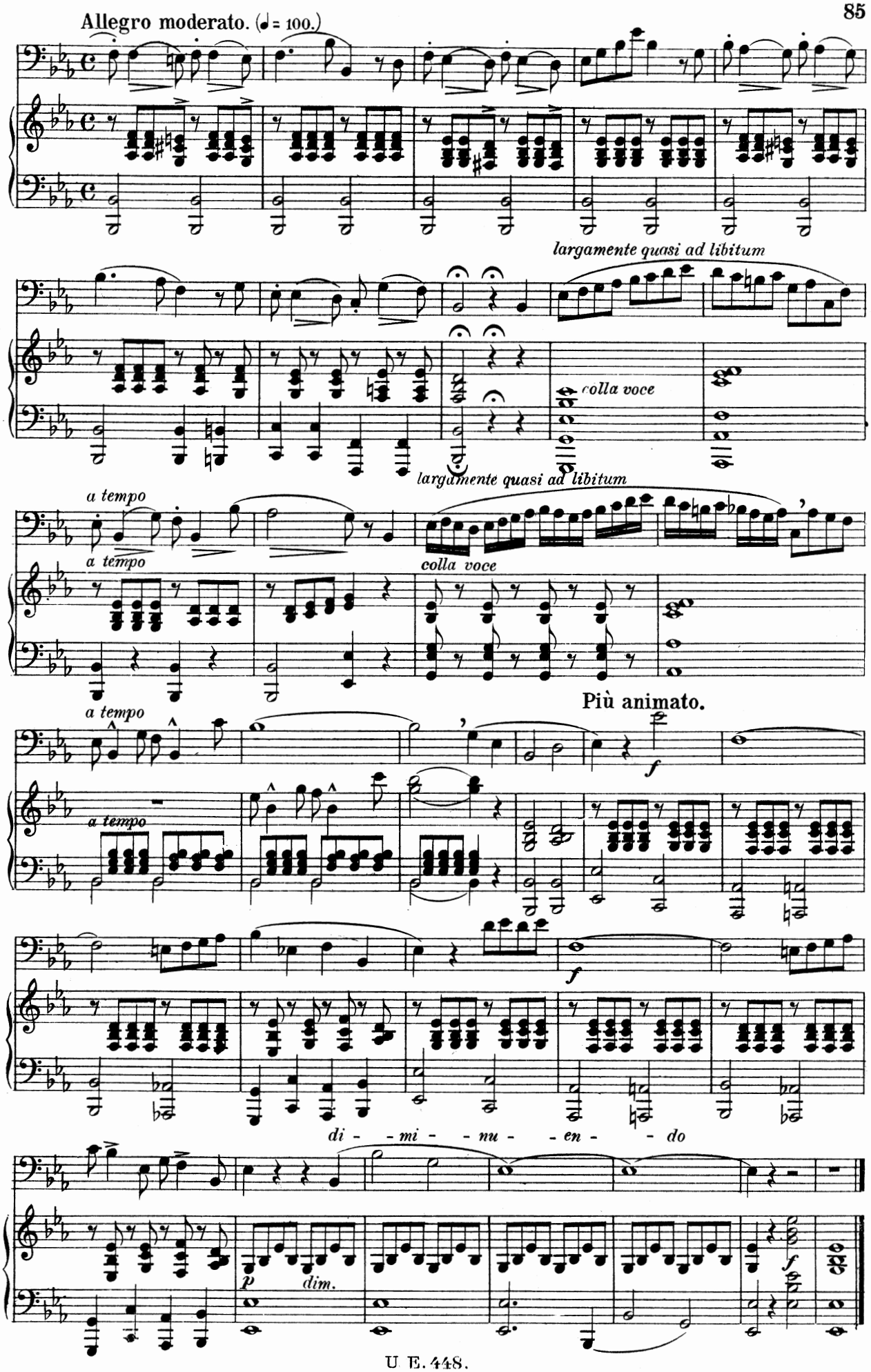

Allegro giusto. (♩= 108.)
38.

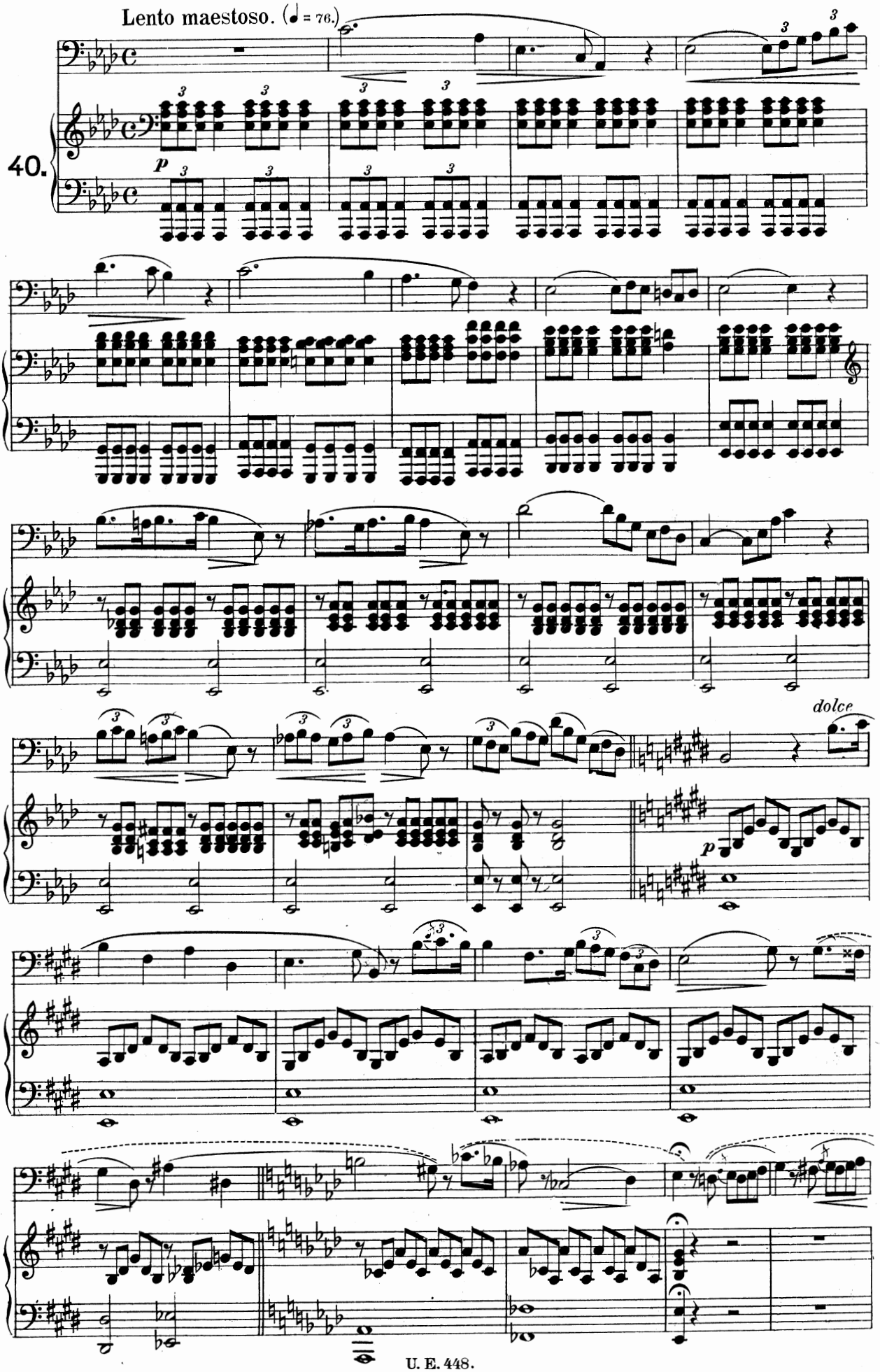

dolce
dolce

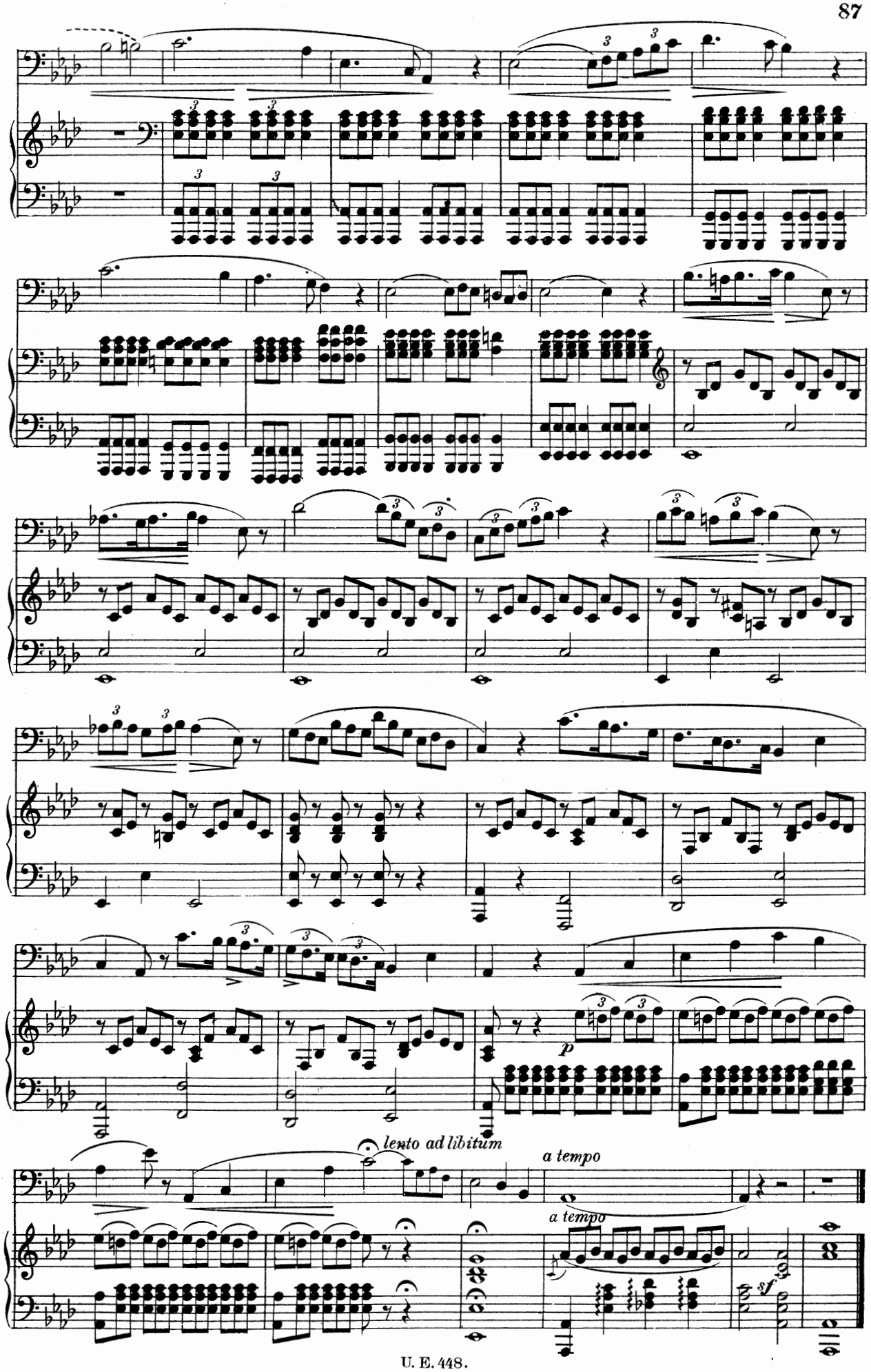

ad libitum
a tempo
f
a tempo
poco riten.
largamente
poco riten.
colla voce


Andante amabile. (♪ = 92.)
espress.
39.
dolce


dolce
Un poco più animato.
cresc.
dim.
cresc.
dim.
rall.
rit.


Allegro moderato. (♩ = 100.)
largamente quasi ad libitum
colla voce
largamente quasi ad libitum
a tempo
a tempo
colla voce
a tempo
Più animato.
a tempo
f
f
di - - mi - - nu - - en - - do
p
dim.
f


Lento maestoso. (♩ = 76.)
40.
p
dolce
p


lento ad libitum
a tempo
a tempo
p
sf