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MEZZO-SOPRANO

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MEZZO SOPRANO

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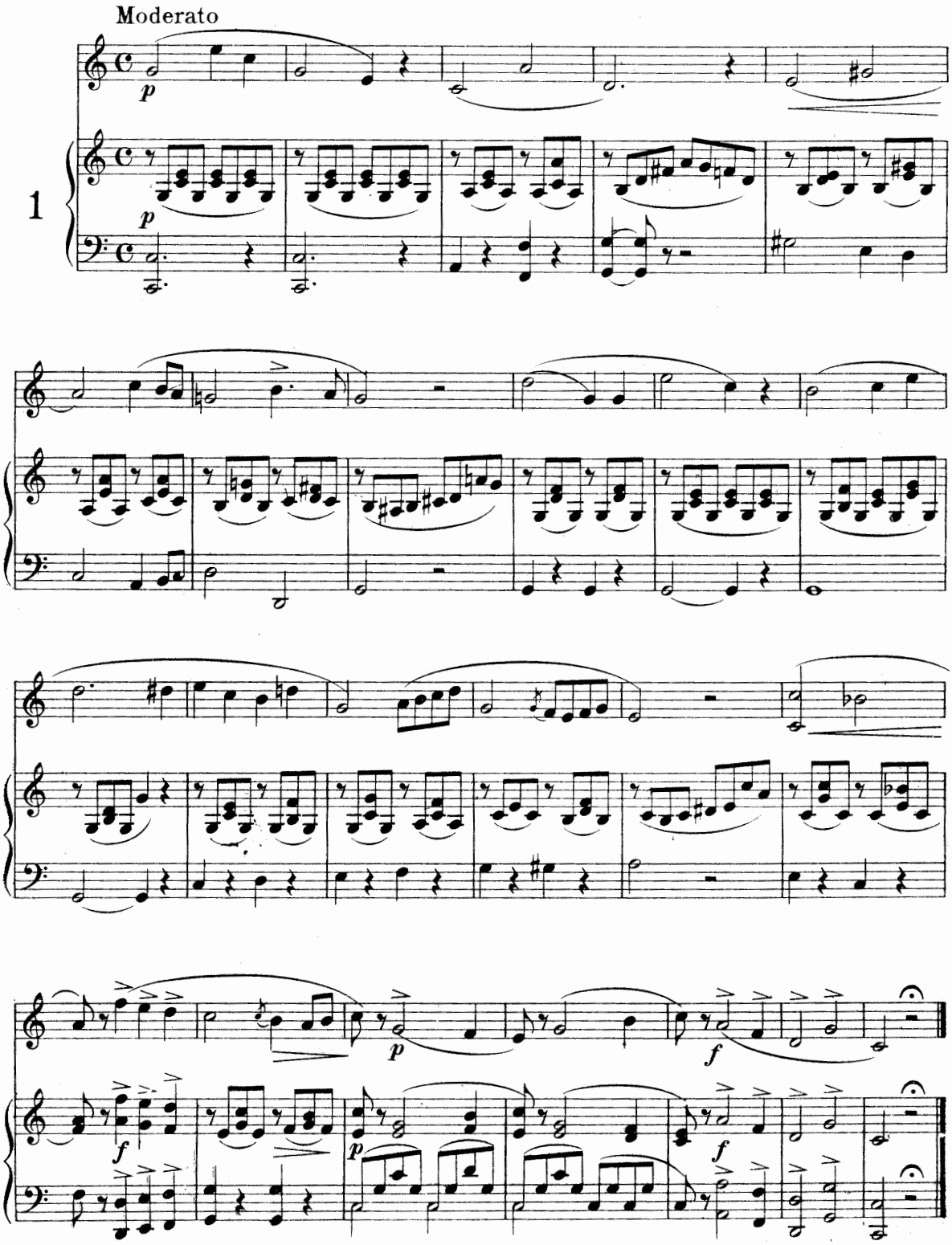

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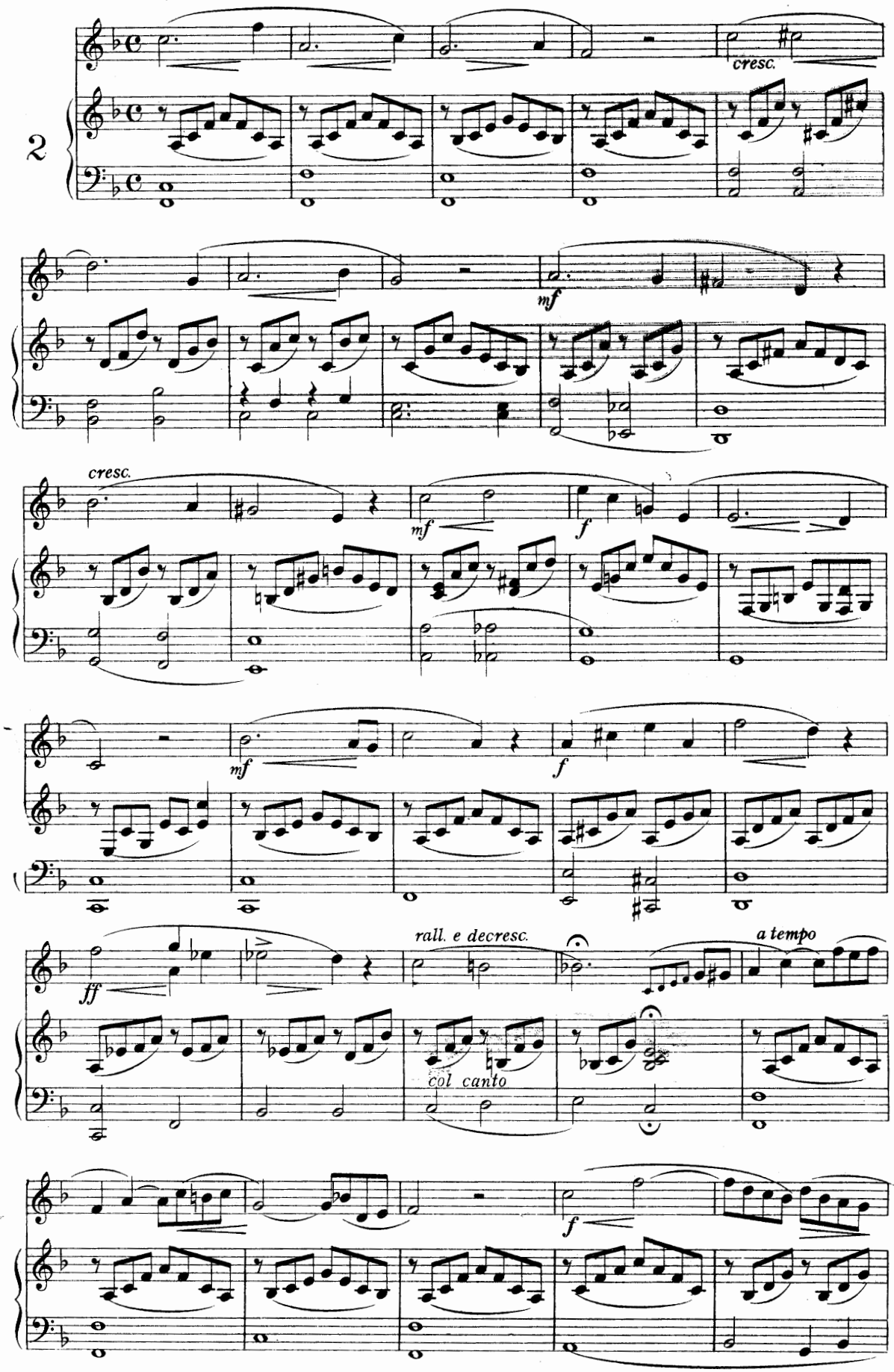

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The Art of Vocalization

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Compiled and Edited by

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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 *resumé*, 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. Marzo.

PREFACE

TO THE

MEZZO-SOPRANO COLLECTION

The term "Mezzo-Soprano," as the Italian "Mezzo" (medium) indicates, is the name applied to the voice which is between the highest, "Soprano," and the lowest of the female voices, the "Contralto." The "Mezzo-Soprano" occupies the relative position that the "Baritone" holds among male voices, and shares in some degree the qualities of both the "Soprano drammatico" and the "Contralto." While not as brilliant, it has a considerable aptitude for flexibility, like the "Soprano leggiero," combined with a peculiar fulness, mellowness, and roundness of tone-quality.

Its compass is

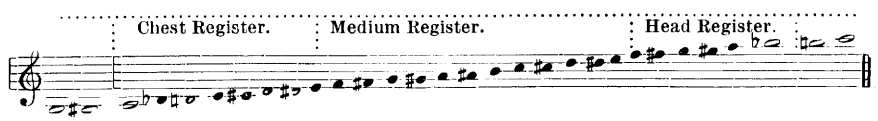
Of great value in operatic music, the "Mezzo-Soprano" is the voice that in our day renders almost all the low rôles in opera, as there are few of these, the music of which is written within the proper compass of the real Contralto.

If we were to consider the music written by some of the old Italian composers for the Prima Donnas of their day, many of these singers, known to us as "Dramatic Sopranos," in reality were but "Mezzo-Sopranos" of an exceptional range. In our day how many so-called "Contraltos" are but "Mezzo-Sopranos" endowed with some good low tones.

In the proper place we shall speak of the "Contralto" voice. We wish here only to emphasize the fact that, owing to the way in which operatic rôles are written, many voices are wrongly qualified, or, through force of circumstances, wrongly sing parts which are better adapted for others. In all likelihood the great "Malibran" was a Mezzo-Soprano, and of the same voice were her sister, Pauline Viardot-Garcia, Pasta, and others, who sang with the same facility "Rosina," in "Barber of Seville," or "Fides" in "Profeta."

Fair illustrations of this glorious voice have been Borghi-Mamo, Waldman, Bellocca, Minnie Hauk, and others too numerous to mention.

The registers of the "Mezzo-Soprano," like those of all female voices, are three, and range as follows:—



These registers comprise the "Alpha" and "Omega" of the formation and development of the woman's voice, and this applies perhaps more to the "Mezzo-Soprano" voice, which has a good share of each register.

It is to their equalization and their perfect blending that the greatest care should be given, as any break in a voice will mar the effect of the most beautiful singing. The true, old Italian Method, so much spoken of, consists in training the voice so that no change from one register to another is in any way perceptible. As for the blending of the registers, so it is for the breath-control and all that pertains to the Art of Vocalization. No one can hope to reach perfection in the esthetical part of any art who has not conquered all its technical difficulties. Not even a genius is excepted or exempted from this!

E. Marzo.

THE ART OF VOCALIZATION

MEZZO-SOPRANO

INDEX BY COMPOSERS

BOOK I

FORTY VOCALISES

PAGES

G. Aprile 43
L. Bordese 68, 74
M. Bordogni 1, 20
L. Lablache 33, 55
G. B. Lamperti 69
B. Lütgen 30 54
M. C. Marchesi 3, 12, 17, 24, 25, 45, 58, 78
S. Marchesi 13, 38, 49, 62
G. Nava 26
H. Panofka 6, 14, 23, 31, 40, 51, 59, 65, 76
A. Panseron 8, 21
G. Rossini 4
F. Sieber 2, 39, 44, 63, 72

BOOK II

THIRTY-SIX VOCALISES

PAGES

G. Alary 46, 84
G. Aprile 64
L. Bordese 16, 25, 36
M. Bordogni 4, 12, 18, 23, 28, 34, 39, 44, 53, 58, 73, 80
J. Concone 6, 14, 30
G. Crescentini 52
L. Lablache 1
G. B. Lamperti 8
F. Lamperti 55
M. C. Marchesi 76
H. Panofka 2, 10, 42
A. Panseron 61, 78
G. Rossini 21
A. Savinelli 48, 65, 70
F. Sieber 68

BOOK III

TWENTY-FOUR VOCALISES

PAGES

G. Aprile 33
M. Bordogni 1, 11, 21, 30, 38, 48, 64, 72
M. Brambilla 36
G. Crescentini 56
F. Lamperti 52, 81
H. Panofka 4, 15, 23, 44
A. Panseron 26, 60, 76
V. Righini 42
F. Sieber 8, 18, 69

THE ART OF VOCALIZATION

MEZZO-SOPRANO

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, 8, 21, 23, 28, 31, 35
Technical Studies (Agilità) .....Nos. 12, 13, 22, 24, 30, 32, 36
Rhythm .....Nos. 2, 7, 11, 16, 19, 26, 34
Phrasing .....Nos. 5, 10, 14, 20, 25
Combined Studies of the above .....Nos. 3, 4, 9, 15, 17, 18, 27, 29, 33

BOOK III

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

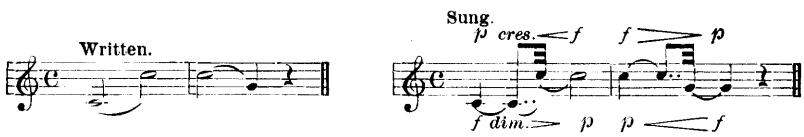
"The same precision must be observed in cutting off a note immediately followed by a rest." (*G. Nava*)

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



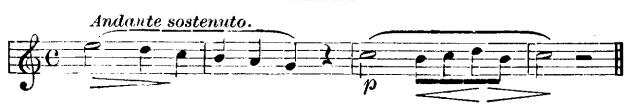
THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"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.'"

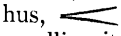
EXAMPLE



"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."

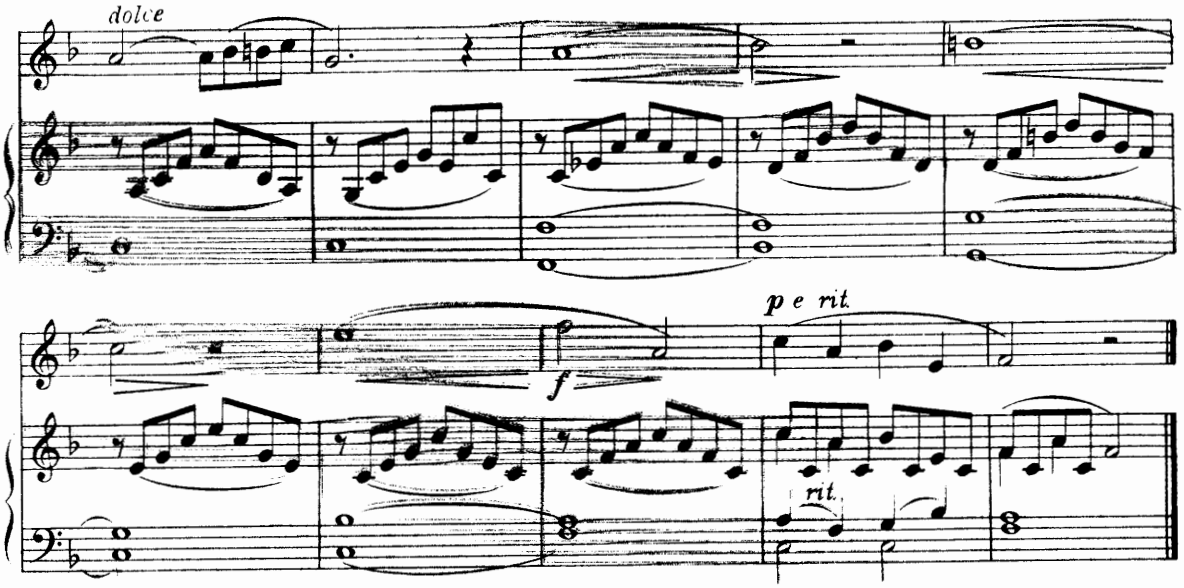
(*A. Randegger*)

THE "MESSA DI VOCE" (SWELL)

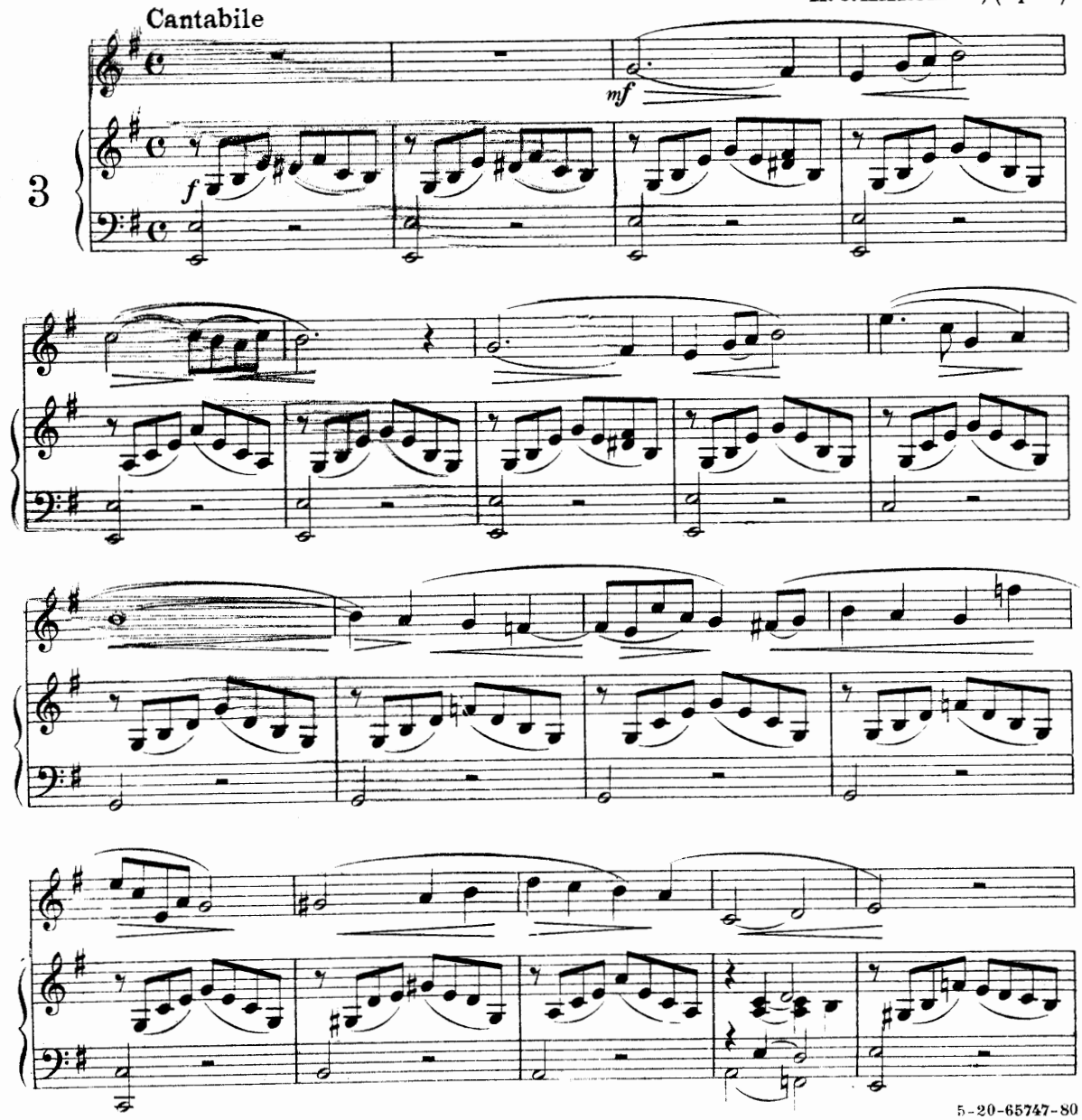
"The *Messa di voce* (Swell), indicated thus,  , consists in commencing a sound as softly as possible, gradually swelling it to its utmost power, and as gradually diminishing it to the degree of softness with which it began.

"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*)

This Special Music Paper is carried in various sizes and rulings by the Publishers.



M. C. MARCHESI, (Op. 21)



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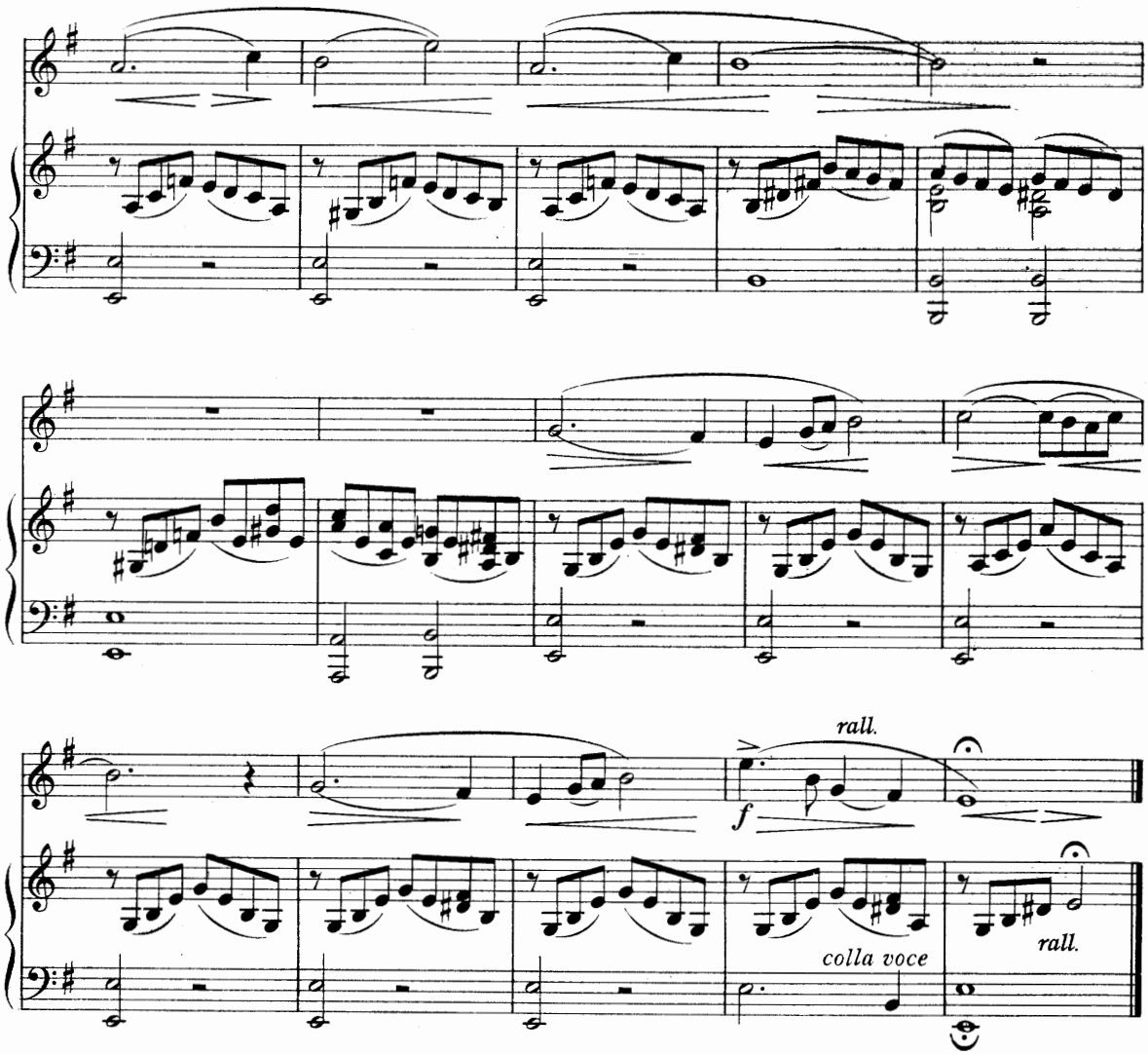
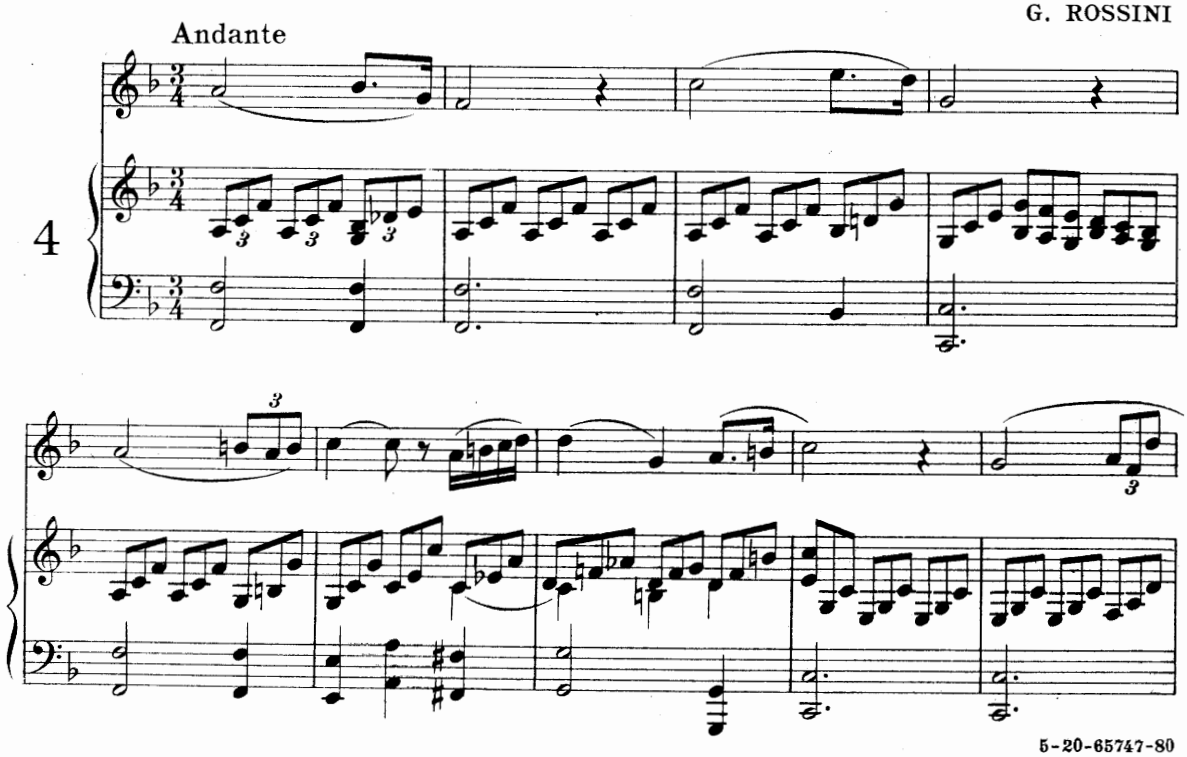


G. ROSSINI

Andante



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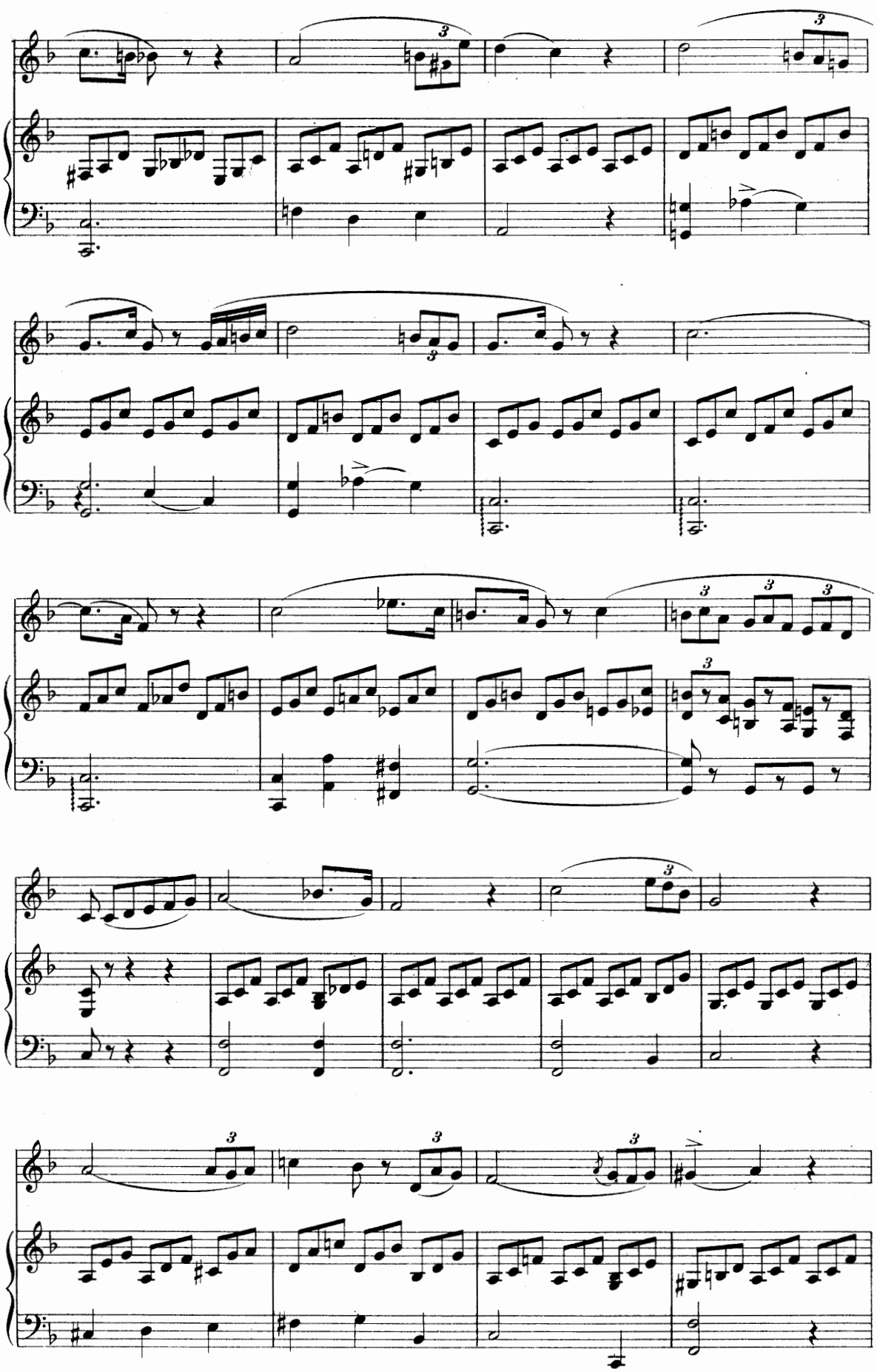

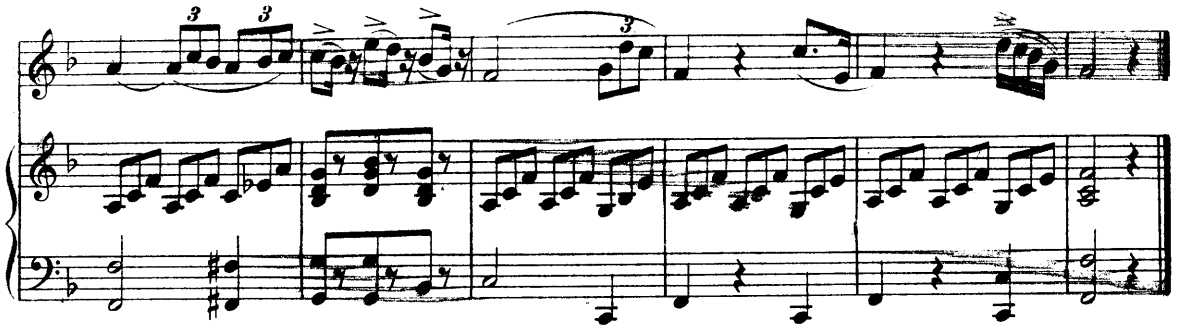

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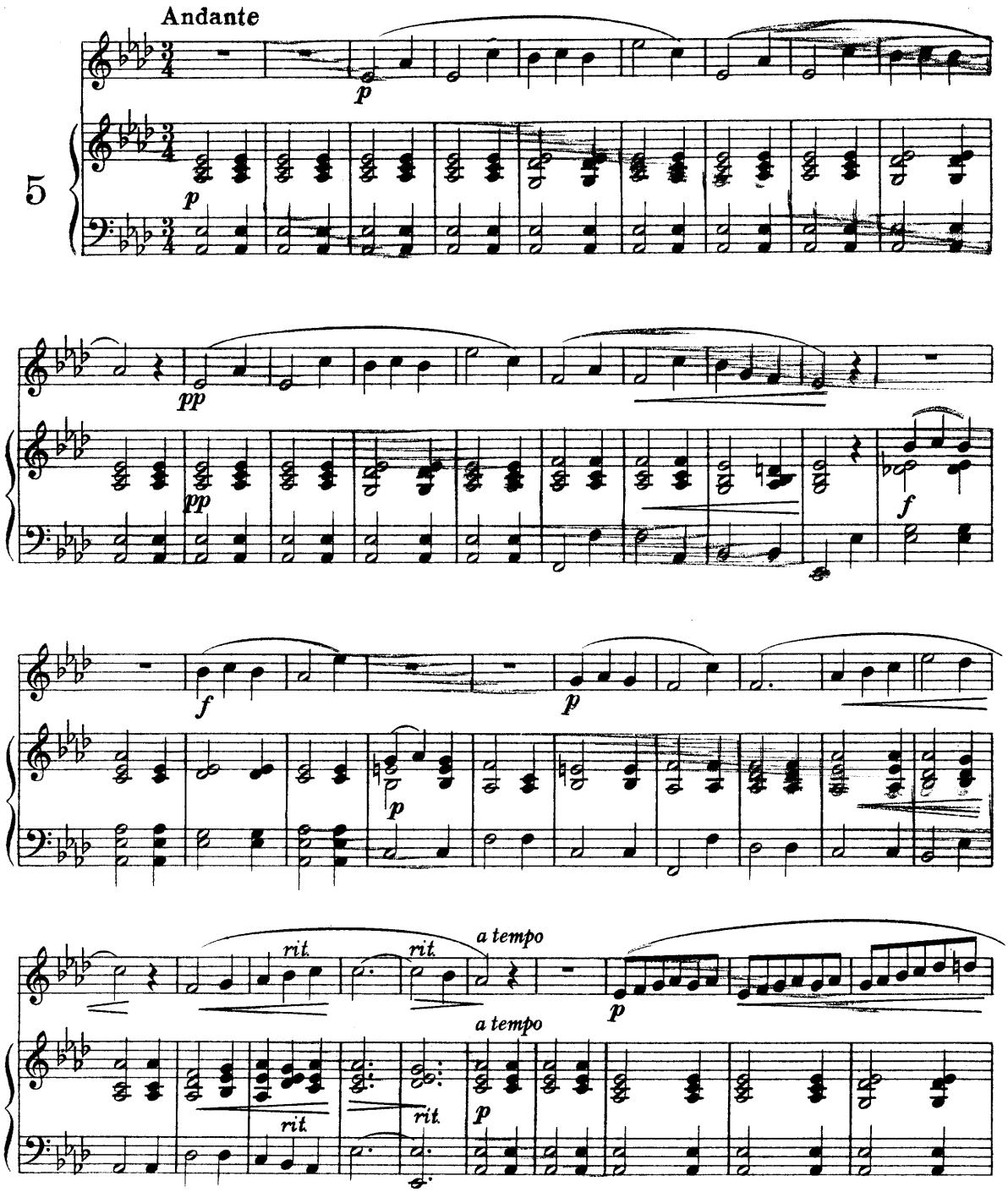

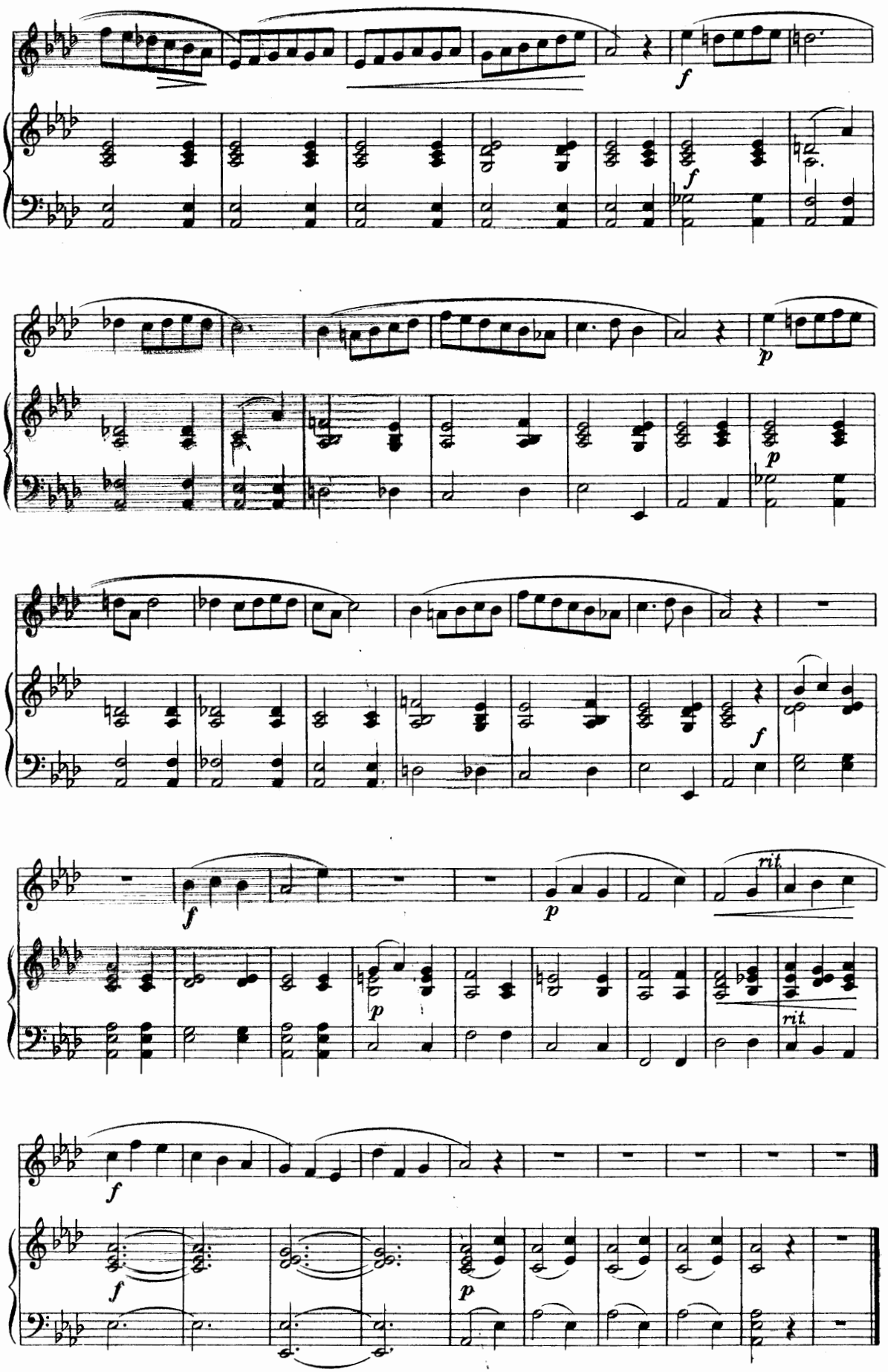

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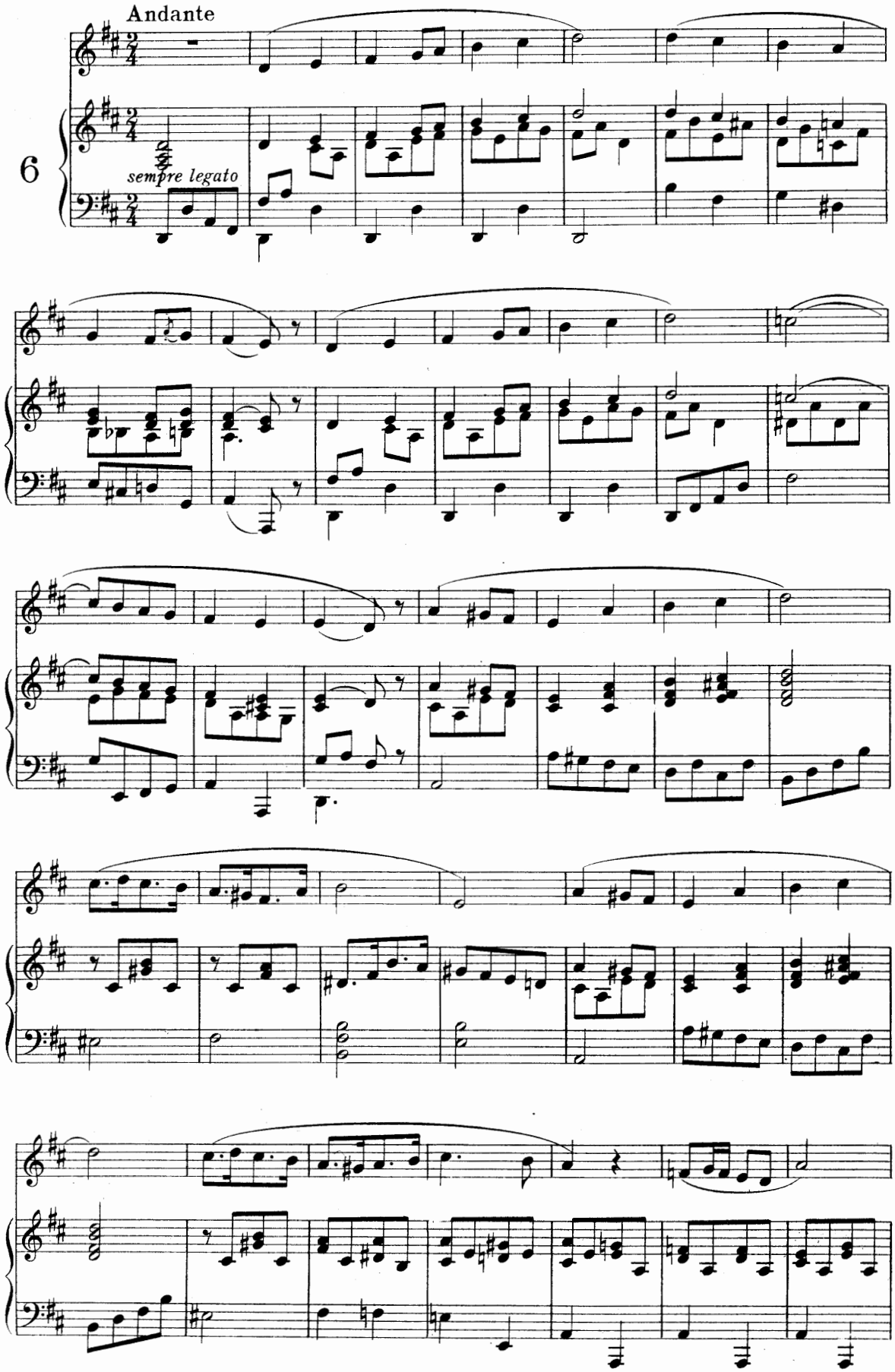

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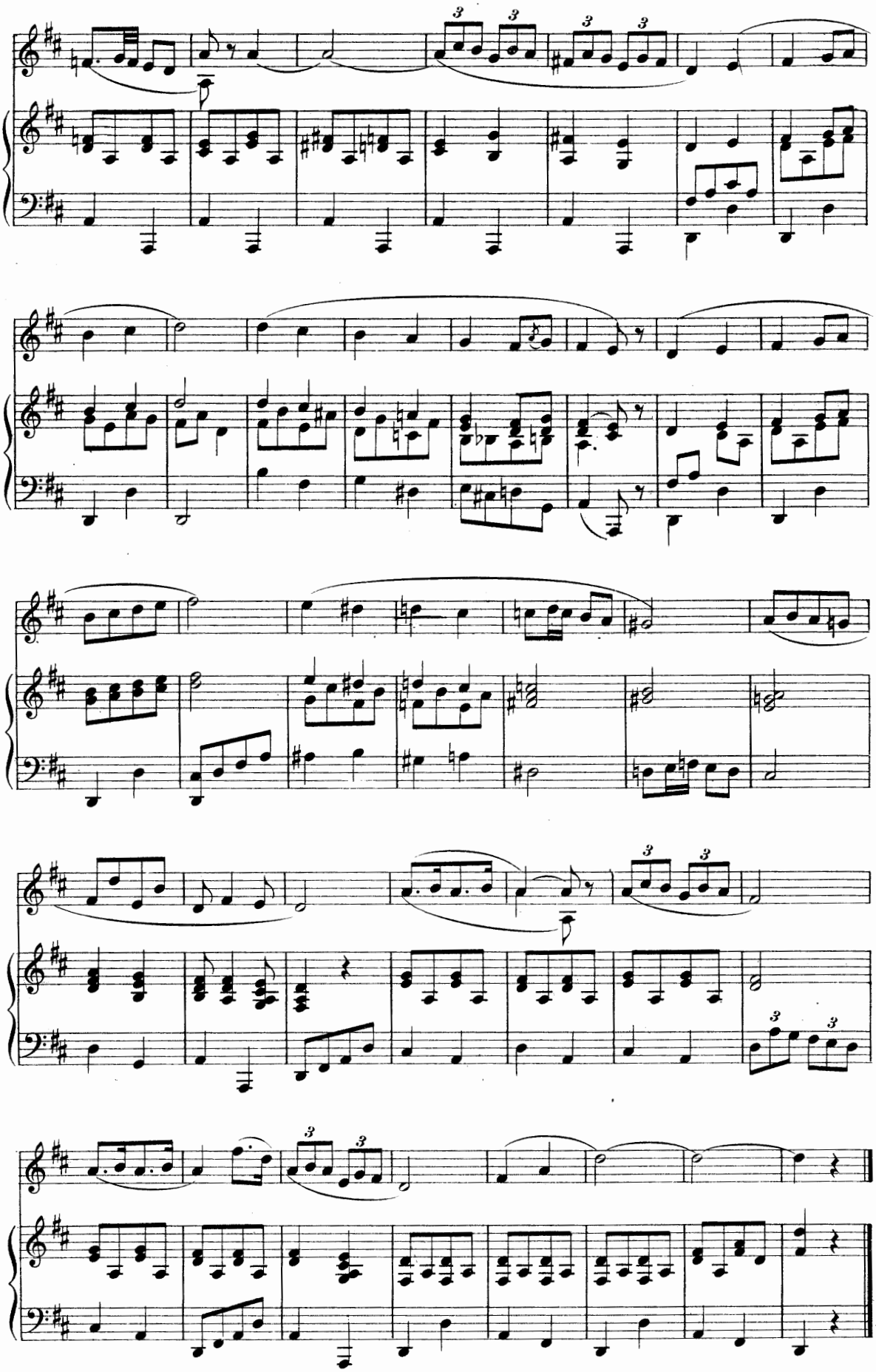
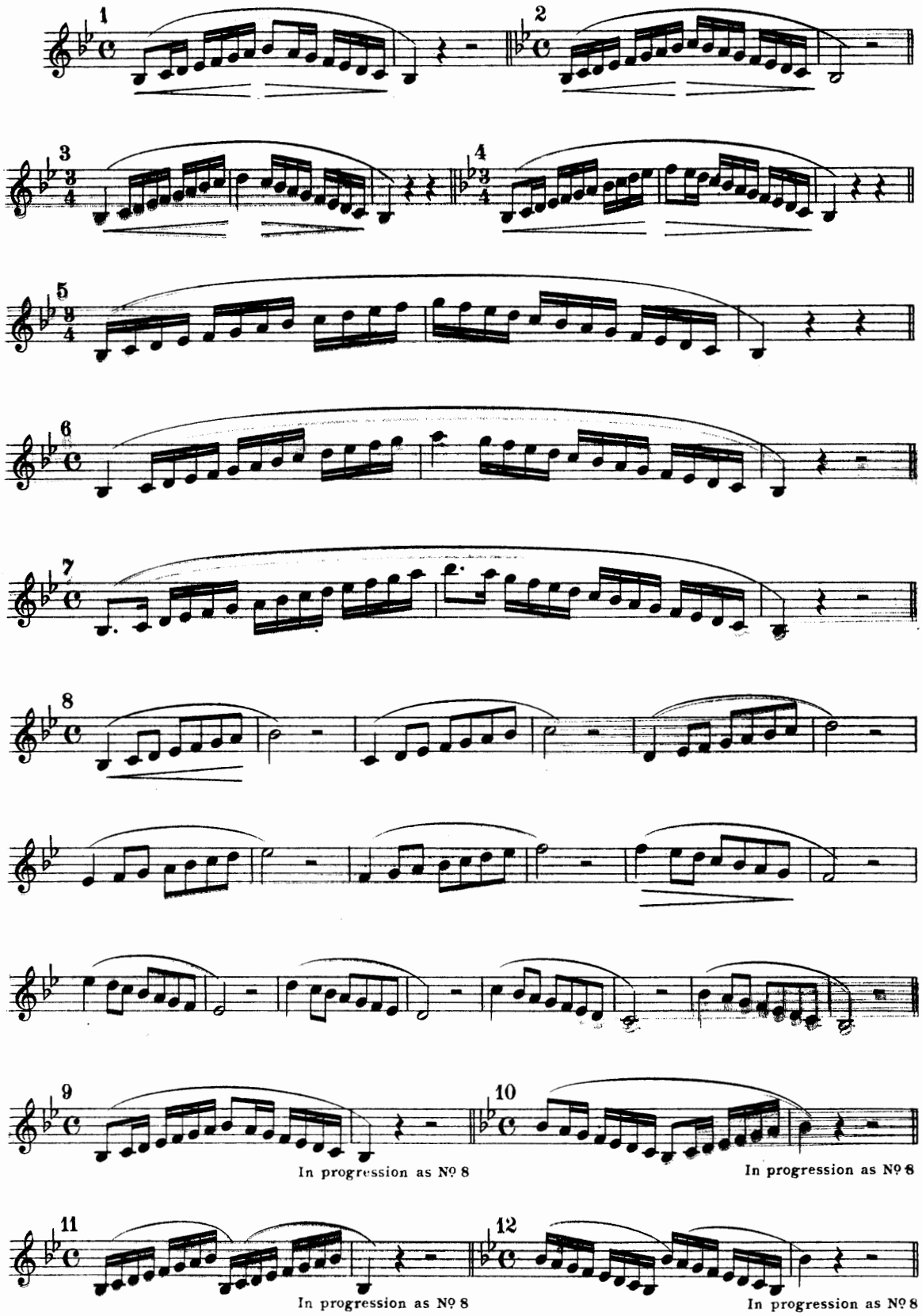


SCALES*

(MAJOR AND MINOR)



* *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 scale, but these will suffice to give a general idea of this kind of difficulty.*

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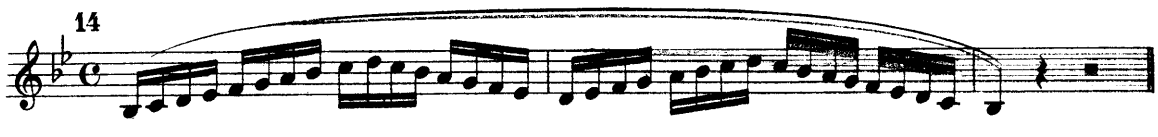

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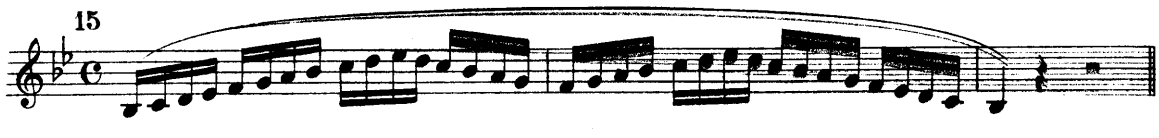

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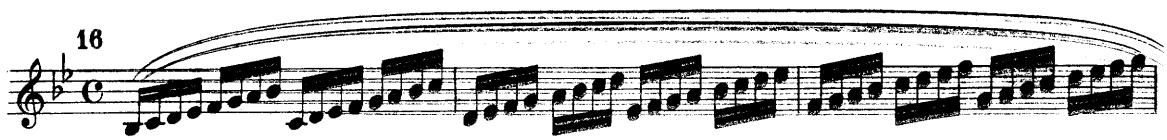
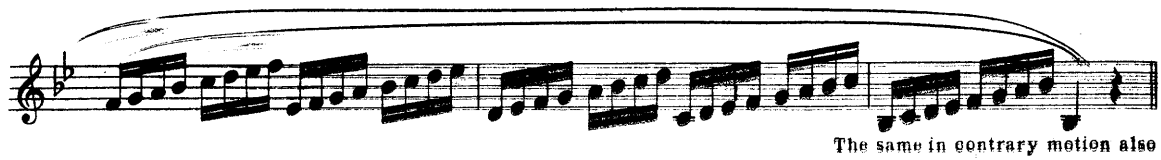


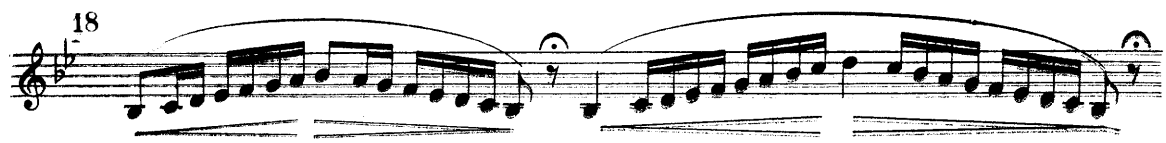


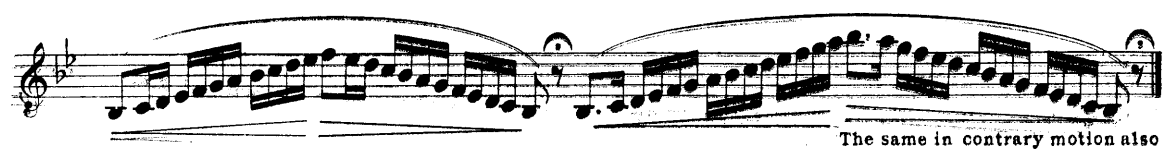
The same in contrary motion also

17

The same in contrary motion also

18

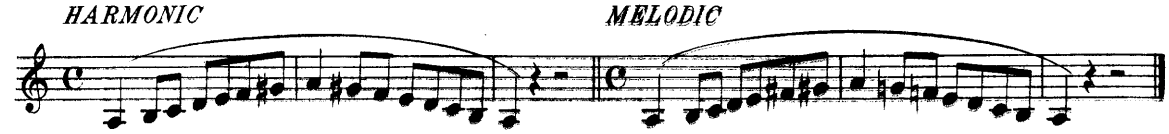




The same in contrary motion also

MINOR SCALES

HARMONIC *MELODIC*



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M. C. MARCHESI, (Op. 5)

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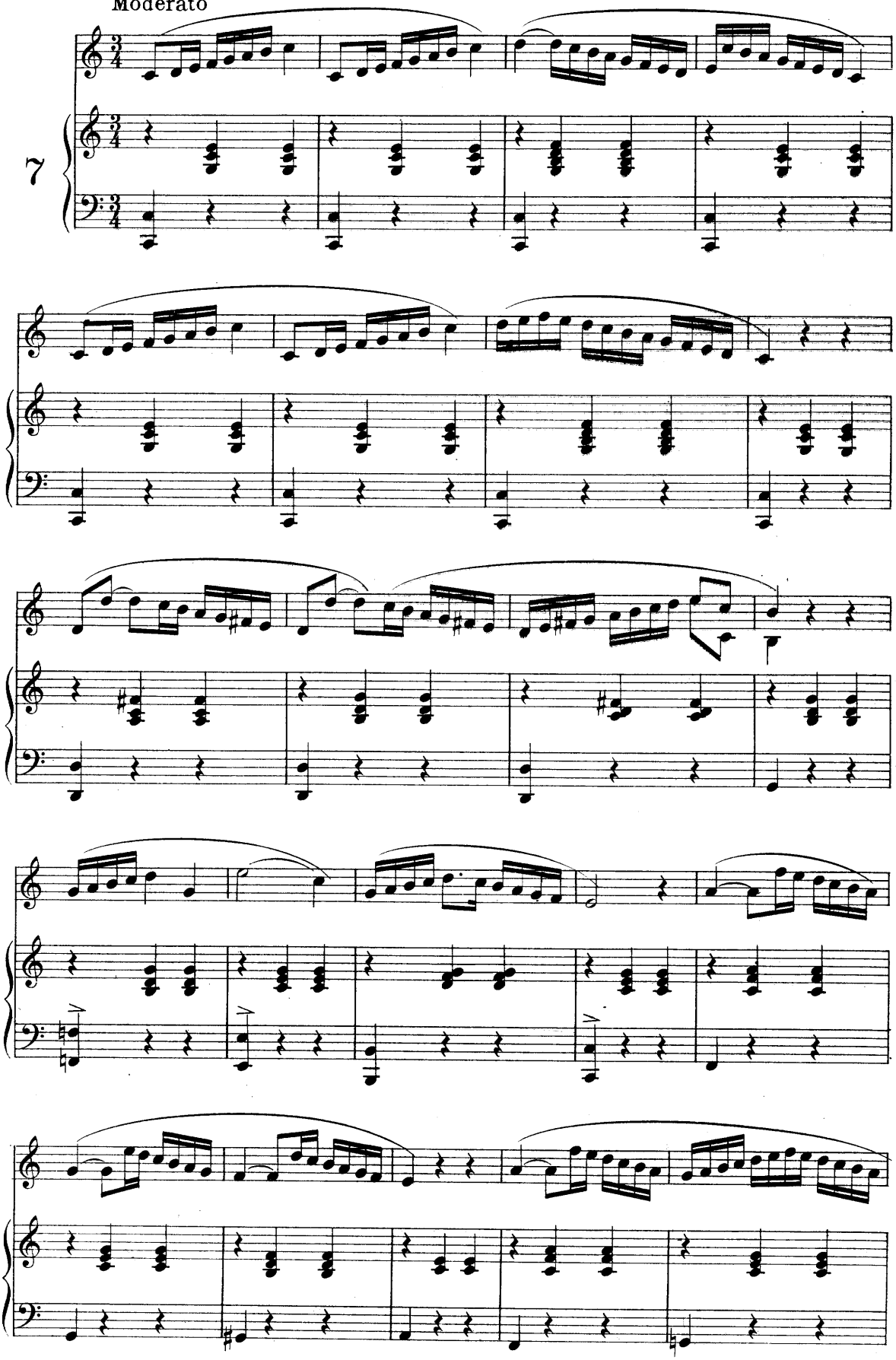

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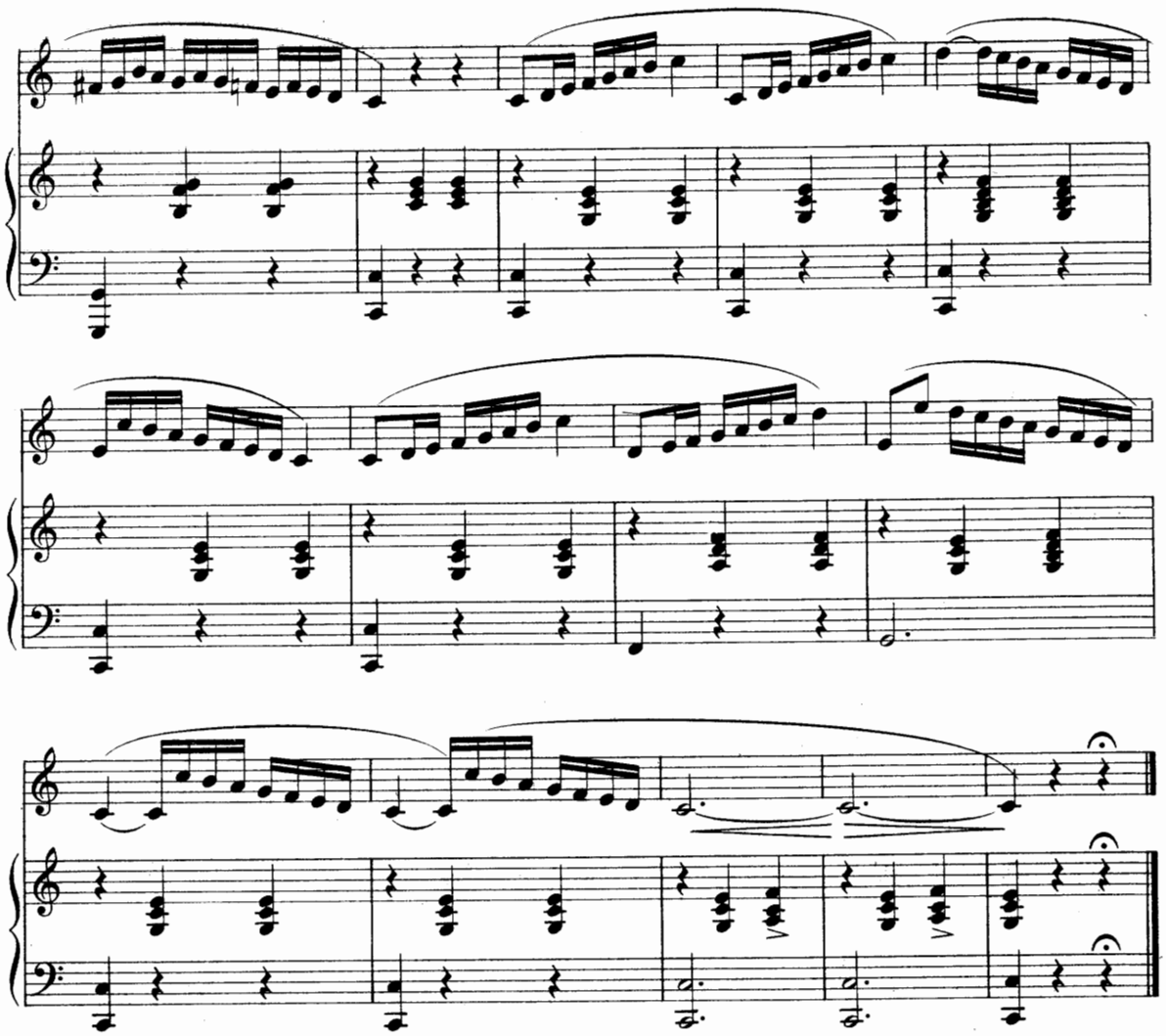
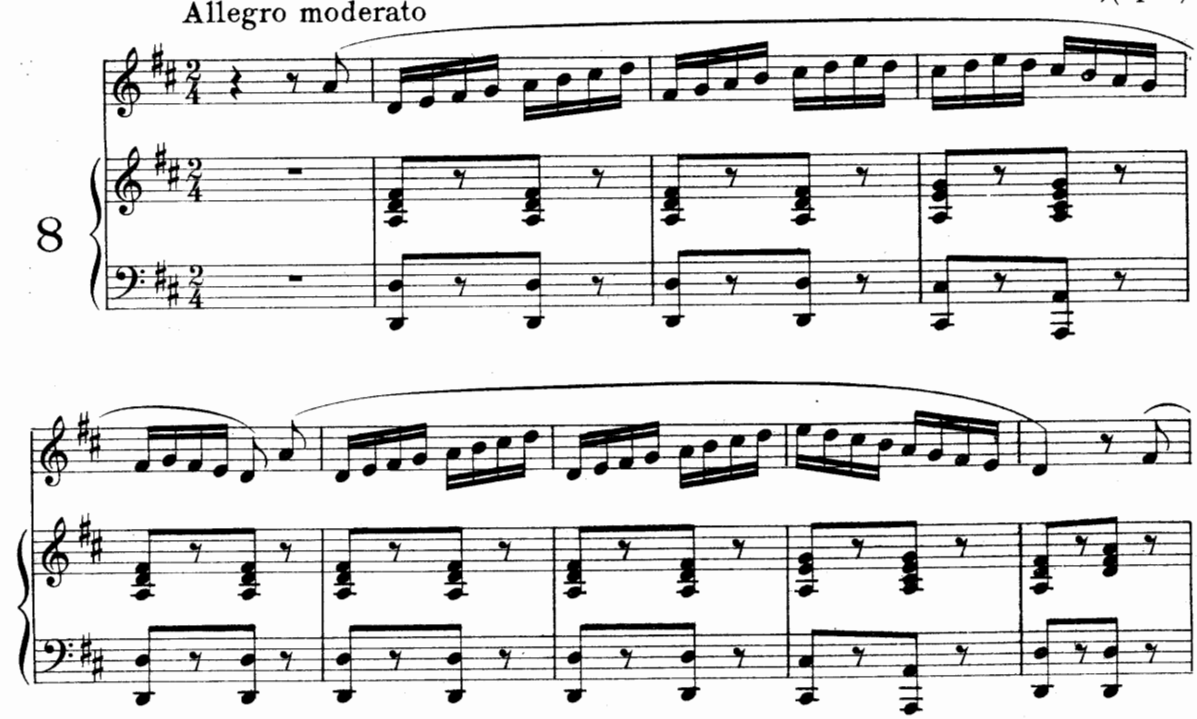
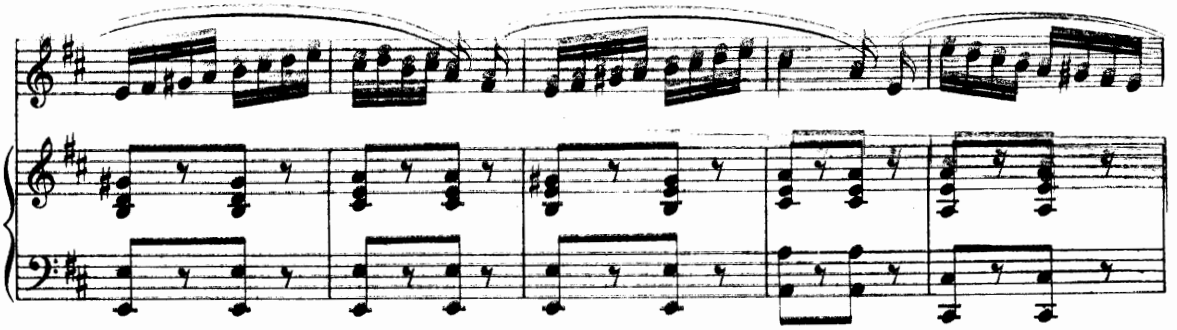
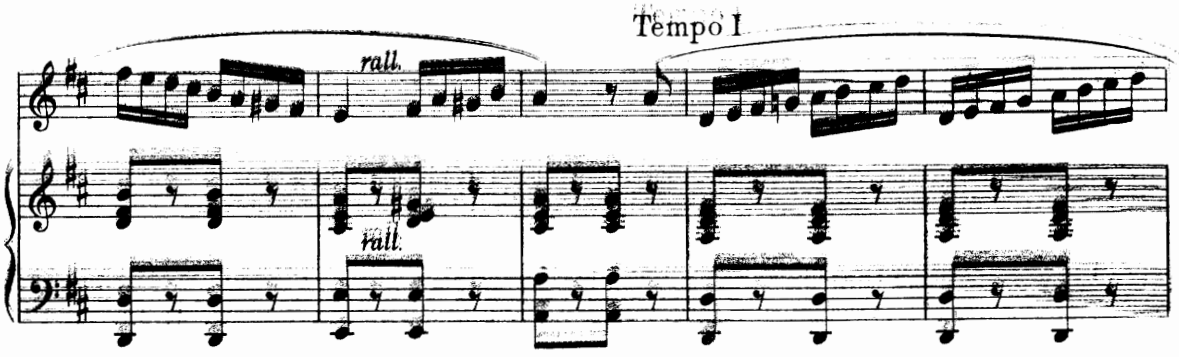


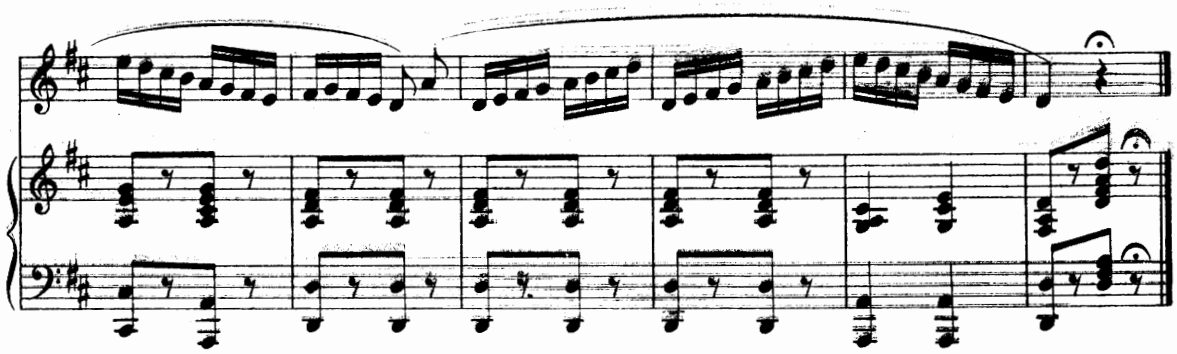
S. MARCHESI, (Op.15)

Allegro moderato



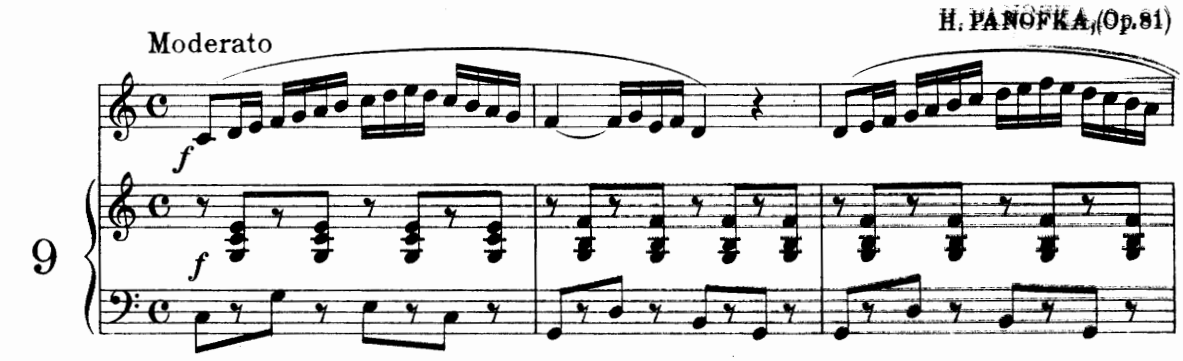


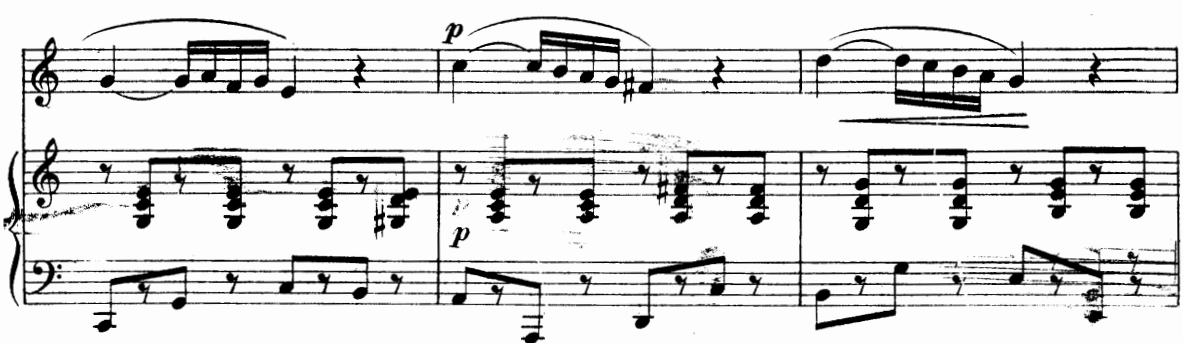


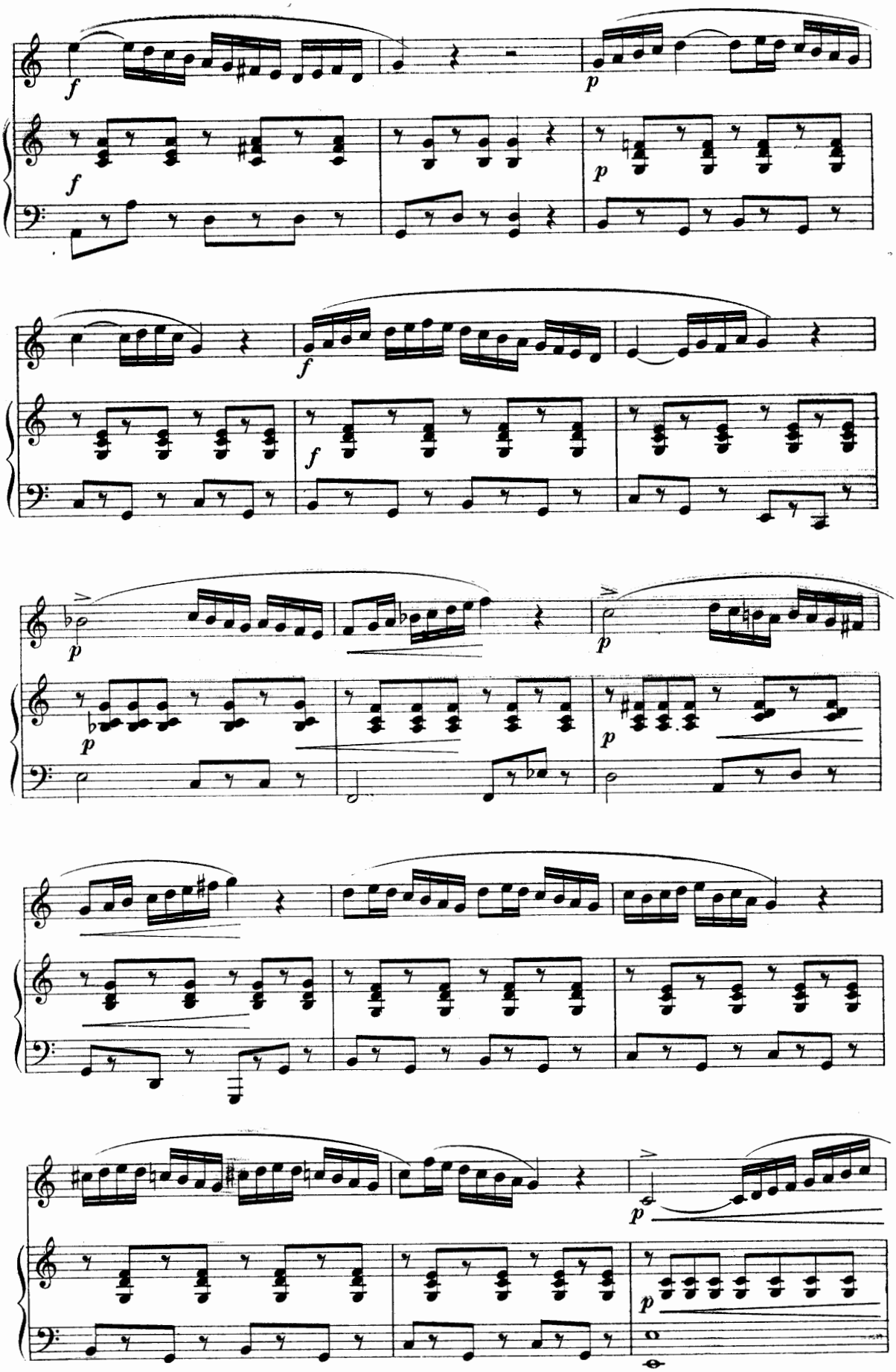


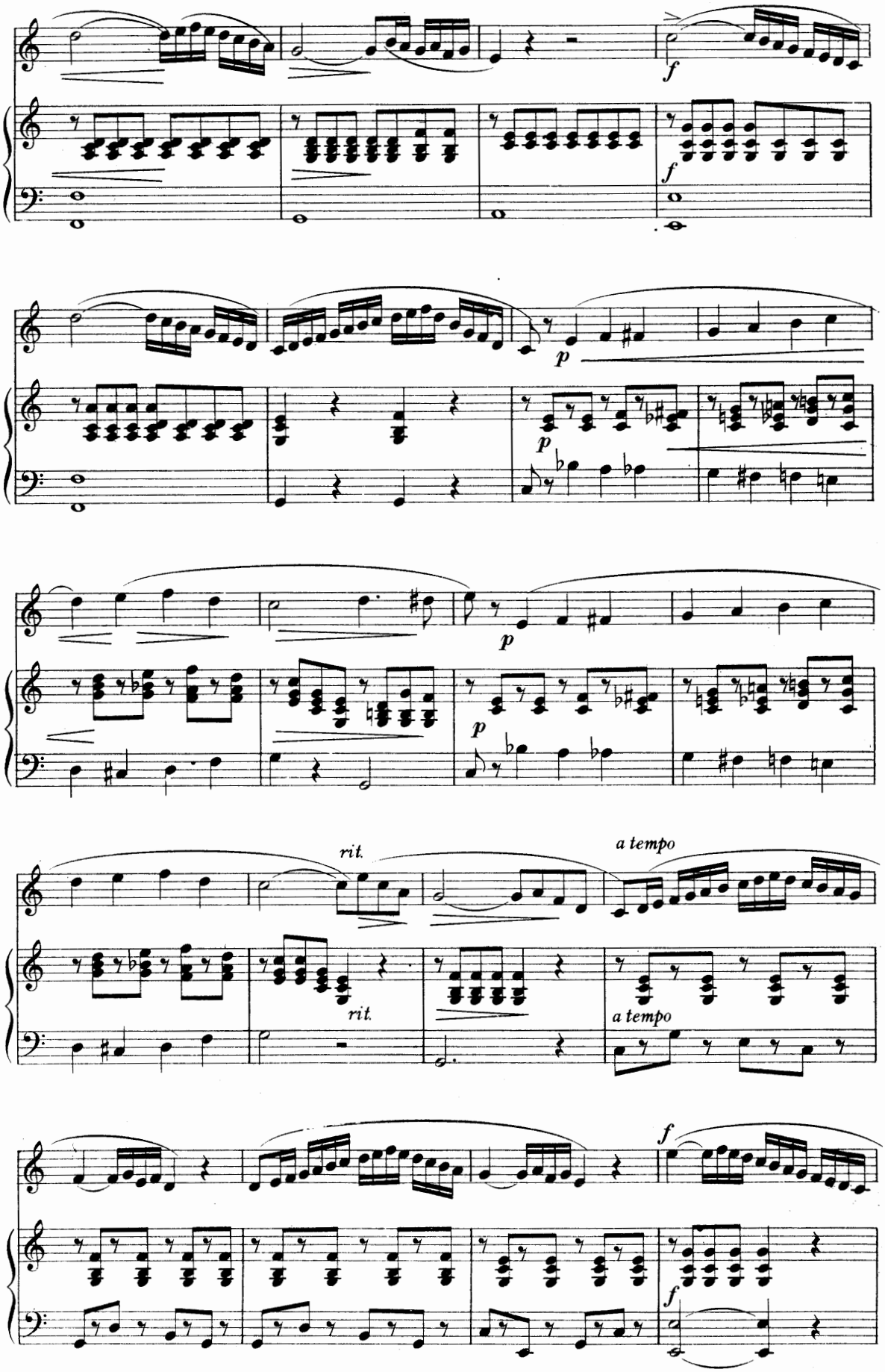
H. PANOFKA, (Op. 81)

Moderato

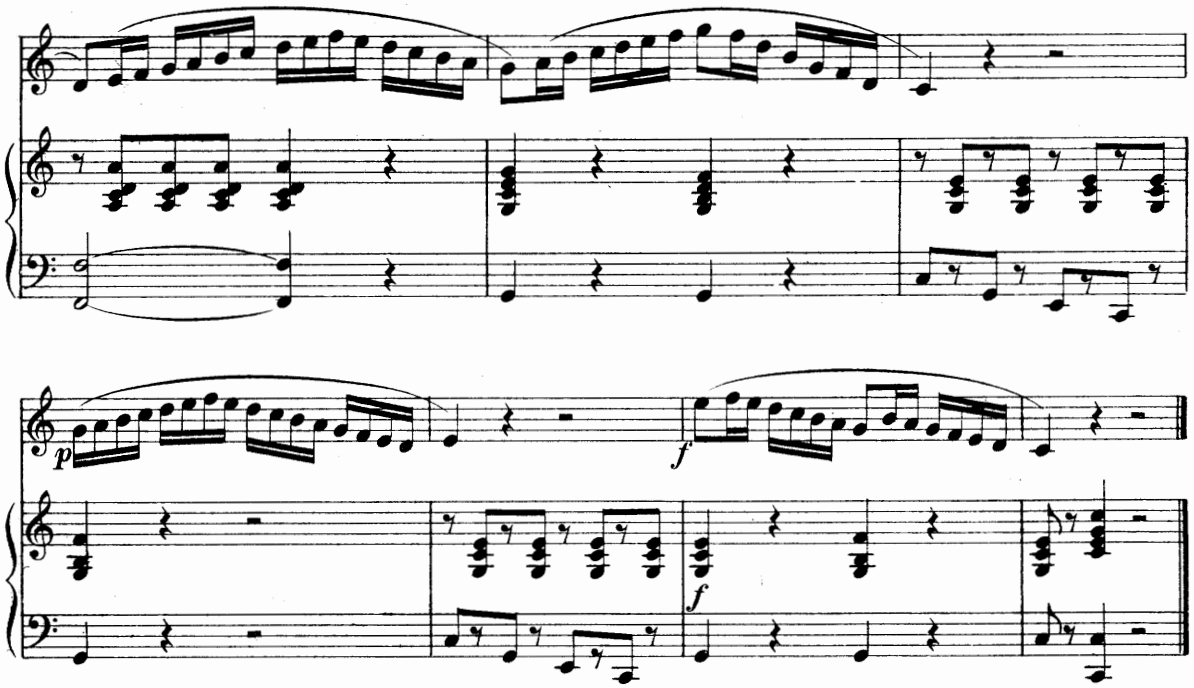




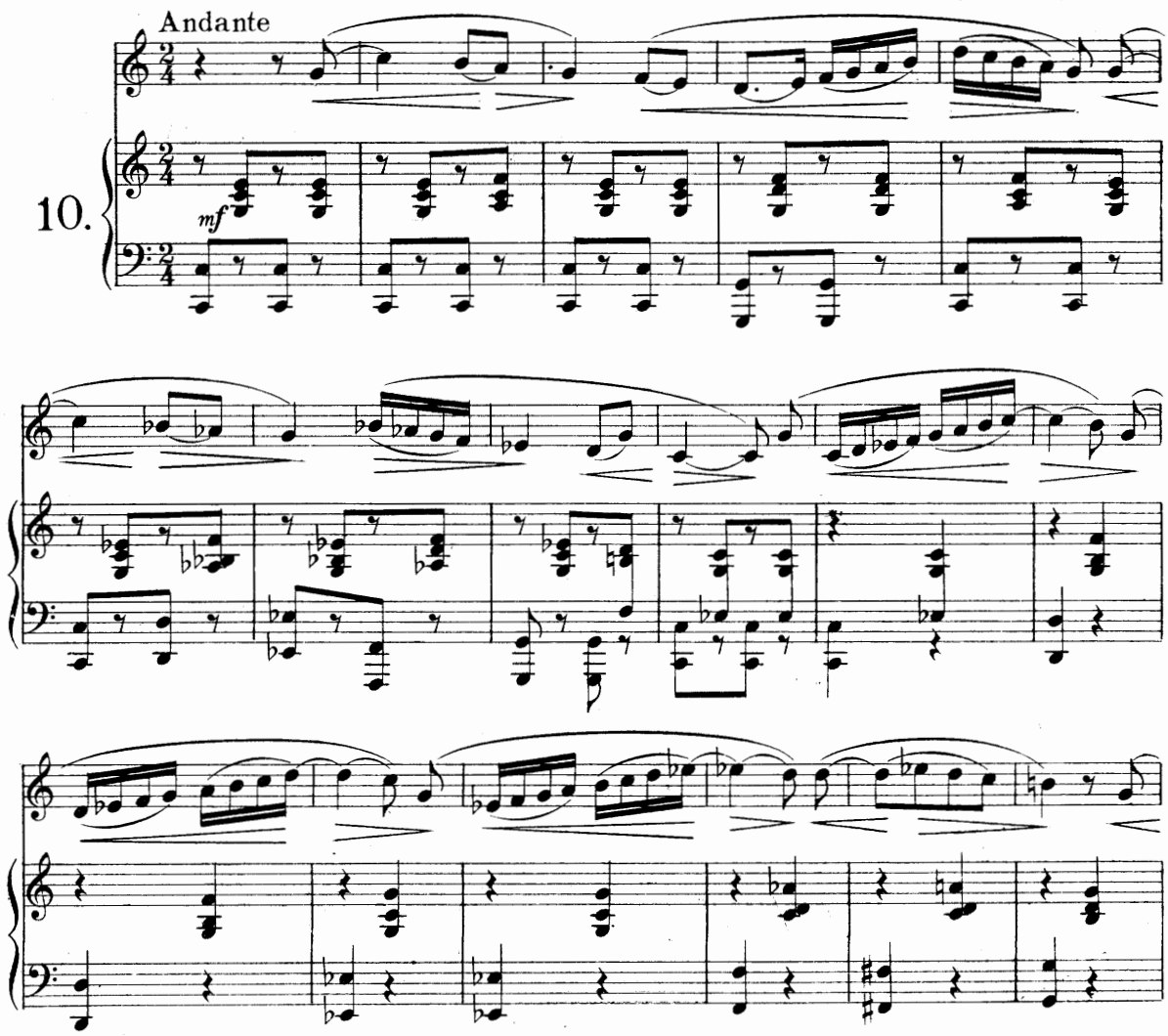


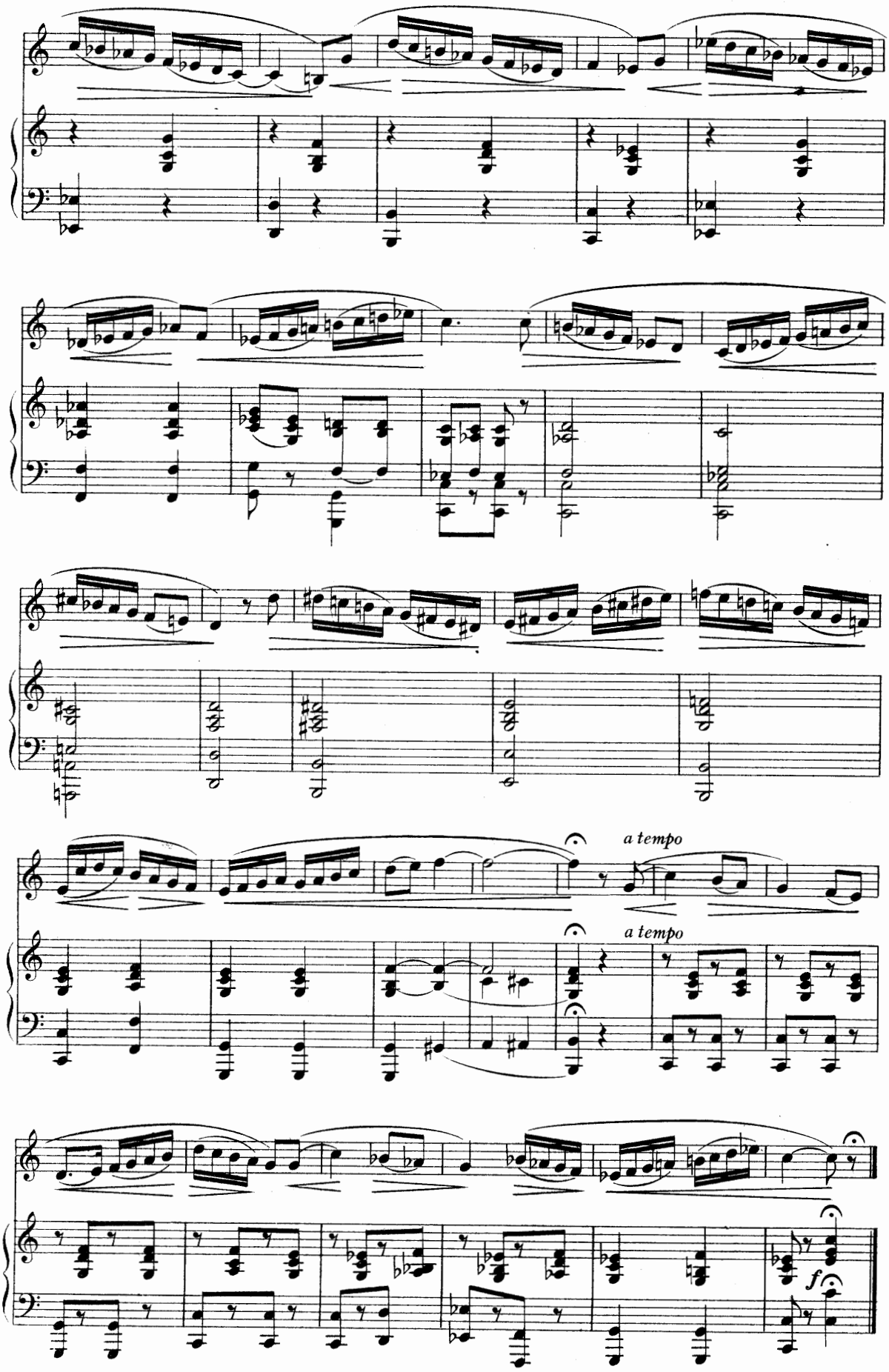


5-20-65747-80



M. C. MARCHESI, (Op. 31)

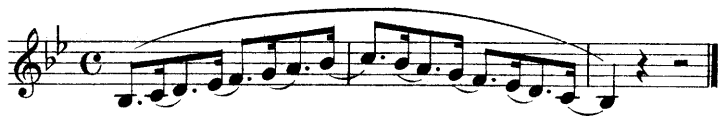




5-20-65747-80

DOTTED SCALES *(SCALE PUNTATE)*

Example

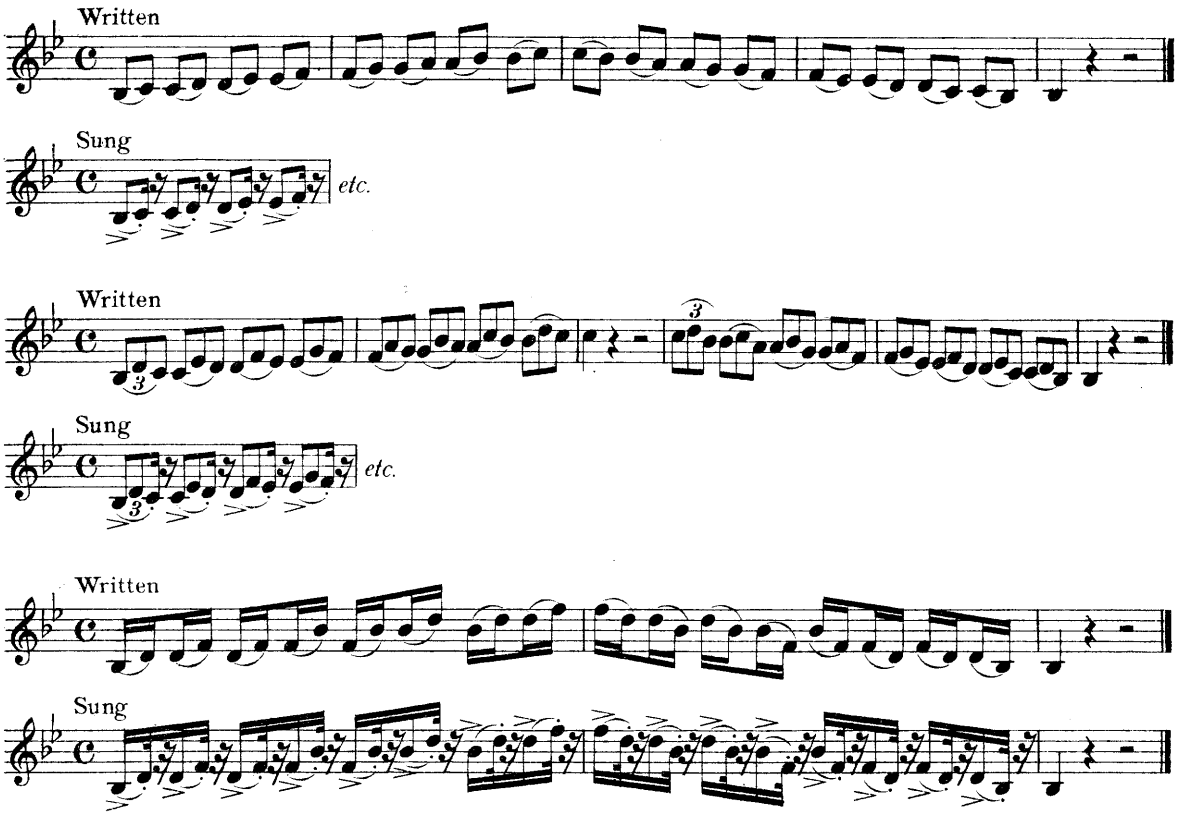


Almost all of the Scales given in the preceding examples, may be practised in this way.

REPEATED NOTES *(NOTE RIPETUTE)*

To sound the repeated note distinctly, it should be slightly aspirated *(ha, ha,)* this is however to be carefully avoided in singing legato.

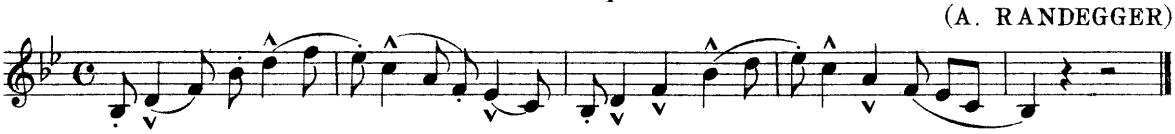
Examples



SYNCOPATION *(SINCOPE)*

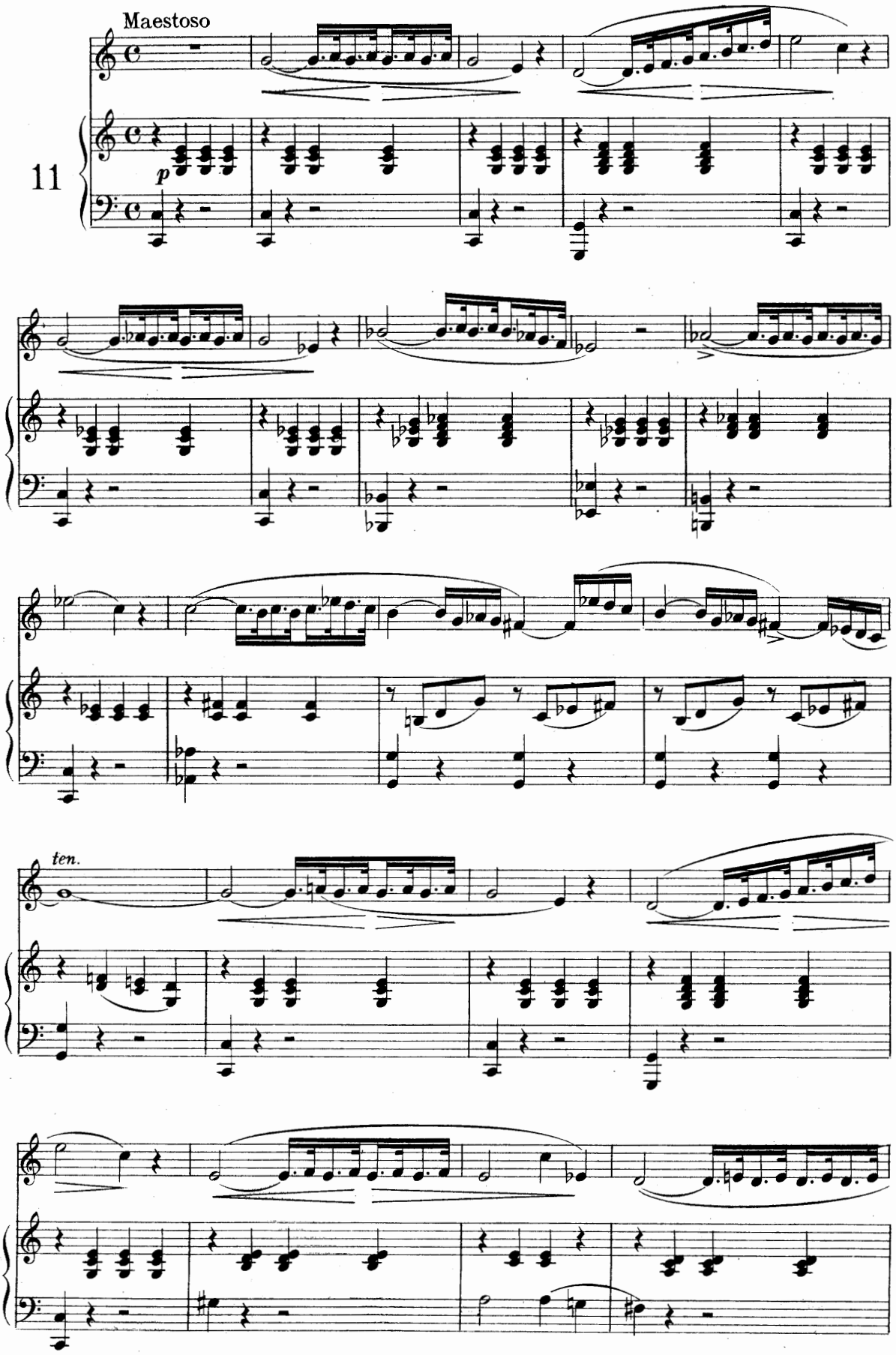
Example

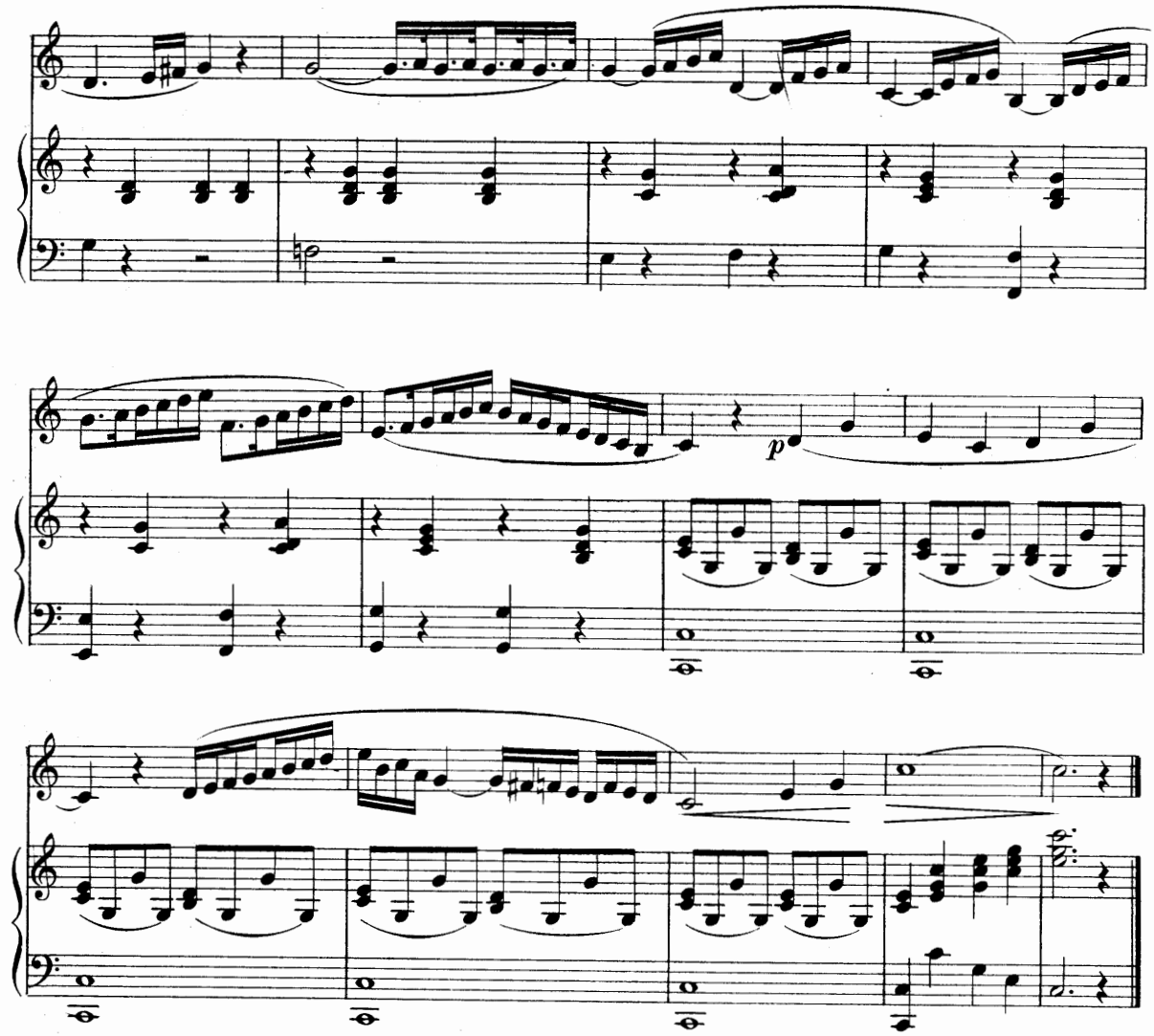
(A. RANDEGGER)



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

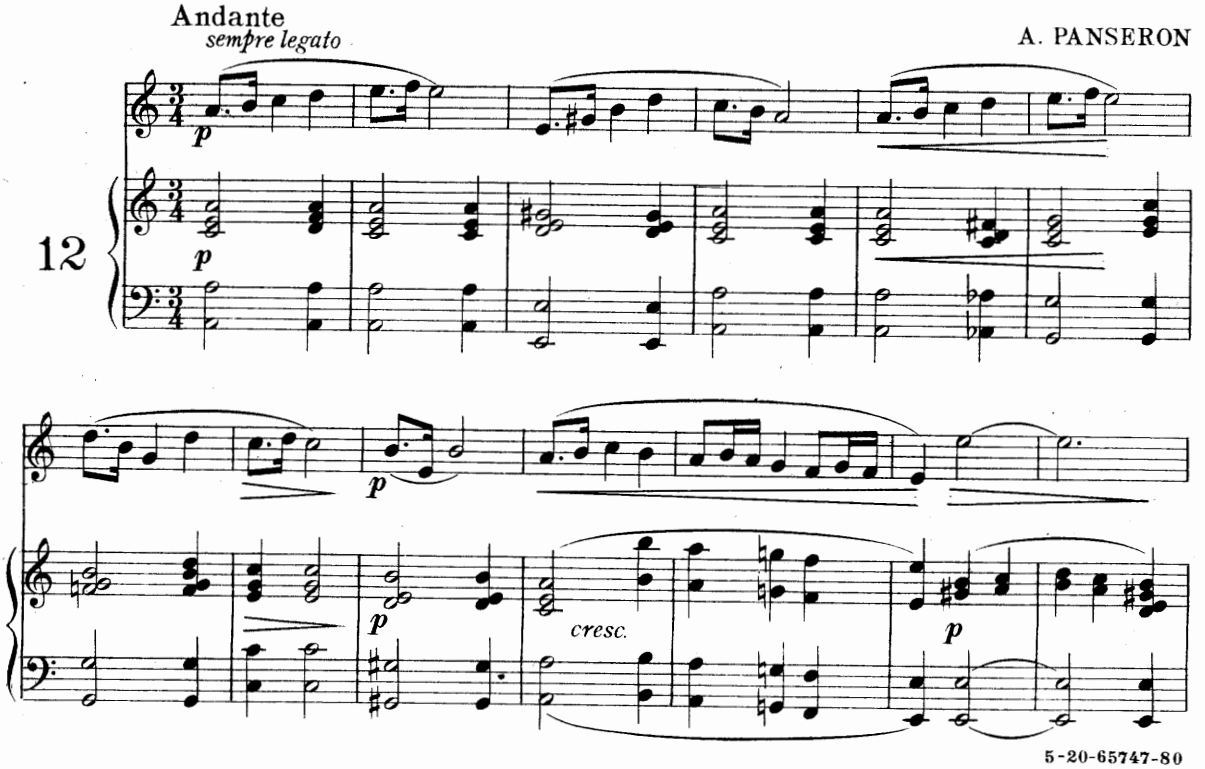
5-20-65747-80


Maestoso
11
p
ten.



Andante
sempre legato

A. PANSERON



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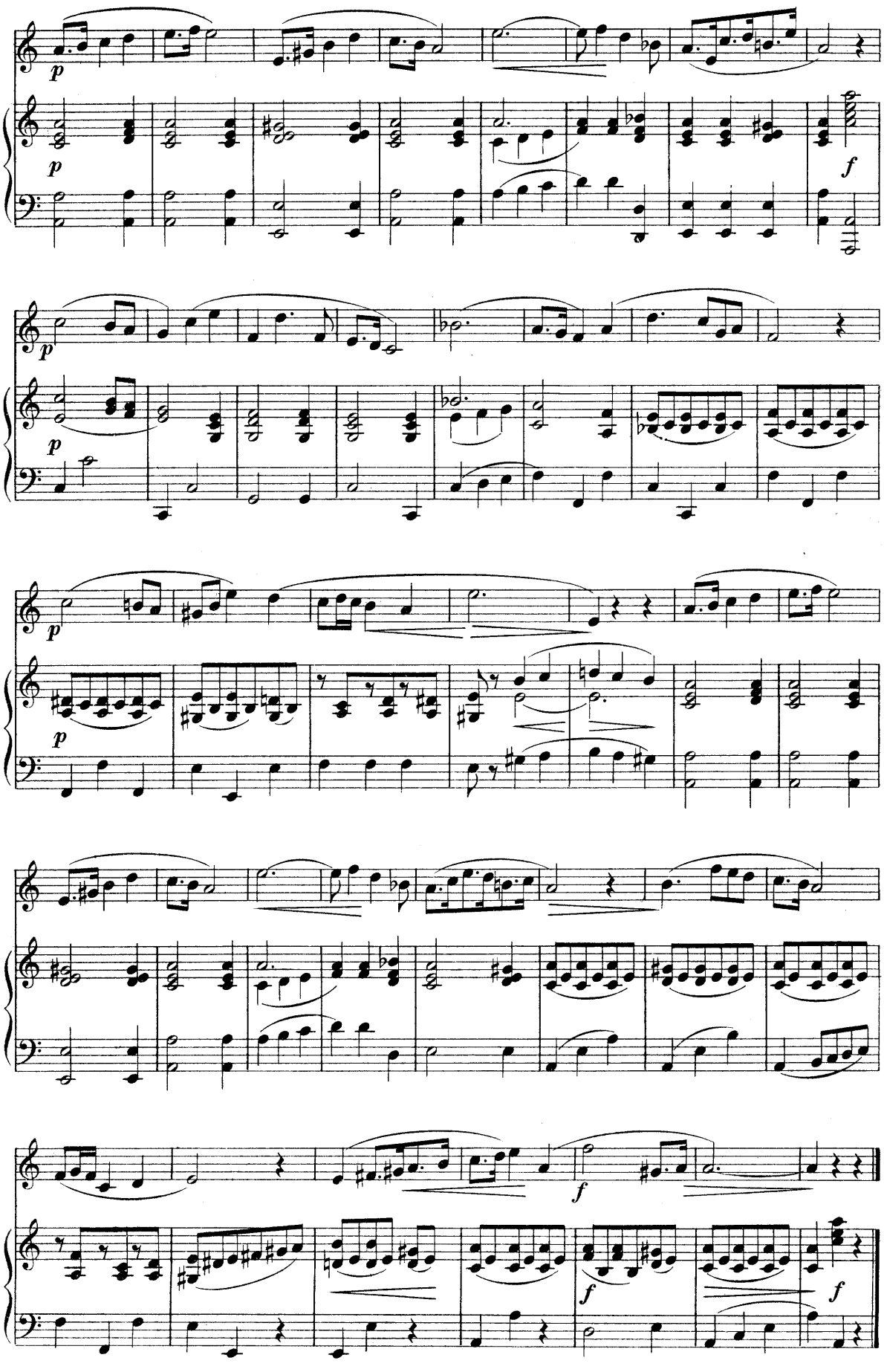


5-20-65747-80

Allegretto

molto legato

legato

13

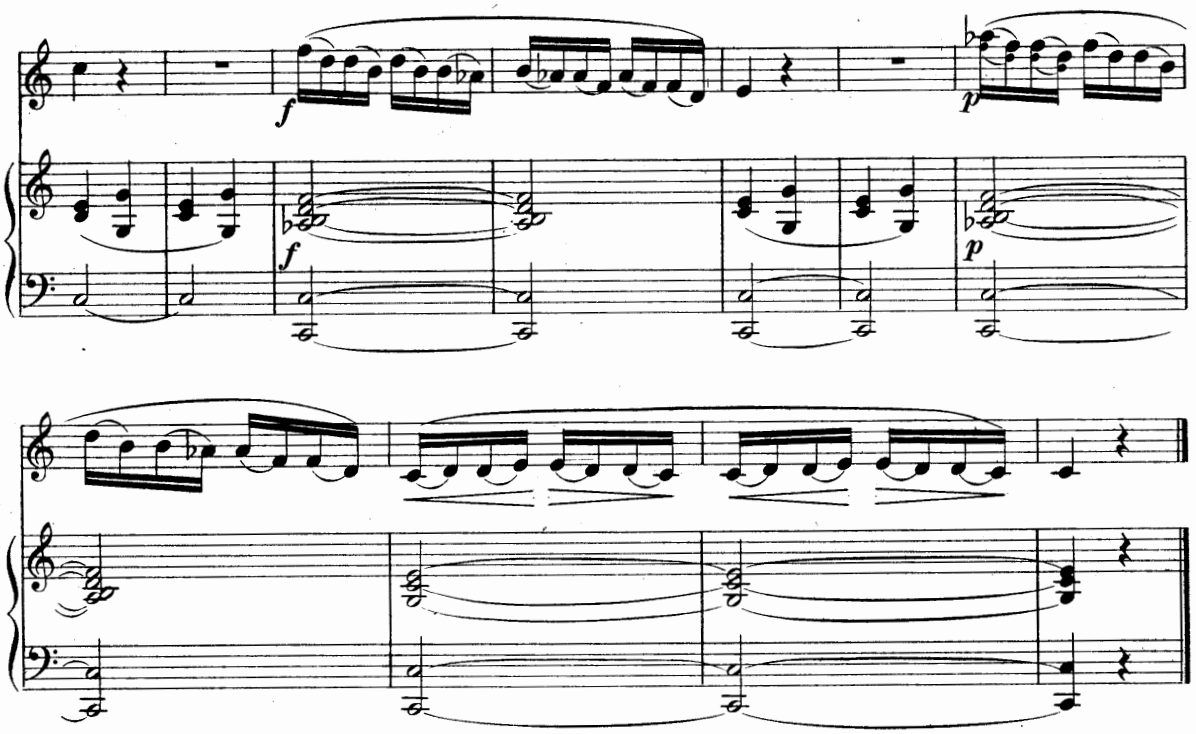
p e cresc.

p e cresc.

p e cresc.

rit.

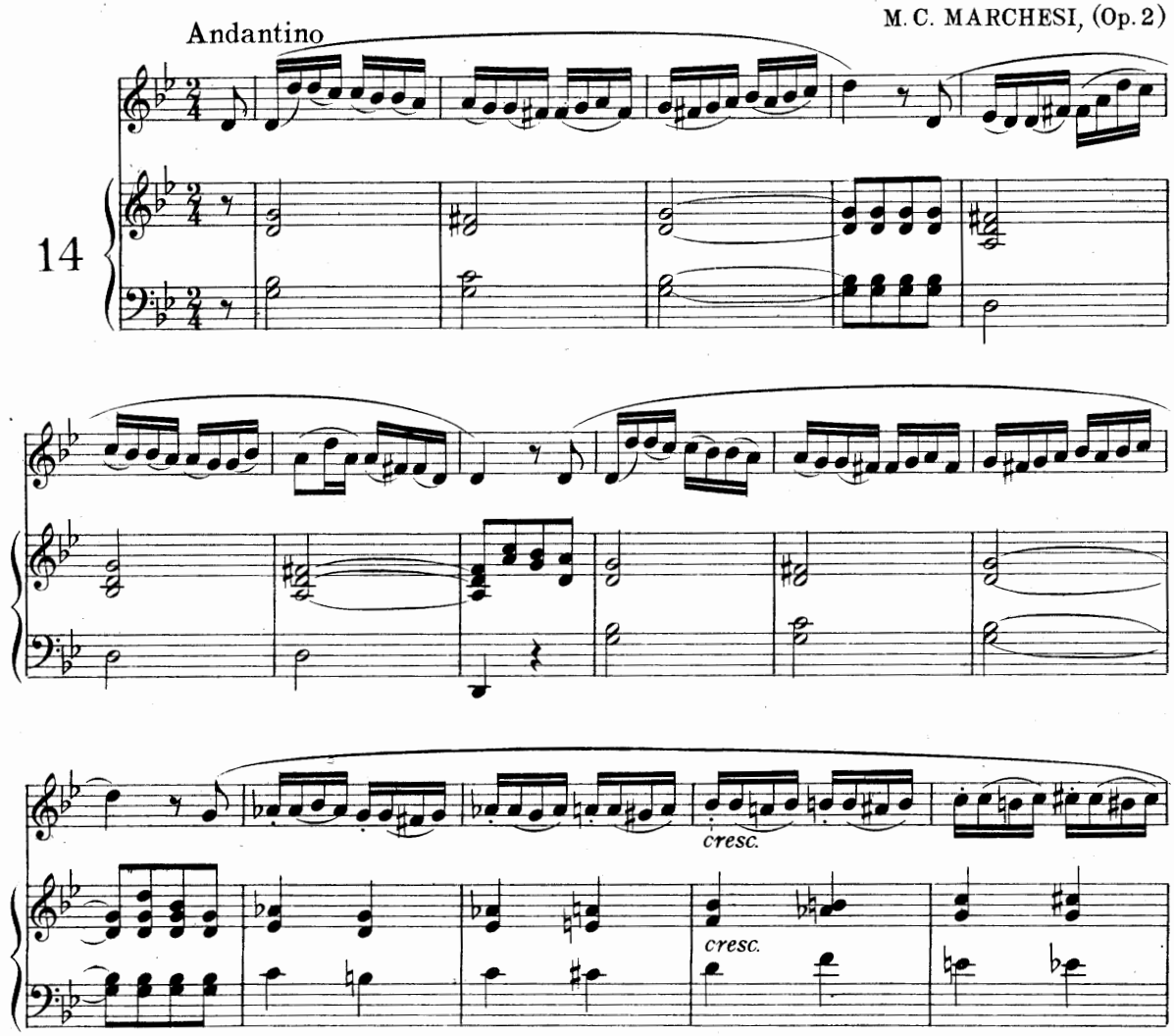
5-20-65747-80

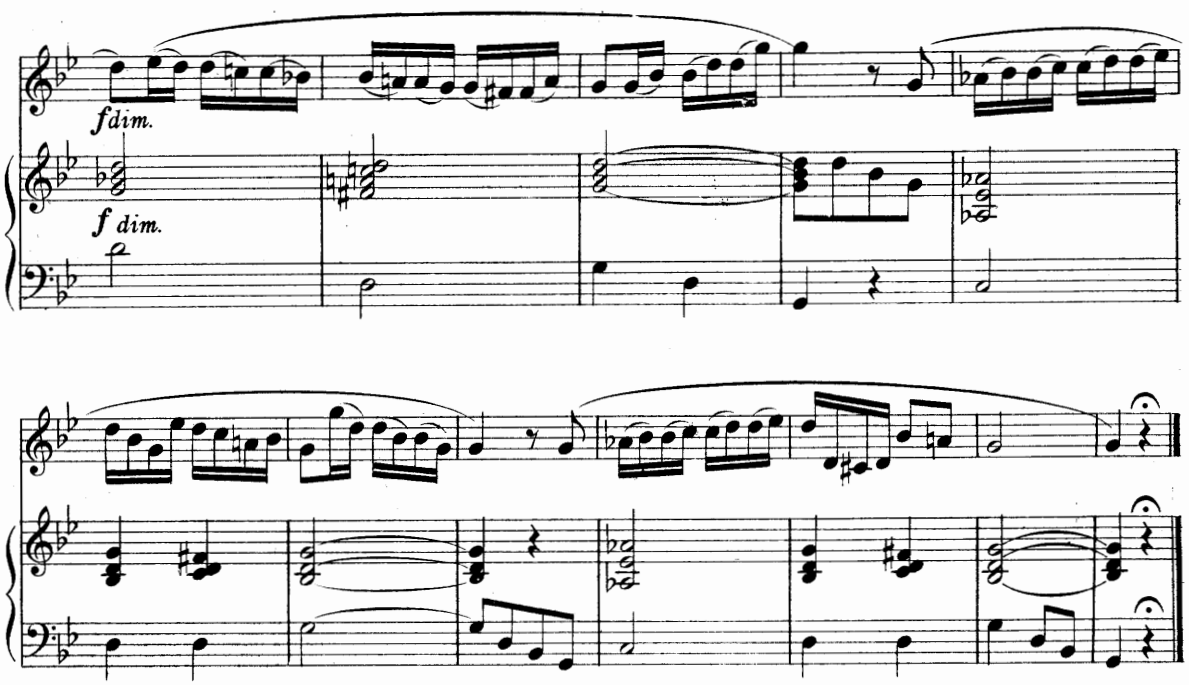


M. C. MARCHESI, (Op. 2)

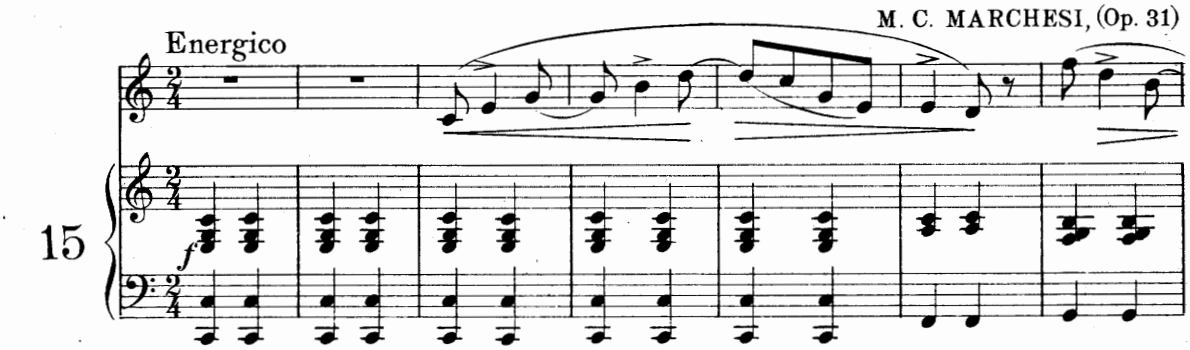
Andantino

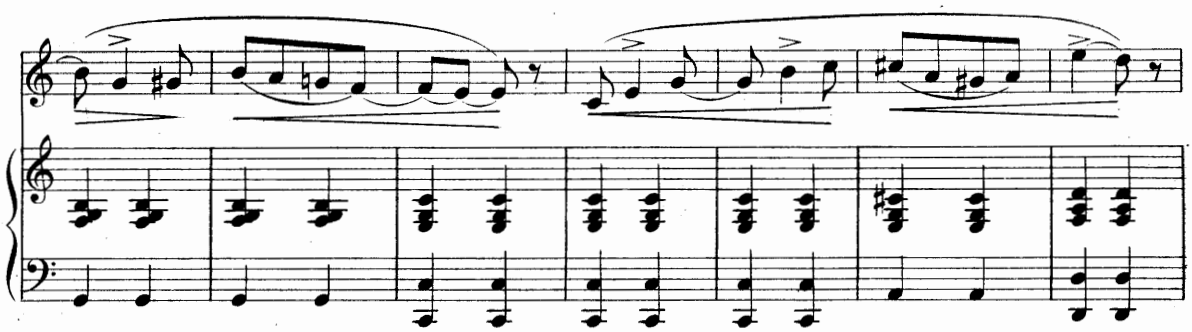
14

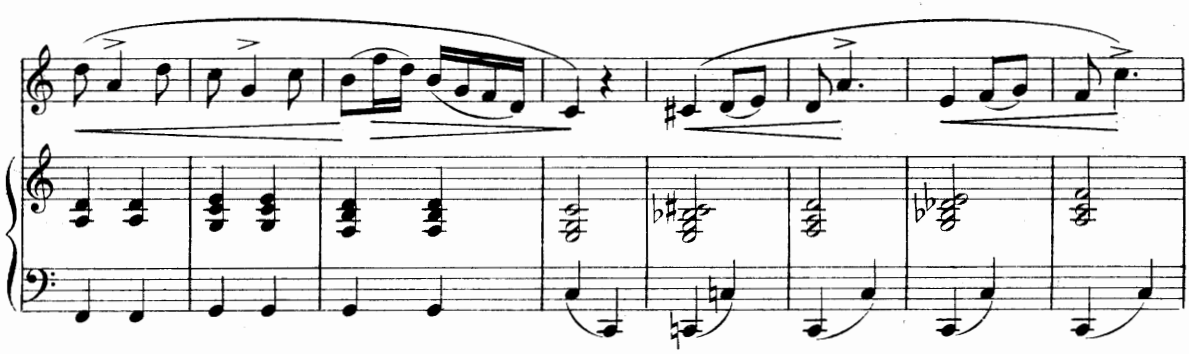


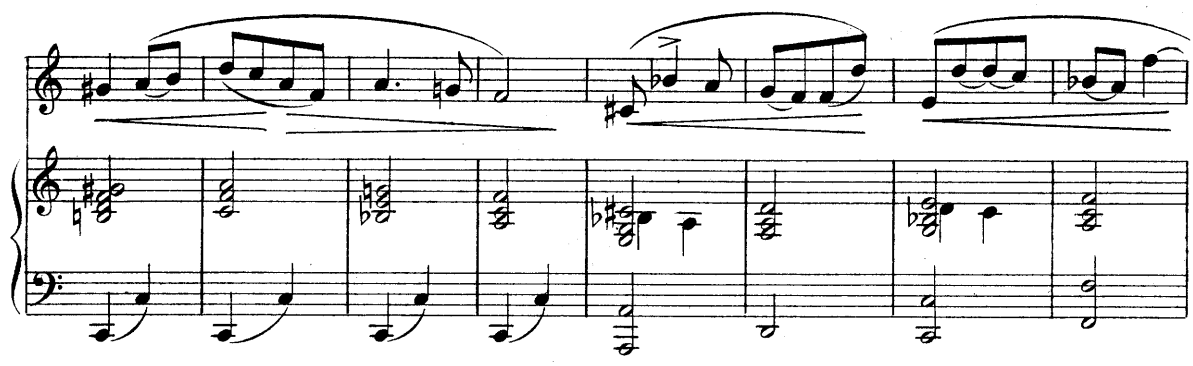


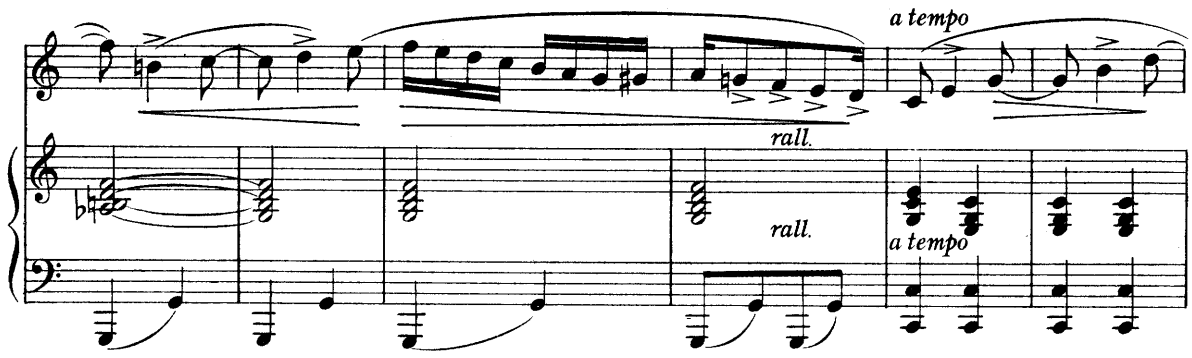
M. C. MARCHESI, (Op. 31)

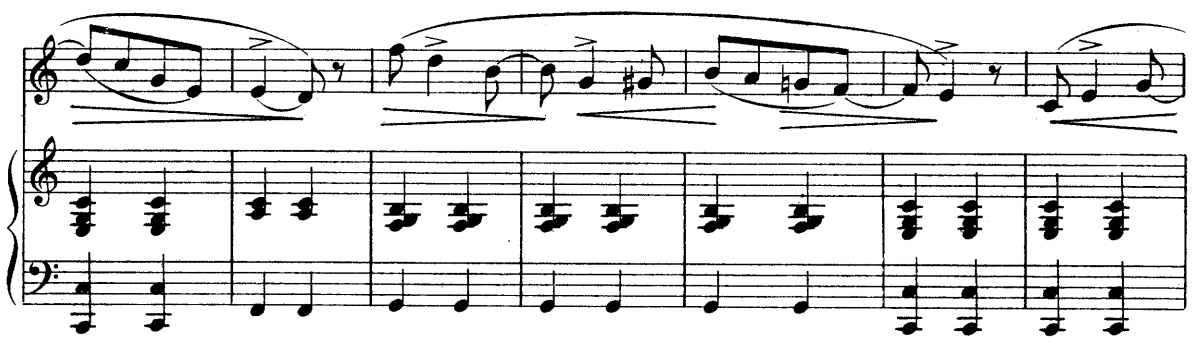


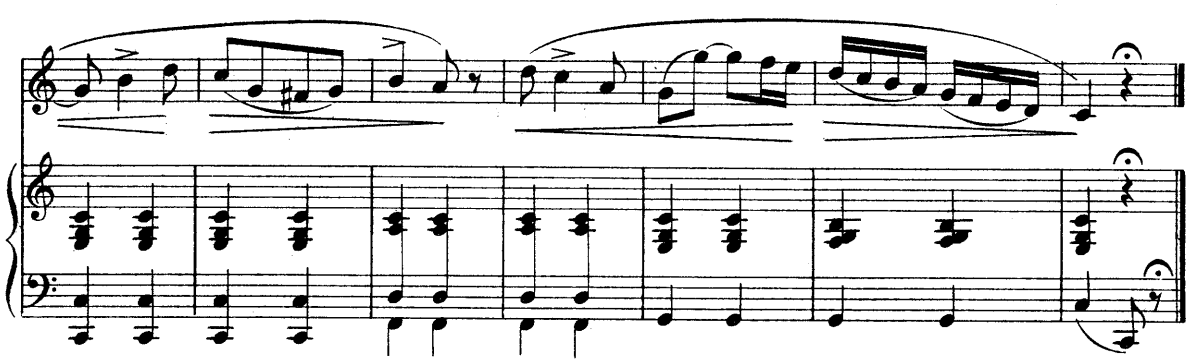






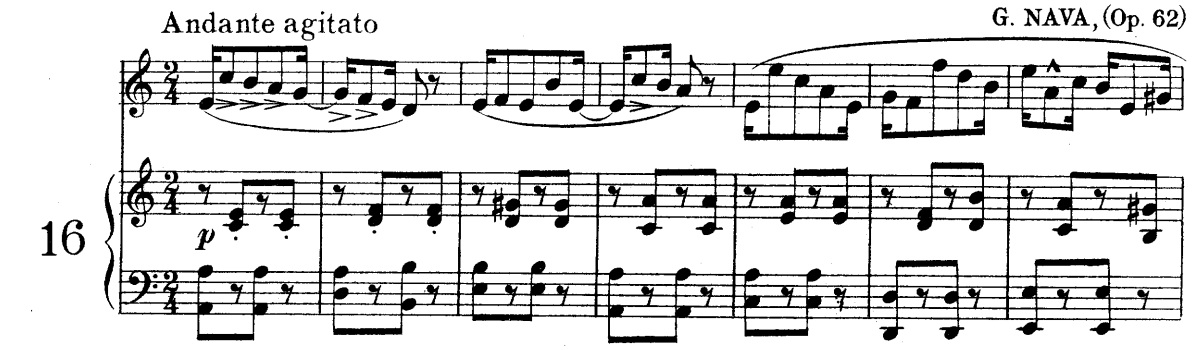


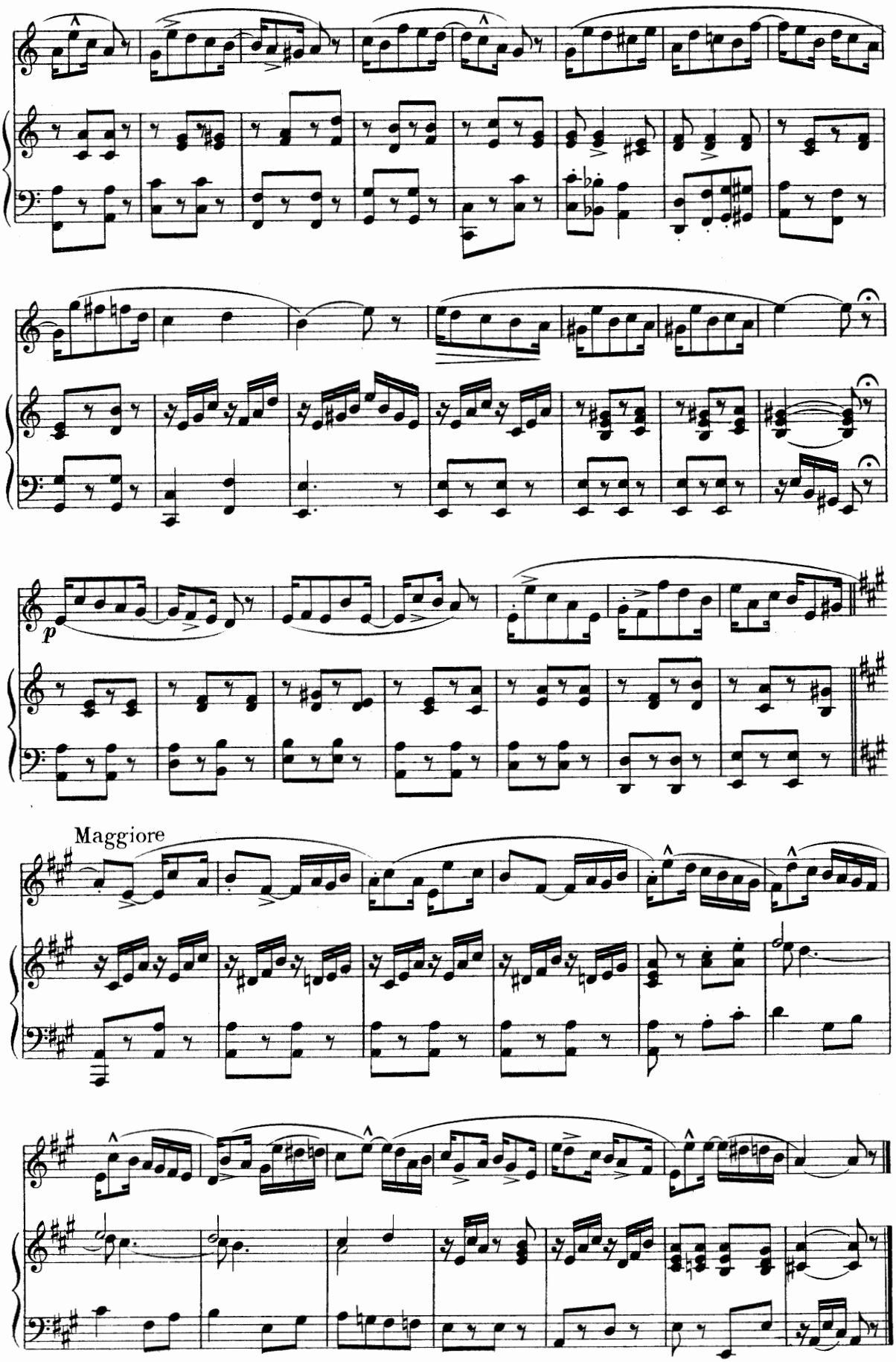




Andante agitato

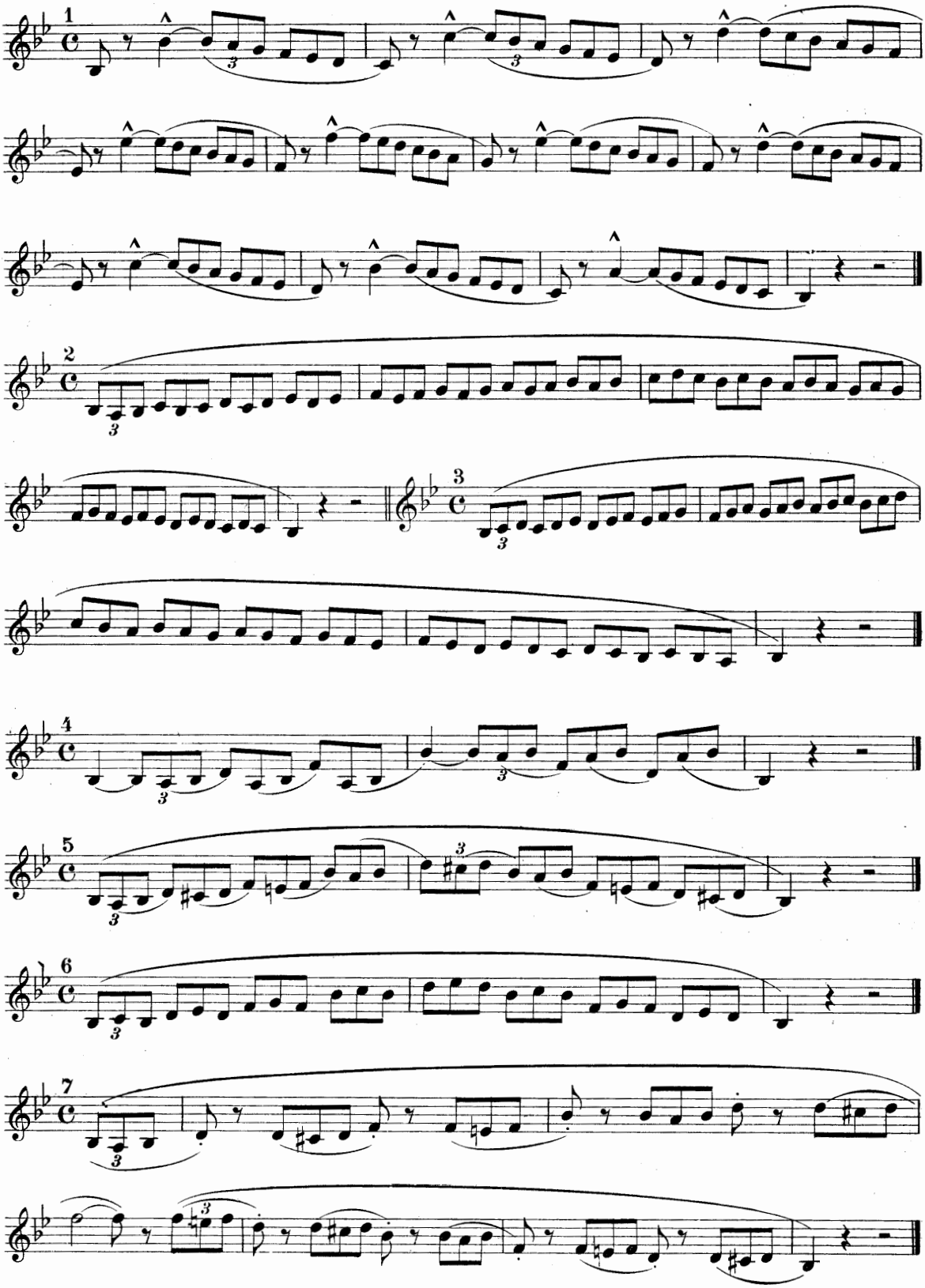
G. NAVA, (Op. 62)




p
Maggiore

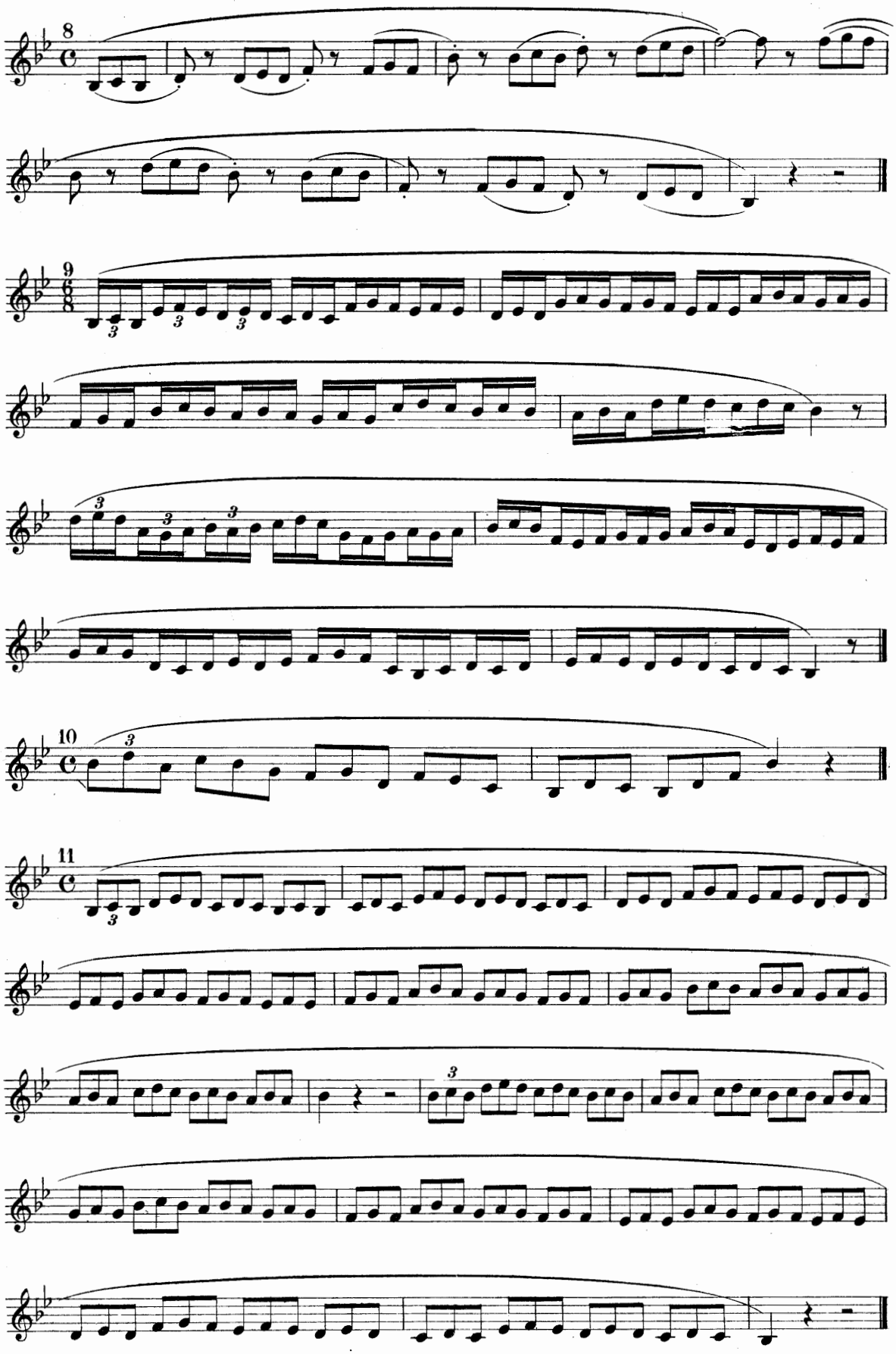
TRIPLETS *(TERZINE)*

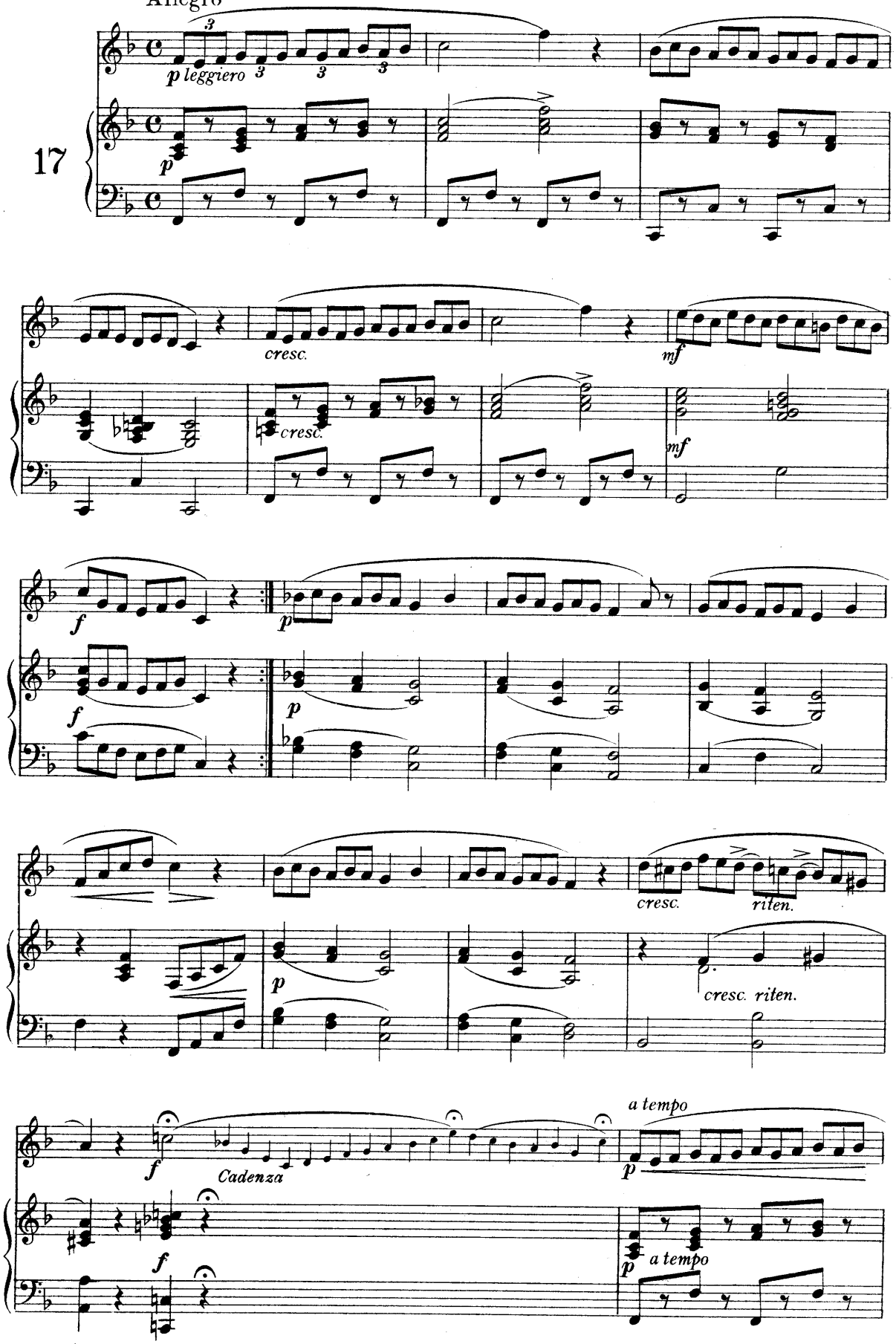
In order to avoid inequality, the second note of the "Triplets" should be accented slightly, instead of the first, as is generally the tendency.

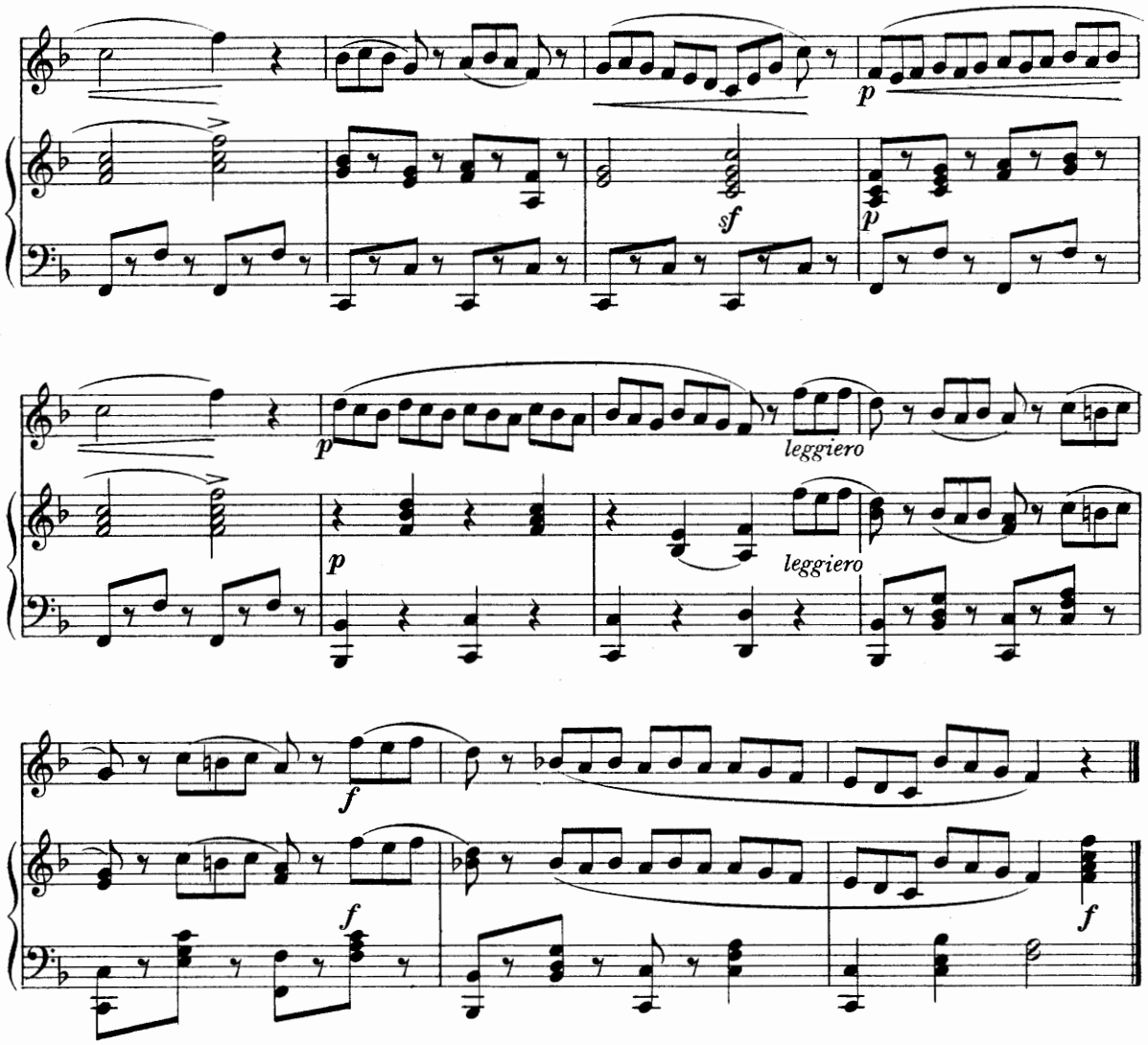


These exercises on "Triplets" are given to show some of their different forms. For practice they should be transposed by semitones, always adapting them within the compass of the voice.

5-20-65747-80

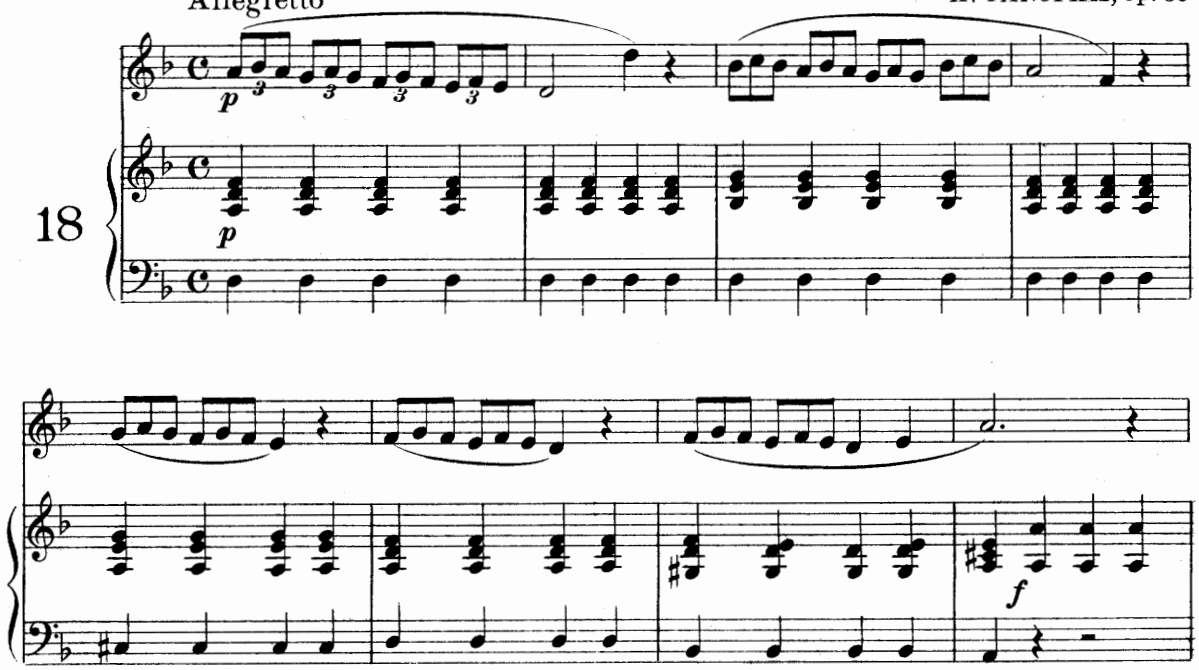



Allegro
p leggiero
17
p
cresc.
cresc.
mf
mf
f
p
f
p
cresc.
riten.
p
cresc. riten.
f
Cadenza
a tempo
p
f
p a tempo



Allegretto

H. PANOFKA, Op. 85



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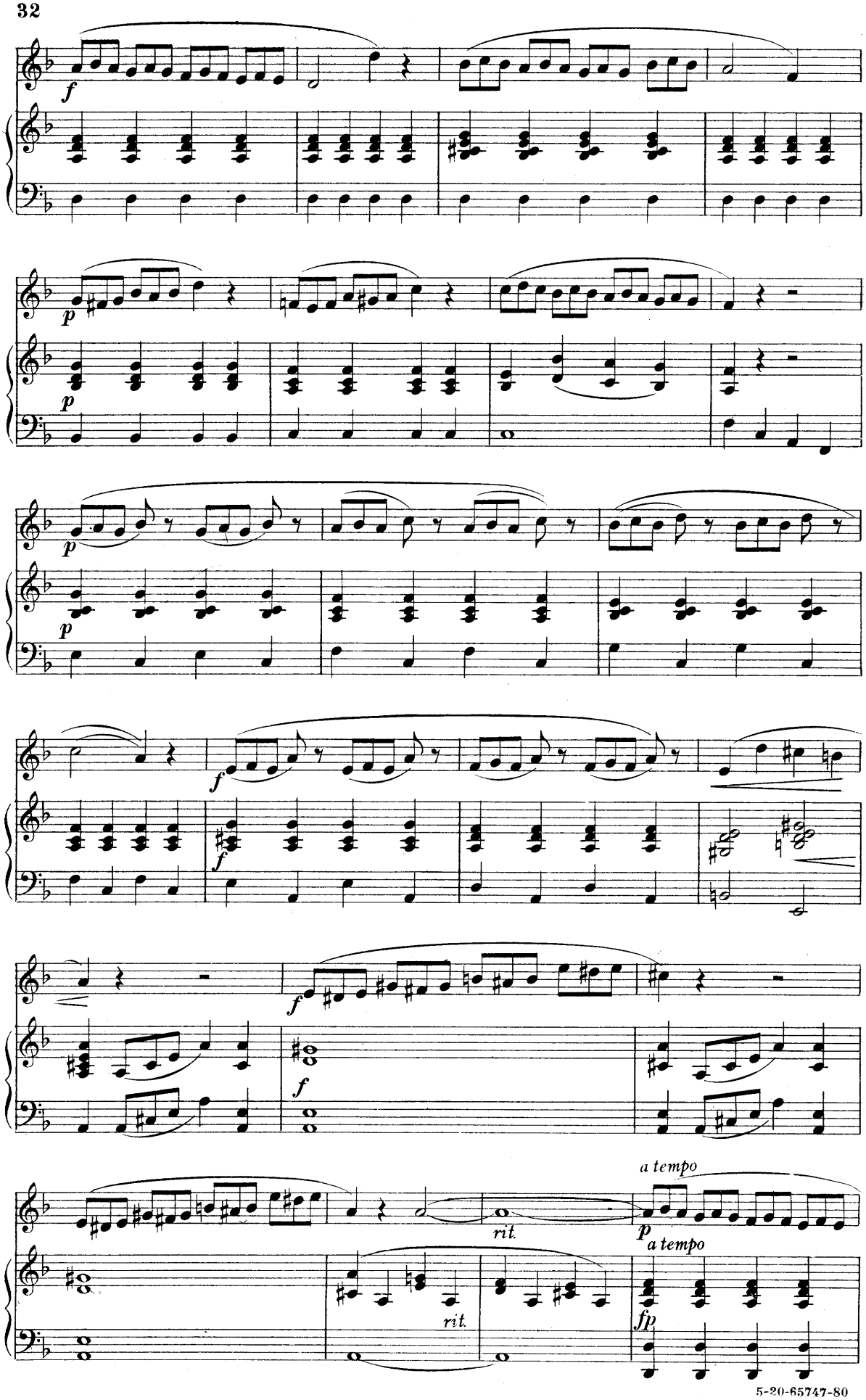
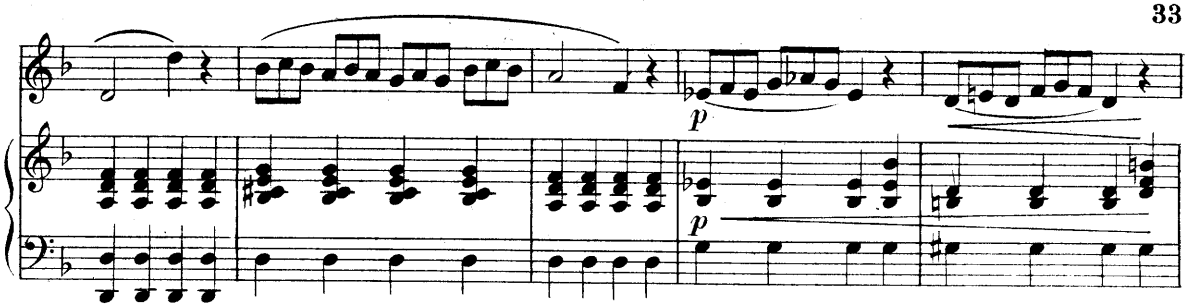
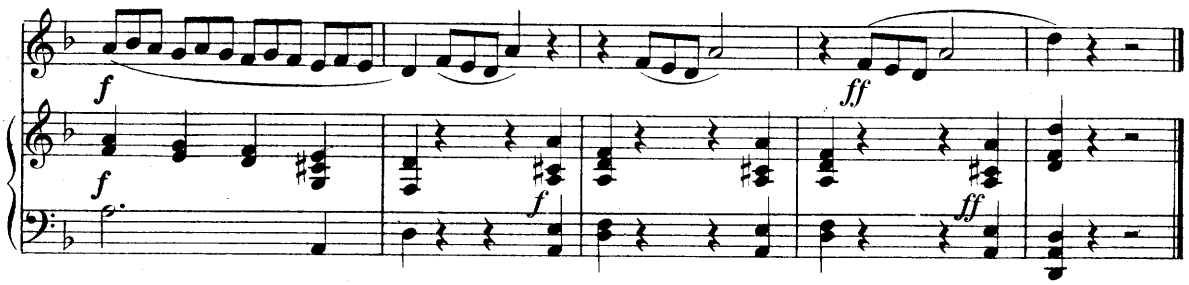
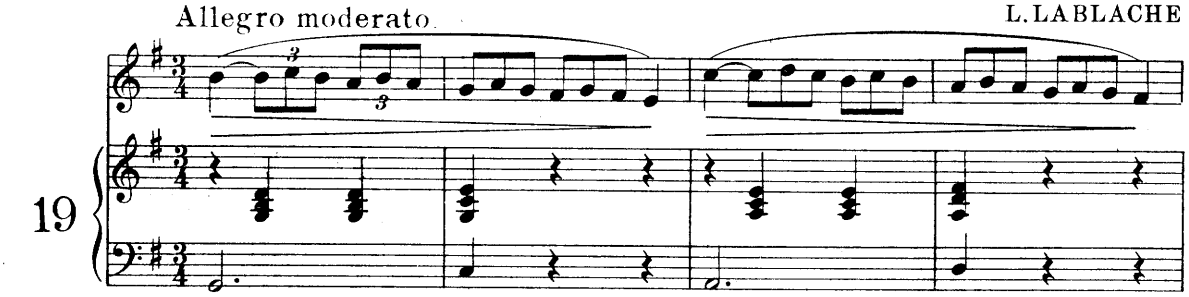

f
p
p
p
p
f
f
f
f
rit.
a tempo
p
a tempo
rit.
fp

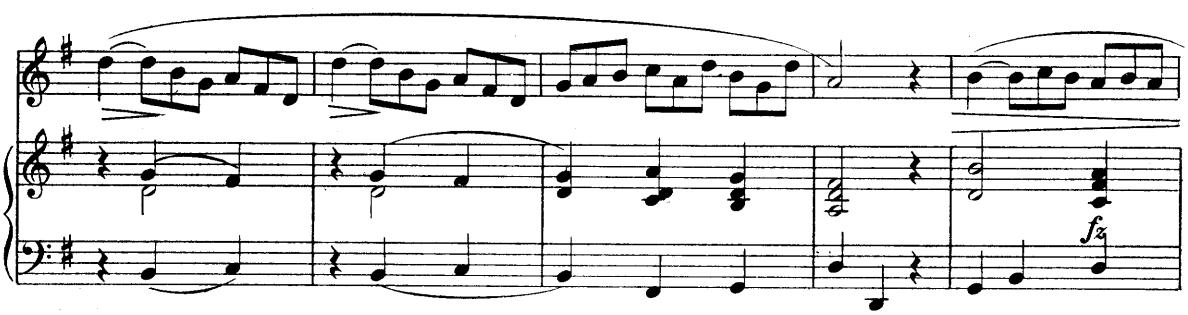


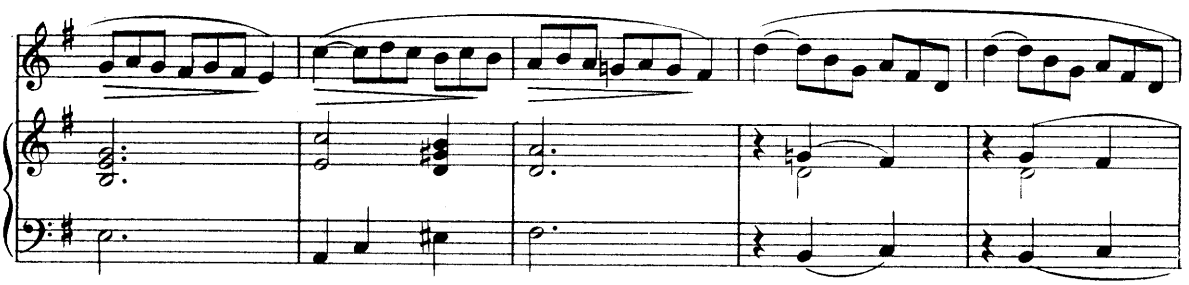


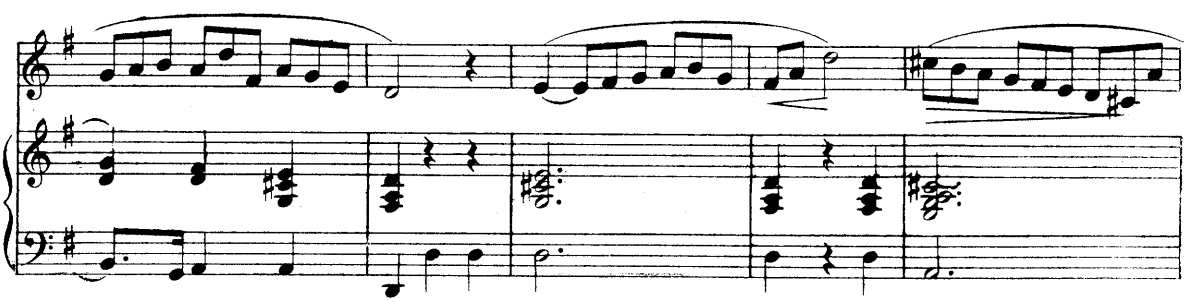
Allegro moderato.

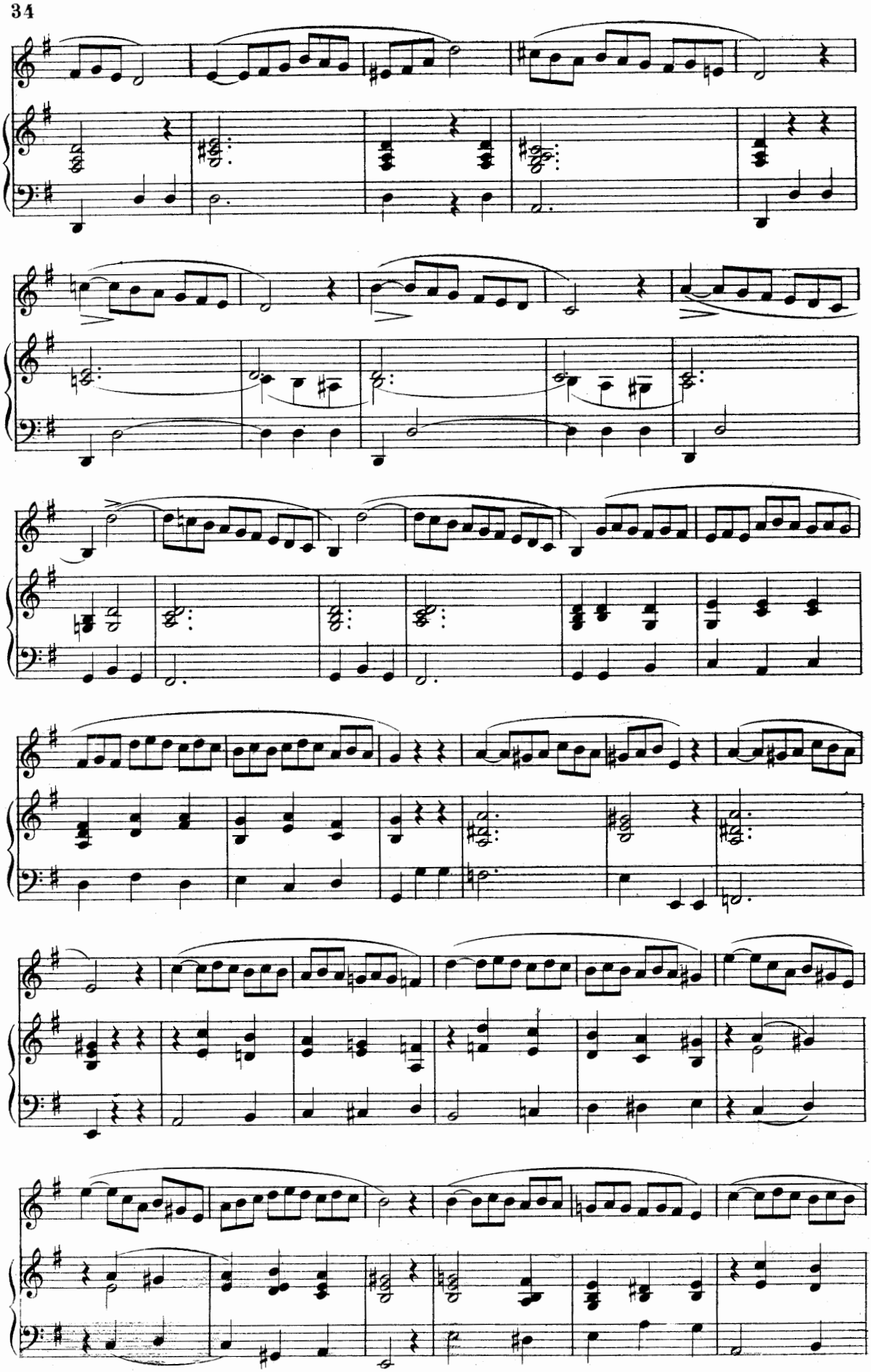
L. LABLACHE



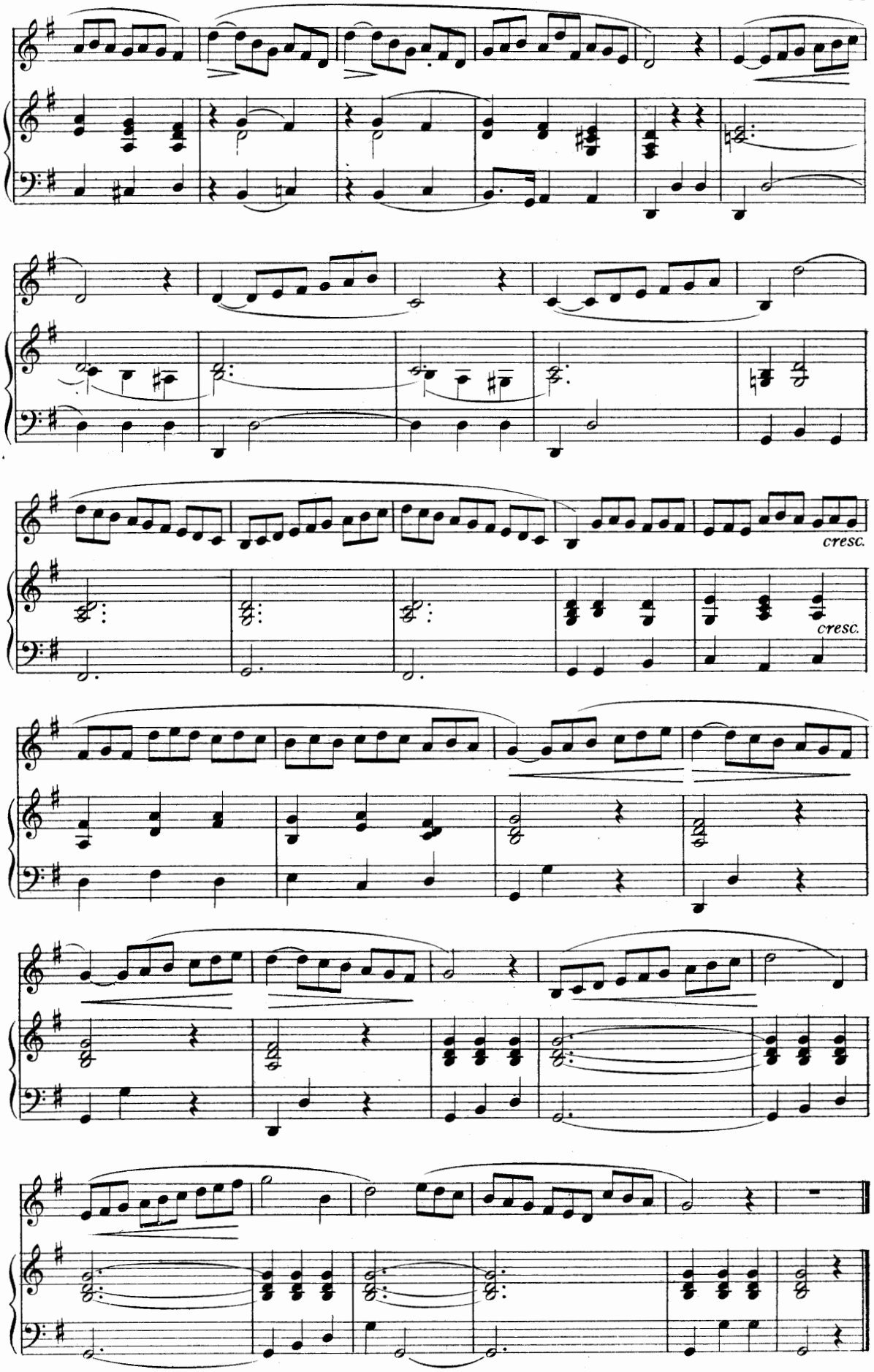








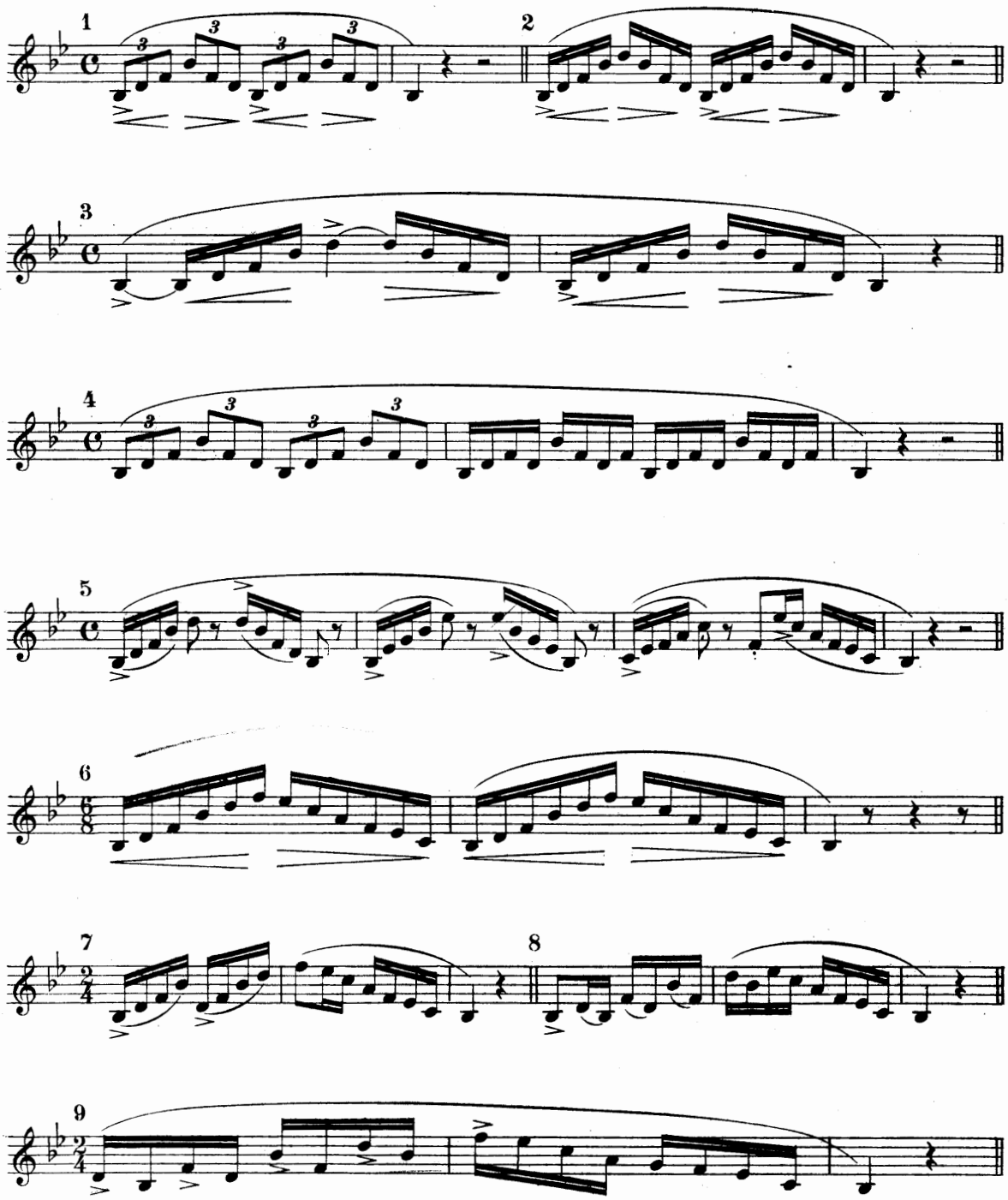
5-20-65747-80


cresc.
cresc.

"ARPEGGIOS" *(ARPEGGI)*

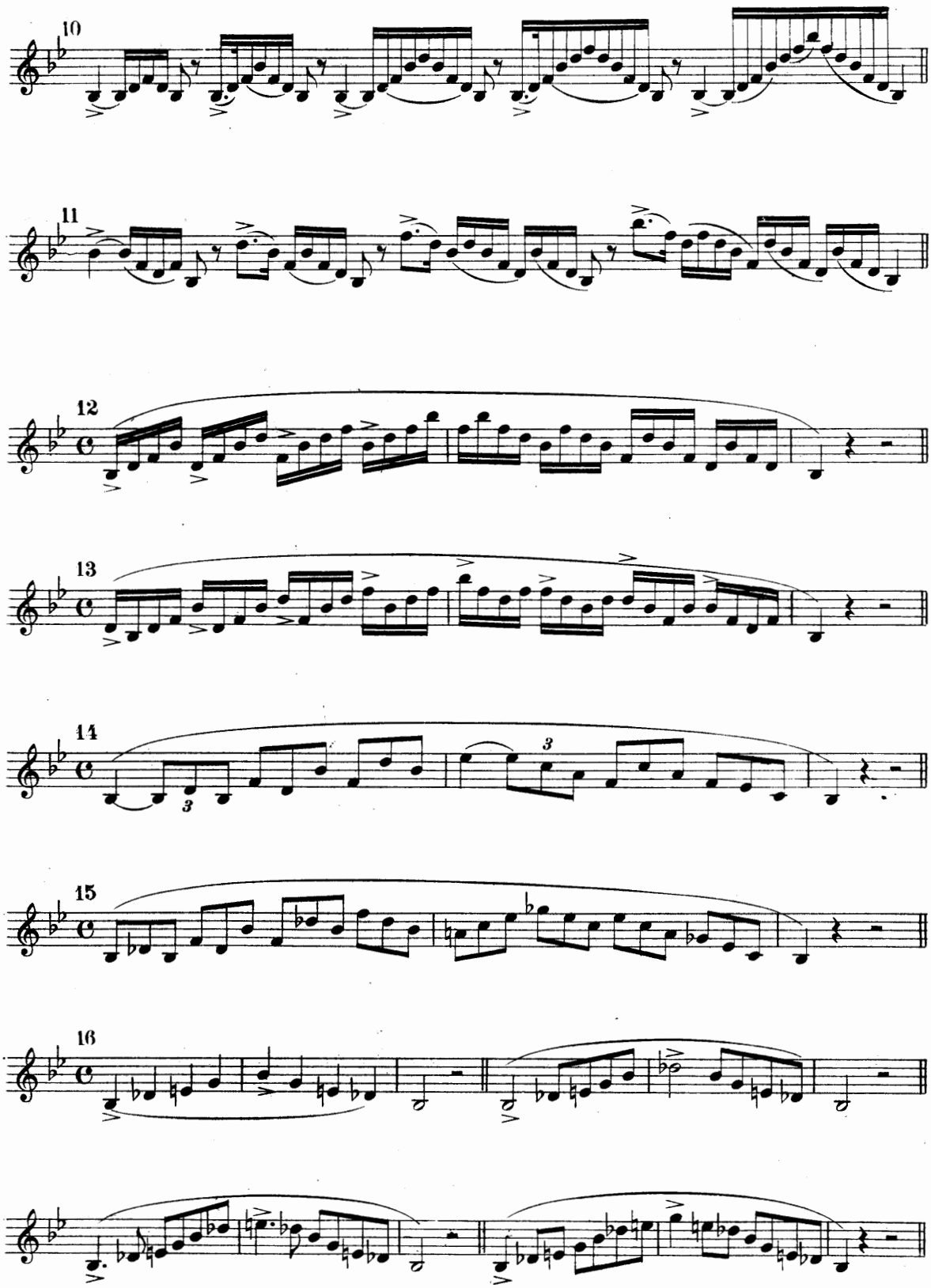
(M. C. MARCHESI)

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.



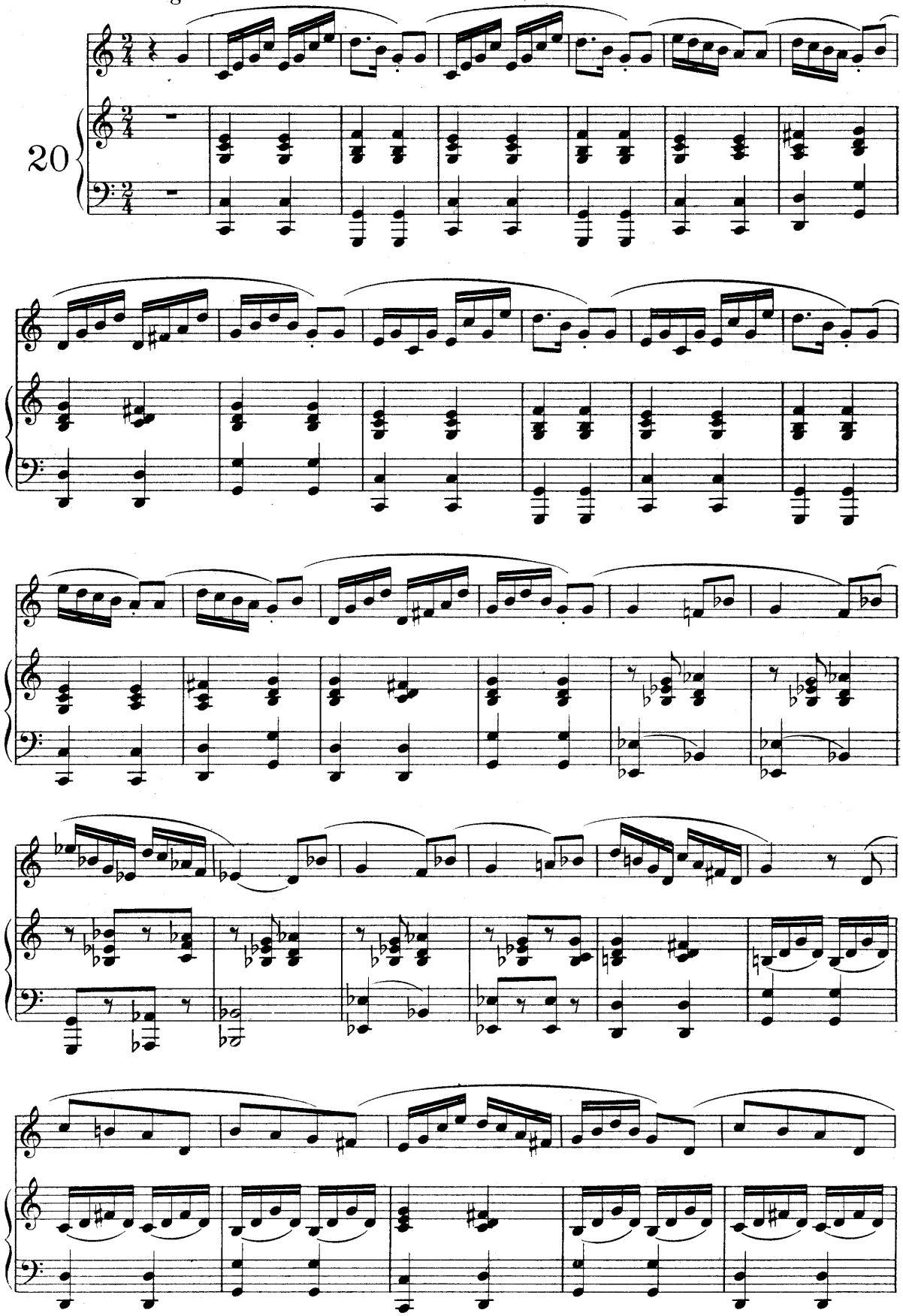
As with the "Scales", all these forms of "Arpeggios" are given as examples, and for practise they must be transposed in some cases chromatically, adapting them within the compass of each voice.

5-20-65747 - 80


10
11
12
13
14
15
16

Allegro con brio

S. MARCHESI, (Op.15)



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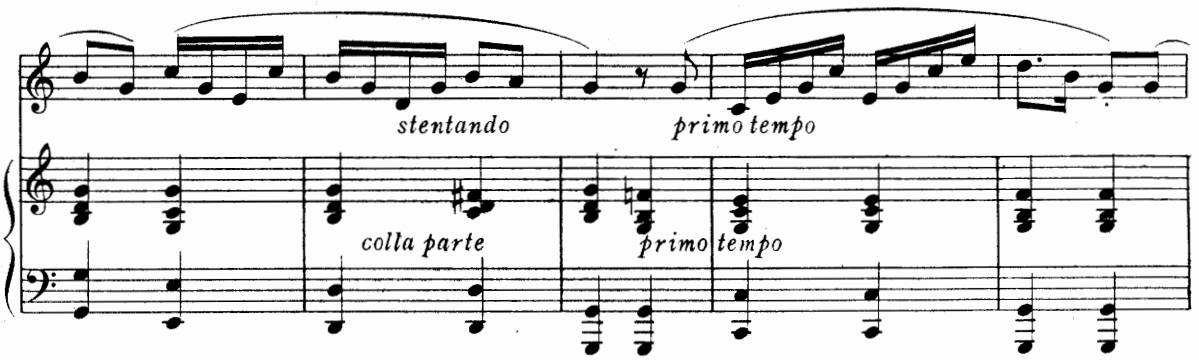
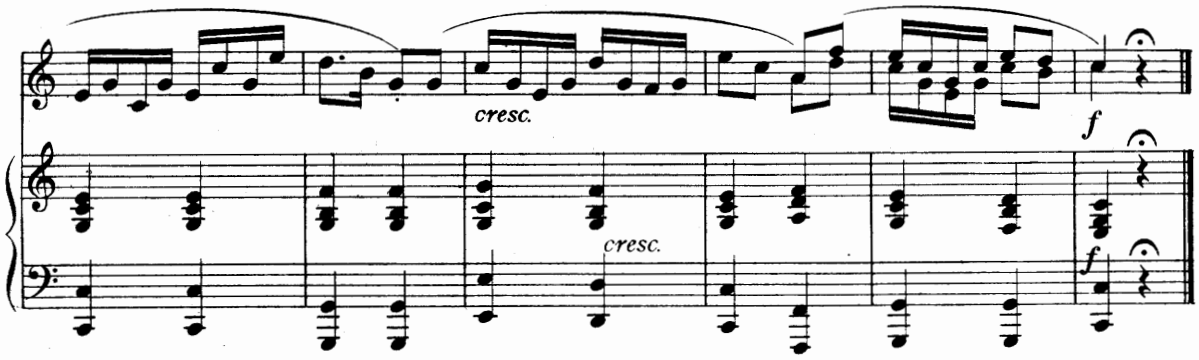
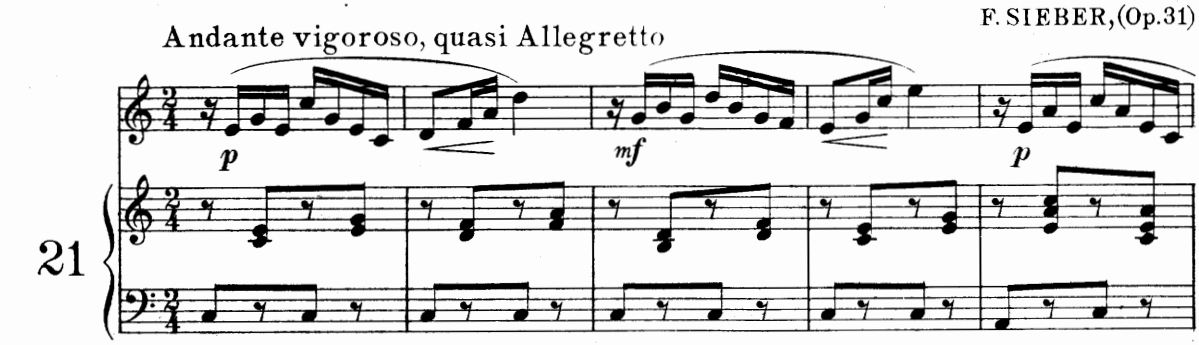
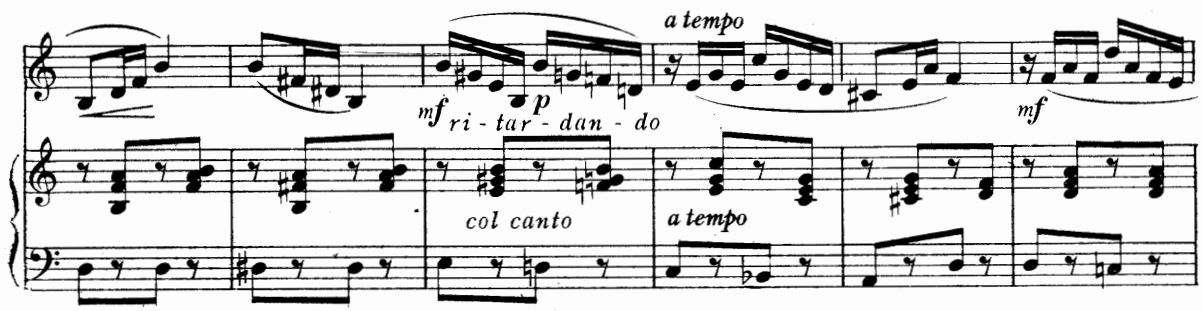


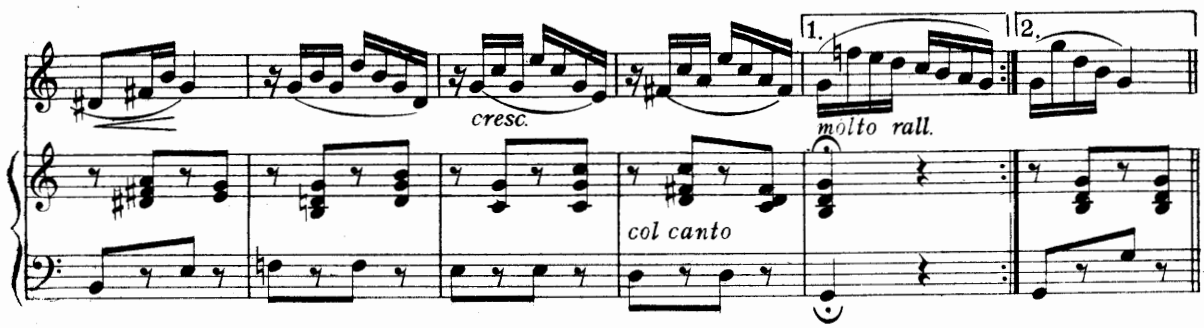


F. SIEBER, (Op.31)

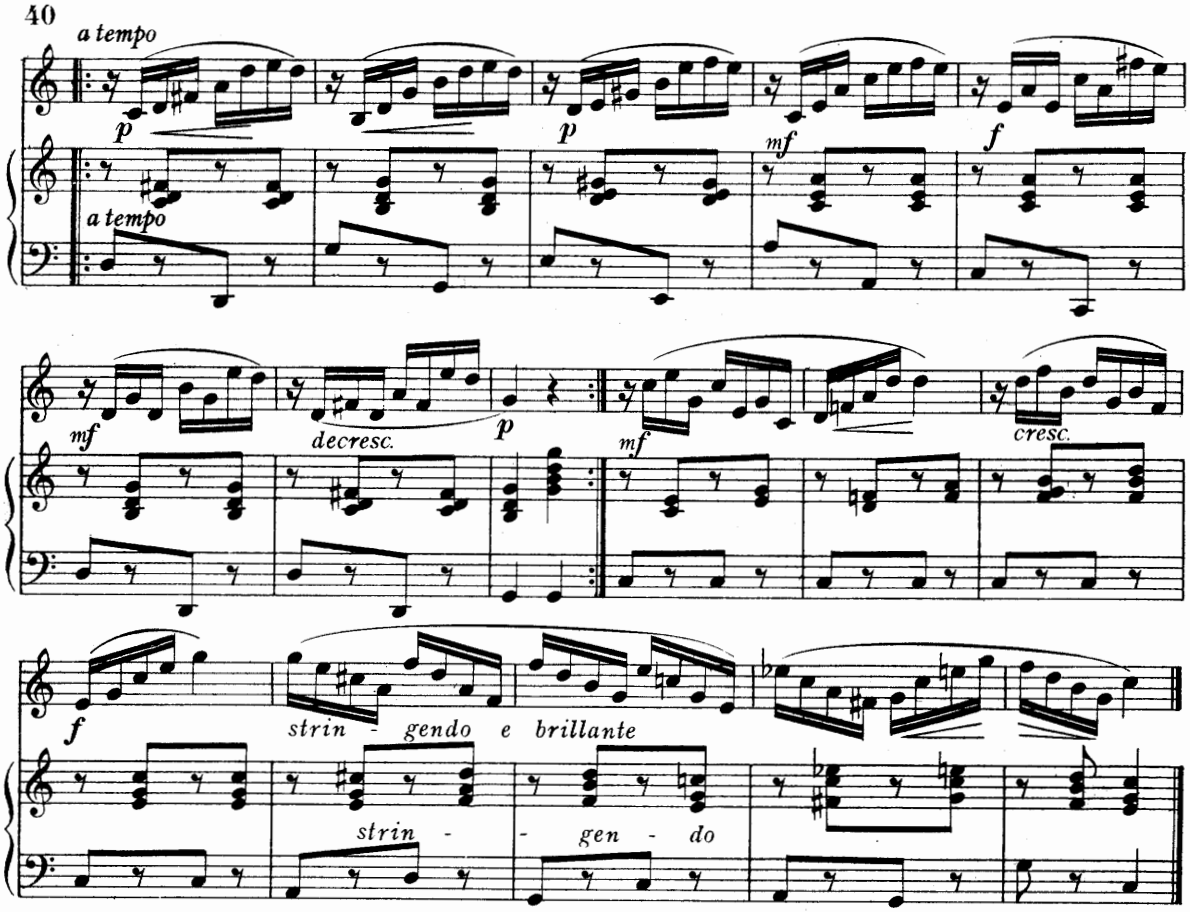
Andante vigoroso, quasi Allegretto





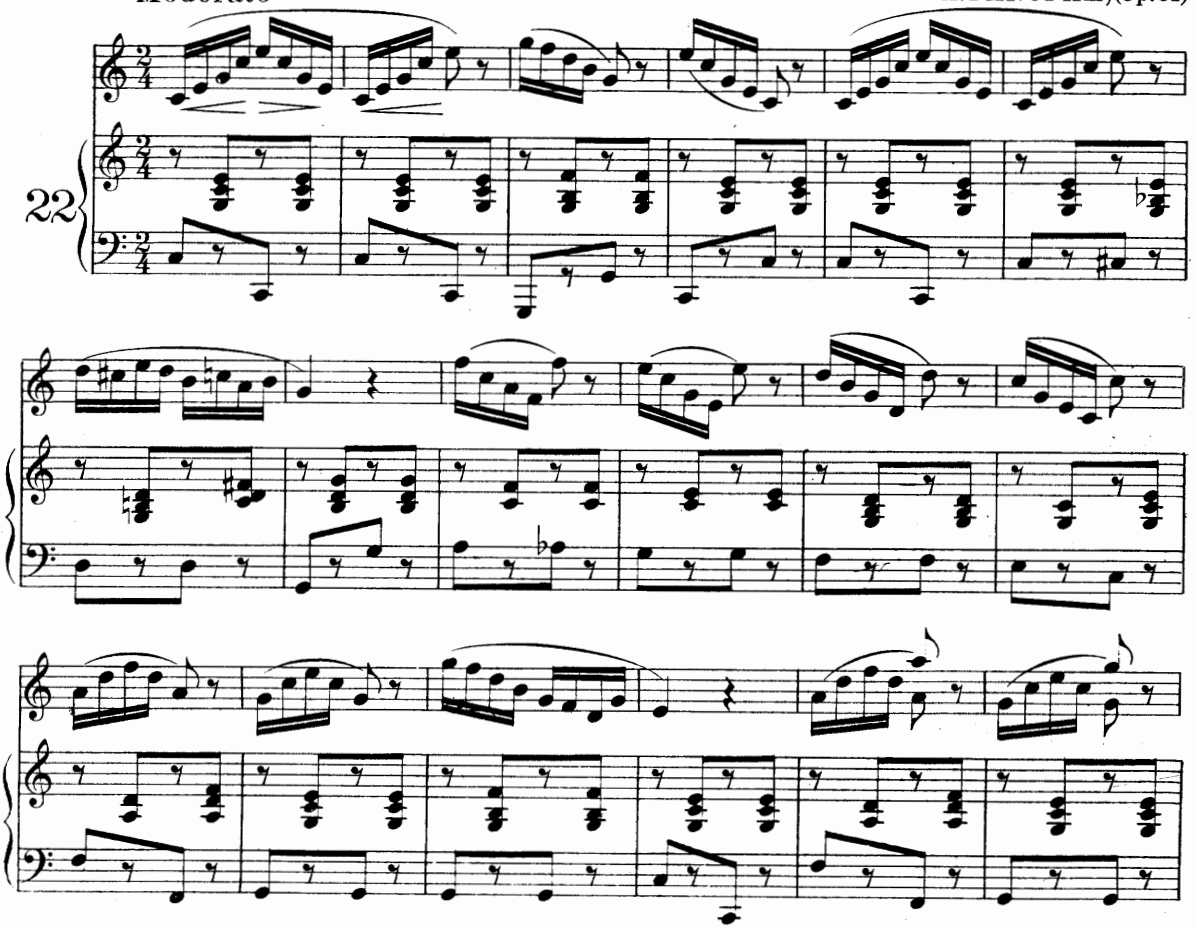


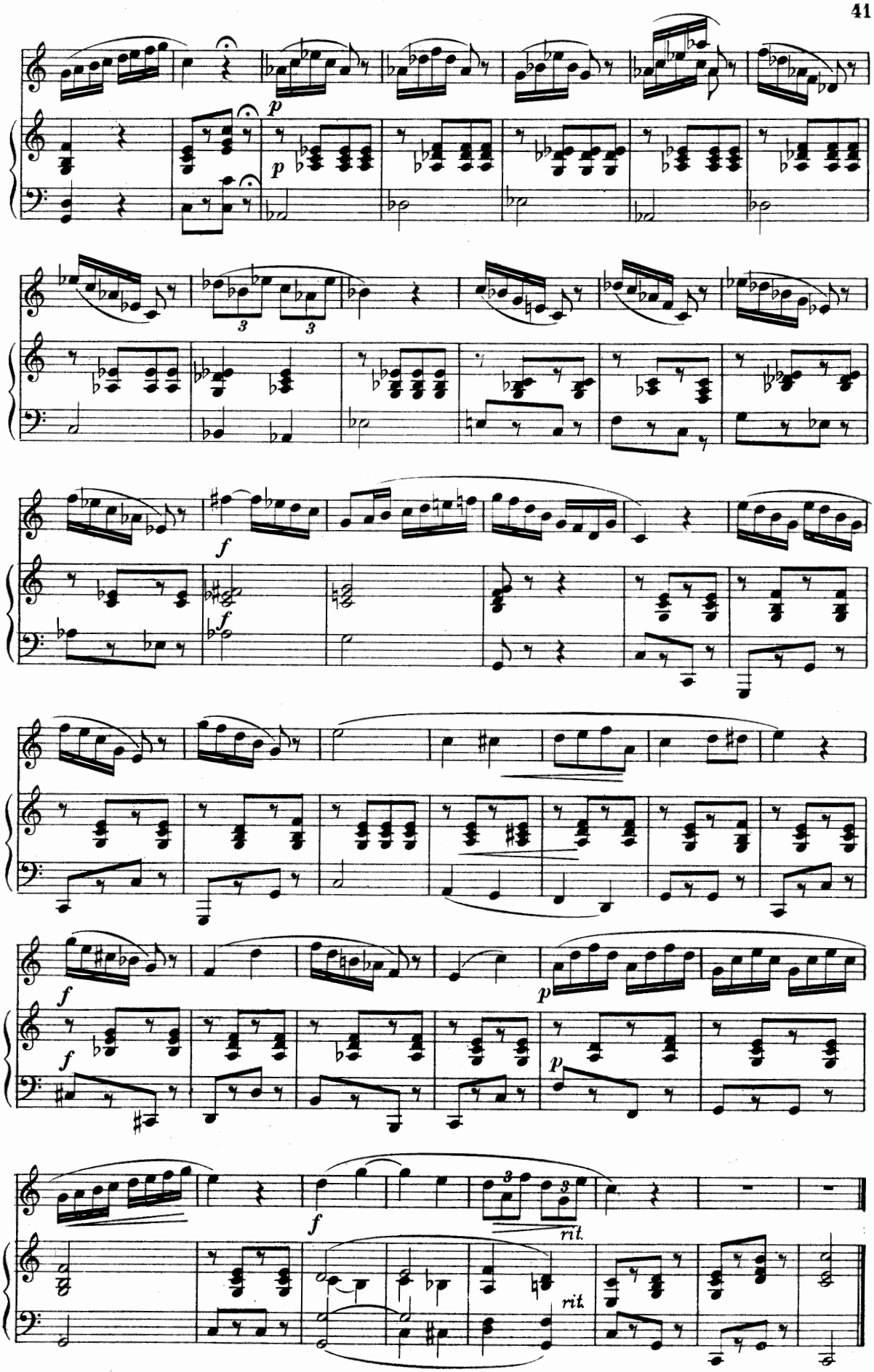
5-20-65747-80



Moderato

H. PANOFKA, (Op. 81)





5-20-65747-80

GRACE NOTES

(THE "APPOGGIATURA")

(A.RANDEGGER)

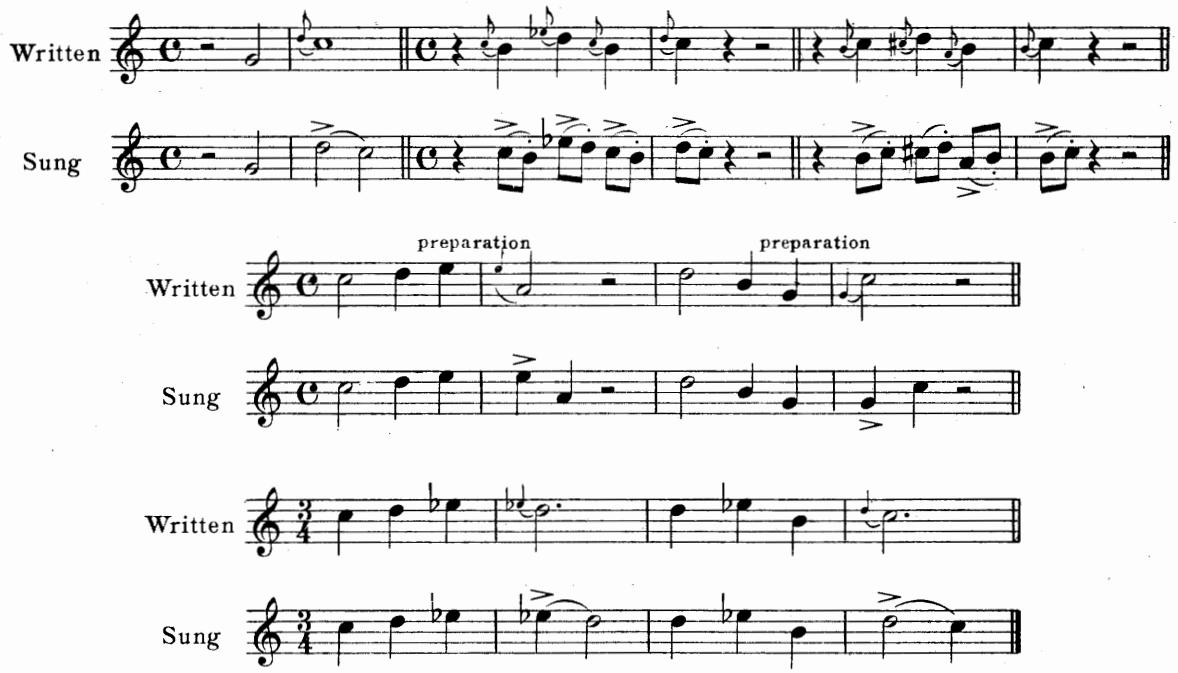
The "Appoggiatura"(from the Italian "appoggiare"-to lean-to dwell upon) is a single note immediately preceding a principal one, and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

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



(THE "ACCIACCATURA")

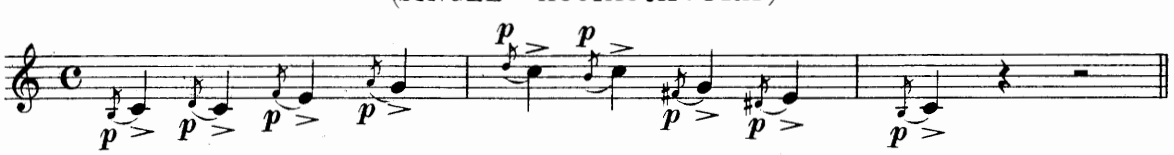
(A.RANDEGGER)

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 the preceding one.

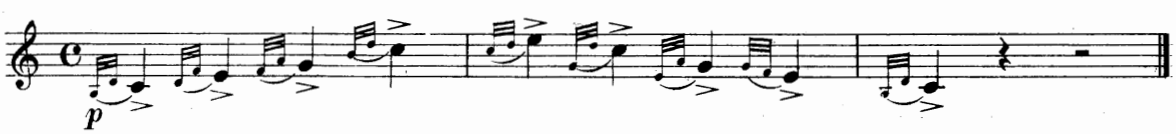
To distinguish it from the "Appoggiatura," it is generally represented by a small 16^{th} or 8^{th} note, with a dash through the stem ( ). The "Acciaccatura" should be sung very distinctly, but as lightly and rapidly as possible, so that the accent falls on the principal note.

EXAMPLES

(SINGLE "ACCIACCATURA")

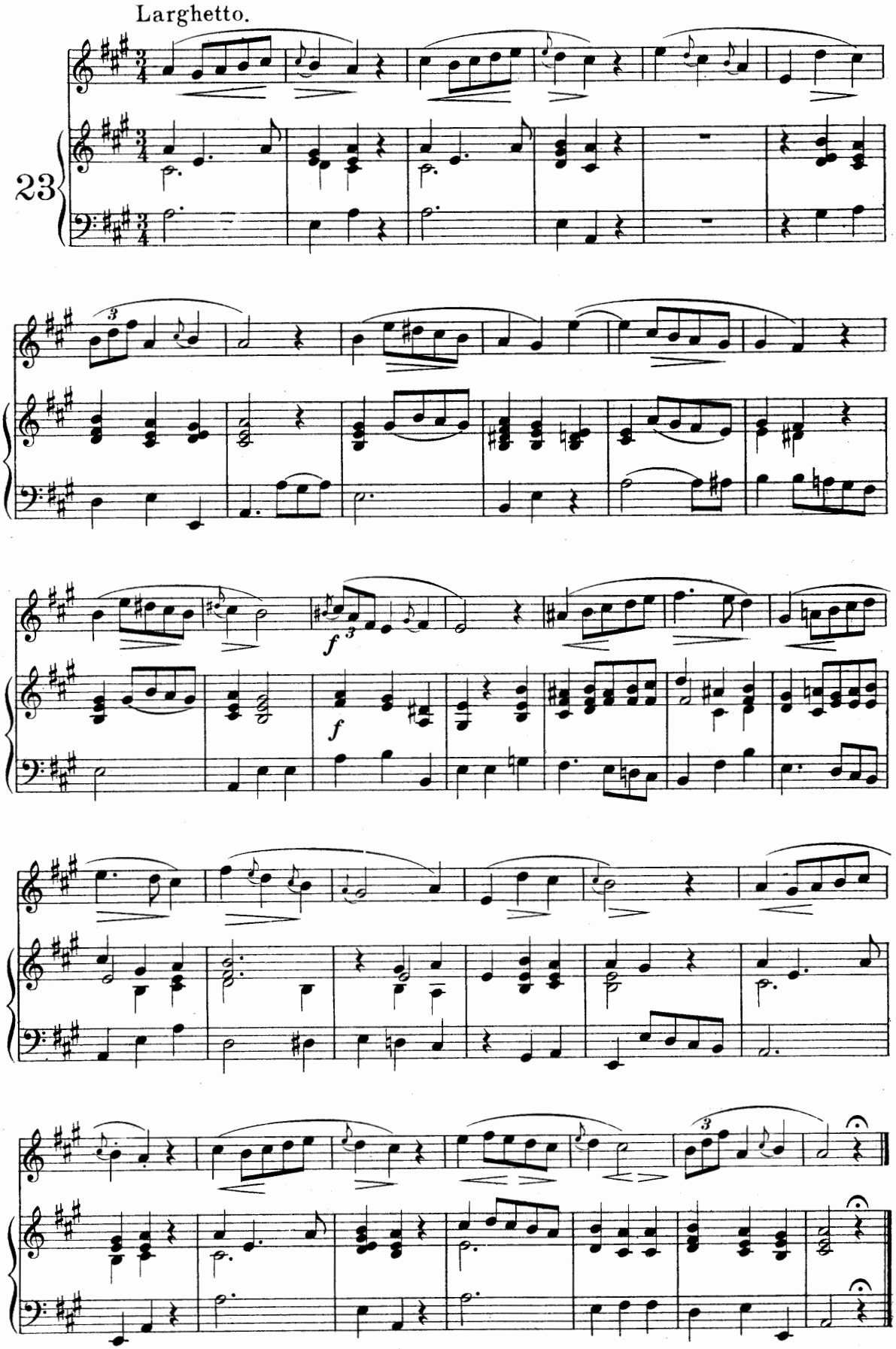


(DOUBLE "ACCIACCATURA")



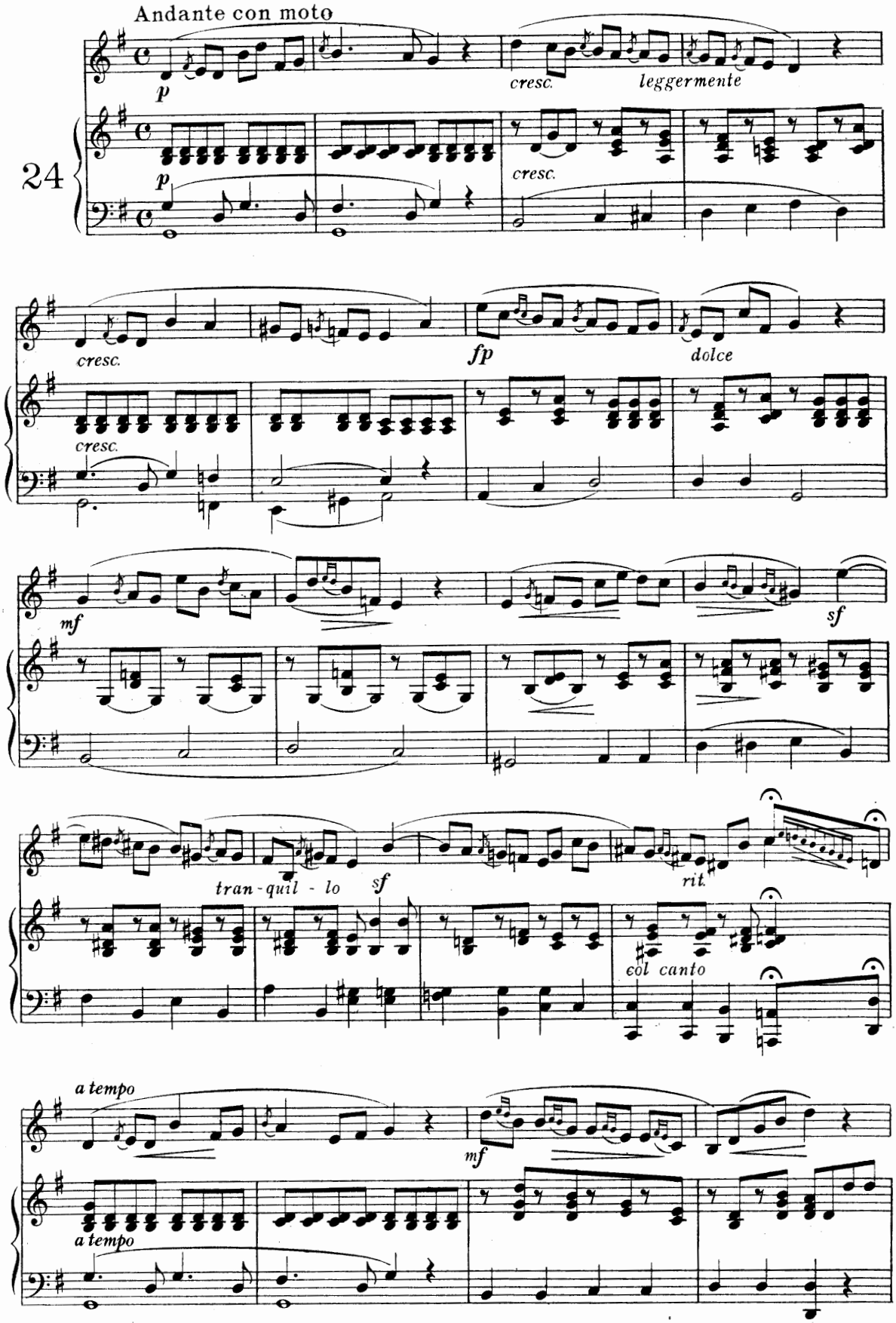
5-20-65747-80

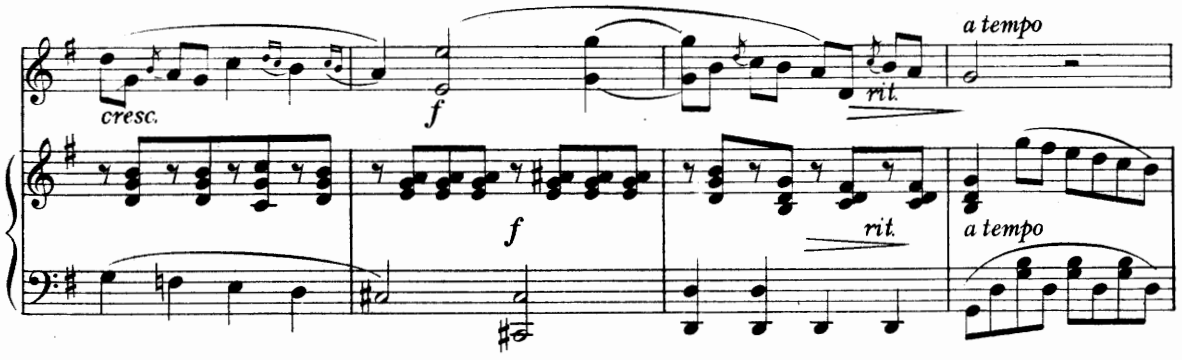
G. APRILE

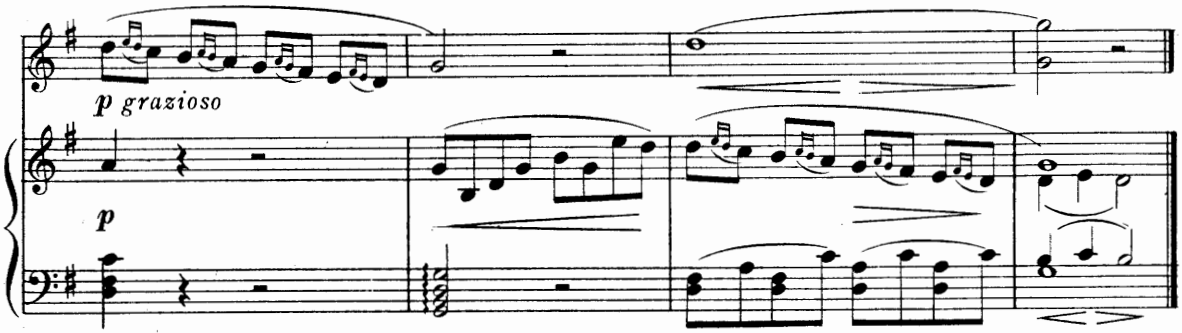


5-20-65747-80

F. SIEBER, (Op. 31)



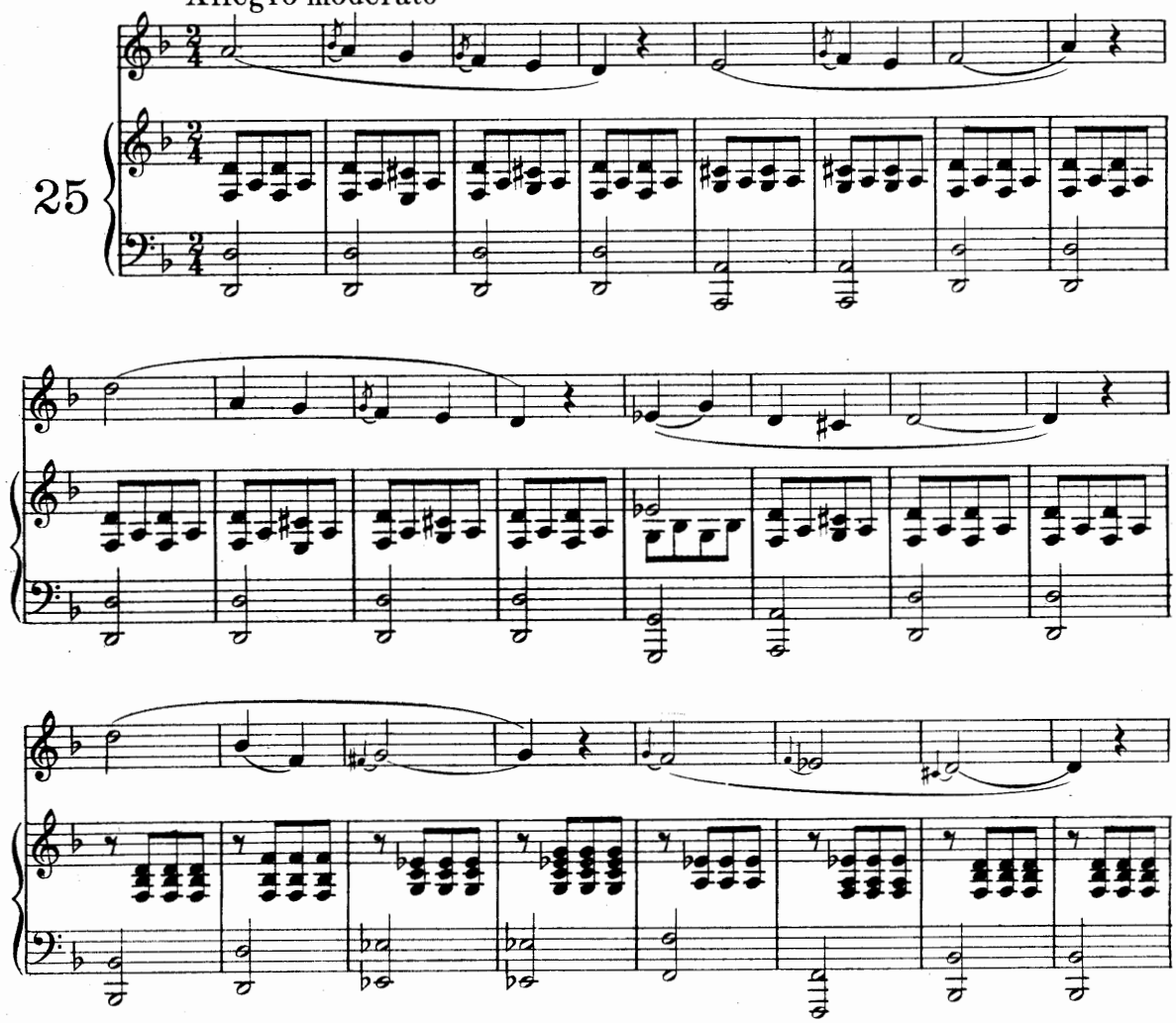


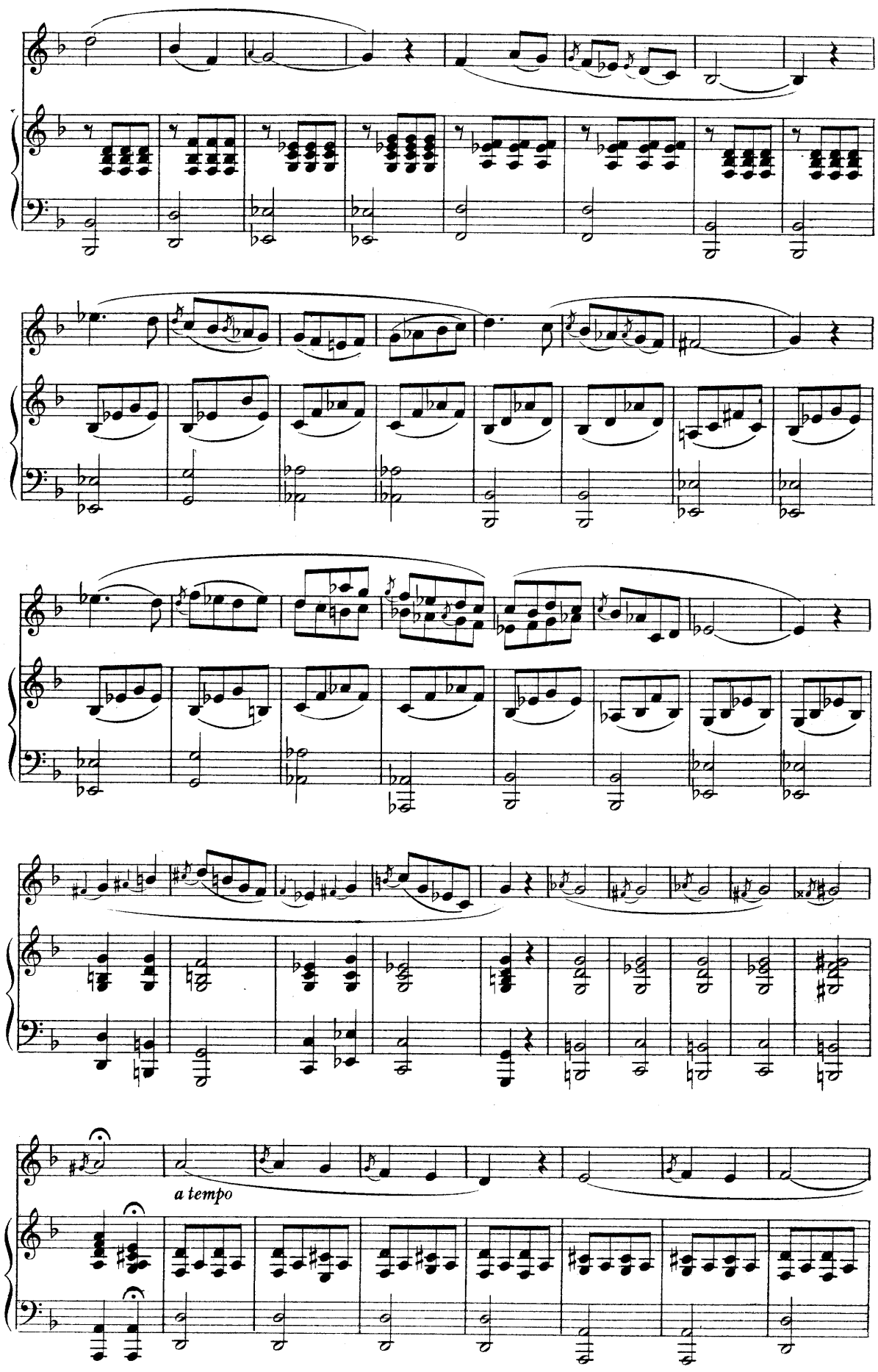


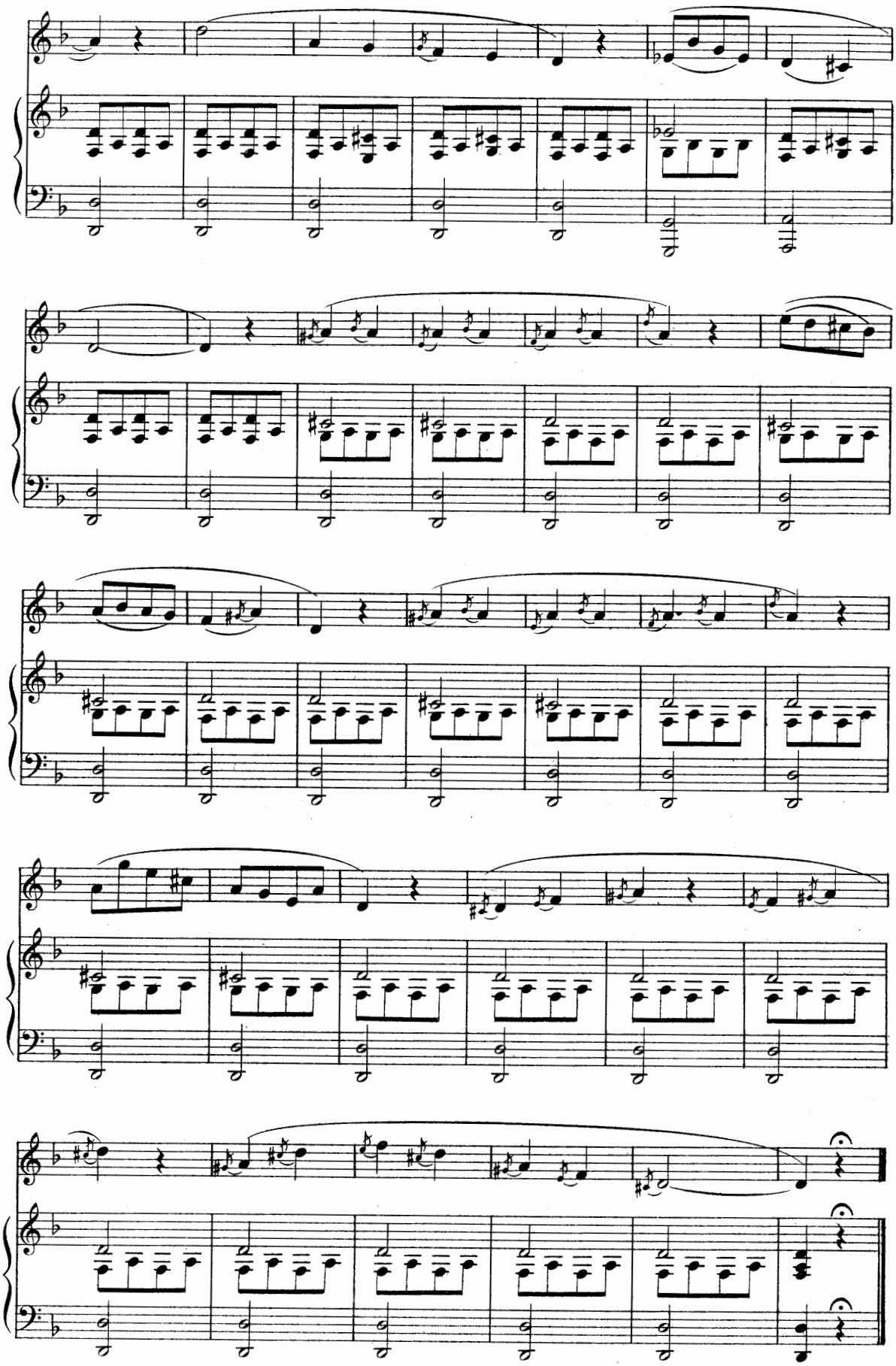
APPOGGIATURA AND ACCIACCATURA

M.C. MARCHESI, (Op. 6)

Allegro moderato




a tempo



5-20-65747-80

THE "MORDENT" *(MORDENTE)*

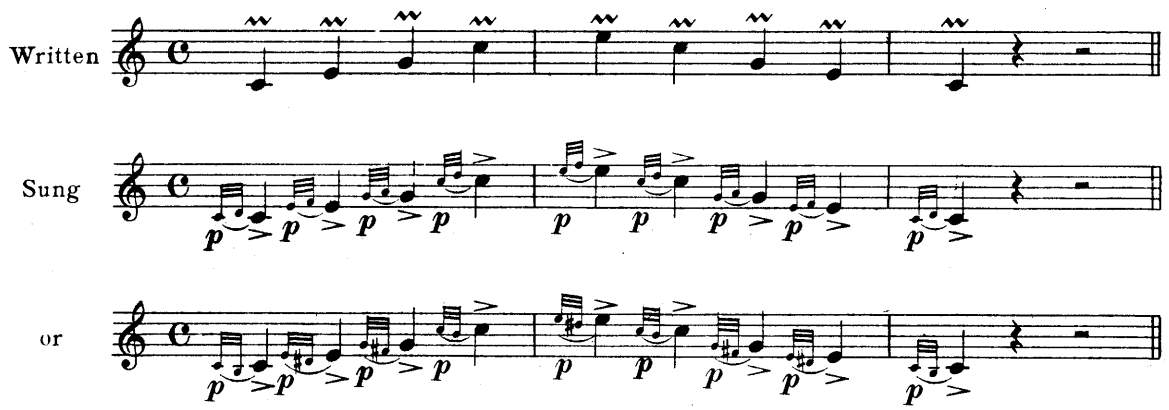
(A. RANDEGGER)

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.

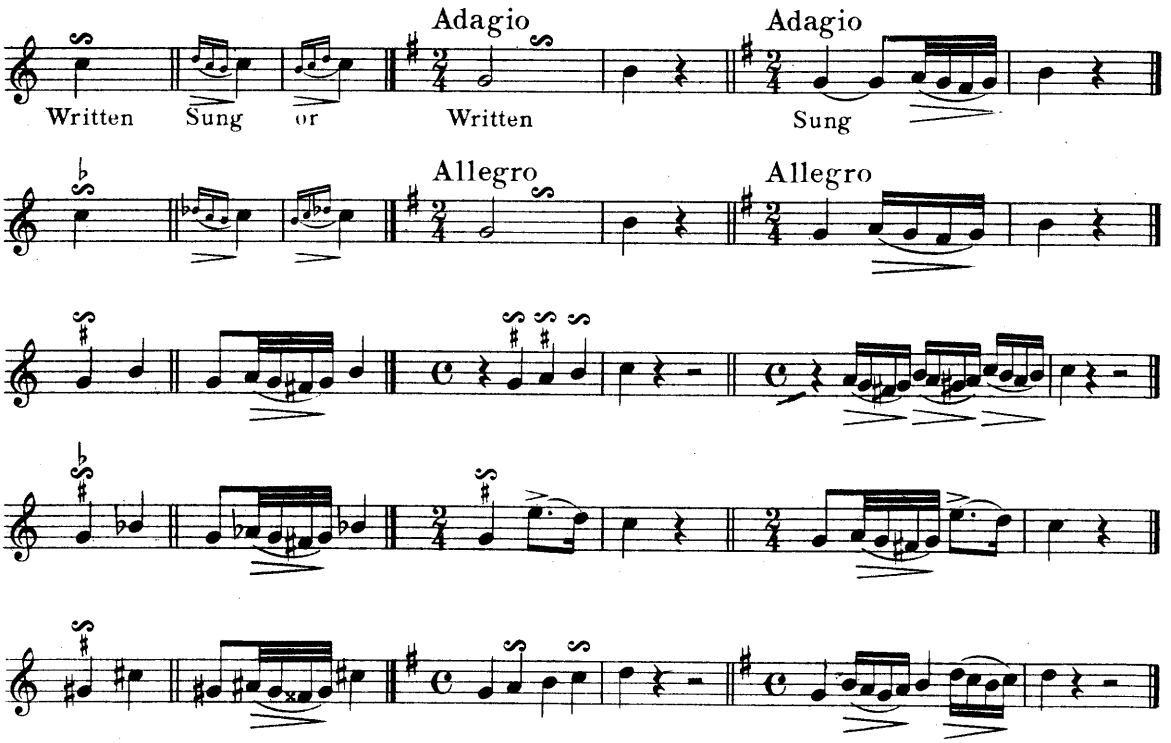
EXAMPLES



THE "TURN" *(GRUPPETTO)*

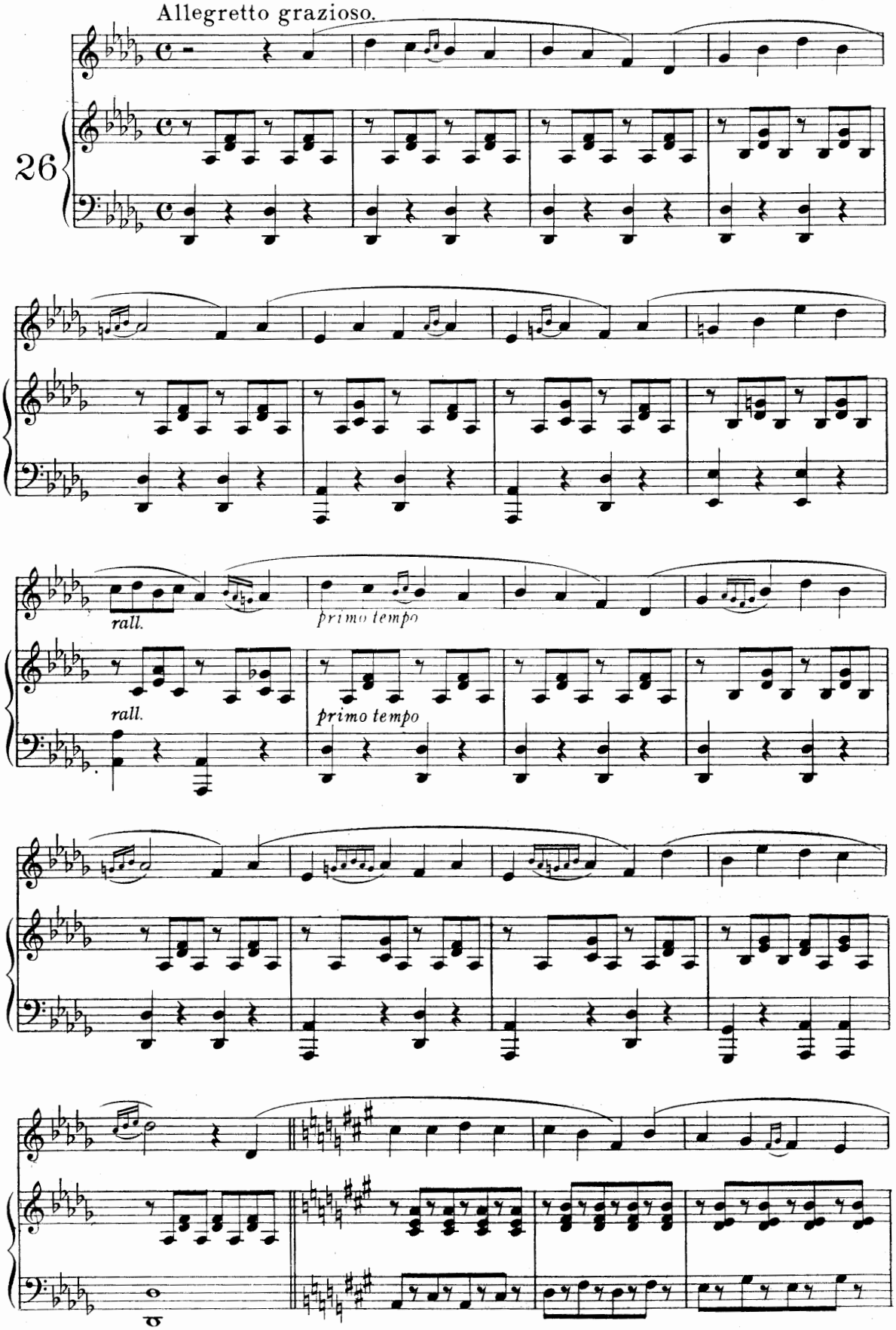
The "Turn" or "Gruppetto", is a group of three or four notes indicated by the sign ∾ placed above the principal note.

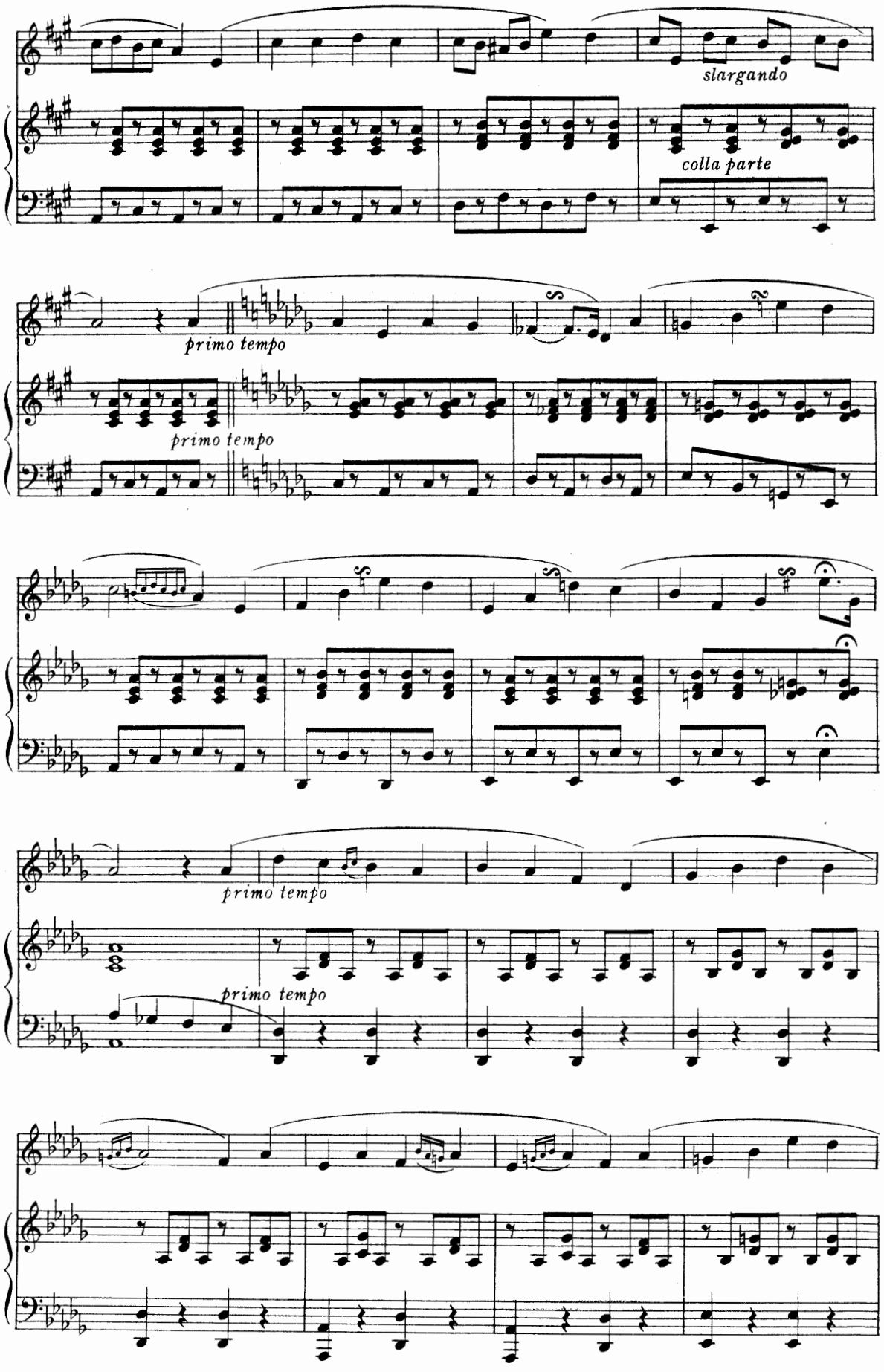
The following Examples will show the various kinds of "Turns" used and the manner in which they should be sung.



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

5-20-65747-80


Allegretto grazioso.
26
rall.
primo tempo
rall.
primo tempo


slargando
colla parte
primo tempo
primo tempo
primo tempo
primo tempo

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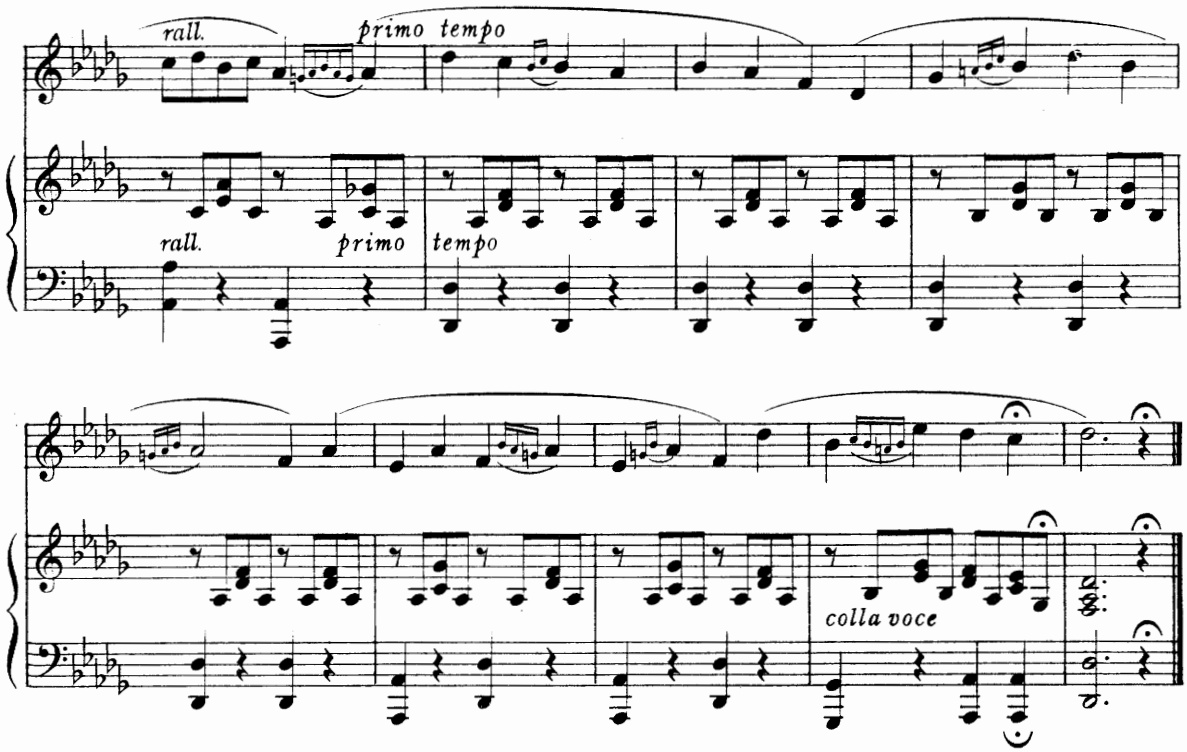
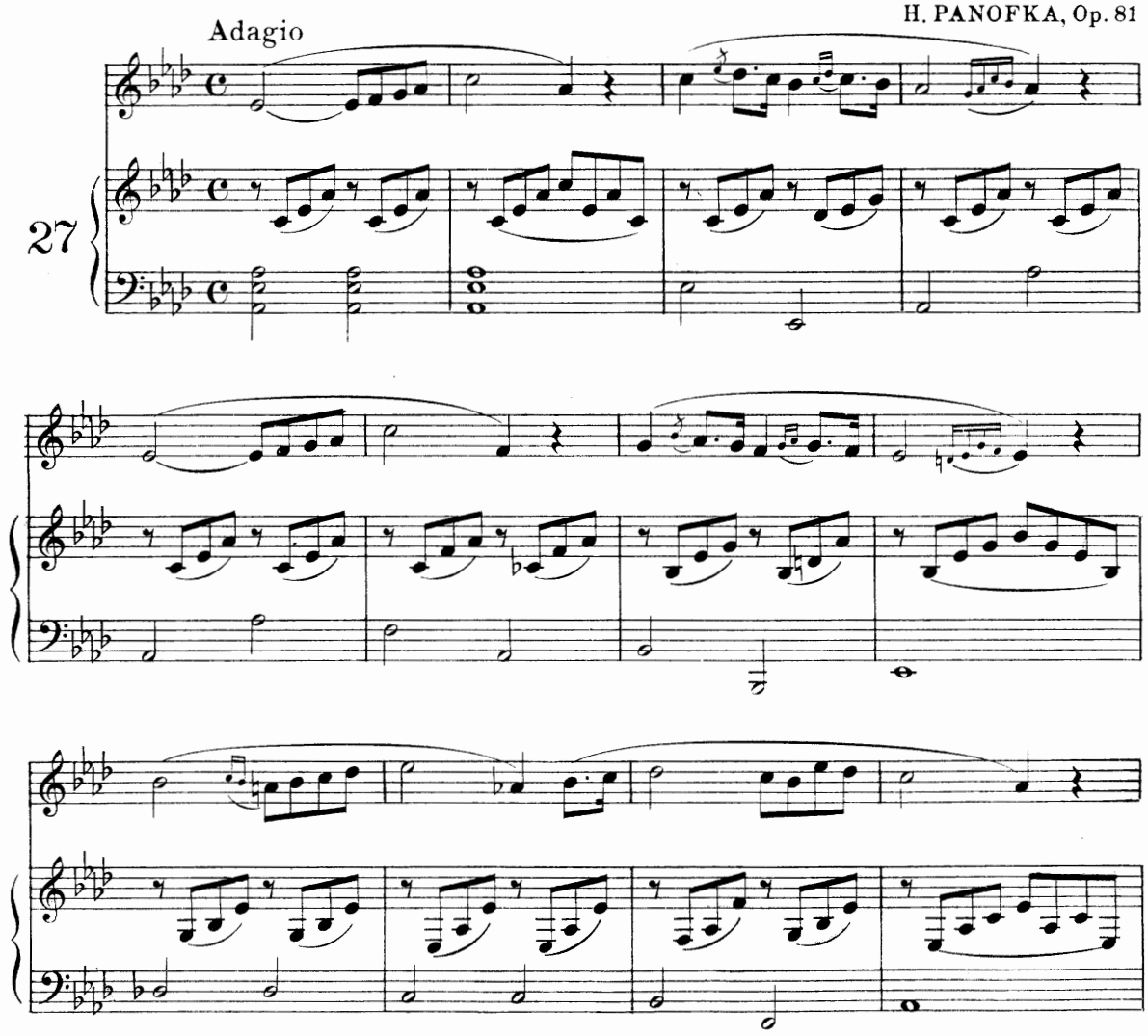
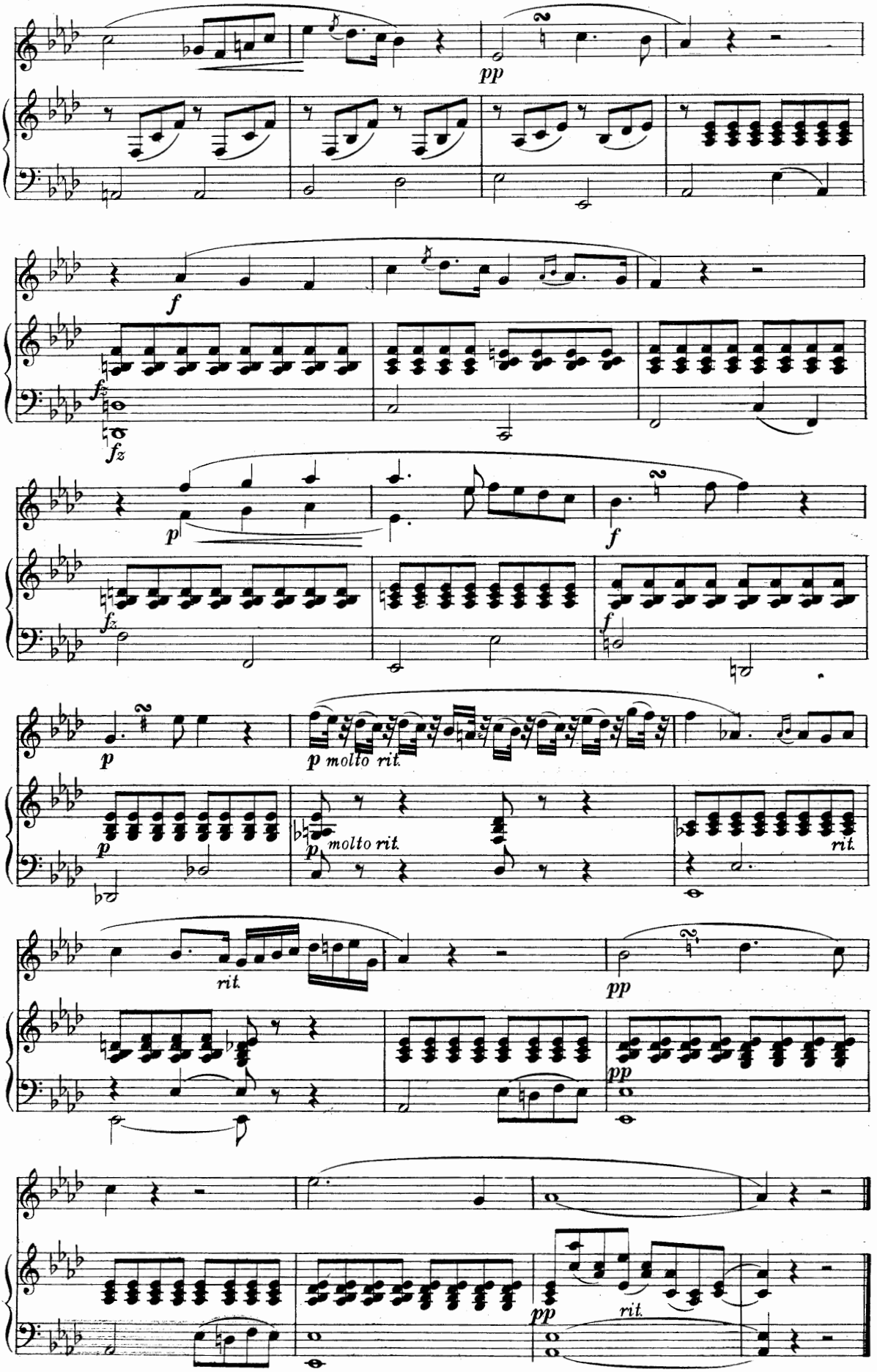


H. PANOFKA, Op. 81




pp
f
fz
fz
p
f
fz
f
p
p molto rit.
p
molto rit.
rit.
rit.
pp
pp
pp
rit.

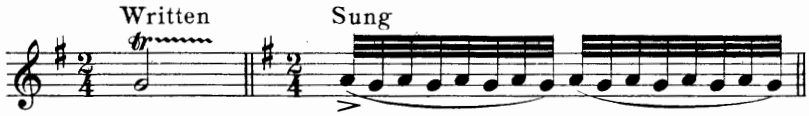
THE "TRILL" *(TRILLO)*

(A. RANDEGGER)

The "Trill" or "Shake" is indicated by the letters "*tr*" 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.

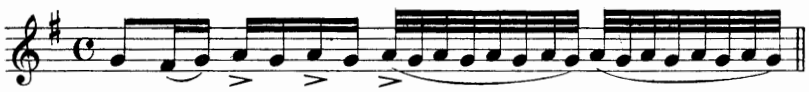
A perfect "Shake" is one of the most brilliant displays of executive skill in a singer and should be practised as soon as the student has conquered the difficulties of Preparatory Exercises. The "Shake" is considered a special accomplishment of female voices, and however great its difficulty may appear 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

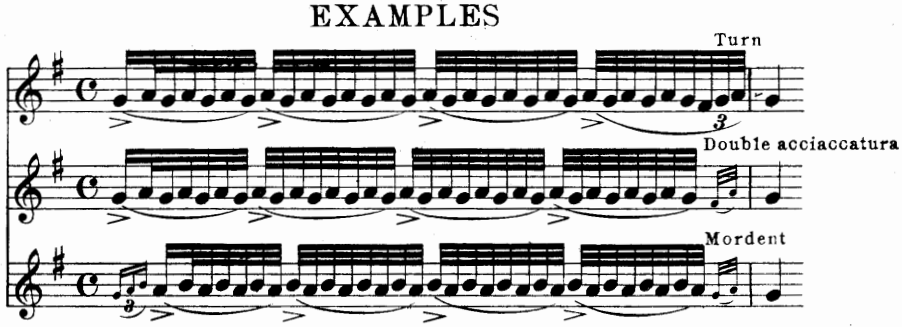


The "preparation" however is optional.

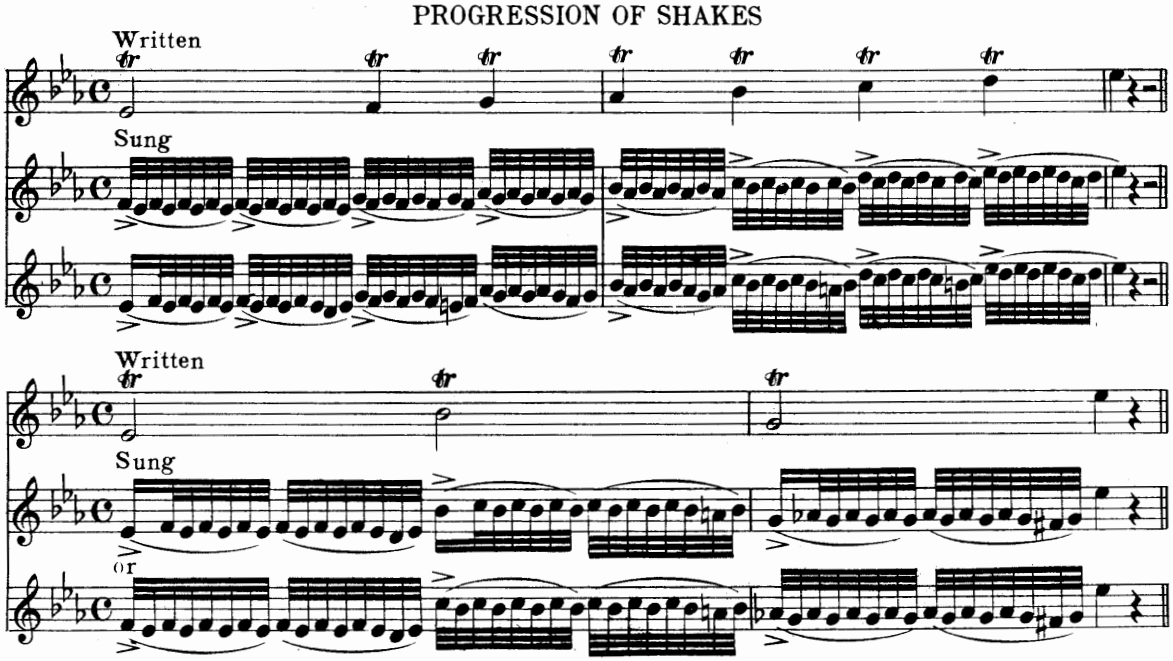
The "termination" of a complete "shake", on the contrary, is obligatory, and may consist either in a "turn", or a "double acciaccatura", or a "mordent", or in other combinations.

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

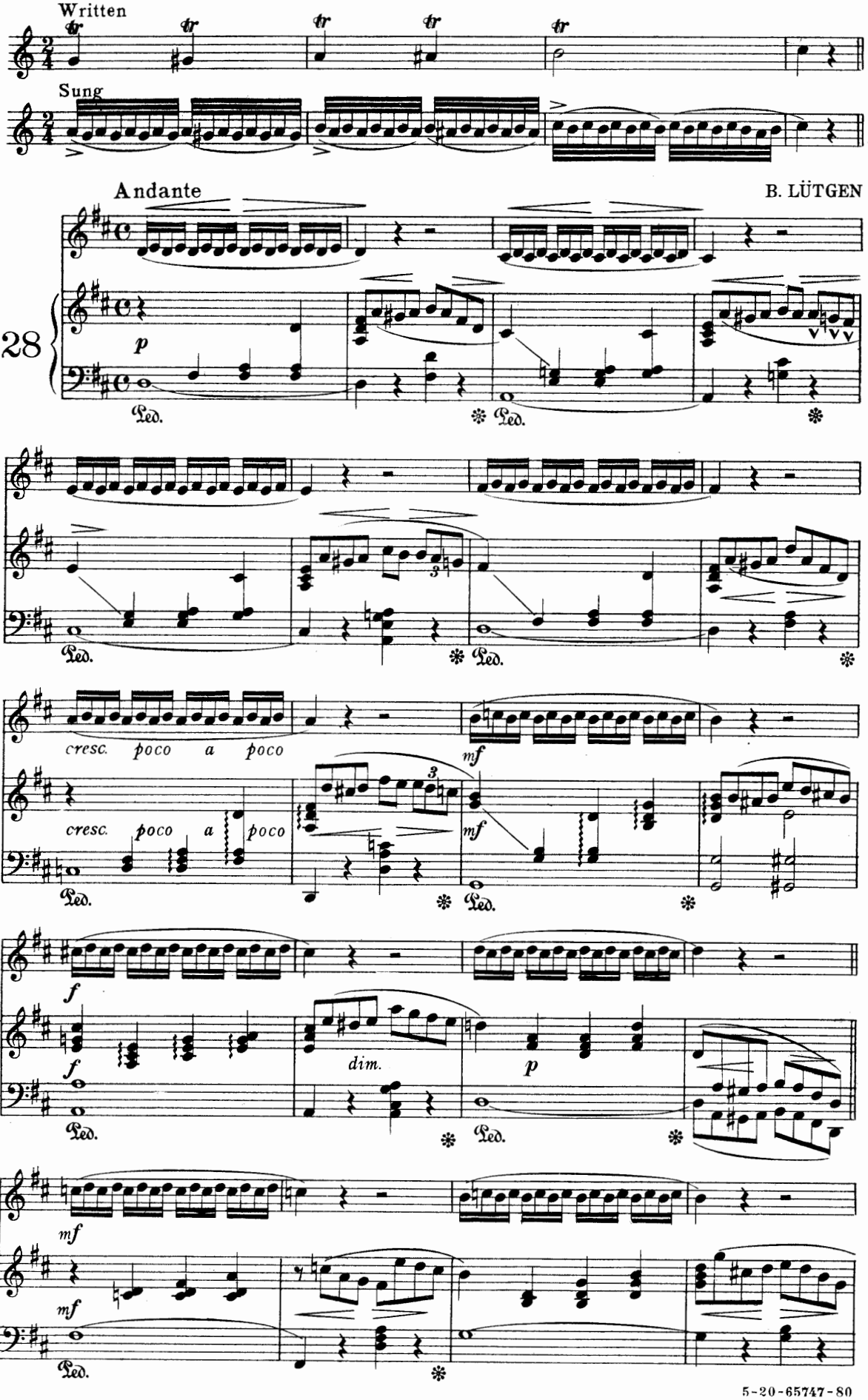
EXAMPLES



PROGRESSION OF SHAKES



CHROMATIC SHAKE



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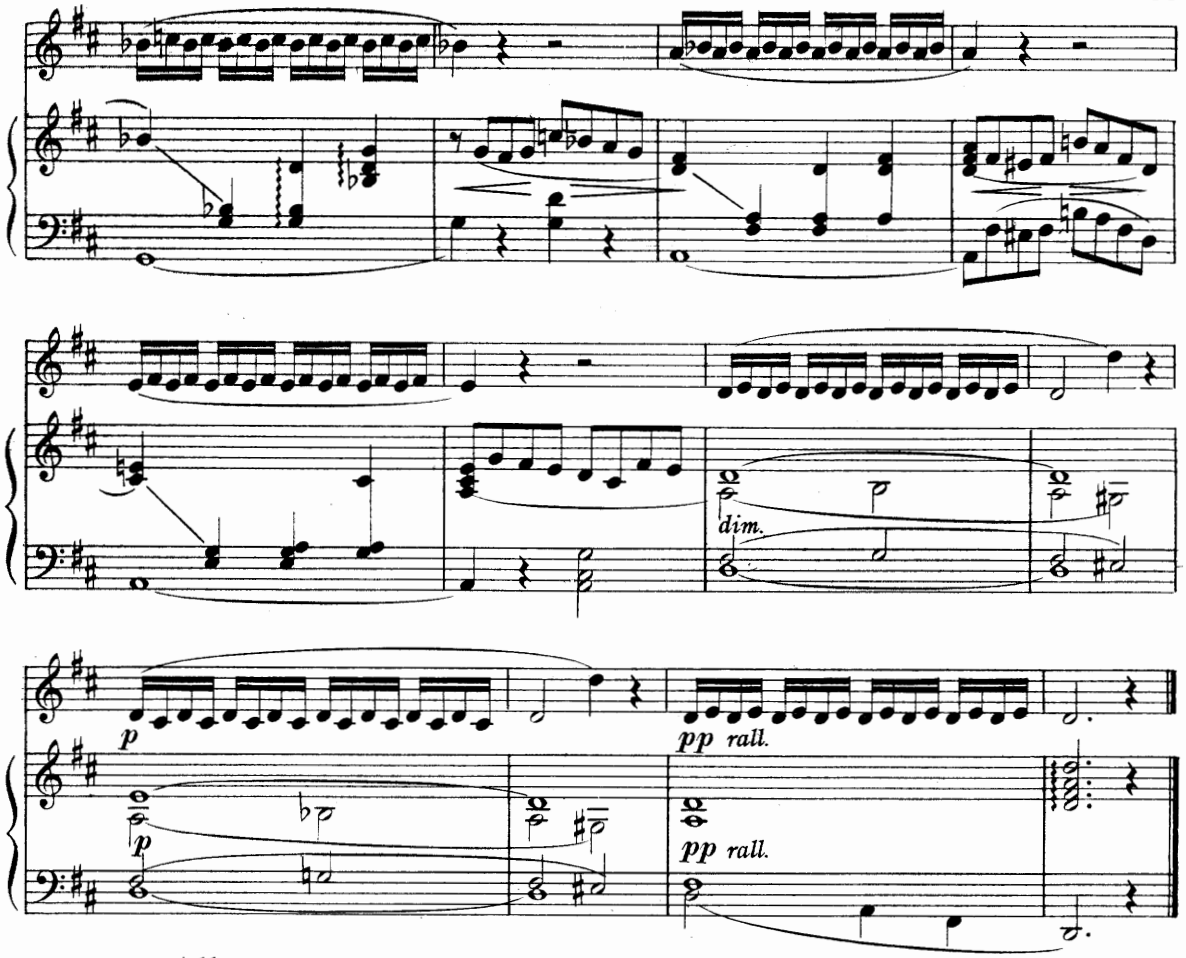
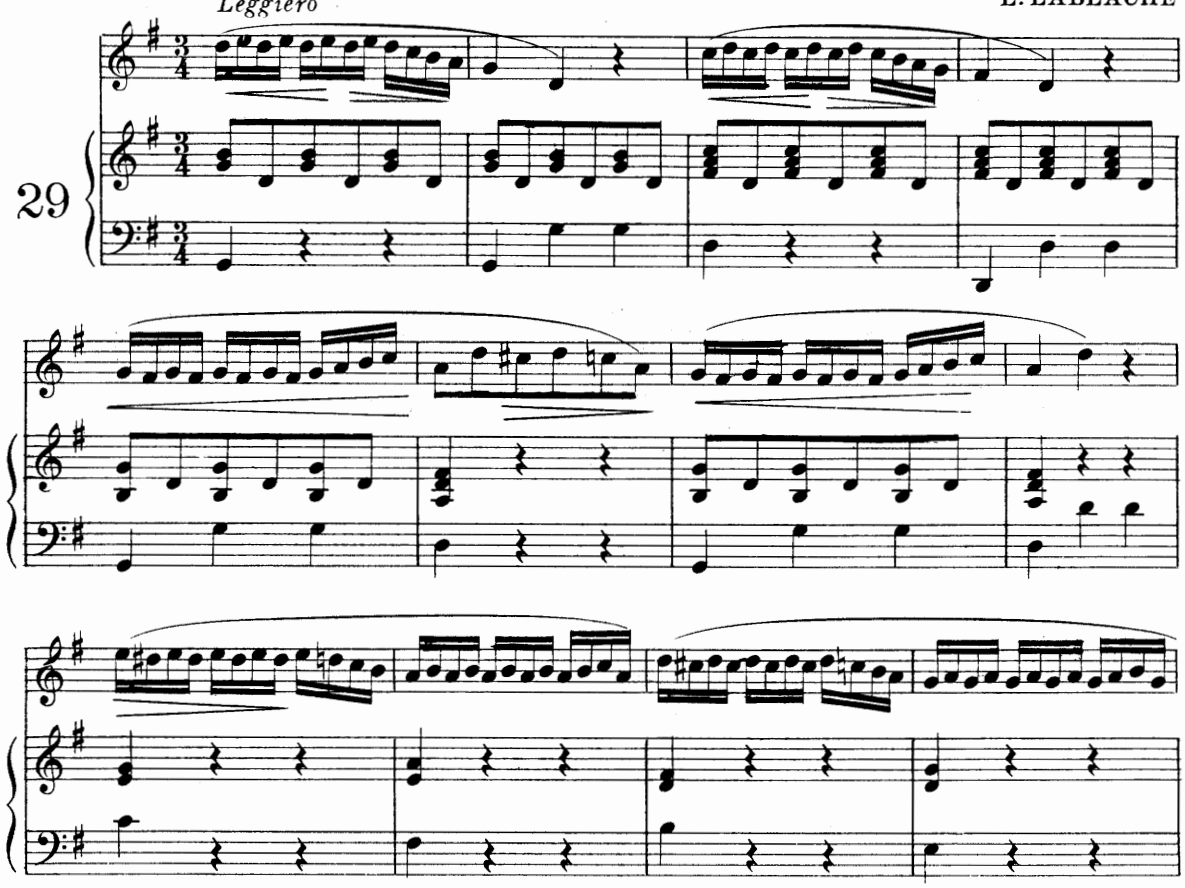
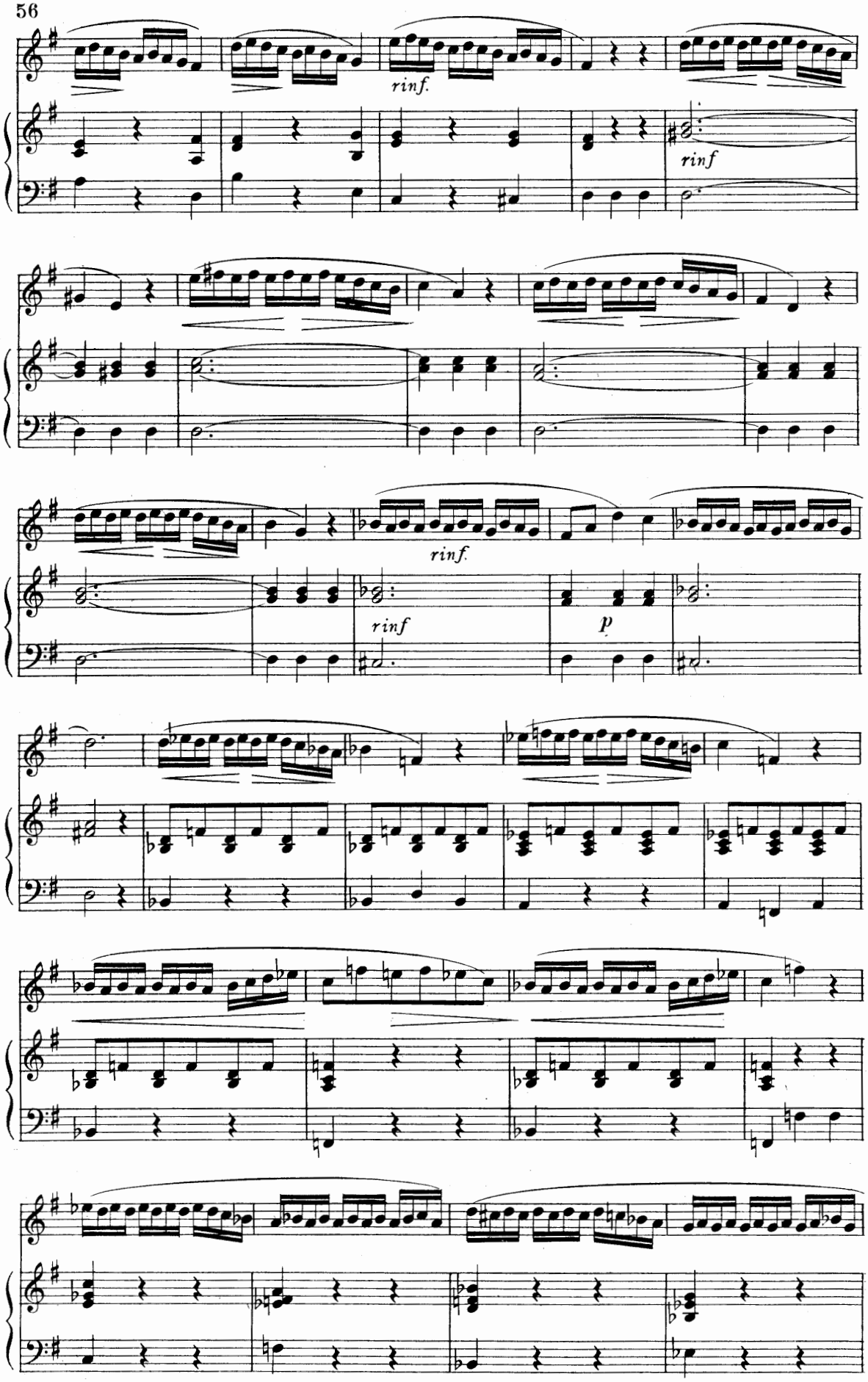


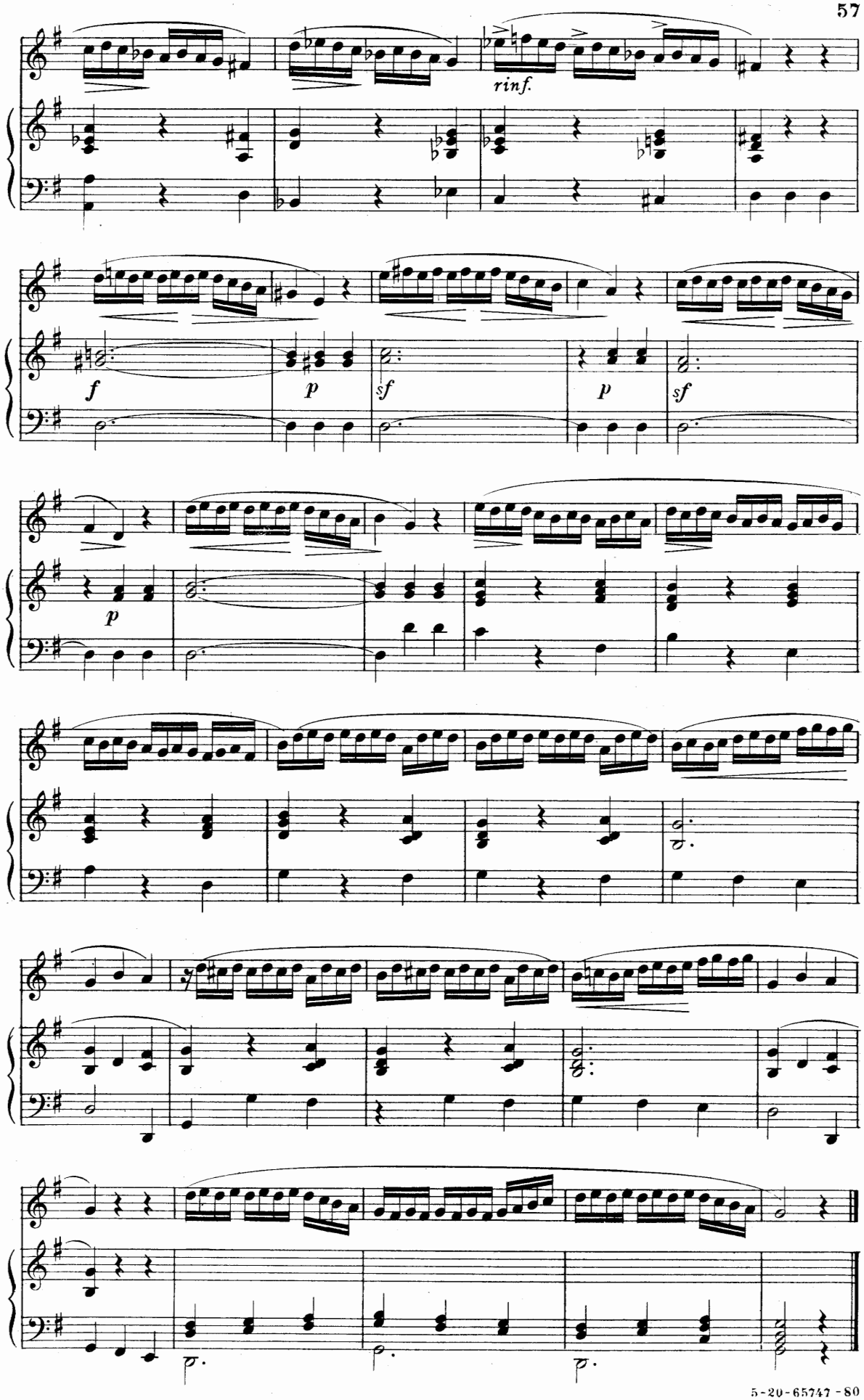
Allegro

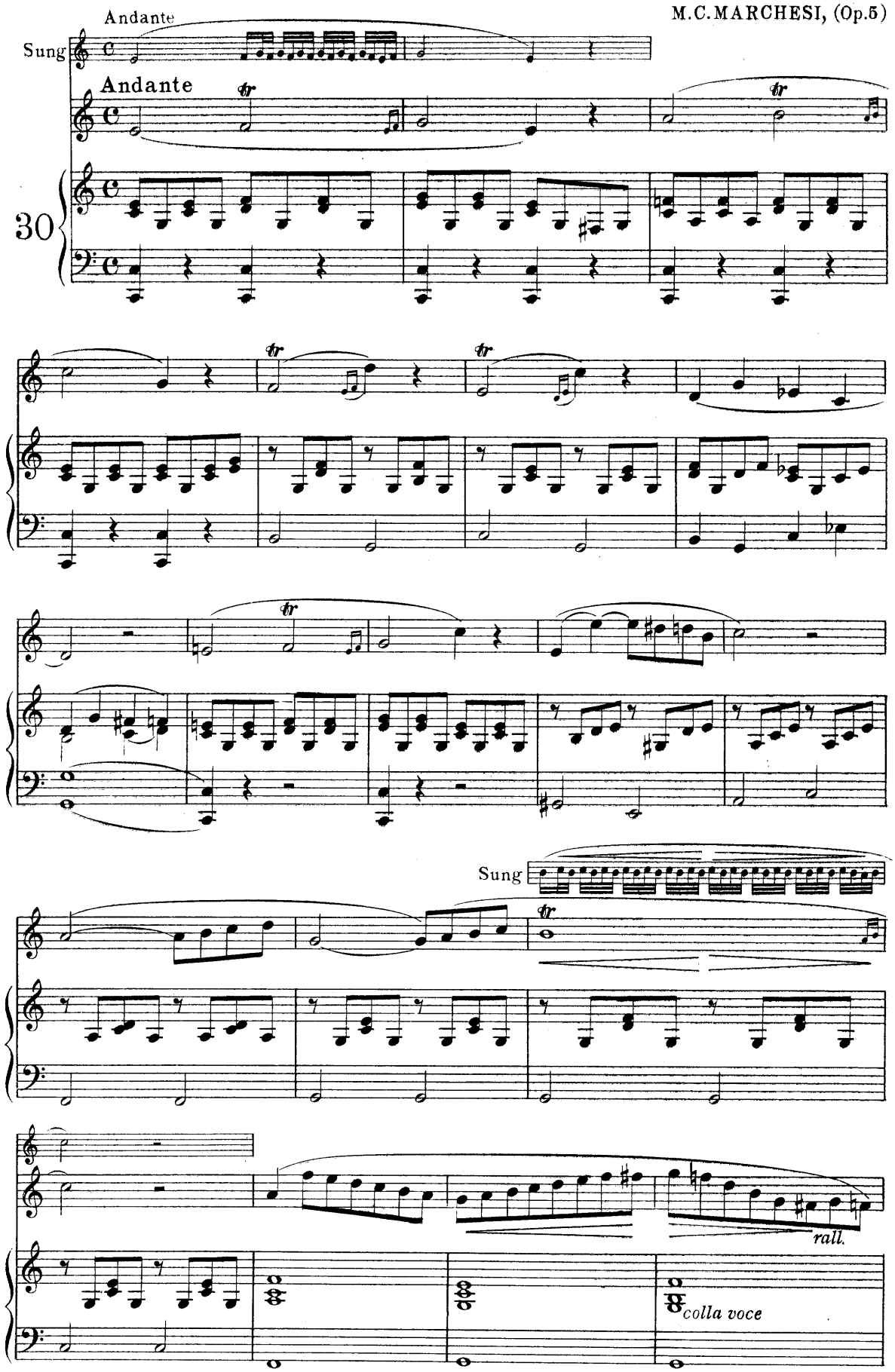
Leggiero

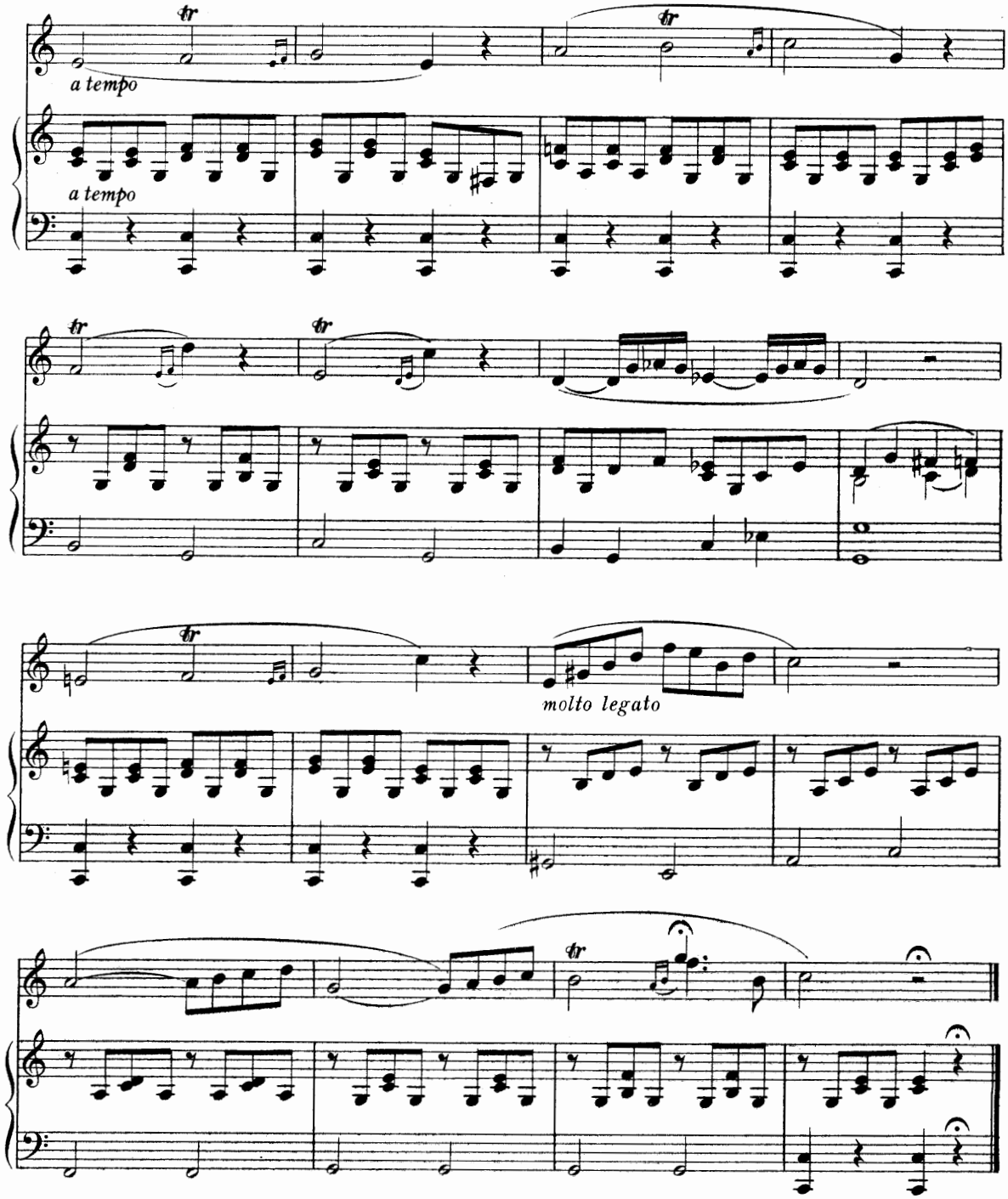
L. LABLACHE




rinf.
rinf
rinf.
rinf
p


rinf.
f
p
sf
p
sf
p

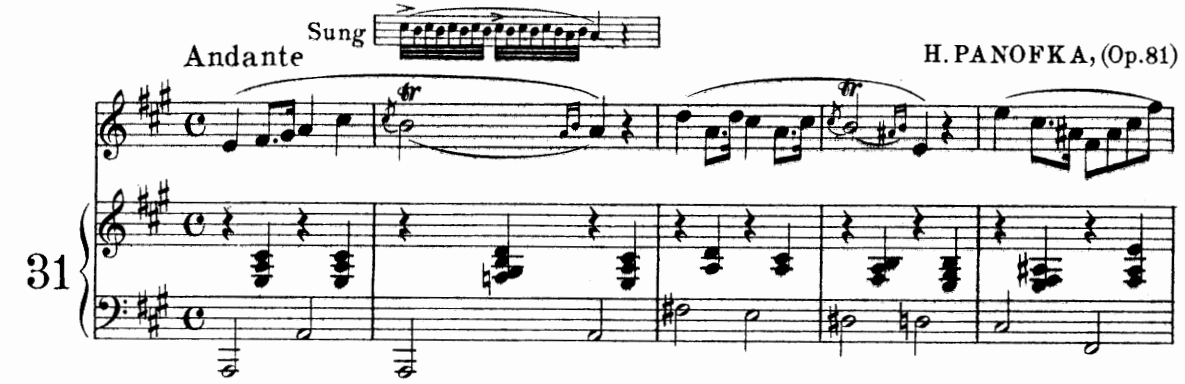

Andante
Sung
Andante
30
Sung
rall.
colla voce

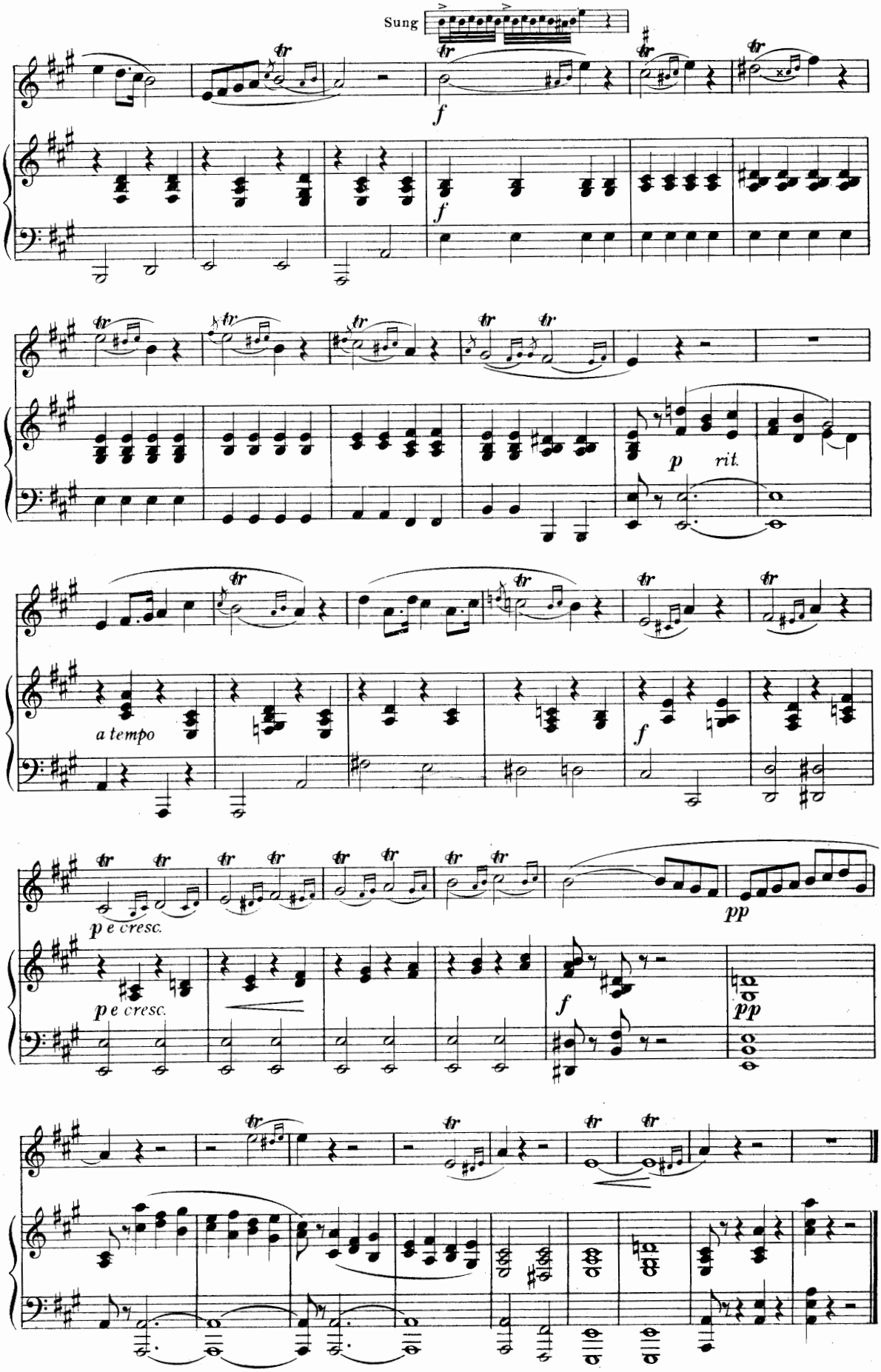


Sung

Andante

H. PANOFKA, (Op.81)




Sung
f
f
p
rit.
a tempo
f
p e cresc.
p e cresc.
pp
f
pp

CHROMATIC SCALES *(SCALE CROMATICHE)*

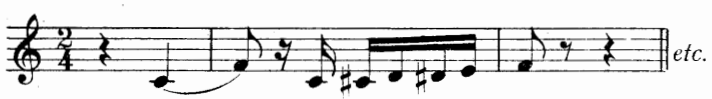
(L. LABLACHE)

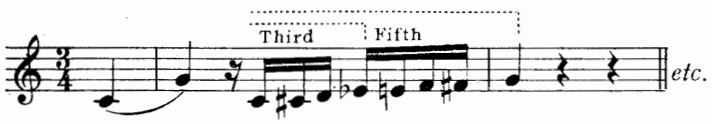
These scales are of very difficult execution. Independently of the great lightness and clearness of articulation which they require, there is often the danger, when they are somewhat lengthy, of adding notes, or of not singing enough of them.

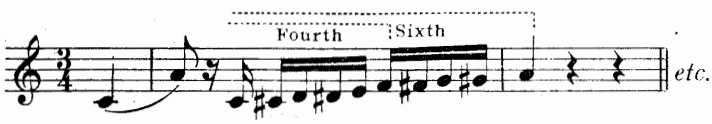
To avoid this, and to ensure correct intonation, it is necessary *first,* to have a clear comprehension of the interval which the first and last note of each group form; *Second,* count the number of semitones which they include and reduce them to measure, taking care, however, that the last note shall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

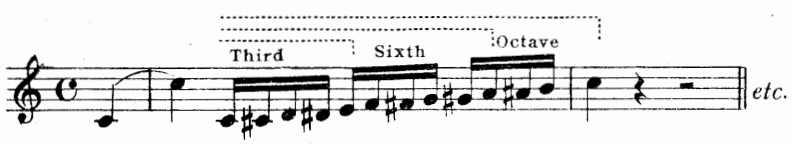
EXERCISES

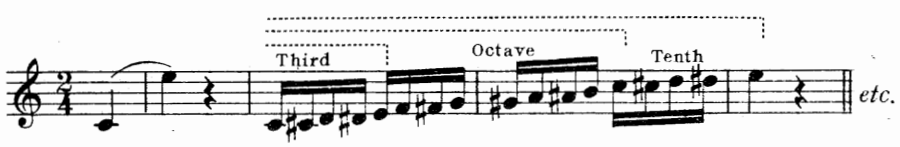
Ascending and descending diatonically within the compass of the voice.

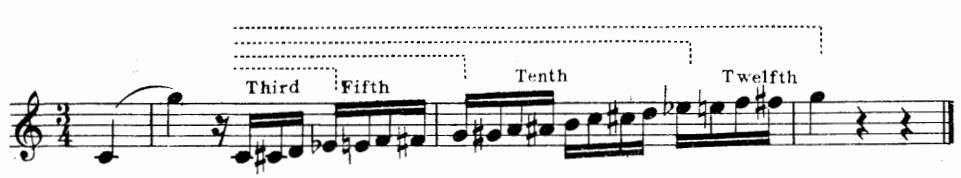












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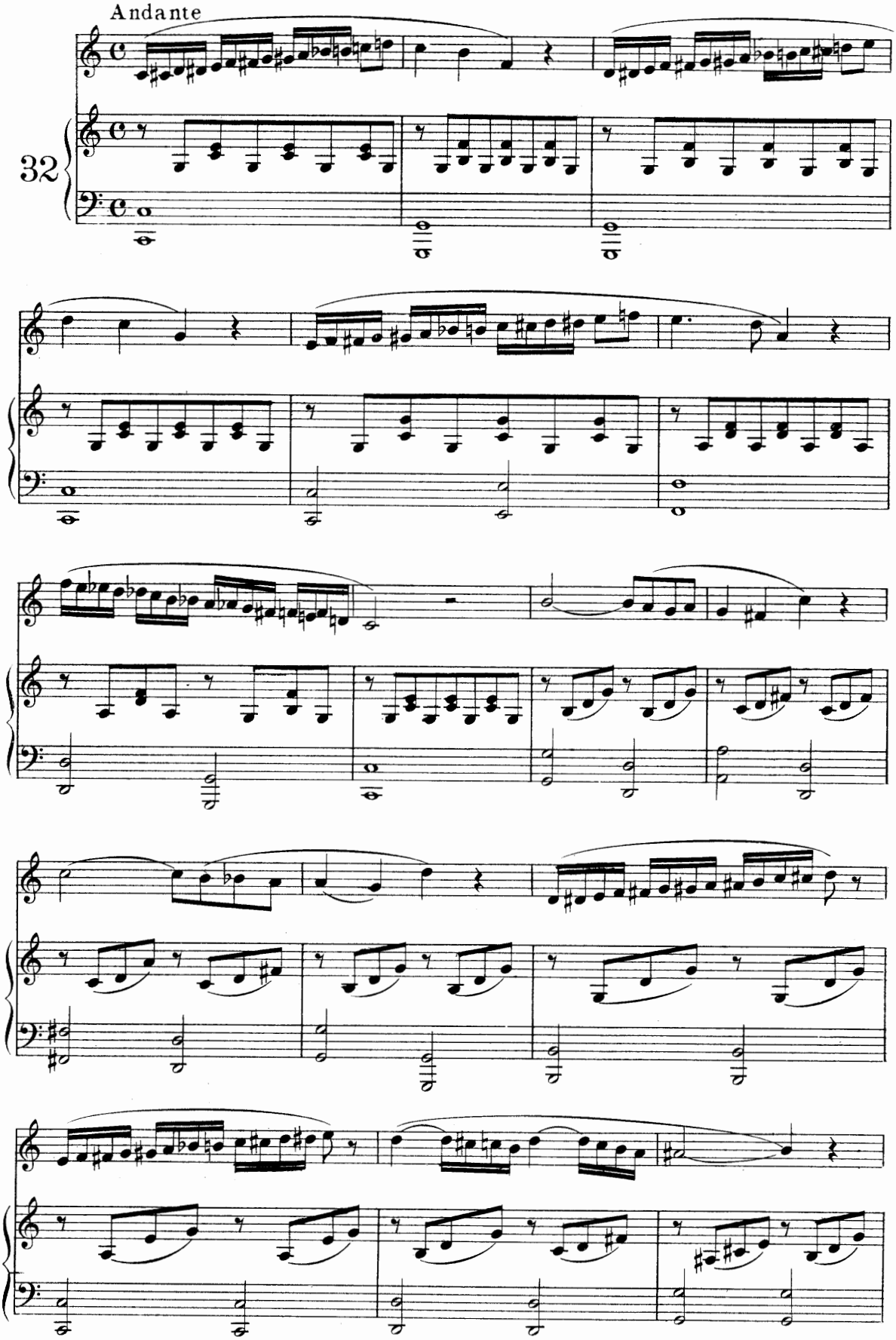

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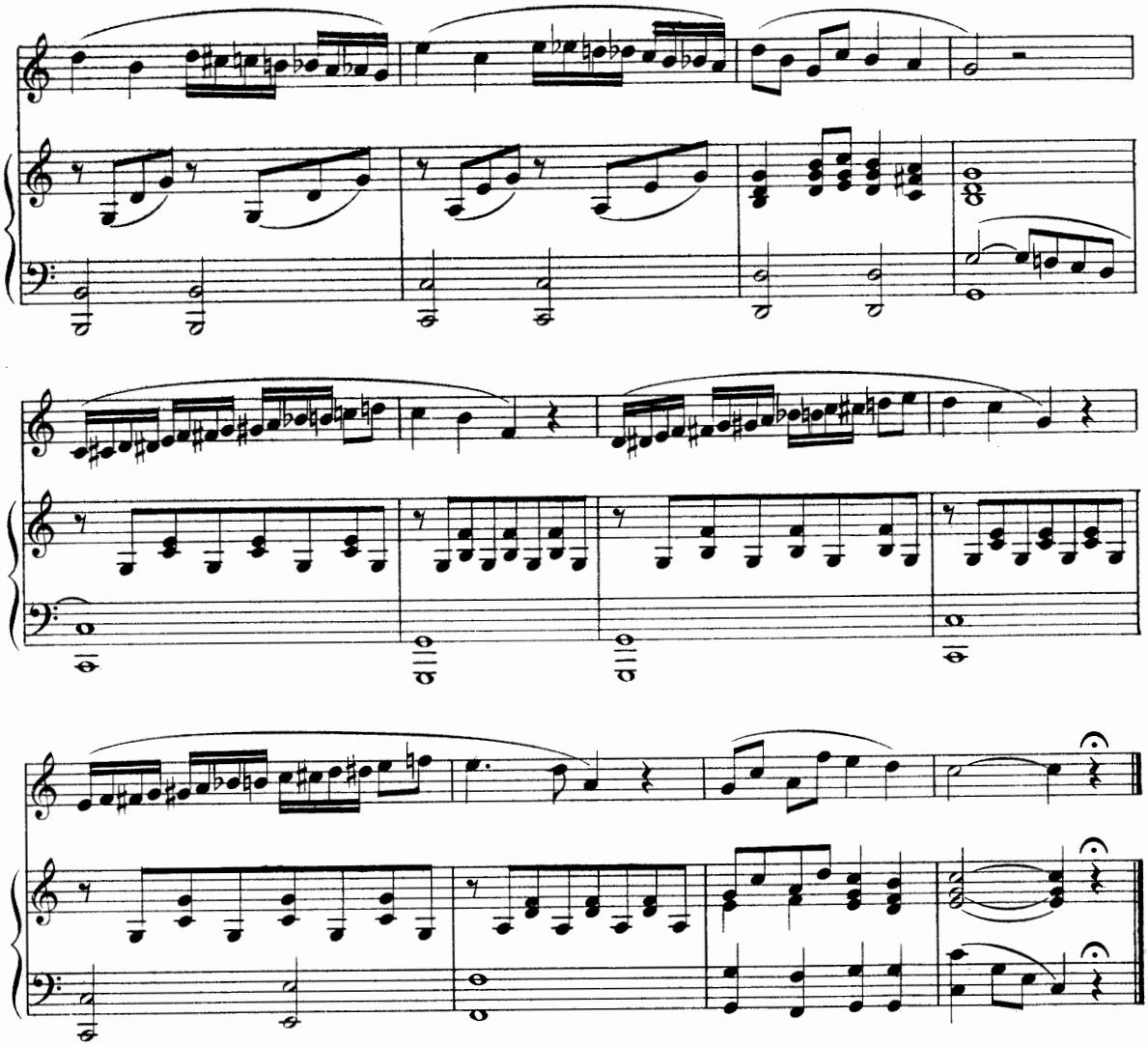
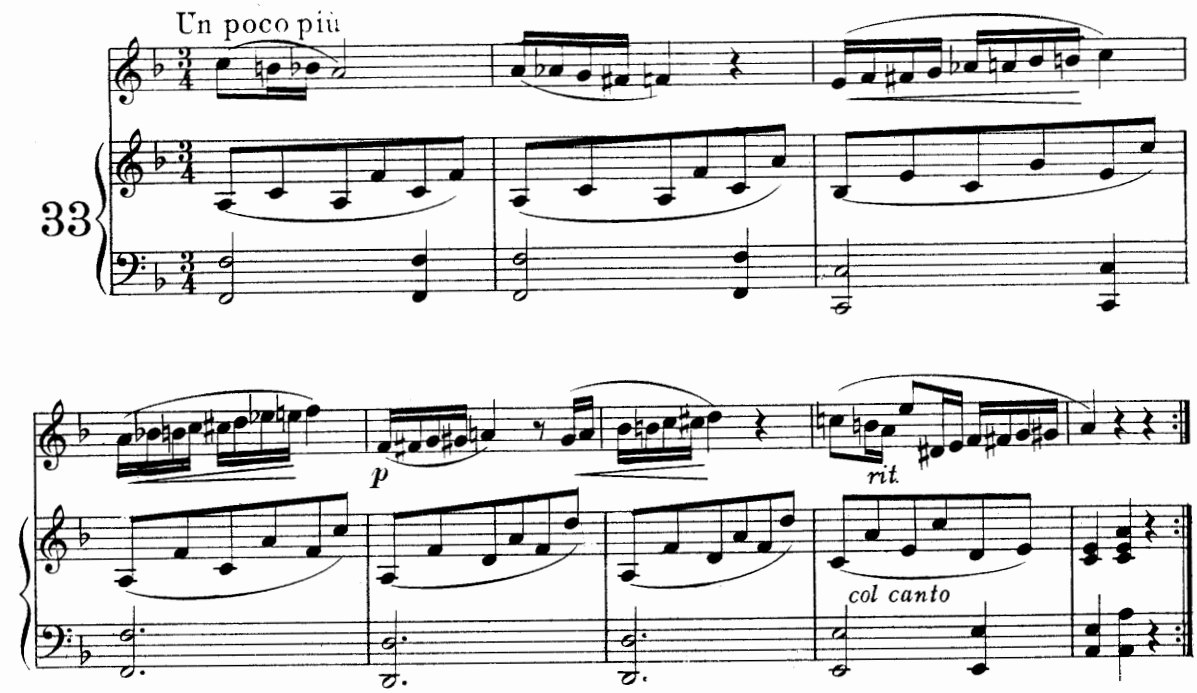


F. SIEBER, (Op. 31)



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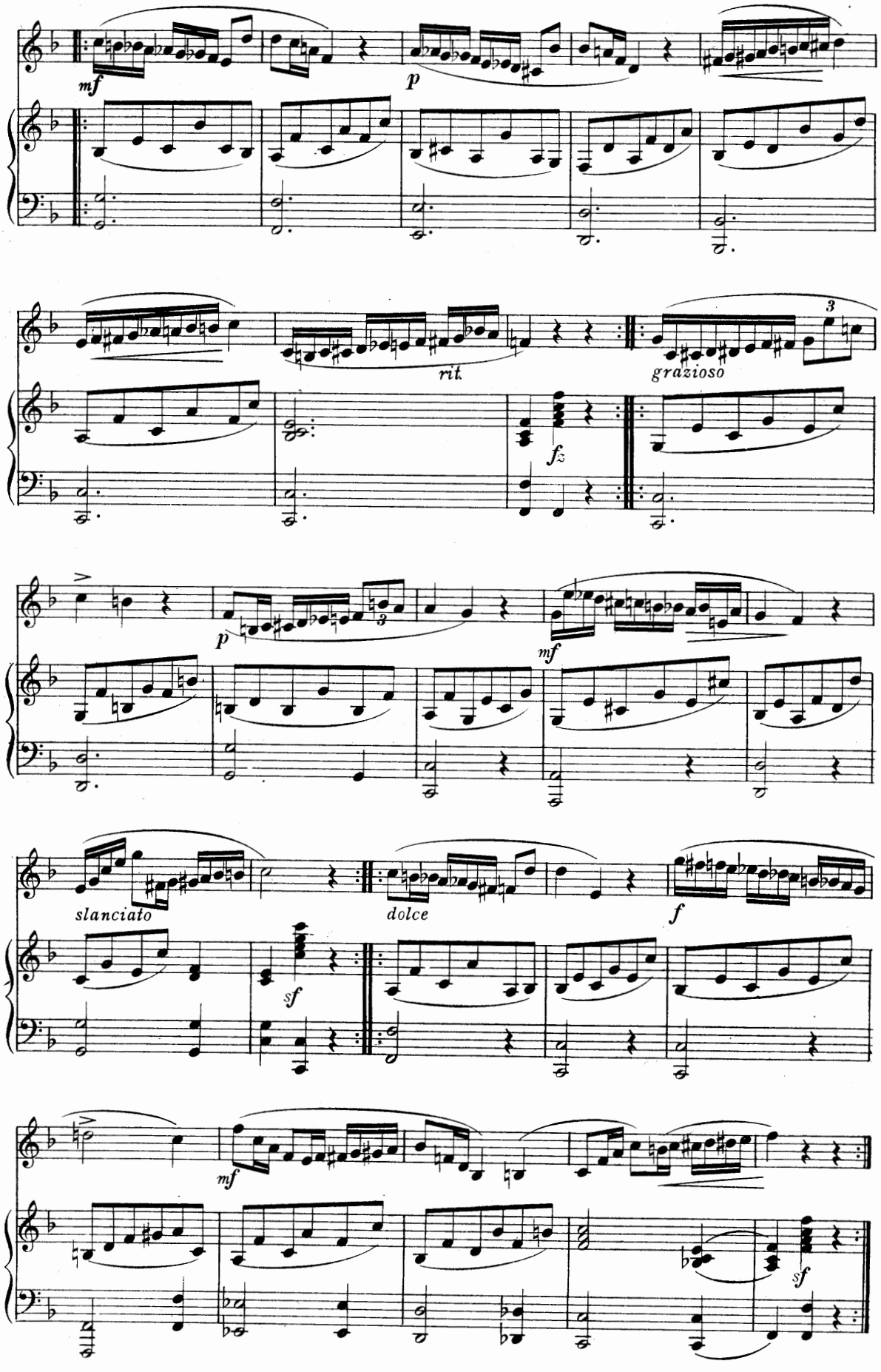

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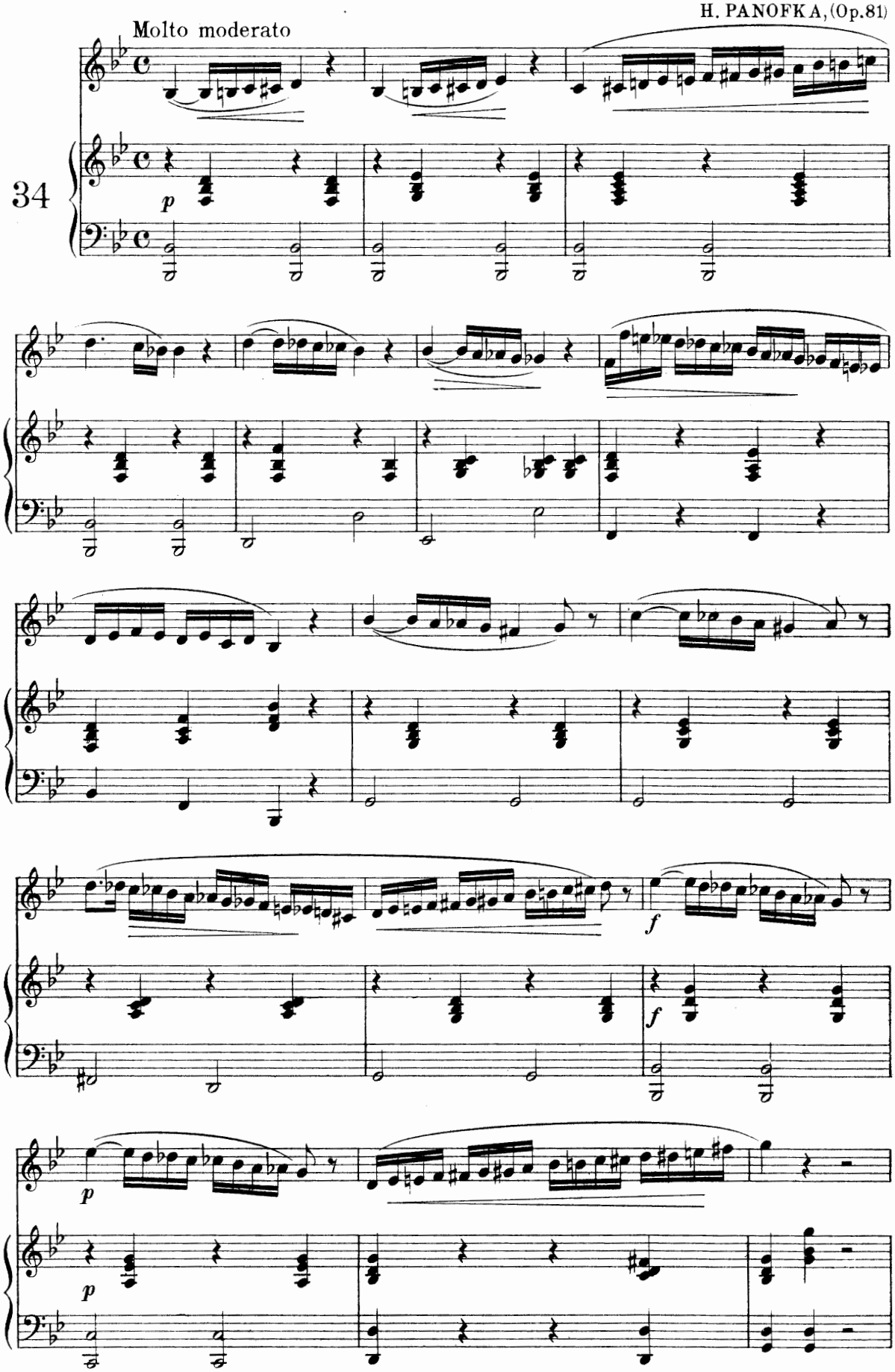

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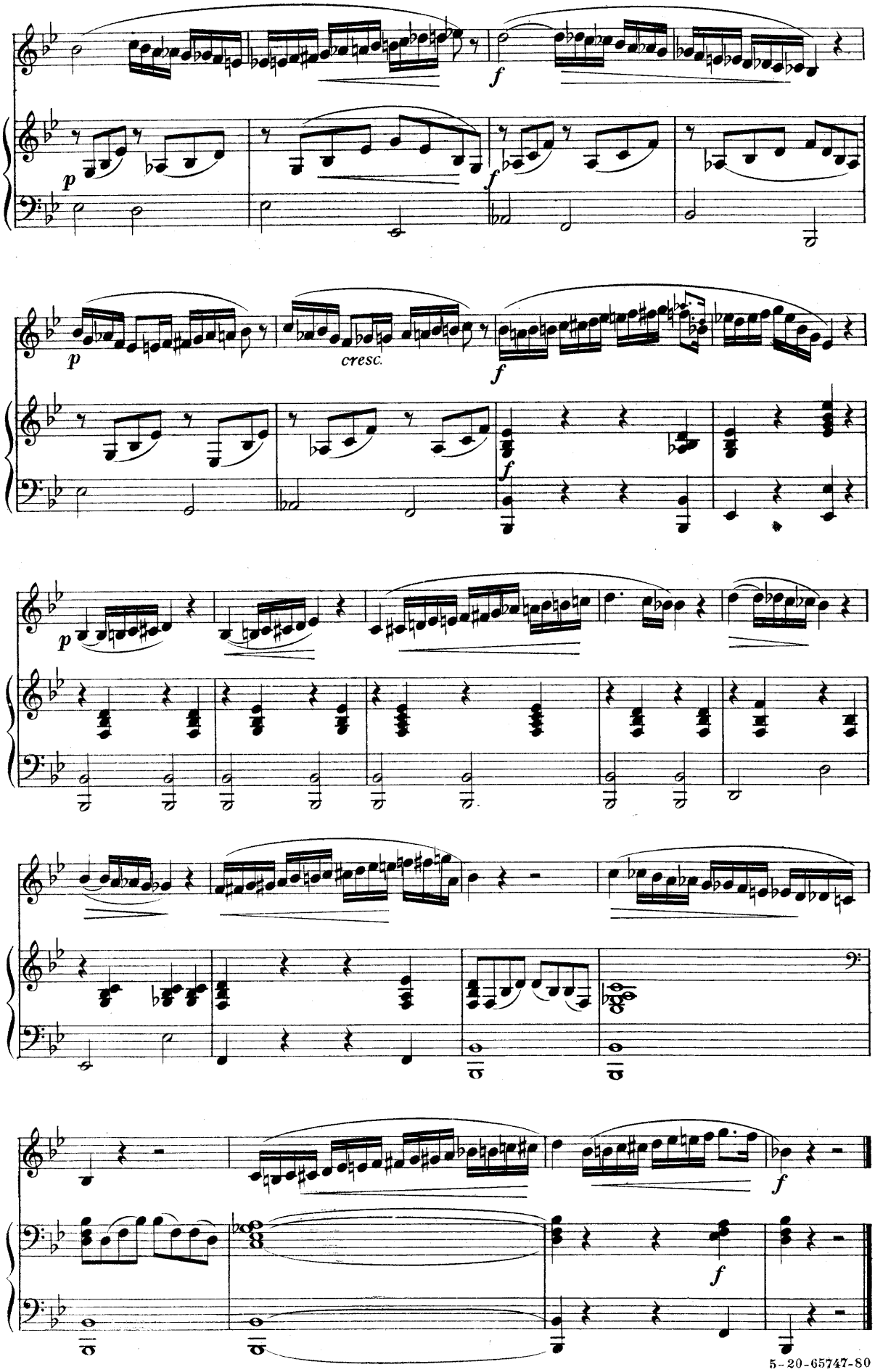

p
f
cresc.

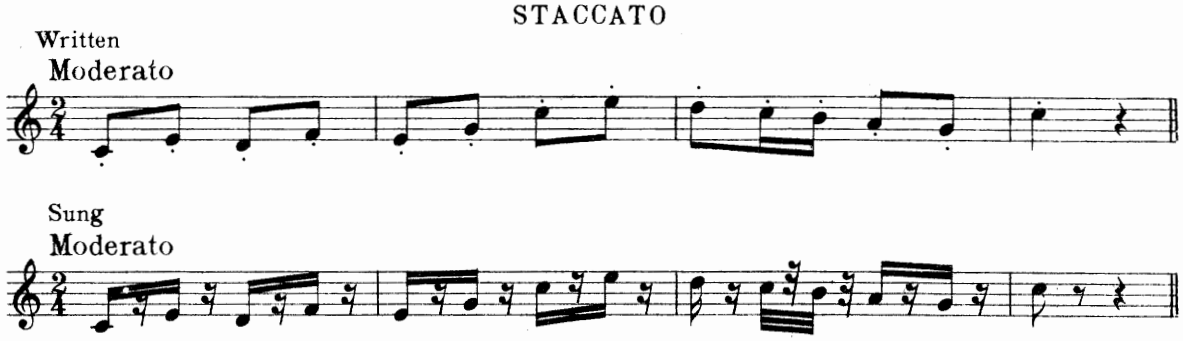
DETACHED NOTES—*(STACCATO and PICCHETTATO)*

(A. RANDEGGER

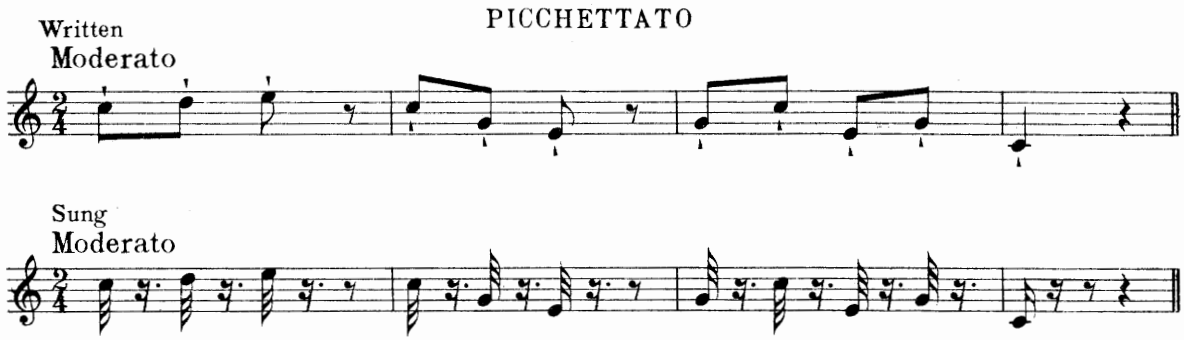
The "Staccato" is indicated by dots and the "Picchettato" by small "dashes" placed above or below the notes.

EXAMPLES

STACCATO



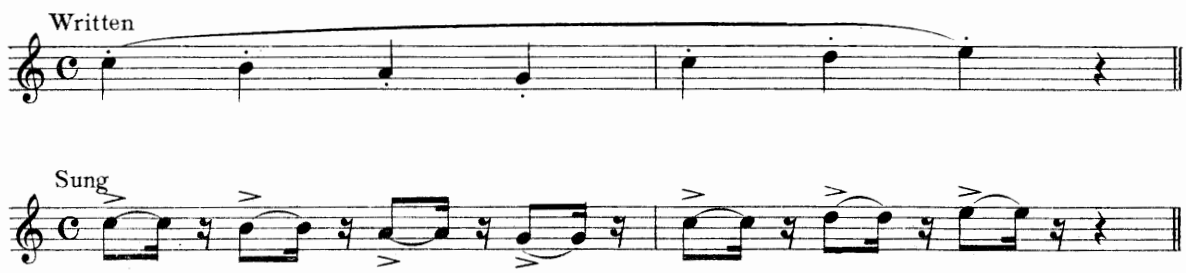
PICCHETTATO



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.



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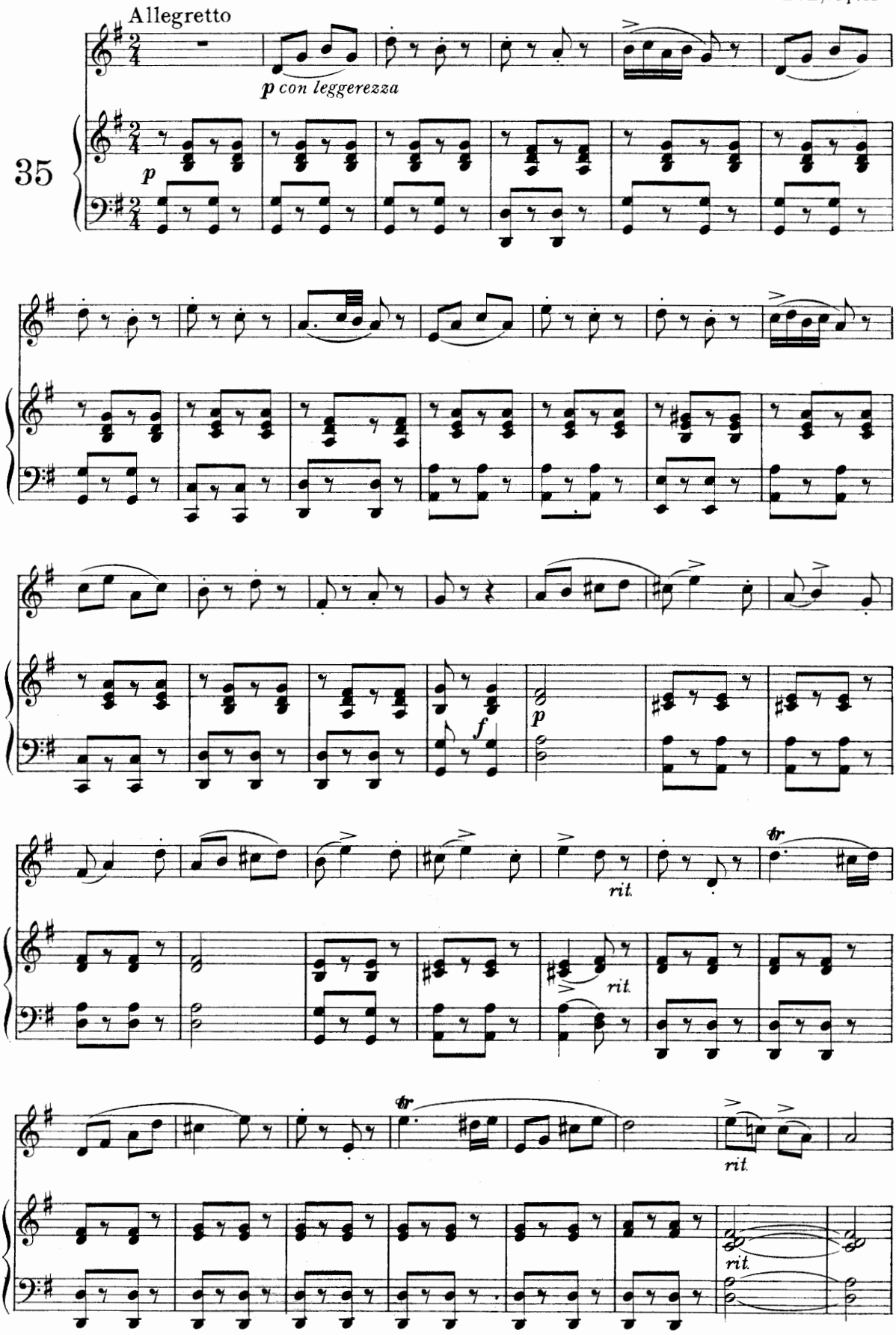
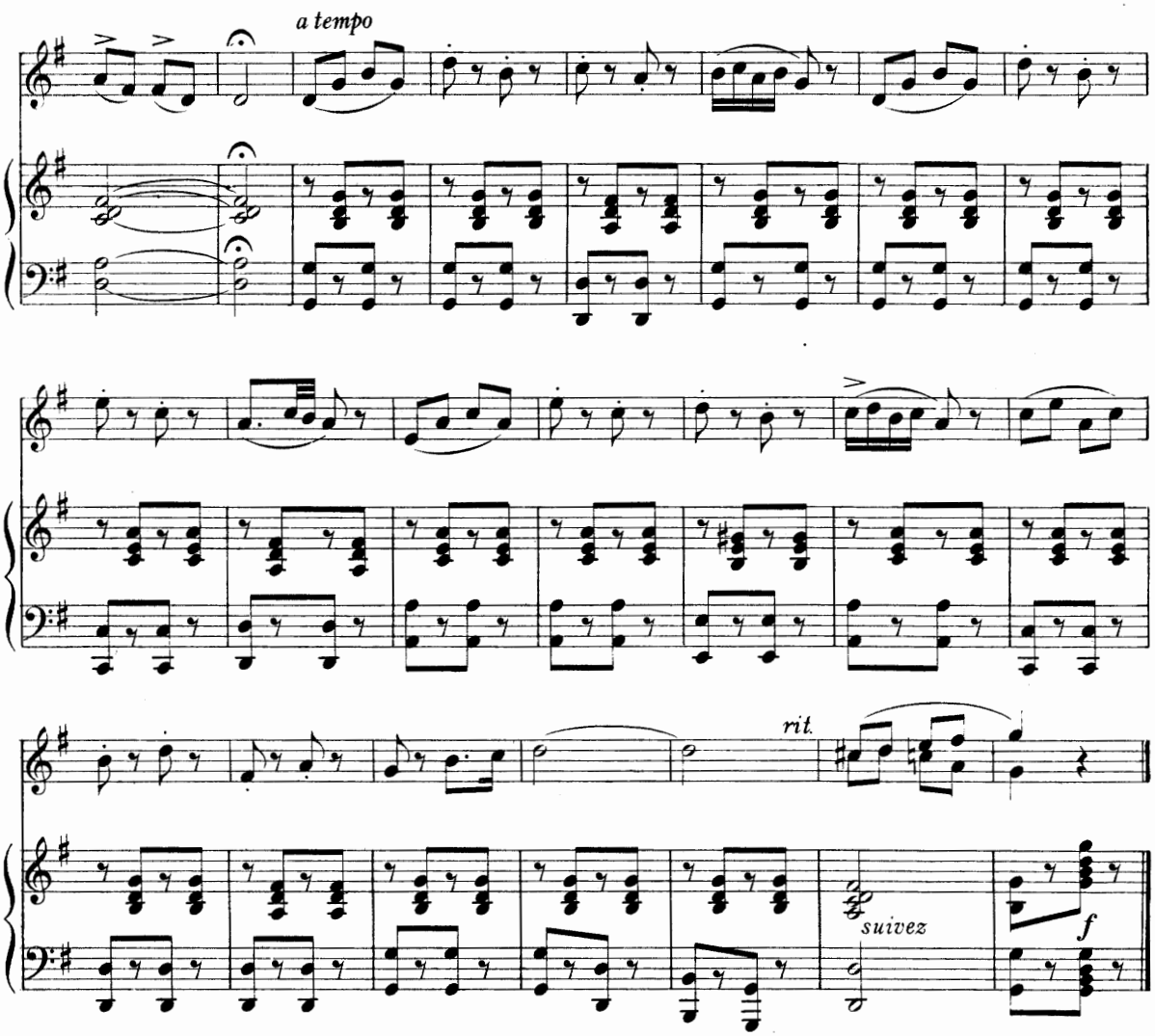
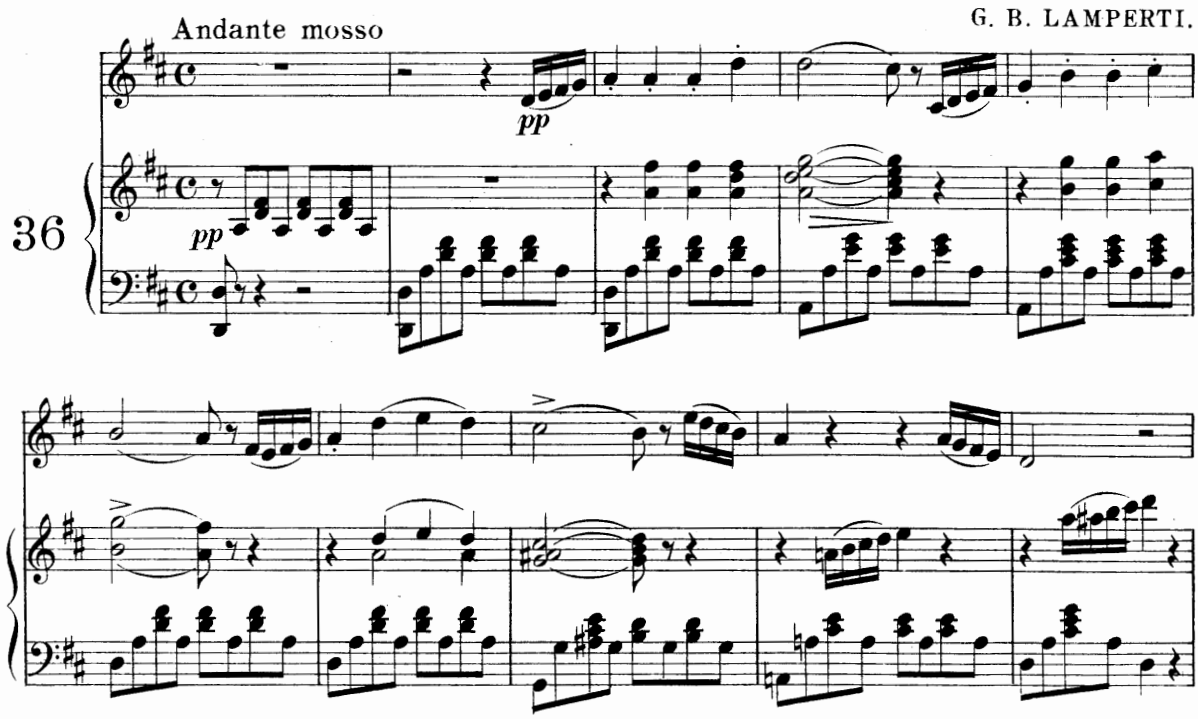
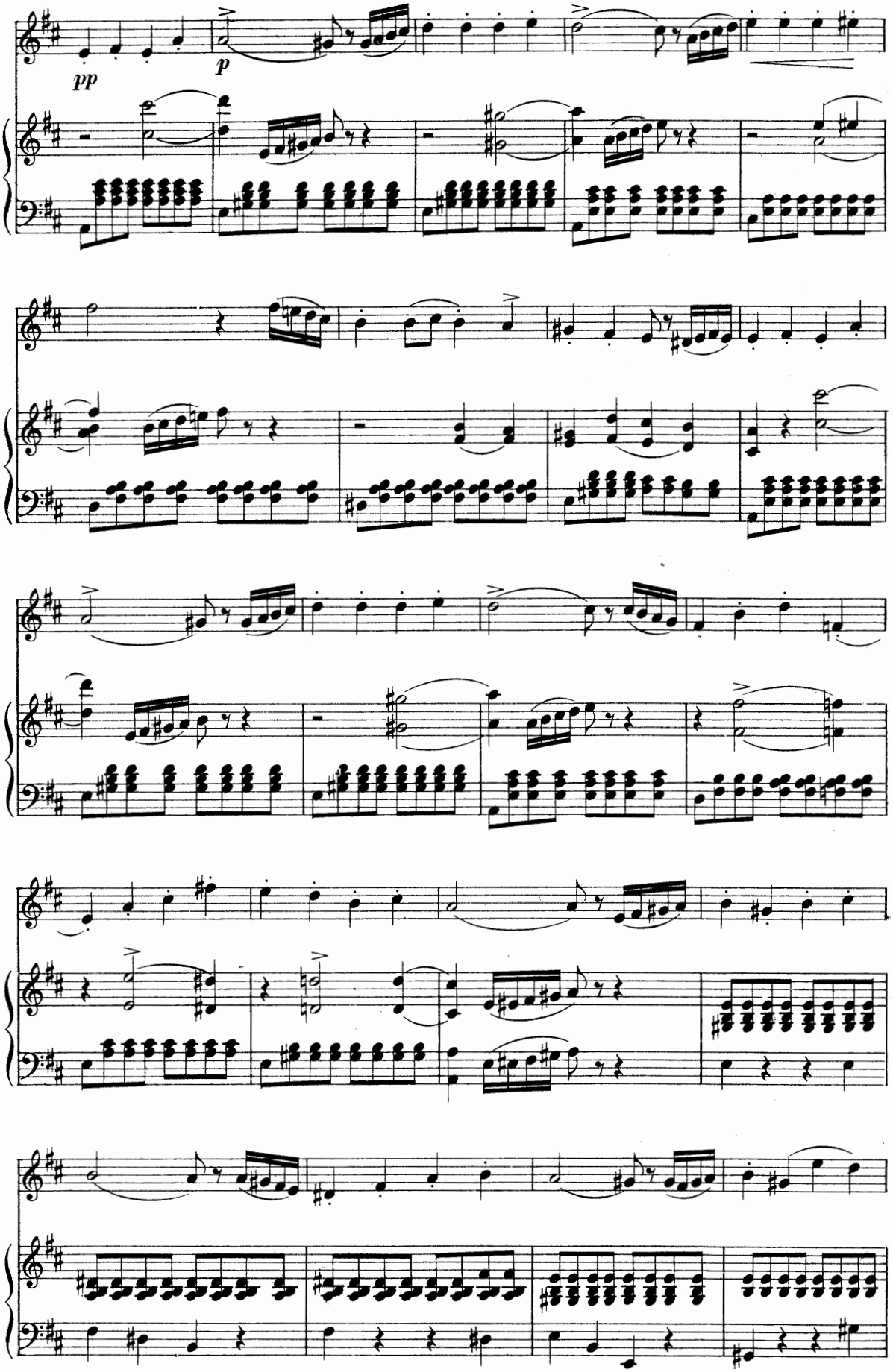
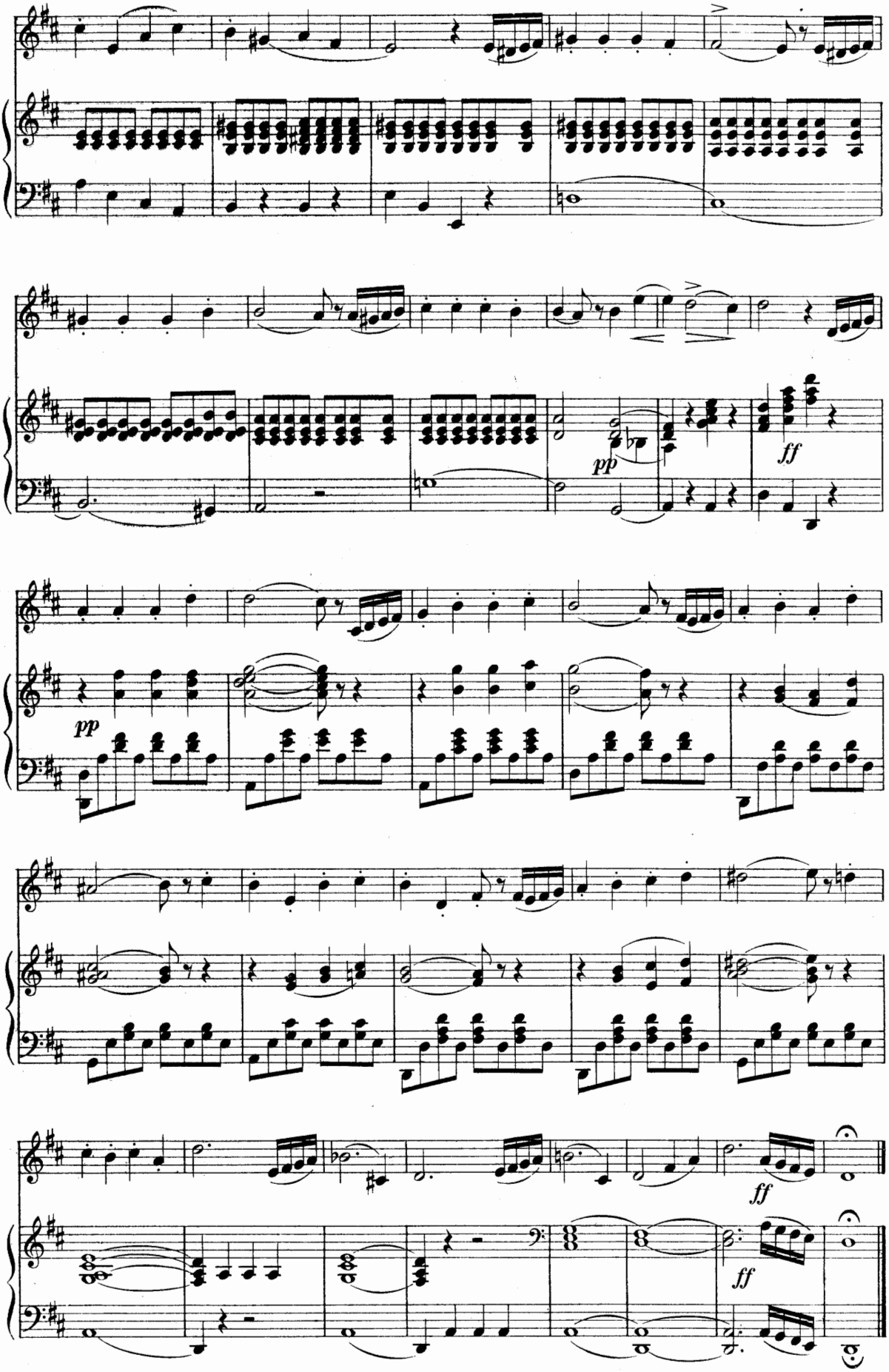
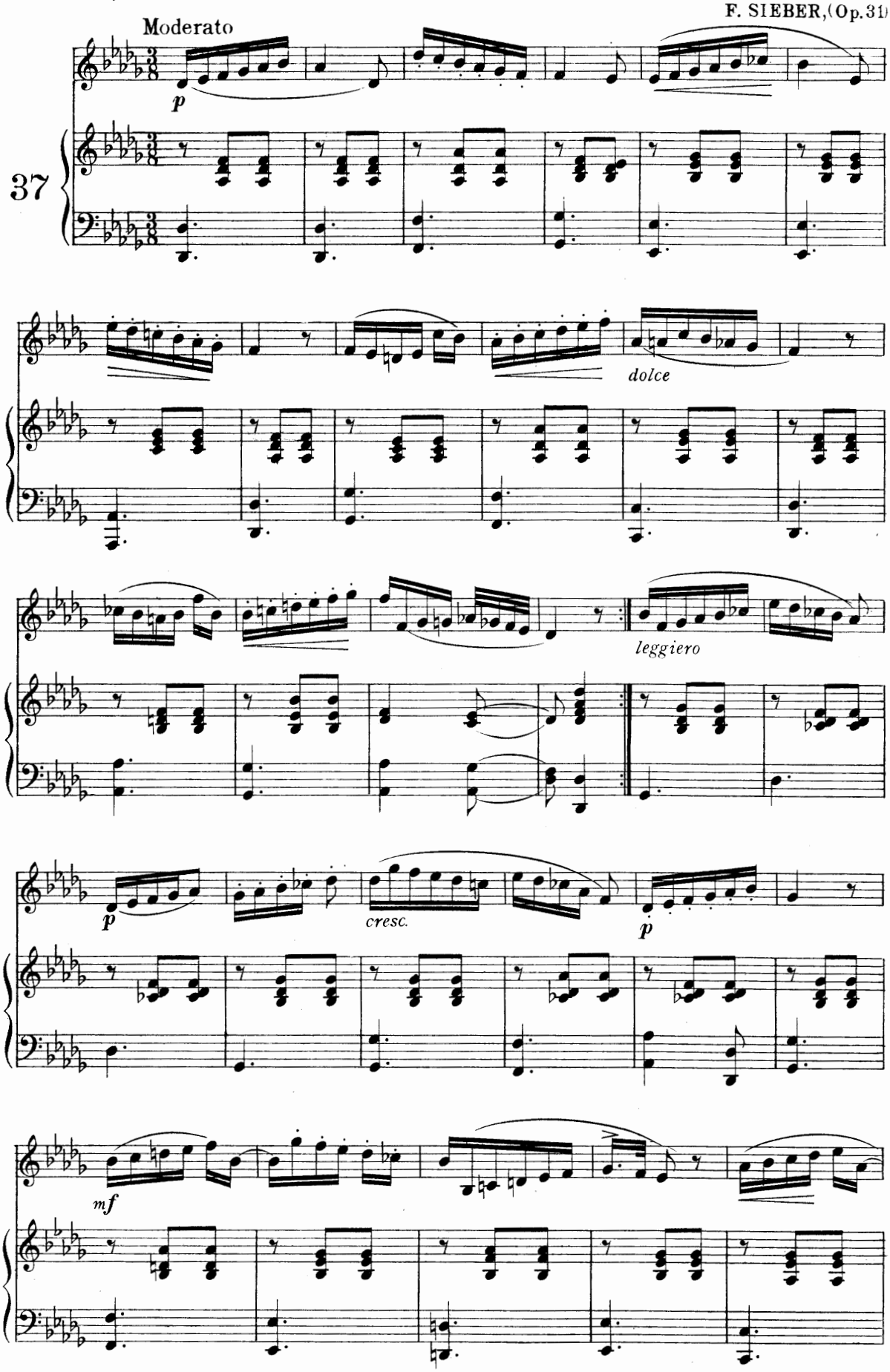

Allegretto
p con leggerezza
35
p
f
p
rit.
rit.
rit.
rit.

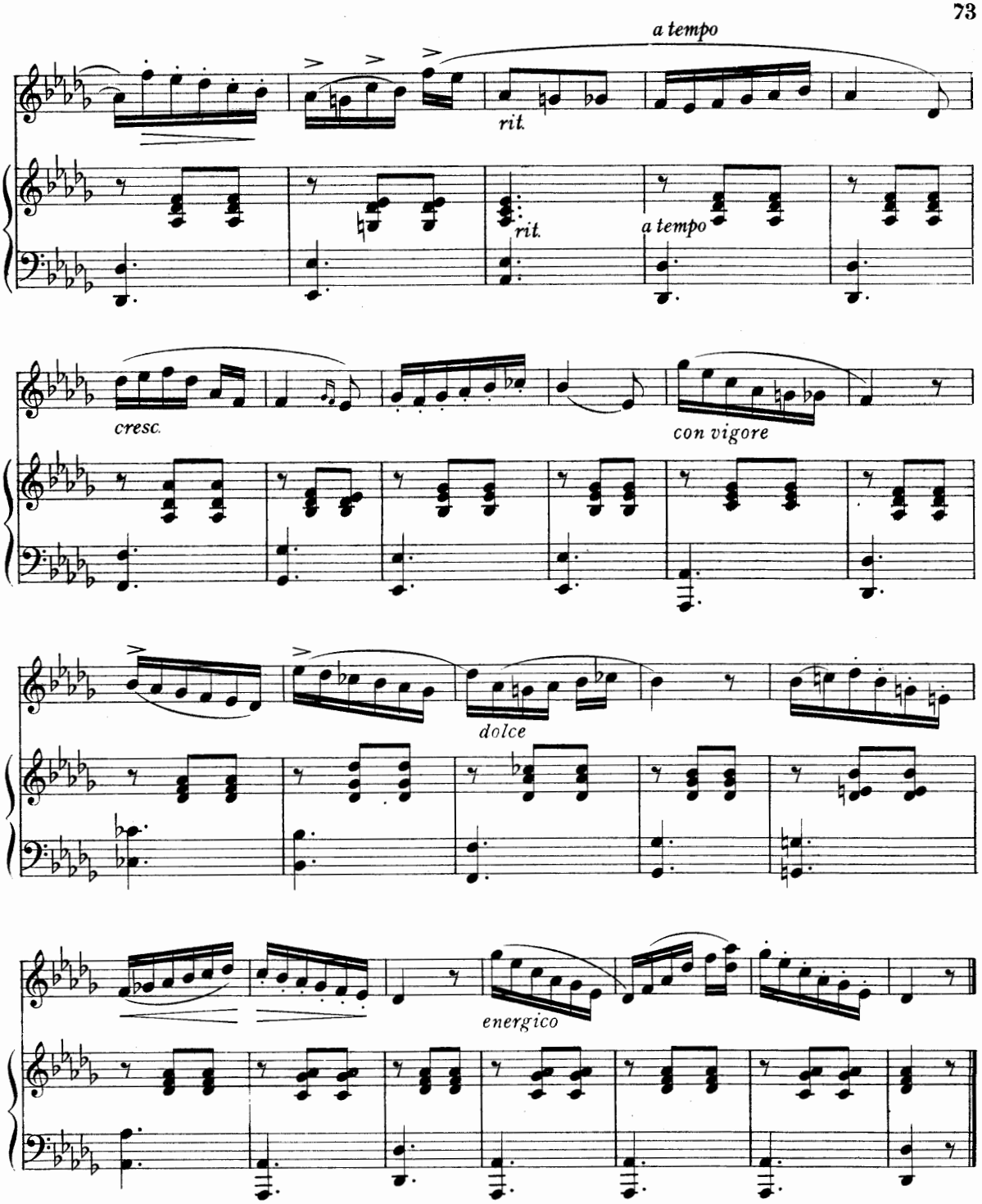

a tempo
rit.
suivez
f


Andante mosso
G. B. LAMPERTI.
pp
pp
36


pp
p


pp
ff
pp
ff
ff


Moderato
p
37
dolce
leggiero
p
cresc.
p
mf



THE "ROULADE" *(VOLATA or 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.

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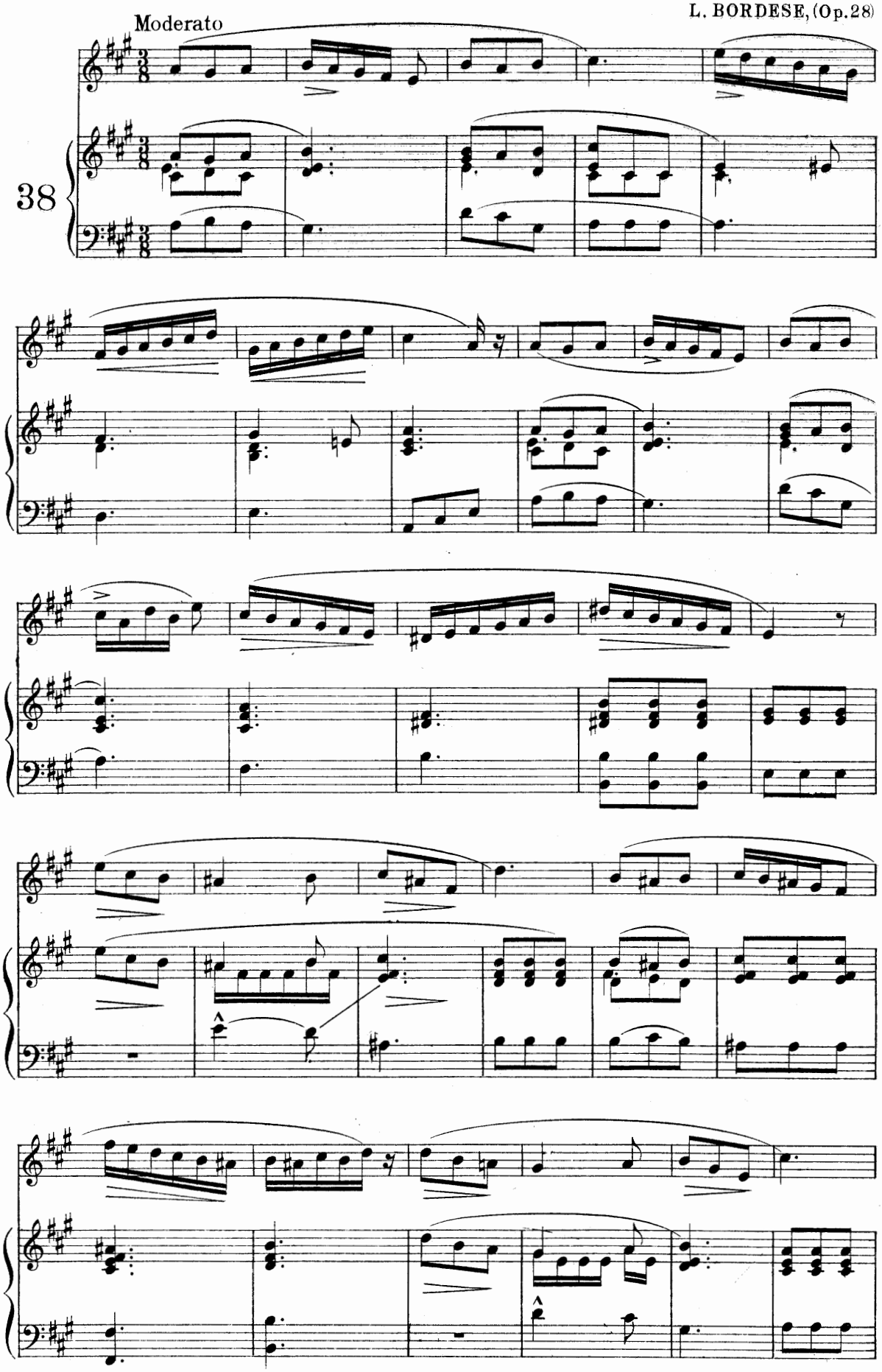
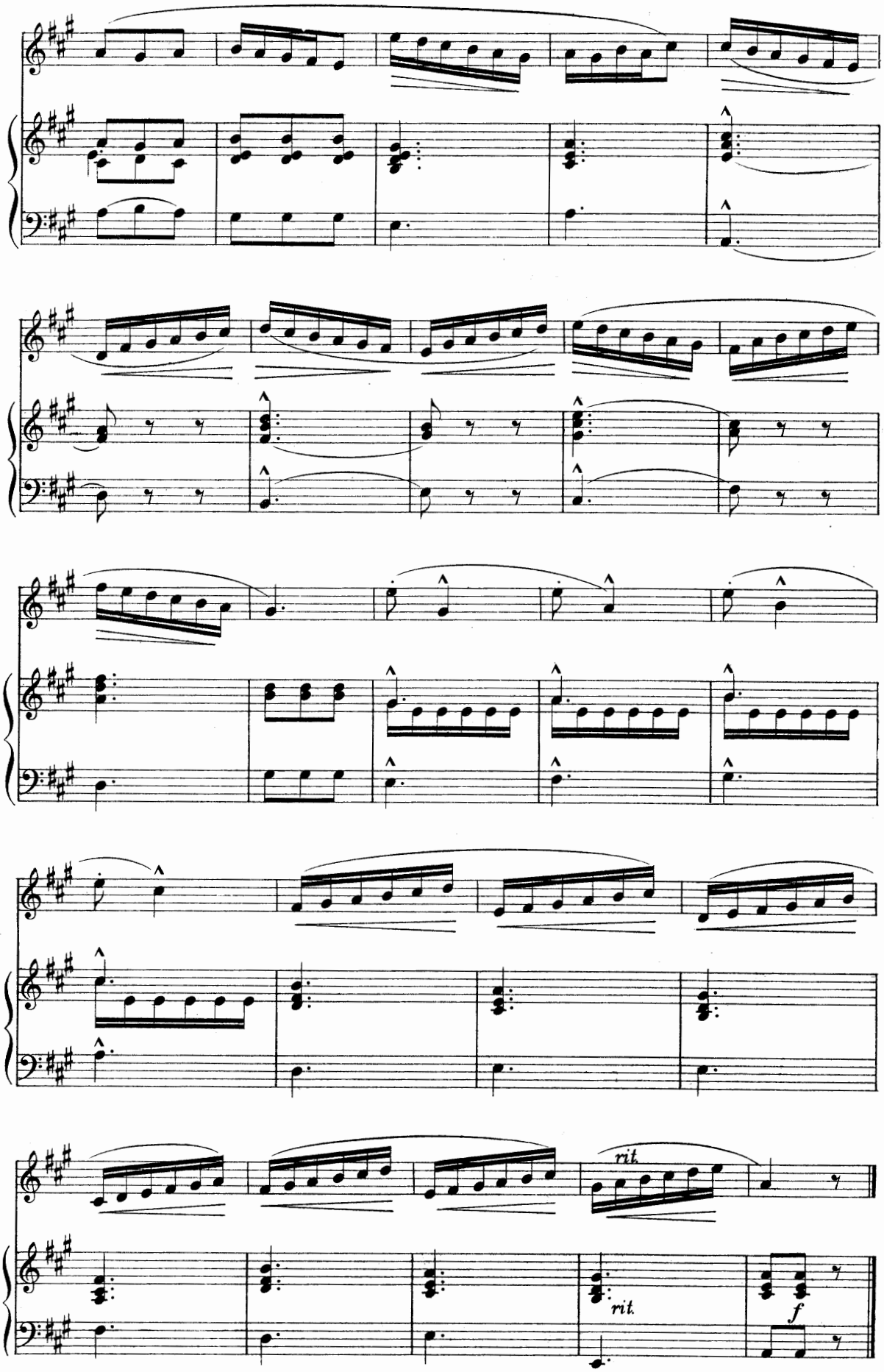
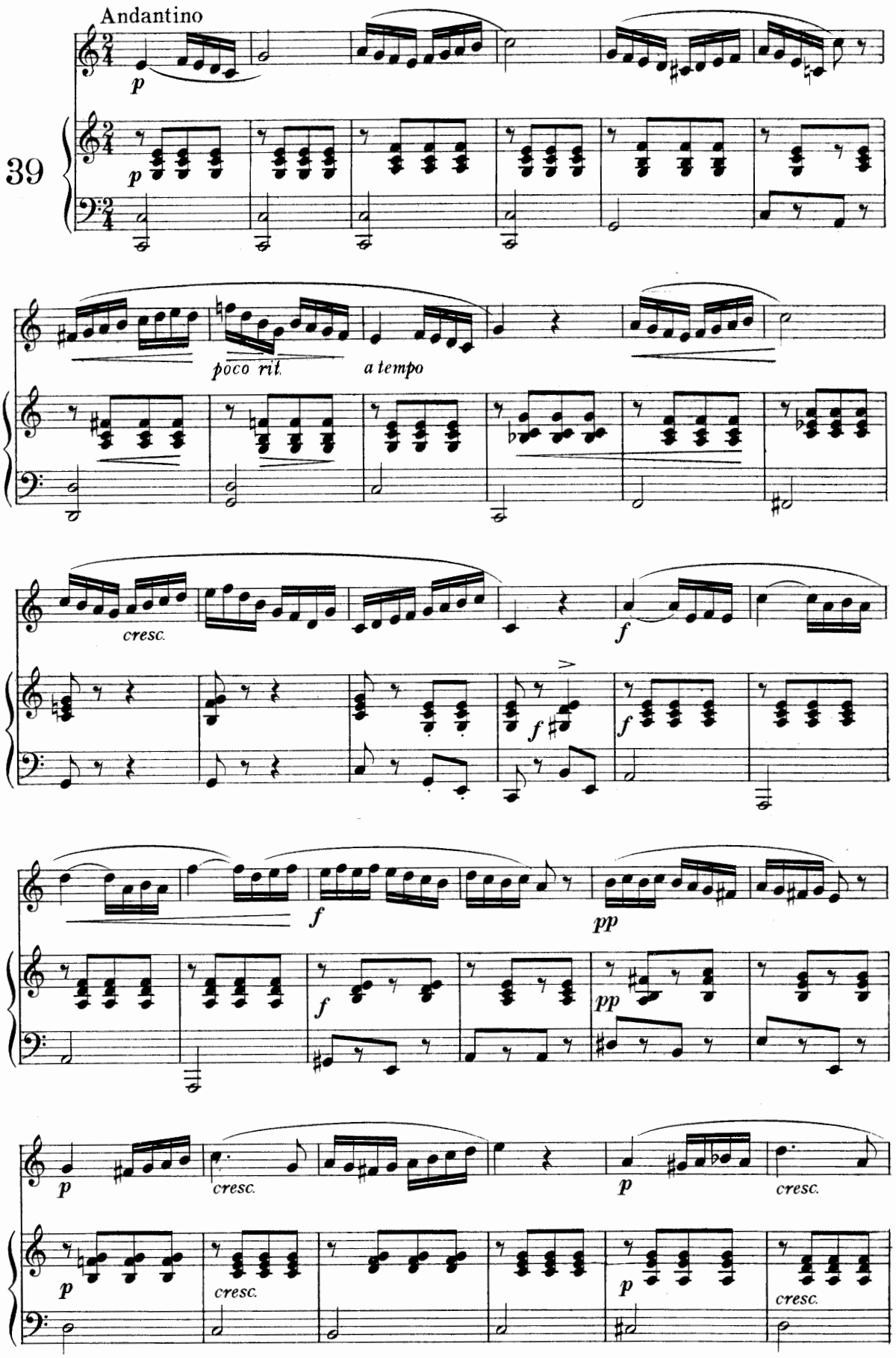
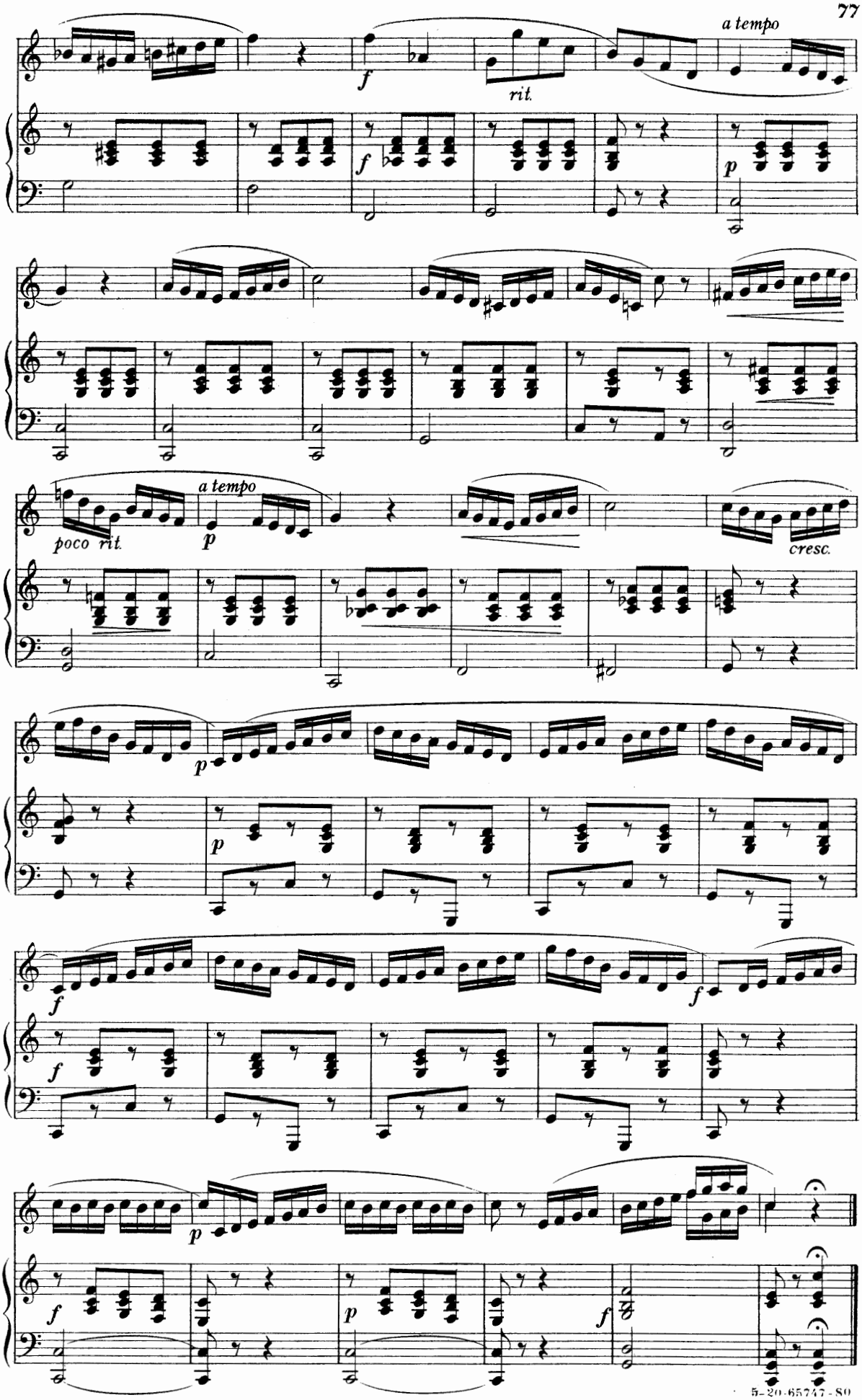

Moderato
38


rit.
rit.
f


Andantino
p
39
p
poco rit.
a tempo
cresc.
f
f
f
f
pp
pp
p
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.



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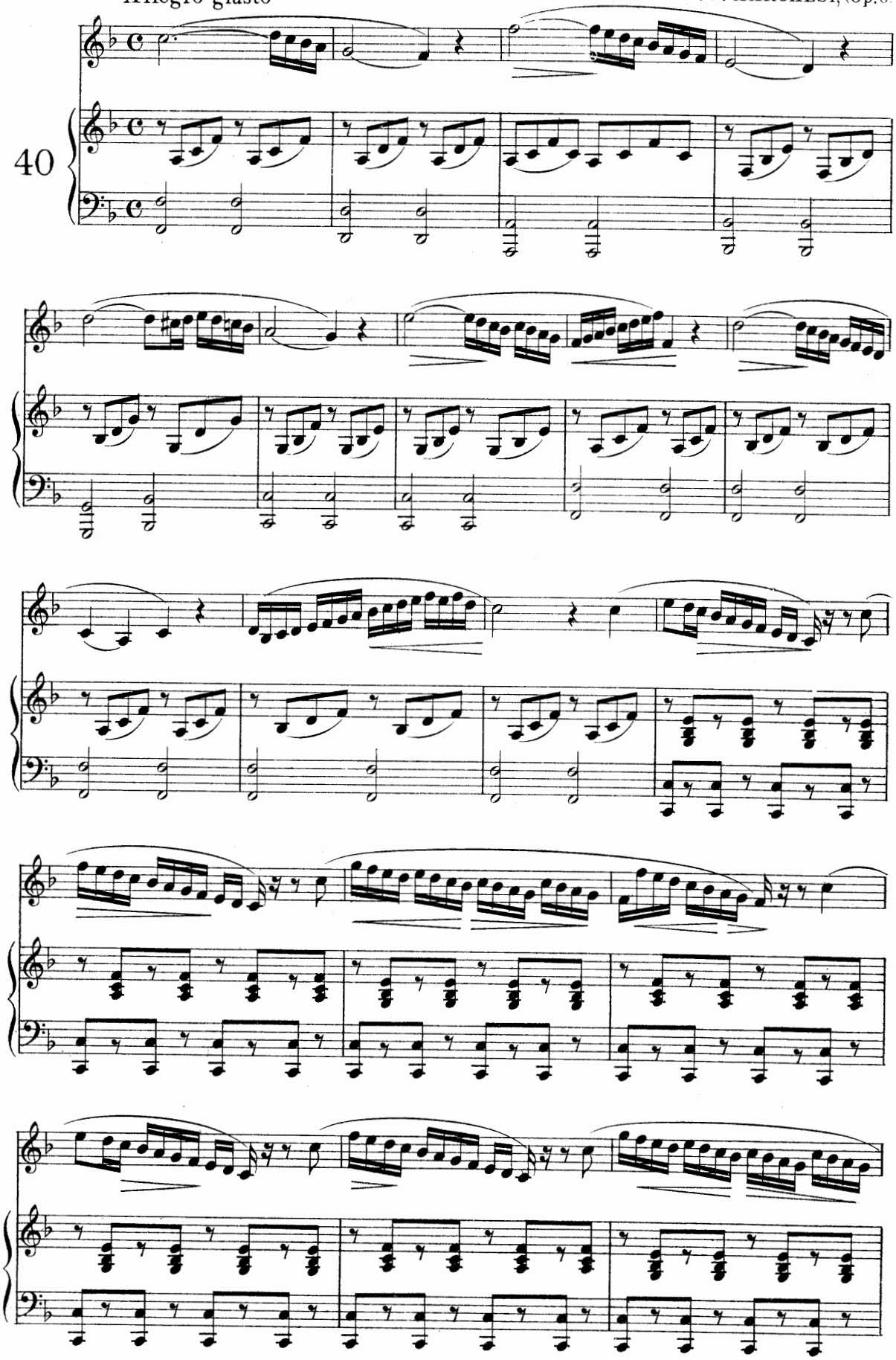
Allegro giusto

M.C. MARCHESI, (Op.6)



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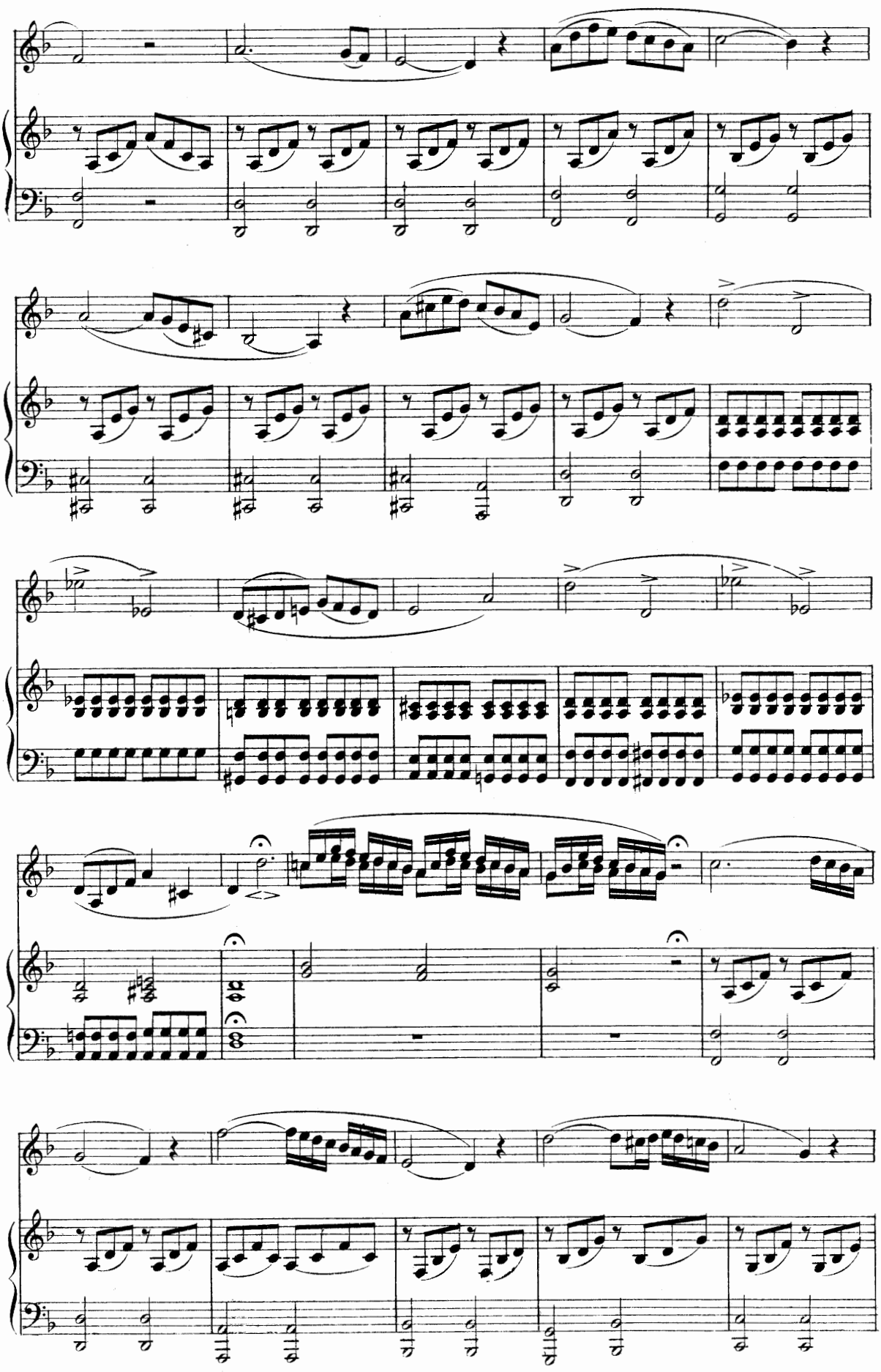

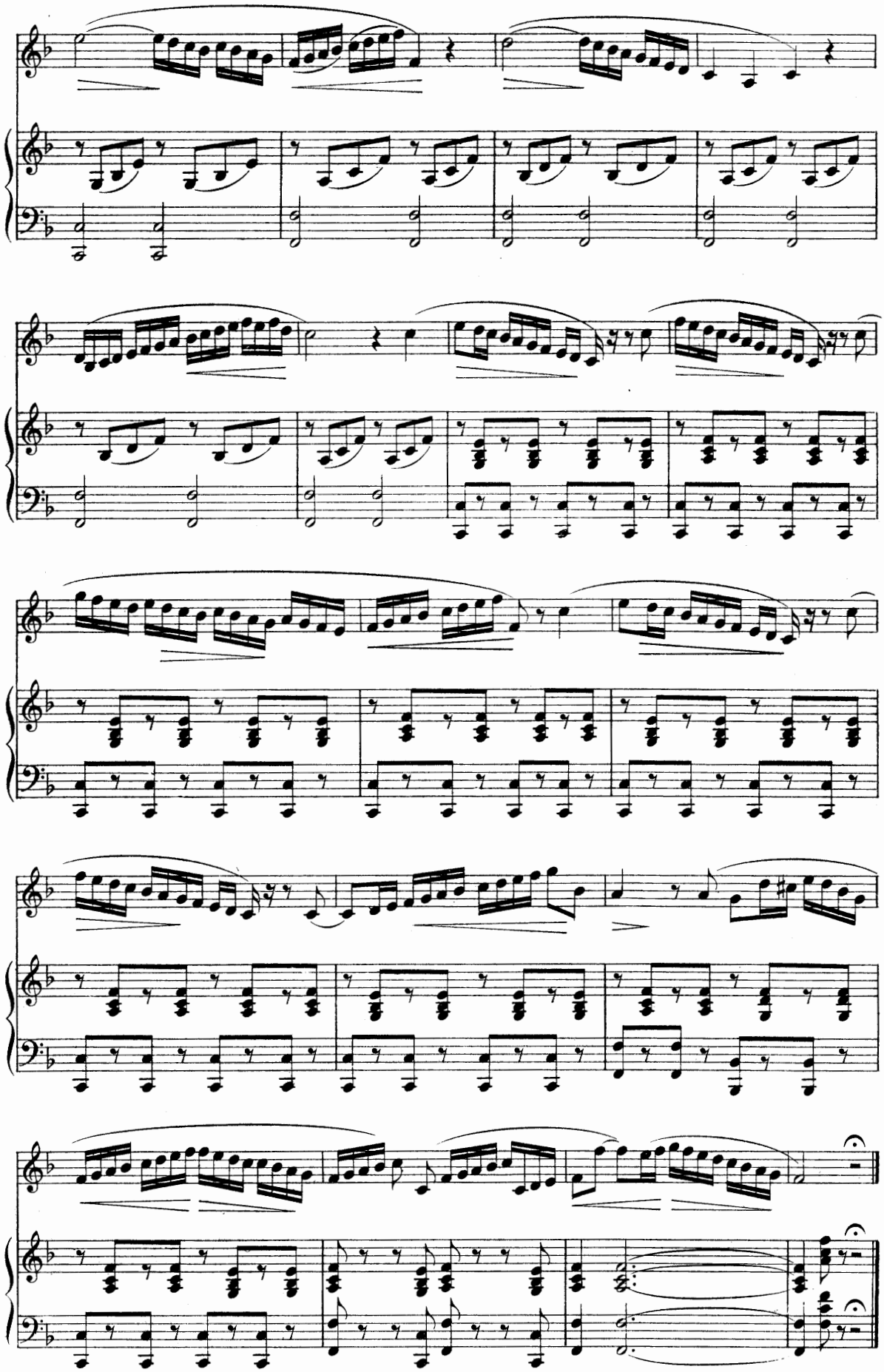

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THE ART OF VOCALIZATION

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 *resumé*, 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. Marzo.

PREFACE

TO THE

MEZZO-SOPRANO COLLECTION

The term "Mezzo-Soprano," as the Italian "Mezzo" (medium) indicates, is the name applied to the voice which is between the highest, "Soprano," and the lowest of the female voices, the "Contralto." The "Mezzo-Soprano" occupies the relative position that the "Baritone" holds among male voices, and shares in some degree the qualities of both the "Soprano drammatico" and the "Contralto." While not as brilliant, it has a considerable aptitude for flexibility, like the "Soprano leggiero," combined with a peculiar fulness, mellowness, and roundness of tone-quality.

Its compass is

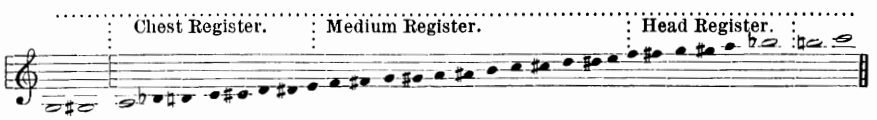
Of great value in operatic music, the "Mezzo-Soprano" is the voice that in our day renders almost all the low rôles in opera, as there are few of these, the music of which is written within the proper compass of the real Contralto.

If we were to consider the music written by some of the old Italian composers for the Prima Donnas of their day, many of these singers, known to us as "Dramatic Sopranos," in reality were but "Mezzo-Sopranos" of an exceptional range. In our day how many so-called "Contraltos" are but "Mezzo-Sopranos" endowed with some good low tones.

In the proper place we shall speak of the "Contralto" voice. We wish here only to emphasize the fact that, owing to the way in which operatic rôles are written, many voices are wrongly qualified, or, through force of circumstances, wrongly sing parts which are better adapted for others. In all likelihood the great "Malibran" was a Mezzo-Soprano, and of the same voice were her sister, Pauline Viardot-Garcia, Pasta, and others, who sang with the same facility "Rosina," in "Barber of Seville," or "Fides" in "Profeta."

Fair illustrations of this glorious voice have been Borghi-Mamo, Waldman, Bellocca, Minnie Hauk, and others too numerous to mention.

The registers of the "Mezzo-Soprano," like those of all female voices, are three, and range as follows:—



These registers comprise the "Alpha" and "Omega" of the formation and development of the woman's voice, and this applies perhaps more to the "Mezzo-Soprano" voice, which has a good share of each register.

It is to their equalization and their perfect blending that the greatest care should be given, as any break in a voice will mar the effect of the most beautiful singing. The true, old Italian Method, so much spoken of, consists in training the voice so that no change from one register to another is in any way perceptible. As for the blending of the registers, so it is for the breath-control and all that pertains to the Art of Vocalization. No one can hope to reach perfection in the esthetical part of any art who has not conquered all its technical difficulties. Not even a genius is excepted or exempted from this!

E. Marzo.

THE ART OF VOCALIZATION

MEZZO-SOPRANO

INDEX BY COMPOSERS

BOOK I

FORTY VOCALISES

PAGES

G. Aprile 43
L. Bordese 68, 74
M. Bordogni 1, 20
L. Lablache 33, 55
G. B. Lamperti 69
B. Lütgen 30, 54
M. C. Marchesi 3, 12, 17, 24, 25, 45, 58, 78
S. Marchesi 13, 38, 49, 62
G. Nava 26
H. Panofka 6, 14, 23, 31, 40, 51, 59, 65, 76
A. Panseron 8, 21
G. Rossini 4
F. Sieber 2, 39, 44, 63, 72

BOOK II

THIRTY-SIX VOCALISES

PAGES

G. Alary 46, 84
G. Aprile 64
L. Bordese 16, 25, 36
M. Bordogni 4, 12, 18, 23, 28, 34, 39, 44, 53, 58, 73, 80
J. Concone 6, 14, 30
G. Crescentini 52
L. Lablache 1
G. B. Lamperti 8
F. Lamperti 55
M. C. Marchesi 76
H. Panofka 2, 10, 42
A. Panseron 61, 78
G. Rossini 21
A. Savinelli 48, 65, 70
F. Sieber 68

BOOK III

TWENTY-FOUR VOCALISES

PAGES

G. Aprile 33
M. Bordogni 1, 11, 21, 30, 38, 48, 64, 72
M. Brambilla 36
G. Crescentini 56
F. Lamperti 52, 81
H. Panofka 4, 15, 23, 44
A. Panseron 26, 60, 76
V. Righini 42
F. Sieber 8, 18, 69

THE ART OF VOCALIZATION

MEZZO-SOPRANO

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, 8, 21, 23, 28, 31, 35
Technical Studies (Agilità).....Nos. 12, 13, 22, 24, 30, 32, 36
Rhythm.....Nos. 2, 7, 11, 16, 19, 26, 34
Phrasing.....Nos. 5, 10, 14, 20, 25
Combined Studies of the above.....Nos. 3, 4, 9, 15, 17, 18, 27, 29, 33

BOOK III

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

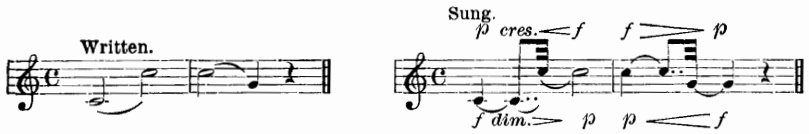
"The same precision must be observed in cutting off a note immediately followed by a rest." (*G. Nava*)

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



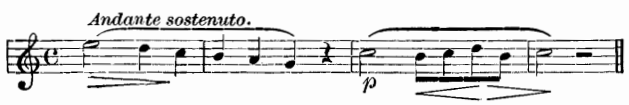
THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"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*)

THE ART OF VOCALIZATION

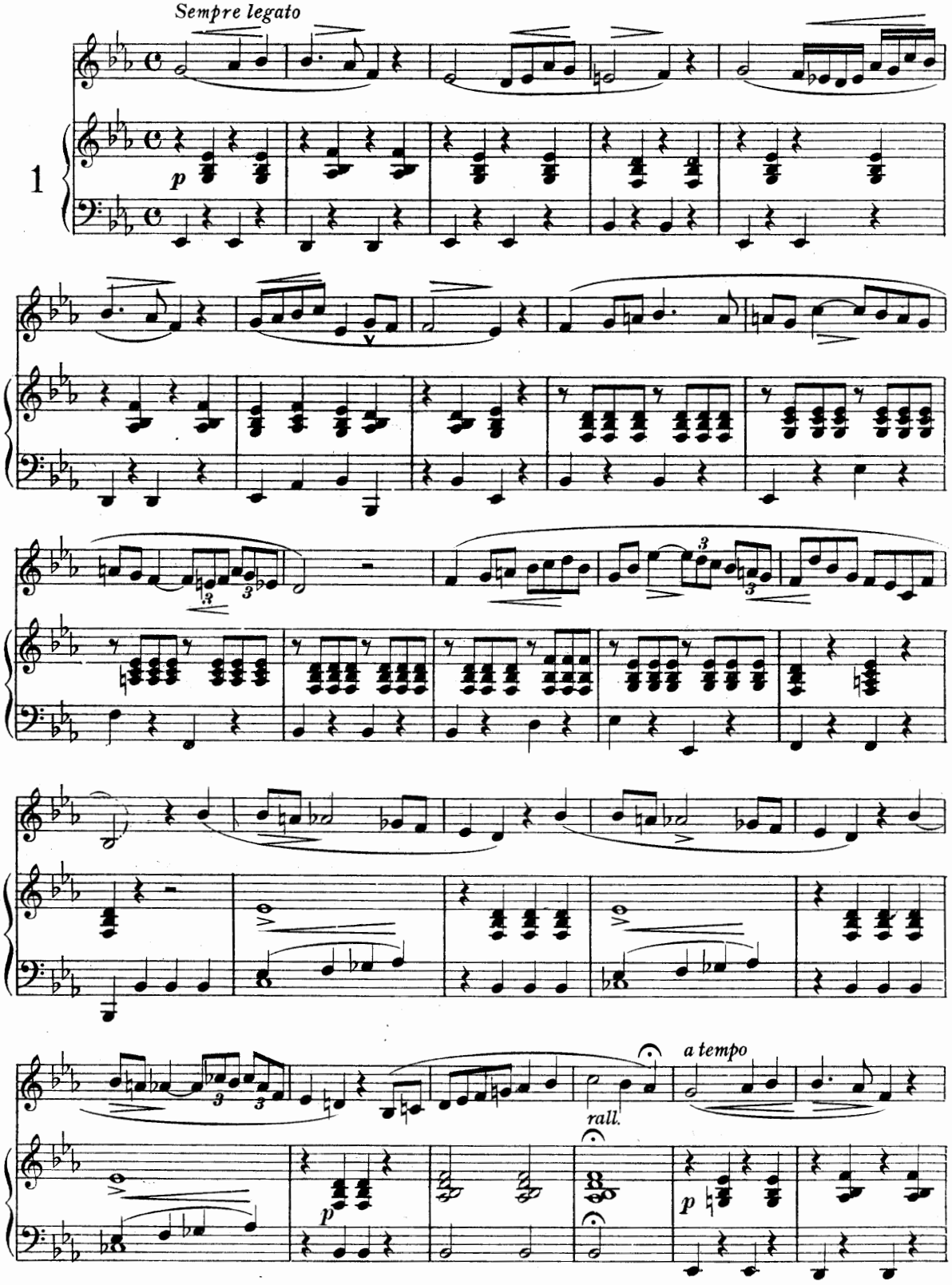
MEZZO SOPRANO

BOOK II—THIRTY-SIX VOCALISES

Moderato

Sempre legato

L. LABLACHE



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5-20-65748-86

Più mosso

Lento

Lento

rf

rall.

rall.

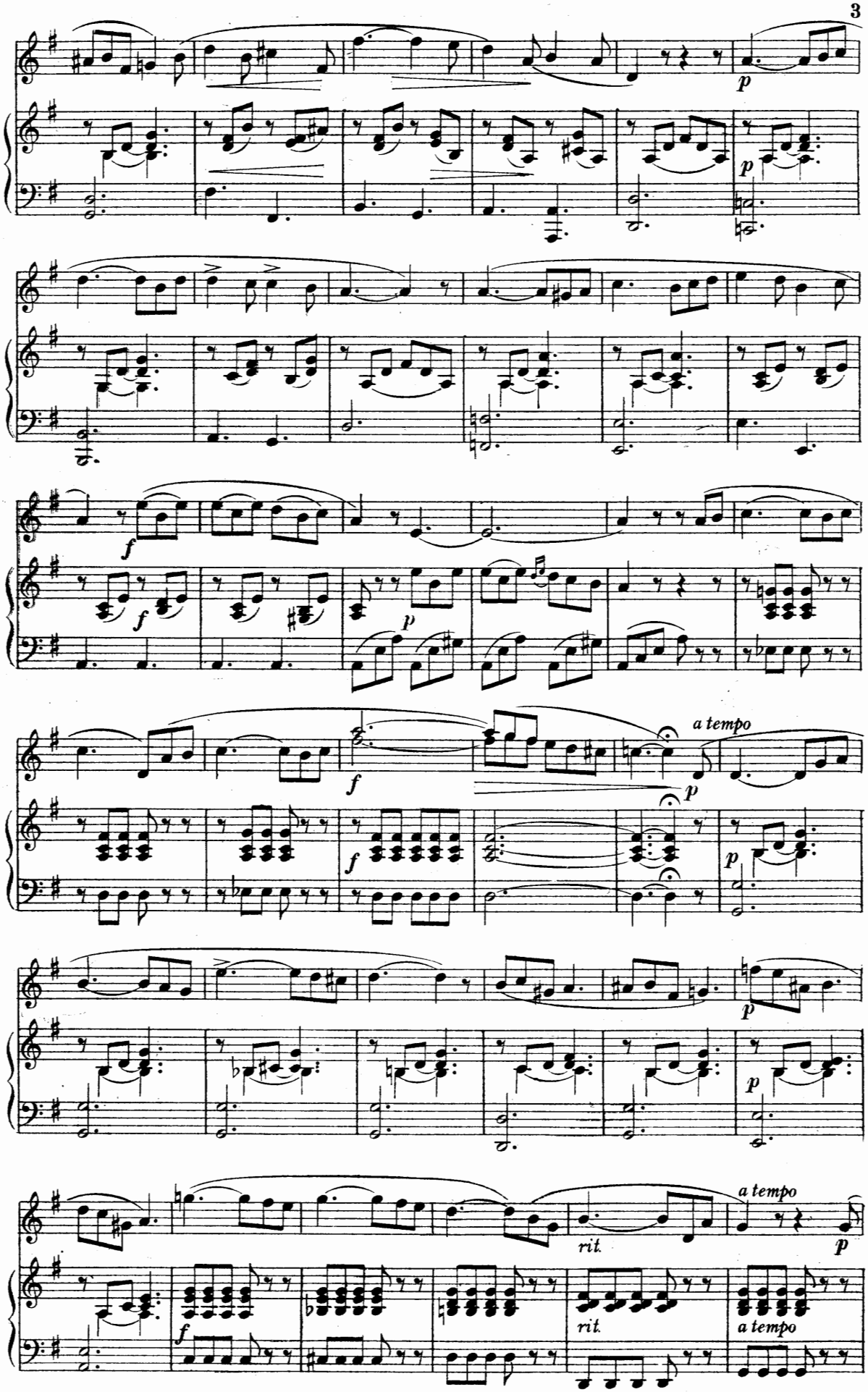
Allegretto grazioso

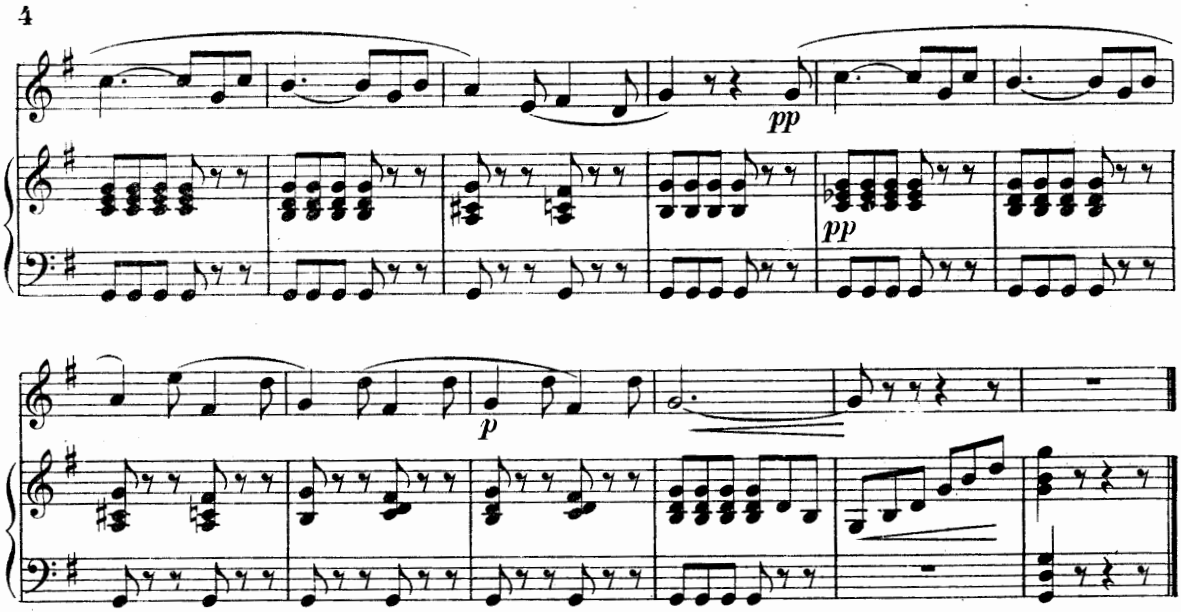
H. PANOFKA, (Op. 81)

p

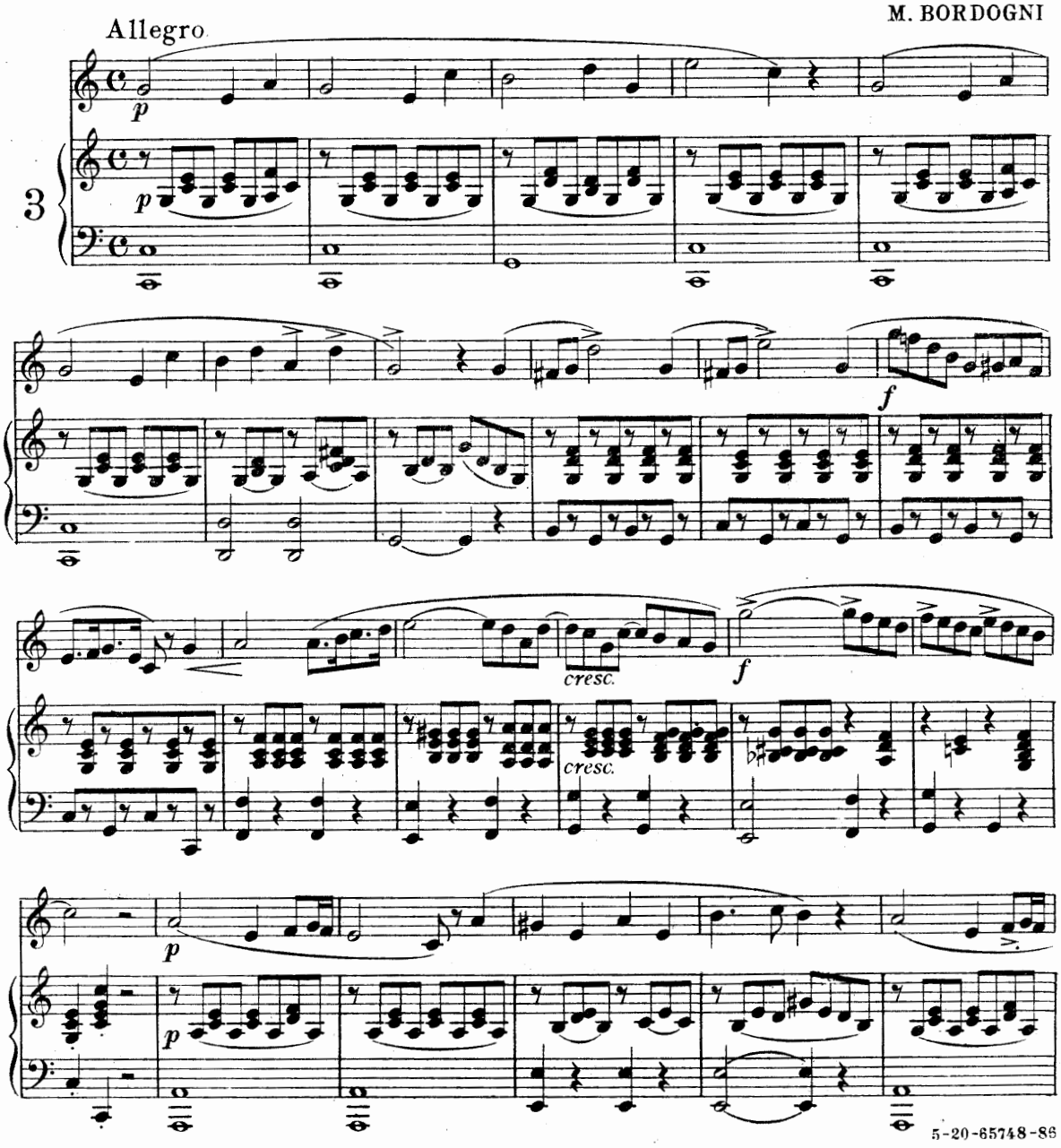
2

5-20-65748-86


p
p
f
f
p
f
a tempo
p
f
p
p
rit.
a tempo
p
f
rit.
a tempo



M. BORDOGNI



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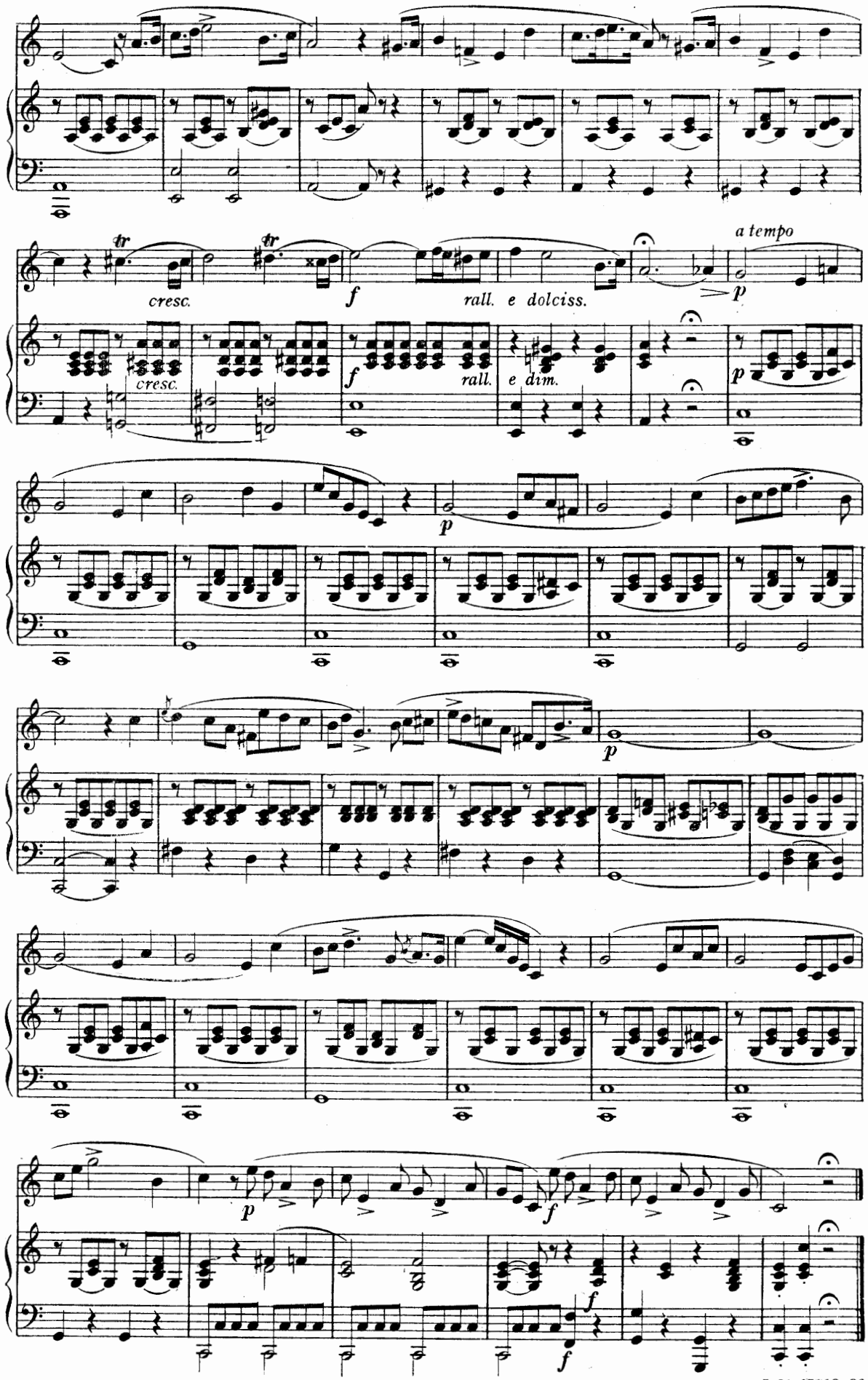
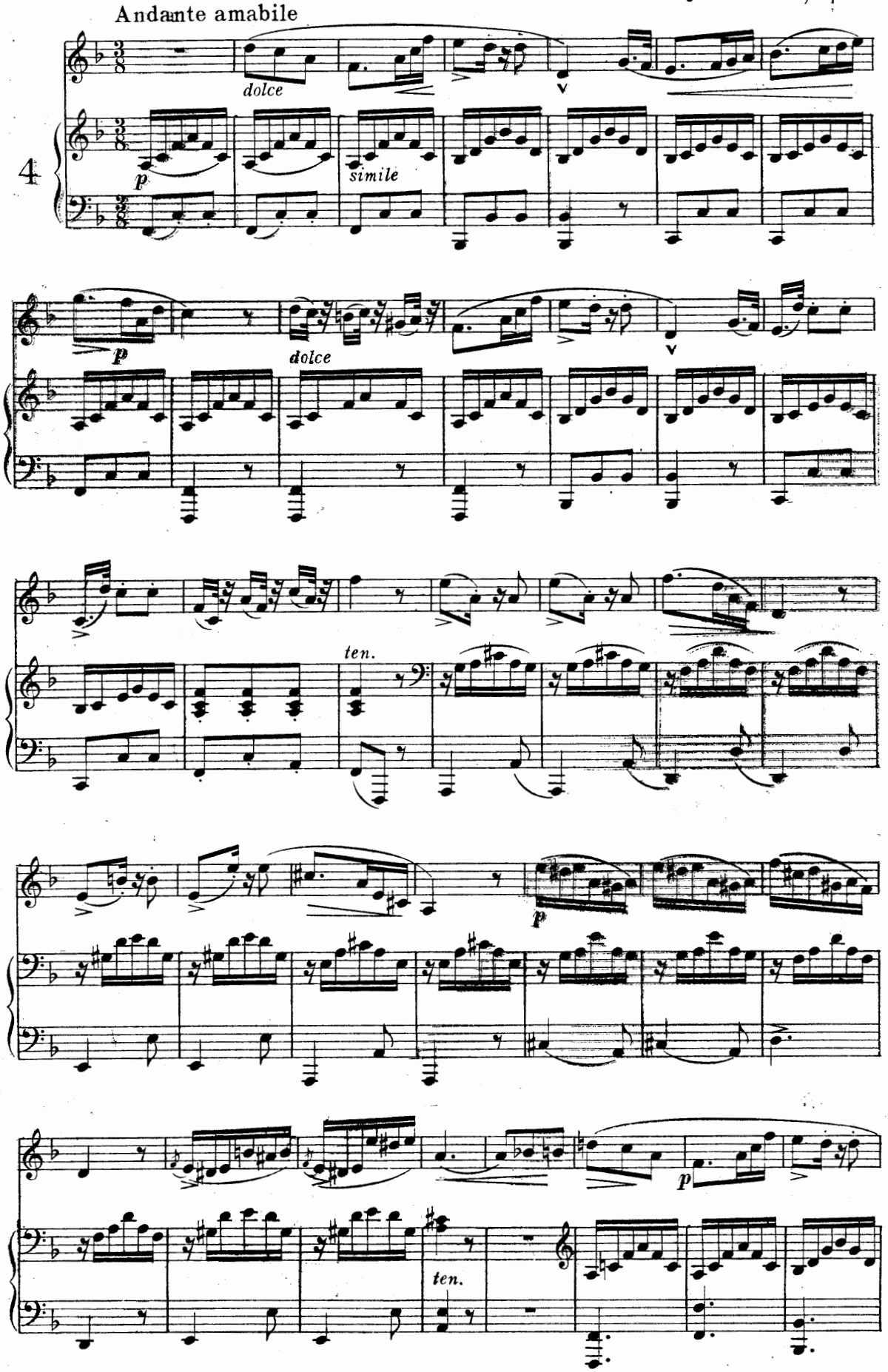

tr
cresc.
tr
f
rall. e dolciss.
a tempo
p
cresc.
f
rall.
e dim.
p
p
p
p
f
f
f

5-20-65748-86



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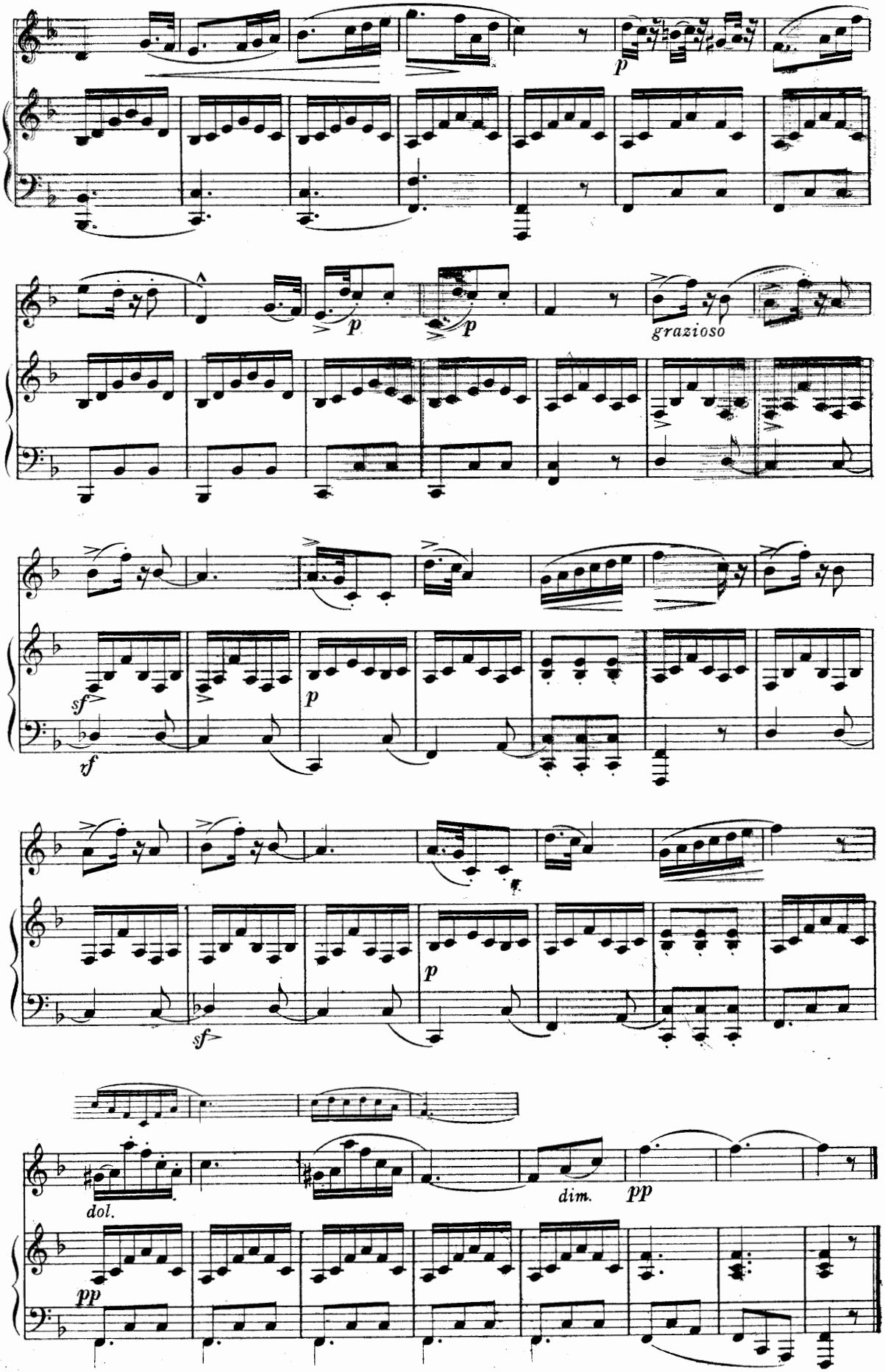

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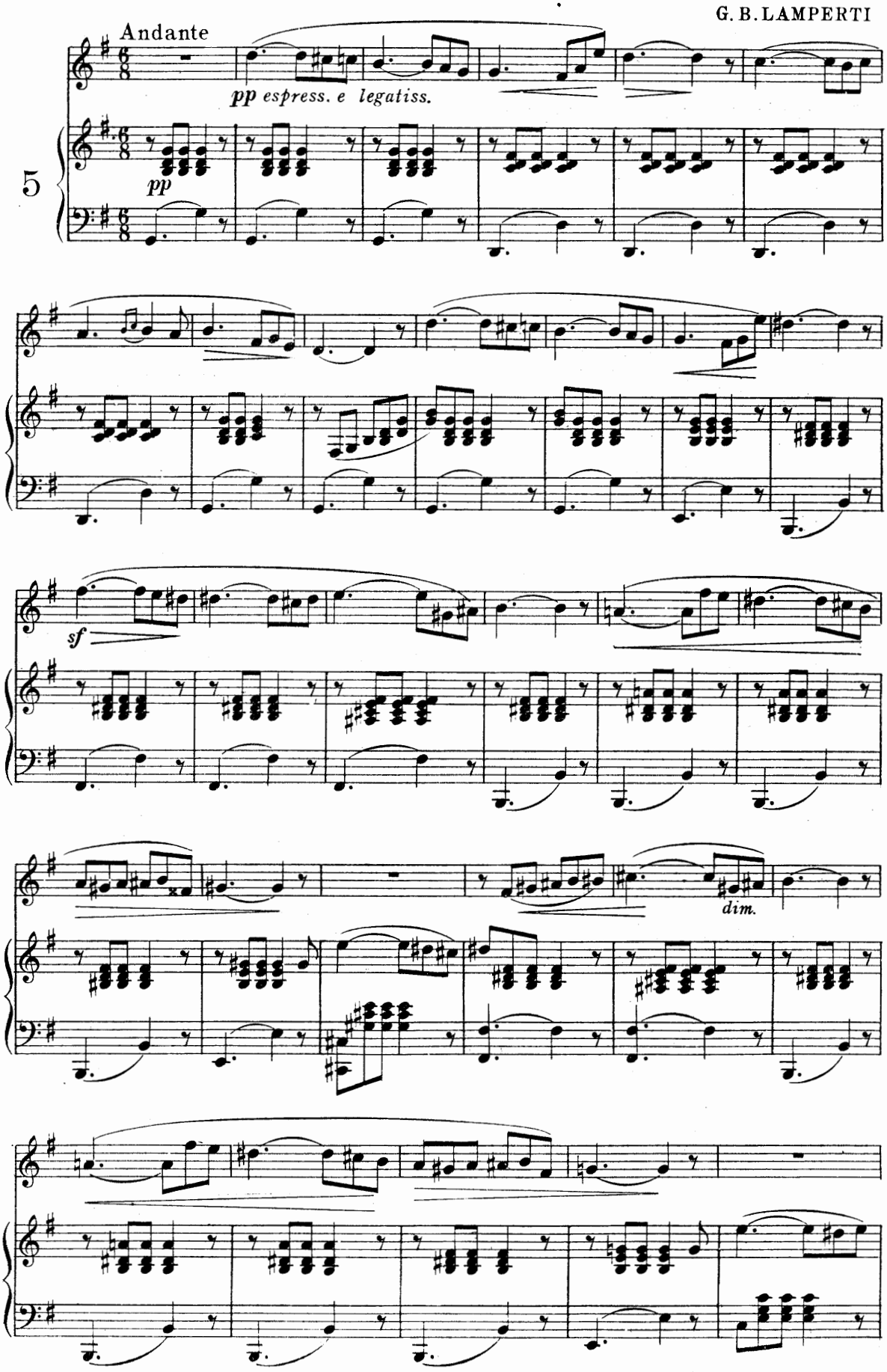
G. B. LAMPERTI



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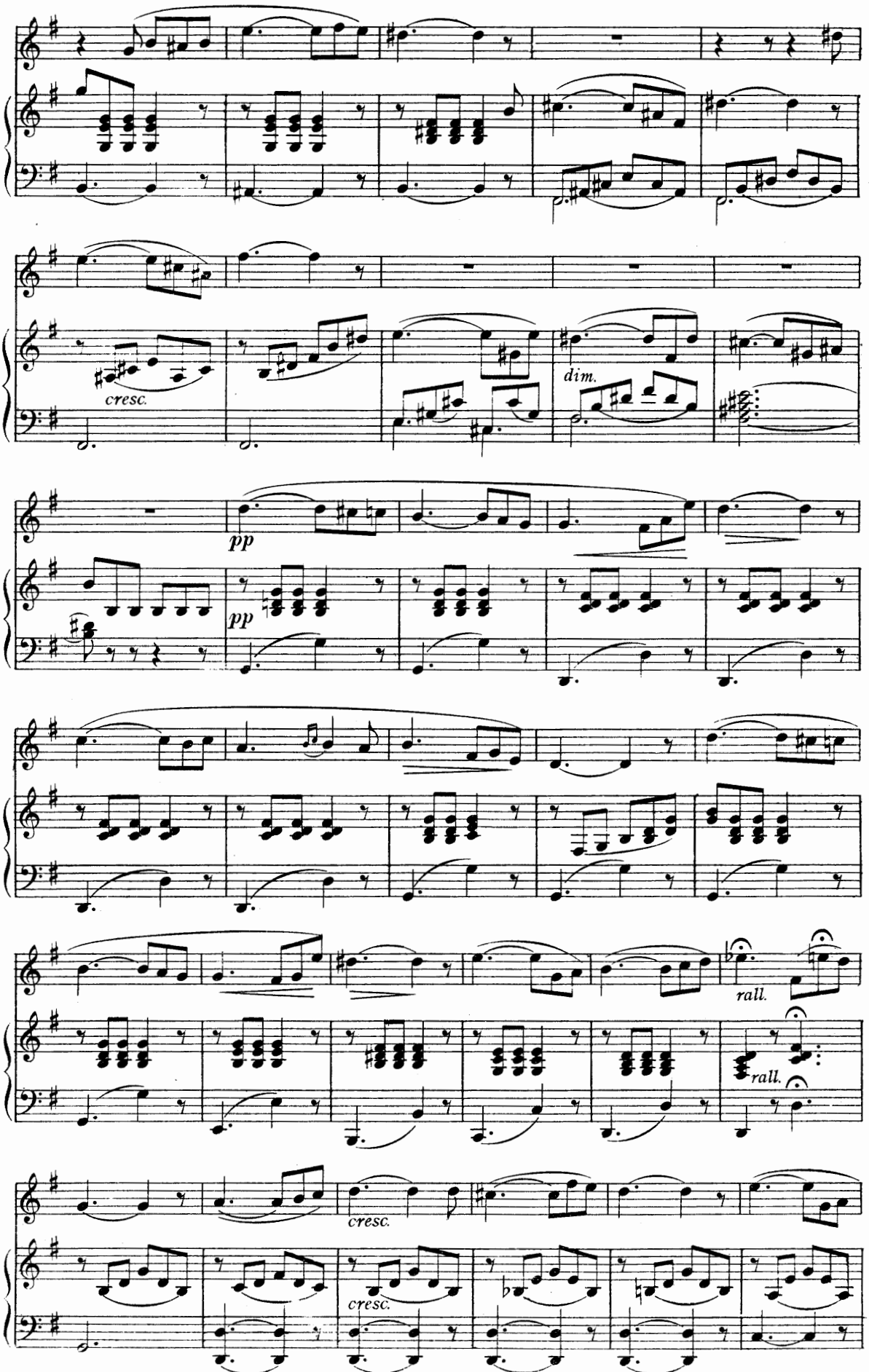

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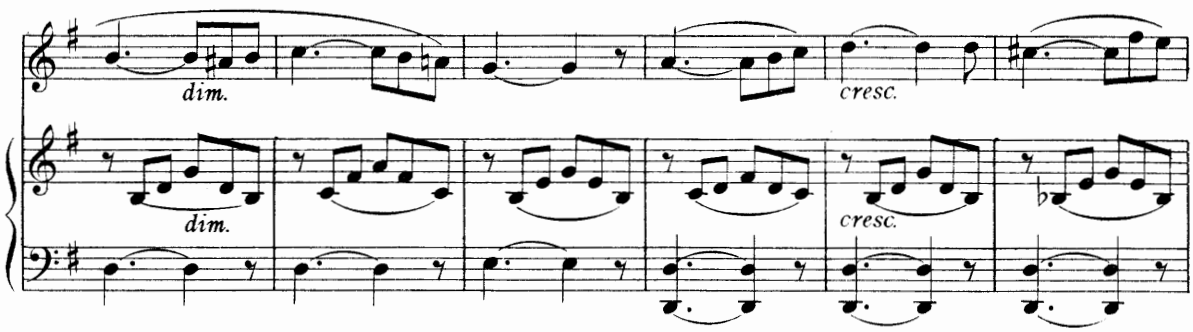
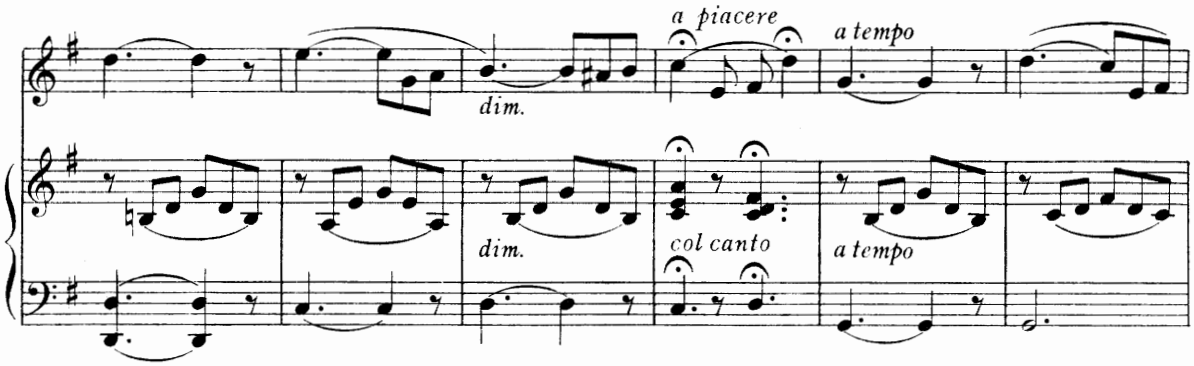
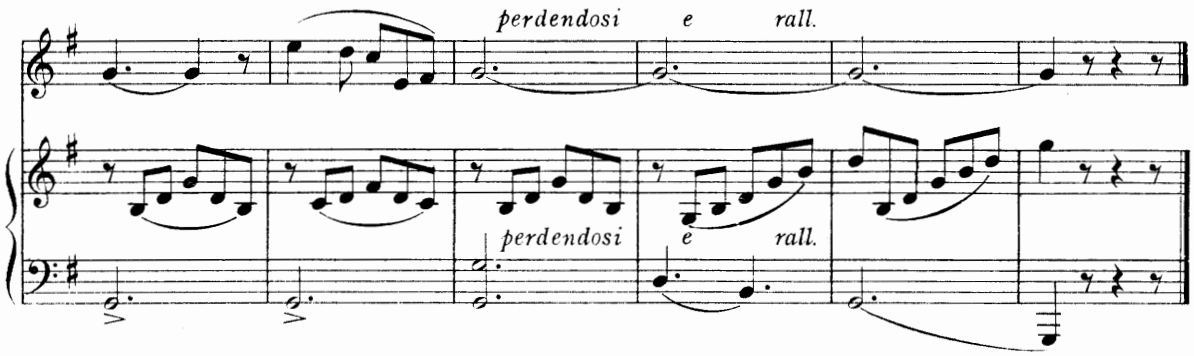
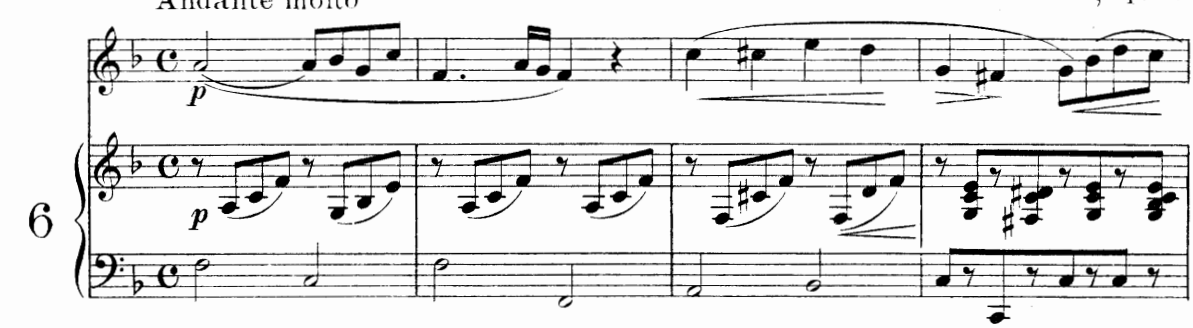


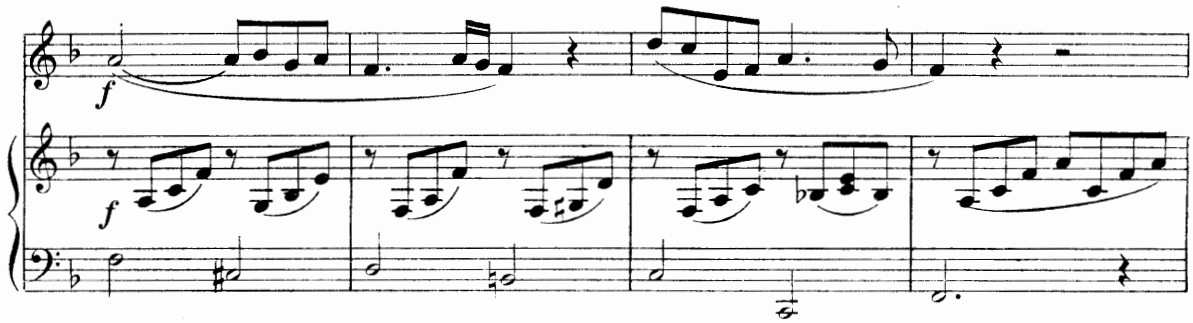




Andante molto

H. PANOFKA, (Op. 81)





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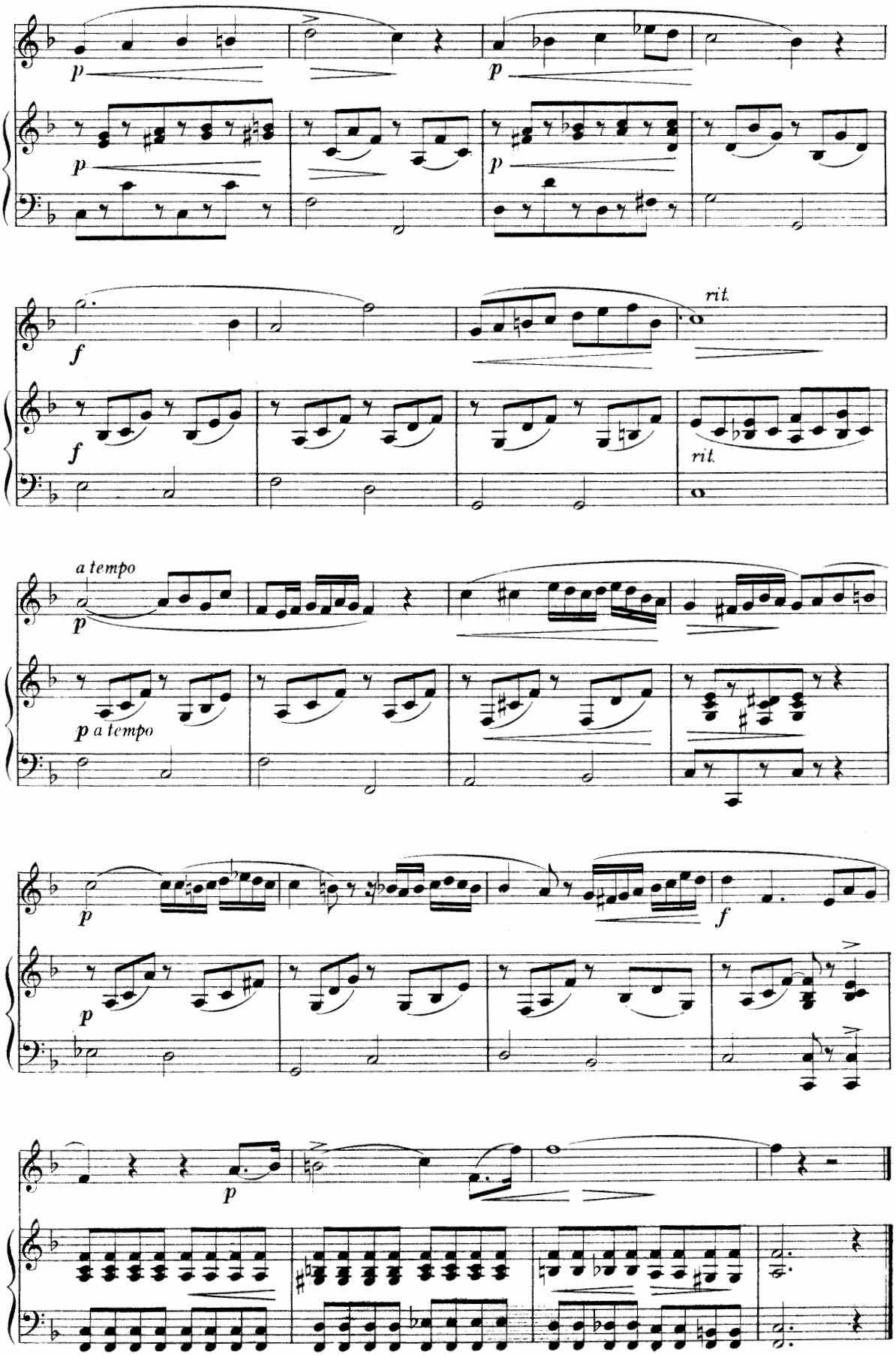
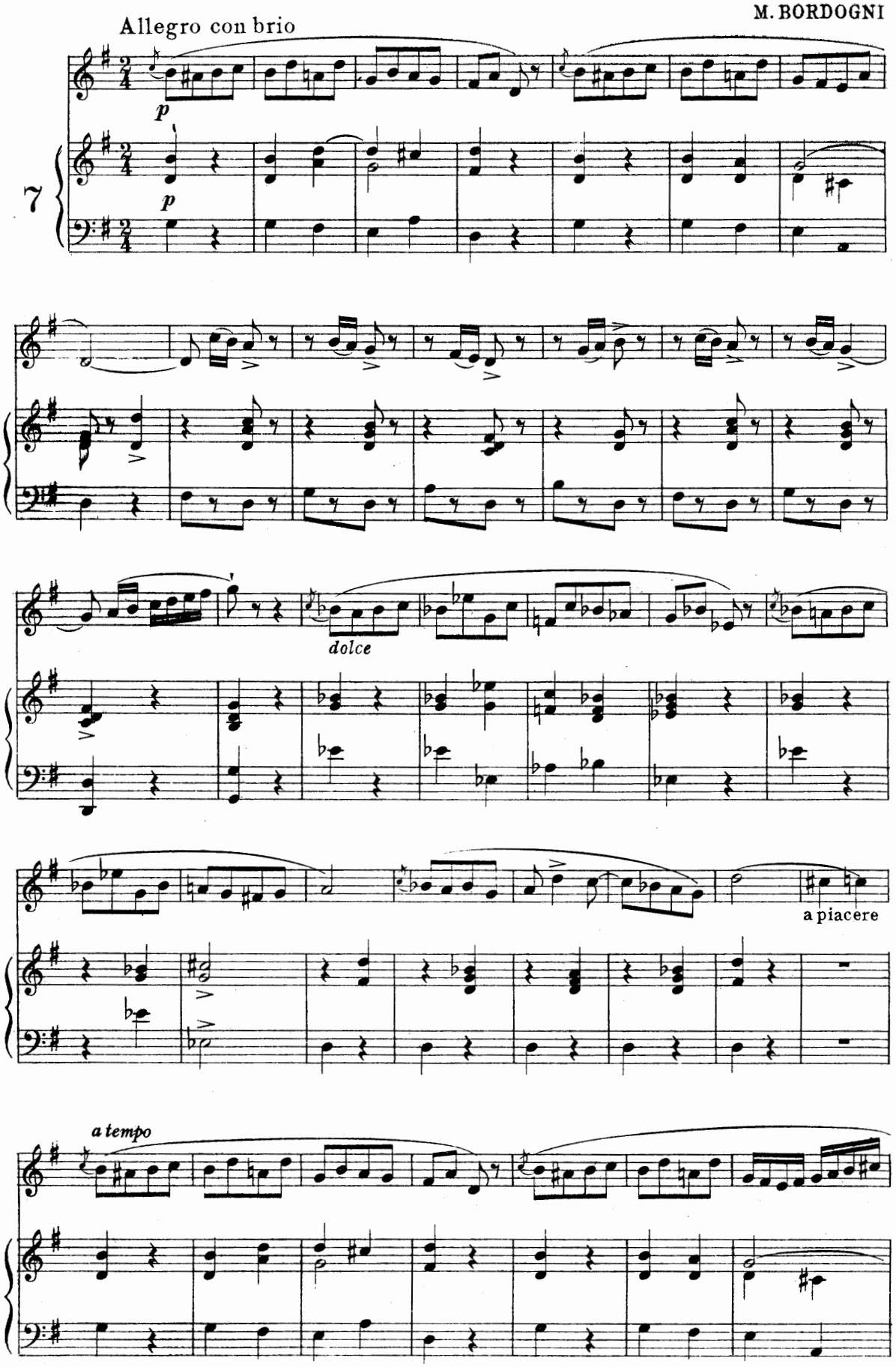


5-20-65748-86

M. BORDOGNI



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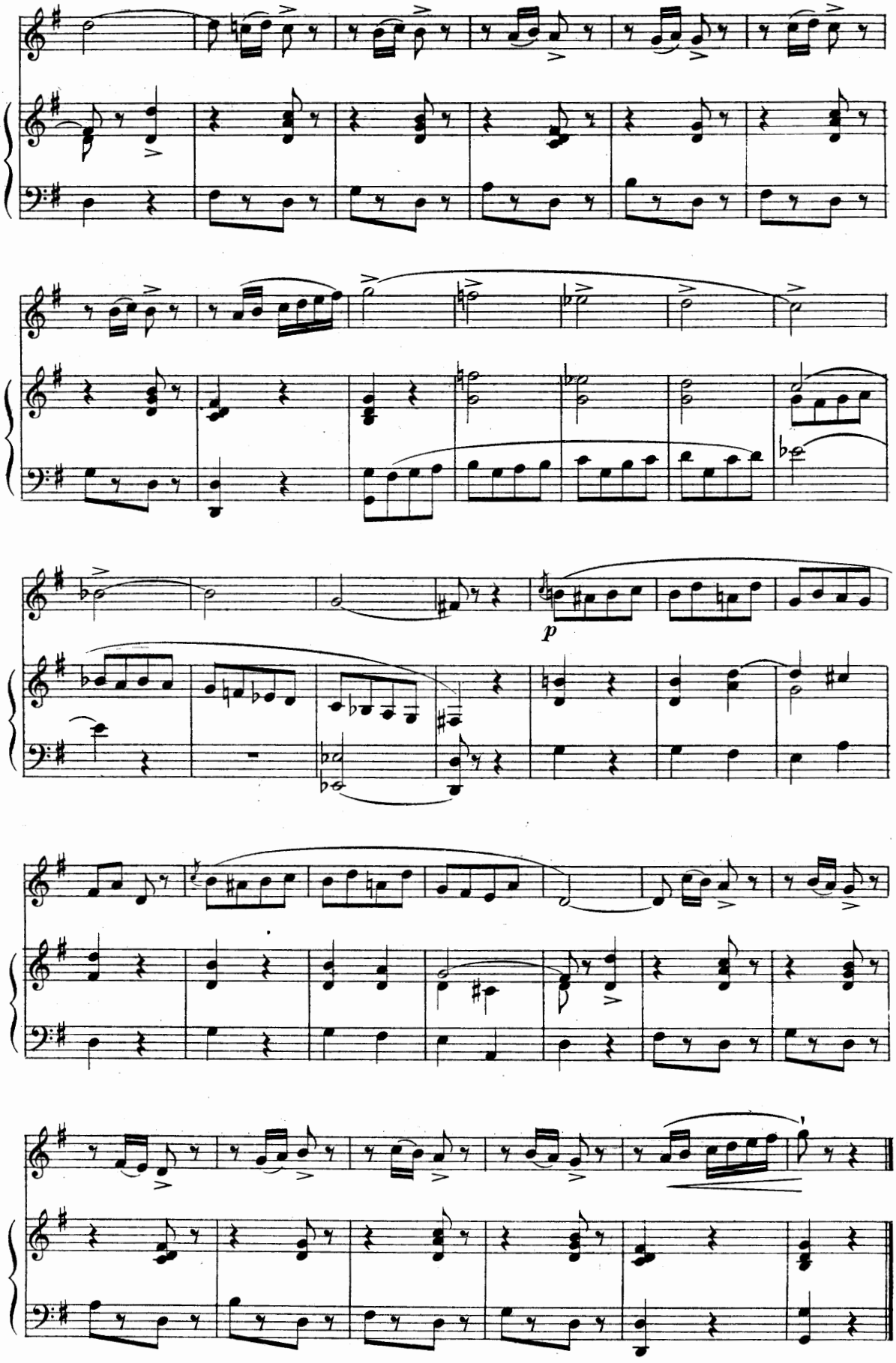
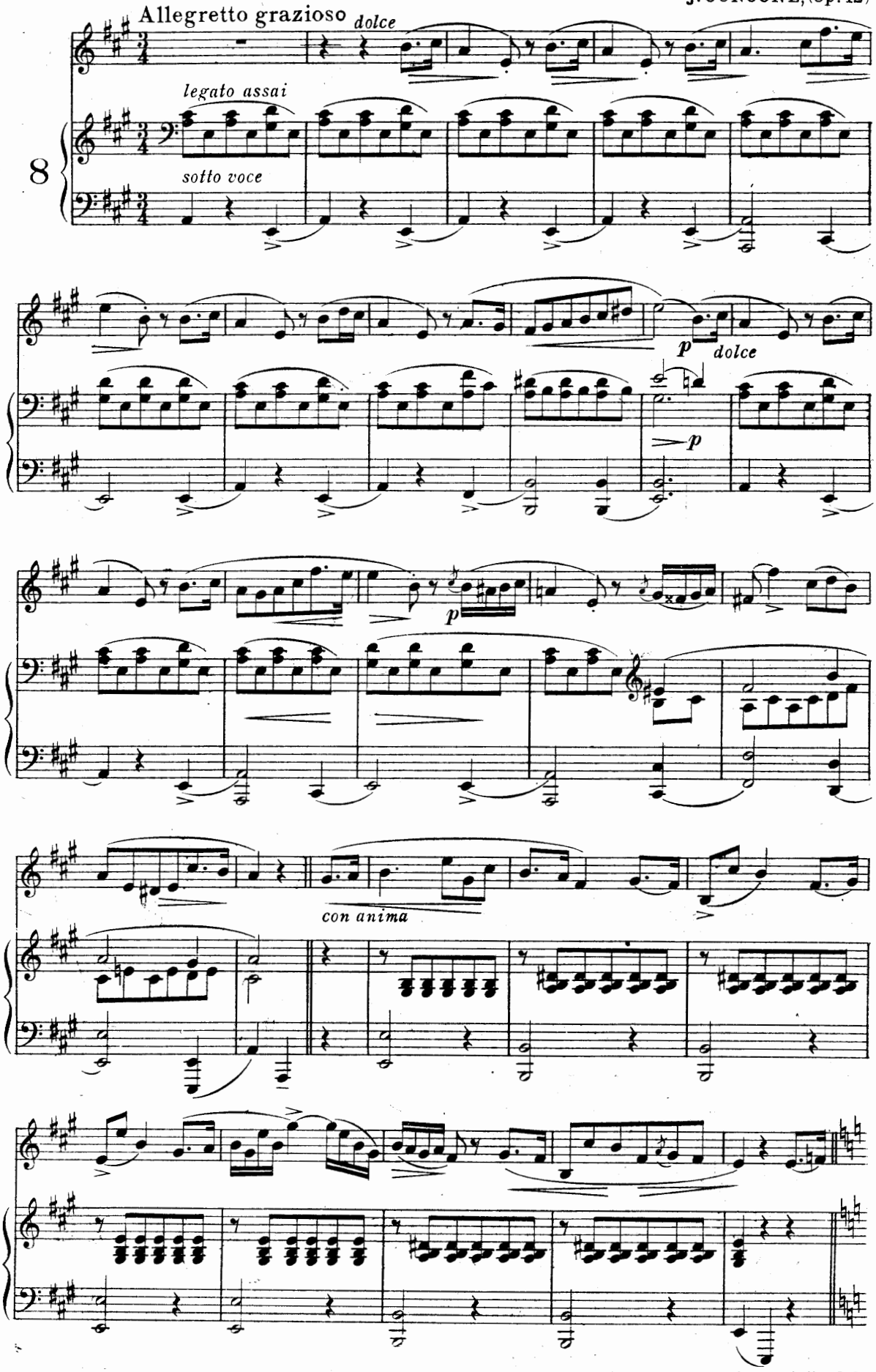
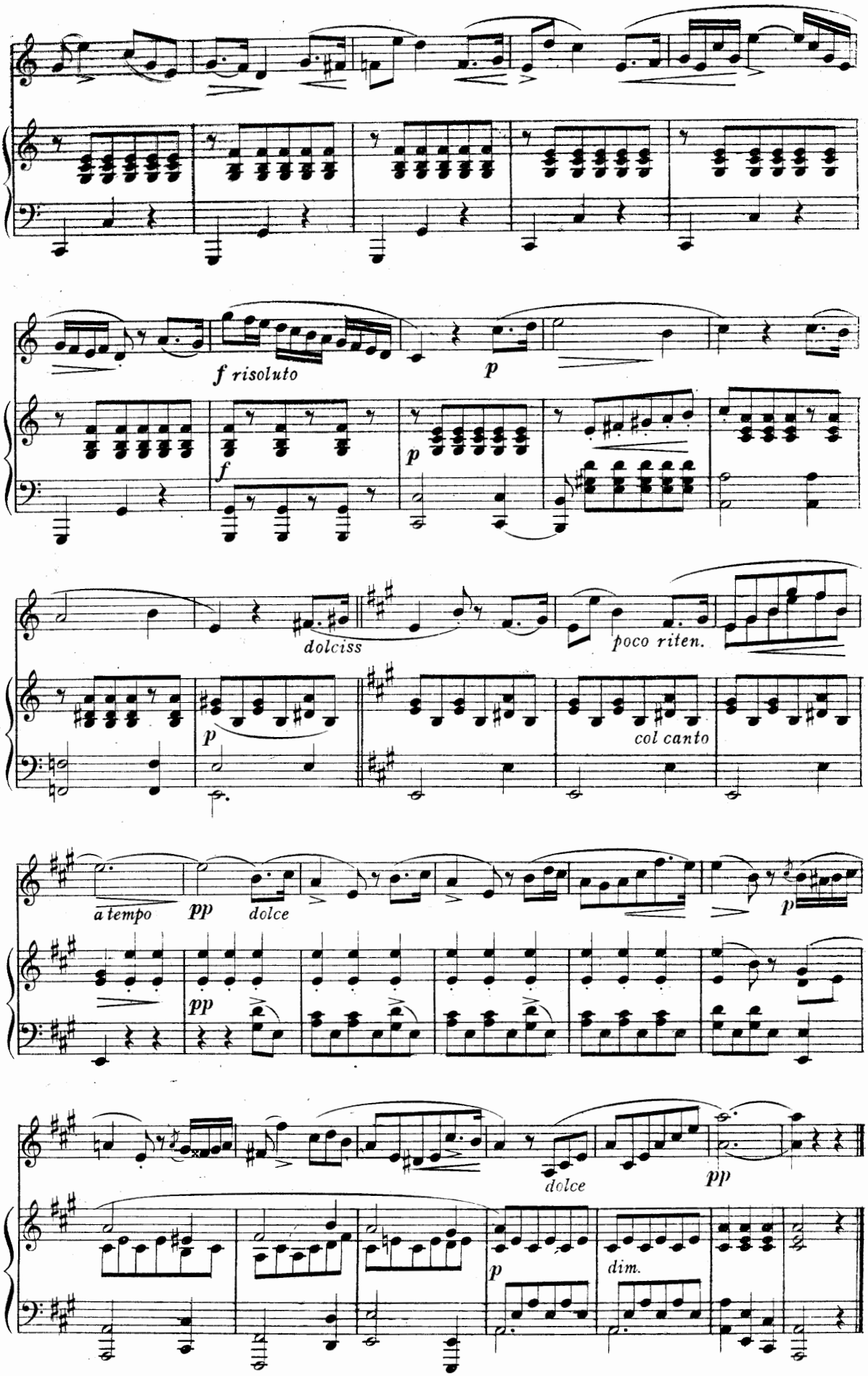

p

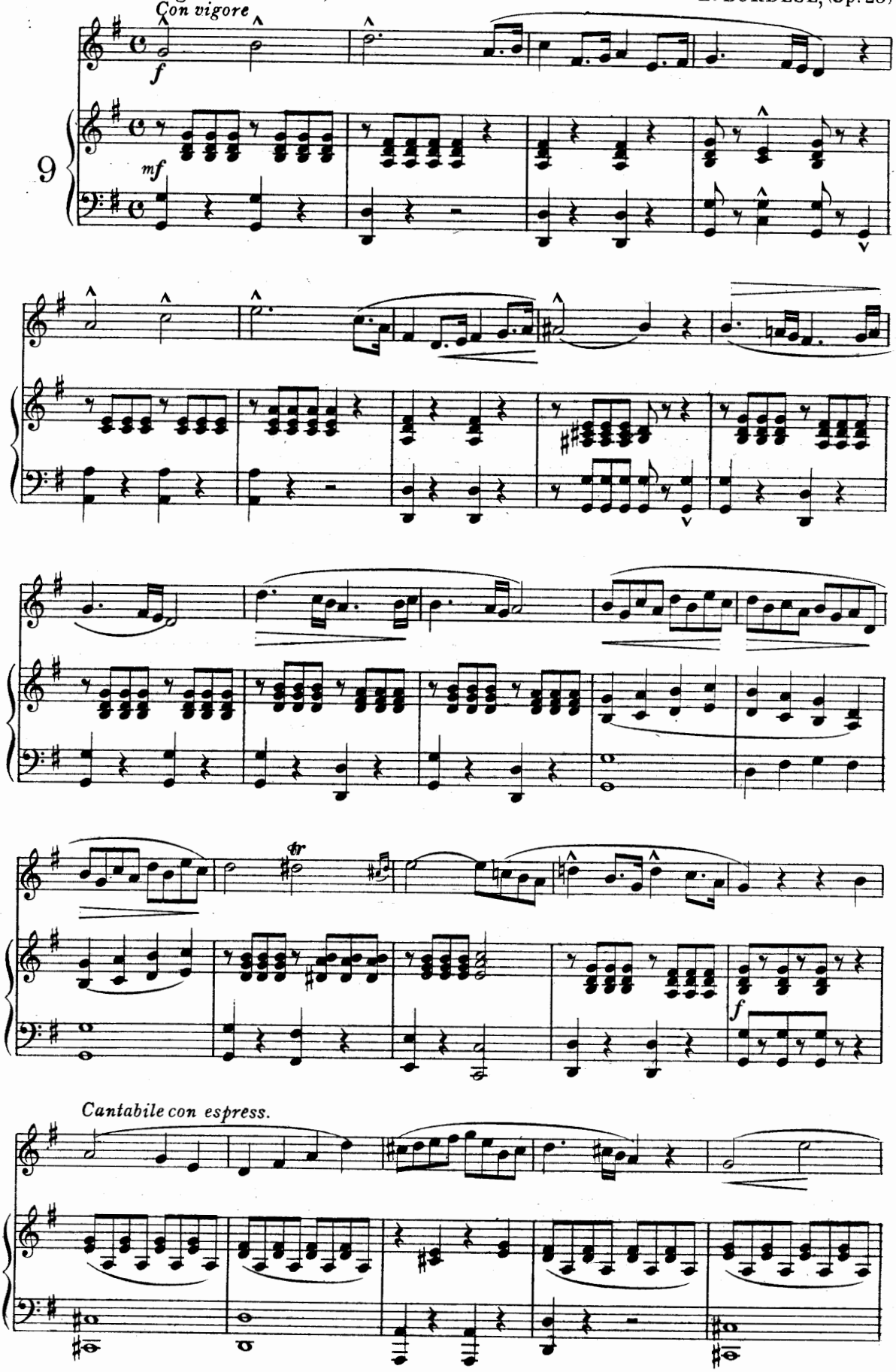

Allegretto grazioso
dolce
legato assai
sotto voce
8
p
dolce
p
p
con anima


f risoluto
p
f
p
dolciss
poco riten.
p
col canto
a tempo
pp
dolce
p
pp
dolce
pp
p
dim.

Allegro moderato,

Con vigore

L. BORDESE, (Op. 28)



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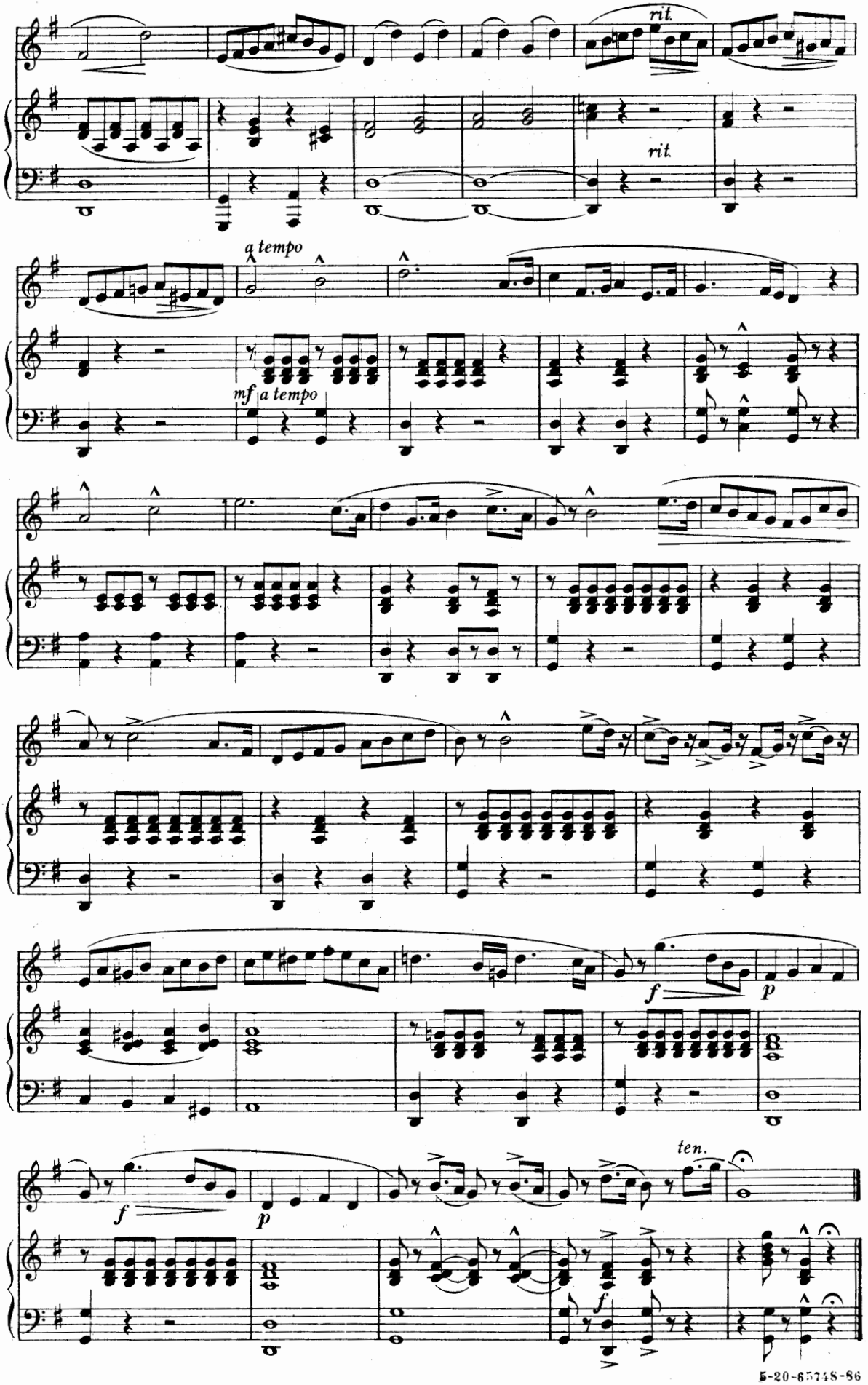

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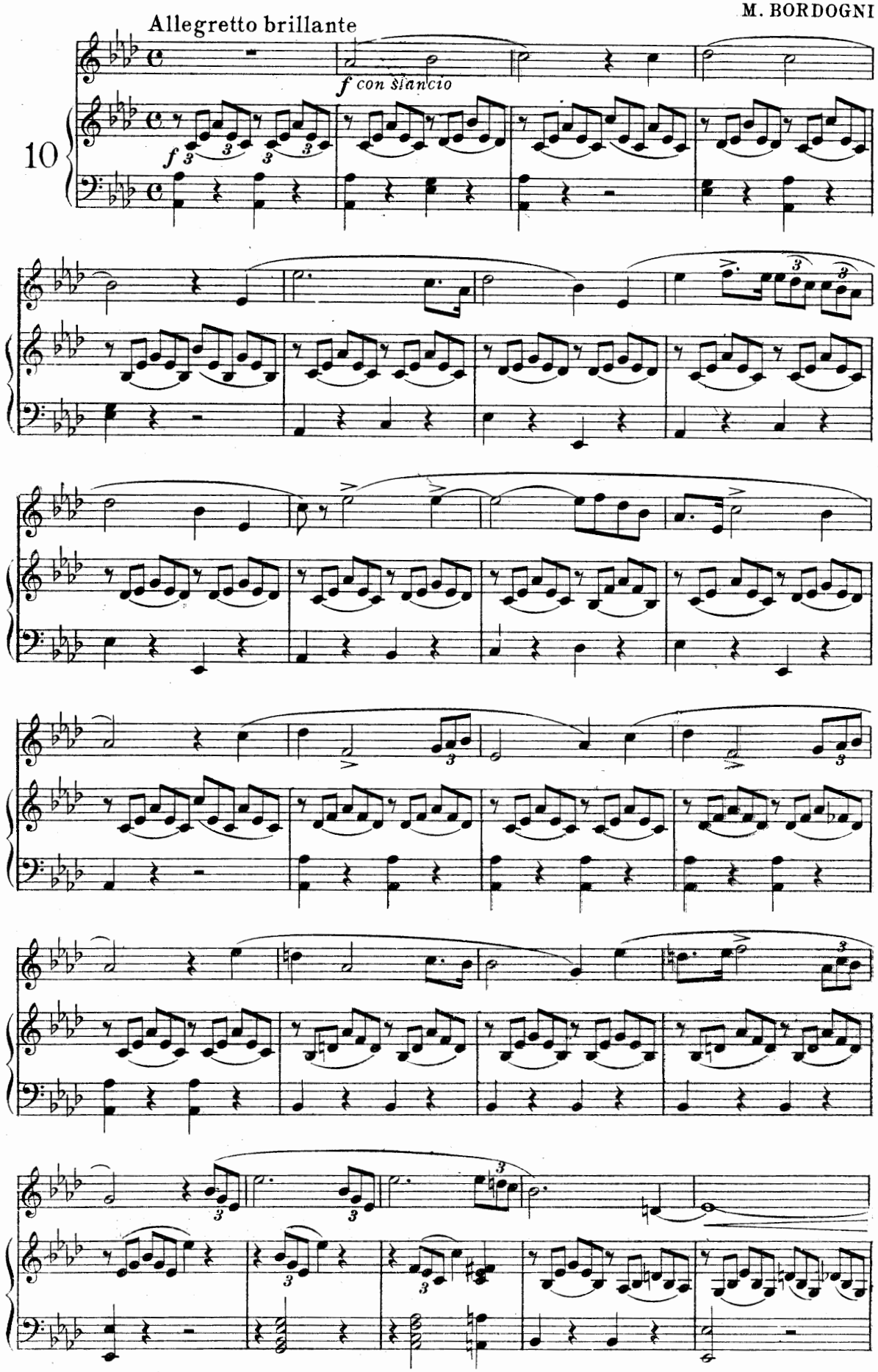

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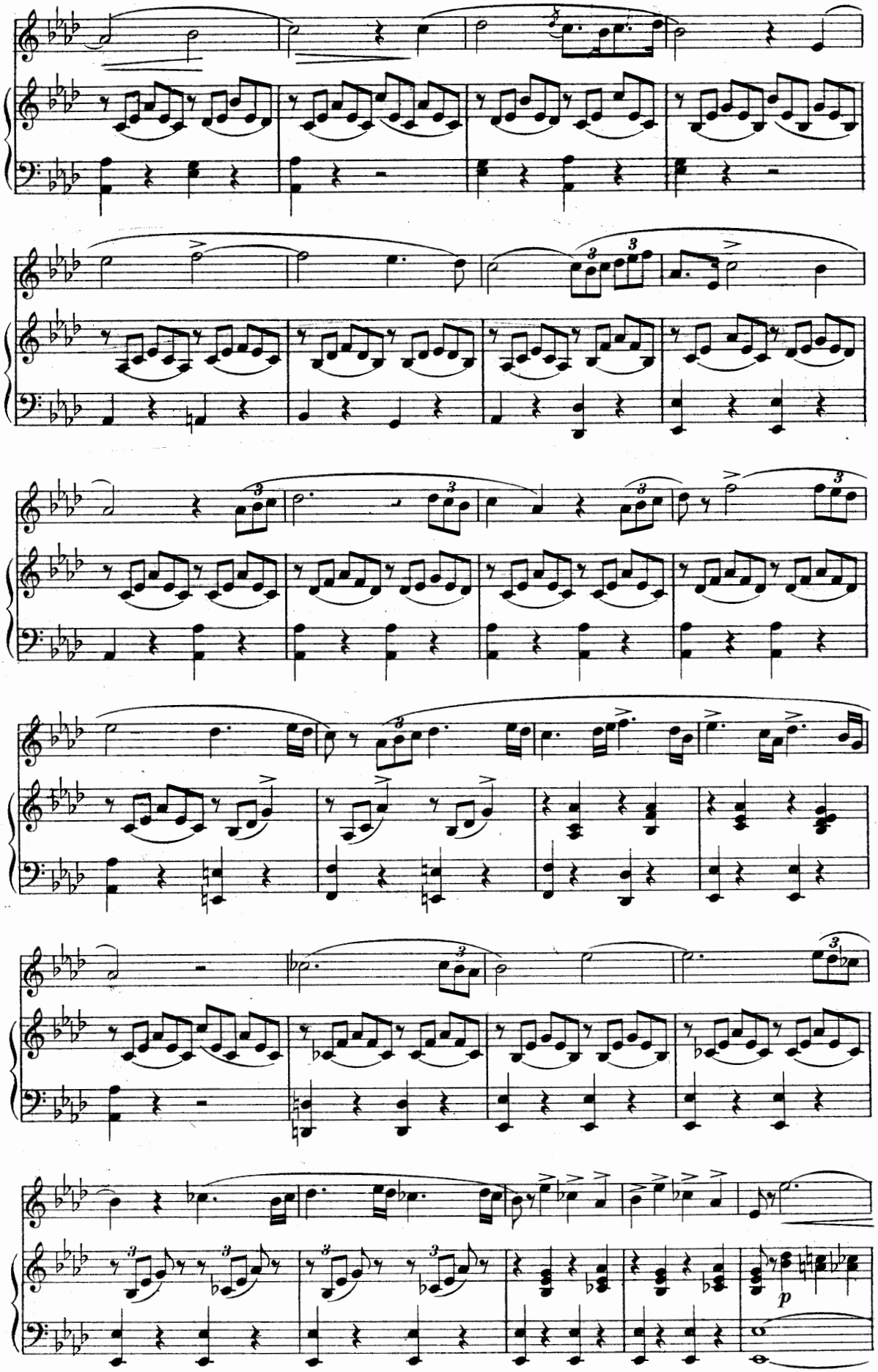
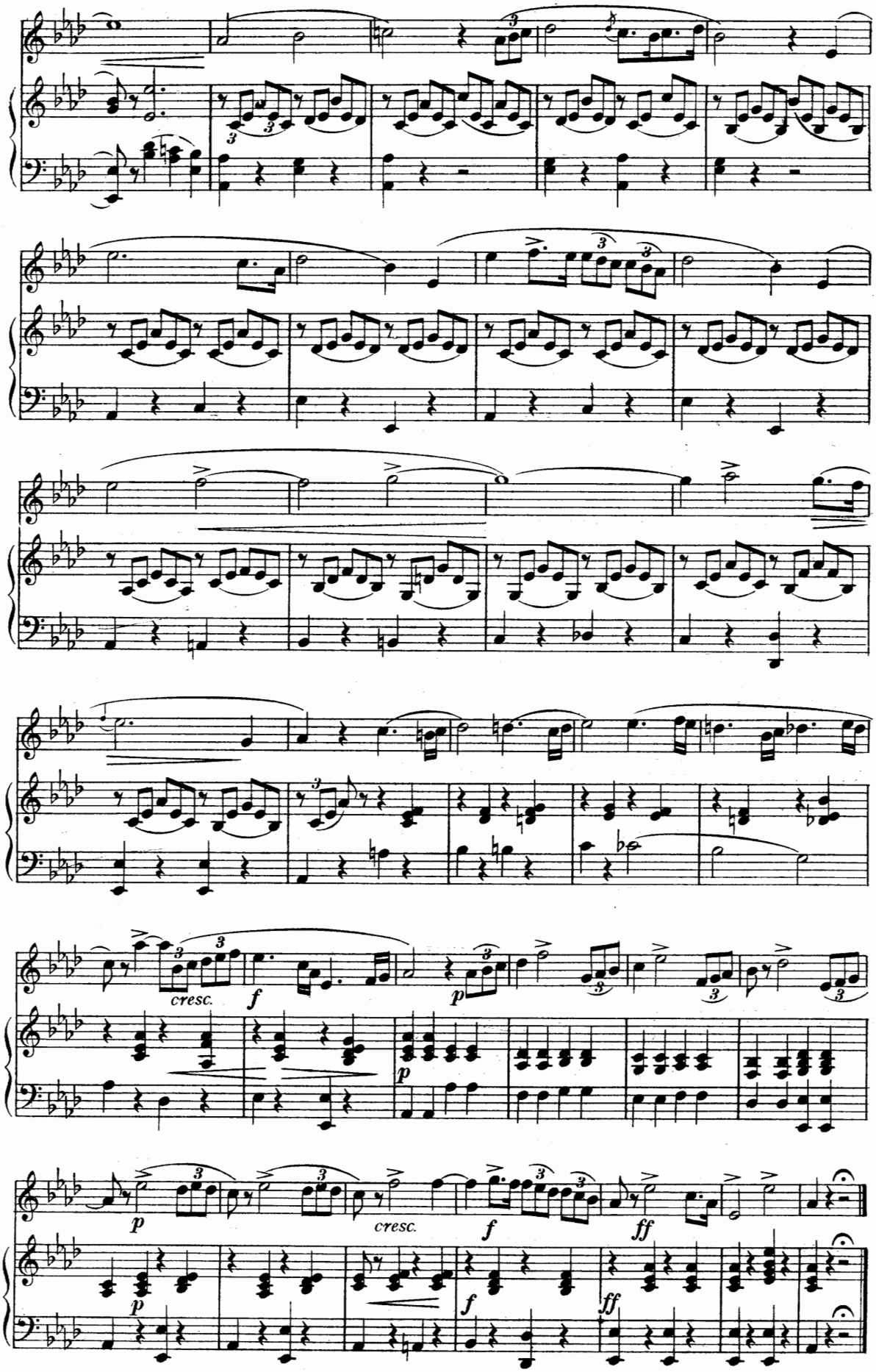
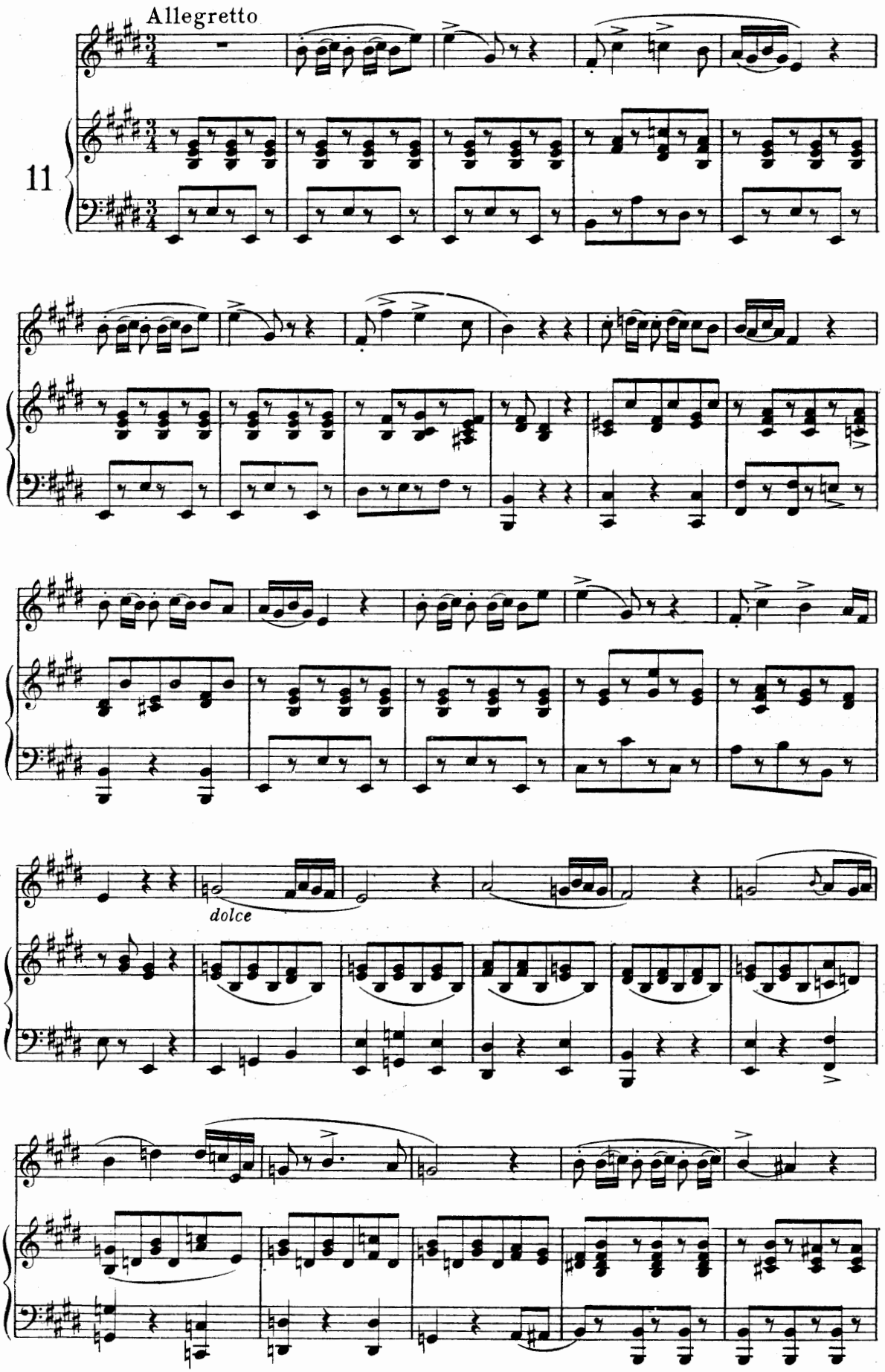
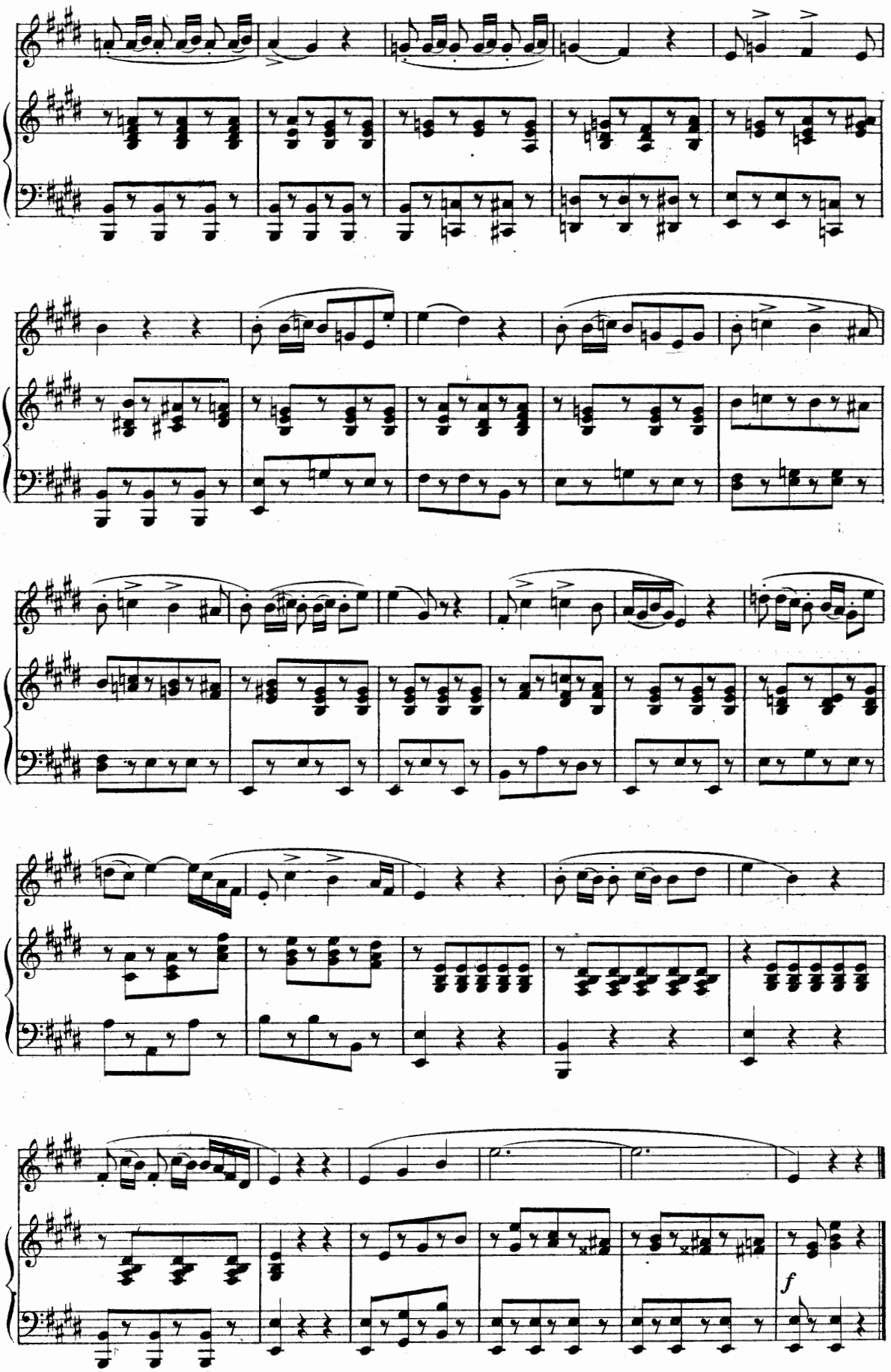
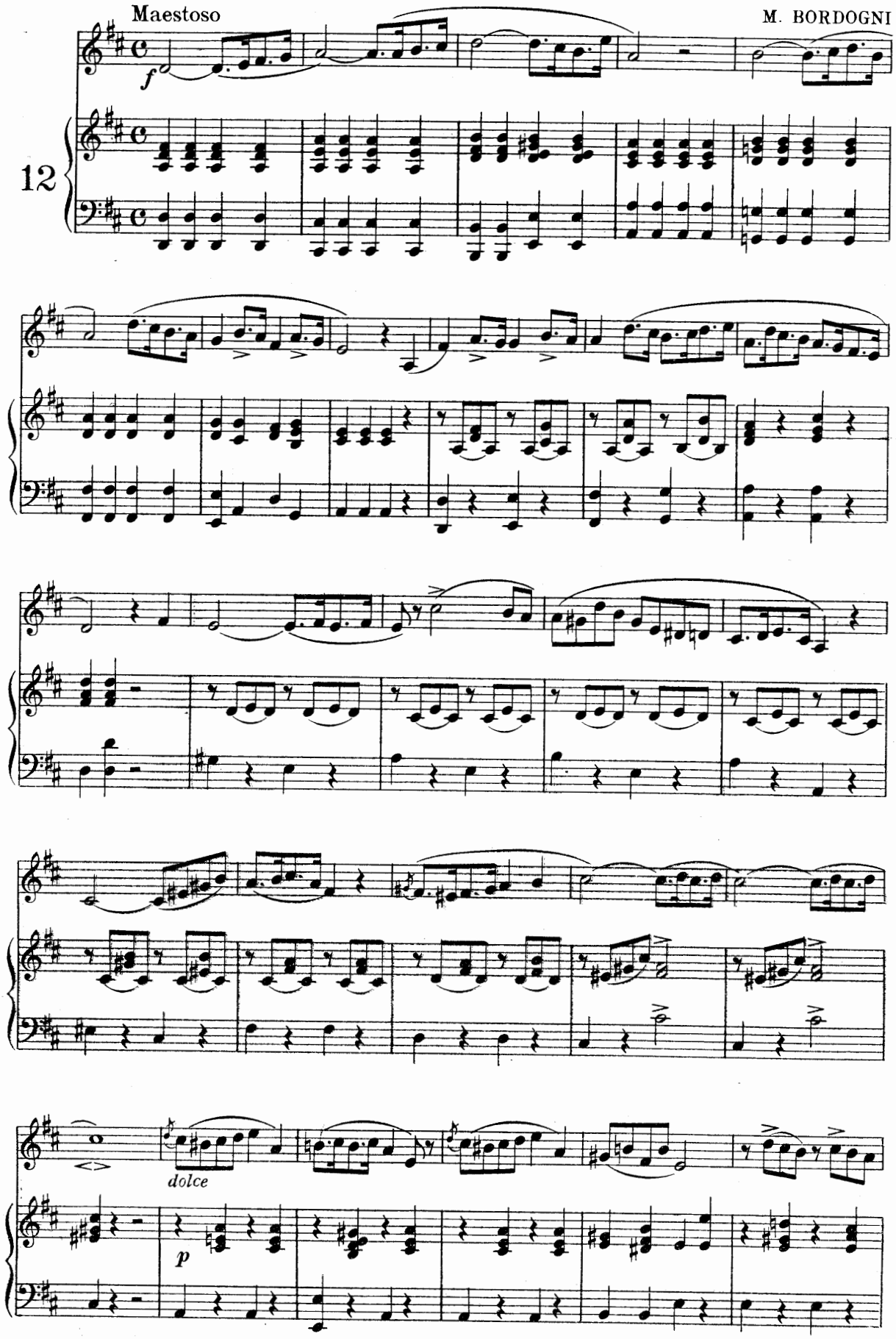
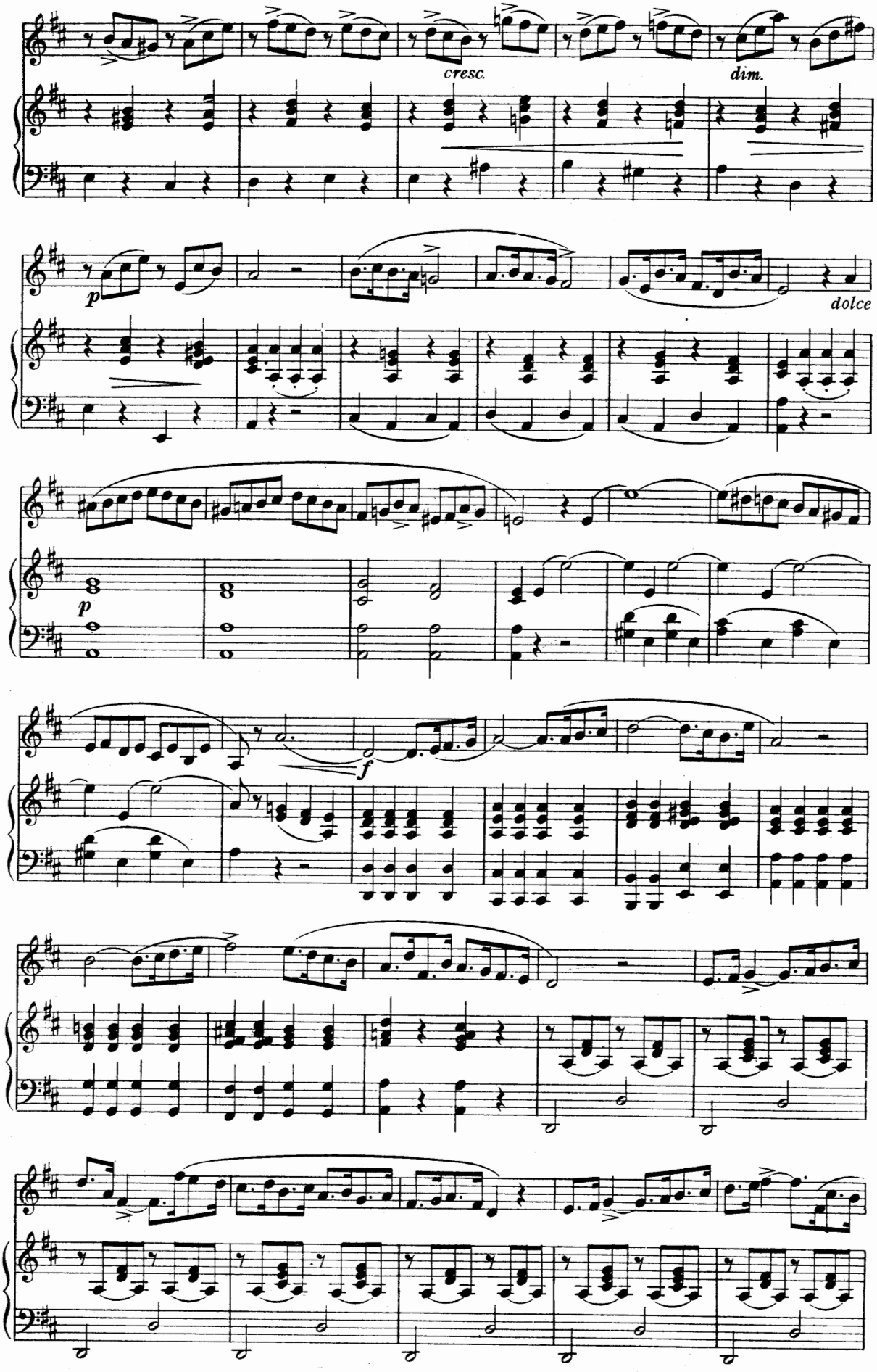

p


cresc.
f
p
p
cresc.
f
ff
p
f
ff


Allegretto
11
dolce


f


Maestoso
M. BORDOGNI
f
12
dolce
p



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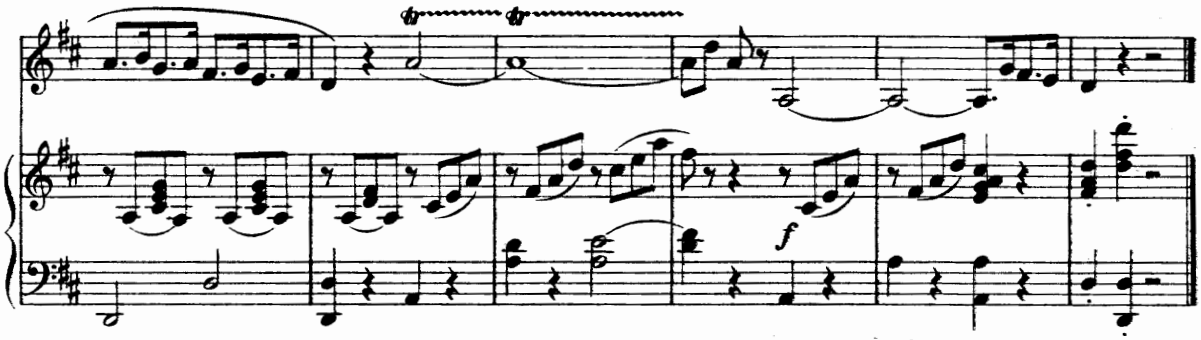
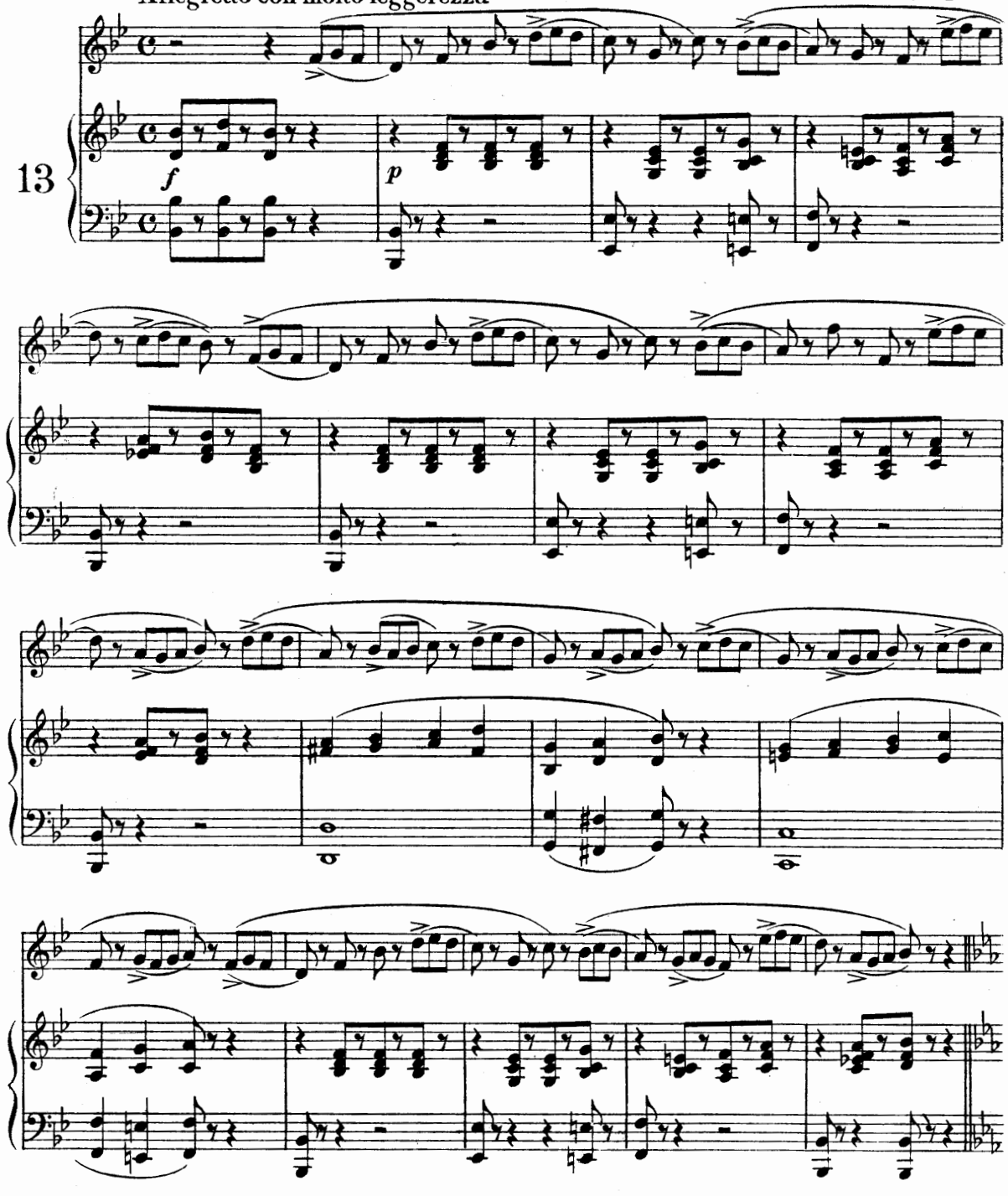


Allegretto con molto leggerezza

L. BORDESE, (Op. 118)



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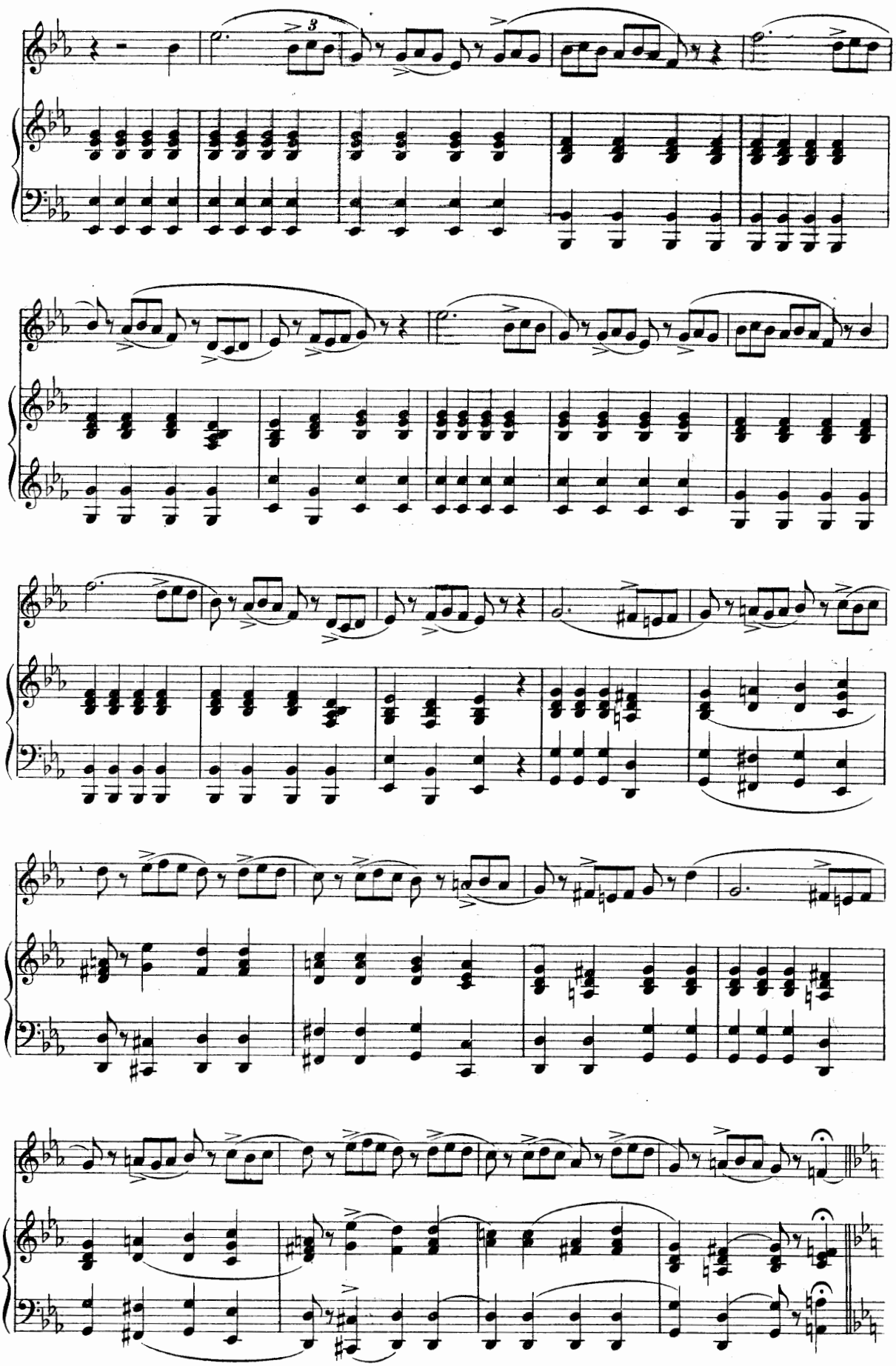

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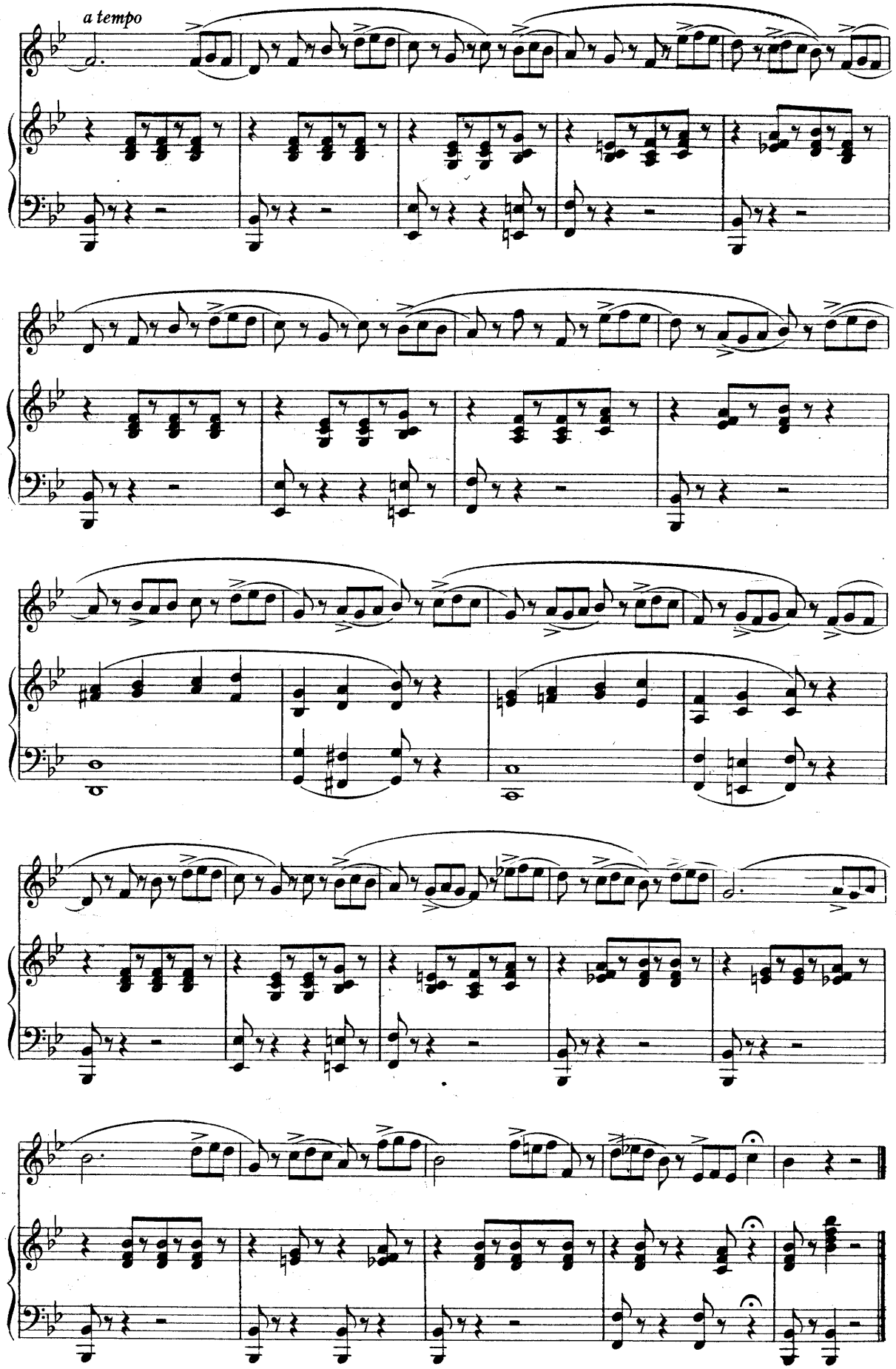

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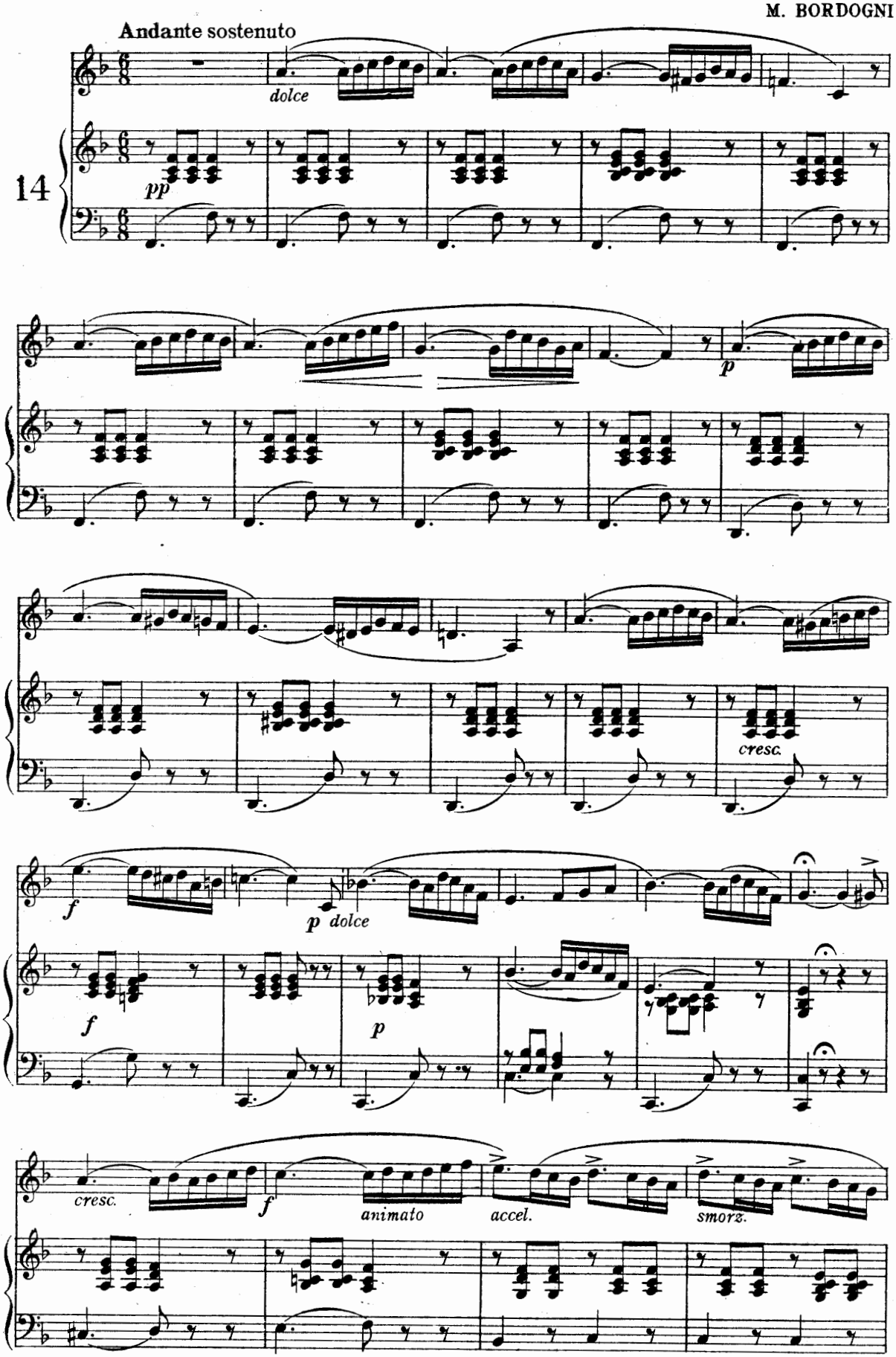
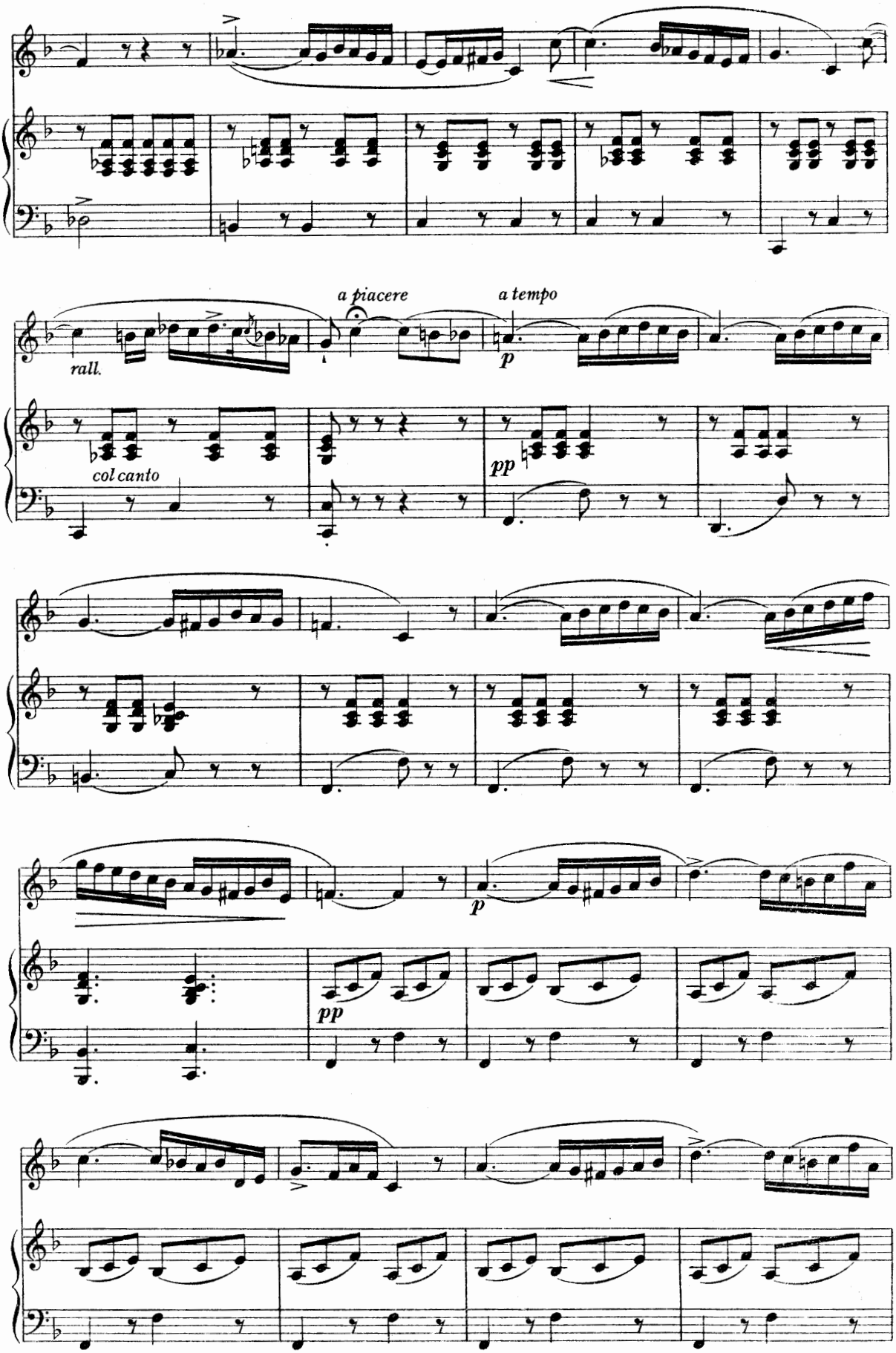
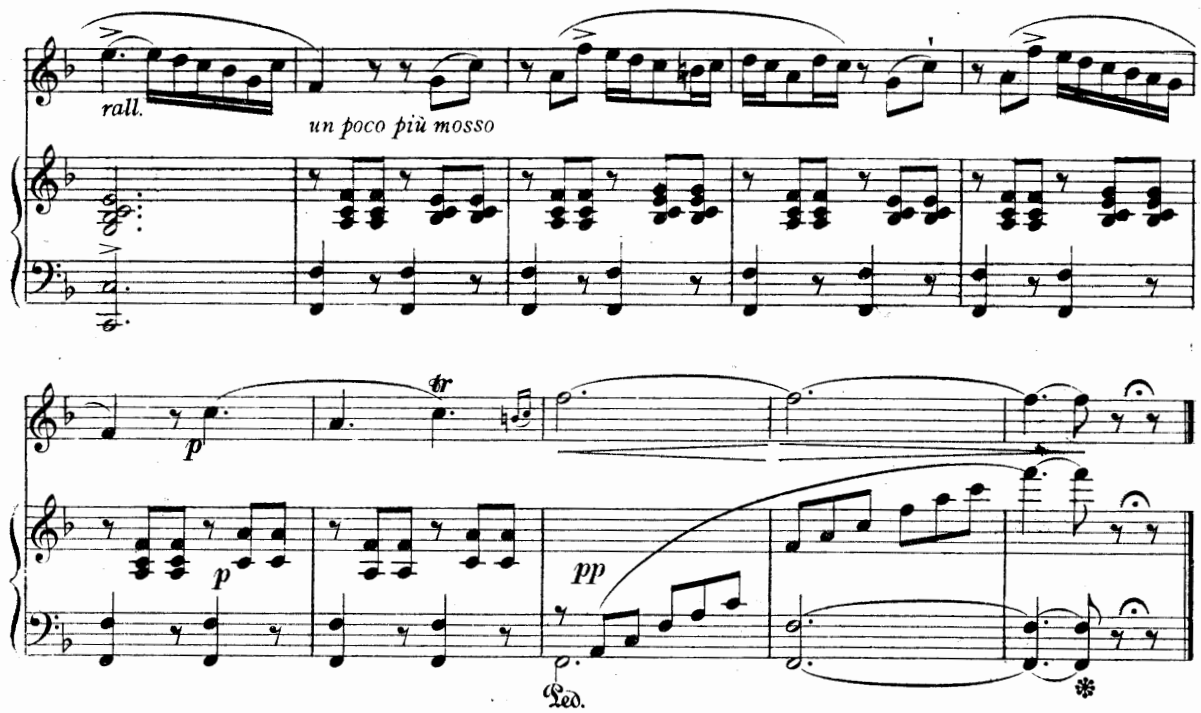
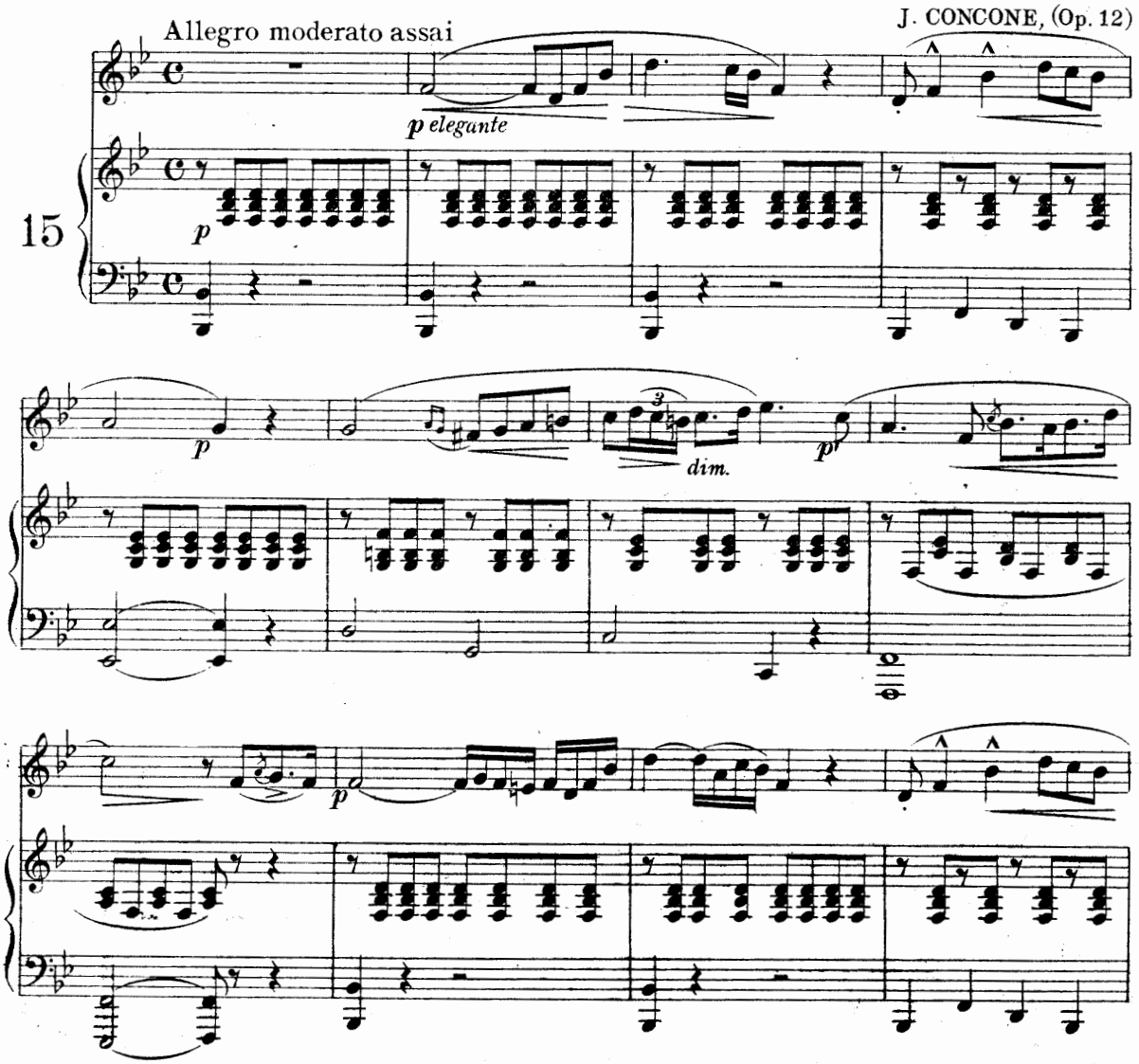
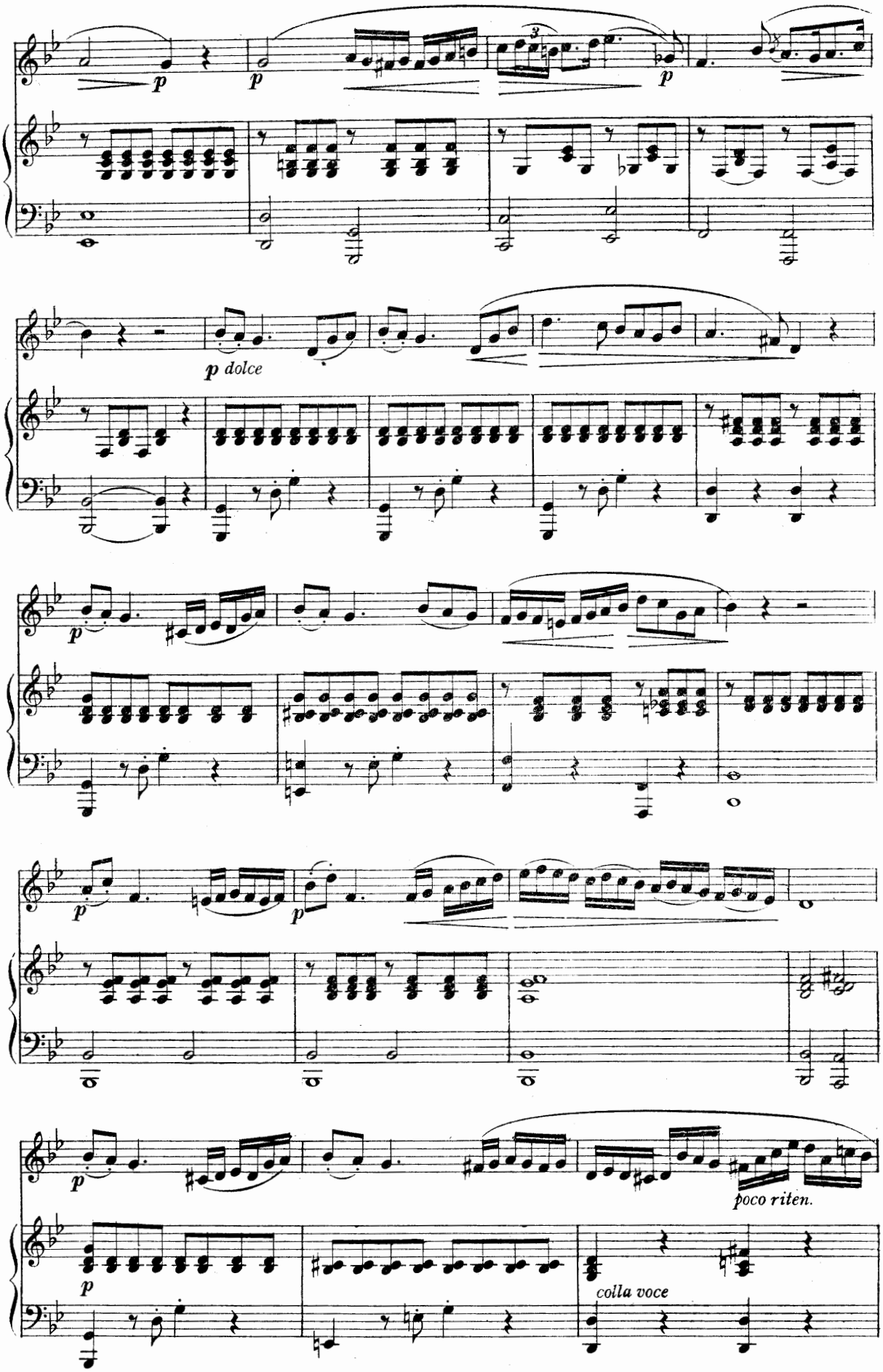

Andante sostenuto
dolce
14
pp
p
cresc.
f
p dolce
f
p
cresc.
f
animato
accel.
smorz.

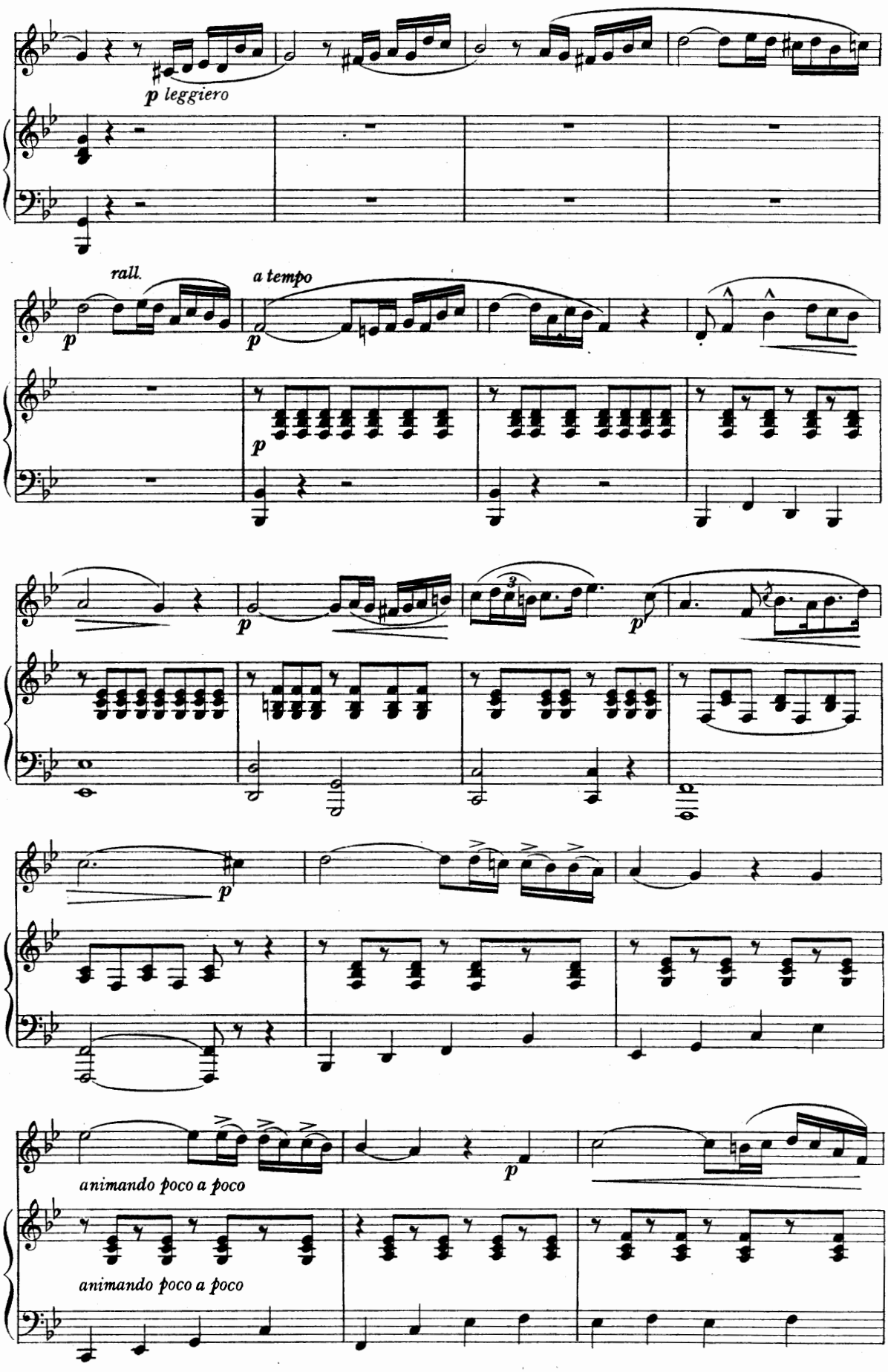

a piacere
a tempo
rall.
col canto
p
pp
p
pp

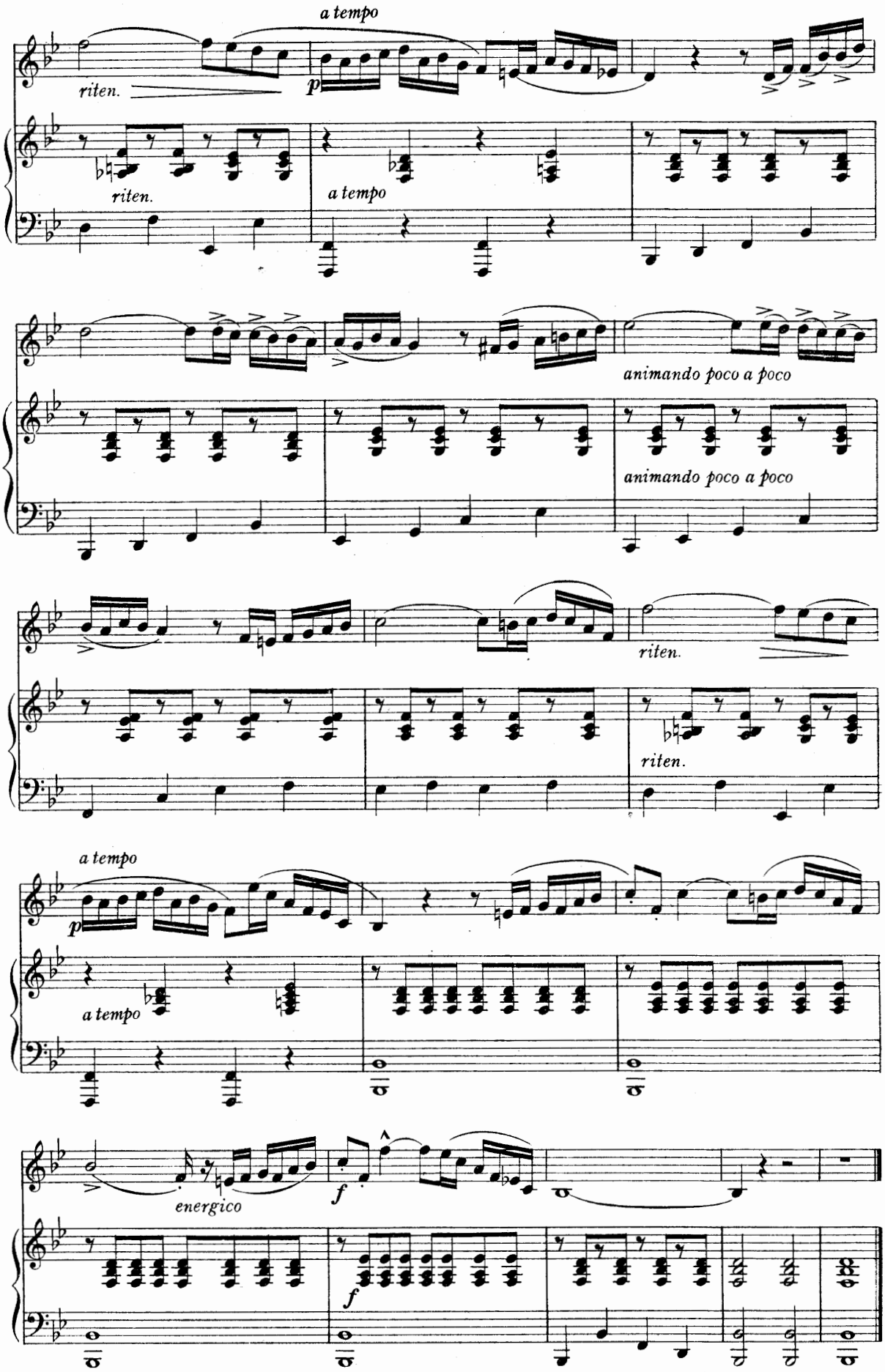


J. CONCONE, (Op. 12)

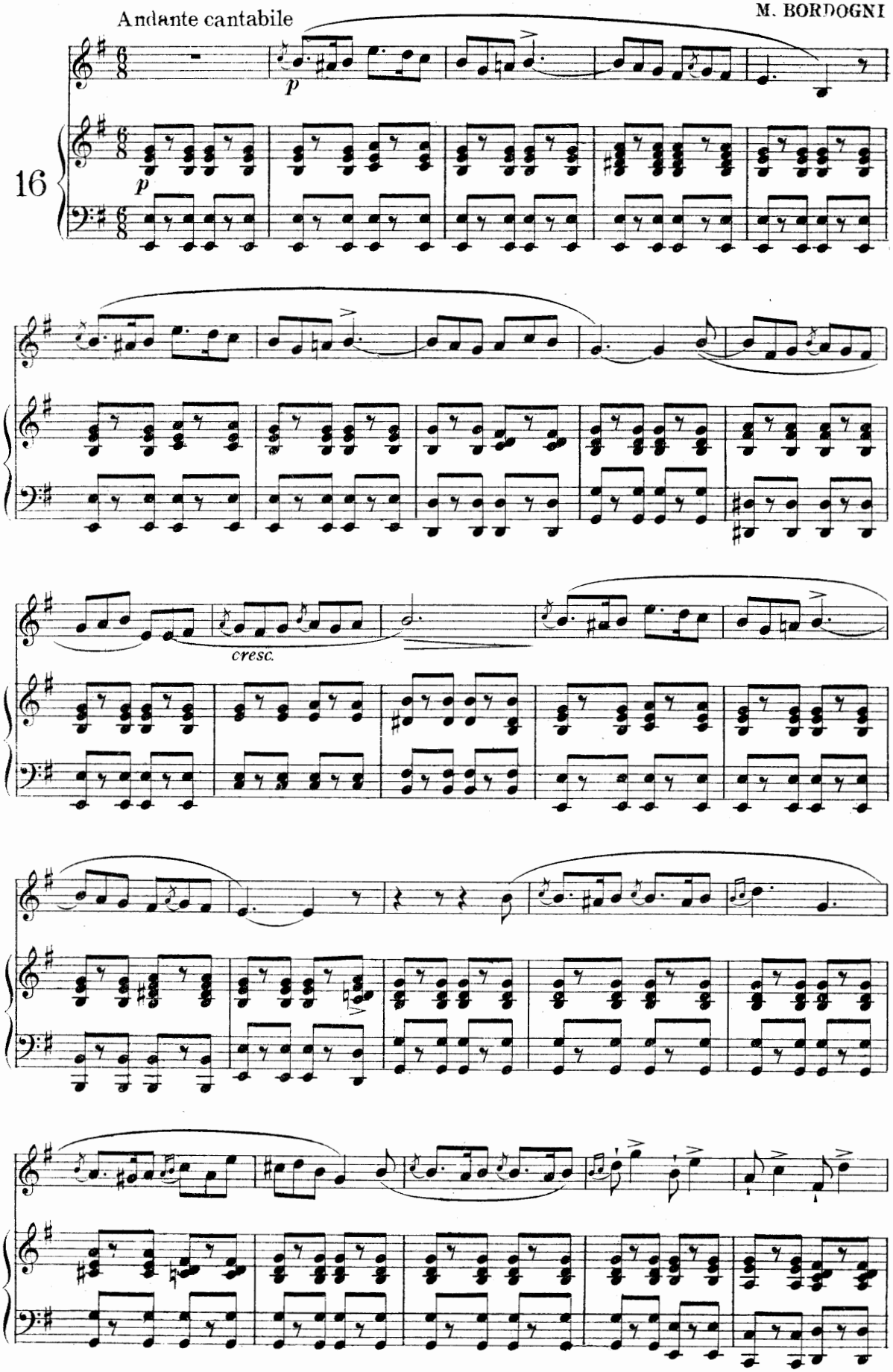


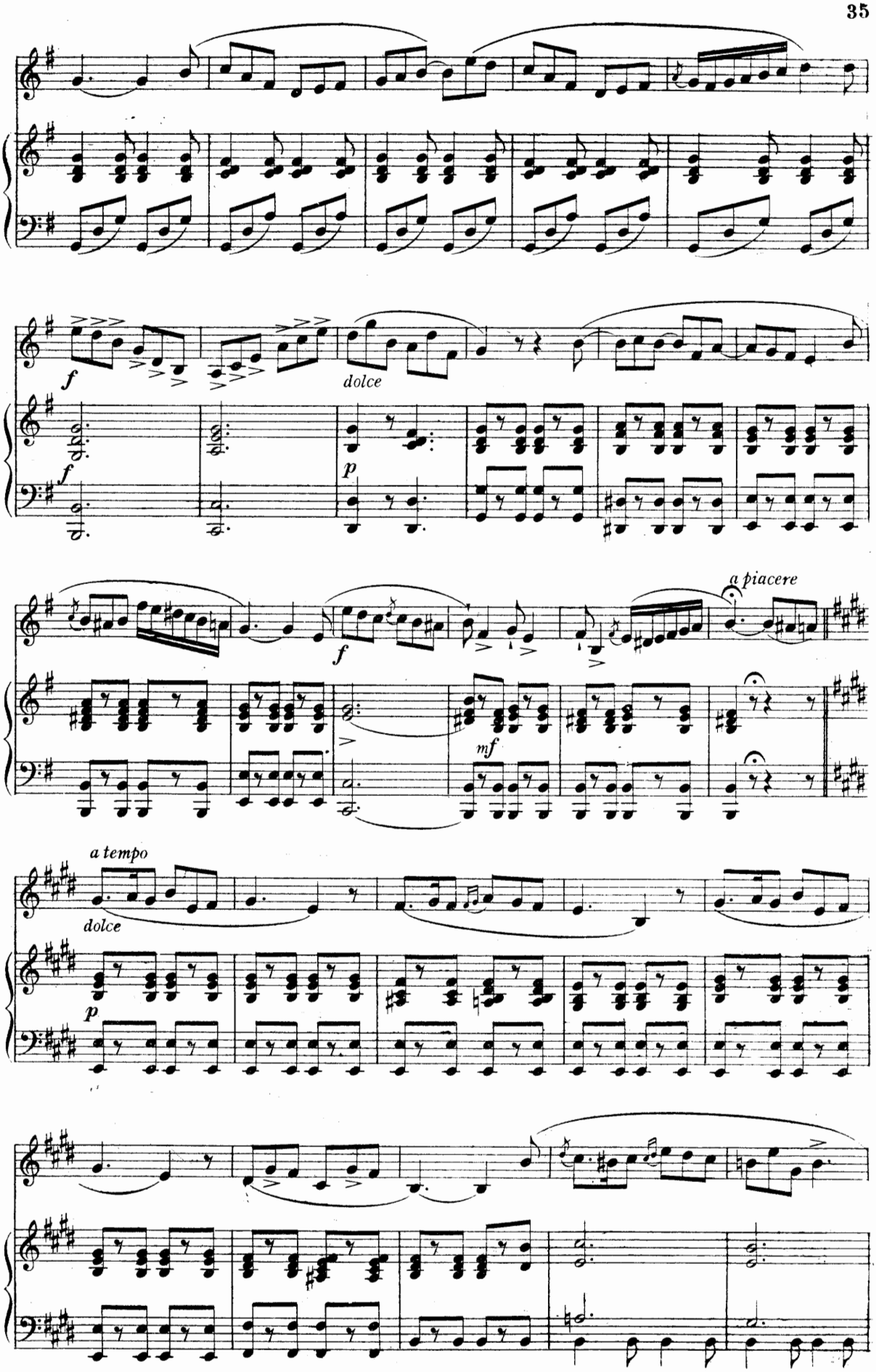

p
p
3
p
p dolce
p
p
p
poco riten.
p
colla voce

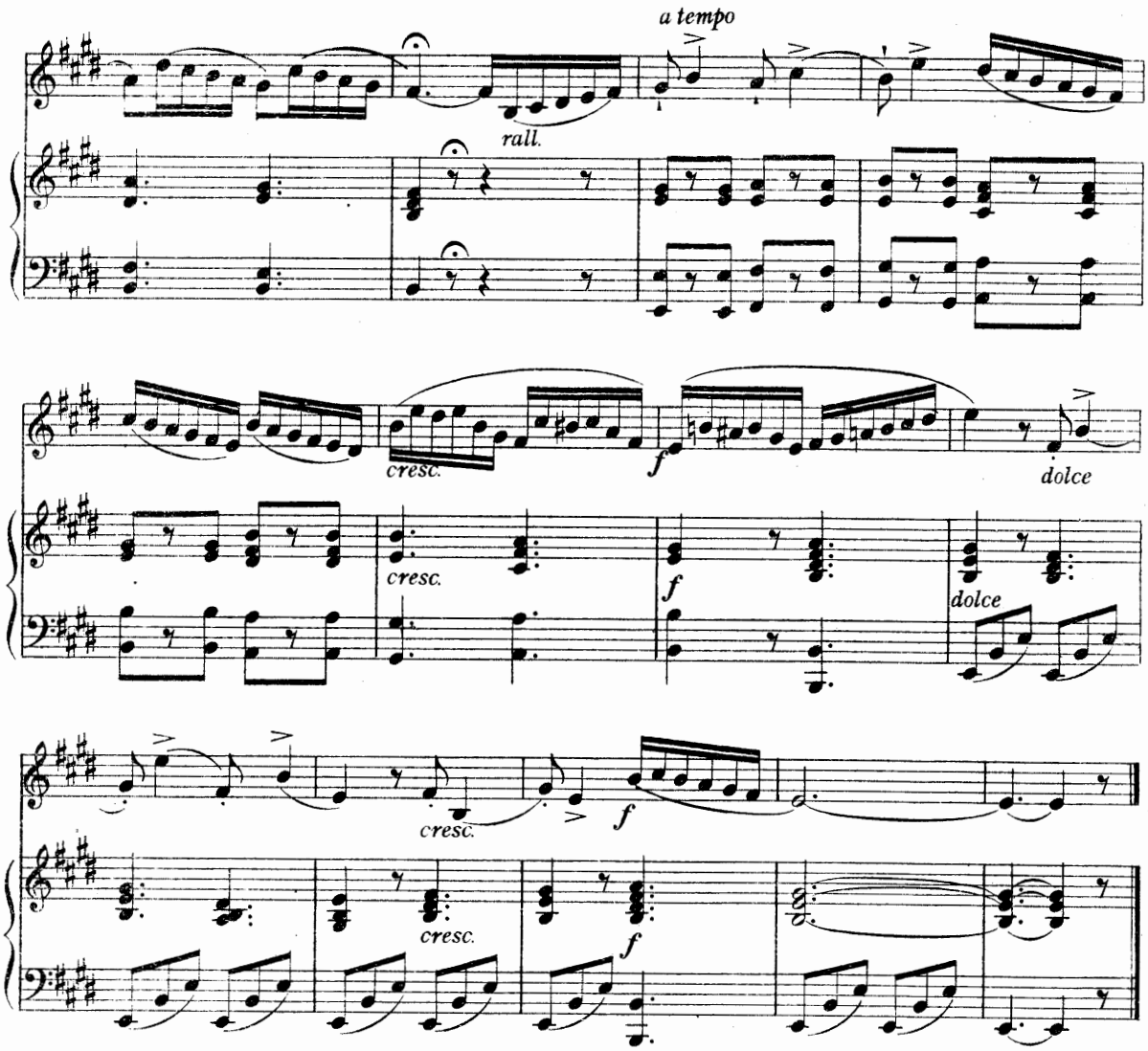

p leggiero
rall.
a tempo
p
animando poco a poco
animando poco a poco


a tempo
riten.
p
riten.
a tempo
animando poco a poco
animando poco a poco
riten.
riten.
a tempo
p
a tempo
energico
f
f

5-20-65748-86

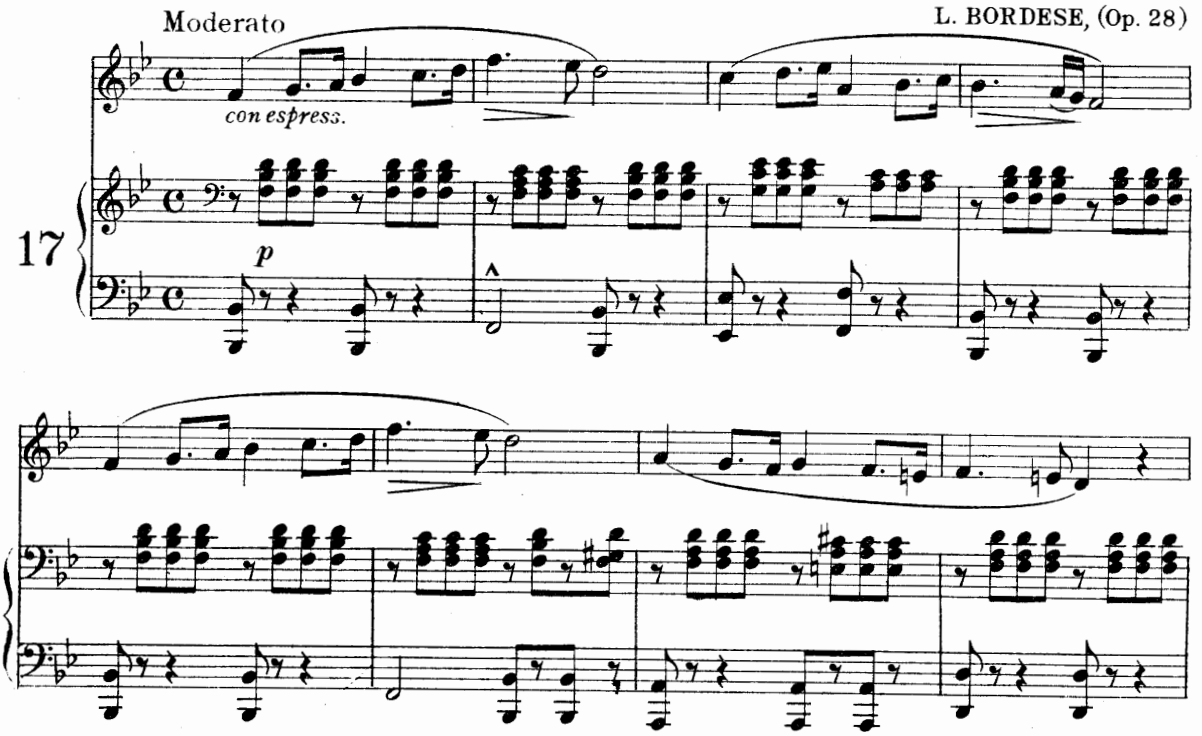

Andante cantabile
M. BORDOGNI
16
p
p
cresc.


f
dolce
f
p
f
a piacere
mf
a tempo
dolce
p



Moderato

L. BORDESE, (Op. 28)



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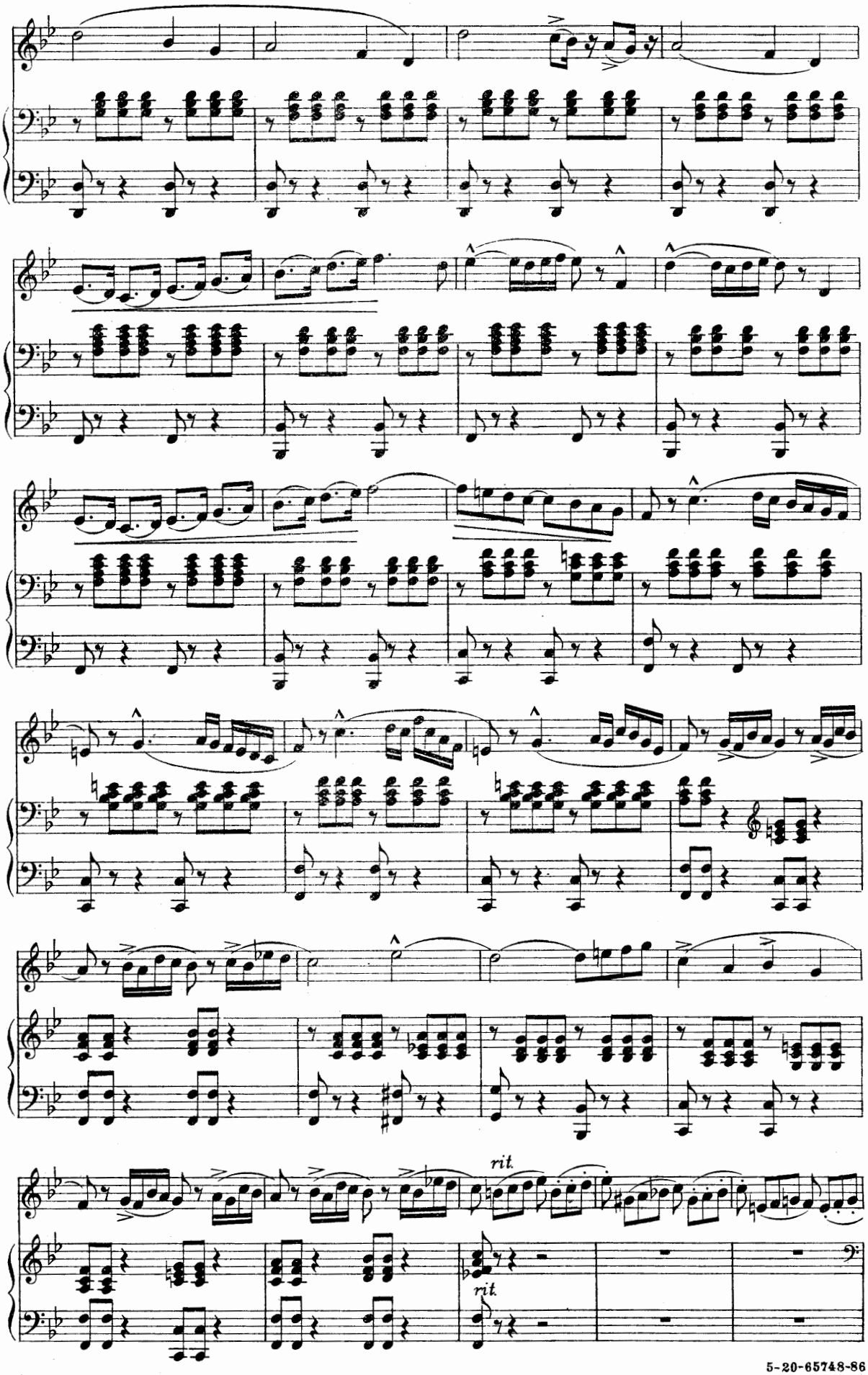
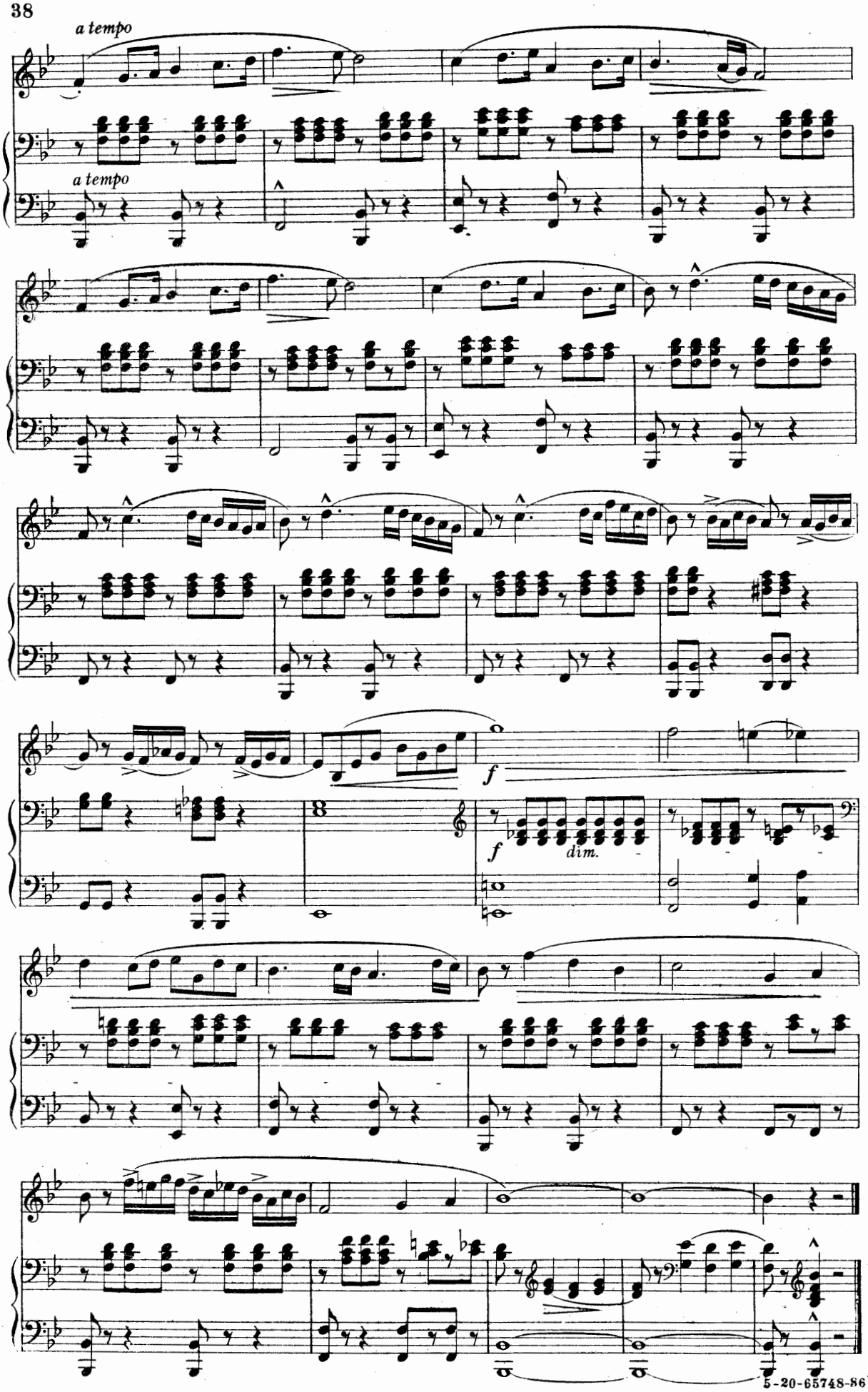
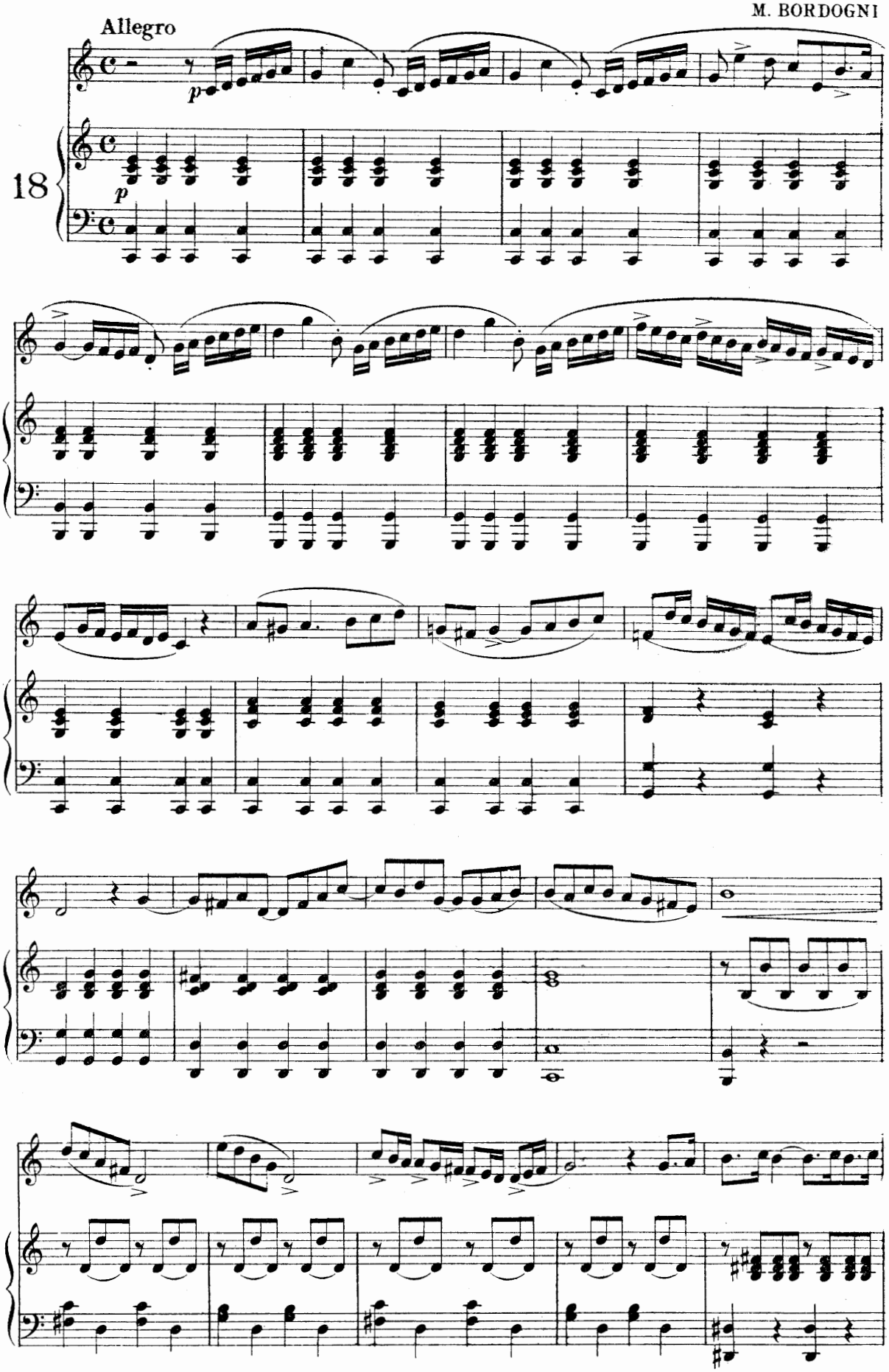
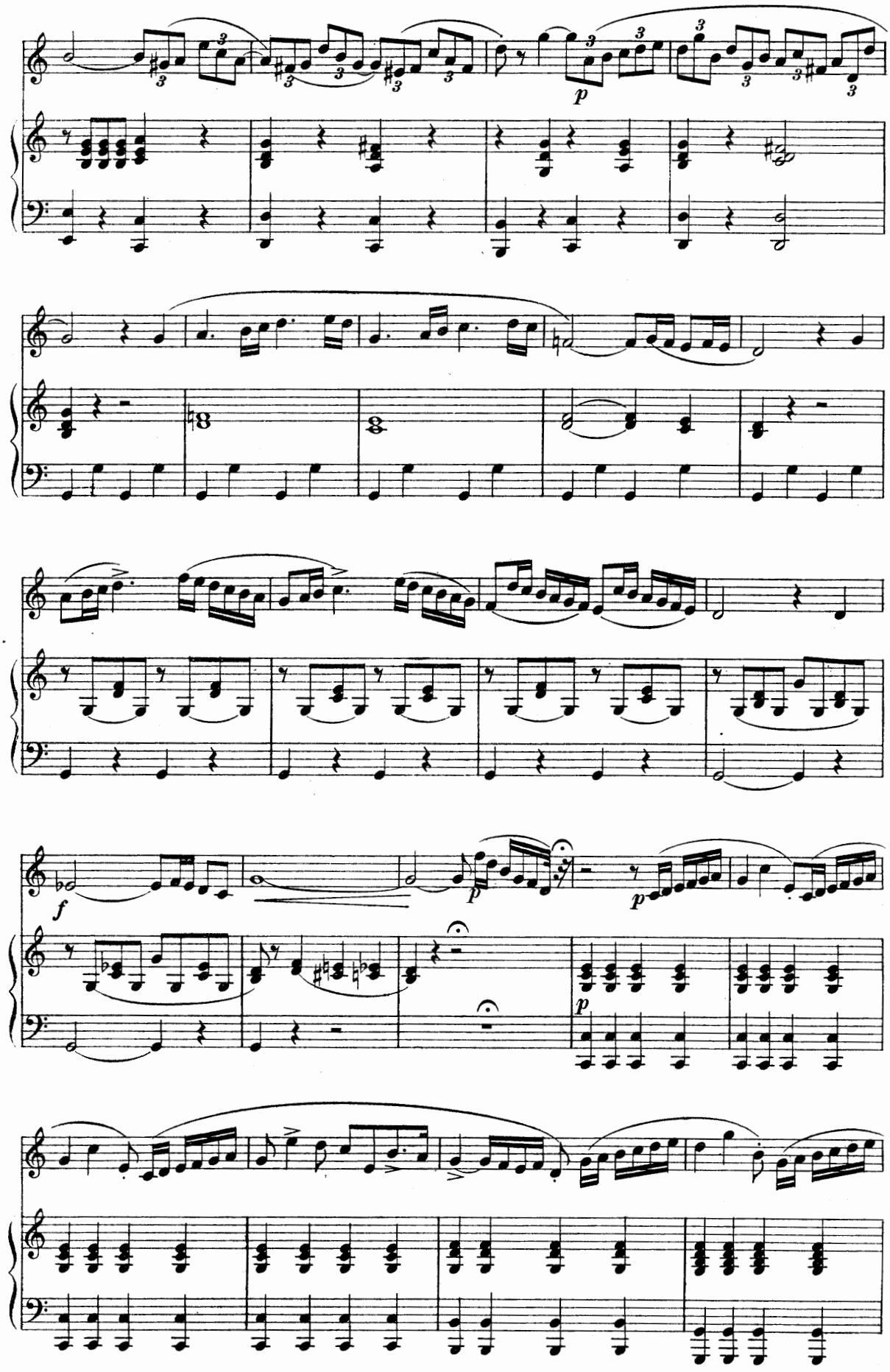
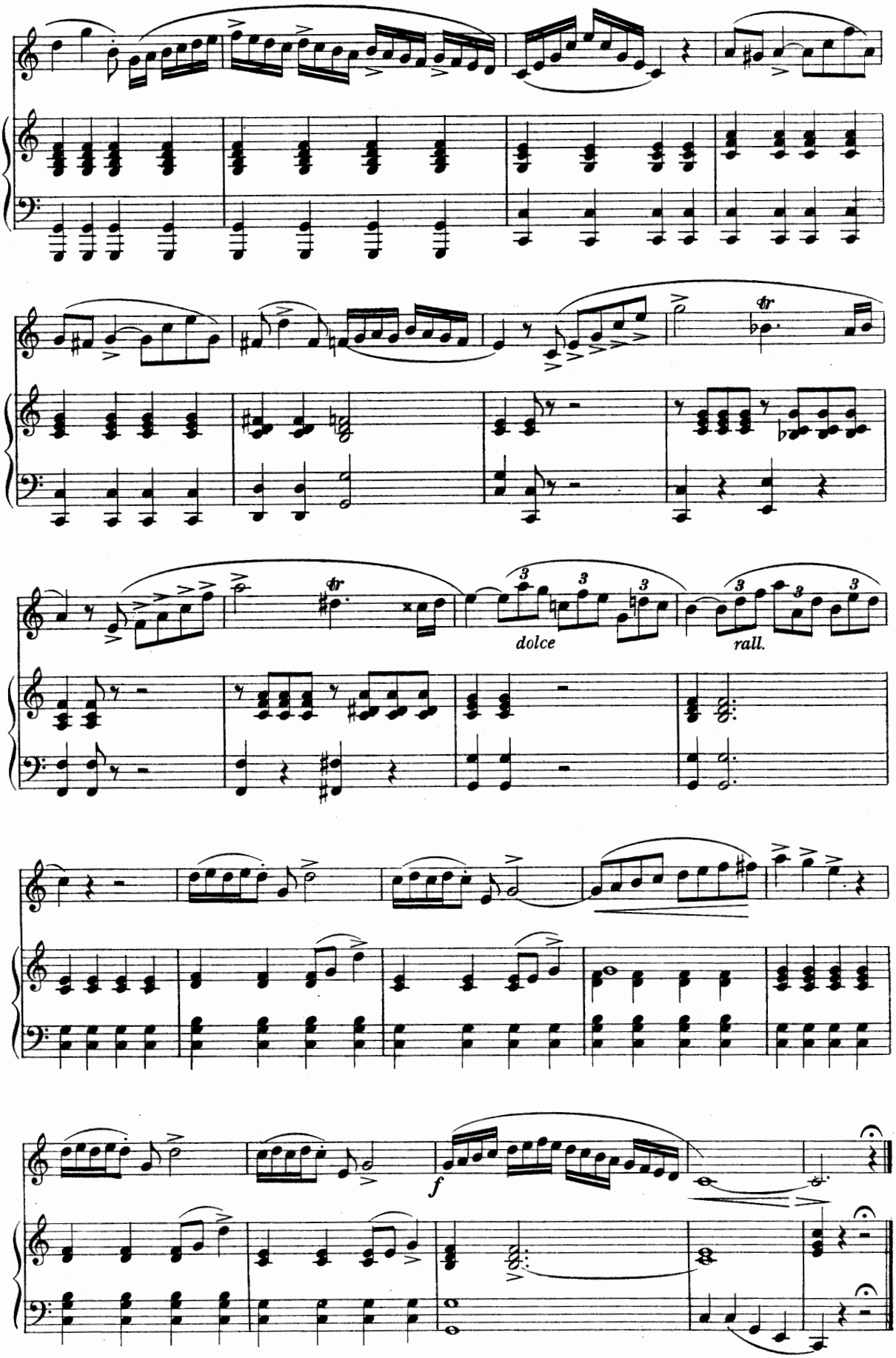

rit.
rit.

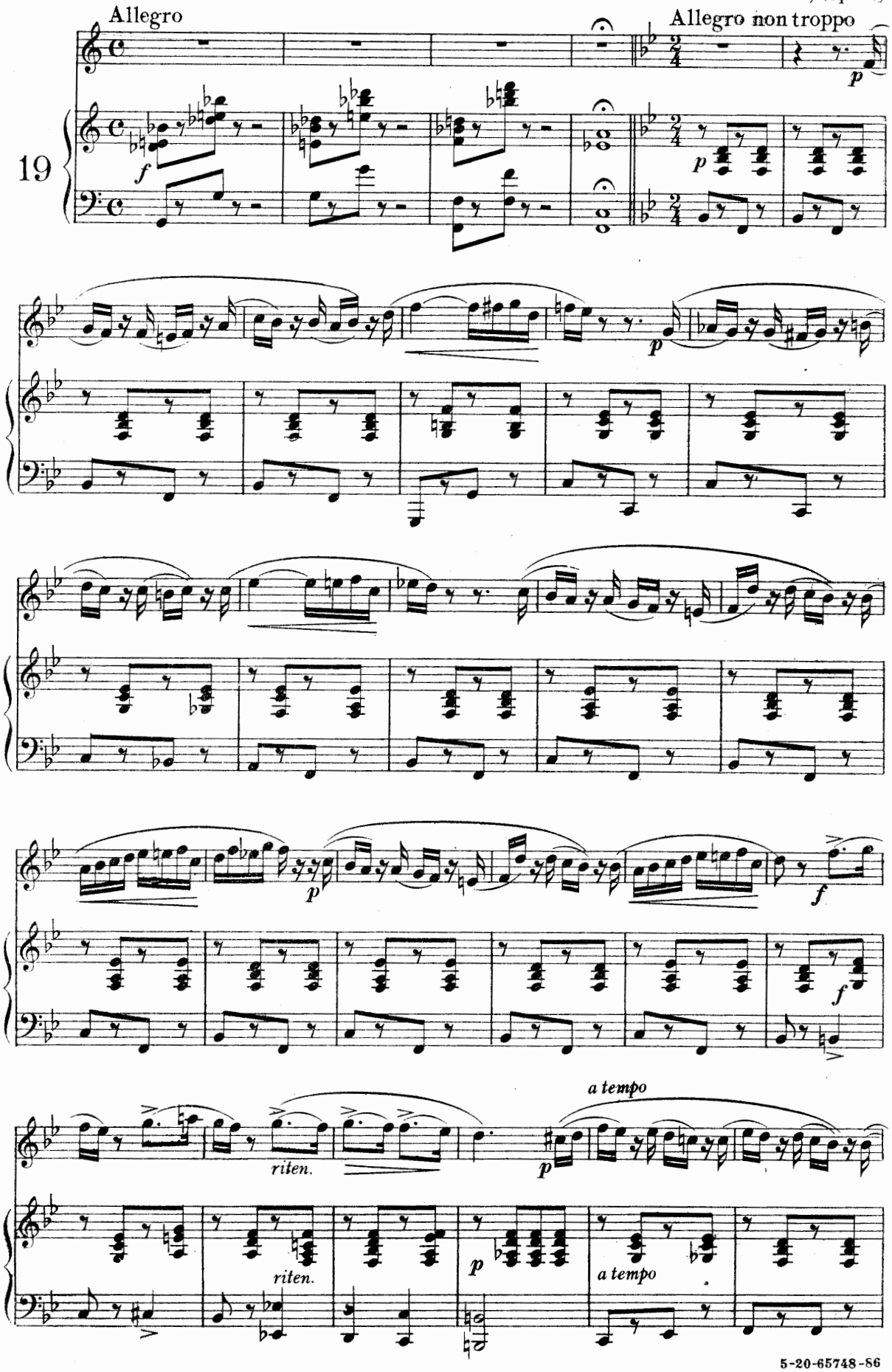

a tempo
a tempo
f
f
dim.

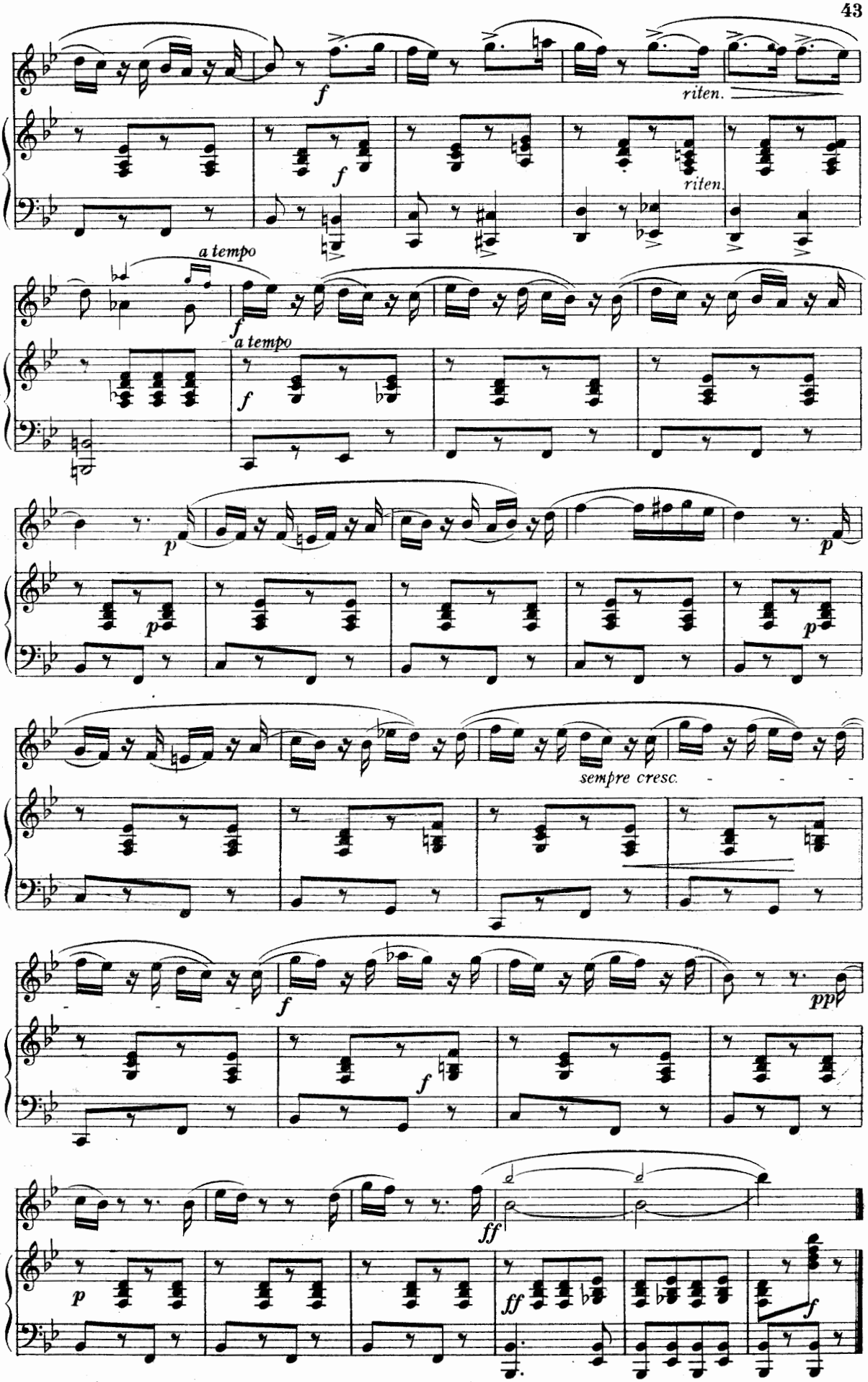

Allegro
p
18
p

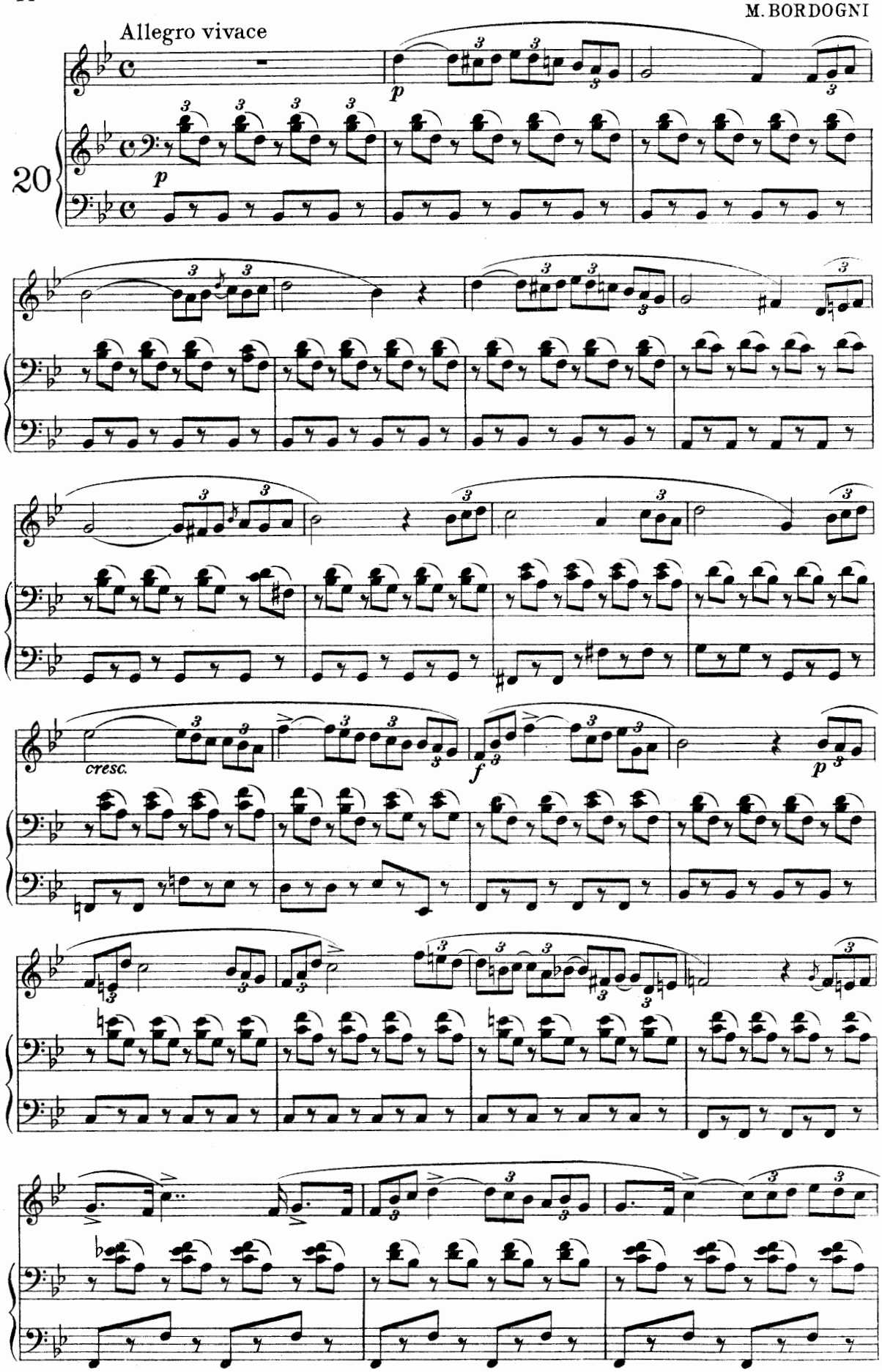


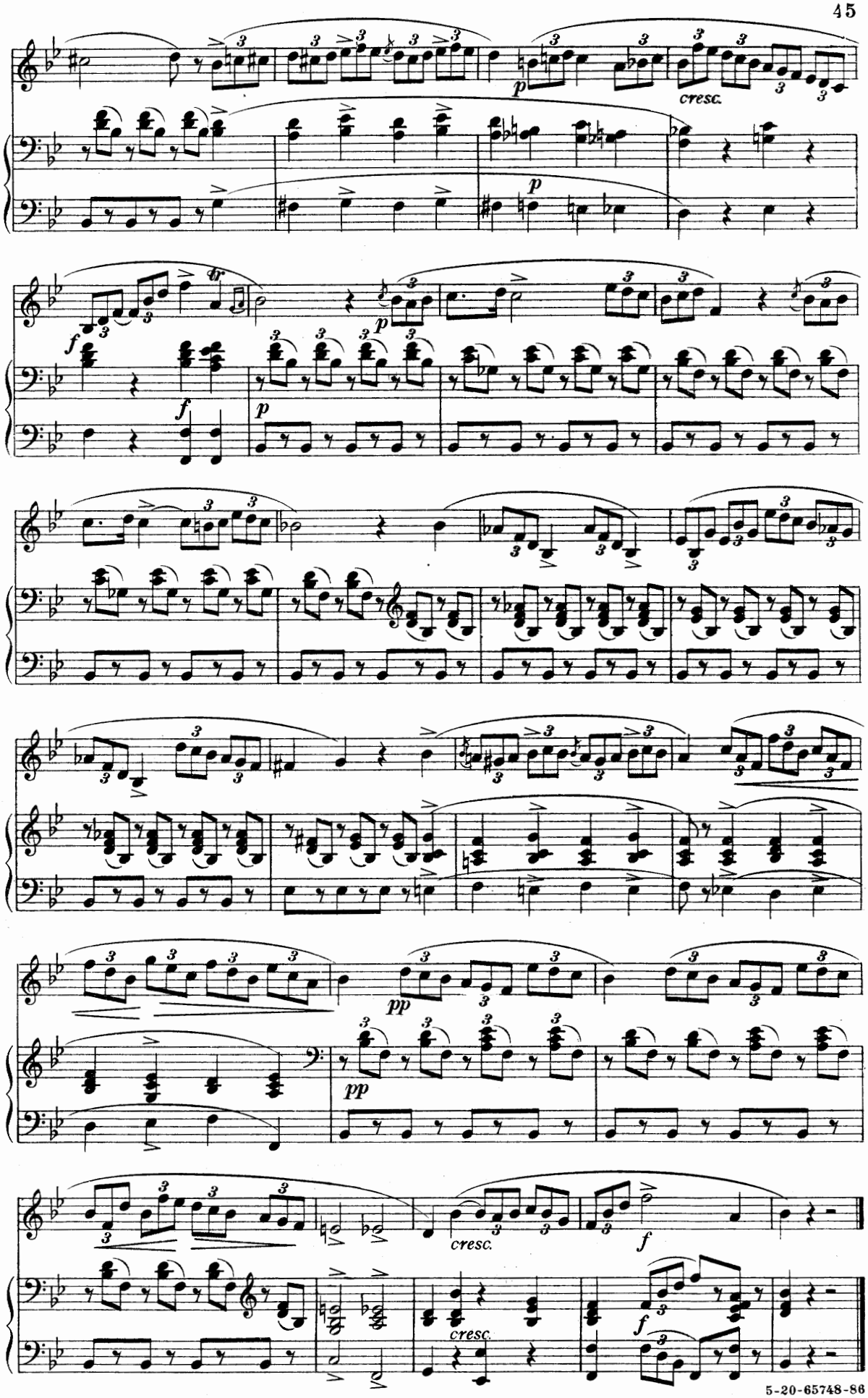
5-20-65748-86

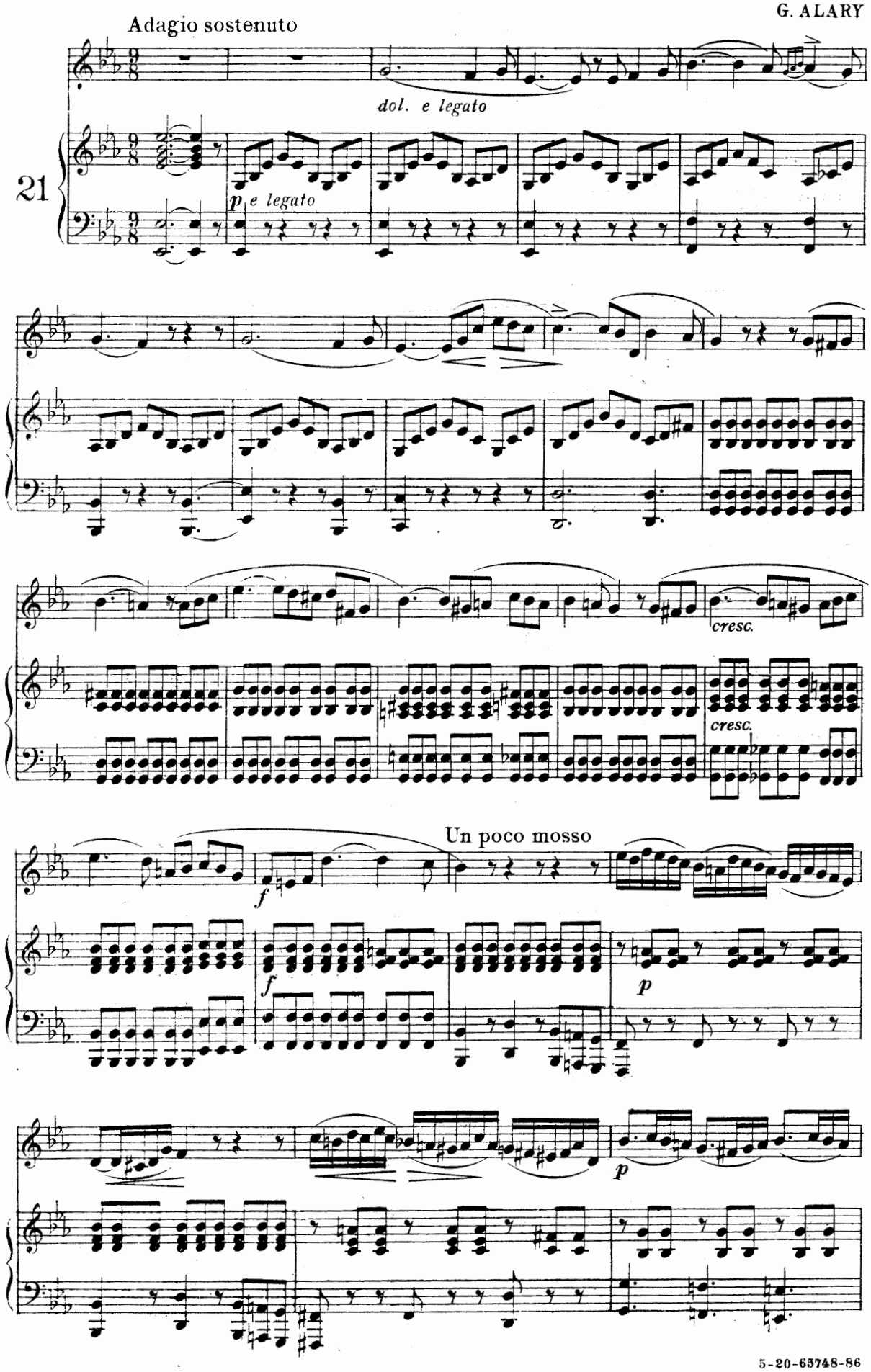

tr
dolce
rall.
f


Allegro
Allegro non troppo
19
riten.
riten.
a tempo
a tempo

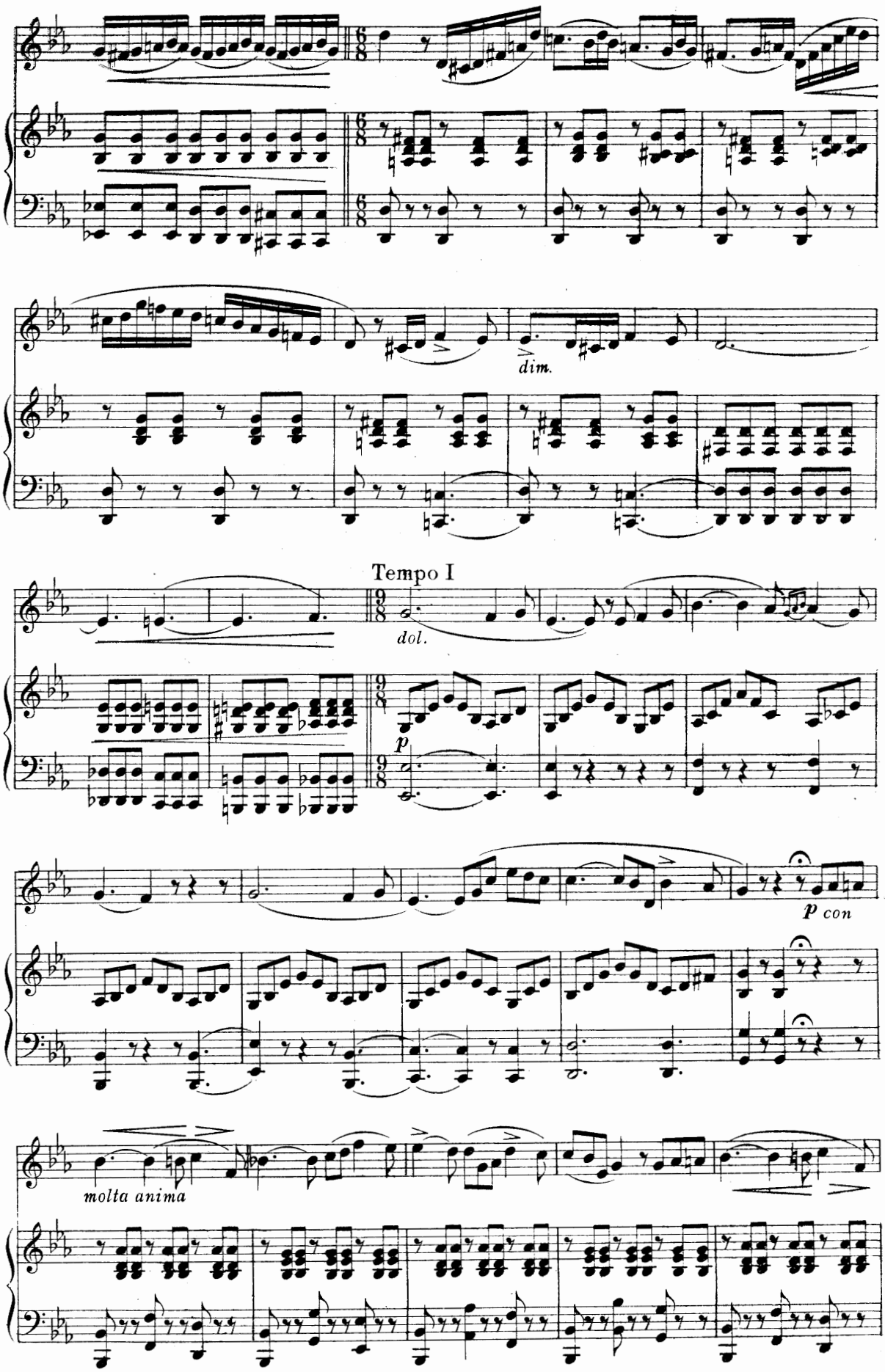

f
riten.
riten.
a tempo
f
a tempo
f
p
p
p
sempre cresc.
f
pp
f
p
ff
ff
f

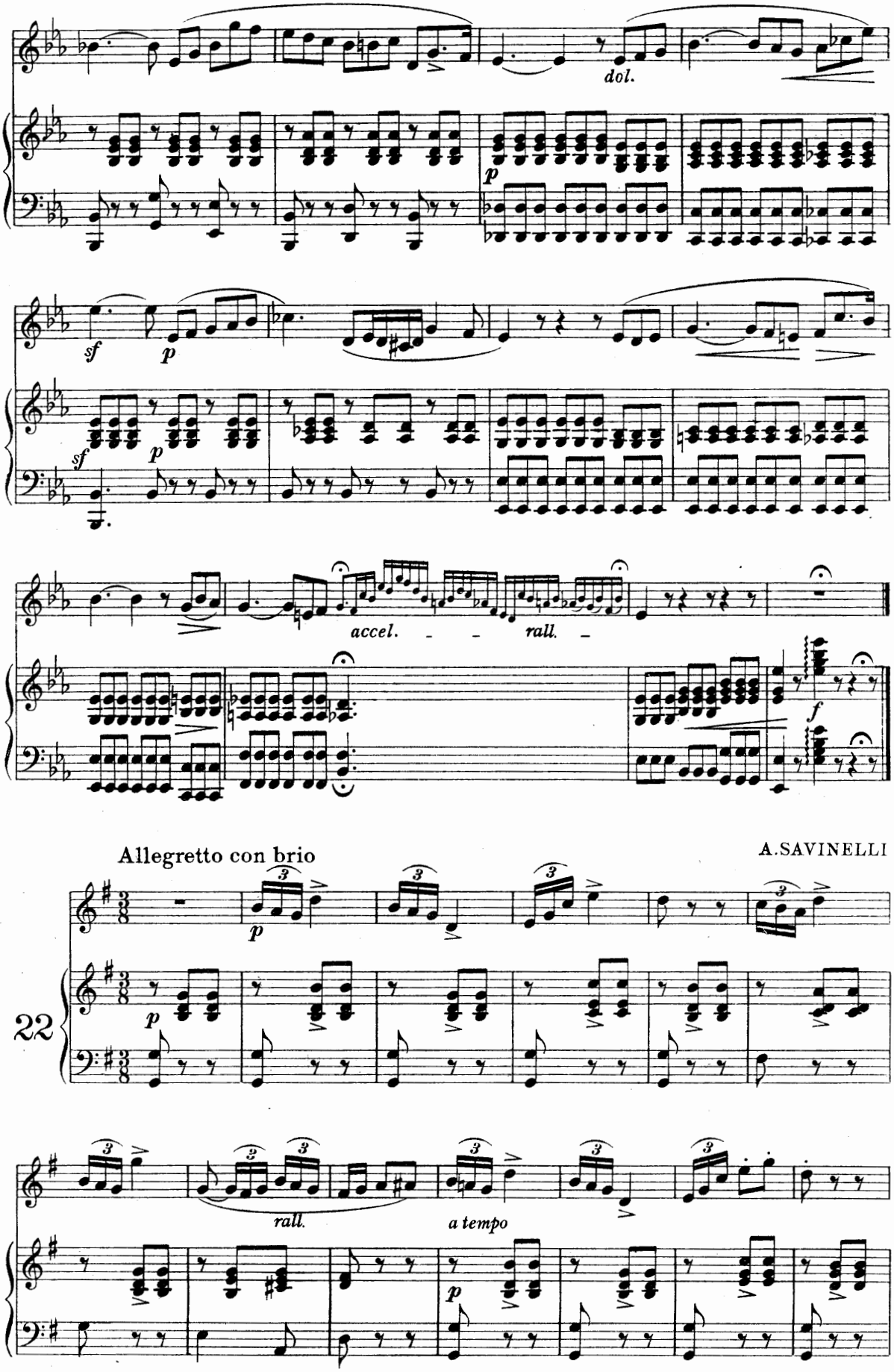

Allegro vivace
20
cresc.

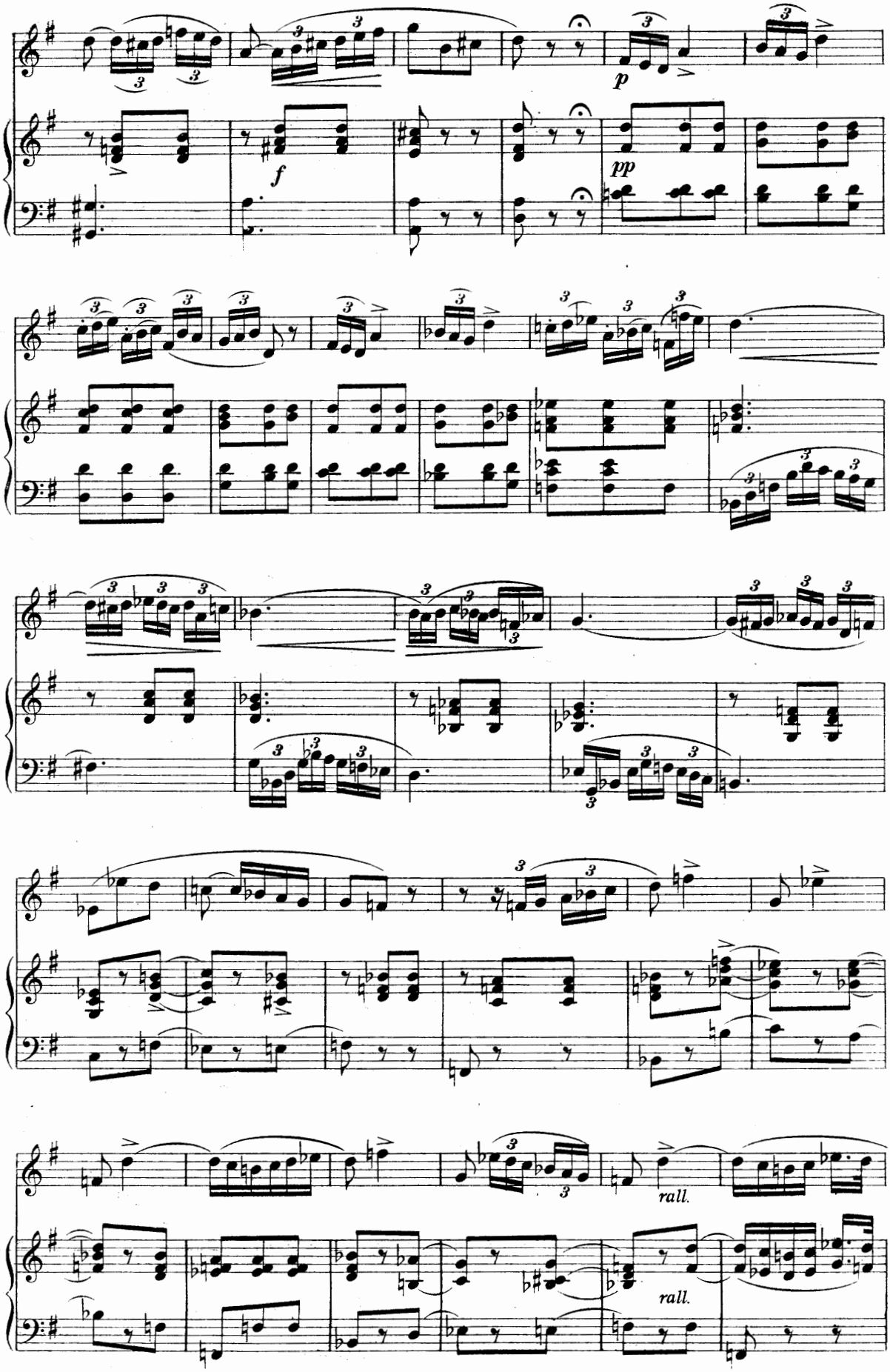

cresc.
cresc.
cresc.
f
f
f


Adagio sostenuto
dol. e legato
21
p e legato
cresc.
cresc.
Un poco mosso
f
f
p
p

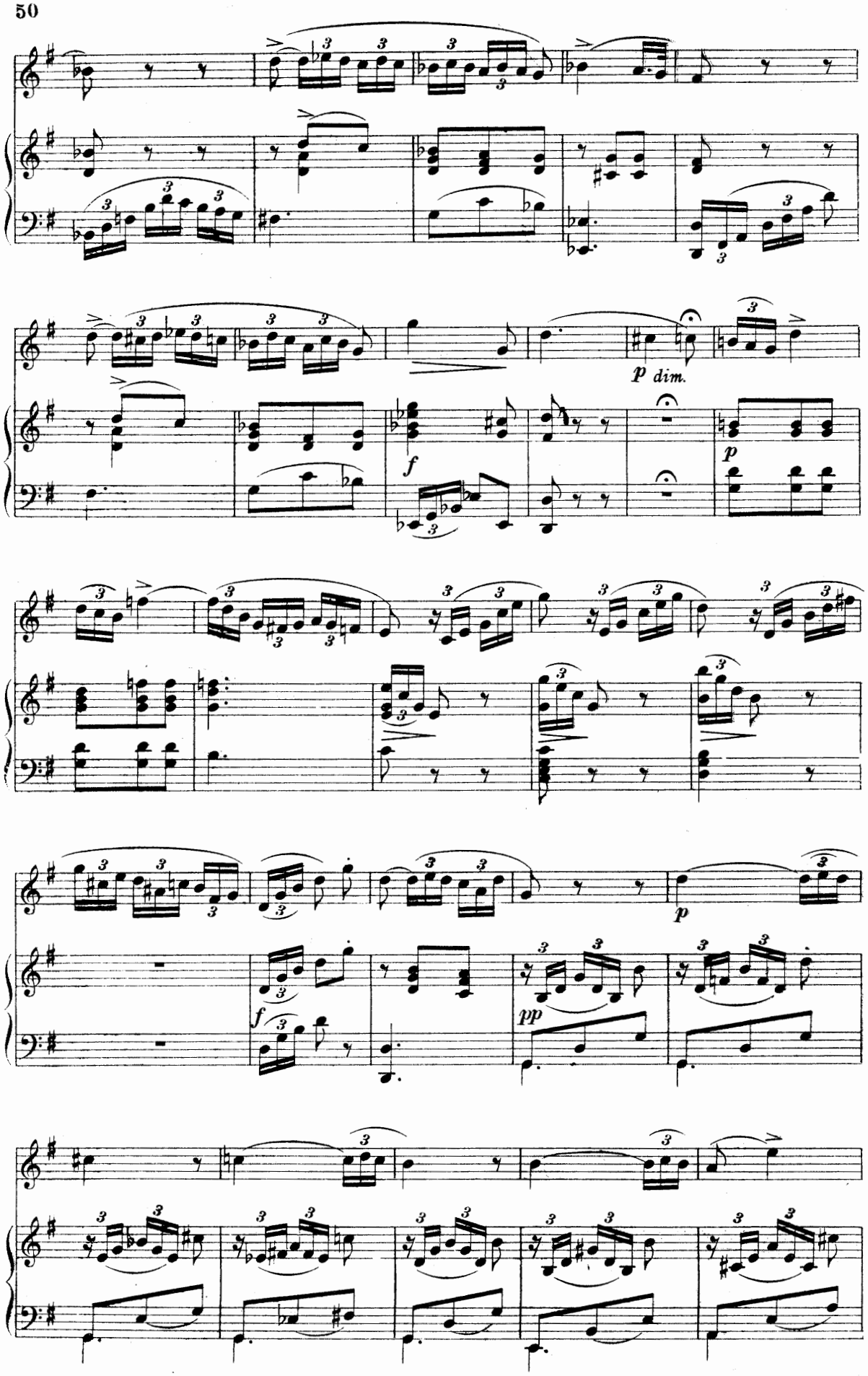
5-20-65748-86

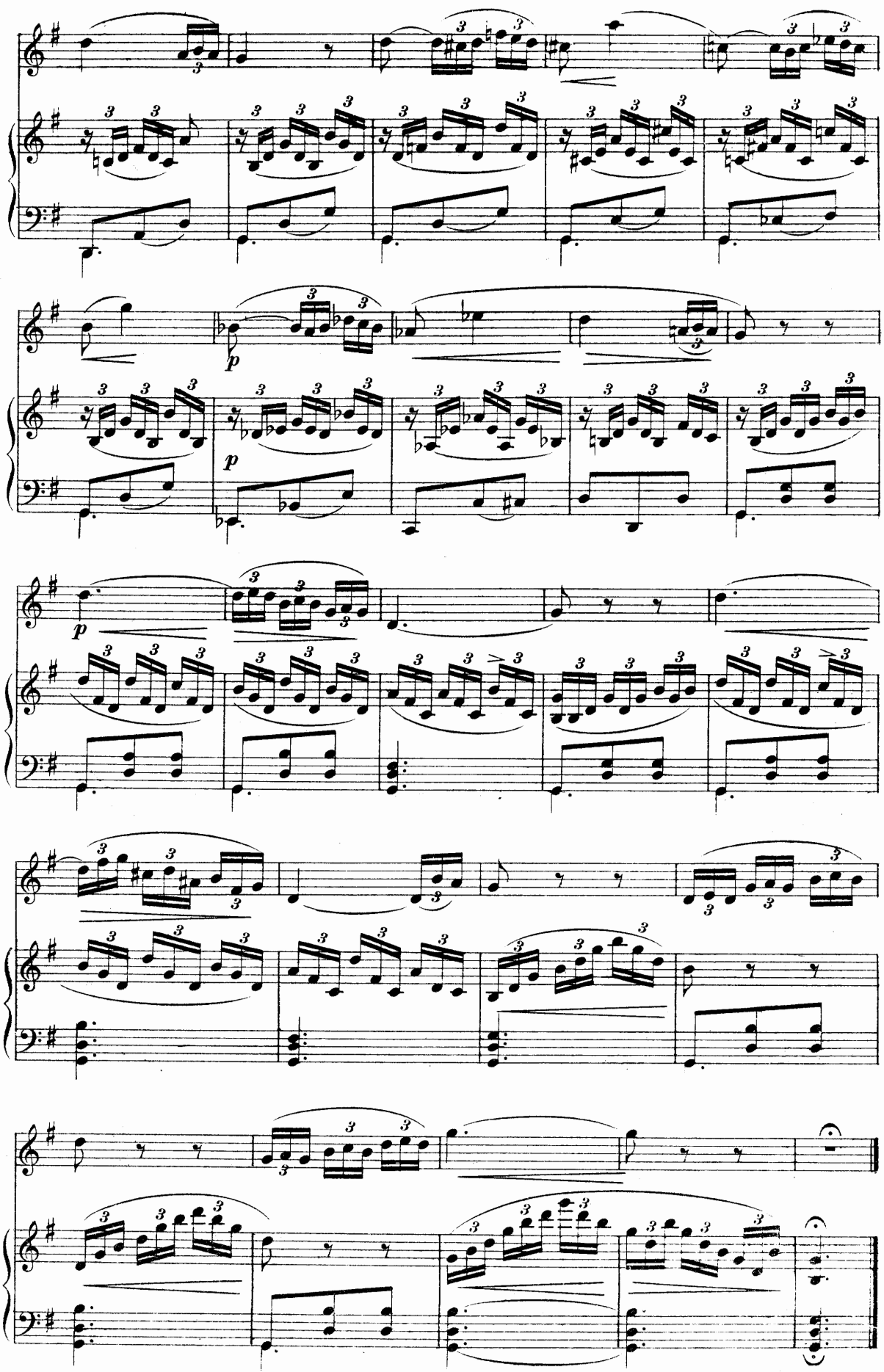

dim.
Tempo I
dol.
p
p con
molta anima


dol.
sf
p
sf
p
accel.
rall.
f
Allegretto con brio
A.SAVINELLI
22
p
rall.
a tempo
p



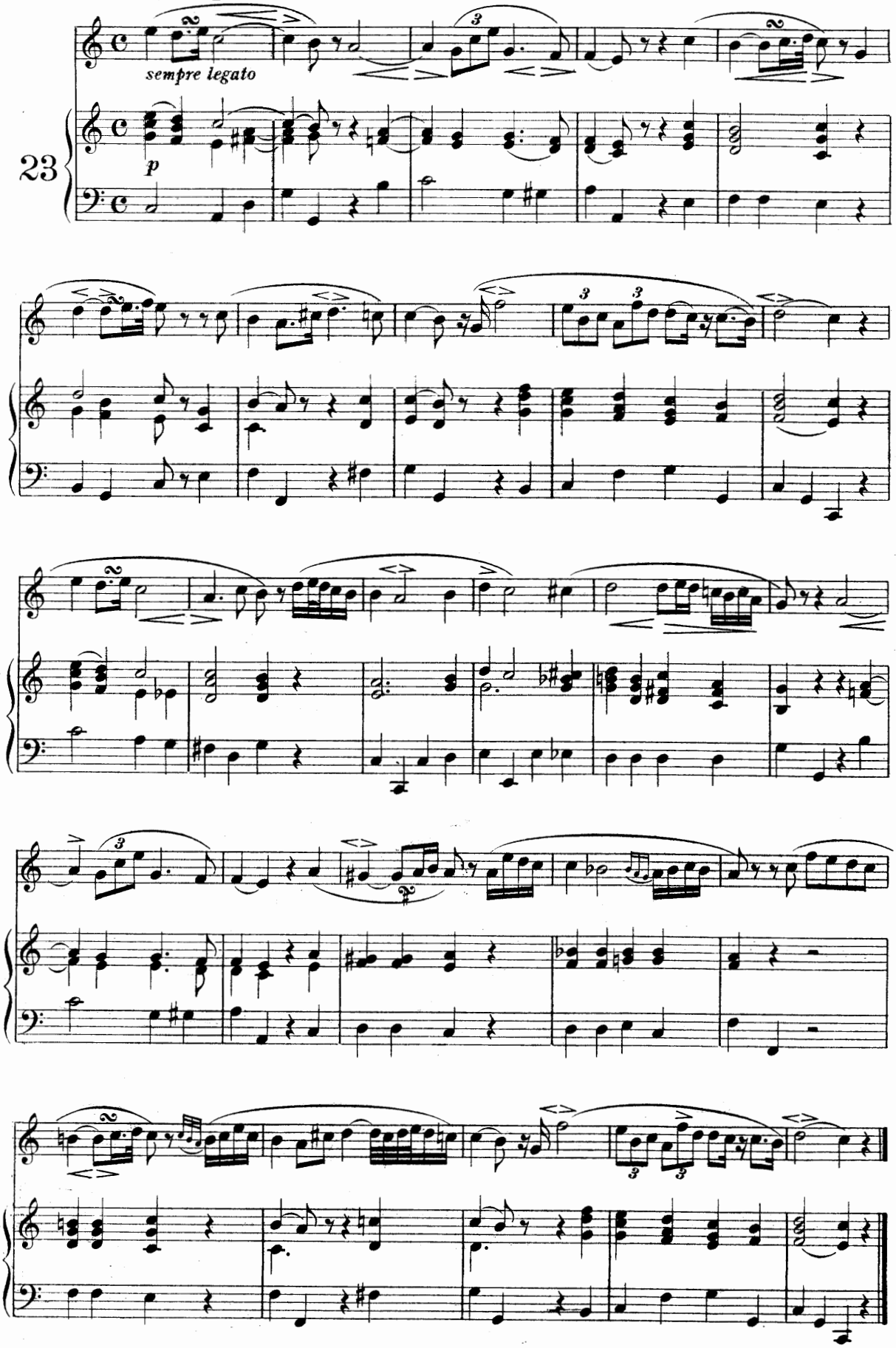
5-20-65748-86


p dim.
f
p
f
p
pp



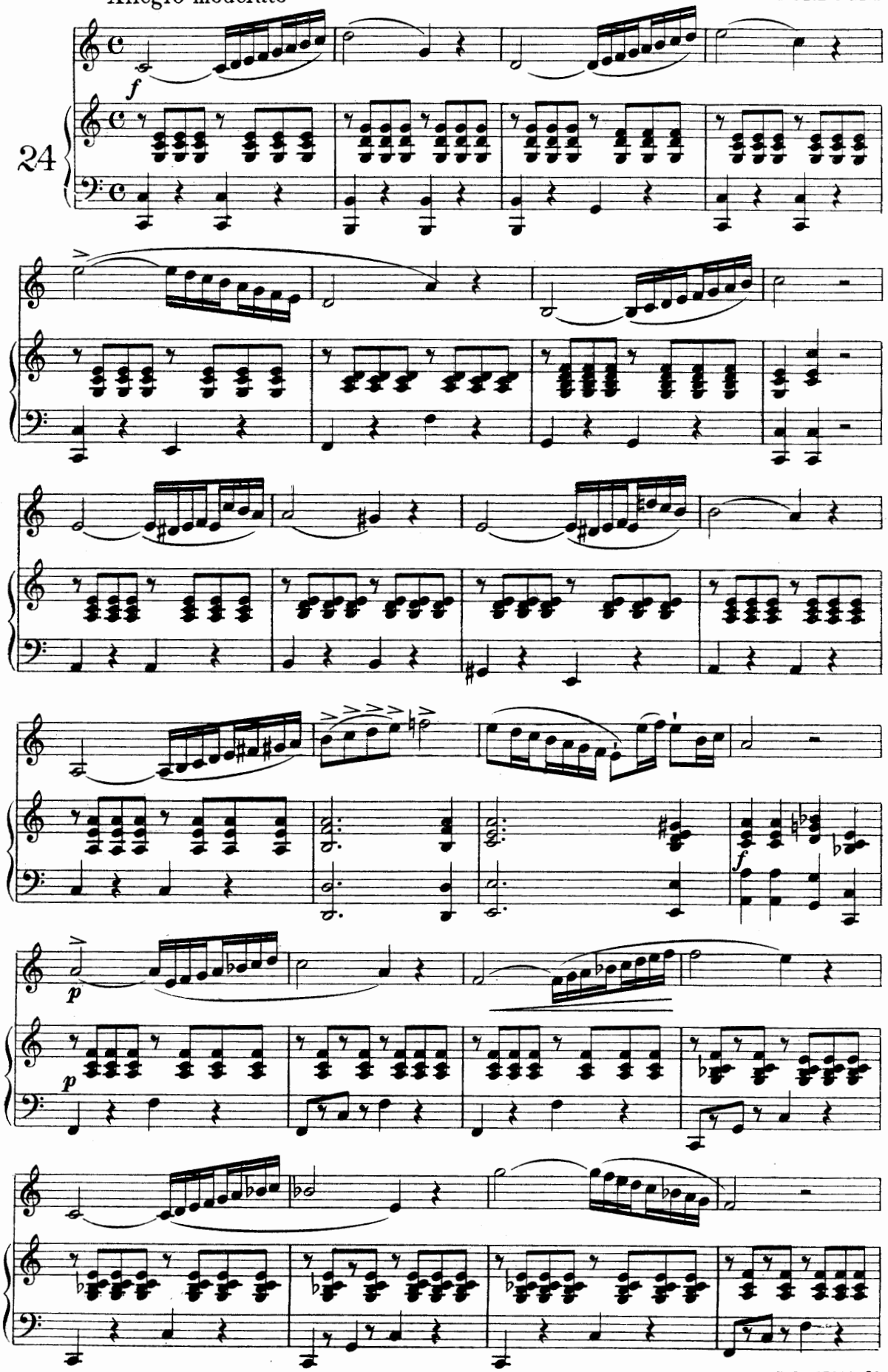
Adagio espressivo

G. CRESCENTINI

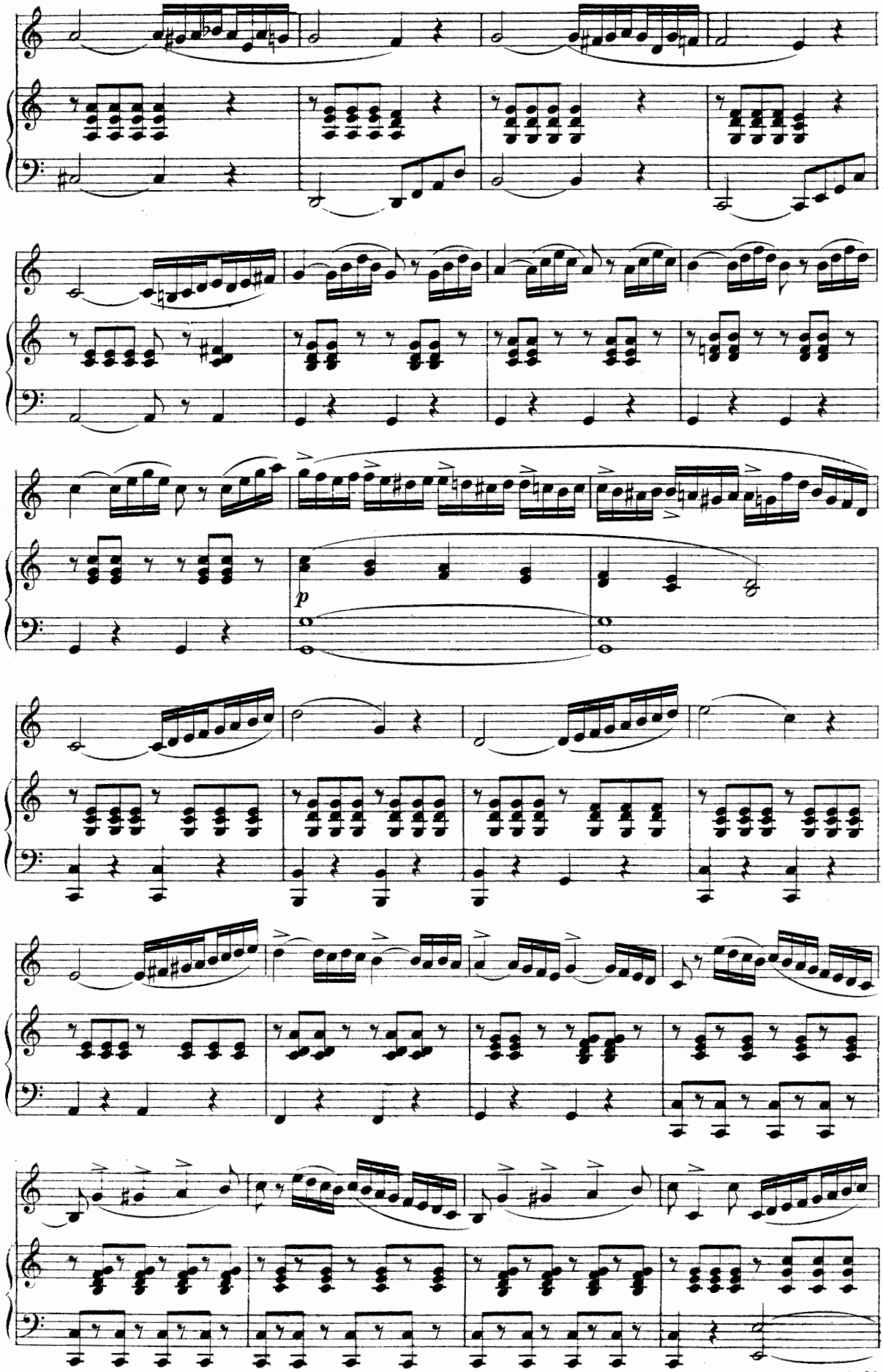


5-20-65748-86

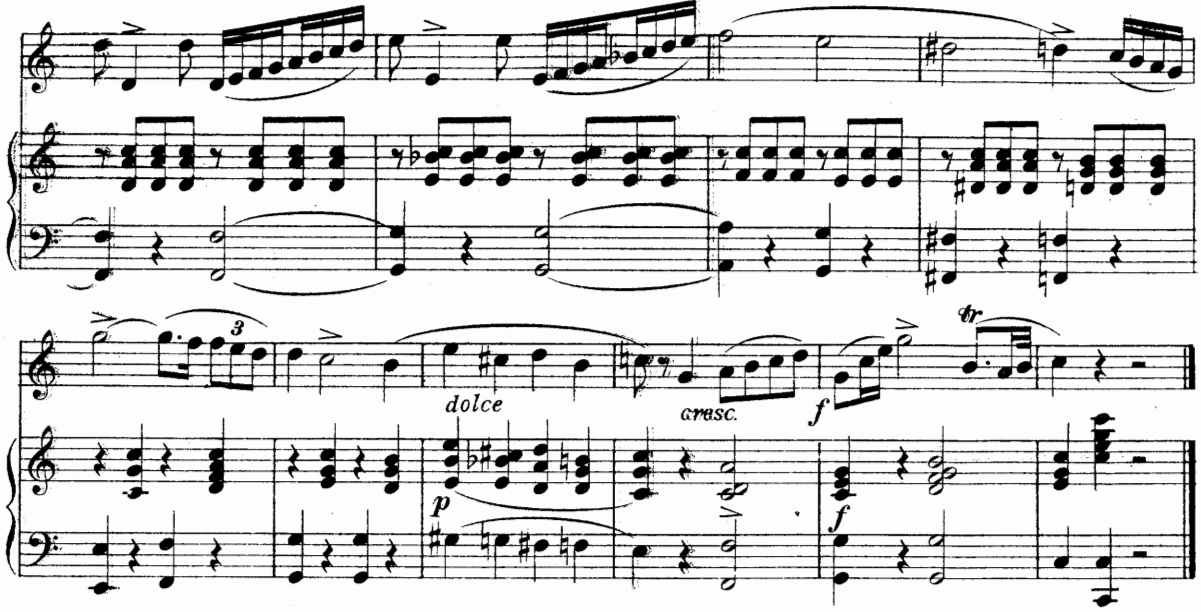
Allegro moderato



5-20-65748-86

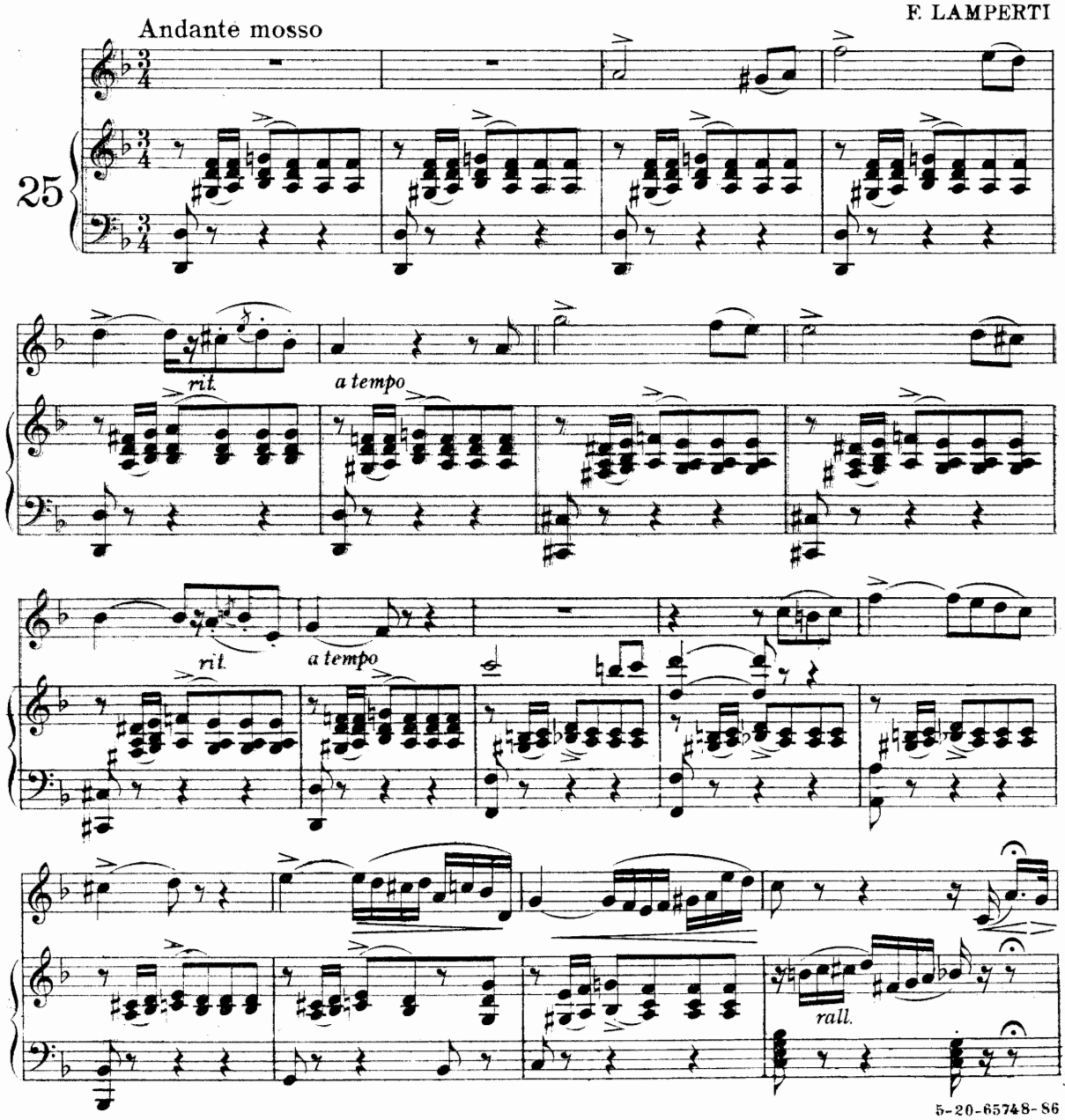


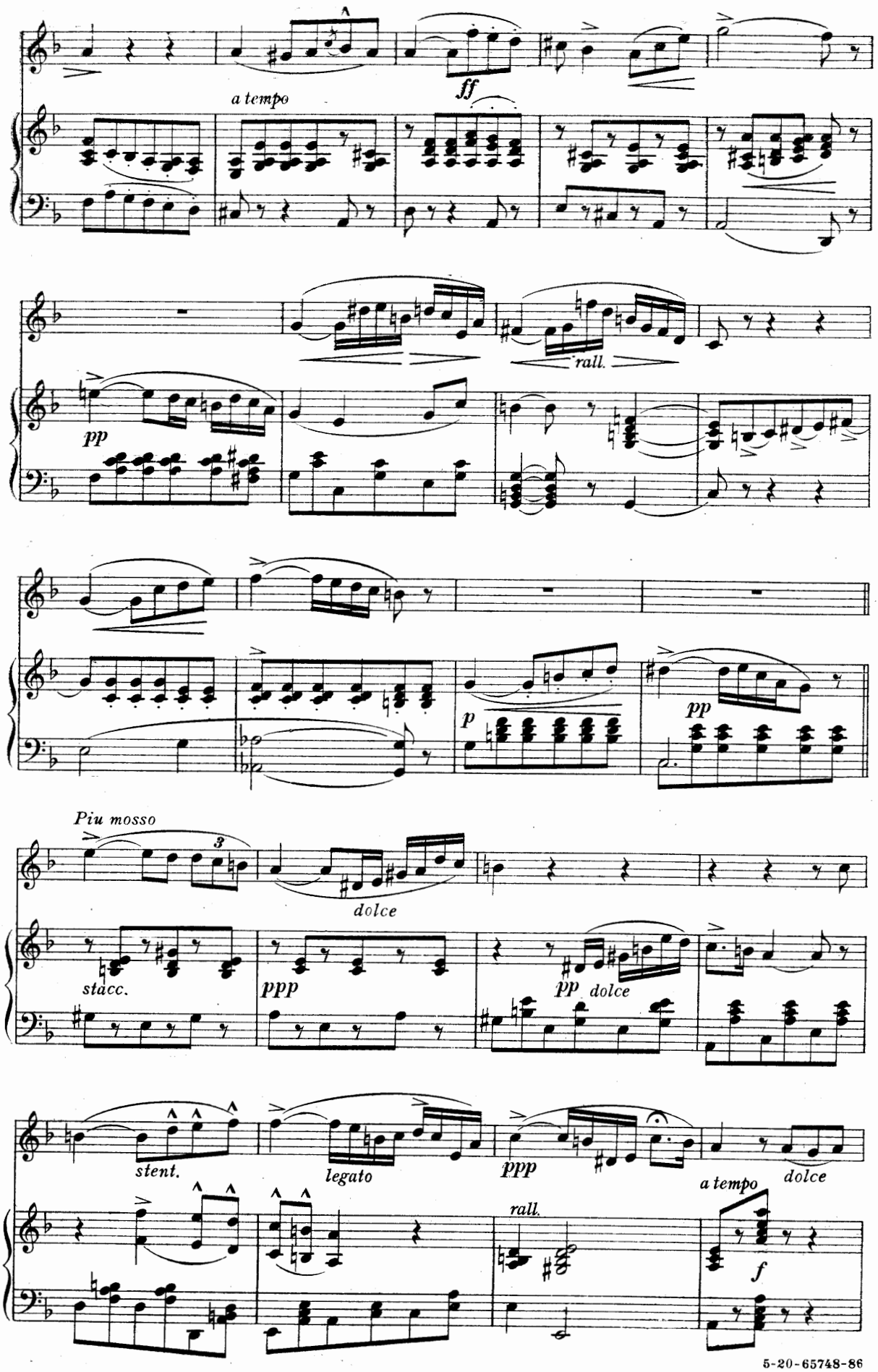
5-20-65748-86



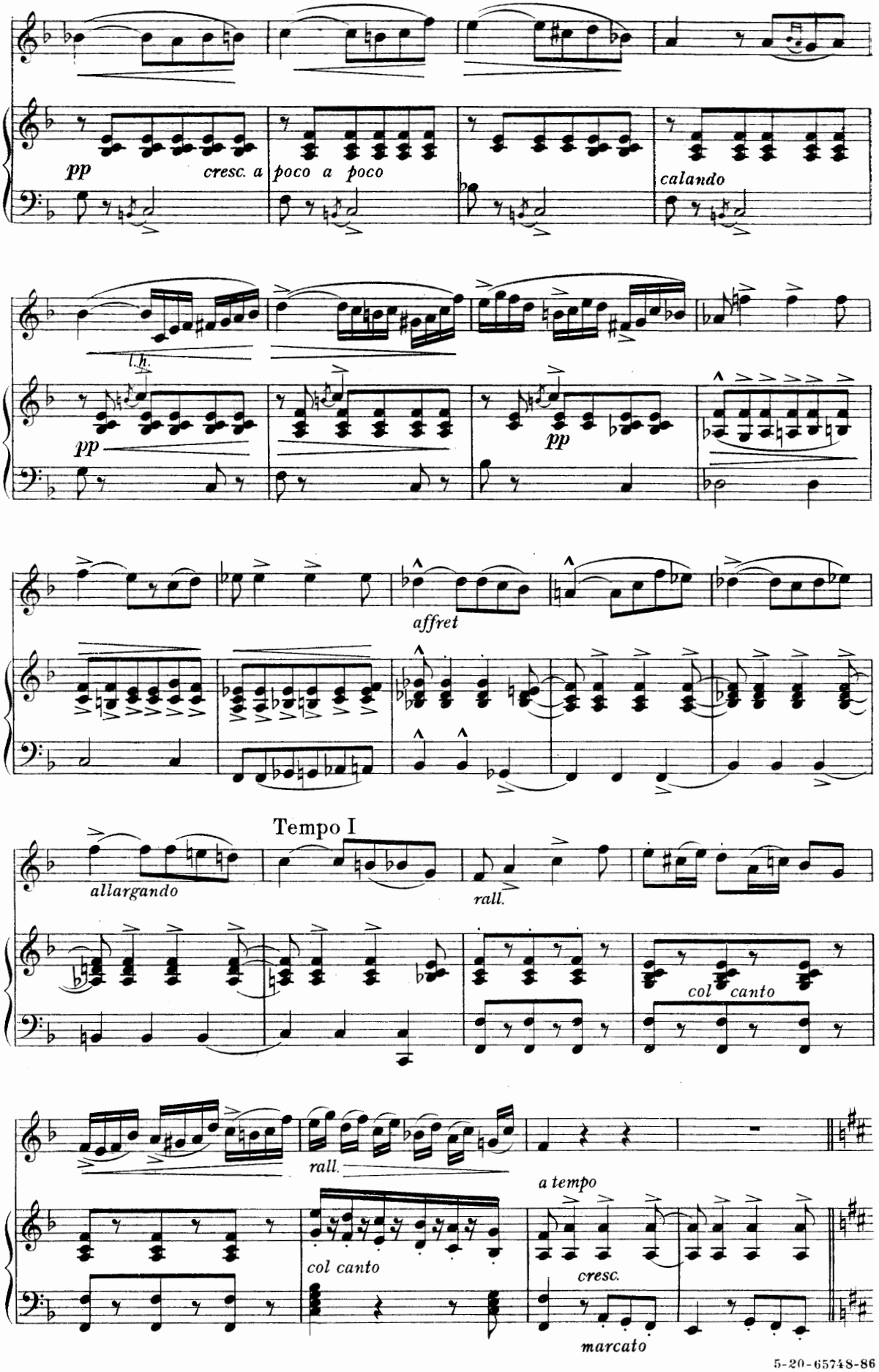
F. LAMPERTI

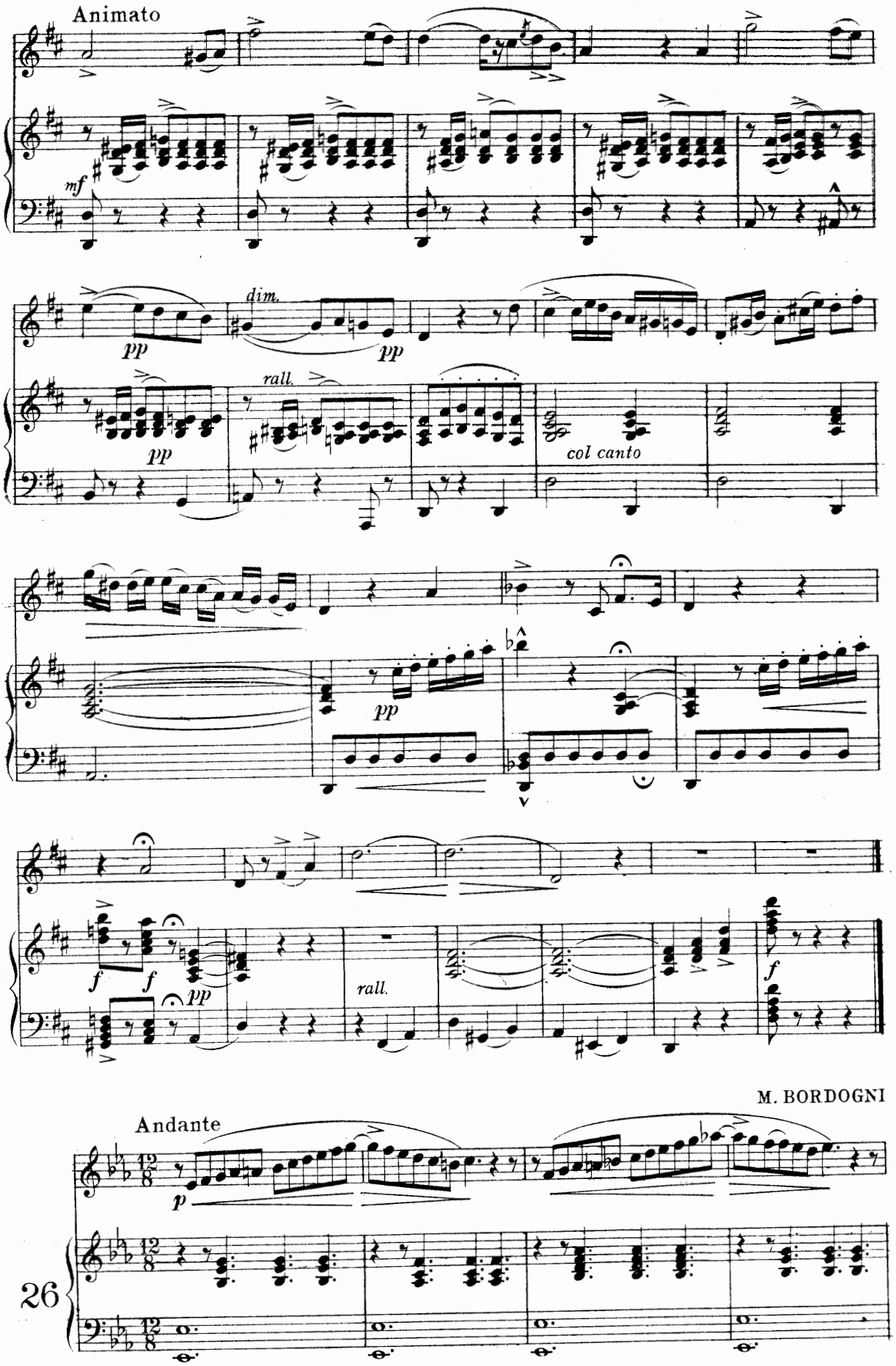
Andante mosso



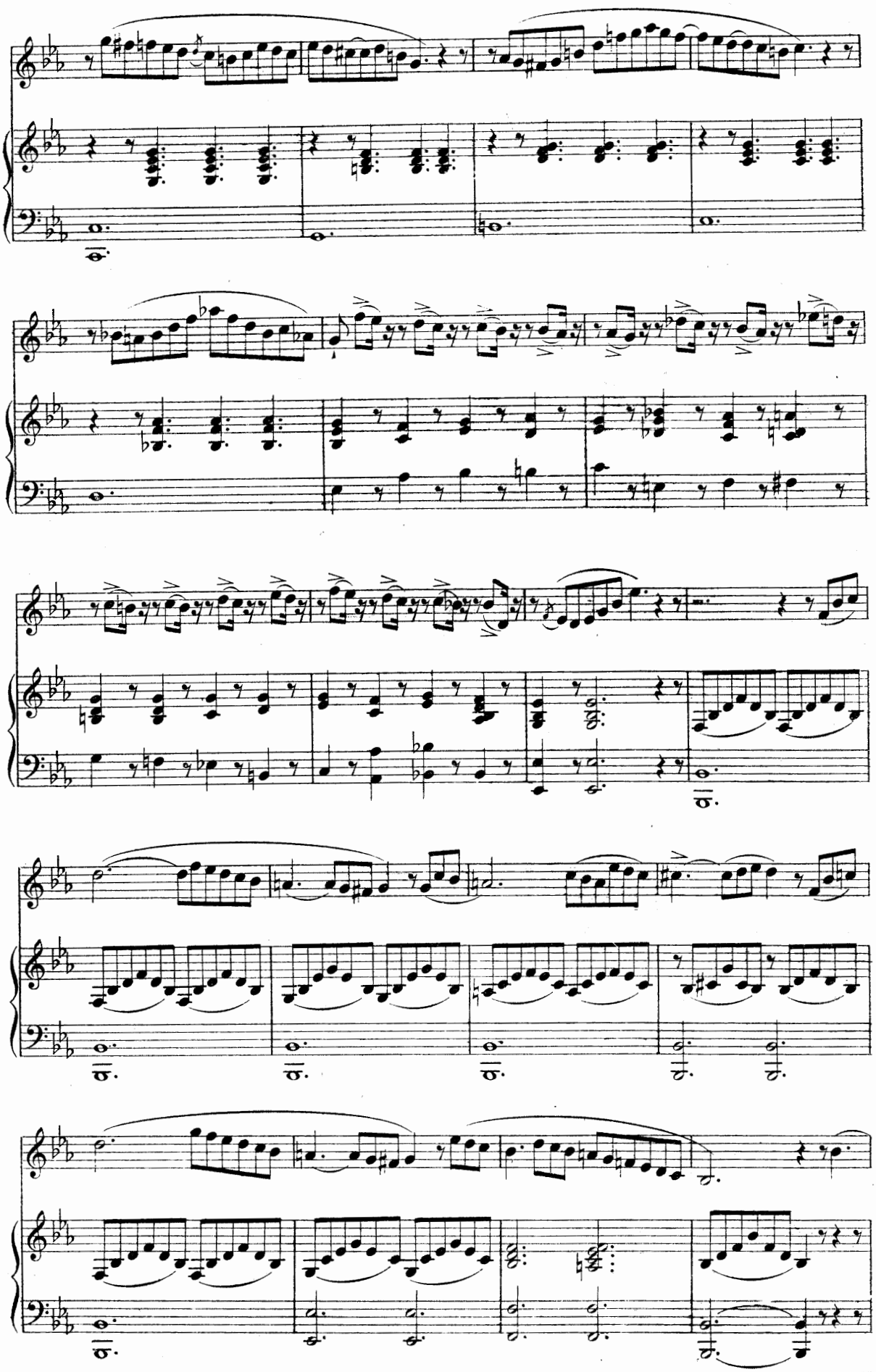

a tempo
ff
rall.
pp
p
pp
Piu mosso
3
dolce
stacc.
ppp
pp dolce
stent.
legato
ppp
a tempo
dolce
rall.
f

5-20-65748-86


pp
cresc. a
poco a poco
calando
l.h.
pp
pp
affret
allargando
Tempo I
rall.
col canto
rall.
a tempo
col canto
cresc.
marcato



M. BORDOGNI



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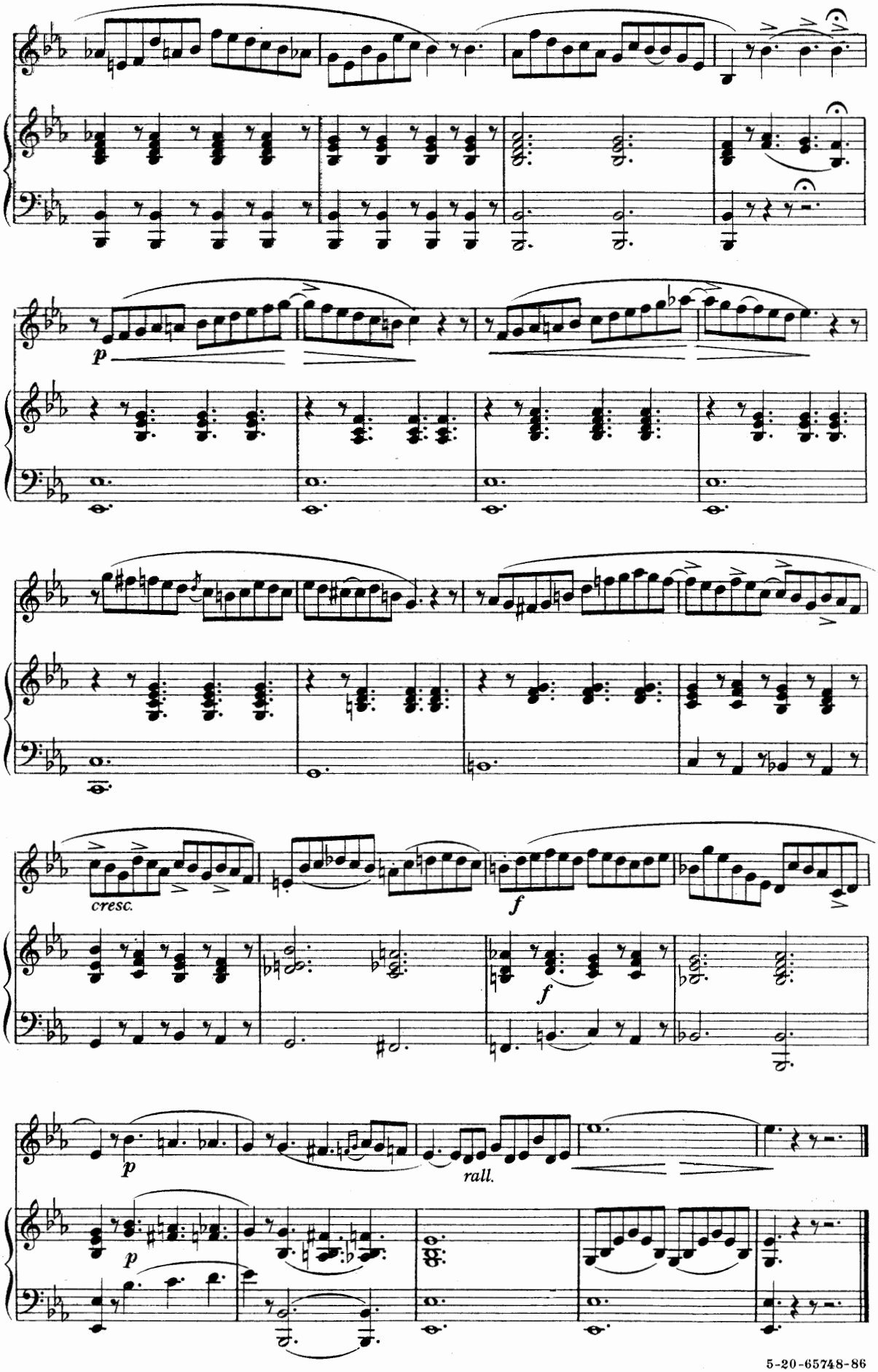
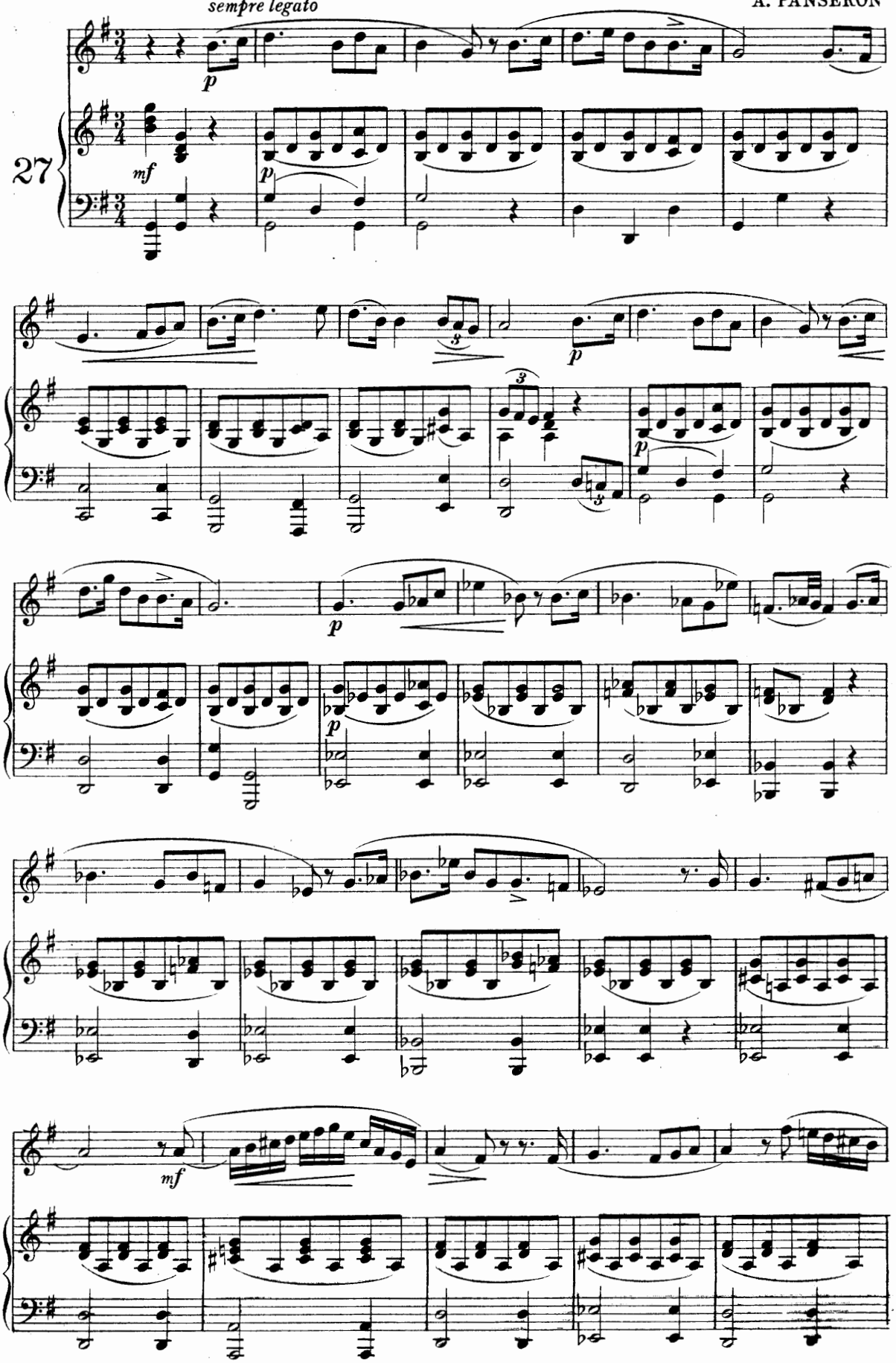

p
cresc.
f
f
p
rall.
p

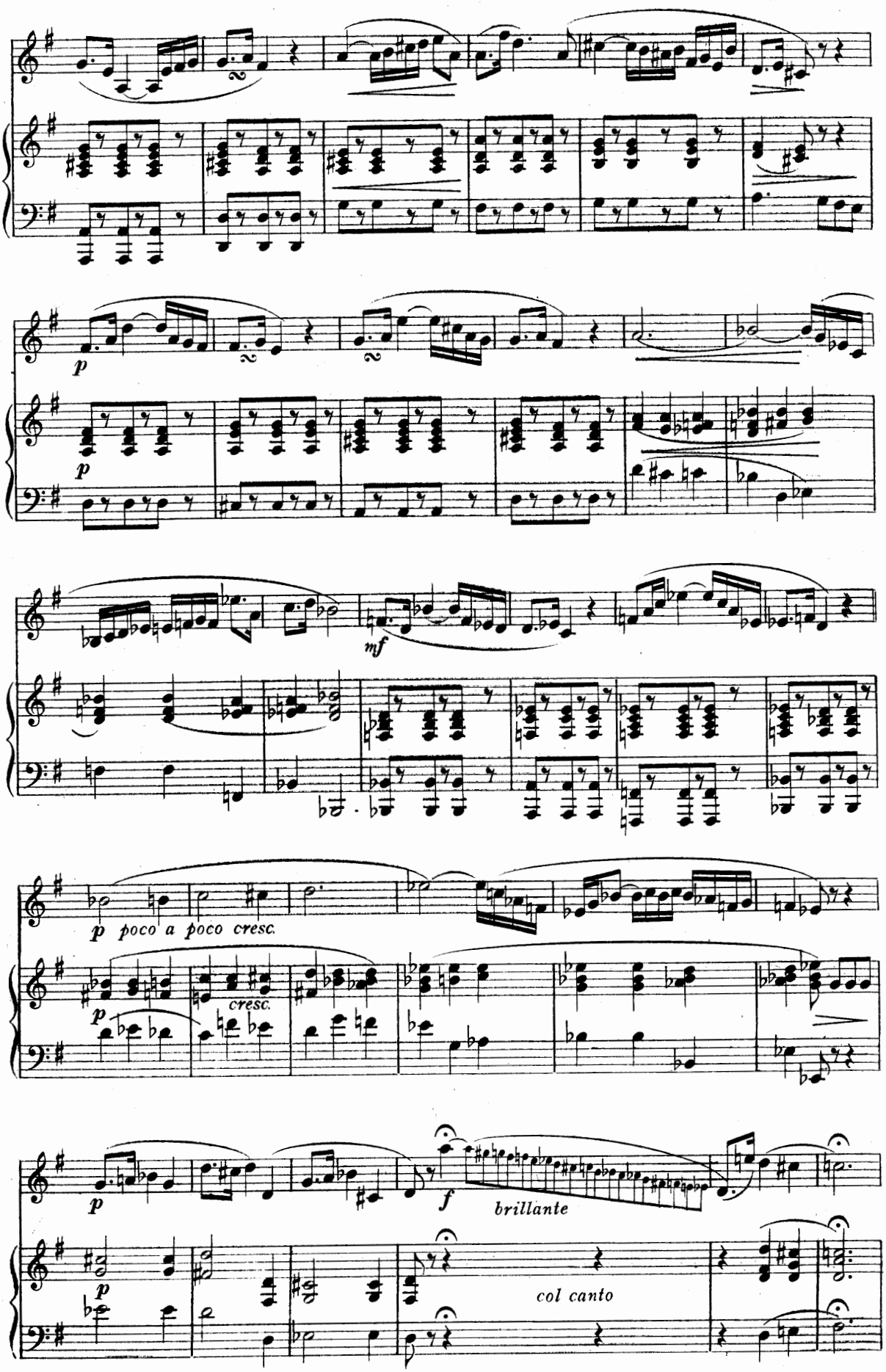
Cantabile

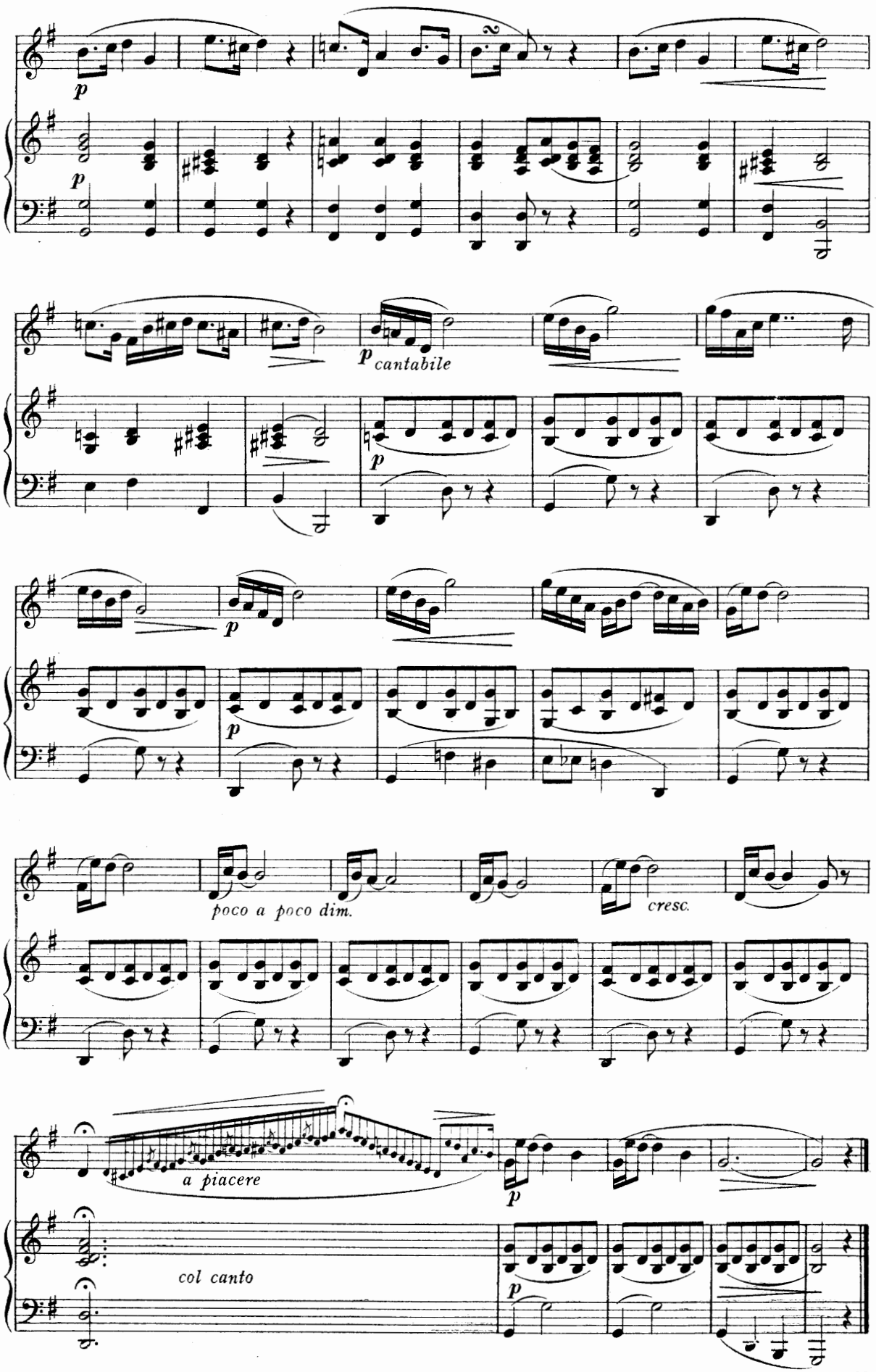
sempre legato

A. PANSERON



5-20-65748-86

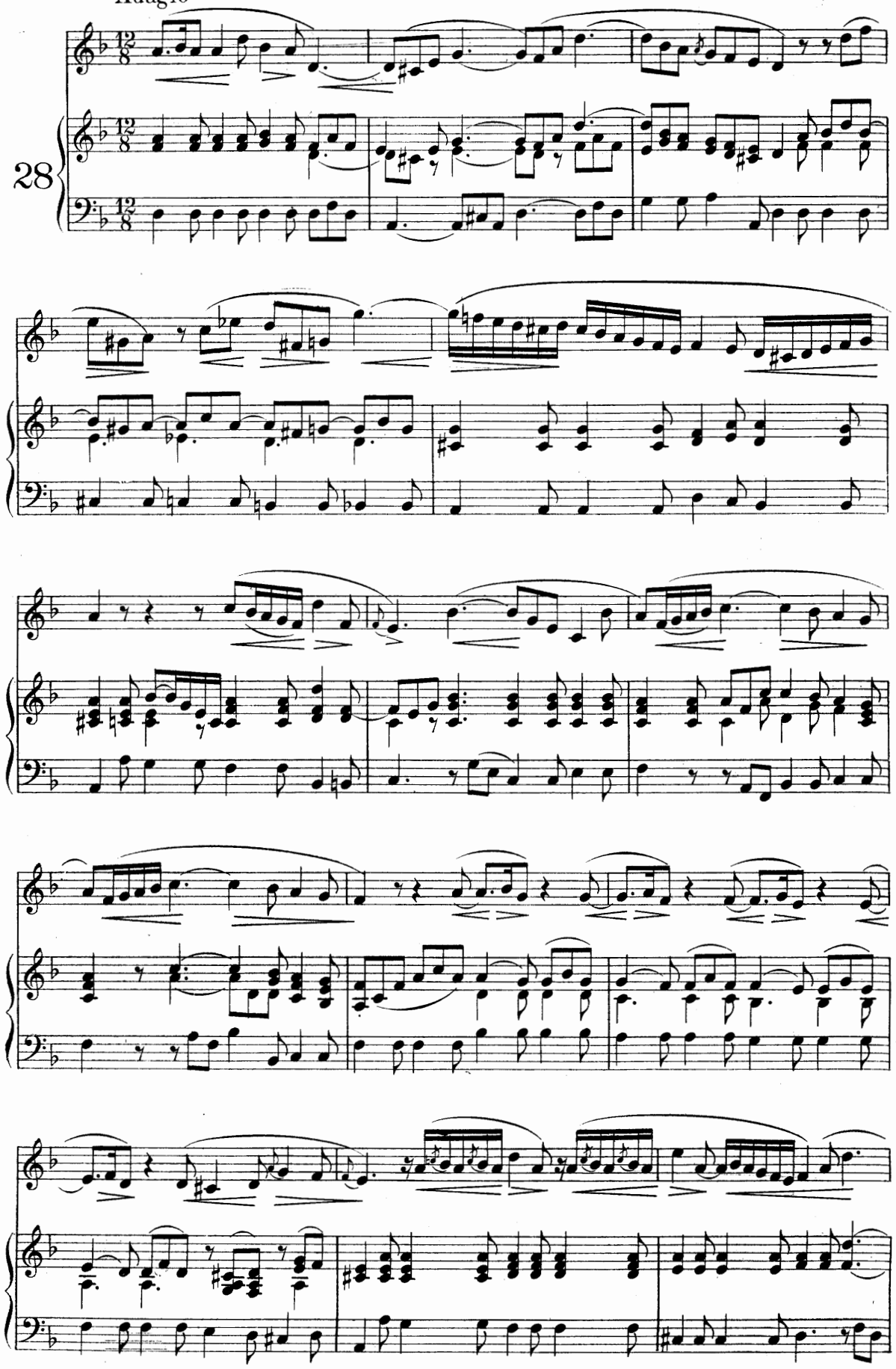

p
p
mf
p poco a poco cresc.
cresc.
p
f
brillante
p
col canto

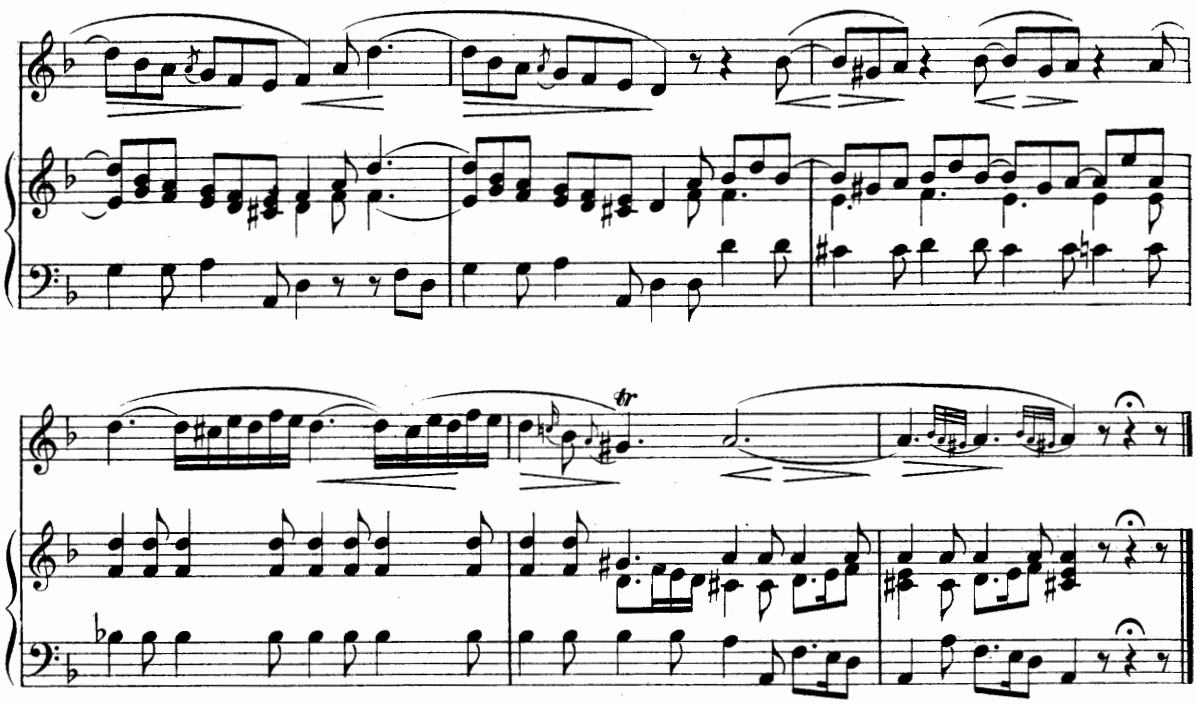


5-20-65748-86

Adagio

G. APRILE

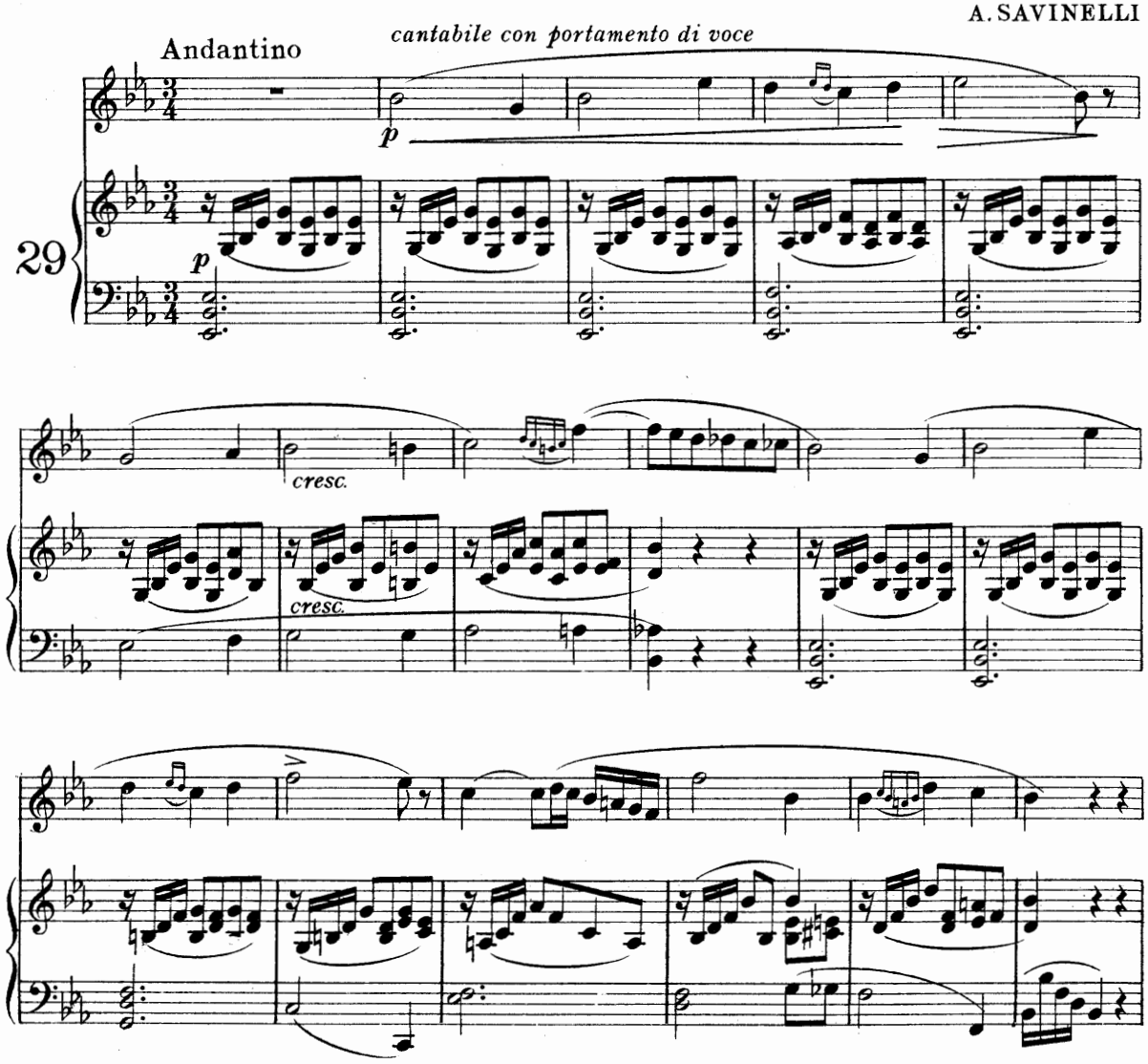




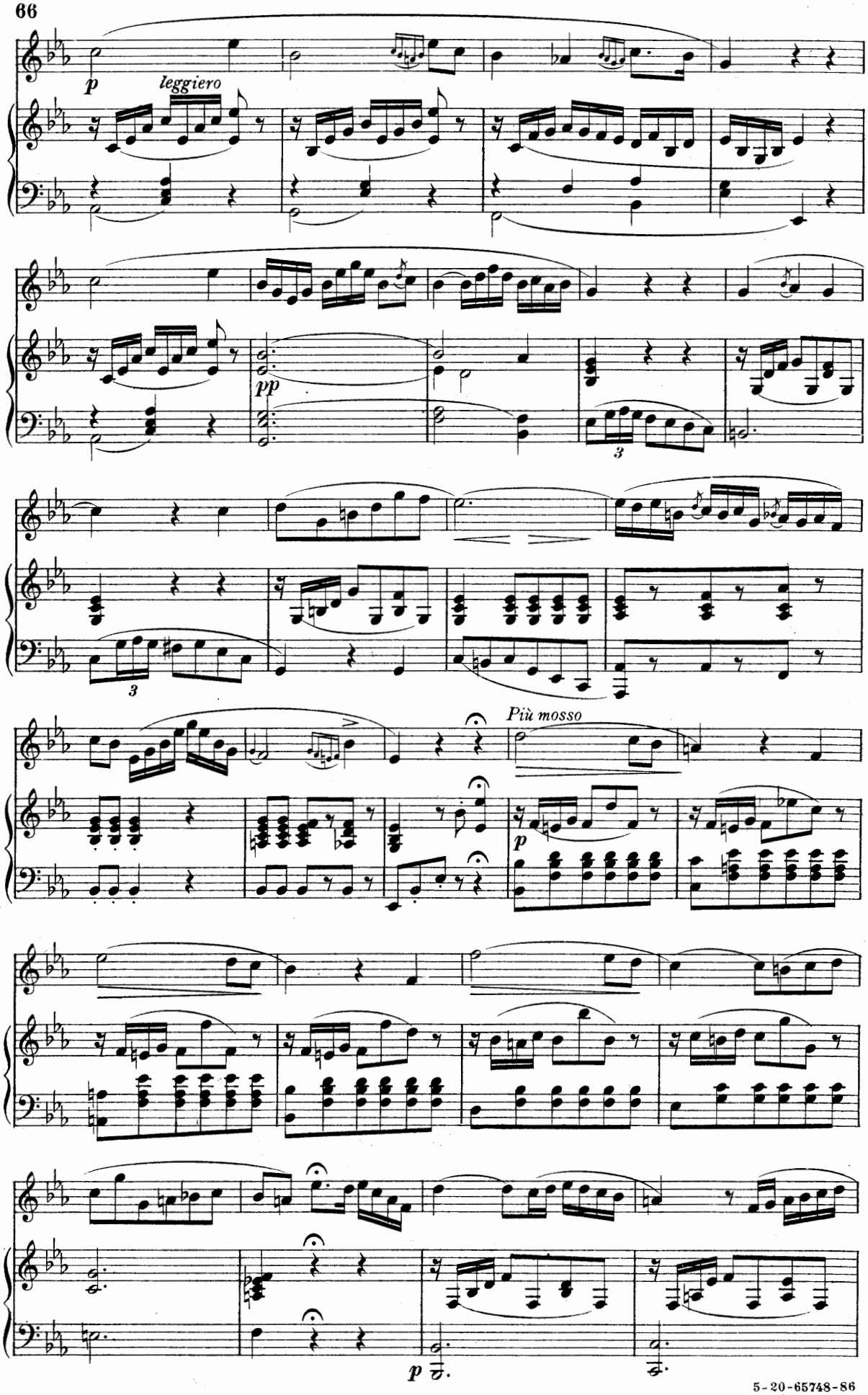
A. SAVINELLI

Andantino

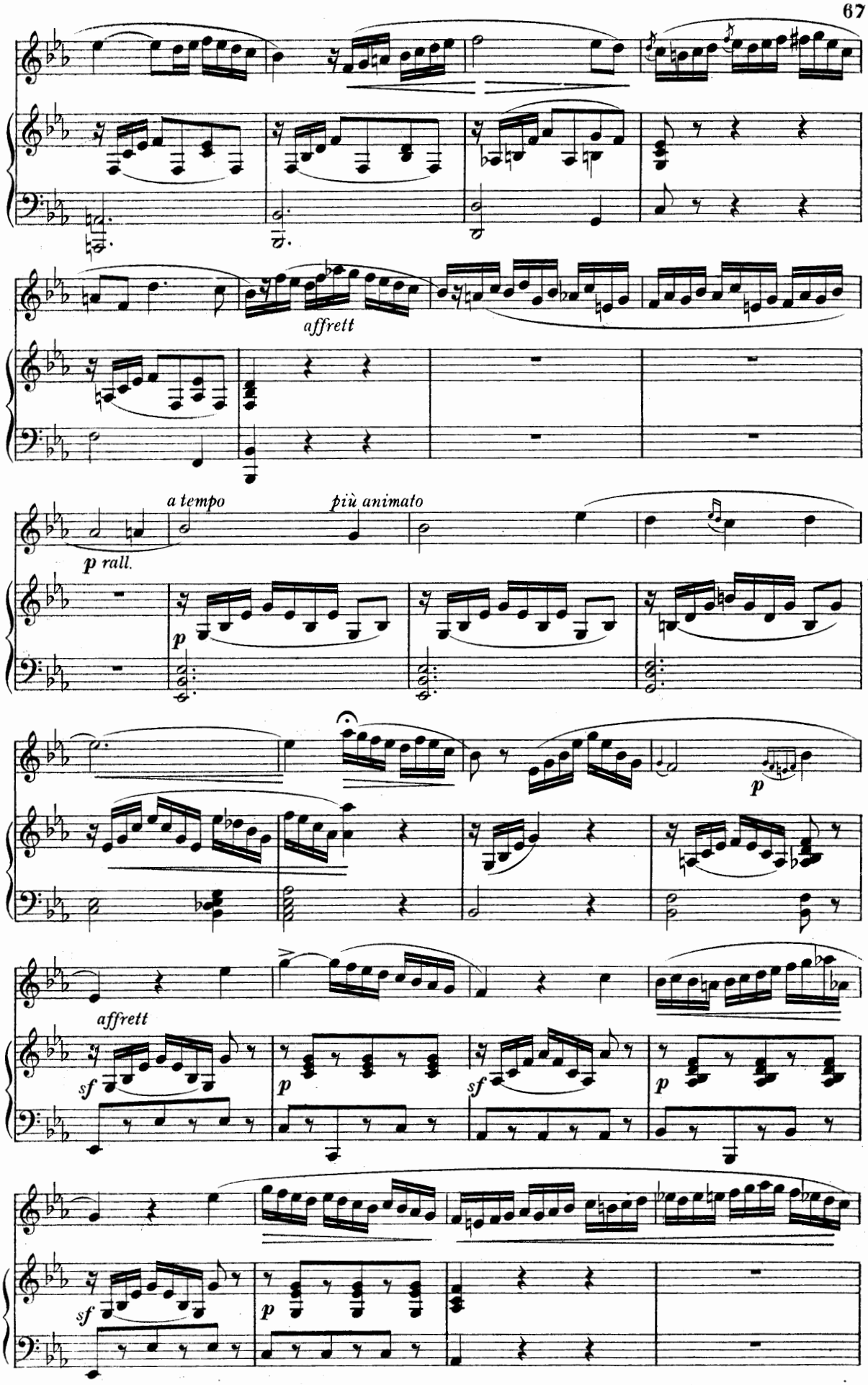
cantabile con portamento di voce

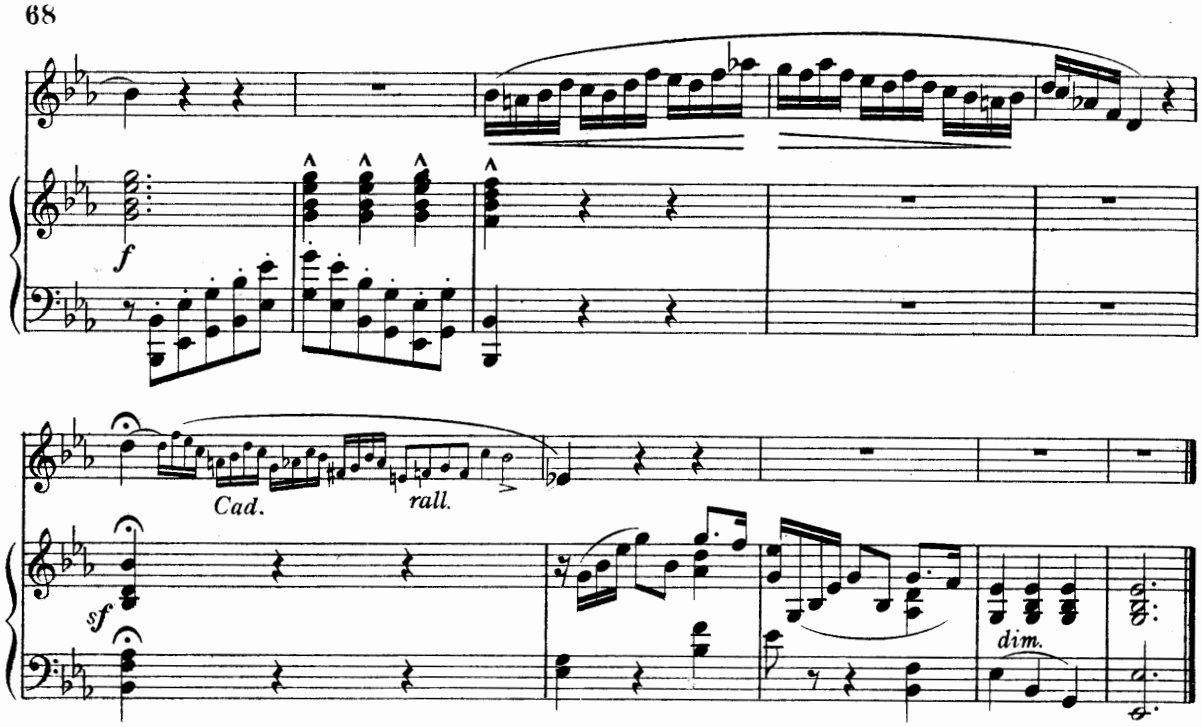


5-20-65748-86



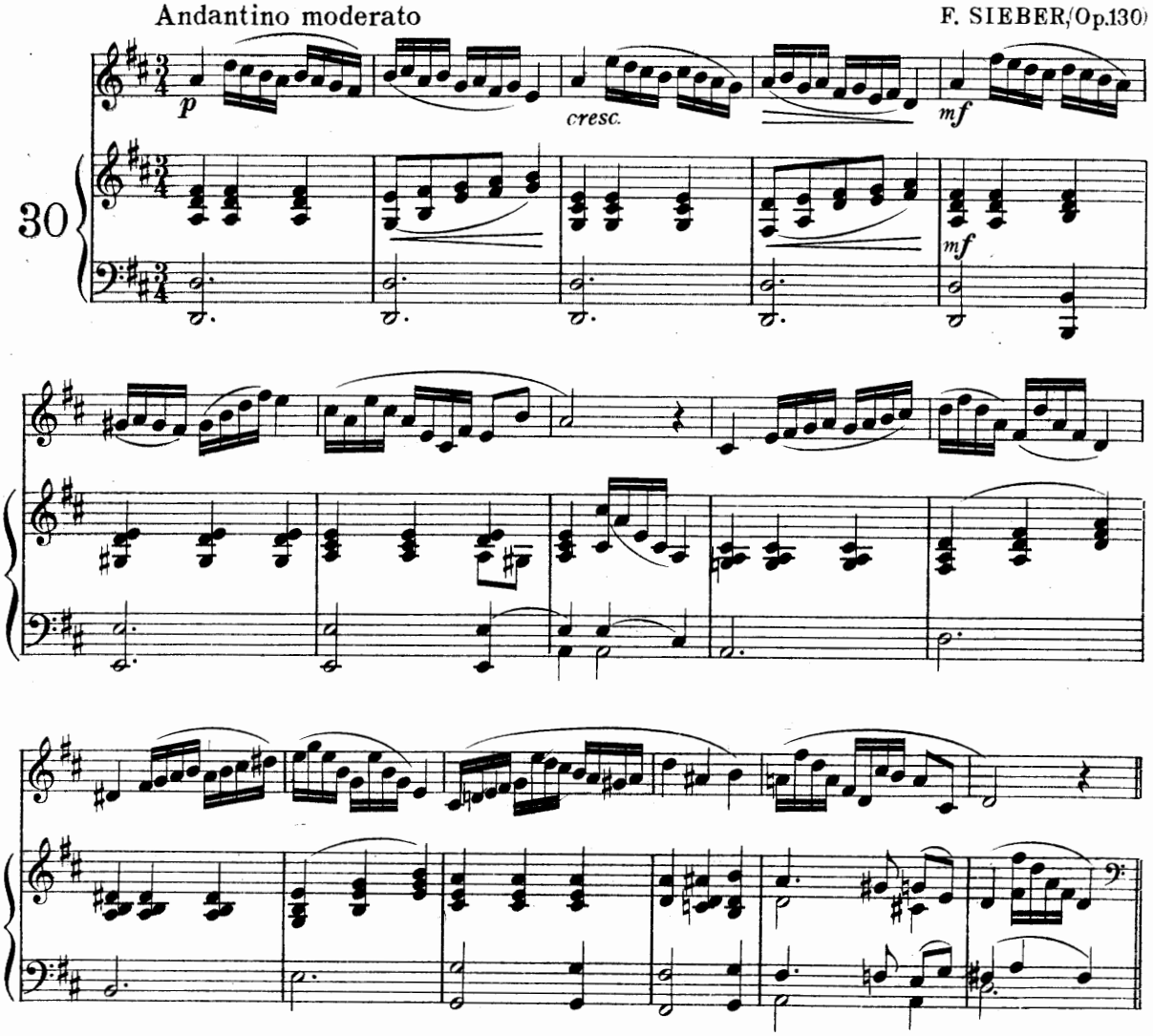
5-20-65748-86


affrett
a tempo
più animato
p rall.
p
affrett
sf
p
sf
p
sf
p

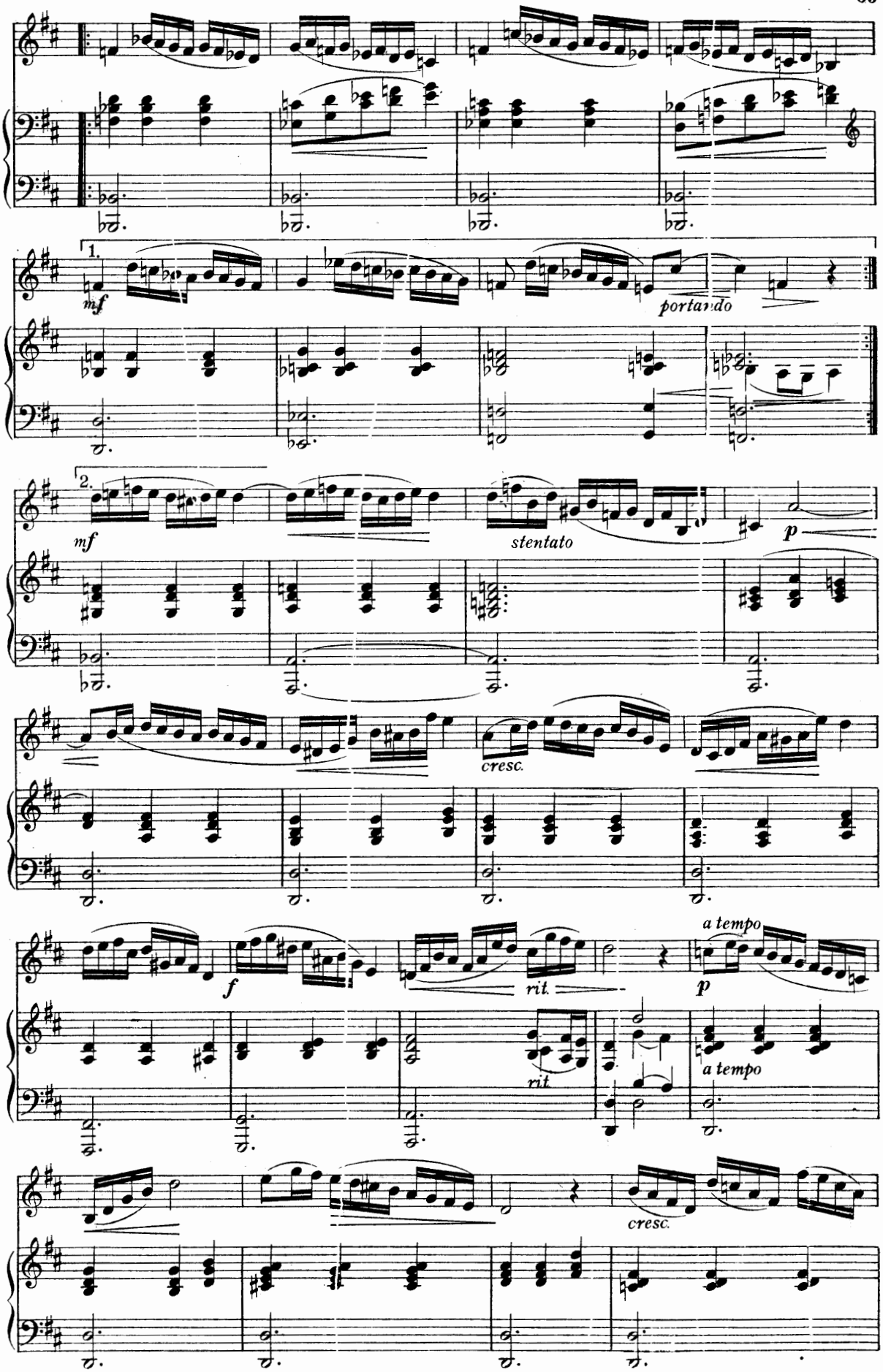


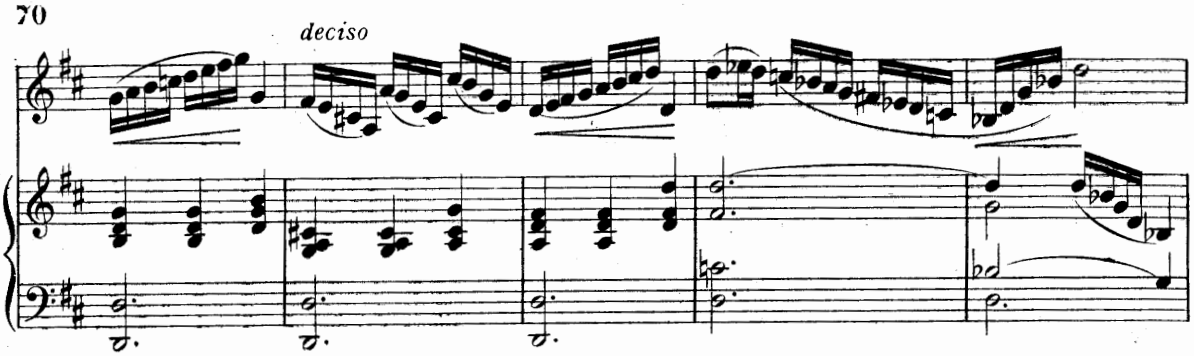
Andantino moderato

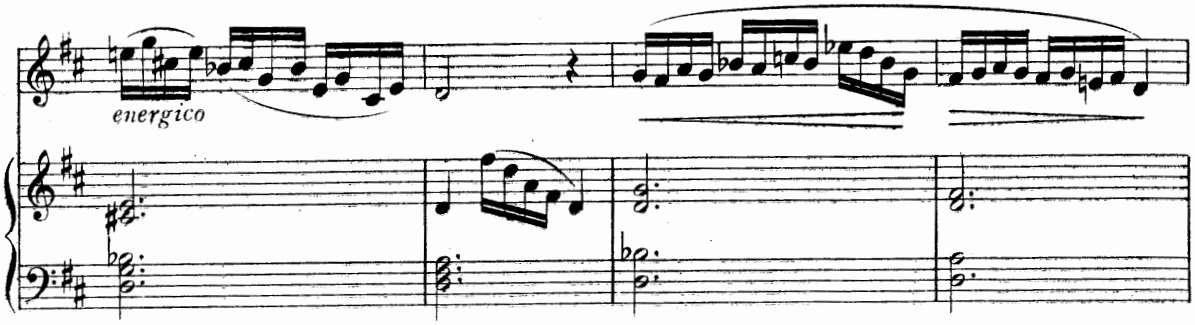
F. SIEBER, (Op. 130)

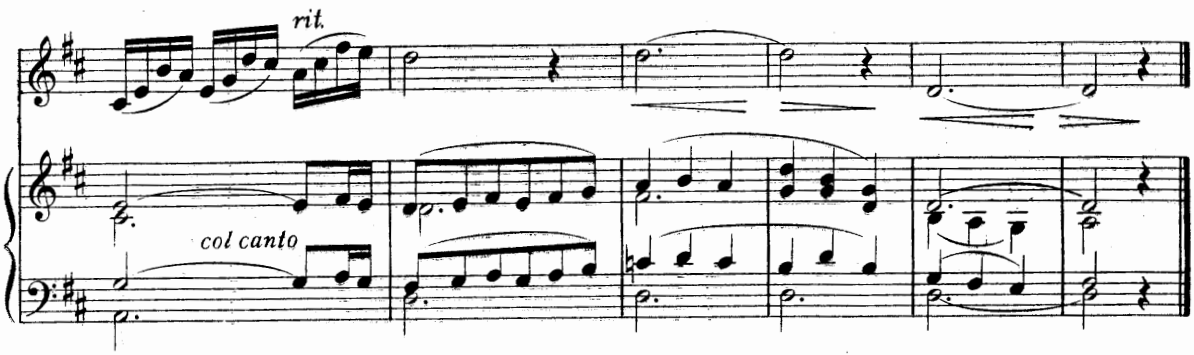


5-20-65748-86

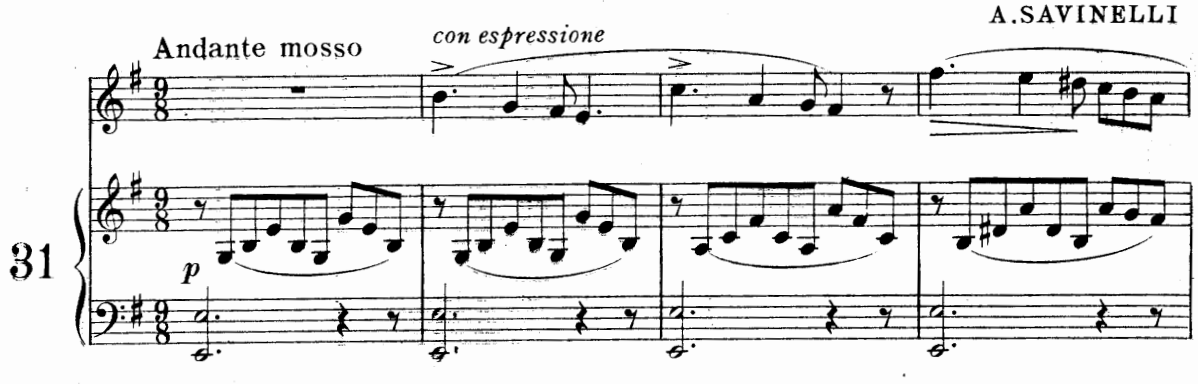

1.
mf
portando
2.
mf
stentato
p
cresc.
f
rit.
a tempo
p
rit.
a tempo
cresc.

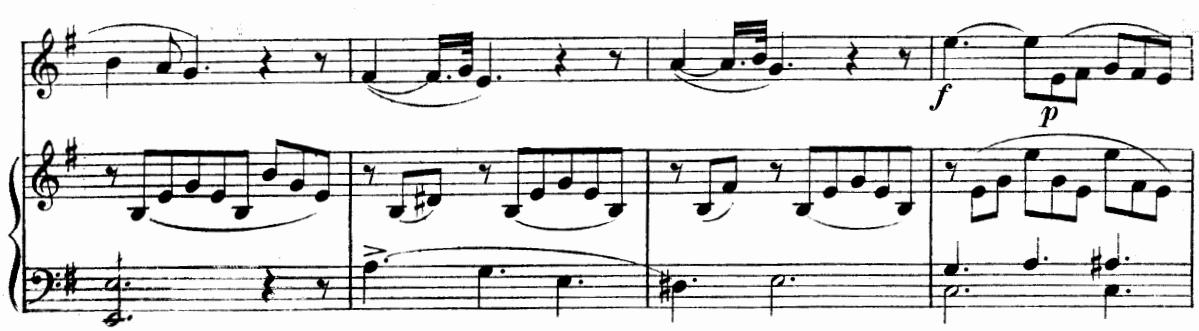

deciso

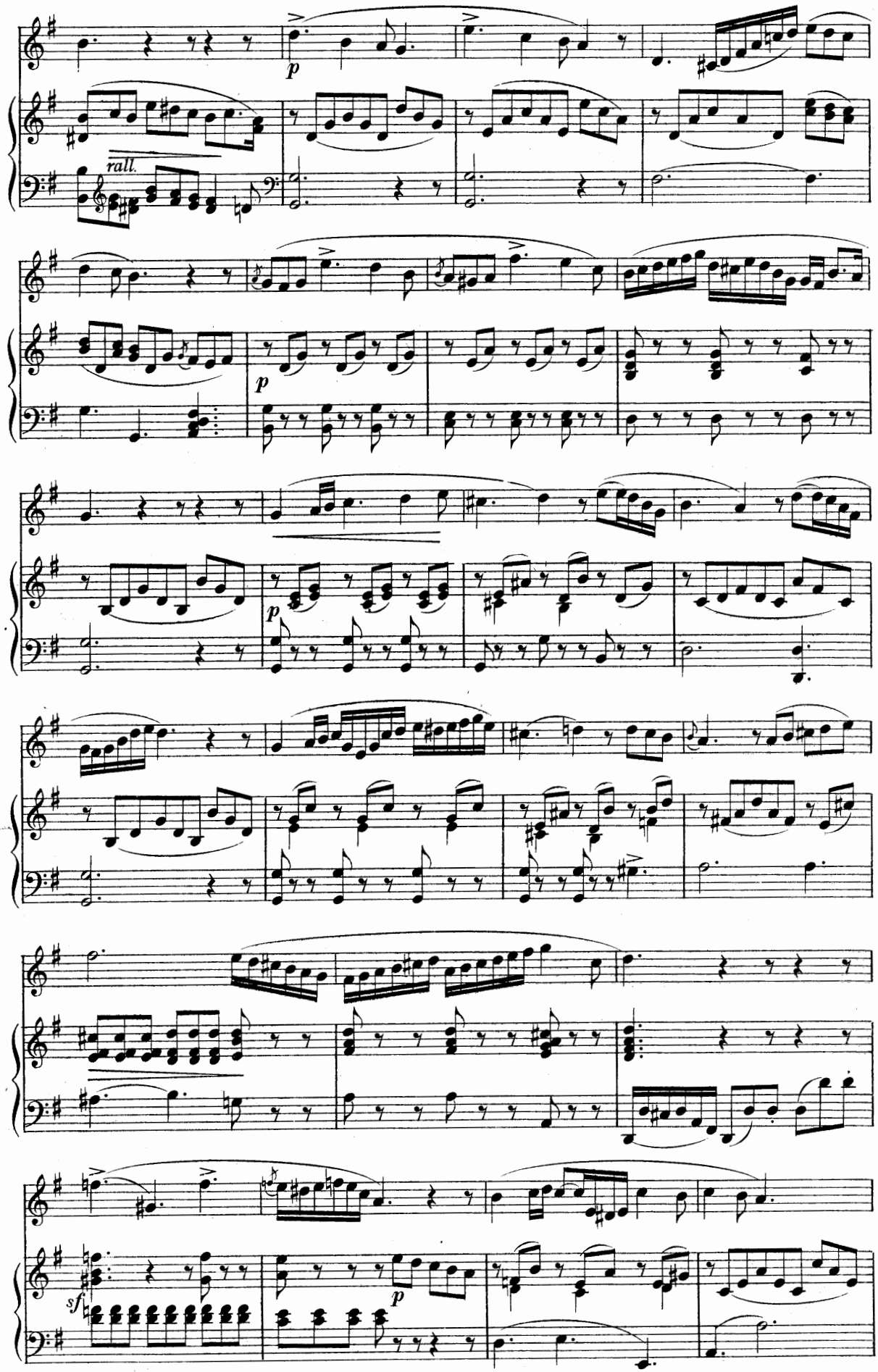

energico

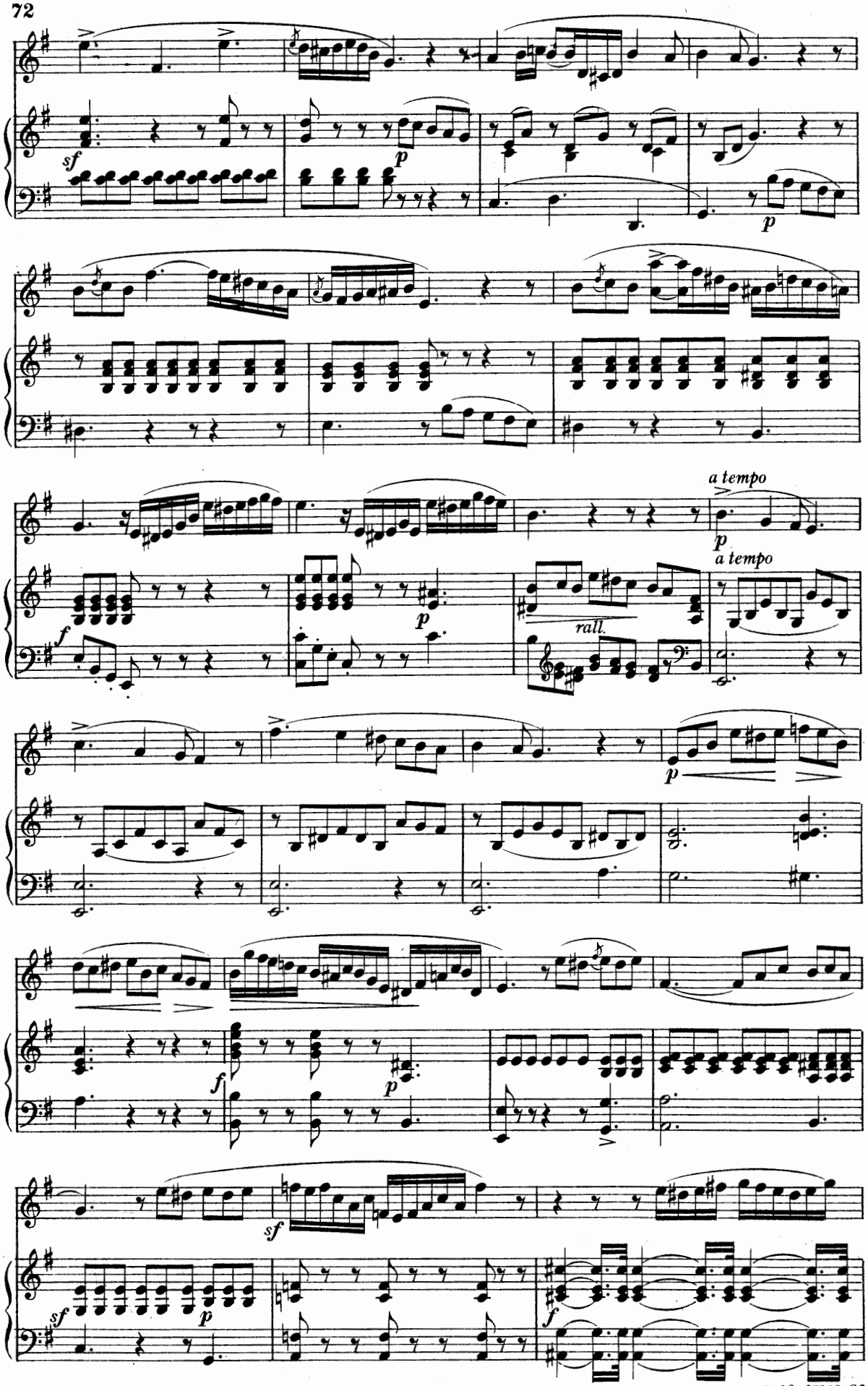

rit.
col canto

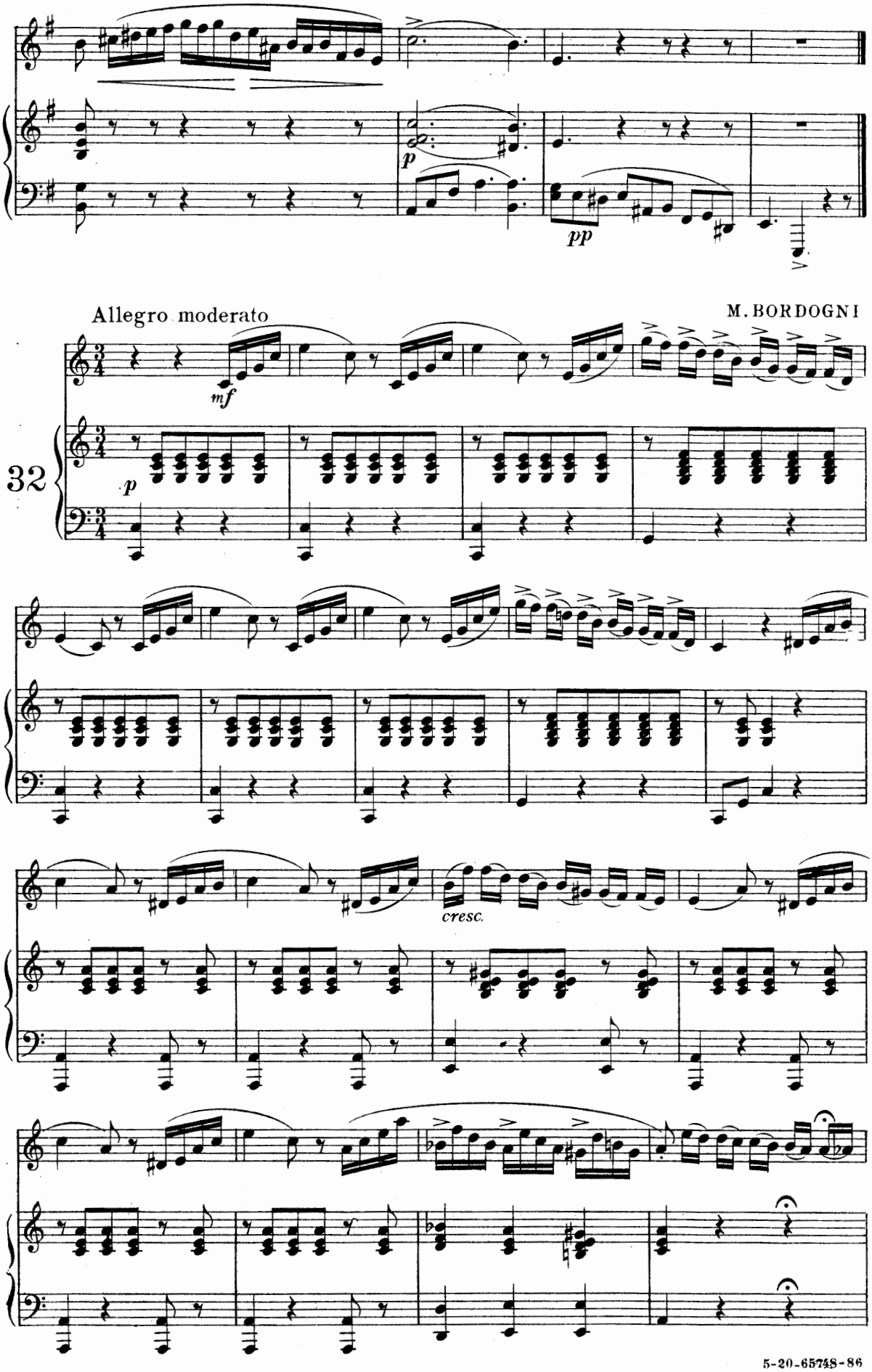
A.SAVINELLI


Andante mosso
con espressione
31
p

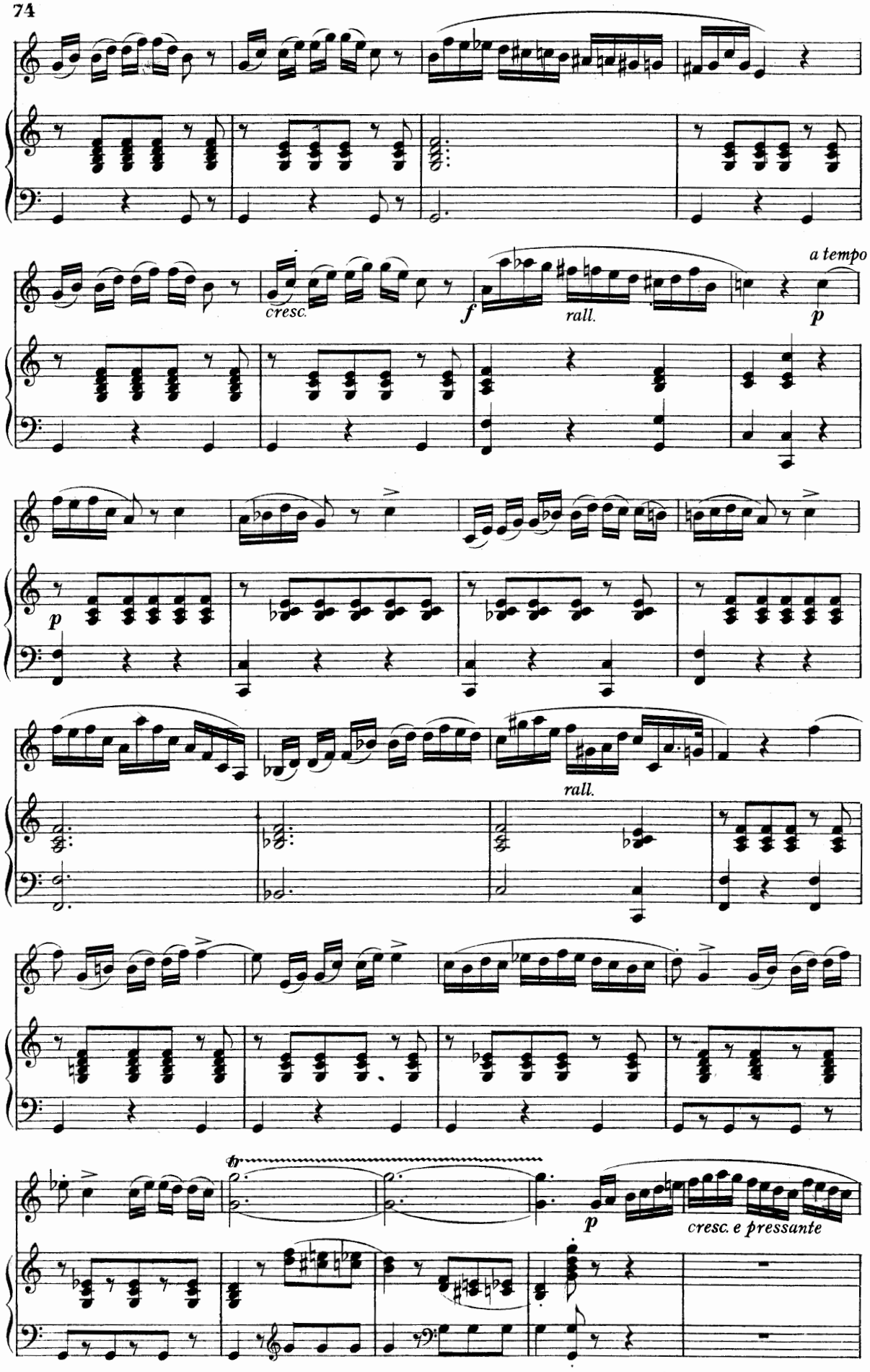

f
p

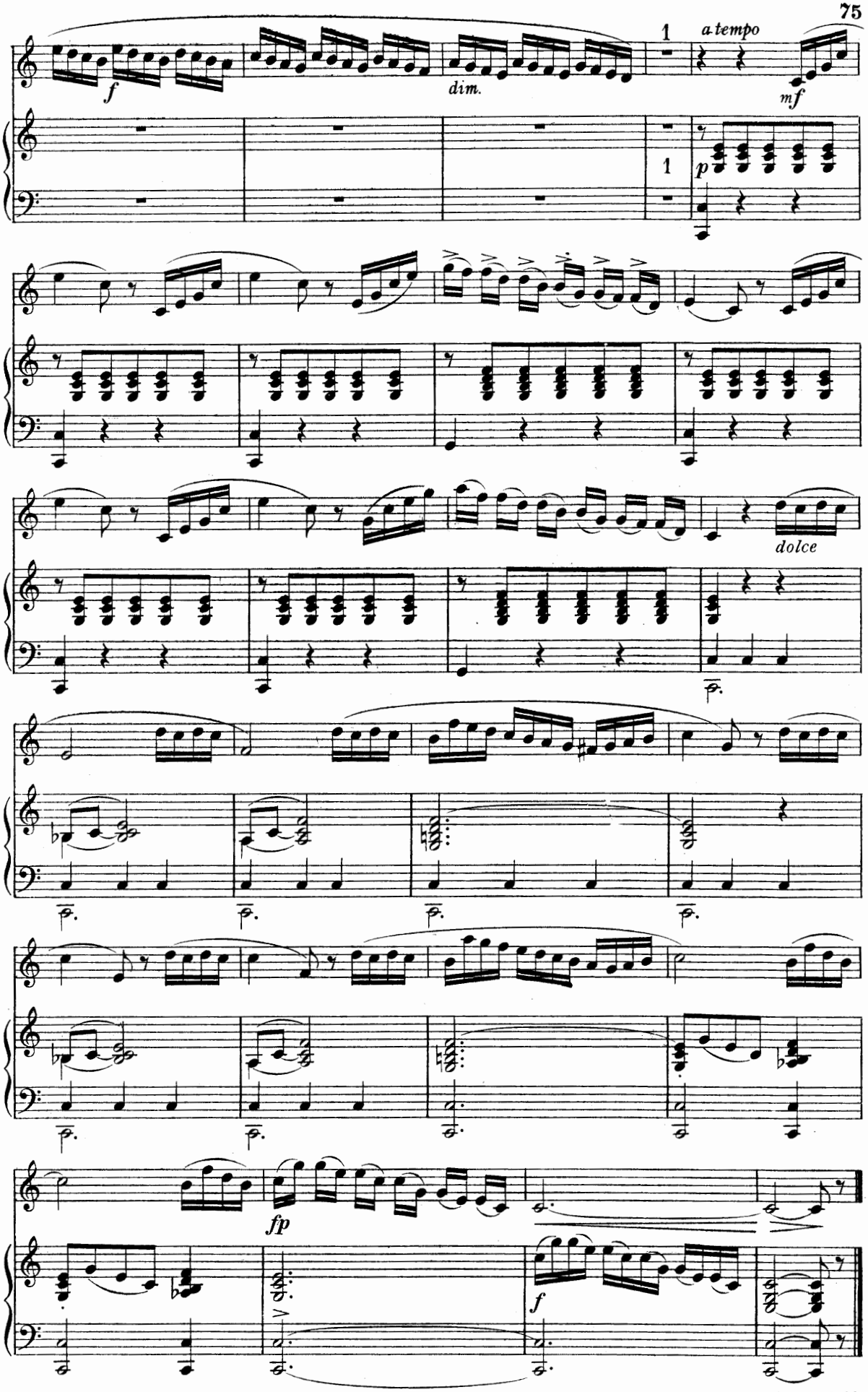

rall.
p
p
p
p
sf
p

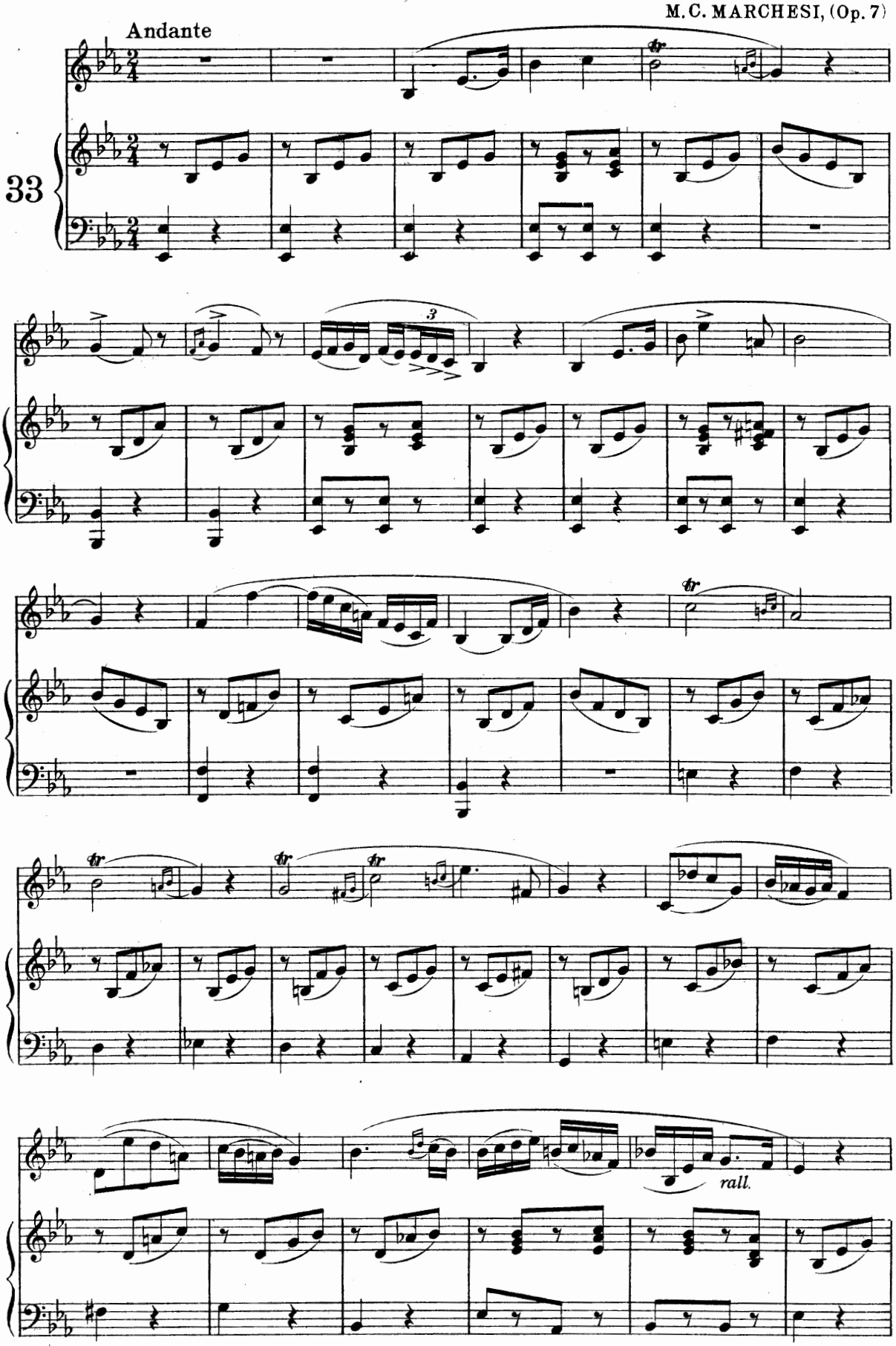

sf
p
p
a tempo
p
a tempo
f
p
rall.
p
f
p
sf
sf
p
f



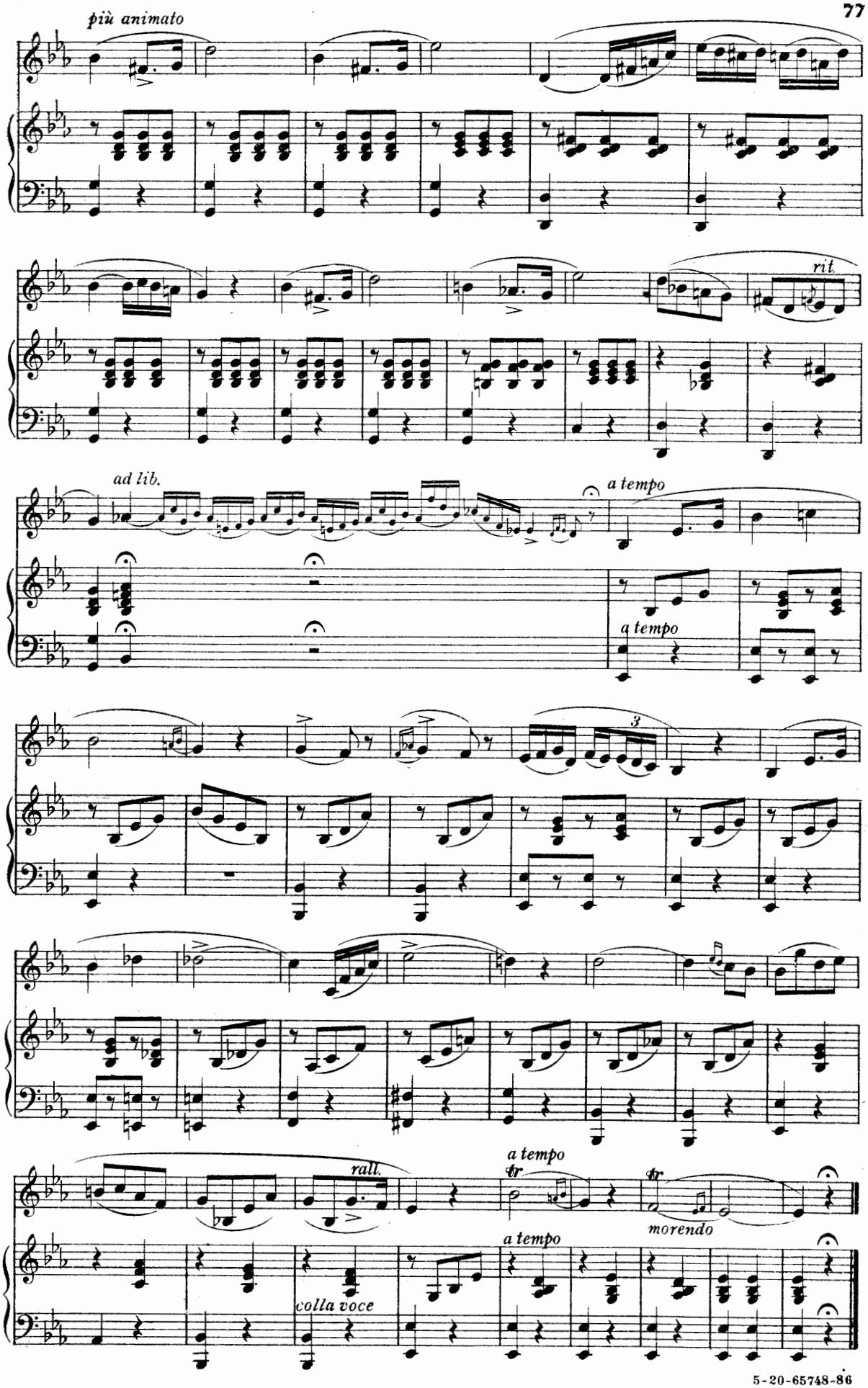
5-20-65748-86


cresc.
f
rall.
a tempo
p
p
rall.
tr
p
cresc. e pressante


f
dim.
1
a tempo
mf
1
p
dolce
fp
f



5-20-65748-86


più animato
rit.
ad lib.
a tempo
a tempo
3
rall.
a tempo
a tempo
colla voce
morendo

Andante

sempre legato

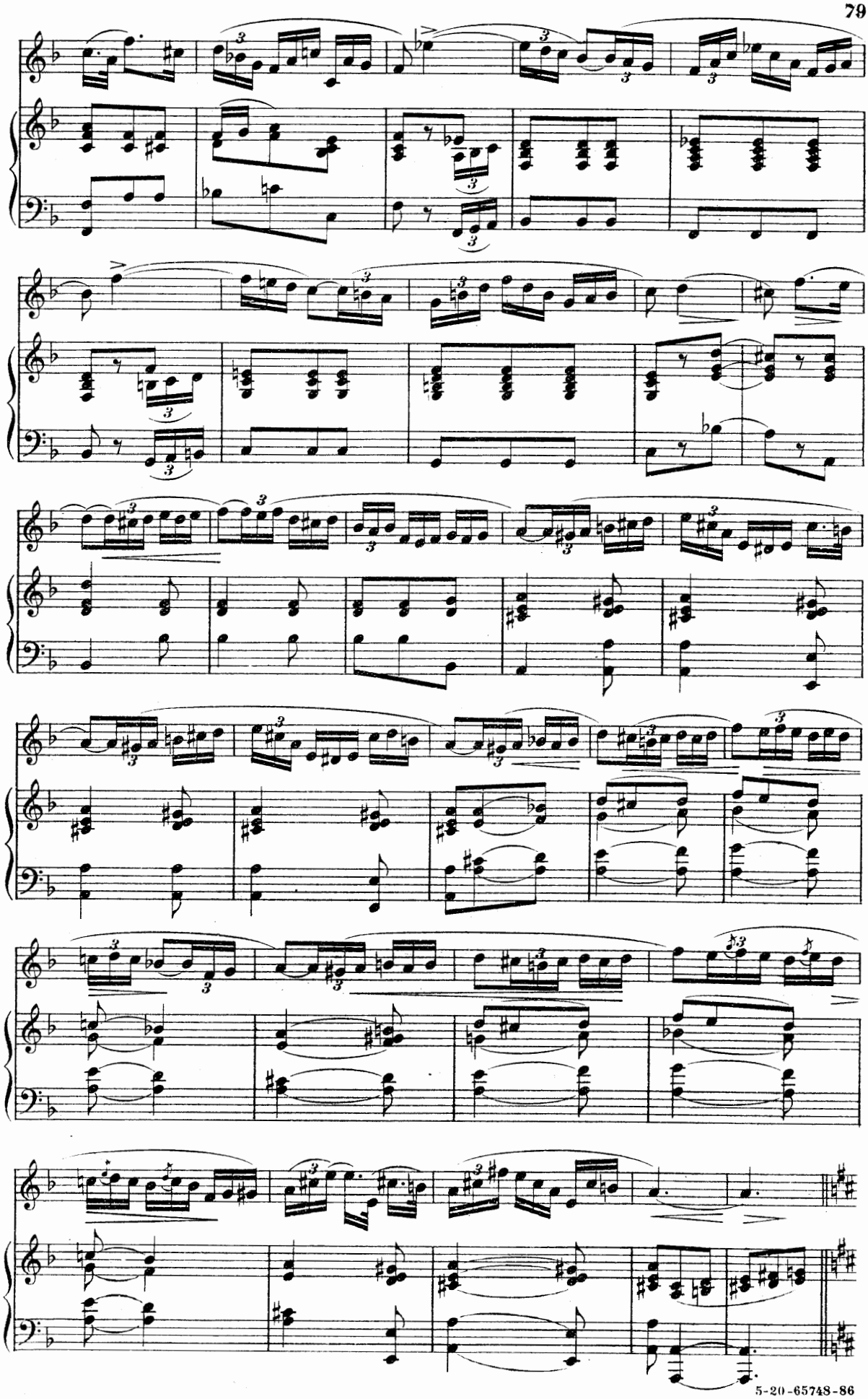
p grazioso

34

p

p

p



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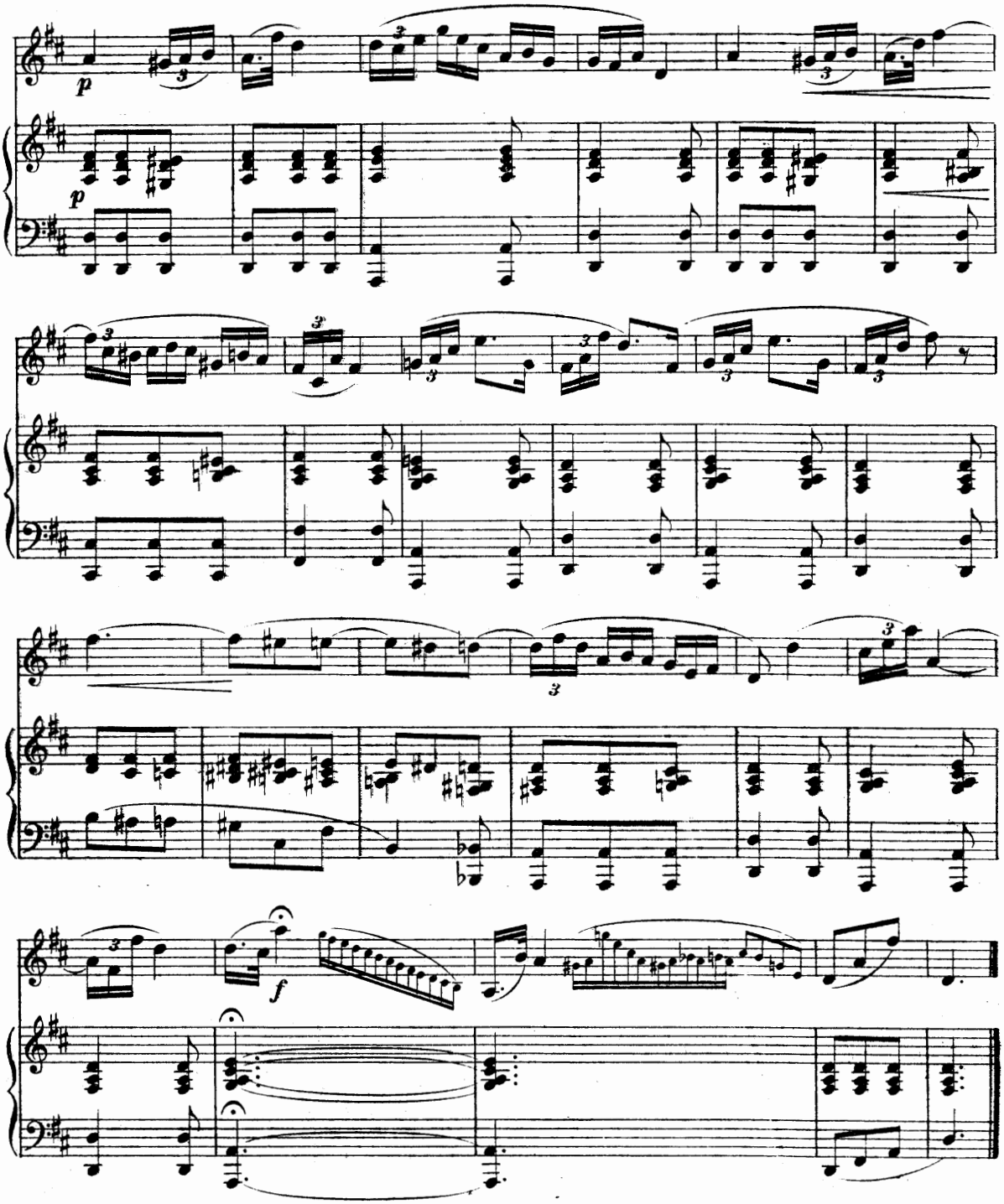
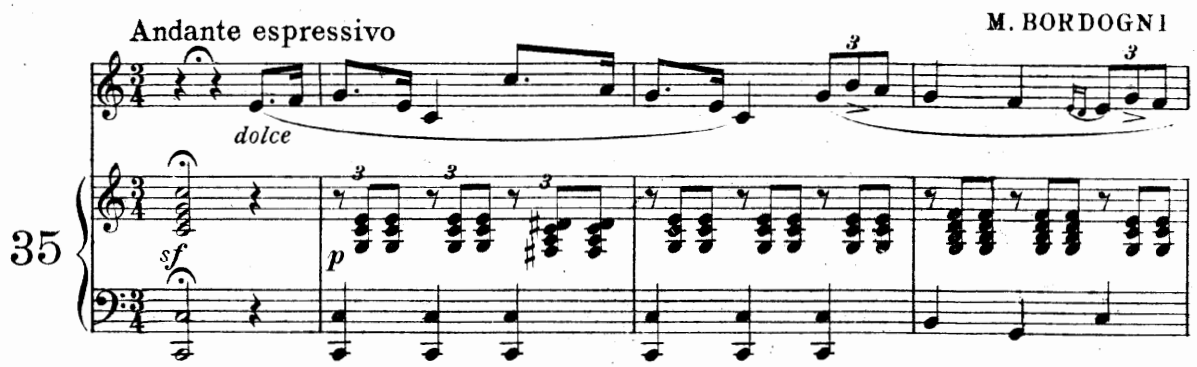


Andante espressivo

M. BORDOGNI



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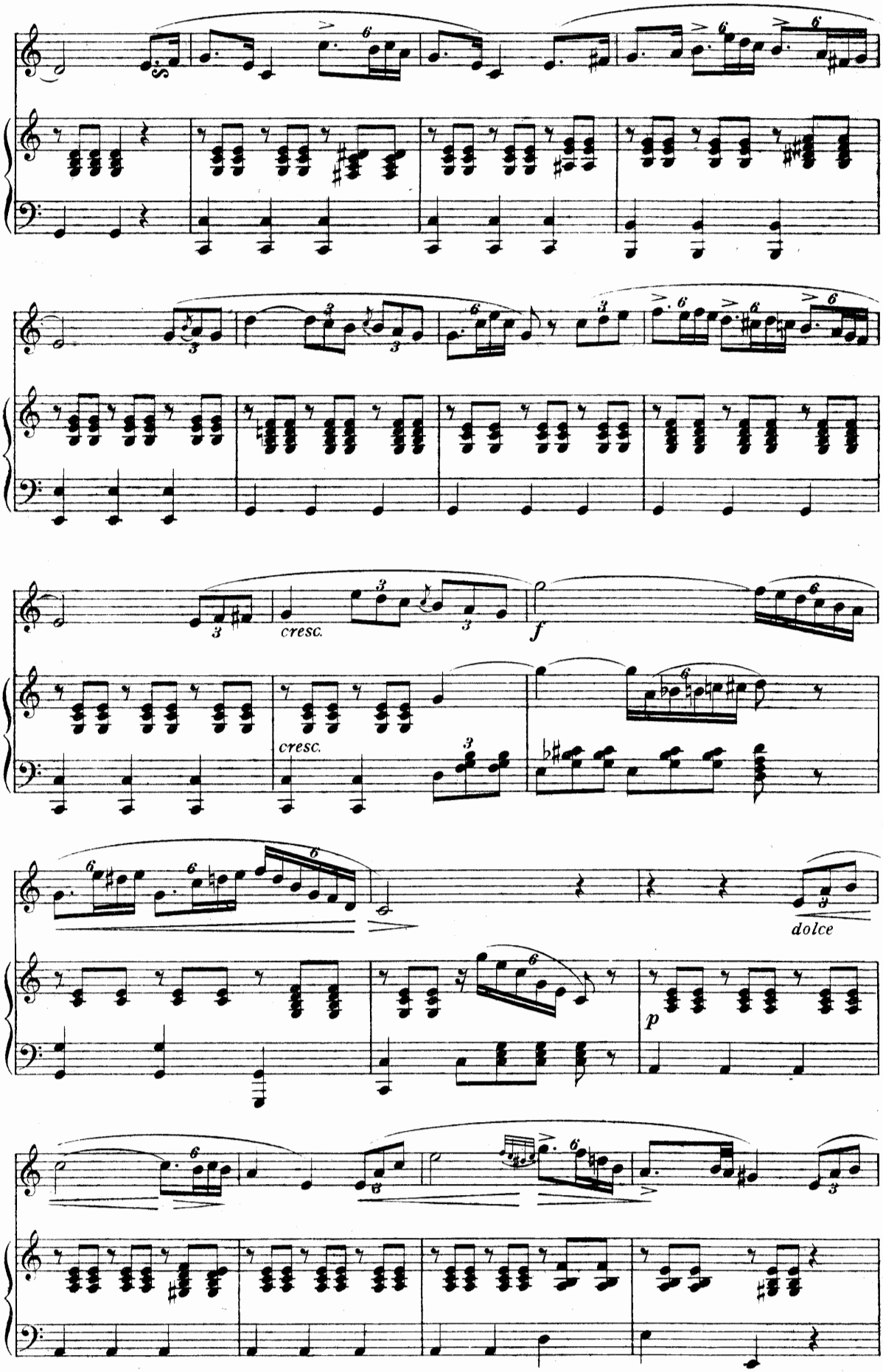

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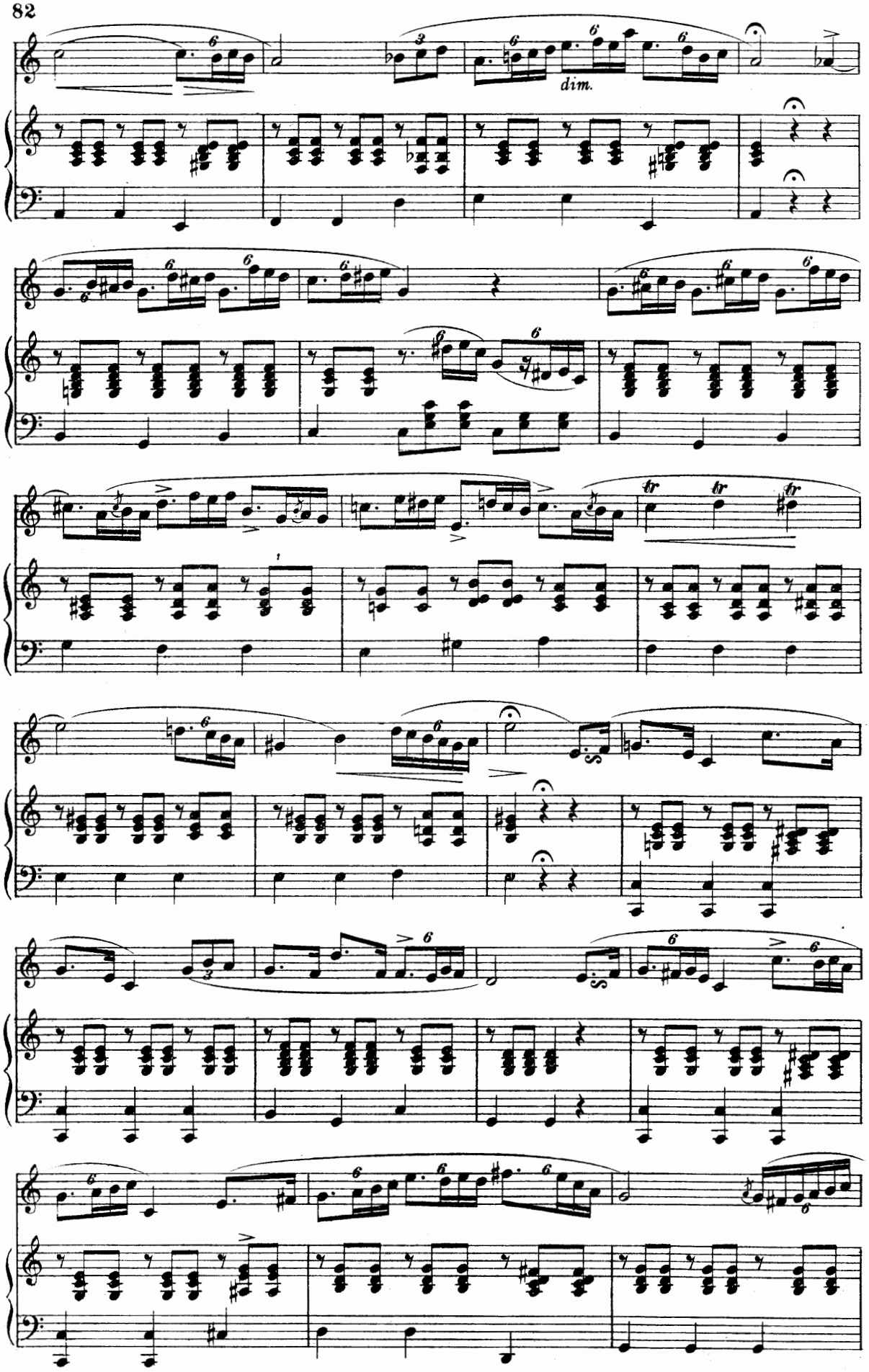
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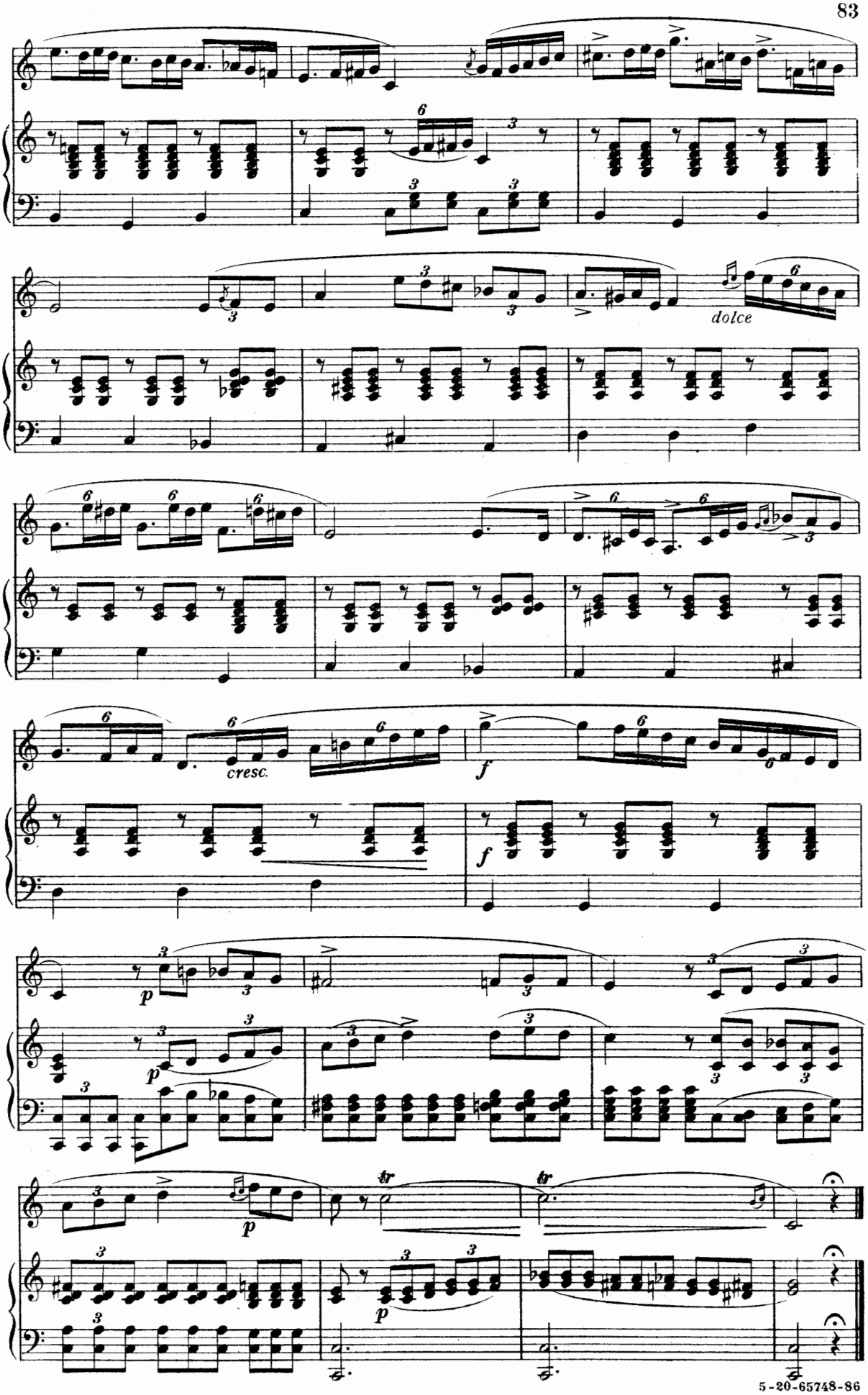

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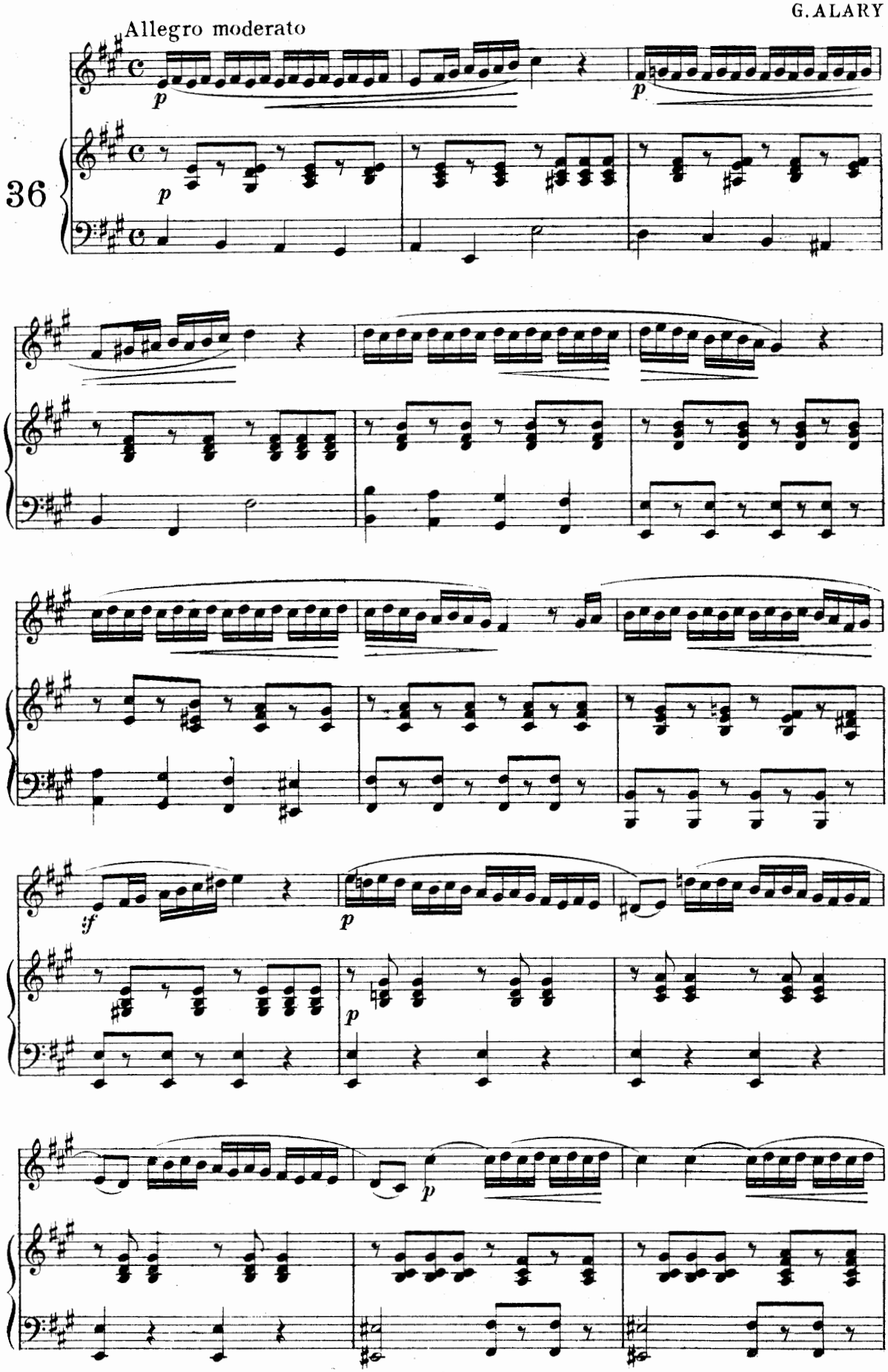
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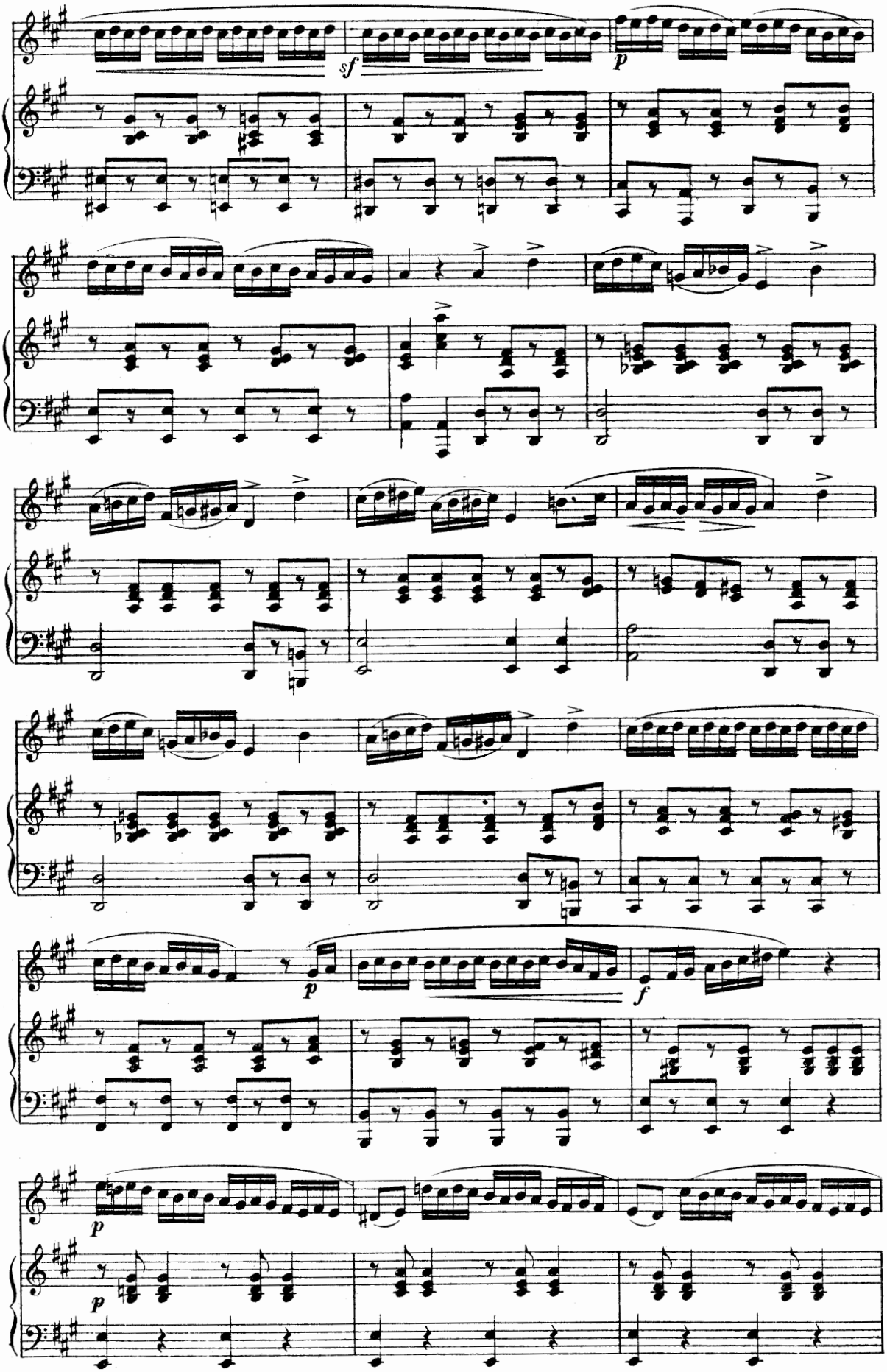
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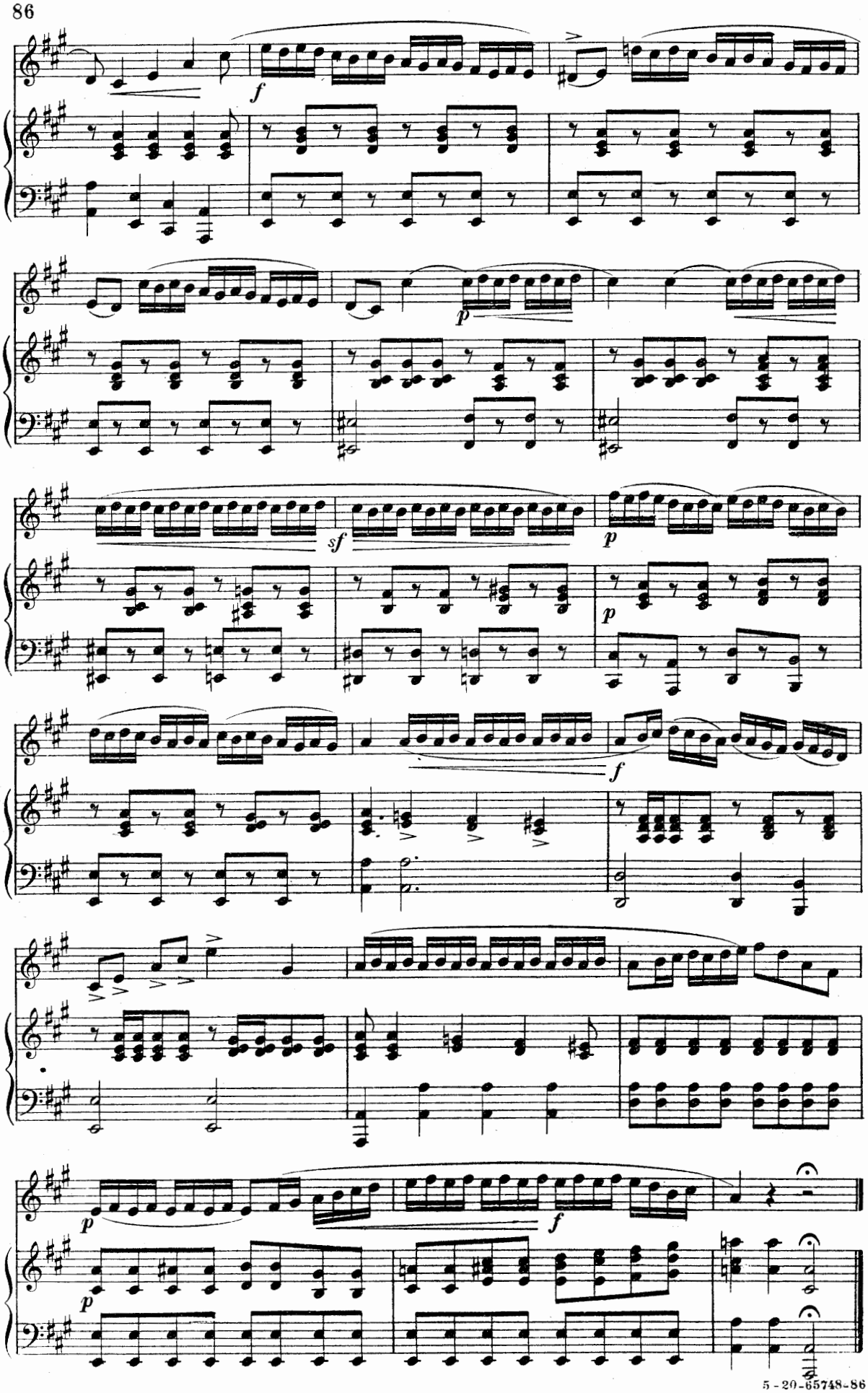
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THE ART OF VOCALIZATION

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 *resumé*, 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.

PREFACE

TO THE

MEZZO-SOPRANO COLLECTION

The term "Mezzo-Soprano," as the Italian "Mezzo" (medium) indicates, is the name applied to the voice which is between the highest, "Soprano," and the lowest of the female voices, the "Contralto." The "Mezzo-Soprano" occupies the relative position that the "Baritone" holds among male voices, and shares in some degree the qualities of both the "Soprano drammatico" and the "Contralto." While not as brilliant, it has a considerable aptitude for flexibility, like the "Soprano leggiero," combined with a peculiar fulness, mellowness, and roundness of tone-quality.

Its compass is

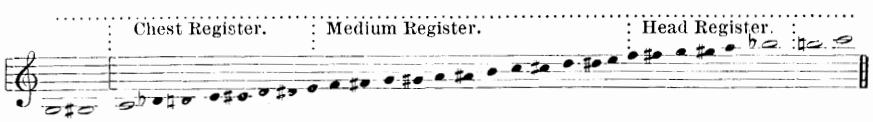
Of great value in operatic music, the "Mezzo-Soprano" is the voice that in our day renders almost all the low rôles in opera, as there are few of these, the music of which is written within the proper compass of the real Contralto.

If we were to consider the music written by some of the old Italian composers for the Prima Donnas of their day, many of these singers, known to us as "Dramatic Sopranos," in reality were but "Mezzo-Sopranos" of an exceptional range. In our day how many so-called "Contraltos" are but "Mezzo-Sopranos" endowed with some good low tones.

In the proper place we shall speak of the "Contralto" voice. We wish here only to emphasize the fact that, owing to the way in which operatic rôles are written, many voices are wrongly qualified, or, through force of circumstances, wrongly sing parts which are better adapted for others. In all likelihood the great "Malibran" was a Mezzo-Soprano, and of the same voice were her sister, Pauline Viardot-Garcia, Pasta, and others, who sang with the same facility "Rosina," in "Barber of Seville," or "Fides" in "Profeta."

Fair illustrations of this glorious voice have been Borghi-Mamo, Waldman, Bellocca, Minnie Hauk, and others too numerous to mention.

The registers of the "Mezzo-Soprano," like those of all female voices, are three, and range as follows:—



These registers comprise the "Alpha" and "Omega" of the formation and development of the woman's voice, and this applies perhaps more to the "Mezzo-Soprano" voice, which has a good share of each register.

It is to their equalization and their perfect blending that the greatest care should be given, as any break in a voice will mar the effect of the most beautiful singing. The true, old Italian Method, so much spoken of, consists in training the voice so that no change from one register to another is in any way perceptible. As for the blending of the registers, so it is for the breath-control and all that pertains to the Art of Vocalization. No one can hope to reach perfection in the esthetical part of any art who has not conquered all its technical difficulties. Not even a genius is excepted or exempted from this!

E. Marzo.

THE ART OF VOCALIZATION

MEZZO-SOPRANO

INDEX BY COMPOSERS

BOOK I

FORTY VOCALISES

PAGES

G. Aprile 43
L. Bordese 68, 74
M. Bordogni 1, 20
L. Lablache 33, 55
G. B. Lamperti 69
B. Lütgen 30, 54
M. C. Marchesi 3, 12, 17, 24, 25, 45, 58, 78
S. Marchesi 13, 38, 49, 62
G. Nava 26
H. Panofka 6, 14, 23, 31, 40, 51, 59, 65, 76
A. Panseron 8, 21
G. Rossini 4
F. Sieber 2, 39, 44, 63, 72

BOOK II

THIRTY-SIX VOCALISES

PAGES

G. Alary 46, 84
G. Aprile 64
L. Bordese 16, 25, 36
M. Bordogni 4, 12, 18, 23, 28, 34, 39, 44, 53, 58, 73, 80
J. Concone 6, 14, 30
G. Crescentini 52
L. Lablache 1
G. B. Lamperti 8
F. Lamperti 55
M. C. Marchesi 76
H. Panofka 2, 10, 42
A. Panseron 61, 78
G. Rossini 21
A. Savinelli 48, 65, 70
F. Sieber 68

BOOK III

TWENTY-FOUR VOCALISES

PAGES

G. Aprile 33
M. Bordogni 1, 11, 21, 30, 38, 48, 64, 72
M. Brambilla 36
G. Crescentini 56
F. Lamperti 52, 81
H. Panofka 4, 15, 23, 44
A. Panseron 26, 60, 76
V. Righini 42
F. Sieber 8, 18, 69

THE ART OF VOCALIZATION

MEZZO-SOPRANO

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, 8, 21, 23, 28, 31, 35
Technical Studies (Agilità).....Nos. 12, 13, 22, 24, 30, 32, 36
Rhythm.....Nos. 2, 7, 11, 16, 19, 26, 34
Phrasing.....Nos. 5, 10, 14, 20, 25
Combined Studies of the above.....Nos. 3, 4, 9, 15, 17, 18, 27, 29, 33

BOOK III

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

GENERAL NOTES

SUSTAINED SINGING

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

THE "ATTACCO" (ATTACK)

"The art 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.

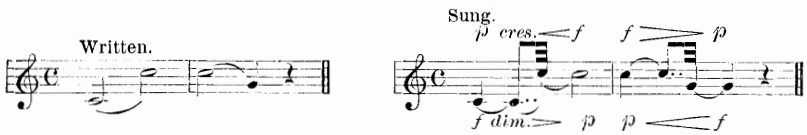
"The same precision must be observed in cutting off a note immediately followed by a rest." (*G. Nava*)

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



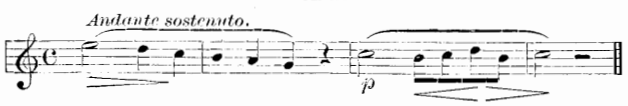
THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"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 constitutes properly *legato* singing, or in a connected continuous way."

(*G. Nava*)

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

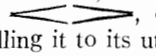
EXAMPLE



"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*)

THE ART OF VOCALIZATION

MEZZO SOPRANO

BOOK III — TWENTY-FOUR VOCALISES

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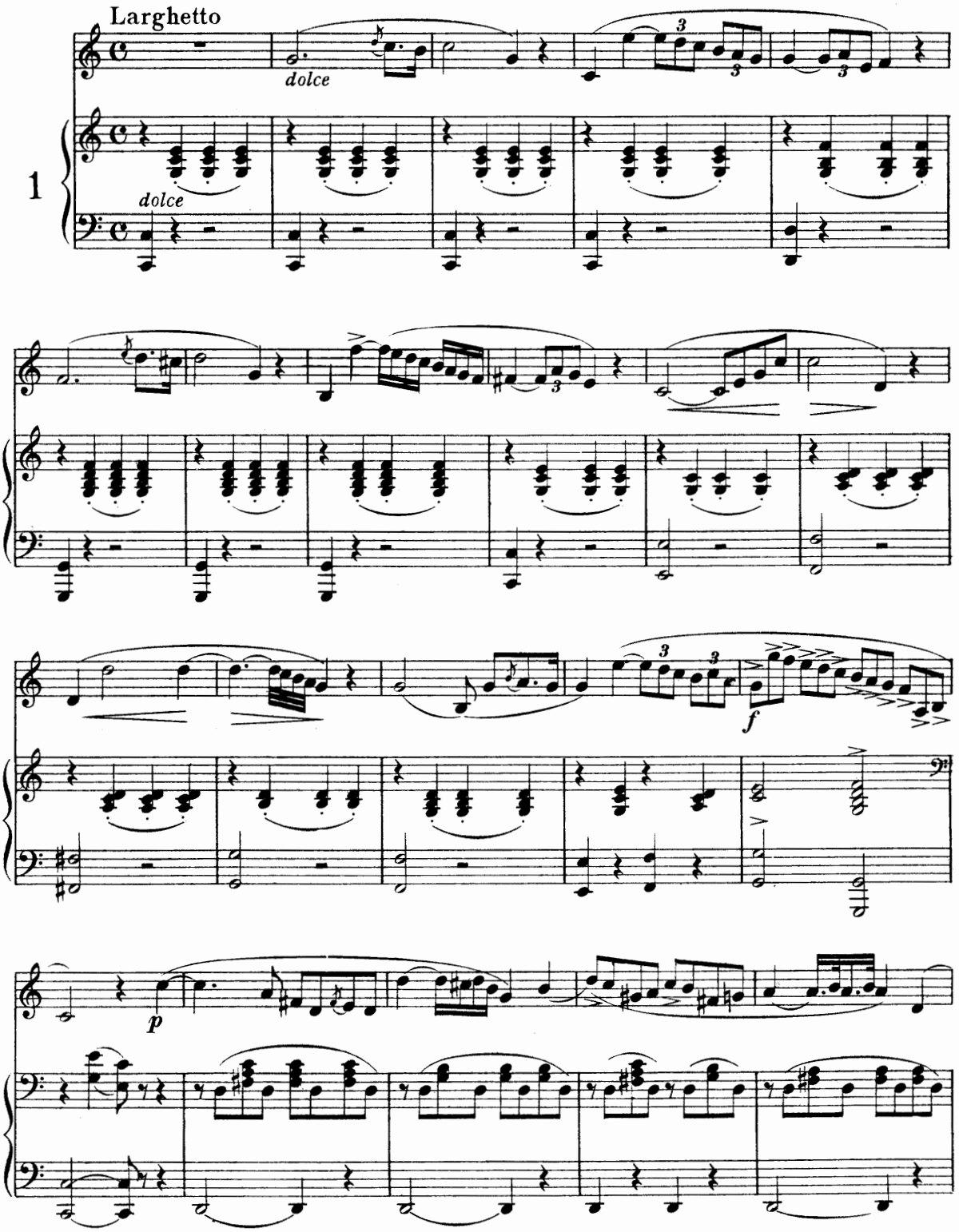

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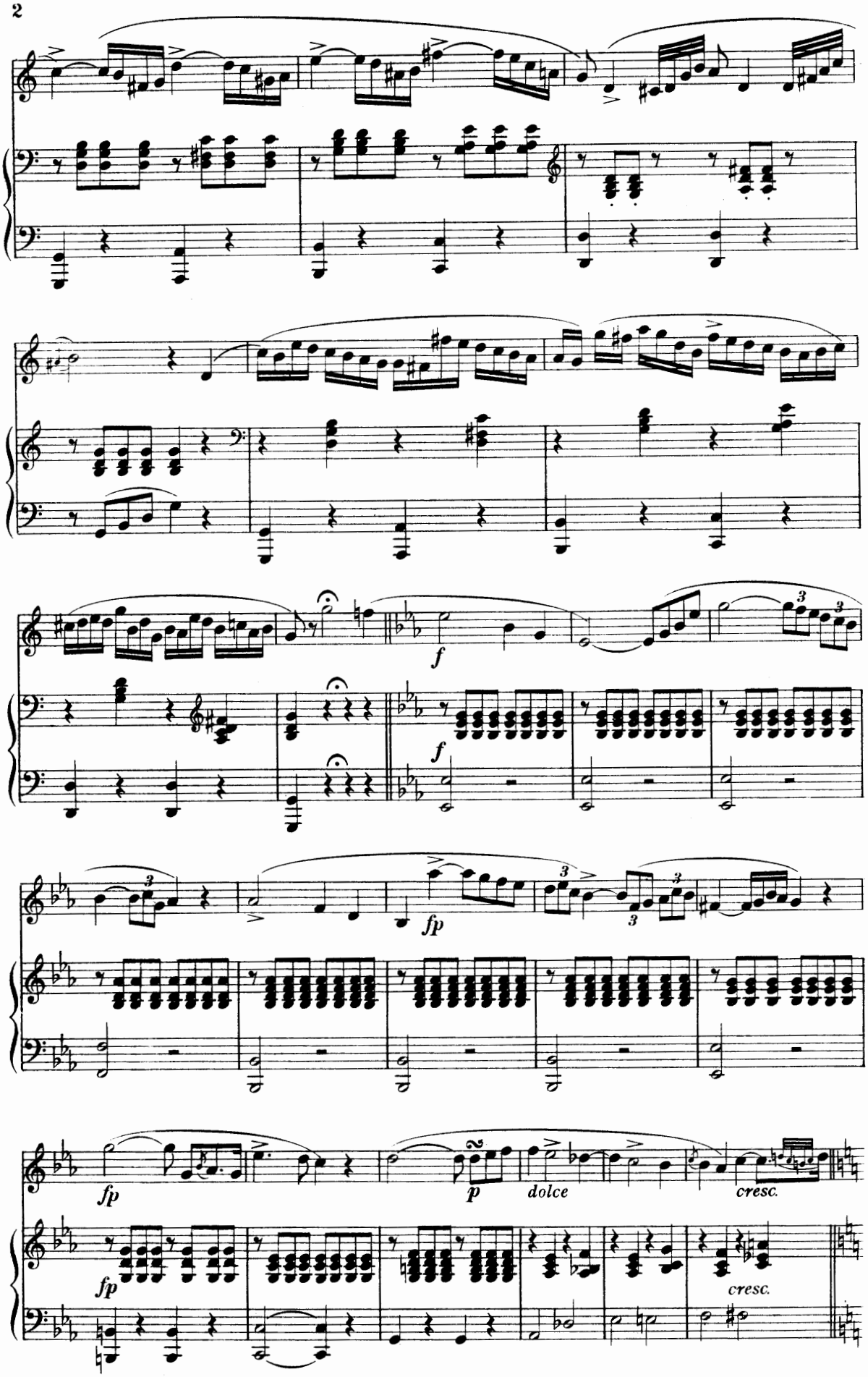

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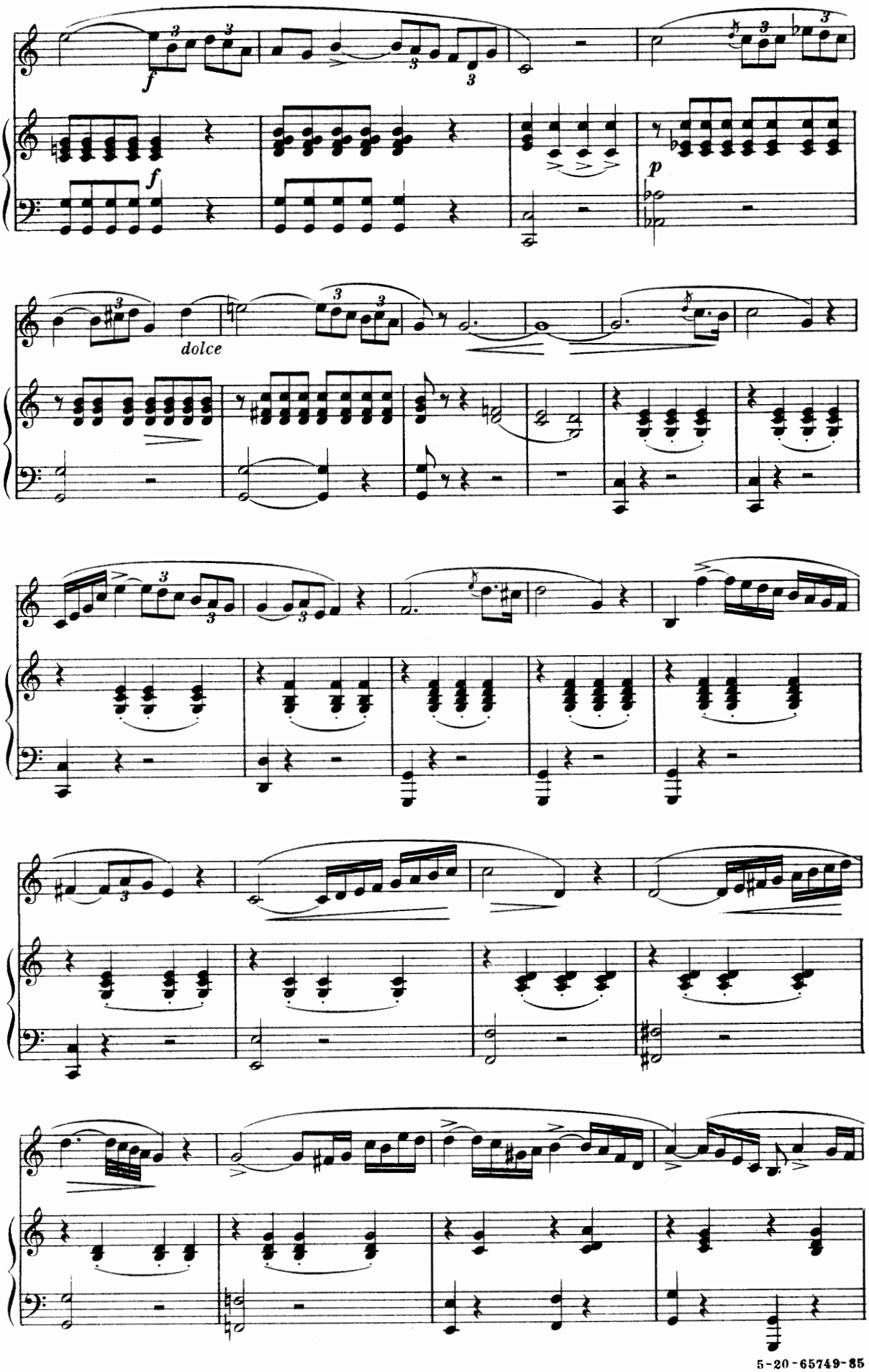
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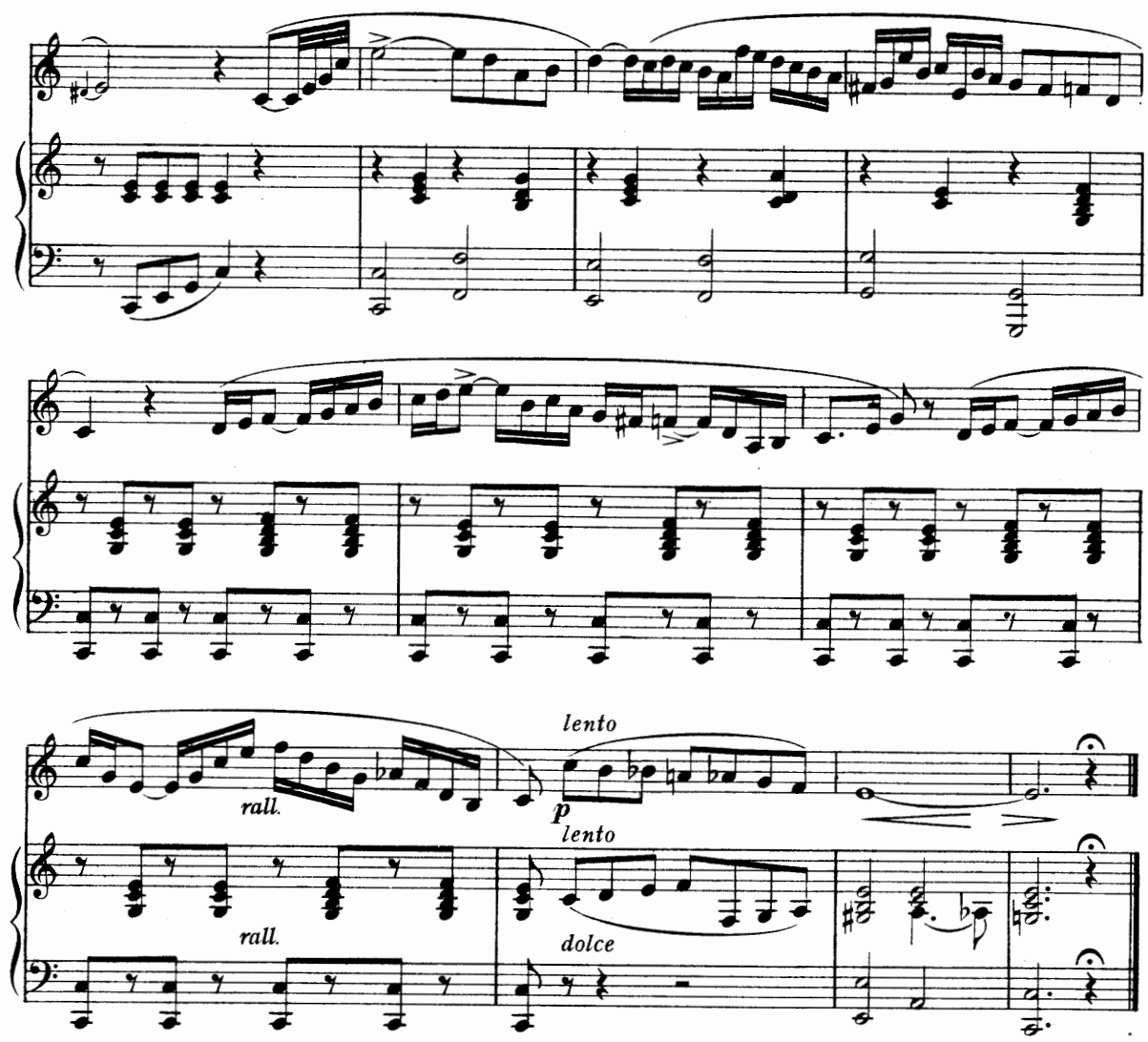

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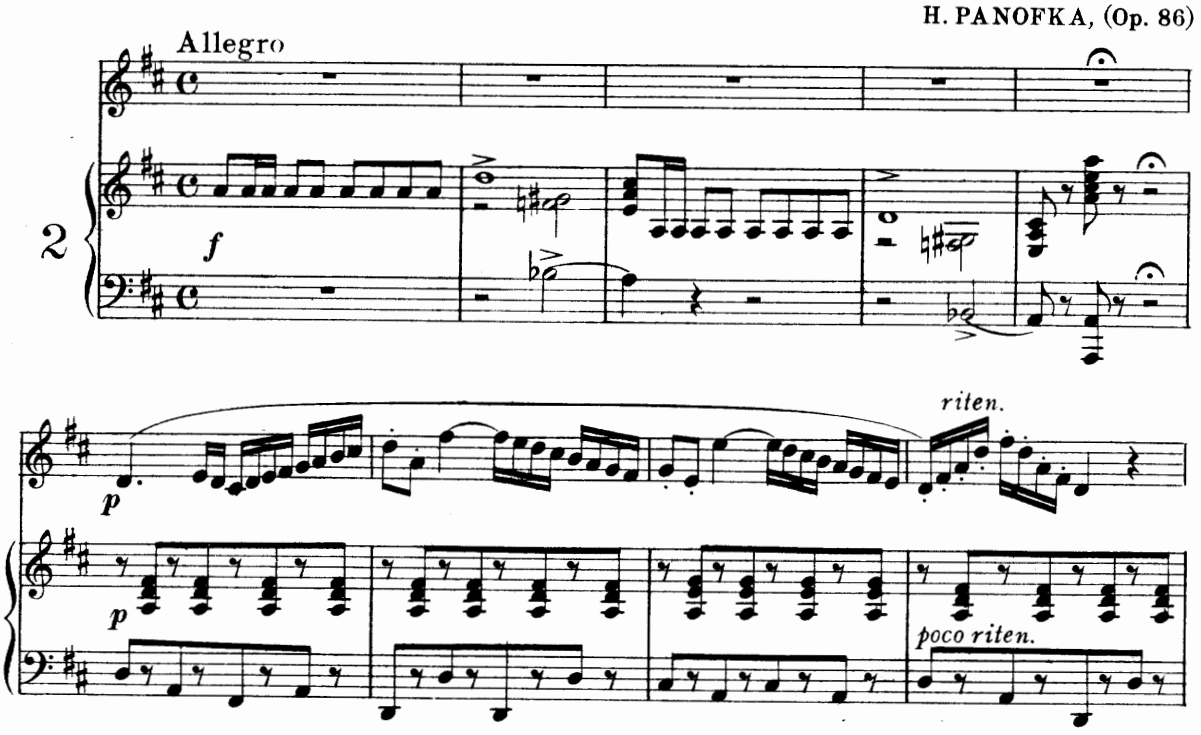

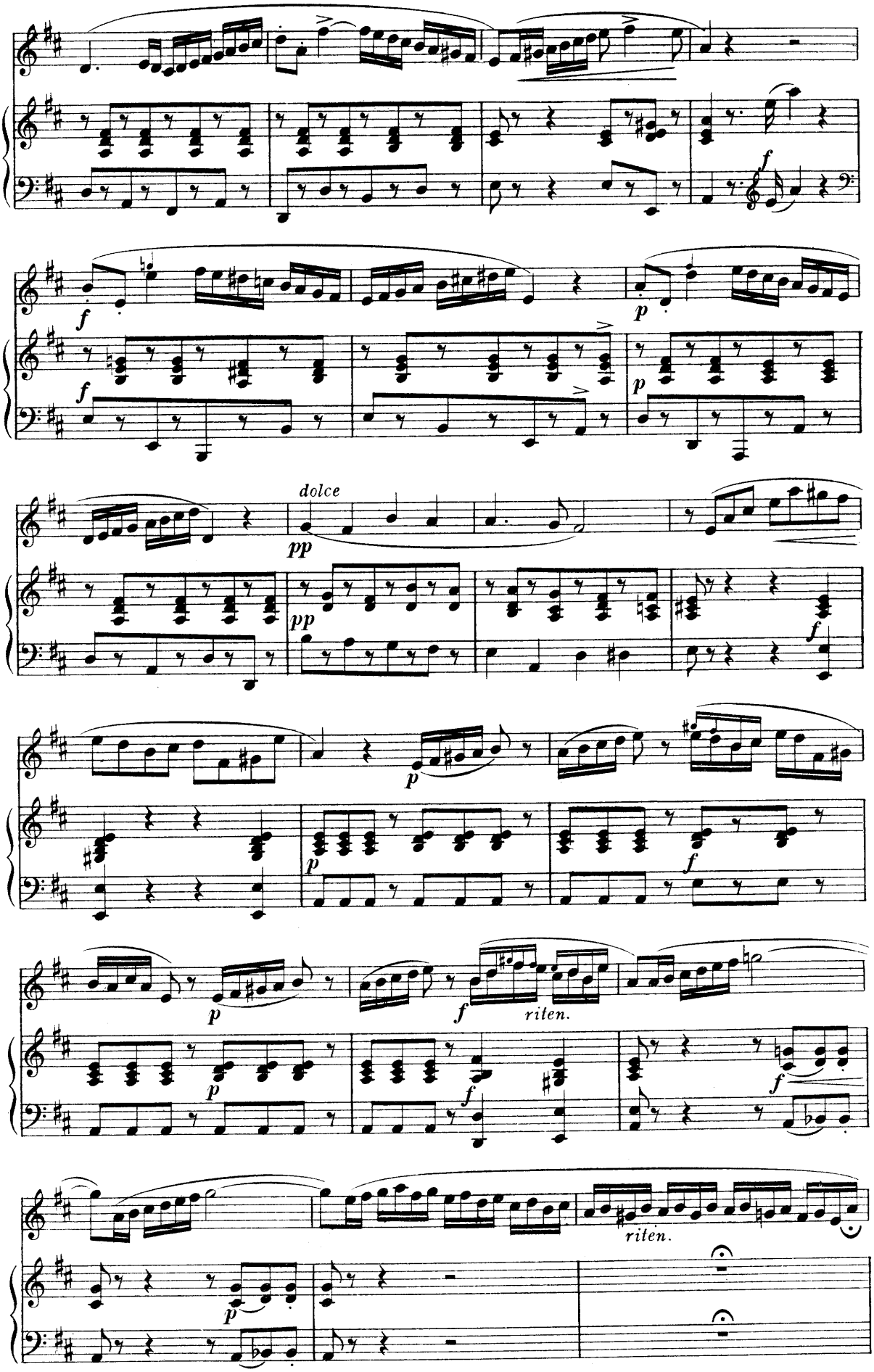
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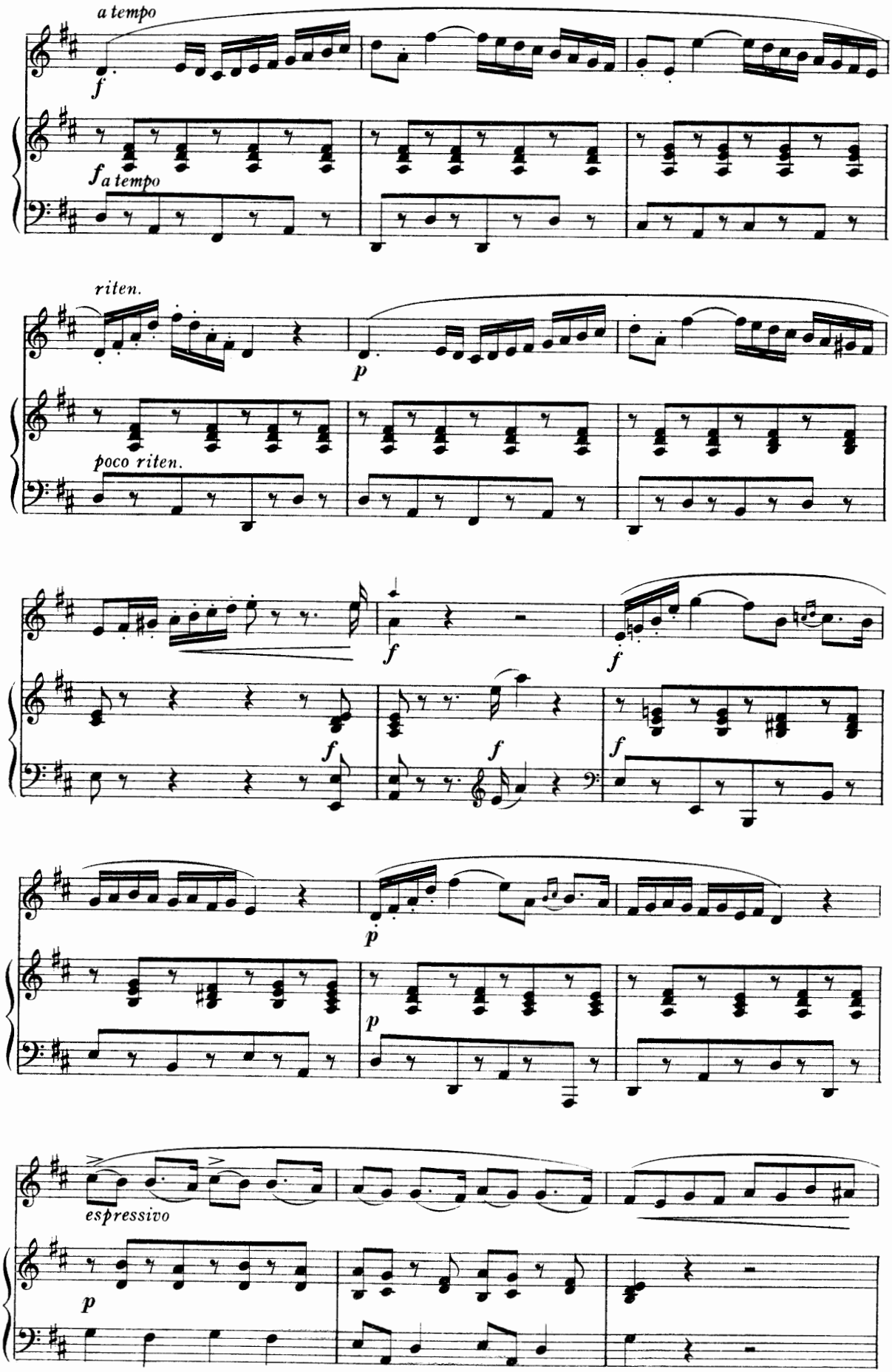

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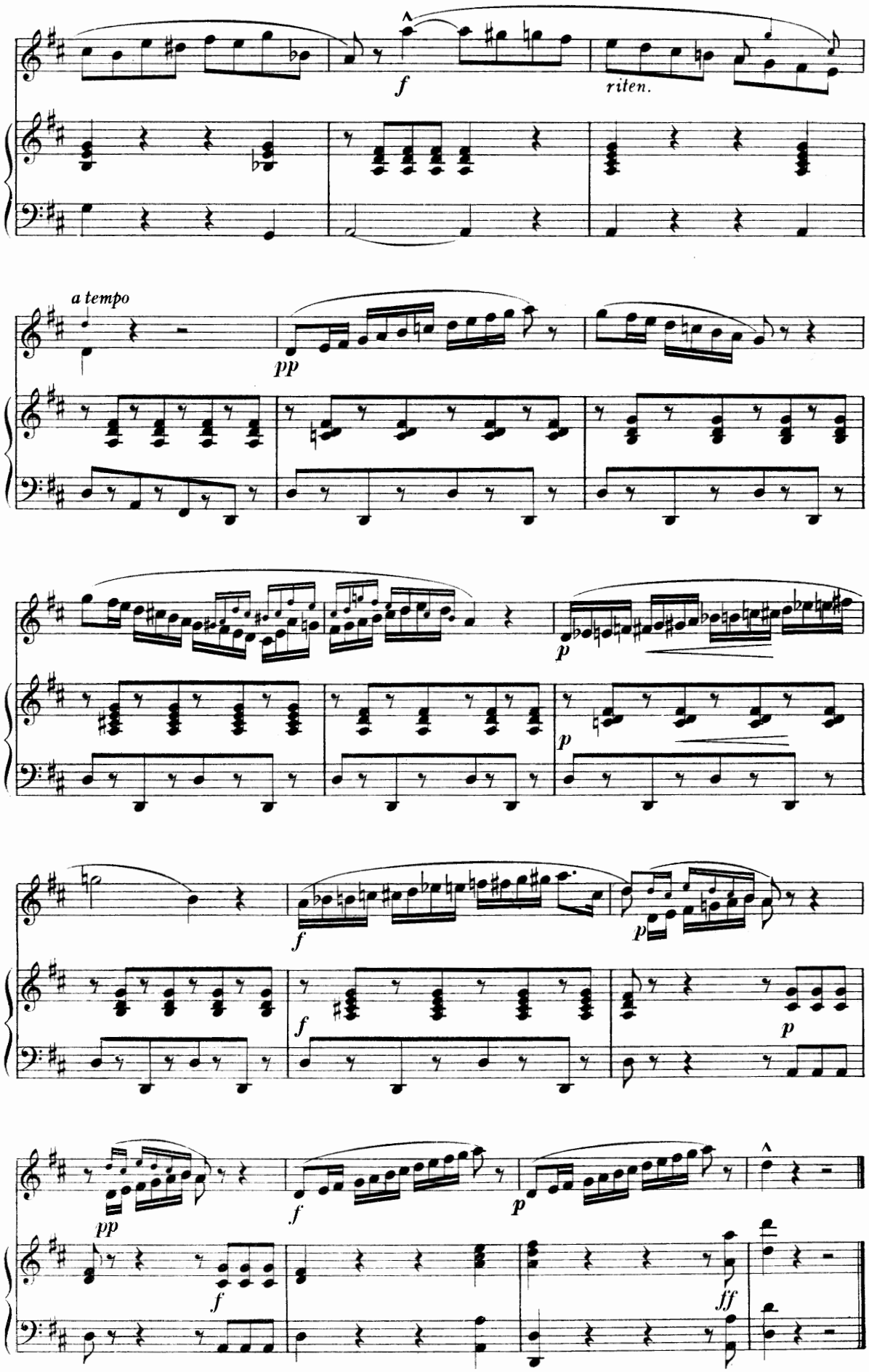

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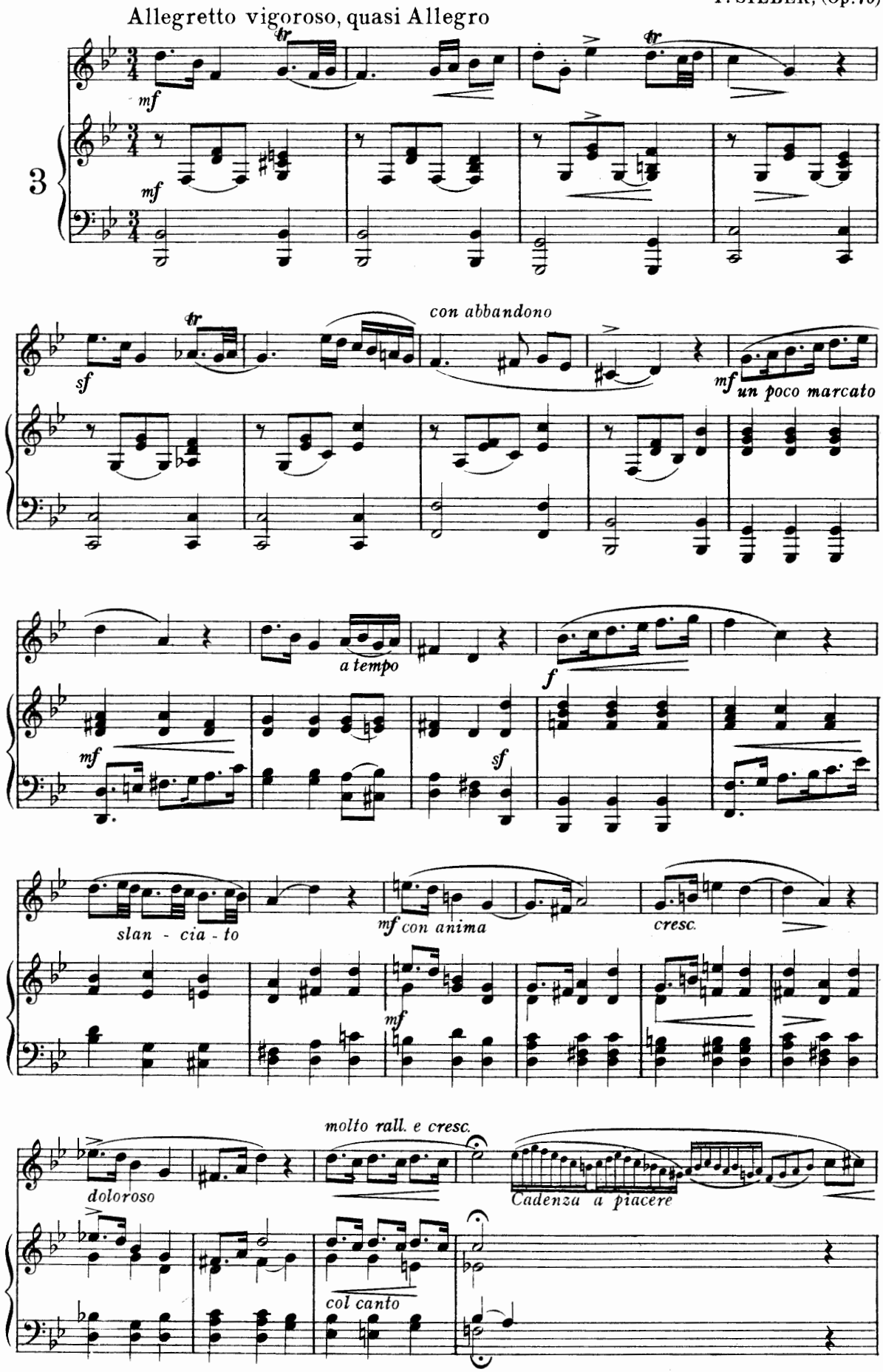
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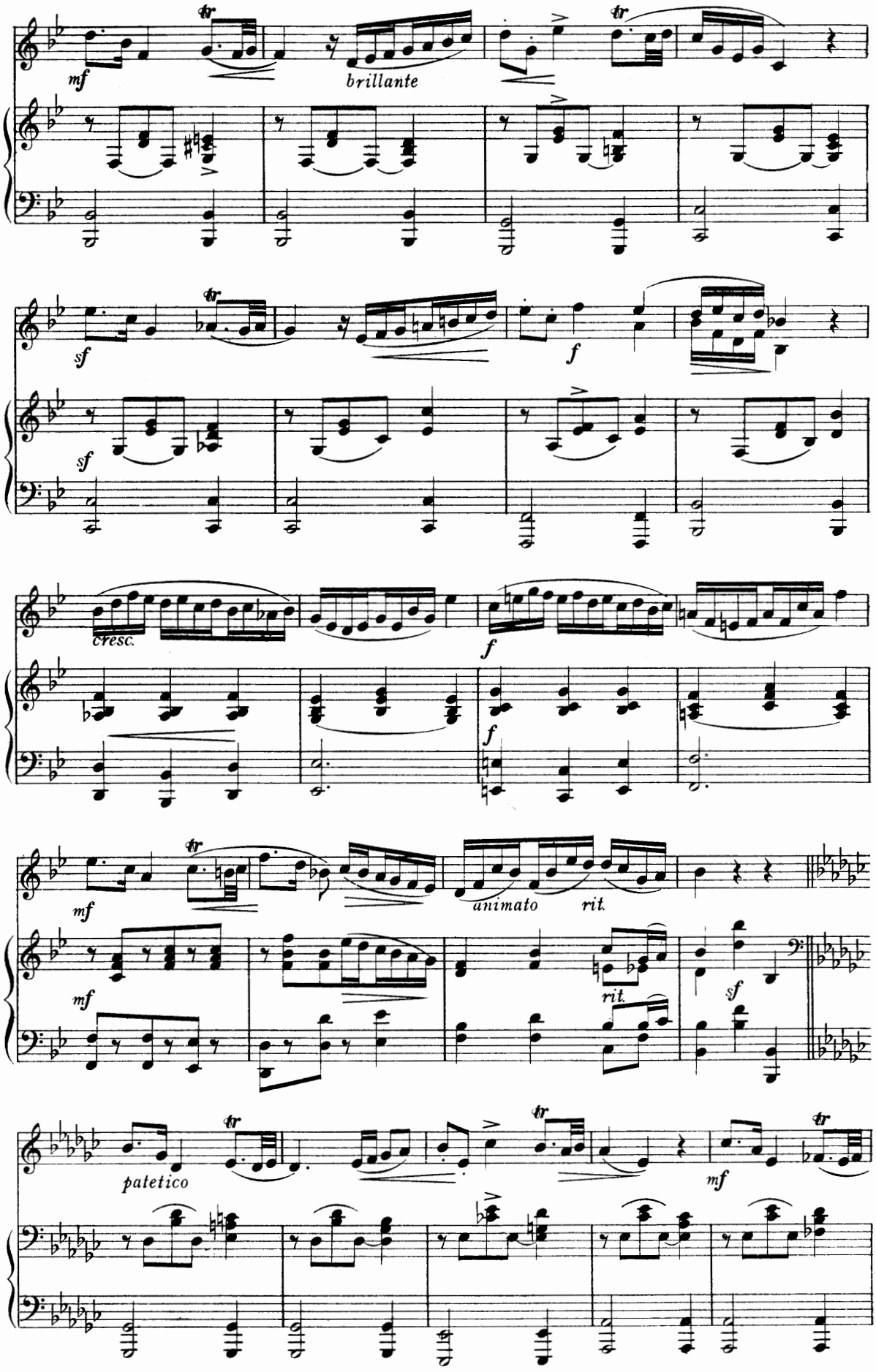
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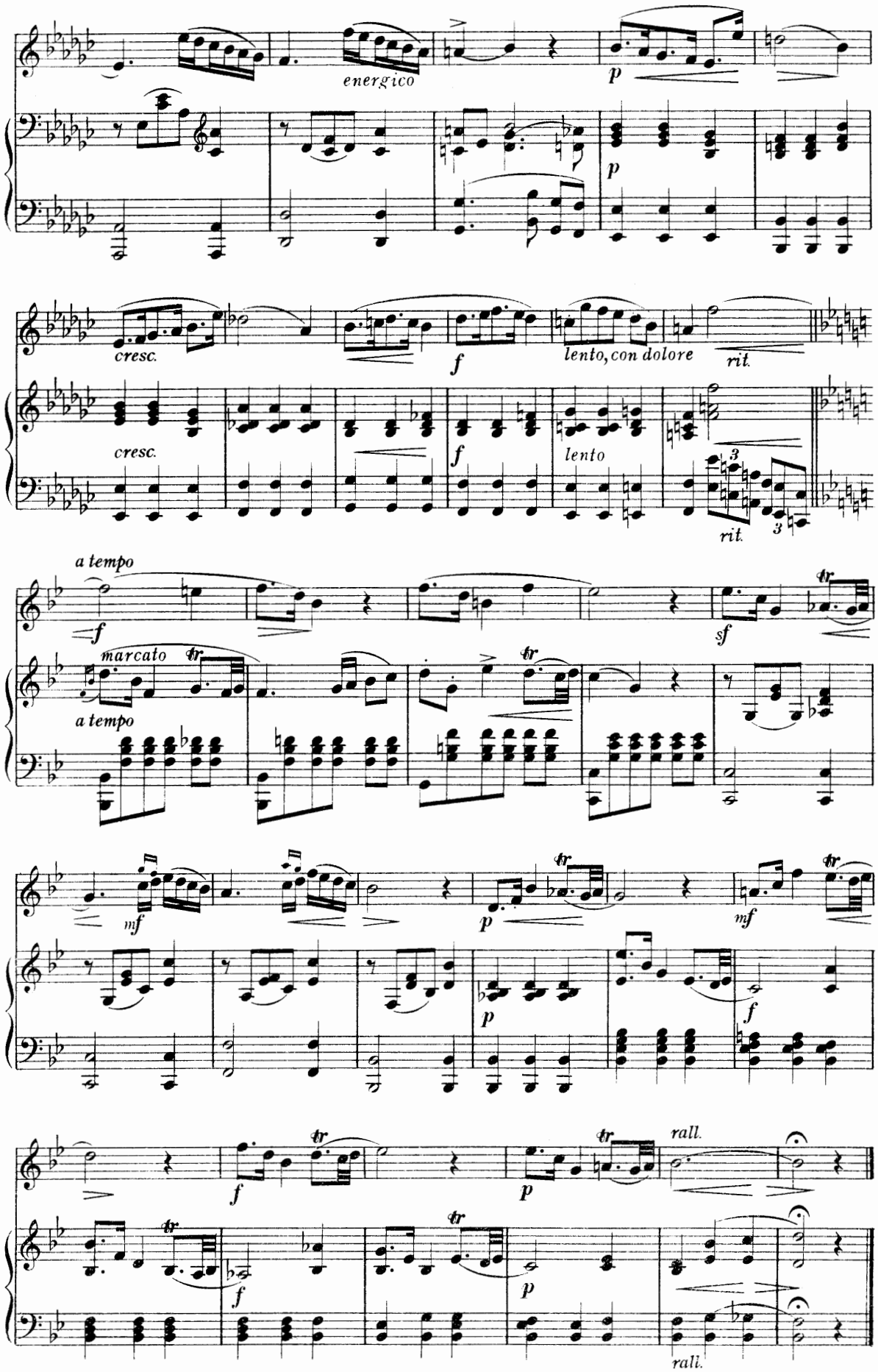
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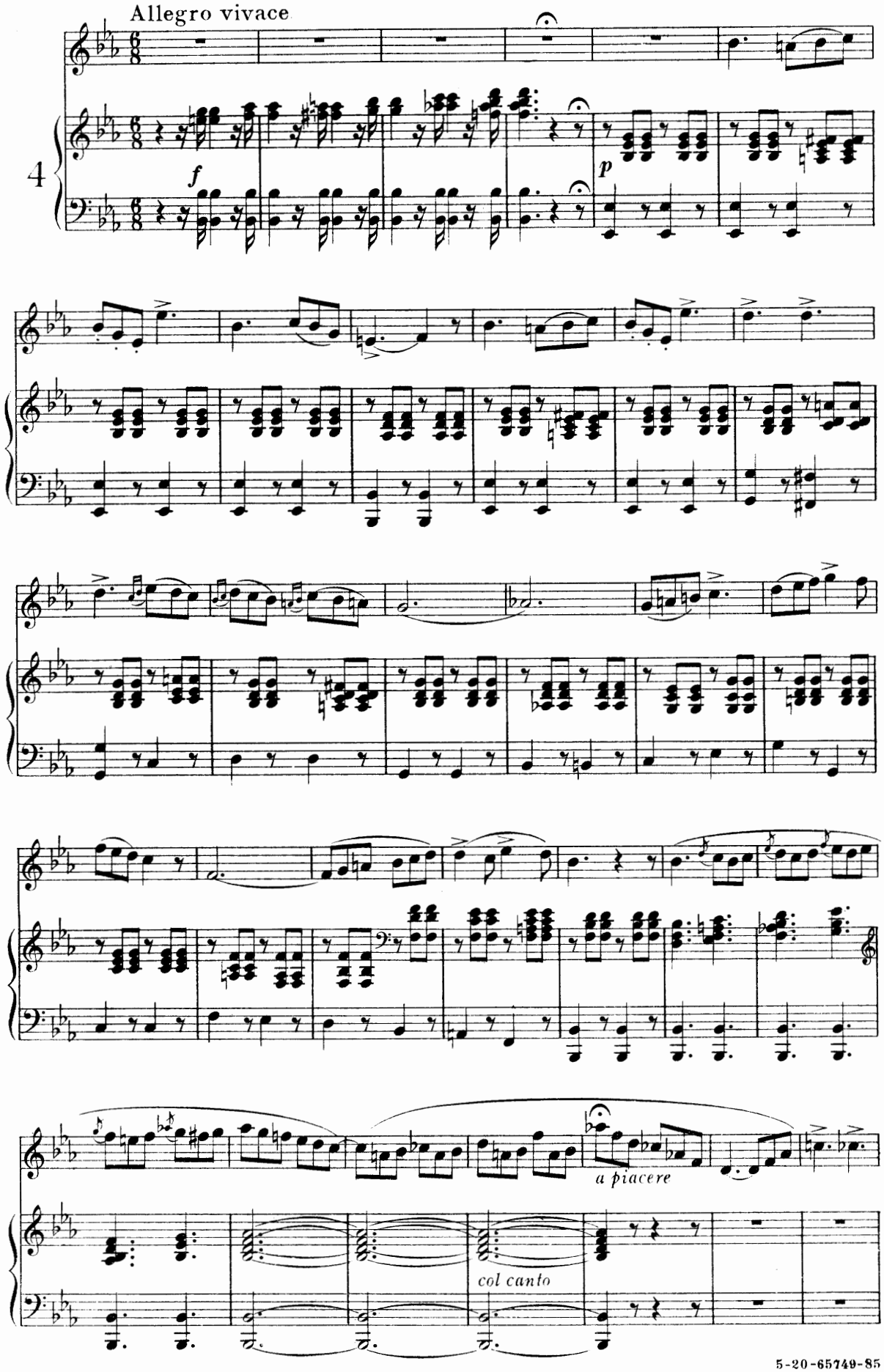

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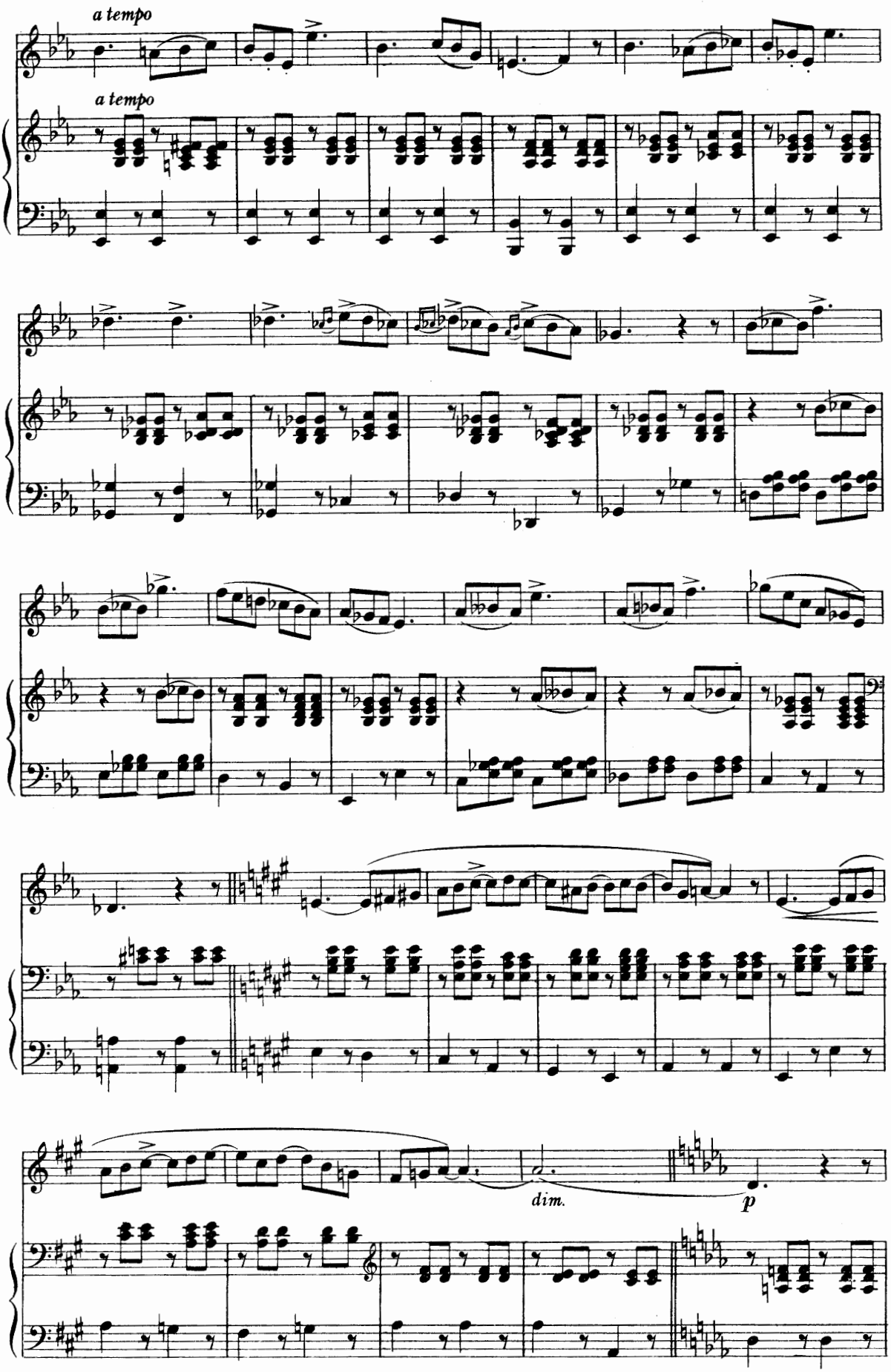
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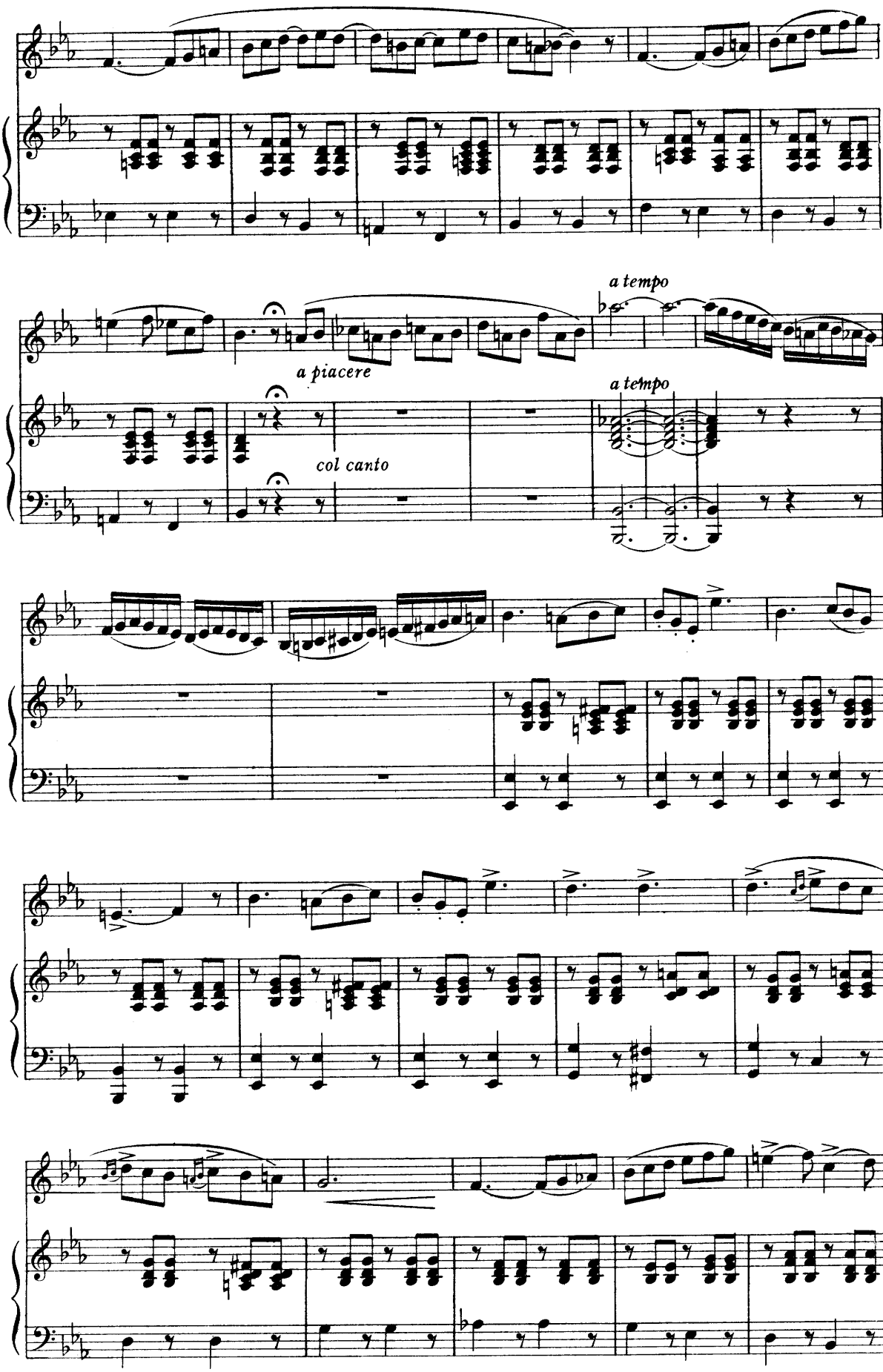
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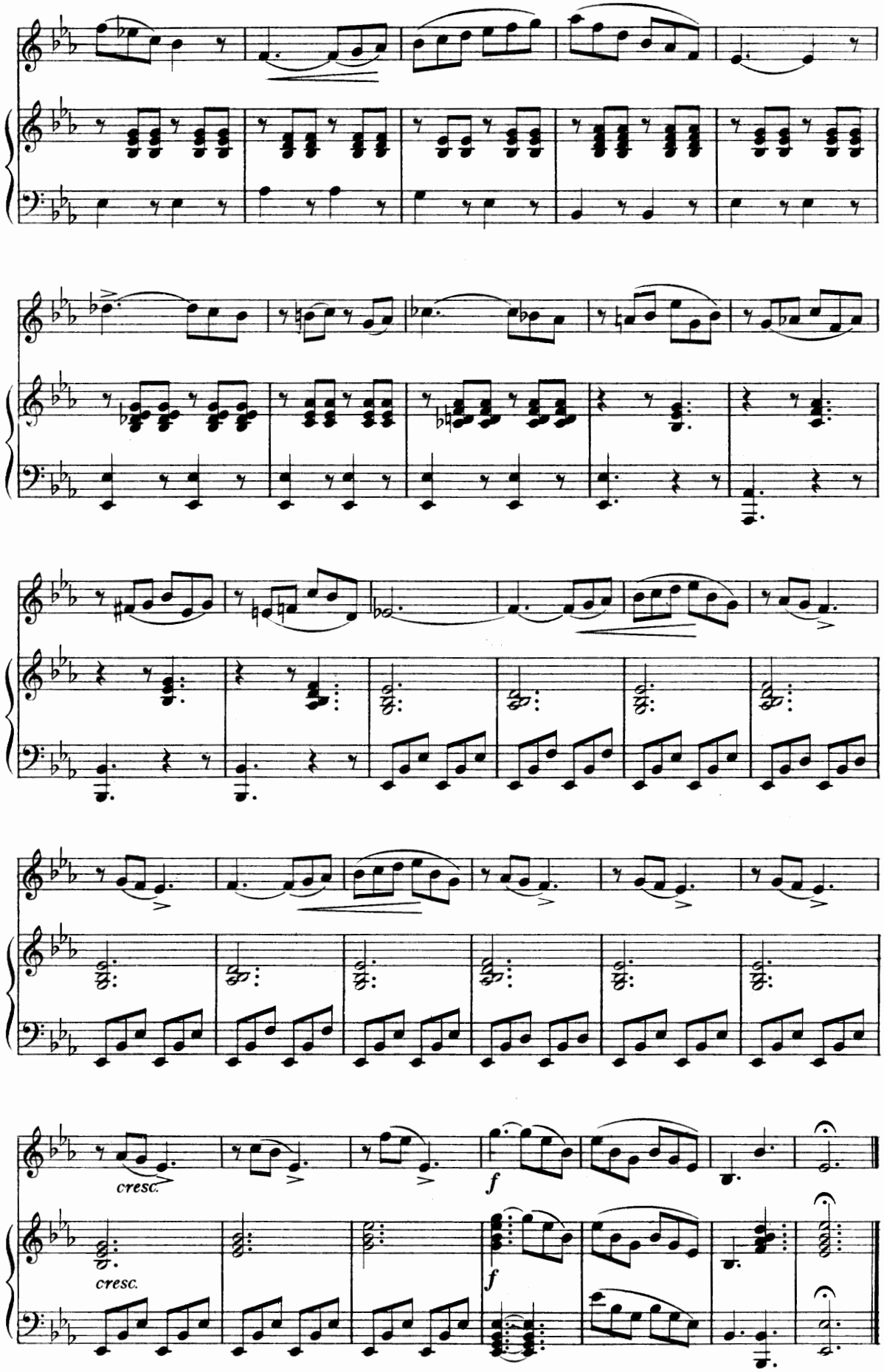
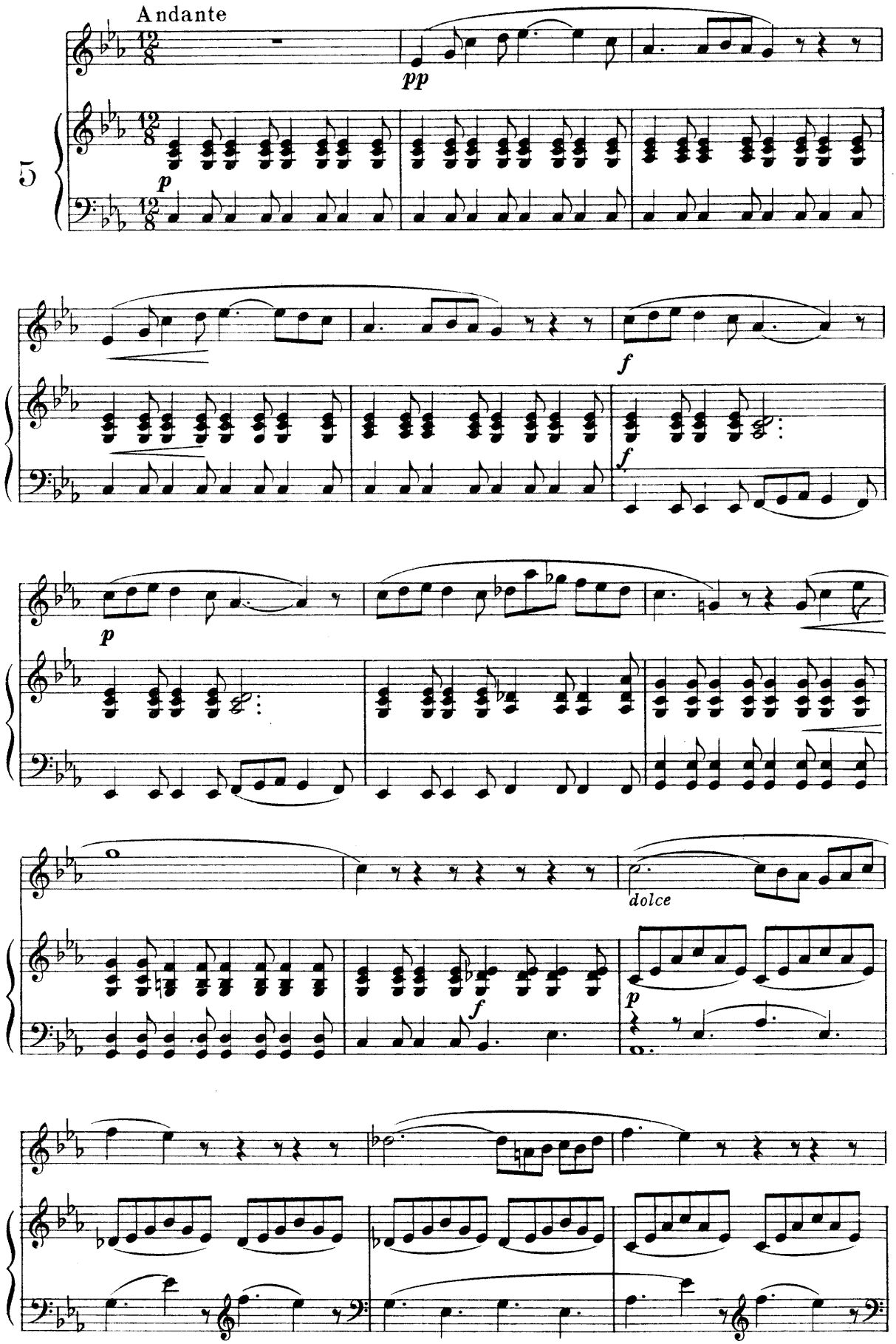
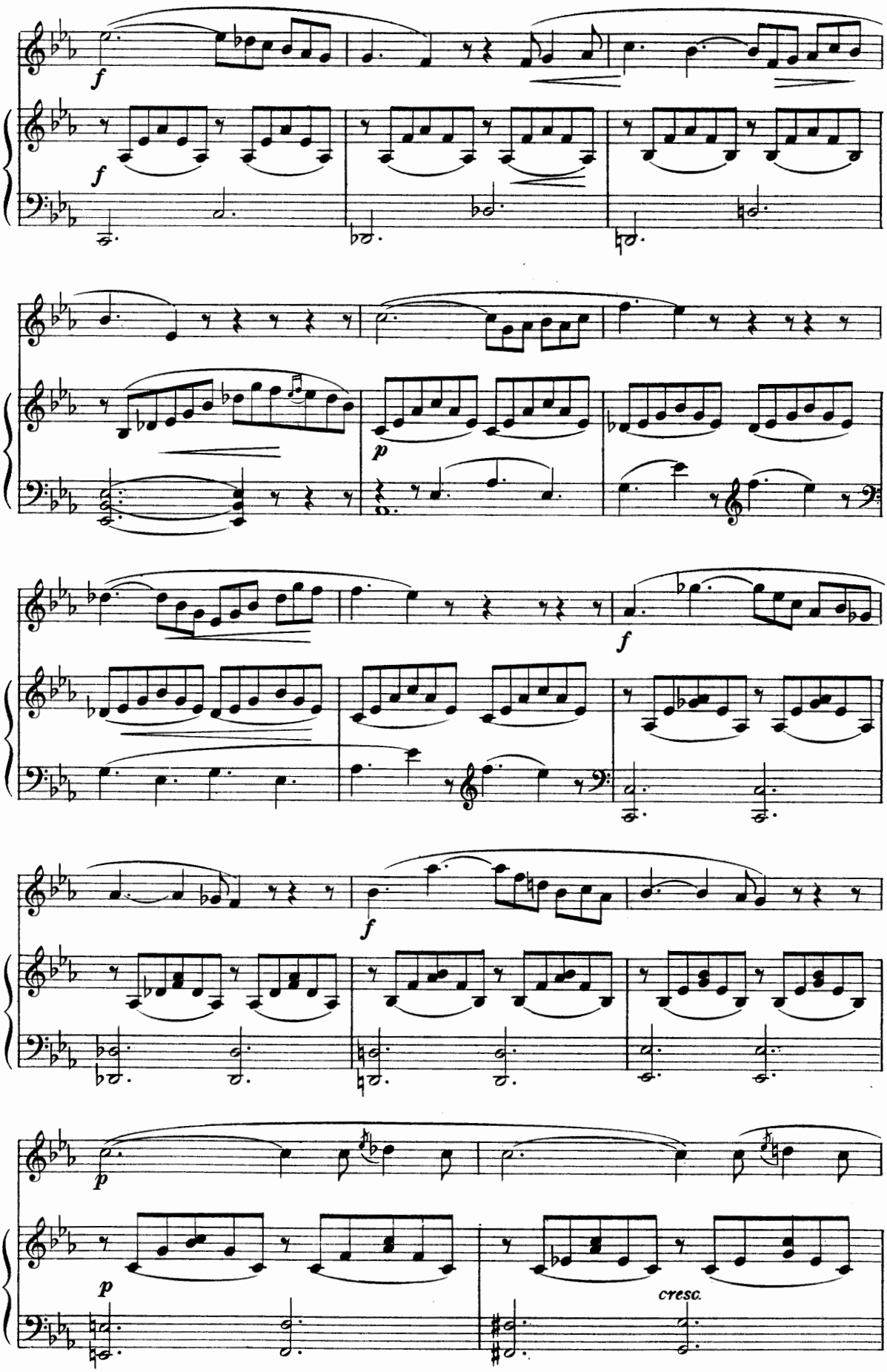
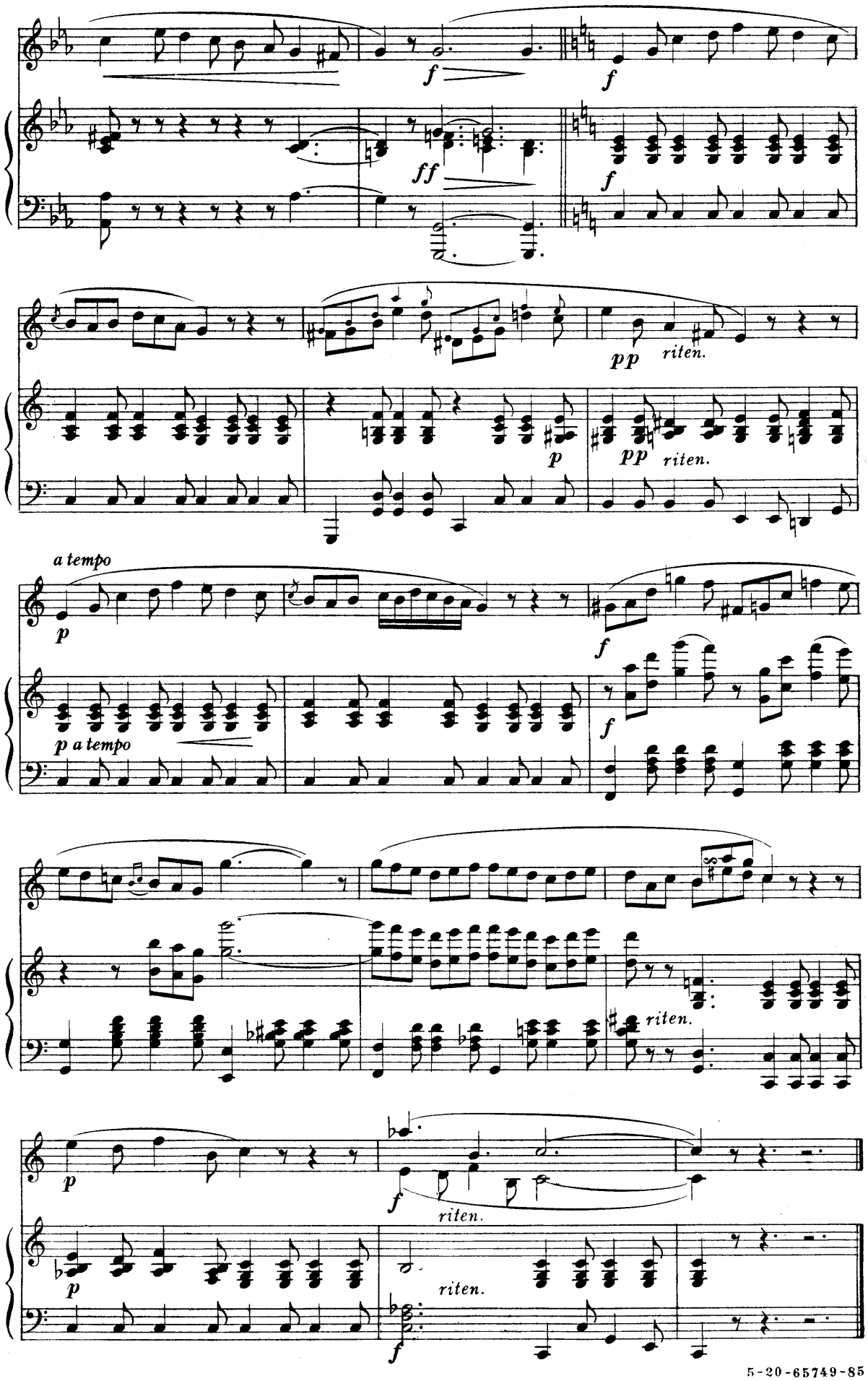
col canto
a tempo


cresc.
cresc.
f
f



5-20-65749-85

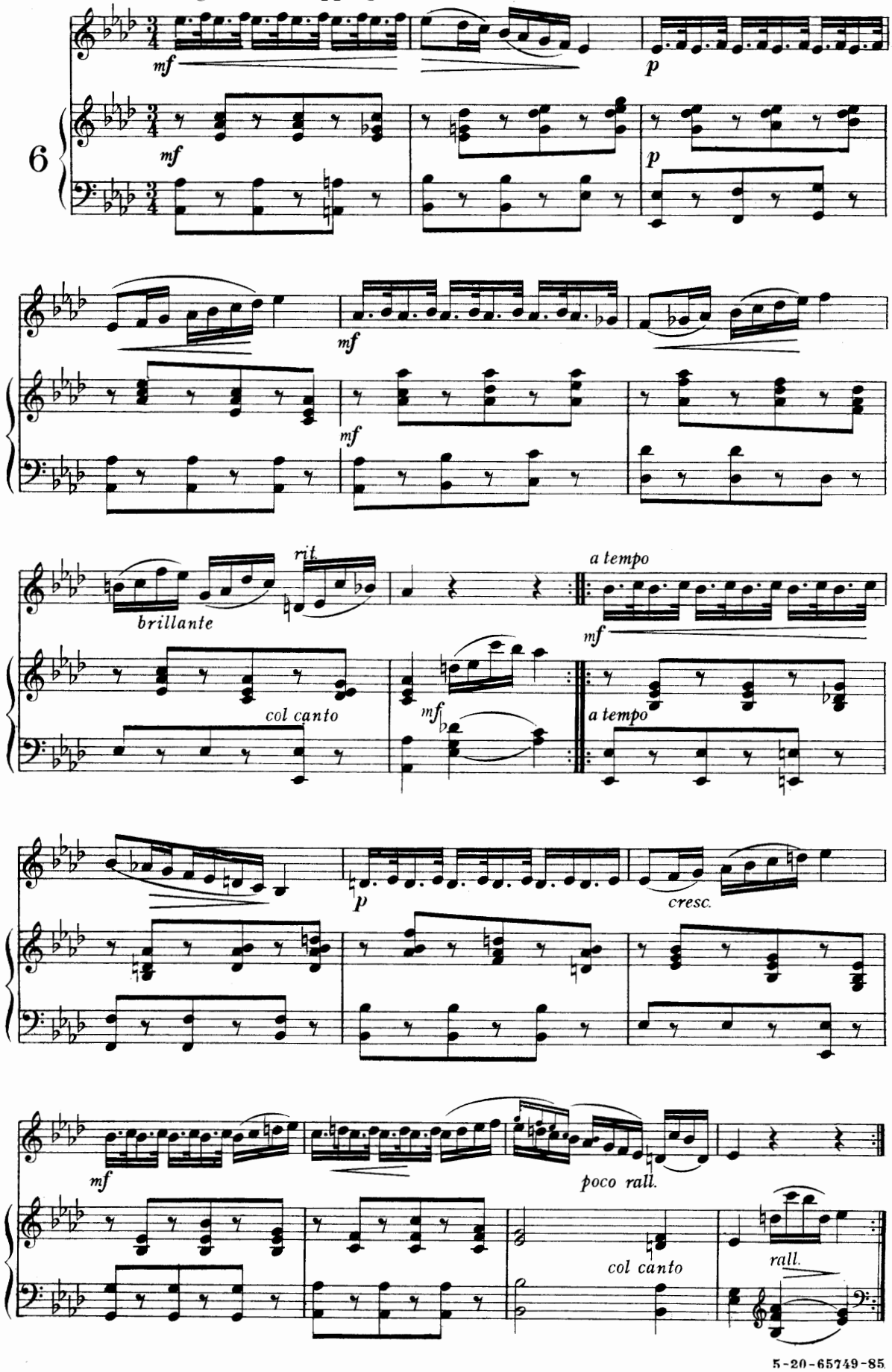

f
f
p
f
f
p
p
cresc.


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

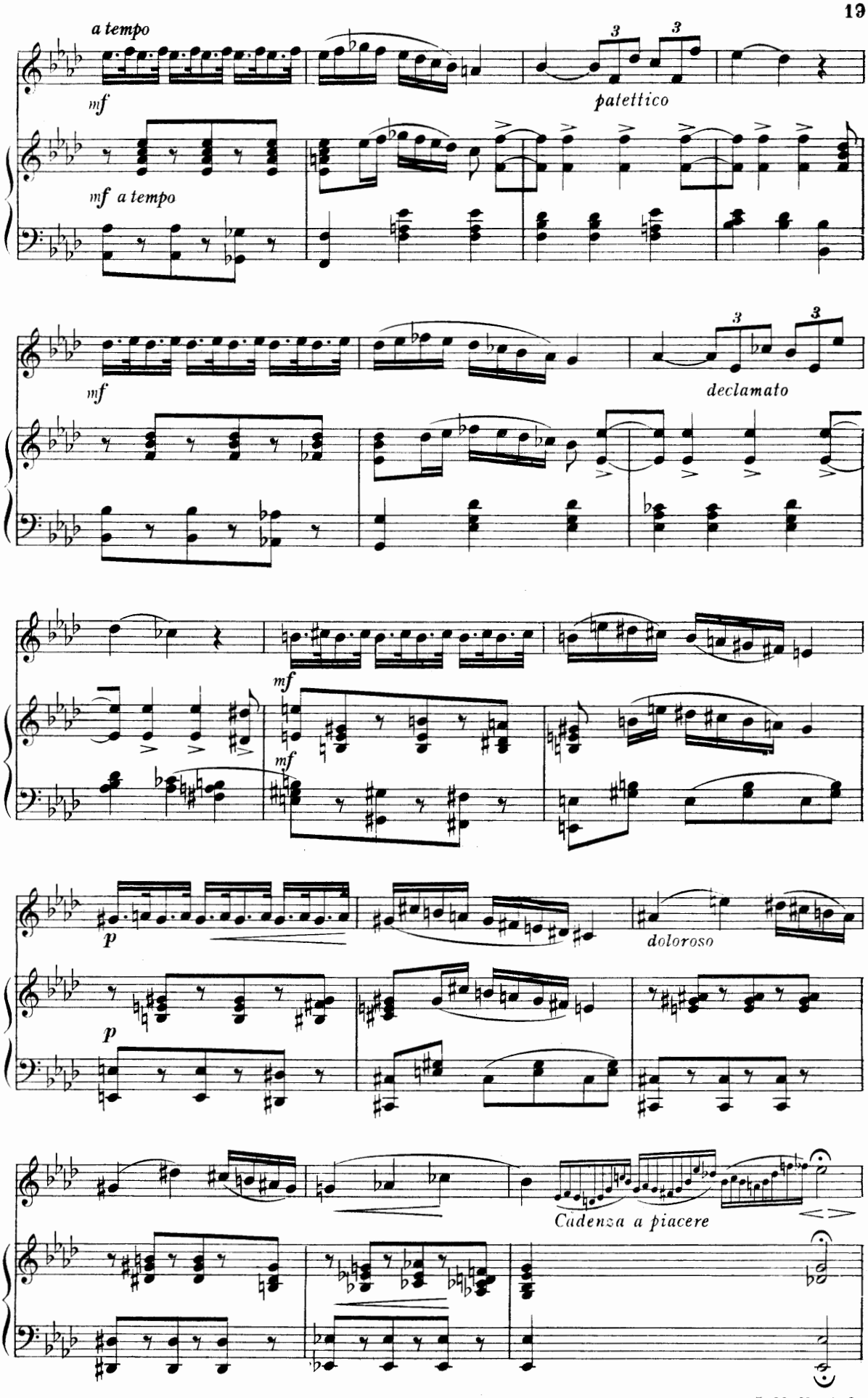
5-20-65749-85

Allegro non troppo presto

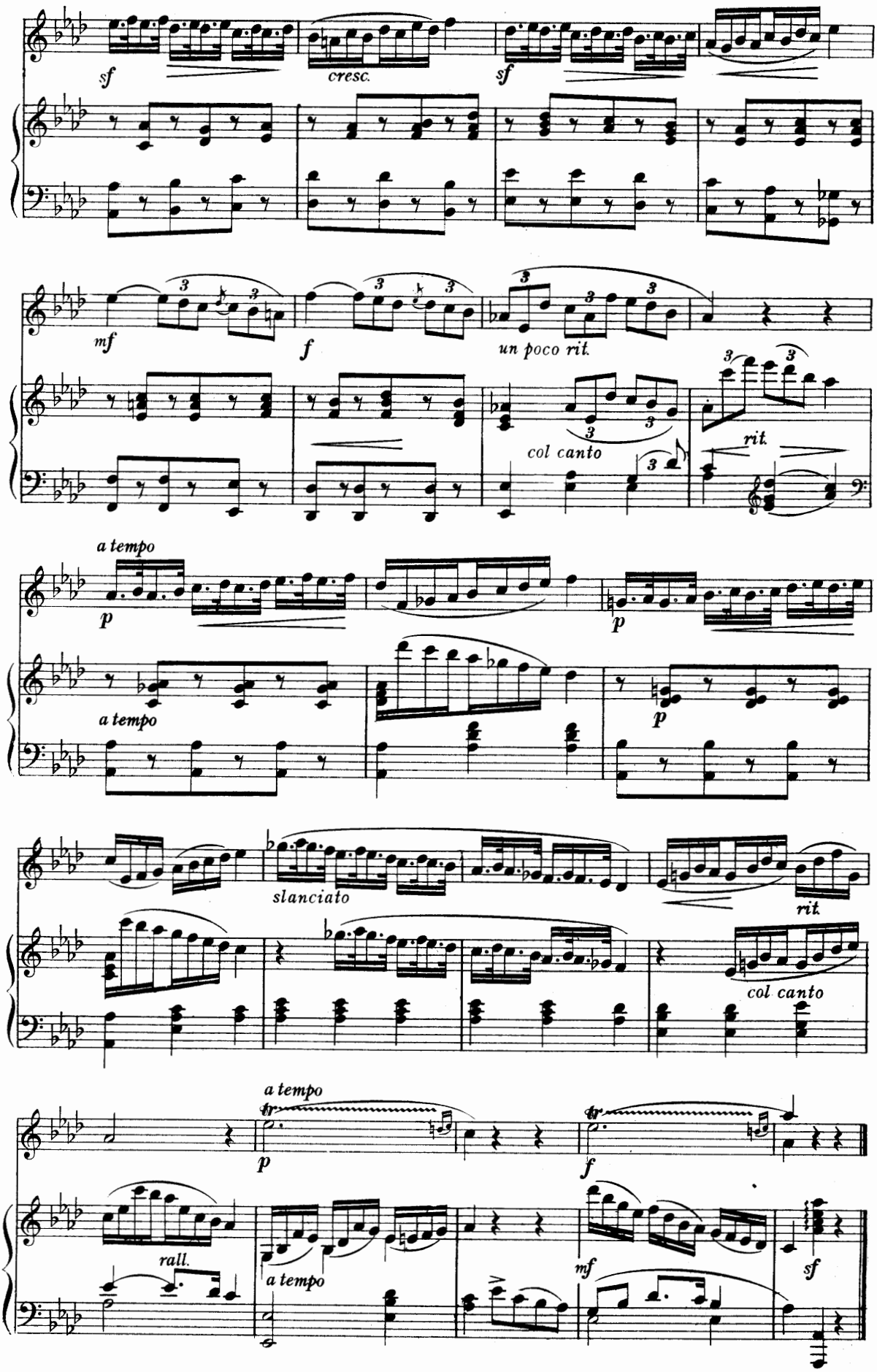
F. SIEBER, (Op. 79)



5-20-65749-85

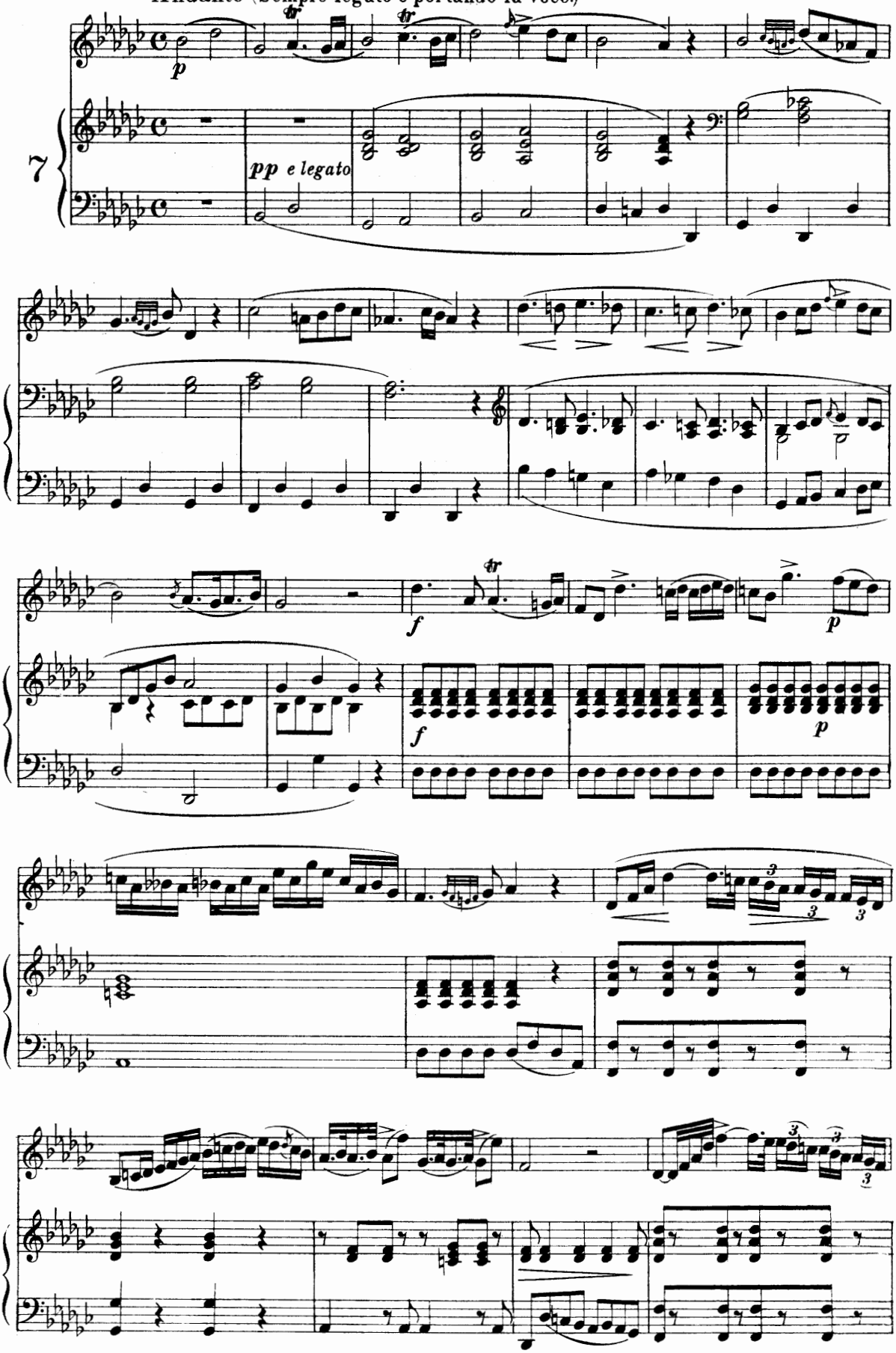

a tempo
mf
patettico
mf a tempo
mf
declamato
mf
mf
p
p
doloroso
Cadenza a piacere

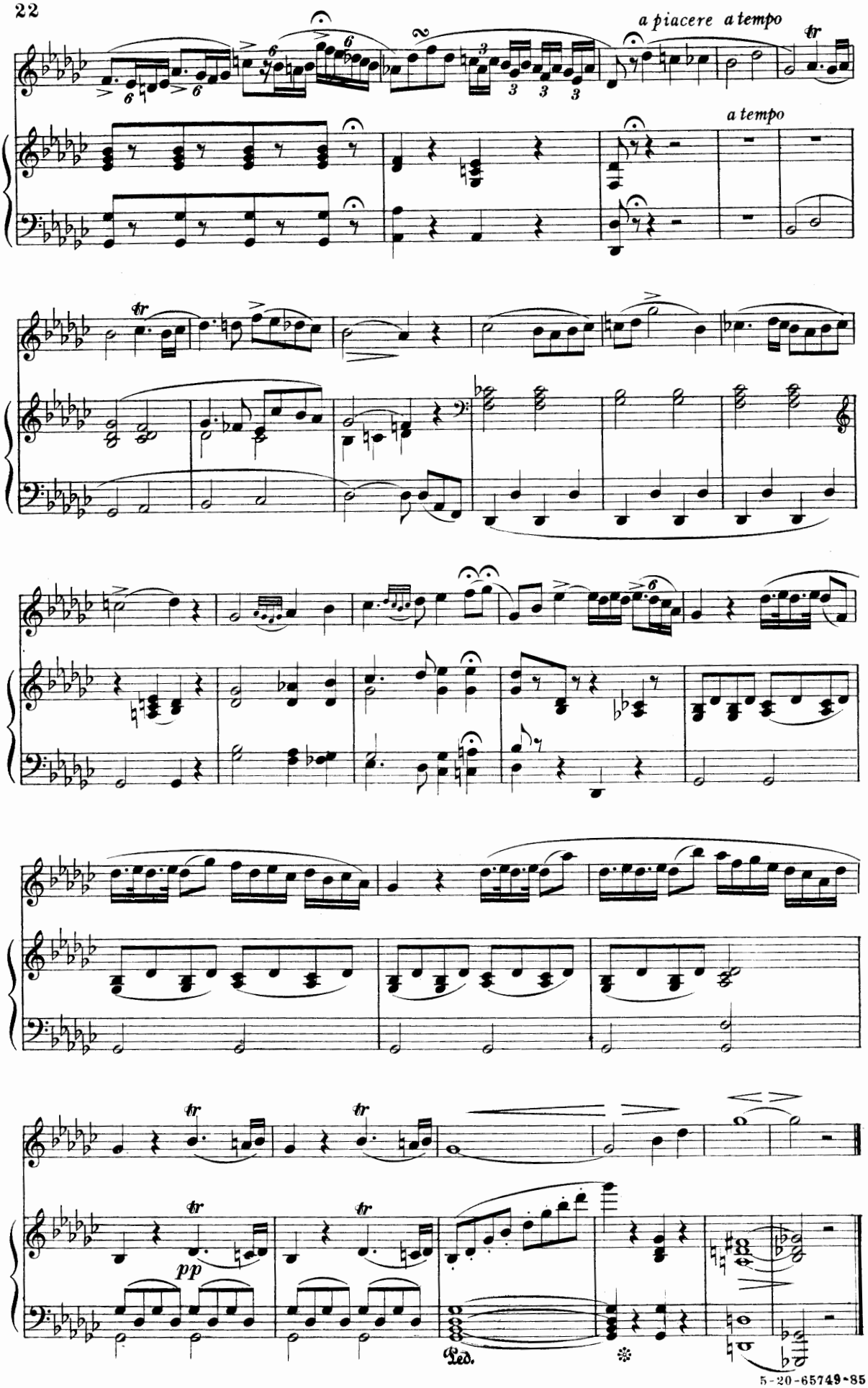
5-20-65749-85


sf
cresc.
sf
mf
f
un poco rit.
col canto
rit.
a tempo
p
a tempo
p
p
slanciato
rit.
col canto
a tempo
p
f
rall.
a tempo
mf
sf

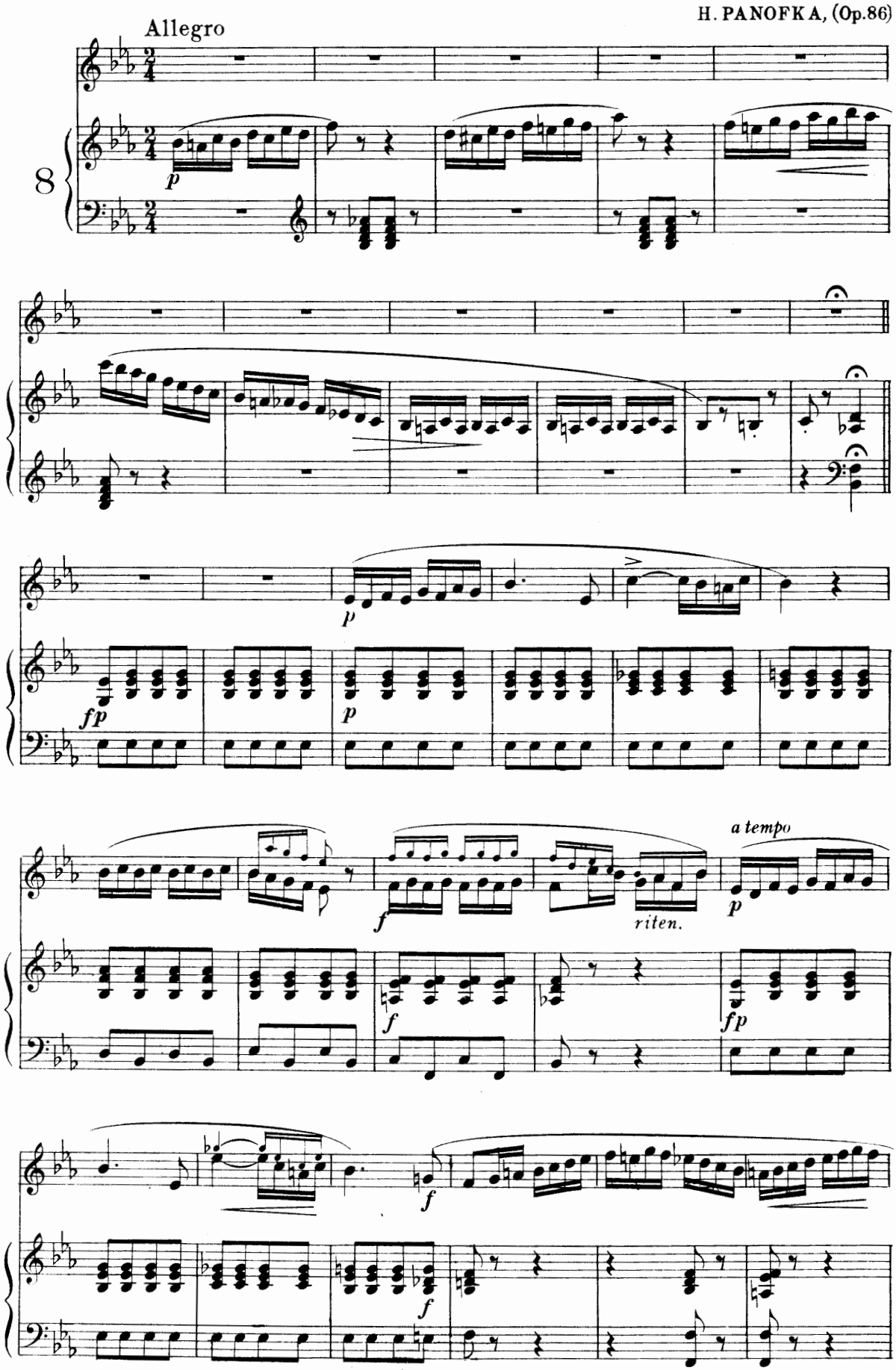
5-20-65749-85

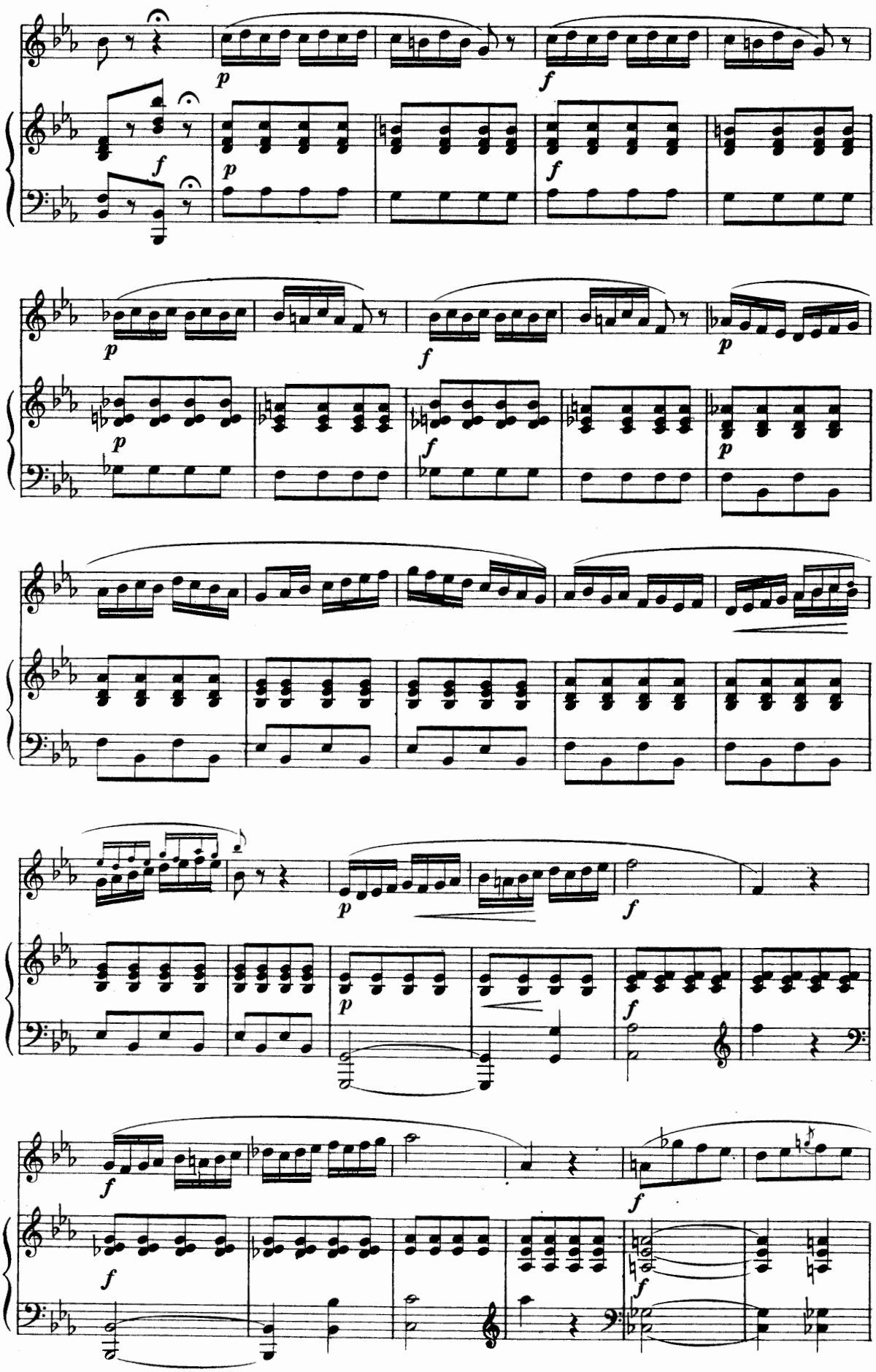
Andante (Sempre legato e portando la voce.)

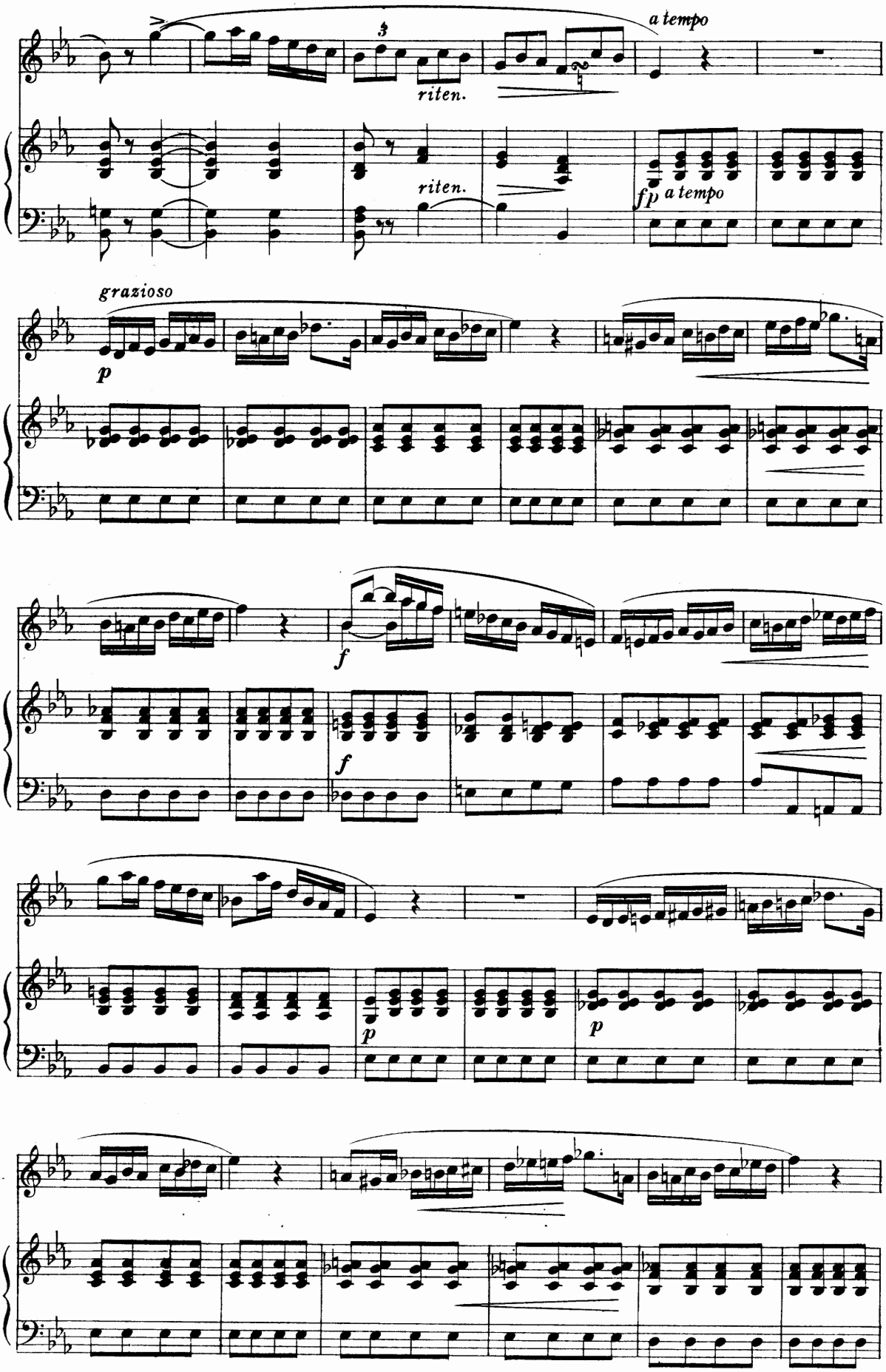




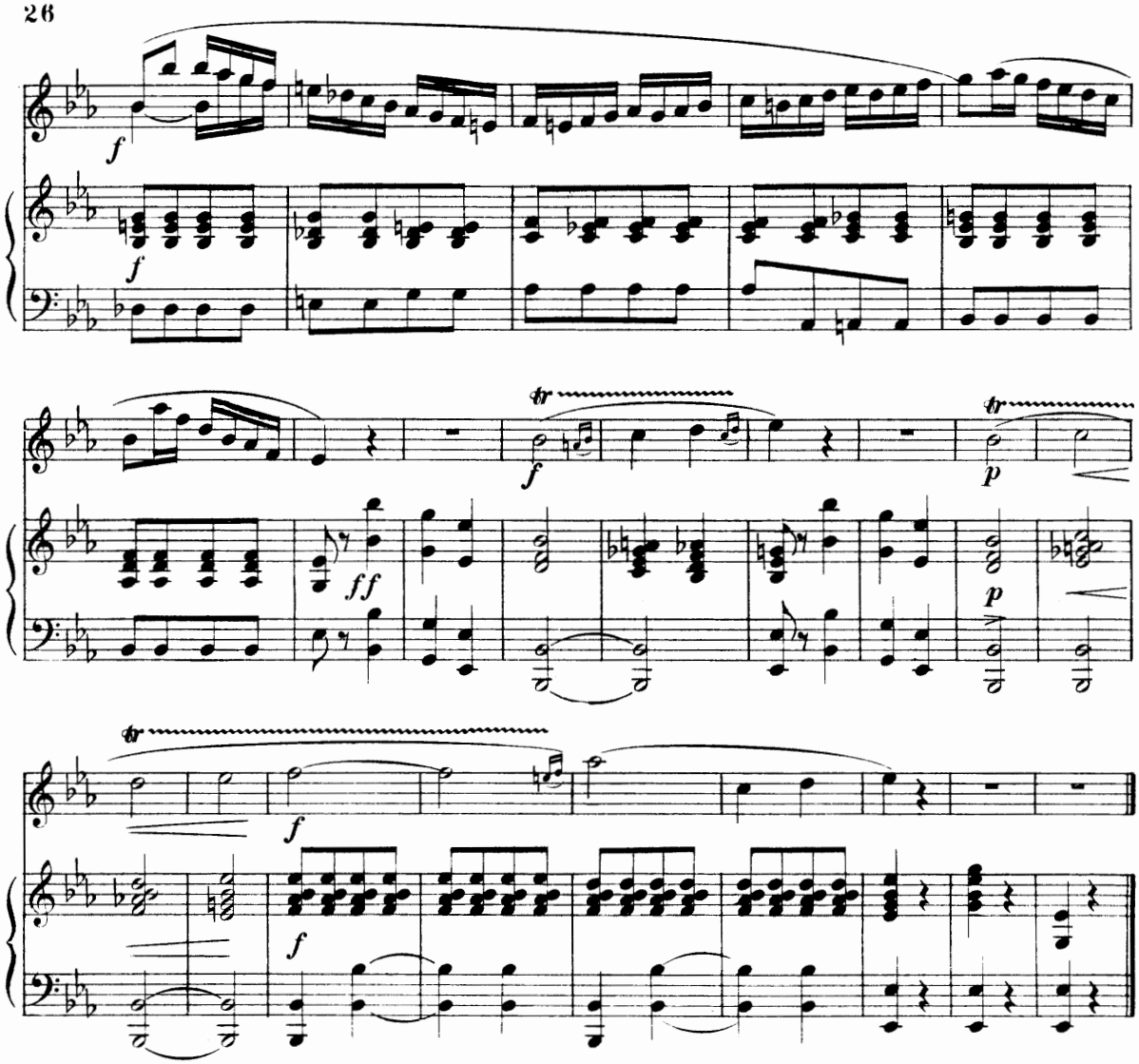
5-20-65749-85


Allegro
8
p
fp
p
f
riten.
a tempo
p
fp
f
f



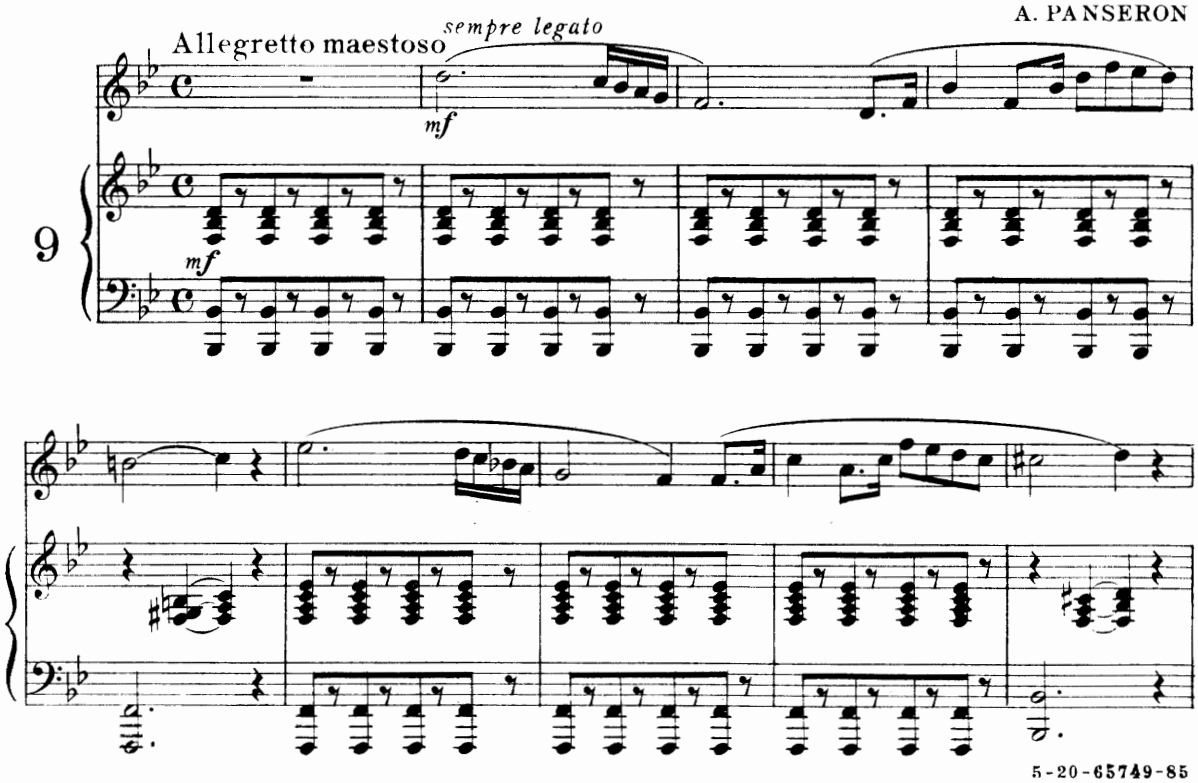


5-20-65749-85



A. PANSERON

Allegretto maestoso *sempre legato*



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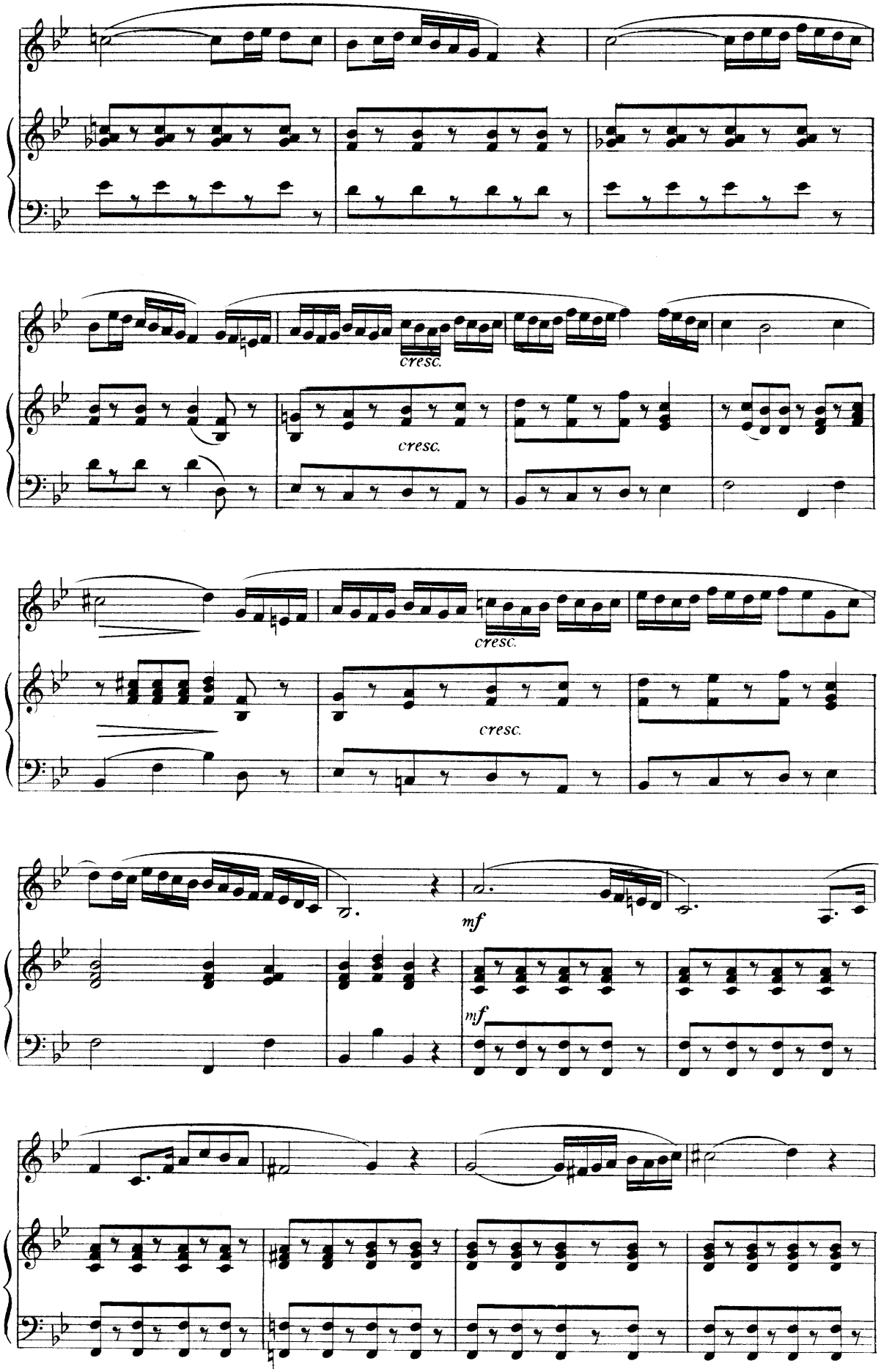

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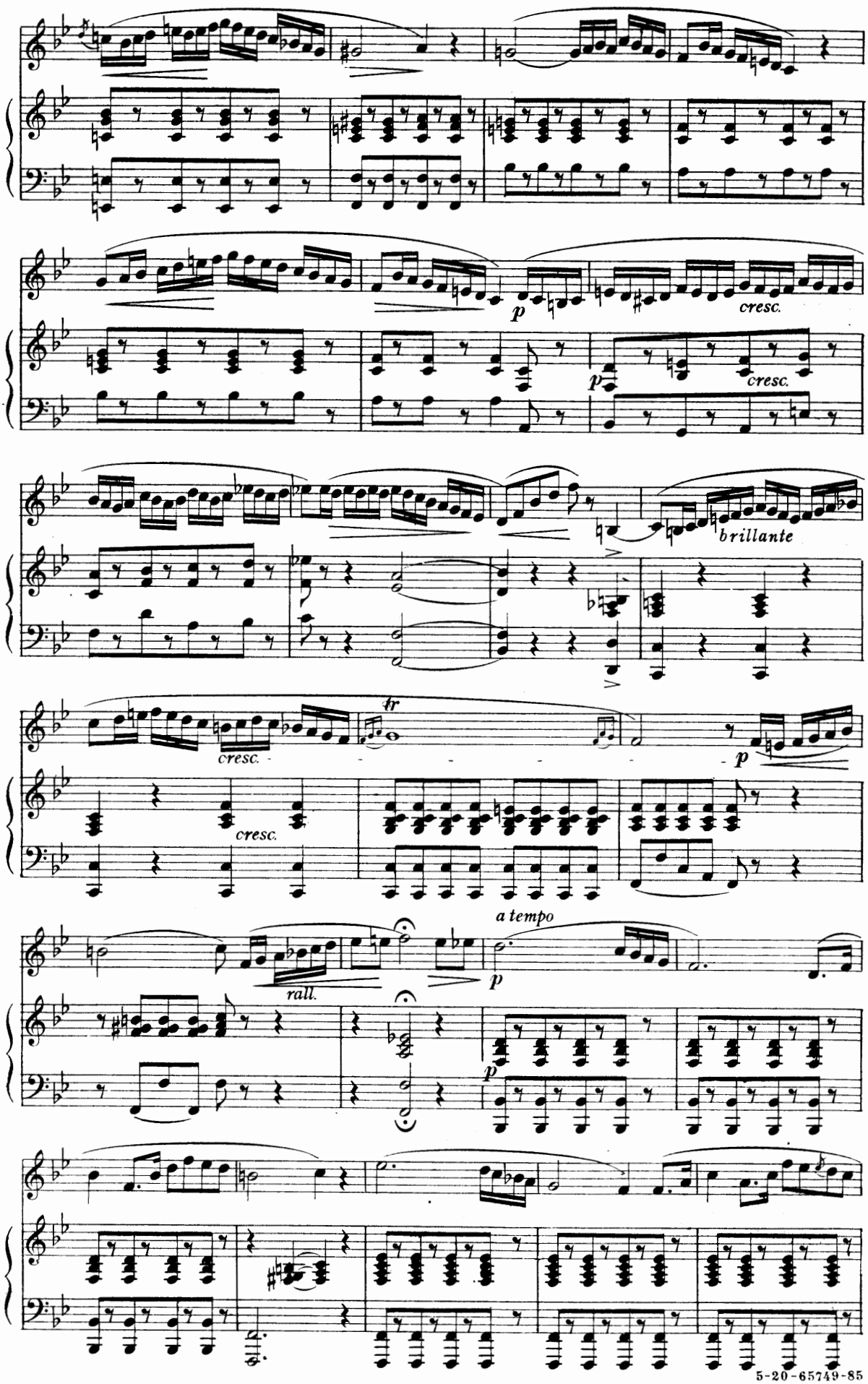
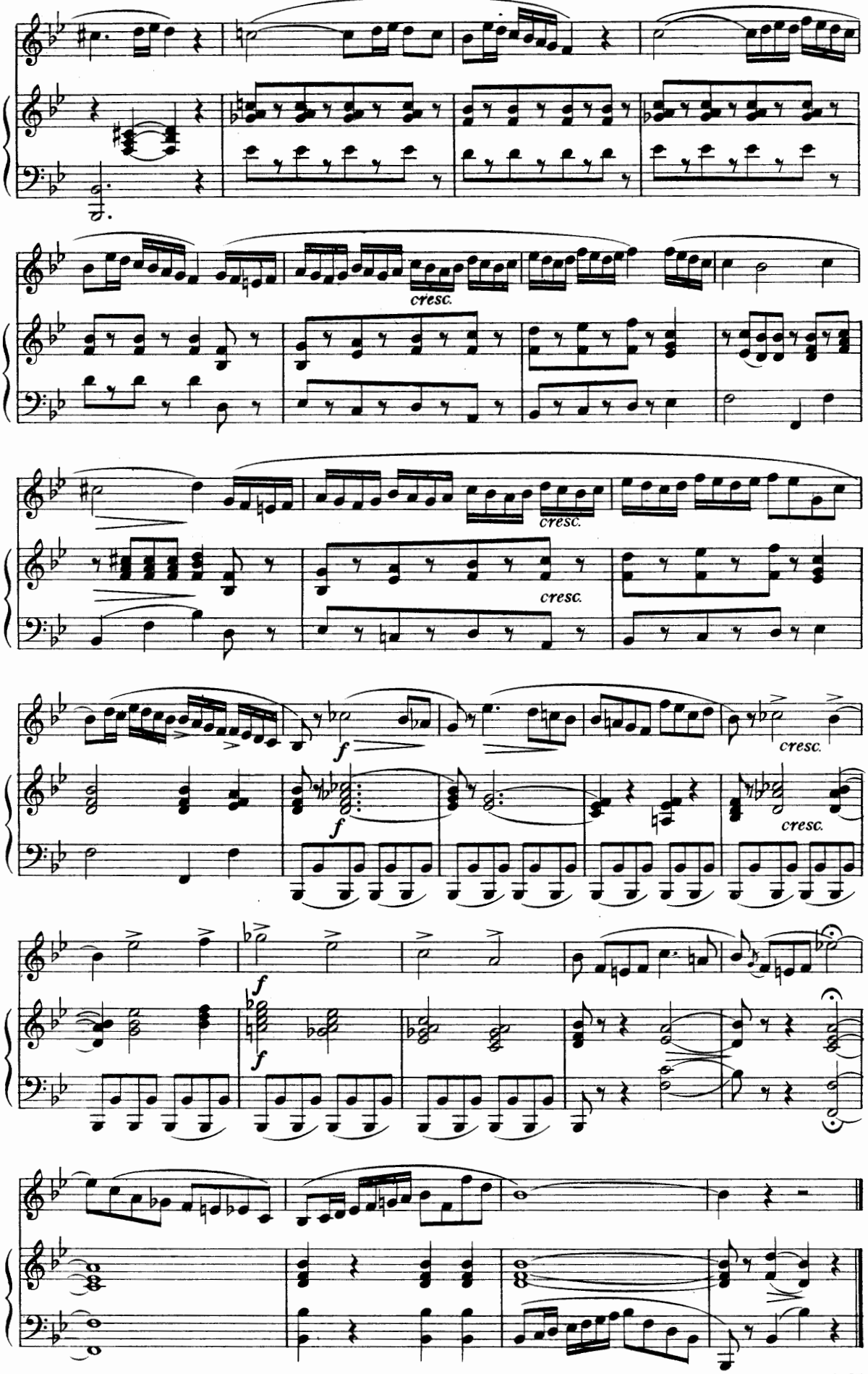
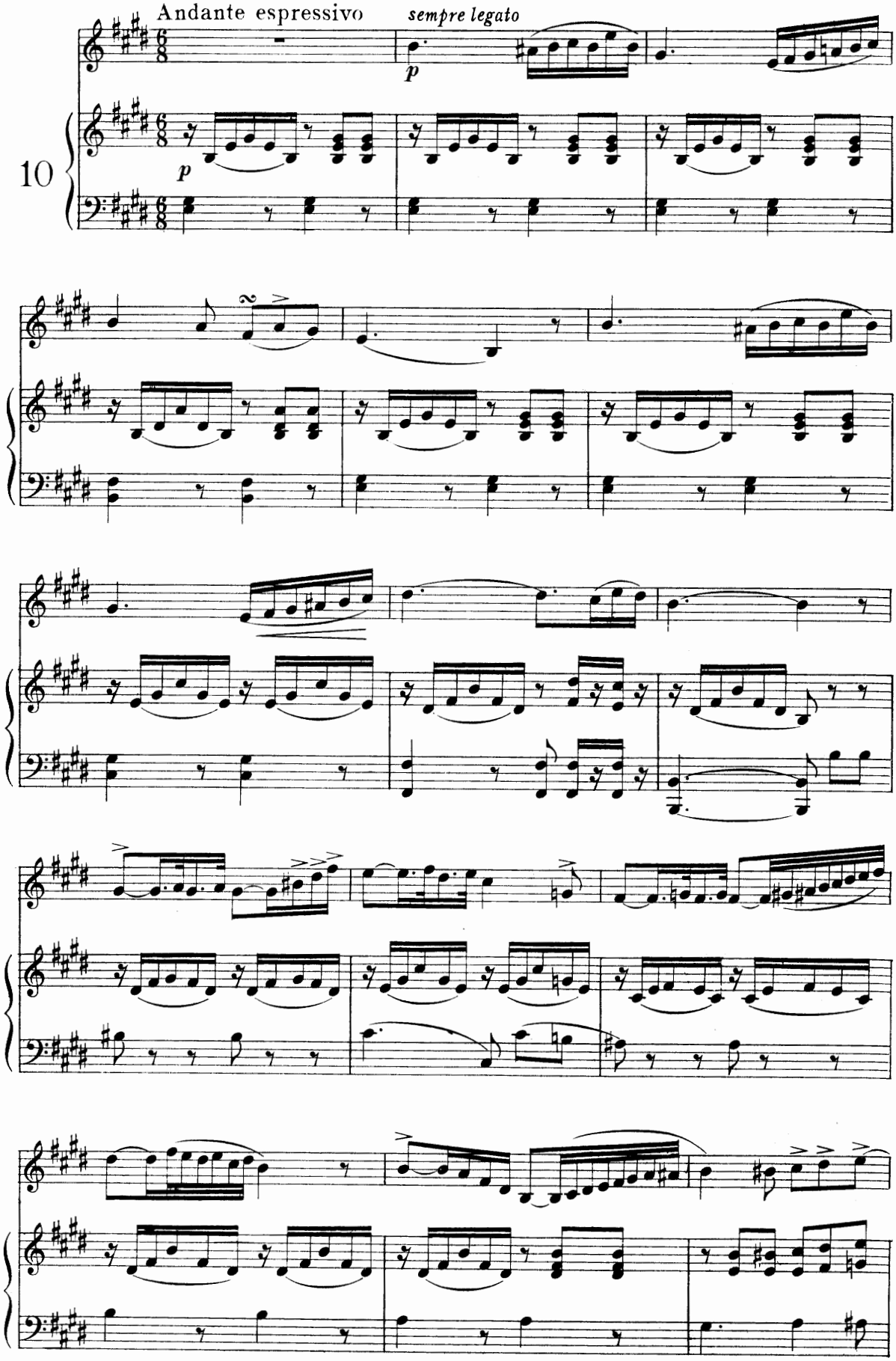
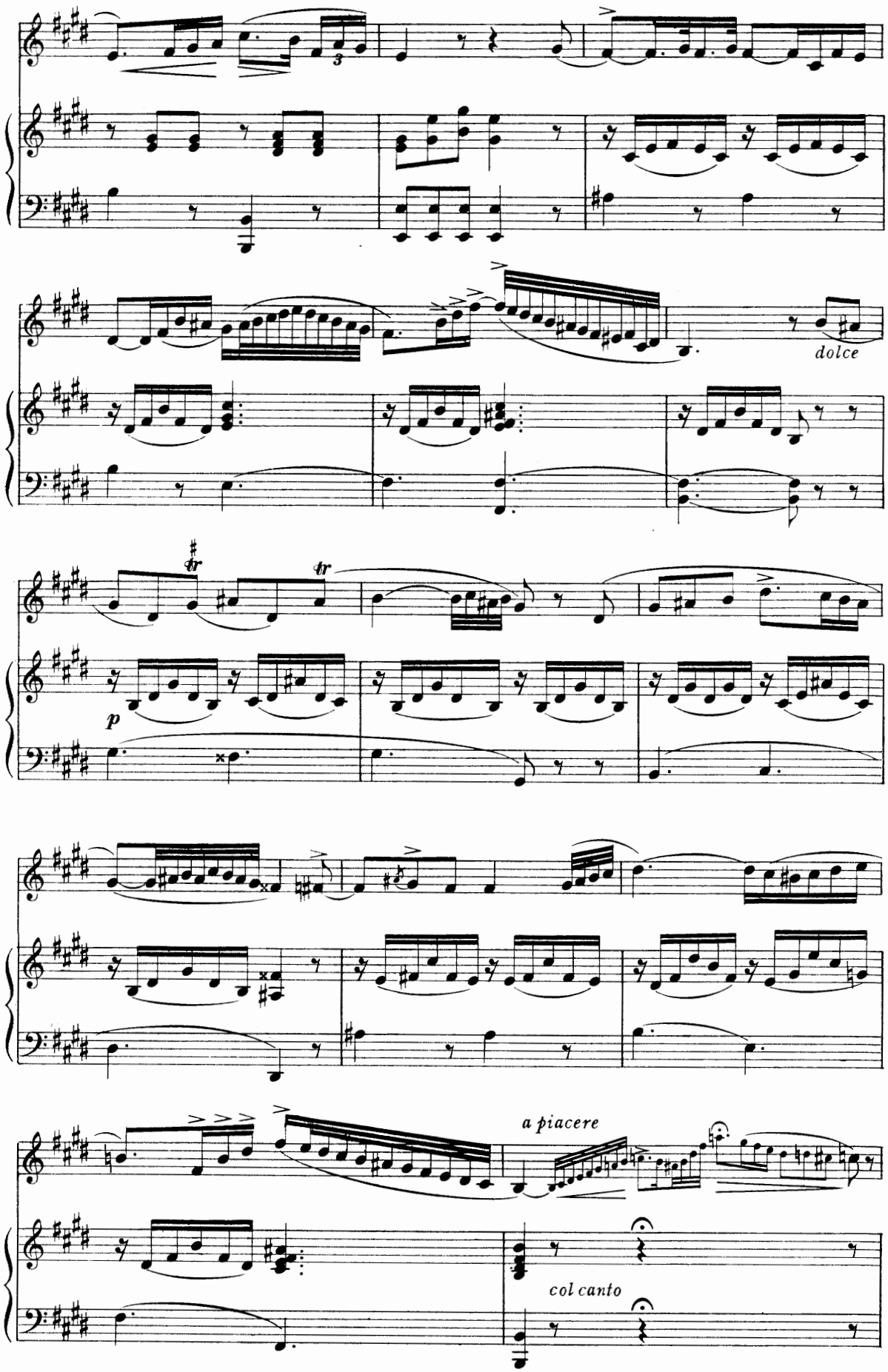


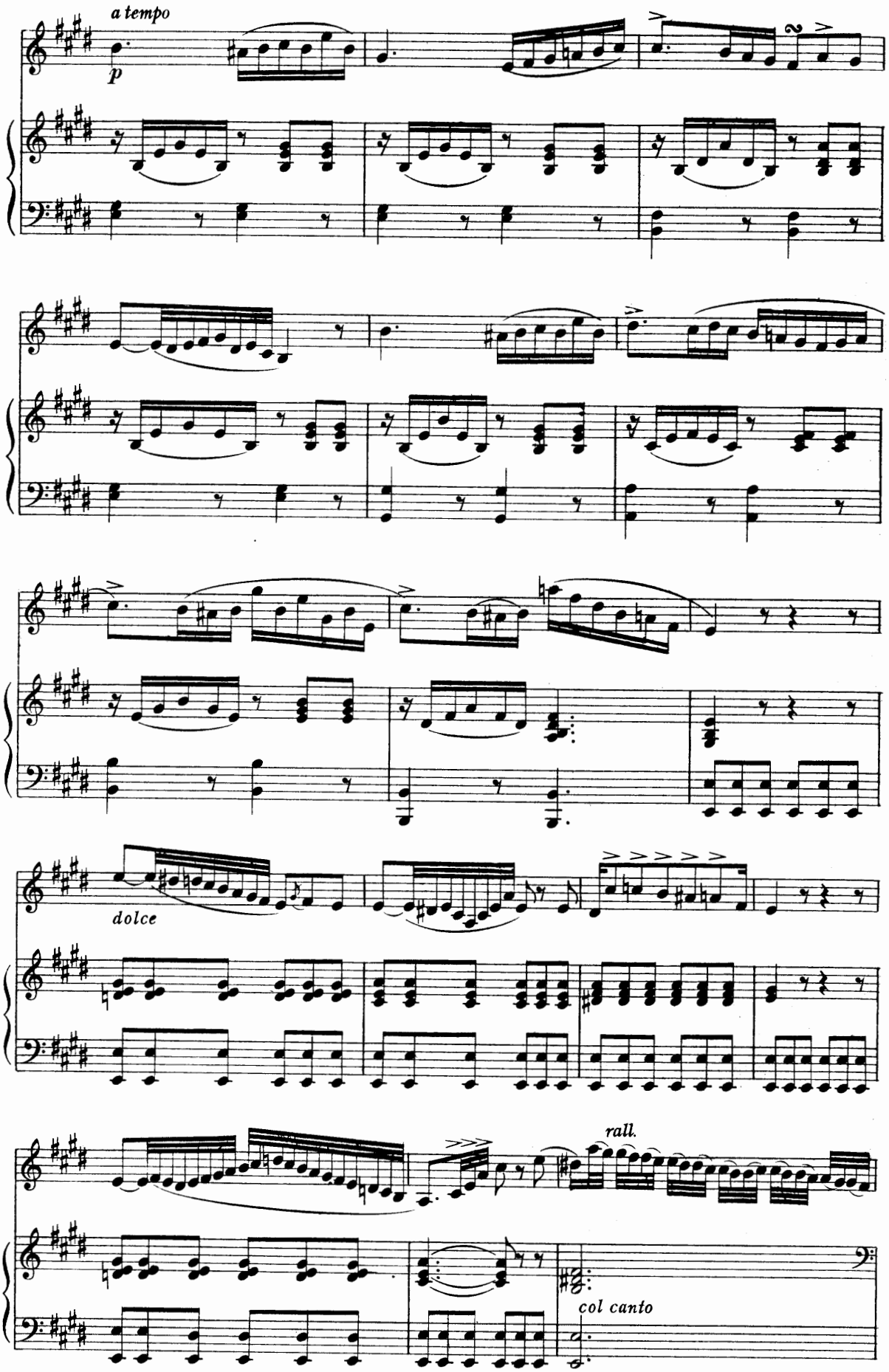
5-20-65749-85

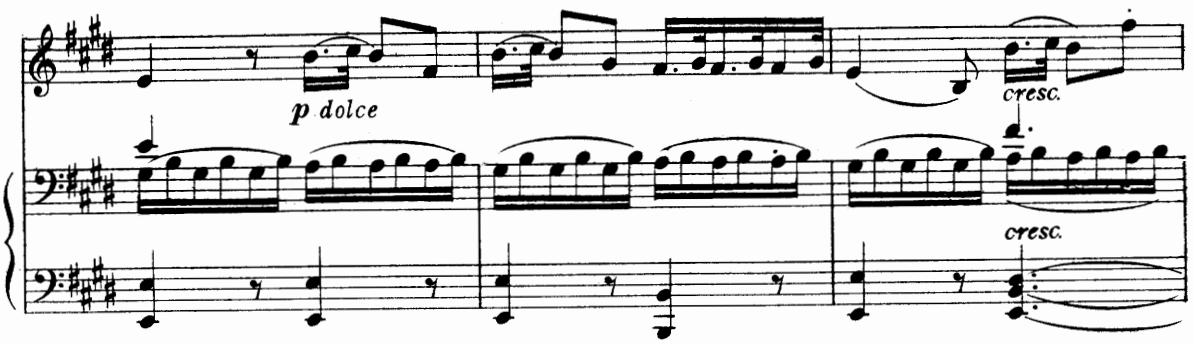

cresc.
cresc.
cresc.
cresc.
f
f
cresc.
f
f

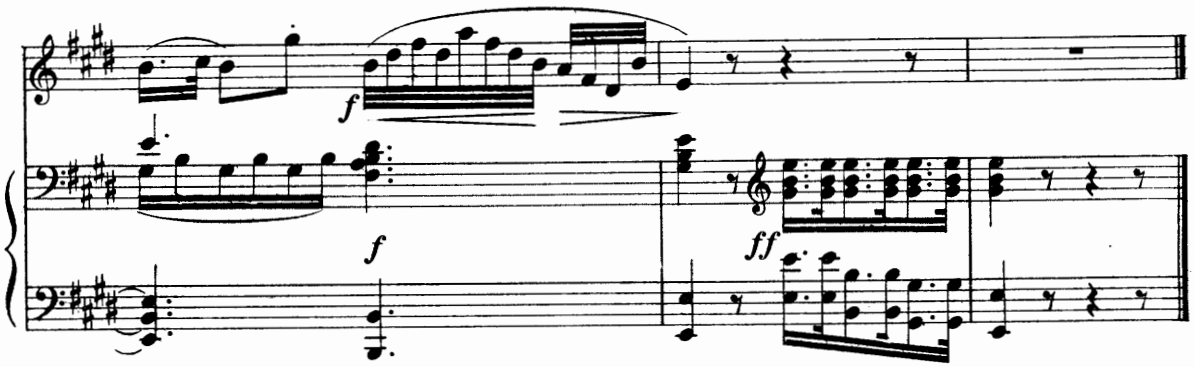


5-20-65749-85

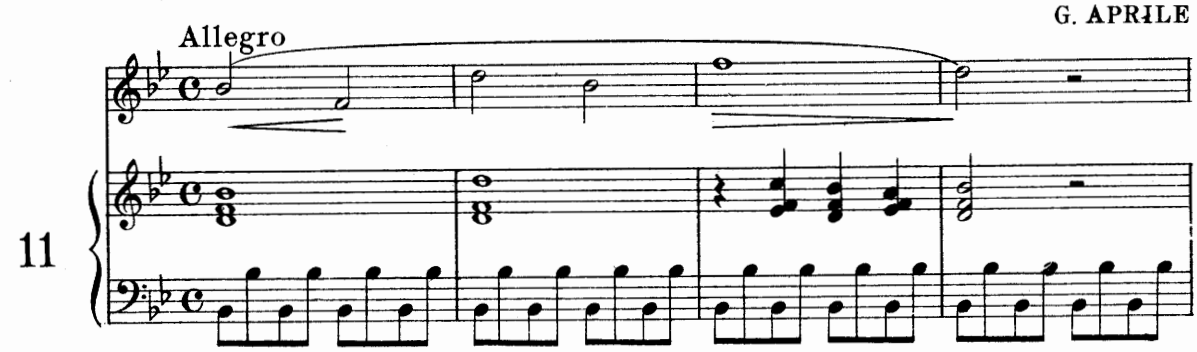

dolce
p
a piacere
col canto

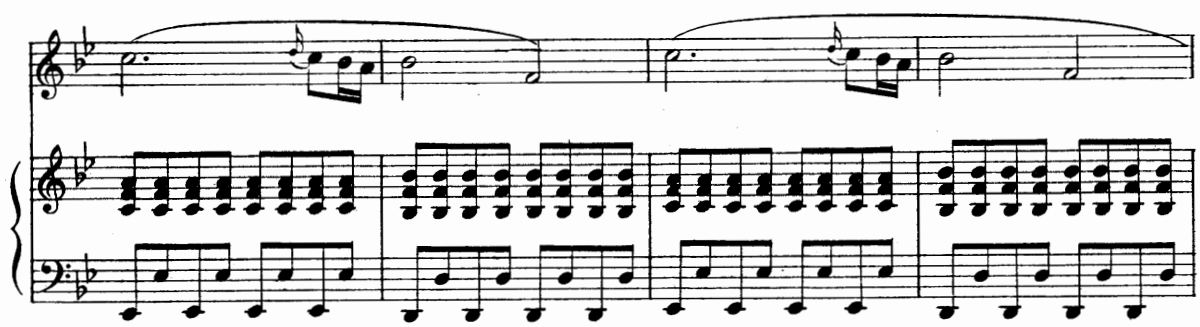

a tempo
p
dolce
rall.
col canto

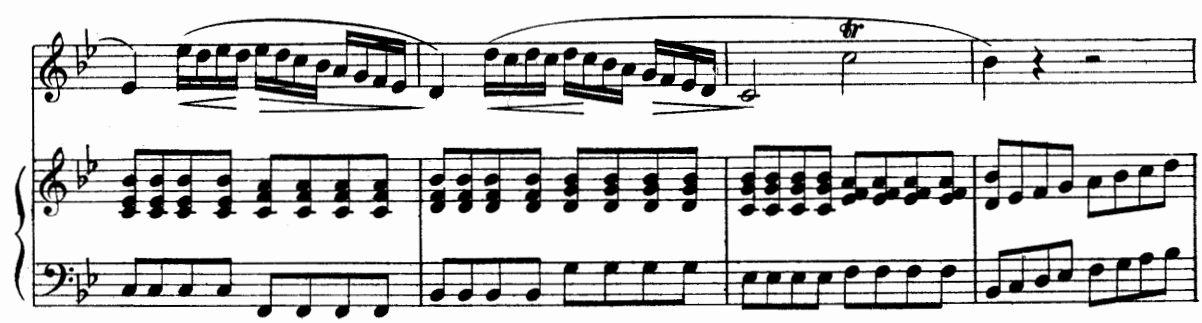


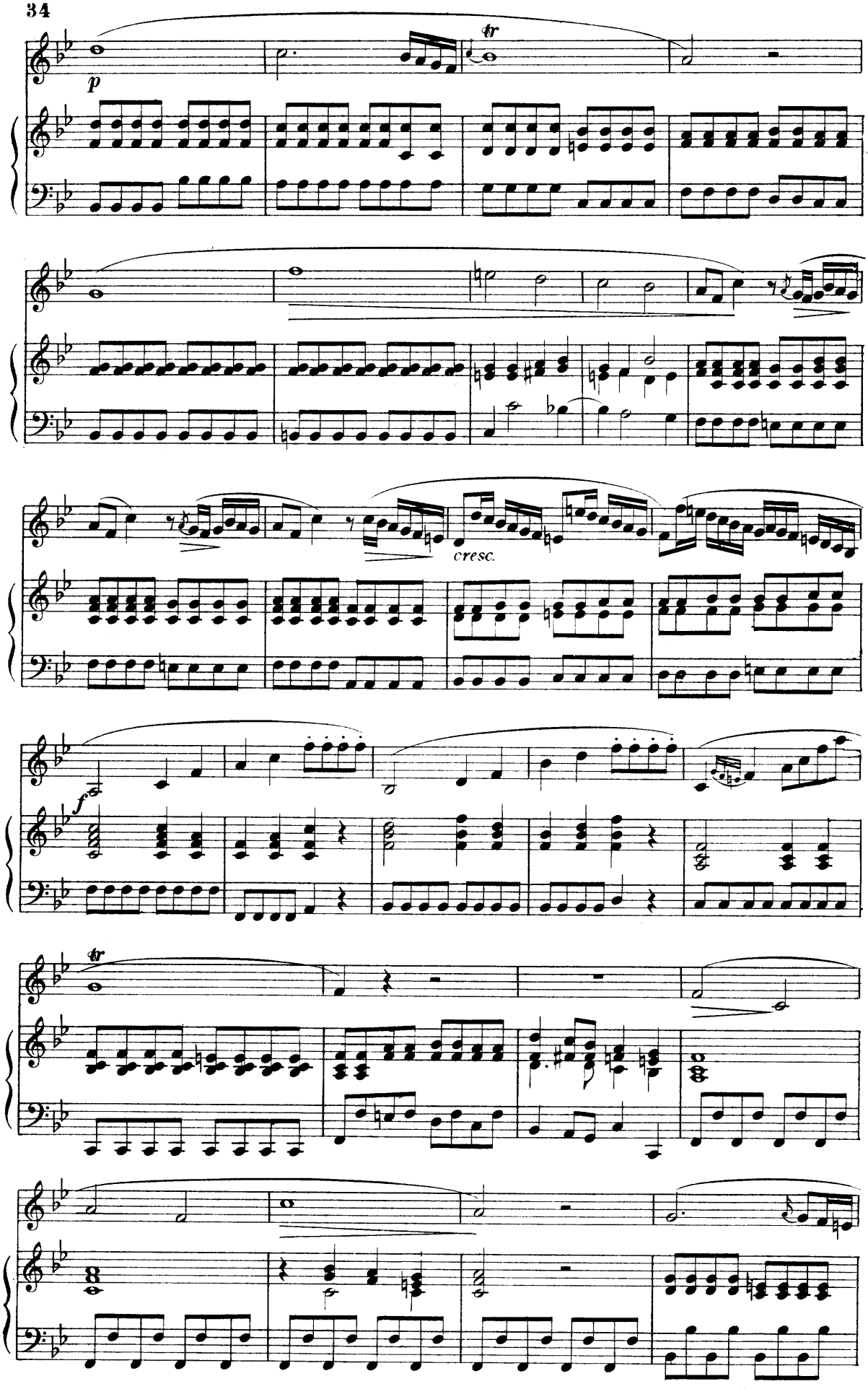


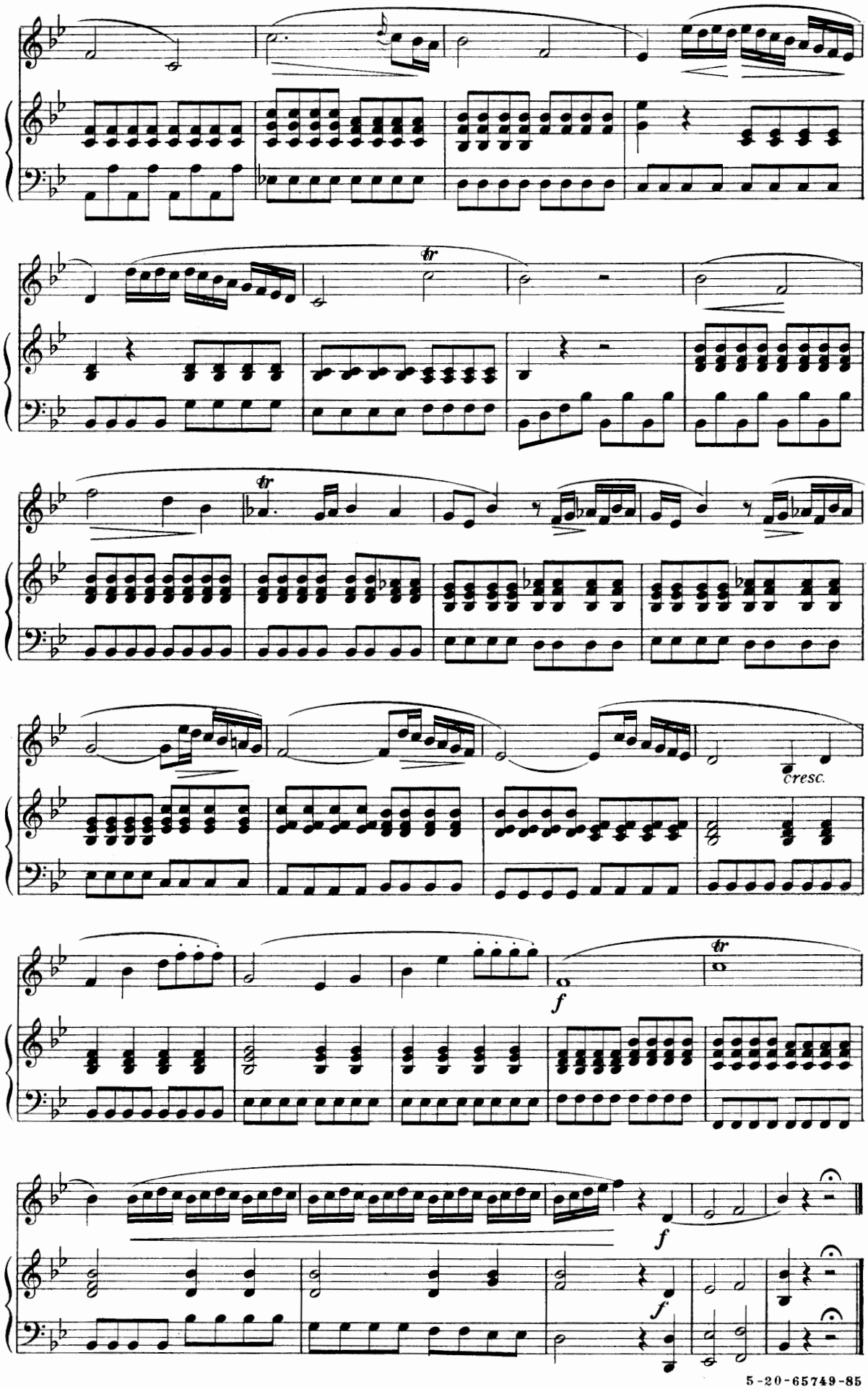
G. APRILE

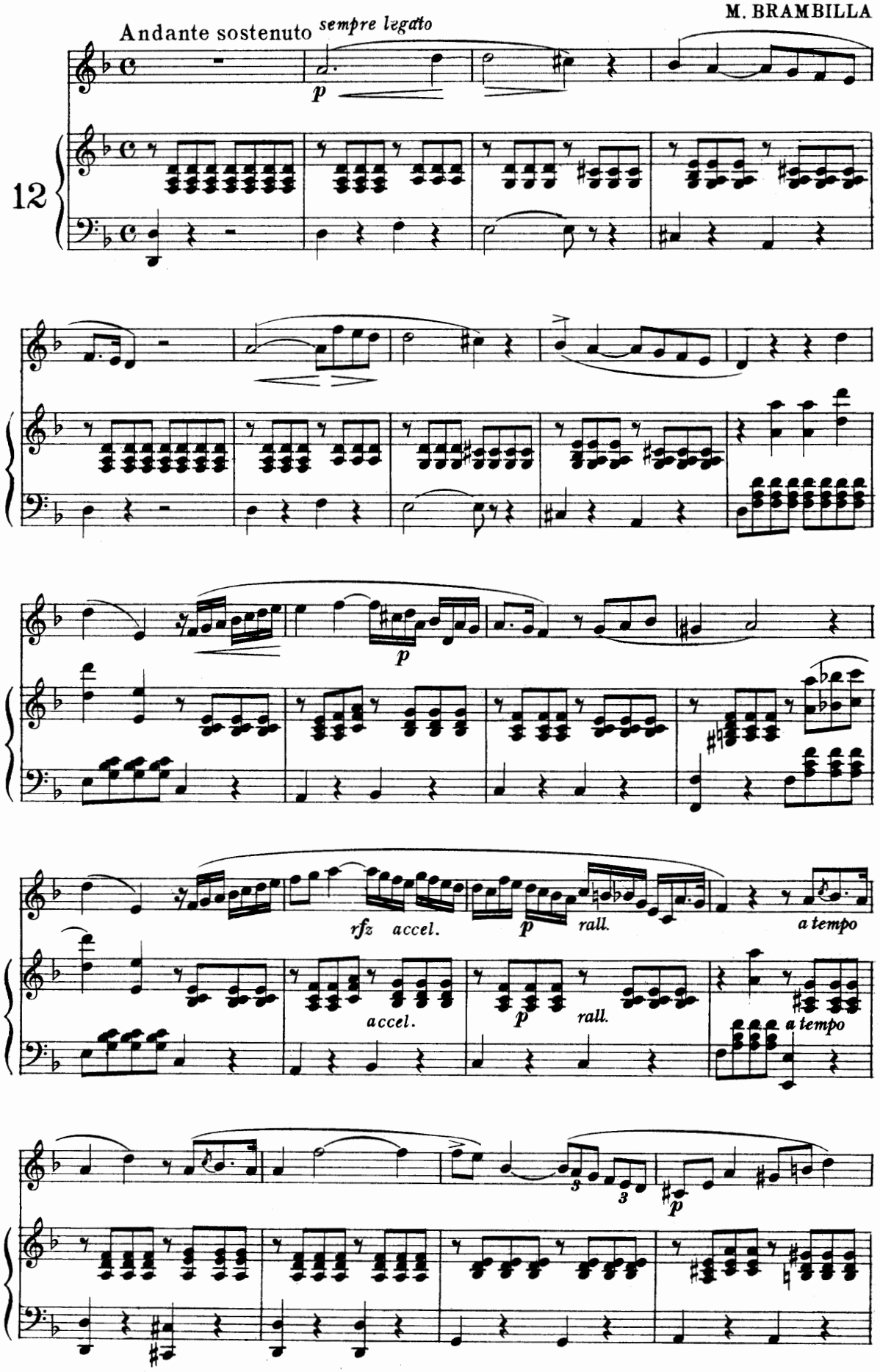


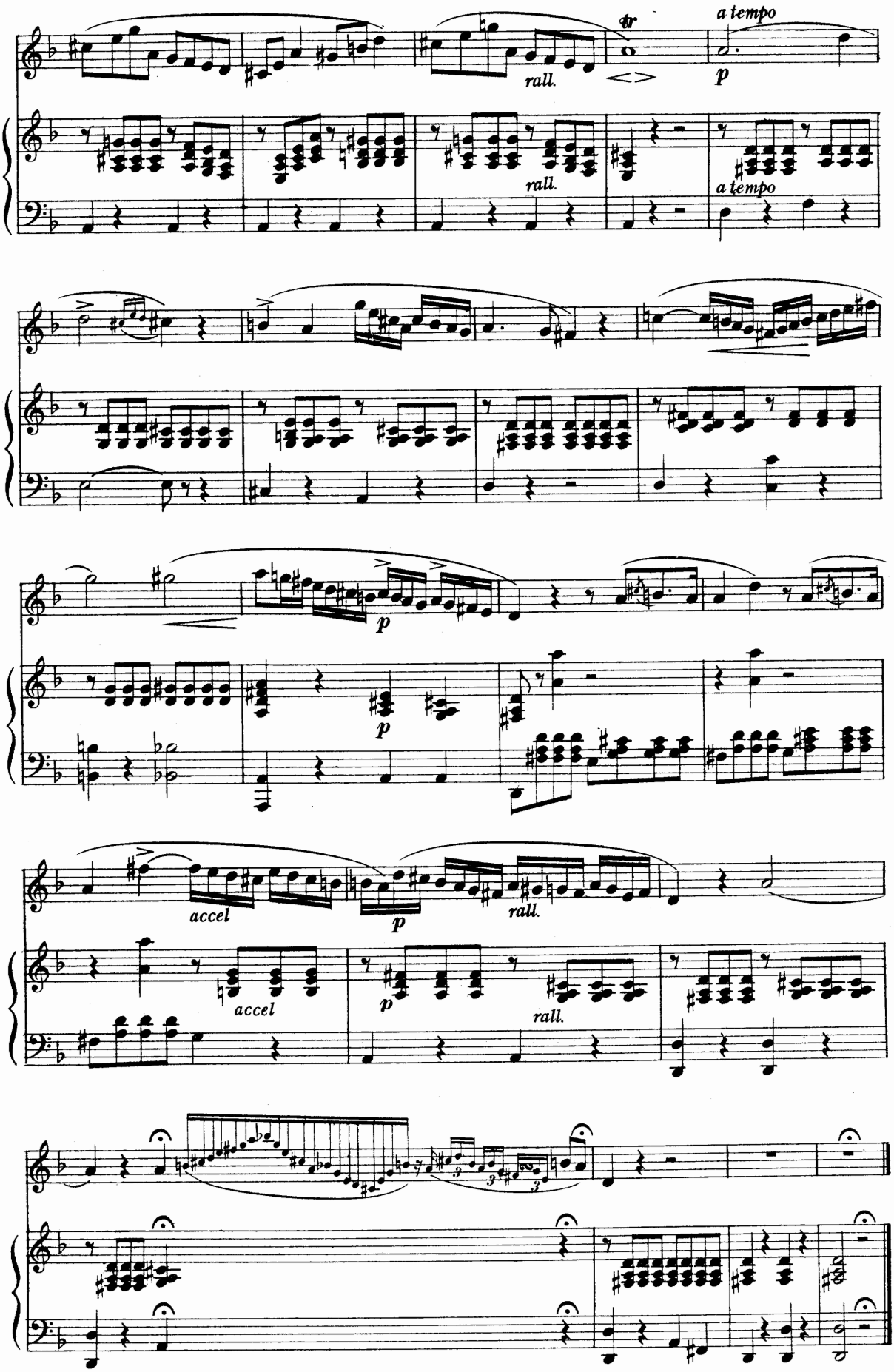




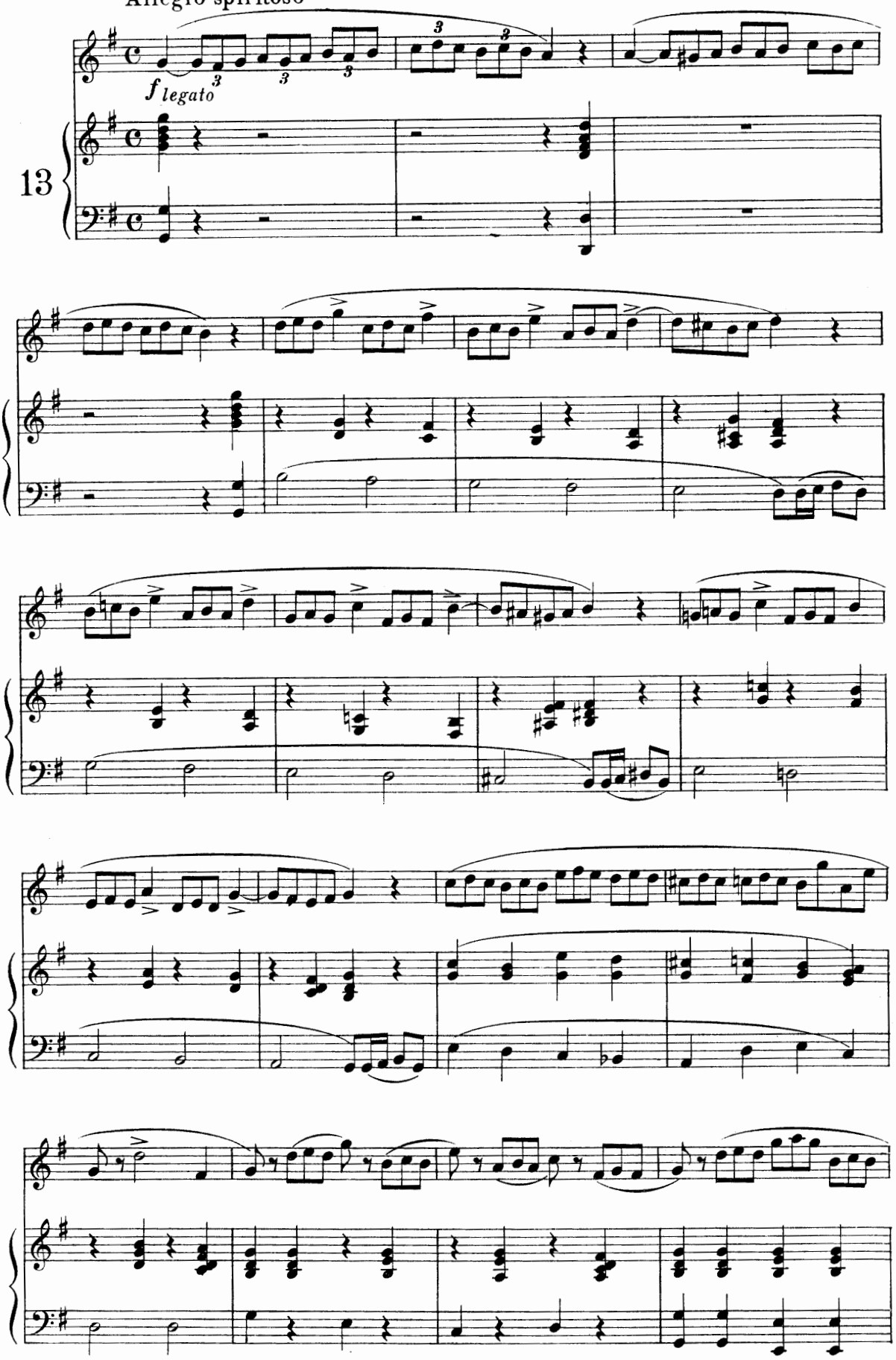

p
tr
cresc.
f
tr


tr
tr
cresc.
f
tr
f
f

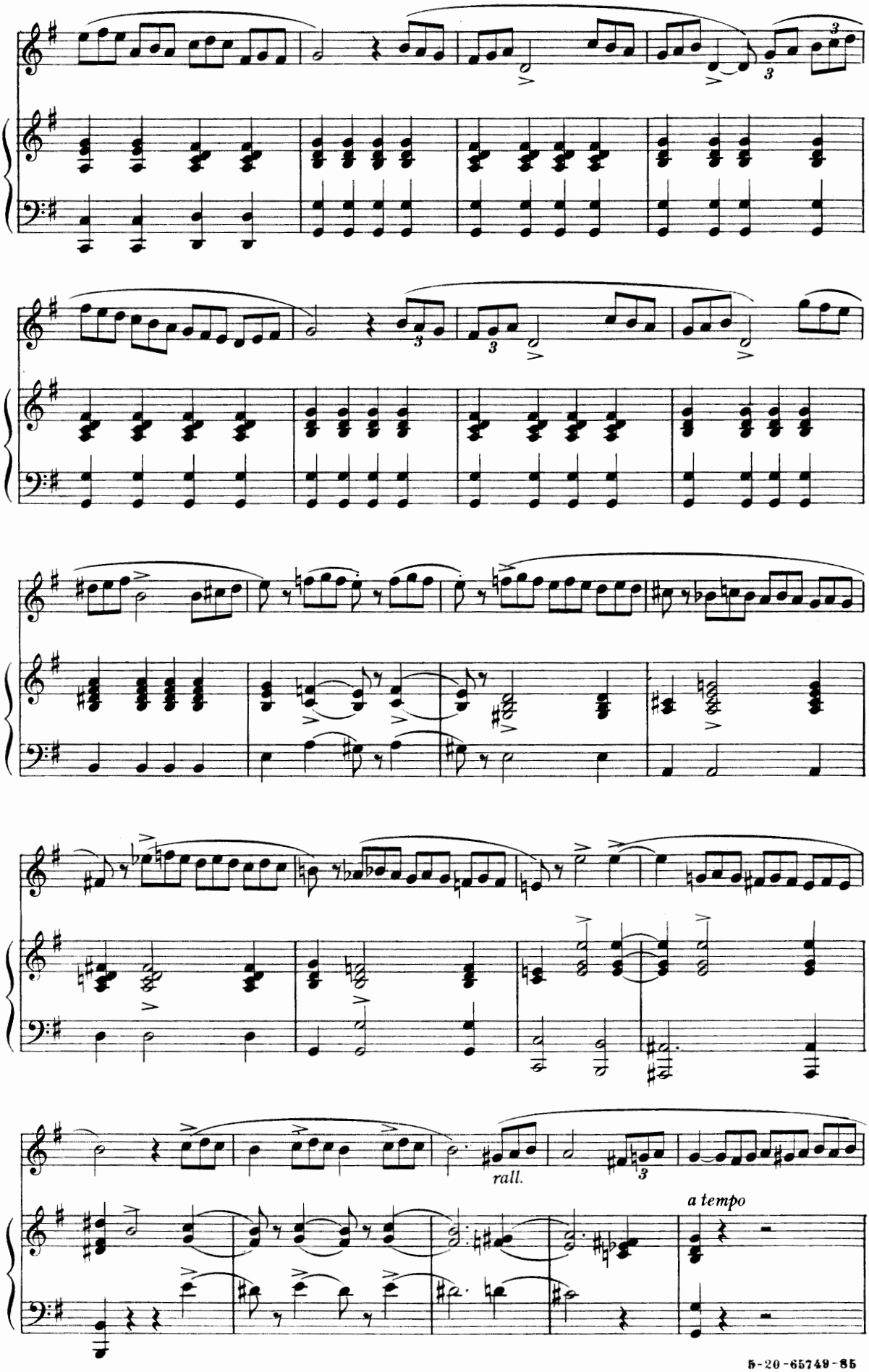

Andante sostenuto
sempre legato
p
12
rfz
accel.
p
rall.
a tempo
accel.
p
rall.
a tempo
3
3
p


tr
rall.
a tempo
p
rall.
a tempo
p
p
accel
rall.
accel
p
rall.

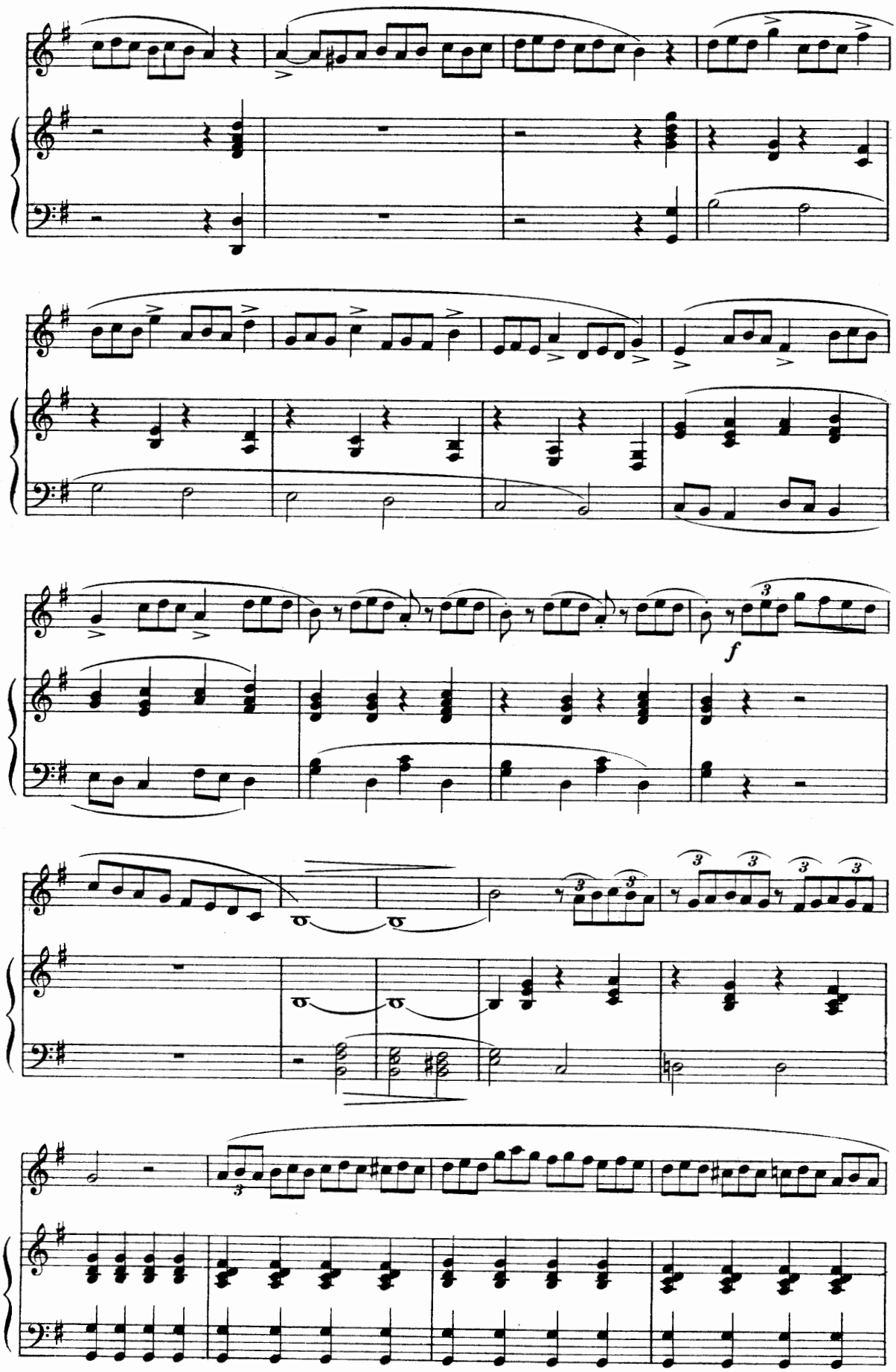
Allegro spiritoso



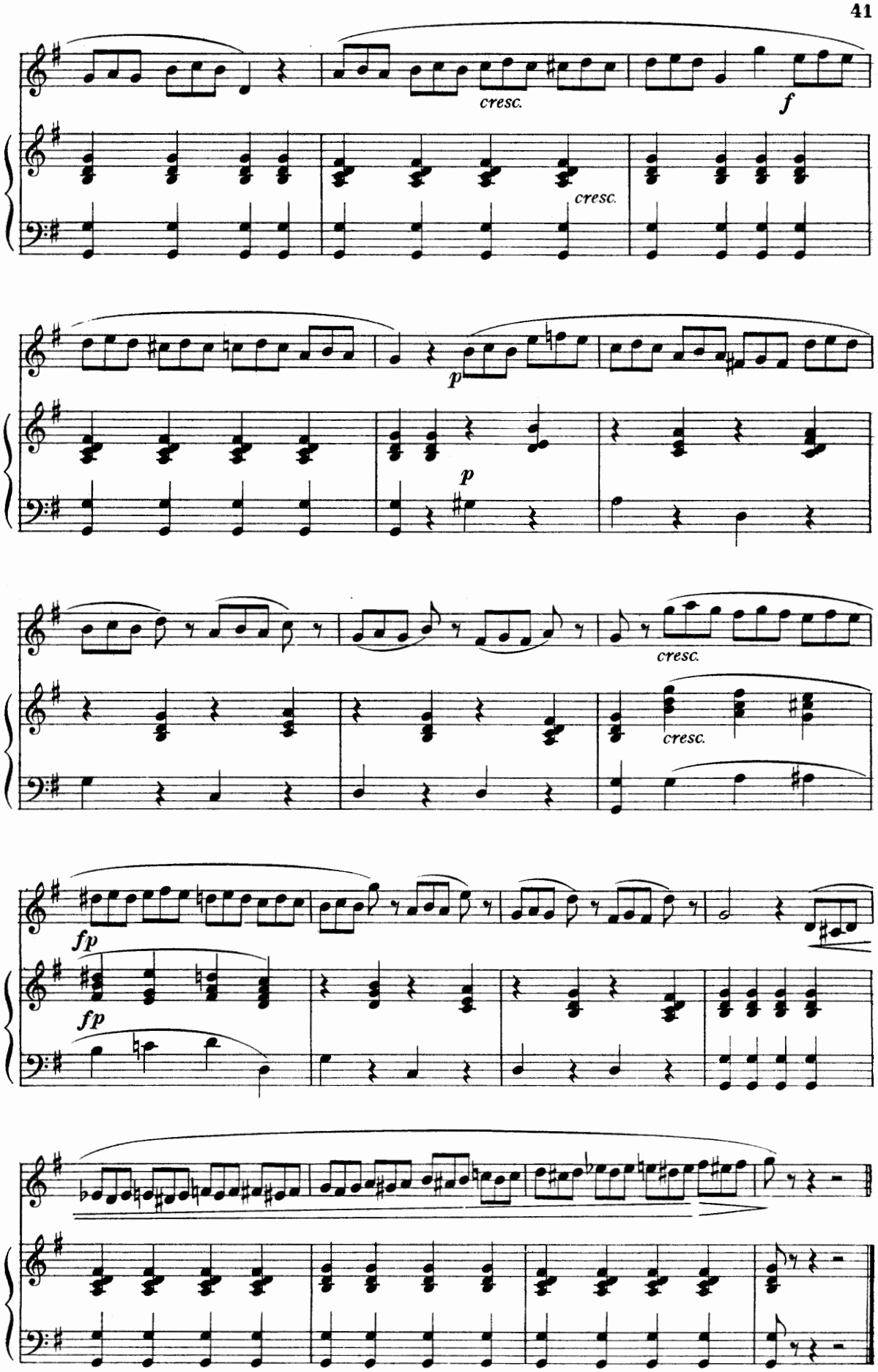
5-20-65749-85

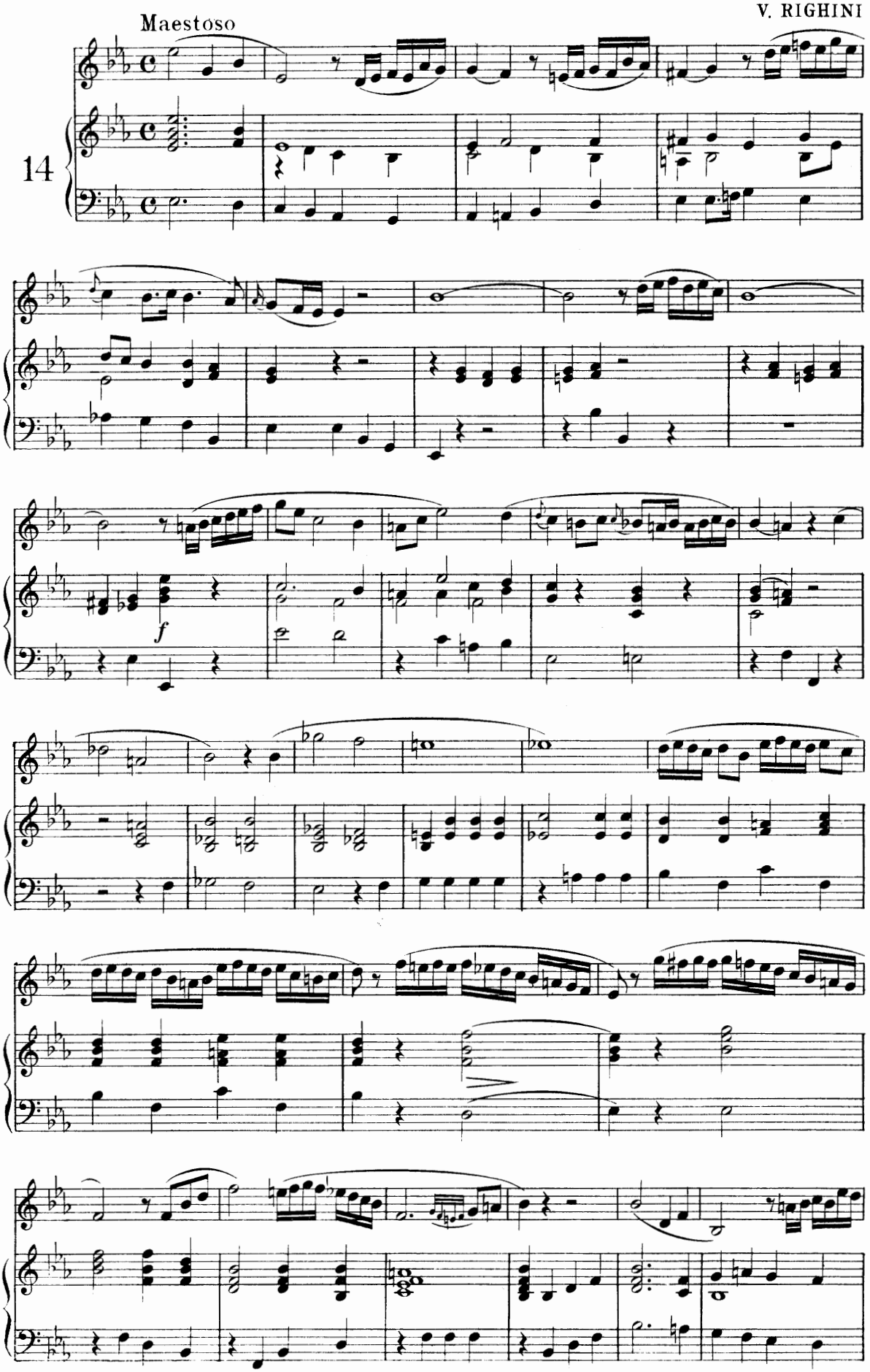


5-20-65749-85

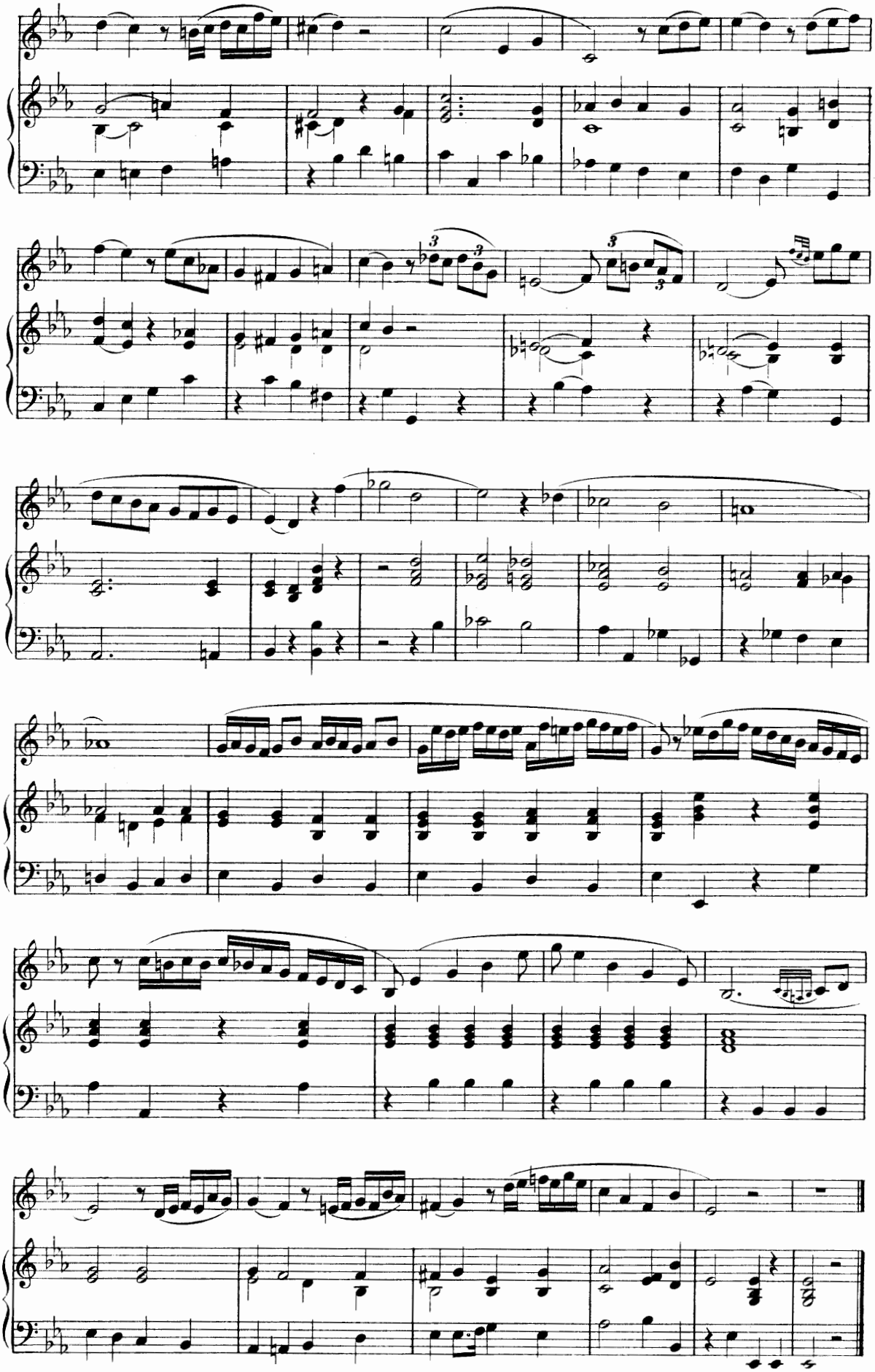


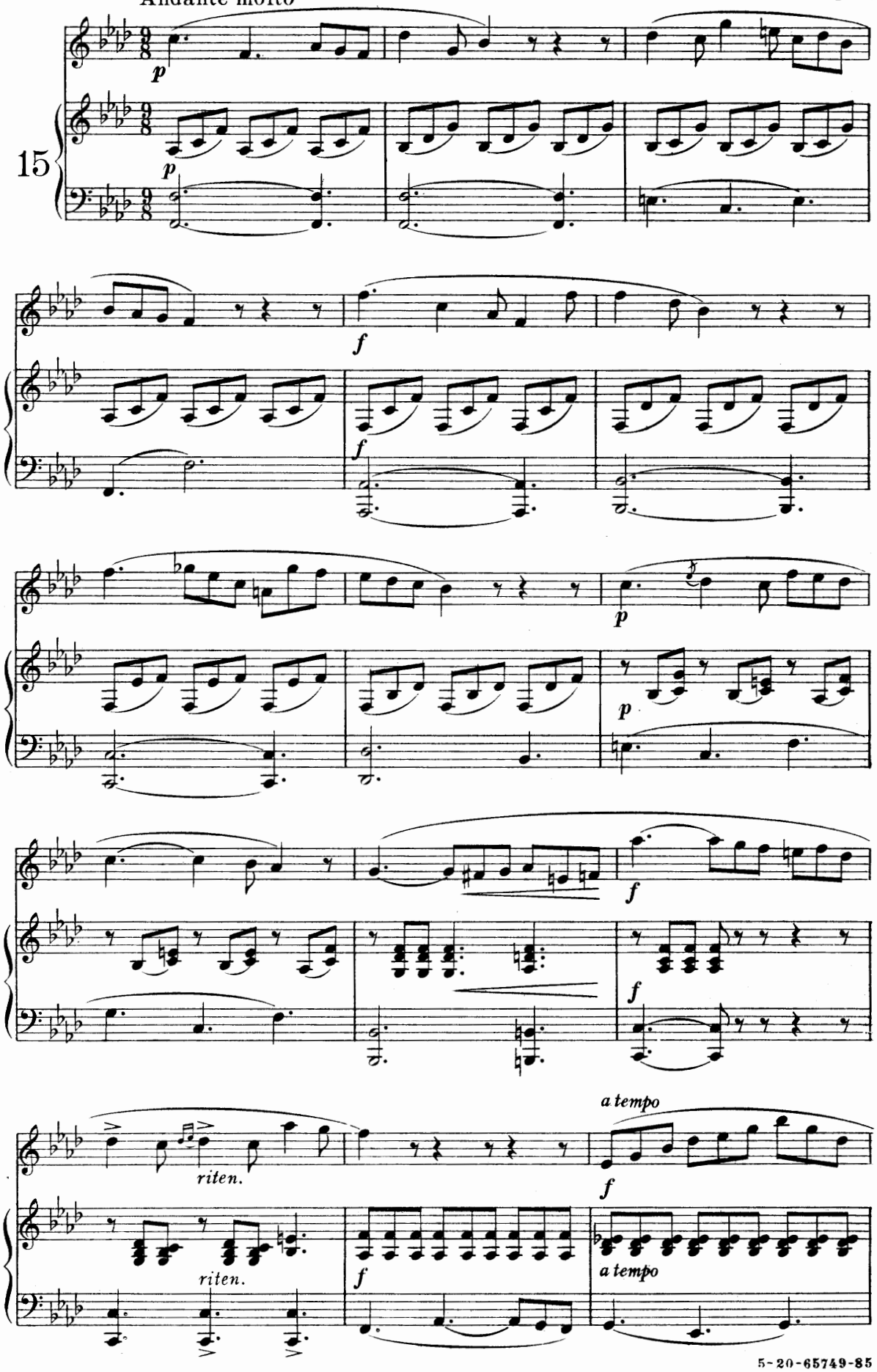
5-20-65749-85

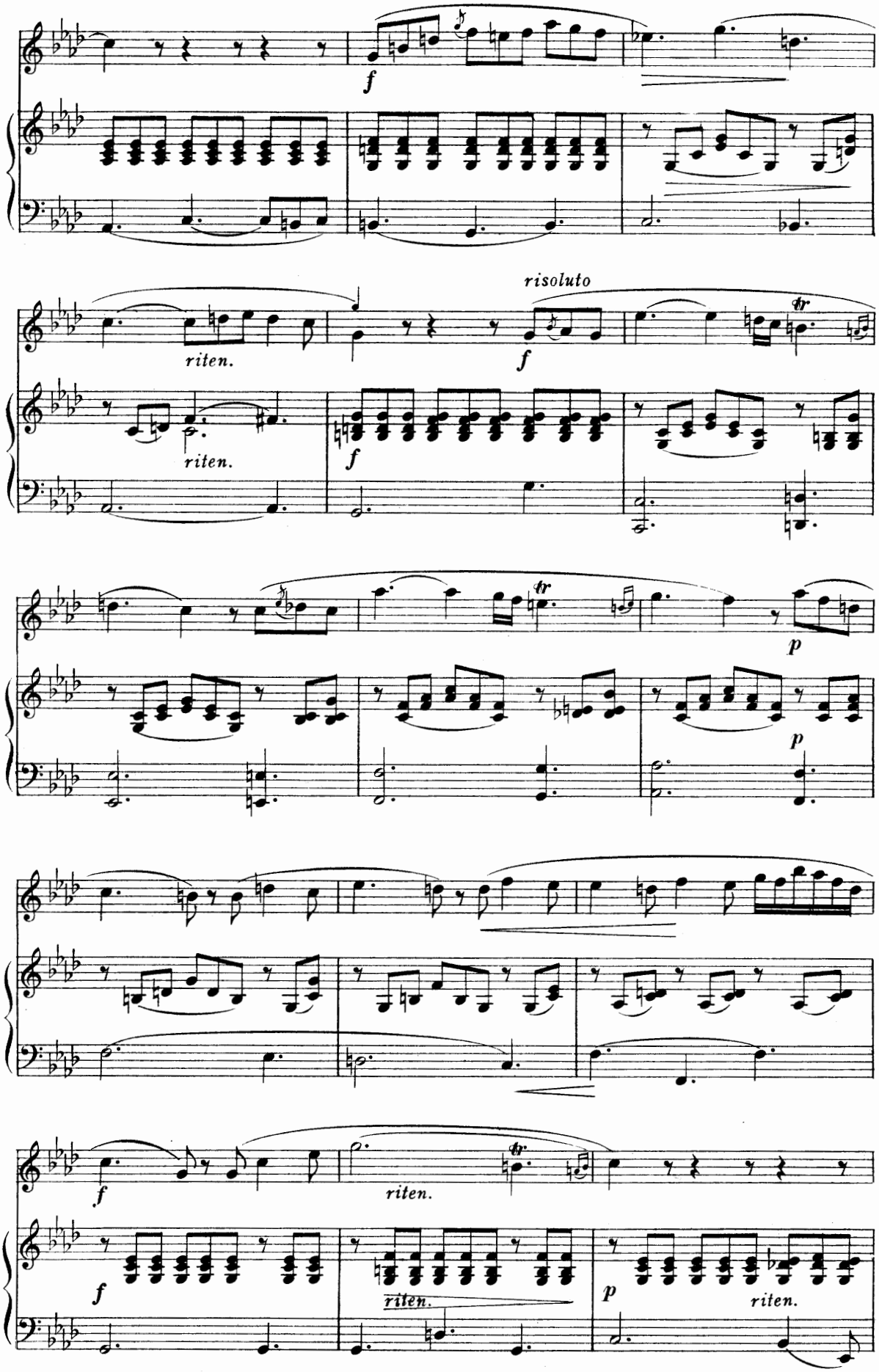

cresc.
f
cresc.
p
p
cresc.
cresc.
fp
fp

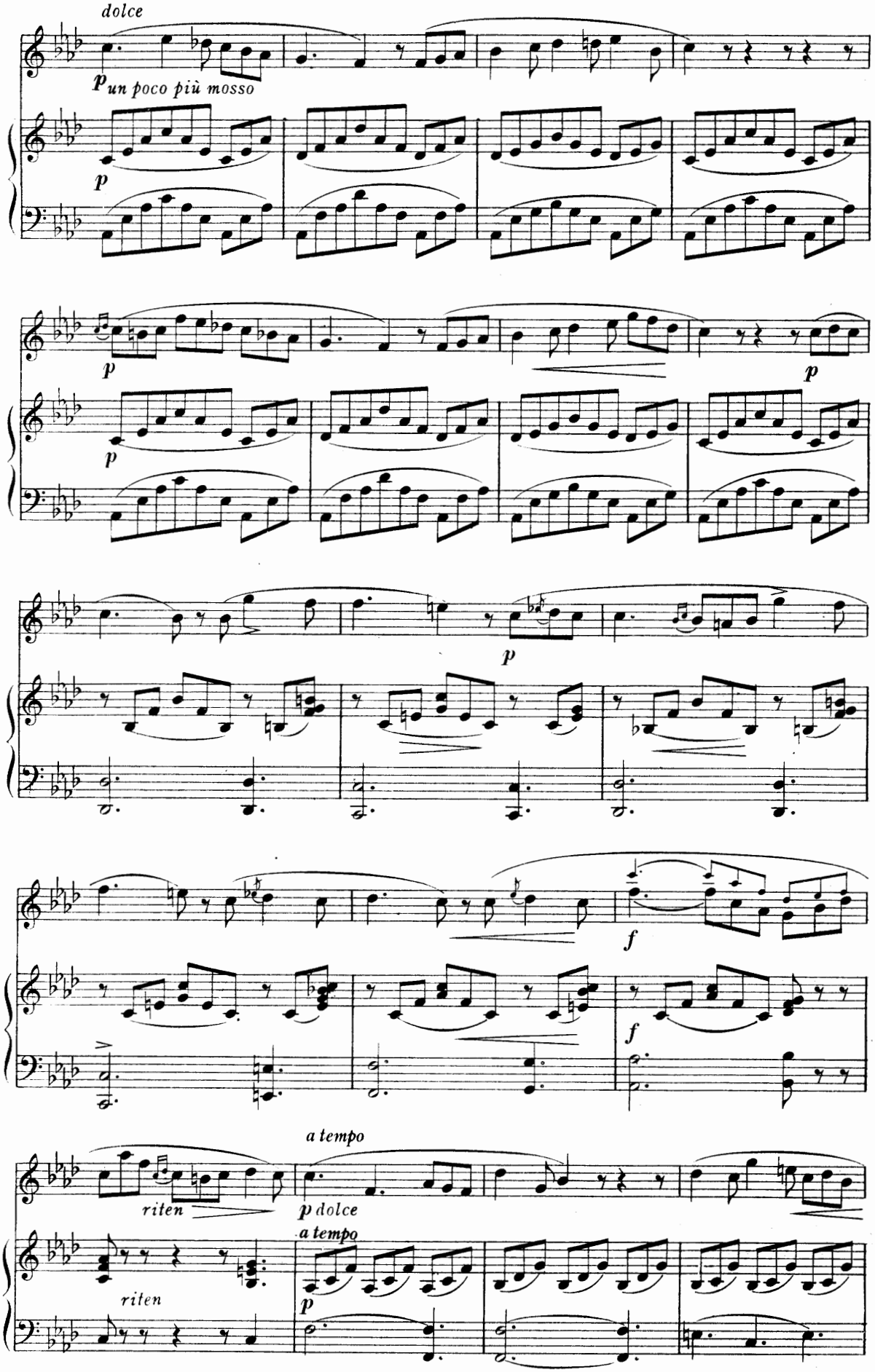


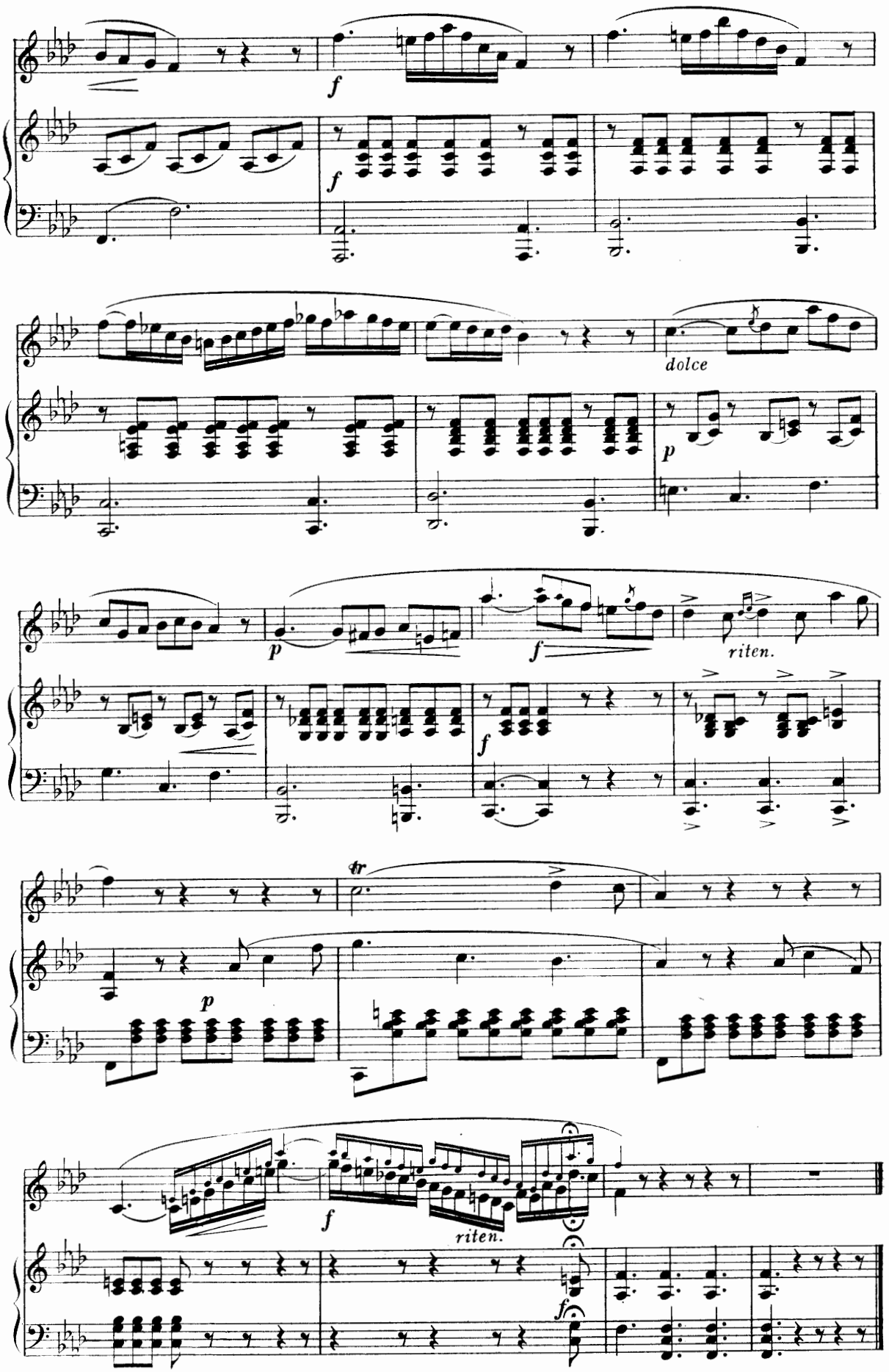
5-20-65749-85

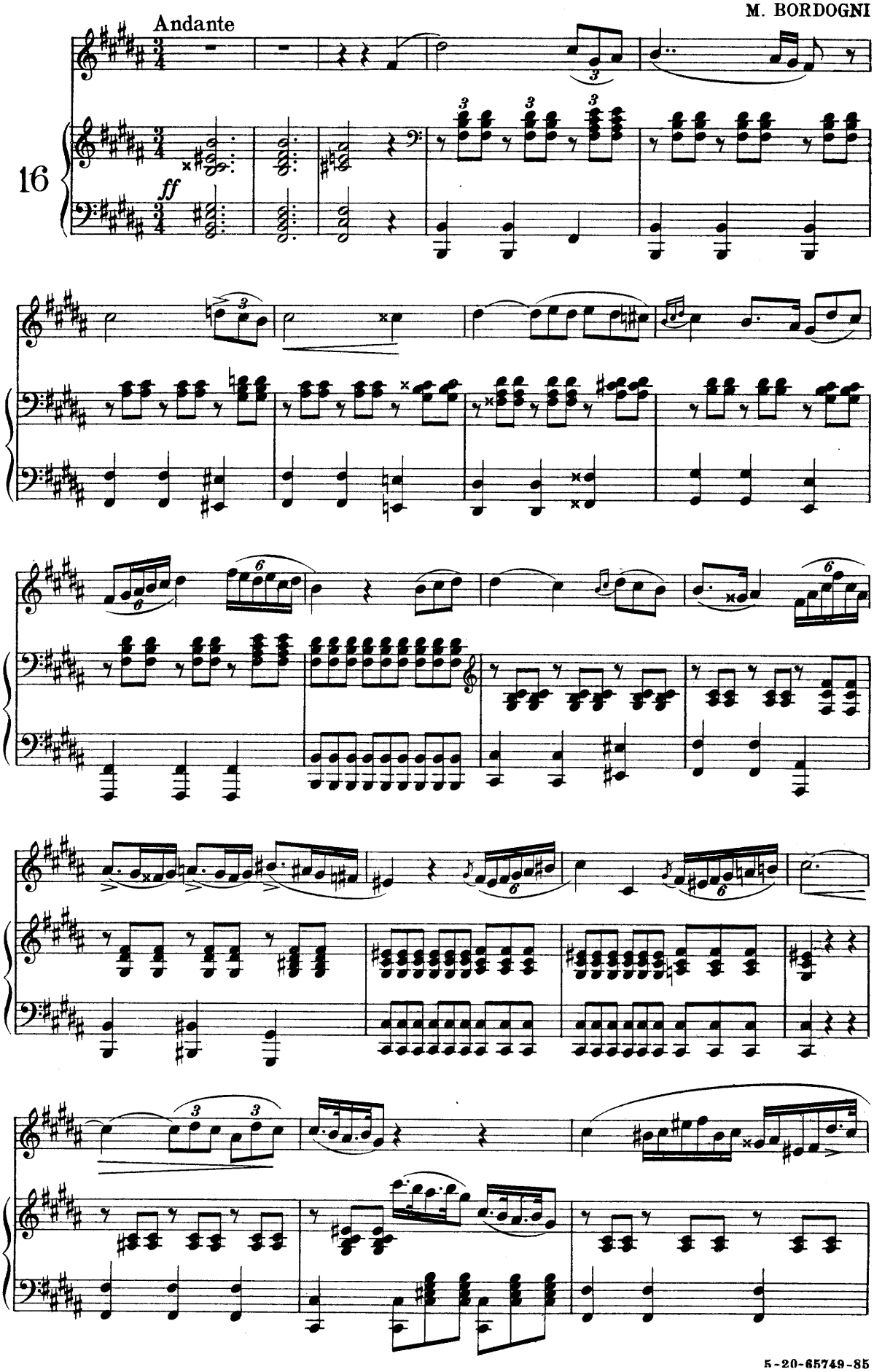


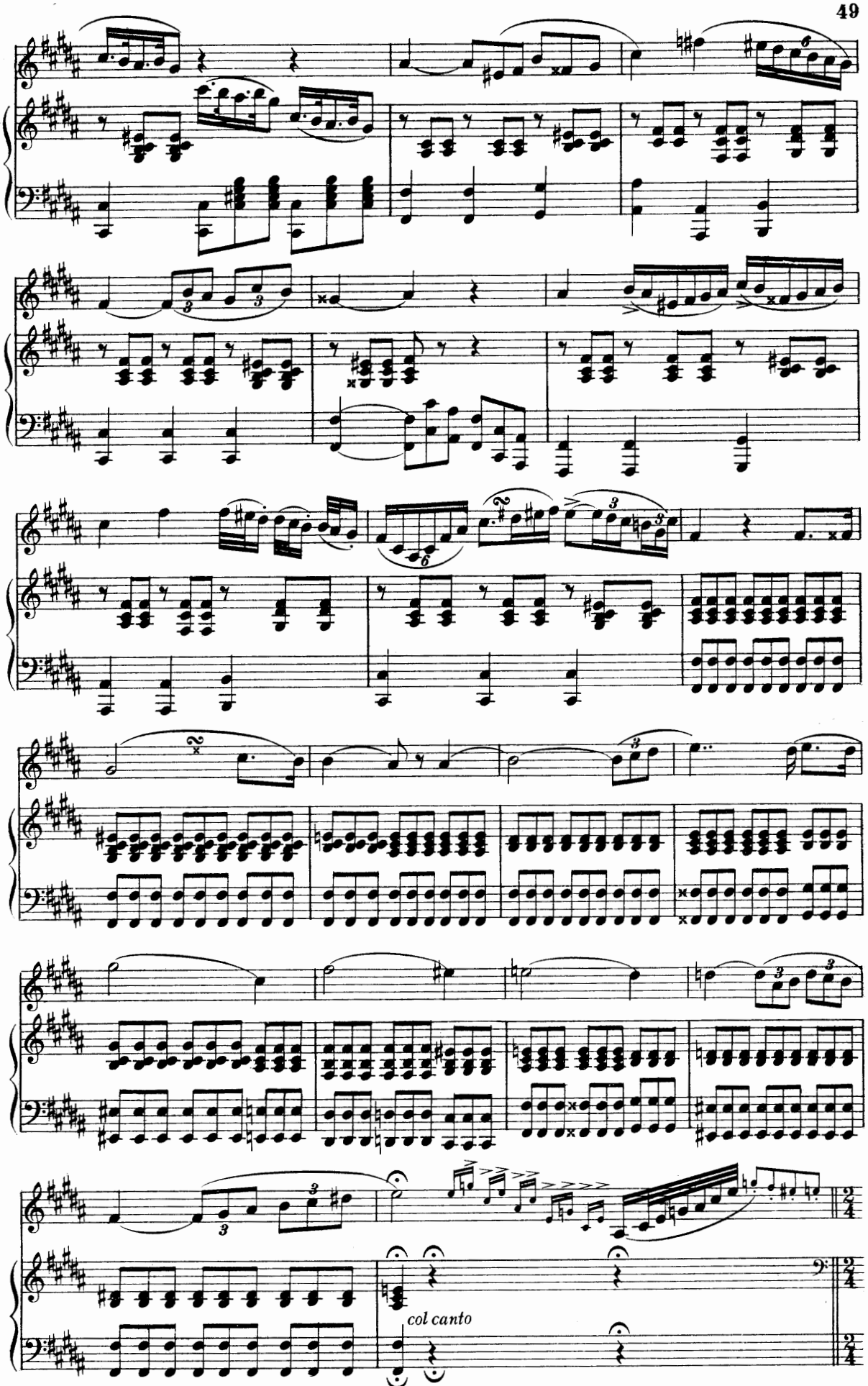

Andante molto
15
p
f
riten.
a tempo

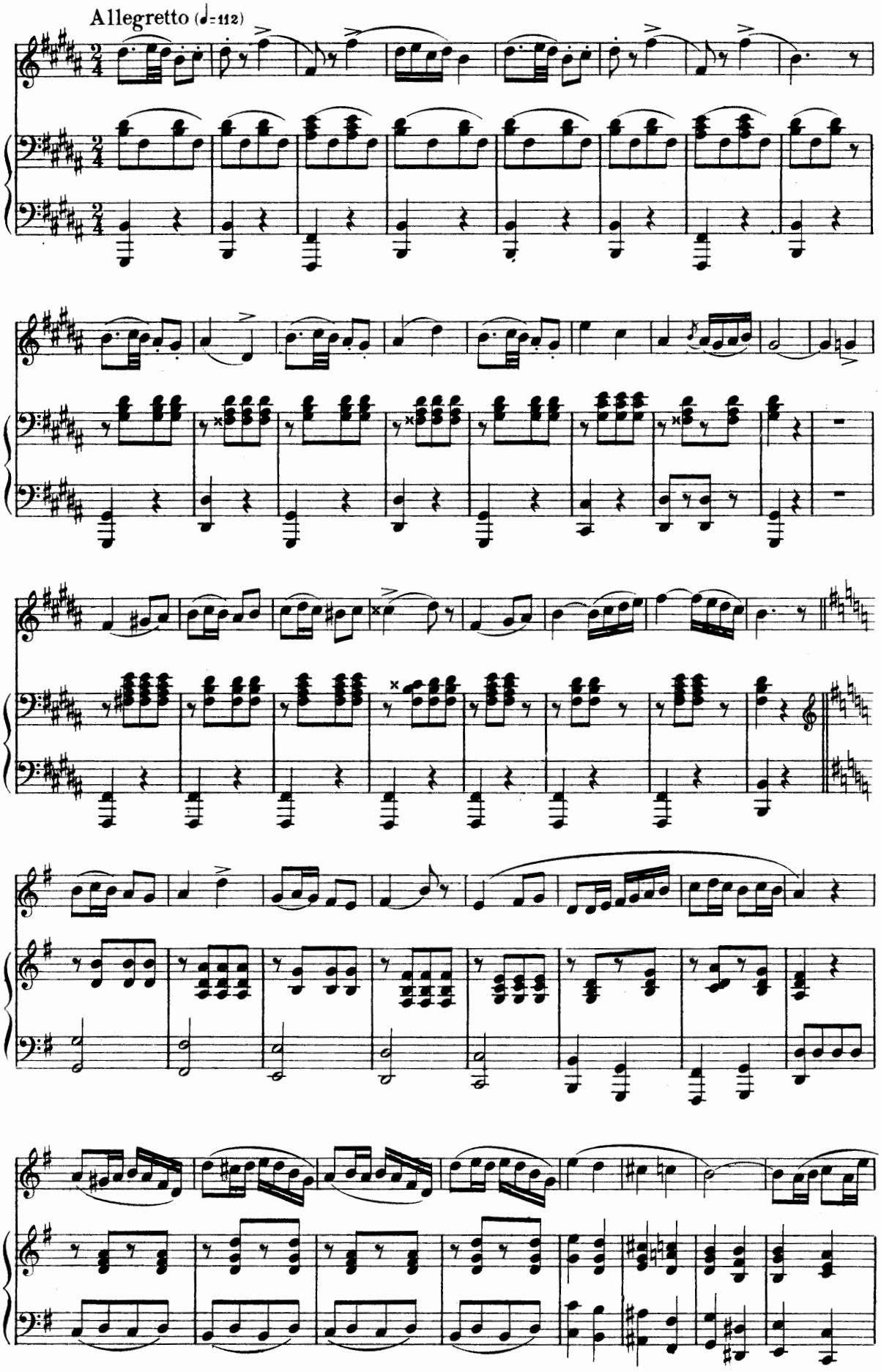

f
risoluto
f
riten.
riten.
f
p
p
f
riten.
f
riten.
p
riten.


dolce
p un poco più mosso
p
p
p
p
p
p
f
f
riten
a tempo
p dolce
riten
a tempo
p

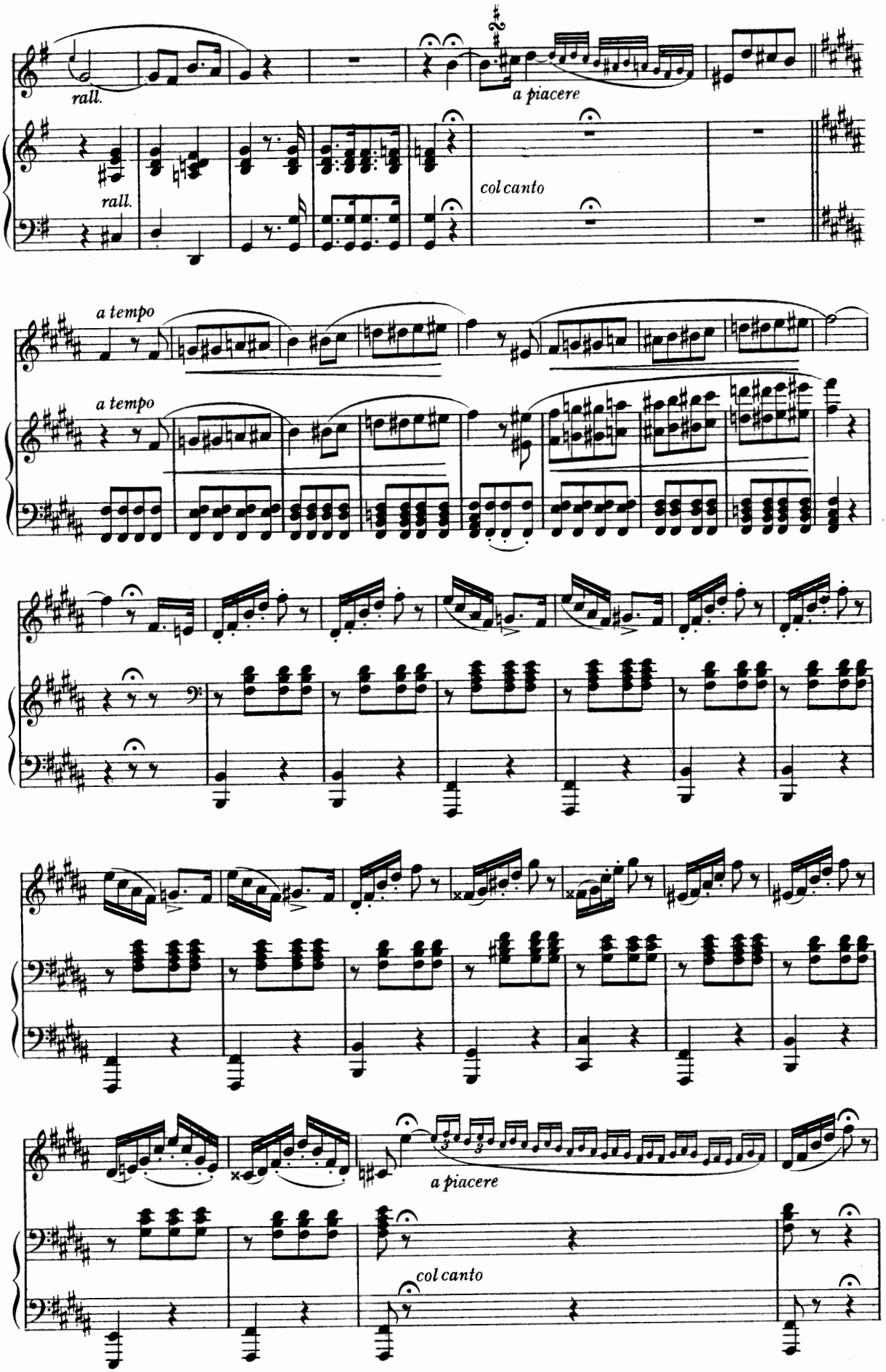

f
f
dolce
p
p
f
riten.
f
tr
p
f
riten.
f

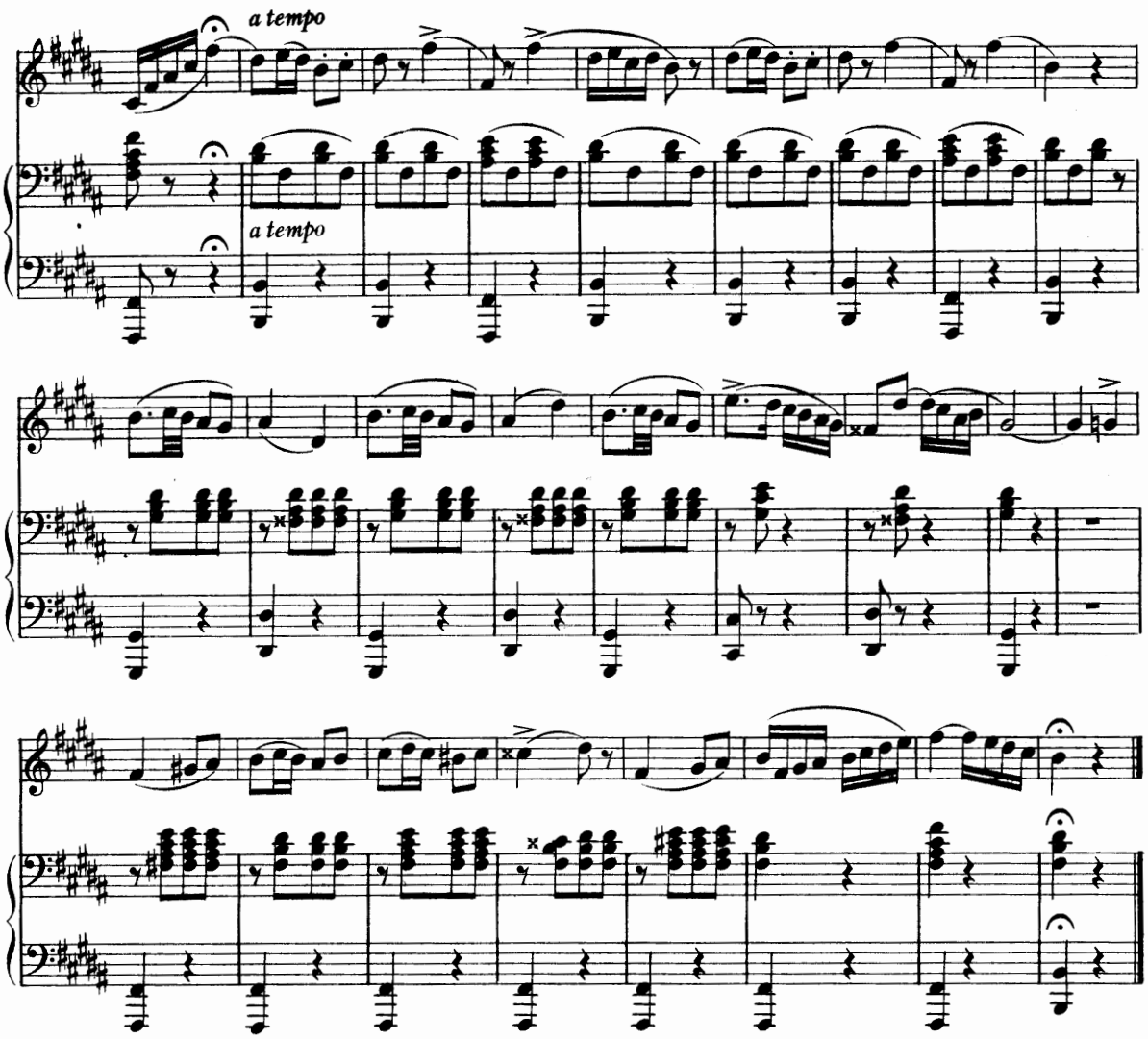

Andante
16
ff


col canto

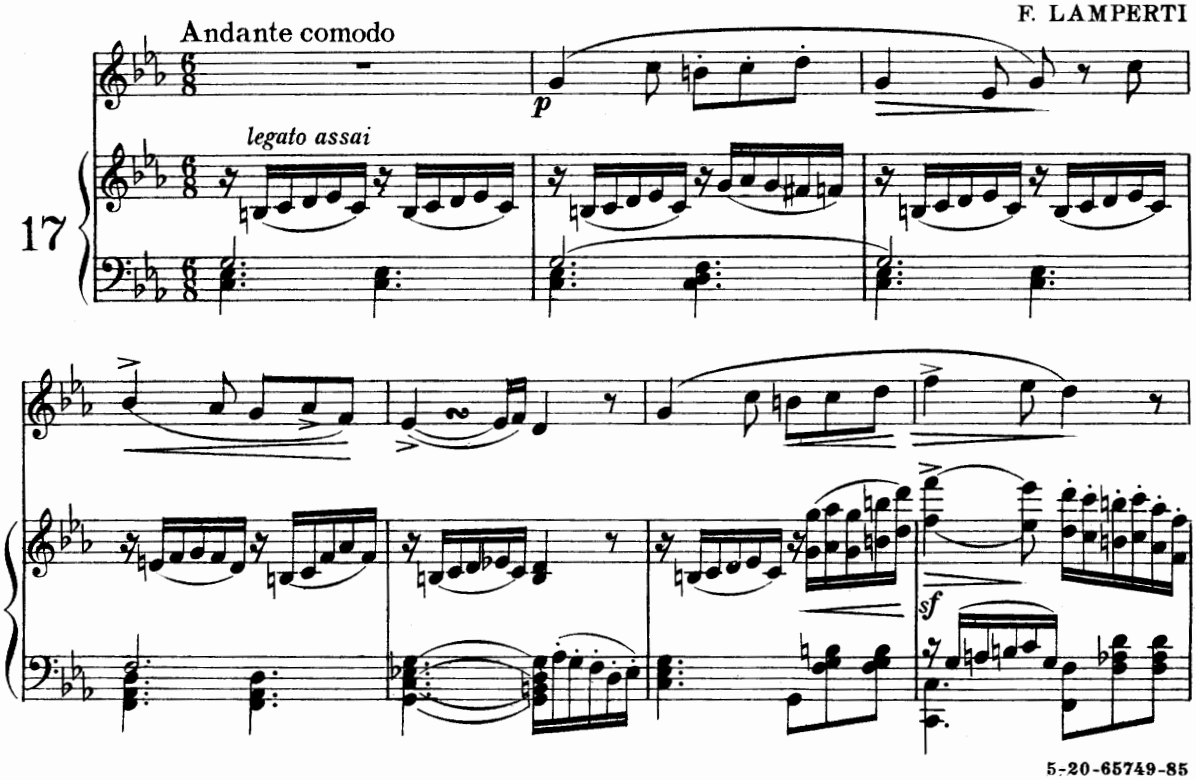


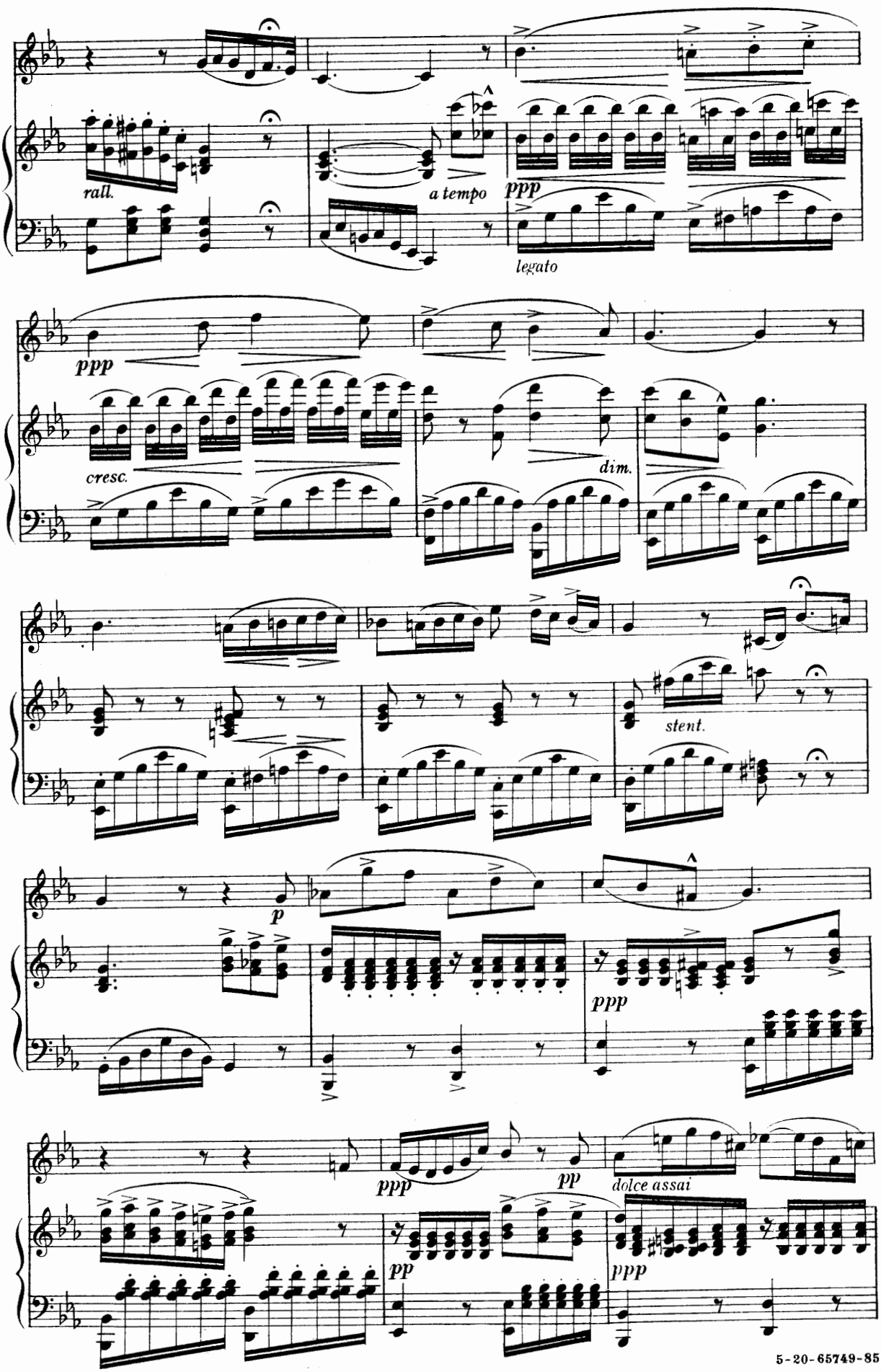
5-20-65749-85

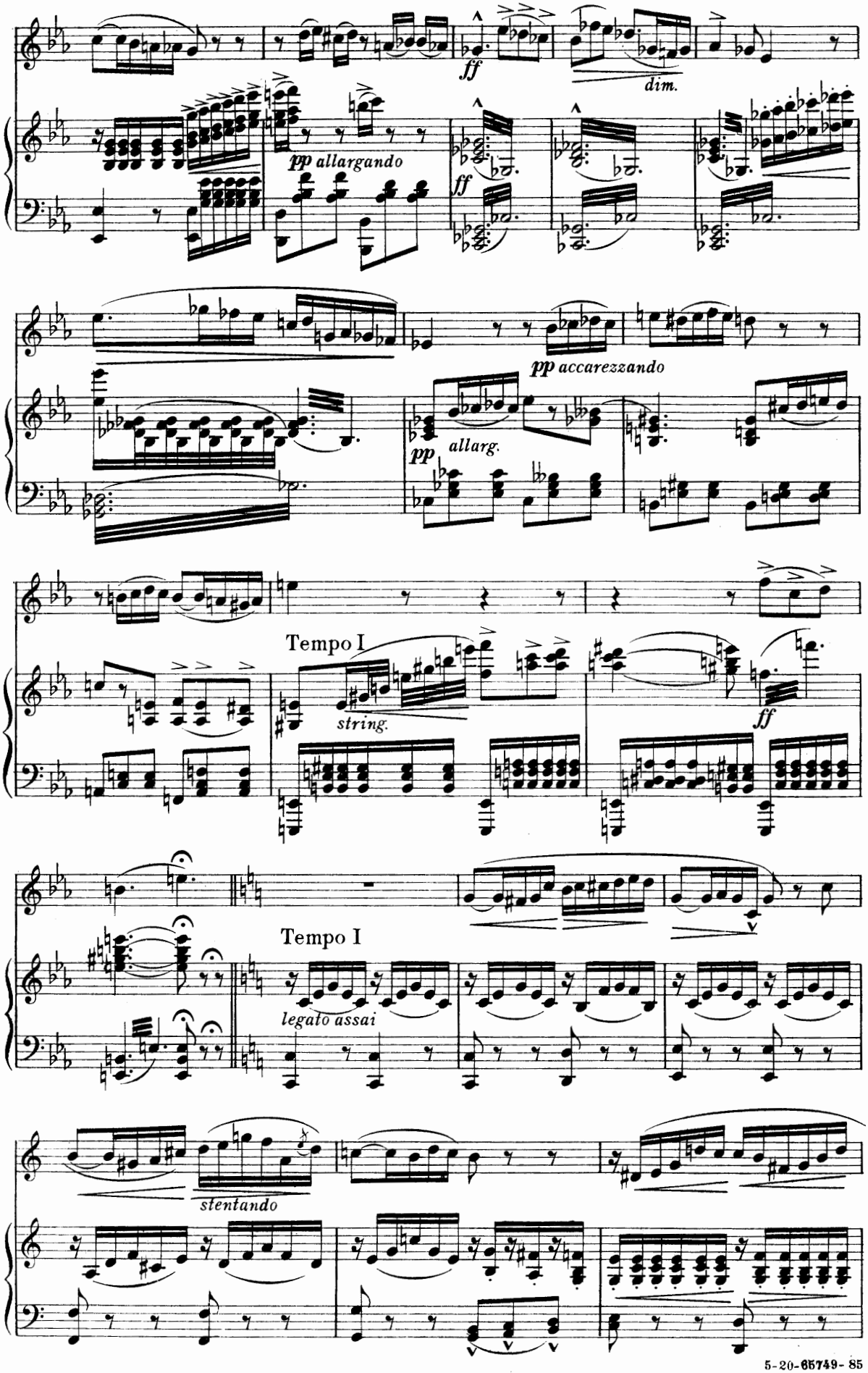

rall.
rall.
a piacere
col canto
a tempo
a tempo
a piacere
col canto

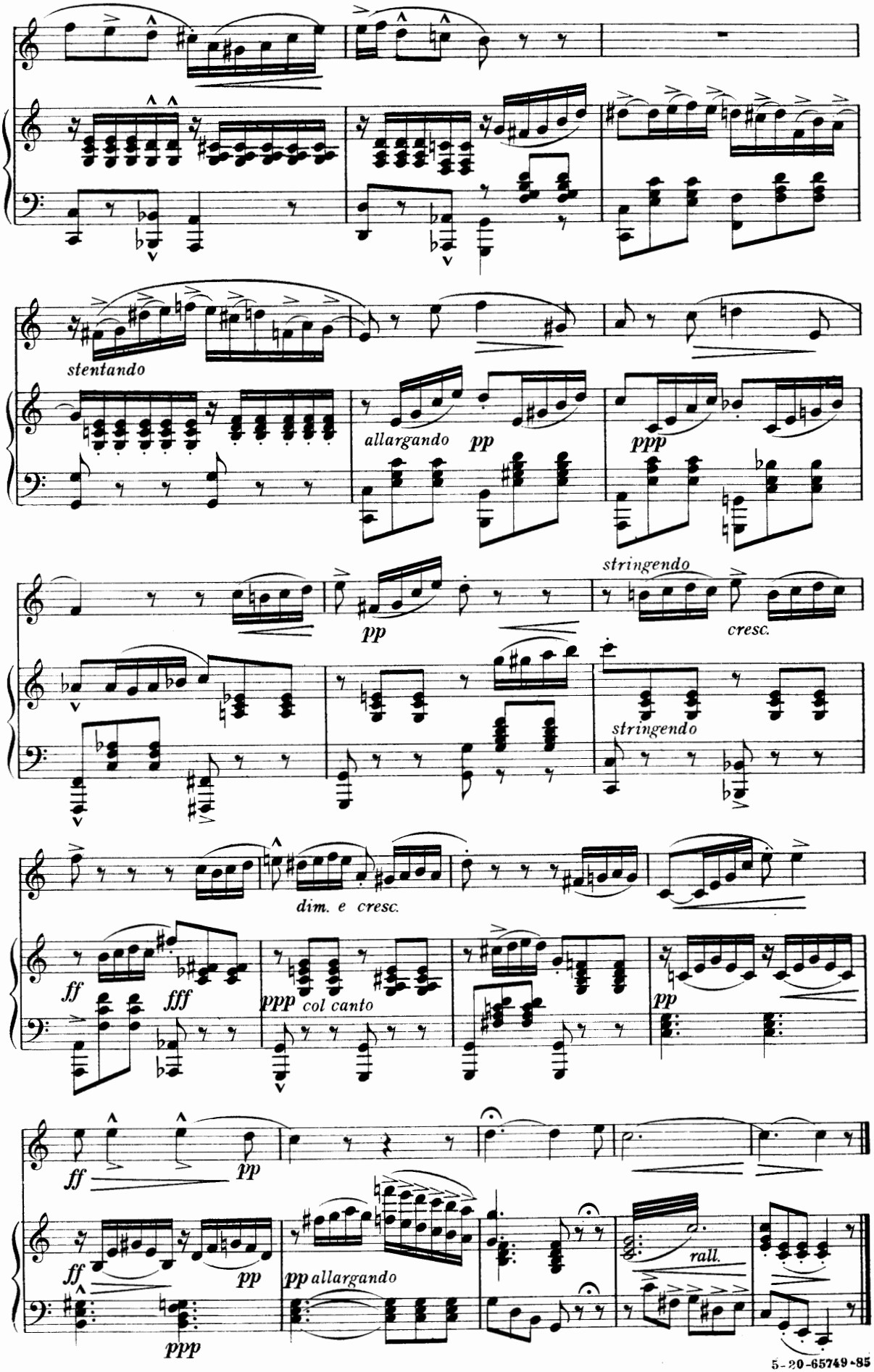


F. LAMPERTI



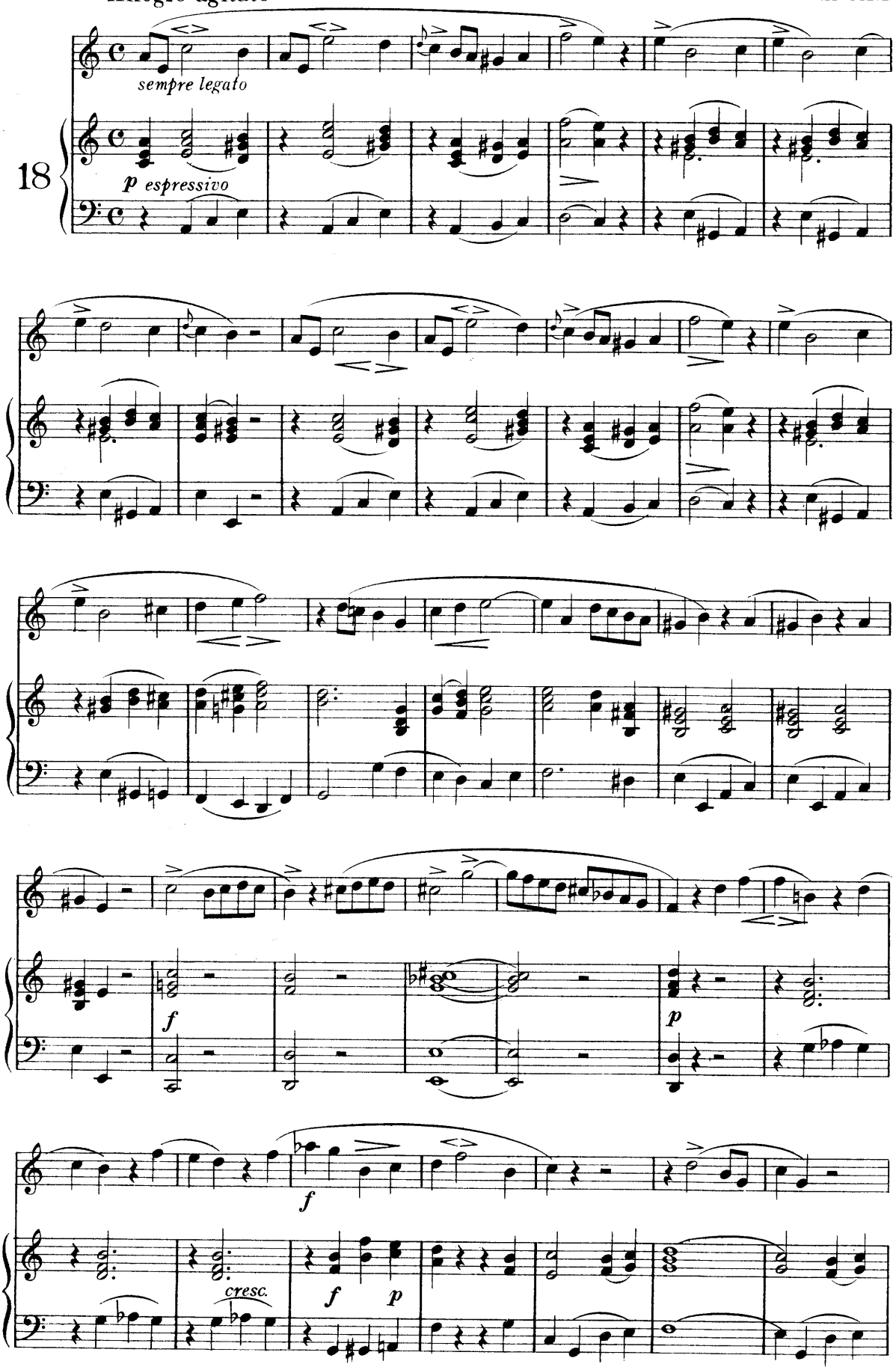

rall.
a tempo
ppp
legato
ppp
cresc.
dim.
stent.
p
ppp
ppp
pp
dolce assai
pp
ppp


ff
dim.
pp allargando
ff
pp accarezzando
pp allarg.
Tempo I
string.
ff
Tempo I
legato assai
stentando

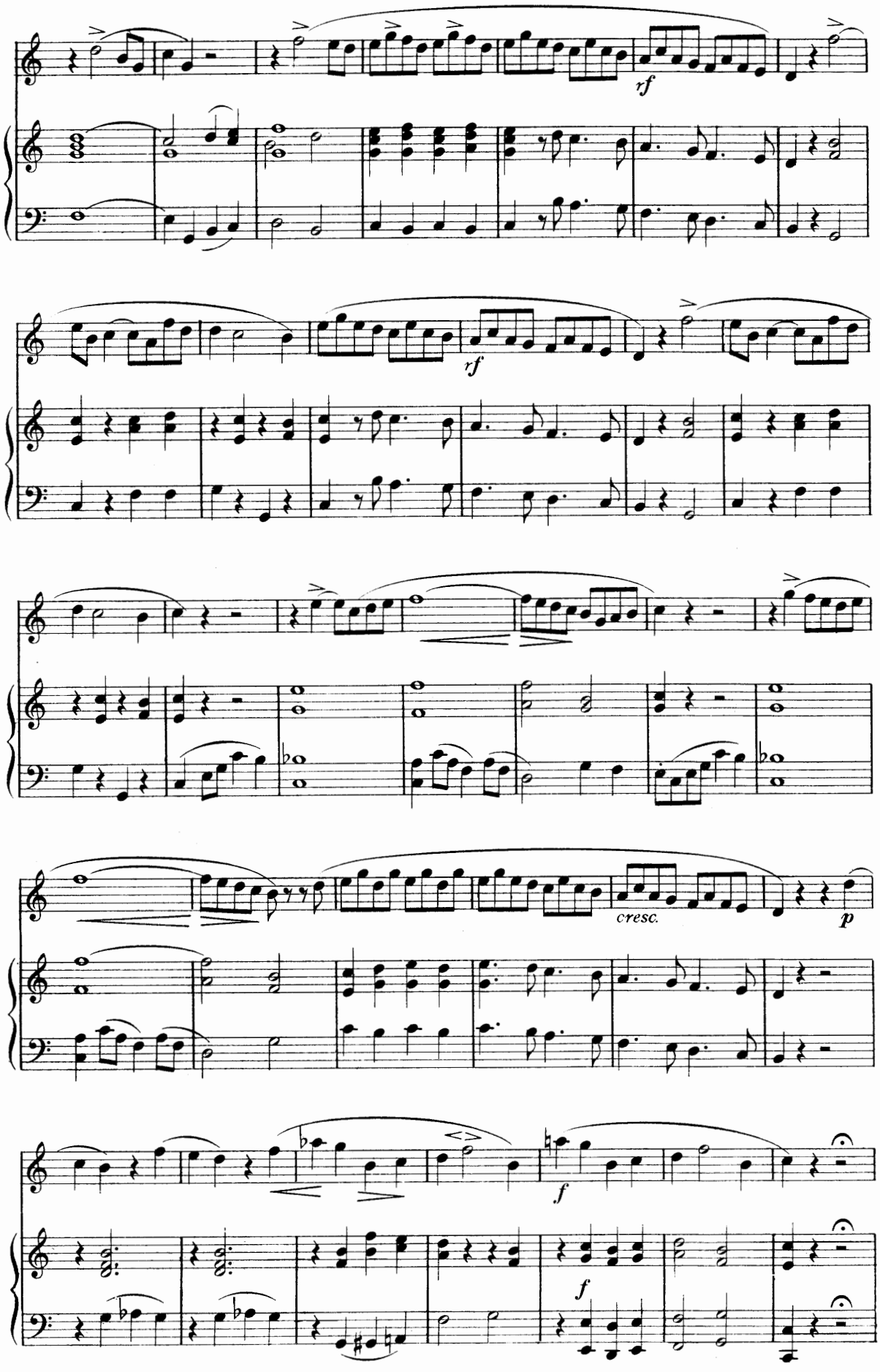

stentando
allargando
pp
ppp
stringendo
cresc.
stringendo
pp
dim. e cresc.
ff
fff
ppp
col canto
pp
ff
pp
ff
pp
ppp
pp allargando
rall.

Allegro agitato

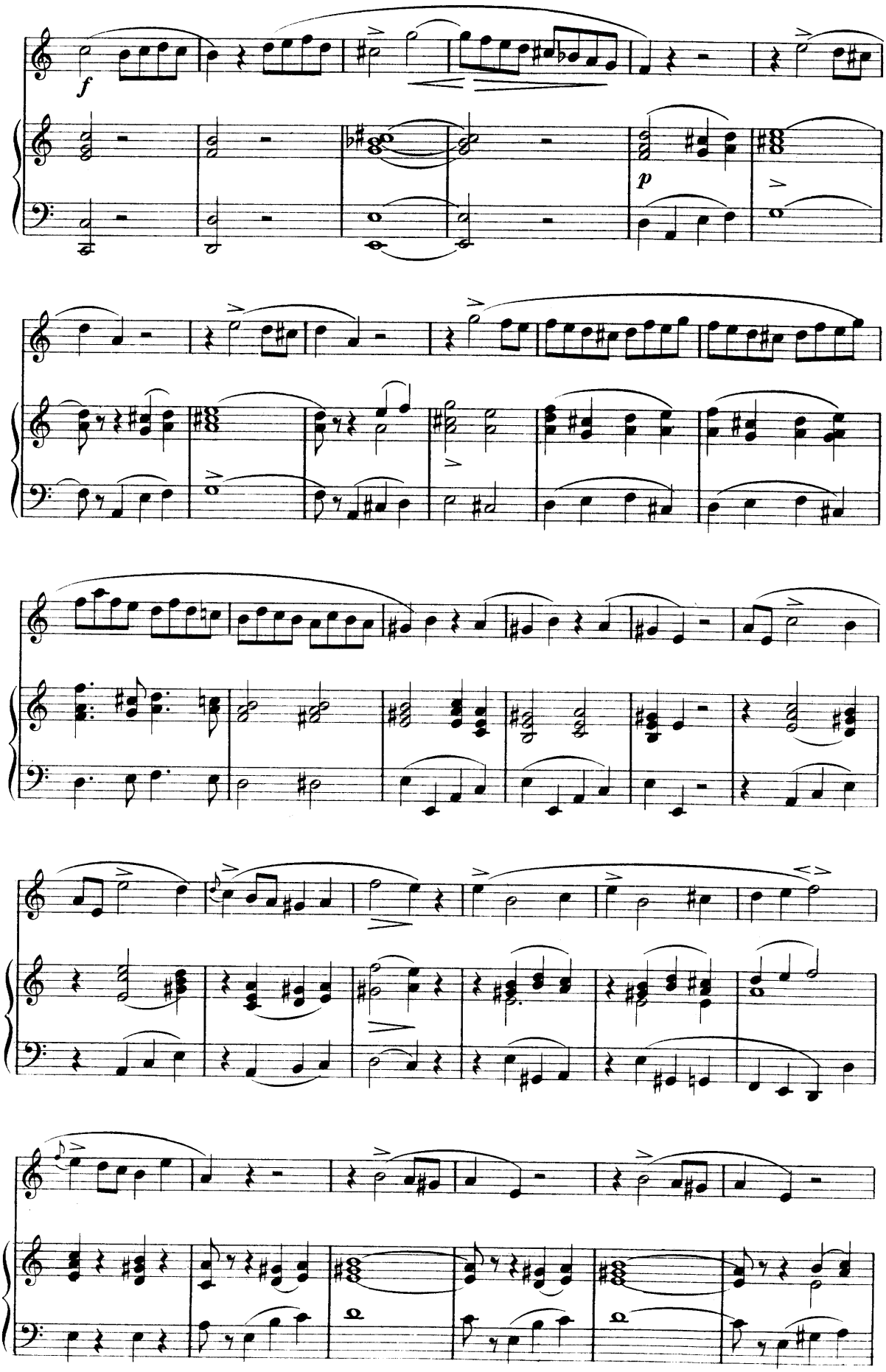
G. CRESCENTINI

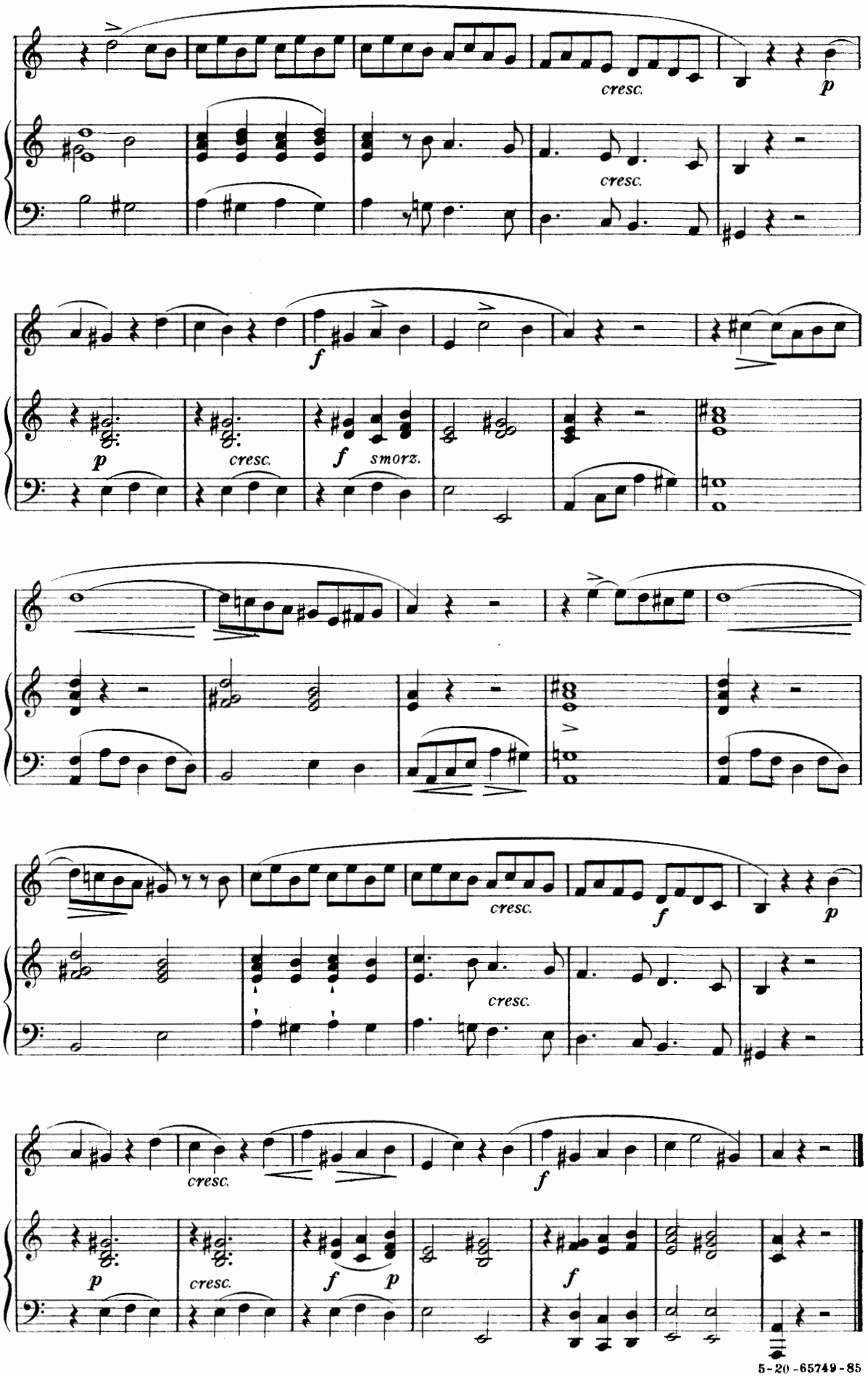


5-20-65749-85



5-20-65749-85


f
p


cresc.
p
cresc.
f
p
cresc.
f
smorz.
cresc.
f
p
cresc.
cresc.
f
p
cresc.
f
p
cresc.
f
p
f

5-20-65749-85

A. PANSERON

Adagio moderato

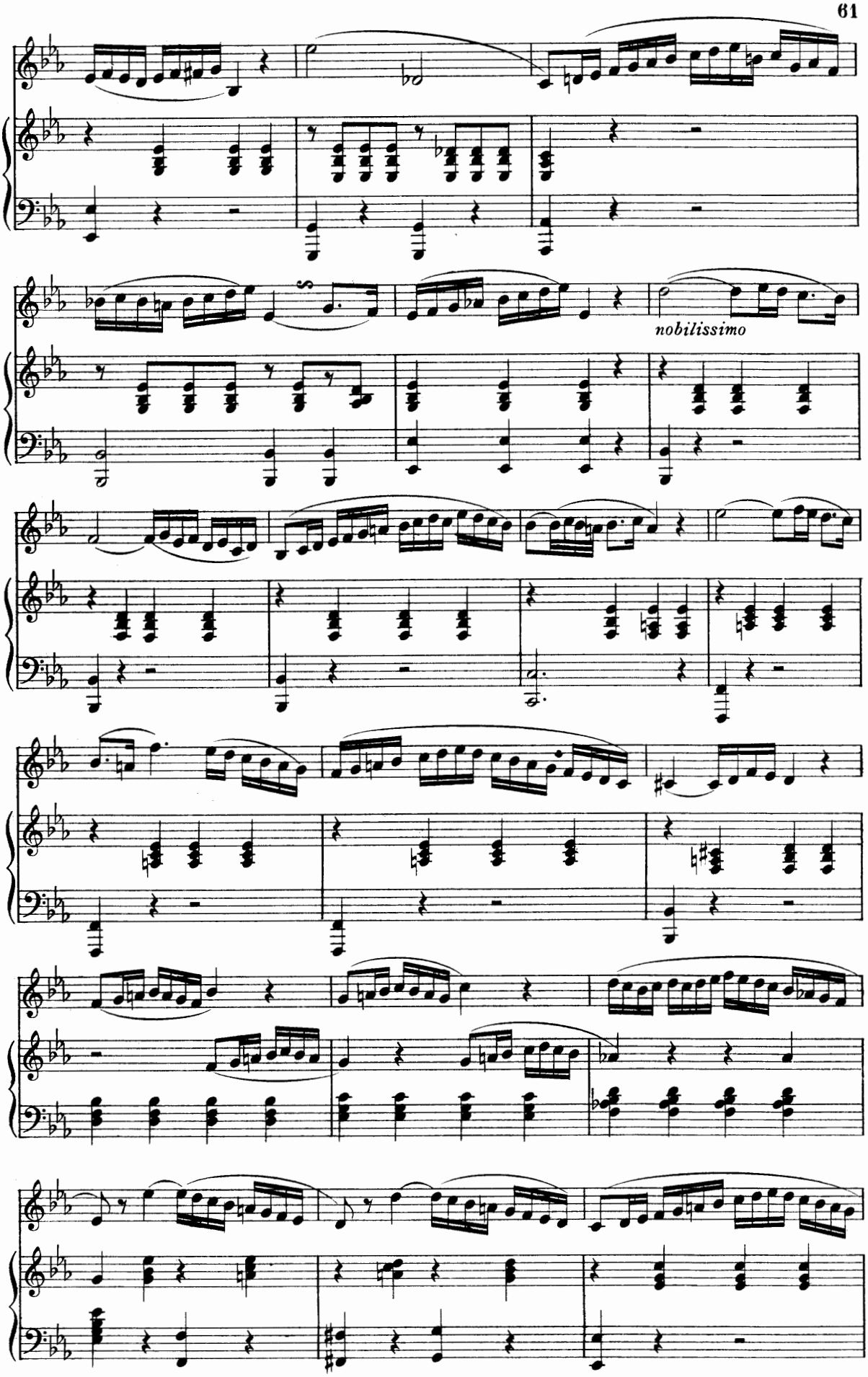
p sempre legato

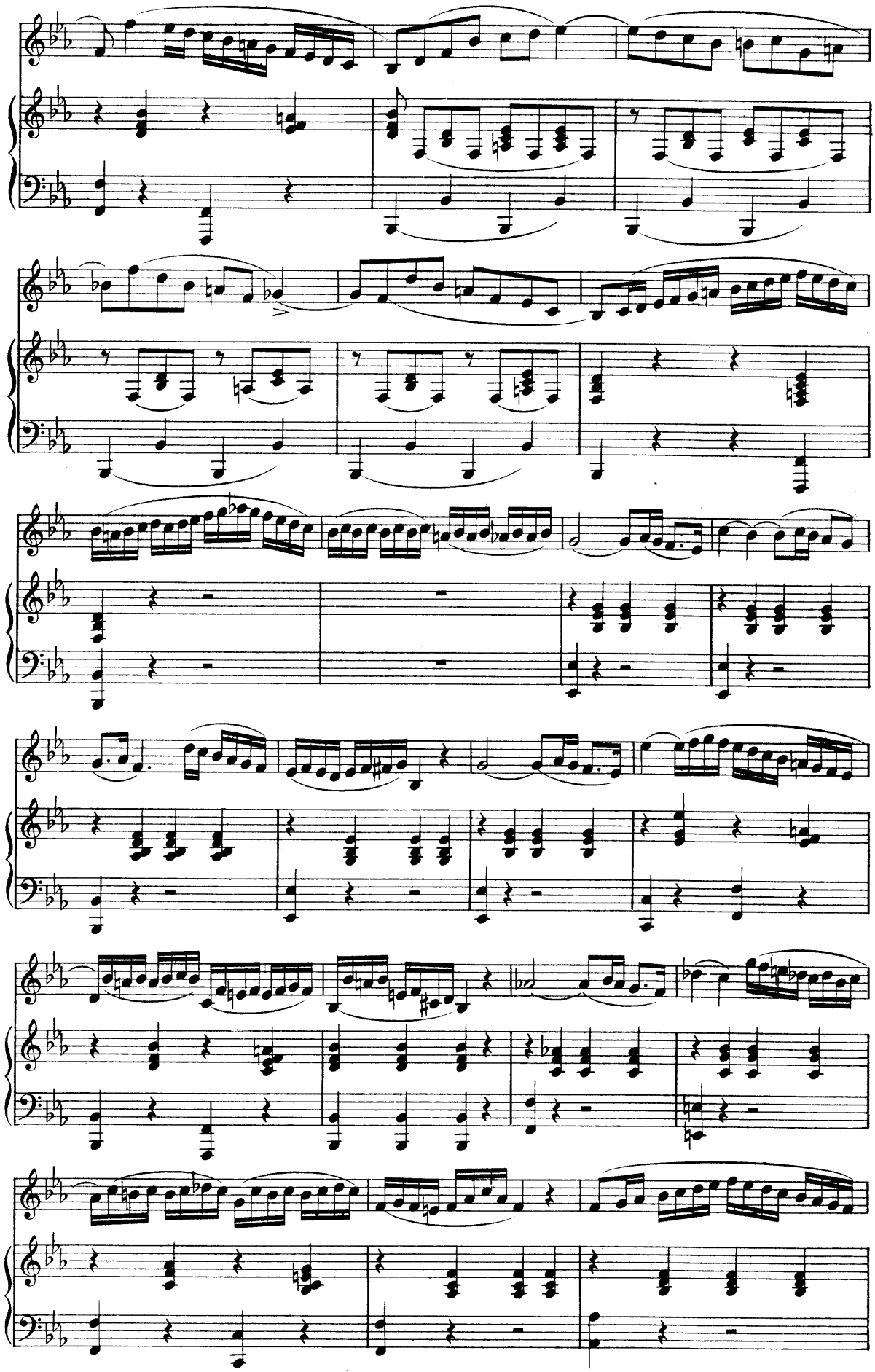
19

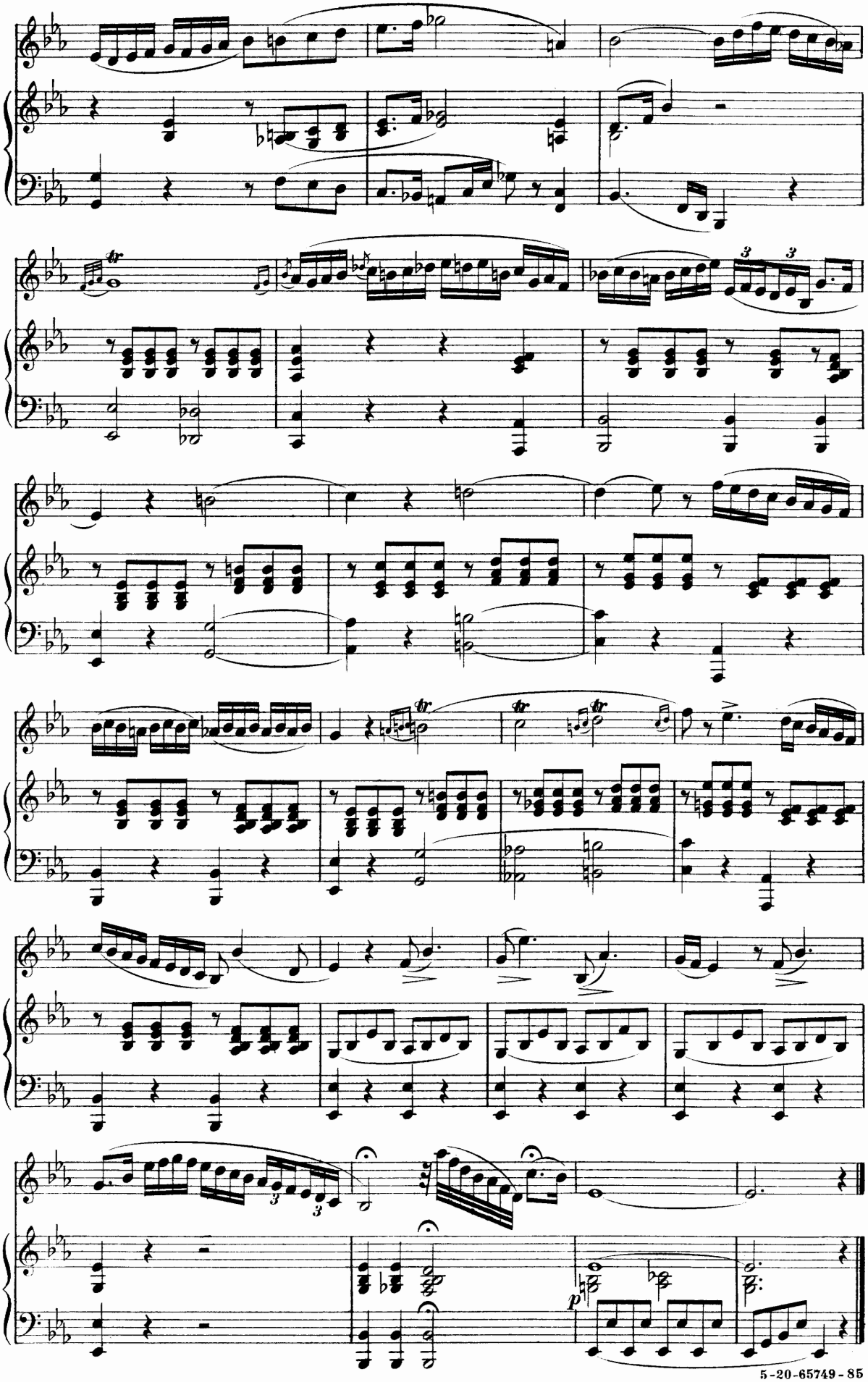
p

p

5-20-65749-85

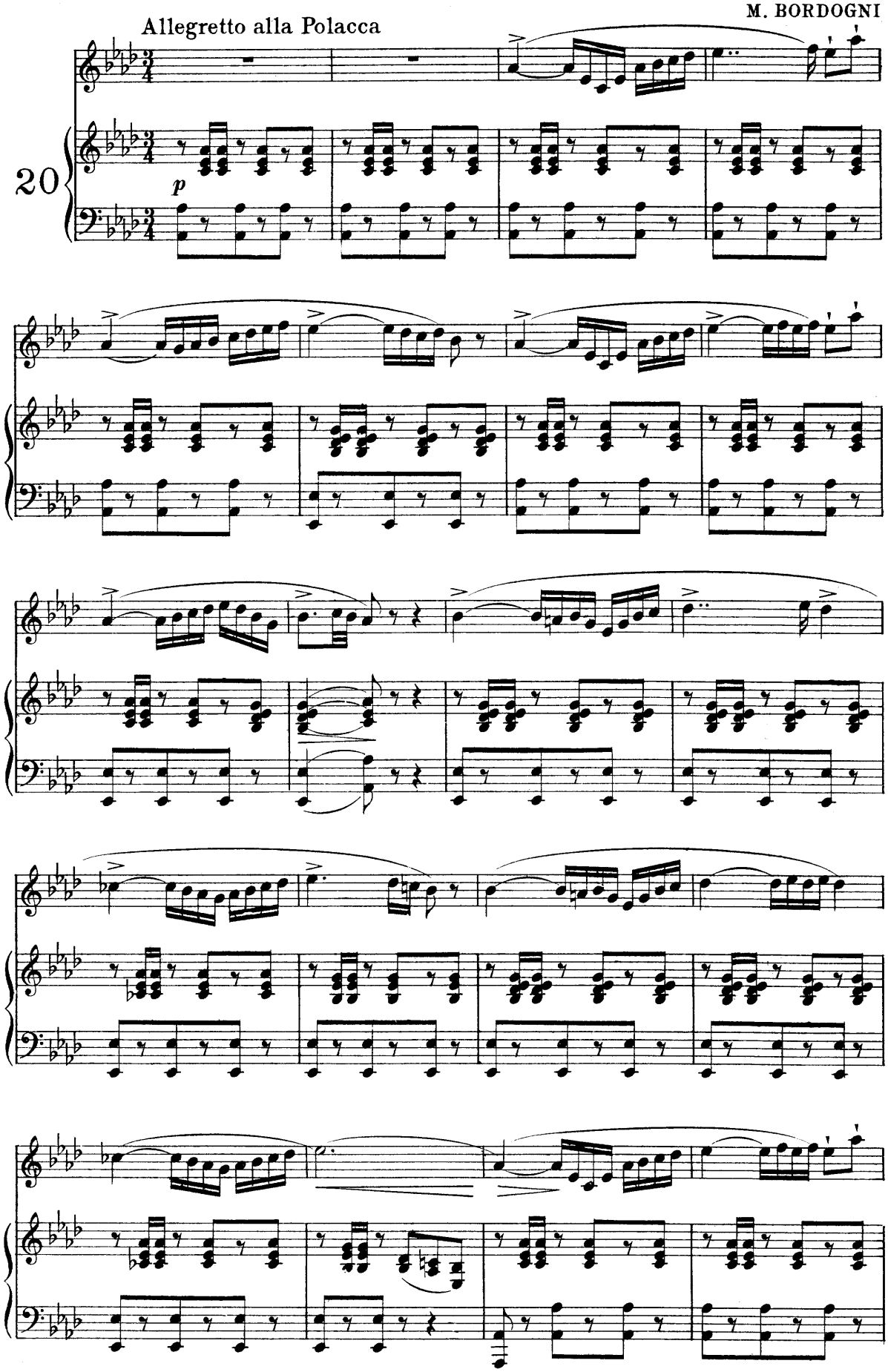

nobilissimo

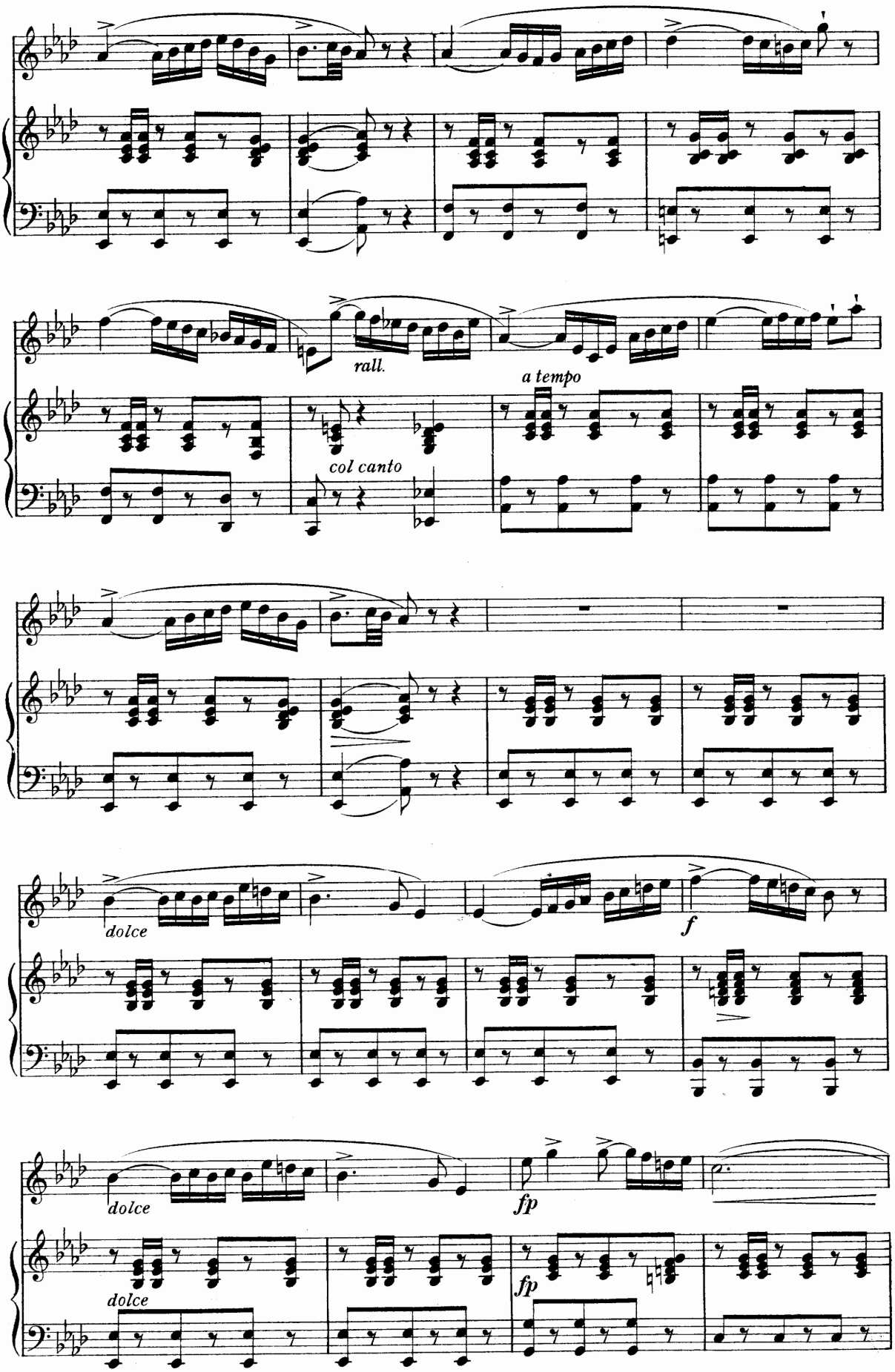


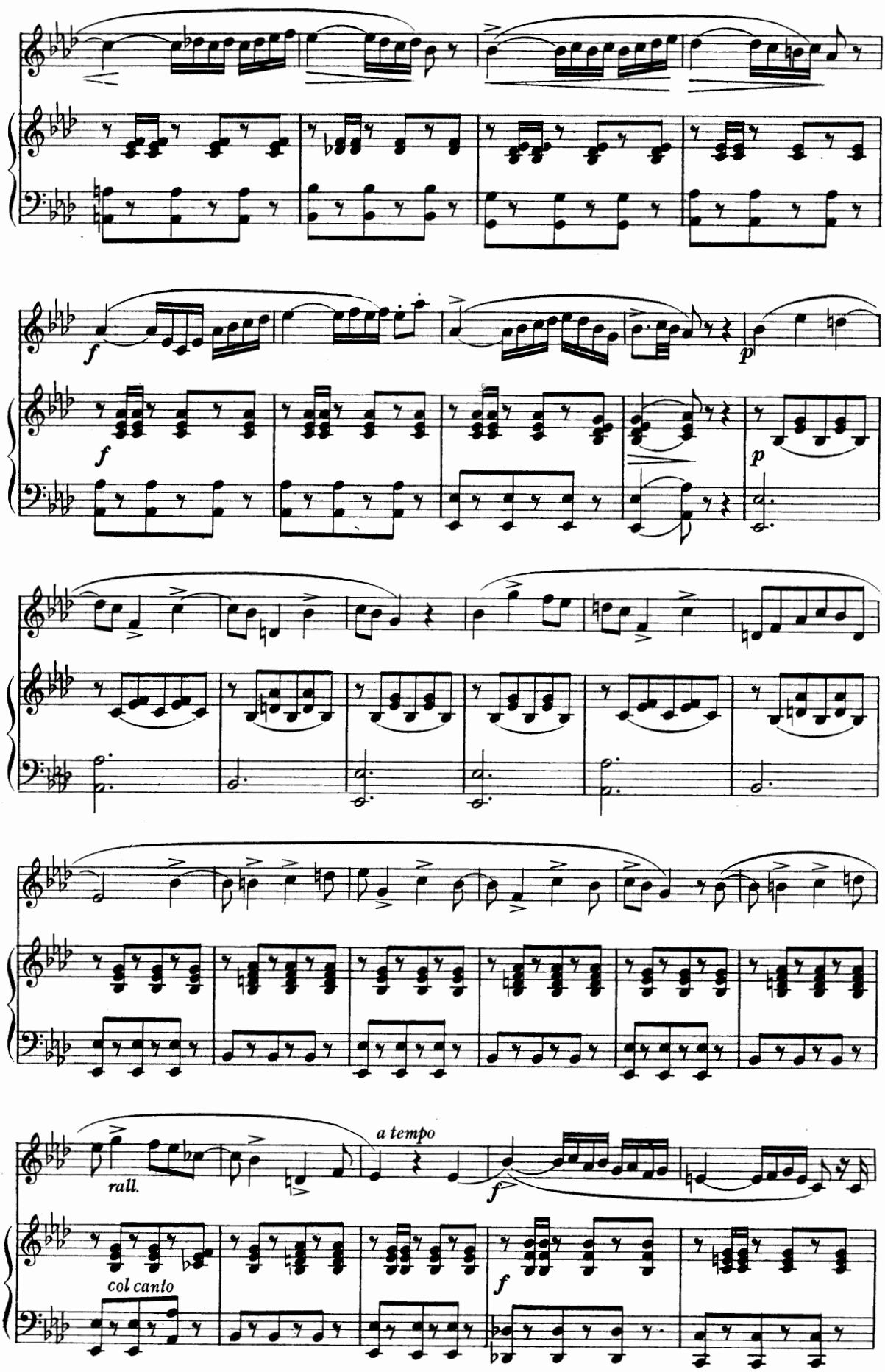


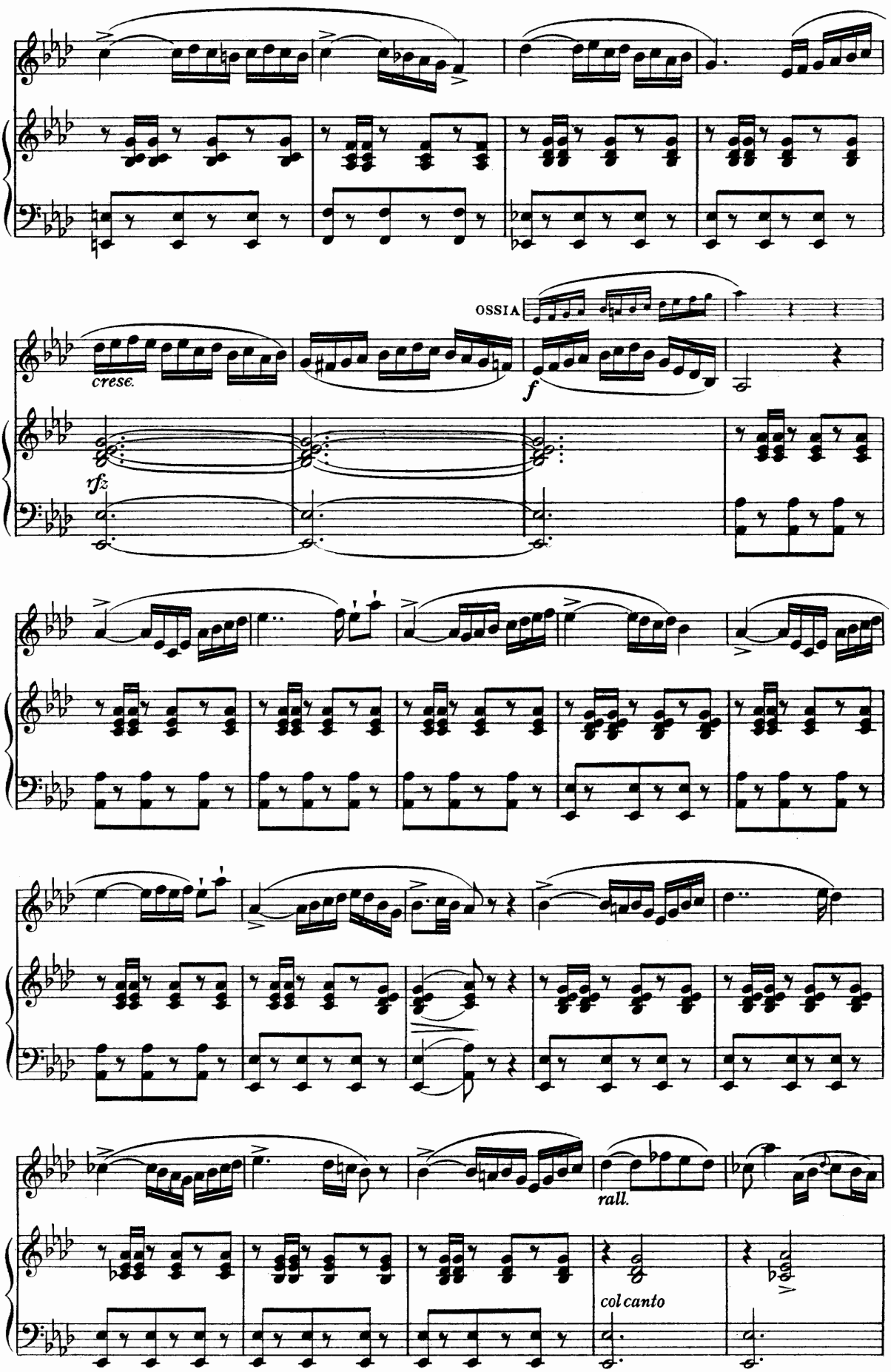
M. BORDOGNI

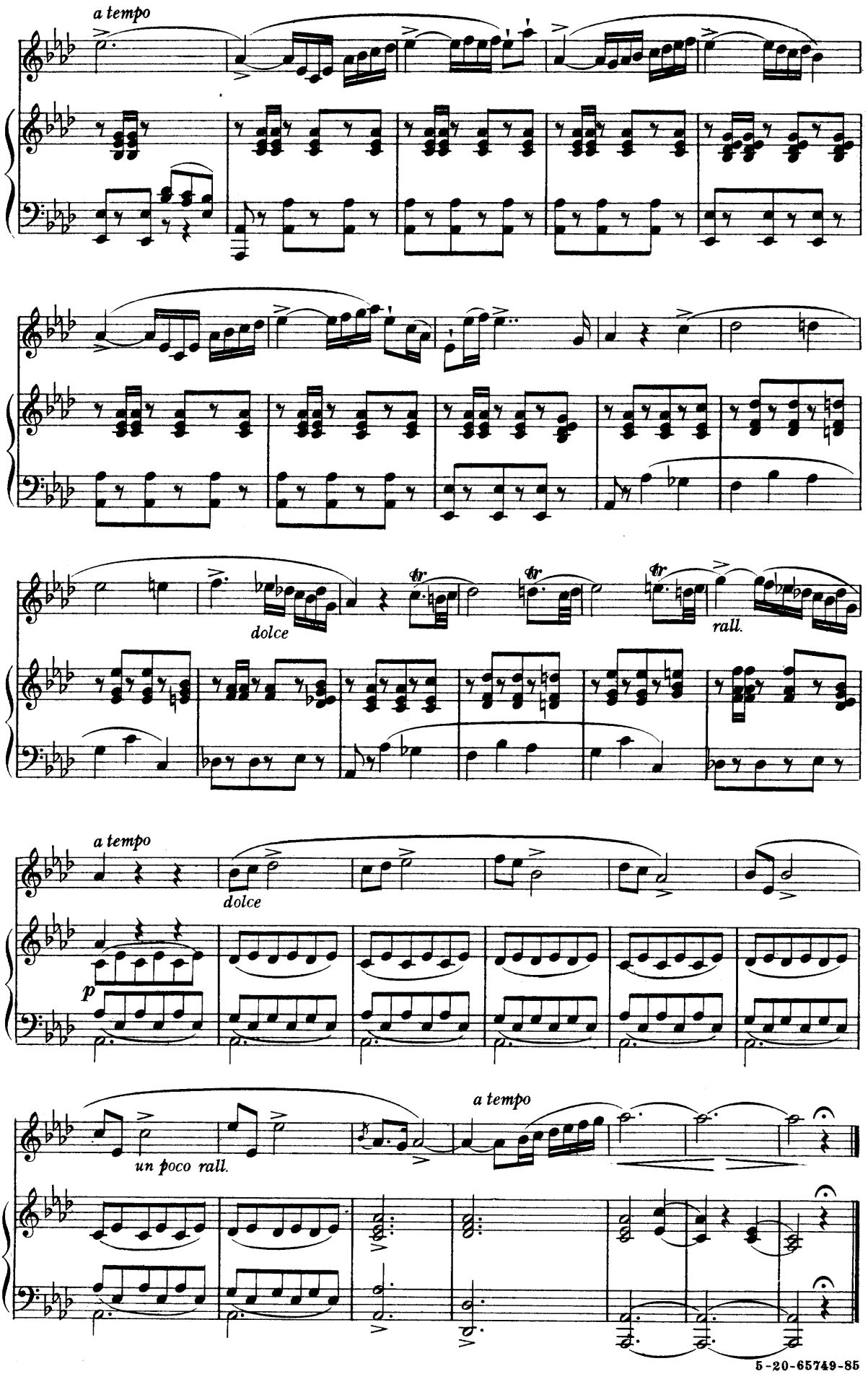
Allegretto alla Polacca

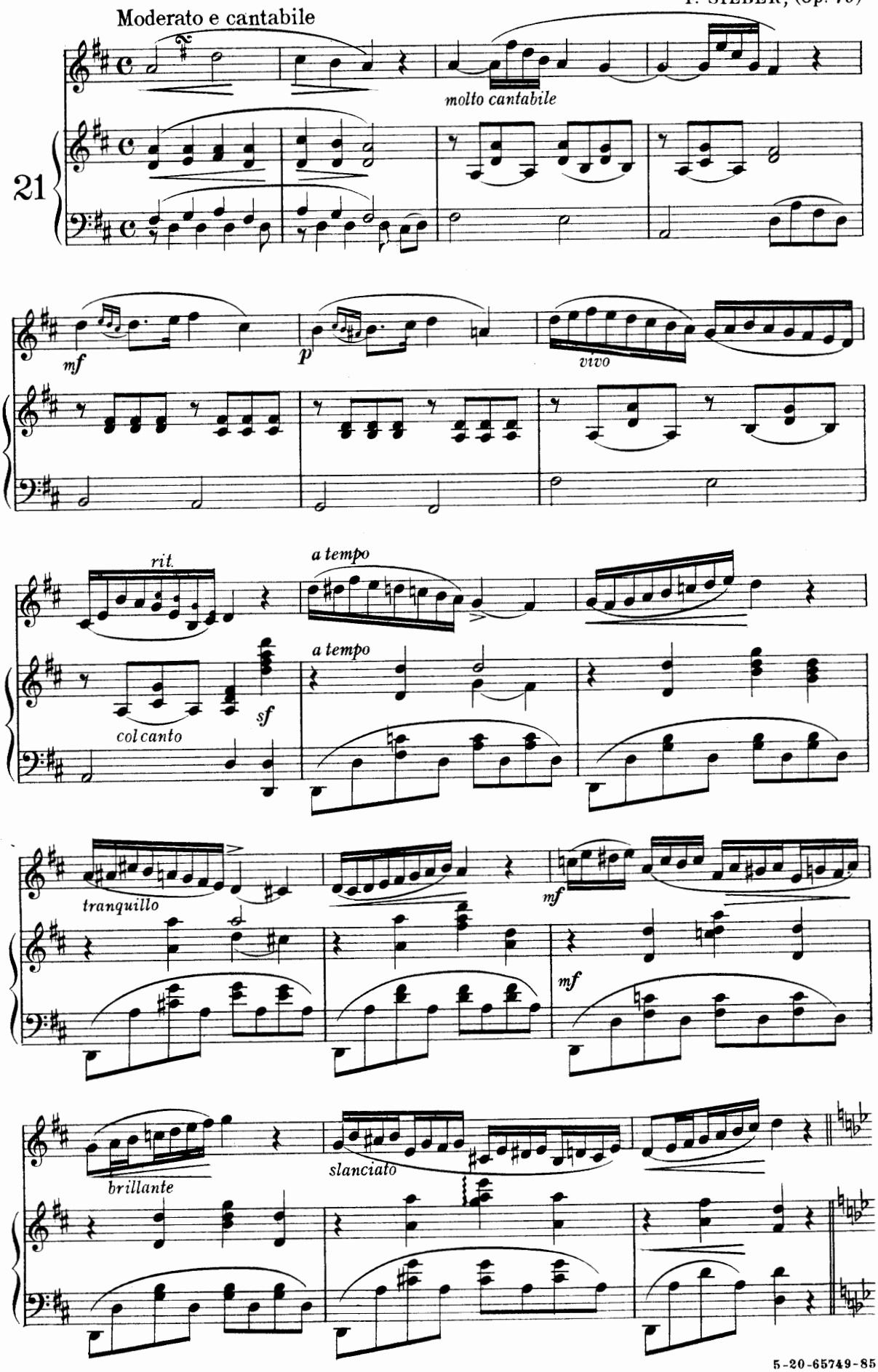



rall.
a tempo
col canto
dolce
f
dolce
fp
dolce
fp

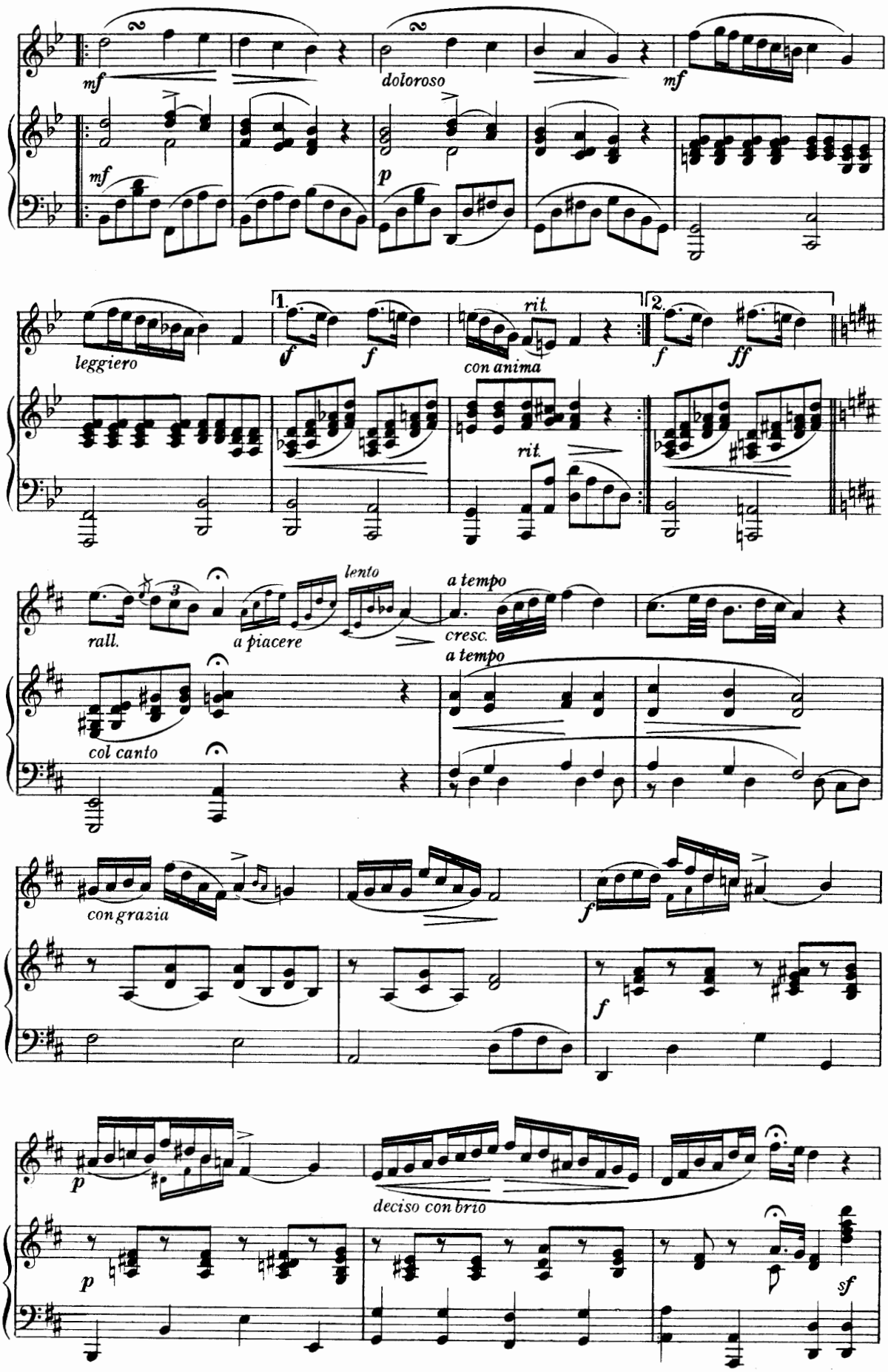

f
p
rall.
a tempo
col canto

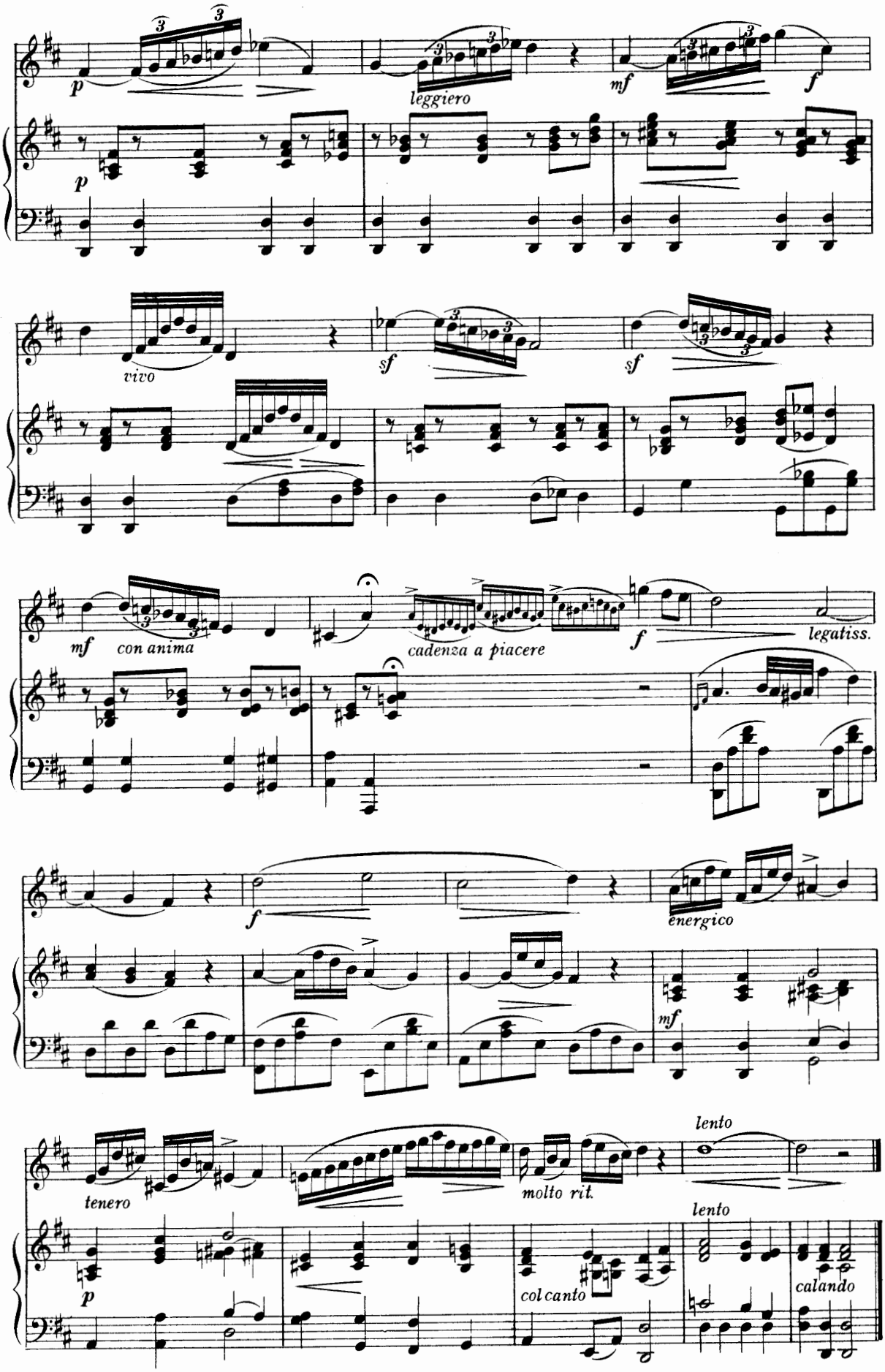

OSSIA
cresc.
f
rfz
rall.
col canto

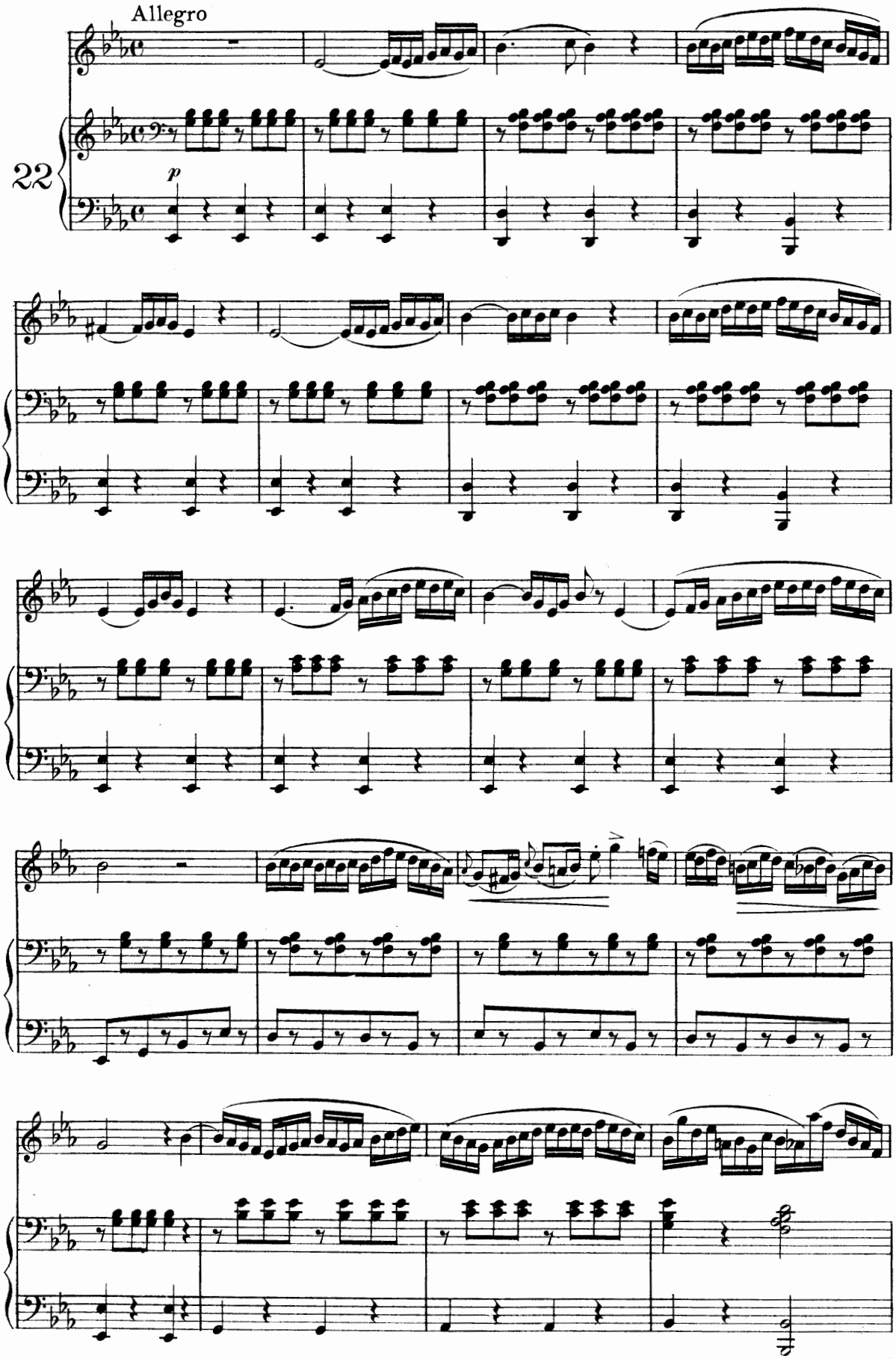

a tempo
dolce
rall.
a tempo
dolce
p
un poco rall.
a tempo


Moderato e cantabile
molto cantabile
21
mf
p
vivo
rit.
a tempo
a tempo
col canto
sf
tranquillo
mf
mf
brillante
slanciato

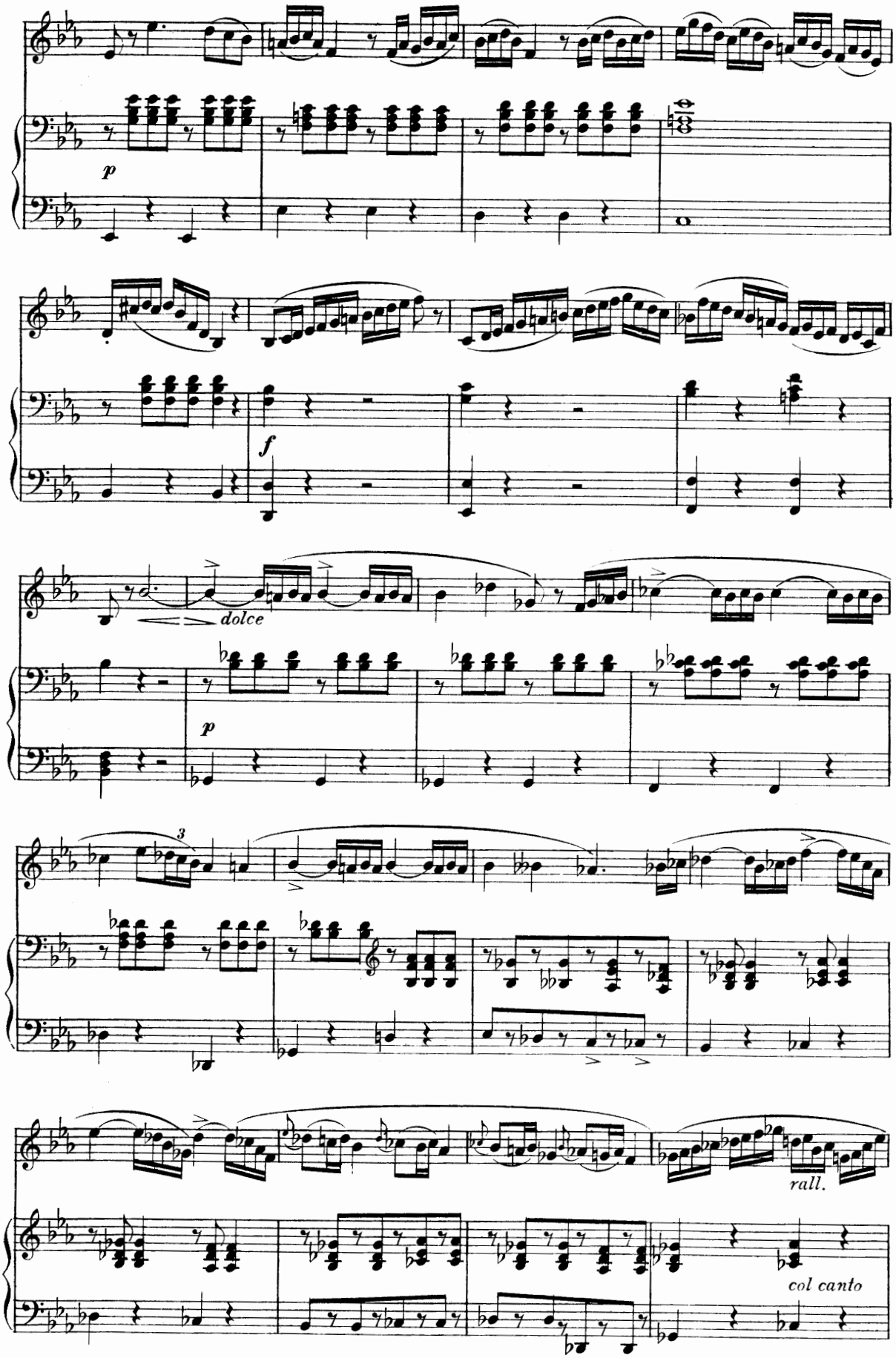
5-20-65749-85

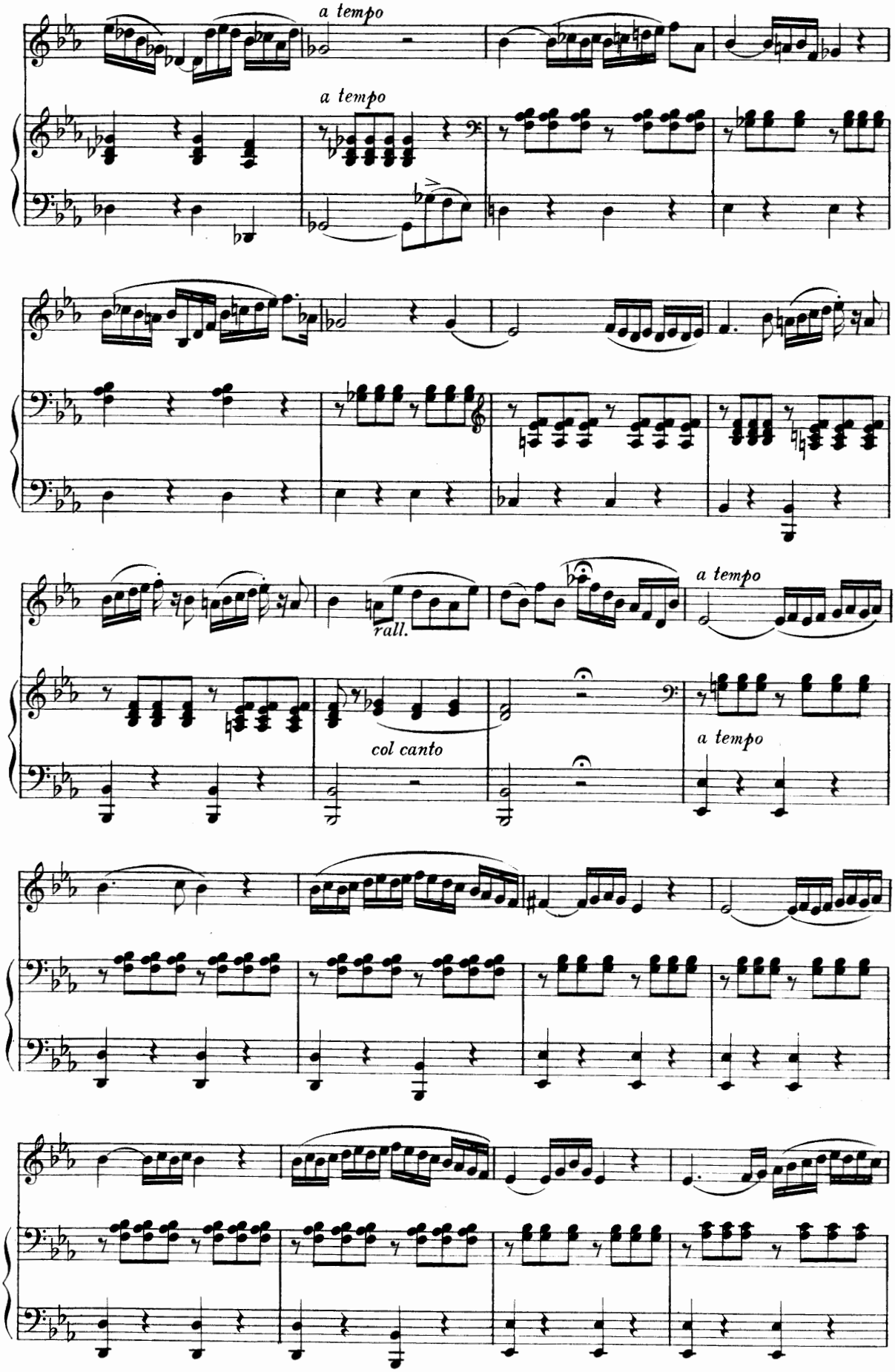

mf
doloroso
mf
mf
p
leggiero
1.
f
f
rit.
con anima
2.
f
ff
rit.
rall.
a piacere
lento
a tempo
cresc.
a tempo
col canto
con grazia
f
f
p
deciso con brio
p
sf

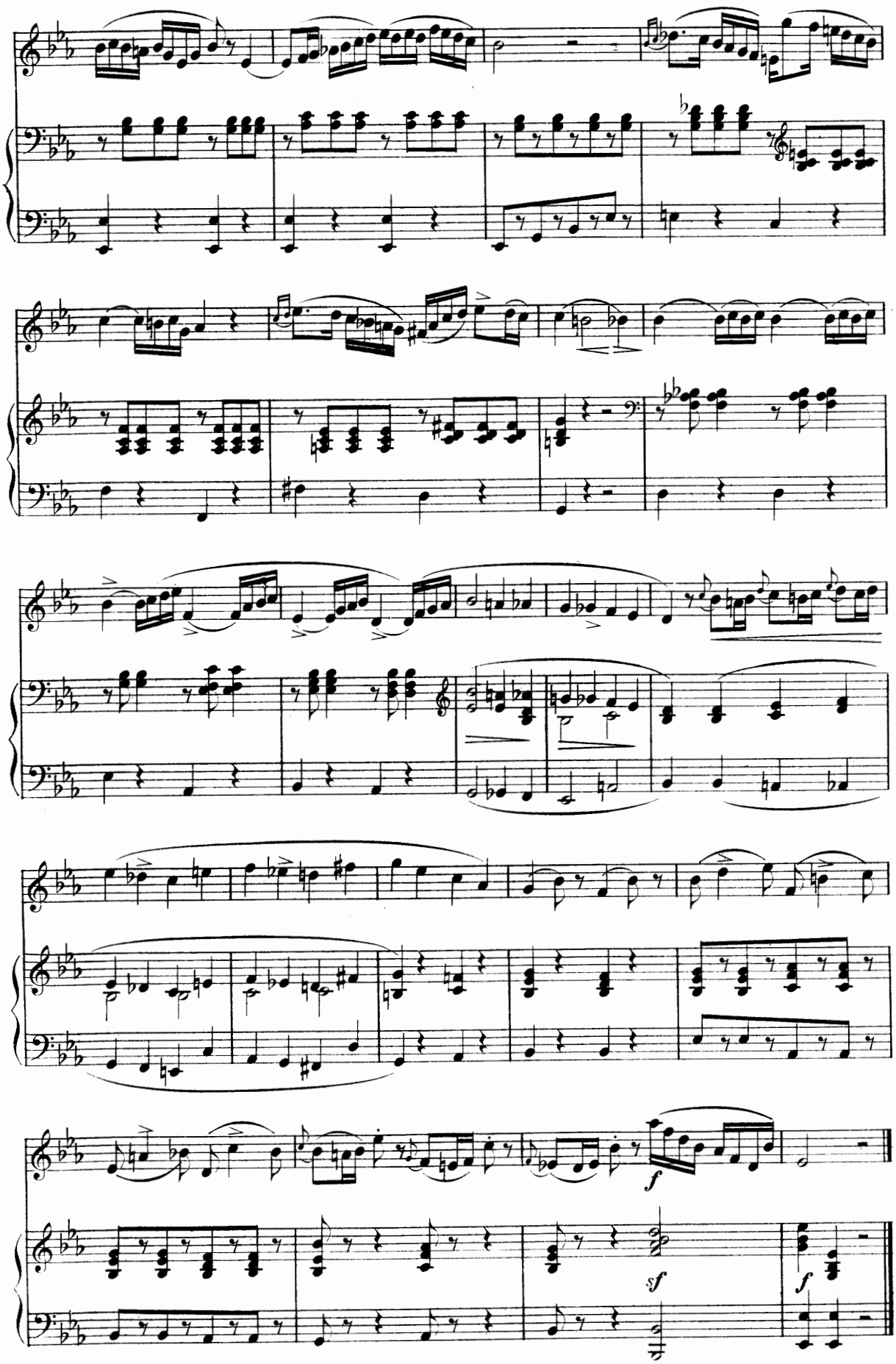

p
leggiero
mf
f
p
vivo
sf
sf
mf
con anima
cadenza a piacere
f
legatiss.
f
energico
mf
tenero
molto rit.
lento
p
col canto
lento
calando

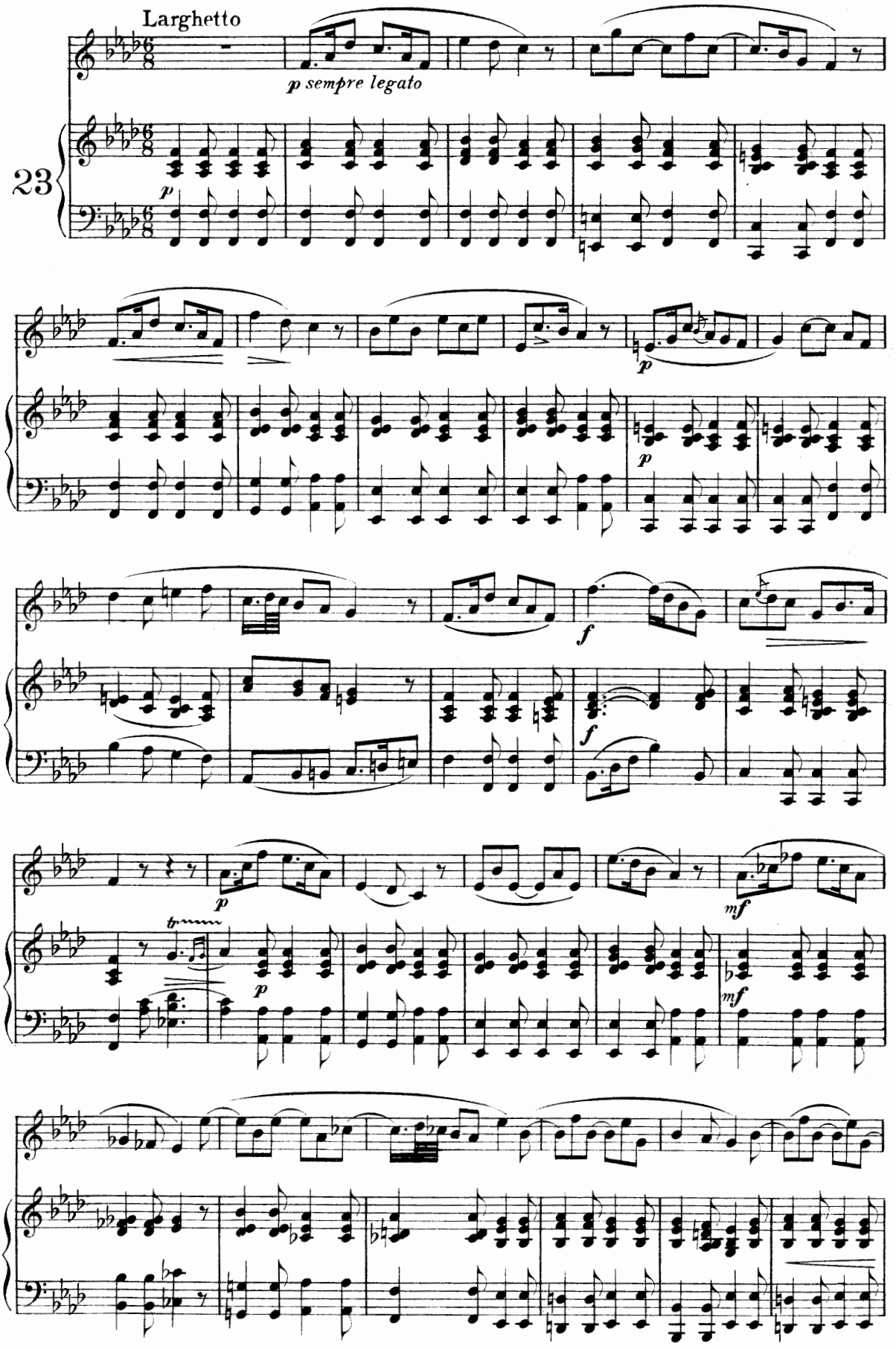


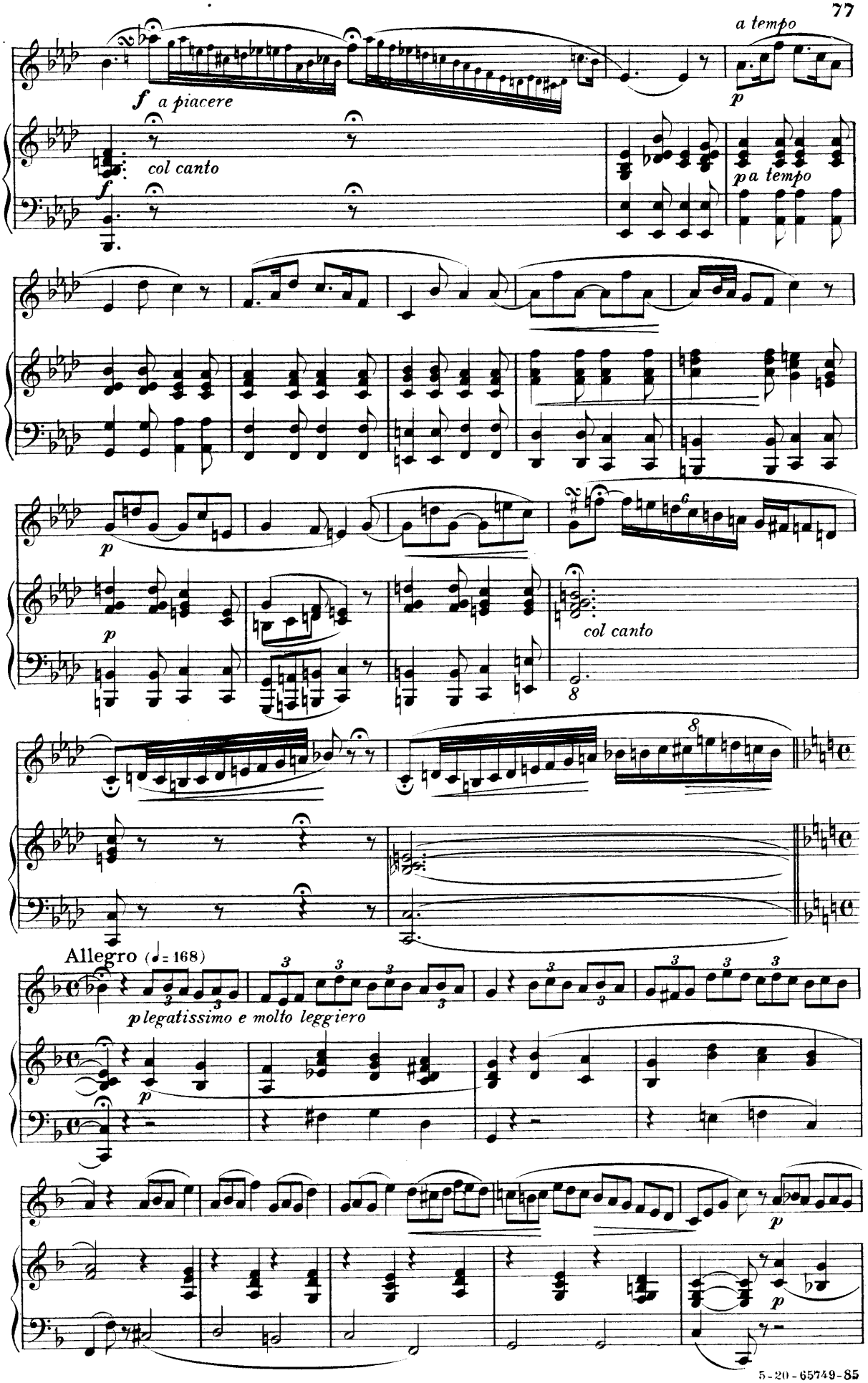
5-20-65749-85


p
f
dolce
p
3
rall.
col canto

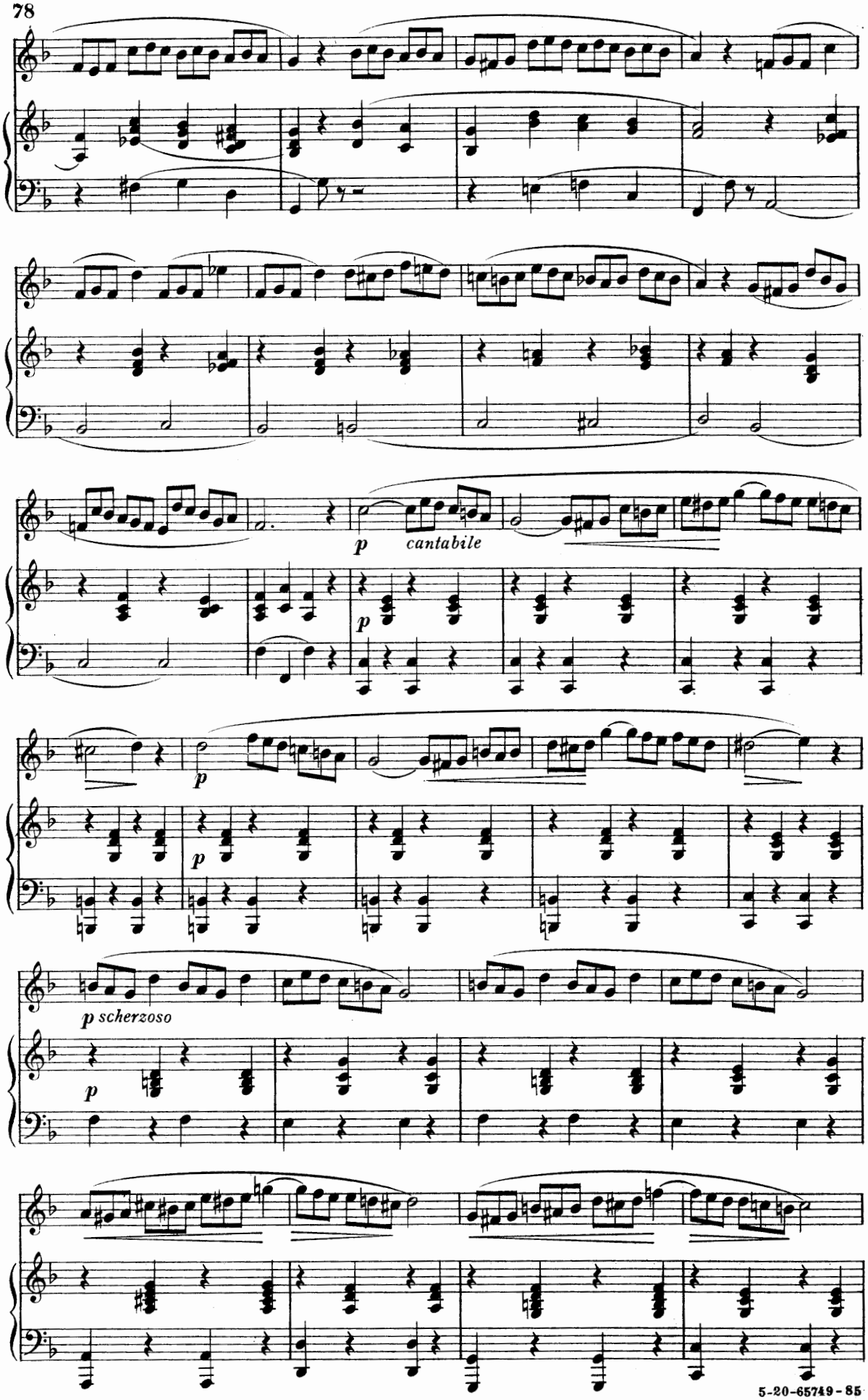

a tempo
a tempo
rall.
a tempo
col canto
a tempo


f
sf
f


Larghetto
p sempre legato
23
p
p
f
f
p
mf
mf


a tempo
f a piacere
col canto
p
p a tempo
col canto
Allegro (♩= 168)
p legatissimo e molto leggiero

5-20-65749-85



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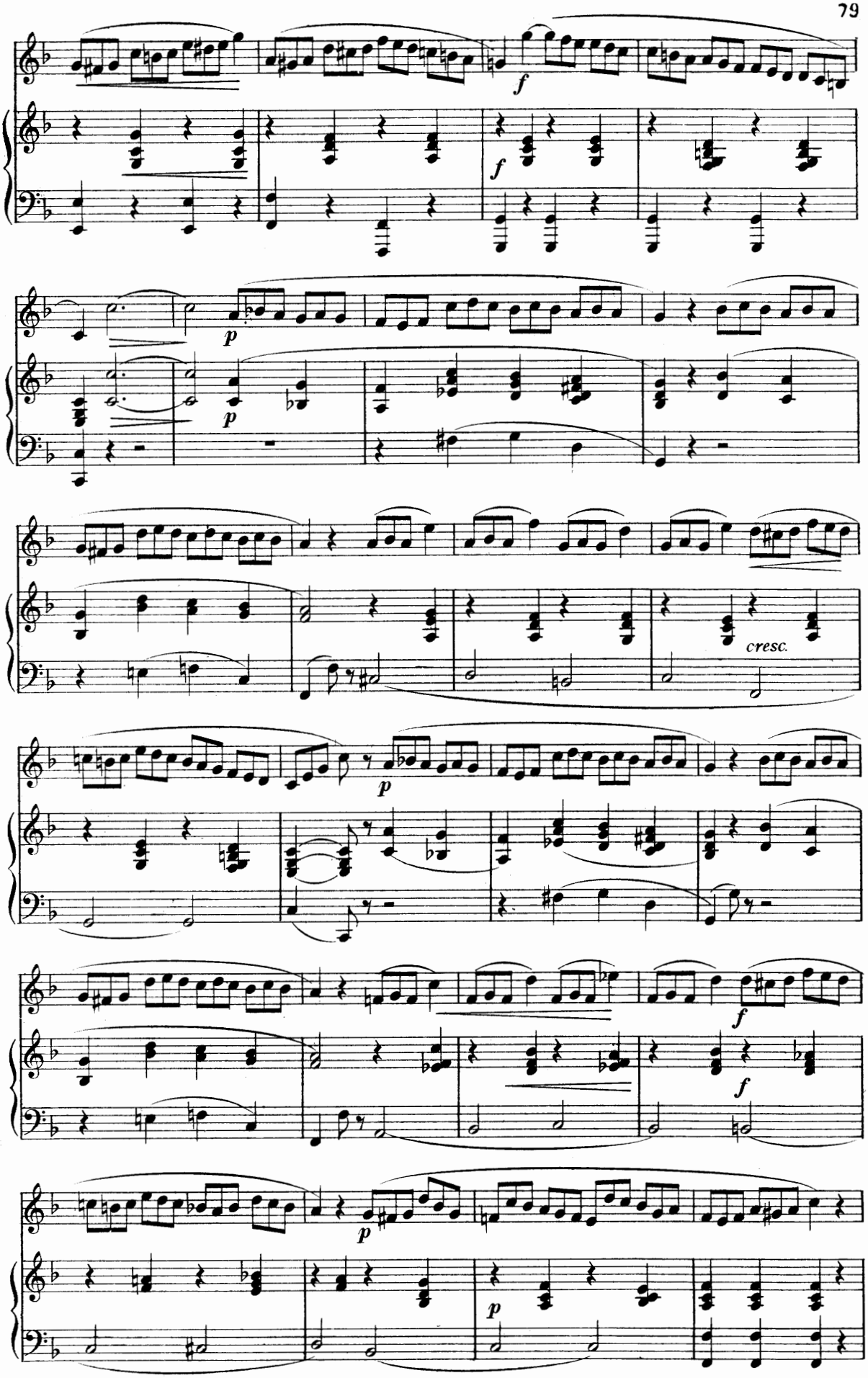
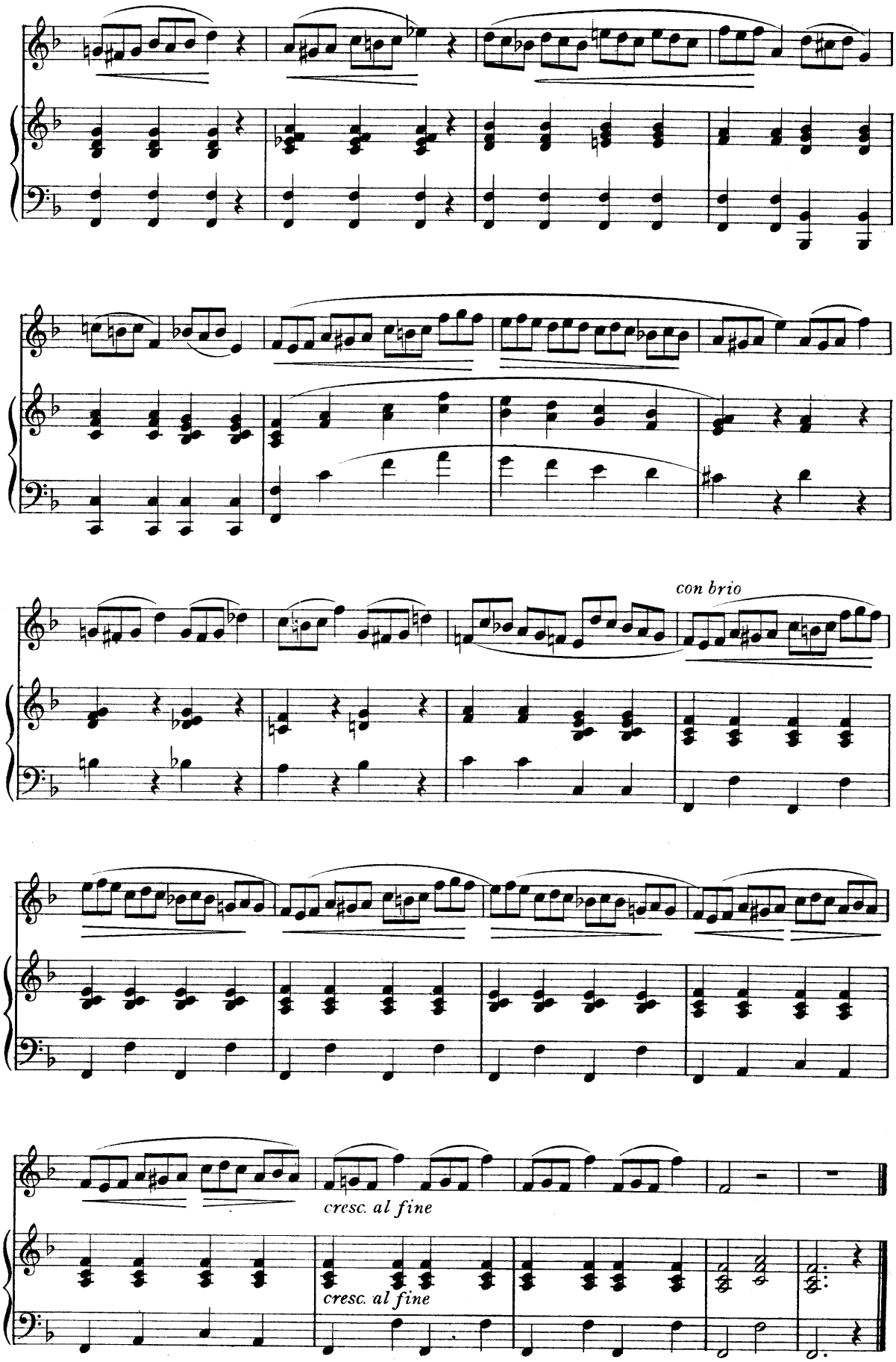

f
f
p
p
cresc.
p
f
f
p
p



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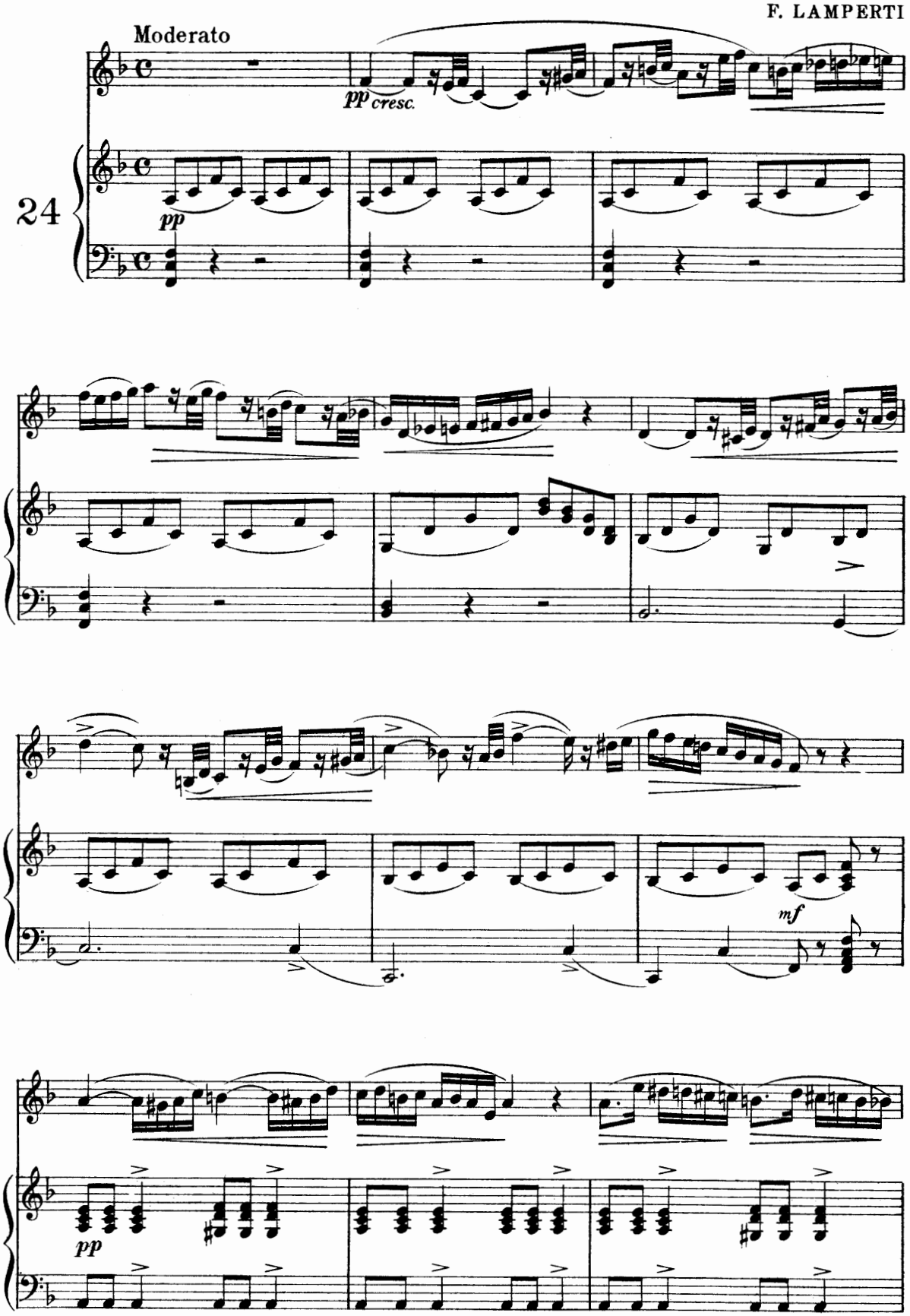

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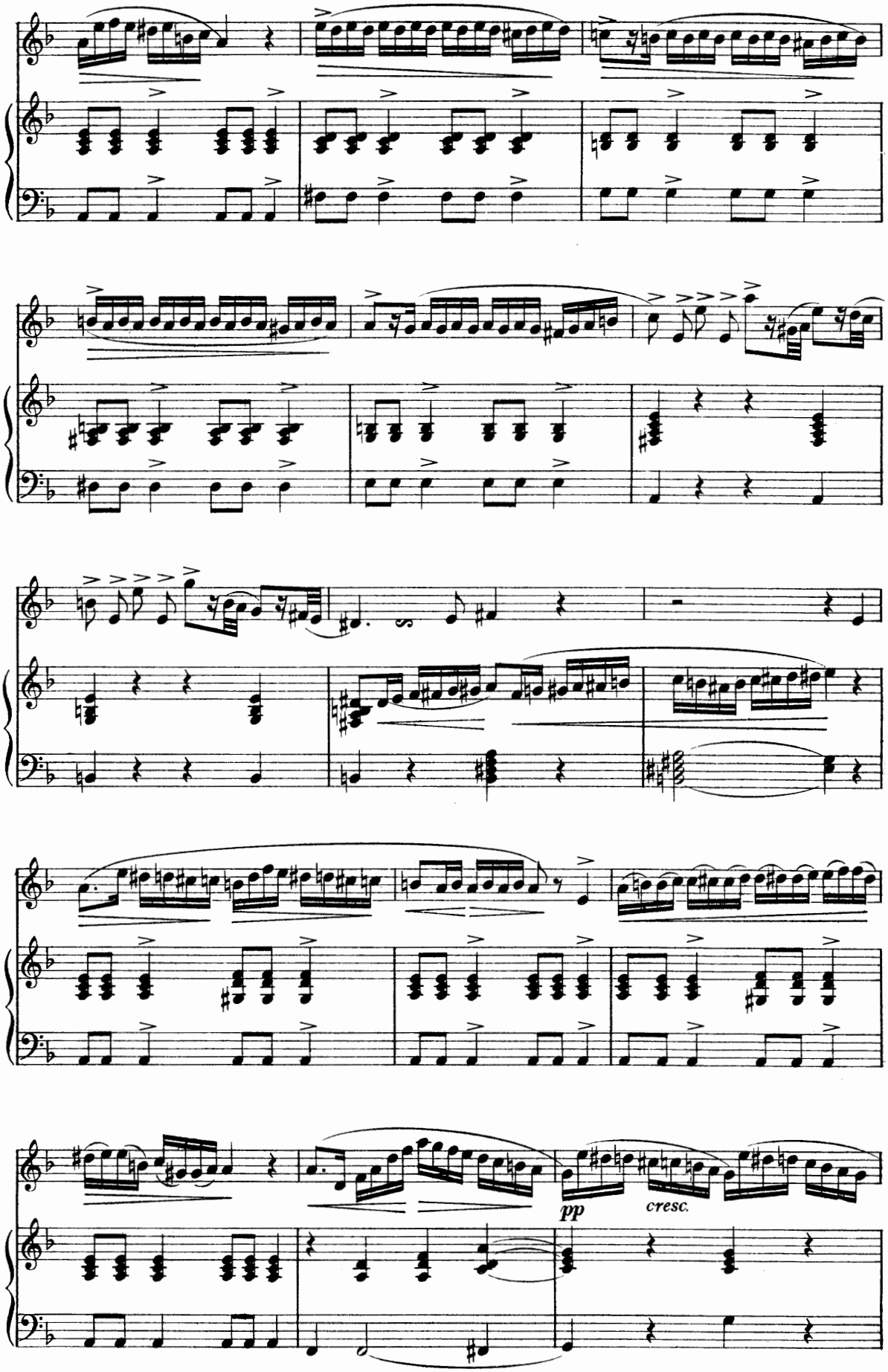
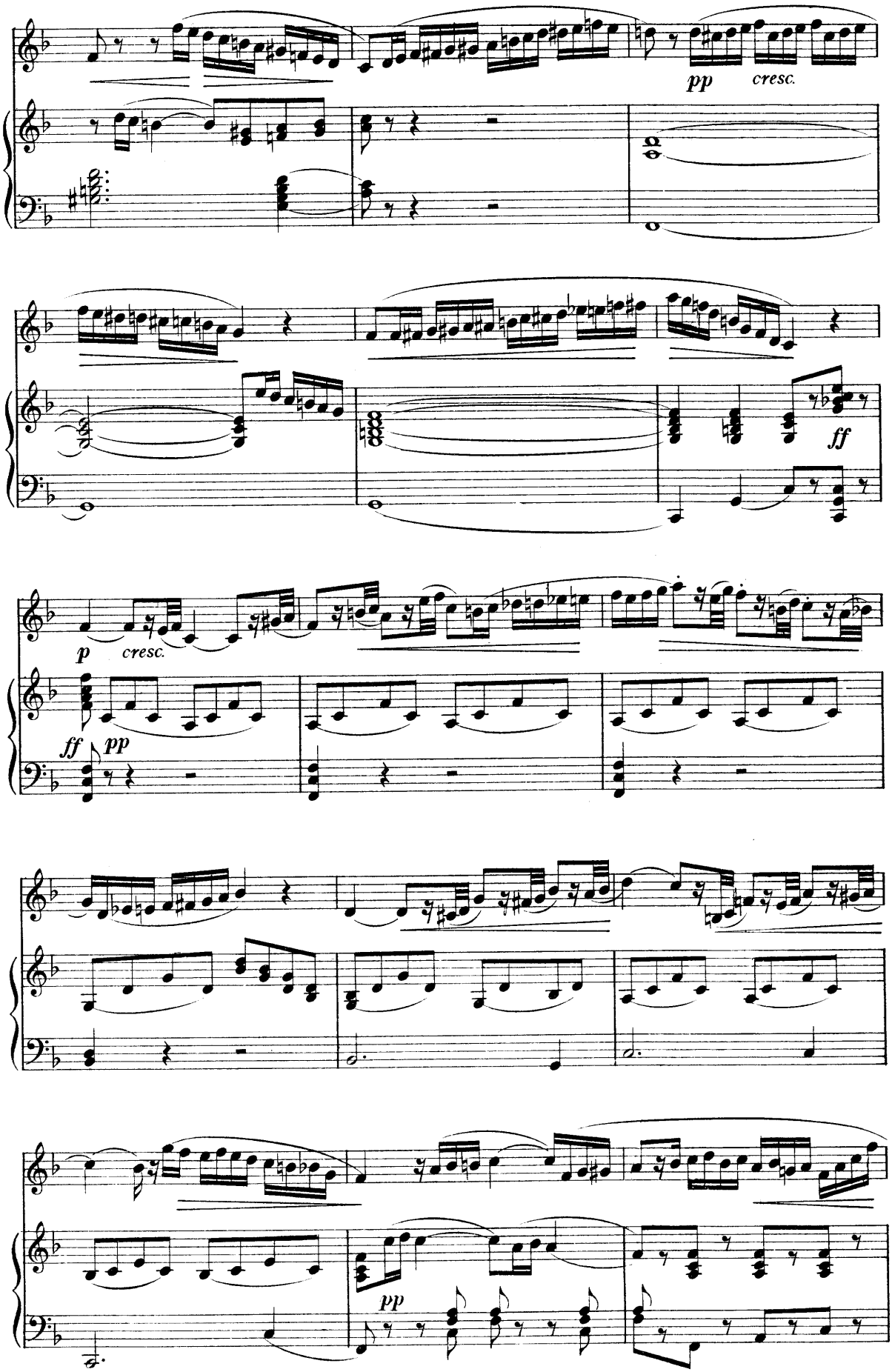
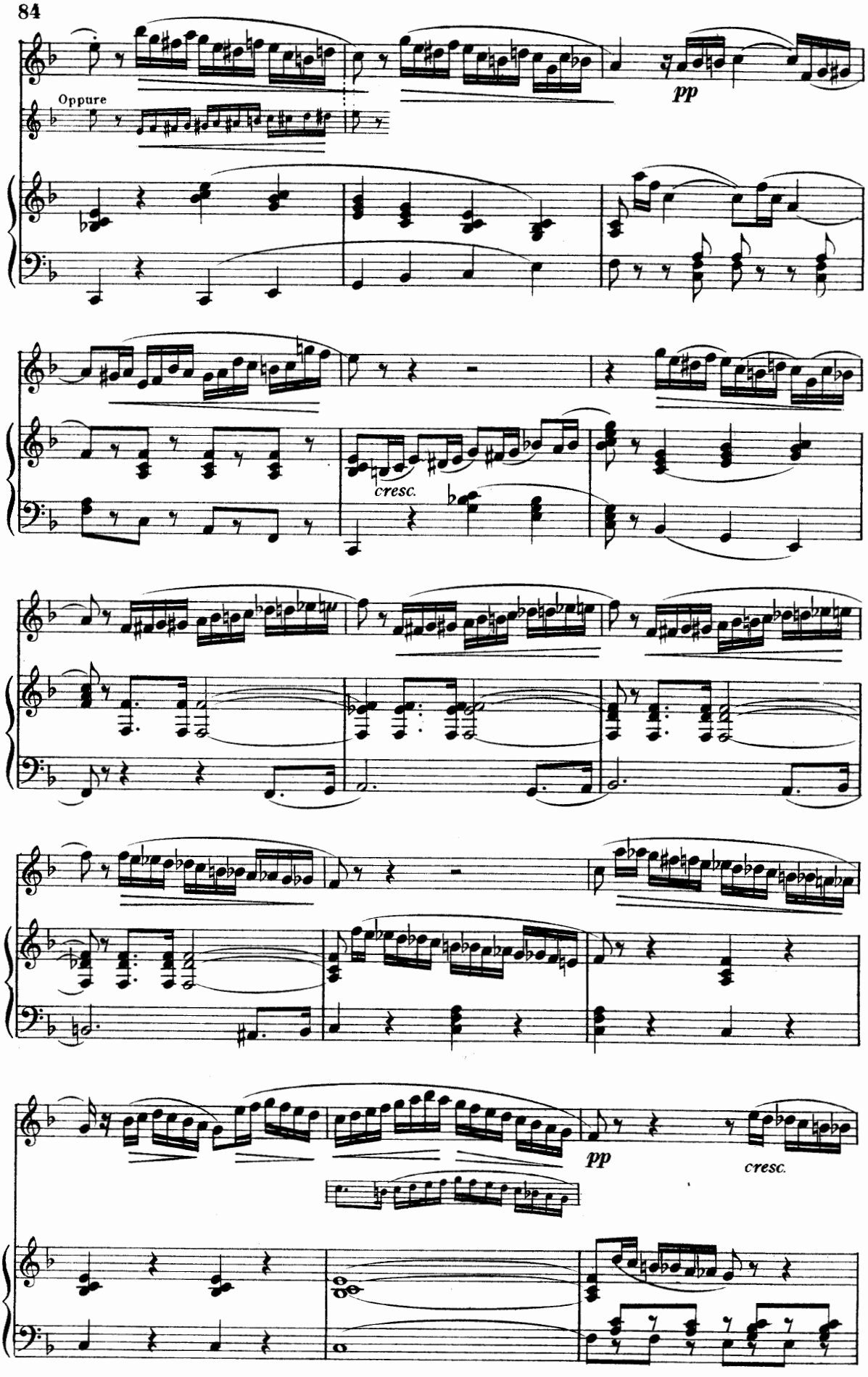

pp
cresc.


pp
cresc.
ff
p
cresc.
ff
pp
pp


Oppure
pp
cresc.
pp
cresc.