

148777

# The Art of Vocalization

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

Compiled and Edited by

**EDUARDO MARZO**

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

BOSTON

**OLIVER DITSON COMPANY**

NEW YORK

CHICAGO

PHILADELPHIA

CHAS. H. DITSON & CO.

LYON & HEALY

J. E. DITSON & CO.

Copyright, MCMVI, by Oliver Ditson Company



# THE ART OF VOCALIZATION

---

## GENERAL PREFACE

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

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

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

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

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

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

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

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

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

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

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

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

New York, January, 1906.

E. Moarzo.

## PREFACE TO THE ALTO COLLECTION

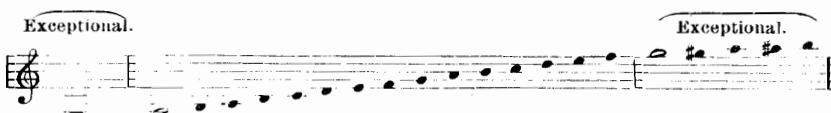
---

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

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

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

The ordinary compass is:—



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

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



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

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

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

E. Marzo.

# THE ART OF VOCALIZATION

## ALTO

### INDEX BY COMPOSERS

#### BOOK I

##### FORTY VOCALISES

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

#### BOOK II

##### THIRTY-SIX VOCALISES

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

#### BOOK III

##### TWENTY-FOUR VOCALISES

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

# THE ART OF VOCALIZATION

---

## ALTO

---

### CONTENTS

#### BOOK I

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

#### BOOK II

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

#### BOOK III

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

## GENERAL NOTES

### SUSTAINED SINGING

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

#### THE "ATTACCO" (ATTACK)

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

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

#### THE "PORTAMENTO" (CARRYING THE VOICE)

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

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

#### EXAMPLE

#### THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

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

(G. Nava)

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

#### EXAMPLE

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

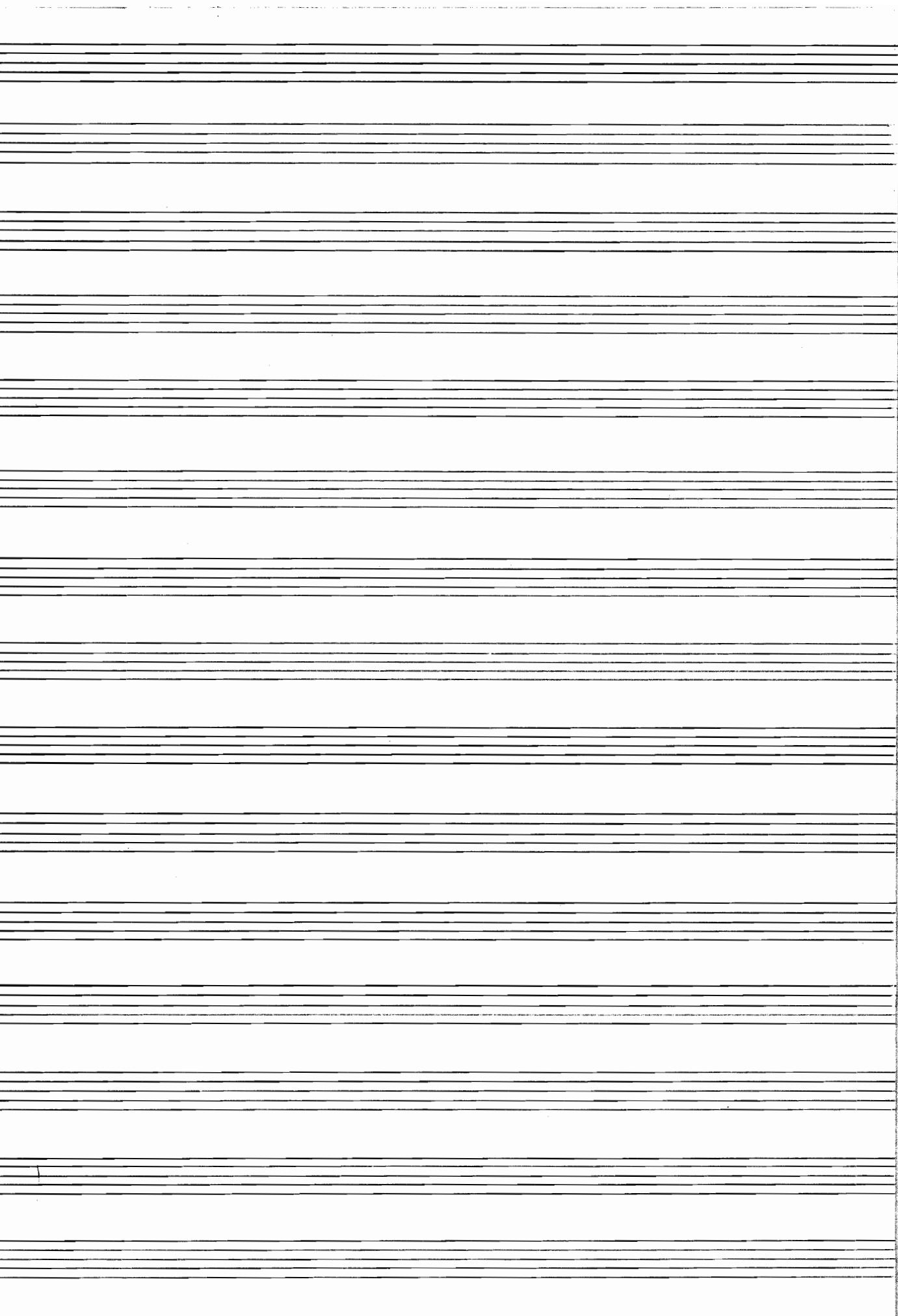
(A. Randegger)

#### THE "MESSA DI VOCE" (SWELL)

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

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

For Special Exercises



# THE ART OF VOCALIZATION

## A L T O

### BOOK I—FORTY VOCALISES

*Edited by Eduardo Marzo*

H. PANOFKA (Op.89)

Andante

Musical score for two staves, measures 2-5. The top staff uses treble clef, the bottom staff bass clef. Measure 2: Dynamics p, f, f. Measure 3: Dynamics f, p, f. Measure 4: Dynamics rit., rit. Measure 5: Dynamics f.

S. MARCHESI (Op. 15 bis)

Cantabile

Musical score for two staves, measures 6-10. The top staff uses treble clef, the bottom staff bass clef. Measure 6: Dynamics p. Measure 7: Dynamics p sostenuto. Measure 8: Dynamics f. Measure 9: Dynamics rf. Measure 10: Dynamics più mosso. Measure 11: Dynamics più mosso.

stentato

*colla voce*

*a tempo*

*p a tempo*

*f*

*rall.*

*rall.*

Andante

The music is divided into measures by vertical bar lines. The first staff begins with a quarter note followed by an eighth note. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff starts with a half note. The fifth staff begins with a quarter note. The sixth staff starts with a half note. The seventh staff begins with a quarter note. The eighth staff starts with a half note.

A page of musical notation for two staves, treble and bass, in G major (two sharps) and common time. The notation includes various note heads, stems, and bar lines. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Andante

The sheet music contains eight staves of musical notation for piano. The key signature is one flat (B-flat). The time signature varies between common time (indicated by '4') and 3/4. The tempo is marked 'Andante'. The notation includes various note heads, stems, and bar lines. The first staff shows a melodic line in the treble clef with dynamic 'p'. The second staff is a harmonic bass line in the bass clef, marked 'p'. The subsequent six staves are divided into two groups of three by a brace. The first group of three staves features a continuous eighth-note pattern in the bass clef. The second group of three staves features a continuous eighth-note pattern in the bass clef. The final staff is a melodic line in the treble clef.

Musical score for piano, featuring three staves (treble, bass, and middle) in common time. The key signature changes from G major (no sharps or flats) to A major (one sharp) at the beginning of the second measure. Measures 1-4 consist of eighth-note patterns with various dynamics like forte, piano, and sforzando.

Allegro moderato

L. BORDESE (Op. 29)

Continuation of the musical score for piano, starting at measure 5. The tempo is Allegro moderato. The score includes three staves (treble, bass, and middle). Measure 5 begins with a piano dynamic. Measures 6-8 show rhythmic patterns involving eighth and sixteenth notes, with varying dynamics and harmonic shifts.

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

## Larghetto

6

*p*

1. a piacere | 2.

sempre cre - scen - do

*tranquillo*

*mf*

## SCALES\*

1

2

3

4

5

6

7

8

9 In progression as № 8

10

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



In progression as N° 8



In progression as N° 8 and in contrary motion



The same in contrary motion



The same in contrary motion

Andante

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and a 2/4 time signature, while the bottom staff uses a bass clef and a 2/4 time signature. The music is divided into measures by vertical bar lines. Measure 1 consists of eighth-note pairs. Measures 2 and 3 feature sixteenth-note patterns. Measures 4 through 7 show eighth-note chords. Measures 8 and 9 continue with sixteenth-note patterns. Measures 10 and 11 show eighth-note chords. Measures 12 and 13 conclude with sixteenth-note patterns.

Allegretto ben moderato

F. SIEBER (Op. 32)

8

*con vigore*
*rit.*
*a tempo*
*poco rit.*

H. PANOFKA (Op. 81bis)

Moderato

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

H. PANOFKA (Op. 81bis)

Moderato

10

*a tempo*

Musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with eighth-note pairs in the treble staff, followed by sixteenth-note patterns. Measure 2 begins with eighth-note pairs in the bass staff, followed by sixteenth-note patterns. Both measures include dynamic markings "rit." (ritardando) and "a tempo".

*dolce*

Continuation of the musical score. Measure 3 shows eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. Measure 4 continues with eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. The dynamic "p" (pianissimo) is indicated in measure 4.

Continuation of the musical score. Measure 5 shows eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. Measure 6 continues with eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff.

Continuation of the musical score. Measure 7 shows eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. Measure 8 continues with eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. The dynamic "f" (fortissimo) is indicated in the bass staff of measure 8.

Continuation of the musical score. Measure 9 shows eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. Measure 10 continues with eighth-note pairs in the treble staff and sixteenth-note patterns in the bass staff. The dynamic "f" (fortissimo) is indicated in the bass staff of measure 10.

"DOTTED NOTES" (*NOTE PUNTATE*)

## Example



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

REPEATED NOTES (*NOTE RIPETUTE*)

(M. C. MARCHESI)

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

## Examples

*Written*

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

*Sung*

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

*Written*

A musical staff in common time (C) with a key signature of two sharps. It shows a sequence of eighth notes where each note is followed by a short vertical stem and a small circle at the top, indicating it is a repeated note. A circled '3' is placed below the first note of the sequence.

*Sung*

A musical staff in common time (C) with a key signature of two sharps. It shows the same sequence of eighth notes as the written example, but with vertical stems extending downwards from each note, and small arrows pointing upwards from under each note, indicating the direction of the vocal attack. A circled '3' is placed below the first note of the sequence.

*Written*

A musical staff in common time (C) with a key signature of two sharps. It shows a sequence of sixteenth notes and eighth notes, with some notes having vertical stems and small circles at the top, indicating they are accented (syncopated) notes.

*Sung*

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

SYNCOPATED NOTES (*SINCOPE*)

## Example

(A. RANDEGGER)

A musical staff in common time (C) with a key signature of two sharps. It shows a sequence of sixteenth notes and eighth notes, with some notes having vertical stems and small circles at the top, indicating they are accented (syncopated) notes. Small 'v' and '^' symbols are placed under specific notes to mark the syncopation.

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

Allegretto

The sheet music consists of eight staves of musical notation. The first two staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The tempo is Allegretto. Measure 11 starts with a bass clef, a key signature of one sharp (F#), and a common time signature. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measures 12 through 15 show a continuation of the melodic line with sustained notes and harmonic progressions. Measures 16 through 19 conclude the section with a return to the treble clef, a key signature of one sharp (F#), and a common time signature. The final measure ends with a half note followed by a repeat sign.

A musical score for piano, page 20, consisting of six staves of music. The score includes the following dynamics and performance instructions:

- Staff 1: rit., a tempo
- Staff 2: colla voce, a tempo
- Staff 3: un poco rall., a tempo
- Staff 4: (no specific instruction)
- Staff 5: (no specific instruction)
- Staff 6: f.

A. PANSERON

Andante

12

*p sempre legato*

*p espress.*

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

G. ALARY

Allegretto

13

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



The image shows a page of sheet music for a piano, consisting of ten staves. The music is in common time and uses a key signature of four flats. The notation includes various note heads, stems, and bar lines. There are dynamic markings such as 'pp' (pianissimo) and 'cresc.' (crescendo). The piano keys are indicated by vertical lines with arrows pointing up or down, showing the pitch of each note. The music is divided into measures by vertical bar lines.

Allegretto molto legato

H. PANOFKA, (Op. 81) 25

14

*p*      *cresc.*

*p*      *a tempo*

*rit.*

5-20-65250-60

Musical score for page 26, featuring two staves of music. The top staff uses a treble clef and has a key signature of two sharps. It begins with a dynamic marking 'p' and ends with a dynamic marking 'f'. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves show rhythmic patterns primarily composed of eighth and sixteenth notes.

Allegretto moderato

L. BORDESE, (Op.29)

Musical score for Allegretto moderato by L. Bordese, Op. 29, starting at measure 15. The score is in 2/4 time. The top staff features melodic lines with grace notes and slurs. The bottom three staves provide harmonic support with sustained chords. The key signature changes from two sharps to one sharp and then to no sharps or flats.

The image shows a page of sheet music consisting of two staves. The top staff is in Treble clef and the bottom staff is in Bass clef. Both staves are in common time. The music is divided into measures by vertical bar lines. Measure 1: Treble staff has eighth-note pairs (A, C), (D, F), (E, G), (B, D). Bass staff has eighth-note pairs (C, E), (G, B), (D, F), (A, C). Measure 2: Treble staff has eighth-note pairs (D, F), (G, B), (E, G), (B, D). Bass staff has eighth-note pairs (A, C), (E, G), (D, F), (B, D). Measure 3: Treble staff has eighth-note pairs (E, G), (B, D), (F, A), (C, E). Bass staff has eighth-note pairs (D, F), (A, C), (G, B), (E, G). Measure 4: Treble staff has eighth-note pairs (B, D), (F, A), (C, E), (G, B). Bass staff has eighth-note pairs (A, C), (E, G), (D, F), (B, D). Measure 5: Treble staff has eighth-note pairs (F, A), (C, E), (G, B), (D, F). Bass staff has eighth-note pairs (B, D), (G, B), (E, G), (C, E). Measure 6: Treble staff has eighth-note pairs (C, E), (G, B), (D, F), (B, D). Bass staff has eighth-note pairs (A, C), (E, G), (D, F), (B, D). Measure 7: Treble staff has eighth-note pairs (G, B), (D, F), (B, D), (G, B). Bass staff has eighth-note pairs (E, G), (C, E), (A, C), (G, B). Measure 8: Treble staff has eighth-note pairs (D, F), (B, D), (G, B), (D, F). Bass staff has eighth-note pairs (A, C), (E, G), (D, F), (B, D).

Adagio

16

*dolce*

*f*

*a tempo*

*rit.*

*a tempo*

*p*

*p*

5-20-65750 - 80

TRIPLETS (*TERZINE*)

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

The exercises consist of eight staves of music, each showing a different pattern of triplets. Staff 1 starts with a single eighth note followed by two sixteenth-note triplets. Staff 2 shows eighth-note triplets with a fermata over the first note. Staff 3 features eighth-note triplets with a grace note. Staff 4 consists entirely of sixteenth-note triplets. Staff 5 includes eighth-note triplets with a sharp sign. Staff 6 contains eighth-note triplets with a bass line. Staff 7 shows eighth-note triplets with a bass line and a sharp sign. Staff 8 concludes with a bass line and a sharp sign.

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

8

9

10

11

12

13

14

15

16

17

18

Moderato  
*brillante*

17

*p* cresc. *f*

*p* cresc.

*p* cresc.

*f*

*mf* *p*

*mf* *p*

*mf* cresc. *f*

*mf* cresc. *f*

*p* cresc.

*f* *p* cresc.

1437-8

5-20-65750-80

32

*f*

*p* *cresc.*

*f*

*cresc.*

*mf*

*sf*

*f*

Allegro moderato

L. BORDESE, (Op. 29)

18

*f*

*f*

*f*

*f*

*f*

*f*

*cantabile*

*f*

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

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

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

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

Allegro

G. NAVA, Op.1

19

Musical score for page 19, starting with a measure of eighth-note chords labeled "stacc.". This is followed by a measure of sixteenth-note patterns with slurs. The bottom staff shows four measures of eighth-note chords.

Musical score for page 19, continuing with two staves of music. The top staff shows a measure of sixteenth-note patterns with slurs labeled "cresc." and "dim.". The bottom staff shows four measures of eighth-note chords.

Musical score for page 19, concluding with two staves of music. The top staff shows a measure of sixteenth-note patterns with slurs. The bottom staff shows four measures of eighth-note chords.

A musical score for piano, consisting of five systems of music. The score is written in common time with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The first system starts with a dynamic of *p*. The second system begins with a dynamic of *p*. The third system begins with a dynamic of *p*. The fourth system begins with a dynamic of *cresc.* followed by *f*. The fifth system begins with a dynamic of *p*, followed by *cresc.*, and then *f*. The music features various note heads, stems, and beams, with some notes having diagonal strokes above them. Measures 1-4 of each system consist of eighth-note patterns. Measure 5 of each system consists of quarter-note patterns. Measures 1-4 of the first system have a treble clef, while measure 5 has a bass clef. Measures 1-4 of the second system have a bass clef, while measure 5 has a treble clef. Measures 1-4 of the third system have a bass clef, while measure 5 has a treble clef. Measures 1-4 of the fourth system have a treble clef, while measure 5 has a bass clef. Measures 1-4 of the fifth system have a bass clef, while measure 5 has a treble clef.

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

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

M. C. MARCHESI, (Op.10)

Allegro giusto

20

Moderato

H. PANOFKA, (Op.81<sup>bis</sup>)

21

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

## Andante energico, quasi Allegretto

22

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

*tranquillo*

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

*Cadenza a piacere*

*lento*  
*parte*

*a tempo*

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

*slanciato*

*molto rall.*  
*colla parte*  
*molto rit.*

GRACE NOTES  
THE "APPOGGIATURA"

(A. RANDEGGER)

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

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

(L. LABLACHE)

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

EXAMPLES

Written      Sung

Written      Sung

Written      Sung

THE "ACCIACCATURA"

(A. RANDEGGER)

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

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

EXAMPLES  
SINGLE "ACCIACCATURA"

DOUBLE "ACCIACCATURA"

## THE "APPOGGIATURA"

G. APRILE

Larghetto

23

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

Musical score page 23, second system. Treble and bass staves in 3/4 time, key of G major. The treble staff displays sixteenth-note patterns with grace notes. The bass staff includes eighth-note chords and quarter notes.

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

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

## THE "ACCIACCATURA"

F. SIEBER, (Op. 32)

Andante con moto

24

*con grazia*

*poco rit.*

*a tempo*

*rit.*

*dolce*

*rit.*

*a tempo*

*rit.*

*con anima*

*leggiermente*

*mf*

*rit.*      *molto rit.*

*colla voce*

## THE "APPOGGIATURA" AND THE "ACCIACCATURA"

S. MARCHESI. (Op. 15bis)

*Andante espressivo*

25

*più mosso*

*più mosso*

*più mosso*

*f* stentato *f*

*cresc.* *colla parte* *f*

Tempo I

*stentato* *rall.*

*colla parte* *rall.*

THE "MORDENT" (*MORDENTE*)

(A. RANDEGGER)

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

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

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

## EXAMPLE

Written



Sung



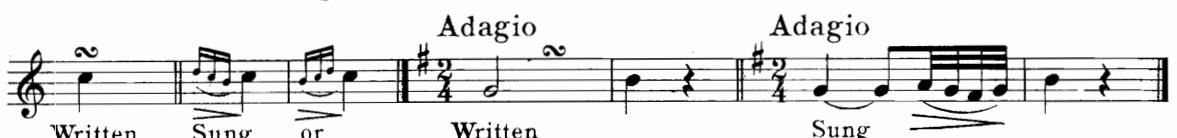
or


THE "TURN" (*GRUPPETTO*)

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

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

Adagio



Allegro



Allegro



Allegro



Allegro



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

Andante sostenuto

26

G. NAVA, Op. 22

26

*p*

*f*

*dolce*

*cresc.*

*rall.*

*a tempo*

*smorz.*

*f*

*a tempo*

27

M. C. MARCHESI, Op. 5

*Allegro grazioso*

27

*Allegro grazioso*



## THE “TRILL” (*TRILLO*)

(A. RANDEGGER)

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

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

## EXAMPLE

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

## EXAMPLE

A musical score in G major (indicated by a sharp symbol and the letter G) and common time (indicated by 'c'). The melody is composed of eighth-note patterns connected by slurs. The notes are distributed across three staves, with the first two staves ending in a repeat sign.

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

The image shows a musical score titled "PROGRESSION OF SHAKES". The title is centered at the top. Below it, the word "Written" is followed by a series of sixteenth-note patterns. The first pattern is labeled "tr" (trill). The subsequent patterns show a progression of sixteenth-note figures, each labeled with a "tr". The music is in common time, key signature of B-flat major (two flats), and consists of two measures. The notes are primarily eighth notes with sixteenth-note grace patterns.

**Sung**

**or**

The musical score consists of two staves. The top staff, labeled "Sung", features a treble clef, a key signature of three flats, and common time. It contains a series of sixteenth-note patterns with slurs and grace notes. The bottom staff, labeled "or", has a similar structure but includes eighth-note patterns and eighth-note chords. Both staves conclude with a fermata over the final note.

Written

Sung

or

## CHROMATIC SHAKE

Written      Sung

2

4

tr      tr      tr      tr      tr

tr

2

4

H. PANOFKA, Op. 81

28

C      C      C

*f*

C      C      C

*f*

C      C      C

*f*

C      C      C

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

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

**System 1:** Treble staff has sixteenth-note patterns. Bass staff has sustained notes (G, G, F#) followed by a dynamic change.

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

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

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

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

Allegro

*leggiero*

29

Musical score for three voices (Soprano, Alto, Bass) in common time and B-flat major. The score consists of six staves, each with a different vocal line. The vocal parts are separated by brace lines. The score includes dynamic markings: *rf*, *ff*, and *p*. The vocal parts are as follows:

- Soprano: The top staff, starting with a half note.
- Alto: The middle staff, starting with a half note.
- Bass: The bottom staff, starting with a half note.

The score features various musical elements such as eighth-note patterns, sixteenth-note patterns, and sustained notes. The vocal parts often overlap and interact with each other. The dynamic markings indicate varying levels of intensity throughout the piece.

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

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

Sung

Andante

30

Sung

Un poco più vivo

Sung

Tempo I

Sung

nt.

colla voce

Andante tranquillo

F. SIEBER, (Op. 32)

31

31

32

33

34

35

36

37

38

Musical score for piano, page 60, featuring five staves of music. The score consists of two systems of measures.

**Staff 1 (Top):** Treble clef, 2/4 time, key signature of two flats. Dynamics: *mf*. Measures show eighth-note patterns.

**Staff 2:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note chords.

**Staff 3 (Bass):** Bass clef, 2/4 time, key signature of two flats. Measures show quarter notes.

**Staff 4:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns.

**Staff 5:** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 6:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. The first measure starts with a dynamic *p*.

**Staff 7:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note chords.

**Staff 8 (Bass):** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 9:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns.

**Staff 10:** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 11:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. The first measure starts with a dynamic *mf*.

**Staff 12:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note chords.

**Staff 13 (Bass):** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 14:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns.

**Staff 15:** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 16:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns. The first measure starts with a dynamic *cresc.*

**Staff 17:** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 18:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note chords.

**Staff 19:** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

**Staff 20:** Treble clef, 2/4 time, key signature of one flat. Measures show eighth-note patterns.

**Staff 21:** Bass clef, 2/4 time, key signature of one flat. Measures show quarter notes.

Musical score for piano, page 61, featuring five staves of music:

- Staff 1 (Treble Clef):** Starts with a sixteenth-note pattern. Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note pattern.
- Staff 2 (Treble Clef):** Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note pattern.
- Staff 3 (Bass Clef):** Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note pattern.
- Staff 4 (Treble Clef):** Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note pattern.
- Staff 5 (Bass Clef):** Measures 1-2 show eighth-note pairs. Measure 3 begins with a sixteenth-note pattern.

Performance instructions and dynamics:

- Measure 1:** Measure repeat sign.
- Measure 2:** Measure repeat sign.
- Measure 3:** *mf* (mezzo-forte), *con grazia*.
- Measure 4:** Crescendo (cresc.)
- Measure 5:** *f* (fortissimo).
- Measure 6:** *f* (fortissimo).
- Measure 7:** Measure repeat sign.
- Measure 8:** Measure repeat sign.
- Measure 9:** Measure repeat sign.
- Measure 10:** Measure repeat sign.

CHROMATIC SCALES (*SCALE CHROMATICHES*)

(L. LABLACHE)

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

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

## EXERCISES



Ascending and descending diatonically within the compass of the voice.



S. MARCHESI, (Op. 15bis)

Andante

32

S. MARCHESI, (Op. 15bis)

Three staves of musical notation in G minor (two treble, one bass). The top staff features eighth-note patterns and sixteenth-note chords. The middle staff consists of eighth-note chords. The bottom staff has sustained notes.

Moderato

H. PANOFKA, (Op. 81bis)

33

Two staves of musical notation in C major (one treble, one bass). The top staff shows eighth-note patterns with dynamic 'p'. The bottom staff shows sustained notes.

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

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

M. C. MARCHESI, (Op. 5)

Cantabile

34

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

A musical score for piano, page 67, consisting of six staves of music. The score is in common time and uses a key signature of two flats. The top staff shows a treble clef, the second and third staves show a bass clef, and the bottom staff shows a bass clef. The music features various note patterns, including eighth and sixteenth notes, and rests. The score is divided into measures by vertical bar lines. The piano keys are indicated by vertical stems pointing up or down, and the bass clef indicates stems pointing to the right.

*ad lib.*

*a tempo*

rall.

rall.

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

(A. RANDEGGER)

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

## EXAMPLES

## STACCATO

Written  
Moderato

Sung  
Moderato

## PICCHETTATO

Written  
Moderato

Sung  
Moderato

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

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

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

Written

Sung

Allegretto scherzando

35

*p grazioso*

*legato*

*p stacc.*

*p*

*p staccato con grazia cresc.*

*simile*

*cresc.*

*a tempo*

*cresc.*

*p*

*riten.*

*p a tempo*

Fine.

*legato*

*p soavemente*

*p*

*D. S. al Fine.*

*D. S. al Fine.*

## Allegro moderato

36

Sheet music for piano, Allegro moderato, measures 36-45. The music is in common time and consists of two staves. The top staff uses treble clef, and the bottom staff uses bass clef. Measure 36 starts with a whole rest followed by a series of eighth-note patterns. Measures 37-40 feature sixteenth-note patterns with various dynamics like forte and piano. Measures 41-45 continue with sixteenth-note patterns, with measure 45 concluding with a final dynamic marking.

A musical score for piano, consisting of six staves of music. The music is in common time and includes various dynamics such as *p*, *cresc.*, and *f*. The score features a mix of eighth and sixteenth-note patterns, along with sustained notes and chords. Measure numbers are present at the beginning of each staff, and a page number '73' is located in the top right corner. The score is divided into measures by vertical bar lines and includes several measure repeat signs.

## Andantino animato

F. SIEBER, (Op. 32)

37

Andantino animato

F. SIEBER, (Op. 32)

37

*p* *cresc.* *f* *lento*

*2.*

*poco rit.*

The musical score consists of four staves of piano music. Staff 1: Melodic line with eighth-note patterns, followed by harmonic chords. Staff 2: Harmonic chords. Staff 3: Melodic line with eighth-note patterns, followed by harmonic chords. Staff 4: Melodic line with eighth-note patterns, followed by harmonic chords. Performance instructions include: 'cresc.' (measures 1-2), 'f' (measure 3), 'senza ritardare' (measure 3), 'p' (measure 4), 'rit.' (measure 5), 'mf' (measure 5), 'rit.' (measure 6), and 'rit.' (measure 7).

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

(L. LABLACHE)

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

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

Andante

H. PANOFKA, (Op 89)

38

*un poco rit.*

*a tempo*

*rit.*

*p rit.*

*a tempo*

*rit.*

*p*

*f rit.*

*p a tempo*

*a tempo*

*f rit.*

*p a tempo*

1

Allegretto

M. C. MARCHESI, (Op.6)

77

39

The musical score consists of two staves. The top staff uses a treble clef and 3/4 time, starting with a dotted quarter note. It features sixteenth-note patterns and eighth-note chords. The bottom staff uses a bass clef and 3/4 time, providing harmonic support with sustained notes and chords. Measure 39 concludes with a dynamic instruction 'ff.' followed by a repeat sign and a bass clef, indicating a return to a previous section.

*legato*

5-20-65750-80

Allegro moderato

40

The musical score for Op. 22, Allegro moderato, page 79, consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. The key signature is one sharp. Measure 40 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. The melody continues with eighth-note patterns and grace notes, while the bass staff provides harmonic support with sustained notes and chords. The music is in common time.

80