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# The Art of Vocalization

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

Compiled and Edited by

## EDUARDO MARZO

| | |
|---|---|
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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

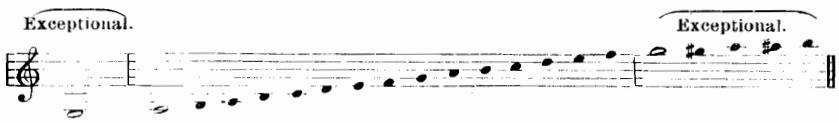
## TO THE ALTO COLLECTION

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.

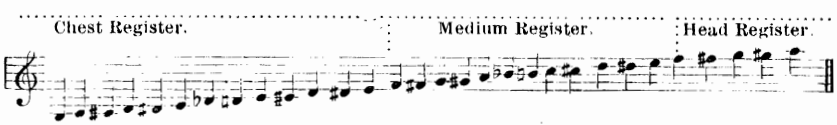
Alto voices have sometimes surpassed in range that of all the other voices, whether male or female. An exceptional case is where a possessor of this voice developed an available compass of three octaves.

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

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## ALTO

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# 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.

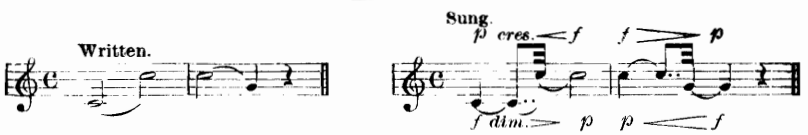
"The same precision must be observed in cutting off a note immediately followed by a rest." (*G. Nava*)

### 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



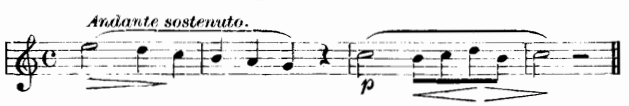

### THE "LEGATO" (SUSTAINED OR CONNECTED SINGING)

"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.'"

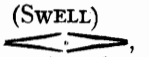
EXAMPLE




"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

## ALTO

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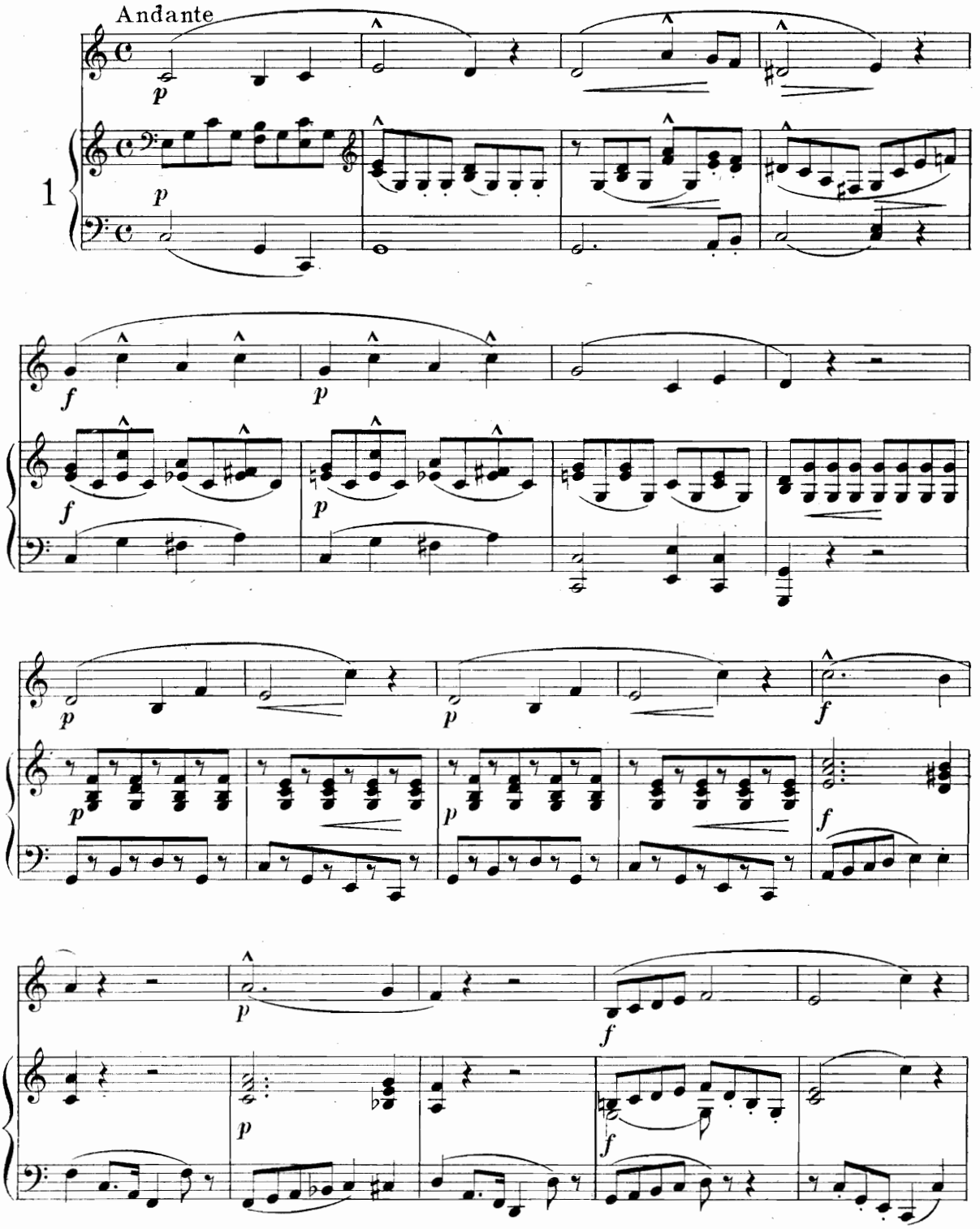
*Edited by Eduardo Marzo*

H. PANOFKA (Op. 89)

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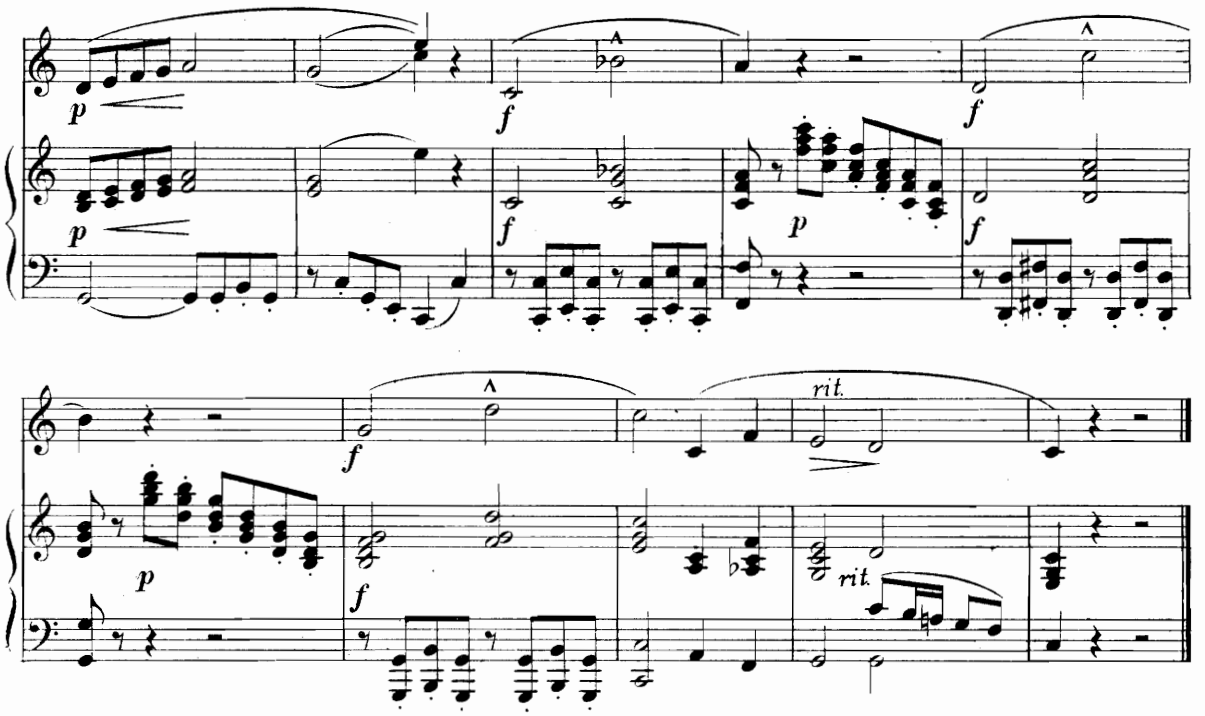
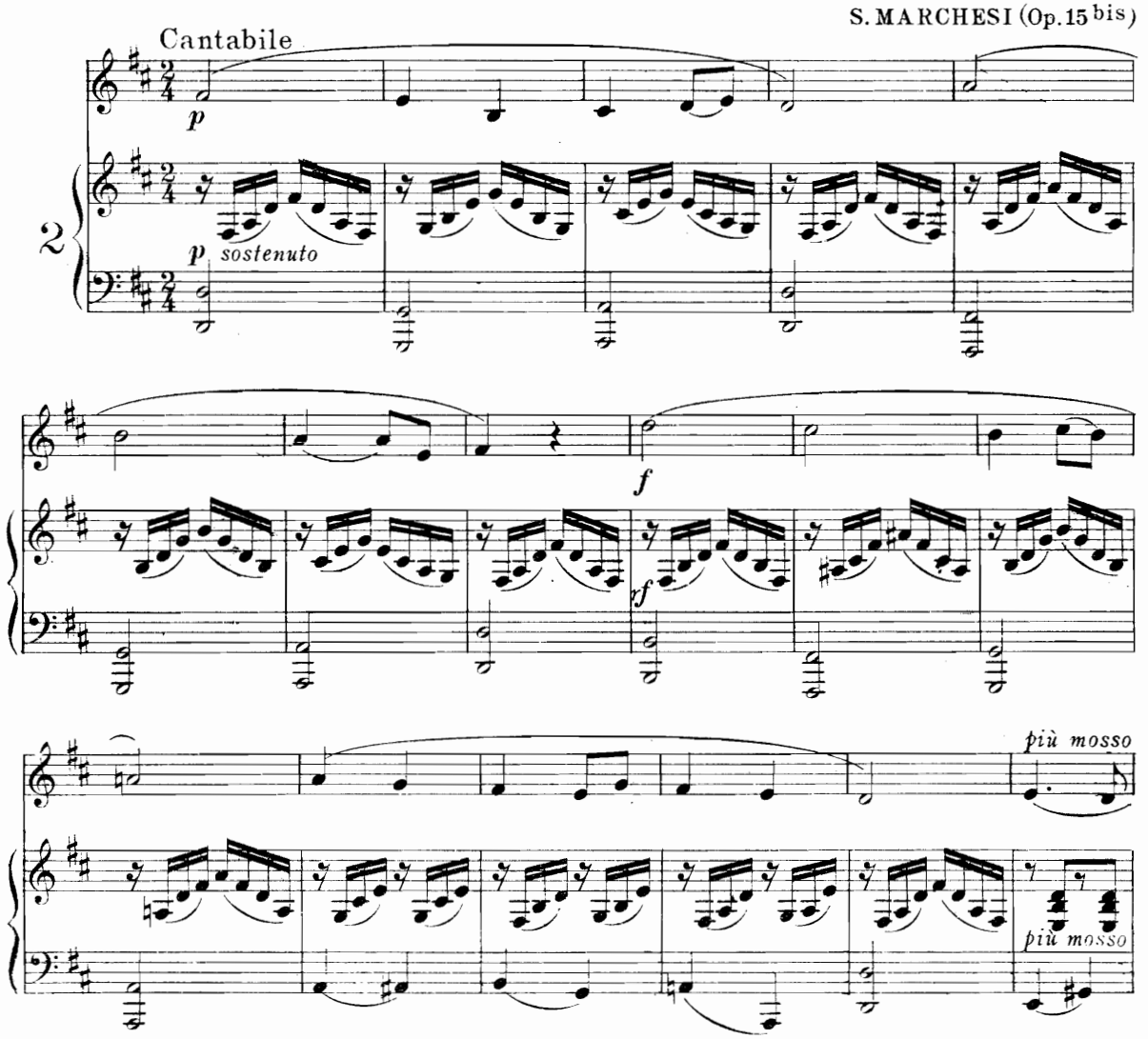
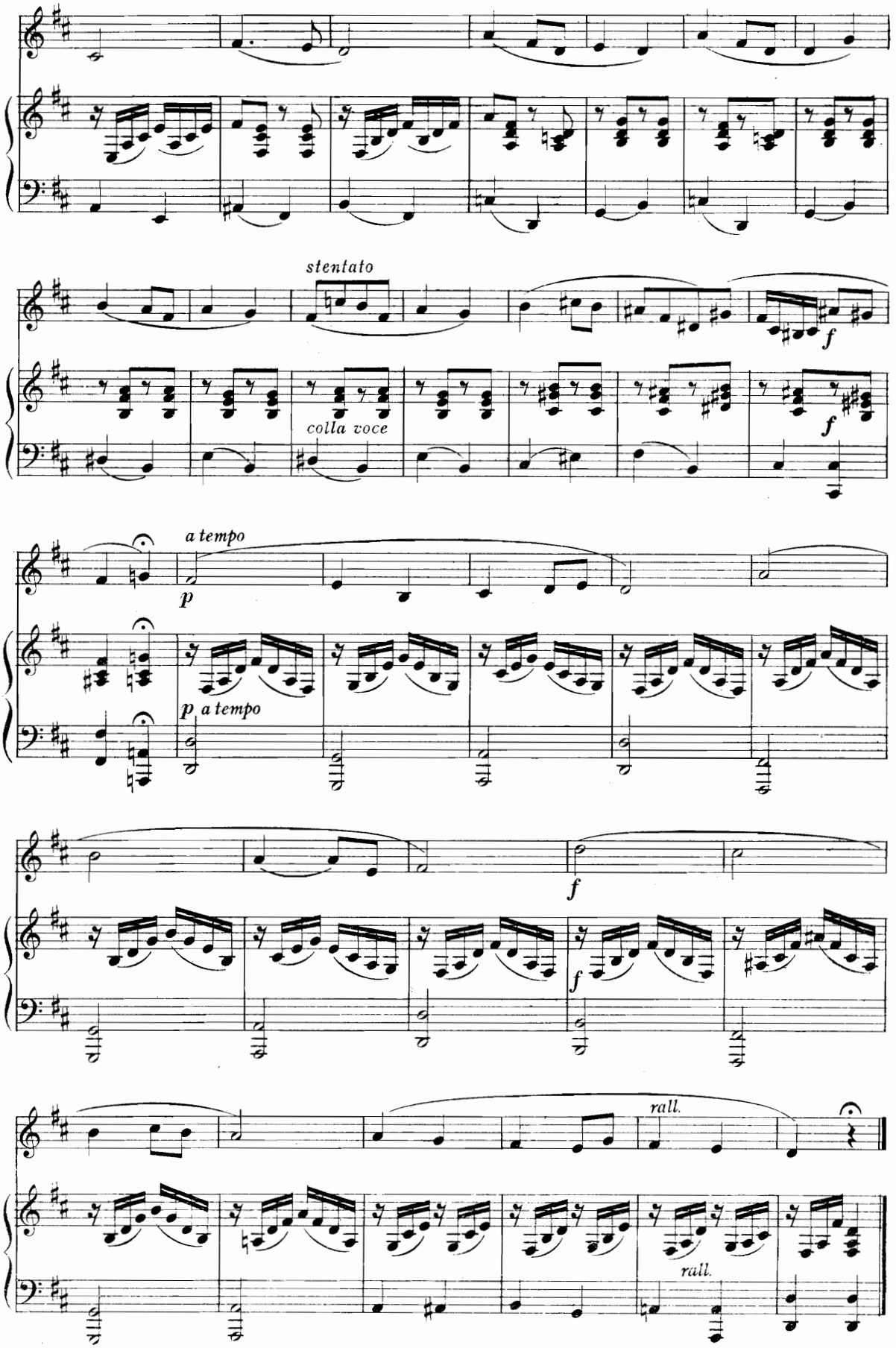



S. MARCHESI (Op. 15 bis)



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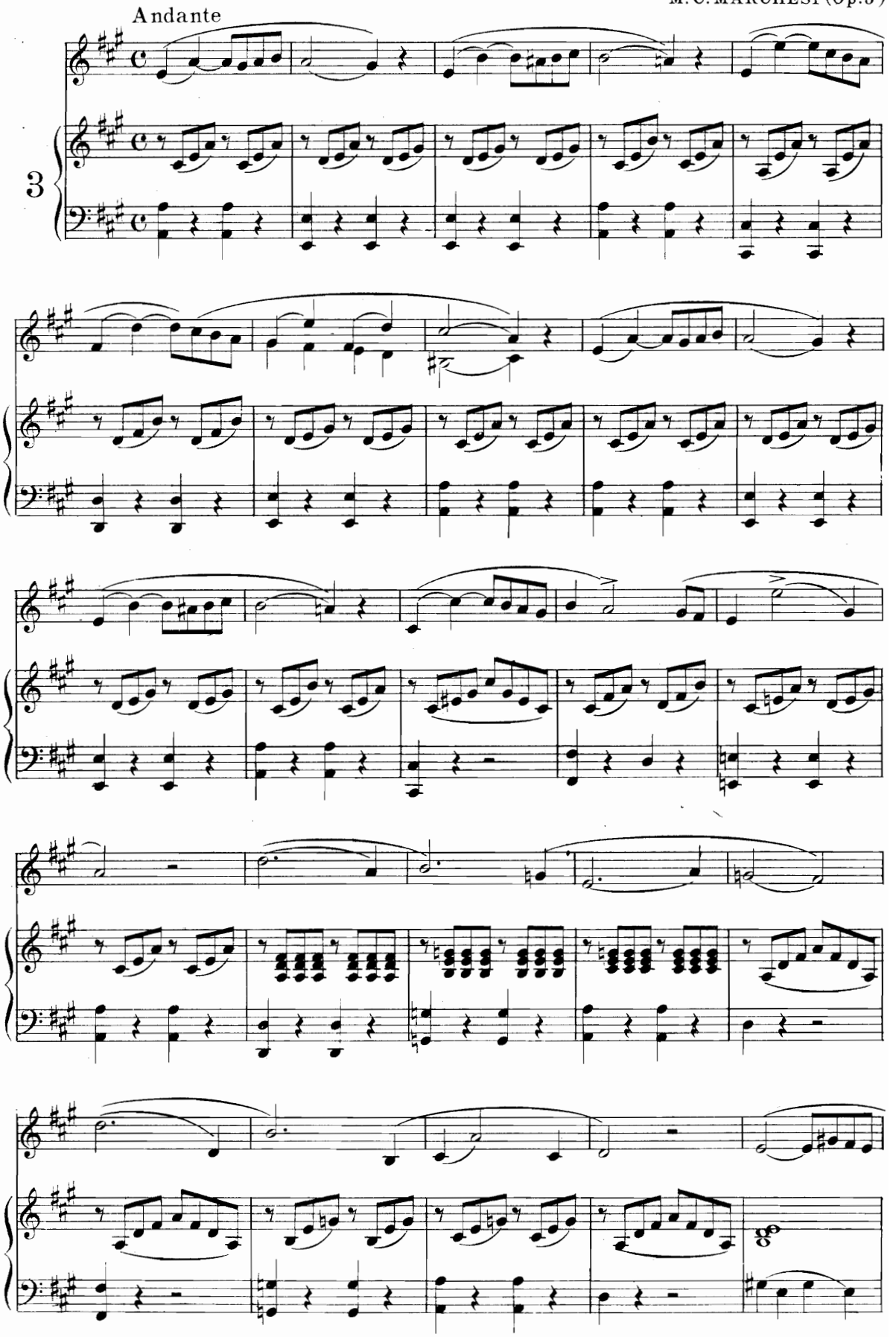
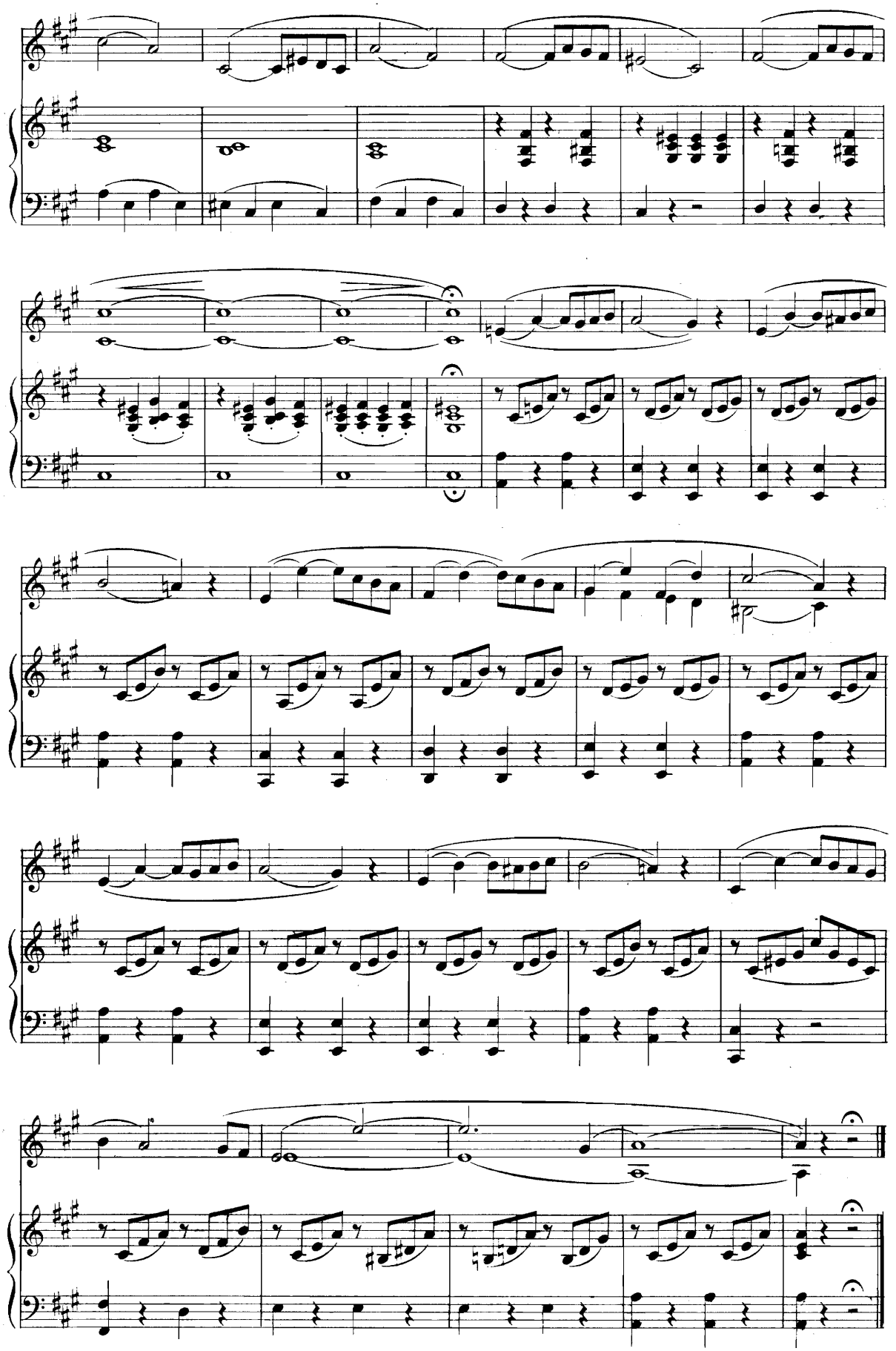
M. C. MARCHESI (Op. 5)

Andante





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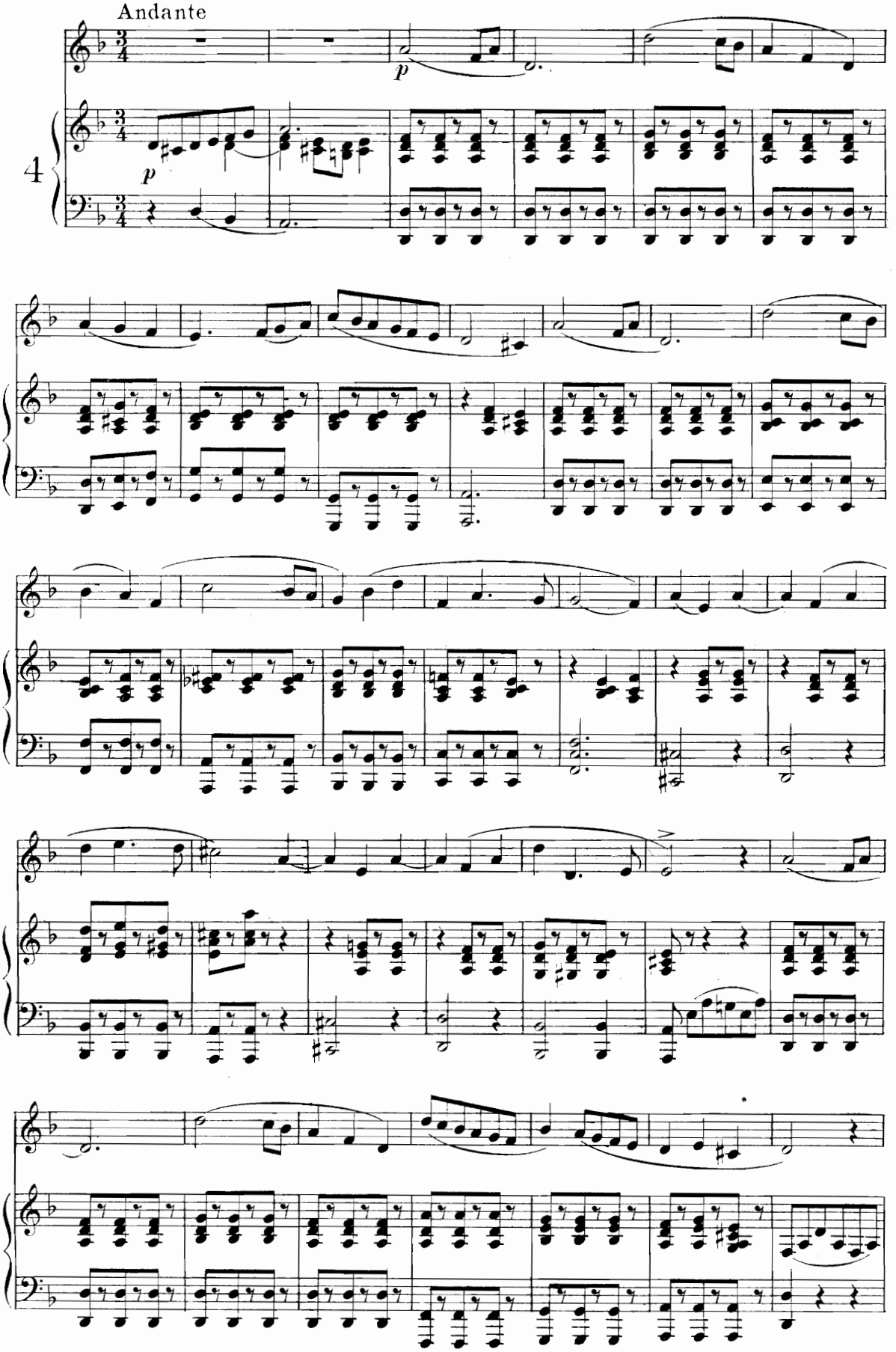
A. PANSERON

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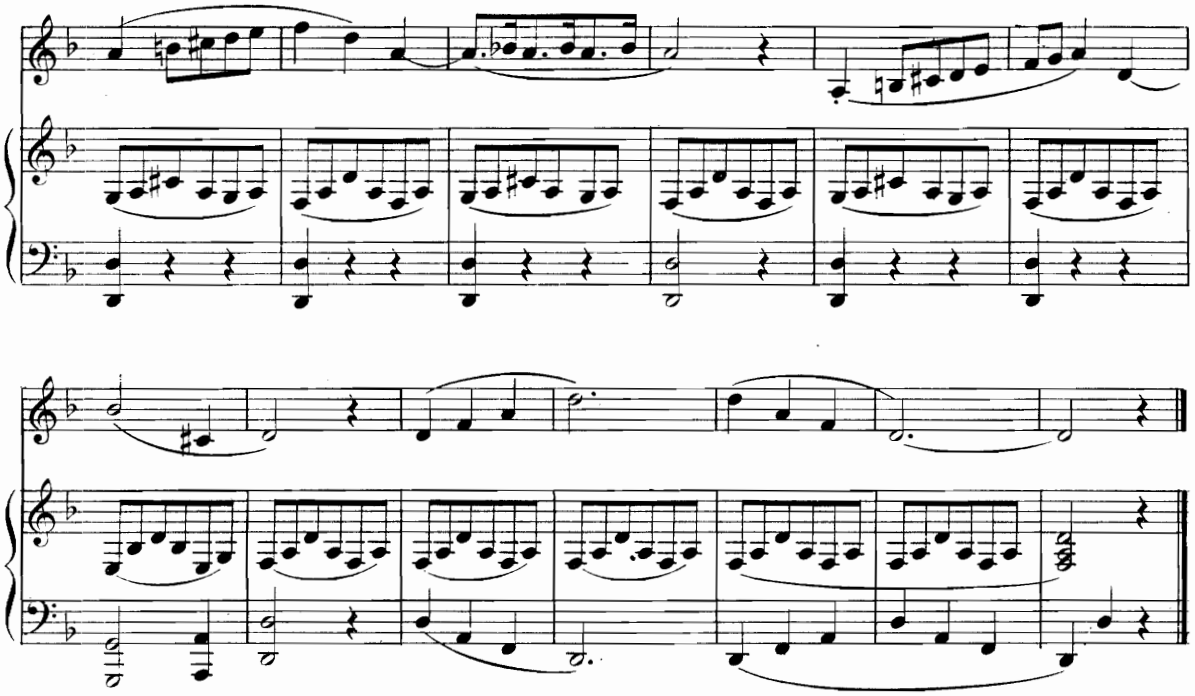
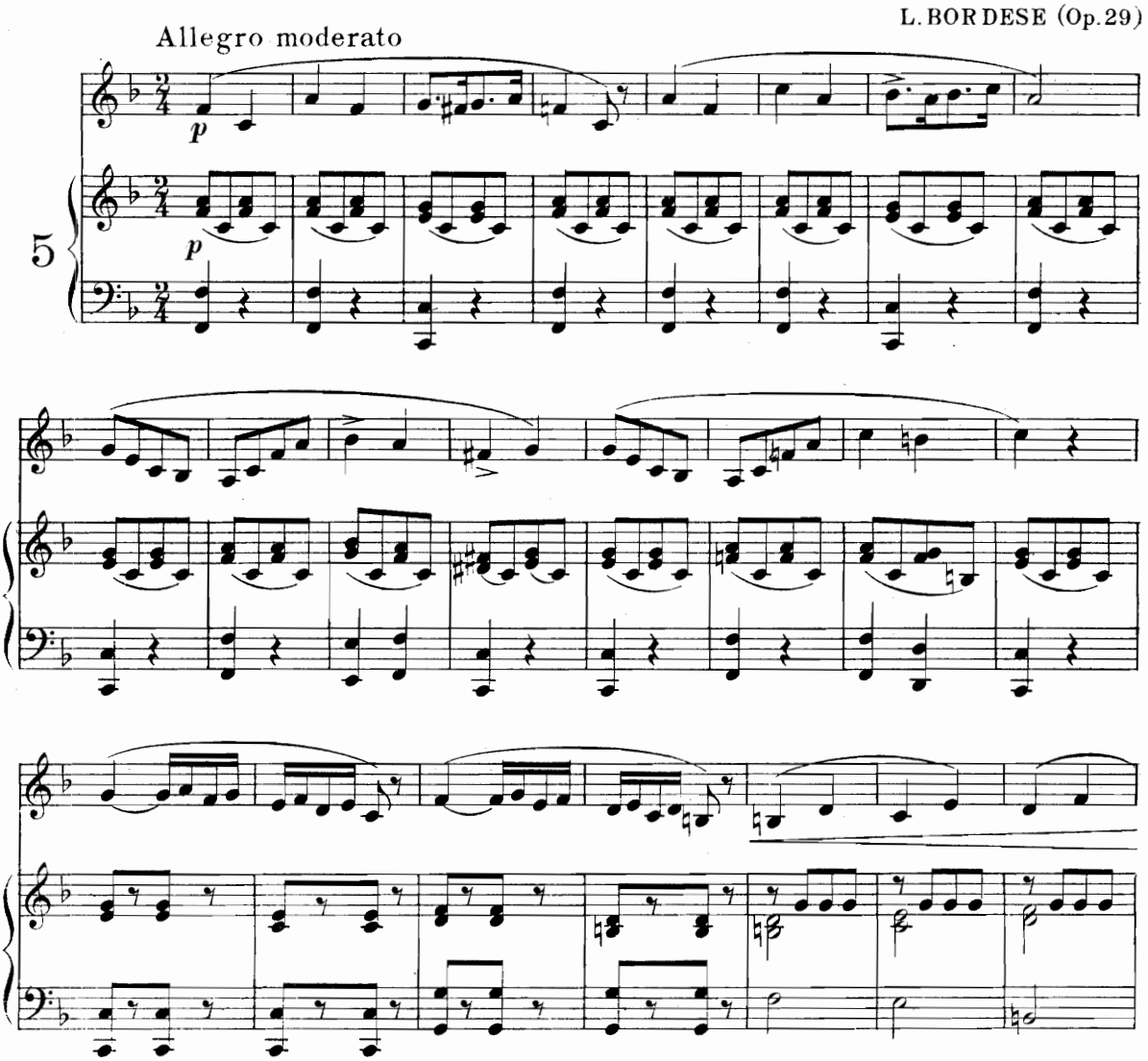
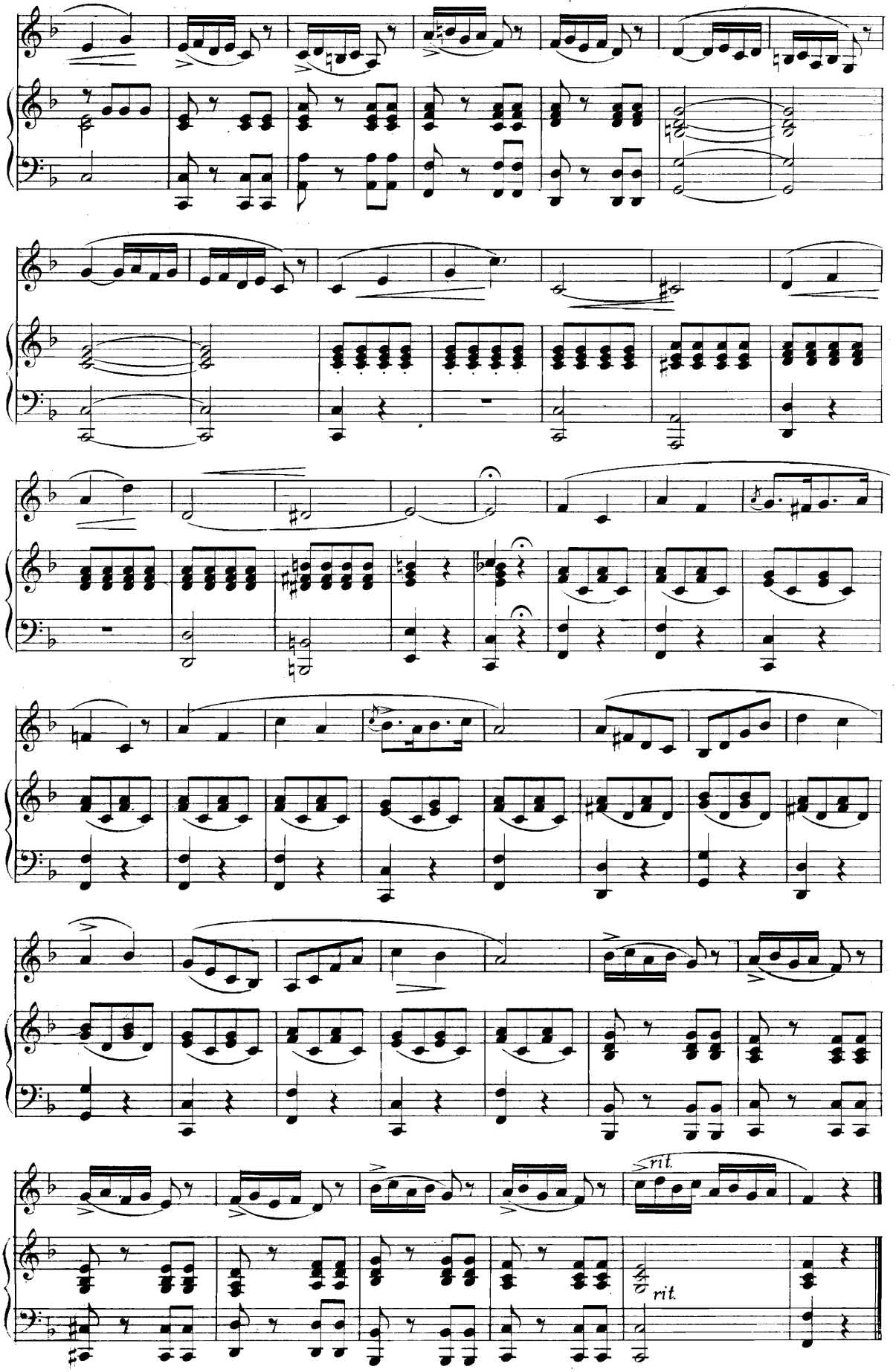
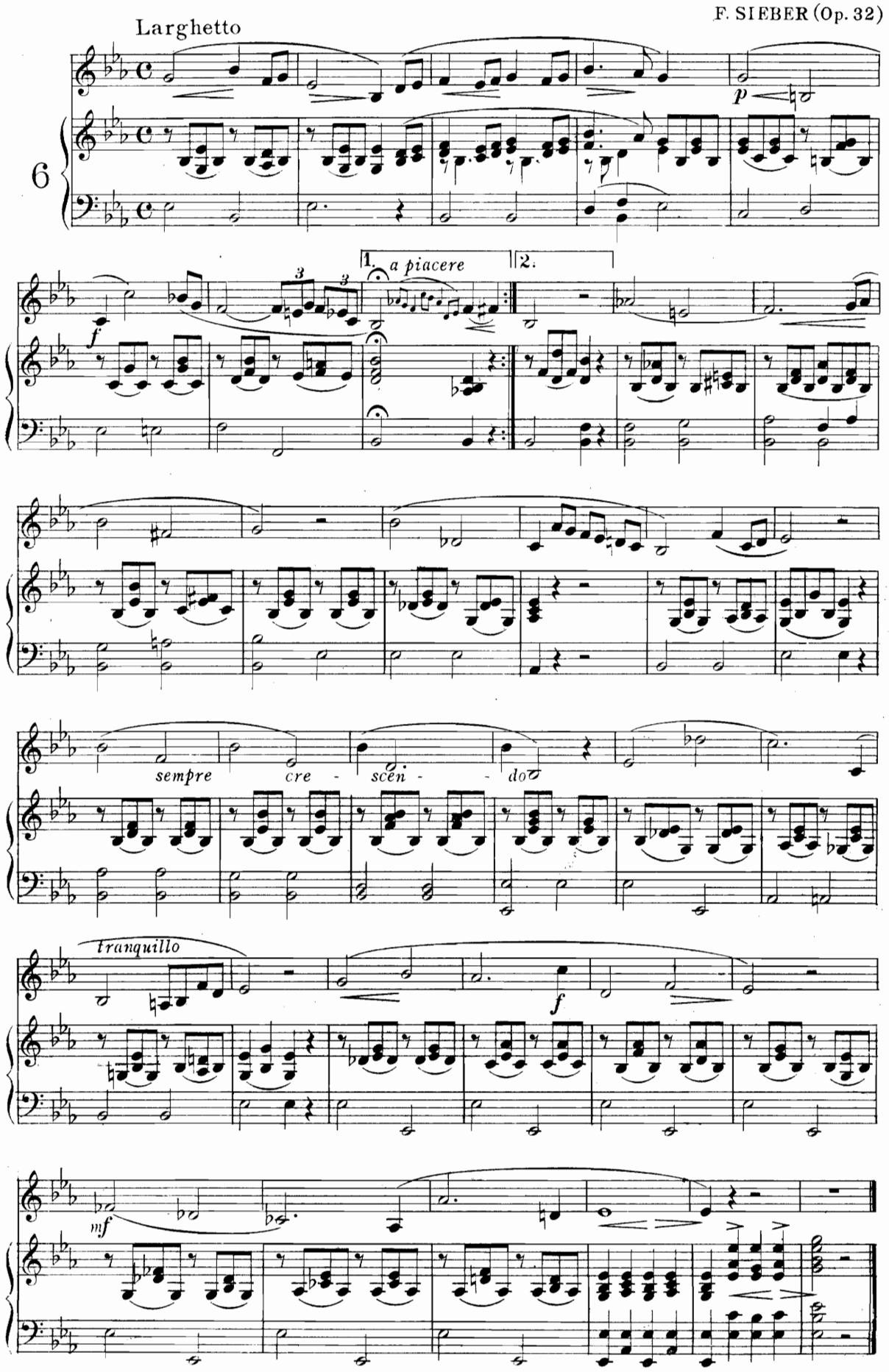


L. BORDESE (Op. 29)

Allegro moderato

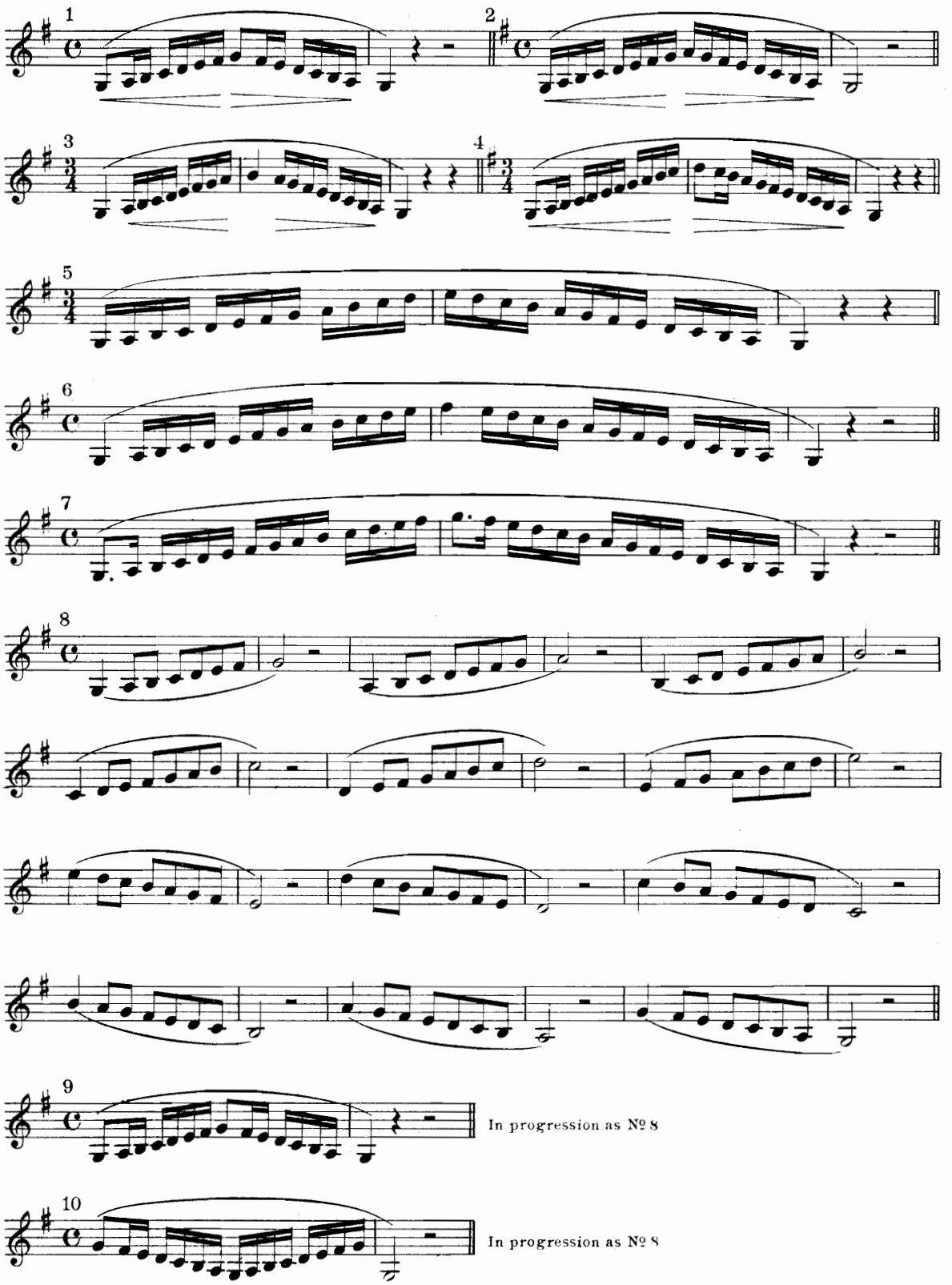



rit.
rit.


Larghetto
6
p
1.
a piacere
2.
f
sempre cre - scen - - do
tranquillo
f
mf

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

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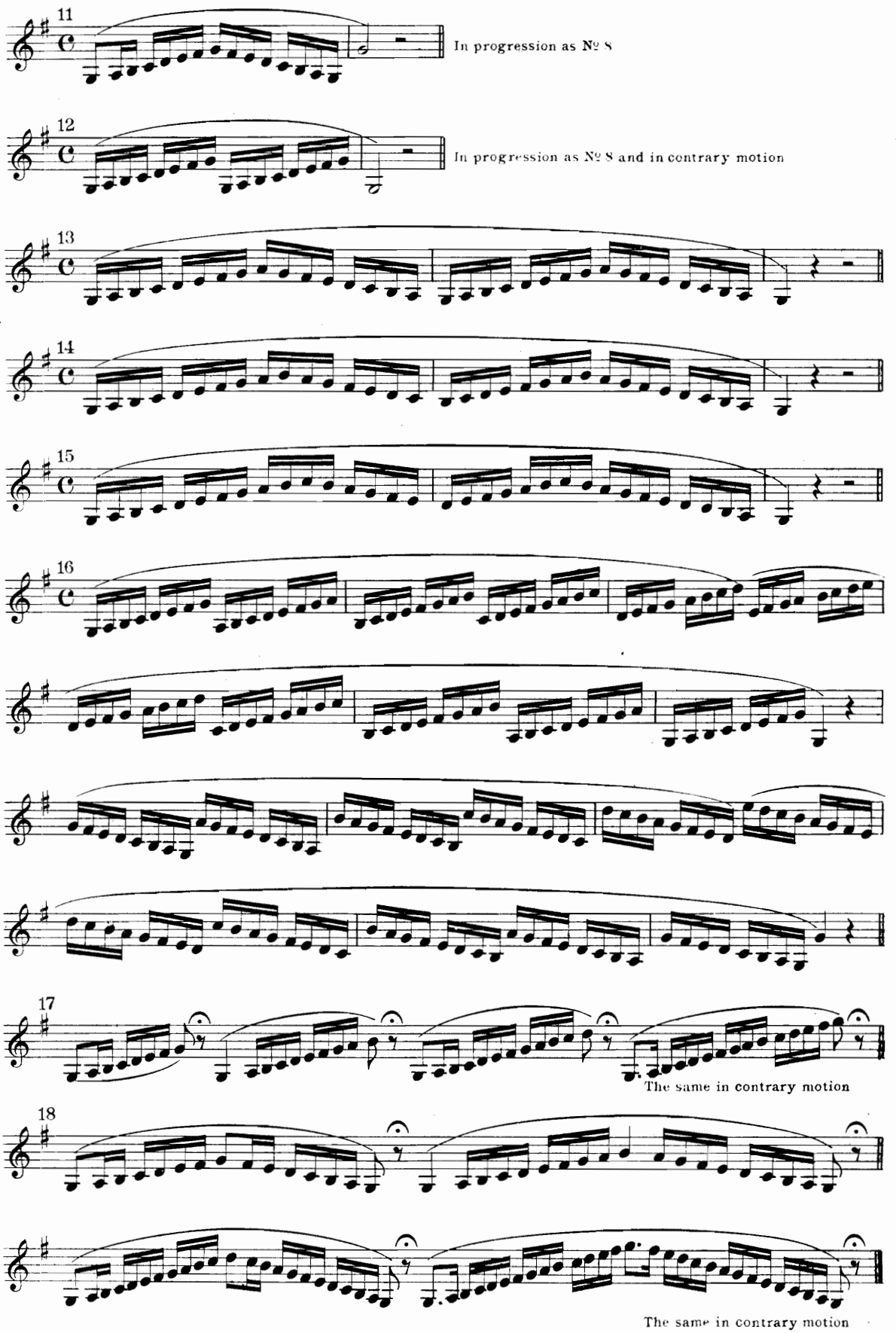
11
In progression as № 8
12
In progression as № 8 and in contrary motion
13
14
15
16
17
The same in contrary motion
18
The same in contrary motion

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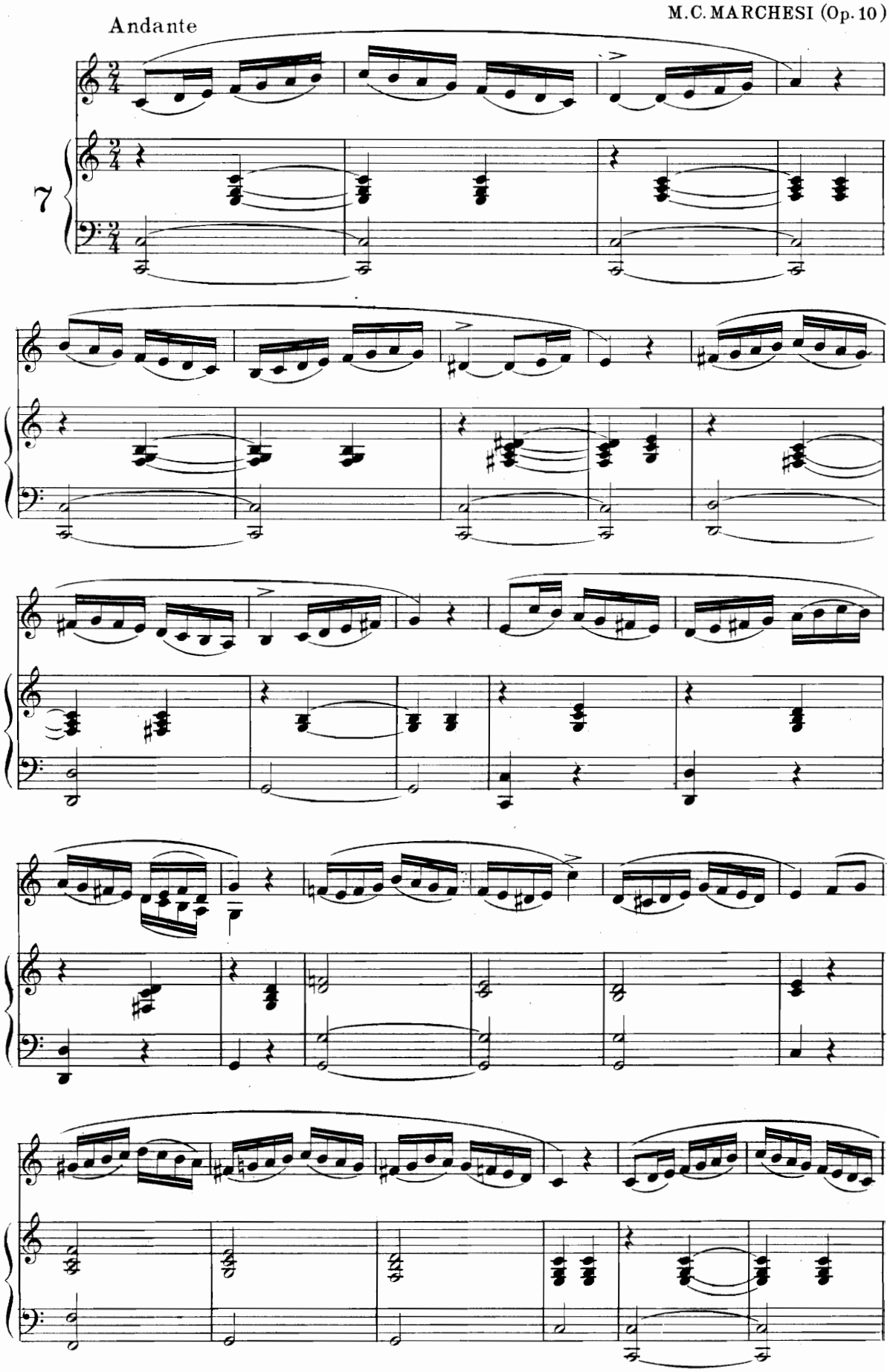
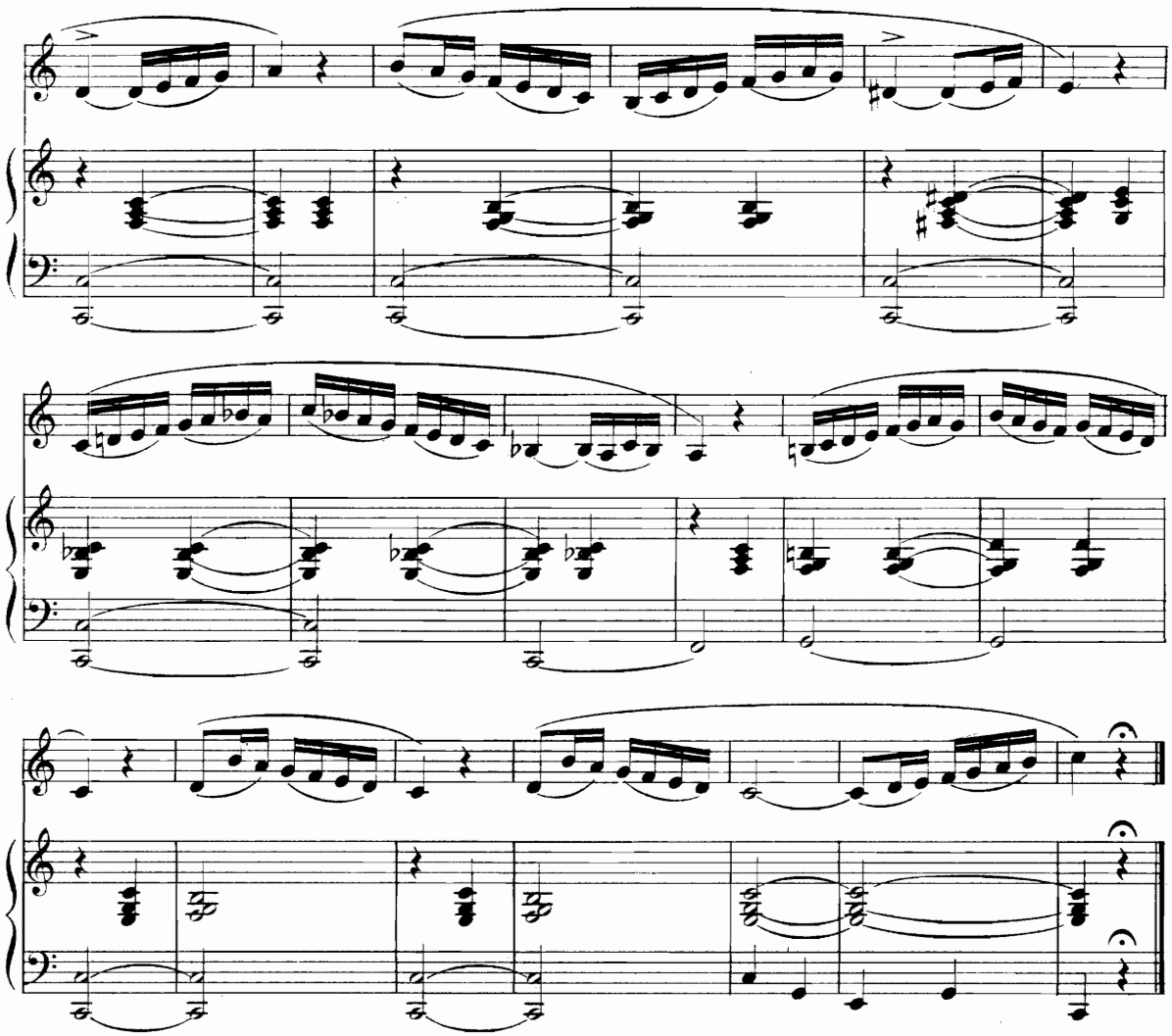
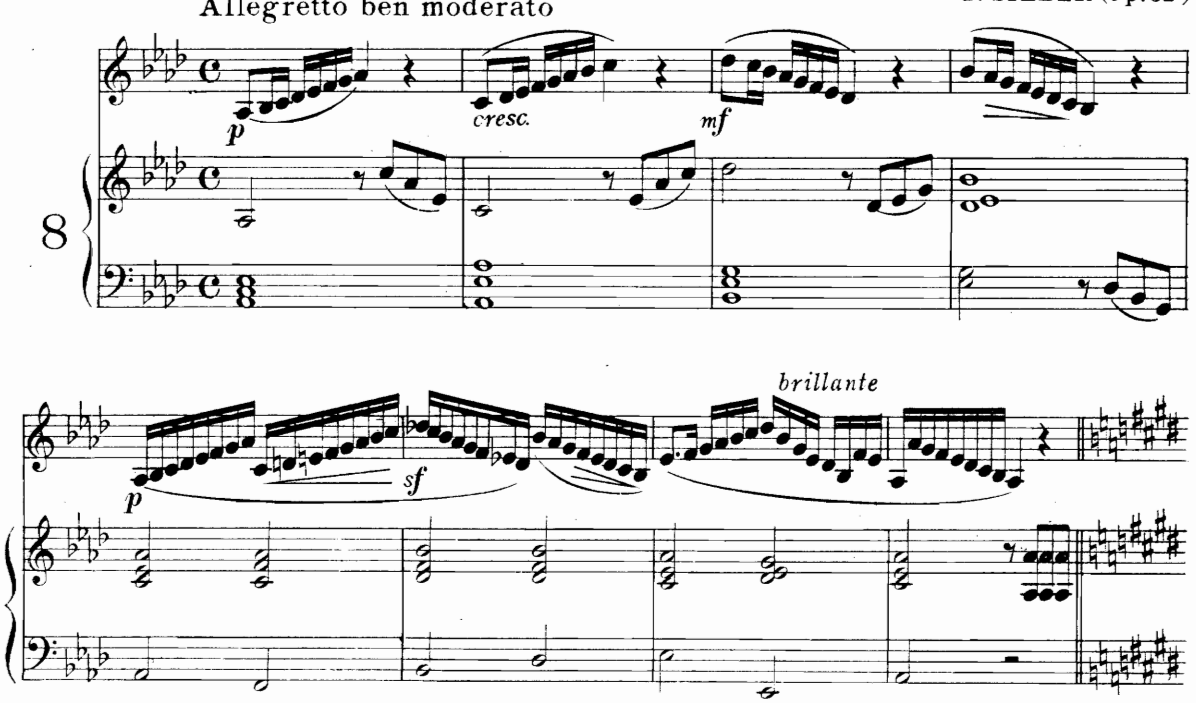
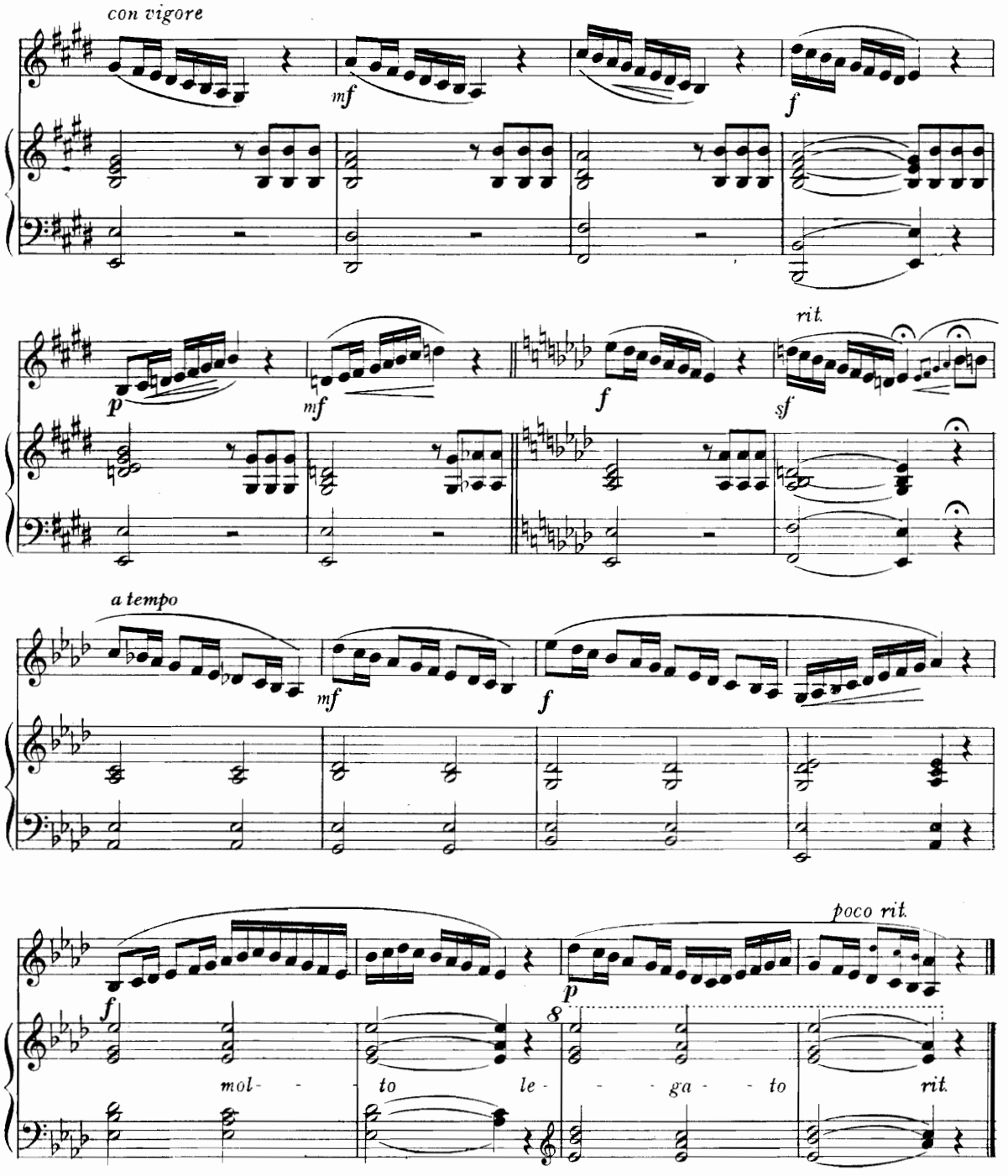

Andante
7



Allegretto ben moderato

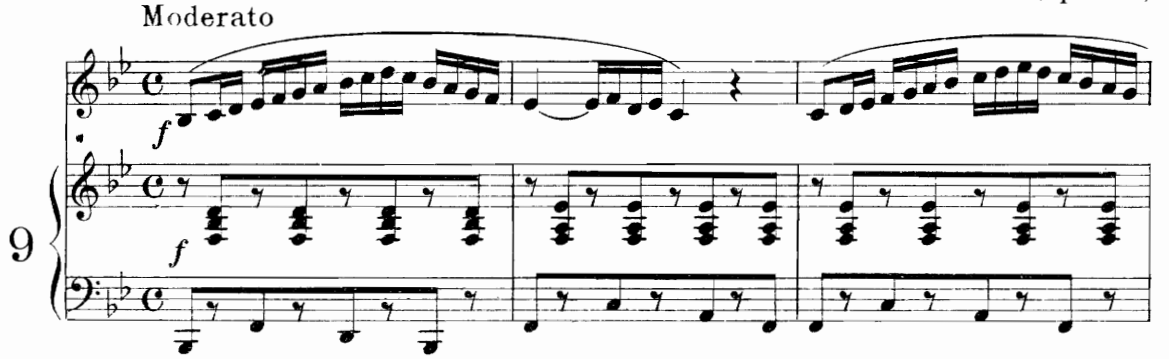
F. SIEBER (Op.32)

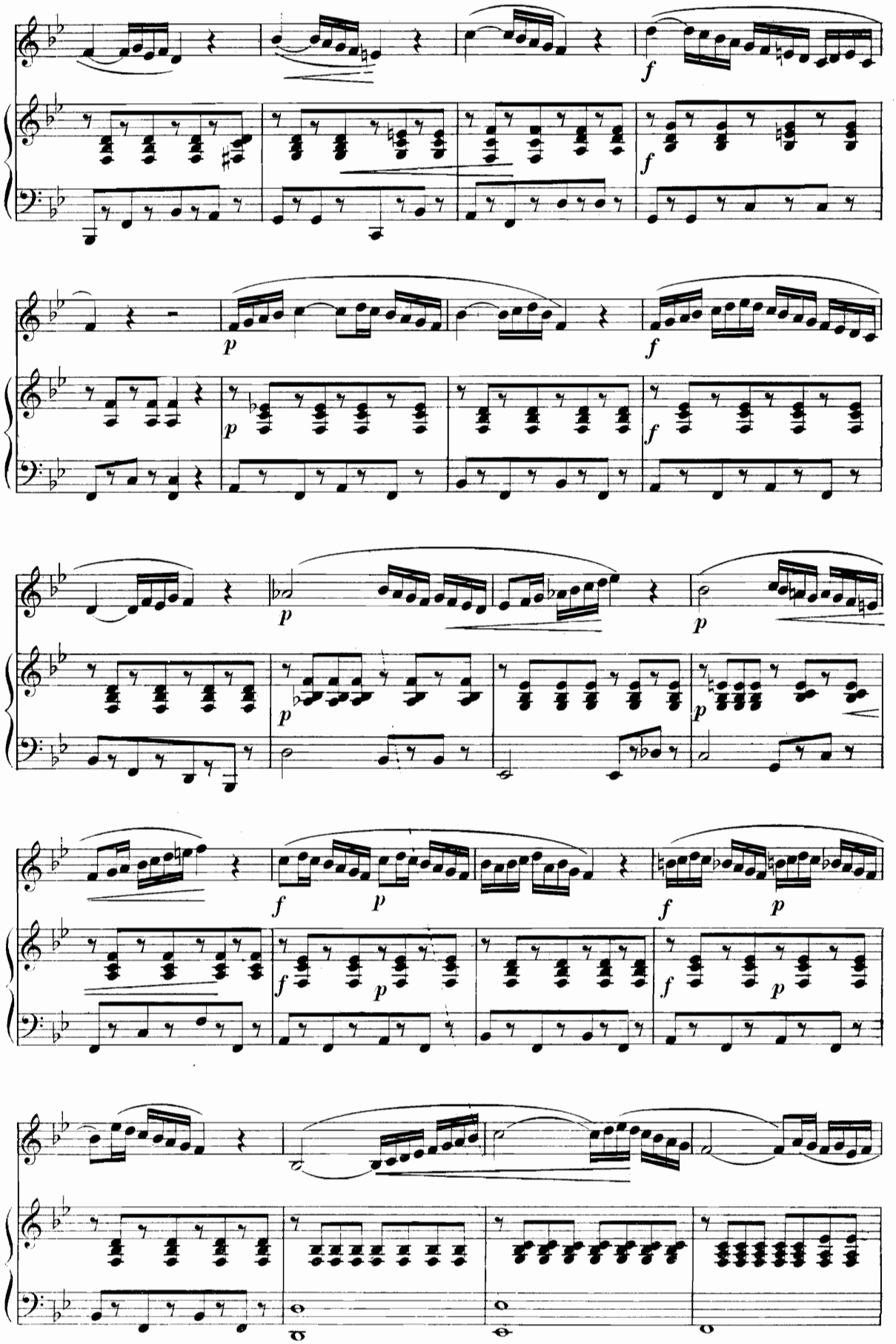


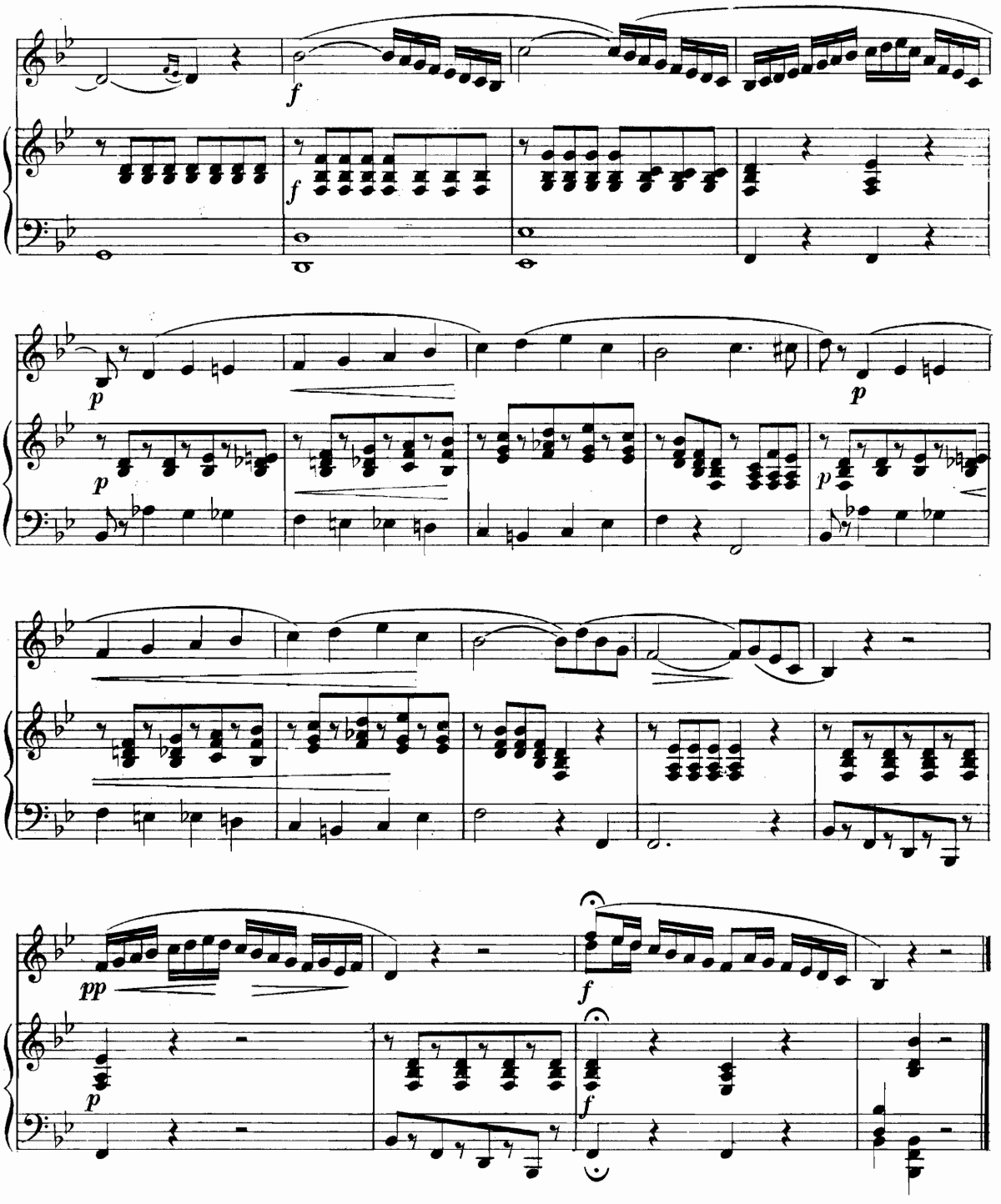



H. PANOFKA (Op. 81 bis)

Moderato

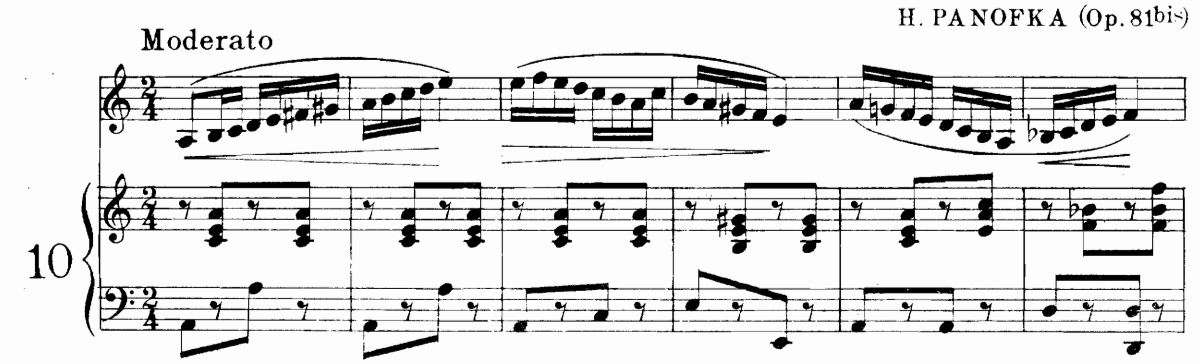


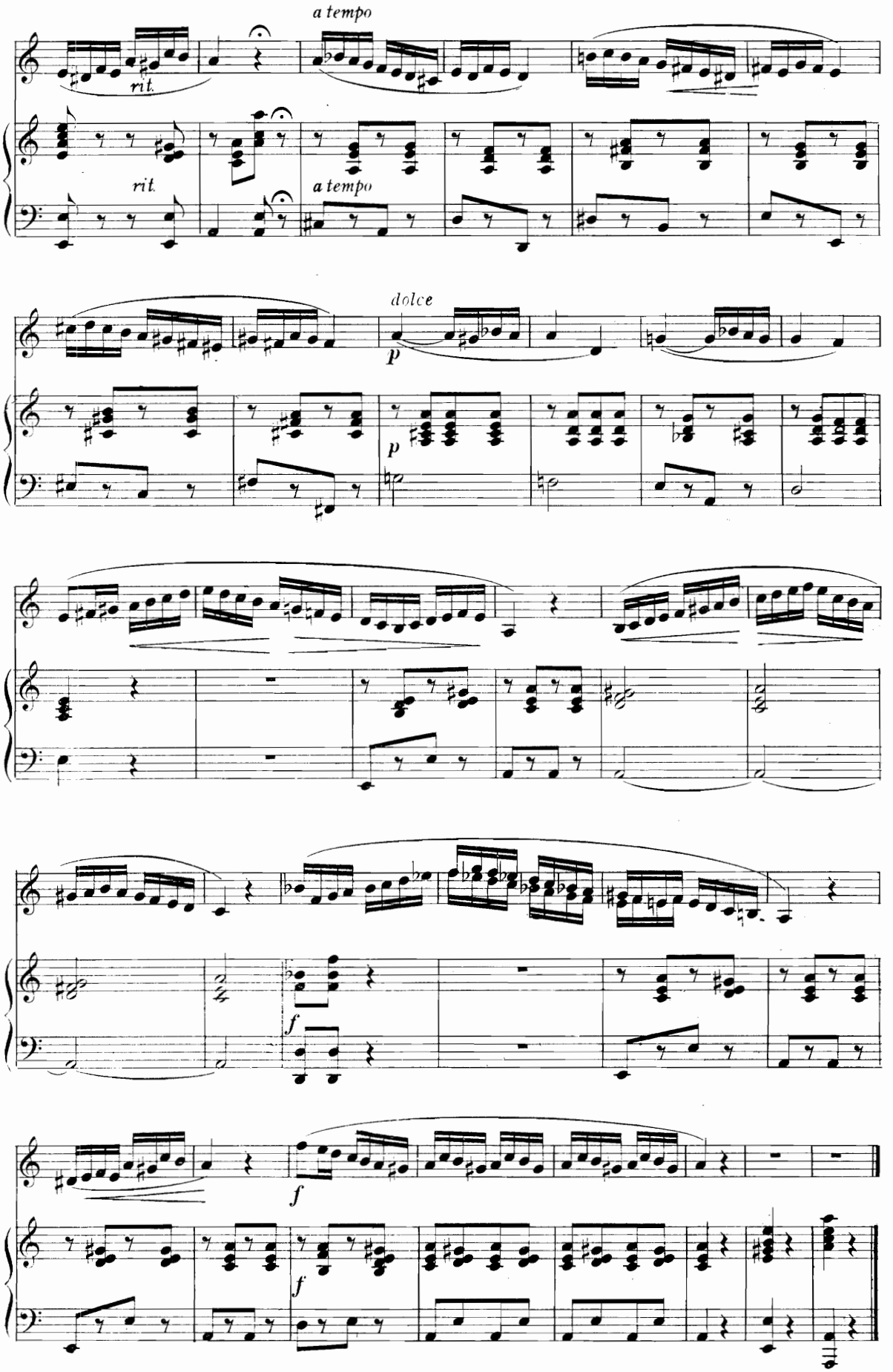





H. PANOFKA (Op. 81bis)

Moderato

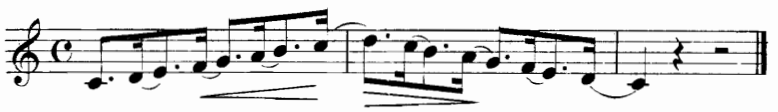





5-20-65750-80

## "DOTTED NOTES" *(NOTE PUNTATE)*

### Example



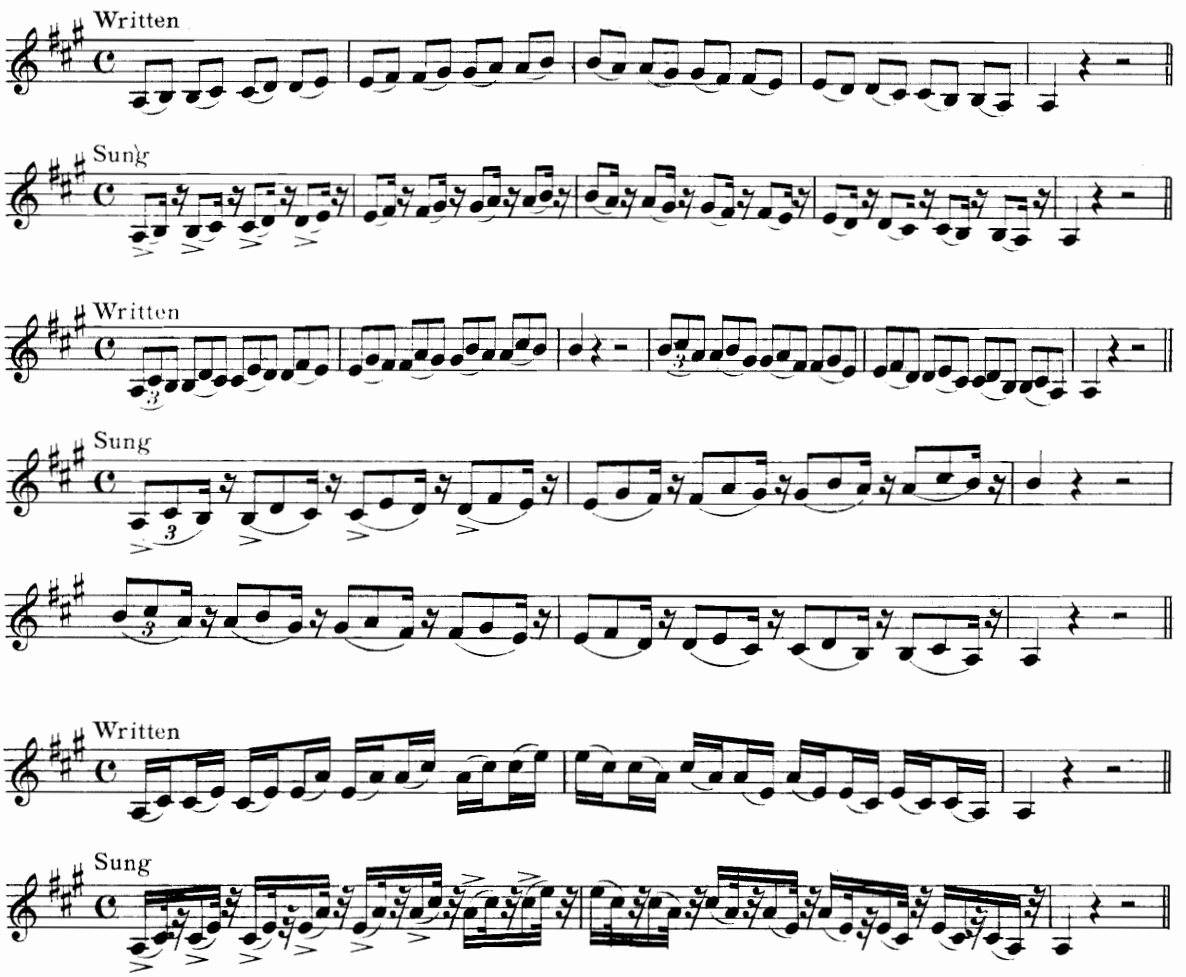
Almost all of the Scales given in the preceding examples, may be practised in this way.

(M. C. MARCHESI)

## REPEATED NOTES *(NOTE RIPETUTE)*

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

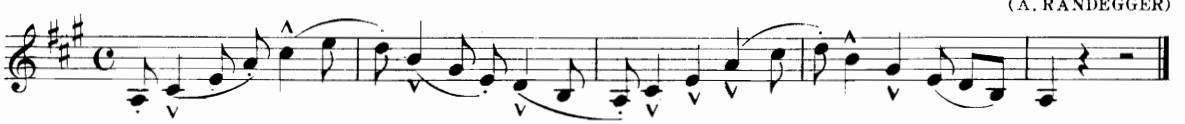
### Examples




## SYNCOPATED NOTES *(SINCOPE)*

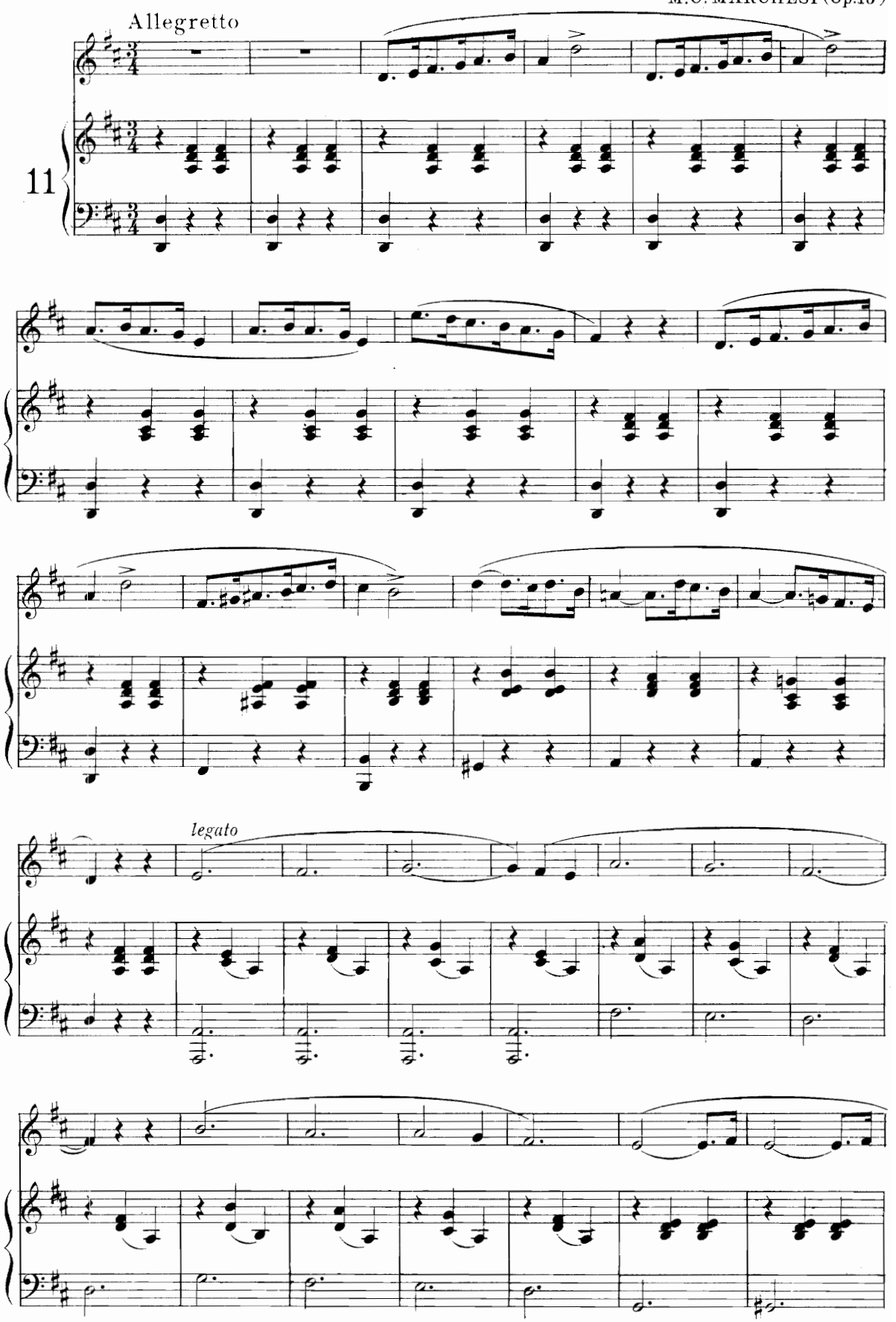
### Example

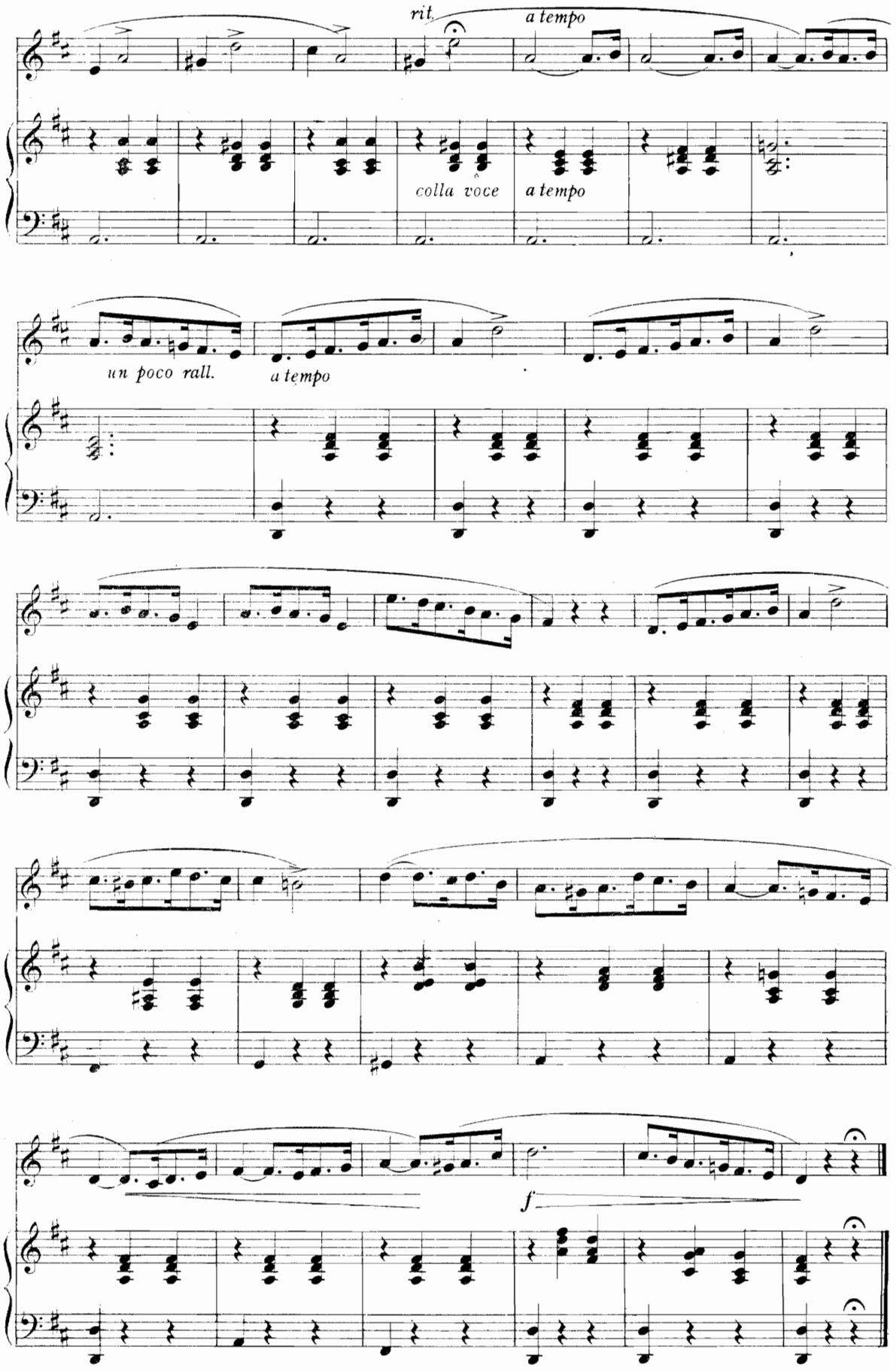
(A. RANDEGGER)



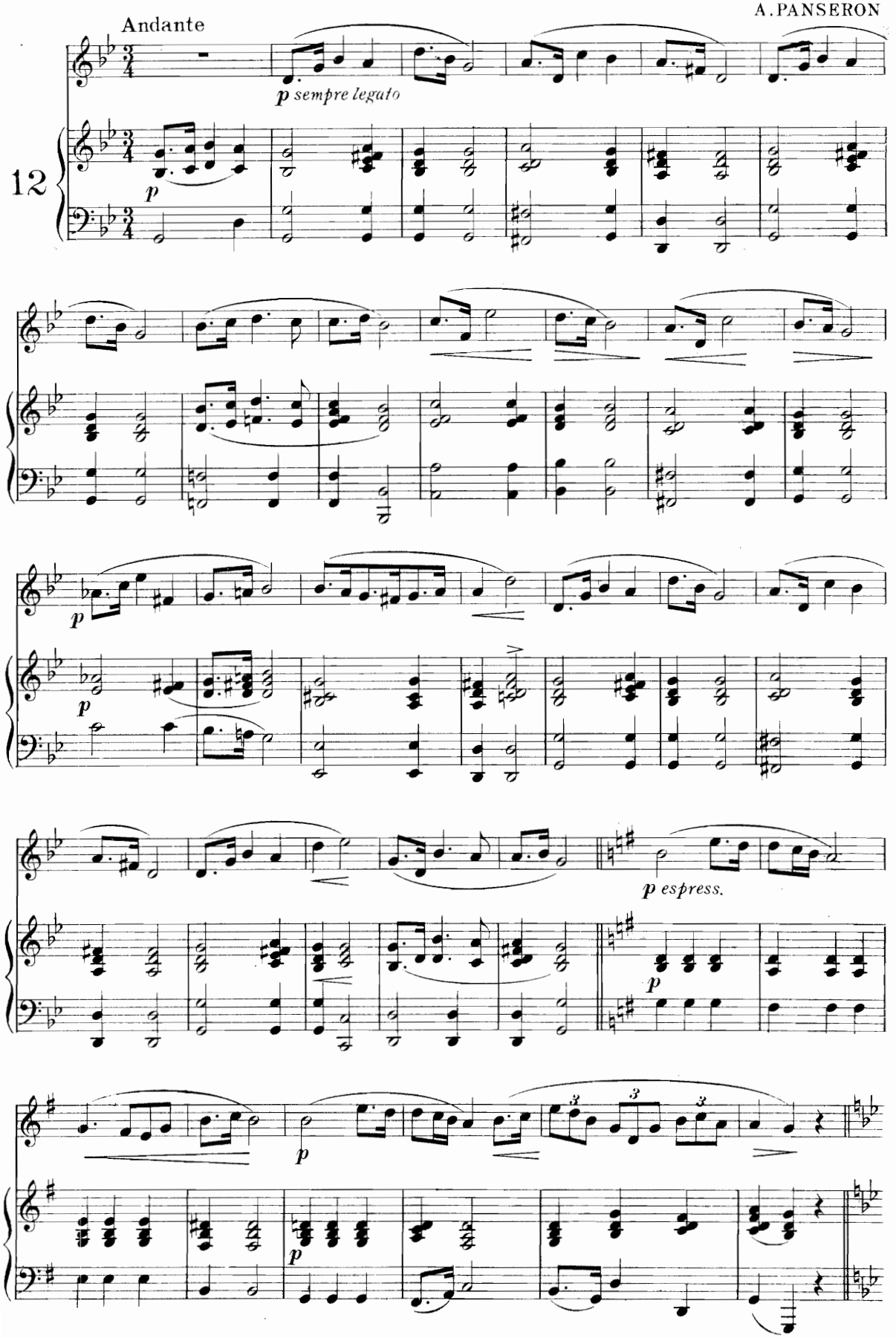
Particular attention must be paid to the accented (syncopated) notes.

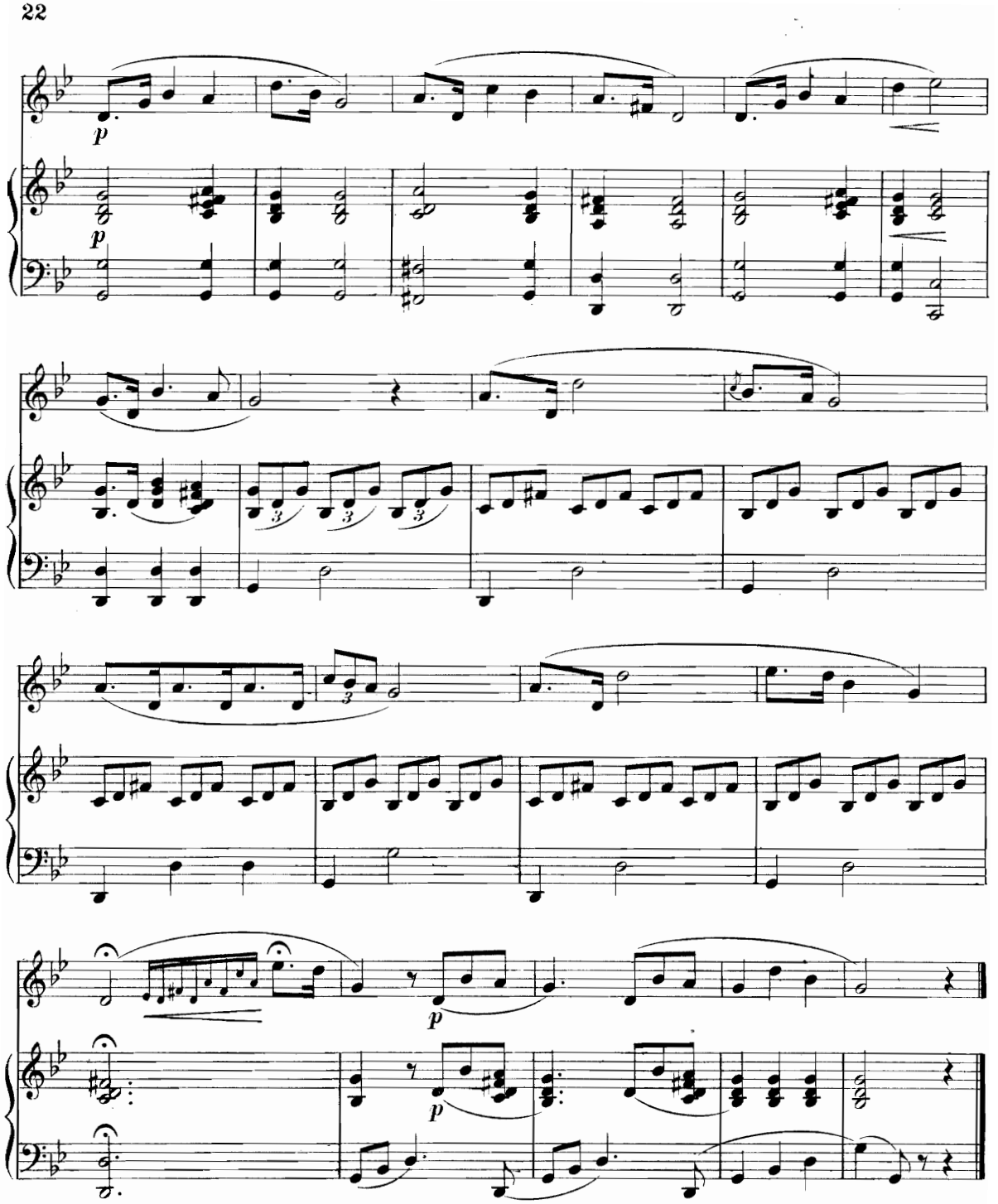
5-20-65750-80


Allegretto
11
legato

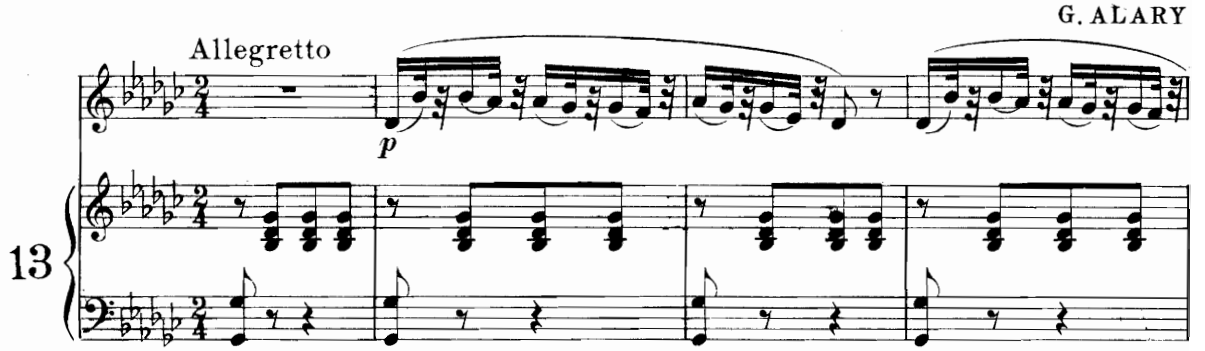

rit.
a tempo
colla voce
a tempo
un poco rall.
a tempo
f

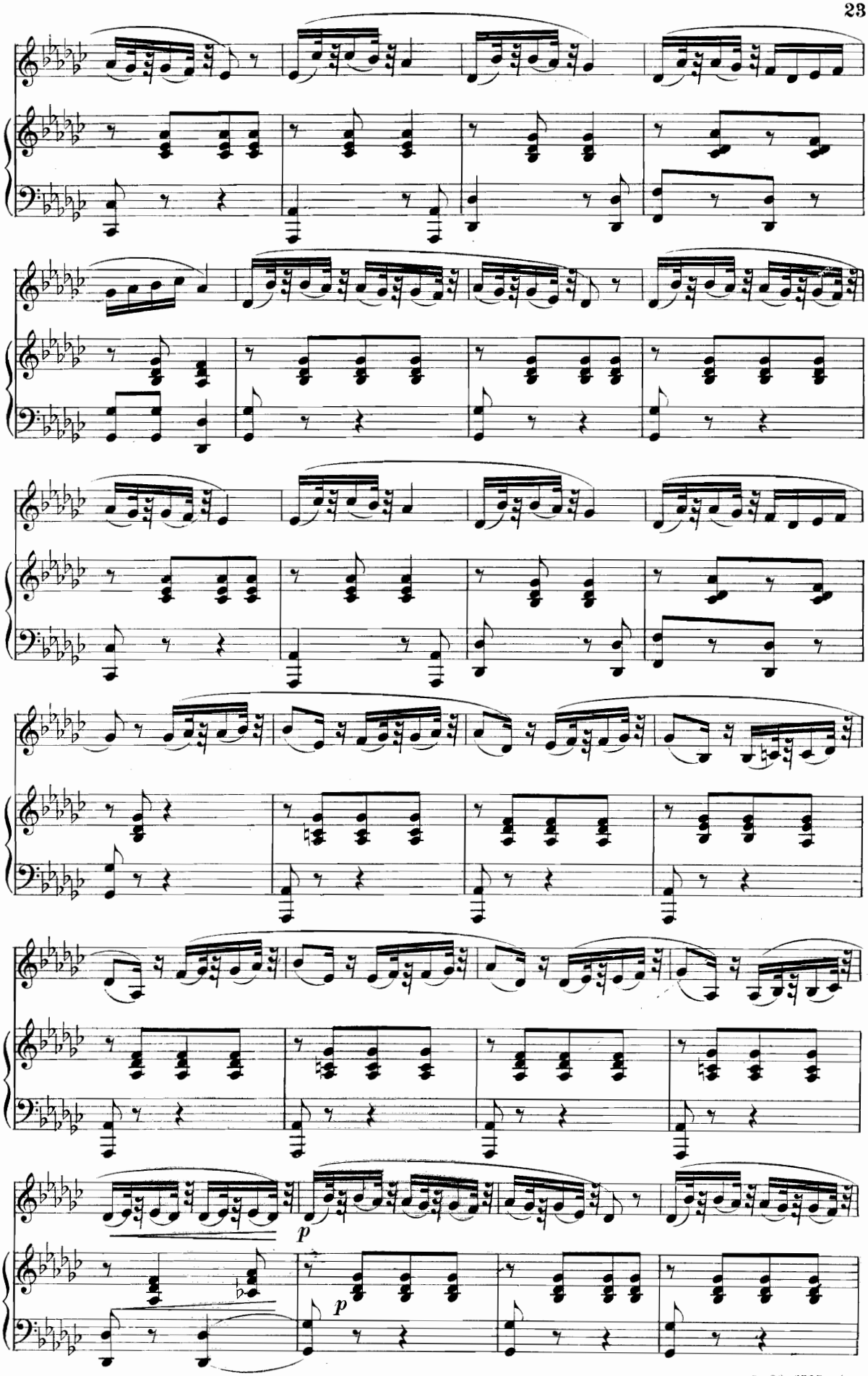
A. PANSERON

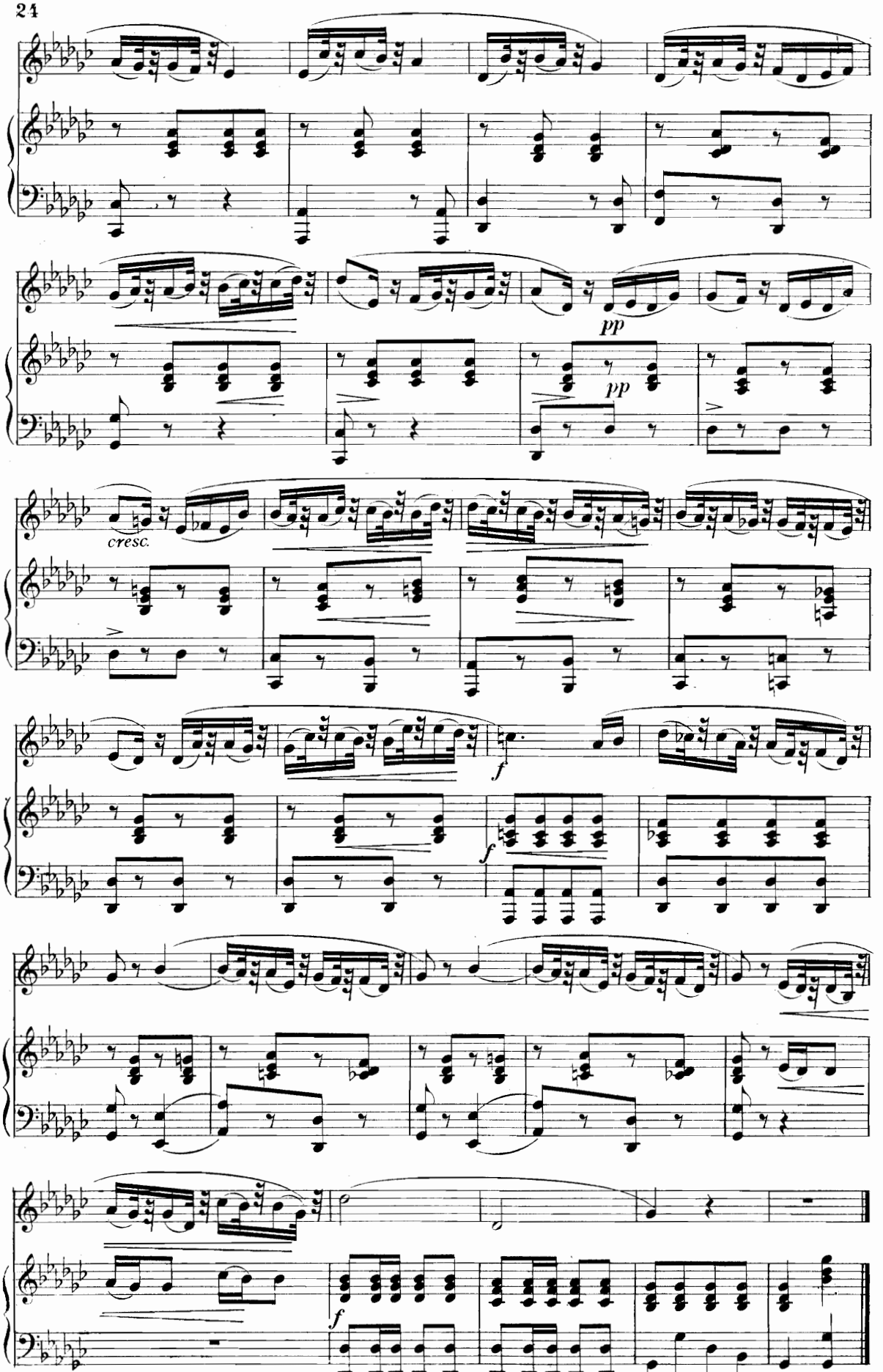




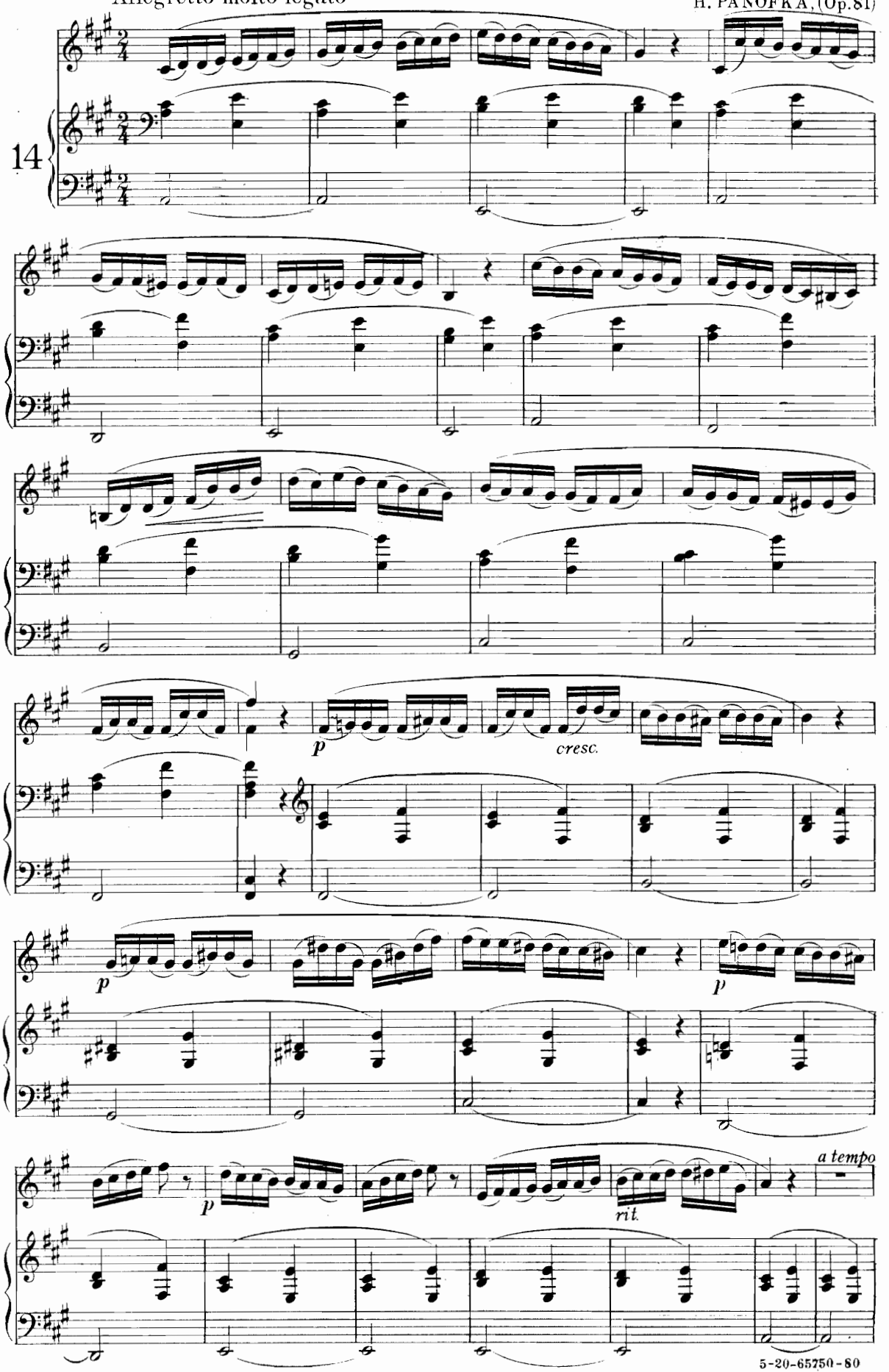

G. ALARY

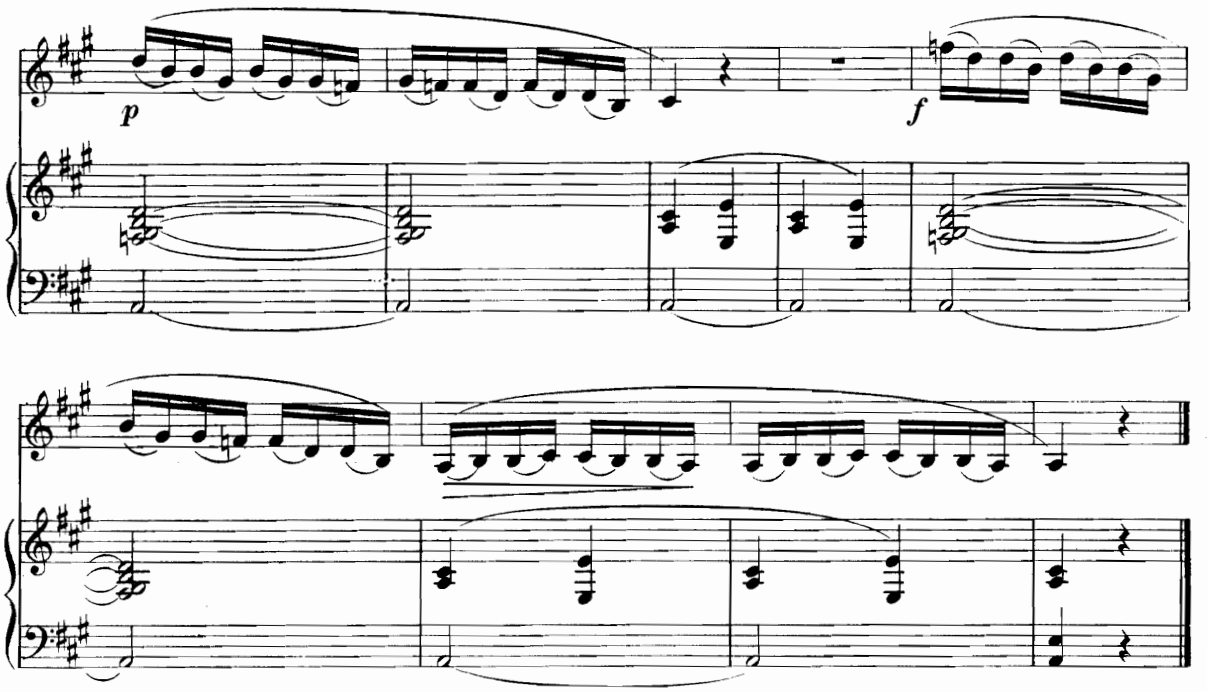



p
p


pp
pp
cresc.
f
f
f

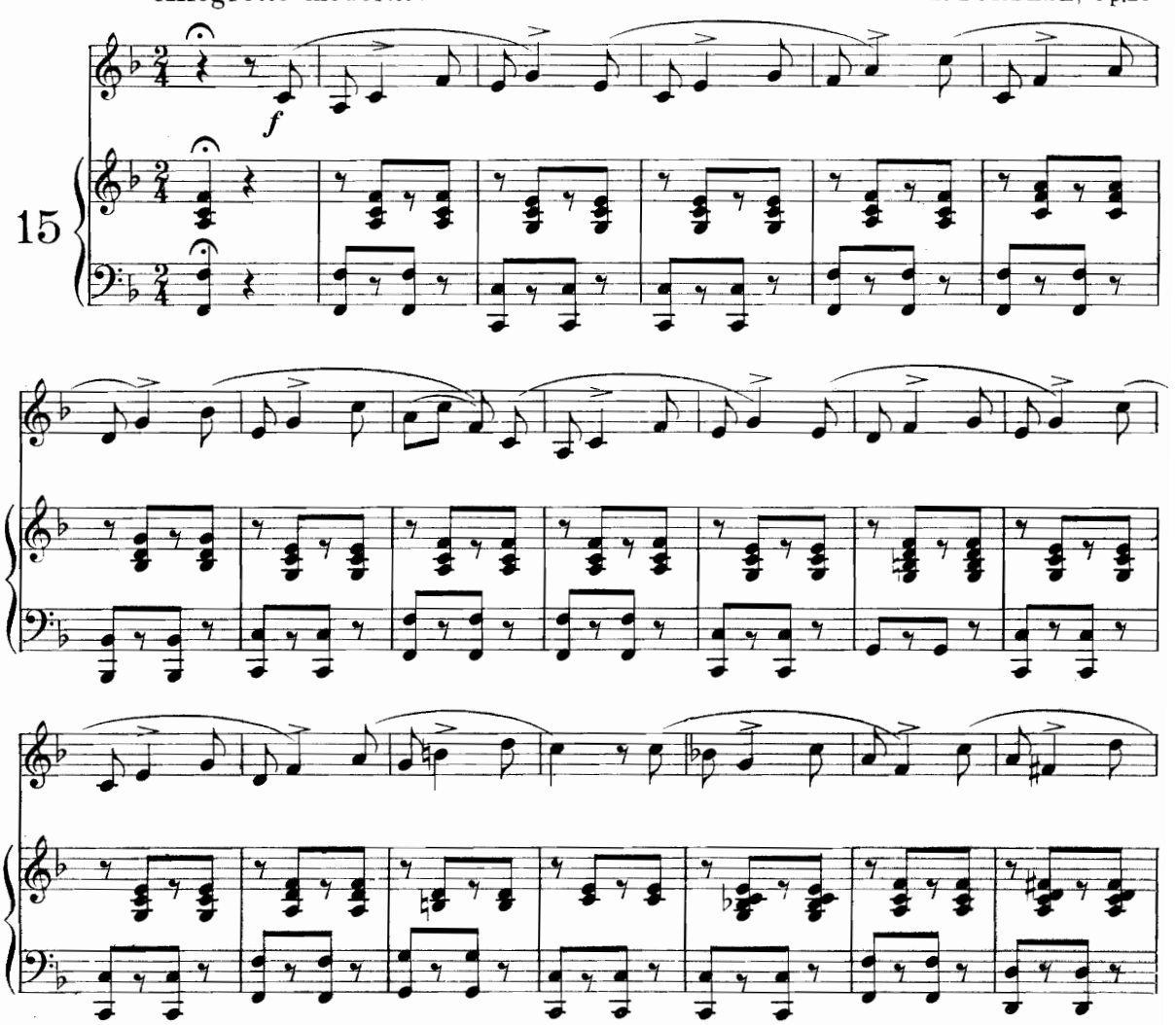
Allegretto molto legato

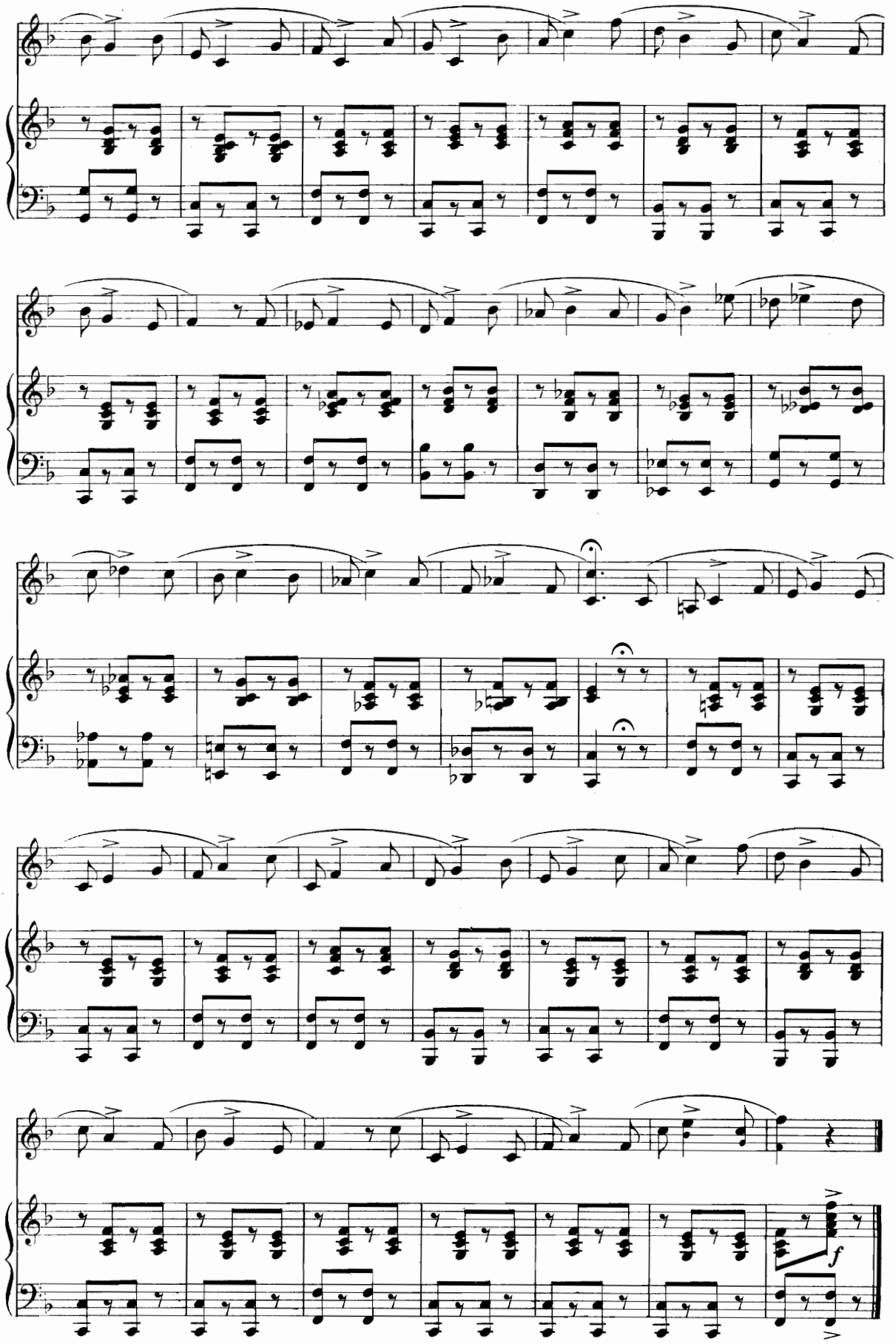




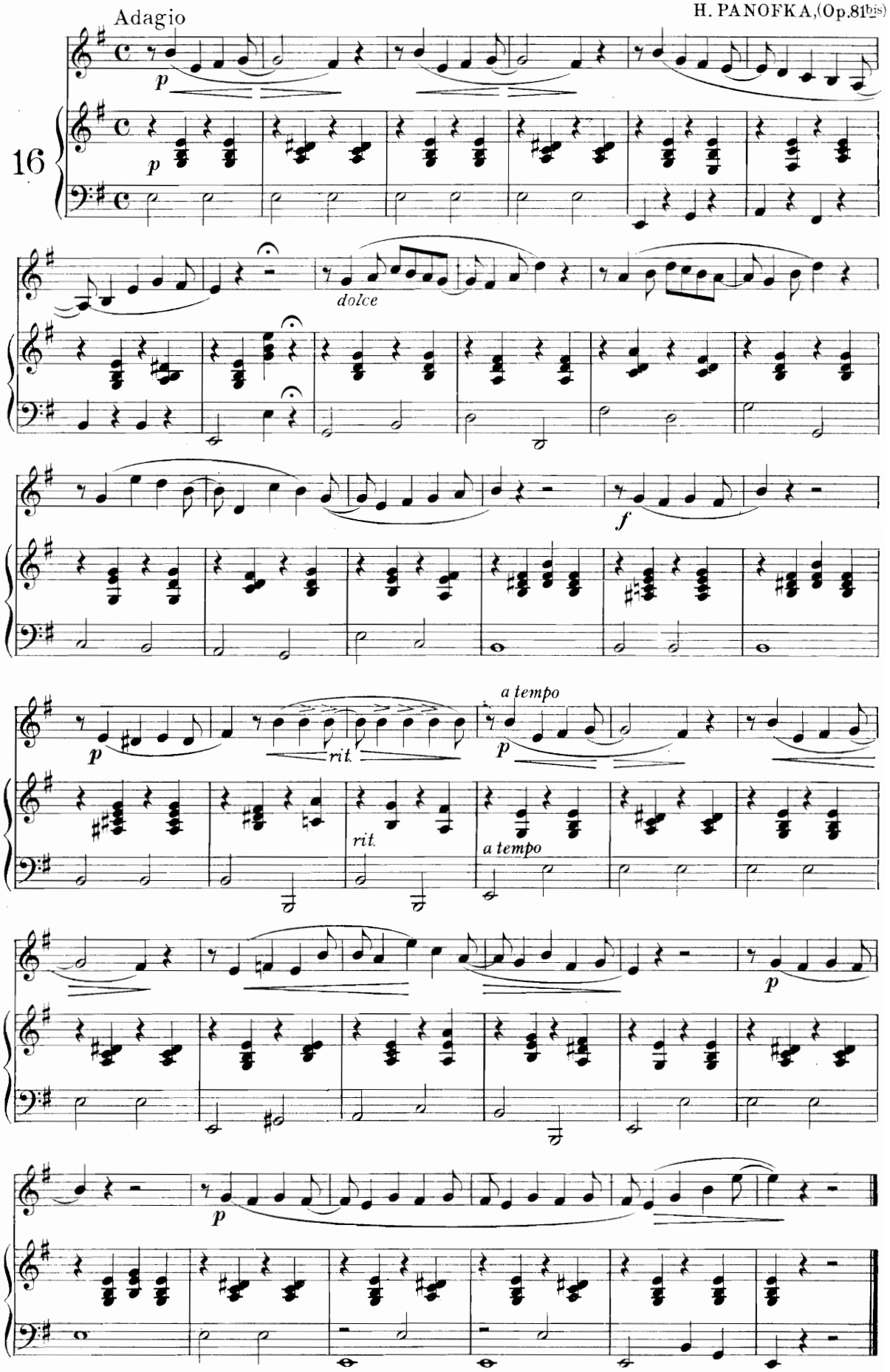

Allegretto moderato

L. BORDESE, (Op. 29)



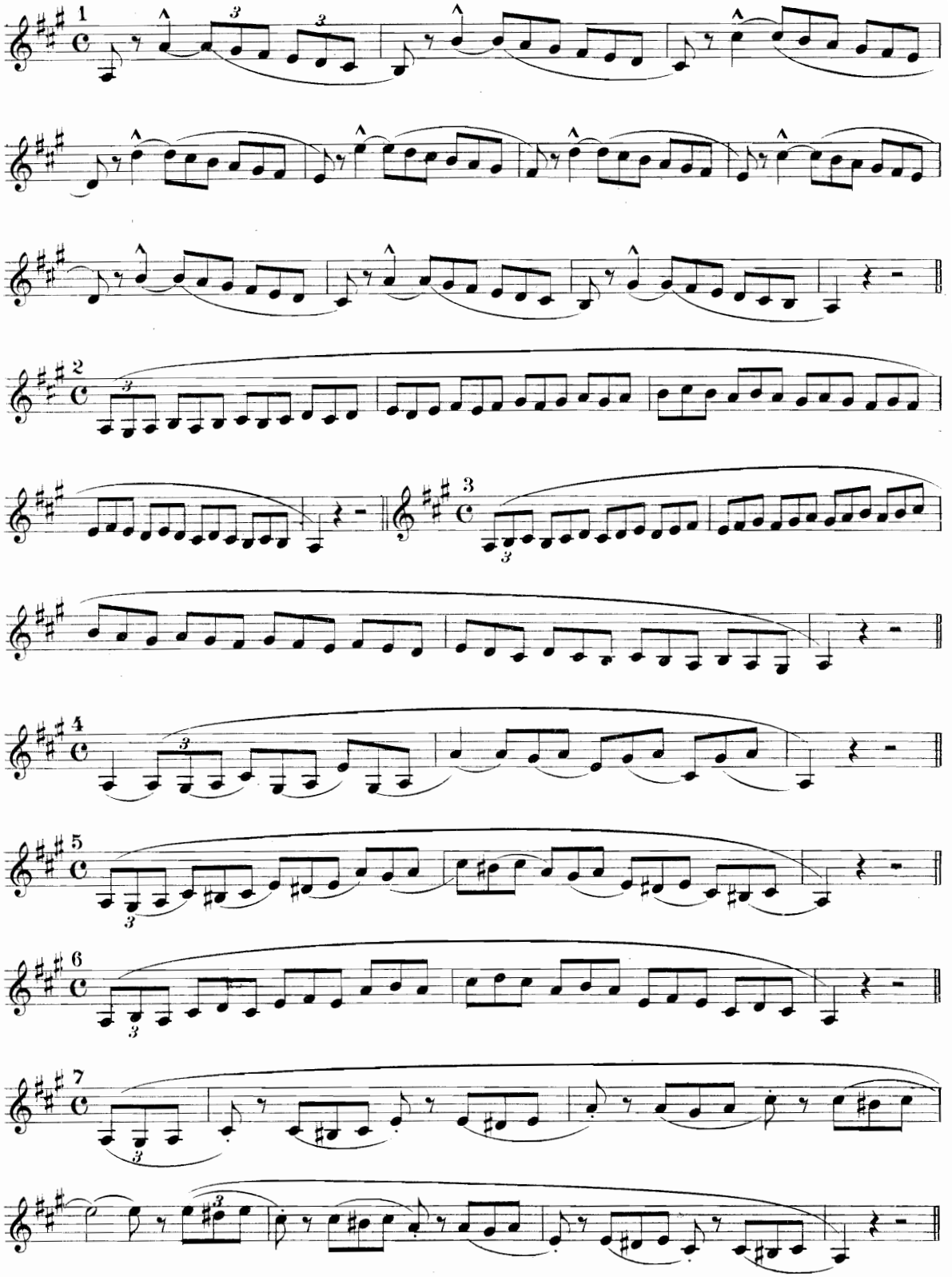

f

H. PANOFKA, (Op. 81bis)

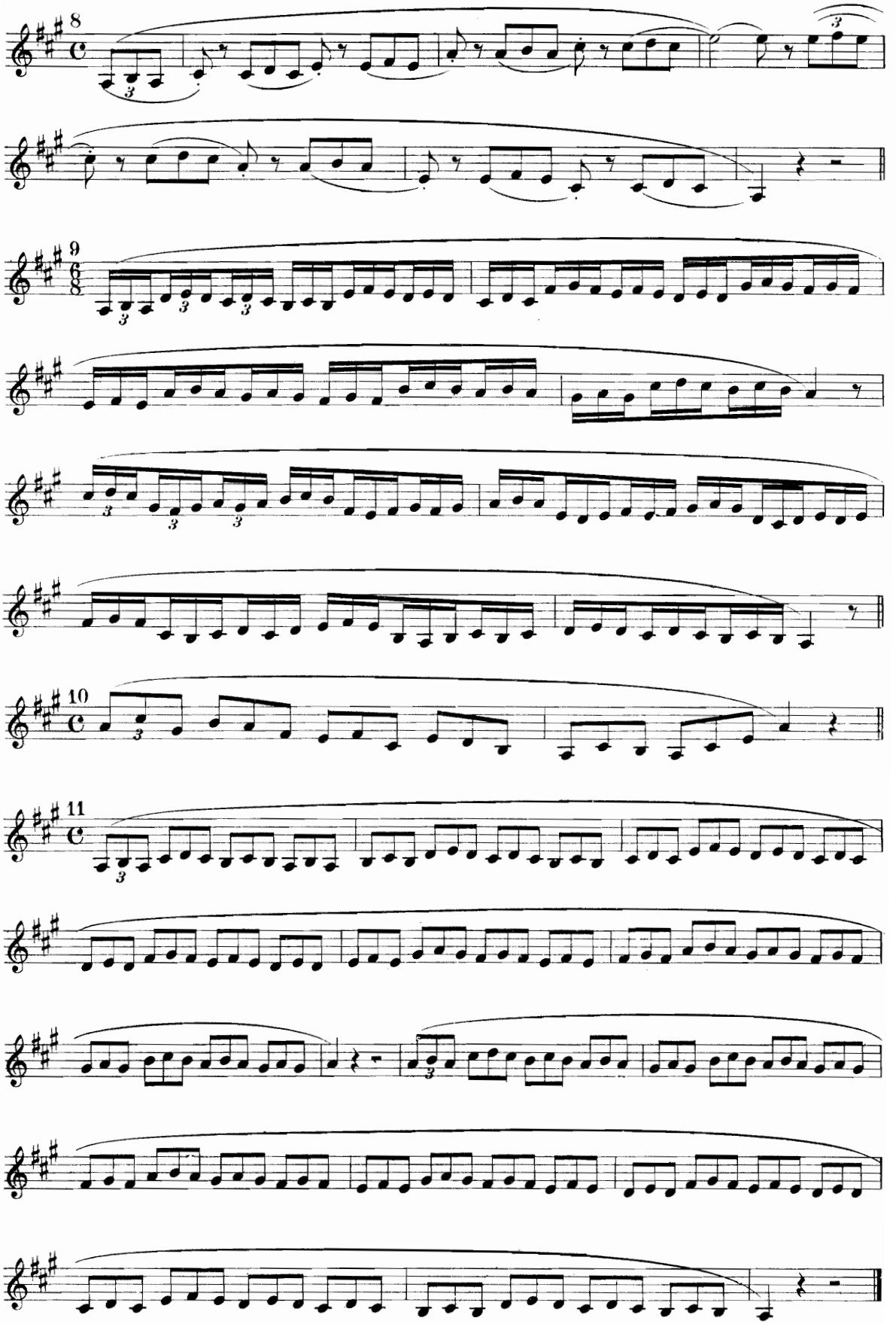


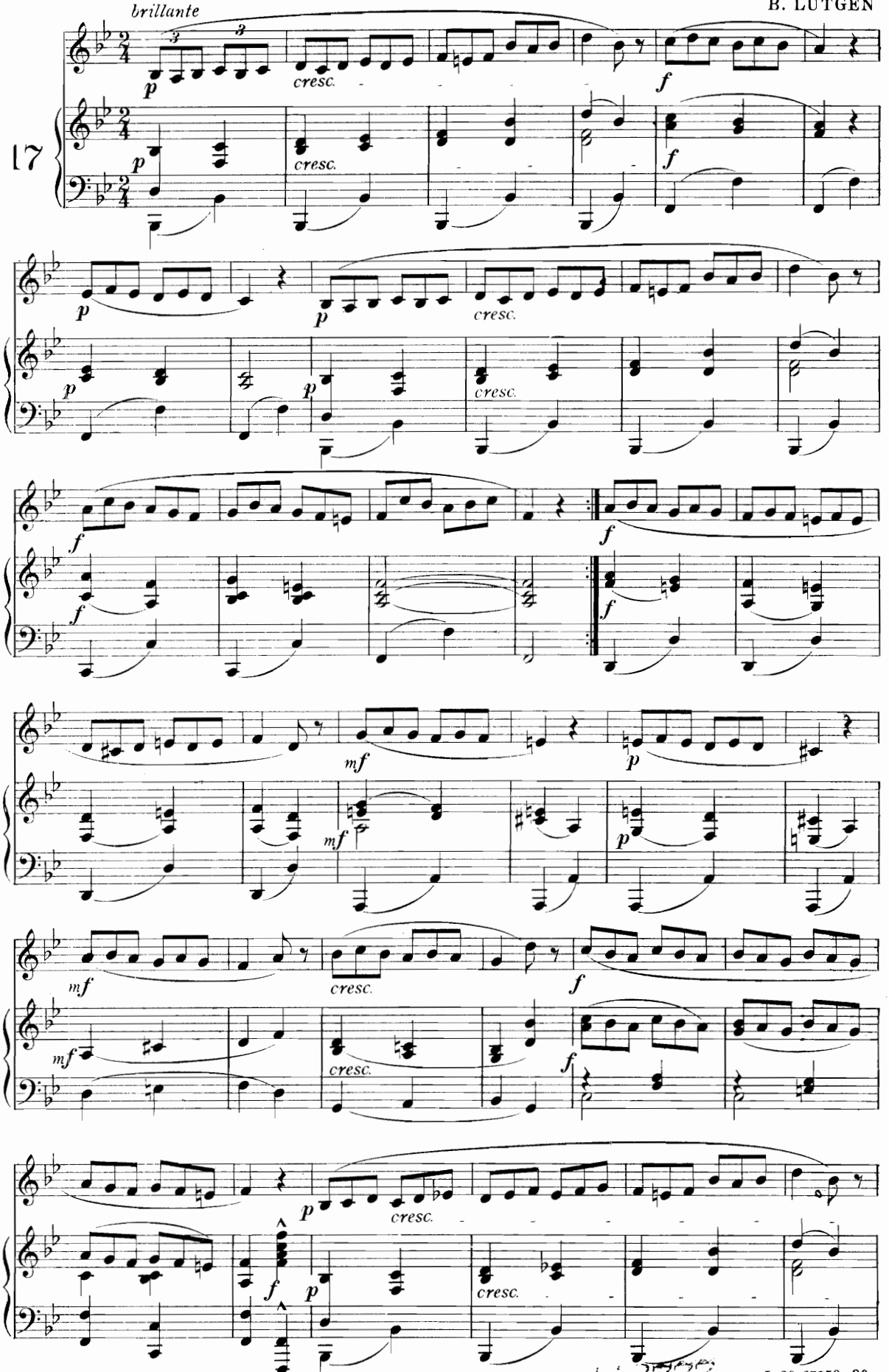
# TRIPLETS *(TERZINE)*

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



*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.*



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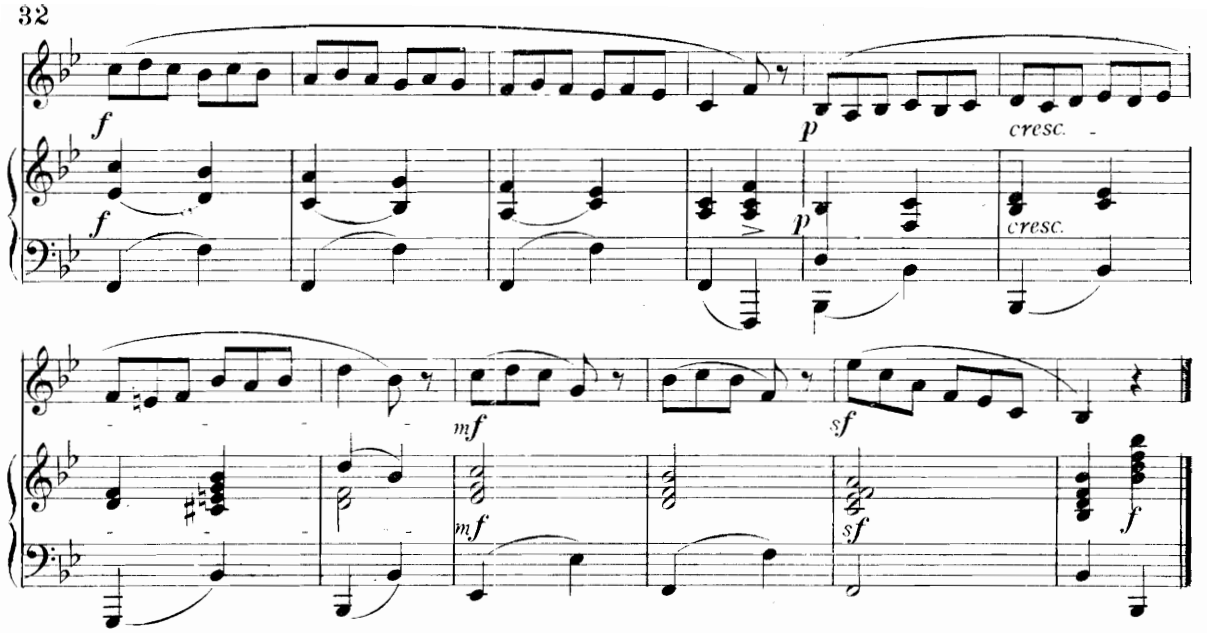
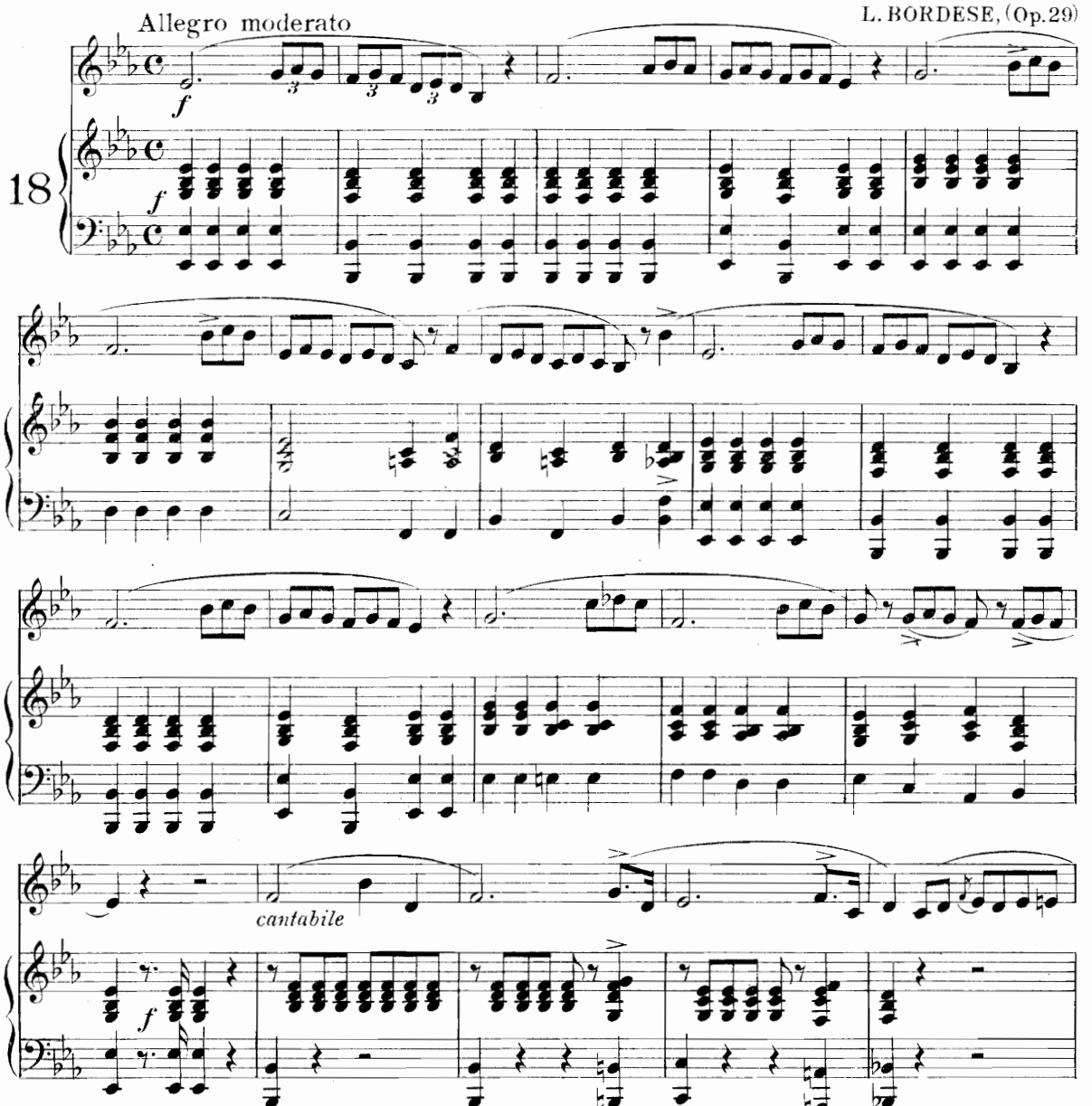
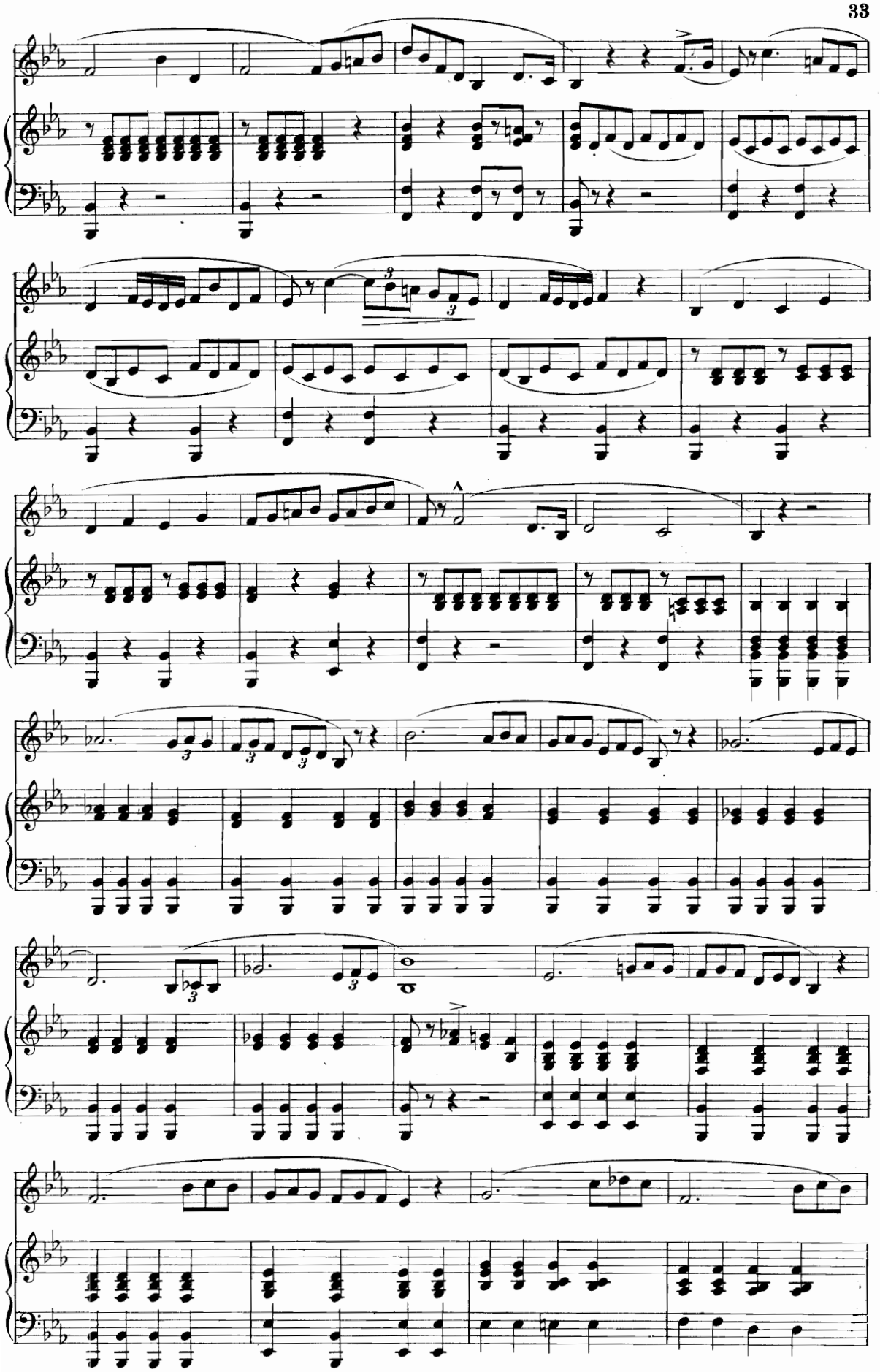
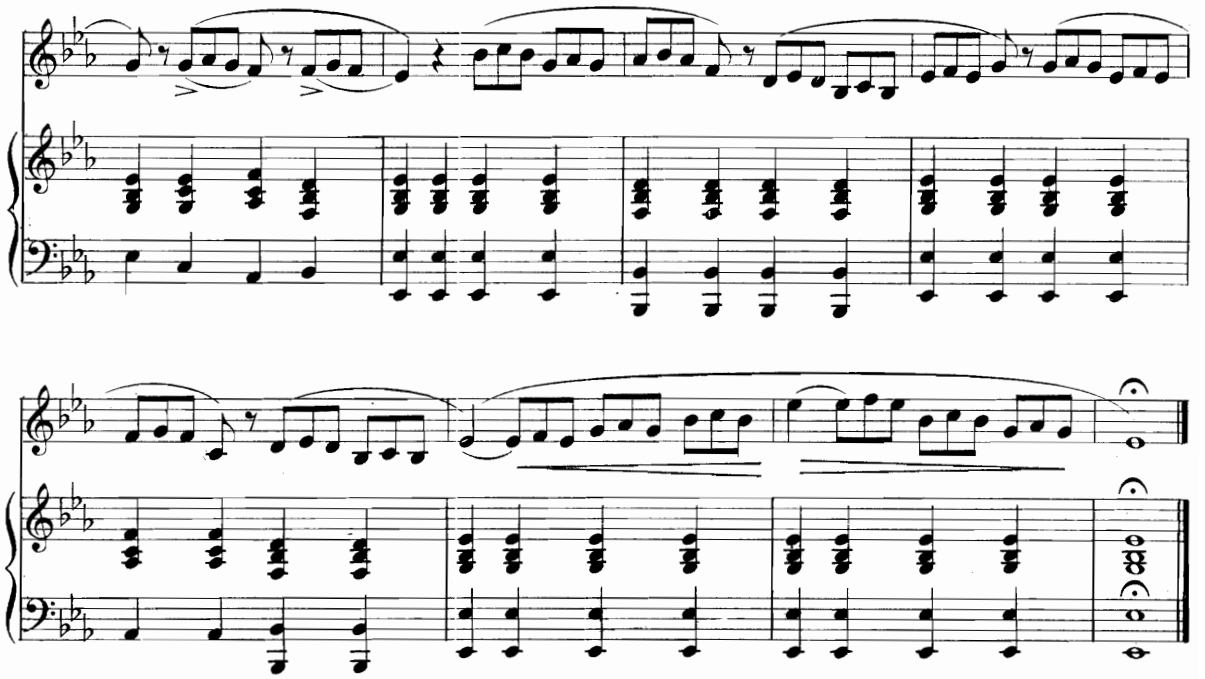



Allegro moderato

L. BORDESE, (Op. 29)

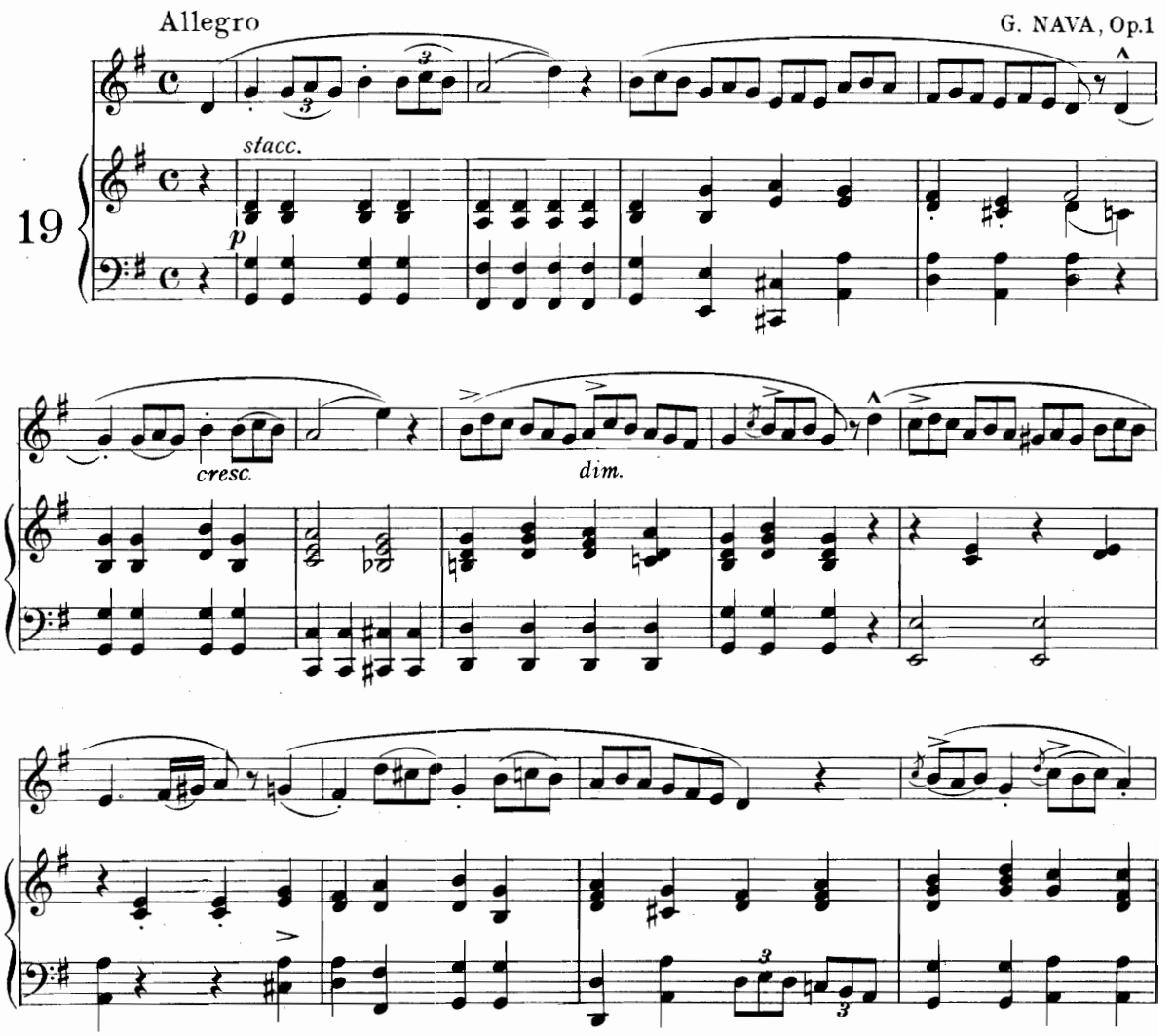


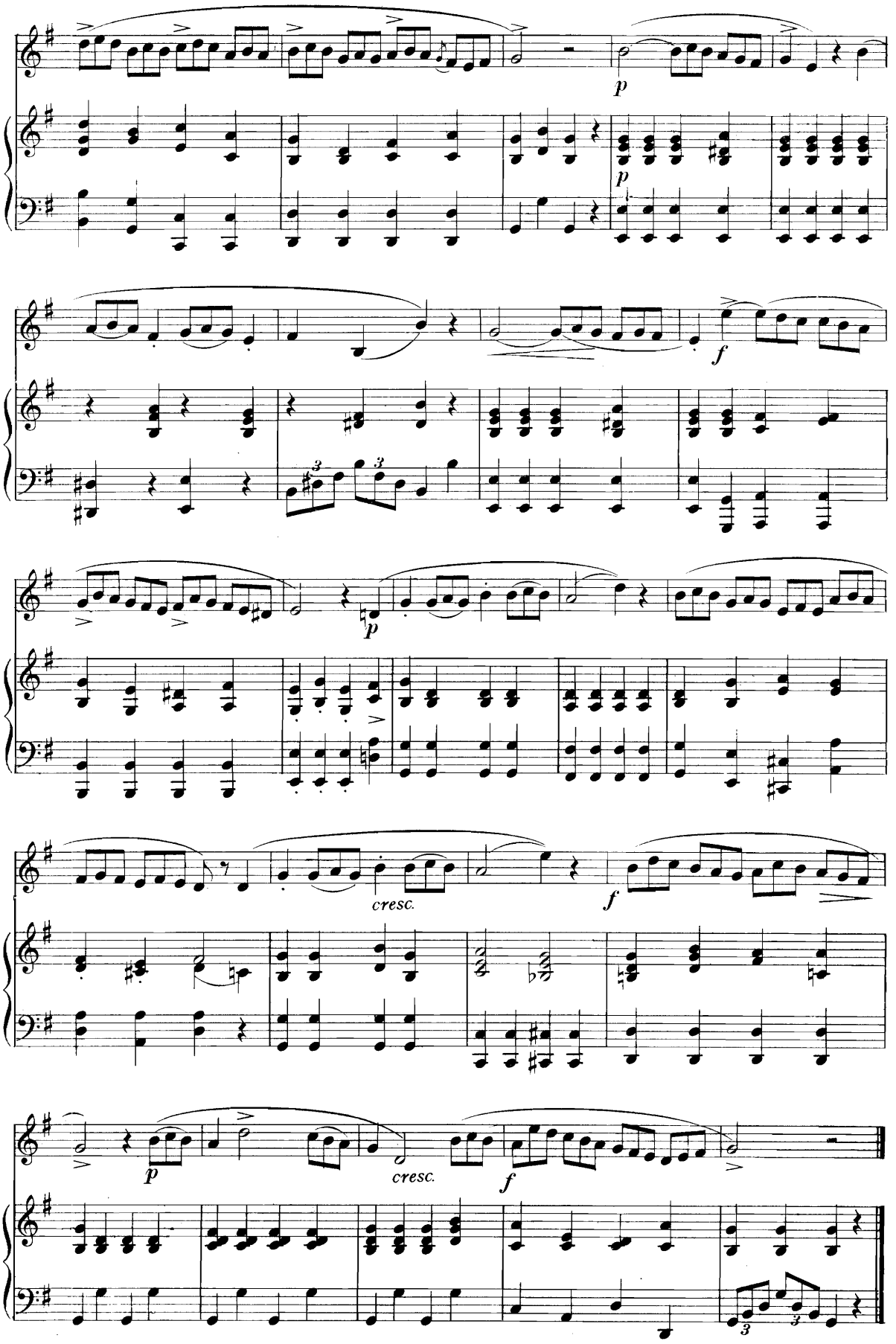




Allegro

G. NAVA, Op.1

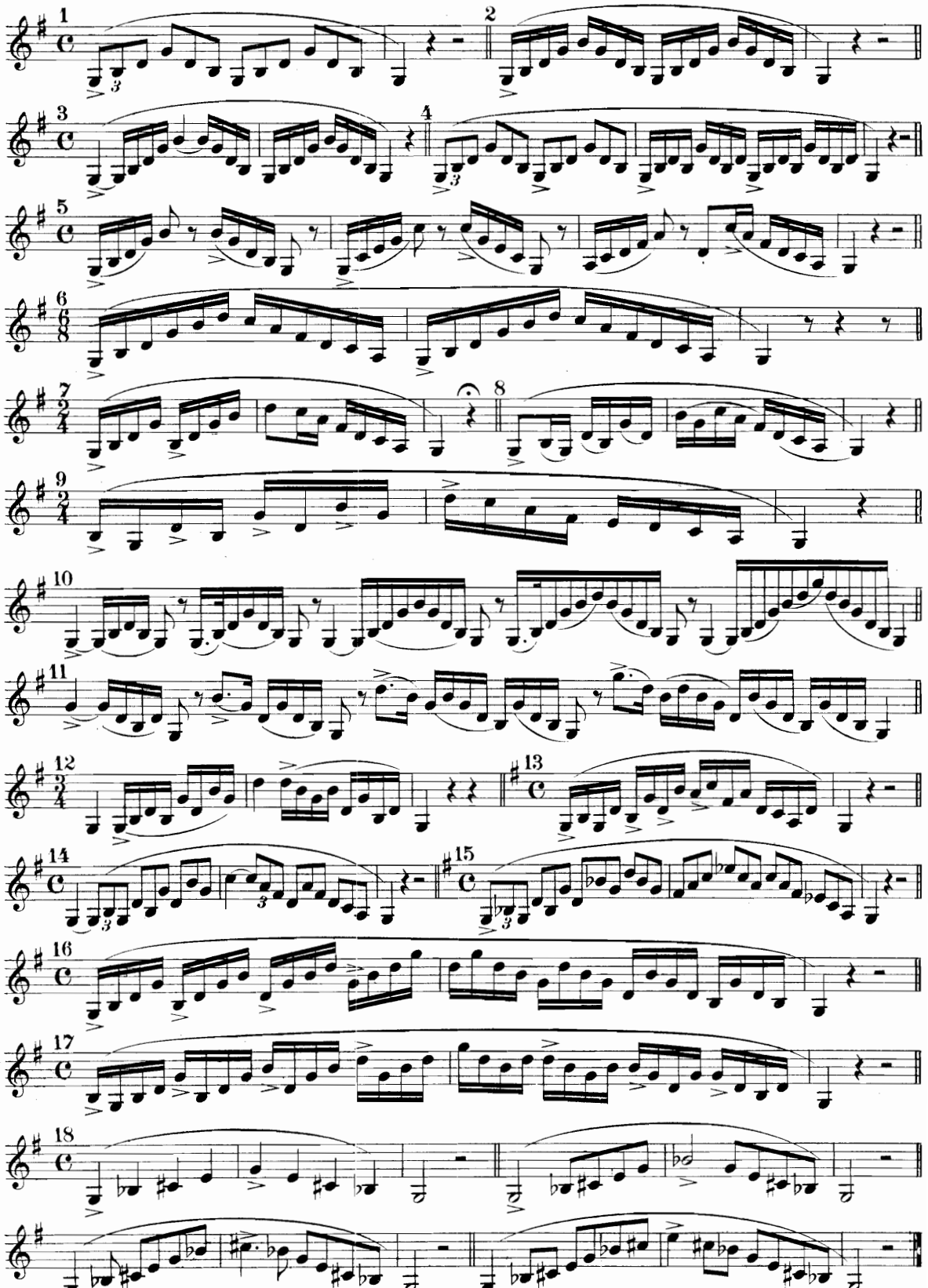



p
p
f
p
cresc.
f
p
cresc.
f

# "ARPEGGIOS" *(ARPEGGI)*

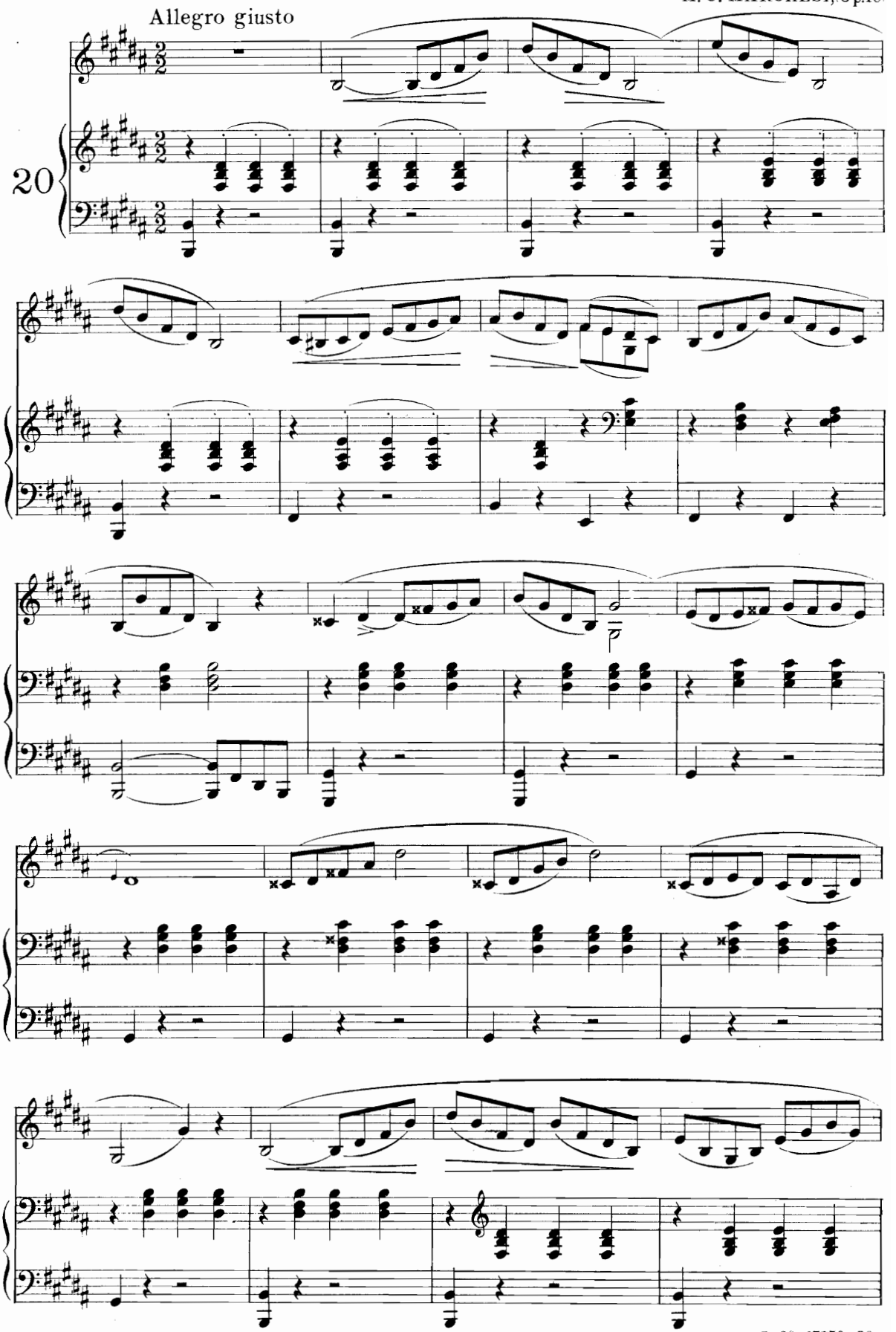
(M.C. MARCHESI)

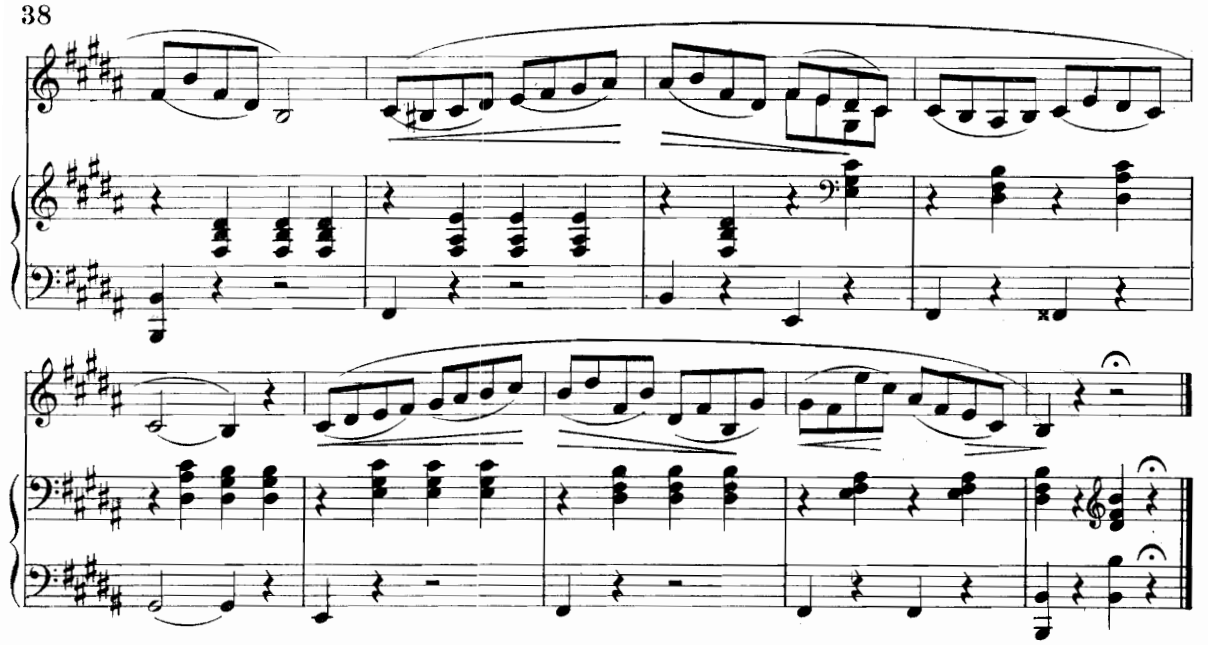
The "Arpeggios," should be sung with perfect evenness, passing with precision from one tone to another and in a connected manner, but avoiding slurring. The upper notes should not be sung explosively, and the accent given always to the first note of the beat.



*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.*

5-20-65750-80

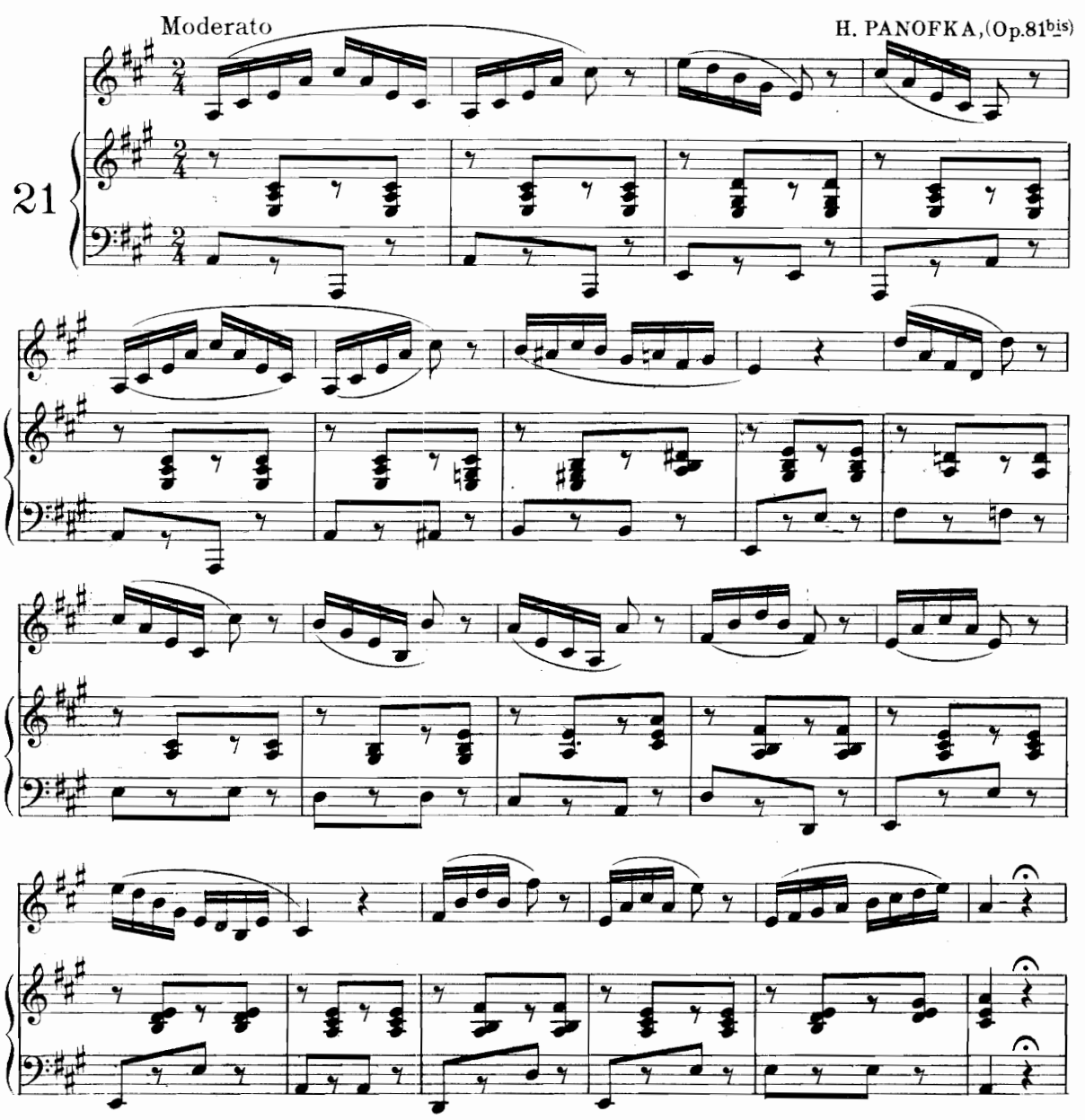

Allegro giusto
20

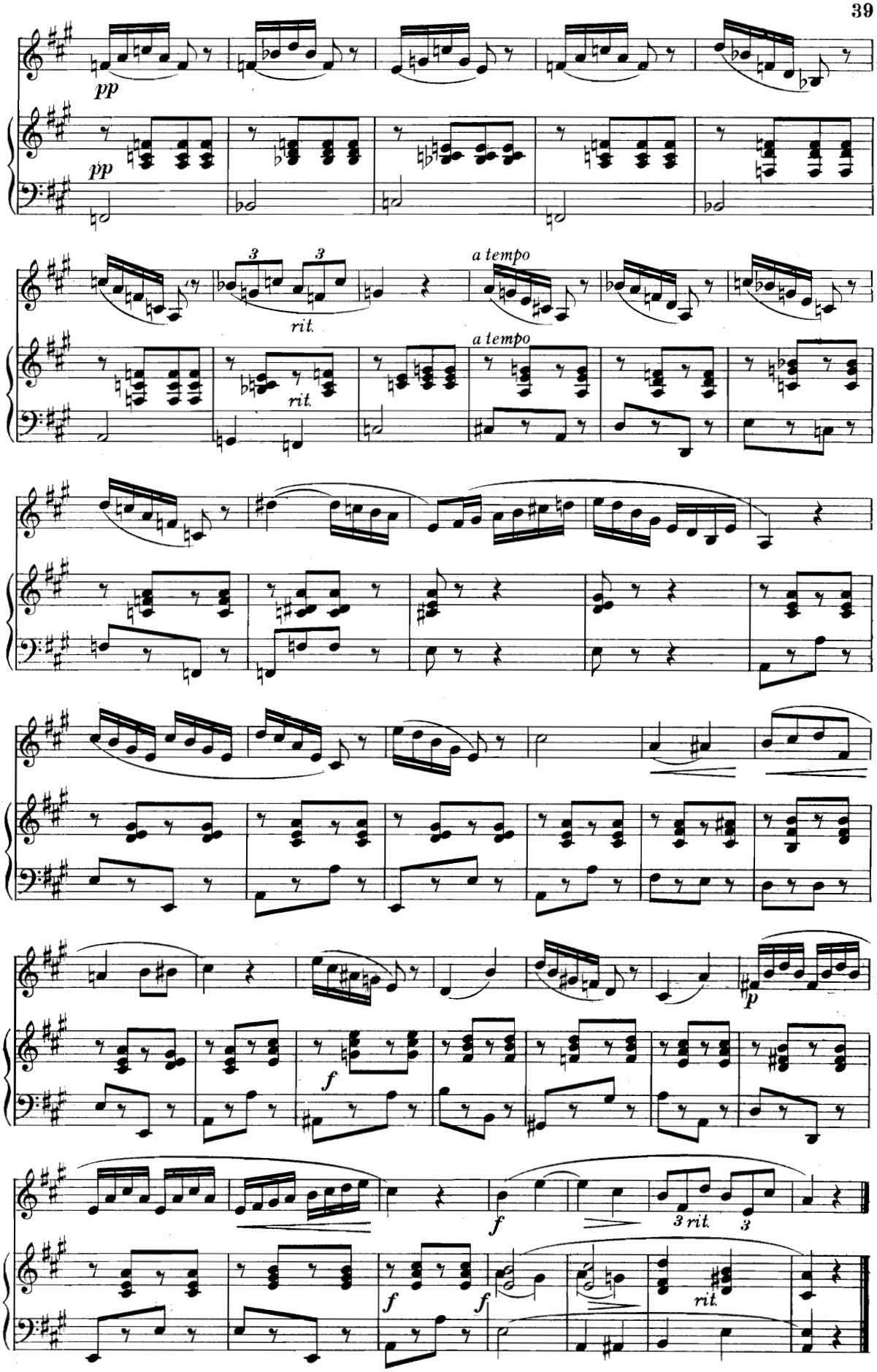


Moderato

H. PANOFKA, (Op.81bis)

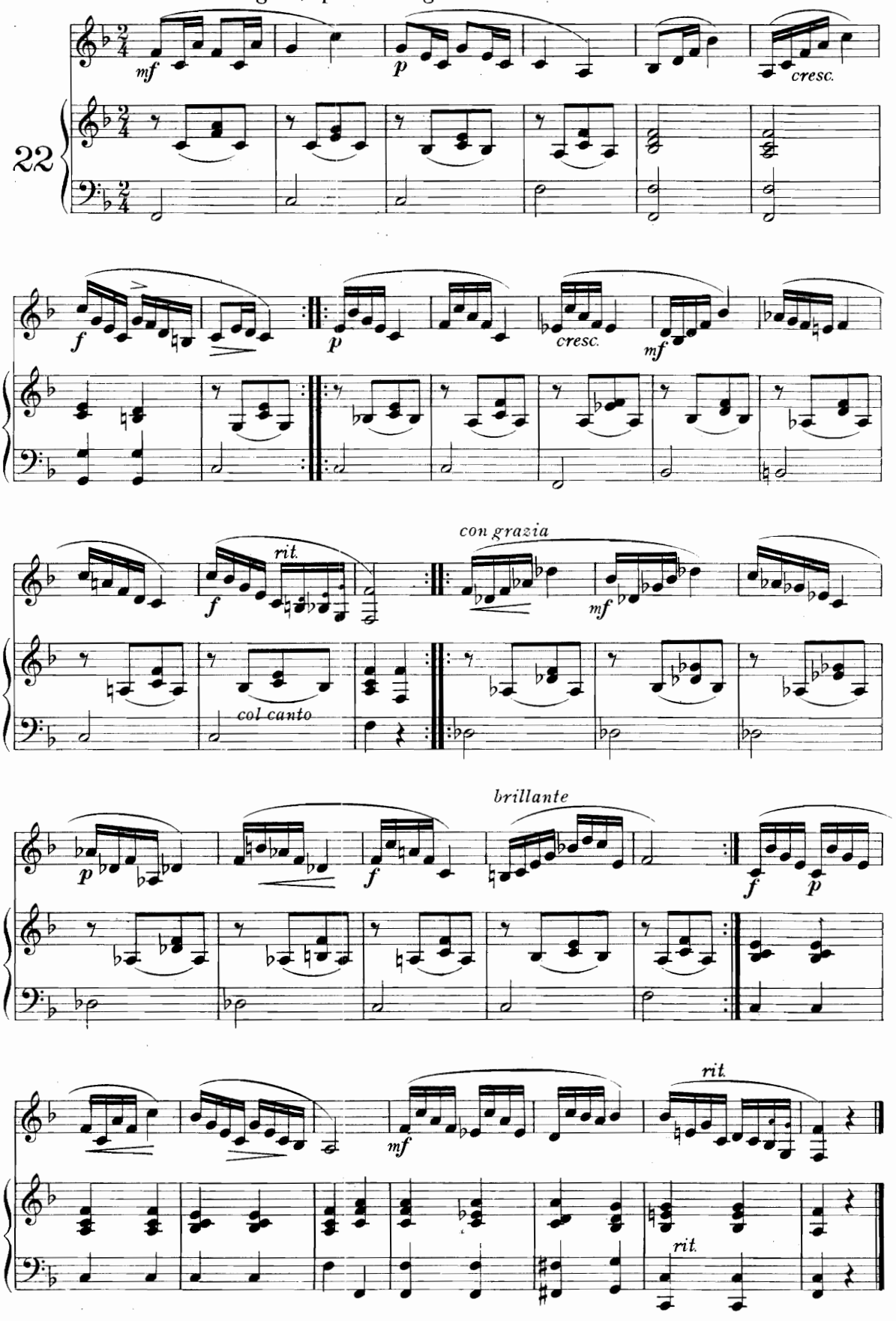
21

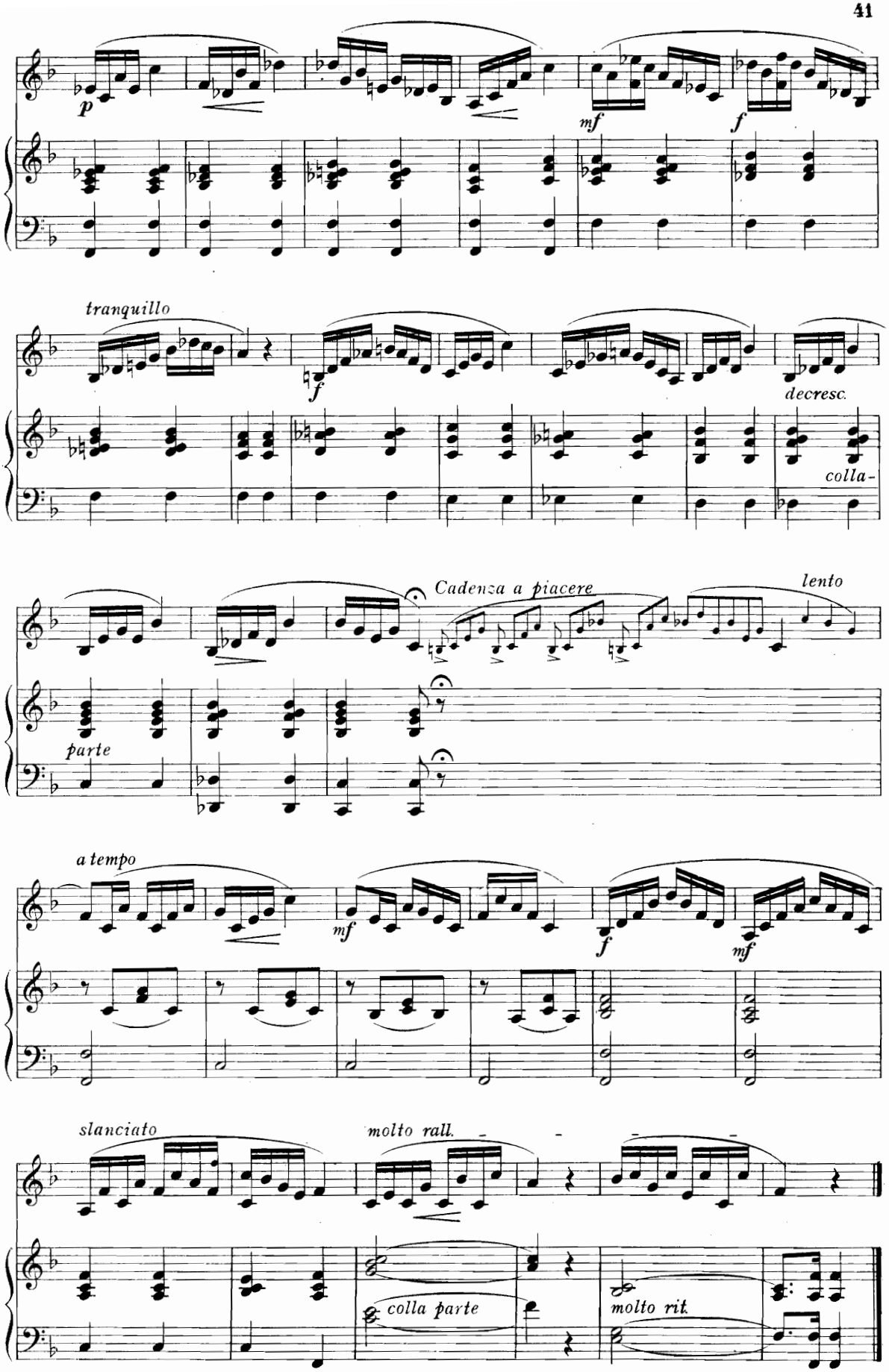



pp
pp
3
3
rit.
rit.
a tempo
a tempo
f
p
f
f
f
3 rit.
3
rit.

F. SIEBER,(Op.32)

Andante energico, quasi Allegretto




p
mf
f
tranquillo
f
decresc.
colla-
Cadenza a piacere
lento
parte
a tempo
mf
f
mf
slanciato
molto rall.
colla parte
molto rit.

# GRACE NOTES

## THE "APPOGGIATURA"

(A. RANDEGGER)

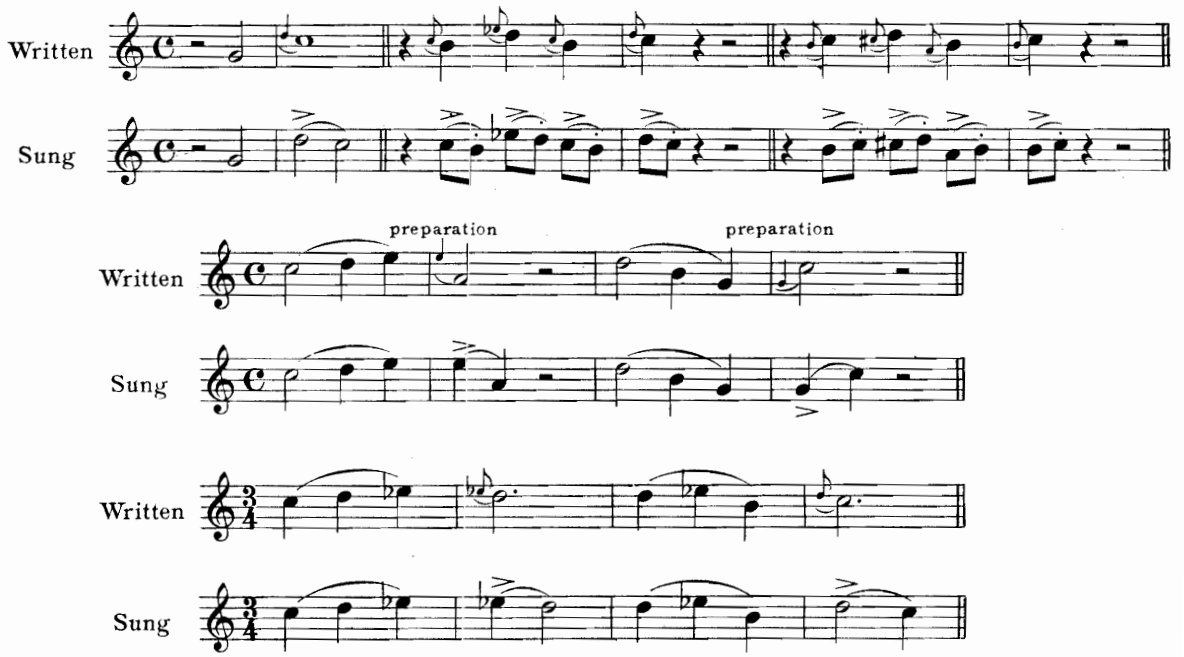
The "Appoggiatura" (from the Italian "appoggiare"- to lean- to dwell upon) is a single note immediately preceding a principal one, and generally either a whole tone or a semitone above or below it, though sometimes more distant intervals are used.

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




## THE "ACCIACCATURA"

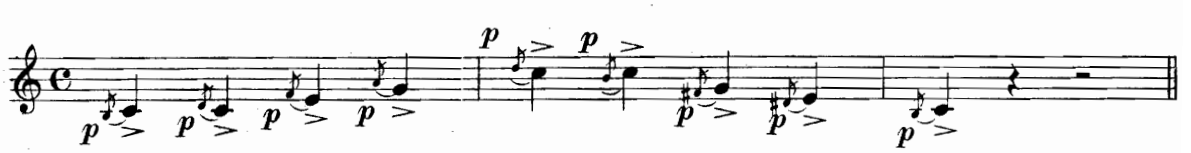
(A. RANDEGGER)

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.

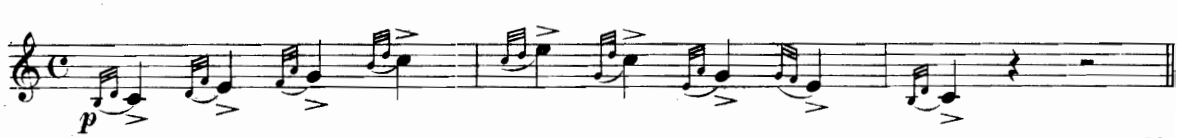
To distinguish it from the "Appoggiatura", it is generally represented by a small $8^{th}$ or $16^{th}$ note, with a dash through the stem ( ). The "Acciaccatura" should be sung very distinctly, but as lightly and rapidly as possible, so that the accent falls on the principal note.

## EXAMPLES

### SINGLE "ACCIACCATURA"



### DOUBLE "ACCIACCATURA"



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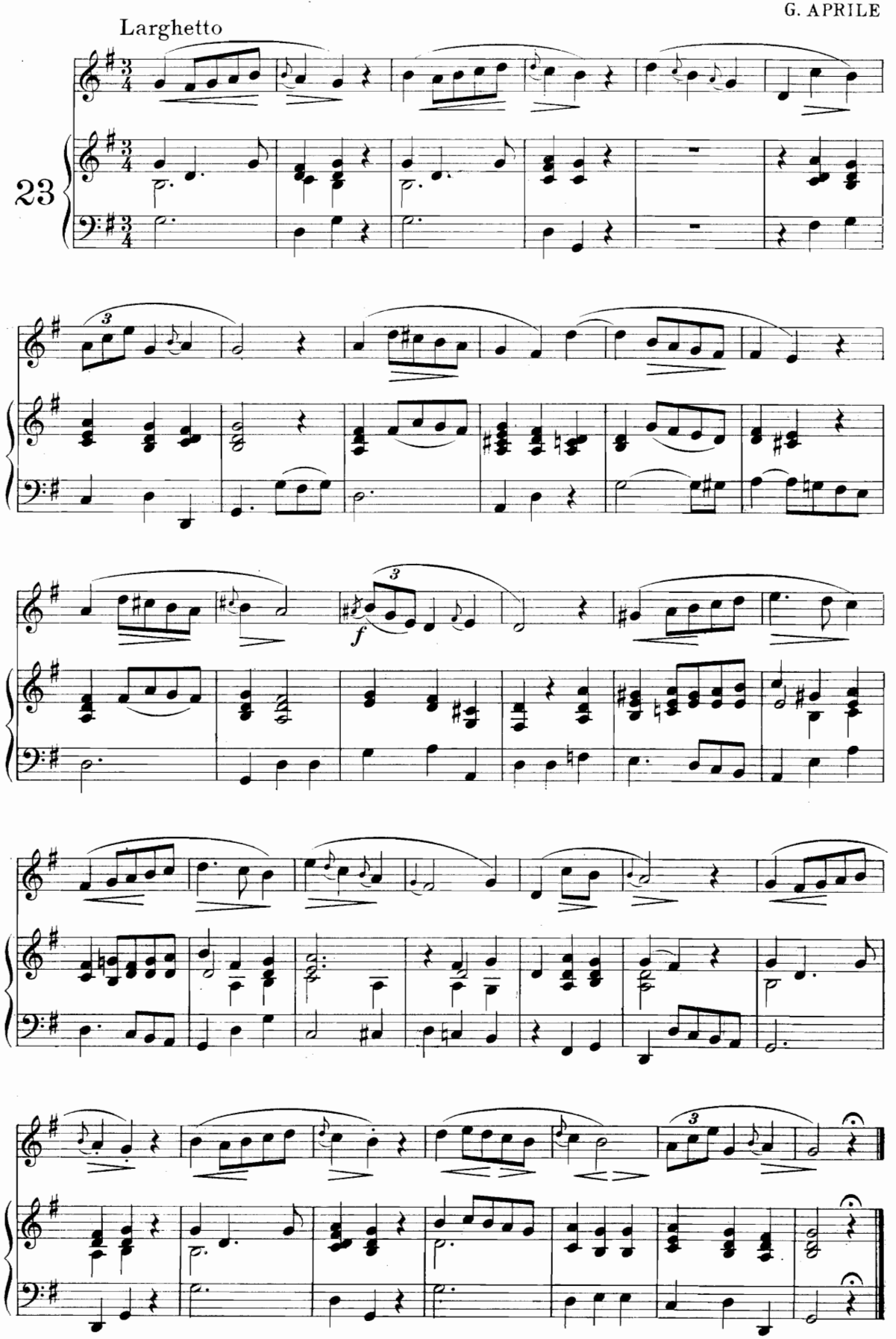
THE "APPOGGIATURA"

G. APRILE

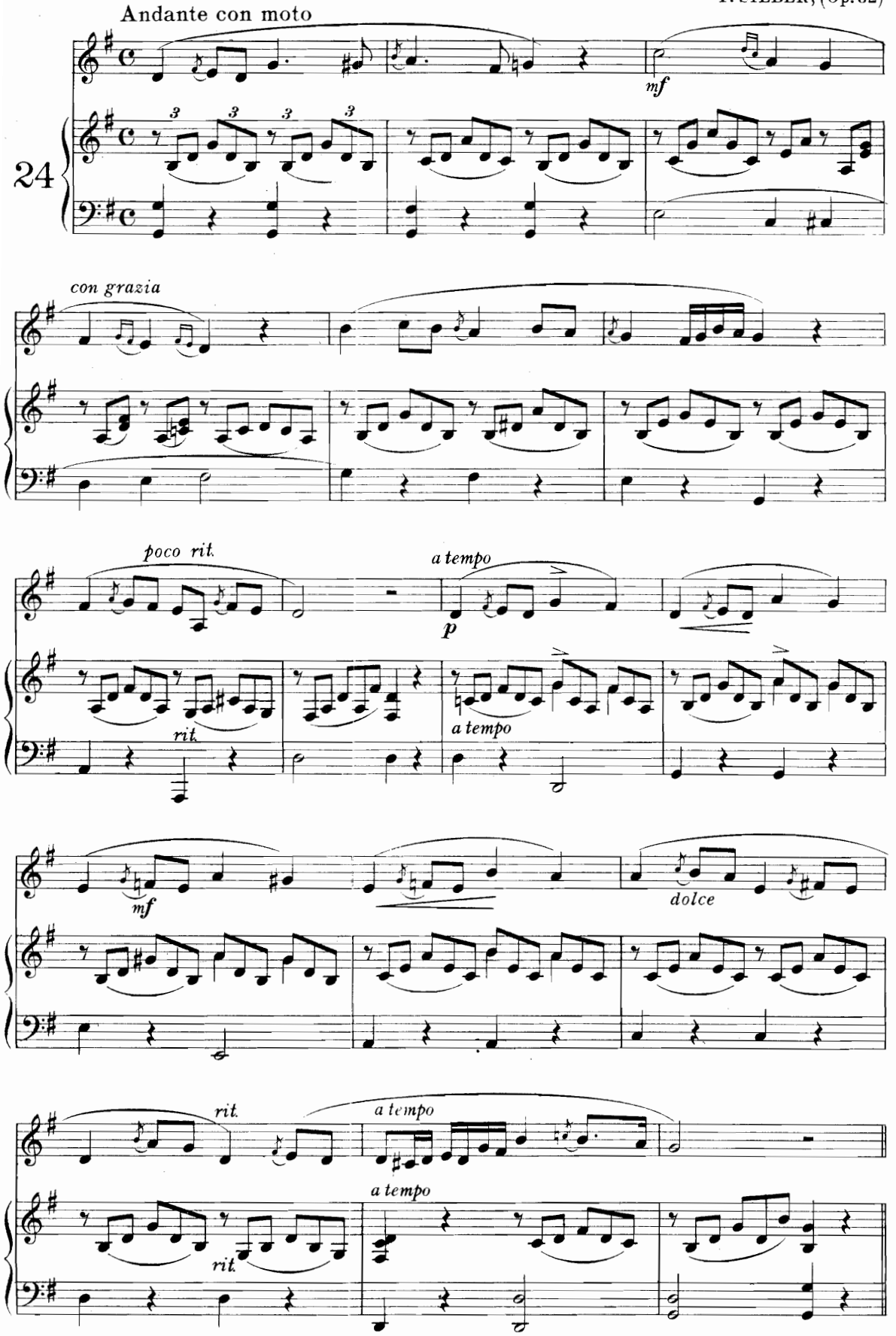
Larghetto

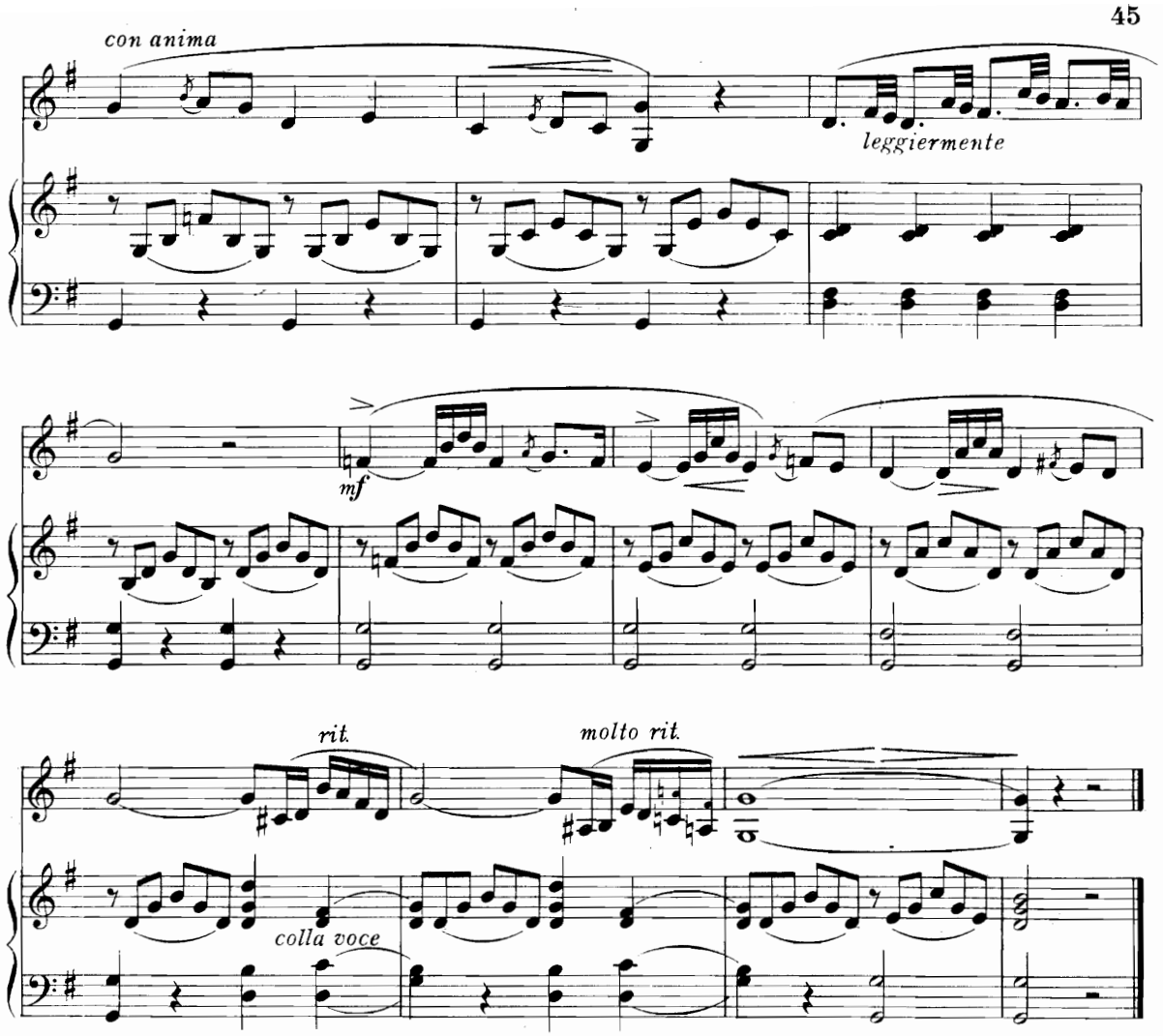



5-20-65750-80

# THE "ACCIACCATURA"

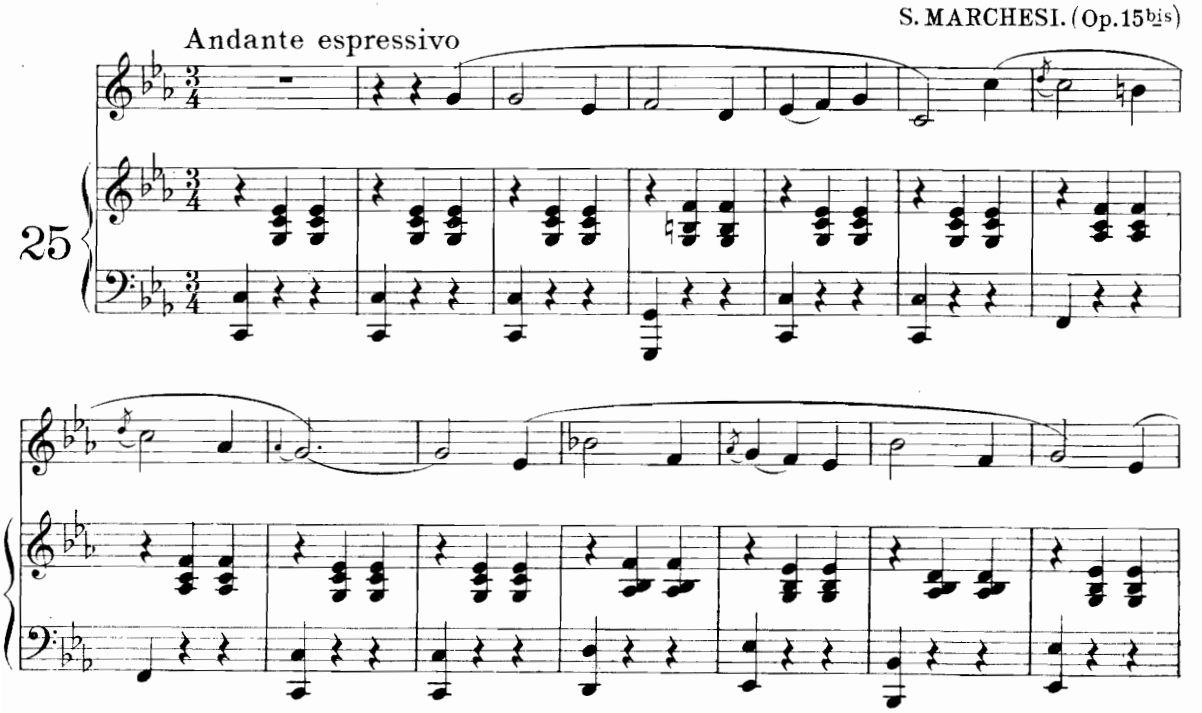
F. SIEBER, (Op. 32)



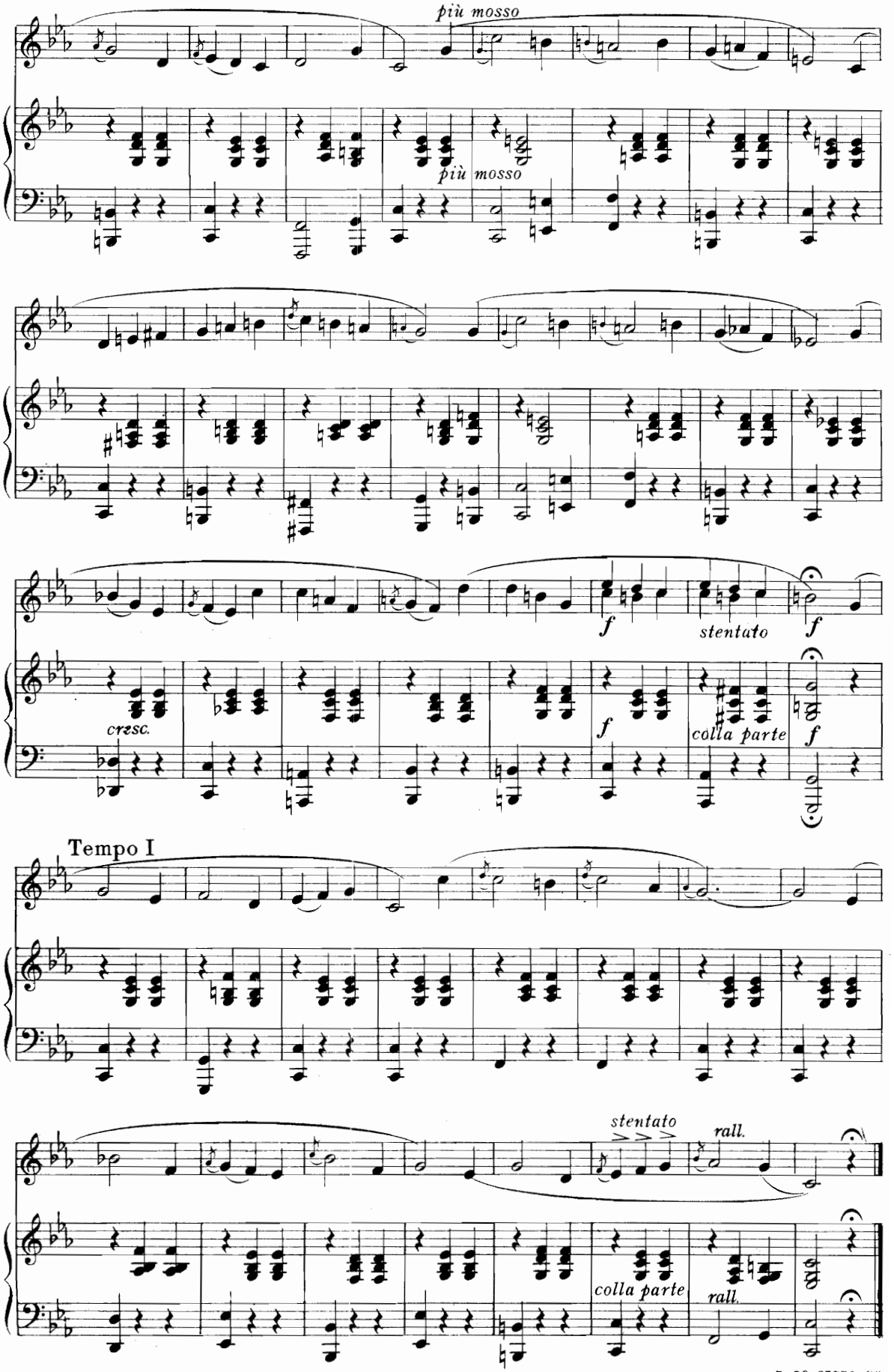



THE "APPOGGIATURA" AND THE "ACCIACCATURA"

S. MARCHESI. (Op.15bis)




5-20-65750-80


più mosso
più mosso
f
stentato
f
cresc.
f
colla parte
f
Tempo I
stentato
rall.
colla parte
rall.

## THE "MORDENT" (*MORDENTE*)

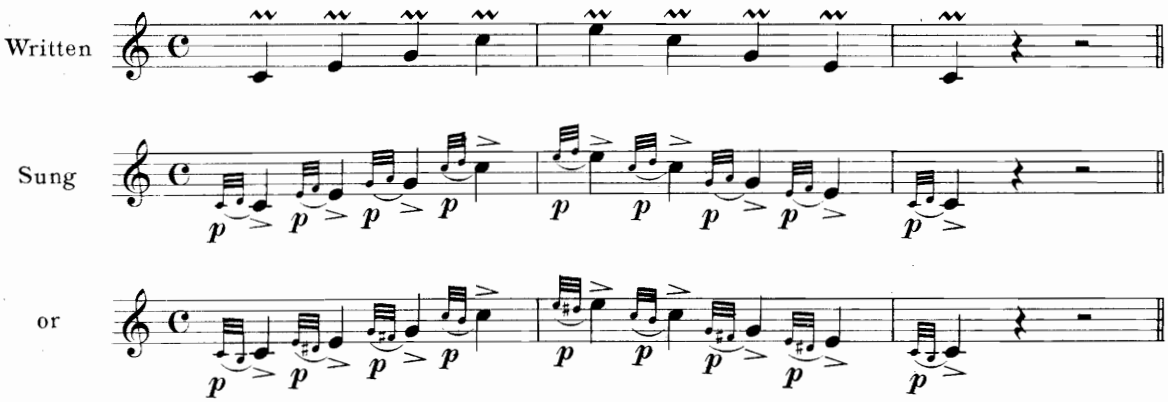
(A. RANDEGGER)

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.

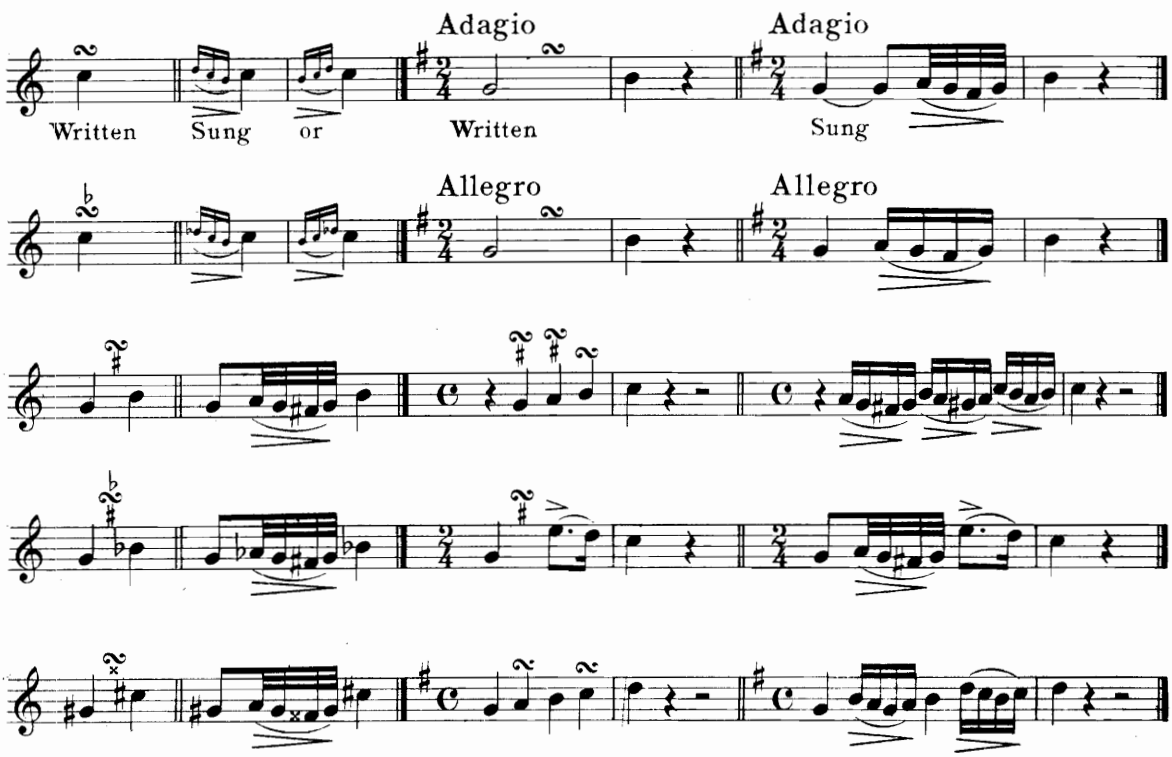
### EXAMPLE




## THE "TURN" (*GRUPPETTO*)

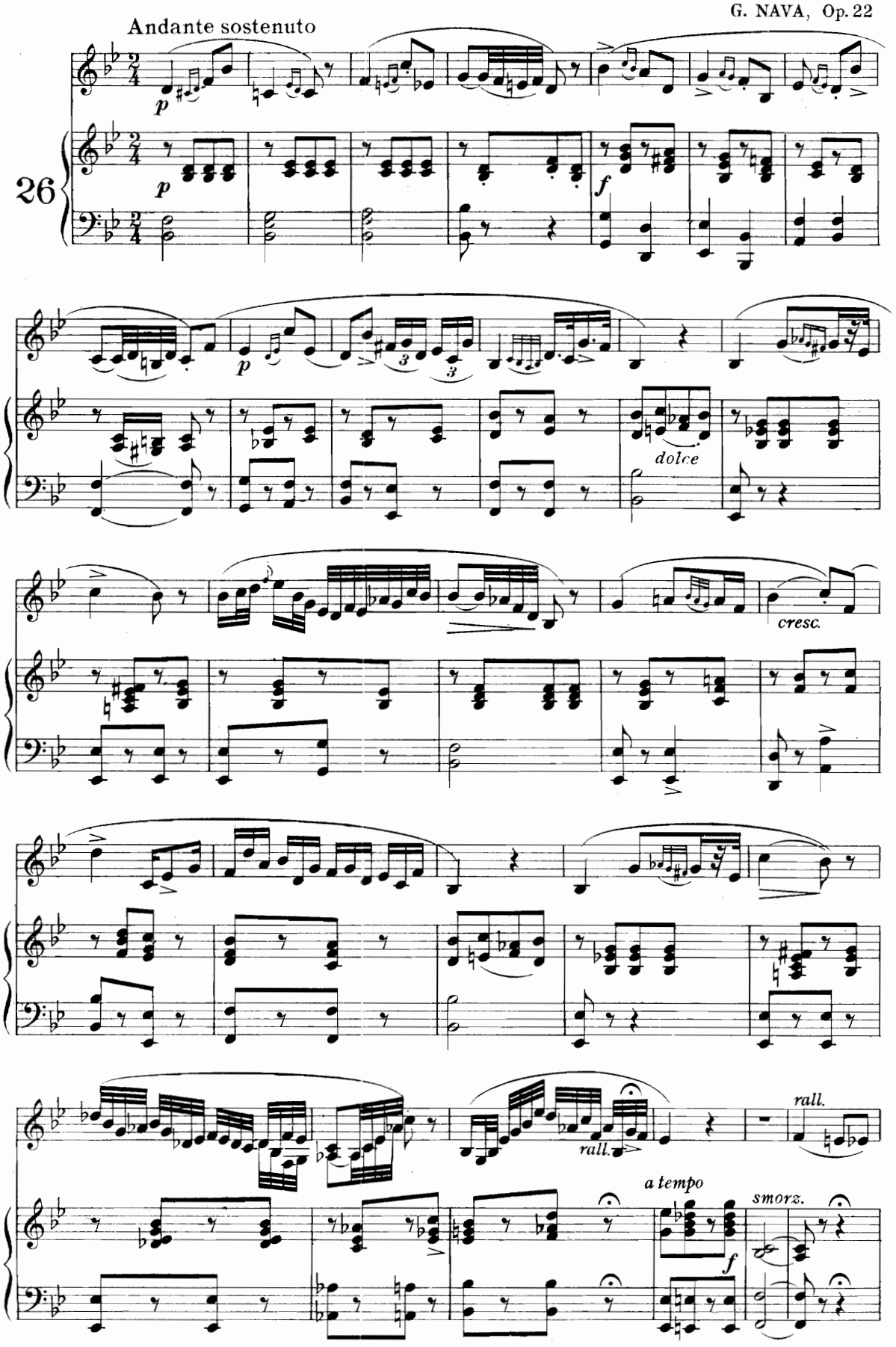
The "Turn" or "Gruppetto", is a group of three or four notes indicated by the sign ∾ placed above the principal note.

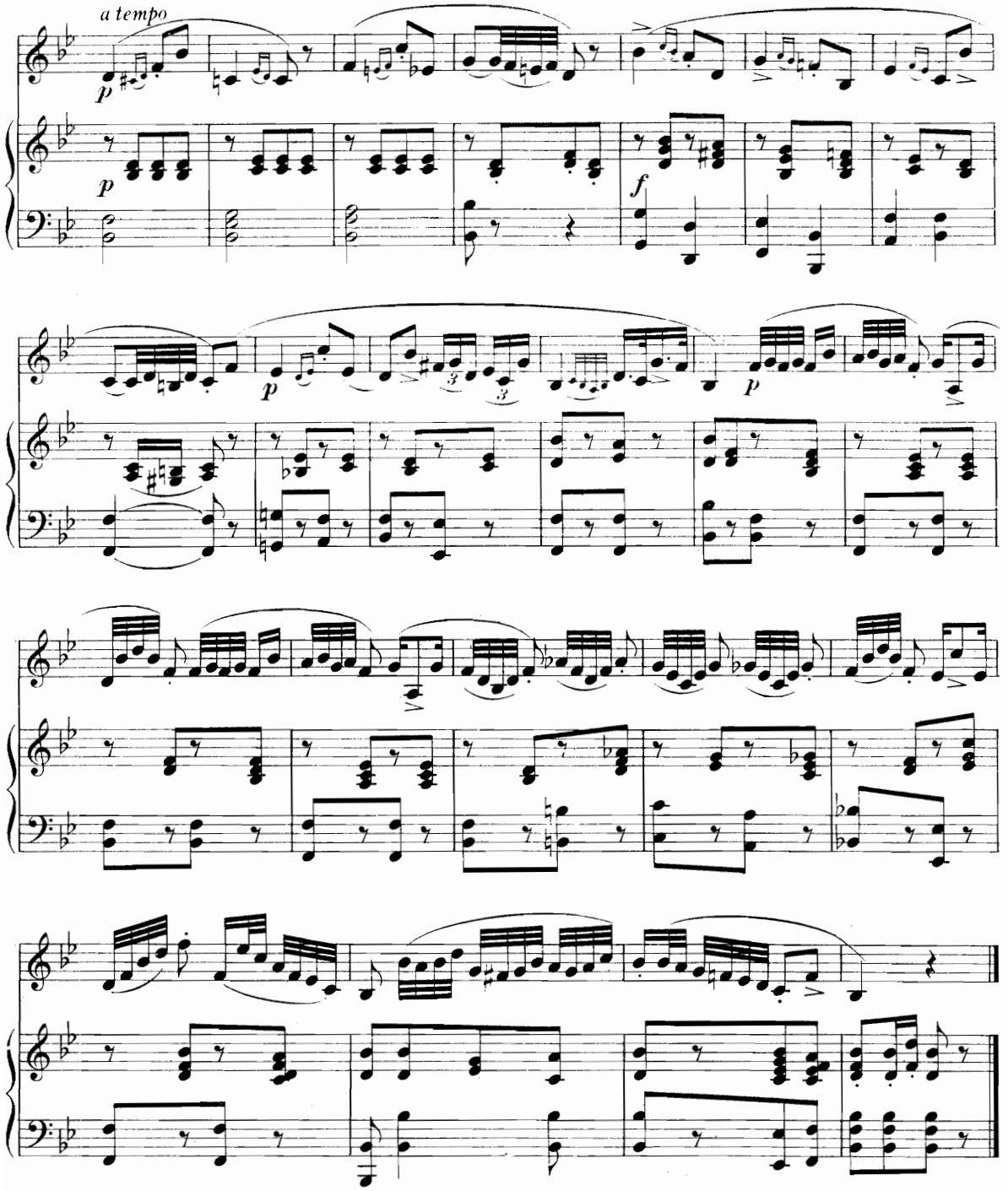
The following Examples will show the various kinds of "Turns" used and the manner in which they should be sung.



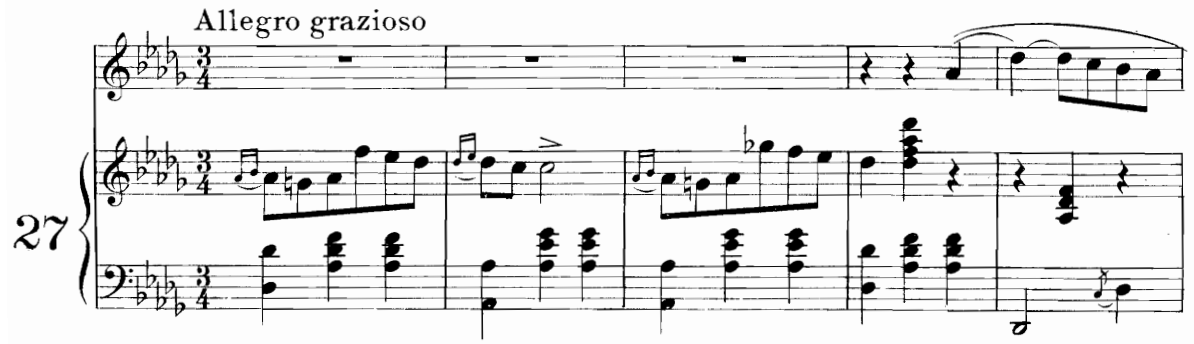

The "Turn" must be sung in a gentle, graceful manner, the first note only being slightly more accented than the others.

5-20-65750-80


Andante sostenuto
26
p
f
dolce
cresc.
rall.
a tempo
smorz.




M. C. MARCHESI, Op. 5

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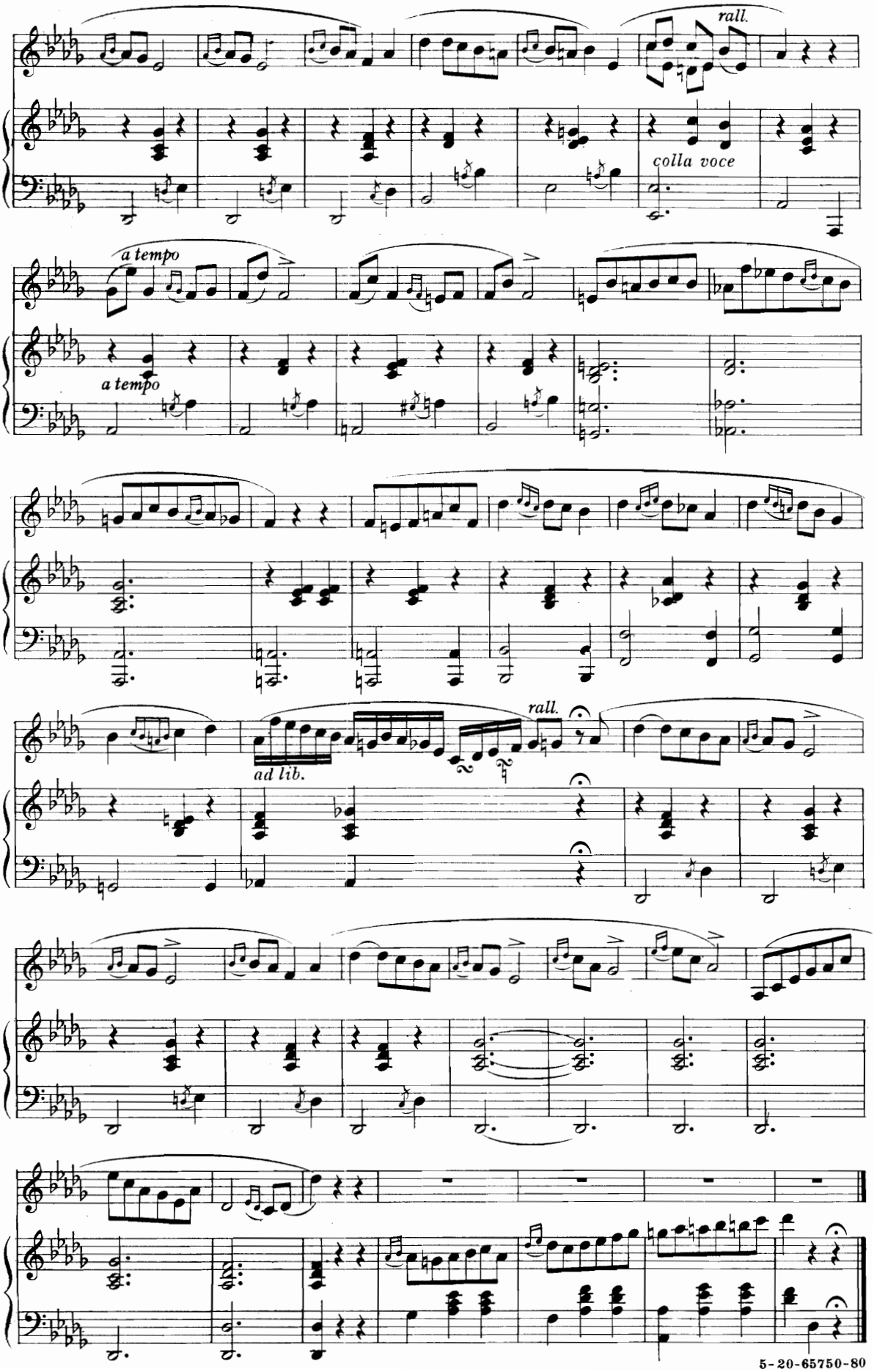

rall.
colla voce
a tempo
a tempo
rall.
ad lib.

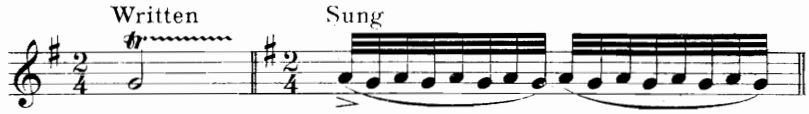
## THE "TRILL" (*TRILLO*)

(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.

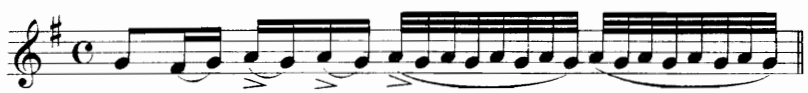
A perfect "Shake" is one of the most brilliant displays of executive skill in a singer and should be practised as soon as the student has conquered the difficulties of Preparatory Exercises. The "Shake" is considered a special accomplishment of female voices, and however great its difficulty may appear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

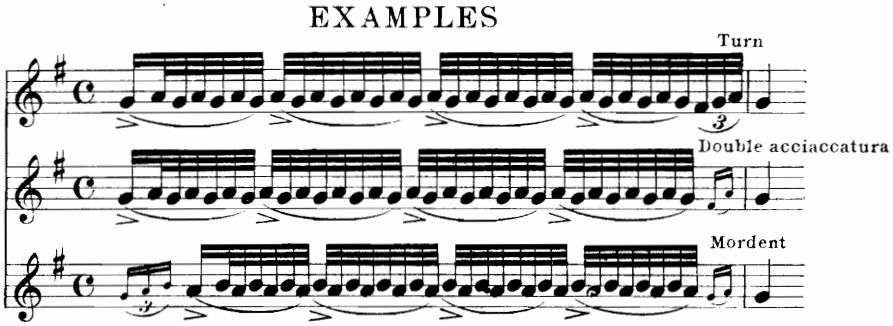


The "preparation" however is optional.

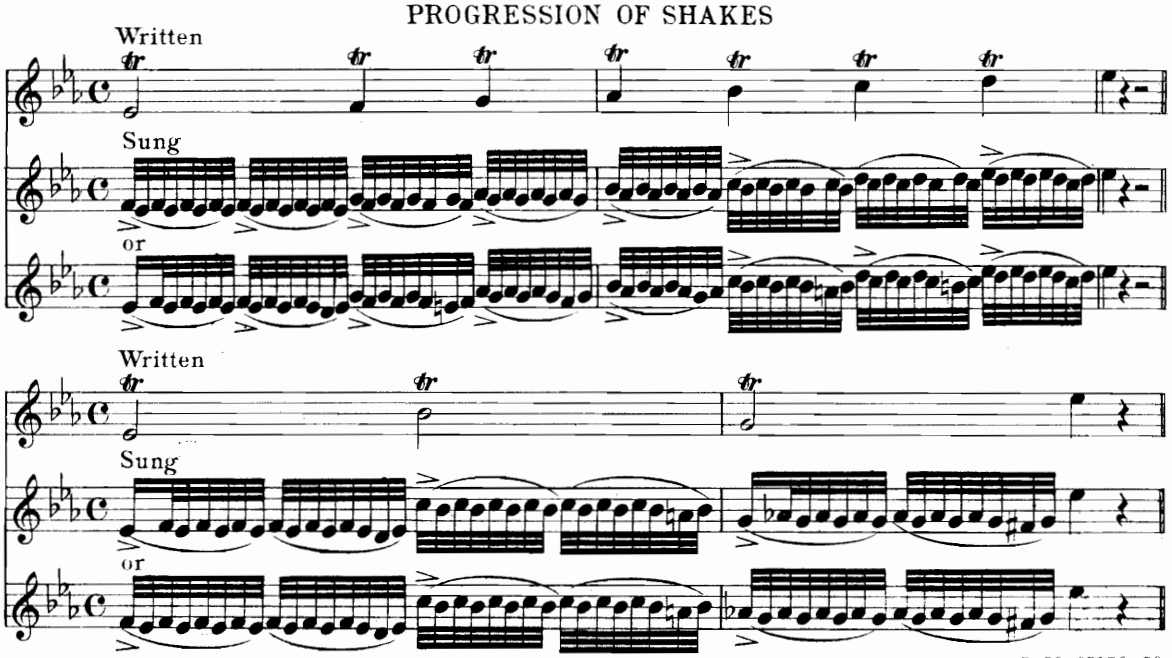
The "termination" of a complete "shake", on the contrary, is obligatory, and may consist either in a "turn", or a "double acciaccatura", or a "mordent", or in other combinations.

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

### EXAMPLES

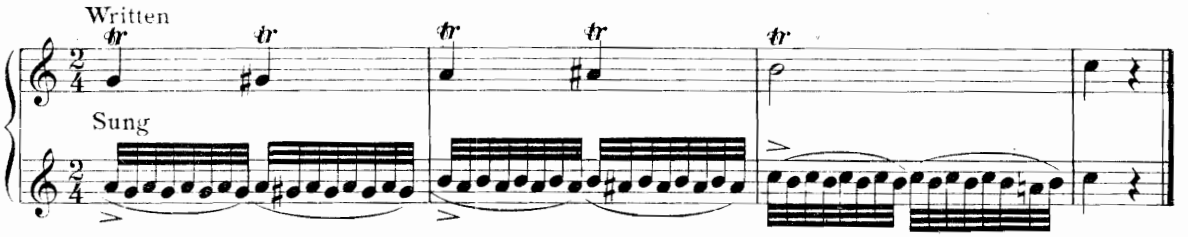



### PROGRESSION OF SHAKES

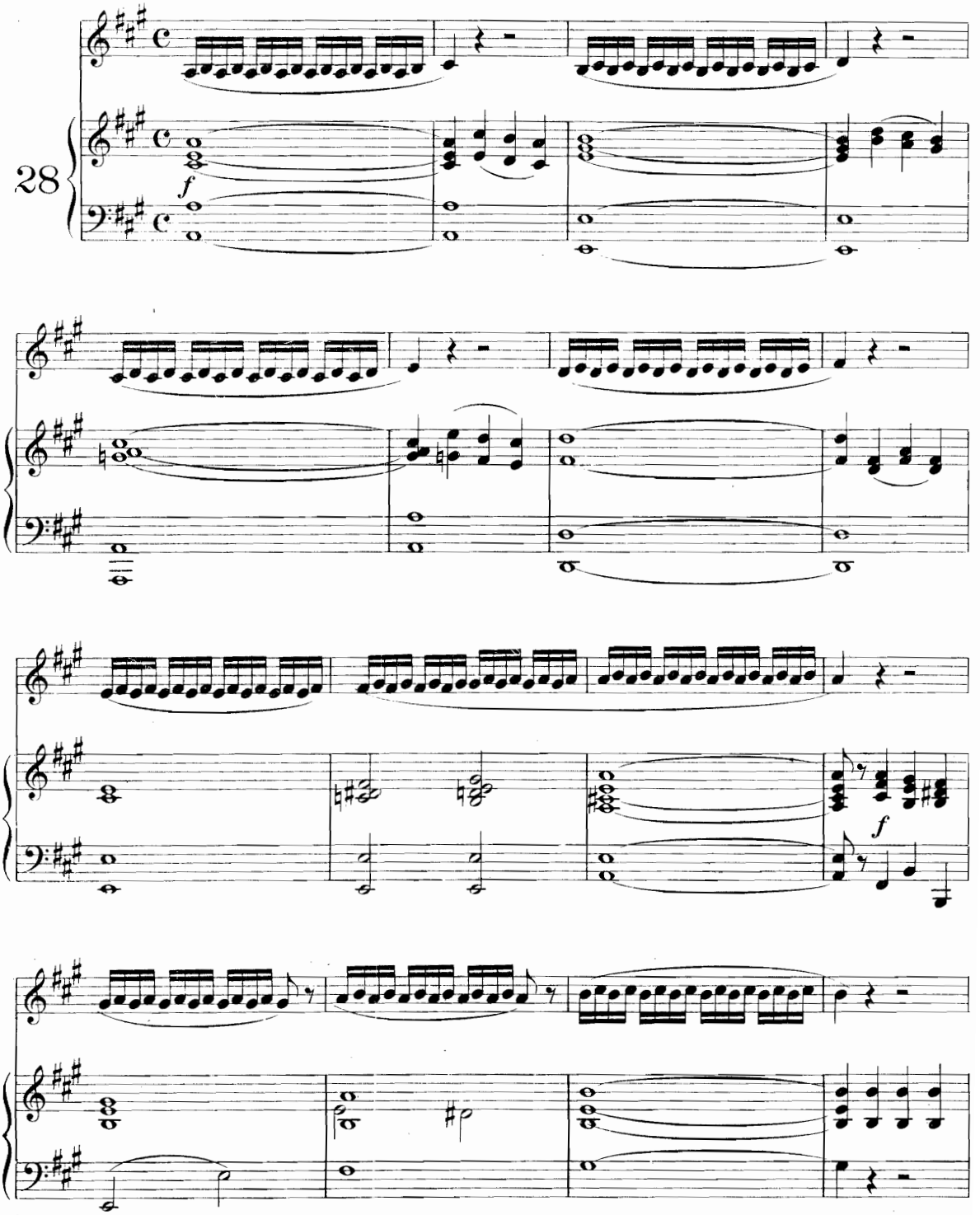



5-20-65750-80

## CHROMATIC SHAKE

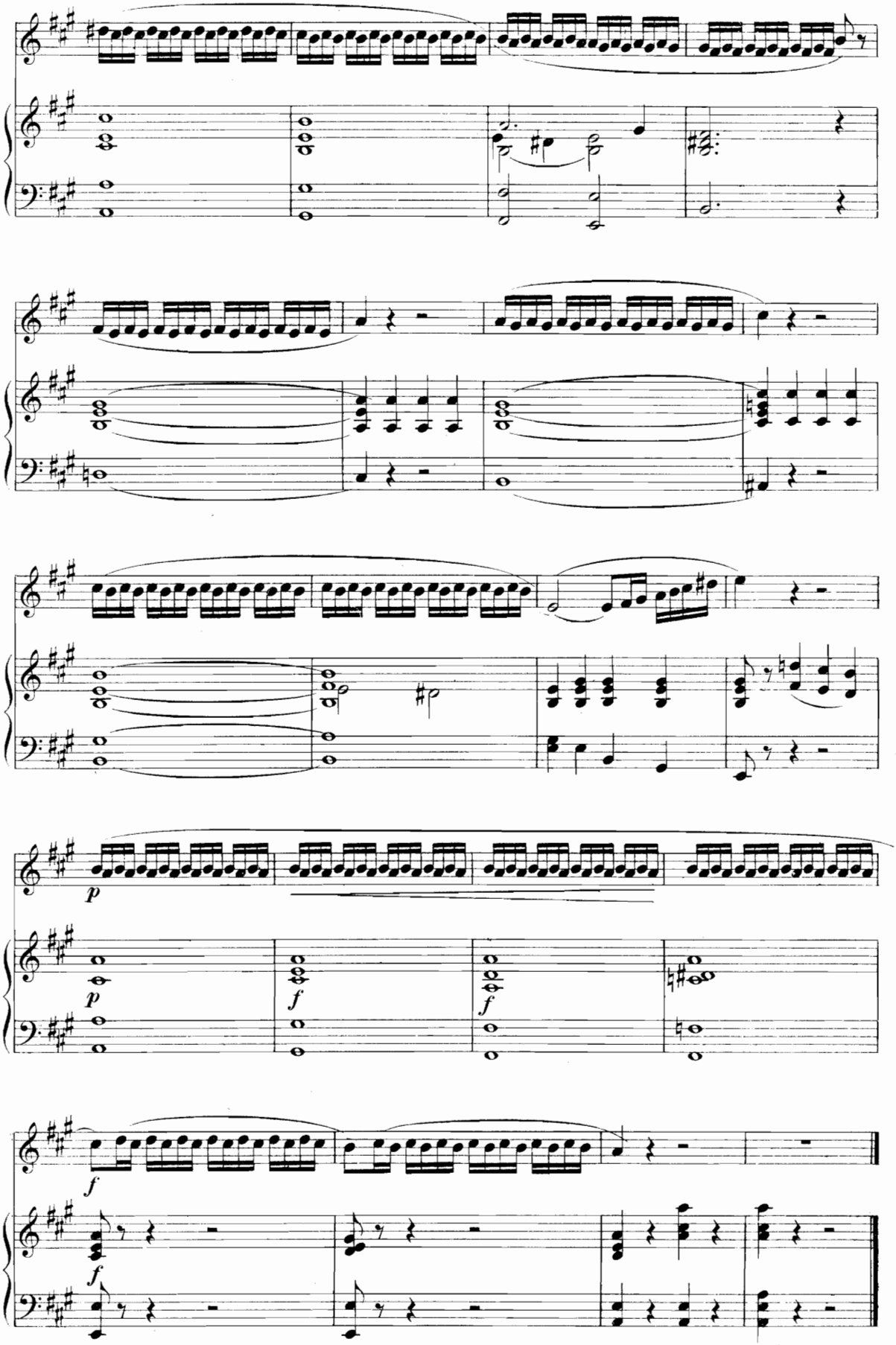


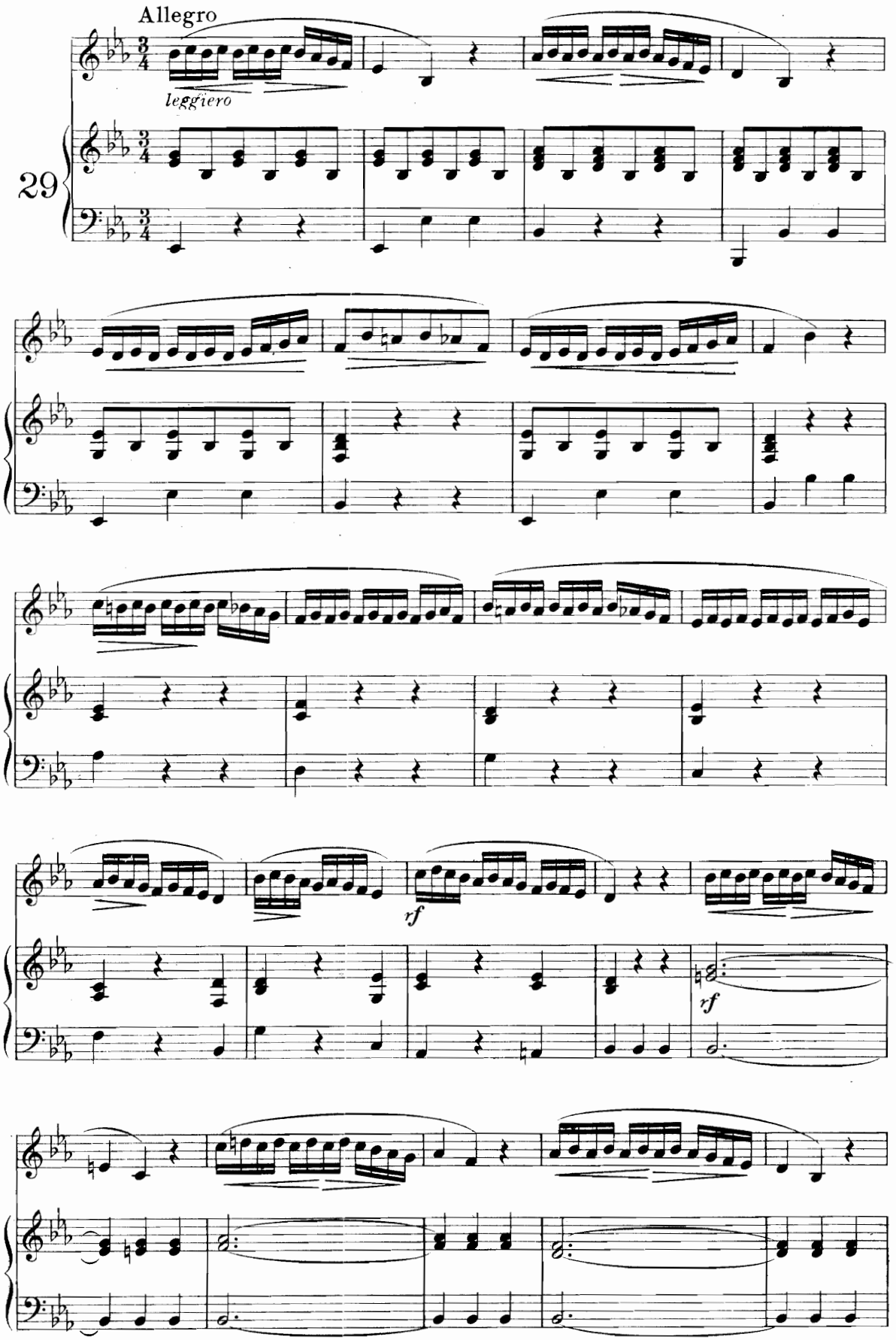

H. PANOFKA, Op. 81

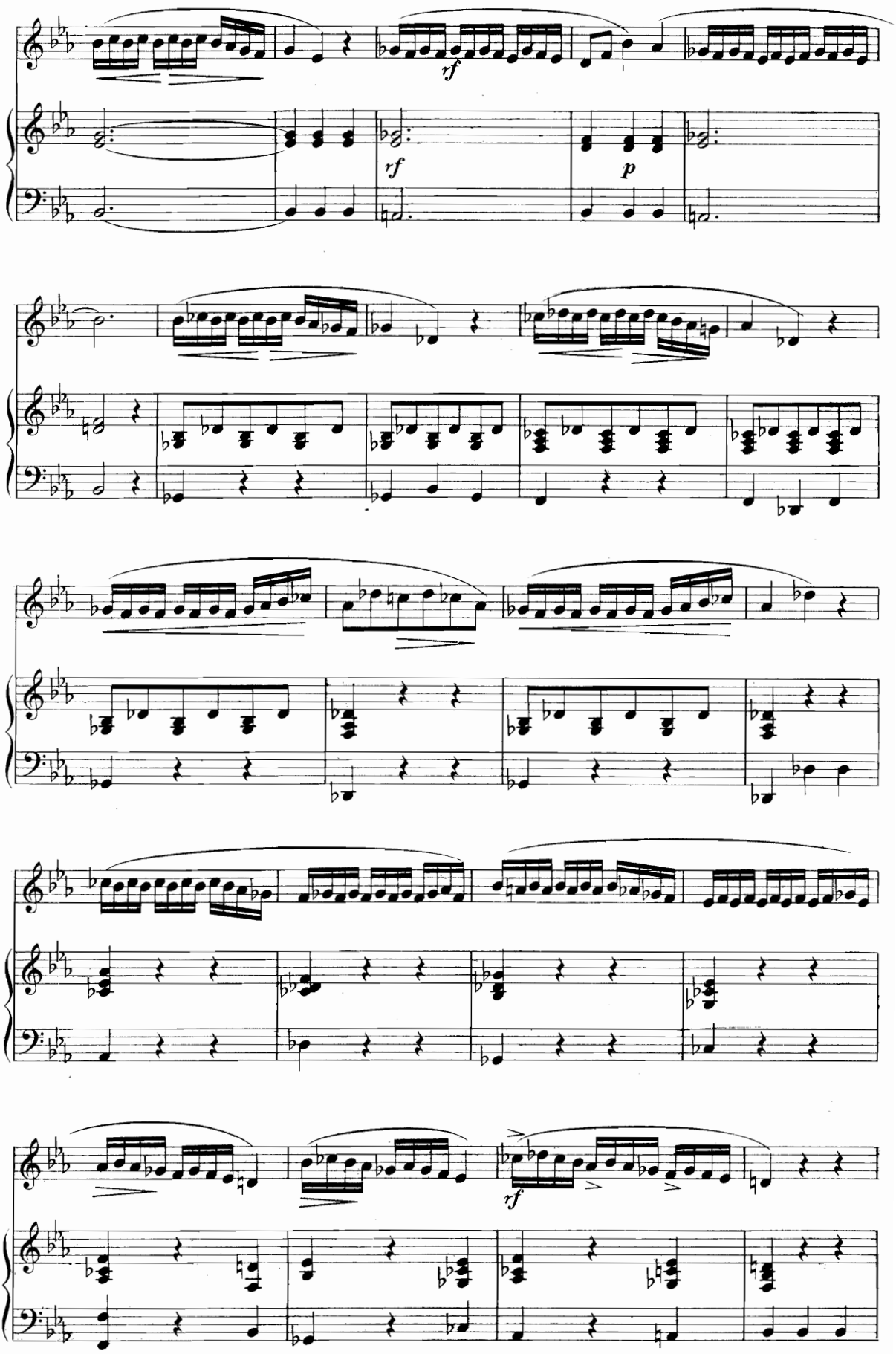


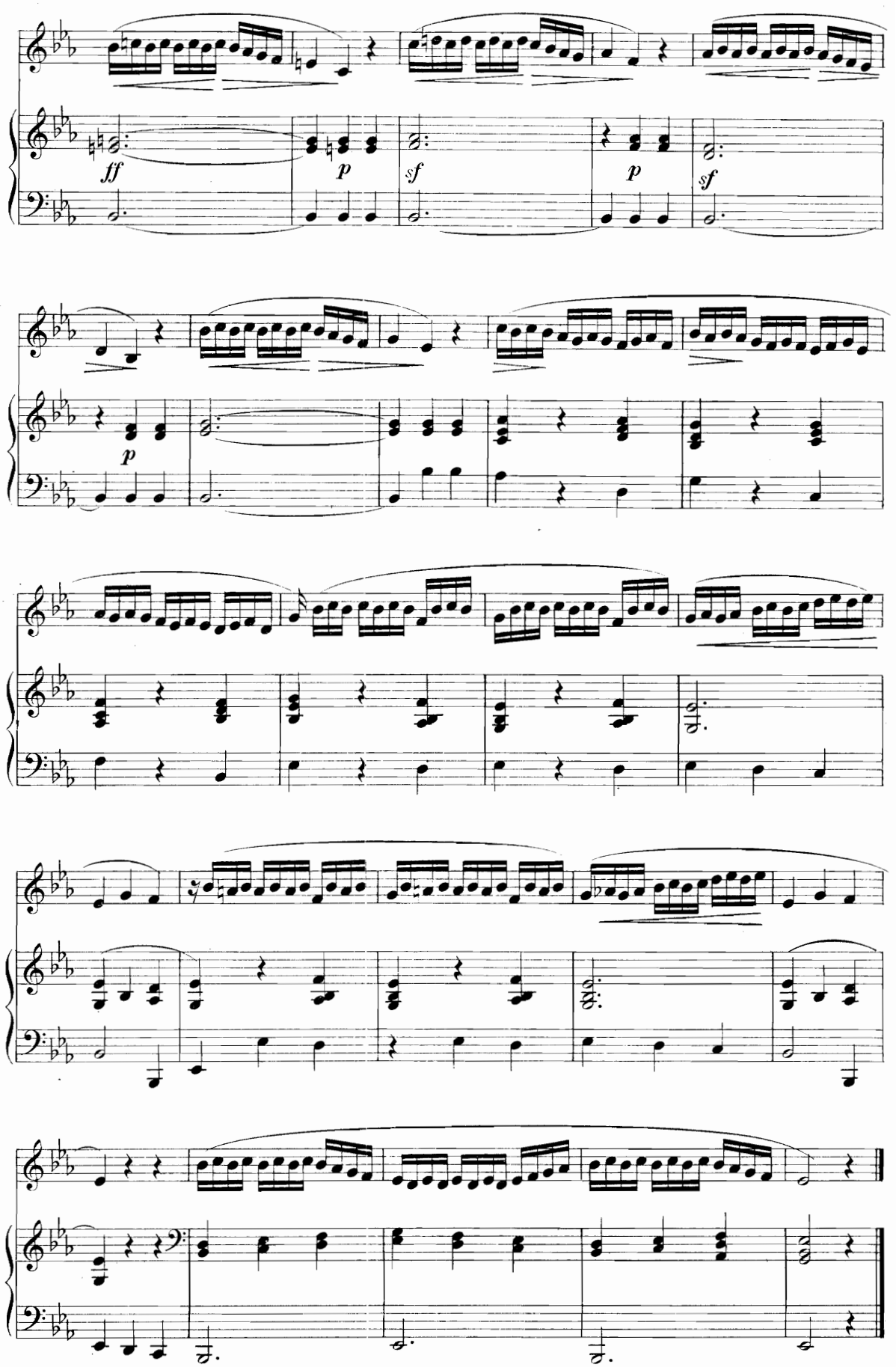

*(Note) This Vocalise should be practised at first "Lento",- then "Moderato", "Allegro" and "Allegro molto".*

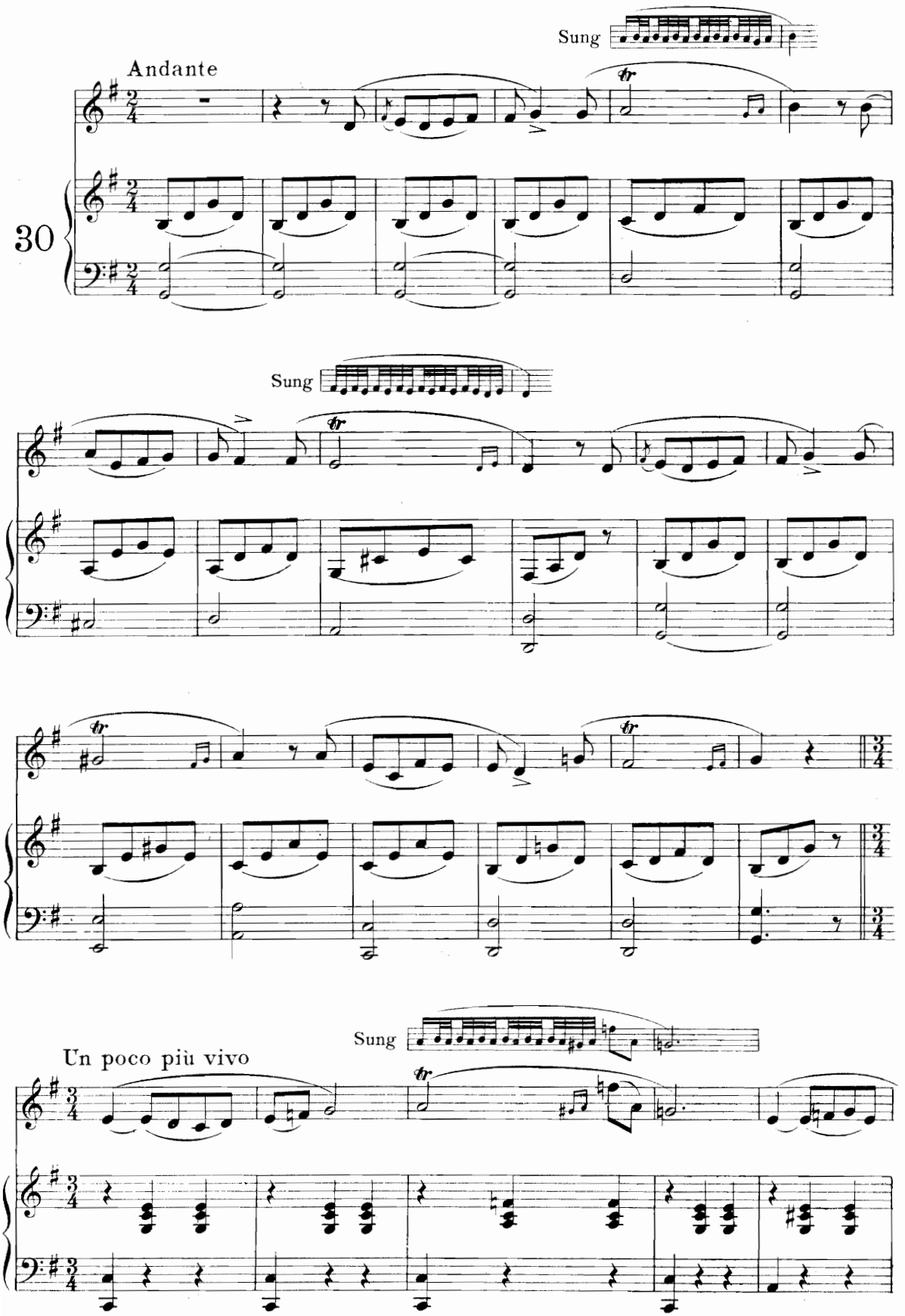
5-20-65750-80

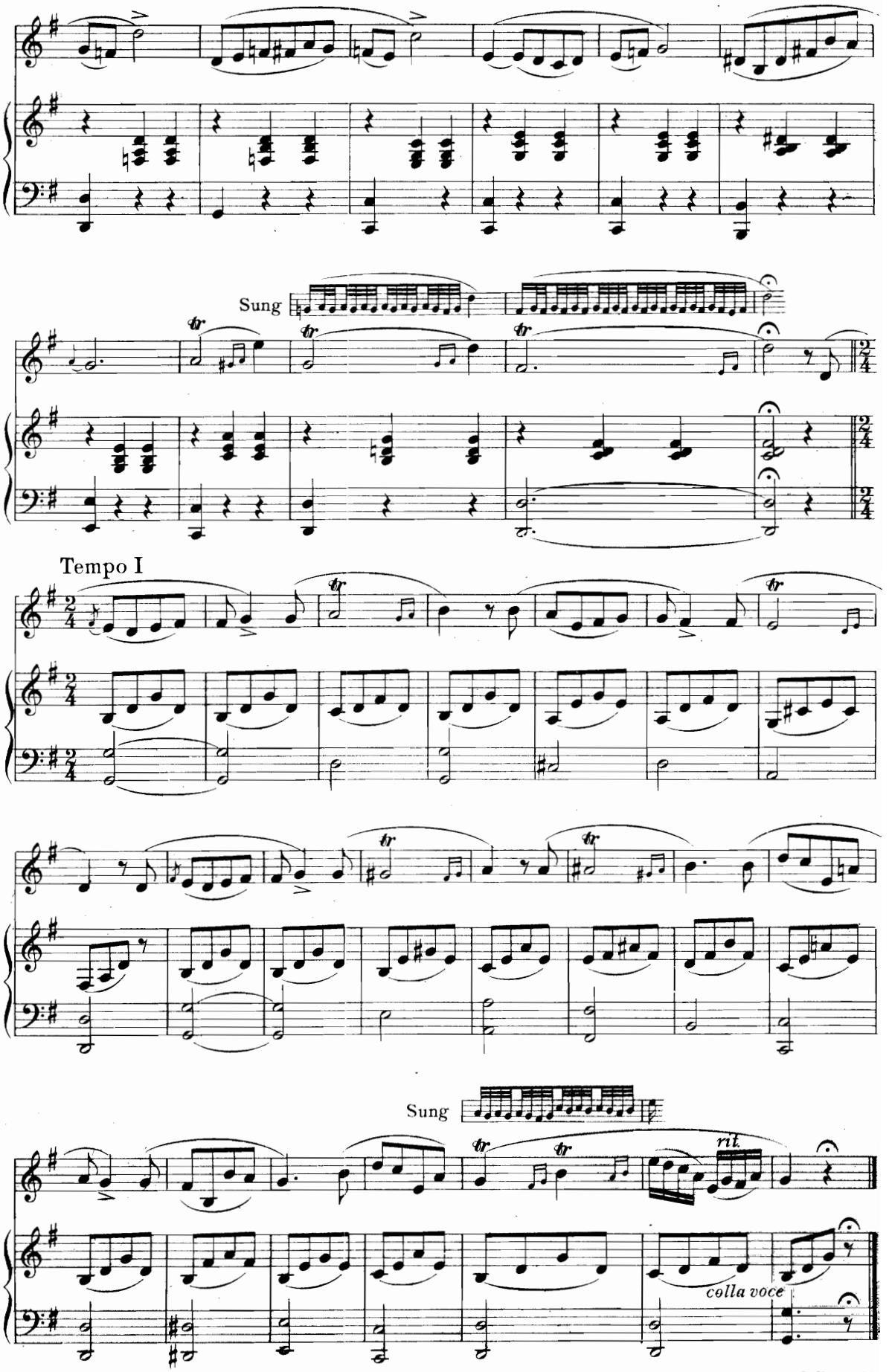

p
p
f
f
f
f

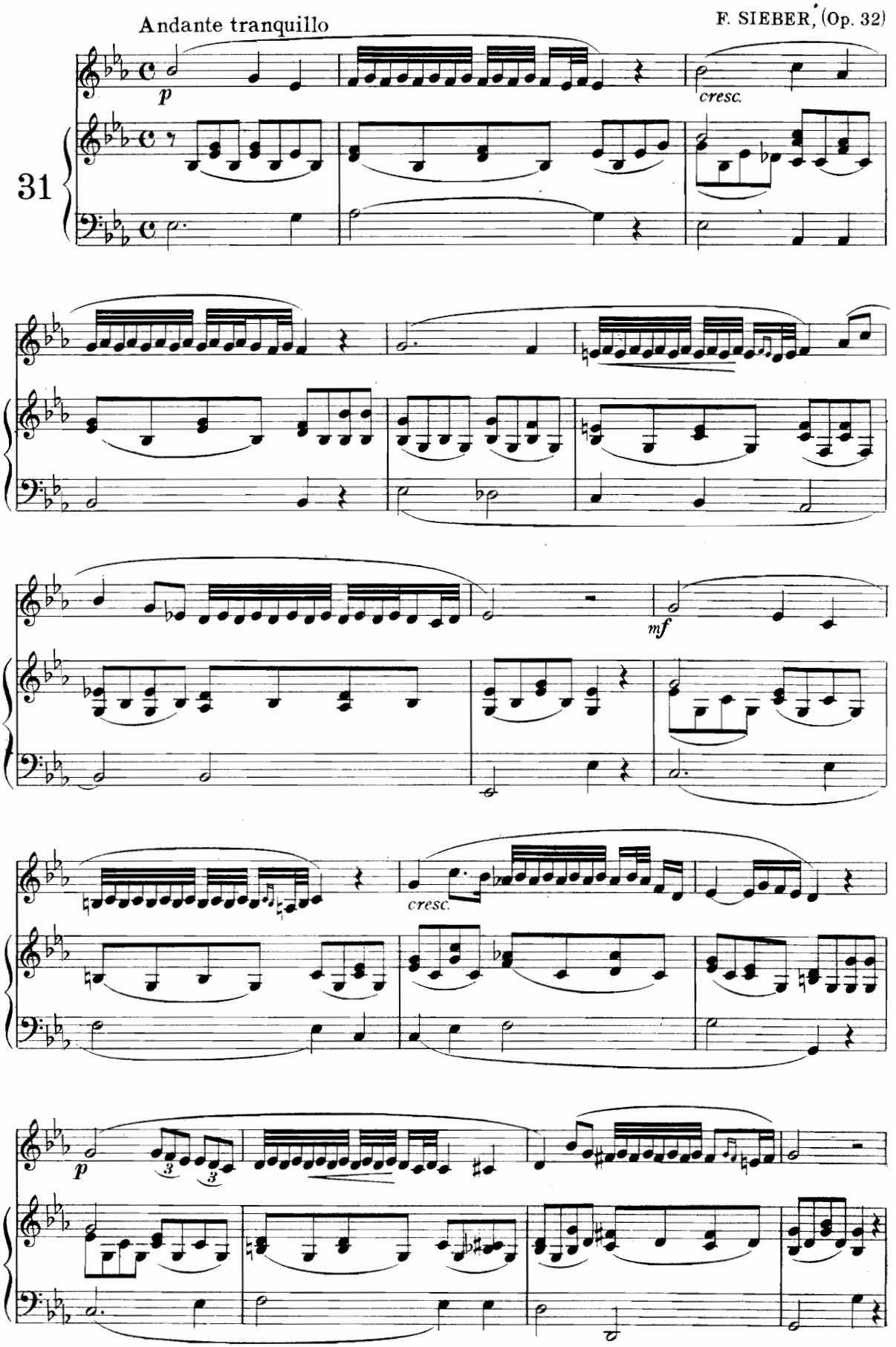

Allegro
leggiero
29
rf
rf

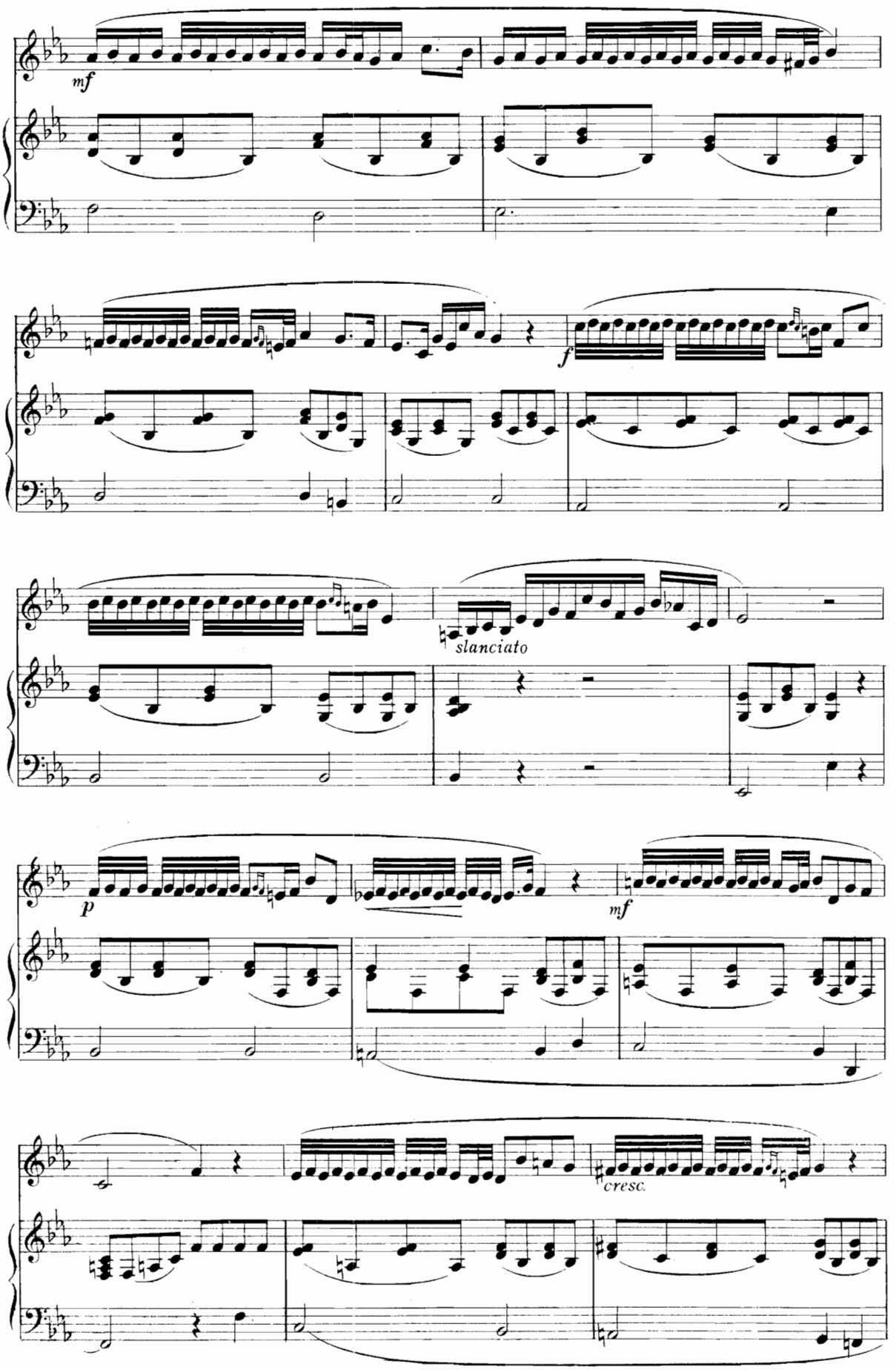

rf
rf
p
rf

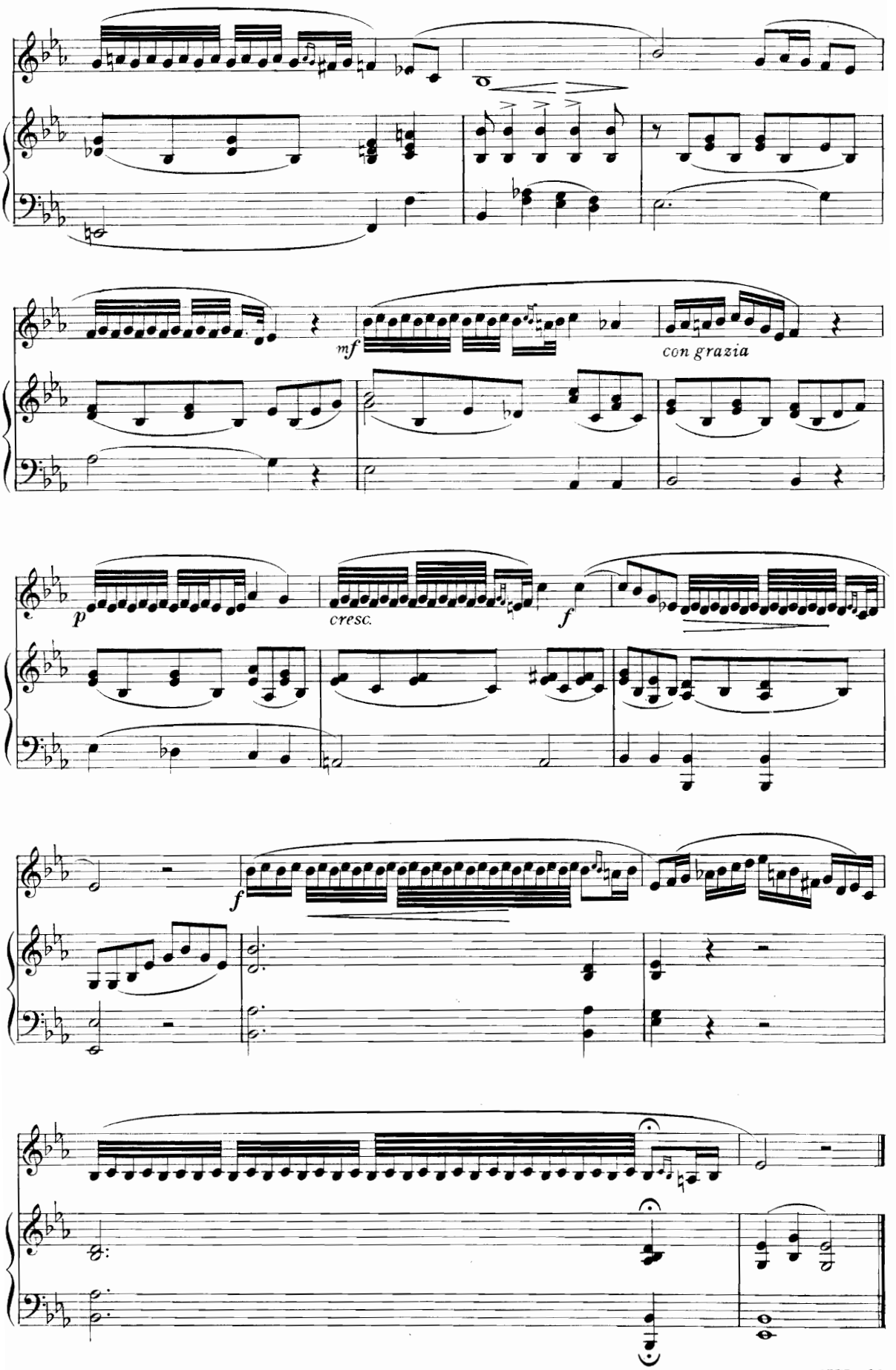

ff
p
sf
p
sf
p


Sung
Andante
30
Sung
Sung
Un poco più vivo


Sung
Tempo I
Sung
rit.
colla voce


Andante tranquillo
p
cresc.
31
mf
cresc.
p


mf
f
slanciato
p
mf
cresc.




5-20-65750-80

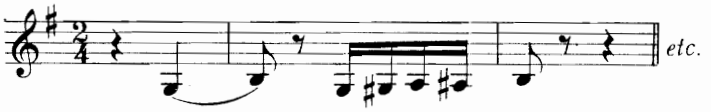
## CHROMATIC SCALES *(SCALE CHROMATICHE)*

(L. LABLACHE)

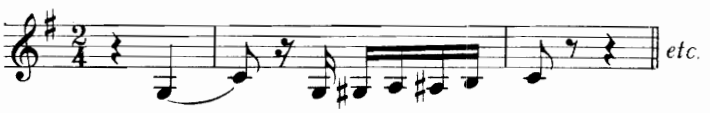
These scales are of very difficult execution. Independently of the great lightness and clearness of articulation which they require, there is often the danger, when they are somewhat lengthy, of adding notes, or of not singing enough of them.

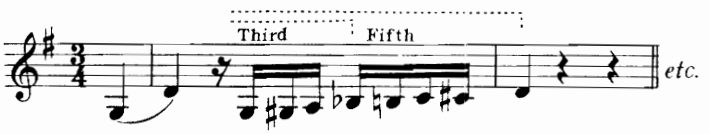
To avoid this, and to ensure correct intonation, it is necessary *first,* to have a clear comprehension of the interval which the first and last note of each group form; *second,* to count the number of semitones which they include and reduce them to measure, taking care, however, that the last note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

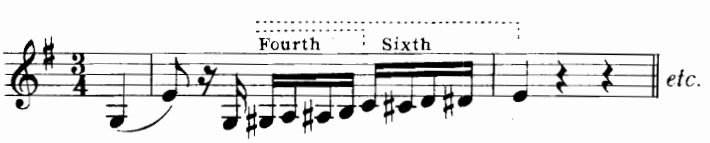
### EXERCISES

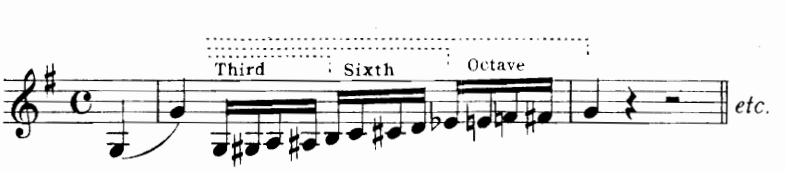


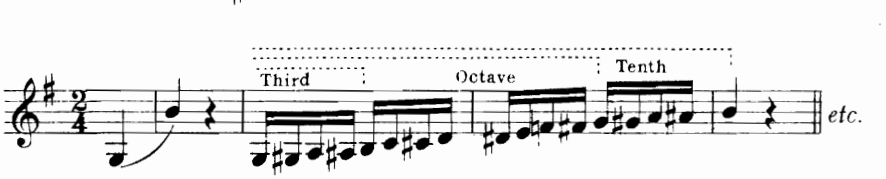

Ascending and descending diatonically within the compass of the voice.

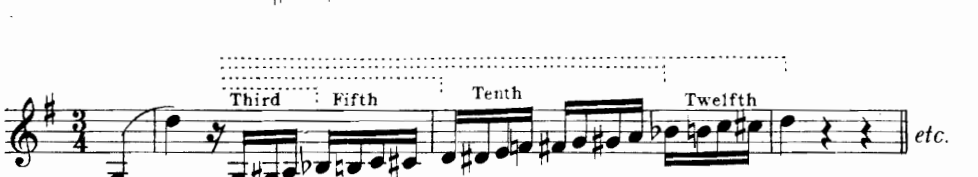


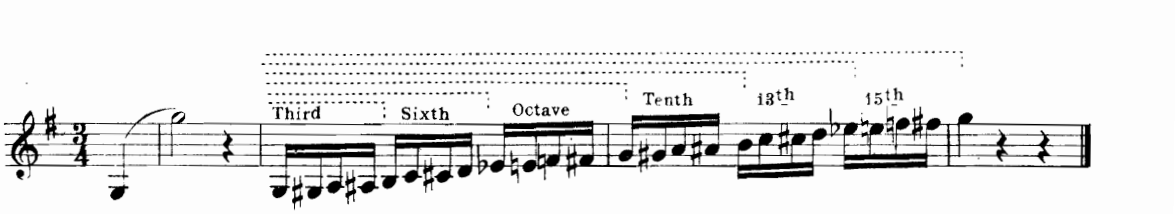



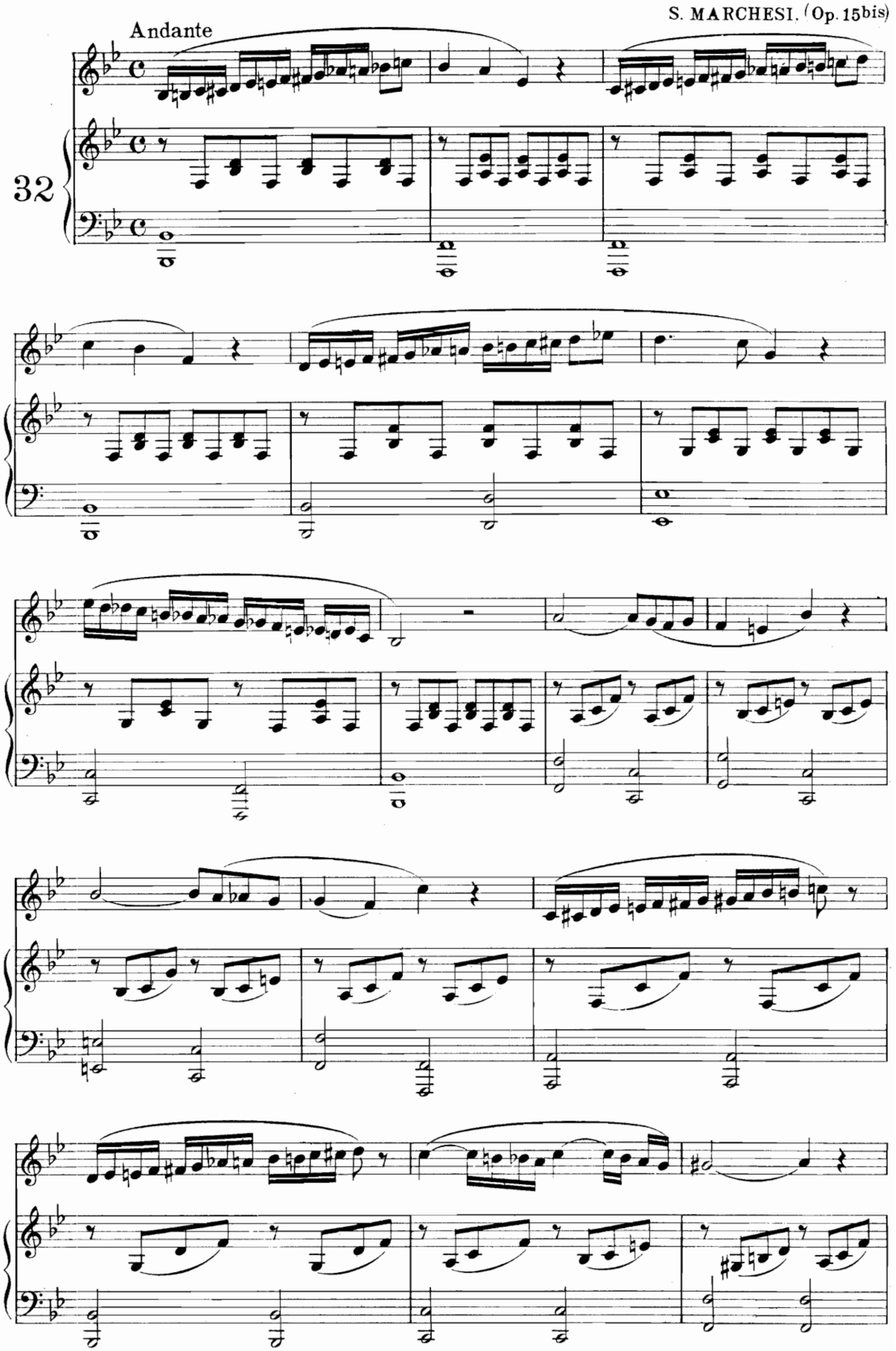



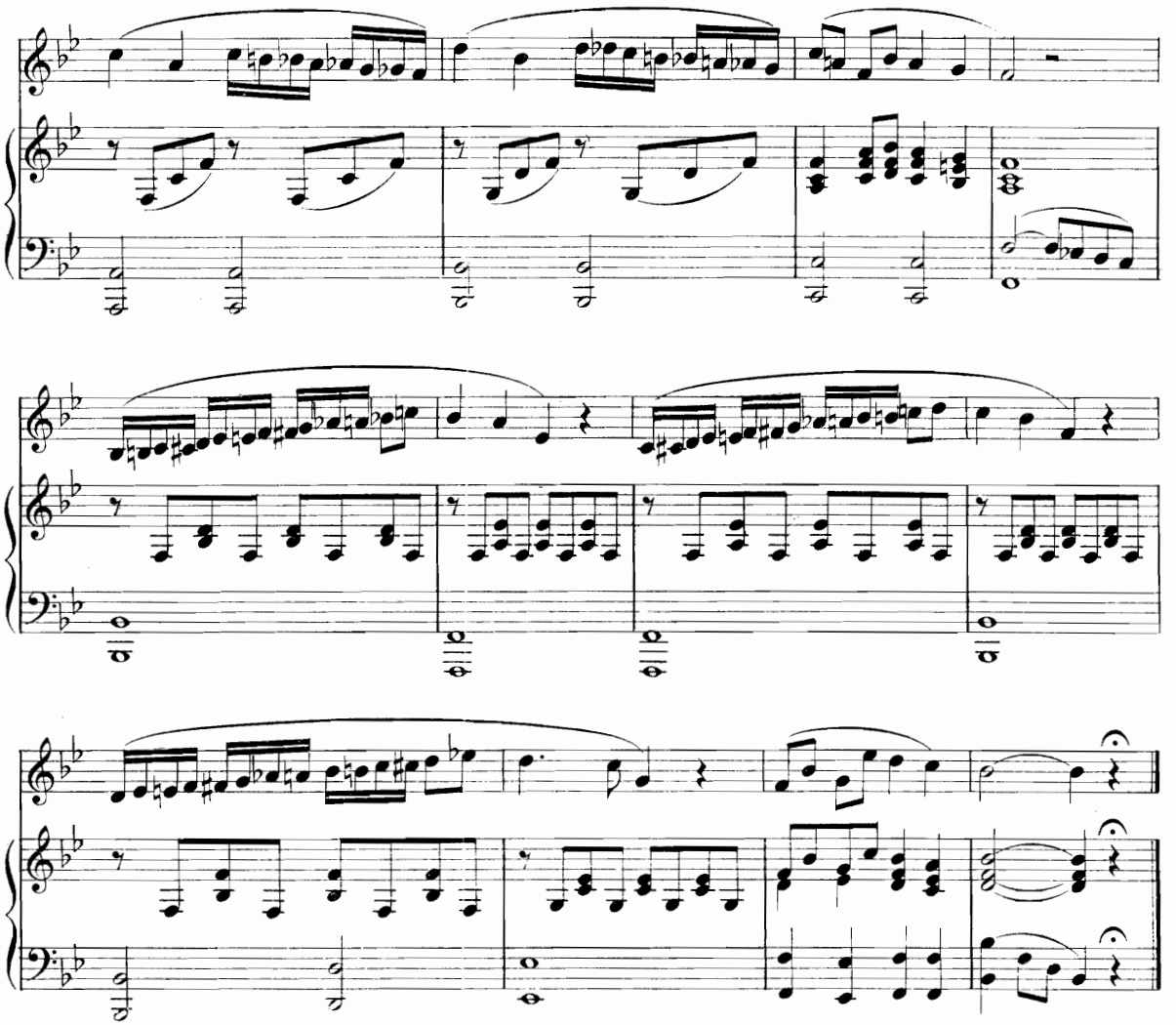




5-20-65750-80

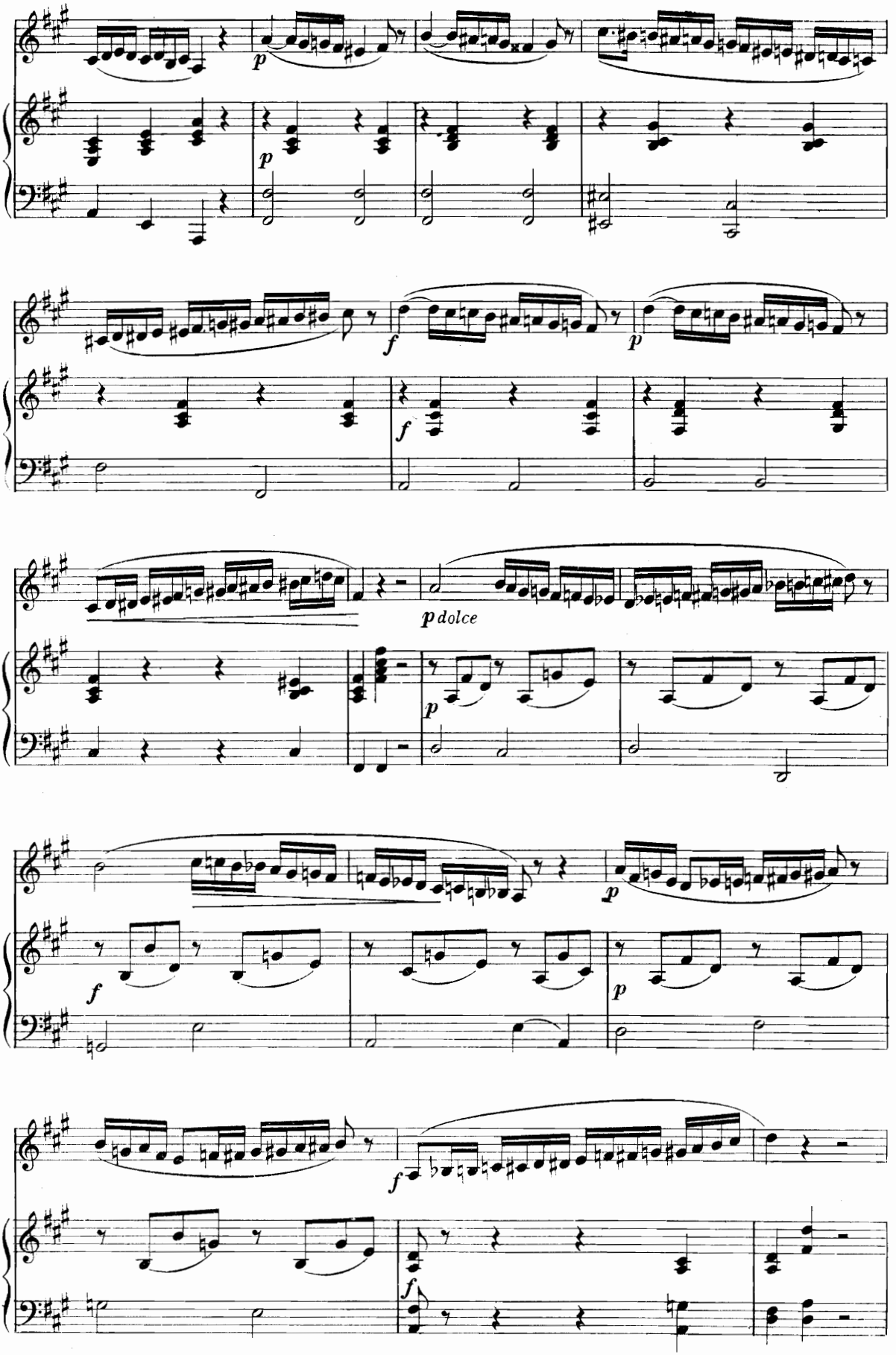

Andante
32

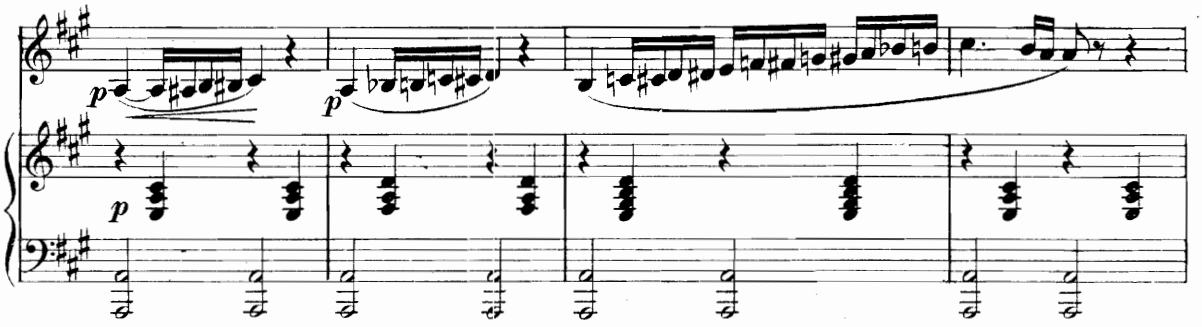


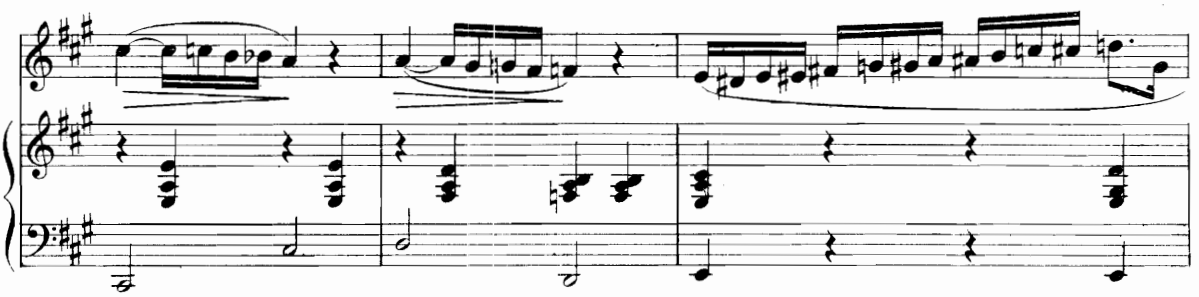


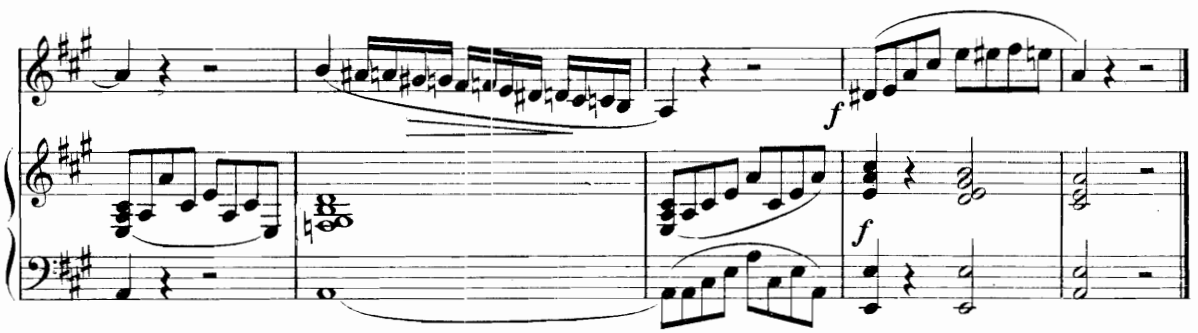
Moderato

33

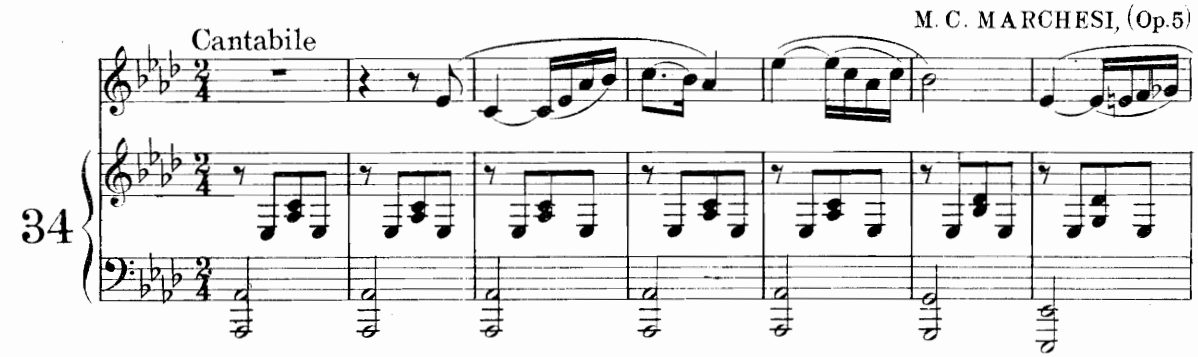

p
p
f
p
f
p dolce
p
f
p
f
f

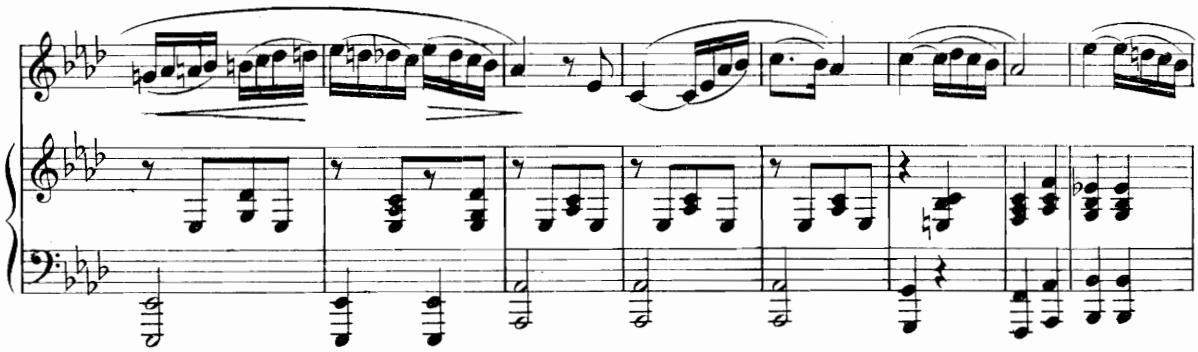





M. C. MARCHESI, (Op.5)



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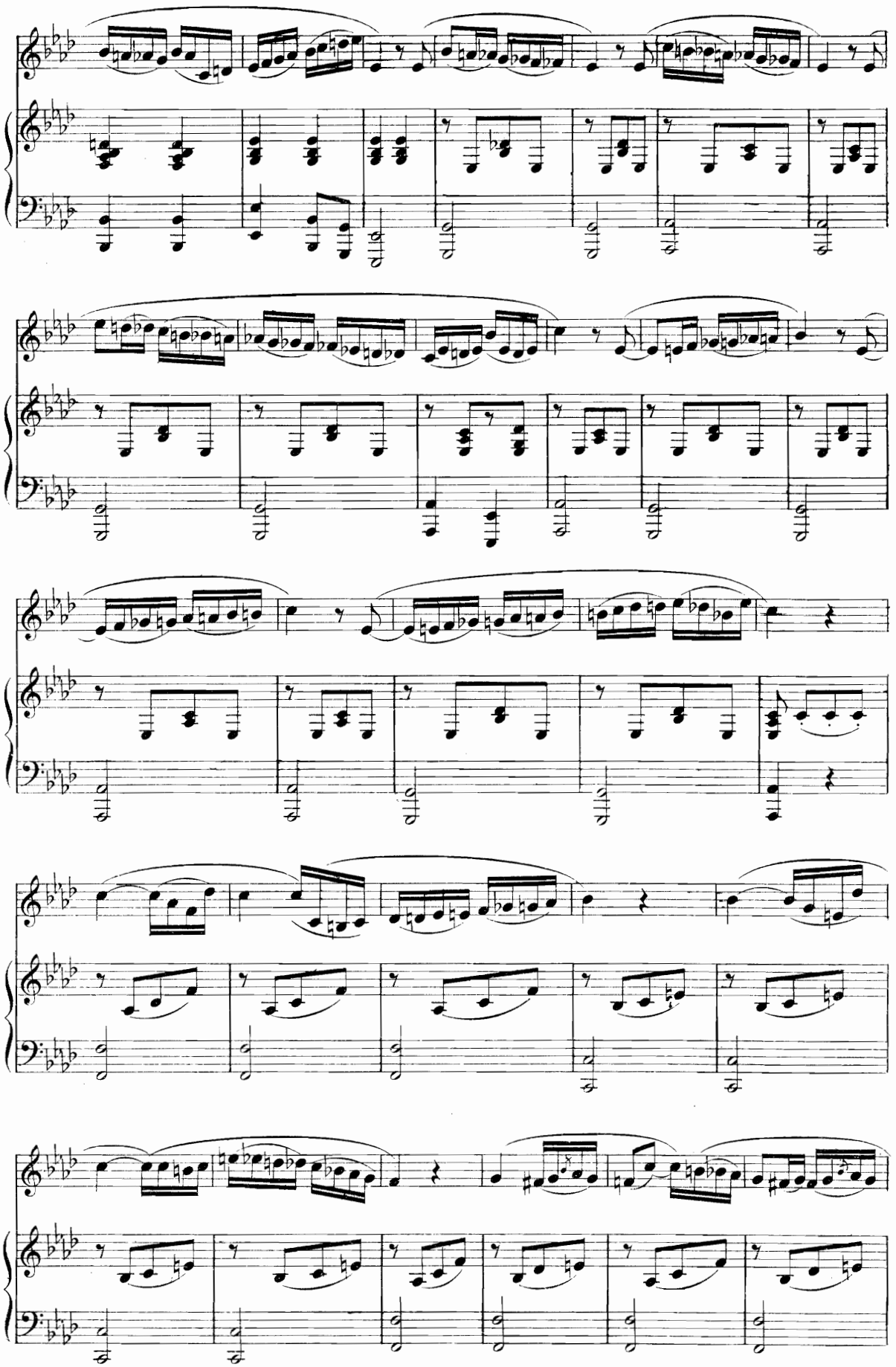
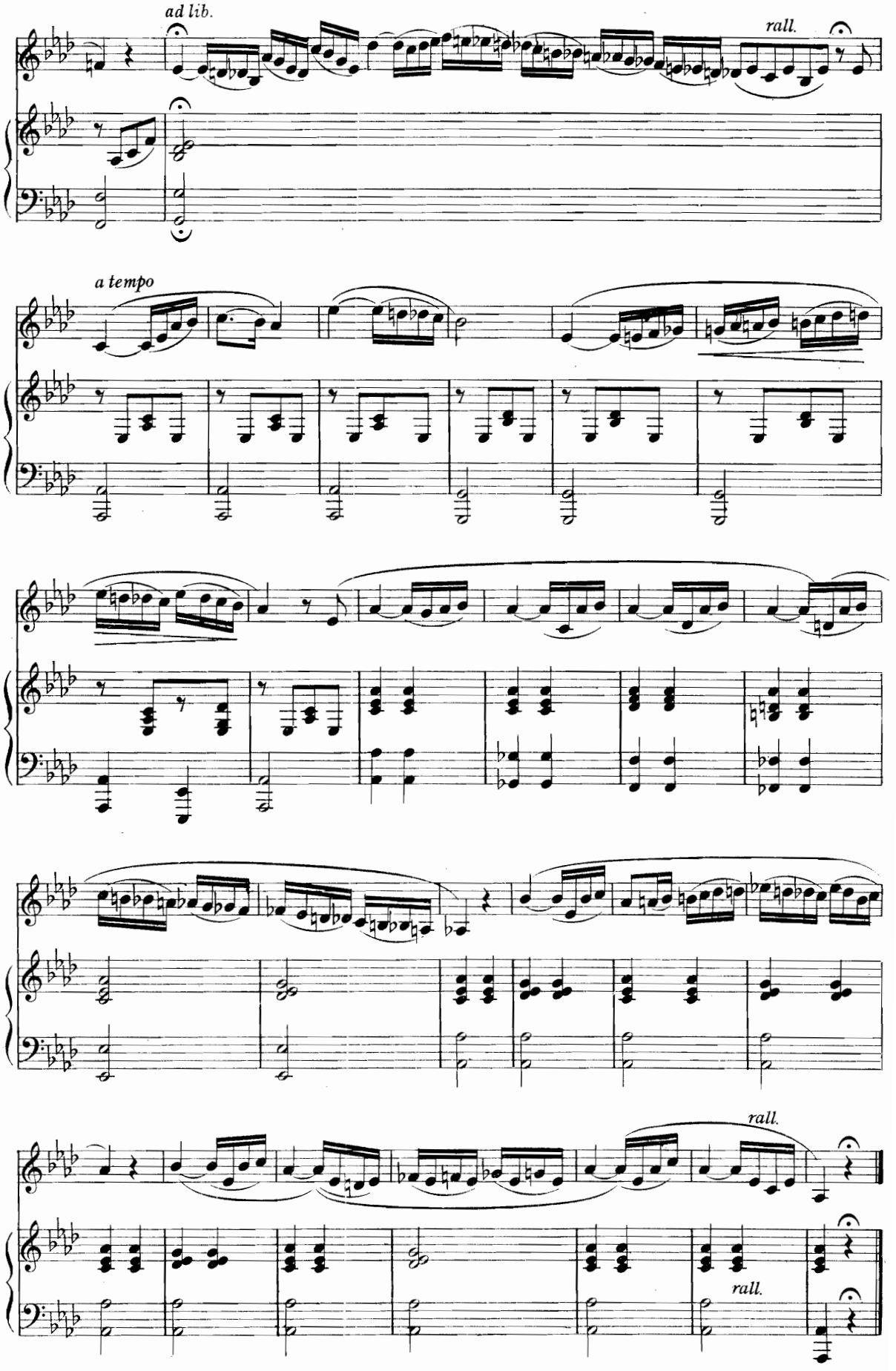



ad lib.
rall.
a tempo
rall.
rall.

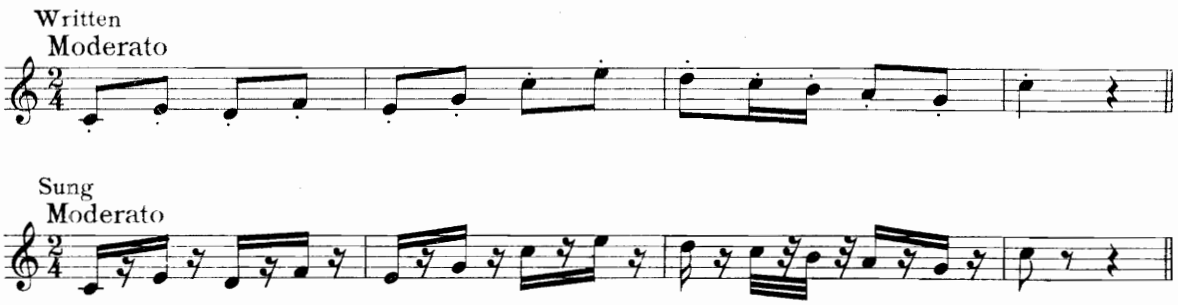
## DETACHED NOTES—*(STACCATO and PICCHETTATO)*

(A. RANDEGGER)

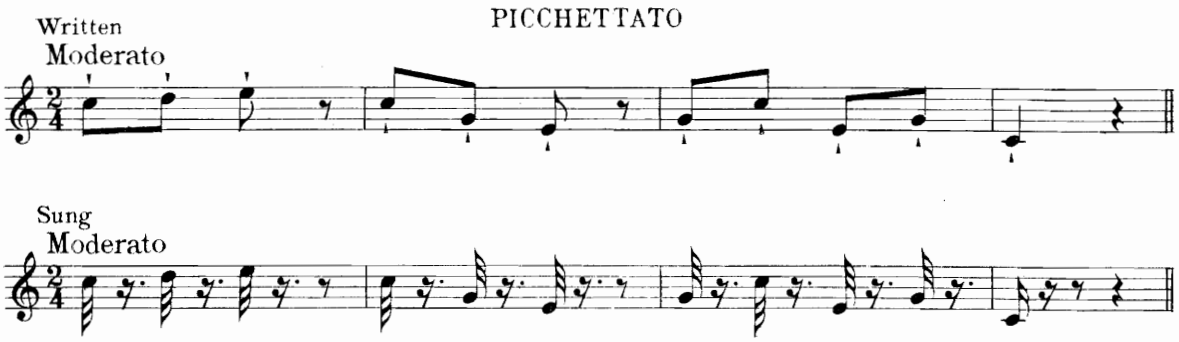
The "Staccato" is indicated by dots and the "Picchettato" by small "dashes" placed above or below the notes.

### EXAMPLES

#### STACCATO



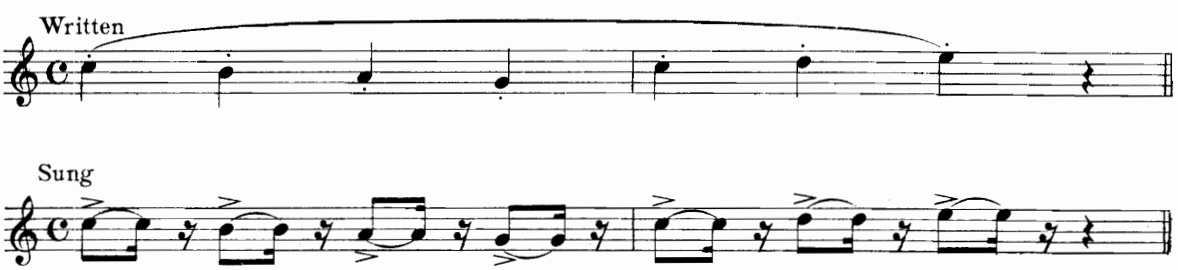

#### PICCHETTATO




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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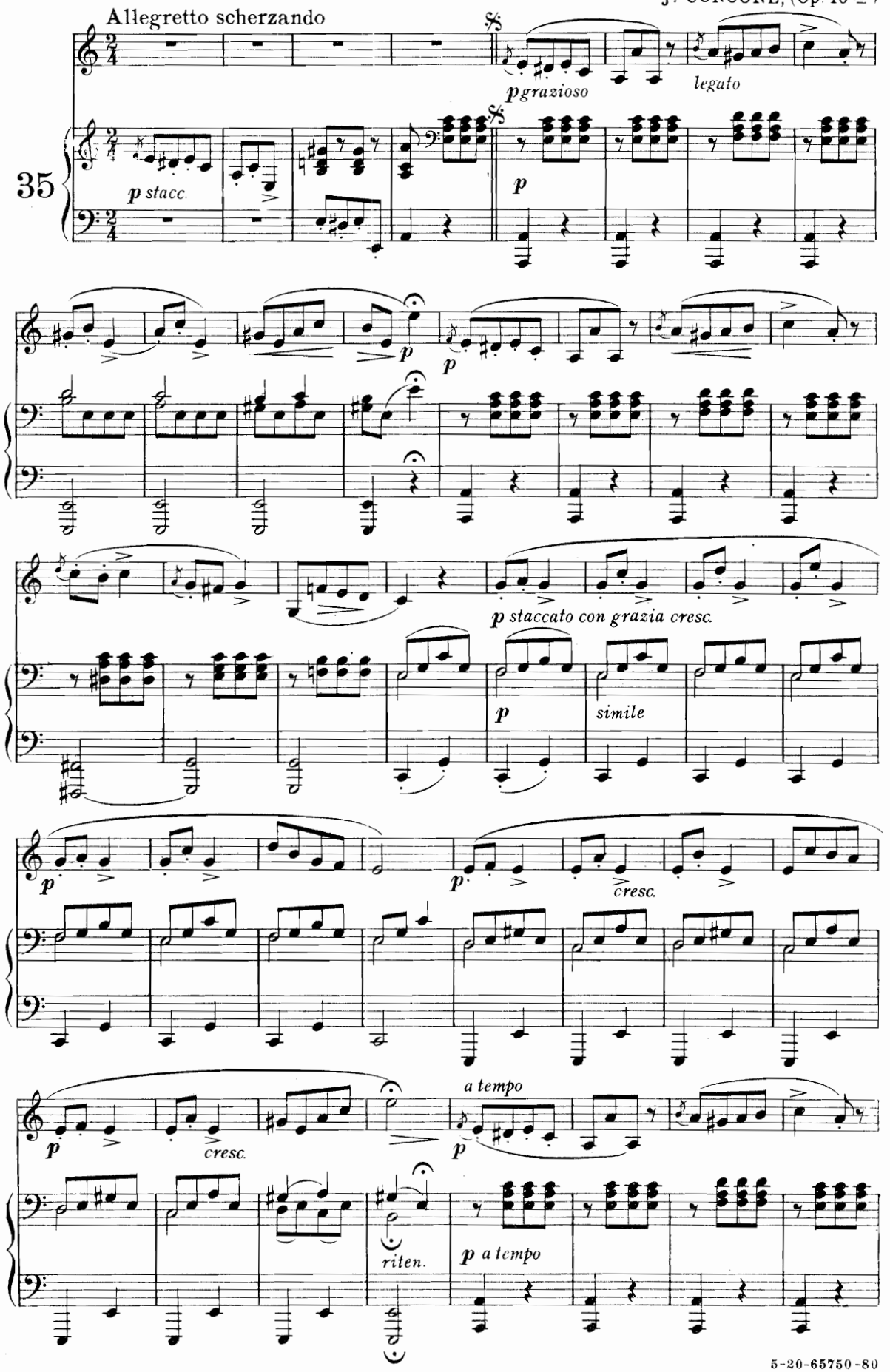
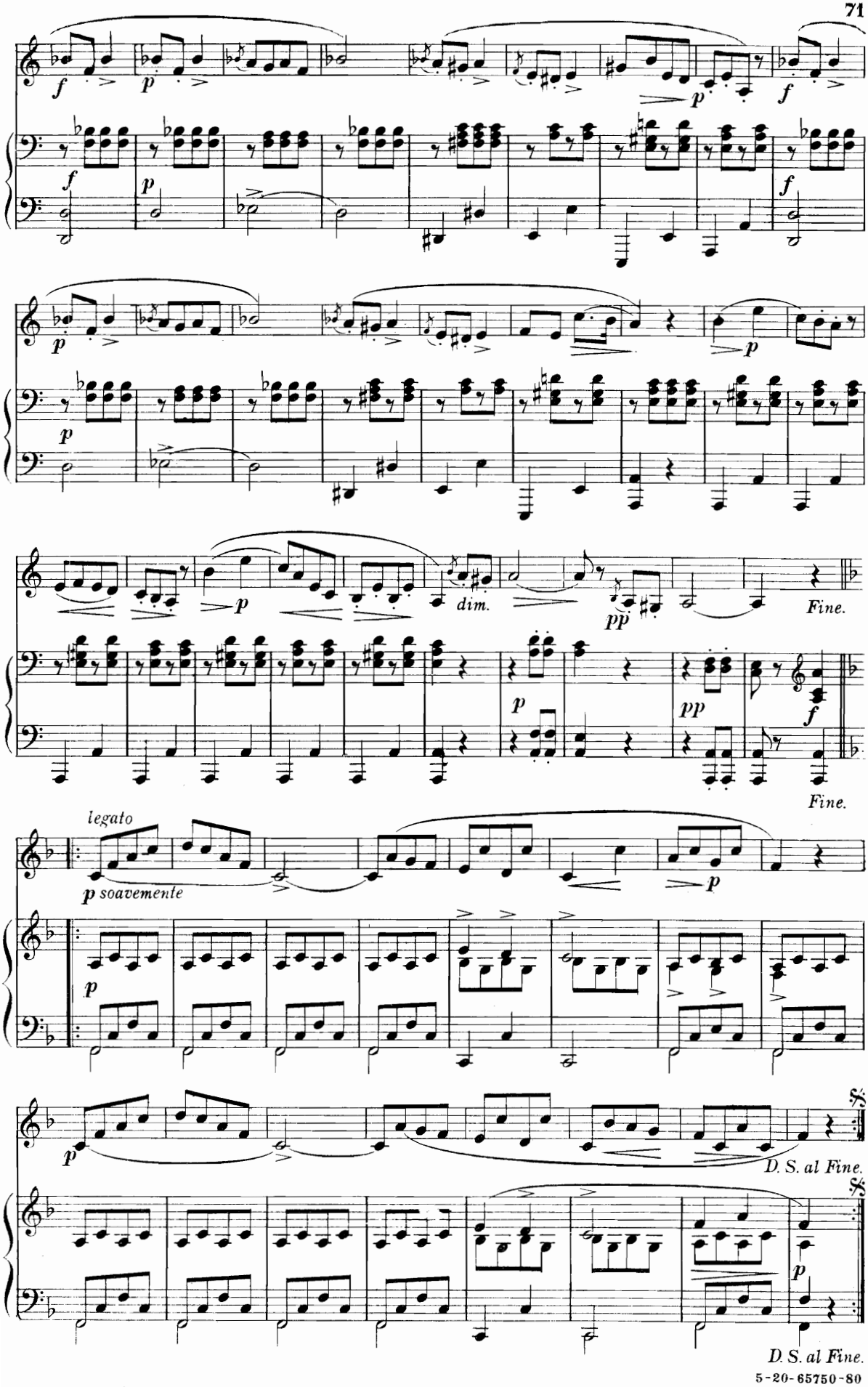
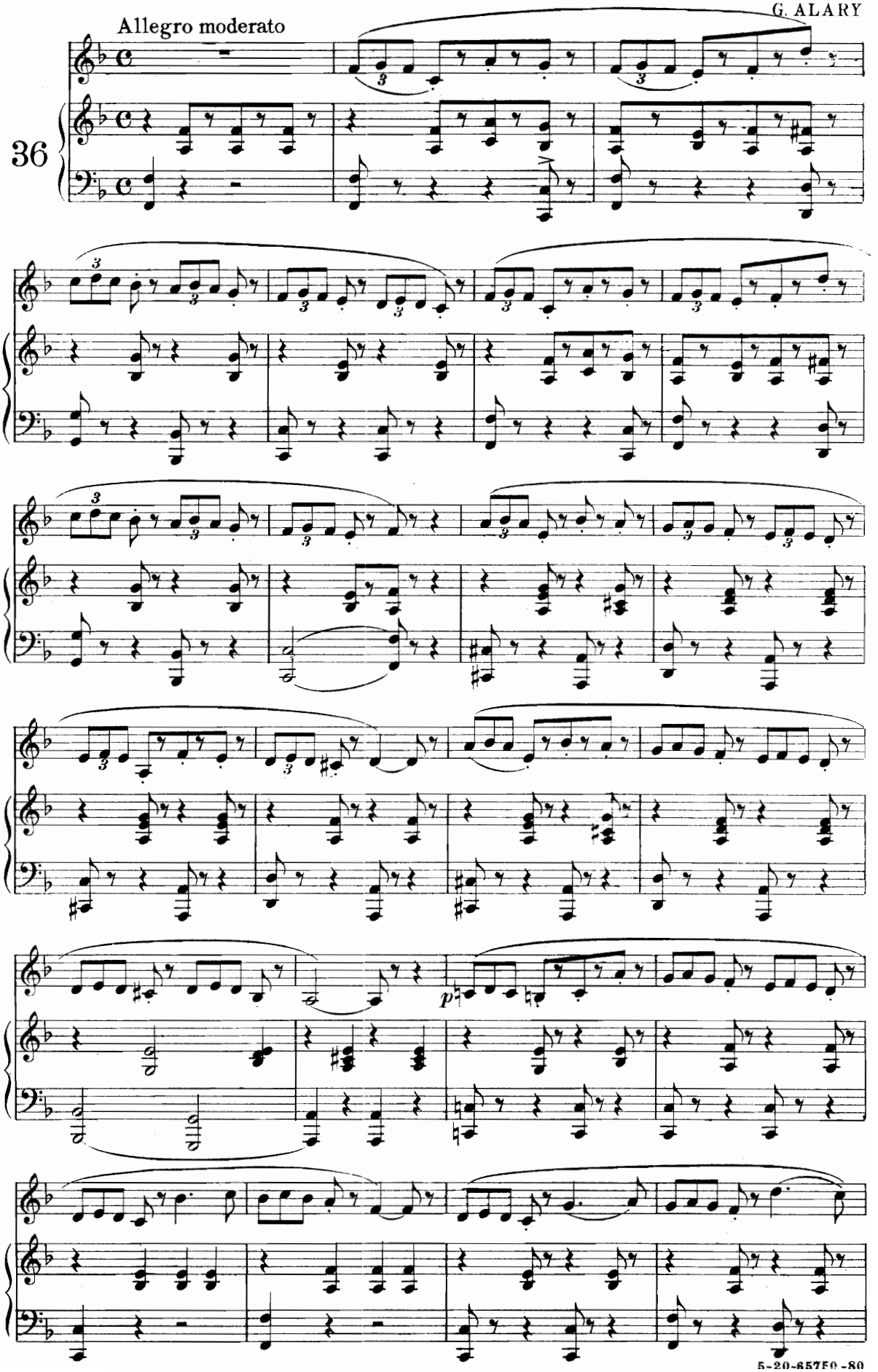
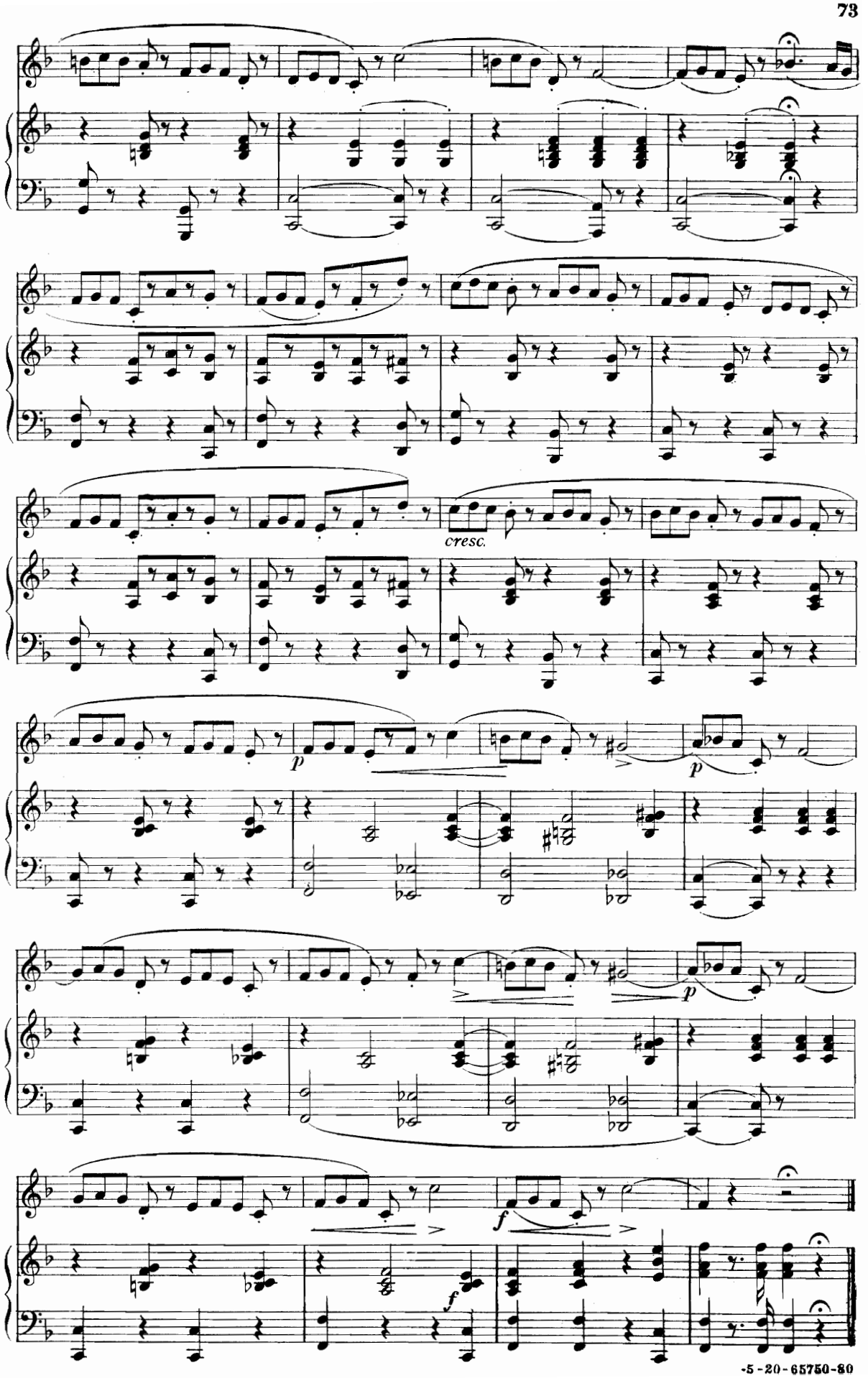
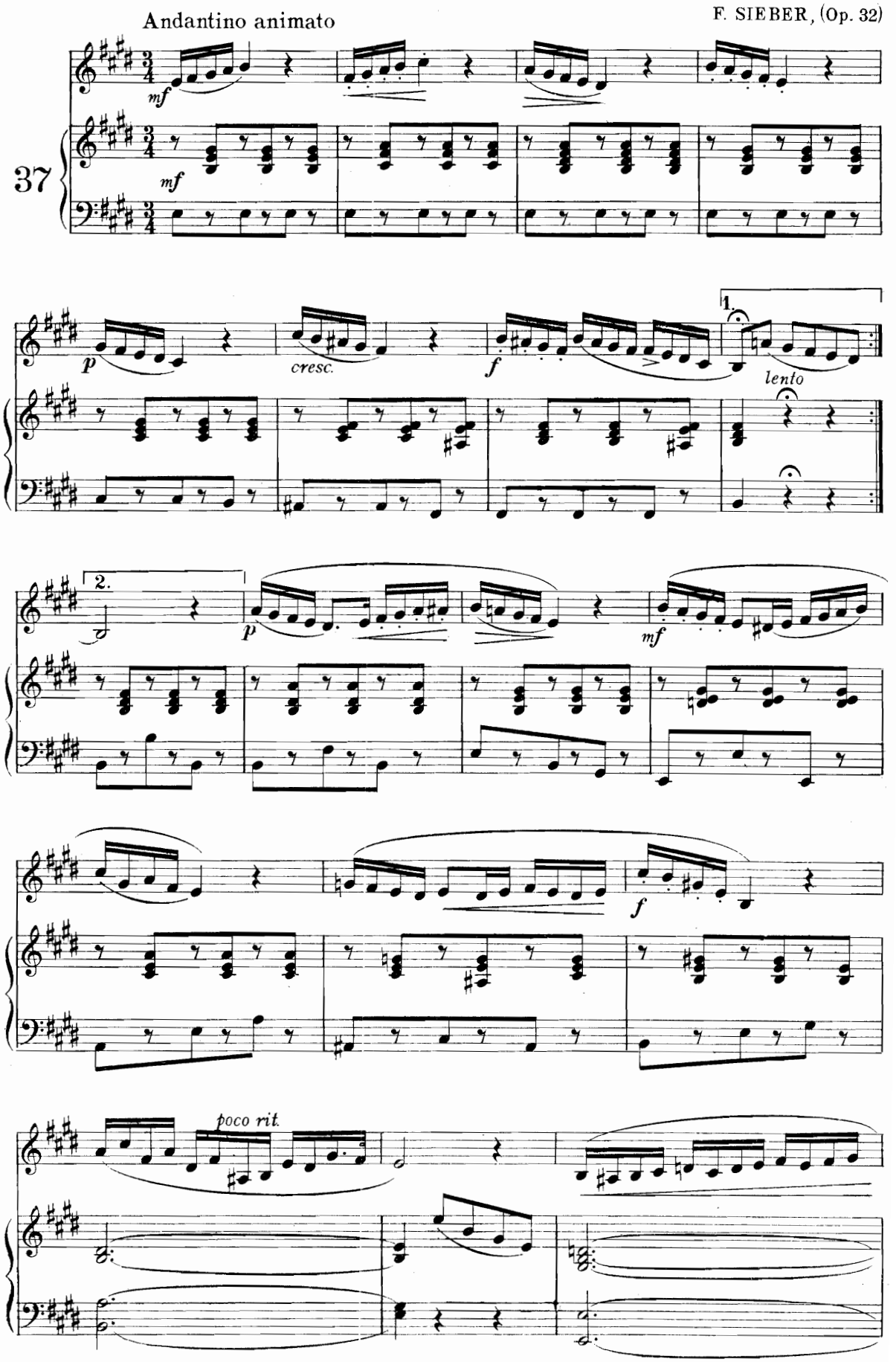
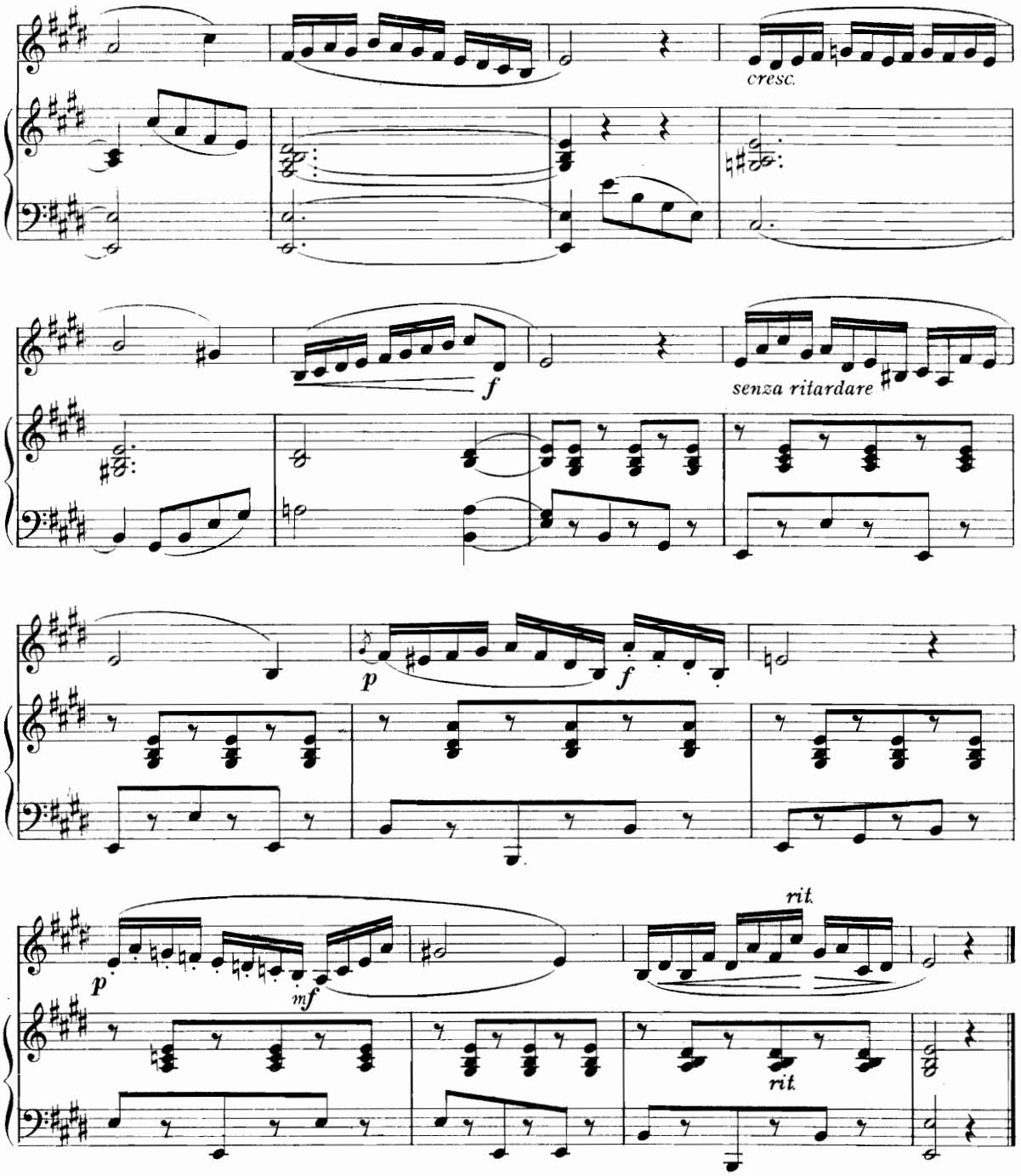

Allegretto scherzando
p grazioso
legato
35
p stacc.
p
p staccato con grazia cresc.
simile
cresc.
a tempo
riten.
p a tempo


f
p
f
p
f
p
p
p
dim.
pp
Fine.
p
pp
f
Fine.
legato
p soavemente
p
p
p
D. S. al Fine.
p
D. S. al Fine.


Allegro moderato
36
p


cresc.
p
p
p
f
f


Andantino animato
mf
37
mf
p
cresc.
f
1.
lento
2.
p
mf
f
poco rit.




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

(L. LABLACHE)

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

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

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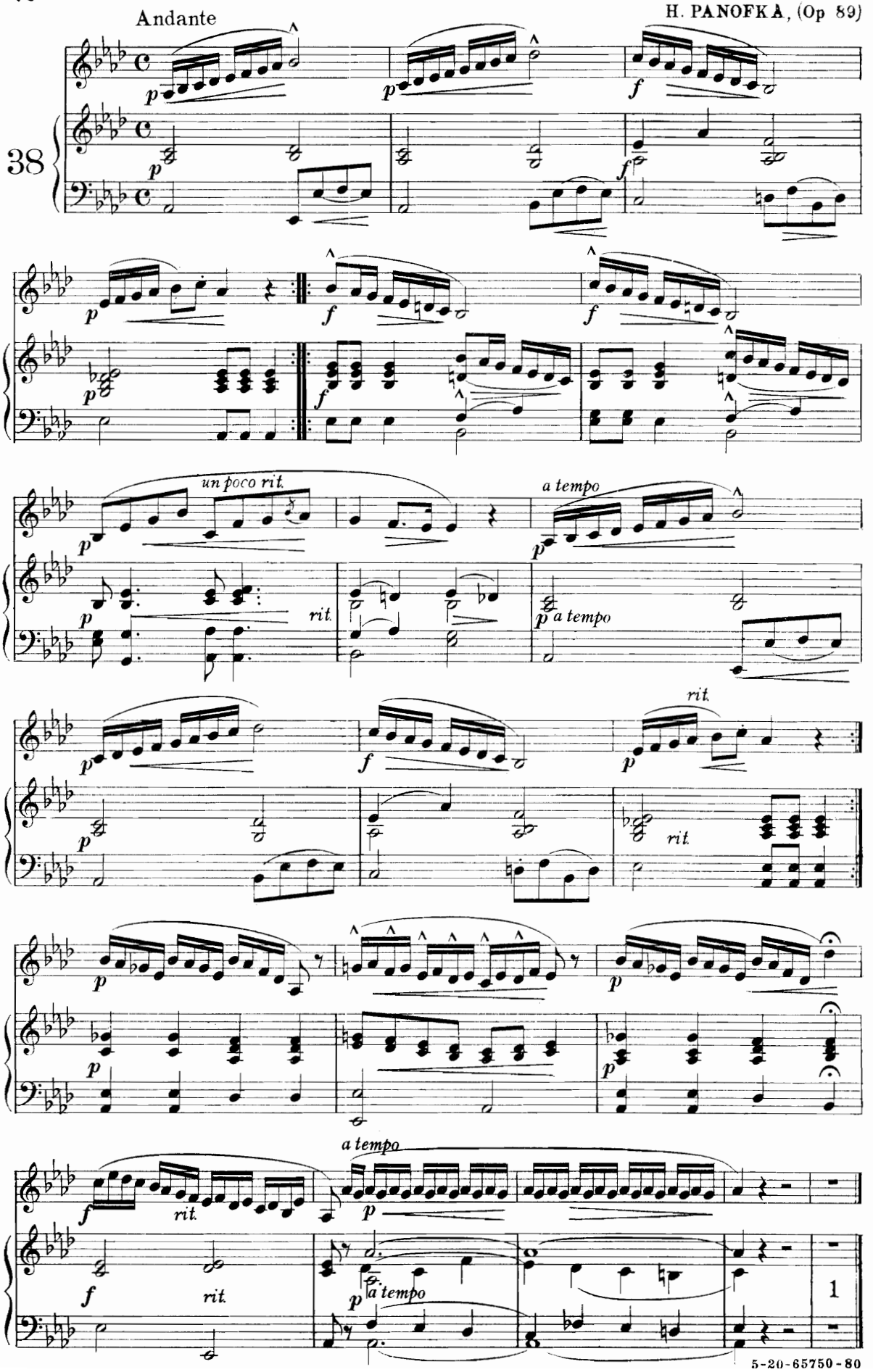
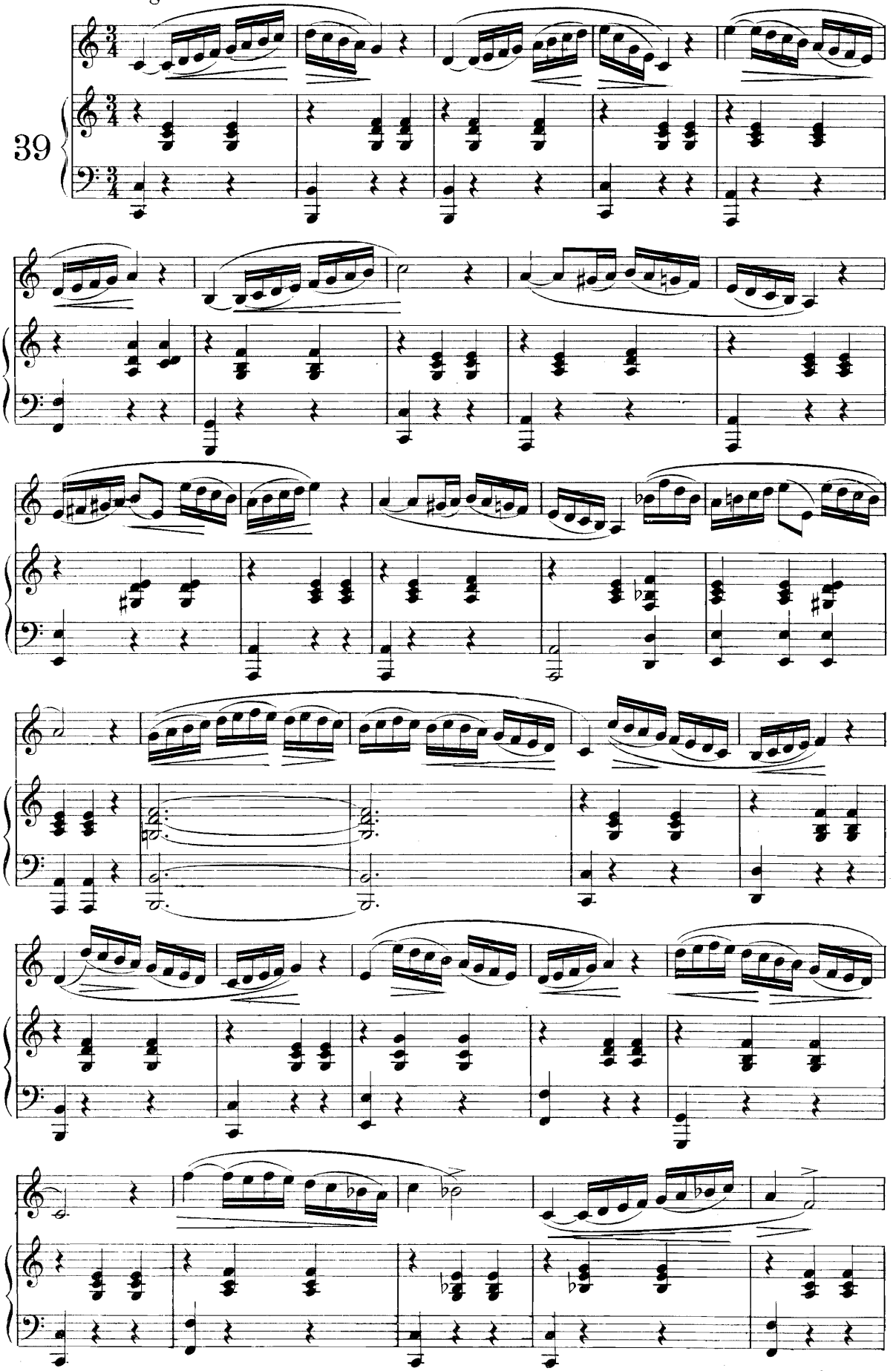
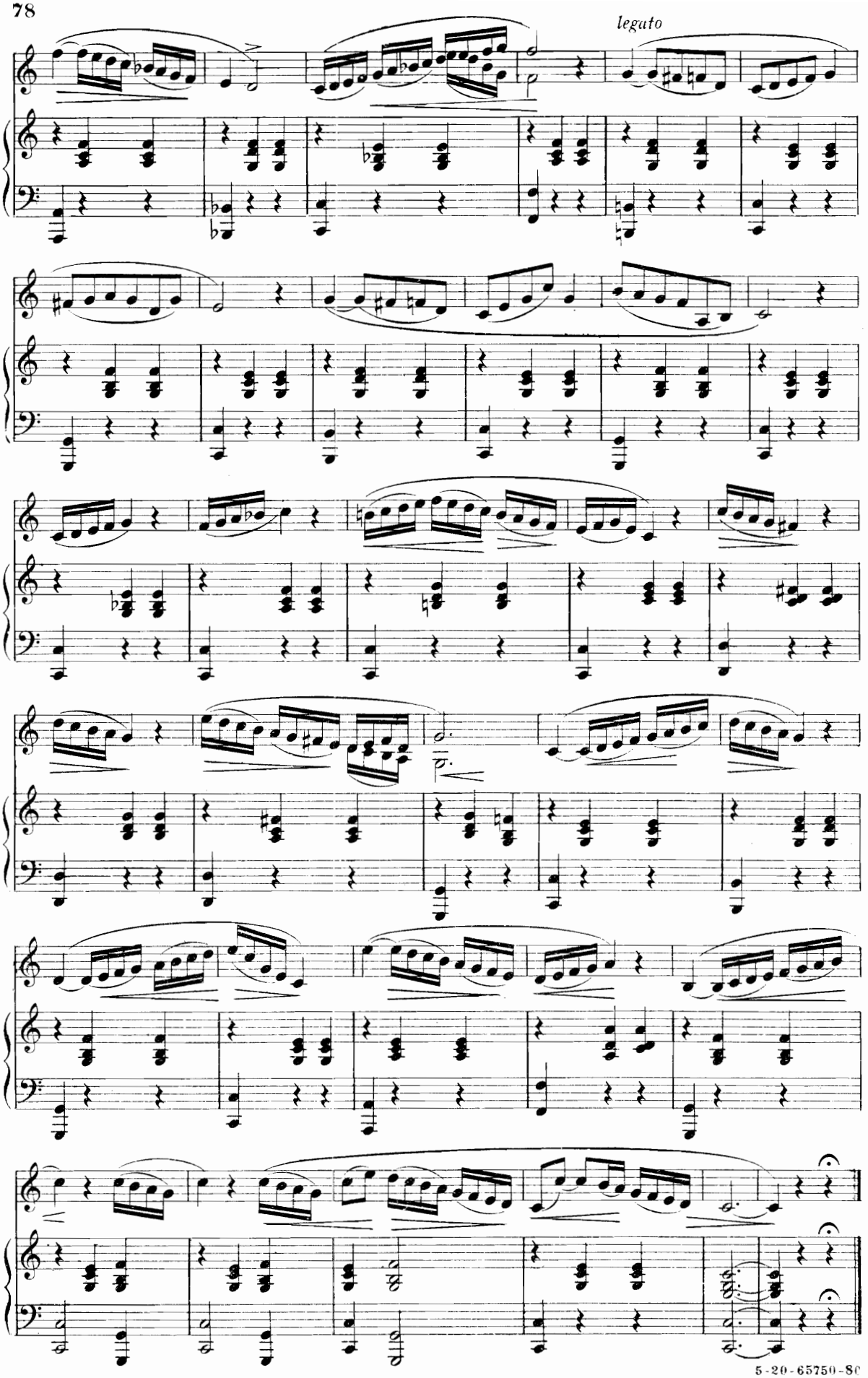
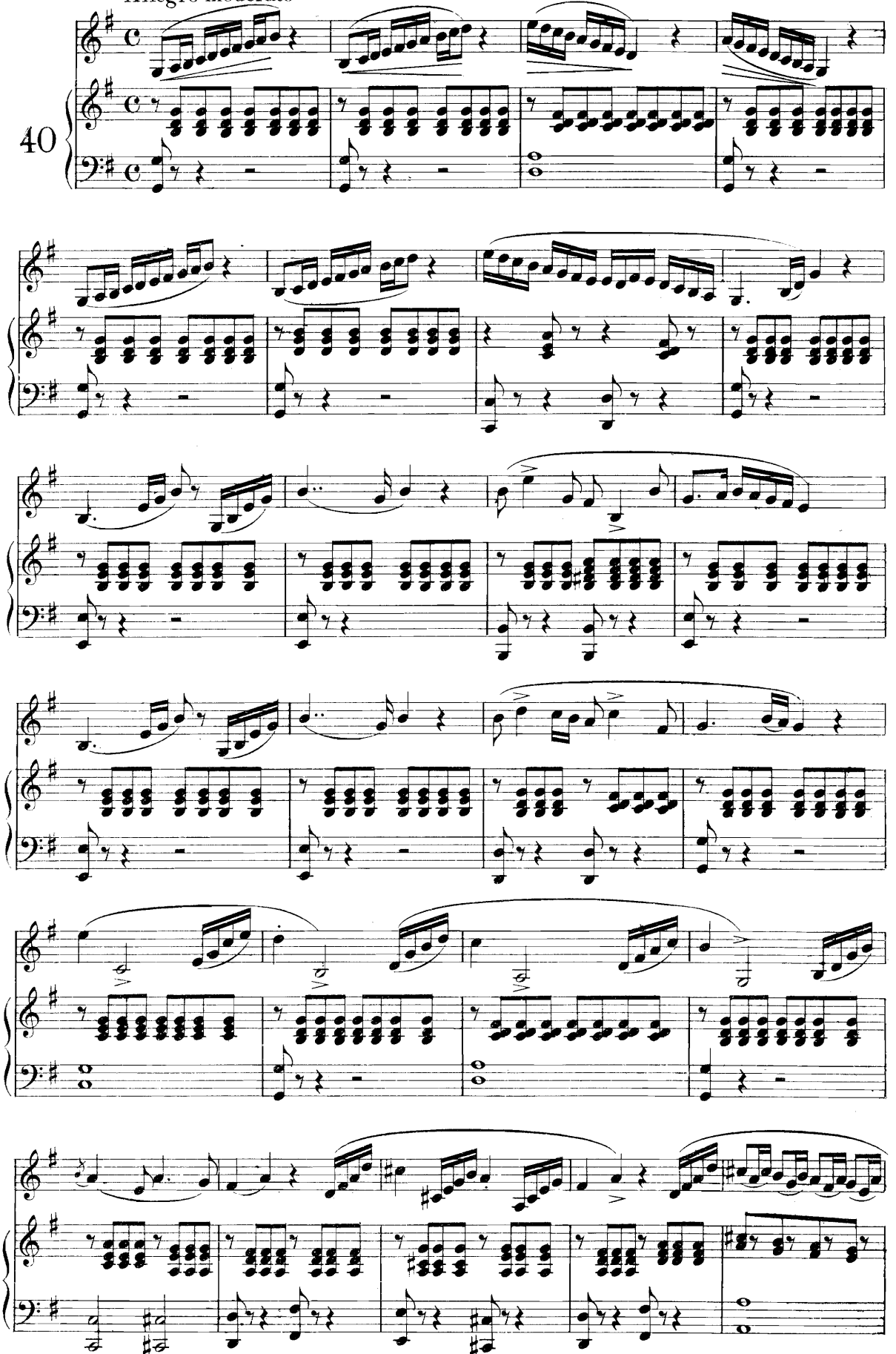

Andante
38
un poco rit.
a tempo
rit.
a tempo
rit.
rit.
a tempo
rit.
a tempo
1

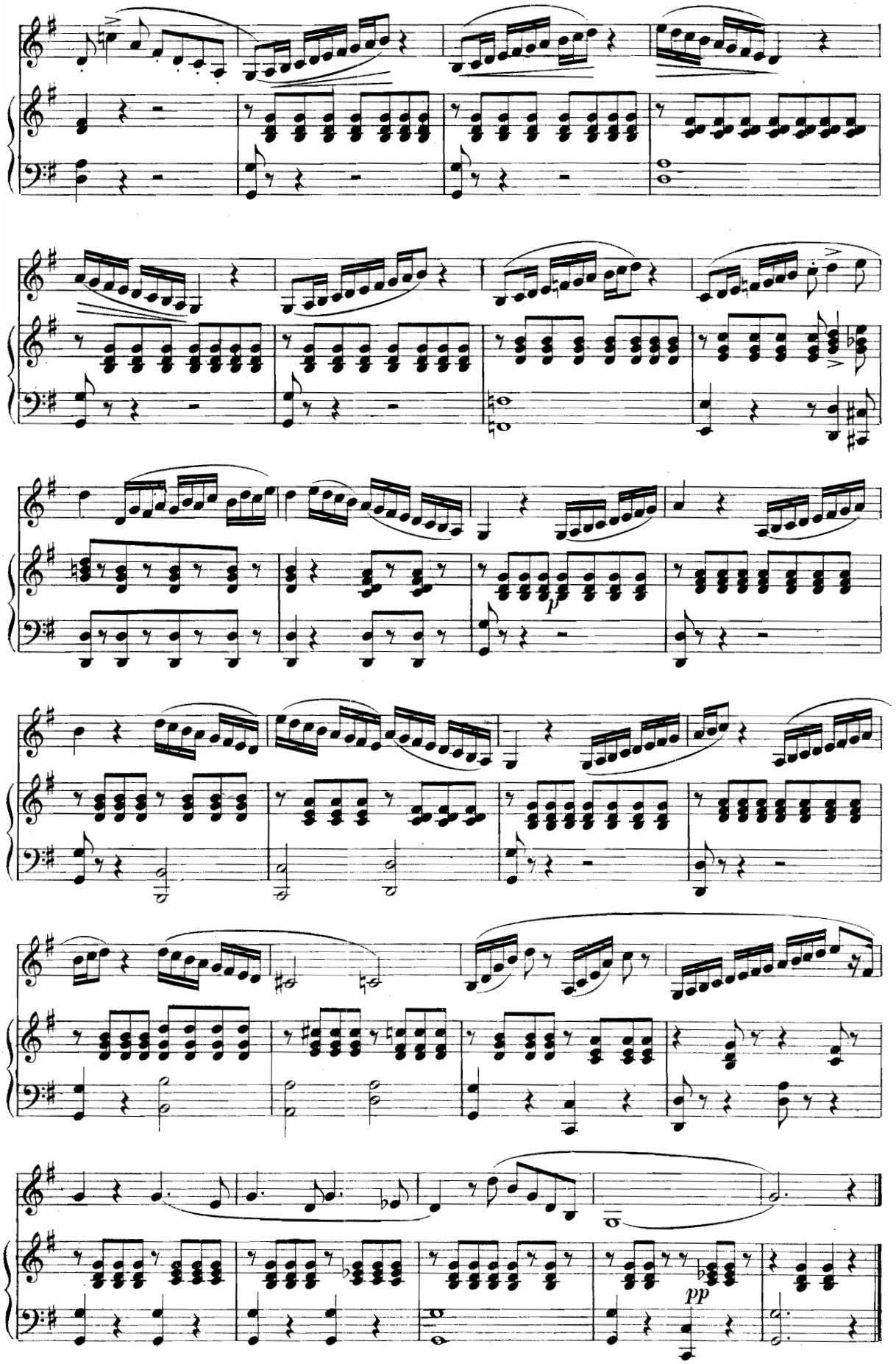
Allegretto




legato

Allegro moderato




p
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