

PREFACE

The present Second Edition of my "Art of Singing," which I have revised and enlarged in accordance with the experience of the last twelve years of my teaching, comprises the theoretico-practical part of my system. It includes Exercises and elementary and progressive Vocalises for the development of the mechanism of the voice; a series of two-part Vocalises, for practice in singing a second part; and lastly, Melodies with words, to combine articulation with vocalisation.

I embrace this opportunity to again call attention to the fact already set forth in various prefaces to my other works, namely, that in order to achieve speedy and successful results, it is necessary to set difficulties before the pupil one by one, and to assist him in overcoming them by presenting them in natural and progressive order.

Teachers and students cannot be too strongly urged to spend as much time as possible over the elementary vocal studies, and to pass on to singing with words only when the pupil's voice is perfectly placed throughout its entire compass, when the three registers are completely blended, and when the vocal organ has acquired a sufficient degree of ease and flexibility.*

* Besides the Vocalises contained in this Method, I have also published a series of special Progressive Vocalises for Soprano, Mezzo-Soprano and Contralto, as well as Bravura Studies with words, which may be employed to advantage for the development and perfect control of the voice.

These are published by Messrs. Aug. Cranz in Hamburg, B. Senff in Leipzig, and B. Schott in Mayence and Cologne.

I assume that each teacher, before undertaking the difficult task of the formation of the voice, and the weighty responsibility for the artistic future of his pupils, will have studied anatomy, physiology and acoustics to the extent requisite for explaining and enforcing the following precepts.

1. Position of the Pupil

The position of the body, while singing, should be as natural and unconstrained as possible. The pupil should stand straight, the head erect, shoulders drawn back without effort, and the chest expanded. All stiffness in the body must be avoided in order to secure the greatest possible freedom of action to the organs concerned in voice-production.

2. Position of the Mouth

The smiling mouth recommended by so many early and modern masters is entirely contrary to the laws of the formation of tone. The pupil should open the mouth quite naturally, lowering the chin, as though to pronounce the vowel A (ah) slightly darkened, and should keep it unmoved during the continuance of the emission of the tone.

It is necessary to remind the student, that the lower jaw alone opens, the upper jaw remaining fixed; hence the necessity of lowering the chin.

3. Respiration

Normal respiration, characteristic of a healthy person, is diaphragmatic or abdominal. In the

two other ways (which we reject), namely, clavicular and lateral respiration, the lungs are but partially filled, hence the necessity of breathing more frequently and the impossibility of singing long phrases in one breath.

4. *The Attack of a Tone* (Stroke of the Glottis)

The mechanical action which constitutes the attack, or placing of the voice, is produced by preparing the glottis and the mouth to form some particular vowel-sound. Now, the type of vowel preferable for the formation and development of the voice is the Italian A (ah), slightly darkened as indicated in § 2.—

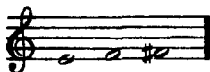
The pupil should understand clearly that the stroke of the glottis is a normal function of the vocal organ, and that he has simply to subordinate to his will the spontaneous action which was developed at his first attempt to cry as an infant. It is, in point of fact, by means of this innate aptitude that we form all vowels in speaking.

5. *The Three Registers of the Female Voice*

Female voices are classed thus:

Contralto, Mezzo-Soprano, dramatic Soprano and high, light Soprano (*sfogato*).

The upper limit of the chest-register in all female voices varies between these notes:



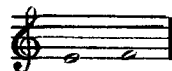
Contralto and Mezzo-Soprano voices usually have a chest-register of much greater compass than Soprano voices, extending more or less into the lower notes.

In order to equalize and blend the chest-register with the middle register, the pupil must slightly darken the last two chest-notes in ascending the scale and open them in descending. Every strain made on the upper notes of a lower register not only increases the difficulty of developing the strength of the first notes of the following register, but in the end renders the blending of the two registers completely impossible.

When the limits of the registers are not clearly defined, there will always be a series of uncertain, weak and false tones in singing scales with full voice, or in sustained passages.

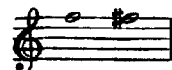
According to the modern pitch, the highest

chest-note of almost all Contralto and Mezzo-Soprano voices will vary between:

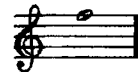


There are some Contralto voices which, on account of an unusual position of the larynx, never succeed in developing the head-voice. Such voices of narrow compass, which use only the chest- and middle registers, are, however, rare exceptions, and can aspire only to a concert-career.

The limit of the middle register for all female voices may vary between the following notes:



The general rule, however, places *f* as the high note:



6. *Method of Practising*

Rational and progressive study is capable of developing great elasticity as well as considerable suppleness in the muscles of the sound-producing organs without ever fatiguing them; whereas, the least excess of practice produces exhaustion.

At the commencement of his studies the pupil should, therefore, not sing too long at a time, and during the first few days he should not practise more than five or ten consecutive minutes. Practice thus limited may be repeated three or four times a day at long intervals. The time devoted to exercising the voice may be increased five minutes at a time up to half an hour.

If, as happens frequently, the pupil, not taking these precepts to heart, practises at home longer than the teacher has sanctioned, the sad result, the over-taxing of the voice (of the vocal cords), will speedily ensue.

7. *Analysis*

Most pupils who study singing are not very musical. Consequently, they begin to sing the exercises and scales mechanically, guided solely by ear, without paying any attention to the length of each measure and to rhythmical division, and thus without appreciating the value of each separate note. This habit of allowing oneself to be guided by ear is very harmful, and causes an incalculable waste of

time to the pupils. Furthermore, by thus always feeling for the note, the pupil is obliged to repeat the same passage incessantly, which, instead of assisting progress, ends by fatiguing the vocal organs. From the first lesson, therefore, the student should accustom himself to analyse, that is, to reflect on what he has to do; in a word, it is necessary that practical work should be preceded by mental study.

If this analytic system of study be adopted by the pupil from the beginning, it will prove very useful to him throughout the progressive stages of his studies, and also in the practice of his profession when studying new rôles.

8. *Style*

With the exception of national songs which have an entirely popular and local character, peculiar to each nationality, there are only two styles in the world, a good style and a bad style, just as there are but one good and one bad method of singing. It is utterly wrong, therefore, to talk of a German, French, English or Italian style or method of singing in the strict sense of the term. In all ages, in fact, we have had hundreds of examples to show that great singers of both sexes, belonging to diverse nationalities, have been received with equal enthusiasm in Rome, Paris, London, Vienna, St. Petersburg, etc.

Many teachers of singing maintain that in modern vocal music, where sustained and declama-

tory phrases have replaced rapid runs and graceful turns, singers do not need to develop the mechanism of the voice, as this only fatigues the vocal organs and robs the pupil of valuable time.

As regards fatigue of the voice from study, its avoidance depends entirely on the skill of the teacher and the intelligent receptivity of the pupil.

As to the technical requirements of sustained and declamatory phrases, the truth of the matter is quite the contrary of the above statements.

A singer who has learned to breathe properly, equalized her voice and blended the registers, and who has systematically developed the flexibility of the larynx, and the elasticity of glottis and resonant cavities, so as to be able to produce all possible shades of *timbre*, intensity and expression, can unquestionably sing sustained and declamatory phrases perfectly well without fatigue or effort, that is to say without exaggeration or screaming; whereas, another singer, who is struggling with her breathing and the mechanism of her voice, and who consequently exaggerates and disfigures the modern musical phrase by screaming, very soon ends by fatiguing her voice.

Every art consists of a technico-mechanical part and an æsthetic part; he who is insufficiently prepared to overcome the difficulties of the former, will never attain perfection in the latter, be he even a genius.

January, 1890.

MATHILDE MARCHESI.

Exercices élémentaires gradués
pour le développement de la voix.

Progressive elementary exercises
for the development of the voice.

Émission de voix.

L'élève ouvrira la bouche sans affectation aucune, en la tenant parfaitement tranquille et en aspirant lentement. Il attaquera ensuite les sons très nettement sur la voyelle A, en serrant la glotte et en évitant toute secousse ainsi que tout effort.

Emission of the voice (Attack).

The student must open the mouth without any contortion, hold it quite still and then breathe slowly. Then each note is to be clearly uttered, upon the vowel A (ah) contracting the glottis beforehand, but without spasmodic effort or jerkiness.

Lento, con forza eguale.

Canto.

1.

Piano.

Port de voix chromatique.

Portamento in semitones.

2.

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line features a series of half notes with chromatic alterations, starting on a G4 and moving through various intervals. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Port de voix chromatique.

Portamento in Semitones.

3.

The second system begins with the measure number '3.' and continues with the vocal and piano parts. The piano accompaniment features a complex texture with many chords and moving lines, particularly in the right hand.

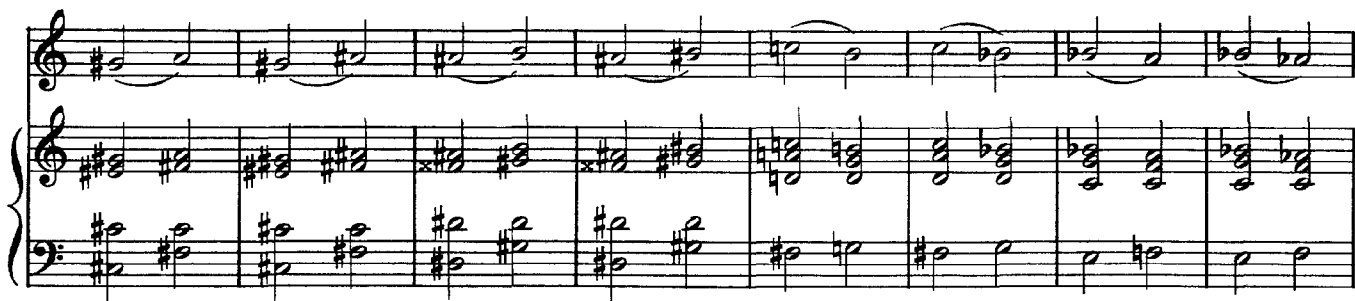
The third system continues the musical piece, showing further development of the vocal line and the intricate piano accompaniment.

The fourth system continues the musical piece, showing further development of the vocal line and the intricate piano accompaniment.

The fifth and final system of music on this page, concluding the piece with a final vocal note and piano accompaniment.

Port de voix chromatique et diatonique. | Portamento in Tones and Semitones.

4.



Port de voix diatonique.

Portamento in Diatonic Tones.

5.



Port de voix.

Portamento.

6.



7.

Exercise 7 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a common time signature. It features a series of eighth notes with various accidentals, including sharps and naturals. The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture of chords and moving lines, primarily using eighth and sixteenth notes.

8.

Exercise 8 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a common time signature. It features a series of eighth notes with various accidentals, including sharps and naturals. The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture of chords and moving lines, primarily using eighth and sixteenth notes.

9.

Exercise 9 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a common time signature. It features a series of eighth notes with various accidentals, including sharps and naturals. The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture of chords and moving lines, primarily using eighth and sixteenth notes.

10.

Exercise 10 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a common time signature. It features a series of eighth notes with various accidentals, including sharps and naturals. The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture of chords and moving lines, primarily using eighth and sixteenth notes.

Tierce chromatique.

Exercice pour la fusion des registres.

Chromatic Thirds.

Exercise in blending the registers.

11.

Exercise 11 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a 2/4 time signature. It features a series of eighth notes with various accidentals, including sharps and naturals. The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture of chords and moving lines, primarily using eighth and sixteenth notes. The exercise concludes with the word "etc." on both the vocal and piano staves.

Gammes.

Les voix à l'état naturel sont presque toujours rudes, inégales, lourdes et peu étendues. Après avoir assuré à chaque son la justesse d'intonation par la pose de la voix, il faut viser à développer le volume, l'intensité et l'étendue de l'organe vocal, et à en fonder les registres. Celui qui voudrait arriver à chanter la gamme sans s'être exercé d'abord sur deux notes, puis sur trois, etc., courrait risque de ne jamais bien faire aucun trait. Les gammes et les exercices doivent être transposés suivant le genre de voix, en montant et en descendant par demi-tons, sans toutefois dépasser les limites que chaque voix peut atteindre. (On recommande dans la gamme l'intonation précise des demi-tons, ainsi que l'égalité la plus parfaite.)

Scales.

Voices in their natural state are nearly always rough, unequal and of restricted compass and agility. When the intonation of every tone is assured by practising emission, attention must be directed towards developing the volume, intensity and range of the vocal organ, also the blending of its registers. The student who attempts to sing scales before having practised them by two and then three notes at a time, runs the risk of never being able to execute any musical figure with clearness. The scales and exercises (both ascending and descending) are to be transposed by semitones for the different kinds of voices, but care must be taken both in the highest and lowest notes not to strain the voice.

Attention must be paid to the exact intonation of the semitones, likewise to the most perfect smoothness.

12. etc.

13. etc.

etc.

14. etc.

etc.

15. etc.

etc.

etc.

etc.

16.

etc.

etc.

17.

etc.

etc.

18.

etc.

etc.

19.

Musical score for exercise 19, first system. It consists of a vocal line and a piano accompaniment. The vocal line is in 2/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in 2/4 time, with a grand staff (treble and bass clefs). The system ends with a double bar line and a repeat sign.

Musical score for exercise 19, second system. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment continues with a grand staff. The system ends with a double bar line and the word "etc." written at the end of the vocal line.

20.

Musical score for exercise 20, first system. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one flat. The piano accompaniment is in 3/4 time, with a grand staff. The system ends with a double bar line and a repeat sign.

Musical score for exercise 20, second system. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment continues with a grand staff. The system ends with a double bar line and the word "etc." written at the end of the vocal line.

21.

Musical score for exercise 21, first system. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of two sharps. The piano accompaniment is in 3/4 time, with a grand staff. The system ends with a double bar line and a repeat sign.

Musical score for exercise 21, second system. The vocal line continues with a treble clef and a key signature of two sharps. The piano accompaniment continues with a grand staff. The system ends with a double bar line and the word "etc." written at the end of the vocal line.

Les gammes et les exercices doivent être chantés à pleine voix, sans toutefois la forcer. En étudiant à demi-voix, la tension de la glotte ne se développera jamais, et le son n'atteindra pas l'intensité voulue. On recommande à l'élève de ne jamais travailler plus d'un quart d'heure à la fois.

The scales and exercises must be sung with full voice, but without forcing. If the *mezza voce* is used in practising, the tension of the glottis will not be developed and the voice will fail to attain the desired intensity. The student is advised not to practise for more than a quarter of an hour at a time.

22. *etc.*

23. *etc.*

24. *etc.*

25. *etc.*

26. *etc.*

27. *etc.*

28. *etc.*

29. *etc.*

etc.

Les gammes et les exercices devront être transposés dans les tons les mieux adaptés à la voix de l'élève.

The scales and exercises are to be transposed into those keys most suitable to the voice.

The image displays a series of musical exercises numbered 30 through 39, each presented on a single staff in treble clef with a common time signature (C). Each exercise is divided into three measures, with the first measure containing a melodic line and the subsequent two measures containing rests. The exercises are transposed into different keys, indicated by key signatures: 30 (one sharp), 31 (two sharps), 32 (three sharps), 33 (two sharps), 34 (one sharp), 35 (no sharps or flats), 36 (one flat), 37 (two flats), 38 (three flats), and 39 (four flats). Each exercise concludes with the word "etc." to the right. Below these exercises is a piano accompaniment consisting of two staves (treble and bass clefs) with a common time signature. The piano part features a series of chords and arpeggiated figures that correspond to the keys of the exercises above. It also concludes with "etc." to the right.

40. Musical score for measures 40-41 in 3/4 time. The first two staves (treble and alto) contain vocal lines with eighth-note patterns. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

41. Musical score for measures 42-43 in 3/4 time. Similar to the previous system, it features vocal lines and piano accompaniment. The piano part includes some chordal textures in the right hand.

42. Musical score for measures 44-45 in 6/8 time. The key signature changes to three sharps (F#, C#, G#). The vocal lines feature triplets of eighth notes. The piano accompaniment includes chords and a bass line.

43. Musical score for measures 46-47 in 6/8 time. Continues the triplet eighth-note patterns in the vocal lines. The piano accompaniment features chords and a bass line.

Les gammes doivent être chantées d'abord lentement et en respirant à chaque mesure, afin de bien développer la voix et d'en établir l'égalité.

* Lorsque l'élève sera plus avancé on pourra accélérer le mouvement et réunir deux ou trois mesures dans une seule respiration.

The scales are to be sung slowly at first, taking breath at each bar in order to exercise the voice and give it evenness. * When the pupil is more advanced, the tempo may be quickened, and two or even three measures sung in one breath.

44. **)*

45.

46.

47.

48.

49.

50.

51.

52.

53.

Exemple.
Example.

Respirez.
Take breath.

44. **)*

etc.

Continuation
des Exercices 44 au 53.

Continuation
of Exercises 44 to 53.

Exemple.
Example.

Respirez.
Take breath.

44.

54.

56.

58.

Example. Respirez.
Example. Take breath.

54.

System 1: A musical score system consisting of three staves. The top two staves are treble clefs, and the bottom two are a grand staff (treble and bass clefs). The music is in a major key and features a complex, flowing melody in the upper staves and a more rhythmic accompaniment in the lower staves.

System 2: A musical score system consisting of three staves. The top two staves are treble clefs, and the bottom two are a grand staff. The key signature changes to one flat (B-flat major or D minor). The melody in the upper staves is highly technical, featuring many sixteenth and thirty-second notes.

System 3: A musical score system consisting of three staves. The top two staves are treble clefs, and the bottom two are a grand staff. The key signature changes to three sharps (F# major or C# minor). The melody in the upper staves continues with its intricate, fast-moving character.

Les gammes du 62 au 73 sont surtout destinées aux Sopranos légers; il ne faut les aborder que lorsque la voix a déjà atteint un certain degré de flexibilité.

The scale-passages Nos. 62 to 73 are particularly intended for a light soprano voice; they should be practised only after the organ has acquired a certain amount of flexibility.

Exemple.
Example.

Respirez.
Take breath.

60. etc.

The first system of the musical score consists of four staves. The top two staves are vocal lines, each containing a melodic line with a series of eighth-note runs. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

The second system of the musical score consists of seven staves. The top five staves are vocal lines, each containing a melodic line with a series of eighth-note runs. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

68. ^{*)}

69.

70.

71.

72.

73.

Example.
Example.

Respirez.
Take breath.

^{*)} 64

Musical score for measures 68 and 69. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The vocal line features a complex melodic line with many sixteenth and thirty-second notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Musical score for measures 70 and 71. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The vocal line continues with a complex melodic line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Musical score for measures 72 and 73. The system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The vocal line continues with a complex melodic line. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Gamme chromatique.

Dans les commencements on jouera la gamme chromatique au piano, en même temps que l'élève la chante, afin que l'intonation soit parfaitement juste. On transposera ces gammes comme les précédentes par demi-tons. Pour acquérir une intonation parfaite, on étudiera les gammes chromatiques dans un mouvement très modéré.

The Chromatic Scale.

The chromatic scale must at first be played on the piano while the pupil sings the notes, so that a true intonation may be acquired. These scale-exercises must be transposed, like the preceding ones, by semitones. In order to sing the chromatic scale correctly in tune, it must be practised slowly.

74.

System 1: Treble clef with a melodic line featuring eighth and sixteenth notes, and a piano accompaniment with chords in the right hand and a bass line in the left hand.

System 2: Continuation of the melodic and piano accompaniment from the first system.

System 3: Continuation of the melodic and piano accompaniment, ending with a fermata on the final note of the melody.

75. *etc.*

76. *etc.*

77. *etc.*

78. *etc.*

System 5: Continuation of the piano accompaniment for measures 75-78, showing chords and bass notes.

Gamme chromatique et diatonique.

Chromatic and Diatonic Scales.

*) 79.

The first system of music for Example 79 consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a 3/4 time signature. It begins with a chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and single notes.

The second system of music continues the vocal line and piano accompaniment. The vocal line continues with a diatonic scale: C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and single notes.

The third system of music continues the vocal line and piano accompaniment. The vocal line continues with a chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The piano accompaniment continues with chords and single notes.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line continues with a diatonic scale: C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and single notes.

The fifth system of music continues the vocal line and piano accompaniment. The vocal line continues with a chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The piano accompaniment continues with chords and single notes.

*) 79.

The sixth system of music is a smaller example, labeled 'Example. Example.' and 'Respirez. Take breath. etc.'. It shows a vocal line and piano accompaniment. The vocal line begins with a chromatic scale: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The piano accompaniment provides harmonic support.

80. 81. 82.

Gammes mineures.

On transposera les gammes mineures ainsi que les autres gammes.

Gamme mélodique.

Melodic Scale.

Minor Scales.

The minor scales must be transposed in the same way as the others.

Gamme harmonique.

Harmonic Scale.

83. 84.

85. 86. 87. 88.

Les exercices de deux, trois, quatre, six, sept et huit notes, servent à fondre les registres, à préciser l'intonation et à perfectionner l'agilité. On chantera ces exercices comme les gammes, lentement d'abord, en respirant par intervalles et en les transposant, suivant le genre de voix, en montant ou en descendant d'un demi-ton; on pourra en accélérer le mouvement quand l'élève sera plus avancé.

J'ai écrit quelques exercices en clef de Soprano pour initier les élèves à la lecture de cette clef.

The exercises of two, three, four, five, six, seven and eight notes are for the purpose of blending the registers, rendering the intonation certain, and improving the fluency. They are to be sung slowly at first, like the scales, taking suitable breath, and they are to be transposed, according to the range of the voice, a semitone higher or lower. When the pupil has made some progress, the tempo may be quickened.

Several exercises have been written in the Soprano clef in order to render the student acquainted with it.

89. $\frac{2}{4}$ Soprano clef. Exercise with eighth notes and a final quarter note with a fermata.

90. $\frac{2}{4}$ Soprano clef. Exercise with eighth notes and a final quarter note with a fermata.

91. $\frac{2}{4}$ Alto clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

92. $\frac{2}{4}$ Alto clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

93. $\frac{2}{4}$ Bass clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

94. $\frac{2}{4}$ Bass clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

95. $\frac{2}{4}$ Bass clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

96. $\frac{2}{4}$ Bass clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

97. $\frac{2}{4}$ Bass clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

98. $\frac{2}{4}$ Bass clef. Exercise with eighth notes, triplets, and a final quarter note with a fermata.

Grand staff at the bottom: Treble clef and Bass clef. Exercise with half notes and quarter notes, including slurs and a final quarter note with a fermata.

This block contains musical exercises numbered 99 through 108, followed by a piano accompaniment. Exercises 99-108 are arranged in a vertical column. Exercises 99, 100, 103, 104, and 107 are written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. Exercises 101, 102, 105, and 106 are written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. Exercises 101, 102, 105, and 106 include a sharp sign (#) on the second line of the staff, indicating a D-sharp. The piano accompaniment at the bottom is written in grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 2/4. It features chords in the right hand and a simple bass line in the left hand.

Example.
Example.

Respirez.
Take breath.

Exercise 99, written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It begins with a sharp sign (#) on the second line of the staff. The notation includes a series of eighth notes and rests, ending with a fermata. The word "etc." is written at the end of the line.

*) 109. 

110. 

111. 

112. 

113. 

114. 

115. 

116. 

117. 

118. 



Exemple.
Example.

Respirez.
Take breath.

*) 109.  etc.

This musical score consists of ten staves. The first nine staves are vocal lines, each beginning with a treble clef and a key signature of one flat (B-flat). The vocal lines are characterized by a consistent rhythmic pattern of eighth notes, often beamed in groups of four. Each vocal line concludes with a final note that has a fermata above it. The tenth staff is a grand staff for piano accompaniment, featuring a treble clef and a bass clef. The piano part provides harmonic support with chords in the right hand and a simple bass line in the left hand, mirroring the rhythmic structure of the vocal lines.

This block contains musical exercises numbered 119 through 128, followed by a piano accompaniment. Exercises 119-128 are arranged in pairs: 119 and 120 are in bass clef with a 2/4 time signature; 121 and 122 are in treble clef with a 2/4 time signature; 123 and 124 are in bass clef with a 2/4 time signature; 125 and 126 are in treble clef with a 2/4 time signature; 127 and 128 are in bass clef with a 2/4 time signature. Each exercise consists of a single melodic line with a 2/4 time signature. The piano accompaniment at the bottom is written for grand staff (treble and bass clefs) in 2/4 time, featuring chords and a simple bass line.

Exemple.
Example.

Respirez.
Take breath.

Exercise 119 in bass clef, 2/4 time. The notation includes a fermata over the final note, followed by the instruction "etc." written in italics.


This page contains ten staves of musical notation, likely for vocal exercises. The first nine staves are arranged in pairs, with each pair consisting of a soprano staff (treble clef) and an alto staff (alto clef). Each staff contains a series of rhythmic exercises, primarily consisting of eighth and sixteenth notes, often grouped in beams. The exercises progress from simple eighth-note patterns to more complex sixteenth-note runs. The tenth staff is a grand staff, consisting of a treble clef and a bass clef, and contains a few chords and single notes, possibly serving as a harmonic accompaniment or a final exercise. The page concludes with a double bar line and repeat dots.

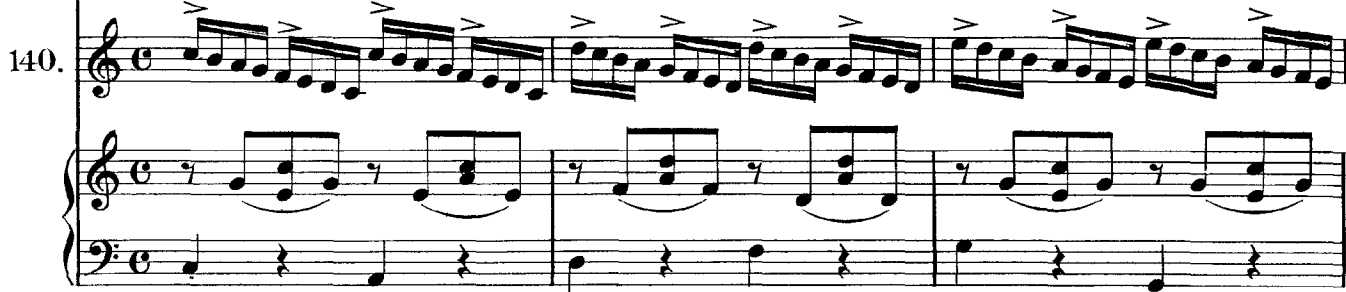
Gammes variées.

Lorsque l'agilité et l'égalité des gammes seront parfaitement établies, on pourra les chanter de différentes manières; à inflexion, pointées, piquées, liées et piquées, piquées et liées, flûtées, syncopées, crescendo et diminuendo, forte et piano. Cet exercice est spécialement destiné aux voix légères. Les sons piqués se produisent en attaquant rapidement et nettement chaque note (coup de glotte.) On aura soin de ne pas exagérer l'étude des notes piquées. La répétition continue du coup de glotte fatigue la voix. Le flûté est un piqué prolongé. Les gammes à inflexion sont excellentes pour affermir l'agilité.

Scales in various ways.

When fluency and evenness in singing scales have been attained, they can be practised in various ways: With accents, dotted notes, staccato, slurred and staccato, staccato and slurred, syncopated, crescendo and diminuendo, forte and piano. This exercise is chiefly intended for a light soprano voice. In order to sing the staccato (*piqués*) notes, each separate note must be quickly and very clearly attacked. The staccato should not be too continuously practised. The rapid succession of strokes of the glottis is fatiguing to the voice. The *flûté* is a protracted *piqué*. Accented notes are an excellent exercise for improving the fluency.

139. 

140. 




Example.  *etc.*

Respirez.
Take breath.

Notes répétées.

Dans ces exercices afin de faire sentir la note répétée, on fera usage d'une légère aspiration (ha, ha), sans toutefois l'exagérer.

Repeated notes.

In this exercise, in order to make the repeated notes perceptible, they must be lightly aspirated (ha, ha), but without overemphasis.

141. 

142. 



Triolet.

En étudiant le triolet, l'élève doit marquer la seconde note pour éviter l'inégalité.

Triplets.

In practising triplets the pupil must accent the second note in order to avoid unevenness.

143.  etc.

144.  etc.

145.  etc.

146.  etc.

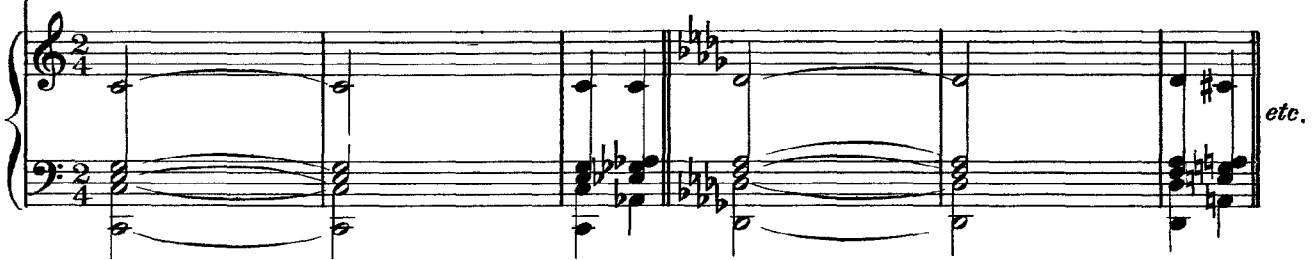
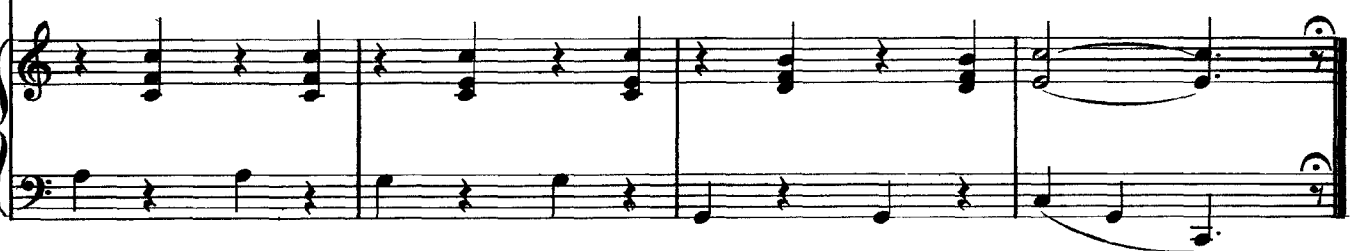
147.  etc.

148.  etc.



149.  *etc.*

150.  *etc.*

 *etc.*

Arpèges.

On chantera l'arpège avec l'égalité la plus parfaite, en évitant surtout de donner des éclats de voix dans les notes du haut. On passera avec précision d'un ton à un autre, non pas en détachant, mais en liant légèrement les notes. On transposera les Arpèges comme tous les exercices par demi-ton.

Arpeggios.

Arpeggios must be sung with absolute evenness, and all forcing of the upper notes avoided. The voice must go from one note to the next, without detaching them, but slightly slurring them together. These arpeggios are to be transposed by semitones, like the other exercises.

151. 152.

153. 154.

155. 156.

157. 158.

159.

160.

161.

162.

163.

164.

Sons filés.

On ne peut commencer à travailler les sons filés avant que la voix n'ait acquis un certain degré de souplesse et de flexibilité. Le son filé est, sans contredit, trop difficile pour les commençants.

Swelled Tone (*Messa di voce*).

This exercise should not be attempted before the voice has attained a certain amount of smoothness and flexibility. Swelling on a tone is, unquestionably, too difficult for beginners.

165.

Appoggiatura.

L'appoggiature est l'ornement du chant le plus facile à exécuter; elle est, ainsi que son nom italien l'exprime, une note, sur laquelle appuie la voix pour passer ensuite à une note réelle de l'accord. L'appoggiature est généralement une note étrangère à l'harmonie. Elle peut être supérieure ou inférieure, et sa durée est très variable. Si la mesure est paire, elle s'attribue la moitié de la valeur de la note qu'elle précède; si la mesure est impaire, elle emprunte à la note principale $\frac{2}{3}$ de sa valeur. L'appoggiature peut marquer toute espèce d'intervalles, en commençant par le demi-ton. La durée de l'appoggiature dépend d'ailleurs du caractère de la phrase.

The Long Appoggiatura.

The long appoggiatura is the easiest of all ornaments to execute; it is, as its Italian name indicates, a note upon which the voice leans or rests before passing to a note of the harmony; the long appoggiatura being usually a note foreign to the chord. It may stand above or below the harmony-note and is of variable length. When the rhythm is duple, the long appoggiatura takes half the length of the note which it precedes; when the rhythm is triple, the appoggiatura takes two-thirds of the value of the large note. The long appoggiatura can be made on several different intervals, beginning with a semitone; its length is also partly dependent upon the style of the movement.

166.
Appoggiatura.

Exécution.

Exemple:
Example: Récitatif de l'Opéra: «Titus» de Mozart.

167.
Recitative from the opera "Titus," by Mozart.

Chant.
Melody.

Ecco il pun-to, o Vi - tel-lia, de-sa - mi - nar la tua co - stan-za. etc.

Exécution.

Ecco il pun-to, o Vi - tel-lia, de-sa - mi - nar la tua co - stan-za. etc.

Piano.

Récitatif de l'Opéra: «Noces de Figaro» de Mozart.

Recitative from the opera "Figaro's Wedding," by Mozart.

Chant.
Melody.

Giunse al-fi-neil momento, che go - drò senz'af-fanno, in braccio al - l'i - dol mio... etc.

Exécution.

Giunse al-fi-neil momento, che go - drò senz'af-fanno, in braccio al - l'i - dol mio... etc.

Piano.

Petites notes.

L'acciaccatura est une petite note vive qui précède, à la distance d'un ton ou d'un demi-ton, une seconde note moins courte qu'elle.

The Short Appoggiatura.

(Acciaccatura.)

The short appoggiatura is a small short note which precedes a longer note at the interval of a tone or semitone.

168. 169.

170.

Mordant.

Le Mordant se compose de deux ou trois notes précédant la note destinée à former la mélodie. L'élève aura soin d'exécuter ce groupe de deux ou trois notes avec rapidité, toutefois en l'étudiant d'abord lentement, afin de faire ressortir nettement chaque note.

The Mordent.

The Mordent consists of two or three notes which precede a melody-note. The pupil must execute these two or three notes very rapidly, but yet must not neglect to practise them slowly at first, so that each note may be distinctly uttered.

171. *etc.*

172. *etc.*

Grupetto.

Le Grupetto est un ornement de deux, trois ou quatre petites notes, qui ne font pas partie de la mélodie. Il se compose de la réunion des appoggiatures inférieure et supérieure à la note principale.

The Turn. (*Gruppetto*.)

The Gruppetto is an ornament consisting of two or three small notes which do not belong to the melody. It is formed by the addition of the lower and higher appoggiatura to the principal note.

173. 

174. 

175. 




Trille.

Le trille est une oscillation régulière du larynx. C'est une alternation rapide et égale de deux sons contigus à la distance d'un ton ou d'un demi-ton. Le seul moyen de parvenir à faire un bon trille est de le travailler en mesure, en comptant le nombre des battements. D'abord il faut le travailler lentement; on pourra en augmenter le mouvement au fur et à mesure que le gosier aura gagné de la souplesse. Pour éviter toute fatigue à la voix de femme, on pourra commencer l'étude du trille par le registre du médium; on aura soin de transposer l'exercice du trille ainsi que tous les autres exercices.

The Trill.

The trill is a regular vibration of the larynx. It consists of a rapid and rhythmic repetition of two notes which lie close together, at the distance of a tone or a semitone. The only method of acquiring a perfect trill is to practise it in strict time, counting the number of the notes. It must be practised slowly at first and the beats doubled in speed only when the throat has become pliant. To avoid fatiguing the female voice, the trill should be practised by beginning with the medium register. The trill-exercises are to be transposed, like the others.

Manière de travailler le trille.

How to practise the Trill.

176. 

177.

178.

179.

180. Différentes terminaisons du trille. Different endings of trills.

181.

Trille de tierces.
Trills separated by a third.

Exécution.

Gammes de trilles.

Chain of Trills.

*) 182.

Exécution.

*) 182.

Exemple. Respirez.
Example. Take breath.

Trille d'octave.

Octave-trills.

183.

Exécution.

The first system of exercise 183 consists of three staves. The top staff is a vocal line in treble clef, key of D major (three sharps), and 2/4 time. It contains four measures with trills marked 'tr' over the notes. The second staff is a piano accompaniment in treble clef, also in D major and 2/4 time, featuring a trill in the first measure followed by sustained chords. The third staff is a grand staff (treble and bass clefs) with sustained chords in both hands.

The second system of exercise 183 continues the three staves from the first system. The vocal line has four more measures with trills. The piano accompaniment continues with trills and sustained chords. The grand staff continues with sustained chords.

Exercice

pour faciliter l'étude du trille aux gosiers qui manquent de souplesse. À transposer comme tous les autres exercices.

Exercise

to facilitate the study of trills for a voice lacking in agility. This exercise is to be transposed like the others.

The first system of exercise 184 consists of three staves. The top staff is a vocal line in treble clef, key of B minor (two flats), and common time. It contains four measures with a trill marked 'tr' over the notes. The second staff is a piano accompaniment in treble clef, also in B minor and common time, featuring a trill in the first measure followed by sustained chords. The third staff is a grand staff (treble and bass clefs) with sustained chords in both hands.

M. Marchesi
The Art of Singing
Book 2, Opus 21

Messa di Voce e Portamento.

Larghetto.

Canto.
1.

Piano.

a tempo

Le signe — indique où l'on doit respirer.

The sign — shows where to take breath.

Messa di voce e Portamento.

2. *Lento.*

The musical score is presented in six systems, each containing a vocal line and a piano accompaniment. The tempo is marked *Lento.* and the dynamics are *p* (piano). The score is in 4/4 time and features a key signature of one sharp (F#). The piano accompaniment consists of a steady bass line and a more active treble line with chords and moving lines. The vocal line consists of a single melodic line with long, sustained notes and some grace notes.

Portamento.

Moderato.

3.

p *rall.*

a tempo

a tempo

rit.

rit.

Portamento.

Andante mosso.

4.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, 4/4 time, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The lower staff is a piano accompaniment in G major, 4/4 time, with a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *p* is placed below the first measure of the piano part.

The second system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture.

The third system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture.

The fourth system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture.

The fifth system continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and a half note G4. The piano accompaniment maintains its eighth-note texture.

Portamento.

Andante.

5.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat and a 3/4 time signature. It features a series of eighth notes with a long slur over the entire phrase. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes a piano (*p*) dynamic marking. The accompaniment consists of chords and moving lines in both hands.

The second system continues the musical piece. The vocal line maintains the eighth-note pattern with a long slur. The piano accompaniment continues with chords and moving lines, providing harmonic support for the vocal melody.

The third system of the score includes a *rall.* (rallentando) marking in both the vocal and piano parts, indicating a gradual decrease in tempo. The musical notation continues with the same melodic and harmonic structures as the previous systems.

The fourth system concludes the piece with an *a tempo* marking, returning to the original tempo. The vocal line and piano accompaniment finish with the same melodic and harmonic patterns as the beginning of the system.

Portamento.

Allegretto.

6.

più lento

Tempo I.

Chant soutenu.

Canto spianato.

Sustained Melody.

Andante mosso.

7.

Più mosso.

The 'Più mosso' section consists of six systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by a slower tempo and features long, flowing melodic lines with many ties and slurs, particularly in the vocal part. The piano accompaniment provides a steady harmonic and rhythmic foundation with chords and moving lines.

Tempo I.

The 'Tempo I' section consists of three systems of music. Each system includes a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature remains one flat (B-flat), and the time signature is 4/4. The tempo is noticeably faster than the previous section. The vocal line is more rhythmic and includes some grace notes and accents. The piano accompaniment is more active, with frequent chords and eighth-note patterns in the bass line.

Canto spianato.

Chant soutenu.

Sustained Melody.

Cantabile.

8.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo and mood are indicated as 'Cantabile'. The score is divided into two systems, each containing a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a sustained melody with long phrases and slurs. The first system includes a dynamic marking of *mf* (mezzo-forte) for both the vocal and piano parts. The second system also includes a *mf* marking. The score concludes with a final cadence in the piano part.

f *rall.*
colla voce *rall.*

Gamme diatonique.

Diatonic Scale.

9. *Allegretto.*

p *mf*

Gamme diatonique.

Diatonic Scale.

10. *Con grazia.*

The image displays a musical score for a diatonic scale exercise, numbered 10. It is titled "Gamme diatonique." and "Diatonic Scale." and is marked "Con grazia." The score is written for voice and piano. The voice part begins with a rest for four measures, followed by a melodic line starting on a middle C (C4) and ascending stepwise through the major scale (C4, D4, E4, F4, G4, A4, B4, C5). The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both following the harmonic structure of the scale. The first system includes a dynamic marking of *mf* (mezzo-forte) and a tempo marking of *Con grazia.* The score is organized into five systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and chords that support the vocal melody. The final measure of the piece concludes with a fermata over the final C5 note.

Gamme diatonique.

Diatonic Scale.

Con brio.

11.

The musical score consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp) and the time signature is 2/4. The first system is marked 'Con brio' and 'mf'. The second system includes 'mf' and 'f' dynamics. The third system includes 'f' dynamics. The fourth system includes 'rit.' and 'a tempo' markings. The fifth system includes 'colla voce', 'rit.', and 'f a tempo' markings. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Gamme diatonique.

Diatonic Scale.

Moderato.

12.

The musical score is for exercise number 12, titled "Gamme diatonique" (Diatonic Scale). It is marked "Moderato". The score is written for voice and piano. It consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The exercise is a diatonic scale, likely in G major, as indicated by the key signature (one sharp). The vocal line features various rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The piano accompaniment provides harmonic support with chords and moving bass lines.

Gamme diatonique.

Diatonic Scale.

Allegretto.

13.

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/8. The first system begins with a piano (*p*) dynamic marking in the vocal line and a mezzo-forte (*mf*) dynamic in the piano accompaniment. The second system features a forte (*f*) dynamic in the vocal line. The third system includes a tempo change to *a tempo* in both the vocal and piano parts. The piano accompaniment consists of chords and eighth-note patterns in both hands, while the vocal line features a diatonic scale with various articulations and slurs.

Gamme pointée.

Dotted Scale.

Andante amoroso.

14.

Musical notation for the first system, marked "Andante amoroso." and "mf". It consists of a vocal line and a piano accompaniment. The vocal line features a dotted scale with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Con brio.

Musical notation for the second system, marked "Con brio." The tempo and dynamics increase. The vocal line continues with the dotted scale, now with more rhythmic activity. The piano accompaniment becomes more active, with faster-moving lines in both hands.

Musical notation for the third system, continuing the "Con brio." section. The vocal line and piano accompaniment maintain the increased tempo and energy.

Tempo I.

Musical notation for the fourth system, marked "Tempo I." The tempo returns to the original speed. The vocal line and piano accompaniment are less active than in the "Con brio" section.

Musical notation for the fifth system, including performance instructions: "più vivo", "f", "rall.", and "colla voce". The vocal line shows dynamic changes and tempo fluctuations. The piano accompaniment includes the instruction "colla voce" in the bass line.

Tempo I.

rall.

colla voce

Groupes de quatre notes.

Groups of Four Notes.

15. Moderato.

p

ad lib. *rall. molto* *a tempo*

The first system of the score shows a vocal line with a chromatic scale and piano accompaniment. The tempo markings are *ad lib.*, *rall. molto*, and *a tempo*. The second system continues the exercise with similar markings. The third system includes the marking *rall.* above the vocal line and *colla voce* below the piano line, followed by *a tempo* for the piano accompaniment.

Gamme chromatique.

Chromatic Scale.

Allegretto non presto.

16.

Exercise 16 is in 3/8 time and marked *Allegretto non presto*. It begins with a dynamic marking of *mf*. The score consists of two systems, each with a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line.

This musical score is for a voice and piano piece. It consists of seven systems, each with three staves: a vocal line in the top staff, a piano right-hand part in the middle staff, and a piano left-hand part in the bottom staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The score features a variety of musical notations, including slurs, ties, and dynamic markings. The piano accompaniment includes chords, arpeggios, and rhythmic patterns. The vocal line is melodic and expressive, with some passages featuring rapid sixteenth-note runs. The piece concludes with a final cadence in the piano part.

Gamme chromatique.

Chromatic Scale.

17. *Andante grazioso.*

mf

rall. *a tempo*
colla voce
a tempo

This musical exercise consists of a vocal line and a piano accompaniment. The vocal line begins with a *rallentando* (*rall.*) and then returns to *a tempo*. The piano accompaniment is marked *colla voce* and also returns to *a tempo*. The key signature has two sharps (F# and C#), and the time signature is 4/4. The exercise features a series of eighth-note runs in the vocal line, with some notes marked with accents (>). The piano accompaniment provides a steady harmonic support with chords and moving bass lines.

Gamme mineure et majeure.

Major and Minor Scale.

Con energia.

18.

mf

This exercise, numbered 18, is in 2/4 time and marked *mezzo-forte* (*mf*). It is titled "Gamme mineure et majeure" (Major and Minor Scale) and "Con energia" (With energy). The key signature has two sharps (F# and C#). The exercise is divided into two parts: the first part shows the major scale, and the second part shows the minor scale. The vocal line consists of eighth-note runs, with some notes marked with accents (>). The piano accompaniment provides a steady harmonic support with chords and moving bass lines.

Gamme majeure et mineure.

Major and Minor Scale.

19. *Allegretto.*

a tempo

Notes répétées.

Repeated Notes.

Moderato.

20.

f

colla voce

Andante, quasi allegretto.

mf

rall. molto

colla voce

Tempo I.

f

risoluto

mf cresc.

f

f

risoluto

mf cresc.

f

Triolets.

Triolets.

Tempo di Valse.

21.

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The time signature is 3/4. The key signature starts with one flat (B-flat) and changes to two flats (B-flat and E-flat) in the fourth system. The tempo is marked 'Tempo di Valse'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'mf' and 'f'. The piano accompaniment features a consistent bass line and chords, while the vocal line features melodic lines with triplet patterns.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with several triplet markings (indicated by a '3' in a circle) and slurs. The piano accompaniment provides harmonic support with chords and a steady bass line.

Second system of the musical score. The vocal line includes triplet markings and a section marked *ad lib.* (ad libitum). The piano accompaniment includes the instruction *colla voce*, indicating it should be played in time with the voice.

Third system of the musical score. The vocal line features a *rall.* (rallentando) section followed by an *a tempo* section. The piano accompaniment also includes an *a tempo* marking.

Fourth system of the musical score. The vocal line continues with melodic phrases and triplet markings. The piano accompaniment maintains the harmonic structure.

Fifth system of the musical score. The vocal line concludes with melodic phrases and triplet markings. The piano accompaniment provides the final harmonic support.

Arpège.

Arpeggio.

Moderato.

22.

The musical score is written for voice and piano. It consists of seven systems of staves. The first system includes a vocal line and a piano accompaniment. The tempo is marked 'Moderato' and the dynamic is 'mf'. The second system continues the vocal line with arpeggiated figures. The third system shows the piano accompaniment with arpeggiated chords. The fourth system continues the vocal line. The fifth system shows the piano accompaniment with a 'rall' (rallentando) section followed by a return to 'a tempo'. The sixth system continues the vocal line. The seventh system shows the piano accompaniment with a 'rall' section followed by a return to 'a tempo'. The score is written in 2/4 time and features various musical notations including slurs, ties, and dynamic markings.

Arpegge.
Andante scherzoso.

Arpeggio.

23.

p
f
mf

cresc
f
p

rall.
colla voce
f

Tempo I.

rall.
3
rall.

Allegretto.

Appoggiatura e Acciacatura.

24.

p

p

rall. *ad lib.*
colla voce

rall. molto **Tempo I.**

rall. molto **Tempo I.**

rall.
a tempo

Grupetto et Mordant.

Turn and Mordent.

Cantabile.

25.

Syncope.

Syncopation.

Deciso ma non presto.

26.

Musical score for exercise 26, measures 1-4. It features a vocal line in 2/4 time with syncopated rhythms and a piano accompaniment in 2/4 time with chords and bass lines. The tempo is 'Deciso ma non presto'.

Musical score for exercise 26, measures 5-8. Continuation of the vocal and piano parts from the previous system.

Musical score for exercise 26, measures 9-12. Continuation of the vocal and piano parts from the previous system.

Musical score for exercise 26, measures 13-16. Continuation of the vocal and piano parts from the previous system.

Syncope.

Syncopation.

Deciso.

27.

Musical score for exercise 27, measures 1-4. It features a vocal line in 3/4 time with syncopated rhythms and a piano accompaniment in 3/4 time with chords and bass lines. The tempo is 'Deciso'.

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of two flats and a 2/4 time signature, and two piano accompaniment staves (treble and bass clefs). The vocal line features a melodic line with slurs and accents. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system. The vocal line continues with similar melodic patterns. The piano accompaniment provides harmonic support with chords and a steady bass line.

Con brio.

Third system of musical notation, marked *Con brio.* The tempo is indicated by the text. The system includes three staves: vocal and piano accompaniment. The vocal line shows more rhythmic activity with slurs. The piano accompaniment features a more active bass line.

Tempo I.

Fourth system of musical notation, marked *Tempo I.* The tempo is indicated by the text. The system includes three staves: vocal and piano accompaniment. The vocal line has a more relaxed feel. The piano accompaniment has a more active bass line.

Fifth system of musical notation, marked *rall.* The tempo is indicated by the text. The system includes three staves: vocal and piano accompaniment. The vocal line has a more relaxed feel. The piano accompaniment has a more active bass line.

Sauts .

Long Intervals.

28. *Con energia.*

f

Cantabile e legato.

rall. a tempo

rall. a tempo

Tempo I.

Tempo I.

Picchettato e Marcato.

Con grazia e leggiero.

29.

The musical score is written for voice and piano. It begins with a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The time signature is 2/4. The piece is marked 'Con grazia e leggiero'. The score includes various dynamics such as *p* (piano), *f* (forte), and *p a tempo*. It also includes performance instructions like *rall. molto a tempo* and *colla voce*. The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs.

Trille.

Trill.

Andante.

Chant.
Melody.

Exécution.

30.

Piano.

Andante.

The first system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

The second system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

The third system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

The fourth system of the musical score consists of three staves. The top staff is labeled 'Chant. Melody.' and contains a vocal line with a trill. The middle staff is labeled 'Exécution.' and contains a vocal line with a trill. The bottom staff is labeled 'Piano.' and contains a piano accompaniment. The tempo is marked 'Andante.' and the time signature is 3/4. The key signature has two flats (B-flat and E-flat).

This musical score is for a voice and piano piece. It consists of seven systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as slurs, ornaments (trills), and dynamic markings. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords. The vocal line is melodic and expressive, with some trills and slurs. The score concludes with a *rall.* (rallentando) marking and a change to 3/4 time, followed by a *a tempo* marking.